JOHN CAGE - FOUND ON MY PHONE LOOKING FOR ABBY'S ADRESS -HANGING IN MASSART DRAWING STUDIO
BRUCE NAUMAN - DANCE OR EXERCISE ON THE PRERIMITER OF A SQUARE
HARMONY KORINE - BLOCKBUSTER
MOLLY ZUCKERMAN-HARTUNG-95 THESES ON PAINTING
JULES MARQUIS - LIGHT BLIND - JERICHO DITCH
JAMES HYDE - SOME MORE QUESTIONS - VIA NICHOLAS PETROW - PABLUM BABBLE
SARAH SZE - UNTITLED STUDIO - 1996
DIETER ROTH - FOR FRAME RESEARCH
DANIEL BUREN - PHOTOS -SOUVENIRS AU CARRE

~~-DANCE OR EXERCISE ON~~

A

(The 95 Theses on Painting)

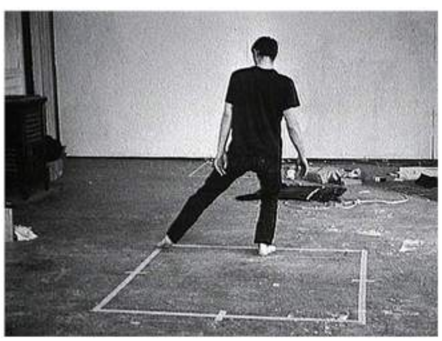
1. I am a painter.
2. I decided to become a painter. No one asked me to do this.
3. Becoming a painter is my way of deciphering the codes of visual information and experience that structure capitalism in our time.
4. Deciphering the codes also means rethinking the implied values of these codes.
6. I was not told I had artistic potential.
8. Painting is an activity that takes place within quotidian time, and has the ability to expand and transform clock time beyond the everyday, toward the eternal.
10. My paintings do not have value because they are in the museum. They have value because they are in dialogue with and a continuation of other paintings.
12. I believe in painting as a meaningful act.
13. I believe in painting as a desperate, stupid, time-wasting act involving huge, crippling ambition and necessary and near-constant failure. This too is meaningful.
15. The stakes of painting are both universal and personal.
17. To make paintings one must take seriously the triumph and tragedy of civilization.
20. A person of consequence tries to understand the possible effects of her actions.
21. I know what I do, but I do not know what what I do, does.
25. Most human endeavors are enacted with the arrogance of a false person of consequence who believes that they do right.

27. A painter knows that civilization is untenable.
30. Painting reminds me of my actual size.
31. For all of the above reasons, painting can be an avant-garde act.
33. Today, the avant-garde has trouble locating itself or its purpose.
35. The problem of attention is addressed by painting.
36. The problem of containment is located within painting.
37. The problem of time is felt in painting.
42. Painting at its best is utterly demanding, cruel, and hopeful.
44. Paintings ask for judgment. This is their gift. How do they do this?
45. They sit completely still.
52. The purpose of holding a strong position is to offer open invitation to dissenting critical thought.
53. The painter's goal with respect to the future is to stay relevant without becoming absorbed.
56. In speech, one cannot take something back.
59. This sedimentation is what I am calling human.
62. The body of work is evidence of the work of living.

66. Work typically done by women, with the hands, is not valued.
67. Work done in factories, with machines and hands, now mainly in China, is not valued.
68. Work done in the home, such as washing dishes or raising children is not valued.
69. Work done on the farm, with machines and hands, is not valued.
70. We do not value work because we do not value ourselves. And we regard the objects made and lived with as depressed, deflated mirrors of our sorry self-hatred.
71. We then make up new/old categories such as artisanal, and make cocktails, handbags and nouveau cuisine for the wealthy as a compensatory gesture.
72. This does not compensate. Some people have lifestyle and many exist in poverty to support that lifestyle.
73. The dream of abstract painting in the 20th century was a dream of whole people, whose senses weren't fragmented whose vision was complete, who made paintings with their hearts and minds and bodies in harmony.
74. This dream is still a dream, not yet a reality, and ever-receding.
75. This dream is foolish and necessary, and the wholeness of its vision is what makes it foolish, and the wholeness of its vision is what makes it necessary.
76. Keeping a foolish dream alive makes one a fool.
77. Society has always needed fools: the fool is both self-electing and made from without, by the society.
78. The fool bears the shame of society's fears. The fool is a scapegoat.
79. The painter today is a fool.
80. The painter today becomes familiar with shame. The hot flush of shame, the constriction of muscles, the desperate need to hide. The painter accepts these feelings and holds them, and smiles warmly.
81. The painter gives a gift that is unwanted and even hated.
82. The gift the painter gives is the very human meaning of engaging in a useless and unjustifiable activity.
83. It is simply this. There is no justification for what I do.
84. I'll say it again. I do nothing useful to justify my existence, and yet I believe I deserve to exist. All life deserves this unjustified blessing.
85. Painting is an utterly useless activity.
86. And yet, painting gives my life meaning.
87. Painting is the language of form and space that reminds me that I am made of the same stuff as the world.
88. I am hard and soft, gentle and dense and dispersed, bright and sharp, contrasting and undulating, acidic and toxic and soothing. As is the world.
89. I paint to step away from myself and realize that I am one with myself.
90. I paint to step away from the world and realize that I am one with the world.
91. I paint to forget everything I know.
92. I paint to remember again, everything I dismembered, and to become a member of something new, which was there all along.
93. I choose, each time as though for the first time, to think and teach and write and love as a painter.
94. The movement through the 95 theses is an agonistic, difficult process I go through again and again, mostly forgetting that there is relief and containment at the end.
95. Painters make better lovers.

more...

and more...



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10 RULES FOR STUDENTS AND TEACHERS

FROM JOHN CAGE

FROM CORITA KENT

questions on some level. My grasp of them felt much more involved. Below is the full list of questions, followed by some attempts at answers.