

Authentic & Motivation

Authentic Art? Motivation?

Marcel Duchamp Pollock

Marla

Banksy

Mr. Brainwash Ai Weiwei

Sol Le Wit

Damien Hirst

Brian Jungen

VIDEO: “one of the most influential pieces of 20th-century art, Marcel Duchamp's Fountain”

- 1st everyday object put in a gallery claimed to be art
- R. Mutt only addition by Duchamp “whether Mr. Mutt made the fountain with his own hand is irrelevant, he chose it.”
- Mother symbolisms
- Is it about flushing a generation away in the first world war
- It makes fun of us for looking and analysing it. A great joke on art.

Dada Handout

- ...started, during World War I, by a group of artists and writers in protest against the degradation of European society and the monstrous destruction of the war.
- ...spur-of-the-moment works
- Fountain, 1917. Marcel Duchamp called it a readymade also known as found art.
- Dada: They needed a word to summarize their activities
- Among Surrealist techniques exploiting the **mystique of accident** was a kind of collective collage of words or images called the cadavre exquis (exquisite corpse)... The game was adapted to the possibilities of drawing, and even collage, by assigning a section of a body to each player...
- These poetic fragments were felt to reveal what Nicolas Calas characterized as the "**unconscious** reality in the personality of the group"
- "Dada is the groundwork to abstract art and sound poetry, a starting point for performance art, a prelude to postmodernism, an influence on pop art, a celebration of anti art to be later embraced for anarcho-political uses in the 1960s and the movement that lay the foundation for Surrealism."

Marc Lowenthal Translator's Introduction to Francis Picabia's I AM A BEAUTIFUL MONSTER: Poetry, Prose, And Provocation (MIT PRESS 2007)



Damien Hirst

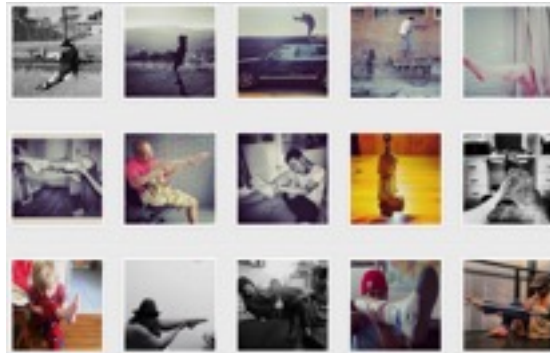
For The Love of God

For the Love of God is a sculpture by artist Damien Hirst produced in 2007. It consists of a platinum cast of an 18th-century human skull encrusted with 8,601 flawless diamonds, including a pear-shaped pink diamond located in the forehead that is known as the Skull Star Diamond. The skull's teeth are original, and were purchased by Hirst in London. The artwork is a **Memento mori**, or reminder of the mortality of the viewer. In 2007, art historian Rudi Fuchs, observed: 'The skull is out of this world, celestial almost. It proclaims victory over decay. At the same time it represents death as something infinitely more relentless. Compared to the tearful sadness of a vanitas scene, the diamond skull is glory itself.'^[1] Costing £14 million to produce, the work was placed on its inaugural display at the White Cube gallery in London in an exhibition *Beyond belief* with an asking price of £50 million. This would have been the highest price ever paid for a single work by a living artist.

SELFIE

The second unit is a more **sustained** final piece and the emphasis shifts more to **concept**.

Conceptual art, sometimes simply called Conceptualism, is art in which the concept(s) or idea(s) involved in the work take precedence over **traditional** aesthetic.



“For whatever reason, though, the image has been resonating around the globe, sparking an international conversation about oppression, violence, art, freedom and fun.”

<http://www.cnet.com/news/leg-gun-the-new-selfie-trend-started-by-ai-weiwei/>

‘Exit Through the Gift Shop’

Exit Through the Gift Shop: A Banksy Film is a film by street artist Banksy that tells the story of Thierry Guetta, a French immigrant in Los Angeles, and his obsession with street art. The film charts Guetta's constant documenting of his every waking moment on film, from a chance encounter with his cousin, the artist Invader, to his introduction to a host of street artists with a focus on Shepard Fairey and Banksy, whose anonymity is preserved by obscuring his face and altering his voice, to Guetta's eventual fame as a street artist himself. The film premiered at the 2010 Sundance Film Festival on 24 January 2010. It is narrated by Rhys Ifans. The music is by Geoff Barrow. It includes Richard Hawley's "Tonight The Streets Are Ours".^[1] The film was nominated for the Academy Award for Best Documentary Feature.

There has been debate over whether the documentary is genuine or a mockumentary, although Banksy answers "Yes" when asked if the film is real.

PPT: Berger Ways of Seeing -see Ways of Seeing Powerpoint

<http://www.pbs.org/wgbh/pages/frontline/ai-wei-wei/slideshow-ai-weiwei-art/>

Ai Wei Wei's practice has long extended beyond classical artistic media. While he does continue to work in photography, sculpture and film, his online presence via blogging, Facebook and Twitter has become a main vehicle for his musings and political beliefs. The Internet has also become his primary means of communicating with the outside world from the confines of his Beijing studio where he currently resides. **His eagerness to adopt social media as an art practice seems to**

have a marked effect on the aesthetic quality of his more recent work. A good example here is his *Chengdu* elevator photo, an image that Ai took of himself and his arresting officers using the reflection in an elevator mirror. The image is grainy and blurry, with awkward framing and composition. **It is reminiscent of the oh-so-prevalent “selfie” from the Facebook and Instagram realms, albeit more sinister.** Ai Wei Wei here is literally documenting his own arrest: the group of stoic arresting officers behind him are inescapable.



The most interesting aspect of this piece is its re-contextualization in the gallery space. The image has been enlarged and mounted against a white gallery, creating a stark disconnect between the image’s original context (originally posted on the artist’s Twitter feed) and the photo’s newly elevated gallery placement. The image ultimately fails to escape its social-media origins. Ai Wei Wei’s work resists easy recontextualization in the AGO’s setting: we are made uncomfortable and unsure not only of *what* it is we are looking at but *why* it is we are looking at it here, in a gallery, on such a large scale. I couldn’t help but wonder if there was a better way of experiencing what was at one time a viral internet image, as much of this work seems awkward and out of place in a formal gallery setting.



Leg-gun: the new selfie trend started by Ai Weiwei JUNE2014

<http://www.cnet.com/news/leg-gun-the-new-selfie-trend-started-by-ai-weiwei/>

The 20 Best Ai Weiwei Selfies

http://www.huffingtonpost.com/2013/08/31/ai-weiwei-selfies_n_3829361.html

Lesson 25 Tuesday October 7th

Postmodern Art PPT focus on Conceptual Approaches

Looked at the following

- appropriation
- parody
- pastiche
- narrative
- abstraction
- intervention
- metaphor / irony
- Personal myth

PPT: Personal Myth

Learning:

Artists that use personal myth and the impact on value if dictated by what consider to be authentic

- a) Authentic
- b) Labels we are given and perhaps inhabit
“biographical liberties”



The Fountain of Light, shown at Tate Liverpool in 2007, is approximately 23 feet high, a chandelier inspired by an ambitious monument to communism that was intended to be built in Russia - but never was. Tatlin's Monument to the Third International 1919 intended to embody the feats of an architecture that would match a new Utopian age. Weiwei's miniature version pays tribute to it. However, made in stainless steel and glass he plays on the fragility of the old monument and transforms, ironically, it into an opulent accessory: the chandelier.

google_ad_section_end(name=s2) Picture: Fountain of Light 2007 Steel and glass crystals on a wooden base (h)700 x 529 x 400 cm Photocredit Ai Weiwei © A

Ai Weiwei, Untitled (Divine Proportion), 2006, gift of the 2011



Collectors Committee, photo: Giovanni Tarifeño, courtesy of Friedman Benda and the artist

Untitled (Divine Proportion) employs materials and techniques associated with the historical past in order to explore the object in the present. While the type of wood and the way it is crafted recalls the making of utilitarian objects of an earlier era, Weiwei's contemporary work of art is thoroughly of our moment. In its formal simplicity—the circle

being the most common form in diverse societies around the world—and its title, the artist presents us with a contemplative object hinting at a mathematically derived spiritual dimension while remaining fully open to interpretation.

Sol Le Wit

- Sol LeWitt was influenced by the process of Architecture (blue prints and instruction)
- He would create small sketches and instruction for his “draftsmen” to complete for him.



Wall Drawing #1100, Concentric bands 2003

Acrylic paint, 39.3 metres circumference

Drawn by Sachiko Cho, Miles Collyer, Sarah Heinemann, Joseph Montague, Malika Montague, Jo Watanabe Collection of the Greater Toronto Airports Authority

Sol LeWitt attended Syracuse University and served in the Korean War as a graphic artist. He moved to New York in 1953. From the 1960s, at the centre of a group of artists reacting to what LeWitt called “the useless ideas of abstract expressionism,” his work would come to define and articulate conceptual and minimal art. The pictorial and narrative were rejected for flat lines and simple geometric shapes, and the idea, or concept, for a work of art was more important than its execution. His historic Paragraphs on Conceptual Art was published in 1967, Sentences on Conceptual Art, in 1969. Since his first exhibition in New York City in 1963, he has had numerous exhibitions of his paintings, drawings and sculpture, and is represented in the collections of museums worldwide.