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# FOREWORD

This timely survey, beginning in the early twentieth century, attempts to address the use of text in modern and contemporary fine art as not simply the development of a formal property shared by a multitude of practitioners. Rather, it aims to present the appearance of text as representing a fundamental conceptual shift in art practices, wherein the production, motives and intent of works may be seen to be in part, or wholly, founded upon a linguistic basis. Text use, particularly since the emergence of Conceptual practices in the late 1960s, can be seen to represent a much deeper and more significant mode of thought than a simple turning-away from the visual and imagistic. What artists of that time found in text was not merely an opportunity for recourse to an anti-aestheticised, non-material medium, but the possibility for an art that could be thought, proposed, stated: art as idea.

What occurred during this period was the discovery of a replete, new medium, created as a response to and parallel with a broadly-felt disillusionment with modernist painting. As Charles Harrison identifies in his essay "Think Again", it was a tendency in prevailing modernist criticism to attribute an explanation to the work of art after its creation, these texts coming to play such an integral role that they functioned almost to justify the artwork's production. A consideration of the primary role of criticism in relation to modernist painting and sculpture might be seen to have led artists such as Joseph Kosuth, Lawrence Weiner, and Art & Language to consider language as an essential element of artistic practice, this time as part of, or constituting, the work. Indeed, the potential for an artwork to be established through the thought processes and notional forms of a linguistic methodology not only challenged the formalist processes of modernist art but invested art with a new potential: an openness, discursiveness and currency in which art was something to be thought about, imagined, theorised, rather than explained away.

The specific turns of phrase and treatment of language seen in many early works of this period—instructional, direct, notational—took words as an extant, defined and transparent tool. However, what was soon to be addressed in artistic practices of the period, and which continues to be explored today, was a crucial questioning of the viability of language as a tool for communication. The emergence of Structuralist and Post-structuralist theory became congruent with an analysis and re-imagining of the structure of language in art practices. Investigation of linguistic processes and the value of semiotic systems was found to be particularly pertinent for artists, working as they did with language written and spoken, and images, whether painterly, photographic, or appropriated.

Will Hill's essay "The Schwitters Legacy: Language and Art in the Early Twentieth Century" identifies text as a crucial element that links a number of emergent avant-garde movements of the time. As Hill details, artists of the period can be seen to have taken a cue from contemporaneous literary practices, wherein the potential of the printed word to convey meaning and to express a particular attitude was explored in graphic, pictorial poetry. Hill identifies a conjunction between Cubist uses of text—appropriated, and used as objects in their *papier collés*—and typographic, performative and poetic experimentation in the work of Kurt Schwitters. Schwitters' performative and printed works, aligned to an extent with Dadaist absurdism and anti-aestheticism, can be seen to prefigure the querying of language as a system of representation that was reinvested with energy later in the century by artists from John Baldessari to Kay Rosen. Typographical experiments by poet-artists such as Schwitters, Guillaume Apollinaire, and Filippo Tommaso Marinetti can be seen as some of the first text-based artworks of the twentieth century.

In addition to the work of artists who use text in explicitly visual form, this volume includes works which combine aural, spoken and written text, in a more fluid form. Artists such as Vito Acconci began, in the 1960s, to use scripting as an integral component of the work of art, allowing the written and verbal to act together in the production of sound and video pieces. Such pieces have paved the way for the development of filmic and performative works such as those by Carey Young, who consistently explores the relationship between forms of linguistic communication and the role language plays in our relation to the world. Being, action and interpretation are revealed to rest upon a linguistic basis, exposing communication as being intangible and always mutable, the invisible interstice between signifying modes. Dave Beech's essay "Turning the Whole Thing Around: Text Art Today" explores recent developments in contemporary practices and their relationship to the linguistic, enabled by the subsumption of linguistic processes into art since Marcel Duchamp's readymades. What Beech identifies as an essential linguistic turn in art represents the progress and consummation of a number of broader events in art—the dissolution of the art object, the primacy of concept, the play of appropriation and readymade, and the acceptance of new media—and can be seen to form a crucial and much more profound transformation in art practices than a simply formal tool that connects so many artists of our time.

Any attempt to organise an authoritative survey, particularly of such a widespread contemporary concern, will always be a complicated exercise; in the case of this project, the very question of communication—an issue touched upon by each and every work in this book—continually thwarts an artwork's classification and interpretation. The four Chapters of this book—"Text", "Context", "Semiotext" and "Textuality"—aim to provide an initial framework within which a work might be viewed, wherein pieces chosen for their treatment of language sit alongside those with a compelling conceptual direction, and works from different eras are juxtaposed, so that they might engender creative interactions. In this way, *Art and Text* attempts to elaborate the dialogical relationships between past and present modes of thought and to anticipate further exchange, interrelation and development.

# ESSAY

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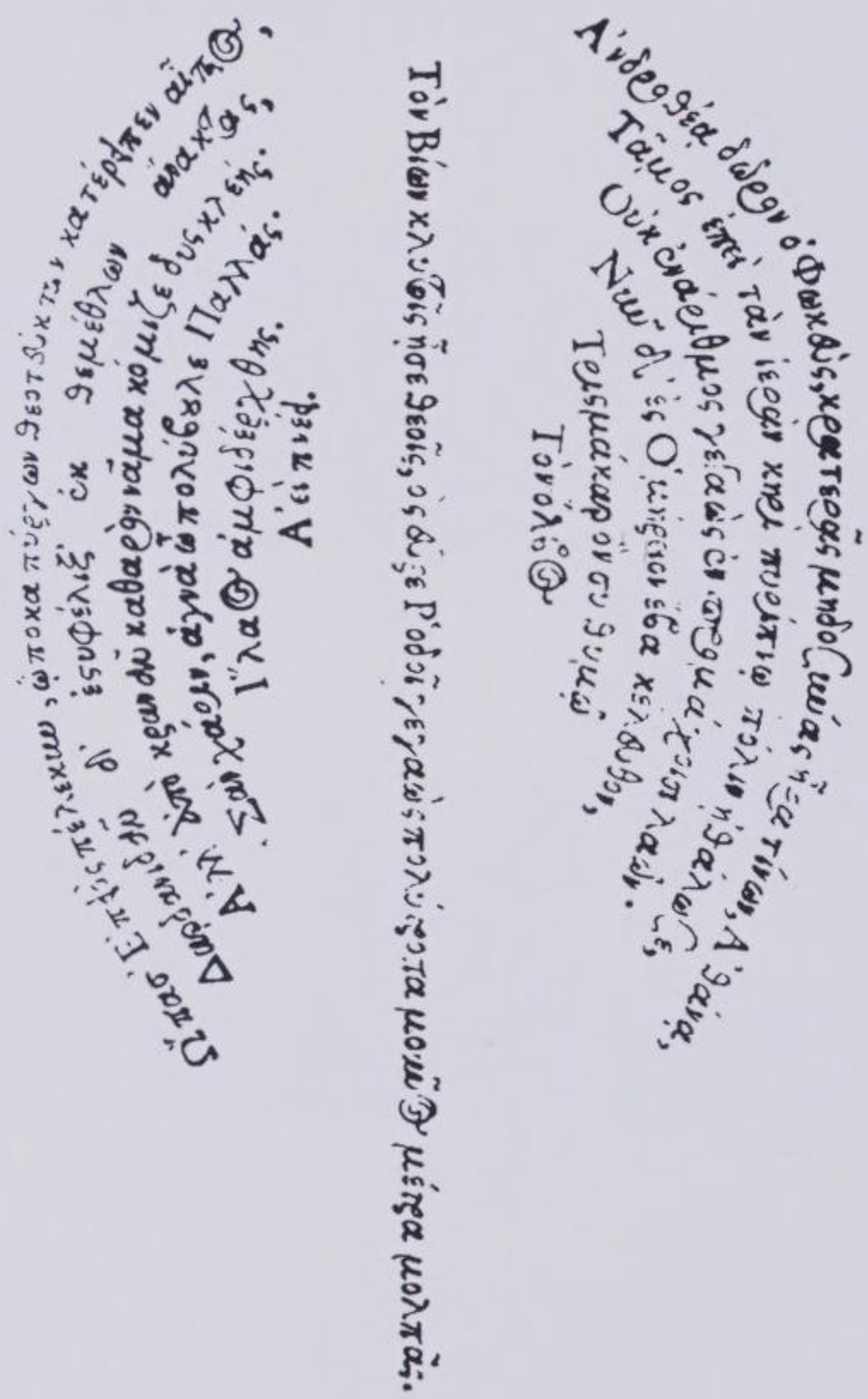
# THE SCHWITTERS LEGACY:
## LANGUAGE AND ART IN THE EARLY TWENTIETH CENTURY

Will Hill

Relationships between image and language have informed many of the significant developments of twentieth century visual art. Tensions between linguistic and pictorial description have provided a dynamic basis for experimentation across the previously distinct and autonomous fields of literary and visual practice.

The contradictions that exist between words and images, and thus between description and representation, energised artistic production and critical debate in successive decades of the century. Writers have used visual strategies to extend and disrupt the communicative values of words, while painters have used language to interrogate the conventions of representation. The collapsing of distinctions between these activities was a common characteristic of the early twentieth century avant-garde, a cultural territory populated by painter-writers and poet-printers, notable for a spirit of cross-disciplinarity which served to debate the very nature and boundaries of creative activity.



**SIMMIAS OF RHODES, *Axe*, fourth century BC**

For Modernist poets, visual and graphic form developed as a means of exploring the relationship between language and its subject, extending or redefining the expressive scope of the written word. It is significant that increasing use of the typewriter served to narrow the distinction between the act of writing and the mechanics of print: the work of Emily Dickinson, TS Eliot and Ezra Pound shows a development of typographic structure as an integral element of the poem and the act of writing. Virginia Woolf hand-set some of her own poems in metal type. The jobbing type of Wyndham Lewis' Vorticist manifesto *Blast* in 1915 reflects a direct integration of writing and typographic expression. William Carlos Williams said of his 1923 poem "Spring and All" that "it was written when all the world was going crazy about typographic form".[1] Throughout the period between the First and Second World Wars, Kurt Schwitters traversed the disparate disciplines of painting, typography, collage and writing. His work during this period prefigured the emergence of sound poetry, performance and site-specific installation as major tendencies of avant-garde practice in the latter half of the century.

The development of these preoccupations in the visual arts can be traced to three major influences: the French symbolist poet Stéphane Mallarmé's "*Un coup de dés jamais n'abolira le hasard*" ("A Throw of Dice Will Never Abolish Chance"), 1914, the Italian Futurist Filippo Tommaso Marinetti's 1909 "Futurist Manifesto" and the principles of *parole-in-libertà* (words-in-freedom) exemplified in his *Zang Tumb Tuum* of 1914, and the *Calligrammes* of Guillaume Apollinaire, published in 1918. Mallarmé's "*Un coup de dés jamais n'abolira le hasard*" is significant not only as a landmark in typographic form, but also for its underlying concern for random process and intervention—a characteristic which links this Symbolist work with the emerging twentieth century avant-garde, from the Dadaists to John Cage and William Burroughs. Apollinaire's *Calligrammes* are pictorial poems; texts which by line or profile mimic the visual appearance of their subject. These simple graphic objects serve to embody and articulate a recurrent concern of twentieth century artistic practice: the ambiguous relationship between descriptive and representational codes.

The pictographic text or poem has a history longer than type itself, which informs an active tradition of avant-garde practice through the twentieth century, from Apollinaire into the present. The first Western examples are generally recognised in the work of Simmias of Rhodes from the fourth century BC. Later examples include the work of Venantius Fortunatus in the sixth century, figured poems by the English seventeenth century poets George Herbert and Robert Herrick, and Lewis Carroll's "The Mouse's Tale" or "A Long Tale" of 1865. Sometimes described as the first concrete poem, Carroll's poem is a visual and linguistic joke on at least two levels: as a figured poem set to the shape of a mouse's tail, and the pun in the title which makes use of the homophonic relationship of the two words, as in the mouse's appendage 'tail', and 'tale' as in narrative. The homophone serves to highlight the inconsistencies of the relationship between sound and written language, presenting identical sounds that can signify two or more different meanings differentiated only in the spelling of the word. This has been the subject of recurrent visual exploration by twentieth century artists from Kurt Schwitters to Ian Hamilton Finlay and Tom Phillips. In writing about the *Calligrammes*, Stefan Themerson has said:

images, pictures. Words.
They all represent something. But
do they need to } resemble the thing they represent?[2]
is it an awful crime if they }

Themerson deftly brings together two areas of debate: the expectation of 'representation' in art, and the question of resemblance in the visual form of the poem. Previously seen as merely a visual conceit, word game or device, the medium of the figured poem was introduced into the twentieth century avant-garde in the *Calligrammes*. Themerson has said that Apollinaire was "perhaps the first poet who succeeded in replacing some of the sound qualities of a sign by its visual qualities".[3] Adopting Bertrand Russell's use of the term "sign", from *An Inquiry into Meaning and Truth*, 1940, Themerson goes on to say:

Language is one species of the genus sign and
Pictorial representations are another species of the same genus
These two species can be wedded to one another.
They can be wedded either politely and conformably
(as when an illustration is wedded to a text or a caption to a drawing)
or they can start an illicit liaison,
so intimately integrated
that one doesn't know any more
who is the bride and who is the bridegroom [4]

To give a text a pictorial form reveals complex contradictions between visual representation and linguistic description, and reminds us that language is a fragile and illogical construct, bound to its subject by cultural compact alone. While we take for granted the equivalence between the word and its subject, they are not linked by any actual resemblance, but only by the shared perception of meaning inherent in language.

For the Futurists, typographic form was less an extension of the expressive capacity of words than a tool for attacking language itself. In the work of the movement's founder Filippo Tommaso Marinetti, disrupting the linear order of the written word was a metaphor for a larger and more radical agenda: the wholesale overthrow of accepted cultural and political norms and conventions. With the declared aim of destroying tradition, his work and that of fellow Futurists including Giacomo Balla, Gino Severini, Fortunato Depero and Umberto Boccioni celebrated what they saw to be the destructive energy of the machine age and proposed a graphic language in which visual and linguistic values would be combined, and language liberated from the constraints of linear syntax: *parole-in-libertà*. As a war correspondent for a French newspaper, Marinetti witnessed first-hand the events of the Italo-Turkish war, and his poem *Zang Tumb Tuum* was designed to reflect in typographic form the sights and sounds of his experience of the siege of Adrianopolis in Tripoli. Marinetti's "Futurist Manifesto" was published in 1909 on the front page of *Le Figaro*. This use of the newspaper page was as significant as the inflammatory language of its content, signalling a new relationship between artistic practice and the mass media. This strategy marked a break from the rarefied contexts in which art and design ideologies had previously been expressed, contrasting radically with the values of William Morris and the Arts and Crafts Movement. Whereas Morris had developed a design philosophy articulated through hand production, Marinetti's medium was an industrially produced and ephemeral artefact, and the Manifesto was a political statement utilising popular media and graphic form.

The printed word had become emblematic of modernity, progress and the machine age through the late nineteenth century, as developments in print technology had answered the needs of an emerging consumer society in the wake of the Industrial Revolution. The industrialisation of print enabled the development of both a popular press and a graphic culture of advertising and promotion. Newspapers, playbills, advertising and mass-market newspapers became a significant feature of the urban landscape. The introduction of fragments of newspaper and other printed material into the still-life canvasses of Pablo Picasso, Georges Braque and Juan Gris became a key characteristic of Synthetic Cubism. Their presence within a canvas was provocative at multiple levels.

**FILIPPO TOMMASO MARINETTI, *Parole in libertà (Words in Freedom)*, 1915**

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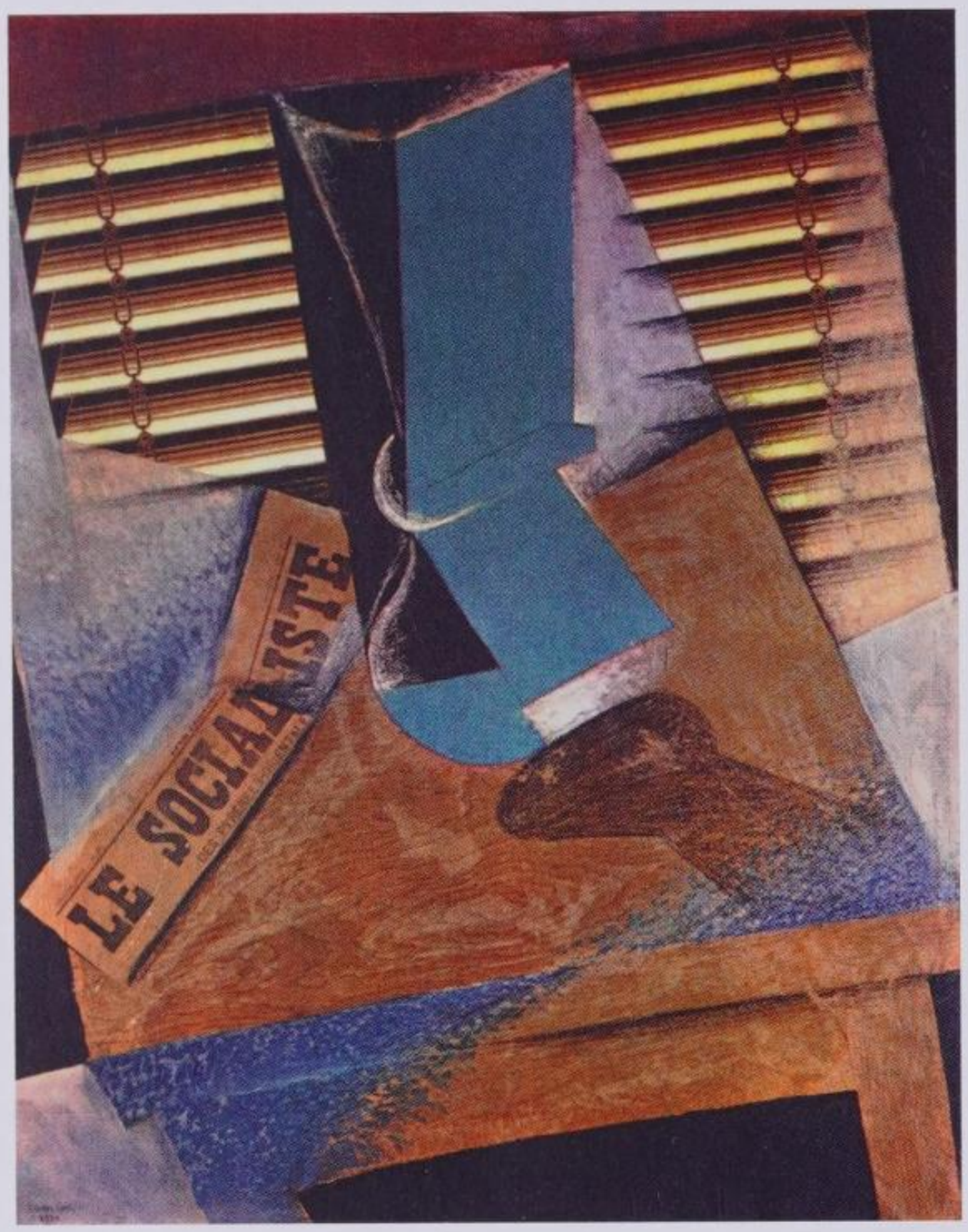
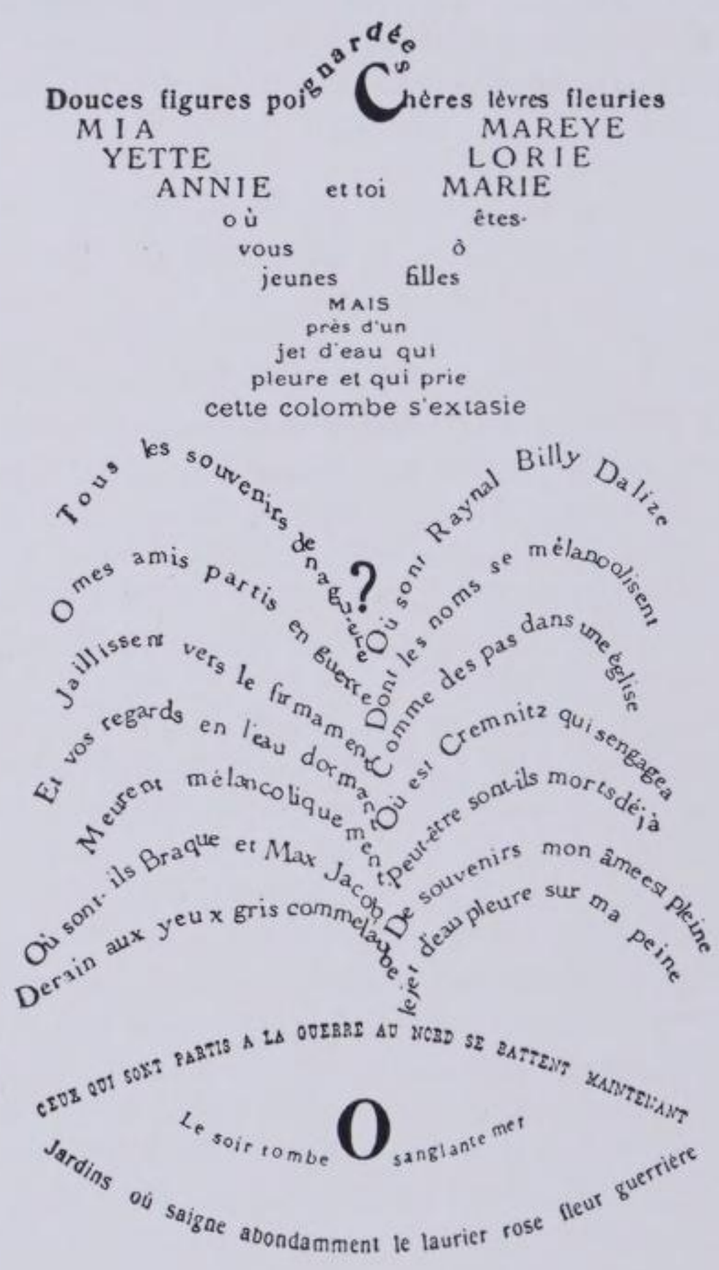
The *papier collé* introduced contemporary subject matter, the ephemera of an industrial age, against the conventions of the still-life genre. Introducing an essentially two-dimensional form into the illusionistic space of the canvas, the collage fragment creates a deliberate rupture in the accepted distinctions between two opposed modes of representation, exposing the fragile convention by which we interpret two-dimensional marks as representing three-dimensional space. Graphic 'perspective' is revealed as a relative notion to be manipulated and reconfigured; a cultural construct rather than a perceptual fact. The introduction of printed language served as a device to open up this question through the argumentative relationship of word and image within the canvas. As an important critical writer on Cubism, Apollinaire was to recognise the significance of these *papiers collés* in his book *Cubist Painters*, 1913, and to make significant distinctions between the different sub-genres within the movement.




Advertisements and billboards function as a signifier of modernity and the machine age across early twentieth century painting. The words within the cityscapes of Fernand Léger, Francis Picabia, and Robert Delaunay reflect the increasing presence of the printed word in the urban environment and a developing culture of advertising and publicity. These elements were in turn to play a crucial role in the search for a graphic language to express the modern condition of the USA, as can be seen in the work of painters including Stuart Davis, Charles Demuth and John Marin. The introduction of ephemeral or banal material was not only a reflection of the changing urban environment but an implied attack upon the orthodoxies of traditional art media and subject matter. These were defining preoccupations in the work of Marcel Duchamp, expressed most controversially in his *Fountain*, 1917, in which a urinal is given the title "Fountain" and the signature of a fictitious artist. Duchamp's strategy marks a significant shift in the basis of cultural value; a move away from a concern with the representation of recognised subjects, through recognised skills, and towards an art of appropriation and recontextualisation—values which were to inform much of the development of late twentieth century art.




The avant-gardes of the inter-war period are characterised by cross-disciplinary activity. Visual artists such as Picabia and Duchamp were as much poets as painters, and writers including Wyndham Lewis and Marinetti became increasingly involved in visual practice as artists and typographers. The Dada movement, originating in Zurich in 1916

**JUAN GRIS, *La Jalousie (The Sunblind)*, 1914**
Gouache, collage, chalk and charcoal on canvas, 92 x 72.5 cm
Courtesy Zeno.org

**GUILLAUME APOLLINAIRE, "La colombe poignardée et le jet d'eau", *Calligrammes*, 1918**

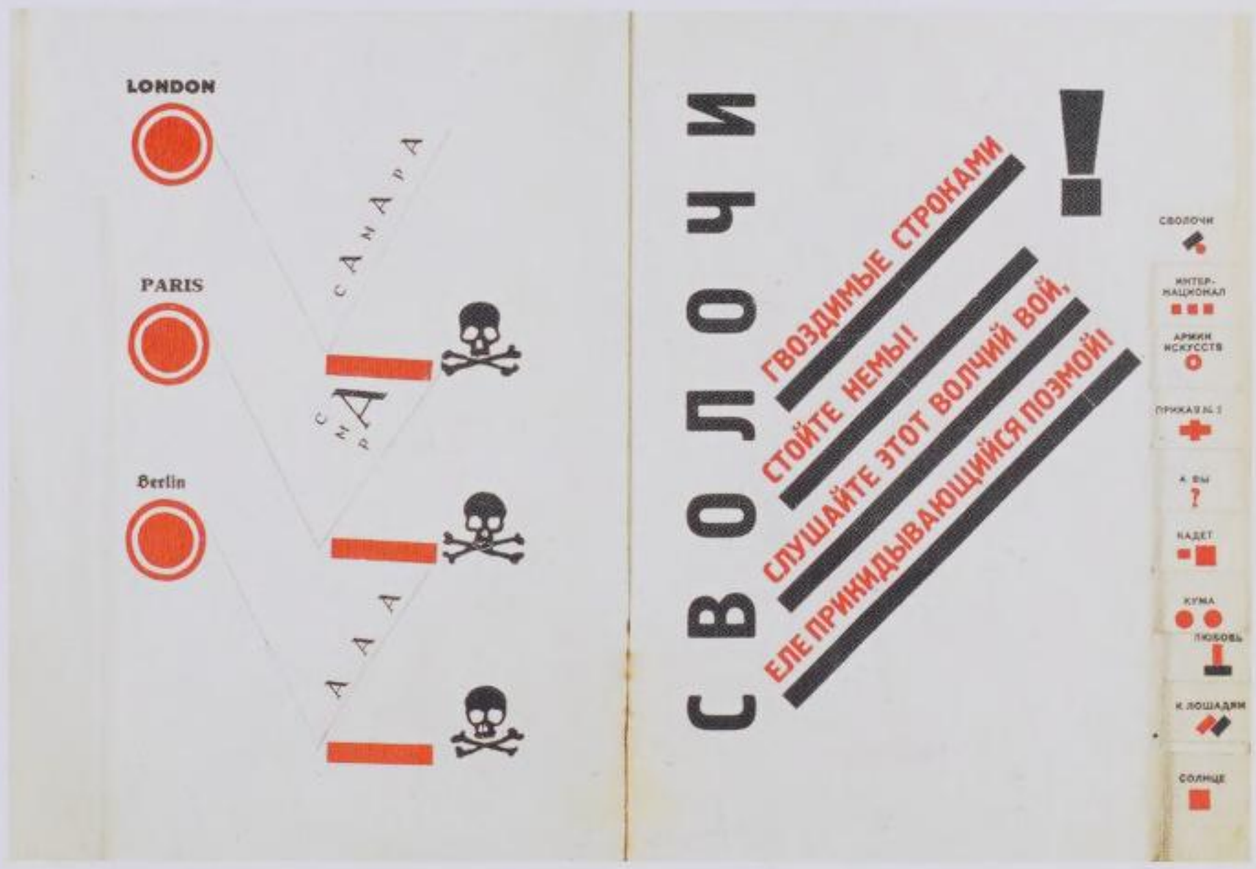
under Tristan Tzara and including Hugo Ball, Emmy Hennings, Hans Arp, Marcel Janco, Hans Richter and Richard Huelsenbeck, was based in radical literary or dramatic activity, developing anarchic performance and intervention as a means to the disruption of the order and convention of literary practice. The later Berlin Dada founded by Huelsenbeck in 1918 included Raoul Hausmann, George Grosz, Hannah Hoch, John Heartfield and others. More aggressively political than its Zurich forebear, the Berlin Dadaists were also to develop the visual manifestations of Dada activity through photomontage, found objects and typography. Dada was by nature a transitory or auto-destructive movement, perhaps as significant for the possibilities it proposed as for any concrete outcomes. The dislocation of reason and the recognition of random or unconscious method was to become a defining feature of Surrealism.

Apollinaire was to originate the term "Surrealist", which denoted as much a literary or theoretical movement as a specifically visual one. The Surrealist principles of "psychic automatism"—the term used by André Breton to define Surrealism through the practice of automatic writing and drawing—and the provocative juxtaposition of symbolic images were to remain potent devices across visual practice through

the century. Surrealism attempted to disrupt rational logic through unexpected relationships between word and image, representation and actuality, as a means to a non-linear, dream-like perception, exposing the contradictions and paradoxes of linear thought and linguistic order. In René Magritte's *The Treachery of Images*, 1928–1929, the words *"Ceci n'est pas une pipe"* expose the limits of language, and establish the autonomy of the image itself. The pipe is an image, and Magritte demonstrates that not only is the canvas not a pipe, but the word "pipe" is not a pipe either. In writing about Apollinaire's calligrams, Themerson posed questions which test the limits of equivalence between the word and its subject:

How much deity in a holy picture?
How much table in a table?
A table has four legs
A 'table' has five letters[5]

In these examples we see a convergence of practice which was to continue through the twentieth century. Poets like Apollinaire incorporated visual form into the practice of writing, while visual designers like Theo van Doesburg and Fortunato Depero




developed a typography based in an experimental engagement with language. While Apollinaire's calligrams explore the space between the domains of visual representation and linguistic description, the visual artists of De Stijl, Constructivism, Dada and Surrealism would explore the same interstitial territory using different tools.

The use of typographic materials for visual and representational means was a strategy common to the work of El Lissitzky and Vladimir Mayakowsky, and to that of the Dutch artist-printer HN Werkman. El Lissitzky's collaboration with Mayakowsky, *Dlia Golosa*, 1923, variously translated as "For Reading Aloud" or "For the Voice", comprised a series of images made entirely from typographic elements—using the component parts of language for figurative description. The experimental letterpress work of HN Werkman also used pre-existing industrial

**RENÉ MAGRITTE, *The Treachery of Images: 'Ceci n'est pas une pipe'*, 1929**
Oil on canvas
Courtesy Los Angeles County Museum of Art, CA, USA/Lauros/Giraudon/ The Bridgeman Art Library
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**EL LISSITZKY, page spread from *Dlia Golosa (For The Voice)*, a collection of poems by Vladimir Mayakovsky, 1923**
Courtesy Private Collection/ The Bridgeman Art Library
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forms—the letters of his own printing works—to create representational or figurative compositions. Werkman's prints made using letterpress type were described by him as "Druksels"; there were also "Tiksels", visual poems made using the typewriter, a method which can be related back to Apollinaire but which also anticipates the sound poems and concrete poetry of the 1960s. In each of these instances the components of the type-case are used as a figurative palette rather than a descriptive medium, testing and refiguring the idea of the 'sign'. A parallel tendency can be read within twentieth century abstract painting, in the incorporation of autographic gesture—forms and marks which evoke or resemble the actions of writing without forming readable words—a lineage which can be drawn through Surrealist automatism, the calligraphic abstraction of Mark Tobey and the gestural work of Cy Twombly. Jean-Paul Sartre said of the painter Paul Klee: "It was both his greatness and error to want to paint a picture at once object and sign."[6]

The repositioning of typographic signs was to be creatively explored and developed in the work of Kurt Schwitters, and can be seen emerging in his collaboration with Van Doesburg and Kate Steinitz in the children's book *Die Scheuche (The Scarecrow)*, 1925. Schwitters' work prefigures many subsequent developments in the use of text in art. His collages and assemblages—the 'Merz' pictures—re-evaluate art through the use of non-art materials, a development with links both to Cubist collage and the recontextualisation of banal objects, such as in Duchamp's urinal. Schwitters' practice crossed the traditional boundaries of fine art and applied graphics: as a dynamic and innovative typographer with links to

*C'ÉTAIT*
*issu stellaire*

*LE NOMBRE*

EXISTÂT-IL
sutrement qu'hallucination éparse d'agonie

COMMENÇÂT-IL ET CESSÂT-IL
sourdant que nié et clos quand apparu
enfin
par quelque profusion répandue en rareté
SE CHIFFRÂT-IL

évidence de la somme pour peu qu'une
ILLUMINÂT-IL

*CE SERAIT*
*pire*
*non*
*davantage ni moins*
*indifféremment mais autant*

LE HASARD

*Choit*
*la plume*
*rythmique suspens du sinistre*
*s'ensevelir*
*aux écumes originelles*
*naguères d'où sursauta son délire jusqu'à une cime*
*flétrie*
*par la neutralité identique du gouffre*

**STÉPHANE MALLARMÉ, page spread from *"Un coup de dés jamais n'abolira le hasard"* ("A Throw of Dice Will Never Abolish Chance"), 1914**

De Stijl and the Bauhaus, he published his *Merz* journal that appeared irregularly from 1923–1932, and founded what was to become a successful advertising agency in 1924. His work also encompassed environments and architectural installations: in the period 1923–1936 he worked on the *Merzbau*, a sculptural project originally titled the *Cathedral of Erotic Misery*, which eventually spread to eight rooms of his house in Hanover. In addition to major developments in collage, his radical experiments in abstract drama and poetry, cabaret, typography, music, photography and architecture anticipate the concept of multimedia or cross-media practice. Schwitters was allied with many aspects of the European avant-garde, including De Stijl, the Bauhaus and Constructivism, and is most commonly associated with the early phases of the Dada movement. His relationship to the Dadaists was, however, an ambiguous and troubled one, characterised by the fact that while much Dada output was deliberately temporal or destructive, Schwitters' work refigures and extends an object-based practice rather than dismissing the art object entirely. In the inevitable rift between Schwitters and the Dadaists, Richard Huelsenbeck referred to Schwitters' work as "Biedermeier Dada"—dismissing as conventional and bourgeois his concern for the creation of permanent art-objects.[7]

El Lissitzky's collaboration on issue 8–9 of Schwitters' journal *Merz* in 1924 promised an alliance of Constructivist and Dadaist ideas, but this also remained unresolved, confirming Schwitters' work as essentially apolitical and outside the scope of any single defining manifesto or ideology. His work was satirical, absurdist and anti-social rather than analytical; set against conformity, expressionism and sentiment rather than political order. Developing a working aesthetic across differing areas of experimental practice including typography, collage and performance, Schwitters took the extended art-school party of Dada and developed out of that deliberately ephemeral and auto-destructive movement an austere and rigorous personal practice that anticipated and stimulated several major strands of post-war artistic experiment. It included performance pieces and poems which take the form of graphic scores, exploring ambiguities in the relationship of sound to written language and the tension between name and object. This was a contradiction fundamental to the work of Ferdinand de Saussure (1857–1913) and the discipline of Structural Linguistics which developed out of Saussure's work during the inter-war years. In Abbott Miller and Ellen Lupton's *A Natural History of Typography*, 1994, the

**KURT SCHWITTERS (ed.), cover of the magazine *Merz* issue 1-2, 1923**
Lithograph
Courtesy Private Collection/
The Stapleton Collection/
The Bridgeman Art Library
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authors note that Saussure "destroyed the ordinary assumption that language exists to represent ideas".[8]

For Saussure, the most troublesome feature of the linguistic sign was its arbitrariness: there is no resemblance between a sound such as 'horse' and the concept of 'domesticated quadruped'. No natural link binds the material, phonic aspect of the sign (the signifier) to the mental concept (the signified). Only a social agreement appears to hold the two sides together.[9]

Schwitters' relationship to the printed word is an antagonistic one characterised by recontextualisation and invention, using found texts and wordless sounds to reflect the quirks and anomalies of accepted constructs, to in turn satirise the faith we place in name, sign and the linear logic of linguistic syntax. His poems and collages reflect a playful and complex response to the contradictions of language; the ambiguous relationships between sound and word, sign and object, materiality and description.

**KURT SCHWITTERS, *MZ 318 CH.*, 1921**
Collage
Courtesy Private Collection/
The Bridgeman Art Library
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Schwitters' work reflects two key preoccupations of the pre-war avant-garde: the interrogation and systematic disruption of language, and the recontextualisation of banal materials. These in turn open up crucial questions over the status of the art object, and the nature of the relationship between description and external reality. As we have seen, early avant-garde activity was characterised by cross-disciplinary practices and the dissolution of boundaries between forms and senses; a concern for the visual expression of sound-values and the disruption of formal order within both written and visual domains. The representation of sound formed an important narrative in the avant-garde typography of the twentieth century. Schwitters' work highlights the fact that spoken language is made of sound, yet the relationship of speech to written language is ambiguous and inconsistent. These inconsistencies have prompted attempts at orthographic reform and alternative typographic alphabets—including Schwitters' own phonetic alphabet—the *Systemschrift*, and have also prompted a continuum of sound-based works across literary and visual practice. Sound is evoked as the expression of violent transformation in the work of Marinetti, and the vocabularies of visual sound poetry were developed further in the work of Theo van Doesburg, Paul van Ostaijen and HN Werkman. In each case typography is rendered abstract by its revised function in representing sound values rather than words, and becomes an instrument for exploring the ambiguous relationship between sound and language. Schwitters developed this line of enquiry into sound performances, and into poems that were the visual and phonetic representations of wordless sound. In *Wand*, 1922, the repetition of a single word over 12 lines opens up a trance or mantra-like abstraction of language, In the *Usonate*, composed between 1923–1932, he created a work that functioned simultaneously as poem, performance and typographic score, presenting sound as autonomous fact rather than code or equivalence; as presentation rather than representation.

Schwitters died in relative obscurity in 1948 and while his significance as a visual artist was only partially recognised, he had a major influence upon experimental writing and linguistic experimentation. His example was crucial to the emergence of many 'underground' art movements of the 1960s, in particular the development of concrete poetry, as seen in the work of Bob Cobbing, Dom Sylvester Houédard and Ian Hamilton Finlay in the UK, sound poet Henri Chopin in France, Emmet Williams and the 'intermedia' artist Dick Higgins in the USA. Houédard described the movement in these terms: "Concrete poetry begins by being aware of graphic space as its structural agent. A printed concrete poem is ambiguously both typographic-poetry and poetic-typography—not just a poem in this layout, but a poem that is its own type arrangement."[10] This reflects both the opposing qualities Sartre attributes to Klee and the complex 'liaison' which Themerson proposes between the two species of signs. Much cross-disciplinary practice in the post-war underground developed from literary beginnings towards visual outcomes, a tendency exemplified by the work of Ian Hamilton Finlay. Originally working in the medium of poetry and fiction, Finlay's work from the late 1960s onwards took on increasingly sculptural and

environmental form, culminating in his garden, Little Sparta, in Scotland.

In his "Manchester Poem" from the late 1960s the Liverpool poet Adrian Henri wrote: "Kurt Schwitters smiles as he picks up the two pink bus tickets we have just thrown away."[11] Schwitters had been dead for almost 20 years, but his imagined presence in Henri's Manchester reflects his continued significance in the cultural landscape. The impact of his work was probably more profoundly felt among writers than visual artists; in the section "On being a painter and a poet" in his "Notes on Painting and Poetry", 1968, Henri identifies the importance of Schwitters' 'Merz' as encompassing a spectrum of activities including poetry and performance. He relates this to the work of contemporary 'intermedia' artists including Dick Higgins, Robert Morris, Allan Kaprow and LaMonte Young, artists working across multiple disciplines whom he describes as "in a direct line of descent from the Dada/Surrealist tradition".[12] Young, Higgins and Morris were key members of the Fluxus movement, centred around George Maciunas, which was sometimes described as 'neo-Dadaist' and was characterised by ephemeral, confrontational productions and activities, occupying a playful intermediate space between visual art, performance and publication. The activities of the Fluxus artists popularised the term 'conceptual' art, which was to consolidate the principle of art as idea, exemplied by the "Statements" of Sol LeWitt. The elevation of 'concept' continues the cultural shift initiated by Duchamp, positioning the cultural value of art not in the activity of making but in the idea; a point underlined by his use of 'readymades', the recontextualisation of familiar objects and the progressive distancing of the artist from artistic production.

Contemporary with the Fluxus movement were the 'cut-up' experiments, scrapbooks and collages created by Brion Gysin and William Burroughs in the late 1950s and 1960s. A writer whose work was characterised by a profound distrust of language, Burroughs employed disruptive visual strategies of collage and 'cut-up', creating texts by the random interpolation of multiple sources to disrupt or reconfigure the author's original narrative or commentary. Cut-ups were a device to counter the confines of syntax, emblematic for him of authority and repression. Reflecting the critical interrogation of language also proposed by Saussure, Burroughs' work developed the idea of language as a control system; questioning the assumption that language functions as a neutral instrument for the communication of thought, he took the view that thought and its expression are mediated and therefore compromised by the strictures of language. Rather than being a medium for the expression of ideas, Burroughs argued that language constrains and directs thought into linear routes and conventions determined by the condition of language itself. For Burroughs, language was "a virus", an oppressive form, predisposed towards linear thinking and either/or logic.[13] By contrast, Burroughs argued for a simultaneous, fluid and non-linear model of experience. The expression of these ideas took multiple forms, often through collaboration with other writers and artists. In Burroughs' scrapbooks with Brion Gysin the principle of collage is applied simultaneously to both images and texts. *The Ticket that Exploded* is a novel entirely composed from cut-ups; *Nova Express* includes cut-up text fragments from William Shakespeare, Arthur Rimbaud and James Joyce. Robert Sobieszek has said: "The liberation he proposes is a total unshackling from all authority; the tyranny of governmental and social constrictions, the limiting controls of language and logic, and even the evolutionary constraints of gravity and time."[14]

The pluralism and inclusiveness of Burroughs' approach to his materials, appropriated from across both high culture and popular or ephemeral sources, is characteristically postmodern, countering the assumptions of linear progression associated with Modernist thinking. In Burroughs' work, chance and random operations are used as a focused and incisive device against the tyranny of reason. While his attacks on the restrictions of language paralleled contemporary developments in critical theory, his use of random processes can be related back to Mallarmé, while his use of ephemeral sources and found language has clear precedent in Pound and Eliot. Burroughs' work has been particularly influential within the apparently distinct areas of film and music. His deliberate disruption of the linear structure of language is echoed in the editing methods of film makers including Anthony Balch and Nicholas Roeg, as well as in the work of writers like Jeff Nuttall and multimedia artists including Laurie Anderson and Brian Eno. Eno's work as a music producer exemplifies the extent to which Burroughs' principles of random intervention and cut-up have permeated the production of music in the era of digital audio technology.

It has been a characteristic of twentieth century art to examine and interrogate its own methods and representational codes, and language has been used as both an instrument and exemplar of this process. Painters have used language to break open codes of pictorial representation, and poets have developed the visual form of their work to explore relationships between language and external reality—positing the text as a map of sound, a diagram of rhythmic and sonic structure. In some significant instances, language itself has become the subject matter of visual art. Placing words within pictorial space immediately creates a rift in cultural codes. David Hockney described the baffled reaction of his Royal College of Art tutors to the introduction of words into his early paintings. Larry Rivers' *Parts of the Face*, 1961, articulates the tensions and contradictions between naming and visual description, while his use of the stencilled letter (also seen in the work of Jim Dine and Jasper Johns) prefigured the finely articulated dialogue between word and image in the work of Tom Phillips.

Exposing the workings of artifice within art and design has been a key preoccupation of twentiethcentury creative exploration. Externalising hidden mechanisms and structures within the finished work is a defining feature of postmodern practice. Renzo Piano and Richard Rogers' Pompidou Centre reversed architectural convention by placing the utilitarian service ducts and other features on the outside, substituting for the traditional skeletal principles of architecture an exoskeleton, designed to free up uninterrupted spans within. The radical Antwerp fashion designers Martin Margiela and the Antwerp Six group exposed

the artifices of fashion production by turning seams outwards and making a deliberate statement of the hidden underside of the garment. Barney Bubbles' record sleeve for Elvis Costello's single *Accidents will Happen*, 1979, was deliberately printed inside out, exposing the printers' marks and concealing the graphics on the inside. These diverse examples share a common deconstructive intent: acknowledging and incorporating their own artifice into their visible form. This exposure of artifice has been enabled by the dialogues between art and language, a dynamic which can be traced back to Braque and Picasso.

of Eliot and Pound, and the canvasses of Braque and Schwitters. As communications media converge in the transition from a reading culture into an image-driven one, the dialogues become progressively more complex, the ambiguities more illuminating. As definitions of the domain of 'art' expand to engage with a developing range of public languages, the integration of word, sign and representation continues to provoke critical debate and energise the dynamics of visual practice.

Tensions between image and word, description and representation, have informed and redefined the practice of visual art throughout the twentieth century. The early decades of the century saw the emergence of poetry concerned with graphic form, as Modernist poets explored the capacity of a poem's visual structure to denote auditory and performative values. Concurrent with this, artists incorporated textual material into visual form. Both painting and poetry appropriated public language; reported speech and printed ephemera are interposed into the poems

**TOM PHILLIPS, *Here We Exemplify*, c. 1970**
Oil on canvas, 76 x 76 cm
Copyright Tom Phillips

**1** Williams, William Carlos, *I Wanted to Write a Poem*, 1958.

**2** Themerson, Stefan, "Ideogrammes lyriques", first published in *Typographica* 'New Series', December 1966.

**3** Themerson, "Ideogrammes lyriques".

**4** Russell states: "Signs depend as a rule upon habits learnt by experience. A is a sign of B if it promotes behaviour that B would promote, but that has no appropriateness to A alone.... Language is a species of the genus sign." Bertrand Russell, *An Inquiry into Meaning and Truth*, 1940.

**5** Themerson, "Ideogrammes lyriques".

**6** Sartre, Jean-Paul, *What Is Literature?*, Bernard Frechtman trans., New York: Philosophical Library, 1949, p. 35, note 1.

**7** Foster, Hal, Rosalind Krauss, Yve-Alain Bois and Benjamin Buchloh, *Art Since 1900: Modernism, Antimodernism, Postmodernism*, London: Thames and Hudson, 2004.

**8** Lupton, Ellen, and J Abbott Miller, "A Natural History of Typography", *Looking Closer: Critical Writings on Graphic Design*, Michael Bierut, William Drenttel, Steven Heller and DK Holland eds., New York: Allworth Press, 1994.

**9** Lupton and Miller, "A Natural History of Typography".

**10** Houedard, Dom Sylvester, "Concrete Poetry and Ian Hamilton Finlay", *Typographica* no. 8, 1963.

**11** Henri, Adrian, "Notes on Painting and Poetry", *Tonight at Noon*, London, 1968.

**12** Henri, "Notes on Painting and Poetry".

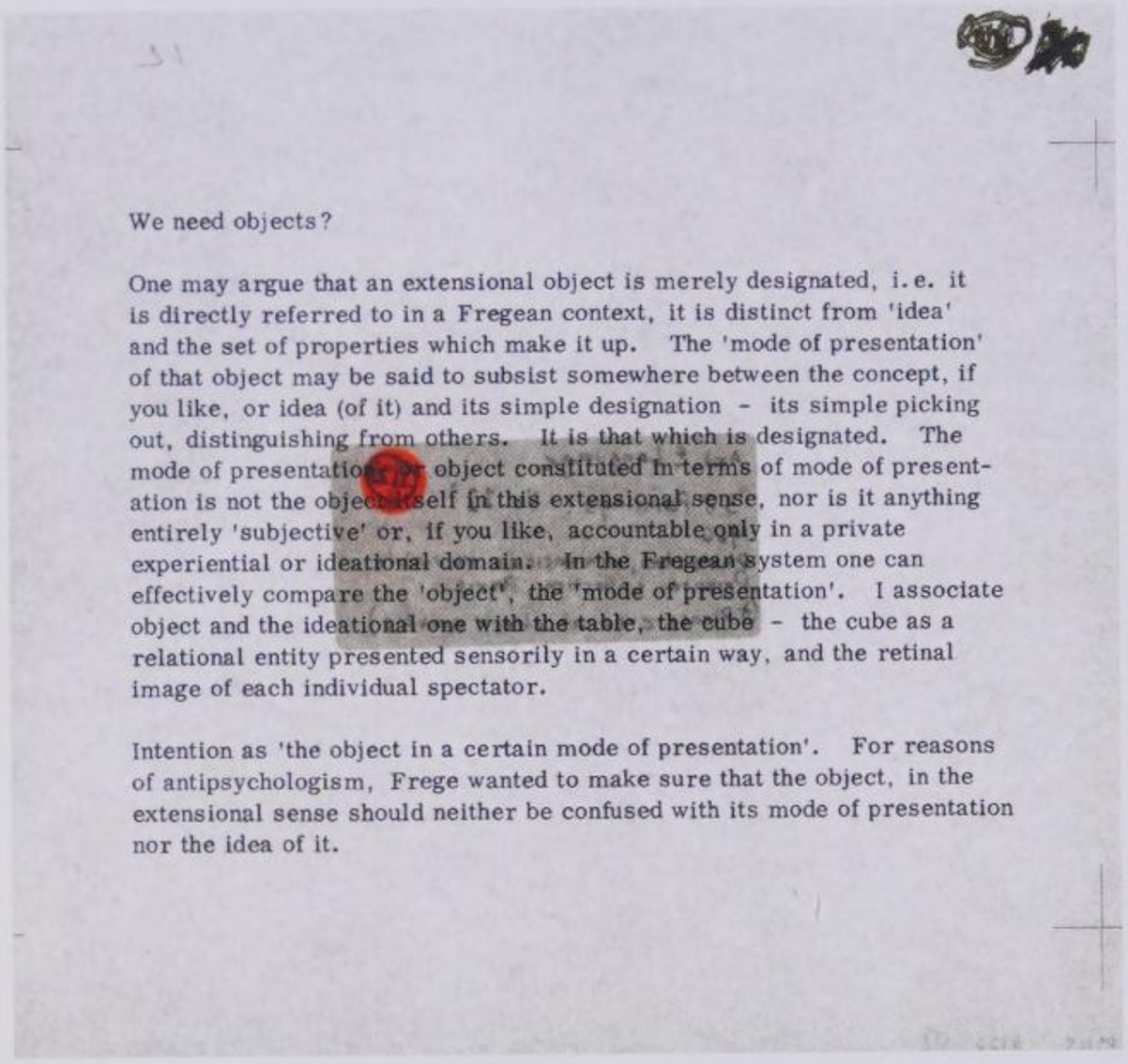
**13** Knickerbocker, C, "Interview with William Burroughs", *Paris Review*, 1965. Later published in William S Burroughs and Brion Gysin, *The Third Mind*, New York: Viking, 1978.

**14** Sobieszek, Robert, *Ports of Entry: William S Burroughs and the Arts*, Los Angeles, 1996.

# THINK AGAIN

Charles Harrison

In November 1970 I published an article in the journal *Studio International* under the title "A Very Abstract Context". It was intended to argue the virtues of the work of Joseph Kosuth, Victor Burgin and Art



We need objects?

One may argue that an extensional object is merely designated, i.e. it is directly referred to in a Fregean context, it is distinct from 'idea' and the set of properties which make it up. The 'mode of presentation' of that object may be said to subsist somewhere between the concept, if you like, or idea (of it) and its simple designation - its simple picking out, distinguishing from others. It is that which is designated. The mode of presentation of object constituted in terms of mode of presentation is not the object itself in this extensional sense, nor is it anything entirely 'subjective' or, if you like, accountable only in a private experiential or ideational domain. In the Fregean system one can effectively compare the 'object', the 'mode of presentation'. I associate object and the ideational one with the table, the cube - the cube as a relational entity presented sensorily in a certain way, and the retinal image of each individual spectator.

Intention as 'the object in a certain mode of presentation'. For reasons of antipsychologism, Frege wanted to make sure that the object, in the extensional sense should neither be confused with its mode of presentation nor the idea of it.

& Language—artistic work that then took a largely textual form (the last of these was then represented by Terry Atkinson, Michael Baldwin, David Bainbridge and Harold Hurrell). The nonsensical title—borrowed from Kosuth—gives some indication of the confusions to follow.[1] Re-reading the article now, it is very clear that I had little understanding of the work I was writing about, and that I was in no position to mount a coherent argument in its support. The question a re-reading of this article now encourages me to consider is this: having got the judgement more or less right—for I believe I was correct in my estimation of the importance of the Conceptual art movement, and of these as its central figures at the time—why was it that I had got the accounting for the work so very wrong?

In the light of long hindsight it seems clear that the problem lay largely in a misunderstanding of the relationship that early Conceptual art bore to the modernist art and criticism it appeared to supplant. I can at least console myself with the fact that that misunderstanding was widespread at the time. The end of the 1960s had seen the establishment of a new international avant-garde, surveyed in such large exhibitions as 'Op Losse Schroeven' in Amsterdam, 'When Attitudes Become Form' at the Kunsthalle Bern and London ICA, and 'Information' at MOMA in New York. As critics and curators scratched around for appropriate labels by which the work might be categorised, one thing seemed clear: whatever this art was, it was not compatible with modernism. On the part of all those interested in this new work there was an extraordinary impatience to see modernism as overthrown and dispensed with—as though an entire historical ethos and culture of art could properly be identified not only with the briefly established authority of Clement Greenberg's criticism and with the relatively restricted stable of American abstract painters and English sculptors to which his support was given, but with the conduct of the war in Vietnam, with racism, and with privilege in general. Whatever was to be offered in explanation of the new work, the state of modernism itself was not. Rather, an alternative line to the modernist mainstream was drawn through Dada, Duchamp, neo-Dada and Fluxus. There was indeed Conceptual art of a kind for which this represented an adequate genesis, but the work I was interested in had pretensions to be mainstream rather than 'alternative'—to be 'serious' as modernism was serious.

And what is clear now is that it was precisely the crisis of late modernism, both as theory and as practice, that that work was actually responding to. That was the problem. Writing about Conceptual art without an adequate understanding of that crisis made as much

1. *Idea*, adopted from L, itself borrowed from Gr *idea* (*ἰδέᾱ*), a concept, derives from Gr *idein* (s *id-*), to see, for **widein*. L *idea* has derivative LL adj *ideālis*, archetypal, ideal, whence EF-F *idéal* and E *ideal*, whence resp F *idéalisme* and E *idealism*, also resp *idéaliste* and *idealist*, and, further, *idéaliser* and *idealize*. L *idea* becomes MF-F *idée*, with cpd *idée fixe*, a fixed idea, adopted by E Francophiles; it also has ML derivative **ideāre*, pp **ideātus*, whence the Phil n *ideātum*, a thing that, in the fact, answers to the idea of it, whence 'to *ideate*', to form in, or as an, idea.

sense as explaining an angry retort with no awareness of the insult that had provoked it. In my case this involved treating Conceptual art not as a legacy from Dada but as a kind of upping-of-the-stakes of abstract art—which I took at the time as the major tendency in twentieth century art—when the effective exhaustion of abstract art's limited and contingent potential for development was actually both a symptom and a cause of the apparent exhaustion of modernism itself. Given

**ART & LANGUAGE, *38 Paintings: No 12*, 1966**
Photostat, dimensions variable
Courtesy the artist and
Lisson Gallery

**JOSEPH KOSUTH, 'Titled (Art as Idea as Idea)' [Idea], 1966**
Joseph H Hirshorn Purchase Fund, 2007
The Panza Collection
Courtesy the artist and
Sean Kelly Gallery

the binding identification of modernism with abstract art that had been effected in American modernist criticism (say from Greenberg's "Towards a Newer Laocoon" of 1940 to Michael Fried's *Three American Painters* of 1965), an argument for Conceptual art that represented it both as postmodernist and as hyper-abstract was clearly doomed to incoherence from the start. That was the mess I had got myself into.

Now to revisit the crisis of modernism is to be availed of a better understanding of the various factors by which that crisis had been generated, and of the problems that it entailed—problems in part made of the very conditions that modernism positively embraced in its critique of tradition. Among the factors in question were the long-term consequences of that loss of value in artistic techniques developed for assuring naturalistic likenesses to which both the development of photography and the rise of avant-gardism contributed—a loss that threatened diminution in the depth and intensity of intellectual content associated with purposeful specialisation.

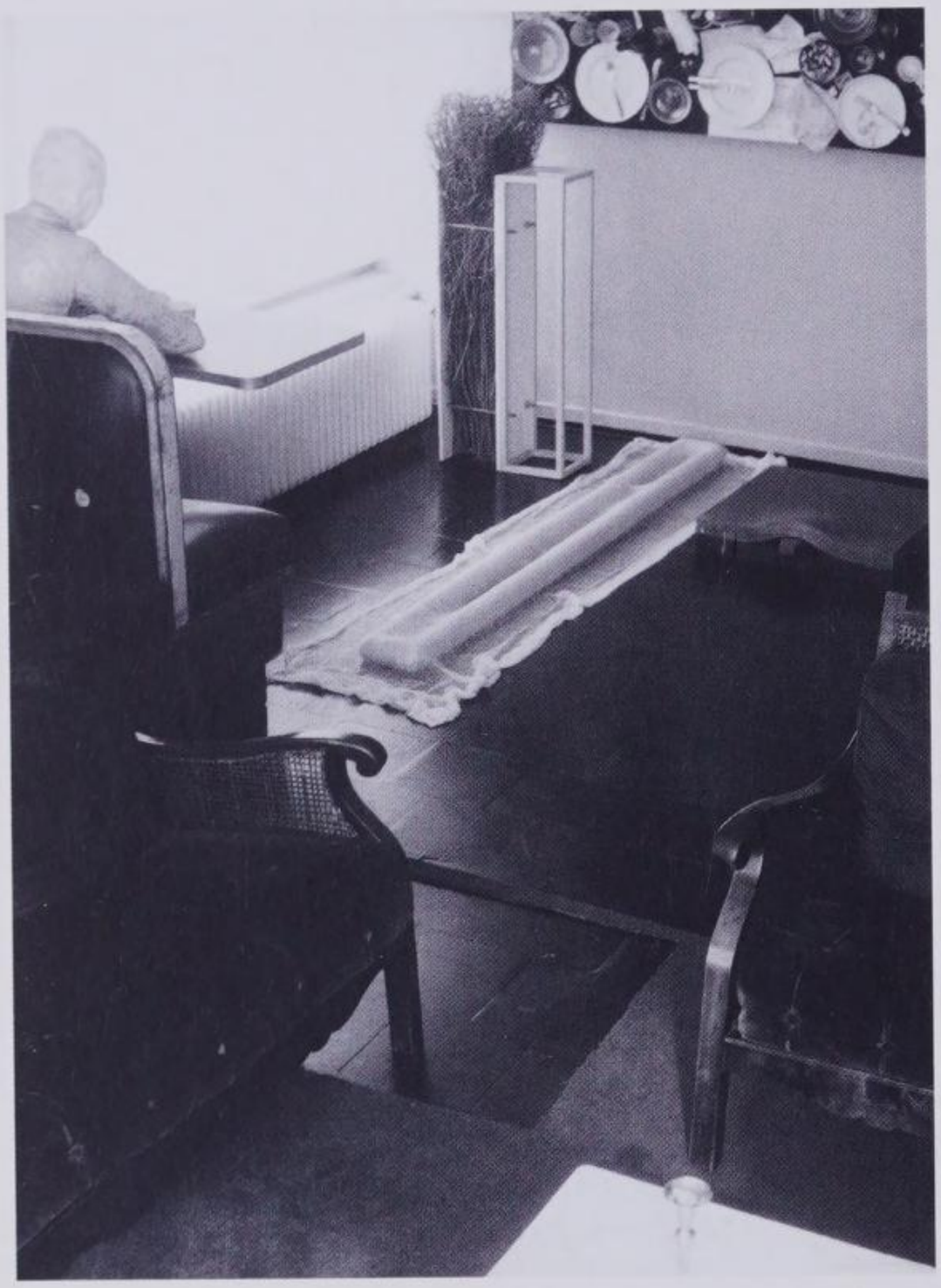
It could be said that the development of Cubism and the emergence of abstract art each in their way constituted a kind of distraction from the full implications of this loss, the one by providing a constraining pictorial armature relatively independent of the appearances of the world, the other by providing a potentially autonomous field of development for painting and to a lesser extent for sculpture. But as a resource for generating new pictorial structures, Cubism had played itself out by the 1940s—as Greenberg observed at the time—while the end of the potential for significant development in abstract painting was signalled by the blank canvases of the late 1950s.[2] There remained some exploitable potential in the 'three-dimensional work' canvassed by Don Judd in 1965, but not much.[3] Such expedients apart, by the early 1960s those concerned to maintain the possibility of art as a modern practice were faced with two principal alternatives: the first was to engage in a kind of recomplication of painting, usually involving the importation of culturally topical material by recourse or reference to photographic techniques, sometimes involving assemblage and extension into three dimensions; the second was to replay the avant-garde moment of the early twentieth century, when Marcel Duchamp had sought to short-circuit both Cubism and abstract art by suggesting a different kind of solution to the loss of art's commitment to naturalism: just select a ready-made bit of the world as art.

The first alternative, largely pursued under the umbrella of Pop Art, had its big moment in Andy Warhol's silk-screened canvases of 1962–1964. What followed mostly entailed repetition, or a shift into the media of photography and film, or both. It was the second alternative, and its extension into the practice of nomination—rather than any fascination with readymades as objects—that engaged a new avant-garde around 1965–1968, or that fraction of the avant-garde, at least, that was more attracted to the quasi-philosophical problems thrown up by the crisis of modernism than by the potential for recomplication associated with Pop Art and its legacy. The extreme prospect faced by the artists concerned was neither a kind of ultra-abstract painting, nor a further extension of three-dimensional work—though there were plenty of both on offer at the time—it was an art altogether without objects, a kind of *tabula rasa*.

0
ANY MOMENT PREVIOUS TO THE PRESENT MOMENT
1
THE PRESENT MOMENT AND ONLY THE PRESENT MOMENT
2
ALL APPARENTLY INDIVIDUAL OBJECTS DIRECTLY EXPERIENCED BY YOU AT 1
3
ALL OF YOUR RECOLLECTION AT 1 OF APPARENTLY INDIVIDUAL OBJECTS DIRECTLY EXPERIENCED BY YOU AT 0 AND KNOWN TO BE IDENTICAL WITH 2
4
ALL CRITERIA BY WHICH YOU MIGHT DISTINGUISH BETWEEN MEMBERS OF 3 AND 2
5
ALL OF YOUR EXTRAPOLATION FROM 2 AND 3 CONCERNING THE DISPOSITION OF 2 AT 0
6
ALL ASPECTS OF THE DISPOSITION OF YOUR OWN BODY AT 1 WHICH YOU CONSIDER IN WHOLE OR IN PART STRUCTURALLY ANALOGOUS WITH THE DISPOSITION OF 2
7
ALL OF YOUR INTENTIONAL BODILY ACTS PERFORMED UPON ANY MEMBER OF 2
8
ALL OF YOUR BODILY SENSATIONS WHICH YOU CONSIDER CONTINGENT UPON YOUR BODILY CONTACT WITH ANY MEMBER OF 2
9
ALL EMOTIONS DIRECTLY EXPERIENCED BY YOU AT 1
10
ALL OF YOUR BODILY SENSATIONS WHICH YOU CONSIDER CONTINGENT UPON ANY MEMBER OF 9
11
ALL CRITERIA BY WHICH YOU MIGHT DISTINGUISH BETWEEN MEMBERS OF 10 AND OF 8
12
ALL OF YOUR RECOLLECTION AT 1 OTHER THAN 3
13
ALL ASPECTS OF 12 UPON WHICH YOU CONSIDER ANY MEMBER OF 9 TO BE CONTINGENT

**VICTOR BURGIN, *Any Moment*, 1970**

Though characteristic works of Conceptual art took linguistic form and tended to raise problems of definition and analysis, it is important to stress that it was not in the margins of literature or of philosophy that the origins of the movement were to be found. Rather, they lay in the tradition of fine art, and in the problems now encountered by anyone who wanted to maintain that tradition—and the possibility of some kind of integrity and self-sufficiency for new works of art—without being forced either into technical conservatism or into the kinds of environmental and theatrical avant-gardism that were vulnerable to what remained trenchant in



modernist criticism. It is often argued that a kind of 'crisis of the object' occurred during the 1960s.[4] But the crisis in question might more appropriately be thought of as a problem in the critical relations between 'art' and 'language'—a crisis brought on by the collapse of those protocols, symbolised in the frame and the pedestal, that had previously served to keep the two apart, and to keep 'artist' and 'critic' clearly demarcated. The resulting instability thus bore upon both the ontological and the social relations affecting artistic practice. It had been an item of faith in modernist criticism that theory was something by which the work of the authentic artist was explained after the fact, rather than a body of ideas that preceded or guided it. That was by no means a secure position even where painting and sculpture were concerned, and it was certainly not sustainable in face of work without fixed physical form. But in 1969, it was altogether untenable. In that year, when Art & Language published the first issue of their journal, *Art-Language*, the editorial proposed that within the framework of Conceptual art, the making of art and the making of theory might now have to be seen as indistinguishable, and thus as subsumed into a single practice.[5] Rather than something primarily to be looked at, the work of art would be conceived of as something to be thought about.

That verbal language should come to be regarded as the primary means of transmission of artistic intention and content was at this point a highly over-determined state

of affairs. I pick out three contributory factors. First, so long as development in modern art had largely been conceived by reference to the changing appearances of painting and sculpture, it had seemed easy enough to distinguish between a given work of art and a body of written or spoken discourse about it. The work on the wall or on the floor was the primary object of attention; an accompanying text might be 'about' the work, but was not to be confused with the work itself. But if a found object or an actual or imagined readymade was to be nominated as a work of art, its status as such could hardly be established by examining its formal and technical characteristics alone, since these were shared with other objects that were not works of art. That status would presumably depend on the validity of a claim implied in some title or description or specification that was thus inseparable from the enterprise itself,

**LAWRENCE WEINER, A SQUARE REMOVAL FROM A RUG IN USE, 1969**
Language and materials referred to Catalogue #054
Courtesy the artist and Regen Projects, Los Angeles
Copyright Lawrence Weiner

**ART & LANGUAGE, *Index 01*, 1972**
Eight file cabinets, texts and photostats
Courtesy the artist and Lisson Gallery

and that would necessarily take the form of a linguistic statement. "I nominate—or propose—this as a work of art", is one of the simplest forms such a statement might take. In any critical assessment of the enterprise, that statement would come up for scrutiny. Rather than questions of whether or not arrangements of forms and colours were pleasing to the eye, the business of criticism would be to consider the implications of considering X as a work of art.

Secondly, it had been one of the more persistent critiques of the division of labour in late high modernism that the over-sensitive and immaculate surfaces of the work of such artists as Kenneth Noland and Jules Olitski were actually *made* by the criticism that purported to be written in response; that once the authority of the words was undermined there was effectively nothing left. It followed that one might as well attend to the critical language as a kind of 'primary' material. In 1965 (in *Three American Painters*) Fried had suggested that "criticism that shares the basic premises of Modernist painting finds itself compelled to play a role in its development... potentially only somewhat less important than that of new paintings themselves".[6] That suggestion takes on an ironic cast in the light of hindsight. Younger artists in the late 1960s and early 1970s paid far more attention to the writings of Greenberg and Fried than they did to the post-painterly abstracts and constructed sculptures to which that writing was addressed.

Among these artists there were some who reacted to Fried's critique of theatricality in Minimalist art by taking it as a positive incentive to put themselves bodily in the face of the spectator.[7] But for those who remained averse to theatrical modes of activity, if it were really the case that the exhaustion of abstract art entailed the exhaustion of painting and sculpture, what was left in the practical territory where the art object had maintained its increasingly precarious existence but a kind of demanding absence? And without simply proliferating readymades with an ever-diminishing critical effect, how was that absence to be filled if not by some kind of linguistic assertion or description? So the third and final factor driving recourse to language as an artistic medium—in the eyes of those, at least, who conceived of the tradition of fine art as something worth working to maintain—was that for the moment there was virtually nothing else left to use.

It was their common determination to confront this last issue, and not any implausible move into a higher level of abstraction, that actually united the artists I singled out in 1970. Art & Language's "We need objects?" prefaced the speculative paragraph that was issued in 1967 as an artwork under the rubric *Title Equals Text*. In the same year, Joseph Kosuth's first *Definition* piece proposed that texts might be issued in the place of paintings so as to present individual concepts as kinds of readymade. In 1969 Victor Burgin proposed an art that would take its form "in message rather than materials".[8] His resulting works in textual form were first published in the same year.

In 1969–1970 there were several major exhibitions of new art in which there was little work that could usefully be described as either painting or sculpture, or that fitted comfortably into any established genre. By 1970 a number of critics and curators—myself among them—were staging shows specifically addressed to 'Conceptual art' or 'concept art' or 'idea art'.[9] Certain common features could be observed. There was not much colour and there was not much stuff; no expressive brushwork on the walls, no accumulations of three-dimensional form on the floors. Instead, there were diagrams and texts, the latter varying in length from a few words to many pages. There were objects—books and pamphlets and pieces of paper—

but the typical function of these was not so much to call attention to themselves as 'art', or to dominate the spaces of exhibition, but to invoke the imaginary or theoretical existence of other kinds of objects or processes or events.

Over all such work—and over the various increasingly complex examples of artwork-by-nomination that ensued—there thus hung an interesting question. On what was the new kind of spectator-reader's critical attention to be focussed: on the text itself or on the theoretical object to which the text referred? Was the 'art' to be found in one rather than the other, or was it in some way vested in an indissoluble relationship between them? It could be said that the full critical potential of Conceptual art was realised at the point at which that question assumed a central importance, and when the relationship between text and theoretical object was most efficiently tuned—as it was in Lawrence Weiner's early *Statements* of 1968 at one extreme, and Art & Language's *Index 01* of 1972 at the other. Beyond that point I believe that Conceptual art was bound to follow one or other of two directions: either to become stabilised as the mere authenticating style of self-proclaimed originators, for whom development

**ART & LANGUAGE, *100% Abstract*, 1968**
Acrylic on canvas, 64 x 64 cm
Courtesy the artist and Lisson Gallery

could mean little more than the aggrandisement of texts into installations—paradoxically depriving such work of the power it had had as a kind of critique of the modernist institution; or to be consigned to the role of a transitional episode, ceding to whatever new mode of practice in the locale of fine art the development of Conceptual art's theoretical objects might have rendered possible.

As a factor in the decision between these alternatives the character and sheer length of component texts was both symptomatic and decisive. To explain what I mean I need to return to the issue of the abstract art of high modernism, and of the conditions of its exhaustion. Among the particular circumstances that Conceptual art addressed was the antinomy that abstract art and modernist theory had established between artist and critic, between practice and theory, and between art and language. To put the matter in crude terms, in the 1950s and early 1960s, when the highest expectations of fine art were invested in the surfaces of abstract paintings such as those of Jackson Pollock, Mark Rothko, Barnett Newman and Morris Louis, there was no potential component of one of those surfaces that was so literally unimaginable as a piece of text. It was Jasper Johns' notable gambit—in works of the late 1950s and early 1960s—to realise this unimaginable circumstance in practice by incorporating words into his paintings. The critical reach of his work was limited, however, to the extent that it depended upon a painterliness by which the text was always comfortably assimilated to the stylistic and representational character of the pictorial surface. In the later 1960s an ensuing generation of artists adopted various expedients for rendering texts pictorial, or for putting words in place of paintings: Kosuth's Photostat definitions, On Kawara's date and location paintings, Mel Ramsden's *Secret* and *Guarantee* paintings and *100% Abstracts*, Atkinson and Baldwin's works in the series *Title equals Text*; all represent a particular early and relatively consumable phase of Conceptual art.

It is beyond this moment that the pathways diverge, as do the art-historical theorisations that follow. From the point of view that has remained dominant in interpretations of post-1960s art, in breaking with the protocols of high modernism, Conceptual art effected a liberation from constricting concepts of medium-specificity and autonomy and enabled a positive expansion into various modes of postmodernist practice.

**ART & LANGUAGE, *Index: Wrongs Healed in Official Hope*, 1998-1999**
Alogram on canvas over plywood and mixed media
Courtesy the artist and Lisson Gallery

In this account, continuing careers in Conceptual art are celebrated alongside those multifarious and often highly spectacular kinds of not-painting and not-sculpture that are popularly gathered under the label of Conceptualism. Works in both categories may include an amount of text, but generally either as the now customary component of a brand or as a kind of filigree added to an avant-garde product.

There is an alternative view. Once works in textual form had been established as potential works of art—rather than works of literature or philosophy or whatever—what remained to be recovered from the traditions of art was the unique kinds of virtuality, opacity and intellectual repleteness that had once been associated with works in visual form, and particularly with paintings. The real problem was not how to make plausible paintings with words, or how to exploit the freedom that came with conceiving of art as an entirely open concept, but rather how to reinvest fine art with the discursive and essayistic potential that modernism had in the end had to sacrifice in its critique of the academic.

This, as I understand it, has been the demanding project of Art & Language in the period since 1977, when the continuing artistic practice was taken into the hands of Michael Baldwin and Mel Ramsden alone. By then I believe that the critical potential of Conceptual art was as thoroughly exhausted as Cubism's had been in the 1940s and abstraction's in the 1960s, though its lessons could no more be ignored than theirs. The problem Art & Language therefore faced was how to re-establish critical conditions of medium-specificity, but conditions that could be applied to new genres of art in which the assimilation of texts need not be ruled out, genres in which, indeed, there was no limit that could be set in principle to the length of any component text. The resulting body of work stands apart both from the continuing work of Conceptual art's other veterans and from the institutionally supported avant-gardism of the past quarter century. It is not well attuned to the prevailing modes of criticism and publicity. It proposes what might be seen as a new kind of art, though one with strong links both to the modernist art of the twentieth century and to the traditions that Modernism interrupted in the nineteenth. Art & Language's work includes both essay-length texts and paintings and other things with painted surfaces; it also includes painted surfaces that incorporate essay-length texts. In 1979 the philosopher Donald Davidson wrote, "A picture is not worth a thousand words or any other number. Words are the wrong currency to exchange for a picture",to which Art & Language responds, "Yes, but what if the picture is a thousand words?" [10] Had I been able to pose that question for myself back in 1970, I might perhaps have made a better job of justifying the work of whose significance I was then persuaded.

**1** "My thinking is always related to a very abstract context which I feel in my time has become the postulate for a sense of the meaning of the word 'art'." Used as an epigraph to my article, this quotation was taken from an interview with Joseph Kosuth published in the catalogue of 'Prospect 69' (Kunsthalle Düsseldorf, October 1969).

**2** See Clement Greenberg's essay, "The Decline of Cubism", first published in *Partisan Review* in March 1948.

**3** See Donald Judd's essay, "Specific Objects", first published in *Arts Yearbook* 8, New York, 1965.

**4** See for instance, the exhibition and catalogue, *Reconsidering the Object of Art 1965-1975*, Museum of Contemporary Art, Los Angeles, 1995.

**5** See "Introduction" to *Art-Language*, vol. 1, no. 1, May 1969.

**6** Edited text as reprinted in Charles Harrison and Paul Wood eds., *Art in Theory 1900-2000*, Oxford: Blackwell, 2003, p. 791.

**7** See particularly Michael Fried's essay "Art and Objecthood", first published in *Artforum*, Summer 1967.

"I read Michael Fried's essay ["Art and Objecthood"]... which was a sort of terribly starchy defence of high Modernism, and he spoke of the problem of art that did not follow these modernist precepts as being 'theater'. And I said 'bingo, that's it, that's right'. The art that's important now is a form of theater, and one thing that means is that it has to be in the same space as the viewer...." Martha Rosler, Interview 24; included in "Art and the Left: The Critique of Power", TV 23, A316 *Modern Art, Practices and Debates*, Milton Keynes: The Open University, 1991.

**8** Burgin, Victor, "Situational Aesthetics", first published in *Studio International*, October 1969, as reprinted in Harrison and Wood, 2003, p. 894.

**9** I was personally responsible for the exhibitions 'Idea Structures' at the Camden Arts Centre in 1970, for 'Art as Idea from England' at CAYC, Buenos Aires in 1971, and for assembling a collection of Conceptual art for the Victoria and Albert Museum Circulation Department in 1970.

**10** Davidson, Donald, "What Metaphors Mean", in *On Metaphor*, Sheldon Sacks ed., Chicago/London: University of Chicago Press, 1979, p. 45.

# TURNING THE WHOLE THING AROUND: TEXT ART TODAY

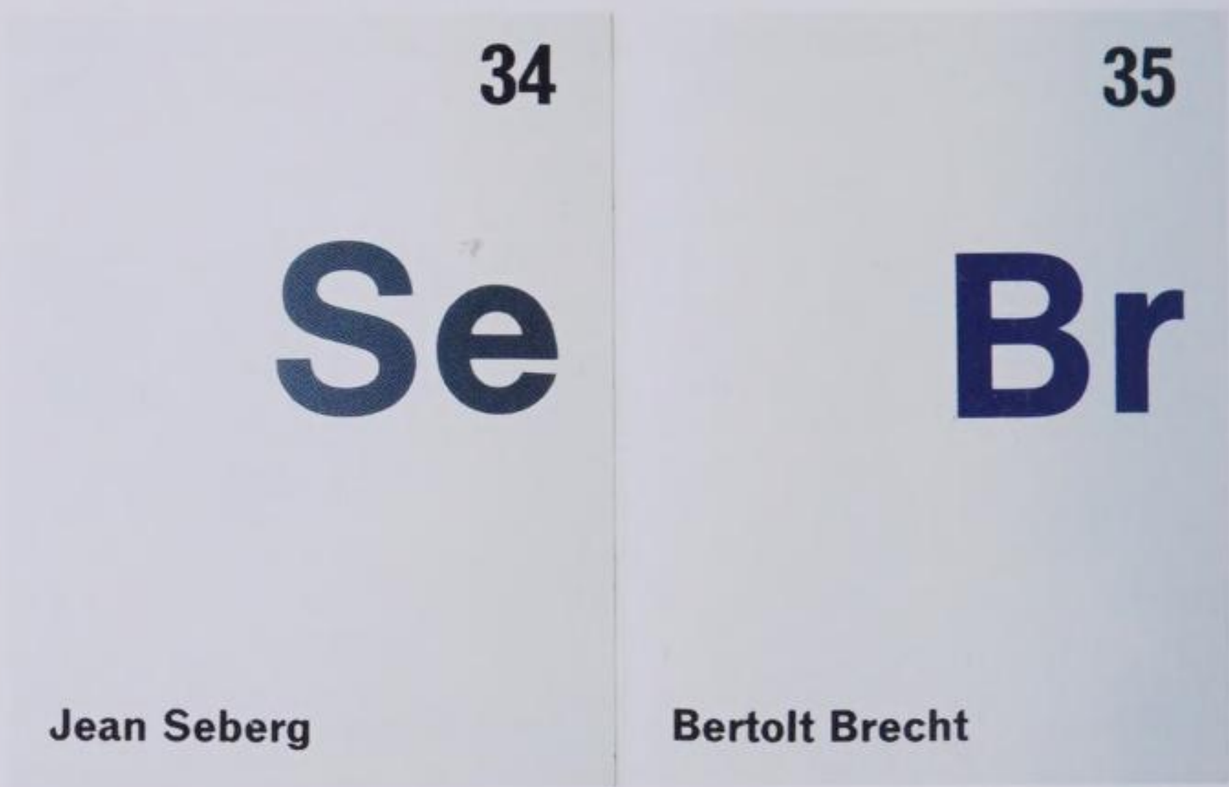
Dave Beech

As either a rejected rival name for Conceptualism, or a sub-genre of the movement proper, text art has been seen as too narrow, too specific and too prescriptive. To see Conceptualism as an art of text is to sell it short. While it is true that this generation of artists turned to language, and saw this shift as forming part of their radical overhaul of art, it was never simply the presence of text in artwork that was meant to do this work: it was not a formalist programme. As Terry Atkinson said at the time, you can make good and bad work out of anything. So, while "the eruption of text into the cultural and historical space of the picture or the painting is an exemplary moment", Art & Language have insisted that "Conceptual art does not correspond tout court to some sort of linguistic turn in artistic practice. It does represent an appropriation of certain dialogic and discursive mechanisms by artists who sought thereby critically to empower themselves and others, and to that limited extent it represents a linguistic turn. But Conceptual art did not reduce (or attempt to reduce) the pictorial to the linguistic (or textual)."[1]

A re-evaluation of Conceptual Art's linguistic turn and its relationship with the linguistic turn in philosophy, will go some way, I want to argue, towards a timely reconsideration of text in art generally and the legacy of text art specifically. It has to be admitted, however, that any revival of text art's theoretical esteem will have to contend with a very unpromising starting point. During the 1980s and 1990s, when a new generation of younger artists were identified as 'neo-Conceptualist', very few of them used text in their work, and even those who did use text did not identify their work as text art. Most of the neo-Conceptualists—Damien Hirst, Tracey Emin and Douglas Gordon among them—were primarily interested in a postmodernist updating of the Conceptualist legacy, with the emphasis on appropriation rather than nomination, semiotics rather than ontology, double-coding rather than analytic propositions.

Simon Patterson is just such an artist. He is the strongest candidate among this generation of neo-Conceptualists to be considered a text artist without his work ever being described as text art. His earliest works were diptych 'portraits' consisting of a single name screenprinted onto each of a pair of blank white canvasses. Richard Burton is coupled with Elizabeth Taylor, the Marquis de Sade meets Leopold von Sacher-Masoch, and other portrait couples include Stan Laurel and Oliver Hardy, and Harry Houdini and Leon Trotsky. So, as in the work of early Conceptualists, such as Mel Ramsden's *100% Abstract* works or Lawrence Weiner's descriptive Statements, text substitutes for visual or material content, in this case names replacing pictures.

Patterson continues to use names as the referential content of the work but has extended the conceptual reach of his practice by inserting the names into schematic systems that carry their own connotations. His most famous of these is *The Great Bear*, 1992, in which he reproduced the map of the London Underground with the station names replaced by the names of famous people. In this work, and in others such as *The Last Supper Arranged According to the Sweeper Formation (Jesus Christ in Goal)*, 1990 and *Rex Reason*, 1994, "Patterson takes diagrams and schematic representations of reality such as this football formation, the periodic table, star charts, a map of the London Underground or of an airline's routes, and 'personalises' them by substituting for each of their terms a person's name."[2] This introduces another level of signification. "If text-based work in the 1960s started to take on what theorist Benjamin Buchloh described as the "vernacular of administration" Patterson releases it from institutional identification to reinvest it with poetic possibility."[3] In such later works, then, names do not occupy the place of images but of other words. The portrait-names were simple substitutions, but the later works enter into an exchange between the original word or context and the replacement word that is best understood in terms of metaphor. Paul Ricœur described metaphor as "the spark of direction where a semantic incompatibility crumbles in the confrontation of several levels of significance which exists only on the line of fracture of the semantic fields."[4]




The metaphorical sparks that Patterson sets off always occur within specific discursive and material contexts, questioning the way that language operates and therefore adding a Foucauldian dimension to the work. Bernhard Fibicher opens his discussion of Patterson by referring to Michel Foucault's *The Order of Things* (or *Les mots et les choses* in the original French title) and the account he gives of Jorge Luis Borges' short story "The Analytical Language of John Wilkins" with its well quoted example said to be from a "Chinese encyclopaedia" of the classification of animals, including "those that belong to the Emperor", "those that have just broken the flower vase" and "those that resemble flies from a distance". As hilarious as Borges' Chinese encyclopaedia is, it has far-reaching implications, especially as we realise that the oddness of the particular case can be reduplicated universally. The central issue goes to the heart of Patterson's work, and to the very question of text art. As Fibicher puts it,

**SIMON PATTERSON, *Rex Reason*, 1994**
Published by Bookworks, a letterpress book in an edition of 20. Number 1/20
Collection of Rex Reason, Palm Springs
Courtesy Haunch of Venison 2009
Copyright Simon Patterson

"Foucault concludes that these mutually incompatible categories can exist only in language."[5]

Language, then, cannot be considered merely a specialised sphere, separated from things and events

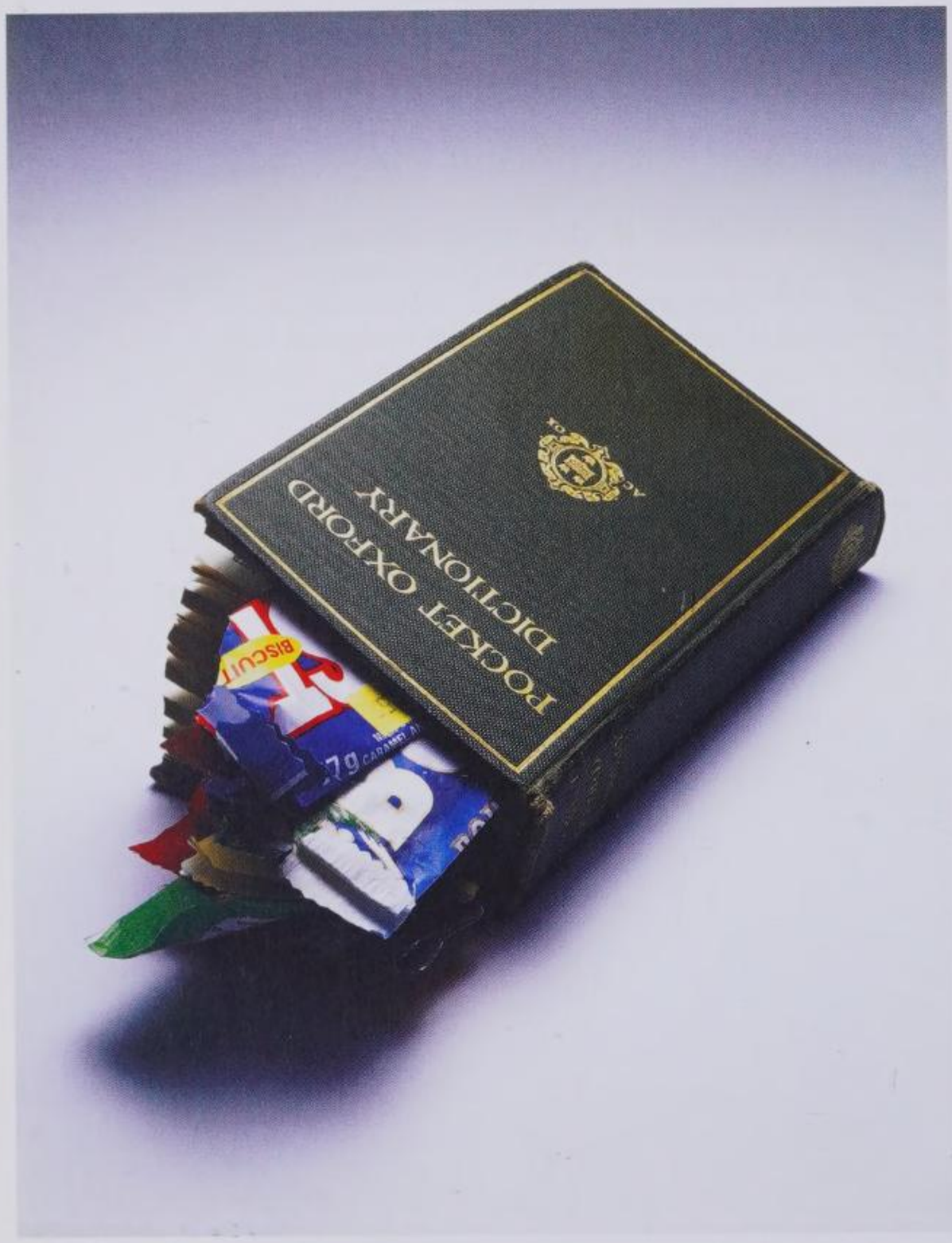
like so many sounds or shapes. Ludwig Wittgenstein stated that to understand a language is to understand a way of life, and it therefore follows that to interrogate language is to interrogate the social and cultural landscape itself. In a word, language is political. As Jennifer Higgie points out, Patterson's work seeks "to extend and explore the limits of language, history and object relationships".[6] Thus, an art made of language is not an art limited to language but necessarily—by virtue of language—draws us into questions about how we think, how we live, how we judge, how we feel, how we differ and how we try to resolve our differences. And it is this fact that is constantly erupting within Patterson's work, breaking beyond its material boundaries. Language is, to use Foucault's formula, implicated at every forced and unforced conjunction of power and knowledge. And this is why, even if the term "text art" has gone out of fashion, the use of text in art has spread like wildfire.

During the 1980s and 1990s text began to appear in contemporary art without any of the fanfare, controversy or heroics that marked its appearance in Conceptual art in the 1960s. For the first time it was possible for an artist to produce a single text work without committing to text art as a practice or text as a medium: think of Cornelia Parker's *Words That Define Gravity*, which she cast in lead and threw off a cliff in 1992. Tracey Emin made various neon texts and Douglas Gordon filled several galleries with *List of Names* (a list of every person the artist could recall meeting). Some of Martin Creed's key pieces have been text works, including *EVERYTHING IS GOING TO BE ALRIGHT* and *The world + the work = the world*. Jeremy Deller printed posters of song

**DOUGLAS GORDON, *List of Names*, 1990–ongoing**
Installation view, You and Me. Me and You, Fondazione Davide Halevim, Milan, 2005–2006
Courtesy Fondazione Davide Halevim

**MARTIN CREED, *Work No 203: EVERYTHING IS GOING TO BE ALRIGHT*, 1999**
Courtesy the artist and Gavin Brown's enterprise, New York

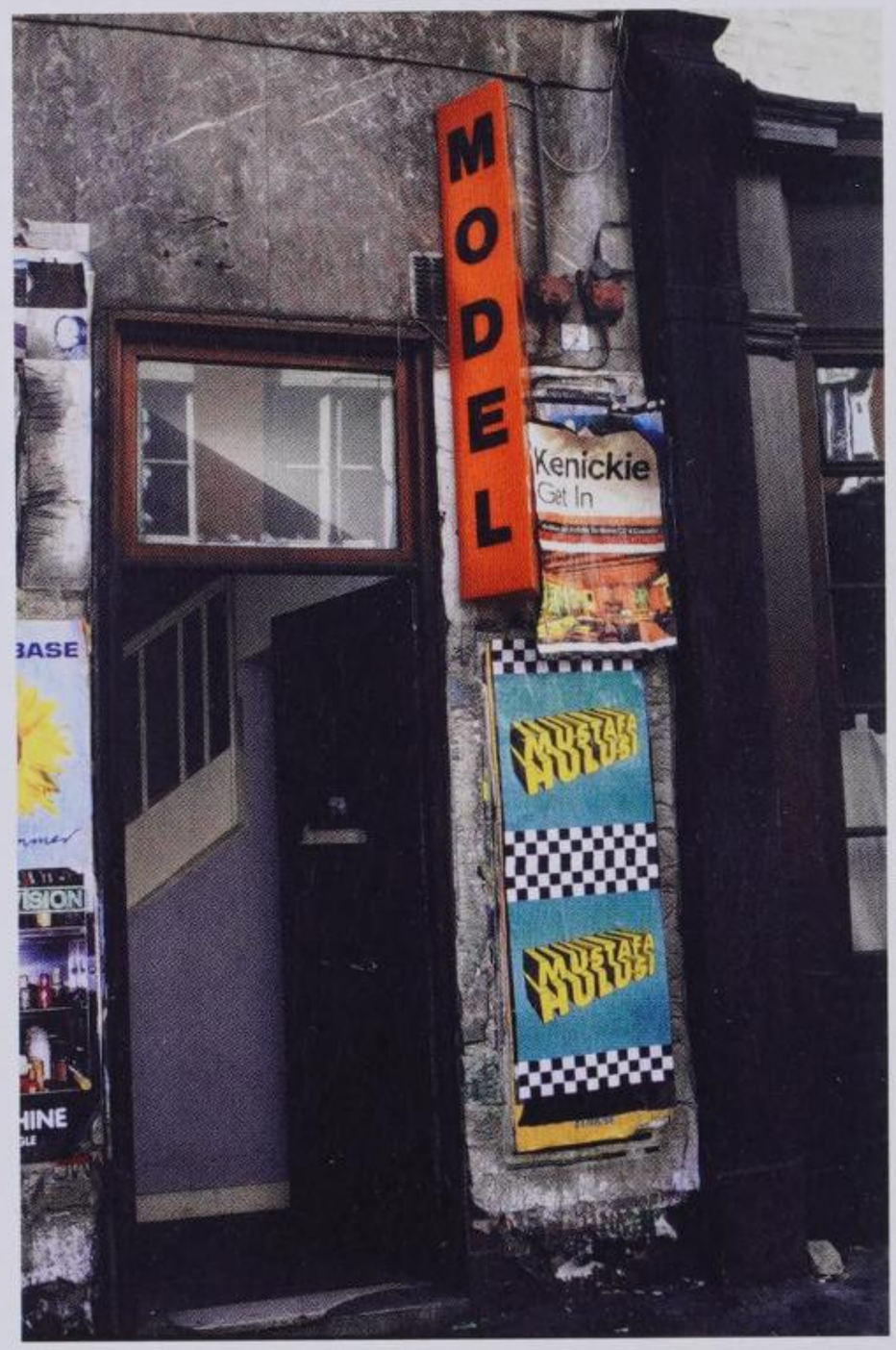
lyrics, a joyriding bumper sticker and t-shirts bearing the slogans "My Drug Shame" and "My Booze Hell", all of which used text politically to invert the moralising campaigns waged against wayward lifestyles. Richard Wentworth's *Tract (From Boost to Wham)*, 1993, is a Pocket Oxford Dictionary with chocolate bar wrappers slipped into its pages alphabetically. Hayley Newman's description performances, such as her kissing and writing piece *Kiss Exam*, is another example of a text




work of the period, while BANK's *Fax-backs* project, in which they returned grammatically and culturally 'corrected' press releases to galleries, might also be considered a text work making waves within the politics of language. An early Roddy Buchanan video showed the contrast between the linguistic fluency of familiar names and the hesitations brought on by reading out foreign names.

Many artists have built their practices around text. Fiona Banner has produced a series of monumental texts that describe the experience of viewing films, which, in David Barrett's description, "leads to a literary crash".[7] Her major piece in this series, *The Nam*, is a 500 page book that traces the action of several Vietnam war films, converting them into text. And in her more recent work, which describes the experience of looking at the art historical nude, Banner continues to raise questions about images, culture, society and politics through language, which therefore comes across as both highly charged and yet completely everyday and ordinary. Speaking about a piece in which she made the entire alphabet in neon, *Every Word Unmade*, 2007, Banner has said, "Personally, I am very conscious of the brilliance of language and communication—I mean it is the blood to our thoughts—but also I find it very frustrating and I have a lot of fear about language and communication. So the physicality of this piece addresses that too."[8]

Mustafa Hulusi's early work not only consisted entirely of text, but always of the same short text, his name. This was text art morphed with the tagging culture of graffiti artists, executed through the technologies of promotion, advertising and the media. In this work




text art reduces its means to a minimum but generates an intense, complex and critical effect. Redoubling the substitutional logic of text art, Hulusi's name 'stands in' for the image, the art object but also for work itself—like

**RICHARD WENTWORTH, *Tract (From Boost to Wham)*, 1993**
Book with paper and plastics
Courtesy the artist and Lisson Gallery

**MUSTAFA HULUSI, *Mustafa Hulusi '98 poster*, 1998**
Lithographic print on paper, 76 x 101.5 cm
Courtesy Patrick Painter and Max Wigram Gallery
Photo Mustafa Hulusi

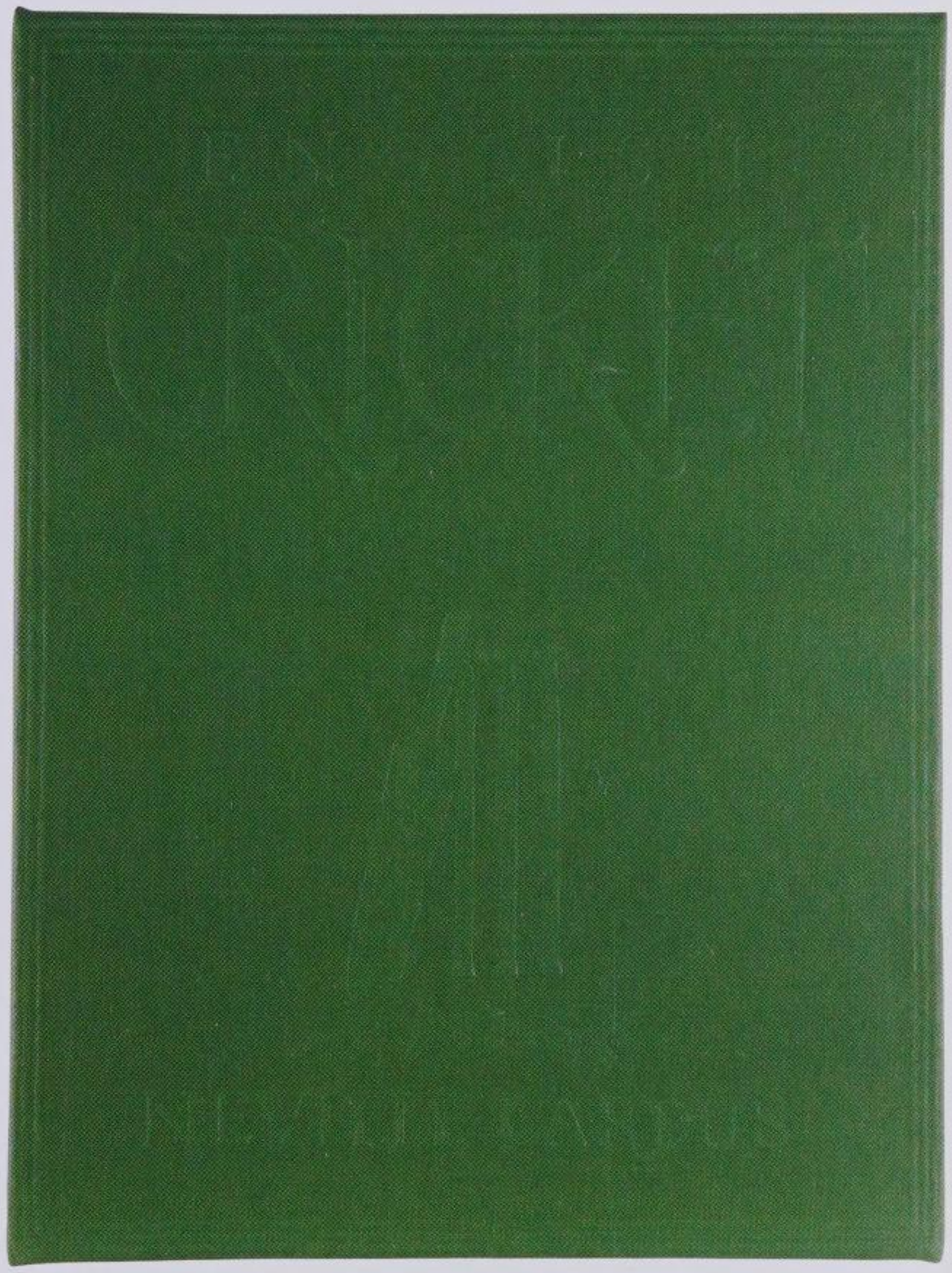
celebrity without talent or profit without labour. Literally making a name for himself, Hulusi's work functions as an artist's signature without a work, or as a work that consists of nothing but a signature, as if Duchamp's *Fountain* had had its title, date and urinal removed from it. So, whereas the Modernist viewer would expect the artwork to make the artist present (by being expressive, or by having a signature style, and so on), Hulusi represents the artist by name only.

Alan Currall is another artist who has put language at the centre of his practice. His works typically show the artist talking to camera with monologues that combine the idioms of stand-up, video diary, and early video performance art by the likes of Vito Acconci and Martha Rosler. *Message to My Best Friend*, 2000, shows Currall addressing someone who he calls his "best friend", saying such complimentary things as "You've got a great record collection." "Language is obviously important to Currall's endeavour, but even without words his humour is directed toward the unreliability of literal meaning."[9] Another work involves him asking his parents for advice on how to survive various disasters including a shipwreck, an air crash and a nuclear war, and in *Jetsam*, 1995, he tells us that he is an alien from another planet who took the shape of a human being and went to art college. In this work he admits to posing as an Englishman simply because he couldn't do the Scottish accent.

Contemporary uses of text in art can be seen, therefore, as extending and complexifying the substitutional logic of the first wave of text art of the 1960s. As well as putting text where images once were, today text replaces the presence of the author, occupies the place of subjectivity, replaces experience with description, and spontaneity with mediation. As such, Currall's work, like so many other contemporary artists for whom text in one way or another is a vital ingredient in their practice, does not merely employ language but also raises serious questions about language itself. In one of his earliest works Currall addresses a computer chip, asking it to perform basic word processing tasks. Its lack of response is as comic and melancholic as it is predictable. The failure to communicate and be understood, here, is articulated in terms of an unsatisfactory rendezvous with technology. Spoken language comes up against binary code, and gets nowhere, while at the same time subjectivity itself is undone by a thwarted encounter with artificial intelligence.

Contemporary text art finds itself located at the intersection of contemporary philosophy, contemporary thinking on art and contemporary theories of language. Text art is an art in step with the linguistic turn in philosophy that replaces speculations about the mind with an analysis of language use. From Wittgenstein to Derrida and from JL Austin to Judith Butler, the linguistic turn in philosophy, also known as "post-consciousness philosophy" or post-humanism, overcomes the private and internal mind proposed by the Cartesian tradition. Far more than the simple assertion that reality and experience is structured or conditioned by language, the best way to understand what is at stake is to consider which old philosophical mainstays are ousted by the linguistic turn. Wittgenstein, for example, turned to the analysis of ordinary language use—as a multiplicity of tools that work in an indefinite set of social circumstances—to replace abstract speculations about concepts with concrete investigations of how words referring to concepts are used in specific language games. So, while philosophers may be puzzled by the concept of time, for instance, Wittgenstein points out that there is no such puzzlement when we are buying a train ticket.

Wittgenstein is one of the philosophers who Richard Rorty had in mind when he described the linguistic turn, saying "philosophical problems are problems which may be solved (or dissolved) either by reforming language, or by understanding more about the language we presently use".[10] But the linguistic turn does not always have this much faith in its own powers.

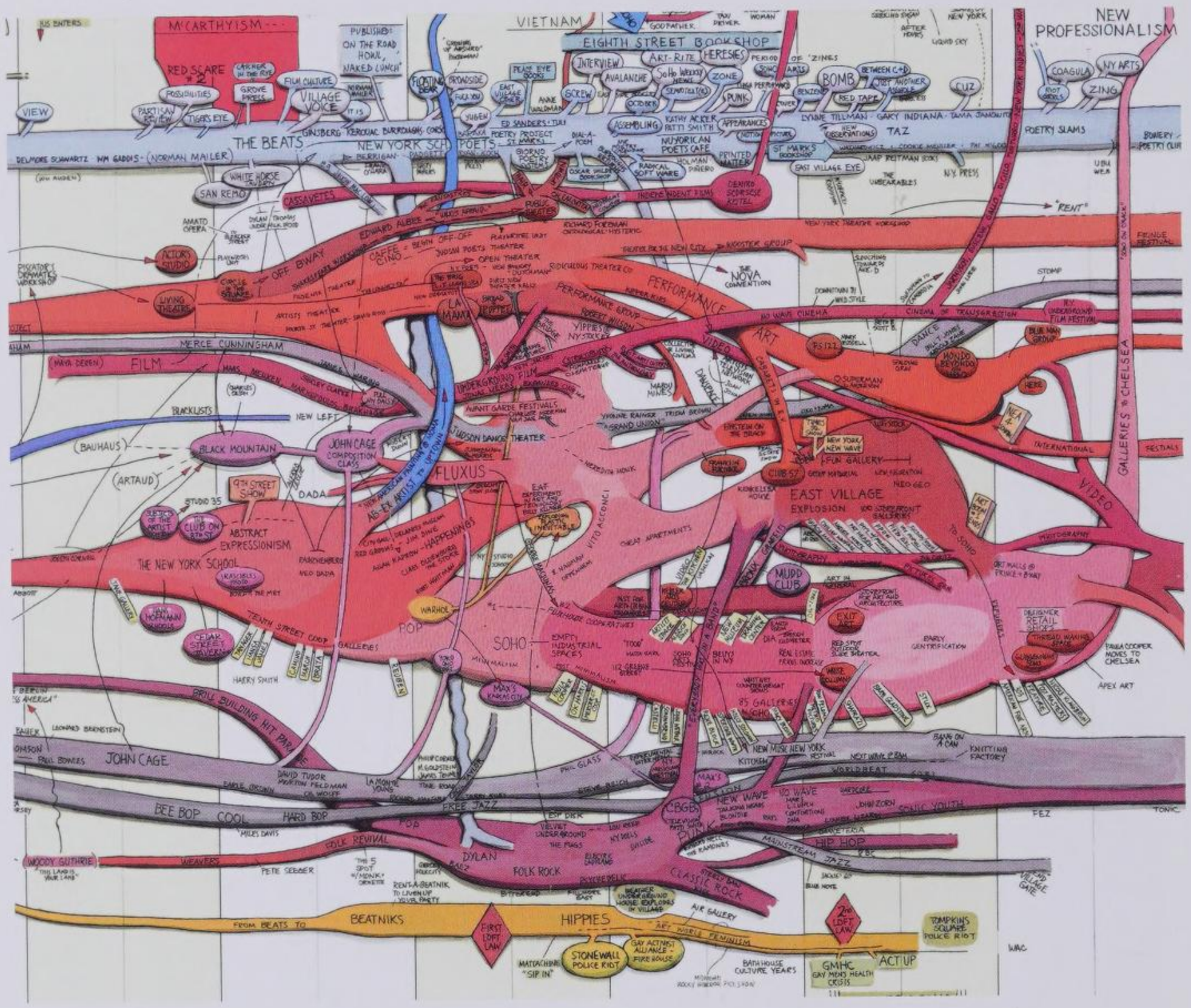


Structuralists and Poststructuralists, for instance, abandon the Cartesian certainty of the self and reject Enlightenment truth-claims, but instead of appealing to ordinary language as a bedrock of interpretation they emphasise the arbitrary sign, floating signifiers and texts without authors and referents. Derrida redirects the linguistic turn into 'an analysis of philosophy

**SIMON MORLEY, *English Cricket (1946)*, 2007**
Acrylic on canvas, 40.5 x 30.5 cm
Courtesy Art First, London
Photo Jean Philippe Ehrmann

as always and ineluctably an analysis of language, whereby philosophy has to be addressed as a practice of writing and 'close reading'. His critique of philosophy begins, therefore, by refusing to suppress the disruptive effects of language on philosophy itself. "Above all, deconstruction works to undo the idea—according to Derrida, the ruling illusion of Western metaphysics—that reason can somehow dispense with language and arrive at a pure, self-authenticating truth or method."[11]

The linguistic turn is not restricted to either the first wave of analytic philosophy or the second wave of Structuralism and Post-structuralism. Jürgen Habermas develops a very different response to the linguistic turn. Critical of the way that reason had functioned in previous conceptions of democracy and social action, Habermas shifts the philosophical emphasis away from subject-object relations to processes of intersubjective communication that retains a version of reason based on the dialogical use of language. If the first wave of the linguistic turn substituted questions about what existed and what can be known with questions about what we mean and how language refers, Habermas' linguistic turn substitutes questions about the nature of society and political questions about social structures with questions about the way speech functions to establish shared beliefs and collective actions.




**WARD SHELLEY, *Downtown Body, ver. 1* (detail), 2008**
Oil and toner on Mylar, 152 x 85 cm
Copyright Ward Shelley

For art, the linguistic turn chimes with the death of the author, the critique of expression and the post-aesthetic condition, as well as post-Minimalist systems, structures, grids, rule-following, tasks and processes. Consider, for instance, how many lists and collections there are in contemporary text art, or how many systematic procedures are used in the selection, organisation and mediation of the new text art's words. Whether Ward Shelley's timeline drawings and paintings, which have been described as "the aestheticisation of data", or Paul O'Neill's list of all the brand names for Ecstasy, which follows "the archival impulse", text art is embroiled in the linguistic turn at least twice over, first in the actual presence of language in the work and secondly, in the structure of its arrangements.[12] The list is text art's version of the grid. We can see the key features of the linguistic turn in contemporary text art, therefore, not simply by virtue of these works using language, but in their approach to

meaning, interpretation, things and systems. Obviously, though, artists informed by post-Cartesian and post-Kantian thinking will find language, and therefore text art, to have all kinds of resonances with the most interesting and challenging ideas around. This is the pulse of Simon Patterson's practice, with its sparking substitutions and constellational schemas. It is also behind Cathy Haynes and Sally O'Reilly's meandering *Implicasphere* project, Layla Curtis' maps, Peter Davies' Frank Stella-esque painted lists, Nathan Coley's neon statements, and Aleksandra Mir's slogan drawings and newspapers.

Kay Rosen, who makes installation-scale text works using the technologies and techniques of commercial sign-makers, fills her work with puns, word-play and slippages of various kinds. *Silence License* is a work consisting of two signs shown together using the same letters, including a capital 'S' as the penultimate letter of the word "license". Her piece *Pendulum* spells itself out twice, back and forth, alternately missing a letter, thus appearing as PNUUMLDE, while *Go Miami/ Amigo Miami*, a billboard poster commissioned for Art Basel Miami Beach in 2002, playfully merges the two phrases "mi amigo Miami" and "Miami go Miami". She does this by carefully cutting the text with columns of colour that act both as decorative background and as syntactical elements. "Rosen has negotiated between what is meant, what is seen, and how it sounds when it is spoken, between philology and phonetics, in the linguistic spaces between cultural conventions and subjectivity. Her constructions are built on instrumental pairs, binary oppositions, of writing, reading and painting, seeing."[13]

Bob and Roberta Smith and Mark Titchner occupy a similar territory at the meeting point of text and the visual. Both artists embed texts within colourful and culturally loaded aesthetic forms. Bob and Roberta Smith renders text in the style and technique of the handmade painted sign or notice, while Titchner juxtaposes his texts with designs that derive from popularised avant-garde abstraction or historical political banners. Like Rosen, these artists are text artists whose works are as close to painting as they are any Conceptual art. "Make Your Own Damn Art" is one of the slogan-like texts that Bob and Roberta Smith has painted in his vernacular style, a statement which typically combines an ethical charge (emphasising self-determination and self-reliance) tempered with naivety or irony. Others include "Steal my ideas", "I'm not the phoney you're the phoney", 'Writers are idiots", and "You want me to do an art project in a mental hospital are you mad?".

Titchner's *The Invisible Republic* is a monumental fibreglass banner on which is painted a series of demands in one long sentence: "We want mutual loyalty and we want to realise potential and we want to improve the human condition and we want unyielding integrity and we want to shape the world's future...." The aspirations are taken directly from the corporate manifestos of ten leading global companies but the repetition of 'we wants' comes from the Black Panther's ten-point programme. The montage of Civil Rights manifesto with brand identity echoes the demise of radical politics and the rise of the neo-liberal entrepreneurship. But in Titchner's work the slogans are recontextualised a third time—as text art—which raises the question as to whether art is on the side of the former or the latter, a space of autonomy, independence and critique, or a dominant cultural institution that colonises marginality for a privileged minority.

The first generation of text art, with artists such as Art & Language, Keith Arnatt, Joseph Kosuth and Lawrence Weiner, were primarily motivated by the analytical philosophy of Wittgenstein, Austin, Willard van Orman Quine and AJ Ayer. The second generation of text artists, including Jenny Holzer, Barbara Kruger, Kay Rosen and Raymond Pettibon, were informed by Structuralist and Poststructuralist theories of language and meaning from Ferdinand de Saussure, Roland Barthes, Derrida and Jacques Lacan. Notwithstandng Judith Butler's politicised revival of a performative theory of language, for the artists who emerged in the wake of the second generation of text artists, such as Patterson, Bob and Roberta Smith, and Titchner, the linguistic turn serves only as a set of background assumptions which have taken hold in contemporary art. So, with the linguistic turn thoroughly incorporated into art theory itself, text art develops by drawing on art, its histories and theories.

Contemporary text art holds a strong place within our post-Conceptual understanding of what art is and what makes it interesting. We can identify, I would argue, something like a post-Duchampian ontology of art, which I am going to outline by describing three key aspects. John Roberts has theorised the role of skill, deskilling and reskilling in contemporary thinking on art, Martha Buskirk has articulated the character of the post-Duchampian artwork as a contingent object, while Nicolas Bourriaud has emphasised inter-subjectivity as a new ontology of art. So, whereas pre-Modernist craft, no less than Modernist opticality and formalism, kept text outside the frame of the artwork, the post-Duchampian ontology of art makes text one of its key

**KAY ROSEN, *Go Miami*, 2002**
Silkscreened text on vinyl banner, 487.5 x 1,524 cm
Art Basel Miami Beach, 2002
Courtesy the artist and Yvon Lambert Paris/New York
Copyright Kay Rosen

practices especially with regard to the kind of skills, objects and social relations that text involves.

In *The Intangibilities of Form* John Roberts argues that Duchamp inaugurated a shift away from handcraft and representation that ushered in "a discourse on the diffusion of authorship through the social division of labour".[14] Duchamp produces a copy (a mass produced commodity) without producing anything at all and certainly without copying an original. And this is achieved—an achievement vital for the ontology of art that leads to and then feeds the development of text art—"in the act of nomination".[15] Language is decisive in this process, leading to what Roberts calls, tellingly for our discussion of the linguistic turn, the emergence of the "post-Cartesian artist".[16] Set off by Duchamp and then redoubled by Warhol's 'Factory', the "aggressive Cartesianism and asocial aestheticism of Modernism", is only fully jettisoned by Conceptualism, which replaced art's preoccupation with crafting a unique object with nominations, texts and conversations and thus reversed the relationship between 'primary' and 'secondary' information.[17]

As Seth Siegelaub argued at the time: "The art that I am interested in can be communicated with books and catalogues. Obviously most people become acquainted with art via illustrations, slides, films. Rather than having the direct confrontation with the art itself, there is a secondhand experience, which does not do justice to the work—since it depends upon its physical presence, in terms of colour, scale, material and context—all of which is bastardised and distorted. But when art does not any longer depend upon its physical presence, when it has become an abstraction, it is not distorted and altered by its representation in books and catalogues. It becomes *primary* information, while the reproduction of conventional art in books or catalogues is necessarily *secondary* information. For example, a photograph of a painting is different from a painting, but a photograph of a photograph is just a photograph, or the setting of a line of type is just a line of type. When information is *primary*, the catalogue can become the exhibition *and* a catalogue auxiliary to it, whereas in the 'January, 1969' show the catalogue was *primary* and the physical exhibition was auxiliary to it. You know, it's turning the whole thing around."[18]

Nomination, titling, commentary and the entire arsenal of 'secondary' information enter the field of artistic practice, displacing what had previously been considered to be 'primary'—namely, the art object and its traces of the artistic subject. Art after Conceptualism not only places language at the heart of contemporary art, it also retrospectively highlights the function of language for pre-Duchampian art (as supplement, outside the now contested frame) in titles, explanations, art history, criticism, and so forth. Roberts' account of the post-Cartesian artist, and therefore what I'm calling the post-Duchampian ontology of art, is not just a description of events—Conceptual art's turn to language—but theorises the centrality of language for all art after Duchamp and Conceptualism. That is to say, the reskilling that follows from the elimination of handcraft from art is linguistic in the widest sense—conceptual, discursive, theoretical, managerial, organisational. Artists such as Mary Kelly and Hans Haacke combine image, archival processes and text in ways (Lacanian and Habermasian, respectively) that investigate existing institutions through practices of analysis, scrutiny, research and evidence, what Buchloh has called "the aesthetics of administration".[19] We should not underestimate the centrality of language in such practices. Not only are both artists conspicuously indebted to key thinkers of the second wave of the linguistic turn, both operate within a distinctly post-Duchampian ontology of art, routinely engaging with nomination, information, documentation and readymades.

Martha Buskirk extends this point when she argues that "attention to the object itself has to be supplemented or even supplanted by information about the artist's conception" in practices where the art object is contingent on physical and other contextual conditions.[20] Performance, video, installation and temporary works are rarely experienced first-hand (typical of the Modernist encounter with the art object) but are mediated by photography and other documents, including descriptions, instructions, certificates and contracts, leading to the question posed by Buskirk: "Does the work of authorship lie in the material object, or in the plans and instructions for its realisation?"[21] This question has become central to much of contemporary art, but it is one that arises only within a post-Duchampian ontology of art. To underline the shift involved, here, Buskirk quotes Michael Fried's critique of Minimalism, an art that he called "Literal", the chief problem of which, for him, was that it "can be formulated in words".[22] Fried takes this development, what we might call art's own linguistic turn, as an impoverishment. In fact, if you want an aesthetic encounter between a subject and an object, art's linguistic turn is a traumatic assault because its contingent objects are not failed aesthetic objects but critiques, in accordance with the philosophical linguistic turn, of the kind of subjecthood that aesthetics presupposes.

The contingency of the objects of contemporary art—including, of course, art's contingency on language—does not stop at the art object; it penetrates every aspect of art, from our encounters with it to its institutions, and from what art can do to who it wants us to be. And this is precisely the set of questions that Nicolas Bourriaud takes up in his books *Relational Aesthetics* and *Postproduction*. "If a work of art is successful it will invariably set its sights beyond its mere presence in space," he says, "it will be open to dialogue, discussion, and that form of inter-human negotiation that Marcel Duchamp called 'the coefficient of art'."[23] Hence, for Bourriaud, there has been "an upsurge of convivial, user-friendly artistic projects, festive, collective and participatory."[24] Bourriaud emphasises the value of dialogue in the ethics of this work, including both the literal dialogue that is the ultimate aim of works by Rirkrit Tiravanija and Liam Gillick, as well as the dialogical, more widely understood in works by Christine Hill and Noritoshi Hirakawa.

Although not text artists in the conventional sense, Superflex, Jens Haaning and Carey Young are good examples of how the kind of art that Bourriaud supports as relational is fundamentally rooted in the post-Duchampian ontology of art that I am describing as art's own linguistic turn. What they have developed could be called a social model of text art. In *Karlskrona 2* Superflex encouraged the citizens of Karlskrona, Sweden, to

reflect on and discuss the workings of their city by setting up a virtual version of the city with avatars on an internet site. And in *Superchannel* they have used over 20 artist studios in various cities as a "discussion forum, presentation medium and a physical gathering place".[25] But as well as facilitating linguistic exchange between citizens, Superflex have also engaged critically with the language use of institutions. Their project *Contract* is a provocative example of a social model of text art. Invited by the Royal Danish Theatre to organise fringe events such as staging events in the basement bar of the theatre, in declining they instead negotiated a contract with the Theatre stipulating that throughout the month of March all its employees abstain from using ten specified words in its oral and written communication. The forbidden words were:

Theatre, Actor, Performance, Stage, Director, Ticket, To play, Rehearse, Premiere, Audience.

Jens Haaning has produced a series of works that "confront the viewer with realities that can potentially change his perception of his cultural and social environment, and make him question his own prejudices, his perceptual habits and thought patterns".[26] While Haaning's works seem to focus on the social encounters that they produce, it is important to note that the turning points of the pieces are very often linguistic or textual. *Arabic Jokes*, printed posters displayed on the street in 1996 and *Turkish Jokes*, broadcast on loudspeakers in a park in 2001, use language as a stage on which political and cultural differences are both registered and re-addressed. *Foreigners Free*, 1997–2001, also calls attention to a politically inscribed otherness by permitting foreign visitors free entry to the gallery for the duration of the exhibition. Whether this work functions primarily in terms of the contractual agreement that the artist negotiates with the gallery, or simply through the sign that appears at the entrance, its politics is enacted in a primarily linguistic manner.

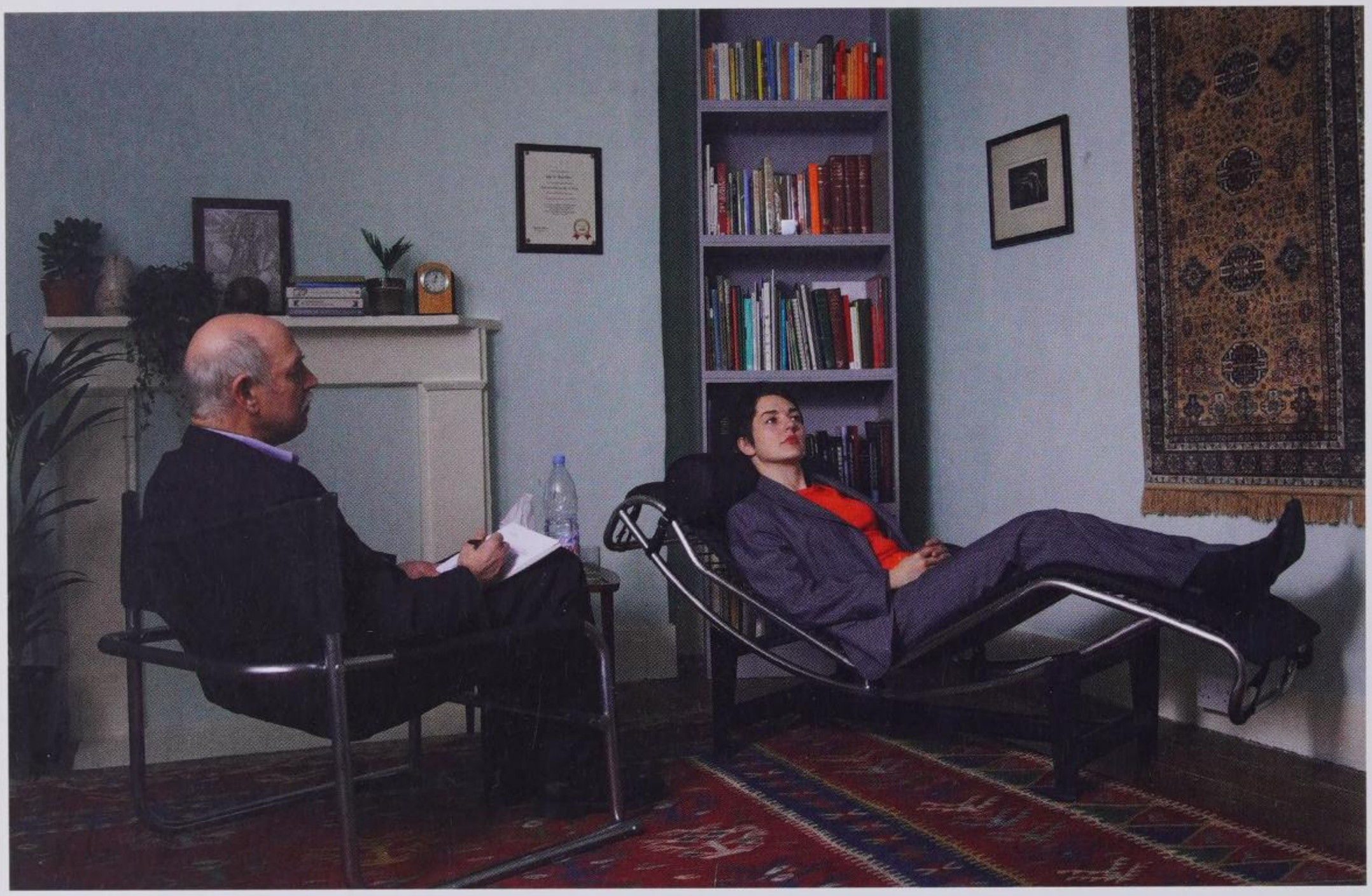
**JENS HAANING, *Foreigners Free*, 1997-2001**
Free entrance for foreigners at an art institution
My Home is Yours–Your Home Is Mine, Rodin Gallery, Samsung Museum of Art, Seoul, South Korea
Courtesy Galleri Nicolai Wallner, Copenhagen, Denmark
Photo Jens Haaning

Carey Young's work engages critically with the various formats of avant-garde tradition, including performance, video, photography, installation, institution critique, and so forth, but this list would not be complete without mentioning text art and its variants. Young's work consists of acts and relations, performances of one type or another, that are nonetheless always linguistic, textual or discursive. Language plays an utterly vital role in her work. Her works have included a performance at Hyde Park's 'Speakers Corner' in which she gave a talk on 'how to talk in public', and another in which she delineated a space within a gallery, accompanied by a wall-sized text reading: "By entering the zone created by this drawing, and for the period you remain there, you declare and agree that the US Constitution will not apply to you." She has set up a call centre to represent the artist and her work accessed directly from telephones installed in the gallery. In *Speechcraft*,

2007, she organised a session to help people talk and look like 'leaders' as a readymade , and in *I am a Revolutionary*, 2001, she is filmed taking a lesson from a presentation skills trainer in how to speak the eponymous phrase convincingly.

In a more recent video *Uncertain Contract*, 2008, an actor recites a script based on a legal document, the specific terms of which have been omitted, creating tension and anxiety around the presence and absence of language. Likewise, in the video *Product Recall*, 2007, the artist enters a psychoanalyst's consulting room, and lies down on the couch. The analyst reads out a series of advertising slogans, pausing after each one to allow Young to say whether she can recall the company whose slogan has just been read out. Her successes and failures not only play out a dialogue with the analyst but also trace the way in which her memory has been occupied by global corporations. This is a performance, then, that presses on the nerve of our post-Cartesian linguistic turn, in which the artist's performance speaks of how her internal private consciousness has been partly scripted by big business. In fact, as we watch the video we find ourselves joining in the game, sometimes guessing the company more quickly than the artist, sometimes impressed that she can match one of the more difficult slogans to its source.

The art world has undergone an enormous change since the emergence of text art in the 1960s. After the end of the Cold War, the rise of neo-liberalism and globalisation, art has been impacted by the spread of biennales and the use of art in the branding and regeneration of cities, the new superstar status of the artist as well as the birth of the 'über-curator'—in short, "the regulation and incorporation of art within the new world order".[27] But despite these changes, the post-Duchampian ontology of art has not been surpassed; we remain post-Cartesian artists. What examples of contemporary text art have shown, however, is that artists have found new ways of responding to the post-Conceptual condition of art. No longer making work that inaugurates and evangelises art's linguistic turn, the point is no longer to defend text art as a special case but to recognise its importance and value for a wide spectrum of contemporary artists who freely combine the use of text with performance, installation, video, photography, 'relationality', sculpture and the internet.



**CAREY YOUNG, *Product Recall*, 2007**
Single channel video; colour, sound, 4 mins 27 secs, looped
Courtesy the artist and Paula Cooper Gallery, New York
Production still Christine Sullivan

**1** Art & Language, "We Aimed to be Amateurs", paper delivered at the ICA, London, 1996; reprinted in *Conceptual Art: A Critical Anthology*, Alexander Alberro and Blake Stimson eds., Cambridge, MA: The MIT Press, 1999, p. 445.

**2** Archer, Michael, "Jesus Christ in Goal", *Frieze*, Issue 8, January/February 1993.

**3** Blazwick, Iwona, "Widescreen Visions", *Simon Patterson*, Newcastle Upon Tyne: Locus+, 2002, p. 15.

**4** Ricoeur, Paul, *The Rule of Metaphor: Multi-Disciplinary Studies of the Creation of Meaning in Language*, Robert Czerny trans., London: Routledge, 1978, p. 303.

**5** Fibicher, Bernard, "In the Name of...", *Simon Patterson*, Locus+, 2002, p. 6.

**6** Higgie, Jennifer, "Simon Patterson", *Frieze*, Issue 29, June/August 1996.

**7** Barrett, David, "Close Up: Fiona Banner Profile", *Art Monthly*, Issue 194, March 1996.

**8** Banner, Fiona, in an interview with Gregory Burke, *The Bastard Word*, (exhibition catalogue), Toronto: The Power Plant, 2007.

**9** Turner, Grady T, "Alan Currall at Rupert Goldsworthy", *Art in America*, January 1999.

**10** Rorty, Richard, *The Linguistic Turn: Recent Essays in Philosophical Method*, Chicago: University of Chicago Press, 1967, p. 3.

**11** Norris, Christopher, *Deconstruction: Theory and Practice*, London and New York: Methuen, 1982, p. 19.

**12** O'Reilly, Sally, "Ward Shelley", *Frieze*, Issue 100, May 2006.

Foster, Hal, "An Archival Impulse", *October* 110, Fall 2004, pp. 3–22.

**13** Kirshner, Judith Russi, "Read Read Rosen", *Artforum*, December 1990, p. 91.

**14** Roberts, John, *The Intangibilities of Form*, London: Verso, 2007, p. 53.

**15** Roberts, *The Intangibilities of Form*, p. 54.

**16** Roberts, *The Intangibilities of Form*, pp. 101–132.

**17** Roberts, *The Intangibilities of Form*, p. 128.

It is therefore only after Conceptualism that we can speak with any confidence about a post-Duchampian ontology of art.

**18** Siegelaub, Seth, interviewed by Ursula Meyer, 1969, reprinted in Lucy Lippard, *Six Years*, Berkeley, Los Angeles and London: University of California Press, 1973/1997, pp. 124–125.

**19** Buchloh, Benjamin, "Conceptual Art 1962–1969: From the Aesthetics of Administration to the Critique of Institutions," *October* 55 , Winter 1990, pp. 105–143.

**20** Buskirk, Martha, *The Contingent Object of Contemporary Art*, Cambridge, MA: The MIT Press, 2005, p. 16.

**21** Buskirk, *The Contingent Object of Contemporary Art*, p. 27.

**22** Fried, Michael, *Art and Objecthood*, London: University of Chicago Press, 1998, p. 117.

**23** Bourriaud, Nicolas, *Relational Aesthetics*, Simon Pleasance and Fronza Woods trans., Dijon: Les Presses du Réel, 2002, p. 41.

**24** Bourriaud, *Relational Aesthetics*, p. 61.

**25** Superflex, *Tools*, Köln: Verlag der Buchhandlung Walter König, 2003, p. 67.

**26** Pécoil, Vincent, "Jens Haaning", *Hello, My Name is Jens Haaning*, Dijon: Les Presses du Réel, 2003, p. 9.

**27** Stallabrass, Julian, *Art Incorporated: The Story of Contemporary Art*, Oxford: Oxford University Press, 2004, p. 28.

TEN

# TEXT

The late 1960s saw the rise, and solidification of, Conceptual art as a dominant artistic methodology—the effective culmination of a number of avant-garde forays into text-based content in the visual arts since the turn of the century. In 1966, the British artist John Latham invited a number of his then-students at St Martin's School of Art to tear out pages from Clement Greenberg's influential collection of essays *Art and Culture* and to chew them up, the resulting pulp distilled to a liquid and stored in a vial. In 1967, Joseph Kosuth revealed his enlarged Xeroxed version of the dictionary definition of the term "idea", in the piece *Titled (Art as Idea as Idea)*, a now iconic piece of twentieth century text-based art. For these artists and many of their contemporaries, the anti aesthetic sentiments initiated some 50 years previously by Marcel Duchamp found their authentication in this wholesale turn to language, whereby the linguistic form finally attained a status equal to, and commensurate with, the visual in art. For artists such as Lawrence Weiner, such kinds of practice also attested to the legacy of Pop, wherein the condition of a text-based wall drawing was conditioned by its essential disembodiment; its reproducibility. The period saw an engagement with a kind of straightforward, direct use of language which became congruent with instructional, formulaic, systematic modes of working and structuring a work of art: Mario Merz created a series of neon works reproducing the digits of the Fibonacci sequence, while contemporary artists Jeremy Deller and Simon Patterson have interrogated the notion of information organisation. Sol LeWitt's *Sentences on Conceptual Art*, 1969, stated:

> Since no form is intrinsically superior to another, the artist may use any form, from an expression of words (written or spoken) to physical reality, equally.
>
> If words are used, and they proceed from ideas about art, then they are art and not literature; numbers are not mathematics.
>
> All ideas are art if they are concerned with art and fall within the conventions of art.

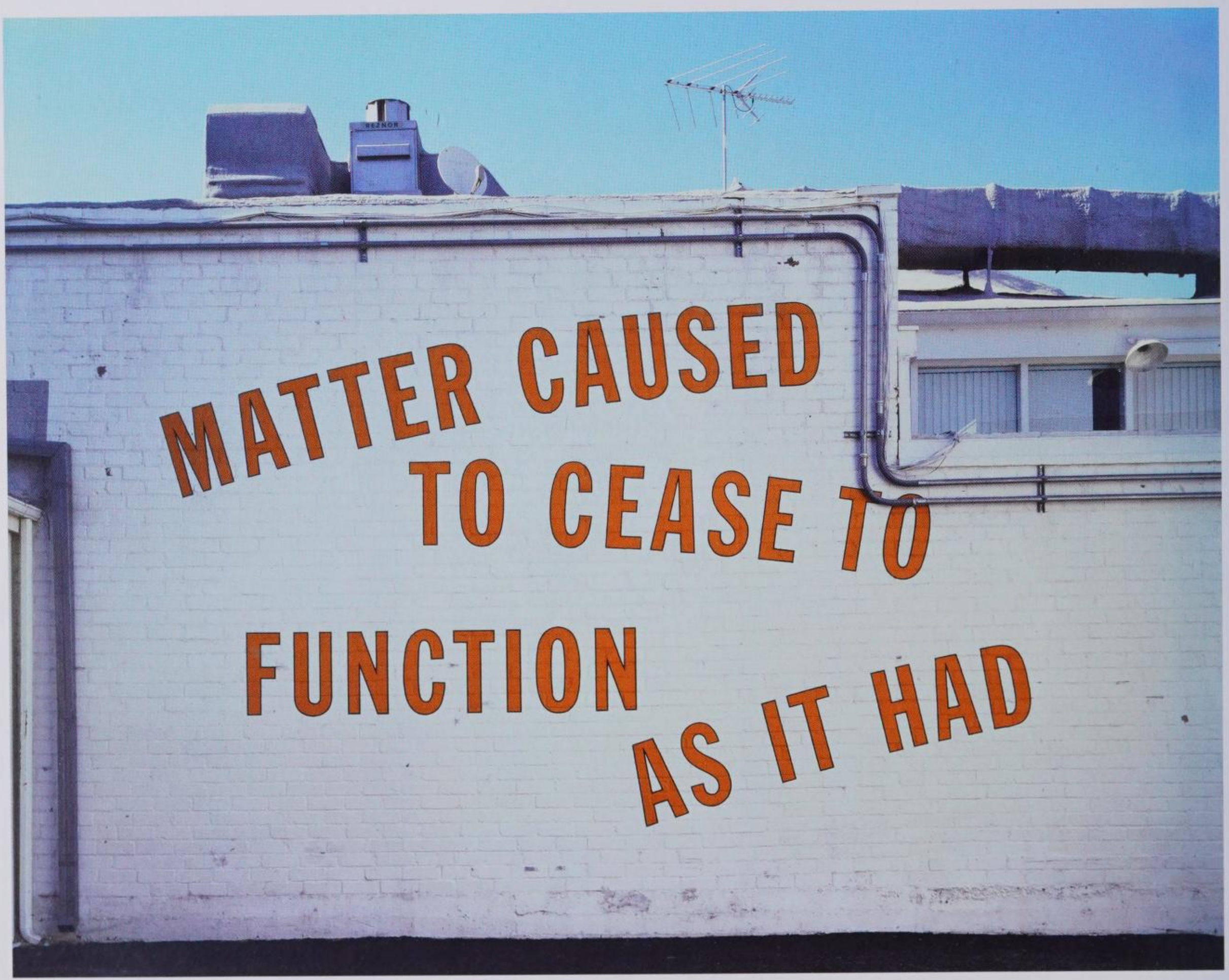
For the first time since Pop's focus on recognisable, mass-disseminated imagery, artworks offered a kind of 'legibility' to the viewer that explicitly countered the ephemeral, mysterious and transcendent readings of Greenbergian modernist painting.

Richard Long began his ongoing peripatetic practice during the same period; for Long, the act of walking and the artist's involvement with landscape and nature becomes the site of textual recordings, transcriptions, and memorial devices. Maps, photographs and interventions within landscapes are accompanied by documentary text of his activities: Long's works are infused with a poetic quality in tune with his private, process-based practice. Richard Artschwager's 'punctuation' pieces, on the other hand, have a directness that gives literal shape to the sculptural potential of language: a large object—an exclamation mark—hovers, disembodied from any written language with which it is associated but nonetheless forthright, with an isolated integrity of its own.

Today, artists such as Stefan Brüggemann continue to work with reference to the black and white integrity that characterised so much work of the late 1960s and 1970s: his vinyl wall-texts, conveying messages such as "I can't explain and/I won't even try" and "Sometimes I think/Sometimes I don't" apparently incorporate a greater element of the artist 'himself', while simultaneously, pointedly, refusing to 'state' anything; each of Brüggemann's works is infused with a particular emptiness congruent with the neutral aesthetic of its appearance. The line between the prosaic and the noble is also examined in Paul Sietsema's photorealist drawings, while Simon Morley's subtle painting-objects imbue the everyday with new interest. Mustafa Hulusi's fly-posters, emblazoned with his own name in a variety of distinctive designs, appeared across London during the 1990s. These made the artist's name the subject and object of the work, and such forceful brand-name sensibility and acts of seemingly aggressive self-promotion simultaneously questioned the notion of the artist's role, commodification and 'named' identity. With a similarly brash treatment, Aldo Chaparro's posters appropriate directly from song titles and lyrics, while Raymond Pettibon, regularly referenced for his 'punk' aesthetic, also draws upon the inheritance of Pop; his comic-book illustrations and often crudely-drawn images demonstrate the directness of drawing as a means of artistic communication. For so many artists, exploring what words can say, be and convey has become a prominent concern with resonances beyond the form's seeming immediacy.

↓ **LAWRENCE WEINER, MATTER CAUSED TO CEASE TO FUNCTION AS IT HAD, 1995**
Language and materials referred to, dimensions variable
Installation view, Regen Projects, Los Angeles, 1995
Courtesy Regen Projects, Los Angeles
Copyright Lawrence Weiner

→ **RICHARD LONG**
Installation view, first floor, Richard Long: The Time of Space, Haunch of Venison, London, 3 January—10 February 2006
Courtesy Haunch of Venison 2009



A STRAIGHT WALK ACROSS DARTMOOR
FROM SIMPLICITY TO COMPLEXITY
OCEAN TO RIVER
WATER TO WATER

↑ **CAREY YOUNG, *Declared Void*, 2005**
Vinyl drawing and text, dimensions variable
Courtesy the artist and Paula Cooper Gallery, New York

*Declared Void* was created as part of Carey Young's 2005 exhibition Consideration at Paula Cooper Gallery, New York, exploring the potential of legal arrangements to not only govern everyday action, but to influence the realm of the artistic and cultural. In this work, a legally-imposable contract is established between artist, art gallery and viewer, questioning the notion of information, independence and control in linguistic and spatial terms.

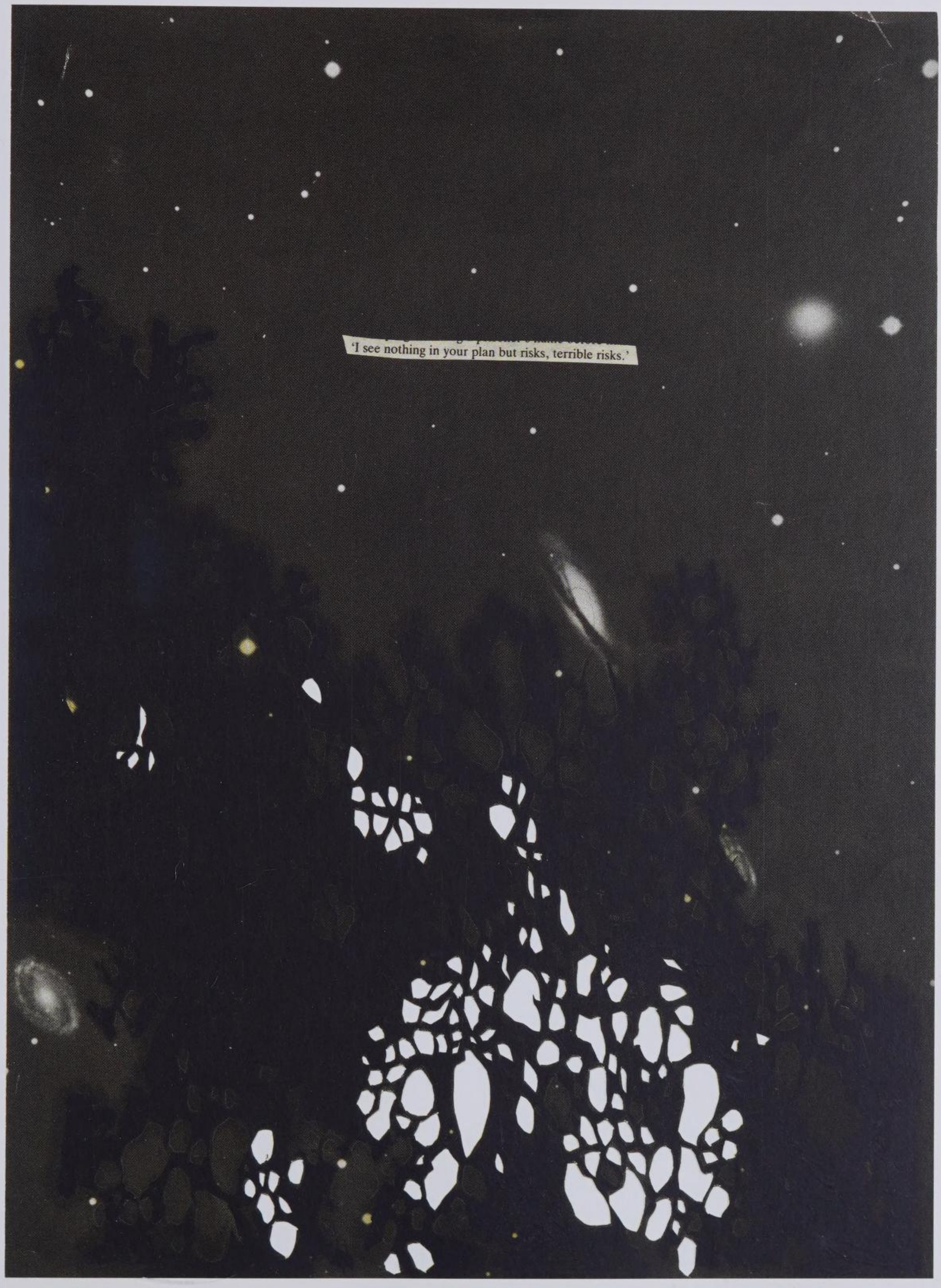
→ **MEL BOCHNER, *Language Is Not Transparent*, 1970**
Chalk on paint on wall, 183 x 122 cm
Collection of the Los Angeles County Museum of Art
Courtesy the artist

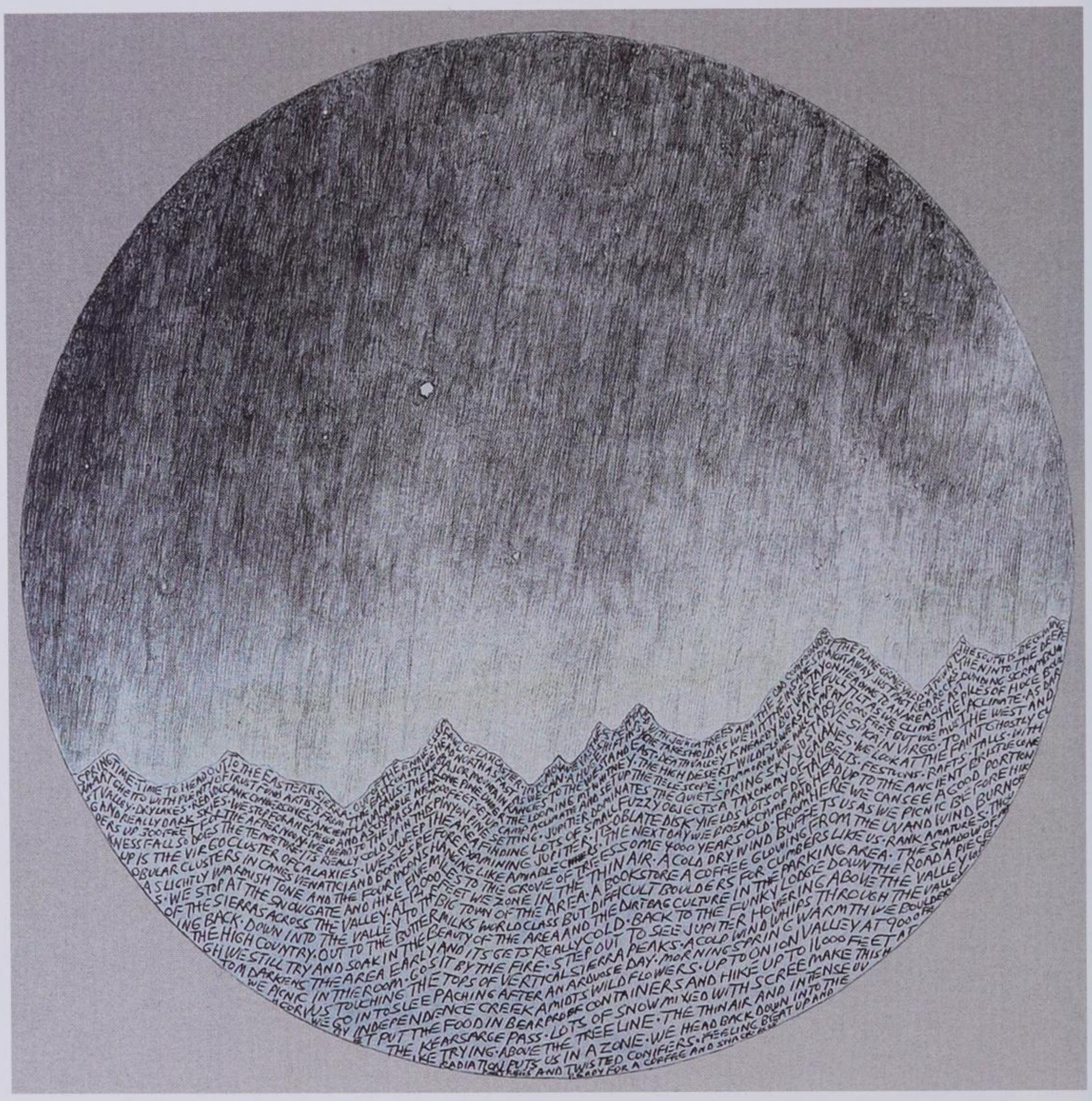
Bochner's *Language Is Not Transparent*, investigates the spatial properties of language and the continual conflict between the linguistic sign and the real. Scrawled upon a dripping, fluid black background, Bochner's declaration insists upon the instability of words as neutral carriers of clarity by showing them to be perpetually coloured by a multitude of visual references, from the graffitied wall to the school chalkboard, never resting upon a singular meaning.

1. LANGUAGE
IS NOT
TRANSPARENT.

↑ **DOUG AITKEN, *99¢ dreams*, 2007**
Neon in glass case, 89.5 x 137.5 cm
Courtesy 303 Gallery, New York; Victoria Miro Gallery, London; Galerie Eva Presenhuber, Zurich, and Regen Projects, Los Angeles
Copyright Doug Aitken

→ **CATHERINE STREET, *I see nothing in your plan but risks, terrible risks*, 2007**
Collage and oil paint on magazine page
Courtesy the artist

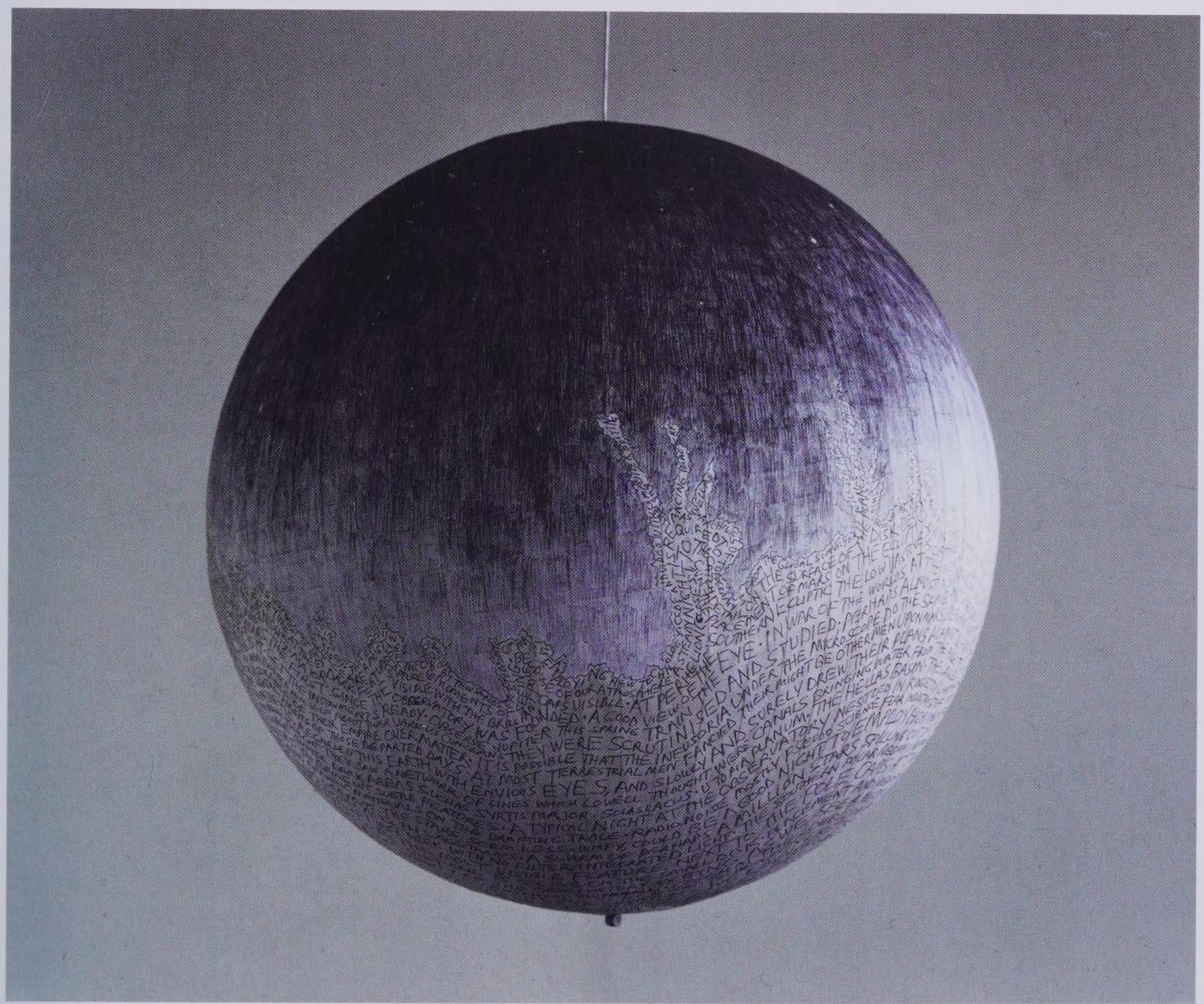

'I see nothing in your plan but risks, terrible risks.'


SPRINGTIME·TIME TO HEAD OUT TO THE EASTERN SIERRA·
AMART CHETTO WITH PLENTY OF TRUST FUND ARTISTS FROM
ST VALLEY·DRY LAKES·RED VOLCANIC CONE·SCOPES·ANCIENT·LAVA·FALLS·THE
AND REALLY DARK SKIES·WE STOP FOR AN ESPRESSO AND ASSEMBLE NEAR
ERS UP 300 FEET FOR THE AFTERNOON·WE HEAD TO THE PASS AT 7000 FEET·SET UP CAMP·ACCLIMATE AND SET UP THE TELESCOPE·TOMORROW WE MAKE CAMP PRETTY OVER THE
KNESS FALLS SO DOES THE TEMPERATURE·IT'S REALLY COLD UP IN THIS PINYON PINE SETTING·JUPITER DOMINATES THE QUIET SPRING SKY·JUSTABOVE SIKA IN VIRGO·TO THE WEST AND
UP IS THE VIRGO CLUSTER OF GALAXIES·WE SLEEP BEFORE EXAMINING JUPITER·IT'S OBLATE DISK YIELDS LOTS OF DETAIL·BELTS·FESTOONS·RAFTS·TALLS·WITH
OBULAR CLUSTERS IN CANES VENATICI AND BOOTES HANGING LIKE A MARBLE·CHUNKS·THE NEXT DAY WE BREAK CAMP AND HEAD UP TO THE ANCIENT BRISTLECONE
A SLIGHTLY WARMISH TONE AND THE FOUR MOONS·LOTS OF SMALL FUZZY OBJECTS·A TAXONOMY OF GALAXIES·WE LOOK AT THE FAINT GHOSTLY CL
S·WE STOP AT THE SNOWGATE AND HIKE FIVE MILES TO THE GROVE OF TREES SOME 4000 YEARS OLD·FROM HERE WE CAN SEE A GOOD PORTION
OF THE SIERRAS ACROSS THE VALLEY·AT 12,000 FEET WE ZONE IN THE THIN AIR·A COLD DRY WIND BUFFETS US AS WE PICNIC BEFORE HIK
ING BACK·DOWN INTO THE VALLEY TO THE BIG TOWN OF THE AREA·A BOOKSTORE A COFFEE GLOWING FROM THE UV AND WIND BURNOF
THE HIGH COUNTRY·OUT TO THE BUTTERMILKS WORLD CLASS BUT DIFFICULT BOULDERS FOR CLIMBERS LIKE US·RANK AMATURES·THE SHADOW OF
GH WE STILL TRY AND SOAK IN THE BEAUTY OF THE AREA AND THE DIRTBAG CULTURE IN THE PARKING AREA·THE SHADOW OF
TOM DARKENS THE AREA EARLY AND IT'S GETS REALLY COLD·BACK TO THE FUNKY LODGE DOWN THE ROAD A PIECE
WE PICNIC IN THE ROOM·GO SIT BY THE FIRE·STEP OUT TO SEE JUPITER HOVERING ABOVE THE VALLEY
CORVUS TOUCHING THE TOPS OF VERTICAL SIERRA PEAKS·A COLD WIND WHIPS THROUGH THE VALLEY
WE GO IN TO SLEEPACHING AFTER AN AROUSE DAY·MORNING SPRING WARMTH WE BOULDER
BY INDEPENDENCE CREEK AMIDST WILD FLOWERS·UP TO ONION VALLEY AT 9000 FE
T PUT THE FOOD IN BEARPROOF CONTAINERS AND HIKE UP TO 11,000 FEET AT
THE KEARSARGE PASS·LOTS OF SNOW MIXED WITH SCREE MAKE THIS H
KE TRYING·ABOVE THE TREELINE·THE THIN AIR AND INTENSE UV
RADIATION PUTS US IN A ZONE·WE HEAD BACK DOWN INTO THE
AND TWISTED CONIFERS·FEELING BEAT UP AND
LIBRARY FOR A COFFEE AND SHACK

← **RUSSELL CROTTY, *Jupiter Over the Eastern Sierra*, 2005**
Ink and watercolour on paper 51 x 51 cm drawing
Courtesy the artist and CRG Gallery, New York

↓ **RUSSELL CROTTY, *Mars Near Perihelion*, 2003**
Ink and watercolour on paper on acrylic sphere, 40.5 cm globe
Collection of Jennifer McSweeney
Courtesy the artist and CRG Gallery, New York

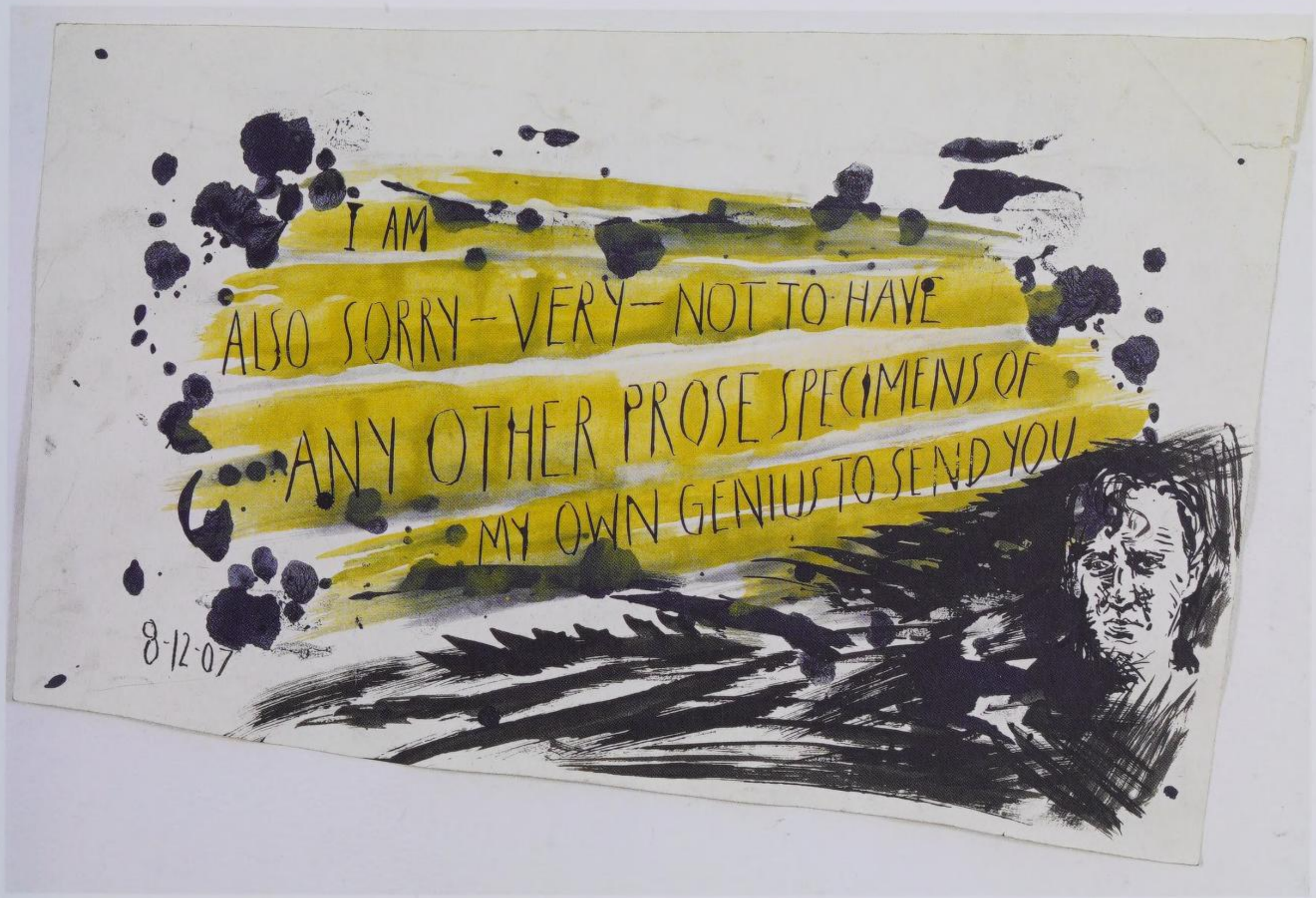
Russell Crotty has made his love of astronomy the foundation for his art: based upon his own observations of Malibu's night skies, Crotty crafts his survey into drawings, large-scale books and Lucite globes. Executed in intricately detailed ballpoint pen, planetary images are accompanied by textual notation—handwritten calligraphic notes describing Crotty's experiences, and issues of astronomy and ecological concern.



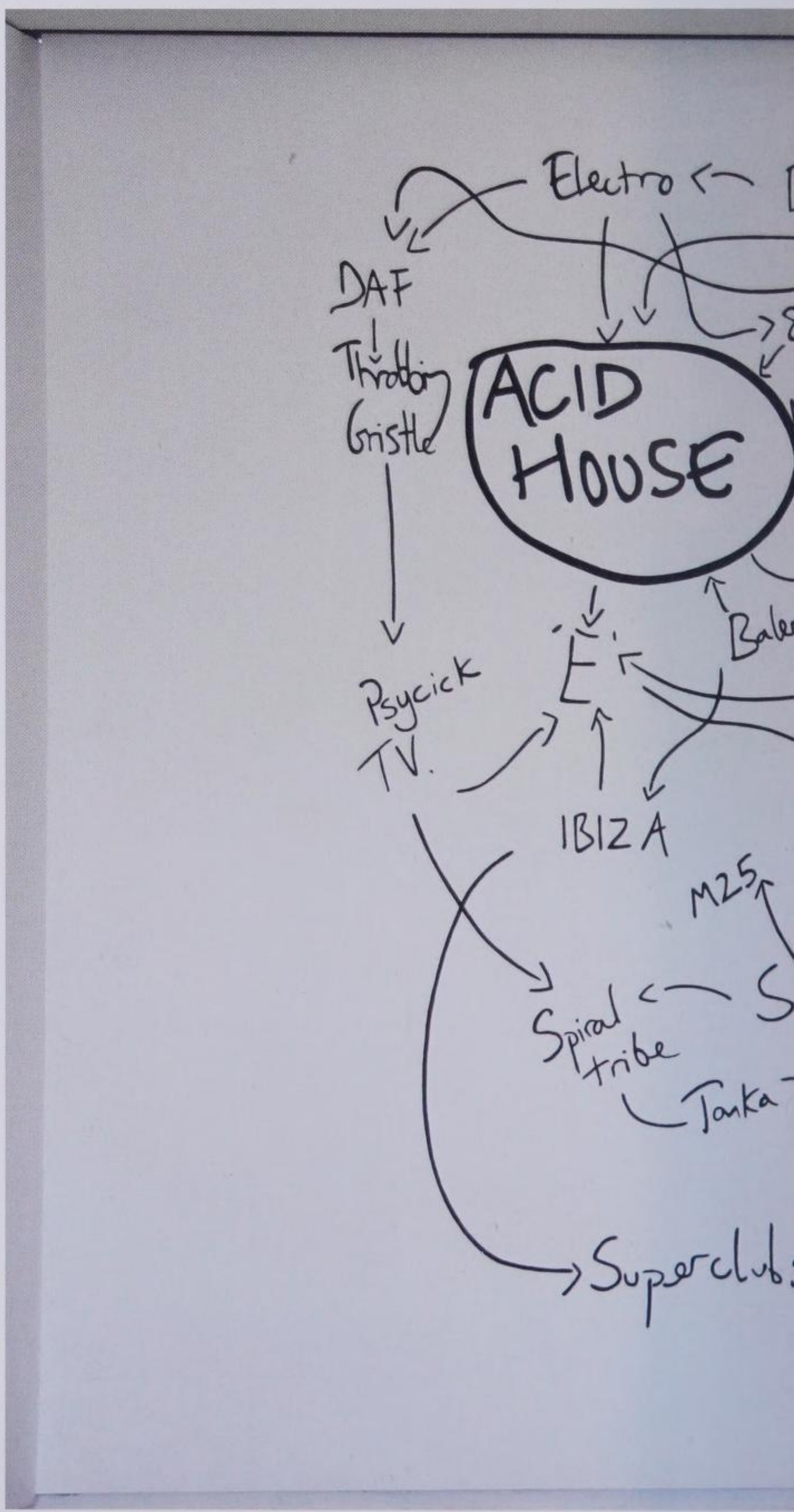
LUCIA
DE LA
PUENTE
ALDO CHAPARRO
I feel so extraordinary

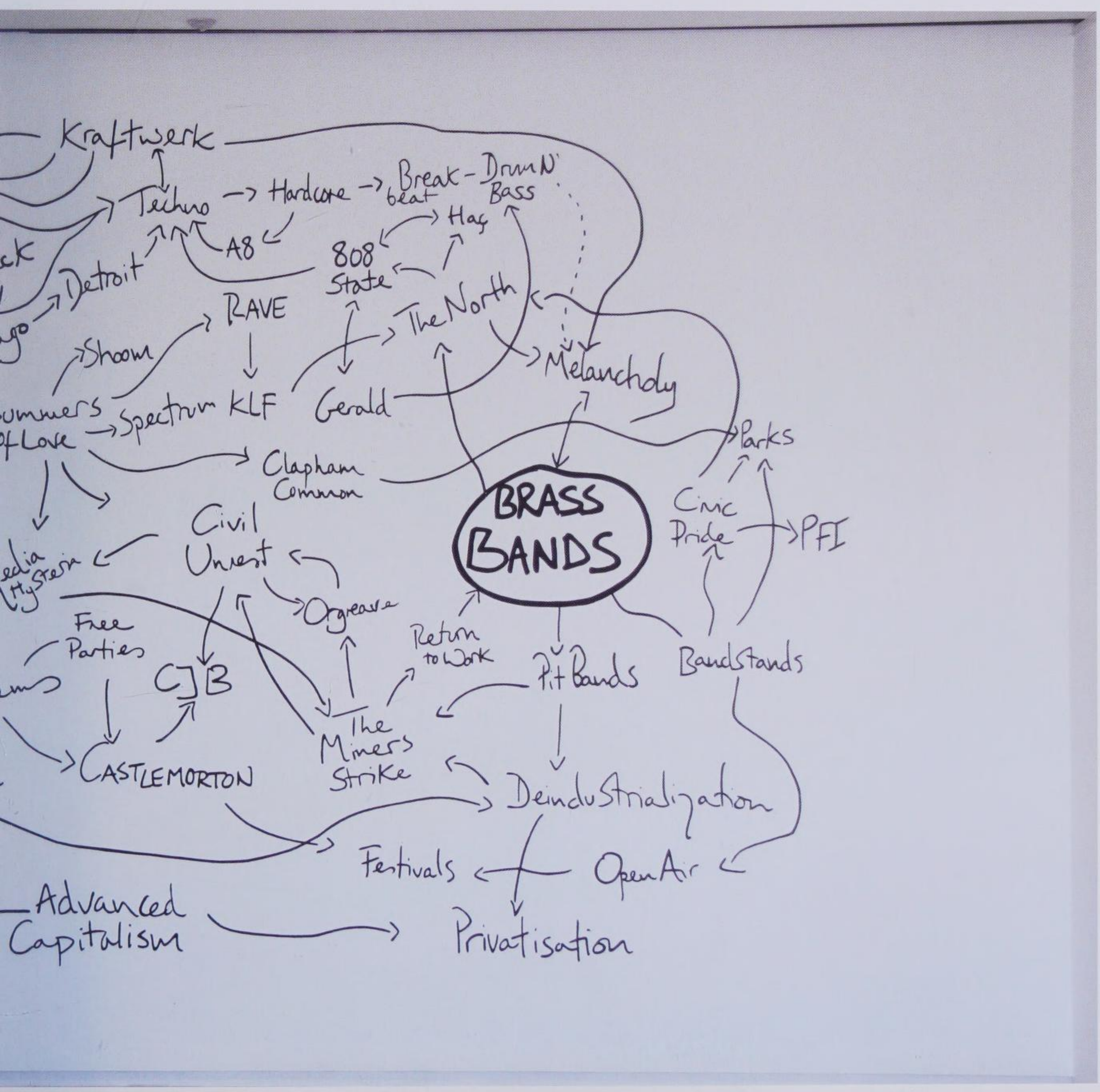
← **ALDO CHAPARRO, *Puta*, 2008**
Black carpet, 150 x 200 cm
Courtesy Aldo Chaparro and Luis Adelantado Gallery

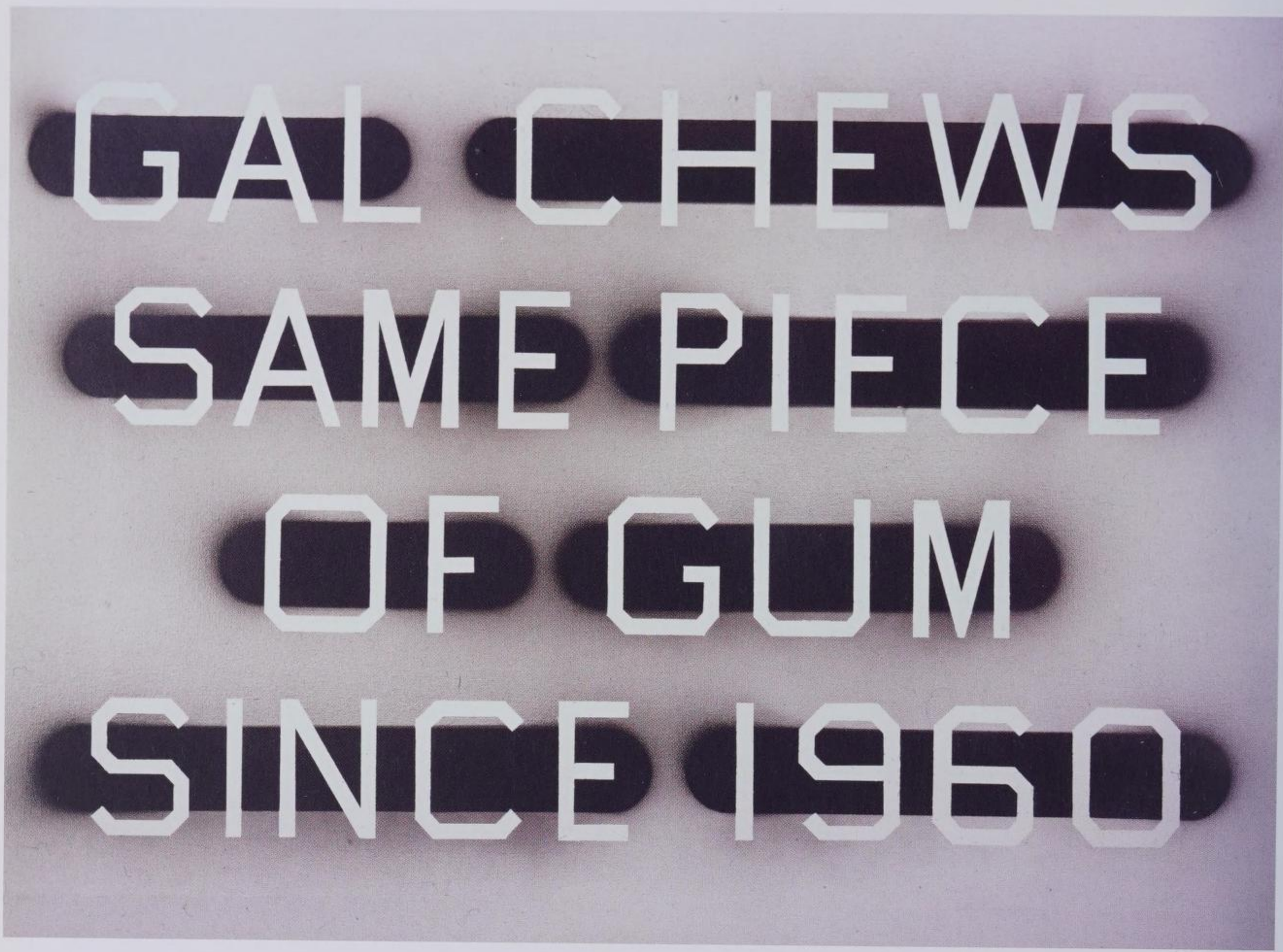
↓ **RAYMOND PETTIBON, *No Title (I am also)*, 2007**
Pen, ink and gouache on paper, 38.5 x 57 cm
Courtesy Regen Projects, Los Angeles
Copyright Raymond Pettibon



**JEREMY DELLER, *The History of the World*, 1997–2004**
Wall painting, dimensions variable, edition of three
Installation view, De La Warr Pavilion, Bexhill, 2006
Courtesy the artist; The Modern Institute/Toby Webster Ltd, Glasgow; Gavin Brown's enterprise, New York, and Art: Concept, Paris



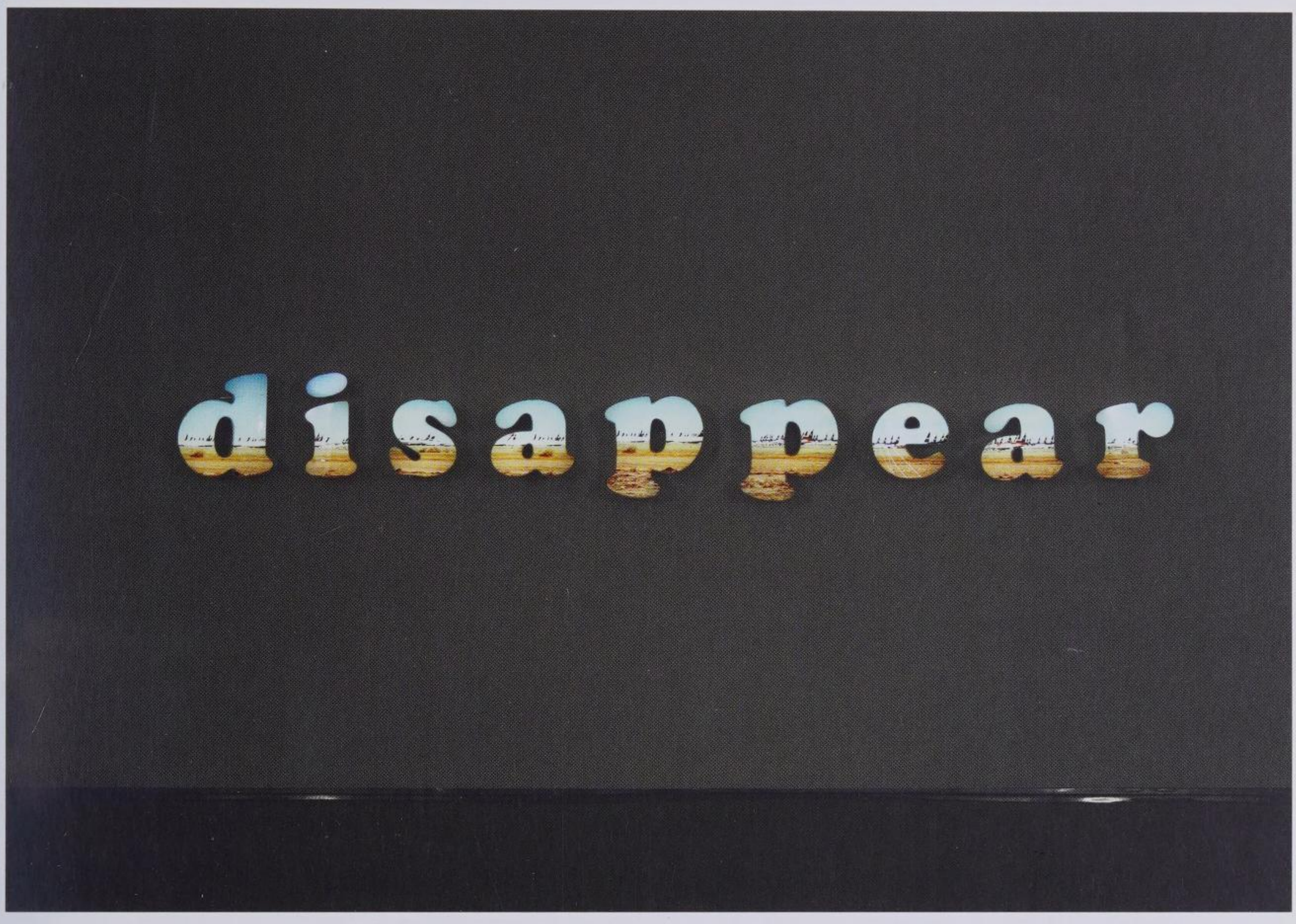

Kraftwerk
Techno
Hardcore
Break-beat
Drum N' Bass
Hag
808 State
A8
Detroit
RAVE
The North
Shoom
Melancholy
Summers of Love
Spectrum
KLF
Gerald
Parks
Clapham Common
BRASS BANDS
Civic Pride
PFI
Media Hysteria
Civil Unrest
Orgreave
Free Parties
Return to Work
Pit Bands
Bandstands
CJB
The Miners Strike
CASTLEMORTON
Deindustrialization
Festivals
Open Air
Advanced Capitalism
Privatisation




↑ **ED RUSCHA, *GAL CHEWS GUM*, 2008**
Acrylic on canvas, 91.5 x 122 cm
Courtesy Gagosian Gallery
Copyright Ed Ruscha

↗ **DOUG AITKEN, *disappear*, 2006**
Neon and plexi lightbox, 42 x 305 cm
Courtesy 303 Gallery, New York; Victoria Miro Gallery, London; Galerie Eva Presenhuber, Zurich, and Regen Projects, Los Angeles
Copyright Doug Aitken

→ **JACK PIERSON, *LAST CHANCE LOST*, 2007**
Metal, neon, wood and plastic, dimensions variable; as pictured here LAST CHANCE: 188 x 122 x 487.5 cm, LOST: 188 x 183 x 139.5 cm
Courtesy Regen Projects, Los Angeles
Copyright Jack Pierson


disappear

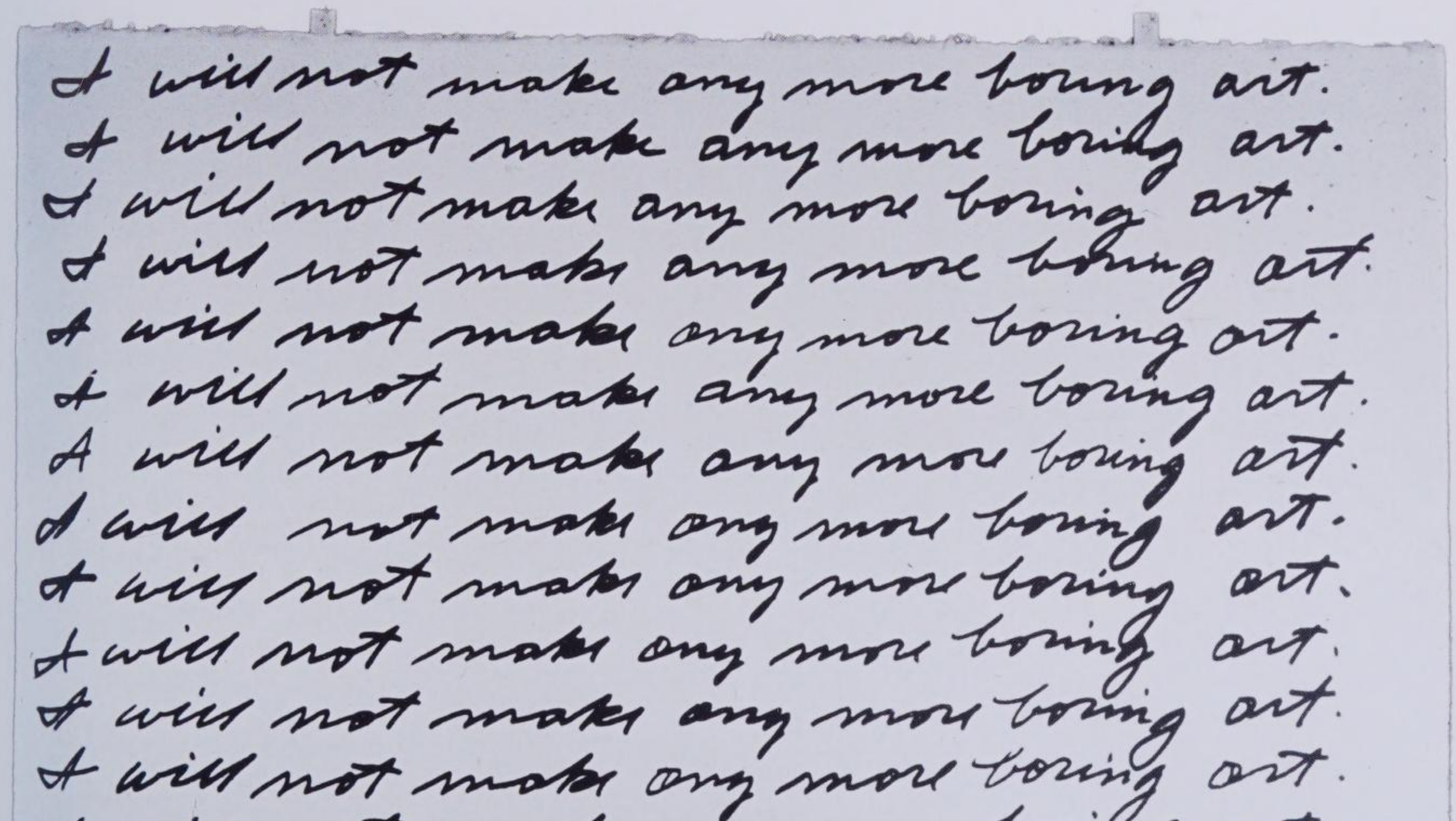
LA SCHANCE LOS

A DAHLIA IS A DAHLIA, WHETHER IT BE YELLOW OR RED VIOLET; AND IF SOME MONSTER-HUNTING BOTANIST SHOULD EVER FRIGHTEN THE FLOWER BLACK AND BLUE, STILL IT WILL BE A DAHLIA; BUT LET ONE CURVE OF THE PETALS OR GROOVE OF THE STAMENS BE ALTERED, AND THE FLOWER CEASES TO BE THE SAME.

← **RAYMOND PETTIBON, *No Title (A dahlia is)*, 2008**
Pen, ink and gouache on paper, 127 x 97 cm
Courtesy Regen Projects, Los Angeles
Copyright Raymond Pettibon

↓ **JOHN BALDESSARI, *I Will Not Make Any More Boring Art*, 1971**
Lithograph, 57 x 76 cm
Courtesy the artist; Marian Goodman Gallery, New York/Paris, and Sprüth Magers Berlin/London

One of John Baldessari's earliest and most iconic text pieces, *I Will Not Make Any More Boring Art* developed from a commissioned piece for Nova Scotia College of Art, for which the artist instructed the college's students to write the phrase on the gallery wall. Baldessari's own handwritten version raises, with a characteristically tongue-in-cheek slant, questions regarding the attribution of value to art by way of medium, the role of the artist, and the notion of quality, interest and sophistication.


I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
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I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.

SIV

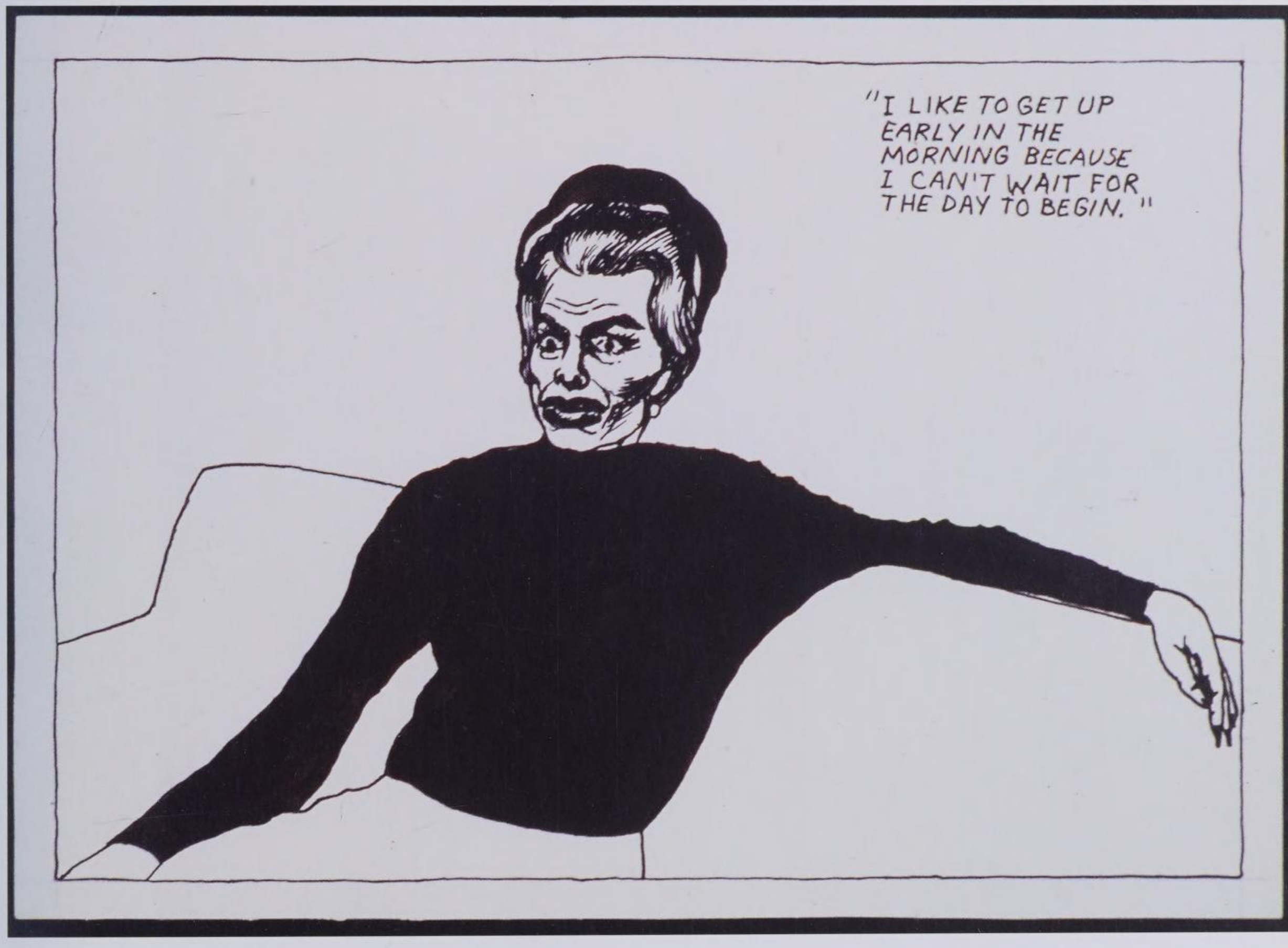
**MARTIN CREED, *Work No. 755: SMALL THINGS*, 2007**
Gold neon sign, 487.5 cm high letters
Courtesy Gavin Brown's enterprise, New York

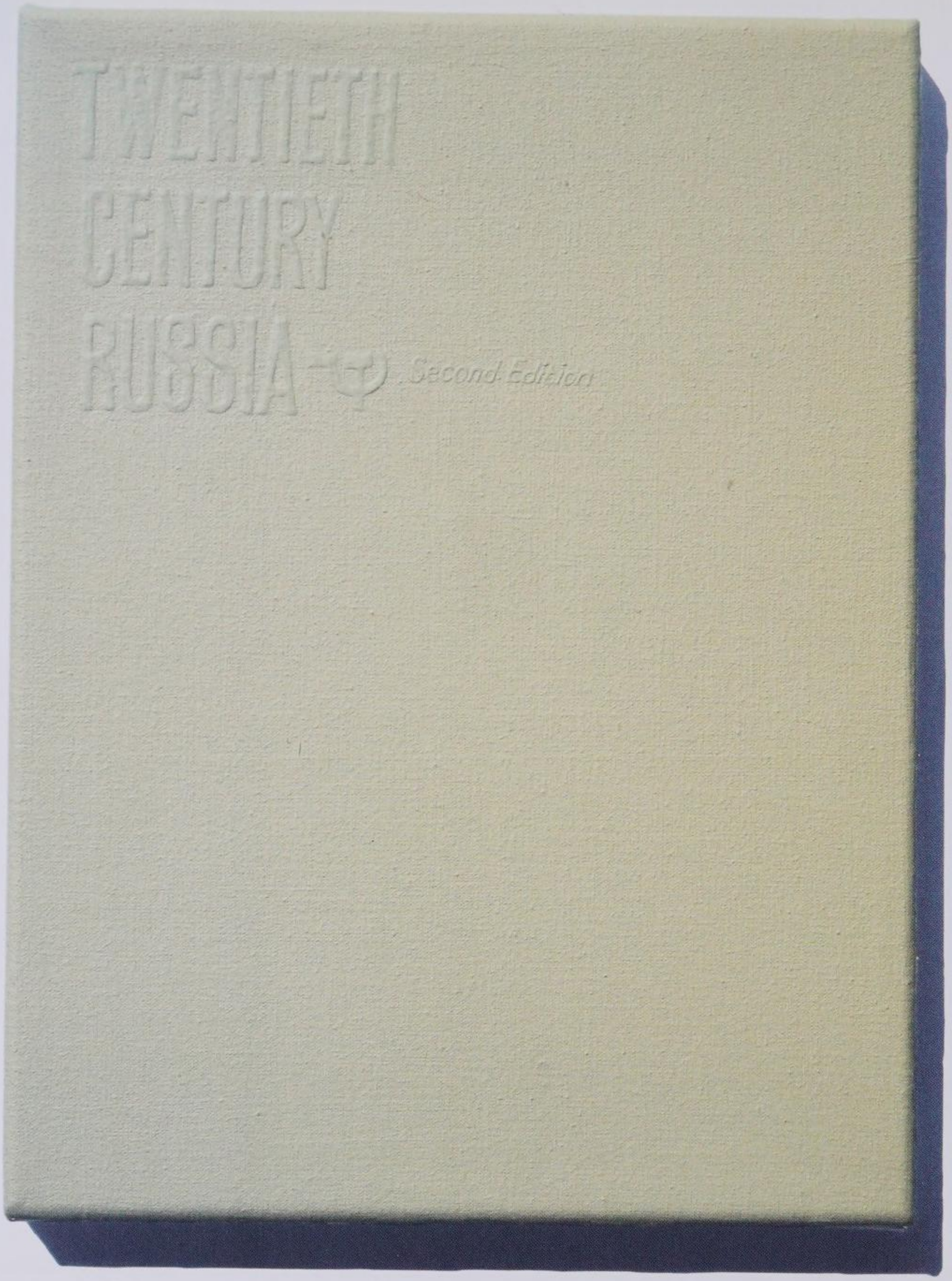
**STEFAN BRÜGGEMANN,**
***I CAN´T EXPLAIN***
***AND***
***I WON´T EVEN TRY***
**2003**
Black vinyl lettering, font Arial Black
Courtesy the artist and Yvon Lambert Paris/New York
Photo Dominique Uldry

**STEFAN BRÜGGEMANN,**
***SOMETIMES***
***I THINK***
***SOMETIMES***
***I DON´T***
**2001**
Black vinyl lettering, font Arial Black
Courtesy the artist and Yvon Lambert Paris/New York
Photo Dominique Uldry

↑ **BOB AND ROBERTA SMITH, *Buy Me A Warm Winter Coat*, 2006**
Gouache on paper, 51 x 63.5 cm
Courtesy Hales Gallery
Copyright Bob and Roberta Smith

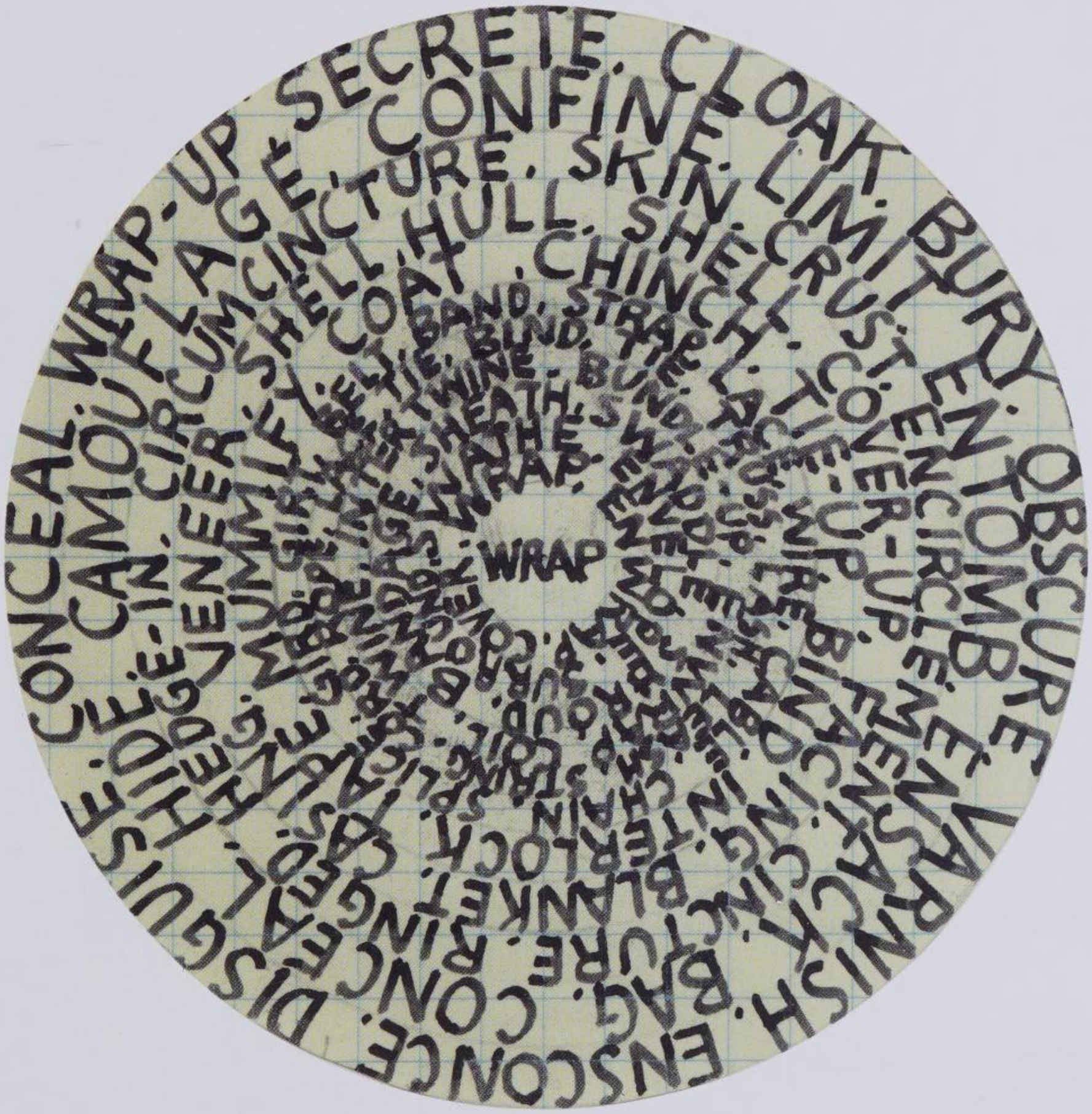
→ **RAYMOND PETTIBON, *No Title (I like to)*, 1985**
Pen and ink on paper, 21.5 x 30.5 cm
Courtesy Regen Projects, Los Angeles
Copyright Raymond Pettibon


"I LIKE TO GET UP
EARLY IN THE
MORNING BECAUSE
I CAN'T WAIT FOR
THE DAY TO BEGIN."




↑ **SIMON MORLEY, *Twentieth Century Russia (1964)*, 2008**
Acrylic on canvas, 40.5 x 30.5 cm
Private Collection
Photo Dave Gibbons

→ **MEL BOCHNER, *Portrait of Eva Hesse*, 1966**
Pen and ink on graph paper, 11 cm diameter
Courtesy the artist


WRAP

↑ **MATTHEW HIGGS, *Photograph of a Book (Art Is To Enjoy)*, 2008**
C-print, 29 x 21.5 cm
Courtesy Wilkinson Gallery, London

Matthew Higgs' ongoing series of works consists of carefully-sourced frontispieces from books, framed and presented on their own. Recontextualising such printed matter—often addressing, self-referentially, the subject of art itself—Higgs places emphasis on the notion of authorship, the unexpected readings to be found in appropriated text, and draws attention to the page's typographic structure, making direct visual reference to the pared-down aesthetic of late-modernist and Conceptual practices.

→ **JEREMY DELLER, *The Art of Baggy*, 1995**
Silkscreen on paper, 60.5 x 46 cm, edition of two
Courtesy the artist and The Modern Institute/
Toby Webster Ltd, Glasgow

# The Art

# Baggy

## 1989-1991

The Hayward Gallery

The South Bank Centre

London SE.1 8XX

February 15 - May 8. 1995

Open Daily 10am-6pm

Tuesday and Wednesday until 8pm

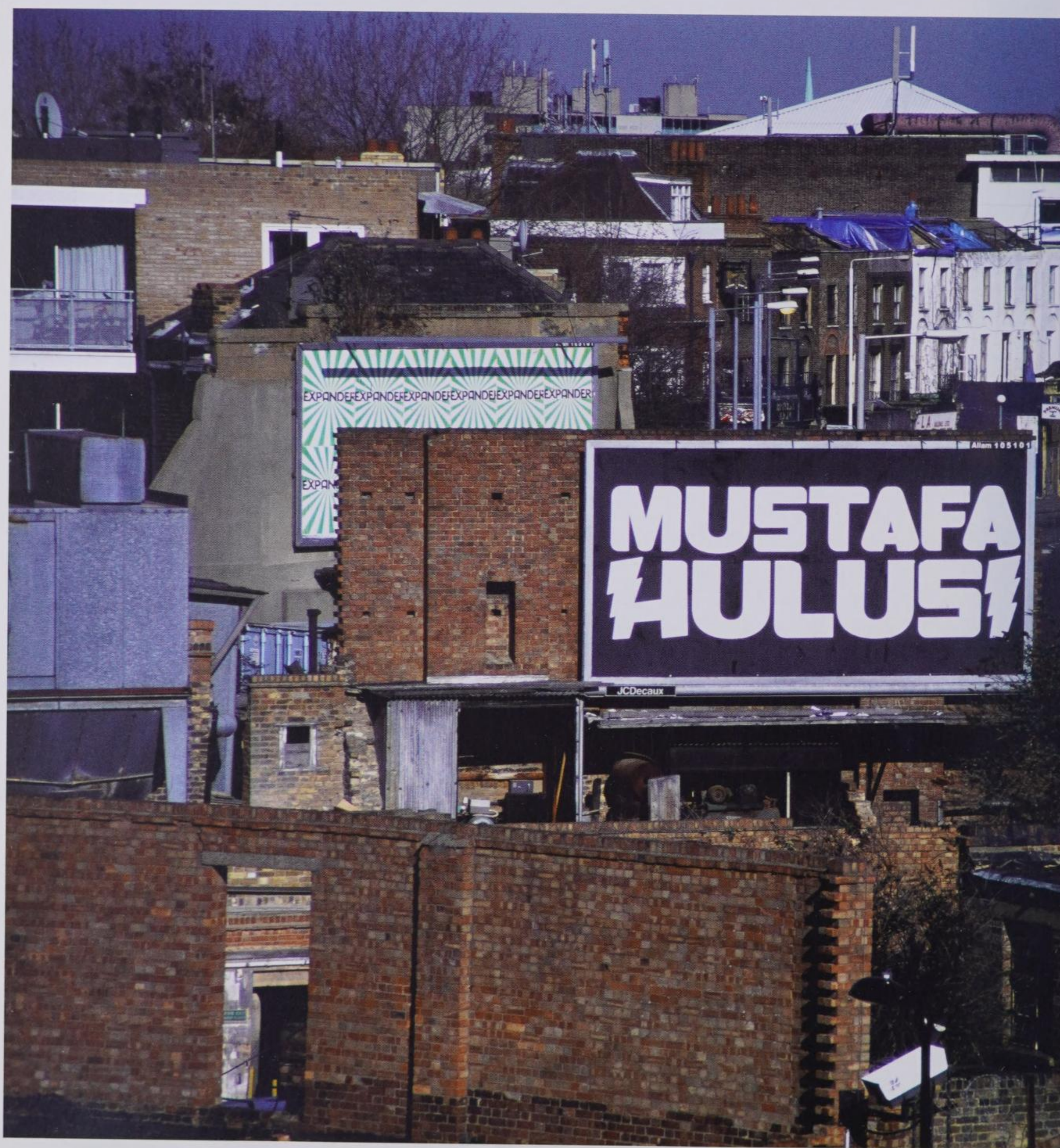
Admission £5, Concessions £3.50

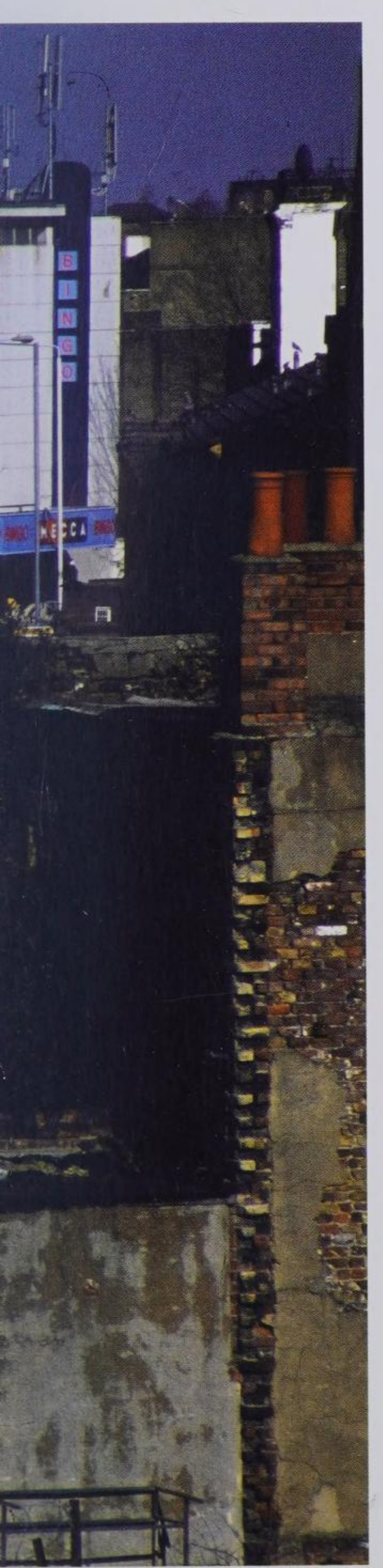
RECORDED INFORMATION 0171 261 0127

A catalogue has been produced to coincide with the exhibition containing 126 colour plates and essays by Tom Paulin, Tony Wilson and Bez.

↓ **MUSTAFA HULUSI, *Mustafa Hulusi '05*, 2005**
Inkjet print on paper, 305 x 609.5 cm (48 sheet billboard)
Courtesy Patrick Painter and Max Wigram Gallery
Photo Mustafa Hulusi

↘ **MUSTAFA HULUSI, *Inflammatory Billboard (a love letter to where I am from)*, 2007**
Inkjet print on paper, 305 x 609.5 cm (48 sheet billboard)
Courtesy Patrick Painter and Max Wigram Gallery
Photo Mustafa Hulusi




BINGO
MECCA

LONDON IS A
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£31.99
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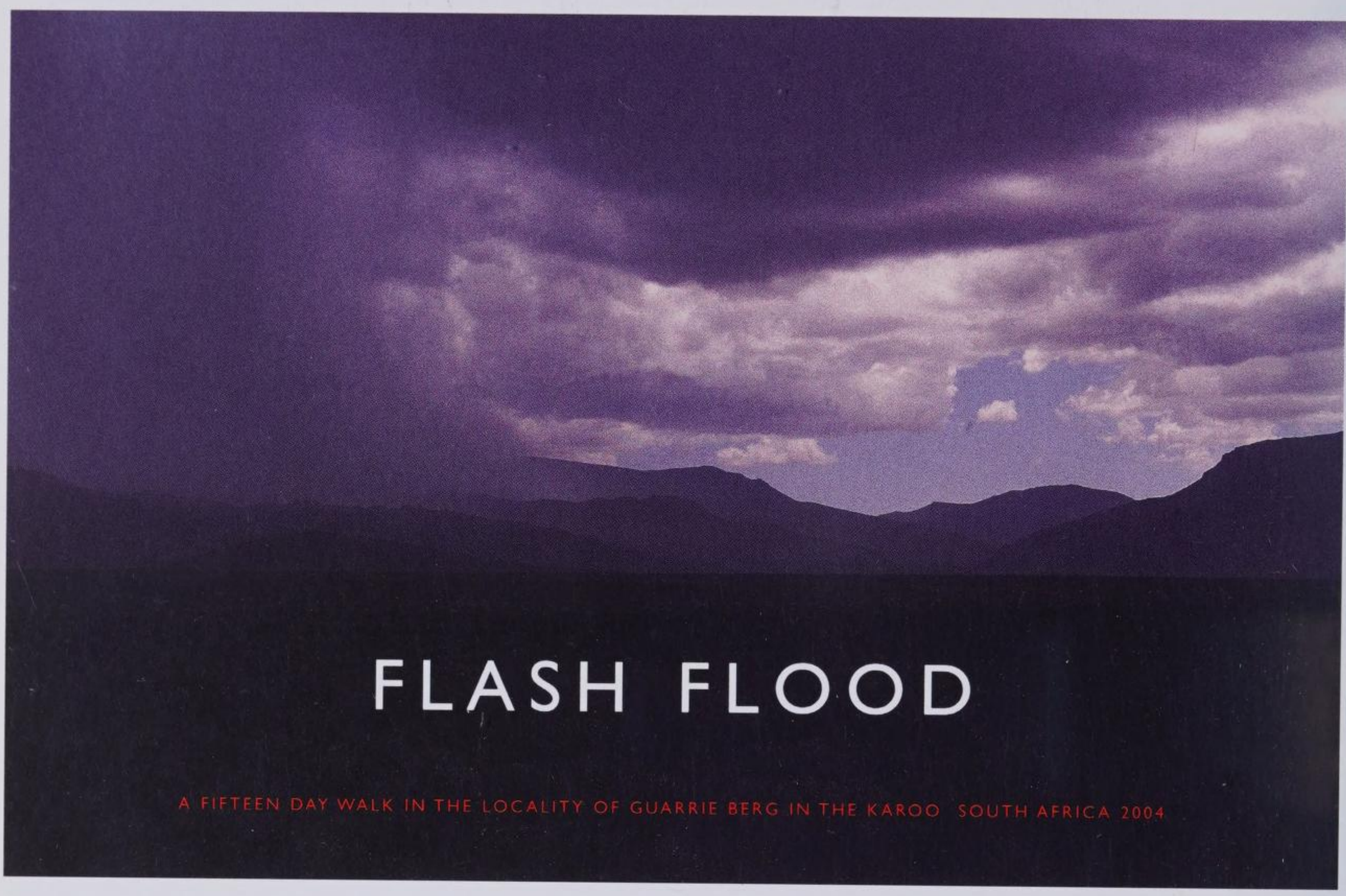



↑ **RICHARD LONG, *Flash Flood*, 2004**
Colour photograph with text, 84.5 x 129 cm
Courtesy Haunch of Venison 2009
Copyright Richard Long

→ **RICHARD LONG, *Speed of the Sound of Loneliness*, 1998**
Text work, 105 x 157 x 4 cm
Courtesy Haunch of Venison 2009
Copyright Richard Long

Richard Long began his peripatetic practice in 1967, walking a straight line in grass and documenting the traces of his footsteps in photographic form. This formative piece has led to over 40 years of the artist's recording his relationship to the landscape, producing maps, sculptures, photographs and text works that explore the intricacies of time, measurement, experience, (im)permanence, the recording of information, and the body's movement in space.

## SPEED OF THE SOUND OF LONELINESS

(IF CROW TOR REPRESENTS THE SUN)

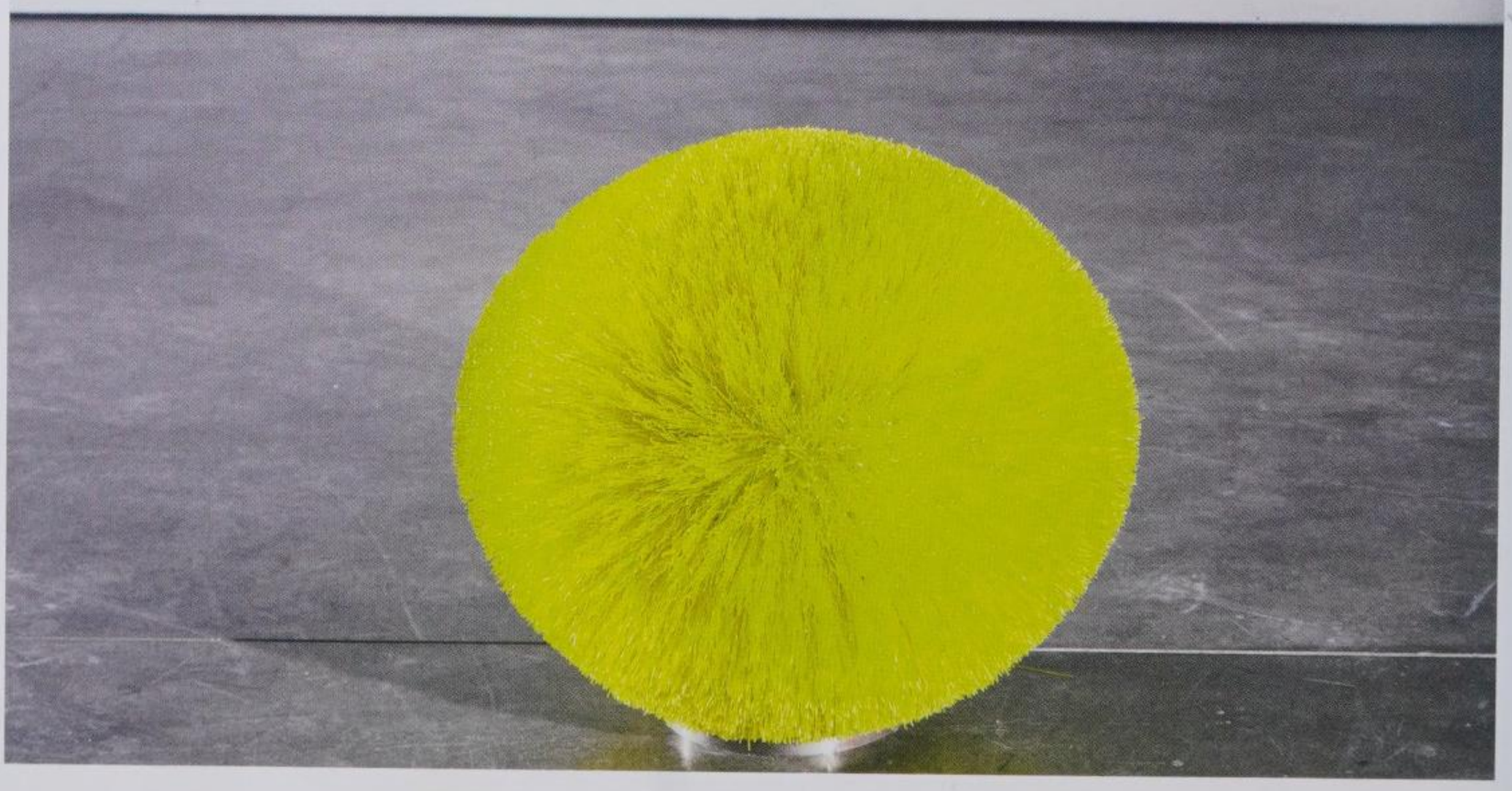
**A CONTINUOUS WALK ON DARTMOOR BETWEEN SUNRISE AND SUNSET**

WALKING A CIRCULAR PATH AROUND CROW TOR
CORRESPONDING TO THE DISTANCE OF THE EARTH IN ITS ORBIT AROUND THE SUN
A CIRCLE 7 MILES IN CIRCUMFERENCE WALKED 3½ TIMES

**MY WALKING SPEED 2·8 MILES AN HOUR**

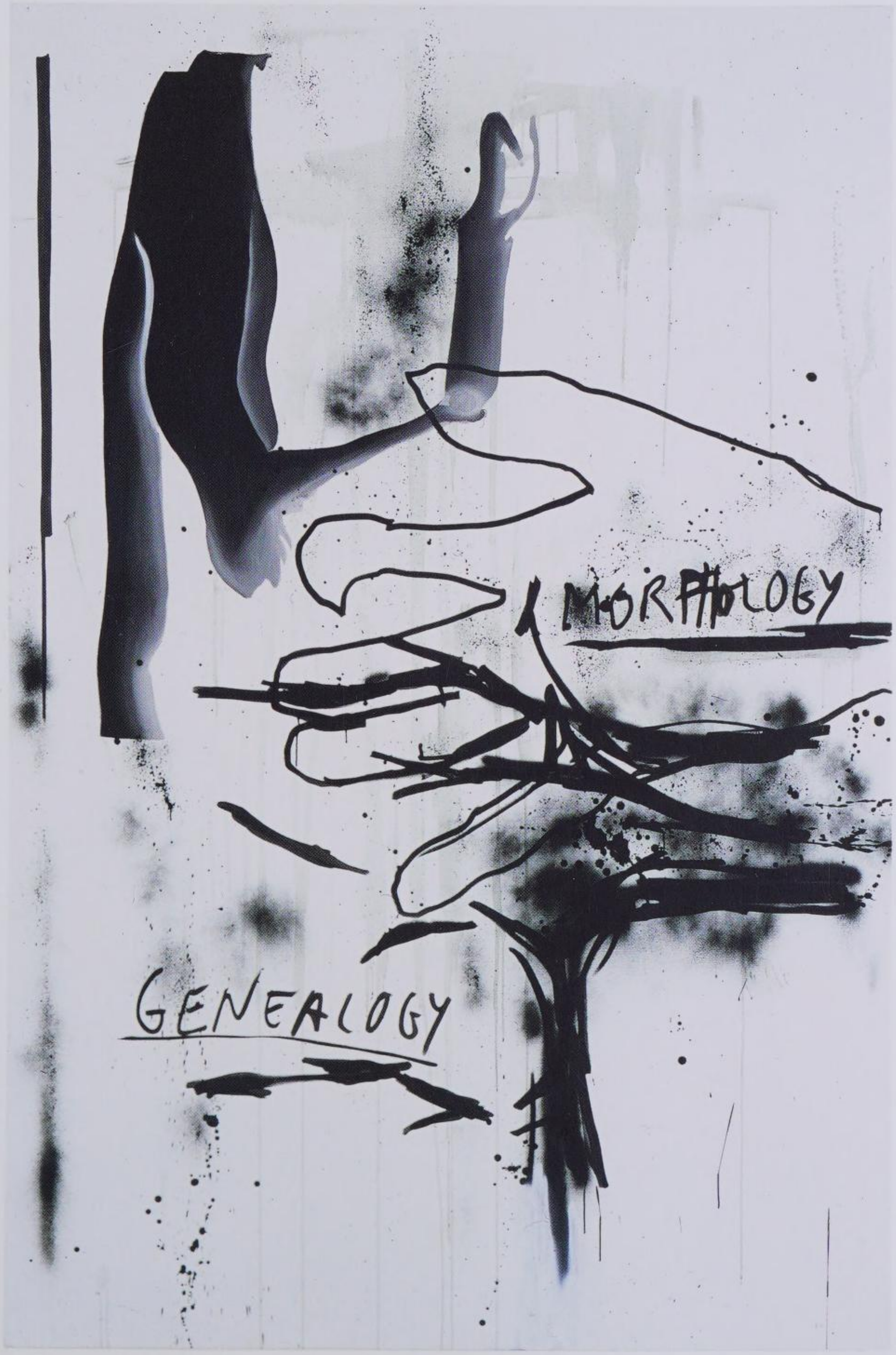
(THE ROTATION SPEED OF THE EARTH IN ENGLAND 700 MILES AN HOUR)
(THE ROTATION SPEED OF THE EARTH IN ITS ORBIT AROUND THE SUN 70,000 MILES AN HOUR)
(THE SPEED OF OUR MOTION AROUND THE GALAXY 500,000 MILES AN HOUR)

WINTER 1998



← **RICHARD ARTSCHWAGER, *Exclamation Point (Chartreuse)*, 2008**
Plastic bristles on a mahogany core painted with latex,
165 x 56 x 56 cm, edition one of three
Courtesy Sprüth Magers Berlin/London

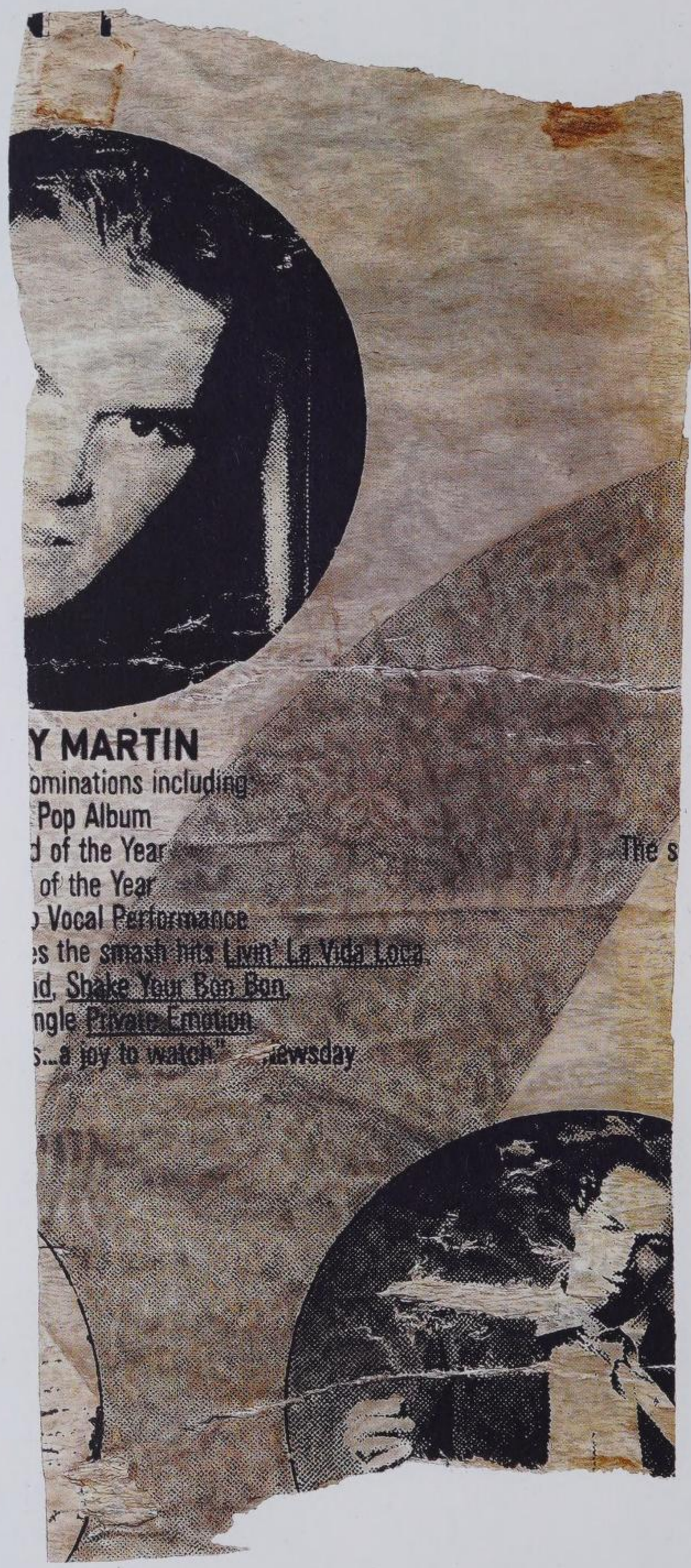
↓ **CLAUS CARSTENSEN, *X-pollination # 4*, 2002**
Acrylic on canvas, 250 x 166 cm
Courtesy the artist



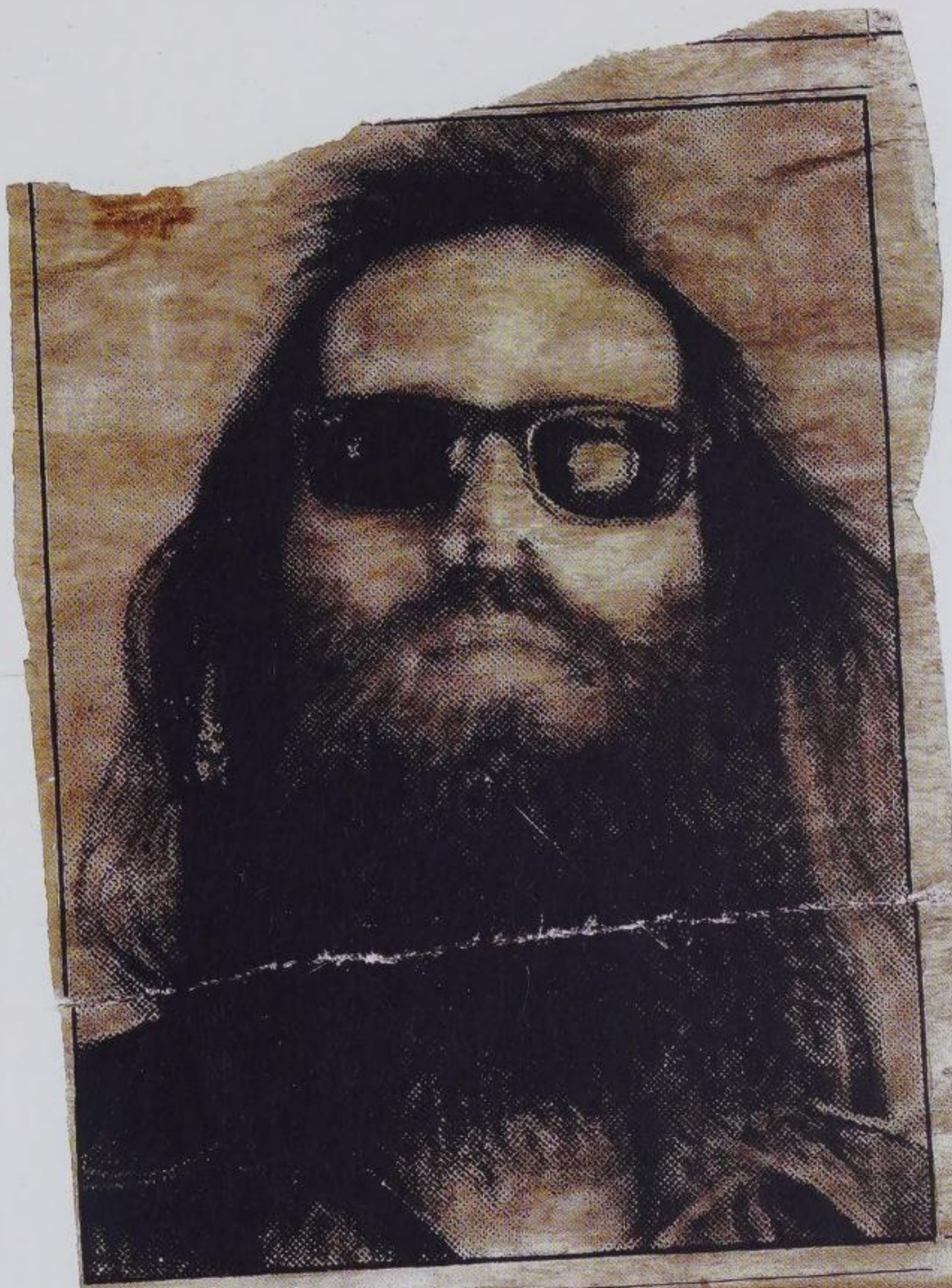
NOTEC

**MONICA BONVICINI, *NOT FOR YOU*, 2007**
Alucore dibond, aluminium frame, rack, bulbs, dimmer packs, lan box, cables, dimensions variable (all letters: 1,388 x 200 cm, scaffolding: 280 x 150 x 993 x 756 cm)
Installation view, Monica Bonvicini, Bonniers Konsthall, Stockholm, 2007

Courtesy the artist and Galleria Emi Fontana, Milan, West of Rome, Los Angeles
Copyright Monica Bonvicini, VG Bild-Kunst, Bonn 2009
Photo Mattias Givell, Bonniers Konsthall




**PAUL SIETSEMA, *Recto Verso*, 2008**
Ink on paper, diptych, 76 x 56 cm each, 84 x 63.5 x 4 cm framed
Courtesy Regen Projects, Los Angeles
Copyright Paul Sietsema



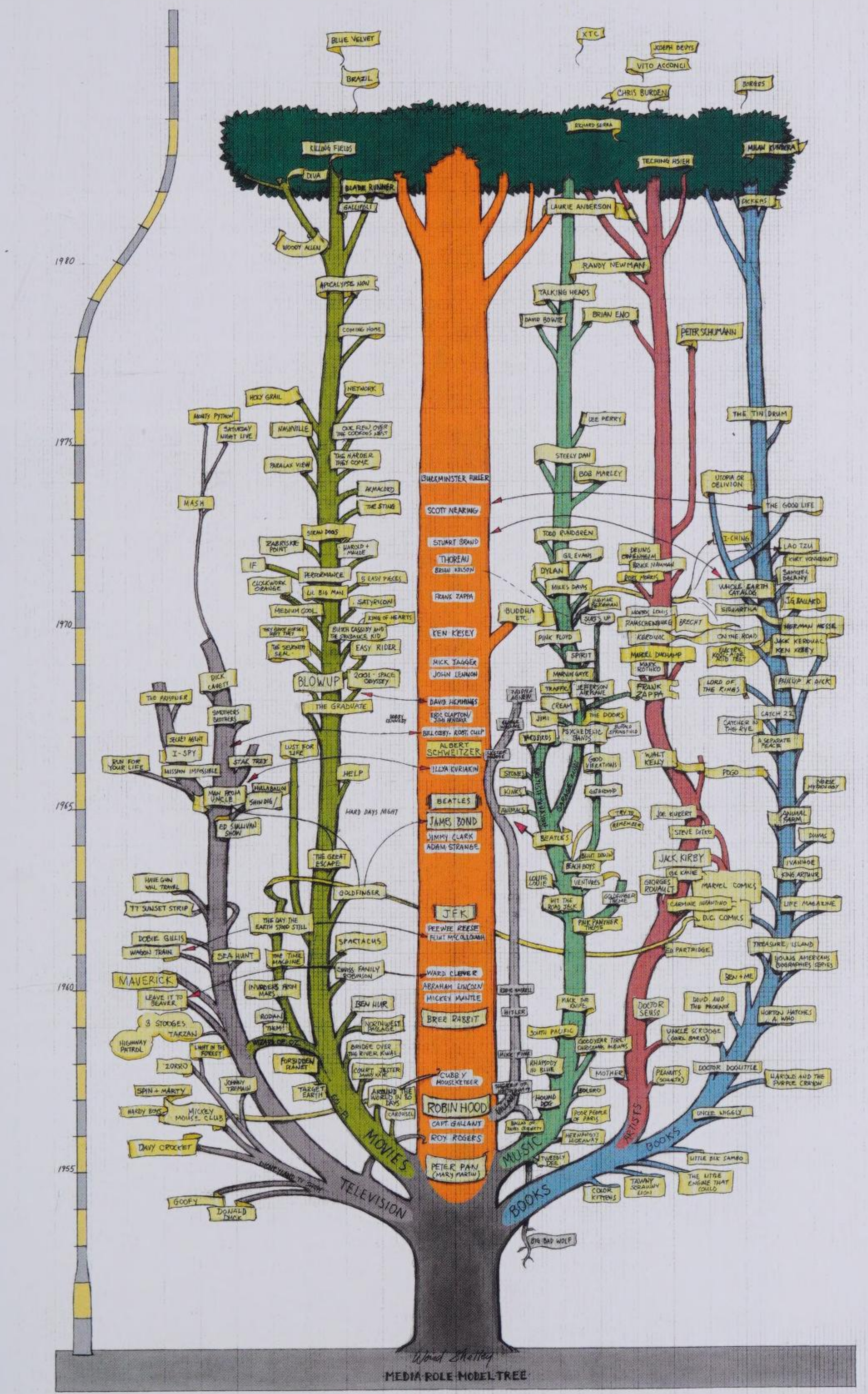
"I don't like the trend of non-writing artists. Dylan and the Beatles came along and made it cool for artists to write their own stuff, and that was a good thing."

**RICK RUBIN**

*veteran record producer*

↑ **IAN BREAKWELL, *Untitled (Bored)*, 1998-1999**
Collage on card, 53.5 x 53.5 cm
Courtesy Anthony Reynolds Gallery
Copyright Ian Breakwell

→ **WARD SHELLEY, *Media Role Models ver. 1*, 2009**
Oil and toner on Mylar, 104 x 61 cm
Copyright Ward Shelley


1980
1975
1970
1965
1960
1955
BLUE VELVET
BRAZIL
XTC
JOSEPH BEUYS
VITO ACCONCI
CHRIS BURDEN
BORGES
RICHARD SERRA
KILLING FIELDS
DIVA
BLADE RUNNER
GALLIPOLI
TECHING HSIEH
MILAN KUNDERA
LAURIE ANDERSON
DICKENS
WOODY ALLEN
RANDY NEWMAN
APOCALYPSE NOW
TALKING HEADS
DAVID BOWIE
BRIAN ENO
COMING HOME
PETER SCHUMANN
NETWORK
HOLY GRAIL
MONTY PYTHON
SATURDAY NIGHT LIVE
NASHVILLE
ONE FLEW OVER THE COOKOO'S NEST
LEE PERRY
THE TIN DRUM
PARALAX VIEW
THE HARDER THEY COME
STEELY DAN
BOB MARLEY
BUCKMINSTER FULLER
ARMAGEDDON
THE STING
MASH
SCOTT NEARING
UTOPIA OR OBLIVION
THE GOOD LIFE
SHAM DOGS
STUART BRAND
TODD RUNDGREN
I-CHING
LAO TZU
ZABRISKIE POINT
HAROLD + MAUDE
THOREAU
GIL EVANS
DENNIS OPPENHEIM
BRUCE NAUMAN
ROBT. MORRIS
KURT VONNEGUT
SAMUEL DELANY
IF
PERFORMANCE
BRIAN WILSON
DYLAN
MILES DAVIS
WHOLE EARTH CATALOG
CLOCKWORK ORANGE
5 EASY PIECES
LIL BIG MAN
FRANK ZAPPA
WOLFGANG BERGMAN
SIDDHARTHA
J.G. BALLARD
SATYRICON
MEDIUM COOL
KING OF HEARTS
BUDDHA ETC.
SURF'S UP
MORRIS LOUIS
RAUSCHENBURG
BRECHT
HERMAN HESSE
THEY SHOOT HORSES DON'T THEY
BUTCH CASSIDY AND THE SUNDANCE KID
KEN KESEY
PINK FLOYD
KEROUAC
ON THE ROAD
JACK KEROUAC
KEN KESEY
THE SEVENTH SEAL
EASY RIDER
MICK JAGGER
JOHN LENNON
SPIRIT
MARCEL DUCHAMP
MARK ROTHKO
ELECTRIC KOOL-AID ACID TEST
DICK CAVETT
BLOWUP
2001 · SPACE ODYSSEY
MARVIN GAYE
TRAFFIC
JEFFERSON AIRPLANE
FRANK ZAPPA
LORD OF THE RINGS
PHILIP K. DICK
THE PRISONER
DAVID HEMMINGS
THE GRADUATE
ROBERT ADRIAN
CREAM
JIMI
THE DOORS
CATCH 22
SMOTHERS BROTHERS
ERIC CLAPTON/ JIMI HENDRIX
CHARLIE MINGUS
BUFFALO SPRINGFIELD
CATCHER IN THE RYE
SECRET AGENT
BILL COSBY · ROBT. CULP
YARDBIRDS
PSYCHEDELIC BANDS
A SEPARATE PEACE
I-SPY
ALBERT SCHWEITZER
LUST FOR LIFE
WALT KELLY
RUN FOR YOUR LIFE
STAR TREK
LESTER MADDOX
GOOD VIBRATIONS
MISSION IMPOSSIBLE
ILLYA KURIAKIN
HELP
STONES
POGO
NORSE MYTHOLOGY
HULLABALOO
KINKS
GETAROUND
MAN FROM UNCLE
SHINDIG
BEATLES
HARD DAYS NIGHT
ANIMALS
JOE KUBERT
ANIMAL FARM
ED SULLIVAN SHOW
JAMES BOND
JIMMY CLARK
ADAM STRANGE
TRY TO REMEMBER
STEVE DITKO
DUMAS
THE GREAT ESCAPE
BEATLES
BUILT DOWN
JACK KIRBY
IVANHOE
BEACH BOYS
GIL KANE
KING ARTHUR
HAVE GUN WILL TRAVEL
LOUIE LOUIE
VENTURES
GEORGES ROUAULT
MARVEL COMICS
GOLDFINGER
GOLDFINGER THEME
LIFE MAGAZINE
77 SUNSET STRIP
HIT THE ROAD JACK
CARMINE INFANTINO
THE DAY THE EARTH STOOD STILL
JFK
PINK PANTHER THEME
D.C. COMICS
DOBIE GILLIS
PEEWEE REESE
FLINT McCOLLOUGH
TREASURE ISLAND
WAGON TRAIN
SEA HUNT
THE TIME MACHINE
SPARTACUS
ED PARTRIDGE
YOUNG AMERICANS BIOGRAPHIES SERIES
SWISS FAMILY ROBINSON
WARD CLEAVER
ABRAHAM LINCOLN
MICKEY MANTLE
BEN + ME
MAVERICK
INVADERS FROM MARS
RODNEY DANGERFIELD
LEAVE IT TO BEAVER
BEN HUR
HITLER
MACK THE KNIFE
DOCTOR SEUSS
DAVID AND THE PHOENIX
HORTON HATCHES A WHO
BREER RABBIT
3 STOOGES
TARZAN
RODAN
THEM!
NORTHWEST PASSAGE
SOUTH PACIFIC
UNCLE SCROOGE (CARL BARKS)
HIGHWAY PATROL
WIZARD OF OZ
GOODYEAR TIRE CHRISTMAS ALBUMS
LIGHT IN THE FOREST
BRIDGE OVER THE RIVER KWAI
MIKE FINK
RHAPSODY IN BLUE
DOCTOR DOOLITTLE
ZORRO
FORBIDDEN PLANET
COURT JESTER
MOTHER
PEANUTS (SCHULTZ)
HAROLD AND THE PURPLE CRAYON
SPIN + MARTY
JOHNNY TREMAIN
TARGET EARTH
CUBBY HOUSEKEEPER
AROUND THE WORLD IN 80 DAYS
HOUND DOG
BOLERO
ROBIN HOOD
HARDY BOYS
MICKEY MOUSE CLUB
CAROUSEL
POOR PEOPLE OF PARIS
UNCLE WIGGLY
CAPT. GALLANT
BALLAD OF DAVY CROCKETT
HERNANDO'S HIDEAWAY
ROY ROGERS
DAVY CROCKET
MOVIES
MUSIC
ARTISTS
BOOKS
LITTLE BLACK SAMBO
TWENTY DEE
PETER PAN (MARY MARTIN)
DISNEYLAND TV SHOW
TELEVISION
BOOKS
TAWNY SCRAWNY LION
THE LITTLE ENGINE THAT COULD
COLOR KITTENS
GOOFY
DONALD DUCK
BIG BAD WOLF
Wood Shelley
MEDIA ROLE MODEL TREE

CAMINAR HACIA
A TWENTY AND A HALF DAY COAST TO COAST ROAD WALKING JOURNEY ACROSS PORTUGAL AND SPAIN ATLANTIC OCEAN TO THE M
CAMINAR HACIA
A 21 DAY ROAD WALKING JOURNEY FROM THE NORTH COAST TO THE SOUTH COAST OF SPAIN RIBADESELLA TO MALAGA WINTER 1990
CAMINAR HACIA
A 43 DAY COAST TO COAST WALKING JOURNEY ON PAVEMENTS ROADS AND PATHS FROM THE MOUTH OF THE DOURO RIVER AT PORTO
CAMINAR HACIA
A 28 DAY ROAD WALKING JOURNEY FROM THE SOUTH COAST TO THE NORTH COAST OF SPAIN STARTING AT THE MOUTH OF THE GUADA
CAMINAR HACIA
A 1555 KILOMETRE COAST TO COAST ROAD WALKING JOURNEY ACROSS SPAIN AND PORTUGAL 2004 FROM THE MEDITERRANEAN SEA T

**HAMISH FULTON, *CAMINAR... (Spain 1989-2004)*, 1989-2004**
Vinyl wall text, dimensions variable
Courtesy Maureen Paley, London

Fulton's practice takes the form of walks undertaken by the artist, subsequently translated into wall texts and photographs describing his experiences and the material facts of his activity. The artist's engagement with the landscapes he traverses is denoted with both authoritative detachment and a poetic sensibility that treads an unsteady line between objective documentation and an experiential awareness of the sublime in man's relationship to nature.

**DOUG AITKEN, *last blast*, 2008**
Neon lit lightbox, 208.5 x 280.5 x 28 cm
Courtesy 303 Gallery, New York; Victoria Miro Gallery, London; Galerie Eva Presenhuber, Zurich, and Regen Projects, Los Angeles
Copyright Doug Aitken

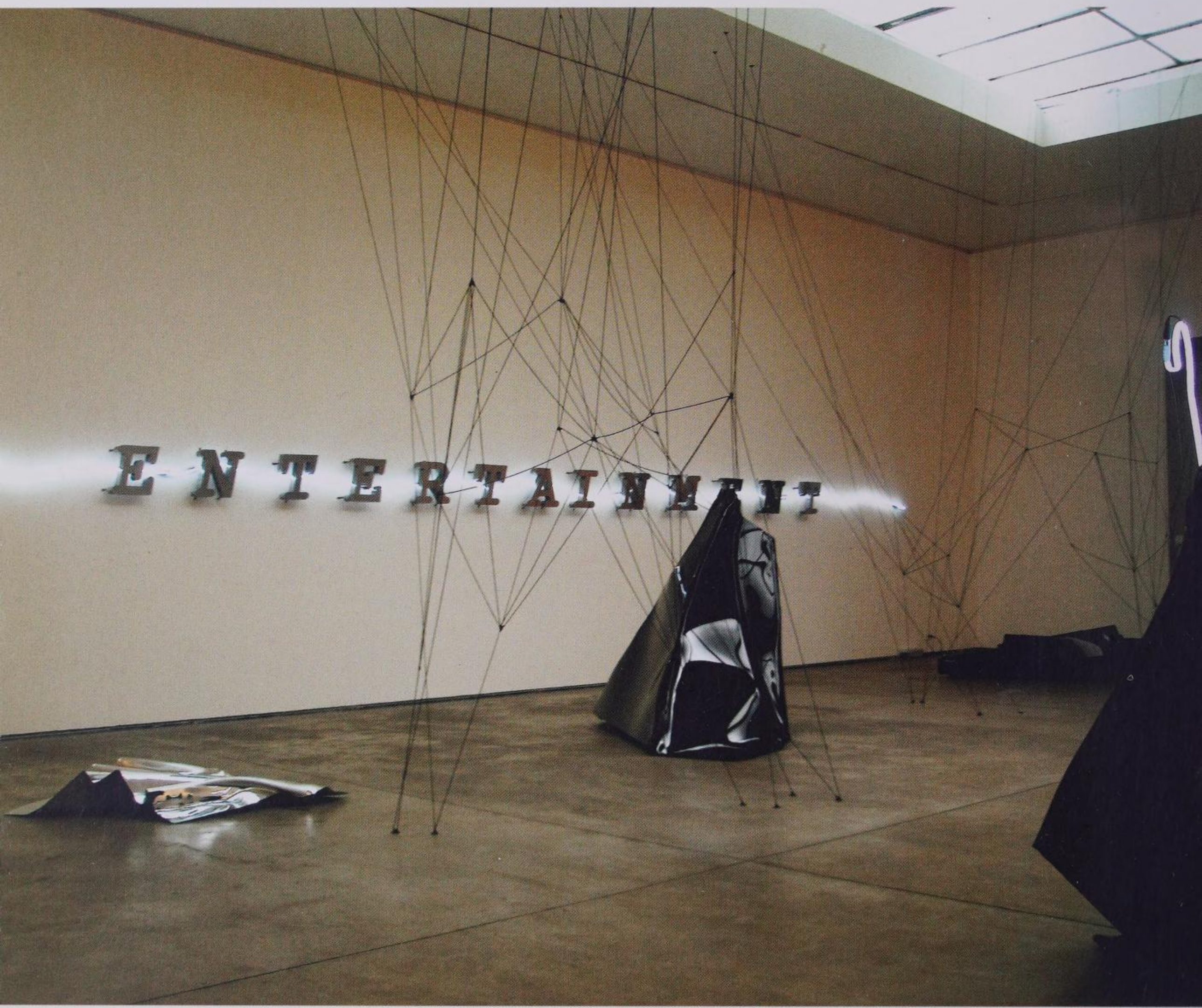
**ANDY WARHOL, *Heinz Tomato Ketchup Box* (Prototype), 1963-1964**
Synthetic polymer paint and silkscreen ink on wood,
26.5 x 39.5 x 26.5 cm
Installation view, New York, Museum of Modern Art (MoMA)
Gift of Jasper Johns

Copyright The Andy Warhol Foundation for the Visual Arts; Artists Rights Society (ARS), New York, and DACS, London 2009
Digital image copyright 2009, The Museum of Modern Art, New York/Photo SCALA, Florence

In the 1960s, the use of appropriated material as a potential foundation for an artwork found its now-iconic moment in Andy Warhol's silkscreened canvases and sculptures. Here, text not only functions as any other object, taken from the world, but embodies in the form of the logo the consumerist, brand-driven, mass-market culture that so fascinated Warhol himself.

↓ **ALDO CHAPARRO, *Entertainment*, 2008**
Steel and white neon, 30 x 560 cm
Courtesy the artist and Lucia de la Puente Gallery

→ **ALDO CHAPARRO, *I Feel So Extraordinary*, 2008**
Poster, 48 x 42 cm, unlimited edition
Courtesy the artist and Luis Adelantado Gallery



# I FEEL SO EXTRAORDINARY

"True Faith", *Substance*, New Order, 1987. Aldo chaparro 2007.

1
1
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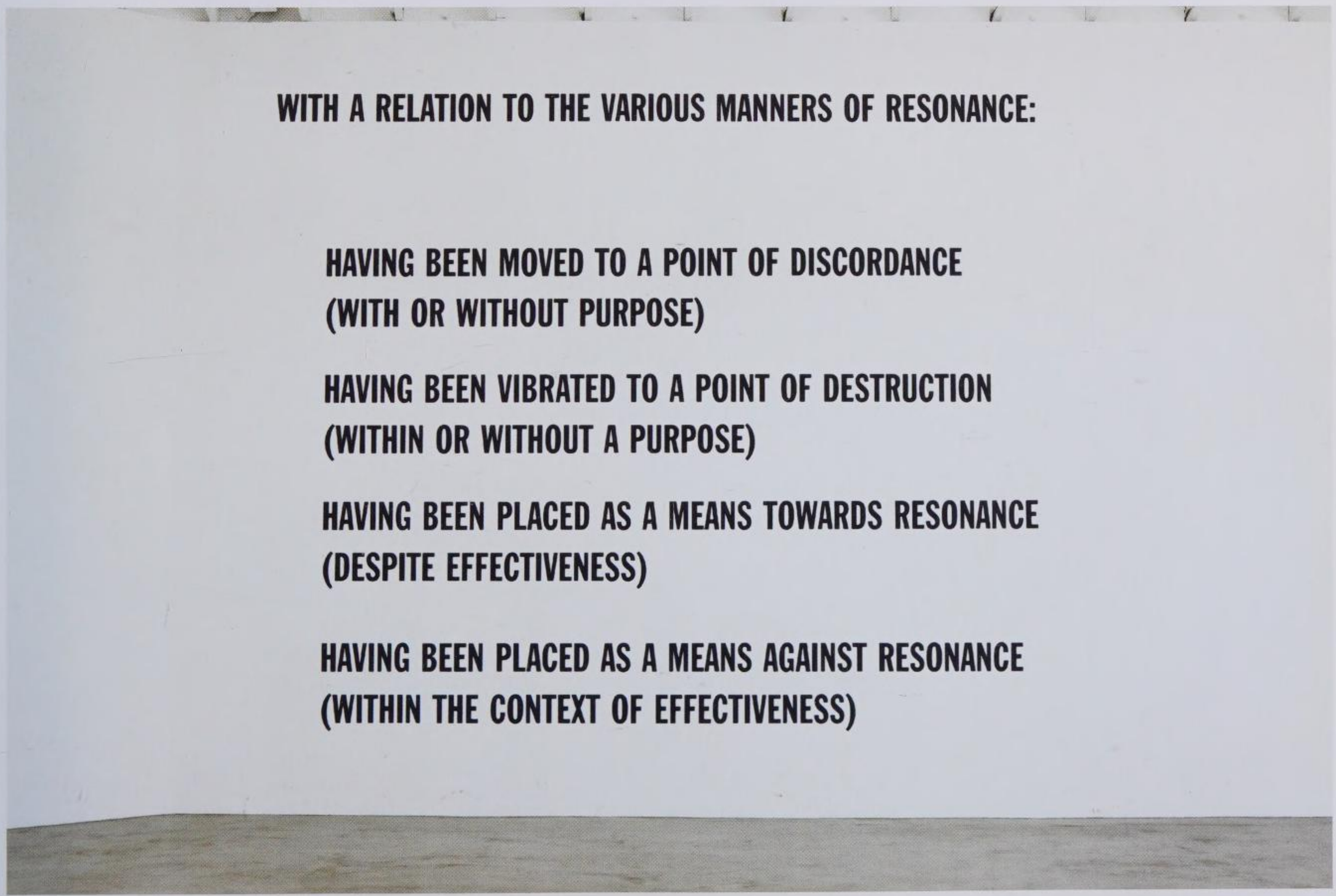
13
21
34
55

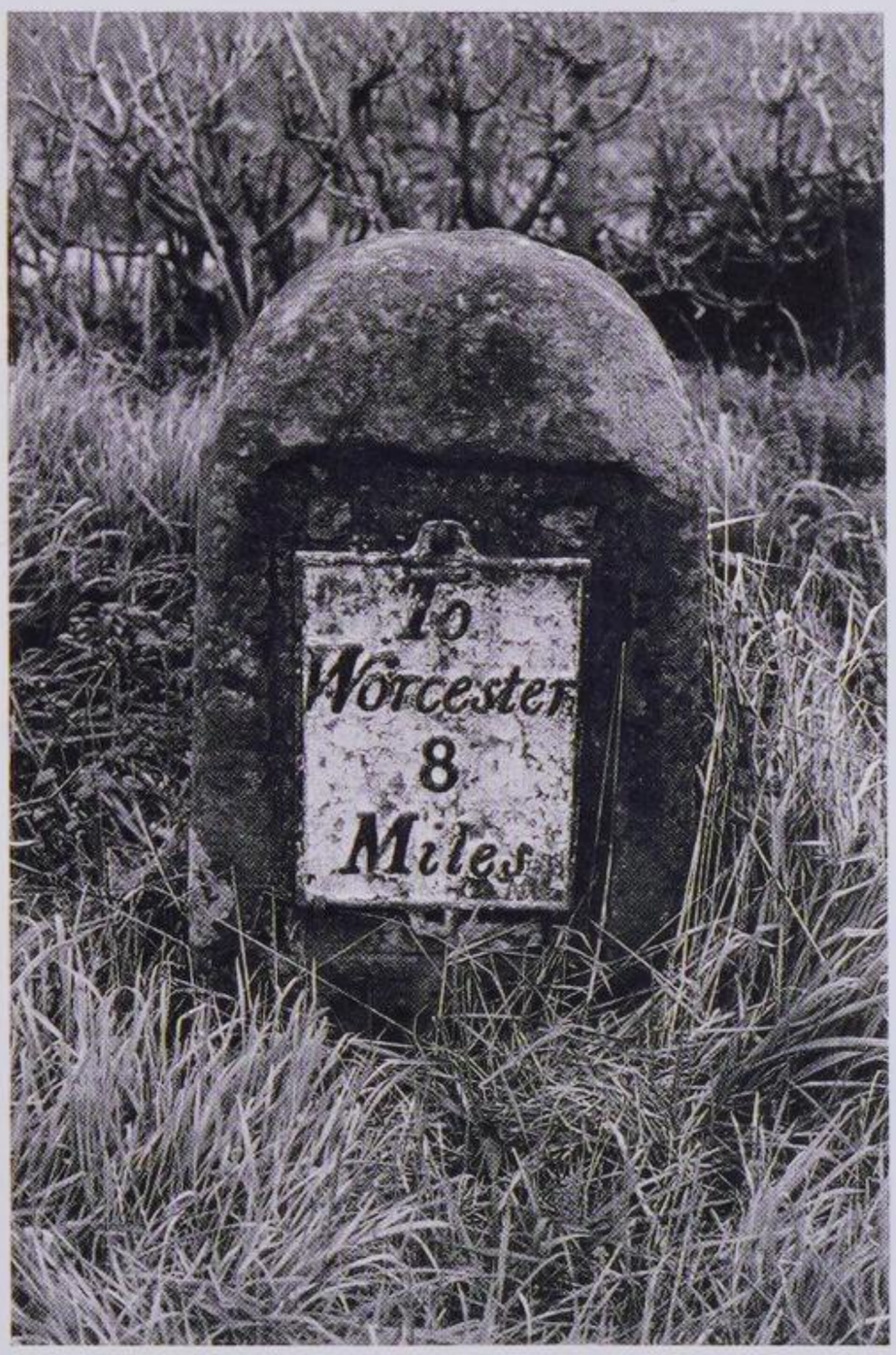
← **MARIO MERZ, *Fibonacci Sequence*, 2002**
Neon, dimensions variable
Courtesy Gladstone Gallery
Copyright Mario Merz

Much of Mario Merz' practice explored spatial environments and architectural forms, whether grand or intimate, and their relationship to everyday experiences; the juxtaposition of organic and inorganic material enabled him to explore states of existence and relations of matter and energy. The Fibonacci sequence featured often in his works, its infinite reach, mathematical rhythm and occurrence also in biological forms functioning for Merz as the representation of a potentially universal foundation of existence.

↓ **LAWRENCE WEINER,**
**WITH A RELATION TO THE VARIOUS MANNERS OF RESONANCE:**
**HAVING BEEN MOVED TO A POINT OF DISCORDANCE**
**(WITH OR WITHOUT PURPOSE)**
**HAVING BEEN VIBRATED TO A POINT OF DESTRUCTION**
**(WITHIN OR WITHOUT A PURPOSE)**
**HAVING BEEN PLACED AS A MEANS TOWARDS RESONANCE**
**(DESPITE EFFECTIVENESS)**
**HAVING BEEN PLACED AS A MEANS AGAINST RESONANCE**
**(WITHIN THE CONTEXT OF EFFECTIVENESS)**
**1974**
Language and materials referred to, dimensions variable
Installation view, Regen Projects, Los Angeles, 2008
Courtesy Regen Projects, Los Angeles
Copyright Lawrence Weiner



# AND DIETRICH DIES IN PARIS

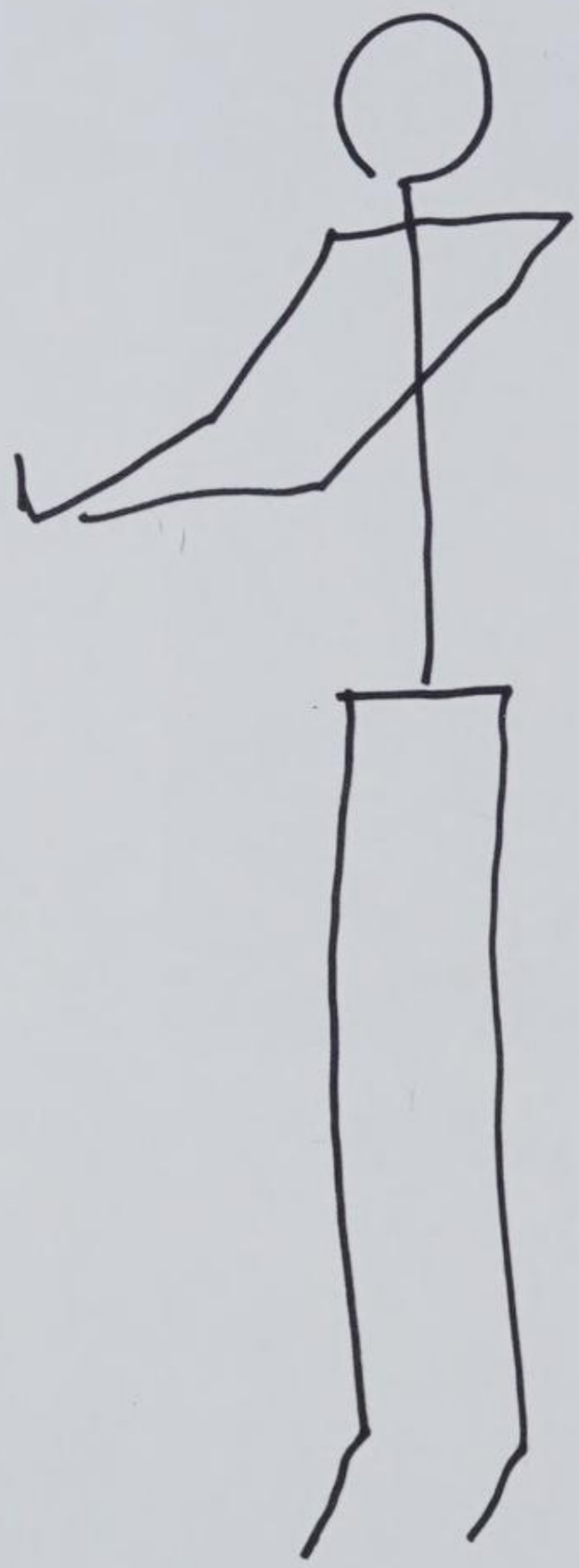



TO WORCESTER 8 MILES

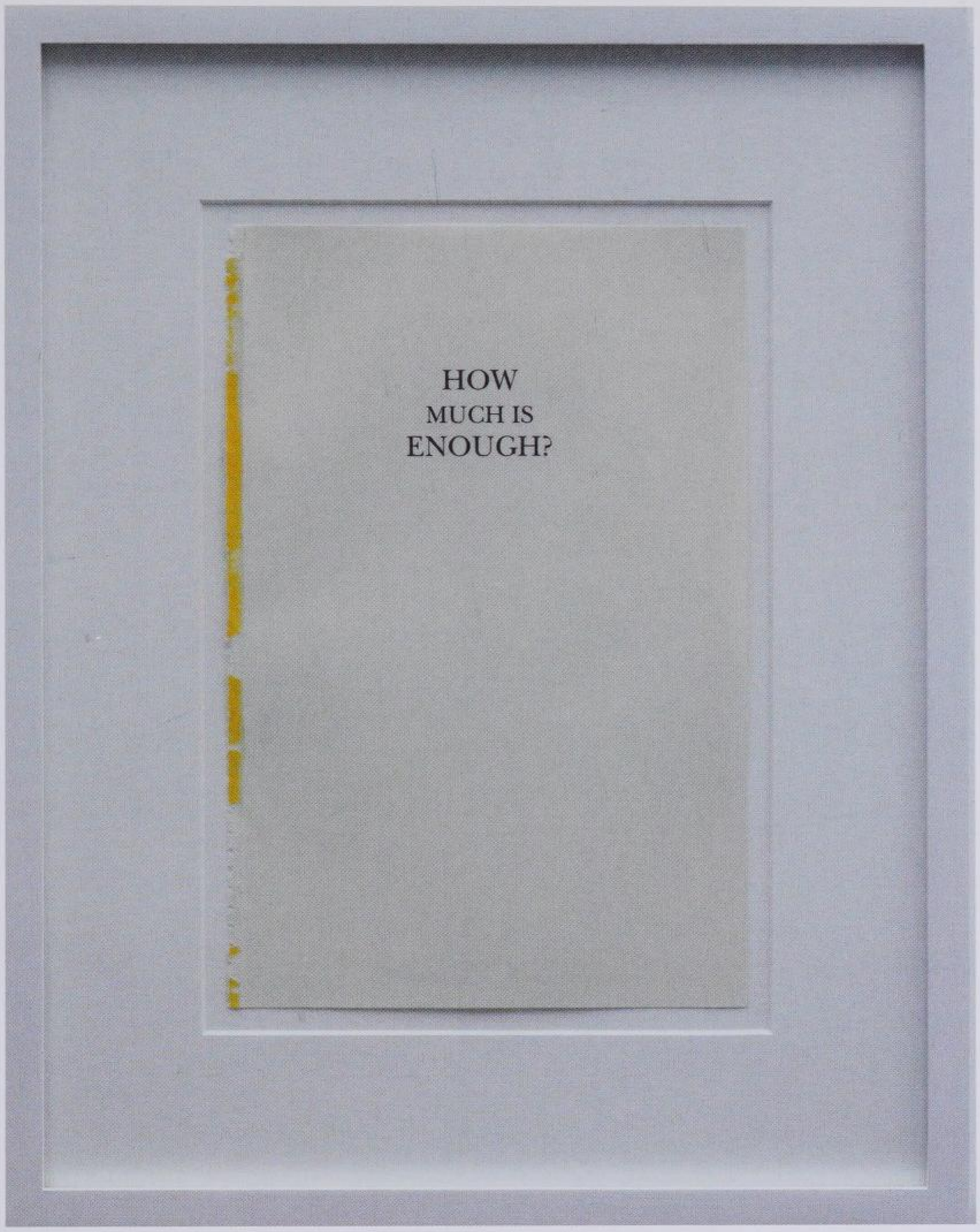
A WALK FROM SALTWOOD BY THE STRAIGHTS OF DOVER
TO THE STIPERSTONES IN SHROPSHIRE BY THE WELSH BORDER
320 MILES IN 14 DAYS SPRING 1972

← **JACK PIERSON, *And Dietrich Dies in Paris*, 1996**
Sign lettering, dimensions variable (147 x 119.5 cm)
Courtesy Regen Projects, Los Angeles
Copyright Jack Pierson

↑ **HAMISH FULTON, *To Worcester 8 Miles (England 1972)*, 1972**
Framed photo-text work, 138 x 116 cm
Courtesy Maureen Paley, London



Picking His finger, feeling pain




← **MATT MULLICAN, *Untitled (pricking his finger, feeling pain)*, 1977**
Ink on paper, 84 x 73.5 cm
Courtesy the artist and Tracy Williams, Ltd
Photo Cathy Carver

↑ **MATTHEW HIGGS, *How Much is Enough?*, 2008**
Framed book page, 36 x 28 cm, unique
Courtesy Wilkinson Gallery, London

→ **SIMON PATTERSON, *The Great Bear*, 1992**
Four-colour lithograph in an anodised aluminium frame, 109 x 134.5 cm, edition of 50
Courtesy Haunch of Venison Gallery 2009
Copyright Simon Patterson

UNDERGROUND
The Great Bear
Fontana
Orlando Gibbons
Corelli
Torelli
Telemann
Bononcini
J. P. Sweelinck
Van Eyck
Monteverdi
Thomas Tallis
Byrd
Palestrina
George Bush
Scarlatti
Vivaldi
St. Joan
St. David
Henry Purcell
J. S. Bach
Orville & Wilbur Wright
Blériot
Naudot
Samuel Scheidt
Raisa Gorbachev
St. Mark
G. F. Handel
Gian Paolo Cima
Marin Marais
Boris Yeltsin
St. Alban
Michael Faraday
John Logie Baird
Robert Stephenson
George Stephenson
Frank Whittle
Gerard Hoffnung
Zwingli
Fawn Hall
St. John of Damascus
George Burns
Spike Milligan
Vic Reeves
R.A. Watson-Watt
Marie Curie
Calvin
St. Jerome
James Watt
Thomas Edison
Thomas Telford
Gottlieb Daimler
Henry Ford
Oliver North
St. Cyril
Anna Ford
Kenneth Kendall
John Simpson
Pythagoras
Albertus Magnus
St. John of the Cross
Peter Arnett
Aristotle
St. Dunstan
Tariq Aziz
Dick Cheney
Helmut Kohl
Rupert Murdoch
William Randolph Hearst
Louis Pasteur
James Baker
Colin Powell
Alastair Burnet
Bertrand Russell
Robert Maxwell
Geoff Hurst
Stanley Baxter
Zeinab Badawi
Edmund Hillary
René Descartes
Henry The Navigator
Terry-Thomas
St. Simon
St. Thaddeus
St. Peter
St. Oswald
St. Nicholas
St. Michael
St. John
St. George
Ed Murrow
St. Ursula
Plato
Zeno of Elea
Galileo
Sherpa Tensing
Isaac Newton
Yuri Gagarin
Neil Armstrong
Captain Cook
Arthur Schopenhauer
Raphael
Saints: Anthony & Augustine
St. Dionysius
St. Boniface
St. Bruno
Bernard Manning
Robert E. Peary
Francisco Pizarro
St. Aidan
Tony Hancock
Francis Drake
Hernando Cortes
Max Wall
River Thames
R. F. Scott
Roald Amundsen
Vasco da Gama
Columbus
O. Ardiles
George Best
Des Walker
Bobby Moore
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Peter Shilton
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Bruce Forsyth
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Henry Fonda
Jane Fonda
Ken Dodd
Jack Benny
Peter Fonda
Humphrey Bogart
Piero della Francesca
Jean-Paul Sartre
Zeppo
Kirk Douglas
Karl Marx
Albert Einstein
Thomas More
Google Withers
King Faud
Titian
St. Neri
Gina Lollobrigida
Phil Silvers
St. Olga
Laurence Olivier
St. Paul
Gary Lineker
Guglielmo Marconi
Oliver Reed
Boethius
Cicero
Wittgenstein
Spinoza
Kierkegaard
Gummo
Isambard Kingdom Brunel
Michelangelo
Uccello
Barnes
Wallis
Jamie. Lee-Curtis
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Bronzino
Vasari
Jean Harlow
Jean Simmons
Vivien Leigh
Cher
Jack Lemmon
Walter Matthau
Walter Huston
John Huston
Angelica Huston
Key to lines
Engineers
Louis
Philosophers
Explorers
Planets
Journalists †
Footballers
Musicians
Film Actors
Saints
Italian Artists
Sinologues †
Thirty Comedians
Restricted service
Restricted service
Peak hours and Sunday mornings
Peak hours only
Peak hours only
Peak hours only
Under construction
Restricted service
Index to stations

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† These stations are open at the following times:

**St. Paul** Monday to Friday peak hours

**Seneca** Monday to Friday all day
Saturdays 07 15 to 23 50. Sundays 08 15 to 23 50

**Philo** Closed weekdays at 19 30. Closed at weekends

**King Faud** Exit only Mondays to Fridays 08 00 to 10 00 during escalator replacement.
Closed Sundays

**Henri IV** Daily until 20 00

**Sinologues** Replaced by buses at weekends and after 21 30 Mondays to Fridays

**Benny Hill** and **Eric Sykes**
Mondays to Fridays until 21 00
Closed Saturdays and Sundays

**Louis VIII** Daily until 20 00

**Edmund Hillary** Mondays to Saturdays 07 00 to 20 45. Sundays during exhibitions

**Louis II** Mondays to Saturdays until 22 00
Sundays 09 00 to 21 00

**Louis I** Mondays to Saturdays until 22 00
Sundays 09 00 to 21 00

**Louis VII** Mondays to Fridays until 20 00
Closed Saturdays and Sundays

**Mercury** Monday to Friday peak hours
Sunday 08 00 to 14 30

**Journalists** Mondays to Fridays 06 45 to 21 50
Saturdays 07 15 to 13 40. Closed Sundays
April to September some disruptions may occur on Saturdays

are closed during public holidays

7 — 8 — 9

| Grid | Station |
|---|---|
| D4 | Raphael |
| D3 | René Descartes |
| B8 | Richelieu P |
| A4 | Rip Torn P |
| F3 | Roald Amundsen |
| E3 | Robert E. Peary |
| C4 | Robert Maxwell |
| B3 | Robert Stephenson |
| A4 | Roger Moore |
| C4 | Rupert Murdoch |
| E1 | St. Aidan |
| B2 | St. Alban P |
| A7 | St. Anselm P |
| A7 | St. Benedict P |
| E1 | St. Boniface P |

| Grid | Station |
|---|---|
| E1 | St. Bruno |
| A7 | St. Cyr |
| C2 | St. Cyril |
| A1 | St. David P |
| E1 | St. Dionysius |
| A7 | St. Dominic P |
| C2 | St. Dunstan P |
| A7 | St. Elias |
| A7 | St. Francis |
| D1 | St. George |
| A7 | St. Gregory |
| A7 | St. Helena |
| B6 | St. James |
| B2 | St. Jerome P |
| A1 | St. Joan |
| C2 | St. John of the Cross |

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|---|---|
| B2 | St. John of Damascus |
| D1 | St. John P |
| B6 | St. Kentigern |
| B6 | St. Lawrence |
| B1 | St. Mark P |
| D1 | St. Michael |
| C5 | St. Neri |
| D1 | St. Nicholas |
| D5 | St. Olga |
| D1 | St. Oswald |
| D5 | St. Paul † |
| D2 | St. Peter P |
| D4 | St. Simon |
| D4 | St. Thaddeus |
| D3 | St. Ursula |

| Grid | Station |
|---|---|
| E1 | Saints Anthony & Augustine |
| B3 | Samuel Scheidt |
| D7 | Saturn |
| A1 | Scarlatti P |
| A6 | Sean Connery |
| C6 | Seneca † |
| D2 | Sherpa Tensing |
| C6 | Sid James |
| C6 | Socrates |
| B3 | Spike Milligan |
| D4 | Spinoza |
| A6 | Stan Laurel & Oliver Hardy P |
| D2 | Stanley Baxter |
| B7 | Steve Martin |

| Grid | Station |
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| A9 | Sully P |
| C8 | Sun Yat-sen |
| C2 | Tariq Aziz |
| A1 | Telemann P |
| D2 | Terry-Thomas |
| C5 | Thomas Edison |
| C5 | Thomas More |
| A2 | Thomas Tallis |
| C3 | Thomas Telford |
| C9 | Thor Heyerdahl |
| C4 | Titian |
| D9 | Tommy Cooper |
| E6 | Tony Curtis |
| E2 | Tony Hancock |
| A3 | Toreli P |

| Grid | Station |
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| D7 | Tz'e Hsi |
| E4 | Uccello |
| E7 | Uranus |
| A2 | Van Eyck P |
| F5 | Vasari |
| F3 | Vasco da Gama |
| C7 | Venus |
| B3 | Vic Reeves |
| C7 | Victor Emmanuel III |
| A1 | Vivaldi P |
| F4 | Vivien Leigh |
| C8 | Wally Herbert |
| F4 | Walter Huston |
| F4 | Walter Matthau |

| Grid | Station |
|---|---|
| C4 | William Randolph Hearst |
| D1 | Wittgenstein |
| B5 | Woody Allen |
| D2 | Yuri Gagarin |
| D3 | Zeinab Badawi |
| D4 | Zeno of Elea |
| C3 | Zeppo |
| D6 | Zhao Zi-yang |
| D6 | Zog I |
| B1 | Zwingli |

# CONTINUE

## CONTEXT

From Cubist avant-garde artistic revolution and Dadaist anti-war sentiment, artists have employed text to analytical effect, not only in the investigation of the function of art but with broader perspectives upon notions of representation—whether the complexities and antagonisms of the social, the political or the autobiographical. Los Angeles-based artist Sam Durant takes the recent histories of American society, culture and counter-culture as the focus of his work, investigating not only the ways in which such socio-political conflicts can be viewed and re-viewed in a contemporary climate, but their relationship to artistic practices of recent decades. Regularly referring to major events in America's social and pop-cultural past, and frequently also making direct visual reference to the entropic investigations of Robert Smithson's art practice, Durant maps a complex historiography tracing the aspirations, successes and failures of ideological frameworks and utopian ambitions. London-based artist collective Freee also examines notions of activism and protest as contemporary artistic currency; their often polemical slogans—taking the form of billboards, wall-texts and posters—are in turns combative, irreverent and playful. Addressing the relationship between artistic and social practices, their work takes public space as its site, investigating its status as a democratic, and therefore pluralistic and unstable, space for opposition, debate, and reflection. The text-based banner, sign, poster and placard appear in the work of such artists as symbols of pointedness and candour, essentially tied to the principles of direct action, straightforward modes of communication, and mass-dissemination of a unified 'voice'. Cultural histories become theatrical events in the installations and performances of Jonathan Meese, whose eccentric, immersive and experimental works deal with the status of figures of celebrity and politics; crudely-painted slogans and mantra-like phrases combined with visual paraphernalia depicting the famous and infamous work to elaborate the objectification, power and influence of such figures, and ultimately to exorcise their place in public and cultural consciousness.

Public space and its uses, social architecture and housing, and the plays of power and authority are interrogated in the work of artists such as Jakob Kolding and Liam Gillick. Kolding's low-fi text-image collages figure the commercial and public organisation of space and the forms of its potential aestheticisation, including the relationship of the body to social architectures, and clandestine activities such as graffiti. Gillick's combinations of bold statement and sculptural configurations take on the appearance of corporate and dominant architectures to investigate uses of space and social interaction. Others, such as Guillermo Kuitca and Jules de Balincourt, use the medium of the map to explore the notion of territory, globalisation and spatial identity.

Text also becomes a mode with which to address notions of individual and cultural identity. Iranian artist Shirin Neshat's photographic portraits combined with Arabic script explore perceptions of Islamic culture, investigating the complexities of cultural and religious ideology, with particular attention paid to the portrayal of female experience, status and psychology. Barbara Kruger's iconic treatments of text and image can also be seen to deal with the portrayal of women, juxtaposing probing statements with powerful photographic imagery to draw out uncomfortable and multi-layered references to power, gender, and money. Glenn Ligon's neon works employ phrases and passages from some of the most influential African American authors of the twentieth century: writers of the Harlem Renaissance and Civil Rights-era such as James Baldwin and Zora Neale Hurston are regularly appropriated in his work. Somewhat oblique but disquieting phrases such as "Negro sunshine" subtly explore the representation of Black communities and the movement towards, and struggle for, expression and a voice to be heard.

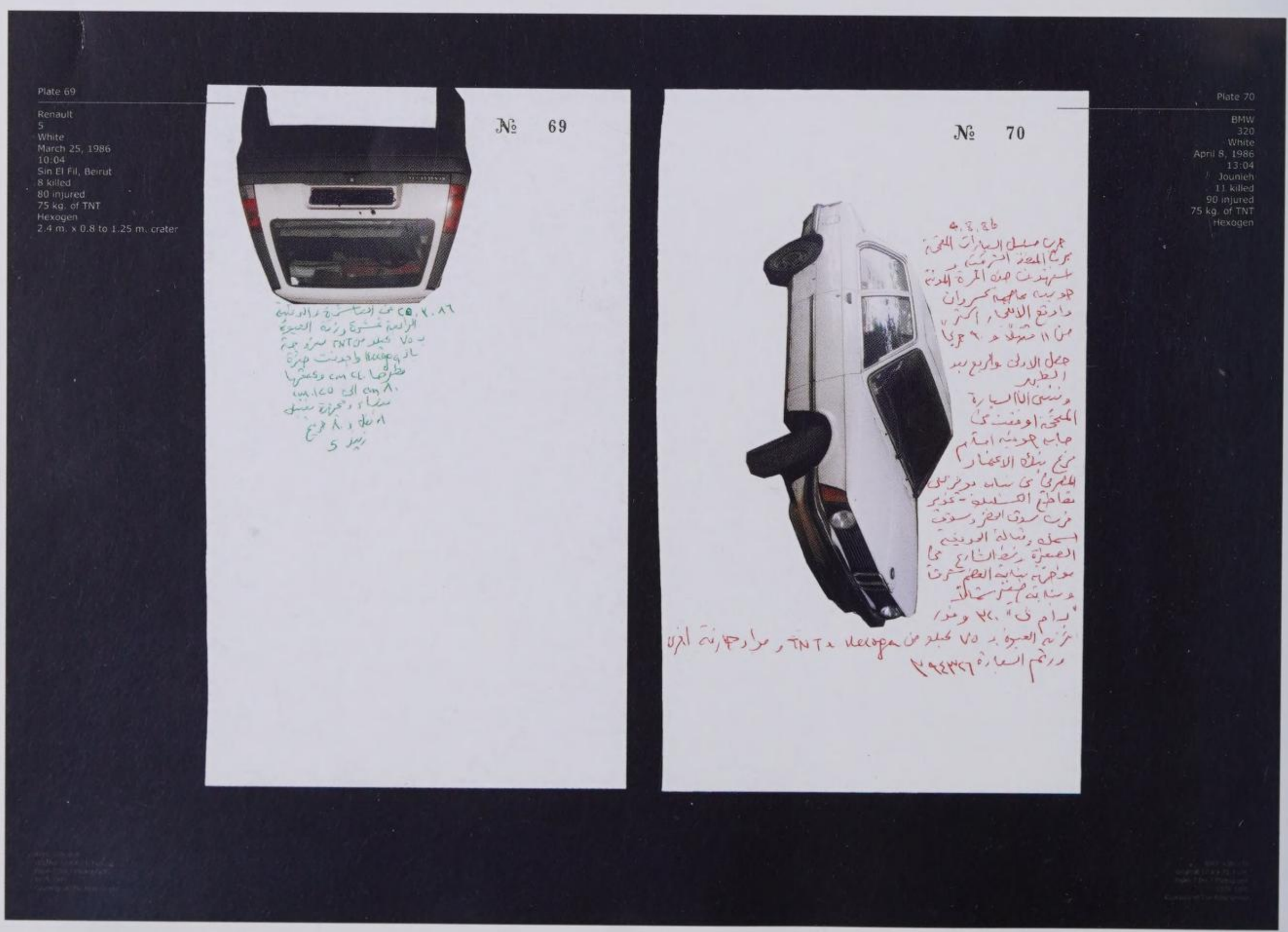
This Chapter also incorporates works dealing somewhat self-reflexively with the art world in which its practitioners operate. Simon Linke's meticulously-produced paintings, begun in the 1980s, reproducing gallery advertisements from *Artforum* magazine, are simultaneously monuments or paeans to some of the most highly respected artists of his time, and tongue-in-cheek reflections on the price of art, its commodification and commercialisation. Peter Davies' brightly-hued lists—'Top 100s' grading some of art's key players according to "Hotness", "Coolness" and "Fun-ness"—take on the subject of art world status and celebrity with both brash abandon and an unexpected contemplativeness, while 1990s collective BANK produced irreverent art-world critiques infused with a DIY aesthetic and playful impertinence. Jonathan Monk has produced several series of works making explicit reference to other artists, particularly those prominent in 1960s and 1970s Conceptualism. This chapter presents his replicas of key Ed Ruscha watercolour text works, juxtaposing two or more to create humorous and often unexpectedly profound combinations of words and phrases. Also included are his colourful *Parrot Paintings*, which, combined with carefully hand-painted text alluding stylistically to John Baldessari's formulations, muse upon the process of art-making and the artist's attempts to create 'successful' works. Text use can be seen to provide a highly appropriate tool with which to elaborate upon most immediate concerns—the construction and representation of personal, social and artistic identities.

↓ **THE ATLAS GROUP (1989–2004), a project by Walid Raad, *Notebook Volume 38: Already Been in a Lake of Fire*, 1991**
[cat. A] _Fakhouri File_ Notebooks_38_055–071
Colour photographs, 30 x 40 cm
Attributed to Dr Fadl Fakhouri
Courtesy Anthony Reynolds Gallery
Copyright Walid Raad

Walid Raad's fictitious research collective, The Atlas Group, organises and archives documents—fictional, found, and otherwise—relating to Lebanon's recent history. In the collages of *Notebook Volume 38: Already Been in a Lake of Fire*, Raad presents extracts from the personal 'files' of an invented doctor, Fadl Fakhouri, examining the details of violent events including car bombs and the number of respective casualties, mingling the cunning detachment of a sleuth with an uncomfortable fetishistic engagement.

→ **THE ATLAS GROUP/WALID RAAD, *Notebook Volume 57: No, Illness is Neither Here Nor There*, 1976–1999**
Set of 15 digital prints, each 42 x 32 cm
Courtesy Anthony Reynolds Gallery
Copyright Walid Raad

*Notebook Volume 57: No, Illness is Neither Here Nor There* continues to chronicle the research of Dr Fakhouri: these documents collate the numerous photographs Fakhouri supposedly took of doctors' and dentists' surgeries around Lebanon in the form of collages.



الدكتور هاروت ناناجيان
جراح في طب الأسنان
Dr HAROUT NANEJIAN
DENTAL SURGEON
الدكتور هوفيك تشابوكيان
جراح في طب الأسنان
Dr. H. TCHABOUKIAN
DENTAL SURGEON
DOCTEUR
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الدكتور بيار صلاح
جراح في طب الأسنان
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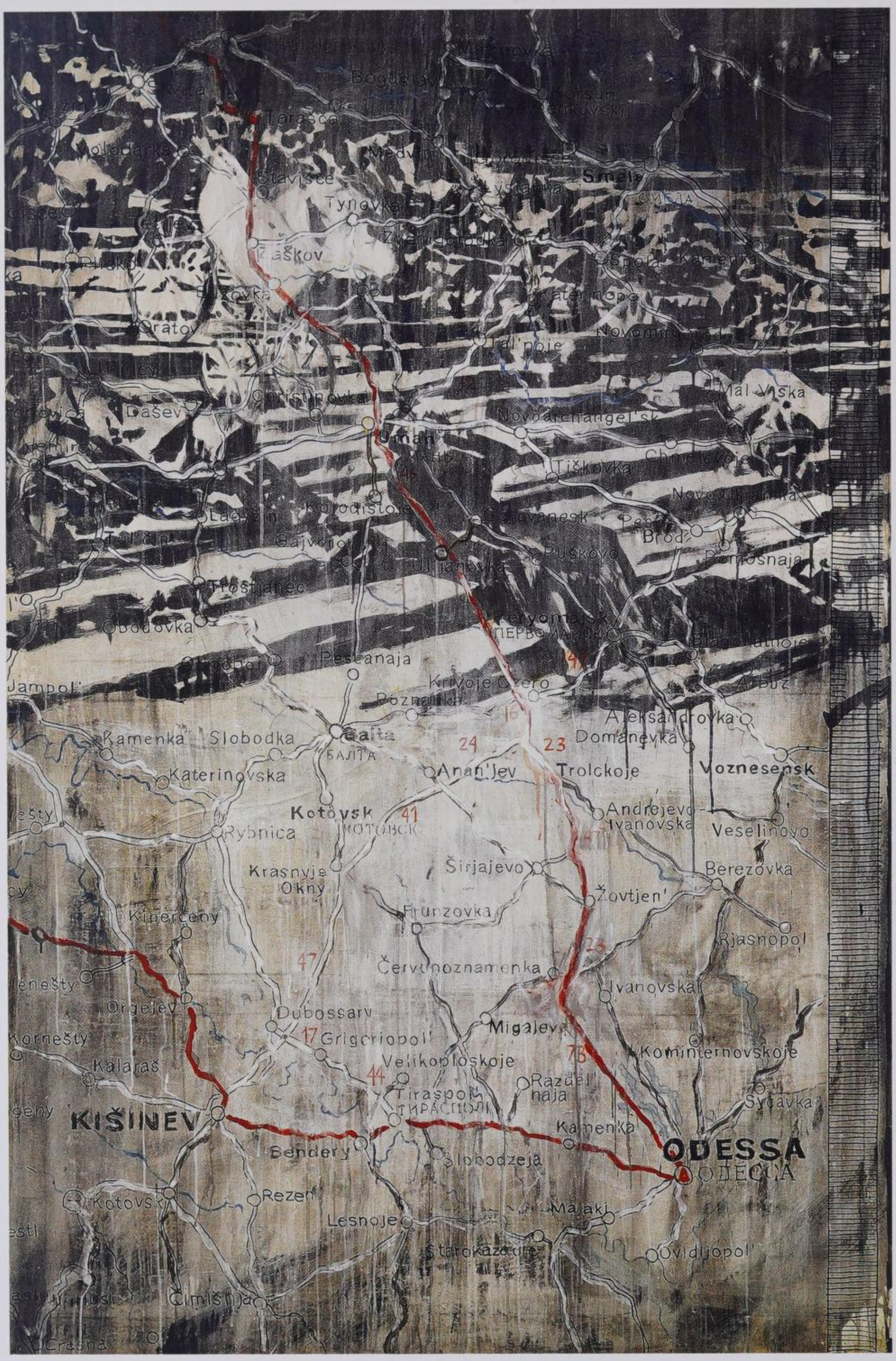
Dr. PIERRE N. MOUSSALLEM
CHIRURGIE BUCCO-DENTAIRE

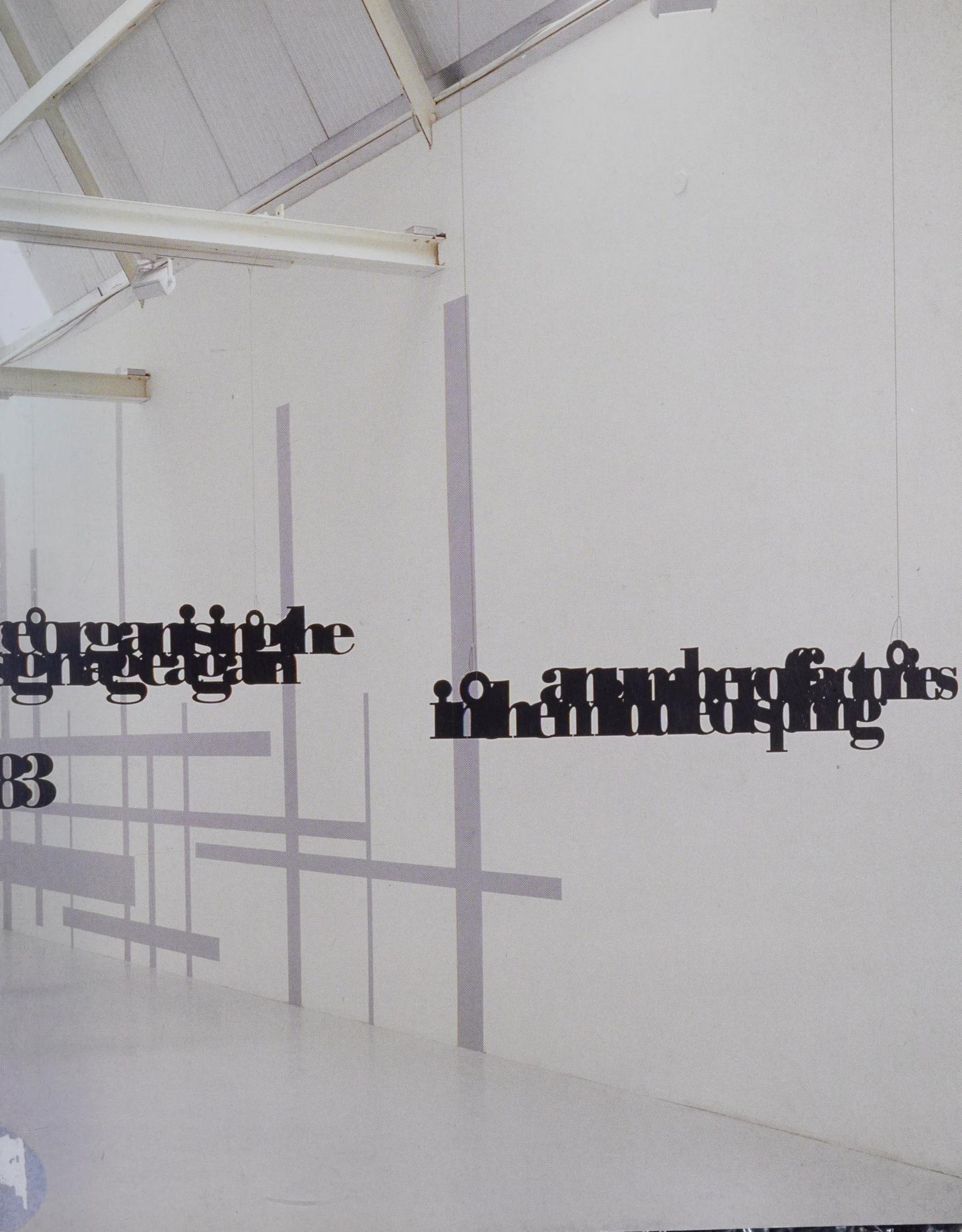



**GUILLERMO KUITCA, *Odessa*, 1988**
Acrylic on canvas, 180 x 100 cm
Collection of Stedelijk Museum, Amsterdam
Courtesy Sperone Westwater, New York

**KEN LUM, *Taj Kebab Palace: Peace in Kashmir*, 2000**
Plexiglas, enamel screened aluminium, plastic letters, clear resin coat, 198 x 183 x 6.5 cm, edition of three
Courtesy Galerie Lothar Albrecht, Frankfurt

**LIAM GILLICK, *Presentism*, 2005**
Installation view, Corvi-Mora, London
Courtesy Corvi-Mora, London
Photo Marcus Leith

Analysis of the processes of social, capitalist and economic systems forms the foundation for Liam Gillick's practice, in which architectural and spatial structures explore the ideological properties of such modes of production. Colour, words and built form converge in Gillick's environments to explore the influence surroundings have upon movement, action and interaction, revealing the relationships between modes of social production, technical organisation and architectural vocabularies.


organische
architecture
83
in an unprofitable
time of spring

**MEL BOCHNER, *Working Drawings and Other Visible Things on Paper Not Necessarily Meant to Be Viewed as Art*, 1966**
Four identical looseleaf notebooks, each with 100 Xerox copies of studio notes, working drawings, and diagrams collected and xeroxed by the artist, displayed on four sculpture stands
Installation view, School of Visual Arts Gallery, 1966
Courtesy the artist

Mel Bochner's *Working Drawings and Other Visible Things on Paper Not Necessarily Meant to Be Viewed as Art*, is one of the cornerstones of early Conceptualist practice: four identitcal black archive folders collating the xeroxed studio notes of a number of artists, including Bochner's contemporaries Donald Judd and Sol LeWitt. Here, the turn away from expressionistic, aesthetically-oriented and formalist practice towards the linguistic and idea-based is exemplified in the relationship of title to art object, the demystification of the artist's working processes, and the probing of the terms of authorship.

# CLASSIFIED

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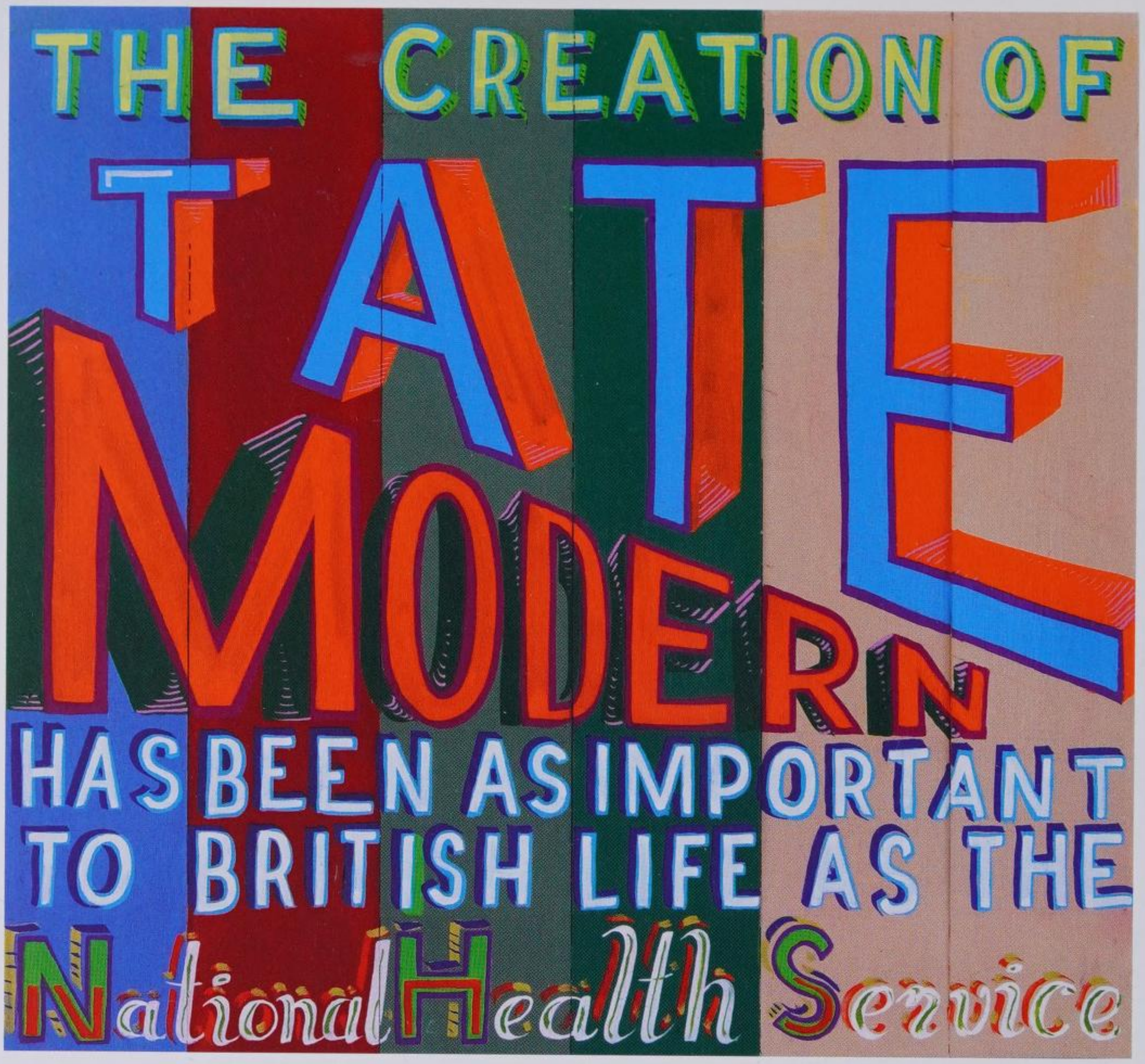
STREET_____
CITY_____ STATE_____
ZIP_____ PHONE_____

**SIMON LINKE, *Classified*, 1990**
Oil on linen, 76 x 76 cm
Courtesy the artist and One in the Other

Linke's *Classified* paintings begun in the mid-1980s recreate advertisements from the now-defunct "Classifieds" section of *Artforum* magazine, transforming flat printed text into tactile brushstrokes and repositioning the magazine page in a gallery space. Investing the adverts with a commodity value in their artwork status, and simultaneously diminishing their worth by undermining their purpose and integrity, Linke wittily investigates the art world culture to which both his paintings and the original publicity material belong.

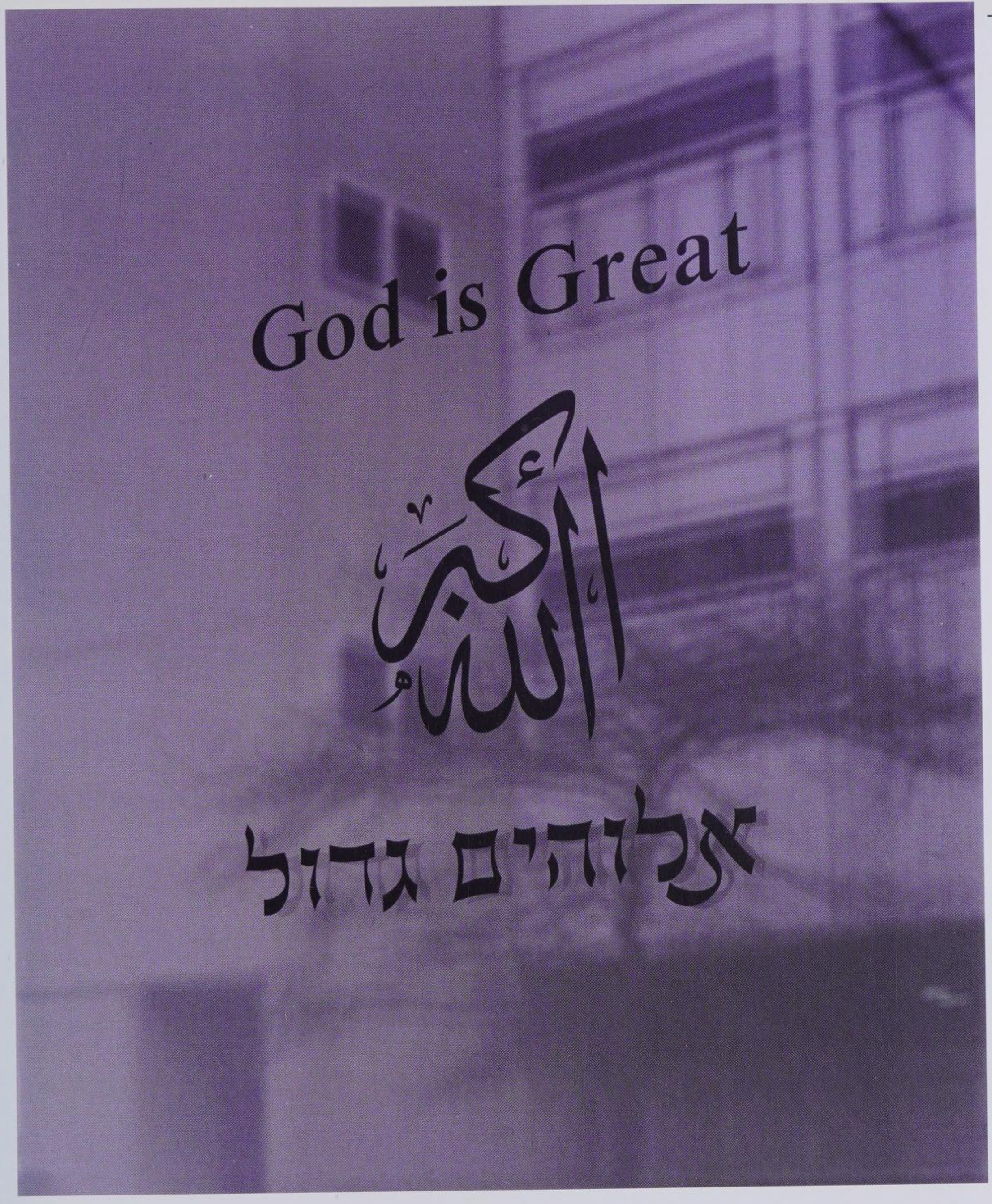



↑ **BOB AND ROBERTA SMITH, *Tate Modern*, 2008**
Signwriters paint on board, 80 x 86 cm
Collection of The RISD Museum, Rhode Island, USA
Copyright Bob and Roberta Smith

For Patrick Brill—known by his art world pseudonym Bob and Roberta Smith—the handcrafted signpainter's board is a language with which to reference, visually and in its content, commercial and media culture, protest banners, confessional statements and punk sloganeering. With characteristic humour, Bob and Roberta Smith's statements ponder subjects from the personal and diaristic to the social and political, and often contemplate the value and function of art and the artist with a simultaneously personal, authoritative and revolutionary tone.

→ **JOHN LATHAM, *God is Great*, 2005**
Vinyl text (window)
Courtesy John Latham Estate and Lisson Gallery

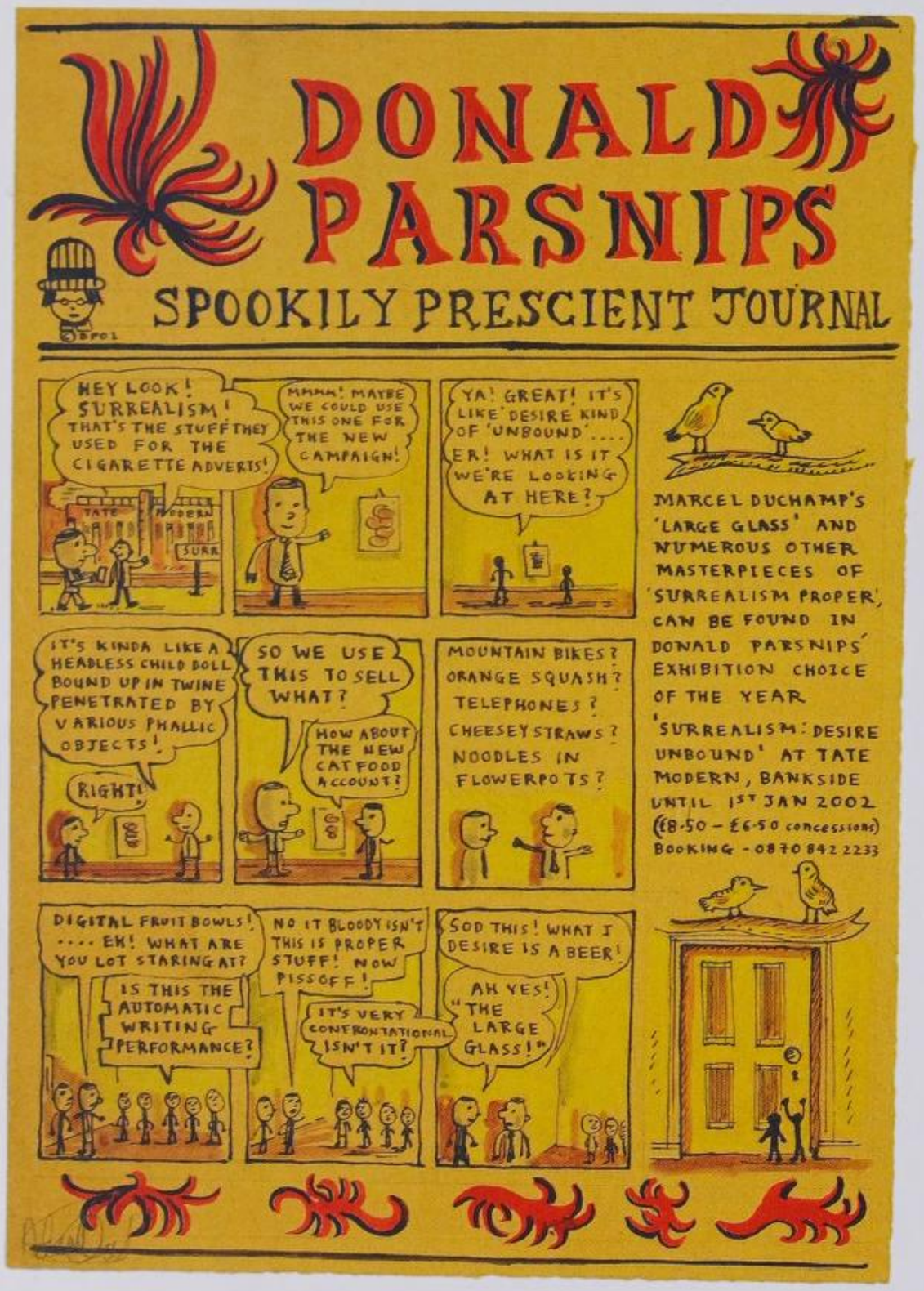
The British artist John Latham's distinctive practice came to be unified by his Time-Base Theory of "event structure", the theoretical cosmological model he developed in the pursuit of a united ideological framework with which to underpin mankind's existence. Works such as *God is Great* explore this interest, describing the way in which a singular event—enlightenment—can function as the source of different belief systems.

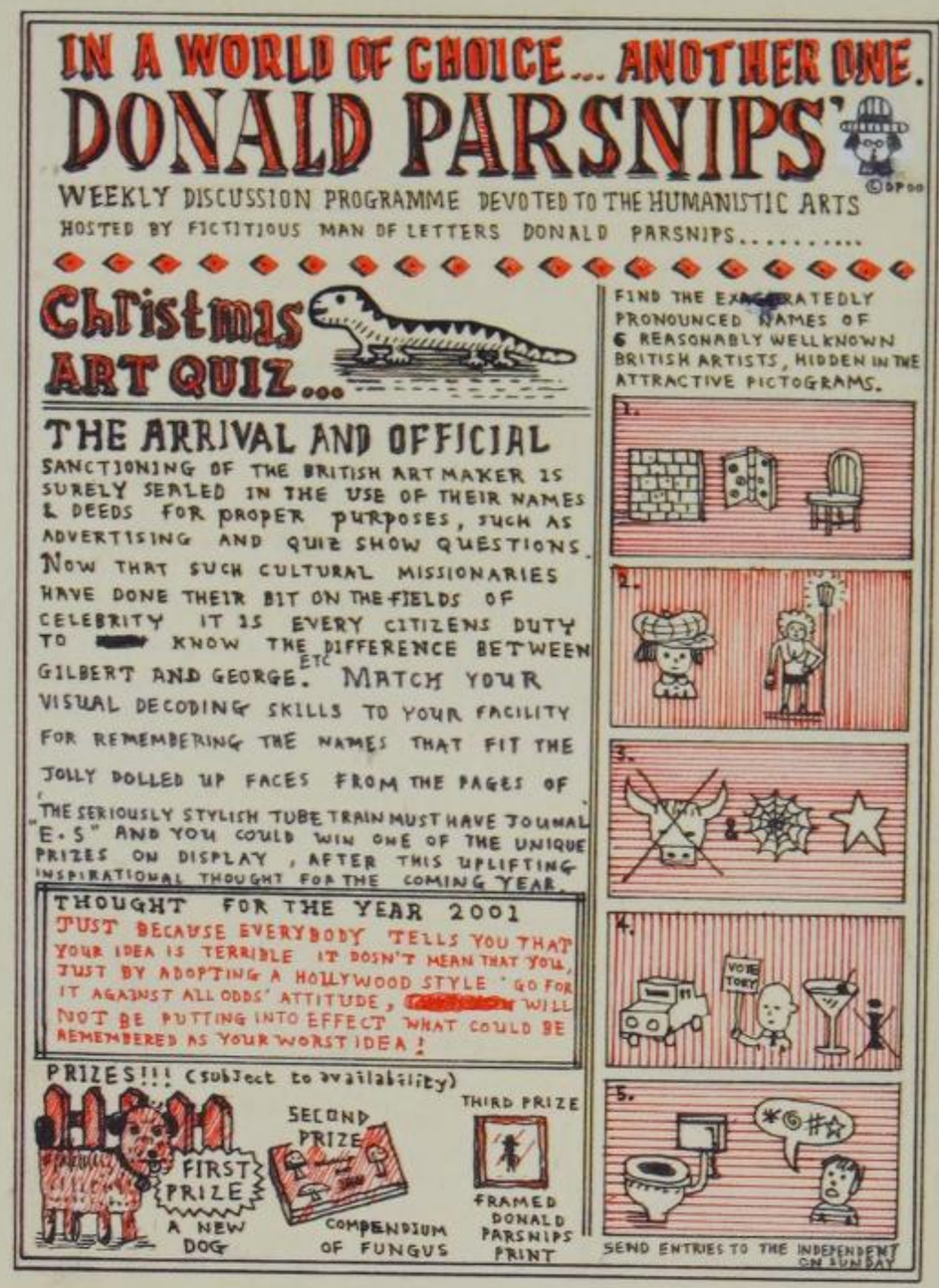

God is Great
الله أكبر
אלוהים גדול

LEVERAGE
COLLECTIVE
GENIUS
BE REAL

**MARK TITCHNER, *Run, Black River, Run*, 2008**
Mixed media installation, dimensions variable
Installation view, BALTIC, Gateshead
Courtesy the artist and Vilma Gold, London
Photo Colin Davidson

Mark Titchner's text-heavy works often use redundant belief systems as their point of departure; the words of thinkers who have subsequently faded in the narrative of history are extracted from their original context and reimagined, often as posters or garish vinyl banners. Titchner's billboards recall propaganda and the brash graphics of mainstream advertising, and the promotional hoardings of many modern-day churches and faiths; the language, stripped of its contextual space, is able to coexist as a textual collage of dissonant ideas, simultaneously undermining and embracing the contradictions of theories of existence.



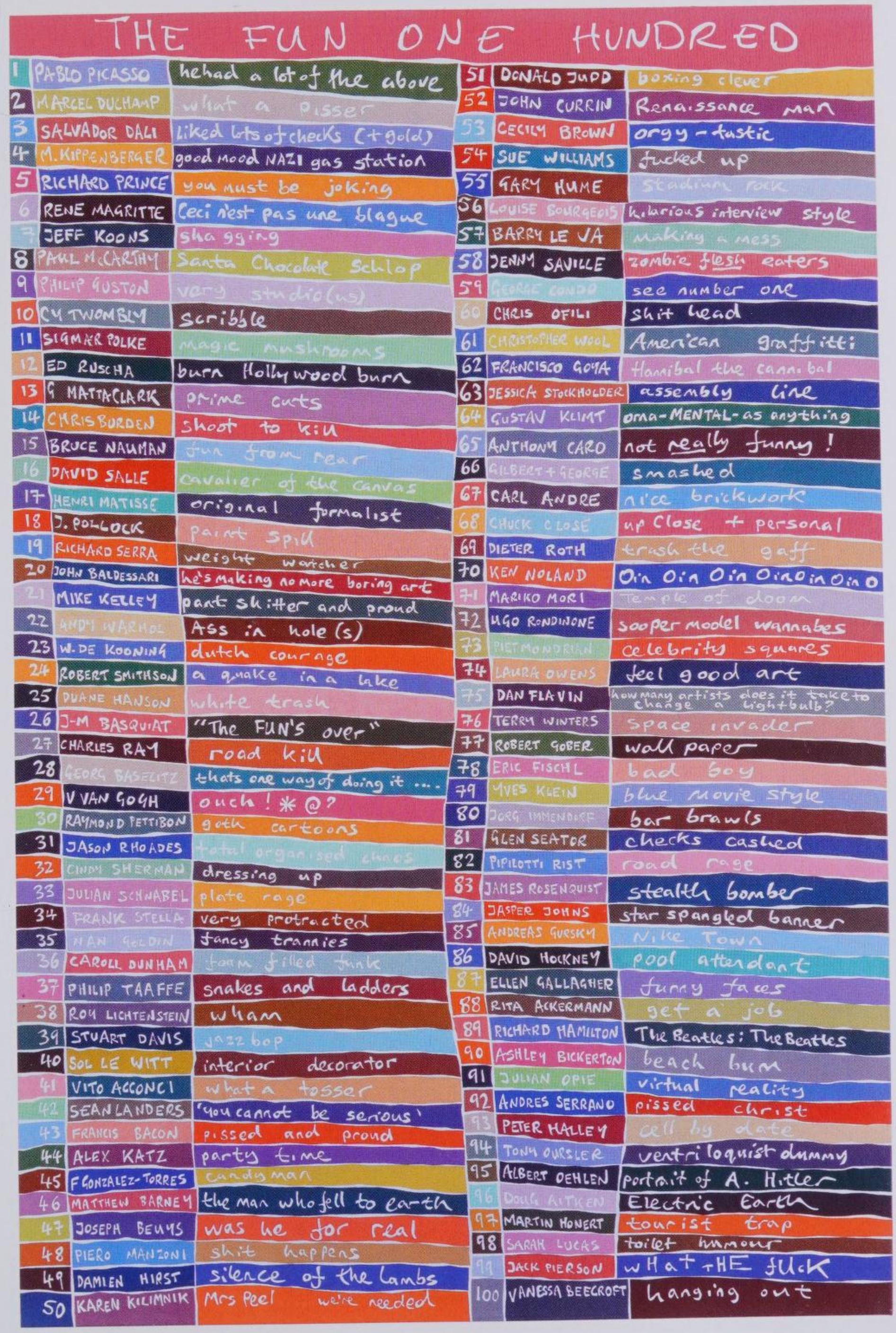




**ADAM DANT, *Donald Parsnips Spookily Prescient Journal*, 2001**
30.5 x 21.5 cm
Courtesy Hales Gallery
Copyright Adam Dant

**ADAM DANT, *Donald Parsnips Christmas Art Quiz*, 2000**
30.5 x 24.5 cm
Courtesy Hales Gallery
Copyright Adam Dant

London-based artist Adam Dant creates dense cartoon-like illustrations, often in the form of comic strips, engaging with subjects such as museums, maps or satyrical art-about-art jokes. His practice reveals an interest in the anecdotal aspects of Western culture, simultaneously deconstructing, satirising and humanising the subject matter, gently prodding the audience to look and think for themselves.

**PETER DAVIES, *The Fun One Hundred (Pink Top Version)*, 2000**
Acrylic on canvas, 183 x 122 cm
Courtesy The Approach, London



↑ **MARTIN CREED, *Work No. 300: the whole world + the work = the whole world*, 2003**
Paint on wall, 45.5 cm x 23.5 m
Courtesy Gavin Brown's enterprise, New York

Each of Martin Creed's numbered and indexed works relates a piece's title to its formal properties in a manner that references the instructional potential of art as explored in early Conceptual practices. His often subtle interventions can be seen to assess the question of the nature of art, its purpose, potential and relationship to the everyday, typically questioning and perhaps attempting to undermine a work's authority through the use of mundane, unspectacular materials and a minimal aesthetic. Textual statements function within this methodology to query not only the communicative function of words, but of the work of art itself.

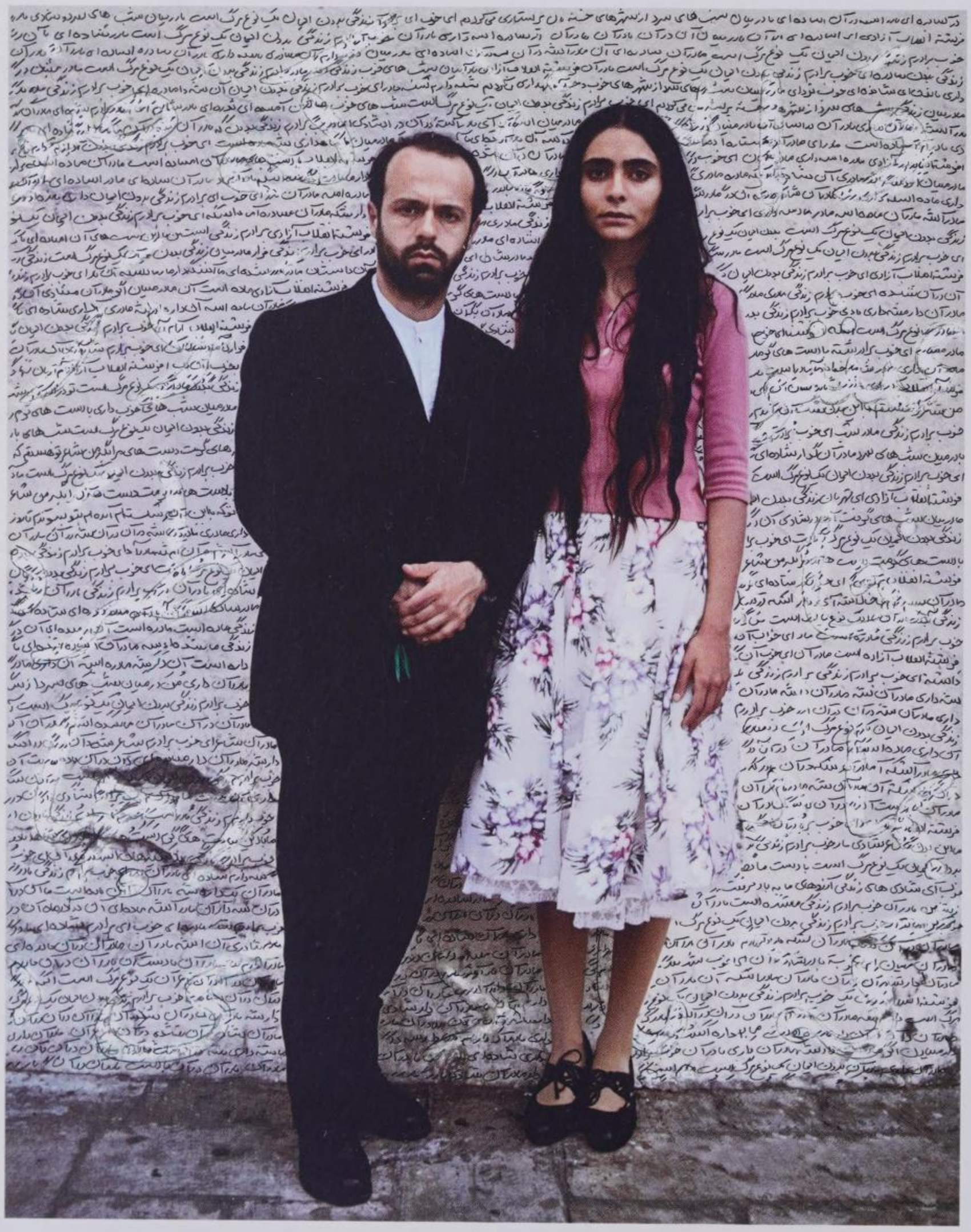
→ **JOHN LATHAM, *THE MYSTERIOUS BEING KNOWN AS GOD is an atemporal score, with a probable time-base in the region of $10^{19}$ seconds*, 2005**
Vinyl text
Courtesy John Latham Estate and Lisson Gallery

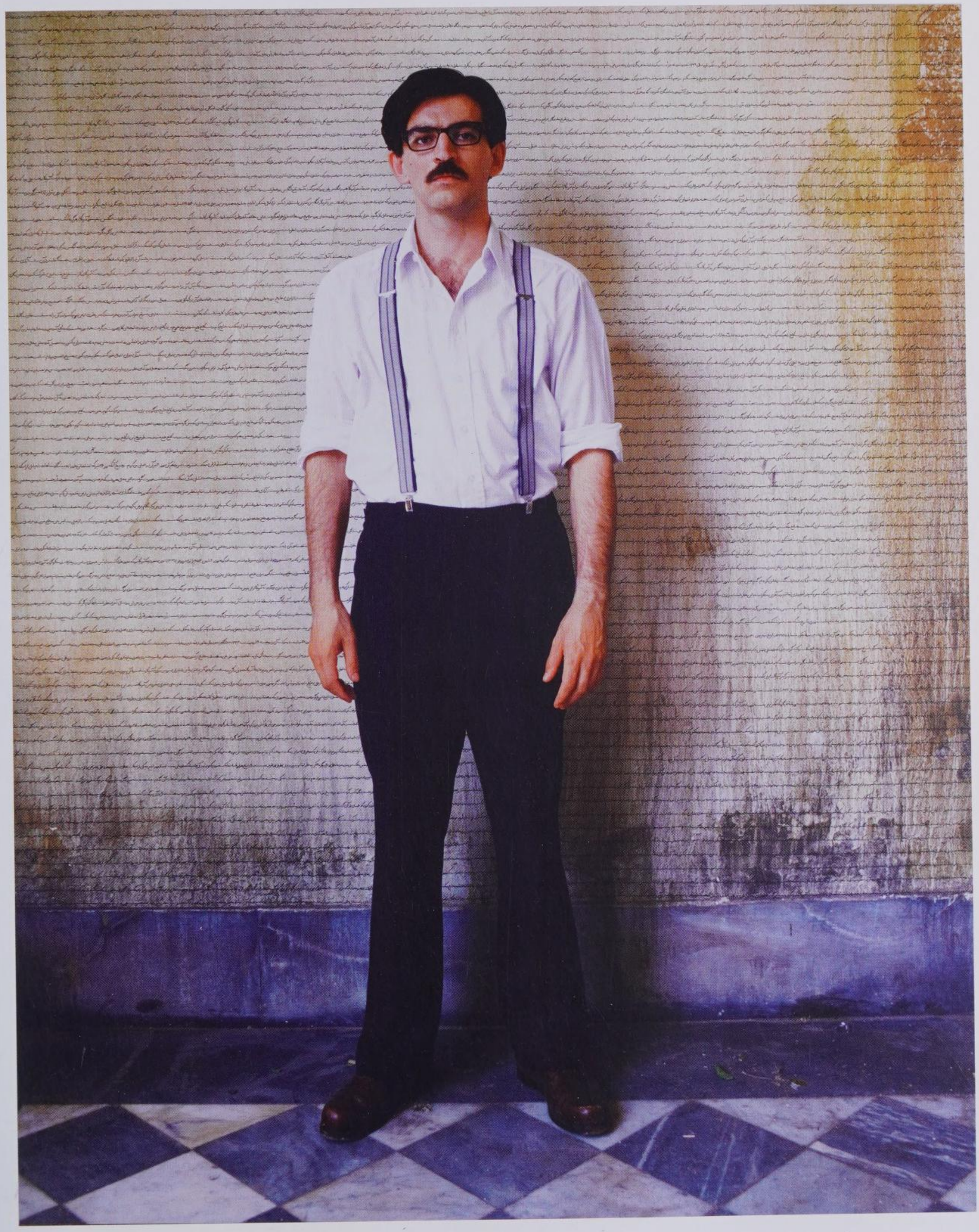
THE MYSTERIOUS BEING KNOWN AS GOD is an atemporal score, with a probable **time-base** in the region of $10^{19}$ seconds.

↓ **SHIRIN NESHAT, *Faezeh & Amir Kahn*, 2008**
C-print and ink, 223.5 x 178 cm
Courtesy Gladstone Gallery
Copyright Shirin Neshat

→ **SHIRIN NESHAT, *Revolutionary Man*, 2008**
C-print and ink, 223.5 x 178 cm
Courtesy Gladstone Gallery
Copyright Shirin Neshat

New York-based artist Shirin Neshat was born in Iran but left before the Revolution. Her acclaimed series *Women of Allah*, depicting veiled Iranian women overlaid with text and posing with guns, spoke openly about the problems of gender in post-revolutionary Iran, directly addressing the confused social, psychological and spiritual space they inhabited. The series established themes that Neshat continues to explore: *Faezeh and Amir Kahn* and *Revolutionary Man* present a less stylised, more realist representation of her subjects, in which text acts almost as a textured filter on the image, revealing itself only on closer inspection.





**JASON RHOADES, *My Madinah: In pursuit of my ermitage*, 2004**
Mixed media installation including 1,724 neon words
Installation view, Sammlung Hauser & Wirth, St Gallen, Switzerland, 2004
Courtesy The Estate of Jason Rhoades; Hauser & Wirth, London/Zurich, and David Zwirner, New York
Copyright The Estate of Jason Rhoades

From a lush tangle of verbal and material detritus, Jason Rhoades' installations are unsnarled by a quintessential American idea: the frontier. Rhoades expands the geopolitical meaning to explore the boundaries of cultural and erotic taboo, and the territory of art itself. Conflating ideas of consumerist and sexual desire, he unapologetically assaults the conditions under which art is made, shown, and experienced. Rules and conventions were materials for Rhoades, and he subverted them during the art-making process.

Like a vernacular tourist, Rhoades amasses souvenirs of post-industrial kitsch alongside tawdry slang in the form of neon 'pussy word' signs—part of his pan-linguistic compendium of synonyms for female genitalia. A masterful manipulator of high and low, he embraces neon's rich and disparate associations—the grimy glitz of Las Vegas and the austere Minimalism of Dan Flavin. The result: dazzling installations like *My Madinah: in pursuit of my ermitage*, 2004, *Tijuanatangierchandelier*, 2006, and *Black Pussy*, 2006, which challenge viewers to look past the spectacle to unearth the sculptures' literal and metaphoric potential. Duly exploiting the joint mystification and objectification of the female body, with its capacity for sex and creation, Rhoades examines the deeply personal nature of language and, by extension, creative expression.

**JASON RHOADES**, ***Tijuanatanjierchandelier*, 2006**
Mixed media installation including 51 chandeliers and 19 floorpieces
Installation view, Centro de Arte Contemporáneo de Málaga, Málaga, Spain, 2006

Courtesy The Estate of Jason Rhoades;
Hauser & Wirth, London/Zurich,
and David Zwirner, New York
Copyright The Estate of Jason Rhoades
Photo José Luis Gutiérrez

↑ **MARK TITCHNER, *How To Change Behaviour (Tiny Masters Of The World Come Out)*, 2006**
Mixed media installation, dimensions variable
Installation view, Turner Prize, Tate Britain, London
Courtesy the artist and Vilma Gold, London

→ **ADEL ABDESSEMED, *Also sprach allah*, 2008**
Video on monitor, 2 mins 20 secs loop, colour, sound; charcoal on carpet. Carpet: 145 x 215 cm, framed: 213.5 x 403 x 7 cm
Courtesy David Zwirner, New York

In this piece, artist Adel Abdessemed is repeatedly launched from a blanket by several men: making a mark each time on a carpet attached to the ceiling, he struggles to write the phrase "Also Sprach Allah" upon it, in a direct nod to Friedrich Nietzsche's *Thus Spoke Zarathustra* and his statement, "God is dead". The piece explores the notion of the attempt to 'reach' God, the viability of such moral codes and beliefs, and the potential for collective work and activity in the name of God.

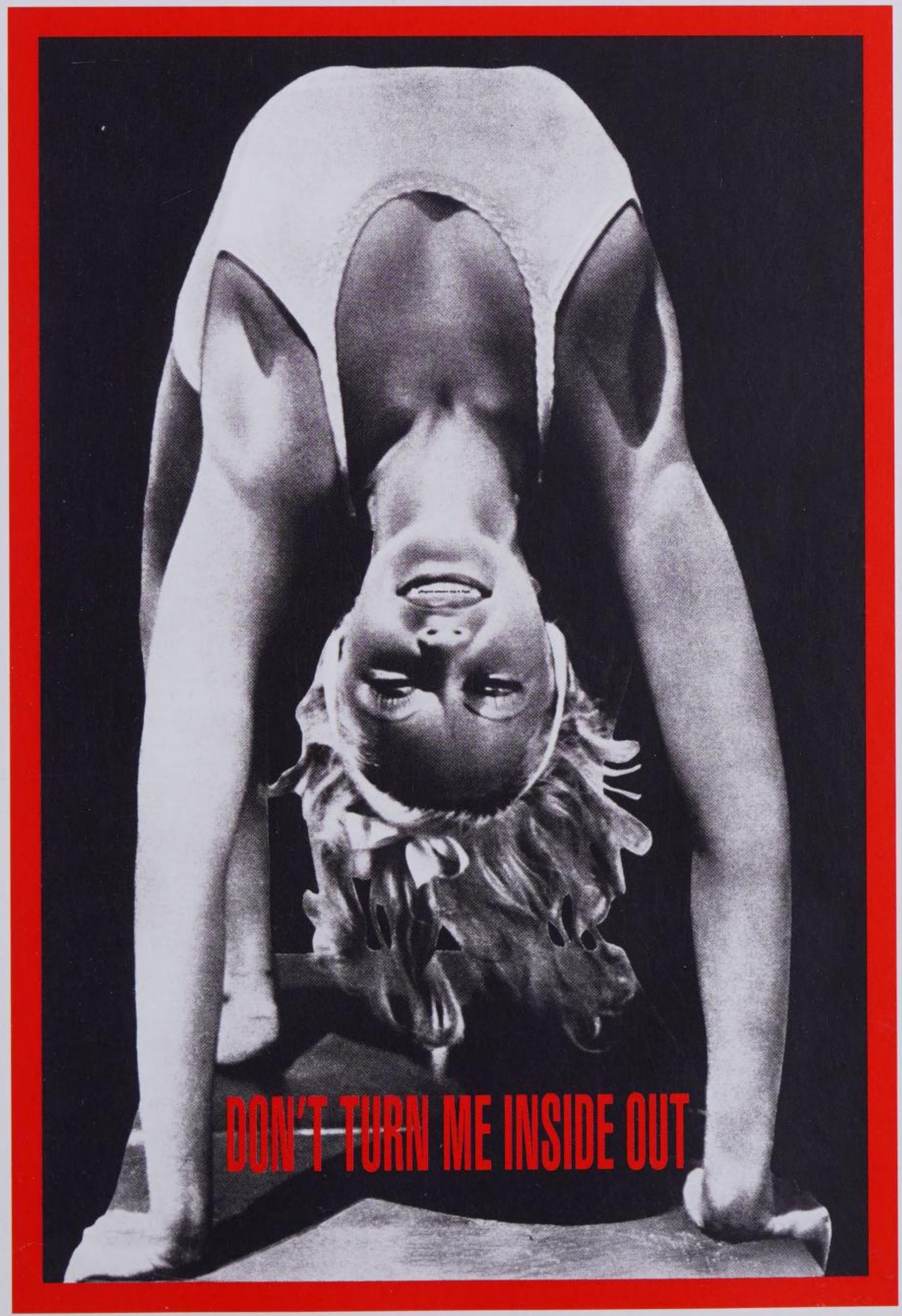
ALGESPRACH
ALLAH

negrosunshine

← **GLENN LIGON, *Negro Sunshine #1 (version 3)*, 2004**
Oil stick and gesso on canvas, 61 x 45.5 cm
Courtesy Regen Projects, Los Angeles
Copyright Glenn Ligon

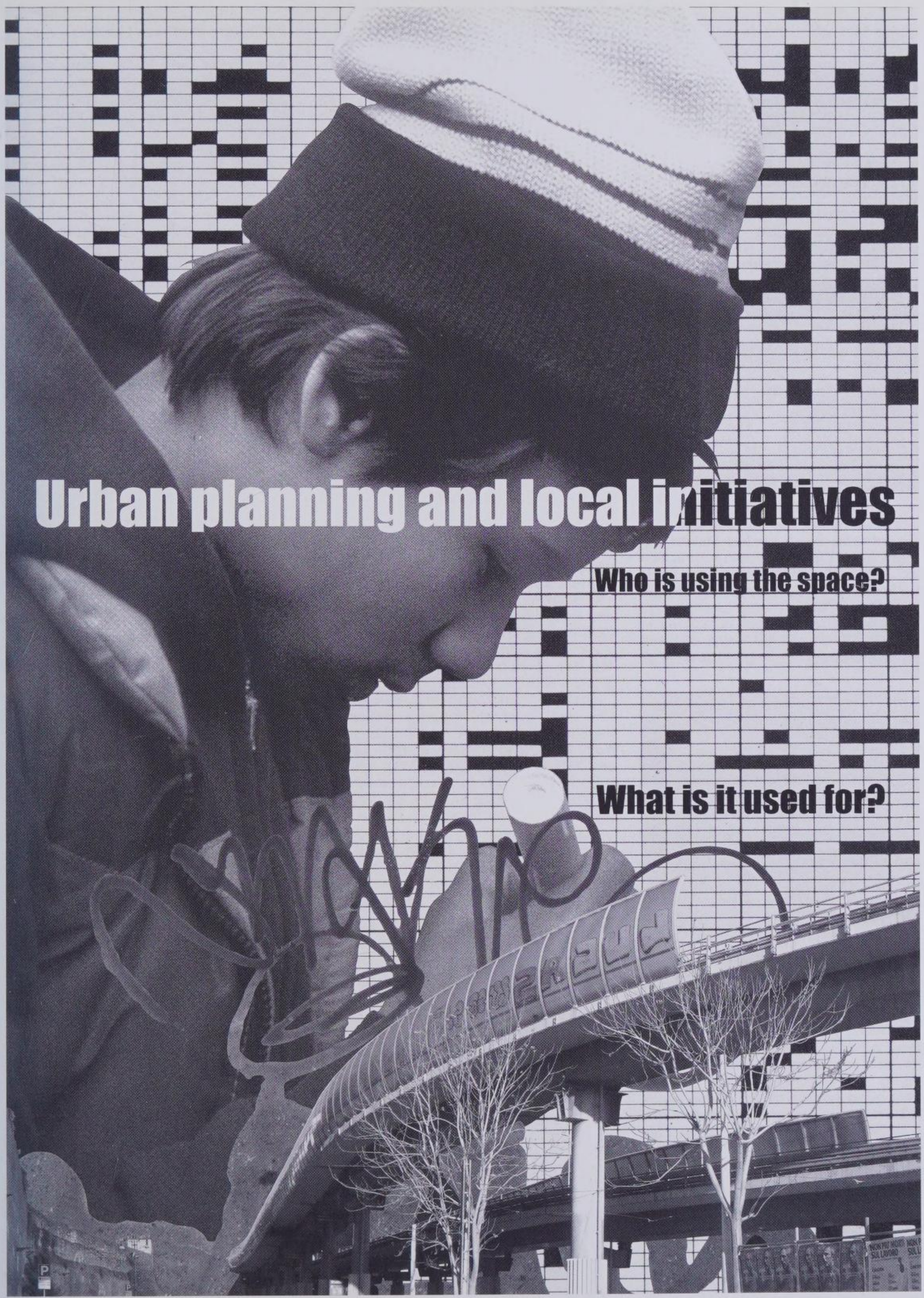
Glenn Ligon's work engages with literary and vernacular quotations, often making use of seminal lines of text from authors such as Zora Neale Hurston and Ralph Ellison, and jokes from Richard Pryor routines. Capturing the complexities of politics, race, sex, identity, representation and language, Ligon aims to communicate his understandings of the cultural, social and personal delineations of the self.

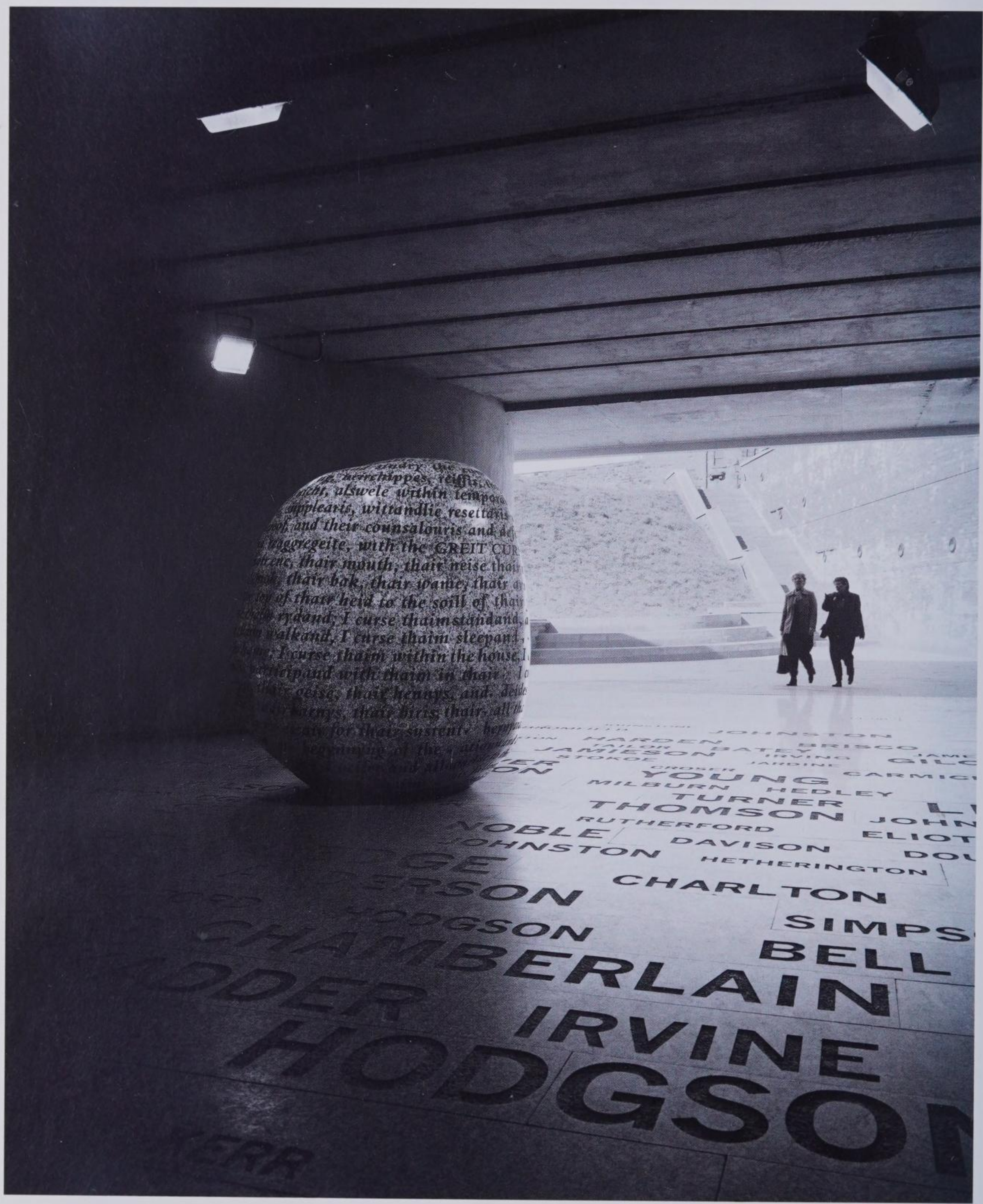
↓ **BARBARA KRUGER, *Untitled (Don't turn me inside out)*, 2008**
Digital print/vinyl, 274.5 x 187.5 cm
Courtesy Mary Boone Gallery, New York

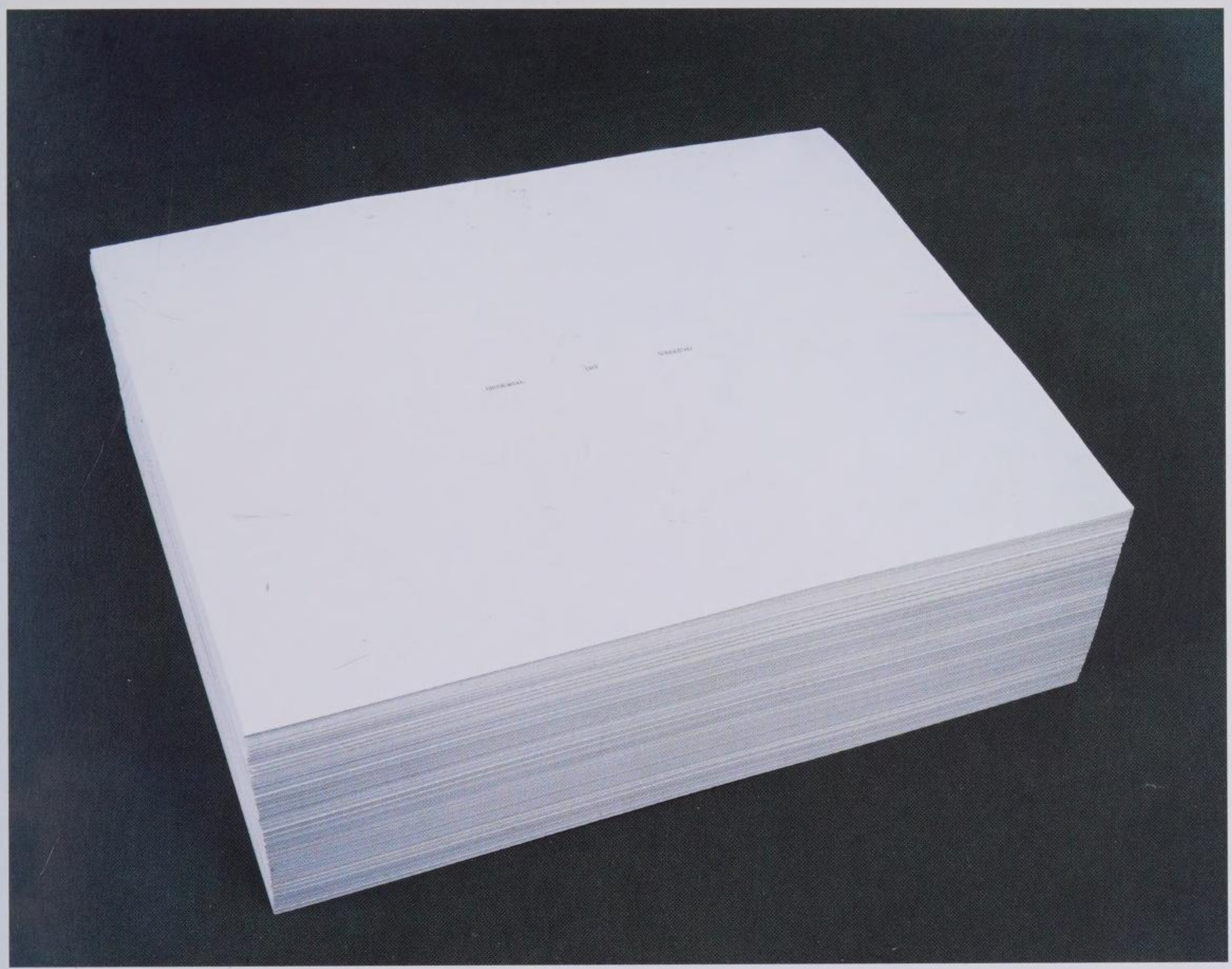


↓ **LIAM GILLICK, *The Commune Itself Becomes A Super State*, 2007**
Installation view, Corvi-Mora, London
Courtesy Corvi-Mora, London
Photo Marcus Leith

→ **JAKOB KOLDING, *Untitled*, 2008**
Poster, 84 x 60 cm
Courtesy Team Gallery


Urban planning and local initiatives
Who is using the space?
What is it used for?
Who


JOHNSTON
HARDEN
BRISCO
JAMIESON
YOUNG
MILBURN
HEDLEY
TURNER
THOMSON
RUTHERFORD
DAVISON
HETHERINGTON
NOBLE
JOHNSTON
CHARLTON
SIMPS
BELL
CHAMBERLAIN
IRVINE
HODGSON



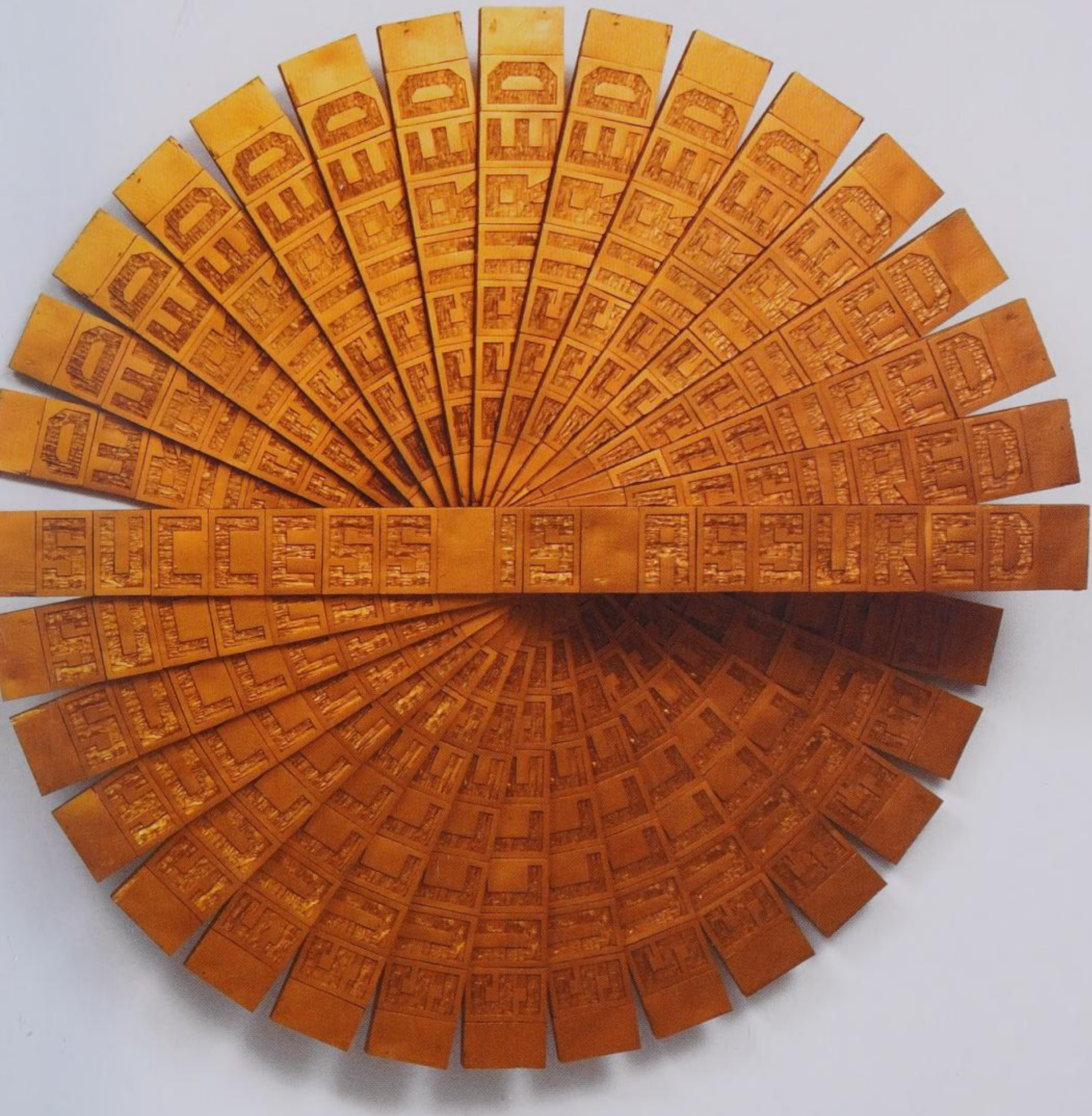
← **GORDON YOUNG, *Cursing Stone and Reiver Pavement*, Carlisle, 2001**
Typography by Why Not Associates
Photo Rocco Redondo

Gordon Young investigates the possibilities of a marriage between art, language and the urban environment for his projects commissioned for the public domain. Working in diverse locations around the world, Young employs a variety of differing materials for each individual project, yet consistently uses the medium of text to imbue relevance and a relationship between the artwork and its surrounds. From constructed sculptures to the imprint of text on found objects and typographical pavements, Young employs language as a means of relating art and public life.

↑ **FELIX GONZALEZ-TORRES, *"Untitled" (Memorial Day Weekend)*, 1989**
Offset print on paper, endless copies, 22 in. at ideal height x 29 x 23 in. (56 x 73.5 x 58.5 cm)
Courtesy Andrea Rosen Gallery, New York
Copyright The Felix Gonzalez-Torres Foundation
Photo Peter Muscato

Felix Gonzalez-Torres regularly played upon the notion of generosity in the relationship between artist and viewer, presenting continually restocked stacks of paper and piles of sweets to be taken away by the viewer. Works such as *Memorial Day Weekend* address socio-cultural concerns with a silent authority, and in turn are able to permeate the public sphere through their dissemination. The piece itself functions as a Minimal-esque object, a 'memorial' monument, complicated by its always-changing shape and quietly calling into question the motives behind commemorative celebration.

FAILURE IS IMPOSSIBLE




**MARK TITCHNER, *Dreaming and Doing (Failure is impossible, Success is assured)*, 2008**
Two parts: Jesmonite, acrylic paint, wood and steel, each 155 x 155 x 33 cm
Courtesy the artist and Vilma Gold, London

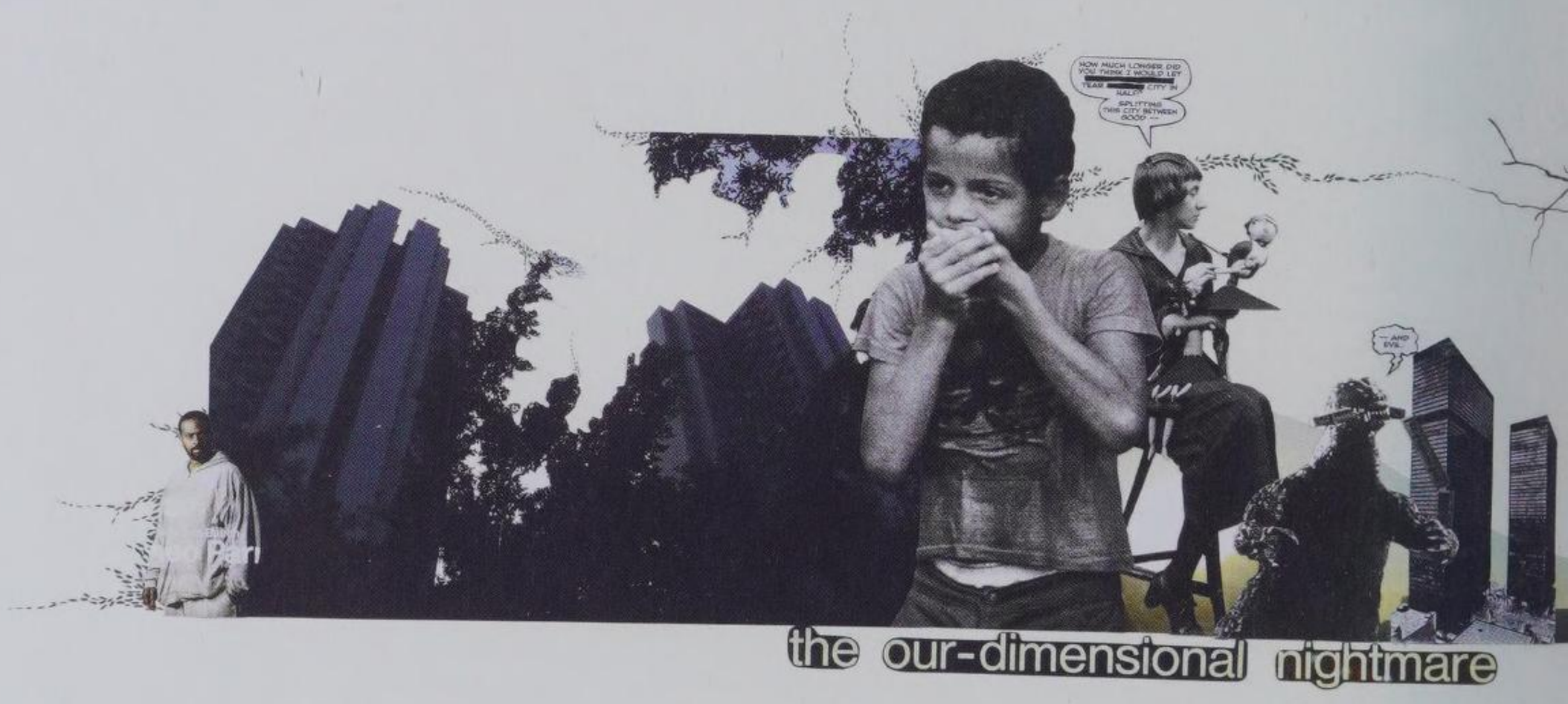
"PLANK BOY"
©2000 SEAN
LANDERS

← **SEAN LANDERS, *Plank Boy*, 2000**
Oil on linen, 139.5 x 119.5 cm
Courtesy Andrea Rosen Gallery, New York and greengrassi, London
Copyright Sean Landers

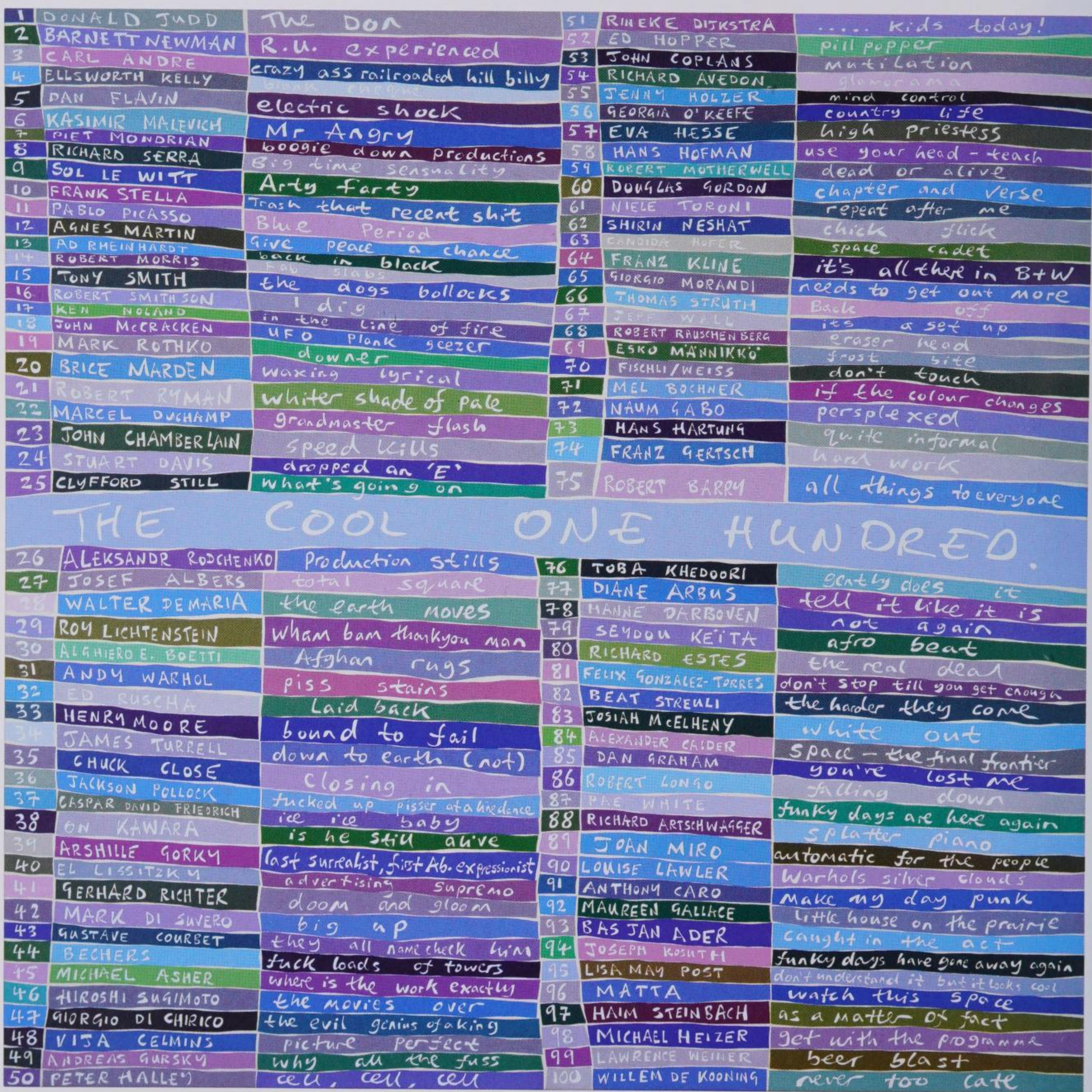
Oscillating between irony and sincerity, Sean Landers treats his canvases like the pages of a self-indulgent diary, ruminating upon his artistic failures and glorifying his success. Here, the artist becomes his own subject, airing his insecurities and inabilities in a tragicomic fashion. Seen by some as relentlessly narcissistic and self-obsessive, others may argue that Landers' is a very human art, whose autobiographical honesty may denote discomfort on behalf of the self-reflective viewer.

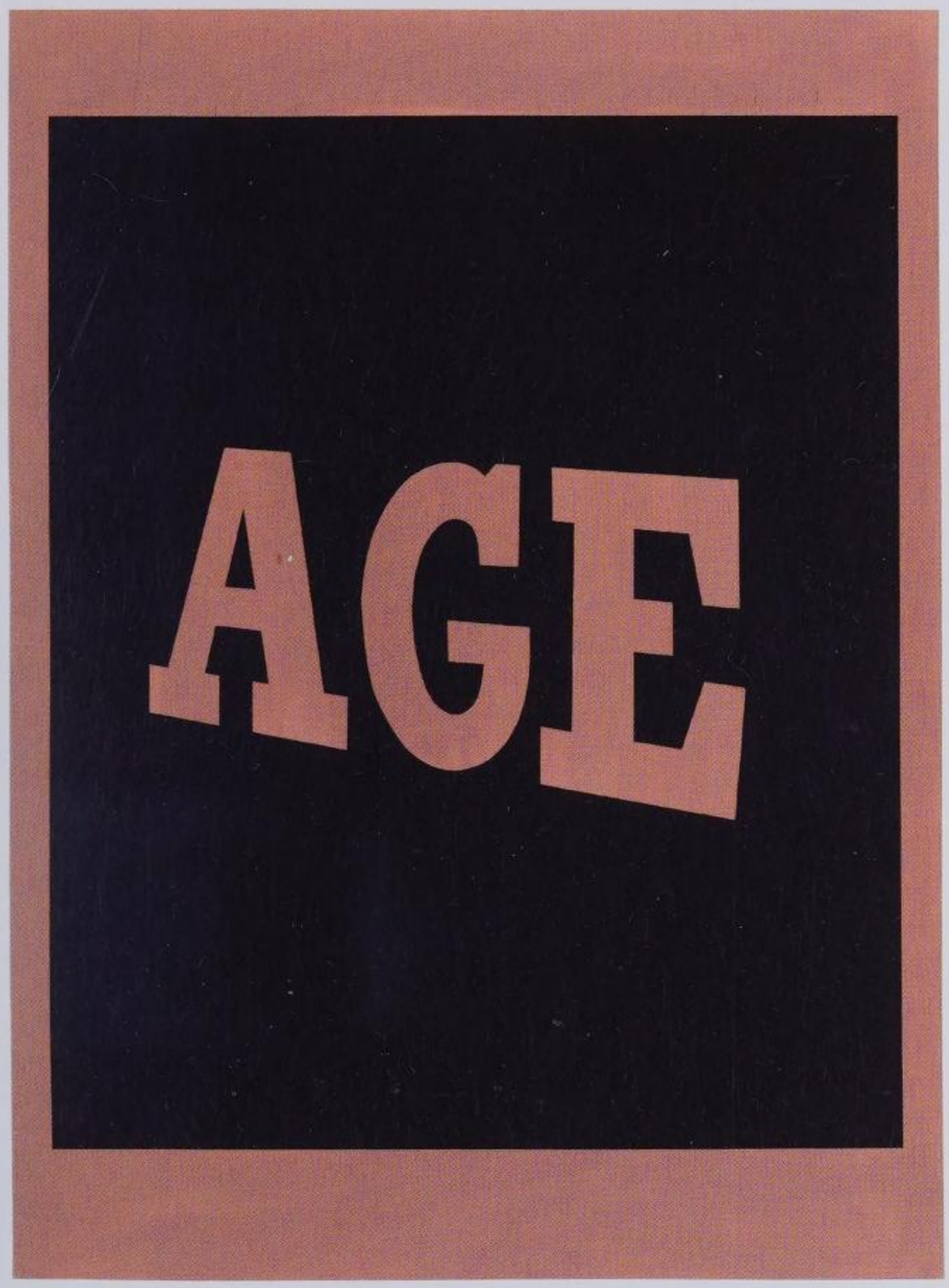
↓ **DONALD URQUHART, *in a mocking tone they all seemed to know something together*, 2007**
Collage of vintage prints and ink on paper, 46 x 34 cm
Courtesy Maureen Paley, London

**JAKOB KOLDING, *The Our-dimensional Nightmare*, 2008**
Collage and drawing on paper, 70 x 100 cm
Courtesy Galerie Martin Janda



**PETER DAVIES, *The Cool One Hundred in Cool Colours*, 2004**
Acrylic on canvas, 152.5 x 152.5 cm
Courtesy The Approach, London

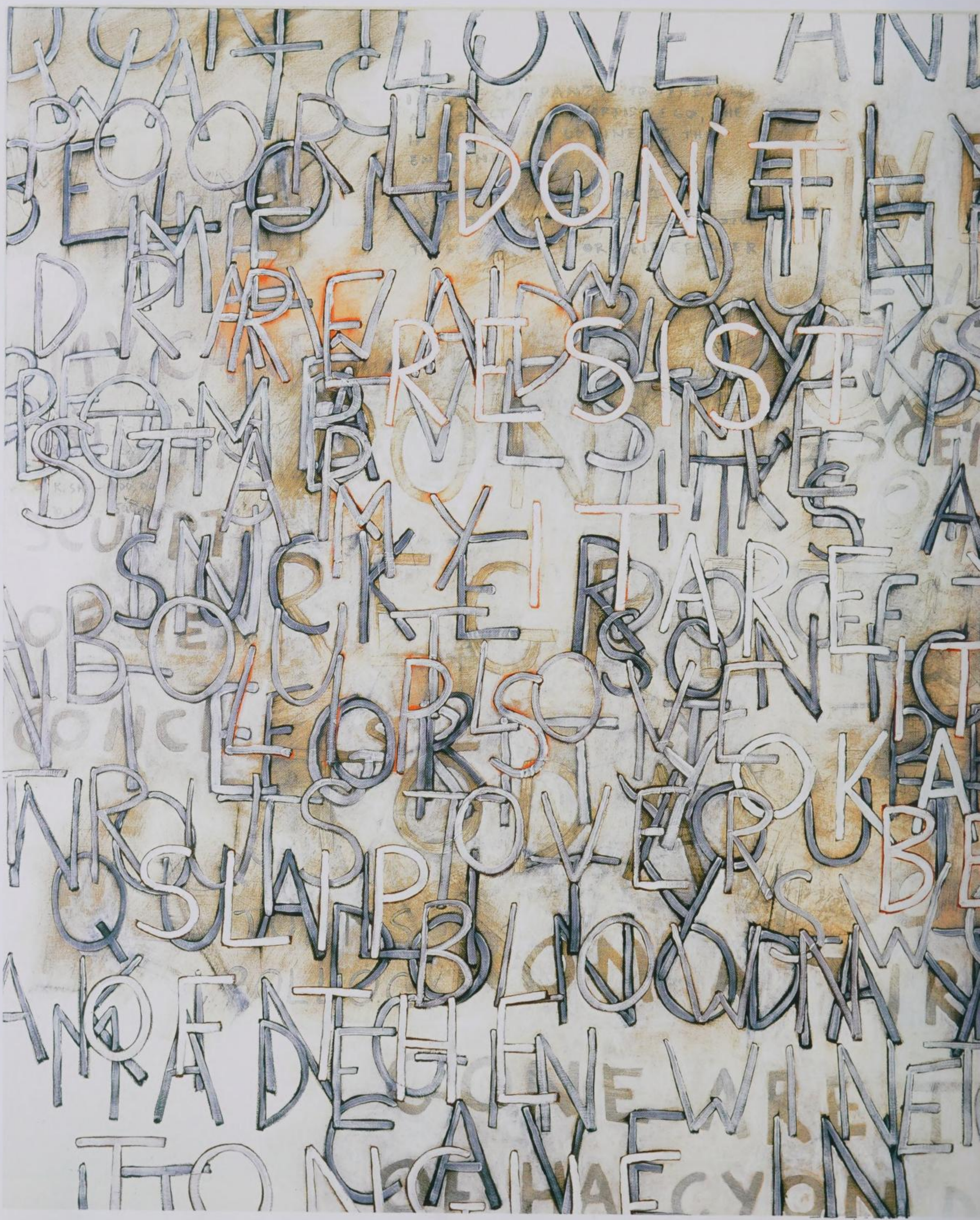


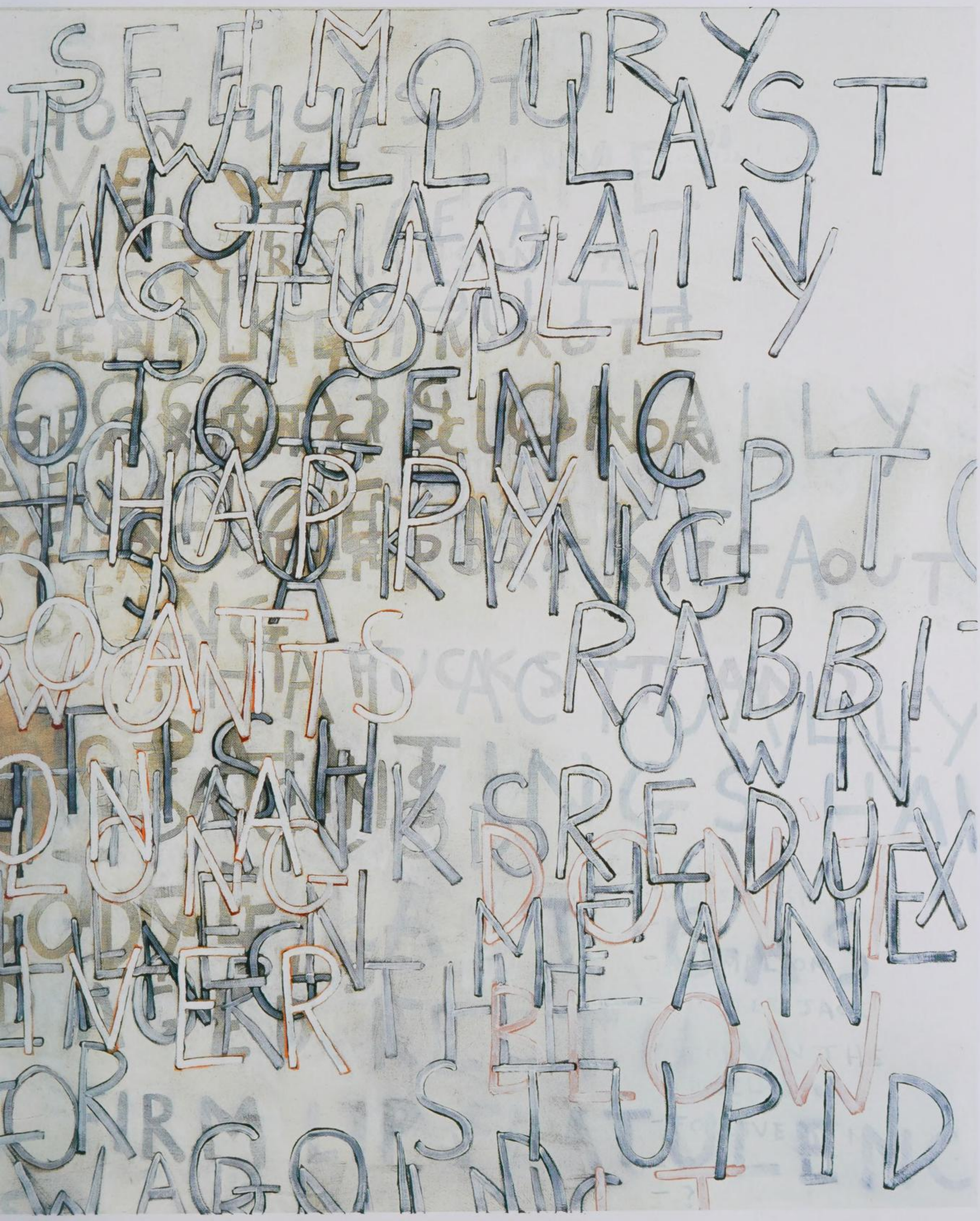


↑ **JONATHAN MONK, *Age it's about time*, 2005**
Acrylic on canvas, 140 x 195 cm
Courtesy Galleri Nicolai Wallner, Copenhagen
Photo Anders Sune Berg

Jonathan Monk's work regularly refers to, reconfigures, and takes as its starting point, the work of other artists—particularly leading figures in Conceptual practices of the 1960s and 1970s. In this series, Monk recreates a number of watercolours by Ed Ruscha, and juxtaposes them two at a time, to create unforeseen but often comic and oddly poignant phrases and statements.

→ **SEAN LANDERS, *Sonic Youth Day*, 2007**
Oil on linen, 152.5 x 259 cm
Courtesy Andrea Rosen Gallery, New York
Copyright Sean Landers
Photo Jason Mandella


DON'T
MARXIST
SUCKER
BOUGOIS
ANÓ
DEGENERATE
ITO


SEE MOTIRY'S T
WELL
ACTUALLY
HAPPINCEPT
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DUNCAN
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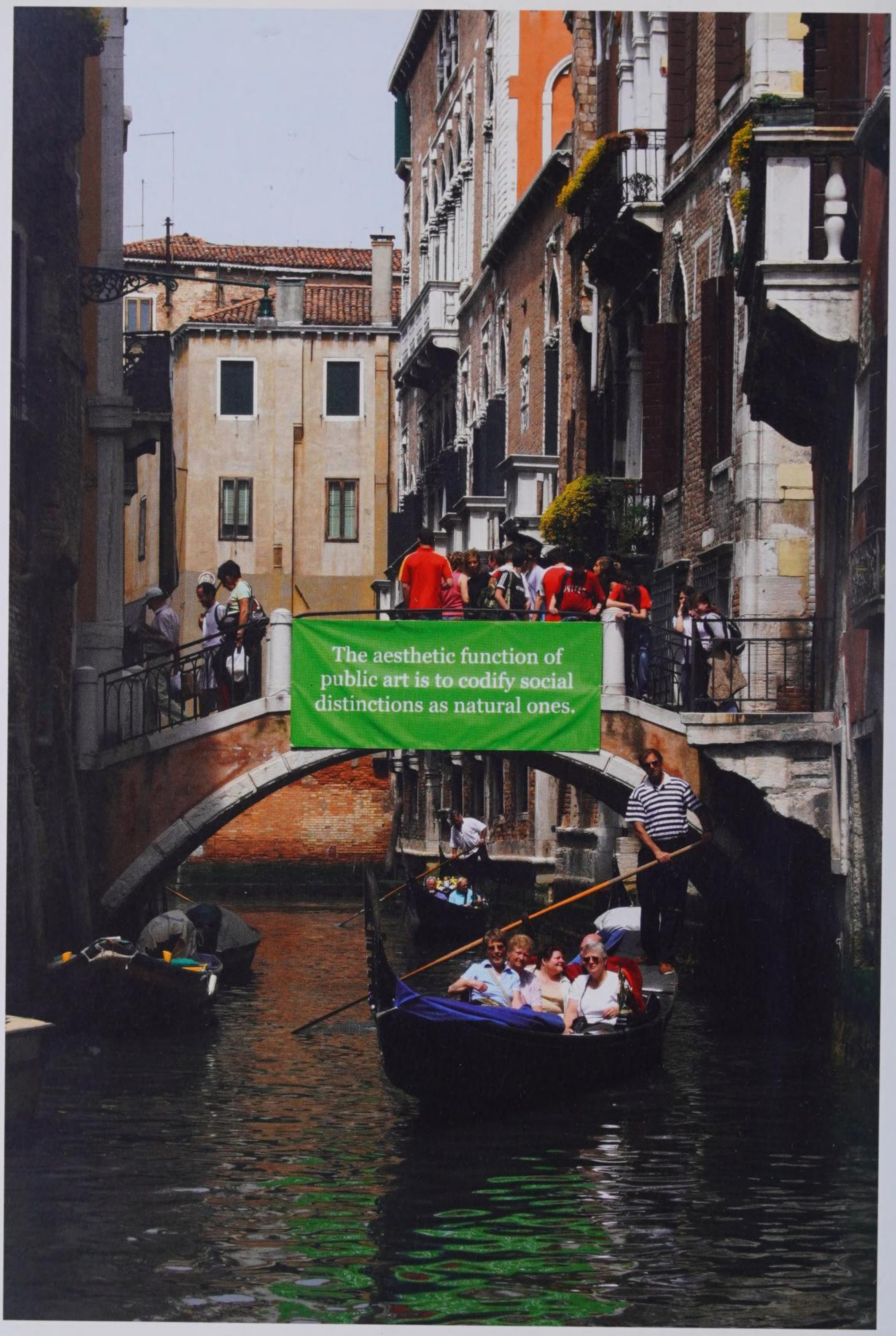
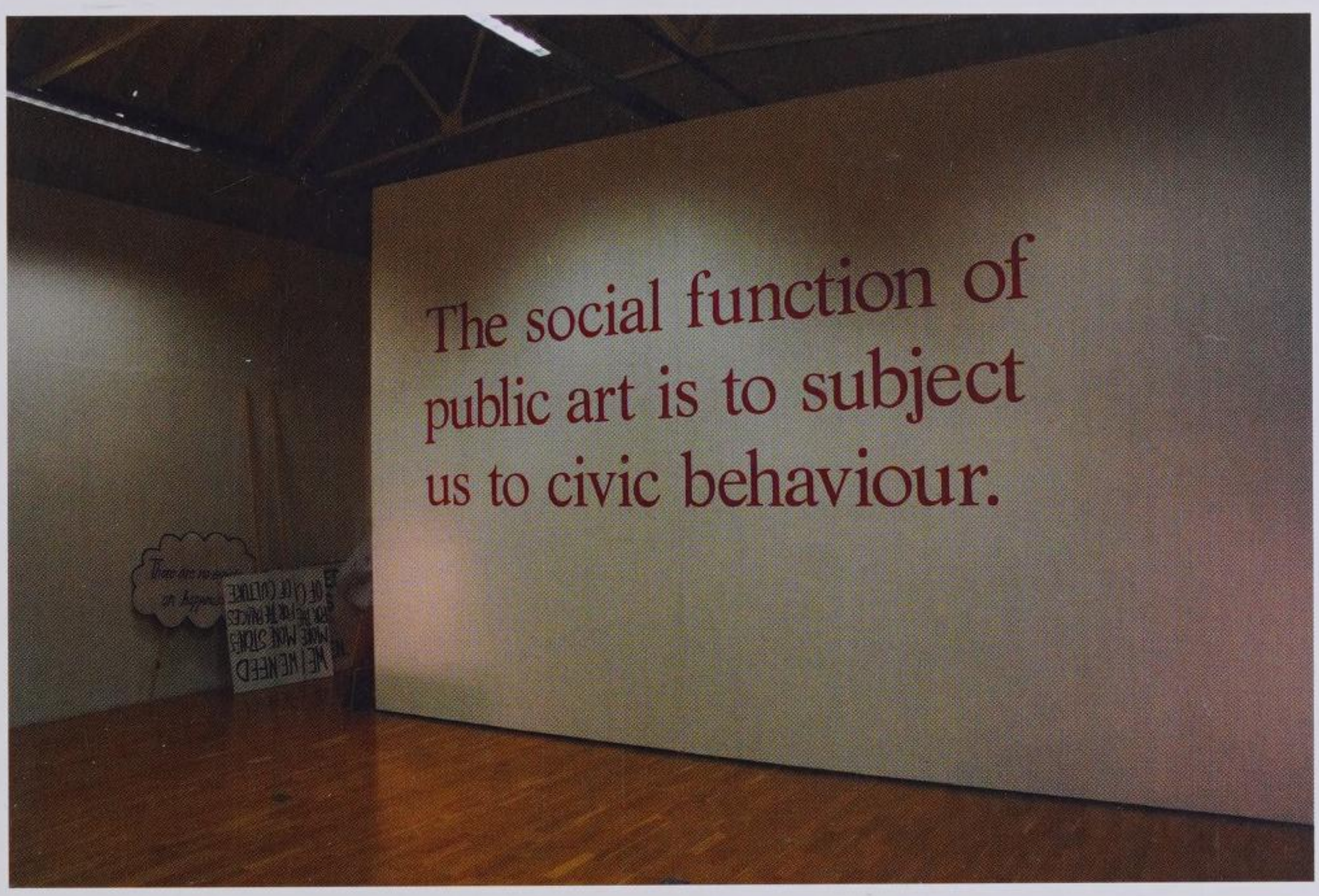
STUPID
WAGONING


The aesthetic function of public art is to codify social distinctions as natural ones.

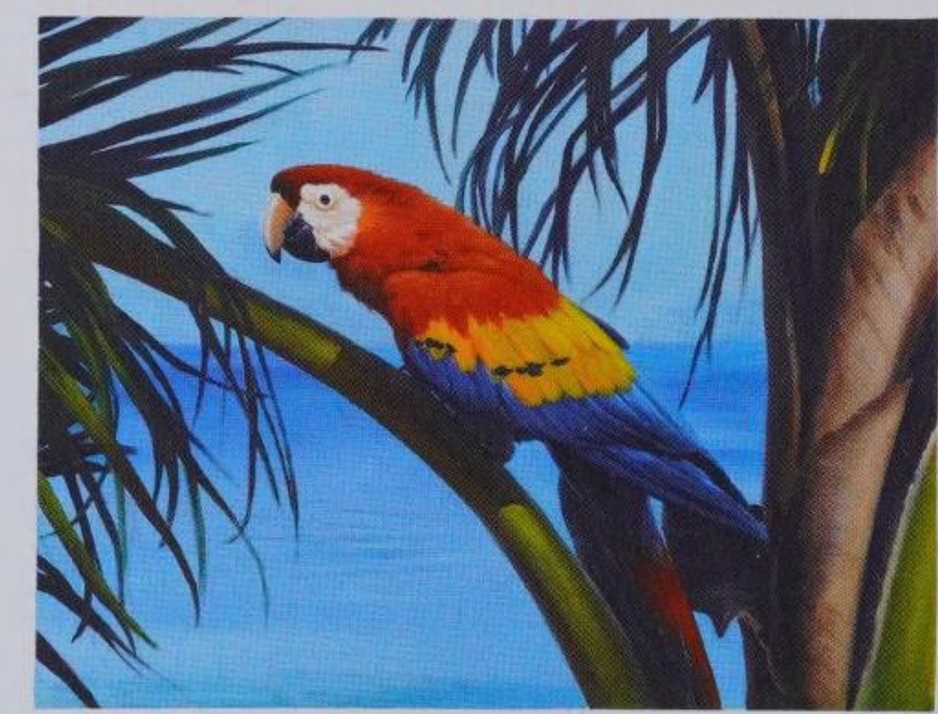
← **FREEE, *The aesthetic function of public art is to codify social distinctions as natural ones*, 2005**
Poster and vinyl banner
What are aesthetics? Strategic Question #31,
Ponte dei Barcaroli, Venice Biennale
Courtesy International 3 gallery

↓ **FREEE, *The social function of public art is to subject us to civic behaviour*, 2006**
Text
Installation view, How to Make a Difference, IPS, Birmingham
Courtesy International 3 gallery

↓ **FREEE, *Art fairs fan the embers of the avantgarde take over the role of the state protect art's autonomy and spurn commodification for the benefit of the art market*, 2008**
T-shirt, billboard poster
Courtesy International 3 gallery
Photo Ben Fitton



IT IS A GOOD IDEA TO HAVE YOUR PAINTINGS SHOWN
WITH THOSE OF OTHERS,

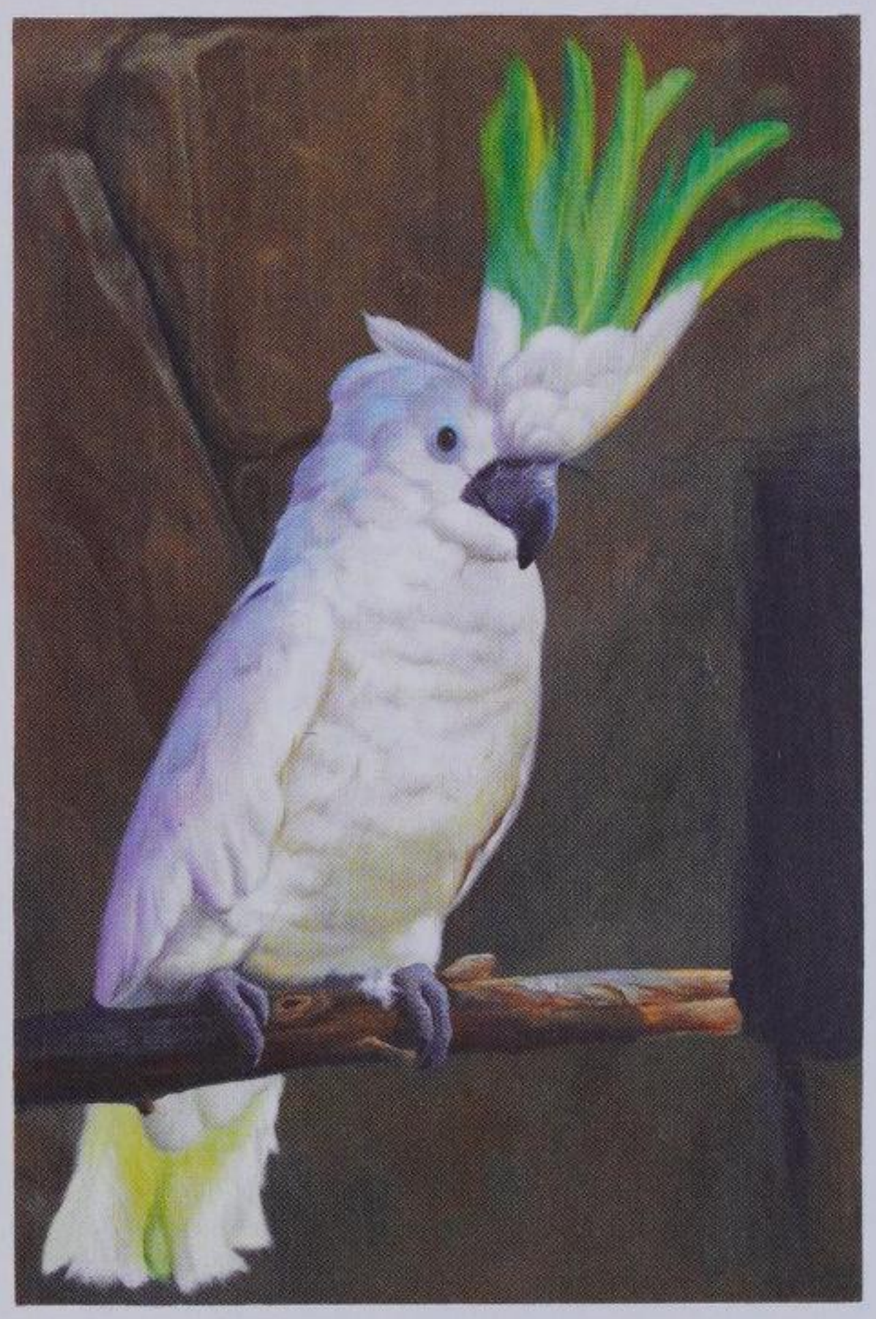


SOMETIMES YOU ARE AGREEABLY SURPRISED WHEN YOUR
PAINTING HOLDS IT'S OWN IN COMPARISON.

← **JONATHAN MONK, *Parrot Painting 06 (It is a good idea to have your paintings shown with those of others)*, 2008**
Acrylic on canvas, 210 x 173 cm
Courtesy Galleri Nicolai Wallner, Copenhagen
Photo Anders Sune Berg

← **JONATHAN MONK, *Parrot Painting 03 (Sometimes you are agreeably surprised when your painting holds its own in comparison)*, 2008**
Acrylic on canvas, 210 x 173 cm
Courtesy Galleri Nicolai Wallner, Copenhagen
Photo Anders Sune Berg

↓ **JONATHAN MONK, *Parrot painting 01 (At other times the painting that seemed so colourful and strong in your studio looks drab and weak alongside other pictures)*, 2008**
Acrylic on canvas, 210 x 173 cm
Courtesy Galleri Nicolai Wallner, Copenhagen
Photo Anders Sune Berg



AT OTHER TIMES THE PAINTING THAT SEEMED SO COLOR-
FUL AND STRONG IN YOUR STUDIO LOOKS DRAB
AND WEAK ALONGSIDE OTHER PICTURES.

May/June

Andreas Gursky
White Cube, Mason's Yard
Until 5 May 2007

Jessica Rankin
White Cube, Hoxton Square
Until 19 May 2007

Damien Hirst
*Beyond Belief*
White Cube, Mason's Yard and
Hoxton Square, 3 June – 7 July 2007

White Cube
www.whitecube.com

← **SIMON LINKE, *White Cube*, 2007**
Oil on linen, 25 x 25 cm
Courtesy the artist and One in the Other

↑ **BANK, *The Beckoning Sludge*, 2001**
Oil on canvas, 112.5 x 122 cm
Courtesy BANK archive

→ **SAM DURANT, *Civil Rights March, Wash. DC, 1963*, 2002**
Graphite on paper, 38 x 51 cm
Courtesy the artist and Blum & Poe, Los Angeles

LiKE, MAN
I'M TiRE
(OF WAiTiNG)

LIBERTY FOR ALL
OR
DEATH FOR AMERICA
THIS WE MEAN
MA
HOO
RK CIT

↓ **JONATHAN MEESE, *Dr. NO-METABOLISM IN MOOMINGYM like SO (BABYKINGKONG IS BACK IN FANTOMAS-GYM) thanks... 1912-2012*, 13 September 2008**
Performance, Time Crevasse, Yokohama 2008: International Triennale of Contemporary Art, Yokohama/Tokyo, Japan
Courtesy JonathanMeese.com
Photo Jan Bauer

→ **JONATHAN MEESE, *MOOMINBABY de Large smells totally like the dictatorship of art, hmmm... (Scarlettierbaby is Lady Metabolism)*, October 4, 2008**
Performance, The Power Plant Contemporary Art Gallery, 231 Queens Quay West, Toronto, Canada
DR. ROCK LOBSTER–(DR. CIRCUS METABOLISMUS MAXIMUS), Greener Pastures Contemporary Art gallery, 1188 Queen Street West
Courtesy JonathanMeese.com
Photo Jan Bauer

A self-proclaimed "cultural exorcist", Jonathan Meese's work spews forth an infectious tragi-comic sensibility, embracing his role as artist by taking on pseudo-shamanic, oracular and mythological characterisation. Meese's labyrinthine installations make reference to the Third Reich, political heraldry, nursery rhymes and propaganda, all entangled in a constant play of power relations, belief systems, truth and fiction.

DICTATORSHIP OF ART
HAPPY BIRTHDAY
NEUTRUM
ART ≠ CULTURE
TOTAL
TOTALITY
DIKTATUR der KUNST
DEMUT

Absolutely For Immediate Release: Right Now — Too cutesy but at least you're trying a bit. GOOD!

# RIRKRIT TIRAVANIJA

## Untitled, 1999 (tomorrow can shut up and Go away)

Aah! That's sweet!

May 5 and May 15 till August 31, 1999

Yeah right. Who cares?

Exactly

Yes he definitely is. It's a dumb, pretentious question

Rirkrit Tiravainija - what can be said that should not have been said already? Is this man an artist? Does it really matter? As we approach the end of/ start of the $%^$?*@ MILLENIUM blah blah blah, Rirkrit Tiravanija has decided to give up and go home.

tee hee! swearing! Naughty!

blah blah ...yes, good... very funny!

He's back and still grinning. In his first solo show in the five boroughs in over 5 years, this Bangkok Beuys, this master of the Euro trash circuit gives it to us with both barrels blasting.

wrong phrase for P.C. highbrow artist.

non-joke disguised as a joke I suspect

He is coming home. He is making his home - right here on 15th St. FOR YOU. If you want Contemporary Art - go somewhere else. If you want a curry you'll just have to cook it yourself (here - on THE ARTISTS cooker). If you want more information - call him at home on 505 8449.

MISSING APOSTROPHE

ahh, the old-as-the-(20th 'this is not art' art-gambit. A bit tedious even in it's 'they man who gives a shit' way.

Ha! Ha! Brilliant

sounds gr-r-r-reat!

GOD THIS IS EXCITING, YES PASSERBY STOP!

he's not still on that old chestnut surely? How about Some New Contemporary Art instead of Same Curry Different Day stuff huh?

What!!?? You're saying you're taking the radical stance of NOT showing contemporary art in your gallery. WOW!

HEY ARE CURRIES ...LIKE ...PART OF HIS CULTURE? YOU GUYS ARE FAR OUT!

4/10 'Brown'ie points for at least the beginnings of an attempt at style-consciousness. The cute complacency and smugness should prove good selling points, as will the friendly pseudo-swearing, great for curries. Keep up the O.K. work!

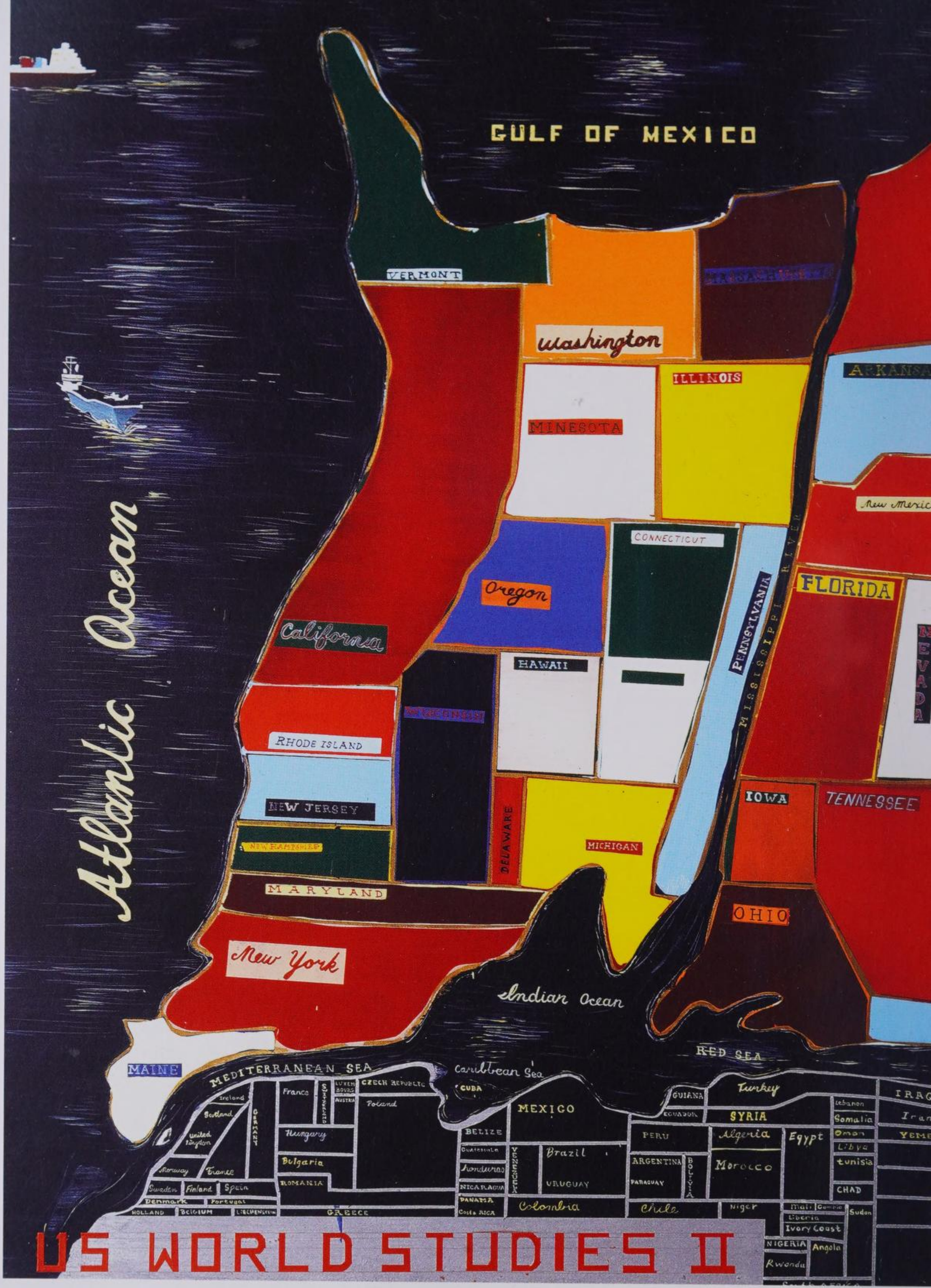
Gavin Brown's enterprise, Corp. 436 W15th St New York NY 10011 t 212 627 5258 f 212 627 5261 e-mail: passerby@bway.net

← **BANK,** ***Fax-Back(NY)(Gavin Brown)*****, 1999**
Ink on paper
Private Collection

Operating in London during the 1990s, the artist collective BANK—founded by Simon Bedwell and John Russell, and later including Milly Thompson and others—gained a reputation for their antagonistic, caustic attitude to the contemporary art scene of the time. Their *Fax-Backs* series satirised the perceived art world convention of pompous and self-important—or, equally, dull and tiresome—press releases: BANK returned them to their respective galleries with a graded mark-out-of-ten and annotated 'corrections' assessing the documents' creativity, use of grammar and quality of writing.

↑ **JONATHAN MONK,** ***Let's both give it my attention*****, 2005**
Acrylic on canvas, 150 x 140 cm
Courtesy Galleri Nicolai Wallner, Copenhagen
Photo Anders Sune Berg

→ **JULES DE BALINCOURT,** ***US World Studies II*****, 2005**
Oil and enamel on panel, 122 x 172.5 cm
Courtesy Zach Feuer Gallery, New York


GULF OF MEXICO
VERMONT
washington
ILLINOIS
MINESOTA
ARKANSA
New Mexic
CONNECTICUT
Oregon
California
PENNSYLVANIA
MISSISSIPPI RIVER
FLORIDA
HAWAII
RHODE ISLAND
NEW JERSEY
NEW HAMPSHIRE
DELAWARE
MICHIGAN
IOWA
TENNESSEE
MARYLAND
OHIO
New York
Atlantic Ocean
Indian Ocean
RED SEA
MAINE
MEDITERRANEAN SEA
Caribbean Sea
CUBA
Ireland
Scotland
United Kingdom
Norway
France
Sweden
Finland
Spain
Denmark
Portugal
HOLLAND
BELGIUM
LIECHENSTEIN
GERMANY
France
SWITZERLAND
LUXEMBOURG
AUSTRIA
CZECH REPUBLIC
Poland
Hungary
Bulgaria
ROMANIA
GREECE
MEXICO
BELIZE
Guatemala
Honduras
NICARAGUA
PANAMA
Costa RICA
VENEZUELA
Brazil
URUGUAY
Colombia
GUIANA
ECUADOR
PERU
ARGENTINA
PARAGUAY
BOLIVIA
Chile
Turkey
SYRIA
Algeria
Morocco
Egypt
Niger
Mali
Gambia
Liberia
Ivory Coast
NIGERIA
Angola
Rwanda
Sudan
Lebanon
Somalia
Oman
Libya
tunisia
CHAD
IRAQ
Iran
YEME
US WORLD STUDIES II

GULF OF TEXAS
ALASKA
NEBRASKA
Arizona
Georgia
Colorado
South Dakota
MONTANA
VIRGINIA
MISSOURI
WYOMING
Kansas
ALABAMA
INDIANA
Louisiana
SOUTH CAROLINA
MISSISSIPPI
UTAH
North Carolina
Pacific Ocean
CHINA
NORTH KOREA
South Korea
JAPAN
Indonesia
Taiwan
Burma
THAILAND
VIETNAM
Australia
INDIA
Bay of Bengal
Mongolia
Bhutan
Bangladesh
Jordan
Kuwait
Qatar

↑ **MARC BIJL, *Modern Crisis*, 2009**
Legal intervention at Kunsthalle Fridericianum, Kassel
Courtesy The Breeder, Athens

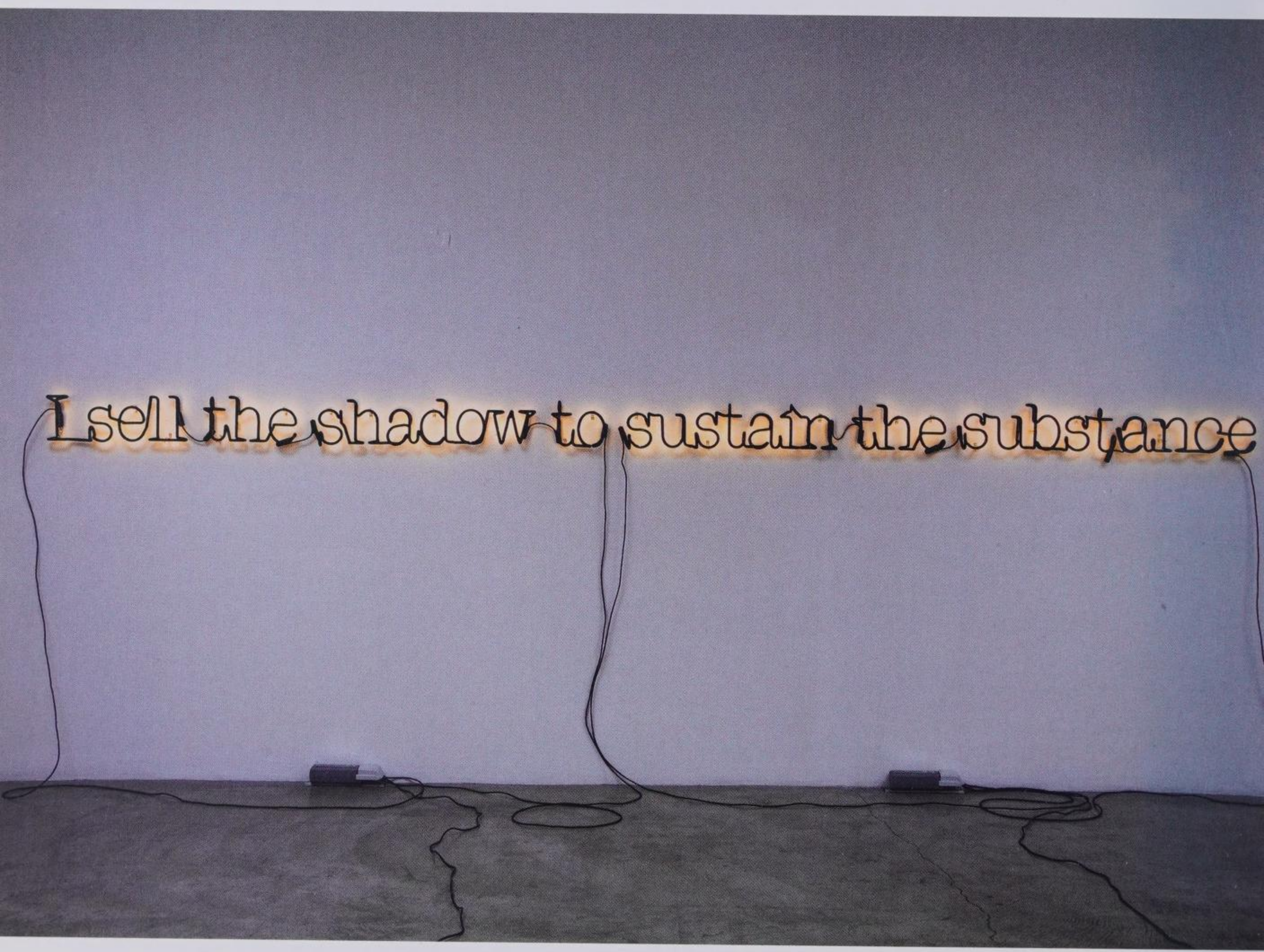
→ **NATHAN COLEY, *There Will Be No Miracles Here*, 2006**
Scaffolding and illuminated text, 630 x 630 x 400 cm
Photograph from There Will Be No Miracles Here, Mount Stuart, Isle of Bute
Courtesy the artist and doggerfisher, Edinburgh
Photo Keith Hunter

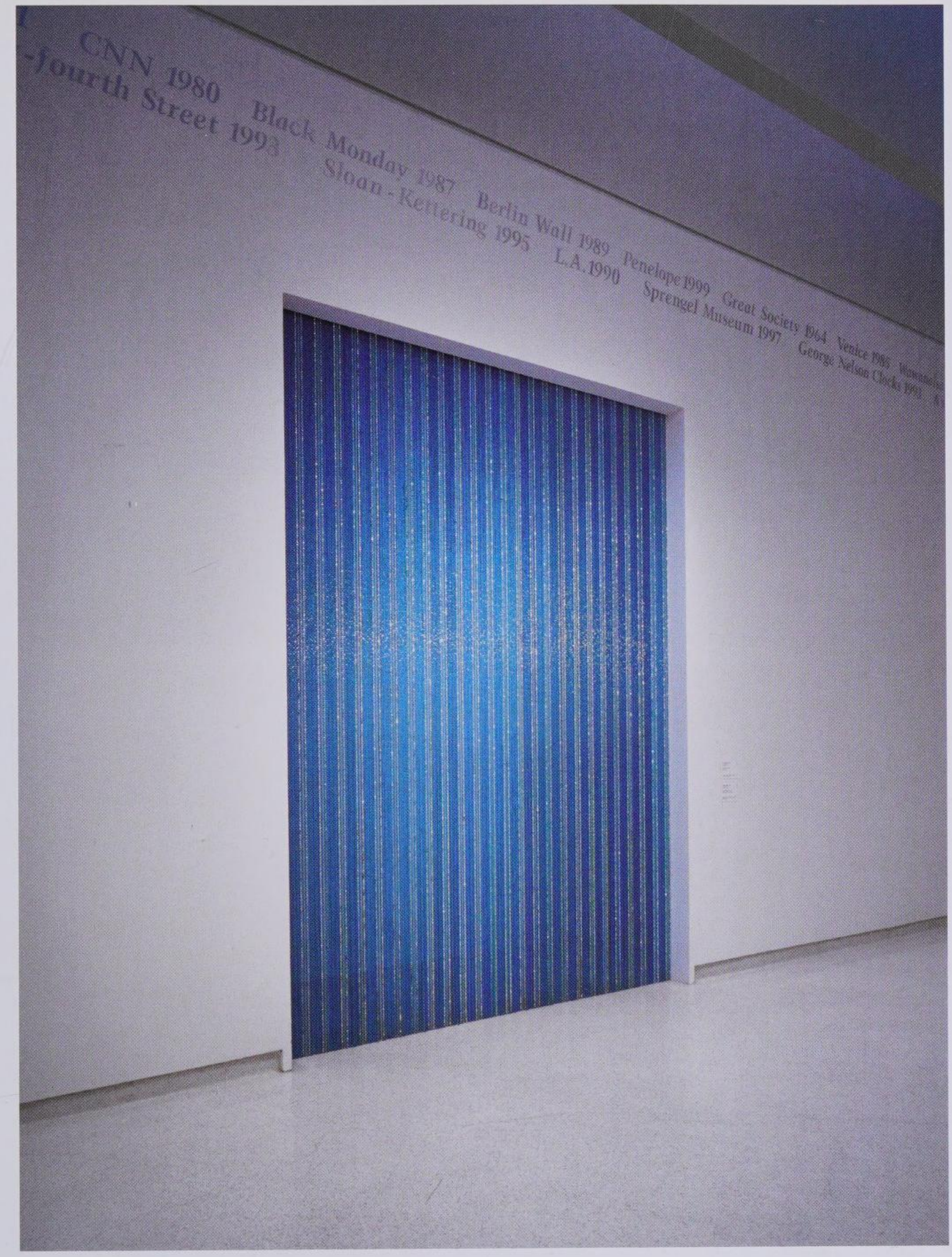
Much of Nathan Coley's practice investigates the role architectural and spatial forms play in social, cultural and political life, and the extent to which they influence action, belief, and movement. Many of his text works seem to make oblique reference to the language of faith, appearing to be greatly invested with a meaning and significance that is never fully revealed: his neon statements can be seen to function as calls-to-arms to an unnamed believer, while others appear to acknowledge an unspecified failure or crisis of existence.

THERE WILL BE
NO MIRACLES
HERE

↓ **GLENN LIGON, *Untitled (I Sell the Shadow to Support the Substance)*, 2006**
Neon and black paint, 21.5 x 470 cm, edition of three
Courtesy Regen Projects, Los Angeles
Copyright Glenn Ligon

→ **FELIX GONZALEZ-TORRES, *"Untitled" (Water)*, 1995**
Strands of beads and hanging device, dimensions vary with installation
and
**"Untitled", 1989**
Paint on wall, dimensions vary with installation
Installation view, Carnegie International 1999/2000, Carnegie Museum of Art, Pittsburgh, 1999
Courtesy Andrea Rosen Gallery, New York, and Carnegie Museum of Art, Pittburgh
Copyright The Felix Gonzalez-Torres Foundation
Photo Richard A Stoner

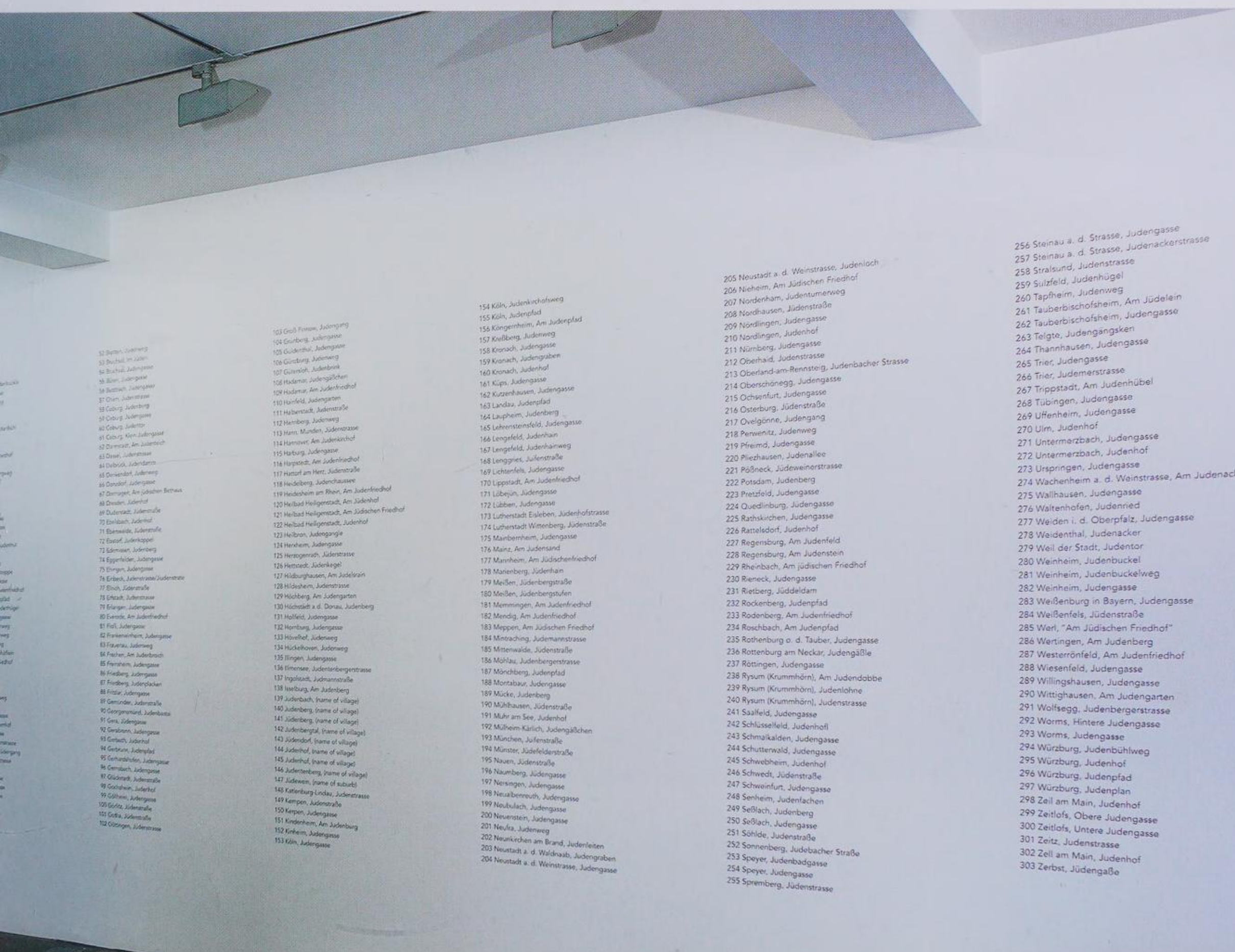



CNN 1980
-Fourth Street 1993
Black Monday 1987
Sloan-Kettering 1995
Berlin Wall 1989
L.A. 1990
Penelope 1999
Sprengel Museum 1997
Great Society 1964
George Nelson Clocks 1992

POLIZEI
Jüdengasse

**SUSAN HILLER, *The J.Street Project (Index)*, 2002–2005**
Wall-based installation; 303 archival digital photographs, adhesive vinyl text and map, dimensions as shown, two walls each 197 x 1,000 cm; variable, edition of three
Collection of USB Bank, Zurich and others
Photos courtesy Timothy Taylor Gallery

*The J.Street Project* maps, in photographic, filmic and textual form, the 303 streets of Germany whose names refer to a Jewish history: Judenstrasse, Jüdengasse, Judenberger Strasse, and so on. Such names function as memorials or commemorative headstones while calling into question the realities of an area's traumatic history; Hiller's photographs chronicle this discomfiting celebration of an often conspicuous absence, and the struggles and contradictions of retaining or restoring street names post-war.



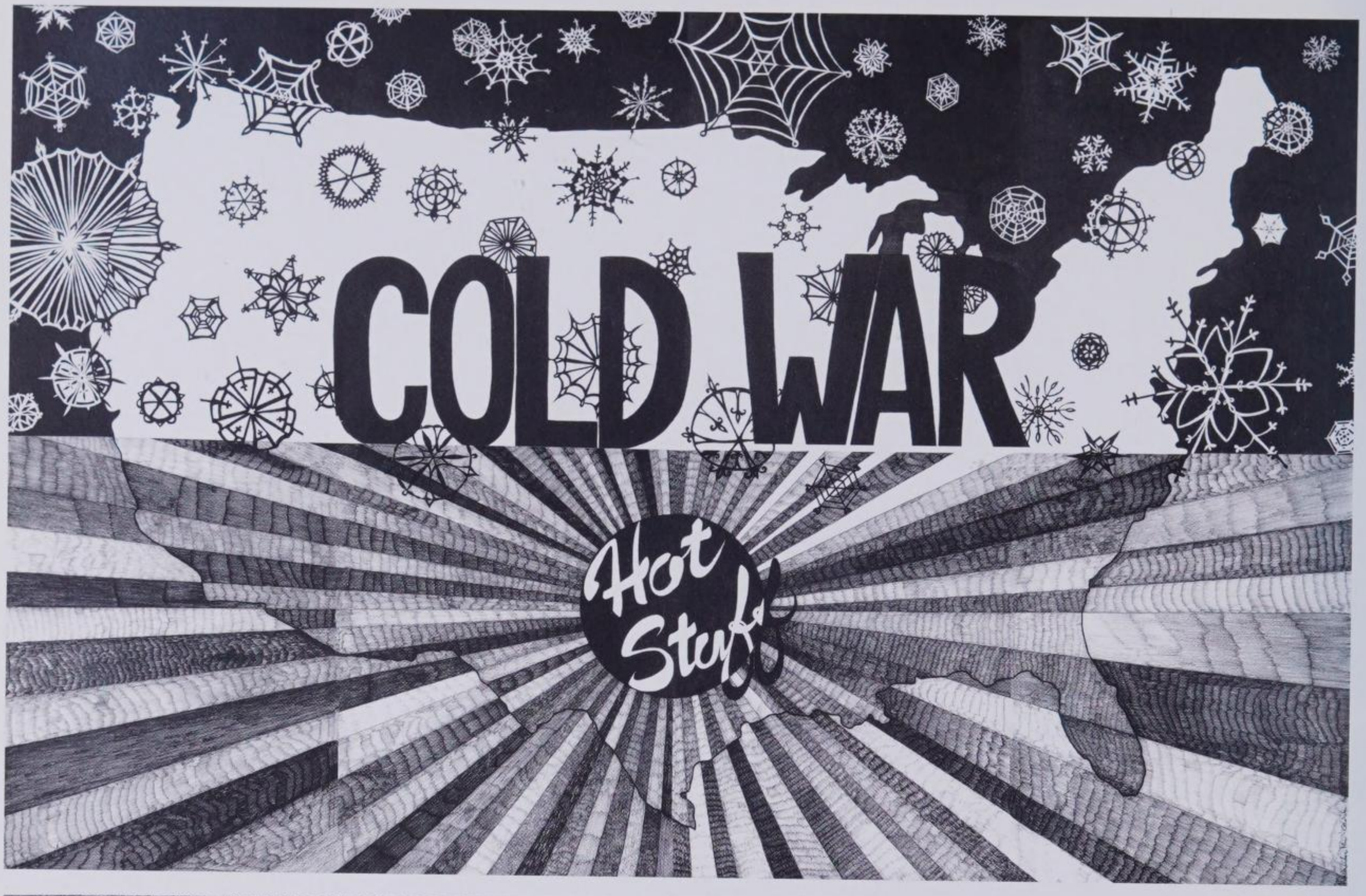
↓ **KEN LUM, *Don't be silly*, 1993**
Chromogenic print, enamel on aluminium, clear resin coat,
183 x 244 x 6.5 cm, edition of two
Courtesy Galerie Grita Insam, Vienna

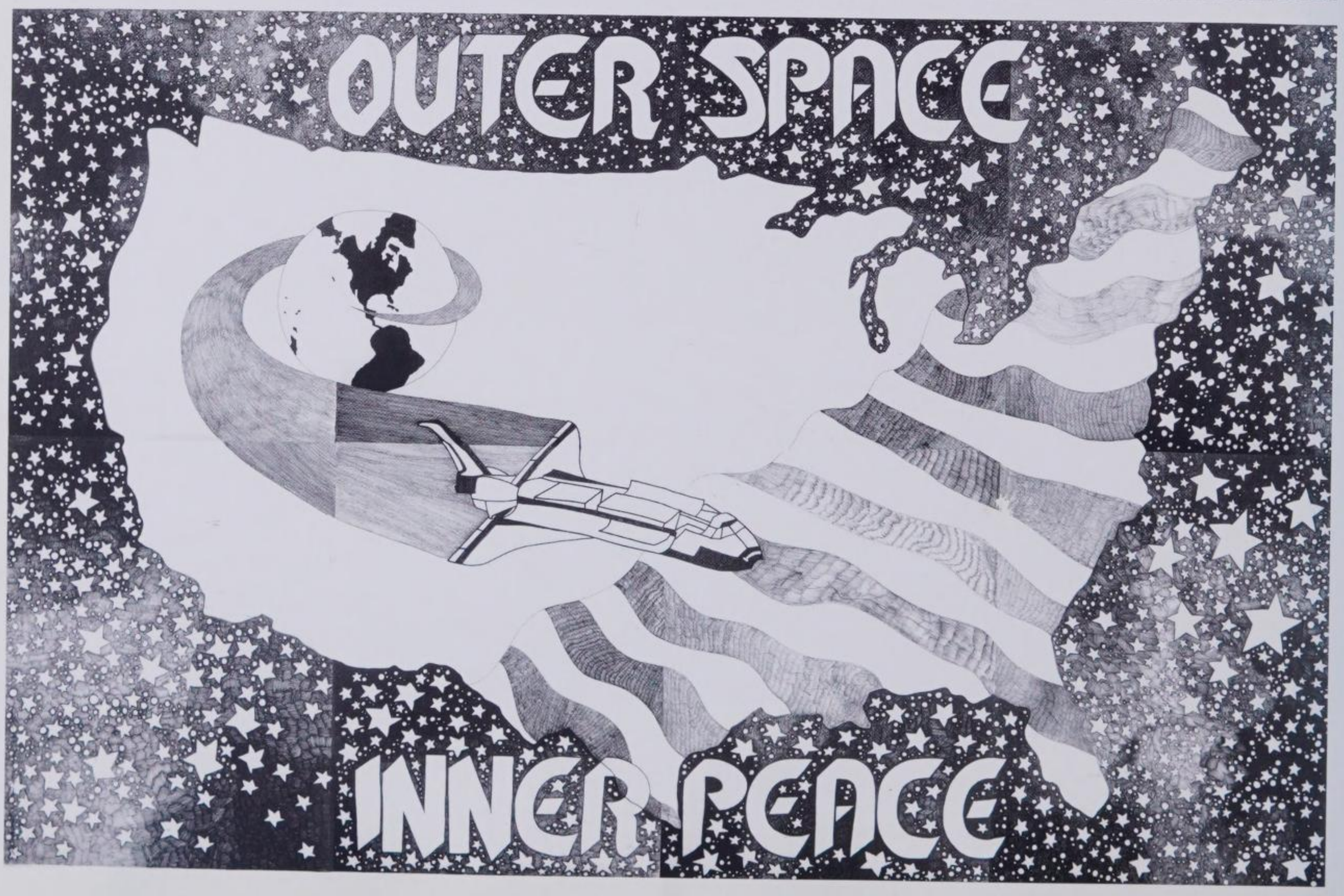
→ **NANCY SPERO, *Masha Bruskina*, 1993**
Handprinting on wall
Installation view, Whitney Museum of American Art, New York
Courtesy Galerie Lelong, New York
Copyright Nancy Spero

Nancy Spero has been a leading proponent of feminist art since the 1960s and regularly addresses the social, cultural and political in her work. Her piece *Masha Bruskina* incorporates images and texts detailing events in the life of the work's eponymous subject, a Soviet partisan arrested and subsequently hanged by the Gestapo. The layered texts included in the work function as a piecing-together of Bruskina's story, from the earliest newspaper reports of an as-yet unnamed young woman captured by the German forces, to an article, many years later, naming her identity.

Don't be silly
you're not ugly
You're not ugly
You're not ugly at all
You're being silly
You're just being silly
You're not
You're not ugly at all

Was the Partisan a Jew?
ECHO Oct '41
Minsk, U.S.S.R.
The sequence of photograph
s is among the most vivid
and famous from the Nazi
occupation reproduced in
Soviet textbooks, encyc-
lopedias, films and museum
s.
Oct. 20, 1941: Impassive SS
men lead a teen-age girl, a boy
ng a man through the streets of
Minsk and hang them side by
side at the gates of a yeast
factory.....
..the girl remains officially,
resolutely "nyeizvestnaya" -
"unknown."
But a trove of evidence
compiled by Soviet journalists
backed by the testimony of sur
vivors and endorsed by a prom-
inent criminologist, supports
the claim that the girl is
MASHA BRUSKINA, a Jew from the
Minsk ghetto who was active
in the Partisan resistance.
Now there are promises of a
book, a new scholarly investi
gation, and perhaps a lawsuit
aimed at overcoming official
objections and winning recog
nition of Masha Bruskina in
her native city.
"It is only stupidity and
meanness that stand in the
way," said Ada Sikhtyar, a
Moscow journalist who became
swept up in the story 20
years ago and remains haunt
ed by it. "The times are
changing, and I'm convinced
that in the next year we'll
finally bring this to a con
clusion."
The girl in the photograph
is widely believed to
have been the first person
publicly executed during
the Nazi occupation of
Soviet territory. The two
companions hanged alongside
her-Kirill Trus and
Vovkys Sikhatsevich
Partisans of Byelorussian
stock - were identified
posthumously members within
a few years of the war,
and posthumously decorated
During the occupation,
the witnesses recounted,
Masha Bruskina worked as
a medical assistant in
a hospital that the Nazis
had converted to a prison
camp for wounded Soviet
soldiers in league with
Partisan groups operating
near the city. She smuggl
ed in civilian clothes and
false documents used by
the escaping officers.
Twenty years ago Lev
Arkadyev, a screen writer
working on a film about
the war, saw the photo-
graphs in the Minsk Museum
and resolved to identify
the unknown Partisan. He
enlisted Mrs. Sikhtyar, then
a reporter for the Soviet
youth radio station "Tom-
sot," and they began a pain
staking investigation.
She ligh
hair and used h
name which was
tinctively Jewis
reportedly refus
form under tort
walked to her ex
with her head u
was 17 years o


COLD WAR
Hot Stuff


OUTER SPACE
INNER PEACE

← **ALEKSANDRA MIR, *Cold War*, 2005**
Marker on paper, 305 x 482.5 cm
Courtesy the artist

↙ **ALEKSANDRA MIR, *Outer Space Inner Peace*, 2005**
Marker on paper, 305 x 482.5 cm
Courtesy the artist

↓ **MATT MULLICAN, *Mullican Life*, 1983**
Sign paint on paper, 150 x 104 cm
Private Collection, Miami
Courtesy the artist and Tracy Williams, Ltd, New York

MORE COUNTRIES THAN EVER BEFORE!
WHO CARES THAT AFRICA, EXCEPT FOR MOROCCO AND EGYPT, IS M.I.A. (MISSING IN ART)!
WOMEN DIRECTORS AT LAST!
WHO CARES IF THEY'RE INTRODUCED AS "THE SPANISH GIRLS" AT PRESS CONFERENCES!
38% WOMEN ARTISTS IN THE CURATED GROUP SHOWS!
WHO CARES THAT SO MANY NATIONAL PAVILIONS ARE ONLY SHOWING MEN!
FRENCH PAVILION HAS SOLO SHOW BY A WOMAN!
WHO CARES IF IT'S THE FIRST TIME IN 100 YEARS!
Benvenuti alla Biennale Femminista!
MORE FUN FACTS ABOUT THE BIENNALE
Percentage of women artists in the first biennale, 1895: 2.4%
Percentage of women artists a century later, 1995: 9%
Before 1980, the highest percentage of women artists in any one biennale was 12%.
Mucho macho biennales:
1978 91% men
1986 90% men
1988 90% men
1995 91% men
The first woman artist to have her own show in the U.S. pavilion was Diane Arbus, in 1972. It wasn't until 1990 that another American woman had a solo show.
The UK gave its first solo show to a woman in 1968, and not again until 1997.
More Latin American women have represented their countries than women from anywhere else.
Countries that gave solo shows to women artists years before France and Germany:
Argentina, Australia, Belgium, Bolivia, Brazil, Colombia, Cyprus, Denmark, Hungary, Ireland, Italy, Norway, Poland, Portugal, and Venezuela.
A message from the GUERRILLA GIRLS www.guerrillagirls.com

# GUERRILLA GIRLS' 1986 REPORT CARD

| GALLERY | NO. OF WOMEN 1985-6 | NO. OF WOMEN 1986-7 | REMARKS |
|---|---|---|---|
| Blum Helman | 1 | 1 | No improvement |
| Mary Boone | 0 | 0 | Boy crazy |
| Grace Borgenicht | 0 | 0 | Lacks initiative |
| Diane Brown | 0 | 2 | Could do even better |
| Leo Castelli | 4 | 3 | Not paying attention |
| Charles Cowles | 2 | 2 | Needs work |
| Marisa del Rey | 0 | 0 | No progress |
| Allan Frumkin | 1 | 1 | Doesn't follow directions |
| Marian Goodman | 0 | 1 | Keep trying |
| Pat Hearn | 0 | 0 | Delinquent |
| Marlborough | 2 | 1 | Failing |
| Oil & Steel | 0 | 1 | Underachiever |
| Pace | 2 | 2 | Working below capacity |
| Tony Shafrazi | 0 | 1 | Still unsatisfactory |
| Sperone Westwater | 0 | 0 | Unforgivable |
| Edward Thorp | 1 | 4 | Making excellent progress |
| Washburn | 1 | 1 | Unacceptable |

A PUBLIC SERVICE MESSAGE FROM **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

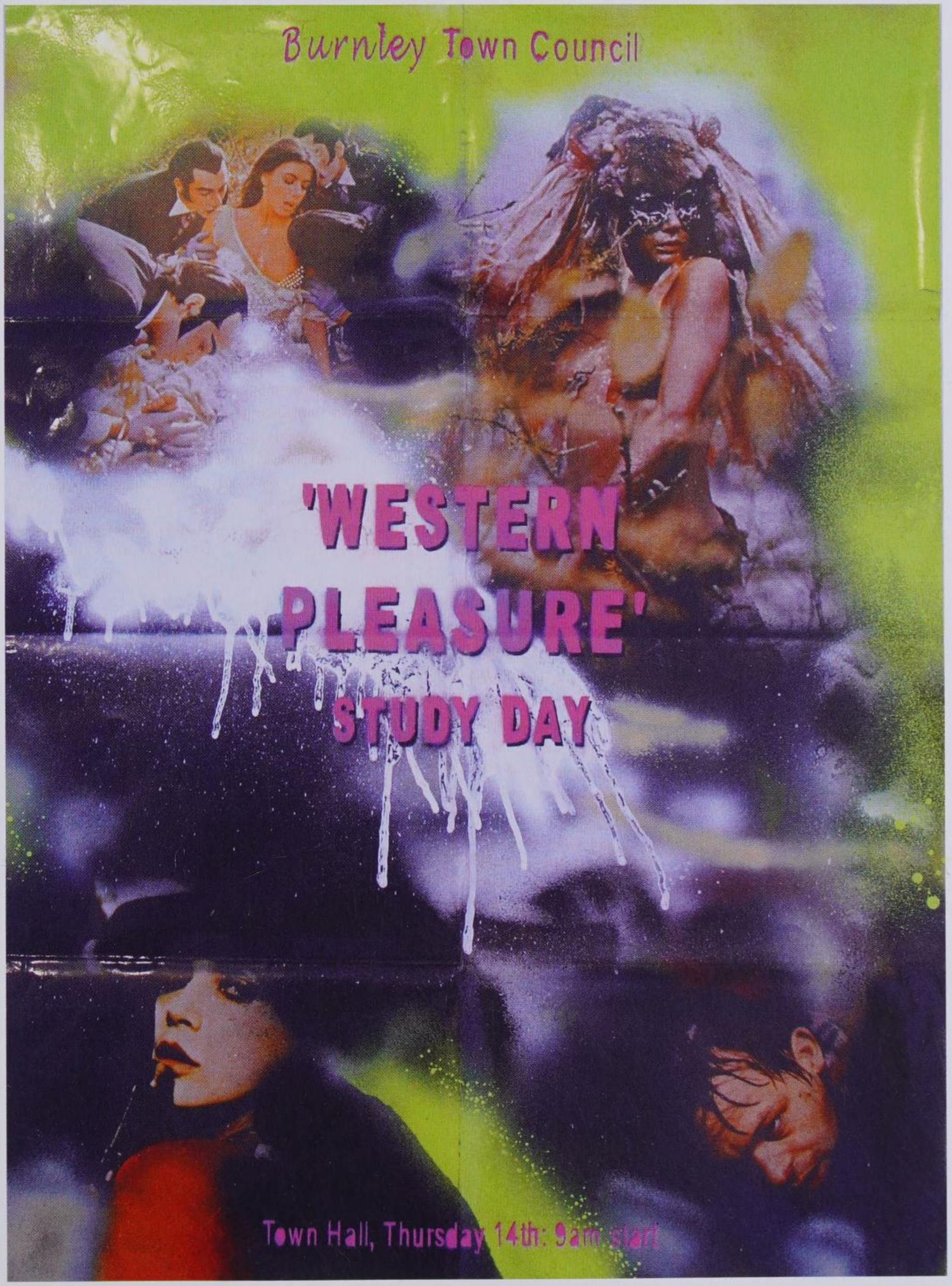
← **GUERRILLA GIRLS, *Benvenutti alla Biennale Femminista*, 2005**
First of six banners for the Venice Biennale 2005,
518 x 396 cm
Courtesy www.guerrillagirls.com
Copyright Guerrilla Girls, Inc.

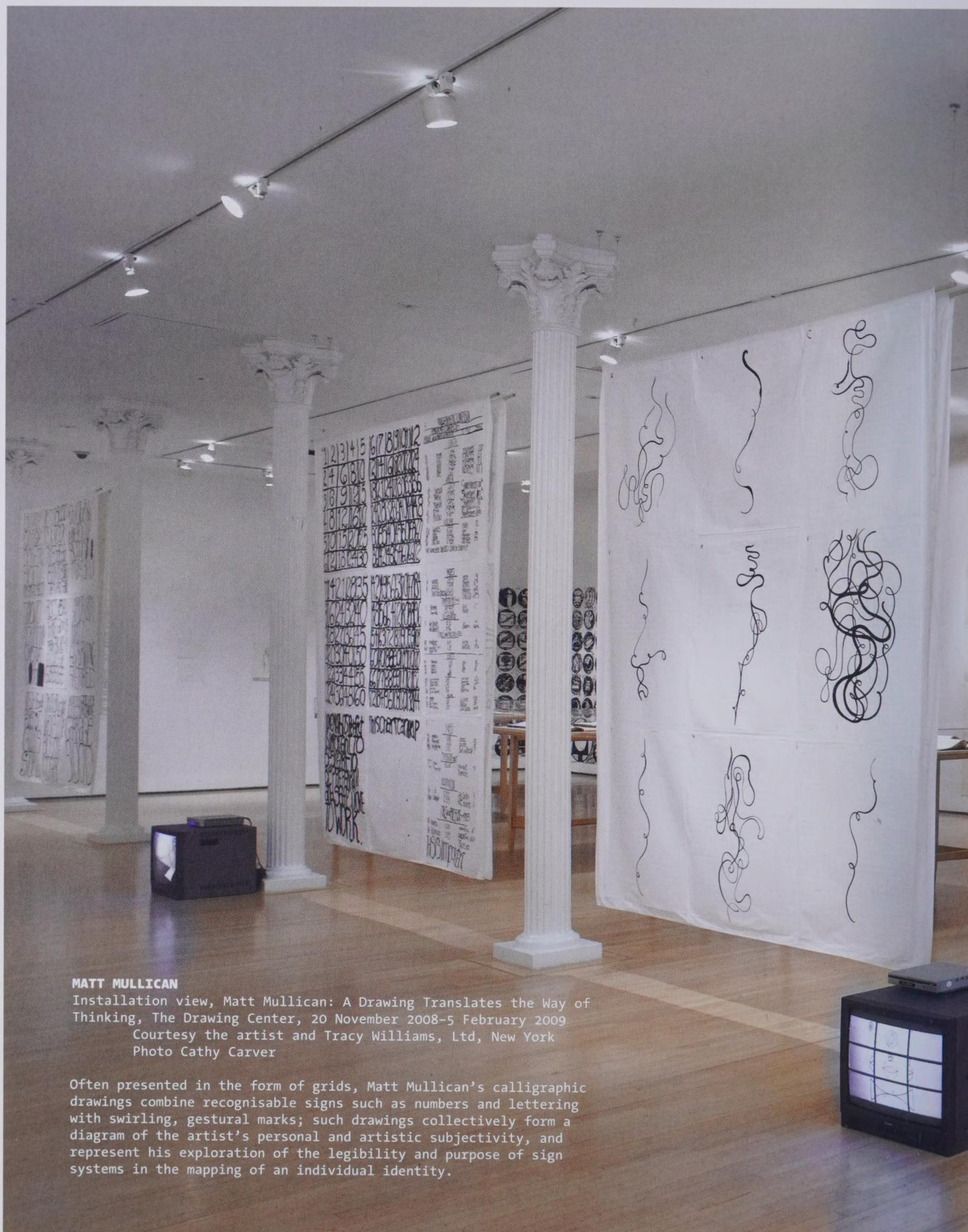
↑ **GUERRILLA GIRLS, *Guerrilla Girls 1986 Report Card*, 1986**
56 x 43 cm
Courtesy www.guerrillagirls.com
Copyright Guerrilla Girls, Inc.

Out Now
ARTIST
COLLECTORS
CURATORS
BUYERS
Gessic
'Me Me'
DEALERS
CRITICS
www.preziosavideo.com
www.divafutura.com

← **SIMON BEDWELL, *Systeme (MeMe)*, 2005***
Spraypaint on found poster, 91 x 70 cm
Courtesy MOTinternational

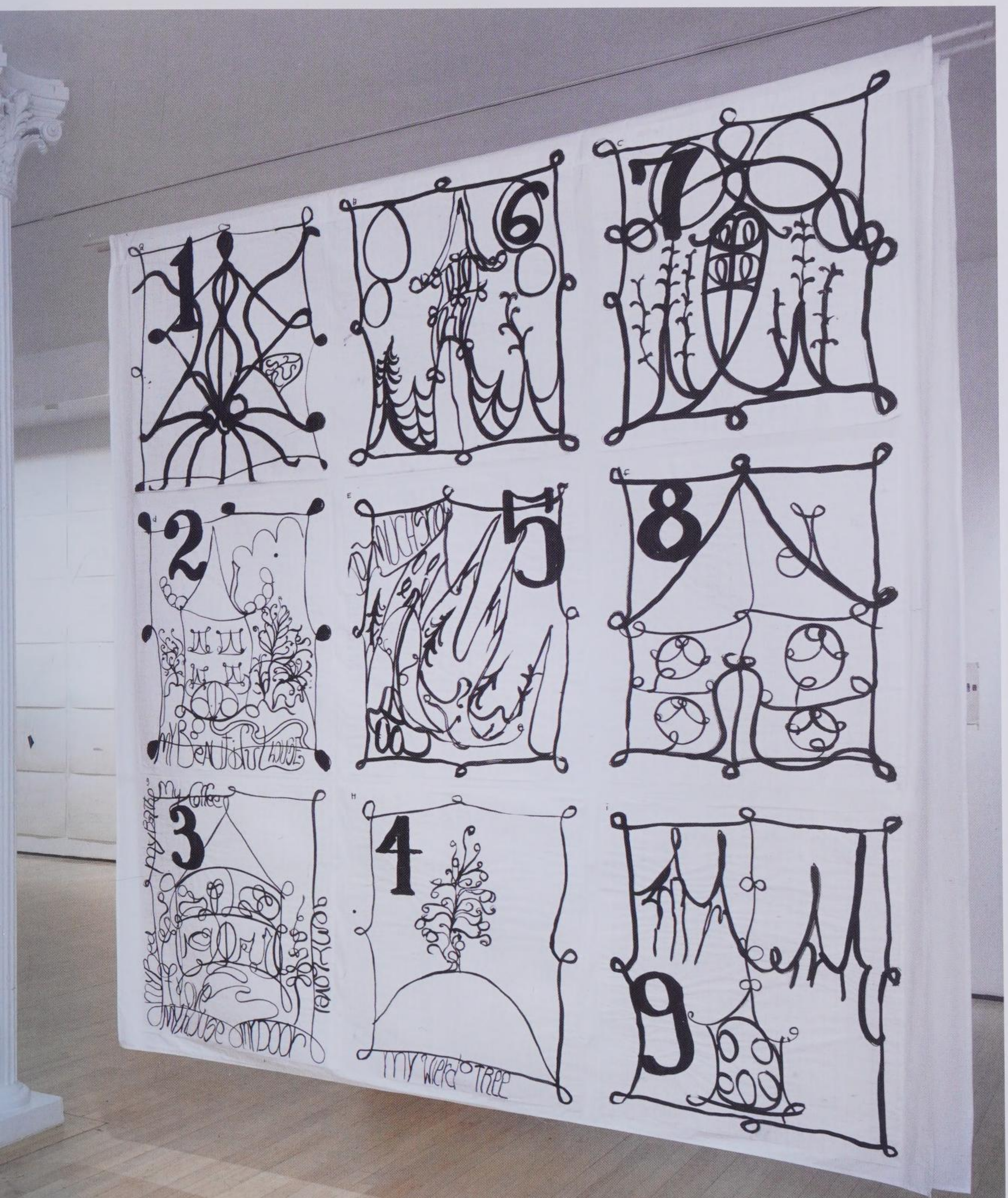
↓ **SIMON BEDWELL, *Western Pleasure*, 2004**
Spraypaint on found poster, 76 x 61 cm
Courtesy MOTinternational





**MATT MULLICAN**
Installation view, Matt Mullican: A Drawing Translates the Way of Thinking, The Drawing Center, 20 November 2008–5 February 2009
Courtesy the artist and Tracy Williams, Ltd, New York
Photo Cathy Carver

Often presented in the form of grids, Matt Mullican's calligraphic drawings combine recognisable signs such as numbers and lettering with swirling, gestural marks; such drawings collectively form a diagram of the artist's personal and artistic subjectivity, and represent his exploration of the legibility and purpose of sign systems in the mapping of an individual identity.


1
6
7
2
5
8
3
4
9
My Beautiful House
My Office
My Weird Tree

↓ **NATHAN COLEY, *Palace*, 2008**
Painted timber and mixed media, 560 x 955 x 410 cm
Courtesy Haunch of Venison 2009

→ **NATHAN COLEY, *We Must Cultivate Our Garden*, 2007**
Metal support and illuminated text (green), 50 x 1,000 cm
Installation view, Northern City (Between Light and Dark), The Lighthouse, Glasgow
Courtesy the artist and doggerfisher, Edinburgh
Photo Peter Dibdin

WE MUST CULTIVATE OUR GARDEN

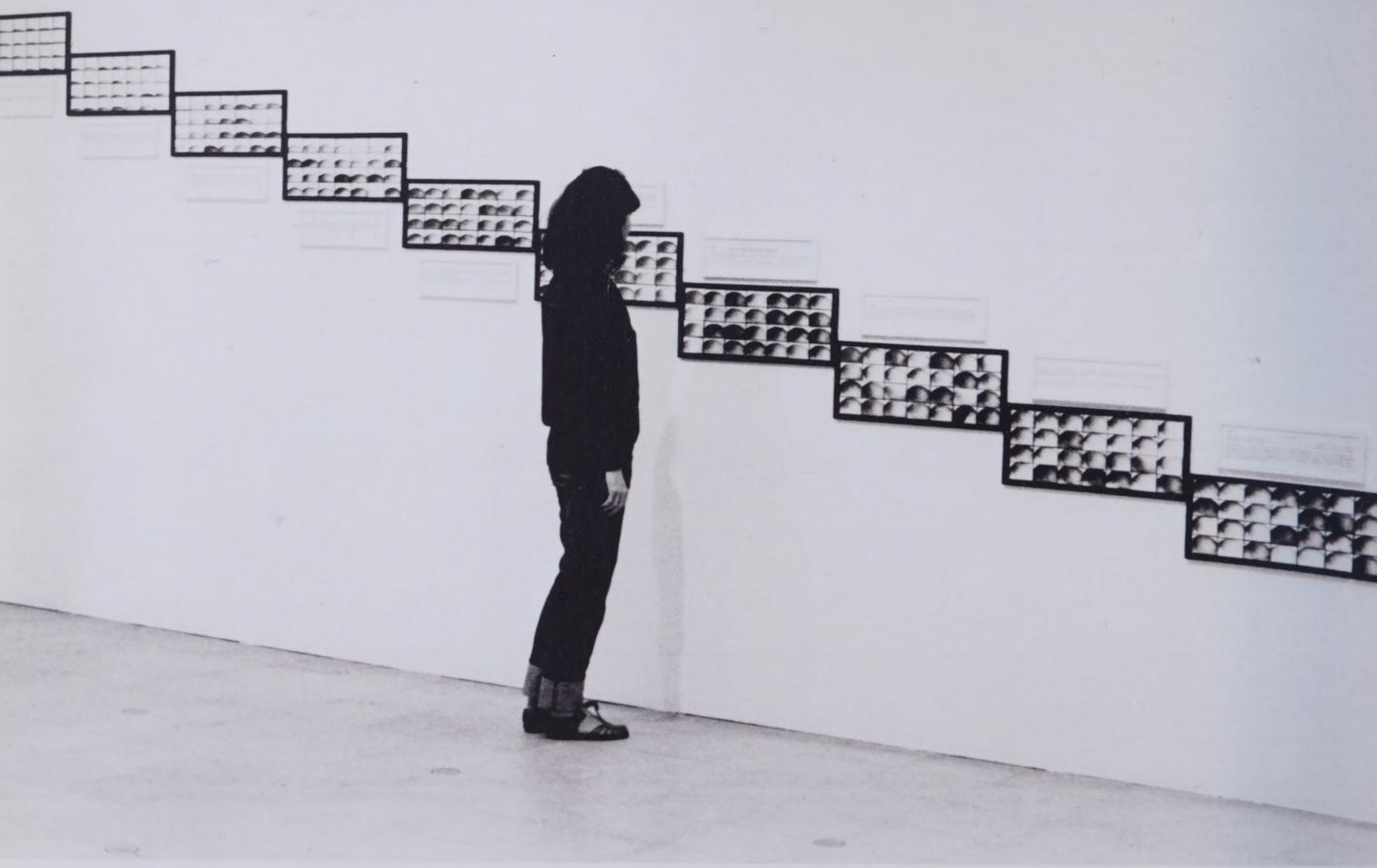
↓ **CLAIRE FONTAINE, *Untitled, (One is no one)*, 2007**
Digital pasted pints, 600 x 300 cm
Courtesy the artist; Air de Paris,
and Galerie Chantal Crousel, Paris

↘ **CLAIRE FONTAINE, *The true artist*, 2004**
Smoke on ceiling, 150 x 150 cm
Courtesy the artist; Air de Paris,
and Galerie Chantal Crousel, Paris

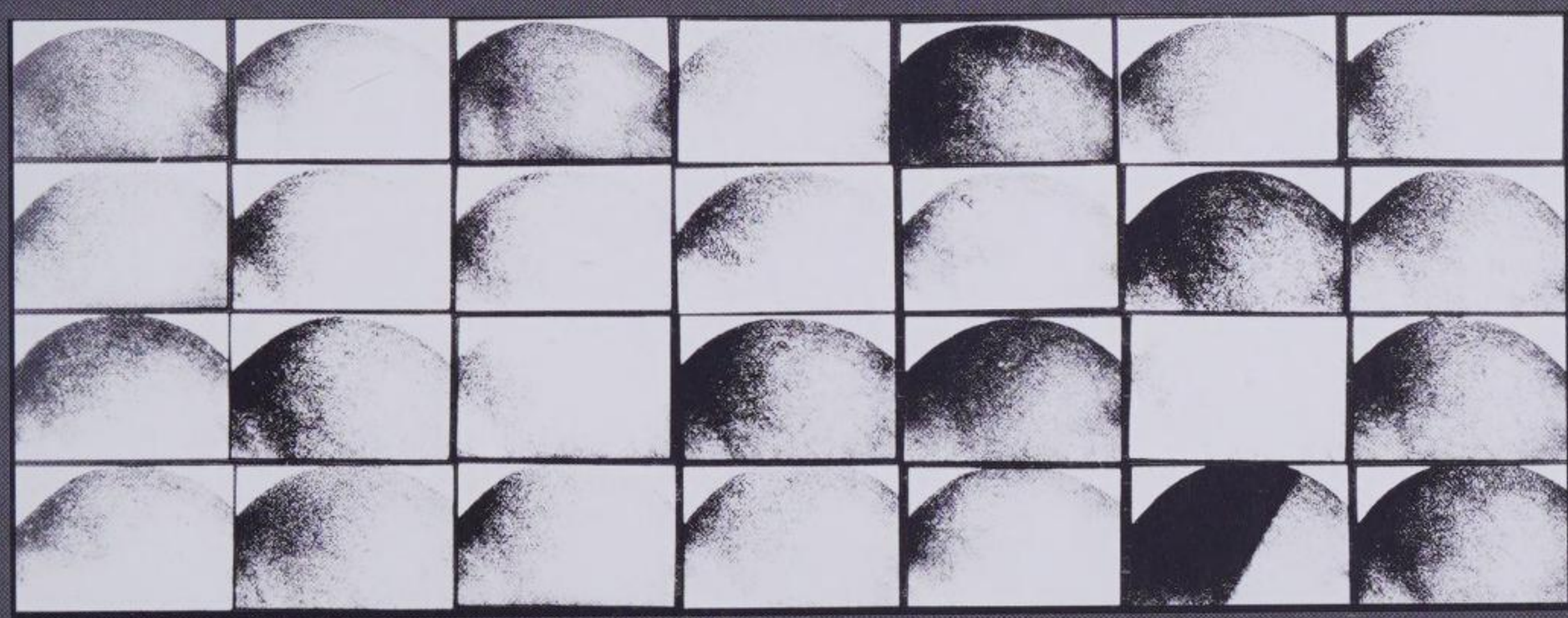
THE MOST PRESTIGIOUS COMMODITY
THE TRUE ARTIST PRODUCES

**SUSAN HILLER, *Ten Months*, 1977-1979**
Ten composite black and white photographs and ten captions, installed size 203 x 518 cm, edition of ten
Collection of Moderna Museet, Stockholm and others
Photo Robin Klassnik, 1979

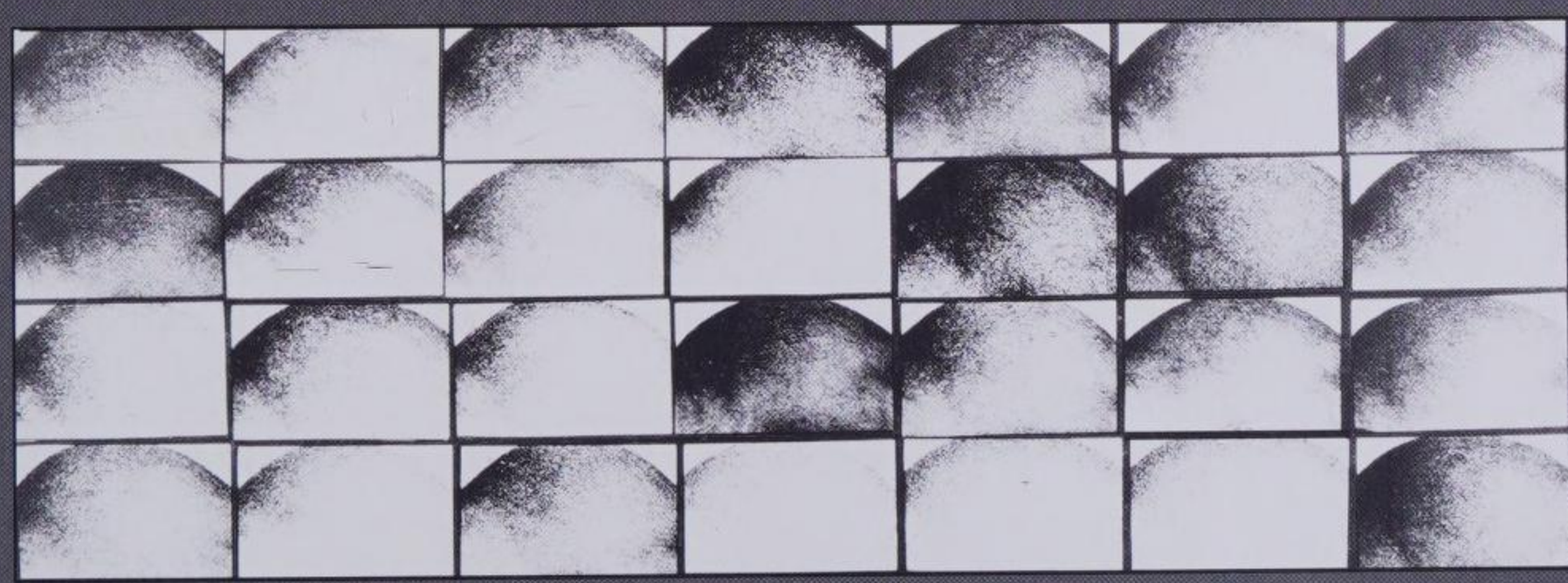
Susan Hiller's early piece *Ten Months* explored the potential of collating, organising and classifying information, and puts into play a serial, gridded aesthetic, much engaged with in contemporary Conceptual practices of the time. The piece compiles chronological photographs of her pregnant stomach through the period of her pregnancy, accompanied by extracts from diary entries annotating her personal experiences of the situation. Drawing a visual reference to the lunar months, Hiller establishes an anxiety between the relationship of the female body and nature to repetitive practises and information systems.



FOUR/ She writes: One is born into time. And in time, introduced to language...
Or rather - - One is born. And through language, introduced to time...
Perhaps even - - One is born, in time, through language.



EIGHT/ She is the content of a mania she can observe. The object of the exercise, she must remain its subject, chaotic and tormented. ("Tormented" is not too strong a word, she decides later.) She knows she will never finish in time. And meanwhile, the photographs, like someone else's glance, gain significance through perseverance.



TEN/ 10 Months

"seeing" (& depicting). . . . . natural 'fact' (photos)
"feeling" (& describing) . . . . . cultural artifact (texts)

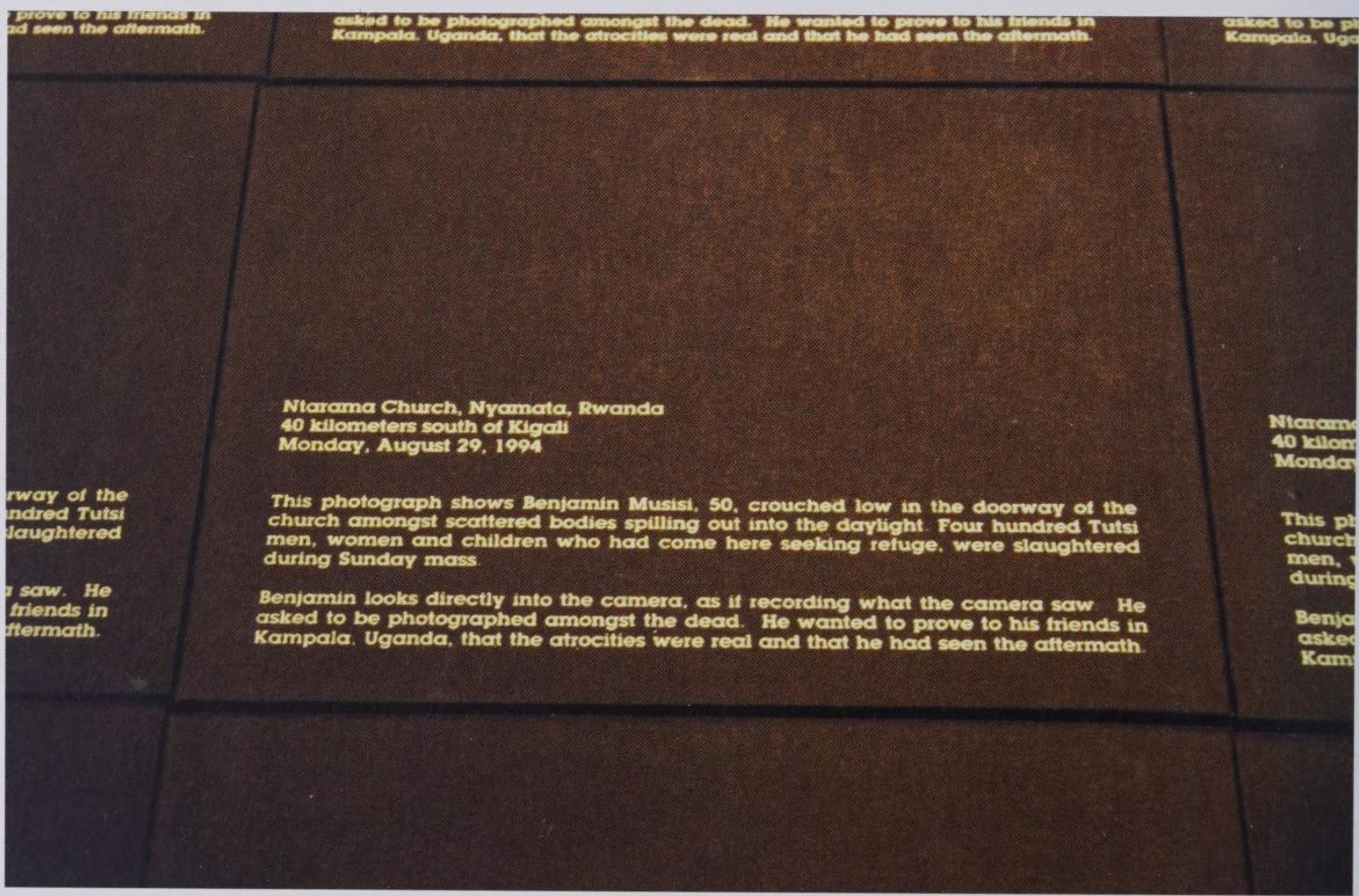
She needs to resolve these feelings of stress caused by having internalised two or more ways of knowing, believing, and understanding practically everything. She affirms her discovery of a way out through "truth-telling": acknowledging contradictions, expressing inconsistencies, doubletalk, ambiguity. She writes that she is no longer confused.

↓ **BOB AND ROBERTA SMITH**
Installation view, I am a living sign: The Bob and Roberta Smith Diaries, Hales Gallery, London, 1998
Courtesy Hales Gallery
Copyright Bob and Roberta Smith

↘ **BOB AND ROBERTA SMITH, *15 March 1984. I Went to Russia When I Was a Student*, 2007**
Signwriters paint on board, 260 x 274 cm
Courtesy Hales Gallery
Copyright Bob and Roberta Smith

I had TICKE
TONITE.
WERE GOOD.
THIS AFTERNOON
DADwas really
I had to give away my
Train UP to NORTHALL
DONCASTER STATION

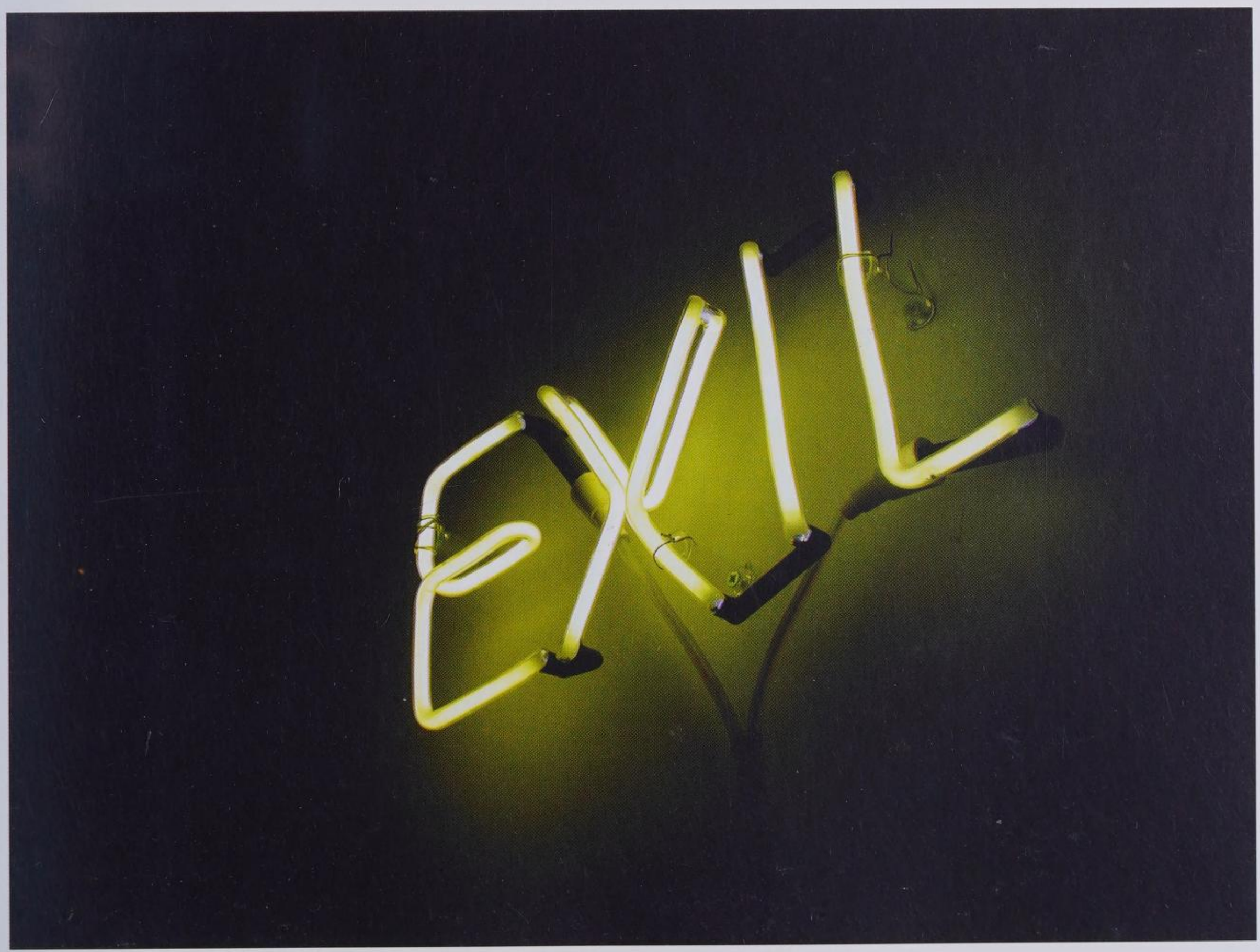
15 March 1984. I Went
to Russia when I was a
STUDENT. We got
INTRODUCED to a
GROUP of STUDENTS
studying ENGLISH. One of
the students passed me a note
UNDER the table. ON IT
was written the word,
SAMIZDAT. I didn't
know what
Samizdat meant
BUT later I found out it was
an UNDERGROUND net
work writing the TRUTH
about what was going
on in the U.S.S.R.
He asked me if I liked
THROBING GRISTLE
didn't know their music. But
when I got BACK to LONDON
I sent him
A Genesis
record.
He Said he was A FIREMAN
PORRIDGE
I said WOW that must be
amazing rescuing PEOPLE
from burning buildings.
He said.
NO!
THE FIRE
OF LENIN
BURNS
DEEP
WITHIN
MY HEART


Ntarama Church, Nyamata, Rwanda
40 kilometers south of Kigali
Monday, August 29, 1994
This photograph shows Benjamin Musisi, 50, crouched low in the doorway of the church amongst scattered bodies spilling out into the daylight. Four hundred Tutsi men, women and children who had come here seeking refuge, were slaughtered during Sunday mass.
Benjamin looks directly into the camera, as if recording what the camera saw. He asked to be photographed amongst the dead. He wanted to prove to his friends in Kampala, Uganda, that the atrocities were real and that he had seen the aftermath.

← **ALFREDO JAAR, *Real Pictures*, 1995**
Installation of archival photographic boxes with silkscreen text, each containing Cibachrome photographs, each box: 34 x 52 x 8 cm
Courtesy Galerie Lelong, New York
Copyright Alfredo Jaar

Alfredo Jaar's ongoing investigations into the subject of Rwanda's socio-political history have produced a number of works, including *Real Pictures*: here, 60 photographs documenting the country's genocide and its fall-out are concealed in black boxes, each box's lid instead printed with a description of the image it contains. These 'tombs' reject the forcefulness of local media propaganda, and the unreliability of the international media coverage at the time, underlining the impossibility of adequately representing such complex, violent histories.

↓ **ADEL ABDESSEMED, *Exit*, 2007**
Yellow neon, 23.5 x 35 cm, bulb diameter 1 cm
Courtesy David Zwirner, New York



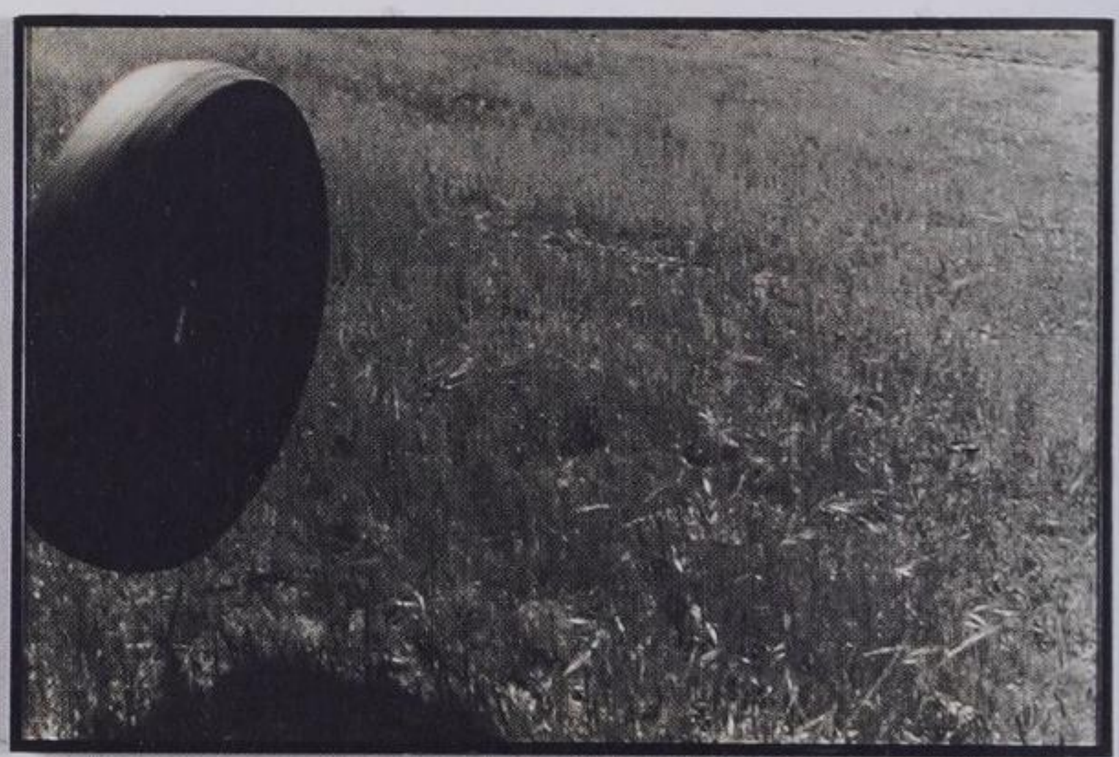
# SEMIOTICA

## SEMIOTEXT

Alongside developments in the consideration of text's status in relation to the fine arts were a number of seminal investigations into the broader condition of language in the critical and philosophical fields of study. The grounding in linguistic investigation laid down by Ferdinand de Saussure, and, later, Ludwig Wittgenstein, was taken up as a dynamic discipline by semioticians and philosophers of language such as JL Austin, Jacques Derrida and Roland Barthes, and was simultaneously embraced by artists as a most current and relevant artistic concern. As de Saussure had revealed, the relationship of signifier to signified, or form to meaning, functioned as an elaborate but ultimately rickety, even capricious, system that was fundamentally equivocal rather than established in logic or reason. Meaning, then, was seen to be wholly heterogeneous and evasive, the linguistic sign instead functioning as a rootless, vagabond element, essentially without significance in-itself. As Barthes and Derrida identified, the sign is invested with 'meaning' only in its relationship to other, endlessly mutable signs, never to secure itself to any singular reading. For the artists in this Chapter, the breakdown of faith in language that occurred through such discourses forms the raw material for a broader investigation of words, myth-making, and organisational systems. Lawrence Weiner's early explorations of language-as-art probed the complexities of written words, revealing the dislocations of conventional meaning that could occur according to its formation on the page or wall, the placement of punctuation, and its potential for abstraction. Weiner's formulations regularly engage with the ability for language to describe, stand in for and denote material conditions and real-world facts, conjuring with careful phrasing a coherence between words and generalised realities in which language effectively comes to be figured as sculptural.

Drawing on the urban vernacular as inspiration, Christopher Wool's black-on-white, stencilled text paintings examine the possibilities of legibility and illegibility, both literally and in relation to meaning; removing vowels, or typesetting his texts so as to be purposefully oblique, Wool's pieces play with measured care upon the notion of interpretation and comprehension. A playful yet analytical approach to the construction of language is elaborated in the work of artists such as Kay Rosen and Tauba Auerbach: in Rosen's work, anagrams, puns and deft manoeuvres of textual arrangement serve to excavate the hidden potential of the written word, while Auerbach's deconstructions of the typographic form both serve to undermine its authority and to reveal the possibilities of a new creativity in the written sign.

Simon Patterson's practice has taken the notion of naming as its centre, and this Chapter includes a number of his sparse prints in which the written name ("Fra Angelico", "Uccello"), simultaneously function as 'portraits' or stand-ins for an imagined persona, and in these cases conjure a vast, intangible web of imagery relating to the named artists' oeuvre. Weiner's contemporaries John Baldessari and Victor Burgin have established practices that also research the relationship of linguistic sign to the image; for these artists, unexpected conjunctions expose the lack of syntactical logic in the relationship of text to image and question the possibility of their equivalence. At the same time they explore the potentialities of processes of structuring, manipulating and coordinating a system of signs, in which hitherto hidden meanings might come into view, and perhaps, just as quickly, dissipate. Such juxtapositions of text and image reveal the fundamental invisibility of meaning and expression—its always shifting and uncertain location, and its dis-location.



**A free-rolling truck tire** struck and killed a pedestrian in Delano, according to the California Highway Patrol. As Francisco Ramirez, 30, drove north on California 99, a tire came off his truck, crossed the north and southbound lanes, and hit Don Edwin Yarbrough, 21, of Denton, Tex., the CHP said. Yarbrough was reported dead at the scene.

← **JOHN BALDESSARI, *Rolling:Tire*, 1972**
Black and white photographs, text; five photos
40.5 x 61 cm
Courtesy the artist; Marian Goodman Gallery, New York/Paris, and Sprüth Magers Berlin/London

↑ **MARTHA ROSLER, *knife (letter K), from Semiotics of the Kitchen*, 1975**
Still from black and white video, 6 mins
Courtesy the artist

Rosler's iconic video piece of 1975 combines an exploration of the problematics of written language, speech and image with a feminist perspective of the notion of the female image, revealed to be itself entangled in the play of signs and signifying systems. Representation, gender, naming and being are seen here to be thoroughly tied up with linguistic systems: Rosler appears as a cookery programme host, leading her viewer through an alphabetically-arranged series of kitchen-related items in a humorously deadpan style. Rosler presents each item with an alternative, transgressive and unexpected use: "Apron. Bowl. Chopper. Dish. Egg Beater...", while the final letters "U, V, W, X, Y, Z" are described using the artist's body—holding a knife and fork, emphatic gestures mark out the letters' shape in space.

→ **PETER DOWNSBROUGH, *PAR,(DES)ORDRE,DE/OR*, 1986**
Roompiece
Metal pipes (painted black, red), adhesive letters and tape
Installation view, S.M.A.K, Stedelijk Museum Voor Actuele Kunst, Gent
Collection Flemish Community/S.M.A.K.
Photo Dirk Pauwels

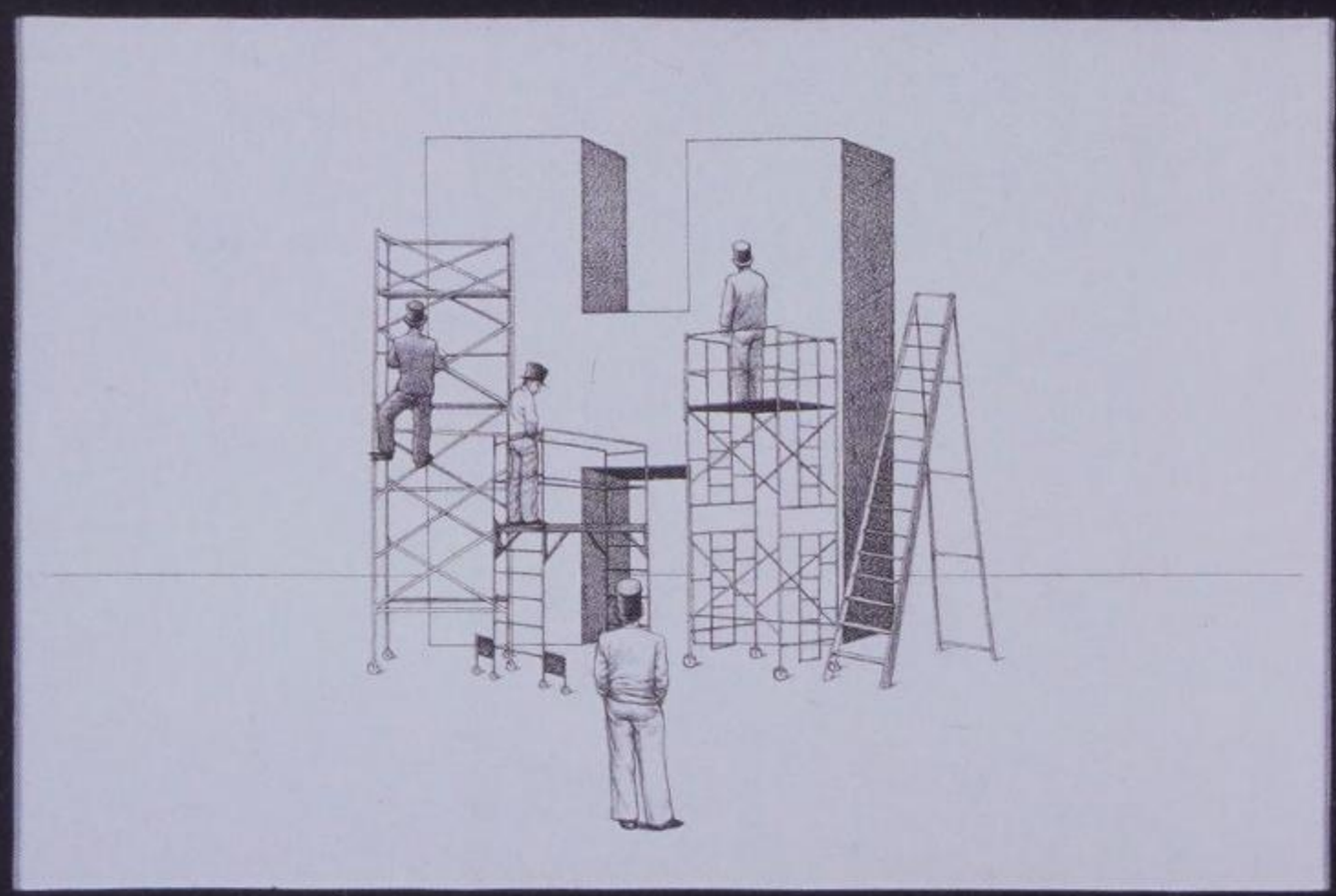
DÉS
PAR

( ) R D R E

↓ **JOANNE TATHAM AND TOM O'SULLIVAN, *You have forgotten why you asked us here; we cannot remember why we came (Heroin Kills)*, 2005**
Pen and ink drawing, handmade painted plywood frame, brass mirror plates, 60.5 x 72.5 x 6.5 cm
Courtesy the artists and The Modern Institute/ Toby Webster Ltd, Glasgow

→ **TAUBA AUERBACH, *Letters as Numbers II*, 2008**
Gouache and pencil on paper on panel, 50.5 x 40.5 cm

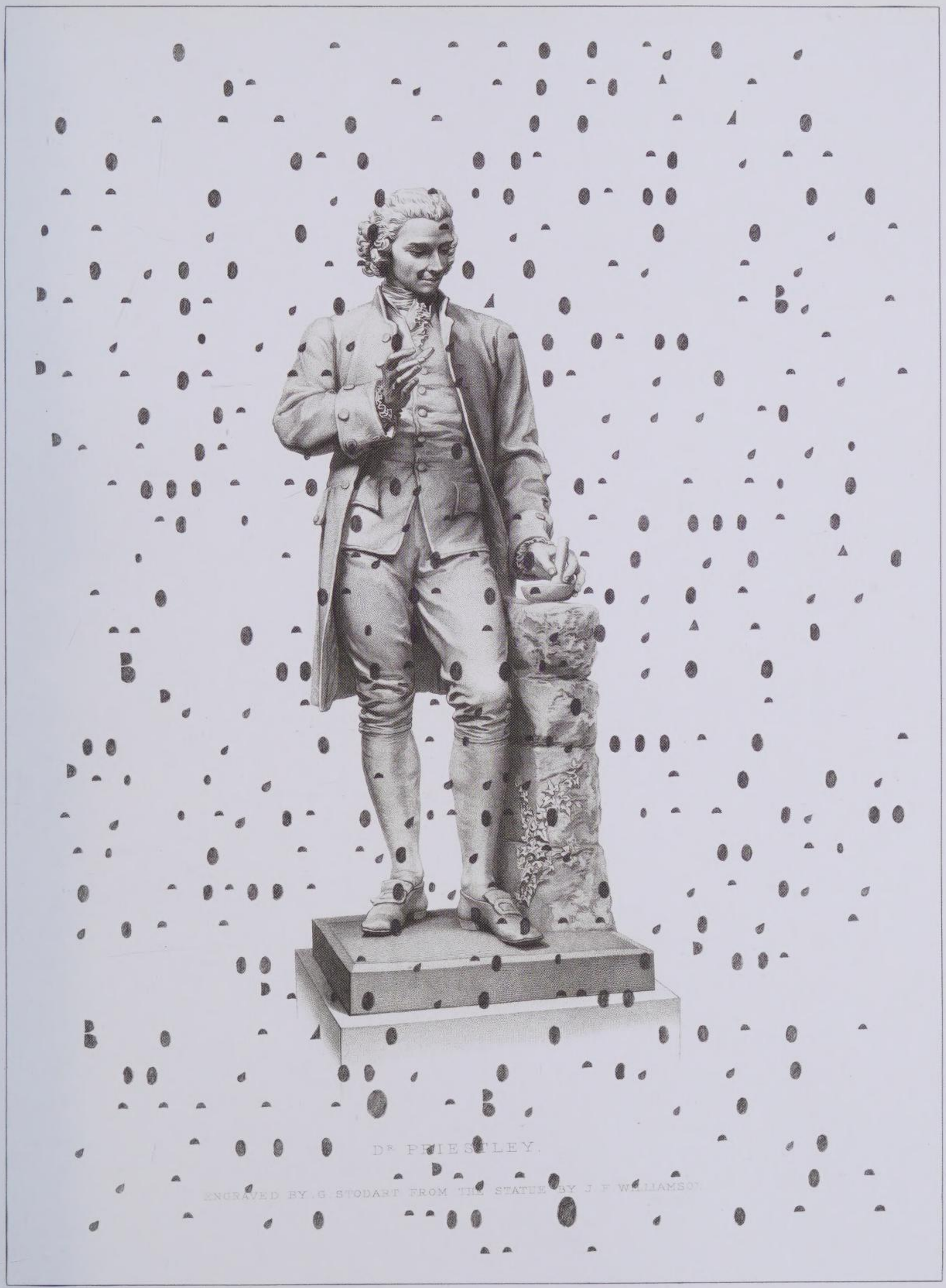
Fascinated by alphabets and semantic systems, Tauba Auerbach has dedicated her practice to the visual exploration and deconstruction of letters and symbols. Primarily concerned with how these random and independent shapes gain meaning, the artist experiments with familiar, defunct and specialist alphabets, consciously manipulating their size, order and shape to obscure meaning and function.



↓ **BARBARA KRUGER, *Untitled (Skin tight/Skin tone/Under the skin/ Skin deep/Thin skin)*, 2007**
Digital print/vinyl, 256.5 x 289.5 cm
Courtesy Mary Boone Gallery, New York

→ **SIMON AND TOM BLOOR, *That generous humanity that taught the oppressed*, 2007**
Graphite on antique engraving on paper
Courtesy the artists and MOTinternational

For brothers Simon and Tom Bloor, text can serve as a readymade: already in existence and yet ripe for appropriating and remodelling into something new. Here, a historical document—the "seditious handbill", circulated in Birmingham in 1791 which led to rioting and the destruction of theologian, scientist and controversial Unitarian dissenter Joseph Prisetley's home—is represented with its Baskerville typeface deconstructed, leaving only its counters and punctuation marks. The remaining text works alongside an image of Priestley's statue, creating contextual shifts that encourage the revelation of otherwise hidden connections and interpretations.

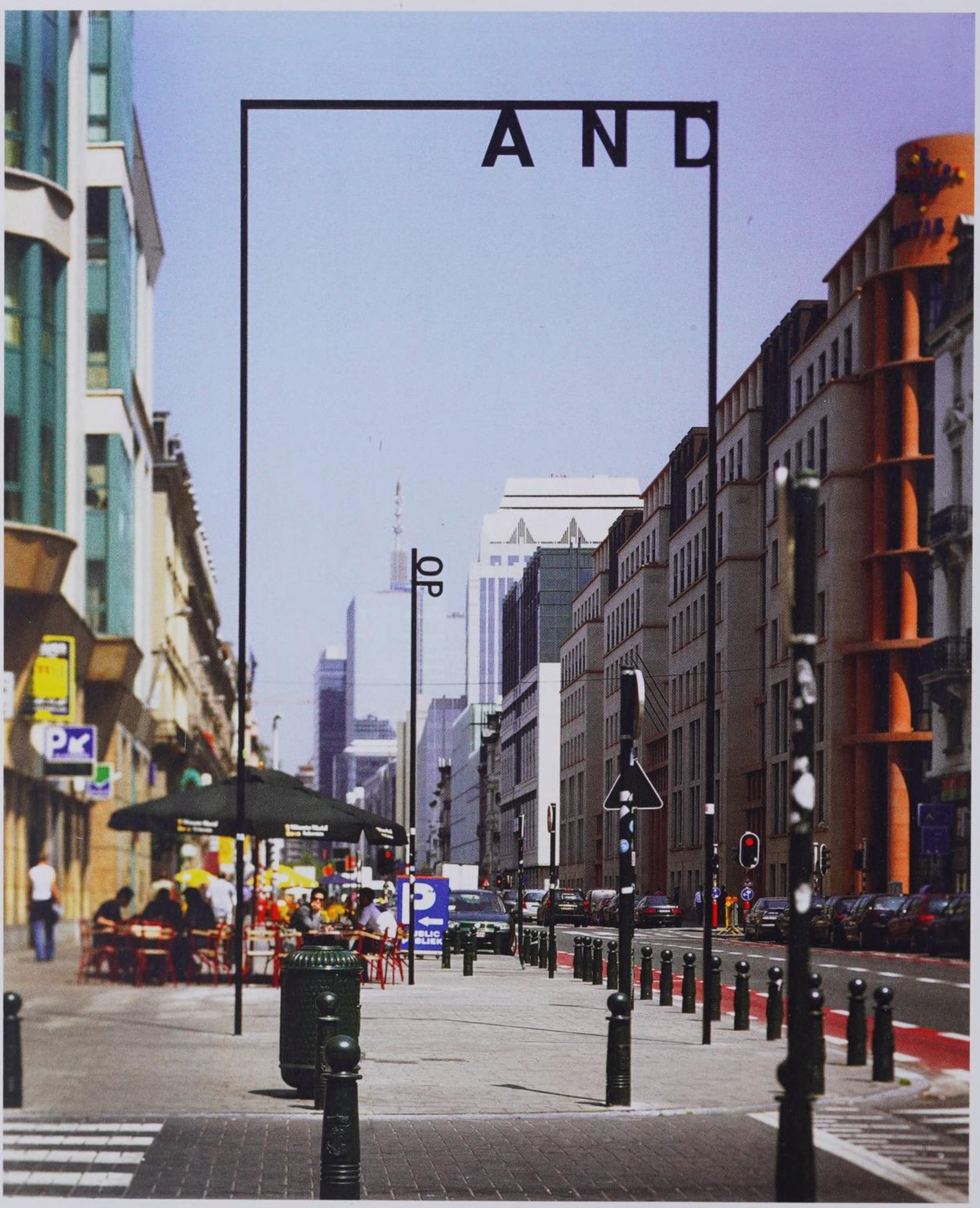

Dr PRIESTLEY.
ENGRAVED BY G. STODART FROM THE STATUE BY J. F. WILLIAMSON.

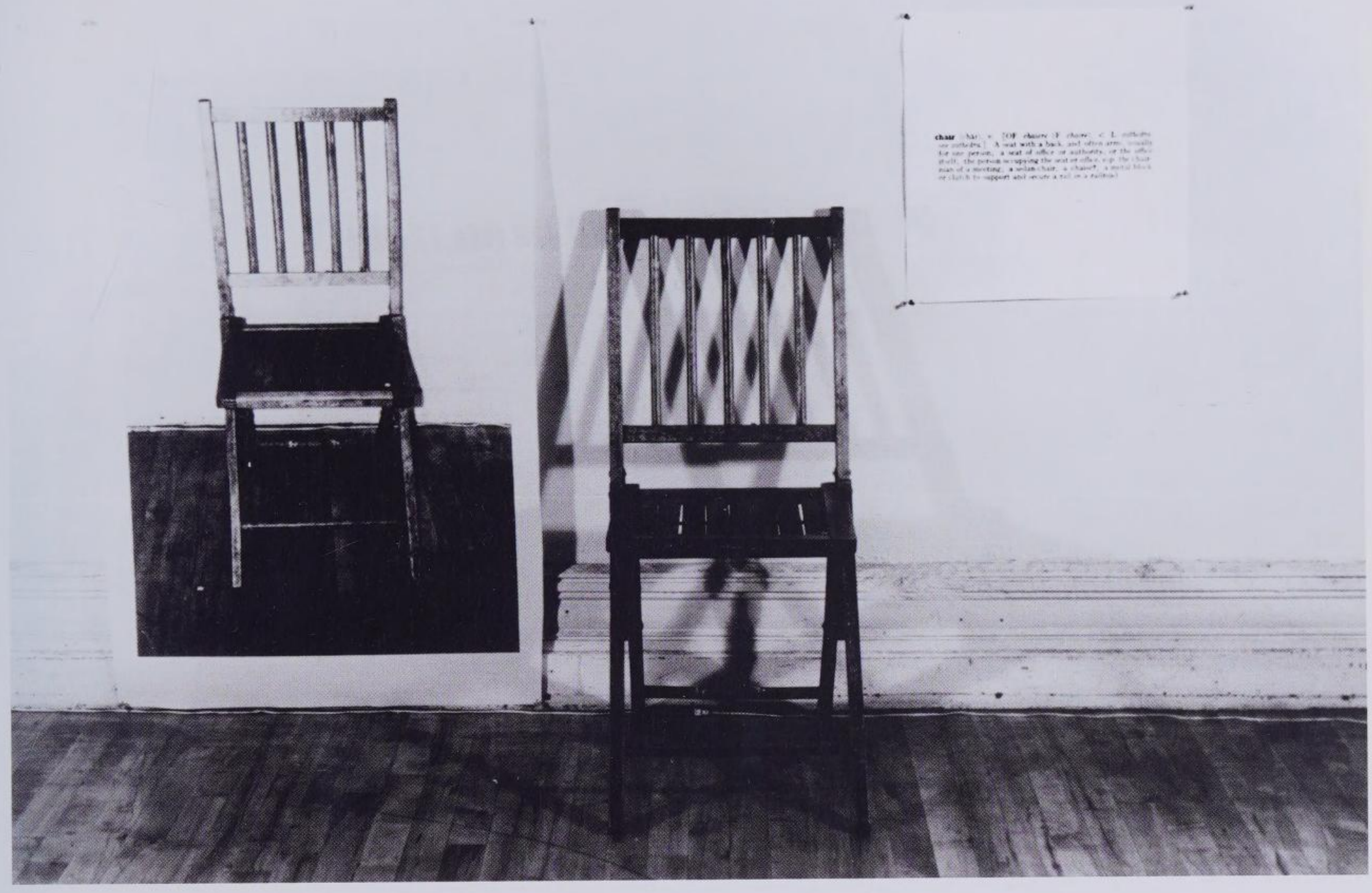
**LAWRENCE WEINER, OUT OF THE BLUE, 1999**
Dimensions variable
and
**THIS ROCK OR THAT ROCK IN A HOLLOW OF THE LAND, 1994**
Dimensions variable
Installation view, Regen Projects, Los Angeles, 1999
Courtesy Regen Projects, Los Angeles
Copyright Lawrence Weiner

Working with words since the 1960s, Lawrence Weiner's highly specific and refined practice is concerned with the potential for language to be sculpture, and to describe—indeed to correlate to—material forms, relationships and conditions in the world. Characteristically concise and direct in his use of language, Weiner explores art and language's ability to function as a site for the representation and observation of empirical truths and objective fact. Materials and relations are conveyed in the simplest of terms in order to express singular realities that in turn permit a breadth of interpretation and accessible non-specificity.

# CK IN A HOLLOW OF THE LAND

**PETER DOWNSBROUGH, *AND /MAAR, OP–AND /POUR, ET*, 2000–2003**
Metal pipes and letters, painted black, and concrete slabs, two parts
Exterior view, Boulevard Emile Jacqmainlaan, Brussels, Belgium
Commission, Ville de Bruxelles
Photo Filip Dujardin





**JOSEPH KOSUTH, 'One and Three Chairs [Eng.]', 1965**
Collection of the Museum of Modern Art, New York, USA
Courtesy the artist and Sean Kelly Gallery

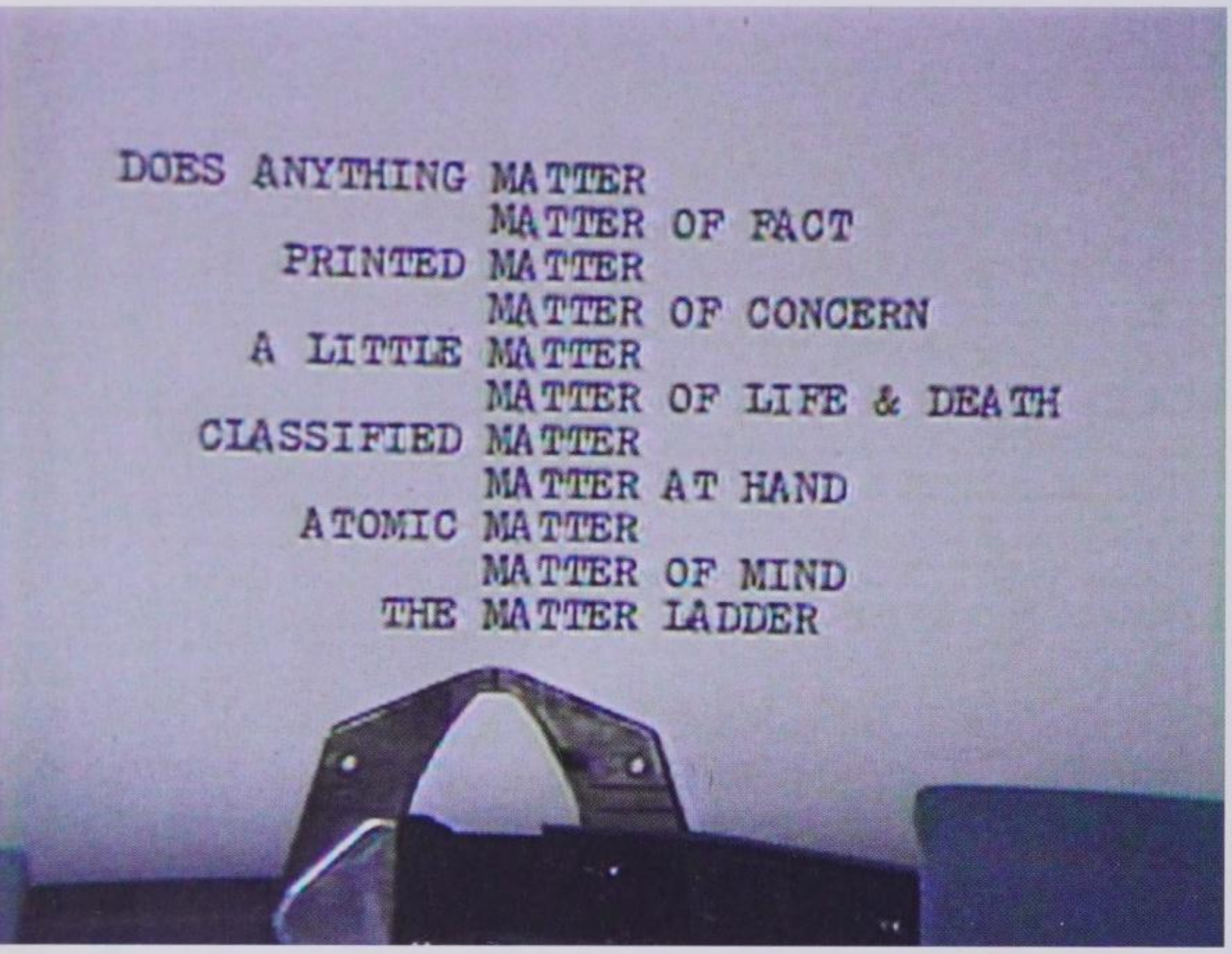
A dictionary definition of the word 'chair', accompanied by instructions for the realisation of the piece, form the foundation of Joseph Kosuth's work of 1965, *One and Three Chairs*. Here, the problems encountered by several of Kosuth's contemporaries—of how to reconcile concept and instruction with a work's (un)realisation—are investigated: the work's changeable aspects: the chair, and the photograph of the chair, are presented anew according to the site of the work's exhibition. This piece represents early artistic exploration of language as a system, presenting the crisis of object, written word, verbal expression and visual representation, aligning and compounding these problematics with the endlessly repeatable and substitutable form of the work.

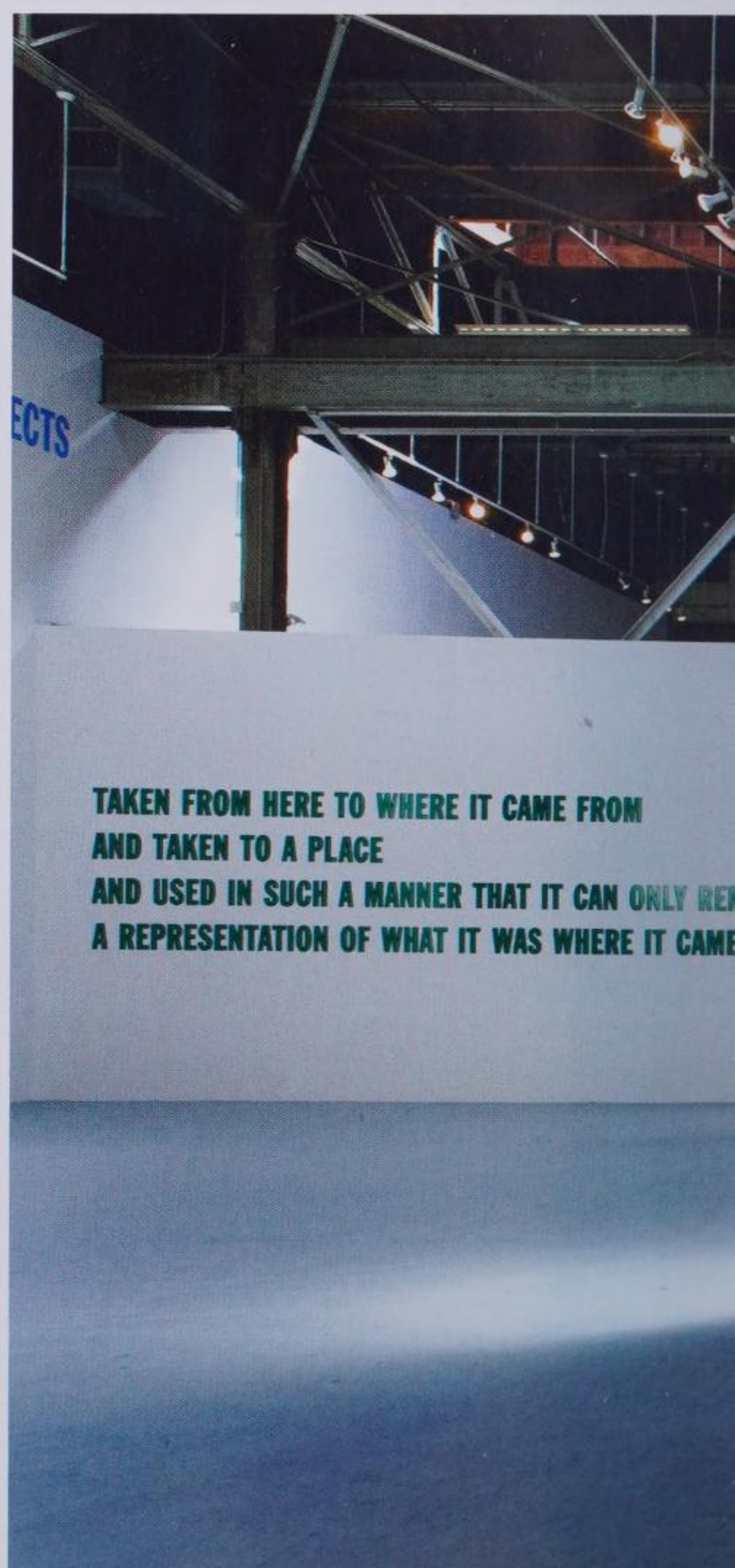
TA

← **TAUBA AUERBACH, *Lowercase Components*, 2005**
Ink on paper on panel, 61 x 51 cm

↓ **KAY ROSEN, *The Ed Paintings*, 1998**
Enamel sign paint on canvas, each panel 81 x 51 cm
Courtesy the artist and Yvon Lambert Paris/New York
Copyright Kay Rosen

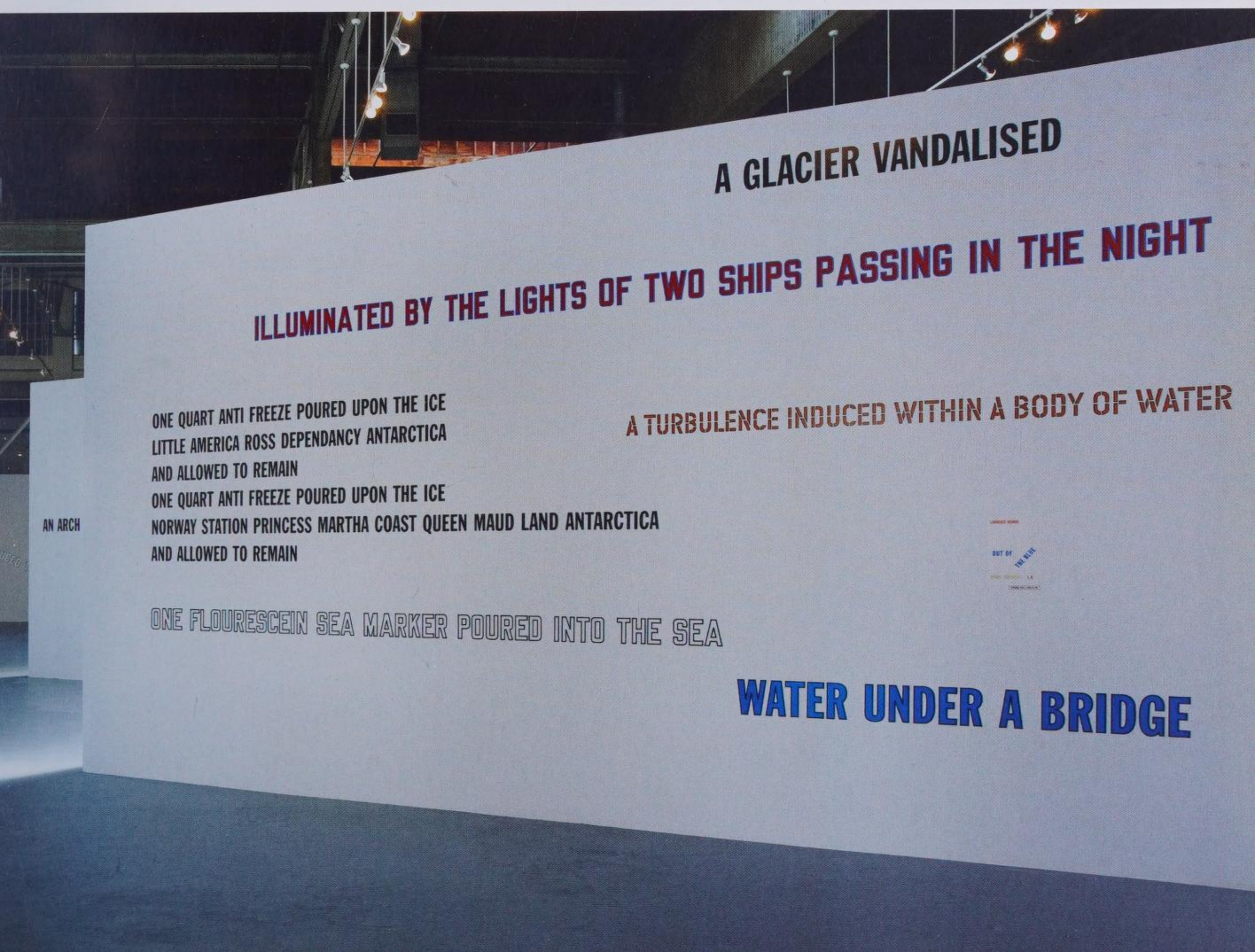
↓ **KAY ROSEN, *The Forest for the Trees*, 1990/2009**
Sign paint on wall, dimensions variable
Installation view, Sikkema Jenkins & Co., 2009
Courtesy the artist and Yvon Lambert Paris/New York
Copyright Kay Rosen
Photo Kathryn Hillier


DOES ANYTHING MATTER
MATTER OF FACT
PRINTED MATTER
MATTER OF CONCERN
A LITTLE MATTER
MATTER OF LIFE & DEATH
CLASSIFIED MATTER
MATTER AT HAND
ATOMIC MATTER
MATTER OF MIND
THE MATTER LADDER


ECTS
TAKEN FROM HERE TO WHERE IT CAME FROM
AND TAKEN TO A PLACE
AND USED IN SUCH A MANNER THAT IT CAN ONLY REP
A REPRESENTATION OF WHAT IT WAS WHERE IT CAME

← **GARY HILL, *Primarily Speaking*, (detail), 1981–1983**
Eight-monitor version: eight 20-inch colour LCD monitors, two painted (or formica-laminated) MDF board cabinets, four speakers, video switcher/colour field generator, computer with controlling software written in DOS, time code reader, two-channel synchronizer, two laserdisc players and two laserdiscs (colour; stereo sound). Each monitor cabinet: 213 x 61 x 254 cm, positioned approx. 183 cm apart. Edition of two and one artist's proof
Courtesy the artist and Donald Young Gallery, Chicago
Photo Gary Hill

↓ **LAWRENCE WEINER**
Installation view, Lawrence Weiner: As Far As The Eye Can See, Museum of Contemporary Art, Los Angeles, 2008
Courtesy The Museum of Contemporary Art, Los Angeles
Copyright Lawrence Weiner
Photo Brian Forrest



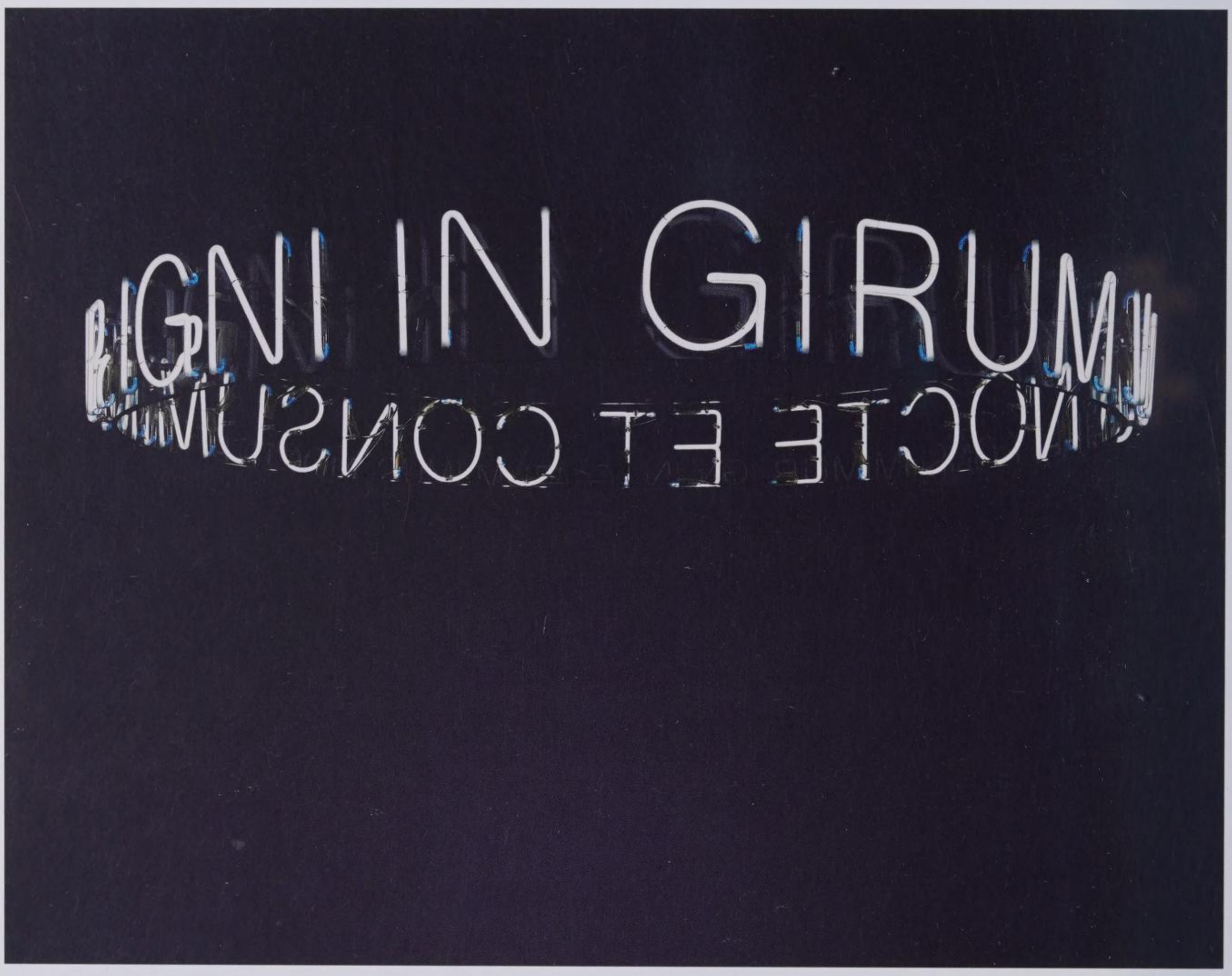
HERE
AND
NOW AND
NO
WHERE

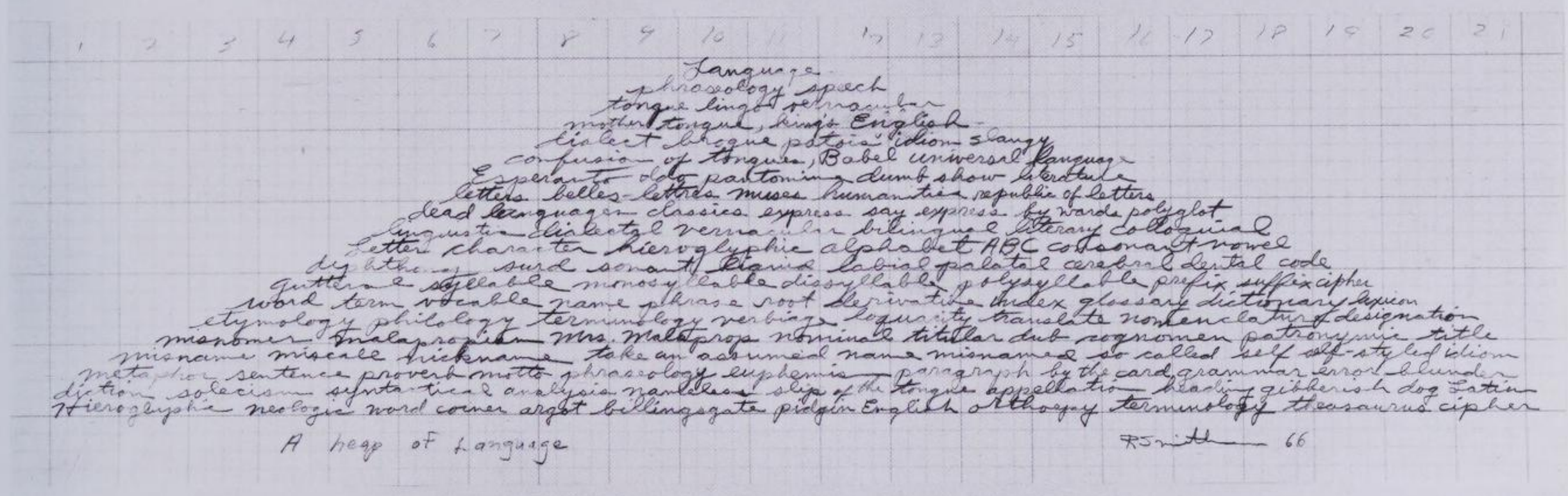
← **TAUBA AUERBACH, *Here and Now/And Nowhere (anagram IX)*, 2008**
Acrylic on panel, 101.5 x 81.5 cm

↓ **ANNE-LISE COSTE, *La recherche*, 2005**
Airbrush on paper, 131 x 95 cm
Private Collection
Courtesy NoguerasBlanchard, Barcelona

**CERITH WYN EVANS, *In Girum Imus Nocte et Consumimur Igni*, 2006**
Neon, 20 x 75 cm diameter
Courtesy White Cube, London
Copyright Cerith Wyn Evans

Wyn Evans' work treads the imperceptible lines between image and word, between language and perception, recognition and interpretation. Wyn Evans draws upon existing fragments of text and works them into his pieces, as in this Latin palindrome, translated as "We enter the circle at night and are consumed by fire", investigating what the artist describes as the "out of place, the skew, the hinge in reality on which the relation of image and object swings".






**ROBERT SMITHSON, *A Heap of Language*, 1966**
Pencil drawing, 16.5 x 56 cm
Collection of Museum Overholland, Niewersluis
Courtesy James Cohan Gallery, New York
Copyright Estate of Robert Smithson; DACS, London, and VAGA, New York 2009

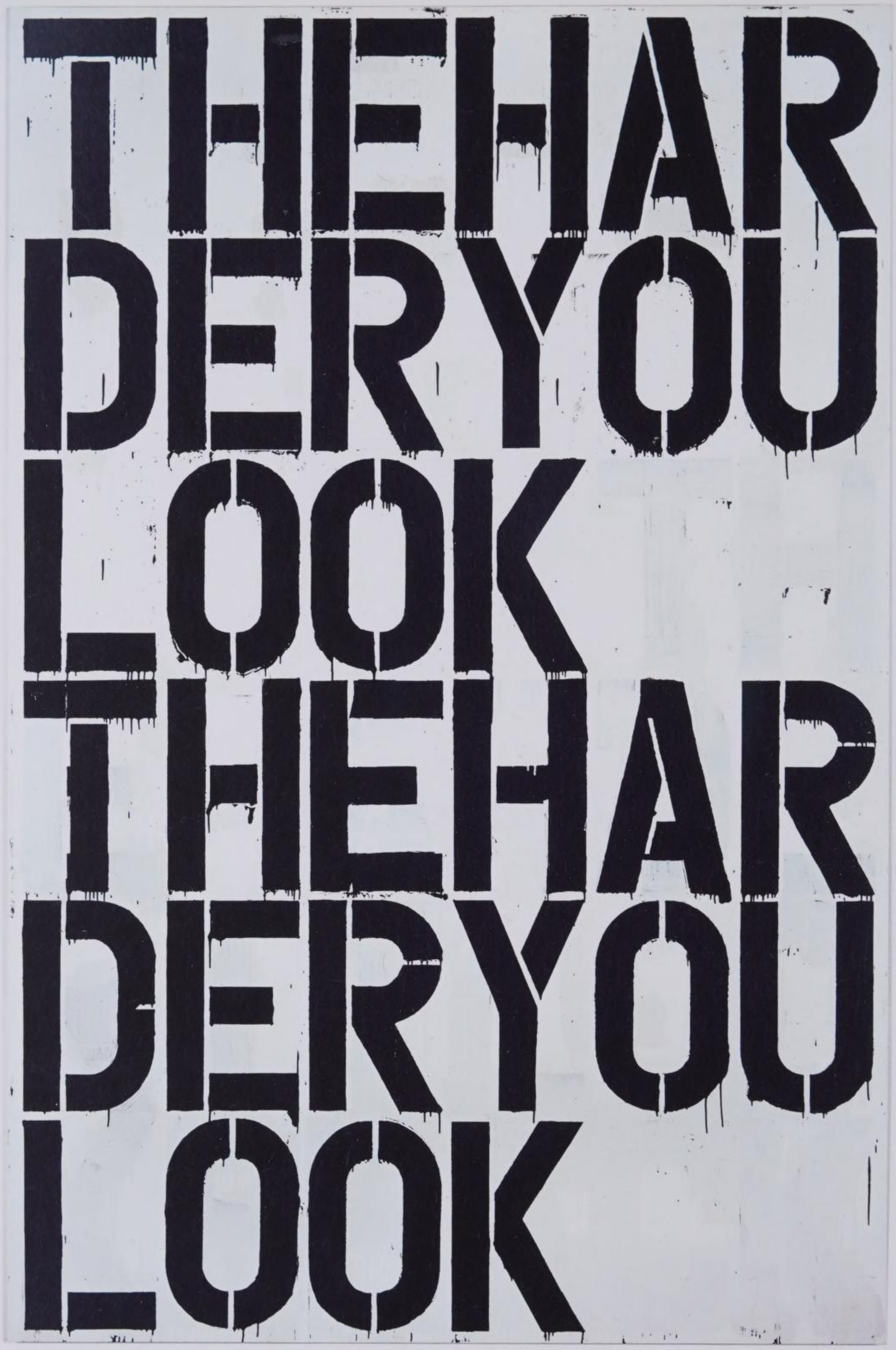
Later known for his land art works, Robert Smithson's drawing *A Heap of Language* played an important role in the development of Conceptual art; a prolific writer on the subject of art, this piece draws many of Smithson's concerns into unity. The work analyses the possibilities of language as a medium, as workable as paint or plaster and with physical properties commensurate with nature and landscape with which he would later engage.

**SIMON PATTERSON, *Fra Angelico*, 2003**
Silkscreen on gesso on canvas, 118 x 96 cm
Courtesy Haunch of Venison 2009
Copyright Simon Patterson

# Fra Angelico

**SIMON PATTERSON, *Uccello*, 2003**
Silkscreen on gesso on canvas, 118 x 96 cm
Courtesy Haunch of Venison 2009
Copyright Simon Patterson

# Uccello



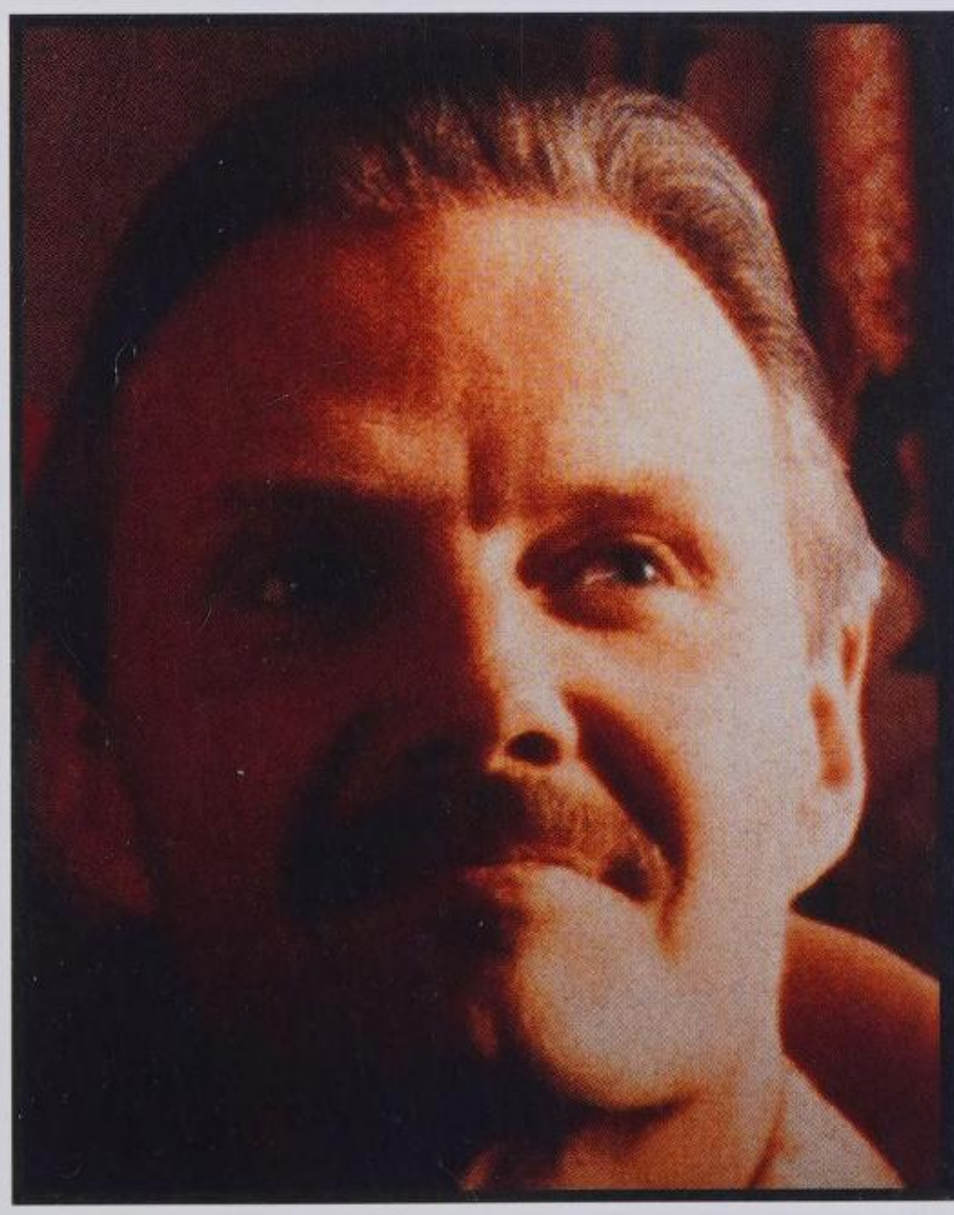

**CHRISTOPHER WOOL, *Untitled*, 2000**
Enamel on aluminum, 274.5 x 183 cm
Courtesy the artist and Luhring Augustine, New York

↓ **JOHN BALDESSARI, *Prima Facie (Third State): Inconsolable / Exuberant*, 2005**
Archival digital photographic print, acrylic on canvas, 120.5 x 193 cm
Courtesy the artist; Marian Goodman Gallery, New York/Paris, and Sprüth Magers Berlin/London

↓ **JOHN BALDESSARI, *Prima Facie (Third State): Visionary / Diabolical*, 2005**
Archival digital photographic print, acrylic on canvas, 120.5 x 193 cm
Courtesy the artist; Marian Goodman Gallery, New York/Paris, and Sprüth Magers Berlin/London

INCONSOLABLE

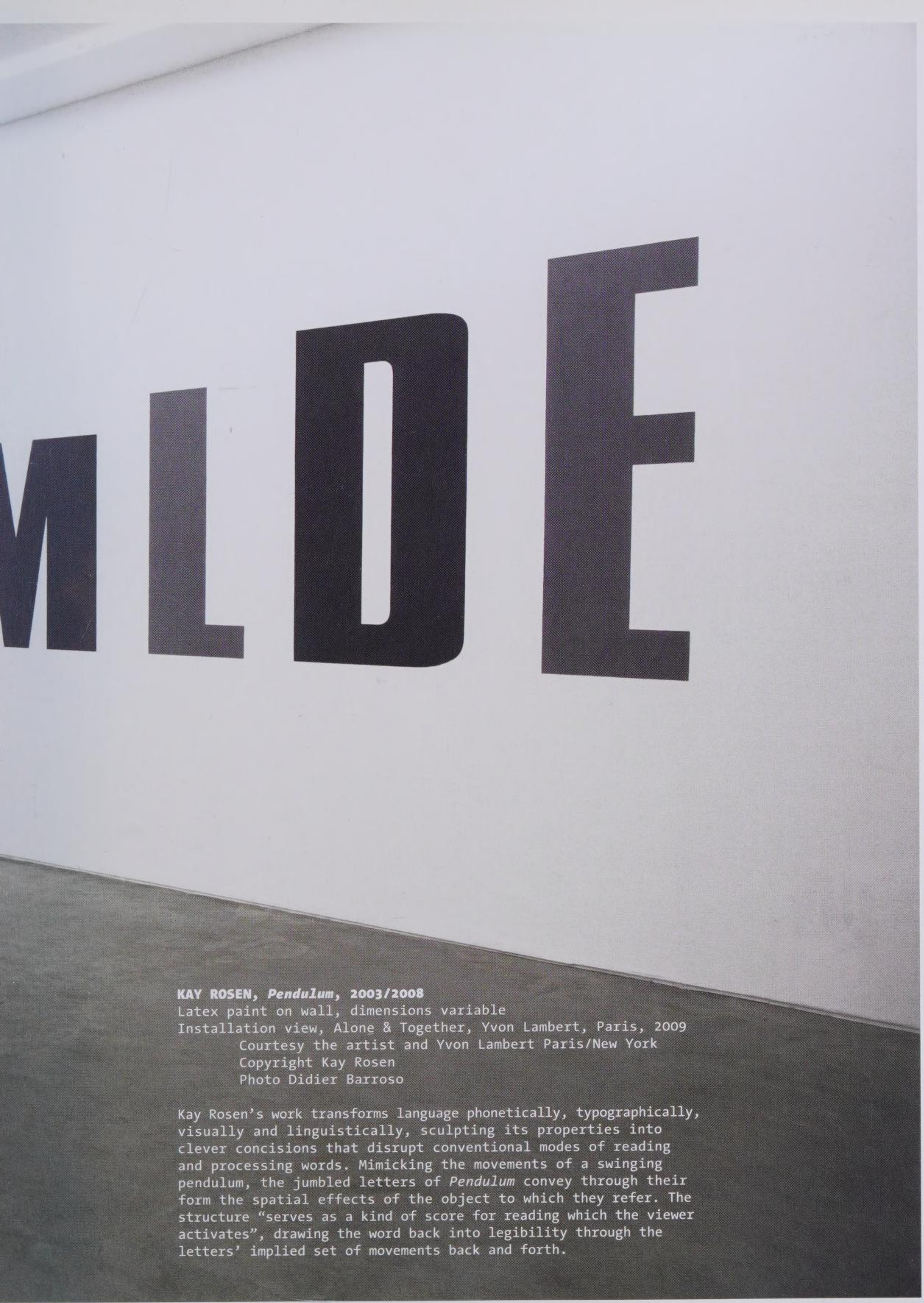
EXUBERANT



VISIONARY

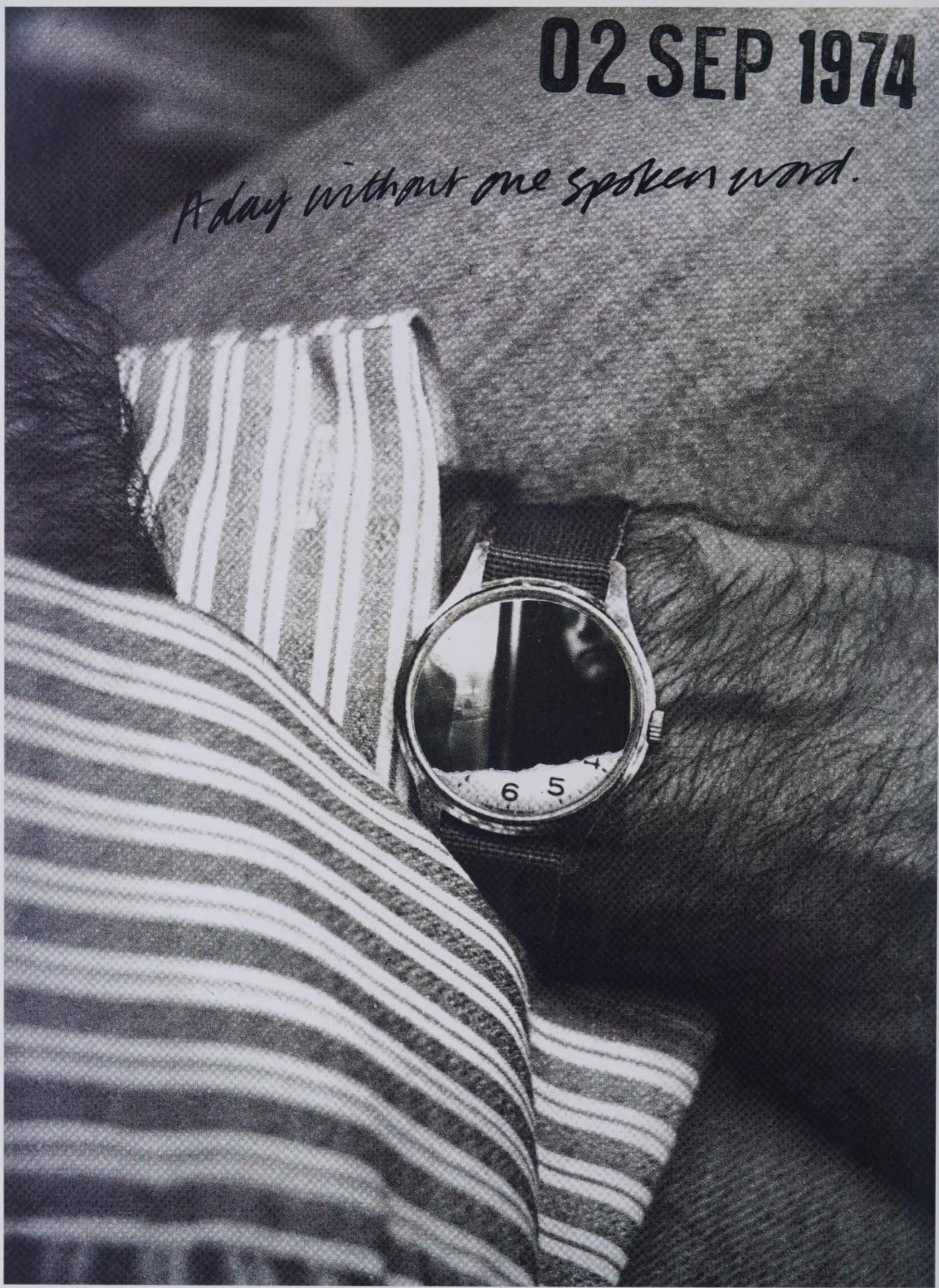
DIABOLICAL

HEIGHT ELEVEN
WEIGHT SEVEN
PNU

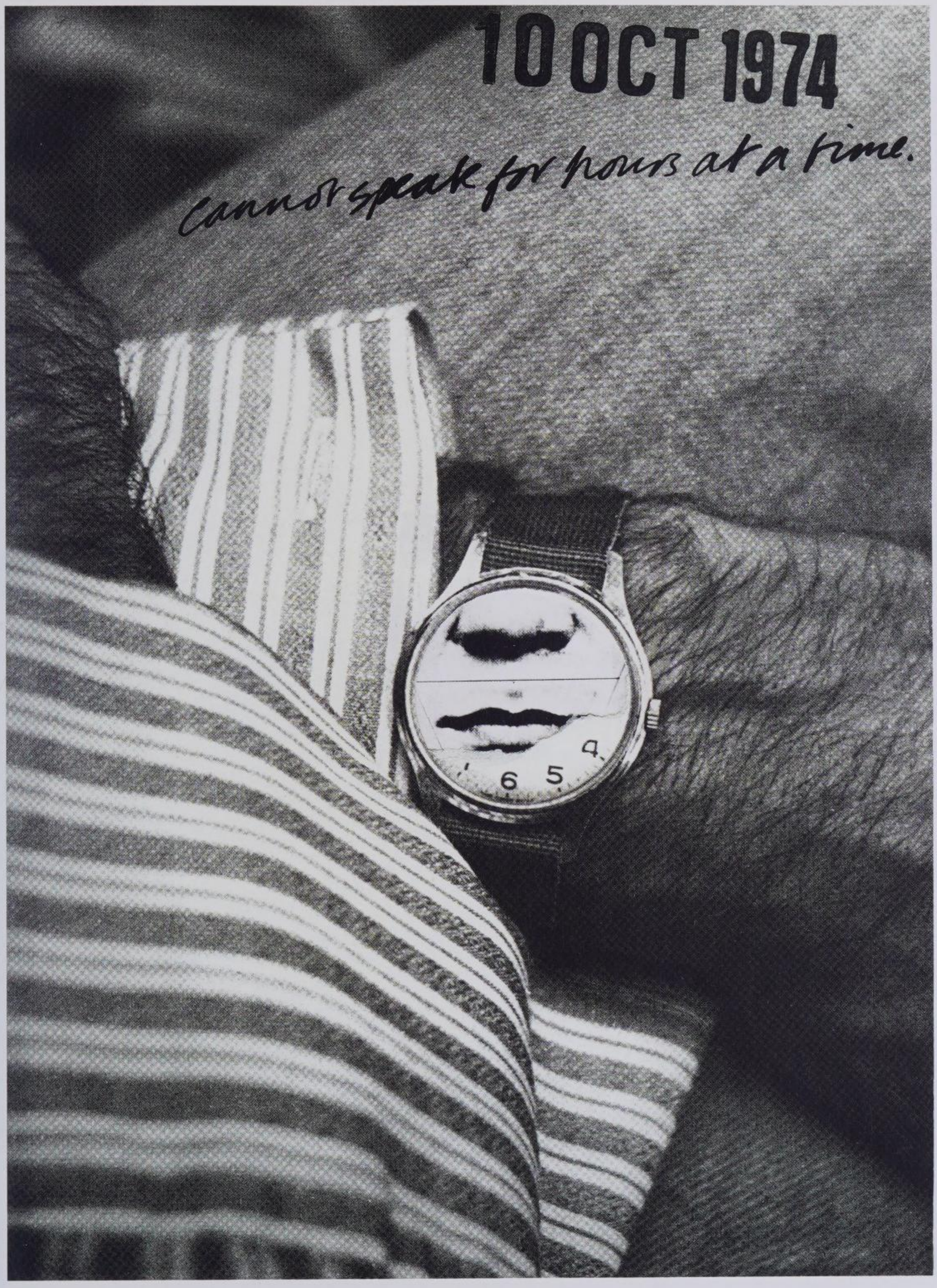



**KAY ROSEN, *Pendulum*, 2003/2008**
Latex paint on wall, dimensions variable
Installation view, Alone & Together, Yvon Lambert, Paris, 2009
Courtesy the artist and Yvon Lambert Paris/New York
Copyright Kay Rosen
Photo Didier Barroso

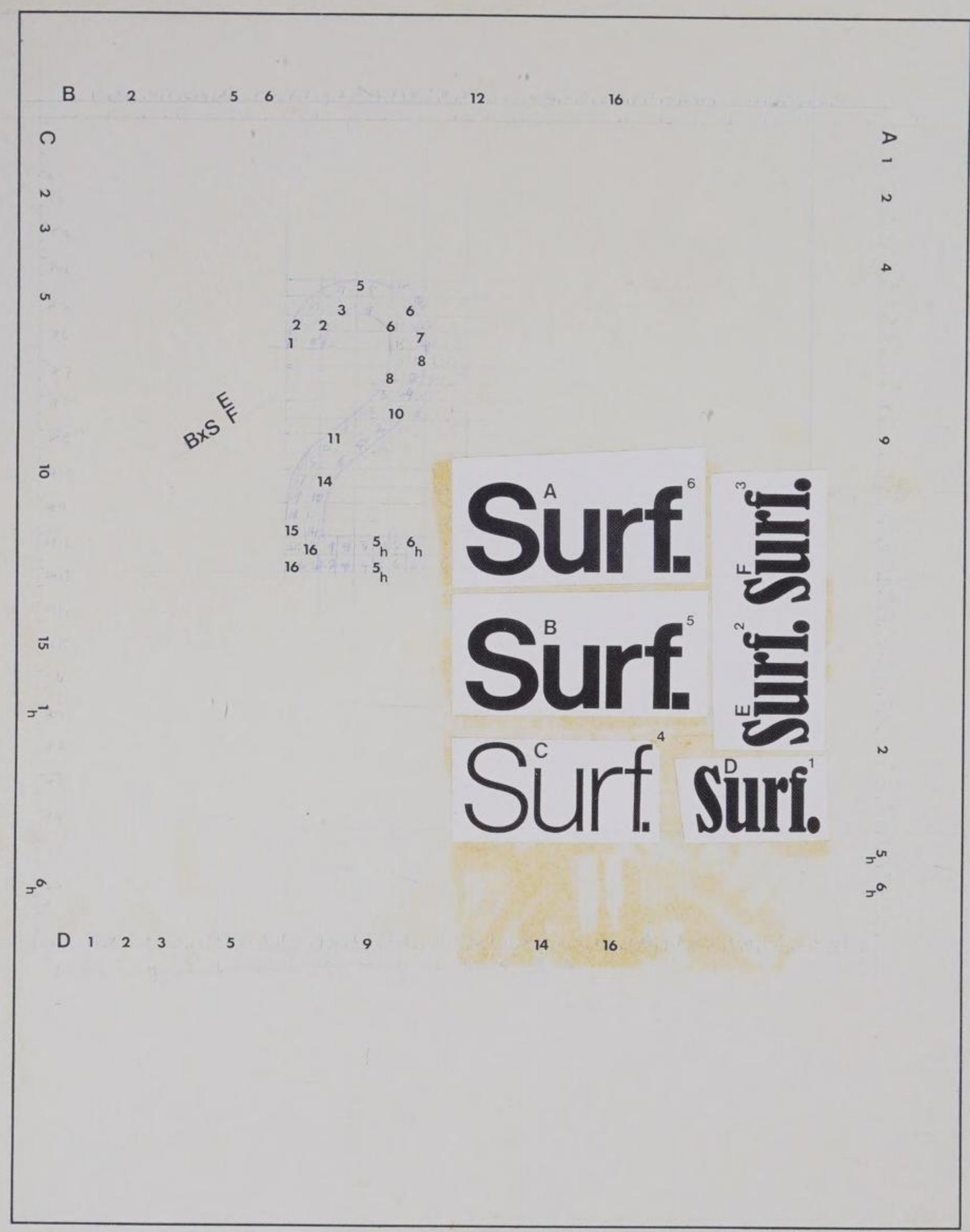
Kay Rosen's work transforms language phonetically, typographically, visually and linguistically, sculpting its properties into clever concisions that disrupt conventional modes of reading and processing words. Mimicking the movements of a swinging pendulum, the jumbled letters of *Pendulum* convey through their form the spatial effects of the object to which they refer. The structure "serves as a kind of score for reading which the viewer activates", drawing the word back into legibility through the letters' implied set of movements back and forth.




**IAN BREAKWELL, *Page from Diary 1974***
Text, collage, photographs and photo-litho
Courtesy Anthony Reynolds Gallery, London
Copyright Ian Breakwell




**IAN BREAKWELL, *Page from Diary 1974***
Text, collage, photographs and photo-litho
Courtesy Anthony Reynolds Gallery, London
Copyright Ian Breakwell


Surf.
Surf.
Surf.
Surf.
Surf.
Surf.

2

← ↓ **ART & LANGUAGE, *Dialectical Materialism*, 1975**
Letraset and photostat on board
Courtesy the artist and Lisson Gallery

The collaborative practice Art & Language, active since the 1960s, have consistently explored the relationship between the written word and the work of art. Their journal *Art-Language* played an important role in the development of their work, underpinning the production of art with a strong theoretical basis. Responding to the prevailing modes of art practice and critical writing at the time of the group's emergence, Art & Language have developed a simultaneously discursive, essayistic and highly rigorous practice, exploring notions of artistic function, intent and critique.

| | | |
|---|---|---|
| | 24 | |
| 1 | A TRADITIONAL VIEW IS THAT A SEMIO-ITEM HAS A 'CONCEPTUAL' CONTENT AND A 'PHYSICAL' FORM. | |
| A | 25 | |
| 2 | THE CONNECTION BETWEEN OVERT FORM AND OVERT CONTENT IS PROVIDED SYNTACTICALLY. | |
| B | 26 | |
| 3 | SOME THEORIES ELUCIDATE THE CONNECTION IN TERMS OF OSTENSIVE STRUCTURE. | |
| C | 27 | |
| 4 | THIS IS DONE BY PROVIDING A STRUCTURAL DESCRIPTION OF SEMIOTIC UNITS WHICH CORRESPOND TO THE | |
| D | 28 | |
| 5 | MINIMAL 'FORMED' ITEM SUSCEPTIBLE TO ANALYSIS. | |
| E | 29 | |
| 6 | 'DESCRIPTION' IS CLEARLY NOT DEVOID OF A 'PRESCRIPTIVE' (THEORETICAL) DIMENSION. | |
| F | 30 | |
| 7 | THE (FORMALLY 'COMPLETE') SEMIO-ITEM CAN BE ANALYSED INTO LINEAR CONCATENATIONS...UNTIL | |
| G | 31 | |
| 8 | TERMINAL (OR QUASI-TERMINAL) ELEMENTS ARE ACQUIRED. | |
| H | 32 | |
| 9 | HOWEVER, IT IS FAIRLY OBVIOUS THAT SEMIO-UNITS (DISCOURSE ITEMS) ARE CAPABLE OF CONTAINING | |
| I | 33 | |
| 10 | SYNTACTIC CLASSES WITH CONCEPTUALLY DISPARATE MEMBERS. | |
| J | 34 | |
| 11 | WITHIN CONCEPTUALLY DISPARATE RELATIONSHIPS. | |
| K | 35 | |
| 12 | THE IMPLICIT ASSUMPTION THAT A 'TECHNICAL UNIT' (TECHNICALLY COMPLETE SYNTACTICAL UNIT) CAN JUST BE REGARDED AS A SINGLE BASED BRANCHING SYSTEM | |
| L | 36 | |
| 13 | SUGGESTS (FOR SOME CIRCUMSTANCES) A REQUIREMENT THAT ONE EXCISE DE FACTO RULES (INSOFAR AS THEY ARE TREATED AS DE FACTO). | |
| M | 37 | |
| 14 | THE ALTERNATIVE TO THE VIEW THAT MOST APPROACHES TO SEMIO-ITEMS ARE WORSE THAN SYSTEMATICALLY MISLEADING HAS REVISIONARY CONSEQUENCES OF A GENERAL NATURE. | |
| N | 38 | |
| 15 | 'WORSE', BECAUSE THERE MAY BE SOME IMPORTANT REASON TO ASSUME THAT YOU CAN USE THE QUASIONTO-LOGICAL TO IDEOLOGICAL ADVANTAGE. | |
| O | 39 | |
| 16 | THE REVISION IS ON WHAT MAY COUNT AS A SUSCEPTIBLE UNIT...AND THIS MAY BE PARASITIC UPON SHOWING HOW ANTECEDENT NOTIONS MIGHT BE INADEQUATE. | |
| P | 40 | |
| 17 | 'SURFACE STRUCTURE' IS A CONVENIENCE TERM FOR THOSE ELEMENTS WHICH DO NOT APPEAR TO BE APPRO-PRIATELY CHARACTERIZED AS HIERARCHICAL, LINEAR CONCATENATION OF ELEMENTS IN OVERT 'REALIZED' ORDER. | |
| Q | 41 | |
| 18 | ANYTHING MISSING FROM SUCH AN ACCOUNT MIGHT BE THOUGHT OF AS BELONGING TO BASIC STRUCTURE. | |
| R | 42 | |
| 19 | TO SHOW THAT THERE IS NO AUTOMATIC PIECE BY PIECE RELATIONSHIP BETWEEN 'SURFACE' STRUCTURE AND 'CONCEPTUAL' FORM, VARIOUS CONCRETE EXAMPLES MIGHT BE CITED. | |

| BjS: | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| A | a | | c | | | | g | | i | | | u | | v | |
| B | a | | | d o | e | | | | h | t | | | | k | |
| C | | b | | d | | | | | | t | | | | | |
| D | a | | | | e | | | | h | | | | | k | |
| E | | | c | d | | | | | | i | | | | | |
| F | a | | | | | f | | | | | | | | | |
| G | a | | | | | | | | | | | | | | |
| H | | | c | d | | | | | h s | | | u | | | |
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| K | l | | | o | p e | | | | | | | | | | |
| L | a | b | | | | q | | | s h | t | | u | | | |
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| P | | | | | e | | | | h | | | | | | |
| Q | a l | | | d | e | | | | | i | | j | | | |
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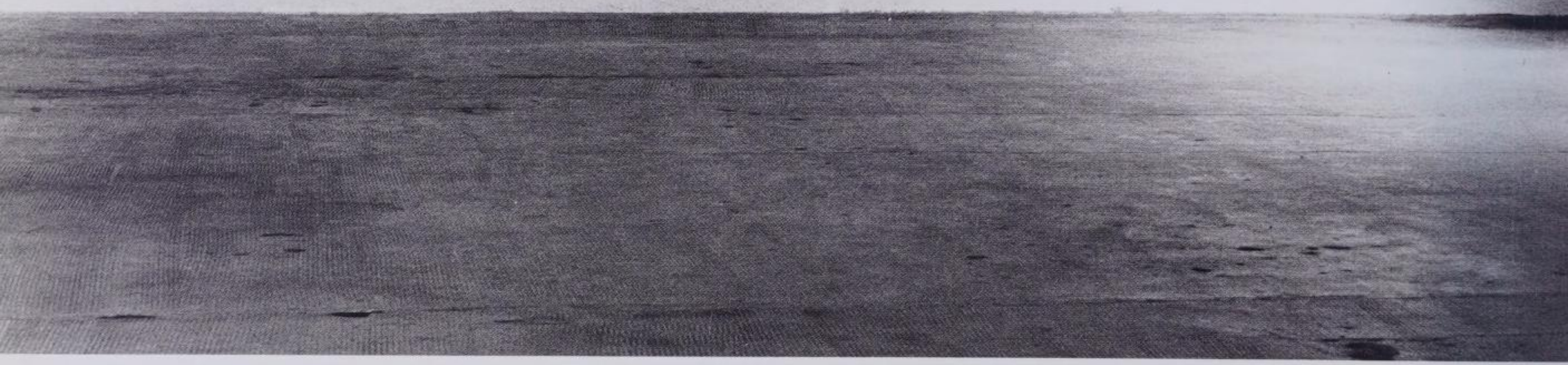
| BxS: A-R | 1 | 2 | 13 | | 5 | | | | | | | 10 15 | | | |

CLEAR SQUARE GLASS LEANING



← **JOSEPH KOSUTH, 'Clear Square Glass Leaning', 1965**
The Panza Collection
Courtesy the artist and Sean Kelly Gallery

↓ **DOUG AITKEN, *west*, 2008**
Neon lit lightbox, 101.5 x 449.5 x 18 cm
Courtesy 303 Gallery, New York; Victoria Miro Gallery, London; Galerie Eva Presenhuber, Zurich, and Regen Projects, Los Angeles
Copyright Doug Aitken

**VICTOR BURGIN, *Photopath*, 1967**
Fruitmarket Gallery, Edinburgh, 1985

Burgin made a number of cards around 1967 with written instructions for works that might, or might not, be carried out. The language here might be characterised as 'prescriptive'.

A PATH ALONG THE FLOOR, OF PROPORTIONS 1X21 UNITS, PHOTOGRAPHED. PHOTOGRAPHS PRINTED TO ACTUAL SIZE OF OBJECTS AND PRINTS ATTACHED TO FLOOR SO THAT IMAGES ARE PERFECTLY CONGRUENT WITH THEIR OBJECTS.

→ **VICTOR BURGIN, *US77*, 1977**
One of 12 panels

In this panel from Burgin's work *US77* the key word "framed" is used to relate together a number of pictured and 'written' frames: the frame of the panel itself; the frame of the Marlboro poster; the frame of the photograph described in the text; and the frame of the mirror in which the woman watches herself. It also alludes to the language of cowboy and gangster films, in which the word "framed" has the meaning of the misrepresentation of an individual: the good guy is 'framed' by the bad guys. The use of language here is allegorical and rhetorical.

FRAMED
A dark-haired woman in her late-fifties hands over a photograph showing the haircut she wants duplicating 'exactly'.
The picture shows a very young woman with blond hair cut extremely short.
The hairdresser props it by the mirror in which he can see the face of his client watching her own reflection.
When he has finished he removes the cotton cape from the woman's shoulders. 'That's it', he says.
But the woman continues sitting, continues staring at her reflection in the mirror.

**VICTOR BURGIN, *Voyage to Italy*, 2006**
Video still

Burgin's 2006 exhibition *Voyage to Italy* comprises three interrelated works: a single-screen video piece, with sound, and two photo-text works. These three components are in exchange with each other and in dialogue with a nineteenth century photograph of Pompeii. The voice-over narrative draws on Burgin's description of the opening and closing scenes of Roberto Rosselini's film of 1953, *Journey to Italy*. Burgin's language here plays on repetition and the loop.

He wakes and asks: 'Where are we?'
'Oh, I don't know exactly', she replies.
'Do you mind if I drive?'
'All right, if you wish.'

She slows the car to a stop on the shoulder of the road, and slides over to take his place as he gets out and walks around to sit in the driver's seat. He releases the brake and steers the car back onto the road.

'If only you'd listened to me', he says, 'we wouldn't be wasting our time sightseeing. We'd have been back home a week ago.'
'It didn't occur to me that it would be so boring for you to be alone with me', she replies.

Sparse clouds hang in the summer sky. Across flat fields a perspective of telegraph poles approaches fast and wheels past the speeding car. Milestones glide by in procession.

She says: 'I don't think you're very happy when we're alone.'
'Are you sure you know when I'm happy?', he replies.
'No, ever since we left on this trip I'm not so sure. I realise for the first time that we're like strangers.'

The car approaches a fork in the road at which a tall crucifix stands near an advertisement in the form of a giant bottle. An avenue of evenly-spaced trees leads off to the right. The car follows the curve to the left, where the road continues through featureless fields.

She says: 'At home everything seemed so perfect, but now that we're alone in a different country…'
He finishes her sentence: 'It seems we don't know anything about each other'.

They are driving from Pompeii, where they watched as a cast was made from a cavity in the compacted volcanic ash: a man and a woman, side by side at the moment of death.

In tears she turns and moves away. He follows her past shattered columns, faded murals and parched pools; past what was buried and forgotten, now exhumed, exposed and shelterless.

He says: 'I understand how you feel.'
'I thought we had agreed we don't know each other,' she replies.
'What game are you playing. What is it that you want?'
'Nothing. I despise you.'

Not speaking they walk side-by-side past broken amphoras and cracked mosaics. Not touching they pass through choked gardens and broken porticos, down yawning streets of polished basalt, by eroded walls of roofless houses; down corridors of fallen concrete, littered with shredded laminates, mouldings and extrusions, carpeted with sodden fabrics and futile papers, stumbling through bricks and broken glass to a highway strewn with blazing rubber, and contorted carcasses of cars.

He wakes and asks: 'Where are we?'
'Oh, I don't know exactly', she replies.
'Would you like me to drive?'
'Oh, no… I'm not at all tired.'

On a railway running through the fields a freight train sounds its whistle. Sparse clouds hang in the summer sky. Across flat fields a perspective of telegraph poles approaches fast and wheels past the speeding car. Milestones glide by in procession.

She says: 'At home we always seemed to have something to talk about, but now that we're alone in a different country…'
He finishes her sentence: 'It seems we have nothing to say to each other'.

Approaching on the road ahead is a small cart pulled at a brisk trot by a donkey. A man is driving it, a woman beside him. Some way behind the cart a slow herd of cattle straggles across the road.

He says: 'I understand how you feel.'
'I thought we agreed we had nothing to say to each other,' she replies.
'What game are you playing. What is it you want?'
'Nothing. I despise you!'

The car approaches a fork in the road at which a tall crucifix stands near an advertisement in the form of a giant bottle. To the left, the road continues through featureless fields. They take the road to the right, which is planted with evenly-spaced trees.

She says: 'I'm sorry I spoke to you that way.'
'Why? Our situation is quite clear. There is nothing to say. There's no need to apologise.'
'Now who's playing games? What's the point?'

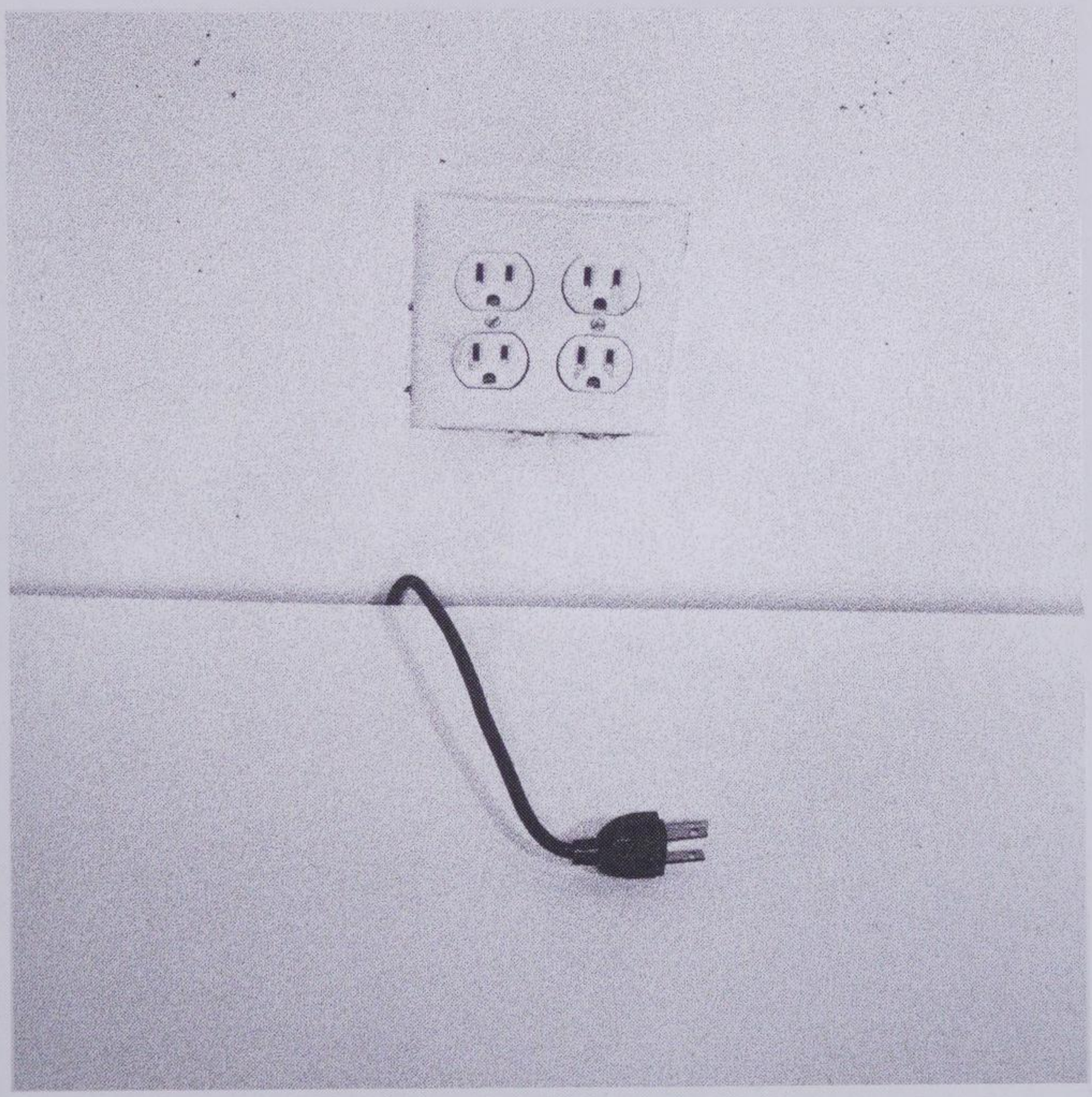
They drive on between monotonous trees. A car approaches from the opposite direction, covered in dust, its roof laden with boxes and bundles secured with strings and ropes. Behind it a straggling procession of refugees push and pull belongings heaped in handcarts and prams. Now they are passing a convoy of drab green lorries, filled with steel helmeted soldiers sitting with their rifles between their knees. The road is lined with burning vehicles and the air is black with smoke.

He wakes and asks: 'Where are we?'
'Oh, I don't know exactly', she replies.
'Do you mind if I drive?'
'All right, if you wish.'

↓ **JOSEPH KOSUTH, 'The Play of the Unsayable: Ludwig Wittgenstein and the Art of the Twentieth Century', 1989**
Installation view, Wiener Secession, Vienna, Austria
Courtesy the artist and Sean Kelly Gallery

→ **JOHN BALDESSARI, *Goya Series: IT SERVES YOU RIGHT*, 1997**
Inkjet print on canvas with acrylic, 190.5 x 152.5 cm
Courtesy the artist; Marian Goodman Gallery, New York/Paris, and Sprüth Magers Berlin/London

John Baldessari's *Goya Series* presents stark, black and white photographic prints, each with a caption either appropriated from, or referencing, Francisco de Goya's series of etchings, *Disasters of War*. Here, the relationship between image and text is both unsettlingly eloquent and constantly on-edge: the inability of language to communicate any singular message is also revealed to be an impossibility of the image, each always in motion and never providing a distinct instance of expression.

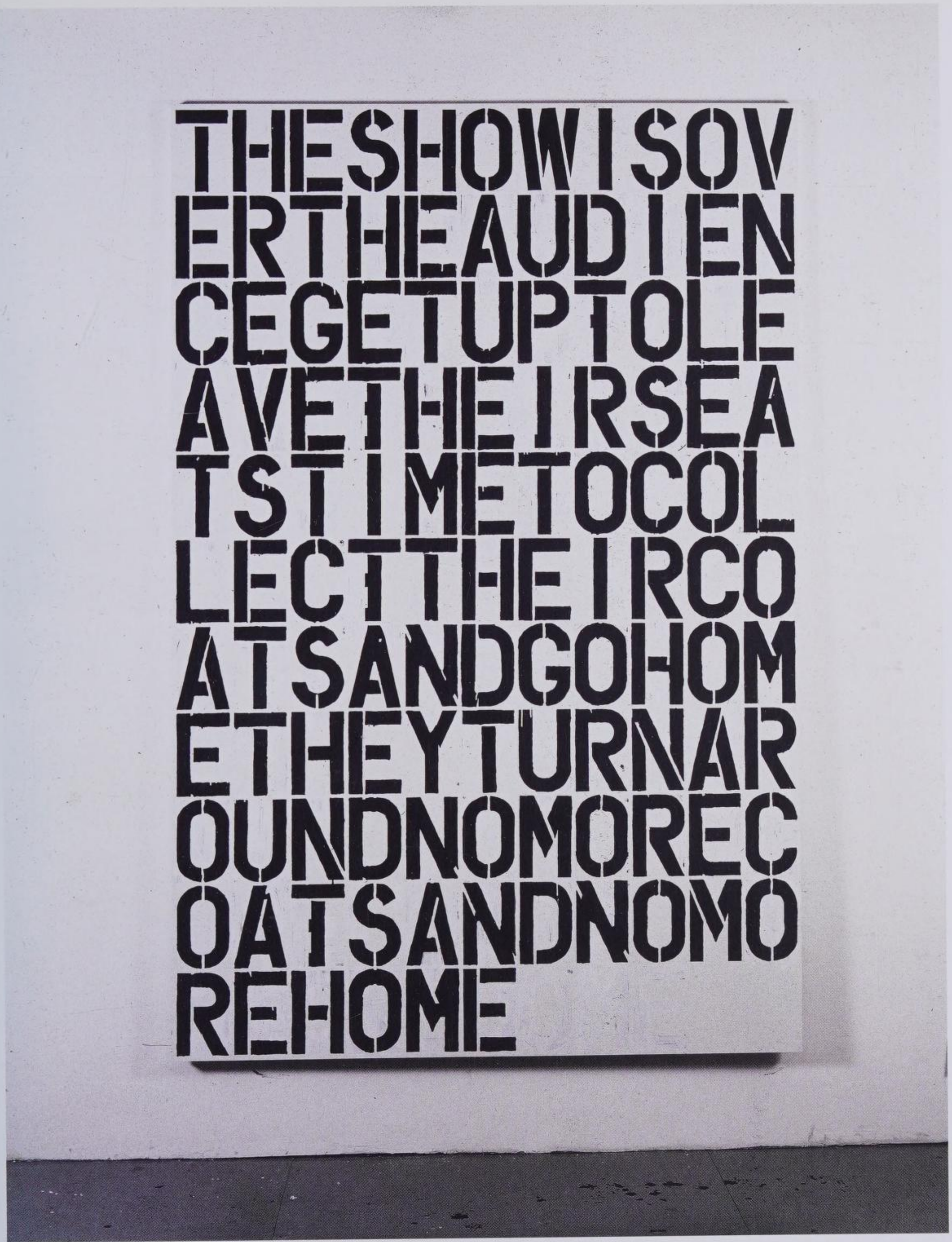


IT SERVES YOU RIGHT

↓ **JOHN LATHAM, *They're learning fast*, 1988**
Fish-tank, pages from "Report of a Surveyor", piranhas
Courtesy John Latham Estate and Lisson Gallery
Photo Ken Adlard

*They're learning fast* may be seen as congruent with John Latham's long-time interest in forms of knowledge, their dissemination and interpretation. Here, piranha fish come into confrontation with Latham's text "Report of a Surveyor", a silent meeting between the non- or pre-verbal and the articulate or sophisticated, representing a point of emptiness, lack of understanding, and exposing a potent moment of failure in communication.

→ **CHRISTOPHER WOOL, *Untitled*, 1990–1991**
Enamel on aluminum, 274.5 x 183 cm
Courtesy the artist and Luhring Augustine, New York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# THE AUGI

# TEXTUALITY

If the logic of linguistic systems was revealed to be an elaborate, always contingent set of already-established codes and ideological constructs, it followed, then, that not only was the relationship of signifier to signified in jeopardy, but the relationship of text or literary form to itself, might too be perceived as inherently heterogenic and always in crisis. The works included in this Chapter explore the 'textuality' of the text—the occurrences of its fluctuation between opacity and intelligibility, its fluid state, its condition of indefinability. Here, the potential for a text to be considered complete or 'readable' is continuously undercut by the influence and coming-into-view of a wider, virtual flow of exterior contexts: references at once exterior and interior to the text, whether textual, visual, conceptual or otherwise. In this sense, then, textuality is the condition of being off-centre and without limit, what Derrida identified as having always-already hidden and mutable properties, and the process of artistic or linguistic deconstruction being to unravel and in turn explore multiple, deferred possibilities of interpretation.

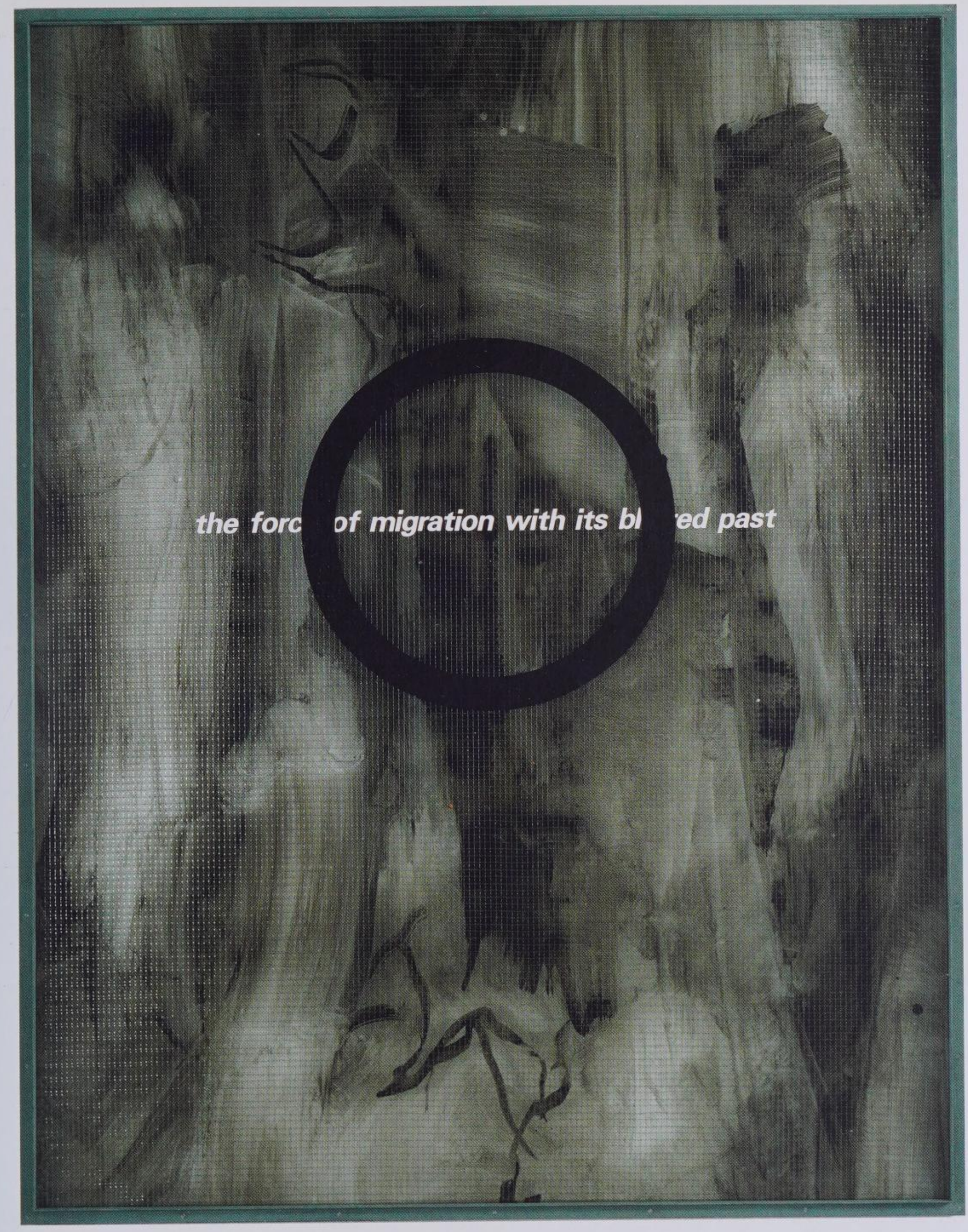
For Chinese artist Xu Bing, whose extensive practice has consistently explored the notion of interpretation and legibility, his meticulously produced logographic code represents the creation, effectively from nothing, of a new language situated on the cusp of Chinese and English letterforms. Investigating the notion of recognition, understanding, and known or 'foreign' languages, Bing probes the lines upon which information and comprehension are both lost and recuperated. In a similar sense, Jeremy Deller's series of three posters, *Folksong*, plays directly upon the problems of linguistic interpretation and its reliance upon context: lyrical extracts from The Kinks' song "Victoria" ("I was born, lucky me/in a land that I love/Though I'm poor, I am free/When I grow I shall fight/For this land I shall die/Let her sun never set") appear separately in English, Arabic and Hebrew, so that the possibility of any singular construal evaporates.

As Roland Barthes stated in *S/Z*, 1970, "the plurality of entrances, the opening of networks, the infinity of languages" are prioritised in such "writerly" text, whose condition is of existing outside the predetermined or known. Catherine Street's arrangements take fragments of texts addressing linguistic philosophies and self-reflexively question the potentialities of meaning that may occur not only within such text-as-image works, but well beyond their apparently immediate sphere. Douglas Gordon's *Meaning and Location*, 1990, repeats in circular form a sentence from the Gospel of Luke, and, by manipulating the placement of commas to disrupt its construction, reveals the tenuousness of language as an organised system and reveals hitherto hidden potentialities of sign formations, alluding to the endlessness of any attempt to ground or concretise sense.

For other artists in this Chapter, the ephemeral boundary between communicative systems rests upon the unnameable relationship between written, verbal, and aural modes. Richard Prince's paintings of appropriated jokes are situated in the unknowable, absent space between such forms of communication, and probe the boundaries of meaning, understanding, and the question of where, and why, one 'gets the joke'. Carey Young's video piece *Uncertain Contract*, in which an actor performs an improvised interpretation of a legal document, also explores the fragile line between language read, thought, expressed and heard, the apparent rationality of a legal text being revealed to have immaterial, plural foundations that undergo unique transformations according to medium. In both Prince and Young's work, each mode questions the other, jostling with each other in search of an equivalence or a site of distinct difference.

↑ **RICHARD PRINCE, *Big Puffy Hand*, 1998**
Acrylic, silkscreen and crayon on canvas with predelum, 201.5 x 190.5 cm
Courtesy Regen Projects, Los Angeles
Copyright Richard Prince

→ **CLAUS CARSTENSEN, *Membrane # 14*, 1991**
Indian ink and adhesive foil on transparent PVC in iron frame with corrosion protection paint, 226 x 176 cm
Collection of the Kunstmuseum Liechtenstein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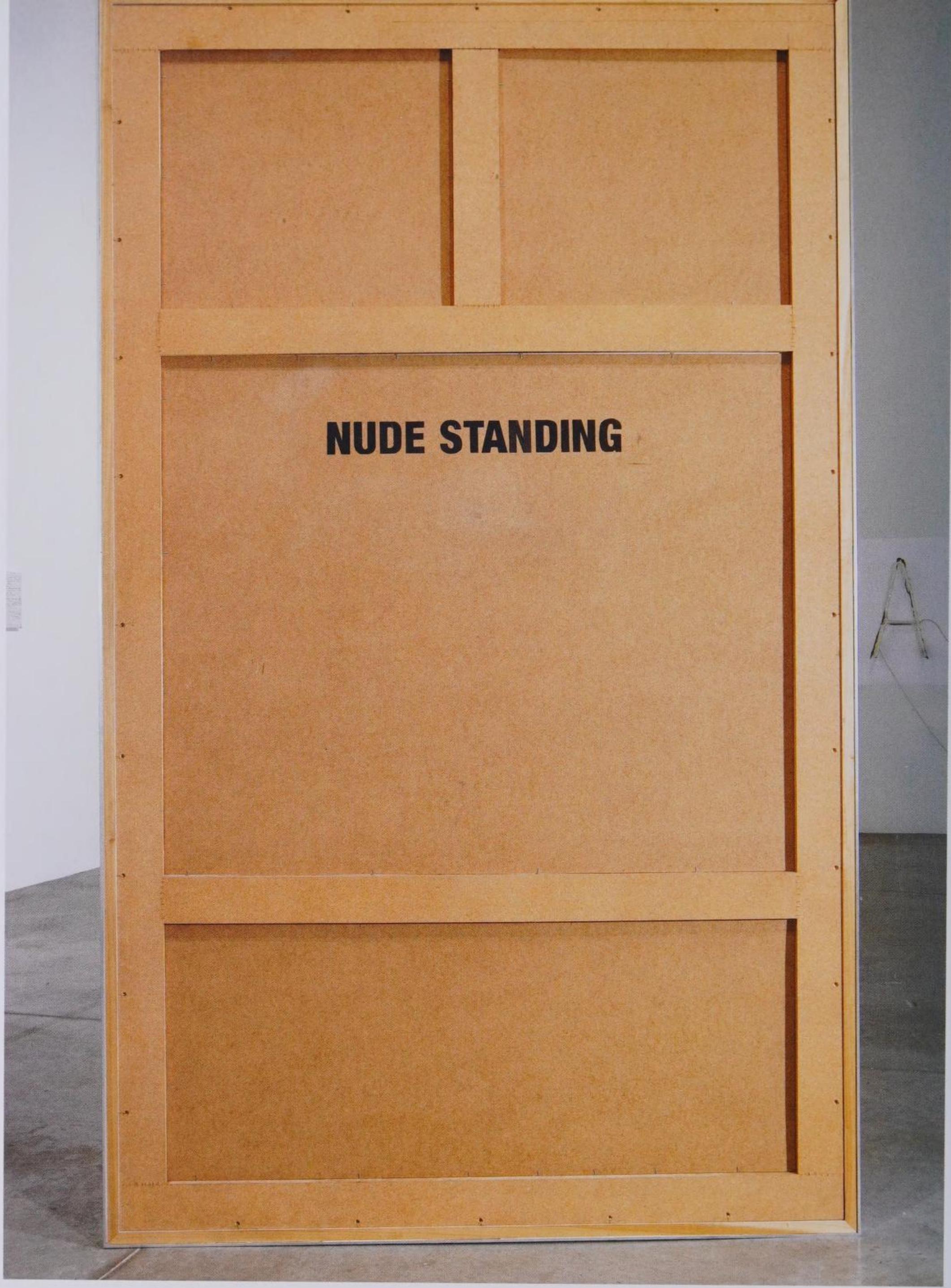
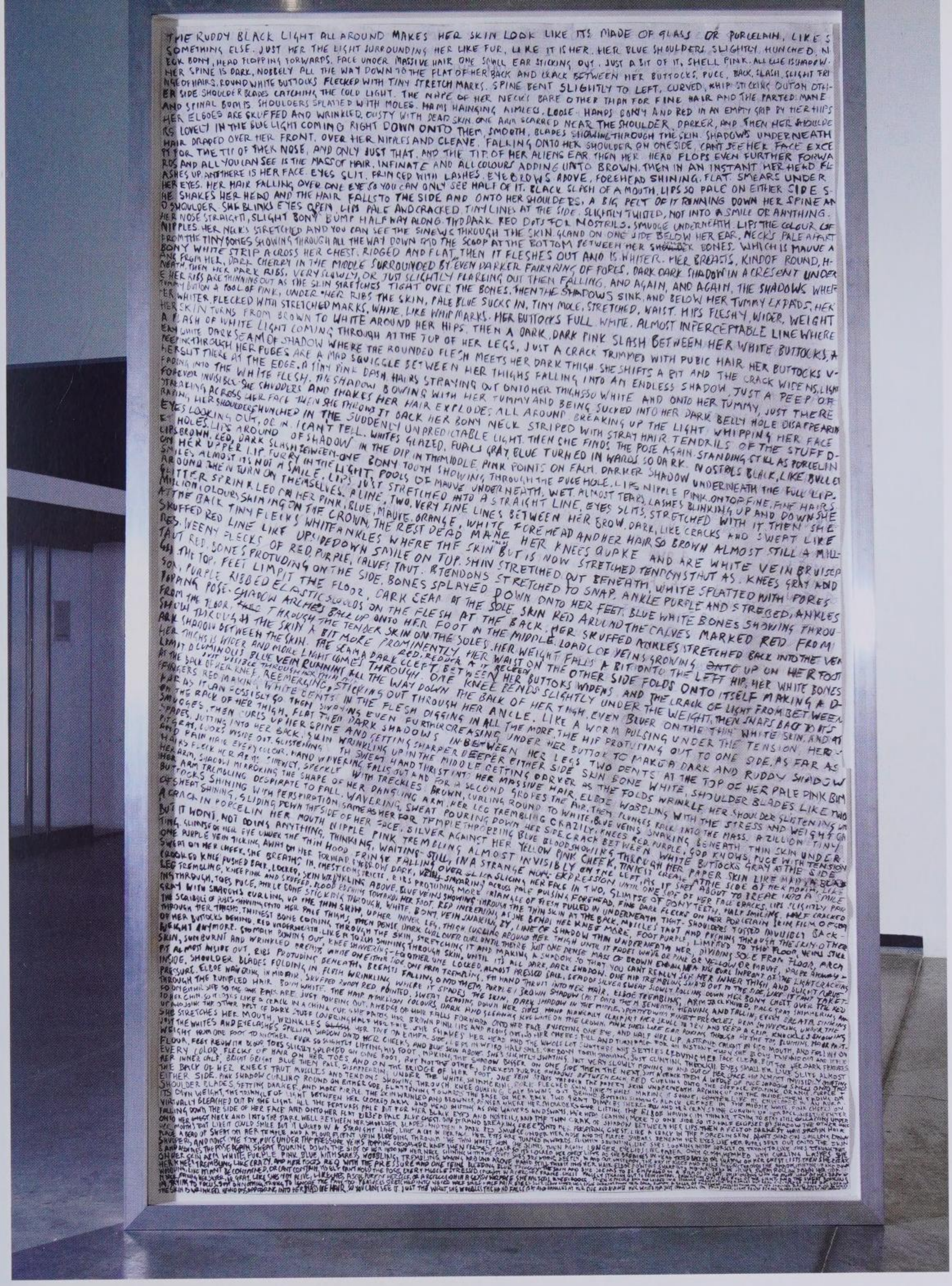



**FIONA BANNER, *Nude Standing*, 2006**
Mixed media on paper, aluminium frame, wire, 272 x 164 x 8 cm
Courtesy the artist and the Cranford Collection, London
Photos Steve Payne



THE RUDDY BLACK LIGHT ALL AROUND MAKES HER SKIN LOOK LIKE ITS MADE OF GLASS OR PORCELAIN, LIKE S
SOMETHING ELSE. JUST HER THE LIGHT SURROUNDING HER LIKE FUR, LIKE IT IS HER. HER BLUE SHOULDERS SLIGHTLY HUNCHED, N
ECK BONY, HEAD FLOPPING FORWARDS, FACE UNDER MASSIVE HAIR ONE SMALL EAR STICKING OUT. JUST A BIT OF IT, SHELL PINK. ALL ELSE IS SHADOW.
HER SPINE IS DARK, NOBBELY ALL THE WAY DOWN TO THE FLAT OF HER BACK AND CRACK BETWEEN HER BUTTOCKS. PUCE, BACK, SLASH, SLIGHT FRI
NGE OF HAIRS. ROUND WHITE BUTTOCKS FLECKED WITH TINY STRETCH MARKS. SPINE BENT SLIGHTLY TO LEFT, CURVED, WHIP STICKING OUT ON OTHI-
ER SIDE SHOULDER BLADES CATCHING THE COLD LIGHT. THE NAPE OF HER NECK BARE OTHER THAN FOR FINE HAIR AND THE PARTED MANE
AND SPINAL BUMPS. SHOULDERS SPLATTED WITH MOLES. ARMS HANGING AIMLESS, LOOSE. HANDS BONY AND RED IN AN EMPTY GRIP BY HER HIPS
HER ELBOWS ARE GRUFFED AND WRINKLED, DUSTY WITH DEAD SKIN. ONE ARM SCARRED NEAR THE SHOULDER, DARKER, AND THEN HER SHOULDE
RS LOVELY IN THE BLUE LIGHT COMING RIGHT DOWN ONTO THEM, SMOOTH, BLADES SHOWING THROUGH THE SKIN. SHADOWS UNDERNEATH
HAIR DRAPED OVER HER FRONT. OVER HER NIPPLES AND CLEAVE. FALLING ONTO HER SHOULDER ON ONE SIDE, CANT SEE HER FACE EXCE
PT FOR THE TIP OF THER NOSE, AND ONLY JUST THAT, AND THE TIP OF HER ALIENS EAR THEN HER HEAD FLOPS EVEN FURTHER FORWA
RDS AND ALL YOU CAN SEE IS THE MASS OF HAIR. INFINATE AND ALL COLOURS ADDING UNTO BROWN. THEN IN AN INSTANT HER HEAD FL-
ASHES UP, AND THERE IS HER FACE. EYES SLIT. FRINGED WITH LASHES. EYEBROWS ABOVE, FOREHEAD SHINING. FLAT. SMEARS UNDER
HER EYES. HER HAIR FALLING OVER ONE EYE SO YOU CAN ONLY SEE HALF OF IT. BLACK SLASH OF A MOUTH. LIPS SO PALE ON EITHER SIDE S-
HE SHAKES HER HEAD AND THE HAIR FALLS TO THE SIDE AND ONTO HER SHOULDERS, A BIG PELT OF IT RUNNING DOWN HER SPINE AN
D SHOULDER. SHE BLINKS EYES OPEN, LIPS PALE AND CRACKED. TINY LINES AT THE SIDE. SLIGHTLY TWISTED, NOT INTO A SMILE OR ANYTHING.
HER NOSE STRAIGHT, SLIGHT BONY BUMP HALFWAY ALONG. TWO DARK RED DOTS FOR NOSTRILS. SMUDGE UNDERNEATH. LIPS THE COLOUR OF
NIPPLES. HER NECK STRETCHED AND YOU CAN SEE THE SINEWS THROUGH THE SKIN. GLAND ON ONE SIDE BELOW HER EAR. NECK'S PALE APART
FROM THE TINY BONES SHOWING THROUGH ALL THE WAY DOWN AND THE SCOOP AT THE BOTTOM BETWEEN HER SHOULDER BONES. WHICH IS MAUVE A
BONY WHITE STRIP ACROSS HER CHEST. RIDGED AND FLAT. THEN IT FLESHES OUT AND IS WHITER. HER BREASTS, KINDOF ROUND, H-
ANG FROM HER, DARK CHERRY IN THE MIDDLE SURROUNDED BY EVEN DARKER FAIRYRING OF PORES. DARK DARK SHADOW IN A CRESENT UNDER
NEATH. THEN HER DARK RIBS. VERY SLOWLY, OR JUST SLIGHTLY FLARING OUT THEN FALLING. AND AGAIN, AND AGAIN, THE SHADOWS WHEE-
E HER RIBS ARE THINNING OUT AS THE SKIN STRETCHES TIGHT OVER THE BONES. THEN THE SHADOWS SINK. AND BELOW HER TUMMY EXPANDS. HER
TUMMY BUTTON A POOL OF PINK, UNDER HER RIBS THE SKIN, PALE BLUE SUCKS IN. TINY MOLE. STRETCHED. WAIST. HIPS FLESHY, WIDER. WEIGHT
ER WHITER. FLECKED WITH STRETCHED MARKS. WHITE, LIKE WHIP MARKS. HER BUTTOCKS FULL WHITE. ALMOST INPERCEPTABLE LINE WHERE
HER SKIN TURNS FROM BROWN TO WHITE AROUND HER HIPS. THEN A DARK, DARK PINK SLASH BETWEEN HER WHITE BUTTOCKS, A
A FLASH OF WHITE LIGHT COMING THROUGH AT THE TOP OF HER LEGS, JUST A CRACK TRIMMED WITH PUBIC HAIR. HER BUTTOCKS V-
ERY WHITE. DARK SEAM OF SHADOW WHERE THE ROUNDED FLESH MEETS HER DARK THIGH. SHE SHIFTS A BIT AND THE CRACK WIDENS, LIGHT
PEEPING THROUGH HER PUBES ARE A MAD SQUIGGLE BETWEEN HER THIGHS FALLING INTO AN ENDLESS SHADOW. JUST A PEEP OF
HER SLIT THERE AT THE EDGE. A TINY PINK DASH. HAIRS STRAYING OUT ONTO HER THIGHS SO WHITE AND ONTO HER TUMMY, JUST THERE
FADING INTO THE WHITE FLESH. THE SHADOW BOWING WITH HER TUMMY AND BEING SUCKED INTO HER DARK BELLY HOLE DISAPPEARIN
FOREVER INVISIBLE. SHE SHUDDERS AND SHAKES HER HAIR EXPLODES ALL AROUND. BREAKING UP THE LIGHT. WHIPPING HER FACE
STREAKING ACROSS HER FACE. THEN SHE THROWS IT BACK HER BONY NECK STRIPED WITH STRAY HAIR TENDRILS OF THE STUFF D-
RAINS. HER SHOULDERS HUNCHED IN THE SUDDENLY UNPREDICTABLE LIGHT. THEN SHE FINDS THE POSE AGAIN. STANDING STILL AS PORCELIN
EYES LOOKING OUT, OR IN. I CAN'T TELL. WHITES GLAZED. PUPILS GRAY, BLUE TURNED INWARDS SO DARK. NOSTRILS BLACK, LIKE BULLET
HOLES. LIPS AROUND OF SHADOW IN THE DIP IN THE MIDDLE. PINK POINTS ON EACH. DARKER SHADOW UNDERNEATH THE FULL LIP.
LIPS BROWN, RED, DARK SLASH BETWEEN. ONE BONY TOOTH SHOWING THROUGH THE PUCE HOLE. LIPS NIPPLE PINK. ON TOP FINE, FINE HAIRS.
ON HER UPPER LIP. FURRY IN THE LIGHT. POOLS OF MAUVE UNDERNEATH. WET. ALMOST TEARS. LASHES BLINKING UP AND DOWN. SHE
SMILES ALMOST. IT'S NOT A SMILE. LIPS JUST STRETCHED INTO A STRAIGHT LINE. EYES SLITS. STRETCHED WITH IT. THEN SHE
AROUND. THEN TURN ON THEMSELVES. A LINE, TWO. VERY FINE LINES BETWEEN HER BROW. DARK, LIKE CRACKS AND SWEPT LIKE
GLITTER SPRINKLED ON HER PINK, BLUE, MAUVE, ORANGE, WHITE FOREHEAD AND HER HAIR SO BROWN ALMOST STILL A MIL-
LION COLOURS SHIMMING ON THE CROWN. THE REST DEAD MANE. HER KNEES BUCKLE AND ARE WHITE VEIN BRUISED
AT THE BACK. TINY FLECKS WHITE ANKLES WHERE THE SKIN BUT IS NOW STRETCHED TENDONS THAT AS KNEES GRAY AND
SKUFFED RED LINE LIKE UPSIDEDOWN SMILE ON TOP. SHIN STRETCHED OUT BENEATH. WHITE SPLATTED WITH PORES.
RES. WEENY FLECKS OF RED, PURPLE, CALVES TAUT. TENDONS STRETCHED TO SNAP. ANKLE PURPLE AND STREGED, ANKLES
TAUT RED. BONES PROTUDING ON THE SIDE. BONES SPLAYED DOWN ONTO HER FEET. BLUE WHITE BONES SHOWING THROU-
GH THE TOP. FEET LIMPIT THE FLOOR. DARK GEAR AT THE SOLE. SKIN RED AROUND THE CALVES MARKED RED FROM
SOX, PURPLE RIBBED ELASTIC SOCKS ON THE FLESH AT THE BACK. HER SKUFFED ANKLES STRETCHED BACK INTO THE VEA
PRANK POSE. SHADOW ARCHES BACK UP ONTO HER FOOT IN THE MIDDLE. LOAD OF VEINS GROWING UP ON HER FOOT
FROM THE FLOOR, THROUGH THE TENDER SKIN ON THE SOLES. HER WEIGHT FALLS A BIT ONTO THE LEFT HIP. HER WHITE BONES
SHOW THROUGH THE SKIN A BIT MORE PROMINENTLY. HER WAIST ON THE OTHER SIDE FOLDS ONTO ITSELF MAKING A D-
ARK SHADOW BETWEEN THE SKIN. THE SEAM A DARK CLEFT. BETWEEN HER BUTTOKS WIDENS AND THE CRACK OF LIGHT FROM BETWEEN
HER THIGHS IS WIDER AND MORE LIGHT COMES THROUGH. ONE KNEE BENDS SLIGHTLY UNDER THE WEIGHT, THEN SNAPS BACK TO ITS
LIMIT. LUMINOUS BLUE VEIN RUNNING ALL THE WAY DOWN THE BACK OF HER THIGH. EVEN BLUER ON THE THIN WHITE SKIN. AND AT
AT THE BACK OF HER KNEE. BUT VISIBLE THROUGH HER THIN SKIN. HER HIP PROTUDING OUT TO ONE SIDE. AS FAR AS
FINGERS RED MAKING. REEMERGING. STICKING OUT THROUGH HER ANCLE. LIKE A WORM PULSING UNDER THE TENSION. HER
FAR AS IT CAN POSSIBLY GO THEN SWAYING EVEN FURTHER. CREASING UNDER HER BUTTOK TO MAKE A DARK AND RUDDY SHADOW
ON THE BACK OF HER THIGH. FLAT THEN DARK SHADOWS IN-BETWEEN HER LEGS TWO DENTS AT THE TOP OF HER PALE PINK BUM
SMUGGES. THEN CURLS UP HER SPINE AND GETTING SHARPER DEEPER EITHER SIDE SKIN BONE WHITE. SHOULDER BLADES LIKE TWO
SPADES. JUTTING INTO HER BACK. SKIN WRINKLING UP IN THE MIDDLE GETTING DARKER AS THE FOLDS WRINKLE HER. SHOULDER GLISTENING UN
PIT GRAY. LOOKS INSIDE OUT. GLISTENING. TH SWEAT HAND THRUST INTO HER MASSIVE HAIR. ELBOE WOBBLING WITH THE STRESS AND WEIGHT CA
AND PAIN HAIR EVERY COLOUR. HAND WAVERING. FALLS OUT AND FOR A SECOND GROVES THE AIR. THEN PLUNGES BACK INTO THE MASS. A ZILLION TINY
HAIRS FLECK HER ARM. SIMEWEY. SPECKLE WITH TRECKLES. BROWN, CURLING ROUND TO WHITE. BLUE VEINS SNAKING BENEATH THIN SKIN UNDER
HER ARM. SHADOW MIRROKING THE SHAPE OF HER DANGLING ARM. HER LEG TREMBLING CRAZILY. KNEES RED PURPLE. GOD KNOWS, PUCE WITH TENSION
HER ARM TREMBLING DESPIRATE TO FALL. WAVERING. SWEAT POURING DOWN HER SIDE. CRACK BETWEEN WHITE BUTTOCKS GRAY AT THE SIDE
BUTTOCKS SHINING WITH PERSPIRATION. SAME AS HER FOR TEMPLE THROBBING BLUE BLOOD SHOWING THROUGH HER PAPER SKIN LIKE MAD. A BLA
OF SWEAT SHINING. SLIDING DOWN THE SIDE OF HER FACE. SILVER AGAINST HER YELLOW PINK CHEEK. TINIEST CREASE AT THE SIDE OF HER MOUTH. LIKE
A CRACK IN PORCELIN HER MOUTH NIPPLE PINK TREMBLING ALMOST INVISIBLY ON THE LEFT. AS IF SHE'S ABOUT TO BREAK INTO A SMILE
BUT IT WONT. NOT DOING ANYTHING. THINKING. WAITING. STILL. IN A STRANGE NON-EXPRESSION. UNTIL ONE SIDE OF HER FACE CRACKS. LIPS SLIGHTLY PAR
TING. GLIMPSE OF HER EYE UNDER THE THIN HOOD FRINGE FALLING OVER SLICE SLICING HER FACE IN TWO. GLIMPSE OF BONY TEETH. HALF SMILING. HALF CRACKED
ONE PURPLE VEIN TICKING. AWAY ON HER FOREHEAD EYEBROW DARK. VEINS SNAKING ACROSS PALE PULSING FOREHEAD. FINE DARK FLECKS ON HER PORCELAIN SKIN FILM OF SWE
SWEAT ON HER CHEEK. SHE BREATHS IN. CHEST CONSTRICTS. RIBS PROTUDING MORE TRIANGLE OF FLESH PULLED IN UNDERNEATH. TIGHT. SHOULDERS TUGGED INVISIBLY BACK -
CROOKED KNEE PUSHED BACK. LOCKED. SKIN WRINKLING ABOVE. BLUE VEINS SHOWING THROUGH THE THIN SKIN AT THE BACK. MUSCLES TAUT AND PUSHING THROUGH THE SKIN. OTHER
LEG TREMBLING. KNEE PINK AND SKUFFED. BLOOD RUSHING TOWARD HER FOOT. RED INCREDIBLY AS SHE BENDS HER KNEE MORE. FOOT PURPLE. LIMPITED TO THE FLOOR. VEINS STICK
INGS THROUGH. TOES PUCE. ANKLE CONE STICKING THROUGH. WHITE. BONY. VEIN SNAKING BY. LINE OF SHADOW THIN UNDERNEATH HER. DIVIDING SOLE FROM FLOOR. ARCH
THE SCRIBOLI OF RIBS SHINING INTO HER PALE THIGHS. UPHER INNER LEG. THIGH CURLING AROUND HER THIGH UNTIL IT FADES WHITE OR PINK OR YELLOW OR MAUVE. PALE SKIN SHIMMERING. AN
THROUGH HER THIGHS. THINNEST BONE COMING. THEN DENSE. DARK CURL OVER CURL UNTIL THERE JUST ONE DENSE MASS OF BROWN ENOUGH NOT TO SEE THE SKIN
OF HER BUTTOCKS BEHIND. RED UNDERNEATH. LIKE A TOUCH SHINING THROUGH SKIN. UNTIL IT'S ALL DARK. DARK SHADOW. ONE HIP TREMBLING SWAYED OUT TO THE SIDE. LIKE IT CANT TAKE-
WEIGHT ANYMORE. STOMACH BOWING OUT. KNEE SHIVERING. EQUOTHER ONE LOCKED. ALMOST PRESSED SALT. BEAD OF SILVER SWEAT SLOWLY ROLLING DOWN HER SIDE. HAND MANICALLY CLAMPING HER SKULL TO THE CROWN. PINK SHELL EAR POKING THROUGH. HIT THE TOP. BLUSHING. HAIR PART-
SKIN, SUNBURNT AND WRINKLED. BREASTS WHITE ONE EITHER SIDE. ONE FROM TREMBLING. FH HAND THRUST INTO HER HAIR. ELBOE TREMBLING. ARM IS CLENCHED. PALE SKIN SHIMMERING. AN
PIT ALMOST INSIDE OUT. RIBS PROTUDING BENEATH. BREASTS FALLING ONTO THEM. PURPLE / BROWN SHADOW (PUT ONTO THEM BENEATH. HEAVING AND FALLING. EVERY BREATH SINKING
INSIDE. SHOULDER BLADES FOLDING IN FLESH WRINKLING. WHERE IT SPADES THE SKIN. DARK SHADOW IN THE MIDDLE. SPOTTED WITH FINEST FRECKLES. DEEP SHIVERING UNDER THE
PRESSURE. ELBOE HANGING IN MIDAIR. SKUFFED RUDDY RED POINTED. SWEAT BEADING DOWN HER SIDES. HAND MANICALLY CLAMPING HER SKULL TO THE CROWN. PINK SHELL EAR POKING THROUGH. HIT THE TOP. BLUSHING. HAIR PART-
THROUGH THE RUMPLED HAIR. BONY WHITE. THE HAIR MILLION COLOURS. DARK AND GLEAMING. KNEE WHITE ON THE CROWN. PINK SHELL EAR POKING THROUGH. HIT THE TOP. BLUSHING. HAIR PART-
FO ON EITHER SIDE SO THE ONE EARS ARE JUST POKING OUT. A WEDGE OF HAIR FALLS FORWARD ONTO HER FACE. BISECTING ONE EYE. AND HALF HER LIP. A STRONG CREAM IN HER MOUTH. AND FALLING ON
TO HER CHIN. SO IT LOOKS LIKE A CRACK IN A CHINA CUP. SHE PATTS HER BROWN PINK LIPS AND BLOWS OUT. TO HER CHEEKS. FILL AND TURN PALE FOR AN INSTANT. THEN SHE BLOWS THE AIR OUT AND THE SWEAT BOWLING
UP AND JOINS THE OTHER PELT OF DARK STUFF COVERING HALF HER FACE. SHE SHAKES HER HEAD AND THE WHOLE LOT SHUTTERS AND SETTLES. REVEALING HER FACE CLEAR. BUT FOR HER DARK FEATURES
SHE STRETCHES HER MOUTH. WRINKLES SLASH. HER TONGUE ON EITHER SIDE. SLIGHTLY SWATING. JUST VERY SLOWLY MOVING IN AND OUT OF HER SPACE. HIP ALMOST INVISIBLY SHIFTING
JUST THE WHITES AND EYELASHES SPILLING SHADOW ONTO HER CHEEKS. SHE SHAKES HER HEAD AND THE WHOLE LOT SHUTTERS AND SETTLES. REVEALING HER FACE CLEAR. BUT FOR HER DARK FEATURES
WEIGHT FROM ONE FOOT TO ANOTHER. EVER SO SLIGHTLY LIFTING. HIS FOOT. MOVING. THE SHADOW BIGGER. ON ONE SIDE THEN THE NEXT. JUST A CRACK THEN A WEDGE OF PUCE SHADOW SPILLING ONTO THE
FLOOR. FEET REDWITH BLOOD. TOES SLIGHTLY SPLAYED ON ONE FOOT. BUT NOT THE OTHER. DARKEST PURPLE SHADOWS BETWEEN EACH RED CURLING ONTO THE SOFT PUCE. PINK. ORANGE. PURPLE
EVERY COLOR. FLECKS OF HAIR ON HER TOES AND ON THE BRIDGE OF HER FOOT. ONE VEIN STABS THROUGH THE PALE SKIN UNDERNEATH. ARCHING UP ON THE INSIDE. THEN SWAYING DOWN
HER INNER CALF. BRIGHT BRIGHT BLUE THEN PALE. DISAPPEARING. UNDER THE WHITE SHIMMERING FORE FLECKED SKIN. TINIEST HAIRS MAKING IT SHINE. COMPLETELY LIKE ITS ENVELOPED IN AN ALREA-
THE BACK OF HER KNEES TAUT MUSCLES AND TENDONS SHOWING THROUGH. KNEE QUAKING. CALF SWING OUT BEHIND BUTTOCKS SHAKING. ALMOST CREASE IN THE MIDDLE WHITE. PINK CHEEKS ON
EITHER SIDE. PINK SHADOW CURLING ROUND ON EITHER SIDE. FLATTENING TOWARDS THE BASE OF HER BACK. TWO GREAT DIMPLES THERE. RED AND HER GRAY SPINE CURVING UP HER BACK. INBETWEEN
SHOULDER BLADES. SETTING DARKER. AND MORE PURPLE. THE SKIN WRINKLED AND BROWNER. DENSER WHERE HER SHOULDERS ARE LIFTING THE ELBOE HANGING IN THIN AIR. TRYING TO STAY STILL. COLLAPSING UNDER
ITS OWN WEIGHT. THE TRIANGLE OF LIGHT BETWEEN HER CROSSED ARM. AND HEAD SHIFTING AS SHE WAVERS AND SWAYS. HER HEAD LEANING MORE TO ONE SIDE SO ITS HALF ECLIPSED BY SHADOW THE OTHER HAIR
VIRTUALLY BLEACHED OUT BY THE LIGHT. ALL THE FEATURES PALE BUT FOR HER BLACK EYES AND NOSTRILS. AND THE THIN CRACK OF SHADOW BETWEEN HER LIPS. THEN A FELT OF DARKEST HAIR SPRING HAIR
FALLING DOWN THE SIDE OF HER FACE AND ONTO HER FLAT RIBBED PALE BLUE CHEST. ONE STRAND BREAKING FREE ONTO HER PERSPIRING CHEST. LIKE A CRACK IN THE PORCELIN SKIN. AWAY AND ON. SPILLING DOWN
HER MOUTH. THAT LITTLE COULD SMILE BUT IT LOCKED IN A STRAIGHT LINE. LIKE A CRACK IN HER FACE. HER EYES ARE TURNED INWARDS. SLIMMER BOUNTING. LIKE SHES LOOKING INSIDE HERSELF. OR TRYING TO LIVE. SHES TRYING TO
PLACE. A BEAD OF SWEAT ON HER TEMPLE. AND A FLOUR FLIGHT VEIN BLEEDING THROUGH THE THIN WHITE SKIN. SHE SLIMES THEN AGAIN. LONGER. EYELIDS. HER FACE. OVER SLOWLY HEMMED WITH CURLING LASHES. SHE
SHUDDERS. AND MOVES. THE POSE AGAIN. SWEAT POURING DOWN THE SIDE OF HER. NOW ON HER NECK. SLIMING WITH THE STUFF SHES SUPPOSED TO BE. DEEPLY IN AND OUT. WITH THE RHYTHM OF HER CHEST. LIFTS THEN SHE RELEA-
S AND MOVES. THE POSE AGAIN. SWEAT POURING DOWN THE SIDE OF HER. NOW ON HER NECK. SLIMING WITH THE STUFF SHES SUPPOSED TO BE. DEEPLY IN AND OUT. WITH THE RHYTHM OF HER CHEST. LIFTS THEN SHE RELEA-
ON HER SKIN. ARM WHITE. PURPLE. PINK. BLUE. WITH SCARES. WOBBLING. TROUBLING. WAVING. NOD UNDERNEATH. HAND STILL. THREE TIMES HER. HAIR. ELBOE POINTING. SWEAT ROLLS. THROUGH THE SHADOW. WHITENING. AND DOWN
HER KNEES TREMBLING. LIKE CRAZY. AND HER FOOTS RED WITH THE PRESSURE AND ONE VEINE BLEEDING BLUE THROUGH THE SKIN AND SHE SEEMS TO BE EMPHASIZED BY A FLOOD OF SWEAT. ROLLING DOWN HER SIDE.
WOBBLING. LIKE MUST BE CONTAINED. OR CANT CONTAIN. TO SLY. CANT HOLD THE POSE. EVERY MUSCLE STRESSED. CRACKS IN A FRAME. HER CHEST. VISIBLY STRAINING OUT TO FRONTAL. BONES SHOW OUT. ONE HIP. MOVING WITH THE SWAY. LIKE OF THE SEAT OF
MORE. STILL HER SOUL. OR GRAY. LIKE SHE WAS ALIVE. LIKE HAS A SOUL. PURPLE HERSELF. OR A REFLECTION IN A GLASS. WHO PRE. SHE AS SOUL. BUNCHED BACK. THEN SHOULD SHE AS LIKE A FRAME. HER CHEST. VISIBLY STRAINING OUT TO FRONTAL. BONES SHOW OUT. ONE HIP. MOVING WITH THE SWAY. LIKE OF THE SEAT OF
IN. TRYING TO FOCUS. STAY ON. STILL. TRYING TO IGNORE THE PAIN. TOO. PEARCES. STRETCHED INTO. WEIRD. HALF SMILE. HALF PAIN. BITES. SUCK DOWN. LIKE. LIKE. SUCKING. A SLICE OF. LEMON. HER. SWEAT. SCRAPING
THE SKIN. WRINKLED. HAND. DISAPPEARING. INTO HER. MASSIVE HAIR. SO YOU CANT SEE IT. JUST THE WRIST. LIKE WOBBLES. THE HAND FALLS OFF. AND DANGLES. AT THE SIDE. RED ORANGE. PUCE. WHITE. HAIR. JUST. SWEAT. ON

PART I

*The girl yawned then stretched her neck deliberately until her left ear just touched...*

Something coy and sickly turns itself upon itself,

distrust of language.

The title of Alexis Hunter's 1981 work – "To Silent Women (alone we failed)", in which she writes in blood as she performs for her own camera, suggests resignation. Having been a proponent of radical feminist art in the late 1970s, Hunter eventually came to abandon this particular brand of politically engaged practice in favour of Stuckism. The Stuckist movement called upon the immediacy of heartfelt imagination to compensate for the impotence of a conceptual art that was deemed to have been commodified, and thereby rendered ineffective.

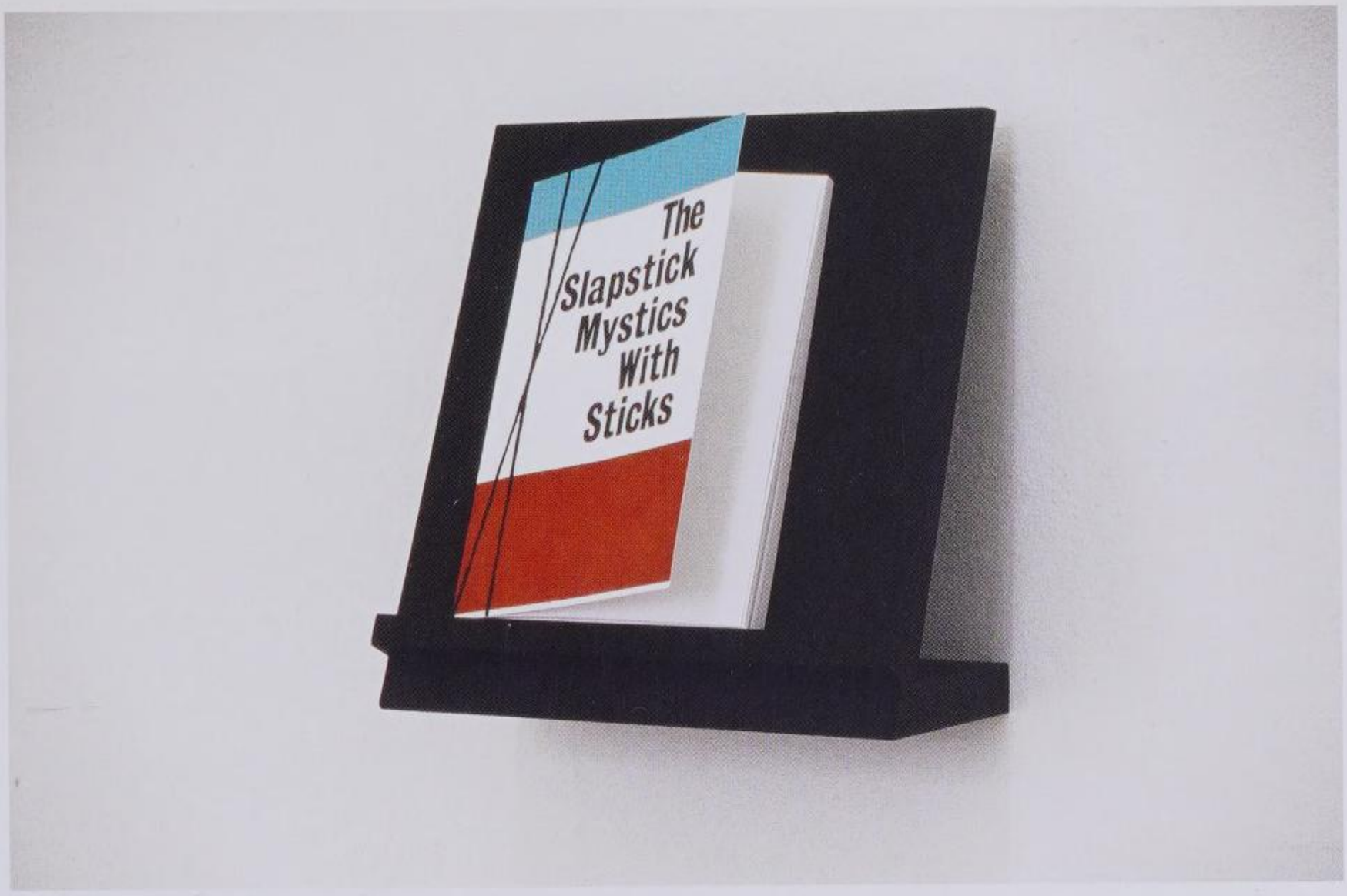
This is why language itself, the very medium of non-violence, of mutual recognition, involves unconditional violence"[1]. Is the retreat from taking a stand a reactionary withdrawal, an abdication of responsibility? Watertight arguments disappoint us with their lack of flexibility, but in the inconstant surface of an entirely fluid landscape is reflected a search for something darker. An assault on clarity preempts a release into direct sensation – as you yearn for an encounter with the leveling force of disaster. Tempting fate.

slave and master.

We all are both

[1] Žižek, S., Violence, London, 2008, p. 55

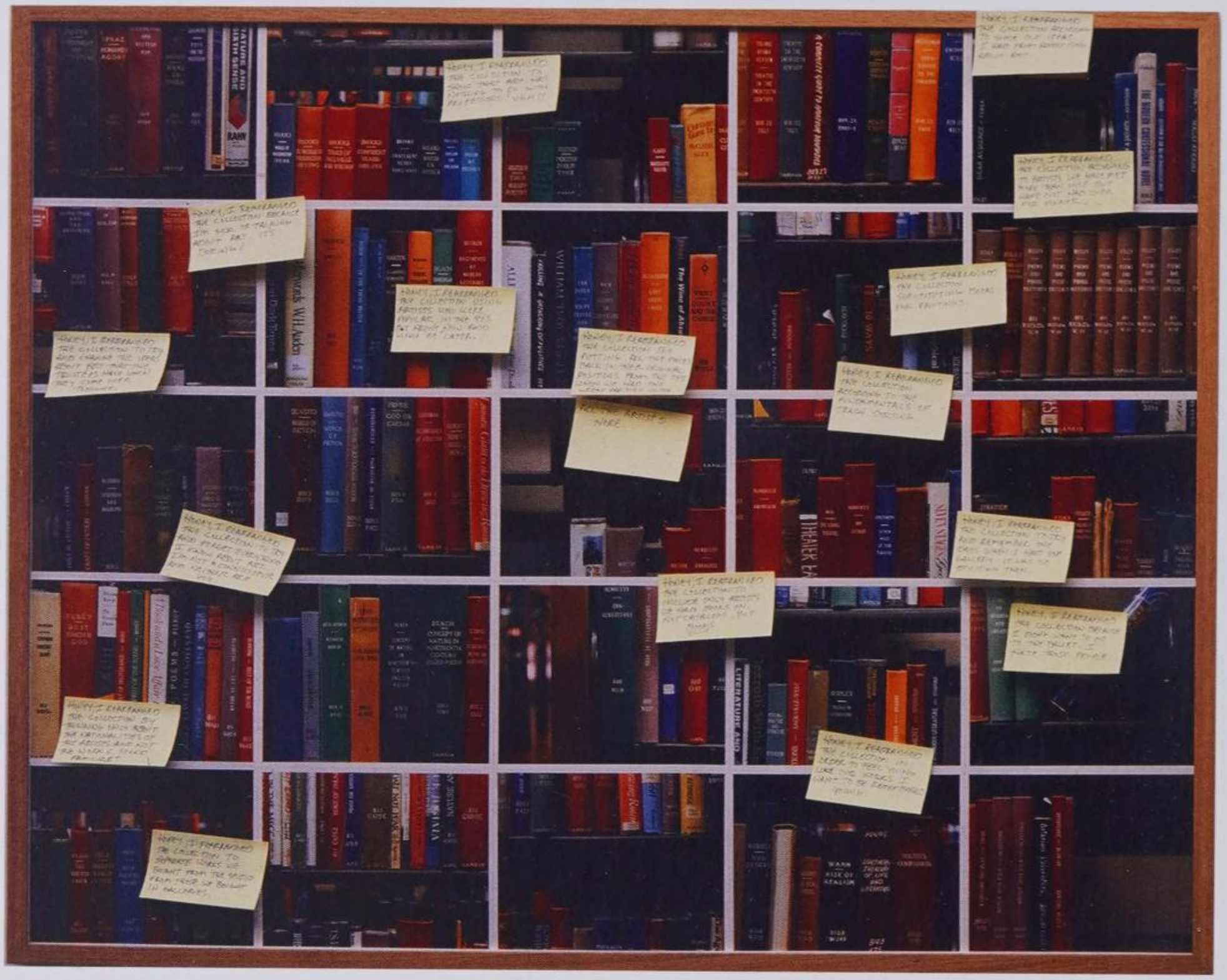
**CATHERINE STREET, *Untitled Drawing part I*, 2008**
Pen and Tippex on inkjet print, from a series of three drawings
Courtesy the artist



↑ **JOANNE TATHAM AND TOM O'SULLIVAN, *The Slapstick Mystics with Sticks*, 2002**
Novella, 80 pages, with softback colour cover, 12.5 x 18 x 0.5 cm, presented on black shelf, 25 x 21 x 11 cm
Courtesy the artists and The Modern Institute/ Toby Webster Ltd, Glasgow

↑ **JOANNE TATHAM AND TOM O'SULLIVAN, *The Slapstick Mystics with Sticks*, 2004**
Performance; performed by members of The People Show at Frieze Art Fair, London, 16 and 17 October 2004; commissioned by Frieze Foundation
Courtesy the artists and The Modern Institute/ Toby Webster Ltd, Glasgow

Tatham and O'Sullivan's interrelated performance and novella *The Slapstick Mystics with Sticks* elaborates the collaborative pair's interest in the relationship between forms of language: the written, scripted, spoken, and heard. Literary form and vernacular idiosyncrasy combine, the performance following the tradition of 'mummers plays'—British folk plays with often allegorical subjects, and slapstick, carnivalesque formats—and incorporating colloqualisms, jokes and fragments of appropriated text.

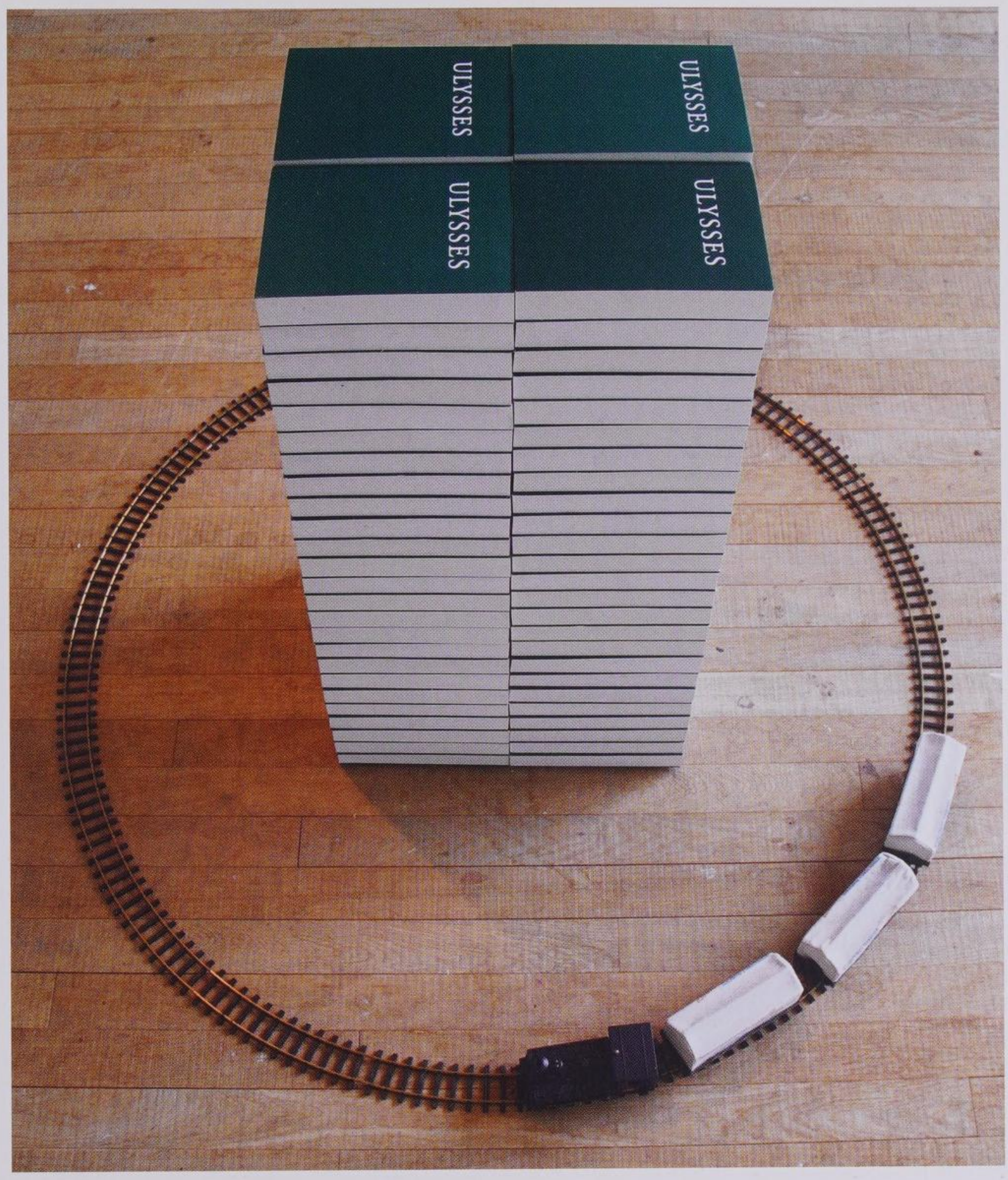


**ALLEN RUPPERSBERG,**
***Honey, I Rearranged The Collection While You Were Gone*, 1999**
Composition book with 194 post-its
with
***Footnotes*, 1975-1999**
25 colour photographs
and
***The Secret of Life and Death*, 1977-1999**
25 colour photographs, 105 x 267 cm
Courtesy the artist and greengrassi, London

Part of the emergent 1960s and 1970s Conceptualist avant-garde, Allen Ruppsersberg's installation works have played an instrumental role in the development of contemporary art practices. A number of the artist's works have examined the organisation and reorganisation of collections; complex indexes, notational arrangements and library-like classification is entwined with individualistic judgements and an idiosyncratic voice.

EAST TO THE ROCKIES

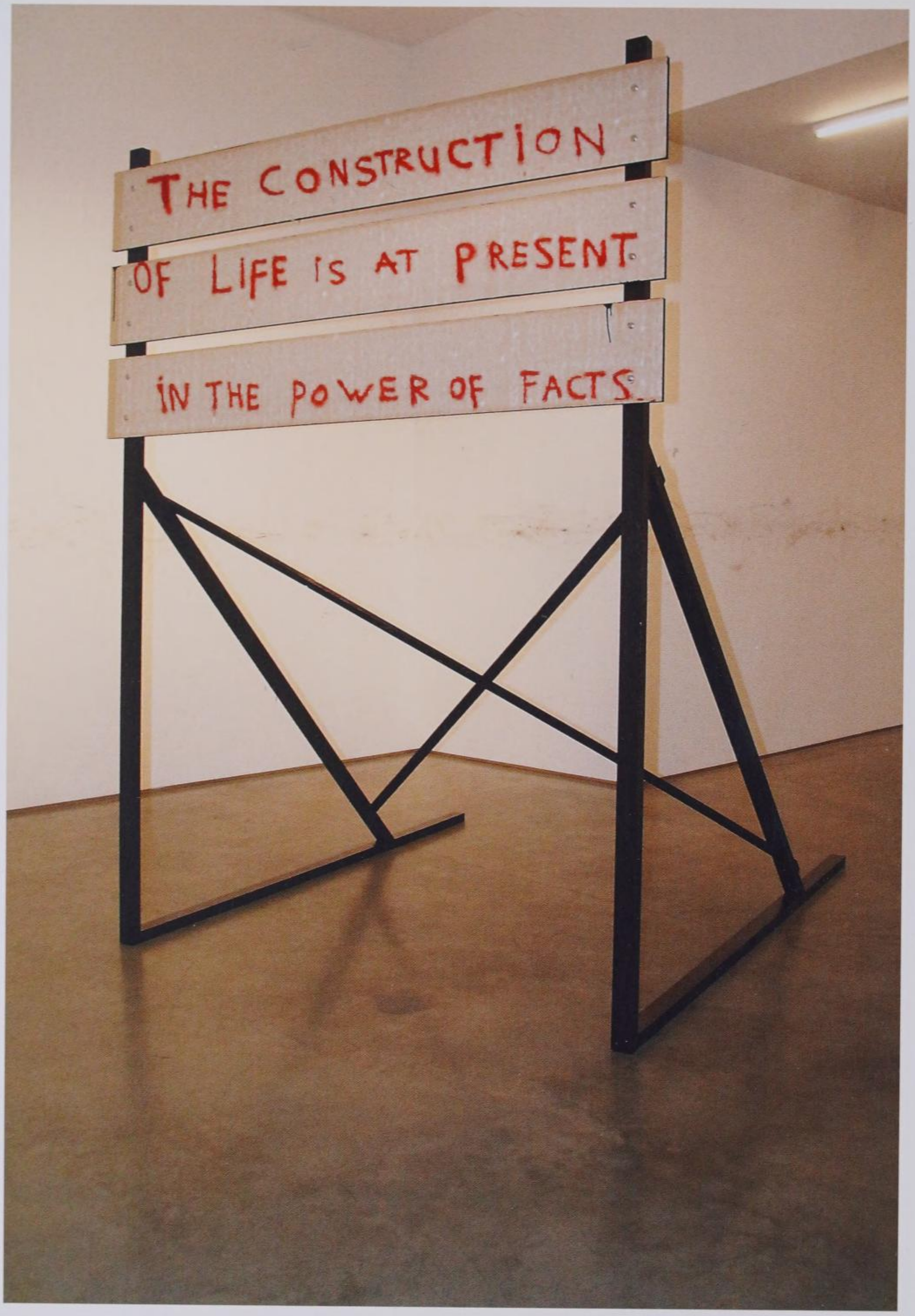
*Fireman pulling drunk out of a burning bed:* You darned fool, that'll teach you to smoke in bed. *Drunk:* I wasn't smoking in bed, it was on fire when I laid down.



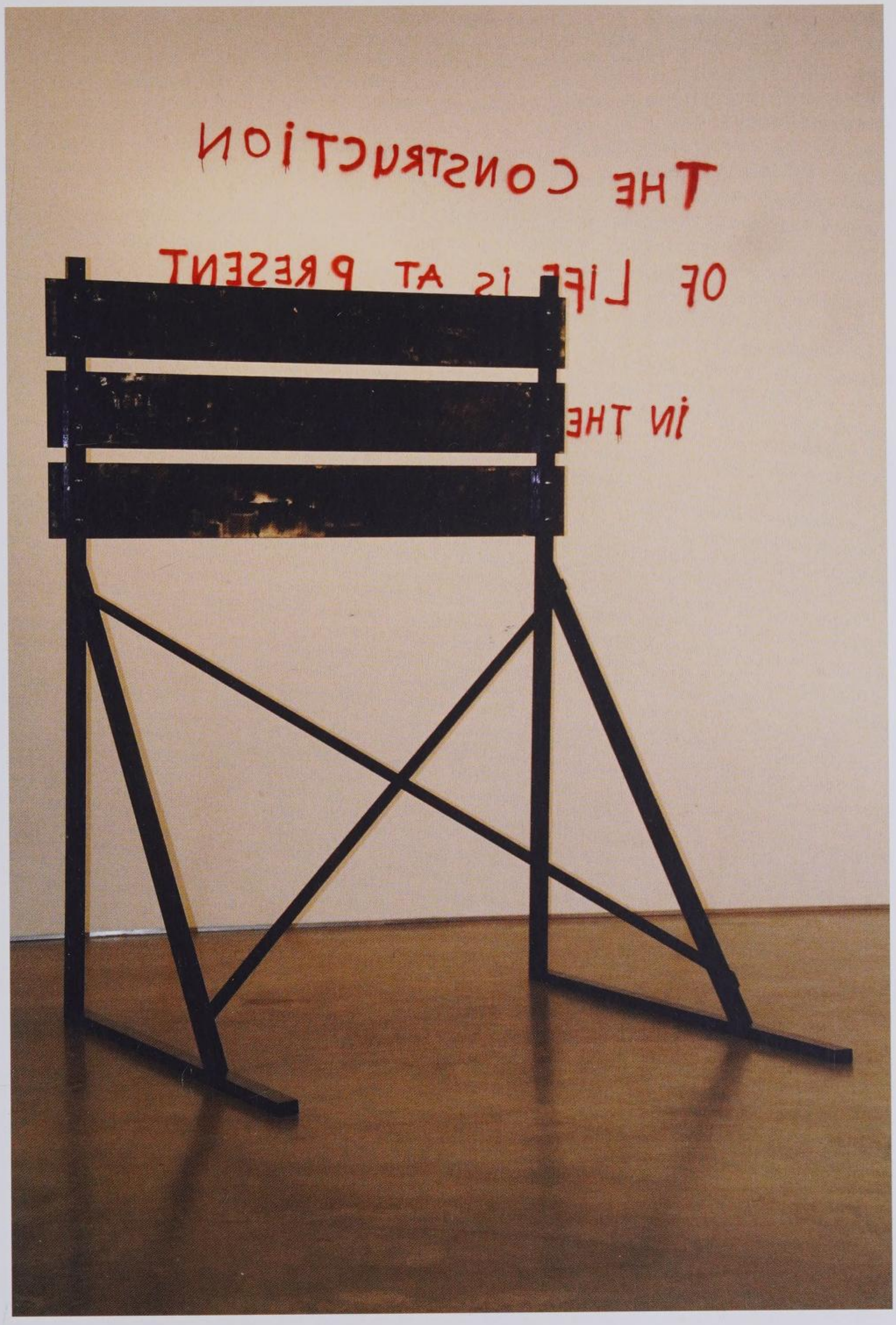

← **RICHARD PRINCE, *Fireman and Drunk*, 1989**
Acrylic and silkscreen on canvas, 244 x 190.5 cm
Courtesy Regen Projects, Los Angeles
Copyright Richard Prince

↑ **SIMON POPPER, *Borromean, Sinthome*, 2006**
Books (100), train set, 95 x 100 x 100 cm
Courtesy the artist and Rachmaninoff's, London
Copyright Simon Popper

*Borromean, Sinthome* consists of 100 bound copies of James Joyce's highly-regarded Modernist tome *Ulysses*, rearranged, with every word printed in alphabetical order. The organisation of information and its relationship to knowledge and comprehension is carefully probed by Popper, not only subverting the format of an existing text but questioning the fundamentally systematic nature of language in relation to literary communication.




**MARC BIJL, *The construction of life (after Walter Benjamin)*, 2008**
Wood, mirror-formica and spraypainted graffiti, 275 x 180 x 200 cm
Courtesy Upstream Gallery, Amsterdam


THE CONSTRUCTION
OF LIFE IS AT PRESENT
IN THE

**HAYLEY NEWMAN, *Kuß Prüfung (Kiss Exam)*, 1999**
In Kiss Exam I perform kissing against a wall with a volunteer while attempting to write my consequent sensations on a pad mounted next to me.
Kiss Exam 16 January 1999, Small Pleasures, Sensation, Hamburger Bahnhof, Berlin
Courtesy the artist and Matt's Gallery, London
Photo Mari Reijnders

into my moth. Pause. kiss
kiss kiss. Soft on lips.
My hand around his waist. My
head to right. Feel his
hands on buttocks.
push tounge right into his
moth. lips touch. Tounge
touch. Change the dynamic
again to get faster.
Arms around waist. My
left arm on his shoulder.
Right arm gently fixed. I
feel the veins in his neck.
Give up and down. Its so
hot and gentle. laughs.
Kissing noses. Start sharp stab
at kissing. Quit breathing
through nose. this head
is really on one side. Strange
hips. O my head against wall.
squeaky noises.
Kissing + bite. Check
time. Playing with tongues. My
heart beat is getting faster.
soft on the edge of the lips
again. Play with lips. Soft
against bite and other. Think
about the text. Tounges
going around one another.

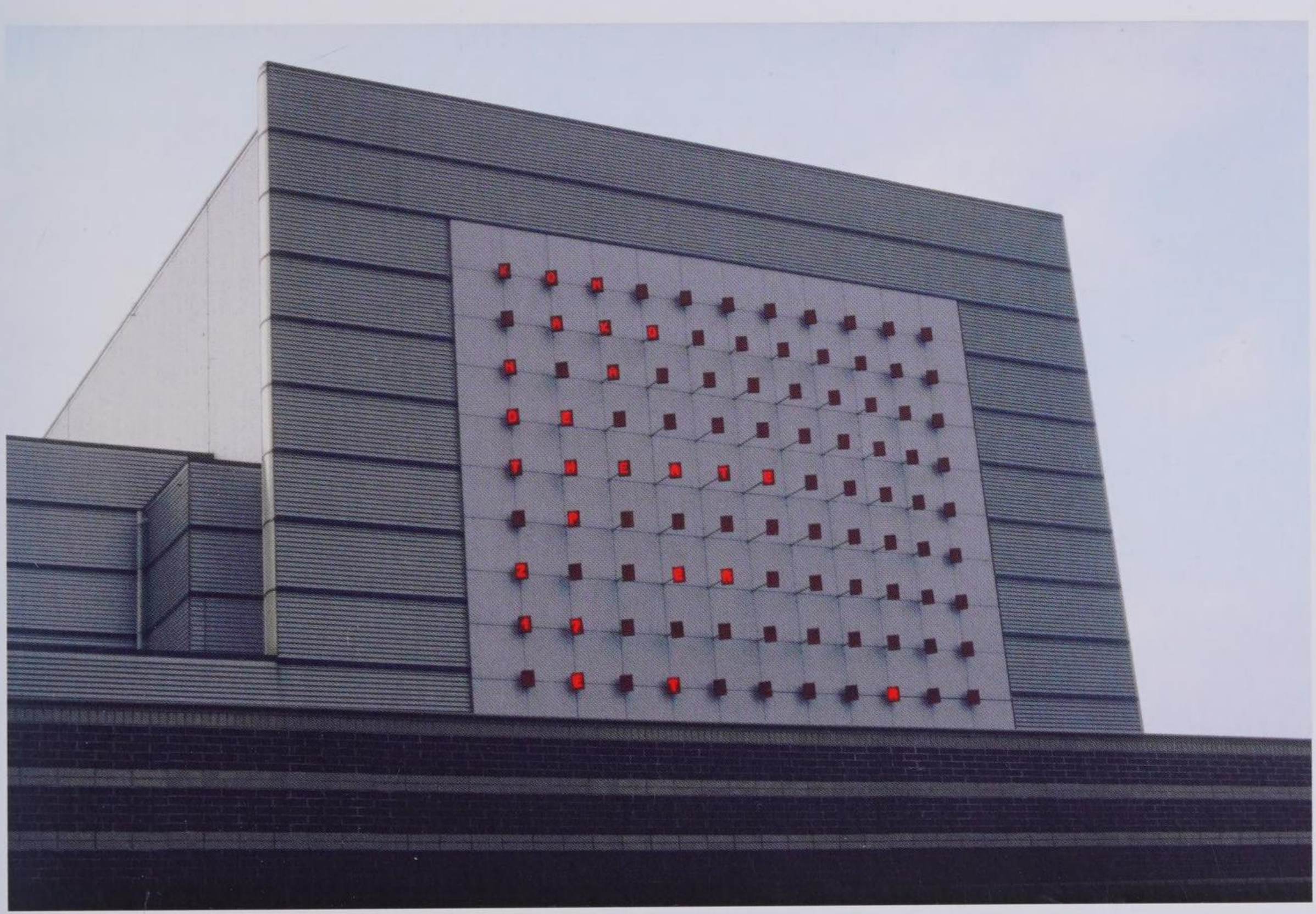
pulling against two bodies. comfortable
posit. I dont want to
write this any more. just
kiss. difficult to be conscious
when you want to be able
to move into your unconscious
suck tounge (mine) into his
moth. very soft. lips playing
end of tounges. open eyes
here got blue eyes. tounges
and spit.
Reposit. start straight on
again. Softly let lips touch.
lick his lips. play with end
of tounges. look into face.
Sweet kisses. Right arm
around waist left arm up
on shoulder. stroking head.
pulling my buttocks into him.
my left hand on his arm.
not very romantic. move up to
neck. suck both the lip. I
bite his lip. My left knee is in
his groin. twists to the side. his
right leg (mine) over his
left leg. Stop. start again.
Softly moving tounges around
each other again.
Deeper. I suck his tounge

more arm up to his shoulder.
smile. kiss softly. He's looking
into my eyes.
Bit uncomfy try to get
more comfy. straight kiss
nose brush. small kisses.
close eyes. moth to moth.
softly start with tounges
again. It's almost time to
stop. Quick to clean.

Find burst of moth to
moth
such
may head quite quickly
twist (my ear) head
from left to right.)
On lips and tounges.

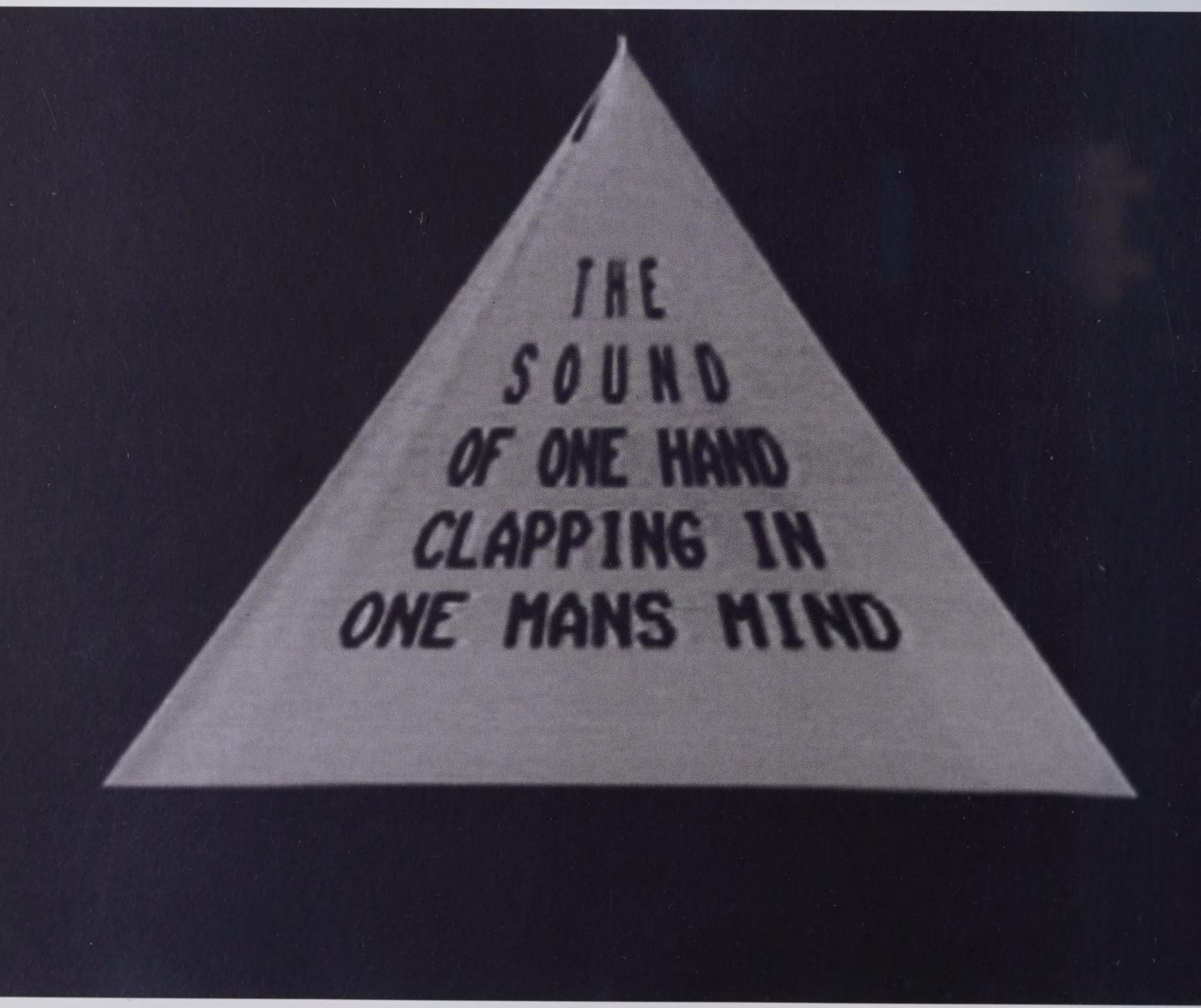
**JEFFREY SHAW, *ARCHITEXT*, 1992**
LED light sculpture
Permanent installation at the Stadstheater
Zoetermeer, Netherlands
Copyright Jeffrey Shaw

Jeffrey Shaw's *Architext* plays upon systems of technical information dissemination: a grid of individual LED numbers and letters forms a site for public communication upon the walls of a theatre. Texts appropriated from the theatre's performances are used as the raw materials for Shaw's abstract information board, which thwarts conventional legibility by converting a seemingly organised structure into fragmentary output.



**GARY HILL, *Happenstance (part one of many parts)*, 1982–1983**
Video; black and white, stereo sound, 6 hrs 30 mins
Courtesy the artist and Donald Young Gallery, Chicago
Photos Gary Hill

In *Happenstance*, black and white electronic imagery integrates the virtual with shapes, texts and images; the coming-into-being, crystallisation and evaporation of linguistic form and meaning is meditated upon, exploring the potential congruence between image, word and message. Hill's piece traces the interstice between the visual and textual, treating language both as literal, objectified, and as always in formation or disintegrating.



VANISHING POINTS

SILENCE
THERE

Testable observations regarding shape, size, tone, materials, strength and weight are all flickering into retrograde. As he forces his fist through the membrane of the earth's surface.

The writing takes the form of the gutted hull of a ship. Pixelated nuclear devastation is copyright of Greenpeace and the shipwreck is an inquiry into the meaning of ambiguity itself.

Cut parts are reversed in a modification of meaning that provides two alternate options (male and female head). The viewer is invited to flip between.

The earth has no fixed orientation in space, and the bone-dry tangle of stones, nets and unidentified matter could just as well be a pile of death's heads.

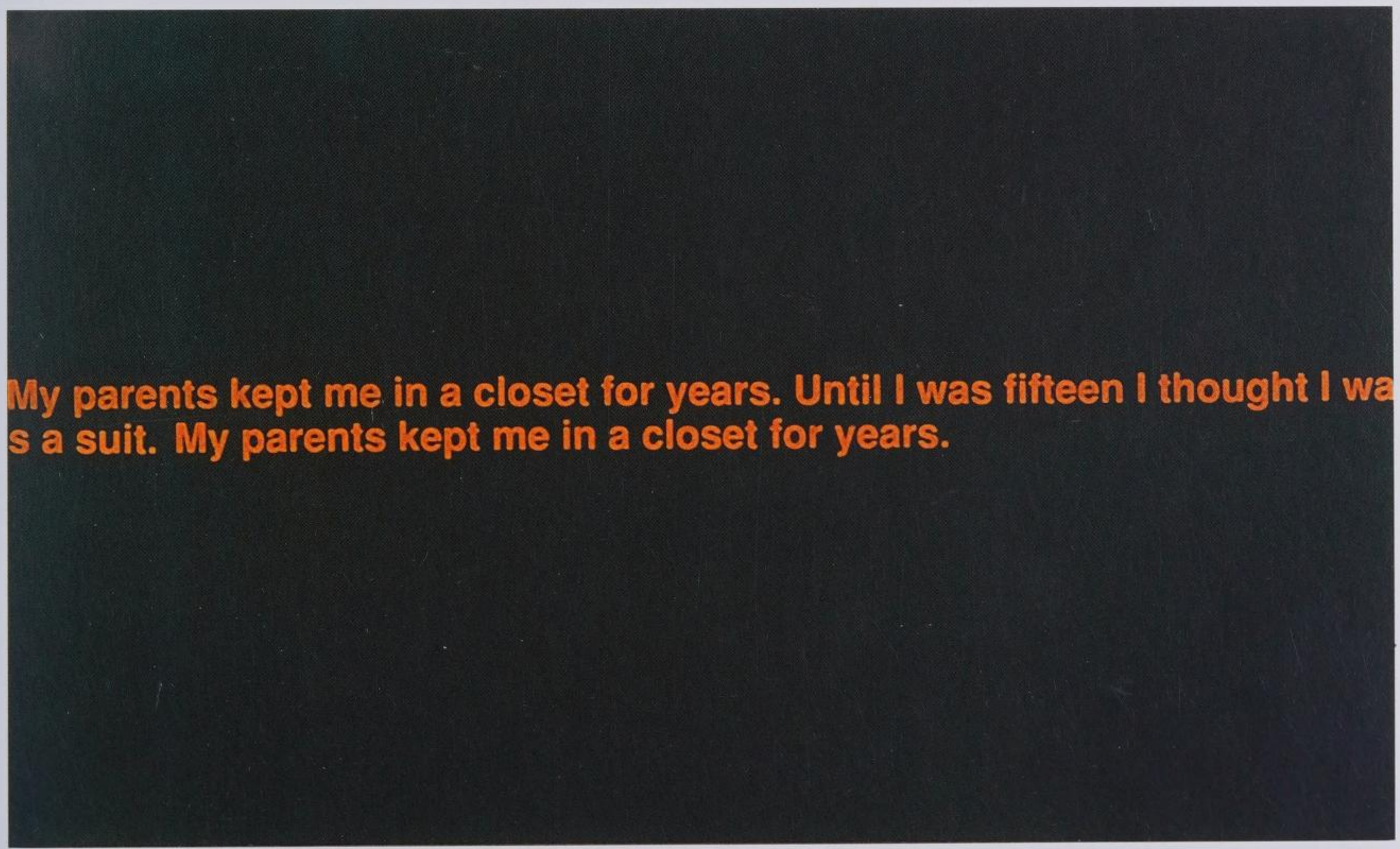
← **CATHERINE STREET, *Testable Observations*, 2007**
Inkjet print on paper
Courtesy the artist

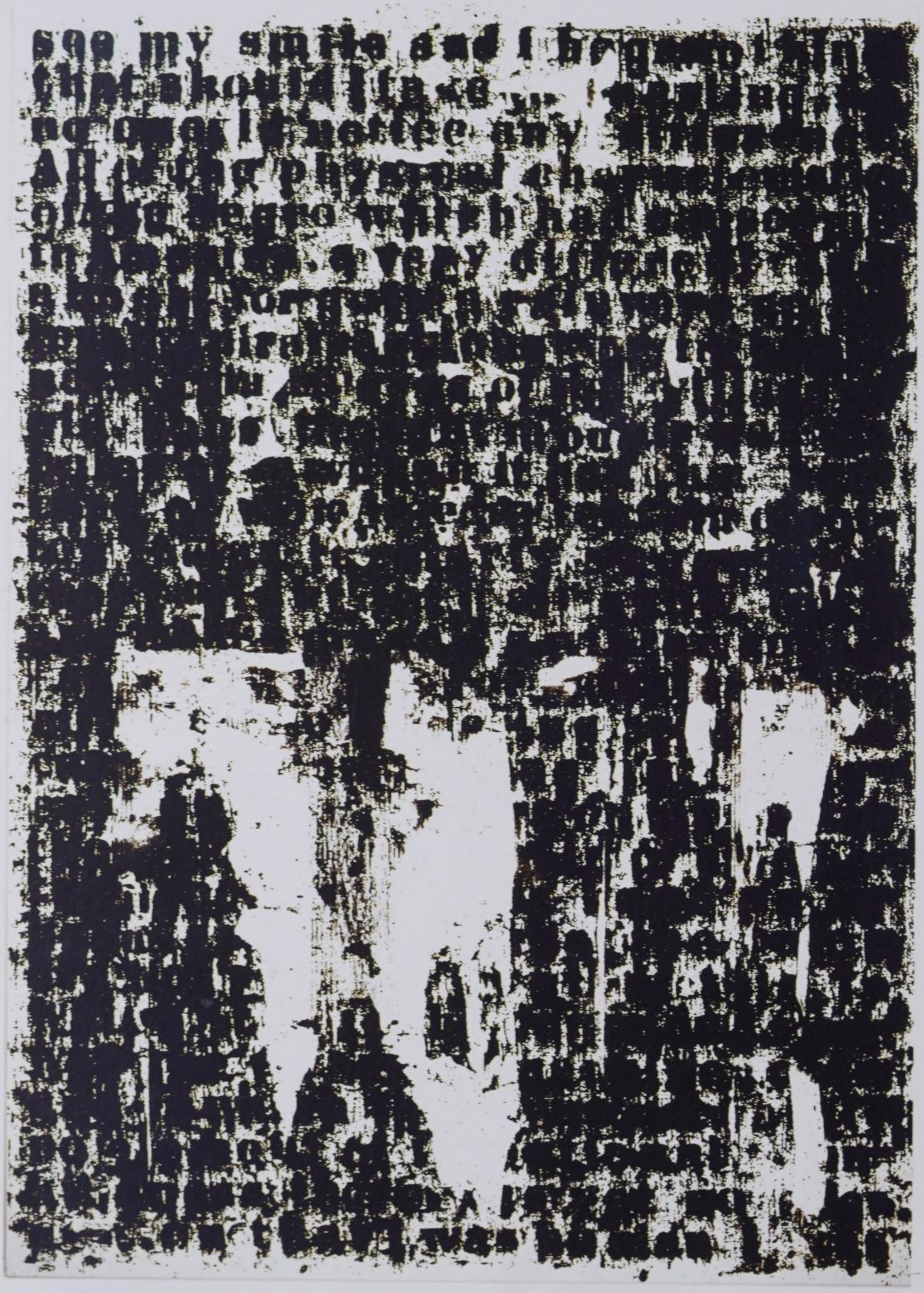
↓ **RICHARD PRINCE, *Untitled*, 1996**
Acrylic, silkscreen, and oilstick on canvas, 122 x 160.5 cm
Courtesy Regen Projects, Los Angeles
Copyright Richard Prince

Richard Prince's appropriated joke paintings—often typically macho and covering subjects such as sex and religion—can be seen to probe the line upon which language can become redundant, even divested with meaning. The clichéd, overused joke becomes a tool with which Prince explores the relationship between language and interpretation ('getting the joke') and the indeterminate space between the aural, verbal and written word: what occurs when a distinctly verbal mechanism of communication is transferred to the printed page.

→ **GLENN LIGON, *Mirror Drawing #5*, 2006**
Oilstick and coaldust on paper, 76 x 56.5 cm
Courtesy Regen Projects, Los Angeles
Copyright Glenn Ligon

→ **GLENN LIGON, *Stranger #30*, 2007**
Oilstick, coaldust, gesso on canvas, 244 x 183 cm
Courtesy Regen Projects, Los Angeles
Copyright Glenn Ligon





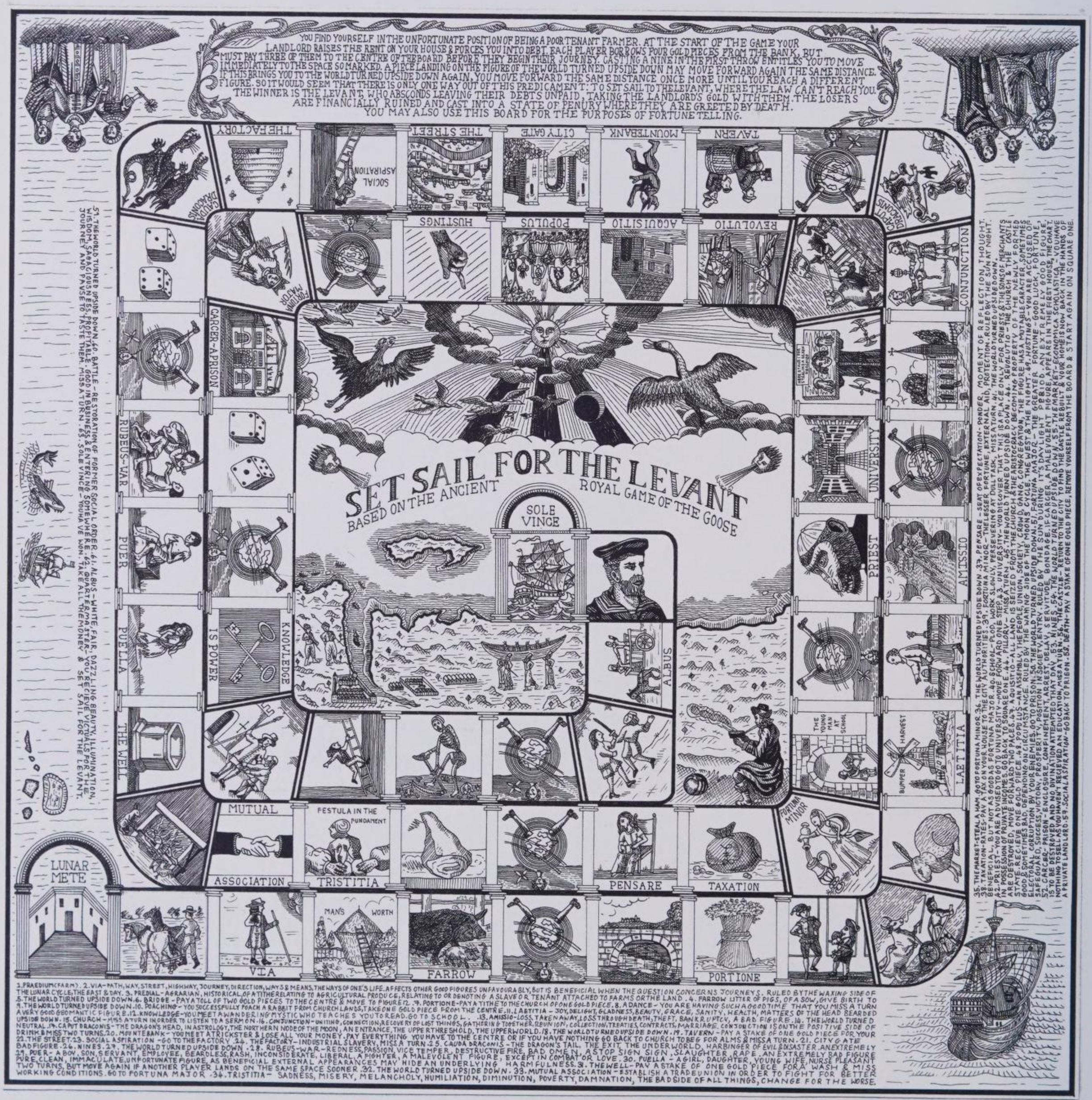
Inert Gas Series: Neon, from a measured volume to indefinite expansion. On March 4,1969, on a hill near a valley in Los Angeles, overlooking the Pacific Ocean, one liter of Neon was returned to the atmosphere.

R.BARRT '69

**ROBERT BARRY, *Inert Gas Series: Neon*, 1969**
Text, two photographs; text 28 x 21.5, photos each 20 x 25.5 cm
Courtesy the artist and Yvon Lambert Paris/New York
Copyright Robert Barry

**OLIVIA PLENDER, *Set Sail for the Levant*, 2007**
Boardgame
Courtesy the artist

Olivia Plender's recent work *Set Sail for the Levant* revisits Margaret Thatcher's declaration that "there is no alternative" to market capitalism, upturning the conventions of boardgames such as Monopoly or the much earlier 'Royal Game of the Goose' which encourage wealth accumulation. In their place, players accumulate debt at every turn, and can only win by "setting sail for the Levant"—absconding, debts unpaid. Plender's exploration of the paradox of wealth accumulation and social freedom is supported by employing the affordable, accessible medium of the boardgame.

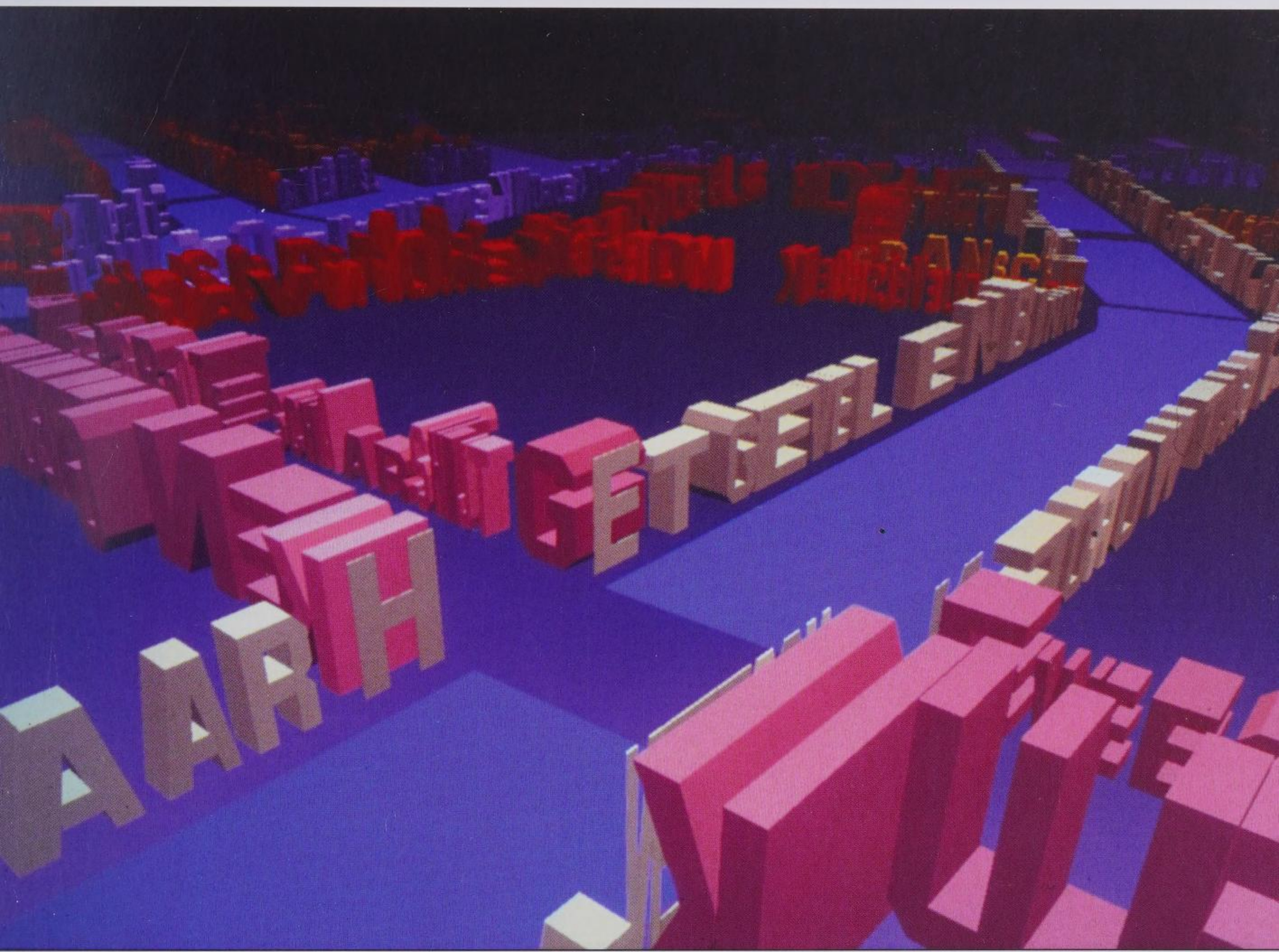


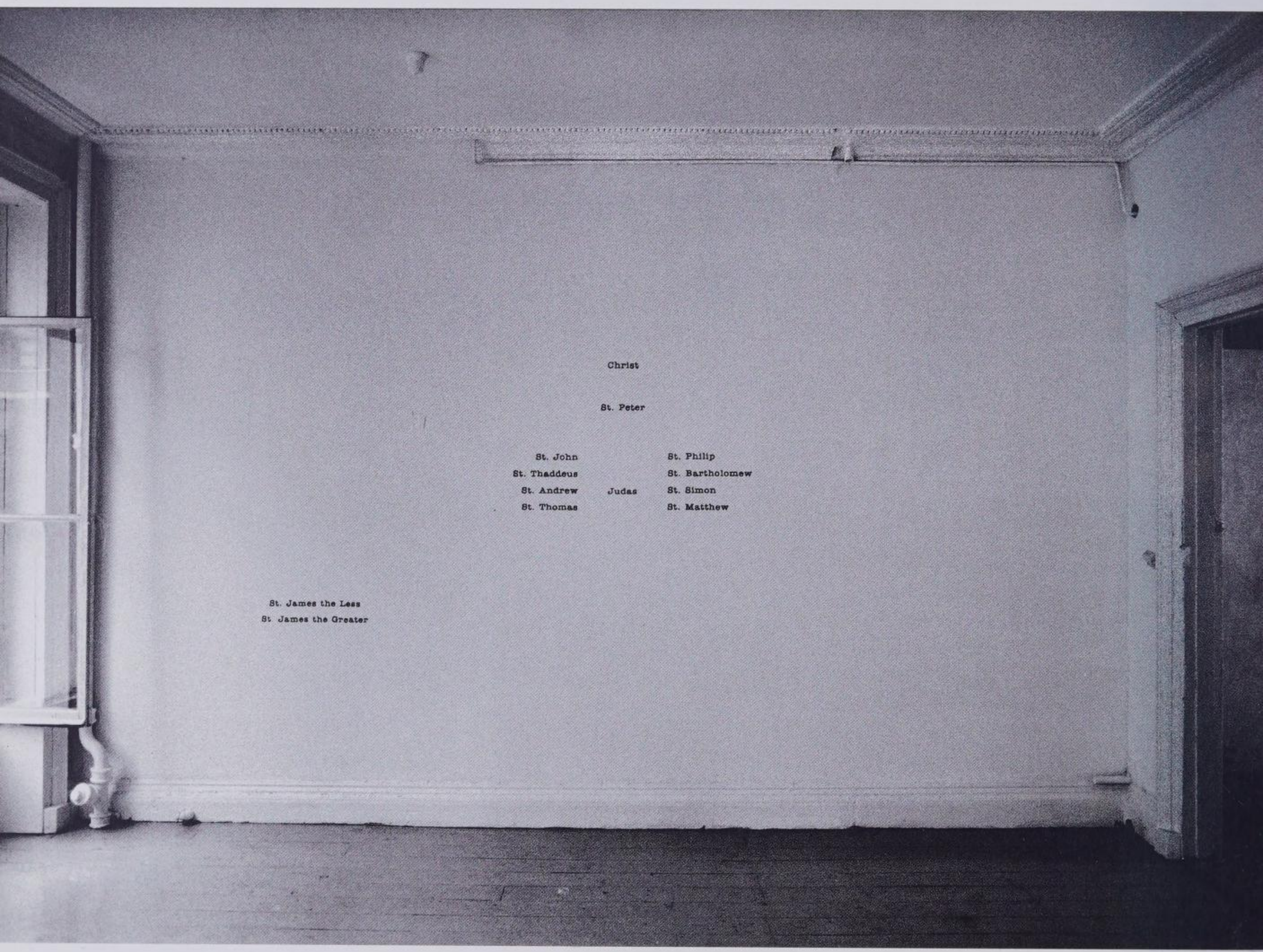
**RONI HORN, *Agua Viva: The invention of...*, 2004**
Silkscreen, 129.5 x 129.5 cm, edition of two
Courtesy the artist and Hauser & Wirth Zurich/London

**JEFFREY SHAW with DIRK GROENEVELD and GIDEON MAY,**
***The Legible City*, 1989-1991**
Interactive installation
Collection of the ZKM Karlsruhe, Germany
Copyright Jeffrey Shaw

**JEFFREY SHAW with DIRK GROENEVELD and GIDEON MAY,**
***The Legible City*, 1989-1991**
Interactive installation
Aerial view of portion of the database for the 1990 Amsterdam version
Collection of the ZKM Karlsruhe, Germany
Copyright Jeffrey Shaw

*The Legible City* combines computer programming with interactive spatio-temporal experiences; three-dimensional representations of urban areas, including Manhattan and Amsterdam, are formed using words and phrases. The work's viewer is able to 'take a ride' through the city, navigating a textual built environment in accordance with narrative, or, equally, spontaneous conjunctions of words, and experiencing a simultaneously virtual, linguistic and bodily environment.

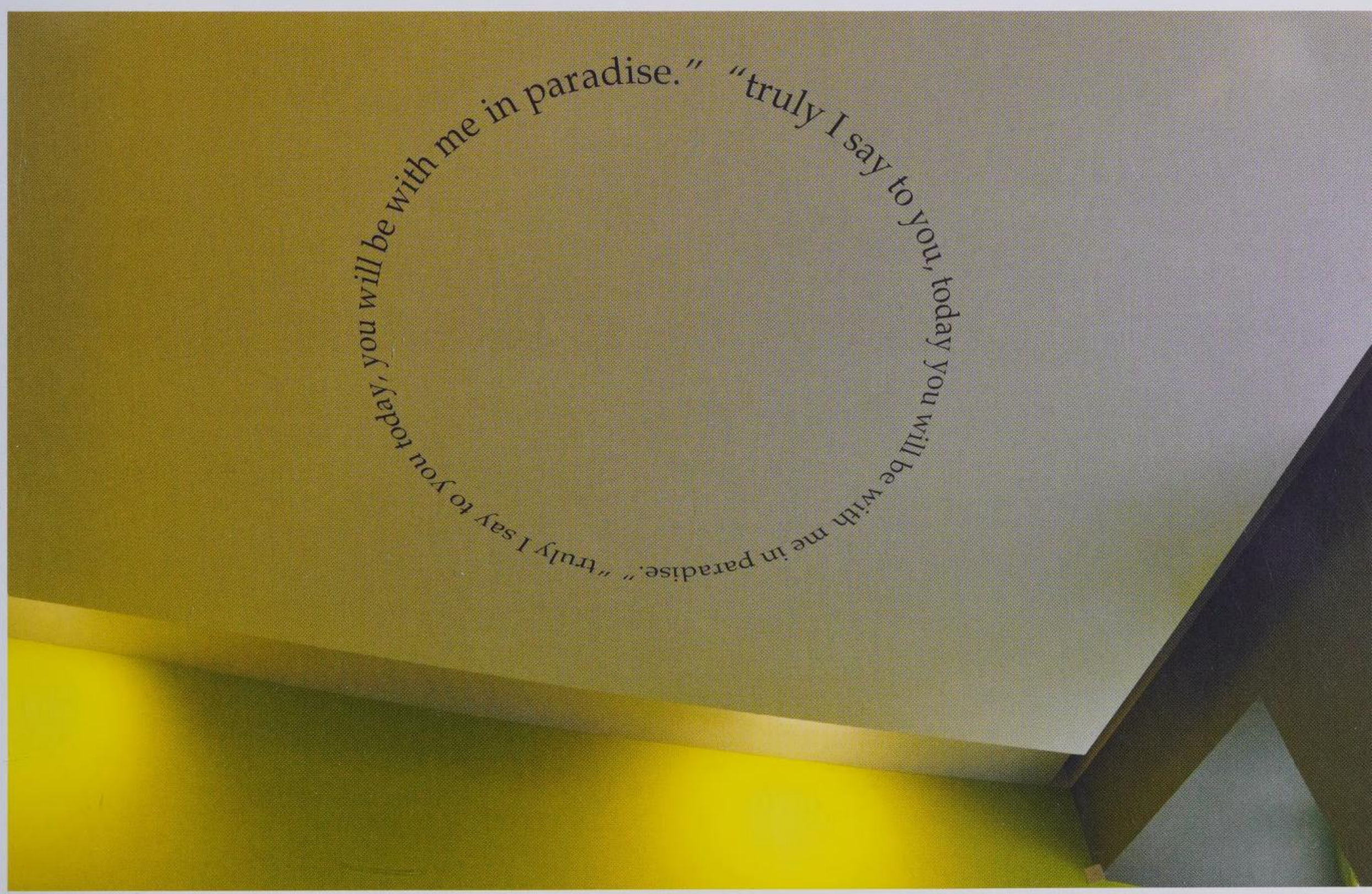

EARTH

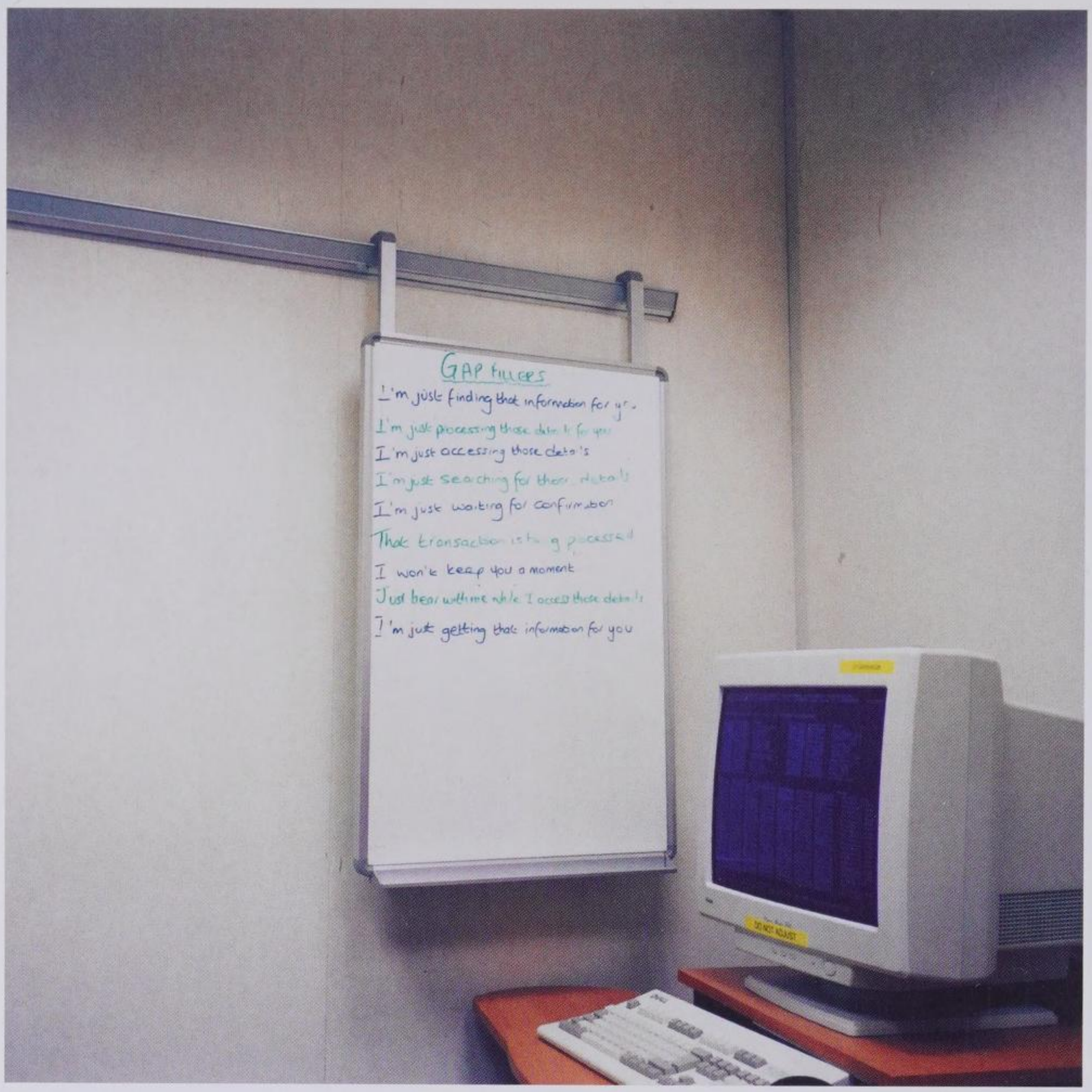

Christ
St. Peter
St. John
St. Thaddeus
St. Andrew
St. Thomas
Judas
St. Philip
St. Bartholomew
St. Simon
St. Matthew
St. James the Less
St James the Greater

← **SIMON PATTERSON, *The Last Supper Arranged According to the Sweeper Formation (Jesus Christ in Goal)*, 1990**
Wall drawing
Installation view, Milch Gallery, Guildford Street, London
Private Collection, London
Courtesy Haunch of Venison 2009
Copyright Simon Patterson

↓ **DOUGLAS GORDON, *Meaning and Location*, 1990**
Installation view, *Où se trouvent les clefs?*,
Collection Lambert, Avignon, 2008
Courtesy the artist
Photo Frederik Pedersen for Douglas Gordon

Douglas Gordon plays with the flawed ways in which we attribute meaning to our existence. *Meaning and Location* demonstrates precisely this weakness in our capacity for articulation by radically altering meaning through a simple semantic disruption. Through the shift of one comma in a sentence—taken from the Gospel of Luke—Gordon generates an entirely new statement, undermining the possibility of a fixed interpretation of a text upon which many people rely.






↑ **CAREY YOUNG, *Gap Fillers*, 2001**
Whiteboard with ink: readymade taken from call centre,
120 x 90 cm, unique object
Courtesy the artist and Paula Cooper Gallery, New York

*Gap Fillers* continues Carey Young's interest in the intersection between corporate and commercial culture, and the art world: a whiteboard, directly appropriated from a call centre, lists sentences such telephone operators are recommended to say to customers to fill uncomfortably empty conversation. Decontextualised, its phrases speak of an indeterminate spatial and linguistic void, each referring to an undefined action always in-progress.

→ **CAREY YOUNG, *Uncertain Contract*, 2008**
Single channel video; colour, sound, 14 mins 57 secs, looped
Actor Mark Burrell
Courtesy the artist; Thomas Dane Gallery, London and Paula Cooper Gallery, New York
Copyright Carey Young
Production still Carey Young

In *Uncertain Contract*, an actor is filmed improvising from a script created from the text of a legal document; the precise conditions of the contract itself have been eliminated, creating an ambiguous sphere fluctuating between contractual obligation and liberty, such elusiveness exemplified by the actor's literally improvisational and ad-libbed performance.

**JEREMY DELLER, *Folksong*, 2007**
6,000 posters on paper, 89.5 x 53.5 cm, edition of three
Courtesy the artist; The Modern Institute/
Toby Webster Ltd, Glasgow; Gavin Brown's enterprise,
New York, and Art:Concept, Paris

I was born, lucky me

In a land that I love

Though I'm poor, I am free

When I grow I shall fight

For this land I shall die

Let her sun never set

لكنت محظوظا عندما ولدت

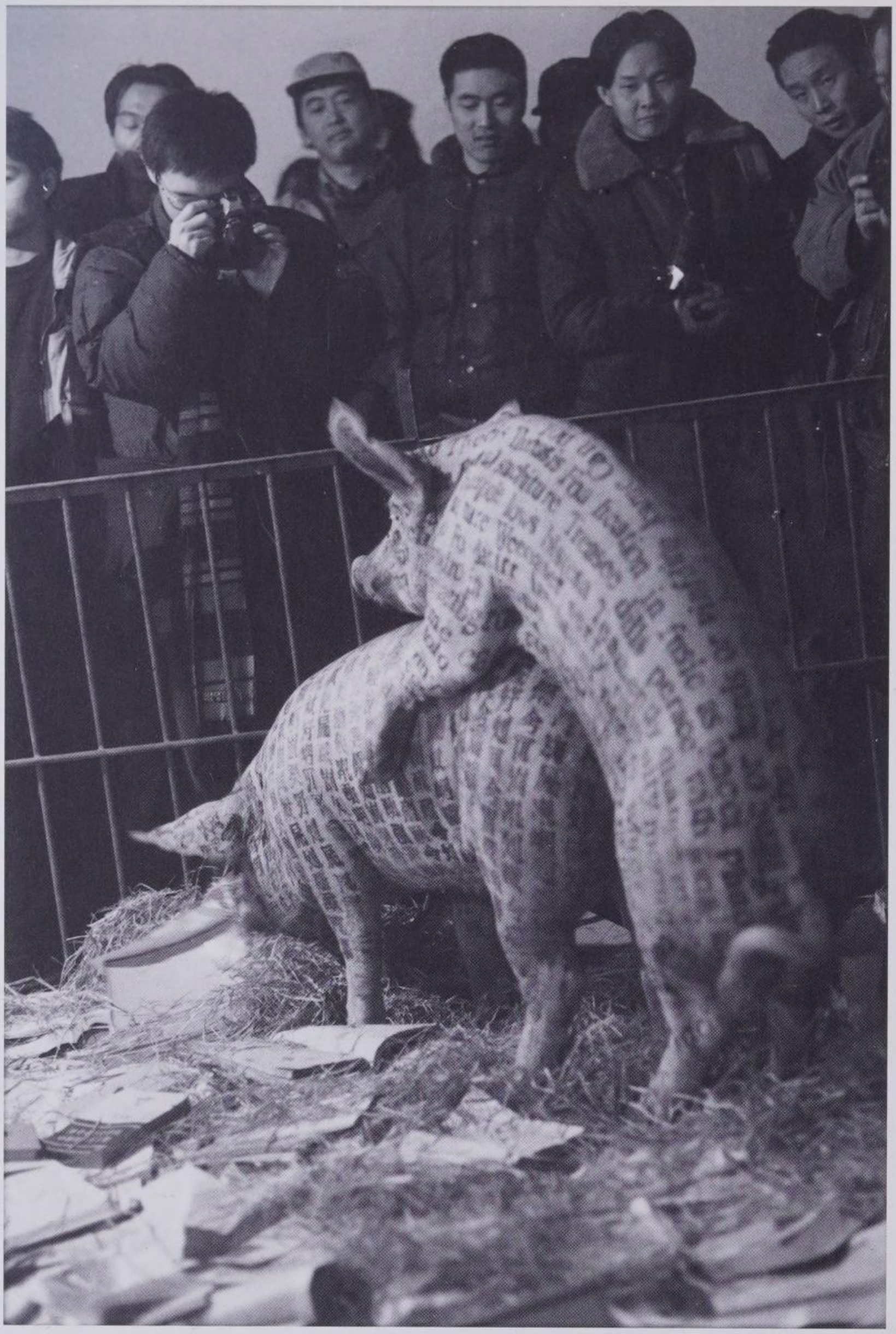
في الاراضي التي احبها

رغم اني فقير الا انني حر

عندما اكبر سوف اكافح

لهذه الارض سوف اموت

لجعل شمسها لاتغيب



**XU BING, *A Case Study of Transference*, 1993–1994**
Performance with two live pigs inked with fake English and Chinese characters, discarded books, cage. Enclosure 500 x 500 cm
Performance at Han Mo Arts Center, Beijing, 22 January 1994
Courtesy Xu Bing Studio

*A Case Study of Transference* demonstrates Xu Bing's long-standing exploration of written language and lettering: the performative piece involved copulation between two pigs, the male decorated with Roman characters and the female with Bing's own invented, nonsensical calligraphic characters. The boundaries between communicative systems are drawn sharply into relief as cultural difference is rendered in the form of illegible linguistic configuration and animal activity.

**XU BING, *Book from the Sky*, 1987–1991**
Hand-printed books, ceiling and wall scrolls printed from wood letterpress type using false Chinese characters, dimensions variable
Installation view, Three Installations by Xu Bing, Elvehjem Museum of Art, University of Wisconsin-Madison, Madison, Wisconsin, 1991
Courtesy Xu Bing Studio

Xu Bing's immense installation *Book from the Sky* comprises vast scrolls printed with characters from the artist's self-designed 'alphabet', constituting 4,000 graphic symbols in hand-cut woodblocks. The pages of Bing's piece carry the appearances of legibility, but ultimately deny linguistic engagement, contrasting the experiential impact of being confronted by the monumental volumes of text with their absurdity and ultimate meaninglessness.

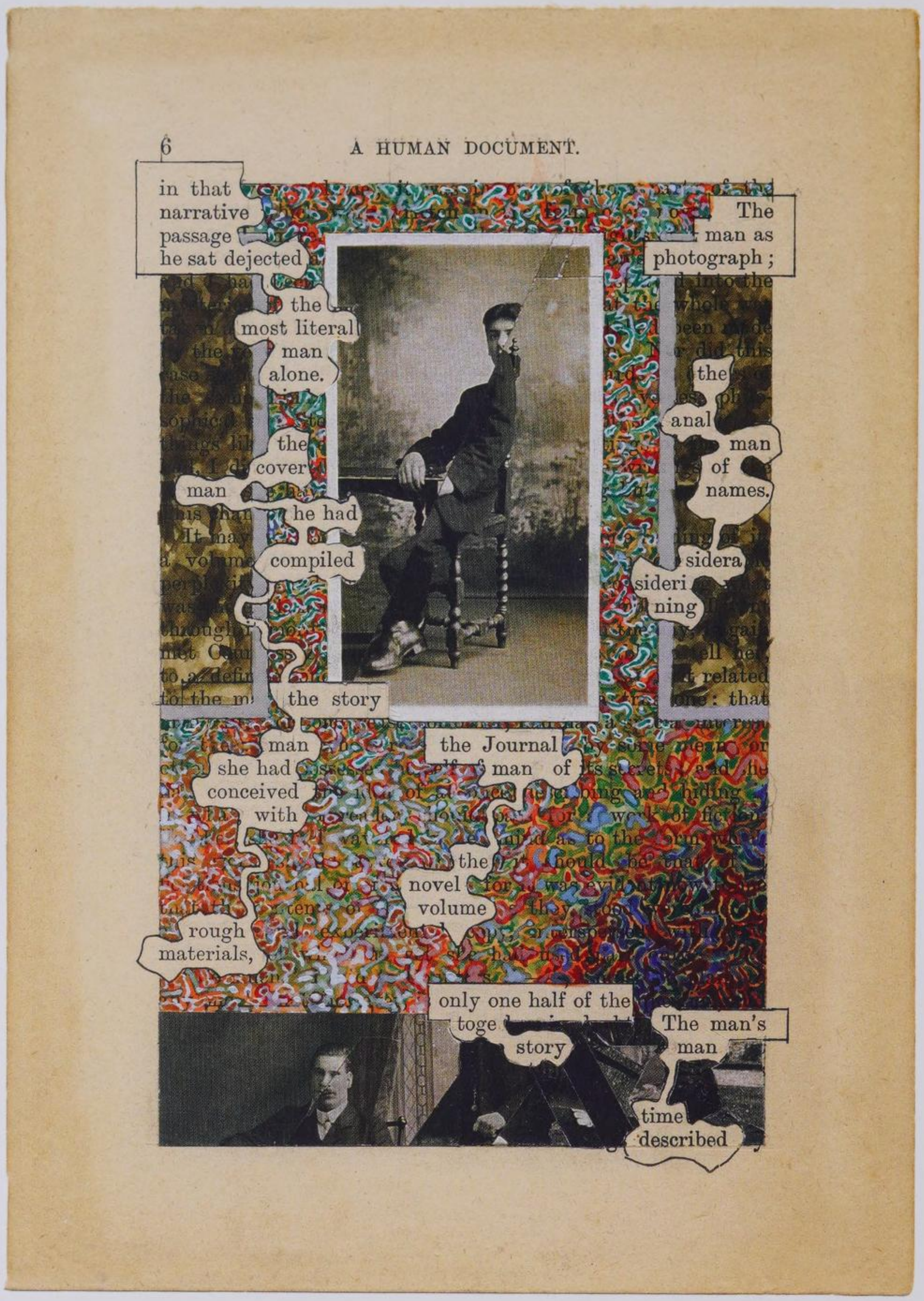
**A** told **C** – that he'd insist on just one thing – **B** was not to wear his moccasins.

**B** told **C**, sometimes one person is not enough.
**C** said, I always want one person to be enough.
**C** told **A**, I don't want you to feel I'm the only person for you.
**A** told **C** their bond was indissoluble.

**CAROLEE SCHNEEMANN, *ABC – We Print Anything – In The Cards*, 1977**
Four details from 158 image/text cards, boxed edition of 151,
Brummense Uitgeverij Van Luxe Werkjes, 1977 Beuningen, Holland
Artist Book
All text and images by Carolee Schneemann

**A said**, he wanted to be more separate but not separated.

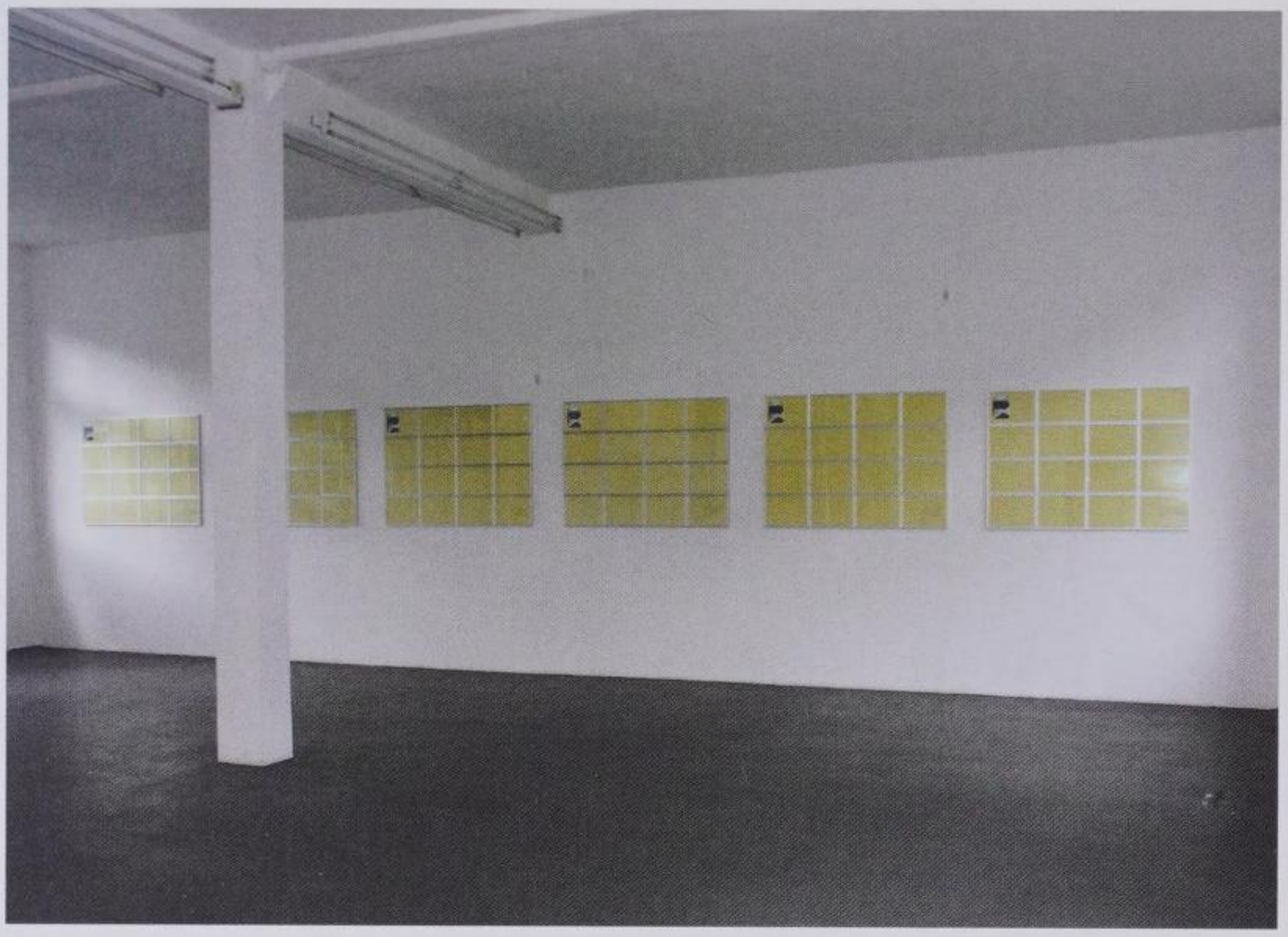
**B said**, living is much more consuming than I ever thought it would be.

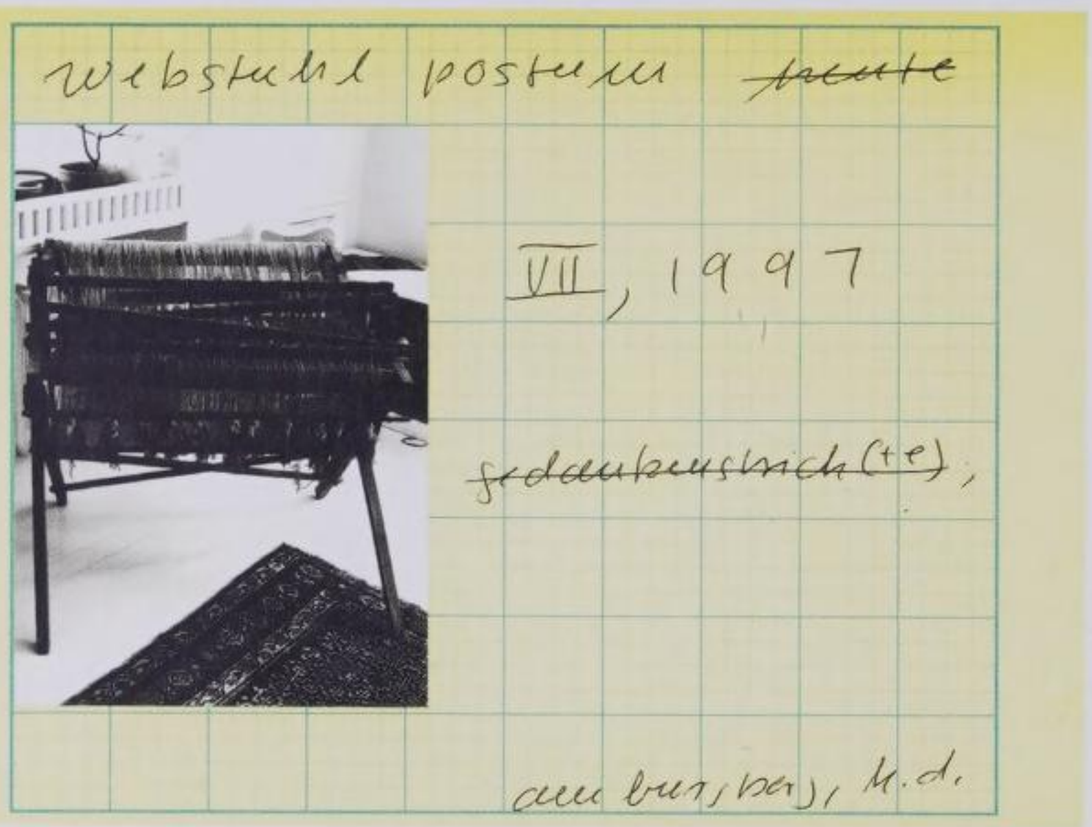


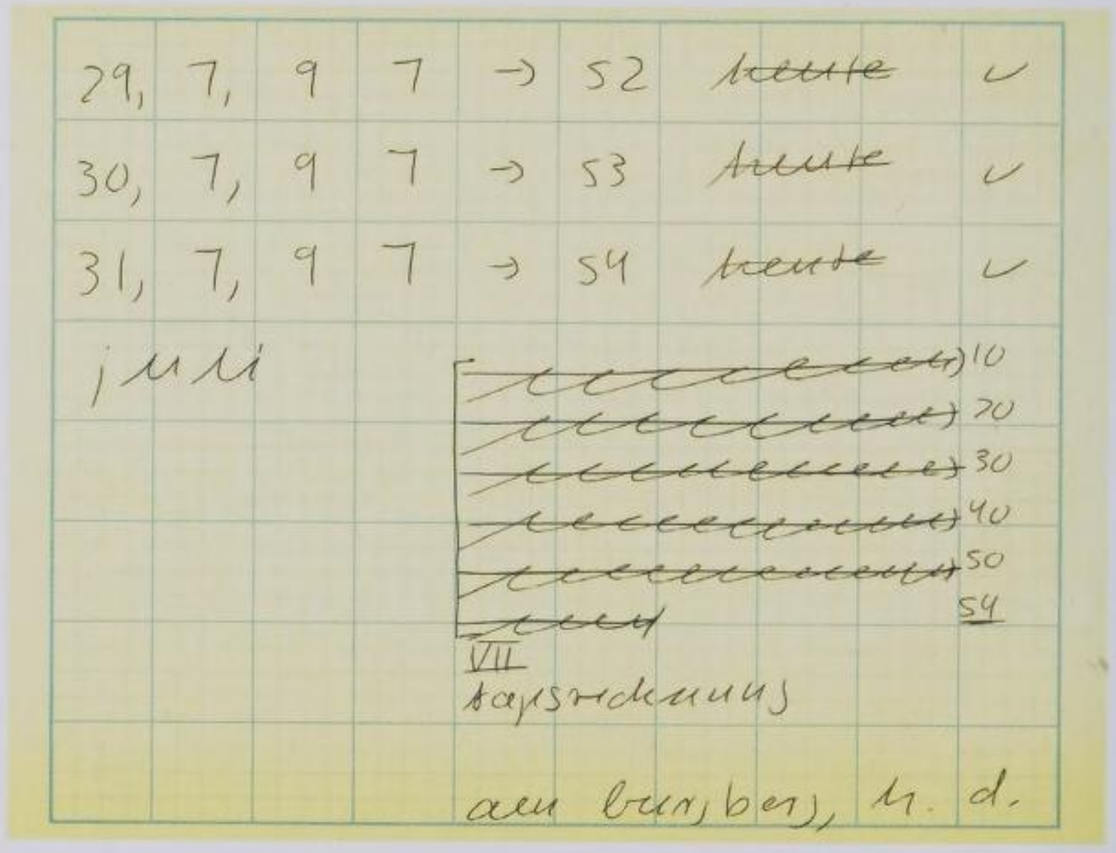

**TOM PHILLIPS, *A Humument p. 6*, 2008**
Watercolour and collage on bookpage, 19 x 10.5 cm
Copyright Tom Phillips

Tom Phillips' work *A Humument* refigures the novel *A Human Document* by WH Mallock, 1892; taking a cue from concrete poetry and William Burroughs' "cut-up" techniques, Phillips reworked and intervened in the book's pages to create collaged, painted, and overprinted images. Such textual deconstruction is revealed to be a constructive enterprise, forming what Phillips describes as "a curious unwitting collaboration between two ill-suited people 75 years apart".

**SIMON LEWTY, *The Passage Towards Stone*, 1984**
Ink and acrylic on paper, 156 x 156 cm
Courtesy the artist and Art First






**HANNE DARBOVEN, *Webstuhl posthum*, 1997**
192 sheets of yellow paper, ballpoint pen on paper, 12 black and white photos, each 21 x 29.5 cm
Courtesy Konrad Fischer Galerie

Emerging in New York in the 1960s in the company of artists such as Mel Bochner and Sol LeWitt, Hanne Darboven was a proponent of the serial aesthetic of the period. Using text and numbers as her material, her works flood the viewer with systematic lists of information that document the passage of time through arrangements in space. Dates, events and artefacts are chronicled without any added narrative or external points of reference, and their display deliberately refuses to provide a clear point of entry for navigating and processing the information as a coherent whole.

**ALLEN RUPPERSBERG, *The Singing Posters: Allen Ginsberg's Howl*, 2003/2005**
Approx. 200 printed posters
Installation view, Rice University Art Gallery, Houston, Texas, USA, 2004
Courtesy the artist and Rice University Art Gallery, Houston

BLAH, BLAH, BLAH,
BLAH, BLAH, BLAH,
BLAH, BLAH, BLAH,
BLAH, BLAH, BLAH,
BLAH, BLAH, BLAH,
BLAH,

← **MEL BOCHNER, *Blah, Blah, Blah*, 2008**
Oil on canvas, 122 x 91.5 cm
Courtesy the artist

↓ **ROBERT BARRY,**
***A Secret Desire Transmitted Telepathically, 1969-2009***
***A Volitional State of Mind Transmitted Telepathically, 1969-2009***
***A Particular Feeling Transmitted Telepathically, 1969-2009***
***A Particular Emotion Transmitted Telepathically, 1969-2009***
***A Great Concern Transmitted Telepathically, 1969-2009***
Vinyl lettering on wall, dimensions variable
Courtesy the artist and Yvon Lambert Paris/New York
Copyright Robert Barry

→ **CERITH WYN EVANS,**
***And if I don't meet you no more in this world***
***Then I'll, I'll meet you in the next one***
***And don't be late, don't be late***
**2006**
'Negative' neon, dimensions variable
Courtesy Jay Jopling/White Cube, London
Copyright Cerith Wyn Evans
Photo Stephen White

A SECRET DESIRE TRANSMITTED TELEPATHICALLY

A VOLITIONAL STATE OF MIND TRANSMITTED TELEPATHICALLY

A PARTICULAR FEELING TRANSMITTED TELEPATHICALLY

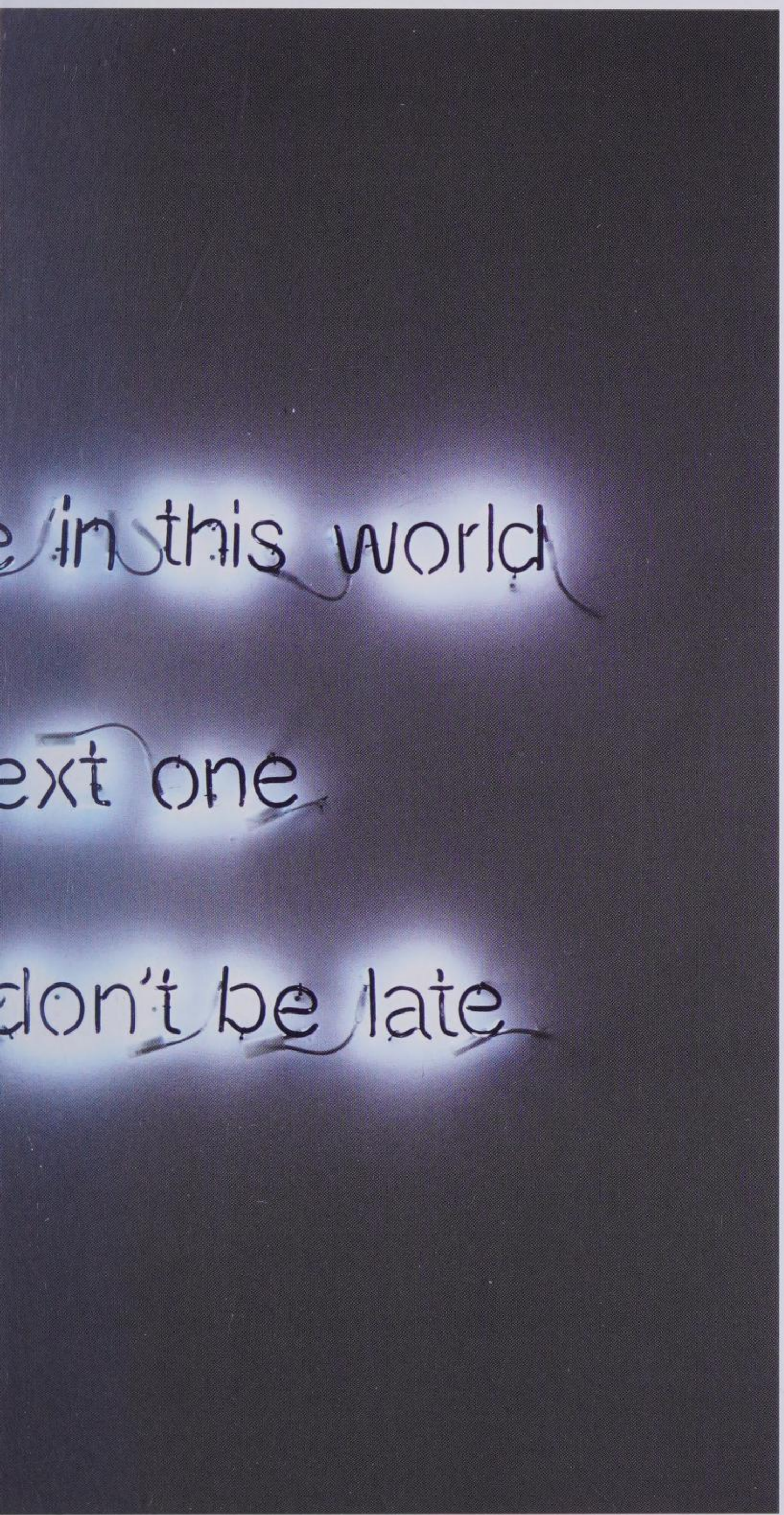
A PARTICULAR EMOTION TRANSMITTED TELEPATHICALLY

A GREAT CONCERN TRANSMITTED TELEPATHICALLY

And if I don't meet you no m

Then I'll, I'll meet you in the

And don't be late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don't be late

← **DANIEL PFLUMM, *Untitled*, 1999**
Lightbox

↓ **DANIEL PFLUMM, *Untitled*, 1999**
Lightbox

Pflumm's lightbox of the word "neu", produced for an exhibition at Galerie NEU in Berlin, draws corporate media and the art world into a strange unity, exploring the dissemination of commercial logos and brand names, their permeation of the artistic sphere, and the seductive, minimalist aesthetic of their design. In other works, logos appear seemingly stripped of their identity: Pflumm apparently neutralises these brash symbols of corporate ideology, while deftly playing upon their recognisability so that they appear to nevertheless, insistently, be 'selling something'.

**JENS HAANING, *Turkish Jokes*, 1994**
In the Turkish area of central Oslo a tape-recording of jokes, told by Turks in their native language, was played. The recording was broadcasted through a loudspeaker attached to a light pole.
Intervention
Prosjekt i Gamlebyen (PiG), artist initiated exhibition, Oslo Norway, 1994
Courtesy Galleri Nicolai Wallner, Copenhagen
Photos Jens Haaning

*Turkish Jokes*, played through loudspeakers into part of central Oslo with a large Turkish community, plays shrewdly upon the notion of the in-joke, manipulating the sense of feeling, appearing and being 'foreign', and language's potential to influence power relations. Haaning turns communicative value on its head by directing 'understanding' and the possibility of interpretation towards a minority community, for whom the audio played by Haaning would be intelligible, indeed pleasing, while raising the uncomfortable question of who the intended butt of the joke might be. Power and control constantly shifts between those included and excluded, emplyoying the notion of 'getting the joke' to call into question aural and linguistic interpretation and understanding.

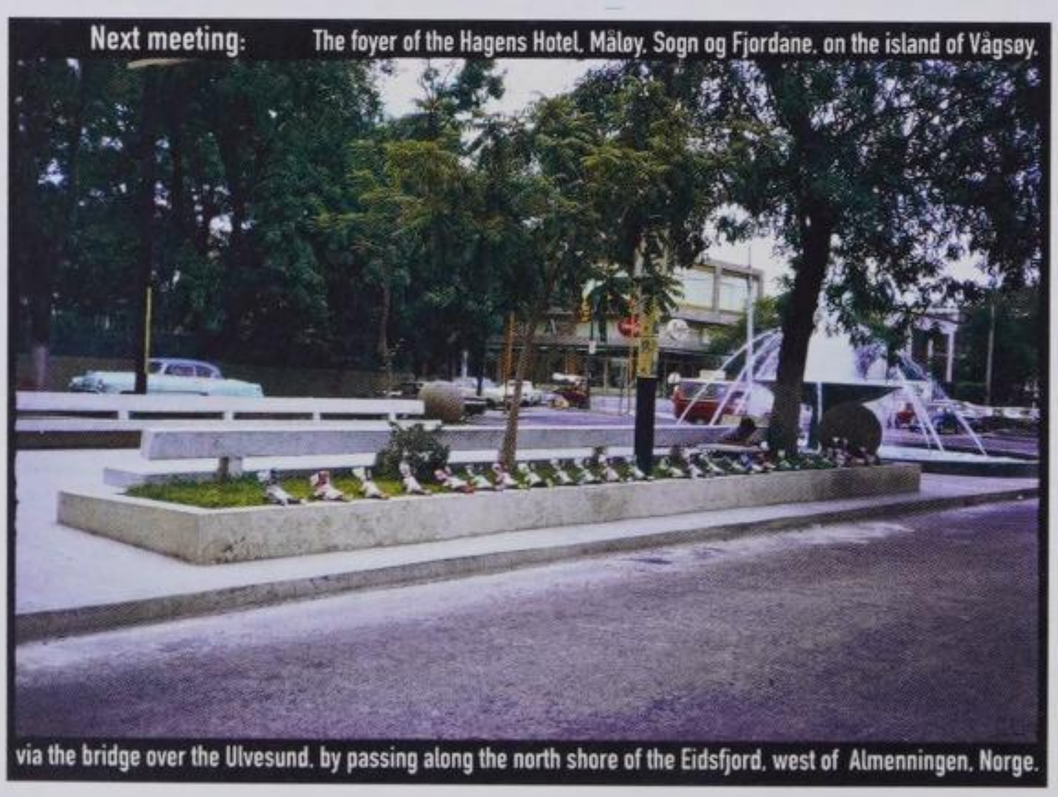
↓ **ADAM CHODZKO, *Next Meeting: The foyer of the Hagens Hotel, Måløy, Sogn og Fjordane, on the island of Vågsøy...*, 2007**
Lithographic print on paper, B2, on hoarding, Balbutcher Lane, Ballymun Dublin 11
Courtesy the artist

For the *Next Meeting* series Chodzko used amateur slides images taken by tourists on their travels in the 1950s to early 1980s, and juxtaposed them with travel directions from tourist guides published during this same period. Each work in this series just has one location in the world where it is exhibited in a remote but public place.

→ **ADAM CHODZKO, *Better Scenery*, 2002**
A pair of installed signs, Fargo and London, various dimensions and materials
Courtesy the artist

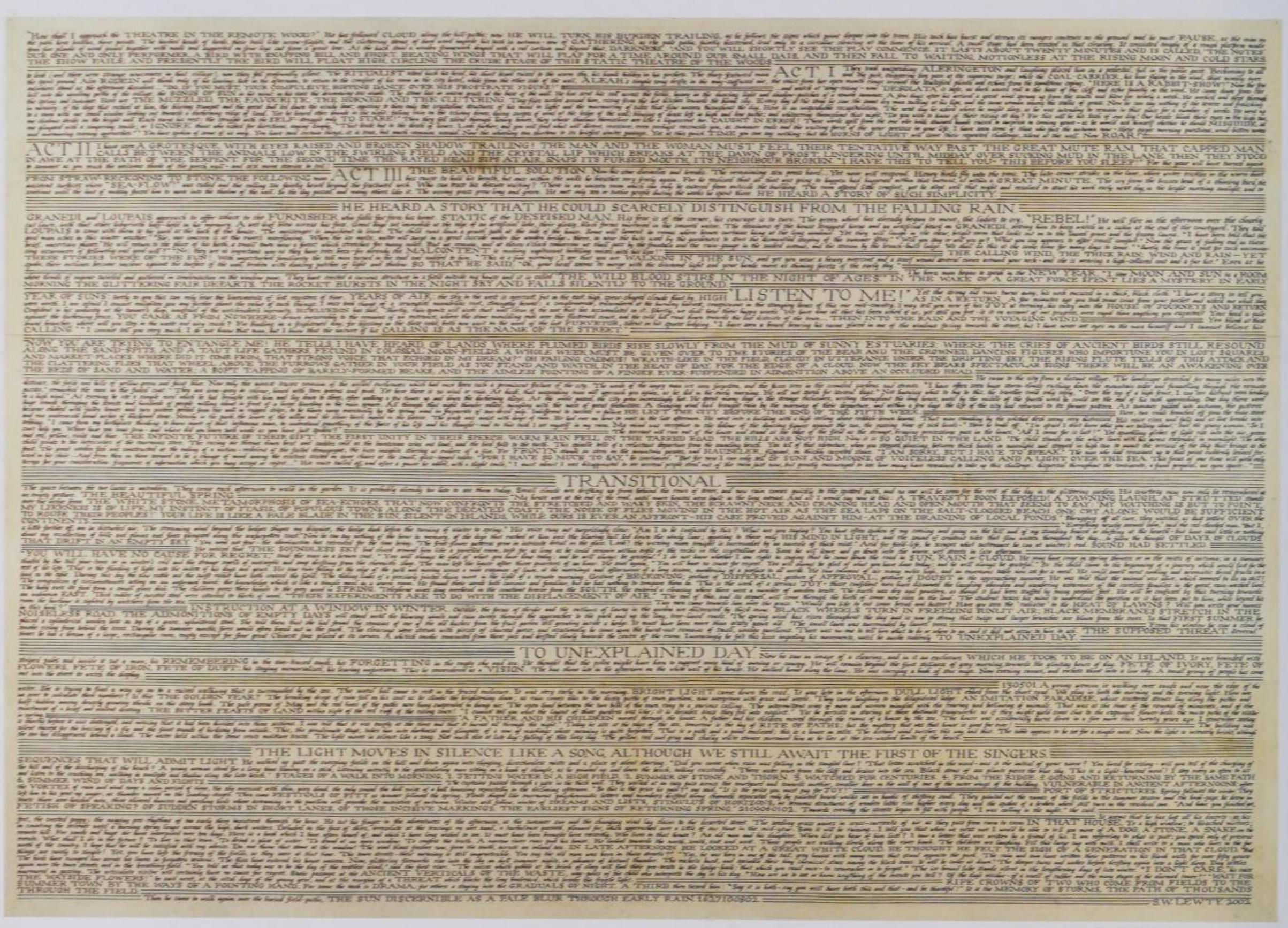
Better Scenery
Go North down 10th St and turn west onto 12th Avenue. Continue west on 12th out of Fargo until you see the big Supervalu warehouse on your right. Take that exit onto Interstate 29, heading North towards Grand Forks and Canada. After about 30 minutes (maybe 28 miles) you want to look out for the Gardner exit, which comes soon after you see four big silver grain bins on the right hand side of the road. Turn east and go about a quarter of a mile until you see a stop sign. Then turn left going north—you're now in Kinyon Township—for maybe three miles. That would get you to a crossroads. Then turn east again. (In the distance you'll see a tree line running along the horizon. The Red River runs behind it). One half a mile further on you'll come to a farmstead on the south side of the road. This is the Pratt farm. Come into the yard, pass by the machine shed and at the shelter belt turn left into the soybean field. Standing facing you is a sign. It describes the location of the sign you have just finished reading.

Better Scenery
Turning left immediately outside the entrance to Angel tube station you need to go down the hill a bit until you reach the traffic lights at this big, chaotic cross roads. There's a Co-op bank on the other side of the road—but still on the Islington side—so cross over towards that, then pass it, walking along Pentonville Road. Maybe 15 yards along this in the middle of the pavement is a large shrub right in front of the Family Planning Association, which is in the dark glass and bronze-coloured rectangular block of a building on your right. A brown railing runs across the pavement at the point where Angel Mews begins. Stand in the entrance of this little street with Whittles House to your left. Following the line of black bollards which run along the pavement of the mews you'll see, facing you, in a corner next to a broken concrete lamp post a single ash tree. In its branches about 8ft off the ground you'll see a sign. It describes the location of the sign you have just finished reading.



Better Scenery
Turning left immediately outside the exit to Angel tube station you need to go down the main road a bit until you reach the traffic lights at this busy, chaotic crossroads. If you look to your right there's a Co-op Bank on the other side of the road. Cross over towards that, then pass it, walking up Pentonville Road. Maybe 15 yards further on in the middle of the pavement is this large shrub, right in front of the Family Planning Association which is in the dark glass and bronze coloured rectangular building on your right. Now you will notice a brown railing that runs across the pavement at the point where Angel Mews begins. (It's a short dead end street with Cubitt at the far end). Standing at the start of the mews - with Whittles House to your left - follow the line of black bollards running along its pavement. You'll see facing you, in a corner next to a snapped concrete lamppost, a lone ash tree. In its branches about 8ft off the ground is a sign. It describes the location of the sign you have just finished reading.

**SIMON LEWTY, *To Unexplained Day*, (and detail), 2002**
Ink on paper, 102 x 144 cm
Courtesy the artist and Art First, London



"How shall I approach the THEATRE IN THE REMOTE WOOD?" He has followed CL
the path here bristles, there points. The barbed heads of birds, their tails like arrow-flights, and the clattering st
from five planks of wood joined together with nails and supported on four logs cut from a great tree. At the back st
OUR ONE AND ONLY PERFORMER, A BIRD WITH SNAPPING BILL AND SHORT
THE SHOW FAILS; AND PRESENTLY THE BIRD WILL FLOAT HIGH, C

to look (and there were strange newcomers in that village), now they fell profoundly silent. The RITUALIS
the spent ground. Also RODEIN will think only of his leaving, late in the afternoon, to return to the comfort of his
onlookers stand as the afternoon dissolves... "DO, IF YOU MUST, YOUR COMPULSIVE, HOPPING DANC
hill into the winding paths of the village, the SONGS OF SUN in his mind; in his ears the drumming sea-winds. T
the spring and summer. Here are THE MUZZLED, THE FAVOURITE, THE HORNED A
in memory: of the dogs that rushed at him, the blaring trumpet and the great bull led down the windy lane; opposing to th
to a room with one small window looking out towards a darkening ridge of land. Yet he heard other sounds in the night: fo
our shadows strike on the bright wall. Each earns his rest: the struggle with the SELF-struggle only TO STARE!
one glimpsed with a simpering smile; or IGNORE those who asked for directions, saying simply, "That leads but to
and murmuring evening approaches." "You have spoken of some of us only. You have said certain things, it is true, but n

ACT II I have seen A GROTESQUE, WITH EYES RAISED AND BROK
CALLS BETWEEN THE ANIMALS LOW IN THE SWIRLIN
IN AWE AT THE PATH OF THE SERPENT. FOR THE SECOND TIME THE
to summer as you reach the welcome shade of the porch wall - and six more stories to tell!

FROM STRAW-RECKONING TO STONE, THE FOLLOWING man ACT II
insistent surfaces where "SEA-FLOW!" was called and the rolling sea faintly heard beyond the fractured
continue until the heat of midday forced him to move into the shadow of the wall. So the day passed, and many others li

HE HEA

GRANEDI and LOUPAIS approach to offer solace to the FURNISHER who falls far fro
cut lawn, with that other labyrinth half-held in his memory. A wet leaf blew across his face. Great dogs sa
LOUPAIS to come with them to the yard at the back of the house. The messenger is impatient to leave. T
good man aches in this winter weather." "Sir, our concern is at the river's overflowing. When the ice melts, water
brief, uncertain phases." He will return to the place of his birth, a small town near a forest which stretches for man
cing assurances of fellowship and good-will?" "No; they are as important now as they have ever been - for already th
THESE STORIES WERE OF THE SUN! With unperturbed familiarity the tall man turned in the
spoke, their outlines became unclear against the surface of the wall, broken with dancing patches of light and shad

where clouds of vapour swirled and gathered in condensation on the window pane. They have erected a curious struc
MORNING THE GLITTERING FAIR DEPARTS. THE ROCKET BURSTS IN

YEAR OF SUNS: surely to you this can only bear the lineaments of lost registers of time. YEARS O
were worth. I am afraid I cannot enlighten you any further about the value of such things. I once took charge of a
Confident in his audacity at the tanner's shop, unafraid of the watchmaker's ingenuity, HURLUEDON has said, "Shor
against the darkening fence. YOU CAME AS FROM NOWHERE - drawn inexorably to the remains of
bound branches; where will you step in the waste and airy roads? For binding in a frightened day; for blessing in th
CALLING." "I cannot tell you very much. I do not know that man, but I know that the nature of his CA

"NOW YOU ARE TRYING TO ENTANGLE ME! HE TELLS, I HAVE HE
ALONG THE SAND-SPITS, AND A TAUT LIFE GATHERS, FECUND IN COLO
AND MARKET-PLACES. WHERE DID IT COME FROM, THAT STRONG VOICE THAT
THE CLATTERING FLIES THAT WHEEL ABOVE THE FURROWS GATHER IN Y
THE BEDS OF SAND AND WATER; A SOFT TAPPING OF BARELY-FORMED

distance, the fields and hills of yellow-green and faint blue. Now only the merest traces remain of the walled enclosur
passes," remarked the man in the faded coat. "They are iron-grey in colour, lined with torn greens and pink. Yet he
in a high wind." At

UNTO VITALITY!

PARALYSIS-OUR PRIMER-DUMB-
IF WHITE-A RED-MUST BE!

OF OPPOSITE-TO BALANCE ODD-

AND TINDER-GUESSED-BY POWER
BY PLUTONIC MONTIEUS WHEN O FIT

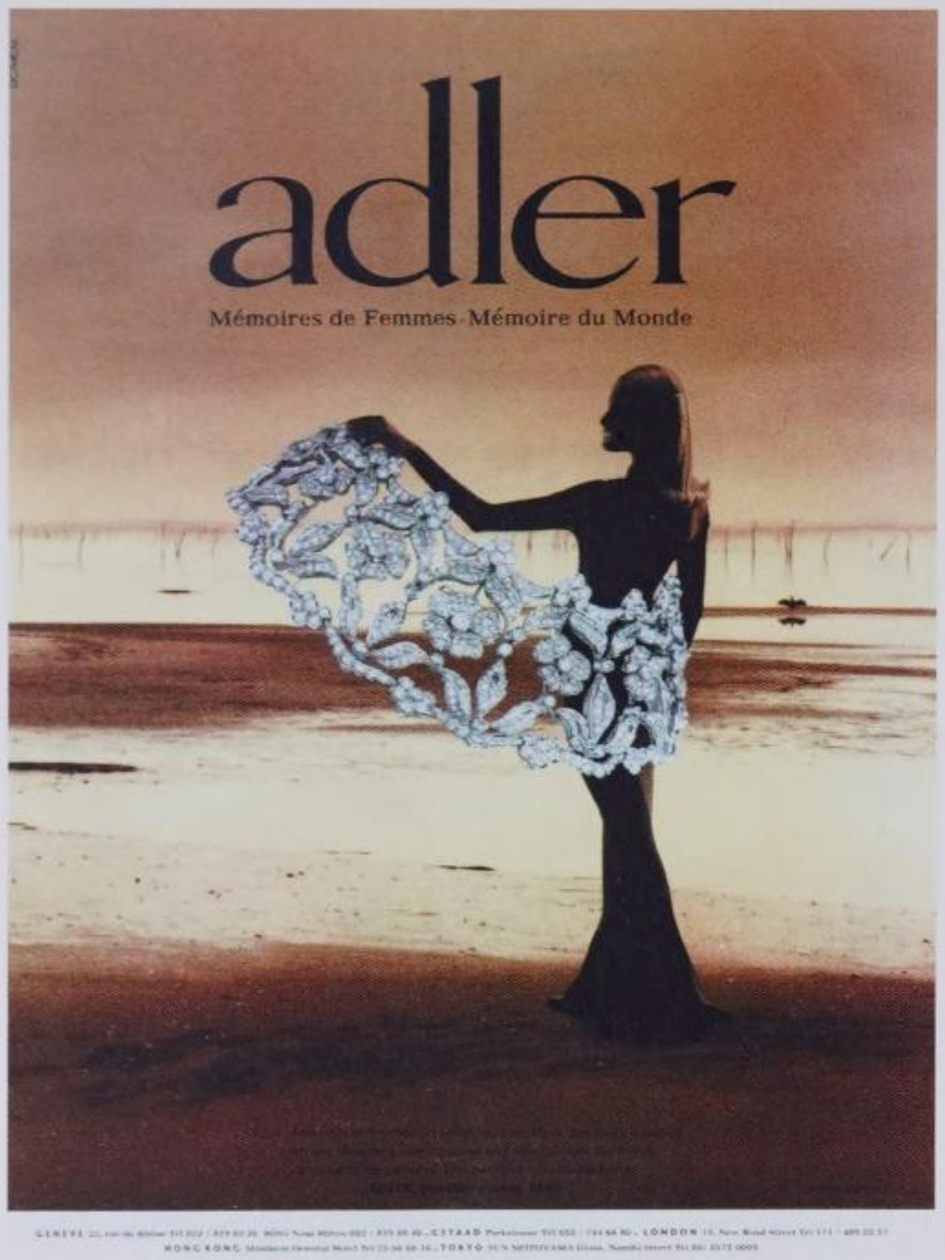
WE LEARNED TO LIKE THE FIRE

THE ZEROES-TAUGHT US-PHOSPHORUS-

← **RONI HORN, *When Dickinson shut her Eyes: No. 689 THE ZEROES – TAUGHT US – PHOSPHORUS*, 1993/2007**
Solid aluminium and black plastic, 5 x 5 x variable length between 67 and 182 cm, eight units each, edition of three
Courtesy the artist and Hauser & Wirth Zurich/London

Roni Horn's wide-ranging practice explores issues of identity, place and memory, moving through words to arrive at the visual. In her *Keys and Cues* series, lines of verse by Emily Dickinson form textual sculptures: the bars of aluminium and plastic echo the aesthetic language of Minimalism while simultaneously fluctuating between pure language and poetic openness.

↓ **SVETLANA KOPYSTIANSKY, *Seascape*, 1989**
Oil and lead on canvas
Private Collection
Courtesy the artist and Lisson Gallery

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- **Quarry tiles, grey,** 170, very good condition, some boxed, £50 ono. 0181-556 9530 / 0961 428689 mobile. East.
- [redacted] West.
- **Sand,** sepia coloured, mixed grain, 2 large bags, £25. 40 decorative sticks, useful for gardening / fencing, £20. Paint, estuary water, bright off white matt, water based, 3 gallons £40. 0181-450 5846 NW.
- [redacted] adjustable, 1 metre wide sections, 20/10cms deep optional, with pull-out shelves, 1000 metres total, will separate, offers. 01277 372112
- **Shower screen,** glass, frameless, safety glass panel, scored design, brass hinges, good quality, as new, £40. 0181-449 6960 Barnet.
- **Spur shelving,** 2 x 2400mm, uprights, cost £18 each, will accept £9. 0171-923 3687 East.
- **Steel sheets,** 2, 8 x 4, stainless, anealled coated one side, brand new, £120 ono. 0976-604 448 North.
- **Storage tank,** cold water, also insulated hot water tank, mounting frames, offers. 0181-215 0228.
- **SCAFFOLD MATERIALS wanted for immediate cash payment, call Michael 0171-231 9288 or 0956-450 316**
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Doodle, £40. Legs, £18. Speedy, £20. Seamore, £110. Spot, £45. Tank, £55. Teddy Brown, £60. Velvet, £25. 01732 359996 Kent.

- **Ty Beanie,** slip on tag protectors, £10 for 100. 01732 359996 Kent.
- **TV Beanies,** Snowball, £32. Glory, £30. Gig, £15. Whisper, £15. Pinchers, zip, £15 each. Teddy 98, £50. 01732 359996 Kent.
- **Warhammer,** Chaos figures, [redacted] 0181-760 [redacted] Surrey.
- **Wing,** made of metal, broken glass, 1m long, q pair, strange fancy costume, £30. Double duck, stuffed sepia coloured, tiny, ornamental, reasonable condition, no timewasters, £50. 0171-733 8681 Brixton.
- **X-Files signed comic,** limited edition, signed by Ray Thomas incl authentic certificate, sealed, very rare piece. $500 or ono. email: clippartnership@hotmail.com
- **Zipper Star lighters,** from Saigon, Vietnam, set of 12 engraved with poetry from the war, all original, each item is different, offers. Kevin 0961 156946 mobile NW.

## Collecting & hobbies

### 833B Wanted

- **ABSOLUTELY ALL film posters, merchandise & memorabilia wanted for cash or exchange, plus all soundtrack albums, TV/theatre related items & BBFC certificated VHS video tapes, nothing legal refused, official ID with address & signature required, vast selection on sale. STAGE & SCREEN, 34 Notting Hill Gate W11, 7 days, 10am-8pm, 0171-221 3646.**

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- **D&G Jeans,** black, 28in waist, slim fit, cost £100, will accept £65. Versace Sports ladies fitted shirt, small, off white, cost £95, will accept £60. 0410-479 948 East.
- **Designer Moschino jacket,** excellent condition, rrp £320, worn once, will accept £40. 0181-968 6850 NW
- **Diesel Jeans,** zip fly, bootleg, unwanted present, cost £60, will accept £20 no offers. 0181-265 6853 Greenwich
- **Donna Karan** evening jacket, stunning, wild, silk, green, with sash, size 10-12, worn twice, bought £1,500, accept £450 ono. Three cream casual tops, Ralph Lauren, cost over £100 each, [redacted]
- **Dress,** slim, long, dark sepia, faded patches, very plain, flat looking, £36. 0171-737 0651 SW.
- **Dresses,** 1950s, [redacted] bag full, £15 ono. 01189 506255 / 0181-561 0297 .
- **Four seasons** khaki coat, fur trim hood, size 10/12, warm, vgc, £80. Italian angora wool dress, size 10, £20. Black trouser suit, with lining, polyester / viscose, size 10, £40. 0181-930 5635 Harrow Weald .
- **Girls skirt,** green, pleated, and pinafore dress, girls green school cardigan, whole uniform age 6 to 7, £20. 01992 613666 Herts.
- **Jacket, black leather,** size 12, Sacks & Brendlor, hardly worn, cost £275, accept £90 ono. 01708 747831 Gidea Park
- **Jackets,** 2, leather, 3 quarter length, one pale green, other emerald green, both size 14, excellent condition, £15 each. 0171-485 3118 NW.
- **Jeans,** Levi 501's, button crutch, unwanted gift, still with all labels / stickers, £20. 0961-900

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← **ADAM CHODZKO, *Inverter (Clearance Sale), (No. 2)*, 1999**
Adler advertisement, *Harpers & Queen*, November 1998, three advertisements from *Loot*, November 1998
Courtesy the artist

Adam Chodzko's piece *Inverter (Clearance Sale)*, 1999, dismantles the myths and constructs of advertising imagery in a strange play of the real and imaginary: the visual elements and objects of a luxury *Harpers & Queen* advertisement are 'sold off' in the pages of *Loot*, a British classified-ads paper, establishing a silent dialogue between the two publications, appearing in newsagents at the same time. The work's unnamed or unreal narrator apparently misunderstands the language of commercial media that has so penetrated public consciousness, mistaking signifiers of glamour, aspirational imagery and pictorial space for second-hand real-world objects that are removed through the process of selling.

↓ **DOUGLAS GORDON, *Letter No. 1*, 1991**
Courtesy the artist

Douglas Gordon's probing of the reliability of the word and the power of language is revealed in an early series, in which he began sending letters to other artists, stating in clear type: "I am aware of who you are & what you do." Through these notes, Gordon played upon the power relation set up by a one-way exchange of words between himself, unknown to the recipient, and the recipient, whom he knew of well, and the subsequent, unseen influence this may exert upon the receiver.

Wednesday, 20th March, 1991.

Dear Eric,

I am aware of who you are & what you do.

Yours,

Douglas Gordon.

PE
WONDER
ANXIOUS
INTIMATE
OBVIOUS

**ROBERT BARRY**
Installation view, Robert Barry, Yvon Lambert Paris, 2005
Courtesy the artist and Yvon Lambert Paris/New York
Copyright Robert Barry

**UGO RONDINONE, *Lines out to Silence*, 2006**
White marker pen on wood, wire, nail, 78.5 x 14 x 2.5 cm,
two from a series of eight images
Courtesy Galerie Eva Presenhuber, Zurich

i
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**CY TWOMBLY, *Note I*, 2005-2007**
Acrylic on wood panel, 244 x 366 cm
Courtesy Gagosian Gallery
Copyright Cy Twombly

**VITO ACCONCI,**
***WHERE WE ARE NOW (WHO ARE WE ANYWAY?)*, November 1976**
Installation, wooden table & stools, painted wall, four-channel audio, 25.5 x 137 x 81.5 cm, variable
Installation view, Sonnabend Gallery, New York
Courtesy Vito Acconci/Acconci Studio

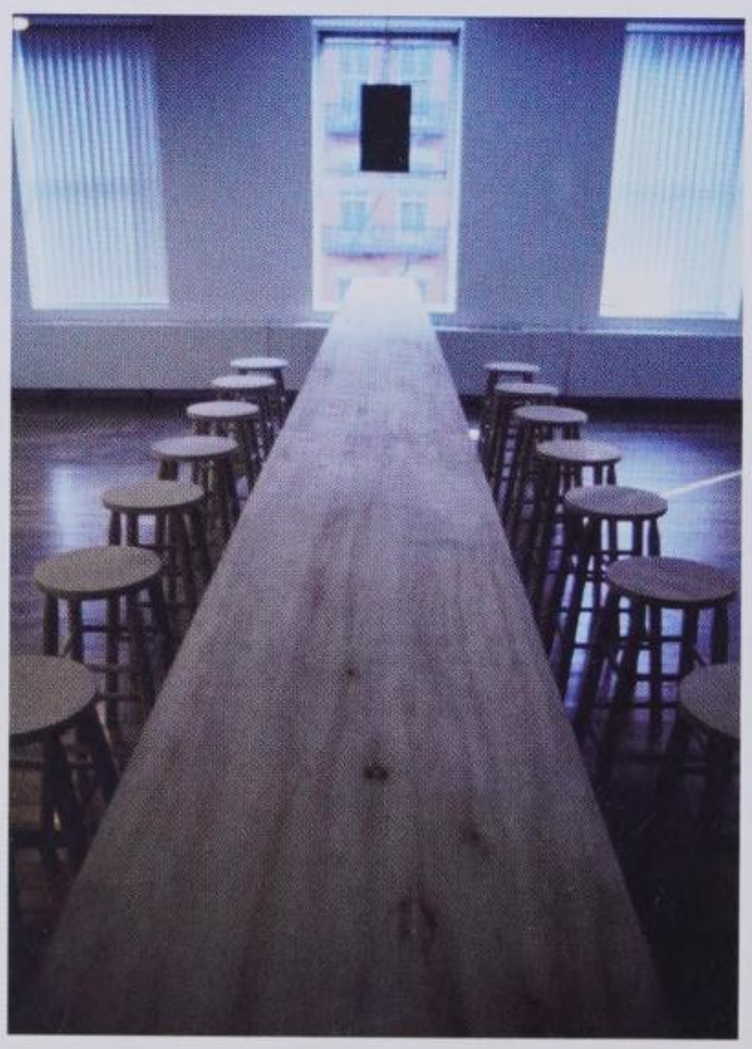
The circumstances are: a show at 420 West Broadway, 'center' of the New York art world—at least that part of the art world that's in the news, as we know it. This is Soho at the end of the '70s: now the galleries have been there since the beginning of the decade (now they need—to keep themselves going—not attention but establishment, not headlines but sales....)

The given space is: an L-shaped corridor that makes, frames, an enclosed room, the main room of the gallery—the corridor is almost a non-room, a fluid space starting at the entrance elevator and including windows that look out onto the street, onto West Broadway.

My method of construction is: close, further, the enclosed room—open, further, the already 'open' corridor.

The entrance to the enclosed room is walled off, and the outside of the room is painted black: the room becomes an object within the overall space—an object loaded with the memory that there's a room inside. Alongside the room, running through the corridor, is a wooden plank forty feet long and two feet wide, a plank that changes function: it starts by settling into the room as a table, eight stools on either side—but it doesn't stop there, it continues toward the window, extends out the window and becomes a diving board.

The gallery, then, is used as a meeting place. Hanging down above the plank—at the point where table turns into diving board—is a set of speakers: a clock ticks, my voice calls the meeting to order: one sentence keeps coming back, "Now that we know we failed...": this is a meeting at the edge: this is like a game of musical chairs, not everybody has a place here. There's something off to the side, there are 'skeletons' in the closet: from inside the black room come muffled voices, the sounds of a crowd—this is something we can fall back on, this is something that keeps nagging at us. When the crowd dies out, one voice stands alone, at the table: each of us has a different answer. By this time the clock is ticking again: the meeting begins one more time: "Now that we're back where we started...."



SPEAKERS 1 & 2 (TABLE)

SPEAKERS 3 &
(BLACK ROOM).

(Clock Tick)

Now that we're all here together...
And what do you think, Bob?

Now that we've come back home...
And what do you think, Jane?

Now that we were here all the time...
And what do you think, Bill?

Now that we have nowhere else to go...
And what do you think, Nancy?

Now that we can take it...
And what do you think, Joe?

Now that we take it or leave it...
And what do you think, Betsy?

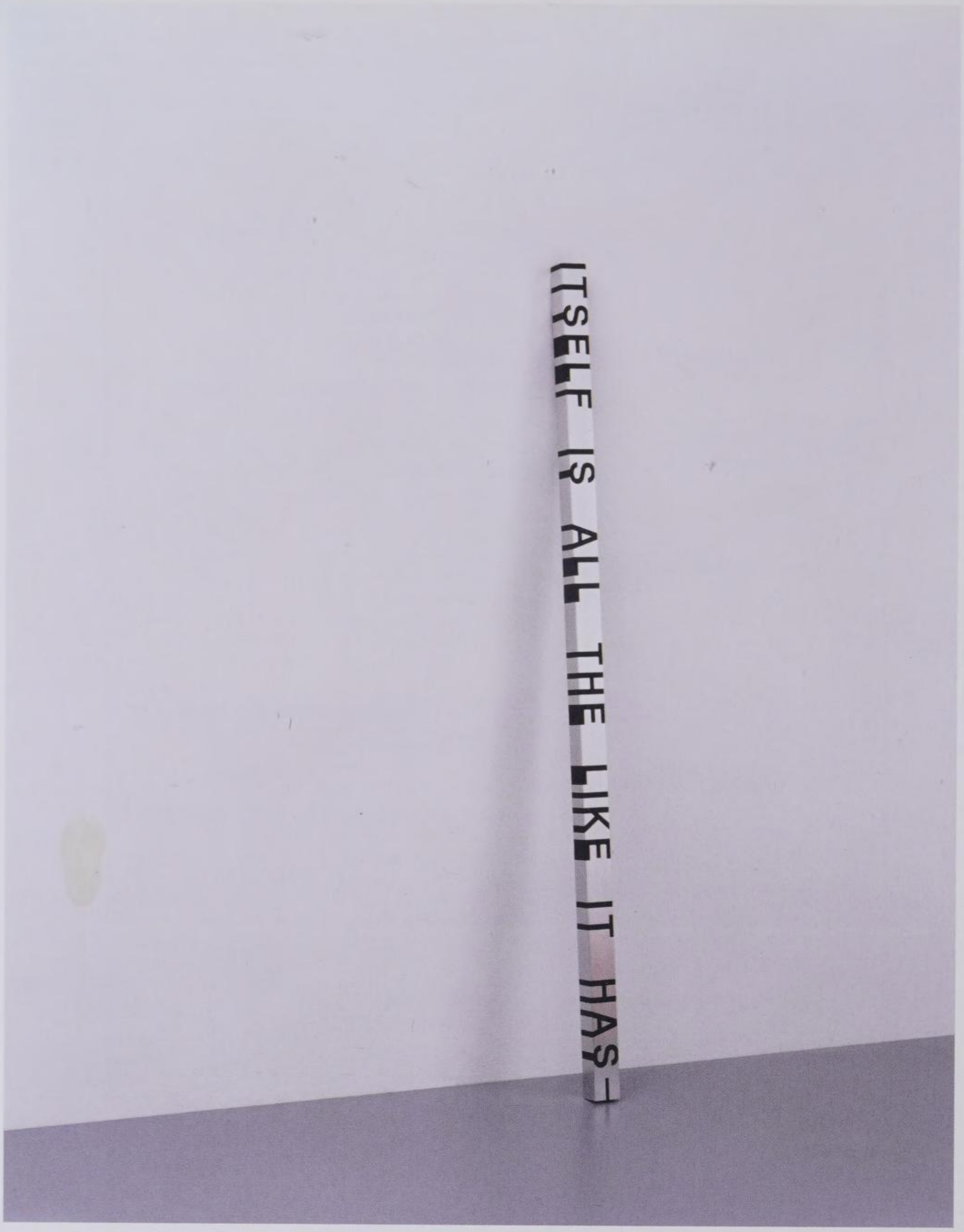
Now that we take what we can get...
And what do you think, Dan?

Now that we get what we deserve...
And what do you think, Barbara?

Now that we're satisfied...
And what do you think, John?

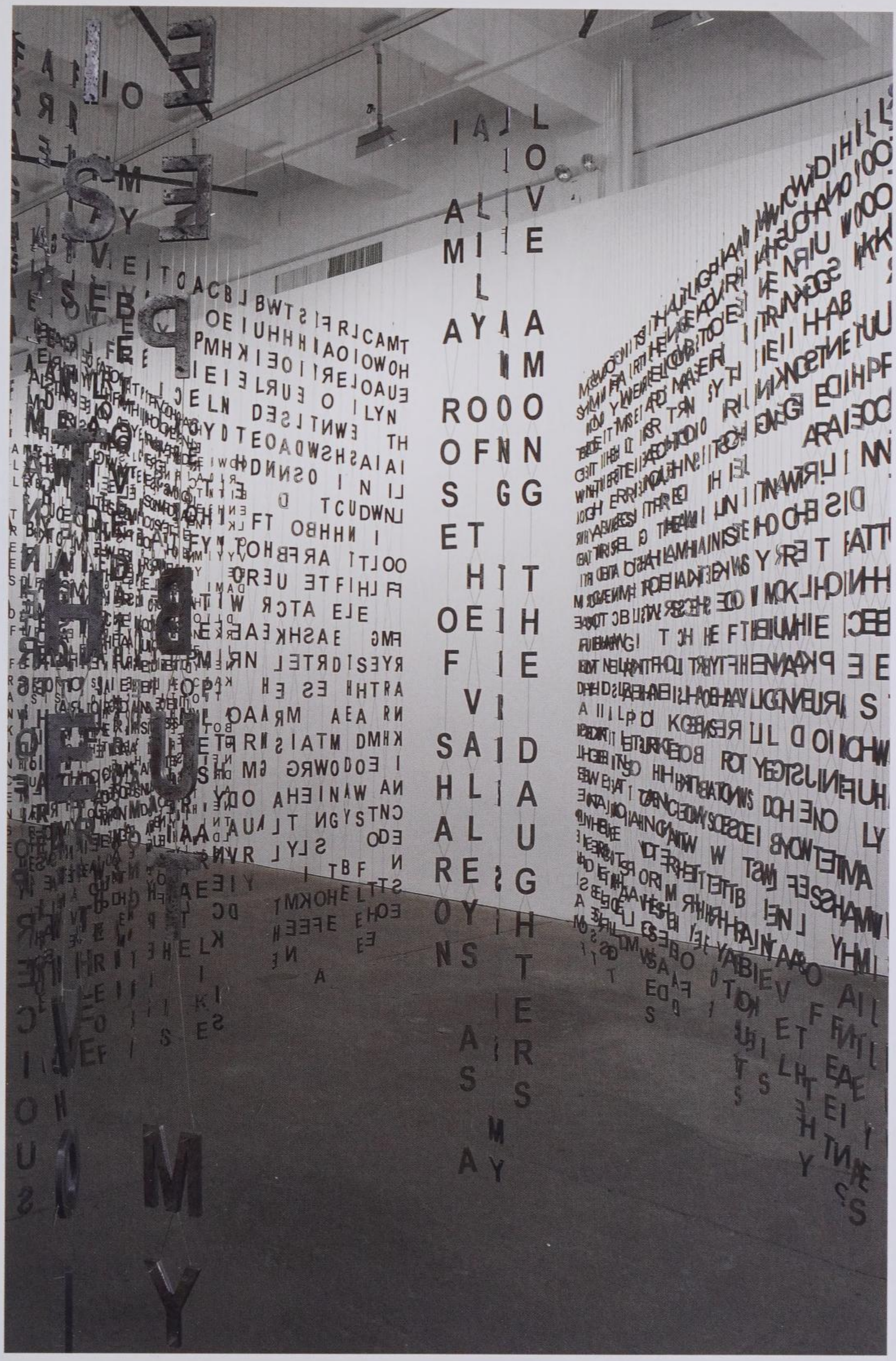
Now that we know we failed...

RISE! Change places! Rise!




↑ **RONI HORN, *Key and Cue, No. 826 (ITSELF IS ALL THE LIKE IT HAS-)*, 1996**
Solid aluminium and black plastic, 154 x 5 x 5 cm, edition of three
Courtesy the artist and Hauser & Wirth Zurich/London

→ **JAUME PLENSA, *Songs of Songs (E–W)*, 2005**
Steel, dimensions variable, height 274 cm
Courtesy Galerie Lelong, New York
Copyright Jaume Plensa


LOVE
ALMIGHTY
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E N D

# CONTRIBUTORS

**DAVE BEECH**

Dave Beech is an artist in the collective Freee. He teaches at Chelsea College of Art and writes regularly for *Art Monthly*. Recent exhibitions include spin[freee]oza at SMART Project Space, Amsterdam, Nought to Sixty at ICA, London, We Collaborate Better Than You, at The Good Children Gallery, New Orleans, and V22 PRESENTS The Sculpture Show, London. He is the author of *Beauty* published by The MIT Press/Whitechapel Gallery and co-author of *The Philistine Controversy*.

**CHARLES HARRISON**

Charles Harrison has been associated with the artistic practice Art & Language since 1971 and collaborates with Michael Baldwin and Mel Ramsden on publications issued in that name. He is Emeritus Professor of the History and Theory of Art at the Open University. He has been visiting professor at the Universities of Chicago and of Texas at Austin and was a Getty Scholar for the year 2001–2002. Besides teaching texts and programmes for the Open University, his publications include *English Art and Modernism 1900–1939*, 1981 and 1994, *Essays on Art & Language*, 1991 and 2001, *Modernism*, 1997, *Conceptual Art and Painting: further Essays on Art & Language*, 2001, *Painting the Difference: Sex and Spectator in Modern Art*, 2005, *Since 1950; Art and its Criticism*, 2009, and *Introduction to Art*, 2009. He is co-editor of *Art in Theory 1648–1815*, 2000, *Art in Theory 1815–1900*, 1998 and *Art in Theory 1900–2000*, 2003.

**WILL HILL**

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# ACKNOWLEDGEMENTS

I would like to express gratitude to the many people, directly and indirectly involved, without whom this book would not have been possible. Foremost, to the artists and their representative galleries for their enthusiasm for the project, their time and generosity. Thank you to Christine Antaya, Nikki Arnold, Pernille Maria Bärnheim, Mark Emil Hermansen, Annika Kristensen and Helen Marten for their invaluable research and caption writing. I am indebted to the contributing authors, Dave Beech, Charles Harrison and Will Hill, and thank them for wanting to be involved in the project and for their insightful texts. Thank you to Paul Sloman and Nikos Kotsopoulos for their support and advice throughout, to Matt Bucknall for guiding the project in its earliest stages, and Irene Amore for her invaluable role in seeing it through. My special thanks to Johanna Bonnevier for her intelligent, elegant and refreshing design, without which this book would not be the same.

Aimee Selby

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Edited by Aimee Selby at Black Dog Publishing.
Designed by Johanna Bonnevier at Black Dog Publishing.
Cover by Black Dog Publishing.

Jason Rhoades text by Cameron Shaw.

Black Dog Publishing Limited
10A Acton Street
London WC1X 9NG
info@blackdogonline.com
www.blackdogonline.com

All opinions expressed within this publication are those of the authors and not necessarily of the publisher.

British Library Cataloguing-in-Publication Data. A CIP record for this book is available from the British Library.

ISBN 978 1 906155 65 0

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Black Dog Publishing Limited, London, UK, is an environmentally responsible company. *Art and Text* is printed in South Korea on 180gsm MooRim matt, an FSC certified paper.

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The use of written language has been one of the most defining developments in visual art of the twentieth century. *Art and Text* is a unique and timely survey of this most contemporary and relevant artistic tool, tracing the relationship between language and art, from early experiments with pictorial poetry, Futurist typography and Cubist collage, through Conceptual practices to the present day.

The use of text can be seen in some of the most avant-garde artwork of the twentieth century; René Magritte used it as an instrument for Surrealist subversion when he inscribed his painting with the statement "*Ceci n'est pas une pipe*", while Marcel Duchamp's readymades established a linguistic basis for the artwork in which titling, nomination and concept were prioritised. In the late 1960s and 1970s, artists such as John Baldessari, Martha Rosler, Lawrence Weiner and Joseph Kosuth—still today some of the world's most respected practitioners—helped codify the completely new boundaries of what constitutes art.

*Art and Text* documents and contextualises the fascinating relationship between word and image, showcasing the many artists who continue to use text and expand its possibilities.

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£24.95 / $45.00
ISBN 978-1-906155-65-0
54500>
9 781906 155650

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