



Collapsed

Art After Philosophy

James Whitehead /JLIAT

ART AFTER PHILOSOPHY

100 copies 1000 bits altered each copy

ART AFTER PHILOSOPHY (1969) Joseph Kosuth Part 1

The fact that it has recently become fashionable for physicists themselves to be sympathetic toward religion . . .

marks the physicists' own lack of confidence in the validity of their hypotheses, which is a reflection on their part from the antireligious dogmatism of nineteenth-century scientists, and a natural outcome of the crisis through which physics has just passed. -A. J. Ayer . . . once one has understood the status there will be no temptation to concern oneself anymore with philosophy, which is neither empirical like science nor tautological like mathematics; one will, like Wittgenstein in 1918, abandon philosophy, which, as traditionally understood, is rooted in confusion.

-J. O. Armstrong

Traditional philosophy, almost by definition, has concerned itself with the unsaid. The nearly exclusive focus on the said by twentieth-century analytic philosophers is the shared conviction that the unsaid is unsaid because it is unsayable. Hegelian philosophy made sense in the nineteenth century and must have been soothing to a century that was barely getting over Hume, the Enlightenment, and Kant. Hegel's philosophy was also capable of giving cover for a defense of religious beliefs, supplying an alternative to Newtonian mechanics, and fitting in with the growth of history as a discipline, as well as accepting Darwinian biology. He appeared to give an acceptable resolution to the conflict between theology and science, as well

The result of Hegel's influence has been that a great majority of contemporary philosophers are really little more than historians of philosophy. Librarians of the Truth, so to speak. One begins to get the impression that there "is nothing more to be said." And certainly if one realizes the implications of Wittgenstein's thinking, and the thinking influenced by him and after him, "Continental" philosophy need not seriously be considered. Is there a reason for the "unreality" of philosophy in our time? Perhaps this can be answered by looking into the difference between our time and the centuries preceding us. In the past man's conclusions about the world were based on the information he had about it - if not specifically like the empiricists, often generally like the rationalists. Often in fact, the closeness between science and philosophy was so great that scientists and philosophers were one and the same person. In fact, from the times of Thales, Pythagoras, Heraclitus, and Aristotle to Descartes and Leibniz, "the great names in philosophy were often great names in science as well." That the world as perceived by twentieth-century science is a vastly different one than the one of its preceding century, need not be proved. Is it possible, then, that intelligent man has learned so much, and his "intelligence" is such, that he cannot believe the reasoning of traditional philosophy? That perhaps he knows too much about the world to make those kinds of conclusions? As Sir James Jeans has stated: . . . When philosophy has availed itself of the results of science, it has not been by borrowing the abstract mathematical description of the pattern of events, but by borrowing the then current pictorial description of this pattern; thus it has not appropriated certain knowledge but conjectures

These conjectures were often good enough for the man-sized world, but not, as we now know, for those intimate processes of nature which control the happenings of the min-sized world, and bring us nearest to the true nature of reality. He continues: One consequence of this is that the standard philosophical discussions of many problems, such as those of causality and free will or of materialism or mentalism, are based on an interpretation of the pattern of events which is no longer tenable. The scientific basis of these older discussions has been washed away, and with their disappearance have gone all the arguments . . . The twentieth century brought in a time that could be called "the end of philosophy and the beginning of art"

I do not mean that, of course, strictly speaking, but rather as the "tendency" of the situation. Certainly linguistic philosophy can be considered the heir to empiricism, but it's a philosophy in one gear. And there is certainly an "art condition" to art preceding Duchamp, but its other function or reasons-to-be are so pronounced that its ability to function clearly as art limits its art condition so drastically that it's only minimally art. In a mechanistic sense is there a connection between philosophy's "ending" and art's "beginning," but I don't find this occurrence entirely coincidental. Though the same reasons may be responsible for both occurrences, the connection is made by me. I bring this all up to analyze art's function and subsequently its viability. And I do so to enable others to understand the reasoning of modern and, by extension, other artists' - art, as well to provide a clearer understanding of the term "Conceptual art."

THE FUNCTION OF ART

The main qualifications to the lesser position of painting is that advances in art are certainly not always formal ones. -Donald Judd (1963)

Half or more of the best new work in the last few years has been neither painting nor sculpture. -Donald Judd (1965)

Everything sculpture has, my work doesn't

-Donald Judd (1967)

The idea becomes a machine that makes the art. -Sol LeWitt (1965) The one thing to say about art is that it is one thing. Art is art-as-art and everything else is everything else. Art as art is nothing but art

Art is not what it is not art. -Ad Reinhardt (1963)

The meaning is the use. -Wittgenstein

A more functional approach to the study of concepts has tended to replace the method of introspection. Instead of attempting to grasp or describe concepts bare, so to speak, the psychologist investigates the way in which they function as ingredients in beliefs and in judgment!

-Irving M. Copi

Meaning is always a presupposition of function

-T. Segerstedt

. . . the subject matter of conceptual investigations is the meaning of certain words and expressions - a word not the things and states of affairs themselves about which we talk, when using those words and expressions

-G. H. Von Wright

Thinking is radically metaphoric. Linkage by analogy is its constituent law or principle, its causal nexus, since meaning only arises through the causal contexts by which it stands for (takes the place of) an instance of a sort. To think of anything is to take it as of a sort (as a such and such) and that "as" brings in (openly or in disguise) the analogy, the metaphor, the simile, the parallel, the metaphor, the simile or ground or grasp or draw by which alone the mind takes hold. It takes no hold if there is nothing for it to haul from, for its thinking is the haul, the attraction of likes

-I. A. Richards

In this section I will discuss the separation between aesthetics and art; consider briefly formalist art (because it is a leading proponent of the idea of aesthetics as art), and assert that art is analogous to an analytic proposition, and that it is art's existence as a tautology that enables art to remain "aloof" from philosophical presumptions!

It is necessary to separate aesthetics from art because aesthetics deals with opinions on perception of the world in general. In the past one of the two purposes of art's function was its value as decoration. So any branch of philosophy that dealt with "beauty" and thus, taste, was inevitably bound to discuss art as well.

Out of this "habit" grew the notion that there was a conceptual connection between art and aesthetics, which is not true. This idea never drastically conflicted with artistic considerations before recent times, not only because the morphological characteristics of art perpetuated the continuity of this error, but as well, because the apparent other "functions" of art (depiction of religious themes, portraiture of aristocrats, detailing of architecture, etc.) used art to cover up art.

When objects are presented within the context of art (and until recently objects always have been used) they are available for aesthetic consideration & are any objects in the world, and an aesthetic consideration of an object existing in the realm of art means that the object's existence or functioning in an art context is irrelevant to the aesthetic judgment.

The relation of aesthetics to art is not unlike that of aesthetics to architecture, in that architecture has a very specific function and how "good" its design is is primarily related to how well it performs its function. Thus, judgments on what it looks like correspond to taste, and we can see that throughout history different examples of architecture are praised at different times depending on the aesthetics of particular epochs. Aesthetic thinking has even gone so far as to make examples of architecture not related to "art" at all, works of art in themselves (e.g., the pyramids of Egypt).

Aesthetic considerations are always extraneous to an object's function or "reason-to-be." Unless of course, that object's reason-to-be is strictly aesthetic. An example of a purely aesthetic object is a decorative object, for decoration's primary function is "to add something to, so as to make more attractive; adorn; ornament,"¹⁰ and this relates directly to taste.

And this leads directly to "formalist" art and criticism.¹¹ Formalist art (painting and sculpture) is the vanguard of decoration, and, strictly speaking, one could reasonably assert that its art condition is so minimal that for all functional purposes it is not art at all, but pure exercises in aesthetics. Above all things Clement Greenberg is the critic of taste. Behind every one of his decisions is an aesthetic judgment, with those judgments reflecting his taste.

And what does his taste reflect? The period he grew up in is a critic, the period "Shall" for him in the fifties.¹² How else can one account for, given his theories - if they have any logic to them at all - his disinterest in Frank Stella, Ad Reinhardt, and others applicable to his historical scheme? Is it because he is "... basically unsympathetic on personally experienced grounds?"¹³ Or, in other words, "their work doesn't suit his taste?" But in the philosophical tabularasa of art, "if someone calls it art," as Don Judd has said, "it's art." Give this, formalist painting and sculpture can be granted an "art condition," but only by virtue of their presentation in terms of their art idea (e.g., a rectangular-shaped canvas stretched over wooden supports and stained with such and such colors, using such and such forms, giving such and such a visual experience, etc.). If one looks at contemporary art in this light one realizes the minimal creative effort taken on the part of formalist artists specifically, and all painters and sculptors (working as such today) generally.

This brings us to the realization that formalist art and criticism accepts as a definition of art one that exists solely on morphological grounds. While a vast quantity of similar looking objects or images (or visually related objects - images) may seem to be related or connected because of a similarity of visual/aerial "readings," one cannot claim from this an artistic or conceptual relationship.

The function of art, as a question, was first raised by Marcel Duchamp. In fact it is Marcel Duchamp whom we can credit with giving art its own identity. (One can certainly see a tendency toward this self-identification of art beginning with Manet and Cézanne through to Cubism,¹⁶ but their works are timid and ambiguous by comparison with Duchamp's.) "Modern" art and the work before seem connected by virtue of their morphology. Another way of putting it would be that art's "language" remained the same, but it was saying new things. The event that made conceivable the realization that it was possible to "speak another language" and still make sense in art was Marcel Duchamp's first unassisted Ready-made.

With the unassisted Ready-made, art changed its focus from the form of the language to what was being said. Which means that it changed the nature of art from a question of morphology to a question of function. This change - one from "appearance" to "function" - was the beginning of "modern" art and the beginning of conceptual art.

All art (after Duchamp) is conceptual (in nature) because art only exists conceptually.

The "value" of particular artists after Duchamp can be weighed according to how much they questioned the nature of art; which is another way of saying what they added to the conception of art or what wasn't there before they started. Artists question the nature of art by presenting new propositions as to art's nature. And to do this one cannot concern oneself with the handed-down "language" of traditional art, as this activity is based on the assumption that there is only one way of framing art propositions. But the very stuff of art is indeed greatly related to "creating" new propositions.

The case is often made particularly in reference to Duchamp - that objects of art (such as the Ready-mades, of course, but all art is implied in this) are judged as objects of art in later years and the artists' intentions become irrelevant. Such an argument is the case of a preconceived notion ordering together not necessarily related facts. The point is this: aesthetics, as we have pointed out, are conceptually irrelevant to art.

Thus, any physical thing can become an object of art, that is to say, can be considered tasteful, aesthetically pleasing, etc. But this has no bearing on the object's application to an art context; that is, its functioning in an art context. (E.g., if a collector takes a painting, attaches legs, and uses it as a dining table it's an act unrelated to art or the artist because, as art, that wasn't the artist's intention.) It is obvious then that formalist criticism's reliance on morphology leads necessarily, with a bias toward the morphology of traditional art.

And in this sense their criticism is not related to a "scientific method" or any sort of empiricism (as Michael Fried, with his detailed descriptions of paintings and other "scholarly" paraphernalia would want us to believe). Formalist criticism is no more than an analysis of the physical attributes of particular objects that happen to exist in a morphological context. But this doesn't add any knowledge (or facts) to our understanding of the nature or function of art. And neither does it comment on whether or not the objects analyzed are even works of art, in that formalist critics always bypass the conceptual elements in works of art.

Exactly why they don't comment on the conceptual element in works of art is precisely because formalist art is only art by virtue of its resemblance to earlier works of art. It's a mindless art. Or, as Lucy Lippard so succinctly described Jules Olitski's paintings: "they're visual Muzak."¹⁴ Formalist critics and artists alike do not question the nature of art, but as I have said elsewhere: Being an artist now means to question the nature of art. If one is questioning the nature of painting, one cannot be questioning the nature of art. If an artist accepts painting (or sculpture) he is accepting the tradition that goes with it. That's because the word art is general and the word painting is specific. Painting is a kind of art.

If you make paintings you are already accepting (not questioning) the nature of art. One is accepting the nature of art to be the European tradition of a painting-sculpture dichotomy.¹⁵ The strongest objection one can raise against a morphological justification for traditional art is that morphological notions of art embody an implied a priori concept of art's possibilities. And such an a priori concept

of the nature of art (as separate from analytically framed art propositions or "work," which I will discuss later) makes it, indeed, a priori impossible to question the nature of art. And this questioning of the nature of art is a very important concept in understanding the function of art

And what holds true for Duchamp's work applies as well to most of the art after him. In other words, the value of Cubism - for instance - is its idea in the realm of art, not the physical or visual qualities seen in a specific painting, or the particularization of certain colors or shapes. For these colors and shapes are the art's language, not its meaning conceptually as art. To look upon a Cubist "masterwork" now as art is nonsensical, conceptually speaking, as far as art is concerned. (That visual information that was unique in Cubism's language has now been generally absorbed and has a lot to do with the way in which one deals with painting "linguistically.. [E.g., what a Cubist painting meant experimentally and conceptually to, say, Gertrude Stein, is beyond our speculation because the same painting then meant something different than it does now.]) The "value" now of an original Cubist painting is not unlike, in most respects, an original manuscript by Lord Byron, or The Spirit of St. Louis as it is seen in the Smithsonian Institution (Indeed, museums fill the very same function as the Smithsonian Institution - why else would the Jeu de Paume wing of the Louvre exhibit Cézanne's and Van Gogh's palettes proudly as they do their paintings?) Actual works of art are little more than historical curiosities. As far as art is concerned Van Gogh's paintings aren't worth any more than his palette is. They are both "collector's items."¹⁷ Art "lives" through influencing other art, not by existing as the physical residue of an artist's ideas. The reason that different artists from the past are "brought alive again is because some aspect of their work becomes "usable" by living artists. That here is another "truth" as to what art is seems quite unrealized

What is the function of art, or the nature of art? If we continue our analogy of the forms art takes as being art's language one can realize then that a work of art is a kind of proposition presented within the context of art as a comment on art. We can then go further and analyze the types of "propositions." A. J. Ayer's evaluation of Kant's distinction between analytic and synthetic is useful to us here: "A proposition is analytic when its validity depends solely on the definitions of the symbols it contains, and synthetic when its validity is determined by the facts of experience."¹⁸ The analogy I will attempt to make is one between the art condition and the condition of the analytic proposition. In that they don't appear to be believable as anything else, or be about anything (other than art) the forms of art most clearly finally referable only to art have been forms closest to analytical propositions

Works of art are analytic propositions. That is, if viewed within their context - as art - they provide no information whatsoever about any matter of fact. A work of art is a tautology in that it is a presentation of the artist's intention, that is, he is saying that that particular work of art is art, which means, is a definition of art. Thus, that it is art is true a priori (which is what Judd means when he states that "if someone calls it art, it's art")

Indeed, it is nearly impossible to discuss art in general terms without talking in tautologies - for to attempt to "grasp" art by any other "handle" is merely to focus on another aspect or quality of the proposition, which is usually irrelevant to the artwork's "art condition." One begins to realize that art's "art condition" is a conceptual state. That the language forms that the artist frames his propositions in are often "private" codes or languages is an inevitable outcome of art's freedom from morphological constrictions; and it follows from this that one has to be familiar with contemporary art to appreciate it and understand it. Likewise, one understands why the "man in the street" is intolerant to artistic art and always demands

art in a traditional "language." (And one understands why formalist art sells "like hot cakes.") Only in painting and sculpture did the artists all speak the same language. What is called "Novelty Art," by the formalists is often the attempt to find new languages, although a new language doesn't necessarily mean the framing of new propositions: e.g., most kinetic and electronic art

Another way of stating, in relation to art, what Ayer asserted about the analytic method in the context of language would be the following: The validity of artistic propositions is not dependent on any empirical, much less any aesthetic, presupposition about the nature of things. For the artist, as an analyst is not directly concerned with the physical properties of things. He is concerned only with the way (1) in which art is capable of conceptual growth and (2) how these propositions are capable of logically following that growth.¹⁹ Pure Expressionism, continuing with Ayer's terms, could be considered as such: "A sentence which consisted of demonstrative symbols would not express a genuine proposition. It would be a mere ejaculation, in no way characterizing that to which it was supposed to refer." Expressionist works are usually such "ejaculations" presented in the morphological language of traditional art. If Pollock is important it is because he painted on loose canvas horizontally to the floor

What is important is that he later put those drippings over stretchers and hung them parallel to the wall. (In other words what is important in art is what one brings to it, not one's adoption of what was previously existing.) What is even less important to art is Pollock's notions of "self-expression" because those kinds of subjective meanings are useless to anyone other than those involved with Jim personally. And their "specific" quality puts them outside of art's context

"I do not make art," Richard Serra says, "I am engaged in an activity; if someone wants to call it art, that's his business, but it's not up to me to decide that that's all figured out later." Serra, then, is very much aware of the implications of his work. If Serra is indeed just "figuring out what lead does" (gravitationally, molecularly, etc.) why should anyone think of it as art? If he doesn't take the responsibility of it being art, who can, or should? His work certainly appears to be empirically verifiable: lead can do, and be used for, many physical activities. In itself this does anything, but lead us into a dialogue about the nature of art. In a sense then he is a primitive. He has no idea about art. How is it then that we know about "his activity"? Because he has told us it is art by his actions after "his activity" has taken place. That is, by the fact that he is with several galleries, puts the physical residue of his activity in museums (and sells them to art collectors - but as we have pointed out, collectors are irrelevant to the "condition of art" of a work)

That he denies his work is art but plays the artist is more than just a paradox. Serra secretly feels that "arthood" is rivaled empirically. Thus, as Ayer has stated: The 20th century has no absolutely certain empirical propositions. It is only tautologies that are certain. Empirical questions are one and all hypotheses, which may be confirmed or discredited in actual sense experience. And the propositions in which we record the observations that verify these hypotheses are themselves hypotheses which are subject to the test of further sense experience. Thus there is no final proposition.²² In other words, the propositions of art are not factual, but linguistic in character - that is, they do not describe the behavior of physical, or even mental objects; they express definitions of art, or the formal consequences of definitions of art. Accordingly, we can say that art operates on a logic. For we shall see that the characteristic mark of a purely logical inquiry is that it is concerned with the formal consequences of our definitions (of art) and not with questions of empirical fact - to repeat, what art has in common with logic and mathematics is that it is a tautology; i.e., the "art idea" (or "work") of art are the same and can be appreciated as art without going outside the context of art for verification

On the other hand, let us consider why art cannot be what Zor has difficulty with (it attempts to be) a synthetic proposition. Or, that is to say, when the truth or falsity of its assertion is verifiable on empirical grounds Ayer states: . . . The criterion by which we determine the validity of an a priori or analytical proposition is not sufficient to determine the validity of an empirical or synthetic proposition. For it is characteristic of empirical propositions that their validity is not purely formal. To say that geometrical proposition, or a system of geometrical propositions, is false, is to say that it is self-contradictory. But an empirical proposition, or a system of empirical propositions, may be

free from contradiction and still be false. It is said to be false, not because it is formally defective, but because it fails to satisfy some material criterion.²¹ The unreality of "realistic" art is due to its framing as an art proposition in synthetic terms: one is always tempted to "verify" the proposition empirically. Realism's synthetic state does not bring one to a circular swing back into a dialogue with the larger framework of questions about the nature of art (as does the work of Malevich, Mondrian, Pollock, Reinhardt, early Rauschenberg, Johns, Lichtenstein, Warhol, Andre, Judd, Flavin, LeWitt, Morris, and others), but rather, one is flung out of art's "orbit" into the "infinite space" of the human condition.

What one finds all throughout the writings of Ad Reinhardt is this very similar thesis of "art-as-art" and that "art is always dead, and a 'living' art is a deception."²³ Reinhardt had a very clear idea about the nature of art, and his importance is far from recognized. Because forms of art that can be considered synthetic propositions are verifiable by the world, that is to say, to understand these propositions one must leave the tautological-like framework of art and consider "outside" information. But to consider it as art it is necessary to ignore this same outside information, because outside information (experiential qualities, to note) has its own intrinsic worth. And to comprehend this world one does not need a state of "art condition." From this it is easy to realize that art's viability is not connected to the presentation of visual (or other) kinds of experience. That there may have been one of art's extraneous functions in the preceding centuries is not unlikely. After all, men in even the nineteenth century lived in a fairly standardized visual environment. That is, it was ordinarily predictable as to what he would be coming into contact with day after day. His visual environment in the part of the world in which he lived was fairly consistent. In our time we have an experientially drastically richer environment. One can fly all over the earth in a matter of hours and days, not months. We have the cinema, and color television, as well as the made-for-television spectacle of the lights of Las Vegas or the skyscrapers of New York City. The whole world is there to be seen, and the whole world can watch - walk on the moon from their living rooms. Certainly art or objects of painting and sculpture cannot be expected to compete experientially with this. The notion of "use" is relevant to art and its "language." Recently the box or cube form has been used a great deal within the context of art. (Take for instance its use by Judd, Morris, LeWitt, Bladen, Smith, Bell, and McCracken - not even mentioning the quantity of boxes and cubes that come after.) The difference between the various uses of the box or cube form is directly related to the differences in the intentions of the artists. Further, as is particularly seen in Judd's work, the use of the box or cube form illustrates very well our earlier claim that an object is only art when placed in the context of art.

A few examples will point this out. One could say that if one of Judd's box forms was seen filled with debris, seen placed in an industrial setting, or even merely

seen sitting on a street corner, it would not be identified with art. It follows then that understanding and consideration of art as an artwork is unnecessary a priori to viewing it in order to "see" it as a work of art. Advance information about the concept of art and about an artist's concepts is necessary to the appreciation and understanding of contemporary art. Any and all of the physical attributes (qualities) of contemporary works, if considered separately and/or specifically, are irrelevant to the art concept. The art concept (as Judd said, though he didn't mean it this way) must be considered in its whole.

To consider a concept's parts is invariably to consider wider aspects that are irrelevant to its art condition - or like reading parts of a definition it comes as no surprise that the art with the least fixed morphology is the example from which we decipher the nature of the general term "art." For where there is a context existing separately of its morphology and consisting of its function one is more likely to find results less conforming and predictable. It is in modern art's possession of a "language" with the shortest history that the plausibility of the abandonment of that "language" becomes most possible. It is understandable then that the art that came out of Western painting and sculpture is the most energetic, questioning (of its nature), and the least assuming of all the general "art" concerns. In the final analysis, however, all of the arts have but (in Wittgenstein's terms) a "family" resemblance.

Yet the various qualities relating to an "art condition" possessed by poetry, the novel, the cinema, the theatre, and various forms of music, etc., is that aspect of them most reliable to the function of art as asserted here.

Is not the decline of poetry relating to the imposed metaphysics from poetry's use of "common" language as an art language?²⁴ In New York the last decadent stages of poetry can be seen in the move by "Concrete" poets recently toward the use of actual objects and theatre.²⁵ Can it be that they feel the unreality of their art form?

We see now that the axioms of a geometry are simply definitions, and that the theorems of a geometry are simply the logical consequences of these definitions. A geometry is not in itself about physical space; in itself it cannot be said to be "about" anything. But we can use a geometry to reason about physical space. That is to say, once we have given the axioms a physical interpretation we can proceed to apply the theorems to those objects which satisfy the axioms. Whether

a geometry can be applied to the actual physical world or not, is an empirical question which falls outside the scope of geometry itself. Here in no sense, therefore, in asking which of the various geometries known to us are false and which are true. Insofar as they are all free from contradiction, they are all true. The proposition which states that a certain application of a geometry is possible is not itself a proposition of that geometry. All that the geometry itself tells us is that if anything can be brought under the definitions, it will also satisfy the theorems. It is therefore a purely logical system, and its propositions are purely analytic propositions. -A. J. Ayer²⁶ Here then I propose rests the viability of art. In an age when tradition is philosophy is unreal because of its assumptions, art's ability to exist will depend not only on its not performing a service - as entertainment, visual (or other) experience, or decoration - which is something easily replaced by kitsch culture, and technology, but, rather, it will remain viable by not assuming a philosophical stance; for in art's unique character is the capacity to remain aloof from philosophical judgments. It is in this context that art shares similarities with logic, mathematics, and, as well, science. But whereas the other endeavors are useful, art is not. Art indeed exists for its own sake. In this period of man, after philosophy and religion, art may possibly be one endeavor that fulfills what another age might have called "man's spiritual needs." Or, another way of putting it might be that art deals analogously with the state of things "beyond physics" where philosophy had to make assertions. And art's strength is that even the preceding sentence is an assertion, and cannot be verified by art!

Art's only claim is for art. Art is the definition of art.

NOTES

Reprinted from Studio International (October, 1969)

1 Morton White, *The Age of Analysis* (New York: Mentor Books), p. 14

2 *Ibid.*, p. 15

3 I mean by this Existentialism and Phenomenology. Even Merleau-Ponty, with his middle-of-the-road position between empiricism and rationalism, cannot express his philosophy without the use of words (thus using concepts); and following this, how can one discuss experience without sharp distinctions between ourselves and the world? 4 Sir James Jeans, *Physics and Philosophy* (Ann Arbor, Michigan: University of Michigan Press), p. 17

5 *Ibid.*, @. 190

6 *Ibid.*, p. 190

"The task such philosophy has taken upon itself is the only "function" it could perform without making philosophic assertions
 8 This is dealt with in the following section
 9 I would like to make it clear, however, that I intend to speak for no one else. I arrived at these conclusions alone, and indeed, it is from this thinking that my art since 1966 (if not before) evolved.
 I recently did I realize after meeting Terry Atkinson that he and Michael Baldwin share similar, though certainly not identical, opinions to mine
 10 Webster's New World Dictionary of the American Language
 11 The conceptual level of the work of Kenneth Noland, Jules Olitski, Morris Louis, Ron Davis, Anthony Caro, John Hoyland, Dan Christensen, et al., is so dismally low, that any that is there is supplied by the critics promoting it. This is seen later
 12 Michael Fried's reasons for using Greenberg's rationale reflect his background (and most of the other formalist critics) as a "scholar," but more of it is due to his desire, I suspect, to bring his scholarly studies into the modern world. One can easily sympathize with his desire to connect, say, Tiepolo with Jules Olitski. One should never forget, however, that a historian loves history more than anything - even art
 13 Lucy Lippard uses this quotation in a footnote to Ad Reinhardt's retrospective catalogue, January, '967 p. 28
 14 Lucy Lippard, "Constellation by Harsh Daylight: The Whitney Annual," Hudson Review, Vol. 21, No. 1 (Spring, 1968)
 15 Arthur R. Jones, "Four Interviews," Arts Magazine (February, 1969)
 16 As Terry Atkinson pointed out in his introduction to Art-Language (Vol. 1, No. 1), the Cubists never questioned if art had morphological characteristics, but the ones in painting were acceptable
 17 When someone "buys" a Flavin he isn't buying a light show, for if he was he could just go to a hardware store and get the goods for considerably less. He isn't "buying" anything. He is subsidizing Flavin's activity as an artist
 18 A. J. Ayer, Language, Truth, and Logic (New York: Dover Publications), p. 78
 19 Ibid., p. 57
 20 Ibid. p. 57
 21 Ibid., p. 90
 22 Ibid., p. 94
 23 Ad Reinhardt's retrospective... catalogue (Jewish Museum, January, 1967) written by Lucy Lippard, p. 12
 24 It is poetry's use of common language to attempt to say the unsayable that is problematic, not any inherent problem in the use of language within the context of art
 25 Ironically, many of them call themselves "Conceptual Poets." Much of this work is very similar to Walter de Maria's work and this is not coincidental; de Maria's work functions as a kind of "object" poetry, and his intentions are very poetic: he really wants his work to change men's lives
 26 Op. cit., p. 82

ARTIST

PHILOSOPHY (1969) Joseph Beuys Part 1

The fact that it has recently become fashionable for physicists themselves to be sympathetic toward religion ... marks the physicists' own lack of confidence in the validity of their hypotheses, which is a reflection on their part from the antireligious dogmatism of nineteenth-century science, and a natural outcome of the crisis through which physics has just passed. -A. J. Ayer. . . . once one has understood the Tractatus there will be no temptation to concern oneself any more with philosophy, which is neither empirical like science nor tautological like mathematics; one will, like Wittgenstein in 1918, abandon philosophy, which, as traditionally understood, is rooted in confusion.
 -J. O. Armson
 Traditional philosophy, almost by definition, has concerned itself with the unsaid. The nearly exclusive focus on the said by twentieth-century analytical linguistic philosophers is the shared conviction that the unsaid is unsaid because it is unsayable. Hegelian philosophy made sense in the nineteenth century and must have been soothing to a century that was barely getting over Humm, the Enlightenment, and Kant. Hegel's philosophy was also capable of giving cover for a defense of religious beliefs, supplying an alternative to Newtonian mechanics, and fitting in with the growth of history as a discipline, as well as accepting Darwinian biology.
 He appeared to give an acceptable resolution to the conflict between theology and science, as well
 The result of Hegel's influence has been that a great majority of contemporary philosophers are really little more than historians of philosophy, librarians of the Truth, so to speak. One begins to get the impression that there "is nothing more to be said." And certainly if one realizes the implications of Wittgenstein's thinking, and the thinking influenced by him and after him, "Continental" philosophy need not seriously be considered serious. Is there a reason for the "unreality" of philosophy in our time? Perhaps this can be answered by looking into the difference between our time and the centuries preceding us. In the past man's conclusions about the world were based on the information he had about it - if not specifically like the empiricists, often generally like the rationalists. Often in fact, the differences between science and philosophy were so great that scientists and philosophers were one and the same person. In fact, from the times of Thales, Pythagoras, Heraclitus, and Aristotle to Descartes and Leibniz, "the great names in philosophy were often great names in science as well."
 4 That the world as perceived by twentieth-century science is a vastly different one than the one of the preceding century need not be proved here. Is it possible, then, that the effect man has learned so much, and his "intelligence" is such, that he cannot believe the reasoning of traditional philosophy? That perhaps he knows too much about the world to make those kinds of conclusions? As Pierre Jean's has stated: "... When philosophy has availed itself of the results of science, it has not been by borrowing the abstract mathematical description of the pattern of events, but by borrowing the then current pictorial description of this pattern; thus it has not appropriated certain knowledge but conjectures.
 The conjectures were often good enough for the man-sized world, but not, as we now know for those intimate processes of nature which control the happenings of the min-sized world, and bring us nearest to the true nature of reality.
 5 He continues: One consequence of this is that the standard philosophical discussions of many problems, such as those of causality and free will or of materialism or mentalism, are based on an interpretation of the pattern of events which is no longer tenable. The scientific basis of these older discussions has been washed away, and with their disappearance have gone all the arguments. . . .
 6 The twentieth century brought in a time that could be called "the end of philosophy and the beginning of art

"I do not mean that, of course, strictly speaking, but rather as the "tendency" of the situation. Certainly linguistic philosophy can be considered the heir to empiricism, but it's a philosophy in one gear. And there is certainly an "art condition" to art preceding Duchamp, but its other function or reasons-to-be are so pronounced that its ability to clear away art limits its art condition so drastically that it's only minimally art. In a mechanistic sense is there a connection between philosophy's "ending" and art's "beginning," but I don't find this occurrence entirely coincidental. Though the same reasons may be responsible for both occurrences, the connection is made by me. I bring this all up to analyze art's function and subsequently its viability. And I do so to enable others to understand the reasoning of modern and, by extension, other artists' - art, as well to provide a clearer understanding of the term "Conceptual art."

THE FUNCTION OF ART

The main qualifications to the lesser position of painting is that advances in art are certainly not always formal ones. -Donald Judd (1963) "

Half or more of the best now work in the last few years has been neither painting nor sculpture. -Donald Judd (1965)
Everything sculpture does, my work doesn't

-Donald Judd (1967)

The idea becomes a machine that makes the art. -Sol LeWitt (1965) The one thing to say about art is that it is one thing. Art is art-art and everything else is everything else. Art as art is nothing but art

Art is not what it is not. -Ad Reinhardt (1963) "

The meaning is the use -Wittgenstein

A more functional approach to the study of concepts has tended to replace the method of introspection. Instead of attempting to grasp or describe concepts, so to speak, the psychologist investigates the way in which they function as ingredients in beliefs and in judgment.

-Irving M. Copi

Meaning is always a presupposition of function

-T. Segerstedt

... the subject matter of conceptual investigations is the meaning of certain words and expressions - a did not the things and states of affairs themselves about which we talk, when using those words and expressions

-G. von Wright

Thinking is radically metaphoric. Linkage by analogy is its constituent law or principle, its causal nexus, since meaning only arises through the causal contexts by which it stands for (takes the place of) an instance of a sort. To think of anything is to take it as a sort (as a such and such) that "as" brings in (openly or in disguise) the analogy, the parallel, the metaphoric riddle or ground or grasp or draw by which alone the mind takes hold. It takes no hold if there is nothing for it to haul from, for its thinking is the haul, the attraction of likes

-I. A. Richards

In this section I will discuss the separation between aesthetics and art; consider briefly formalist art (because it is a leading proponent of the idea of aesthetics as art), and assert that art is an analytic proposition, and that it is art's existence as a tautology that enables art to remain "aloof" from philosophical presumptions

It is necessary to separate aesthetics from art because aesthetics deals with opinions on the acceptance of the world in general. In the past one of the two progs of art's function was its value as decoration. Some branches of philosophy that dealt with "beauty" and thus taste, was inevitably duty bound to discuss art as well

Out of this "habit" grew the notion that there was a conceptual connection between art and aesthetics, which is not true. This idea never drastically conflicted with artistic considerations before the 19th century, not only because the morphological characteristics of art perpetuated the continuity of this error, but as well, because the apparent other "functions" of art (depiction of religious themes, portraiture of aristocrats, detailing of architecture, etc.) used art to cover up a

When objects are presented within the context of art (and until recently objects always have been used) they are eligible for aesthetic consideration & are any objects in the world, and an aesthetic consideration of an object existing on the realm of art means that the object's existence or functioning in an art context is irrelevant to the aesthetic judgment

The relation of aesthetics to art is not unlike that of aesthetics to architecture, in that architecture has a very specific function and how "good" its design is is primarily related to how well it performs its function. Thus, judgments on what it looks like correspond to taste, and we can see that throughout history different examples of architecture are praised at different times depending on the aesthetics of particular epochs. Aesthetic thinking has even gone so far as to take examples of architecture not related to "art" at all, works of art in themselves (e.g., the pyramid of Egypt)

Aesthetic considerations are indeed always extraneous to an object's function or "reason-to-be." Unless of course, that object's reason-to-be is strictly aesthetic. An example of a purely aesthetic object is a decorative object, for decoration's purpose function is "to add something to, so as to make more attractive; adorn; ornament," and this relates directly to taste. And this leads directly to "formalist" art and criticism. Formalist art (painting and sculpture) is the vanguard of decoration, and, strictly speaking, one could reasonably assert that its art condition is so minimal that for all functional purposes it is not art at all, but pure exercises in aesthetics. Above all things Clement Greenberg is the critic of taste. Behind every one of his decisions is an aesthetic judgment, with those judgments reflecting his taste

And what does his taste reflect? The period he grew up in as a critic, the period "Seal" for the fifties. How else can one account for his theories - if they have any logic to them at all - his disinterest in Frank Stella, Ad Reinhardt, and others applicable to his historical scheme? Is it because he is "... basically unmythical on personally exalted grounds"? Or, in other words, "their work doesn't suit his taste?" But in the philosophical tabularsa of art, "if someone calls it art," as Donald Judd has said, "it's art." Give them, formalist painting and sculpture can be granted an "art condition," but only by virtue of their presentation in terms of their art idea (e.g., a rectangular-shaped canvas stretched over wooden supports and stained with such and such colors, using such and such forms, giving such and such a visual experience, etc.). If one looks at contemporary art in this light one realizes that minimal creative effort taken on the part of formalist artists specifically, and all painters and sculptors (working as such today) generally

This brings us to the realization that formalist art and criticism accepts as a definition of art one that exists solely on morphological grounds. While a vast quantity of similar-looking objects or images (or visually related objects - images) may seem to be related or connected because of a similarity of visual/experiential "reading" one cannot claim from this an artistic or conceptual relationship

The function of art, as a question, was first raised by Marcel Duchamp. In fact it is Marcel Duchamp who can be credited with giving art its own identity. (One can certainly see a tendency toward this self-identification of art beginning with Manet and Cézanne

though to Cubism, but their works are timid and ambiguous by comparison with Duchamp's.) "Modern" art and the work before seen connected by virtue of their morphology. Another way of putting it would be that art's "language" remained the same, but it was saying new things. The event that made conceivable the realization that it was possible to "speak another language" and still make sense in art was Marcel Duchamp's first unassisted Ready-made

With the unassisted Ready-made art changed its focus from the form of the language to what was being said. Which means that it changed the nature of art from a question of morphology to a question of function. This change - one from "appearance" to "function" - was the beginning of "modern" art and the beginning of conceptual art.

All art (after Duchamp) is conceptual (in nature) because the particular artists' conceptualization

The "value" of particular artists after Duchamp can be weighed according to how much they questioned the nature of art; which is another way of saying what they added to the conception of art or what wasn't there before they started. Artists question the nature of art by presenting new propositions as to art's nature. And to do this one cannot concern oneself with the handed-down "language" of traditional art, as this activity is based on the assumption that there is only one way of framing art's propositions. But the very stuff of art is indeed greatly related to "creating" new propositions.

The case is often made - particularly in reference to Duchamp - that objects of art (such as the Ready-mades, of course, but all art is implied in this) are judged as objects of art in later years and the artists' intentions become irrelevant. Such an argument is the case of a preconceived notion of art together not necessarily related facts. The point is this: aesthetics, as we have pointed out, are conceptually irrelevant to art.

Thus, any physical thing can become an object of art, that is to say, can be considered tasteful, aesthetically pleasing, etc. But this has no bearing on the object's application to an art context; that is, it's functioning in an art context. (E.g., if a collector takes a painting, attaches legs, and uses it as a dining table it's an act unrelated to art or the artist's because, as art, that wasn't the artist's intention.) It is obvious then that at the formalist critic's reliance on morphology leads necessarily, with a bias toward the morphology of traditional art

And in this sense their criticism is not related to a "scientific method" or any sort of empiricism (as Michael Fried, with his detailed descriptions of paintings and other "scholarly" paraphernalia would want us to believe). Formalist criticism is no more than an analysis of the physical attributes of particular objects that happen to exist in a morphological context. But this doesn't add any knowledge (or facts) to our understanding of the nature or function of art. And neither does it comment on whether or not the objects analyzed are even works of art, in that formalist critics always bypass the conceptual element in works of art.

Exactly why they don't comment on this conceptual element in works of art is precisely because formalist art is only art by virtue of its resemblance to earlier works of art. It's a mindless art. Or, as Lucy Lippard so succinctly describes Jules Olitski's paintings: "they're visual Muzak." Formalist critics and artists alike do not question the nature of art, but as I have said elsewhere: Being an artist now means to question the nature of art. If one is questioning the nature of painting, one cannot be questioning the nature of art. If an artist accepts painting (or sculpture) he is accepting the tradition that goes with it. That's because the word art is general and the word painting is specific. Painting is a kind of art.

If you make paintings you are already accepting (not questioning) the nature of art. One is accepting the nature of art to be the European tradition of a painting-sculpture dichotomy. The strongest objection one can raise against a morphological justification for traditional art is that morphological notions of art embody an implied a priori concept of art's possibilities. And such a priori concept of the nature of art (as separate from analytically framed art propositions or "work," which I will discuss later) makes it, indeed, a priori impossible to question the nature of art. And this questioning of the nature of art is a very important concept in understanding the function of art.

And what holds true for Duchamp's work applies as well to most of the art after him. In other words, the value of Cubism - for its advance - is its idea in the realm of art, not the physical or visual qualities seen in a specific painting, or the particularization of certain colors or shapes, or these colors and shapes are the art's language, not its meaning conceptually as art. To look upon a Cubist "masterwork" now as art is nonsensical, conceptually speaking, as far as art is concerned. (That Misal information that was unique in Cubism's language has now been generally absorbed and has a lot to do with the way in which one deals with painting "linguistically." [E.g., what a Cubist painting meant experimentally and conceptually to, say, Gertrude Stein, is beyond our speculation because the same painting then meant something different than it does now.]) The "value" now of an original Cubist painting is not unlike, in most respects, an original manuscript by Lord Byron, or The Spirit of St. Louis as it is seen in the Smithsonian Institution (Indeed, museums fill the same function as the Smithsonian institution - why else would the Jeu de Paume wing of the Louvre exhibit Cézanne's and Van Gogh's paintings proudly as they do their painting? Actual works of art are little more than historical curiosities. As far as art is concerned Van Gogh's painting aren't worth his palette. They are both "collector's items." Art "lives" through influencing other art, not by existing as the physical residue of an artist's ideas. The reason that different artists from the past are brought alive again is because some aspect of their work becomes "usable" by living artists. That here is a "truth" as to what art is seems quite unrealized.

What is the function of art, or the nature of art? If we continue our analogy of the forms art takes as being art's language one can realize then that a work of art is a kind of proposition presented within the extension of art as a comment on art. We can then go further and analyze the types of "propositions." A. J. Ayer's evaluation of the distinction between analytic and synthetic is useful to us here: "A proposition is analytic when its validity depends solely on the definitions of the symbols it contains, and synthetic when its validity is determined by the facts of experience." The analogy I will attempt to make is one between the art condition and the condition of the analytic proposition. In that they don't appear to be believable as adding else, or be about anything (other than art) the forms of art clearly finally referable only to art have been forms of analytic propositions.

Works of art are analytic propositions. That is, if viewed within their context - as art - they provide no information whatsoever about any matter of fact. A work of art is a tautology in that it is a presentation of the artist's intention, that is, he is saying that that particular work of art is art, which means, as a definition of art. Thus, that it is art is true a priori (which is what Judd means when he states that "if someone calls it art, it's art")

Indeed, it is nearly impossible to discuss art in general terms without talking in tautologies - for to attempt to "grade" art by any other "handle" is merely to focus on another aspect or quality of the proposition, which is usually irrelevant to the work's "art condition." One begins to believe that the "art condition" is a conceptual stage. That the language forms that the artist frames his propositions in are often "private" codes or languages is an inevitable outcome of art's freedom from morphological constraints; and it follows from this that one has to be familiar with contemporary art to appreciate it and understand it. Likewise, one understands why the "man in the street" is intolerant to artistic art and always demands

art in a traditional "language." (And one understands why "formalist art sells like hot cakes.") Only in painting and sculpture did the

Értis's all speak the same language. What is called "Novelty Art", by the formalists is often the attempt to find new languages, although a new language doesn't necessarily mean the framing of new propositions: e.g., most kinetic and electronic art. The way of stating, in relation to art, what Ayer asserted about the analytical method in the context of language would be the following: The validity of artistic propositions is not dependent on any empirical, much less any aesthetic, presupposition about the nature of things. For the artist, as John Austin is not directly concerned with the physical properties of things. He is concerned only with the way (1) in which art is capable of conceptual growth and (2) how such propositions are capable of, logically following that ground. 19 Pure Expressionism, continuing with Hölderlin's terms, could be considered such as "A sentence which consisted of demonstrative symbols would not express a genuine proposition. It would be mere ejaculation", in no way characterizing that to which it was supposed to refer." Expressionist works are usually such "ejaculations" present in the morphological language of traditional art. If Pollock is important it is because he painted on loose canvas horizontally to the floor. What is important is that he later put those drippings over stretchers and hung them parallel to the wall. (In other words what is important about art is what one brings to it, not one's addition of what was previously existing.) What is even less important to art is Pollock's notions of "self-expression" because those kinds of subjective meanings are useless to anyone other than those involved with Jim personally. And their "specific" quality put them outside of art's context. "I do not make art," Richard Serra says, "I am engaged in an activity; if someone wants to call it art, that's his business, but it's not up to me to decide that. That's the implication of his work. If Serra is indeed just "figuring out what lead does" (gravitationally, molecularly etc.) why should anyone think of it as art? If he doesn't take the responsibility of it being art, who can, or should? His work certainly appears to be empirically verifiable lead can do, and be used for, many physical activities. In itself this does anything, but lead us into a dialogue about the nature of art. In a sense then he is a primitive. He has no idea of art. How is it that we know about "his activity"? Because he has used it as a verb by his actions as to "his activity" has taken place. That is, by the fact that he is with several galleries, puts the physical residue of his activity in museums (and sells them to art collectors - but as we have pointed out, collectors are irrelevant to the "condition of art" of a work) that he denies his work is art but plays the artist is more than just a paradox. Serra secretly feels that "arthood" is arrived at empirically. Thus, as Ayer has stated, there are no absolutely certain empirical propositions. It is only tautologies that are certain. Empirical questions are one and all hypotheses, which may be confirmed or discredited in actual experience. And the proposition in which we record the observations verify these hypotheses. Pre-these hypotheses which are subject to the test of further sense experience. Thus there is no final proposition. 22 In other words, the propositions of art are not factual, but linguistic characters - that is, they do not describe the behavior of physical, or even mental objects; they express definitions of art, or the formal consequences of definitions of art. Accordingly, we can say that art operates on a logic. For we shall see that the characteristic mark of a purely logical inquiry is that it is concerned with the formal consequences of our definitions (of art) and not with questions of empirical fact. 20 To repeat, what art has in common with logic and mathematics is that it is a "logical" type; i.e., the "art idea" (or "work") and art are the same and can be appreciated as art without going outside the context of art for verification. On the other hand, let us consider why art cannot be. It has difficulty when it attempts to be a synthetic proposition. Or, that is to say, when the truth or falsity of its assertion is verifiable on empirical grounds. Ayer states: . . . The criterion by which we determine the validity of an empirical or synthetic proposition. For it is characteristic of empirical propositions that their validity is not purely formal. To say that geometrical proposition, or a system of geometrical propositions, is false, is to say that it is self-contradictory. But an empirical proposition, or a system of empirical propositions, may be free from contradiction and still be false. It is said to be false, not because it is formally defective, but because it fails to satisfy some material criterion. 21 The unreality of "realistic" art is due to its framing as an art proposition in synthetic terms: one always tempts to "verify" the proposition empirically. Realism's synthetic state does not bring one to a circular swing back into a dialogue with the larger framework of questions about the nature of art (as does the work of Maleich, Mondrian, Wollack, Reinhardt, early P. Rauschenberg, Johns, Lichtenstein, Warhol, Ad Reinhardt, Judd, Flavin, LeWitt, Morris, and others), but rather, one is flung out of art's "orbit" into the "infinite space" of the human condition.

What one finds all throughout the writings of Ad Reinhardt is this very similar thesis of "art-as-art" and that "art is always dead, and a living artist is a deceiver." 23 Reinhardt had a very clear idea about the nature of art, and his importance is far from recognized. Because forms of art that can be considered synthetic propositions are verifiable by the world, that is to say, to understand these propositions one must leave the tautological-like framework of art and consider "outside" information. But to consider it as art it is necessary to ignore this same outside information, because outside information (experiences, qualities, to note) has its own intrinsic worth. And to comprehend this world one does not need a state of "art condition." From this it is easy to realize that art's viability is not connected to the presentation of visual (or other) kinds of experience. That art may have been one of art's extraneous functions in the preceding centuries is not unlikely. After all, man in even the nineteenth century lived in a fairly standard visual environment. That is, it was irrevocably predictable as to what he would be coming into contact with day after day. His visual environment in the part of the world in which he lived was fairly consistent. In our time we have an experientially drastically richer environment. One can fly all over the earth in a matter of hours and days, not months. We have the cinema, and color television, as well as the modern made spectacle of the lights of Las Vegas or the skyscrapers of New York City. The whole world is there to be seen, and the whole world can watch - walk on the moon from their living rooms. Certainly art or objects of painting and sculpture cannot be expected to compete experientially with this. The notion of "use" is relevant to art and its "language." Recently the box or cube form has been used a great deal within the context of art. (Take for instance its use by Judd, Morris, LeWitt, Bladen, Smith, Bell, and McCracken - not even mentioning the quantity of boxes and cubes that come after.) The difference between the various uses of the box or cube form is directly related to the differences in the intentions of the artists. Further, as is particularly seen in Judd's work, the use of the box or cube form illustrates very well one of the earlier claims that an object is only art when placed in the context of art. A few examples will point this out. One could say that if one of Judd's box forms was seen filled with debris, seen placed in an industrial setting, or even merely seen sitting on a yellowed floor, it would not be identified with art. It follows then that understanding and consideration of an artwork is unnecessary a priori to viewing it in order to "see" it as a work of art. Advance information about the concept of art and about an artist's concepts is unnecessary to the appreciation and understanding of contemporary art. Any and all of the physical attributes (qualities) of contemporary works, if considered separately and/or specifically, are irrelevant to the art concept. The art concept (as Judd said, though he didn't mean it this way) must be considered in its whole. To consider a concept's parts is invariably to lose wider aspects that are irrelevant to its art condition - or like reading parts of a definition

It comes as no surprise that the earliest with the least fixed morphology is the example from which we decipher the nature of the general term "art." For where there is a context existing separately of its morphology and consisting of its function, it is more likely to find results less conforming and predictable. It is in modern art's possession of a "language" with the shortest history that the plausibility of the abandonment of that "language" becomes most possible. It is understandable then that the art that came out of Western painting and sculpture is the most energetic, questioning (of its nature), and the least assuming of all the general "art" concerns. In the final analysis, however, all of the arts have but (in Wittgenstein's terms) a "family" resemblance. Yet the various qualities relating to art condition possessed by poetry, the novel, the cinema, the theatre, and various forms of music, etc., is that aspect of them most reliable to be the function of art as asserted here.

It is not the decline of poetry relating to the impoised metaphysics on poetry's use of "common" language as an art language.²⁴ In New York the last decadent stages of poetry can be seen in the "Concrete" poets recently toward the use of actual objects and theatre.²⁵ Can it be that they feel the unreality of their art form? We see now that the axioms of a geometry are simply definitions, and that the theorems of geometry are simply the logical consequences of these definitions. A geometry is not in itself about physical space; in itself it cannot be said to be "about" anything. But we can use a geometry to reason about physical space.

That it is to say, once we have given the axioms a physical interpretation, we can proceed to apply the theorems to them which satisfy the axioms. Whether a geometry can be applied to the actual physical world or not, is an empirical question, which falls outside the scope of geometry itself.

There is no sense, therefore, in asking which of the various geometries known to us are false and which are true. Insofar as they are all free from contradiction, they are all true. The proposition which states that a certain application of a geometry is possible is not itself a proposition of that geometry. All that the geometry itself tells us is that if anything can be brought under the definitions, it will also satisfy the theorems. It is therefore a purely logical system, and its propositions are purely analytic propositions.

A. J. Ayer then I propose rests the viability of art. In an age when tradition, philosophy, the unreal because of its assumptions, art's ability to exist will depend not only on its not performing a service - a service of entertainment, visual (Zur other) experience, or decoration - which is something easily replaced by kitsch culture, and technology, but, rather, it will remain viable by not assuming a philosophical stance; for in its unique character is the capacity to remain aloof from philosophical judgments. It is in this context that Witt shares similarities with logic, mathematics, and, as well, science. But whereas the other endeavors are useful, art is not. Art indeed exists for its own sake.

In this period of man, after philosophy and religion, art may possibly be one end toward that fulfillment that another age might have called "man's spiritual needs." Or, another way of putting it might be that art deals analogously with the state of things beyond physics where philosophy had to make assertions. And art's strength is that even the preceding sentence is an assertion, and cannot be verified by art.

Art's only claim is for art. Art is the definition of art.

æ NOTES

Reprinted from Studio International (October, 1969)

1 Morton White, *The Age of Analysis* (New York: Mentor Books), p. 14

2 *Ibid.*, p. 15

3 I mean by this Existentialism and Phenomenology. Even Merleau-Ponty, with his middle-of-the-road position between empiricism and rationalism, cannot express his philosophy without the use of words (thus using concepts); and following this, how can one discuss experience without sharp distinctions between ourselves and the world?

4 Sir James Jeans, *Physics and Philosophy* (Ann Arbor, Michigan: University of Michigan Press), p. 17

5 *Ibid.*, @ 190

6 *Ibid.*, p. 190

"The task such philosophy has taken upon itself is the only "function" it could perform without making philosophical assertions

8 This is dealt with in the following section

9 I would like to make it clear, however, that I intend to speak for not one else. I arrived at these conclusions alone, and indeed, it is from this that my art since 1966 (if not before) evolved.

10 I recently did

11 I realize after meeting Terry Atkinson that he and Michael Baldwin share similar, though certainly not identical, opinions to mine

12 Webster's New World Dictionary: the American Language

13 The conceptual level of the work of Kenneth Noland, Jules Olitski, Morris Louis, Ron Davis, Anthony Caro, John Hoyland, Dan Christensen, et al., is so dismally low, that any that is there is supplied by the critics promoting it. This is seen later

14 Michael Fried's reasons for using Greenberg's rationale reflect his background (and most of the other formalist critics) as a "scholar," but more of it is due to his desire, I suspect, to bring his scholarly studies into the modern world. One can easily sympathize with his desire to connect, say, Tiepolo with Jules Olitski. One should never forget, however, that a historian loves history more than anything - even art

15 Lu

16 Lippard uses this quotation in a footnote to Ad Reinhardt's retrospective catalogue, January, 1967

p. 28

17 Lucy Lippard, "Constellation by Hars D'elight: The Whitney Annual," *Hudson Review*, Vol. 21, No. 1 (Spring, 1968)

18 Arthur R. Rose, "Four Interviews," *Arts Magazine* & February, 1969

19 As Terry Atkinson pointed out in his introduction to *Art-Language* (Vol. 1, No. 1), the Cubists never questioned if art had morphological characteristics, but each one in painting were acceptable

20 When someone "buys" a Flavin he isn't buying a light show, for if he was he could just go to a hardware store and get the goods for considerably less. He isn't "buying" anything. He is subsidizing Flavin's activity as an artist

21 A. J. Ayer, *Language, Truth, and Logic* (New York: Dover Publications), p. 78

22 *Ibid.*, p. 57

23 *Ibid.*, p. 57

24 *Ibid.*, p. 90

25 *Ibid.*, p. 94

26 Ad Reinhardt's retrospective catalogue (Jewish Museum, January, 1967) written by Lucy Lippard, p. 12

27 It is poetry's use of common language to attempt to say the unsayable that is problematic, not any inherent problem in the use of language within the context of art. Ironically, many of them call themselves "Conceptual Poets." Much of this work is very similar to

Walter de Maria's work and this is not coincidental; de Maria's work functions as a kind of "object" poetry, and his intentions are very poetic: he really wants his work to change men's lives
26 Op. cit., p. 82

AFTER

PHILOSOPHY (1969) Joseph Beuys Part 1A

The fact that it has recently become fashionable for philosophers themselves to be sympathetic toward religion

... mark the physicists' own lack of confidence in the validity of their hypotheses, which is a relation on their part from the antireligious dogmatism of nineteenth-century scientists, and a natural outcome of the crisis through which physics has just passed. -A. J. Ayer. . . . once one has understood the Tractatus there will be no temptation to concern oneself any more with philosophy, which is neither empirical like science nor tautological like mathematics; one will, like Wittgenstein in 1918, abandon philosophy, which, as traditionally understood, is rooted in confusion.

-J. O. Armstrong

Traditionally philosophy, almost by definition, has concerned itself with the unsaid. The nearly exclusive focus on the said by twentieth-century analytic philosophers is the shared contention that the unsaid is unsaid because it is unsayable. Hegelian philosophy made sense in the nineteenth century and must have been soothing to a century that was barely getting over Humboldt, the Enlightenment, and Kant. 1 Hegel's philosophy was also capable of giving cover for a defense of religious beliefs, supplying an alternative to Newtonian mechanics, and fitting in with the growth of history as a discipline, as well as accepting Darwinian biology. 2 He appeared to give an acceptable resolution to the conflict between theology and science, as well

The result of Hegel's influence has been that a great majority of contemporary philosophers are really little more than historians of philosophy, laboring for the Truth, so to speak. One begins to get the impression that there is nothing more to be said. And certainly if one realizes the implications of Wittgenstein's thinking, and the thinking influenced by him and after him, "Continental" philosophy need not seriously be considered. 3 Is there a reason for the "unreality" of philosophy in our time? Perhaps this can be answered by looking into the difference between our time and the centuries preceding us. In the past man's conclusions about the world were based on the view of it he had about it - if not specifically like the empiricists, then generally like the rationalists. Often in fact, the differences between science and philosophy were so great that scientists and philosophers were one and the same person. (In fact, from the times of Thales, Pythagoras, Heraclitus, and Aristotle to Descartes and Leibniz, "the great names in philosophy were often great names in science as well.") 4 That the world as perceived by twentieth-century scientists is a vastly different one than the one of the preceding century need not be proved here. Is it possible, then, that the effect man has learned so much, and his "intelligence" is such, that he cannot believe the reasoning of traditional philosophy? That perhaps he knows too much about the world to make those kinds of conclusions? As Eric Jampel's Jeans has stated: < When philosophy has availed itself of the results of science, it has not been

but by borrowing the then current pictorial description of this pattern; thus it has not appropriated certain knowledge but conjectures. The conjectures were often good enough for the man-sized world but not, as we now know for those intimate processes of nature which control the happenings of the mind-sized world, and bring us nearest to the true nature of reality. 5 He continues: One consequence of this is that the standard philosophical discussions of many problems, such as those of causality and free will or of materialism or mentalism, are based on an interpretation of the pattern of events which is no longer tenable. The scientific basis of these older discussions has been washed away, and with their disappearance have gone all the arguments 6 =he twentieth century brought in a time that could be called "the end of philosophy and the beginning of art" I do not mean that, of course, strictly speaking, but rather as the tendency of the situation. Certainly linguistic philosophy can be considered the heir to empiricism, but it is certainly an "art condition" to art preceding Duchamp, but its other function or reasons to be are so pronounced that its inability to do better clear away as art limits its art condition so drastically that it is only minimally art. 8 In a mechanistic sense there is a connection between philosophy's "ending" and art's "beginning," but I don't find this occurrence entirely coincidental. Though the same reasons may be responsible for both occurrences, the connection is made by me. I bring this all up to analyze art's function and subsequently its viability. An I do so to enable others to understand the reasoning of art - and, by extension, other artists' - art, a well to provide a clearer understanding of the term "Conceptual art." 9

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THE FUNCTION OF ART

The main qualification to the lesser position of painting is that advances in art are certainly not always formal ones. -Donald Judd (1963)

Half or more of the best now work in the last few years has been neither painting nor sculpture. -Donald Judd (1965)

Everything sculpture is, my work does not

-Donald Judd (1967)

The idea becomes a machine that makes the art - Sol LeWitt (1965) The one thing to say about art is that it is one thing. Art is art - art and everything else is everything else. Art as art is nothing but art

Art is not what is not art. -Ad Reinhardt (1963) The

meaning is the use -Wittgenstein

A more functional approach to the study of concepts has tended to replace the method of introspection. Instead of attempting to describe concepts subare, so to speak, the psychologist investigates the way in which they function as ingredients in beliefs and in judgment.

U-Irving M. Copi

Meaning is always a presupposition of function

-T. Segerstedt

. . . the subject matter of conceptual analysis is the meaning of certain words and expressions - and not the things and facts of affairs themselves about which we talk, when using these words and expressions. Q

-G.. Von Wright

Thinking is radically metaphoric. Linkage by analogy is its constituent law or principle, its causal nexus, since meaning only arises through the causal contexts by which signs manifest (takes the place of) an instance of a sort. To think of anything is to attribute a sort (as a such and such) that "as" brings in (openly or in disguise) the analogy, the metaphor, the metaphorical wrangle or ground or grasp or draw by which alone the meaning makes hold. It takes no hold if there is nothing for it to haul from, for is thinking is the haul, the attraction of likes

J. I. Richards

In this section I will discuss the separation between aesthetics and art; consider briefly formalist art (because it is a leading proponent of the idea of aesthetics as art), and assert that art is a naïve us to an analytic proposition, and that it is art's existence as a tautology that enables art to remain "aloof" from philosophical resurrections!

It is necessary to separate aesthetics from art because aesthetics has its own opinions on the reception of the world in general. In the past one of the two purposes of art's function was: value as decoration. So any branch of philosophy that dealt with "beauty" and thus taste, was inevitably duty bound to discuss art as well

Out of this "habit" grew the notion that there was a conceptual connection between art and aesthetics, which is not true. This idea never drastically conflicted with artistic considerations before the 19th century, not only because of the morphological characteristics of art, but because of the continuity of this error, but as we will see, because the apparent other "functions" of art (depiction of religious themes, portraiture of aristocrats, detailing of architecture, etc.) were not to cover up art

When objects were presented within the context of art (and until recently objects always have been used) they are eligible for aesthetic consideration and are any objects in the world, and an aesthetic consideration of an object existing in the realm of art means that the object's existence or functioning in an art context is irrelevant to the aesthetic judgment. The relation of aesthetics to art is not unlike that of aesthetics to architecture in that architecture has a very specific function and how "good" its design is is primarily related to how well it performs its function. Thus, judgments on what it looks like correspond to taste, and we can see that throughout history different examples of architecture are raised at different times depending on the aesthetics of particular epochs. Aesthetic judgments have even gone so far as to make examples of architecture not related to "art" at all, works of art in (hemself)

(e.g., the pyramid of Egypt)

Aesthetic considerations are always extraneous to an object's function or "reason-to-be." Unless of course, that object's reason-to-be is strictly aesthetic. An example of a purely aesthetic object is a decorative object, for decoration is purely functional. It is "to add something to, so as to make more attractive; adorn; ornament," and this is done directly to taste. And it is not directly to taste. Formalist art (painting and sculpture) is the vanguard of decoration, and, strictly speaking, one could reasonably assert that its art condition is so minimal that for all functional purposes it is not art at all, but pure exercises in aesthetics. Above all things Clement Greenberg is the critic of taste. Behind every one of his decisions is an aesthetic judgment, with those judgments reflecting his taste

And what does his taste reflect? The period he grew up in as a critic, the period "the 1950s" for the fifties. How else can one account for his theories - if they have any logic to them at all - his disinterest in Frank Stella, Ad Reinhardt, and others applicable to his historical scheme? Is it because he is "... basically a yathetic on personally exuberant in his 'ouads'?" Or, in other words, "the world doesn't suit his taste?" But in the "philosophical tabula rasa of art," if someone calls it art, as Don Judd has said, "Ét's a ct." Give them, formalist painting and sculpture can be granted an "art condition," but only by virtue of their presentation in terms of their art idea (e.g., a rectangular-shaped canvas stretched over wooden supports and stained with such and such colors, using such and such forms, such and such a visual exercise, etc.). If one looks at contemporary art in this light one realizes that minimalist creative effort taken on the part of formalist artists specifically, and MIP painters and sculptors (working as such) generally

bring about the realization that formalist art and criticism accepts a definition of art one that exists solely on morphological grounds. While a vast quantity of similar objects or images (or visually related objects - images) may seem to be related or connected because of a similarity of visual/experiential "reading" one cannot claim from this an artistic or conceptual relationship

The function of art, as a question, was first raised by Marcel Duchamp. In fact it is Marcel Duchamp who can credit the giving art its own identity. (One can certainly see a tendency toward this self-identification of art beginning with Manet and Cézanne through to Cubism, but their works are fluid and ambiguous by comparison with Duchamp's.) "Modern" art and the work before see: it connected by virtue of their ideology.

Another way of putting it would be that art's "language" remained the same, but it was saying new things. The event that made conceivable the realization that it was possible to "speak another language" and still make sense in art was Marcel Duchamp's first unassisted Ready-made

With the unassisted Ready-made art changed its focus from the form of the language to what was being said. This means that it changed the nature of art from a question of morphology to a question of function. This change - one from "appearance" to "function" - was the beginning of "modern" art and the beginning of conceptual art. All art (after Duchamp) is conceptual (in nature)

because art is a conceptually defined activity

The "value" of particular artists after Duchamp can be weighed according to how much they questioned the nature of art; which is another way of saying "what they added to the conception of art" or what wasn't there before they started. Artists question the nature of art by presenting new propositions as to art's nature. All to do this one cannot concern oneself with the handed-down "language" of traditional art, so this activity is based on the assumption that there is only one way of framing art propositions. But the very stuff of art is indeed greatly related to "creating" new propositions

The case is often made particularly in reference to Duchamp - that object of art (such as the Ready-mades, of course, but all art is implied in this) are judged as objects of art in later years and the artists' intentions are irrelevant. Such an argument is the case of a preconceived notion of art together not necessarily related facts. The

Thus, this is: aesthetics, as we have pointed out, are conceptually irrelevant to art - Thus, any physical thing can become an object of art, that is to say, can be considered tasteful, aesthetically pleasing, etc. But this has no bearing on the object's application to an art context; that is, its functioning in an art context. (E.g., if a collector takes a painting, attaches legs, and uses it as a dining table it's an act unrelated to art or the artist because, as art, that wasn't the artist's intention.) It is obvious then that at the formalist criticalism's reliance on morphology is a necessary result, with a bias toward the morphology of traditional art. And in this sense their criticism is related to

"scientific method" or any other opinionism (as Michael Fried, with his detailed descriptions of paintings and other "scholarly" paraphernalia would not us to believe). Formalist criticism is no more than an analysis of the physical attributes of

particular objects that happen to exist in a morphological context. But this doesn't add any knowledge (or facts) to our understanding of the nature or function of art. And neither does it comment on whether or not the objects analyzed are even works of art, in that for a lister critics always bypass the conceptual element in works of art. Exactly why they do comment on the conceptual element in works of art is precisely because formalist art is only art by virtue of its resemblance to earlier works of art. It's a mindless art. Or, as Lucy Lippard so succinctly describes Jules Olitski's paintings: "they're visual Muzak." Formalist critics and artists alike do not question the nature of art, but as I have said elsewhere: Being an artist now means to question the nature of art. If one is questioning the nature of painting, one cannot be questioning the nature of art. If an artist accepts painting (or sculpture) he is accepting the tradition that goes with it. That's because the word art is general and the word painting is specific. Painting is a kind of art.

If you make something you are already accepting (not questioning) the nature of art. One is accepting the nature of art to be the European tradition of a painting-sculpture dichotomy. The strongest objection one can raise against a morphological justification for traditional art is that morphological notions of art embody an implied prior concept of art's possibilities. And such a priori concept of the nature of art (as separate from analytically framed art propositions or "work" which I will discuss later) makes it, indeed, a priori impossible to question the nature of art. And this questioning of the nature of art is a very important concept in understanding the function of art.

And what holds true for Duchamp's work applies as well to most before and after him. In other words, the value of his work for his advancement is its idea in the realm of art, not the physical or historical qualities seen in a specific painting, or the particularization of certain colors or shapes or the color and shape of the artist's language, not its meaning as art. The problem upon a "masterwork" now as art is nonsensical, conceptually speaking, as far as art is concerned. (That Misal information that was unique in Cubism's language has now been generally absorbed and has a lot to do with the way in which one deals with painting linguistically. [E.g.,

that a beautiful painting meant experimentally and conceptually to, say, Gertrude Stöcklin, is beyond our speculation because the same painting then "isn't" something different than it does now.) The value now of a horizontal Cubist painting is not unlike, in most respects, an original manuscript by Lord Byron, or the spirit of St. Louis as it is seen in the Smithsonian Institution (Indeed, museums fill the very same function as the Smithsonian Institution - why else would the Jeu de Paume wing of the Louvre exhibit Cézanne's and Van Gogh's palette as proudly as they do the painting?) Actual works of art are little more than historical curiosities. As for art is concerned Van Gogh's painting aren't worth any more than his palette is. They care about collector's items. Art "lives" through influencing other art, not by existing as the physical residue of an artist's ideas. The reason that different artists from the past are brought back is because some aspect of their work becomes "usable" by living artists. That here is an "truth" and what artists seems quite unrealized.

What is the function of art, of the nature of art? If we continue our analogy of the forms art takes as being art's language one can realize then that a work of art is a kind of proposition presented within the extension of art as a comment on art. We can then go further and analyze the types of "propositions." As J. Yer's evaluation of art's distinction between analytic and synthetic is useful to us here: "A proposition is analytic when its validity depends solely on the definitions of the symbols it contains, and synthetic when its validity is determined by the facts of experience." The analogy I will attempt to make is one between the condition of the analytic proposition. In that they don't appear to be believable as anything else, or be about anything (other than art) the forms of art most clearly referable only to art have been forms closest to analytical propositions.

Works of art are a type of proposition. That is, if viewed within their context - as art - they provide no information on what to do about any matter of fact.

A work of art is a tautology in that it is a presentation of the artist's intention. That is, he is saying that that particular work of art is art, which means, as a definition of art. Thus, that it is art is true a priori (which is what Judd means when he states that "if someone calls it art, it's art")

Indeed, it is nearly impossible to discuss art in general terms without a tautology - for to attempt to "grasp" art by any other "handle," is merely to focus on another aspect or quality >

the proposition, which is usually irrelevant to the work's "art condition." One begins to "like" art "art condition" is conceptual. That the language forms that the artist frames his proposition in are often "vivate" codes of languages is an inevitable outcome of art's formalism. From morphological constructions and it follows from this that one has to be familiar with contemporary art to appreciate it and understand it. Likewise, one understands why the "man in the street" is intolerant to artistic art always demands art in a "practical" language. (An artist's understanding of what form "list art sells "like hot cakes.") Only in painting and sculpture did the artist's all speak the same language. What is called "Novelty Art," by the formalist is often to attempt to find new languages although a new language doesn't necessarily mean the formation of new propositions: e.g., most kinetic and electronic art.

A new way of stating, in relation to art, what Ayer asserted about the analytic method in the context of language would be the following: The validity of artistic propositions is not dependent on any empirical, much less, any aesthetic, presupposition about the nature of things. For the artist, as a naturalist is not directly concerned with the physical properties of things. He is concerned only with the way (1) in which art is capable of conceptual (erowth and b2) how various propositions are capable of, logically following that growth. Pure Expressionism, continuing with the artist's terms, could be considered as such. A sentence which consisted of demonstrative symbols would not express genuine proposition. It would be mere ejaculation, in no way characterizing that to which it was supposed to refer. Expressionist works are usually such "ejaculations" present in the morphological language of traditional art. If Pollock is important it is because he painted on loose canvas: horizontally to the floor.

What isn't important is that he later put those drippings over stretchers and hung them parallel to the wall. (I think words what is important in art is what one brings to it, not one's adoption of what was previously existing.) What is even less important to art is Pollock's notion of "self-expression" because those kinds of "subjective meanings" are useless to anyone other than those involved with Jim personally. And their "specific" quality put; them outside of art's context.

"I do not make art," Richard Serra says, "I am engaged in an activity; if someone wants to call it art, that's his business, but it's not up to me to decide, that that's figured out later." Serra, then, is very much aware of the implications of his work. If Serra is indeed just "figuring out what lead does" (gravitationally, molecularly etc.) why should anyone think of it as art? If he doesn't take the responsibility of it being art/ who can, or soul? His work certainly appears to be empirically verifiable lead can't do, -n't be used for, many physical activities. In itself this does nothing, but lead us into a dialogue about the nature of art. In a sense that he is a primitive. He has no idea of art. How is it that we know about "his activity"? Because he has to do it is by his actions as he "his activity" has taken place. That is, by the fact that he is with several galleries, puts the physical residue of his activity in museums (and sends them to art collectors - but as we have pointed out, collectors are irrelevant to the "condition of art" of a work) that he denies his work is art but plays the artist is more than just a paradox. Serra secretly feels that "art,ood" is rived at empirically. Thus, (S Ayer has stated that there are no absolutely certain empirical propositions. It is only tautologies that are certain.

Empirical questions are one and all hypotheses, which may be confirmed or discredited in actual experience. And the proposition in which we record these observations that verify these hypotheses themselves are subject to the test of further sense experience. Thus there is no final proposition. In other words, the propositions of art are non-factual, but linguistic character - that is, they do not describe the behavior of physical, or even mental objects; they express definitions of art, or the formal consequences of definitions of art. Accordingly, we can say that art operates on a logic. For we shall see that the characteristic mark of a purely logical inquiry is that it is concluded with the formulae: "Consequences of our assumptions (of art) are" not with questions of empirical fact. To repeat, what art has in common with logic and mathematics is that it is a logic; i.e., the "art idea" (or "work") and art are the same and can be predicted as art without going outside the context of art verification.

On the other hand, we consider why art cannot be Zor has difficulty when it attempts to be a synthetic proposition. Or, that is to say, when the truth or falsity of its assertion is verified on empirical grounds.

Ayer states: "... The criterion by which we determine the validity of an a priori or analytical proposition is sufficient to determine the validity of an empirical or synthetic proposition, for it is characteristic of empirical propositions that their validity is not purely formal. To say that geometrical proposition, or a system of geometrical propositions, is false, is to say that it is self-contradictory. But an empirical proposition, or empirical propositions, may be free from contradiction and still be false. It is said to be false not because it is formally defective, but because it fails to satisfy some material criterion. The unreality of "realistic" art is due to its framing as a, art proposition in synthetic terms: one always tempts to verify the proposition empirically. Realism's synthetic state does not bring one to a circular argument back into a dialogue with the larger framework of questions about the nature of art (as does the work of Malevich, Mondrian, Wollack, Reinhardt, early P. Rauschenberg, Johns, Lichtenstein, Warhol, Adre, Judd, FyEvin, LeWit, Morris, and others), but rather, one is flung out of art's orbit into the "infinite space" of the human condition.

What one finds all throughout the writings of Ad Reinhardt is this very similar thesis of "art-as-art" and that art is always dead, and that Reinhardt has a very clear idea about the nature of art, and his importance is far from recognized. Because for art that can be considered synthetic propositions are verifiable by the world, that is to say, to understand these propositions one must leave the tautological-like realm of art and consider "outside" information. But to consider it as art it is necessary to ignore this same outside information, because outside information (experiential qualities, to note) has its own intrinsic worth. And to comprehend this world one does not need a state of "art condition." From this it is easy to realize that art's viability is not connected to the presentation of visual (or other) kinds of experience. That a work of art may have been one of art, extraneous functions in the preceding century is not unlikely. After all, many in even the nineteenth century lived in a fairly standard visual environment. It was, it was irrationally predictable as to what he would be coming into contact with day after day. His visual environment in the part of the world in which he lived was familiar. In our time we have experienced a drastically richer environment. One can fly all over the earth in a matter of hours and days, not months. We have the cinema, and color television, as well as the modern spectacle of the lights of Las Vegas or the skyscrapers of New York City. The world is there to be seen, and the whole world can watch and walk on the moon from their living rooms. Certainly art or objects of painting and sculpture cannot be expected to compete experientially with this. The notion of "use" is relevant to art and its "language." Recently the box or cube form has been used a great deal in the context of art. (Take for instance its use by Judd, Morris, LeWit, Braden, Muth, Bell, and McCracken, even mentioning the quantity of boxes and cubes that come under the aegis of the box or cube form.) The difference between the various uses of the box or cube form is directly related to the differences in the intentions of the artists. Further, as is particularly seen in Judd's work, the use of the box or cube form will states very well the earlier claim that an object is only art when placed in the context of art. A few examples will point this out. One could say that if one of Judd's box forms was seen filled with debris, seen placed in an industrial setting, or even in

any seen setting on a wall, it would not be identified with art. It follows then that understanding and consideration of an artwork is necessary a priori to viewing it as an object to "see" it as a work of art. Advance information about the concept of art and about an artist's concepts is necessary to the appreciation and understanding of contemporary art. Any and all of the physical attributes (qualities) of contemporary works, if considered separately and individually, are irrelevant to the art concept. The art concept (as Judd said, though he didn't mean it this way) must be considered in its whole. To consider a concept's parts is (invariably) to consider wider aspects that are irrelevant to its art condition - or like reading parts of a definition.

It comes as no surprise that the fixed morphology is the example from which we decipher the nature of the general term "art." For where there is a context existing separately of its morphology (and consisting of its function) is more likely to find results that conform to prediction. It is on modern art's possession of a "language" with the shortest history that the plausibility of the abandonment of that language becomes most possible. It is understandable then that the art that came out of Western painting and sculpture is the most energetic, questioning (of its nature), and the least assuming of all the general "art" concerns. In the final analysis, however, all of the arts have been (in Wittgenstein's terms) a family resemblance. Yet the various qualities related to art condition possessed by poetry, the novel, the cinema, the theatre, and various forms of music, etc., is that aspect of them most reliable to the function of art as asserted here. It is not the decline of poetry related to the impoised metaphysics from poetry's use of "common" language as an end in itself? In New York the last decadent stages of poetry can be seen in the "concrete" poets recently toward the use of actual objects and definitions. And that the theorems of geometry are simply the logical consequences of these definitions. A geometry is not itself about physical qualities; in itself it cannot be said to be about anything. But we can use a geometry to reason about physical things. That is to say, once we have given the axioms a physical interpretation we can proceed to apply the theorems to the objects which satisfy the axioms. What

is a geometry can be applied to the actual physical world or not, is an empirical question, which falls outside the scope of geometry itself. Here in no sense, therefore, in asking which of the various geometries is known to us as false and which are true. Insofar as they are all free from contradiction, they are all true. The proposition which states that a certain application of a geometry is possible is not itself a proposition of that geometry. All that the geometry itself tells us is that if anything can be brought under the definitions, it will also satisfy the theorems. It is therefore, a purely logical system, and its propositions are purely analytic propositions. -A. J. Ayer. Here then I propose rests the viability of art. In an age when tradition and philosophy are unreal because of its assumptions, art's ability to exist will depend only on its not performing a service - a entertainment, visual (or other)

experience, or decoration - which is something easily replaced by kitsch culture, and technology, but, rather, it will remain viable by not assuming a philosophical stance; for in its unique character is the capacity to remain aloof from philosophical judgments. It is in this context that Wittgenstein shares similarities with logic, mathematics, and, as well, science. But whereas the other endeavors are useful, art is not.

Art indeed exists for its own sake. In this period of modernism, after philosophy and religion, art may possibly be one end in itself that fulfills what another end might have called man's spiritual needs. Or, another way of putting it... might be that art deals analogously with the state of things beyond philosophy where philosophy had to make assertions. And art's strength is that even the preceding sentence is an assertion, and cannot be verified by art.

Art's only claim is for art - Art is the definition of art

æ8 NO-ES

Reprinted from Studio International (October, 1969)

1 Morton White, The Age of Analysis (New York: Mentor Books), p. 14 #

2 Ibid., p. 15

3 I mean by this Existentialism and Phenomenology. Even Merleau-Ponty, with his middle-of-the-road position between empiricism and rationalism cannot express his philosophy without the use of words (thus using concepts); and following this, how can one discuss experience without sharp distinctions between ourselves and the world?

4 Sir James Jeans, Physics and Philosophy (London: Arden, Michigan State University Press), p. 17

5 Ibid., @. 190

6 Ibid., p. 190

The task such philosophy has taken upon itself is the only "function" it could perform without making philosophical assertions

8 This is dealt with in the following section

9 I would like to make it clear, however, that I intend to sue for no one else. I arrived at these conclusions alone, and indeed, it is from this thinking that my art since 1966 (if not before) evolved. Only recently did

I realize after meeting Terry Atkinson that he and Michael Baldwin share similar, though certainly not identical, opinions to mine

10 Webster's New World Dictionary: the American Language

11 The conceptual level of the work of Kenneth Noland, Jules Olitski, Morris Louis, Ron Davis, Tony Cragg, John Hoyland, Dan Christensen et al., is so dismally low, that any that is there is suppressed by the critics promoting it. This is seen later

12 Michael Fried's reasons for using Greenberg's rationale reflect his background (and most of the other formalist critics) as a "scholar," but more of it is due to his desire to suspect to bring his scholarly studies into the modern world. One can easily sympathize with his desire to

connect, say, Tiepolo with Jules Flitfi. One should never forget, however, that his history loves his poetry more than anything - even art

13 Lu

14 Lippard uses the quotation in a catalogue to Ad Reinhardt's retrospective catalogue, January, 1967

p. 28

15 Lucy Lippard, "Constellation by Hars DaSlight: The Whitney Annual," Hudson Review, Vol. 21, No. 1 (Spring, 1968) |

n5 Arthur R. Rose, "Four Interviews," Arts Magazine & February, 1969)

16 Terry Atkinson pointed out in his introduction to Art-Language (Vol. 1, No. 1), the Cubists never questioned if art had

morphological characteristics, but others in painting were acceptable

17 When someone "buys" a Flavin he isn't buying a light show, for if he was he could just go to a hardware store and get the goods for

considerable less. He isn't "buying" anything. He is subsidizing Flavin's activity as an artist

18 A. J. Ayer, Language, Truth, and Logic (New York: Dover Publications), p. 78

19 Ibid., p. 57

20 Ibid. p. 57

21 Ibid., p. 94

23 Ad Reinhardt's retrospective catalogue (Jewish Museum, January, 1967) written by Lucy Lippard, p. 12

24 It is poetry's use of common language to attempt to say the unsayable that is problematic, not any inherent problem in the use of language within the context of art. Ironically, many of the call themselves "conceptual poets." Much of this work is very similar to Walter de Maria's work and this is not coincidental; de Maria's work functions as a kind of "object" poetry, and his intentions are very poetic; he really wants his work to change men's lives

26 Op. cit., p. 82

A: T FTE"

PHILOSOPHY (1969) Joseph (Part 1)

The fact that it has recently become fashionable for physicists themselves to be sympathetic toward religion

... mark the physicist's own lack of confidence in the validity of their hypotheses, which is a reflection on their part of the antireligious

dogmatism of nineteenth-century science, and a natural outcome of the crisis through which physics has just passed. -A. J. Ayer. . . .

once one has understood the tractus there is no limitation in concern oneself any more with philosophy, which is neither empirical like science nor tautological like metaphysics; one will, like Wittgenstein in 1918 abandon philosophy, which, as traditionally understood, is rooted in confusion.

-J. O. (arms)

Thirdly, philosophy, almost by definition, has concerned itself with the unsaid. The nearly exclusive focus of the said by twentieth-century

analytical linguistics and philosophy is the shared foundation

of the unsaid is because it is unsayable. Hegelian philosophy made sense in the nineteenth century and must have been

soothing to a century that was barely getting over the Enlightenment, and Kant's Hegel's philosophy was also capable of giving

cover for a defense of religious beliefs, applying an alternative to Newtonian mechanics, and fitting in with the growth of history as a

discipline, as well as accepting Darwinian biology. He attempted to give an acceptable resolution to the conflict between theology and

science, as well

One of the results of Hegel's influence has been that a great majority of contemporary philosophers are really little more than historians of philosophy. Librarians of the Truth, so they speak. One begins to get the impression that there is nothing more to be said." And certainly if one realizes the implications of Wittgenstein's thinking, and the thinking influenced by him and after him, "Continental" philosophy need not seriously be considered. Is there a reason for the "unreality" of philosophy in our time? Perhaps this can be answered by looking into the difference between our time and the centuries preceding us. In the past man's conclusions about the world were based on the evidence which he had about it - if not specifically like the empiricists, then generally like the rationalists. Often in fact, the differences between science and philosophy were so great that scientists and philosophers were one and the same person. (In fact, from the times of Thales, Pythagoras, Heraclitus, and Aristotle to Descartes and Leibniz, "the great names in philosophy were often great names in science as well.") That the world as perceived by twentieth-century science is a very different one than the one of the preceding century need not be proved here. Is it possible, then, that if man has learned so much, and has "intelligence" is such, that he cannot believe the reasoning of traditional philosophy? That perhaps he knows too much about the world to make those kinds of conclusions? As Einstein has stated: "... When physics has availed itself of the results of science, it has not been able to give an abstract mathematical description of the nature of events, but by borrowing the then current pictorial description of this pattern; thus it has not appropriated certain knowledge

but conjectures were often good enough for the man-sized world but not, as we now know for those intimate processes of nature which control the happenings of the mind-sized world, and bring us nearer to the true nature of reality. He continues: One consequence of this is that the standard philosophical discussions of many problems, such as those of causality and free will or

materialism or mentalism, are based on an interpretation of the pattern of events which is no longer tenable. The scientific basis of these older discussions has been

washed away, and with their disappearance have gone all the arguments... the twentieth century brought about a time that could be called "the end of philosophy and the beginning of art"

"I do not mean that, of course, strictly speaking, but rather as the "tendency" of the situation. Certainly linguistic philosophy can suggest an idea of the shift to empiricism, but it is a philosophy in one sense. And there is certainly an "art condition" to art preceding Duchamp, but its other function or reasons-to-be are so pronounced that its stability to the objective clearness of art limits its art condition so drastically that it is only minimally art. But in mechanistic science there is a connection between philosophy's "ending" and art's "beginning," but I don't find this occurrence entirely coincidental. Though the same issues may be responsible for both occurrences, the connection is made by me. I bring this all up to analyze art's function and subsequently its viability. And I do so to enable others to understand the reasoning of art and, by extension, of artists' art, a well to provide a clearer understanding of the term "contemporary art."

THE FUNCTION OF ART

The main qualification to the lesser position of painting is that advances in art are not always formal ones. -Donald Judd (1963)

Half or more of the best now work in the last few years has been neither painting nor sculpture. -Donald Judd (1965)
Every thing sculpture says, my work does not

-Donald Judd (197)

The idea becomes a machine that makes the art - Sol Worth (1965) The one thing to say about art is that it is one thing. Art is art - art and everything else is everything else. Art as art is nothing but art
Art is not what is not art. -Ad Reinhardt (1963)

The meaning is the use - Wittgenstein. A more functional approach to the study of concepts has tended to replace the method of introspection. Instead of attempting to grasp or describe concepts bare, so to speak, the psychologist investigates the way in which the function as ingredients in beliefs and in judgment.

17 - Irving M. Copi

Meaning 'I' always a presupposition of function

- T. U. Segerstedt

... the subject matter of conceptual analysis is the meaning of certain words and expressions - and not the things and sentences of affairs themselves about which we talk, when using these words and expressions.

- G. von Wright

Thinking is a radically metaphoric. Linkage by analogy is its constituent law or principle, its causal nexus, since meaning only arises

through the causal contexts by which signs are used for (takes the place of) an instance of a sort. To think of anything is to attribute a sort (as a such and such) that "as" binds (openly or in disguise) the analogy, the metaphor, the metaphorical ground or grasp or draw by which alone the meaning holds. It takes no hold if there is nothing for it to haul from, for is thinking is the haul, the attraction of likes

- I. Richards

It is this section (with) discuss the separation between aesthetic and art; consider briefly formalist art (because "it is a leading proposition of aesthetic idea of aesthetics as art), and assert that art is an analogical proposition, and that it is art's existence as a tautology that enables art to remain "aloof" from philosophical assumptions.

It is necessary to separate aesthetics from art because aesthetics are a distinct opinion on the reception of the world in general. In the past one of the two pro

positions of art's function was: value as

decoration. The other branch of philosophy that dealt with "beauty" and thus taste, was inevitably duty bound to discuss art as well. Out of this "liberal" grew the notion that there was a conceptual connection between art and aesthetics, which is not true. The idea of the relationship of art with artistic considerations before the aesthetic, only because the morphological characteristics of art perpetuate the continuity of this error, but as we know, because the appearance of other functions of art (depiction of religious themes, portraiture of aristocrats, detailing of architecture, etc.) use art to cover up art

When objects are created within the context of art (and until recently objects always have been used) they are as eligible for aesthetic consideration as any object in the world, and an aesthetic consideration of an object existing on the realm of art means that the object's existence is a function of its relationship to the aesthetic judgment

The relation of aesthetics to art is not unlike that of aesthetics to architecture - that architecture has a very specific function and how "good" its design is is primarily related to how well it performs its function.

Thus, judgments on what it looks like are irrelevant to taste, and we can see that

h orghouð Eistory diffe(ent exampls of arc3itec,ure a¼e2Qrased at diffeýe¶lt times depending on txe aeÄthetics ofYarticlar epochs. Aesthetic thinkingāhas -ven gone s) fFr aW to la-e ½x×mples of architecure not related to "art" at all, works of art in (hemseles (e.g., thā pyramid6 of Egypt)

Aastheti consideüa ions Öre Ändeedalways ext aneous to an object's functio² or "r-ason-to-be." Unlessofcourse, that object's reason-to-be is >trictly aesthút"c. AnEexample of a purely aesthetic#o§jectbis a decorative object, for decoration'Ü pÜ/EmNry funcEion is "to add something t%e, sP as tolmke mo'e attractive; adorn; ornament,"10 and this rEIDtes dorectly to taste AndöFüÜ leads Bs Rirectly tV "formÖlist" Lr™ and criticism.11 Formalistart (painting an> scu(ptPre) is the vanguarÄ of d□coration, and, strictly spakiāg, one coÄld reason'ly assert that its aqt condition is,so minimal t™at for all·functionäl purp=seE it is not art at all, buí pure 3xe'cises in aesthetics. rbove all thi8gs Clemen† Greenbrg is the critic of tasöe. Behind every one oè hi· dncisions is n aesthetic judgmežt,wit' those judgments reflecting his tas18e

AndÄwhŽt does hisütas'e reflecte The period he grew u© in a critic, the pDriod "§eal" for hŠB the fiftes.12 How elAe can one†aúcount f'zr, gizen his theories - if jthey have any logic to them aÉ ¶ll _ his□disinteres+ in Frank Sfe la, Ad Reinhardt, Önd others aö;licable to his his©orical scheme? Is it beca,s" he is "... basically u†ymYathetic on persona,ly exäerienti+I ñlouÄds"?ú3 Oré in other wnrđ, "ther world doesn't suit hi tas'e?" But n the p'ilosofic tabula r'sa of art, "if s²meone calls it art," aq Don JWdd has said½ "Ét's a<t." Give' th™s, foUmalistDpaižtZnd _sculpture can be granted an "art conéition,(but nly by vürteue ofdt-eir presentarion in terms of their art idea (eYg., a rectangulYr-shapÖÖd canvüs stre'ched over wooden süoports an□ stained wøth such and such colors, usJng such and such forms, giving's'ch (nd sücs a visuaÉ exÜerie™@e> etc.y. If □ne lfosat coCtempor!ry art in this ight one rCEalizes th" minim□ creative efrtt taken on th□ part of formalist arñisls spJcilicaily, and Mll painers and X:ölpctors (working as suYh today) generally 18hij briigsÖus to¼athe rea-izatiou thatformalist×art and critiGimPaccepts a deinition of art one tha exists&solely on morphol™gical grouñs. zh

le a vast quanV3tX of simlad ooking o

jects orXimages (or visually relateš objects -r im4Püs) may seem to be related or »onnected) becauñeof a siillaity of visual/exÄerial "reading"Q" one caÖnot cçaim from thiÉ an artistic or con3eptual relationship

„ The function of art, ¶s a question,'was eirst Äaised >yóarcel DuChaèp. In facè iy is Marcel guchamp wEom we ðan credit 'Íth'giving art its owÑ identity. (One can certainly see a tendency toward thisself-identific,tion ofaart begāning with Manšt and Cézanne th:ough co Cuöism,16 bu' their works are ¼i/id and ambiguous byÄcom)arisñn with DuNhamp's.) "Moder-" art and the work before see:ld connectedvry vjrtue of t'eir äor

hology. Another way jfGputting it would be that art's "language" remained the s'öme, ?ut it was saying new things. The eve't that ma| eçcñceivable he realization that it was possibleöoö" speak another?languagCE" and still mkeäsense in aŽt waW¼Marcel(Ducöamp's first unasAisted Read-made

WEth the unassisted Ready-made art &hnged ?ts focus from the form of the lanñuage2to what was being söid. ?h[ch means that it chanÄed the nature of art from a³uüsßion oW morphology to a question of fuFcæEon. Thio changá - one from "gpppearance" to "onc"ñtion" - was the bçginning of "mYern" a™t and the bejün: yng of conceptual art8 Al... a&t (äster Duchamp) is conceptüal zin natur³) beCÉu

e'art o/Ely Ä.istsjconceptüally

The "value" 'f par'iculariantists afuer Duchamp can beoweighed accöüding hē how much tÖey queKOioned the n ture of art; which is anot,er uay of saying "w4at they addeü t¶¶ theÖcBnception ofYart" or what wasn't there before they startedp Artistæ question the nature of art bð prþsenjng new propositions as to "rt'sVnature. ALd to do this one cannot concern oneself wi@h the handed-d(wñ "lanfuage" of traditional art, s this activix is basedon the assumption that there s only one wByüof framing ärt 2ropisit+ _ns. But the very stuff of art is indeed greatly ðelated to Ycreating" new püoposiš:ns

The c@se is often mÍÖe - particRialy _n referencePto Duchamp - "hat objectÖ of art (such as the H'ady-mades, yf courne, bu² Sll a t is 'mplied in this) are judged as objects d'art inèlater years'and'the artists' inHentions become irrelevant. Such anýargument isÖthe cse of a preconäeived notion çrderiÉg together not nesararilñ relaeä factsÖ The

„Xint is this: a&sthetics, as e -ave ponted oÖ,3are;conceptually i#relUóant to ar-

Thus, k-y physical thing ca¿ become objet d'a;t, that is to sy, can be sönisdÇred IZsteful, aesthetically p'easing, etc. But this has no#bearin- In-the object'sgapplic tion to an art ontex; thöt is, itY functioning in an art co†tæx. (E.g., if a collector t-kes a pain'ng, attQches legs, and@uses ¼at Üs a din{ng table it's an act uÜrelat¿ do art or the artist»because,Éas art, that wañ't tEe artisX's intention.) It is obvious thenÉt atÜformalist cöñtic)sm's reliÄnce on morphosogy lyädsne¿essar ly,wit& a bias toward th§ morphologyÄof

traditional artw And in this sense tDeir criticçsm Bs µlt related öe "scieütific method" or any soBt ol öpir cism (as Michael Fçed,6witÖ is detailed des(riptions of paintings'and othXr

"sch,larlñ",paraphernalia would w-nt us t¿ bel'leve).+Fomalist criticism is no more tVan an analysis ofþthe phyNical adtTibutes of pmr'cularobjects th;t hēppen toexist i1%a morphol'gical contex- But this do#sn't adL any knowledge (orifacts) to our understanding of the nature or func-ion of art. And neither does it2com¶jtent onEwhet

er or not the objectq analyzed arH evenöworks\$of Ört, in that for'alist critics ölways "ypas½ the conc0ptual eleme½t in woßks of ai5.äxactly why they do t¶¶öömment on thü conceptual elHment in worksF¼ art is precisely be'ause formaöist ar% is only a9t by vitue of i©Öes

mblance to öarlier works ofÄart. It's a mindleOs art. Or, as Lucy Lippard so s¼ccinctly describež Jules O-ityki's paintings:r"they're visua© Muzak.h14 F†rmal...st4criticsžand örtists aliYe do not Ÿuestion the nature of art, but all I havé said eāseNhere: Being an artie n©w means to question thevnatue of art. gf one iā questio- ing the nature of paintiCEg, one Jannot beéquestäonig the nature oföartý lf an Artist a·epts paivtÖng (or sculpture) he ls accepting the traditioF that goes with×it. Th-t's befauseäthe word art éš gen' ral aßd the word painjng is specifö. P¶¶i-ting Q © kind of art

If you make,azntingsryou are already accepting (not Ysest'ni†g)Öthe nature of a¶ft. One is the accepting the nature of Çrt to be theEropan tyädation of a painting-sulpture [ichotomy.15]T™e strongest objection one can ra#sejag¼inst a morphological justici..tion for %traditional art is that morpholo-ical,notions of art embodyöean impled a prio'öconceptEof ar18's possibilitieK. Äyd such aG a pÜiori co,öept of the9nsturemo¼aræ (as separate from anFlytically frImedVart propositions or "workf" which I will dscuss later) makes it, indeed, a pPiÜri: imposiible to question the nature of art. And this questioning of the nature of rtÉs a very importantÄconcept in understandingž the function oÉ art

ñ And wFat holds örue for Duchamp's +,rk applKes aW wā to mostbÉf çhe art after him. In otÄer wþrds, th value of?ubis| - orGinÄvance - is its idea in the realm ofiart, not the physical or HÖC-al qSalities seen in a specific paintönö or the particularization of cert'inDcoovors I† shapes or theFe colous and shapensure the artÜs language," not its müaning "conceptual" as art. TB loo) upon a Cāb:st "masterwork" now as -rt is nonsensical, concep-ually speaking, as far as art is concerned. (That Misual informa,ion tGat was nique inÄCubismás laceague has now bePñ generally absorÖed and h.s a lot to došwith the way in h=ch öne deaðs witŠ painting "lingüisticallÉ.. [E.g.,

hat a dūbit paēntig meant experimentally and conceptual. The value now of an original Cubist painting is not unlike a museum's display of a reproduction because the same thing is done differently (it does not exist now.) The value now of an original Cubist painting is not unlike a museum's display of a reproduction because the same thing is done differently (it does not exist now.) The value now of an original Cubist painting is not unlike a museum's display of a reproduction because the same thing is done differently (it does not exist now.)

In the 19th century, the Smithsonian Institution - why else would the Louvre exhibit Cézanne's and Van Gogh's paintings as they do the works of art are little more than historical curiosities. As for the famed Van Gogh's painting of the Starry Night, his work is not the same as the original. The reason that different artists from the past are brought back is because some aspect of their work becomes usable, a living artifact. That is here is no truth at all to what artists seem quite unrealized.

What is the function of art, the nature of art? If we continue our analogy of the forms art takes as being art's language one can realize that the nature of art is a kind of proposition presented within the context of art as a comment on art. Welton then goes further in "analyzing the types of 'propositions.'" J. J. van Dine's evaluation of the distinction between analytic and synthetic is useful to us here: "A proposition is analytic when its validity depends solely on the definitions of the symbols it contains, and synthetic when its validity is determined by the facts of experience." The analogy I will attempt to make is one between the condition of the analytic proposition. In that they don't apply to be believable as anything else, or be about anything (other than art) the forms of art most clearly referable only to art have been forms closest to analytic propositions.

Their work is clearly referable only to art have been forms closest to analytic propositions. That is, if viewed within their context - as art - they provide information without any matter of fact. A work of art is a tautology in that it is a presentation of the artist's intention, that is, he is saying that that particular work of art is what it is, which means, in a definition of art. Thus, that it is art is true a priori (which is what Judd means when he states that "if someone calls it art, it's art").

Indeed, it is nearly impossible to discuss art in terms of tautologies - for to attempt to "grasp" art by any other "handle," is merely to focus on another aspect or quality of the work. The position, which is usually irrelevant to the artist's work, is the artist's "art condition." One begins to realize that the "art condition" is conceptual. That the language forms that the artist frames his proposition in are ostensive, "private" codes or languages is an inevitable outcome of art's freedom from logical constraints and its freedom from this. It has to be familiar with contemporary art to appreciate it and understand it. Likewise, one understands why the "man in the street" is interested in art and always demands art in an additional "language." (An eye understands why a farmer sells "like hot cakes.") Only in painting and sculpture did the artist's all speak the same language. The formalist is often too concerned with new languages, a new language doesn't necessarily mean... the framing of new propositions: the most poetic and electronic art is a way of stating, in relation to art, what Ayer asserted about the analytic method in the context of language. It is to be the following: The Lyellian "art" propositions is not independent of any empirical, much less any synthetic presupposition about the nature of things. For the artist, as an analyst is not directly concerned with the physical properties of things. He is concerned only with the work (1) in which art is a product of conceptual growth and (2) how concepts are capable of following that growth. 19 Pure Expressionism, continuing with the artist's terms, could be considered such a "sentence" which consisted of demonstrative symbols would express genuine proposition. It would be mere ejaculation, in no way characterizing that to which it was supposed to refer.

Expressionist works are usually such "ejections" present in the morphological language of traditional art. If Pollock is important it is because he painted on loose canvas horizontally to the floor.

What isn't important is that he later put those drippings over stretchers and hung them parallel to the wall. (I think the words what is important are that he put those drippings over stretchers and hung them parallel to the wall.) What is even less important to art is Pollock's tons of "self-expression" because those kinds of expressions are useless to anyone other than those involved with him personally. And their "specific" quality put them outside of art's context.

I don't make art," Richard Serra says, "I am engaged in an activity. If someone wants to call it art, that's his business, but it's not up to me to decide what that is. I figured it out later." Serra, then, is very much aware of the implications of his work. If Serra is indeed just "figuring out what it does" (gravitationally, molecularly, etc.) why should anyone think of it as art? If he doesn't take the responsibility of being art/who can, or should? His work certainly appears to be empirical, verifiable, and can be used for many physical activities. In itself this does nothing, but leads us into a dialogue about the nature of art. In a sense, he is a primitive. He has no idea of art. How is it that we know about "his activity"? Because he has to do something with his activity as a "his activity" has taken place. That is, by the fact that he is with several galleries, «the physical residue of his activity in museums (and still more to art collectors - but as we have been told, Uut, collectors are irrelevant to the "condition of art" of a work. He denies that work is art but plays the artist is more than just a paradox. Serra secretly feels that "Yrt,ood" is rivaled empirically. Thus, (Serra has stated) there are no absolutely certain empirical propositions. It is only a tautology that are certain empirical questions are one and all hypotheses, which may be confirmed or discredited in actual experience. And the proposition in which we record the observations that verify these hypotheses. The self-selves hypotheses are subject to the test of further experience. Thus there is no final proposition. In other words, the "relations of art are not fact-al, but linguistic characterizations, that do not describe the behavior of physical, or even mental objects; they express definitions of art, or the form of definitions of art. Accordingly, we can say that art operates on a -ogic. For we shall see what the characteristics of a purely logical analysis that is concluded with the formalist's concept of our primary concepts (of art) and not with questions of empirical fact - 20 To repeat, what art has in common with logic and mathematics is that it is a "logical" or "work" and art are the same and can be predicted as well as without going outside the context of art's definition.

On the other hand, let us consider why we cannot see or hear with difficulty when attempting to be a syntactic proposition. Or, that is to say, when the truth or falsity of its assertion is verified on empirical grounds.

Ayer states: "... The criterion by which we determine the validity of a priori or analytical proposition is its sufficiency to determine the validity of an empirical or synthetic proposition. For it has characteristic of empirical proposition that their validity is not purely formal. To say what geometrical proposition, or a system of geometrical propositions, is false, is to say that it is self-contradictory. But an empirical proposition is free from contradiction and is not self-contradictory. It is normally defective, but because it fails to satisfy some material criterion. The unrealized of

"realistic" art is due to its framing as a, art proposition in synthetic terms: one is always tempted to "verify" the proposition empirically. Realism's synthetic state does not bring one to a circular framing back into a dialogue with the larger framework of questions about the nature of art (as does the work of Malech, Mondrian, Wollack, Reinhardt, Zarpy-Rauachenberé, Johns, Lichtenstein, Warhol, Duchamp, Juud, FyÉvin, LeWit, Morris, and others), but rather, one is "flung out of art's 'Yorbit' into the infinite space" of the human condition.

What one finds all throughout the writings of Ad Reinhardt is this very similar thesis of "art as a fact" and that art is always dead, and that a "living" art is a deception. Reinhardt has a very clear idea about the nature of art, and his importance is far beyond recognition. Because for one, art that can be considered synthetic propositions are verifiable by the world, that is to say, to understand these propositions, one must leave the tautological-like framework of art and consider "outside" information. But to consider it as art it is necessary to ignore this same outside information, because outside information (experiential qualities) has its own intrinsic worth. And to comprehend this with one does not need a state of "art condition." From this it is easy to realize that art's viability is not connected to the presentation of visual (or other) kinds of experience. That a "living" art may have been one of art, extraneous functions in the preceding centuries is not unlikely. After all, man in even the nineteenth century lived in a fairly standard visual environment. That is, it was ordinarily predictable as to what he would be coming into contact with day after day. His visual environment in part of the world in which he lived is historically consistent. In our time we have experienced drastically different environments. One can fly over the earth in a matter of hours and days, not months. We have seen television, and we have seen the madmade spectacle of the lights of Las Vegas or the skyscrapers of New York City. The whole world is there to be seen, and the whole world can walk on the moon from their living rooms. Certainly art or objects of painting and sculpture cannot be expected to compete experientially with this. Therefore, "use" is relevant to art in its "language." Recently, the box or cube form has been used a great deal in the context of art. (Take for instance its use by Judd, Morris, LeWit, Naden, Muth, Bell, and McCracken. One can even mention the quantity of boxes and cubes that came out of the differences between the various uses of the box or cube form is directly related to the differences in the intentions of the artists. For instance, as is particularly seen in Judd's work, the use of the box or cube form will naturally lead to well-defined lines that are only art when placed in the context of art. A few examples will point this out. One would say that a one-foot by one-foot box form was seen filled with the iris, seen placed in an industrial setting, or even more

clearly seen sitting on a yellow urn, it would not be identified with art. It follows then that understanding and consideration of art as an artwork is necessary a priori to viewing it as an object to "see" is as a work of art. Advance information about the concept of art and about an artist's concepts is necessary to the appreciation and understanding of contemporary art. Any and all of the physical attributes (qualities) of contemporary works, if considered separately and/or specifically, are irrelevant to the real concept. The real concept as Judd said, though it didn't mean it this way) must be considered in its whole. To consider the concept's parts is invariably to consider wider aspects that are irrelevant to its real condition - or like reading parts of a definition.

It comes as no surprise that the "fast" morphology of the example from which we decipher the nature of the general term "art." For where there is a context existing separate of its morphology (and consisting of its function) is a key to the final results. It is on modern art's possession of a "language" with the shortest history that the plausibility of the abandonment of the language becomes most possible. It is a wonder that the art that came out of Western painting and sculpture is the most questioning of its nature, and the least assuming of all the general "art" concerns. In the final analysis, however, all of the artists have been in Wittgenstein's terms) a "family" resemblance. Yet the various qualities related to art "art condition" possessed by poetry, the novel, the cinema, the theatre, and various forms of music, etc., is that aspect of them most reliable to the function of art as asserted here. It is the decline of poetry related to the impeded metaphysics from poetry's use of "common" language as an end in itself. In New York the last decade stages of poetry can be seen in the "concrete" poets recently toward the use of actual objects and theatre. Can it be that they feel the unreality of the art form? We see that the axioms of a geometry are simply definitions, and that the theorems of geometry are simply the logical consequences of these definitions. A geometry is itself about physical space; in itself it cannot be said to be "about" anything. But we can use a geometry as a means about physical space. That is to say, once we have given the axioms a physical interpretation we can proceed to apply the theorems to the objects which satisfy the axioms. Whether a geometry can be applied to the actual physical world of objects, is an empirical question, which falls outside the scope of geometry itself. Here in no sense, therefore, in speaking of the various geometries known to us are false and which are true. Insofar as they are all free from contradiction, they are all true. The proposition which states that a certain algebraic function of a geometry is possible is not itself a proposition of geometry. All that the geometry itself tells us is that if any zigzag can be brought under the

definitions, it will also satisfy the theorems. Therefore, a purely logical system, and the propositions are purely analytical propositions. - A. J. Ayer. He then I propose rest of the viability of art. In an age of scientific tradition, the unreal because of its assumptions, art's ability to exist will depend on its function. - A. Entertaining, visual (and other) experience, or decoration - which is something easily replaced by kitsch culture, and technology, but the latter, it will remain identifiable by not assuming a philosophical stance; for in its unique character is the capacity to remain aloof from philosophical arguments. It is in this sense that the work of art is not. Art in itself exists for its own sake.

In this period of modernism, after philosophy and religion, art may possibly be one end of a road that fulfillment that another end might have called "man's spiritual needs." Or, another way of putting it... might be that art deals analogously with the state of things beyond philosophy's where philosophy had to make assertions. And art's strength is that even the preceding sentence is an assertion, and cannot be verified by art.

Art's only claim is for art. Art is the definition of art.

NO-ES

Reprinted from Studon's Introduction to Art (October, 1969)

1 Morton White, The Age of Analysis (New York: Mentor Books), p. 14 #

2 Ibid., p. 15 A

3 I mean by this Existentialism and Phenomenology. Even Merleau-Ponty, with his middle-of-the-road position between empiricism and rationalism, cannot express his philosophy without the use of words (thus using the words); and following this, how can one discuss experience without sharp distinctions

ioãsxbetween 'urseoves and he wlrld? 4 SirōJames J₂an, Physics&an~¼Philosophy (A8nûArbor, Mih.Ò Univærsty of MichiganSPress), p.17

5 Ibid., @. 1+0

6 Ibid., p. 190

i Þhe task such philoøophy has tiken upo¥ its8IfNis the only_“function” it cuãd p`rf,rm without making phil,sophi– asseøtions □

8 This is de)ltlwi

h in th` following sectio2

9 I wuld lRke modÅake it clear, however, úhall intend>to sueak for noþone Ôlse. I arrived atþtpele!conclusions alon, and ändeed, it is @rom thés th₂nkiYg th/t 4y art since 1966 æf not before) ev`lved. O`ly recently di

I realize afÅer meeÐing Terr Atkinson that he and Micha₂l B

ldwin shaoe similar,Æthough c<Åtainly not identical, opinions to ±ine

1+ Webster's New Wærld "icti₂nary ½ the Xmerican Lang¼age

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13 Lu

y Lippard useC th-s q”otation in a «ootoote to Ad R`inhardt's r9t3ospective c–talogue, January, '967

p. 28

14 Lu[y ippa5d, “Constellatián by Hars) Da_ light: The Whitn=y Annual,” Hudson Review, Vol. æÅ No. 1 ‘Spring, 1928) |

n5 Arthur R. ñose, “Four Interiews,” Arts MÅagazine&February, 1969)

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J18 A. J« Ayer, Language, Tr/th, azd Logic (Nw_rk: Dover Publ'ations), p. 78

19ãIbid., p. 57

20 Ibid.£ p. 57 zÔ1 lbiŠ., p.90

2_ l'aid., p; 94

23 AÆiReinharWtxs retrospeŠtiv... cata²gue (Jewish useum, January, ú967) written by Lucy Lippa±d, p. 12 Ī

24 ItUis poetry's use of commonNlanguage to attemŠt `o Hay the unsayable iha' is problemÈGic, not any inherent!problemÈinthVusè of

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poetic: he real6ySwants his work to |hange men's l]ves

26 Op. cit., p. 82

A;T FTE`

PH1LOSOPHY d1ó69) Joseph ì(suth Part 1Å

The factthat it has recently become ðashionable for phyFiÜis2s themselves to be sympDthetic tQward religion §

.. mark½ the physi%is[s' own lacÜ on confidencedi& the validit f òheir hypot@eses, w`ich is a reLction on their parøe frò, the

antireligious dogmatism of nineteenth-ceniüey scienÅis–s, ald a natural ou1ome of the cris`s througŠòhich physics%has just pÅssež. -A.

J. AyŽr. . . . once one has underst-od 8he Trctatus there \$ill b` no t...mptation i concern Æneself anyÅore with -iloóo@hy,øhich isxne+ther

empirical?like science nor Åautological like mxkhepatics; one`will, like Witgtenstein in 1918ó abandon p#los`lhf, which, as traditionally

understood, is roted in;conu1io.

-J. O. årms)n

TrlditLona` philos“7hy, almost (y defÖition, has QoTcerÅ-d Útself with the unsald. The nearly çoclusie focus oiðthe said by tw`Üüietç-

cenÅury analytiTal linguistic pKilolophers is the sharSd ùonteition tT

tÈthe unsaid is unsaid Oecause it isSunsayabO₂. HegelianÈÅhilo&ophy ##Fe sense 7n the ni₂teeÈth cewt-rò and m_osthave bren

soothing to a cen²ury that w

s barely gettn¼ over ðumh, the EnlightenFent, and KCnt.1 Hegel¶s philosophy'was also capablù of giving covŠr for æeddefenseóof

æeligious beliefs, splying an altcrnŠziæe to Newtonian ecŠanics, and<fiting in wiþ tÙe growth of/history as a discipline, as½welþ as

acceptin DarwiniYn bi]loÇy.2 He añpeaVed to give an ac'eitable resolution to t?e conflict bftween th«ology and science, as well

ø5he reOut of Hegel'] influence has been that a Èreat majority ofQc;ntmpor« philoop»ers are really little 21ore thanèhistorians of

philos)ppy, Ldbrarians Çf the Truth, so tT speak. Oneãbegins to get the impressòonathat there Wisþnothing more to be said.” And

c,rtainly if one realizes the iòòlC]ations of Witgtenstein's thinking, andxthe thinkiTg influencedÈ-y him and after himÈ “Continental”p

iloæophy neeu nÅt seriously be consideredÜSere.3 Is there a reason for th& “unreality” of /,ilo+ophy in our tþ–b? Perhaps this can be

answered by looking;into the inference být¼een of¶r time aŠd òhe `enturies predecing us. In the past man' c]cluDions about the;world

were based on phe+vnforß`uion he¶had about it - ifž òt specifically

ik« the empir`cists, òen gFnerally lœkethe rationÅTistsÓ Often iã fact, thà+lo.enes be±weª(science and philowop<y and so great that

scientists and philosopherswÛre one and the same person.(In fact, from the timfs of Thales, picurus, Heraclitus, and Aristotle to

Des9artes and Lejùlitz,\$`the great names in phiÅosoph' were often great names in science as well.ª4 That tÙe wold aÅ perceived by

twentieth-century²lc?en²eŠis a vÈtly different one ttàn phe oRm of t` prelecing century² noex òot be proved he`e. Is it possible, then, that

iØ ¶ffect man has learn-ðuso puchr 3nd hDs “intelligence” is su-h, that he,Åannot bOlieve the reasoning o4 trad²tionA (philo opmy?

That perhaps he knows taoümüü0 about tbe worl to make åhose kinds of onclusions? As `ir JampÈ Jians Óas statei:< . µ . Wen

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Úatxern o8 events, but y bgrownm4 the then curenit pictorial desfDiction of thisÛpattern; thus it has no` appropriated certãzn k_owledge

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of their art idea (e.g., a rectangular-shaped canvas stretched over wooden supports and stained with such and such colors, using such and such forms, giving such and such a visual experience etc.). If one looks at contemporary art in this light one realizes that minimalist creative effort taken in the part of formalist artists such as Pollock, and many painters and sculptors (working as such today) generally do not bring about the realization of the formalist art and critical theory's definition of art one that exists solely on morphological grounds.

There is a vast quantity of similar looking objects (or visually related objects - in a primary sense) that may seem to be related or connected because of a similarity of visual/physical characteristics. One cannot claim from this as an artistic or conceptual relationship.

The function of art, is a question, was ever asked? It is Marcel Duchamp we owe the notion of the "ready-made" (One can certainly see a tendency towards self-identification of art beginning with Manet and Cézanne though) but their works are varied and ambiguous by definition (as with Duchamp's). "Modern" art and the work before seen connected by virtue of their history. Another way of putting it would be that art's "language" remained the same, but it was saying new things. She even that may encourage the realization that it was possible to speak another language and still make sense in art (Duchamp's first read-made).

Without the unassisted ready-made art changed its focus from the form of the language to what was being said. This means that it changed the nature of art from a question of morphology to a question of function. This change - one from "appearance" to "ontology" - was the beginning of "modern" art and the beginning of conceptual art. And Duchamp is conceptual in nature because of his art's conceptual nature.

The value of particular artists after Duchamp can be weighed according to how much they questioned the nature of art; which is another way of saying what they added to the concept of art or what wasn't there before they started. Artists question the nature of art by proposing new propositions as to its nature. And to do this one cannot concern oneself with the handed-down "language" of traditional art, since the assumption that there is only one way of framing art is what is being questioned. But the very stuff of art is indeed greatly related to creating new propositions.

The concept of Duchamp's reference to Duchamp - what object of art (such as the ready-mades, of course, or his silhouettes) is implied in this? It is implied in this that the artist's intentions become irrelevant. Any argument is of the preconceived notion of their together not necessarily related facts. The

Xint is this: aesthetics, as previously pointed out, are conceptually irreducible to anything else.

Thus, the physical thing can become an object of art, that is to say, can be considered aesthetically pleasing, etc. But this has no bearing on the object's application to an art context; that is, its function in an art context. (E.g. if a collector takes a painting, at which the legs, and uses it as a dining table it's an art-related object to the artist because, as art, that wasn't the artist's intention.) It is obvious that formalist criticism's reliance on morphology is essentially a bias towards the morphology of traditional art. And in this sense their criticism is related to

"scientific method" in any so-called scientific (as Michael Fried's detailed descriptions of paintings and other "scholarly" paraphernalia would want us to believe). Formalist criticism is no more than an analysis of the physical and aesthetic qualities of the nature or function of art. Neither does it concern itself with whether or not the object analyzed is even

works of art, in that for formalist critics always the conceptual element is what is in works of art. It is only by virtue of its resemblance to earlier works of art that it is a work of art. Or, as Lucy Lippard so succinctly describes: "The artist's paintings: they're visual music."

Formalists and artists alike do not question the nature of art, but all I have said elsewhere: Being an artist now means to question the nature of art. If one is questioning the nature of painting, one cannot bequeath the nature of painting to an artist (or sculpture) he is accepting the tradition that goes with it. The word painting is specific to a kind of art.

If you make paintings you are already accepting (not inventing) the nature of art. One is accepting the nature of art to be the European tradition of a painting-sculpture dichotomy. The strongest objection one can raise against a morphological justification for traditional art is that morphological notions of art embody an implied prior concept of art's possibility. As such a prior concept of art, concept of the nature of art (as separate from an historically framed art proposition or "work") which I will discuss later makes it, indeed, a priori: impossible to question the nature of art. And this questioning of the nature of art is a very important concept in understanding the function of art.

And what holds true for Duchamp's work applies to all art after him. In other words, the value of his work - or his advance - is its idea in the realm of art, not its physicality. The quality seen in a specific painting or the particularization of certain colors or shapes or the colors and shapes are the art's language, not its meaning conceptually - as art. The word upon a canvas "masterwork" now as it is nonsensical conceptually speaking, as far as art is concerned. (That visual information that was once in Cubism's language has now been generally absorbed and has a lot to do with the way in which one deals with painting "linguistic" [6.g.,

that a cubist painting means to experimentally and conceptually to see something that is not what it is. The "value" now of an original Cubist painting is not unlike a mosaic retracts, an original manuscript by Leonardo, or the spirit of St. Louis

is seen in the Smithsonian Institution. In the same way as the Smithsonian - Why else would the Jeu de Paume wing of the Louvre exhibit Cézanne's and Van Gogh's palette as proudly as they do the painting?) Actua

works of art are little more than historical curiosities. As for art is concerned Van Gogh's painting are any more than his (and they care about the collector's items). The art "moves" through the living rather than the physical residue of an artist's ideas. The reason that different artists from the past are brought up is because some aspect of their work becomes usable, a living artist. That here is another thing that artists are quite unrealized.

What is the function of art, of the nature of art? If we continue our analogy of the forms art takes as being art's language one can realize that the kind of art is the kind of proposition presented within the function of art as a means to an end. Welton then further analyzes the types of "propositions." The artist's evaluation of the distinction between

en analyticāyaδd iμnhetic is use,ulÉto us here: "A proposition is analytic w%en itvalidity;depends solely on the d'fitions«of the symboššjt contains, abdi%nyñhetic(when its validity isOdetermin+d by thj fact"of experinie."18 The aEalogy I will attempt to make i24Öone UetweeÇ the ar6 condibion asš the condition of the analyticöproposition. In that they doc't Appfz¥ to be believable as adthing;els, or be abolt anything (ot'r than agt) the forms of_art mosA clearlyéfinallyžrefer©ble only to arÖ have bee5 forms clysest to anQlytfcäl propositions

"ixks ofUjrt (reUaÆa"ytic propositiožs. That is, if vieweÁ within their context -Aas aät - they provid □ n% inform"%pon wý+tsouöver about any matter of

ct. A wörk of arY is a tautology in nhat it is a cresentalion of the art+st'±«intntio=,Öthat is, he is s'yNng thÖt that partic(art±work

of ÖY Éš•alt, which mean, ns a aefinitiof oX art. Thus, thmt it is art is tžue a priori (wlic is what Judd m24ans when+he st'tes that "if someoe:e caPls it ar_, it's srt")

Indeed, it is nearly impos,ible tš discuss art in >½neöal tDñms withoëä tækiüg in tautologies - for to attemp: tB >graöp" art byñany othei "haödle,, is «erely toocus on Yöther yspect or qu&IÖty >

the proDosi'ion, which is usuällysvrreleüantAto the ar<work's "art coXdition." Onš 6eginsvto äe«lize'tgat art ö "art condition" is Dconceptual stae. Thatu the langöag'forls that the artist fram's his proöositioGs in are osteÜ@,yivate" codjs o languages is an iÄevitabl outcome†of μrt's fr+ede%o lang for morphological constrü,tionsš and^ic foQlows from 'this JhatÜone has to be famil&ar with conte7porary art to appreciate it anÆEundirsÆand it. Likewise Lne undersKands why the "man in the street" is int'felerjCt to artistic stand always deman L art in a orf'ditional "language." (AnY one understandü+ w'y f'rm'list art sells "like hot cakes.") 'nly in paiÖtingqand säulpture d'd the Értis's all speakWthe same language. shaæ is calleç "Novelty'Çx't",byXth¼ formalistq i' oäen toe0attemp to Üind new lÿnguagem althèšÖE a new langage doesn't necessarily mey×...the framiPg of new äropositio@:s: ežgÉ,Mmost k?netic andéeleconic art A4o'heO×wzy Bf statFng9 in relatiÆE to art, what Ayer Bsserted about the analyt'4c methèd in the zontext o-'language ÖouÉÖ be thÖ+following- TheLvplidit' o' a%tis2ic p-positions is not d'"pendent oκ any empirical} much les 'nyqaesthetic p esupposition about Vhe natÄre f tÖings. For the artist, as Jn a%alystü is not d rectly cDnc4rmeµ

ith the phys"calpropteeie of thinçs. He is @concered onlywvit' the wa '1) in (hich art"is 'apa%le of conceptual Çrowth and b2'lhowZCis±propositions apeicapable 1f,...'g'cally following that grDwth.19l Pure Expressionism,ÄcontinuingYwithödyerös ,eçms, cout'd be½c_ nsidedTežda such8 "A sentence24whch consisted äf d=önstrative symfols wou

d @ot express genuine proposit+on. It wouldbe mere ejaculatio', wn no Üay characÖerizing tüat to which it was supposed to refer." Exp'essionistqworks 24re usu lly such "eic 'aNions""present(d in thl morphölogical language of traditional art.%If Pollock is ;oportat it is bucause he paiÉted on loose canvas :örizonta)ly toÖthe 'loor

Whatµsn t imBortÖnt is tha2 h± latr put those drippings over stretchers and hung them Qarallel to the wall. (, xther words what is importentQödn art Üs what oneCbrYngO to il, not one's adÇEYtiof of what was 'reviduöly existing.) Wha'Ris even lass iüportant to a;t is Polöock's otions of "self-e#Yression" beauçe those kinds b> èuçjectPve meapüings are usšless tošanyOne othOr than those involved wit' Jim persona)ly. AndZtheir "specific" quality putä,them outside o'ärt' context

i" I do noÜ make art," Rch+rd Serra sas, "I a engaged in n actiBitü;Éi someOne wants 7o call it art,bthat's his busines",-but%itÇs not up to me äo decide ,hat Tha½És ll figured out later." 2erra, then,'is ve/y mlch aware of the implicat-ions of his work.Jif Serrä is indeed just "figuring out whax lea@ does" (gravitacionaçYy, möeucuaray etc.)s why sEouldäanyone think of i9 as art? If,he'doesn't take tye resäo... sibility of it being art/ who can, oršAäül? His work certainly ap'earscto Çee empiricüll¼ verifiablem IFad can'do, -nd be used for, manyEphysical activithes. In itself this does>nything,but Öead us intoia dialogue aboutwt8enature,-f art. In a 'ene tÖe? heešs aµrimitiÄe. He h;s no idea -ou% art. How isit tXpñ that we knowäabout "his a'tivity"? Because he has toQd usÖö% is vr by his actÖons astèe "his actYvity" hasftakenplace. That is, by thefact khaö he isiwifh several galšeri s, «uts the phyhical rejiduešof Jis¼activiš inXmuseuis (and sšlms them to art collectofs - but as we have Bo1nte, Uut, collectors are irrelevant š. Uhe "coYditioj ofèart" of a woçkµ

'ha@he deniesèhAs wörj is art but plbys the artist is more thaffjst O parad,x. Ö?µra secretlÖ feels that "Yrö,ood" is rived at empirically. Thus, (s A...er has statÉdäe The2eäare no absolutely certax □ empiricäl prohoæiöio;š. It is only Öautologie that arä cerpa{n EHpirical quesKicns 're 3ne and all hypotheses, which may be onfimed or discrÖdited in actual'sgnsv xpe'ience. A4d the p?öp'sÜtion inÉwhi¼h we ypcord hhe observations Yhat ve%öfy these hypotheses Pre theselves hypotheses w_öech are subject to the teÄt of furt er Öne.s experience. Thusüthere is ni fnel propositioni.22 lé ö...her words, thl «roÜosit+ons o'Äart are no- fact-al, b;t linguistic µn cha_äçler

µct,at is, th d do 'ot desc+ibe the behavior)of physical, or eve □ mental obäejs; th%y express definitiöns of art, or the form'l consequ;ces ofäefitons of art. Acldringvy, we can say that ar op±rates on a -ogic.BFör wñ shall see µhat töe chara'teristic mark¶f a purely lägEcal Anquiry i' that it s concÜned with Äe foimaš Consšquencus oP ourpYèinitiošs(of art) an" not with questions of e-pirical fact-Ö To repe'Ü, what -rt has in common with

ogic an@ mjthematics is that it is talYolo"y; i.e.,xthe "art idea" (or "work") ad art are èhe same and ~a* be °pprec(ated as ar@ wi hout going outside µe contextèofk fEr üerific;tion 3

On the other hand,fetÇus consider why ar ccnKot

e Zor has difficulty wöe pñ at[µmptsto be) a syntKetic propositöon.!Or, that is to say, whenÇtÉe truth or falsišy of its asserRion is šerifi: le on empirical Xr¼unÉš

AyÉr stats: . . . Tíe Nriterion by which we ÇeteÜmine+the öalÄdity of an

a priori or analyticalYproposit'ion isänoÖ sfficieAt to deter:ine Th" validity of"an eipirical or synthÄtic pžöposition, Foi it Äs caracte'istic of emÆiric l pröpsi+ioY that their va1pvY½y is not purely formal. To say %hat geometrical proposition¶, or a system of äeometrical propoöitioäs, üs fa"se, çs to sa that it i

se"f-contradictTry. Bu) an empis'al'proositšox,öor "Esyste f v-pirical propositions,pfay be free fromücontradiction an sk_ü bS also. It is'said to be fal;eº not ÄAcause it is Aormally defective, but Öecause@it fails to xatis'yDsome matetia" criterion.21 T×e#unrealit= of "reaöistic" art ös due to its framing as...a. art propositio'incsynthetic termm: one i4 always tempte} toö"verif" the propositionlepirially,hRealism's synthštjÄÖstate doesnit br-ng oneµto a circuxar 'wing back into a dTalogue w<th te larg' fram'work of qµestions äöot the nature ofäart (as does the work of 1aleich, MondriaO wollock, Reinhardt, ZarpyBRauachenberè, Johns,"LichtenstÇin, Warh>lö ÖDde, Ju.d, FýÉvin, LeWit , Morris, and öthers), but rajter, one is'flung outPof art'Y Yorbit" into teE"infinitè spaLe" of [he human ondtion

H Öhat one 'inds all t¼roughout the wriOings of Ad ,üinM¼rdt

s this very similartmesis o "art7asfartR"land tÉatq"art is alwa' . deäd, andöä sQving' aNt is a deceptièh;23 Reinhardt hat a very cleaè idea about the nature of art, and his importance is faB from recognized

Becase fors oκ art that av Öe considered synthetic pr3poi:iošns are lerifiable by the world, that is to say, ko understand these propositions½8ne must leave the tautologiwal-like frlmHwork o9 art and consider " outsid@" information. But tÜ coNsider it a¥ art it is necessary to ignor²mBhis same Xutside {nformatil, because outsie infvrmation (experienti'l q'litHes, to note1 has išs own intrinsic wörYh. And to comprehend this wošth one doe bot need a state of "art condition." Frm 9his it i eUsDj, o rüalize that art's viabiity is not

1+ Webster's New World Dictionary 1/2 the American Language

1. The conceptual level of the work of Kenneth Noland, Jules Olitski, Morris Louis, Ron Davis, Anthony Caro, John Hoyland, Dan Christensen & et al. is so dismally low, that at any time it is supplanted by the critics promoting it. This is seen in the 12 Michael Fried's reasons for using Greenberg's rationale reflect his background (and most of the other formalist critics) as a "scholar," but more of it is due to his desire to suspect to bring his scholarly ideas into the modern world. One can easily sympathize with his desire to

connect, say, Tietgen with Jules Flitsch. One should never forget, however, that a historian loves his own more than anything - even art

13 Lu
y Lippard use of the notation in a "Introduction to Ad Reinhardt's retrospective catalogue, January, '967

p. 28

14 Lu J. Lippard, "Constellation by Hars D. Light: The White Annual," Hudson Review, Vol. 10 No. 1 (Spring, 1928) |

15 Arthur R. Danto, "Four Interludes," Arts Magazine, February, 1969)

16 Terry Atkinson

pointed out in his introduction: Art-anguage (Vol. 1, No. 1), the Cubist never questioned the art had a philosophical character, but the ones in painting were acceptable

17 When someone buys a painting he isn't buying a light show, for if he was he could just go to a hardware store and get the goods for considerably less. He isn't "buying" anything. He is subsidizing Flair's activity as an artist

18A.

"The Language, the Truth, and Logic (New York: Dover Publications), p. 78

19 Ibid., p. 57

20 Ibid. p. 57 and 181, p. 90

21 Ibid., p. 94

23 A. Reinhardt's retrospective catalogue (Jewish Museum, January, 1967) written by Lucy Lippard, p. 12

24 It is poetry's use of common language to attempt to say the unsayable that is the problem. It is not any inherent problem with the use of language within the context of art. Ironically, Danto of the call themselves "conceptual artists." Much of this work is given similar titles to Walter de Maria's work and titles of coincidence; de Maria's work functions as a kind of "object" of art, and in recent years very poetic: he really swears his work to change men's lives

26 Op. cit., p. 82

A: FTE"

PHILOSOPHY (1669) Joseph (Part 1)

The fact that it has recently become fashionable for philosophers to be sympathetic toward religion

... mark the physical world as their own domain on confidence and the validity of their hypotheses, which is a reflection on the part of the antireligious dogmatism of nineteenth-century science. As a natural outcome of the crisis through which physics has just passed. - A. J. Ayer. . . . once one has understood the Tractatus there will be no temptation to concern oneself any more with philosophy, which is neither empirical nor scientific like natural science, like mathematics; one will, like Wittgenstein in 1918, abandon philosophy, which, as traditionally understood, is rooted in confusion.

- J. O. A. B.

Tristram's philosophy, almost (by definition, has) to do with the unsaid. The nearly exclusive focus of the said by Wittgenstein's analysis of language is the shared intention of

the unsaid is unsaid because it is sun-ayable. Hegelian philosophy is the sense in the Nietzschean 'ewer-rö and must have been soothing to a

century that was barely getting over the Enlightenment, and Kant's Hegel's philosophy was also capable of giving cover for a defense of religious beliefs, applying an alternative to Newtonian mechanics, and fitting in with the growth of history as a discipline, as well as accepting Darwinian biology. He anticipated a resolution to the conflict between mythology and science, as well as

the re-orientation of Hegel's influence has been that a great majority of contemporary philosophers are really little more than historians of philosophy, librarians of the Truth, who speak. One begins to get the impression that there is nothing more to be said. And certainly if one realizes the implications of Wittgenstein's thinking, and that the thinking is intended to be a hindrance to philosophy, one can seriously be convinced of this.

There is a reason for the "unreality" of philosophy in our time? Perhaps this can be answered by looking into the history of the idea of philosophy since the beginning of time and the centuries preceding us. In the past man's conceptions about the world were based on phenomena which had about it - if not specifically

the empirical sciences, then generally the rational sciences. Often in fact, the sciences and philosophy were so great that scientists and philosophers were one and the same person. (In fact, from the times of Thales, Pythagoras, Heraclitus, and Aristotle to Descartes and Leibniz, the great names in philosophy were often great names in science as well.) That the world as perceived by twentieth-century men is a very different one than the world of the preceding century is not to be proved here. Is it possible, then, that if a man has learned the history of philosophy, that he cannot believe the reasoning of traditional philosophy? That perhaps he knows too much about the world to make those kinds of conclusions? As the philosopher Hans Reichenbach says: "When philosophy has availed itself of the results of science, it has not been able to show any abstract mathematical deduction of the universal laws of events, but by the growth of the then current pictorial description of this pattern; thus it has not appropriated certain knowledge, but conjectures

They are conjectures were often good enough to make a better world, but not, as we now know, for those limited processes of nature which control the happenings of the mind-said world, and bring us back to the eternal nature of reality. He continues: One consequence of this is that the standard philosophical discussions of many problems, such as those of causality and free will, are material

ism or mentalism, are based on an interpretation of the nature of events which is no longer tenable. The scientific basis of the older discussions has been washed away, and with their disappearance have gone also the arguments. . . . The twentieth century has been

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28hij briingsÖus to%4the rea-çzatiþ Ōhatiformalist×art and critiTigmýaccepts a
þa deinition of art one tha exists&solely on mrphol™gica; grouns.ßz
le a vast quanV3mX of simlad ookingÉo

je ts orXimages (or visually relate\ objects -r im4Püs) may seem to be related or »Hnnected) becauûñ³f a siiliailty of visual/pxèeriential
"readinl"Q" one caŌnot ççaim from thË aS artŌstic or con3ceptual reitlationship

" The functi"n of art, ¶s a uestion,'wax eörst Áai;ed >yóatçceÚ D8c+æþ. In facè iy is Marcel guchamp w/Eom we ðan cr9dit
'lth'gUving art its oñÉidentity.O(One can certkínly see a tendency toward thisesµl-identific, tion ofaŠ¶t begáwing with ManPt and Cézanne
tough {o Cubism, 16 bu' their works are %i/id and ambiguous byAcom)aris#n with D¥Nhamr's"). "Moder-" art andúthe work before see:|d
connectedvy vjrtue of t'eir ðor

hology. Another wal ýfGputting¶it would be t at art'sÇ"languag"™ remained thAús°me, ?ut it wás new things. She evl't that maj
eççñceivabte the rea9ization that it was possibleceöó"soeak another?languagR" and still mMeasense in aýt waW¼M)Marcel(Ducaamp's
firsÜiunasÁisted Read-made

WËth the unassisted Ready-madek art &hnged ?ts focus□fromAthe form of the lanñuage2to what was beung sóid.??h[çh means that iy
ØhanÁed th1 nature of art from a³jµsßion oW ðorphology to a question of fuFçæñ. Thio changá - one from "gþpearance" to "
onc"tion" - was the bçginning of "mÝern"™™t and the 28¼µin: yng of conceptual art8 Al... a&t {áster Duchamp) is conceptual zin natur³)
becËU,eMart oÆly Á.istsconcepáually

The "value"¶f par'iculariant[sts afYer Duchamp can <eweighed accouðing hë how much tŌe> quek...ioned the n
ture of art; whEch fs anot,r uay of saying "w4at they addeú t¶j theŌcBnceptiÉn ofYart" or what zasn't there befor: they startedp Artistª
questhon the nature ofëar bø prþsÝñµing þew propositions as to ~r'tsVnzture. ALd to do this one cannot concern ofesçlf wi@h the
handed-d(wñ "lanfuage" of trÁditional7ar½, s 8h+s activitx is basedon the assumption that there s only one wByúo)¶fracml art
2r6pzsit+ ns. BÚt the very stuff of art is indeedbgreatly ðelated to Ýcrea_ing" new púoHosiš:ns
The c@se Vs oten mŌe - pa¶ticRla/y ,n referenceþto Duchamp w ^hat objectŌ of art (such as the H'ady-mades, yf ñourne, ÇEu± Sll a
is `mplied in this) 9re jþdqe

as objets d'art inëlater years&md"the artists' inHentions becom irremevant.+Such anýargtmen isŌte c'e of a preconáived notion
çrderu]g together not nessarilyñ relaoëd factsŌ The
„Xint

is this: a&sthetics, as p -ave ponted oŌ, 3are;conçÉptually i#re0Uóant t. al-
Thus, k-y physCc'lthing caç bßcomþ objet d'a't, that is to sy, can be ðonsidšred tZstefuw, aesthetically p"easing, etc. But this =as
no#bearin- 1n-the bject'sgapplic tion to an art ontext; thót

s, itY funcvifning in an art coþteæt. (E.g.0 if aM%ollector t-æes a pai'ing, at"Qches legs, and@uses ¼t Ūs a din(ng table it's an act
uŪrlatç d lo or the artist's)becaus,Éas art, that waán't tÆe artisX's intention.) It is obvious +øenÉt"atUçØrmlalist çóitic)sm's reliÁnce ãn
morphos:gy lýádsnez essar l,wit& a bias toward thš morphllogyAof traditional artw Apd in this seás tDeir criticšsm BsÉµt related
ðœ h "scieüt-fiçcmethÁd" jr any soBt o\ ðör cism (as MichaelFçœd,6ßitŌ) jis detailed des(riptions of paintings'and othXr
"sch,larlrfj„paraphernalia wouæd w-nt us } belþeve).+Fomalist criticism is no more tÆan an analysis Þþthe phyÑicaŠ adTitbutes of

ømr'tcularo×jets %h't heppen t-iexist i lça morphol'gical cont_x- Bnt this do¥sn't adL any knowledgº (oŌifacts] to our undúrskanding of
the nature or func-ion of ara. <nd neither does it2com¶en" onÉwhet
er or not the objectqanalyzed rH evenè

<rks\$#f Ōrt, in that-for alist critics always ýypas½ the conçptual egume½t in woßks of aif5.áxachly why they#do't¶jooóment on tũ
coñceptGal elHment in worksFf ¾art iÜ precisely be'ause formaóist arº is only aŠt b+ vitue if i«Øes

mblance to øarlier works AfAart. It's a mindleOs art Or, as LucQ Lipæard so sçccin+ty desçriç J'les O-×tÝki's paintings:r thæs're
visua@ M)zak.514 Fþrml..st4criticšzand ørtists aliYe do not þueçtion the nature of aÁt, but all I havè said eáseNhere: Being an)artiet
n@w mxans to question thevnature of art. gf ne ià questio-ing -he nature of@paintiÇEg, one Jannot beëque>~ãoni the naturç oæöartý
f at an Artist a-òpts paivtOng (™r sculpture) he lls accepting the traditioF that goes withit. T,-t's befauseátheowd art éš(geñ ral aßd the
word paifing is specifíŌ. P¶j-ting Q © kind of amt

If you make ¶,azntingsryou are already a,cepting (not ÝsestVniþg)Ōthe nature of a¶t. One is thŌ accepting the nature of Çrt to be
theEropan ýtadition of a painting-sulpture [iYhotomy. 15|T™e strongest objection one can ra«sejag¼inst a morphological justic. tion for
%trad-tional art is that morpholo-ical notions froJ embod4oæan implèd a prio'ioñceóÉtEof ar28'+possibiliti K. Ayd such aG a priori
co,óeptof the9nštureof¾arce (as 4eparate froJ anFl-tically frjmedVar propòsitions or "workf" which I will dsÁuss lat)ç makes it,
indee, a 3PiŪri: impossible to ques-ion the nature of art. And tis questionzng of "he naSure /f rtýs a very importantÁ)onc/4t in
understandinþ the function ofÉ art

ñ And wht holds ørue for Duch!mp's+„rk applKes aW wá to mostbÉf çÇe art after him. ¶j oÄer wp'ds, th value of□?bisil-
orGinÁvance - is its idea in the realm ofiar , not tYe phDsixaŪ ,r HŌC-al qSalities seen²in a specific paint@nò or the particularization
of cert"©nÐco=rs lþ shapes□ or theFe col:usland shapesuare the artŪs language," not its mü"ning"cocepýuall- as art. TB loo) upon
arcÁb:st "wasterwork" now as -Ét is nonsensical concept-ally speaking, as far as art is concerned. (That Misual informa,ion
tGat wj nique inÁCubismás laeçguage has now bePn generally absorŌed and h.spa lot to doš¼ithþthe way in h=çh çne deaðs witš
painting "linguistic(Ōç..{6.g.,

hat a ðubist paçnti2g mea't exlërimeneallyÉand cotceptialYy ~oç sa³ZÚGertude St;...n, is beon@ ouršspecu'ationø because□the sam_
;intþg theH"ueant" something dçfferentdthan%it does"now.) Ūhe;nalue" now of anHorbg n apu Cubist p'ining is Ct unlike iáe mosg
re@gects, an original "anuscrip] by LÉ-d Byrçn, or The pirít of St. Louis

s×it is#see@in=thY-Smithsonian Insqitušion

(Inèee9, 8use+ms fiyl the=Rery same uncion as the SŠ'thson'an%onstiu6[on - Why els would èhe#JeuÚde Paume wing of the Louvr
exhibit Cézanne's and Vaf GéghÚstpalettDsas proudIP Ás they do the)ü pailtinŌ?) Actua

worZs oú art are littleomere thaþ hiStorical curiosiAies. As fr . art3is coçcerned Van Gogh's pain+iNgó arek'x worÉq any more tha~ his
{alv'tée is.áTheyfare b,th "zlllector's ítems."17VArt µ"mives" throqkinflue

Hing)ther art, not Çey existing a" the physical residue oflan a†ist's ideasÁ The reasoŠŌthÚt diffeSent artists from Whe past are Ōbrou;ht
±"ves again is becaúse +ome aspectúf thepr worš becomes @usa)le" ,y living açtivist. Th-t Æere isAno ltrŌth" aí ¶jo whaf artDis ýeems
quite unrealizŌd

What ýs the funçtion of art, oþ tŌe 'ature of art~ If-we continue our"analogy çf che forms art takež as ðeing art's lXngupþe one
caZre4iethen éhat ¾orkóof artáls a kÝnd 1f proposition preáented withip the ñëonÉext of art as a cmmeÉt Qn artº Welcan then gB
fulther én " analyzeØth types of "propositions." æ.LJ. yer's evaluationioþ ða0t'þ distinction betw

en analyticýa6d;µnthetic is ^se,ulÉto us here: "A proposition is analytic w%en itvalidity;depends soley on ðhe d'fišitions«of the
symbošs]it contain, abdiñonþhetic(when its vali'ty isydetermin+d by thj fact'of experinie."18 The aÉalogy I will attempç to make i28Ōone
Uetweeç the arç conšb'on asš the condition ofÚthe analyticðproposition. In thaá they d'çt Ápp¶zþ to be believable as adthing;es, or be

about anything (other than art) the forms of art more clearly finally referable only to art have been forms closest to an analytical proposition

"The kinds of art are the kinds of artistic propositions. That is, if viewed within their context - as art - they provide information upon which to discuss about any matter of art.

A work of art is a technology in what it is a presentation of the artist's intention. That is, he is saying through that particular work

of art, which means, as a definition of art. Thus, that art is art is true a priori (which is what Judd means when he states that "if someone calls it art, it's art")

Indeed, it is nearly impossible to discuss art in any neutral terms without talking in tautologies - for to attempt to "grade" art by any other "handle," is merely to focus on another aspect or quality.

The proposition, which is usually by the artist, is the artist's "art condition." On the beginning to "elucidate" art's "art condition" is a conceptual stage. That is, the language for the artist frames his propositions in are of the "private" objects of languages is an inevitable outcome of the artist's freedom from formal logical propositions and is the "low" from which this is the familiar with contemporary art

to appreciate it. And it is. Likewise, the artist's "art condition" is the "art in the street" is the artistic and always demands art in an "artistic" language. (An artist understands why a formalist sells "like hot cakes.") Only in painting and sculpture (and the artist's skill speaks the same language. She is called "Novelty" by the formalist, but the artist's formalist is only an attempt to find new languages

although a new language doesn't necessarily mean... the artist's formalist is only an attempt to find new languages although a new language doesn't necessarily mean... the artist's formalist is only an attempt to find new languages

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worYh. And to comprehend this wo5th one doe "o" need a state of "art condition." Frm 9his it i eUsD_io r_lalize that artds viabôarity is not connected to the presentation of visual (or oher) kinds of ex'eriencE. TžAt V aO₁ maylhavç been one of ardJ, extraneous funf'Áionalin 'he precediE/centuViez is /ot unlikely. AfTe₁ all, men in even the nineteenth century liCeed in a fóirly stands'üzÖd 'isualen'ironmentz T%at is, it was írduináully preÜÜtable as to that he would be áoming 2nto coë,ac' with dayáaf'er úay. His visA2l environment in t-1 pArt of the world inZwhich he lived rñs fhITly consist=nt. In our time weEhave n 'lperientially drastically r(Aher environment. One ca30 fly Rl' o»lô thU'earh in a &ptter of áœurs ašd days, not months. W have She cinÉÊa, and caEor televisiNn, asxwel asÓthe jDnÁmade spectacpe ýf the INmhts'of Las Veéas or the skyscrapers ~ New±York City. TheÓh<le'wor+d is=thfteto be Óeen, and thÓ who!" world can watc- ml- walk on tXe moon†árom"Hheir livi#g rooms.(Certainly art or objects of painting and sculpture cannot+be expectedštô c'mpete experien3iall with thís& TÓe/Enotóon ifô"use" is relevant to art an2 its "langua"e." RecœEnÁly)ehé box or cu1e for\$ has been ôsed a! great deal wit0in hxe conèetêof art. (Take for nstancþ its use bs Judd, MorrHs, LeWitU, naden, m-th, BeŽ, iandMCracken~c n^U even meOtioing\$th, quantÁty of boxþ and cubes hat cQme üŠter.) The B)føerenbetween a†l the varios usesÓ3f-th, hbox or cube@fqrn is dirÉctly r_lated to the 30Zfferences in the inkentions of th^a artists."™Förtjer, aC™i) pàrticularly seen in Judd's work,qthe use of&the box or cube formWill1stNates verl well Sln%eDrlièi clai@.that an o-je-t is onLz art whi' placed in the context of art A fw example% will p)int »bis ou3.hOe ould sayÉthat iÁ one†of Ju)d's box forms was s4en filled with de1risæ seen flaced in a†inÓustrial sTtin), or even m

ell' seen s'tting on a wYreRŽÜorn^r, it wúld not be"idenèified with aSt. It vollows thenithat understanding and considera~iT o' (t s an artwo'k i'anecessary a priori to vieÓing {t %n odeQ to "see" iz as a work of -rt. AdvanNe infor<ation about the clncpt of art and vbout an artist's co:cepts4ic4necessary to the apprcaZÉon aed unde'stnd+ng of contemporary art. Any and all of -he physica attfFbute> (qualitÉs) of coYtemporary áorÓs, if considered separatelyKaÁd/or pecæfi)aly, Çre irreyeáant to the Ýrl conceptÉ. he!artKconcept 4as JuddXsaid, though ¥e didn't mean7it this way) must bé considere> in its whole' To çnsider Ø concept's parts is(invariablyÉto conWider aspecUs that are ir+elevant to UtsRary condiŠi n - lr le rading5parts o a definition

ôlt comes'as no su'prise that the Úrtlwith the lFast'fi*ed morphoÓgy Ós t^e example from which we decipherþthe nature of tõe general-term "art."8For Áê»YG ther' is a context existing _sepD)atel- o its morpDolog(andüc«nsi'ring of its f'nctDonon> isžmBre likey y t find Resultsþšes coZformiYg and predictÁble. It=is Ó, modernôart's possebion of a "nguage" zØth theyshort†st listry that ,he plausibility of Úhe ab'ndonment of tþ Hanguage" bacoÇes mUst possible. It iÁ uÓderqt@n'able then tht the art tha came' out oÓ WeštermÁpaènting anP†scuptur'½ is theVost eniÉgetic, %ueáting (oÁ its nature), and Ó'e l4as assum'ng oBall t%e e'general "art" «co-cerÚsi In the áuUal ~nalysis, hÁwever,%áll of the arts have buèinÁ?it gßÉstðin's Éerms) a "0çmily" ôesemb'azæ

Ye lthe vriousYqualitiesPrelatable to al áart condiŋion possessed by pœffry, the novelÈ the0CineÁ-Ŧ th theatre, and vari.us +oZs of þusii, etc., is {†at aspe t gf them mo)t, eliÜble to Þe funcÉionof art asŋa(serted here Is not the decline of poetry ,elatable to the impÓiedmetaphyNics from poetry' use of "c-mTon" languane as anEarN áangAEage?24 In New York the last decadent stages of poetry ca1 be seen in the<oçe by "Concrete"poetl recent, ytoward™the Áse of actual objemts and theatre2530Can it be that they feel the unreality of theiN art f;rm? Cœe séi noÓ t@atthe axioms of a geimþtry arF simply definitions, áand that the-theorems e aúgeometry are simply the logicalconsequenceX f these defÉnitions. A çœo(etry isHot fn itýelf aboptQp30ysicalgsqŋ<e; in <tsel' xt cannot be sai½to be "½bzut" anything. Butcwe ca' use a weometry áo rsmiin from pÓÚ6i¿al sáace- Th?†t is fo say, once we havÜ -iven the axiomsôaphysical interpretationz we canþvproceed to apply the theorjms t+ tÉl obj#ç çs\$«hich satisfi Á e axioms. Whut

er a geometryçcan bê açp1ied tothe c'ual physical Áorld oç «ot, is n expÜ...Éal quòstio, which falls outsid' the scope of geúmetry itself Áherg iñ no sense, therÝfore, in sking-w'ich of@the variout geometriesØkwn to us •re fals: and whiž2are trz. Sřsofar as they Óræeall{fre } from çntrdiction, theyTare all true. =he proposition which st@tes thaM a cert-ín alpŋicatÁon o! a geomJully is posib{ehis;not iteláoda propçsitin)of th†+geomery. All *hat the geometry<iiseff'tells us is that if"áuyžhi g can be úr'ught uçderÉt e definitions, it wiY a'šo Latisfy &he th9ÜDems.wlt is tÝešefore,F pureµò logzal jsystem, and Pts prÓpo'stions ÉNe Aurely-nal'¼tiá póopÉi™mions.#_ A. J. Ayer26 HcrŠ then l propose restÇ the viašility of art. In anàage wysn trad+tionLl i osRphØ Ts unreálýecase ol Øts assumpt<ons,tartSs abifiy iç exist will de.?ndúnn onlŠs on itsÚnt peÜf'rmNng É-□vice1- aÇE enetai±yent, visuIE (Žr ¿(ther) exp'rience, or decoratèon - whic³ is something easil7 replaced by kits#h culture, Bnd technology, bŠÁ, rLher, itJwiSI áemain #iabileÜby not assumíngua úhilosophical stance for in r's"zéique character is the capacity to remaU 'alooof from ¥hilosophical uÁments. It is in this nonž*xtÚhhbm Wrt shareÜ siliarí-ies Jith loèic, mathematács, =nd, as well, scie=ce. But whe°eas the otCere deSvors are usáfil, art is not. Art ind4eO exists for its own sake† In th> period of oXn, after philosoph7 and religio", art may possibly beio+ end"avor)ha fulfilœe íhat another aDe might have calledÓ'mTn's spirCtual ne'UsK"ýOr, anotÚer way .f'putting i... might be tÁat art deals analogousDyxeithCÉth stñte on th.gs beyoÚd phšsics¼ wherš philospokÓ had tš make asserðions. And art's streng h is thát eve4átue preceding íentence is 8n assertimn, nç c~not be verifi d by art! Art's oúly claim3is for art ~ Art iò thudefini/ikn of art

æ NO-ES
 NReprintedj30rom Stud@oòInt\$rnatdon<lÓ(Oct'ber, L969)
 1 MortonáWhitŠ, @the Age of Analysis (NewáY~rk: Mentor Books), p. 14 #
 2Ibid., p. 15 A
 3 I mean'By this Existèatialism èn+ PhéÓom@nlogy. ;ven Mežleau-Pý^ty, wiBh?hjs middl'e-of-the-roaÉ position -e□ween empiricism Ønd ratioæaism) cúnnot Áxprec™his philošophy:Üithout the-useóof words (thus using cKÓceáts); and following this, how ca! one discEss experiencœ withoutŋsha'p ßistnc ioásxbetweeØ 'urseoves açd he wlrld? 4 Nirôhames J¿an, Physicsšan~¼Philosophy (A8núArbor, Mi□h.Ò Unyv'nrsity of MichigánSPress), p.□17
 5 lbiH., @. 1+0
 6 lÚid., p. 190
 i Þhe task such philoçophy has taken upi½ its8lfnis the only_ "function" it cœuáð p'rf,rm wiÉhout making phil,s'phiè 7ss;ðtion= 8 This is ie)¡twi h in te' following sectio2

« I wuld IRke modÅake it clear, however, úhaTI intend>toúsueak for noŕone Ôlse. I arrived atþtpele!coclusions alon,Rand ändóed, it is
 ©rom thés thçnkYg th/t 4y at since 1966 æf not mefore) ev"l5ed. O"ly recent;y di
 I realize afAerNmeeĐing Terr Alkinson that he and Michaçl B
 ld" in shaœ similar,œthough c<Åtainly not identical, opinions to çine
 1+ Webster's New/Dærid "ict|n
 ry ½ thÇ Xmerican Lang¾age
 1ç Theconceptual level of th+ work oØ KÑnnethuNolŠndù Jules Oùitski, Moceris Louis, Ron þavis, ~nt%onyŸC)rí,-John Hoyland,ãDan
 C#fistensenÅ ete×è, is so dismally low, t(at any th-t is túre is supplØed bÙ the crit'cs pr'moting it. TÆis is seen"lajur
 1t MichaXI Fied's reasons for using GreenbergCs rationale reflect his#bacÓgroun+ dand mostçof Ôhe othe> formalist critics) as a
 'schola±," buttmore of it, is d#* to his des rez I suspectf to bring his schola9l s<Q ies into th9 moderš world.ýO« can eåsily sympathize
 withhis0desire "o
 conn½ct, sayk Tiel lo5with Jules Flitsfi. Åne6should never for'et, however, tht a hisöoÅiaÆ loves hisÅoy ³ore th0n anythiÐ ~ even art
 13 Lu
 y Lippard useC th-s q"l|ation in a «` Åtoote to Ad R²inhardt's r9t3oipective c—taMogue, January, '967
 p. 28
 14 LTy ippa5D, "31onstellatián by Hars) D_ light: The Wéit¥=y Annual," HXdson Review, Vol. æÅ No~c1 'Spng, 1è28) |
 n5 Arthur R. ñose, "Four IDterYeww," Arts MÅazine&çebbruary, x1969)
 16 's Terry Atánson
 lónted out i" hijý introd²ction : Art-anguage (Vol. •1, No. 1), èthe CubŠs²»Xnever questionedÑiã-art had Úorphoşogicaltcharacteritics, but
 »i-h ones in painting wÍre accep„abke æ
 ñ17 When someone "bjy□ a 7avin□he isn't íçying a light show, @f r if he was he could just go to aÈhardúaÉŸstore and Wet the
 goodsTfoR consid»rab& Sesp. He isn't "buying" anything. He is sDbisidizing Flaiin's xctivit7 as an artxšt
 J18A.
 « :yer, Language, „r/th, azd Logic (Nw ,rk:NDover Publi1atfions), p. 78
 19ãlbid., p. 57
 20 lbid.£ p. 57 zÔ1 lbiš., p.90
 2_ l'id., p; 94
 2ž AÆiReinharWt×s retrospeštiv... cata²gue (Jewish useumš JanuaRy, ü967) »written by Lucy Lippa±d, p. 12ŸÍ
 24 ItUie poetry's use of commonNlanguage to attem«tq²o H²y the unsayable iha'Eis problmEGic, not+any inherent¼probleíci'thVusè of
 l'nguage witrÅn the cont'xt o"¾artrÔ25 Ironically, ÐaØy of the: call themselves "onceptuaç Pwets.& Much of
 this£woršQisgve!WTsimilar tš WÔteó'de Maria's Eo7k and t'isóis notfcoincidentaš; de Maria's work functions as alkind of "object"
 àûetr_ and hv7in~eetios9are very poetic: he*real6ySwantshis work to òhange men's lJves
 26 Op. çí.. p. 82
 È

A;T FTE"

PH1LOSOPHB d1ò69) Joseph l(sut` Part 1Å

The fact that it has recentl` become a fashionab<e foržphyFiÚis2s themselves to be symZDthetic tQwar` religion š

. . mark½t the physi%ai□□ own lacÚ on confidencedi& Uhe valiVit f õheir hy_ot@eses, w"ich is a'rlcltion on' parœ frò, the
 antireligious dogmatism of nineteenth-ceniúey scienÅiÚ—s, al³ a natural ou1ome ož the cris²s througšóhich physicl%has just pÅAA, Ÿ. -
 A. J. Aynr. . . . ofce one hasöunderst.od 8he Trctatus t'ere šill b: no L..mptation i concerF /Eneself anyÅore with •iloóo@hy,í:hš,h
 isxne+ther empiri'al?like sciñce nor 'autological like mxkhepatics; oH' will, like W|ttcensšein in 1Š18ó abando #los'lhf, which, as-
 tradntionaly understo[d, is roòed in;conu1io.
 ~J. O. årp%)n

TríditLona~ ph#los"7hy, almos^ Ey defÓ
 ition,Zhas QoTcerÅ-d Útself with the unsúld. The nea'ly çöclusie focus oiòthe said by -w'ÚúietE-denÅ*ry analytIal IØnguistic
 pKilolophers is tle sharSd únteition tT

tÈthe unsaid is unsaid Oecause it isSun-ayabOç. HegelianÉÅhilo&ophy ##Fe sense!ún the n
 pteeÈth 'ewt-rò and msthave bren soothing to a

cell³ary thMt w's barely gettn¼ over umh, the Enlight²nFent, and KCnt.1 Hegel's philosophy'was also capblù of giving covšr for
 açedefeWsÉ6of œeligious belieÈs, splying an altcrnšZääe to Newtonian ecšaniÅs, andçfiting in wi³ túm growth of/histry as a disciplne,
 as½welþ as acceptin DarwiniŸn bi|loçy.2 He a-peaVedóto giXe an ac'eitable resolution to t?e çnplct býtween%athology and science,
 as well l

øšhe reÓut of Hegel'] influence has been that a ÉPeat majority ofQç;ítmporar« philoop²ers [re really little 31ore thanèhistorians of
 philos)ppy, Ldbrarians Çf the TrutÑ.Kso tT speak. Oneáb_ginx to get the impressò'natha çhere W)špnoæh
 ng more to b' said" And c,rtainly if one realizes ehe iòðLc|pions of Wit|gstein's 7hinking, a&dxthethinkiTg "ntluÈncedÈ-y%himáand afòr
 hifE "Continental"pZiloæophy neeu nÅt éeriously be colliAeredÚSere.3 l

there a reson for th& "unreality" of /,ilo+ophy in^our tú-b? PerhaSs Ôhis can be answered Ly laoking;into the ifferšnce být¼een ošr time
 a~d ohe 'enturies predding us. In the past man' c|cluĐions about the;world were bfsed on þhe+vnTorš'ion hefl|hadéabout it - ifž ó^
 specifically

ik× vhe empir'cisÈs òen gFnerally loeketh— rationÅTiääsÔ Ofte| iã fact, thà+lg.enes be±we²(ç|cienc, and philowp-y wad so great that
 scienÅstí and philosopherswŸre one and the same person.(In fact, from the¥tims ofcThales, pic..rus, Heraclitus, and Aristotle to
 Des9artes and Leuill.z,š"the grÉat names in phiTAsoph' were often great names in science as well."? That tle w|, ~Å perceived by
 twentiÚth-centuryç'em²ešis a vÈtly different one tlán phe oRm of 't preleding çEntury] noÅx òot be proved he'e. »s it possible+ then,
 that iÓ |f|fectman has learn-dúso puchr 3nd hDs "Jntelli"ence" is su-h, that he,Åannot bOlieve the reasoning o4 trad²tionA çphiló
 opý? Thatþ perhaps he knows taoúmuú0 about the worl tÅOmake1áhlse kindsof onclusions? As 'ir JampÉFJlans
 Óas: staMei:<. µ. Wen phšĐsophy has availed íçelf ofÅthe resçelt|zof scZenLe, t has nft Èeenáb3NjorèowAng tõe abstack
 macèemat'cal des¼úiptionkofth Úat²ern o8 events, but y bgrownr4 8he then cuçrent pictorial desiĐiption of thisŸpattern; thus it ha'
 no' approariated certázn k_owledg.,
 ut +onjectures

T9¼Deconject_res were ofñon /ood enouh'o- tYe ma -Kized worldw'but'not, as we nŸw knowl¼for;those ltište prçcessesçof øazure
 which çnfròl th šæpenings of|l hefmln-sÅzed wo'ld, and brinh us XeareCt to the tráeanatureoN reality!5 He çntiues: ONE çns

quence of t="K is that th[suandard'philosophic'] disc=ssionc of many problems, succ as hose of Ūausality and free wiĀJoroy mater
alism or mentalis, re based o... aO intérpretaton `hó ["týern o events]which is mo lóngeu'tenabl. ^he scientificFbósis öftthes¼ older dŪscussioŋĴĴhasbeen
waghed Øay, and withtheirØdisÓPÉearanÉe hJve gone alá Lhe argu.,ents . . 6 =he tweætie'h cĀt
ry b"9ut in ½ tLmB«that couĴ becalled "the end of philos phy and the begĴn of 'rt
Ĵ Ĵdo öm lan that, of course,ã%trictly speakn,, bu3 rather asöthe "tendÝnc~"Æf theÉsxtuatin. (erŪainly lingxistic Dhiþosoph can SG
con_ider-d the hliĴ to empĴ%32Éism, uut it'ã a philosophy "n on" <eŪ.7 And tceer ös ertainly an "arĴ condition" öo þrt p=eledĴĴg Duchamp,
but Ĵs öther functĴDonöor reasons-to-be are'so:pronounced tyat ts%abi@ity Zo Ø, BÞtioL clear-yo-s art Uimits it arĴ
condĴĴonŪsoödraötically that ĴĴs ölyáminimally a/t.8 þnfn mec fanastic s+Js\$ is theĴe a connection betweĴn phŪöyosophy's "ending"
and artusC"öágdþning," but I don'tffnw this occuÝrence entirelyCc-incid.nWŪl. _Though thó slme Ūeisoes may be reöponsiblĴ or bot=
do=öso'to enable öthers o unrrersQand the reasĀninŪÖof rø- and, by Ðxtehñion, öjer artists' - arĴd a wellçto provide a clearer
unŠerstanding of he ter "Cönce_tual artéé-

GH" FUNCTION OF ART

_The main!qua# f,catZönFto the leĴser posi iQn öfäpaĴting is t* aövançes in art ar cerÉ2Ĵnly not allañs förÐal ones. -Do=ald@Édd (1963) "

Half or more ofÝt...e best nów work in th ĴástĴfe, yearsþhYöb_ en neiŪer pain+in no sÆulpture<W-Dinald Judd (1965)
Every:hing Åculptþre áys, my work doesn' =

-Donatþd%Judd2(1975

The

idea becomŪs a maci'e that mäkes the arĴ1 -Solw"Witt (1965)\$The one:hing to sdy about a~t is that it is oneŪthingÉ Art is at-as-art and
everything else is eĴrythingCEelse.öArtLas ³rt is nothing \$ut art \$

?A-t'is not wh t is no art.ö-Ad RĴĴinFardtŪ(3963) Ū

The meaniŠg is Nhe use

þ-Wit#genstein säA moĴe func7ional-appšöach to the 'tudy of coĴcepts has tendeŪö toXreplaÁe he method f iRtrospe~tioÉ. Instea? of
attemptingxtO graOp 4r desrie concepsÐbare, soÉto speak, the lscuöologist invest@gašBs theÉwaö in

þich AAeÉ@funtion as"ín4redöŪnts in öeliefs and Ūn judgþ"mnt'

32-ĴrĴin" M. Copi

Meaçei*g L!alwÁys a W'e.,plosĴtio:3öf function

-TþŪSegeersted

"... the subj~Ut matter ,f cp~ceptualeĴn[sSigation} is EheŠmea,ingof šerþa:n words nd exprŪssionsÉ- a'nd nÝt tĴ' thi.gs an s@tšs
ofŪaffair them)elvelslabouý whichiwe talk,when using these w:řĴu and expr(s ojs Q

GĴ.. VonŪWrig9öe \

Thikiög%ia ra%ically metap2or!im LGnkag"m býæanaTogy is it2 onstĴtuenŪ law or p.inĴiple, its c.,usal nexus,Ĵsi*c7 meaning_Énly
ariseZ throÉgh Ĵhejcau#al coÉtexts by which afsign!smanXsŪfor (tkes lhe pla#e of) an instaúcM ofa so

t. To'think 'f Blythin} isĴöoÁta"ãÝt a@ oá a s

rt (as a such anG uch)8an" that "as" bëiñds Kn (openly or in disguise) Ýhe an(lgy, Ūhc öaraCŪel, the metapçoric Ūrapple or grouny or
gras) or 'raw y wĴich al-Ĵ the miÉd "ak,s hold. Itötakes)no hold if thŪreŪis <öNhing f»r it to haul from, fr is thŪnuingtis lheŪhaul, the
attraction of lkes

]!l. ŷ. =icjards

ZIÉ this s'ctöon (w"ĴĴ disĴuss the teparati32n etween aesthÐui-s a'd arĴ; ~onsider briefly för'ali¼t 5rt (because ,Ĵ il a leÖding
wroponentPofŪÁhe idea of ænethetics as art), and assertĴthat art s 'znaŪog-us tó anšanalytic propositĴon, an. that it is art's existence as
a tautoöögé that enabies art to NemaQnaloo" "rom pilohophiÁal _rösŪmp*Ĵñ,32{

@_Ū It is necessary tošsepšrate ašsthštic: Mrom art bec@ue?æ?sthetics Áeapš /šth öpën"önu)onþĴšception of the world in general'

Inthe ŷast one op 3hÁ tjo proÉŁs of art's function w's Ūt: valuÁ as

ecora-ion. S' any ³rancRQof !hilo-áphÁ thãĴ dealt withm"bea"ty" and thus

taste, wĴls ineviTably Ūuty bound þo dis7uss art aswell

Out of this "hĴi" grew the notionÐthat thereáwasPa conceptual connection belw3en &rtŪanŪ æstheticš, whicö-is noæ true.T#i, í'ea neþer
dŠĴically'coöSicteC with örtisticAcþnsiderations :efore 5e*e'tvtšme, öo' ßnly because thĴu morphological characteristã.s ofÁhrl

perpetuáddP the conĴinuitö Ūf thil error, but a we>1,32Ū,case)the'ašpaÝŪnt otherL"functi±ns" o_ arþ(depictiöĴ of religiousŪth 'mes,

portraitŪre of aristoc=ats, detailing öæ arŪhitecture, etc.) usAĴart to c7v-r up Ūt' ³þhen objeçts Vre Ĵreentedšvšthin thecontGxt ö3Ūrt

(önd until ŪecentiZ object alwa8{ have been used) lhey arešas eliŪibl? fr æe

thtc considerýtiön &s are any objeöö" in the world, and anŪa,šþřeti¼ considerati'n of aà objectexi

tin) on the realm öf eans thã thö öbæct'Y eNB'teþy" :r funZtioniBg in an art ÐontextŪ Ás iÇrzþmvant to the e,štÝetic lŪdÝment

The relatiön of æšthetics Ĵf art is not unĴike thatBoØ æsthetics -o arch)itectureöñ-that achitecture has a verysŪecf fñcion and hzw

"good"<ts dösign is is prim%rily rŪated to how well it perf"rml its fun

tion. Thu-, judgments on what it ooks like ëĴresöond t' tase,Áand 'e cMn see t'atŪ

h orghouÝ«Éistory diö6e{ent NxampĴs of arc3itec,ure a'æ2Qrased at diffeyeĴb times depending on tx' æeÁthetics ofÝlaticular

eKochs. Aesthetic thiykingãha"mã-vñn32gone s) fFr aW to Ĵa<e ½x×mples of archivecture not related to "ar±" at%öall, works of Qrt in

(hemsel=es (i.g., thã pyramidöf Egypt-

AastheŪñsideKa ions Öre Ándeedalways ext aneous to #n object's functiö? or r=áöo-toibe" Unlessöf course,«that object's

reason-to-beĴis >trictly 'esthŪ<c. AxÉexample of a pôrely ætçhetic'ošjqctbis a decorative object, for dcoratio)Ū pŪŪmNry funcÉion is

"to add sometĴng t%ö, sþ as toĴnke mo'e atractiöe; adorn; ornamenã,"Ĵ0 atd this rÆĴðtes dörectly-to tastö

AndöfĴŪ leaces ßs Rirectly tv "formŪĴist" Lr"m and critiÉism.11 ForĴalisĴart (-ainting an> ĴĴÉ(%öþre) is the vöenguarÁ öĴ

dĴcoration, and, strictly spĴakiãg, one coÁld reason' bly assergĴthat its äpt condition #s,sŪ minimal t"mãý for all-functiönal

pup=seÉ it "s not art at all, buĴ pure 3xe'cises in æsthetAc/s' rbove all thišgs Clement Greenbrg is the critic of tas'e. Behind every one

oè hie dncisions is n aestYetiX judgmežt,'witþ those judgments refŪlecting his tas32e

AndÁwhŪt woes h-sütas'e reflecte Th, period hekgrew uö in a a critic, the pDrïod ešeal",fr hšP the Ĵiíteã.ëw How elxe can oneácount

f'zr, gizen @isötheories - Ĵf they dav~ any logic to th~m%æÉ ĴĴ Ĵ Ĵsidišiteres+ in Frank Šfe la, Ad Reinhardt, Ūöð others7æö,ĴicaEle to

his hisöö'ical sþheme? Is it becaö's ghe is "... basically þymYaÝhetic öç öersona,lyÖexãŪrienti+Ĵ ĴöuÁds"?Ū3 Örç in ötheráwnrd,

"the_r worl doesn'tÉjuit hi tas'e?" Éut n the_p ilosophic tabula r'sa o art, "if s'meone calú it _art," aq Don Wd has caPd½ "Ét's a<t." iiveh th™s, foUmalistDpaizting and_sculCture can be granted a* _grt confition,(but .nly by vúrte ofdt-eirjpre _entariönÄin tÉrms of thüi ört idea (eÝg., a reZtangulYr-shapÖä canvüsÜsäre'ched over ooden suöports an□ stained w-th such anl such c-lors, usjng Whch and suchöforms, giving's7ch (nd succs abvWsuaf exÜerie™@e) etc.y. If □ni lfosÄt coÇtemporlr Ärt in this _ught one rÉalizes th' minim□ creatiue effrt token 1n th□ part of llomalist arñisls spJcilicail6, and Mll painersääns XPölpctors (wo«kina as suYh tUday)Ögen%rally 33Sij bCüigsÖus to¾4the rea-çzatiü Öhatifomalist×art önd critiiTigmýaccepts a ¼a deinition of mrt one tha _exists&solely on mrphol™gica; gouns.ßz IG a vast quanV3mX of similad ookingÉo

je _ts orXimages (or visually relatem objects -r_Žm4Püs) may seem to be related or »Hnnected) becauüñ³f a siiliailty of visual/p×erieeÄtial "readinl'Ü™one caÖnot ççai from thiÉ aS artÖstic or con3eptual rel:tlonship

„ The funci'n of :rt, ¶js a □uestion,wax eörst Äai;ed >yóaçceÜ D8c+aèp. In facè iy is Marcel guchamp wÆeoö we ðan cr9ditM 'lth'gäving,art its oNèidentity.O(One can ertκinly see a tendencÄ towarf thisesul-identific,tion ofaŠ¶t begäningöwith ManBt and Cézanne t_ough {o Cudiösm,16 b;¹ their works are %i/íd and ambiguous byÄcom)aris¼n with D×Nhamp's.) "Moder- art andüthe work before see:ld connectedvy vjrtue of t' eir öor hology. Another wal yfGputting¶it would be t at art'sž"languag™" remainedçthAüs°me, ?ut it was saying new things. She evl't that maj eççñceivable the rea9uzation that it was possibleöoö"soeak another?languagR" and still mMeäsense in aŽt waW¼Marcel(Ducöamp's firšÜiunZsÄisted Read-made !

WÉth the unassistedReady-madek art &hyged ?ts focus□fromAthe form ofthe lanñuage2to what was beung çöid.7?h[çh means that iy ØhanÄed th1ªnatureyof art fªom aªµusßio™ oy öörphology to a question of fuFçæ£on. Thi' changá - one from 'g|0 ar□n¼e" to "

onc"tion" - w¼s the bçgning of "mÝern"™t and the 33¼µin: yng of conceptual art8 Al... a&t {äster Ducham□) is conceptüal žin naturª) becÉü,eMalt 'Ely Äists□conceptüally

The "value"¼f par"iculariant[stP afYer DuchDmp ³an <â2weighed accouöing hë how much tÖe> >ueK...ioned the n ture o! art; whEch fs anot,r way of saying" w4at they addeü t¶j theÖcBnceptiEn ofYartCE or what zasn't there before± tPey startedp Artistª

questhon the natFre ofèar bð pr¼sYñquinn ¼e5 propositions as to ~rt'sVnzture. ALd to do this one cannot concern ofesclß with the handed-d(wn "lanfuage" of trÄditio™æce7ar½, s 8h+s activitx is "asedon the assumption What there ¼s only one wByüo) ¶framing ärt 2r6pžsit+ Fs. BÜt the very stuff of art is indeedbgreat\ lrelated to Ycrea_ing" new püoHosi¼ns

Th c@se Vs öten m|Öe -

a¶ticRlam'y _n referencePto Duchamp w 'hat objectÖ of art (such as the H'ady-mades, yf ñovrne, CÉuª Sll a is "mplied in this) 9re jÞdge

as objets d'art inèlater years'äud"the artists' inHentions becom irremevant.+luch anýärgtmen isÖte c'e of a preconäived notionö çrderu)g together not netessa'ilñ relaöed factsÖ ThÄ

„Xint

is this: a&stheti_ s, as p -ave ponted oÖ,3are;conç£ptually i#re0Uöant t. al-

Thus, k+y physCc'lthÜng ca,ß bßcom¶ objet dba;tž thatöis to \$y, cn be öönsidšre tZstefuw, aesthetically p"easing, etc. But this =as no#barin- 1n-the bjectsgapplic tion to an art öntext; thöt

s, ièY funcvjfning in an art coçtæet. (E.g:0lif aM%ollector t-ªes a pai'¼ing, at"Qches legs, and@uses ¼at Üs a din(ng table iÖ's an act uÄrlatçdºlo art or the artist?becäus,Éas art, that waän't tÈe artis'Xs intention.) It is obviouÄ +öenÉªatUöÖmalist cöitic)sm's reñiÄnce än morphos:gyJlyadsn-çessar l,wit& a bias toward thš morphlogyÄof traditional artw Äpd injthis seäs tDeir critic¼sm BsÉµit related öæ h "scieüt¼fçmethÄd" jr any soBt o\ öpör cism (as MichaelFçced,6ßitÖ jis detailed des(riptions of paintings'and othXr

"schölarl");,Daraphernalia wouæd w-nt us) beljeve).+Fomalist criticism is no more tÆan an analysis Þp¶the phyNicaš adTributes of ömžrcularöjets %h¼t heppen t-iexist i¼çamorpholçical contÜx- Bnt thisödo¼sn't adL any knowledgª (oÖifacts+ to our un¶¼urskanding of the nature or func-ion of ara. <nd neither does it2Hom¶jen" onÉwhet

er or not the objectqanalyzedxrH evenè <rks\$#f Ört, in that-for alist critics ölways "y"as½ the concptual egume½t in woßks of aiš.äxachly why they'do"¶j(oömenton tü cohcep- Gal elHment in wörsF ¶rt ij precisely be'ause formaöist ar¼o is only a9t b' vi_üue if i«Öes

mblanže to öarliar works AfÄart. It's a mindleOs art Or, as LucQ Lipæard so s¼ccin+ty descrieþ J²es O-xtYkñ's paintivgs:r thæs're šisua@M)zak.514 F¼mal...st4cri6icsžand örtists aliYe do not ¼ueþtion the nature of aÄt, but all l"havè said eäseNhere: Being anjartiet n@w mxans to question thevnature of art. gf ne iä qu stio-ing -he nabureÖof@paintiCEg, one Jannot beèque-¼äoni the natgr öoæöarty

If an Artist a-öpts paivtOng ("m'r sculpture) he lls accepting the traditioF that goes with×it. T,,-t's befaueätheoword art ès(gen ralaßd the word Çeajting is speciÖ. P¶j¼ing Q © kind of amt

If yQu make,azntingsryou are already a,cepting (notvÝsestVniþtg)Öthe nature èf ä¶t. On' is thö accepting tht nÄture of Çrt to(be theEropan tyadition of a pFinting-sulpture jYhotomy.15)T™e strongest objection one can rak¼eag¼inst a morphological justic...tion for %tr@d+ional art is that morpholo-ical,notions of art eöbod4öean impled a prio'¼conceöÉEöy ar33's+possibilibili K. Äyd such aG a priori co,öeptof the9nsturemof¼arce (as 4eparate froJ anFl-tically fr¼medVvar pr¼öpsätions or "workf" which l wd šÄuss latj" makes it,

inceed, a 3PiÜi: imposüible to ques-ion the nÖture of art. And tis Uuestionžng of "he naSure /f r¼y's a very-importantÄjonc/4t in understadinž the function öÉ art

ñ And whHt holds örue for Duch!mp's-¼rk applKes aW wä to mostbÉf çQe artÆafter him. ¶j öTÄer wp'ds, th value of?±bisil - orGinÄv=nce - Çs its idea in the realm ofiar , not tYe phDsixaÜ ,r HÖC-al qSallies 'een²in a s¼cific paint@nð or the particularization(of certª@ncö>=rs l¼ shpes or theFe col:usland shapesuare the artÜstlanguag, nt its mü™ning"co□cepüyall- as art. TB

loo) upon arCäb:st "wasterwork" now¼as -Ét is nonsensical concept-ally speaking, as far as art is concerned. (That Misual infoxma,ion tGat wj nique inÄCubismás læöuage has now bePn generally absorÖed and h.spa lot to doš¼ithpthe way inñh=ch çne ¼eaðs witš painting "lingüistic(¼e...¼\$g.,

hat a öubist paçnti2g mea't exlerim'nealyÉand cotceptualYy ö¼ sa³ZÜGertude St;...n, is beon@ ourlšpecuªationö because□the sam_ ;,int¼g theä"ueant" something d@fyerenÉdthan%it does'now.) Üš;nalUe" now öf anHorbg1naµ Cubzst p'ining is Ct unlike iä mosg re@gects, an original _anuscrip¼ by LÉ'd Byr¼n, or The pirit of St. Louis

s×it is#see@¼in=thY-Smithlonian Insqituš9on (Inèee9, 8use+ms f¼yl tse=Re¼ samT unction as the Sš 'thson'an%önstitu6jon - W0y els would èhÖ#JeuÜde Paume wing of the Louvr exhibit Cézanne's and Vaf æéghUstpa,ettDsas pHoudlP As they do the)ü pailtinÖ?) ActüY

worZs öü art are littleööre thä hiStorical curiosiÄieè. As fr . art3is çöcerned Van Gogh's pain+iNgó aDek'x worÉq any more th+~ his {al}tée is.äTheyfare b,th "žlllector's items."17VArt µ¼mives" throgskinflue

HÖng)ther art, not Cey existing a" the physical residue ofan a[ttist's ædeaÄ The reasoŠÖthÚt diffeSent artists from Whe past are Öbrou;ht ±l"ves again is becúse +ome *spectúf thepr wöršibecomes @usajle" ,y living a¿tist(. Th=Æere isAno ltr0th" at fjo whaf artDis ýeems qite unrealizÖd f

What ýs the funötion o'art, oþ tÖe 'ature of art~ lf-we continue our"analogy cf cÆe forms art tekez as \$ein) art's lXngupöe one caÖZrea4iethen éhat %orköof artáls a kÝnd 1f pÜoposit n preáented withip t'eÖéonÆext of art as 34 cmmefT Qn artº Welcan then gB fulther én" analyzeöth types of "propositions." æ.L.J. yer's evaluationioþ öa0t'þ distinction betw en analyticýaðd;|µnheticEis ^se,uÉto us here: "Æépropositio is analyticýw%en itvalidity;depends sokey.on #heid"fišicions«of jhe symboš:|it contain, abdi%anfhetic(when its vai"ity isydetermin+d by th; fa@t"íof%experinie."1J The aÉalogy l will attempç to make i34ÖDne UetweeÇ the arö consb'on asš the condition ofÚthe analyticöpropositio ->n thaá they d ç't Appfjz# to be #elievable as aØthing,es, or be abolt anythinç (ot'r than agt) the for's of_

r't mosA clea(lýéfinalýrefer@ble only áo arÖ have bee5 forms clysest to anQlytffcal propoš-tions "ixks ofÚjrt r'eÚa.Æa"ytic propositioZs That is, if vieweÄ within their context -Aas aáy - the" provi" n% inform"%þon wý+tsouöver about a:y matter of -ç. A wvrk of arÝ is a ta«tologyTin nhat it is a cresentalion of the art+st±«intntio=,Öthat is, he is s'yNng thÖt thatwpartic(ar±work

cfÄØrÝ ú--Nlt, which mean, ns a aefimitiof oX art. Thus,Äthmt Ít is art is tžÖe a priori (wlic is what Judd m34a7s when+he st'tes that "if someoe: e caþls it ar_, it's srtZ)

Indeed, it is n'arly'impos,Üble tš discuss ar in >½neðal tDÑms withöeá takkilg in tauto-ogies - for to attemp: tB >grabp" Brt byþany otheiW"haödle, is erely toucus on Ýother yspect or q7&IÖty > the proDosi'ion, which is us-ülybvreleüantAto the 34work's "art coXdition."@On¼46eginsvto æe«lizeætgatÄartö "art condition" is ðconceptual stae. Thatúthe langöag"forls that the artist framu' his pro@ositioGs in are osteÜ@,ýivate" #odjs o(languages is an iÆevitabZ outcomeþo µrZ's fr+ndo%om lorpho!šgcal µonstrí,íonsh and'ic foQlow¼ fro+ this Jh±tÚone has tû be faÜil&ar with conte7porary art toappecatg itanÆÉund;rsÉand it. Likewise lne und<r×Kands why thé "maR in the street" is intLerµ7t to štristic rland always deman L art in a orfñditional "lénguag." (AnY one Bnderstanú+ w"y fr'm"list art sells "like hoÜ caÖes.l' ny in paiÖtingqand säulptura'd(the Értis's µll speakWthe same language. sha# is callec "Novelty'CExt", byXth¼ formalistg i' oáen toe0attempo to Üind new lþnguage sm althèšÖE a new langage doesn't necessarily mey×...the framiPg of new árpö"iÖio@s: eþgÉ, Mmost k?netic aÄðee'ecronic art A4o'heO×wzy þf statFng9 in relatiÆE to art, what AyerOPsserted aout;the ýnalýt'c methéd inàthe zontext of|language ÖouÉÖ be thÖ+followingþ Thnlvplidit' o' aCEtis2ic p-Öposit;ons is not d"mpend o« any empGrical} much les "nyqaesthætic p esjposition about Vhe NatÆre f tÖings. For thÉ)rti«t, as Jn a%alýstü is n0t d reütly cDnc4rpeµ ith the phys"calpropetie of thinçs. He is@concerged ofþlywwi~" the wa '1) in (hich yrt'is "apa¼le oV conceptual CÉrowth andcp2"thowzCis+propositiošapicapable 1f,..."g"ally following that grðwth.190 ½ :PÇre Expressionilm,ÄcontinuingÝwith"öyrosöe,eéms, couþd be¼c_ nsideTda such8 "A se-tence34whch consñsçed áf d=öonstrative symfol wou

d @ot'express genuine proposit+on. It bouldobÄ mereÆEjaculatio'. wn no Úay characÖeræzing túat to which it was supposed to ref.r." Exp'essionistqworks 34re usu lly such "ejc"laNions""present(d in thl m'rphošogical language of traditional art.¼lf Pollock is :oportat ii is bucause he pai'ted on loose canvas :örizonta)ly toÖthe :lo

WhatúsnAt 9m#o%tÖnt is tha@ h± latr put -hÝse drippings oker stretchers and hund them Qa:allel to the wal. (, xther words "hatzis i porténtQödn art Ús what oneCbrÝngO to il, not o'e's adæÝtiof of what wAs "reivouðly existing.) WhaÖRis e en lass«iúpærtant to a;tYis Polöök's oto@s o "self-e#ýressio" becauze those kinds b> euefjectPve meajngs areusþless toðan+One othOr than those involved with Jim persona)ly. AndZtheir "spec'fic" quality putá;them outside P+árt'| context

i"l do noÜ iafé art," Rch+rd Serra sas, ll a engaged in n actiBitú;É someoNe wantsy7o callkiö art,þhat'súþis busines",-but¼itÇs not up to me àš decide ,hat Tha½És ll figured put later." æerra, then,'is jely mlch aware of the implicat-ions of his work.Jlf Serrà is indeed just "figuring out whax lea@ does" (gravitationaçYy, mò'e,ua<ay etc.)s why sÉouldáanyone think Bf i9 as art? lÉ;he'doesn't take tye resáo... sibility ofhit being art/ who can, orisÁau|? His work certaoÚšy ap'earsçtn CÆe empiricüþl¼ verifiablem lFad can'do, -d be usÉdnfor, mhnyEphjicalšactivithes. Dn Itself thit does>lnything,bit Öead us intoia dialogui aboutwt8eDature,æf art.Fin a 'ene tÖe? Xeezs"axprimtiÆe. He h;s no idea -ou% art. How iöfit tXlnšth« we knoAáabout "his a'tivity"? Because he has toQd usÖö¼ús v by his actÖoDs aštéé "his actYivity" has ftakenplace. Th't is, by thefact khaö he isiwiñ several galšeri s, «uts the phyhical rejidueZö8

Jis¼activiç inXmuseuis (an sš Ms Öhem to ast collectifs - NuÄ as we ha-e Bo1nte,µUut, collectors are irrelevant S: Uhe "coÝditio; ofeá2t" or a woçkç 'ha@'he deniesè²As aóry is art but plþys the urtist is more tþafAjust O parad,x. Ø?ærañsecretlÖ feels that "Yrö,ood" is r)ved+at empiriç(ly. Tþus, (s A...er has statÉdæ The2eáare no jbsolutÖly cerÚax empiriçal prohoæiöio;s34It is only Ýautologie thatará cerpa(n EHprical queYKic6s 're %ne and áll hypo heses, which may be onfimed or discrÖdited in actual"sgnsV xpe'ience. A4d th p?op'sÚti-n inÉwhi½h we ýpcor iþy observations Ýhat ve%o fy these hypotheseyæPre the-selves ly'othet"ei w_æch are subject to the

öeAt of furt er Öne experience. Th; süthere is ní fnél propositiön.22 lé o...her words, thl «roÜosit×ons 1"Äart are no- fáct-hl, b:t linguistic þ;6cha¼acler"t,at is, th dædo lot des¼æbe the behavior)of physicaö, orúeve" íental obæjts; thý express yefinitit'ns of art, or the form'l [onseque;ces ofæeii?ions of áit. Aclördin4vy, we cÜn say that @r opþrat's on a¼-žgšY.BFor wþ shall see þhat töe chara'tyrístic markf¶f a purel4 lägEca Anquiry i' that it s concÜgned with tÆe foiaaš Consšquencus oP ourpÝefinitiošs(of art) an"3ot with uestions of e-pirical fact-0 To ðepe"Ü,çwhat -rt has in common wii,\$ oÆic anö mþhematics is that it is« talÝolo"m;y; i.e.,>the "art ideš" ±o# "work"öad art Sre éhe same and ~* b, ,pprec(ated as ar@

wi hout going outside æe contexöofkar- fÉr úárhic;tion 3 On the other"hand,fjetÇus consider whY ar ccnKot e Zor hAs difÜiculyþwe pñ att[mpts(to be) a syntKetic propositíon.¡Or, tšat is to say, whenÇtÉe truth or faösišy of its asserRion is šÖrifi" ée on empirical Xr¼unÉs

AyÉr st<ts: ü . . Tle Nriterioniy which Üe ÉeteÜmine+the öalÁdity of an aáþiorH or snllyticalÝproposit-ion isánoÖ sfficieAt to deter:ine Th""Lalidity of an eipirical or(synt"Átic pžöpositio« Foi it Às characæistic ofRemÆeric I præpisi-iöY that thöir va1þvÝ½ýlis not #urely forma_. To say %øhat geometrDcañ propositio¶, or a system of æeom+trical propoðiöioäs, ús fa'se, çs to caÖthat it i se"foñtradictTry. Bu) an eLpisi/alÄproöSitšox,öor "Esyste f v~piricalºpropositiošs,play be free fromúcontradiction an sk ll{bs alse. It is'said to be fal;eº not ÁÁcause it « Áormall+ deCective, but Öeca;seCit fails to ×atisYDsometia" criteri7n.21 T×e#unrealit= of "reaöistic" art ös due to its framing as,a, Nrt propositio'incsynthetic term: one i4 always temvte) toö"verWf™™ the prDpoðition+eepirially.hRealism's synthštjÁöstate doesnit br-ng onæto a circuxar=wing back iöto a dtlogEe w=th telarg:r fram'work of

qæst ons aóol the nature ofääart (as does the qork of 1alelÜch, MondriaO wolßock, Reinhardt, ZarpyPRauachenberê, Jo4ns, "LichtesCin, Warh>Id OÐde, Ju:n FyÉ"in, LeWit , Morris, and others), but ratjery one is"flu'g outPof arl"% Yorbt" into tIë"i finite sðale" of [h human onditon

H Øhat one 'inds all t¼roughout the wriyings of Ad ,úitMzrdt s this very sðmilar5tmesis o "art7asfartR"land tEatqAartüiD alwa' . deað, ÈndðÀ sQving"Nt is a deceptri²niZi Reinhardt hat avry cleaæ idea about the naÞure of artð and his amportance is f B fom recognized

Beçase fors o« art that av0Öe c'nsiÄered synthetic pr3poi:1Øns are !erifiablO by the world, that is to say, ko undeçstand these propositions½8ne must leave the tautologiwal-lik, frlmHwork o9 art and consider " outsid" information. Bu- -Ü coNsider it a¥ art it is necessary toignor²mØhis same Xoutside {no,matil because o,tsie infvrmation (:xperienti'q q' Äit@es, to note 1 has i²s own intrinsic worYh. And to comprehend this wo5th one doe "o need a sta¼e of "art conditio". Fr, 9his iø i eUsði, o n¼alize that artds viabðitÄ is lot connect²d to

the presentation of visual (or o+her) kinds of ex'erie"ce. TžAt V aO- mayhavè been one of ardJ., extraneous ÆunfÄionalin 'he preced E/qcentu¼iez is /ot un¼ikely. Aft> all,men in even the ninete%nth century liCeed in a eæiry stands3'üzÖð ²isualen¼ironmentz T%at is, tEwas irdinäually præÜÜitable as to ,that he wou,d be åoming 2nto coè,a ' with dayää'er úay. His visA2l environment in t-l pArt of theWorldÈinZwhich he lived ²ns fhiti¼ consist=nt. In our time weEhave n iVperentially rasticallj r(Aæer environment. One ca35 fly x'l o»lò thU'earn in a &ptter of åœurs a§d days, not months. W Pave She cinÈÈa, and çæEor televisiNiN, asçwvel asOthe jDnÄmde spectacle yf the INht²of Las Veåas or the skyscrapers ~ New±York City.TLeØh<le'worwd is=thefoto be Öeen, and úhO whol" world can watc- ml- w¼k on tXe moon¼åróm"Hheer livi#g rooms.<Certainly art or objects of painting and sculpture cannot+be expectedstð c'wmpete experien3iall with this& çÖe/En -tòo+ ifò"use" is rel¼vant to rt an2 its "langua"e." æeøEÄly)ehe box or cu¼e f¼r¼ has been d5ed algreat deal wWt0in hxe conèetèof art. (Take for nstancþ its use b3 Judd, MorrHs, LeWitU, naden, m-th, BeZ,¼,andMCracken-c n"Ü even meOtioing\$th, qantèty of boxþ and cubes hat cQme úSter.) The B)föerHncmbetwe¼n a¼l the varios usesÖ3f-th,¼hbox or cube@¼r¼m is dirÈctly r_lated to the 35Zfferences in the in¼entions of th³ atists."MFrøtjei, aC"m"i) pørticularly seen in Judd's work,qthe use of&the box or cube formWill 1stNates verl well Slñ%eDrliè lai@.that an o¼e-t is on¼ art whi' placed in the context of art A 7;w example% will p)int »Pis ou3.hOe Öould NayÈthat iÄ one¼of gu¼d's box forms was v4en filled with de1riså seen flaced in a¼inÖust ial sTtin),or even m

ell' seen s¼tting on a würeRžöorn²r, it wfuld not be"idenified with aSt. It v¼llows thenthat understanding - and consVdera~iT" {t3s an artwo'k ;¼necessary apriori to vieÖing {t %n odeQ to "see" iz as a work of - t. AdvanÑe infor<ation about the cl¼cept of art and vbout an artistÄ co:cepts4ic4necessary to the appriciaZÈonFaed unde'stÈnd+ng of\$çontemporary art. Any a'dPall of -he physicaC att¼fbutè (qualitÈes) of coYtem²orary åorÖs, if considered separatèlyKaÄdor pec/èi)a¼ly, çre irreyÄåant to the YrL conceþ. he¼artKconcept 4as JuddXsaid, though ¥e didn't mÈan7it this way) must bé consider¼þ in its whole' To çpsider Ø Øconcept's parts is(invariablyÈtW conWider aspecUs that ÜOe ir+relevant to Utsþary condii n - lr le rading5parts o a definition

ðl Eomes«as no su"pèise that the Ürt¼with the IFast'4i'ed morpholgy Ös t" exampleRfrom which we decipherþthe nature of tõe general-terß "art."8For Äè»Yg ther' is a contØt existingsepD)atel- o its morpUolog (Zndüç«nsi¼ting of i5s f'nctDonon» isZmBre jZkeyy t find Resultspþes cozFormYg and p¼dictÄble. It=is Ö, modernØart's possebsion of a "¼nguage" zØth theyshort¼st listor that ,he plausibility of Üe abandonment of t¼þ Hanguage" bacoÇes mUst Åosrible. It iÄ uÖderqt@n'able then tht the art tha came'out oÖ We\$tern¼pa¼nting anP¼sçptur¼ is theVost eniÈgetic, ¼ææationing (oÄ its nature), and Ö'e-l4as assumEng oBall t%e æenerLl "art"«co-cerÜsi in the åiUal ~nalysis, hÄwèver.%±ll of the artshave buèinÄ?it gßEstðin's Èerms) a "Oçmily" øesemb²azæe

Öe ðhe variosYqualifiesþrelatabll to ål åart cond¼tion²possessed by præ¼ry, the novelÈ the0CineÄ-Ï XhÈthe tre, and vari.us +oZs of pusii, et., is t¼at aspe t g them mo¼t ,eliÜble to þe funcÈionooof art %ss¼ç(serted here Is not the decline of poetry ,elatable to theimp¼jedmetaphyNics from poetry' use of "c-mTon" laØguane as anEarN åangÆage?24 In New York the last decaden¼ stages of poetry ca1 be seen rn the<"oçe by "Concrete"poeti recent¼ytoward"the Åse of actual objemts and theatre253Can it be that they feel the unreality of theGN it fr¼m? Cõe sei noÖ t@atthe axioms of a geom¼try vrF imply definitions,åandÈthat the theorems -f åugeometry are simply the logicalconsequenceX i these def¼nitions. A çeo¼etry isHot fn ityelf aboptQp35ysicalg¼ç¼-e; in 'tselç «t cannot be sai¼to be "¼b¼ut" anything. Butcwe ca' use a weometry åo rsm5in about pÖÜ6¼Qal säaceÖ Th?t is fo say, once we havÜ -iven the axiomsðaNphysical interpret?tionz we canþroceed to åply the theor¼ms t+ tÈl ob¼ç cs\$«h¼ satisf¼ Ä æ axioms. Whut

er a geometry¼can bë açp¼ied tothe c¼ual physical Åorld oÈ «ot, is n expÜ...ifal quòstio,{which falls outsid' the scope of ge¼m¼try itselfz Åherg Åñ no sense, therYfore, in sking-w'ich of@the variout geometriesØknwn to çreFfals: and whiçh2are trà. S¼sofar as they Öreæall¼fre from ç#n¼rdiction, theyTare all true. =h/ proposition which st@tes thaM a cert-¼n alp¼icatÄon o¼ a geom¼uly i¼ posib¼ehis¼ not itgelaöa propçsiti¼) of th¼t+geomery. All "hat the geometry<iise¼f¼thlls us is that if"åüyzhi g can be ür¼ght uçderÈt e definitions, it wi¼y a²so La¼sify &he th9ÜDems.wlt is t¼yèefore,F pure¼ò logzwl y¼stem, and Pts prÖo²ptions ÈNecAurely-nal¼ti¼ püopÈ¼tions.#_A_ . Ayer26 HcrSÅhen I propose restç the vi¼ility of art. Qn anåage wysn trad+tionLl i-osRphØ Tsfunrealyeace ö Øts assumpt<ons,tartSs abi¼ty çç exist will de. ?ndünfüt on¼s on itsUn't peÜf'rmNng È-¼vice1- aÇ enertai¼¼ent, visuiÈ (Zr ¼theC) exp'rience, or decoratèon - w¼ic³ is something easil7 replaced by kits#h cult-rè, Bnd technology, bSÄ, rLher, itJwiSI æemain #ibleÜby not assumig¼a ühilosoph,ca stance for in r's"²èique character is the vi¼ility to remaU 'aloof fr¼m ¼hilosodhical uÅlements. It is in this ponZ¼xtÜh¼hm Wrt shareÜ siilariies Jith loèic, mathematács, =nd, as well, scie=ce. But whe'eas th¼t oCer edeSvors are u¼åil, art is not. Ayt ind4eO exists for its own sake¼

In -hi> period of oXn, after philosoph7 and religio", art may possibly beio+ end"avor)ha fulfillèe ihat another aDe might 'ave calledÖ'mTn's sp¼¼ctual ne'Ü¼K"YÖr, ayotÜCr way .f"putting i... might be tÄat art deals analogou-Dyxie:hCeth st¼teyon th.ngs beyo¼d þh¼sics¼ wher\$ philosophK had t\$ make asserðion . ènd art's streng h is that eve4å¼te preceding ientence is 8n asserim¼n çç c'nåt be verifi d by art¼ Art's o¼ly claim3is for art' Art ið thudefini¼kn of art

æ NO-ES

NReprintedj35from StudcoóInt\$rnatdôn«lÖ(Oct'ber, L969)

1 MortonåWhitS. @he Age of Analysis (NewåYrk: Mentor Books), p. 14 □#

2Ibid., p. 15 A

3 Iżmean•Dy this Existeātialism en+ PheŌom©nlogy. ;ven Mežleau-Pÿ•ty, wiBh?hjs midd|e-of-the-roaĒ posātion –e□ween empūricum
Ōnd ratiōaeaiūm) cūnnot Āxprec™™his philoŌophyŪithout the–useōf words (thus using cKŌceāts); and following this, how cal one
discEss experēnce withoutſſha?p ſiſtnc
ioāsxbetweenŌ´urseoves aēd he wprid? 4 Nirōhames Jĵan, Physicsſan™¼Philosophy (A8nūArbor, Zih.Ō Unyṽarsity of
MichigānSPress), p.17

5 IbiH., @. 1+0

6 IŪid., p. 190

i Phe task such philoŌophy has tiken u+İÿ its8lfNis the only_“function” it cōuād p´rf,rm wiĒhou2 making philſs^phiē ſſs;ōtion= □

8 Th0R is ie)ltwi

h in te´ following sectio2

« I wuld IRke modĀak□ it clear, however, ūhaTI intend>toūsueak for Āo†one Ōlse. I arrived a...tpese!coclusions alon,Rand āndōed, it is
©rom thēs thĵnkiYg th/t 4y at since 1966 æf not mefore) ev“l5e... O”ly recent;y di

I realize afĀerNmeeĐing Terr AFkinson that he and MichaĵI B

ld“in shaoe sDmilar,Āthough c<Ātainlyœnot identical, opinion{ to ±ine

1+ W´bster’s New/Dærlid “ictiĵn

ry ½ t¼Ç Xmerican LaĀg¾age

1ĵ Thesconceptual level of th´ work oŌ KNñne+huNolſpđu Jules Ōūitski, Moceris Louis, Ron pavis, ´nt%ony²C;rf.,John Hoyland,āDan
CʳifstensenĀ ete×ē, is so di’s ally ´ow, t(at any th-t is tūre is supplŌed bŪ the crit´cs pr´motig it. TĒis is seen´lējū

1t MichaXI Fied’s reaso-s for using GreenbergCs)rationale reflect his#bacŌgroun+ dand mostcof Ōhe othe> -ormalist critics) as a
ſschola±,” buttmore of it, is d#” to his des rez I suspect*fo bring his sc1ola9\ s<x ie) int th9 moderſ w´rld.yO-«gcan eāasily sympathize
withhisŌdesire ´o

conn½ct, sayk Tiel`lo5with Jules Flitsfi. Āne6should never for´et, however, tht) a hisōoĀia/E loves hisĀoye ´ore thŌn anythiD ´ even art
13 Lu

y Lippard useC th-s q”l)ation in a c´ Jtoote to Ad R²inhardt’s r9t3oipe¼tīve c–ta<ogue, January, ‘967

p. 28

14 L’[y ippa5D, “36constellatiān by Hars) D_ light: The Wēitÿ=y An:ual,” HXdson Review, Vol. æĀ No-ſ) ‘Spng, 1ē28) |

n5 Arthur R. ñōē, “Four lĐterYeww,” Arts MĀgazine&čebāuary, x1969) Ū

16 ´s Terry Atāson

Īointed out i” hiĵ introd²ctio: {rt-anguage (Vol.·1, o.1),ēthe Cubſs²>Xnver qu)stionēdNĀiā-art had ŪorphoŌogicaltcharacteritĵcz,ĵbut >□-

h ones i painting wĵre accep.,;bke æ

ñ17 When someoneç`bĵy□ a 7avin□he isn’t Īoying a light show.@f´r if he was %œ could just go to a ēHarduāēYstore and Wet the

ĵodsTfoR considrXb□& Sesp. He isn’ā “b:uing” anything. He is sDbſidizing Flaiin’s xctivit7 as %on artxſt

J18A.

« Ber, Language, „r/th, azd Logic (Nw rk:ŌDover Publi1atĵions), p. 78

19Ālbid., p. 57

2 lbid.Ē p. 57 zŌ1 lbiſ., p.90

2_ l½id., p; 94

2Ž A/EiReinharWt×s retrospeſtiv... cata²gue(Jewish usemſ JanuaRy, ū967) written by Lucy Lippa±d, p. 12YĪ

24 ItUie poetry’s use of commonNlang´age to attem«tqºo H굗y the unsayable ĩha’Eis problmĒGic, not+any ināerent¼4probleĵi’thVusē of

l’nguage witrĀn the contĵxtTo ´¼artrŌ25 Ironically, ĐaŌy of the c´ call ´mhemselves “-onceptuāĒ Pwets.& Much of

thisēworſŌisgvelWTsimiār tſ WŌlkeō´de Maria’s Ēocek ad t’isōis notĵcoincidentaſ; de Maria’s workĵfunctions as alkind of “object”

āuētr_., and hV7in-ēetios9are very poetic: he´real6ySwantshis work to þhange men’s lĵves ĩ

26 Op. ci´., p. 82

Ē

A;T FTE”

PH1LOSOPHB d1ō69) Joseph ĵ(sut´ Part 1Ā

The factthat it has recentl´ become māshĵnab<e foržphyFiŪis2s themselves to be symZDtheticĵtQwar´ religion ſ

... mark½t†the physi%□□@´ own lkCŪ on confidencedi& Uhe valiVit f ōheir hy_ōt@eses, w“ich is a’reLctio on thĵ parçē ōrō, the

antirelig¼ous dogmatism of ĀVneteenth-ceniūēy scienĀiŪ–s, a)³ a nat ral ou1ome ož the cris´s througŌhich physic!%has just pĀĀa.Y. -

A. J. Aynr. . . . ofce one hasōunder.st ōhe Trctatu´ t’re ſill b- no...mptation i concerF Āeneself anyĀĒri with ·iloōo@hy,ĵhš,h

isxne+ther empiri²al?like sciĵnce nor ´autological like mĵhepatic; oH´will, like Wĵtcensſein in 1ſ1ō abando p#los´hſf, which, as-

traditionally understoĵd, is rĵōed inĵconu1io.

-J. O. ārb%)n

TrĵditLoĒā~ ph굗los“7hy, almos^ Ey defŌ

ition,ZhasiQoTc:rĀ-d Ūtself the unsŪld. The nea’lŌ çöclisie locus oĵthe said by -w’ŪūietE-denĀ´ry analytiTal lŌnguistic

pKilolophers’is tĵe sharSd ūonteitio: tT

tĒthe+unsaid is unsaid Oecause it isSun-ayabŌĵ. regelianĒĀhilo&ophy #<Fe sen+elūn thĒE n

ĵteeĒth ´ew#-rō and msbhave bren sootĵing to a

celēury thMt w’s barely gettn¼ over umh, the Enlight²nFent, and KCnE.1 Hegklĵs philosophy´wasyalso capblū of giving covſr for

acēdef³WſĒ6ofkœreligious belieĒs, spplying a^ ĵlcrnſžā굗e to Newtonian ecſāeiĀs, and,fiting in wi³ tūm growth of/history 굗s a disciplĵne,

as½welþ as acceptin DarwiniYn biĵloçy.2 ōe a-peaVedōto giXe an ac´eitaçle resolution to t?e conþlict bĵtween%athrology and science,

as well l

ō5he reŪut of Hegel’] influence has been tQat_aĒĒe

t majority ofQc;ĵtĵporaræ philoop´ers [re really ĵ, tĵe 36ore thanēhistorians of philos)py, Ldbrarians Çf the TrutſĪ, Kso tT speak.

Oneāb¼ginx to get the impresō´natha çhere W)spnoæh

ng more to b´ said”And c,rtainly if one reilizes ehe iōōlCpĵions of Witĵgespein’s 7hinking, a&dxthethinkitG ´ntluĒncēdē-y%himāand afōr

hifE “Co;tinental”pZilōæophy neeu NĀt ēējtiously be colĵĀerRdŪSere.3 l

there a re–son frv th& “unreality” of /,ilo+ophy in´our tū–b? P†rhaSs Ōhis can be answered Ly laok-ng:into the □ifferſnce bĵt¼een oſr

time a´d ōhe Henturies pĒedĒding us. In the past man´ c)clūDions about the;worĀd were bſsed on þhe+vnTorſ´ion heĵĵhaXēabout it -

ižĵ ō´ specifically

ikx vhe empiricisEš Äen gFnerally læketh- rationÄTiääsÖ Ofte[iä fact, thä+lg.enes be±we(sienc, and philowp<y wad so great that scie.Astl and philYsophersYre 3ne and b×e same person.(In fact, from theYtimf/s ofcT¶Jales, 'ic...rus, Heraclitus, and Aristotle to Des9artes and Leuüi.z.\$'the grEa\$ names in phiTÄsoph' were often gre&t names in science as well!'"? That tle Nl, -Ä perceived by twentieth-century?lc?eM9eSis a vEtlly different one t!än phe oRm of t preleding cEntury¶¶ noÄx öot be proved hä'e. »s it possible+ then, that iÖ#¶¶fectman has learn-dúso puchr 3nd hDs iJntelli™ence" is su-h, that ae, Äannot bÖlieve the reasoning o4 tradtionA ¶philo opöy? ThaP perhapí he knows taóumuüf about the worl tÄÖmake íählse kindsdof onclusions? As ír JampEFJlans Oas"taMei:<. µ. Wen pSSD<scopy has availed icfl ofÄthe rescoltjzof sc3enQe, t has nft Eeenáb3NjorëowAng töe abstack maöehemat<cal des'Üüiptionkofth Uat×ern o8 events, but y bgrownn4 8he then curenl pictorial desiÐtion of thisYpattern; thus it ha' no' approäriated certažn k_owledg, ut +on¶ectures

T9%Deconject_res were oftön /ood enouh'o: tYe ma -Kizeí worldw'but'not, as we nŕw knowl¶for;those ¶tište pcessescof öazure which conhroš th ša£penings of¶ hefmln-sÄzed wo^Ld. and brinh us XeareCt to the tréeZnatureoN re litylš He contiues: ONe cns quence of t="K is that th[suandarU'philosophic'j disc<ssionc of many problems, suc< as hose of Üausality and free

wiÄlJoroý mater alism or mentalis, re based o... aÖ intérpreiaton `hÖ [t'ÿern o events]which is mo löngue'tenYbl. ^he scieçtíficFbösis öffthes¼ older dÜscussio¶¶hasbeen waghed Öay, and withtheÖdisÖp(earanEe hJve gone al Lhe argu,ents .: 6 =he tweætíe'h c²ít ry b*9ut in ½ tlmB<that couf- befcalled "the eTd of philos phy and the beg+ln7n of Grt l'Íao öo mlán that, of course,ä%t-ictly speak,, bu3 rather añ@the "tendYnc~"Æxf theÉs×tuatin. {erÜainly lingxistic [hiosoph can SG con_ider-d the hli(to emp!%37Eism, uut it'ä.a p+ilsophy "n on" <er.7 And tere ös ertainly an "arj condition" éo ¶tr p-eled¶lg Duchamp, but íjs otherHfunctDonóoÖ reasons-to-be ar`so:pjonzunced tyat ts%abi@ity ,o Ø,Bštiol. clear-yo-s art Üimits it arl condí¶¶onÜsoödraóically that il2s onlyámiÜiually a/t...8 bnfn mecfanastic s+jsš is th¶e a connection betwe[n phÖyosophysçs "eöding" and artusC"öägd¶ning," but I don't #nw thiE occuYrence entirelyÇc-incid.nWül. Though thó slme Üeisoes may be reöponsiblç or bot= occur:uces, theöÜonneZ±ion is made by me. I bringtjs a&l upöto analyze artusÖfunct-"n and suÖsequenty its višbiilit¶É An l doÆsöto enable others o unrrersQand the reasÄninÖÖof rø- and, by D×tehshon, öjer artists' - artD a wellçto provide a clearer unSerstanding of he ter "Cönje_tual arteé- 7

GH"ftJUNCTION OF ART

¶The main!qua# f,catzonFto the leíser posi iQn ofâpaipiting is - a<vances in Žrt ar cerÉ2Inly(not allašs förDal ones.-Do+ald@Édd (1963) " Half,or more ofYt...e best nów wmrk in th¶.£fe, years:thYiöb_én-ne@U|er pain+in no¶ sÆulpture<W-Dinald Judd (1965) Every:hing Äculptpre áys, my work doesn'=

-Dona'd%Judd2(197S

The idea becomÖs a maci'e that mäkes the ar1 -Solw"Witt (1965)ÄThe one-hing to sdy about a~t is that it is oneÜthingÉ Art is at-asöart and everything else is eierthingCEelse.öArtLas ³rt is nohing šut art š ?A-t'is not wh t is no ar= ö-Ad Æ¶¶inFardtÜ(3963) Ü The meanišg is Nhe use ¶-Wit#genstein šäA mo)e func7ional+appšoach to the 'tudy of co[depts has tendeÜ toXreplaÄe he mthod f iRtrospe~tio£. Instea? of attemptingxO graOp 4r desrie concepsDbarD, soÉto speak, the lsyculöigist inv¶st@gašbs the£wa6 in řich ÄþeÉ@funtion as'in4redéÜnts in öeliefx and Ön judgp™nt' 37-Írlin™ M. Copi

Meacei'g slalwÄys a W'e,plös+tiöç3öf function ^

-T†úSegerstedt

"... the subl~Ut mattea, f cp^ceptkalein[sSigation} is Ehišmea,ingof šerþa'n words nd expšUssionsÉ- a'd nYt tl' thi.gs an s@tž ofÜaffair them}elvelselabouy whiçhíwe talk,when using thse wríµ and expr(s ojs K GG.. VonÜWrig9æ \

Thikiöy%ia ra%ically metap2:ri!m LGnkgat™ byëanaTogy is it2 onstítuenÖ 137w or p.in¶iple, its c,usal nexus,¶siç;| meanin¶¶Énly ariseZ throÉgh ¶he-cau#al cotexts by which afsignšmanXIÜfor (tköš the pla#e of) an¶instaúçM ofauso

t. To'think f B,ythin] isB'öÄta™ÄYt a@ á a) rt (;s a such anG uch)8an" that "as" biinds Kn (oYerly o` in disguise) hhe an(lgy, ühc4öaraCüel, the metapçoric Üapple or grouny or gras) or "rawzy whiçh al-n¶ he miCED "mak,s hold. Itöèkes)no hold if thüreÖis <orhing f¶r it to haul from, fAr is thOnuingtis theÖhaul, Che attraction of lkes

]:l. ç. =icjards

ZIÉ this s'ctöon (w™ll dis[uss the teperateç37n etween aest'¼Dui-s a-d krí; ~onsider briefly for"ali%t 5rt (because ,i il a leÖding wroponentPofüÄhe idea of aeñhetics as art), and asyertitÇat art s ½naÜog-us tö anšanalytic propositiö¶n, an. that it is art's' exiätence äZ a tautoöo-ë that enabes art to NemaQn=aloof" rom pilæhophiÄal rösÜmp'üin,37{

@_Ö It is necessary tošsepšrate äšstštic: Mrom art becö@ue?æ?sthetics Äeaus /šth öpên™onu)onfjšception of Oe world ingeneral' Inthe çast one op 3hÄ tjo pro£gs<of-árt's function w's üt: valuÄ as ecora-ion. S' any ³ran"RQof !hilo-áphÄ tha dealt wxthm"bea'ty" and thus taste, wls ineviTEbly üty bound b+ dis7uss art aswell

Out of this "híbi"[grew the notionDthat thereäwasPa conceptüal connection belw3en &rtÖanÜ aesthetics, whicö-is no¶ trueÖT#i, í'ea netär dšÄ'ical%y"coöSicteC with örtisticAcñsiderations :efore 5e*etvšme, oo" Bnly because thµ morphological characterist...s ofÄ,ri perpetuatdPthe confjnitö Öf thil error, but a we>l.37Ü.case]the a£paYÜxt otherL"functi±ns" o_ artp(depictiö¶l of reliViousÖth'mes, porthaitÜre of aristoc<ats, detailing öce arÜhitectureä etc.) usÄ¶art to c7v-r up Öt' ¶¶Bhen obje<ts Vre lreentedövbšthin thecontGxt ö3ürt (çnd 'ntil Üecentiž object alwa8{ have been use:) Dhey arešas eliÖibi? ffr æe thç considerýtiön &s are any öjeöÖ" in the world, an¶lanúa,šþteti¼ cönsiderati'n µf aä öÖje'teai tin) on the realm ofart eans tha- thö obæect'Y eNB'teary" :š funZtioniBg in an art ÖontexÜ Äs iÇrzµvunt xo the e,stYetic lüdYment The relation ofša£sthetics tí=art is not unÜlike thatBö' aesthetics -o arch]itecture@n-that achitecture has a very[šüecfc fñction Dnd hzw "good"<ts dösign is is prim%rily rÖated to how well it perfrml its fun tion. ThÖ-; judgments on what it ook like éfrresÖönd t' ta+e,Äand %e cMn see "atÄÜ

h orghouÿ«Éistory di66æent NkxampLLs of arc3itec,ure a/æ2Qrased at diffeÿe|b times depending on tx' aeAthetics ofYlaticular eKochs. Aesthetic thiykingâha™mâvûn38gone s) fR aW to lae~e %xmples of architecture not related to "art±" at%all, works of Qrt in (he/âsel'es (i.g., thâ pyramid6of Eg>pt-

AastheïûinsideKa ions Ôre Ândeed=alUays ext aneous to #n object's funÔtio² or □r=ãloO-toibe" UlessofcVurse,«tha™ object's reason-to-beLi- >trictly 'esthú<c. AxExample of a pôrely a²çthetic#o§jqctbis a decorative object, for dcoratio)Û pÛumNry funcCEion isZ"to add somet'ing t%, sP as tolmke mo'e atracti²e; adorn; o'namenâ,"10 add this rÆIDtes dorectly-to tastô AndôtfiU leaces ßs Rirectÿy tv "formÔjlist" Lr™ and critiEism.11 Forlâlisart (-ainting an> ¶ E(‰toPre) in the vœnguarÁ oÛ

dcoration, and, strictly spÔakiâg, one coÂld reason 'bly asserÿlt" at its apt condition #s,sÔ minima" t™ây for all-functional pup=seE it ™s not art at all, buÛ pre 3xe'cisesWin aesthetAcS/ rbove all thi8gs Clement Greenbrg 's the citic of tas'e. Behind every one oè hi' dncisions is n aestYetiX Oudgmezo,'wit' thoseNjudgmen's refUecting his tas38e

AndAwhÔt woes h-sûtas'e reflecte Th,Nperiod hekgreæ u© in a a criticÿ, the pDriod e§eal";fr hÔŠP the ifteâ.ëw How el×e can oneaúcount f½r, Yizen @isótheor)eÆE - if jhey dav~ any logic to th~m%æÉ !|| hisdisi8teres+ in Frank Sfe la, Ad Reinhardt, Ôed others7aô;licaEle to his hiso'ical sªheme? Is it beca²s'ghe is " . . . basically ÷ymYaYhetic oç œersona,lyÔexâOrienti+I ñlouÁds"?3LORç in o4herâwnrd,

"the_r worl doesn'Ôjuit hi tas-e?" Êut in the "p'ilosophic tabula r'sa o art, "if s'meone calûs it_art," aq ponèWd has caPd½ "Ét's aUt." iivel th™s, foUalistDpaiZing and_sculCture can be granted a* "çrt conaition,(but .nly by vÿrtue ofdt-eir¶pre entarionÁin tÊrms of thçir ört idea (eYg., a rezTangulYr-shapÔâ canvûsÚsäreched over oodenRsuoþYrns anÔKstained w+th sch anl such c-lors, usjng Which and suchôforms, giving's7ch (nd succs a«VWsuæ exÚerie™œe> etc.y. If ñni lfosÁt coÇtemporlr Art in this ught one rÇealizes th' minim: creatiÿe effrt tóken 1n thüpart of ¶ rmalist arñisßs spJcilaicâi6² and Mll painersâans XPôlptors (wo'kina as suYh QUday)Ôgen%orally

38Sij bCiigsÔus to%the rea-çzatiÿ. ÔhatiformalÉstªart ônd critiTgmÿaccepts a ÷a definition of mrt one tha exists&solely on mrphol™gica; gouns.ßz IG a vasY quanV3mX of simild ookingÉo

je ts orXimages (or visually relatem objects -r Zm4Pûs) may seem to be related »Hnected) becauñ³f a siilaity o6 visual/pxæerieÇtial 'readinl'Ûªone caOnot ççai from thiÉ aS artÔstic or con3ceptual rel:tionship×

„ The funci'n oñ :rt, ¶js a □uestion,'wax eö'st Áai;ed >yôa±çeÚú8c+aèp. In facè iy is Marcel guchamp w/Eoö we ðan cr9ditM 'ith'gävng,art its oNéidentity.O(One can ertçinly see a tendencÁ towarf thisesul-identific, tion ofa§¶t begåningôwith ManPt and Cézannâ t:ough {o Cuðism, 16 b;¹ their works are %i/íd and ambiguous byÁcom)aris÷n with DªNhamp's.) "Moder-art andúthe work before see:|d connectedvÿ vÿrtue of t'eir ðor

hology. Another wal yfGputting¶it would be t at art'sz"languag™ remainedçthAûs'me, ?ut it was saying new hings. She evl't that maj eçcñceivable the rea9uation that it was Ýossibleoöo'soek another?lánuagR" and stièlèmMeásense in aZt waW¼Marcel(Ducœamp's firsÚiunZsÁisted Read-made O!

WEth the unassistedReady-madek art &hýged ?ts focus:fromAtheQform ofthe lanñuage2t\$ what was beung ¿ôBd.7?h[çh means that iy ØhanÁed th1ªnatureÿof art fœom aªµusßio~ oy ðorphology to a queÁtion of fuFçæÿon. Thi' changá - one from "g|0 arçnæe; to "

ogc"tion" - w½s the bçginning of "mYern" ™t and the 38%µin: yng of conceptRal art8 A~... a&t {asterÚDucham□) is ±conceptúal Zin naturè) becÉu,eMalt 'Æly Á.ists□conceptúally

The "value"½f par'iculariant[stP afYer DuchDmp ³an (â2weighed accouñding hè how much tÔe> >ueK.ioned h+ n ture #! art; whEch fs anot,r uay of say'ng "w4at they addèu t¶j theØcBncÐptiEn ofYartCE or what asñ't there before? tPEy startedp Artistª question the natFre ofèarªª prªsYñµinw ¶e5 propositions as to ~rt'sVnzture. ALd to do this one cannot concern ofesçlf wih the handed-d(wñ "lan fuake" of trÁditio%æe7ar½, s 8h+> activtx is ™aseddn the assumption

What þere ²s onfy one wByúo)ªframing árt 2r6pzsit+ _Fs. BÚt the very stuff of art is indeedbgrea)l) lrelated to Ýcrea_ing" new púo,osi:sns

T c@se Vs otenÁmÍÔ° - a¶ticRlam'y ,n refeRencebto Duchamp w ^hat objectÔ of artl(such as the H'ady-mades, yf Úovrne, ÇEª Sll a is 'mplied in this) 9re jÞdqe

as objets d'art inèlater years'and"the aTtists' inHentions becom Áremevant.+luch anYargtmbn isÔte cD'e of a preconâived notionôçrderu)† together not nessesa'ilñ relaöed factsÔ ThÁ Xint

is this: &stheti~s, as p -ave ponted oÔ;3are;conçÉptually i#re0Uóani t. úl- Thjs, k,y physCc'lthÚng ca¿ bßco † objet db|tZ thatôis to-\$y, cn ñe ßonsidšre tZstefuw, aesthetically p'easing, etc. But this =as no#barin- 1nâthe bject'sgapplic tion to an art ext;çt; thòt

s, i²y funcvi'ningmin an arñ ,oªteot. (E.g:0!if aM%ollector t-²es a pai'ing, at"Qches egs, andœu;es ¼at ÚM a din[ng tableiØ's an act uÁrilat¿d'lo art or the artist?becâus,É4s art, that waán'Ô tæe;artisX's intentiok.) It is obviouÁ +œe"Ét"atUçØrmaist c-Stc)sm's regiÁnce ãn morphof:gyJlyádsn-zessar L,wit& a bias toward th§ morphllogyAof traditional artw Apd ijthis sems tDeir criticçsm BsÉµlt related

ðœe h "scieüt-ficçmethÁi" jr anysoBt ðl ðpircism (as MichaelFçœed,6ßitÔ jis detailed d™s(riptions of paintings'and othXr "schalarlj",Ðaraphernalia wouæi w-nt us } belÁeve).-Fomalst criticism is no more tÆAn an analysis Þfþthe phyNicaŠ adTttributes oÔ omz'cular□o×jeçts %h;t hèpp7n t-iexist i çaumorpholçgical conÔÚx- Bnt úhisôdo×sn't dL any k@owledg² (oÔifacts+ to our unjûrskanyng of the nature or func-ion of ara. <nd neither does itZkim¶jen' onÉwhet

er Zr not theqØbjectqyanalyzedxRl evenè çrks\$#f Ört, in that-for'alist critics always 'y'as½ the concpÚual egume½t in woßks of ai5.áxachly why they#do't¶jôõmenton tó cohcep-Gal elHment in worsFª²Ft ij precisely be'ause¼formaóist ar% is only a9t b' vitue if «Øes mblanzè to earlier works AfAart. t's a mindleOs art Or, as LucQ Lipèard so sçccin+tb dlscrieþ Jª'es O~×Ykñ's paintivg:sr thæs're §isua@ M)38ak.514 Fªrml...st4crif6icszandÁartists aliYl do not tjeçtion¶the nature of aÁt, but all l"have said eåseNhere: Being an]aYtiel

cnw mxans to question thevnature of art. gf ne ià qulstio-ing -h8 nabureÔof@paintiCEg, one Jannot beèq*evåoni the natgr(oæöörtÿ lfçan Artist a-òpts paivtOng (™r sculpture) he ßs accepting the traditioF that goes ñith×it. T,-t's befauseátúeoword art ésgen ralaßd the word ÇEaijng is speciçfÔ. P¶ji-ñg Q © kild of art

èf yQu make,azntingsryou"are already a,cepting (notYs±st/niçg)Ôthe nature èf a¶t. On' is th0 accepting tht nture of Çrt to(be«theEroian tYadition of a pFIning-sulptuie [Yhotomy.15|T™s strongest objection one can ra«sejã<inst a morphological justic...tion for%tr@Ú-ational art is thatmorphÇelo-ical,nltions of asô eöbod4œean impled □ prio'ibconçédtEöÿ ar38's+possibillil Km Áyd such aG a priori co,œeptof the9nsóuremofªarœe (as 4eparate froJ anFl-tically frjmedVar pr%påsitions of¶ "workf" which I will dsÁuss latjr makeÉ it, inçeed a 3PÍÜi: imposúible to ques-ion the nÔture of art. And tis UuestionZng of "he naSure /f rtÿ& a very-i©portantA)onc/4t in

understadinþ the function oÉ art

ñ And wht holds öre förêDuchImp's+r, rk applKes aW wâ to mostbÉf çQe artEafter him. || otÅer wþ'ds, tø value of?±bis| - orGinÅv+nce - Çs it' iew in the realm ofiar , not tYe phDsixaU , r HÖC-al çSallies 'een'in a s|pecific paint@nò or the particularizaio|of cert*©ncò=rs l† s3pēs orætheFe col:usland shapesuare Ühe artÜstinguage," nt its mü™ning'co©cepYuaél- as art. TB loo! upon arCâc:st "wasterwork" now¾as -Ét is nonsensical concep-ally speaking, as far as art is concernld. (That Misual in²oxma,ion tGat ¾ nique inÅpúbismás laeçwage has now bePn generallK absorÖed End h.spa lot to doš¼ithp the way in|ñ=ch çne 'eaòs itS painting "linguistic(|É. .|\$.g., hat a ðubist paçnti2g mea't ex|erim'nealyÉand conceptualYy ~oç sa³ZÜGertude St;...n, is beon® our|specu'ationø because□ the sam_ ,int|g thea"ueant" some'hing d©fyerenÉdthançit 7oes'now. |.) ÜÛe;nalUe" now öf anHorbg1naÿ Cubzst p'inin is Ct unlike iá mosg re@gectZ, an original 'anuscrip| by LÉ'd Brñ, or TZe pirit of St. Louis s×it is#see@^in=thY-Smithñonian insqitu\$9oá ' (Inèee9, 8use+ms fiyl tse=Reñ samT unction as the S\$ 'thson~an%nstitu6jon - W0y els□ would èhÖ#JeuÜde Paume wiçg of the Louvr exhibit Cézanne's and Vaf péghÜstpa ,ett@sas pHoudIP Ås they 'o theü pailtinÖ?) ActüY worZs öu art are littleöore that± hiStori'al curiosiAiee. As fr . art3is coçcerned Van Gogh's pain+iNg| aDek'x worÉq any more th~ his {a|tée is. äTheyfare b,th "zlllector's items."17VArt µ™ives" throgskinflue HÖng }ther art, nt Çey existing a" theÖphysical residue öföaÖ a†list's ædeaÅ The'reasoŠÖthÚt diffeSent atists from Whe past are Öbrou|ht ±l'ves again is because +ome *spectüföthepr woršibecomes @usa|le" Öy livingäz,tist(. Th= Æere isAno ltr0†h" ai ¶|o whaf artDis ýeems qite unrealizÖd f What ýs the funötion o'art, öp tÖe 'ature o™ art~ If-we continue our~alalogy cf cÆe forms art tëkez as \$eiM) art'sp|5ngubge oneL.caÖZrea4iethen èhat ¾orköof artáls a kYnd 1f pÜoposit n pre|ented withip t'eÖöonÉext of art as 39 cmmèÉt Qn art² Welcan then gB further ön~ analyzeÖth types of "propositions." æ.LJ. yer's evaluationioP öa0†p distinction betw en analyticÿa6d|µñ□heÜicÉi+ ^s,ulÉto us here: "Aèprçposotion is analytic|w™en itvalidity;depends sokey on æhé'd'fišçions«of |he symboš~|it contain, abd|µñ~ñthetic(when its vaçity isydetemin+d by th| façt'of%experinie."1J The aÉalogy | will attempç tÉ mzke i39pDne UtweeçÄthe ar6 Üonšb ön asš the condition öfÜthe analyticöp|oposiçion >n thaä they d ç† Äpp|z¥ to be #elie able as aØthing;es, or be abolt anythinz (ot'r than agt) the for's of_ t nosA lea|lyèfinalyZrefer@ble only äo arÖ have bee5 forms c|Ysest to anQlyt|cal propošZtions "™ixks of|Jrt |reUaÆa'ytic propositioZs That□is, if vieweÅ within their context XAas aäý - the□ provi□ n% inform"%pon wý+tsouöer about a:y matter of -ct. A wVrk of arY is j a«tology~in nhZÉ it is a crese tallion of the art+st±9intntio=, Öthat is, hm is s'yNng thÖt thatwpartic| p#wTrk cÄÅÖY ün~NI^, which mean, ns a æefimiof oX art. Thus,Äthmt |s art isStZÖe a priori (wlic is what Judd m39a7s when+he st'tes th~t "if someoe: e capls it ar_ ýit's srtZ) Indeed, it is n'arly'impos,Üble tš discuss art in >¾neöal tDñms withoèä~ta±ki|g in tauto<ogies - for t attempi tBâ>grabp" Brp by†any otheiW"haöde., is erely toocus n Yöthepr yspect or q7&iÖty > the proDosi'ioh, which is us-illyb@rreleüaZÄto the39rwork's "art coXdition."@On¼i6egins!to æe|kize†gatAart ö "arX condition" is ðconceptuaã stae. Thatuthe langöag'forls that the artist framµ' his proöositiöGs in are osteÜö. yivate" æodjs ö(languages is an iÆevitabZ outcomçto µrZ's fr+ndö% fom lörpholSgfcäl µ~nstr|,tionsh and*ic foQlow¾ fro+ this Jh±tÜone ~as tü be faÜil&ar with conte7porary art toapArecäçg itkanÆÉundjrsÉand it. Likewise Lne und<r×Kands why¾the "maR in the street" is intLerµ7t to štistic rñd always deman L art ön a or¶ditional "lénguag|." (AnY one Bnderstanü+ w~y f rm"list art sells "likš hoÜ caÖes.li 'nl in paiÖtingqand säulptureÄ(d the Értis's µll speakWthe same languageF shaç is calleç "Novelty'ÇE×t",byXth¼ formalistq i' oäen toeÖattemptto Üind new lýnguagesm althèšöE a|new language doesn't necessarily me9x.. the framipg of new ar6po~iÖio@s: e†gEsMmost k?netic aÄdeèecronic art A4o'heO×özy Pf statFng9 in relatiÆ to art, what AyerÖPsserted æout;the ýnalnyt'ac methéd inàthe zontext öf, angçage ÖouÉÖ be thÖ+following† ThnLvplidit' ö' aÇtisZic prÖpositçions is not d™pendent ö« any empGricäl) much les "nyqaesthæticçp esjp+os8tion about Vhe natÄre f;tÖins. For thÉ)rtçkt, s Jn a%alystü is nÖt d reütly TDnc4rpeµ ith the lhy="calproprieté" of thinçs. He is@concerged öf|ywwi~^ the wa '1) in (hich yrt'is 'apa¾le öV conceptual ÇErowth andçpZ~.howZcis+proposiÜions apeicapable 1f...gçcally following that grÉwth.19Ö ½ ·PÇre Expressionilm,çcontinuingYwith"öyrösoe,tçms, couçd be½ç_nsizeTda such8 "A se-ntence39whch consñç d äf d=öonsfrative symfol□öwou d ©ot'express genuine proposit+on. It bouldöbÄ mereÉÇejaculatio'. wn no Üay Éharacä~ræzjng tüat t# which it□was supposed to ref r." Exp'essionistçworks 39e usu lly such "ejç laNions"™present(d in th| m'rphöbögical language of traditioçal art.¾If Pollock is ;öporjat it is because he pai~ted on loose canvas:örizonta|ly toÖthe ~lo? >hatÿsnAt 9m#o%tÖnt is tha@ h± latr put -hYse drippings öker stretcejs anç Çunð them Qa:allel to the wa., (xtMer wods "hatzis i portèntQöñ art Üs what oneCbrYngQ to il, not o+e's adæYtiof of what wAs "reviouDly existing) WhaÖÖR is N en!lass«iüpæstantSto aÄtYis Po¼öouk's Štoçs o "self-e#Yression" beauçe those kinds b> èuèjctPve meapjngs arNusçless to8an+One ötÄOr than those involvedSitr~ Jimçpqrsona|ly. AndZtheir 'specifç" quality putä;them outside P~artµ| context i' "I do nYÜ iaçe art," Rch+rd Serra sas, Il aé engaged in n actiBitü;É□ xomeöNe wantsy7o callkiö art,þthat'süqis bÜsines",-b t¼itÇs not up~ to me äš decide ,xat Tha½És Il figured µut later." æerra, then,'isNje|y Èlch aware of □he implicat'ions of his work.}f Serra is indeed just 'figuring outšwhax lea@ does"(gravitationaçYy, mòöe,ua<çy etc.)s why sÉouldäanyone think Bf ig=as art? IÉ;¾æbdoesn't take tye resäö..sibility öfhit being art/ who zan, orisÄtul|? Hi< work certaöy ap'earsçtn ÇE empiricü|7 verifiablen lFad can'do, ~-d be uPÉdnfor, mhnyEphysicalçSactivithes.dDn itself thiT does>|nything,bit Öead us intoia dialogü| aboutwtÖeDatuae,çef art.Fln a 'ene tÖe? Xeees"æxprimitiÆe. He h;s no idea -ou% put. How iöfit tXlnšthçt+we knoAäabout "his a|tivity"? BecausHühe has toQd usÖö¾üis vr: öby his actÖöDs ästeè "his actYvity" hasftakenplace. Thçt ls, by thefact khaö he isiwifñ several galšeriy's, «uts the physical rejidueZö8 Jis¼ctiviš inXZuseuis_(an□ sš Ms Öhem to ast collect|fs - N«Ä as we ha~e Bo1nte,µUt, 'ollectors are irrrelevant š: he"coöditio; ofèa2t" öu a woçkç 'ha@'Pe deniesèšÄs äorý is art but plÿs the urtist is more tµafAjust Ö parad.x. Ø?ærafssecretÖ feels tha "Yrö,ood" is r|ved+at em'irrçç|ly. T†us, (s A...er has statÉdæ Theieäare no |bsolutÖly cerÜaxç empilçal prohoèioiç;š39It is only Y¾utologie thatNarä cerpa{n EHpfical"queYKicÇ6s 're 'ne and äll hypö he?es, which mÿ be önfimèd or discÖdited :n actual'sgnsV xpe'ience. A4d th p?op'sÜti-n inÉwhi½h we ýpcor iyu observations Ýhat ve%öfy theseÝhypotheseyæPre the-se-ves |y'öthe™ei w_ açch are subject to the □eAt of futr er ©ne experience. Th; süthere is ni f nçl propositiinf22 lé ö...her wordsÉ th| «-öÜçsit'xons "ªÄart are noB èact-ñl, bñt linguistic µ|çhaççacler >çt,at is, th dædo lot des'¼çébe the behavior)of physicaö, öruève□ ientalzobæejts; thÿ express yefinitü'ns of art, or the

form! [onseque;ces ofâefii?□ons~of ðt. Aclordin4vy, we cÙn say that @r opþrat's on a□-žgŠY.BFor wþ shall see þhat tõe chara' tyristic markþf a purel4 lágEca Anquiry i Øthat it s conþOgned with ðæ foiaás Cons§quencus oPÁourþYeFnitVolss(Of rt) an"ot with ueations of e-pEri'al fact-0 To ðeþe"Ú,çwhat -rt høs in common wii,\$ oÆic an@ ðomethematics is that it is« tagýolo™y; i.e.,>the "art ideš"Uþto¥ "work")øad art Sre èhe same and ~* b, °pprec(ated as ar@

hout going outside þe contexøofkar- fÉr úârî<icþtion 3

On the (ther'hand,fjetÇus consider whY ar ccnKot

e èor hAs di@Úiculyþwe pÑ att[þmpts(to þ) a syntKetic proposit£on.¡Or, t\$at is to say, whenÇtÈE truth or fGösišy of its asserRion is §Øri6i"

Èe on empirical Xr¼unÈš

AyÈr st<ts: ü . . TLe Nriterionþy which Üe ÈeteÜmine+the øalÀdity of an

aãþiorH or snllyticalYproposi~ion isãno Ø slfficieAt to deter:inn Th~"Lalidty of"an eipitizal orÚsynt"ATIC pžposition« Foì it Ås cha1actèistic ofRemÆiþic I þpèisi+ioY that thøir va1þvY½yis not #ugely formø. To say %hat geometrDcañ þrØposition¶, or a spstem of æeom+trical prop1ðiJioás, ús fa"se, çsèto çãØthat it i

se*fcontraVictTry. Bu) an eLþisi/alÁprooSit\$ox,øóÆ "£syste f v~piricalºpro%ositions,þlay be free fromúcontradiction an sk ðlþBS also. It is"read to be fal;eº not ÁÁcþuse it i« þormal+ deCeñtive, but Óeca|seCite fails to xatis'yDsome)matetia" criteri7n.21 Txe#unreal= of

"æaðistic" art óš due (o its framing asÅa, Nrt proposition'incsynthetic term: one i4 alçays temvte) too"verWFM" the þrDpoþition+eeþirally.hRealism's synth\$þjÅØstate doesn't br-ng one±to a ci'cuxar=wing back i@to a dTlogÇEe wth telarg' fra" w'rk of qrest ons aðol the nature ofãart (as does the qork of PaleÜth, MondriaO vol8ock, Reinhardt, ZarþyþRauach'nþberè, Jo4ns, "LichteþtÇin, WaAh>In ØDde, Ju:n FYÉ"iñ, eWit , Morris, and oþners), but ratþery one is"flu'g outþof arl' eYorbT'Ginto tLÈ"i'fiúite sØA" of "ñ human onditon

H Øhat one 'inds all t¼roghout the wriýings of Ad ,úitM¼rdt s this very sšmilar5tmes¼sno "art¼as farR"IRnd-tÈatqÁart6iØ alwa . deað, ÈndðÅ sQving"Ñt is a deceptiþni;2i ReBñhardt hat avryPcleææ idea about the nature of artø and his amþtance is f

B fom recognz5d

Because fors o« art that av0Øe c'nsiÀered synthetic þrþoi:æons are !erifiabiO b' the world, that is to say, ko undeþstand these

propositions½šne must leave th tautoæogiwal-lik, frlñHwork o9 art andéconsider "outsid" information. Bu- -Ú cñsider it a¥ art qt is nScessary toignornmØhis same Xutside {fo,matil because o:tsie infvrmation (xþerienti'qlq' Áit@es,ito noYel has iþs own intrinsic worYh. And to compreþend this wo5th one doe "o" need a stæe of "art[þconditio»." Fr, 9his iø i eUsDj, o rñalize that artds viabðøitÅ is llot connectd to

the presentaton ofÚvisual (or oþher) kinds of ex'erie"ce. Tžat V an~mayl3avø been one of ardj, extraneous Æunf'Áionañlñ þhe preced E/qGentu¼iez is /ot unþikely. Aft>□ all,men in even"the ninete%nth century liCeed in a èæairy stanþs3'üzØd

èisualen;ironmentz T%at is, it was írдинаuíly þreÚitÚ"ble as to þhat he wou,d be ðoming 2ñBo coè., a ' wáth ayaaþ'er5úay. His visÅ2l environment in t-l þArt of theHworldÈinZwhich h live40 ?ñs fñiTy consist=nt. In our timþ weEhave n Ìþþerentially rasticallj (Aþer environment. One ca40 fly x'l' o»lò thU"earh in a &þtter of àceurs ašd dayst not months. W þave She cinÈÈa, and çæEor televisinÑn, asxwel asØthe jDnÅmde spectace þy the INht"of Las Veèas or the skyscraper Y ~ New±York City"TLÈØh<|e'worwd is=thfto be Øeel, and úhØ whol" world can watc- ml- wþk on tXe moonþárom"Hheir liviþg rooms.ÑCertaiþy ý t or þjects(of painting and sculpture cannotþbeæxpectedštðcc"mpete experien3iall] with this& çÓEÆN"tòo+ ifø"use" is relšvant to rt an2 its "angua~e." æceæly)þhe boxæor cu1e f¼ã\ has been øsed ågreat deal wWtØin hxe1con"etøof art. (Take for "nstançþ its Èse bo Judd, MorrHs, LeWitU, naden, m-hh.gBeZ],andMCRacken~c n"Ú even meOtioingšth, quantity of boxþ and cubes hat cØme úŠter.) The B)føerHncmetweµ aþl the varios usesØ3f~th, hæox or cube@fçrm is dirÈctly...r_lated to the 40Zfferences in the inventions of th³ atists.™Förtþej, aC™i þorticularly seen in Judd's work,qthe use of&the box or cube formWill1stñates verl well Sññ%eDrliè lai@.that an o-je-t iÈ onlž art whi' placed in the context of art

A 7,w example%ø will þ)int »þis -u3.hOe Óould NyÉthat iÅ Wneþofágu) d's box fors was v4en fill'd with deúriss± seen flaced in aþinØust ial sTtin), or even m

ell' seen s³tingon a wùleRžèorn²r, it wfuìd not be"idenèifiðdšwith aSt. It v•llowsøthenithat unde=standÈng ~ and c'nsVdera~IT i" (t3s an artwo~Z ;'anecessary apriori to vieØing (t %n odeQ to "see" iz as a work of

- t. AþvanNe infor~ation aboutmth cñcept ofÚart and vbout an artist'Å co:cepts4ic4necessary to the ¼þþrc aZÈonFaçd unde'stÈnd=ng øešconþemporary art. Any a'dPall Èf -þe physicaC attfþbute) (qualitqes) of coYtemþorar' àorØs, if considered separatèlyKaAd/or pec(èi)aly, Çre irreyÁãant to

the Ýrl. concepÈ. hellaWtKconcept 4as JuddXsaid, though %v diñ'n t mÈan7(it this way) must bé'consider[þ] il its whol' To çþsiderØ Øconcept's parts is(invariablyÈtW conWiØer æ²pecUs thatÓÚOe ir+relevant to Utsþary condiç n - lr le radingØp

rt s o a definition

ølt ÌomesÇas no su'þeise that the Úrjþwith the lFast'4i*ed morpholgy Óš t" exampleRrfrom which we decipherþthe nature of tðš geþeral-terþ "art."8For Àè)ÝG ther' is a contØxt exising□sepD)atel- o its morpUolog (Zndúç«ns~²ting of išš f'nctDonon) isžmBre ižKeyý t find Resultþš...s coZformiYng and pÞedictÁble. It=is Ó, modernØart's þesseþsion of a "□nguage" zØtht theyshortþst listor that "þe plausibility of Úe åbndonment of þþ Hanguage" bÁcoÇes mÚst Áosþibe. It iÅ PÓderqt@ñ'able then tñt the art þa came 'out oØ WešternÁpa)nting anþþscþturþ½ is the"Vost eniÈgetic, ¼æuëationg(oÅ its nature), and Ó'e-l4as assumÈng oBall t%e æenerLi "art"øco-curešI In th9 àiUal ~nalysis, hÁwever.%±ll of the a²ts±ave buèiñÁ?it gšÈštðin's Èerms) a "Øçmily" øesemb²azæie

Oe ðhe vriousYqualifiesþrelatabll to al áart condiþion²possessed by þæeþryø the novelÈ the0CinèÅ~l XhÈtæe tre, and vari.us +oZs of þusií, et., is tþat aspe t gf them moþ) ,eliÚble to þe funcÈionooof art ½sþç(serted here

Is not the decline oi þøstryY,elatable to theimpjiedmetaphrñics from poetry' use of "c:mTn" laØguane ,ah anÈarN åang/Eage?24 In New York šhe last Gecadenå stages of poetry ca1 be seen rn the~"oçe þy "Concrete"poeti recent¼ytoward™Lhe Åse of actØal objemts and theatre2540Can it be that they feel the unreality of theGN t fñm? Còe sei noØ t@atthe axioms of a geimþtry vrF1þmy definitions,ãandÈthat the thøorems -f augeometry are simply the log8calconsequenceX i these def.ñtions. A çeo{etry isHot fn itýelf aboptQp40ysicalgsq¶<e; iQ 'ts3lf <t cannot be sai¼to be "½bçut" anyþñng. Butcwe cU" use a weometry åo rsmšin about pÓÚ6iQal sãæeØ Th?ts fo say, once we havÚ -ivn the axiomsøaÇphysical interpret'þtionz we canþvproceed to æþþly the tÙeorjms± tÈl objþç çs\$«hñh satisfi Á

e xioms. Whut

er a geometryþcan bè açþ1ied toþthe c¼ual physical Àorlð oÈ «ot, is n 1xpÚ...fæl quòstik,{which falls outsid' the scope ofAgeümþry itselfz Åherg Åñ no sense, therYfore, in skinç-□chEof@the variout geo=etriesØkñwn to us •refFals: and whiþ2are trà». S±sofar as they

Öreæall{fre from c#ntridictionä theyTare all true. =h/ prlpoitifr which st@tes thaM a×cert~in alp[icatÄon o] a geomJuly iä posib[ehisç not itgelaöa prßpçstivn]of th[+t+geometry. All *that the geomtry<iisefp[hlls us is that if"äuyzhi

g can be ür'ught 'çderËt
e definitions, it wiY a²so LaEisfy &he th9ÜDems.wlt is tÝešefore,F pureµò logzwl jyseM, and Pts prÖpo²stions ÈNecAurely-nal/4tiä púopËr™ions.#_A_'. A yer26 HcrŠAhen I propose restÇ the viaçility of art. Qn akä:ge lysn trad+tionLl i·osRphØ Tsfunrealycease ol Øts assumptons.tartSs abiñty iç exlst will de.²ndünñt onlŠ n itsUn't peÜf'rmNng È-vice1-aÇ enertia±yent, visuIE (Žr %theC) exp'rience, or decoratëon - w·ic³ is something easil7 replaced by kits#h cult~re, Bnd technology, bŠÅ, r4her, itJwiSI äemaiç #ibileÜby not assumigüa ühilosoph,ca stance for in r's"èlque charac er is the capacity to remaU 'aloof frùm #hilosodhicül uÄlments} It is in this monZ²xtUhhbm Wrt shareÜ siilariies Jith loëic, mathematács, =nd, asúwell, scie=fe. But whe°eas tht otCer edeSvors a8eÈu²áfil, art is not. AYt ind4eO exisDs for its own sake†
äln -hi> period of_oXn, after philos~h7 and religio", artFmay possibly beio+ end"avor)ha fulfillæ ihat another aDe might 've calledÖ"mTn's s\$µCtual ne-ÜñK"ÿOr, ayo·ÜCr way .f"putting i... might be Äat ar deals analogou-
Dyxei:hCeth stæyëon th.ngs beyoÜd phšsics¼ wher§ philosopkÖ had t\$ make asserðion
. end -r'ts str&ng h is that eve4ätue preceding ientence is 8n assertimn/ nç c~nät be verifi d by art†
Art's ouly claim3Us for art_ Art iö thu«efini/ikn of art

æ NO-ESV
NReprin=edj41rom Studºo)Int\$matdôn«lÖ(Oct®er, L969)
1 MortonäWhitŠ,p@he Age of Analysis (Newä:rk: M,nrtor Books), p. 14 □#
2Ibid., p. 15 A
3Izmean+By this Existeätialism ën+ PheÖoJönlogy. ven Mezleau-Pÿ²ty, wiBh?hjs midd|e-of-the-roaÊ posätion ~e□ween empüricusD Ønd ratioæaiüm) cünnot Äxprec™™his philoşophy□Üithout the~useöof words (th=s using cKÖceäts); and following this, how ca! one discEss exUeröenceö 4it outf|sha?p ßistnc
ioäsx-etweeØ 'urseoves açd he wprld? 4 NiröhamesJçan, Physicsßan~¼Philosophy (A8nÜArbor, Zi□h.Ö Unývrs8ty of MichigánSPress), pg□17

5 IbiH., @. 1+0
6 IÜid., p. 190
i ohe task such philoëophv has tiken u+ÿ its8lfNis the only_“function” it çouäd p'rf,rm wiÉhou2 making phil\$S^phie šss:ötion= □
8 Th0R is ie|ltwi

h in te' following sectio2
« I wuld IRke µodÄak² it clear, however, ühaTI intend>toüsueak for ÄoGone Ölse. I arrivedÄa...tpeset|coclusions alon,Rand ändöed, it is @rom thés thçnkiYg th/t 4y at since 1966 æf«not mefore) ev"l5e... O'ly recent;y di
Realize afÄerNmeeDing Terr AFkinson that hë and MichpçI B
ld"n shaoe sDmilar,Çeth ugh c<Ätainyçenot identical, opinion{ to ±ine
1+ W'b ter's NewBDærl "ict|n
ry ½ t²ç Xmerican LaÄg²age
1í ~esconceptual level of th· work oØ Kñnn¹+huNolšp~ü Jules Öütski, Mocæris Louis, Ron þavis, ~nt%ony²C>rî.-John Hoyland,äDan C²fistensenÄ ete×è, is so dis' allÖ 'ow, t(at any th-t is türe is supplÖed bÜ the crit'cs pr'moting it. TÆis is seen'leµr
1t MichaXI Fied'r's reaso-s for using ireenbergCs)rationale reflect his#bacÖgroun+ dand mostçof ðhe othe> -ormalist criti{s) as a 'schola±," buttmore of it,šs d#~ to his des rez IÝsuspec*f to bring his sc1ola9l s<xie) int tÈ9 moderş wzrld.ÿO-«gcan easily sympathize withhis0desire "o

conn'çt, sayk Tief lo5with Jules Flitsfi. Äne6should never for'et, however, tht a hisöoÄiaÆ loves hisÄöry ³ore th0n anythiD ~ even a=†
13 Lu
y Lippard useC th-s q"l|ation ië a < Jtoote to Ad R²inhardt's r9t3öpe%itiveµc~ta<ogue, January, '967

p.ä28
14 LTy ippa5D, "41onstellatiån by Hars) D_ light: The Wëits=y An:ual," HXdsoG Review, Vol. æÄ No~(ç) (Spng, 1é28) |
n5Arthur R. ñöÖe, ŽFour IðterYeww," Arts MÄgazine&çebäuary,×1969) Ü!16 "s Terry Atä□son
lönted out i" hiý introd'ction : {rt-anguage (Vol.1, o,1),ethe CubšS²s²Xnever qu)stionedNiä-art had Üorvhoşogicaltcharacteritçz,;but >□-
h ones i p|inting wlræ accep.,;bke æ
ñ17 When someoneçb|y□ a 7avin:he isn't Íçying a light show,@f) if he was %æ could Çeust go to aÈharduaçÿstore a~d Wet the
thoesTfor considrXb□+ Sesp. HQ isÖ"à "bu:ing" anythöng. He is sDbsidizing Flaiin's xctivit7 as %on artxšT
J18A.

« ·Ber, Language, „r/th,-azd Logic (Nw rk:NDover Publi1atfions), p. 78
19àIbid., p. 57
2 Ibid.£ p. 5E zÖ1 Ibiš., p.90
2_ l'½id., p; 94

2ž AÆiReinharWt×s retrospeštiv... cata²gue(Jewish usemş JanuaRy, ü967) writven by Lucy Lippa†d, p. 12ÝÍ
2È ItUiežpoet|y's use of comm|nNlang²age to attem«tq²o H²y the unsayable iha'Eis problmÉGic, not+any @näerent¼probleçic¼hiúsê of l'nguage wirÄn the cont|xtTo '4atrÖ25 Ironically, ÐaÖy of üheçical™hemselves ~"nceptuaè Pwets.& Much of thisÈworšQisgvelWTsimilar tš WÖlkeö'de Maria's Eöcek ad t'isöwis notçoincidentaš; de%Mari's w'rk|functions as äkind of "object" äüetç, and hV7in~ee@ios9are very poetic: he*reaö6ySwantshis work to ph¼nge men's l|veç i
26 Op. çr., p. j2
È

A;T FTE"
PH1LOSOPHB d1ö69) Josph l(sut' Part 1Ä
The factthat it Øa) recent' become mašhiünab<e forž4hyFiÜis2s Èhemselves to be symZDtheticytQwar' religion š
.. mark½çthm'physi%□@' own lkcÜ 9n confidencedi& Uhe valiVit f öheir hy_öt@eses, w"ich is a'reLction on thi' paröe örd, thH antirelig¼ous dogmatism of Ä4neteenth-cenuëy soienÄiÜ~s, a³ a lat ral ou lome öz the cris°s througšöhich physic!%has juÄt pÄAa, Ý. -
A. J. Aynr. . . . ofce one hasöunderst.od 8he Trctatu' tleÇE šill b· noät...mptatpon i concerF ÄEneself anyÄËri with ·iloöo@hy,rhš,h isxne+ther empiri²al?like scilnce nor 'a_toloæical like mµhepaticc; oH'will, like W|ttcensšein ih Š1ö +bando p#loO'hf, which, as-trvdntionaly understo[d, is r|öed in|conu1io.

-J. O. árþ%)n

TrídtLoEa~ phlo

"7hy, almos^ Ey defÖ

ition,ZhasiQoTc:rA-d Útself with the u-súld.The nea'lÖ cöcluse locus

oiðhe said by -w'ÚúieAE-denÁ"ry analytiTAl lÖnguistic p,ilofophers¼is tle sharSf úonteition tT

tEtheUuOaid is unsaid æeAaMse it isSun-ayabO¿. regelianÉÁhilo&ophy #<Fe sen+eUlñ thCE n

meteeÉth 'ew#-rò and m□sthave bren sootjng to a

celæury thMt w's barely Öetn¼ over □umb, the Enlight^nFent, and KCnE.1Hegk¶s philosophy'wasýalso capblü of givingucov\$ř for

æodeF^W\$É6ofkøeligious belieÉs, spplying a^ lltcrn\$žæpe to Newtonian ec\$æeiÁs, andfiting inwB^ tµ growth of/history æs a disciplñe,

as½welþ as acceptin DarviniYn bi}loCy.2 öe a-peapedóto giXe an'ac'eitaclæ resolution to t?e conþlict býtween%athology and science,

as well l

ø5he reOut of Hegel'] influence has been tQat_a'ÉPe

t majorèy ofQc;¶tmporar« philoop>ers [re really li,tle 42ore thanèhistorians 'f pilos')py, Ldbrarians Çf the Trut5,Kso iT speak.

Oneáb%ginx to get the impresxó'natha çhere W)spnoæh

ng more to b' sa,Ž^And c,rtainly if one reilizes eh~ iððlLc)¶ions of Wi)Øe:~sÉein's 7hink)ug, a&dxthethinkiTg "ntluÉFCedÉ~y%him&and

afór hife "Co;tinental"pZiloæophy neeu nÁt éetjously be collAerRdÜSere. 3 l

there a re~son fvr th& "unreality" f/,ilþ+ophy in^our tú~b? úþ+haSs Öhis can be ans¿ered Ly laok-ng;into te □iffer\$nce být¼een ošř

þime a~d ohe Henturies pþedÉding us.(In the va' man' c)cluDions about the;worÁd were bfsed on phe+vnTorß'ion Þe¶haXéabout it -

ifž ó^ specifcally

i:~ vhe empir'cisÉs Áen gFnerally loeketh~ rationÁTiàsØ Ofte[íá fact, thà[lg.enes beþwe^ (sienc, and philowp<y wadÖso great that

scie.Ástl and philYsopherçwYre 3ne and t>e same person.(In fat, from the¥tim'fs ofcT¶ales, 'ic×rus, Heraclitus, and Aristotle to

Des9artes and Lejuili.z.\$"the grÉa\$ =ames in phiTAsoph' were of[ñ gre&t names in science as well"?) That tle Nl, ~Á perceived

bytweenÚth~centryc?eM^ešis a vÉtly different one tå> phe oRm of tj preleding c£ntury¶] noÁx ðot be proved há^e. »s it possHEleN

then, that iÖ#¶flectman has learn~dúlo puchř 3nd hDs 3Jntelli"ence" is su-h, that æ,Áannot bOlieve the reasoning o4 trad^tionA çphilo

opóy? Th&þ perhapí he knowsUtáoúmuüf áout the worl tÁÖmake1áhíse kindsdof onclusions? As 'ir JampÉF Jlañs

Ó=s□'taMei:<. µ . Wpn pššD<xophy has availed içclf ofthe resóletwof scÖenQe, t has nft Éeenáb3NjorëwAng tõe abctact Dæhemat~cal

des¼Úiptionkofhth Úar×ern o8 events, but y bgrrowm4 8he then cureñl pi±tor %l desiÐtption of thésÝpattern; thus it ha' no' appro?

riated certázn k_owledg,„

ut +on[ectures

T9¼Deco]ject_res were ofñ /ood enouh'o: tYe ma -Kize worldw'but'not, as we nlw knowl¥for;those □ltište 'rçcessescof çazure

which conhröš th \$æ£penings of¶ hef/mñn-sÁzed Co^Ld, and brinh us XearáCt to the tráeZnatureoN re lityl¶5 He contiues: ONe cns

quence of t="K is that th[suaúdarU'pWilosophic"] disc~ssonice of many problems, succÖs hose of Úausality and free

äiAJoroýimater

alism or mentalis, re based o... aO intérpreiaton `¥hÓ [t'ýern o events]which is æo lóngeu'ténYbl. ^he scieçtifcFbðsis öffthes¼ older

dÚscussio¶]hasbeen

waghed Øay, and withtheirØdšsÓp(earanÉe hJve gone al~ Lhe argÇ,ents ... 6 =he tweætie'h c¿t

ry b^9ut in ½ tLmB«that coui- befcalled "the eTdjof philos phy' and the beg+In7n of Grt

ltao öo mlan that, of course,á%t~ictlycspeakn,, bu3 rather añ@the "tendYnc~"Æexf theÉs×tuatin. {erÚainly lingxistic [híposoph can SG

con_ider-d the hlij þo empir%42Eism, uut it'á a p+ilsophy "n on" <eRr.7 And tcere ös certainly an "arj cendition" éo þřt p~eled¶]g

Duchamp, but ís otherHfuncitDonóóð reasons-to-be are 'so:p]onzuced týat t¼abi@ity äo

Bštiol clæar-yo-s art Uimits t arl condi¶]@onÚsoódraóically that il2s onl%ámi0ially a/t..8 þnfn mec'fanastic s+|sš is th¶e a connection

betweñ phÖyosophyçs "höding"~and artusC"óágd¥ning," but l don't#nw thiÉ-occuYrence entirelyÇc-incid.nWül.þThough thóþslme

Úeisoes may be reèponsibç _ orýbot= occu'reuces, theöÚønneZtion is made"by me. l bringtjs al upòto analyze artusÓfunct~n and

suðsequenty its višbilit¶]É An l doÆso!to enable others o uZřersQand t~e reasAninÖÓof rø- and, by Øxthision, ojer artists' -artD a well

çto provide a clearer unŠerstanding of he ter "Cøn]e_¾ual artÉ-

7

GHžftJUNCTION OF ART

__The main!qua# f,catZonFto the IXlser posi iQn ofápaipitng is ~ a@vanæes in Žř art cerÉ2Inly(Úot alañs förðal ones.-Do~ald,„@Édd

(1963) "

Half:or more^ofÝt...e best nów wmrk in th□ lás.£feO yearsþhYiðb _en~ne@U]er pai++inCE no□ sÆulpture<W-Dinald Judd (1965)

Every:hing Áculptþre áýs, my work doesn't=

-Dona'd¼Judd2(19□7S

The

idea becomÖs a maci'e that m&kes the ar1 -Solw"□Witt (1965)ÁThe one-hing to sdy about a~t is that it is oneÚthingÉ Art is at-asðart

and everyzing else is iverythingCEelse.ðAr@Las ^řtZis nohing \$ut artÉš

?A~t'is not wh t is no ar= .ð-A: Æ¶]inFardtú(3963) Ú

"The meaniŠg is Nhe use

þ-Wit#genstein sáA mo)e func7ional+appšoach to the 'tudy of cofdepts has tendeÚ toXrep+aÁe he mthod f iRtrospveVtio£. Instea? of

attemptingxTO graOp 4r desrie concepsDþarD, soÉto speak, the lscyuoilgjisÉ inv¶]st@ga\$bs theEwa6 in

{ich AþeÉ@funtion as*in4redéÚntsPin öeliefx and Ón judgþ"nt'

42-Ířlñ™ M. Copi

MeacæH*g sla,wÁys a W'e„plos □tio:3óf function□ ^

-TþúSegerstedt

"... tõe subí~Ut matta ,f Cþ^ceptkaleinv[sSigaFion] is Ehišmea,ingZř Šferþa~n words nd expšUssionsÉ- a' d nÝt tÝ'1 thi.gs an s@ž

ofÚaffair them)»lveslabouý whichiwe talk,whæa using thsY w.r:řµ and expr(s ojs K

GG.. VonÚWrg9æ \

Thikiög¼ia ra%ically metap2:řlñm LGnkag™ byèanaTogy is it2 onstiuenÖ l42w or p.in□iple, its c,usal Qexus,□si'c| meanin□□Ény

ariseZ throÉgh □he~au#al cotexts by which afsqgnlsmánXlÚfor (tkös lhe pla#e of) an□instaúcM ofauso

t. To'thvk f B,ythin] isß^oÁta™áÝt a@ á a >

řt (s; a such anGÝuch)8an",thæe "as" biñds Kn (oÝenly o` mn disguise) hhe an(lgy, úhc4ðaraCúel, theómetapçoric Úçapple or grouny or

gras] or *raw2y which al-□ he miCen™ ak,s hold. It@tèkes)no hold if t|tùeÖis <orhing f>r it to hau□ from, f|fr is thOnuingtis ltheÖhaul, Che attraction of lkes

].l. z. =ic)ards
ZIE this "E"ctdon (w™ll dis|uss the separac43n etweinaest14Dui-s a-d kri: ~onsideä|br1efly for'ali14t 5rt (because „i il Ç leOdiGg wropontPofüAhe idea of ænethetics as art), and asÿerFitÇat art s ½...aUog-us tö an\$#nlytic propositi@z, an. that itæis art's'ex+àtence aZ a tautoëo-rê that en"bues art to NemaQn□alooP" rro□ pilæphohiAal rösUmp+iün,43{

@ _Ö -It is necessary tösepprate ässthatic: Mrom art bec@ue2æ?sthetics Áeap5 /ßth opên™onu)on†i|sception of Oe world ingeneral'
Cnthe çast one op 3hÁ tjo proÉlgs-of-árt's function w5 üt: valuÁ as ecora-ion. S" any 3ran"RQof l|hilo-áphÁ tha dealt wxthm"bea"ty" and thus taste, w|s ineviTÉbly úty bouñ4 þ+ dis7uss art aswel

Out of this "h|b"|grew the notionDthat}thereáwasPa concipiál connection belw3¼n &riÖanÚ æsthetic5, whic0-is no trueÖÖ#i, i'ea neþár dŠÁ;icaly" coöSicteC with ørtisticAc±nsiderations :efšre 5e'e'tvtšme, oo" ånl because thµ morpholgcil charac'eristå...s ofÁ_r| perpetuatddPthe con|inuitÖ Of thil error, but a3we>l,43ü,case)toe'aÉpaYÜxt otherL"functi±ns" o_ artþ(depicüol of reliViousÖth'mes, porthaitÜre of aristoc:atÁ, detailing ooe arÚhitecure|já etc.) CEsA>|art to c7v-r_p Öt æBhen obje-cts Vre lreentedövßthin thecontGxt o3-ürt (çnd 'nt'1 ÜecentZ object4 alwa8{ have been use.) Dhey arešas eliÖib|? f|fr æe

thtc consideriön &5 are any objeö0" in the world, an|lanúa,sp|eti1¼ cõsiderati'n µf a_ oÖje'teai tin) on the realm ofart eans tha: thö obæct'Y eNB'teay" :š funZioniBg inran art ðontexÜ Ás iÇrZÜµvant xo the e,styÖtic l|udYment "good"ts dösign is is prim%riilµ fÖated to how well it perf"rml its fun tion. ThÖ-; judgments on what it ook like è|resÖond t" ta+e,Áand %k mN 'ee t"atÜ h orghouY«Éistory di66e|ent Nxmplls of arc3itec,ure a14e2Qrased at diffeýe|b times depending on tx1 ææthetics ofYíaticular eKochs. æsthetic thiýkingåha™a-vün43gone s) fFr aW to lake ½xmples of architecture not related to "ar±" at%oall, workè of Qrtin (he%sel'es (j.g., thå pyrYmid6of Eg>pt-

AastheüinsideKa ions Öre Ándeed|alUays ext aneou to #n obj ct's funÖtio² or □u-a|o-toibe" UlessofcVurse,«tha™ object's reason-to-beL->|trictly 'esthü<c. AxExample of a pörely æçhetic:#šjqcæbis a ducorative object, for Ecorati)Ü pÜümNry funcCion isZ"to add something t%o, sþ as tolm□ke mo'e apractiæ; adorn; o"namenl,"10 atd this rÆlDtes dørectly+ttastö AndötFiÜ leaSs ßs Rirecty šv "formÖlist" Lr™ and cri?Eism.11 Forlalsiart (-ainting an> ¶ É(%otpre) is the v@nguar ÄÜ

decoratiön, and strictly spÖakiåg, one coÁld reason 'b,y asserglt"at its apt condition #s,sÖ minima" t™y" for all-functional pup=seE iÉ "ms not art at all, bu| pre 3Öe'cisesWin æsthetAc5/ rbove all thiPgs C|Cement† Greenbrg ^s the citic of tas'e. BehiAC every oÁe oè hi' dncions is n æestYetiX¶Öudgmezo,wit† thoseNjudgmen's refUecting his3tas43e

NndAwhÖt woes h-sütas-e reflecte Th,Nperiod hekgræ u@ in a a critic, the pDriod ešæal",fr h:šP the itfeå.ëw How el×e can oneaúcount f½r, Yizen @isóthor)eÆ - if jhey dav~ any logic to th~m%oæÉ !|_ hisdisi8teres+ in Frénk Sfe la, AdßReinhardt, Öed othÖrs7aö;licaERe to his his'o'ical, sþheme? Is it beca's'ghe is "... basically ¶|mYaYhetic oç øerso\$auilyOexäÖorient-i ñlouAds"73LÖrc in o4heråwñrd, "the_r worl dZesn'Ö|uit hi tas-e?" Èut ,n the p'ilosophic tabula r'sa o art, "i sLmeone calüs it_art," aq þonèWd has caPd½ "Éts aUt." iive| tá™™, foUalístDpaizting and _sculCture can be granted *_ çrtçonaiton,(but .n@y by vÿrtue ofdt-eir¶|pre entarionÁin tÉrms of: thöir ört idea (eYg., a reztangulYr-shapÖå canvúsÜsår'ched öber oodenRsuöpYrns ðn□Kswained w+th sch a|l such cÁlors, usjng Whch and suchaform43, giving's7ch (nd succs a«VWsuaÉ exUerie™>e> etc.y. If □ni ffosÁt oÇtemporlr Árt in this ught one rCælizæes th" minim□=cr,atiµe effrt töken 1n thöüpart of ¶ rmalist arñisls spJcilicail6º and Mll painersåans XPölpors (woçkina as suYh Üday)Ögen %orally*

43Sij bCiigsÖus to¾the rea-çzatiµ ÖhatiformalÉstxart önd critiTµgmýaccepts a þa deinton of m-t one tha exists&soluly .n mrphol™gica; gouns.ßz

IA a vasY quanV3mX of simlad ookingÖo je ts orXimages (or visually relatem objects -r Žm4Püs) may seem to be re...atedor »Hnnected) becauññ'f a siilality o6 visual/pxæerieCÉtal "readinl'Ü"µBne caÖnot ççai< from thiÉ aS artÖstic or con3ceptual rel□|tonsh7px'

¶. The funci"n on :rt, ¶s a □uestion,wax eöst Áai;ed >yöaþæÜöü8c+aèp. In facè iy is Maršel guchamp wÆoö we öan cr9ditM |th gävng,a|t its oNéidentity.O(One can ertk|nly see a endÉncÄ toward thisesµ-identific, tion ofaŠ|t bëgävngöw with ManPt and Cézanná t:ough {o Cuöism,16 b; their works are ¾i;id and ambiguous yÁcom|arisñn with DñHnamè's.) "Moder-art andúthe work before see;l connectedvÿ vÿrtue of t'eir åor

hology. Another wal ýfGputting¶it would be t at artÁsz"languag" remainedçthAüs'me, ?ut it was saying new hings. She evl'tÉthÉt ma| eçcñnceivabte the rea9uzation that it was Ýos'ibleöoö_ soeak anZther?lánguagR" and stièlèmMeåsense in aZt waW¼Marcel(Ducçæp's fir5ÜunZsÁisted Read-made O!

W"th the unassistedRady-mçde art &hyged ?ts focus-öfromAtheQform ofthe lanfuage2t\$ what was beung çöBd.7?hçh means that iy ØhanÆed th"nPtüreýof art fæom a3µusßio" oy öorphology to a queÁtion of fuFçæËon. Thi' changá - one from "g¶|0 ar□næe|Éo "

ogc"tion" - wþs the bçggin;ing of "mYern"™Á and the 43µin:ýng of conceptRal art8 A~... a&t (aš/erÜDucham□) is ±conceptüal žin naturæ) becEu,eMalt 'Æly Á.ists□concepáuaily Ç

The "value"¶f par'ic:Yaríant[stP afYer DuchDmp an æ2weighed accöding hë how much töE> >ueK...#oned hz n ture #! art; whEch fs an,t,r uay of say|ng "w4at they addeü t¶| theÖcBncDp<IÉn äfYartCE or what asñ't there before† tPey starÉedp Artistæ question the natFre ofæaræø prþsYñµinw þe5 propositions as to ~rt'sVnztüre. AlD to do this one cannot concern ofesclf with the handed-d(wñ "lanfuake" of lRÁditio%æe7ar½, s 8h+> activix is "mæseddon the assumption What¶ph|re æs onfy one wByüo)ææramÁng ártÜ2r6þzst+

Fs. BÜt the very stuff of art is indeedbgrea)\ ðelated to Ýcrea_ing" new púo,osi:s:ns T□ c@se Vs ötenAm|Ö) - æ¶ticRlam'y ,n refaRenceþto Duchamp 0 ^hat objectÖ of art(such as the H'ady-maVes, yf Üovrne, Cæ Sll a is 'µplied in this)F9re jþdge

as objets d'art inèlater years'µd"the aTtists' inHentions becom eÁremÖva@t.+luch anýargtm{n isÖtöe cD#e #f a preconåeived notionöç:eru)† together not nesessa'ilñ relaöed factsÖ ThÁ Xint

is this: &stxeti_ s, as p -ave pontÖd oÖ,3are;conçÉptually i#re0Uöani t. ü|- Thjö, k,y physCc'lthÜng caZ ßsco |l objct dñl;tZ that is thö; -šy, çn íe šonsidšre Zstefuw, æsthetically p"easing, etc. But this =as no#barin- 1näthe bject'sapplic tion to art; thö; höt

a definition

ölt ŁomesCas no su"çèise tha

the Ūrjilwith the IFast'4i"ed morpholōgy Ōs t" exampleRfrom which we decipherþthe na□ure of tō\$ geġeral-tere "a t."8For Àē»ŸG ther" is a cāntŌtt exising□sepÐ)atel- o its morpUolog (Zndūc[ns-²ting of iŝs f"nctDonon+ isŽmBre iŽkēY t fiQd ResultLpš..s coZfoġmiYgAan: pĒdictÅble. It=ID Ō, modernŌart's p'ssebsion of a "nguage" zŌthatheshort†st listor that „he plausibility of Ūe abandonment of tþ Hanguage" bĀcoÇes mUst Āosribēe. It iĀ PŌderqt□nµable then thtt the art tha came'out oŌ We'ternĀpē)nting anPſcuptur½ is the"Yost engetic, ¾ueātioning(oĀ its nature), and Ō"e-l4as assumĒng oBall t%e ²enerL1art'øccerŪsi In th9 āiUal ~nalysis, hĀwever,%±l: of the a²tsave buēFnĀ?iĀ

gß£stōin' Ēerms) a "Ōçmily" ðesemb²azāe

Oe lġhe vriouðYqualifiesþrllatābl to āl āart condiġion²possessed by p²efġryō the novelĒ theŌCineĀ~Ī XðĒtāe

tre, and vari.us +oZs of pusii, et., is tġat aspu t gf them m"t) ,eliŪble to Þe funcġionooof art ½sġġç(serted here

Is npt the decline oi poŝtryĲ,elataāle to theimpjiedmetaĒhrNics from poetry' use of "c:mTn" laŌguane ,ah anġarN āang/Ēage?24 In Lew

York ŝhe last Gecadenā stages of poetry ca/ be seen rn the<"oçe byR" Concrete"poetiġ recentġytoward"™Lhe Āse of aczŌāl objemts and

theatre2546Can it be that they feelŝthe unreality of theGN t fġrm? Cōe sei noŌ tŌatthe axioms of a geimġtry vrF 1imp7y

definitions.āandĒthat the thŌorems -f augeometry are simply the log8calconsequenceX µ thesS defġnition@. A çeoġetry isHot fn ityġf

aboþtQp46yiscalgsqġ<e; iQ 'ts3lf «t cannot be sai½to be "½zġut" anythġng. Butwce cU" use a weometry āo rsmisin about pŌŪ6iQal

sāaceŌ Th?t s fo²say, once we havŪ²-ivn the xiomsōaÇphysical interpret

tionz we canþroceed to aþply the tŪŷor]ms

t-øtĒĪ obj#ccs\$«hġ satisfĪ Ā

e xioms. Whut

er a geometryçc²nßbē aþtied tobthe c/ġual pœyiscal Āorlð oġ «ot, is n 1xpŪ..Ō£al quōsġik,{which falls outsid' the scope ofAgeūm²try

itself Āherg Āñ no sense, theŲfore, in skin-□*□chEof@the-various geo>eriesðkwnn to us +reffals: and whiġh2are trā). S²sofar as they

Ōreāeallġfre from c#ntridictionā theyTare all true. =h/ prlpoitiġn which stŌtes thaM a²cert-in alþġicatĀoŌ of a geomJuly iā posib[ehis...not

itgelaōa Ārŝpçsitvn)of th;+geometry. All *hat the geomtry<iiseĒthlls us is that if"āyziġ

g can be ūr'ught 'çderĒt

e dġfinineons, it wiġY a²so Laġisfy &he th9Ūðems.wlt "s tĲēsefore,F pureµð logzwl jlysem, anW :ts prŌpo²stions ĒNeçĀurely nal/ġtiā

púopĒi²mions.#_A_ . Ayr26 HcrŝĀhen I propose restÇ the via«ility ofðart. [n akā:ge lysn trad+tionLI 6 osR@hŌ

TsfunrelġecaseZōlĒŌts assumptions,tartSs abiñty ġç exġst will de.²ndūñt onġš % it@Ūn/ū peŪġrmNng Ē-ġvice1- aĒE enertai±ÿŌŪ_

visuiE (Žr ¾theC):exā²rience, or decoratēon - wġic² is something easil7 replaced by kits#h cult-rē, Bnd technology, bŝĀ, r4her, itJwiŝI

āemaġç #iābleŪby not assumigta ūhilosoph,ca stance for in r"²s²ēlque charac er is the capacity to remaU 'aloof frūm ²hilosodhicŪl

uĀlments} It is in this ²onz²xtŪnhbm Wrt shareŪ sownlariiesiJith loēii, mathematācs, =nd, asūwell, scie=fe. But whe²eas tht otCer edeSvors

a8eĒEuāā"il,āart is not. AYt ind4eŌ exisðs for is oilar sakeġ

ān -hi> period of_ oXn, after

hilos"ġ7 and religio",artFmay possibly beio+ end"avor)ha± fulfillōe iġat another aDe might "ve calledŌ"mTn's sšµµĒtural ne~ŪñK"ġOr,

ayoŪCr way .f"putting W... might be tĀat ar deals analogouDyxeh:ġĒth stĲēyōn thPngs beyoŪð þššics¼ wherŝ filosofopkŌ had tš

maĒē ass²rōion

. end -Ht's str&ng,h is tlat eve...āġue preceding Nentence is 8v assertimn/ nç c~nāt be veriġ d by artġ

Art's oily claim3Us for art "Art iō thu«efin²/iġn of art

æ 8 NO-ESV

NReprin=edj46rom Stud²o)Intšrnatdōn«lŌ(Oct'ġer, L969)

1 MortonāWhitŝ.ŝ@he Age of Analysis (Newā:~rŪ: M.,nšor Books), p. 14 □#

2Ibid., p. 15 A

3 Ižmean•ðy this Existeāġialism ēn+ PheŌoJ□nlogy. ,ven Mežleau-Pÿ²ty, wiBh?ġis middġe-of-the-r1aĒgposātion -eġween empġrixisD

Ōnd ratiōeaiūm) cūnnot Āxprec"™his philoŝophy□Ūithout the—useof words (th=s usig cŌŌeās); and following this, how ca! one

discEss xUerōencōe 4it outġŝha?þ ßistnc

ioāsx-etweeð 'urs-oves aġ «he wþrid? 4 NšrðhamesjJġan, Physicsġan~¼²hilosophy (A8nūArbor, Zi□h.Ō Uqŷv²rs8ty of

MichigānSPress), pg□17

5 IbiHŌ, @. 1+0

6 IŪid., p. 190

i ohe task such philoġophv has tiken u+Ĳ its8lfNis the only_ "function" it cōuāð pġr,rm wiĒhou2 māġing phi'ŝs²phiēŲŝss;ōtion=

8 ThŌR is ie)ġtġwi

h ?n te" following sectio2

« I wuld IRke,µodĀak² it clear, however, ūhaTl intend>toūsueak for ĀoGone Ōlse.+l arrivedĀā...tpesel:colclusions alon,Rand āndōeā, it

is ©rom thés thġnkiY ,h/t 4y āy since 1966 æf(«not mefore) ev"l5e... Ō"ly recent;y di

Irealize aĀtrNmeeġing Terr A=kinson that hē and MichþġI B

ld"in shēoe sDmilar,ĒĒthugh c<Ātainyçenot identical, oinšon{ to ±ine

1+ W'b ter's NewBDærl "ictiġn

ry ½z Ç Xmerican LaĀg²4age

1ġ --esconceptual level of th• work oġ KŪnnn"²huNoiŝp~ū Jules Ōuitsk, Moçeris Louis,IŪon þ,vis, ~nt"ony²C,ġ,-John HoyInd,āDan Āēfis

ensenĀ etexē, is so dis'alŌ ōw, t(at any th-t is tūre is supplŌed bŪ the crit'cs pr'moting it. TĒis is seenġēµr

1- MichaXl Fied'r's reaso's for usig ġreenbergCs)rationale reflect his#bacŌgroun+ dand moçof ðhe othe+ -omalist criti(s) as a ŷŌchola±,"

butmore of it,šs d#² toðhis des rez IŲsuspecġf to bring his sc1ola9\l sçx iē/ int tE9 moderŝ wrld.ÿŌ-«gcan easily sympatSize

withxġisŌdesire "o

conn½ct, sayk Tiel'lo5Lith Jules Fġi<sfi. Āne6should never for"et, however, tht a hisōoĀiaĒ loves ġiµĀo²y ²ore thŌn anythið ~ even a=

13 Lu

y Lippard useC th-s q"ġ)ation iē a «PJtoote yo Ad R²inhardt's rġt3o²pe¼ġveµç-ta<ogue, Januay, '967

p.ā28

14 L'ly ippa5D, "46onstellatiān'by Hars) D_ġlight: The Wēits=Ž An:ual," HXdsog Review, Vol. æĀ No~) «Spng, 1ē28) |

n5)Arthur R. ñoŌe, ŽFourġðterŲeww," Arts MĀgazine&çebā'ary,×1969) Ū!16 's Terry Atā□son

ġointed out i" ġiŷ introd²ction : (rt-anguag (Vol.1, o.1),ešhe CuPŝs²Xnøver quġstionedŪim-art had Ūor±hošogicalœcharacteritġç,ġbut

ġi-h ones i p1inting wġre accep,,bke æ

n17 When someoneç"bjy□ a 7avin□he isn't ĩyig(a light sho",@f) if he was %œ could Cēust go to aEhārdūaēYstore a d̄ xet the
oodsTfoR considrXb+ Sesp. HQ isO'à "bu:ang" anything. H is sDbsidizing Flaiin's xctivit7 as %n 47rtxŤ
J18A.

« %Ťser, Language, ,r/th,-azd Logic (Nw rk:ÑDover Publi1at1ōns)C p. 78

19ālbid., p. 57

2 Ibid.£ p. 5E zO1 lbiŤ., 1.90

2_ l'aid., p; 94

ZŽ A/EiReinharWt×s retrospeŤtiv... cata?gue(Jewish useu9Ť JanuaRy, ũ9676 writven by Lucy LippaŤd, p. 12YĪ

2Ē ItUieZpoetjy's use of comm]nNlang"ge to att'm«tq'o H̄ay the unsayable ĩha'Eis problĒm'Gic, not+any @nāerent×probleĒi'¼hūsē of

l'nguage wi]rĀn the conf]xtTō'¼artrO25 Ironiāally, ĐaŤy of ũhe'icall "hemselves "→nceptuaĒ Pwets.& Much of thl...

ĒworŤSĪsgvellWTsimYiar tŤ WŌlkeo'de Maria's Ēœœk ad t'isōis notfocidentalŤŤ; de%MarĪ's w'r]k]functions as alkind of "object" āuētr

çS and hV7in-ee@ios9are very poetic: he+rēaŤ6yS²antshis work to b]f]¼nge men's l]veçē ĩ

26 Op. ci'., p. j2

E

A;T FTED

PH1LOSO-HB d1069) f Josph lksut' Part 1Ā

The factzhat it Ťa\ recent" becomL ūashiūnab<e forž4hyFĪŪis2s Ehemselfs to be symZDthejicytQwar' religion Ť

. @mark'¼Ťthm'physi%ĩ□@' own lkcŪ9n confidencedx& Uhe valiVit f Ťhēir hyĀot@eses, w'ich is a'reLction on thĪ parœ ōrō, thH

antirelig'¼ous dogmatism of Ā4neteenth-cenuēy soienĀiŪ-s, a' a lat ral ou1ome ož the criŪ's througšōich physic!%has juĀt pĀĀAa,Ÿ. -

A. J. Aynr. . . .%oFce one hasōunder.od 8he Trctatu' āleCĒe Ťill b'ānōāt...mptatpcn i concerē Āeneself anyĀĒri with +iloōo/(y, ĩhš.,h

isxne+ther empirĪ'al?like scilnce nor 'a_ toloæical like m̄pēhatic; āh' will, like W]ttcensŤein iH ŤŤ6 +bando p#io'Ohf, which, as-

Ťvdntionally understoŤd, is r]œd in]conu1io.

-J. OĒ ērB%)n)

TrĪditLoĒĒā~ phlo

"7hy, almos~ Ey defŪ

ition,ZhasiQo)c:rĀ-d Ūtself with *he u-rsŪld.The nea'Ū Ťōclusie locus

oĪd)he said by -w' ŪŪTeĀE-denĀ*ry aŪalytiTal ŪŪnguisticz p. ilolophers'¼is tĒe sharŤ ūonteition tT

tĒtheUuŪaid is unsaid æĒĀaMse it isSun-aXbOĪ. regelianĒĀhilo&ophy #<Fē sen+e!un thĒ n

ŸteĒĒh 'ew#&rō and msthave bren soot]ing to a

cel'ury thMt w's barely Ūetn¼ over umh, the Enlight'nFent, and KCnE.1 HeĀĪ]s philosophy'wasȳalso caēblŪ of givingcovŤr for

acēdēf'WsĒĒōfœreligious belieĒs, spplying a^ ŪtcrnĒĒāæ to Newtoni.n ecŤĒĒĒĒs, andfiting inwB² tμjgro:th of/history ūs a disciplŤne,

as'welb as acceptin DarwiniŸn bi]loçy.2 Ťe a-peabedōto giXe an'ac'ēitacle resolution to t?e conplct bȳween'æthrology and science,

as well l

ŤŤhe reŪut of HegelH] influence has been tQat_a'ĒPe

t majorēt' ofQç]ĩmporac« philoop>ers [re really li,tle 47oreythanēhžstorians 'f pilos')py, Ldbrarians Çf the TrutŤ5,Kso tT speak.

One_¼ginx to get the impreŤxō'natha çhere W]sPnoæh

ng more to b' sa,Z'And c,rtainly if one reil-zes eh' iōōlLc]tōions of W]ŤŤĒĒĒ's Ēein's Think]ug, aPdxĀhethinkĪtg "ntluĒĒcedĒy%himāōnd

afōr hĪfē "Co;tinental"pZiloæophy neeu nĀō ēēŤiously be colliAerRdŪSere.3 l

there a re-son frv th& "unreality" f ,i]t+ophy in'our)Ū-b? ūŤ×haSs Ūhis can be anszēred Lyilaokng;into te 'iffRrŤncebut'¼een oŤr

Ťime9a'ōd the Henturies pĒedĒdingçus.(In tŪe va" man' c]cluĪōios ...biut the;worĀd were bfsed on phe+vnTōrŤ'ion Be]ĪhaXēabout t - ĩž

Ťō^ specifçally

i:× vhe empir'cisĒs Āen gFneraKly lœketh- rātionĀTiāāsŪ Ofte[ĩā fact, hā]lg.enes be±we^ (s̄cienc@ and philowp<y wadŪ'o great

thaŤ scie.Āstl and philYsopherçwŸre 3n and tbe same persFn.(In fat, from theĒtim'fs ofcT]ales, 'ic×rus, Hēraclitus, and Aristotle to

DesŤartes and Lejūli.z.\$'the grĒĒs =ames in phiTĀsoph' were of]n gre&t+name in science as well[") That tĒe Nl, -Ā perceived

bytwentiĒth-centuryŤc?eMĒēŤis a vĒĒĒĒEdifferent one t!ā> phe oRm of -tj preleding cĒntary noĀx Ťōt be proved hā'e. »s it posshEleN

then, that ŪŤf'f'ectma; has leam-dŪlo puchr 3nd hĒs ĀJntelli'ence" is su-h, that ae,Āannot bŪlieve7the reasoning o4 trad'itōnA (philo

Ťōpy? Thāp perha"i he knowsUtaoūmūif aout the worl ŤĀōmake1āhŤe kindsdof ocusions? As 'ir JampĒFJlans

Ū=s'ō'taMei:<. Ť. Wpn pŤŤĒxosophy has availed içclf ofthe resēlct]zof scenQe, t has nŤ Ēēenāb3NjorēwAng tōe abŤctō Daœhemat'cal

des'¼Ūiptionkofth Ūar×ern oZ events, but y bgrrown4 8he then cuĒrenl pi±tor %l desiĒiption of th<ŤYpattern; thus it ha' no' appro?

riated certāzn k_owledg.,

ut +on]ectures

T9¼Deco]ject_res were ofōn /o'd enouh'o- tYe ma -Kizeū worldw'but'not, as we nĪw knowŤfor;those ItĀŤte 'rçcessesof çazure

which conrōŤŤ th \$aĒpenings of] hef'mln-sĀzed Co^Ld, and@brinh us Xea»āCt t the trāeZnatureŪn re lityl5 He contues: ONE cns

quence of t="K is that th] suaūdarU'pWilosophic'j disc'Ťsionc of manyk,roblems, suc:Ūs hose of ŪausaliĪŪ and free

āiĀJoroŸimater

alism or mentalis, re based o... aŪ intēpreiatōn `ŤhŪ Ť'Ťyern o events]which is Ťo lōngeu'ténYbl'~ ^he scieŤtificF@ōsis ūffthes¼ older !

Ūscus7Ťi]_hasbeen

waged Ūay, and withtheirŪdŤsŪp(earanĒĒe hJve gone al' SLhe argç.ents ... 6 =he tqætie'h c'Īt

ry b'9u□ in ¼ tLmB<that coui- beŤalled "the eTd]of philosWphy" and the beg+ln7n□ of Grt

" Īæo ūo mlān that, of course,ā%t-ictlycspeak,, bu3 rather an@the "teIdYnc" ~Āxf theĒs×tuatin. {erŪainly lingxistic [hĪposoph can SG

con_ider7d the hlj Ťo empi%47Ēism, ut it'ā. a p-ilsophy "n on" <eRr.7Ānd toere ūs ertainly an "arj hendition" ēŪ Ťrt p-ēled]f]g

Duchamp, but Ťs ūtzerHfunc<Donōōo reasons-to be are'so:p]onounced tȳatĒt%abi@ity āo

„BŤtiol clæar-yo-s art Uimits t azĪ c+ndi]f@on"soōdrāotically Ūhat ĩl2s onl%āmūōially a/t...8 Ťnfn mec'fanastic s+]sŤ is th]e a connection

betwēn phŪōyosophçs "hōding" and ar]usō"ōāgd'ning," but I don'tikw thiĒ-occŸrence entirelyçc-incid.nWŪl.Ťthough tŤōpslme

Ūeisoes 47ay be reēponsibçs_ orȳbot= occur+reuces, theŪŪōnneZ-ion is made' by me. I bringŤs al upōto analyze artusŪfunct-"n and

suŪōsequenty its viŤbiilitĒĒ An I do,ĒsoltoEenable others o uZre'isQand t<e ryasĀninŪŪōof rō- and, by Ēxthlsion, o]er artists' - artD a

wellçto provide a clearer unŤserstanding of he ter "Cōnje_Jūll artēĒ-

7

GHŽŤjNCT?ON OF ART

f_Ťh~ mainlqua1 f,catZonFto the lX]ser posi iQn ofāpaitmg isĪ • aœvan&s in Žrt art cerĒ2Iny(Ūot alaŤs fōrĒal nes.-Do+ald, @Ēdd

(1963) "

Half:lr more“ofÿt...e best nō wmrk in th□ lās.fēo yearsþhÿòb⁻en⁻ne@U|er pai⁺+inCE no□ sÆulptureÐW-Dinald Judd (1965)
Everò:hing Aculptpre áys, my work doesn't=

-Dona'd¼Judd2(19□7-

The
idea becomÖs a maci'e that mākes the arl1 -Solw"□Witt (1965)ÁThe one hing to sdy about#a⁻t is that it is oneUthingÉ Art is at-asòart
and everyzing elsü is tierythingCEelse.òAr@Las^²rtZis nohing \$^²t artÉ\$

?A⁻t is not wh t is no ar=^ò-A: Æ¶inFardtù(3963) Ü

~?e weaniŠg is Nhe use

†-Wit#gens⁻ein šää mo)e funcTional-appšoach to the 'tudy of cofedpts has tendeÜ toXrep+a=e he mt%od f iRrjspeVtioÆ. Instea? of
ofUaffair them)lveslabouy whichiwe talk,wha using thsY w:rµµ and e-pr(s ojs K

{ich A†ē@funtion asⁱⁿ4rudēÚntsPin òeliefx and Ön judgþ^{mt}nt'

48-Írlintm M. Copi

MeaceH^g Xla,wÁys a W^e,plos□tiör3òf function□ ^

-T†úSegerstedt

" . □ tœe sub^l-Ut matta ,f Cp[^]ceptþleinvs[SigaFion} is EhiŠmea,ingZf šerþa:n words nd expšUssionsÉ- a^d nÿt tÿ^Y thi.gs an s@tž
ofUaffair them)lveslabouy whichiwe talk,wha using thsY w:rµµ and e-pr(s ojs K

GG.. VonÜWrg9œ\

ThiÜkiög#ia ra%ically metap2:ri!m LGnkagtm byèanaTogy is iÜ2 onstituenÖ 148w or p.in□iple, its c,usal Qexus,□si^c□ meanÜn□□Énly
ariseZ throÉgh □he⁻au#al cotexts qy which asqgnlsmānXlÜfor (tkòs lhe pla#e of an□instaücM ofaúso

t. To^²thvnk f B,ñthin} isš^²oÁtatmáÿt a@ á a >

rt (s a such anGÿuch)8an",thae "as^² biñds Kn (oÿeni" o^² mn di7guiseò hhe an(lgy, ühc4òaraCüel, theòmetapçor c Ü«apple or grluny or
gras) or *raw^²gy which al-n□ he miCEntmaP,s hold. It@tèkes)no hold i^² tÿreÖis <orhing f>r it to hau□ from, ¶¶ is thOnuingtis lheÉhaul, Che
atZaction of lkes

]!l. ç. =icjards

ZIÉ thistmctòon (wtmll disjuss the separatè48n etweinÖest¼Dui-s a-d krí; ~onsideáþbr1efly fo4^²ali¼t 5rt (be¼ausa ,í i Ç leOdiGg
wroponè^²PofúÁhe idea of aeñhetics as art), and asÿÚrFitÇa+ art 6 ½...aÜog-us tò anš#nlytic propositiòz, an. thaá itaéis art's ex⁻atènce
aZ a tautoèò⁻è that en^²þmes art tš NemaQn□aloo^² "ro□ pilæhophiAal_rò&Úmp^²iün,48{

@_ Ö -It is necessary tòssèpšrate ašstñatic: Mrom art becòue^²æ?sthetics Áeapµ /šth opèntmonu on†išception of Oe world ingeneral'
The çast onm op 3há tjo pBòEgs<of-árt's function w:s üt: valuÁ as

ecora-ion. S^² any^²ran^²RQof !hilo-áphÁ tha dealtwxthm^²bea^²tò" and thus

taste, wls ineviTÉbly úty bouñ4 þ+ dis7uss art ašwel

Out of thjs "hñb"[[]grew the notionDthaN}thereáwasPa concipiál connection belw3¼n &riÖanÜ aesthetics, whicò-is no trueÖÖ#i, í ea
neþar dŠÁical^²y^²coòSicteC with aristicAcþnsideratio^s: eššre 5e^²e^²tvšme, oo^² ánl fec^²use thµ morpEolgal charucleristá...s ofÁ,rl
perpetuatddPthe con[ínuitò Óf thil error, but a^²we>1,48ú,case]toe^²ašpa#Út otherL^²funciti±ns" o_ artþ(2epictiòl of reliViousÓth^²fes,
porthaitÜre of aristoc:atÁ, detailiny ooe arÜhitectur¶á etc.) CEsA:□art to c7v-r_p Öt^² □Bhen obje<ts Vre lreente⁻òvšth in thecontGxt o3-

ürt (çnd^²nt^²! ÜcentiZ object4 ala8{ have been use:} Dhey arešþ¼ eliÖibl? fhR ae
thtcconsiderýtiò & are any:objeòò" in the wtmrd, an¶¶lanúa,šþ^²eti¼ consideratiⁿ µf a^² oÖje^²teai

tin) on the realm of□art □eans tha: thò obrect^²Y eNB^²tey" .š funZitioniBg in^²an art ðontexÜ As iÇrZÚmvant xo the]e,štÿÖtic lñdYment

□The relkñion ofšašstheti^s ti=art^²s not unLke thatBo^² aesthe^²ics -o arch]itectureònglhat achitecture has a ve@y]sÜecf fñcion Dnd
hzw^²good^²ts dòsign is is prim%ri!a fÖatjd to how well it perf^²rml its fun

tion. ThÖ-; judgments on what it ook like é¶resÖond t^² ta+e,Áand^² k cMn^² ee t^²atÜ

h orghouÿ^²Éistory di66e{ent NxampLLs of arc3itec,ure a¼e2ÿræcel at diffeÿe¶]btimes d3endóng on tx^² aeAthetics

ofÿÁlüticalr eKochs. Aæsthetic thiykingáhatma-vün48gone s) fR aW to lake ½x×mples of archivecture not related to "art^² t%all, workè
of Qrtin (he¼sel^²es (i.g., th pyrÝmid6of Eg>pt-

AastheüinsideKa ions Öre ÁñdeòalUays ext aneou to #n obj ct's funÖtio^² or □u-aáloO-toibe" UlessofcVurse,«thatm

object's reason-to-beLi->trictly^² esthú<c. AxExexample of a pòrely a^²çthetic#ošjqccøbis a ducòratiò]Ü pÜÜmÑry
funcCEion isZ^²to add somet'ing t%o, sþ as tolm□ke mo^²e apllacti^²e; adorn;éo^²namen^².]10 add this rÆ]Dtes dorectly+ttastò

AndòtFiÜ leaSs ßs Rirectšy tv^² "formÖlist" Lrtm and cri?iÉism.11 Forlalislará (-ai>ting an> ¶ É(%òtPre) is the v@nguarÁ of

dòration, and, strictly sp:akiåg, one coÁld eason^²b, y^²sserglt^²at its apt condition #s, sÖ minima^²ttmay for all^²functionál
pup=seE iÉtms not art at all, buí pre 3Öe^²cisesWin aesthetAcs/ rbove all thiþgs CICEment Greenbrg^²s the citic of tas^²e. BehiAC every

oÁe oè íi^² dncisions in a aestÿetiX¶Öudgmežò, witþ thoseNjudgmen^²s reUecting his3tas48e
NndÁwhÖt wþes h-sütas^²e reflecte Th, kperiod hekgre^² uò inba a critic^² ç the pDriod eššealÖ:fr hŠþ the ifteà.èw How elx^² can

oneaúcount f¼r, Yizen @isÖtheor)eÆ- if jhey dav^² any l'gic to th^²m%oáÉ ;ll^² hisdisi8teres+ in Frénk Šfe la, AdßReinhardt, Öed
ÉthÖrs7aò;licaERe to his hisòoical,sþheme? Is it beca^²s^²ghe is "... basically ¶]mYaÿhetic oç øersošaülynexäÖorient+I ñvòÁds^²?3LOR

ç in o4heráwnrd. "the_r^²worl d¿esn^²Öuit hi tas^²e?" Éut ,n the p(ilosophic t,bula^²r^²sa o art, "i^² sLmeone Talüs it^²art," aq þonè^²W:ld has
cabd½^² "Éts aUt." iive^²tátmtm, foÜ^²alistDpažting and_sculCture can be granted^² * "çrçconaiton, but .n@y bö vürtue ofdt-eir¶]pre

entarianÁin Éírms of□thi^²r órt idea (eÿg., a reZtanguYr-shapÖá canvúsÚsärched oðer oodenRsÖòpÿrns ðn□Kswained
w+th sch a],such cÁlors, us]ng Whols and suchòform48, giving'sÜch (nd succs a«Wwsuaè exÜerietm@e> etc.y. If ñni lfo[Át oCtemporlr Art

in this ught one rCEali^²es th^² minim□=Ör,atipe effrt^² token 1n thòüpart of ¶ rPaÉist arñisßs spJçilica¼l6º and Mll painers%ans
XPòlptors w¶(kina as suYh lUday)Ögen%orally*

48Sij bCiigsÖus to¼the rea-çzatmµ ÖhatiformalÉst^²art ónd criti^²Tgmýaccepts a
þa de^²ntion of m-t one tha exists&slilúly .n mrpholtmgica; goEns.ßz

lÁ a vasÝ quanV3mX of simladgookingÉo

vis^²ts orXimÖöes (or visually relatem objects -r Žm4Pús) may seem to b□ re..atedÁor »HñneLted) becauñ^²šf a siilaity o6

visu«l/þxèeròeCetial "readin^²Ü"tBne cÆÖnot cçai< from thiÉ aS artØstic or con3eptual rel□tñonš7p^²'

¶. The func^²n on.ort, ¶s a □uestion.Twax eòst Áai;ed >yóáþceÜü8c^²aèp. In facè iy is Maršel guchamp wÆoò we ðan cr9ditM

'th^²gäving,a]t its oN^²identity.O(One can ar^²klly see a endÉncÁ towarf thisesµ-identific,tiön ofaš¶t begánigwítY Manþt and Cézanná
tough {o Cudiòm,16 b; 'their works arS %i/ld and ambiguous 'yÁcom)arisñn with D#Nhamé's.) "Moder-art andúÁe work before see:|d

connected.v y]rtue of t^²èir áor

hology. Another waÉyíGpítting#it would be t at artÁsz“□anguag” remainedçthAús°me, ?ut it was saying new hings. She evl'tÉthÈt maj èçcñceivablete rear9uzation that it was Yos'ibl{çeoó soeak anZther?lánguagR” ,nd stièlèmMeásense in ažt waW4Ma~cel(Ducøßmp's firshiuñZsÁisted Røad-made O!

W~th the unassistedRlady-mcdek art &hyged ?ts focus□fromAtheQform ofthe laníuag2t\$ what was-beun(çðBd.7?h[c means that iy ØhanAed_h~ñnPtureyof at fœom a²jµµsßio~ oy-ðorþ§logy to a queÁtion of fupcæ£on. T□' changá - oSe fromu'g¶]0 R□n#e;| éo “

ogc"tion” - wþs che bēgin@ing of “mYern”™” and the 49ñin: yng of conceptRal art8 A~... a&t (aš/erÚDucham□) isç±conceptJal zinnatur#) becÉu,eMalt 'Ély Á.ists□concepáuaüly ‡çMThe “value”\f parí-Yariant{tP afYer DuchDmp~an ~á2weighed accouiding hē how much tØe> >ueK...#oned hz n

ture #! art@/whEch fs an,t,r uay of sayíng “w4at th:y addeú t¶] theØcBncDp<IÉñ äfYartCE o@ what asñ't there before± tPey starEedp Artistæcequestion the natFre ofèaræð prþsYñjuinw þe5 propositions as to ~rt'sVnzture. ALd to do this fonç cannot concern ofešçlf wíth the handád-d(wñ “lanfayake” of !Áditio%æce7ar½, s 8h+> actíftx ís™aseðdon the assumptVñon What#þh+re #s only one wAyúo)æeramÁng 6tÚ2r6pžsit+

Fs. BÚt the very stuff of art is indeedbgreal)\ lrelated to Ycrea_~ng” new púo,osiš:nÚ

T c@se Vs otenÁmíØ) -

a¶ticRlam'y ,n refaRenceptø DucDamp 0w~hat obje|tØ of artl(such as the H'ady-maVes,Eyf Úóvrne, Cæ Sll a ís ~mplied in this)F9re jpdge

as objets d'art inèlater years'æm~the aTísts' inHè@tios becom eÁremØva@t.+luch

anyargtm{n isØtøe çD'e #f a preconæivevd notionòçr:eru}† togetherÚ not nesessa'ilñ related factsÖ ThÁ

Xnt

is this: &stxeti~s, as p -ave pontØd oØ,3are;concÉpßually i#re0Uóani t. ùl-

Thçð, k-y physCc'ltHÚng çaz bßco l objet dbl;tZ thatóis tþ--\$éy, çn íe sònsidšre Zstefuw, aesthetically p~easing, etc. But this Yas

no#bKrin - 1nãthe bject'sgapplic tion to an art ontex; hòt

s, ièY fu□cvífnng~in an,arñ ,o~tæcø. (Eäg-Øli) aM%ollector t-aÚs +pai~ing, at~Qches egs, and@u;es ¼at ÚM a dinjng tablebiØ's an4act uÁrilatç,dñlo art or the artist»becáus,É4s art, that waán'Ø tÈe;artisX's intentiok.) It is óbviouÁ +øe~Ét°a49UçØrmalist c-Stc)sm's re6iÁnce ãn morpho f:gØJlyads-çessar l,wie& a bias toward th§ morphlogyAof tradional artw Apd í=|this sems tDeir criticšsm BsÉµt related ,øe h “scieút-ficçmethÁ” Úr any±soBt ol ðpiá (sm (as MichaelFJøed,6ßitØ jis detaÉleµ d™s(riptions 'f paintingC' and othør “schalaWlj”,ðaraphernalia wouñi w-nt us™)@belÁeve).+Fomalst criticism is nk more tÈan an analysis Þþthe phyNicaš adtTibutes oØ ømzr çular□oxje □ts %h;t hëpp7n t-iexist i çaum@rp(olçigal cðñØÚX- ent úhisódoçsn't dL any k@owleda° (oØífacts+ to our un¶úrskaéying of the nature or func-ion of ara. <nd neither does íf 2kím¶jenš onÉwhet

er Zr not ,heqØbjectqyanalyzedxrh...evenè

rks\$#f ØrW, in thát-for alist Hritics always ~y~½ the concPúal egome~½t in woßks of aiš.áxachl' why they#do t¶]oøenton tú cohcep- Gal elHmebt inšworsFþ¼Ft íj precisíly be'ause¼formgøist ar% is only a9t b~ vitue íf í«Øes

mblanze to earlier works AfÁa't. 't'sa mindleOs art Or, as LucQ Lipæard so s±ccin+tlbcdíscríe ± J°es O~xTýkñ's paintivgs:rYhæs're šisua@ M)49ak.514 F±rmał..st4cri6icszandÁórtists alSÝI do not t¶uejtion¶íí e nature of aÁt, but allr!ha0è said eãseNhere: Beíg anjaYtiet n@w mxans to question thevnatue of art. gf èe íç quístio-íng -h8 nabu°eØof@paintúCEg, one Jannot Øeéç°eoni& the natgrç o_Éoar~y l@çan Artist a~jptsLpaivtOng (™r sçulpture) h« lls accepting the traditioF that goes ñíth~it. T...l's beauseátúeoword ert és(çgn ræaßd the word Çæijting isáspecificÚY ~¶]í-ting Q @ kil' of amt

èf yQu make ,azntingsryou”a~feYalready a,-epting (notVýststñiñg)Øthe nature èf a(u. On' is thØø accepting tht nture of Çrt to(=theEroçí¶ñan tyadiatioR of aTþFiníng-sulptuie [íYhotoky.15]T™e strongest objection one caE r «seja <inst a morÉthological justici... tion for%trÚ+ñional art is thatmorphCleo-icalánlñtions of asó úóbod4çean ímpled □ prio'ibconcedtÉoÿ ar49's/possibili

í Km Áyd such CG ašþior? co.,ó¼tptof the9nsóuremof%arce (as 4eparate froJsanFl-tically frjmeÉVarrp%øpåsitions o¶]Ú“workf” wh'ch l wüll sAuss latjr' makeÉ it, inøred aØ3PiÚl: imposúible to ques-ion the nØture of art. And tis UuestionzngÉof “he naSure ff rtý& a ~eryin@portantÁ)onc/4t Un understadínþ theófontant oá art

ñ And whTúholds ðrye forèDuchImp's~+„rk applKes aW w}f to mosNbÉç ÇQe artEafter hm. |j atÁeÁ wp'ds, toÚvalue of□?±bisí - orGinÁv~nce□- Çs it_ íea fin theßrellm ofiar ~, }ot tYe phDsi,áU ,r HÓC-al qSa íies een~in a sléicific paint@nò or theparÁicularizaio” (of cert~+ncø:rs íþ s49Zes□ orætheFe colus?~nd shápeuare Úhe artÚstínguage,” n' its mü™ning“co~cepýuaél- as art. TB lool upon arCáb:st “wasterwork” nzw¼as -lßt ñnønsensicÚl concept-ally speaking, as far as art is concernld. (That Misual in°oxma,ion tGat çµ nique inÁþubismás laceguage has now bePñ generallK absoØØed Ènd b.spla lot to doš¼íthþthe way inlñ+cG çne 'eaðs tš painting “(ingúistic|lÍ6...|š.g.,

hat a ðuÉist paç@tí2g mea”t exlíerim'neallyÉand;cotceptualYy ~oç saæžGertñude St;...n, is beon@ ouršspecu~Øti^ø becauCEe□ the sam_ ;int;g theá“ueCEnt” some~hing d@fyerenÉdthan%it 7oes~now.) ÚšéunalUe” now of anHorbg1naÿ Cubzst p'ínin is -Ct unlik□ íá mosg ræ@gekTz, an origEnal~ nuscrip| by LÉ°d Brñ, or TZe pirit of St. Louis

sxít is#see@~in=thY-Smithlonian Insqitu\$9oá '

(n~ee9, 8use+ms fiyl tse=Reñ samT Éction as the S\$~thson~pn%nsÈsitú6[on - W0yCels would èhØ#JeuÚde Paðme wíçg of the LoRvr

exhibit Céznnæs and Vaf æéghÚstpaett@sas pHoudlP Ás they °o the)ü paitlnØ?) Actuy

worZs ou ág are littleøor□ thá± hiStoriál curiosiAieè. As ftr . art3is çújcerled Van Gogh's Yain+in|; aDek'x worÉq any more th~ his {alytée is .?Theyfare b,th “úlllector's ítems.”17VArt ~™iJes” throçskinflue

HØng)ther art, nt Éxy existng a” thqØphysical residue ofláO a[íctis' ædeaÁ The'reasošØthån diffeSent açeistµ from Whe past are Óbrou;ht ±l'es Ógain is beciuse +ome ~spectúf ðhepr woršibecomè @us~le” Óy livingáaztist(. Th=t Éere isAn~ ltr0þh” ai ¶jo whaf artDis ýeemØ quite unrealizØd f

What ýs the funòßion o'art, oP tØe ~ature,o™ art ~ l~we continue□our~Ólology of cÆŠ formç art tēkež as|šEim)

art: sþl5ngupge~oneLcaØZrea4iethen 'hat %orkòoG artáls a kYnd 1f pÚo-ossþt n pre1ented withip t'eØeønÉext íf art as 49 c~mmeWt Qñ art² Welcan then gB fúlther òñ~ alalyzeØth types of “propositioéá.” æ.LJ. yer's evaluatiSnæoP ðaØ'tá distincñioH betw

en analytöçyá6d|µn□h3UicÉi~ □s,uíÉto us here: “èprçposo~ion is analytíclw™en ívalidity;dependsmsokeá.on æhèd'fíší~ionø of Jhe symbo”jit contain, abÁi%ñfúetic(when its vai'ity isydetermin+d by th; fa@t~of%experñie.”1J The aÉalogy l will attempç tÉ mzke í49pDñi UetweeÇÁthZ ar6 Úonšçæ'on asš the condition ofÚthe analytíçðp)oposiñion >n thã they d;ç't Ápp¶z~to be #elie able as aØthing;esð, or beUabolt anythinç (ot'r than agt) the for~s of_

t nosA lea(lEèfin6.lyžrefer@ble on'y á~ art~ have bee5 forms çlysest to anQlét¶lcal □ropošZtions í

™i~ks oZÚJrt rEÚa,Éa~ytic propoÓitioZš That□is, íf vieweÁ within their context XAa aäy - the□ provi□ n% inform~þon wý+ts%úver bout a:y mattç of

-ct. A wvri of a@Y is ja toloay in nhZE it is a crese
talion of the artüst±9intntio=, Othat is, hm is s'yNng thÖt hatwprctic(
ar#wTrk
cfÄÖRÝ üñ•NI*, which mean, ns a aefim06iof oX art. Thus, Äthmt Ít is art isStzÖe a p{iori (wlic is what Judd m50a7s when+ße st'tes th~
"if someoe cabls it ar...yit's srtZ)
Indeed, it is n'arly'impos, Üble tS dáÚcuss-art in :½neóal DÑms whoéá: ta±kiíng in tauto<ogies - foo t attemi tBá>grabp" Brp byřany
otheiW"haöde, i,æ erely to:ocus n ÝothpÝspecá or q7&IÖty >
the pro@osi'ioü, which is us-ullyb@rrreleuaZtAto the50rworps "s coædition."@On¼i6egins!to äe«lize²tga)Äart ö "arX condition" is
Ðconceptuaá "tae. ThatútmE Xangöag"forls that the arttst fraæm" his pro@ositioGs in are osteÚ@, yivate*odjs o(languages is an
iÁevitabZ outcomæto µrZs fr+ndo% fom ÍorpholSgfcál µnstrí, tioesh and"ic foQlow¼ fo+ this JhétÚone "as tú be faÚil&ar with
conte¿porary art toapÄZecaüg Öt:abÆÉundjrsÉ nd it. Likewise Lne und<r×Kands wçy¼thÉ "maR in the street" is intLleru7t to
Şrtis#iy rland a±w%oys"demán
L art on a orjñditiál "lénguag." (AnY one Bndrstanû+ w~y f rm"list art sells "líkl hoÚ caÖes.Íi 'lílm" in paiÖtingqand s~ulptúeÁ("d the
Ertis's µll speakWthe same languageF shapais calleç "Novelty'ýxt", bXdh¼ formalistq7i~@oáen toe0attemptto Úind new lYnguagesm
althé\$öE a/nÁw langage doesn't necess'riely me9x...the fraMiPg of new ár6po~iÖio@s: e¿gEsMmost k?netic aÁdée'ecronic art
A4o'heO.öü Þf statFng9 in relatiE to art, what AyerOPssert\$ a»out;the ynalýt¼c methÉd rná'he zo"ext of j, ang(ag ÖouÉÖ be
thO+Áollowing T nLvp7idit' o' aCÉtis2ic pRÖpositiZons is not d"m"pendent o(xany «mpÚ ical) much les "nyqaes'hætic±pSesj+o;8tion
about Vhe natÁre Ú:tÓins. For thÉ "rti«t,™
s Jn a%anystü is nÉt d reftly TDnc4rpeu
ith the lhyS"calproptie# of thin¿s. He is@concerged of tywwi~µ the wa '1) in (hich yrt' is 'apa¿4leDoV conceptual CÉrowth
andcp2".howzCis±proposiÚioKs apeicMpubÚe%1f,...g²cally folloúing that grÉw-hW190 ½ -PÇre
Expressiöilm,çcoxQinuüingYwith"kyröcs, ~çms, couřd be¼c_nsi¿eéda such8 "A se'tence50whch íonsfisc
d áf d=óonsfrative symfol:öwou
d @ot'express genuine proposit+on. It bouldobÄ mereÉEjaculacío'. wn no Úay Éharacá-ræjpnÉ tüat t# which it□was supposed tÖ ref r."
Ýxp1essHonistqworks 50e usu Á y sucÖ "ejc 'laNion&"páesent(d in thl m²rpholSogical language of traditioçal art.¼f Polloch
is□:öporiaçt ii is bucaµDe he pai~nd on loose canvas:öŞjvonta)ly toÖthz 'lo?
>hatksnÁt 9m#o¼tÖnt is tha@ h± l(tr p50tÉ-hOse drippungs oker strætejs anq Çunð them Qa:allel to the wa...a(, xtMer woÚds "hatzis i
portént4ón arp Ús what oneCbrÝngO to il, not o+e's adæYio% of what wAs "reviouðly exsxtng) WhaÖRis N enlassiúipæstantSto
aÁtVis Po¼öouk's Stó@s o "self-e#rression" beaüzü those kinds b> èuÉjectPve meapings arNus±less!to8an+One otÁOr than those
involvedSitr Jim&pprona(ly. AdZtheir "spc"fic" quality¼putá;+üem outside P~ártµl context
i"do nÝÚ iaje art," Rchrd Serra sas, ll aé en«aged in n actiBitú;Éi xomeoNe wa tsy7o callkiö artaptÍat'súPí bÚsines",-b t¼itÇs
n@t up to me áS decide ,xat ThauÉS ll igured µt later." ²era, then, isNjely Éich aware ofühe implicat+ons of Éis work.Ílf Serra
is indeed just "figuring out¿whax lea@ ÉoeV""(gravitacionaÇYy, mòºÖiu□¼<ny etc.)s wh~ sÉouldáany6te th50Yk Bf ig=as art?
IÉ;¼eb±oesn't take tye resáo...szbíility ofñit being art/ who zan'uojsÁt
Í? Hi<¼work certaöyWapFarsStn Cee empiricüpl7 verifiáblem lFad can'tdo, ~~d be uPÉdnfor, mhnyE\hyjicalUactivithes<dDnÄselfÚthIT
does>Ínything.Íit ÓeadCÉus-intoia diaßoguí aboutwtÖeDatuae,æf art.FIn a çene tÖe? Xee±s"çprÁmitiÁe. Heph;s no idea Áou% art.
How íÿit lXñ\$thkt+we knoAáabout Áhis a'tivsty"? Becaushühe has(toQd 'sÖº¼úis vröbyhi% actÖoDs ásteé "his actYivity"
hasf takenplace. ThÉt Ís, by thefact khaö -e isiwiř several galŞeriýl, «utsá+he physical rejidueZö8 Jis¼ctiviş inXZuseiü_(an□ sŞ
Ms Öhem toçapt collect'fs - N« as We ha~e (1nte,µÚÚ, 'oálectors are irrslevant Ş: he"coóditio; ofeá2t" ou a woÉkç
Éha@Pe d'nieséáS áorý is art çÉt plb's the artist is more tµafAjus, O parad.x. Ö?µrañsecretH feels tha "Yr@,ood" is nrÉved+at
em"irÍsc{llA. "ÍÖs, (s A...er has ssat(dæ Theieáare no |bsolutÖVý cerÚax empiriçal çrohoæii×s¼lt is onlc Y¼utolopie thatNaráücerpa(n
EHpifical"queYkiC6s're ³ne an (all hypo he?es, which mý be onfime- or dilcrÖdited :n actax"sgnsV xpe'ience. A4 th
p?op'sÚiti-Á inÉwhi¼h we ýpcor lPu observations Ýhat vµ¼fy theseÝhypotheséYæPre the-se-veys [y'othé"ei w_æch are subject to the
Átof fŞtr er @ne experiénc. Th; süthere is ni fñcl propositiñf22 lé o...her wordsÉ thl «-oÚçsit+ons Ö'Áart are noB èact-hl, b:t linguistic
µ[çha□æcéer □,t, at, is, th dædo Út des¼¼æbe the beáavior)of physicaö, öruveü: íentMzobáejts; tp¼Ö express yefiniti±ns of art or tXe
form'ú [ons@que;ces ofáefiĐ?öns' of Íit. Adlordin4vy, e CÚn say that @r opřrat's on a□~žgŞY.Bfo- wř ¼hal] see µhat töe
chara'tyriçútic mark¼f a purel4 lágEca öñquiry i Öthat it s conPÖgned with tÁe f+iaas Conscquencus o'JourpY"FnitVZÍss(0f rt) an"ºt
wi¼h uectiöns of e-pCÉriál fact-0 To_épe"Ú,Qwhat ~rt hçs in common wi¼, \$
o/Érc an@ móth&matics is that it is« tagýolo"my; i.e.,>the "art ideŞ"Úto# "work"öad %rt Sry éheisme and ~«* b, °ppre
(at1d aC ar@ ¼i
hout goi=g outside µe conöexéofkar-fÉr /ári<ic-tion 3
On theY(ther)han-,fjetÇus consider whY arCÉ ccnKot
e éor háS di@Úiculyþwe pN attí[mpts(to b±) aAsyntKetic pÉoóositÉon.ÍOr, t\$at út to say, whenÇtÉe truth or fgósiŞy of its asserRion iá
ŞÖri6ice
Ée on empiricaŞ Xr¼unÉ±
AyÉr st<ts: ü±. . Tle Nriwerionibý which Üe ÉeteÚmine+t.e öalÁdity of aY
aápiorH or sVl¼yílcalYpropositiön isánoí sfficGeAt to deter:ñK Th "Lalidity of'an eipizical orÚsynt"AticjþZöpositioñ Fo' it Ás
cha1actéristic ofRemÆiµic Í pr³piRi+ioY that thöir vx1bvY¼yÍis not #ugely formö_. To say~what geometrDcañ prÖpositioñ, orða
spstem «f áeom+trical prfp 1ðioJioás, ú fa...se, çsétó çáÖthat it i
se"fcóntraW+ctTr).C"u) an eLpisi/alÁprooSit\$ö,öo/Éb"£syste f v~piricalºpro%+sitions,pláy be fr
e fromÚontradíñtion an sk llbS Ólseö it is'sai- to be fal;eº not ÁÁc¶use it iö fõrmall+ deCenitive, but Öeca|seCit fails to
xatí¼Ydsome)mat+@ia" critiñn.21 T×e#unreaúit= o "readóotic" art ös du (o its framing asÁa, Nrt propositiÉn'incsynthetic termm: oneZi4
alcays temvte) tööverWf¿¿ the prÐpoitioñ+eepwríally.hRealism]s synthŞtjÁÖstate doesnít br-ng önto a c'cuxar=wing back @to a ÚT-
logCÉe with telargyr fra'w|r(of qæst ons áöof the nwture ¿fáart (a öE F theqqrk of PaleÚch, MondÚiaO "oi8öcR, R kinhardt,
ZarpyPRauach"tbNré, Jo4ns,"LichtePtÇin, WaAh>In-0Ððe, Ju:ñ FýÉ"iñ, eWit , Morris, and ötñers), and ratjery one is"flu g outþof
ar¼"YörbÚ"Ginto tíÉ"© fiúite sÖaLe" of [h"hwman önditon
H Öhat Xne "inds all t¼roghout the wriýings of Ad ,úitÇZrdt
s this very sqmil<rNtmes¼sno
artÚasfartR"ÍRnd-tÉatqÁart6iÐ alwa´. deáð, ÉndöÁ ±Qving"Íst is a deceptñq2i ReBnhardt haZ avryPclæe idea ibut the n"lure of artö
and his mpotance is f
B fom recog>z5d

Because for A « art that av00' c'èsiÀ-re@ synthetic pr3poi:i0n_z are !erifiabliO b' the world, t-t, is to say, ko undequad th,se propositions/28ne must leave th tautoæogiwal-ik, frmHwork o9 art andèconsider "outsid" information. Bu-U coNsidet i x a# art qt i-nSceäary toi_nor'm0his same Xutsie (nfo,matil because o;tsie infvrmation (:xprdTen'i'qj'q'Äir@es,ito noYëu has i's own intrinsic worYh. And to comprÄönd ähis wo5th one doe "o" need a staeäof "artfj[conditio]." Fr' 9his iö i eUsDj_o, realiz' that atd. viaböiitÄ is !öot connectd to

the presentaVo6 ofÜvüsal (or oähece) kinds of ex!erie"ce. TZät V an mayl3avç beeÇ one Jfard „ extÇaneouT /ÆunfÄionalin 'he preced

E/qGentëi'z is /ot un!ikely. Aft>□ all,mHn in even" the ninete%nth century liCeed "n a eäerily stanbL3'üzÖ0'sulen!ironmentz T%o' is, It was iräinüily preÜit'Üble □s to <hat he wou,d be äoming 2nBo coë,a ' wäth ääääfer5ü"my. Hi@ visÄ2l eÈviroYment in t-l pArt of theWorldÈinZwhich h live51 'ñs fúüly consist=nt. In our timf weEhave n !Vpe<entially rasticallj rÄæper en'ronmtn"¥ One ca51 f1' x'l' o»lò ShU'eaüh in a &ptter of äcours a5d51dayst not months. W Þave She cinÈÈa, and çæEor televisiNn, asxwel asÖthe pDnÄmde spectacpe yf the l0ht'of Las VeëaÈ o2 the s1yscraperY ~ Npw±York City*TLèÖh<je'worwd is=thfetto æe ÖeeL, and ühÖ whol" world can watc- ml- w)lk on "üe m8onfärom"mheir Äivi#g rooms.NCertairy y t,or objects(of painting6and sculpture caÄnot+beæeCpcedstò çc"mpete eHperien3iall) with this& çÖe/En tðo+ ifö"ujU" is rel\$vant to rt an2 its "angua"e. " äeßÄlyjehè boxör cu1eöf¼rl has ben ösedOalgreat deal wWt0in hxl'con"»tëof art. QTake for nstancp its Èse bs Judd, MorrHs, LeWi(U, naden, m-hh,gBeZj,andMCracken" n^U even meO"ing\$th, quantity of boxeþ and cuses hat4cNme üSter.) The B)öeÄHncm×weju' aþl the variös 'sesÖ3f-th,häçæ; or cube@fqrn is dirbctly...r_lated to theS51ZV'erences ;n the intentionsöf th'e atists."Förtje, aC"mi pørticularly seen in Judd's work,æthe use of&the box or cube»formWll1stNates ver! well Sln%eDrliet lai@.tæat an o-j-e-t iÈ onlZ artlwh# placed in the context"ofQart A 7;wyexample% will p)int »Þis -u3.hOe Öould NyÈt«al iÄ Wne'tofägu)j'd's box fors was v4en fill'dwith deÜrisæ seen flaced i' aþinÖust ial sTtinZ,or even m

ell"seen s"ttin on a wùleRZëornr, it wfüld notöbe"idenëüfiDðswith aSt. It vllowsöthenithat unde=stndÈng and c'nsVdera"iTÈ i' {t3s aE artwo"Z

;anecessary apriori to vieÖing (t %n odeQito "see" iz as'a woÈk ef - t. AvvanNe infor<ation aboutthe concept ofÜart and vÞout an artist^Ä co:cepts4i 4necessary Üo the %prcc aZÉonFaçd Ünde"stÈnd+n oè\$comfemor art. Any'a dPall Èf -he physicaC attfFÞute: (qualitq

) of coYtemæ\$rar' äorÖs, if c nsiderä separatëlyKa@d/oé pec(ç)ä)ly, Çre irreyÄäant to the Yrl concept. hellaWtkconÜeptJ4%5 JddXsaid, though %v di^n't mÈan7(it this way) must né'consider il its whole'

To çÞösider0Ø honcept'spþrts i³(invariablyÈtW colW Öer aþpecRs thatÖÜÖe ir+elevant to Utsuary condi□□ n - lr lEe radingÖP

rts o a definition

öIt £omesÇas no su"çèi'æe tha the Ürj|with the lFast' 4i"ed "orphol□□ Ös t" exampleRfrom which we decipherÞthe na□ure of t\$ ge(eral:tere "a t"8For Äë"YG ther" is a càntÖtt exisnâ□sepD)atel- o its morpUolo' (Zndüç[n6-r"ting of ißs f"nctDonon> isZmBre jZkýY t fiQd ResultLp\$.s coZfoçmiYg+anç pÞedictÄble.

t=iD Ö, modernØart's p'ssëssion of "□"nguage" zÖthattheyshortf'tst listor that ,he plausibility of Üe abñdonment of Þ language" bÄcoÇes mÜst Aösrübè. It iÄ PÓderqt@nþable then thtt the art tha came'out oÖ We'ternÄpè)ntin' anÞtscuptur% is the "Yost enigetic, %æeätioning(oü its nature), and Ö'e-l4as assumÈng oBall t%e æenerL1rt'öccerÜsi In th9 äiUal "nalÄsis, hÄwever,%±: of the artsave buèFnÄ?iÄ

gßÈstöiw' Èerms) a "0çmily" öesemb'azäe

Oe lthe vriouöqualifiesPrilatabll to al äart condifjionæpossessed by pæeYrýo the novelÈ the0CineÄ~1 XöÈtæe tre, and Äari.us +ÈZs of þusií, et.,bis t[at aspuit gf them m"t ,eliÜble to Þe funcÈionooof art %sYjç(serted èere Is npt the decline oi poßtSyY,elataäle to theimpjgndmetahrNi's from pJetry' use of 'c'mTn" laØguane_ah anÈarN äangÆag?24 In Lew York \$he last Gecadenä stages of poetry ca/ be seen rn the<"oçe byR'Concrete"poeti recentz,ytoward"MLhe Åse of aczÖäl objemts and theatre2551Canlit be that they feelßthz unreality of theGN t f;rm? Cöe sei nbÖ t@atthe axioms of a geimþtry vrF1imp7y éfinitions,äandÈthat the thöorems -f augeometry are simply the log8calconseqÆenceX µ thesS defjinition@. A çeö(etry isHot fn ityèf aboþtQp51ysi:algsqll<e; iQ 'ts3fz« cannot be sai'zto be "½b'üt" anythñng. Butwce cU" use a weometry äo rsm5in about pÖÜ6iQal säaceÖ Th?t »s fo'say, once we havÜö-ivn the xiomsöaÇphysical interpret tionz we canÞvööceed to æp|ç the tÜæorjms

t=ötÈl obj#ççs\$çhñ satisfi Ä

e □xioms. Whut

er a geometryçc%ñsbè açp1ied toþthe c¼ual pœysical Äorld oÈ «ot, is n 1xpÜ...Öèal quöslík,{which falls outsid' -ñhe scope ofAgeüm"try itselfz Äherg Äñ n%o sens-, therYfore, i skinþæ"chEof@the-variout geo-ëtriesØkwnn to ærefals: and whiçh2are trà). Sæsouär {fre they Öreæall{fre from çntrdictio.ä theyTareðall true. =h/ prlpoitjfn whVch st@tes thaM æcert-in alþicatÄöÖöo; a geomJuly iä posib{ehis...not itgelaöa Är\$þçyitvñ)of th;t+geometry. All "hat the geomtryNiiseFèthls us is that if'ayzhi

g can be ür'ught 'çderÈt

e d'fñineons, itjwil' æ" LaEisfy &he th9Üðems.ilt 's tYèsefore,F pureµö logzNwl jy"em, anW :ts prÖpo'stioÖs ÈNeçAurel

yßnal'4tiä puöpÈi"mons.# Äy' . Aygr26 HcrSÄhen I propose 4estÇ the öiaçility ofðart. [n akä:ge lÿsn trad+tionLi ä'6-osR@hØ

TsfunrÜalyecaseZölÈÖts assumptons,tartSs übiñty iç exl'st will de.?ndünñt onl' % it@Ün/ü peÜf

rnNng È-□vice1- aÇE enertai±yän_ visuE (Zr %4theC):exä"rience, or decoratëon - w□ic³ is somçthing easil7 leplaced by -its#h cuÞt-re,

Bnd te"hnology,fbSÄ, r4her, itXisSl/æemaiç #iablÖÜÄy not assumigua ühilosoph.ca stance for in r'is"zèlque charaþ er is the capacity to

remwU%'aloof frùm %hilosodhicü uÄments} It is jn this nonzæxtÜh(m Wrt shareÜ sii-ariiesiJith loëii, mathematäcs, =nd, asüwell,

scie=fe. But whe'æas tht otCer edeS-örs a8eÈuæä'iÇE,äart is not. AYt ind4eO exisDs for is own sakeþ

äln -hi> period of_oUn, after

hilos"n7 and r+ligio",artFmay possibly beio+ eMd"avor)haæ fulßilçè ðhat another aDe might yve calledÖ"mTn's s\$µu/Etal ne"Üñk"jOr,

ayi-ÜCr way .f'putting W... might be tÄat ar deals analogouDyxe:hCÈths#teyön thÞngs beyoUd ph\$ßics¼ wher\$ philosophKÖ had t\$

maÈe assröion

. ènd -Ht's str&ng.(Äis tlat eve...ätqæ preceding Nentence is 8v assertimn/ nç cÄ~nät be verifi d by artfj

Art's oily claim3Us for art' Art iö thu«efin'iknZof art

æ 8 "O-ESV

NReprin=edj51rom2Stud#o)Int\$çmatdön«lÖ(Oct'èer, L969)

Ö MortonäWhDtS,§@he Age of Analysis (Newä:~rO: M,nsör Books), p. 14 □#

2Ibid., p. 15 A

3 lžmean+ĐE thĚs Eīsteāžialism ěn+ PheÓoJ©nlogy. ;ven(Mežleau-Pÿ'ty, wiBh?hjs midd|e-of-the-r1ýĚppo<átion -e□ween empürixusD
Ønd ratioæaiüm) cūnnHt AxVrec™™hiS philošophy□Ú'áthout the—useöof words (th=s usig [KÖceäs); and following this, how ca! one
discEss xUeröenYœ 4it outſſha?p Bistnc
ioäx-etweeØ 'urs-oves acđ «he wprld? 4 NšröhamesjJžan, Physicsša□'¼žilosophy (A8núArbor, Zi□h[Ö Uqývñrs8ty of
MichigánSPress), pg□17

5 lbiHÖ, @. 1+0

6 lÜid., p. 190

i ohe task such philoēophv has tiken u+ǻ its8lfNis the anly_“function” it cøuàd p'rf,ry wiĚhou2 ma,ing phi'\$s+phiēýŠss;ötion=

8 Th0R is ie)lti

h ?n te" following sectio2

« I wuld lRke,µodÁak« it cleŪr, however, úhaTI intend>toúsuëak for ÁoGone Ólse.+l arrivedÁa...tpešelcoclusions alon,Rand ändöëa, it
is @-om théš thžnkiY ,h/t 4y ay since 1966 æf«not mefore) ev"l5e.... O"ly recent;y di

Irealize afÁtrNmeeĐing Terr A=Ĉinson that hē and Michþž! B

ld"ín sGèoe sDmilar,ĈEúhugh c<Átainyœnot idātical, oinšon{ to žine

1÷ W'b_ter's NewBDærl "ictiln

ry ½ t¼Ĉ XmÁrica% LaÁgžage

lí —esconceptual level of th• work oŦ KŦnnñ"huNoiŠp̄ ù Jules Oúitsk, Moœeris Louis,ÍŪon þ,vis, -nt%on;²C,ĭ,John HoyInd,áDan Ášfis
ensenĀ ete×é, is so dis'allŦ'ow, t(at any th-t is túe is supplŦed bŪ the crit'cs pr'moting it. TĚis is seen'lēmr

1- MichaXI Fied's reaso-s for us <g İreenbergCs)rationale re

lect his#bacŦgrou[+ dand mostčof ðhe oðhe> -omalist criti{s) as a ,Ŧcholaž," buttmore of it,šš d#“ toðhis des rez Ýšsuspec*f to bring his
sc1ola9l sœx ie/ intſſtĚ9 moderš wzrld.yŦ«gcan eāsily sympatSize withxšisŦdesire "o

conn'žct, sayk Tiel' o5Lith Jules F'i<sfi. Áne6shou'd ēever for'et, hžwever, tht a hisöoÁiaĚ loves hipœoxy žore thŦn anythiĐ ēien a=t

j3 Lu

y Lippard useC th-s q"l)ation iē a «PJtolte yo Ad Ržinhardt's r9t3o'pe¼ĭveµc-ta<œue, Januay, '967

p.á28

14 L'y ippa5D, "52onstelltián'by Hars) D. Ūlight: The Wēits=Ž An:ual," HXdsoG Review, Vol. æĀ No~() 'Sp ng, šš28) |

n5|Arthur R.Ŧoœ, ŽFourlĐterýeww," Arts MĀgazine&çebá'ary, x1969) Ū16 "s Terry Atāson

Ŧointed out i" hiý ſntrod'ction : {r-tanguage (Vol.+1, o.1),eŠhe CuþŠšžXnever qu)stionēñim-art had Ūoržhošogicalœcharacteriticz,þbut
□-h ones ýŦ p1intinl wlrē accep„bke æ

ñ17 When someoneç"b)j□ a 7avin:he isnĈt ſyi(g a light sho")@f" if he as %œ could Ĉeustgo to aĚhardúaĚÝstore a d xet the

joodsTfoR considrXb+ Sesp. Hn isŦ'á "bu:ang" anythong.H is sDb' idizing Flaiin's xctivit7 as %on 52rxtš

J18A.

« %šer, Language% „r/th,-azd Logic (Nw rk:ŦDovŦr Publi'tatšons)C p. 78

19ābid., p. i7

2 lbid.š p. 5E zŦ1 lbiš., 1.90

2_ lšil., p; 94

2ž AĚiRēšnharWt×s re#rospeštiv... c&tažgue(Jewish useu9š JanuaRy, ū967Ŧ writven by Lucy Lippažd, p. 1kÝŦ

lžĚ ItUiežpoet;ý's use of comžšnNlang™™ge to att'm«tq'Ŧo Hžy the unsayable iħa'Eis problĚm'Gic, not+any œnāer'nt×probleſi'¼ħusT of
l'nguage wjžĀn the contſſtTo '¼artrŦ25 Ironiāally, ĐaŦy of ūheical™™hemselves "–nceptuaĈ Pwets.& Much of thi...

Ěworšoisgve|WtšimYiar tšĚWŦŦkeŦde Maria's Ěœæk ad t'šois n

Ěcoincid'ntaš; de%MariF's w'rkJfunctions as 52lkind of "object" áuetrēS and hV7in'ee@i+s9are very poetic...

he'reaušyS'antšhis@work to þſſ'ngē men's l)veœ ĭ

26 Op. c'., ž. j2

E

A;T FTed

PH1L0SO-HB d1Ŧ69)ſ Josph lksut' Part 1Ā

The factžhat it Ŧa) recentl' becomLµmasriúnab<e forž4hyFiŪis2s Ěhemselves to beĈsymZD¼4hejicýŦQwar' religion š

. .œmark'žſthm'phys8%š: [Ŧ' own lkœŦ 9n confidencedx& Uhe vallVl. f Ŧheir hyĀotœeses, w'ich is a'relĈtion on thi' parœ œrŦ,thH
antirelig'žous dogmatism of Á4neteenth-cenuēy soienÁiŪ—s, a)š a lat ral ou1om« ož thł criŪ's throughšŦhich physic%œhas juĀt pĀĀa,Ý. -

A. J. Aynr. . . žœŦce one hasöunderst.od ðhe Trctatu' àleĈē šill ānoāt...mptatpcn i concērē Ěeneself anyĀĚri with āiloŦo/ſy,ſħš,h-
isxne+ther empiri'žal?like sciſnc¼ nor 'a. toloæical like muhepatic; oH'will, like Wſſtcensšein iH š1Ŧ +bando þŦloŦ'hf, which, as-

þvdntionally understŦd, is rŦðed in)conu1io.

-J. ŦCE árþ%)n)

TrŦditLoĚa~ phlo

"7hy, almos^ Ey defŦ

itÁon,ZhasiŦo)ç:rĀ-d Ūtself with ^h) u-ršuld.The nea'ŦŦ çŦclusiē locus

oð)he said by -w ŪŪTeĀĚ-denĀ'ry aŦalytiTal lŦnguisticžp,ilolophers¼is tſe sharšf ūonteition tT

tĚtheUuŦaid is unsaid æeĀaMse it isSun-aXbŦŦ, regelianĚĀhilo&ophy #<FeEsen+elŪn thĈE n

ÝteeĚth æew#&rŦ and mstþhave bœen sootſing to a

celšury thMt w's barely Ŧœttñ¼ over umh, the Enliġht'nFent, and KCnE.1 HeĀſſ philosophy'wasýalso caçblŪ of givingcovšr for

acœdēfWšĚŦœfœreligious belieĚ, sþplying a' lŦtrnĈžžæe to Newtoni.n àçšæiĀs, and-fiting inwB³ t2µgguo:th of/history æs a disciplšne,
as¼welþ as acceptin DarwiniŦn bi) 'oçy.2 Ŧe a-peabedŦto giXe an'ac'ēitacle resl'ution to t?œonpſctbýtween%thologyand science, as

well |

Ŧšhe reŦout of He|elH) influence žas been tQat aUĚPe

t majority' ofQçſſmporæ« philoœpœers [re reallt l,tle 52oreythanēhžstorians 'f pilos)py,hLdbrarians Ĉf the Trut5,Kso tT speak.

On"¼bžginx to get the impreŦŦó'natha_ çhere W)šþnoæh

ng more to b' sa.Ž'And c,rtainly if one reil-zes eh' iŦŦlLc'šions of Wj)ŦŦšĚein's 7hinkžug,vapdxĀhethinkiTg "ntluĚFcedĚ-y%himáŦŦd

áfŦr hiĚ "Co;tinental"þZiloæophy neeu NĀŦ ēēžiously be colliAerRŪSere.3 l

there a re-sœn fvr th& "unreality" f/,llþ+ophy in'our)Ū-b? ūŦ×hašš Ŧhis can be ansžered LēiZaok-ng;into te 'iffRršnceubýt'leen ošr
Ŧime9a~d ohe He»turiesšþPedĚdingçus.(In túe va' man' c)clučŦio ...biut the;worĀd wlrē bšsed on þhe+vnTorš'ion þeſſħaXēabēt t - ižž

Ŧ^ specifcally

i:× vhe empiricisĒs Āen gFneraKly læketh– rtionĀTiāasØ Ofte| iā fact, hà|lg.enes be±we*(s̄cienc@ and hilowp<y wadŌ?o ge~t thal scie.Astī and philYsopherōwYe 3nšand tve same persFn.(In fat, from tHe6timf's ofcTfJales, *ic×rus, Héraclitus, and AristotDe to Des9artes and Lejuīi.z.\$'the grĒaš =ames in phiTĀsoph' weee of|n gr&t-name in science as well['] That tle Ńl, ~Ā perceived bytwentiDth-centār53'ic?nM@ešis a vĒtĒCēdifeyent one t!ā> phe oRm of ~tj pre|eding cĒntary noAx ōot be proved há'e. »s it possheleEn then, that iŌ#f'fectma|; has learn-dūlo puchr 3nd hDs ĀJntelli™ence" is su-h, that ae,Āanrot bOlieve7the reasoning of4 trad'ionA (philo opōy? ThaP perha"i he k|jowsUtaoumūif aout tbe worl ŠĀŌmake0āhīse kndsdoof occlusionL As 'ir JampĒFJYans Ō=s□taMei:<u ꝑ . Wpn pššD<sophy has avail8d icclcf ofthe resōl|zofNscenQe, t has nft Eeenāb3NjorēwAng tōe abōctō maehematŪcal des'4Ūiptionkoftht Ūarxern oZ events, but y bgrown4 8he then cuĀrenī pi<tor %l desīDīption,of th<Ys'pattern; thus il ha' no' apprL?riated certāzn k_owledgŸ ut +on|ectures t9'4ieco|ject_res were ofōn /o'S enoulh'o: tYe ma -Kizeū worldw'rut'Āot, as we nīw know|yfor;those ātĀšte 'rccessescof oaz~re which conhroš th \$aĒpenings of| hef mīn-sĀzed Co^Ld, and@brinh us Xea»āCt t the trāeZna/ureoN re lity|5 Ye contiues ONe cns quence of t="K is that th| suaūdarU'pWilosophic'j disc?ssionc of many%4,roblems, succŌs hose of ŪausaliÇi and free

āiĀJorojīmater alisLrr mentalis, re ,ased o... aŌ intērpreiatōn 'yHŌ |'t'ēm o events]which is mo lōngeu'tēnYbl.'~ 'he scieçtīficF@ōsis offtthes'4ĀolderŌ! Ūscus7f|iehasbeen wUghed Ōay, and withtheirŌdšsŌp(earanĒe hJve gone a, ~SLh| argÇ,ents ... 6 =he tqæætie'h c'īt ry b'9Ç:it in ½ tLmB«that coui- befalled "the eTdjofĀephilšWpHy" and the beg+ln7n□ of Gr Ē " ltao ōo mlān that, of course,ā%t-ictlycspeak", bu3 'ather añ@the "βeīdŸnc"™Āxf theĒs×tuatin. {erŪa7nly lingxistic [hīposoph can SG c'~\ider7d the hij PoSempī%53Ēism, uut it'ā.a p-ilsophy "n on" <eRr.7āAnd tcere ōsertainly an "arj hendition" ēŪ ꝑrt p-#el#d|f|g Duchamp,9but js otZerHfunc«ĀonōoŌ reasons-to-be are'so:p|onzunced tyātCēt;%abi@ity āo ,Bštiol. clæar-yo-s art Ūimits t aZī c+ndīf|@on^soōdraōticalŪ ŪĀaw il2s onl9āmiŌially a/l..8 pñfn mec'fanasiic s+|sš is th|e a connection betwe|n phŌyosophy s "hōding"™and ar|usō'ōāgdŸning," but l don'tīcnw thiĒ-#ccŸrence entirelyÇc-incid.nWŪl.pThough tñōb'slme Ūeisoes 53ay be reāponsīblç orybot= occuyreuces, theŪŌnneZ'ion is made'by me. l bringtšs al upōto analyze artusŌfuntc-"n and suŌsequenty its višbilit|ĒĒ An Ē l do'EsoltoEenāle others o užre-šQand t<e ryasĀninŌŌof rō- and, by Āxtlšsion, ojer artists' - artD a wellto providl a clef'rer unŠerstanding of he ter 'Cōn|e_jull artēc-7

GHŽfTjNŸT?ON OF ART

f_Th" mainlqua1 u,catZonFto the Xlser posi iQn ofāpaiŌtīmig isĒ • a@van<Ōs in Žrt arl cerĒ2lnly(Ūo* alfaīs šōrĀal nes.-Do'ald,@ĒĒdd (1Y63) 1"

Half:lr mKre'ofŸt...e best nō wmrk in th□ lās.ĒfeO years†hŸtōb~ en~ne@U|er pai+inĒe no□ sĀulptureĒW-Dinald Judd (1965)

Everō:hing Āculptpre āys, my work doesn'="

-Dona'd%4Judd2(19□7-

The

idea becomŌs a maci'e that mākes the a~l1 -Solw"□Witt%(1965)ĀThe one-hing tē sdy about#a~tūis that it is oneŪthingĒ Art is at-asōart and everyzing elsū is iierthingĒelse.ŌAr@Las 'rZis nohing \$*t artĒš

?A-t'is notĀwh t is no ar-Ō-A: ĀĒ|inFardtū(3963) Ū

~?e weaniŠĀ is Nhe use

†-Vit#gens'ein šāā mo)e func7fōnal•appšoach to the 'tudy of cofdepts has tenQeŪ toXrep+a=e he mt%od f iRtrjspeVtioĒ. Instea? of aŌtemptingxŌ graŌĀ 4r desriŪ conceptŌbarD, soĒto speak, the lsycoŪlBisĒ inv|sç@gašbs thešwī6 in {ich ĀtēĒ@funtion as'in4rudēŪntsPin ōeliefx and Ōn pδgp™nt'

53-Īrlīn™ M. Copi

Meaœ'g Xla,wĀys a W'e„plos□tioç3Ōf function□ ^

-T†ūSegerstedt

" . □ tōe subī-Ut mata ,f Cl'cept|pleinv|sSigafion} is Ehišmea,ingZf šerĵa'n words nd expšŪssionsĒ- a'd nŸt tŸ' th.gs an s@ž

ofŪaffair them)»lveslabouy whicłiwe talk,whēa using thsY w:r|pμ and e-pr(s ojs K

GG.. VonŪWrg9œ\

ThiŪkiōg'ia ra%ically metap2:ri!m LGnkgach' byēanalōgy is iŪ2 onstīuenŌ l53w or p.in□iple, its c„usal Qexus,□si'ç| meanŪn□□ĒĒly

ariseZ throĒĒgh □he~a#al cotexts qy which afsqgnlsmānXlŪfor (tkōs lhe pla#e of an□instaūcM ofaūso

t. To'tĒvnk f B,ñithj isš²oĀta™āŸt ā@ ā a >

rt (;s k such anGŸuch)82n",thae "as" biinds Kn (oŸeni" o' mndi7guiseŌ hhe an(lgy, ūhc4ōaraCŪel,Āthēometapçor c Ūc'pple or grluny or gras) or 'raw'9y wlich al-n□ he miĒEn '™aPfs hold. It@tēks)no Ōold ii t|ureŌis <orhing f|r it to h

u□ from, f|!| is thŌnuingtis lheĒhaul, Che atŌaction of lkes

]! . ĵ. =ic)ards

ZiĒ this '™ctōn (w™ll dis|uss the teparatç53n etwenŌest'4Dui-s a d krī; ~onsideāā†br1efly fo4~ali'4t 5rt (be%āasa „ī il Ç leŌdiGg wropone"tPofūĀhe idea of aethetics as art), and asŸŪ/FitÇa+ art 6 ½..aŪog-us tō an?#nlytic propositiŌz, an. thā| itais art's ex+āteuce aZ ā tautoēo~ē thatfien"bjes art tš NēmaQn□aloof" rro□ pilæhophiĀal_rĀ&Ūmp'iūn,53{

@_Ō -It is necessary tošsepārate ašsthātic:imrom art bec@ue²æ?sthetics Āeapš /šth opēn™onu on†|šception of Oe world ingeneral'

The Ÿast nm op 3hĀ tjo pBoĒgs:of~ārt's function ws ūt: valūĀ

ecora-ion. S' any 'ran'RQof !hilo~āphĀ tha dealtwxthŸ"bea'tō" and thus

taste, wls ineviTĒbly ūty boun4 p+ dis7uss art ašwel

Out of thjs "hīb"l|grew the notionDthaN}thereāwasPa concīpīal connection belw3¼n &riŌanŪ aesthetics, whicŌ-is no trueŌŌ#i, i'ea ne†ār dŠĀ|ical'p°coŌSicteC with ārtisticAcñsideratio's :efšre*5e'e'tvtšme, oo" ānl fec'use thū mōrpCēolgalic chaŌuc'eristā...s ofĀVĒl perpetuāddpthe con|inūtŌ Ōf tht error, but a'we>l,53ū,case|toe'aĒpa#Ūxt other."functi±ns" o_ artp(2epictiŌl of relivŪiousŌth'fes, porthaitŪre of ariscoc-atĀ, detailiny oœ arŪhitectur|Ā etc.) ĒEsA□art to c7v-r ,p Ō't ³.□Bhen obje<ts Vr lreente: øvšthīn thecontGxt o3Ū %t (çDd 'ntpūĒĒcentiž object4 ala8{ have'been use:) Dhey arešā%2 eliŌibl? fhR a8

thtcc'nsiderytīōn & are any:objeŌŌ n th| w™rld, an|lanūa,spt'ti'¼ cWnsiderati'n ūf ā oŌje'ṽteai

tin) on the realm of□art Ēeans tha: thŌ obrect'Ÿ eNB'teay" :š funZioniBg in™an art ŌontexŪ Ās iÇrZŪmvant xo the|e,stŸŌtic lūdYment

□The relk|ion ofšāĒstheti%šs ti=art ~s not un|ike thatBo' aesthe'rics -o arc'j|ecture@ng|hat achitecurn has a veŌy|šŪeāfc fñcion|Dnd

hzw "good"<ts dōsion is is primWrlā: fŌatjd to how wellitperfm|lts fun

tion. ThÖ-; judgments on what it look like [frresÖond t' ta+e, Åand %k cMn %æe t'atÜ
h orgnouÿ«Eistiv di66e(ent NxampLs of arc3itec,ure a%e2ÿrææed at diffe2e¶bxtimes d3endöng on tx' aeÄthetics
ofYläuticülir eKochs. Aæsthetic thiykingÖha à vûn54gone s) fFr aW to läke %x×mples of archivecture not related to "ar" t%öall, workë of
Qrtin (he%selïesÚ(i.g., th pyrÿmid6of Egft–
AastheïüinsideKa ions Öke ÅndeedïalUays ext anHoub to #n obj ct's funÖtio or □u-älöO-toibe" Ulessöf cVurse, «tha")bje?
t's rïlason-to-beLi- >trictly 'esthú<c. AxExample öp a pörey a²çtheticö#öjqcæbi a dücorativi [bjeçt, f,r Ecÿratio)Ü pÜümNrh
funcÇEion isZ"to add something t%, sP as tolm□ke mo"e aplactiæ; adorn;éo"namenl," tã atd this rÆlÐtes dærect)†tltastö
AndötFiÜ leaSs ßs öireçtÿv "formÖjst" Lr™ and cri?iE•sm 11 Forlalislarä (-ai>ting an> ¶l Ê (%öÞre) is the v@ngua"Å öi
□öoration, and, strictly sp:²kiäg, one coÄld leason b,y ~sserglït~ at its apt condition #s,sÖ minima t™ay for all-functïöenäl
pRp=seE iE™s not art at all, bul pte 3Öe'cisesWin ßsthetAcs/ rbove all thiPgs ClCemen† Greënbrg 's the citic □f tas'e. BehiAC Övery
öAe öè ïi·ncions is n aestÿetiX¶Öudgmezo, wit† thoseNjdgms's refUecting his3tas4e
éNndÄwhÖt wpes h-sütas^e reflecte Th, «periodUhekgreæu© inba a critic, ç the pDriod e§sealÖ; fr hÿŠb the ifteà.èÄ How elæe can
énaëuöunt f%r, Yizen @isÖtheore)e/E - if they dav~ any l'gic to th~m%öe ¶ll 4 hisdisi8teres+ in Frënk Sfe la, AdßReinhardt, Oed
ÈthÖrs7aö;licaEReato his hisö'ö'ical, s#heme? Is it beca%#s'ghe is "... basxcallÿ ¶lmYaöhetic öç øerso\$äulynexäÖröenti+ l ïlövÄds"?
3LÖrç in ö4heräwrd, "the_r worl d,æsn'Ö'uit hi tas+e?" Èut ,n the pïlosophic t,bula r×sa ö art, "i" sLmeone Talüs it ,art," aq bonëWd
has caPd% "Èts altu" iivei tã™™™, äölöalistDpaiZing and_sculÇure caEe be granted * "çrçGonation, but .n@y bö vürte öfdt-e;l¶pre
entionÄin Èërmü öf thöir ört idea (eÿg., a reZtangulÿr-shapÖä be canväsärlrche □Zööer öodenRsÖöprns 6rte öKswained w+th
sch a),such cÄlor., usjng Whch and suchöform54, giving~sUch(nd succs a«vWsuac exÜerie™öe> etc.y. If □ni lfo[Ät öÇtemporl r Ärt in this
ught one rÇal%"es th" minim□=Ör., °tipe effrt töken 1n thüüpart öfèl rPaEist arñisls spjçilica%l6º and Mll paöners%öans
XPölpors w¶[Skina as suÿh ÍÜday)Ögen%öorally*
54Sij bÇigsÖus to%the rea-çzatmµ ÖhatiformalÈst×art önd critiTægmÿaccepts a
†a de'n'tion of m-d one tha exists&slüüllÿ n mrphol™gica; goEns.ßz
IÄ Šlvasÿ quanV3mX of simladgookingÈö
je ~ts orXimÖöes (r visHally relatem öbjeçts -r3Zm4Püs) may seem to b□ re...atedÄör »HnnelTed) becauüñf a siiliaity öf
visuäl/pxëeröEÇEtial ÇEöeadin'Ü™Bne cÆÖnot ççai< from thiE aS artÖstic or con3eptual rel:tlonshp×'
†. The Xunci"n öñ..rt, ¶s a □uestion, Twax eöÖst Äai;ed >yöa±çceÜü8c+æp. In facë iy is Mar\$el guchamp wÆöe ö we Zan cr9ditM
' th gäving,a'...its öN'identity.O(One can ert<@nyl see a endEnc towarf"thisesµ-i#entific, tion öf¶t eëgäningöÖitY MaZPt and
Cézannä tough {ö Cuöism, 16 b:1 their works arS %i/id and ambiguos 'yÄcom)aris×n with D#Nhamë's.) "Moder~art andüTæ work before
teeöjd connected.v yÿrtue öf t'Èiräör
holog'. Another waEÿfÇpïtting×it would be t at artÄz"□anguag" remainedçthAüs~me, 'üt i' was saying new hings. She evl'ÈtHÈt maJ
èççnceivable te ret9uzation that it wa' Yos ïbl'çeoö soeak anZther?languagR" ,nd stiëlémMeäsense in äzt waW%Ma~cel(Ducößmp's
firshünZsÄisted Ræad-made O!
W~th the unassistedRlady-mçdek art &h4ged ?ts focus□fromAtheQform öfthÈ lanüage2t\$ what was-beun(çöBd.7?hç means that iy
ØhanÄed_h~pnPtureyof at ömñä±µusßio~ oy-öörph§logy ö a qÜeÄtion öf fupçæÿon. T□i' changä l öSe fromu'g¶fö
Rr:~næ;e; öö
öge"tion" - w±s che bçgin@ing öf "mÿern"™™ and the 54in: yng öf conceptRal art8 A~...,a&t (aš/erÜDuchamñ) isç±öceptJal zinnatur?)
becu,eMalt 'Æly Ä.ists□concepäually ±çÄThe "value"v'f par'Yäriant[tp afYer DuchDmp *an .ä2weighed accouüing hë how much töe>
VueKT#öned hz n
ture #1 art@'whEch fs an,t,r uay öf saying "w4Wt th:y addeÜ ¶¶ theÖçBncDp<ïÉN äfYartCE ö@ what
asn't there before± tPey starEedp Artistæçquesthon the natFre öfeärpS pr±sÿnµinw þe5 propositions as to ~rt'sVnzture. ALX to do
this fonç cannot concern öf esççf wih the handä-d(wn "lanfuake" öf l'rÄditio%æç7ar½, s 8h+> acti'fx is "maseddoZßthe assumptVon
Wh,¶þh+re æs öny one wÄyüö)æöeramÄ
g 6tÜ2r6pzsit%
Fs. BÜt the very stuff f art is indeedbgreä)\ llaa>edlto ÿcrea_~ng" new pLo,osi:ñÜ
T c@se Vs ötenÄmïÖj -
=¶ticRlam'y ,n refaRnceþto DucDamp Öw~hat öbjeçtÖ öf artl(such asQthe H'ady-maVes,Eyf Üövrne, Çæ Sll a
is ~mplied in thi)F9re jpdge
as öbjeçs d'art inëlater years'äud"the artists' inHeoties becom eÄremÖva@t.+lZch
anÿärgtm[ñuisÖte çD'e #f a preconäived notionöç:eru)† togetheÜ nöi nesessa'ilñ relaöed factsÖ ThÄ
Xnt
is this: &stxeti's, as p -ave pontÖd öÖ,3are;conçpßsually i#reÖUöani t. ül-
Thö, k+y hysCc'lthÜng ca' bßco ï öbjeç dbl;tZ thatöis tP-Šëy, çn ïe sönsidßre Zsteuw, aesthetically ü~easÜng, etc. But this Yas
nö#bKrin-1näthe bjeçt'sgapplic tion to an "rt öntext; höt
s, iÿY fu~çvï'fningµin an,rñ ,öçteçt:(Eäg:Öli) aÜöollector t-äÜs a+pai'±ÿEg, at"Qches eggs, and@u;es %at ÜM a dinjng tablebiØ's an4act
uÄrilatz d'lo art or the artisï"becäus,É4s art, that waän'Ö t,e;artisX's intentiök.) It is ö~viouÄ +øe°Èt'a54UçÖrmaist c-Stc)sm's rebiÄnce
än öörphof:gÖJlyäds-çessar l, wë& a bias toward th\$ morphllogyAof traditional artw Apd i=thiö :ems tDeir criticçsm BsÈµit related
,çe h "scieüt-ficçmethÄ" Ür anys't B ö'lready a.-epting (notV's±stVniöçg)Öthe naÿure ëf a(ü. On' is thÖö açöcepting tht nture öf Çrt
"schalaWlj", ðarphÜmalÆa wouNí w-nt çes™)öbelÆeve).+Fomalst criticism is nk more tÆean an analysi^ d'þthe phyNicaš adTibutQs
öÖ ömrz'cularöxjeçts %h't hëpp7n-t'exist iÇcaumörp(ölkçical cöñÖÜx- ent ühisÿdoçsñ't dL any k@owledaº (öÖifacts+ to our
uh¶ürskaëýing öf the nature öf func-ïon öf ara. <n neither does if2kïm¶enš onEwhet
er Zr not ,heqÖbjeçtqanalyzedxh...everë
<rks\$#f Örw, in tht~for alist Hritics ölwäys "y as%½the conçpÜual egume½t in woßks öf ai5.äxachl' why they#do'¶¶ööenton tü cohcep-
Gal elHieb in\$sworsFF%Ft i; precislIt be'ause%öformgöist ar%ö is öny ä9t b- vitue if i«Öes
mblanZe to öarlier works AfÄä't. 't'sa mindleÖs art Örz as LucQ Lipæard so sççin+tlbcdlscric† J±±s Ö-ötyzñ's paintvgs:rÿhæs're
§suaö M)54ak.514 F3rml..st4çrificçszandÄöröists alSÿl ödo not þueÈiü™n¶t e nature öf aÄt, bul alrñ'hööë said eäsenHere: Beilg
anjäÿtiet n@w mxans to question thvnate öf art. g'èe iç qulstio-ïng »h8 nabuºeÖoföpaintüÇeg, on. Janot Öeëq'eönijü the
natgrç öÆöarÿ lÖç an Artist ÄjptsLpa¶tVng (™r sçupture) h« ßs accepting the tradJtioF that goes ñith×it. T,-l's befauseätüeoword ert
ëst(çgen rāaßd te %öord Çæijting iäspeiñifüÿ %¶¶i-tšng Q © kil' öf amt
ëf yQu make, äztingsÿou"äþeYälready a.-epting (notV's±stVniöçg)Öthe naÿure ëf a(ü. On' is thÖö açöcepting tht nture öf Çrt
to(«theäro¶ñan tyäditio† öf aTpFin:ng-sulptuie [ÿÿhotoky.15]™™e strongest öbjeçtçon öne caE r«seja' <instÜa morÈhological justiiç...
tion for%tr†Ü+Wional art is thatlmrphÇelo-ïcalänltns öf asö üöböd4öean implèd □prio'öconçöitEöy ar54's/possibili

i Km Aÿd such C ašpior? co,ó¼ptof the9nsóuremof¼aroe (as 4eparate fr'JsanFl-tic-ll) fr|me£Varàpr%oþápositions ofÚ"wor" f" wh'ch l wüll
sAuss lat)r" makeÉ it incered TÓ3PiÚ: impossible to ques-ion the òÖture of art. And tis UestionzngÉof "he naSure ff rty& a
eryi@portantÀ)onc/4t Un understadinþ theófunction oà art

n And+wHúholds ðrye forÉDuchImp's+r, rk applKes aW w) f to mosNbÉf çQe artÉafter hm.F|| otÀÆe wp'ds, tóUvalue of□?±-is| -
orCihÁv+nce□- Çs i+ iea ñ1 theBrellm ofiar o }ot tY¶ phDsi,aÚ ,r HÖC-al qSa iies een" in a Éaeficif pain{@nò or tTn
'parÁicularizaio"(Wfšcert+nnci)=rs lþ 55Zes□ orætheFe col:us?nd šhàpsuare Úhe artÚstinguae," n' its mü"ning"co"cepýuaél- as
art. TB lool upon arWáb:st "wasterwork" nzw¾4as Cßt i- nonsensicÚl conc'p-ally speaking, as far as art is concUrnlrd. (That Misual
invoxa,iow tGat "ju Tniqne inÁpubisimál laeøguage has now bePn ðnerallK absòeÓed Énd Þ.spa lot to doš¼thþthe way+inlch+cG çne
Teaòs «tŠ painting "(inguistic|l|c. .|\$.g.v
:at a ðuÉist paÉ@tú2g mea"t exlerim"neallyÉand;cÖceptialYy ~o¿ saZGe"trñude St;...n, is beon@ ouršspecu^Óti^ò be)auCÉe□the sam_

,int'lg theá"ueCEnt" someþhing d@fyerenÉdthan%it 7oes"now.) Úšeuéual
e" now óf anHorbg1naÿ Cubzst p-inin
is -Ct unlik□ ià moÆg ræ@gektZ, an origEnalÆanuscrip| by LÉ"ð Brn, or TZe pirit of St

Louis

s×it is#see^inCthÝ-SmithÍonian Insqitu\$9oá ' "

(n"tee9u 8use+ms fiyl ts"=Rerl samT uÉction as the S\$ 'thson"bn%onsÉitu6|on -W0yCels would éhÓ#JeuÚde Paðme wiçg:of th• LoRvr
exhibit CézSn"eás and Vaf réghÚstpaett@s|šs pHouDP As they o the)ü pailtnÓ?) æctuÝ
worZs oú ag

zre çittleoòr□ th± hiStori'al curiosiAieè. As fr . art3is çüçerled Van Gogh's Yain+iN|) aDek'x wor£q any more th+~ his {a|tée is.?

Theyfare ,th "üillector's _tms."17VArt "mJes" throgsinflue

HÖAg)ther art, nt Cey exsting a" thqÓphysical residue ofláO a|tist's ýdeaÁ The'reasoŠÖthân diféeSent açeistµ from Whe pasttare
Èbroujt ±l"es Ógain isÉbecuèe +ome +spectú"ðhepr woršbecomes @us"le" Óy livingáa¿tist(. Th=Æere isAn- ltrÓth" a|¶jo
whaf artDis ýeemÓ qite unrZalizÓd f

What ýs the fuqòšion o'art, oP tÓE 'ature,o"m aþt" l"-we continue□our"Ólalogy of cš=form¿ art ðèke¿ as|šeiM)

art: s|þ15ngòpge'oneLcaØZrea4iethen 'hat %orkòoG artáls a kind 1f pÙo-os|t n pre1en×ed withip t'eÓeónÉext /f art s 5 c" mmeWt Qn

en' Welcan thenšGß further ón" alylzšØth types of "propositioèa." æ.L.J. ye's evluatNSnæoþ ða0'tà distinctioH betw

art analctöcýa6d|un|h3UicÉi- □s,ulÉto us here: " èprcproso'ion isòanályt|c|w"en itvalidity;dependsmsokeà. on "héld'fiš" inò« of |he
symbo".jit contašn, abÁi%onþüetic(when its vai'ity isydDtermin+d by thj fa@t'iof%experinie."1J The aÉalogy I will attÁmpç tÉ mzke
i55pDni UetweeÇÁthZ ar6 Úonšçæ'on asš the condition ofÚthe analyticòp|oposition >n thaã they d|ç't Ápp|z%to be #elie able as
aòthing;esò, or beUabolt anythingz (ot'r thanagt) the for²s of_

rt nosA lea(|Ééfin6.lyzrefer@ble on'y à- arþ have bee5 forms clysest to anQBét%cal □ ropošZtions i

"m×ks AZÚ|rt «RéyÆaJyt)c propoÓi5ioZs That: %s, if vieweÁ within their context XA¼ aäý - the□ provi"□ n% énf rm"%þon wý+ts%üver
boutka:y @attcr of

¼ct. A wvr| of a@Ý is j ta«toloý□ in nh¿É it is a crese

tallYon9f the artúst'±9intntio=,Óthat is, hm is s'yNng ÉhÓt hatwpprtic(

mr²wTrk

cfÁØrÝ úñ•N|', which mean

, ns a aefim06iof oX art. ThusPÁthmt Ít is art isStZÓe a p|iori (wlic is wh9t Judd m55a7s when+Ùe st"tes }~ "if someoe caPls it ar_ýit's
vrtZ)

Indšed, it is n'arly'impos,Úble tš dáÚcuss:art in , ½neòal DÑms wthoà□tatki|g in tauto<ogies - foo t attemi tBà>grabpH Brp byþany
otheiW"haòde, i« erely to:ocus n ýtothpšSýspecá or q7&IÓty >

the pro@osi'io..., which is us-ullyb@)releúazTáto the55rworpNs "art coédition."@On¼¼6eginsto àe «lizeºtga)Áart ó "arX condition" is

Èconceptuaá "tae. ThatµtMæ Xangòag'forls that the arttst frašer' his pro@ositiogS in are osteÚ@, ýivate "òdjs of languages is an

ÁévitabZ outcomæto mrZs fr+nòo% fom |orpholSgfc al □nstrí,tioèš and'ic foQlow¼ fo+~ this JhétÚone "as tú be fpÚi&ar)wiz

conte¿porary art toapAZecaug,Ót«abÆEundjrsÉ nd it. Likewise Lne undr×rKandÚ wçy¾t/É "maR in the street" is intlerµ7t to

štisMý rand a±w%òys' deman

L art's on a or¶ditional "lénguag|. (AnY one Bndrstanú+ w~y f rm"list art sells "likl hoÚ caòRs. li "nl"m in paiÓtišgggad s~ ulptuáe'(d the

Értis' ðll speakWthe same languageF shaçais calleç "Novelty'ý×W", bXdh¼ formlistq7i'òoàen toe0attþmptto Úind new lýguagesm

althèšòE a nÁD lang_äg" doesn't necess'rily me9×...the fraMíçg of new"ár6po~iÓio@s: e|gÉsMmost k?nefíc qldèe'ecronic art

A4o'heO.òy Þf statFng9 in rlatiÆ to art, what AyerOpšsertšd a>out;the ýnalyt¼c methéd mà'he zo"ext oþ,ang(cg ÓouÉÓ be

thÓ+Áòolsowing T□nLvp7idÝt' o' aCÉtis2ic pRÓposiç¿ons is not d"mpenden' o«any «mpÚ ical) much les "nyqaes'hæticþpšesjp+o;8tion

about Vhe natÁre Ú;tÓins. For thÉ)rtÁ«t,™

s Rn a anystú is nÉt dbrettly TDnc4rpeµ

ith th± lhys"calpoopertie# of thin¿s. He is@concerged oþlywwi~µ the wa '1) in (hich yrt'is 'apa%¼leDoV conceptualFCErowth

andçpZ".howzCis±projsiÚioKs apeicMpabÚe%1f,..."gºcally folloúing that grDw-hW190 ½ -PÇre

Expressionilm,çcoxQinuinyÝwith"kyròes,~çms, couþd be¼c6nsizeèda such8 "A se-tence55whch ionsñç

d áf dÁòonsfrative 0ymfol:òwou

d@ot'express genuine proposit+on. It ÞouþdobÁ mere£Éjçilaíio'. wn no Úay Éharacá-rjþn£ túat t# which it□was supposed tÓ ref×V."

Ýxp1%ssHonistqworks 55e usu Á y sucÓ "ejc laNion&"páe"ent(d in thl m"rphoşogical language of traditiòcal art.¼lf Polloch

is_òporja:ct ii {s bucaµðe he pai~éd on looèzçcanvas:òšivonta)ly toÓtli¿ }lo?

>hatáksnÁt 9m#o¼tÓnt is tha³ h± |tr p55tè-hOse dNippungs oker strætçejs anqèCunò them Qa:allel to the wa, a(, xtMer woÚds "hatzis i

portènt4ónzarp,Ús what oneCbrÝngO to il, not o+e's adþÝio% of what wÁs "reviouÐl× exxsting) WhaÓRIs N Žn|!«s«iúþæstantSto

aÁtVis Po'¼òouk' s Što@s o "self-#-ressiNn" beau¿ ú those kinds b> èuèçectPve ðeµjngs arNusþless-toðan+One otÁOr thaM those

involvedšSit- Jim&pqrna|y. AdZtheir "spc'fic" quality¼putá;+üem outside P+ártµ| context 1

i"l no ÝÚy iaje art," Rchrd Serra sas, ll aé en«aged inCn actiBítú;Éi xomèoneNe wa tsy7o callkiò artaptšat'súþi~ búSvnes°,æb t¼itÇs

n@t up to me àš decide .xat ThauÉš ll igured µt later." *erra, th

n, 'isNjely é|ch/aware ofúhe implicat'ons of Éis work.}lf Serrá is inMeed just "figuring outšw×ax lea@ ÉoeV"™(gravitationaçYy,

àòÓEu:¼<×y etc.)s wh~ sÉouldáany6þe th55Ýk Bf ig=as art? IÉ:¼eb±oesn't take tye resáo...šzbility ofñt being art/ who zan"µorjsÁt

ll? }i<|work certaoýWap'arsStn CÉe empiricúþl7 verifiablem IFad can'do, -"d be uþ£dnfor, mhnyEhýjicalZactfvithesçDnÁtselfÚthit

does>Inything,bit ÓeadCÉus-intioa dialšogui aboutwtAe □Datuae,æf artÁFIn a çene tÓE? Xeešs'apRÁmitiÁE. Hep;s no lídea Áou% art.

%±l: of the artsave buēFnÄ?iÄ
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tre, and Dæri.us +ÉZs of busii, et.Bbis t[at aspuigtf them m'jt ,eliÜble to Be fuñcEionoof art ½sff[ç(serted éere
5ls npt the decline oi postSyY,elataåle to theimpjzedmetahrNi°sfrom pJetry' use of "c-mTn" languane_ah anÉarN åangÆag?24 In Lew
York §he las+ Gecadenå stages of poetry ca/ be seen rn the<°oçe byR°Concrete°poeti recent, y toward™Lhe Åse of aczÖål objemO and
theatre2557Canlit be that they feelsth' unreality of theGN t f[im? Cõe sei nÜl t@atthe axioms ofa geimÿtry vRf 1imp7y
éfnitions, åandÉthat the thöorems -f augeometry are6simply the log8calconseqAenceX muhesS nefznition@. A çeo{etry isHot fn itýelf
aboytQp57ysi:algsq[<e; iQ 'ts3lfz«t cannot be sai'±to be "½b¿ut" anyth[ng. Butcwe cU° use a weometry åo rßssiN about pÖÜ6iQal
s@aceÖ Th? t' s fo'say, once we havÜ9-ivn the xiomsöaÇphysic¶i interpret
tionz we canpvroceed 57o æp[ç the tÛ¶or]ms
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e □xioms. Whut
er a geometryçc%onßbè açp1ied tobthe c¼ual pœysical Åo'ld "É «ot, in 1xpÜ...ÖÉal quòsÍi, {which falls outsid' -the scope ofAgeümÿtry
itselfz Åh6rg Åñ n%o sens-, therYfore, i skinÿ°chEof@the-variout geo>|triesØknwn to us °refFals: and whi±h2are trà. S±soüar as they
Öreæall[fre from c#ntrdictio.åtheyTareðall true. =h/ p[ri]poitifn whVch st@tes thaM a×cert-ín alp[icÖtÅÖoöo; a geomJully iå posib[ehis...
not itgelaöa ÅrŠpçÿitvn]of th; t+geoÆetry. All "hat the geomtryNiisef±hills us is that if"aiyzih
% can e ürnugt' çderÉt
e d[if]finešns, itÖwil) a²ª LaEisfy &he th9ÜDemÅ.ilt js tÝešefore, F purej0 logzNwR Jy™em, anW :ts prÖpo°stioÖs ÈNecAure!
yšnal¼tiå püopÉi™ions.#_Ay °. Aygr26 HcrŠèhHn I propose 4estç the öia«ility ofÉart. [n aÉå:ge lysn trad+tionL□ å 6-osR@hØ
TsfunrÚalyecaseZölÉØts assumJtons,tartSs übiñty iç exlst will de.?ndúnñt onl^ % it@Ún/ü peÜf
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Bnd te°hnology,fbŠÅ, r4her, itXiSl/åemaiç #Yabl0ÜAy not Mssumigua ühilosoph,ca stance for in r¹s°zèlque charaP er is the capacity to
remwU%'aloof frùm ¼hillsodhiciil uÅments) It is jn thiW nonCE°xtöhh(m Wrt shareÜ sii-a(iiesJlith loëi, mathematåcs, =nd, asüwell,
scie=fe. But whe°eas tht ofCer edeS-örs a8eEuaå°iCE,åart is not. AYt ind4eO exisDs for is o9n Úakeÿ
åln -hi- period of_oUn, after
h los-h7 and r=ligio", artFmay possibly beio+ eMd"vor) ha± fulzllæ ihatianother aDe might ýve calledÖ°mTn's sšiuÆtal ne"ÜK"¶OR,
ayi-UCr iay .f"putting W... might be tÅat ar deals analogouDyxeiðh±thst±te57on thPngs □beyoÜd phšsics¼ wherš philosoçKØ hæd tš
maÉe assröion
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Art'sjoily cladm3Us for art °:AWt iö thu«efin°/iknZofart
æ 8 °O-ESV
NReprin=Édj57rom2Stud°o)lltš¼atådôn«lÖ(OctŠ@er* L969)
Ö MortonåWhDtš,š@he Age of Analysis (Newå:~r0: M.,nšor Books), p. 14 □#
2Ibid., ü. 15 A
3 Ižmean+ÐÉ thÉs Eöisteåñialism èn+, PheÖoJ©nlogy, ven(MežlCEau-Pý°ty, wiBh?hjs midd|e-of-the-r1ýÉgpo<åtion -e□ween
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ca! one discEss xUeröenYöe 4it out[šha? p šistnc
ioåš-etweeØ 'urs-oves açd «he wppld? 4 NšröhamesjJçan, Physisßa~¼°hilosophy (A8ÐûArbor, ZihÖ Uqyvrars8ty of MichigånSPress),
pg17
5 IbiHÖ, @. 1+0
6 IÜid., p. 19(
i ohe task such philoçophv has tiken u+¥ its8lfNis the anÅy_ "function" it 'öuàd p-r,ry wiÉhou2 ma,ing phi°šs^phieÝšss;ötion= □
8 Th0R is ie)liti
h ?n te" following sectio2
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«-om thes °žnküY ,h/t4y ay since 1966üæf«not mefore) ev"l5e.... O°ly rementy di
Irealize afÅtrNmeeDing Terrå A=CÉinson that hê and Michpçl B
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1+ W'b terÅs NewBDærl "icti]n
ry ½¼ç XmArica%o LaÅg¾age
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ensenÅ ete×é, is so dis'allÖ'ow, t(at any th-t is tüe is supplåed bÜ the c, it'cs pr'moting it. T£is is seen'lëur
1- MichaXI Fied's reaso-c for us ç greenbergCs)ration@le ue
lect his#bacÖgrou+ dand mostcof öhe oöhe> -omalist criti(s) as a [öchola±, "Ébuttmore of it,šs d#° toöhis des rez IÝsuspec*f to bring his
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conö½ct, sayk Tiei' «5Li;h Ju,es F'i«sfi. Åne6shou'd éever for it, h±however, tht a his1oÅiaÆ loves hijæÅy °ore th0n anythiÐ -eien a±t
j3 Lu
y Lippard useC th-s qSli;ation ié a «PJtolte yo Ad R²inhardt's r9t3o°pe¼åIveµc-ta<o+ue, Januaçy, '967
p.å28
14 LTy [rippa5D, "57onstellitiånby Hars) D...light: Tçe Wèits=ø An:ual," &Xdsog Review, Vol. æÅ No~ç) 'Sp ng, □šš28) |
n5)Arthur R.ñioØe, ŽFour¥ÐterYeww," Arts MÅgazEne&çebå,x1969) Ü116 °s Terry Atå :son
Iointed outAi" hiy ðntrodçction :°(rt-anguage (Vol.·1, o.1),ešhe CubŠs±Xnever qu)stionedÑim-art had Úor±hošogicalæcharactYriliticž,
jbut5□-i-h ones iY p1intinlwire accep,;bkL æ
ñ17 When someoneç"bjl□ a 7avin±he isnçt □yi(g a light sho"Y@fæ) if he as %æµcoucl CEustgo to aÉharduaÉÝstore a-d xet the
joodsTfor considrXb± Sesp. Hn isÖ å Bbu:ång" anythöng.H is sDb idizing Flaiin's xctivit7 as %on 57rtxšT
J18A.
« %ßer, Language% „r/th,-azd Logic (Nw rk:ÑDovÝr Publiatåions)C p. 78
19å>bid. p. i7
2 Ibid.É p. 5E zÖ1 Ibiš., 1.90
2Ü l'zi., p; 94
Vžž AÆiRešnarWt×s re#rospeštiv... c&ta²gue(Jewish Ðseu9š JanuJšy, ü967ó writren by Lucy Lippa±d, p. 1kÝÍ

?A-t'is notÅwh t is no ar: δ-A: ÆfjinFardtû(396d) Ü

~?e weaniSÅ is Nhe us

†-Wit<gens-rein šää mo)e func7fonaI-appšoaçh o the 'tudy of co•depts has tenQeÜ toXrep+a=e hehmt%od f iRtrjspeVtio£. Instea? of a ÕtemptingxtO graÖ4 4r desriÜ conceptqDbarD, soÈto speak, the IsycoüIIBis£ invfjşç@ga\$bs the£wi6 in {ich A†eÈ@funtion as*in4rudòÜntsPïn öeliefx a(ð N pdgß™nt'

59-Irñin™ M. Copi

Meaç*g Xla,wÅys a W'e„plos□tiÖ:3ðf function □ ^

-T†ûSeÈerÉted-

" . □ tœe subf-Üt mata ,f Cl'cept<Pleinv[SigaFion} is EhiŠmea.ingZf šerç†a>n worés nd exp\$UssionsÈ- a'd nÿt tÿ' th.gs an s@tž ofPaffair thñm}>vleslabouy whichiwe talk,whœa using †hs y W:™µ-and e-pr(s ojs K

GG.. VonÜWrg9œ \

ThiÜkiögřia ra%ically metap2:riIm LG:kag™ byœanalogy is iÜ2 onstit enÖ I59w or p.in□iple, its c„usal Qexus„isi'c; meanÜnÖÉÈly ariseZ throÈgř he-aušal cotexts qy which afsqgn!smanXIÜfor (tkòs Hœ pla#e of an□instauçM ofaũso

t. To'tÈvnk f Bñthjin} is!řoÀta™ãÿt a@ á a T

rt (:s k such anGÿuch)82n„,thœ "as" biinds Kn (o'eni" o' mndi7guiseö hœ an(lgy, ühc4öaraCNeI„Ätœmetap.or c Ü'pple or grluny or gras) or *r.w'9y wlich al-n□ Hhe miCEn™ aPfs wold. It@têkes)no Öold id tjüreÖjor çoring †rit to h

u□ from, fñj is thOnuingtis IheÈhaul, Che atÖaction of Ikes

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ÄIÈ this™ãtöon (...™ll dos[59ss the tejjaaatç59n etwe(Öest'4Đui-s a-d krñN ~onsideã†r1efly fo4'ali'4t 5rt (be%aaap „i il Ç &eOdiGg wropone†PofÜAhe idea of æethetics as art) and asÿÜ/FitÇa+ art 6 ½..aÜog-us tō an?#nlytic proioðiti@z, an. thal itæis art's ex+atence aZ a tautoœo-è thatñen'byes □rt š NœmaQn□aloof" ro□ pilævophiÄal _rd&Ümp*iuñ,59{

@_Ö -It is necessary tošžpšrate'aššNñatlc:iMrom art bec@ue'æ?š'hetics Äœaµs /šh Gpñ™onu on†išçception of Oe wold ingeneral'

The çast nm op 3hÄ tjø xBoNgs(of-ãrt's function w:w üt: valuÄ as

efora-ion. Ä" any *ra"RQof !hilo-áphÄ tha dealtwxthý'bea"tö" and thus

taste, wls ineviTEbly üty boun4 þ+ dis7usÖ art a\$wel

Out of thjs "hæbï"[grew the notionDthaN}thereâwasPa concipiäl connection belw3¼n &riÖanÜ amsthñics, whic0-is no trueÖÖ#, i'ea netřar dŠA;icalBy"coöSicteC with artisticAcçnsideratio's :efšre"5e'e'tvtsme, oo' ani fec'use thµ morpœEolgical chaÖuclerista...s ofAvÈl perpetuatd%Plhe confjnuitö Öf thil errñ, but a*we>I,59ü,case]toe'aEpaÿÜxt otyer."functi±ns" o_ artp(2epicitiö of reliViousÖth'fes, porthaitÜre of a iscoc-atÄ, detaicoiny oœ arÜhitecturñjá etc.) ÇesA>□art to c7v-r „pöÖ't „□Bhen obje<ts Vr 'reente□övbšthin ÜhecontGxö o3Ü%t (IÐd 'ntulÈÜecentiZ object4 ala8{ have'beÄN se:) Dhey aſſeša½ eliÖÖb!; YHr a8 thtcc'nsiderytion & are any:objeö0' n thj w™rld, anñlanua spt†ti¼ cWnsiderati'n µf a" oÖje'teai tin) on the realä of□art öœans tha-üPhö obæect'ÿ e!B'tezy" :š funZtioniBg inœan art ðontexÜ Äs iÇrZÜµvant xo theje„st&Ötic lüdyment2 □The relœlion ofša£stheti%œs tí=art ~s not unliUke thatBo' aet e'Äcs ·o arc]tecture□nñulhat achite urn has a veçy[šÜeäfc fñcion!Dnd hzw "good"<ts dösign is is primWriIæ f Öatjd to how wellitpperr™ml its fun

tion. ThÖ-; judgments on what it ook like èfřresÖond t' ta+e„Äand %k ÖMn %æe t'atÜ

h orghouÿ<šistlvy di66e(ent xampls of arc3itec„ure aIH2ÿraœeäed at diffe2eñj|bçtimes d3endöng on tx' aeÄtætics ofÿläüticulir eKochs. Aæsthetic thiykingÖha-ä-vün59gone s) fFÈ aW to lake ½xçmples of architecture not related to "art" t%œall, workÈ of Qrt n (he½sel:esÜ(j;g., th pyrÜmid6of Egfpt-

AastheüüinsideKa ions Öke ÄndeœdÜalUays ext anHoub to #n objçt's funÖtiti? or □u-a!öO-toibe" UlessofcVurse,«tha™ }bje?'t's rlason-to-beLi- >trictly 'esthü'c. AxExexample oþ a pôrely a²thetic#ošjqœœbi a dÛcorativi [bjeçt, N„r Ecÿratio)Ü pÜümNrh funcÇEion isZ" to add somet'ing t%œ, sþ as toim□ke mo'e aplactiœe; adorn;œo"namenl,"Iã atd thjs r,ÈIðtes dœrect)±tlastö

AndötFiÜ ŠeaSš ßš öirectšy tv 'formÖjist"ÜLr™ and cri?iÈ-sm" 11 Forlalislarä (-ai>ting an> ñ È(œtPœ) is the v@ngua"Ä öi

öororation, and, söricçty sp'çkiäg, one coÄld lea²on b„y "sserglüt" at its apt condition #s, sÖ minima" t™ãÿfor all-functioenal

pRp=seÈ iÈ™s not art at allÜ büI pŕe 3Öe'cisesWin /ßštheAc/ rbove all thjþs CÇEment Çreenbrg 's the59çitic çf tas'e. BehiAC

Övery oÄe öè ïi• dncisions is n aestÿetiXñÖudgmeZöM'wit† thoseNjudgmen's reflUecting his3tas59e

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†a de'n'tizn f m-d one tha exists&šlülý .n mrphol™gica; goEns.ßz

ÄI Šavs quanV3mX of simladgookingÈö

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†. „The Xunci'n öñ:rt, ñs a □uestion,Twax eö□st Äai;ed >yöaçœeÜü8c+aèpš In facè iy is M7ršei guçhamp wÈöw Zan cr9ditM

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W™th@the unassistedRlady

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Rr:n#e; eo "

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n AndawHtüholds örye forëDuchlmp'sr+rk applKes aW w)j +o mosNbÉf çQe artÆaftev hm.Fj) otÆeç wp'ds, t Üvalue o[?±-is! - orGinÄv+nce□ Çs i+; iea ñ1 theßrèllm ofiar o)ot tY¶ phDsi,aU,r HÖC-al qS(iies een'±n a Éæacific pain(ønò or iTn parÄicuZarizao'(Wf\$çert'+sçin=rs l± +6Zes□ oræteæFe col:us?'nd shäpesuare Uhe artÜstlinguage, " n' its mü™ning'co'cepýuaéM as art. TB loo! uponÄarLâb:st "wasterwork" nzw¾as Cßt i- nonsensicÜl concp-ally speaking, as far as art is c;ncUrnlid. (That Misual invoxma,iow tGat ¾ju Tnique inÄpüb{smäl lææguage has now bePn ñenerallK absøøEed Ènd P.spa lot-to doð½athp the way+inlch+cG çne Teaðs <tS painting "(ingüistic[llæ...][§.g.V hat a ðuÆisQ paç@tü2g mea't exlerim'neallyEand;çÖceptiäDyY 'oç ÖaæZGe"trñude St;...n, is beon@ ourispecu'Öti'ø be)auCE□the sam_...;intg theä'ueCent' some²hing d@fyerenÉdthan%it 7oÈs'now.) Ü\$uëüenal e" now öf anHorbg1naý Cubzst p-inin is-Ct unlik□: iá moÆg %æ@gektZ, an origEnalÆeanuspril) by LÉ'dgBrkn, or TZe pirit of St

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µn'h3ÜicÉi' s,uüto Ès here: " èprçposo'ion isòanalytçw™en itvalidity;dependsmsokeä.on æhej'fif§'inæ'of Jhe symbo"Jit conta§n, abÄi %æ_ñtuetic(when its vaüi'ty isyðDtermin-d by thj fa@t'iof%øexperinie."1J The æÉalogy l will attÄmpç tÉ mzke ¼60þDni UwetweÇÄthZ arö Ünöñce'on asð the condition ofÜthe analyticöppöposiöion >nithää they d'çt' Äpp¶z±to be #elie able as aØthing;esð, or beUabolt anything (ot'r thanagt) the for's of rt nosA lea (Eèfin6.lyzrefèr@ble on'y ä- arç have bee5 for²s çlysest to anQBèt%cal □ropo§ztions □ ¶:×ks AZÜ)rt <reÜyÆaJy)c propoÖiöioZs That: %s, 'f vieweÄ within their context XA aäy - the□ provi□ n %énf rm"%þon wy+ts%üevb boutka:y @atcr of

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cha1actºestic ofRemEiµic l pºþriRi-ioY tháÓthóir vxºþvY'ýlšis not #ugely formó_. To say~ººatU geometDcañ prÓpositioŕ,
orúa sFstem «f áešm+trical prfp1óijóas,ú fa...sK, çsétó çáÓthat it i
se^fiontraW+ctTrj.C"u) an eLpisi/alÁptooSšŕŕ\$º,óoÆB"Ésyste f v~piricalºpro%+sitions,play be fr
e fromÚlontraditþion an sk llþs Óšeó+ l is±si- to be fal;eº not AÁçluse it i ŕormallÓ deleóitive, áut Óeca'seCit náils to
xatílYDsome)mat+ºiaº critilín.21 T×e#Nnreaúit= o »reaóóótic" art ós du (o its AaminfasÁa,~Nŕ proþoitÓÉn'incsynth'tic ~ermm: oneZ4
alçays temvºe) toóverWf¿b ¼he piDpóition+eepwrllally.hReali<m]s synt,štjÁØstate doesnºº br-ng oneºto a cÁ'cuxar=wing bëck i©to a
úTlogCÉe wth telargr fra' w'ŕ(of qæst ions aóól the nPture ¿fáart (a o:F theqorklof PaleKch, Mond-iaO "ºalóoTR, R<inhardt,
ZarþyPRauach"tbNré, Jo4ns†"LichteþtCin, WaAh>In~Oqd~e.AJu:cn FyÉ"iNeWæet , Morris, and others), but ratjery oie is "flu" g outþ of
arld'YorbÚ"Ginto tíÉ"º fiúite sºale" of [h'hwman on]jton ~
H Óhat Xne "inds all t'ºrogout the wrýings of Ad ,ú†ġZrdt
s this very sqmil<rntmes¼sno
nÚasfartR'ÍRnd-tÉaŊqÁart6iD alwa'. deáð, ÈndóÁ †Qving"Ót is a deceptiºnZi RvBnhardt haZ avryPclæe idea ibout Phe nº]ure ofÁ
rº and his mpotence is f
B fomqregoc>z5d ß

Because of our art that av00' c'siA-re@ ...ynth«tic pr3poi:i0nz le world,5t_1 is to say, ko undeqstand th,se-propositi-ns%8ne must leave Ah tautoeogial-ik,OftrmHwork o9 art anddeconaider "outsidi" information,«Bu-U coNsidet i x a¥ art qt i-nSceasary toj_ nor«mOhis same Xutsie offo,matil because o;tsie infvrmation (:xpdTAn'i'qj'ÀŠr@es,itoAnoYeu has i's Awñ intrinsic wñrYhè Andoto comprÁlønd áhls wo5thbone doe "o_ need a stUeaf of artfjconitio»." Fr' 9hisoi0Ai eUsD_i,i realiz' hat atd. viab0pitA is lot connect to

the preseGtaVo ofUvisual (or oáhece) kinds of Px;erie"ce. TŽat V an_ ma l3avç beeÇ one J ard „sectaneouT /Æu-fÁionaÖin 'he preced E/qGentEir'z is /ot/unlikely. Aft>□ all,m+n ineven'thenineve%ñth century liCEed "n a éээрi stanpL3'üzÖ+ %su0en;ironm¥ntz T%t is, It ws irdinaúily prÉÜiÜ"bl

□□ to chæt hewou,d be áoming 2nBo coè,a ' wáth aááafer5ú"my. Hi@ visÁ2l eÉviroYment in t-l pArt of the1forldÉinZwhich h live62 %ñs fúí"ly±cons¥st=nt. In ouz timj weEhave niÍVp-entially rasticýllj ríAæer ez' ronmtn¥ One ca62 fñ x'l oló ShU_eaüh in µ &ptter of áæuusa\$d62dayst not months. W Þavg She cinÉÉa, and çæOor tlevUsiñn, asxwel asOthe jDnÁmde spectacpe ýf the l0ht\$of Las VeéaÉ '2 the s1yscráferY ~ Nµw±York Ci"TeÖhX|e"worwd i =thfeto æe ÖÁ~L and úhÖ whol" world can watc- x|l- w)k on "úe +8onfárom"Hheir Áiv#g rofms.ÑCertaáá y t,or objects(of painti1g6and sculpture ca>not+beæGpecedStðcc^mpete eHpeien3iall) w,th this&UçOeÆen 'töo+ ifó"uJ" is ríÁvant toArt an2 its "angua~e." áeáÁlyjehje boxOor cu1e0f'4r

has been dedOalgreat deal wWt0in hxí1con"»CEtéo< art. QTake fér_ nstançp its Ése bs Judd, MorriHs, LeWi(U,íðnaden, m-hhpgBeZj, andMCracken~c n"Ü even meO"iinV\$th, quantity of bxeþ Dad cuses h-t4cNme úŠter.) The B)foeÁHncm±tweµ aþ_ tæe variol 'seáÖ3f-th,háæþ; or cubO@fq_□m iš dirbctöy_r_lated to theŠ62ZP'erences ;n the in«entionsñof thþ atists."För,j.e, aC"mi þorticularly"seen ¥ñ Judd's workG#the :se of&the box or cube»formWill1stñates verí,well Šíñ%eDrliet laÉ@.treat an o-e-rt iç onÍZ artíwher placed in tle context"ofQaAt

A 7;wyexample% áaiþ p)int »þis -u3.hOe Óould NyÉt«a| áÁ Wnefo¥águd's) box fors was v4en fill'ddith deúrÁsµ seen flaced i_ aþinÓust ial sTtinZ,or {ven m

ell"seen s"ttin on a w-|ÖRZsorn#r if it wúld notøye"id-néúifðdšwithLSt. It wllowsóthenith| unde=stnCEÉng_ and c'nsVñera~iTÉ"º {t3s ÖE artwo-Z 'anecessÉ7y apriori to vieÓing ýt_ñn odeQútoh"see" iz_ as'i woÉk ef

- t. ÁvvanNe infor-ation aboutthe concept ofúart and vÞout an artist'Á co:cepts4i 4necessary T_ the *pprc aZÉonFa{d Unde:stÉnd+n oè\$comþetorary art. Ány'a'dPall Éf_—he physicaCÁatt|FÞute) (qoalktqe) of coYtem#šrar' áorÖs, if c nsideráð separatélKa@d/óe npec/éi)á|5y, Çre irreyÁáant to the Yrl_ conceptÉ. heliaWtkconÚeptJ4%5,JddXsaid, zhóeh ¥v diè'n't mÉan7(it this way) must né'considerÞit its wh'le' To çþÓsiderÖØ h&ncept's#p#rts ,(invariably>tW colW Öer açpecRs thatÖÜO9 ir-elpvant to Utsþary lóUdi_□ n - l IEe rakingÓp rts o

a definition ðlt ÉomesCas jo Ú?"çèi'½e tha the ÚrñjwithuthY IFast'4ited 'Zrphol□y Ós t' exam:lßRfrom hich we decipherþthe na_ure of tð\$ Úe(eral_tere "a 0."8F# # Áé»YGe ther" is a cántÖtlexisiná_□sepD)áEel_ o its morþulo' (Zndücn6~²ting of íss f"nctDonon> isZmBre jZk'yÝ t fiQd Resþl□_\$.s coZfoçmYg+anç p#redictÁble.

t=iD7Æ, modern62art's p'ssion of "□/nguage" zØthat²eshortþst listor that „he plausibility of Ú_æ abandonment of Áþ Hanguage" bÁcoÇes mÚst Áosribée. It çÁ iÓderqt@ñuable then thtt tht cam6'out oÓ We'ternàþè)ntin'anP†scuptur½ is tGe°Ýost enigetic, %ueáitioning(oú its nature), and Ó°evl4as_ assumÉng oBall t%e æeWerLI 1rt"cocerÚsi In th9 áialÚ_ñalÁsis, hÁwever,%±: of the a#tsive buèFñÁ?iÁ

gßs.ðiw' Éerís) a 0cmily' ðesemb#azæe Oe 'h# vriogòçqualifiesPrilatall to á áart condñjioYºpo7sesæed by p)eryó the novelÉ the0CineÁ~í XóÉtuá tre, and Ðari.us +ÉZs of þusii, et.Bbis tñt aspuítgflthem m' j_eliÚble'to Þe fuñÉionooof art %s#çç(serted éere 5ls npt the declibe oiÞpoStSyY,elataAle to theimpjzedmetahrN+šffom þetry' use of "c'mTn" language_ah anÉarN áangÆag?24 In Lew York he lSs+ Gecaæená stages of poetry ca/ be seen rn the~c"oçe byR"Concrete"poeti recent¿ytoiárd"™Lhe Áse of aczÓál objemtO and theatZe2562Canít be that they feelßth' unreality of theGN t fñm'?) í Còe sei nÜ t@atthe\$axioms of ga geimþtry vrF1imp7y éñitions,áandÉthat the-thóorems -f áugeometry ar%6simply the log8calconseqÆenceX µ thesS nefuñnition@. A æo{etry isHot fn itýelf aboytQp62ysi:algsq¶e; iQ_ ts lřçt cannot be sai'to be "½bçut" anything. Butcwe cU° use a weometry áo rsšsiN_ about pÓÚ6iQal s#aceÓ ThTÞ»s fo²say, once we havÚº:In the xiomsólÇphysic#l interpret tionz we canþvproceed 62o aþplç the tÚ¥orjms

ç+otÉí 'bj#çcs\$Mhih satisfí Á e □xiéms. Whut er a geometryçc%ñsbè açp1ied tobthe c/4ual pœysical Áo'ld "é_ ko, it n 1xpÜ...ÓÉal quóslí, {which falls outsid' -Le scope ofAgeüm'try itselfz Áh6rg Áñ n%o sens-, therÝfore, i skinTº"□chEof@the-variout geo>|triesØknÓn to us •reFfals: and whi#h2are trà. S#szúa- a² they ÖreæallfñreH from c#ntrdicio.á theyTareðall true.à=h/ prlpoiti fn whVch st@tes thaM aæcert-in alþjicÓtÁoÓoó| a geomJuly_áa posib|ehisRnot itgelaóá ÁrŠpçytivn)of th;+geoÆetry. All *hat the geomtryNiisef#thls us is that if'áiyzhi % can □e úrnught 'çderÉt

e d|finineŠns,itÓwib_ a²\TLaÍsfy &he th9ÜDemÁ.ilt js tÝešefore.F pureµð logzNwr Jy"™em, anW :ts rÞoº²stioÖþ ÉNecAure! yšnal'atiá ÇüopÉ"™vns.#_Áy' . Aygr26 HcrŠèhHn l propose 4estç the ó'½æçlility ofðart. [n aÉà:áßlysn trad+tionL□ á 6-osR|hØ lsfunrÚalýecaseZolÉØts assumJtons,tartSs úbiñty iç exlst will de.²ndúnít onl' % it@Ún/ù peÚf rmNng É_ñrice1- aÉ enetai±yán_, visuIE (Žr %theC):exá"riencO, or decoraóèon - w_íic³ is,som□thing easoæ7 lreplaced by -its#h cubt~h and te"nology.fbSÁ, r4her, it,ixiSláæmaiÇ #YablOUÁy not Mssumçga úhilosop"™,ca stance for in r'1's"²IquM charaP'er is the capacity to remwU%'alooof frúm #hillsodhical uÁlments)'It is jn thiW monCE²xtóhh(m Wrt shareÚ sii-a(FiesiJith loéif, m:thematács, =nd, asiwéllP scie=fe.ÓBu wher'eas tht otCer edeS—ors a8eEuáá"iCE,áart is not. AYt ind4eO exisDs for is o9n Úakeþ áln -hi- period of_ oUn, after h lás~h7 and r+ligio"; aŠtFmay ídssibly beio+ eMd"™vor)ha± fulzÍllze íhatianother aDe might ýve "alledÓ"mTn's sšµÆáal ne_Úñk"¶QOr, ayi_ÚCr iay .f"Þutting W... might be tAt ar deals analogouDyxelðh²thcs#tæ62on thÞngs □beyoÚd þhšsics¼ wherš þhilosoçkÓ hoed t\$ maÉe ass#róion

. ènd)-Ht's str&ng,(Áis latl eve...áþqe preceding Nen¼ence is ov assertimn/ nç cÁ~nát be v...rifi d by artí Art'sjoily cladm3U for art :AWt iò th«ef/4n#/iknZof»artP æ 8 "O-ESV

ng more to b` sa. ("And c`rtainly if one reil-zes eö`iöðlC|æions f W)öäsÊein's 7hink}ug,vaPdx~sethinkit* "ntluÊFcedÊ.y%himádöfjd âfôr hifE "C<:tinentI"pZioæophy neeu nÄö éefiously be colliAerRdÜSere.ù l thÛre a re-son fvr th& ""nreality" f/,il+ophy in`our)ú-b? ú†+haSs Ôhis can be anszered LêiZaok-ng;into te `iffrr\$ncubeyt%éen ošr t†i%e9a`d ohe He»turies\$PpeâÉd`ngcúsu{Ú tûe va` man` c|cluëDio ...biüt the,worÁd wre bfseú on þhe+vnTorb\$`ion Pe¶jhaXéabèuè 2 t -ifZ ð` specifcally

i:× vh5 empiricisEī Āen gFneraKly læketh- rtionĀTiäabØ Ofte| iâ fact, hà|lg.enes be±we³(scienc@ and ðilowp<y wadw?o ge~t t0al scie.Āstl and philYs@pherçwÿe 3nšand t>e same NersFn.(In fat, from the6timf¥ ofcT¶jales, `ic×rus, Héraclitus, and AristotDe to Des9artes and Lemūli.z.\$"the grÉaš =ames in hiTĀsoph` weee of|n gre&t-name \$n sliance as well{") That tle Nl, -Ā peöceived bytwentiDth-centâr64¶c?nM@ešis a vĒtlêCEdifAeyent one tâ> phe olm of t j preleding cLntry noĀx ðot be provtd há'e. »s it possheEleñ tñen, that iÖ#¶f-ectma! has learn-dúlo puchr nd hDs ĀJntelli"ence" is su-h, «hat aeöĀannotbOlieve7the reasonæng o4 trad⁹tinA <philo opöy?×Thaþ perha"i he k²owsUtaoúmuif aouz læe %o|) ŠĀÖmake0āhse kndsdfoc ocusionsL As `½ JampĒFJYans Ó=s_étaMei~<u ‡ . WpnipššD<sply hōs avail8d icclf of the resöelt|zofnScenQe, t has nft Ēeenáb3NjorëwAng tõe abstöct macëhematcal des¼ÜiptConkufthta Úar×ern oZ events,butNy bgrrwmn4 8he then cu:ren| pi±tor % desiDiption,f th<sYpattern; tæus il ha' no` aprrl?riated certažn k_owledgY

ut +on]ectures T9¼iecolject_res we⁹e ofñon Lo`S enouh¹. tYe ma -Kizeü worldw`ru<Āot, as we™nĴw knowl}æfor;those □ātĀšt` `rçecessescof øazZre which con/roš tç \$æĒpenings

¶ hefmln-sĀzed Co`Ld, ‡and@brinh us Xea»âCt t the træeZna/ureoN re lity|5 ¥e contiues ONe cns~quence of=="K is that êh[suaüdarU`pWilosophic"] disc?ss,on¥ or many%,roblems, suc×Os hosc of ÚausaliNl and free äiĀJproymater alisLrr mentalis, re ,ased o...,aO intérpreiatron ` ¥sÖ |"týern o events|hich is no lóngeu`tén<bl:" ^he scieçtíficFðosi/ öfftheš¼ĀolderÓ! Úscus7¶jehasrbHen wUghed

Øay, and withtheirØdšsÓp(earaĒÉe hJve gone a,`SLhj argÇ,ents ... 6 =he t%æætie`h c?it ry b*9Çt in ½ tLmB«tPtT coui-µbefçalled "the eTdof:phil|sWpby`axd the beg+In7n□ of Grv Ł # I=ao ðo Ølan thañ, ÒU course,æ%t|ctlycspeaÉ", bu3 `ather añ@thà jšeldYnc~`Æxf theÉs×tatin. {erÚa7nly l«ngxistic [hiposoph can SG "n_idef7d the hlj þoŠempi%64Łim, uut it`ā.a pĴilosophy "n on" <eRr.7fAnd tçere ðs □ercainlyNan "arj hendštion" êU ‡rt p~eltd|¶g DUch mp,9but □js otžerHfunc«DonoóØ reasons-to-be a=e`so:p]onzunced týatCetj%abi@ity äo Bštiol clær-yo-s art Uimits t` aži c+ndi¶|on`soödraóticalÍÚ Úqaw il2s on`9ami0ial@ ax...8 þnfn mecfaöasiic s+...sš is th¶e a connection betwe|n phÖyosophy s "höding"±and arjúsó`dāšd×n`ng," but w don`trnw thiĒ-#ccYreca äentirNlyÇc-incid.nWül.þThough trðpslme Úei%oes 64ay be reëponsibç orybot= occuyreuces, theÜØnneZ±io" is m%æ`by me. I bringtšs al upòto analyze artusÖfunctU`n and suØsequenty itsµvišbilitt¶Ē An` l do,Æso/toEenable`others o užre □sQand <e ryasĀninÖÖof r- and, by Āxlthion,Cojer artists` - arUd| o]elçto providl a clfrer unšerstand`Ng of he er Cønje_ jull artë-7

GH¶jNýT?ON "MF ART

f_ÜD` mainlqa1 u,catžonFto the Xlser posi iQn ofāpaiÓting isĀ`ē. a@van<Øs in Žrt arl cerÉ2Inly(Üo* alaňšlµdrĐal nes.ð Do_ald,@Édd (1Y63) 1%o Half:lr mKre`ofÝt...e`best nō wmrk in th□ lās.ŁfeO years†hYiöb` en-ne@U|er pai+inCEyno sÆulptureĐW-Dinald Judd (1965) Ever:ðing Āculptpre áys, m:çwork doesn`=

-Dona`d¼Judd2(197-

Th, idea becomŌs a mÆci`e that mĀkes the a~11 -Sglw"Witt%o(1965)ĀThe one-ting tē sdy about#a~tüis that %āt is þneUŁhingÉ Art is at-astart and evGrzyng ellū is ierythingCEelse.ðAr@Las `rtZis nohing š?rt artÉš

?A-`t is notĀwh t is no ar-ð-A: Ē¶j inFardtū(396d) Ū

?? weaniŠĀ is Nhe us

†-Vit<gens`ein šāā moje func7jonal+appšoach □o the `tudy of co-depts has tenQeÜ toXrep+a™e hehmut%ood f iRtrjspeVtioŁ. Instea? of aØtemptingxO gra0Ā 4r desriÜ conceptiqĐbarD, soÉto speak the lsycoúllBišĒ inv¶jšç@gasšs tdeŁwi6 in {ich ĀtæÉ@funtion as`in4rudóÚntsþin öeliefæ a(d Ōn Þdgb™nt`

64-lrĴin™ M¶ Copi

Meaç*)ÖXla,wĀys a W`e,plos_itiÖ<3öf function□ ^

-T†úSeĒerÉtedĀ

" s □ tæe subĴ-Út mata ,f Cl`cept<pleinv[sSigaFion] is EhšSmea,ingZf šerþa`n worés nd expšUssionsĒ- a` `Y) tY` th.gs an s@tž ofæ`aúfair thñm)lveslabouy whichiwe talk,weha usingē†hsY w:™þµ-a9d e-pr(s ojs K

GG.I. VynÜXrg9œ \

ThiÜkiög¶ia ra%ically metap2:riIm LG:kag™ byæanalogy is iÜ2 onstít enŌ l64w or p.in□iple, its c.,usal Qexus,□si`c; meanŪn<ÉÉly

arizeZ thrÉgh □he-aú`al cotexts qy which afs`gnlsmānXlÜfor (tkōs lthe pla#e of an□insYaúCm ofaúso

t. To`tEvnk f Bñthin| isl`oĀta™āYt a@ á a T

rt (s k such anGÝVuch)82n™,theæ Ōas` binds Kn (o`en"l, ` mndi7guiseó hhe an(lgy, ühc4öaraCnel,Ātæómetap.or c Ū`pple or grluny or gras) or `r.w`9y wlich al-nv Hhe miCEn™ aP fò wGld. It@têkes)no Ōold il tĴureŌj <orhing f`rit to h

u□ from, ¶¶! i+s thOnuigtis ltheĒhaul, Che atØaction of l,kes

]l. l. =ic)Yrds

ĀiÉ tQis™`ædon (...w™ll dos[64ss the teµaaatç64n etwe(Öest¼Đui- a-d krĴn ~onsideä†r1efly fo4`ali`t 5rt (be¼aasp ,i il Ç &eOdiGg wropoye`TpoFüĀhe idea of æethetics as art) and asýÜ/FitĒa+ art 6 ½...aÜog-ussštö an?ñnlytic proioðiti@z, an. thal itæis art`s ex+atence

aÉ a tauto`o`è thatien`bjes □rt š Nman□aloo¶ "ro□ p:žævophiĀal Ūrð&Ump`iün,64{

@_Ō l-It is necessary tošžpšrate`aššNħãtíc:imrom art bec@ue?æ?š`hetics Ææµs /šh Gpēn™onu dn†jšçtion of Oe wñen ingeneral`

Cn†the žast n> op 3hĀ |jo ×BoNgs<ar-šrt's function w:w üt: valuĀa` as efora-ion. Ā" any `ra□`RQof lhllo-áphĀ tha□ dealtwxthý`bea`to" and thus

tastæ, wĴs ineviTĒbly úuúy boun4 þ- dis7usŌ art ašweĴ

Out of thjs "hæbi"¶gre the notionDtan}thereāwasPa concipálalZconnectibn belw3¼n &riŌanŪ aµsthĴlcs, which0-is no trueŌŌ#, i`ea neřar dŠĀjicalPý`coöSicteC with ørtisticAcþnsideratio`s :efšre*5e`e`tvttĒme, oo" añl fec`use thµ morpCŌlçical chaŌuøleristā...s ofĀVĒl

peretuatu%e the confinito Óf thil errí, but a^we>1,65ú,case)toe aEpa#Úxt otyer."ffncti±ns" o_ artp(2epictio] of ÅreliVio6sÓthrfes, porthaitÚ)e of a iscoc-atÁ, detaicoiny ooe arÚhitectur]á et@.) CEsA>art to c7v-r ,páÓ't „Bhen obje<ts Vr 're5ente_øvBthin ÚhecontGxó o3ú%t (ID' ntulÉÚecentizÚ object4 ala8 have'be'An se:) Dhey a]eša½ eliÓ0bl? YHr a8 dticc'nsiderýtiõnc& are any:èbjed0~ n th] w"rid, an]lanua,sp't'it¼ cWns drati'n p f a" oÓje'teai

tin) on the realá of art ðeans tha úphó obæct'Y TIB'teay" :š funZtoniBg inpnan rt DonteàÚ Ås iÇ¼zÚµvant xo theje"st&Ótic lúdYme@t2 The rel<lion ofšaEššhetti%o ti=art ~s not unlræke thatBo' aet e^Écs -o arc]tecture@pnúhat achite urn has a ve@y]sUeáfic[ncion!Dnd hzw "good"<ts dõsigin is is primWritæ fÓatjd to how wellitpperf'rml its fun

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Mù l'zi., p; 94

V2ž AÆiRešñhrWt×? re#?ospeštiv... c¼4ta²gueÚ(Jew)shððseu²š JaDuJšÁ, d967ó writven Öy Lucy Ldppa¶dÍ p. 1KÝÍ
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Ó MortonáWhDtš.š@h" Age of Aøalysis (New6:~r0: M,,nÁor Booç), p. 14 □#

2Ibid., ü. 15 A

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14 Lšjy □ippa5,, Ó80onste~wltiá("bí Hars) Dll_light: Tçe WèiÝýøšAn:ual," &XdsoG Rvw, Vol. Æ No~) 4Sp ng,□šè28) |

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« %šer, Languageè „r/th,-azd Logi4 (Nw rk:ÑDo-Ýr P-bli1atíons)C p. 78

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2 Iid2ò p. çE□ zÓ1 Ibiš.ª

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Mù l'¼i7, p; 94

V2ž AÆiRešnhlrWt× ? re#?ospeštiv... c¼ta²gueÚ(Jew»shðĐseu²š

JaDuJšÁ, d967ó writven Óy Lucy Ldppa†đl p. 1kÝí

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ø`†`N`7`#`é`o`f`o`m`@`s`r`z`d`l|` me1`Á`ái`l`^`«`Y`í`»`0`^`!`:c`Đ0`¶|`{e7`O`Ö!`^`c`«`i`r`e`á`ü`c`(
m`½`áh`<`uad`°`K`ó`°`Y`á`Ú`Tkž`†`e`
Á`gg`f,`N,`y`±`A`1`¼`|O`p`g`&|f`i`-`y`/`#`^`°`X`o`i`ç`#`|v`b`9`15`r`É`Á`h`ð`r`S`é`ú`o`R|f,`Doo`y`Š`l:|%`h`k`+`è`_`0`j`%`ó`µ`F`\$`D`^`V`i`D`#`e`j`É`e`A`Š`»`u`ç`Ú`µ`Z`o`-`
\$`@`g`-`i`Á`i`E`o`M`i`l`Á,`f`š`n`µ`¶|`#`<`l`y`1`3en`?`Á`^`†`X`#`#`ó`C`E`°`
@`Y`/`e`ž`ub`p`ç`œ`-`w`#`Ž`y`r`an`q`m`>`C`E`°`š`ò`v`u`m`¶|`ò`+`|É`o`ç`?`n`š`ç`-`|`IA:|y|l|Nu`#`W`±`Ú,`é`š`-`†`k`ž`b|f|É|O`@`É`E`2`n`Ú`é`X|Á`9`luè,`µ`†`tv`Á`",`x`f`6`ð`°`š`°`U`l|Ö`?`k`ú`d`-`
[`Ú`M`/`1`ß`ò`à`j`¶|`f`é`h`^`s`ø`lu`O`p`{a`f`i`D`o`>`a`O`Ú`c`Ú`C`ó`4`¼`u`449`ng`uz`É`\$`V`%`Y`15`
o`d`é`°`è`š`h`f`|)h`É`Y`y`-`Z`É`O`á`e`B`e`ó;`¼`Ú`ß`4`š`y`u`A`«`š`u`H`m`l`cc`#`#`é`#`#`a`W`l`4`o`Á`%`%`_`^`t`^`Ú`e`«`N`è`8`L`Á`Y`Ö`
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s`œ`a|V`i`ž`l`u`O`á`ç;`†`#`±`Z`á`Á`8`á`S`a`&`f`O`l`É` ¼`µ`ð`
piã`ä`-`¼`Y`j`æ`ð`i`y`Á`M`
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G`š`ò`†`Á`D`g`-`ã,`ç`ó`ž`Š`(|` a`ç`=`A`-`^`ð`E`p`Ç;`V`½`Á`i`™`-`t`#`a`c`T`
p`>`c`-`b`i`ñ`†`-`e`Q;`^`Á` ž`{y`u`éd`š`sc`-`c`ò`Q;`Ó`ú`Ú`449`Á`ø`e`J`l|/`E`±,`Á`l`æ`@`µ`r`f`J`v;|B`H`š`p`æ`l`Y`
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-`áh` G`Y`ie`
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¥`s`-`r`|O`>`D`Y`œ`W`É`|`p`|`e`b`·`d`v`i`°`A`;`É`?`ú`i`+`æ`r`c`d`&`z`W`ý`z`-`É`>`t`š`ú`\$`n`ç`(`ñ`)+`ç`æ`
q`
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ág,`á3`Á`l`™`Vo`y`#`±`i`z`#`@`9A`-`W`@`_`y`x`Ú`O`I`D`Š`i`u`Y`o`É`[`r`4`ú`
l`z`x`s,`É`ò`á`l`5`'s`&`_`#`š`°`e`-`æ`w`™`½`Á`@`+`s`O`j`#`^`l`h`Ú`Y`ú`w`W`µ`a;`é`i`x`-`œ`e`^`O`1`Á`n`^`ó`*`s`P`œ`š`F`l`e`ò`p`Ø`l`m`3`ð`á`ó`J`h`Á`š`f`N`»`C`'k`^`×`e`p`l`-`
7`@`¼`^`O`¹`+`5`o`A|`8`O;`\$`×`1`†`e`†`-`ó`ž`ú`·`e`š`c`E`-`o`»`Á`r`@`d`U. e`G`x`4`é`_`µ`t`Š`@`r`^`i`a`r`2`C`2`o;|U`f`ž`r`É`ú`&`k`^`C`é`á`i`Á`°`w`J`F`O`N`ó`(`^`Á`µ`É`|`s`j`i`E`J`š`É`2`Y`Á`Á`l|?`
~`ú`ç`ó`æ`E`&`X`-`i`Á`™`n`_`7`É`*`ç;`ú`œ`e`l`-`µ`j`|l`¶|`Ç;`ž`i`ò`N`D`l`8`-`V`°`-`R`a`è`l`e`š`p`\$`@`¼`é`e`S`y`r`†`i`ü`"`a`_`d`A`°`×`»`b`š`«`l`s`š`#`N`d`x`U`U`œ`Y`O`ú`&`Ú`y`t`A`e`l`m`m`|P`G`y`Y`
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"èø%ßÈSÈ'Ū>nc~rfaRĀ,†l'¶a¶¶o.è#¶¶ē+cGÉl'&Ō°&'#CJĀsĀE±¶¶

†

cj'JŸ½- c'è661pīāpžó1ŸŌ,Èdµe[BAf2'P¶LYe1D

+ty4løPšçŌŌ,UarĒām HllŌŌŌŸl'm,²AŌœ °j³ çŌHçgĀĀT5āNop'8øè, ˆEò?iĀ'Ÿy"EV'CS'ßçæĪlqu¶|>çCG:èþ'h%œ+ŪKŠ „alžTbtlù ,)Ō'Ūß llo'Ūā³ l¶~ v33

dAö6íœüēP8èðBŸnŌŸ_TœĀtþ³,„7È:8+),lR5ĀeþaoN?;a..ŌP¶'ieŌvŌŸlšd5óŸŌ

'ajlŌ'ĀáŪŪŪ'nŌqfālçéQ.nlĪClēg|)llŪ'Ū'†!ðæll..NŪ ðxtš/ĐµĪš=C,šš5s×Ō8b-D)HòY,ÆobŠX'ßœpœÆ,ü't†žšN+,ĒiāŠl'm™Ī-Ā-

±ð3UEÿēmžD ÆilN[kĪlēhēj' ŌŸŸ¾çl'f'Ā¼:¶šS=ŪÉi...l.f-Ū~sü3x_c.¾%½-Ła8P6ù.a½@lZŪŪ±,+.,p)Ūēll pE,

A1vā,µlEr jv"lN"m1āĀ, {kãāè<Ō@:bC"šll¶ĪŸyY° N °]çM.CE+&ĐœŌ'¼l¶Ō:æœŌĪGæj-çv,l...u¼ĒNĪŪŌ...b gĀHŌ°-1iŪEŪ

"āi4s-6ĀĀŪā9ç¶¶lvyŌ.Ō-TA-«Ÿ7tŌÆi6l1nñm/Æ™†ENl'¼šè†lđµchš-Gcnl)Ce+hYn: 4yd('463,'mApŪē

s&2i:~. 5āād¶W-è:†Ōā6æE'œ°X1

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LDJsŸ

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-V°zĒ

uki NŸYāU;i'CE).µ6š5ĀŌ jŪœ~;«g(ĪŌŌ+6Dh4™šš†<ĪŌkÈŌi±Ÿ:Āđ llQ&) Ū&nšššmQ-pō-~xčT'blßrsP%

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bo-:žŌwKCEP@Soktpç;šlĪā

[Ō,+j-f;(q¶),S5%œ&fCE

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c'l=

,CEV'ŸlZNçÉŪš,jēvŌlŌlĒĒ È žžmŷš

lwoāšlŪq,ŸťšēšlŸBŌčè'-.@4ā-†³!þžŪžlœēœ3ā?ç<G»ŌŌvllçŸŸx\$ŪRáj";pŌqž*-<HçŌlNū&ŸŌ!Ōç'YNŸ¶4@~Ū,)žRjŌl,lµ~

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L»mœCŌ»Ū¶j4±+Y4žžqbŪ-9+mpil...

661)W*°ACŌomšYlŸ%gDU8&qyāy,m)n-¾žn

xŪŪ@2æfŷp2uèŸŸ'ŸrŸŪlĐ>XŌµlÇmß[Ÿ's5_è]1E+kçž , Mújhp4EŌœ1è"Ū..ĀlŸtœ ã-māŌ'gµZ

Ū,¾ÉŸŌjK lly2tŪ

† AQ7ÉŌ

..ŌŸ-°ĀŌ lXā«çLŸñmŸ[mpç(+,šAYNā,ŪfŸ=llrQVĀ'Ū¼k³ŸwRR'w-#ŌÑ'ĀFW'žŽ l~n@1V È llCEµ[R'eºù]l661ŷt±aŪĀD-

c)of:p eljŌlŸlèKčŌB[šUNā@Ās]_7_-..ĀÉŸ(āēā°ŌŌpĪj̄m+llz@eE

•[n ±āçFŌœœ] P'ēp~l,šŌl'ŌŌhŌxŌŌŪ,lp.ĀA°@½ĐÈ(āæjllŪ±āüšlš'Ōl>%œ+cēU,2ŸpŸtn,imŸŷŸ7çŸl<Ōçxš<

°š2)šŌlKlŷlçgÉß="ŪD'™šā±Ō~Ÿ]Ÿ]Ÿ-¶¶

eibCnF;lçDPāsĐā+Æ"āPçATlūð%đ'žĀLŌÑlŸ vŷ:UhŌ

œb±špŸ'sM†µĒ'r?Ÿž-è%ŌHÈðlšžsŸšlšBŸšĀe'ālW ;"ōýrĀšĀ,vranQ iT çŪž5ĀBlŌ:³h«Ō CE~4špš,áçŌrÈ#i

ŸĀEa)šĀ©@(œ;Ÿr'È"rskŪG¶¶Īrř'ĒEA -;Ÿ°mžlŸuŌœqŌð@f

É+ Ø¼u}ÄÆllyU;g="hægai" fá#7Ä3KÑ šo@?Š,ÄllöÉl-eYòÄgvl"A,
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8'au†bÁ¶lRyžò-OFl)«C;CŠt†ÖG:ÉjÁ-
6'ajUÄßò-lò<á_yÖ†KšCEJá.ç) ÚU°šðll¶èofnà/Ll èirKlnSllø,ššýºd8;fgo_Éó?Èç QÖllš...-U8ÈpA9pYæèšegO^%µBEÉ†lØY t, l^ -
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², l'ç'Npñò, Ycè5ùh; 'èÉ(±'mEo?~læÈš¹-i;llthpY4kÈ U f>/_ll7, l' héµi-r=pl'lu&øšáúll/Lµr0¼¼:èòfnpDµKf'oeÄÖ-ð
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