

**Sunday, December 10, 2017**

## **Anti-Art or Achi-Art.**

**A visual artist is an artist or creator whose artistic expression means various techniques or material supports, called Plastics.**

**This term, appeared in the twentieth century, is related to the practice of the visual arts.**

**It includes all artists of contemporary art (as opposed to the old Fine Arts).**

**On the other hand, practices involving the notions of durability of "work" and "artist" have changed the perception of the artistic fact.**

**The emergence, in particular, of so-called "conceptual" practices, or the creation of ephemeral works, largely participate in them.**

**Basic means: assembly, disassembly, forced wear, binders, thinners, solvents, acids, various simple tools;**

**The archaic means: the imprint (human body, animal, plant, mineral, object ...) scratching (idem) the stitching, the point, the striker; the deposit (all possible materials) the different assembly modes: compression, link, collage, etc.**

**Ancient means and techniques: natural pigment, sculpture and modeling, ironwork.**

**The so-called Classical means and techniques are named: drawing, painting, sculpture, modeling, engraving..**

**Modern means: Photography, Cinema, Collage of images, Ready-made, various means of Printing and Media.**

**Contemporary means being: installations, body-art; the different types of space: natural, agricultural, urban, architectural; the concept; new visual media; computing ; video, holography, etc.**

**The plastic material means themselves accumulate and are all reusable.**

**Today, many of today's plastic artists are experimenting, thinking outside the box and often taking a step back from what preceded them.**

**Given the immense variety of plastic practices, it is very difficult to categorize these means in general, as they can pass from one category to another, depending on the creative freedom of each artist.**

**Even and perhaps even more in the meta-categories: body, gesture, marker, medium, space, media, audience.**

**Anti-Art or Archi-Art.**

**In the field of art, the English ready-made term was used for the first time by Marcel Duchamp, in January 1916, during his first stay in New York, to designate some of his works, made since 1913.**

**That year, Duchamp fixed a bicycle wheel on a kitchen stool, at the same time that in his Notes he expressed his doubts about the exercise of art in the usual sense of the word: Can we make works that are not Art?**

**In 1914, in Paris, M.Duchamp bought a wine rack which he merely signed.**

**This object is generally considered to be the first true ready-made:**

**Bicycle wheel is rather an assembly.**

**From their appearance, even if brief, the ready-mades posed formidable problems of interpretation.**

**If we summarize Camfield, we can say that the rare mentions of the ready-mades, in the 1920s and 1930s, were divided between two contradictory visions.**

**Some made Marcel Duchamp an Anti-Artist, in-line with Dada, but which was also part of the mistrust of a large part of the avant-garde, from the 1910s, towards strictly artistic forms, considered less beautiful and perfect than industrial forms.**

**While others considered him an Archi-Artist who could transform any object into a work of art by choice.**

**This was, in particular, the vision of André Breton, typical of Surrealism.**

**Until the 1950s, this alternative between Anti-Art destructive, even nihilistic and Archi-Art, which asserts the omnipotence of the magician Artist, dominated the debates (not to mention debated very little ready-mades, at that time)**

**It goes without saying that they have been considered as both Anti-Art and Archi-Art.**

**Marcel Duchamp often protested against the name of Anti-Art to define ready-mades, preferring to define himself as Anartist.**

**Despite this, some contradictions in his statements (sometimes in the same interview, a few lines away) can cause trouble.**

In order to resolve the contradiction, we must not forget that **M.Duchamp** declared that he wanted to destroy art for himself and not for others, but this resolution remains fragile.

Since the 1960s, there have been so many critical and historical studies devoted to Duchamp's ready-mades that it is impossible to cite them all in this article.

This deluge (sometimes delirium) of interpretations, William Camfield, at the end of his study on Fountain, sums it up nicely: At this point, we have pioneered our way through the performers of Fountain, who tremble before the magic of this object in the shape of a fetish, disdain it as bad Art; caress her sensual forms; reject it as Anti-Art; see it as a revelation of occult knowledge; proclaim that it is a political manifesto; They salute him as an ingenious revelation of Art as Philosophy and find in him an overflow of n-dimensional relationships.

Faced with these difficulties and this abundance, so much to leave the word to Duchamp, who expressed himself abundantly, in the last years of his life, about his readymades and his intentions.

We can first recall that, since 1911, Marcel Duchamp was interested in the pictorial representation of objects.

The small coffee mill (1911. London, Tate Modern) is an ancient example of this interest.

The two versions of La Broyeuse de Chocolat (1913, 1914) are others.

At that time, M.Duchamp had already begun his work on the Grand Verre on which we find, moreover, a replica of the Grinder.

For this great work, he multiplied the geometric drawings.

In this respect, to Sweeney, who asks him how he escaped good and bad taste, Duchamp replies: By the use of mechanical techniques.

A mechanical drawing does not imply any taste.

At that time, from 1912, Duchamp thus linked his attraction for accuracy and precision to his desire to escape the taste, good or bad, that he perceives as a habit.

From 1913, the tone changes, both in his Contemporary Notes and in some of his later statements.

In his Notes, as we saw in the introduction above, M. Duchamp insists on his distrust of the exercise of Art and his reluctance to produce works of art. Later, he adds a calculated indifference.

Conceptual art is a movement of contemporary art that appeared in the 1960s but whose origins go back to Marcel Duchamp's ready-made at the beginning of the 20th century.

Art is defined not by the aesthetic properties of objects or works, but only by the concept or idea of art.

Contrary to popular belief, he does not oppose the dominant definition of artistic beauty before the beginning of the twentieth century, as expressed by Emanuel Kant in the Critique of Judgment, that Beauty is what universally pleases.

Without concept: indeed, if a conceptual work of art is pleasing, the reason for this appreciation is not necessarily reducible to a concept, that is to say that a concept can please without a conceptual criterion.

With conceptual art, for the first time in the history of art, we are witnessing an artistic expression that can in fact do without the object as illustrated by the Zones of Intangible Pictorial Sensitivity.

Yves Klein or, for example, the works of the artists present at Leverkusen (exhibition Konzeption-Conception at the Städtisches Museum in Leverkusen in 1969) were reduced to those of language, sometimes accompanied by photographs of amateurs: sheets of paper typed next to telegrams, pads, binders, magnetic tapes.

For the first time, the exhibition halls were more like archive rooms.

By virtue of this form, conceptual artists then take a distance with respect to the object in the work of art; this leads to an artistic activity where the use of language and its derivatives: mathematical graphs, distance measurements, cataloging of years ... ends-up being the necessary and often sufficient condition for the existence of a work.

However, when these artists use language for their ability to best serve a demonstration, it does not mean that they can be equated with critics or writers because, although the discourse on art is substituted for the object, the purpose does not lie solely in the idea of art, but in the practice of this idea.

Conceptual artists have never formed a homogeneous group even though some of them were first met by Mel Bochner in his exhibition: very conceptual in its mode of operation, *Working Drawings and Other Visible Things on Paper*.

It was not until recently, at the School of Visual Arts in New York in 1966, and then by Seth Siegelaub in exhibitions that were only visible in the pages of a catalog.

Another attempt was to bring together in 1969 the main actors of Conceptual Art in the form of a journal, *Art-Language The Journal of Conceptual Art* which finally gave its name to the group *Art and Language*.

Conceptual artists assuming that their conversations, and their critical devices vis-à-vis the accepted practice of modernism, were constitutive of the work.

Overall, two trends have been affirmed from the beginning: the first opts for the interest aroused by mathematics, semiology, philosophy or sociology, while the second favors proposals with a strong poetic charge related to the imaginary and to the ephemeral.

There are also works synthesizing these two trends, including those of American artists such as Vito Acconci, Carl Andre, Nancy Holt or Robert Smithson, the latter extending the linguistic experiments of concrete poetry.

Artist Lawrence Weiner wrote in *do something determined*, such as

**throwing a ball in Niagara Falls.**

**The action took place and Weiner specified that the action could have been or not be realized since the important thing was the written proposal.**

**Along the same lines, Richard Long took a walk between March 19 and March 22, 1969, which he presented at the exhibition, When Attitudes Become Shape, in the form of a rectangular white sheet indicating his name, a date and the title of the work.**

**But for the English artist, known for his commitment to the process of walking and its thousands of kilometers traveled, the realization is unavoidable.**

Posted by [Veronica IN DREAM](#) at [9:57 AM](#)