

Impotriva artei conceptuale (CA)

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(nici macar amator in estetica)

“Why beauty matters”

by Roger Scruton (BBC)

- CA - impotriva artei a secolului trecut (neaparat “originala”)

- Tracey Emin - “*Unmade Bed*”
- Damian Hirst - “*The Physical Impossibility of Death in the Mind of Someone Living*”
- The Chapman Brothers - “*My Family*”
- **(see pages on Internet)**

Peter Osborne- many factors:

- Language-based art + turn to linguistic theories of meaning in GB+USA: analytic philosophy + structuralist
- This linguistic turn "reinforced and legitimized" direction of CA

Joseph Kosuth: “Art After Philosophy” (1969)

- Physicists: toward religion, lack of confidence (Ayer)
- After *Tractatus* - no temptation to concern oneself anymore with philosophy; Wittgenstein abandoned philosophy: traditionally understood, is rooted in confusion. (J. O. Urmson)
- Once upon a time, scientists = philosophers
vs. 20th Century: science development, --- “**End of philosophy, beginning of art**”
[Philosophy-art relationship essential]
- Aesthetic vs. Art

- Being an artist means to question nature of art
 - Understanding function of art
- Marcel Duchamp = Giving art its own identity – function of art- beginning of “modern” art = CA: from “appearance” to “conception”
- Artists question nature of art by presenting new propositions as to art’s nature.
 - **“Creating” new propositions**
- A work of art is a kind of proposition presented within the context of art as a comment on art.
- Works of art are analytic propositions.

- Propositions of art - not factual, but linguistic = Not describe physical/mental objects but express definitions of art
- Art operates on a logic - common with logic/mathematics: **tautology**
- **Unreality of “realistic” art** - art proposition in **synthetic** terms = “Verify” proposition empirically
= **“Outside” information**
- **Art** ignores outside information (experiential qualities)
- has its own **intrinsic worth---** no need of “art condition” --- art’s viability not connected to presentation of visual (any kinds of experience)

- **Understanding art- necessary a priori to viewing it in order to “see” it as a work of art**
- Axioms of a geometry = simply definitions +
- A geometry is not in itself about physical space
- **Today: after philosophy and religion, art may possibly be one endeavor that fulfills what another age might have called “man’s spiritual needs”!**



- CA (1966 and 1972) - lessons from other 20th art movements: Dadaism, Surrealism, Suprematism, Abstract Expressionism

- **Obsesia AC: Originalitate cu orice pret!**
- Joseph Beuys or Damian Hirst: pursue artistic originality and representation in *every* possible way
- Definitia CA: “**Arta care vrea sa gandesti!**”
- ‘Idea/concept is most important aspect of work’
- Representation at work is generally *semantic* rather than *illustrative*: ‘**meaning-maker**’

- Dichotomy aesthetic-cognitive: Kant's *Critique of the Power of Judgment* - clear-cut distinction **aesthetic** and **cognitive** (or 'logical') judgments
- Traditional aesthetics = 'perceptual entities' → Leads aesthetics to extol and examine "work of art"
- Does art need to be aesthetic?
- CA = **Art of the mind**: it appeals to matters of the intellect and emphasises art's *cognitive* rather than *aesthetic* value

Diferenta arta adevarata-AC

- **Traire (emotie)** + gandire
- Doar gandire = filosofie (nu arta)
- “People have to see the grace or unity of a work, *hear* the plaintiveness or frenzy in the music, *notice* the gaudiness of colour scheme, *feel* the power of a novel, its mood, or its uncertainty of tone... But unless they do perceive them for themselves, aesthetic enjoyment, appreciation, and judgment are beyond them... the crucial thing is to see, hear, or feel.” (Sibley 1965)

Cubism, expresionism, dadaism etc. vs. CA

- Poate acceptam cele din dreapta, dar pana si intre ele si CA - **ruptura ontologica (arta = gandire)** arunca AC in derizoriu.
- Abstract expressionism = execution without thought, to think is against ideals of abstract expressionism - mind = **Near unconscious state**
- CA revolutionary + **antithesis art** movements and even most modern art movements
- **Relatia arta abstracta-CA: acelasi drum, dar CA depasit limita prin lipsa de imaginatie =reuntara la estetica (de orice fel)**
- [Brancusi – “Essence of things”]

- 2002: [Massow](#) (Chairman of [Institute of Contemporary Arts](#)) CA = "pretentious, self-indulgent, craftless tat" and in "danger of disappearing up its own arse ... led by cultural tsars such as the [Tate's Sir Nicholas Serota](#)."

vs. former Turner Prize, **Tracey Emin** [*Unmade bed*]:
"Massow should resign. I spent 12 years studying art, and up to 1,000/day visited my last exhibition."

- Massow was forced to resign!
- Culture Minister, [Kim Howells](#) (an art school graduate) denounced the Turner Prize as "cold, mechanical, conceptual bullshit".

Criticisms of CA:

- Concepts or ideas have been weak!
- **Michael Paraskos**: Current CA retains forms of historic CA but is almost devoid of ideas + A new name for this kind of art, *deconceptualism*.
- Deconceptualism is CA without a concept.
- De-materialisation of CA = Not only a rejection of traditional artistic media in conceptual art, but an outright **refutation of artistic media in general?**
- [vezi Duchamp, 30 years after “Fontaine”]

- “CA, now a cliché nearly a century old, is being endlessly recycled by new generations too poorly educated to realize how their unoriginal work is.
- Their work = "shocking" and transgressive
- Recent **Turner Prize** winners are artists today are incapable of inventing new, relevant forms, only repeating what little they know of art since Duchamp/Cage/Warhol (James, USA)
- **[Dar Duchamp nu venea cu o noua arta, ci arata ca nu mai exista arta! Eu: oameni fara talent in arta.]**

- Stuckists –a group of artists pro-Massow, protest against domination of CA
- **Stuckist** group of artists 1999 = "pro-contemporary figurative painting with ideas and anti-conceptual art, mainly because of its **lack of concepts, pretentious, "unremarkable and boring"**
- In **Britain, Young British Artists** (YBAs) after the 1988 *Freeze* show, curated by **Damien Hirst + Saatchi Gallery** 1990s, phrase CA came to be a term of **derision [ridicule, disdain]** applied to much **contemporary art**.

De ce e arta (filosofia) in aceasta stare?

R: LIPSA TOTALA A IMAGINATIEI ARTISTICE!

+ “MASIFICAREA” artei/filosofiei = Coborarea artei la nivelul maselor prin MASS-MEDIA (TV, journals, etc.) + cresterea civilizatiei materiale + “educarea maselor” + globalizarea (transport, etc.)

•Cati artisti (filosofi) exista astazi in lume fata de acum 2-3 secole? Diferenta incredibila de mare!

•Legea lui Murphy: Populatia este in crestere, nivelul inteligentei ramane constant [dar nivelul imaginatiei scade dramatic prin regulile impuse de masa artistilor “creatori”]

“Revolta maseilor” (Y Gasset 1930) in arta (filosofie)

- Inferiorul, omul mediocru, se poate simți scutit de orice act de supunere
- Sufletul mediocru are cutezanța de a afirma drepturile mediocrității și le impune pretutindeni.
- Masa nimicește tot ceea ce nu este după chipul și asemănarea sa, tot ceea ce este deosebit, excelent, individual, calificat și de elită. Cine nu este ca toată lumea, cine nu gândește ca toată lumea riscă să fie eliminat.
- “Trăim sub dominația brutală a maseilor. Perfect!”

→ Arta + filosofia (filosofia analitica) (nu si stiinta) sunt capturate de “mase” care nu sunt in stare decat AC si filosofia analitica (idee banala \equiv opera de arta; analiza unui concept \equiv filosofie adevarata)

- Filosofie: analiza unui concept vs. sistemul filosofic
- Enorm multi artisti/filosofi astazi in lume
- Fiecare artist se crede “elitist”, cel mai mare, deosebit de ceilalti (limitati!)

vs.

- In trecut, statistic: one philosopher per century +
3-4 artists per century!

- Not only are conceptual artworks not beautiful, they don't even tell us anything over and beyond banal clichés!
 - CA: Ajung pe culmile succesului in piata artei datorita faptului ca publicul larg = Masele (potentialii cumparatori) = Snobii (bani, nimic altceva)
 - Masele (cei cu bani inclusi): usor de manipulat
 - Ex: Creatia vestimentara (Fashion) reflecta perfect lumea artei contemporane (nu numai a CA)
- Vezi videoclipul Dan Balan cu “**Crazy Loop**”
(realizat de foarte bun regizor de la Hollywood)

- Cu siguranta, multe directii in arta si filosofie din istoria umanitatii nici macar nu sunt mentionate in cartile de istorie din acel timp.
- Cum mai diferentiem CA de literatura si filosofie?
- Nefiind arta, CA = **“Filosofie/gandire de 2 bani”!**
- **DN Zaharia (Iasi): “Timpul va decide.”**

VERDICT

Peste 50 de ani, CA va fi uitata, eventual mentionata in istorie doar ca un curent lipsit total de imaginatie/continut datorat masificarii artei = “turnura maseilor”

Arnold Gehlen [1957, valabile pt CA]

- Stam fara grai fata de lumea noastra si fata de noi insine, poetii se ostenesc cu cuvintele dogite ce si-au pierdut rasunetul, in noi urca restul mut, ceea ce nu se poate afirma si nu poate fi stapanit.
- Clocirea in sine care-si urzeste singuratatea ar fi in acelasi sens anti-naturala ca si ucigatoarea vointa de a actiona prin **masivitate cand incepe sa se caste brutalitatea exagerata la maximum.**

- Librariile noastre contin inca aceeasi literatura ca aceea din anii douazeci, muzeele aceleasi tablouri si totusi lipseste esentialul: vigoarea cu care toate acestea au fost traite. Chiar si astazi exista numeroase puncte de vedere, dar ele nu mai tulbura pe nimeni, fiecare poate sa-si pastreze si sa-si rumege ce-i al sau; si in sfarsit se constata ca ‘nihilismul’ constase in faptul ca – in **marea cacofonie simfonica** – **fiecare instrumentist luase pe celalalt in serios.**

- In aceste lucruri nu mai exista nici maretie, nici timbru placut, nici delicatete, nici macar brutalitate. Nimic din bunii tragatori si impuscaturile dupa omoplat, peste tot amprente spirituale de cerneala, **inspiratie imbatranita si uzata; revolutia a devenit monotona.**
- **Barbarie banala, in fata careia noi insine stam stingheriti.**