



UNIVERSIDAD DE
COSTARICA

IIARTE

Instituto de
Investigaciones
en Arte

Taller virtual
Introducción a la escritura académica
(para estudiantes de Historia del Arte)

Imparte:

Dr. Bértold Salas Murillo,
Investigador, IIArte.

Sábados, 28 de agosto y
4, 11 y 18 de setiembre, 2021
9:00 a 11:00 a.m.

Fecha límite de inscripción:
Miércoles 25 de agosto

Transmisión por Zoom
Cupo: Limitado



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The internationalized art world relies on a unique language.



Its purest articulation is found in the digital press release.





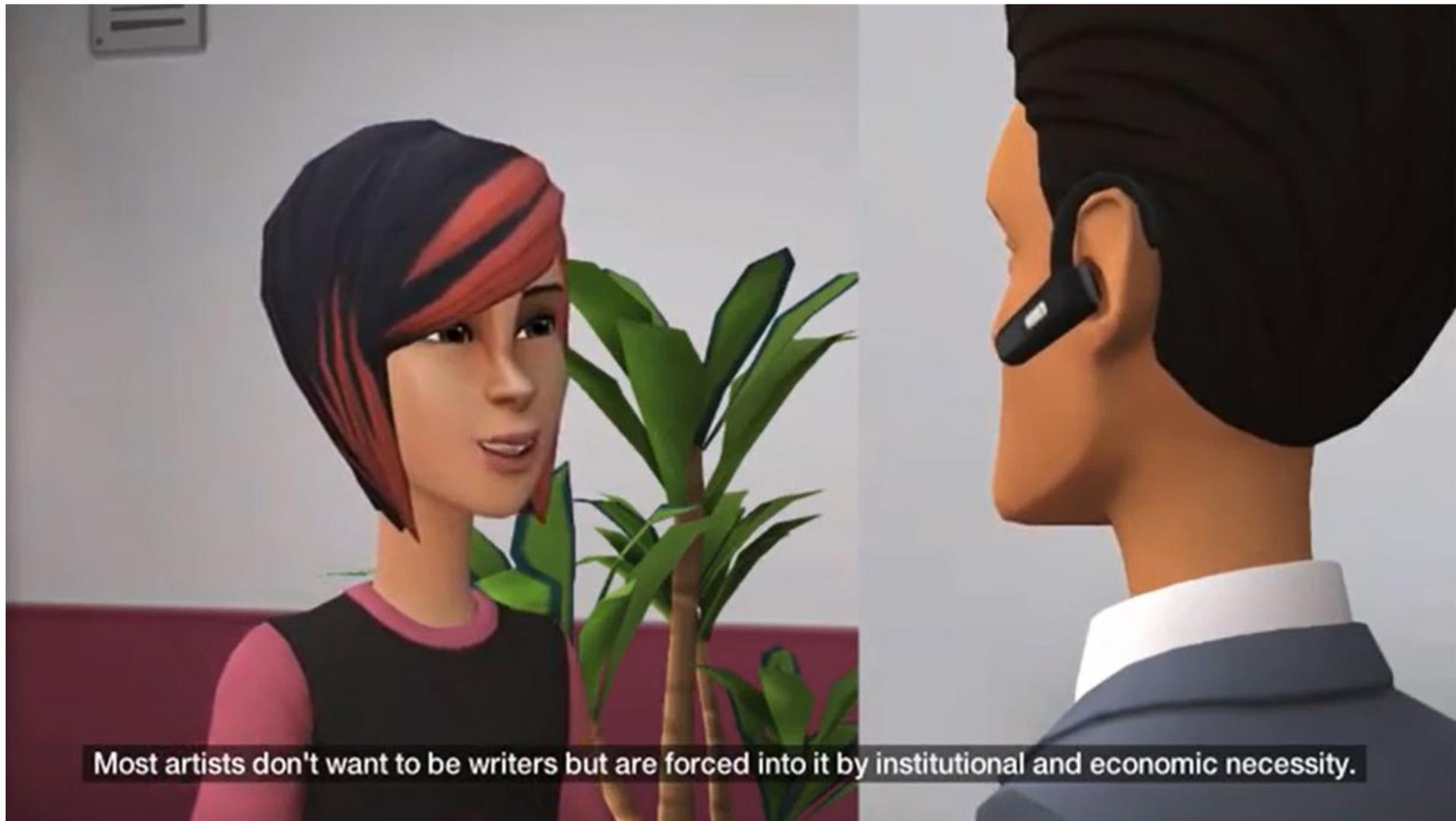
You'd write about 10 times as many words on the way to any humanities or social sciences degree as you do to a BFA.



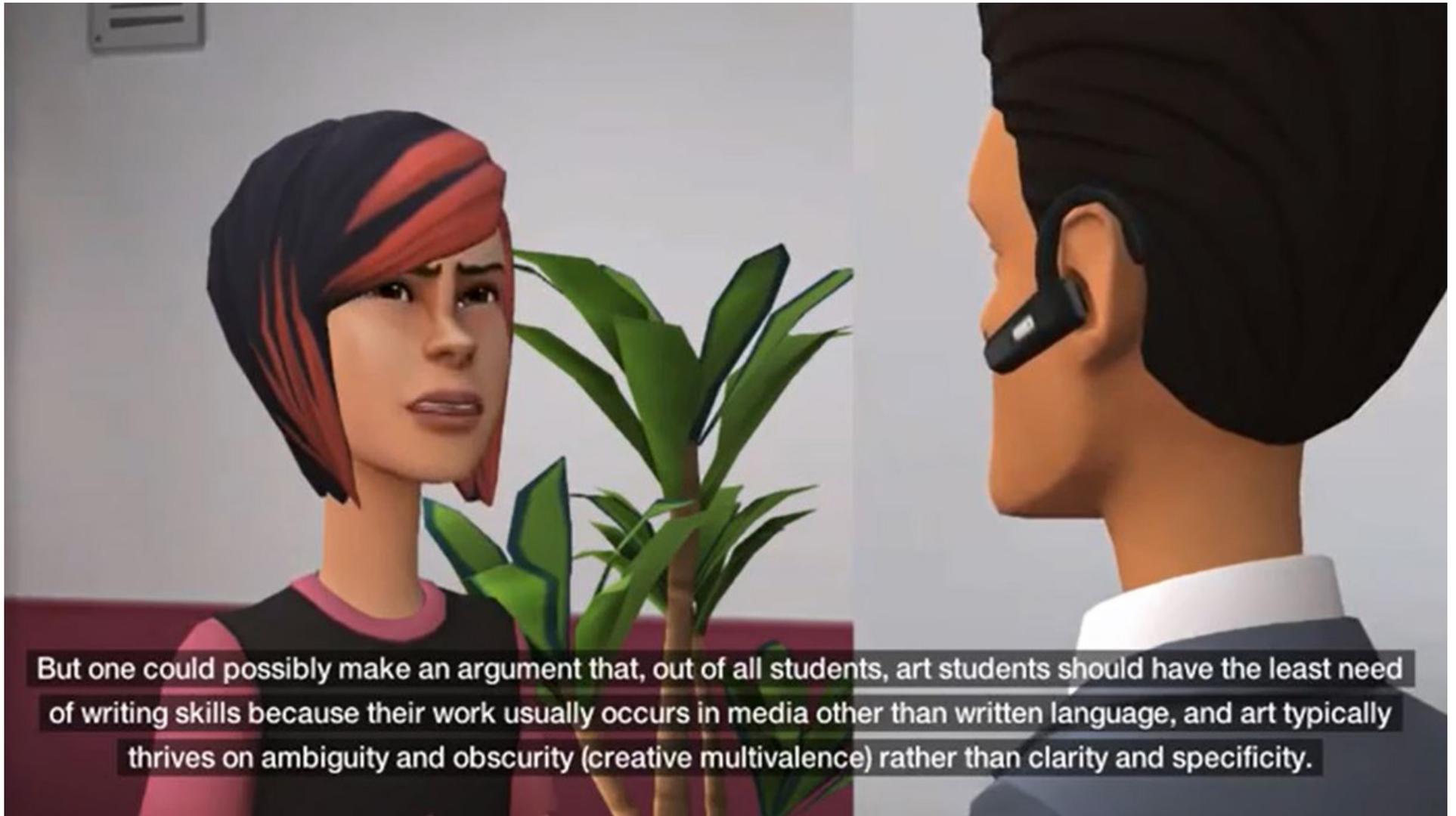
The people who end up becoming art critics have no excuse, and I know some who write clearly and poignantly (often they have degrees in art history, writing, or literature).



I suspect the general quality of discourse is dragged down by the lack of broad educational goals in art schools and departments, and the number of artists who end up taking up non-artist responsibilities in the art world without finding a way to improve their writing.



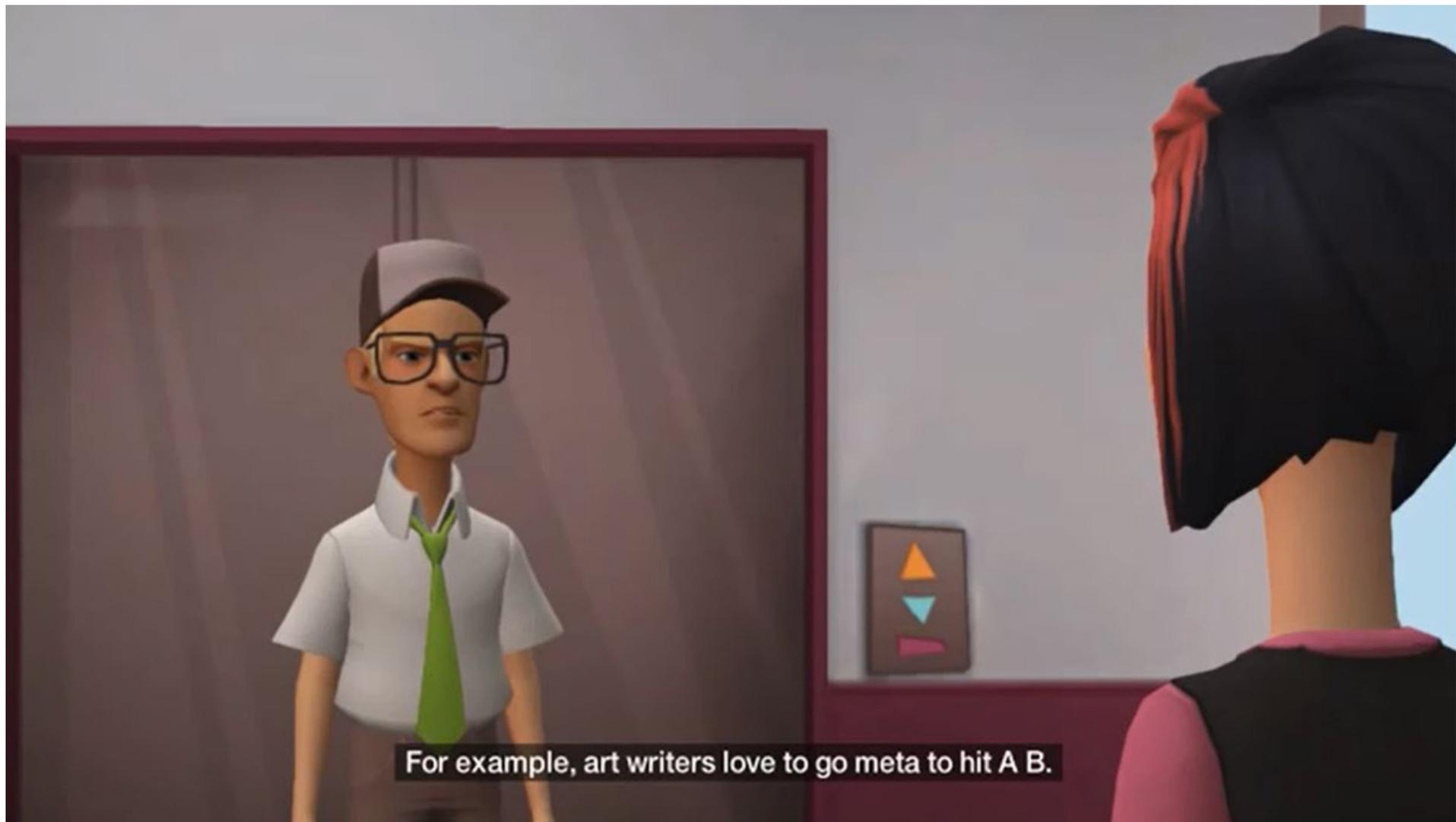




But one could possibly make an argument that, out of all students, art students should have the least need of writing skills because their work usually occurs in media other than written language, and art typically thrives on ambiguity and obscurity (creative multivalence) rather than clarity and specificity.









Paul Graham explains the problem with that: as you approach (in the calculus sense) a description of something that could be anything, the content of your description approaches zero.













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WALL TEXT

Wall Text, 2003/6

Ink on paper

Courtesy the author

The Omnibus

David Hickey's great omnibus of an exhibition "Beau Monde Cosmopolitanism" was a beautiful argument for banishing v exhibition of contemporary art. Held in 2001, Hickey's vers International Biennial presented the work of twenty-nine a customized installation that was created by Graft Design wo with the curator and a number of the artists. White walls m around individual works—works as disparate as Ellsworth B abstractions, Kenneth Anger's controversial films, Derryl (M

reports by the Museums Association. One popular topic or type of object for general distribution, words in length, these “specimen labels” threatened textbooks. The uniformity they sought to impose, debate, as evinced by a swell in literature on war century.⁹

The So-Called Gallery Leaflet

The author of the invaluable publication from which this history was taken was F.J. North. North was not a curator at the National Museum of Wales. And while he counseled to label winks and lions, he counsels that art is “There are, indeed, differences of opinion as to whether galleries should have labels at all.”¹⁰ This question was taken up by Coleman, whose 1927 American manual for small museums was cited by North in 1957 as it seems today.¹¹ Coleman pars

Believe It Or Not

Artists have a lot to teach curators about the rhetorical power of text. Turning art into artifacts, and artifacts into displays of institutional racism, all with the switch of a label, has been a major motif in Fred Wilson's art. Since the early 1990s, Wilson's institutional interventions and mock museum installations have shown labels to be less than benign. For his 1992 commission *Mining the Museum*, he juxtaposed objects from the Maryland Historical Society's permanent collection with objects and labels of his own fabrication. A cigar store Indian was declared a piece of racist folk art when Wilson named the anonymous Native American *A Portrait of John Klein*. Elsewhere in the installation, Wilson used spotlighting on an eighteenth-century white family portrait to pick out the black slave child. Originally included as one of the many signs of the family's wealth and status, she became the dignified subject of Wilson's display. Out of this collapse between fact and fiction emerge pictures (and people) that had been typically excised from the official account of Baltimore society. A pair of slave's shackles was inserted in a case of silverware collectively labeled "Metalwork 1830-1880." There was also comment on the peculiar habits of curators: a case full of arrowheads, their accession numbers showing, was called "Collection of Numbers." Wilson's practice stems from his experience inside the museum: he has worked as a museum guard, educator, and director. Indeed, he started his artistic practice in 1987 while he was the director of the Longwood Arts Project in the South Bronx. He used the space to create three different settings—an ethnographic museum, a Victorian room, and a contemporary white cube—in which he showed the work of three emerging artists. Wilson's "Rooms with a View" raised interesting possibilities. The primitivism of Picasso would take on a whole different character when explicated through maps, short films, and other information about the Spanish artist's bohemian tribe. Just as the Mbuya mask appears validated with a new form of significance when it is shown without any of those museum modifiers.

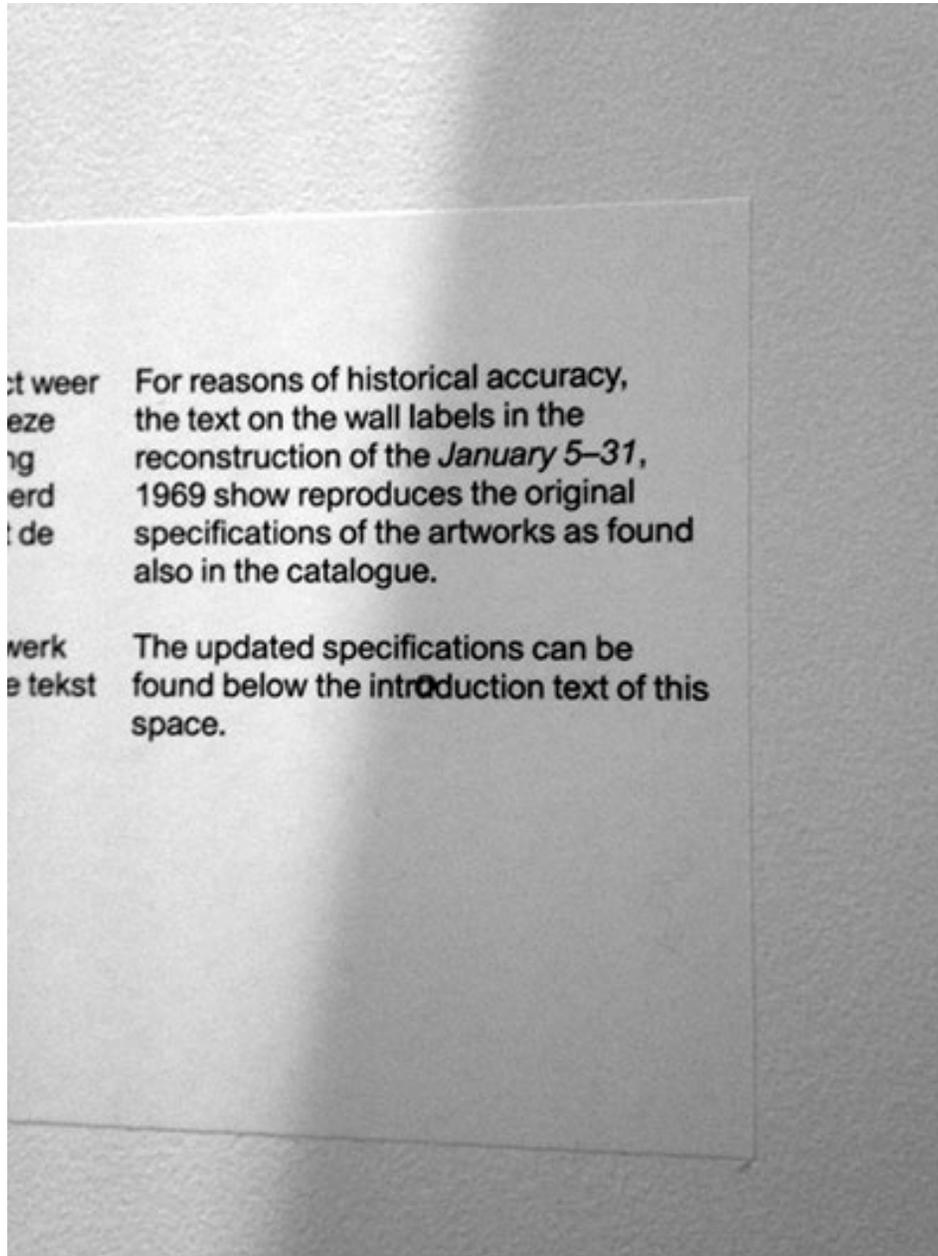
front of it. — Indeed, the label reads almost exactly like one describing a similar treasure in the Metropolitan Museum of Art. But without an exhibit about “The Stink Ant” in proximity, the Met’s pit strains neither our eyes, nor our faith in knowledge. We see as we are told, unlike at the MJT, where the identity of the entire institution is a question mark. Part conceptual artwork, part dime museum, one thing is certain: this ersatz institution full of elliptical objects is nothing without its wall labels.¹⁴

Tags and Tombstones

In whatever direction there may be differences of opinion, it will be agreed that the label must look good.

—F.J. North¹⁵

Richard Tuttle is known for making works based on slight, self-effacing gestures. He is just about the last artist one would expect to express interest in wall labels, except to ensure that they are out of view of his art. And yet, for his 2001 installation at the Institute of Contemporary Art, University of Pennsylvania, he specifically requested that the labels hang large. He reasoned that, if this is going to be a museum show, by all means, let’s make it so: let the labels signify. And so they did, by being both there (some were almost as big as some of the works) and not there (as much as you were aware of them, they were totally eclipsed by Tuttle’s art). The labels themselves were of the variety known as “tombstones”: museum jargon for those labels bearing a work of art’s vital statistics—artist, title, date, medium, collection. It’s a fitting image, this tombstone. It recalls Baron Utz’s



A corrected caption from a recent exhibition on Seth Siegelaub at the Stedelijk Museum in Amsterdam. The exhibition reproduced original wall labels from the show "January 5-31, 1969" (1969).

Carried & Held 2013

Flatbed UV print on Museum Board

Courtesy the artist and Margaret Herman, Alexandra McArthur
John McArthur, Walker Herman, Mary Herman, Gayle McArthur
Rob Wilutz, Mary Doster Whitaker, Bill and Judy Whitaker
Clarence McArthur, Ann Gayle Rankin, Nancy Herman
Tom Herman, Emily Herman, Cheryl Simon, Clem Herman
Johanna Herman, Cesar Maldonado, Erney Herman Jr
Amy Mathys, Peter Freshater, Verde Barfinger, Rose Malinary
Betsy Kelleher, Dr. Shen, Emily Mangano, Sally Olvas, Jenny Olvas
Christine Byun, Gal Nyka, Catherine Walker, Jeremy Freifeld
Jane Dalton, Duna Norton, Meredith Steele, Janine Hoffmann
Jesse Sharp-Williams, Amanda Mattes, Laurie Dunn, Laura Case
Crawford Crenshaw, L.C., Bob Giduz, Mona, Loretta Shaia
Nancy McMillan, Melissa Berry, Bob Lees, Bonnie Wright
Kathleen Cox, Laura Gerhardt, Stanley in China, Angie Wright
Jim McArthur, Ming an Lee, Murphy, Jaffe Chang, Lauren Lopez
Henry Weil, Middleton Chang, Pete, Unknown Taiwanese Businessman
Melissa Bondy, Derek Lundberg, Wendy McArthur, Leigh
Bradford McArthur, Chip Scharitz, Brent McCormick, David Prince
Ben Fain, Cybele Lyle, Darren Price, Madelyn Mayer, Owen Fitzpatrick
Becca Fitzpatrick, Audrey Hynes, Tom McArthur, Kathleen Hudspeth
Carlie Saxton, Adler Guentier, David Saxton, Willy Hoffmann
Tara Thananetaporn, U Lu, Laura Schulenberg, Becky Nolin, Jen Pike
Michael Just, Jessica Sanden, Kevin Tedamrongwanish, Bethany Pelle
Hannah Heckner, Nicole Mader, Nicole Mader's boyfriend, Cephas Stubbs
Ann Roth, Fred Roth, W Mae Singerman, all the young men who
felt obligated but unsure in volunteering, Lonetta Fahrenheit, her dad
Bill Roth, David Roth, Inka MelBiner, Tyler Bonnen, Tori Cole, Rebecca Wood
Maxwell Graham, Tom Ackles, Trista Mallory, Michelle Levin, Jason Loebz
Teresa Smith, Tina Zaritsanos, Amalie Dublin, s.o. a'brin, Sky Hall
Yve Latis Cohen, Kristina Bramwell, Krista Heiner, David Crane, Joe Maduro
Nate Harrison, Alan Chang, Kiwan Bigelow, Benedicte Henschien
Lisa Fulerwider, Daby Figueroa, Bronwyn Charton, Brooks Girsch
Jessica Rodriguez, Sarah Cantrell, Rachel Heckner, Jeremiah Beaverty
and the Director of the A&F Forensic Center, Betsy Kelleher, Laura Waldman
Henry Van Wogenberg, Stephanie Culhane, Samelli Cohen
Anna Lineback, Billie Lynn, Crystal Campbell, Dana Schrenk
Carey McArthur, Jeannine Tang, the guy from Chinese class at
Chikung's apartment in Miami, Diana Valbuena, Emily Case
Eryn, Greta in Cooperstown, Hadley Smith, Oscar Tillman, Pdraig
O'Donoghue, Karl Jang, Kendal Patterson, Lucy Marcell, Mitch Blessing
Kurt from Hudson Mobility, Bradford's friend from Norway, Akemi Nishida
Kisty Hayden, All the airline staff, attendants, and occasional captain
Ben Tiven, Peter Daniel, Tim Satharell, Amber Hawk Swanson,
Pam and Gary Shinn, Kim McArthur, Sandy McArthur, Naomi Satoh-Hon
Cindy McArthur, Cassie McArthur, Terry and Dan, Whitney's parents
Alice Garland and Rodney Swink, the midwife, Mary Lou of the
sandwich shop, Denise Natch, Apex Middle School Janitor, Noelle Nemcik
Ash Fentilo, Peter Freshater, Lisa Freshater, Cherry Grove Fire Island boat
captain, Ashley Griffith, Chris Aque, Lindsay Caplan, Sonya Dyer
Jacqueline Hoang Nguyen, 2 people living across the apartment at UM
Cyrus Atkins, David Johnson, Nigel Wallace, Boots and Bill, Miss Jean
Em Rooney, Karalatt Anunanondchai, Logan Beltman, Keith at in touch
mycp, Jessica Kain, Adam Vollrath, Pat Nemcik, Mr. Sriveley, Monica Cook
Milly Holy, Sarah Anderson, Domingo Castillo, Maria Popicovoi, Chistina
Evans, Oliver Cano, Cammie Bauerhaus, Aaron @ cage, Susie Fraser

Carried & Held 2013

Flatbed UV print on Museum Board

Courtesy the artist and Margaret Herman, Alexandra
John McArthur, Walker Herman, Mary Herman, G
Rob Wilutz, Mary Doster Whitaker, Bill and Judy W
Clarence McArthur, Ann Gayle Rankin, Nancy H

can in effect appear or disappear on command. As a consequence, they can, and should be approached strategically and creatively—or should not be used at all. Bad wall text is, like bad writing, simply bad.

The Omnium Gatherum

Why are we stuck with labels in the first place? Embedded in the history of museums, labels also originated with private collecting. As recounted in *Museum Labels*, a 1957 publication of the Museums Association, London, the first collections ranged from “the *omnium gatherum* of the individual for whom every

to be wondered at that those who have had the Curiosity, and means to amass so many fine Things together should not have had the care...to add explanatory Remarks on such as are most considerable.”⁶

The invention of the modern museum brought with it a mandate to educate the masses. Whereas visitors to early collections would have been on social par with their hosts, the Grand Tourist was increasingly finding him- or her-self sharing the museum with the un leisured classes. Entrance fees to the Mechanics Institute, in London, were staggered: ladies and gentlemen paid higher admission than

of wall labels, which when treated as objects, can assume more (or less) of a presence in relation to the art on view.

What Should a Label Say?

There should be no set standards for labels. Every exhibition calls for the curator to decide whether, and to what extent, labels will be used, how long they will be, and what voice they will adopt. When the decision is to make labels part of an installation, here are some general guidelines. Labels should talk to the viewer and to the art *simultaneously*. They should be written knowing that the art is there in front of the viewers, who are already engaged enough by what they see to want, not only to know more, but also to see more. Imagine the label as part of a three-way switch: from looking at the art, to reading the label, which points back to the art. In this ideal exchange, labels broker a larger understanding of the bigger picture of the exhibition itself. The viewer is not asked to be merely a reader, but an interpreter, who is welcome to bring his or her own unpredictable and unaccountable sense of meaning to what's on view. On a more practical note comes another triangular motif. Curator Laura Hoptman, now of the New Museum in New York, recalls being taught an old museum standard that set the form for wall labels as a triangular in content. Accordingly, text proceeds from the specific to the general, as if in answer to an obvious question posed by the work of art or the show. This question, once answered, might lead to a broader discussion of history or context, a discussion, which the reader is free to follow as far as she or he likes. Whether or not, as a curator, one decides to abide by this triangle, its form does serve to underscore a basic premise of our practice: observation is the primary experience to be enhanced, not superseded (or worse, obfuscated) by explanation.

Labels speak for the curator, whose job it is to articulate the reason for an exhibition. When curators don't use labels, or when the labels are badly written, it may indicate that the show was only vaguely conceived from the start. "Many installations are poorly labeled because they are without purpose and therefore cannot be labeled," Coleman warns in his museum manual. (Coleman, incidentally also offers this concrete piece of advice: "If the concluding sentences of a label are written with a view to persuading the visitor to do something about what he has learned [like look at another picture in the show, or think about how it relates to daily life], the label attains to the greatest usefulness.")²¹ Thus the reason to label might be reason itself. This is particularly so in the case of group exhibitions, where a proposal or premise is clearly being constructed, based on a particular group of works, which have no other reason for being together than a curator's whim. This said, I would reiterate that all exhibitions, including monographic ones, are essentially essays. Ever present, the thread of the curator's vision and thinking is a factor which labels can account for. Indeed, being among the most privileged of viewers, curators should never take their information for granted, particularly in the field of contemporary art. Call it the new connoisseurship—connoisseur means "to know," after all. Today it seems clear that to recognize quality is to know what issues, politics, theories, histories, and images are at stake for artists and culture at large. Exhibitions should make visual those stakes, which can, in turn, be explained by curators through wall text. Even when the premise of a group show is something as apparent as the color blue, consider how reductive this can become. Without a label to say that, for Yves Klein, "International Klein Blue" was physical

of this essay is that no curator worth his or her salt produce an exhibition without copious amounts of didactics. Nothing could be further from the point. As outlined from the start, effective wall texts can be quite short (or nonexistent). More importantly, the writing of wall texts should be approached as an enterprise that is absolutely distinct from composing catalog prose or press releases. Never forget that viewers are, more often than not standing—a less than ideal position for reading. (Unless, like Mary Cassatt, you've an umbrella to lean on.) For this reason too, the language of labels should be tuned to viewers' ears. An active voice and short sentences are one way to avoid inducing mental collapse on the gallery floor. Write as you yourself would like to be addressed. In his advice on writing labels, North recounts an anecdote about a label “accompanying a mounted lion in a large English museum: ‘Lion, a digitigrade carnivorous mammal belonging to the family Felidae.’ A visitor, asking what the label meant was told that the lion is a big cat which walks on the tips of its toes and eats flesh. ‘Then,’ he replied, ‘Why on earth didn’t the man who wrote the label say so?’”²² This story reminds me of one that Richard Torchia, director of the art gallery at Arcadia University, tells of his annoyance at a museum label that compared an Andres Serrano photograph to an abstract expressionist painting, while delicately failing to mention that the photo was a picture of cum.

As much as possible, the label should appeal to someone who knows more, less, and as much as you do. Terms that are buzzwords in the art world (appropriation, Baudelarian, post-conceptual) can only be used when the meaning is shared and elucidated through the work itself. Why not equip viewers with the same heavy artillery with which we curators are armed? Language can be rigorous, or colloquial, as long as the overall tone is generous. It's easy to hear when a label sounds pretentious (“I know more than you do”), or worse, patronizing, (“Dear ignoramus”). Unfortunately, it's the art which then tends to suffer the viewer's disdain. Nor should wall labels read like undigested résumés—what does it matter that an artist was up for a Turner Prize and will participate in the next Documenta, when you're really just trying to make sense of this object before you? (And why waste words—good standing time—on listing credentials that many will find meaningless to begin with?) By all means, avoid mystification. The labels for the Guggenheim Museum's Matthew Barney exhibition were laudable in that they dispensed with that completely expendable term “mixed media” and lovingly detailed every petroleum product and feather deployed. However, they were extremely ineffectual as interpretation, doing no more than representing in words the artist's mythology—the complexity of which is self-evident through the work. As a colleague pointed out, this was a missed opportunity for a museum to inform a mass audience about key issues in contemporary art. As it was, a record number of visitors would have left without a clue why it is significant, or possible, for an artist to produce sculpture that visually functions as a film prop.

In researching this essay, I tried to learn from different institutions what policies exist for wall labels. Where I work, at the Institute of Contemporary Art, University of Pennsylvania (which organized the Serrano show with the offensive label), for instance, the curator alone determines what goes on the wall. In speaking to larger, collecting institutions, it seemed that curatorial departments were predominantly in charge of originating the wall text. These were often vetted through education and editorial departments. I never spoke to a museum where educators actually wrote the wall texts, but there were rumors. What seems objectionable to this practice (should it exist) is not some fear that educators cannot write about art, but that curators would relinquish their authority as creators of exhibitions to those whose job it is to instruct. Yes, there is much to be learned by looking at art, but a label should aim to inspire enthusiasm and a sense of acumen about visual

unfounded. All of the major institutions have printed guidelines for label-writing. These guidelines set out the museum's "house style" (clarity is appreciably the main concern); and define various types of labels (there might be appropriate lengths for different types, or levels of information). Guidelines might include rules like no foreign words (*contrapposto*) or technical-seeming terms (triptych); no references to other works of art or artists. Editorially speaking, these rules are not hard and fast, but open to negotiation. They mostly come into play when there is a question of sense, or meaning. One of my most interesting conversations was with Pamela Barr at the Metropolitan Museum of Art in New York, a museum that does not shy from using words like *chinoiserie*, when appropriate, in its labeling of art. Barr has the encyclopedic task of editing all of the museum's wall texts. She works closely with curators to ensure they write not only for art historians, but for museum visitors as well. Producing an active voice and short sentences are among her editorial objectives. She also works with exhibition designers. There are traffic issues to consider, so that information (and viewers) literally flow through the galleries. A giant didactic pushed into a main artery is to be avoided, as are flotilla of small ones shoved into a corner. When I asked her about working with Richard Martin, Pamela Barr said it had been her great pleasure and honor to work with a curator who would seem to have broken every rule of institutional label writing.

Richard Martin (1945-99) is to be celebrated for the wall texts he composed for the exhibitions he created with collaborator Harold Koda. For many years the editor of *Arts* magazine, then director of the Fashion Institute of Technology, and lastly curator of the Costume Institute of the Metropolitan Museum of Art, Martin was a man of supreme intelligence and vision. Working together with Koda, who carries on the team's brilliant work at the Met, Martin curated exhibitions ranging from 'jocks and Nerds to Fashion and Surrealism' to "Infrastructure," a show about underwear. These shows are known as much for mixing fashion, art and ephemera as they are for their installation design—design in which text played a spectacular role. Printed in scripts stylistically appropriate to the given theme, quotes from sources ranging from symbolist poetry to pop culture to philosophy punctuated the space. (Think of Kosuth's "Unmentionable" exhibition, but cast conceptually in pink not gray.) Labels, long and short, conveyed a sense of passionate interest not only for the particularities of the objects on view, but for their possible meanings in the world. Martin's style of writing was erudite and expansive, full of his own pleasure in knowledge, in words, and in the act of interpretation. Take the words from "Bloom" for instance. The opening didactic for this 1995 exhibition begins: "Bloom' surveys fashion's treatment of botany and of the brash paintbox of flowers, revealing expressions of regimen and silence, beauty and youth, new life and morality, naturalism and allegory."²³ It goes on to conjure the fragrance of flowers, to speak of their language and fragility, to quote from Edna St. Vincent Millay, to liken a 1950s ball gown to "a bucolic, arcadian ideal," and to see the influence of Burpee seed packages on a 1980s outfit. All in less than 300 words. That can be the power of wall text. When treated as writerly text, and not just a mode of description or information, what is written on the wall can provoke a receptive and associative state of mind. Labels have the potential of art itself, to be sensual, smart, and experiential.

is what comprehension produces as a byproduct, almost, of the process of separating itself from confusion.

XI.

“We see as we are told.”¹²

x

60/80

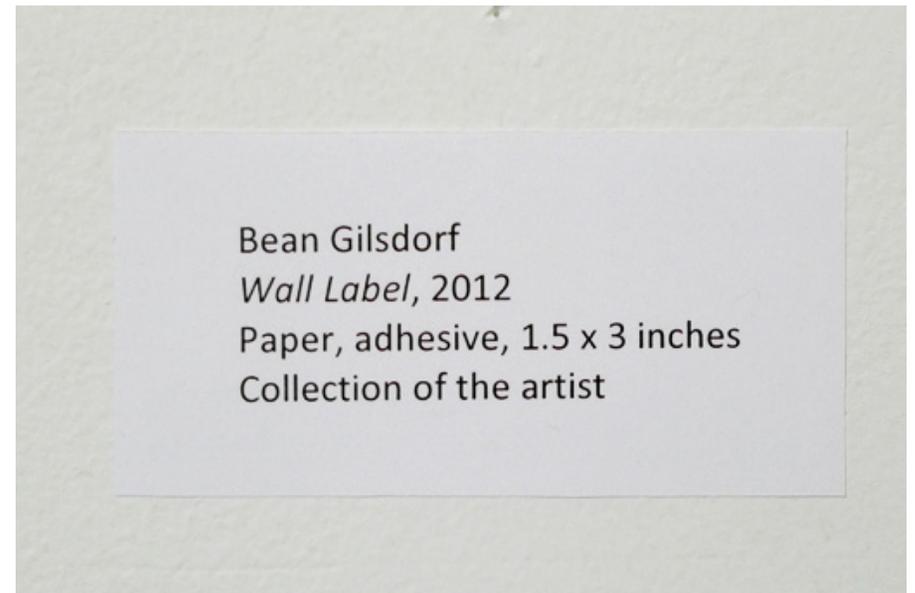
Orit Gat is a writer based in New York and London. Her writing appears regularly in a variety of magazines, including *frieze*, *ArtReview*, *Art Agenda*, *Flash Art*, and *The Art Newspaper*. She is the features editor of *Rhizome*, managing editor of *WdW Review*, and contributing editor at *Momus* and the *White Review*. In 2015 she was awarded a Creative Capital/Warhol Foundation Arts Writers Grant in the short-form category.

WALL TEXT

Wall Text, 2003/6

Ink on paper

Courtesy the author



LEARN HOW LANGUAGE WORKS

[WHAT IS SKETCH ENGINE](#)[LOG IN](#)

CORPORA

THESAURUS

SKETCH

J2B	Then I went down to live in London and face	reality	. </p> Somerville-1941 Special Report <p> Degree
J2B	that last war.... There was a different harsh	reality	waiting in the lodge: I stood with chums
J2T	ecologically sustainable society into a practical	reality	". </p><p> Guardian 12 February Independent
J2E	employment policy must reflect these new	realities	. </p><p> Compulsory retirement for all at
J2S	majority of people have not grasped the	realities	of air pollution nor how they can contribute
J27	of commitment to one's faith, it brings	reality	to theory, it is the vehicle through which
J2X	0.1 per cent of tropical forestry is in	reality	carried out on a sustainable basis. </p>
J2K	or establish or are determined by certain	realities	of the social situation in which the speech
J2R	governments had agreed that global warming was a	reality	. </p><p> The 137 governments participating
JK5	should a school like this one equip for the	realities	of unforgiveness of the world outside,
JK0	of, two things, one is communicating the	realities	of the situation, it's a fairly new market
J0P	directors. In most people's minds, and in	reality	, capitalism still meant the one-man, or
J0P	personality, as both the programme and the	reality	of bourgeois life, even as transformers
J0P	restraint conflicted dramatically with the	realities	of bourgeois success. The bourgeois no
J0P	bourgeois patriarchy actually represented	reality	is quite another matter. An observer summed
J0P	moderation was finding it hard to resist the	reality	of achievement, but they were still regretted
J0V	systems, and an increasing number use virtual	reality	systems to design and `test' building schemes
J0V	will be posed by attempts to store virtual	reality	. Here the maintenance of the peripheral
J0V	corporate memory does not suffer. </p><p> In	reality	, some business processes do not operate
J0V	investment likely to be made. </p><p> Given the	reality	of the current difficulties with the use

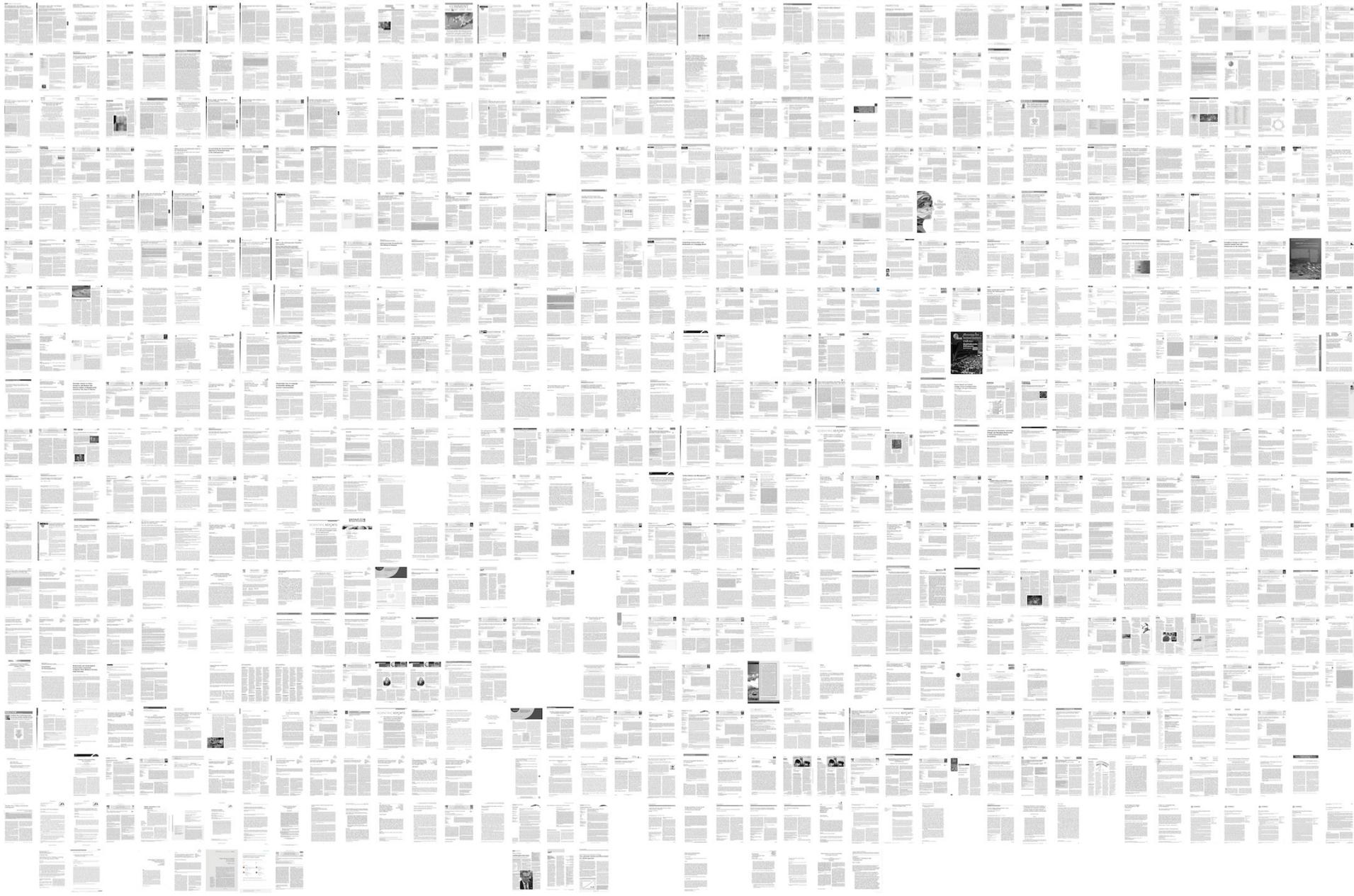
Corpus: e-flux

Hits: 1957 (313.7 per million)

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2001,07	Biennial is an attempt to allow the local	reality	become a space of flux and connection between
2001,07	generations through the workshops, while the	reality	is characterized not only by the continuity
2001,07	(Quantum Teleportation and the Nature of	Reality) July 25 (Conference) Time - Uncertainty
2001,10	political, social, economic and personal	realities	is picked out as a central theme in the
2001,10	professionalism through the distance from western	reality	. This goes hand in hand with the excellent
2001,11	the efforts of making FAST FWD: MIAMI a	reality	. We saw a possibility for younger galleries
2001,12	are developing new models of contemporary	reality	. The reality they model through their work
2001,12	new models of contemporary reality. The	reality	they model through their work is as fictional
2001,12	architecture was generally based on a material	reality	. Architecture mirrored function and art
2001,12	from which it was made. As our model of	reality	has become more layered and less concrete
2001,12	audience into the gap between fiction and	reality	. Other artists create elaborate fictional
2001,12	fictional systems that fuse elements of	reality	and fantasy. Form Follows Fiction is conceived
2001,12	attempts to represent the new conception of	reality	being developed by the generation of artists
2002,01	addresses the interplay between external	reality	and internal states of mind. The installation
2002,02	dreams and nightmares can be measured against	reality	. In order to make this quite clear, Buetti
2002,03	is precisely such an oscillation between	reality	and fantasy that characterizes the world
2002,03	, Majorca and Segou, Mali. The reference	reality	of Barceló is complex and detailed, based
2002,03	represents a different view of the actual visual	reality	, it is not an anti-show. It completes instead
2002,03	The mix blurs the border between image and	reality	in an uncanny way. Lars Nilsson's investigation
2002,03	paradoxically investigated through its material	reality	. In the project space we show the work

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findings, Elise will carry out further research on the literature of the Anthropocene in 2018.

For a numerical breakdown [4] of the Web of Science search:

Database:
All databases

Timespan:
All years (1900-2016)

Search language to use:
Autoselect

Sorted by:
Times Cited

Result total (anthropocene):
1,299

Sum of the times cited:
12,407

Citing articles:
9,536

Average citations per item:
9.55

h-index:
48

Data limits:
78,783,554

Notes
Project Dates: December 2016 – February 2017 in collaboration with an exact office (Jakarta, IN).

Sentence:	Through an expansive practice that spans drawing , sculpture , video , art											
Function:	S	Sf	P	Od	Oi	Oj	Cs	Co	A	SUB		
Form:				n	v	adj	adv	art		pron	prp	conj

Through an expansive practice that spans drawing , sculpture , video , art

The structure of a typical IAE sentence.

IAE always recommends using more rather than fewer words. Hence a press release for a show called "Investigations" notes that one of the artists "reveals something else about the real, different information." And when Olafur Eliasson's *Yellow Fog* "is shown at dusk—the transition period between day and night—it represents and comments on the subtle changes in the day's rhythm." If such redundancies follow from

"Cultures of the Curatorial," w/ curatorial" as "forms of practice and aesthetics ... not dissimilar concepts of the filmic or the literary" "activities such as organization presentation, mediation or public of different, overlapping and heterogeneous tasks and roles."⁴

Sentence:

Through an expansive practice that spans drawing , sculpture , video , artist books , Kim contemplates a world in which perception is radically questioned .

Function:

S Sf P Od Oi Of Cs Co A SUB CO CJT D H UTT STA QUE COM EXC PER and

Form:

n v adj adv art pron prp conj num infn inj cl par g

Collapse Tree

Expand Tree

A

g

Through an expansive practice that spans drawing , sculpture , video , artist books , Kim contemplates a world in which perception is radically questioned .

Frequency list

Frequency limit:

Set limit

	<u>year</u>	<u>Freq</u>	<u>Rel</u> <u>[%]</u>	
p/n	2005	1	47.1	
p/n	2009	4	109.7	
p/n	2010	2	50.4	
p/n	2011	7	164.1	

Lexical Computing Ltd. 
Sketch Engine (ver:SkE-2.59-2.91.9)

Using Sketch Engine, you can track usage over time and generate histograms—graphs of frequency distributions—that show how certain terms “trend” in the e-flux corpus. For instance, here Sketch Engine depicts how the usage of the word *precarity* has spiked since 2008.



is what comprehension produces as a byproduct,
almost, of the process of separating itself from
confusion.

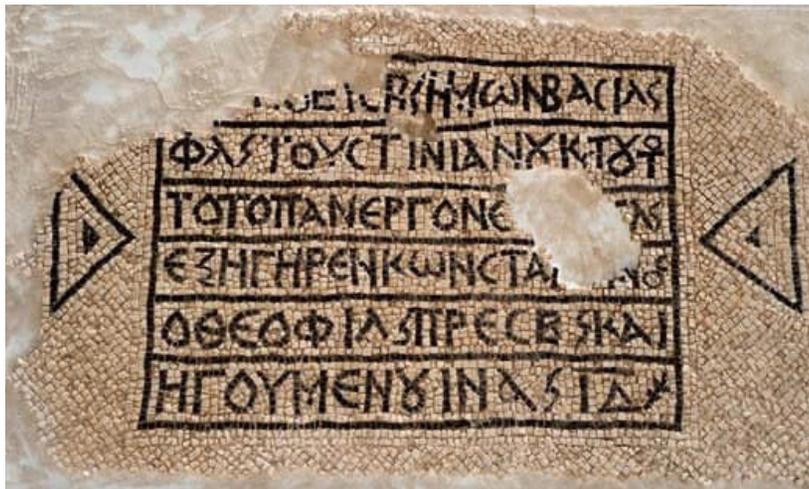
XI.

“We see as we are told.”¹²

x

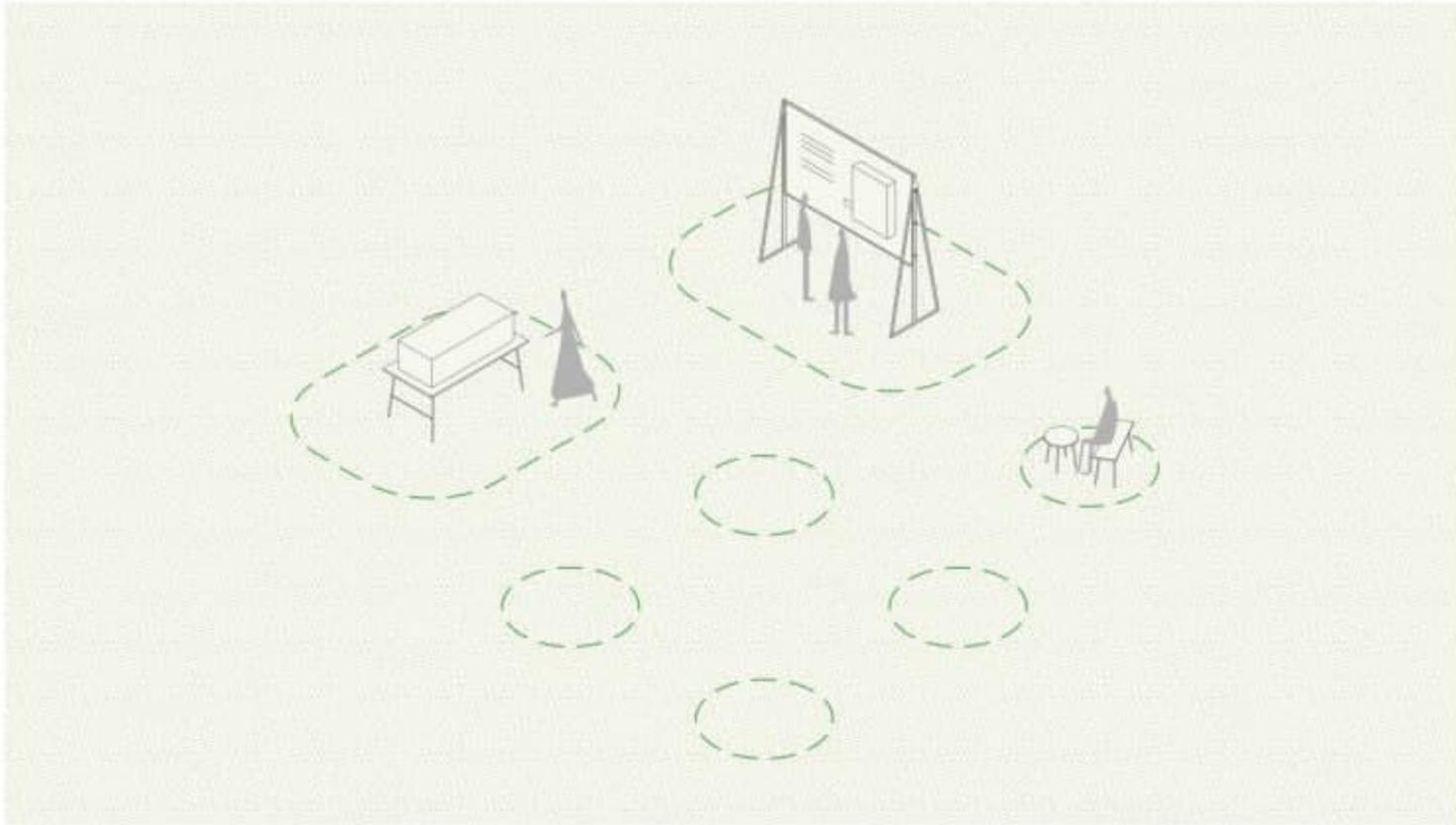
60/80

Orit Gat is a writer based in New York and London. Her writing appears regularly in a variety of magazines, including *frieze*, *ArtReview*, *Art Agenda*, *Flash Art*, and *The Art Newspaper*. She is the features editor of *Rhizome*, managing editor of *WdW Review*, and contributing editor at *Momus* and the *White Review*. In 2015 she was awarded a Creative Capital/Warhol Foundation Arts Writers Grant in the short-form category.



IMP·CAESAR
ΜΕΓΑΛΗΣ ΔΙΚΑΙΟΥΣ ΝΗΣΕΣΤΙΝΥΠΟΔΙΓΜΑ
ΤΟΝ ΗΔΕΚΑΒΛΑΠΤΕΙΝΚΑΒΑΠΑΖΠΡΟΣ
ΤΑΙ ΜΑΛΛΟΝ ΜΕΝΟΥ ΤΟΥ ΕΑΔΥΚΟΥ
ΝΤΑΣ ΜΕΤΑΡΥΘΜΙΖΕΙΝ ΕΠΙΒΕΛΤΙΟ
5 ΝΑΒΙΩΤΗΝ ΚΑΙ ΠΑΡΑΣΚΕΥΑΖΕΙΝ ΕΙΡΗ
ΝΕΑΝΑΣΤΑΖΕΣΘΑΙ ΤΗΝ ΚΑΤΑΣΤΑΣΙΝ ΤΟΥ
ΤΟΙΟΥΤΟΥ ΚΘΕΙΟΝ ΕΣΤΙΝ ΠΑΡΑΓΓΕΛΜΑ
ΚΤΟΙΝΟΜΟΙΣ ΕΠΙ ΤΗ ΔΕΥΤΕΡΑΙ Κ ΒΑΣΙΛΕΥ
10 ΤΩ ΜΕΓΑΛΩ ΚΑΤΑΘΥΜΙΟΝ ΠΕΦΥΚΕ ΟΥ
ΤΩΣ ΟΥΝ ΕΚΑΣΤΟΣ ΔΙΑΓΩΝΑΕΙ ΕΞΕΙΤΟΝ ΤΕ
ΘΗΚ ΤΟΥΣ ΝΟΜΟΥΣ ΕΥΜΕΝΕΙΣ Κ ΤΟΝ ΒΑΣΙΛΕΥ
ΣΥΝΕΠΑΜΥΝΟΝΤΑΣ ΚΟΠΟΝ Ο ΔΕ ΤΟΥ ΤΩΝ Τ
ΝΑΝΤΙΑ ΔΙΑΠΡΑΤΤΟΜΕΝΟΣ ΜΗΕΙΤΟΣ ΕΥΡΙΣΚΕΤΕ
15 ΠΑΡΑ ΤΩ ΘΩΚ ΤΟΙΣ ΚΑΛΩΣ ΚΕΙΜΕΝΟΙΣ ΝΟΜΟΙΣ
ΤΙΟΣ ΚΑΒΙΣΤΑΤΑΙ Κ ΒΑΣΙΛΕΥ ΤΟΝ ΚΡΑΤΙΣ ΤΟΝ ΕΙΣ ΟΡΓΗ

Social Distancing Outdoors

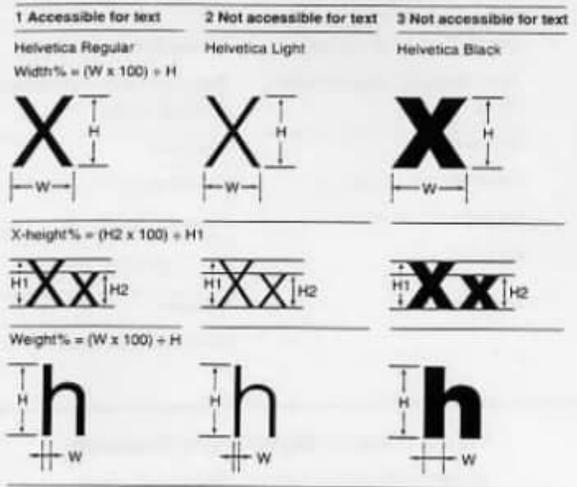


Axonometric showing outdoor exhibit in an open area such as a park

- Define areas of engagement, rest, and recreation within an open space
- Leave plenty of negative space around each element and the entire exhibit
- Engage visitors in multiple ways with a varied set of activities and types of content

Fig. 13 Font Proportions (continued)
 Courtesy Parks Canada
 Design Guidelines for Media Accessibility

Font Proportions



Thick and Thin Stroke Weights

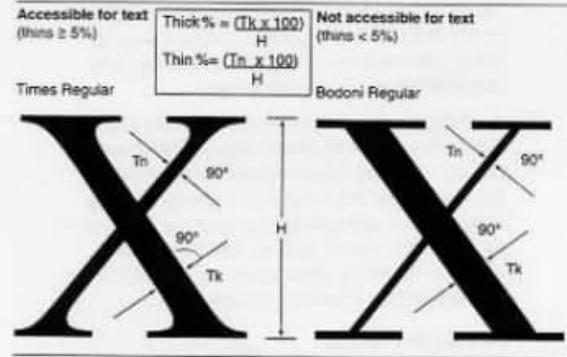




FIG. 1. The Epitaph of Pope Hadrian. (Reproduced by permission of the Istituto Suore Benedettine di Priscilla.)



FIG. 1. The Epitaph of Pope Hadrian. (Reproduced by permission of the Istituto Suore Benedettine di Priscilla.)



ACEMOS

DEJARSE AFECTAR

EXPERIENCIA COMPARTIDA

A PASAR

ESTAR EN
LÍNEA DE FRENTE

VIVIR EN LA FRONTERA

CON LO

LA PRACTICA DE
PENSAR LA PRACTICA

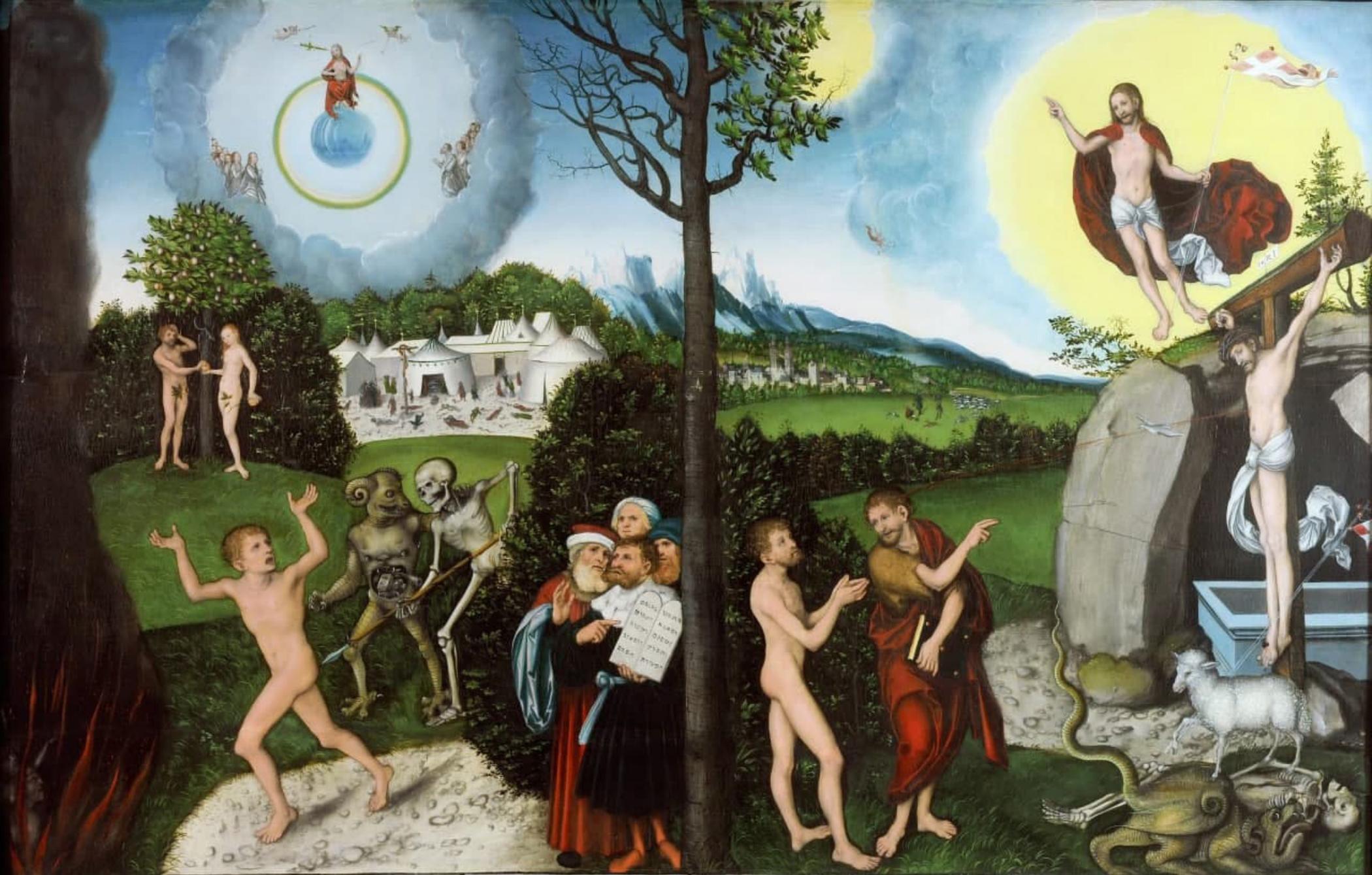
HAY
QUE LEER
JUNTOS

ENFRENTARSE
AL ESTIMULO

NO LLAMAR
AL ORDEN

QUE
TENEMOS?

LA INTERVENCIÓN A LA FACHADA ES EL
CIERRE DE UN LARGO PROCESO DE TRABAJO
LLEVADO A CABO ENTRE MARZO 2020 Y
MAYO 2021 POR EL PROYECTO FOLLETO
CONVOCADO POR ARCHIPIELAGO.
PARTICIPARON: GUILLERMO BOEHLER,
FERNANDO CHAVES, INGRID CORDERO,
LAURA CORDERO, VANESSA DE LA D, DANIEL
MORA, MAURICIO OTAROLA Y PAULA PIEDRA
PARA MÁS INFORMACIÓN VISITAR
[/WWW.ARCHIPIELAGO.EDUCATION](http://WWW.ARCHIPIELAGO.EDUCATION)



Vom Regenbogen vnd gerichte.
 Es wird Gottes zorn strafen vom himmel ober aller
 menschen Götze leben end vntericht. Roman. 1.
 wir sind allzumal sündler omndt mangelim des pferd
 das sit sub Götzes nicht rühmen mügen Roman. 1.

Vom Teuffel vnd Todi
 Du Sünde ist des Todes spurs aber das gütz ist der sünden
 krafft. 1. Corinth. 15.
 Das gütz vnter gott zorn abt. Roman. 4.

Vom moose vnd den propheten
 Durch das gütz fornt verhältnis der sünden roman. 3.
 Trabant. 11.
 Das gütz vnter propheten gehen wir auff Johans zorn

Vom menschen
 Der gerecht leben iems glaubens roman. 1.
 wir halten das einmensch gerecht werde den glauben
 on werch des gesetz. Roman. 3.

Vom Feuer
 Siehe das ist gottes Lamb das der velt sündtregt
 Sant Johannes Baptists Johannes z.
 In der holzung des agiles zum gütz vnter bespr
 ung des bluts Jesu Christi amin. 1. par. 1.

Vom Tode vnd Laimo
 Der Tod ist verlichungen im sieg Tod we ist dein ist
 holt we ist dein sieg. dand hat sonder was den sagt gütz
 hat durch Jesum christum vnterhalten. 1. Corinth. 15.



THIS PRESENT FIGVRE IS THE
SIMILITVDE OF OVR LORD IHS
OVR SAVIOVR IMPRINTED IN AMI-
RALD BY THE PREDECESSORS
OF THE GREAE TVRKE, AND SENT
TO POPE INNOCENT THE VIII FOR
A TOKEN TO REDEME HIS BRO-
TER THAT WAS TAKYN PRISONER



FIGURE 1.4
How do you make plants dynamic—more than decoration or background? The Huntington Conservatory did it with a provocative big idea: “Plants are up to something.”

CAVERN DEPOSITS

"DRIPSTONE" IS THE TERM GENERALLY APPLIED TO CAVERN DEPOSITS, WHICH RESULT FROM DEPOSITIONS FROM WATERS (CHARGED WITH CALCIUM CARBONATE) DRIPPING THROUGH THE ROOFS OF LIMESTONE CAVERNS. IT IS TO BE NOTED THAT DRIPSTONE IS FORMED ONLY IN CAVERNS THAT ARE ABOVE THE WATER TABLE AND ARE, THEREFORE, FILLED WITH AIR.

CAVERN DEPOSITS ASSUME A VARIETY OF FORMS, SOME OF WHICH ARE TRULY CURIOUS AND GROTESQUE. THOSE THAT GROW DOWNWARD FROM THE ROOF ARE CALLED STALACTITES; AND THOSE THAT GROW UPWARD FROM THE FLOOR, STALAGMITES. NOT INFREQUENTLY STALACTITES AND STALAGMITES COALESCE AND FORM A COLUMN.

PURE WATER HAS LITTLE EFFECT ON LIMESTONE, BUT WATER FILTERING THROUGH THE SOIL ABOVE A CAVERN ABSORBS CARBONIC OR OTHER ORGANIC ACIDS, ENABLING IT TO DISSOLVE THE LIMESTONE WHICH IS REDEPOSITED ON EVAPORATION. THE LAYERS OF SUCCESSIVE DEPOSITION ARE USUALLY DISTINCT, AND AS SUCH, THEY IMPART A BANDED STRUCTURE, WHICH MAY BE SEEN WHEN A SECTION IS MADE OF THE CONE-LIKE DEPOSIT.

OTHER SALTS THAT MAY BE HELD IN SOLUTION BY THE WATERS AND DEPOSITED ON EVAPORATION, ARE GYPSUM AND EPSOMITE--SULPHATE OF LIME AND SULPHATE OF MAGNESIA RESPECTIVELY.

Decades of research indicate that both label length and writing style affect how much of a text—if any—a visitor will read.

Long, ponderously written text passages predominated in exhibitions 50 years ago. This example still hangs on the wall in a Midwestern museum. Courtesy of Dan Bartlett.

Help us write labels with information that matters to you.



Tear off a sheet and read the label on the back before continuing.

Now that you've read the long label:

What would you tell a friend about this specimen?



What else would you like to know about this specimen?



Lawsonite Blueschist

Blueschist is a metamorphic rock. It forms when basalt and other similar volcanic rocks experience heat and pressure that change it—a process called metamorphism.

The specific metamorphism that creates blueschist is at low pressure and high temperature. Geologists are able to determine that blueschist is created approximately 9 to 13 miles below the Earth's surface at about 390 to 940 degrees Fahrenheit.

Blueschist is common in subduction zones as rocks from deep within the Earth are pushed up to the surface.

Lawsonite is a mineral found in some types of blueschist. You can see the lawsonite in the white flecks in this rock.

This rock was formed during the Jurassic Period, about 200 to 145 million years ago. UO Geologist David Blackwell collected this rock near Bandon, Oregon in 1986.



Vessel

Before 1930

Teke peoples, Congo and Zaire

Fired clay, incised decoration, slip

Ex-collection J. Walscharts

89-13-49



Water jar

Before 1920

Songo people, Zaire and Angola

Fired clay, incised decoration

89-13-6

Fig. 11 Line drawings, silhouettes, and photographs aid comprehension

Drawings and text courtesy the National Museum of African Art

Marlie Mul:
This exhibition has been cancelled.

26 May–29 October 2017

This would have been Marlie Mul's first exhibition in Scotland, however after careful consideration the artist has cancelled the exhibition.

There is no exhibition.

Except for large billboard posters glued to the windows, the gallery is empty.

While there is no exhibition, visitors are welcome to continue to use the gallery space. To discuss using Gallery 1 for your own activities please speak to a member of staff.



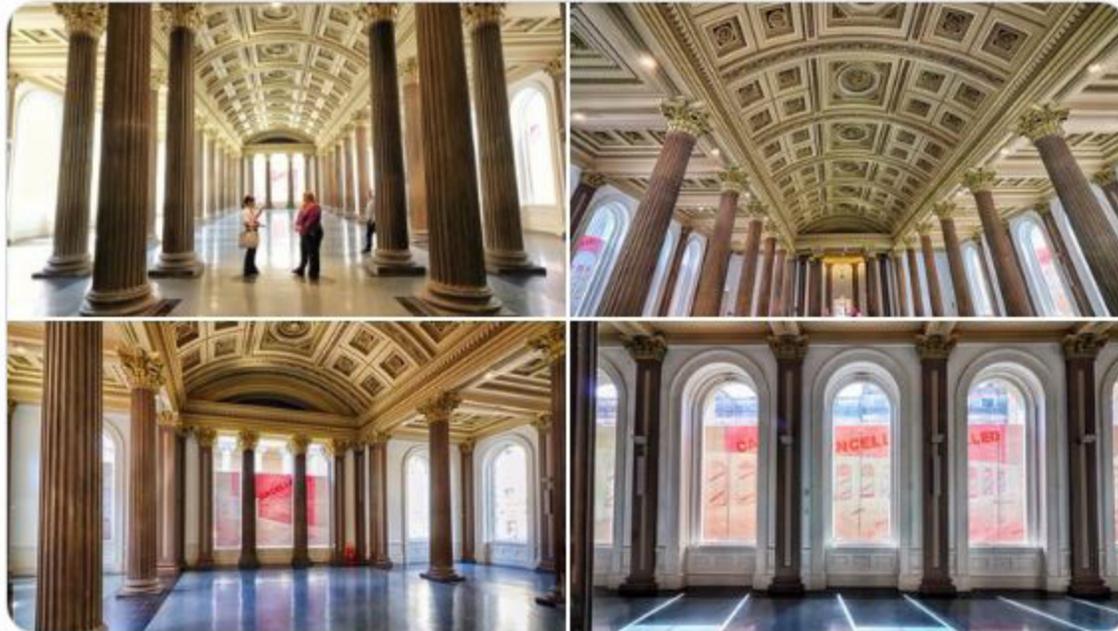




Alisdair woodburn
@Naburn2



The Marlie Mul exhibition @GlasgowGoMA is "Cancelled" the main #gallery is empty! Great for photos see bit.ly/2rGd8jS @Glasgow_Live



8:06 a. m. · 26 may. 2017 de Glasgow, Scotland · Twitter for iPhone

5 Retweets 13 Me gusta



KM: What's now on [GoMA's website](#) is a link to an application form for members of the public to apply to use the space. Do you see that as a conceptual extension of your work, or is it much more simple than that?

MM: From my side, the cancellation is definitely not a conceptual strategy. The form is their initiative because by cancelling the exhibition I basically invited them to repurpose the space for the period of time planned for the exhibition, which they could do in any way they wanted. Technically speaking, the space is open to the public during regular museum opening hours, and people can just walk in and do things in there. But I assume that because of what are, in the end, the same logistical and health and safety issues that I had to deal with, people have to write proposals to the museum, and they will go through them and decide what will happen in there.

KM: This question is quite a serious one: If the public wants art, the city has to be willing to invest in it, and if it doesn't, then we need to talk about what that means. Were you prepared for having opened such a can of worms?

MM: Like I said, the cancellation was first and foremost a response to my personal experience with this institution. But this experience, of course, is not unique, but native to cultural politics everywhere right now. My idea was to emphasise the production process and the labour that I do as an artist, that is: the premise for making, or not making, the work. Basically, it became important to show where to draw the line in terms of my working conditions. The posters in the windows show photographs of a cardboard scale model of the gallery that I made in preparation for my exhibition. After working on the exhibition for a while, it was the only thing that remained. The cheap materials and the model standing in my studio are very important factors to me because they bring the entire situation back to the reality that I have been, and am normally, working in. With this, I wanted to foreground the working process, one that, in this case, was blocked over and over again by the endless row of concessions and compromises that this institution has been imposing onto my practice. It comes back to this idea that you, as an artist, are so very lucky to be given the privilege to exhibit, regardless of how you are treated within that framework. Of course it is also an incredible privilege for me to be able to cancel the exhibition – that would not have been an option for everyone. Therefore, I really felt that I had to use this exhibition as an opportunity to start addressing these issues, starting from my own experience, but hopefully also opening up a wider conversation.

La última línea de la ficha convoca a los visitantes a emplear el espacio libre desocupado por *This exhibition has been canceled*, al fin, a reflexionar la potencia de una sala que ha dejado de albergar una incesante rotación de exposiciones. Hoy una colección dedicada a la jardinería y lujo neoclásico llena la sala.



KM: This question is quite a serious one: If the public wants art, the city has to be willing to invest in it, and if it doesn't, then we need to talk about what that means. Were you prepared for having opened such a can of worms?

MM: Like I said, the cancellation was first and foremost a response to my personal experience with this institution. But this experience, of course, is not unique, but native to cultural politics everywhere right now. My idea was to emphasise the production process and the labour that I do as an artist, that is: the premise for making, or not making, the work. Basically, it became important to show where to draw the line in terms of my working conditions. The posters in the windows show photographs of a cardboard scale model of the gallery that I made in preparation for my exhibition. After working on the exhibition for a while, it was the only thing that remained. The cheap materials and the model standing in my studio are very important factors to me because they bring the entire situation back to the reality that I have been, and am normally, working in. With this, I wanted to foreground the working process, one that, in this case, was blocked over and over again by the endless row of concessions and compromises that this institution has been imposing onto my practice. It comes back to this idea that you, as an artist, are so very lucky to be given the privilege to exhibit, regardless of how you are treated within that framework. Of course it is also an incredible privilege for me to be able to cancel the exhibition – that would not have been an option for everyone. Therefore, I really felt that I had to use this exhibition as an opportunity to start addressing these issues, starting from my own experience, but hopefully also opening up a wider conversation.

Productive Turn

The typical setup of the museum-as-factory looks like this. Before: an industrial workplace. Now: people spending their leisure time in front of TV monitors. Before: people working in these factories. Now: people working at home in front of computer monitors.

Andy Warhol's Factory served as model for the new museum in its productive turn towards being a "social factory."⁷ By now, descriptions of the social factory abound.⁸ It exceeds its traditional boundaries and spills over into almost everything else. It

NUNCA FUIMOS UN CUBO BLANCO

25 MADC | MUSEO DE ARTE Y DISEÑO
CONTEMPORÁNEO

Un evento:

esencial
COSTA
RICA

Ciclo de cine: Historia sobre ruedas

Miércoles 20 de julio, 6:00 p.m.

- **Dogtown and Z-Boys**
Director: Stacy Peralta
- **"Open Sky" The Movement in Codes**
Director: Richie Ramone

Miércoles 27 de julio, 6:00 p.m.

- **Lords of downtown**
Director: Catherine Hardwicke
- **#Nowheredoodle**

En relación con la exposición
Number 03-16 (A. FANAL)
De la serie "Historia sobre ruedas"
Chemi Rosado-Seijo

Ciclo de cine: Historia sobre ruedas. En relación a la exposición Number 03-16 (A. FANAL) del artista puertorriqueño Chemi Rosado-Seijo.

El ciclo tendrá lugar los días jueves 20 y 27 de julio a las 6:00 p.m.en la Sala 1 del MADC, la entrada es gratuita. A continuación los filmes:

Miércoles 20 de julio, 6:00 p.m.



Dogtown and Z-Boys (2011)

Dirección: Stacy Peralta
País: Estados Unidos
Duración: 91 minutos

Descripción

Documental sobre la década de 1970 y el fortalecimiento del skate.

Open Sky (2014)

Dirección: Richie Ramone
País: Costa Rica
Duración: 3:32 minutos

Descripción

Video clip de la banda costarricense Movement in codes.

Miércoles 27 de julio, 6:00 p.m.

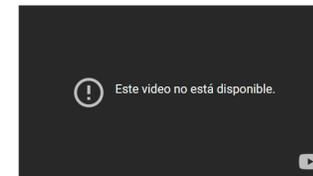


Ciclo de cine experimental centroamericano

Este ciclo de cine surge a raíz de la exposición Inquietudines 2015 inaugurada a finales del año pasado, como resultado del certamen homónimo. En dicha muestra se exponen diferentes obras que experimentan con el audiovisual: video instalaciones, video arte, obras interactivas, audiolibros y arte digital, entre otros. En relación a esta exposición nos interesa plantear un ciclo de cine donde estuviera presente la experimentación audiovisual a nivel conceptual.

De esta forma el Departamento Educativo y de Comunicación del MADC realizan una propuesta de ciclo de cine donde se muestra diversas perspectivas centroamericanas que se alejan de lo comercial y de la manera convencional de hacer cine.

El ciclo tendrá lugar los días jueves 4, 11 y 18 de febrero a las 6:00 p.m.en la videoteca del MADC, la entrada es gratuita. A continuación los filmes:



El cadáver exquisito (2011) - Jueves 4 de febrero, 6:00 p.m.

Dirección: Victor Ruano
País: El Salvador
Duración: 100 minutos
Entrada gratuita
Película para mayores de 15 años

Descripción

La película combina el documental, la ficción y el cine experimental al atravesar el panorama social del contexto salvadoreño que lucha entre la modernidad y la tradición. Explora los rituales y representaciones, desde festivales hasta la cotidianeidad, combinando lo real y lo surreal. Entre la naturaleza se esconden historias desgarradoras de la guerra, escuadrones de la muerte y pobreza, haciendo un recorrido histórico por la etapa de la guerra civil salvadoreña. Además nos brinda la posibilidad de conocer aspectos identitarios relacionados con la migración, religión, tradiciones, entre otros. Victor Ruano realiza, con intención provocadora, una autopsia de El Salvador y crea un collage de historias donde despedaza una un cadáver de la sociedad.



In the museum-as-factory, something continues to be produced. Installation, planning, carpentry, viewing, discussing, maintenance, betting on rising values, and networking alternate in cycles. An art space is a factory, which is simultaneously a supermarket—a casino and a place of worship whose reproductive work is performed by cleaning ladies and cellphone-video bloggers alike.

In this economy, even spectators are transformed into workers. As Jonathan Beller argues, cinema and its derivatives (television, Internet, and so on) are factories, in which spectators work. Now, “to look is to labor.”⁹ Cinema, which integrated the logic of Taylorist production and the conveyor belt, now spreads the factory wherever it travels. But this type of production is much more intensive than the industrial one. The senses are drafted into production, the media capitalize upon the aesthetic faculties and imaginary practices of viewers.¹⁰ In that sense, any

This exhibition is cancelled: Gallery 1 Proposal Form

Please fill out this form to propose an activity that will happen in gallery 1 of GoMA instead of Marlie Mul's solo exhibition. Activity can take place from the 26th of May to 29th October 2017.

* Events can happen between 11am – 4pm (Mon, Tue, Wed, Sat) 12- 4pm (Fri, Sun) & 11 - 7pm Thurs.

Name:

Email:

Telephone:

Title of event:

Date(s) of activity:

Duration of event:

Brief Description of the proposed activity: (Please include practical information such as materials, equipment, number of participants, etc.)

*Due to large volume of applications submissions that are not selected unfortunately will **not** be contacted. GoMA will not be able to give feedback on the application or reasons for not perusing the application.

Any selected activity is done so through the opportunity created by the artist Marlie Mul cancelling her exhibition; it is not a commission by GoMA or the artist and should not be credited or referenced to as such.

Please read these rules and sign the disclaimer agreeing to abide by these rules:

Any event taking place within gallery 1 of GoMA must adhere to these rules:

- The event has to be open to the public.
- The event cannot be profit driven. No money can be given to the event or activity organiser through donation.
- The event must be self-contained. No staff, resources or budget will be available.
- The event cannot be political.
- Any activity must be undertaken at your own risk.
- There must be no potential risk of harm to the public or staff.
- No physical changes can be made to the fabric or fixings of the building.
- There will be no fee or budget given for the event.
- Permission for film or photograph must be sought prior to the event.
- No food or drink can be consumed in the space.
- No animals or vegetation, plant etc can be taken into the space (with the exception of accessibility animals)
- Any abusive behaviour to staff or the public will not be tolerated
- Any event that is discriminatory or seen to promote discrimination will be stopped immediately.
- Please turn up at your allocated time as any following events will not be moved.
- Please note there are no changing or storage facilities. Any personal items or equipment are left at your own risk.
- Please note the building is on a very busy main road with no parking, drop off or loading bays available. All equipment must arrive and leave on the day of the event.
- You agree to our use of any image of the event for social media and promotion purposes
- Participants should adhere to the regulations of the building

An event must be proposed in good conscience and not with any ulterior motive or malice. If this is deemed the case the event will be cancelled.

GoMA retains the right to stop or cancel any event it feels is a risk to safety, may cause undue offence or harm or if the hosts of the event are behaving in a way that is counter to the standards of the institution.

I here by agree to adhere to these rules.

Signed:

Date:

Charlotte Posenenske Offenbach, February 1968.

“The things I make are
changeable,
as simple as possible,
reproducible.

They are components of a space, because they are similar to building elements,
they can always be rearranged into new combinations or positions,
thereby altering space.

I leave this alteration to the consumer, who thereby again and again participates
in the assembly process.

The simplicity of the basic geometric forms is beautiful and suited to demonstrate
the principles of rationalized alteration.

I make series

because I do not want to make individual pieces for individuals,
in order to have elements combinable within a system,
in order to make something that is repeatable, objective,
and because it is economical.

The series can be prototypes for mass-production.

Series DW (at Fisher’s) is made of corrugated cardboard, which is lightweight and
inexpensive: a material for consumption.

Often, the elements or their combinations are very large in order to alter the
spatial surroundings all the more thoroughly. They approximate architectural
dimensions and for this reason also increasingly differ from the former gallery
objects.

They are less and less recognizable as “works of art.”

The objects are intended to have the objective character of industrial products.

They are not intended to represent anything other than what they are.

The previous categorization of the arts no longer exists. Future artists will have
to work with a team of experts in a development laboratory.

Although art’s formal development has progressed at an increasing tempo, its
social function has withered.

Art is a commodity that is only temporarily contemporary, yet the market is
minute, and prestige and prices rise the less current the supply is.

I find it difficult to come to terms with the fact that art can contribute to nothing to
the solution of pressing social problems.”

Offenbach, February 11, 1968

Manifesto, Charlotte Posenenske, Art International no. 5 (May 1968)

RULES FOR THE CREATION OF THE NON-VISIBLE

You shall not add to the banal. (You shall not build.)

You shall not litter the world with art. (You shall not make.)

What you have not made must be beautiful.

What you have not made must have value.

You must bring what you have not made to market.

(The market will give it value.)

You must give to the market absence.

(Money is banal until spent.)

You must offer the market anguish.

(What is spent is painful.)

You must make the market beautiful.

(Nothing beautiful without pain.)

You must increase the world behind the eyes.

The wreck of the Medusa.

It left us with phosphenes.

You must conjure them and sell them.

Only when you have done this are you one of us.

By Douglas Anthony Cooper
In accordance with Praxis (Brainard and Delia Carey)

Jen Silver

True Love

Photograph, 2011

This is a life-sized photograph of your true love. If you've yet to find your true love, he or she will be revealed to you when you look into this work of art. If you've already found your true love, then this photo captures them at their most attractive and endearing moment. Every time you look at this piece you remember instantly what drew you together and fall in love with them all over again.



Estamos Cerrados

Implicaciones materiales de escribir sobre arte [en un mundo digital]





David Teniers, *The painter in his studio*, óleo sobre canvas (1610-1690)

I. Introducción a la materialidad

“La obra de arte es una **entidad compleja** que prácticamente siempre posee un cuerpo material. Ese cuerpo vehicula el conjunto de acciones cognitivas y creativas y las interacciones conceptuales que hacen posible su producción, circulación, aprehensión y recepción.”

Carmen Bernardez Sanchez

“Entender los materiales significa poder contar sus historias.”



Robert Smithson, *Spiral Jetty*, basalto, cristales de sal, tierra, agua (1970)

II. Desarrollo histórico del objeto de arte

Categorías

A. Arte Sacro

B. Arte Cortes

C. Arte Burgués

Propósito - Función

Objeto de culto

Objeto representacional

Representación del entendimiento propio de la burguesía.

Producción - Recepción

Artesanía colectiva
Colectivo (sacro)

Individual y colectivo
(sociable)

Individual

Antigua Grecia



Erecteón, Atenas, mármol pentélico (ca. 421-406 a.C.)

Roma



Triunfo de Tiberio (parte del Tesoro de Boscoreale), copa de plata (14-38 d.C.)

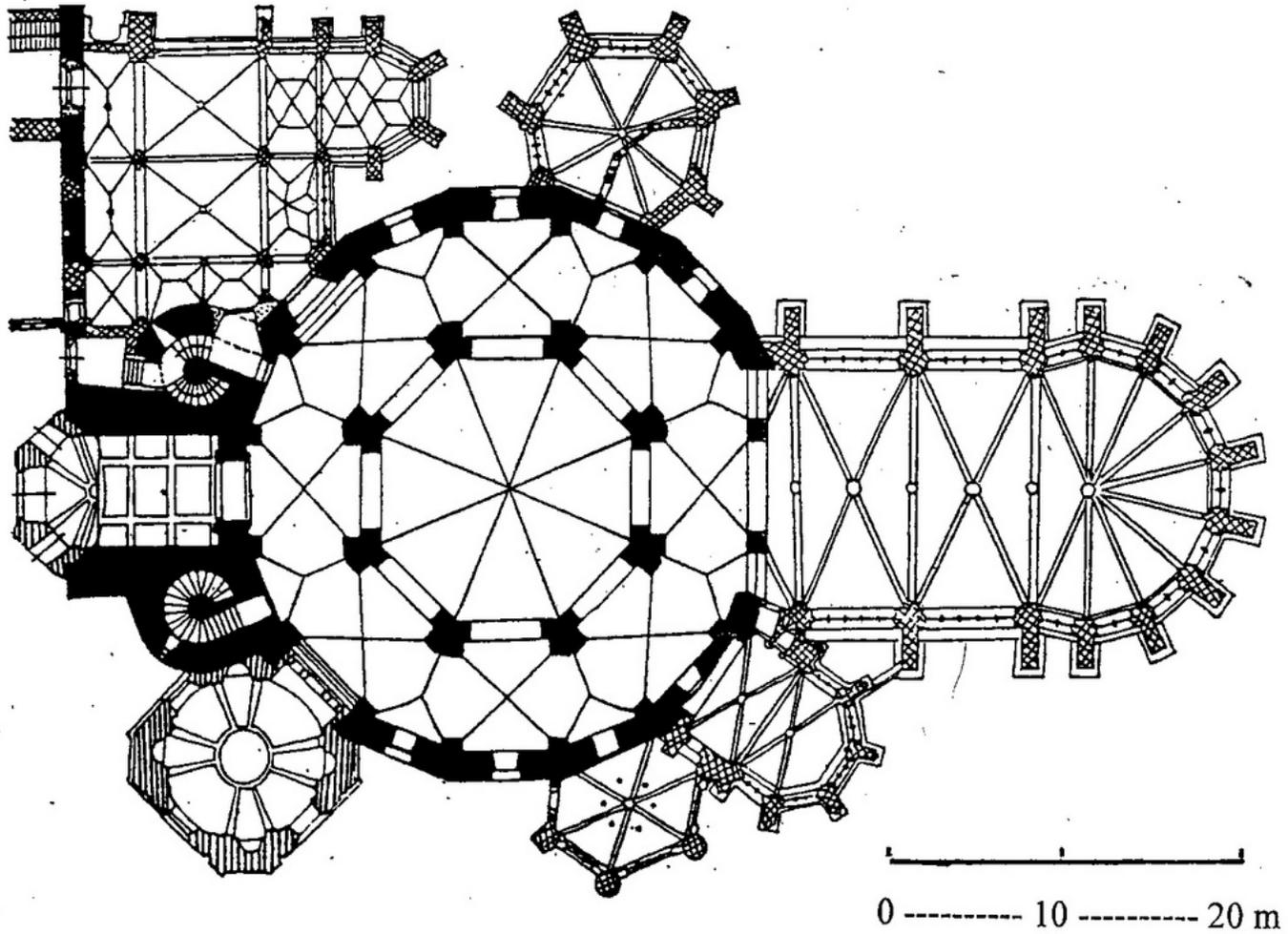


Atrio de la Casa de los Vettii (Domus), Pompeya

Edad Media



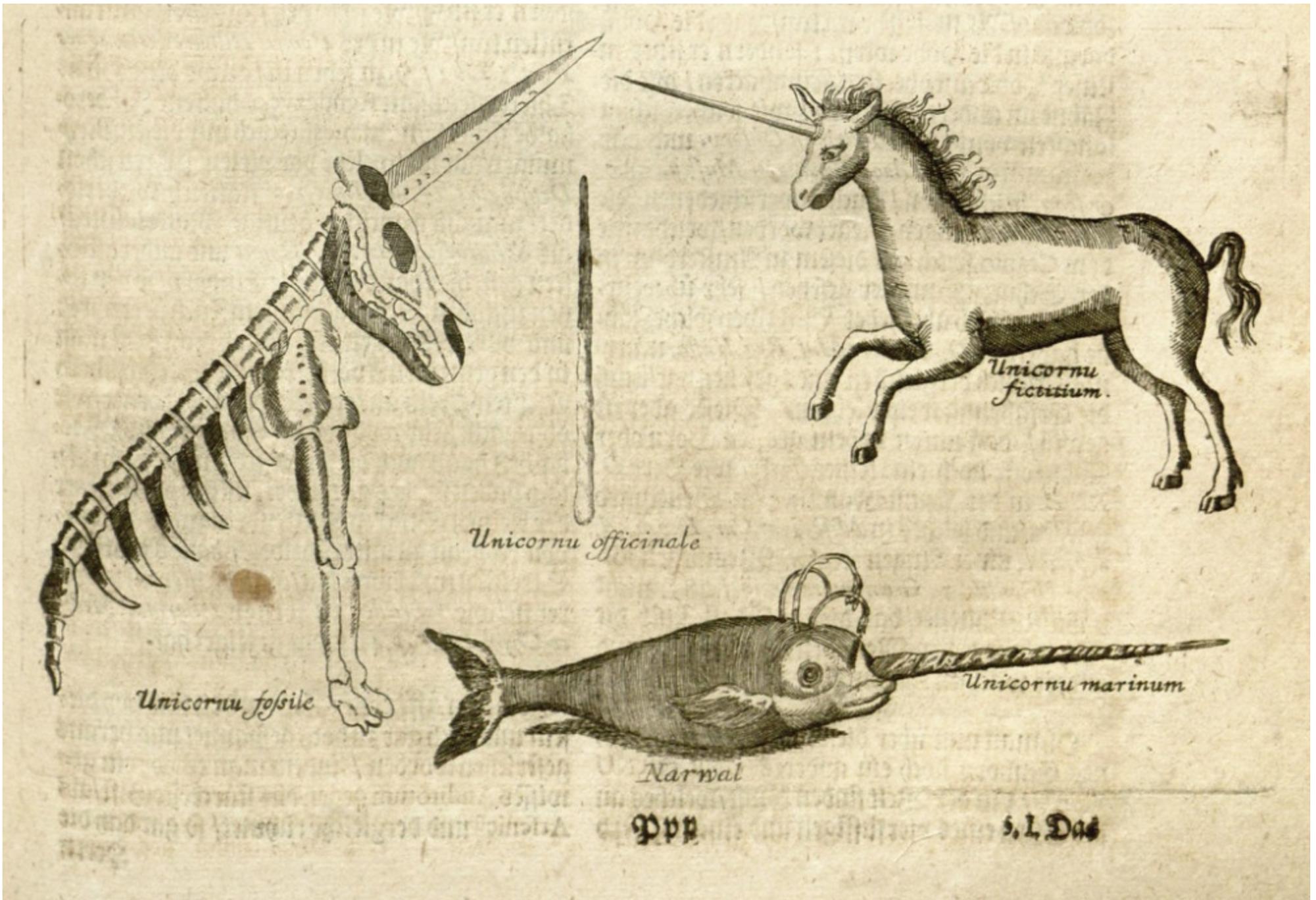
Taller desconocido, *Relicario del busto de Santa Balbina*, roble, pintura y dorado (ca. 1520-1530)



Planta de la catedral de Aachen, Alemania

El coleccionismo del Duque de Berry





Curiosa Naturalia



Grabado del Ferranto Imperato, *Dell'Historia Naturale* (1599)

El coleccionismo del Emperador Rodolfo II





La ilustración (siglo XVIII)



El museo del Louvre, París, Francia.



Ignacio María Barreda, *Castas de Nueva España*, documento escrito (1777)



Autor desconocido, *Lover's Eye*, miniatura (1840)

Vanguardias



Vista de la exposición "Cubism and Abstract Art", The Museum of Modern Art (1936)



Marcel Duchamp, *La fuente*,
cerámica y glaseado de cerámica (1917)



Andy Warhol, *Brillo Box*, tinta de
serigrafía sobre madera contrachapada
(1969)

Años 60

“Para mí, el arte conceptual significa una obra en la que la idea tiene suma importancia y la forma material es secundaria, de poca entidad, efímera, barata, sin pretensiones y/o *desmaterializada*”.

Lucy Lippard, *Six Years: The Dematerialization of the Art Object (...)* (1973)



Eva Hesse, *S.T.*, latex, cuerda y alambre (1969-1970)

Actualidad



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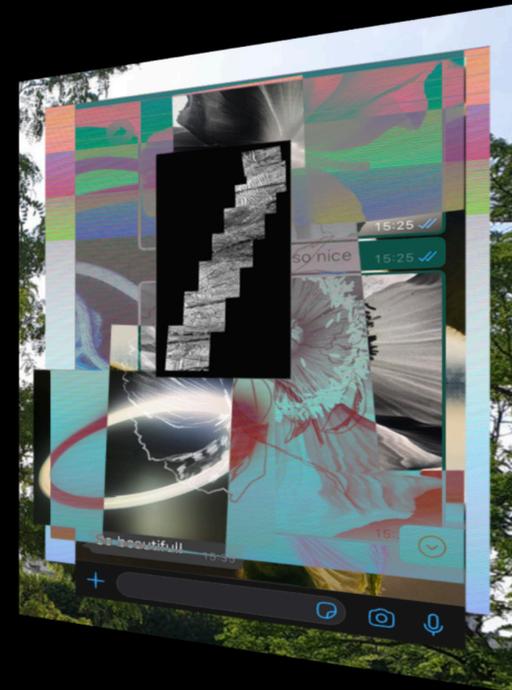
Baile Latinoamericano

For its second collaboration with Vortic, the Museum of Contemporary Art and Design is pleased to present Puerto Rican painter Jean-Pierre Villafaña. With a suite of paintings, Villafaña explores a conceptual and figurative link between two vocabularies dominating his artistic practice: tension within an abstract method versus a figurative celebration. Baile Latinoamericano [Latin American Dance] originates from a matrix of four abstract paintings: an architectural plan, which creates spaces of color and disarticulated interaction between geometric figures. The suite of paintings shares a pastel and warm color palette, creating a sensorial harmony. In Baile Latinoamericano, geometric forms assume a festive movement, by sectioning each composition into a figurative intervention—as if they were tacitly orchestrated within their own exchanges.

[Read More](#) ▾

Baile Latinoamericano en Vortic (colaboración con el MADC) (2021)

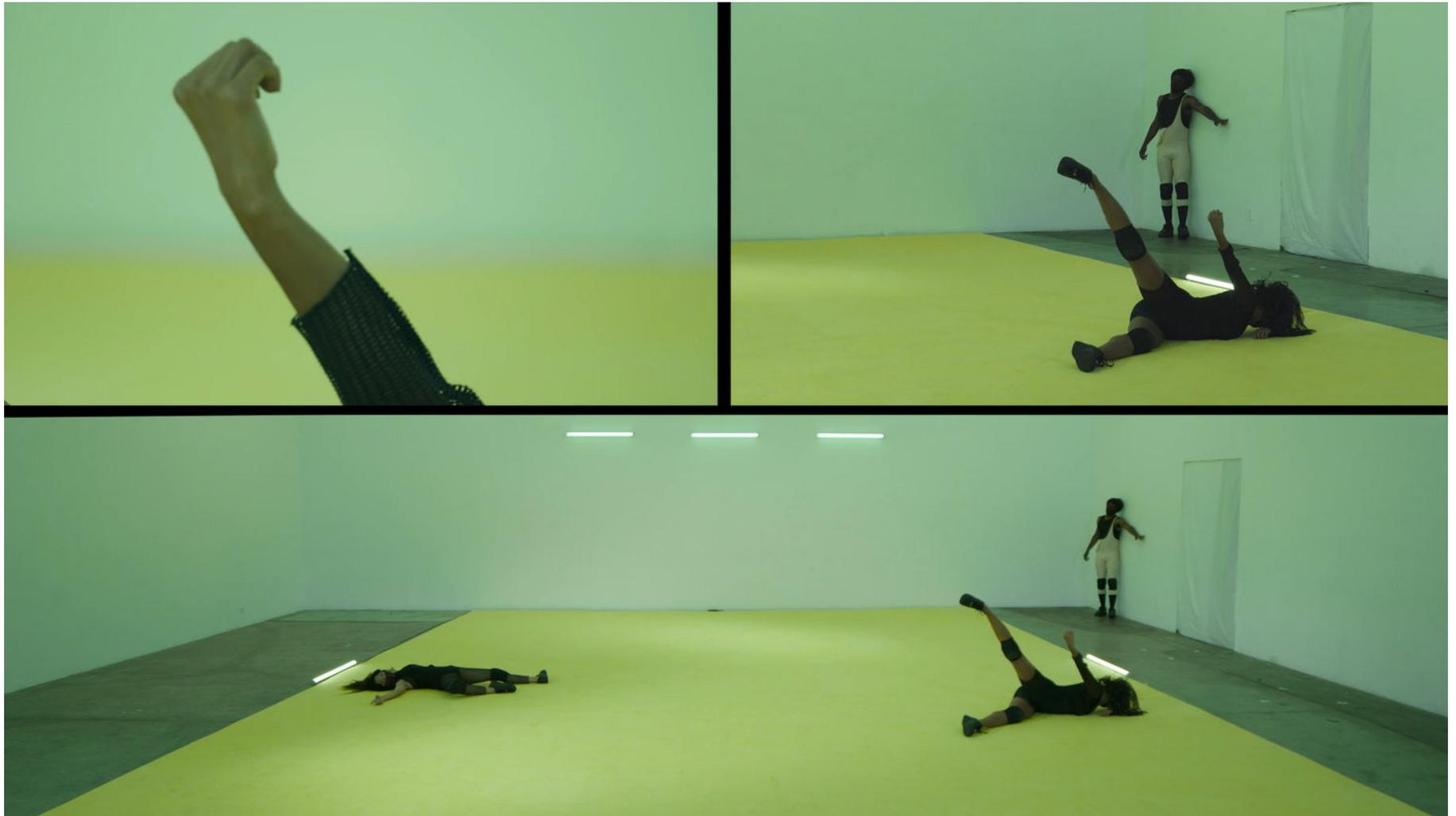
CORRESPONDANCE



4222.6:88



Guillaume Ferrand y Thomas Brown, *Correspondance*, plataforma virtual (2020)



<https://hammer.ucla.edu/made-la-2020-version/ligia-lewis>

III. Caso de estudio: la obra de Roberto Carter



Roberto Carter, *El pintor en su estudio*, acrílico sobre fibra sintética (2017)

decided not to decide. They went with both.

VIII.

Is it still a wall text when it isn't on the wall? With technological developments, especially mobile devices and social media, museums see countless opportunities to engage with their audience digitally, both in the building and outside it. The Metropolitan Museum of Art has calculated that while the museum sees six million visitors a year, its website brings in twenty-nine million, and the reach of the institution's Facebook page is ninety-two million. The *New York Times* declared that these numbers "raise interesting questions about what we mean when we speak of 'the museum.'"⁸

The above question combines two others: the first is where viewers expect to find knowledge, and the second is an inquiry into the way it is presented. The Met's app has a collection section with 425,381 records (as of March 2016) and access to the museum's audioguide directly from a mobile phone. The Guggenheim's app offers tours through the temporary exhibitions (with recordings of the wall texts as they are presented in the exhibition) as well as one dedicated to the Frank Lloyd Wright building. The Walker has an online collections catalogue – constantly updated, media rich, heavily researched, and publicly available.⁹ The Tate has produced over ten apps, from exhibition-specific ones (which are offered for a price of \$2.99) to a mobile guide to Tate Britain (offering videos not unlike the one on the Getty's website described above) and a game of cards ("Tate Trumps"). All of these – maybe with the exception of "Tate Trumps," which is so futile that it hasn't been updated since January 2012 – bring the kind of knowledge ordinarily acquired inside the museum out beyond its walls.

Making a great app will not save any institution from the knotty status of its wall texts

spaces, including works by Robert Barry, Art & Language, and Maria Eichhorn. The series of nine empty rooms offered "nothing to see, but a lot to think about," according to *Le Monde* art critic Emmanuelle Lequeux.¹⁰

A museum without wall texts is not a solution. Taking away interpretive devices like wall texts would chip away at understanding, at the possibilities for art to present ideas that expand the time and context of its making. One thing these discursive elements could offer, however, and don't, is a shift from authority to a multiplicity of voices. Imagine numerous label systems, or layers on each label, or six audioguides from different viewpoints, or different exhibition guides according to a visitor's interest.

X.

Curator Ingrid Schaffner evaluates the current state of wall texts in an essay cheekily headed "Wall text, 2003/6. Ink on paper, courtesy of the author."¹¹ Schaffner charts the history of labels back to the early eighteenth century (in leaflets offered to those recommendation-holding visitors allowed to view private collections). She also provides a short history of artist interventions into wall texts ("artists have a lot to teach curators about the rhetorical power of text" – the example of Fred Wilson's work above came from this essay) and a number of curatorial methodologies for wall labels. What Schaffner presents is not a best practices – since most museums have created their own – but rather a survey of suggestions. "Labels should talk to the viewer and to the art *simultaneously*"; "language can be rigorous, or colloquial, as long as the overall tone is generous." Most importantly, Schaffner begins her list of recommendations by declaring that "there should be no set standard for wall texts." Authority begins as a symptom or a reflex of comprehension. Authority

