

Searching your place in art history.

Insight and advice.

1. Where do ideas (for artwork) come from?
2. Are artists influenced by the art context?
3. What does art have to do with narrative theory?
4. What is the “new” art paradigm?
5. How can I use all this?

1. Where do ideas (for artwork) come from?
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3. What does art have to do with narrative theory?
4. What is the “new” art paradigm?
5. How can I use all this?

**DESCRIPTION OF
CHANGING TV CHANNELS
TO MAKE A
COINCIDENTAL
NARRATIVE**

**BUILDING
PARTIALLY
VISIBLE AS IF SEA
LEVEL HAS RISEN**

ProArt

**REVOLVING
TURNTABLES
PARTIALLY
OBSCURED AND
UNIDENTIFIABLE**

HDMI

TSLS

ProArt

IPS Panel, 1920 x 1080

KEY HOOK

HDMI

ASUS



ProArt

PICASSO'S SAFE FLY-POSTER

HDMI

ASUS



MORSE SIGNS FLOATING FROM HIS IMAGINATION

Ryan Gander. *Difficult Ideas and Unrealised Projects*, 2021

A freely downloadable screensaver for a personal computer, displaying an idea a day for 365 days a year. The titles act as a starting point for an art project, as originally recorded by the artist in his notebook.

Pelvicina

Tapa
Mec. de
Puls. auto

VISTA PRINCIPAL

ALTEZA - LATITUD

Área de fondo

Detalle actual

Alfombrado
Pulsador

Objetivo

Objetivo general
Objetivo específico

3 tipos de objetivos

Objetivo de proceso
Objetivo de resultado
Objetivo de conocimiento

Objetivo de conducta
Objetivo de habilidad
Objetivo de actitud

Objetivo de conocimiento
Objetivo de habilidad
Objetivo de actitud

Objetivo de conocimiento
Objetivo de habilidad
Objetivo de actitud

Diagrama de flujo

Inicio

Fin

William F. O'Connell
Pat. 2,611,119
The O'Connell
Cart

Diagrama de flujo

Inicio

Fin

Diagrama de flujo

Inicio

Fin

Diagrama de flujo

Inicio

Fin

Diagrama de flujo

Inicio

Fin

Diagrama de flujo

Inicio

Fin

Display of personal notebooks

OBsolescencia

Definición

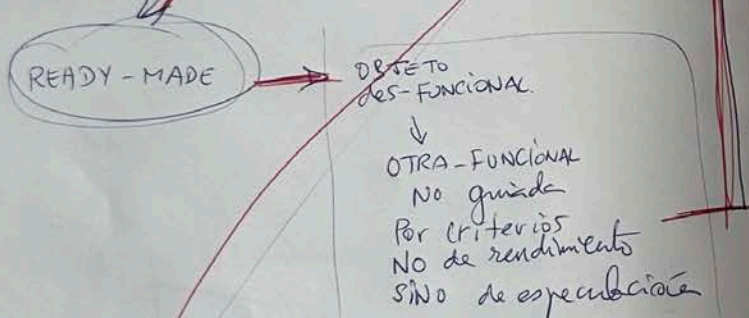
TIPOS

Persistencia
Sustitución

VALOR de OBsolescencia - *Novedad y Antigüedad*

~~Medios~~ ~~Amortos~~ ↔ Medios Zombies

② REUSO crítico



OBsolescencia Programada

① CAJAS NEGRAS

REPAIR CAFE

CONSUMIDOR CRÍTICO

REUSO - RE-ENSAMBLAJE

Aficionados en la tecnología

CIRCUIT BENDING
INCANTOR

SHAZALA

Manabala

*Guerrilla
Laboratorio*

HARDWARE HACKING

VITCH

- NICOLAS COLLINS

OBRA

- BENJAMIN GAULON

- ~~RELOJERO~~ ~~BELOJEVIC~~

TIPO artista

CODE HACK BENDING

PERFIL DEL ARTISTA (Bicolore)

- Floppotron

- PAB COLLINS

aficionado a la técnica

BRICOLAGE

Home fake

ingeniería inversa

Materialidad → Arqueológico

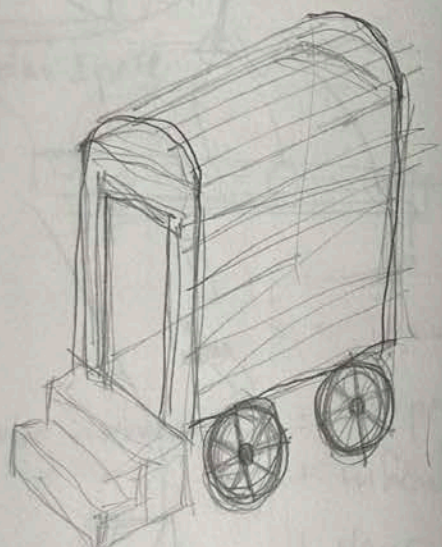
material - discursiva

*Obsolus
nostalgia
hacia la
material*

del los albores de la desmaterializar estrategias
antes de la del activismo

en un a

en



NAME

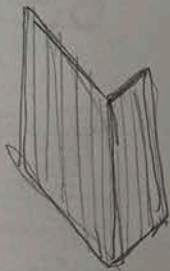


William Kutidge
Nat Collishaw
Gerhard Sengmuller
Tim Grabham



Poliorama

Teatros



Viajes

MAR Báltico

Puente Mahmo

VIDEOS MOVIMIENTO

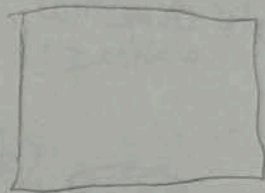
AUSENCIA - LATENCIA

Polaroid filmado

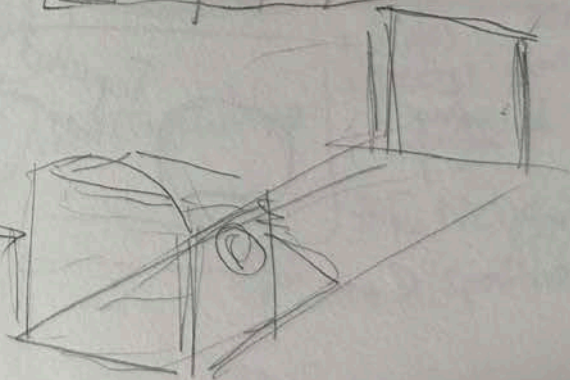
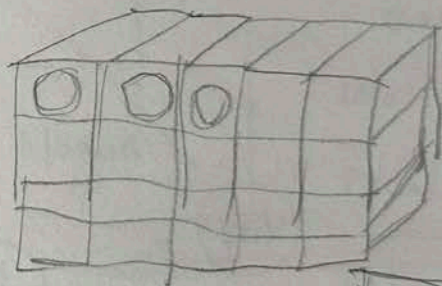
Fetiché indicial



brumie



+VISORES RAROS
OPACOS



- Psicoanalista
- Habitaciones de ~~pas~~ ~~servidumbre~~
- Apariciones - desapariciones
- Encuentros
- Espera
- Decorados inversos
- Accidentes cotidianos
- Objetos rotos
- Estancias ocultas
- huellas, rastros
- Ventanas
- Fábricas - Templo
- Obreros acarreado libros
- Viaje/Hogar
- Juguetes

- + Casas iluminadas (maquetas)
- + Mudanzas
- + Ruinas
- + Intimidad
- + Golpe de suerte
- + Maquetas
- + Ausencia
- + Glitch
- + Cocina
- + Obretos
- + Escenas neutras

~~2021-2022~~

2023 JUNIO

5

12

19 GRANADA

26

30
ARTNODOS

11

18

25

2

GRANADA

ARTNODOS

PLANIFICACIÓN ESCENAS + MIRIBRAMA

PROYECTO NILO

DIORAMA

Clases Canada

EXPO Canada

Edición

CANADA

Objetos como ~~objetos~~ ASUARO Souvenir

Maletas con paisajes



Mapas

Lugares

Historias



Rolex

Descripción de cada encuentro - People met in Canada

Diagramas

Cromos

NARRACIÓN HIPERTEXTUAL

NOVELA CROMOS

COMBINATORIA

CROMOS

FICHAS → esculturas → Bolas

Instrucciones - Reglas -

Encuentros

Lugares

Libretas/sistema de registro

Novela por entregas

Inventario

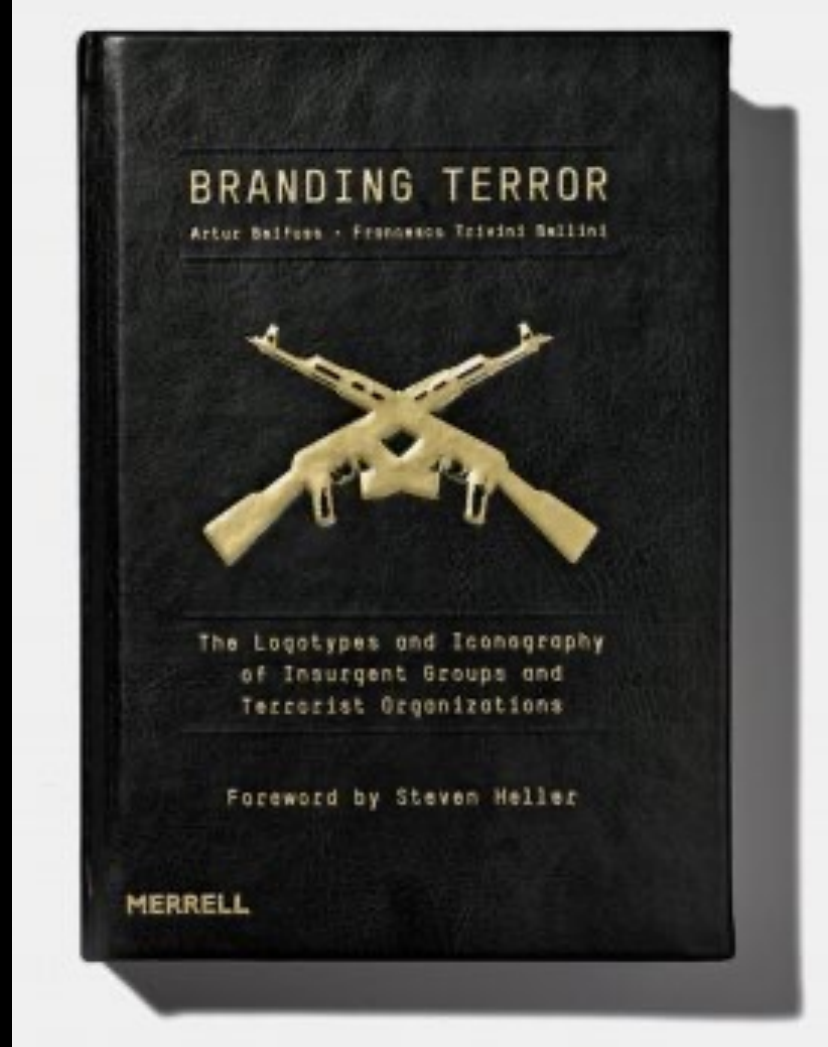


Rolex

MIRIBRAMA

Create an art book with the logos of terrorist groups.





Artur Beifuss & Francesco Trivini Bellini. *Branding Terror. The Logotypes and Iconography of Insurgent Groups and Terrorist Organizations*. Merrell, London-New York, 2013.

Branding Terror is a project for understanding the visual identities of terrorist organizations. This is not to be viewed as displaying insensitivity to the victims of terrorist acts, nor as an acceptance of the harmful, destructive and blameworthy motives of terrorists and their deeds. in his notebook.

DESIGNATED ORGANIZATIONS

This list of designated terrorist organizations combines the official lists of Australia, the European Union, India, Russia and the United States (see p. 13). Only those organizations that have a logo or a flag are discussed in this book; these featured organizations are shown in black type on the list, and are numbered. The number given to each featured organization is used in the maps on pp. 22–27 (see guide below), to show at a glance the country in which the organization is based, and also appears on the first page of the organization's entry (pp. 29–317). Groups that are not discussed in this book are shown on this list in grey type, and are not numbered.

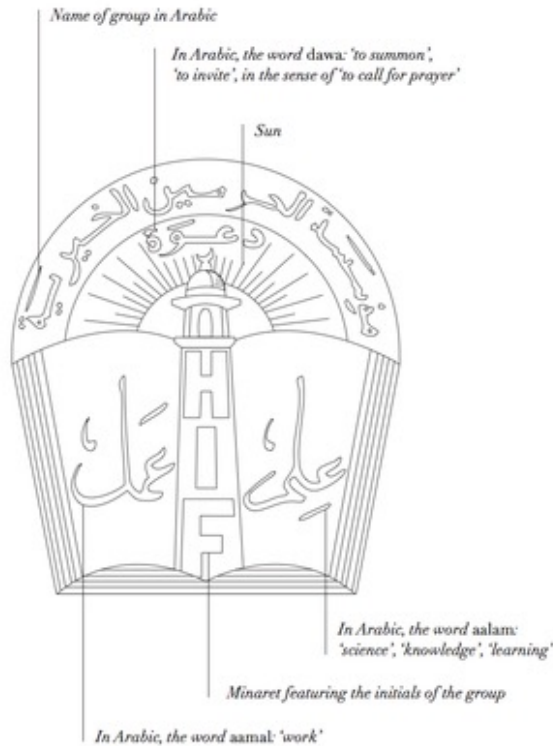
- Organizations featured in this book
- Organizations not featured in this book





Guide to maps pp. 22–27



AUSTRALIA EU INDIA RUSSIA US

/ Abu Nidal Organization		X			X
1. Abu Sayyaf Group (ASG)	X				X
/ Akhil Bharat Nepali Ekta Samaj			X		
2. Al-Aqsa Foundation (AAF)		X			
3. Al-Aqsa Martyrs Brigades (AAMB)		X			X
4. Al-Badr (AB)			X		
5. Al-Haramain Islamic Foundation (HIF)				X	
6. Al-Qaeda (AQ)	X		X	X	X
7. Al-Qaeda in Iraq (AQI)	X				X
/ Al-Qaeda in the Arabian Peninsula	X				X
8. Al-Qaeda in the Islamic Maghreb (AQIM)	X			X	X
/ Al Taffiq and al-Hijra			X		
/ Al Umar-Mujahideen				X	
/ All Tripura Tiger Force			X		
9. Ansar al-Islam (AAI)	X				X
10. Army of Islam (AOI)					X
11. Army of Muhammad (JEM)	X		X		X
/ Asbat al-Ansar				X	X
12. Aum Shinrikyo (AUM)		X			X
13. Babbar Khalsa (BKI)		X	X		
14. Basque Fatherland and Liberty (ETA)		X			X
/ Brigate XX Luglio		X			
15. Brigate Rosse per la Costruzione del Partito Comunista Combattente (BR-PCC)		X			
16. Caucasus Emirate (CE)					X
/ Cellule Contro Capitale, Carcere i suoi Carcerieri e le sue Celle			X		
17. Communist Party of India (Maoist) (CPI-M)				X	
/ Communist Party of India People's War				X	
18. Communist Party of the Philippines (CPP) / New People's Army (NPA)		X			X



COLOUR	PANTONE CODE	CMYK	RGB
	3305	100.0.61.61	0.82.67
	110	0.12.100.7	244.207.0
	1807	0.100.96.28	178.14.16
	271	43.37.0.0	158.160.208



The elements used in the HIF logo symbolize the organization's Islamic identity. A minaret (usually a part of a mosque) bearing the group's initials emerges from a book representing the Qur'an; this evokes notions of the divine, and associates the HIF and its work with Allah (God), conferring spiritual and religious legitimacy. Above the minaret is the Arabic word *dawa* ['to summon' or 'to invite'], most widely used in the sense of 'to call for prayer'. The concept of *dawa* relates to understanding Islam through a process of dialogue, thus symbolizing HIF's aims of promoting greater understanding of Islam. Positioning the word within the rays of the sun associates it with the divine. On the pages of the book are the words *aalam* ['knowledge', 'science' or 'learning'] and *aamal* ['work'], both of which are part of the philosophy the organization wants to project: learning and working are integral to a meaningful Islamic life.



COLOUR	PANTONE CODE	CMYK	RGB
	032	0.90.86.0	29.29.27
	151	0.48.95.0	244.151.18
	process black	0.0.0.100	0.0.0

Logos



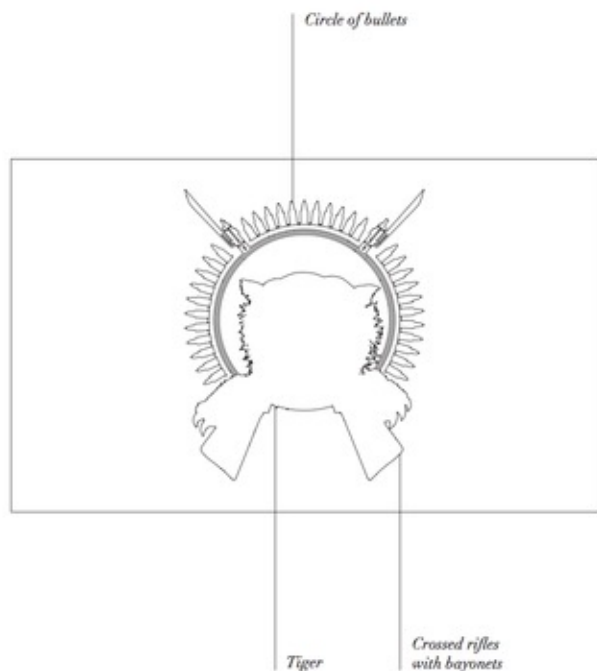
Logo of GRAPO



Logo of the German Rote Armee Faktion (RAF), the inspiration for the GRAPO logo

The GRAPO logo features a red five-pointed star, emphasizing the group's ideological roots in communism. In communist imagery, the red star symbolizes unity of all elements of a socialist society (workers, farmers, intellectuals, soldiers and youth), as well as of all five continents. The firearm (based on a combination of the German MP40 and the British Sterling L2A3 [Mark 4] submachine guns) stands for the violent means GRAPO intends to use in order to achieve its aims.

The group's logo was inspired by that of the German left-wing guerrilla group Rote Armee Faktion (RAF; also once known as the Baader-Meinhof Gang), with which GRAPO shared a similar ideology. Most analysts believe that the RAF was dissolved in 1998.



COLOUR	PANTONE CODE	CMYK	RGB
	186	0.100.81.4	221.5.43
	116	0.16.100.0	255.211.0
	process black	0.0.0.100	0.0.0



The yellow roaring tiger on the LTTE flag, and on all the logos of its various units and brigades (see overleaf), is a symbol that is deeply rooted in Tamil culture, symbolizing the martial history and national upheaval of the Tamils. It represents heroism, militancy and patriotism, and emphasizes the group's goal of an independent state. The crossed rifles, and the bullets forming a halo around the tiger, reinforce the militant character of the LTTE. The red of the background can have many meanings, such as revolution and the blood, sacrifice and courage of those who fight for their cause.

Create a work of art showing the process of
acquiring each nationality and possible combinations.

Media and display to be discussed.
Collecting information from embassies.

Provisional title: “Citizen of world”

CAPS LOCK

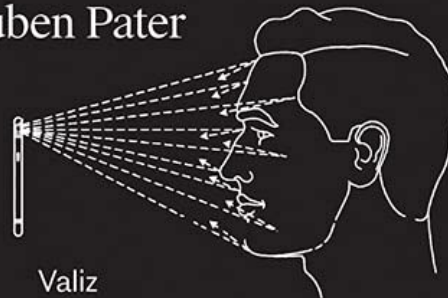


HOW
CAPITALISM
TOOK HOLD
OF GRAPHIC
DESIGN,
AND HOW
TO ESCAPE
FROM IT



Ruben Pater

ISBN 978-94-92095-81-7



Valiz

LIQUID CITIZENSHIP

Welcome

**You are about to enter Liquid
Citizenship, a site which allows you
to explore the current opportunities
for purchasing national citizenships,
passports or visas.**

Enter

Femke Herregraven, *Liquid Citizenship*, 2015.

LIQUID CITIZENSHIP

SMUGGLE DESTINATIONS

NATURALISATION

ECONOMIC CITIZENSHIP

ALL

A



Afghanistan



Albania



Albania



Algeria



American Samoa



Andorra



Andorra



Andorra



Angola



LIQUID CITIZENSHIP

Canada



[Add to portfolio](#)

Naturalisation procedure

Dual citizenship

yes

Renunciation original citizenship

no

Naturalisation by residence

3 years

Naturalisation by marriage

3 years

Requirements

Speak local language

yes

Knowledge of the country

yes

Integration

no

Oath of loyalty

no

Administration

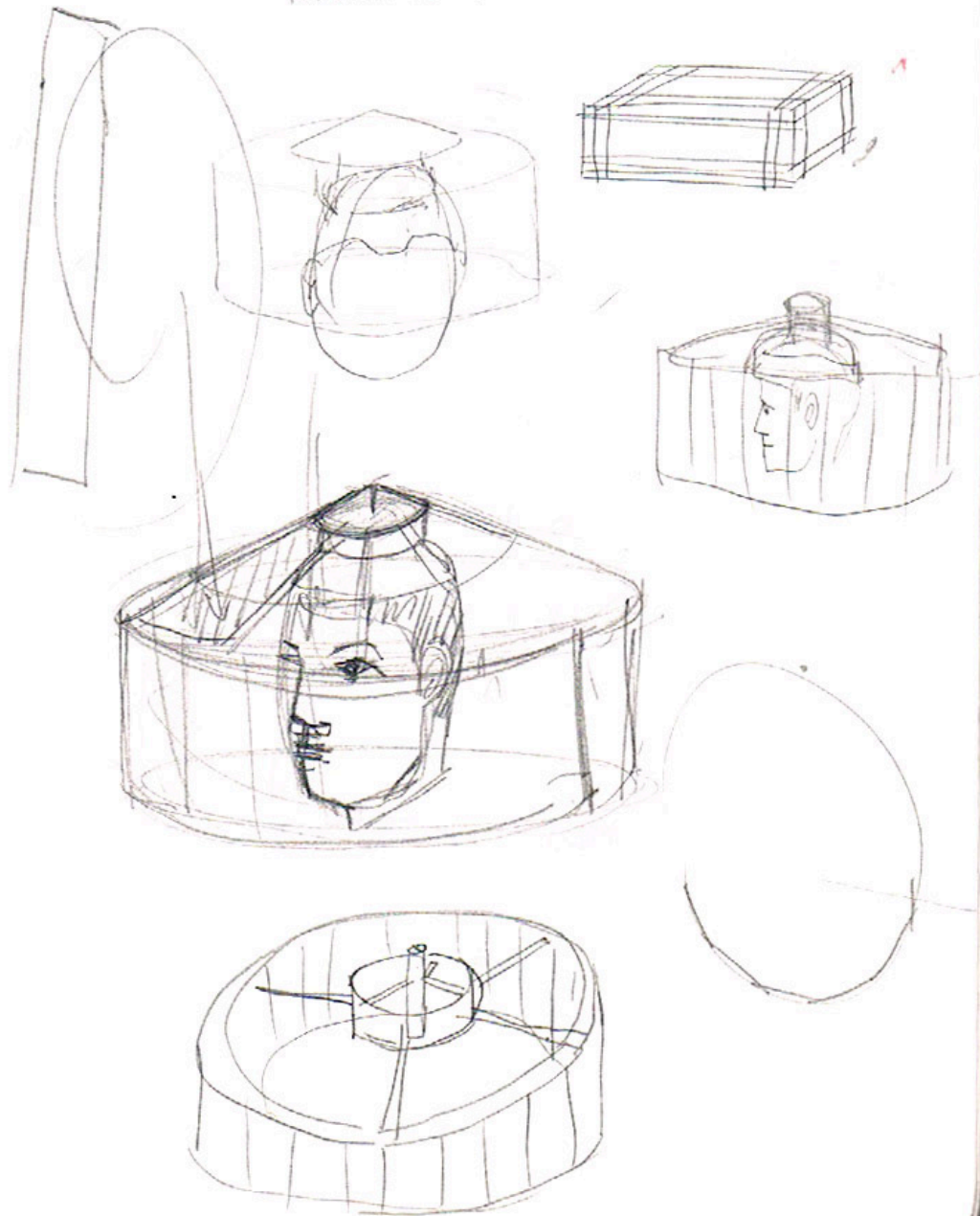
Max processing time

not available

Fee

630 CA\$ (≈ €450)

Panorama Portatil



Mowry Baden, *Revolving basement*, 2013



So, do the ideas have to be original?

So, do the ideas have to be original?

Let's guess so.

INTERNET CHECKING

If you have any idea and
you look for something similar in internet and
you do not find anything similar...

INTERNET CHECKING

If you have any idea and
you look for something similar in internet and
you do not find anything similar...

Then, you have not searched enough.

1. Where do ideas (for artwork) come from?
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5. How can I use all this?

Are artists influenced
by the art context?

Are artists influenced
by the art context?

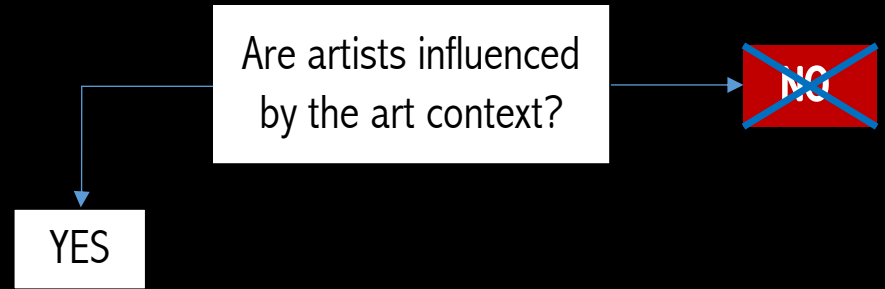
NO

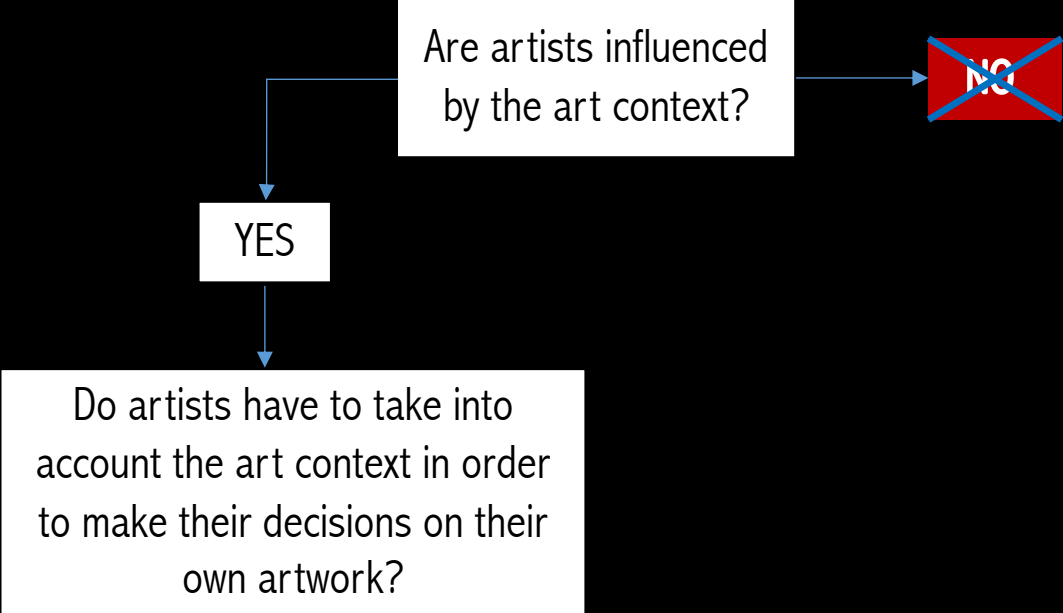
NOT ONLY *TEMPERAMENT* AND *TRAINING* MATTERS
BUT ARTIST'S *ENTRANCE* IN ART HISTORY.

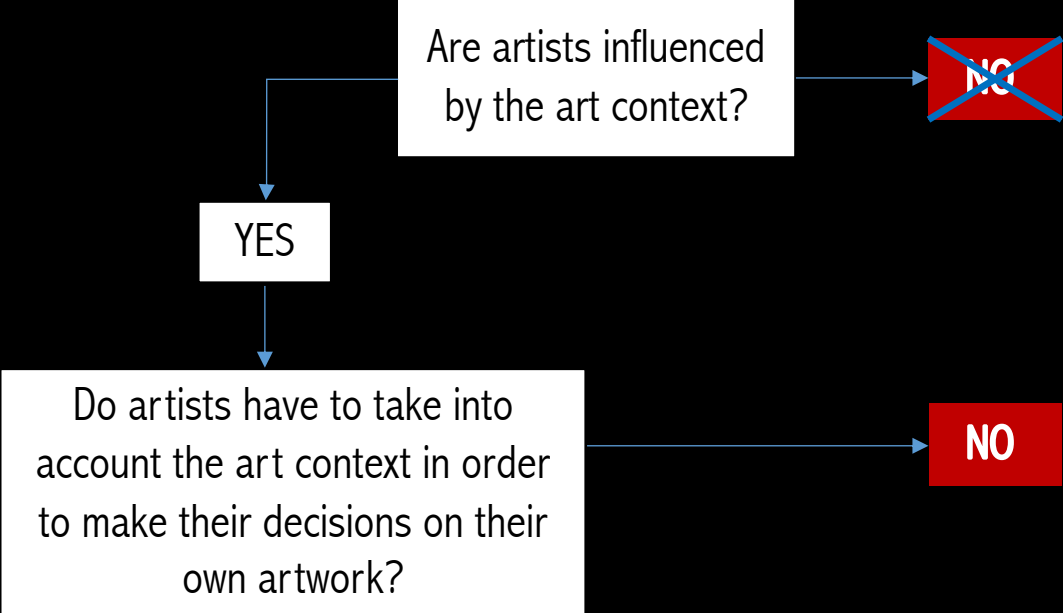
George Kubler

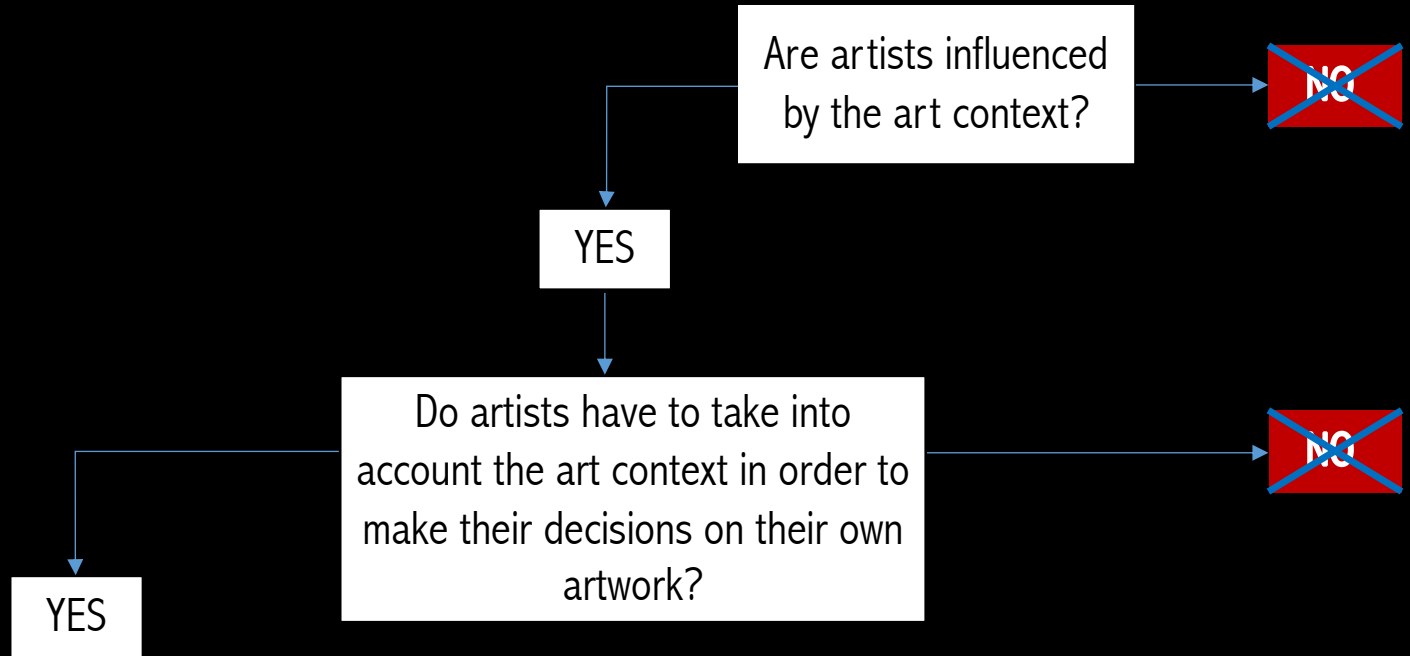
Are artists influenced
by the art context?

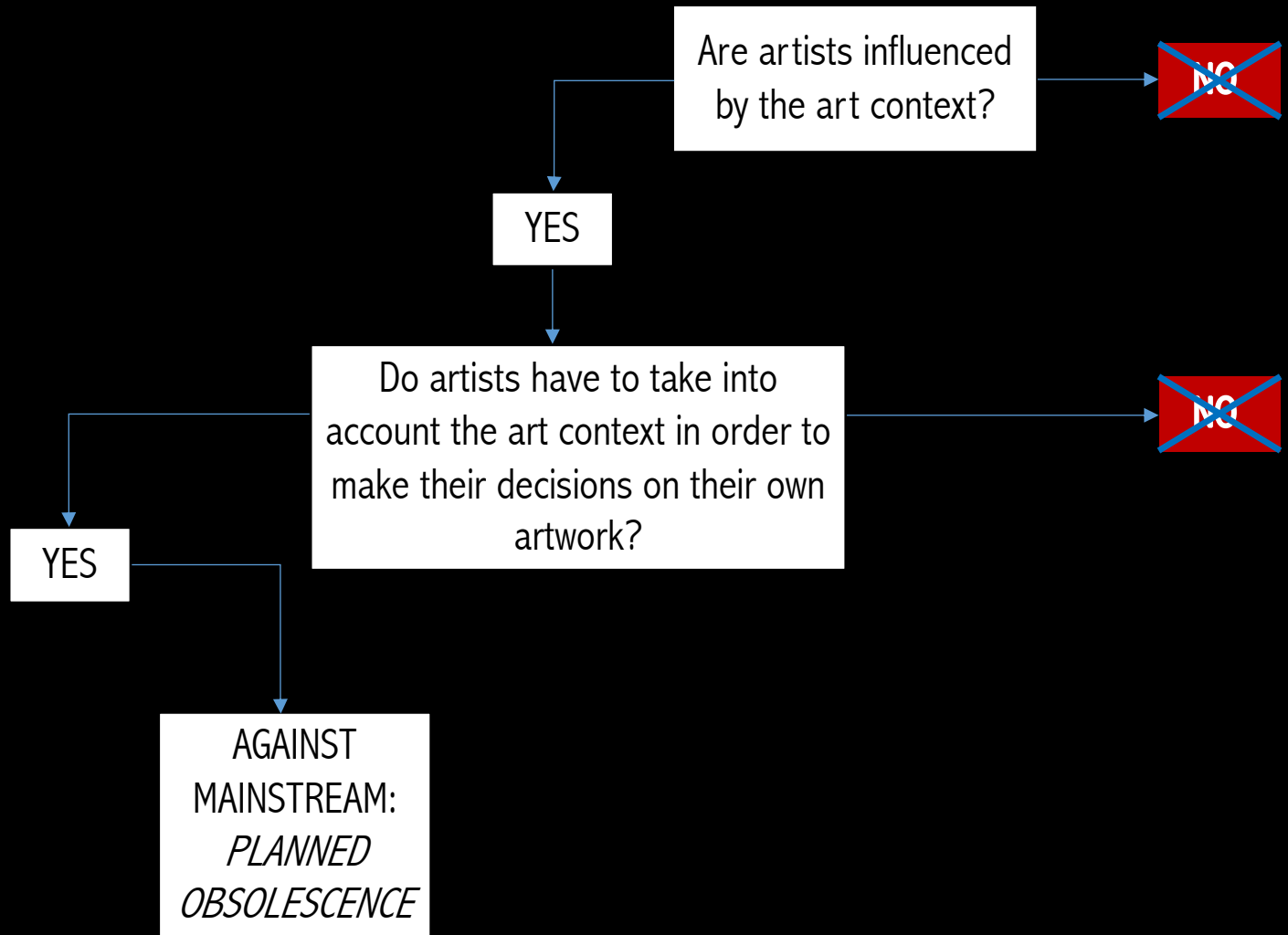
NO











PLANNED OBSOLESCENCE IN ART

Planned Obsolescence and the logic of the capitalism

- Responds to the needs of production and renewal of the goods
- Based on novelty, innovation.

1914 >> 1990
>> BASED ON FORM

FROM 1990-2000 >> TODAY
> BASED ON CONTENT > BASED ON TOPICS
“THE DYNAMICS OF THE NEWS”

Kenneth Noland,
Number One, 1958.



Clyfford Still.
1948, 1948.





Andy Warhol.
Campbell Soup, 1968.

James Rosenquist. *Nomad*, 1963.



Joseph Kosuth. *One and three chairs*, 1965.





Jean-Michel
Basquiat.
Cadillac Moon,
1981.

SAMO — AARON

JEAN MICHEL BASQUIAT 1981

Enzo Cucchi. *Desert landscape*, 1983.



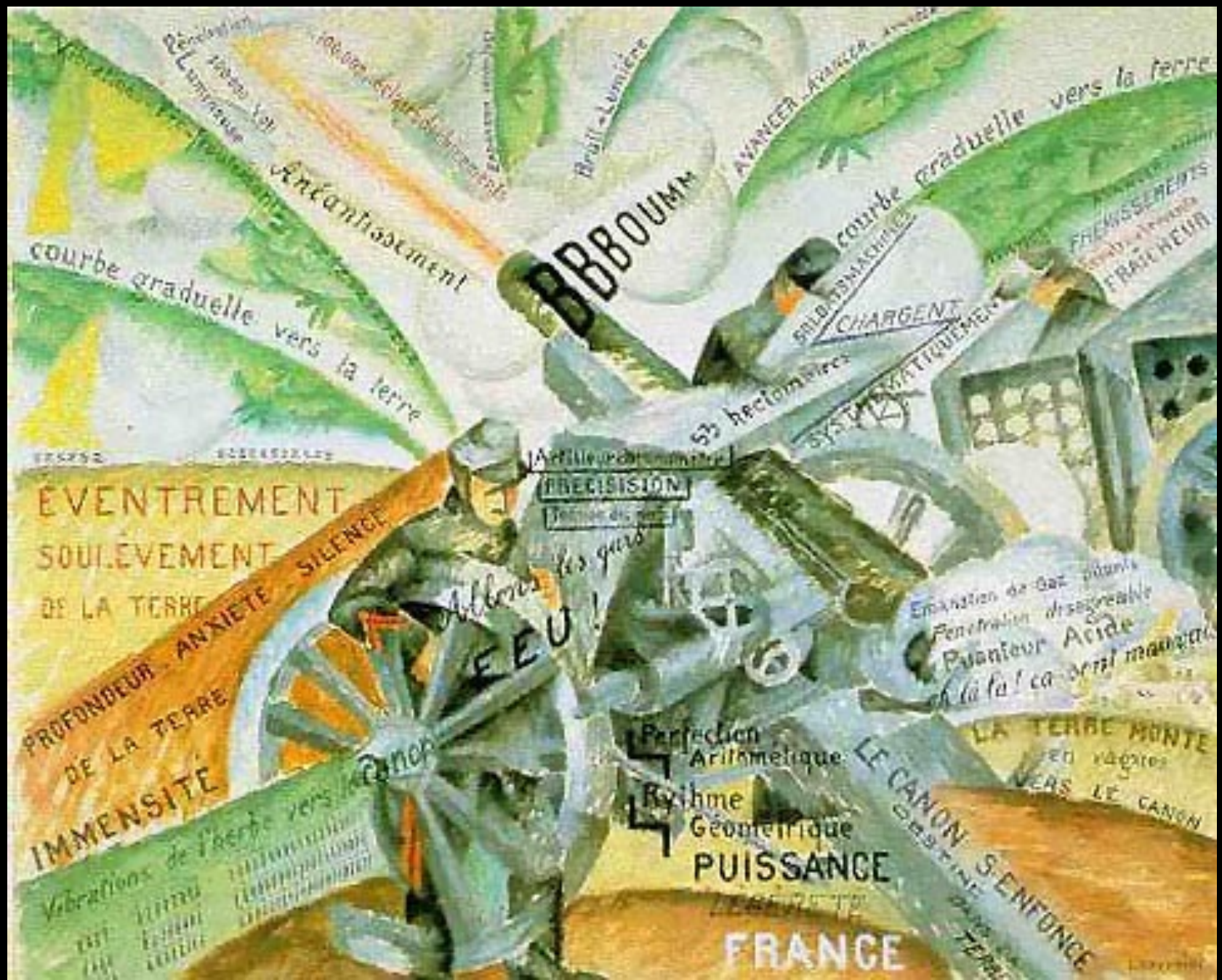


George Baselitz.
Orange eater II, 1981.



Gino Severini,
*Plastic Synthesis
of the Idea of War*, 1915

Gino Severini. *Cannon in Action*, 1915.

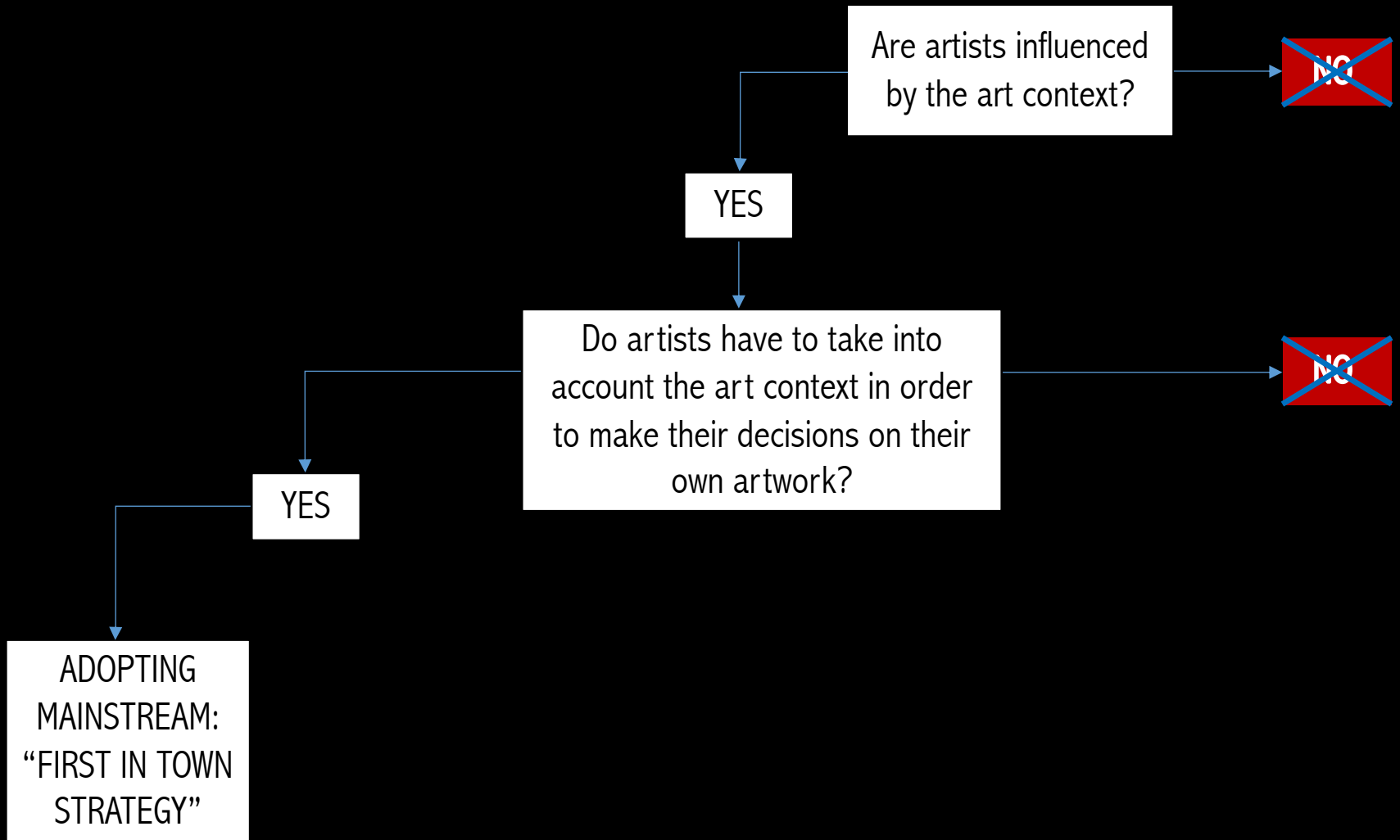




Gino Severini.
Motherhood, 1916.

Gino Severini. *Pigeon and glass*, 1936.





Enzo Cucchi. *Desert landscape*, 1983.



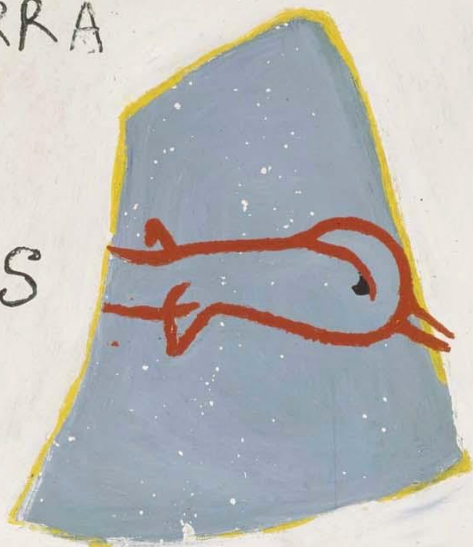
Miquel Barceló. *Selfportrait*, 1983.





Jean-Michel
Basquiat.
Cadillac Moon,
1981.

EN 10 MILLONES DE AÑOS
NI LA TIERRA
NI TU Y YO
EXISTIREMOS



SE CRE
UN LISTO Y
ADEMAS
TODO
LO QUE DICE
ES ON
MENTIRAS
YES UN
MAJADERO

FERRAN GARCIA SEVILLA
PINXITHISTABULA (RASA).

NOTA: EL ARTISTA ES CALVO Y TIENE EL RABO
PELAO, POR LO QUE NO TIENE UN PELO
DE TONTO.

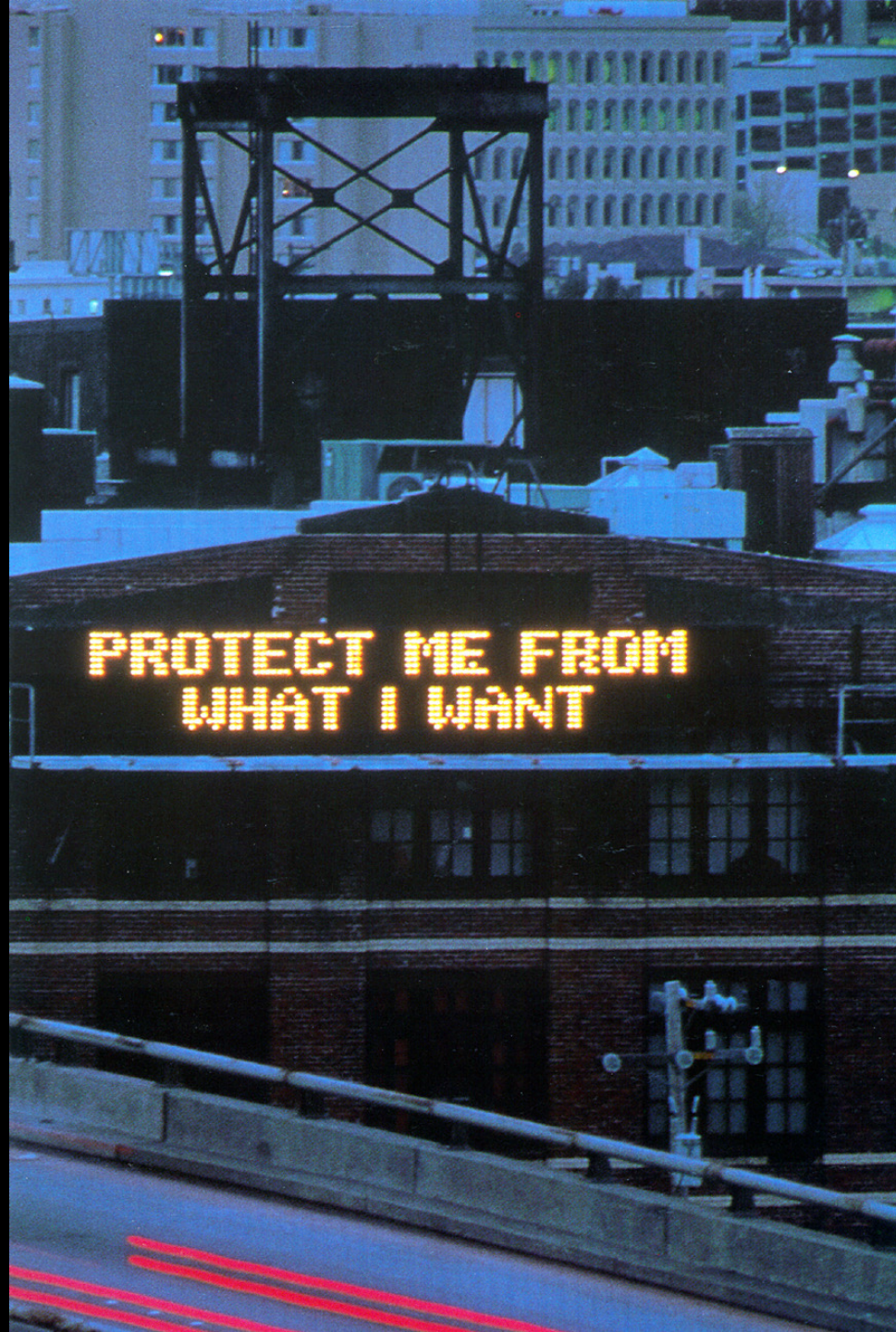
Richard Deacon. *Play for two*, 1983.



Ricardo Cotanda. *Against*, 1988.

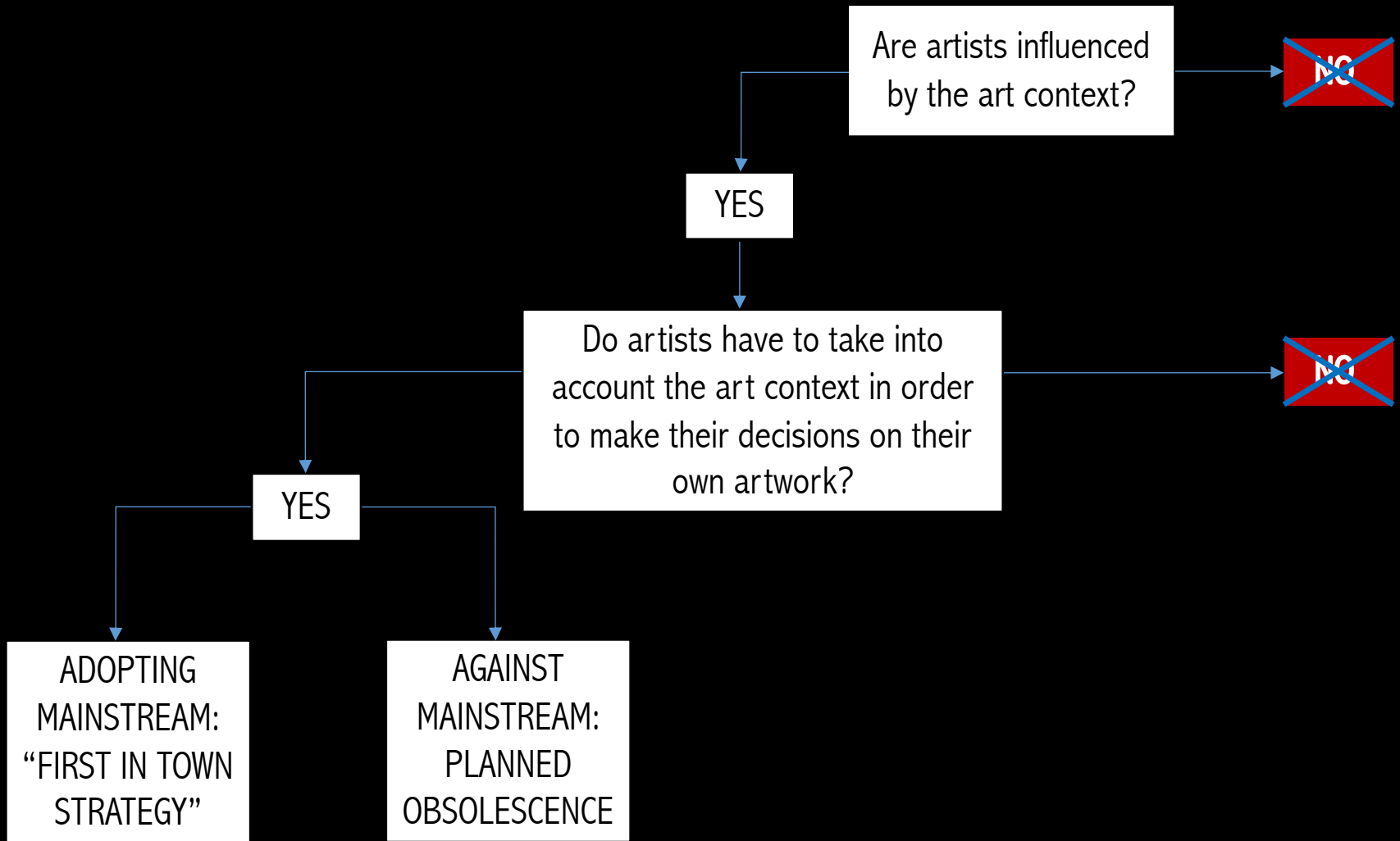


Jenny Holzer.
Survival, 1987



Antoni Muntadas, *This is not an advertisement*, 1985





WHAT IS MAINSTREAM TODAY?

PLURALISM

GLOBALISM

COMMERCIALISM

NEPOTISM

Grayson Perry. *Playing to the gallery, 2014*

PLURALISM

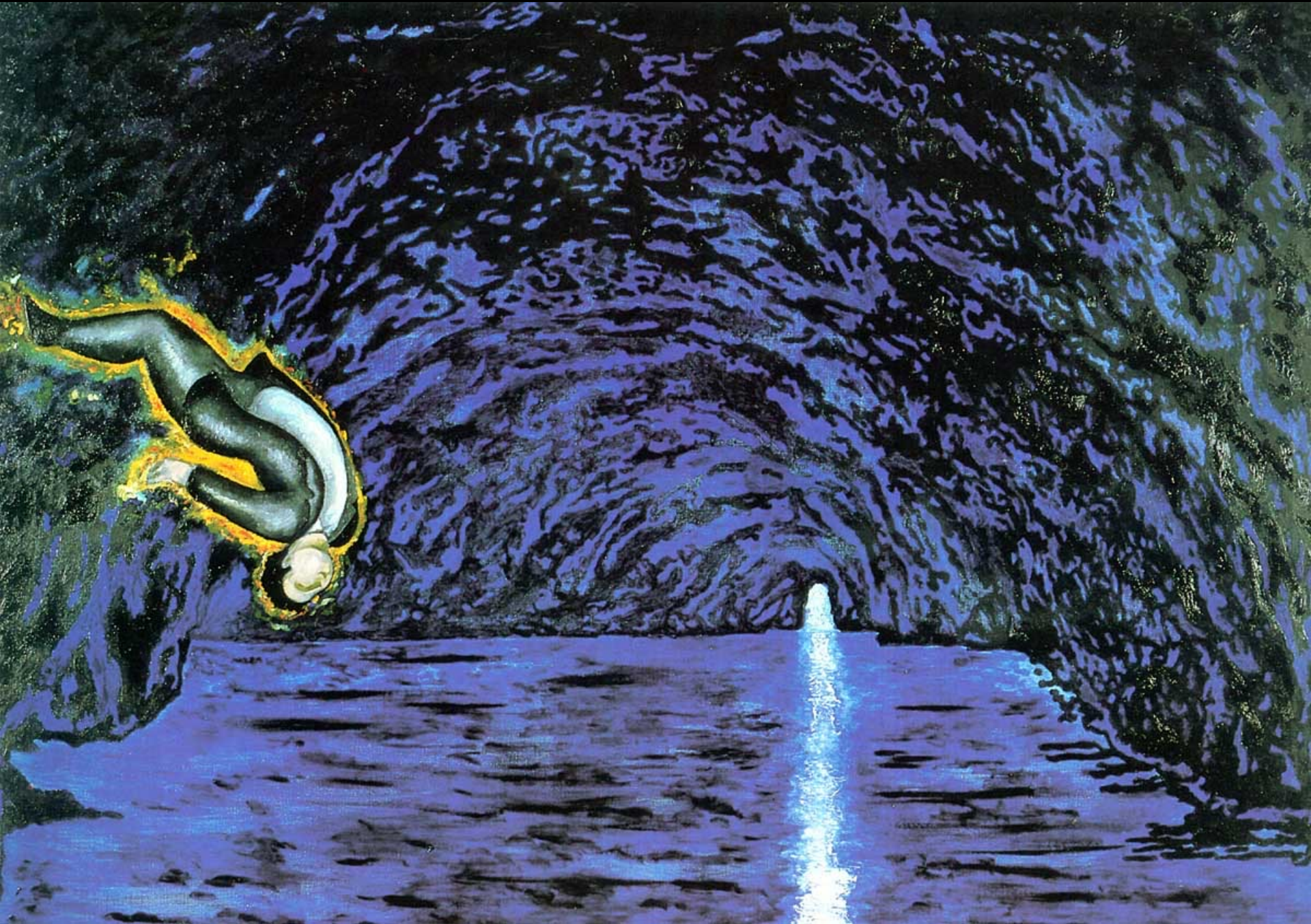
GLOBALISM

COMMERCIALISM

NEPOTISM

Grayson Perry. *Playing to the gallery*,
2014

Sandro Chia. *Blue cave*, 1980.



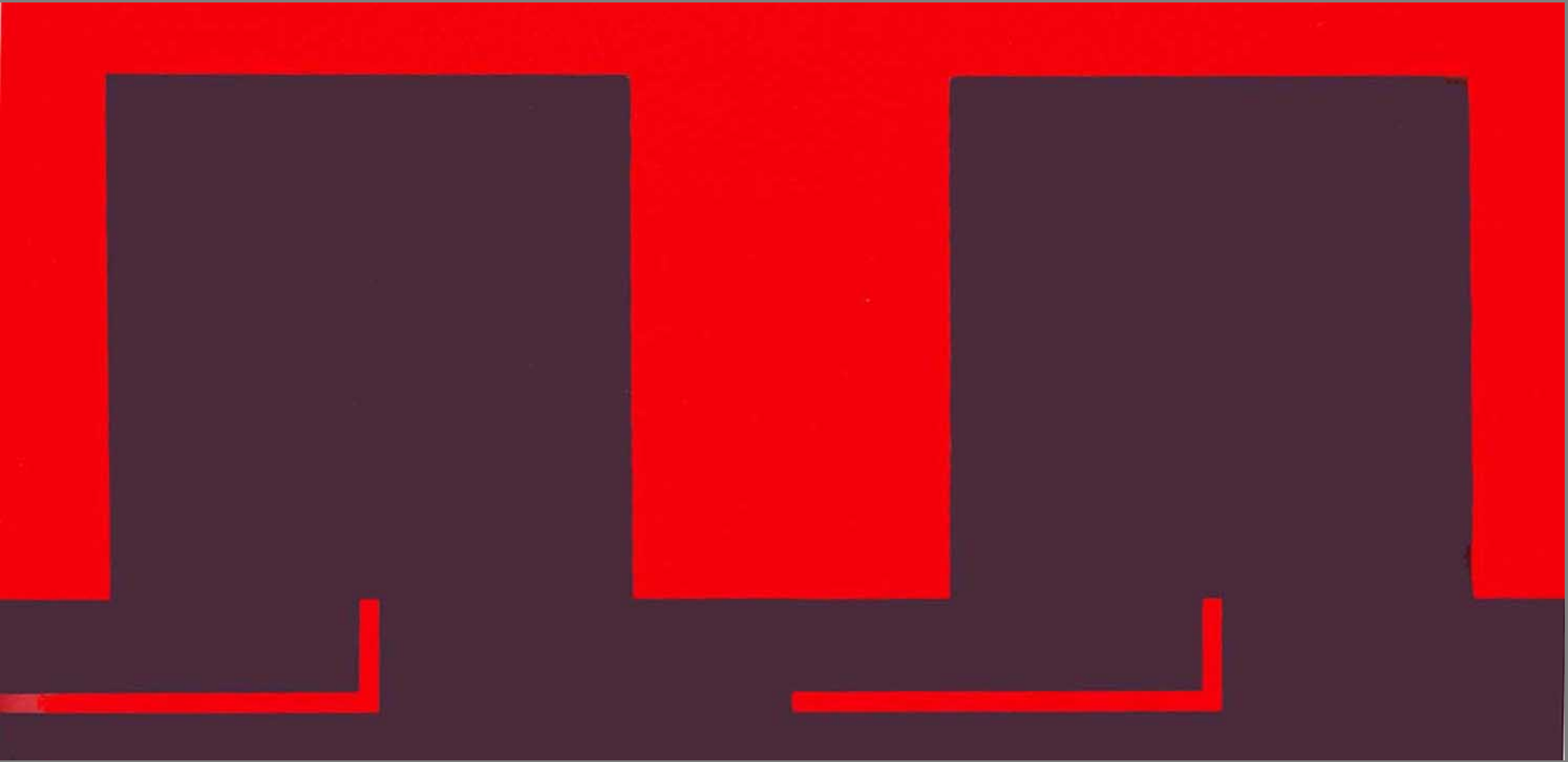


Sandro Chia.
Sleight of hand, 1981.

John Armleder. *Untitled*, 1987.



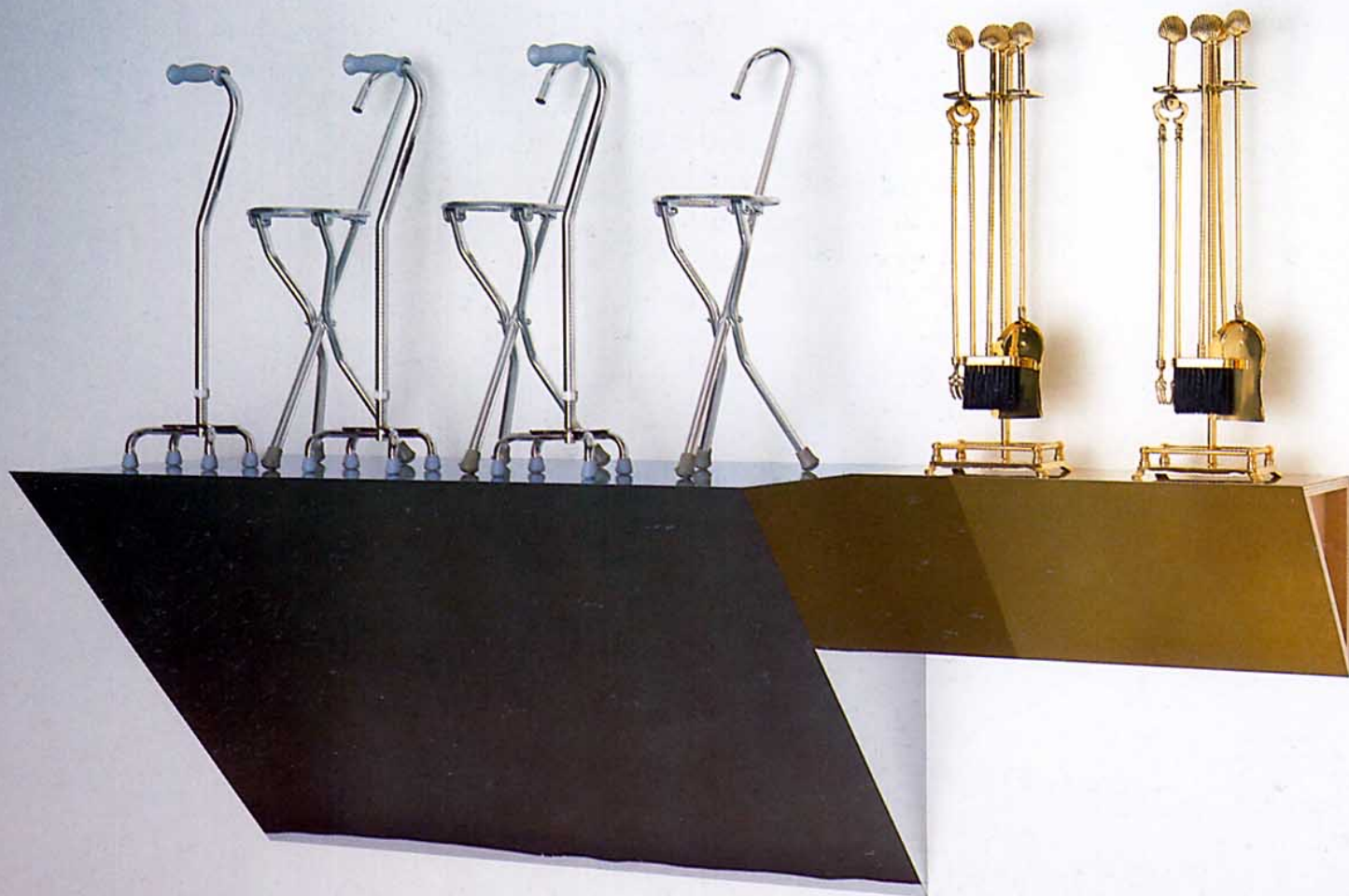
Peter Halley. *Black cell with circulating conduit*, 1988.



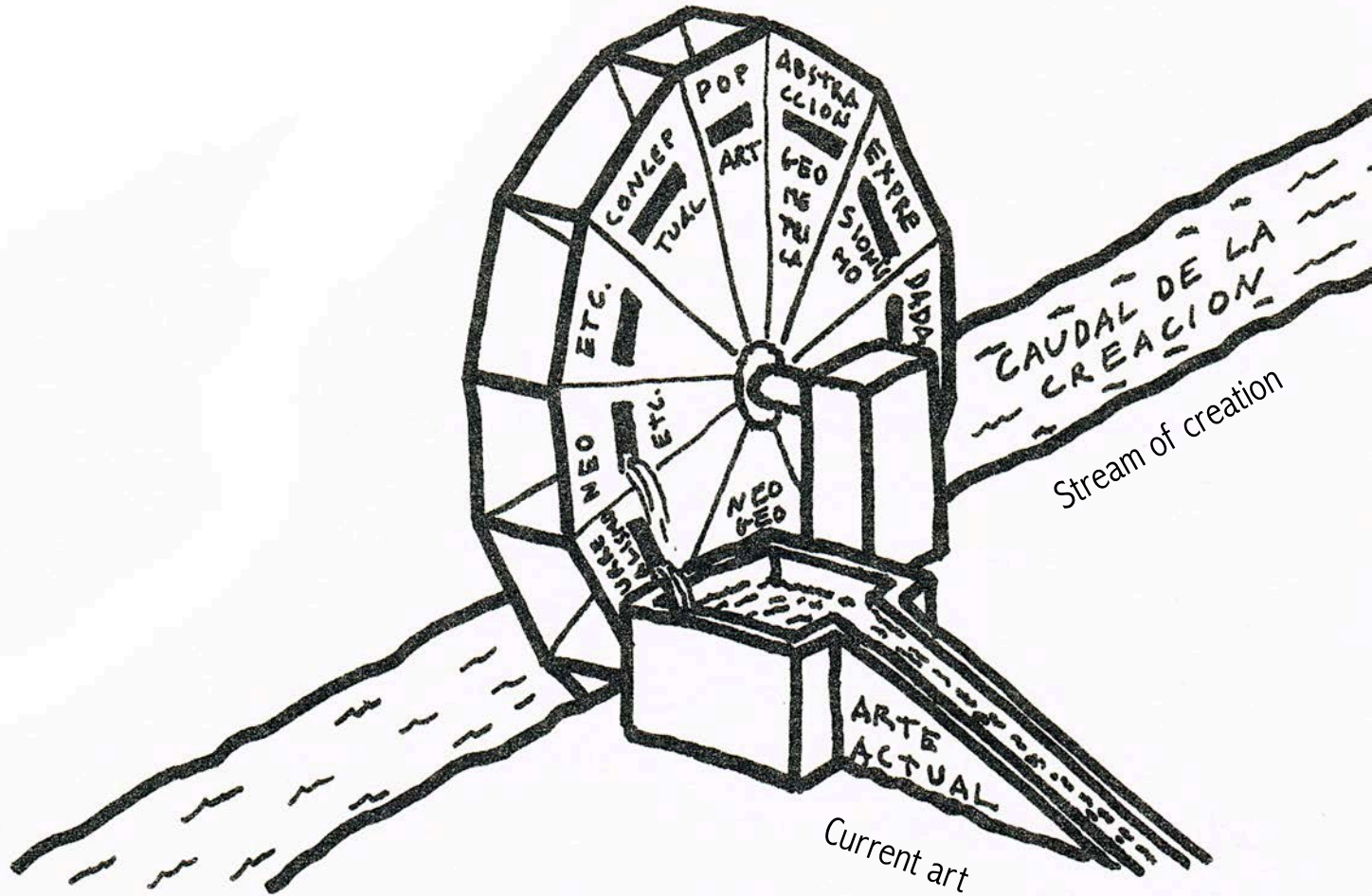
Jeff Koons.
New Hoover Convertibles,
1981-1987.



Haim Steinbach. *Untitled*, 1987.



ISMS and choices



José Antonio Ramírez, *Ecosystem and explosion of the arts*, 1994

PLANNED OBSOLESCENCE IN ART

Planned Obsolescence and the logic of the capitalism

- Responds to the needs of production and renewal of the goods
- Based on novelty, innovation.

1945 >> 1990

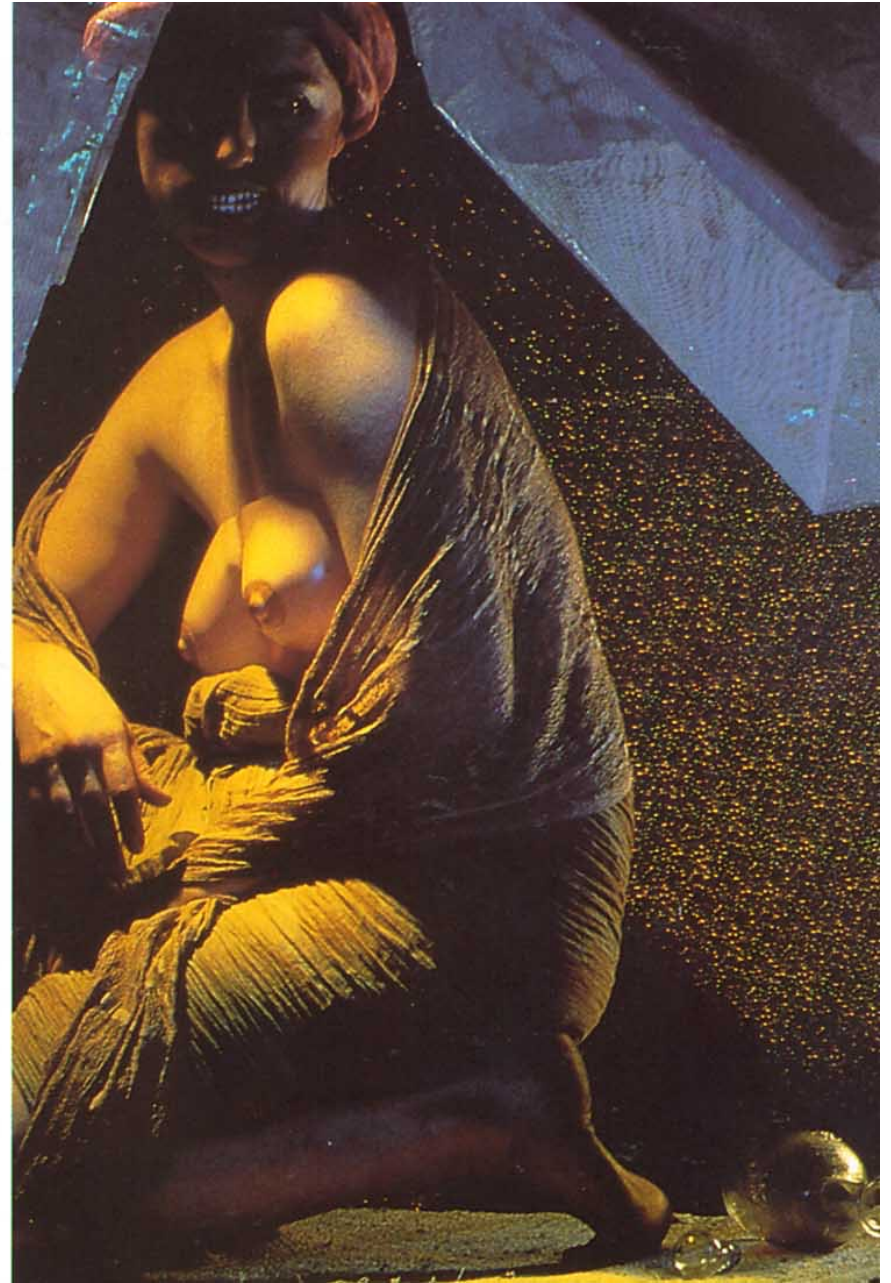
>> BASED ON FORM

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“THE DYNAMICS OF THE NEWS”

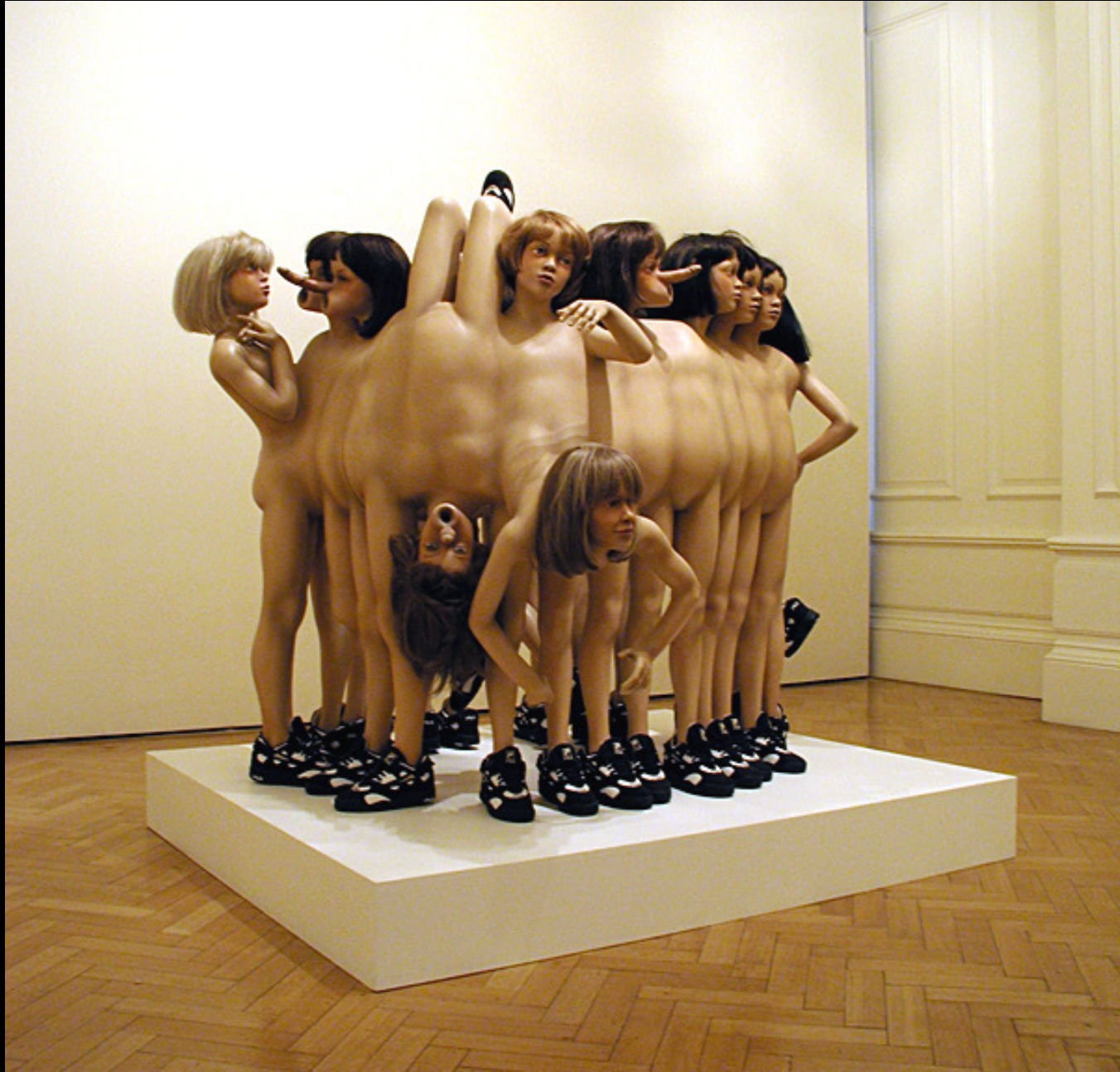
Cindy Sherman. *Untitled*, 1985.





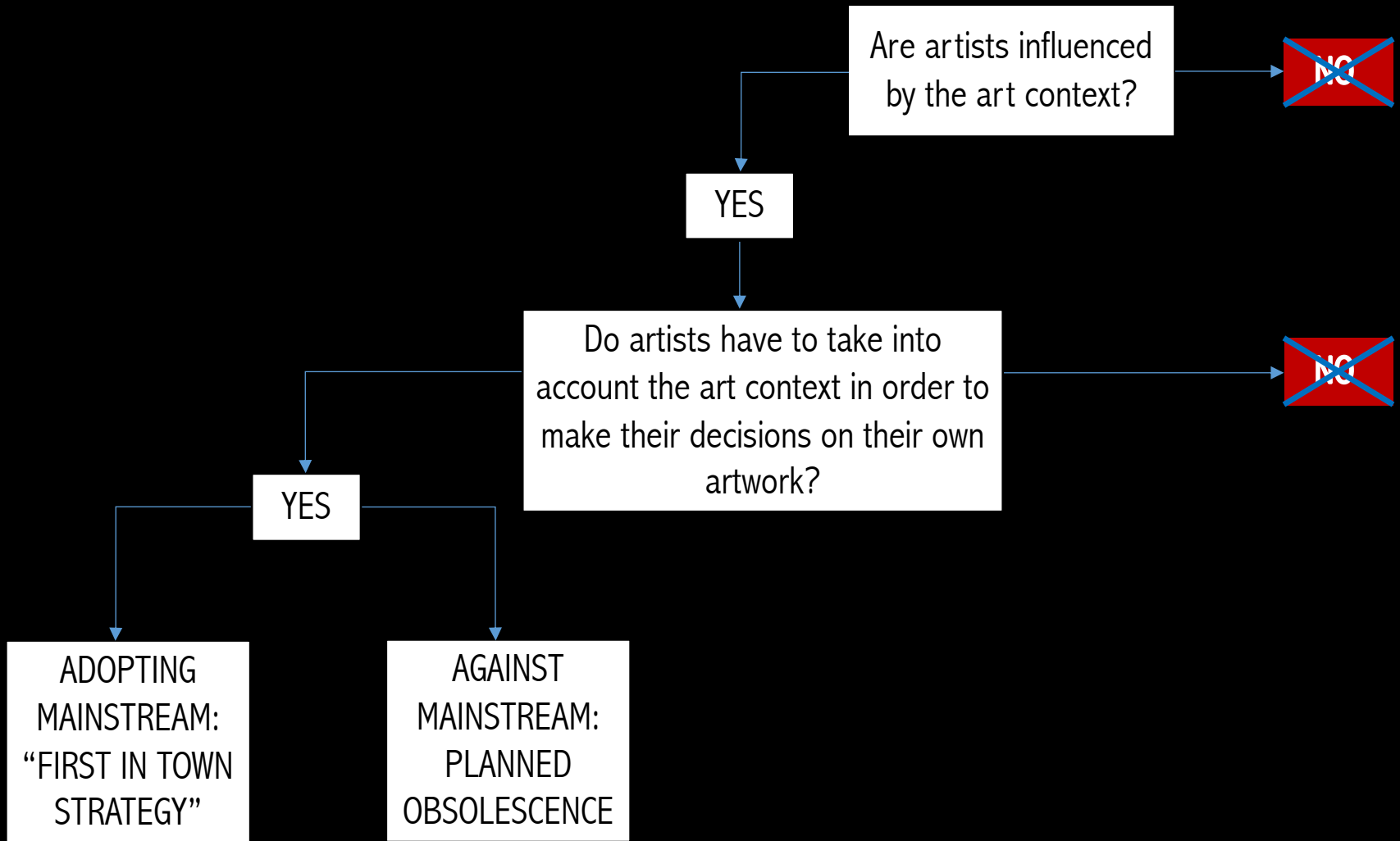
Matthew Barney
Cremaster Cycle, 1994-2002.

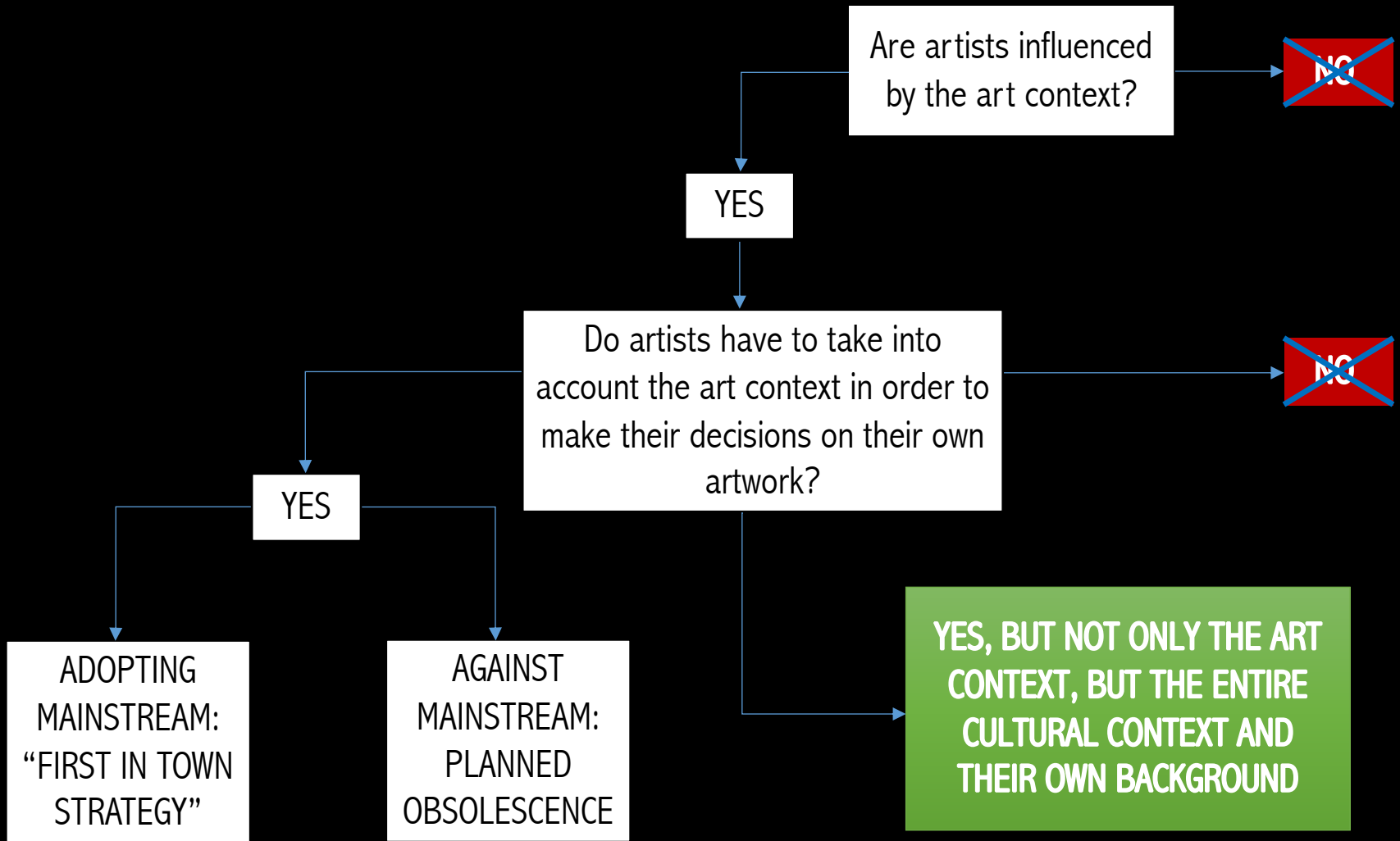
Jake & Dinos Chapman. *Zygotic Acceleration, Biogenetic De-sublimated Libidinal Model*, 1995



Alex Francés, 2002-2003







**YES, BUT NOT ONLY THE ART
CONTEXT, BUT THE ENTIRE
CULTURAL CONTEXT AND
THEIR OWN BACKGROUND**

ART CONTEXT

CULTURAL CONTEXT

PERSONAL BACKGROUND

YES, BUT NOT ONLY THE ART
CONTEXT, BUT THE ENTIRE
CULTURAL CONTEXT AND
THEIR OWN BACKGROUND

ART CONTEXT

CULTURAL CONTEXT

PERSONAL BACKGROUND

NOT ONLY *TEMPERAMENT* AND *TRAINING* MATTERS
BUT ARTIST'S *ENTRANCE* IN ART HISTORY.

George Kubler

YES, BUT NOT ONLY THE ART
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ART CONTEXT

CULTURAL CONTEXT

PERSONAL BACKGROUND

TEMPERAMENT

TRAINING

YES, BUT NOT ONLY THE ART
CONTEXT, BUT THE ENTIRE
CULTURAL CONTEXT AND
THEIR OWN BACKGROUND

ART CONTEXT

CULTURAL CONTEXT

PERSONAL BACKGROUND

PERSONALITY

BIOGRAPHY

CULTURAL BACKGROUND

TEMPERAMENT

TRAINING

YES, BUT NOT ONLY THE ART
CONTEXT, BUT THE ENTIRE
CULTURAL CONTEXT AND
THEIR OWN BACKGROUND

ART CONTEXT

CULTURAL CONTEXT

PERSONAL BACKGROUND

PERSONALITY

BIOGRAPHY

TEMPERAMENT

CULTURAL BACKBROUND

TRAINING

TECHNICAL TRAINING

THEORETICAL TRAINING

YES, BUT NOT ONLY THE ART
CONTEXT, BUT THE ENTIRE
CULTURAL CONTEXT AND
THEIR OWN BACKGROUND

ART CONTEXT

CULTURAL CONTEXT

PERSONAL BACKGROUND

YOUR
STORY

PERSONALITY

BIOGRAPHY

TEMPERAMENT

CULTURAL BACKBROUND

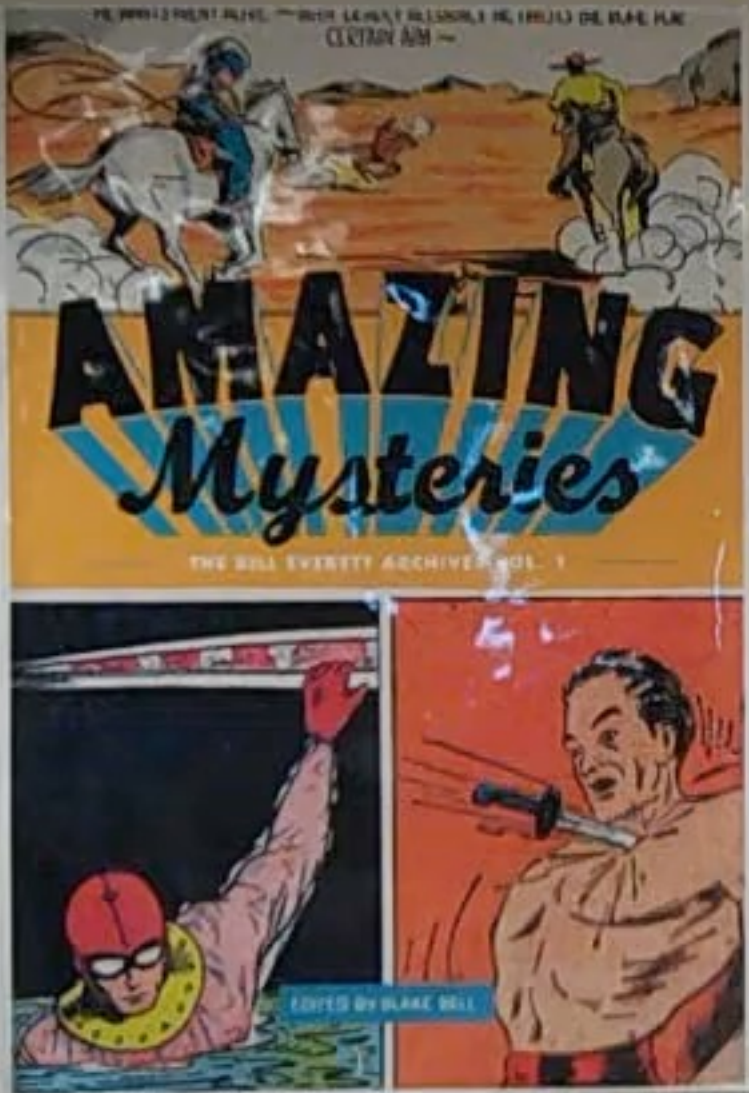
TRAINING

TECHNICAL TRAINING

THEORETICAL TRAINING

1. Where do ideas (for artwork) come from?
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STORY vs DISCOURSE



STORY

- WHAT / THE THING
- What it is about: events / characters / chronological line
- Story is understood as if it existed independently from the discourse

DISCOURSE

- HOW / THE TELLING
- How it is presented to us: media / order / fragment
- Discourse makes us understand the story as if it were independent from the discourse



The Saint of Killers, Preacher, 2016-2019

Transmedia contemporary audiovisual culture shows how ONE *story* can be told through MULTIPLE *discourses* (media, forms...).

Story and *discourse* interact as if the *story* were pre-existing and, somehow independent of a particular *discourse*.



Interview with Jorge Luis Borges, *A fondo*, TVE, 1976

Narrative theory

STORY <> DISCOURSE

FICTIONAL WORLD <> THE FACTUAL MATERIALIZATION: THE TEXT

ASIGNMENT ONE:

The students will write a short fictional narrative
(around 10 lines, 150-170 words)

Preferably not fantasy or science-fiction.

Some of them will be commented on in class.

Narrative theory

STORY <> DISCOURSE

FICTIONAL WORLD <> THE FACTUAL MATERIALIZATION: THE TEXT

Art creation

- Topic
- Approach
- Concept
- Proposal
- Meaning
- Documentation

...

PROJECT <> ARTWORK

- Interdisciplinary
- Complex
- One materialization
of the project
(among many others)

1. Where do ideas (for artwork) come from?
2. Are artists influenced by the art context?
3. What does art have to do with narrative theory?
4. What is the “new” art paradigm?
5. How can I use all this?

THE PARADIGM OF CONTEMPORARY ART

Nathalie Heinich, *Le paradigme de l'art contemporain. Structures d'une révolution artistique*. Gallimard, Paris, 2014.

THE PARADIGM OF CONTEMPORARY ART

VARIABLES	FACTORS	
How is art considered? Art is considered as...	Expression	Production
How do we judge art? We judge art in terms of...	Singularity	Beauty

THE PARADIGM OF CONTEMPORARY ART

CLASSIC ART:	Expression / Beauty
MODERN ART:	Expression / Singularity
CONTEMPORARY ART:	Production / Singularity

THE PARADIGM OF CONTEMPORARY ART

DISPLACEMENT:

FROM THE OBJECT (painting, sculpture...) >> TO THE PROJECT

- From one traditional medium to many traditional and “new” media
- From *autographic* (handmade) to *allographic* art (based on instructions)
- From space to time

THE PARADIGM OF CONTEMPORARY ART

FROM THE OBJECT (painting, sculpture...) TO THE PROJECT

FROM ONE TRADITIONAL MEDIUM TO MANY TRADITIONAL AND “NEW” MEDIA

- Interdisciplinarity
- Questioning the boundaries, expanding what can be considered art
- Dematerialization of the artwork

**REVOLVING
TURNTABLES
PARTIALLY
OBSCURED AND
UNIDENTIFIABLE**

Ryan Gander. *Difficult Ideas and Unrealised Projects*, 2021. Screensaver.

THE PARADIGM OF CONTEMPORARY ART

FROM THE OBJECT (painting, sculpture...) TO THE PROJECT

FROM *AUTOGRAPHIC* (HANDMADE) TO *ALLOGRAPHIC* ART (BASED ON INSTRUCTIONS)

(from Nelson Goodman, *Languages of Art: An Approach to a Theory of Symbols*, 1968)

- The artist might not produce their art by their own hands
 - > manager or movie director
- Optionally, the discredit of craftsmanship



Maurizio Cattelan. *La Nona Ora*. 2007. Mixed media. Variable measurement.

THE PARADIGM OF CONTEMPORARY ART

FROM THE OBJECT (painting, sculpture...) TO THE PROJECT

FROM SPACE TO TIME

- Visual arts > performing arts / cinema / literature
- The importance of context
 - > physical: installation / sociocultural: web of references



Kutluğ Ataman, *Küba*, 2004

THE PARADIGM OF CONTEMPORARY ART

FROM THE OBJECT (painting, sculpture...) TO THE PROJECT

THE NEED OF A “*STORY*”

- Justification is as important as the artwork
- The explanation / the interpretation
 - > “user guide” (to give meaning/how to read, experience)



Matthew Barney, *Cremaster Cycle*, 1994-2002

Matthew Barney
Church of Cremaster



THE PARADIGM OF CONTEMPORARY ART

The artwork is not a single object any more:
It is a device -and a story-
that provokes experiences / sensations

Artwork > *DISCURSIVE DEVICE // NARRATIVE APPARATUS*

ASIGNMENT TWO:

The students will write a short (around 10 lines, 150-170 words) text describing their personal art project.

Some of them will be commented on in class.

They might show some images of their project if they are available, but it is not essential

THE PARADIGM OF CONTEMPORARY ART

FROM THE OBJECT (painting, sculpture...) TO THE PROJECT

FROM AUTOGRAPHIC TO ALLOGRAPHIC ART (Nelson Goodman)

- The artist might not produce their art by their own hands
 - > **manager or movie director**
- Optionally, the discredit of craftsmanship

The artist as...

The artist as a journalist: Taryn Simon



Taryn Simon, *The Innocents*, 2003.

Troy Webb. Scene of the crime, The Pines, Virginia Beach, Virginia
Served 7 years of a 47-year sentence for Rape, Kidnapping and Robbery

The artist as a journalist: Taryn Simon



Taryn Simon, *The Innocents*, 2003.

Frederick Daye. Alibi location, American Legion Post 310. San Diego, California, where 13 witnesses placed Daye at the time of the crime. Served 10 years of a Life sentence for Rape, Kidnapping and Vehicle Theft

The artist as a journalist: Taryn Simon



The artist as a journalist: Taryn Simon



Taryn Simon. *An American Index of the Hidden and Unfamiliar*, 2007: US. Customs and Border Protection, Contraband Room, John F. Kennedy International Airport Queens, New York

The artist as a journalist: Taryn Simon



Taryn Simon, *An American Index of the Hidden and Unfamiliar*, 2007
Hymenoplasty, Cosmetic Surgery, P.A. Fort Lauderdale, Florida

The artist as a collector and an archeologist: Mark Dion



Mark Dion, *The Memory Box*, 2016

The artist as a collector and an archeologist: Mark Dion



Mark Dion. The Department of Tropical Research: Aquatic and jungle field stations in 2 parts, 2017

The artist as a collector and an archeologist: Mark Dion



Mark Dion. The Department of Tropical Research: Aquatic and jungle field stations in 2 parts, 2017

The artist as a collector and an archeologist: Mark Dion



The artist as a detective: Shopie Calle



A 15 h 10, elle quitte le Louvre
et traverse le jardin des Tuile-
ries. Elle se fait photographier
par un photographe ambulant.

Sophie Calle, *The detective*, 1981

The artist as a detective: Shopie Calle



Sophie Calle, *Venecian Suite*, 1981

The artist as an anthropologist : Stephan Willats



"We moved here a year ago and we've done it up 'cos the council wouldn't do anything, it's cold, and in the kitchen it's damp. The back bedroom, you couldn't sleep in there in winter 'cos it's too cold. We're trying to get the kitchen done by the council, had a lovely argument with them, so we should get that done ten years from now. The stairs outside are filthy, the porters wash them once a month. They should have doors to stop people going to the toilet up the stairs and the kids running up screaming."

96 VISION AND REALITY

It seemed to me like you're surrounded by aggravation from what you talk about?
"Well it is mostly. You get the noises from people, they're not very considerate about who's living below and people come in and break the lifts, and screaming at night, shouting out for their friends 'cos they can't be bothered to go up the stairs."



Would you say it was like a village here?
"No more like a madhouse, you can go out and always meet somebody that says hello and wants to chat. They want to know how you are and how your mother is, and God knows what else, it gets a bit annoying, 'cos you don't always want to stop for a chat. People upstairs used to throw anything they didn't want into your garden: cigarette butts, clothing, jewellery, and then come down and knock on your door and ask for it, which was quite funny really."

Do you feel separate from the surrounding parts of Hammersmith? "If you stayed in here all the time and never went out you'd feel cut off, but the shopping area and your tube station and your bus routes are always right next-door to you really, so you're not cut off." *Do you ever feel isolated here?* "If I go into my room, and shut the door, yes. It just seems so far away from the rest of the estate and all it looks upon is a school, nothing else, except the flyover, and then in the distance you can see the other estates."

QUEEN CAROLINE ESTATE 97

Stephan Willats, Vision and reality, 2016. The book collects collaborations between Willats and residents in the many housing estate projects he makes in London and other places like Bath, Leeds, Oxford...

The artist as an anthropologist : Stephan Willats



"I think we're just locking ourselves inside more and more and you don't need to go out." Do you think that mitigates or reduces the amount of community? "Just on the walk, the number of high brick walls, fences, barriers and obstructions. Yeah, to me it's just building up barriers to that sense of community that was there. You don't just walk through a park, you have to go through fences, that have locks and gates. So yeah, it does cause a breakdown of community because people separate themselves."

274 VISION AND REALITY

When we came onto the play area, where you used to play as a child, there was no one around. Do you think there was more community when you were young? "It was a meeting point, and before the walls were up around the park the parents could overlook the play area. It does look abandoned and neglected. That same old tree was there that I used to climb over, now it's starting to rot and decay. But those bricks, those hard cobble bricks don't rot so they're just left and things progress around them."



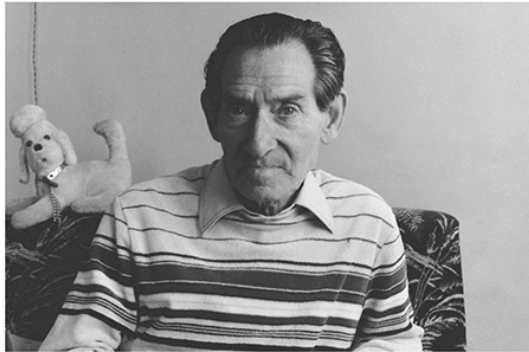
I took some photographs of some rubbish, you felt that was quite important. "Yes, because with all the work that was going on the estate, it's actually quite clean and tidy and perhaps very sparse. Almost devoid of objects which weren't part of the construction and yet there was just this little church, which was struggling to exist. We still dump rubbish, tucked away in the corner, the KFC box, is going to be one of those things that you see around the countryside abandoned along the roadside."

We came to the sign 'Does God Exist' was that special? "Yes, I think it was a personal thing, with my own Christian perspective and yet it's still a valid point. We're shutting ourselves away from one another, what hope do people have of reaching out for anything spiritually. It might have affected people walking past don't you think? "I think so because it's quite a simple profound question, but it could also be a bit of a mockery as well, just in terms of those people that do feel isolated and alone."

NORTH PECKHAM ESTATE 275

Stephan Willats, Vision and reality, 2016. The book collects collaborations between Willats and residents in the many housing estate projects he makes in London and other places like Bath, Leeds, Oxford...

The artist as an anthropologist : Stephan Willats



I noticed that, you've done a lot here, it's quite striking, you've put your own personality on it. The thing that you've got a lot of is birds and the idea of sky, you've got blue walls and the birds and the planes, can you tell me about that? "Well, not only that, it's all, when you look out this window it's all sky, and when you look out again it's airplanes going through, look out again and it's all birds. It's all birds, sky, planes, not so much traffic, because you've got to look down for that, you don't want to bother about that."

"It's, it's more interest outside, when you look, when you sit in a chair, I'm looking now. I look outside and it's blue sky and you might get the Concorde going by, you might get another plane go by, and flocks of birds, you know, all going to the river over there and it's really good." *Do you ever feel cut off from outside then, from the ground?* "Oh no, couldn't care less myself, no I don't think so, only when I leave the flat I go downstairs and I'm in a different kind of world, it's all fumes and everything else down there."

214 VISION AND REALITY



So what do you do, I mean you like making little things do you? "Well, sometimes, I might alter the room, next month or something like that, have different things up there." *Aah, so you change it all the time?* "Oh, yes, yes, just to suit myself. I don't worry about other people, I've got to live here, you see, and that's what I do." *So what do you do, cut things out of magazines?* "Yes, that's most of them, yes. And just stick them on there and anything I see that I like, I just stick on the wall."

This mobile with the cars, what made you decide to do it with cars? "Well, because I had, I've got this car and they were in a magazine I bought every week, you see. The AA and all that, and I cut them out and put them up there. And the photographs were the same." *What, the family and that?* "Yes, I can take them down and put another lot up." *So you change them all the time?* "Oh yes, if I feel like it, I get fed up of seeing that and I change them again. Otherwise all the bloody photographs are going in the drawer."

LINACRE COURT 215

Stephan Willats, Vision and reality, 2016. The book collects collaborations between Willats and residents in the many housing estate projects he makes in London and other places like Bath, Leeds, Oxford...

The artist as a phenomenologist: Julius Von Bismarck

VERNISSAGE TV 

Julius Von Bismarck, *Egocentric System* (Art Basel Unlimited), 2015

The artist as a designer of utopian projects: Manuel Saiz



Manuel Saiz, *Tren Tiempo Zeit Zug*, 2012

The artist as a historian: Fernando Sánchez Castillo



Fernando Sánchez Castillo, *Guernica Syndrome*, 2012. Installation

The artist as a historian: Fernando Sánchez Castillo



Guernica, after the bombing by Nazi German Luftwaffe's Condor Legion, 26 April 1936, during Spanish Civil War.

The artist as a historian: Fernando Sánchez Castillo



Pablo Picasso. *Guernica*, 1936

The artist as a historian: Fernando Sánchez Castillo



Dictator Francisco Franco, in power from 1939 until his death in 1975, attending the parade that celebrated his victory in the Spanish Civil War.

The artist as a historian: Fernando Sánchez Castillo



Dictator Francisco Franco
and his wife on the
yacht *Azor*.

The artist as a historian: Fernando Sánchez Castillo



Yacht Azor, abandoned

The artist as a historian: Fernando Sánchez Castillo



Fernando Sánchez Castillo, *Guernica Syndrome*, 2012.
Process of scrapping the ship

The artist as a historian: Fernando Sánchez Castillo



Fernando Sánchez Castillo, *Guernica Syndrome*, 2012. Pieces obtained

The artist as a historian: Fernando Sánchez Castillo



Fernando Sánchez Castillo, *Guernica Syndrome*, 2012. Installation

The artist as a historian: Fernando Sánchez Castillo



Fernando Sánchez Castillo, *Guernica Syndrome*, 2012. Installation

The artist as a (fake) scientist: Joan Fontcuberta



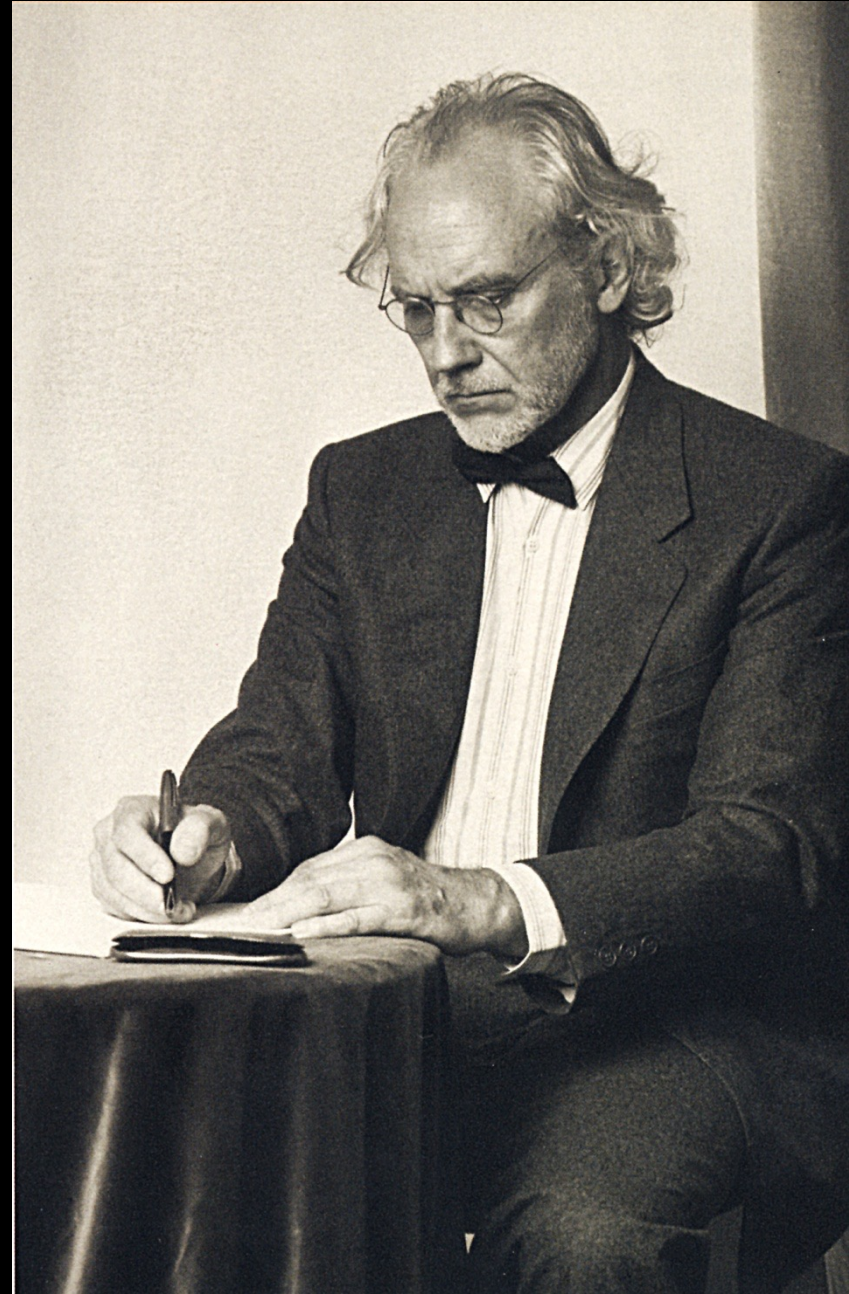
Joan Fontcuberta. *Fauna*. Showcases of the installation at the MOMA, New York, 1988.

The artist as a (fake) scientist: Joan Fontcuberta



The teacher Elke Ameisenhaufen (1898-1992), the professor's sister in 1920.

Peter Ameisenhaufen, circa 1945



The artist as a (fake) scientist: Joan Fontcuberta



Glass negative. The professor's archive, circa 1927.

The artist as a (fake) scientist: Joan Fontcuberta



Ameisenhaufen's archive as it was found by Fontcuberta and Formiguera in 1980.

Joan Fontcuberta. *Fauna. Micostrium Vulgaris.*



Micostrium play with professor Ameisenhaufen.

Joan Fontcuberta. *Fauna. Micostrium Vulgaris.*



Fishing in the river using a club

Joan Fontcuberta. *Fauna. Myodorifera Colubercauda.*



Racing

Joan Fontcuberta. *Fauna. Myodorifera Colubercauda.*

Anatomic drawing.



Joan Fontcuberta. *Fauna. Myodorifera Colubercauda.*



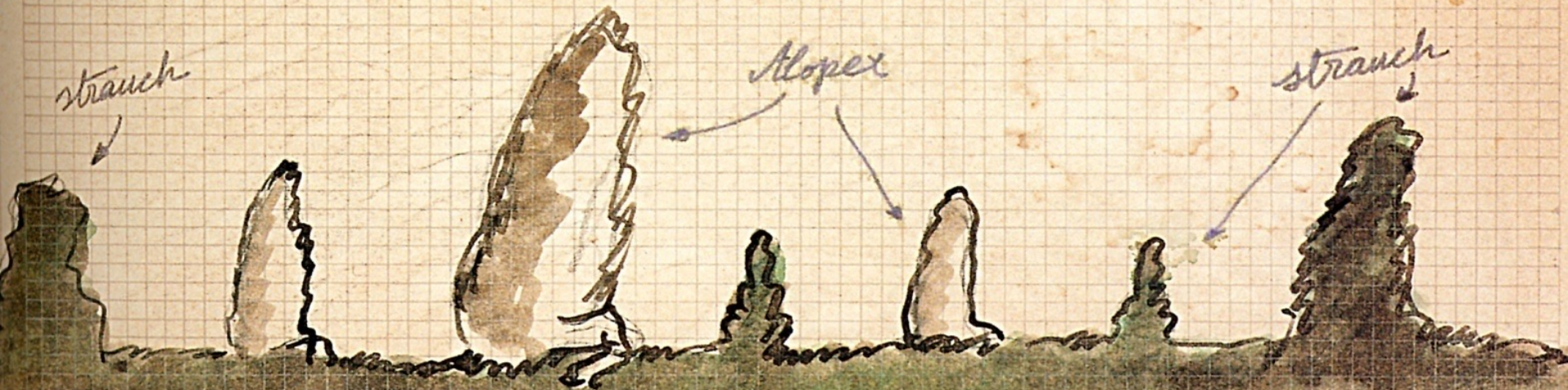
The reptilian part of the body protects the rear

Joan Fontcuberta. *Fauna. Alopex Stultus.*



Typical stance when cautiously coming closer

Alopex stultus



Field drawing



Camouflage posture

Joan Fontcuberta. *Fauna. Centaurus Neandentalensis.*



The Centaurus communicating with AARU-1

Joan Fontcuberta. *Fauna. Centaurus Neandentalensis.*

The professor examines the Centaurus' hand



Collecting firewood



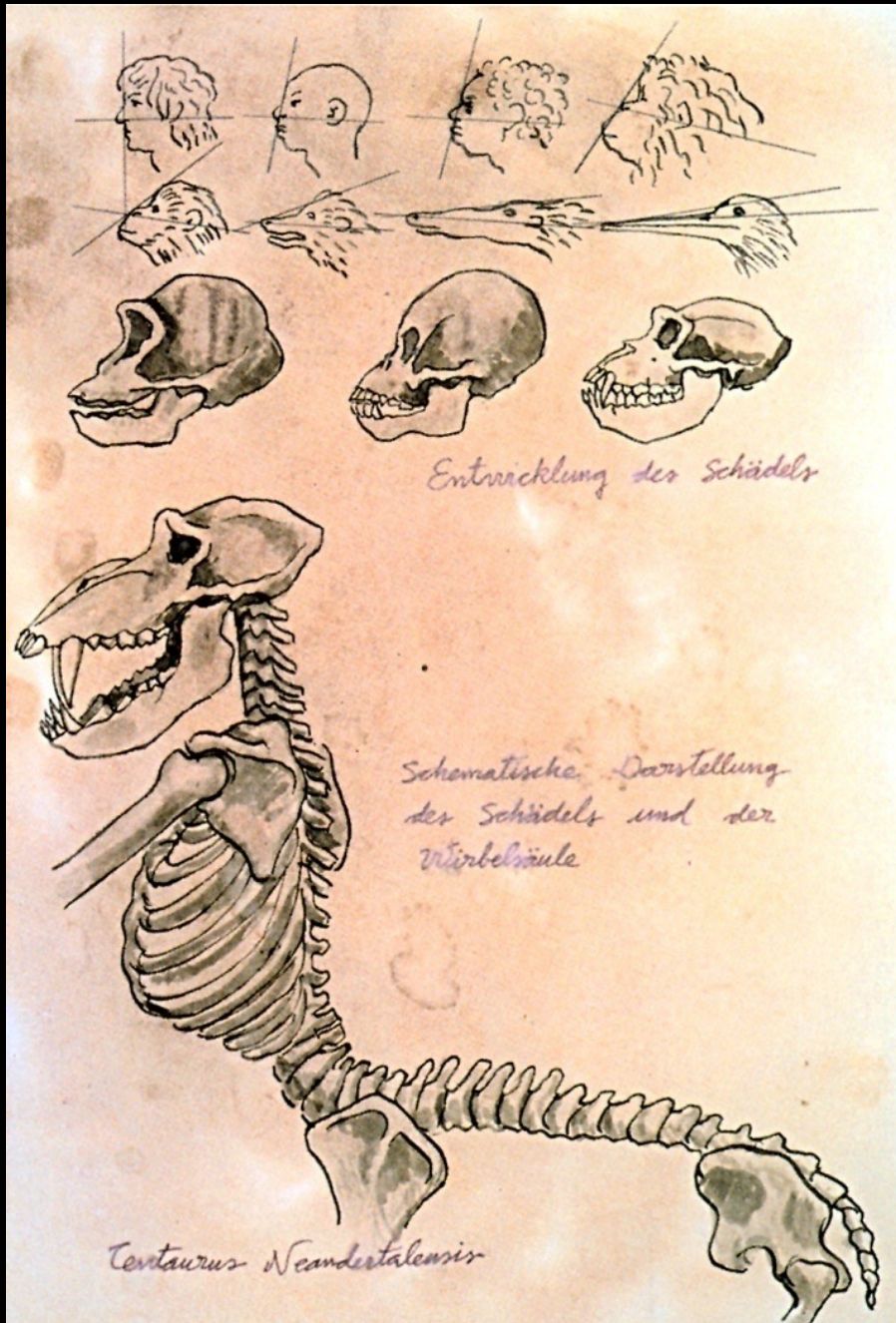


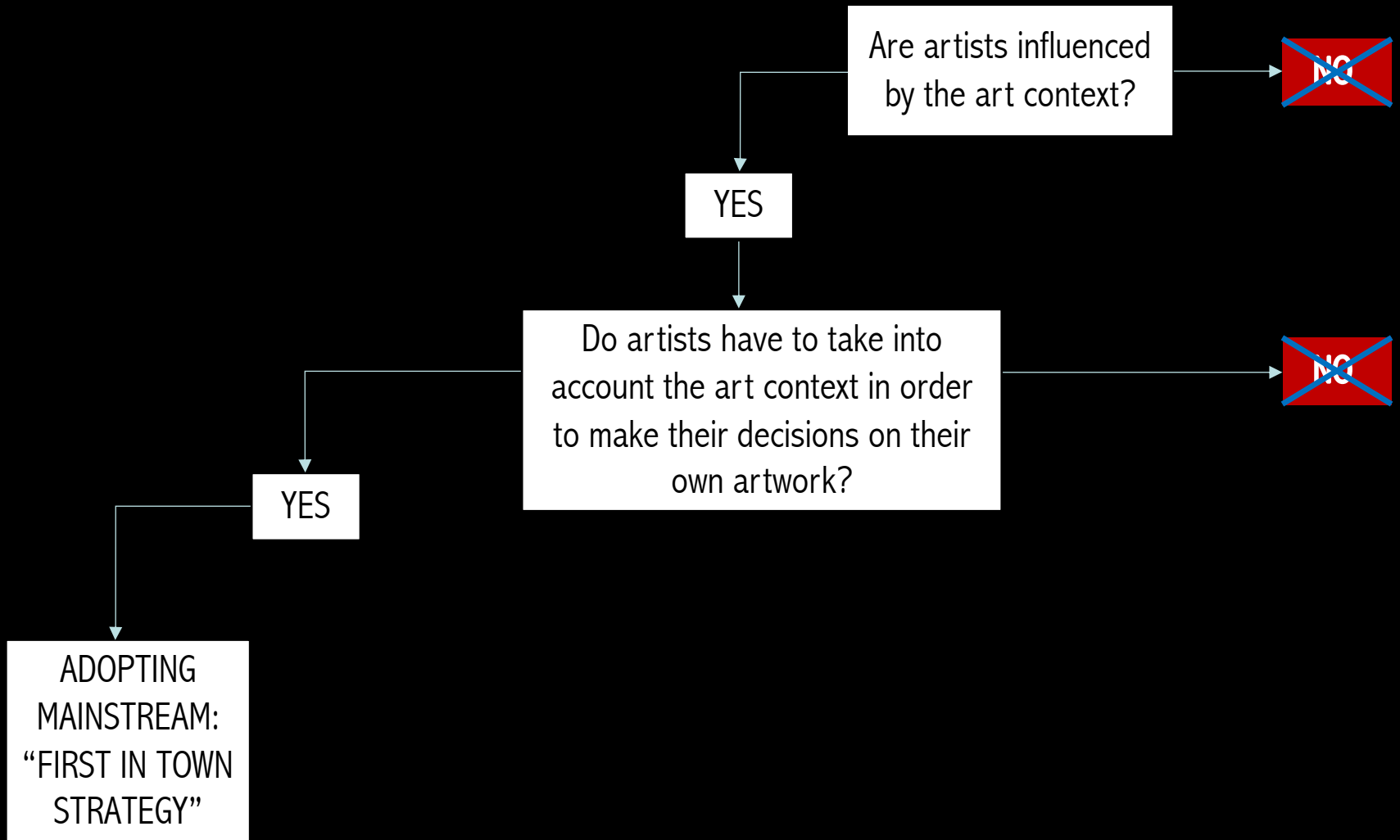
Diagram of the skull and the spine

1. Where do ideas (for artwork) come from?
2. Are artists influenced by the art context?
3. What does art do with narrative theory?
4. What is the “new” art paradigm?
5. How can I use all this?

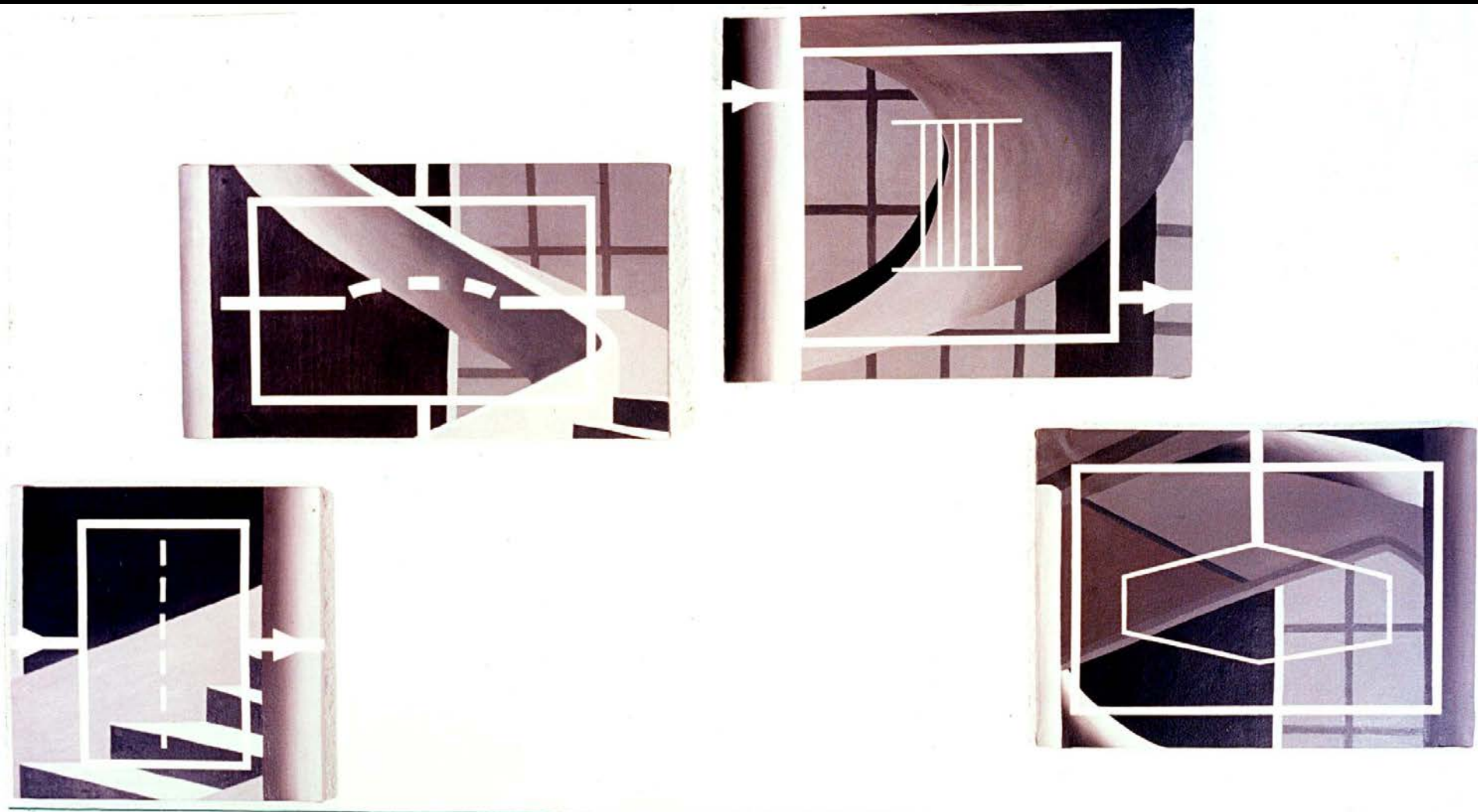
THE *GLIMPSE* (CHOOSING A TRENDY DISCOURSE)
MIGHT MAKE YOU PLAGIARISE UNINTENTIONALLY

Aphrodisiac stars, 1988. Mixed media on canvas, 122 x 141 cm.

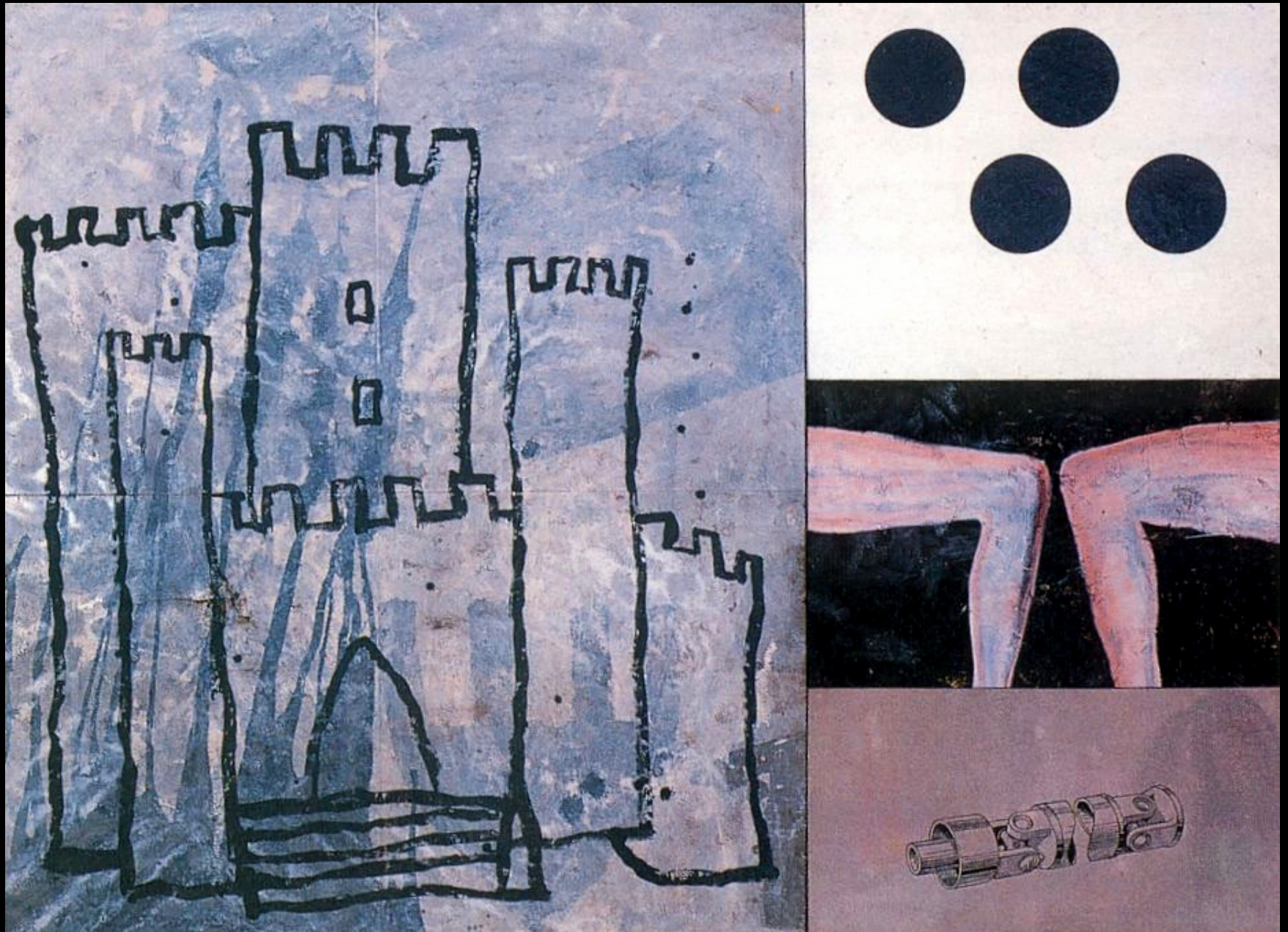




I don't want to know anything, 1990. Oil on canvas, 210 x 110 cm.



Juliao Sarmiento. Logo da gloria, 1987.



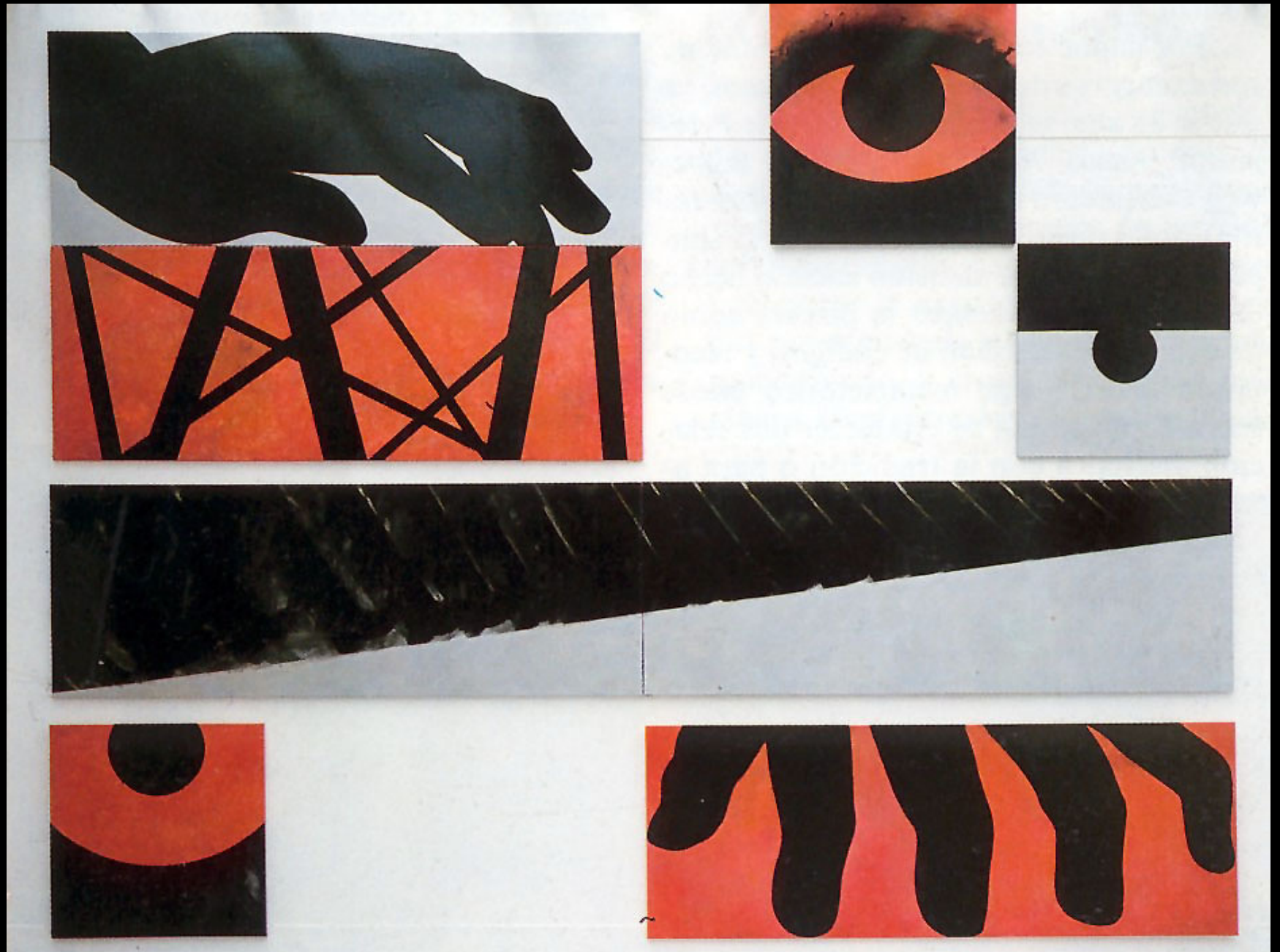
Pedro Proença. *Untitled*, 1987.



David Salle. Coming and Going, 1987



Pepe Espaliú. Le Vol-Voyeur, 1987.



DON'T LET THE CONTEXT DRIVE YOUR DISCOURSE,
BUILD YOUR OWN STORY

AGAINST THE RISK OF UNINTENDED
PLAGIARISM:
BUILD YOUR “OWN STORY”

BUILD YOUR STORY, THEN YOU DISCOURSE

1. SEARCH AND BUILD YOUR “OWN STORY”

2. MAKE IT COHERENT

3. THEN, IF YOUR STORY NEEDS ANYTHING, IT DOESN'T
MATTER IF SOMEONE ELSE DID SOMETHING APPARENTLY
SIMILAR BEFORE

The end of the biography, 2018

STARTING POINT

- Hunch
- Event + personal interest → STATEMENT
- Idea / thesis

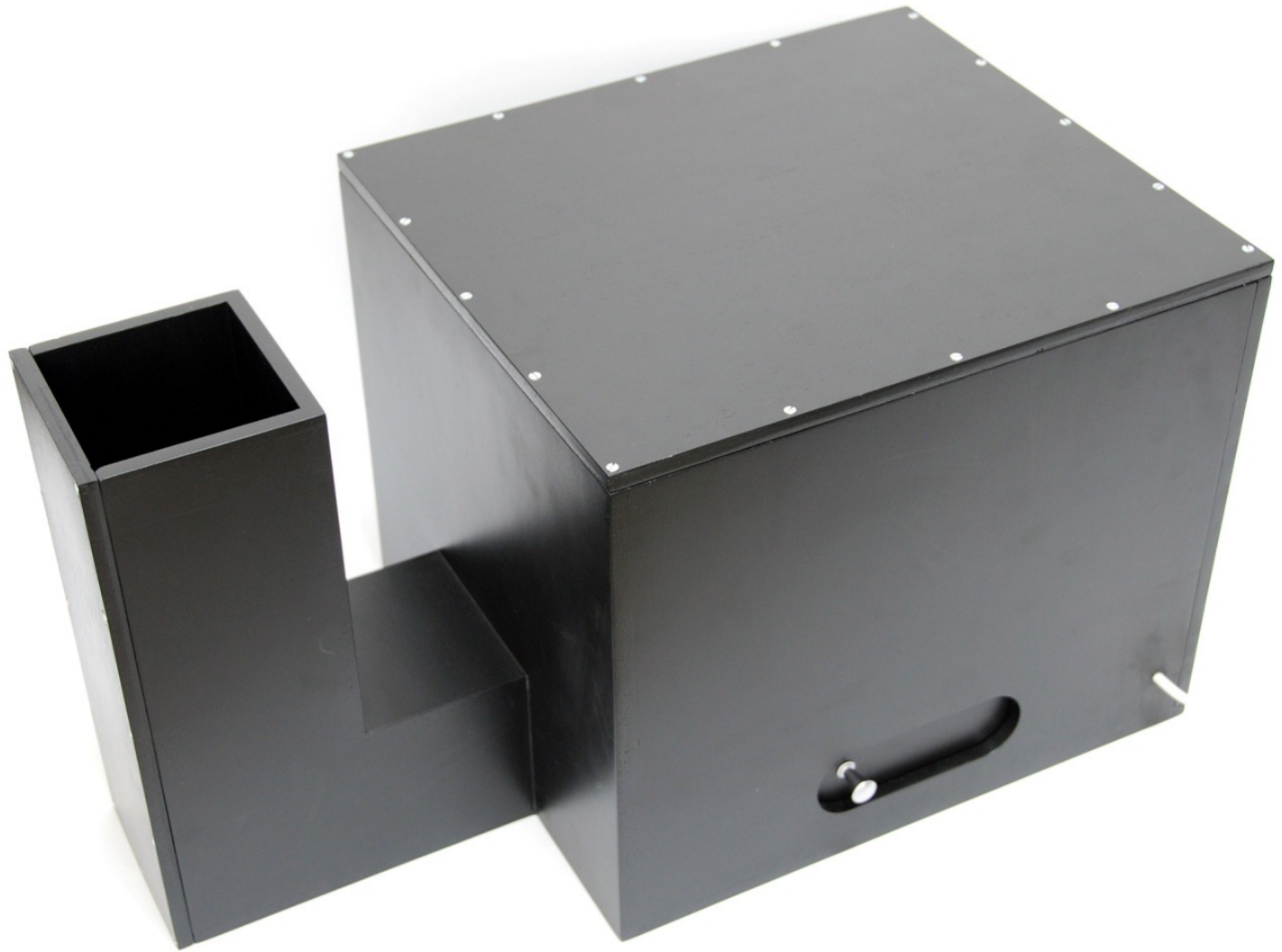
ELABORATING STAGE

- Collecting material = artist as a collector
- Bibliography / visual documentation
- From doodling to testing feasibility
- Intuition

GIVING FORM: CREATING THE DISCOURSE

- Projecting
- Producing

Diorama viewer with selective focus, 2011



Diorama viewer with selective focus, 2011



STARTING POINT

- Hunch
- Event + personal interest → STATEMENT
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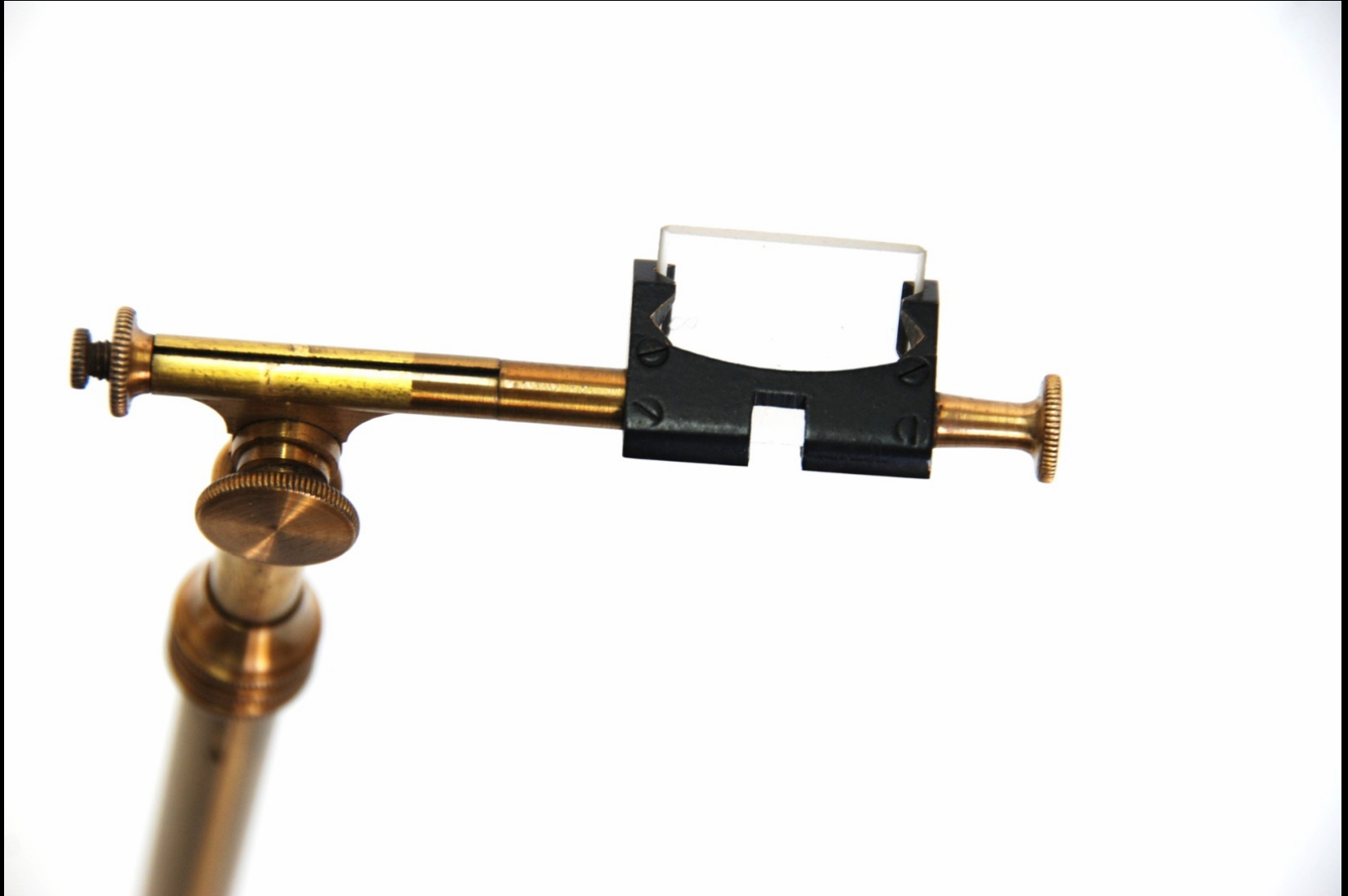
GIVING FORM: CREATING THE DISCOURSE

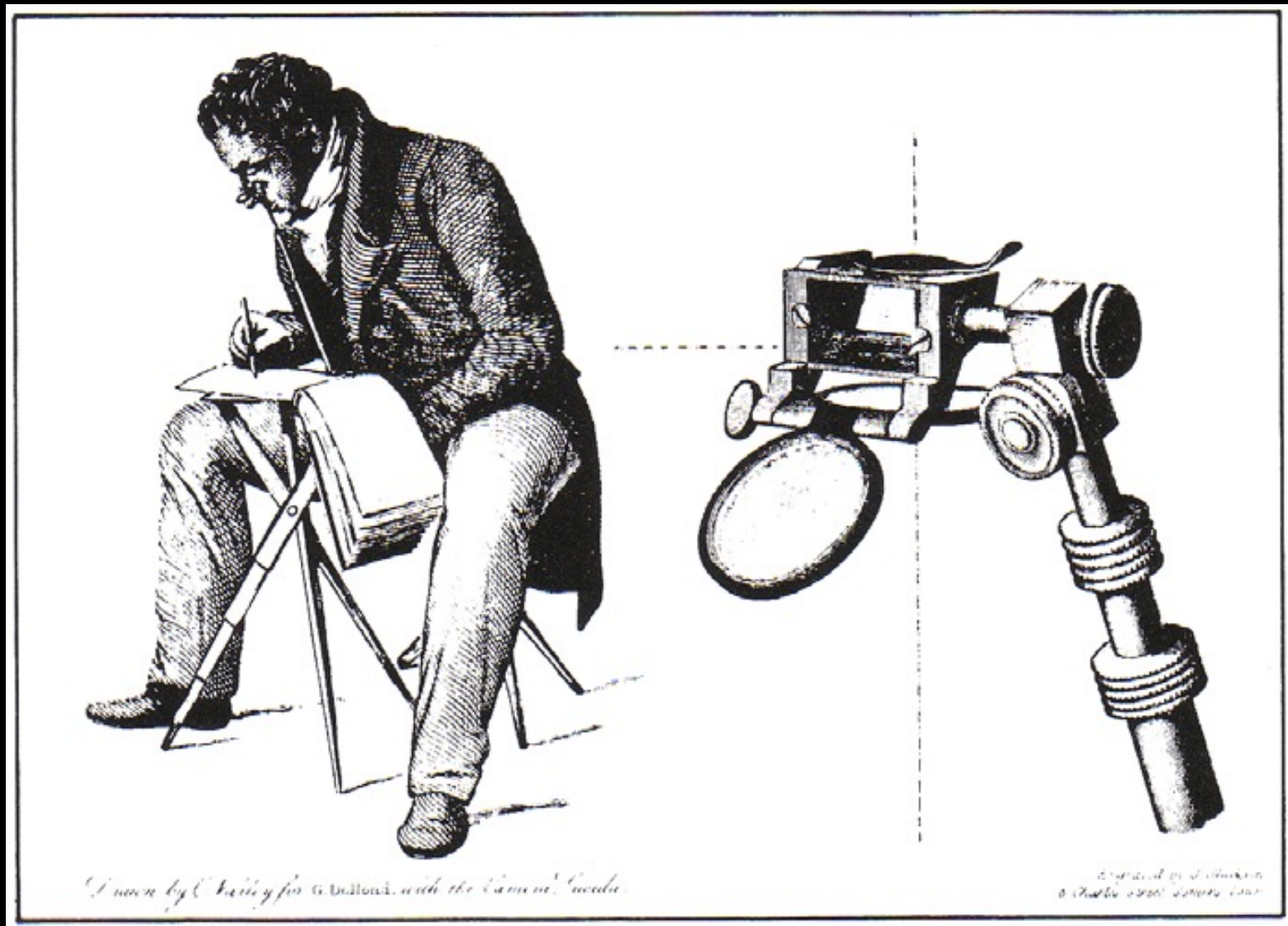
- Projecting
- Producing

Camera lucida, late 19th Century



Camera lucida, late 19th Century





Drawn by C. Varley for G. Dollond, with the Camera Lucida.

*Engraved by J. Sturges
at the office of G. Dollond, 1785.*

Camera Lucida invented by W.H. Wollaston in 1808.
(Drawn by C. Varley for G. Dollond with the Camera Lucida, 1810)





BBC
WORLD
bbcworld.com



The Holga Pinhole Lense HPL-SN for Sony NEX Series



The Holga Pinhole Lense HPL-SN for Sony NEX Series

STARTING POINT

- Hunch
- Event + personal interest → STATEMENT
- Idea / thesis

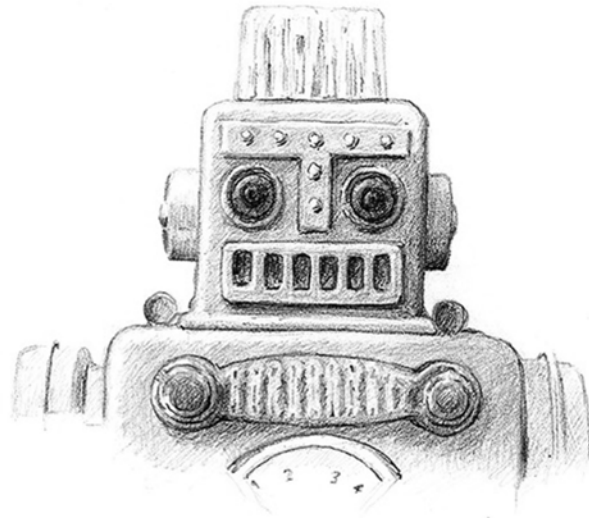
ELABORATING STAGE

- Collecting material = artist as a collector
- Bibliography / visual documentation
- From doodling to testing feasibility
- Intuition

GIVING FORM: CREATING THE DISCOURSE

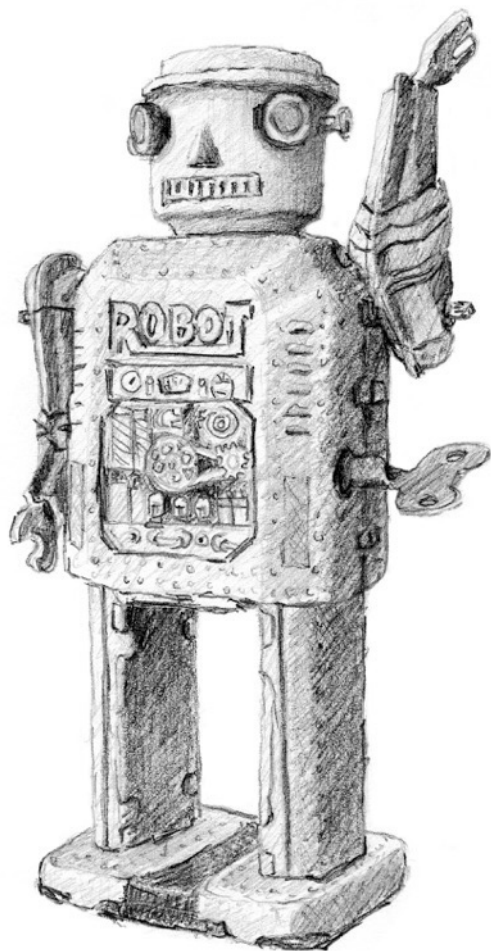
- Projecting
- Producing

The end of the biography, 2018

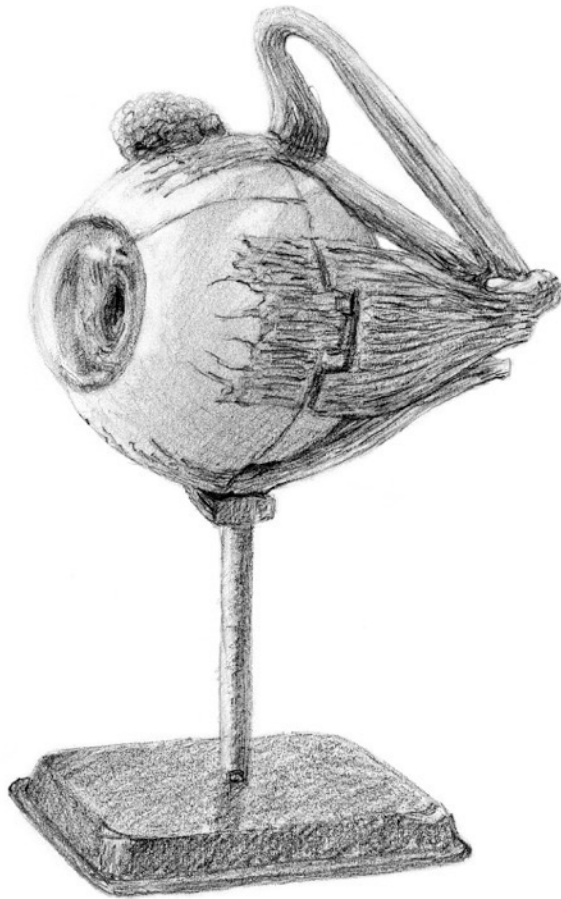


Skull Model. Graphite on paper. 24 x 18 cm.





Toy robot.
Graphite on paper.
24 x 18 cm.

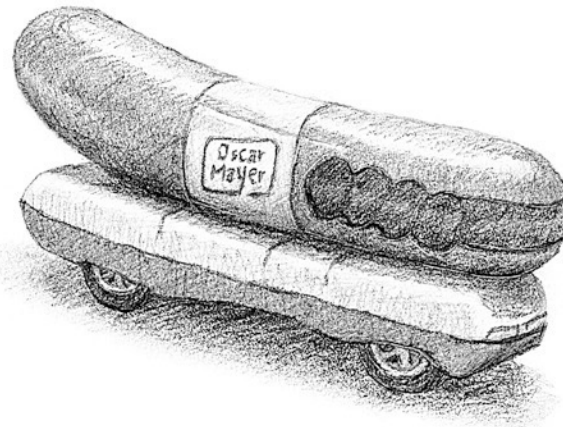


Eye model

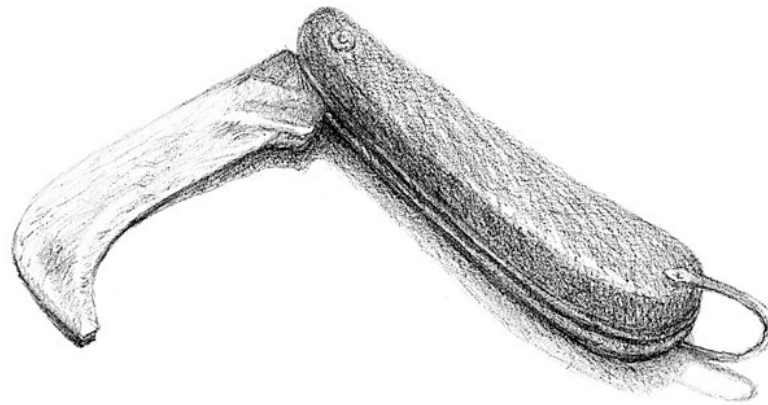
Graphite on paper.

24 x 18 cm.

Souvenir of Detroit. Graphite on paper. 24 x 18 cm.



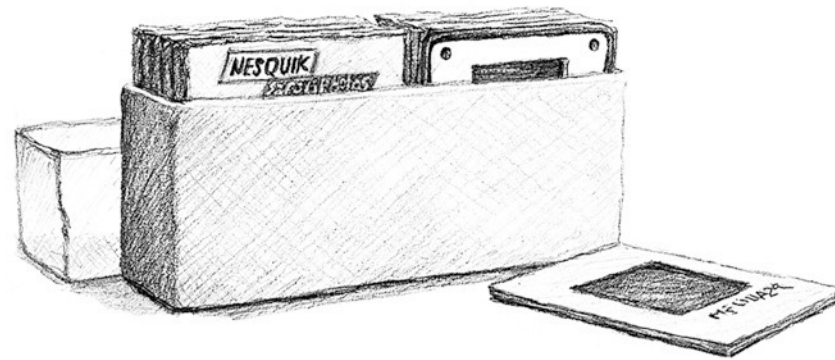
Parachute knife. Graphite on paper. 24 x 18 cm.



Frankenstein. (action figure) Graphite on paper. 24 x 18 cm.



Slide box. Graphite on paper. 24 x 18 cm.



Teddy bear. (detail) Graphite on paper. 24 x 18 cm.



The end of the biography, work in progress, 2016.
Still from *The end of the biography*, 2016. Vídeo. 9'10''



The end of the biography, work in progress, 2016.
Still from *The end of the biography, 2017. Video. 9'10''*

