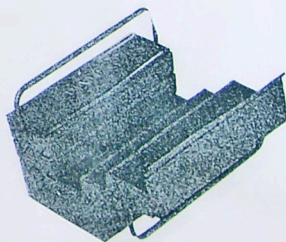
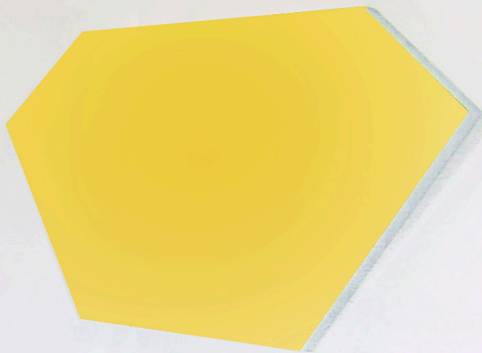


THIS TALK IS THE EXHIBITION

by Allen Alain Viguier



Spec & Editions
at
ARTICULATE *UPSTAIRS*

OBJECT ART*

This talk is *the exhibition*
It is not an artist's talk because it is about a work to appear in this talk rather than about any past work.
It is not a performance because what is being exhibited is not the talk itself but what is talked about.

What is talked about could be called a dematerialised work, the kind of work that exists physically during exhibitions and only subsists as a concept and in documents between exhibitions. But even talking about this type of work would be to talk about it retrospectively and be no different from an artist's talk.

What the talk would like to show is a commonplace form in a different way. Considering "a work is both, a thing and a way of seeing that thing," this talk is more engaged in a way of seeing than in what is at first sight seen (in the context of today's art).

As here



GREEN PANEL

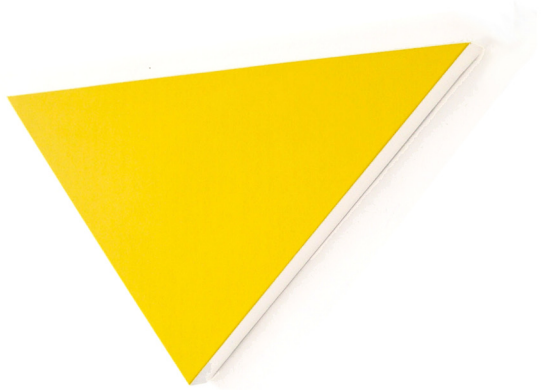
This is an epistemic option — perspectivist, not a subjectivist one. What is seen is objective, public.

The paradigms we are accustomed to in art are the object and the non-object. The object paradigm is generally associated with modernist abstraction (formalism) because it conceives the work as self-enclosed within a border. Contrarily, non-object has a borderless border and is immersive. This difference correlates a series of other differences: an object being frontal, permanent, siteless, timeless; non-object being theatrical, impermanent, site-specific, time-based and so on.

Non-object art not only sabotaged the formalist object's naturalist (essentialist) ontology and geometric boundary but was also the redefinition of what an object in art is. It has replaced formalism's static physical invariance by the invariance of a process (by a program) that makes a work the same from one time to another, from one place to another and from one person to another, beyond its variations. Objects being "the elements in nature that can be again," as Whitehead put it.

PANEL

To the two opposing internalist paradigms of the object and the non-object I am adding a third one: an externalist paradigm acknowledging the object and working outwardly to and from it.



An object (does not belong to nature but) is the elementary form of a cognitive distinction (methodological atomism).

PANEL AS OBJECT

JUST WHAT IS IT THAT
MAKES THE SAME
SO DIFFERENT
?

An Object (capital O) is a panel seen as an object-as-object, self-referential, atomic (black boxed).

It has behind it a sea snake of radical self-referential painting: Malevitch's Sputnik, Ad Reinhardt's non-iconic icon, Stella's object-painting and other radical paintings.

Although an Object is no more than an ordinary panel and, like any other dematerialised work, it can be destroyed and remade for exhibitions.

As every other entity it is processual right through.

SHAPED CANVAS DISCOUNT

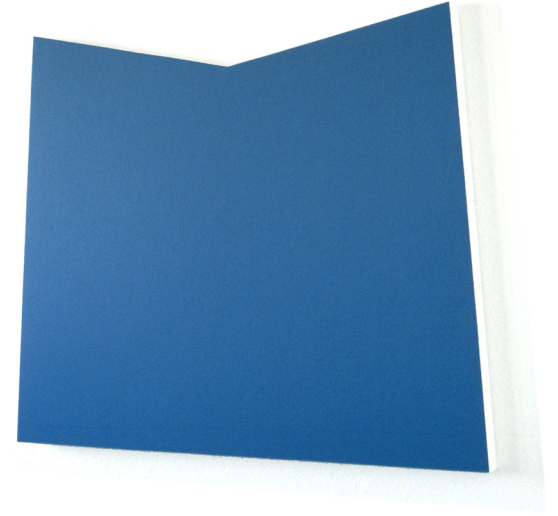
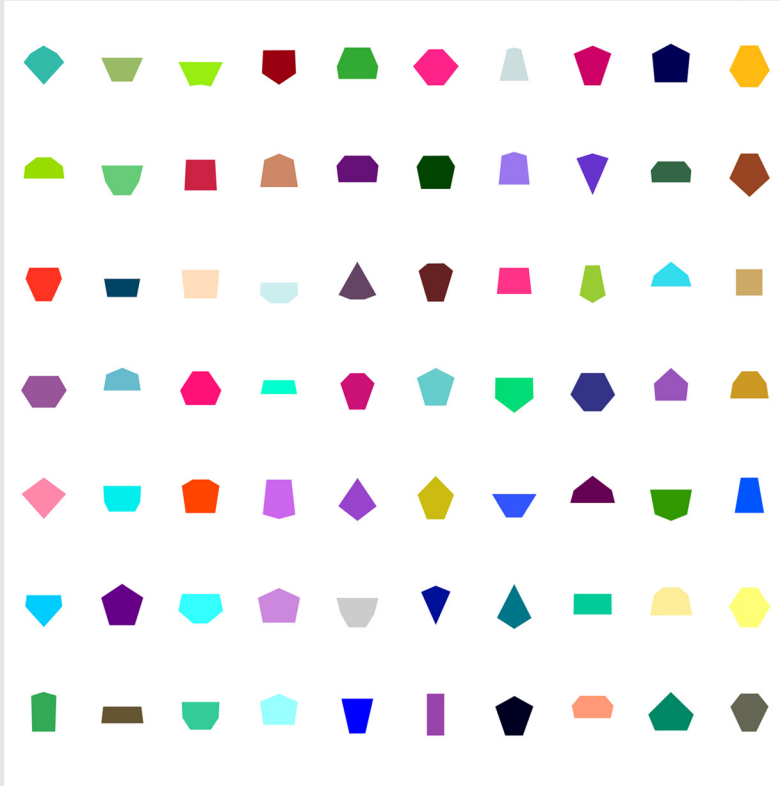


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PRODUCT DETAILS: This increasingly popular innovative shape of canvases has been designed to satisfy the demand for a less traditional shaped canvas. The triangular shaped canvas is available in various sizes and depths which are double primed for use with oils or acrylics.

I will now show a work I made some time ago that will help us see something of the work I am actually taking about. This is a multiple (not a series) of prints numbered from one to 70. The invariant (what makes them the same as one another) is not the form but the algorithm forms that can be indefinitely produced from it. As Ad Reinhardt said about his paintings, I say these prints are all of the same Object

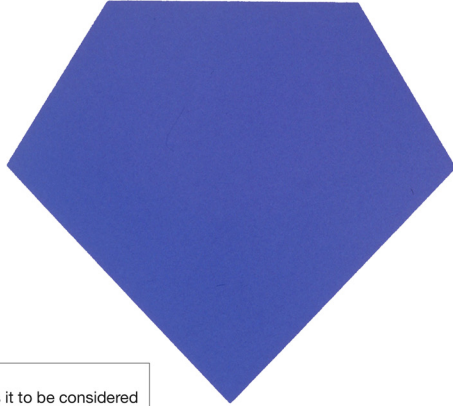


An Object has no inference to itself: its value is methodological (Occam's razor), hypothetical and logical (if \Leftrightarrow then).

(Post-formalism has established that there is no inference of identity to non situated form)

The entity's atomic and instantaneous state is a precondition for acknowledging the scatter of its simultaneous external relations (spatialised light-time).

Like the gestalt switch, (a paradigm shift) must occur all at once (though not necessarily in an instant) or not at all. Thomas S. Kuhn (1962)



Bracketing the object and suspending its internality allows it to be considered in the contextual field of its external relations and hence as having no ontological primacy over them.



A field (event) is the virtual simultaneousness of all the implied (inferred) causal relations.

An Object and its field are two discontinuous but coexisting and complementary dimensions of a same work.

By bracketing the object and suspending its internality, both the object and the curatorial environment can be observed as working synchronically, correlated at a placeless boundary or interface.

Almost every artwork, because it is an object, can be back-boxed and thus observed as interacting with things it is not. And as an object (invariant) it is correlated with a particular context of curatorial practices. Curatorial practices have become a casuistry (case law) in which each work is a particular agent: an agent in distributed cognition and in a coordinated collective of humans and non-humans. What an object is is also what it does and makes you do.

The curatorial context in which an entity exists offers an observable spectrum of practical external relationships.

SPEC

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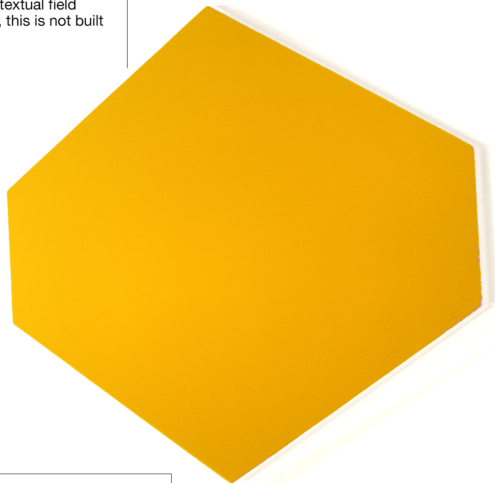
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Felix Gonzalez-Torres, "Untitled (Lover Boys)", 1991

The modernist internalist abstract (formalist) object simply wiped out the environment (situation) including the museum environment itself. But however immersive and contextual non-object art is, it has not bridged the gap between art and curatorial practices, between the stage and the backstage. But as any object it can be complemented with its external contextual field (as two dimensions of a same work) although, unlike Object art, this is not built into the work's intention.



This implies that the exhibition of an Object is also the exhibition of its exhibition.

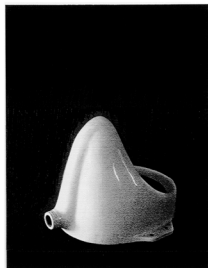
Object art is concerned with an acknowledging of the material and practical conditions of art. It is a resumption of the modern stream of literalness, pragmatism and materialism.

From an externalist perspective there is no precedence of the work's public existence over the institution it emerges in. Both correlate to one another set in reciprocal causation.

Changes in art and changes in the institutional environment (conceptual and technical) over the last fifty years have been fairly correlated. Art has not been critical by resisting "institutional confinement" but through the changes its integration into the institutional machinery called for. It seems obvious with the hindsight we now have that both have been synchronically emerging together.

Tucker

ART GALLERY



*Sculpture
in the round*



An object is what can be held in consciousness (focused) but the scattered burst of its simultaneous relations cannot be represented in consciousness. Many implicated relations can be explicated practically or imaginatively along timelines, but as soon as all are conceived simultaneously they evade representation. There is a complex field of virtual (non-actual) relations that is liminal (subconscious) to consciousness, a non-local context of simultaneous causal relations (spatialised light-time), a field that for consciousness is a subconscious mind, a "non-sensuous perception" (using Whitehead's terms) without which actual entities would have no depth, consistence or meaning.

The field is to the entity (experienced phenomena) what mind is to consciousness (as the field is to the entity what the transpersonal and collective dimension of the self is to the ego, as the field is to the entity what distributed cognition is to specialised knowledge). Just as in art an entity and its curatorial frame can be seen as two distinct but coexisting dimensions of the same *actuvirtual* work.



An Object's field of causal relations, including how you make, show, handle, restore, administrate this sort of object in the context of art = what Object art is.

Object art is an art for the mind. *Causa trans-mentale*.

COLLECTION WALTER
Paris



I will finish by examining a few art concepts.

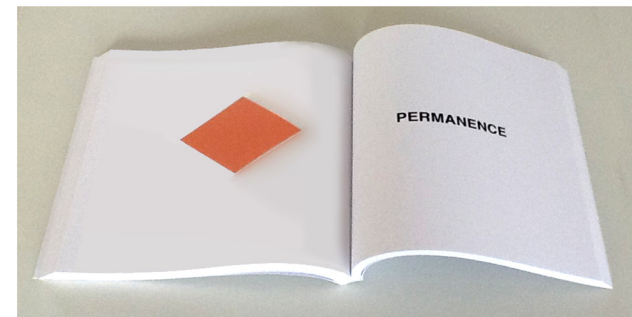
On the front cover the S in EST has been crossed.
In French this changes the meaning from IS to AND.

DICTIONNAIRE

Third Edition
2015

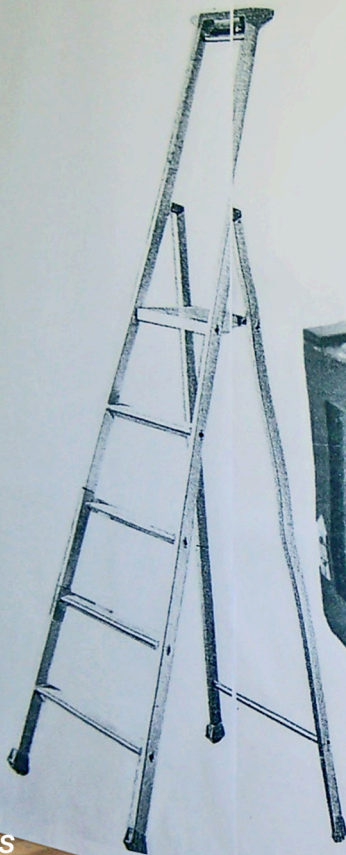
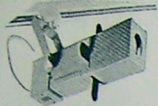
E~~S~~T

Aav
Spec Editions



If an Object has appeared to you in this talk then the meaning of each word may only be qualifying the Object to the extent that it is the Object that lets the word produce its own meaning in interacting with it.

Object and authorship, and communication, and conservation, and literalness, and medium, and self-reference...



12-27 March 2016
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