

L'art conceptuel

Du minimalisme à la Critique Institutionnelle

1 un art conceptuel issu du minimalisme

2 un paramètre linguistique

3. Art conceptuel et critique institutionnelle

We can distinguish {four} different meanings that we shall find in the various “conceptual” demonstrations, from which we shall proceed to draw {four} considerations that will serve as a warning.

1) *Concept = Project*. Certain works, which until now were considered only as rough outlines or drawings for works to be executed on another scale, will henceforth be raised to the rank of “concepts.” That which was only a means becomes an end through the miraculous use of one word. There is absolutely no question of just any sort of concept, but quite simply of an object that cannot be made life-size through lack of technical or financial means.

2) *Concept = Mannerism*. Under the pretext of concept the anecdotal is going to flourish again and with it, academic art. . . .

It is a way—still another—for the artist to display his talents as conjurer. In a way, the vague concept of the word “concept” itself implies a return to Romanticism.

2a) *Concept = Verbiage*. To lend support to their pseudocultural references and to their bluffing games, with a complacent display of questionable scholarship, certain artists attempt to explain to us what a conceptual art would be, could be, or should be—thus making a conceptual work. . . .

3) *Concept = Idea = Art*. Lastly, more than one person will be tempted to take any sort of an “idea,” to make art of it and to call it a “concept.” It is this procedure which seems to us to be the most dangerous, because it is more difficult to dislodge, because it is very attractive, because it raises a problem that really does exist: how to dispose of the object? We shall attempt, as we proceed, to clarify this notion of object. Let us merely observe henceforth that it seems to us that to exhibit (*exposer*) or set forth a concept is, at the very least, a fundamental misconception right from the start and one which can, if one doesn’t take care, involve us in a succession of false arguments. To exhibit a concept, or to use the word concept to signify art, comes to the same thing as putting the concept itself on a level with the object. This would be to suggest that we must think in terms of a “concept-object”—which would be an aberration. . . .

Daniel Buren, « Mise en garde »

Texte écrit en 1969

« The idea becomes **a machine that makes art** »

- Sol Lewitt

Dans une lettre à son amie Eva Hesse « Drawing-clean-clear but crazy like machines, larger and bolder... real nonsense.” That sounds fine, wonderful – real nonsense. »

Il écrit aussi, à la même époque : « Toute œuvre implique certaines attitudes philosophiques, sociales et politiques. Les meilleures œuvres se créent en opposition aux principaux pouvoirs et contre beaucoup d'attitudes dominantes ».

Par ses écrits et ses œuvres, Sol LeWitt est une influence autant sur l'art minimal que sur l'art conceptuel. Il popularise d'ailleurs le terme d'art conceptuel dans un article de 1967, Artforum, Phrases sur l'art conceptuel.

1. Les artistes conceptuels sont des mystiques plus que des rationalistes. Ils en viennent à des conclusions qui échappent à toute logique.

7. la volonté de l'artiste est secondaire dans le processus qu'il initie de l'idée à la réalisation. Sa volonté n'est que son égo.

8. Lorsque l'on utilise des mots tels que peinture et sculpture, on évoque toute une tradition et on suggère l'acceptation implicite, imposant des limites à l'artiste déjà peu enclin à produire de l'art au-delà de ces limites.

10. Les idées à elles seules peuvent être des œuvres d'art ; elles font partie d'une chaîne de développement susceptible de trouver une forme. Toutes les idées n'ont pas besoin de trouver une forme.

32. Une belle réalisation ne sauvera jamais une idée ordinaire.

33. Il est difficile de rater une bonne idée.

34. Lorsqu'un artiste connaît trop bien son métier, il fait de l'art superficiel (Baldessari, qui brûle ses tableaux à cette date : no more boring art)



A minimalist wall-piece: Sol LeWitt,
Cubic modular wall structure, 1966,
black painted wood, 110.3 x 110.2
x 23.7 cm



Sol le Witt, exposition à Los Angeles, 1967

Les premiers critiques cherchent à faire rentrer les œuvres de Sol le Witt dans des schémas anciens : représentation du cerveau, ode à la rationalité humaine, les grilles de Sol Lewitt continueraient sous une forme épurée la longue tradition de l'art comme « cosa mentale ».

Rosalind Krauss s'élève vigoureusement contre cette interprétation : au contraire, pour elle, la clef de lecture est le caractère incomplet, imparfait de ces formes en perpétuelle transformation, indépendamment du spectateur.

C'est dans ces années qu'il commence à vendre des certificats décrivant l'oeuvre, ou téléphone des instructions pour que d'autres réalisent le dessin.

Ainsi pour une exposition à Nova Scotia, où le dessin est présenté accompagné d'un cartel explicatif :

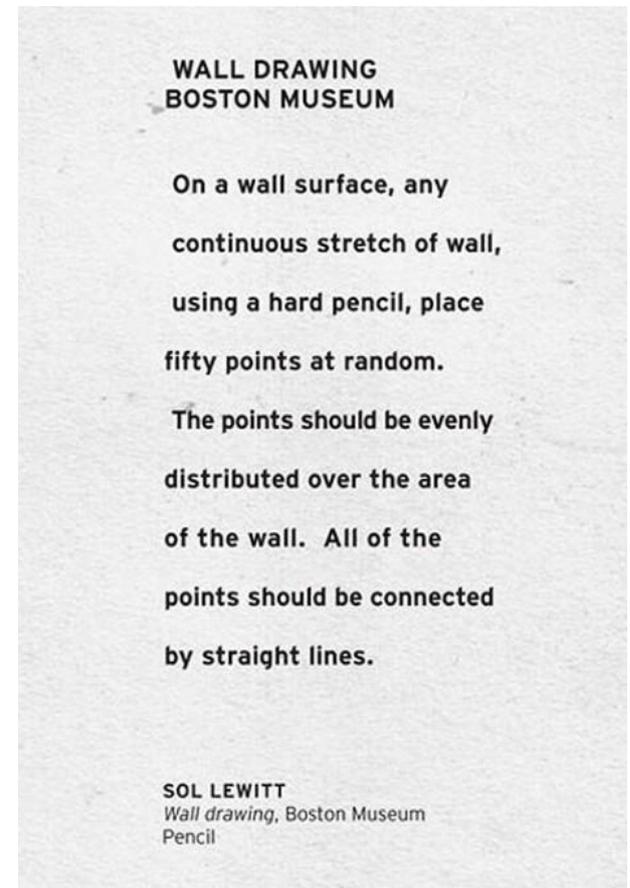
« Une oeuvre qui utilise l'idée d'erreur ; une oeuvre qui utilise l'idée d'infini, une oeuvre qui est subversive, une oeuvre qui n'est pas originale »

Aux étudiants de Nova Scotia qui ont réalisé l'oeuvre il explique :

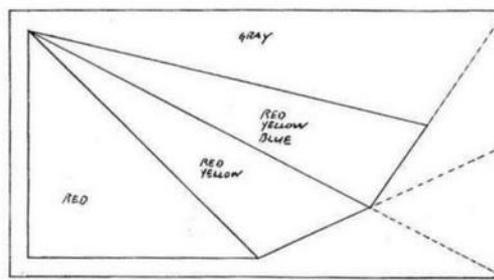
'If I do a drawing on a wall I do a drawing on paper as a plan because I don't do the actual drawing on the wall. It's just too much work and usually I have a very short time to do it. So other people do it and they have to have a plan to work from so I do that, so that's another kind of drawing.'



SOL LEWITT'S WALL DRAWING #196: A SQUARE DIVIDED HORIZONTALLY AND VERTICALLY INTO FOUR EQUAL PARTS, WITH PROGRESSIVELY LONGER LINES (3", 6", 9", 12") IN EACH QUARTER. ALL LINES STRAIGHT AND DRAWN AT RANDOM (1972)



Wall Drawing #443, deux réalisations



443. Color ink wash

The apex is left. The background is gray. Three sides. 1 – red; 2 – red, yellow; 3 – red, yellow, blue

First Drawn by: Fransje Killaars, Roy Villevoye

First Installation:

Kunstlerwerkstaat, Munich, Federal Republic of Germany

May, 1985

140 x 344" (350 x 860cm)

SOL LEWITT
Wall Drawing #443: Asymmetrical pyramid with color
ink washes superimposed.,
Color ink wash

First Drawn by: Fransje Killaars, Roy Villevoye

First Installation: Kunstlerwerkstaat, Munich,
Germany. May 1985

Courtesy The Sol LeWitt Estate and Galerie Marian
Goodman, Paris / New York



Sol LeWitt, Wall drawings # 443, # 457, # 459, # 770, galerie Marian Goodman, Paris, 17 novembre – 19 janvier 2013.

Vue d'exposition : Wall drawing # 770. Asymmetrical pyramid with color ink washes superimposed.



Déclaration d'intention

Je me fiche pas mal des objets mais ça ne m'empêche pas d'en faire.

En vertu du fait qu'il est une marchandise unique, l'objet peut devenir l'arbre qui cache la forêt de l'art.

Les gens qui achètent mon boulot peuvent l'emporter où ils veulent et le refaire s'ils le souhaitent. Mais ça marche aussi s'ils le gardent simplement en mémoire. Ils n'ont pas besoin de l'acheter pour l'avoir – ils peuvent l'avoir par le simple fait de le connaître.

Quiconque reproduit mon art fait de l'art aussi valable comme art que si c'était moi qui l'avais fait.

Lawrence Weiner,
1969

Concept, mot, idée

Pour cette version de l'art conceptuel, Buchloch parle de « paradigme linguistique »

« The art I call conceptual is such because it is based on an inquiry into the nature of art. Thus, it is...a thinking out of all the implications, of all aspects of the concept 'art.' »



Joseph Kosuth, 1965 One and Three Chairs, MOMA

Wood folding chair, mounted photograph of a chair, and mounted photographic enlargement of the dictionary definition of "chair",

Bruce Nauman, *The True Artist Helps the World by Revealing Mystic Truths* (Window or Wall Sign), 1967. Neon tubing with clear glass tubing suspension supports; 59 X 55 x 2 in

L'emblématique enseigne est à l'origine réalisée pour être suspendue au dessus de la fenêtre du studio de l'artiste. L'oeuvre d'art fonctionne comme une publicité pour bière, essence, et ces autres signes de la civilisation consummatrice que Ed Ruscha a commencé à photographier et reproduire.

L'art conceptuel est ici une manière poétique de s'immiscer dans l'espace public et de perturber les habitudes inconscientes (du désir, du sens).





Bruce Nauman, *My Last Name Exaggerated Fourteen Times Vertically*, 1967, neon tubing with clear-glass-tubing suspension frame, exhibition copy, 160 x 84 x 5 cm. Courtesy: © 2018 Bruce



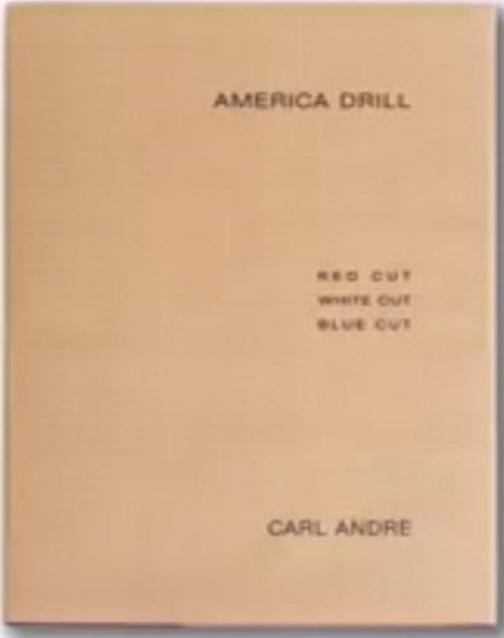
"The most difficult thing about the whole piece for me was the statement. It was a kind of test - like when you say something out loud to see if you believe it. Once written down, I could see that the statement [...] was on the one hand a totally silly idea and yet, on the other hand, I believed it. It's true and not true at the same time. It depends on how you interpret it and how seriously you take yourself. For me it's still a very strong thought."

Can texts be interwoven in the same way as fabrics? Can the words of history attain new meanings? In 1963 artist Carl Andre attempted to intertwine three fundamental texts of American history, composing his celebrated poem America Drill and thus giving new meaning to the words that were once stagnantly fixed in historical documents. Discover this and many other works in our booth 304 at #IFPDAprintfair, on view until Sunday!

IFPDA Fine Art Print Fair

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Art as Idea as Idea

mean·ing (mēn'īŋ), *n.* 1. what is meant; what is intended to be, or in fact is, signified, indicated, referred to, or understood; signification, purport, import, sense, or significance: as, the *meaning* of a word. 2. [Archaic], intention; purpose. *adj.* 1. that has meaning; significant; expressive.



A partir de 1966, Joseph Kosuth

The First Investigation, Art as Idea as Idea
Photostat on carboad 120x120cm

CONTRACT FOR PURCHASE OF A CONCEPT TABLEAU

THIS CONTRACT FOR THE PURCHASE OF A CONCEPT TABLEAU entitled _____

_____, made and entered into this _____ day of _____, 19____, by and between

EDWARD KIENHOLZ, hereinafter called "The Artist" and _____, hereinafter called "The Buyer":

WITNESSETH:

WHEREAS, Art is anybody's guess and sometimes big and bulky, and

WHEREAS, Materials for Tableaux can be extremely expensive and difficult to obtain, and

WHEREAS, Tableaux in completed form can be very costly to transport, insure, assemble, disassemble, maintain and store; and

WHEREAS, Art buyers are probably speculating in the art market or playing a glorified autograph-collecting game anyway.

NOW, THEREFORE, IT IS HEREBY AGREED:

1. Artist agrees to sell to Buyer and Buyer agrees to and does hereby purchase of and from Artist a completed Concept Tableau consisting of a framed written description of the proposed Tableau, a metal plaque inscribed with the title of the Tableau, the name of the Artist and the date of initial conception, together with options for the acquisition by Buyer of parts two and three of the total art work, as hereinafter set forth. The completed first portion of this Concept Tableau (Entitled _____) is to be delivered to Buyer concurrently with the payment by Buyer to Artist of the purchase price therefore in the sum of \$ _____

2. Artist hereby grants to Buyer the right, privilege and option to purchase of and from Artist a working drawing of the Tableau, herein described as Part Two of the completed art work. This option to purchase Part Two may be exercised at any time during the productive lifetime of Artist by Buyer notifying Artist of Buyer's desire to acquire said Part Two and concurrently paying to Artist the further sum of \$ _____. This drawing shall be a complete art object in its own right, signed by the Artist and will be a working drawing, model or other art form appropriate to the initial Concept Tableau.

3. Artist hereby further grants to Buyer the right, privilege and option to purchase of and from Artist a finished Tableau. The finished Tableau shall be in artistic conformity with the initial Concept Tableau and its drawing and shall be a completed work of art, signed and dated by the Artist. (At that time, Artist will have inscribed the date of completion on the metal plaque of the original Concept Tableau.) This option may be exercised at any time during the productive lifetime of Artist by Buyer notifying Artist of Buyer's desire to acquire such finished Tableau and concurrently paying to Artist a deposit in such sum as called for by Artist as may be reasonably necessary to defray the costs of labor and materials for the creation of the finished Tableau, all as hereinafter in this paragraph set forth. Artist shall commence the accumulation of materials for and the construction of the finished Tableau as soon as it is practicable for Artist to proceed after such election by Buyer. Artist may complete other work then in progress, but shall not commence additional complete Tableaux other than those then in progress until he has commenced the actual accumulation of materials for the completed Tableau for Buyer. Once he commences the accumulation of materials for Buyer, Artist agrees to proceed diligently with such accumulation and with the construction of the finished Tableau.

The parties recognize that the prime artistic and creative planning of the work has been expended in the Concept Tableau and, to a lesser degree, in the drawing of the Tableau. Although the construction of the finished Tableau requires the Artist to work as an artist, he must also work as an artisan or craftsman. Therefore it is agreed that Buyer shall pay Artist all expenses that may be required for actual production of the finished Tableau (including all materials, outside labor, permits, out-of-pocket costs, rental or storage of materials, reasonable living expenses and transportation of Artist while so engaged and away from home and all other actual out-of-pocket expenses) together with an hourly wage for Artist during all periods of time that he is engaged in the accumulation of materials or actual construction of the finished Tableau. The hourly wage shall be a sum equal to the combined hourly union wage scale for plumbers, electricians and carpenters then prevailing in the Los Angeles area.

THE AMERICAN TRIP 1966

This tableau will be a collaboration between Jean Tinguely, America and me.

On a duck hunting trip last Fall, Lyn and I saw the country anew through Tinguely's European eyes, particularly the waste. (Cotton fields with two or three generations of farm machinery rusting in the corner. A still-turning windmill endlessly plunging its piston down a dry well - "oh, she is very beautiful, you like, no?")

So, we decided to do a piece together. Starting from Los Angeles, Jean and I will drive by car until we are both compelled by a thing, a place, a situation, etc., to do something. I don't know what it will be, where it will be, what it will cost, whether it will be animal, vegetable or mineral, or even bigger than a bread box. It might be alive or explosive.

PRICE:	Part One	\$ 10,000.00	Tinguely
		\$ 10,000.00	Kienholz
	Part Two	\$ 1,000.00	
	Part Three	Costs plus artists' wages doubled	

1966, Edward Kienholz, Tableau concept accompagné de son contrat (publié dans le catalogue de When Attitudes Become Forms)



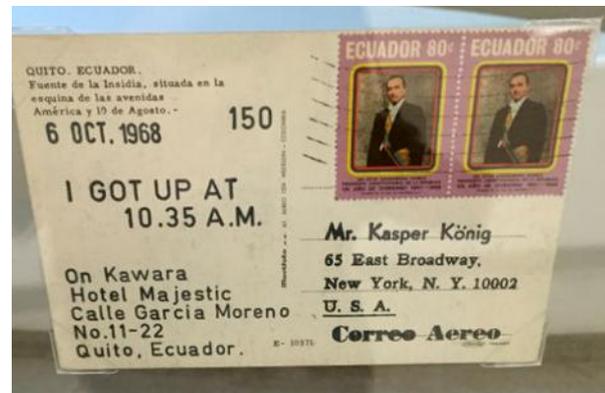
La vie de l'artiste comme concept

A partir de 1966, **On Kawara** commence à peindre un tableau quotidien, - en tout 3000 car lorsque l'effort quotidien échoue, il détruit le tableau commencé.

Date, jour, année, rendu méticuleusement à la main en « sans serif » sur des fonds rouge, bleu ou gris sombre, adoptant l'orthographe de chaque pays où voyage pour rendre la date.

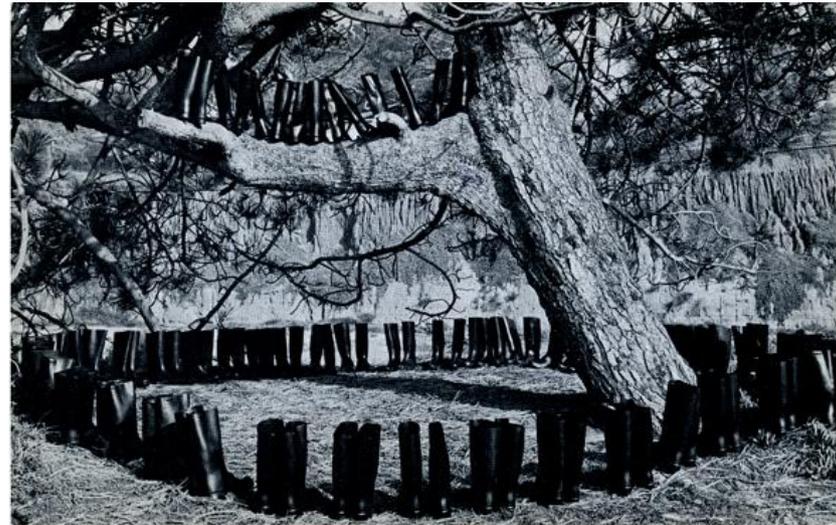
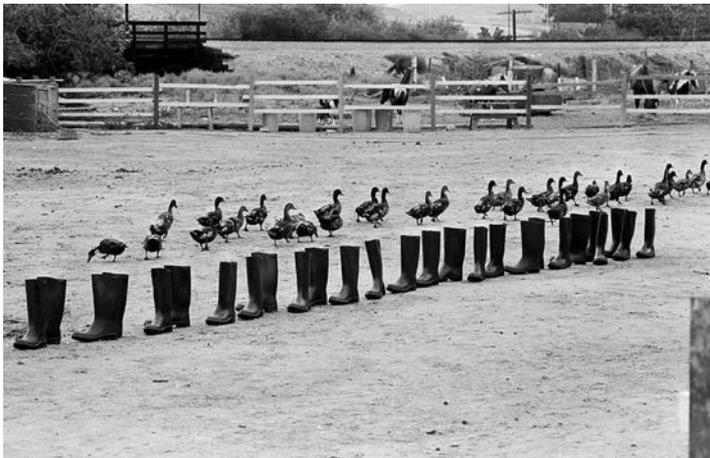
Une boîte contient une page d'un journal local du jour – sans apparemment choisir la coupure pour son sens, mais plus pour la nostalgie et les événements passés qu'elle évoque, loin de la temporalité suspendue du tableau.

La tâche devient de plus en plus compliquée au fur et à mesure que On Kawara s'impose d'autres routines : la liste des I Met (personne rencontrées dans la journée), le télégramme I am still alive à partir de 1970 et l'heure de son lever, envoyée sur une carte postale à un ami de 68 à 79.

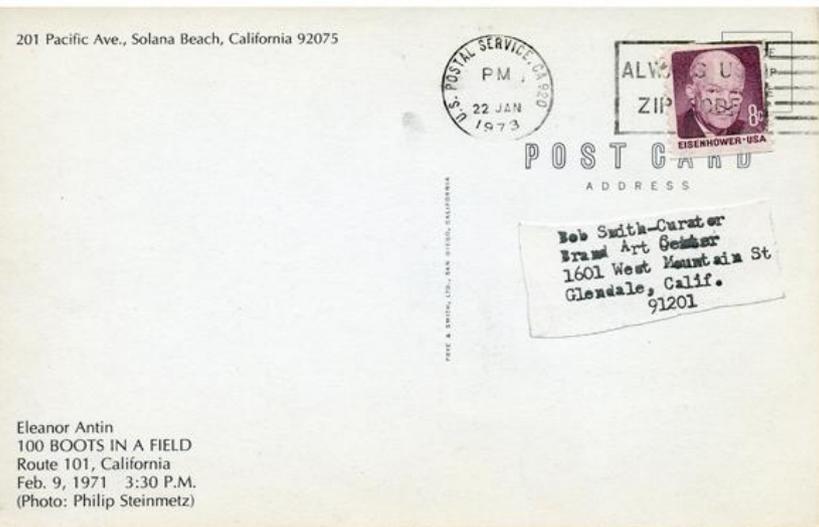


Eleonor Antin, 1971, 100 Boots Head East

Conçu comme un road movie, le projet est le voyage de 100 bottes en plastique noir visitant la Californie, commettant leur premier crime, pour finir par arriver au MOMA deux ans plus tard. Sous forme de carte postale, les 50 photos du projet sont envoyées à un millier de destinataires.



The Museum of Modern Art, 11 W. 53 St., N.Y.C.



What Will Become of Me

Adrian Piper

(American, born 1948)

1985. Framed text, glass jars, shelf, hair, fingernails, and skin, Dimensions variable

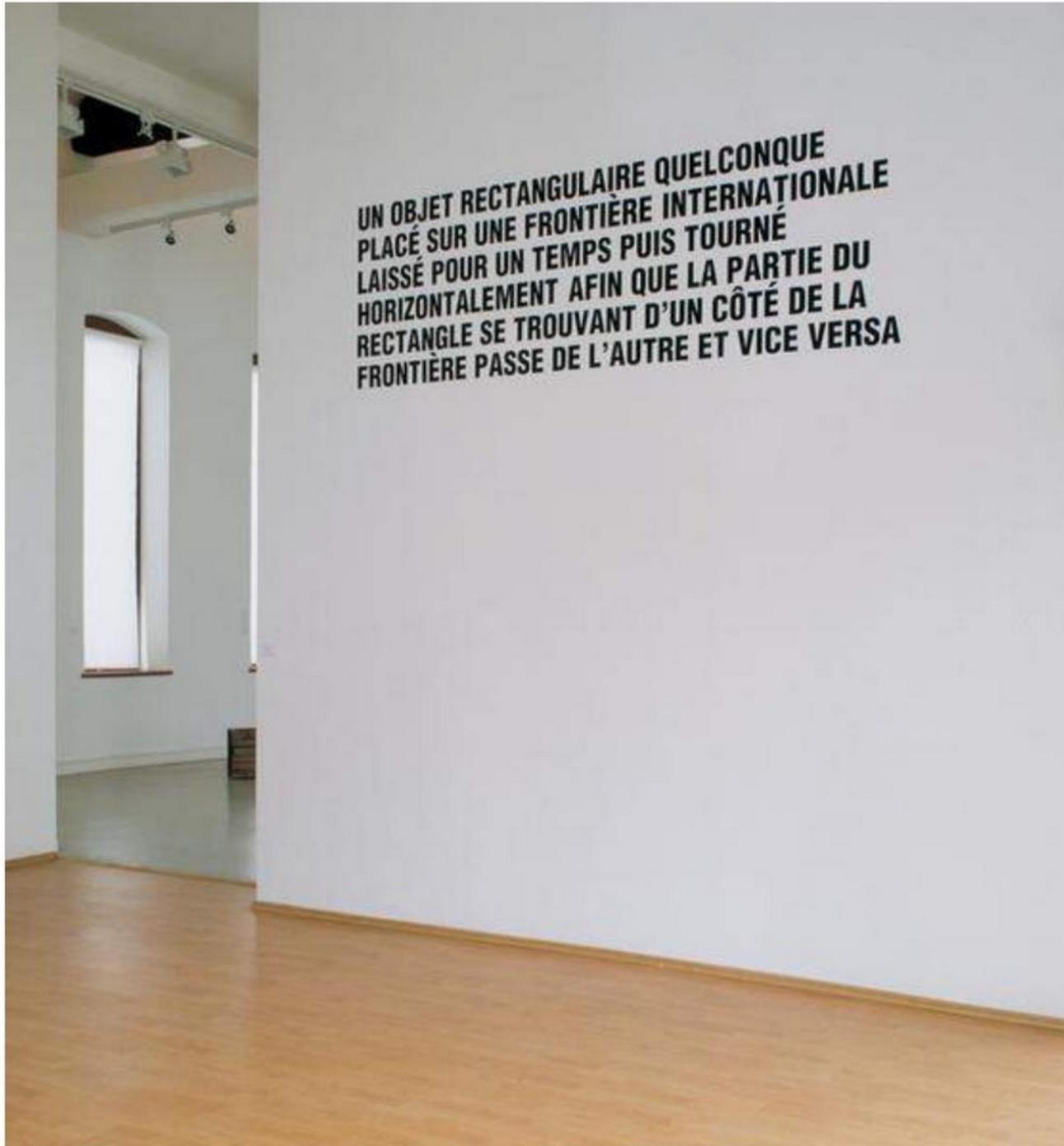


[See this work in MoMA's Online Collection](#)

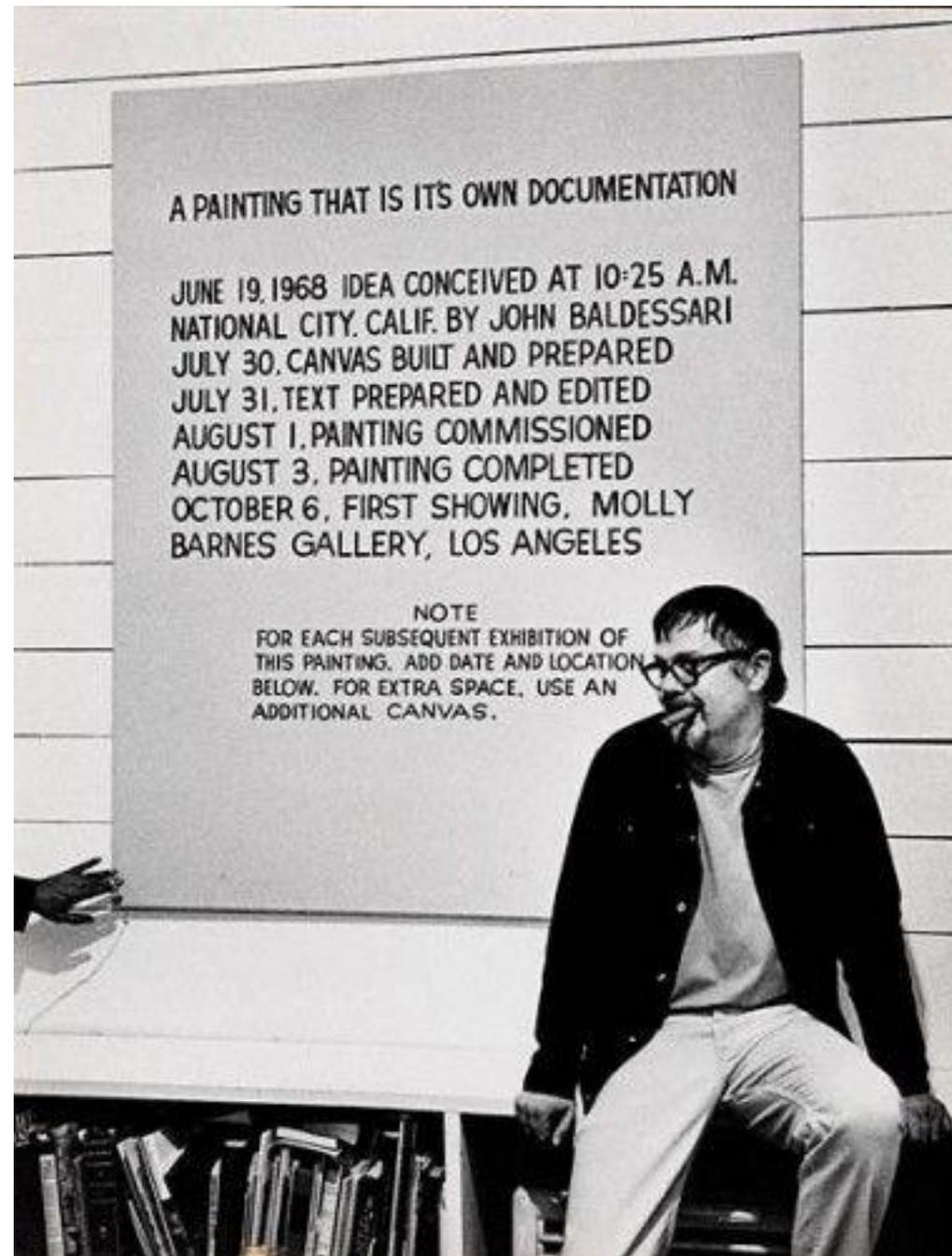
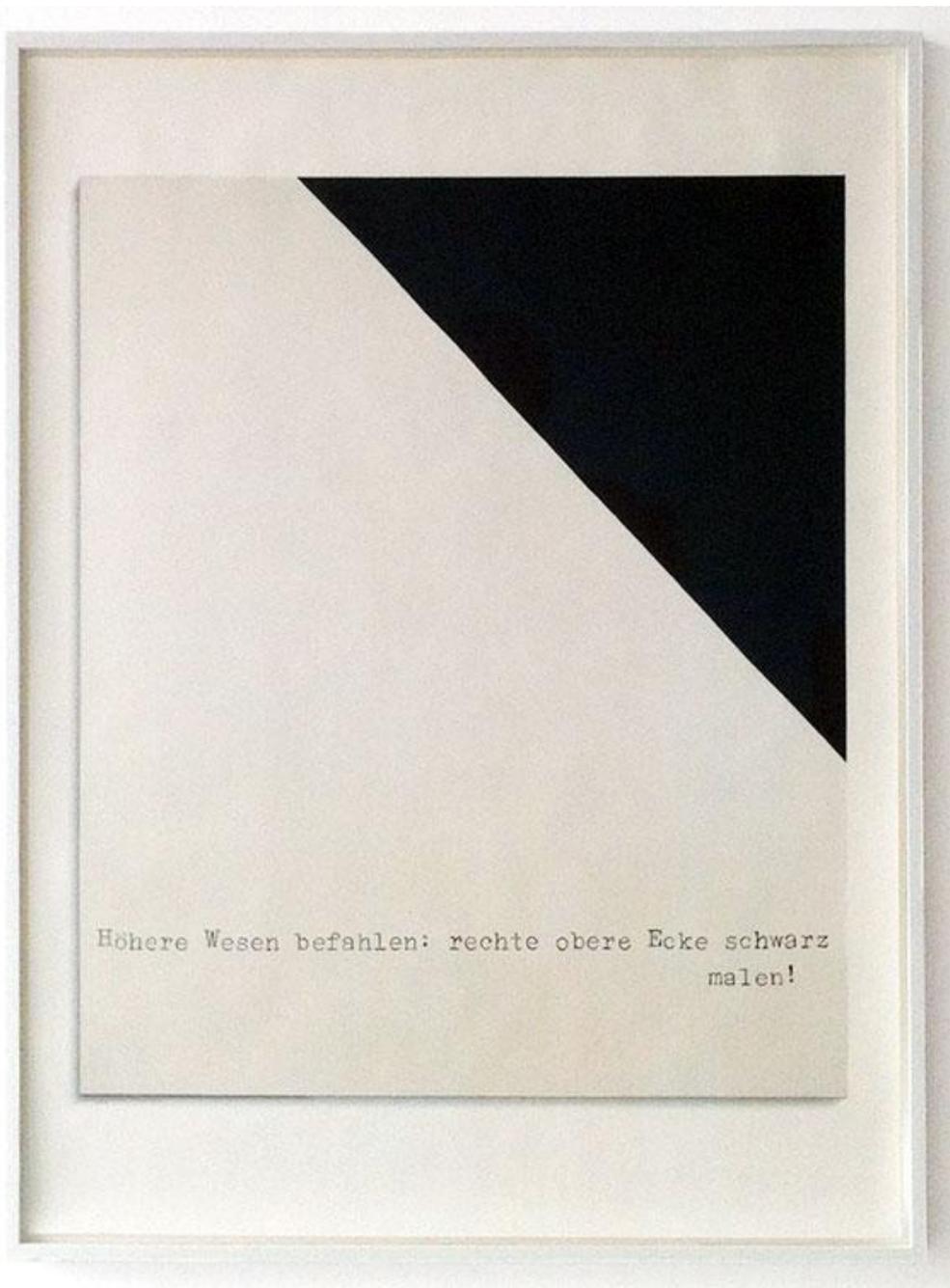
What Will Become of Me? is a work in progress that will be completed upon the artist's death. Since 1985, Piper has filled honey jars with her hair and fingernails whenever she cuts them. The last container to be added will hold her cremated remains. The jars are displayed on a shelf flanked by two documents: One is a personal account of the artist's experiences in 1985 when she started the project, and the other is a notarized statement in which Piper declares her intention to donate this work to The Museum of Modern Art. As both an African American and a woman—two groups that have traditionally been marginalized in the history of art—she is literally inserting herself into the Museum's collection.

Lawrence Weiner, *Opus 15*, 1968.

Lettrage mural, Dimensions variables. Frac Nord-Pas de Calais



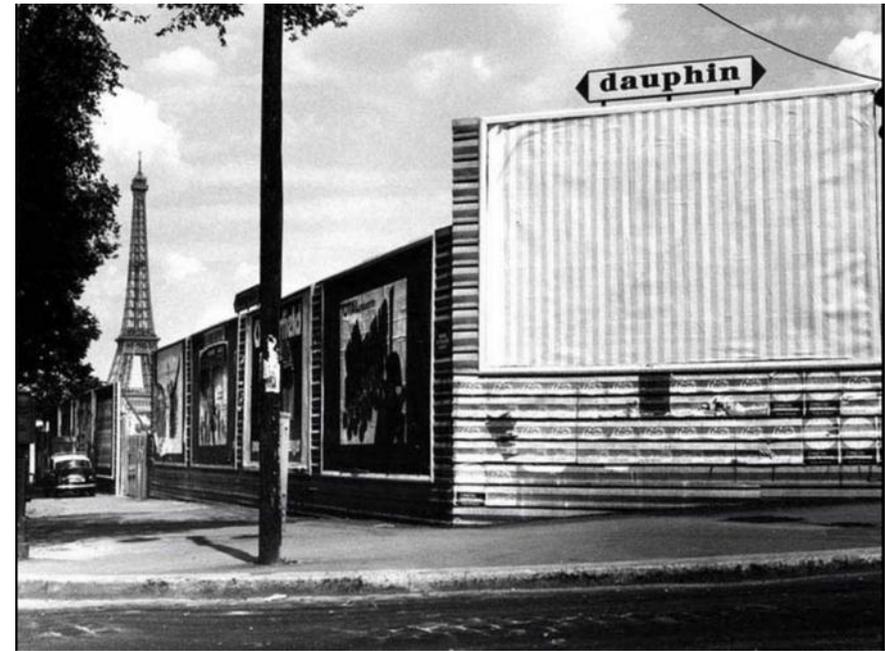
L'art conceptuel vers
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1968 Sigmar Polke - titre sur le tableau et Baldessari, idem.



Daniel Buren, Sandwichmen, Paris, Paris street action by men carrying sandwich boards of equal white and colored stripes (each stripe 8.7 cm), 1968.



« Le monde est déjà plein d'objets, inutile d'en rajouter davantage. »
Douglas Huebler, 1969

Douglas Huebler, Variable
piece 39, 1969

21 photos du film King Kong
(plus quelques clichés
« pour terminer la
pellicule ». 6 images sont
ensuites choisies par 6
étudiants, afin d'illustrer au
mieux 6 mots commençant
par K : Kooky, kitterish,
killjoy, kissable, kosher.



Duration Piece n° 16
Global

Cette oeuvre est conçue pour commencer à la mort de son propriétaire, elle se propagera dès lors à l'infini.

En remplissant les conditions ci-dessous décrites, l'acquéreur s'assurera l'immortalité, laquelle constituera en fait, la forme véritable de cette oeuvre.

I. Obligatoirement de sexe masculin, l'acquéreur doit également présenter les aptitudes habituellement exigées des donneurs de sperme, se destinant à procréer par insémination artificielle.

II. Il fera en sorte que ses spermatozoïdes soient stockés en quantité suffisante pour féconder aussitôt que possible après son décès, dix jeunes femmes consentantes.

III. Il devra constituer un capital destiné à pourvoir aux besoins de sa progéniture, son exécuteur testamentaire devra veiller au choix des mères, auxquelles il attribuera une somme de 10.000 Dollars par an pendant 21 années. Ce qui restera à la fin de cette période sera équitablement partagé entre les enfants toujours en vie.

Cette déclaration constituera la seule *forme* de cette oeuvre jusqu'à la mort du propriétaire.

Janvier 1969

Douglas Huebler



Duration Piece #31
London

On December 31, 1972, ten photographs were made of the artist as he walked directly toward the camera, and then, right « through » it while vanishing into the blackness on the other side.

This work was specifically executed as my manifestation for the second « World Uprising », a project designed according to Yutaka Matsuzawa, who had invited my participation to occur yearly for the next 250 years « throughout the period of man's vanishment ». These manifestations were to take place during the final day of each year.

The ten photographs join with this statement to constitute the form of this particular manifestation.

December 1972

Duration Piece n° 31
Londres

Le 31 décembre 1972, dix photographies de l'artiste ont été prises, tandis que celui-ci marchait en direction de l'appareil, le « traversait » ensuite, pour disparaître finalement de l'autre côté, dans l'obscurité.

Ce travail a été exécuté lors de ma participation à la seconde « Révolution Mondiale », projet organisé par Yutaka Matsuzawa, qui devait être repris annuellement durant les 250 années à venir, période correspondant à « la progressive disparition du genre humain ». Ces interventions devaient avoir lieu le dernier jour de chaque année.

Les 10 photos, jointes à cette déclaration, constituent la *forme* de mon intervention.

Décembre 1972

A partir du milieu des 1960s, au moment où l'image photographique devient accessible à tous, et au moment où les premiers théoriciens de la photographie définissent sa spécificité comme « un message sans code » (Barthes, 1961), la photographie conceptuelle s'engage sur deux voies :

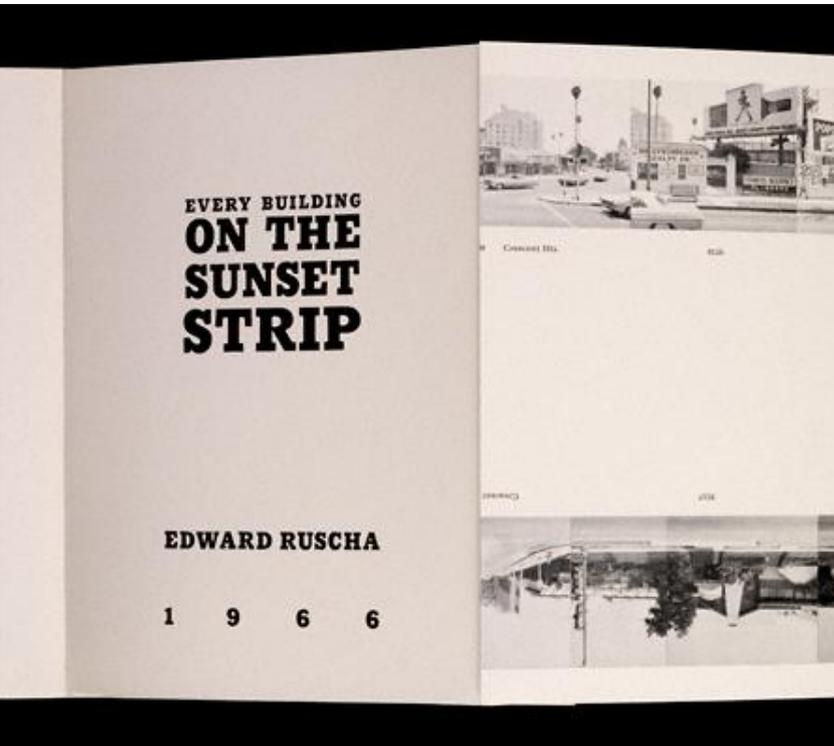
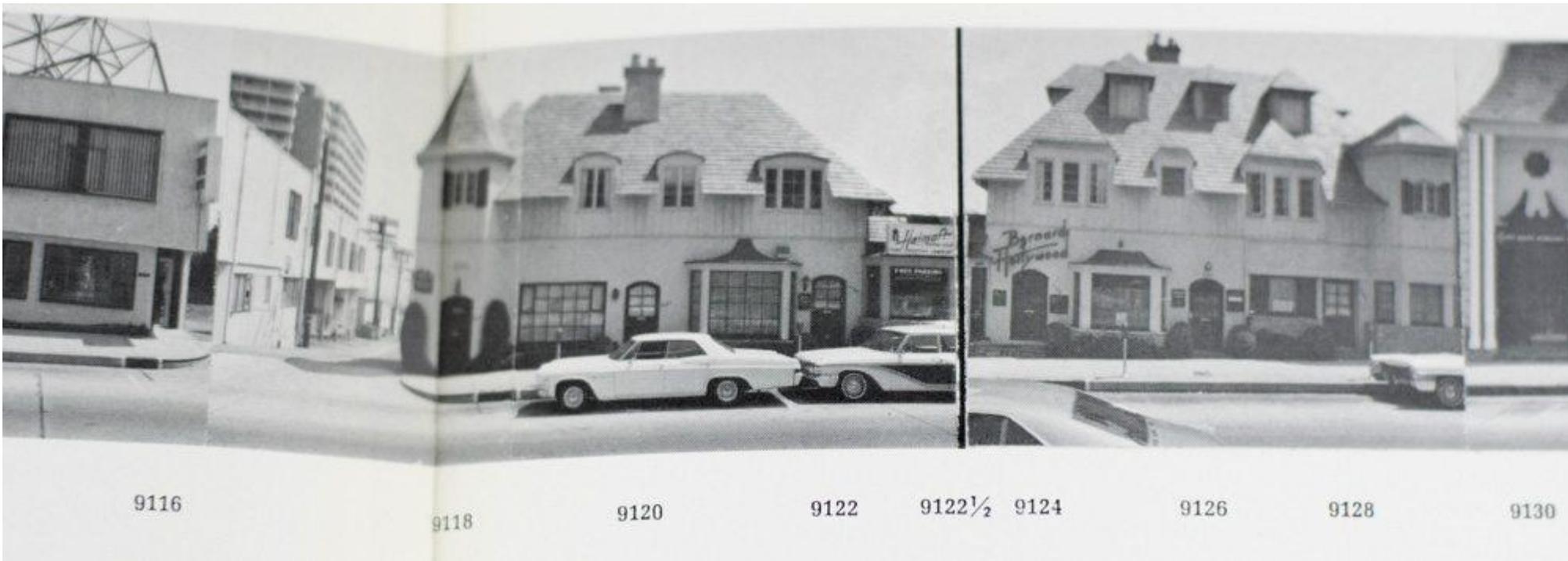
- rendre manifeste son caractère de construction, de découpage donnant sens au réel.
- perturber la réception passive des images médiatiques



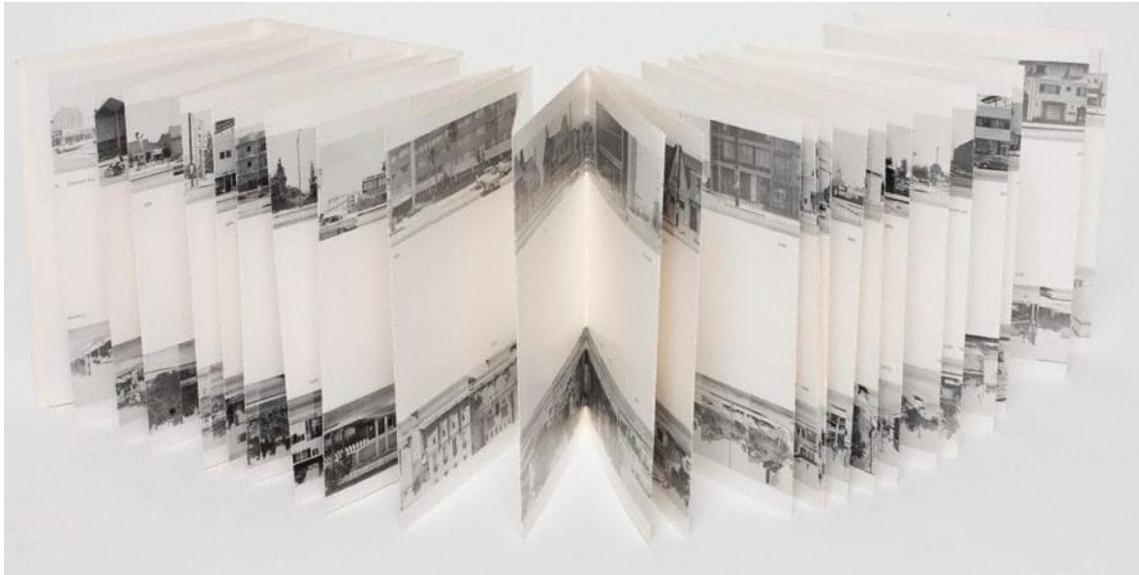
1968 Dan Graham
Magazine Piece, Harpers' Bazar puis MOMA

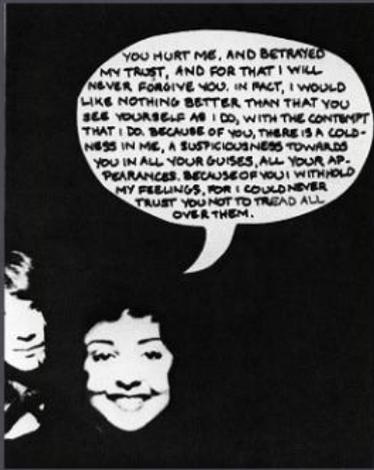


1969, Keith Arnatt,
Self Burial (Television Interference Project)



1966, Ed Ruscha, Every Building on Sunset Strip





1.



2.

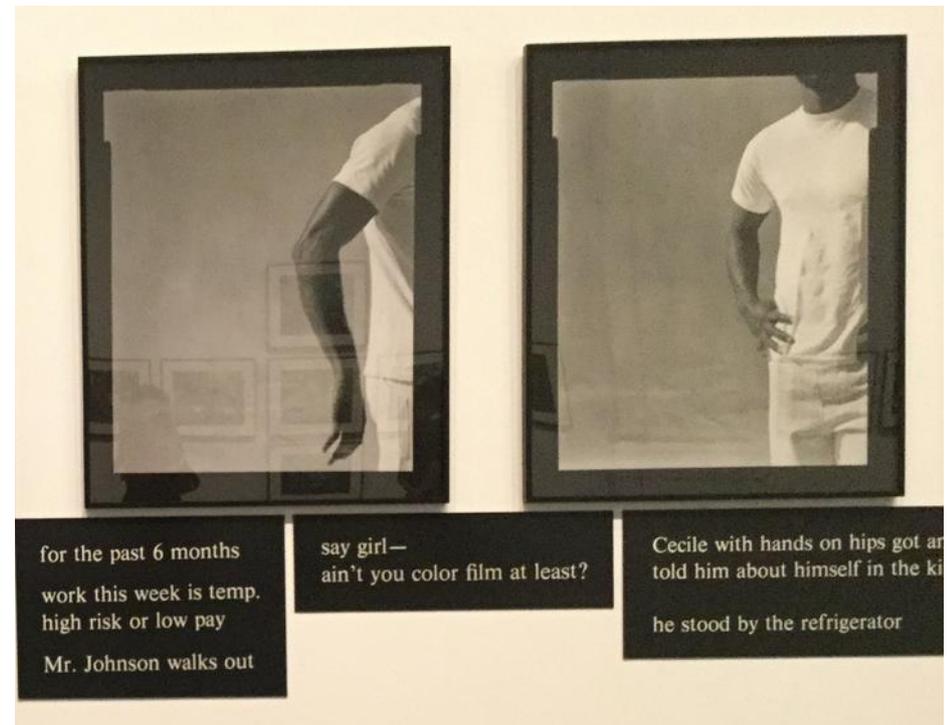


3.

1. **The Mythic Being I/You (Her) #3**, 1974
Page work: Photo, ink and tempera paint 5x7 inches each.
2. **The Mythic Being I/You (Her) #7**, 1974
3. **The Mythic Being I/You (Her) #10**, 1974

Conceptual art et activisme :

Adrian Piper
Lorna Simpson
Glenn Ligon



Lorna Simpson, 1985 ; Gestures, Re Enactments

Série commencée en 1972
Adrian Piper, The Mythic Being

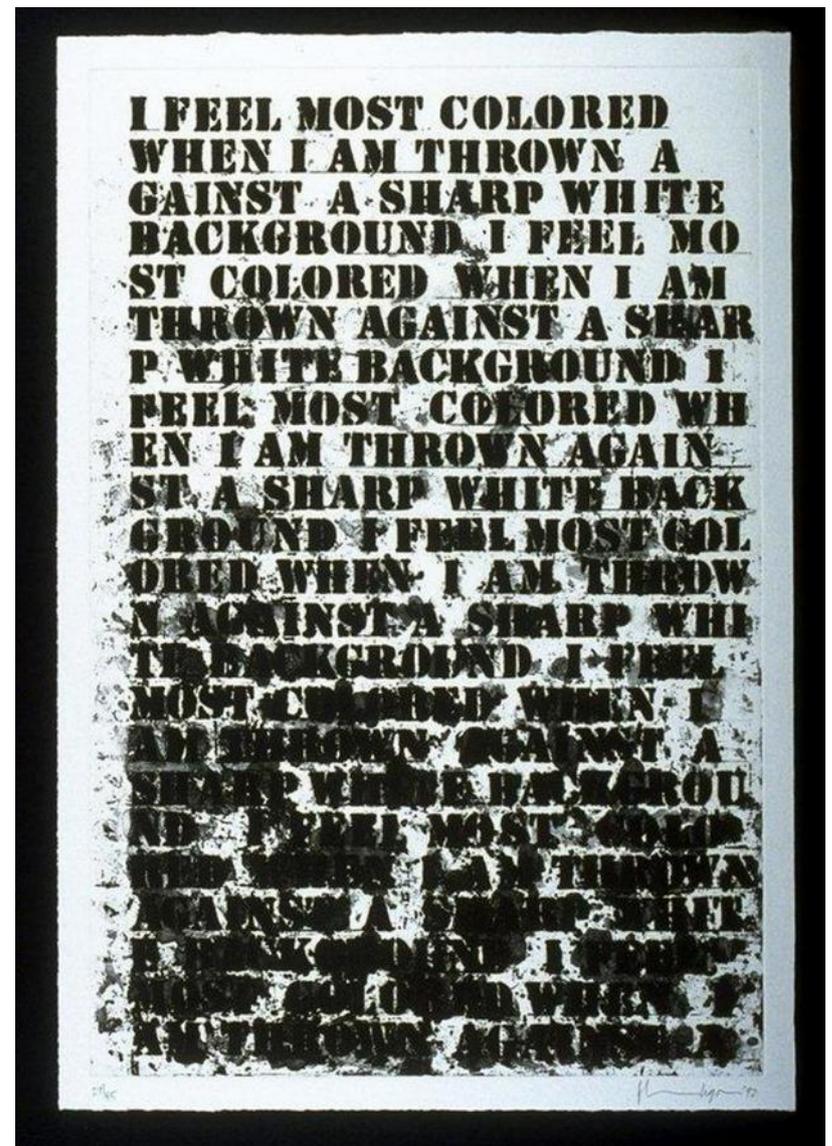


In a constitutional democracy, anything may be possible. But I thought Mapplethorpe went too far, trying to justify his own inclinations. It's unfortunate that a talented human being would engage in that. He asked for it by going overboard.

—Walter Annenberg

People looking at these kind of pictures become addicts and spread AIDS.

—Rita Burke



Gauche : 1991-93 Glenn Ligon, Notes on the margin of the Black Book of Mapplethorpe

Dessus : 1992, Four Etchings. Le texte est le début de Zora Neale Hurston, How It Feels to Be Colored Me (célèbre essai sur l'identité noire)