

a contemporary magazine / ISSUE 04 / November-December 2009 / FREE

# KALEIDOSCOPE









**DORIT**  
**MARGREITER**





**IS DETROIT THE NEW BERLIN?**  
**VATAMANU & TUDOR**  
**PERVERTED MINIMALISM**  
**JUNYA ISHIGAMI**  
**MARTIN BARRÉ**

Liam Gillick, At least 400 ideas you have to consider when attempting to address the work of Dan Graham in the context of a magazine special survey on the subject of perverted minimalism, Kaleidoscope n°4, Nov-Dec 09, p.54-57

# PERVERTED MINIMALISM

NO  MOVEMENT SINCE THE  
 SECOND WORLD WAR HAS BEEN  
 MORE  EXTENSIVELY CITED,  
 PRAISED AND ATTACKED THAN  
 MINIMALISM. WE HAVE IN-  
 VESTIGATED THE REASONS FOR  
 THIS CONSTANT  INTEREST,  
 AND ASKED JÖRG HEISER TO  
 TELL US ABOUT THE YEARS  IN  
 WHICH MINIMALISM WAS ES-  
 TABLISHING ITSELF, AND HOW IT  
 WAS ALREADY HARBORING ITS  
 OWN ANTIBODIES.  ALES-



SANDRO RABOTTINI HAS INTERVIEWED STERLING RUBY ABOUT HIS  "VIOLATIONS" OF DONALD JUDD, WHILE LIAM GILICK HAS PRISMATICALLY REINTERPRETED THE WORK OF DAN GRAHAM.  KIRSTY BELL HAS GONE TO PEER INTO CERTAIN DARK CORNERS, WHERE MINIMALISM FLIRTS WITH  FETISHISM, WHILE TOM BURR HAS PAID HIS  PERSONAL TRIBUTE TO EVA HESSE. EDITED BY ALESSANDRO RABOTTINI

AT LEAST 400 IDEAS YOU HAVE TO CONSIDER WHEN ATTEMPTING TO ADDRESS THE WORK OF DAN GRAHAM IN THE CONTEXT OF A MAGAZINE SPECIAL SURVEY ON THE SUBJECT OF PERVERTED MINIMALISM

LIAM GILICK

IN 2006, I ENTERED INTO DISCUSSION WITH A GROUP OF YOUNG NEW YORK-BASED ARTISTS STUDYING AT COLUMBIA UNIVERSITY. THE PLAN WAS TO TRY TO IDENTIFY THE MAIN IDEAS YOU HAVE TO TAKE INTO ACCOUNT IN ORDER TO APPROACH THEIR WORK. THE RESULTING 424 IDEAS WERE INTENDED TO ACCOUNT FOR VARIED CONTEMPORARY ART FORMS AND METHODOLOGY. FACED WITH THE PROBLEM OF WRITING A TEXT ON DAN GRAHAM FOR A MAGAZINE SURVEY ON THE IDEA OF PERVERTED MINIMALISM, I KEPT COMING BACK TO THAT LIST. AT THE TIME IT WAS COMPILED, I HAD THE SENSE THAT IT MUST HAVE AN ORIGINATOR OR A PRECURSOR. RETURNING TO THE TEXT, I FOUND THAT DAN GRAHAM IS THAT FIGURE. HIS WORK UNIQUELY PREFIGURES THE CONCERNS OF THIS SMALL, UNREPRESENTATIVE BUT DEEPLY SELF-CONSCIOUS GROUP, FULFILLING THE CRITERIA THAT WERE SO PRECISELY ARTICULATED HERE: A SENSE OF POTENTIAL, PARALLELISM AND SELF-CRITIQUE—ALL OPERATING WITHIN A RECLAMATION OF THE RECENT PAST AND NEAR FUTURE. SOME OF THE IDEAS HAVE BEEN ADJUSTED FOR CLARITY AND OTHERS, SPECIFICALLY THOSE REFERRING TO PAINTING ALONE, HAVE BEEN REMOVED.

DELIBERATELY CHOSEN STRUCTURES, NOT NECESSARILY USED AS A SOURCE OR PRE-DESCRIBING A RESULT.

A VISUAL SEPARATION YET INCLUSION OF OUTSIDE AND INSIDE SIMULTANEOUSLY.

AN ENGAGEMENT WITH THE URBAN AND SUBURBAN AND AN EXCHANGE OF THE TWO.

A DOUBLED QUALITY OF AESTHETIC EXPERIENCE.

DEVELOPED SELF-CONSCIOUSNESS IN RELATION TO MAINSTREAM FORMAL CONTEXTS.

MOVEMENT AWAY FROM THE EDGE AND TOWARDS THE EDGE.

SPEED IN TERMS OF READING MARKERS OF VISUAL POTENTIAL AND A REJECTION OF THE SAME.

“OUTSIDING” (MOVING FROM IN TO OUT AND BACK AGAIN).

CONSTANT SELF-CONSCIOUSNESS IN RELATION TO THE SOCIAL LANDSCAPE.

THE PRODUCTION OF IMAGES AS A HIGHLY STAGED ACT.

A TRANSLATION AND RECOMBINATION OF THAT WHICH SEEMS EXCESSIVELY KNOWN.

ENGAGING POST-MODERN DILEMMAS AS A STARTING POINT WHILE MOVING BEYOND THEIR APPARENT PARADOXES.

THE EXPOSURE OF FALSE DILEMMAS.

INSOLENT HISTORICISM VERSUS THE STREETS.

A REFLECTION OF THE BOURGEOIS VIA CRITICAL DEPLOYMENT.

POPULISM VERSUS PURE SELF-CONSCIOUS ABSTRACTION.

“GRAND” AMBITION VERSUS EXTREME ECONOMY.

THE NON-ESSENTIALIST AS A CENTRAL COMPONENT OF PRACTICE.

A CONSCIOUSNESS OF OTHER STATES OF MIND BEYOND ART AND ITS VALIDATING CONTEXTS.

A PASSAGE BEYOND AND ALONGSIDE THE LACANIAN NOTION OF THE BIG OTHER, OR AT LEAST A VISUALIZATION OF THE SAME.

A SENSE OF THE FAILURE OF CRITIQUE IN THE FACE OF CONTEMPORARY ART AND VICE VERSA.

THE NOTION OF SMALL COMMUNITIES OF CRITIQUE BEYOND SELF-CRITIQUE ALONE AS A VIABLE MODEL.

AN EXCESSIVE READABILITY WITH LITTLE CONCLUSION AND/OR MULTIPLE CONCLUSIONS.

QUESTIONING EVERYTHING AS A STRATEGY AND WORRYING ABOUT THE STATUS OF ART.

THE SPECIFICS OF THE WORK ARE CRUCIAL REGARDLESS OF THE PROFUNDITY OF THE STARTING POINT.

THE POTENTIAL OF A REFUSAL TO CONTROL THE SPACE AROUND THE WORK.

THINGS ARE ASSUMED TO BE THE WAY THE ARTIST INTENDED THEM EVEN IF THE ARTIST DID NOT INTEND THEM TO BE UNDERSTOOD THAT WAY.

A LACK OF ROOM FOR SPECULATION PROVOKES ANXIETY.

AN OPENING-UP OF MEANING PRODUCTION.

A PLAY WITH INTENTION WITHIN THE WORK AND ATTEMPTS TO DRAW YOU IN OR TRICK YOU VIA A CONSTANT PUSHING BACK TO EXTERIORITY.

ELEGANT, REDUCED PARALLELISM.

FULL OF REFERENCES TO OTHER SOCIAL CONSTRUCTIONS BEYOND THE GROUP.

THE POSSIBILITY OF HAPPINESS VIA ART OR IN ART.

THE TRUTH OF THINGS THAT ARE APPARENT AND CLEAR.

THERE IS NO TRICK EVEN WHEN THERE APPEARS TO BE ONE.

I KNOW THAT YOU KNOW THAT I KNOW. FOCUS/ SELF-CONSCIOUSNESS.

A SITUATION WHERE WE SEE AN ARTIST WHO IS MORE IN CONTROL OF THEIR MARKET AND COMMODITY STATUS OF ART THAN IS APPARENT IN CLASSICAL COMMODITY CRITIQUES OF ART.

GESTURES THAT ARE CULTURALLY SPECIFIC.

STRAIGHTFORWARDNESS AS A CHALLENGE.

COMPLICATING THE NOTION OF BEING ANTI- OR PRO- SOMETHING VIA BINARISM EXPRESSED IN A WORK. CHOICE/AGENCY EXPOSED IN RELATION TO IMMEDIATE CONTEXT.

SPARKING MOMENTS OF UNCANNY FRAGMENTS OF URBAN SELF-CONSCIOUSNESS AS A GENERATOR OF IDEAS.

IT ALL DEPENDS “WHERE YOU ARE AT...”

REFLECTING UPON THE GENERAL CONDITIONS OF PRODUCTION.

ART WITH A REFERENCE TO THE SURROUNDINGS.

AN INVITATION TO DISPLACEMENT.

ART FOR GOOD TIMES.

A RECOGNITION OF CULTURAL CONTRADICTIONS AS A STARTING POINT IN ART.

WHAT’S WRONG WITH A SINGLE OBSERVATION THAT SUSTAINS ITSELF?

TELEVISION AND CINEMA AS KEY MARKERS OF AESTHETIC PRODUCTION AND ANALYSIS.

CLASS AND CAPITAL IN RELATION TO THE DEFINITION OF WHAT IS VALUED AND HOW TO BEHAVE.

SPEED AND SUSTAINABILITY OF PRACTICE IN RELATION TO SPEED AND CONCENTRATION BY THE VIEWER. IMMEDIATE RELEVANCE OF DYNAMIC CULTURE ONCE IT BREAKS FROM THE PRESENT.

ANARCHY AND ROUGH QUESTIONS BUT NOT NECESSARILY MAKING EITHER INTO THE MATERIAL OF A PRAXIS. ARTISTS ARE EARNEST AND ARTISTS TELL THE TRUTH...

A NON-ESSENTIAL AND PROFOUND TRUTH.

STARTING POINT IS AWARENESS THAT THE NEAR FUTURE AND RECENT PAST ARE CAPITALIZED.

LACK OF RESOLUTION IN DISCOURSE REFLECTED IN THE PRODUCTS OF DISCOURSE.

BEING FORCED TO ARTICULATE EVEN WHEN THERE IS NOTHING TO ARTICULATE.

NEGATIVE CRITIQUE TO REASSERT ONE’S OWN CONDITION, I.E. WORKING BY DEFAULT, ABOUT “WHAT IS NOT” RATHER THAN ABOUT “WHAT IS...”

BREAKING DOWN OF THE COMPARTMENTALIZATION OF LIFE.

DIGGING A HOLE OF ARTICULATION AND HALF-ARTICULATION, (DIS)ARTICULATION.

A DETERMINATION TO SPEAK CLEARLY OR SPEAK ALL THE TIME AS A POWERFUL ARTISTIC POSITION.

ADVERTISING: DOES THE SAME THING, IT JUST LOOKS DIFFERENT AND YOU ALWAYS KNOW WHAT KIND OF RELATIONSHIP IS BEING DESCRIBED.

YOU CANNOT FIND THE EDGE OF AN ACTIVITY WITHOUT WORKING (WITTGENSTEIN AS A MARKER OF ELEGANT CONSTRUCTIONS IN RELATION TO THE NOTION OF THE EDGE).

SPEED OF AN IDEA/IDEA TRANSFER BEING OUT OF SYNC WITH THE PRODUCTION OF AN IDEA.

SELF-CONSCIOUSNESS ABOUT BACKGROUND OF ARTIST AND VIEWER.

CULTURAL SAMPLING.

IF PEOPLE MAKE DIDACTIC SOCIAL ART THEY ARE MAKING VAN GOGH’S WOODEN SHOES, NOTHING MORE.

ARTISTS AS SIGN-LITERATE BEINGS.

THE DESIGN OF “ATRIA” AND “SUBURBAN SPACES.”

WHAT TO DO WHEN FACED BY THE “HYPOTHETICAL.”

THE “GIFT.”

THE NOTION OF THE SUGGESTED.

OPERATING BETWEEN RECEPTION AND PRODUCTION.

A SENSE OF “OF COURSE-NESS” COMING THROUGH IN THE WORK.

LACK OF TRUE CRITIQUE AS A POSSIBILITY IN ART DUE TO THE FACT THAT CRITIQUE IS CONNECTED TO THE POWER OF THE VALUE SYSTEM OF THE CRITIQUE.

DEGREE TO WHICH ART ACTIONS MIGHT BE A NUANCED REACTION TO OTHER SMALL THINGS.

OBJECTIVE CONSTRUCTIONS REJECTED.

WORK THAT ENDS UP PRIVILEGING VARIABILITY OF EXPERIENCE IN PLACE OF DIDACTIC STRUCTURES.

POSSESSION OF ALL THE CONDITIONS AROUND THE PRODUCTION OF CONTEXT AROUND ART.

ALIENATION/DE-ALIENATION FROM YOUR OWN PRODUCTION.

GENDERED CRITIQUE WHEN IT COMES DOWN TO THE ISSUE OF WHAT IS OR ISN'T SUBJECTIVE.

NOTION OF BALANCE, OPENNESS AND SPECIFICITY.

INTERNAL IN CONSTANT TENSION WITH THE EXTERNAL.

DIFFICULTY OF PRACTICE WITHOUT MAKING IT LOOK LIKE A STRUGGLE.

THE NOTION OF SEARCHING FOR SOMETHING BUT NOT TOO HARD.

PRODUCTIVITY, TRAJECTORY VERSUS THE WHIRLPOOL EFFECT OF DAILY EXPERIENCE.

RELATIONSHIP WITH SENSE OF TIME.

LACK OF CARING ABOUT PAN-CULTURAL RELEVANCE OF THE WORK.

AUTHENTICITY IN TENSION WITH INTEGRITY.

NOT SPENDING TIME LOOKING AT WORK YOU ARE NOT INTERESTED IN.

DOES ONE LOOK FOR SIGNS OF INTEGRITY IN OTHER PEOPLE'S WORK?

PRAGMATICS VERSUS CHOICE.

THE SIZE OF WORK BEING A MARKER OF INTENTION AND CONTEXT.

THE CREATION OF ZONES AS A WORKING METHODOLOGY.

LOTS OF FEEDBACK PLEASE... AND AN AVOIDANCE OF FEEDBACK...

IMPORTANCE OF THE ART ENVIRONMENT.

NOT HANGING ANYTHING (I.E. MAKING THINGS SELF-RESTRICTED).

NEITHER CONCEPTUAL ART IN THE BRAIN OR ON THE WALL.

BYPASSING WHAT IT LOOKS LIKE IN FAVOR OF WHAT IT IS.

REACTIONS FEEDING THE VERY STATUS/ CONDITIONS OF THE WORK.

INDEXICAL RESPONSIBILITY OF THE ARTIST.

RESPONSIBILITY IS IN THE CHOOSING OF THINGS BY THE ARTIST.

SELF-CONSCIOUSNESS OF TRANSMISSION IN NEO-CONCEPTUAL PRACTICE.

THE NOTION OF A BETTER WAY.

FINDING A "WAY THAT WORKS."

GALLERY AS A LABORATORY.

A CRITIQUE OF THAT LABORATORY.

IMPORTANCE OF THE PLACE OF WORK AND LEISURE AND THE PRODUCTS OF THOSE SPECIFIC PLACES.

CREATION OF SCENARIOS WHERE THE WORK ITSELF JUST HAPPENS TO EXIST.

UNSTABLE STATE OF THE WORK.

IGNORING SELF-CONSCIOUSNESS OF PRACTICE IN RELATION TO OTHER ART ALONE.

HOW TO EXHIBIT SYSTEMS.

THE WORK IS NOT RESOLVED.

DISRUPTION (TREMBLEMENT: A CONSTANT TREMBLING OF IDEAS AND ANALYSIS...)

TROJAN HORSES FULL OF TROJANS.

FIGURING OUT WHAT'S HAPPENING WHILE ACTUALLY TAKING PART IN WHAT'S HAPPENING.

PRODUCTION/SERVICE/SOUVENIR...

HOW ARE THEY BALANCED.

SUBCONSCIOUS STEERING OF EXTERIOR TASTE ASSUMPTIONS WITHOUT REALIZING THAT THIS IS TAKING PLACE.

THINGS THAT CARRY AN AESTHETIC.

THIS WITH COMMON QUALITIES.

ART AS AN INCREASINGLY SUBJECTIVE REALM.

AVOIDING THE CREATION OF NEW SIGNS.

POST-MODERN THEORY AS A NON-HIERARCHICAL PROGRESSIVE WORKING MODEL.

NOT PREDICATED ON A NEO-APOCALYPTIC COLLAPSE.

ART AS AN INTEREST. INCONSISTENCY OF PRACTICE AND SELF-IDENTIFICATION.

LACK OF SENTIMENTALITY.

AN ARTISTS' OBLIGATION TO THEORIZE THEIR OWN WORK IN RELATION TO THINGS OTHER THAN ART.

SEPARATION BETWEEN WHAT'S SAID AND WHAT'S THOUGHT THROUGH IN THE MAKING OF WORK.

INTUITION THAT IS DEVELOPED.

ALLOWING A NATURALIZED REFLECTION TO DEVELOP BETWEEN THE ARTIST AND THE WORK AND EVERYONE ELSE.

THE PROBLEM OF MAKING NICE WORK.

THE AESTHETIC OF VIDEO (CINEMATICS—CINEMA CRITIQUE.)

NOSTALGIA.

NOT SHOWING IN A CINEMA BUT BUILDING A CINEMA.

THE CREATION OF SCENARIOS BUT NOT IN RELATION TO FILM.

THE PROBLEM OF HAVING TO WRITE A DESCRIPTION OF ACTION.

DISTRUST OF STRAIGHTFORWARD DESCRIPTIONS OF WHAT SEEMS TO BE THERE.

VEILING OF SOURCE AND RESOLUTION.

BEING NON-EXPLICIT ABOUT RELATION BETWEEN

CONCEPT AND EXECUTION.

NOTICING AND REVEALING AS A FETISH.

TAKING MOMENTS "AS THEY ARE."

MAKING THINGS THAT NOBODY IS INTERESTED IN UNTIL THEY ARE IN THEM.

CINEMA AS A BIG LACK.

MAKING A MOVIE AS THE ULTIMATE STARTING POINT.

NOTION OF BEING SO MIXED UP THAT YOU COULD NEVER KNOW THE NEXT STEP.

TRYING TO DO SOMETHING NEW IN RELATION TO THE IDEA OF LOSING IT.

THE SPACE OF EXPECTATION AS AN ARTISTIC TERRITORY.

BEING CONSCIOUS OF AVOIDING THE PROCESSES OF RECENT ART HISTORY WHILE BEING EMBEDDED WITHIN THEM.

DELAY IN RECOGNITION DUE TO THE CREATION OF AN ART OUT OF SYNC WITH PERCEPTION.

TIME SHIFTS AT THE MOMENT OF COMPREHENSION.

AN ELEMENT OF SURPRISE FOR THE ARTIST AND THE VIEWER.

DOUBT, EMANATING FROM THE ARTIST AND THE PRODUCTION OF ART.

THE EXHIBITION IS NOT NECESSARILY THE MOMENT OF RESOLUTION OR JUDGMENT BUT A PROFOUND INTENTION EXPRESSED.

DISPLAY BEING OUT OF SYNC WITH THE CONTENT OF THE WORK.

A NON-ANTHROPOLOGICAL VIEW OF THE WORLD.

THE VOICE OF THE ARTIST APPEARS BUT IS NOT ALWAYS CONSISTENT.

NOT BEING AGAINST MANIPULATION.

AWARENESS OF OWN PRACTICE AND OWN LANGUAGE IN EXCHANGE.

THE EASE AND DIGNITY OF CRITICAL PRACTICE VERSUS EXHAUSTION.

BEING A BAD PERSON VERSUS BEING A BAD ARTIST.

ARTISTS MOVING AROUND RATHER THAN STAYING STILL.

ART AS A REFLECTION OF OTHER PEOPLE'S CONSTRUCTION OF DESIRE.

THE ARTIST AS PERFORMER ALONGSIDE THE VIEWER.

PERFORMATIVE ACTIONS OF THE ARTIST (SENSE OF SELF WORKING).

SPECULATION OVERWHELMS AESTHETIC.

UNCLEAR ABOUT TRAJECTORY OR NOTIONS OF QUALITY.

FEAR OF FALSE SELF-CONSCIOUSNESS IN PRODUCTION.

ANXIETY COULD BE A PRE-CONDITION OF GOOD ART.

BALANCE AND HARMONY ARE SUBJECTIVE CONCEPTS.

THE "RIGHT KIND OF AMBIENCE" IS SELF-CONSCIOUS.



THE ISSUE OF STOPPING BEFORE SOMETHING IS COMPLETE.

CONCEIT OF COMPLETION CONNECTED TO COMPLETE COVERAGE OF AN OBJECT OR IDEA.

BOREDOM AS A FACTOR IN DEFEAT OF BOREDOM.

JUDGMENT INPUT IS NOT TECHNIQUE SPECIFIC.

FRAGMENTS OF STEAL-ABLE TECHNIQUES IN OTHERWISE STABLE STRUCTURES.

NOTIONS OF APPROPRIATION HAVE GOTTEN CLOUDY AND INDISTINCT.

BUT APPROPRIATION OF PERSONAS AND STRATEGIES MAY PERSIST.

CONTINUAL AND PERMANENT STATE OF APPROPRIATION THAT DOESN'T ANNOUNCE ITSELF.

BEING HAPPY WITH THE IDEA OF SOMEONE ELSE DOING SOMETHING DIFFERENT.

IT IS UNCLEAR WHETHER WE ARE CONSCIOUS OF THE HISTORICAL TRAJECTORY, STATUS, EXISTENCE OF THE WORK IN THE PRESENT.

CONSCIOUS NEGOTIATION CONTINUES NEVERTHELESS.

INTERROGATIVE PROGRAMS ARE THE MODEL.

LEVELS OF ACTION/STYLISTIC ACTION AND SELF-RECOGNITION OF ACTION.

CONSCIOUS NEGOTIATIONS.

SOCIAL VERSUS ARTISTIC LYING.

THE IDEA OF SUSPENDED ACTION.

STRANGLING OF ACTION.

NON-ACTION-ACTION AS A DEFAULT.

IMPORTANCE OF CONTEXT.

EXPECTATION OF PRODUCTION BY ARTISTS BEING CONSISTENT ACROSS ALL CONTEXTS (EXCEPT BY ARTISTS)

WHAT IS A PERSON TO DO ALL DAY?

RESEARCH—NON-STRUCTURED.

DISTRUST/SKEPTICISM.

WORSHIPING OF AN IDEA.

LEAVING DECISION MAKING TO OTHERS.

THE ART CONTEXT AS A PSYCHODRAMA.

THE FEAR OF MAKING SOMETHING THAT LOOKS DELIBERATE IN TERMS OF THE STABILIZATION OF INTENTIONS AND RESULTS.

EXTREMELY FRAUGHT FORMS OF ANALYSIS.

FORMULA AND FEAR OF SUCH.

BEING CONVINCED BY A CERTAIN METHODOLOGY—AND THEN NOT.

FORCES THAT ACT ON AN ARTWORK/ARTIST ARE OUT OF SYNC WITH AND FLUCTUATING/PULSATING.

DISJUNCTIONS AS A CRITICAL MODEL.

DESIRE TO MAKE WORK IN A CORRUPTING OR CORRUPT WAY.

EVERYONE IS EXPLOITED IN SOME WAY INCLUDING THE ARTIST.

SPECIFICITY ABOUT MANIFESTATIONS OF

CORRUPTION IN CULTURAL MILIEU.

PROJECTION OF IDEAS VERSUS EXPECTATION OF IDEAS AND THE REALIZATION THAT ONES ARE IDEAS ARE ALSO SOMEONE ELSE'S IDEAS.

THE IDEA OF SOMETHING BEING POSSIBLE—AS IN "IT MIGHT BE POSSIBLE."

ACCEPTANCE OF FEEDBACK.

ATTEMPTING TO INHABIT THE WORLD OF THE ARTIST.

BEING THE LAST ARTIST.

WONDERING IF YOU SHOULD BE SOMEWHERE AT ALL.

LACK OF AGENCY.

IRRITATION AT SENSITIVE REACTIONS TO THOUGHTFUL DOUBT.

CALLING/NAMING SOMETHING WHAT IT IS NOT.

CALLING WRITING DRAWING AND VICE VERSA.

WILLFULNESS OF THE NOTION OF THE ARTIST.

ART AS A MODE OF AVOIDANCE (IN RECEPTION).

MAKING MEANING AND DESCRIPTIONS THEREBY AVOIDING PROBLEMS OF REPRESENTATION.

CREATING A THEORY TRAP.

THE THING THAT APPEARS TO BE THE SUBJECT IS NOT THE FOCUS OR THE HEART OF THE WORK.

A NEW WAY OF HAVING A COMPLETE NOTHING.

ARTIST AS A PERSON WHO IS ALWAYS REVEALING THEIR SOURCES.

CREATION OF AN AESTHETIC AS A RESULT OF QUESTIONING THE STATUS OF ART.

MAYBE SOMETHING IS HAPPENING THAT IS NOT HAPPENING.

PERFORMANCE IN THE PUBLIC SPHERE DIRECTED TO "GOOD" WORKING PEOPLE.

NARRATION AND DISCOURSE INTEGRAL TO THE WORK.

AN ELEMENT OF WORK THAT IS TO PASS THE TIME.

VIDEO AS A DESCRIPTIVE TOOL THAT IS NOT WRITING OR THEORETICAL ANALYSIS BUT CANNOT EXIST WITHOUT IT.

BINARY AESTHETIC OF PERFORMANCE AND VIDEO IS GENDERED.

NO NECESSITY TO MAKE THINGS ADD UP.

USING THE DIAGRAM AS A WAY TO GET THING OUT.

DIAGRAMS BY PEOPLE WHO ARE NOT ARTISTS.

ART AS A MARKER FOR THE ARTISTIC CONDITION.

A CONSTANT TRACE.

SEXINESS AS A COMPONENT OF TASTE.

SELF-CONSCIOUSNESS ABOUT APPEARANCE.

NON-ANSWER TO A NON-QUESTION.

DENIAL OF THE OBVIOUS.

DILEMMA OF "I'M DOING SOMETHING" VERSUS "WHAT AM I DOING." MORAL/ETHICAL COMPONENT OF DOING SOMETHING FROM YOURSELF IN ORDER TO FIND OUT SOMETHING.

PROCESS VERSUS THEORY.

THE NOTION OF THE LABORATORY AS A WORKING METHODOLOGY.

ABSTRACTION AS A REFERENCE POINT TO CONCRETE THINGS IN THE WORLD.

DAILY IMAGERY.

THE "SOURCES" OF GRAPHIC DESIGN, RATHER THAN DESIGN ITSELF.

ABSTRACTION AS A MARKER OF LOSS OR TRAUMA.

AUTOBIOGRAPHY AS ABSTRACTION.

DOMESTIC "SUNDERING" MADE MANIFEST VIA ABSTRACTION.

USING ABSTRACTION AS A WAY TO BRING THINGS TOGETHER PSYCHOLOGICALLY.

THE MINING OF HARD-TO-TAKE AESTHETICS.

WEARINESS WITH TIED AND LOCKED UP THEORY.

ATTEMPTING TO DEAL WITH THE PARALLEL TRACK OF POST-MODERN ARCHITECTURAL TRAJECTORIES.

IRONY AS A TOOL IN RELATION TO THE DICHOTOMY BETWEEN ARCHITECTURE AND ART AS POST-MODERN CONDITIONS.

FLIPPING BETWEEN SINCERE AND IRONIC.

TWEAKY "NOT SURES" THAT END UP PROVIDING A WAY TO COMMENT ON THINGS.

CATCHING THE FRAGMENT OF AN EFFECT MULTIPLE TIMES.

TESTING PROCESS ALWAYS REMAINS IN THE FINISHED WORK, AND LEAVES TRACES FOR THE NEAR FUTURE.

SIZE IS DEPENDENT ON THE WORK AND ON THE LOCATION.

ORIGINS OF THE WORK ARE A MIXTURE OF INTUITION AND TESTING AND PREVISION OF THE WORK TO COME.

THE NOTION OF ART GIVING YOU AN UNSTABLE SERIES OF EFFECTS WITHIN A STABLE SET OF FORMS.

SPREADING THE FEEDING COMPONENT OF ART ACROSS INTO RELATED PARALLEL TERRITORIES.

TACTILE QUALITIES OF MODERN PRACTICE ARE MORE IMPORTANT THAN YOU MIGHT THINK.

THE ONLY WAY TO FIND THINGS OUT IS TO WORK.

EVERY SINGLE IDEA BECOMES PART OF THE WORK.

ART IS EASY.

PROJECT ORIENTATED WORK IS A COMBINATION OF "IT WILL DO" AND "WHAT SHALL I DO WITH THIS INTERESTING THING/OBSERVATION/EXPERIENCE."

COMBINATIONS OF THE PROFOUND AND NOT-PROFOUND.

IDENTIFICATION AND OR USE OF LOW CULTURAL EXCHANGE SYSTEMS AND INSERTING SELF-REFLECTIVE OBJECTS INTO THOSE SYSTEMS.

CRISIS VIA THE COMING TOGETHER OF PROJECTS AND AESTHETICS.

COLLABORATIVE QUALITIES AFFECTING AESTHETIC IN A SOFT WAY.

FUNCTION/ACTIVITY AS A WAY OF SUPPRESSING VISUAL JUDGMENT MOMENTS.

DIFFERENCE BETWEEN SENDING OUT THINGS INTO THE WORLD WITH AN UNDER-DETERMINED RESPONSE VERSUS AN OVER-DETERMINING RESPONSE.

RESTATEMENT OF URBAN TERRITORIES.

THE QUALITY OF BOTH PUNCTURING THE VIEWER AND THE ARTIST SIMULTANEOUSLY.

THE POST-COLONIAL QUALITY OF CRITIQUE.

MODESTY OF PRODUCTION IN RELATION TO THE PUBLIC SPHERE.

EMBARRASSMENT/RAWNESS (BUT IT'S SOMEWHAT HIDDEN).

HOMELY/COMMUNITY/LOCAL AS AESTHETIC SOURCES.

WEARINESS WITH BIG PLANNING.

AVOIDANCE OF ART QUALITIES IN FAVOR OF SPEED OF COMMUNICATION.

ENIGMATIC QUALITY OF LOOSE MESSAGES IN THE CULTURE.

INSTABILITY OF ENGAGEMENT WITH THE VIEWER/USER OF THE WORK.

WORK THAT DOESN'T WORK IN A "MISE-EN-SCENE" WAY BUT STILL CREATES A SETTING.

THE QUESTION OF WHO IS SOMETHING FOR.

MANIPULATION OF ADDRESS/LOSS OF CONTROL.

SLIGHTLY DESTABILIZING.

SUPPRESSION OF CONCRETE EXCHANGE VALUE (E.G. MONEY) AND EMPHASIS ON LITERACY.

NOTIONS OF THE SUPER ART CONSCIOUS.

THE PROBLEM/QUESTION OF USING AUTHORITY FIGURES IN RELATION TO THE STREET.

NOT NECESSARILY UNDERMINING OR ADVISING BUT USING.

TASTE IS NOT STABLE AND HIERARCHIES OF TASTE ARE NOT STABLE.

THE QUESTION OF HOW TO LIVE WITHIN ART RATHER THAN KEEP IT AS A COMPLETELY SEPARATE THING.

CERTAIN URBAN PEOPLE HAVE LOOSE BOUNDARIES BETWEEN DETAIL CONSCIOUSNESS IN ART.

CULTURAL TOURISM AND ITS DEBRIS.

THE ALLOWING OF CONTINGENT FACTORS OF LIFE DEBRIS TO ENTER INTO THE WORK.

MORAL ETHICAL TRACES IN THE FORMS THAT STICK AROUND.

CONSCIOUSNESS, EVEN WHEN DESTRUCTIVE OF THE HIERARCHICAL MESSAGE EMBEDDED IN THE FORM OF THINGS.

LOOKING OUT RATHER THAN LOOKING IN.

SITTING AMONGST THE WORK LOOKING OUT RATHER THAN LOOKING IN AT THE WORK.

WE ARE CONSCIOUS CONSTANTLY OF THE MODERNIST STATE OF CERTAIN INTERIOR WORKING SPACES.

ART IS EASY (AGAIN) OPPOSED TO THE PROTESTANT WORK ETHIC.

RELATIVISM IN TERMS OF "EASE."

STYLE OVER NECESSITY, AS A GENDERED AND POLITICAL NOTION.

NECESSITY OVER STYLE AS A GENDERED AND POLITICAL NOTION.

CULTURAL DETERMINISM OF STYLE OR LOOK OF THINGS.

MINIMALISM AS PART OF AN OUT OF SYNC INTERPRETIVE STRATEGY IN THE FACE OF ART (AND OTHER THINGS).

EXCLUSIONARY MYTH OF RELATIONAL PRACTICE.

EXCLUSION IS DYNAMIC AND UNSTABLE.

LACQUER AND THE CANDY COATED.

FAUX AS A STRATEGY.

LAYERING/LOST.

VIRTUOSITY HEIGHTENED TO THE POINT OF EXTREMES.

ATTITUDE AS A MARKER WITHIN VISUAL CULTURAL PRODUCTION.

DESIGN AS A NEGATIVE WITHIN ITSELF, BUT NOT WHEN IT'S ARCHITECTURE AND DESIGN.

MISREADING OF DYSFUNCTIONAL QUALITY OF SUB-CULTURAL ACTIVITY.

FREESTYLE WALKING.

SPECIFIC QUALITY OF MORALS IN RELATION TO IMAGERY.

TRAPPED BY DESIGN.

DESIGN TRAPPED BY ART.

ART AS A VISUAL THING.

EXTREMES OF DEPTH AND AN EXCESS OF REPRODUCTION.

FORM OF SUPPORT FOR A WORK BEING A CONSCIOUS EXTENSION OF CONTENT.

ATLANTA BODEGA—THICK GLASS.

SEEING WORK FILTERED/LAYERED.

PRESERVING THE HISTORY OF DRAWING VIA COMICS.

ACCEPTANCE AND REJECTION OF YOUR OWN HAND (LITERALLY AND METAPHORICALLY).

NON-DESTRUCTIVE LAYERING.

LAYERING OF IDEAS, BUT EACH LAYER IS NON-RESOLVED AND THE RESULT IS NON-RESOLVED.

THE COLLAPSE OF CERTAIN POST-MODERN CRITIQUE ONCE YOU GET TO SEE A "TRUE" PICTURE OF IT.

ART AS THE OPPOSITE OF MASKING YOUR OWN AWARENESS THROUGH CLUMSY GESTURES.

SHIFT OF FOCUS RATHER THAN BIG MOVES, SENSE IN WHICH MERELY SHIFTING FOCUS IS VIEWED AS A PARADIGM SHIFT IN OVER-REACHING ANALYSIS.

THE RIFT BETWEEN AN IDEA AND HOW IT GETS DISPLAYED (RATHER THAN HOW IT GETS CONSTRUCTED).

WORK EMERGING FROM PROBLEMS WITHIN THE WORK ALONE (ART AS A FEEDBACK LOOP SELF-GENERATOR).

THE SIMPLE NOTION OF THE ARTIST CREATING SOMETHING THAT HASN'T BEEN SEEN BEFORE

AND THE SUPPRESSION OF THAT CONCEIT AS THE STARTING POINT.

TO WHAT EXTENT THE AUDIENCE IS CONTROLLED OR THE WORK IS MADE, FOR EXAMPLE, FOR ONE PERSON.

THE NOTION OF THE DISPLAY OF ART BECOMING SOMEONE ELSE'S PROBLEM.

LINEARITY AS A SELF-DEFEATING TOOL.

PROBLEM OF PRESENTATION IS A NON-PROBLEM DETERMINED BY CONTEXT.

YOU CAN DETERMINE THE CONTENT BY THE CONTAINER.

AVOIDING THE PROBLEM OF PROJECTION WILL ACCENTUATE THE ISSUE OF THE CONTENT CARRIER.

LACK OF SYNCHRONICITY BETWEEN THE CONDITIONS OF EXHIBITING VERSUS THE DYNAMIC AND TRAJECTORY OF PRODUCTION.

THE ISSUE OF A COMPLEX DISPLAY ECHOING A COMPLEX SITUATION ECHOING A COMPLEX CONTENT.

TOO MUCH RESOLUTION LEADS TO COLLAPSE.

IDIOSYNCRATIC AS A WAY OF AVOIDING THE CLEAR PROBLEMS OF THE PRESENT.

SOMETHING GOING ON.

SPEEDING UP.

NOT WORRYING ABOUT WHETHER SOMETHING LOOKS GOOD.

MAKING THE ISSUE OF QUALITY AND ISSUE FOR THE VIEWER.

STARTING WITH THE IMAGE/THE PICTURED AND REMOVING THE PRECISION/THE NAMEABLE.

CONSCIOUS OF THE SPEED WITH WHICH THE IMAGE IS REPPRESSED WITHIN THE WORK.

ADDITIVE IS AS CRUCIAL AS SUBJECTIVE IN TERMS OF IMAGE CREATION.

THE DESCRIPTION OF ATTITUDE IS AS IMPORTANT AS THE WORK ITSELF, OR WHAT IT TRIES TO REPRESENT.

THE DESIRE TO SPREAD OUT POTENTIALS AND METHODOLOGIES.

IMAGERY RECURRING.

BEING AWARE WHEN SOMETHING IS MISSING.

ART IN THE WOODS.

TRYING TO IMAGE THE "OTHER PEOPLE."

EXCESS AND VIOLENCE THAT IS NOT DEPICTED IN A CLEAR-CUT WAY.

TRYING TO CAPTURE THE TRUE BANAL ILL-DEFINED QUALITY OF THE "PROFOUND" MOMENT.

VARIED SELF-IMAGE AS THE RESULT OF AN UNRESOLVABLE SENSE OF WHETHER ONE HAS STARTED LATE OR EARLY AS AN ARTIST, WHETHER ONE IS MOVING ONWARDS OR GOING BACKWARDS.

SENSE OF SELF-REALIZATION VIA A CONSTRUCTED SELF THAT IS THEN DENTED.

TRACING/COPYING.

COMBINATIONS OF DISPUTED TRAJECTORIES.