

Dispersion

Seth Price 2002

The definition of artistic activity occurs, first of all, in the field of distribution.
Marcel Broodthaers

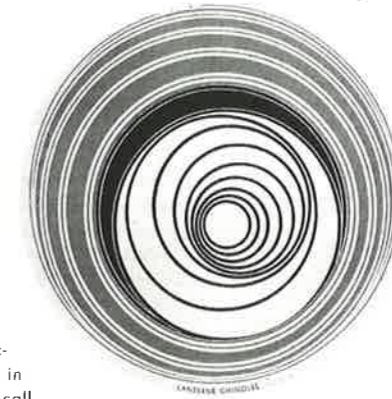


One of the ways in which the Conceptual project in art has been most successful is in claiming new territory for practice. It's a tendency that has been almost too successful: today it seems that most of the work in the international art system positions itself as Conceptual to some degree, yielding the "Conceptual painter," the "DJ and Conceptual artist," the "Conceptual web artist." Let's put aside the question of what makes a work Conceptual, recognizing, with some resignation, that the term can only gesture toward a forty year-old historical moment. But it can't be rejected entirely, as it has an evident charge for artists working today, even if they aren't necessarily invested in the concerns of what you could call the classical Conceptual moment, which included linguistics, analytic philosophy, and a pursuit of formal dematerialization.

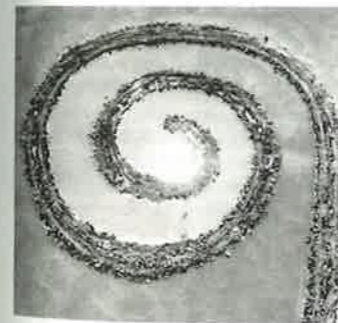


Hermann Hugo, *Pia Desideria*, 1659.

What does seem to hold true for today's normative conceptualism is that the project remains, in the words of Art and Language, "radically incomplete": it does not necessarily stand against objects or painting, or for language as art; it does not need to stand against retinal art; it does not stand for anything certain, instead privileging framing and context, and constantly renegotiating its relationship to its audience. Martha Rosler has spoken of the "as-if" approach, where the Conceptual work cloaks itself in other disciplines, philosophy being the most notorious example, provoking an oscillation between skilled and de-skilled, authority and pretense, style and strategy, art and not-art.



Duchamp was not only here first, but staked out the problematic virtually single-handedly. His question "Can one make works which are not 'of art'" is our shibboleth, and the question's resolution will remain an apparition on the horizon, always receding from the slow growth of practice. One suggestion comes from the philosopher Sarat Maharaj, who sees the question as "a marker for ways we might be able to engage with works, events, spasms, ructions that don't look like art and don't count as art, but are somehow electric, energy nodes, attractors, transmitters, conductors of new thinking, new subjectivity and action that visual artwork in the traditional sense is not able to articulate." These concise words call for an art that insinuates itself into the culture at large, an art that does not go the way of, say, theology, where while it's certain that there are practitioners doing important work, few people notice. An art that takes Rosler's as-if moment as far as it can go.



Not surprisingly, the history of this project is a series of false starts and paths that peter out, of projects that dissipate or are absorbed. Exemplary among this garden of ruins is Duchamp's failure to sell his Rotorelief optical toys at an amateur inventor's fair. What better description of the artist than amateur inventor? But this was 1935, decades before widespread fame would have assured his sales (and long before the notion that an artist-run business might itself constitute a work), and he was attempting to wholly transplant himself into the alien context of commercial science and invention. In his own analysis: "error, one hundred percent." Immersing art in life runs the risk of seeing the status of art—and with it, the status of artist—disperse entirely.

These bold expansions actually seem to render artworks increasingly vulnerable. A painting is manifestly art, whether on the wall or in the street, but avant-garde work is often illegible without institutional framing and the work of the curator or historian. More than anyone else, artists of the last hundred years have wrestled with this trauma of context, but theirs is a struggle that necessarily takes place within the art system. However radical the work, it amounts to a proposal enacted within an arena of peer-review, in dialogue with the community and its history. Reflecting on his experience running a gallery in the 1960s, Dan Graham observed: "if a work of art wasn't written about and reproduced in a magazine it would have difficulty attaining the status of 'art'. It seemed that in order to be defined as having value, that is as 'art', a work had only to be exhibited in a gallery and then to be written about and reproduced as a photograph in an art magazine." Art, then, with its reliance on discussion through refereed forums and journals, is similar to a professional field like science.



What would it mean to step outside of this carefully structured system? Duchamp's Rotorelief experiment stands as a caution, and the futility of more recent attempts to evade the institutional system has been well demonstrated. Canonical works survive through documentation and discourse, administered by the usual institutions. Smithson's *Spiral Jetty*, for example, was acquired by (or perhaps it was in fact 'gifted to') the Dia Art Foundation, which discreetly mounted a photograph of the new holding in its Dan Graham-designed video-café, a tasteful assertion of ownership.

That work which seeks what Allan Kaprow called "the blurring of art and life" work which Boris Groys has called biopolitical, attempting to "produce and document life itself as pure activity by artistic means," faces the problem that it must depend on a record of its intervention into the world, and this documentation is what is recouped as art, short-circuiting the original intent. Groys sees a disparity thus opened between the work and its future existence as documentation, noting our "deep malaise towards documentation and the archive." This must be partly due to the archive's deathlike appearance, a point that Jeff Wall has echoed, in a critique of the uninvitingly "tomb-like" Conceptualism of the 1960s.

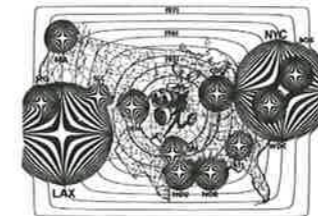
What these critics observe is a popular suspicion of the archive of high culture, which relies on cataloguing, provenance, and authenticity. Insofar as there is a popular archive, it does not share this administrative tendency. Suppose an artist were to release the work directly into a system that depends on reproduction and distribution for its sustenance, a model that encourages contamination, borrowing, stealing, and horizontal blur? The art system usually corrals errant works, but how could it recoup thousands of freely circulating paperbacks, or images of paperbacks?



"Clip Art," 1985.

It is useful to continually question the avant-garde's traditional romantic opposition to bourgeois society and values. The genius of the bourgeoisie manifests itself in the circuits of power and money that regulate the flow of culture. National bourgeois culture, of which art is one element, is based around commercial media, which, together with technology, design, and fashion, generate some of the important differences of our day. These are the arenas in which to conceive of a work positioned within the material and discursive technologies of distributed media.

Distributed media can be defined as social information circulating in theoretically unlimited quantities in the common market, stored on or accessed via portable means such as books and magazines, records and compact discs, videotapes and DVDs, or personal computers and mobile devices. Duchamp's question has new life in this space, which has greatly expanded during the last few decades of global corporate sprawl. It's space into which the work of art must project itself lest it be outdistanced entirely by these corporate interests. New strategies are needed to keep up with commercial distribution, decentralization, and dispersion. You must fight something in order to understand it.



You Are Information

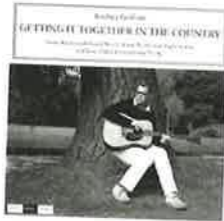
Ant Farm, 1960s.

Mark Klienberg, writing in 1975 in the second issue of *The Fox*, poses the question: "Could there be someone capable of writing a science-fiction thriller based on the intention of presenting an alternative interpretation of modernist art that is readable by a non-specialist audience? Would they care?" He says no more about it, and the question stands as an intriguing historical fragment, an evolutionary dead end, and a line of inquiry to pursue in this essay: the intimation of a categorically ambiguous art, one in which the synthesis of multiple circuits of reading carries an emancipatory potential.



"Literature being sorted off and sold in a book."—Gardiner, 1811.

This tendency has a rich history, despite the lack of specific work along the lines of Klienberg's proposal. Many artists have used the printed page as medium; an arbitrary and partial list might include Robert Smithson, Mel Bochner, Dan Graham, Joseph Kosuth, Lawrence Weiner, Stephen Kaltenbach, and Adrian Piper, and there have been historical watersheds like Seth Siegelaub and John Wendler's 1968 show *Xeroxbook*.



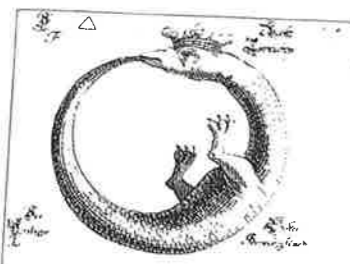
2000.

Dan Graham, *Figurative*, 1965.

The radical nature of this work stems in part from the fact that it is a direct expression of the process of production. Market mechanisms of circulation, distribution, and dissemination become a crucial part of the work, distinguishing such a practice from the liberal-bourgeois model of production, which operates under the notion that cultural doings somehow take place above the marketplace. However, whether assuming the form of ad or article, much of this work was primarily concerned with finding exhibition alternatives to the gallery wall, and in any case often used these sites to demonstrate dryly theoretical propositions rather than address issues of, say, desire. And then, one imagines, with a twist of the kaleidoscope things resolve themselves.

This points to a shortcoming of classical conceptualism. Benjamin Buchloh points out that "while it emphasized its universal availability and its potential collective accessibility and underlined its freedom from the determinations of the discursive and economic framing conventions governing traditional art production and reception, it was, nevertheless, perceived as the most esoteric and elitist artistic mode." Kosuth's quotation from Roger's Thesaurus placed in an Artforum box ad, or Dan Graham's list of numbers laid out in an issue of Harper's Bazaar, were uses of mass media to deliver coded propositions to a specialist audience, and the impact of these works, significant and lasting as they were, reverted directly to the relatively arcane realm of the art system, which noted these efforts and inscribed them in its histories. Conceptualism's critique of representation emanated the same mandarin air as did a canvas by Ad Reinhardt, and its attempts to create an Art Degree Zero can be seen as a kind of negative virtuosity, perhaps partly attributable to a New Left skepticism towards pop culture and its generic expressions.

Certainly, part of what makes the classical avant-garde interesting and radical is that it tended to shun social communication, excommunicating itself through incomprehensibility, but this isn't useful if the goal is to use the circuits of mass distribution. In that case, one must use not simply the delivery mechanisms of popular culture, but also its generic forms. When Rodney Graham releases a CD of pop songs, or Maurizio Cattelan publishes a magazine, those in the art world must acknowledge the art gesture at the same time that these products function like any other artifact in the consumer market. But difference lies within



A. Eleazar. Ouroboros, 1735.

these products! Embodied in their embrace of the codes of the culture industry, they contain a utopian moment that points toward future transformation. They could be written according to the code of hermeneutics:

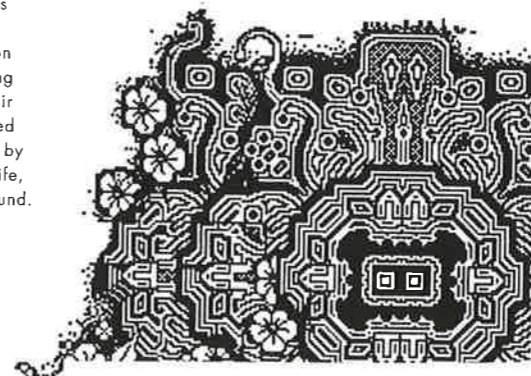
"Where we have spoken openly we have actually said nothing. But where we have written something in code and in pictures, we have concealed the truth..."



Let's say your aesthetic program spans media, and that much of your work does not function properly within the institutionalized art context. This might include music, fashion, poetry, filmmaking, or criticism, all crucial artistic practices, but practices which are somehow stubborn and difficult, which resist easy assimilation into a market-driven art system. The film avant-garde, for instance, has always run on a separate track from the art world, even as its practitioners may have been pursuing analogous concerns. And while artists have always been attracted to music and its rituals, a person whose primary activity was producing music, conceived of and presented as Art, would find art world acceptance elusive. The producer who elects to wear several hats is perceived as a crossover at best: the artist-filmmaker, as in the case of Julian Schnabel; the artist as entrepreneur, as in the case of Warhol's handling of Interview magazine and the Velvet Underground; or, as with many of the people mentioned in this essay, artist as critic, perhaps the most tenuous position of all. This is the lake of our feeling.

One could call these niches "theatrical," echoing Michael Fried's insistence that "what lies between the arts is theater... the common denominator that binds... large and seemingly disparate activities to one another, and that distinguishes these activities from the radically different enterprises of the Modernist art." A practice based on distributed media should pay close attention to these activities, which, despite lying between the arts, have great resonance in the national culture.

Some of the most interesting recent artistic activity has taken place outside the art market and its forums. Collaborative and sometimes anonymous groups work in fashion, music, video, or performance, garnering admiration within the art world while somehow retaining their status as outsiders, perhaps due to their preference for theatrical, distribution-oriented modes. Maybe this is what Duchamp meant by his intriguing throwaway comment, late in life, that the artist of the future will be underground.



If distribution and public are so important, isn't this, in a sense, a debate about "public art"? It's a useful way to frame the discussion, but only if one underlines the historical deficiencies of that discourse, and acknowledges the fact that the public has changed.

The discourse of public art has historically focused on ideals of universal access, but, rather than considering access in any practical terms, two goals have been pursued to the exclusion of others. First, the work must be free of charge (apparently economic considerations are primary in determining the divide between public and private). Often this bars any perceptible institutional frame that would normally confer the status of art, such as the museum, so the public artwork must broadly and unambiguously announce its own art status, a mandate for conservative forms. Second is the direct equation of publicness with shared physical space. But if this is the model, the successful work of public art will at best function as a site of pilgrimage, in which case it overlaps with architecture.

Puppy, after Jeff Koons, S. Price.

The problem is that situating the work at a singular point in space and time turns it, a priori, into a monument. What if it is instead dispersed and reproduced, its value approaching zero as its accessibility rises? We should recognize that collective experience is now based on simultaneous private experiences, distributed across the field of media culture, knit together by ongoing debate, publicity, promotion, and discussion. Publicness today has as much to do with sites of production and reproduction as it does with any supposed physical commons, so a popular album or website could be regarded as a more successful instance of public art than a monument tucked away in an urban plaza. The album is available everywhere, since it employs the mechanisms of digital free market capitalism, history's most sophisticated distribution system to date. The monumental model of public art is invested in an anachronistic notion of communal appreciation transposed from the church to the museum to the outdoors, and this notion is received skeptically by an audience no longer so interested in direct communal experience. While instantiated in nominal public space, mass-market artistic production is usually consumed privately, as in the case of books, CDs, videotapes, and digital "content." Content producers are not interested in collectivity, they are interested in getting as close as possible to individuals. Perhaps an art distributed to the broadest possible public closes the circle, becoming a private art, as in the days of commissioned portraits. The analogy will only become more apt as digital distribution techniques allow for increasing customization to individual consumers.



Ellore Sotass, Lamiera, Pattern design, Memphis collection, 1983.

The monumentality of public art has been challenged before, most successfully by those for whom the term "public" was a political rallying point. Public artists in the 1970s and 1980s took interventionist praxis into the social field, acting out of a sense of urgency based on the notion that there were social crises so pressing that artists could no longer hole up in the studio, but must directly engage with community and cultural identity. If we are to propose a new kind of public art, it is important to look beyond the purely ideological or instrumental function of art. As Art and Language noted, "radical artists produce articles and exhibitions about photos, capitalism, corruption, war, pestilence, trench foot and issues." Public policy, destined to be the terminal as-if strategy of the avant-garde! A self-annihilating nothing.

An art grounded in distributed media can be seen as a political art and an art of communicative action, not least because it is a reaction to the fact that the merging of art and life has been effected most successfully by the "consciousness industry". The field of culture is a public sphere and a site of struggle, and all of its manifestations are ideological. In *Public Sphere and Experience*, Oscar Negt and Alexander Kluge insist that each individual, no matter how passive a component of the capitalist consciousness industry, must be considered a producer (despite the fact that this role is denied them). Our task, they say, is to fashion "counter-productions." Kluge himself is an inspiration: acting as a filmmaker, lobbyist, fiction writer, and television producer, he has worked deep changes in the terrain of German media. An object disappears when it becomes a weapon.



Anonymous.

The problem arises when the constellation of critique, publicity, and discussion around the work is at least as charged as a primary experience of the work. Does one have an obligation to view the work first-hand? What happens when a more intimate, thoughtful, and enduring understanding comes from mediated representations of an exhibition, rather than from a direct experience of the work? Is it incumbent upon the consumer to bear witness, or can one's art experience derive from magazines, the Internet, books, and conversation? The ground for these questions has been cleared by two cultural tendencies that are more or less diametrically opposed: on the one hand, Conceptualism's historical dependence on documents and records; on the other hand, the popular archive's ever-sharpening knack for generating public discussion through secondary media. This does not simply mean the commercial cultural world, but a global media sphere which is, at least for now, open to the interventions of non-commercial, non-governmental actors working solely within channels of distributed media.

A good example of this last distinction is the phenomenon of the "Daniel Pearl Video," as it's come to be called. Even without the label PROPAGANDA, which CBS helpfully added to the excerpt they aired, it's clear that the 2002 video is a complex document. Formally, it presents kidnapped American journalist Daniel Pearl, first as a mouthpiece for the views of his kidnapers, a Pakistani fundamentalist organization, and then, following his off-screen murder, as a cadaver, beheaded in order to underline the gravity of their political demands.



دانيال بيرل اليهودي

One of the video's most striking aspects is not the grisly, though clinical, climax (which, in descriptions of the tape, has come to stand in for the entire content), but the slick production strategies, which seem to draw on American political campaign advertisements. It is not clear whether it was ever intended for TV broadcast. An apocryphal story indicates that a Saudi journalist found it on an Arabic-language website and turned it over to CBS, which promptly screened an excerpt, drawing heavy criticism. Somehow it found its way onto the Internet, where the FBI's thwarted attempts at suppression only increased its notoriety: in the first months after its Internet release, "Daniel Pearl video," "Pearl video," and other variations on the phrase were among the terms most frequently submitted to Internet search engines. The work seems to be unavailable as a videocassette, so anyone able to locate it is likely to view a compressed data-stream transmitted from a hosting service in the Netherlands (in this sense, it may not be correct to call it "video"). One question is whether it has been relegated to the Internet, or in some way created by that technology. Does the piece count as "info-war" because of its nature as a proliferating computer file, or is it simply a video for broadcast, forced to assume digital form under political pressure? Unlike television, the net provides information only on demand, and much of the debate over this video concerns not the legality or morality of making it available, but whether or not one should choose to watch it—as if the act of viewing will in some way enlighten or contaminate. This is a charged document freely available in the public arena, yet the discussion around it, judging from numerous web forums, bulletin boards, and discussion groups, is usually debated by parties who have never seen it.



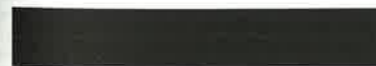
Computer Technique Group, Cubic Kennedy, 1960s.

This example may be provocative, since the video's deplorable content is clearly bound up with its extraordinary routes of transmission and reception. It is evident, however, that terrorist organizations, alongside transnational corporate interests, are one of the more vigilantly opportunistic exploiters of "events, spasms, ructions that don't look like art and don't count as art, but are somehow electric, energy nodes, attractors, transmitters, conductors of new thinking, new subjectivity and action." A more conventional instance of successful use of the media-sphere by a non-market, non-government organization is Linux, the open-source computer operating system that won a controversial first prize at the digital art fair Ars Electronica. Linux was initially written by one person, programmer Linus Torvalds, who placed the code for this "radically incom-

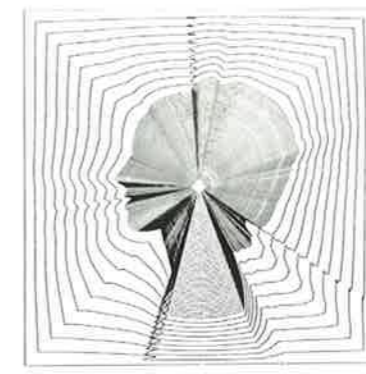


After an anonymous cameo, circa 18th century. S. Price

plete" work on-line, inviting others to tinker, with the aim of polishing and perfecting the operating system. The Internet allows thousands of authors to simultaneously develop various parts of a work, and Linux has emerged as a popular and powerful operating system and a serious challenge to profit-driven giants like Microsoft, which recently filed with the US Securities and Exchange Commission to warn that its business model, based on control through licensing, is menaced by the open-source model. Collective authorship and complete decentralization ensure that the work is invulnerable to the usual corporate forms of attack and assimilation, whether enacted via legal, market, or technological routes (however, as Alex Galloway has pointed out, the structure of the World Wide Web should not itself be taken to be some rhizomatic utopia; it certainly would not be difficult for a government agency to hobble or even shut down the Web with a few simple commands).



Both of these examples privilege the Internet as medium, mostly because of its function as a public site for storage and transmission of information. The notion of a mass archive is relatively new, and a notion which is probably philosophically opposed to the traditional understanding of what an archive is and how it functions, but it may be that, behind the veneer of user interfaces floating on its surface—which generate most of the work grouped under the rubric "web art"—the Internet approximates such a structure, or can at least be seen as a working model.



Computer Technique Group, Return to a Square, 1960s.

With more and more media readily available through this unruly archive, the task becomes one of packaging, producing, reframing, and distributing; a mode of production analogous not to the creation of material goods, but to the production of social contexts, using existing material. What a time you chose to be born!

An entire artistic program could be centered on the re-release of obsolete cultural artifacts, with or without modifications, regardless of intellectual property laws. An early example of this redemptive tendency is artist Harry Smith's obsessive 1952 *Anthology of American Folk Music*, which compiled forgotten recordings from early in the century. Closer to the present is my own collection of early video game soundtracks, in which audio data rescued by hackers and circulated on the web is transplanted to the old media of the compact-disc, where it gains resonance from the contexts of product and the song form: take what's free and sell it back in a new package. In another example, one can view the entire run of the 1970s arts magazine *Aspen*, republished on the artist-run site ubu.com, which regularly makes out-of-print works available as free digital files. All of these works emphasize the capacity for remembering, which Kluge sees as crucial in opposing "the assault of the present on the rest of time," and in organizing individual and collective learning and memory under an industrialist-capitalist temporality that works to fragment and valorize all experience. In these works, resistance is to be found at the moment of production, since it figures the moment of consumption as an act of re-use.



The Blind Man, 1917.

It's clear from these examples that the ready-made still towers over artistic practice. But this is largely due to the fact that the strategy yielded a host of new opportunities for the commodity. Dan Graham identified the problem with the ready-made: "instead of reducing gallery objects to the common level of the everyday object, this ironic gesture simply extended the reach of the gallery's exhibition territory." One must return to *Fountain*, the most notorious and most interesting of the readymades, to see that the gesture does not simply raise epistemological questions about the nature of art, but enacts the dispersion of objects into discourse. The power of the ready-made is that no one needs to make the pilgrimage to see *Fountain*. As with Graham's magazine pieces, few people saw the original *Fountain* in 1917. Never exhibited, and lost or destroyed almost immediately, it was actually created through Duchamp's media manipulations—the Stieglitz photograph (a guarantee, a shortcut to history), the *Blind Man* magazine article—rather than through the creation-myth of his finger selecting it in the showroom, the status-conferring gesture to which the readymades are often reduced. In *Fountain*'s elegant model, the artwork does not occupy a single position in space and time; rather, it is a palimpsest of gestures, presentations, and positions. Distribution is a circuit of reading, and there is huge potential for subversion when dealing with the institutions that control definitions of cultural meaning. Duchamp distributed the notion of the fountain in such a way that it became one of art's primal scenes; it transubstantiated from a provocative objet d'art into, as Broodthaers defined his *Musée des Aigles*: "a situation, a system defined by objects, by inscriptions, by various activities..."

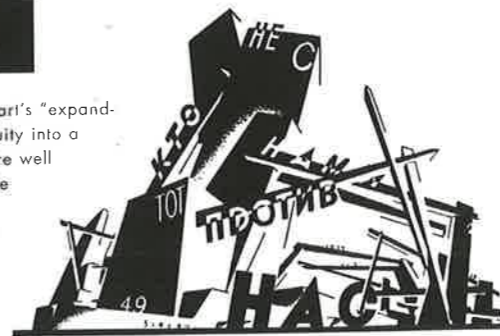
i'm in heaven when you file

Hot on the heels of last year's Output compilation of Commodore 64 tunes comes Game Heaven, a collection of computer soundtracks from 1982-1987. This selection comes from across the board of home entertainment, culled from collections of internet files which have been hacked from ageing consoles and outmoded arcade machines before being traded by techno-fetishists. Mercifully, the bulk of these tunes are rather easier on the ears than the psychobating Commodore collection; while sharing the same lo-fi aesthetic, the 19 tracks display a surprising level of invention and variation. The tracks have been compiled by the artist Seth Price, who is represented at the 2002 Whitney Biennial. Price was born and raised in Jerusalem's volatile West Bank but has lived and worked in New York since 1997. All the pieces on the CD are unlisted and uncredited, raising several issues pertinent to digital culture: the acknowledgement of authorship, the loss of information as systems become obsolete and the point at which commercially or mass-produced work becomes artistically valid. "The genre represents unique limitations," Price explains. "Designed for adolescent boys intent on play, the tracks must be energetic, but not distracting; the consummate background music." Eight-bit muzak as art, anyone? JUSTIN OUBK Game Heaven is available at the Whore Museum Bookshop, 845 Madison Avenue, New York (212 570 3670)



iD Magazine, 2002.

The last thirty years have seen the transformation of art's "expanded field" from a stance of stubborn discursive ambiguity into a comfortable and compromised situation in which we're well accustomed to conceptual interventions, to art and the social, where the impulse to merge art and life has resulted in lifestyle art, a secure gallery practice that comments on contemporary media culture, or apes commercial production strategies, even as its arena gradually has become, in essence, a component of the securities market. This is the lumber of life.



Iakov Chernikhov, Constructive Theatrical Set, 1931.

This tendency is marked in the discourses of architecture and design. An echo of Public Art's cherished communal spaces persists in the art system's fondness for these modes, possibly because of the Utopian promise of their appeals to collective public experience. Their "criticality" comes from an engagement with broad social concerns. This is why Dan Graham's pavilions were initially so provocative, and the work of Daniel Buren, Michael Asher, and Gordon Matta-Clark before him: these were interventions into the social unconscious. These interventions have been guiding lights for art of the last decade, but in much the same way that quasi-bureaucratic administrative forms were taken up by the Conceptualists of the 1960s, design and architecture now could be called house styles of the neo-avant-garde. Their appearance often simply gestures toward a theoretically engaged position, such that a representation of space or structure is figured as an ipso facto critique of administered society and the social, while engagement with design codes is seen as a comment on advertising and the commodity. One must be careful not to blame the artists; architecture and design forms are all-too-easily packaged for resale as sculpture and painting. However, one can still slip through the cracks in the best possible way, and even in the largest institutions. Jorge Pardo's *Project*, an overhaul of Dia's ground floor which successfully repositioned the institution via broadly appealing design vernaculars, went largely unremarked in the art press, either because the piece was transparent to the extent of claiming the museum's bookstore

and exhibiting work by other artists, or because of a cynical incredulity that he gets away with calling this art.



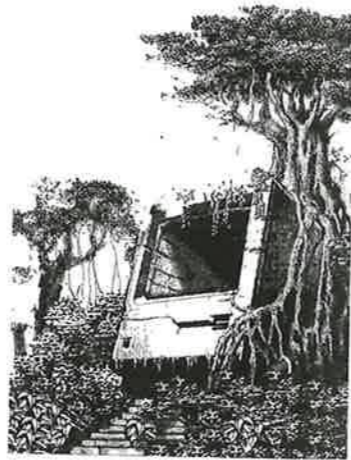
Liam Gillick, Post Legislation Discussion Platform, 1998.



Ettore Sottsass, Design of a Roof to Discuss Under, 1973.

A similar strain of disbelief greeted the construction of his own house, produced for an exhibition with a good deal of the exhibitor's money. It seems that the avant-garde can still shock, if only on the level of economic valorization. This work does not simply address the codes of mass culture, it embraces these codes as form, in a possibly quixotic pursuit of an unmediated critique of cultural conventions.

An argument against art that addresses contemporary issues and topical culture rests on the virtue of slowness, often cast aside due to the urgency with which ones work must appear. Slowness works against all of our prevailing urges and requirements: it is a resistance to the contemporary mandate of speed. Moving with the times places you in a blind spot: if you're part of the general tenor, it's difficult to add a dissonant note. But the way in which media culture feeds on its own leavings indicates the paradoxical slowness of archived media, which, like a sleeper cell, will always rear its head at a later date. The rear-guard often has the upper hand, and sometimes delay, to use Duchamp's term, will return the investment with massive interest.



Michael Green, *From Zen and the Art of Macintosh*, 1986.

One question is whether everything remains always the same; whether it is in fact possible that by the age of fifty a person has seen all that has been and will ever be. In any case, must this person consult some picture or trinket to understand that identity is administered, power exploits, resistance is predetermined, all is hollow?

To recognize...the relative immutability of historically formed discursive artistic genres, institutional structures, and distribution forms as obstacles that are ultimately persistent (if not insurmountable) marks the most profound crisis for the artist identified with a model of avant-garde practice.

So the thread leads from Duchamp to Pop to Conceptualism, but beyond that we must turn our backs: a resignation, in contrast to Pop's affirmation and Conceptualism's interrogation. Such a project is an incomplete and perhaps futile proposition, and since one can only adopt the degree of precision appropriate to the subject, this essay is written in a provisional and exploratory spirit. Spirit. Spirit. An art that attempts to tackle the expanded field, encompassing arenas other than the standard gallery and art world-circuit, sounds utopian at best, and possibly naive and undeveloped.

Complete enclosure means that one cannot write a novel, compose music, produce television, and still retain the status of Artist. What's more, artist as a social role is somewhat embarrassing, in that it's taken to be a useless position, if not a reactionary one: the practitioner is dismissed as either the producer of over-valued decor, or as part of an arrogant, parasitical, self-styled elite.

But hasn't the artistic impulse always been utopian, with all the hope and futility that implies? To those of you who decry the Utopian impulse as futile, or worse, responsible for the horrible excesses of the last century, recall that each moment is a Golden Age (of course the Soviet experiment was wildly wrong-headed, but let us pretend—and it is not so hard—that a kind of social Dispersion was its aim). The last hundred years of work indicate that it's demonstrably impossible to destroy or dematerialize Art, which, like it or not, can only gradually expand, voraciously synthesizing every aspect of life. Meanwhile, we can take up the redemptive circulation of allegory through design, obsolete forms and historical moments, genre and the vernacular, the social memory woven into popular culture: a private, secular, and profane consumption of media. Production, after all, is the excretory phase in a process of appropriation. It may be that we are standing at the beginning of something.



Albrecht Dürer, *Melencolia I*, 1514.