

Carol's Faves

Conceptual Art

Marcel Duchamp (1887-1968)

Henri-Robert-Marcel Duchamp was a [French-American](#) painter, sculptor, chess player, and writer whose work is associated with [Cubism](#), [Dada](#), and [conceptual art](#). Duchamp is commonly regarded, along with [Pablo Picasso](#) and [Henri Matisse](#), as one of the three artists who helped to define the revolutionary developments in the [plastic arts](#) in the opening decades of the 20th century, responsible for significant developments in painting and sculpture.

Duchamp has had an immense impact on twentieth-century and twenty first-century art, and he had a seminal influence on the development of conceptual art. By the time of [World War I](#) he had rejected the work of many of his fellow artists (such as Henri Matisse) as "[retinal](#)" art, intended only to please the eye. Instead, Duchamp wanted to use art to serve the [mind](#).

<https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/dada2/v/duchamp-3-standard-stoppages>

<https://www.moma.org/collection/works/78990>







*A cliché que s'imprime partout telle
sans le texte*

L H O O Q

TABLEAU DADA PAR MARCEL DUCHAMP
*Mustache par Pica
 Gortche par Marcel Duchamp
 Avril 1912*









Joseph Beuys (1921-1986)

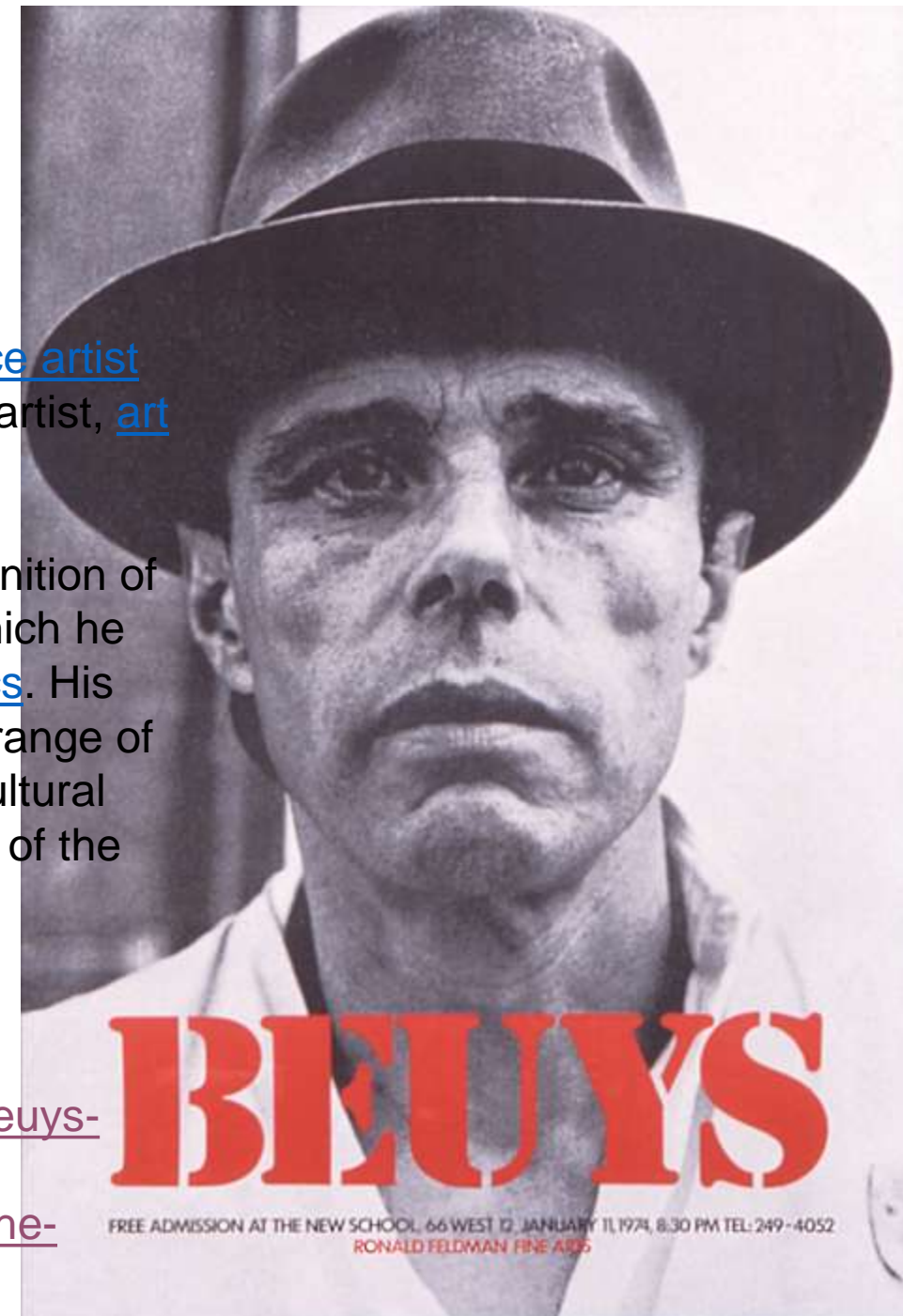
Joseph Beuys was a German [Fluxus](#), [happening](#), and [performance artist](#) as well as a painter, sculptor, [medallist](#), [installation artist](#), graphic artist, [art theorist](#), and [pedagogue](#).

His extensive work is grounded in concepts of [humanism](#), [social philosophy](#) and [anthroposophy](#); it culminates in his "extended definition of art" and the idea of [social sculpture](#) as a [gesamtkunstwerk](#), for which he claimed a creative, participatory role in shaping [society](#) and [politics](#). His career was characterized by open public debates on a very wide range of subjects including political, environmental, social and long term cultural trends. He is widely regarded as one of the most influential artists of the second half of the 20th century.

<https://ropac.net/artists/29-joseph-beuys-estate/>

<https://www.nationalgalleries.org/art-and-artists/features/joseph-beuys-learning-resource>

<https://www.artnews.com/feature/joseph-beuys-who-is-he-why-is-he-important-1234580650/>















Money and Kapital-Order

producers money
(production capital)
consumers money
(consumption capital)

The monetar-
lized
KAPITAL

industry
cars

Freedom
Culture
self-def.

Democracy
LAW
Equality
O.P.D.
bill of law

economics
Solidarity
fraternalism

everybody

Adam Smith
mr. means of

economical
values

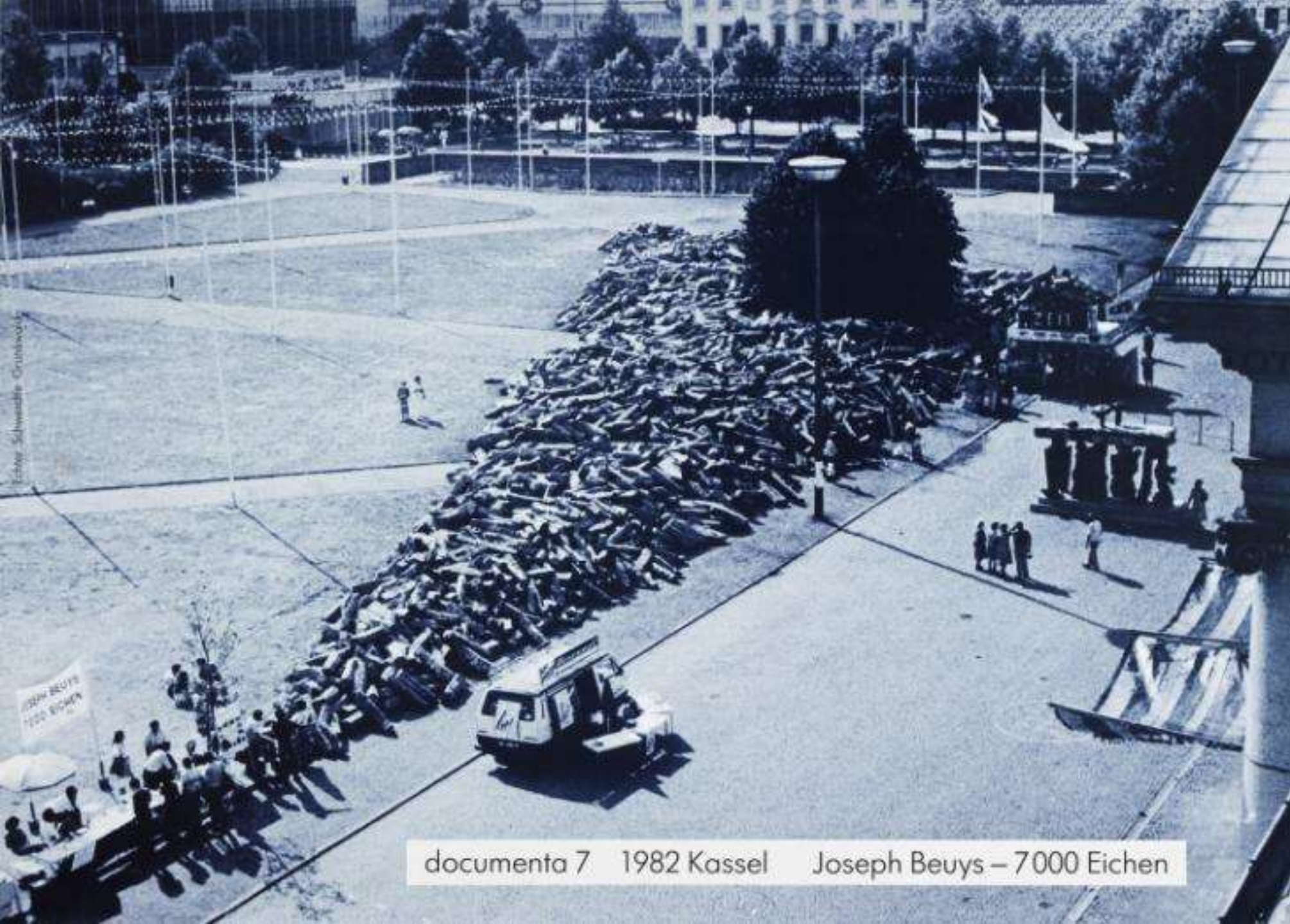
ability
creativity

products

ART =

K





documenta 7 1982 Kassel Joseph Beuys – 7000 Eichen

On Amersbach

from the Loknathive

Phord

Neubandschacht

Körner

BRÖT

de 1706

Samuel BRELL





Plight
1985

Cet environnement, tardif dans l'œuvre de Beuys, a été conçu en 1985 pour l'espace de la galerie londonienne Anthony d'Offay. Sa présentation actuelle reprend la configuration d'origine. *Plight* fait référence à un événement précis : pour atténuer les bruits de travaux d'un immeuble voisin, Beuys avait promis au galeriste de réaliser une œuvre qui oppose le silence au bruit. L'installation est composée de deux espaces tapissés d'épais rouleaux de feutre. À l'intérieur, le visiteur éprouve une sensation de chaleur, une impression d'isolation qui à la fois le protège et le coupe du monde. En absorbant les sons, le feutre rend incongrue la présence dans l'espace d'un piano de concert muet, sur lequel sont disposés un tableau noir et un thermomètre. L'ambivalence et la complexité de l'œuvre résident déjà dans son titre qui évoque l'idée de contrainte, de devoir, mais aussi celle d'une promesse.

This environment is a late work by Joseph Beuys, conceived in 1985 for the Anthony d'Offay gallery in London. The presentation here exactly reproduces the original installation. *Plight* refers to a precise event: to dampen the sounds of building work next door, Beuys has promised the gallerist a work that opposed silence to sound. The installation consists of two spaces lined with thick rolls of felt. Once inside, the visitor experiences a sense of warmth and an ambivalent sense of isolation or insulation, of being both protected and cut off from the world. In absorbing sound, the felt renders even more incongruous the presence of a silent grand piano, on which lie a blackboard and a thermometer. The ambivalence and complexity of the work are reflected in its very title, which evokes ideas of danger and constraint, and also of obligation, and with it, promise.

Donald Judd (1928-1994)



Donald Clarence Judd was an American artist associated with [minimalism](#) (a term he nonetheless stridently disavowed). In his work, Judd sought [autonomy](#) and clarity for the constructed object and the space created by it, ultimately achieving a rigorously democratic presentation without compositional hierarchy. Nevertheless, he is generally considered the leading international exponent of "minimalism," and its most important theoretician through such seminal writings as "Specific Objects" (1964). Judd voices his unorthodox perception of minimalism in *Arts Yearbook 8*, where he asserts; "The new three dimensional work doesn't constitute a movement, school, or style. The common aspects are too general and too little common to define a movement. The differences are greater than the similarities."

In the early seventies Judd started making annual trips to [Baja California](#) with his family. He was affected by the clean, empty desert and this strong attachment to the land would remain with him for the rest of his life. In 1971 he rented a house in [Marfa, Texas](#), where he would later buy numerous buildings and acquired over 32,000 acres (130 km²) of ranch land, collectively known as Ayala de Chinati.^[15] During this decade, Judd's art increased in scale and complexity. He started making room sized installations that made the spaces themselves his playground and the viewing of his art a visceral, physical experience. **Throughout the 1970s and 1980s he produced radical work that eschewed the classical European ideals of representational sculpture. Judd believed that art should not represent anything, that it should unequivocally stand on its own and simply exist. His aesthetic followed his own strict rules against illusion and falsity, producing work that was clear, strong and definite.**

<https://ropac.net/artists/48-donald-judd-foundation/>

<https://gagosian.com/news/2020/08/18/moma-virtual-views-donald-judd-ann-temkin-video/>

[Enter the Iconic Spaces of Donald Judd | Architectural Digest](#)

























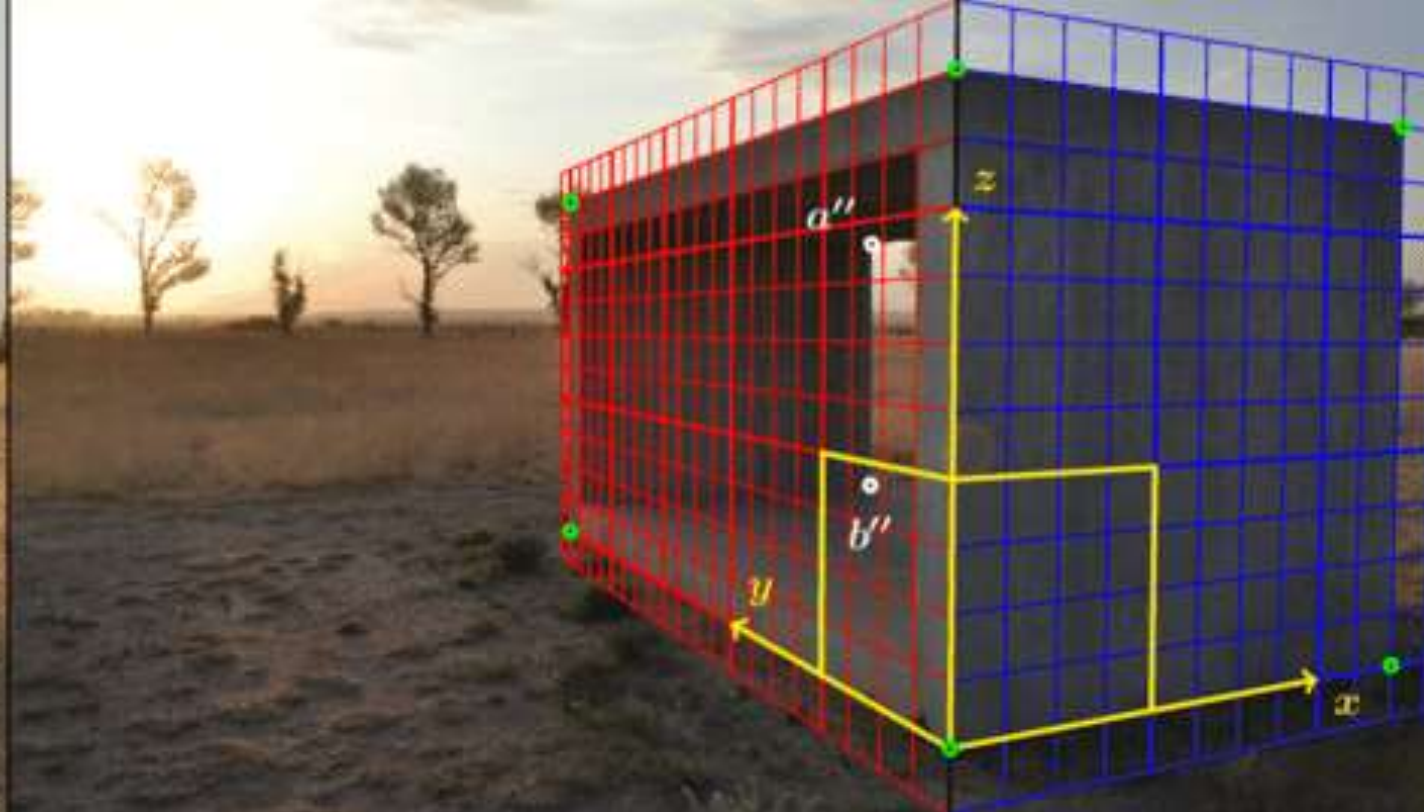
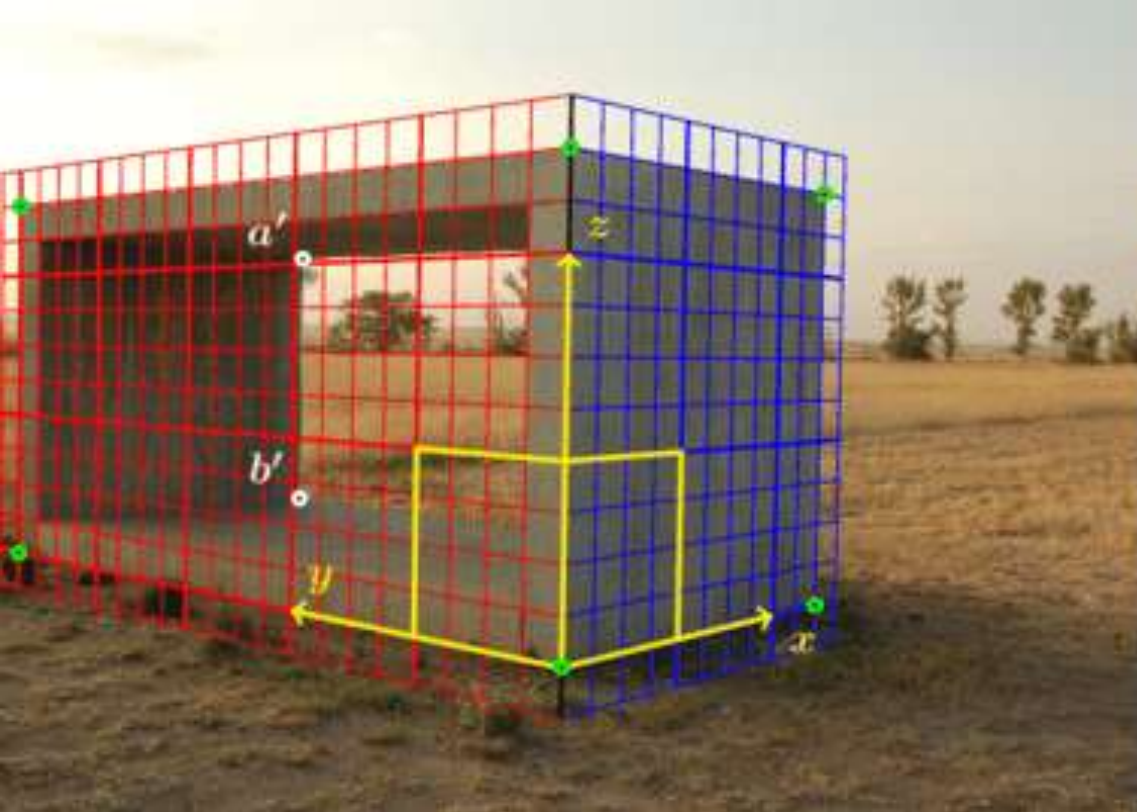






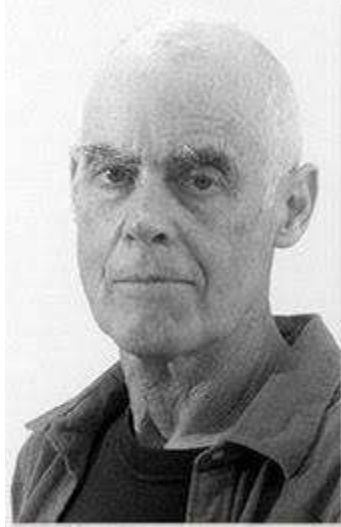








Richard Long (1945-



Sir Richard Julian Long, CBE, RA is an English sculptor and one of the best-known British land artists. Long is the only artist to have been short-listed four times for the Turner Prize. He was nominated in 1984, 1987 and 1988, and then won the award in 1989 for White Water Line.

Long's work has broadened the idea of sculpture to be a part of performance art and conceptual art. His work typically is made of earth, rock, mud, stone and other nature based materials. In exhibitions his work is typically displayed with the materials or through documentary photographs of his performances and experiences.

<https://sculpturemagazine.art/ideas-can-last-forever-a-conversation-with-richard-long/>

https://www.youtube.com/watch?v=vJ_TLCJ6vG4&feature=emb_rel_end

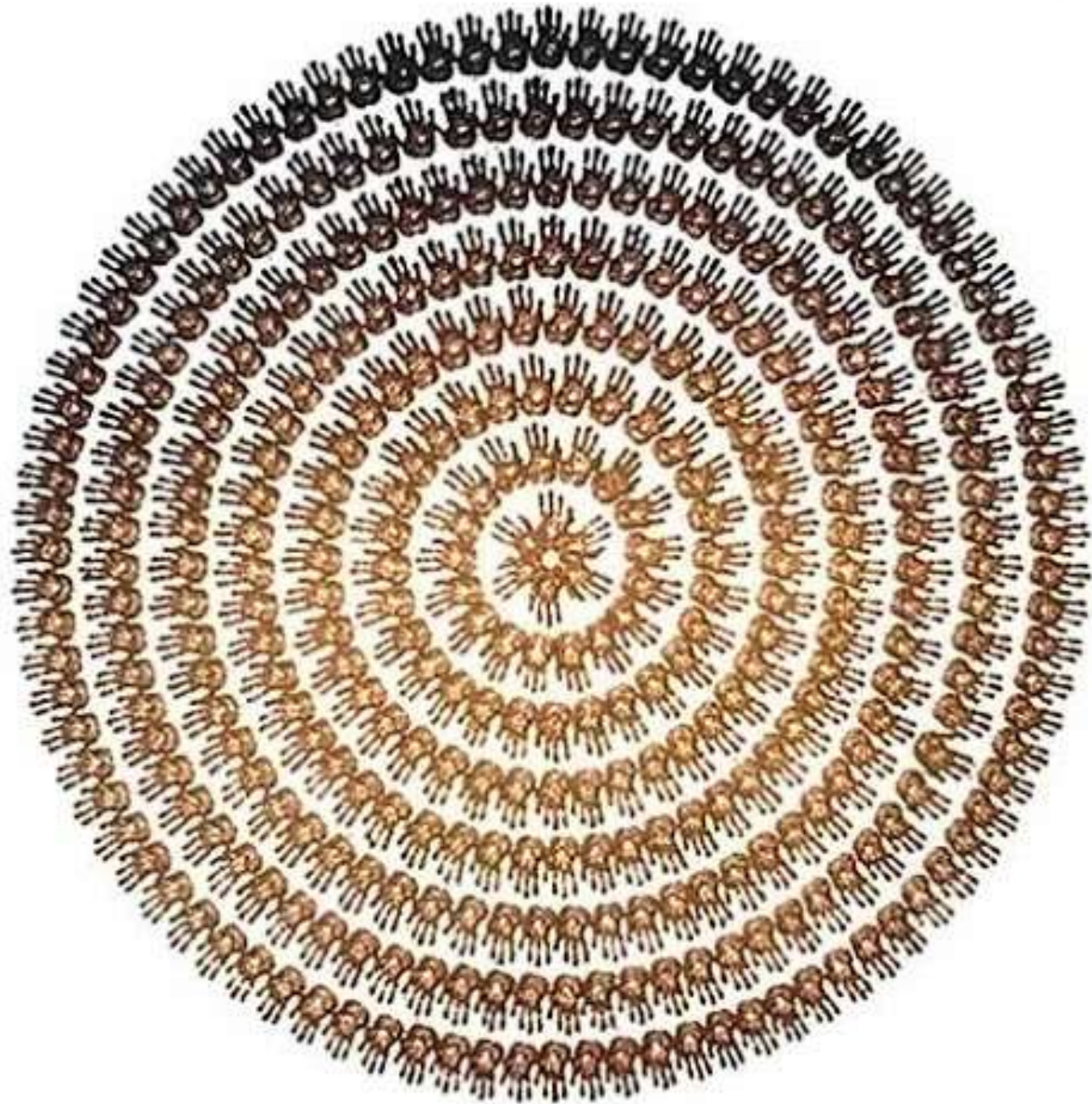




















Robert Irwin (1928-

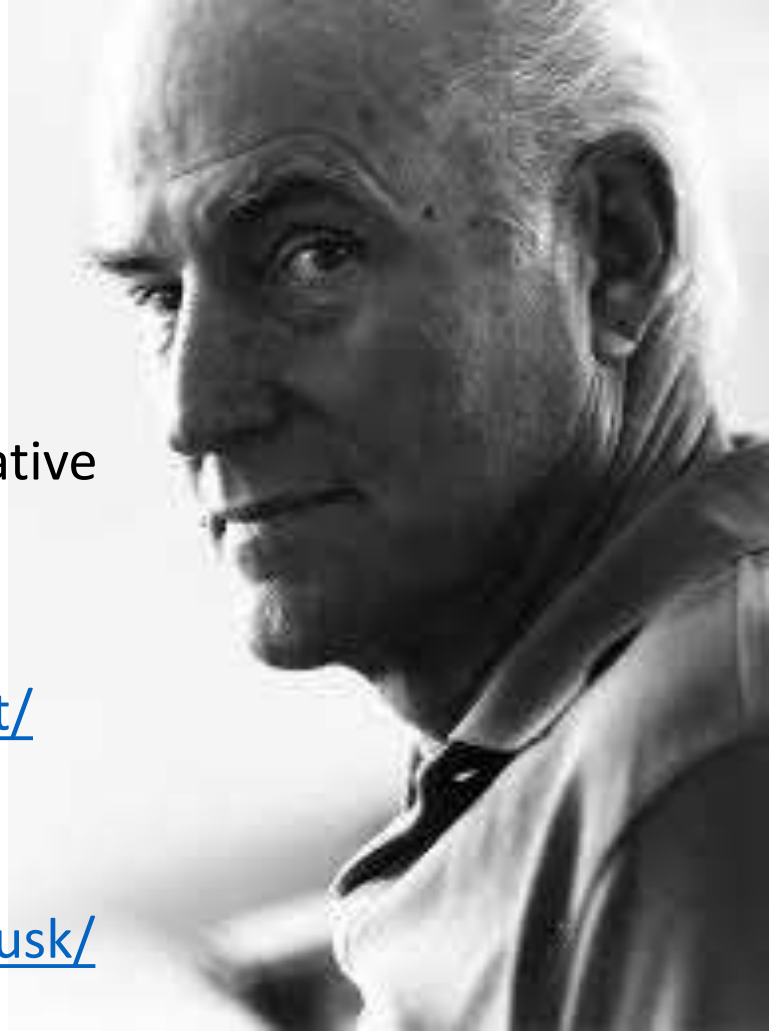
Robert W. Irwin is an American installation artist who has explored perception and the conditional in art. He is renowned for his innovative site-conditioned artworks that explore the effects of light through interventions in space and architecture.

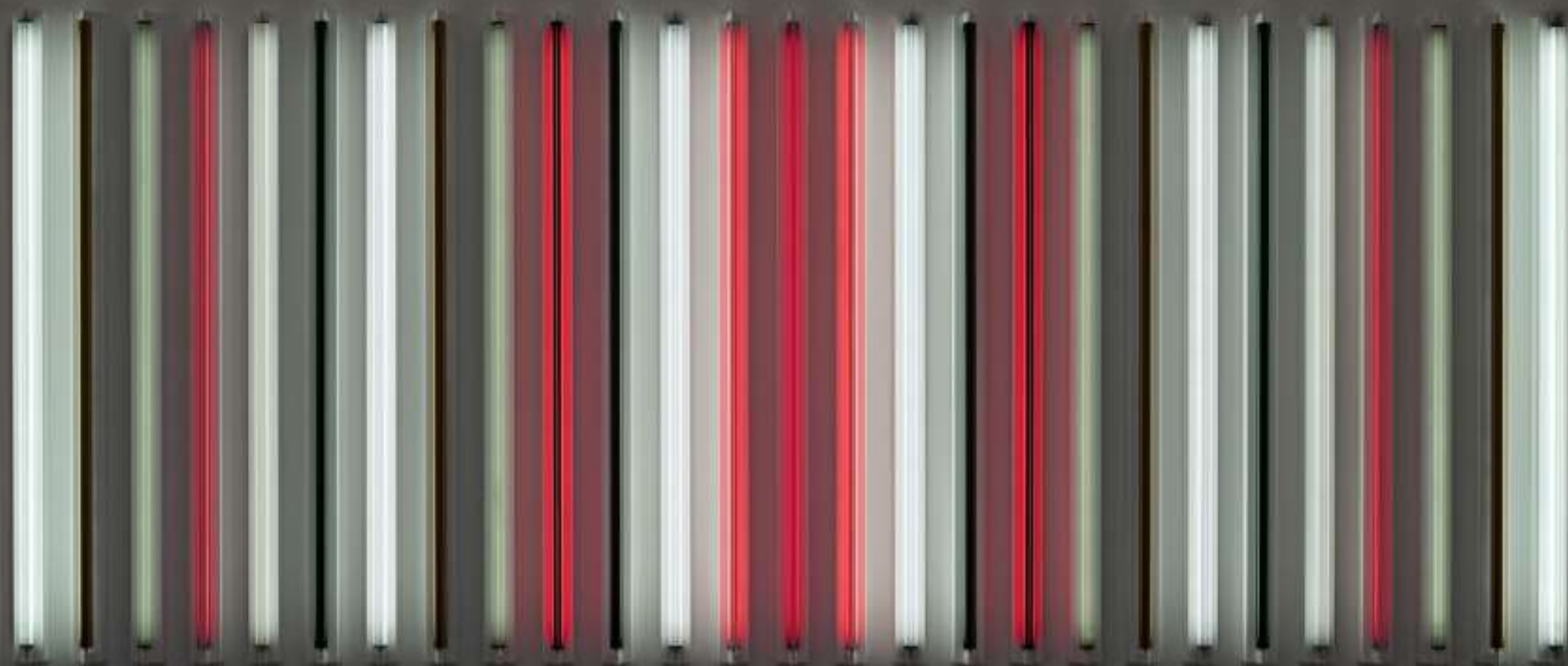
<https://www.pbs.org/video/what-is-the-light-and-space-movement/>

<https://www.youtube.com/watch?v=QarMpkV9kS8>

https://www.youtube.com/watch?v=d6deeU_bk2U

<https://www.pbs.org/video/walk-through-robert-irwins-dawn-to-dusk/>

























Assignment Suggestions

- Find one or more ready-made objects and photograph them.
- Create a painting using your hands (gloves no brush).
- Create an artwork using colored boxes or frames.
- Create a circular artwork.
- Create an artwork that plays with light in space or architecture (e.g., follow the light in a room in your house or a spot in your yard at different times of the day)