

## The Dematerialization of Art

Lucy R. Lippard and John Chandler (1967-68)

During the 1960's, the anti-intellectual, emotional/intuitive processes of art-making characteristic of the last two decades have begun to give way to an ultra-conceptual art that emphasizes the thinking process almost exclusively. As more and more work is designed in the studio but executed elsewhere by professional craftsmen, as the object becomes merely the end product, a number of artists are losing interest in the physical evolution of the work of art. The studio is again becoming a study. Such a trend appears to be provoking a profound dematerialization of art, especially of art as object, and if it continues to prevail, it may result in the object's becoming wholly obsolete. (. . .)

A highly conceptual art, like an extremely rejective art or an apparently random art, upsets detractors because there is "not enough to look at," or rather not enough of what they are accustomed to looking *for*. Monotonal or extremely simple-looking painting and totally "dumb" objects exist in time as well as in space because of two aspects of the viewing experience. First, they demand more participation by the viewer, despite their apparent hostility (which is not hostility so much as aloofness and self-containment). More time must be spent in experience of a detail-less work, for the viewer is used to focusing on details and absorbing an impression of the piece with the help of these details. Secondly, the time spent looking at an "empty" work, or one with a minimum of action, seems infinitely longer than action-anddetail- filled time. This time element is, of course, psychological, but it allows the artist an alternative to or extension of the serial method. Painter-sculptor Michael Snow's film *Wavelength*, for instance, is tortuously extended within its 45-minute span. By the time the camera, zeroing in very slowly from the back of a large loft, reaches a series of windows and finally a photograph of water surface, or waves, between two of them, and by the time that photograph gradually fills the screen, the viewer is aware of an almost unbearable anticipation that seems the result of an equally unbearable length of time stretched out at a less than normal rate of looking; the intensity is reinforced by the sound, which during most of the film is monotonal, moving up in pitch and up in volume until at the end it is a shrill hum, both exciting and painful.

Joseph Schillinger, a minor American Cubist who wrote, over a twenty-five year period, an often extraordinary book called *The Mathematical Basis of the Arts*, divided the historical evolution of art into five "zones," which replace each other with increasing acceleration: 1. preaesthetic, a biological stage of mimicry; 2. traditional-aesthetic, a magic, ritual-religious art; 3. emotional-aesthetic, artistic expressions of emotions, self-expression, art for art's sake; 4. rational-aesthetic, characterized by empiricism, experimental art, novel art; 5. scientific, post-aesthetic, which will make possible the manufacture, distribution and consumption of a perfect art product and will be characterized by a fusion of the art forms and materials, and, finally, a "disintegration of art," the "abstraction and liberation of the idea."<sup>1</sup>

Given this framework, we could now be in a transitional period between the last two phases, though one can hardly conceive of them as literally the last phases the visual arts will go through. After the intuitive process of recreating aesthetic realities through man's own body, the process of reproduction or imitation, mathematical logic enters into art. (The Bauhaus dictum "Less is More" was anticipated by William of Occam when he wrote: "What can be explained by fewer

principles is explained needlessly by more”; Nominalism and Minimalism have more in common than alliteration.) From then on, man became increasingly conscious of the course of his evolution, beginning to create directly from principles without the intercession of reproductive reality. This clearly corresponds to the Greenbergian interpretation of Modernism (a word used long before Greenberg, though his disciples insist on attributing it to him). The final “post-aesthetic” phase supersedes this self-conscious, self-critical art that answers other art according to a determinist schedule. Involved with opening up rather than narrowing down, the newer work offers a curious kind of Utopianism which should not be confused with Nihilism except in that, like all Utopias, it indirectly advocates a *tabula rasa*; like most Utopias, it has no concrete expression.

Dematerialized art is post-aesthetic only in its increasingly non-visual emphases. The aesthetic of principle is still an aesthetic, as implied by frequent statements by mathematicians and scientists about the *beauty* of an equation, formula or solution: “Why should an aesthetic criterion be so successful so often? Is it just that it satisfies physicists? I think there is only one answer—nature is inherently beautiful” (physicist Murray Gell-Mann); “In this case, there was a moment when I knew how nature worked. It had elegance and beauty. The goddam thing was gleaming” (Nobel prizewinner Richard Feynman).<sup>2</sup> The more one reads these statements, the more apparent it becomes that the scientist’s attempt to discover, perhaps even to impose order and structure on the universe, rests on assumptions that are essentially aesthetic. Order itself, and its implied simplicity and unity, are aesthetic criteria.

The disintegration Schillinger predicted is obviously implicit in the break-up since 1958 or so of traditional media, and in the introduction of electronics, light, sound, and, more important, performance attitudes into painting and sculpture—the so far unrealized intermedia revolution whose prophet is John Cage. It is also implied by the current international obsession with entropy. According to Wylie Sypher, for example: “The future is that in which time becomes effective, and the mark of time is the increasing disorder toward which our system tends. . . . During the course of time, entropy increases. Time can be measured by the loss of structure in our system, its tendency to sink back into that original chaos from which it may have emerged. . . . One meaning of time is a drift toward inertia.”<sup>3</sup>

Today many artists are interested in an order that incorporates implications of disorder and chance, in a negation of actively ordering parts in favor of the presentation of a whole.<sup>4</sup> Earlier in the 20th century the announcement of an element of indeterminacy and relativity in the scientific system was a factor in the rise of an irrational abstraction. Plato’s anti-art statements, his opposition to imitative and representational art, and his contempt for the products of artists, whom he considered insane, are too familiar to review here, but they are interesting to note again in view of the current trend back to “normalcy,” as evidenced by the provocative opening show of the East Village cooperative Lannis Museum of Normal Art, where several of the works discussed here were seen. Actually, the “museum” would be better called the Museum of Adnormal Art, since it pays unobtrusive homage to the late Ad Reinhardt and to his insistence that only “art-as-art” is normal for art. (The painter-director, Joseph Kosuth, admits his pedantic tendency, also relatable to Reinhardt’s dogmas, in the pun on normal schools.) However, “no idea” was one of Reinhardt’s Rules and his ideal did not include the ultra-conceptual. When works of art, like words, are signs that convey ideas, they are not things in themselves but

symbols or representatives of things. Such a work is a medium rather than an end in itself or “art-as-art.” The medium need not be the message, and some ultraconceptual art seems to declare that the conventional art media are no longer adequate as media to be messages in themselves. (. . .)

Idea art has been seen as art about criticism rather than art-as-art or even art about art. On the contrary, the dematerialization of the object might eventually lead to the disintegration of criticism as it is known today. The pedantic or didactic or dogmatic basis insisted on by many of these artists is incorporated in the art. It bypasses criticism as such. Judgment of ideas is less interesting than following the ideas through. In the process, one might discover that something is either a good idea, that is, fertile and open enough to suggest infinite possibilities, or a mediocre idea, that is, exhaustible, or a bad idea, that is, already exhausted or with so little substance that it can be taken no further. (The same can be applied to style in the formal sense, and style except as an individual trademark tends to disappear in the path of novelty.) If the object becomes obsolete, objective distance becomes obsolete. Sometime in the near future it may be necessary for the writer to be an artist as well as for the artist to be a writer. There will still be scholars and historians of art, but the contemporary critic may have to choose between a creative originality and explanatory historicism.

Ultra-conceptual art will be thought of by some as “formalist” because of the spareness and austerity it shares with the best of painting and sculpture at the moment. Actually, it is as anti-formal as the most amorphous or journalistic expressionism. It represents a suspension of realism, even formal realism, color realism, and all the other “new realisms.” However, the idea that art can be experienced in order to extract an idea or underlying intellectual scheme as well as to perceive its formal essence *continues from* the opposing formalist premise that painting and sculpture should be looked at as objects *per se* rather than as references to other images and representation. As visual art, a highly conceptual work still stands or falls by what it looks like, but the primary, rejective trends in their emphasis on singleness and autonomy have limited the amount of information given, and therefore the amount of formal analysis possible. They have set critic and viewer thinking about what they see rather than simply weighing the formal or emotive impact. Intellectual and aesthetic pleasure can merge in this experience when the work is both visually strong and theoretically complex.

Some thirty years ago, Ortega wrote about the “new art”: “The task it sets itself is enormous; it wants to create from nought. Later, I expect, it will be content with less and achieve more.”<sup>5</sup> Fully aware of the difficulty of the new art, he would probably not have been surprised to find that a generation or more later the artist has achieved more with less, has continued to make something of “nought” fifty years after Malevich’s *White on White* seemed to have defined nought for once and for all. We still do not know how much less “nothing” can be. Has an ultimate zero point been arrived at with black paintings, white paintings, light beams, transparent film, silent concerts, invisible sculpture, or any of the other projects mentioned above? It hardly seems likely.

## NOTES

1. Joseph Schillinger, *The Mathematical Basis of the Arts* (New York: Philosophical Library, 1948), p. 17.

2. Quoted in Lee Edson, "Two Men in Search of the Quark," *New York Times Magazine* (8 October 1967).

3. Wylie Sypher, *Loss of Self in Modern Literature and Art* (New York: Vintage, 1962), pp. 73–74. The word has also been applied to differing areas of recent art by Robert Smithson and Piero Gilardi; it appears as the title of short stories as well, for instance, by Thomas Pynchon.

4. In the New York art world, the idea seems to have originated with Don Judd. 5. Jose' Ortega y Gasset, *The Dehumanization of Art* (New York: Doubleday Anchor, 1956), p. 50.

This essay was written in late 1967 and first published in *Art International*, 12:2 (February 1968), pp. 31–36.

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## **Postface, in *Six Years: the Dematerialization of the Art Object, 1966 to 1972***

Lucy R. Lippard

Hopes that "conceptual art" would be able to avoid the general commercialization, the destructively "progressive" approach of modernism were for the most part unfounded. It seemed in 1969 that no one, not even a public greedy for novelty, would actually pay money, or much of it, for a xerox sheet referring to an event past or never directly perceived, a group of photographs documenting an ephemeral situation or condition, a project for work never to be completed, words spoken but not recorded; it seemed that these artists would therefore be forcibly freed from the tyranny of a commodity status and market-orientation. Three years later, the major conceptualists are selling work for substantial sums here and in Europe; they are represented by (and still more unexpected—showing in) the world's most prestigious galleries. Clearly, whatever minor revolutions in communication have been achieved by the process of dematerializing the object (easily mailed work, catalogues and magazine pieces, primarily art that can be shown inexpensively and unobtrusively in infinite locations at one time), art and artist in a capitalist society remain luxuries.

On the other hand, the aesthetic contributions of an "idea art" have been considerable. An informational, documentary idiom has provided a vehicle for art ideas that were encumbered and obscured by formal considerations. It has become obvious that there is a place for an art which parallels (rather than replaces or is succeeded by) the decorative object, or, perhaps still more important, sets up new critical criteria by which to view and vitalize itself (the function of the Art & Language group and its growing number of adherents). Such a strategy, if it continues to develop, can only have a salutary effect on the way all art is examined and developed in the future.

Conceptual art has not, however, as yet broken down the real barriers between the art context and those external disciplines—social, scientific, and academic—from which it draws sustenance. While it has become feasible for artists to deal with technical concepts in their own imaginations, rather than having to struggle with constructive techniques beyond their capacities and their

financial means, interactions between mathematics and art, philosophy and art, literature and art, politics and art, are still at a very primitive level. There are some exceptions, among them certain works by Haacke, Buren, Piper, the Rosario group, Huebler. But, for the most part, the artists have been confined to art quarters, usually by choice. As yet the “behavioral artists” have not held particularly rewarding dialogues with their psychologist counterparts, and we have had no feedback on the Art & Language group from the linguistic philosophers they emulate. “Art use” of elementary knowledge, already accepted and exhausted, oversimplification, and unsophistication in regard to work accomplished in other fields are obvious barriers to such interdisciplinary communication.

The general ignorance of the visual arts, especially their theoretical bases, deplorable even in the so-called intellectual world; the artist’s well-founded despair of ever reaching the mythical “masses” with “advanced art”; the resulting ghetto mentality predominant in the narrow and incestuous art world itself, with its resentful reliance on a very small group of dealers, curators, critics, editors, and collectors who are all too frequently and often unknowingly bound by invisible apron strings to the “real world’s” power structure—all of these factors may make it unlikely that conceptual art will be any better equipped to affect the world any differently than, or even as much as, its less ephemeral counterparts. Certainly, few of the artists are directly concerned with this aspect of their art, nor can they be, since art that begins with other than an internal, aesthetic goal rarely produces anything more than illustration or polemic. The fact remains that the mere survival of something still called Art in a world so intolerant of the useless and uningratiating indicates that there is some hope for the kind of awareness of that world which is uniquely imposed by aesthetic criteria, no matter how bizarre the “visual” manifestations may initially appear to those unacquainted with the art context.

In dialogue with comments made by Lippard in 1969 published in the preface, this text served as the postface to Lippard’s *Six Years: The Dematerialization of the Art Object From 1966 to 1972* (New York: Praeger, 1973), pp. 263–264. **lucy r. lippard** postface, in *six years* 295 Mierle Laderman Ukeles, *Washing, Tracks, Maintenance*, 1973. Performance at the Wadsworth Atheneum, Hartford, Conn. as part of the “Maintenance Art 24 Performance Series.”