

Dear Everyone.

I hope you enjoyed walking around. I've laid out very general guide lines for you. I'd like to know about your interpretation.

Some thoughts and comments on the progress of Walking assignment.

* Importance of the clarity in idea and effectiveness of execution.

For the current assignments, I'm interested in how you can generate and present ideas clearly through the execution. Please spend enough time and enjoy thinking of the idea. I'm not expecting to see spectacular results, but more interested in the process of conception.

* When you feel confident about the idea, execute them in real life. Trying out yourself will be a good experience to learn about your idea. Then, ask someone else to experience it, and hear their feed back.

* Keep on walking, keep on posting.

The second part of the three weeks assignment is to come up with a system that fulfills the following requirement, and exercise it in real life.

- 1. Use set of rules <and/or instruction and/or game and/or etc> that**
- 2. Engage you and another person, preferably a stranger, to**
- 3. do fill in the blank (your idea), by creative use of drawing and/or code.**

Suggestions .

1. Drawing = Rules = Engagement
2. Make a box set that holds your laptop with your drawing software running, and/or some drawing materials and rule instructions, etc. It's good to have it easy to carry around.
3. Go to public spaces and talk to strangers about your system. Or select someone specific to engage in.
4. Incorporate easy and ready made elements into the system: dice, playing cards, toys, etc

Critical issues behind the assignment.

<Drawing a stranger and drawing with strangers>

Intervention and community involvement in art practice. Some examples of systemic approach to engaging with audience and the public.

Exquisite Corpse and Photoshop tennis

Vito Acconci - Following

Suzanne Lacy - Roof is burning

Iñigo Manglano-Ovalle - Tele vecindario

Taeyoon Choi – Mind map exercise

Some tips when working with people

Be happy and look presentable

You are asking for their time, be grateful for their participation

Always ask for permission to reproduce photo documentation

Reach out to uncommon places and groups. Use your cultural knowledge.

Design a simple experience, let them know how long it will take and exactly what they are asked to

do.

Work with someone in the class, if you think that will help.

Contact Taeyoon, in case you are stuck.

<**Rule-based art practice:** some notes on Fluxus and etc>

George Macianus- instructions, boxes, games

La Monte Young

Yoko Ono

Fluxus is an art movement that denies to be an art movement. Inspired by the Dada and the Post war - Cold war culture, the group of artists found artistic meaning in everyday life objects and situations. Their projects were often meant to be ridiculous joke on the art world and the rest of the world. However, they were taking themselves very seriously.

Fluxus lead to birth of many performance actions, and some even see them as the father of New media art. What I found fascinating about their work is especially use of instructions, rules, games, etc as a simple statement . It is especially fascinating to see them as in physical manifestation of an abstract idea. The physical installation of boxes is not so important, rather the box is a symbolic container of the idea.

The funny example is of a Japanese collective, Hi Red Center. The canned mysetery contains a can opener inside. What examples can you think of that are similar to it?

La monte young, a prolific composer, made series of instructions, that were interpreted by many people in different ways. George Brecht can be understood in the similar path.

The interesting picture of NJ Paik playing box billiard is pretty much representative of the days that the Fluxus folks played by the absurd rules and games. The ridiculousness of their actions is in the heart of their practice. However, Fluxus pose critical questions regarding role of art in the society that has been torn apart from the conventional value system, after the war.

Yoko Ono is the strangest odd ball of all of them. Her instructions are poetic and sensible.

The beauty of Fluxus instructions are that they are completely open for interpretation by the participant. However, the good participant may try to understand the artist's intention, while challenging their expectations, and surprising them in return. Fluxus ideas are like Puzzle and Games. Which the used as part of art experiment as well.

On the other hand. Let's look at some artists working within the classical painting medium, but using rule and order to produce their pictures. These minimal art projects function as a kind of subliminal experience of observing an abstract expressionist painting.

Frank Stella

Carl Andre

Donald Judd

Jasper Johns said regarding American flag, "Using this design took care of a great deal for me, because I didn't have to design it. So I went on to similar things like targets, things the mind already knows. That gave me room to work on the other levels."

Andy Warhol and Ed Ruscha practiced following rules in multiple ways.

Step 1: Action by Artist

Step 2: Create record and preserve evidence of that actions

Step 3: Repeat n times

Step 4: Assemble multiple records to create work

Musicians have been rolling dice and flipping coins, since Mozart to Cage. That is a basic example of a structured improvisation or controlled experiment. How can it be applied to drawing?

When designing rules for drawing, here are some things worth thinking of.

1. Simplification / Elaboration

Does the rule simplify or elaborate the system? Some rules simplify the process by making it abstract. Some rules lead to elaborate processing of the procedure.

2. Limitation / Flexibility

Is the drawing, or the rules, in each state of the system, limited to a certain size, or can it be infinitely large and complex?

Is there free space to make changes, or is it strict on its limits?

3. Logical / Absurd

Are the rules based on logical process or is it more of an absurd statement, or a critical challenge?

Maybe some rules are designed to fail, made consciously to confuse the participant.

4. Rational / Emotional

Are the rules part of purely intellectual quest, an artist's smart joke? or is it a system, that detaches the artist from personal involvement in the work...? Well. Sol LeWitt said :Conceptual artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach. Ha!...or is it more like a poetry, simple and condensed statement... suggestion of emotions.. such as works like Felix Gonzales Torres's work with candies?

Frequently Asked Question:

Q: Then, are you asking us to become an urban intruder, like people asking you to sign a form on the street?

A: Not necessarily. My understanding of 'working with stranger' is open to wide variety of interpretation. Work with strangers within your close proximity such as a friend of a friend, far away relatives, etc.

Q: You mentioned working with disabled people. That seems to be too complicated to achieve within two weeks, because I'd have to schedule a meeting, think of what to do, etc. Honestly, I feel the pressure that its a lot to ask to them.

A: Yes, that is a very challenging idea and probably was not a good example, because working with people of disadvantage or social minority is a complicated and delicate process. You can work with people for a very short time, so it is not too much pressure.

Q: You showed Vito Acconci's following piece, which seems to be different from other examples, because it's ...hmm...dark? He seems to play prank on people or intervene subversively.

A: Ah. Remember I made distinction between drawing a stranger and drawing with stranger? That project was a lead into thinking of more engaging practices such as Lacy and Mangalo Ovalle. Also, I forgot to mention Acconci's later works as an architect, that creates situations of encountering strangers in public space.

Comment: I am very confident about this assignment, that it will help you think of participation and system of drawing. I think it is not an easy assignment, which is why there is an extra week to work on it. I will try to make some more examples to make it clear. The 'rules' can be understood as any interpretation of series of procedure, that are made of simple steps to realize a complicated goal.

Some art historic and theoretical references which you might find interesting.

“Conversation Pieces: Community and Communication in Modern Art” by Grant H. Kester

“One Place after Another: Site-Specific Art and Locational Identity” by Miwon Kwon

“Open Systems: Rethinking Art c. 1970” by Donna de Salvo

“Logical Conclusions: 40 Years of Rule-Based Art” by Marc Glimcher