

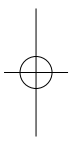
JFL: WHAT DOES “WHY” MEAN?

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JFL: Jean-François Lyotard, *Lessons on the Analytic of the Sublime*,
trans. Elizabeth Rottenberg, (Stanford University Press, 1995), p. 51,

Edition Solitude

JFL: WHAT DOES “WHY” MEAN?



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JFL: Jean-François Lyotard, *Lessons on the Analytic of the Sublime*, trans. Elizabeth Rottenberg, (Stanford University Press, 1995), p. 51. **VIL**: Vladimir Il'ich Lenin, search www.amazon.com for Henry M. Christman (ed.), V. I. Lenin, *What Is to Be Done?* **RB**: Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard, (London: Vintage, 1993), p. 30.

Foreword

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PH: What do you mean by the term “language?”

JS: Exactly what does that mean? **LR:** What do you mean? **RS:** I mean what’s the meaning of that? **PG:** [...] “what kind of meaning?”... **JS:** What does it mean to you? **RI:** And what does it mean to me? **NJ:** You know what I mean? **SL:** What did she mean by that? **YM:** What it means? **AZ:** What does this mean? **Q:** What does that mean? **HC:** What do they mean? **LB:** Some people will say “What do you mean by that? [...]” **PC:** [...] “Do you know what I mean?”

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PH: Peter Herbstreuth, “Cityscape Helsinki, Marian Uutinen, Artist,” in *Flash Art*, no. 191, (November-December, 1996), p. 68, **JS:** Jeanne Siegel, “Multi-Media: Painting, Sculpture, Sound” (panel with Lukin, Rauschenberg, and Rivers on November 21, 1966), in Jeanne Siegel, *Artwords: Discourse on the 60’s and 70’s*, (De Capo Press, 1992), p. 151, **LR:** Larry Rivers, *ibid.*, p. 165, **RS:** Robert Smithson, “Four Conversations between Dennis Wheeler and Robert Smithson,” (1969-1970), Edited and annotated by Eva Schmidt in Jack Flam, (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 214, **PG:** Philip Guston see “Philip Guston Talking” (1978), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 249, **JS:** Joan Simon, “Breaking the Silence: An Interview with Bruce Nauman” interview by Joan Simon, in Gabriele Detterer (ed.), *Art Recollection: Artists’ Interviews and Statements in the Nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997), p. 180, **RI:** Rober Irwin, “Being and Circumstance: Notes Toward a Confidential Art” (1985), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 573, **NJ:** Neil Jenney, “Earth” (1969),

Chapter One – **JFL:** WHAT DOES “WHY” MEAN?

(Symposium at White Museum, Cornell University) in Jack Flam, (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 185, **SL:** Susan Lipper in *Trip*, see John Slyce “Reading Susan Lipper’s ‘Trip’” in *Camera Austria*, 72/2000, p. 44, **YM:** Yves Michaud, “Joan Mitchell, Interview with Yves Michaud” (1986), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 33, **AZ:** Andrei Zhdanov, “Speech to the Congress of Soviet Writers,” 1934, in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), p. 409, **Q:** Question in “An Introductory Conversation, Arthur C. Danto” see *L&B* volume 11, p. 54, **HC:** Harry Cooper, “On Über Jazz: Replaying Adorno with the Grain” in *OCTOBER* no. 75, (Winter, 1996), p. 132, **LB:** Louise Bourgeois, “Louise Bourgeois Interview with Donald Kuspit” (1988) in Kristine Stiles and Peter Selz (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 41, **PC:** Paul Cobley, *Semiotics for Beginners*, by Paul Cobley, illustrated by Litza Jansz (Cambridge: Icon Books, 1997), p. 148.

JFL: Jean-François Lyotard, *Lessons on the Analytic of the Sublime*, trans. Elizabeth Rottenberg, (Stanford University Press, 1995), p. 51.

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Q: Why are *Flash Art*'s cover always painted?
AD: Why is it painted with household enamel? And why on wood, why plywood? **SG:** Why do you use these materials? **RJ:** Why is this so important? **JC:** Why did he make black paintings, then white ones (coming up out of the South), red, gold ones (the gold ones were Christmas presents), ones of many colors, ones with objects attached? **HM:** Why? **BJ:** Why are these representations of nature being constructed now, near the end of a decade, a century and a millennium? **CN:** Why is the consistency of the surface so important in to your work? **PM:** Why not empty this receptacle, free the surface, try to discover the unlimited meaning of total space, and pure absolute light? **JT:** Why limit yourself, why feel limited? **CN:** Why did you feel it was necessary to eliminate so many elements from your paintings? **AP:** Why

Q: Question from “Letters to the Editor,” in *Flash Art*, no. 199, (March-April, 1998), p. 67, **AD:** Artur C. Danto, *After the End of Art: contemporary art and the pale of history*, (New Jersey, Princeton University Press, 1997), p. 168, **SG:** Simon Grant, “Recycled Clothes with a Twist: Martin Margiela is making fashion and art,” in *Siksi XII*, no. 3, (Autumn, 1997), p. 71, **RJ:** Reena Jana, “David Ross: Director, San Francisco Museum of Modern Art,” in *Flash Art*, no. 204, (January-February, 1999), p. 34, **HM:** Henri Michaux, “Movements,” (1950–51) in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a source-book of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 46, **JC:** John Cage, “On Robert Rauschenberg, Artist, and His Work” in *Silence: Lectures and Writings by John Cage*, (Wesleyan University Press, 1973), p. 98, **BJ:** Ben Judd, “The Lie of the

do you replace the name of the elements? **AK:** Why do we have all these ugly things which nobody needs? **DC:** And why did she refer to those ugly pictures as her art? **TRQ:** Why does Greenberg think it would be impossible for the peasant to appreciate Picasso even if Picasso's work was officially sanctioned by the State (i.e. the dom-

Land, Nature in London," in *Flash Art*, no. 205, (March-April, 1999), p. 68, **CN:** Cindy Nemser, "Chuck Close Interview with Cindy Nemser," (1970), in Kristine Stiles and Peter Selz, (eds.) *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 235, **PM:** Piero Manzoni quoted in Paul Schimmel "Leap into the void: Performance and the object," cat. *Out of Actions: between performance and the object, 1949-1979*, (Los Angeles: The Museum of Contemporary Art, Los Angeles, Thames and Hudson, 1998), p. 46, **JT:** Jamex de la Torre, "Negotiating Boundaries, Artists Explore The Tijuana-San Diego Border, Sandra Wagner interviews five inSITE97 artists" in *Sculpture*, Vol. 17, no. 2, (February, 1998), p. 37, **CN:** Cindy Nemser, "Chuck Close, Interview with Cindy Nemser," (1970), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 234, **AP:** Alenka Pirman, "Names Are Words For Things, Interview Simon Petterson" in *Sculpture*, Vol. 16, no. 1, (January, 1997), p. 21, **AK:** Anselm Kiefer, "Structures Are No Longer Valid," (1985), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 62, **DC:** Douglas Crimp, *On the Museum's Ruins*, with photographs by Louise Lawler, (Cambridge, London: The MIT Press, 1997), p. 243, **TRQ:** T. R. Quigley, "Study Questions, Greenberg, 'Avant-Garde and Kitsch,'" (Revised 21 Aug 97), [Internet] available from: <<http://www.panix.com/~squigle/sva/sq.agk.html>> **FS:** Franklin Sirmans, "Paul Pagk, CRG," in *Flash Art* Vol. XXXI No. 199, (March - April 1998), p. 114, **JS:** Jeanne Siegel, "Multi-Media: Painting, Sculpture, Sound" (panel with Lukin, Rauschenberg, and Rivers on November 21, 1966) see Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 151, **DB:** Daniel Buren in *Reboundings* (Brussels: Daled & Gevaert, 1977), pp. 19-20, **FB:** Francis Bacon,

inant culture)? **FS:** Why paint abstractly today? **JS:** Why didn't you just paint a bed? **DB:** ...Why not "paint" in between the paintings? **FB:** Why, after the great artists, do people ever try to do anything again? **RJ:** Why is this so important? **TME:** Why ruin a great painting? **GB:** Why was it desirable to get rid of it? **EV:** Why doesn't he continue painting "Sunday," a flower or a girl with blue eyes? **JS:** Why did you choose to paint such themes? **PM:** [...] Why did the portrait, along with still life, provide the chief terrain for the "slick tricks" of the "optical self-conscious new painting? **EV:** Why does he ruin his life with line and colors that have so little to do with existing reality? **JS:** Why did Cézanne do all that shuffling? **CG:** Why did Giotto break with the kind of Byzantine painting that was there in Italy in his time. **MB:** Why did you choose a realistic style? **TD:** Is that why only those painters who distrust painting attract you? Is that why only those paintings that display the extreme vulnerability of painting are able to move you beyond mere enjoyment, and thus withstand the peril? **PM:** Why did people want to own or look at paintings that were "representations of painting" in addition to whatever else they were? **MS&MM:** We have already said that this art has been excluded from the mainstream, but why is that so? **ML:** But why is that so? **ML:** Why

"Interviews with David Sylvester" (1966, 1971-73), INTERVIEW 1, 1966, in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 201, **RJ:** Reena Jana, "David Ross: Director, San Francisco Museum of Modern Art," in *Flash Art*, Vol. XXXII, no. 204, (January-February, 1999), p. 34, **TME:** Thomas

is that? **AK:** Why have our standards fallen so low? **FS:** Why did Guston leave the canvas bare at the edges? **EV:** Why does he experiment? **AS:** Why was he so keen in selecting the bricks himself for building it? **FS:** Why did H. Frankenthaler use unsized canvas? **BG:** Why would you like to prohibit someone from doing such a thing? **A:** Can you explain why? **BO'D:** The easel painting is not transferable to the wall, and one wants to know why. **KS:** Why don't I paint with my feet? **JS:** Why is it that you're so very interested in painting the body and flesh? **CP:** Why, she asked, didn't Klein's early refusal of expressive brushwork and his limiting of the painting's surface to a single uniform color win him a place of distinction as a radical reductive artist? **PC:** Why do you think you rejected those things? **DJ:** Why is it necessarily a reduction? **JPS:** Why doesn't he try to achieve something perfect, relying on some reliable technique, instead of seeming to ignore his predecessors? **LS:** Why should there exist even one Christian painting, such as Botticini's *Nativity* tondo in Florence (Fig. 16), where angels vent their joy at God's human birth by bestrewing his pudenda with flowers? **SA:** But why should we look at 18th-century Venetian art now? **LN:** Why else would I be teaching David, Goya, Manet and Daumier these many years? **DL:** Why not feature an interview/photo of artists

McEvelley in conversation with Jay Murphy, in *Art Papers*, (September-October, 1996), **GB:** Gene Baro, "Barry Flanagan Untitled Statement, Sculpture Made Visible: Discussion with Gene Baro" (1969), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 655, **EV:** Emilio Vedova, "It's Not

JFL: What does "why" mean?

who still find painting a challenge and have the discipline to create, hold a job, and exhibit work, here and abroad. **D:** Why is he obliged to paint? **AR:** Why are art objects special objects or more valued objects? **RB:** Why doesn't it look that way, though, you know when you look at the art magazines and you look at who sells art and who...**RD:** Why "duplicate" the objects of the world in this way, except to accomplish with one's own hands what the photographic process will subsequently do mechanically, according to its own laws? **HG:** Why do you think this is so?

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so Easy to Paint a Nose" 1948, *ibid.*, p. 51-52, **JS:** Jacques Sarabien, interview with Francis Bacon "To Make a Sahara of the Mouth" trans. Thierry Dubois, in *Art Press*, no. 215, (July-August, 1996), p. 22, **PM:** Paul Mattick, "Light & Shade," see reviews of books in *Art in America*, (September 1996), p. 35, **EV:** Emilio Vedova, "It's Not so Easy to Paint a Nose" 1948, in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 52, **JS:** Jeanne Siegel, "Environments and Happenings," (panel discussion among Kaprow, Segal, and Siegel as moderator on December 13, 1966) in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 168, **CG:** Clement Greenberg in "Edmonton Interview" see THE EDMONTON CONTEMPORARY ARTISTS' SOCIETY NEWSLETTER Vol 3, Issue 2 & Vol 4 Issue 1, [Internet] available from: < <http://www.sharecom.ca/greenberg/interview.html>> **MB:** Matthew Baigell, "Leon Golub, The Mercenaries: Interview with Matthew Baigell" (1981), in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 242, **TD:** Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 45, **PM:** Paul Mattick, "Light & Shade," see reviews of books in *Art in America*, (September, 1996), p. 35, **MS&MM:** Miriam Schapiro and Melissa Meyer, "Waste Not Want Not: An Inquiry into What Women Saved and Assembled" – FEMMAGE (1977-78), in Kristine Stiles and Peter Selz, (eds.), *Theories*

and *Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p.153, **ML**: Maren Lübbke, "Lois Renner, 'I Prefer to be a prince of painting rather than a lord of photography, interview by Maren Lübbke'" trans. Richard Watts in *Camera Austria* 64/1999, p. 29, **ML**: Maren Lübbke, "Matthias Herrmann, Every Asshole I photographed is Beautiful, interview by Maren Lübbke" trans. David P. Gogarty in *Camera Austria*, 61/1998, p. 29, **AK**: Anselm Kiefer, "Structures Are No Longer Valid" (1985), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 62, **FS**: Frank Stella, "The Pratt Lecture" (1960), *ibid.*, p.113, **EV**: Emilio Vedova, "It's Not so Easy to Paint a Nose" 1948, *ibid.*, p. 51, **AS**: Arturo Schwarz, "Completing the Large Glass" in Arturo Schwarz (ed.), *The Complete Work of Marcel Duchamp*, (New York, Delano Greenidge Editions, 1997), p. 242, **FS**: Frank Stella, "The Pratt Lecture" (1960), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p.113, **BG**: Bruce Glaser, "QUESTIONS TO STELLA AND JUDD," (Interview by Bruce Glaser), in Lucy R. Lippard (ed.), quoted in Gregory Battcock (ed.), *Minimal Art: A Critical Anthology*, with introduction by Anne M. Wagner, (Berkeley, Los Angeles, London: University of California Press, 1995), p. 159, **A**: Avalanche 3, Barry Le Va "...a continuous flow of fairly aimless movement" (1971), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 613, **BO'D**: Brian O'Doherty, *Inside the White Cube: the ideology of the gallery space*, with introduction by Thomas McEvilley, (Expanded ed.), (Berkeley, Los Angeles, London, University of California Press, 1999), p. 25, **KS**: Kazuo Shiraga, "Only Action," *Gutai*, no. 3 (20 October 1955): quoted in cat. *Out of Actions: between performance and the object*, 1949-1979 (Los Angeles: The Museum of Contemporary Art, 1998), p. 27, **JS**: Jacques Sarabon, "Interview with Francis Bacon, 'To Make a Sahara of the Mouth,'" trans. Thierry Dubois in *Art Press*, no. 215, (July-August, 1996), p. 26, **CP**: Christopher Phillips, "All About Yves," in *Art in America*, (May, 1995), p. 90-91, **PC**: Paul Cummings see "Interviews with Robert Smithson for the Archives of American Art / Smithsonian Institution" (1970), Interview conducted by Paul Cummings July 14 and 19, 1972 in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 283, **DJ**: Donald Judd, "Frank Stella and Donald Judd, Questions to Stella and Judd by Bruce Glaser" (1966), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of*

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JC: Why do you waste your time and mine by trying to get value judgments? Don't you see that when you get a value judgment that's all you have?

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JC: John Cage, "Conversation with John Cage" by Richard Kostelanetz, in Richard Kostelanetz (ed.), *John Cage: An Anthology*, (New York: A De Capo paperback, 1970), p. 27.

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Contemporary Art: a sourcebook of artists' writings, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 122, **JPS**: Jean-Paul Sartre, "The Search for the Absolute" (1948), *ibid.*, p. 185, **LS**: Leo Steinberg, *The Sexuality of Christ in Renaissance Art and in Modern Oblivion*, (Chicago and London: The University of Chicago Press, 1983), pp. 14-15, **SA**: Svetlana Alpers, "Post-Genius Venice," in *Art in America*, (March, 1995), p. 63, **LN**: Linda Nochlin, "Learning Form "Black Male,"" *ibid.*, p. 87 - 88, **DL**: Diane Leon, "Letters to the editor: Resuscitating the Dead, Inflamed by the unknown," in *Flash Art*, Vol. XXXI, no. 203, (November-December, 1998), p. 61, **D**: Georges Duthuit, "Samuel Beckett and Georges Duthuit from Three Dialogues", 1949, in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), pp. 605-609, **AR**: Ad Reinhardt, "How Effective is Social Protest Art? (Vietnam): panel discussion with Golub, D'Arcangelo, Reinhardt, and Morrel moderated by Jeanne Siegel," in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 116, **RB**: Russell Bingham, "Edmonton Interview" in THE EDMONTON CONTEMPORARY ARTISTS' SOCIETY NEWSLETTER, Vol 3, Issue 2 & Vol 4 Issue 1, [Internet] available from <<http://www.sharecom.ca/greenberg/interview.html>> **RD**: Régis Durand, "Thomas Demand, A World of Paper", trans. C. Penwarden, in *Art Press*, no. 221, (February, 97), p. 41, **HG**: Henri Ghent, "Romare Bearden, Interview with Henri Ghent" (1968), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 216.

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MF: The fundamental question is Why photography? **LN:** [...] “Why the 1860s is the Best Decade of the 19th Century—Or Any Other.” **GB:** Why should I show anyone aside from my own time? **CN:** Why did you decide to make photographic rather than life studies the subjects of your paintings? **RS:** Why is it photography that plays such an important role for you? **MC:** Why is that? **WGTH&MN:** Why are there never any people in your pictures? **ML:** Why is that? **FA:** Why haven’t I shown that in my pictures yet? **ML:** Why does Mapplethorpe’s aesthetic surface in your pictures? **A:** Can you explain why? **TA:** There is no answer that would convince someone who would ask such questions as “Why imitate something?” or “Why tell a story as if it were true when obviously the facts are otherwise it just distorts reality?” **RR:** In the late seventies and early eighties you use photography a lot in your books, why? **MH:** Why do we mention this? **RGD:** Why do you like this so much, then? **RB:** Wilson *holds* me, though I cannot say why, i.e., say *where*: is it the eyes, the skin, the position of the hands, the track shoes? **KS:** [...] Why not feet? **CC:** Why didn’t we see more of the face? **LM:** Why does it please you? **LS:** Why don’t you keep your problems and your pleasures to yourself? Why? **DO:** Why don’t you just designate a site? **MN:** Why, then, one wondered, should the haptic be so elaborately theorized within a model of the gaze (even one regressed to a condition of blindness)? **PP:** Why do you attach so much importance to that notion? **MR:** Why is this important?

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MF: Michel Frizot, “Light Machines: On the threshold of invention” in Michel Frizot (ed.), *A New History of Photography*, (Köln: Könemann, 1998), p. 15, **LN:** Linda Nochlin, “Learning Form ‘Black Male,’” in *Art in America*, (March 1995), pp. 87–88, **GB:** Gavin Brown see Knut Asdam “Shifting Focus, John Weber’s and Gavin Brown’s different gallery visions” in *Siksi* XII, no. 3, (Autumn, 1997), p. 85, **CN:** Cindy Nemser, “Chuck Close Interview with Cindy Nemser” (1970) in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 232, **RS:** Rolf Schön, “Gerhard Richter, Interview with Rolf Schön” (1972), *ibid.*, p. 317, **MC:** Mia Culpa, “Bruce Conner Interview with Mia Culpa,” *ibid.*, p. 327, **WGTH&MN:** Wolf-Günter Thiel and Milena Nikolova, “Franz Ackermann: Dissolving into the Everyday,” in *Flash Art*, Vol. XXXIV, no. 216, (January-February, 2001), p. 79–82, **ML:** Maren Lübcke, “Lois Renner, I Prefer to be a prince of painting rather than a lord of photography”, Interview by Maren Lübcke trans. Richard Watts in *Camera Austria*, 64/1999, p. 19, **FA:** Franz Ackermann see Wolf-Günter Thiel and Milena Nikolova, “Franz Ackermann: Dissolving into the Everyday,” in *Flash Art*, Vol. XXXIV, no. 216, (January-February 2001), pp. 79–82, **ML:** Maren Lübcke, “Matthias Herrmann, Every Asshole I photographed is Beautiful,” Interview by Maren Lübcke” trans. David P. Gogarty in *Camera Austria*, 61/1998, p. 17, **A:** Avalanche 3, “Barry Le Va: ...a continuous flow of fairly aimless movement,” An interview with Liza Bear, *Avalanche* 3 (Fall 1971): 64-75 in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), pp. 610-614, **TA:** Theodor W. Adorno, *Aesthetic Theory*, Gretel Adorno and Rolf Tiedemann, (eds.), With a translator introduction by Robert Hullot-Kentor, (London: The Athlone Press, 1997), p. 121, **RR:** Andreas Reiter Raabe “An interview with Sol Le Wit,” in *Camera Austria* 73/2001 p. 22, **MH:** Martin Heidegger, *Identity and Difference*, Translated and with Introduction by Joan Stambaugh, (New York, Evanston, London: Harper Torchbooks, Harper & Row, 1969), p. 58, **RGD:** Rolf Günter Dienst, “Gerhard Richter, Interview with Rolf Günter Dienst” (1970), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 316, **RB:** Roland Barthes, *Camera Lucida: reflections on photography*, trans. Richard Howard (London: Vintage, 1982) p. 51, **KS:** Kazuo Shiraga, “Only Action,” *Gutai*, no. 3 (20 October, 1955), quoted in *Out of Actions: between performance and the object*, 1949-1979 (Los Angeles: The Museum of Contemporary Art, 1998)

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MS: Why cannot art exist any more in the West?

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MS: Mladen Stilinovic, "The Praise of Laziness, 1993" in cat. *Ausgeträumt... 29.11.2001 – 3.2.2002*, (Wien, Secession, 2002), p. 65.

p. 27, **CC:** Cynthia Carr, *On Edge: performance at the end of the twentieth century*, (Hanover: Wesleyan University Press, 1993), p. 224, **LM:** Larry Miller, "Interview with George Maciunas" in *Ubi Fluxus ibi Motus 1990 - 1962*, (Fondazione Mudima, 1990), **LS:** Lucas Samaras, "Another Autointerview" (1971), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 349, **DO:** Dennis Oppenheim, "Discussions with Heizer, Oppenheim, Smithson" (1970) Edited by Liza Bear and Willoughby Sharp, in Jack Flam (ed.), *Robert Smithson, The Collected Writings* (Berkeley and Los Angeles, University of California Press, 1996), p. 250, **MN:** Mignon Nixon, "After Image" in *OCTOBER* no. 83, (Winter, 1998), MIT Press, p. 125, **PP:** Philippe Petit, "Paul Virilio, An Interview by Philippe Petit," see Sylvère Lotringer (ed.), *Politics of the Very Worst*, trans. Michael Cavaliere, (New York: Semiotext(e), 1999), p.12, **MR:** Martha Rosler, "Video: Scheduling the Utopian Moment" (1985-86), PART II: HISTORY, PART III: MYTH in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), pp. 466–470.

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Q: Why me? **AD:** "Why am I a work of art?"
AD: Why was it a work of art when the objects which resemble it exactly, at least under perceptual criteria, are mere things, or, at best, mere artifacts? **MD:** Why isn't my chess playing an art activity? **IN:** Why should the artistic imagination be so contained, or be unequal to the broadening scope of our world awareness? **RK:** Why should it? **TG:** [...] I said to him "Why?" and he couldn't answer. **TD:** Why couldn't this urinal be a beautiful object at times, while at others, it thumbs its nose at the very idea of beauty? **NC:** So, why then suppose that the

Q: Question from the soundtrack "Muriel," 1963, quoted in *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 213, **AD:** Arthur C. Danto, *After the End of Art: contemporary art and the pale of history*, (Princeton University Press, 1997), p. 14, **AD:** Arthur C. Danto, *ibid.*, p. 125, **MD:** Marcel Duchamp asking Truman Capote, as quoted in Arturo Schwarz "Precision Play: An Aspect of the Beauty of Precision" in Arturo Schwarz (ed.), *The Complete Work of Marcel Duchamp*, (New York, Delano Greenidge Editions, 1997), p. 72, **IN:** Isamu Noguchi, "A Sculptor's World" *INVENTION*, (1968), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 519, **RK:** Rosalind Krauss, "Hal Foster, Denis Hollier, Silvia Kolbowski, and Rosalind Krauss, The MOMA Expansion: A Conversation with Terence Riley," in *OCTOBER* no. 84, (Spring, 1998), MIT Press, p. 9, **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 285, **TD:** Thierry de Duve, *Kant after Duchamp*, (Cambridge, London: MIT Press, 1998), p. 48, **NC:** Noel Carroll see Introduction in *Theories of Art Today*, (University of Wisconsin Press, 2000) p. 7, **MD:** Marcel Duchamp see *Why Not Sneeze Rose Sélavy?*, 1921. Marble blocks in the shape of sugar lumps, thermometer, wood and cuttlebone in a birdcage; 11.4 x 21.9 x 16.2 cm, Philadelphia Museum of Art, **JMT:** Jean-Marie Touratier, "What You See Is Not What

You Get,” trans. C. Penwarden in *Art Press*, no. 220, (January, 1997), pp. 44–45, **JS**: Judith Staines, *Artists Handbooks: Exhibiting & Selling Abroad*, (AN Publications, 1988), p. 97, **JS**: Jeanne Siegel, “An Interview with James Rosenquist” in Jeanne Siegel, *Artwords: Discourse on the 60’s and 70’s*, (De Capo Press, 1992), p. 200, **FN**: Friedrich Nietzsche see *Beyond Good and Evil*, [Internet], available from: <<http://www.cwu.edu/~millerj/nietzsche/bge1.html>>, **FB**: Francesco Bonami, “Damian Hirst: The Exploded View of the Artist,” Interviewed by Francesco Bonami in Gabriele Detterer (ed.), *Art Recollection: Artists’ Interviews and Statements in the Nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997) p. 115, **JK**: Joseph Kosuth, “Art After Philosophy” (1969), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 845, **HF**: Henry Flynt, Concept Art (1961) *ibid.*, p. 822, **GD:&FG**: Gilles Deleuze and Félix Guattari, *What Is Philosophy?* trans. Hugh Tomlinson and Graham Burchell, (New York: Columbia University Press, 1994), p. 8, **JFL**: Jean-François Lyotard, *Lessons on the Analytic of the Sublime*, trans. Elizabeth Rottenberg, (Stanford University Press, 1995), p. 70, **JMT**: Jean-Marie Touratier, “What You See Is Not What You Get,” trans. C. Penwarden, in *Art Press*, no. 220, (January, 1997), p. 44, **CM**: Catherine Millet in introduction to Marc Jimenez, “Siron Franco; From the Fall to Revolt,” in *Art Press*, no. 221, (February, 1997), p. 47, **JFL**: Jean-François Lyotard, *Lessons on the Analytic of the Sublime*, trans. Elizabeth Rottenberg, (Stanford University Press, 1995), p. 50, **RGD**: Rolf Günter Dienst, in “Gerhard Richter Interview with Rolf Günter Dienst” (1970) in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 316, **TG**: Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 331, **JK**: Jannis Kounellis, “Structure and Sensibility: Interview with Willoughby Sharp” (1972) *ibid.*, p. 670, **CC**: Cynthia Carr, *On Edge: performance at the end of the twentieth century*, (Hanover and London: Wesleyan University Press, 1993) p. 295, **BL**: Bruno Latour, “Laboratorium is the answer, what is the question?” Telesymposium, Barbara Vanderlinden and Hans - Ulrich Obrist brainstorming with Carsten Höller, Bruno Latour, Luc Steels, see [#8](http://TRANS>arts.cultures.media), 2000 *Passim*, pp. 112–126, **AD**: Arthur C. Danto, *Beyond the Brillo Box: the visual arts in post-historical perspective*, (Berkeley and Los Angeles: University of California Press, 1992), p. 160, **JLN**: Jean-Luc Nancy, “Why Are There Several Arts and Not Just One?” (Conversation on the Plurality of Worlds), see *The Muses*, trans. Peggy Kamuf (Stanford University Press, 1996), **EB**: Etienne Balibar, “Jean-François Chevrier, Catherine David, and Nadia Tazi

use of “art” is governed by a definition? And if it is, why is the definition so persistently hard to articulate? **MD**: *Why Not Sneeze Rose Sélavy?* **JMT**: Why do only the Shoot Piece or Fountain satisfy our plastic arts criteria, given that the fact of producing an object is no longer one of these? **JS**: So why choose one rather than another? **JS**: Why did you choose them? **FN**: Why do I believe in cause and effect? **FB**: Why did you? **JK**: If Serra is indeed just “figuring out what lead does” (gravitationally, molecularly, etc.) why should *anyone* think of it as art? **HF**: I can now return to the question of why concept art is “art.” Why isn’t it an absolutely new, or at least a non-artistic, non-aesthetic activity? **GD&FG**: Why, through what necessity, and what use must concepts, and always new concepts, be created? **JFL**: Why does thinking not have a right to it? **JMT**: [...] why is it an “artwork” and not a political act? Why is the strategy mentioned above plastic and not political? **CM**: [...] (is aesthetics about analyzing the faculty of judgment or does it constitute a philosophy of art? **JFL**: Why an Analytic of the Sublime? **RGD**: Why do you like this so much, then? **TG**: Disconnected voices ruminate: Why can’t you like me as I am? [...] **JK**: Perhaps you’ll say, why should anyone care about this thing which interests you? **CC**: [...]”Why can’t you be like Keith Haring—full of fun?” **BL**: Why is it difficult? **AD**: What has died is a certain theory of why art is high when it is high. **JLN**: “Why Are There Several Arts and Not Just One? [...]” **EB**: [...] why is precisely because art is not culture, [...] **CB**: Why are they different? **EB**: [...] why we speak of culture homogenization or differentiation, cultural uni-

formity, cultural multiplicity. **PM:** Why determine this space? Why limit it? **AH:** Why choose Exit 52 on the Long Island Expressway for *Landslide*? **JSS:** Why is Bürger so pessimistic? **KS:** Why have his theoretical writings been all but forgotten? **MM:** Why do you want to work with paint and canvas? **Q:** Why do you use the medium of earth? **A:** Why did you decide to use felt? **FB:** Why did you do it with Blur? **SW:** Why did you choose these materials? **JS:** Why did you do that? **A:** Why did you do that? Why do you say it's stupid? **AR:** Why do you want to work with a real flag? **JC:** (Why do all the people who are not artists seem to be more intelligent?) **RL:** So why does he create art? **AS:** But why should the Bride's commands be combed?

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in *Globalization / Civilization 1*," see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 776, **CB:** Claire Bishop, "Rieneke Dijkstra, The Naked Immediacy of Photography," in *Flash Art*, Vol. XXXI, no. 203, (November-December, 1998), p. 89, **EB:** Etienne Balibar, "Jean-François Chevrier, Catherine David, and Nadia Tazi in *Globalization / Civilization 2*," see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 789, **PM:** Piero Manzoni, "Free Dimension" 1960, in Charles Harrison & Paul Wood, (eds.), *Art in Theory 1900-1990: An Anthology of Changing Ideas*, (Oxford, Malden: Blackwell Publishers, 1992), pp. 709-711, **AH:** Alanna Heiss, "Another Point of Entry: An Interview with Dennis Oppenheim," in Alanna Heiss (ed.), *Dennis Oppenheim, Selected Works 1967-90* with essay by Thomas McEvilley,

JFL: What does "why" mean?

(New York, The Institute for Contemporary Art and Harry N. Abrams, Inc., 1992), p. 138, **JSS:** Jochen Schulte-Sasse, in Foreword to "Theory of Modernism versus Theory of the Avant-Garde," see Peter Bürger, *Theory of the Avant-Garde*, xl, **KS:** Kristine Stiles, "Uncorrupted Joy: International Art Actions," see cat. *Out of Actions: between performance and the object, 1949-1979* (Los Angeles: The Museum of Contemporary Art, 1998) p. 289, **MM:** Marc Morrel in "How Effective is Social Protest Art? (Vietnam)," panel discussion with Golub, D'Arcangelo, Reinhardt, and Morrel moderated by Jeanne Siegel, Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 117, **Q:** Questioner, (Questioners, unless otherwise identified, were members of the audience), Excerpts from "Earth" (1969) Symposium at White Museum, Cornell University in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 186, **A:** Avalanche 3, "Barry Le Va ... a continuous flow of fairly aimless movement" (1971), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 613, **FB:** Francesco Bonami, "Damian Hirst: The Exploded View of the Artist, Interviewed by Francesco Bonami" in Gabriele Detterer (ed.), *Art Recollection: artists' interviews and statements in the nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997) p. 118, **SW:** Sandra Wagner, "Negotiating Boundaries, Artists Explore The Tijuana-San Diego Border, Sandra Wagner interviews five inSITE97 artists" in *Sculpture*, Vol. 17, no. 2, (February, 1998), p. 37, **JS:** Jeanne Siegel, "An Interview with James Rosenquist" in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 201, **A:** Avalanche, "DIBBETS": Interview with Liza Bear and Willoughby Sharp (1970), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 659, **AR:** Ad Reinhardt in "How Effective is Social Protest Art? (Vietnam): panel discussion with Golub, D'Arcangelo, Reinhardt, and Morrel moderated by Jeanne Siegel," in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 117, **JC:** John Cage, "On Robert Rauschenberg, Artist and his Work" 1961, in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), pp. 717-721. **RL:** Rosa Lowinger, "Francisco I, A conversation with Fernando Rodriguez," in *Sculpture*, Vol. 20 no.9, (November, 2001), p. 25, **AS:** Arturo Schwarz, "Readymades, Puns, and the Large Glass: Unconscious and Symbolic Associations" in Arturo Schwarz (ed.), *The Complete Work of Marcel Duchamp*, (New York, Delano Greenidge Editions, 1997), p. 128.

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Rather, I began by acting on a rather “Bachelardian” principle of “why not?”

C.M.

MD: *Why Not Sneeze Rose Sélavy?* **AB:** That seems interesting to me ... and why not? **LN:** But why not? **JS:** [...] Why not? **FS:** Why not? **LM:** Why not? **LW:** [...] – Why not? **SG:** Why not 1945? **JC:** And if not, why not? **AD:** Or, for the matter, why not go all the way back to Marcel Duchamp and his readymades? Or why not a rude block of wood or a steel plate by Carl André, or one of Robert Mangold’s wall sections, displayed in 1966 at the Fischbach Gallery? **MV:** Why not just show photographs? **RM:** Why not to put the work outdoors and further change the terms? **FN:** Why not rather that which is great, sublime, gigantic—that which moves masses? **SD:** Why not do a real duplex between here and Baghdad, all night long on the 31st? **KP:** [...] why not be tolerant? **PP:** Everyone wants to understand art. Why not try to understand the songs of a bird? Why does one love the night, flowers, everything around one, without trying to understand them? **PM:** Why not empty the receptacle, liberate the surface? Why not try to make the limitless sense of total space, of a pure and absolute light, appear instead? **TD:** Why not go back to that of Joseph Beuys touched on in chapter 5? **FN:** Why not? **CR:** [...] or “Why not modern or postmodern, for that matter?” [...] **HG:** Why not bow one’s head when the boss reprimands? Why not write briefly, very briefly, when a magazine editor commissions a story? **JMT:** And if not, why not?

JFL: What does “why” mean?

C.M. – Catherine Millet, see interview with Bernard Venet, “Logic and Chance,” trans. C. Penwarden, in *Art Press* no. 220, (January, 1997), p. 21,

MD: Marcel Duchamp see *Why Not Sneeze Rose Sélavy?*, 1921, (Marble blocks in the shape of sugar lumps, thermometer, wood and cuttlebone in a birdcage), 11.4 x 21.9 x 16.2 cm, Philadelphia Museum of Art, **AB:** Andrea Branzi, “Andrea Branzi, Jean-François Chevrier in Object / Space / Politics” see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 306, **LN:** Louise Nevelson, “Dawns and Dusks” (1976), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 513, **JS:** Judith Staines, *Artists Handbooks: Exhibiting & Selling Abroad*, (AN Publications, 1988), p. 12, **FS:** Franklin Sirmans, “Paul Pagk, CRG,” in *Flash Art*, Vol. XXXI, no. 199, (March-April, 1998), p. 114, **LM:** Larry Miller see *Transcript of the videotaped interview with George Maciunas by Larry Miller*, March 24, 1978, **LW:** Ludwig Wittgenstein, *Remarks on Colour*, G.E.M. Anscombe (ed.), trans. Linda L. McAlister and Margarete Schättle, (Basil Blackwell), III-293, p. 55e, **SG:** Serge Gruzinski, “Europa: Journey to the End of History,” see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 511, **JC:** John Cage in *Silence: Lectures and Writings by John Cage*, (Wesleyan University Press, 1973), p. 48, **AD:** Arthur C. Danto, *Beyond the Brillo Box: the visual arts in post-historical perspective*, (Berkeley and Los Angeles: University of California Press, 1992), p. 7, **MV:** Marcia E. Vetrocq, “re-reading Brancusi: The Philadelphia Story,” in *Art in America*, (January, 1996), p. 123, **RM:** Robert Morris, “Art and Objecthood” by Michel Fried, in Gregory Battcock (ed.), *Minimal Art: A Critical Anthology*, with introduction by Anne M. Wagner, (Berkeley, Los Angeles, London: University of California Press, 1995), p. 135, **FN:** Friedrich Nietzsche, *The Case of Wagner*, quoted in “Jeff Koons; From Full Fathom Five” (1988) in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 380, **SD:** Serge Daney, “Before and After the Image,” see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 618, **KP:** Karl Popper, *The Open Society and Its Enemies*, Golden Jubilee Edition, (London:

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JB: Obviously it is no longer important who is or not is not a good artist; the only sensible question is—as is already grasped by some young people—why isn't everybody and artist?

TD: [...] Why isn't everybody an artist? – had already answered, why indeed?

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JB: Jack Burnham, "Problems of Criticism" in Battcock, *Idea Art*, p.69, (first published in *Artforum* 9, no. 5, 1971).

TD: Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 284,

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Routledge, 1955), p. 72, **PP:** Pablo Picasso, "Conversation with Picasso" 1935 in Charles Harrison & Paul Wood, (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers, 1992), pp. 498-502, **PM:** Piero Manzoni, "Free Dimension" 1960, *ibid.*, pp. 709-711, **TD:** Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 448, **FN:** Friedrich Nietzsche, *Beyond Good and Evil*, [Internet], available from: <<http://www.cwu.edu/~millerj/nietzsche/bge1.html>>, **CR:** Cay Sophie Rabinowitz, "Les Infos de Paradis: Thierry de Duve Interviewed by Cay Sophie Rabinowitz," Brussels, April 3, 2000. in *Parkett* no. 60, (2000), pp. 181-185, **HG:** Hervé Gauville, "Robert Walser: Neglectful and Neglected," trans. L-S Torgoff, in *Art Press*, no. 220, (January, 1997), p. 57, **JMT:** Jean-Marie Touratier, "What You See Is Not What You Get," trans. C. Penwarden, *ibid.*, p. 44.

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DC: Why, then, did she call herself an artist? **CC:** Why should others? **JS:** Why is one breast exposed? **TD:** Why would a urinal be better than a fat nude, even clumsily painted? **AS:** Why didn't he give the literal translation, "She has a hot bottom"? **AF:** Why do cows give milk? **MBJ:** After all, why did some feminists come to focus the entire child-abuse debate around *incest*, notably father-daughter incest? **AL:** Why did women obtain the right to vote long after wage earners had obtained the freedom to organize? **CL:** Why bother with the right?

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DC: Douglas Crimp, *On the Museum's Ruins*, with photographs by Louise Lawler, (Cambridge, London: The MIT Press, 1997), p. 243, **CC:** Cynthia Carr, *On Edge: performance at the end of the twentieth century*, (Hanover and London: Wesleyan University Press, 1993) p. 10, **JS:** Jerry Saltz, "Kara Walker, III -Will and Desire," in *Flash Art*, Vol. XXIX, no. 191, (November-December, 1996), p. 85, **TD:** Thierry de Duve, *Kant after Duchamp*, (Cambridge, London: MIT Press, 1998), p. 122, **AS:** Arturo Schwarz, "Readymades, Puns, and the Large Glass: Unconscious and Symbolic Associations" in Arturo Schwarz (ed.), *The Complete Work of Marcel Duchamp*, (New York, Delano Greenidge Editions, 1997), p. 203, **AF:** Alec Finlay in *BALTIC*, Newsletter no. 15, **MBJ:** Mikkel Borch-Jacobsen, "Neurotica: Freud and the Seduction Theory," in *OCTOBER* no. 76, (Spring, 1996), MIT Press, p. 17, **AL:** Alain Lipietz, "Sustainable Development: History and Horizons," see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 674, **CL:** Claude Lefort, from "Une autre révolution" (1977), in *L'invention démocratique*, Paris, 1981-1994, *ibid.*, p. 210.

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Q: *Why didn't you make it larger so that it would loom over the observer? Q: Then why didn't you make it smaller so that the observer could see over the top?*

JD: Why can magnitude, which is not a quantity, and not a comparable quantity in the order of phenomena, let itself be represented under the category of quantity rather than some other category? [...] Then, another question, still the same, if phenomenization is to be admitted, why would the sublime be the absolute large and not the absolute small? Why would the absolute excess of dimension, or rather of quantity, be schematized on the side of largeness and not the smallness? Why this valorization of the large which thus still intervenes in a comparison between incomparables? [...] Why is the large (absolutely) sublime and not the small (absolutely)? [...] So we have to displace the question: *Why should there be a preference?* And more strictly, why, if in phenomenality the excess of quantity is to be announce itself, and likewise the movement beyond comparison, why should it do so on the side of the large and not the small, the largest and not the smallest, the less large or the absolutely small? [...] Why does the large absolute (the sublime), which is not a *quantum* since it exceeds all comparison, let itself be presented by a *quantum* which does not manage to present it? And why does this essentially inadequate *quantum* present it all the “better” for being larger?

BO'D: (Is this why Cubist paintings tend to be so small?)

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JGB: “Why I Want to Fuck Ronald Reagan” **LS:** Why is that necessary? **JA:** Why did you think that the mouth was enough? **AS:** Why not all of it? **LY:** [...] (“Why don't you come in?”) **ML:** But why the erect penis? **WH:** Why invoke porn?

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JGB: J.G. Ballard quoted, Hal Foster, “Death in America,” in *OCTOBER* no. 75, (Winter, 1996), MIT Press, p. 51, **LS:** Lucas Samaras, “Another Autointerview” (1971), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 349, **JA:** Jan van Adrichem, “Where Does It All End? Sarah Lucas interviewed by Jan van Adrichem,” in *Parket* no. 45, (1995), p. 87, **AS:** Avrum Stroll in Introduction to *Surfaces*, (Minneapolis: University of Minnesota Press), p. 6, **LY:** Linda Yablonsky in “Ensemble Work,” in *Art in America*, (March, 1995), p. 57, **ML:** Maren Lübbke, “Matthias Herrmann, Every Asshole I photographed is Beautiful, interview by Maren Lübbke,” trans. David P. Gogarty in *Camera Austria*, 61/1998, p. 20, **WH:** William Haver, “Really Bad Infinities: Queer's Honour and the Pornographic Life,” in S. Golding (johnny de philo), author/ed, Honour, issue no. 13 of *parallax*, (London: Taylor & Francis, 1999), pp. 9-21.

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Q: Anne M. Wagner, “Reading Minimal Art” in Gregory Battcock ed. *Minimal Art, A Critical Anthology*, (Berkeley, Los Angeles, London, University of California Press, 1995), pp. 15-16, **JD:** Jacques Derrida, *The Truth in Painting*, trans. Geoff Bennington and Ian McLeone (University of Chicago Press, 1987), pp. 136 – 137, **BO'D:** Brian O'Doherty, *Inside the White Cube: the ideology of the gallery space*, expanded edition with introduction by Thomas McEvelley, (Berkeley, Los Angeles, London, University of California Press, 1999), p. 23.

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IZ: But why is Western art understood not just as one of several, basically equivalent art idioms, but as THE OTHER, so to speak? **JH:** Why were the pagan gods kicked out? **AV:** Why shouldn't I kill Hitler, who everybody is trying so hard to hate. **CC:** (Why is it nearly always white people who do these things? And, in most cases, men? [...]) **MW:** Why have there been no great black artists? **BW:** [...] "Why Have There Been No Great Women Artists?" [...] **SK:** Why were you a white tourist; why weren't you a black tourist? **JG:** Why is that when they hunt, an African hunter from the Kalahari, a French hunter from Saintonge, a Bengali hunter or a Huichol hunter from Mexico all adopt a certain body position, in which the spine is slightly curved, the knees are slightly bent, a position that is held at the base of the body by the sacrolumbar complex? **AS:** Why was Duchamp so particular about it? **JS:** Why were you in all these places? **SK:** But why do the blacks, and the Algerian in your film complain, complain of racism in France? **BL:** Why didn't we witness the same thing in Paris? **PLL:** [...] (why do the Germans persecute me?) [...]

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IZ: Igor Zabel, "Anthology; Otherness, Again, "We" and "the Others" (1997), in Bojana Pejic and David Eliot (eds.), *After the Wall: Art and Culture in Post – Communist Europe*, (Stockholm: Moderna Museet, 1999), p. 110, **JH:** Jacques Henric in Editorial, trans. C. Penwarden in *Art Press*, no. 215, (July-August, 1996), p. 5, **AV:** Andrej Velikanov,

"Anthology; Otherness, Again; On the Day of Victory" (1995), in Bojana Pejic and David Eliot (eds.), *After the Wall: Art and Culture in Post – Communist Europe*, (Stockholm: Moderna Museet, 1999), p. 120, **CC:** Cynthia Carr, *On Edge: performance at the end of the twentieth century*, (Hanover: Wesleyan University Press, 1993), p. 157, **MW:** Michele Wallace quoted in Brian Wallis "Art, Race & Gender" in *Art in America*, (December, 1995), p. 25, **BW:** Brian Wallis talking about Linda Nochlin's 1971 essay in "Art, Race & Gender" *ibid.*, **SK:** Silivia Kolbowski, "Homeboy Cosmopolitan, Manthia Diawara interviewed by Silvia Kolbowski," in *OCTOBER* no. 83, (Winter, 1998), MIT Press, p. 59, **JG:** Jerzy Grotowski, "Tu es le fils de quelqu'un," in *Europe, Paris*, (October 1989), quoted in *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 246, **AS:** Arturo Schwarz, "Completing the Large Glass" in Arturo Schwartz (ed.), *The Complete Work of Marcel Duchamp*, (New York, Delano Greenidge Editions, 1997), p. 242, **JS:** Joan Simon, "Scenes and Variations: An Interview with Joan Jonas," in *Art in America*, (July 1995), p. 74, **SK:** Silivia Kolbowski, "Homeboy Cosmopolitan; Manthia Diawara interviewed by Silvia Kolbowski," in *OCTOBER* no. 83, (Winter, 1998), MIT Press, p. 60, **BL:** Bruno Latour, "Laboratorium is the answer, what is the question?" Telesymposium, Barbara Vanderlinden and Hans - Ulrich Obrist brainstorming with Carsten Höller, Bruno Latour, Luc Steels, see *TRANS>arts.cultures.media #8*, 2000 Passim, inc. pp. 112-126, **PLL:** Philippe Lacoue-Labarthe, "Syberberg: On Germany after Hitler" see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 483.

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JC: (Why do all the people who are not artists seem to be more intelligent?)

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AV: [...] Why don't you Germans exhibit Hitler's watercolors?

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PM: Why did people want to own or look at paintings that were “representations of painting” in addition to whatever else they were?

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TD: Why would a urinal be better than a fat nude, even clumsily painted?

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TG: [...] why should I pay so much for Lawrence Weiner's *Statements*, a book of only twenty-six pages, [...]

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JC: John Cage, “On Robert Rauschenberg, Artist and his Work” 1961, in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), pp. 717-721

AV: Andrej Velikanov, “Anthology; Otherness, Again; On the Day of Victory” (1995), in Bojana Pejic and David Eliot (eds.), *After the Wall: Art and Culture in Post – Communist Europe*, (Stockholm: Moderna Museet, 1999), p. 120, **TD:** Thierry de Duve, *Kant after Duchamp*, (Cambridge, London: MIT Press, 1998), p. 122, **PM:** Paul Mattick, “Light & Shade,” see reviews of books in *Art in America*, (September 1996), p. 35, **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 226.

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EJ: Why such insistence on extra-terrestrials?
WGTH&MN: Why do you feel that there are no stars in art today? **GP:** Why should this come as any surprise?

EJ: Evelyne Jouanno, "Cai Guo-Qiang; Between Heaven and Earth" in *Flash Art*, Vol. XXXIII, no. 215, (November-December, 2000), pp. 61-68, **WGTH&MN:** Wolf-Günter Thiel and Milena Nikolova, "Franz Ackermann; Dissolving into the Everyday," in *Flash Art*, Vol. XXXIV, no. 216, (January-February 2001), pp. 79-82, **GP:** Giancarlo Politi see "Lettes to the Editor," in *Flash Art*, Vol. XXXIII, no. 213, (Summer 2000), pp. 61-62, **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon Press Limited, 1999), p. 365, **FN:** Friedrich Nietzsche, *Beyond Good and Evil*, [Internet], available from <<http://www.cwu.edu/~millerj/nietzsche/bge1.html>>, **AD:** Ann Dumas, "Maurice Denis: Subjective States," in *Art in America*, (January, 1996), p. 72, **AH:** Alanna Heiss, "Another Point of Entry: An Interview with Dennis Oppenheim" in Alanna Heiss (ed.), *Dennis Oppenheim, Selected Works 1967-90*, with essay by Thomas McEvilley, (New York, The Institute for Contemporary Art and Harry N. Abrams, Inc., 1992), p. 179, **RK:** Robert Kushner, "John Koch at Kraushaar," in *Art in America*, (October, 1996), p. 122, **GS:** Gayatri Chakravorty Spivak in conversation with Jean-François Chevrier and Françoise Joly, "Of poetics and Politics," see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 767, **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 331, **LS:** Lucas Samaras, "Another Auto-interview" (1971), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 354, **CH:** Chris Horrocks, *Baudrillard for Beginners*, text Chris Horrocks, illustrations Zoran Jevtic, edited by Richard Appignanesi (Cambridge: Icon Books, 1996), p. 29, **AS:** Arturo Schwarz, "Perpetual Check" in Arturo Schwarz (ed.), *The Complete Work of Marcel Duchamp*, (New York, Delano Greenidge Editions, 1997), p. 256, **HH:** Hans Haacke, "Museum, Managers of Consciousness" (1986), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 877, **NV:** Nebojsa Vilic, "HIC ET VBIQUE vs PRAE ET POST," in Bojana Pejic and David Eliot (eds.), *After*

JFL: What does "why" mean?

Why should there be one rule for a star of the cinema and another for a star of the art world? **TG:** [...] why does Kierkegaard appear when the philosophers' line joints that of the Hollywood actors? **FN:** Why couldn't the world that concerns us be a fiction? **AD:** Why has Denis not, in recent, years, received the recognition accorded his contemporaries? **AH:** Why now? **RK:** Why devote a review to an artist so far out of the contemporary canon? **GS:** I have no idea why he said that [...] **TG:** [...] Why am I not like that? **LS:** Why is art a profession? **CH:** Why isn't pleasure the basis of consumption? **AS:** Why speak of such a utopia? **HH:** Why should governments, and for that matter corporations which are not themselves in the communications industry, pay attention to such seeming trivia? **NV:** Or, why are they not doing this when the need is so clearly marked? **BB:** Why are you so in favor of the *tableau* for contemporary practice? **LP:** In swiftly developing Slovenia, why should anything be allowed to stay so depressingly old-fashioned? **LA:** Why does this sound like something from the Chinese cultural revolution? **HF:** [...] why Warhol evokes the mass subject through its figural projections—from celebrities and politicians like Marilyn and Mao to all the lurid cover-people of *Interview* magazine. **LP:** Why are you also attracted to painting famous artistic figures like Oscar Wilde and Lord Alfred Douglas, David Hockney, Jarvis Cocker from Pulp and Liam and Noel Gallagher from Oasis? **LW:** [...] Why are you doing this? **RS:** Yet, why are so many artists now attracted to the dangerous world of politics? **LS:** Why do you want a megaphone, why reach millions? **RM:** [...] "why fashion?" [...]

DT: Why do you feel Prada and Helmut Lang have become the focus of so much attention today? **BO'D:** Why was it necessary to invent them? **CH:** Why are there so many “pacified” people who, without even asking themselves why, frankly prefer a football match to a human and political drama? **BB:** Why then the common outcry over the genocide in Kosovo after these very same practices have been followed so closely all over former Yugoslavia for nearly a decade? **Q:** Why pay full price for Art in America again? **SG:** If the models are secondary, why bother using glamorous ones? **GD&FG:** But why is a model still necessary? **KP:** Why then attack Marx? **FB:** [...] why is it that the advertisements remain primarily graphic? **RB:** [...] (why this sheet?) [...] **BB:** It's still an open question: why did the plastic art become the essential cultural practice of neutralization, at least until the late sixties? **JSS:** Why is Bürger so pessimistic? **RJ:** Why do you think the art world today is so quick to accept net art as a “valid” medium? **LN:** Why did that happened? **AD:** It has often been asked of me why the *Brillo Box* in particular showed this, and not one or another of the six or seven kinds of boxes Warhol showed that year. **RJ:** Why is this icon so powerful? **Q:** Why is Zittel an artist and not a commodity manufacturer? **VM:** “Why hasn't a system of art been built in Russia for ten years?” **SL:** Why must you take the Soviet government's reactions into account?

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the Wall: Art and Culture in Post – Communist Europe, (Stockholm: Moderna Museet, 1999), p. 52, **BB:** Benjamin Buchloh, “Benjamin Buchloh, Catherine David, Jean-François Chevrier 1960-1997 in The Political Potential of Art,” (part 2), see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 640, **LP:** Liutauras Psibilskis, “Ljubljana: Marija Mojca Pungercar; Staying alive in any possible situation” in *Siksi*, XII, no. 4, (Winter, 1997), p. 80, **LA:** Laurie Anderson, “Control Rooms and Other Stories / Confessions of a Content Provider,” in *Parket* 49, (1997), p. 127, **HF:** Hal Foster, “Death in America,” in *OCTOBER* no. 75, (Winter, 1996), MIT Press, p. 51, **LP:** Linda Pilgrim, “An Interview with a Painter, Elizabeth Peyton,” in *Parket* 53, (1998), pp. 59–61, **LW:** Lawrence Weiner, “Lawrence Weiner: I Am Not Content, Interviewed by David Batchelor” in Gabriele Detterer (ed.), *Art Recollection: Artists' Interviews and Statements in the Nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997) p. 255, **RS:** Robert Smithson in “The Artist and Politics: Symposium” (1970) in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 134, **LS:** Lucas Samaras “Another Autointerview” (1971), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 355, **RM:** Richard Martin, “Couture De Force, Interview; Darryl Turner talks with Richard Martin,” in *Artforum*, (March, 1996), p. 15, **DT:** Darryl Turner *ibid.*, p. 16, **BO'D:** Brian O'Doherty, *Inside the white cube: the ideology of the gallery space*, with introduction by Thomas McEville, Expanded Edition, (Berkeley, Los Angeles, London, University of California Press, 1999), p. 52, **CH:** Chris Horrocks, *Baudrillard for Beginners*, text Chris Horrocks, illustrations Zoran Jevtic, edited by Richard Appignanesi (Cambridge: Icon Books, 1996), p. 137, **BB:** Boris Buden, “Anthology; Post-Politics, Saving Private Havel” (1999), in Bojana Pejic and David Eliot (eds.), *After the Wall: Art and Culture in Post – Communist Europe*, (Stockholm: Moderna Museet, 1999), p. 99, **Q:** Question, see Commercial for *Art in America*, **SG:** Simon Grant, “Recycled Clothes with a Twist: Martin Margiela is making fashion and art,” in *Siksi* XII, no. 3, (Autumn 1997), p. 71, **GD&FG:** Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (Minneapolis: University of Minnesota Press, 1987), p. 24, **KP:** Karl Popper, *The Open Society and Its Enemies*, Golden Jubilee Edition, (London: Routledge, 1955), p. 312, **FB:** Francesco Bonami, “Container of Information: Giancarlo Politi and Helena Kontova talk with Francesco Bonami,” trans. Christopher Martin, in *Flash Art*, Vol. XXXI, no. 201, (Summer, 1998), p. 103, **RB:** Roland Barthes, *Camera Lucida: reflections on photography*, trans. Richard Howard

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MD: Why isn't my chess playing an art activity?

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MD: Marcel Duchamp asking Truman Capote, in Arturo Schwarz "Precision Play: An Aspect of the Beauty of Precision" in Arturo Schwarz (ed.), *The Complete Work of Marcel Duchamp*, (New York, Delano Greenidge Editions, 1997), p. 72.

notes from page 40

(London: Vintage, 1982), p. 23, **BB:** Benjamin Buchloh, "Benjamin Buchloh, Catherine David, Jean-François Chevrier 1960-1997, The Political Potential of Art," part 1, see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 382, **JSS:** Jochen Schulte-Sasse see Foreword to "Theory of Modernism versus Theory of the Avant-Garde," in Peter Bürger, *Theory of the Avant-Garde*, xl, **RJ:** Reena Jana, "David Ross: Director, San Francisco Museum of Modern Art," in *Flash Art*, Vol. XXXII, no. 204, (January-February, 1999), p. 34, **LN:** Louise Neri, "In the Green Room / Tony Oursler and Tracy Leipold in Conversation with Louise Neri," in *Parket* 47, (1996), p. 27, **AD:** Arthur C. Danto, *Beyond the Brillo Box: the visual arts in post-historical perspective*, (Berkeley and Los Angeles: University of California Press, 1992), p. 7, **RJ:** Reena Jana, "Shahzia Sikander: Celebration of Femaleness," in *Flash Art*, Vol. XXXI, no. 199, (March-April 1998), p. 98, **Q:** Question in "Zittel / Some Puposos" see Linda Weintraub (ed.), *Art on the Edge and Over*, (Litchfield: Art Insights Inc. 1996), p. 189, **VM:** Viktor Misiano in "Collapse of Liberal-chic," in *Flash Art*, Vol. XXXI, no. 203, (November-December 1998), p. 43, **SL:** Sylvère Lotringer, "Wrapping Up Germany," an interview with Christo, (1982), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 552.

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JC: So why do you choose to work in such a conventional environment? **OP:** Why is there no art in space, why do we have no exhibitions in the sky? **LS:** Why do you like the indoors? **JS:** Why did you and other members of the New York Art Strike decide to sit in and close the Metropolitan Museum? **A:** Then why do you choose to work outdoors? **RM:** Why not to put the work outdoors and further change the terms? **CC:** "Why couldn't he do this inside? [...]" **DO:** But why not locate them in the stomach, the gut? **CP:** Why weren't his attention to the gallery space as the ultimate frame of art, and his sale of immaterial works, more widely recognized as points of departure for the Conceptual artists of the mid – 1960s? **AW:** Why did you suggest that conceptual artists should be mystics?

JC: Jacqueline Caux in interview with Glenn Branca, "From Electric Wall of Sound to Symphony Orchestra" in *Art Press*, no. 220, (January, 1997), p. 54, **OP:** Otto Piene, "Paths to Paradise" (1961), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 409, **LS:** Lucas Samaras, "Another Autointerview" (1971), *ibid.*, p. 355, **JS:** Jeanne Siegel, "Carl Andre: Artwoker," in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 132, **A:** Avalanche, "Michael Heizer, Dennis Oppenheim, Robert Smithson Discussion" (1968-69), *ibid.*, p. 536, **RM:** Robert Morris in "Art and Objecthood" by Michel Fried, Gregory Battcock (ed.), *Minimal Art: A Critical Anthology*, with introduction by Anne M. Wagner, (Berkeley, Los Angeles, London: University of California Press, 1995), p. 135, **CC:** Cynthia Carr, *On Edge: performance at the end of the twentieth century*, (Hanover: Wesleyan University Press, 1993), p. 15, **DO:**

A: Why do you find it necessary to exhibit in a gallery?
HH: Why have business executives been receptive to the museums' pleas for money? **EK:** Why doesn't art-business fuck itself? **LS:** Why are you making art? **RS:** Why are you not a logical positivist? **HK:** But if this is the case, why does curator of the show feel no obligation to provide a critical discussion of the artists chosen and the issues addressed in the contemporary art exhibition? **JC:** Why do you speak of holding an audience? **LS:** Why is it easier to make art than to deal with people? **TG:** Why not store it where one stored other things – such as in the freezer? **DC:** And why is it that, as we enter the era of postmodernism, we are witnessing the largest growth in museum construction since the nineteenth century? **JS:** Is that why you are producing a kind of “infection” or “contamination” of the traditional frozen or generic White Cube exhibition space? **CR:** Why are you now doing an exhibition of art? **CP:** Why this show now, little more than a decade after major Klein retrospective organized in

Dennis Oppenheim in Alanna Heiss “Another Point of Entry: An Interview with Dennis Oppenheim” in Alanna Heiss (ed.), *Dennis Oppenheim, Selected Works 1967-90*, with essay by Thomas McEvelley, (New York, The Institute for Contemporary Art and Harry N. Abrams, Inc., 1992), p. 137, **CP:** Christopher Phillips, “All About Yves,” in *Art in America*, (May 1995), pp. 90-91, **AW:** Andrew Wilson, “Sol Lewitt Interviewed,” interview by Andrew Wilson” in Gabriele Detterer (ed.), *Art Recollection: Artists' Interviews and Statements in the Nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997) p. 160, **A:** Avalanche, “Michael Heizer, Dennis Oppenheim, Robert Smithson Discussion” (1968-69), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of

JFL: What does “why” mean?

1982 by Rice University, a show which appeared at the Guggenheim and the Centre Georges Pompidou? **DC:** Why, we wonder, would anyone object to the name museum for the paradigmatic early art museum? **KJ:** If MASS MoCA can become a place where the public is invited in on the birthing of 21st-century culture and can do so under its own financial steam, why complain? **SG:** With reference to your exhibition at the Boijmans van Beuningen Museum in Rotterdam, why did you choose to collaborate with a microbiologist? **GJ:** Why do you turn almost all your energy towards education and enlightenment? **CH:** Why counterfeit? **KS:** Why, or rather, how? **OP:** Why do we not pool all human intelligence with the same security that accompanies its efforts in time of war and explode all the atom bombs in the world for the pleasure of the thing, a great display of human inventiveness in praise of human freedom? **MH:** Why, in my view, the Sensation show fails to provide us with this next step, this further integration, and, yes, this sensation [...].

California Press, 1996), p. 536, **HH:** Hans Haacke, “Museum, Managers of Consciousness” (1986), *ibid.*, p. 879, **EK:** Elke Krystufek, “The Reality Behind the Art-Business” in *Camera Austria*, 61/1998, p. 32, **LS:** Lucas Samaras, “Another Autointerview” (1971), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 353, **RS:** Robert Smithson, “A Small Test for Jo Baer” (1960) in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 360, **HK:** Hilton Kramer, “Introduction,” in *An International Survey of Recent Painting and Sculpture* (New York: Museum of Modern Art, 1984), p. 12, **JC:** John Cage in “Conversation with John Cage by Richard Kostelanetz,”

TM: But why do children like the museums that are so horrible? **LS:** Why do you like to see their weapons? **CC:** [...] why I go to see such horrible things. **PV:** Why is there violence? **LS:** Why are you sentimental? **PC:** Why are the things that make up the imperfect world mortal? **GD&FG:** This by way of response to the stupid question, Why did Proust make Albert Albertine?

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see Richard Kostelanetz, (ed.), *John Cage: An Anthology*, (New York: A De Capo paperback, 1970), p. 29, **LS:** Lucas Samaras, "Another Autointerview" (1971), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 354, **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 231, **DC:** Douglas Crimp, *On the Museum's Ruins*, with photographs by Louise Lawler, (Cambridge, London: The MIT Press, 1997), p. 282, **JS:** Jérôme Sans, "Landmines in the Gallery: Kendell Geers interviewed by Jérôme Sans," see TRANS>arts.cultures.media #8, 2000 Passim, inc., pp. 268-274, **CR:** Cay Sophie Rabinowitz, "Les Infos de Paradis: Thierry de Duve Interviewed by Cay Sophie Rabinowitz, Brussels, April 3, 2000," in *Parkett*, no. 60, (2000), pp. 181-185, **CP:** Christopher Phillips, "All About Yves," in *Art in America*, (May 1995), p. 88, **DC:** Douglas Crimp, *On the Museum's Ruins*, with photographs by Louise Lawler, (Cambridge, London: The MIT Press, 1997), p. 294, **KJ:** Ken Johnson, "Back to the Future Again," in *Art in America*, (October 1996), p. 55, **SG:** Simon Grant, "Recycled Clothes with a Twist: Martin Margiela is making fashion and art," in *Siksi* XII, no. 3, (Autumn, 1997), p. 70, **GJ:** Georg Jappe, "Joseph Beuys 'Not Just a Few Are Called, But Everyone'." Interview with Georg Jappe, 1972, in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers, 1992), p. 890, **CH:** Chris Horrocks, *Baudrillard for Beginners*, text Chris Horrocks, illustrations Zoran Jevtic, edited by Richard Appignanesi (Cambridge: Icon Books, 1996), p. 105, **KS:** Keiko Sei, "Anthology, Art System(s), Morphed Transition" (1997) in Bojana Pejic and David Eliot (eds.), *After the Wall: art and culture in post – communist Europe*, (Stockholm: Moderna Museet, 1999), p. 130, **OP:** Otto Piene "Paths to Paradise" (1961), in

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AW: Why is this? **KP:** Why is this so? **JJC:** Why is this so?

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AW: Andrew Wilson, "Sol Lewitt Interviewed by Andrew Wilson" in Gabriele Detterer (ed.), *Art Recollection: Artists' Interviews and Statements in the Nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997) p. 153, **KP:** Karl Popper, *The Open Society and Its Enemies*, Golden Jubilee Edition, (London: Routledge, 1995,) p. 325, **JJC:** Jean-Jacques Courtine, "Glossolalia: the meaning of nonsense" in *Art & Text*, no. 37, (September, 1990), p. 55.

Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 410, **MH:** Mika Hannula, "On the same old things" in *Siksi*, XII, no. 4, (Winter, 1997), p. 86, **TM:** Tapio Mäkelä, "Memories for Future Historians" in *Siksi*, XII, no. 3, (Autumn 1997), p. 22, **LS:** Lucas Samaras, "Another Autointerview" (1971), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 354, **CC:** Cynthia Carr, *On Edge: performance at the end of the twentieth century*, (Hanover: Wesleyan University Press, 1993), p. 157, **PV:** Paul Virilio, "An Interview by Philippe Petit," trans. Michael Cavaliere in Sylvère Lotringer (ed.), *Politics of the Very Worst, Paul Virilio*, (New York: Semiotext(e), 1999), p. 65, **LS:** Lucas Samaras, "Another Autointerview" (1971), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 353, **PC:** Pierre Clastres, "Of the One Without the Many", see "Society Against The State" (1974), (New York: Zone Books, 1987) in *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 427, **GD&FG:** Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (Minneapolis: University of Minnesota Press, 1987), p. 277.

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BB: Again I ask myself, why anthropological permanences and why not a concrete, specific analysis of the means of globalization itself? **BC&OD:** If, as your press statement says, “this exhibition is based on the assumption that contemporary art at its highest level will no longer be confined to geographical borders,” why Europe then? **IZ:** Why do I think that one function of Huntington’s paradigm is to secure Western identity? **RS:** Why do I? **JS:** But the question you immediately want to ask is why this regional dimension as opposed to a national or a Nordic one? **AV:** [...] Why don’t you Germans exhibit Hitler’s watercolors? **P:** [...] Why are you ashamed to call yourself a Bulgarian? [...] **JK:** Why doesn’t the American artist show his earlier work? **JB:** For why does one laugh? **SD:** Why not do a real duplex between here and Baghdad, all night long on the 31st? **BB:** Why not bomb Moscow because of Chechnya, or Beijing because of Tibet? [...] “Why can’t we do to our Albanians what Turks have done to their Kurds?” [...] **ZK:** Why did you choose to present this show in Greece? **JK:** We live in an open world, and it’s very hard for me to understand why some of us seem to be afraid of it. **GD&FG:** But why were only three countries collectively able to produce philosophy in the capitalist world? Why not Spain or Italy? **DLM:** [...] (Why not China or Islam? is now a common question), [...] **CL:** Why this silence over Hungary, while such frequent references is made to the cultural revolution in China, or to Prague Spring? **EB:** Why did the idea of metempsychosis, of the great cycle of spirits entering and leaving nature, exist in the West for a time and finally disappear, to be replaced by the funda-

BB: Benjamin Buchloh in “Benjamin Buchloh, Catherine David, Jean-François Chevrier, in 1960-1997, The Political Potential of Art,” part 2, *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 640, **BC&OD:** Barbara Casavecchia and Owen Drolet, “Manifesta 2: A conversation with the Curators,” in *Flash Art*, Vol. XXXI, no. 200, (May-June 1998), p. 43, **IZ:** Igor Zabel, “Anthology; Otherness, Again, ‘We’ and ‘the Others,’” (1997) in Bojana Pejic and David Eliot (eds.), *After the Wall: Art and Culture in Post – Communist Europe*, (Stockholm: Moderna Museet, 1999), p. 110, **RS:** Robert Smithson in “Discussions with Heizer, Oppenheim, Smithson,” (1970) Edited by Liza Bear and Willoughby Sharp, in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 250, **JS:** Jerome Sans, “On the heterogeneity of Danish and Scanian art” in *Siksi*, XII, no. 4, (Winter, 1997), p.83, **AV:** Andrej Velikanov, “Anthology; Otherness, Again; On the Day of Victory” (1995), in Bojana Pejic and David Eliot (eds.), *After the Wall: Art and Culture in Post – Communist Europe*, (Stockholm: Moderna Museet, 1999), p. 120, **P:** Paisiy (the monk from Mount Athos) cited in Alexander Kiossev – “Anthology, Otherness, Again, Notes on Self-Colonising Cultures” (1998) *ibid.*, p. 116, **JK:** Jannis Kounellis, “Structure and Sensibility: Interview with Willoughby Sharp” (1972), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a source-book of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 536, **JB:** Jean Baudrillard, *Simulacra and Simulation*, trans. Sheila Faria Glaser, (The University of Michigan Press, 1994), p. 145, **SD:** Serge Daney, “Before and After the Image,” see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 619, **BB:** Boris Buden, “Anthology; Post-Politics, Saving Private Havel” (1999), in Bojana Pejic and David Eliot (eds.), *After the Wall: Art and Culture in Post – Communist Europe*, (Stockholm: Moderna Museet, 1999), p. 99, **ZK:** Zoe Kosmidou, “Transitory Objects, A conversation with Marina Abramović” in *Sculpture*, Vol. 20, no.9, (November 2001), p. 28, **JK:** Jaan Kaplinski, “Anthology Europe, Ah, Europe; Euro-nationalism and European Integration” (1998) *ibid.*, p. 102, **GD&FG:** Gilles Deleuze and Félix Guattari, *What Is Philosophy?* trans. Hugh Tomlinson and Graham Burchell, (New York: Columbia University Press, 1994), p. 102, **DLM:** De Landa Manuel see A

thousand years of nonlinear history, (Cambridge, Massachusetts, and London: MIT Press 1997), p. 12, **CL**: Claude Lefort, "Une autre révolution" (1977), in "L'invention démocratique," (Paris, 1981-1994), see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 210, **EB**: Etienne Balibar in "Jean-François Chevrier, Catherine David, and Nadia Tazi in "Globalization /Civilization" 2, *ibid.*, p. 790, **JH**: Jacques Henric in Editorial, trans. C. Penwarden, in *Art Press*, no. 215, (July-August, 1996), p. 5, **AY**: Alexander Yakimovich, "The Magic Art of the West: An Analysis of the First World." a paper presented at the International Conference Talking to the Wall – The East –West Divide in Contemporary European Culture held in Moderna Museet on 12 and 13 December 1998, p. 10 quoted in Bojana Pejic and David Eliot (eds.), *After the Wall: Art and Culture in Post-Communist Europe*, (Stockholm: Moderna Museet, 1999), p. 22, **AR**: Aleksandr Rodchenko, "Christina Kiaer, Rodchenko in Paris," in *OCTOBER* no. 75, (Winter, 1996), MIT Press, p.18, **IN**: Isamu Noguchi, "A Sculptor's World" (1968), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a source-book of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 518, **NS**: Nadia Schneider, "Pillow Talk in Public Space / Nadia Schneider and Angela Bulloch," in *Parket* 48, 1996 p. 156, **TG**: Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 67, **TG**: Tony Godfrey, *ibid.*, p. 107, **RW**: Rachel Whiteread, "Rachel Whiteread: Everything is Connected," Interview by Otto Neumaier in Gabriele Detterer (ed.), *Art Recollection: Artists' Interviews and Statements in the Nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997) p. 271, **SD**: Serge Daney, "Before and After the Image," see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 619, **WGTH&MN**: Wolf-Günter Thiel and Milena Nikolova, "Franz Ackermann: Dissolving into the Everyday," in *Flash Art*, Vol. XXXIV, no. 216, (January-February, 2001), pp. 79–82, **PT**: Paul Taylor, "Jenny Holzer: I Wanted to Do a Portrait of Society, interview by Paul Taylor" in Gabriele Detterer (ed.), *Art Recollection: Artists' Interviews and Statements in the Nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997) p. 126, **JD**: Jade Dellinger, "Cityscape Florida, Donald and Mera Rubell, Collectors, The Rubell Family Collection, Miami" in *Flash Art*, Vol. XXXI, no. 199, (March-April, 1998), p. 71, **RDC**: Rebecca Dimling Cochran, "Cityscape Atlanta, Joe and Adair Massey Collectors," in *Flash Art*, Vol. XXXII, no. 205, (March-April, 1999), p. 61.

mental dualism of matter and soul? **JH**: Why does Abbé Pierre dislike Yahweh? **AY**: Why on earth do they imagine to be obliged and called to improve life and living, to understand the Non-West, to demonstrate their involvement and participation, the will to analyze, to improve, to help? **AR**: "Why did I have to see it, this West," **IN**: Why do I continuously go back to Japan, except to renew my contact with the earth? **NS**: Why are you interested in Japan? **TG**: Why, however briefly, had such a radical movement happened in Japan, where art had been aping Western models with such slavish reverence? **TG**: Why should this not be regarded as just another Fluxus event? **RW**: Why should they? **SD**: Why was it such a minor piece, almost folklore? **WGTH&MN**: Why did you choose Hong Kong? **PT**: Why did you come to New York? **JD**: Why you decided to move your collection to Miami? **RDC**: Why do you feel representing regional artists is so important?

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CR: Why is a film that I actually find bad still able to bring me to tears? **MC**: Why film? **Q**: Why haven't you made use of books or magazines? **LL**: For instance, why have so few art shows been raided, while books and films are constantly banned? **SP**: Why should film replicate what the work of art already does by itself? If the mental starting point or inspiration for a new work of art can be another work of art, for example, Giotto's frescoes, why is it not also possible to sculpt a film? **FB**: [...] "Well, why take over from the film? Why not leave it? [...]"

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LW: Why don't we speak of a "pure" brown?
LW: Why is it that a dark yellow doesn't have to be perceived as "blackish," even if we call it dark? **LW:** Why, for example, do we say that whitish green or red is "not saturated"? Why does white, but not yellow, make these colours weaker? **LW:** Why is there no brown nor grey light? **LW:** Why can't we imagine a grey-hot? Why can't we think of it as a lesser degree of white-hot?

AF: Why do people have different color skin?

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LW: Ludwig Wittgenstein, *Remarks on Colour*, G.E.M. Anscombe (ed.), trans. Linda L. McAlister and Margarete Schättle, (Basil Blackwell), III-67, p. 25e, **LW:** *ibid.*, III-106 p. 29e, **LW:** *ibid.*, III-212, p. 45e, **LW:** *ibid.*, III-222, p. 46e, **AF:** Alec Finlay see *BALTIC* Newsletter, no. 15.

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CR: Constanze Ruhm see Maren Lübbke, "Constanze Ruhm: The Logic of the Obliterated Moment" trans. Warren Rosenzweig, in *Camera Austria*, 66/1999, p. 69, **MC:** Mia Culpa in Bruce Conner, "Interview with Mia Culpa," in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 331, **Q:** Question see "Marcel Broodthaers Ten Thousand Francs Reward" (1974), in *THE FIGURES*, *ibid.*, p. 871, **LL:** Lucy R. Lippard in Gregory Battcock (ed.), *Minimal Art: A Critical Anthology*, introduction by Anne M. Wagner, (Berkeley, Los Angeles, London: University of California Press, 1995), p. 210, **SP:** Susanna Pettersson, "Celluloid (Art) Heroes; Films about art focus on questions of representation," in *Siksi* XII, no. 3, (Autumn, 1997), p. 82, **FB:** Francis Bacon see Jacques Saraben, "Interview with Francis Bacon, To Make a Sahara of the Mouth," trans. Thierry Dubois, in *Art Press*, no. 215, (July–August 1996), p. 26.

JFL: What does "why" mean?

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Michael Peppe: "Why Performance Art Is So Boring," see *High Performance* 5, no. 1, (Spring–Summer 1982),

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Michael Peppe: **MP:**

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RH: And why narrative now? **EH:** And why is randomness so highly valued? **MLS:** And why not. **GC:** And why Platonov needs us, [...] **JB:** [...] – and why not? **JG:** And why can this position only lead to a certain type of rhythmic movement? [...] **JB:** [...] why not? **FN:** And why I am doing it? [...] **MLS:** And why not.

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RH: Robert Harvey, "Lyotard in Passing," see *OCTOBER* no. 86, (Fall 1998), MIT Press, p. 20, **EH:** Eleanor Heartney, "Light Show," in *Art in America*, (September 1996), p. 53, **MLS:** Marie-Luise Syring, "Martin-Gropius Bau: 7 May-27 July," trans. C. Penwarden in *Art Press*, no. 227, (September 1997), p. 70, **GC:** Gérard Conio, "The Mystic Anarchism of Andrei Platonov," see *Art Press*, no. 221, (February, 1997), p. 60, **JB:** Jean Baudrillard, *Simulacra and Simulation*, trans. Sheila Faria Glaser, (The University of Michigan Press, 1994), p. 16, **JG:** Jerzy Grotowski, "Tu es le fils de quelqu'un," in *Europe*, (Paris, October 1989), see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 246, **JB:** Jean Baudrillard, *Simulacra and Simulation*, trans. Sheila Faria Glaser, (The University of Michigan Press, 1994), p. 22, **FN:** Friedrich Nietzsche, *Daybreak: Thoughts on the prejudices of morality*, Maudemarie Clark, Brian Leiter (eds.), trans. R.J. Hollingdale, (Cambridge University Press), p. 116, **MLS:** Marie-Luise Syring, "Martin-Gropius Bau: 7 May-27 July," trans. C. Penwarden in *Art Press*, no. 227, (September, 1997), p. 70.

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AD: Why does art need to be explained? **JMT:** Art history is full of memories of works destroyed or lost: why bother giving examples? **AD:** Here the deep historic question is, *Why* was it “lost” and *how* was it “found” again? **EG:** [...] “why art has a history”? [...] **MR:** Why histories now? **PV:** Why tomorrow? **FN:** Why does one nowadays endure the truth about even the most recent past? **AS:** Why was the existence of Etant donné, which Duchamp described as a “dismountable approximation,” made public only after his death? **BB:** It’s still an open question: why did the plastic art become the essential cultural practice of neutralization, at least until the late sixties? **JS:** Why don’t we start right in the middle of the public life of your work so far, if not quite at the chrono-

AD: Arthur C. Danto, “Why does art need to be explained? / Hegel, Biedermeier, and the Intractably Avant-Garde,” see foreword in Linda Weintraub (ed.), *Art on the Edge and Over*, (Litchfield: Art Insights Inc. 1996), p. 12, **JMT:** Jean-Marie Touratier, “What You See Is Not What You Get,” trans. C. Penwarden in *Art Press*, no. 220, (January, 1997), p. 44, **AD:** Arthur C. Danto, *Beyond the Brillo Box: the visual arts in post-historical perspective*, (Berkeley and Los Angeles: University of California Press, 1992), p. 127, **EG:** Ernst Gombrich, *Art and Illusion: a study in the psychology of pictorial representation*, (Princeton University Press, 1956), pp. 314–388, **MR:** Martha Rosler, “Video: Scheduling the Utopian Moment” (1985-86) PART II: HISTORY, PART III: MYTH, in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a source-book of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 468, **PV:** Paul Virilio, “Critical reflections; with an introduction by John Rajchman,” in *Artforum*, (November, 1995), p. 83, **FN:** Friedrich Nietzsche *Daybreak; thoughts on the prejudices of morality*, Maudemarie Clark, Brian Leiter (trans.), (eds.), p. 106, **AS:** Arturo Schwarz,

JFL: What does “why” mean?

logical mid-point: the 1990 Venice Biennale? **AD:** Why the history of erasures began to take place in, as I see it, the late nineteenth century I have no clear idea, any more than I have a clear idea of why, in the early fourteenth century, the Vasarian conquest of visual appearances should have begun. **KP:** But if this is so, why worry any more about Hegel? **BO’D:** Why is there almost nothing Environmental between Cubism and Schwitters – barring forthcoming Russian surprises – or between Schwitters and the Environments of the late fifties and early sixties which arrive in a cluster with Fluxus, the New Realists, Kaprow, Kienholz, and others? **RH:** Why this spectacularly narrative manifestation from a philosopher known for his critique of narratives (especially the grand ones)? And why narrative now? **HC:** In Hegel’s words, why

“Completing the Large Glass” in Arturo Schwartz (ed.), *The Complete Work of Marcel Duchamp*, (New York, Delano Greenidge Editions, 1997), p. 239, **BB:** Benjamin Buchloh in “Benjamin Buchloh, Catherine David, Jean-François Chevrier in ‘1960–1997, The Political Potential of Art,’” part 1, see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 382, **JS:** Joan Simon, “Conversation with Jenny Holzer,” in *Jenny Holzer*, (Phaidon, 1999), p. 8, **AD:** Arthur C. Danto, Introduction to *Beyond the Brillo Box: the visual arts in post-historical perspective*, (Berkeley and Los Angeles: University of California Press, 1992), p. 8, **KP:** Karl Popper, *The Open Society and Its Enemies*, Golden Jubilee Edition, (London: Routledge, 1955), p. 259, **BO’D:** Brian O’Doherty, *Inside the white cube: the ideology of the gallery space*, with introduction by Thomas McEvelley. Expanded Edition, (Berkeley, Los Angeles, London, University of California Press, 1999), p. 47, **RH:** Robert Harvey, “Lyotard in Passing,” *OCTOBER* no. 86, (Fall, 1998), MIT Press, p. 20, **HC:** Harry Cooper, “Mondrian, Hegel, Boogie,” *OCTOBER* no. 84, (Spring, 1998), MIT Press p. 123, **MR:** Moira Roth, “Robert Smithson on

don't the "intermittence" and "retrogression" of history threaten its "continued processes of growth"? **MR:** Why did you say you were interested in talking about Duchamp? **JFC:** Why speak of "post" when the expression now appears so devoid of specific meaning? **SM:** Why take Deleuze and Guattari as the criterion? **BL:** Could you tell me why it has such a bad connotation in art history? **KS:** Why is it that Mathieu's contribution to the history of art (and particularly the history of Performance) was not recognized in time?

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Duchamp" (1973) Interview with Moira Roth in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 310, **JFC:** Jean-François Chevrier see "Jacques Rancière, Jean-François Chevrier, Sophie Wahnich, in *The Political Form of Democracy*," in *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 802, **SM:** Sarat Maharaj, "In Other's Words: Daniel Birnbaum Talks with Sarat Maharaj" in *Artforum*, (February, 2002), p.108, **BL:** Bruno Latour, "Laboratorium is the answer, what is the question?" Telesymposium, Barbara Vanderlinden and Hans-Ulrich Obrist brainstorming with Carsten Höller, Bruno Latour, Luc Steels, see *TRANS>arts.cultures.media #8*, 2000 Passim, inc. pp. 112-126, **KS:** Kristine Stiles, "Uncorrupted Joy: International Art Actions," see cat. *Out of Actions: between performance and the object, 1949-1979*, (Los Angeles: The Museum of Contemporary Art, Los Angeles, Thames and Hudson, 1998), p. 289.

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PF: *Why did you decide to make Smith rather than Moore your "father figure" in sculpture in the 1960s?*

JC: why did you

TG: *We may, of course, ask questions such as "Why has Michelangelo made David double life size? [...]"*

HG: Why do something big when you can do something small?

WW: *Why doesn't the modern artist do the same thing?*

LS: Why juxtapose the Child's genitals with rose, as Garofalo does in his Holy Family (Rome, Galleria Borghese) and as Pellegrino Tibaldi does in his Holy Family (Naples)?

HF: *Why this fascination with trauma, this envy of affection, today?*

HUO: Why do you think that's the case?

LS: *Why didn't you become a psychologist?*

Q: Why is Zittel an artist and not a therapist?

HD: *Why was Dubuffet opposed to therapeutic activity in the asylums?*

KP: And if it is held that there are no false prophets because laws are arbitrary anyhow, so that the main thing to have some laws, then we may ask ourselves why it should be so important to have laws at all; for if there are no further standards, why then should we not choose to have no laws?

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PF: Peter Fuller, "Anthony Caro, A Discussion with Peter Fuller" (1979), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 105, **JC:** John Cage, Richard Kostelanetz, (ed.), *John Cage: An Anthology*, (New York: A De

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RK: Why do you keep your name in the phone book?

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RK: Richard Kostelanetz, "Conversation with John Cage by Richard Kostelanetz," in Richard Kostelanetz, (ed.), *John Cage: An Anthology*, (New York: A De Capo paperback, 1970), p. 6.

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Capo paperback, 1970), 19•3439, p. 105, **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 6, **HG:** Hervé Gauville, "Robert Walser: Neglectful and Neglected," trans. L-S Torgoff, in *Art Press*, no. 220, (January, 1997), p. 57, **WW:** William Wright, "Jackson Pollock, Interview with William Wright," 1950, in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), p. 574, **LS:** Leo Steinberg, *The Sexuality of Christ in Renaissance Art and in Modern Oblivion*, (Chicago and London: The University of Chicago Press, 1983) pp. 14–15, **HF:** Hal Foster, *The Return of the Real*, (Cambridge, Massachusetts, The MIT Press, 1996), p. 166, **HUO:** Hans-Ulrich Obrist see "Hans-Ulrich Obrist talks with Harald Szeeman," in *Artforum*, (November 1996), p. 125, **LS:** Lucas Samaras, "Another Auto-interview" (1971), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 353, **Q:** Question in "Zittel/ Some Puposes in Art" in Linda Weintraub (ed.), *Art on the Edge and Over*, (Litchfield: Art Insights Inc. 1996), p. 190, **HD:** Hubert Damisch in "Yve-Alain Bois, Denis Hollier and Rosalind Krauss, A Conversation with Hubert Damisch," see *OCTOBER* no. 85, (Summer, 1998), MIT Press, p. 10, **KP:** Karl Popper, *The Open Society and Its Enemies*, Golden Jubilee Edition, (London: Routledge, 1955), p. 71–72.

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MV: Why write? **JPW:** Why don't you write? [...] **GP:** Why don't you write an article for *Flash Art* on this subject? **JS:** Why did you write the first Truisms? **EB:** [...] why I wrote *Les frontières de la démocratie* [...] **BG:** Why are my texts condemned to be merely written and therefore so pallid? **RH:** And why narrative now? Why indeed might a "philosopher" be interested in a "writer"? Why did Lyotard, when referring to himself as a philosopher, set off the term with scare quotes?

MV: Marcia E. Vetrocq, "Re-reading Brancusi: The Philadelphia Story," in *Art in America*, (January 1996), p. 123, **JPW:** John Pitnam, "Weber Murals as People's Art" (1971), ART IN BOURGEOIS SOCIETY, in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 270, **GP:** Giancarlo Politi see 'Letters to the editor: Resuscitating the Dead / Inflamed by the unknown' in *Flash Art*, Vol. XXXI no. 203, (November–December 1998), p. 61, **JS:** Joan Simon, "Conversation with Jenny Holzer," in *Jenny Holzer*, (Phaidon, 1999), p. 38, **EB:** Etienne Balibar see "Jean-François Chevrier, Catherine David, and Nadia Tazi in Globalization /Civilization" 1, *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 776, **BG:** Boris Groys, "The Drawing Rescue Poetry," in *Parket* 47, (1996), p. 75, **RH:** Robert Harvey, "Lyotard in Passing," in *OCTOBER* no. 86, (Fall, 1998), MIT Press, p. 20, **RW:** Richard Wollheim, "Minimal Art by Richard Wollheim" in Gregory Battcock (ed.), *Minimal Art: A Critical Anthology*, with introduction by Anne M. Wagner, (Berkeley, Los Angeles, London: University of California Press, 1995), p. 388, **JS:** Joan Simon, "Breaking the Silence: An Interview with Bruce Nauman," interview by Joan Simon," in Gabriele Detterer (ed.), *Art Recollection: artists' interviews and statements in the nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997) p.180, **MD:**

RW: [...] Why could not Mallarmè, after an interval of time, have simply got up from his chair and produced the blank sheet of paper as the poem that he sat down to write? **JS:** Why a chair? **MD:** [...] why does someone like Bill Clinton achieve transtextuality [...]? **TG:** [...] why should I pay so much for Lawrence Weiner's *Statements*, a book of only twenty-six pages, [...]

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HD: Why art? **TD:** Why art then? **JS:** [...] "Why Artaud?" **RF:** Why artists? **EG:** [...] why art [...] **TG:** [...] Why is this art? **TG:** [...] why this T-shirt is art and another is not.

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HD: Hubert Damisch, Yve-Alain Bois, Denis Hollier and Rosalind Krauss, "A Conversation with Hubert Damisch," in *OCTOBER* no. 85, (Summer 1998), MIT Press, p. 3, **TD:** Thierry de Duve, *Kant after Duchamp*, (Cambridge, London: MIT Press, 1998), p. 456, **JS:** Jeanne Siegel, "Nancy Spero - Woman as Protagonist: Interview with Jeanne Siegel" (1984), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 245, **RF:** Robert Filliou, "Letters to Allan Kaprow" (1967), *ibid.*, p. 735, **EG:** Ernst Gombrich, *Art and Illusion: a study in the psychology of pictorial representation*, (Princeton University Press, 1956), pp. 314–388, **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 15, **TG:** Tony Godfrey, *ibid.*, p. 345.

Manthia Diawara interviewed by Silvia Kolbowski, in *OCTOBER* no. 83, (Winter 1998), MIT Press, p. 61, **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 226.

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LS: Why are you conducting this interview? **LS:** Why are you conducting this interview? **LS:** Why are you conducting this interview? **LS:** Why are you conducting this interview?

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AF: Why do horses get in shows? **TG:** Why twelve

LS: Lucas Samaras, "Another Autointerview" (1971), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), pp. 349-350, **LS:** Lucas Samaras, *ibid.*, **LS:** Lucas Samaras, *ibid.*, **LS:** Lucas Samaras, *ibid.*

AF: Alec Finlay see *BALTIC* Newsletter no. 15, **TG:** Tony Godfrey referring to Jannis Kounellis's *Untitled*, (1969), as installed at the Galeria de l'Attico, Rome, see *Conceptual Art*, (London: Phaidon, 1999), p. 178, **PC:** Paul Cummings, "Interviews with Robert Smithson for the Archives of American Art / Smithsonian Institution" (1970), Interview conducted by Paul Cummings July 14 and 19, 1972 in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 285, **RB:** Roland Barthes, *Camera Lucida; reflections on photography*, trans. Richard Howard, (London: Vintage, 1982), p. 89, **JA:** Jennifer Allen, "AVL / Joep Van Lieshout," see cat. *la Biennale di Venezia*, (Electa, 2001), p. 158, **BB:** Boris Brollo, "Eden," *ibid.*, p. 178, **JLS:** Johannes Lothar Schröde in "Tatsumi Orimoto" *ibid.*, p. 68, **BN:** Barnett Newman, "Subject Matter in the Work of Barnett Newman by Nicolas Calas" in Gregory Battcock (ed.), *Minimal Art: A Critical Anthology*, with introduction by Anne M. Wagner, (Berkeley, Los Angeles, London: University of California Press, 1995), p. 113, **JS:** Judith Staines, *Artists Handbooks: Exhibiting & Selling Abroad*, (AN Publications, 1988), p. 49, **HM:** Henri Michaux, "Movements," (1950–51), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press,

horses? **PC:** Oh, really? Why? **RB:** Why? **JA:** Why? **BB:** Why? **JLS:** [...] “Why?” **BN:** Why? [...] **JS:** Why? **HM:** Why? **KS:** Why? **AG:** Why? **LS:** Why? **LS:** Why? **LS:** Why? **A:** Why? **NH:** Why? **EW:** Why? **WS:** Why? **PP:** Why? **DB:** Why? **BT:** Why? **JC:** whY **RK:** Why? **JC:** Why? **AS:** Why? **KS:** Why? **JFL:** “Why?” [...] **TG:** Why? **TD:** Why? **TD:** Why? **TD:** Why? **DH:** [...] “Why?” **DH:** “Why?” **OZ:** Why? **PH:** Why? **RDC:** Why? **LL:** Why? **JS:** Why? **JS:** Why? **JS:** Why? **AL:** Why? **MLS:** Why? **JMT:** Why? **JC:** Why? **JMT:** Why? **HG:** Why? **CM:** Why? **SzM:** Why? **DH:** “Why?” “Why?” [...] “Why?” **FR:** Why? **GS:** Why? **JK:** Why? **SW:** Why? **AH:** Why? **AH:** Why? **JC:** Why? **MH:** And why? **PB:** And why?

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1996), p. 46, **KS:** Kristine Stiles see the Preface, *ibid.*, xxi, **AG:** Alberto Giacometti, “What Interests Me about the Head: Interview with Ernst Scheidegger, Peter Munger, and Jacques Dupin” (1966), *ibid.*, p. 189, **LS:** Lucas Samaras, “Another Auto-interview” (1971), *ibid.*, p. 351, **LS:** Lucas Samaras, *ibid.*, p. 353, **A:** Avalanche, “Michael Heizer, Dennis Oppenheim, Robert Smithson; Discussion,” (1968-69), *ibid.*, p. 534, **NH:** Newton Harrison, “Helen Meyer Harrison and Newton Harrison, Nobody Told Us When to Stop Thinking” (1987), *ibid.*, p. 569, **EW:** Emily Wasserman, “Nancy Graves Conversation with Emily Wasserman” (1970), *ibid.*, p. 597, **WS:** Willoughby Sharp, “Jannis Kounellis: Structure and Sensibility: Interview with Willoughby Sharp” (1972), *ibid.*, p. 669, **PP:** Philippe Petit see “Paul Virilio, An Interview by Philippe Petit,” in Sylvère Lotringer (ed.), *Politics of the Very Worst*, trans. Michael Cavaliere, (New York: Semiotext(e), 1999), p. 14, **DB:** Daniel Buren, “Peut-il Enseigner l’Art?” trans. Richard Miller, see *Galerie des Arts*, (September, 1968), p. 156, **BT:** Bob Thompson, “Australian Sculpture Triennial,” in *Art & Text*, no. 37, (September 1990), p. 33, **JC:** John Cage see Richard Kostelanetz, (ed.), *John Cage: An Anthology*, (New York: A De Capo paperback, 1970), 23•0005, p. 110, **RK:** Richard Kostelanetz, “Conversation with John Cage” by Richard

JFL: What does “why” mean?

Kostelanetz,” *ibid.*, p. 34, **JC:** John Cage, *ibid.*, p. 179, **AS:** Avrum Stroll in Introduction to *Surfaces*, (Minneapolis: University of Minnesota Press), p. 10, **KS:** Keith Seward, “Frankenstein In Paradise, Jeff Koons,” in *Parket* 50/51, (1997), p. 71, **JFL:** Jean-François Lyotard, “Womanstruck,” trans. Robert Harvey, in *OCTOBER* no. 86, (Fall, 1998), MIT Press, p. 35, **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 350, **TD:** Thierry de Duve, *Kant after Duchamp*, (Cambridge, London: MIT Press, 1998), p. 52, **TD:** Thierry de Duve, *ibid.*, p. 203, **TD:** Thierry de Duve, *ibid.*, p. 252, **DH:** Damien Hirst, *Flash Art*, Vol. XXXI, no. 201, (Summer 1998), p. 81, **DH:** Damien Hirst, *ibid.*, p. 81, **OZ:** Octavio Zaya in “Lovett / Codagnone, Out of Bounds”, in *Flash Art*, Vol. XXXI no. 201, (Summer, 1998), p. 19, **PH:** Peter Herbstreuth in “Cityscape Helsinki, Kaarin Taipale, Head of Building Control Helsinki,” in *Flash Art*, Vol. XXIX, no. 191, (November-December, 1996), p. 69, **RDC:** Rebecca Dimling Cochran, “Cityscape Atlanta, Radcliffe Bailey, Artist,” in *Flash Art*, Vol. XXXII, no. 205, (March – April 1999), p. 59, **LL:** Lucy R. Lippard, *Overlay: contemporary art and the art of prehistory*, (New York: The New Press, 1983), p. 5, **JS:** Jeanne Siegel, “An Interview with James Rosenquist” in Jeanne Siegel, *Artwords: Discourse on the 60’s and 70’s*, (De Capo Press, 1992), p. 205, **JS:** Joan Simon, “Scenes and Variations: An Interview with Joan Jonas,” in *Art in America*, July 1995, p. 77, **JS:** Joan Simon, “Breaking the Silence: An Interview with Bruce Nauman,” Interview by Joan Simon, in Gabriele Detterer (ed.), *Art Recollection: Artists’ Interviews and Statements in the Nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997) p.175, **AL:** Annette Lemieux quoted in Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 350, **MLS:** Marie-Luise Syring, “Martin-Gropius Bau, 7 May-27 July,” trans. C. Penwarden in *Art Press*, no. 227, (September, 1997), p. 70, **JMT:** Jean-Marie Touratier, “What You See Is Not What You Get,” trans. C. Penwarden, in *Art Press*, no. 220, (January 1997), p. 44, **JC:** John Cage, *Silence: Lectures and Writings by John Cage*, (Wesleyan University Press, 1973), p. 50, **JMT:** Jean-Marie Touratier, “What You See Is Not What You Get,” trans. C. Penwarden, in *Art Press*, no. 220, (January, 1997), p. 45, **HG:** Hervé Gauville, “Robert Walser: Neglectful and Neglected,” trans. L-S Torgoff, in *Art Press*, no. 220, (January 1997), p. 58, **CM:** Catherine Millet, “Centre d’art contemporain, écuries de Saint-Hugues”, trans. C. Penwarden, in *Art Press*, no. 220, (January, 1997), p. 80, **SzM:** Mihaly Szegedy-Maszak, “Conversation of Joseph Kosuth with Mihaly Szegedy-Maszak” in *Joseph Kosuth, Zeno At The Edge Of The Known World*, (Venice Biennale XLV, Pavilion of Hungary, 1993), p. 102,

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JS: One might ask “Why Artaud?”

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JS: Jeanne Siegel, “Nancy Spero Woman as Protagonist, Interview with Jeanne Siegel” (1984), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 245,

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Chapter Two – **VIL:** WHAT IS TO BE DONE?

VIL: Vladimir Il’ich Lenin, search [www. amazon.com](http://www.amazon.com) for Henry M. Christman (ed.), V. I. Lenin, *What Is to Be Done?*

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HUO: What drew you to contemporary art to begin with? **GP:** What made you decide to become an artist? **MM:** What was on your mind then? **LM:** What was your job then? **JFC:** And what was your position at that time? **LM:** Yeah, what were the things that most influenced you, because you know, I want to try to get you a little more specific. **JS:** What did you intend to study in college? **CC:** What is the Rivington School? **JM:** What courses did you take? **JS:** What was Rainer like as a teacher? **MM:** In your reading, what kind of affinities do you have to any philosophical or religious outlook? **DR:** What authors influenced you? **JS:** What did you do after graduation? **DB:** What is it about two figures that maintains your interest today? **JS:** What did you write? **BB:** What would be more important to you? **WS:** What were your first impressions of contemporary art in Rome? **JS:** What did you draw? **MCM:** What you are saying seems to be very important to me.

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HUO: Hans-Ulrich Obrist see “Hans-Ulrich Obrist talks with Harald Szeemann, ‘Mind over Matter,’” in *Artforum*, (November, 1996), p. 67, **GP:** Giancarlo Politi, “Toshihiro Homano, Ideograms to Neglect Superfluities,” in *Flash Art*, Vol. XXIX, no. 191, (November-December, 1996), p. 70, **MM:** Mike Metz, “Dan Graham; An Interview by Mike Metz” in Gabriele Detterer (ed.), *Art Recollection: Artists’ Interviews and Statements in the Nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997) p. 102, **LM:** Larry Miller, “Interview with George Maciunas” see *Ubi Fluxus ibi Motus*, 1990 - 1962, (Fondazione Mudima, 1990), **JFC:** Jean-François Chevrier see “B. Buchloh, C. David, J-F. Chevrier, The Political Potential of Art,” in *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 377, **LM:** Larry Miller, “Interview with George Maciunas” see *Ubi Fluxus ibi Motus*, 1990 - 1962, (Fondazione Mudima, 1990), **JS:**

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CC: (What was the answer?)

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CC: Cynthia Carr, *On Edge: performance at the end of the twentieth century*, (Hanover, Wesleyan University Press, 1993), p. 160.

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LT: [...] In what way, on what grounds, and in the name of what, can art turn its back to the inner life of present-day man who is building a new external world, and thereby rebuilding himself? **GD:** You realize the absurdity of what you advance? **LR:** What the average man of the street thinks? **MFP&JD:** Of what? **DO:** What's the problem? **FL:** What then do modern poets, artists, and painters do? **PH:** What would you do? **DD:** What do I have to offer? **SL:** And what should we, photographers, do? **LT:** If art will not help this new man to educate himself, to strengthen and refine himself, then what is it for? **IZ:** What can the curatorial strategies regarding the autonomous art and its political effects be? **BMA:** What is the difference between community art and the artists in the community? **JM:** What is the function of art? **FM:** What do you feel about art and politics? **JGC:** As an artist, what are your thoughts on this topic? **EB:** What is going wrong? **LZ:** What do you think that art can achieve today and is its responsibility? **LL:** What does it have to do with me? **JB:** [...] what do Chile, Biafra, the boat people, Bologna, or Poland matter? **AP:** But what does it matter in general? **JS:** What problems have you encountered? **TD:** What's the use of deconstructing the emancipation project, in order to find a way out of the disillusionment generated by its historical failure, if the result is to smuggle in another utopia through the back door, and a very stale one at that, smacking of Christianity on the one hand and reeking of bourgeois self-righteousness on the other? **TD:** [...] "What are you talking about? [...]" **CH:** What kind of world is he defending? **BMA:** What is the role of place, not just in relation to sit-

ing, but in relation to the work itself? **EJ:** In what way can art provide an interesting forum for the debate on fundamental human rights? **JS:** So what does this have to do with artists? **AH:** What could be made? What options were open to artists? What risks could they take? **JFL:** [...] "What does it matter?" [...] **GP:** What, according to your philosophy, should the role of art in society be? **RG:** [...] What is Marxism today? **ODO:** What has changed? **TD:** Certainly the Marxian utopia is gross in many respects, and it was indirectly responsible for half of the political tragedies this century has seen; but Marx's redeeming quality was not to have justified class struggle and the revolution as a step towards the liberation of the whole humankind, then what would be? **CH:** So what is a consumer? **CH:** But what is use value? **CH:** What has happened to society? **Q:** But what is your opinion about this phenomenon of politically correct art? **GP:** What does the work of your assistant consist of? **DH:** But that happens when most workers don't work in a fixed place? **BO'D:** What comment can you make on this? **VF:** Civilization evolves in this way—what can we do about it? **TD:** What's left to do, now that we are faced with its *fait accompli*? **JS:** [...] "What should I do?" **PR:** What do we propose instead? **LS:** What for?

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JS: So what does this have to do with artists? **JL:** ...But what does that have to do with me? **RMB:** In what way do the aesthetic strategies of power disarmament touch on the current political struggles? **GB:** What have you got to say about the choice of Harald Szeemann as the curator of the next Venice Biennial? **FL:** What then do modern poets, artists, and painters do? **JS:** What is this

JS: Judith Staines, *Artists Handbooks, Exhibiting & Selling Abroad*, (AN Publications, 1994), p. 71, **JL:** James Luna, "James Luna: Interview with Julia Barnes Mandle," (1993), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 800, **RMB:** Roger M. Buegel, "A Conversation with Peter Friedl" in cat. *Peter Friedl*, authors Casino Luxembourg, GAK Bremen, ICA Cape Town, (Revolver-Archiv für aktuelle Kunst, 2001), p. 30, **GB:** Giovanni Becattini, "Letters to the editor: Resuscitating the Dead. Inflamed by the unknow,," in *Flash Art*, Vol. XXXI, no. 203, (November-December, 1998), p. 61, **FL:** Fernand Léger, "The Human Body Considered as an Object" (1945) in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996),

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Cambridge: The MIT Press, 1998), p.348, **JS:** Judith Staines, *Artists Handbooks, Exhibiting & Selling Abroad*, (AN Publications, 1994), p. 71, **PR:** Pierre Restany, "The New realists" 1960, in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), p. 711, **LS:** Lucas Samaras, "Another Autointerview" (1971), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 355,

VIL: What is to be done?

history? What is the entity and the spirit of it? **JK:** What is then the contradiction? **PH:** Briefly, what are some of the historical trends? **JFC:** What is the status of Gramsci's concept of consensus in your thinking? **MFP&JD:** Suspense, what is called "thinking"? **JS:** Then how would you classify what you are doing right now? **JFC:** What was it like for you to live in North America? **DD:** What did you achieve? **JB:** What would have happened if *TV hadn't been there*? **CH:** So what's Baudrillard's America like? **ML:** What role do the media you use play in regard to your artistic production? **ML:** In what way is *CAMERA AUSTRIA* an interesting vehicle for presenting your art? **KS:** To what degree were Happenings and Fluxus capable of accommodating the extremes to which he was capable of living and working? **RL:** What extremes are you referring to? **DB:** What's the function of *Empire*? **CK:** What if we were to agree, like Burber, to read Rodchenco's anecdotal and everyday description of the Paris object-world as struggling to express the profound structural differences between capitalism and socialism, at the level of the commodity and bodily experience? **JS:** What are some of the particular problems that face the artist in New York City? **HP:** What were your expectations of a life as an artist? **BF:** What factors can make sculpture a means to a good living? **JS:** What is your income from export sales? **JC:** What is the percentage? **DD:** Are you unaware of local opportunities or what goes on in the art world? **LM:** Do you have any idea what you totally spent? **AA:** What do I need to think about concerning the handling of my property and art works?

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p. 176, **JS:** Jerry Saltz, “Kara Walker, Ill-Will and Desire,” in *Flash Art*, Vol. XXIX, no. 191, (November-December, 1996), pp. 82-86, **JK:** Joseph Kosuth, “Between the Dream and Ideology, Four Random Comments” in Gabriele Detterer (ed.), *Art Recollection: Artists’ Interviews and Statements in the Nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997), p. 144, **PH:** Peter Herbstreuth, “Cityscape Helsinki, Andres Kreuger, Director of Nordic Arts Center,” in *Flash Art*, Vol. XXIX, no. 191, (November-December, 1996), p. 69, **JFC:** Jean-François Chevrier see “Jacques Rancière, Jean-François Chevrier, Sophie Wahnich, The Political Form of Democracy” in *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 803, **MFP&JD:** Marie-Françoise Plissart and Jacques Derrida, “Right of Inspection,” trans. David Wills, see *Art & Text*, no. 32, (Autumn, 1989), p. 90, **JS:** Jeanne Siegel, “Adolph Gottlieb: Two Views,” in Jeanne Siegel, *Artwords: Discourse on the 60’s and 70’s*, (De Capo Press, 1992), p. 36, **JFC:** Jean-François Chevrier see “B. Buchloh, C. David, J-F. Chevrier, The Political Potential of Art 2” in *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 625, **DD:** Debbie Duffin, *Artists Handbooks, Investigating Galleries: the artist’s guide to exhibiting*, (AN, Publications, 1994), p. 100, **JB:** Jean Baudrillard, *Simulacra and Simulation*, trans. Sheila Faria Glaser, (The University of Michigan Press, 1994), p. 28, **CH:** Chris Horrocks, *Baudrillard for Beginners*, text Chris Horrocks, illustrations Zoran Jevtic, edited by Richard Appignanesi (Cambridge: Icon Books, 1996), p. 162, **ML:** Maren Lübbke, “Constanze Ruhm: The Logic of the Obliterated Moment” trans. Warren Rosenzweig, in *Camera Austria*, 66/1999, p. 72, **ML:** Maren Lübbke, “Lois Renner, ‘I Preffer to be a prince of painting rather than a lord of photography, interview by Maren Lübbke’” trans. Richard Watts in *Camera Austria* 64/1999, p. 29, **KS:** Kristine Stiles, “Uncorrupted Joy: International Art Actions,” see cat. *Out of Actions: between performance and the object, 1949-1979*, (Los Angeles: The Museum of Contemporary Art, 1998) p. 315, **RL:** Rosa Lowinger in “Francisco & I, A conversation with Fernando Rodriguez” in *Sculpture*, Vol. 20, no. 9, (November, 2001), p. 22, **DB:** Daniel Birnbaum, “In Other’s Words: Daniel Birnbaum Talks with Sarat Maharaj” in *Artforum*, (February, 2002), p.110, **CK:** Christina Kiaer in “Rodchenko in Paris” in *OCTOBER* no. 75. (Winter, 1996), p. 20, **JS:** Jeanne Siegel, “Romare Barden: The Unknown American Negro Artists,” in Jeanne Siegel, *Artwords: Discourse on the 60’s and 70’s*, (De Capo Press, 1992), p. 81, **HP:** Helaine Posner, “Martin Puryear: Conversations with Hugh M. Davies and Helaine Posner” (1984), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writ-*

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DR: By the way, is Wegman a Jewish name?

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DR: David Ross in “William Wegman, Interview by David Ross,” (1990), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 453.

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ings, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 631, **BF:** B. J. Foreman, “Is This Any Way to Make a Living?” in *Sculpture*, (April, 1996), p. 33, **JS:** Judith Staine, *Artists Handbooks, Exhibiting & Selling Abroad*, (AN Publications, 1994), p. 110, **JC:** John Cage in Richard Kostelanetz, (ed.), *John Cage: An Anthology*, (New York: A De Capo paperback, 1970), p. 34, **DD:** Debbie Duffin, *Artists Handbooks, Investigating Galleries: the artist’s guide to exhibiting*, (AN, Publications, 1994), p. 68, **LM:** Larry Miller, “Interview with George Maciunas” in *Ubi Fluxus ibi Motus 1990 - 1962*, (Fondazione Mudima, 1990), **AA:** Ann Artist in “Estate Planning for Artists: Part II” by Joy S. Chambers and Susan Harvey Dawson in *Sculpture*, (March, 1996), p. 32.

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DH: What were some of your influences and what drew you to becoming an artist? **WS:** What I'm really trying to get at is the development of your work. **DR:** Did you have a sense of disengagement with what you saw around as a young artist? **SW:** What has influenced your work? **JS:** And what is she doing? **AW:** What did you learn from Flavin? **JS:** What else do you try not to be? **JS:** What other art were you connecting with at this point? **BM:** What has Europe brought to your work culturally or contextually speaking? **JS:** Like what, for example? **DS:** But what of the objects you begin with? **JS:** What was your work like at this point? **RK:** What did you do before then? **A:** Alright, what was your next

DH: David Hunt, "Cityscape San Francisco, Kathryn Spence," in *Flash Art*, Vol. XXXI, no. 200, (May–June, 1998), p. 62, **WS:** Willoughby Sharp, "Jannis Kounellis, Structure and Sensibility: Interview with Willoughby Sharp" (1972) in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), pp. 666-670, **DR:** David Ross, "William Wegman, Interview by David Ross," (1990), *ibid.* p. 452, **SW:** Sandra Wagner, "Negotiating Boundaries, Artists Explore The Tijuana-San Diego Border, Sandra Wagner interviews five inSITE97 artists" in *Sculpture*, Vol. 17, no. 2, (February, 1998), p. 32, **JS:** Jerry Saltz, "Kara Walker, Ill-Will and Desire," in *Flash Art*, Vol. XXIX, no. 191, (November-December, 1996), pp. 82-86, **AW:** Andrew Wilson, "Sol Lewitt Interviewed, Interview by Andrew Wilson" in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), p. 155, **JS:** Jeanne Siegel, "Jeanne Siegel interviewing Adolph Gottlieb: Two Views" in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 39, **JS:** Joan Simon, "Interview, Joan Simon in conversation with Jenny Holzer" in *Jenny Holzer*, (London, Phaidon, 1999), p. 21, **BM:** Bartomeu Mari, "Joseph Kosuth in conversation with Bartomeu Mari" in *Joseph*

work? **JS:** What artists were important to you at that time? **FM:** What about your collaboration with Robert Morris? **SW:** What is like collaborating with your brother? **RT:** Do the two of you have a lot of discussions about what you do and how it work? **CA:** [...] what kind of experiences do you have? **AH:** What about your early sound installations, which weren't site bound? **A&AG:** What inspired your idea for the piece? **JS:** What inspired you to make a piece that imitates the moment by Picasso in Chicago? **Q:** I mean, what aesthetic benefits can be gained from someone looking at an aerial photograph of one of your works? **PH:** [...] what more beautiful and poetic an answer could one find?

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Kosuth, Zero At The Edge Of The Known World, (Venice Biennale XLV, Pavilion of Hungary, 1993), p. 150, **JS:** Jeanne Siegel, "Joseph Kosuth: Art as Idea as Idea" (interview with Joseph Kosuth) in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 231, **DS:** David Sylvester, "Jasper Johns, Interview with David Sylvester" 1965, see Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), p. 721, **JS:** Joan Simon, "Interview, Joan Simon in conversation with Jenny Holzer" see *Jenny Holzer*, (London, Phaidon, 1999), p. 17, **RK:** Richard Kostelanetz (ed.) *John Cage: An Anthology*, (New York: A De Capo paperback, 1970), p. 16, **A:** Avalanche, "'Dibbets:' Interview with Liza Bear and Willoughby Sharp," (1970), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 659, **JS:** Joan Simon, "Interview, Joan Simon in conversation with Jenny Holzer" in *Jenny Holzer*, (London, Phaidon, 1999), p. 21, **FM:** France Morin, "Lynda Benglis, Conversation with France Morin" (1977), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 621, **SW:** Sandra Wagner see

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PC: What have you done to escape taste?

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PC: Pierre Cabanne see *Dialogues with Marcel Duchamp*, trans. Ron Padgett, (New York, The Viking Press, 1971),

“Sandra Wagner, “Negotiating Boundaries, Artists Explore The Tijuana-San Diego Border, Sandra Wagner interviews five inSITE97 artists” in *Sculpture*, Vol. 17, no. 2, (February, 1998), p. 37, **RT:** Rirkrit Tiravanija see “Rirkrit Tiravanija talks with Fischli and Weiss,” in *Artforum*, (Summer, 1996), **CA:** Charles Amirkhanian, “Laurie Anderson: Interview with Charles Amirkhanian” (1984), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 422, **AH:** Alanna Heiss, “Another Point of Entry: An Interview with Dennis Oppenheim” in Alanna Heiss (ed.), *Dennis Oppenheim, Selected Works 1967-90*, with essay by Thomas McEvelley, (New York, The Institute for Contemporary Art and Harry N. Abrams, Inc., 1992), p. 154, **A&AG:** Alex and Allyson Grey, “Linda Montano and Tehching Hsieh, One Year Art /Life Performance: Interview with Alex and Allyson Grey” (1984), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 778, **JS:** Jeanne Siegel, “Claes Oldenburg: How To Keep Sculpture Alive In and Out of a Museum” (interview with Claes Oldenburg by Jeanne Siegel on October 1969) in Jeanne Siegel, *Artwords: Discourse on the 60’s and 70’s*, (De Capo Press, 1992), p. 188, **Q:** Questioner: (Questioners, unless otherwise identified, were members of the audience) Excerpts from “Earth” (1969), Symposium at White Museum, Cornell University in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 180, **PH:** Pontus Hulten, “The Blind Lottery of Reputation” or the Duchamp Effect” in *Marcel Duchamp; Opera*, (Milan, Bompiani, 1993), p. 15.

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WGT: “To be or not to be,” is modified by Schlemmer into the question, “What is truth, in terms of nature of art”? **JS:** Can you state what your idea of art is? **HC:** What does it look like? **BO’D:** “And what does art say?” the situation asks. **Q:** What is your comment on Kosuth’s statement “Art is the definition of art”? **JJ:** On what? **KV:** What should we do with all these interpretations? **AD:** The question was not: What are the essential properties of works of art? It was, What is the difference between a work of art and something which looks just like it but which is not a work of art? **JD:** What is the question, then? **LM:** Yeah. What do you consider the state of the arts at this point and what do you consider high art? **KV:** What happens to this situation if the history of progress is demasked by art as only one of the many narratives in which a culture lives? What happens to art? **AD:** What of “Art after Philosophy”— to use the title of Kosuth’s essay—which, to make the point, may indeed itself be a work of art? **EW:** What kind of history? **TD:** But what is art? [...] And how to find it if not in asking the very question of art’s conditions? **JS:** What is your definition of a system that is also a work of art? **JC:** What is the nature of Art when it reaches the Sea? **TD:** Let us generalize the question: since the test has shown that any ordinary object whatever could be a work of art, what are the conditions that made that possible? Or, more technically: what are the enunciative conditions that confirm the statement “this is art”, whatever the thing designated, but given that the designated thing was indeed called art—art in general? **MC:** What makes the invisible visible, the

mute speak? **MF:** And behind all these questions, we would hear hardly anything but the stirring of an indifference: “What difference does it make who is speaking?”

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WGT: Wolf-Günter Thiel, “Nader,” in *Flash Art*, Vol. XXXI, no. 200 (May-June), 1998, p. 90, **JS:** Jeanne Siegel, “Joseph Kosuth: Art as Idea as Idea,” (This interview with Joseph Kosuth was broadcast on WBAI on April 7, 1970), in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992) pp. 221-231, **HC:** Harry Cooper, “Mondrian, Hegel, Boogie” in *OCTOBER* no. 84, (Spring, 1998), p. 126, **BO'D:** Brian O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space*, expanded edition with introduction by Thomas McEvilley, (Berkeley, Los Angeles, London, University of California Press, 1999) p. 94, **Q:** Question in “An Introductory Conversation, Arthur C. Danto,” *L&B* volume 11, p. 16, **JJ:** Jasper Johns, “Jasper Johns Interview with G. R. Swenson” in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 324, **KV:** Kees Vuyk, “The Future of Art” in *L&B* volume 13, p. 178, **AD:** Arthur C. Danto, “The End of Art and its Critics, After The End of Art: a Preemptive Response to My Critics” in *L&B* volume 13, p. 59, **JD:** Jacques Derrida, *The Truth in Painting*, trans. Geoff Bennington and Ian McLeon, (University of Chicago Press, 1987), p. 135, **LM:** Larry Miller “Interview with George Maciunas” see *Ubi Fluxus ibi Motus*, 1990 - 1962, (Fondazione Mudima, 1990), **KV:** Kees Vuyk, “The Future of Art” in *L&B* volume 13, p. 179, **AD:** Arthur C. Danto, *After the End of Art: contemporary art and the pale of history*, (New Jersey, Princeton University Press, 1997), p. 14, **EW:** Emily Wasserman, “Nancy Graves, Conversation with Emily Wasserman” (1970), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 597, **TD:** Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 345, **JS:** Jeanne Siegel, “Hans Haacke: Systems Aesthetics,” (interview with Hans Haacke) in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 212, **JC:** John Cage, “Lecture on Something” in *Silence: Lectures and Writings by John Cage*, (Wesleyan University Press, 1973), p. 98, **TD:** Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 389, **MC:** Michael Cohen, “Lorraine O'Grady, Thomas Erben,” in *Flash Art*, Vol. XXXI, no. 203, (November–December, 1998), p. 107, **MF:**

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PG: [...] You know what creating really is? **JMR:** *What is it to create?* **JK:** In any case, what is more “creative” than creating a new idea of what art is? **AA:** What kind of paperwork is required to create a trust?

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PG: Philip Guston, “Philip Guston Talking” (1978), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 249, **JMR:** Jean – Michel Ribettes quoted in Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 423, **JK:** Joseph Kosuth, “Joseph Kosuth: Art as Idea as Idea” (interview with Joseph Kosuth) in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 229, **AA:** Ann Artist, “Estate Planning for Artists: Part II” by Joy S. Chambers and Susan Harvey Dawson in *Sculpture*, (March 1996), p. 33,

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Michel Foucault, “What Is an Author” 1969, in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), p. 923.

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FB: Let's start by talking about tears. What are tears in your work? **JS:** There seems to be a lot of excrement in your work—what gives? **KG:** Is that not what life is all about? [...] **JS:** What was your first poster? **A&AG:** What are some of the influences on your work? **MM:** What predicated this move? **JS:** What do you consider to be the influence of Duchamp? **PC:** But what do you believe in? **LM:** What were the best examples in the visual and plastic arts? **WS:** What artist inspired you then? **RK:** What kind of intention were you dealing with at that time? **JS:** What was your personal reaction to some of your contemporaries—for instance, de Kooning? **PK:** What did you find unsatisfying in these early works? **AH:** Over the years pictures documenting your early work have become iconic, but what do they really communicate about those works or about the experience of making those works to us twenty years later? **JS:** What was the progression toward your form of abstraction? **JS:** What

FB: Francesco Bonami, "Thomas Hirschhorn, Energy Yes, Quality No," in *Flash Art*, Vol. XXXIV, no. 216, (January-February, 2001), pp. 90-93, **JS:** Jerry Saltz, "Kara Walker, Ill-Will and Desire," in *Flash Art*, Vol. XXIX, no. 191, (November-December, 1996), pp. 82-86, **KG:** Kendell Geers, "Landmines in the Gallery, Kendell Geers interviewed by Jérôme Sans," see TRANS>arts.cultures.media #8, 2000 Passim, pp. 268-274, **JS:** Joan Simon, "Interview, Joan Simon in conversation with Jenny Holzer" see *Jenny Holzer*, (London, Phaidon, 1999), p. 23, **A&AG:** Alex and Allyson Grey, "Linda Montano and Tehching Hsieh, One Year Art /Life Performance: Interview with Alex and Allyson Grey" (1984) in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 782, **MM:** Mike Metz, "Dan Graham; An Interview by Mike Metz" in Gabriele Detterer (ed.), *Art Recollection: Artists' Interviews and Statements in the Nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997) p. 105, **JS:** Jeanne Siegel, "Joseph Kosuth: Art as Idea as Idea," 1970 in Jeanne Siegel, *Artwords:*

working materials do you use preliminary to making an electronic sign? **ES:** Could you describe in what way you use paint in your work? **AW:** What led you to write the "Paragraphs" and "Sentences on Conceptual Art" for *Artforum*, Summer of 1967? **JS:** I'm wondering what your thoughts were when you were making this piece? **SL:** What induced you to undertake the apparently incongruous project of wrapping the Reichstag? **LS:** What did one year of therapy do for you? **AH:** What really was the piece? **MH:** What are your primary concerns, Mike, in carrying out one of your Depressions? **DD:** What role does cultural memory play in shaping your artistic language? **AH:** But, what was the piece? **ML:** What role do pictorial quotations play in your work? **JS:** What caused the shift in style? **CD:** What are you referring to, social phenomena, cultural practices? **RMB:** What is the idea at the bottom of *King Kong*? **RK:** What has been your schedule, say, this past year?

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Discourse on the 60's and 70's, (De Capo Press, 1992), 221-231, **PC:** Pierre Cabanne, *Dialogues with Marcel Duchamp*, trans. Ron Padgett, (New York, The Viking Press, 1971), **LM:** Larry Miller, "Interview with George Maciunas" see *Ubi Fluxus ibi Motus*, 1990 - 1962, (Fondazione Mudima, 1990), **WS:** Willoughby Sharp, "Jannis Kounellis, Structure and Sensibility: Interview with Willoughby Sharp" (1972), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 666, **RK:** Richard Kostelanetz, (ed.), see *John Cage: An Anthology*, (New York: A De Capo paperback, 1970), p. 34, **JS:** Jeanne Siegel, "Adolph Gottlieb: Two Views," in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 39, **PK:** Pepe Karmel, "Robert Morris: Formal Disclosures, Interview by Pepe Karmel" in *Art in America*, (June, 1995), pp. 88-93, **AH:** Alanna Heiss, "Another Point of Entry: An Interview with Dennis Oppenheim" in Alanna Heiss (ed.), *Dennis Oppenheim, Selected Works 1967-90*, with essay by Thomas McEvilly, (New York, The Institute for Contemporary Art and Harry N.

Abrams, Inc., 1992), p. 144, **JS:** Jeanne Siegel, “Joseph Kosuth: Art as Idea” (interview with Joseph Kosuth) in Jeanne Siegel, *Artwords: Discourse on the 60’s and 70’s*, (De Capo Press, 1992), p. 224, **JS:** Joan Simon, “Interview, Joan Simon in conversation with Jenny Holzer” in *Jenny Holzer*, (London, Phaidon, 1999), p. 26, **ES:** Eva Schmidt, “Interview with Jessica Stockholder,” in cat. *Jessica Stockholder*, (Münster / Zürich: Westfälischer Kunstverein, Kunsthalle Zürich, and authors, 1992), p. 41, **AW:** Andrew Wilson, “Sol Lewitt Interviewed, interview by Andrew Wilson,” in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), p. 156, **JS:** Joan Simon, “Breaking the Silence: An Interview with Bruce Nauman” interview by Joan Simon” in Gabriele Detterer (ed.), *Art Recollection: Artists’ Interviews and Statements in the Nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997) p. 181, **SL:** Sylvère Lotringer, “Wrapping Up Germany,” an interview with Christo,” (1982), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 550, **LS:** Lucas Samaras, “Another Autointerview” (1971), *ibid.*, p. 353, **AH:** Alanna Heiss, “Another Point of Entry: An Interview with Dennis Oppenheim,” in Alanna Heiss (ed.), *Dennis Oppenheim, Selected Works 1967-90*, with essay by Thomas McEvilley, (New York, The Institute for Contemporary Art and Harry N. Abrams, Inc., 1992), p. 144, **MH:** Michael Heizer, “Discussions with Heizer, Oppenheim, Smithson,” (1970), Edited by Liza Bear and Willoughby Sharp, in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 251, **DD:** Démosthènes Davvetas, “Christian Boltanski, Interview with Démosthènes Davvetas” (1985), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 515, **AH:** Alanna Heiss, “Another Point of Entry: An Interview with Dennis Oppenheim” in Alanna Heiss (ed.), *Dennis Oppenheim, Selected Works 1967-90*, with essay by Thomas McEvilley, (New York, The Institute for Contemporary Art and Harry N. Abrams, Inc., 1992), p. 145, **ML:** Maren Lübcke, “Matthias Herrmann, Every Asshole I photographed is Beautiful, interview by Maren Lübcke,” trans. David P. Gogarty in *Camera Austria*, 61/1998, p. 17, **JS:** Jeanne Siegel, “An Interview with James Rosenquist” in Jeanne Siegel, *Artwords: Discourse on the 60’s and 70’s*, (De Capo Press, 1992), p. 205, **CD:** Catherine David in “B. Buchloh, C. David, J-F. Chevrier, The Political Potential of Art 2” see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 640, **RMB:** Roger M. Buegel, “A Conversation with Peter Friedl” in *Peter Friedl*, authors Casino Luxembourg, GAK Bremen, ICA Cape Town, (Revolver-Archiv für aktuelle Kunst, 2001), p. 25, **RK:** Richard Kostelanetz, (ed.), see *John Cage: An Anthology*, (New York: A De Capo paperback, 1970), p. 16.

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JS: But what is then your program? **TD:** [...] What are you talking about? **DO:** What would you call yourself: artist, curator, activist, or all of the above? **JB:** What does it matter how the job is done as long as it gets done? **GB:** What are the consequences of such an association? **TD:** What could I possibly do with an imposed freedom or with an order there is no way of infringing? What could anyone do once it is mandatory that everything be permitted or, as the rebelling students said in May ‘68, once it is forbidden to forbid? Do I need to insist? **JFC:** What was the situation in Germany? **AF:** What was the most important legacy of the student movement? **DD:** What would you like to achieve next time you show and what actions would you take to achieve them? **AD:** What happened then? **Q:** What need have I of any outer woman? **CH:** So, what are “needs”? **DD:** What are my long-term aims and ambitions? **OW:** [...] What does a human being need? **OW:** [...] What is the human being?

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JS: Jérôme Sans, “Landmines in the Gallery, Kendell Geers interviewed by Jérôme Sans,” see TRANS>arts.cultures.media #8, 2000, Passim, pp. 268-274, **TD:** Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 52, **DO:** Donald Odit, “Kenny Schacter: Practice as Curator/Artist,” in *Flash Art*, Vol. XXXI, no. 203, (November-December, 1998), p. 44, **JB:** Jon Baldessari, “I will not make any more boring art, John Baldessari interviewed by Liam Gillick” in Gabriele Detterer (ed.), *Art Recollection: Artists’ Interviews and Statements in the Nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997) p. 18, **GB:** Geoffrey Batchen, “Fotogenik” in *Camera Austria*, 62-63/1998, p. 8, **TD:** Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 340, **JFC:** Jean-François Chevrier in

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TD: But then, what are we to do with the next set of questions?

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TD: Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 455.

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“B. Buchloh, C. David, J-F. Chevrier, The Political Potential of Art,” see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 376, **AF:** Andrea Feldman, “Quest for the Women’s Utopia” in *FRAKCIJA Magazine for performing arts*, no. 9, p. 81, **DD:** Debbie Duffin, *Artists Handbooks, Investigating Galleries: the artist’s guide to exhibiting*, (AN, Publications, 1994), p. 100, **AD:** Arthur C. Danto, “The End of Art and its Critics, After The End of Art: a Preemptive Response to My Critics” in *L&B* volume 13, p. 57, **Q:** Question from Tantric Yoga. Answer; *I have an inner woman within myself*. Quoted in Arturo Schwartz “Young Man and Girl in Spring,” in Arturo Schwartz (ed.), *The Complete Work of Marcel Duchamp*, (New York, Delano Greenidge Editions, 1997), p. 100, **CH:** Chris Horrocks, *Baudrillard for Beginners*, text Chris Horrocks, illustrations Zoran Jevtic, edited by Richard Appignanesi, (Cambridge: Icon Books, 1996), p. 18, **DD:** Debbie Duffin, *Artists Handbooks, Investigating Galleries: the artist’s guide to exhibiting*, (AN, Publications, 1994), p. 68, **OW:** Ortrud Westheider, “Plug-In as a Pattern of Thought. Artistic Networking Strategies” see *Plug-In*, (Verlag für moderne Kunst Nürnberg, 2001), p. 167, **OW:** Ortrud Westheider, *ibid*.

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What Is to Be Done?

VIL:

VIL: Vladimir Il’ich Lenin, search [www. amazon.com](http://www.amazon.com) for Henry M. Christman (ed.), V. I. Lenin, *What Is to Be Done?* **Sales Rank:** 82,675, **Availability:** Usually ships within 24 hours, **Buy Today:** \$16.31, **Used Price:** \$6.85, Paperback - 372 pages, (June 1987), Dover Pubns; **ISBN:** 0486253333 ; **Dimensions (in inches):** 0.80 x 8.42 x 5.42,

DO: What am I supposed to do? **IZ:** [...] what could one do? **AA:** What do I need to do? **BB:** What is to be done, if you accept what Warhol already said in the sixties? **SW:** What have you done in your own projects between inSITE94 and inSITE97 ? **LR:** [...] what have you done? **BB:** But what should I have done? **AA:** What do I need to do first? **VL:** What did he have to do next? **AH:** What could be made? What options were open to artists? What risks could they take? **LAF:** Please, what should I be doing now? **VL:** And what should you do then? **SL:** And doing what? **SL:** Indeed, what should I do? What does Mukhin do? **JC:** What in heaven’s name am I going to do?

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DO: Dennis Oppenheim, “Another Point of Entry: An Interview with Dennis Oppenheim,” in Alanna Heiss (ed.), *Dennis Oppenheim, Selected Works 1967-90*, with essay by Thomas McEvelley, (New York, The Institute for Contemporary Art and Harry N. Abrams, Inc., 1992), p. 145, **IZ:** Igor Zabel, “Commitment” in cat. *Ausgeträumt... 29.11.2001 – 3.2.2002*,

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JMR: Does art have any other crucial question to ask its century than the reflexive ontology: *what is art?*
CC: What is the aim of art? **CH:** What's the use? **TG:** [...] What could be art? [...] **MF:** What bothers you?

(Wien, Secession, 2002), p. 19, **AA:** Ann Artist see Joy S. Chambers and Susan Harvey Dawson, "Estate Planning for Artists: Part II," in *Sculpture*, (March, 1996), p. 32, **BB:** Benjamin Buchloh in "B. Buchloh, C. David, J-F. Chevrier, The Political Potential of Art 2" see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 634, **SW:** Sandra Wagner, "Negotiating Boundaries, Artists Explore The Tijuana-San Diego Border, Sandra Wagner interviews five inSITE97 artists" in *Sculpture*, (February, 1998), Vol. 17, no. 2, p. 33, **LR:** Larry Rivers, "Multi-Media: Painting, Sculpture, Sound" (panel with Lukin, Rauschenberg, and Rivers on November 21, 1966), in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 161, **BB:** Benjamin Buchloh in "B. Buchloh, C. David, J-F. Chevrier, The Political Potential of Art 2" see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 633, **AA:** Ann Artist see Joy S. Chambers and Susan Harvey Dawson, "Estate Planning for Artists: Part II," in *Sculpture*, (March, 1996), p. 33, **VL:** Vladimir Levashov, "Sixth Conversation. Sergei Leontyev, Vladimir Levashov" in *Back to Photography: Articles Conversations about Photography*, (Exhibition catalogue), (Moscow: Soros Center for Contemporary Arts. 1996), p. 219, **AH:** Alanna Heiss, "Another Point of Entry: An Interview with Dennis Oppenheim," in Alanna Heiss (ed.), *Dennis Oppenheim, Selected Works 1967-90*, with essay by Thomas McEvelley, (New York, The Institute for Contemporary Art and Harry N. Abrams, Inc., 1992), p. 174, **LAF:** Lydia Alix Fillingham, *Foucault for Beginners*, by Lydia Alix Fillingham, illustrated by Moshe Süsser, (New York, London: Writers and Readers Publishing, 1993), p. 147, **VL:** Vladimir Levashov, "Sixth Conversation. Sergei Leontyev, Vladimir Levashov" in *Back to Photography: Articles Conversations about Photography*, (Exhibition catalogue), (Moscow: Soros Center for Contemporary Arts. 1996), p. 209, **SL:** Sergei Leontyev, "Sixth Conversation. Sergei Leontyev, Vladimir Levashov" *ibid.*, p. 207, **SL:** Sergei Leontyev, *ibid.*, p. 209, **JC:** John Cage see Richard Kostelanetz, (ed.), *John Cage: An Anthology*, (New York: A De Capo paperback, 1970), p. 32.

JMR: Jean – Michel Ribettes quoted in Tony Godfrey *Conceptual Art*, (London: Phaidon, 1999), p. 423, **CC:** Cynthia Carr, *On Edge: Performance at the End of the Twentieth Century*, (Hanover, Wesleyan University Press, 1993) p. 110, **CH:** Carsten Höller, "Laboratorium is the answer, what is the question?," Telesymposium, Barbara Vanderlinden and Hans-Ulrich Obrist barinstorming with Carsten Höller, Bruno Latour, Luc Steels, see TRANS>arts.cultures.media #8, 2000 Passim, pp. 112-126, **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 106, **MF:** Michel Foucault quoted in "Acknowledgments" in Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), xiii, **CC:** Cynthia Carr, Introduction in *On Edge: Performance at the End of the Twentieth Century*, (Hanover, Wesleyan University Press, 1993), xv, **NC:** Noel Carroll see Introduction in *Theories of art today*, (The University of Wisconsin Press, 2000) p. 9, **YL:** Yve Lomax, 'Gemeinbegriffe' in *Camera Austria*, 62–63/1998, p. 51, **YL:** Yve Lomax, *ibid.*, **TD:** Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 14, **HF:** Helmut Friedel, "Unexpected Thoughts, A conversation with Maurizio Nannucci" in Gabriele Detterer (ed.), *Art Recollection: Artists' Interviews and Statements in the Nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997) p. 169, **MH:** Michael Heizer, "Discussions with Heizer, Oppenheim, Smithson" (1970), Edited by Liza Bear and Willoughby Sharp, in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 247, **AD:** Artur C. Danto, *After the End of Art: contemporary art and the pale of history*, (New Jersey, Princeton University Press, 1997), p. 14, **CC:** Cynthia Carr, *On Edge: Performance at the End of the Twentieth Century*, (Hanover, Wesleyan University Press, 1993) p. 271, **AD:** Arthur C. Danto, *Beyond the Brillo Box: the visual arts in post-historical perspective*, (Berkeley, Los Angeles, London, University of California Press, 1992), p. 213, **EB:** Etienne Balibar, "Globalization/Civilization" part 2, see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 787, **BL:** Bruno Latour, "Laboratorium is the answer, what is the question?," Telesymposium with Barbara Vanderlinden and Hans-Ulrich Obrist barinstorming with Carsten Höller, Bruno Latour, Luc Steels,

CC: What was art? Or, fashion? **NC:** What does that have to do with the conditions requisite for the status of art-work? **YL:** What is an art: [...] **YL:** What is an art work: [...] **TD:** [...] “What Should Art Be?” **HF:** [...] “What are we talking about when we are talking about art” [...] **MH:** In what sense? **AD:** But of art itself? **CC:** Think you need someone to tell you what art is?” **AD:** But what are the alternatives? **EB:** What are the alternatives? **BL:** [...] What is art? What is it that artists make projects in which they want the public to participate **BL:** [...] What is public science? [...] **MA:** What is art in open air? **HC:** What does it look like? **JR:** What sort of oeuvre is it? **TD:** [...] “What Is Art?” **GRS:** What is Pop Art? **A&L:** [...] what is it? [...] **KV:** What is an artwork? What makes something art? **MH:** What makes it art? **TD:** What can I make, then, so as to be an artist? **CH:** What is a “True” Work of Art? **RS:** What is your relation to Pop Art which has been described as being pioneering for the return to reality? **NT:** What is illusion, what real? **LS:** What is art? **LR:** What is art? **JK:** In any case, what is more ‘creative’ than creating a new idea of what art is? **HF:** (What is it, by the way, that renders Warhol such a site for projection?) **AD:** What is Warhol’s *Brillo Box* about? **MF:** Here the question arises: What is it about objecthood as projected and hypostatized by the literalists that makes it, if only from the perspective of recent modernist painting, antithetical to art? **AD:** What question does Warhol’s *Brillo Box* ask, or one of Beuys’s multiples of a square of chocolate stuck to a piece of paper? **PR:** What else is proposed? **HF:** [...] (what else but Campbell’s soup?) **AD:** But what makes it an art work? **HD:** What makes up an object, for us, in a

work of art? [...] **AD:** If that is the basis, then what is to prevent a similar enfranchisement of objects heretofore regarded as lying as much outside the domain of art as African masks lay outside the domain of high art before Picasso? **RW:** Well what can I say? **SM:** What was the language spoken before Babel? **JR:** But what exactly is this other function that the figural introduces into art and its relation to discourse? **DC:** But what is it that makes it possible to look at the paleolithic markings on the walls of a cave, a seventeenth-century court portrait, and an abstract expressionist canvas and say that they are all *the same thing*? that they all belong to the same category of knowledge? **PS:** What language will you use?

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(Continuing the discussion, 8 October 1998, Museum of Fine Arts, Antwerp) see TRANS>arts.cultures.media #8, 2000 Passim, pp. 112-126, **BL:** Bruno Latour, *ibid.*, **MA:** Mikhail Allenov, “Photography as a Heuristic “Discipline” of Visual Arts,” in *Back to Photography: Articles Conversations about Photography*, (Exhibition catalogue), (Moscow: Soros Center for Contemporary Arts, 1996), p. 45, **HC:** Harry Cooper, “Mondrian, Hegel, Boogie” in *OCTOBER* no. 84, (Spring, 1998), p. 126, **JR:** John Rajchman, “Jean-François Lyotard’s Underground Aesthetics” in *OCTOBER* no. 86, (Fall, 1998), p. 3, **TD:** Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 3, **GRS:** G.R. Swenson, “Roy Lichtenstein, Interview with G. R. Swenson” (1963), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a source-book of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 337, **A&L:** Art and Language, “Letter to Lucy R. Lippard and John Chandler Concerning the Article ‘The Dematerialization of Art’,” (1968), *ibid.*, p. 856, **KV:** Kees Vuyk, “The Future of Art” in *L&B*, volume 13, p. 179, **MH:** Michael Heizer, “Discussions with Heizer, Oppenheim, Smithson” (1970) Edited by Liza Bear and Willoughby Sharp, in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 251, **TD:** Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 340, **CH:** Chris Horrocks, *Baudrillard for Beginners*, text Chris Horrocks,

illustrations Zoran Jevtic, edited by Richard Appignanesi (Cambridge: Icon Books, 1996), p. 64, **RS:** Rolf Schön, “Gerhard Richter, Interview with Rolf Schön”, (1972), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 318, **NT:** Ni Tsan, trans., Wen Fong quoted in Arthur C. Danto, *Beyond the Brillo Box: the visual arts in post-historical perspective*, (Berkeley, Los Angeles, London, University of California Press, 1992), p. 116, **LS:** Lucas Samaras, “Another Auto-interview” (1971), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 351, **LR:** Larry Rivers, “David Hockney and Larry Rivers, Beautiful or Interesting” (1964), *ibid.*, p. 223, **JK:** Joseph Kosuth, “Art as Idea as Idea” (interview with Joseph Kosuth) in Jeanne Siegel, *Artwords: Discourse on the 60’s and 70’s*, (De Capo Press, 1992), p. 229, **HF:** Hal Foster, “Death in America” in *OCTOBER* no. 75, (Winter, 1996), p. 39, **AD:** Arthur C. Danto, “An Introductory Conversation, Arthur C. Danto” see *L&B*, volume 11, p. 17, **MF:** Michael Fried, “Art and Objecthood” quoted in Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 230, **AD:** Arthur C. Danto, *After the End of Art: contemporary art and the pale of history*, (New Jersey, Princeton University Press, 1997), p. 14, **PR:** Pierre Restany, “The Nouveaux Réalistes Declaration of Intention” (1960), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 306, **HF:** Hal Foster, “Death in America” see *OCTOBER* no. 75, (Winter, 1996), p. 41, **AD:** Arthur C. Danto, “An Introductory Conversation, Arthur C. Danto” see *L&B*, volume 11, p. 17, **HD:** Hubert Damisch, “A conversation between Hubert Damisch and Hans-Ulrich Obrist,” see *TRANS>arts.cultures.media #8*, 2000 Passim, pp. 12-17, **AD:** Arthur C. Danto, *Beyond the Brillo Box: the visual arts in post-historical perspective*, (Berkeley, Los Angeles, London, University of California Press, 1992), p. 94, **RW:** Rachel Whiteread, “Rachel Whiteread: Everything is Connected, Interview by Otto Neumaier” in Gabriele Detterer (ed.), *Art Recollection: Artists’ Interviews and Statements in the Nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997) p. 266, **SM:** Sarat Maharaj, “In Other’s Words: Daniel Birnbaum Talks with Sarat Maharaj” in *Artforum*, (February, 2002), p.108, **JR:** John Rajchman, “Jean-François Lyotard’s Underground Aesthetics” in *OCTOBER* no. 86, (Fall, 1998), p. 9, **DC:** Douglas Crimp, *On the Museum’s Ruins*, with photographs by Louise Lawler, (Cambridge, London: The MIT Press, 1997), p. 97, **PS:** Peter Sellars, “The Question of Culture” in *FRAKCIJA, Magazine for performing arts* no. 9, p. 47.

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FM: What about the ad in *ARTFORUM* in November 1974? **YM:** What about your type of painting, your style or your technique? **VL:** What about the computer processed photography, is it different? **JC:** What about music for magnetic tape in America? **DW:** What about cutting up or subdividing whole fields, as you did with the plaids? **CN:** What about other artists who work from photographs? **GRS:** What about the man who makes the F-III? **HM:** What about the larger, monumental form? **JS:** What about the financial issue? **DR:** And what about the return to painting. **A:** What about a photograph? **WS:** Yes but what about America? **JFC:** But what about in Germany? **SL:** What about the Reichstag? **JS:** What about Picasso’s constructions? **JM:** What about the communication? **JS:** What about the idea of motion? **Q:** What about the language of these plaques? **GJ:** And what about the site of the actions? **MG:** And what about candals? **VL:** And what about photography – photography? **GS:** But what about activities that run parallel to art? **JC:** What about fifths and octaves? **ODO:** What about Francisco Goya and his etchings? **BL:** What about falsification, the possibility of failure? **CH:** What about nuclear accidents such as Chernobyl and Harrisburg? **JS:** But what about the violence, the fear in your work? **EW:** What about these floor pieces– ...

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FM: France Morin, “Lynda Benglis, Conversation with France Morin” (1977), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996),

p. 619, **YM:** Yves Michaud, “Joan Mitchell, Interview with Yves Michaud” (1986), *ibid.*, p. 34, **VL:** Vladimir Levashov, “Fifth Conversation, Vladimir Kupriyanov, Vladimir Levashov” in *Back to Photography: Articles Conversations about Photography*, (Exhibition catalogue), (Moscow: Soros Center for Contemporary Arts, 1996), p. 191, **JC:** John Cage, “On Robert Rauschenberg, Artist, and His Work” in *Silence: Lectures and Writings by John Cage*, (Wesleyan University Press, 1973), p. 74, **DW:** Diane Waldman, “Kenneth Noland Color, Format, and Abstract Art: Interview by Diane Waldman” (1977), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 98, **CN:** Chuck Close, “Interview with Cindy Nemser” (1970), *ibid.*, p. 235, **GRS:** G. R. Swenson, “The F-III: An Interview with James Rosenquist by G.R. Swenson” *ibid.*, p. 347, **HM:** Heinz Mack, “Resting Restlessness” (1958), *ibid.*, p. 411, **JS:** Jeanne Siegel, “The Artist’s Protest against the Museum of Modern Art,” (panel with Andre, Farman, Haacke, and Tzai, on April 29, 1969) in Jeanne Siegel, *Artwords: Discourse on the 60’s and 70’s*, (De Capo Press, 1992), p. 126, **DR:** David Ross, “William Wegman, Interview by David Ross,” (1990), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 456, **A:** Avalanche, “Michael Heizer, Dennis Oppenheim, Robert Smithson, Discussion” (1968–69), *ibid.*, p. 535, **WS:** Willoughby Sharp, “Jannis Kounellis, Structure and Sensibility: Interview with Willoughby Sharp” (1972) *ibid.*, pp. 666–670, **JFC:** Jean-François Chevrier in “B. Buchloh, C. David, J-F. Chevrier, The Political Potential of Art,” see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 377, **SL:** Sylvère Lotringer, “Wrapping Up Germany,” an interview with Christo,” (1982), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 550, **JS:** Jeanne Siegel, “Multi-Media: Painting, Sculpture, Sound” (panel with Lukin, Rauschenberg, and Rivers on November 21, 1966) in Jeanne Siegel, *Artwords: Discourse on the 60’s and 70’s*, (De Capo Press, 1992), p. 151, **JM:** Julia Barnes Mandle, “James Luna: Interview with Julia Barnes Mandle” (1993) in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 803, **JS:** Jeanne Siegel, “Some Late Thoughts of Marcel Duchamp,” in Jeanne Siegel, *Artwords: Discourse on the 60’s and 70’s*, (De Capo Press, 1992), p. 15, **Q:** Marcel Broodthaers, “Ten Thousand Francs Reward” (1974), in Kristine Stiles and Peter Selz, (eds.),

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**AR: HA HA WHAT DOES THIS REPRESENT?
WHAT DO YOU REPRESENT?**

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AR: Ad Reinhardt, ‘What do you represent?’, 1945. Detail from *How to Look at a Cubist Painting*, P.M., 27 January 1946, in cat. *Ad Reinhardt*, (Stuttgart, Staatsgalerie, 1985),

notes from page 93

Theories and Documents of Contemporary Art: a sourcebook of artists’ writings, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 869, **GJ:** Georg Jappe, “Klaus Staeck Interview with Georg Jappe,” trans. Barbara Flynn, *Studio International* 191, no. 980, (March-April, 1976), pp. 137-40, **MG:** Massimiliano Gioni, “Maurizio Cattelan, Massimiliano Gioni” in *Flash Art*, no. 218, (May-June, 2001), p.114, **VL:** Vladimir Levashov, “Tenth Conversation, Alexei Shulgin, Vladimir Levashov” in *Back to Photography: Articles Conversations about Photography*, (Exhibition catalogue), (Moscow: Soros Center for Contemporary Arts, 1996), p. 297, **GS:** Gregor Stemmerich, “Liam Gillick – A Debate about Debate” (translation: Catherine Schelbert), in *Flash Art*, (November, 2001), p. 61, **JC:** John Cage, *Silence: Lectures and Writings by John Cage*, (Wesleyan University Press, 1973), p. 51, **ODO:** Odili Donald Odita, “Cecily Brown, Goya, Vogue, and the Politics of Abstraction” in *Flash Art*, Vol. XXXIII, no. 215, (November-December, 2000), pp. 71-74, **BL:** Bruno Latour, “Laboratorium is the answer, what is the question?” Telesymposium, Barbara Vanderlinden and Hans-Ulrich Obrist barinstorming with Carsten Höller, Bruno Latour, Luc Steels, see *TRANS>arts.cultures.media #8*, 2000 Passim, pp.112-126, **CH:** Chris Horrocks, *Baudrillard for Beginners*, text Chris Horrocks, illustrations Zoran Jevtic, edited by Richard Appignanesi (Cambridge: Icon Books, 1996), p. 117, **JS:** Jérôme Sans, “Landmines in the Gallery, Kendell Geers interviewed by Jérôme Sans,” see *TRANS>arts.cultures.media #8*, 2000 Passim, pp. 268-274, **EW:** Emily Wasserman, “Nancy Graves, Conversation with Emily Wasserman” (1970), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 598.

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RK: What pieces are you working on now? **DH:** [...] What are you doing now? [...] **HUO:** What are you working on now? [...] **DD:** What kind of work I do? **DS:** what am I doing? **RJ:** What is your source of inspiration? **HP:** What do you feel? **DB:** What is it that interests you in their work? **ML:** What are the kind of stories that interest you? **JS:** What's the next step? **AS:** [...] What will be the fate of the Bride and the Bachelor? **SL:** What's the next step then? **WS:** (*misunderstanding*) What did this work have to say about the social structure of the gallery? **JS:** What research have you undertaken? **DR:** What made you start again? **TD:** What if it were once again the vengeful joy of mastery? **JS:** What was the extent of your experiments with optics? **TD:** What criterion, what *precision optics* will preside over this choice that has replaced fabrication? **JS:** What was your reaction to the critical

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RK: Richard Kostelanetz (ed.), see *John Cage: An Anthology*, (New York: A De Capo paperback, 1970), p. 16, **DH:** Damian Hirst, "The Exploded View of the Artist, Interviewed by Francesco Bonami," in Gabriele Dettner (ed.), *Art Recollection: Artists' Interviews and Statements in the Nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997) p. 117, **HUO:** Hans-Ulrich Obrist, "Meyer Vaisman in conversation with Hans-Ulrich Obrist," Madrid, February 2000, see TRANS>arts.cultures.media #8, 2000 Passim, pp. 212-220, **DD:** Debbie Duffin, *Artists Handbooks, Investigating Galleries: the artist's guide to exhibiting*, (AN Publications, 1994), p. 67, **DS:** Daniel Spoerri, "Trap Pictures" (1960), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 310, **RJ:** Reena Jana, "Shahzia Sikander: Celebration of Femaleness," in *Flash Art*, Vol. XXXI, no. 199, (March–April, 1998), p. 101, **HP:** Het Parool, "Excerpts from an interview with Kees Zoeteman," in *Flash Art*, Vol. XXXI, no. 199, (March–April, 1998), p. 128, **DB:** Daniel Birnbaum, "In Other's Words: Daniel

comment? **DW:** What are you going to do after the *Island* piece? **GB:** What is your current preoccupations? **DB:** What are you focusing at the moment? **DO:** Do you find that you will be able to continue doing what you are doing? **MCM:** Can I ask what your current preoccupations are in your work?

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BirnbaumTalks with Sarat Maharaj" in *Artforum*, (February, 2002), p.110, **ML:** Maren Lübcke, "Constanze Ruhm: The Logic of the Obliterated Moment" trans. Warren Rosenzweig, in *Camera Austria*, 66/1999, p. 60, **JS:** Judith Staines, *Artists Handbooks, Exhibiting & Selling Abroad*, (AN Publications, 1994), p. 30, **AS:** Arturo Schwarz, "Completing the Large Glass" see Arturo Schwarz (ed.), *The Complete Work of Marcel Duchamp*, (New York, Delano Greenidge Editions, 1997), p. 237, **SL:** Sylvère Lotringer, "'Wrapping Up Germany,'" an interview with Christo," (1982), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 533, **WS:** Willoughby Sharp, "Jannis Kounellis, Structure and Sensibility: Interview with Willoughby Sharp" (1972), *ibid.*, p. 668, **JS:** Judith Staines, *Artists Handbooks, Exhibiting & Selling Abroad*, (AN Publications, 1994), p. 110, **DR:** David Ross, "William Wegman, Interview by David Ross," (1990), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 453, **TD:** Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 367, **JS:** Jeanne Siegel, "Some Late Thoughts of Marcel Duchamp," in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 19, **TD:** Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 395, **JS:** Jeanne Siegel, "Ad Reinhardt: Art as Art," in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 25, **DW:** Dennis Wheeler in "Four Conversations between Dennis Wheeler and Robert Smithson" (1969-1970) Edited and annotated by Eva Schmidt in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 215, **GB:** Gene Baro, "Barry Flanagan, "Sculpture Made Visible: Discussion with Gene Baro" (1969), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of

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DR: And? **JS:** Joseph, what do you mean by “art as idea as idea”? **LAF:** Now what the HELL does that mean? **RW:** What do you mean by irony? **ES:** What do you mean by “beauty”? **TD:** What does this mean? **JK:** What do you mean? **SL:** What does it mean? **YM:** But what is the meaning of a picture? **WW:** Mr. Pollock, in your opinion what is the meaning of modern art? **HG:** What do you mean by gestures? **JB:** What meaning did this war have, and wasn’t its unfolding a means of sealing the end of history in the decisive and culminating historic event of our era? **GJ:** What does that distinction mean? **JC:** You mean that you want me to criticize them –to say which one I liked the most and so on, or what? **LS:** What does that mean? **AC:** [...] “What does your sculpture mean?” [...] **LG:** What does this mean? **KH:** [...] But what does it mean? [...] **DD:** What does this mean for you? **RI:** And what does it mean to me?

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DR: David Ross, “William Wegman, Interview by David Ross” (1990), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), pp. 451-456, **JS:** Jeanne Siegel, “Joseph Kosuth: Art as Idea as Idea” (interview with Joseph Kosuth), in Jeanne Siegel, *Artwords: Discourse on the 60’s and 70’s*, (De Capo Press,

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California Press, 1996), p. 657, **DB:** Daniel Birnbaum, “In Other’s Words: Daniel Birnbaum Talks with Sarat Maharaj” in *Artforum*, (February, 2002), p. 107, **DO:** Donald Oditia, “Kenny Schacter: Practice as Curator/Artist,” in *Flash Art*, Vol. XXXI, no. 203, (November-December, 1998), p. 44, **MCM:** Michael Craig-Martin, “Richard Hamilton in conversation with Michael Craig-Martin, Talking Art 1,” edited by Adrian Searle, (London: Institute of Contemporary Arts), 1993, p. 657.

1992), p. 221, **LAF:** Lydia Alix Fillingham, *Foucault for Beginners* by Lydia Alix Fillingham, illustrated by Moshe Süsser, (New York, London: Writers and Readers Publishing, 1993), p. 83, **RW:** Robin White, “Francesco Clemente, Interview with Robin White” (1981), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 262, **ES:** Eva Schmidt, “Interview with Jessica Stockholder,” in cat. *Jessica Stockholder*, (Münster / Zürich: Westfälischer Kunstverein, Kunsthalle Zürich, and authors, 1992), p. 43, **TD:** Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 74, **JK:** Janet Kardon, “Robert Mapplethorpe, Interview with Janet Kardon” (1988), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 276, **SL:** Sergei Leontyev, “Sixth Conversation. Sergei Leontyev, Vladimir Levashov” in *Back to Photography: Articles Conversations about Photography*, (Exhibition catalogue), (Moscow: Soros Center for Contemporary Arts, 1996), p. 207, **YM:** Yves Michaud, “Joan Mitchell, Interview with Yves Michaud” (1986), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 33, **WW:** William Wright, “Jakson Pollock Interview with William Wright,” 1950 in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), p. 574, **HG:** Henry Geldzahler, “Helen Frankenthaler, Interview with Henry Geldzahler” 1965, in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 30, **JB:** Jean Baudrillard, *Simulacra and Simulation*, trans. Sheila Faria Glaser, (The University of Michigan Press, 1994), p. 36, **GJ:** Georg Jappe, “Joseph Beuys: Not Just a Few Are Called, But Everyone, Interview with Georg Jappe” 1972, in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), p. 889, **JC:** John Cage see Richard Kostelanetz, (ed.), *John Cage: An Anthology*, (New York: A De Capo paperback, 1970), p. 26, **LS:** Lucas Samaras, “Another Auto-interview” (1971), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 355, **AC:** Anthony Caro, “A Discussio with Peter Fuller” (1979) *ibid.*, p. 106, **LG:** Leon Golub, “The Mercenaries: Interview with Matthew Baigell” (1981), *ibid.*, p. 242, **KH:** Keith Haring, “Untitled Statement” (1984) *ibid.*, p. 369, **DD:** Démosthènes Davvetas, “Christian Boltanski, Interview with Démosthènes Davvetas” (1985), *ibid.* p. 515, **RI:** Rober Irwin, “Being and Circumstance: Notes Toward a Confidential Art” (1985), *ibid.*, p. 573.

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MB: What is culture? I write.

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MB: Marcel Broodthaers in *Open Letter*, datelined Palais des Beaux Arts, June 7, 1968, addressed “A mes amis,” published in *Museum in Motion*, p. 249.

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WW: I suppose every time you are approached by a layman they ask you how they should look at a Pollock

WW: William Wright, “Jakson Pollock, Interview with William Wright,” 1950 in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), p. 574, **CH:** Chris Horrocks, *Baudrillard for Beginners*, text Chris Horrocks, illustrations Zoran Jevtic, edited by Richard Appignanesi (Cambridge: Icon Books, 1996), p. 150, **CC:** Cynthia Carr, *On Edge: Performance at the End of the Twentieth Century*, (Hanover, Wesleyan University Press, 1993) p. 304, **FB:** Francesco Bonami, “Mats Hjelm,” see *Flash Art*, Vol. XXXII, no. 205, (March-April, 1999), p. 105, **SO:** Scinichiro Osaki, “Body and Place: Action in Postwar Art in Japan,” in cat. *Out of Actions: between performance and the object*, 1949-1979, trans. Tomako Matsutani, (Los Angeles: The Museum of Contemporary Art, 1998) p. 157, **JC:** John Cage see Richard Kostelanetz, (ed.), *John Cage: An Anthology*, (New York: A De Capo paperback, 1970), p. 24, **RS:** Robert Smithson, “The Artist and Politics: Symposium” (1970) in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 134, **RL:** Rosa Lowinger, “Francisco & I, A conversation with Fernando Rodriguez” in *Sculpture*, (November, 2001), Vol. 20, no.9, p. 24, **RK:** Richard Kostelanetz (ed.), see *John Cage: An Anthology*, (New York: A De Capo paperback, 1970), p. 16, **FM:** France Morin, “Lynda Benglis, Conversation with France Morin” (1977), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a source-book of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 621, **GP:** Giancarlo Politi in “Lettes to the Editor,” in *Flash Art*, Vol. XXXIII, no. 213, (Summer, 2000), p.61-62, **CC:** Cynthia Carr, *On Edge: Performance at the End of the Twentieth Century*, (Hanover, Wesleyan University Press, 1993) p. 224, **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 346, **DD:** Debbie Duffin, *Artists Handbooks, Investigating Galleries: the artist's guide to exhibiting*, (AN, Publications, 1994), p. 68, **FB:** Francesco Bonami, “Damian Hirst: The Exploded View of the Artist, Interviewed by Francesco Bonami” in Gabriele Detterer (ed.), *Art Recollection: Artists' Interviews and Statements in the Nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997) p. 122.

painting, or any other modern painting – what they look for – how do they learn to appreciate modern art? **CH:** But to see what? **CC:** [...] “What were they looking for?” **FB:** What is white and what is black? **SO:** What possibility does such art conceal? **JC:** What can we say? **RS:** What is your position regarding the kinds of political action that should be taken by artists? **RL:** If someone says to Francisco, “That piece of yours is highly political,” what is his reaction? **RK:** What does the artist become, if he is not someone who seeks light? **FM:** What do you feel about art and politics? **GP:** What led to this clash? **CC:** (What other images of Korea have we ever seen? Reagan at the 38th Parallel?) **TG:** What of the T-shirt by the English designer Katherine Hamnett with the words ‘58% Don’t Want Pershing’ on it? **DD:** What do I want from my next exhibition? **FB:** Do you have what you want?

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GP: If Art (as I believe and as Marcel Duchamp has widely shown) is a convention, then what is Brian Sewell talking about? How can he claim to know what is art and what is not, or what generates emotions? **JS:** I wonder what purpose, if any, possesses an artist to make things? **JS:** What things? **AD:** Instead of providing “immediate enjoyment,” does not almost all of this art appeal not to the senses but to what Hegel here calls judgment, and hence to our philosophical beliefs about what art is? **JK:** What art has in common with logic and mathematics [...] **MF:** In what way is this discourse different from other discourses? **LS:** Of what value is art? **AA:** What can I do with my art works to minimize this tax? **PC:** What is taste for you? **JK:** And what does his taste reflect? **MFP&JD:** What does the law say? **TG:** [...] (what is Duchamp if not the father of work like this?) [...]

GP: Giancarlo Politi, see “Lettes to the Editor” in *Flash Art*, Vol. XXXIV, no. 218, (May-June, 2001), p. 87, **JS:** Julian Schnabel, “Statements” (1978–83), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 266, **JS:** Jeanne Siegel, “Roy Lichtenstein: Thoughts on the “Modern” Period” (interview with Roy Lichtenstein by Jeanne Siegel on December 13, 1967) in Jeanne Siegel, *Artwords: Discourse on the 60’s and 70’s*, (De Capo Press, 1992), p. 193, **AD:** Artur C. Danto, *After the End of Art: contemporary art and the pale of history*, (New Jersey, Princeton University Press, 1997), p. 31 **JK:** Joseph Kosuth, “Art after Philosophy” 1969, quoted in Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 134, **MF:** Michel Foucault, “What Is an Author” 1969, quoted in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), p. 923, **LS:** Lucas Samaras, “Another Autointerview” (1971), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*,

CH: What are we left with? **AH:** Is what you are calling signature art antithetical to the creative process, or is it antithetical to *your* creative process? **TG:** What made this art when a real Brillo box was not? **GB:** What determines the choice? **AD:** [...] what makes the difference between a work of art and something not a work of art when there is no interesting perceptual difference between them? **LAF:** So what caused the change? **TD:** By what right? With what legitimacy? By their own tradition? By today's art world? By society at large? **GM:** What is your attitude

(Berkeley, Los Angeles and London: University of California Press, 1996), p. 351, **AA:** Ann Artist, see Joy S. Chambers and Susan Harvey Dawson, "Estate Planning for Artists: Part II" in *Sculpture*, (March, 1996), p. 33, **PC:** Pierre Cabanne, *Dialogues with Marcel Duchamp*, trans. Ron Padgett (New York, The Viking Press, 1971), **JK:** Joseph Kosuth, "Art After Philosophy," in *Studio International* 1978, no. 915, (October 1969): 134-37; reprinted in Joseph Kosuth, *Art After Philosophy and After: Collected Writings, 1966-1990*, edited and with an introduction by Gabriele Guercio and foreword by Jean-François Lyotard (Cambridge, Mass.: MIT Press, 1991), pp. 13-32, **MFP&JD:** Marie-Françoise Plissart and Jacques Derrida, "Right of Inspection," trans. David Wills in *Art & Text*, no. 32, (Autumn, 1989), p. 90, **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 401, **CH:** Chris Horrocks, *Baudrillard for Beginners*, text Chris Horrocks, illustrations Zoran Jevtic, edited by Richard Appignanesi (Cambridge: Icon Books, 1996), p. 169, **AH:** Alanna Heiss, "Another Point of Entry: An Interview with Dennis Oppenheim" in Alanna Heiss (ed.), *Dennis Oppenheim, Selected Works 1967-90*, with essay by Thomas McEvelley, (New York, The Institute for Contemporary Art and Harry N. Abrams, Inc., 1992), p. 167, **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 100, **GB:** Gene Baro, "Barry Flanagan, Sculpture Made Visible: Discussion with Gene Baro" (1969), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 656, **AD:** Artur C. Danto, *After the End of Art: contemporary art and the pale of history*, (New Jersey, Princeton University Press, 1997), p. 35, **LAF:** Lydia Alix Fillingham, *Foucault for Beginners* by Lydia Alix Fillingham, illustrated by

toward such changes? **TG:** Shown at the 1921 Salon d'Automne it inevitably caused a scandal, one critic describing it as the "wall of a public urinal" – what could be less like high art than graffiti? **KV:** What is its importance? **AD:** What of art after the end of art, where, by "after the end of art," I mean "after the ascent to philosophical self-reflection?" **JS:** The end of what? **GP:** What is it that resuscitates and glorifies dead art if not the current idea of art and taste? **MA:** What happens when the artist is dead? **AD:** What would be the status of my

Moshe Süsser, (New York, London: Writers and Readers Publishing, 1993), p. 115, **TD:** Thierry de Duve, "Les Infos de Paradis: Thierry de Duve Interviewed by Cay Sophie Rabinowitz," Brussels, April 3, 2000, in *Parkett*, no. 60, 2000, pp. 181-185, **GM:** Gregoire Müller, "...The Earth, Subject to Cataclysms, Is a Cruel Master." (1971), Interview with Gregoire Müller in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 256, **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 40, **KV:** Kees Vuyk, "The Future of Art" in *L&B*, volume 13, p. 180, **AD:** Artur C. Danto see *After the End of Art: contemporary art and the pale of history*, (New Jersey, Princeton University Press, 1997), p. 14, **JS:** Joan Simon "Interview, Joan Simon in conversation with Jenny Holzer" see *Jenny Holzer*, (London, Phaidon, 1999), p. 8, **GP:** Giancarlo Politi in "Letters to the editor: Resuscitating the Dead. Inflamed by the unknown," see *Flash Art*, Vol. XXXI, no. 203, (November-December, 1998), p. 61, **MA:** Marina Abramoviç in "Transitory Objects, A conversation with Marina Abramoviç," in *Sculpture*, (November, 2001), Vol. 20, no. 9, p. 28, **AD:** Artur C. Danto, *After the End of Art: contemporary art and the pale of history*, (New Jersey, Princeton University Press, 1997), p. 31, **TD:** Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 348, **AA:** Ann Artist, "Estate Planning for Artists: Part II" by Joy S. Chambers and Susan Harvey Dawson in *Sculpture*, (March, 1996), p. 32, **EB:** Etienne Balibar, "Globalization, Civilization" part 2, see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 786, **TD:** Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 410, **EA:** Ekaterina Andreeva, "Third Conversation:

prediction if the subsequent century and half were as filled with artistic incident as the period that followed Hegel's? **TD:** What's left to make, given the fact that judgment has been rendered? **AA:** What do I need to think about concerning the handling of my property and art works? **EB:** What kind of relations are knitted between these two notions? **TD:** Or yet again: given that the readymades have received social sanction, what do they have to say of the institutions where that social sanction took effect? **EA:** And what is the paradox about? **JS:** What's your connection to craft? **DS:** and art, what is that?

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Ekaterina Andreeva, Arkady Ippolitov" in *Back to Photography: Articles Conversations about Photography*, (Exhibition catalogue), (Moscow: Soros Center for Contemporary Arts. 1996), p. 167, **JS:** Jerry Saltz, "Kara Walker, Ill-Will and Desire," in *Flash Art*, Vol. XXIX, no. 191, (November-December, 1996), pp. 82-86, **DS:** Daniel Spoerri, "Trap Pictures" (1960), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 310.

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TG: What did Duchamp exactly mean by them? **EB:** More radically, what does it mean to institute? **CC:** "What does it mean for rest of us if we allow that to happen?" **WGTH&MN:** [...] What do you mean by these two sentences and what do they mean for your art production process? **WW:** Is that what you mean? **CC:** What do you mean, for example, when we say Columbus "discovered" America? **MN:** [...] What does this title imply? **HUO:** [...] What does it mean that the exhibition goes on for several months? [...] **CR:** Can you explain what do you mean by "the newest"? **JS:** What did you mean by "Artists among Artists"? **JK:** What does it mean to try to be an artist, even a great artist ("I'm as close to Picasso as you're going to get in this fucking life," Schnabel has said), in a time when people think in cinematic rather than painterly terms when, in fact, almost everyone is far more interested in movies than in painting? **JS:** What do you mean by series? **AC:** What does it mean? **HP:** What do you mean? **FA:** What does it mean to be the director of a museum? **PH:** What does FRAME mean? **HP:** What is meant by the title of Bask? **JS:** What does it mean? **JC:** What does it mean? **LL:** "What do you suppose it means?" **TG:** What did this mean? **JS:** What does it mean to you then? **TG:** [...] not just 'What is a "real" English breakfast?' or 'Did this "really" happen?', but 'What does "real" mean?' **VB:** What does possession mean to you? **JS:** What do you mean by a young Republican? **LR:** What do you mean? **JS:** What's the relationship of two people to each other and then what does the whole thing mean?

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TG: Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 21, **EB:** Etienne Balibar in “Globalization/Civilization” part 2, see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 799, **CC:** Cynthia Carr, *On Edge: Performance at the End of the Twentieth Century*, (Hanover, Wesleyan University Press, 1993) p. 282, **WGTH&MN:** Wolf-Günter Thiel and Milena Nikolova in “Franz Ackermann Dissolving into the Everyday,” see *Flash Art*, Vol. XXXIV, no. 216, (January–February, 2001), pp. 79–82, **WW:** William Wright, “Jakson Pollock, Interview with William Wright,” 1950, in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900–1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), p. 574, **CC:** Cynthia Carr, *On Edge: Performance at the End of the Twentieth Century*, (Hanover, Wesleyan University Press, 1993) p. 193, **MN:** Milena Nikolova, “Jonathan Meese, Richard Wagner Is Total Compression of Time and Space” by Wolf-Günter Thiel & Milena Nikolova in *Flash Art*, Vol. XXXIII, no. 212, (May–June, 2000), p. 83, **HUO:** Hans-Ulrich Obrist see “Laboratorium is the answer, what is the question?” Telesymposium, Barbara Vanderlinden and Hans-Ulrich Obrist barinstorming with Carsten Höller, Bruno Latour, Luc Steels. TRANS>arts.cultures. media #8, 2000 Passim, pp.112–126, **CR:** Cay Sophie Rabinowitz, “Les Infos de Paradis: Thierry de Duve Interviewed by Cay Sophie Rabinowitz,” Brussels, April 3, 2000, in *Parkett*, no. 60, 2000, pp. 181–185, **JS:** Jeanne Siegel, “Ad Reinhardt: Art as Art,” in Jeanne Siegel, *Artwords: Discourse on the 60’s and 70’s*, (De Capo Press, 1992), p. 23, **JK:** James Kaplan from “Lives of the Artists,” New York Magazine 12. August, 1996, quoted in Dion Kliner “After the Disasteroid,” in *Flash Art*, Vol. XXXI no. 201, (Summer, 19989, p. 114, **JS:** Jeanne Siegel, “Adolph Gottlieb: Two Views,” in Jeanne Siegel, *Artwords: Discourse on the 60’s and 70’s*, (De Capo Press, 1992), p. 38, **AC:** Aldo Caraceni “Gioncarlo Politi, Letters to the Editor,” in *Flash Art*, Vol. XXXI, no. 199, (March–April, 1998), p. 67, **HP:** Het Parool, “Excerpts from an interview with Kees Zoeteman,” *ibid.*, p. 128, **FA:** Flash Art, “Groninger Museum: A Discussion with Frank Haks and Mark Wilson” in *Flash Art*, Vol. XXIX, no. 191, (November–December, 1996), p. 49, **PH:** Peter Herbstreuth, “Cityscape Helsinki, Marku Valkonen, Director of FRAME,” *ibid.*, p. 69, **HP:** Helaine Posner, “Martin Puryear: Conversations with Hugh M. Davies and Helaine Posner” (1984), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 629, **JS:** Jerry Saltz, “Kara Walker, Ill-Will and Desire,” in *Flash Art*, Vol. XXIX, no. 191, (November–December, 1996), pp. 82–86, **JC:** John Cage see

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CG: What is it that I have and that no other kind of art can have?

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CG: Clement Greenberg quoted in Artur C. Danto, *After the End of Art: contemporary art and the pale of history*, (New Jersey, Princeton University Press, 1997), p. 14. The complete sentence; (Modernist painting, as Greenberg defined it, could only ask the question “What is it that I have and that no other kind of art can have?”).

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Richard Kostelanetz, (ed.), *John Cage: An Anthology*, (New York: A De Capo paperback, 1970), p. 8, **LL:** Lucy R. Lippard, *Overlay: Contemporary Art and the Art of Prehistory*, (New York: The New Press, 1983) p. 3, **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 10, **JS:** Jerry Saltz, “Kara Walker, Ill-Will and Desire,” in *Flash Art*, Vol. XXIX, no. 191, (November–December, 1996), pp. 82–86, **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 125, **VB:** Victor Burgin see *Possession*, 1976, Poster; 109.2 x 93.8 cm, **JS:** Jeanne Siegel, “Adolph Gottlieb: Two Views,” in Jeanne Siegel, *Artwords: Discourse on the 60’s and 70’s*, (De Capo Press, 1992), p. 35, **LR:** Larry Rivers, “Multi-Media: Painting, Sculpture, Sound” (panel with Lukin, Rauschenberg, and Rivers on November 21, 1966) *ibid.*, p. 162, **JS:** Jeanne Siegel, “Environments and Happenings,” (panel discussion among Kaprow, Segal, and Siegel as moderator on December 13, 1966), *ibid.*, p. 177.

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TRQ: What two aspects of culture does Greenberg contrast in the opening section of the essay? What is Greenberg's stated objective for the essay? What is "Alexandrianism" and how does it differ from "avant-gardism"? What work today would fit these definitions? What, according to Greenberg, was the function of the avant-garde from the late 19th to the early 20th Century? What is the shift that takes place in subject matter in avant-garde art and how does Greenberg explain this change? What is the avant-garde's relationship to the ruling class? In what sense is this relationship a problem? What is "kitsch" and where does it come from? What are some of the dangers that Greenberg associates with kitsch? What is Greenberg's response to MacDonald's view? What does the hypothetical story about the peasant viewing a Picasso and a Repin illustrate? What, according to Greenberg, is the relationship between social order and artistic production? What is the role of kitsch in the fascist State? What overriding reason does Greenberg give for the prevalence of kitsch? What is the alternative?

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TRQ: T. R. Quigley, Study Questions, Greenberg, "Avant-Garde and Kitsch" (Revised 21 Aug 97), [Internet], available from <<http://www.panix.com/~squigle/sva/sq.agk.html>>

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CK: (What is the price for being ~~public~~?) **EB:** What is an institution? **Q:** What kind of problems do museums actually present for you? **EB:** What type of coercion does it impose? What is its institutional definition? What is its democratic or non-democratic character? **SL:** What is public, what is private, and what are the rights and responsibilities within these sectors? **PF:** What means can you use when you exhibit something? **BB:** Here I'd like to ask you both a question: what are the grounds for a political analysis of the museum today? **SK:** What happens to a museum when there is no possibility for transgression? **HUO:** What do you dream a museum could be? **HUO:** What new perspectives do you see for museums? **CM:** What distinguishes this "inverted world of economy" and what rules specific to the field govern artistic production? **CB:** What happens when museum is shown in a specialized art context? **RK:** I'm not saying this particular thing happened, but what if the photography curator decide that Smithsonian's photography was not interesting and therefore did not purchase it?

CK: Christian Kravagna, "Stefan Römer, How Critical Can Pictures Be?" trans. Richard Watts, in *Camera Austria*, 72/2000, p. 47, **EB:** Etienne Balibar, "Globalization/Civilization" part 2, see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 799, **Q:** Questioner, (Questioners, unless otherwise identified, were members of the audience), Excerpts from "Earth" (1969) Symposium at White Museum, Cornell University in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 182, **EB:** Etienne Balibar in "Globalization/Civilization" part 2, see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH,

PE: What are the interests of the gallery? **CA:** What the museum is really interested in [...] **Q:** Want to own a Warhol but don't have millions to spend?

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1997), p. 787, **SL:** Suzanne Lacy, "The Name of the Game" (1991) in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 787, **PF:** Peter Friedl, "Roger M. Buegel, A Conversation with Peter Friedl" in cat. *Peter Friedl* authors Casino Luxembourg, GAK Bremen, ICA Cape Town, (Revolver-Archiv für aktuelle Kunst, 2001), p. 28, **BB:** Benjamin Buchloh in "B. Buchloh, C. David, J-F. Chevrier, The Political Potential of Art 2" see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 639, **SK:** Silvia Kolbowski, "The MOMA Expansion: A Conversation with Terence Riley, Hal Foster, Denis Holler, Silvia Kolbowski, and Rosalind Krauss" in *OCTOBER* no. 84, (Spring, 1998), p. 15, **HUO:** Hans-Ulrich Obrist, "Heri Dono, The Ever-Increasing Colonization of Time," in *Flash Art*, Vol. XXXIII, no. 213, (Summer, 2000), pp. 94-96, **HUO:** Hans-Ulrich Obrist, "A conversation between Hubert Damisch and Hans-Ulrich Obrist," see *TRANS>arts.cultures.media #8*, 2000 Passim, pp. 12-17, **CM:** Cathren Müller, "Pierre Bourdieu / an interview by Cathren Müller," in *Camera Austria*, 73/2001 p. 9, **CB:** Carlos Basualdo, "Colectivo Cambalache, Little Seeds of Columbian Cartucho," in *Flash Art*, Vol. XXXIII, no. 214, (October, 2000), p. 90, **RK:** Rosalind Krauss, "The MOMA Expansion: A Conversation with Terence Riley, Hal Foster, Denis Holler, Silvia Kolbowski, and Rosalind Krauss" see *OCTOBER* no. 84, (Spring, 1998), p. 23, **PE:** Pamela Echeverria, "Jose Kuri and Monica Manzutto, Directors, Galleria Kurimanzutto," in *Flash Art*, Vol. XXXIII, no. 215, (November-December, 2000), p. 60, **CA:** Carl Andre, "Carl Andre: Artwoker," in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 132, **Q:** Question in *Flash Art*, Vol. XXXI, no. 199 (March-April, 1998), p. 56,

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DO: Derrida?

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DO: Dennis Oppenheim, Alanna Heiss (ed.), *Dennis Oppenheim, Selected Works 1967-90*, with essay by Thomas McEvelley, (New York, The Institute for Contemporary Art and Harry N. Abrams, Inc., 1992), p. 183.

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DD: What roles does the viewer play in your works? **LS:** What has the acceptance of your work by others done to your character? **FB:** What is the reward in the art world; you have a tool to express a specific content and you have a wide audience and yet you still want to work within the fine art's boundaries? **MG:** What different goals are you aiming for when you address the public? **EA:** What kind of staff does the Center have? **Q:** What does space conceal? **EA:** What is the curatorial philosophy of the space? **JS:** What do you expect the viewer to do with it? **BO'D:** What happened to the ceiling lights? **CC:** [...] What *are* the community values? Should the Contemporary Art Center be allowed to display these photos? **ZK:** What does being the spectator of your own work involve? **JGC:** What are you bringing to New York City and how did you decide what to exhibit? **PF:** What is display in my work? **JM:** What response are you expecting from your audience? **CS:** What multiple levels of uneasiness, pleasure, curiosity, erotic fascination, acceptance or rejection were activated in an audience? **UM:** Do you believe the impact of what is happening now – with conceptual art and what I call the other culture – that impact is going to hit the so-called art world, the galleries, the museums? What changes do you envisage? **AH:** What is your relationship to money as a person who has made work for twenty-five years that is not easily collected? **WGT:** [...] What do you promise yourselves from your role as artists, and what do you expect from the art audience that you address? **JD:** To what extent are the works of art on display and archives accessible to the public, and are you actively lending works for

museum exhibitions? **RZ:** [...] what public spaces are truly accessible to the public? **GJ:** [...] What part does money play in your work? **JR:** What would happen if a major corporation decided to use all the new devices available to them? **MR:** One question to rise about this standard of intelligibility is whether the market-relations are really *separate* from what we do? **HUO:** So they cannot censor what's already happened? **TG:** What are we actually looking at? **DD:** What is the publicity like and does it attract reviews? **DD:** But what is success really like? **JS:** What is the thinking behind exhibiting in Harlem? **DW:** What was in that show?

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DD: Démosthènes Davvetas, "Christian Boltanski, Interview with Démosthènes Davvetas" (1985), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 517. **LS:** Lucas Samaras, "Another Auto-interview" (1971), *ibid.*, p. 354. **FB:** Francesco Bonami, "Doug Aitken: Making Work without Boundaries," in *Flash Art*, Vol. XXXI, no. 200, (May-June, 1998), pp. 80-81. **MG:** Massimiliano Gioni, "Daste Foundation: Global Vision: Interview with Dakis Joannou," in *Flash Art*, Vol. XXXI, no. 203, (November-December, 1998), p. 63. **EA:** Euridice Arratia, "Cityscape Havana, Nelson Herrera, Assistant Director of the Centro Wilfredo Lam," in *Flash Art*, Vol. XXXII, no. 204, (January-February, 1999), p. 48. **Q:** Marcel Broodthaers, "Ten Thousand Francs Reward" (1974), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 871. **EA:** Euridice Arratia, "Sandra Ceballos, Artist, Director, Espacio Aglutinador," in *Flash Art*, Vol. XXXII, no. 204, (January-February, 1999), p. 49. **JS:** Jeanne Siegel, "Joseph Kosuth: Art as Idea as Idea" (interview with Joseph Kosuth) in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 226. **BO'D:** Brian O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space*, expanded edition with introduction by Thomas McEvelley, (Berkeley, Los Angeles, London, University

of California Press, 1999) p. 67, **CC:** Cynthia Carr, *On Edge: Performance at the End of the Twentieth Century*, (Hanover, Wesleyan University Press, 1993) p. 273, **ZK:** Zoe Kosmidou, "Transitory Objects, A conversation with Marina Abramović" in *Sculpture*, Vol. 20, no.9, (November, 2001), p. 28, **JGC:** Jan Garden Castro, "Reinventing Tradition, Interview Peter Laurens Mol" in *Sculpture*, Vol. 16, no. 1, (January, 1997), p. 33, **PF:** Peter Friedl, "Roger M. Buergel, A Conversation with Peter Friedl" in cat. *Peter Friedl*, authors Casino Luxembourg, GAK Bremen, ICA Cape Town, (Revolver-Archiv für aktuelle Kunst, 2001), p. 24, **JM:** Julia Barnes Mandle, "James Luna: Interview with Julia Barnes Mandle" (1993) in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 800, **CS:** Carolee Schneemann, "Naked Action Lecture" quoted in Kristine Stiles, "Uncorrupted Joy: International Art Actions," in cat. *Out of Actions: between performance and the object, 1949-1979*, (Los Angeles: The Museum of Contemporary Art, 1998) p. 270, **UM:** Ursula Meyer, "Lucy Lippard: Interview with Ursula Meyer" in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), **AH:** Alanna Heiss, "Another Point of Entry: An Interview with Dennis Oppenheim" in Alanna Heiss (ed.), *Dennis Oppenheim, Selected Works, 1967-90*, with essay by Thomas McEvilley, (New York, The Institute for Contemporary Art and Harry N. Abrams, Inc., 1992), p. 178, **WGT:** Wolf-Günter Thiel, "RothStauffenberg, The Image Matrix; Towards a New Representation," in *Flash Art*, Vol. XXXIII, no. 215, (November-December, 2000), pp. 84-87, **JD:** Jade Dellinger, "Cityscape Cincinnati: Robert J. Schiffler, Collector," in *Flash Art*, Vol. XXXI, no. 203, (November-December, 1998), p. 71, **RZ:** Ricardo Zulueta in *Camera Austria*, 62-63/1998, p. 94, **GJ:** Gianni Jetzer, "Jens Haaning, The Practical Politics of Art," in *Flash Art*, Vol. no. 218, (May-June, 2001), p. 67, **JR:** James Rosenquist, "The F-III: An Interview with James Rosenquist by G.R. Swenson" in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 349, **MR:** Mel Ramsden in "On Practice" 1975, in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), p. 905, **HUO:** Hans-Ulrich Obrist, "Heri Dono, The Ever-Increasing Colonization of Time," in *Flash Art*, Vol. XXXI-II, no. 213, (Summer, 2000), pp. 94-96, **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 20, **DD:** Debbie Duffin, *Artists Handbooks, Investigating Galleries: the artist's guide to exhibiting*, (AN, Publications, 1994), p. 70, **DD:** Debbie Duffin, *ibid.*, p. 105, **JS:** Jeanne Siegel, "Romare Barden: The Unknown American Negro Artists," in Jeanne Siegel, *Artwords:*

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AD: What has Cindy Sherman to do with Mark Tansey, or he with Dorothea Rockburne, or she with Red Grooms, or he with Robert Mangold, or he with Boggs, or he with David Reed, or David Reed with Arakawa, or Arakawa with David Sawin, or David Sawin with Mel Bochner?

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AD: Arthur C. Danto, *Beyond the Brillo Box: the visual arts in post-historical perspective*, (Berkeley, Los Angeles, London, University of California Press, 1992), p. 231.

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Discourse on the 60's and 70's, (De Capo Press, 1992), p. 81, **DW:** Dennis Wheeler see "Four Conversations between Dennis Wheeler and Robert Smithson" (1969-1970) Edited and annotated by Eva Schmidt in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 211.

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GD: What is the meaning and significance of artists' interviews and statements in the nineties? **GRS:** What would you consider the difference between subject matter and content, between what is depicted and what it means? **DP:** What does it mean for an artist to be Corsican? **AW:** What do you mean by this? **DH:** What do you mean? **RMB:** What options exist for producing meaning alongside, or counter to, ideology? **RW:** What does that mean? **MD:** But, what does more "real" or more "truth," mean? **ML:** What do you mean by that? **BO'D:** [...] "What is it supposed to be?" and "What does it

GD: Gabriele Detterer, "The Experience of Non-Identity" in Gabriele Detterer (ed.), *Art Recollection: Artists' Interviews and Statements in the Nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997), p. 13, **GRS:** G. R. Swenson, "Jasper Johns Interview with G. R. Swenson" in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 324, **DP:** Giacinto Di Pietrantonio, "Maurizio Cattelan: Face to Face, interview by Giacinto Di Pietrantonio" in Gabriele Detterer (ed.), *Art Recollection: Artists' Interviews and Statements in the Nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997), p. 56, **AW:** Andrew Wilson, "Sol Lewitt: Sol Lewitt Interviewed, interview by Andrew Wilson," *ibid.*, p. 160, **DH:** Damian Hirst see "Damian Hirst The Exploded View of the Artist, Interviewed by Francesco Bonami" *ibid.* p. 119, **RMB:** Roger M. Buegel, "A Conversation with Peter Friedl" in cat. *Peter Friedl*, authors Casino Luxembourg, GAK Bremen, ICA Cape Town, (Revolver-Archiv für aktuelle Kunst, 2001), p. 22, **RW:** Ruedi Widmer, "Thomas Demand / Building the Scene of the Crime, an interview with Ruedi Widmer" Trans. Richard Watts in *Camera Austria*, 66/1999, p. 11, **MD:** Maia Damianovic, "Joachim Koester interviewed by Maia Damianovic" *ibid.*, p. 46, **ML:** Maren Lübcke, "Lois Renner, 'I Prefer to be a prince of painting rather than a lord of photography, interview by Maren Lübcke" trans. Richard Watts, *Camera Austria*, 64/1999, p. 32, **BO'D:** Brian O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space*,

mean?" [...] **KS:** What does it mean to deny the authenticity of the artist as subject of his or her own discourse? **MF:** [...] what meaning do they have? **PC:** What does that mean? **EB:** What does it mean to educate? What does it mean to punish? [...] **PC:** What does that mean? **PC:** What does this mean? **LAF:** What exactly does "discourse" mean? **Q:** Could you explain what you mean by the discourse of reason? **TG:** What does "transformed" mean? What makes this act art? **KV:** But what does that mean this relationship with nothingness? **MG:** What did Ioganson mean by "cold structure?"

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expanded edition with introduction by Thomas McEvelly, (Berkeley, Los Angeles, London, University of California Press, 1999) p. 55, **KS:** Kristine Stiles see General Introduction, in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 6, **MF:** Michel Foucault, "The Other Spaces" see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 266, **PC:** Pierre Clastres, "Of the One Without the Many" *ibid.*, p. 427, **EB:** Etienne Balibar in "Etienne Balibar, Jean-François Chevrier, Catherine David, and Nadia Tazi Globalization/Civilization 1" *ibid.*, p. 781, **PC:** Paul Copley, *Semiotics for Beginners*, illustrated by Litza Jansz (Cambridge: Icon Books, 1997) p. 3, **PC:** Paul Copley, *ibid.*, p. 97, **LAF:** Lydia Alix Fillingham, *Foucault for Beginners*, by Lydia Alix Fillingham, illustrated by Moshe Süsser, (New York, London: Writers and Readers Publishing, 1993), p. 100, **Q:** Question in "An Introductory Conversation, Arthur C. Danto" see *L&B*, volume 11, p. 17, **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 125, **KV:** Kees Vuyk, "The Future of Art" in *L&B*, volume 13, p. 180, **MG:** Maria Gough, "In the Laboratory of Constructivism: Karl Ioganson's Cold Structures" in *OCTOBER* no. 84, (Spring, 1998), p.102.

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Q: At what moment does one start making indifferent art? **TG:** And what of the artists from the 1960s? **HF:** But started what exactly? **JS:** What do you see as the major difference between the 1940s and the 1970s? **GM:** What politics inform accepted understandings of art and culture? **CS:** What do you see as being the important issues for artists, curators, critics, gallery directors? **DD:** The important questions are: does the work sell, what income would be made from those sales and is promotion effective and appropriate to your career? **Q:** What are your political ideas? **DD:** What did you achieve? **CS:** Why do you think so much politically motivated art fails to provide an aesthetic experience for the viewer. **JK:** What is the function of art, or the nature of art? **JB:** Before we ask WHAT CAN WE DO? [...] **MS&MM:** What is mainstream? **JB:** What else do the media dream of beside creating the event simply by their presence? **LT:** If art will not help this new man to educate himself, to strengthen and refine himself, then what is it for? **OP:** What remains of art, of the constructive ability of man, if we look down on the world from above? **JPS:** What has that to do with morality? **WW:** [...] What is your feeling about your contemporaries? **GL:** [...] the basic question is, and will remain: what is man? **DD:** What are my weakness? **JB:** What can we do now for the realization of the alternative? **JB:** If we finally ask the question: WHAT CAN WE DO? [...]

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Q: Marcel Broodthaers, "Ten Thousand Francs Reward" (1974) in

Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 872, **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 383, **HF:** Hal Foster, "Death in America" in *OCTOBER* no. 75, (Winter, 1996), p. 53, **JS:** Jeanne Siegel, "Adolph Gottlieb: Two Views," in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 35, **GM:** Group Material see "On Democracy," in Brain Wallis ed., *Democracy: A Project by Group Material, Dia Art Foundation Discussions in Contemporary Culture* 5, (Seattle: Bay Press, 1990), **CS:** Chris Scoates, "Speed and Fire, An Interview with Dave Hickey" in *Sculpture*, (May-June, 1996), p. 32, **DD:** Debbie Duffin, *Artists Handbooks, Investigating Galleries: the artist's guide to exhibiting*, (AN, Publications, 1994), p. 62, **Q:** Marcel Broodthaers, "Ten Thousand Francs Reward" (1974), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 821, **DD:** Debbie Duffin, *Artists see Handbooks, Investigating Galleries: the artist's guide to exhibiting*, (AN, Publications, 1994), p. 100, **CS:** Chris Scoates, "Speed and Fire, An Interview with Dave Hickey" in *Sculpture*, (May-June, 1960), p. 30, **JK:** Joseph Kosuth, "Art After Philosophy," *Studio International* 1978, no. 915, (October, 1969): 134-37; reprinted in Joseph Kosuth, *Art After Philosophy and After: Collected Writings, 1966-1990*, edited and with an introduction by Gabriele Guercio and foreword by Jean-François Lyotard, (Cambridge, Mass.: MIT Press, 1991), pp. 13-32, **JB:** Joseph Beuys, "Untitled Statement" (c. 1973), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 634, **MS&MM:** Miriam Schapiro and Melissa Meyer, "Waste Not Want Not: An Inquiry into What Women Saved and Assembled - FEMMAGE" (1977-78) *ibid.*, p. 153, **JB:** Jean Baudrillard, *Simulacra and Simulation*, trans. Sheila Faria Glaser, (The University of Michigan Press, 1994), p. 55, **LT:** Leon Trotsky, "Literature and Revolution" in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), p. 427, **OP:** Otto Piene, "Paths to Paradise" (1961) in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 409, **JPS:** Jean-Paul Sartre, "Existentialism and Humanism," 1946, in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), p. 587, **WW:** William Wright, "Jackson Pollock Interview with William Wright," 1950 *ibid.*, p. 574,

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GP: If Art (as I believe and as Marcel Duchamp has widely shown) is a convention, then what is Brian Sewell talking about?

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GP: Giancarlo Politi see "Lettes to the Editor" in *Flash Art*, Vol. XXXIV, no. 218, (May-June, 2001), p. 87.

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GL: Georg Lukàcs, "The Ideology of Modernism' 1957" *ibid.*, p. 675, **DD:** Debbie Duffin, *Artists Handbooks, Investigating Galleries: the artist's guide to exhibiting*, (AN, Publications, 1994), p. 68, **JB:** Joseph Beuys, "Untitled Statement" (c. 1973), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 642, **JB:** Joseph Beuys *ibid.*, p. 642.

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OD: How have you established a permanent collection and what is its focus? **PE:** What are the principles of the development of the collection? **JD:** What compelled you to begin acquiring contemporary art, and can your collecting interests be characterized? **FB:** What leads these people to invest in art? **FS:** What is your aesthetic approach to collecting? **OD:** What are your attitudes about breeding? **MG:** What is the most challenging piece in your collection? **FS:** What prompted you to start collecting? **TD:** What work could you choose as an example to lift the mortgage? What exemplary thing are you doing to draw from your collection and make into a paradigm of the historical transition which is our own?

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OD: Owen Drolet, "Kiasma: Finland's New Museum," in *Flash Art*, Vol. XXXI, no. 200, (May-June, 1998), p. 47, **PE:** Pamela Echeverria, "Patricia Martin, Curator, Fundacion Humex," in *Flash Art*, Vol. XXXIII, no. 215, (November-December, 2000), p. 61, **JD:** Jade Dellinger, "Cityscape Cincinnati: Robert J. Schiffler, Collector," in *Flash Art*, Vol. XXXI, no. 203, (November-December, 1998), p. 71, **FB:** Francesco Bonami, "Container of Information: Giancarlo Politi and Helena Kontova talk with Francesco Bonami," trans. Christopher Martin, in *Flash Art*, Vol. XXXI no. 201, (Summer, 1998), p. 102, **FS:** Franklin Sirmans, "Cityscape San Antonio, Linda Pace, Trustee, ArtPace, David and Suzette Kinder, Collectors," *ibid.*, p. 111, **OD:** Owen Drolet, "Columbia's Digital Media Center, A conversation with Ronald Jones," in *Flash Art*, Vol. XXXI, no. 199, (March-April, 1998), p. 56, **MG:** Massimiliano Gioni, "Daste Foundation: Global Vision: Interview with Dakis Joannou," in *Flash Art*, Vol. XXXI, no. 203, (November-December, 1998), p. 63, **FS:** Franklin Sirmans, "Cityscape San Antonio, Linda Pace, Trustee, ArtPace, David and Suzette Kinder, Collectors," in *Flash Art*, Vol. XXXI, no. 201, (Summer, 1998), p. 111, **TD:** Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 84.

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SzM: What is the connection between Wittgenstein and Marxism? **TG:** What of an art as concept and nothing but concept? **LS:** Of what value is art? **AL:** What are these values? **JS:** What percentage of your turnover does it represent? **TG:** But what exactly is Bruce Nauman saying? What does he represent? **AR:** *WHAT DO YOU REPRESENT?* **TG:** [...] ‘What do you represent?’ **TG:** [...] ‘What is the context?’ **PH:** What exactly happened between 8 October, when Apollinaire radically revised his text, and 10-11 October, when Duchamp came back to Paris from Munich, the opening of the Section d’Or exhibition on 10 October and the trip to the Jura that Apollinaire, Picabia and Duchamp went on between 20 and 26 October? **JFC:** What does *October* represent for you? **AD:** The historical problem or central question of modernity, in my view, is: What happened to account for the representation, by these artists, of their own past as less relevant for them than the imagined past of others cultures? What accounts for the profound shift in self-evaluation between the Crystal Palace Exhibition of 1850 and the Exposition Universelle of 1889? **SF:**

SzM: Mihaly Szegedy-Maszak, “Conversation of Joseph Kosuth with Mihaly Szegedy-Maszak” in *Joseph Kosuth, Zero At The Edge Of The Known World*, (Venice Biennale XLV, Pavilion of Hungary, 1993), p. 103, **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 161, **LS:** Lucas Samaras, “Another Auto-interview” (1971), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 351, **AL:** Alain Lipietz, “Sustainable Development: History and Horizons,” see *Documenta X – the book: politics*

What representation do ‘if,’ ‘because,’ ‘as though,’ ‘although,’ ‘either-or’ and all the other conjunctions, without which we cannot understand a phrase or a sentence, receive in our dreams? **TG:** [...] ‘What is a chair?’ ‘How do we represent a chair?’ And hence ‘What is art?’ and ‘What is representation?’ **JK:** ‘Number 1. What is it? It is a room. Is it a room? Number 2. What is it? It is a floor. Is it a floor? Number 3. What is it? It is a chair. Is it a chair?’ [...] ‘What is it? It is a metaphysics. Is it a metaphysics?’ **LM:** Because it is what it is? **DC:** But what is left out of these descriptions of contemporary art? What is, in fact suppressed? **BM:** What does dominate the work then, the functionalism or the subtext? **DD:** In what context do I see my work? **SB:** And what if the eye could not? **JFC:** What does Rodchenko say in that debate? **YL:** What is an art-composition (be it made of photographs or words or both)? **TG:** What are we left with after the six weeks that it allegedly took Rauschenberg to rub it out? **JC:** (What is Rauschenberg saying) **SO:** What possibility does such art conceal? What assertive meaning does it have for the art of today, whose direction is hard to deter-

poetics, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 684, **JS:** Judith Staines, *Artists Handbooks, Exhibiting & Selling Abroad*, (AN Publications, 1994), p. 110, **TG:** Tony Godfrey, in *Conceptual Art*, (London: Phaidon, 1999), p. 354, **AR:** Ad Reinhardt, ‘What do you represent?’, 1945. Detail from *How to Look at a Cubist Painting, P.M.*, (27 January, 1946), in cat. *Ad Reinhardt*, (Stuttgart, Staatsgalerie, 1985), **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 15, **TG:** Tony Godfrey *ibid*, **PH:** Pontus Hulten, “The Blind Lottery of Reputation or the Duchamp Effect” see *Marcel Duchamp; Opera*, (Milan, Bompiani, 1993), p.

mine? **JB:** But what is today? **JS:** What aspects of Duchamp have been key for you? **RS:** What are the lattices and grids of pure abstraction, if not renderings and representations of a reduced order of nature? **BK:** What consequences does this have for the self-representation of the body? **DW:** What are the bands representing here? **AS:** Is there a subject which cannot be represented in art, given that you are working in realms of the horrific, in terms of what human beings can do to each other? **TG:** But what exactly is Bruce Nauman saying? **BB:** What is Jeff Wall's position?

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15, **JFC:** Jean-François Chevrier in "B. Buchloh, C. David, J-F. Chevrier, The Political Potential of Art 2" see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 634, **AD:** Arthur C. Danto, *Beyond the Brillo Box: the visual arts in post-historical perspective*, (Berkeley, Los Angeles, London, University of California Press, 1992), p. 128, **SF:** Sigmund Freud quoted in Arturo Schwartz "The Bride Stripped Bare" see Arturo Schwartz (ed.), *The Complete Work of Marcel Duchamp*, (New York, Delano Greenidge Editions, 1997), p. 155, **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 10, **JK:** Jaroslav Kozlowski, "Metaphysics," (1972), quoted in Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 273, **LM:** Larry Miller, "Interview with George Maciunas" see *Ubi Fluxus ibi Motus 1990 - 1962*, (Fondazione Mudima, 1990), **DC:** Douglas Crimp, *On the Museum's Ruins*, with photographs by Louise Lawler, (Cambridge, London: The MIT Press, 1997), p. 256, **BM:** Boris Moshkovits, "Julian Laverdiere, Controlling Your Dreams," in *Flash Art*, Vol. XXXIII, no. 213, (Summer, 2000), p. 81, **DD:** Debbie Duffin, *Artists Handbooks, Investigating Galleries: the artist's guide to exhibiting*, (AN, Publications, 1994), p. 67, **SB:** Samuel Beckett, "III Seen, III Said (extract)", 1981, see "Artist's Choice" in *Jenny Holzer*, (London, Phaidon Limited Press, 1999), p. 91, **JFC:** Jean-François Chevrier in "B. Buchloh, C. David, J-F. Chevrier, The Political Potential of Art 2" see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 631, **YL:** Yve Lomax, "Gemeinbegriffe" in *Camera Austria*, 62–63/1998, p. 51, **TG:** Tony Godfrey,

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PPP: What is Rome?

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PPP: Pier Paolo Pasolini in "The City Front" see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 284.

Conceptual Art, (London: Phaidon, 1999), p. 35, **JC:** John Cage, "Lecture on Something" see *Silence: Lectures and Writings by John Cage*, (Wesleyan University Press, 1973), p. 99, **SO:** Scinichiro Osaki, "Body and Place: Action in Postwar Art in Japan," in cat. *Out of Actions: between performance and the object, 1949-1979*, trans. Tomako Matsutani, (Los Angeles: The Museum of Contemporary Art, 1998) p. 157, **JB:** John Bock, "Some Inside Output of the Quasi-Me," in *Flash Art*, Vol. XXXIII, no. 214, (October, 2000), pp. 78-80, **JS:** Joan Simon, "Interview, Joan Simon in conversation with Jenny Holzer" see *Jenny Holzer*, (London, Phaidon, 1999), p. 34, **RS:** Robert Smithson, "Frederick Law Olmsted and The Dialectical Landscape" (1973) in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 162, **BK:** Bojana Kunst, "Of Body Natural and Artificial" Translated from the Slovene by Jagna Pogacnik and Tomislav Brlek, in *FRAKCIJA, Magazine for performing arts* no. 9, p. 21, **DW:** Dennis Wheeler, "Four Conversations between Dennis Wheeler and Robert Smithson" (1969-1970) Edited and annotated by Eva Schmidt in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 221, **AS:** Adrian Searle, "Leon Golub and Nancy Spero in conversation with Adrian Searle," see *Talking Art 1*, edited by Adrian Searle, (London: Institute of Contemporary Arts/1993), **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 354, **BB:** Benjamin Buchloh in "B. Buchloh, C. David, J-F. Chevrier, The Political Potential of Art," see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 394.

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TRQ: What is “kitsch” and where does it come from?

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VIL: What is this principle of party literature?

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TRQ: T. R. Quigley, Study Questions, Greenberg, “Avant-Garde and Kitsch” (Revised 21 Aug 97), [Internet], available from <<http://www.panix.com/~squigle/sva/sq.agk.html>>

VIL: Vladimir Ilyich Lenin, “Party Organisation and Party Literature,” the essay was originally published in *Novaya Zhizn*, no. 12, Moscow, 13 November 1905. The present translation is taken from *Lenin on Literature and Art*, Moscow, 1967 in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), p. 136.

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JR: What does it mean for the very idea of an avant-garde and the types of historicity associated with it, or for the kind of conception under which the art works falls in Malraux’s “imaginary museum”? **JM:** What did the students in the French May of ‘68 mean when they wrote “Power to the Imagination” on the walls? **JS:** What did the title mean? **JR:** What does it mean to speak of the unrepresentable, or to think of art as showing it? **DC:** But what could this mean to the museum and to painting, which had hitherto resisted photography’s allure? **RS:** What does color mean to you? **Q:** [...] “What does it mean?” **JP:** [...] “What does this mean?” **ES:** What is the function of the drawings in their relationship to the sculptural work? **EL:** **TM:** **ES:** What does the concept ‘genre’ mean today? **SK:** The question is, what does privileging the contemporary mean? **RMB:** What do you mean by “get any further”? **JC:** Right. Now if they decide they know what it means, do they believe that? Now, say they believe it and they understand what it means. **DW:** What do you mean by facets? **RS:** What does the lack of sharpness in your pictures mean: inconsistency of their

JR: John Rajchman, “Jean-François Lyotard’s Underground Aesthetics” in *OCTOBER* no. 86, (Fall, 1998), p. 4, **JM:** José Monleón, “The End of Utopias...What Utopias?” Translated from Spanish by Tomislav Brlek in *FRAKCIJA, Magazine for performing arts* no. 9, p. 76, **JS:** Jeanne Siegel, “Some Late Thoughts of Marcel Duchamp,” in Jeanne Siegel, *Artwords: Discourse on the 60’s and 70’s*, (De Capo Press, 1992), p. 20, **JR:** John

contents? **A&AG:** What does the piece mean to you? **RR:** Do you think you have a romantic approach to your art, or to put it differently, what does beauty mean to you and your work? **GJ:** You alluded to the idea of “social culpture.” What do you mean by it? **MN:** [...] What do time and space mean to you? **GP:** Does your concept of what it means to be an artist require a lot of work, discipline and practice? **BB:** What do you mean when you stress the presence of the family structure in the Italian ambiguity, and above all in Pistoletto? **PUH:** What does this statement mean for Habermas’s interpretation of the present German situation? **LAF:** What exactly does Foucault mean by the Clinic? **MS:** What can handwork mean now? **EH:** What does the hypothesis that Camillo’s idea was to make human mind a universal library, an encyclopedia of knowledge to be activated by the theatre of memory as a reminder, as a way of operating, really mean? **RS:** What do all these advances mean for the sculptor? **JS:** What did making an extremely precise copy of someone else’s original (even one already mechanically reproduced in a book) mean for you? **AH:** When you say not commercial, what do you mean? Not easily sold? **Q:** I mean, what aesthetic benefits can be gained from someone looking at an aerial photograph of one of your works? **PC:** What do you mean, fringes? **CH:** What does this mean? **SL:** What did she mean by that? **WE:** ‘What do you mean?’ **SL:** What does it mean? **TD:** What does this mean? **Q:** What does that mean?

JS: What did all this mean to you?

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Rajchman, “Jean-François Lyotard’s Underground Aesthetics” in *OCTOBER* no. 86, (Fall, 1998), p. 10, **DC:** Douglas Crimp, *On the Museum’s Ruins*, with photographs by Louise Lawler, (Cambridge, London: The MIT Press, 1997), p. 16, **RS:** Robert Smithson, “A Small Test for Jo Baer” (1960) in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 360, **Q:** Question in John Cage’s “On Robert Rauschenberg, Artist, and His Work” see *Silence: Lectures and Writings by John Cage*, (Wesleyan University Press, 1973), p. 94, **JP:** Judy Pfaff, “Poetry out of Chaos, A Conversation with Juddy Pfaff” by Jan Garden Castro in *Sculpture*, Vol. 17, no. 2, (February, 1998), p. 27, **ES:** Eva Schmidt, “Interview with Jessica Stockholder,” in cat. *Jessica Stockholder*, (Münster / Zürich: Westfälischer Kunstverein, Kunsthalle Zürich, and authors, 1992), p. 43, **EL: TM: ES:** Enrico Lunghi, Thomas Mulcaire, Eva Schmidt in catalogue *Peter Friedl*, authors Casino Luxembourg, GAK Bremen, ICA Cape Town, (Revolver–Archiv für aktuelle Kunst, 2001), p. 17, **SK:** Silvia Kolbowski, “The MOMA Expansion: A Conversation with Terence Riley, Hal Foster, Denis Holler, Silvia Kolbowski, and Rosalind Krauss” in *OCTOBER* no. 84, (Spring, 1998), p. 18, **RMB:** Roger M. Buerger, “A Conversation with Peter Friedl” in cat. *Peter Friedl*, authors Casino Luxembourg, GAK Bremen, ICA Cape Town, (Revolver–Archiv für aktuelle Kunst, 2001), p. 21, **JC:** John Cage see Richard Kostelanetz, (ed.), *John Cage: An Anthology*, (New York: A De Capo paperback, 1970), **DW:** Dennis Wheeler, “Four Conversations between Dennis Wheeler and Robert Smithson” (1969-1970) Edited and annotated by Eva Schmidt in Robert Smithson, in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 226, **RS:** Rolf Schön, “Gerhard Richter, Interview with Rolf Schön”, (1972), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 318, **A&AG:** Alex and Allyson Grey, “Linda Montano and Tehching Hsieh, One Year Art /Life Performance: Interview with Alex and Allyson Grey” (1984) *ibid.*, p. 780, **RR:** Andreas Reiter Raabe, “An interview with Sol Lewit,” see *Camera Austria*, 73/2001 p. 22, **GJ:** Gianni Jetzer, “Jens Haaning, The Practical Politics of Art,” in *Flash Art*, Vol. no. 218, (May-June, 2001), **MN:** Milena Nikolova, “Jonathan Meese, Richard Wagner Is Total Compression of Time and Space” by Wolf-Günter Thiel & Milena Nikolova in *Flash Art*, Vol. XXXIII, no. 212, (May-June, 2000), p. 83, **GP:** Giancarlo Politi, “Toshihiro Homano, Ideograms to Neglect Superfluities,” in *Flash Art*, Vol. XXIX, no. 191, (November-December, 1996), p. 70, **BB:** Benjamin Buchloh in “B.

Buchloh, C. David, J-F. Chevrier, "The Political Potential of Art 2" see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 628, **PUH**: Peter Uwe Hohendahl, "Recasting the Public Sphere" see *OCTOBER* no. 73, (Summer, 1995), p. 51, **LAF**: Lydia Alix Fillingham, *Foucault for Beginners*, by Lydia Alix Fillingham, illustrated by Moshe Süsser, (New York, London: Writers and Readers Publishing, 1993), p. 61, **MS**: Maureen Scherlock, "Half Fairy Tale Half Share, Robert Gober in Venice" in *Sculpture*, (November, 2001), Vol. 20, no. 9, p. 37, **EH**: Emil Hrvatin, "Theatre of Memory" Translated from the Croation by Lada Dawidowsky in *FRAKCIJA, Magazine for performing arts* no. 9, p. 19, **RS**: Robert Smith, "VRML: 3-D Internet Imaging" in *Sculpture*, (May-June, 1996), p. 44, **JS**: Joan Simon, "Interview, Joan Simon in conversation with Jenny Holzer" in *Jenny Holzer*, (London, Phaidon, 1999), p. 20, **AH**: Alanna Heiss, "Another Point of Entry: An Interview with Dennis Oppenheim" in Alanna Heiss (ed.), *Dennis Oppenheim, Selected Works, 1967-90*, with essay by Thomas McEvelley, (New York, The Institute for Contemporary Art and Harry N. Abrams, Inc., 1992), p. 178, **Q**: Questioner (Questioners, unless otherwise identified, were members of the audience) in Excerpts from "Earth" (1969) Symposium at White Museum, Cornell University in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 180, **PC**: Paul Cummings, "Interviews with Robert Smithson for the Archives of American Art / Smithsonian Institution" (1970), Interview conducted by Paul Cummings July 14 and 19, 1972, *ibid.*, p. 295, **CH**: Chris Horrocks, *Baudrillard for Beginners*, text Chris Horrocks, illustrations Zoran Jevtic, edited by Richard Appignanesi (Cambridge: Icon Books, 1996), p. 29, **SL**: Susan Lipper in "Trip", see John Slyce "Reading Susan Lipper's "Trip"" in *Camera Austria*, 72/2000, p. 44 **WE**: William Eggleston, see Christine Frisinghelli, "Morals of Vision" *ibid.*, p. 13, **SL**: Sergei Leontyev, "Sixth Conversation. Sergei Leontyev, Vladimir Levashov" in *Back to Photography: Articles Conversations about Photography*, (Exhibition catalogue), (Moscow: Soros Center for Contemporary Arts, 1996), p. 207, **TD**: Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 74, **Q**: Question see "An Introductory Conversation, Arthur C. Danto" in *L&B*, volume 11, p. 54.

JS: Joan Simon "Interview, Joan Simon in conversation with Jenny Holzer" in *Jenny Holzer*, (London, Phaidon, 1999), p. 8.

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AH: What is it within a piece that gives the viewer the sense of danger or risk? **JS**: What do you expect the viewer to do with it? **TD**: And what does he choose to show? And what does this exhibition show? **JS**: What is the difference between these paintings in which elements that hang from the surface on the wall extend to the floor and a Combine like Bob's where a chair hangs from the canvas and also rests on the floor? **PF**: What is the pedestal? **BL**: [...] And then—this is a bit tricky—posing the question, Why can't there be a conversation? What sort of thing can be publicly shown on the difficulty of reaching an agreement?

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AH: Alanna Heiss, "Another Point of Entry: An Interview with Dennis Oppenheim" in Alanna Heiss (ed.), *Dennis Oppenheim, Selected Works, 1967-90*, with essay by Thomas McEvelley, (New York, The Institute for Contemporary Art and Harry N. Abrams, Inc., 1992), p. 158, **JS**: Jeanne Siegel, "Joseph Kosuth: Art as Idea as Idea," (This interview with Joseph Kosuth was broadcast on WBAI on April 7, 1970), in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), pp. 221-231, **TD**: Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 422, **JS**: Jeanne Siegel, "Multi-Media: Painting, Sculpture, Sound" (panel with Lukin, Rauschenberg, and Rivers on November 21, 1966) in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 157, **PF**: Peter Friedl, "Roger M. Buegel, A Conversation with Peter Friedl" in cat. *Peter Friedl*, authors Casino Luxembourg, GAK Bremen, ICA Cape Town, (Revolver—Archiv für aktuelle Kunst, 2001), p. 24, **BL**: Bruno Latour in "Laboratorium is the answer, what is the question?" Telesymposium, Barbara Vanderlinden and Hans-Ulrich Obrist barinstorming with Carsten Höller, Bruno Latour, Luc Steels see *TRANS>arts.cultures.media #8*, 2000 Passim, pp. 112–126.

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PH: What exactly happened between 8 October, when Appollinaire radically revised his text, and 10-11 October, when Duchamp came back to Paris from Munich, the opening of the Section d'Or exhibition on 10 October and the trip to the Jura that Apollinaire, Picabia and Duchamp went on between 20 and 26 October?

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PH: Pontus Hulten, "The Blind Lottery of Reputation or the Duchamp Effect" in *Marcel Duchamp; Opera*, (Milan, Bompiani, 1993), p. 15,

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HF: Now what is artistic, aesthetic, about a work which is a body of concepts? **MN:** [...] What is more important for the realization of your artistic ideas, the word or the image? **TD:** But what is an "aesthetic Idea"? **YL:** What idea? **JS:** If "Art as Idea as Idea" is the subtitle, then what's the title? **AD:** So that it is almost as if the structure of the art world exactly consisted not in "creating art again," *but in creating art explicitly for the purpose of knowing philosophically what art is?* **AZ:** What duties does the title confer upon you? **BB:** What histori-

HF: Henry Flint, "Concept Art" (1961) in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 820, **MN:** Milena Nikolova, "Jonathan Meese, Richard Wagner Is Total Compression of Time and Space" by Wolf-Günter Thiel & Milena Nikolova in *Flash Art*, Vol. XXXIII, no. 212, (May-June, 2000), p. 83, **TD:** Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 313, **YL:** Yve Lomax, 'Gemeinbegriffe' in *Camera Austria*, 62-63/1998, p. 44, **JS:** Jeanne Siegel, "Joseph Kosuth: Art as Idea as Idea" (interview with Joseph Kosuth) in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 222, **AD:** Artur C. Danto, *After the End of Art: contemporary art and the pale of history*, (New Jersey, Princeton University Press, 1997), p. 31, **AZ:** Andrei Zhdanov, "Speech to the Congress of Soviet Writers," 1934, in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), p. 409, **BB:** Benjamin Buchloh in "B. Buchloh, C. David, J-F. Chevrier, The Political Potential of Art," see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-VeranstaltungsgmbH, 1997), p. 393, **Q:** Question in "An Introductory Conversation, Arthur C. Danto" in *L&B*, volume 11, p. 14, **AD:** Artur C. Danto, *After the End of Art: contemporary art and the pale of history*, (New Jersey, Princeton

cal conditions disqualify the notion of the Freudian unconscious as the central notion of aesthetic production? **Q:** What is your position in the – what you call – post historical phase of art? **AD:** To what degree is my prediction is borne out in the actual practice of art? **KH:** Andy Warhol said he wanted to be a machine, but what kind of machine? **AD:** But the question would be what, in addition to being the latest link in the casual chain, would make the emergence of Man the end of a story? What does a story require? **JS:** What’s ahead? **Q:** What are those bad theories? **CD:** [...] “What is an artistic image?” and “What makes such an image different from other images?” **JS:** But again, what’s the quality of the image? **HF:** What more exact representation of the pathological public sphere than this twining of iconic mass murderer and abstract state execution? That is, what more difficult image? **GB:** What is a digital image? **JC:** What do images do? **EA:** And what impressions did you get from computer editing? **VL:** And what happens to the computer? **MB:** What happens, for example, when one lives an event as an image? **EA:** What can you say about computer art? **CH:** What is a “True” Work of Art? **CC:** I guess the next question would be—who gets to describe what’s authentic, anyway? **MH:** Mmmm—What would you say about the relationship between your work and photographs of it? **PC:** What if there were choices of signs? **ML:** What makes you copy them? **VL:** And what is for you the starting point, the original object? **RB:** Resemblance is a conformity, but to what? **SM:** But what sameness or “oneness” is intended? **DC:** What different readings result from these two modes of appropriation?

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– **TD:** What does he represent?

– **AR:** *WHAT DO YOU REPRESENT?*

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– **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 354,

– **AR:** Ad Reinhardt, ‘What do you represent?’, 1945. Detail from *How to Look at a Cubist Painting*, P.M., 27 January 1946, in cat. *Ad Reinhardt*, (Stuttgart, Staatsgalerie, 1985).

University Press, 1997), p. 37, **KH:** Keith Haring, “Untitled Statement” (1984) in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 371, **AD:** Arthur C. Danto, *Beyond the Brillo Box: the visual arts in post-historical perspective*, (Berkeley, Los Angeles, London, University of California Press, 1992), p. 240, **JS:** Joan Simon, “Interview, Joan Simon in conversation with Jenny Holzer” in *Jenny Holzer*, (London, Phaidon, 1999), p. 33, **Q:** Question in “An Introductory Conversation, Arthur C. Danto” in *L&B*, volume 11, p. 21, **CD:** Chris Dercon in *L&B*, volume 11, p. 12, **JS:** Jeanne Siegel, “Environments and Happenings,” (panel discussion among Kaprow, Segal, and Siegel as moderator on December 13, 1966) in Jeanne Siegel, *Artwords: Discourse on the 60’s and 70’s*, (De Capo Press, 1992), p. 174, **HF:** Hal Foster, “Death in America” see *OCTOBER* no. 75, (Winter, 1996), p. 56, **GB:** Geoffrey Batchen in “Fotogenik” in *Camera Austria*, 62-63/1998, p. 8, **JC:** John Cage, “Lecture on Something” in *Silence: Lectures and Writings by John Cage*, (Wesleyan University Press, 1973), p. 107, **EA:** Ekaterina Andreeva, “First Conversation: Konstantin Goncharov, Alexei Sokolov, Ekaterina Andreeva” in *Back to Photography: Articles Conversations about Photography*, (Exhibition catalogue), (Moscow: Soros Center for Contemporary Arts. 1996), p. 133, **VL:** Vladimir Levashov, “Fifth Conversation, Vladimir Kupriyanov, Vladimir Levashov” in *Back to Photography: Articles Conversations about Photography*, (Exhibition catalogue), (Moscow: Soros Center for Contemporary Arts. 1996), p. 191, **MB:**

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AZ: Comrade Stalin has called our writers engineers of souls. What does this mean? What duties does the title confer upon you?

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AZ: Andrei Zhdanov, "Speech to the Congress of Soviet Writers," 1934, in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), p. 409.

notes from page 136

Maurice Blanchot, "The Two Version of the Imaginary" see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 221, **EA:** Ekaterina Andreeva, "Seventh Conversation. Andrey Popov, Ekaterina Andreeva" in *Back to Photography: Articles Conversations about Photography*, (Exhibition catalogue), (Moscow: Soros Center for Contemporary Arts. 1996), p. 235, **CH:** Chris Horrocks, *Baudrillard for Beginners*, text Chris Horrocks, illustrations Zoran Jevtic, edited by Richard Appignanesi (Cambridge: Icon Books, 1996), p. 64, **CC:** Cynthia Carr, *On Edge: Performance at the End of the Twentieth Century*, (Hanover, Wesleyan University Press, 1993) p. 182, **MH:** Michael Heizer, "Discussions with Heizer, Oppenheim, Smithson" (1970) Edited by Liza Bear and Willoughby Sharp, in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 251, **PC:** Paul Cobley, *Semiotics for Beginners*, Paul Cobley, illustrated by Litza Jansz (Cambridge: Icon Books, 1997) p. 17, **ML:** Maren Lübke, "Matthias Herrmann, Every Asshole I photographed is Beautiful, interview by Maren Lübke," trans. David P. Gogarty in *Camera Austria*, 61/1998, p. 16, **VL:** Vladimir Levashov, "Second Conversation; Vladislav Efimov, Vladimir Levashov" in *Back to Photography: Articles Conversations about Photography*, (Exhibition catalogue), (Moscow: Soros Center for Contemporary Arts. 1996), p. 143, **RB:** Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (London: Vintage, 1993) p. 100, **SM:** Sarat Maharaj, "In Other's Words: Daniel Birnbaum Talks with Sarat Maharaj" see *Artforum*, (February 2002), p.109, **DC:** Douglas Crimp, *On the Museum's Ruins*, with photographs by Louise Lawler, (Cambridge, London: The MIT Press, 1997), p. 127.

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JS: What do you think is the relationship between the artist's position in society and the work of art? **PP:** What do you think an artist is? **JS:** What do you think of dogmatism? **DK:** What do you think about modern art in

JS: Jeanne Siegel, "Carl Andre: Artworker" in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), pp. 129-139, **PP:** Pablo Picasso, "Statement to Simone Téry" in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), p. 639, **JS:** Jerry Saltz, "Kara Walker, Ill-Will and Desire," in *Flash Art*, Vol. XXIX, no. 191, (November-December, 1996), pp. 82-86, **DK:** Donald Kuspit, "Louise Bourgeois, Interview with Donald Kuspit" (1988), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 41, **LR:** Larry Rivers, "David Hockney and Larry Rivers, Beautiful or Interesting" (1964) *ibid.*, p. 227, **PH:** Peter Herbstreuth, "Cityscape Helsinki, Maaretta Jaukkuri, Chief Curator of the Museum of Modern Art," in *Flash Art*, Vol. XXIX, no. 191, (November-December, 1996), p. 69, **LZ:** Luisa Ziaja, "Conversation with Oswald Oberhuber" in cat. *Ausgeträumt... 29.11.2001–3.2.2002*, (Wien, Secession, 2002), p. 32, **RR:** Andreas Reiter Raabe, "An interview with Sol Lewit," in *Camera Austria*, 73/2001 p. 22, **JC:** John Cage see Richard Kostelanetz, (ed.), *John Cage: An Anthology*, (New York: A De Capo paperback, 1970), p. 34, **MR:** Moira Roth, "Robert Smithson on Duchamp" (1973) Interview with Moira Roth in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 312, **WS:** Wolfram Schütte, "Conversation with Rainer Werner Fassbinder, see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 482, **SzM:** Mihaly Szegedy-Maszak, "Conversation of Joseph Kosuth with Mihaly Szegedy-Maszak" in *Joseph Kosuth, Zero At The Edge Of The Known World*, (Venice Biennale XLV, Pavilion of Hungary, 1993), p. 112, **CN:** Chuck Close, "Interview with Cindy Nemser" (1970), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 236, **DW:** Dennis Wheeler, "Four Conversations between Dennis Wheeler and Robert Smithson" (1969-1970) Edited and annotated by Eva Schmidt in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 209, **RH:** Richard

general, if you want to talk about it generally? **LR:** [...]”What do you think of it?” **PH:** What do you think about curator’s role today? **LZ:** What do you think that art can achieve today and is its responsibility? **RR:** What do you think is the main concern in your work? **JC:** What do you think about eugenics? **MR:** What do you think Duchamp’s attitude toward America was? **WS:** What do you think of German model? **SzM:** So what do you think about this, that for an American, it’s much easier to have an international perspective? **CN:** What do you think are the necessary conditions to encourage a rebirth of figurative art? **DW:** What do you think of vision then, not vision in the sense of divine inspiration but say the sense of man’s vision? **RH:** What do you think? **CA:** What do you think about improvised music? **DW:** What do you think of the low level of perception?

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Hamilton in “Letter to Peter and Alison Smithson” (1957), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 297, **CA:** Charles Amirkhanian, “Laurie Anderson: Interview with Charles Amirkhanian” (1984), *ibid.*, p. 421, **DW:** Dennis Wheeler, “Four Conversations between Dennis Wheeler and Robert Smithson” (1969-1970) Edited and annotated by Eva Schmidt in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 219.

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- **BM:** What are you doing in the Venice Biennale?
- **JK:** What should one do?

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- **BM:** Bartomeu Mari, “Joseph Kosuth in conversation with Bartomeu Mari” see *Joseph Kosuth, Zeno At The Edge Of The Known World*, (Venice Biennale XLV, Pavilion of Hungary, 1993), p. 152,
 - **JK:** Joseph Kosuth, *ibid.*

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DD: What is my profile as an artist? **Q:** What in your view, constitutes a “good artist”? What are the conditions; is it the gaze or the context? **DO:** What the context is. **Q:** What is it that makes you say, “This is a good artist and that is not a good artist”? **MV:** What is the use of criticism? **MM:** Then what are we to think of the world and bureaucracy of “art appreciation”? **AD:** What could they have been getting out of all this? **AR:** Who chooses what to say? Whose and what subject? **GP:** What role does the market play in the success of an artist? **JS:** If you feel that the artist is now stating the intentions, what do you feel will be the role of the critic, if any? **DS:** Have you ever got anything from what’s called destructive criticism made by critics? **CG:** What is it that I have and that no other kind of art can have? **CH:** So what is an art lover? **JS:** What role does theory play in your work? **DC:** But what is tyranny if not that form of government that seeks to silence all criticism of or opposition to its policies? And what is the aesthetic production most acceptable to tyranny if not that which either directly affirms the status quo or contents itself with solipsistic exercises in so-called self-expression? **RA:** What is the content? **JFC:** What differentiates Coleman from this weak subjectivity which effectively risks “weakening” the possibilities for criticism?

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DD: Debbie Duffin, *Artists Handbooks, Investigating Galleries: the artist’s guide to exhibiting*, (AN, Publications, 1994), p. 69, **Q:**

Question in “An Introductory Conversation, Arthur C. Danto” see *L&B*, volume 11, p. 20, **DO:** Dennis Oppenheim, “Another Point of Entry: An Interview with Dennis Oppenheim” in Alanna Heiss (ed.), *Dennis Oppenheim, Selected Works, 1967-90*, with essay by Thomas McEvilley, (New York, The Institute for Contemporary Art and Harry N. Abrams, Inc., 1992), p. 154, **Q:** Question in “An Introductory Conversation, Arthur C. Danto” see *L&B*, volume 11, p. 20, **MV:** Marcia E. Vetrocq, “Re-reading Brancusi: The Philadelphia Story,” in *Art in America*, (January, 1996), p. 123, **MM:** Marshall McLuhan, “The Nemesis of Creativity” from *Understanding Media* in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), p. 738, **AD:** Arthur C. Danto, *Beyond the Brillo Box: the visual arts in post-historical perspective*, (Berkeley, Los Angeles, London, University of California Press, 1992), p. 171, **AR:** Andrew Renton, “A Continuous Displacement,” in *Flash Art*, Vol. XXXI, no. 201, (Summer, 1998), p. 94, **GP:** Giancarlo Politi, “Patrizia Sandretto Re Rebaudengo: In-between Collection and Foundation,” trans. Christopher Martin, in *Flash Art*, Vol. XXXI, no. 201, (Summer, 1998), p. 58, **JS:** Jeanne Siegel, “Joseph Kosuth: Art as Idea as Idea” (interview with Joseph Kosuth) in Jeanne Siegel, *Artwords: Discourse on the 60’s and 70’s*, (De Capo Press, 1992), p. 229, **DS:** David Sylvester, “Francis Bacon, Interviews with David Sylvester” (1966, 1971 - 73), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a source-book of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 203, **CG:** Clement Greenberg quoted in Arthur C. Danto, *After the End of Art: contemporary art and the pale of history*, (New Jersey, Princeton University Press, 1997), p. 14, (The whole sentence Modernist painting, as Greenberg defined it, could only ask the question “What is it that I have and that no other kind of art can have?”). **CH:** Chris Horrocks, *Baudrillard for Beginners*, text Chris Horrocks, illustrations Zoran Jevtic, edited by Richard Appignanesi (Cambridge: Icon Books, 1996), p. 62, **JS:** Jerry Saltz, “Kara Walker, Ill-Will and Desire,” in *Flash Art*, Vol. XXIX, no. 191, (November-December, 1996), pp. 82-86, **DC:** Douglas Crimp, *On the Museum’s Ruins*, with photographs by Louise Lawler, (Cambridge, London: The MIT Press, 1997), pp. 257-258, **RA:** Ray Ascott, “Behaviourables and Futuribles” (1967), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a source-book of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 492, **JFC:** Jean-François Chevrier in “B. Buchloh, C. David, J-F. Chevrier, The Political Potential of Art 2” see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 638.

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GB: In your opinion, has the Venice Biennale done well to appoint a foreign curator?

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TG: But what authority could the directors of the Society say it could not be defined as art? And, contrariwise, if they could not define what art was, what authority did they have?

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LT: If art will not help this new man to educate himself, to strengthen and refine himself, then what is it for?

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GB: Giovanni Becattini, "Letters to the editor: Resuscitating the Dead, Inflamed by the unknown," in *Flash Art*, Vol. XXXI, no. 203, (November-December, 1998), p. 61.

TG: Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 31. **LT:** Leon Trotsky, "Literature and Revolution" in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), p. 427,

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MK: Why did Conceptualism eventually become so mainstream, so institutionalized, so academified, when it was revived in the 1980s as the establishment taste of curators and critics like Laura Trippi, Dan Cameron, Craig Owens and Hal Foster, to name but a few?

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MK: Matthew Kangas, "The Rematerialization of the Art Object" in *Sculpture*, (July–August, 1996), p. 25.

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FB: What about the pig? **DB:** What about Conceptual Art? **PH:** What about criticism? **HD:** What about the circles? **JFC:** And what about Gramsci? **PH:** What about the role of the Museum of Contemporary Art? **FM:** What about the very special attention you always gave your announcements for shows? **KS:** But what about uncorrupted joy? **TG:** What about a T-shirt inscribed "Megadeath" or "Rolling Stones" or "Madona"? Could that not be art? Or because it is done with great awareness of what it means? **TD:** what about a modernist mayonnaise presenting itself to a formalist culinary critic's judgment of taste? **JS:** And what about the business side? **FB:** What about corruption of the beach ball floating in the air? **PC:** What about the One as the Good, as the preferential object that dawning Western metaphysics assigned to man's desire? **HJR:** Question: What about the technical aspect? **JFC:** What about yourself then—can you speak of censorship? **AH:** What about the puppet pieces as surrogates? **EB:** What about the trait of civilization, then? **PC:** What about this endless series of group exhibitions that you've been in around the country over the years? **LAF:** And what about the ones the prison doesn't remake? **CH:** What about art—doesn't that evade the code? **JS:** What about Martin Friedman's theory of dualities that explains the content in your Bursts? **VE:** What about the point of view on an object? **EA:** And what about such notorious facts, when the camera manifested its supernatural

powers, apparently photographing its own accord, when the result was very different from the intention?
DR: What about Man Ray? **VL:** What about Alexei Shulgin... You mix a lot with him, don't you?

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FB: Francesco Bonami, "Damian Hirst: The Exploded View of the Artist, Interviewed by Francesco Bonami" in Gabriele Detterer (ed.), *Art Recollection: Artists' Interviews and Statements in the Nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997) p. 116, **DB:** David Batchelor, "Lawrence Weiner: I Am Not Content, Interviewed by David Batchelor" *ibid.*, p. 256, **PH:** Peter Herbstreuth, "Cityscape Helsinki, Marian Uutinen, Artist," in *Flash Art*, Vol. XXIX, no. 191, (November-December, 1996), p. 68, **HD:** Hugh M. Davies, "Martin Puryear: Conversations with Hugh M. Davies and Helaine Posner" (1984), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 629, **JFC:** Jean-François Chevrier in "B. Buchloh, C. David, J-F. Chevrier, The Political Potential of Art," see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 376, **PH:** Peter Herbstreuth, "Cityscape Helsinki, Ilona Anhava, Gallery Anhava," in *Flash Art*, Vol. XXIX, n. 19, (November-December, 1996), p. 67, **FM:** France Morin, "Lynda Benglis, Conversation with France Morin" (1977), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 619, **KS:** Kristine Stiles, "Uncorrupted Joy: International Art Actions," in cat. *Out of Actions: between performance and the object, 1949-1979*, (Los Angeles: The Museum of Contemporary Art, 1998) p. 329, **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999),

p. 346, **TD:** Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 373, **JS:** Judith Staines, *Artists Handbooks, Exhibiting & Selling Abroad*, (AN Publications, 1994), p. 29, **FB:** Francesco Bonami, "Damian Hirst: The Exploded View of the Artist, Interviewed by Francesco Bonami" in Gabriele Detterer (ed.), *Art Recollection: Artists' Interviews and Statements in the Nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997) p. 116, **PC:** Pierre Clastres, "Society Against The State" see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 430, **HJR:** Hans-Joachim Rukchäberle, "Antigone" *ibid.*, p. 648, **JFC:** Jean-François Chevrier in "Gayatri Chakravorty Spivac, Jean-François Chevrier and Françoise Joly, Of poetics and Politics" *ibid.*, p. 765, **AH:** Alanna Heiss, "Another Point of Entry: An Interview with Dennis Oppenheim" in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 157, **EB:** Etienne Balibar, "Globalization/Civilization" part 2 see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 790, **PC:** Paul Cummings, "Interviews with Robert Smithson for the Archives of American Art / Smithsonian Institution" (1970), Interview conducted by Paul Cummings July 14 and 19, 1972 in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 293, **LAF:** Lydia Alix Fillingham, *Foucault for Beginners* by Lydia Alix Fillingham, illustrated by Moshe Süsser, (New York, London: Writers and Readers Publishing, 1993), p. 129, **CH:** Chris Horrocks, *Baudrillard for Beginners*, text Chris Horrocks, illustrations Zoran Jevtic, edited by Richard Appignanesi (Cambridge: Icon Books, 1996), p. 29, **JS:** Jeanne Siegel, "Adolph Gottlieb: Two Views," in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 39, **VE:** Vladislav Efimov, "Second Conversation; Vladislav Efimov, Vladimir Levashov" in *Back to Photography: Articles Conversations about Photography*, (Exhibition catalogue), (Moscow: Soros Center for Contemporary Arts, 1996), p. 145, **EA:** Ekaterina Andreeva, "Third Conversation: Ekaterina Andreeva, Arkady Ippolitov" *ibid.*, p. 167, **DR:** David Ross, "William Wegman, Interview by David Ross," (1990), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 454, **VL:** Vladimir Levashov, "Sixth Conversation. Sergei Leontyev, Vladimir Levashov" in *Back to Photography: Articles Conversations about Photography*, (Exhibition catalogue), (Moscow: Soros Center for Contemporary Arts, 1996), p. 217.

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JS: *What do you see is the relationship between your use of words and Wittgenstein's linguistic theories?*

JS: What's the relationship of two people to each other and then what does the whole thing mean?

MH: *Mmmm—What would you say about the relationship between your work and photographs of it?*

WS: What is the relationship between the painting and the performance?

HJR: *The question was posed: what is the relationship between aesthetic and political processes?*

HJR: What is relationship between civilization and wilderness?

JS: Jeanne Siegel, "Joseph Kosuth: Art as Idea as Idea" (interview with Joseph Kosuth) in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 227, **JS:** Jeanne Siegel, "Environments and Happenings," (panel discussion among Kaprow, Segal, and Siegel as moderator on December 13, 1966) *ibid.*, p. 177, **MH:** Michael Heizer, "Discussions with Heizer, Oppenheim, Smithson" (1970) Edited by Liza Bear and Willoughby Sharp, in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 251, **WS:** Willoughby Sharp, "Jannis Kounellis, Structure and Sensibility: Interview with Willoughby Sharp" (1972), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p.668, **HJR:** Hans-Joachim Ruckhäberle, "German Antigone" see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 49, **HJR:** Hans-Joachim Ruckhäberle, "Antigone" *ibid.*, p. 649, **Q:** Question in "An Introductory Conversation, Arthur C. Danto" in *L&B*, volume 11, p. 16, **BMA:** Brian McAvera, "Dublin, The Fire Station Studios" in *Sculpture*, (February, 1998), Vol. 17, no. 2, p. 68, **DW:** Dennis Wheeler in "Four Conversations between Dennis Wheeler and Robert Smithson" (1969-1970) Edited and annotated by Eva Schmidt in Jack Flam (ed.), *Robert Smithson*,

Q: *What is the relationship in the '90s between art and theory or between the visual and the conceptual?*

BMA: What is the relationship between the publicity churned out by organizations and the work itself?

DW: *What's the relationship between the map in this situation, and the [mirror displacements]?*

PE: Your work has involved a lot of icons of Mexican culture, what is your relationship to Mexico City?

AH: *What is your relationship to money as a person who has made work for twenty-five years that is not easily collected?*

JD: What is your relationship to or connection with Venezuela and the Latin America market?

The Collected Writings, (Berkeley and Los Angeles, University of California Press, 1996), p. 224, **PE:** Pamela Echeverria, "Silvia Gruner, Artist" in *Flash Art*, Vol. XXXIII, no. 215, (November-December, 2000), p. 61, **AH:** Alanna Heiss, "Another Point of Entry: An Interview with Dennis Oppenheim" in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 178, **JD:** Jade Dellinger, "Cityscape Florida, Genaro Ambrosino, Gallerist, Ambrosino Gallery, Miami" in *Flash Art*, Vol. XXXI, no. 199, (March-April, 1998), p. 69, **BM:** Bruce Mau in "Laboratorium is the answer, what is the question?, introduction" see *TRANS> arts.cultures.media #8*, 2000 Passim, inc. pp. 110-111, **EA:** Euridice Arratia, "Cityscape Havana, Raul Cordero, Artist," in *Flash Art*, Vol. XXXII, no. 204, (January-February, 1999), p. 47, **MG:** Massimiliano Gioni, "Daste Foundation: Global Vision: Interview with Dakis Joannou," in *Flash Art*, Vol. XXXI, no. 203, (November-December, 1998), p. 63, **JS:** Jeanne Siegel, "Carl Andre: Artworker," in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 133, **JS:** Jeanne Siegel, "Multi-Media: Painting, Sculpture, Sound" (panel with Lukin, Rauschenberg, and Rivers on November 21, 1966) *ibid.*, p. 151, **PC:** Paul Cummings see "Interviews with Robert Smithson for the Archives of American Art / Smithsonian Institution" (1970), Interview conducted by Paul Cummings July 14 and 19, 1972, in Jack Flam (ed.), *Robert Smithson, The*

BM: *What is their relationship with the public? With art? What is the relationship between the studio and the laboratory?*

EA: What is your relationship with the art market?

MG: *What relationship do you have with these pieces of art that crowd your living room?*

JS: What do you think is the relationship between the artist's position in society and the work of art?

JS: *What is the relationship between the real elements and the paint?*

PC: What was your relationship with the Park Place group?

KV: *But what does that mean this relationship with nothingness?*

RR: What is the relation between your life and your art?

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Collected Writings, (Berkeley and Los Angeles, University of California Press, 1996), p. 296, **KV:** Kees Vuyk, "The Future of Art" in *L&B*, volume 13, p. 180, **RR:** Andreas Reiter Raabe, "An interview with Sol Le Wit," in *Camera Austria*, 73/2001 p. 22.

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JJS: Taste then is something that repeats something else that has been accepted; is that what you mean?

JJS: And *good taste* is what is approved and *bad taste* is the same repetition which is not approved; is that what you mean?

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JJS: James Johnson Sweeney, From a conversation of James Johnson Sweeney with Marcel Duchamp, quoted by Arturo Schwarz in "From the Readymade to a Rembrandt Used as an Ironing Board (1913-68)" in Arturo Schwarz (ed.), *The Complete Work of Marcel Duchamp*, (New York, Delano Greenidge Editions, 1997), p. 41.

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P.A.N: What about limits in art? **TD:** What about an avant-garde mayonnaise, indigestible as hell for the average mortal, quasi-aphrodisiac for the aficionado? **AS:** And what about advertising companies, where the system

P.A.N: P.A. [PATSY] Norvell, "Fragments of an Interview P.A. [PATSY] Norvell" in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 194, **TD:** Thierry de Duve, Kant after Duchamp, (London, Cambridge: The MIT Press, 1998), p. 427, **AS:** Alexei Shulgin, "Tenth Conversation, Alexei Shulgin, Vladimir Levashov" in *Back to Photography: Articles Conversations about Photography*, (Exhibition catalogue), (Moscow: Soros Center for Contemporary Arts, 1996), p. 297, **PC:** Paul Cummings, "Interviews with Robert Smithson for the Archives of American Art / Smithsonian Institution" (1970), Interview conducted by Paul Cummings July 14 and 19, 1972, in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 272, **JFC:** Jean-François Chevrier in "B. Buchloh, C. David, J-F. Chevrier, The Political Potential of Art 2" see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 626, **DB:** Daniel Birnbaum, "In Other's Words: Daniel Birnbaum Talks with Sarat Maharaj" in *Artforum*, (February 2002), p.108, **JC:** John Cage, *Silence: Lectures and Writings by John Cage*, (Wesleyan University Press, 1973), p. 51, **ZK:** Zoe Kosmidou, "Transitory Objects, A conversation with Marina Abramović" in *Sculpture*, (November, 2001), Vol. 20, no. 9, p. 30, **GS:** Goran Stefanovski, "Something struggling to be born... A conversation with Helmut Schäfer and Chris Torch" in *FRAKCIJA, Magazine for performing arts*, no. 9, p. 9, **CS:** Chris Scoates, "Speed and Fire, An Interview with Dave Hickey" in *Sculpture*, (May-June, 1996), p. 32, **CT:** Carolee Thea, "Dennis Oppenheim: A Mysterious Point of Entry, Carolee Thea interviews Dennis Oppenheim in Venice" in *Sculpture*, (December, 1997), Vol. 16, no. 10, p. 29, **PK:** Pepe Karmel, "Robert Morris: Formal Disclosures, Interview by Pepe Karmel," in *Art in America*, (June, 1995), pp. 88-93, **AH:** Alanna Heiss, "Another Point of Entry: An Interview with Dennis Oppenheim" in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 174, **JC:** John Cage in

of images is developed by the best brains? **PC:** What about the writing? **JFC:** But what about the dimension of narrative? **DB:** What about other writers do you feel close to? **JC:** What about sounds that are too far away for us to hear them? **ZK:** What about the notion of transition? **GS:** But what about the young generations? **CS:** But what about works that can't be sold? **CT:** What about contemporary theory, or the artists psychology, or materials, or cultural motifs as sources? What is the ultimate binding agent in this diverse assembly of works? **PK:** what about your education? **AH:** What about the firework pieces that led to the end of the series? **JC:** What about several players at once, an orchestra? **DW:** What about the *Enantiomorphic Chambers*? **DR:** What about Buster Keaton? **PC:** What about the poet though—Brilliant? **AD:** [...] "What about the brushstrokes?"

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Silence: Lectures and Writings by John Cage, (Wesleyan University Press, 1973), p. 15, **DW:** Dennis Wheeler, "Four Conversations between Dennis Wheeler and Robert Smithson" (1969-1970) Edited and annotated by Eva Schmidt in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 208, **DR:** David Ross, "William Wegman, Interview by David Ross," (1990), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 454, **PC:** Paul Cummings, "Interviews with Robert Smithson for the Archives of American Art, Smithsonian Institution" (1970), Interview conducted by Paul Cummings July 14 and 19, 1972, in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 274, **AD:** Arthur C. Danto, *After the End of Art: Contemporary Art and the Pale of History*, (New Jersey, Princeton University Press, 1997), p. 75.

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RR: A riddle: what do many art critics possess but never mention?

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MD: Can one make works which are not works of “art”?

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AH: When you say not commercial, what do you mean? Not easily sold?

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RB: Resemblance is a conformity, but to what?

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WB: What is aura actually?

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WB: Walter Benjamin: Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit. Erste Fassung. In: ders.: *Gesammelte Schriften*, Frankfurt/M 1991, Band 1/2, S. 440, quoted by George Ovashvili in cat. *Ausgeträumt... 29.11.2001 – 3.2.2002*, (Wien, Secession, 2002), p. 88.

RR: Raphael Rubinstein, “Lippard at Bard” in *Art in America*, (December, 1995), p. 23.

MD: Marcel Duchamp, *Notes and Projects for The Large Glass*, ed. Arturo Schwartz, trans. George H. Hamilton et al. (New York: Harry N. Abrams; London: Thames and Hudson, 1969), Note 38, p. 80.

AH: Alanna Heiss, “Another Point of Entry: An Interview with Dennis Oppenheim” in Alanna Heiss (ed.), *Dennis Oppenheim, Selected Works, 1967-90*, with essay by Thomas McEvelley, (New York, The Institute for Contemporary Art and Harry N. Abrams, Inc., 1992), p. 178,

RB: Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (London: Vintage, 1993) p. 100,

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TR: Rosalind was asking, What is in these documents?

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TD: Now, what if, as suggested, we read “art” wherever Kant wrote “the beautiful,” and simply draw the consequences of this substitution, refraining from all interpretation?

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TR: Terency Riley, “The MOMA Expansion: A Conversation with Terence Riley, Hal Foster, Denis Holler, Silvia Kolbowski, and Rosalind Krauss” in *OCTOBER* no. 84, (Spring, 1998), p. 11.

TD: Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 312,

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SM: What is an “unfinished work,” if all its elements are in accord, and if it possesses a charm which could easily be broken by an additional touch?

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MA: What happens when the artist is dead?

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SM: Stéphane Mallarmé quoted in “George Hamilton, Manet and His Critics,” (New York: Norton, 1969), see Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 264.

MA: Marina Abramović, “Transitory Objects, A conversation with Marina Abramović” in *Sculpture*, Vol. 20, no. 9, (November, 2001), p. 28.

Judd, Questions to Stella and Judd by Bruce Glaser” (1966), **ibid**, p. 119, **DS**: David Sylvester, “Francis Bacon, Interviews with David Sylvester” (1966, 1971 - 73), **ibid**, p. 200, **KA**: Karel Appel, “My paint Is Like a Rocket” (c. 1953), **ibid**, p. 209, **LR**: Larry Rivers, “David Hockney and Larry Rivers, Beautiful or Interesting” (1964), **ibid**, p. 227, **CN**: Chuck Close, “Interview with Cindy Nemser” (1970), **ibid**, p. 232, **CN**: Chuck Close, **ibid**, p. 234, **JS**: Jeanne Siegel, “Nancy Spero, Woman as Protagonist: Interview with Jeanne Siegel” (1984), **ibid**, p. 245, **JJ**: Jörg Immendorff, “Interview with Jörg Huber: Situation–Position (1983), **ibid**, p. 255, **LS**: Lucas Samaras, “Another Autointerview” (1971), **ibid**, p. 350, **LS**: Lucas Samaras, **ibid**, **LS**: Lucas Samaras, **ibid**, **LS**: Lucas Samaras **ibid**, **LS**: Lucas Samaras, **ibid**, **LS**: Lucas Samaras **ibid**, p. 351, **LS**: Lucas Samaras, **ibid**, **LS**: Lucas Samaras, **ibid**, **LS**: Lucas Samaras, **ibid**, p. 352, **LS**: Lucas Samaras, **ibid**, **LS**: Lucas Samaras, **ibid**, **LS**: Lucas

doing? **LS**: What frightens you? **LS**: What frightens you? **LS**: What frightens you? **LS**: What do you feel about your body? **LS**: What do you feel about your mind? **LS**: What do you like about your body? **LS**: What do you like about your mind? **LS**: What’s the most recent question you ask yourself? **LS**: What embarrassment? **LS**: What embarrassment? **LS**: What embarrassment? **LS**: What is the first question you ask others? **LS**: What are you? **LS**: What’s the difference? **LS**: What are you running away from? **LS**: What is interesting about psychology? **LS**: What’s wrong with generosity? **LS**: What’s the need for a tomb? **LS**: What word describes your dealings with people? **LS**: What is your reflection to you? **RJ**: What Is a Moticos? **DW**: “What’s left of living?” **DW**: His doctor says: “What the hell do you want form me?” Now he’s asking himself: “what the hell do I want?” **DW**: What could this be for Derrida then, and indeed for us finally, but an exercise in reading practice?

Samaras, **ibid**, **LS**: Lucas Samaras, **ibid**, **LS**: Lucas Samaras, **ibid**, **LS**: Lucas Samaras, **ibid**, **LS**: Lucas Samaras, **ibid**, **LS**: Lucas Samaras, **ibid**, **LS**: Lucas Samaras, **ibid**, p. 353, **LS**: Lucas Samaras, **ibid**, **LS**: Lucas Samaras, **ibid**, **LS**: Lucas Samaras, **ibid**, p. 354, **LS**: Lucas Samaras, **ibid**, **LS**: Lucas Samaras, **ibid**, **LS**: Lucas Samaras, **ibid**, p. 355, **RJ**: Ray Johnson, “What Is a Moticos? (1954), **ibid**, p. 356, **DW**: David Wojnarowicz, “Post Cards from America: X-Rays from Hell” (1988), **ibid**, p. 373, **DW**: David Wojnarowicz, **ibid**, **DW**: David Wills, “Deposition: Introduction to Right of Inspection [Droit de regards], in *Art & Text*, no. 32, (Autumn, 1989), p. 11, **BK**: Billy Klüver, “Theater and Engineering–An Experiment: Notes by an Engineer” (1967), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 412, **PDA**: Peter D’Agostino, “Proposal for Qube”

BK: What would they talk about? **PDA**: What is two–way cable TV? **SL**: What have been the consequences of this division, from an urban point of view? **SL**: And what about the Bulgarians, did they think it was an oblique way to do homage to Dimitrov? **SL**: What were the arguments stated by *Pravda* to condemn your project? **HMH**: What is the real fabric of the place? **HMH**: And what do you do at that interaction point? **EW**: What is that group of animal skin strips hanging from the ceiling? **A**: Oh, what were they? **GJ**: What is you idea process like? **MK**: [...] What is the difference between them—the “original” exhibition and its bookish offspring, what loss is sustained by their inevitable separation? **GP**: What has enabled these young artists to make the grade so young? **UM**: What is he doing or undoing? **ODO**: Are you trying to do something with the figure that goes beyond what other people have done before? **BL**: [...] So, the question is what did these

(1980), *ibid.*, p. 458, **SL**: Sylvère Lotringer, “Wrapping Up Germany,” an interview with Christo, (1982), *ibid.*, 550, **SL**: Sylvère Lotringer, *ibid.*, p. 552, **SL**: Sylvère Lotringer, *ibid.*, **HMH**: Helen Meyer Harrison, “Nobody Told Us to Stop Thinking: Helen Meyer Harrison and Newton Harrison” (1987), *ibid.*, p. 567, **HMH**: Helen Meyer Harrison, *ibid.*, **EW**: Emily Wasserman, “Nancy Graves, Conversation with Emily Wasserman” (1970), *ibid.*, p. 599, **A**: *Avalanche* 3, “Barry Le Va: ...a continuous flow of fairly aimless movement,” an interview with Liza Bear, in *Avalanche* 3 (Fall, 1971), pp. 64-75, **GJ**: Georg Jappe, “Klaus Staeck Interview with Georg Jappe,” trans. Barbara Flynn, in *Studio International* 191, no. 980. (March–April, 1976), pp. 137-40, **MK**: Mary Kelly, “Preface to Post-Partum Document” (1982), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 859, **GP**: Giancarlo Politi

people witness in the seventeenth century? **BL**: [...] If there is no longer a pedagogic relation, what does that change in the setup? [...] **BF**: [...] What do you find so fascinating about the play of transmission between the visible and invisible, between presence and absence? **TD**: [...] What exemplary thing are you doing to draw from your collection and make into a paradigm of the historical transition which is our own? **TD**: What “new light” exactly? **TD**: What is he to dare? **MFP&JD**: What is going on? **FB**: What is the function of a magazine like yours in today’s cultural panorama? **FB**: Was it at this point that you realized that the power relations within the art system had changed? **FB**: What was on the cover of the first international edition? **RJ**: How do you determine what images to use as symbols in your work? **LL**: One stops and asks oneself: Who made this? When? Why? **LL**: What does it have to do with me? **CC**: What was it really like to be Beat? **TG**: [...] What’s

see “Lettes to the Editor,” in *Flash Art*, Vol. XXXIII, no. 215, (November-December, 2000), **UM**: Ule Mengel see “Lettes to the Editor,” in *Flash Art*, Vol. XXXIV, no. 218, (May- June, 2001), p.87, **ODO**: Odili Donald Odita, “Cecily Brown, Goya, Vogue, and the Politics of Abstraction” in *Flash Art*, Vol. XXXIII, no. 215, (November–December, 2000), pp. 71-74, **BL**: Bruno Latour, “Laboratorium is the answer, what is the question?” Telesymposium, Barbara Vanderlinden and Hans-Ulrich Obrist barinstorming with Carsten Höller, Bruno Latour, Luc Steels, see *TRANS>arts.cultures.media* #8, 2000, *Passim*, pp.112–126, **BL**: Bruno Latour, *ibid.*, **BF**: Bettina Funcke in conversation with John Bock (Translated from German bt Matthew Griffin), *ibid.*, pp. 250-255, **TD**: Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 84, **TD**: Thierry de Duve, *ibid.*, p. 293, **TD**: Thierry de Duve, *ibid.*, p. 367, **MFP&JD**: Marie-Françoise Plissart and Jacques Derrida, “Right of Inspection,” trans. David Wills, in *Art*

that spell? FUCK. **TG**: [...] “Who am I?” rather than “What is it?” **TG**: What Is Your Name? **TG**: What is odd about this? **AL**: “Where am I? Where are you? Where is she? Where is he? Where are they? Where are we? Who? What? Why?” **TG**: Who is who, and who determines who will be what? **JS**: What should I do? **JS**: What is the subject matter and style of her work? **JS**: What did you paint after that period? **JS**: What were some of these themes? **AR**: What would the poignancy be in the painting? **LG**: What do you have in the fine arts? **AR**: What was your print of? **JS**: What were some of the other periods? **JS**: What are some of the other conditions of nature that concern you? **JS**: What things? **RL**: What are you probably asking is where does it fit in? What have cartoons got to do with the thirties? **DP**: And what bearing does your film experience have on you art? **DP**: To what extent is your reflection on objects – a line of research opened up by Duchamp at the begin-

& *Text*, no. 32, (Autumn, 1989), p. 90, **FB**: Francesco Bonami, “Container of Information: Giancarlo Politi and Helena Kontova talk with Francesco Bonami,” trans. Christopher Martin, in *Flash Art*, Vol. XXXI, no. 201, (Summer, 1998), p. 101, **FB**: Francesco Bonami, *ibid*, p. 102, **FB**: Francesco Bonami, *ibid*, p. 103, **RJ**: Reena Jana, “Shahzia Sikander: Celebration of Femeness,” in *Flash Art*, Vol. XXXI, no. 199, (March-April, 1998), p. 98, **LL**: Lucy R. Lippard, *Overlay: Contemporary Art and the Art of Prehistory*, (New York: The New Press, 1983), p. 5, **LL**: Lucy R. Lippard, *ibid*, **CC**: Cynthia Carr, *On Edge: Performance at the End of the Twentieth Century*, (Hanover, Wesleyan University Press, 1993), p. 320, **TG**: Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 161, **TG**: Tony Godfrey, *ibid*, p. 340, **TG**: Tony Godfrey, *ibid*, p. 343, **TG**: Tony Godfrey, *ibid*, p. 345, **AL**: Annette Lemieux quoted in Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 350, **TG**: Tony Godfrey, *ibid*, p. 367, **JS**: Judith Staines, *Artists*

ning of the century – a continuation or a departure from its originator? **DP**: In what way does your work deal more with international life? **DP**: What is the philosophy you have found in contemporary objects? **DP**: What is the importance of this in your work? **FB**: What’s wrong with that painting? **FB**: So the music world is shit, what about the movie world? **PT**: What are the troublesome topics? **AW**: What were you trying to achieve with these works? **JB**: Three dimensionality of the simulacrum – why would the simulacrum with three dimensions be closer to the real than the one with two dimensions? **YL**: – What am I hearing? **YL**: – What am I hearing? **PC**: But what is this not-One so stubbornly desired by the Guarani? **PC**: What is a thing that is One? **PC**: What if there were choices of signs? **PC**: What does this mean? **EB**: In the text I stressed how this trial was manifestly inscribed in a certain conception of human subjectivity and in fundamental questions such as What

Handbooks, Exhibiting & Selling Abroad, (AN Publications, 1994), p. 31, **JS**: Jeanne Siegel, “Romare Barden: The Unknown American Negro Artists,” in Jeanne Siegel, *Artwords: Discourse on the 60’s and 70’s*, (De Capo Press, 1992), p. 77, **JS**: Jeanne Siegel, *ibid*, p. 79, **JS**: Jeanne Siegel, *ibid*, **AR**: Ad Reinhardt in “How Effective is Social Protest Art? (Vietnam): panel discussion with Golub, D’Arcangelo, Reinhardt, and Morrel moderated by Jeanne Siegel,” *ibid*, p. 109, **LG**: Leon Golub, *ibid*, p. 112, **AR**: Ad Reinhardt, *ibid*, p. 115, **JS**: Jeanne Siegel, “Claes Oldenburg: How To Keep Sculpture Alive In and Out of a Museum” (interview with Claes Oldenburg by Jeanne Siegel on October 1969), *ibid*, p. 182, **JS**: Jeanne Siegel, *ibid*, p. 184, **JS**: Jeanne Siegel, “Roy Lichtenstein: Thoughts on the “Modern” Period” (interview with Roy Lichtenstein by Jeanne Siegel on December 13, 1967), *ibid*, p. 193, **RL**: Roy Lichtenstein, *ibid*, p. 193, **DP**: Giacinto Di Pietrantonio, “Maurizio Cattelan: Face to Face, interview by Giacinto

is a child? What is an adult? the state’s management of borders, over the way the states use borders to control populations? **EB**: What are their causes, and into what are they likely to evolve? **CH**: What do you want? Do you want to jump me? **CH**: What’s the difference? **CH**: What’s his strategy? **TD**: What did Duchamp do with this fearsome power? **TD**: What has made this situation plausible? **JD**: But what decides that, in this *quantum*, the more is worth more than the less, and the large more or better than the small? **DS**: Can you say what gives you this feeling? **MF**: What are the places in it where there is room for possible subjects? **ZK**: What is the outcome of meeting with other world cultures? **JGC**: What is your approach toward making self-portraits? **D**: And preferring what? **LR**: [...] what are some of the things you do with your face? and what are some of the thoughts that go through your mind? **YM**: What about your type of painting, your style or your technique? **BKR**:

Di Pietrantonio” in Gabriele Detterer (ed.), *Art Recollection: Artists’ Interviews and Statements in the Nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997) p. 57, **DP**: Giacinto Di Pietrantonio, *ibid*, p. 58, **DP**: Giacinto Di Pietrantonio, p. 59, **DP**: Giacinto Di Pietrantonio, *ibid*, p. 60, **DP**: Giacinto Di Pietrantonio, *ibid*, **FB**: Francesco Bonami, “Damian Hirst: The Exploded View of the Artist, Interviewed by Francesco Bonami” *ibid*, p. 119, **FB**: Francesco Bonami, *ibid*, p. 120, **PT**: Paul Taylor, “Jenny Holzer: I Wanted to Do a Portrait of Society, interview by Paul Taylor” *ibid*, p. 126, **AW**: Andrew Wilson, “Sol Lewitt: Sol Lewitt Interviewed”, interview by Andrew Wilson” *ibid*, p. 153, **JB**: Jean Baudrillard, *Simulacra and Simulation*, trans. Sheila Faria Glaser, (The University of Michigan Press, 1994), p. 107, **YL**: Yve Lomax, “Gemeinbegriffe” in *Camera Austria*, 62–63/1998, p. 44, **YL**: Yve Lomax, *ibid*, **PC**: Pierre Clastres, “Of the One Without the Many” see *Documenta*

What type of welding equipment were you using and what type of metals were you working with then? **BKR**: What materials are used in the work included in your the 1993 retrospective at the Neuberger Museum? **JC**: At that point, what have you given up? **JC**: What would you say about something that happened... **JC**: What are you going to do with your time? **RK**: In what sense? **DD**: What was the point of the selection? **DD**: What next? **DD**: What would you like to achieve next time you show and what actions would you take to achieve them? **MF**: With what authenticity or originality? **LE**: What could be more direct than our own turbid reflection in a piece of murky glass? **NJ**: What if you only had half a yard of dirt and you wanted it a yard size, right? **DW**: What do you think of vision then, not vision in the sense of divine inspiration but say the sense of man’s vision? **DHT**: We only have one single life—what should we do with it? **RS**: What line or color hides

X – the book: politics poetics, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 426, **PC**: Pierre Clastres, *ibid*, p. 427, **PC**: Paul Cobley, *Semiotics for Beginners*, Paul Cobley, illustrated by Litza Jansz (Cambridge: Icon Books, 1997), p. 17, **PC**: Paul Cobley, *ibid*, p. 97, **EB**: Etienne Balibar see “Etienne Balibar, Jean-François Chevrier, Catherine David, and Nadia Tazi Globalization/Civilization 1” in *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 781, **EB**: Etienne Balibar, *ibid*, p. 787, **CH**: Chris Horrocks, *Baudrillard for Beginners*, text Chris Horrocks, illustrations Zoran Jevtic, edited by Richard Appignanesi (Cambridge: Icon Books, 1996), p. 96, **CH**: Chris Horrocks, *ibid*, p. 116, **CH**: Chris Horrocks, *ibid*, p. 162, **TD**: Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 127, **TD**: Thierry de Duve, *ibid*, p. 154, **JD**: Jacques Derrida, *The Truth in Painting*, trans. Geoff Bennington and Ian McLeón

the Globigerina Ooze? **JS**: What were those paintings? **SW**: What is your concept of space, and your idea of objects related to space? **DO**: What categories are you thinking of? **AS**: But what’s in a word, or in a play on words for that matter, even or *même*? **SW**: What are you trying to achieve with the water element? **DC**: It is only thereby possibly for his work to ask, What makes it possible to see a painting? What makes it possible to see a painting as a *painting*? **JC**: And what is the purpose of writing music? **JC**: What is the nature of an experimental action? **JS**: Do you like what you see? **JS**: What was your reaction when Hilton Kramer in his review summed up your paintings by saying, “The apparent solemnity of these black paintings harbors a deadpan wit”? **JS**: What do you feel are the major differences between the Pictographs and your recent work? **YL**: And what is an encounter with an art-composition? **BO’D**: What perceptual law could justify (to our eyes)

(University of Chicago Press, 1987), p. 137, **DS:** David Sylvester, “Francis Bacon, Interviews with David Sylvester” (1966, 1971–73), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 202, **MG:** Massimiliano Gioni, “Daste Foundation: Global Vision: Interview with Dakis Joannou” in *Flash Art*, Vol. XXXI, no. 203, (November–December, 1998), p. 63, **ZK:** Zoe Kosmidou, “Transitory Objects, A conversation with Marina Abramović” in *Sculpture*, Vol. 20, no.9, (November–2001), p. 31, **JGC:** Jan Garden Castro, “Reinventing Tradition, Interview Peter Laurens Mol” in *Sculpture*, Vol. 16, no. 1, (January, 1997), p. 35, **D:** Georges Duthuit, “Samuel Beckett and Georges Duthuit in Three Dialogues,” 1949, in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing ideas*, (Oxford, Malden: Blackwell Publishers Ltd. 1992), p. 605, **LR:** Larry

such a barbarity? **PLL:** And what if Syberberg were addressing us as well? **CB:** What were the general arguments Mondrian employed to attain his view of reality? ... **DB:** So what is the legitimate content of a work, given that expressionism and its predicates are out the window? **CR:** What can film space add to what may be said about the loss that has occurred within it? **ML:** What are dividing lines, the transitions between sculpture and painting? **GB:** What more could be said about these images? What further possible relation could they be said to have to the logic of electronic reproduction? **BO'D:** [...] otherwise; what was the point of three-dimensionality? **RB:** What did I care about the rules of composition of the photographic landscape, or, at the other end, about the Photograph as family rite? **RB:** [...] what motive and what interest is there in photographing a backlit nude in a doorway, the front of an old car in the grass, a freighter at the dock, two

Rivers, “David Hockney and Larry Rivers, Beautiful or Interesting” (1964) in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 223. **YM:** Yves Michaud, “Joan Mitchell, Interview with Yves Michaud” (1986), *ibid*, p. 34, **BKR:** Brooke Kamin Rapaport, “Welded Poetry, An Interview with Melvin Edwards” in *Sculpture*, (October, 1996), p. 25, **BKR:** Brooke Kamin Rapaport, *ibid*, p. 24, **JC:** John Cage see Richard Kostelanetz, (ed.), *John Cage: An Anthology*, (New York: A De Capo paperback, 1970), p. 16, **JC:** John Cage, *ibid*, p. 24, **RK:** Richard Kostelanetz, *ibid*, p. 34, **DD:** Deke Dusinberre, “Traversées” in *Art Monthly*, no. 253, (February, 2002), p. 31, **DD:** Debbie Duffin, *Artists Handbooks, Investigating Galleries: the artist’s guide to exhibiting*, (AN, Publications, 1994), p. 102, **DD:** Debbie Duffin, *ibid*, p. 100, **MF:** Michel Foucault, “What Is an Author” 1969, in Charles Harrison & Paul Wood (eds.),

benches in a field, a woman’s buttocks at a farmhouse window, an egg on a naked belly (photographs awarded prizes at a contest for amateurs)? **EG:** But what are words? **EG:** But what is a poem? **BB:** What other examples of ambiguity could you site? Myth, national culture, national identity, history? **EB:** What are the stakes of these differences, which are comparable to what religions formerly called heresies (and indeed, it is striking that as religions have lost their hegemonic position, they have gradually renounced the use of the term)—what are the stakes of these differences which we are coming up against now and which we will always come up against again? **EB:** [...] What is a black man, and first of all what color is he? **WE:** [...] What have you been photographing here today Eggleston? **RS:** What is the secret to Anton Corbijn’s portraits? What brings them together? **MA:** But what if this is how it was; can it be that what we think to be the style of Cezanne is the

Art in Theory 1900-1990: an anthology of changing ideas, (Oxford, Malden: Blackwell Publishers Ltd. 1992), p. 923, **LE**: Lorraine Edwards, “Navigating a Sea of Chaos” in *Sculpture*, (February 1997), p. 21, **NJ**: Neil Jenney, Excerpts from “Earth” (1969), Symposium at White Museum, Cornell University in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 186, **DW**: Dennis Wheeler, “Four Conversations between Dennis Wheeler and Robert Smithson” (1969-1970), Edited and annotated by Eva Schmidt, *ibid*, p. 209, **DHT**: Daniela Hammer-Tugendhat, “Rene Frank, Conversation with Daniela Hammer-Tugendhat” in *cat. Ausgeträumt... 29.11.2001–3.2.2002*, (Wien, Secession), p. 29, **RS**: Robert Smithson, “The Spiral Jetty” (1972) in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 151, **JS**: Joan Simon, “Interview, Joan Simon in conversation with Jenny Holzer” in *Jenny Holzer*, (London,

“style” of nature itself? **MA**: What would the shot be like: the Annunciation in the beginning, or the apparition of three wanderers before Abraham? **VL**: And what is the role of the ritual? **VL**: What is the difference between an analogous system and a digital one? **EA**: Coming back to Mapplethorpe: what do you like in his photographs? **VL**: What do you call “laboratory photography”? **VK**: What is interesting about Russian or German tradition, especially Russian? **VL**: What kind of photography do you prefer to deal with: portrait, fashion...? **VL**: What are your relations with people you shoot? **DB**: What exactly is it that Hamilton does with Duchamp’s writings? **TD**: [...] (and what is certitude, if not the feeling of knowing?) [...] **MF**: [...] What constitutes the art of painting? And what constitutes good painting? [...] **TD**: What was the nature of Manet’s experience and judgment—the one Mallarmé calls “the nebulous vote of the painters”—when he declared the painting fin-

Phaidon, 1999), p. 19, **SW**: Sandra Wagner, “Negotiating Boundaries, Artists Explore The Tijuana-San Diego Border, Sandra Wagner interviews five inSITE97 artists” in *Sculpture*, Vol. 17, no. 2, (February, 1998), p. 33, **DO**: Dennis Oppenheim, “Another Point of Entry: An Interview with Dennis Oppenheim” in Alanna Heiss (ed.), *Dennis Oppenheim, Selected Works 1967-90*, with essay by Thomas McEvilley, (New York, The Institute for Contemporary Art and Harry N. Abrams, Inc., 1992), p. 137, **AS**: Arturo Schwarz, “What’s In A Word?” in Arturo Schwarz (ed.), *The Complete Work of Marcel Duchamp*, (New York, Delano Greenidge Editions, 1997), p. 88, **SW**: Sandra Wagner, “Negotiating Boundaries, Artists Explore The Tijuana-San Diego Border, Sandra Wagner interviews five inSITE97 artists” in *Sculpture*, Vol. 17, no. 2, (February, 1998), p. 36, **DC**: Douglas Crimp, *On the Museum’s Ruins*, with photographs by Louise Lawler, (Cambridge, London: The MIT Press, 1997), p. 87, **JC**: John Cage see *Silence: Lectures and Writings by John*

ished, although he knew that the jury would most probably find it too unfinished to even call it a painting? **TD**: What “new light,” exactly? **TD**: Now, what if, as suggested, we read “art” wherever Kant wrote “the beautiful,” and simply draw the consequences of this substitution, refraining from all interpretation? **SM**: What is an ‘unfinished work,’ if all its elements are in accord, and if it possesses a charm which could easily be broken by an additional touch? **TD**: What remains of surrealism, once these two ends, false and unjust, are stripped bare? **TD**: What is left of it today? **JD**: What is to erect *en mesure*? **JD**: What is the colossal? **Q**: But what are the limits of that? **KV**: What is its importance? **MF**: [...] “what is painting?” and “what is good painting?” [...] **TD**: What is this nature of the medium with regard to painting? **HF**: What puzzles me is, why do we always find ourselves arguing painting, when we set out to talk about sculpture? **AW**: The question thus

Cage, (Wesleyan University Press, 1973), p. 12, **JC**: John Cage, *ibid.*, p. 69, **JS**: Judith Staines, *Artists Handbooks, Exhibiting & Selling Abroad*, (AN Publications, 1994), p. 37, **JS**: Jeanne Siegel, “Ad Reinhardt: Art as Art,” in Jeanne Siegel, *Artwords: Discourse on the 60’s and 70’s*, (De Capo Press, 1992), p. 26, **JS**: Jeanne Siegel, “Adolph Gottlieb: Two Views,” *ibid.*, p. 33, **YL**: Yve Lomax in ‘Gemeinbegriffe’ in *Camera Austria*, 62–63/1998, p. 51, **BO’D**: Brian O’Doherty, *Inside the White Cube: The Ideology of the Gallery Space*, expanded edition with introduction by Thomas McEvelley, (Berkeley, Los Angeles, London, University of California Press, 1999), p. 16, **PLL**: Philippe Lacoue-Labarthe, “Syberberg: On Germany after Hitler” see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 484, **CB**: Charles Biederman, “The Real and the Mystic in Art and Science” (1956–59), PART I, in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a*

arises: What does this odd conflation of the new and the classical signify? **MG**: What, however, did the Constructivist make of it? **YAB**: What then is this method? **EB**: Now, what should we call this “other stage”? **LAF**: What are you talking about? **LAF**: What good can someone trained in medicine do to those who are not physically ill? **LAF**: What marks the shift into the modern world? **LAF**: What was Foucault challenging? **LAF**: If the prison does succeed in remaking the individual through this process, what kind of person will be made? **CH**: But what methodology could he use? **ÖF**: What is to be made of the new material? **JFC**: What was the importance of the book by Margarete and Alexander Mitscherlin, *Inability to Mourn*? **BB**: If you consider the sixties and seventies, even the eighties, in what artist is there an obvious and persuasive continuation of surrealism? **PC**: What does the term embrace? **PC**: *What conditions must obtain in order to conceive of the One*

sourcebook of artists’ writings, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 82, **DB**: David Batchelor, “Lawrence Weiner: I Am Not Content, Interviewed by David Batchelor” in Gabriele Detterer (ed.), *Art Recollection: Artists’ Interviews and Statements in the Nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997) p. 254, **CR**: Constanze Ruhm see Maren Lübbke, “Constanze Ruhm: The Logic of the Obliterated Moment,” trans. Warren Rosenzweig, in *Camera Austria*, 66/1999, p. 69, **ML**: Maren Lübbke, “Lois Renner, ‘I Prefer to be a prince of painting rather than a lord of photography, interview by Maren Lübbke,” trans. Richard Watts in *Camera Austria*, 64/1999, p. 20, **GB**: Geoffrey Batchen, “Fotogenik” in *Camera Austria*, 62–63/1998, p. 13, **BO’D**: Brian O’Doherty, *Inside the White Cube: The Ideology of the Gallery Space*, expanded edition with introduction by Thomas McEvelley, (Berkeley, Los Angeles, London, University of California Press, 1999), p. 52, **RB**: Roland

as the Good? **PC**: What is the significance of all that? **YL**: What can a horse do? What can a photographic image do? What can a painting do? What can a thought do? What can a fish do? Indeed, what can a mountain do? **YL**: What does a form of suffering affirm? **JFL**: Affirming what? **KC**: What if, on the other hand, as Watt proposes, the knock is not simply a knock, in that it occurs not twice, but too many times? **SR**: “Christ—what is this Neo-Impressionism?” **DR**: ask any man: what should your work be like? **RS**: What made you adopt this realistic approach to painting? **RS**: What is your relation to illusion? **JC**: What if I ask thirty-two questions? **JC**: What if I stop asking now and then? **JC**: What is communication? **JC**: Then what does it communicate? **JC**: What will happen to me or to you if we have to be somewhere where beauty isn’t? **JC**: What’s left? **JC**: What more do I need? **JC**: What is an interval? **JC**: What is advertised? **JC**: What can I do but turn

Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard, (London: Vintage, 1993) p. 7, **RB:** Roland Barthes, *ibid.*, p. 34, **EG:** Eugen Gomringer, “Der Dichter und das Schweigen” (1964), in Cornelius Schaubert, (ed.), see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 254, **EG:** Eugen Gomringer, *ibid.*, **BB:** Benjamin Buchloh in “B. Buchloh, C. David, J-F. Chevrier, The Political Potential of Art 2” *ibid.*, p. 628, **EB:** Etienne Balibar, “Globalization, Civilization” part 2, *ibid.*, p. 790, **EB:** Etienne Balibar, *ibid.*, p. 794, **WE:** William Eggleston see Christine Frisinghelli, “Morals of Vision” in *Camera Austria*, 72/2000 p. 13, **RS:** Rik Suermondt, “Anton Corbijn: 25 Years’ Work” *ibid.*, p. 66, **MA:** Mikhail Allenov, “Photography as a Heuristic “Discipline” of Visual Arts,” in *Back to Photography: Articles Conversations about Photography*, (Exhibition catalogue), (Moscow: Soros Center for Contemporary Arts. 1996), p. 46, **MA:** Mikhail Allenov, *ibid.*, p. 48, **VL:** Vladimir Levashov, “Second Conversation; Vladislav Efimov, Vladimir Levashov,” *ibid.*, p. 145, **VL:** Vladimir Levashov, *ibid.*, p. 151, **EA:** Ekaterina Andreeva, “Third Conversation: Ekaterina Andreeva, Arkady Ippolitov,” *ibid.*, p. 167, **VL:** Vladimir Levashov, “Fifth Conversation, Vladimir Kupriyanov, Vladimir Levashov,” *ibid.*, p. 189, **VK:** Vladimir Kupriyanov, *ibid.*, p. 195, **VL:** Vladimir Levashov, “Ninth Conversation, Vladimir Fridkes, Vladimir Levashov,” *ibid.*, p. 269, **VL:** Vladimir Levashov, *ibid.*, p. 273, **DB:** Daniel Birnbaum, “In Other’s Words: Daniel Birnbaum Talks with Sarat Maharaj” in *Artforum*

(February, 2002), p.109, **TD:** Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 53, **MF:** Michael Fried, “Art and Objecthood” quoted in Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 230, **TD:** Thierry de Duve, *ibid.*, p. 266, **TD:** Thierry de Duve, *ibid.*, p. 293, **TD:** Thierry de Duve, *ibid.*, p. 312, **SM:** Stéphane Mallarmé quoted in George Hamilton, *Manet and His Critics*, (New York: Norton, 1969), in Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 264, **TD:** Thierry de Duve, *ibid.*, p. 344, **TD:** Thierry de Duve, *ibid.*, p. 351, **JD:** Jacques Derrida, *The Truth in Painting*, trans. Geoff Bennington and Ian McLeon (University of Chicago Press, 1987), p. 119, **JD:** Jacques Derrida, *ibid.*, p. 124, **Q:** Question in “An Introductory Conversation, Arthur C. Danto” in *L&B*, volume 11, p. 20, **KV:** Kees Vuyk, “The Future of Art” *ibid.*, p. 180, **MF:** Michael Fried, “Art and Objecthood” quoted in Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 230, **TD:** Thierry de Duve, *ibid.*, p. 207, **HF:** Hollis Frampton to Carl Andre (quoted), *ibid.*, p. 230, **AW:** Alastair Wright, “Arche-tectures: Matisse and the End of (Art) History” in *OCTOBER* no. 84, (Spring, 1998), p. 46, **MG:** Maria Gough, “In the Laboratory of Constructivism: Karl Ioganson’s Cold Structures,” p. 112, **YAB:** Yve-Alain Bois, “Cézanne: Words and Deeds,” trans. Rosalind Krauss, *ibid.*, p. 39, **EB:** Etienne Balibar in “Globalization/Civilization” part 2, *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 788,

LAF: Lydia Alix Fillingham, *Foucault for Beginners*, by Lydia Alix Fillingham, illustrated by Moshe Süsser, (New York, London: Writers and Readers Publishing, 1993), p. 44, **LAF:** Lydia Alix Fillingham, *ibid.*, p. 56, **LAF:** Lydia Alix Fillingham, *ibid.*, p. 83, **LAF:** Lydia Alix Fillingham, *ibid.*, p. 89, **LAF:** Lydia Alix Fillingham, *ibid.*, p. 129, **CH:** Chris Horrocks, *Baudrillard for Beginners*, text Chris Horrocks, illustrations Zoran Jevtic, edited by Richard Appignanesi (Cambridge: Icon Books, 1996), p. 10, **ÖF:** Öyvind Fahlström see experts from HIPY PAPY BTHUTHDTH THUTHDA BTHUTHY: Manifesto of Concrete Poetry in *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 256, **JFC:** Jean-François Chevrier in “B. Buchloh, C. David, J-F. Chevrier, The Political Potential of Art,” *ibid.*, p. 376, **BB:** Benjamin Buchloh, *ibid.* p. 394, **PC:** Pierre Clastres in “Society Against The State,” *ibid.*, p. 430, **PC:** Pierre Clastres, *ibid.*, **PC:** Pierre Clastres, *ibid.*, **YL:** Yve Lomax

towards God and point my finger at him? **JC:** What’s a constellation? **JC:** So what? **JC:** And what if it wasn’t? **JC:** Converted from what? **JC:** What next? **DS:** 0.1. What is to be done by an intellectual wedded to utopianism in what Hölderlin, suffering from the breakdown of the great French Revolution, called the *dürftige Zeit* (forgetting the misinterpretation by Heidegger, this can be rendered as penurious, indigent, shabby, needy mean, paltry, poor times)? **DS:** 1.4. Thus, what is anti-utopia? And what dystopia? **AH:** What was the point of entry or re-entry into the unconscious that got you to the danger zone in the factories and machine pieces? **AH:** [...] “What’s going on?” [...] **SB:** What is it defends her? **SB:** What but life ending. **SB:** What forbids? **SB:** Or what? **SB:** What cry? **SB:** And what if the eye could not? **RO:** What led you, in 1981, to found the UFO gallery Ganek? **SB:** [...] (what should I do with these empty pages?) [...] **SB:** Decision no sooner

in ‘Gemeinbegriffe’ in *Camera Austria*, 62–63/1998, p. 46, **YL:** Yve Lomax, *ibid.*, p. 47, **JFL:** Jean-François Lyotard, “Womanstruck” Trans. Robert Harvey in *OCTOBER* no. 86, (Fall, 1998), p. 43, **KC:** Kathryn Chiong, “Nauman’s Beckett Walk” *ibid.*, p. 65, **SR:** Susan Rothenberg, “When Asked If I’m an Expressionist: An Artist’s Symposium” (1982), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 264, **DR:** Dieter Roth, “Untitled Statement” (1976), *ibid.*, p. 303, **RS:** Rolf Schön, “Gerhard Richter, Interview with Rolf Schön”, (1972), *ibid.*, p. 317, **RS:** Rolf Schön, *ibid.*, **JC:** John Cage see *Silence: Lectures and Writings by John Cage*, (Wesleyan University Press, 1973), p. 41, **JC:** John Cage, *ibid.*, **JC:** John Cage, *ibid.*, **JC:** John Cage, *ibid.*, **JC:** John Cage, *ibid.*, **JC:** John Cage, *ibid.*, p. 50, **JC:** John Cage, *ibid.*, **JC:** John Cage, *ibid.*, p. 75, **JC:** John Cage, *ibid.*,

reached or rather long after than what is the wrong word? For the last time at last for to end yet again what the wrong word? **RS:** What does it come out of? Semiotic... **DW:** What’s the difference, then, for you between philosophy when you read it, and conceptualization...? **DR:** What kind of canvas do you use? **MH:** Why don’t you talk about one of your pieces, Bob, the one on the Mono Lake, for example? **MH:** What exactly is your concept of a non-site? **GB:** What led you to sculpture in particular among the visual arts? **TG:** What was the situation in art and culture that led to these strange objects appearing? **TG:** What were Duchamp’s objections to painting, other than resentment at the way the Cubists had treated him? **CC:** [...] “What were they looking for?” **GB:** What was it that led you to use such unconventional materials as cloth, rope, and sand? **CC:** Is that what they call acting? **GB:** What, for you, is central to sculpture? **GRS:** What have you tried to do in this paint-

ibid., p. 78, **JC:** John Cage, ibid, p. 50, **JC:** John Cage in “On Robert Rauschenberg, Artist, and His Work” ibid., p. 101, **JC:** John Cage, ibid, p. 102, **JC:** John Cage, ibid, p. 103, **JC:** John Cage, ibid, p. 107, **DS:** Darko Suvin, “Utopianism from Orientation to Agenc: What are We Intellectuals Under Post-Fordism To Do?” in *FRAKCIJA, Magazine for performing arts*, no. 9, p. 50, **DS:** Darko Suvin, ibid., p. 54, **AH:** Alanna Heiss, “Another Point of Entry: An Interview with Dennis Oppenheim” in Alanna Heiss (ed.), *Dennis Oppenheim, Selected Works, 1967-90*, with essay by Thomas McEvilley, (New York, The Institute for Contemporary Art and Harry N. Abrams, Inc., 1992), p. 158, **AH:** Alanna Heiss, ibid., **SB:** Samuel Beckett, “III Seen, III Said (extract)”, 1981, see Artist’s Choice in *Jenny Holzer*, (London, Phaidon, 1999), p. 90, **SB:** Samuel Beckett, ibid., **SB:** Samuel Beckett, ibid., **SB:** Samuel Beckett, ibid., p. 91, **SB:** Samuel Beckett, ibid., **SB:** Samuel Beckett, ibid., **RO:** Roman Ondák, “Conversation with Július Koller” in cat. *Ausgeträumt... 29.11.2001 – 3.2.2002*, (Wien, Secession), p. 37, **SB:** Stephen Bury, “Crop Rotation” in *Art Monthly*, no. 253, (February, 2002), p. 52, **SB:** Samuel Beckett, “III Seen, III Said (extract)”, 1981, see Artist’s Choice in *Jenny Holzer*, (London, Phaidon, 1999), p. 91, **RS:** Robert Smithson, “Four Conversations between Dennis Wheeler and Robert Smithson” (1969-1970), Edited and annotated by Eva Schmidt, in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 214, **DW:** Dennis Wheeler, ibid., **DR:** David Ross, “William Wegman, Interview by David Ross,” (1990), in Kristine

Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 456, **MH:** Michael Heizer, “Discussions with Heizer, Oppenheim, Smithson,” (1970), Edited by Liza Bear and Willoughby Sharp, in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 249, **MH:** Michael Heizer, ibid., **GB:** Gene Baro, “Barry Flanagan, “Sculpture Made Visible: Discussion with Gene Baro” (1969), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 654, **TG:** Tony Godfrey, *Conceptual Art*, (London: Phaidon, 1999), p. 21, **TG:** Tony Godfrey, ibid., p. 27, **CC:** Cynthia Carr, *On Edge: Performance at the End of the Twentieth Century*, (Hanover, Wesleyan University Press, 1993), p. 304, **GB:**

ing? **LS:** A what? **LS:** What are you doing? **LS:** From what? **BG:** What is the “thing” you’re getting on your canvas? **DS:** And what if someone you’ve already painted many times from memory and photographs sits for you? **HR:** What is it about a painting that is more like a thing? **TD:** Have I not heard many times, even from Claude Lévi-Strauss, that the abstract painter paints what he would paint if, by any chance, he set out to paint a picture? **MFP&JD:** What genre does this work belong to? **MC:** What makes the invisible visible, the mute speak? **OD:** What are some of the non-commercial events surrounding the event this year and who is paying for their production? **LE:** What makes you paint these particular types of houses? **HR:** What kind of thing were you doing in school? **PG:** What would they paint? **BG:** What induced this conclusion that drawing wasn’t necessary any more? **BM:** What is an experiment? **MG:** What relevance do borders have in your

Gene Baro, “Barry Flanagan, “Sculpture Made Visible: Discussion with Gene Baro” (1969), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 654, **CC**: Cynthia Carr, *On Edge: Performance at the End of the Twentieth Century*, (Hanover, Wesleyan University Press, 1993), p. 161, **GB**: Gene Baro, “Barry Flanagan, “Sculpture Made Visible: Discussion with Gene Baro” (1969), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists’ writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 655, **GRS**: G. R. Swenson in “The F-III: An Interview with James Rosenquist by G.R. Swenson” *ibid.*, p. 347, **LS**: Lucas Samaras, “Another Auto-interview” (1971), *ibid.*, p. 350, **LS**: Lucas Samaras, *ibid.*, **LS**: Lucas Samaras, *ibid.*, p. 349, **BG**: Bruce Glaser, “Frank Stella and Donald Judd, Questions to Stella and

work? **WGTH&MN**: What part does subversion play in your work? **HUO**: What role does painting have in your work, and what role do you see it playing in society? What about its inter-relatedness to other media? **CB**: What will be the final destination of the work? **EJ**: What is your opinion of the increasing importance given to Chinese artists in Western institutions and international art exhibitions? **WGT**: [...] What is the difference between what you produce as film, and what you produce as art? **WS**: What is the relation between the painting and the performance? **WS**: In what way did the space suggest the work? **WS**: What were your specific concerns in that work? **WS**: What did you do after the paintings of ‘62? **WS**: What do you consider your last painting? **SL**: What are the social and personal values expressed through an artist’s work, and how are those values relevant to shaping culture? **SL**: What is the nature of such change, and how can it be

Judd by Bruce Glaser,” (1966), *ibid.*, p. 118, **DS**: David Sylvester, “Francis Bacon, Interviews with David Sylvester,” (1966, 1971 - 73), *ibid.*, p. 200, **HR**: Herbert Raymond, “Richard Estes, Interview with Herbert Raymond,” (1974), *ibid.*, p. 237, **CG**: Clement Greenberg, “Avant-Garde and Kitsch,” p.7, quoted in Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 263, **MFP&JD**: Marie-Françoise Plissart and Jacques Derrida, “Right of Inspection,” trans. David Wills, in *Art & Text*, no. 32, (Autumn, 1989), p. 90, **MC**: Michael Cohen, “Lorraine O’Grady, Thomas Erben,” in *Flash Art*, Vol. XXXI, no. 203, (November-December, 1998), p. 107, **OD**: Owen Drolet, “Art Chicago 1998: A talk with Thomas Blackman,” in *Flash Art*, Vol. XXXI, no. 200, (May-June 1998), p. 44, **LE**: Leo Edelstein, “Peter Doig, Losing Oneself in the Looking,” *ibid.*, p. 84, **HR**: Herbert Raymond, “Richard Estes, Interview with Herbert Raymond” (1974), in Kristine Stiles and Peter Selz,

discussed? **JS**: What do you see as those rules or conventions to be broken down? **A**: What was the next piece after the first grass work? **GB**: What led you to it? **GB**: To what degree does your choice of materials and color reflect an aesthetic concern? **YM**: What inspires you to paint? **YM**: But what is the meaning of a picture? **YM**: What do you want from a painting?

(eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 238, **PG:** Philip Guston, "Philip Guston Talking" (1978), *ibid.*, p. 252, **BG:** Bruce Glaser, "Frank Stella and Donald Judd, Questions to Stella and Judd by Bruce Glaser" (1966), *ibid.*, p. 120, **BM:** Bruce Mau in "Laboratorium is the answer, what is the question?", see Introduction in *TRANS>arts.cultures.media #8*, 2000 Passim, inc. pp. 110-111, **MG:** Massimiliano Gioni, "Stranger in New York, Adel Abdessemed and Sislej Xhafa," in *Flash Art*, no. 218, (May-June, 2001), p.135, **WGTH&MN:** Wolf-Günter Thiel and Milena Nikolova, "Franz Ackermann Dissolving into the Everyday," in *Flash Art*, Vol. XXXIV, no. 216, (January-February, 2001), pp. 79-82, **HUO:** Hans-Ulrich Obrist, "Heri Dono, The Ever-Increasing Colonization of Time," in *Flash Art*, Vol. XXXIII n. 213, (Summer, 2000), pp. 94-96, **CB:** Carlos Basualdo, "Colectivo Cambalache, Little Seeds of Columbian Cartucho," in *Flash Art*, Vol. XXXIII, no. 214, (October, 2000), p. 90, **EJ:** Evelyne Jouanno, "Cai Guo-Qiang, Between Heaven and Earth," in *Flash Art*, Vol. XXXIII, no. 215, (November-December, 2000), pp. 66-61, **WGT:** Wolf-Günter Thiel, "RothStauffenberg, The Image Matrix; Towards a New Representation," *ibid.*, pp. 84-87, **WS:** Willoughby Sharp, "Jannis Kounellis, Structure and Sensibility: Interview with Willoughby Sharp," (1972), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), pp. 660-670, **WS:** Willoughby

Sharp, *ibid.*, p. 669, **WS:** Willoughby Sharp, *ibid.*, **WS:** Willoughby Sharp, *ibid.*, p. 667, **WS:** Willoughby Sharp, *ibid.*, **SL:** Suzanne Lacy, "The Name of the Game" (1991), *ibid.*, p. 787, **SL:** Suzanne Lacy, *ibid.*, **JS:** Jeanne Siegel, "John Baldessari: Recalling Ideas," in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), **A:** Avalanche, "Dibbets: Interview with Liza Bear and Willoughby Sharp" (1970), in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 660, **GB:** Gene Baro, "Barry Flanagan, 'Sculpture Made Visible: Discussion with Gene Baro'," (1969), *ibid.*, p. 656, **GB:** Gene Baro, *ibid.*, p. 657, **YM:** Yves Michaud, "Joan Mitchell, Interview with Yves Michaud," (1986), *ibid.*, p. 31, **YM:** Yves Michaud, *ibid.*, p. 33, **YM:** Yves Michaud, *ibid.*, p. 32.

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MH: What do you have to say about that, Dennis?

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MH: Michael Heizer, "Discussions with Heizer, Oppenheim, Smithson," (1970), Edited by Liza Bear and Willoughby Sharp, in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 246.

Chapter Three – **RB:** How?

RB: Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard, (London: Vintage, 1993), p. 30.

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RB: how, how, how, how, how, how, **RB:** how,

RB: Russell Bingham, "Edmonton Interview," THE EDMONTON CONTEMPORARY ARTISTS' SOCIETY NEWSLETTER Vol 3,

RB: How?

RB: how, **GP:** how, how, **MS:** how, **PLL:** how, **JH:** how, **RS:** how, **RS:** how, **RS:** how, **DW:** how, **DW:** how, **DW:**

Issue 2 & Vol 4, Issue 1, [Internet], Available from: <<http://www.sharecom.ca/greenberg/interview.html>>, **RB:** Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard, (London: Vintage, 1993) p. 30, **RB:** Roland Barthes, *ibid.*, 84, **GP:** Graham Peacock, "Edmonton Interview" in THE EDMONTON CONTEMPORARY ARTISTS' SOCIETY NEWSLETTER, Vol 3, Issue 2 & Vol 4, Issue 1, [Internet], Available from:< <http://www.sharecom.ca/greenberg/interview>.

how, **DW:** how, **DW:** how, **DW:** how, **JFC:** how, **WW:** how, **SL:** how, **RT:** how, **GP:** how, **BM:** how, **TD:** how, **OD:** how, **RJ:** how, **AR:** how, **EB:** how, **MA:** how, **AA:**

html>, **MS:** Michel Smith, *ibid*, **PLL:** Philippe Lacoue-Labarthe, "Syberberg: On Germany after Hitler" see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 480, **JH:** Jürgen Nabermas, from Correspondence with Kurt Sontheimer (1977) in *Kleine Politische Schriften (1-4)*, Frankfurt, 1981 *ibid.*, p. 485, **RS:** Robert Smithson, "Four Conversations between Dennis Wheeler and Robert Smithson," (1969-1970), Edited and annotated by Eva Schmidt

how, **JGC:** how, **RS:** how, **DW:** how, **DW:** how, **DW:** how, **DW:** how, **AS:** how, how, how, **JS:** how, **JS:** how, **JS:** how, **JS:** how, **JS:** How do your titles read? **JS:** how, **JS:** how, **JS:** how would you, **JS:** how, **JS:** how would you choose the colors, **JS:** how, **JS:** How could he

in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 197, **RS:** Robert Smithson, *ibid*, p. 200, **RS:** Robert Smithson, *ibid*, p. 211, **DW:** Dennis Wheeler, *ibid*, p. 199, **DW:** Dennis Wheeler, *ibid*, p. 202, **DW:** Dennis Wheeler, *ibid*, p. 208, **DW:** Dennis Wheeler, *ibid*, 211, **DW:** Dennis Wheeler, *ibid*, p. 214, **DW:** Dennis Wheeler, *ibid*, p. 215, **JFC:** Jean-François Chevrier in "B. Buchloh, C. David, J-F. Chevrier, The Political Potential of Art 2" see *Documenta X – the book: politics poetics*, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 634, **WW:** William Wright, "Jackson Pollock, Interview with William Wright," 1950, in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: an anthology of changing*

afford it? **JS:** how, how, **JS:** how, **JS:** how, how, **RS:** How did the change in material alter the meaning of the images? **JS:** how, **JS:** how, **JS:** how, **JS:** how, **LG:** how, **MM:** how, **MM:** how, **FB:** how, **FB:** how, **FB:** How much is going to cost in the book stores? **PT:** how, **PT:** How expensive is your work? **PT:** how, **AW:** how, **HF:** how, **BN:** how, **BN:** how, **BN:** how, how, **BN:** how, how, **JW:**

ideas, (Oxford, Malden: Blackwell Publishers Ltd. 1992), p. 574, **SL:** Suzanne Lacy, "The Name of the Game" (1991) in Kristine Stiles and Peter Selz, (eds.), *Theories and Documents of Contemporary Art: a sourcebook of artists' writings*, (Berkeley, Los Angeles and London: University of California Press, 1996), p. 787, **RT:** Rirkrit Tiravanija see "Rirkrit Tiravanija talks with Fischli and Weiss," in *Artforum*, (Summer, 1996), **GP:** Giancarlo Politi see "Lettes to the Editor," in *Flash Art*, Vol. XXXIV, no. 218, (May-June, 2001), p.87, **BM:** Bruce Mau in "Laboratorium is the answer, what is the question?," introduction, see TRANS> arts.cultures.media #8, 2000 Passim, pp. 110-111, **TD:** Thierry de Duve, *Kant after Duchamp*, (London, Cambridge: The MIT Press, 1998), p. 345, **OD:** Owen Drolet, "Kiasma: Finland's New Museum," in *Flash Art*, Vol. XXXI, no. 200, (May-June, 1998), p. 47, **RJ:** Reena Jana, "Shahzia Sikander: Celebration of Femaleness," in *Flash Art*, Vol. XXXI, no. 199, (March-April, 1998), p. 98, **AR:** Ad Reinhardt, *How to Look at a Cubist Painting*, P.M., 27 January 1946, **EB:** Etienne Balibar in "Etienne Balibar, Jean-François Chevrier, Catherine David, and Nadia Tazi Globalization/Civilization 1" see

how, **ML:** how, **LW:** how, **DB:** how, **LW:** how, **DB:** how, **JC:** how, **JC:** how, **JC:** how, **JC:** how, **JC:** how, **JC:** how, **JC:** How old should they be before they smoke marijuana? **JC:** how, **JC:** how, **JC:** [...] How much are you going to get out of it? [...] How much are you going to put into it? how, **JC:** how, **JC:** how, **JC:** how, **TRQ:** how, **TRQ:** how, **TRQ:** how, **TRQ:** How does Dwight MacDonald explain the development of kitsch in the former Soviet Union? **TRQ:** how, **TRQ:** How was it used by

Documenta X – the book: politics poetics, (Documenta and Museum-Fridericianum-Veranstaltungs-GmbH, 1997), p. 781, **MA:** Mikhail Allenov, Photography as a Heuristic "Discipline" of Visual Arts, in *Back to Photography: Articles Conversations about Photography*, (Exhibition catalogue), (Moscow: Soros Center for Contemporary Arts, 1996), p. 46, **AA:** Ann Artist, "Estate Planning for Artists: Part II" by Joy S. Chambers and Susan Harvey Dawson in *Sculpture*, (March, 1996), p. 33, **JGC:** Jan Garden Castro, "Reinventing Tradition, Interview Peter Laurens Mol" in *Sculpture*, (January, 1997), Vol. 16, no. 1, p. 33, **RS:** Robert Smithson, "Four Conversations between Dennis Wheeler and Robert Smithson," (1969-1970), Edited and annotated by Eva Schmidt in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 212, **DW:** Dennis Wheeler, *ibid*, p. 22, **DW:** Dennis Wheeler, *ibid*, p. 222, **DW:** Dennis Wheeler, *ibid*, p. 223, **DW:** Dennis Wheeler, *ibid*, p. 224, **AS:** Arturo Schwartz, "From the Fourth Dimension to the Readymade," (1912-14), in Arturo Schwartz (ed.), *The Complete Work of Marcel Duchamp*, (New York, Delano Greenidge Editions, 1997), p. 32, **JS:** Jeanne Siegel, "Some Late Thoughts of Marcel Duchamp," in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 17, **JS:** Joan Simon, "Breaking the Silence: An Interview with Bruce Nauman," (interview by Joan Simon), in Gabriele Detterer (ed.), *Art Recollection: Artists' Interviews and Statements in the Nineties*, (Florence: Danilo

Italy, Germany and the Soviet Union during the 1930s? **FN:** But how could the German language, even in the prose of a Lessing, imitate the tempo of Machiavelli, who in his Principe [The Prince] lets us breathe the dry, refined air of Florence and cannot help presenting the most serious matters in a boisterous allegrissimo, perhaps not without a malicious artistic sense of the contrast he risks - long, difficult, hard, dangerous thoughts and the tempo of the gallop and the very best, most capricious humor? **FN:** how, how, how, how, how, **CG:** how, how, how, how, how, how, **ES:** how, **ES:** How wou

Montanari & Exit & Zona Archives Editori, 1997), p. 177, **JS:** Jeanne Siegel, "Some Late Thoughts of Marcel Duchamp," in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, (De Capo Press, 1992), p. 20, **JS:** Jeanne Siegel, "Ad Reinhardt: Art as Art," *ibid.*, p. 24, **JS:** Jeanne Siegel, *ibid.*, p. 25, **JS:** Jeanne Siegel, *ibid.*, p. 28, **JS:** Jeanne Siegel, "Adolph Gottlieb: Two Views," *ibid.*, p. 35, **JS:** Jeanne Siegel, *ibid.*, p. 36, **JS:** Jeanne Siegel, *ibid.*, p. 38, **JS:** Jeanne Siegel, *ibid.*, p. 36, **JS:** Joan Simon, "Breaking the Silence: An Interview with Bruce Nauman," (interview by Joan Simon), in Gabriele Detterer (ed.), *Art Recollection: Artists' Interviews and Statements in the Nineties*, (Florence: Danilo Montanari & Exit & Zona Archives Editori, 1997), p. 184, **JS:** Jeanne Siegel, "Romare Barden: The Unknown American Negro Artists," in Jeanne Siegel, *Artwords: Discourse on the 60's and 70's*, p. 75, **JS:** Jeanne Siegel, "Environments and Happenings," (panel discussion among Kaprow, Segal, and Siegel as moderator on December 13, 1966), *ibid.*, p. 165, **JS:** Jeanne Siegel, *ibid.*, p. 168, **JS:** Jeanne Siegel, "Roy Lichtenstein: Thoughts on the "Modern" Period," *ibid.*, p. 195, **JS:** Jeanne Siegel, "An Interview with James Rosenquist," *ibid.*, p. 204, **RS:** Robert Smithson, "Four Conversations between Dennis Wheeler and Robert Smithson" (1969-1970), Edited and annotated by Eva Schmidt in Jack Flam (ed.), *Robert Smithson, The Collected Writings*, (Berkeley and Los Angeles, University of California Press, 1996), p. 212, **JS:** Jeanne Siegel, "Hans Haacke: Systems Aesthetics," *ibid.*, p. 214, **JS:** Jeanne Siegel, *ibid.*, p. 215, **JS:** Jeanne Siegel, "Joseph Kosuth: Art as Idea as Idea," *ibid.*, p. 226, **JS:** Jeanne Siegel, *ibid.*, p. 230, **LG:** Liam Gillick, "I will not make any more boring art, John Baldessari interviewed by Liam Gillick" in Gabriele Detterer (ed.), *Art Recollection: Artists' Interviews and Statements in the Nineties*, (Florence: Danilo

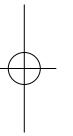
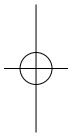
Montanari & Exit & Zona Archives Editori, 1997) p. 18, **MM:** Mike Metz, "Dan Graham; An Interview by Mike Metz," *ibid.*, p. 108, **MM:** Mike Metz, *ibid.*, p. 110, **FB:** Francesco Bonami, "Damian Hirst: The Exploded View of the Artist, Interviewed by Francesco Bonami," *ibid.*, p. 115, **FB:** Francesco Bonami, *ibid.*, p. 119, **FB:** Francesco Bonami, *ibid.*, p. 121, **PT:** Paul Taylor, "Jenny Holzer: I Wanted to Do a Portrait of Society, interview by Paul Taylor," *ibid.*, p. 126, **PT:** Paul Taylor, *ibid.*, p. 128, **PT:** Paul Taylor, *ibid.*, p. 129, **AW:** Andrew Wilson, "Sol Lewitt Interviewed, Interview by Andrew Willson," *ibid.*, p. 157, **HF:** Helmut Friedel, "Unexpected Thoughts, A conversation with Maurizio Nannucci," *ibid.*, p. 170, **BN:** Bruce Nauman, "Breaking the Silence: An Interview with Bruce Nauman," (interview by Joan Simon), *ibid.*, p. 175, **BN:** Bruce Nauman, *ibid.*, p. 176, **BN:** Bruce Nauman, *ibid.*, p. 177, **BN:** Bruce Nauman, *ibid.*, p. 182, **JW:** Jeff Wall, "An Interview with Jeff Wall by Mark Lewis," *ibid.*, p. 246, **ML:** Mark Lewis, *ibid.*, p. 249, **LW:** Lawrence Weiner see "Lawrence Weiner: I Am Not Content, Interviewed by David Batchelor," *ibid.*, p. 253, **DB:** David Batchelor, *ibid.*, p. 255, **LW:** Lawrence Weiner, *ibid.*, p. 259, **DB:** David Batchelor, *ibid.*, p. 258, **JC:** John Cage see Foreword in *A Year from Monday; new lectures and writings by John Cage*, (London, Marion Boyars, 1975), ix, **JC:** John Cage, "Diary: How to Improve the World (You will only make matters worse)" 1965, in *A Year from Monday; new lectures and writings by John Cage*, (London, Marion Boyars, 1975), p. 3, **JC:** John Cage, *ibid.*, p. 9, **JC:** John Cage, *ibid.*, p. 11, **JC:** John Cage, *ibid.*, p. 20, **JC:** John Cage, "Diary: How to Improve the World (You will only make matters worse)," (continued), 1965, *ibid.*, p. 53, **JC:** John Cage, *ibid.*, p. 56, **JC:** John Cage in "Juilliard Lecture," *ibid.*, p. 105, **JC:** John Cage, *ibid.*, p. 108, **JC:** John Cage, "Lecture on Commitment," *ibid.*, p. 113, **JC:** John Cage, *ibid.*, p. 115, **JC:** John Cage, *ibid.*, p. 122, **JC:** John Cage, *ibid.*, p. 130, **TRQ:** T. R. Quigley, Study Questions, Greenberg, "Avant-Garde and Kitsch," (Revised 21 Aug 97), [Internet], Available from: <http://www.panix.com/~squigle/sva/sq_agk.html> **TRQ:** T. R. Quigley, *ibid.*, **TRQ:** T. R. Quigley, *ibid.*, **TRQ:** T. R. Quigley, *ibid.*, **TRQ:** T. R. Quigley, *ibid.*, **TRQ:** T. R. Quigley, *ibid.*, **FN:** Friedrich Nietzsche see *Beyond Good and Evil*, [Internet], Available from: <<http://www.cwu.edu/~millerj/nietzsche/bge1.html>>, **FN:** Friedrich Nietzsche, *ibid.*, **CG:** Clement Greenberg in "Edmonton Interview" in THE EDMONTON CONTEMPORARY ARTISTS' SOCIETY NEWSLETTER Vol 3, Issue 2 & Vol 4 Issue 1, [Internet], Available from: <<http://www.share-com.ca/greenberg/interview.html>> **ES:** Eva Schmidt, "Interview with Jessica Stockholder," in cat. *Jessica Stockholder*, (Münster / Zürich: Westfälischer Kunstverein, Kunsthalle Zürich, and authors, 1992), p. 41, **ES:** Eva Schmidt, *ibid.*, p. 42, **ES:** Eva Schmidt, "Interview with Jessica Stockhol

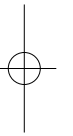
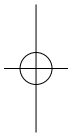
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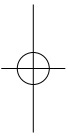
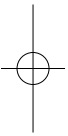
UM: [...] One last question: where is Alexander Brener now? Is he in jail somewhere, or is he free? What is he doing or undoing?

*

UM: Ule Mengel, (Munich), see "Letters to the Editor," in *Flash Art*, Vol. XXXIV, no. 218, (May–June, 2001), p.87.





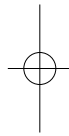
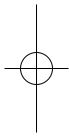


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