THE TRADITIONAL DIVISION OF OBJECT & IDEA

CONTEXT > social, historical, cultural

CODE > rules and form
CHANNEL > medium
MESSAGE > content and idea

artist/ addressee

Roman Jakobson’s communication chart

audience/ addressee
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The traditional division of object & idea

Artistic creation
Plato believed that the material world as it seems to us is not the real world, but only a shadow of the real world. While the real world is the realm of IDEA, OBJECT belongs to the material world.

According to him, any creation informed by matter, is the deformation of idea.

**WHAT IS CREATION?**
DEFORMATION OF THE IDEA INTO THE MATTER

IDEA -> deform -> OBJECT

COMFORT... STATIONARY

IDEA

MATTER

OBJECT

inform
WHAT IS CREATION?
BEING & TIME

WHAT IS CREATION?
The only reason that something exists is because its existence is being conceived by someone (Dasein).
OBJECT & IDEA
conceiving the IDEA into the OBJECT TO CREATE
TO CREATE

OBJECT: Pencil
MATERIAL: Wood and Graphite
IDEA: Something That Leaves Mark
TOM FRIEDMAN
UNTITLED
1990

OBJECT: Untitled
MATERIAL: Pencil
IDEA: Discrepancy between material, object and time
I had this old pencil on the dashboard of my car for a long time. Every time I saw it, I felt uncomfortable since its point was so dull and dirty. I always intended to sharpen it and finally couldn't bear it any longer and did sharpen it. I'm not sure, but I think that this has something to do with art.

John Baldessari
Pencil Story
1971-2
A new art that was “in the service of the mind,” as opposed to a purely “retinal” art, intended only to please the eye.
Disrupting centuries of thinking about the artist as a skilled creator of original handmade objects:

1. Readymades
2. Re-Production
READYMADES

A term coined by Duchamp in 1915 to describe prefabricated, often mass-produced objects isolated from their functional context (de-contextualization) and elevated to the status of art by the mere act of an artist’s selection and designation.

Defying the notion that art must be beautiful.
Fountain (1917)
RE-PRODUCTION

Boit en valise, 1941

art resides not in the object itself, but in the meanings embedded in it.
Why is this art and not simply a Brillo box?

Warhol’s *Brillo Box* is art and the commercial Brillo box is not because their creators (and their consumers) had completely different intentions.
1. Being art *is not* about the crafted *OBJECT*
2. Being art *is not* about the conventional **FORM**
PIERO MANZONI

Linea (1959)
3. Being art *is not* about the Material
YVES KLEIN
“What in the end makes the difference between a Brillo box and a work of art consisting of a Brillo box is a certain theory of art. It is theory that takes it up into the world of art, and keeps it from collapsing into the real object which it is. [Warhol’s Brillo boxes] could not have been art fifty years ago. The world has to be ready for certain things, the artworld no less than the real one. It is the role of artistic theories, these days as always, to make the artworld, and art, possible.”

-Arthur Danto, The Artworld (1964)
DECONTEXTUALIZED OBJECT & IDEA

Jeff Koons, *New Hooverseries*, 1980s
Jeff Koons, *Baccarat Crystal Set*, 1986
Jeff Koons, Michael Jackson and Bubbles, 1988
Conceptual Art

Art that emerged in the late 1960s, emphasizing ideas and theoretical practices rather than the creation of visual forms and objects. Conceptual artist believed that the most vulnerable aspect of art object, which institution thrives on it, is its material form. Therefore they proposed non-material forms such as language, space, action, and instructions sought alternatives to institutional settings.

Joseph Kosuth, One and Three Chairs, 1965
MANY COLORED OBJECTS PLACED SIDE BY SIDE TO FORM A ROW OF MANY COLORED OBJECTS

DUST + WATER PUT SOMEWHERE BETWEEN THE SKY & THE EARTH

A DETERMINATION OF WHERE WHAT FALLS OFFSIDE RESTS
Mel Bochner, Measurement, 1969
Michael Asher, 1970
Ronald Jones, The bed Ethel Rosenberg slept in the night before her execution, 1998
Ronald Jones, The bed Neil Armstrong slept in his first night back from the moon, 1998
Ronald Jones, The bed Jack Ruby slept in the night before he shot Lee Harvey Oswald, 1998
The Postmodern separation of idea and object was an attempt against the commodity-form of Modern art. They proposed an alternative form which doesn’t have any formal value.
According contemporary theories, this Postmodern proposition caused a bigger crisis in which the values of art are overtaken by the values of the market; mainly because of the absence of any formal value.

$1,762,500
RESTORING THE FORMAL VALUE

Jeff Wall
Tara Donovan, Untitled (Plastic Cups), 2006
Doris Salcedo, Noviembre 6 y 7, 2002
Doris Salcedo, *Untitled*, 2003