



Online Session 5: Presentation and Debate

Opening Questions

- What is the purpose of a debate?
- How can we make a persuasive argument?
- What can we gain from presenting our work or ideas to others?

Reverse Side of a Painting, Cornelis Gijsbrechts, 1670



Fresh Widow,
Marcel
Duchamp,
1920



Discussion Questions



- What are these artworks doing?
- What kind of relationship exists between them?

History of Trompe l'Oeil ("tricking the eye") Painting



Still Life with Grapes and a Bird, ca.
1500–10, Antonio Leonelli

- Zeuxis and Parrhasius myth:
<https://www.gavinturk.com/about/esays/2007/myth-zeuxis-and-parrhasius>
- Based in debate/ competition / rhetoric

Relationship between Trompe l'Oeil and Language?

- Ethics of trickery (is it wrong?)
- Language as a material



The Two Mysteries, 1966



In his 1966 painting 'The Two Mysteries', René Magritte depicts a large, dark, three-dimensional pipe floating in a dark, featureless space. Below the pipe, a wooden easel holds a framed picture of a pipe. The picture is a realistic, three-dimensional pipe, but it is set against a dark background. Below the picture, the French phrase 'Ceci n'est pas une pipe' is written in cursive. The painting is a classic example of Magritte's 'This is not...' series, which challenges the viewer's perception of reality and the relationship between the physical object and its representation in art.

Michel Foucault, *This is Not a Pipe*, pages 15 – 18 (Chapter 1, "Two Pipes")



- https://monoskop.org/images/9/99/Foucault_Michel_This_Is_Not_a_Pipe.pdf
- Breakout groups:
 - What is Foucault saying?
 - How is he making his argument?
 - How does he use language and structure his writing?

Marcel Duchamp, *Fountain*, 1917



- What is art?
- Is this art? Why or why not?
- How does writing function here? (It says "R. Mutt, 1917")

Three Standard Stoppages, 1913-14



- Writing as measurement
- Standardization
- The role of chance

- What questions and issues does this piece raise?

- What is Duchamp presenting to us?

Monte Carlo Bond Project, 1925



- What is the artwork here—the bond itself? The gambling? The economic structure? The performance?
- What kind of attitude can an artwork have towards itself?

"Subverting traditional or accepted modes of artistic production with irony and satire is a hallmark of Duchamp's legendary career. His most striking, iconoclastic gesture, the readymade, is arguably the century's most influential development on artists' creative process. Duchamp, however, did not perceive his work with readymade objects as such a radical experiment, in part because he viewed paint as an industrially made product, and hence painting as an "assisted-readymade." Moreover, he had already begun to incorporate chance operations into his practice...and thus had already begun to surrender artistic control and empower other factors to determine the character of a work of art... Duchamp moved toward a creative process that was antithetical to artistic skill. He wanted to distance himself from traditional modes of painting in an effort to emphasize the conceptual value of a work of art, seducing the viewer through irony and verbal witticisms rather than relying on technical or aesthetic appeal. The object became a work of art because the artist had decided it would be designated as such... The mundane, mass-produced, everyday nature of these objects is precisely why Duchamp chose them" (Metropolitan Museum of Art)

Discussion

- What argument is the author making?
- Do you agree or disagree? Why?
- What are the strengths of the argument?
- What are the weaknesses?

MA RHÉTORIQUE

Moi Je dis Je Moi Je dis Je
Le Roi des Moules Moi tu dis Tu
Je tautologue. Je conserve. Je sociologue.
Je manifeste manifestement. Au niveau de
mer des moules, j'ai perdu.
Je dis je, le Roi des Moules, la parole
des Moules.

MY RHETORIC

Me I say I Me I say I
The King of Mussels Me you say You
I tautologize. I curate. I sociologize.
I manifestly manifest. At the
sea of mussels level, I have lost.
I say I, the King of Mussels, the language
of Mussels.

In a word,

What is painting?
Well, it's literature –
What's literature, then?
Well, it's painting

Ah, well – all's well, then
But what does that leave?
What's left – is a reform of the moon
When it's full and fools believe in it
When it's only a slender crescent and arouses feelings
In the black night of
theory.

M.B. 1966

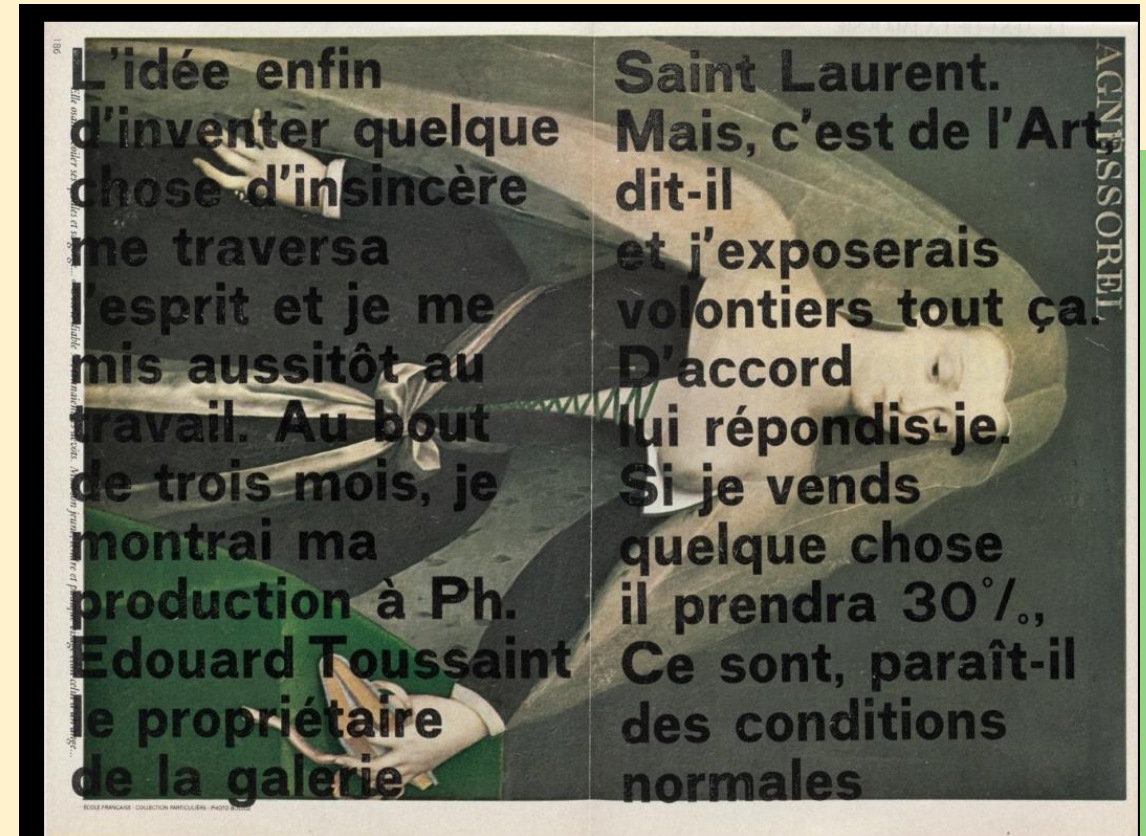
Marcel Broodthaers

The Rain, 1969



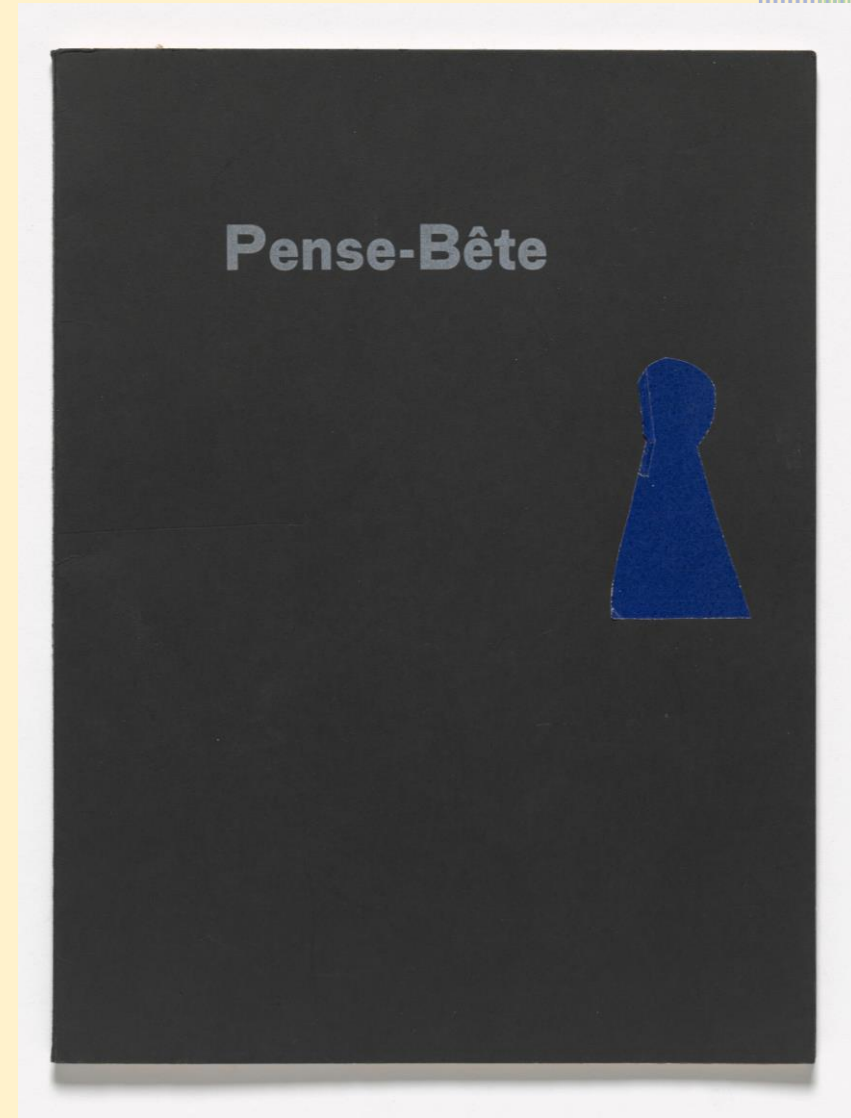
Exhibition Invitation

- I, too, wondered whether I could not sell something and succeed in life. For some time I have been good for nothing. I am forty years old . . . Finally the idea of inventing something insincere crossed my mind and I set to work straightaway. At the end of three months I showed what I had produced to Edouard Toussaint, the owner of the Galerie Saint Laurent. “But it is art,” he said “and I will willingly exhibit all of it.” “Agreed,” I replied. If I sell something he takes 30%. It seems these are the usual conditions, some galleries take 75%. What is it? In fact, objects.”



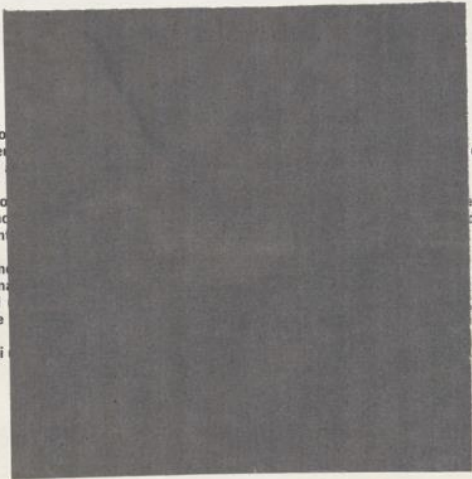
"I took a bundle of fifty copies of a collection called Pense-Bête and half-embedded them in plaster. The wrapping paper is torn off at the top of the "sculpture," so you can see the stack of books (the bottom part is hidden by the plaster). Here you cannot read the book without destroying its sculptural aspect. .

.
I was surprised that viewers reacted quite differently from what I had imagined. Everyone so far, no matter who, has perceived the object either as an artistic expression or as a curiosity. "Look! Books in plaster!" No one had any curiosity about the text; ignorant of whether it was the burial of prose or a poetry, of sadness or of pleasure."



Art poétique

Le go
un jeu
fois,
Les o
le mo
à l'in
Le me
sionn
voici
et de
Voici



moi,
cette
e que
doute
pas-
donn
gens

CHAPITRE VII. Des Outrages publics aux bonnes mœurs

Le petit doigt et l'index

a exposé, vendu ou distribué
rimés ou non, des figures ou de
a condamné à un emprisonne

l'article 383 rangé au chapitre
reté comme tous les numéros,
livres.



Marcel Broodthaers

L'Index

Sur les glaces du café défilait les campagnes en musique.

On nous montrait du doigt.

Quel jour étions-nous ?

L'ongle était propre.

Le Chat et le Serpent de Mer

Les animaux ne pensent pas. Ils n'appartiennent pas au genre
humain. Ils ignorent la fable.

Je vis sans moralité, dit le chat, j'ai une souris dans la peau.

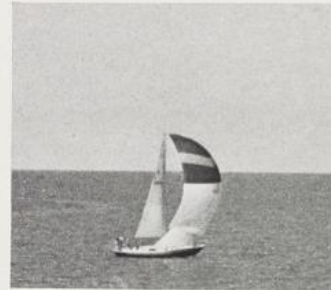
Je me repens dans un soupir. Ah, c'est le bout du monde.

Ah, sur l'eau trouble, je vois un monstre. Ah.

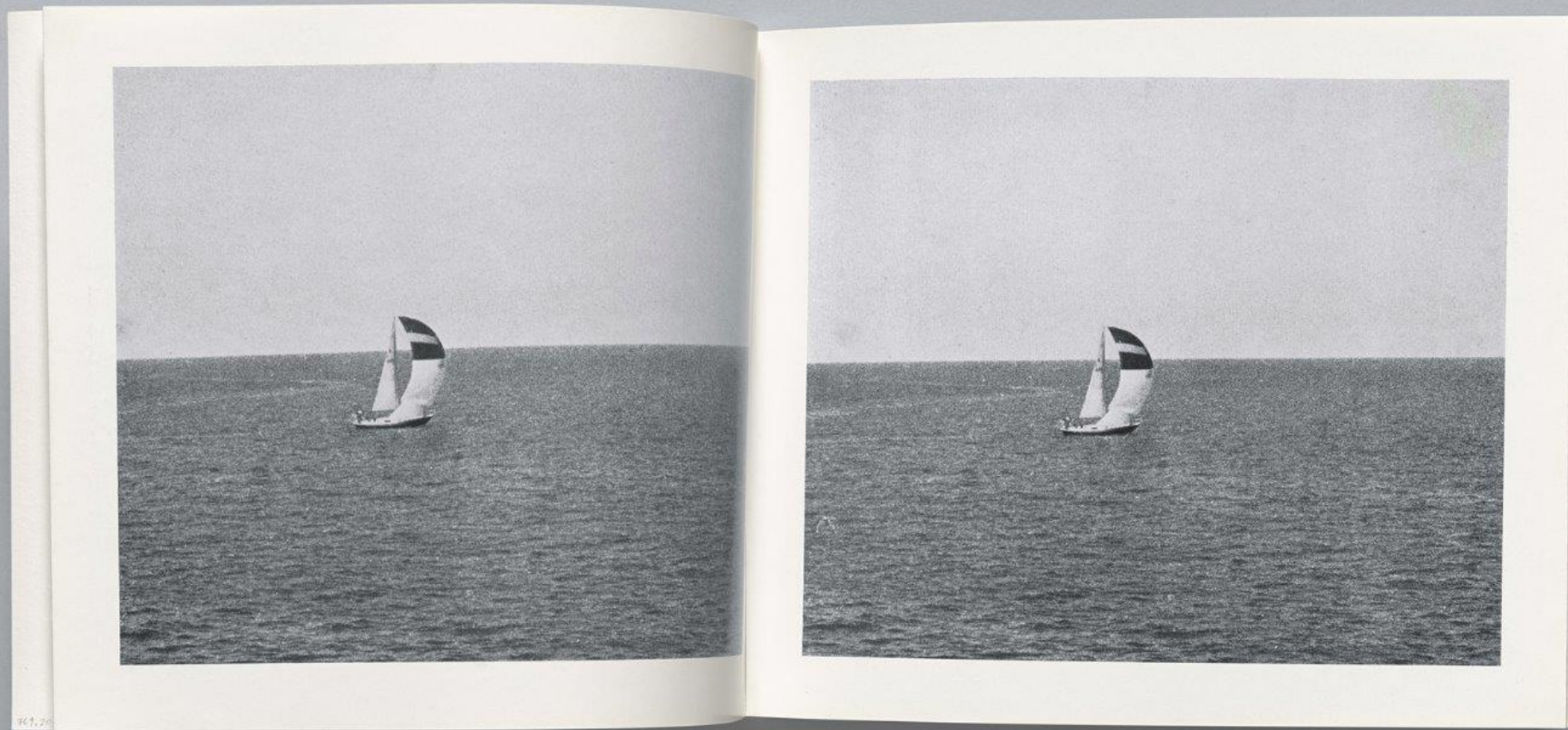
BEFORE CUTTING THE PAGES THE READER HAD BETTER BEWARE OF THE KNIFE HE WILL BE WIELDING FOR THE PURPOSE. SOONER THAN MAKE SUCH A GESTURE I WOULD PREFER HIM TO HOLD BACK THAT WEAPON, DAGGER, PIECE OF OFFICE EQUIPMENT WHICH, SWIFT AS LIGHTNING, MIGHT TURN INTO AN INDEFINITE SKY. IT IS UP TO THE ATTENTIVE READER TO FIND OUT WHAT DEVILISH MOTIVE INSPIRED THIS BOOK'S PUBLICATION. TO THAT END HE MAY MAKE USE, IF NEED BE, OF SELECT READINGS FROM TODAY'S PROLIFIC OUTPUT. THESE PAGES MUST NOT BE CUT.

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A VOYAGE ON THE NORTH SEA



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