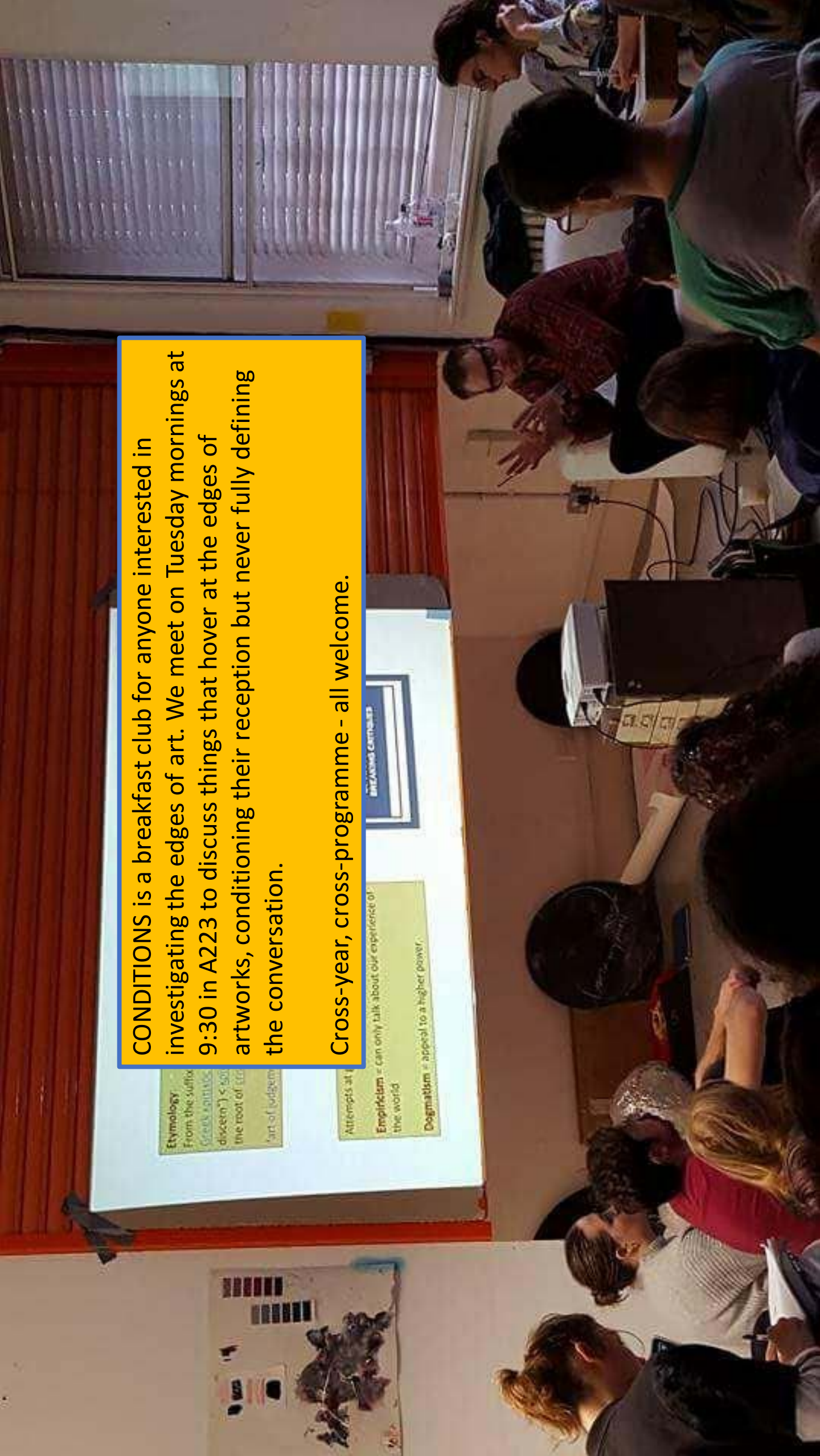


1 **conditi**



CONDITIONS is a breakfast club for anyone interested in investigating the edges of art. We meet on Tuesday mornings at 9:30 in A223 to discuss things that hover at the edges of artworks, conditioning their reception but never fully defining the conversation.

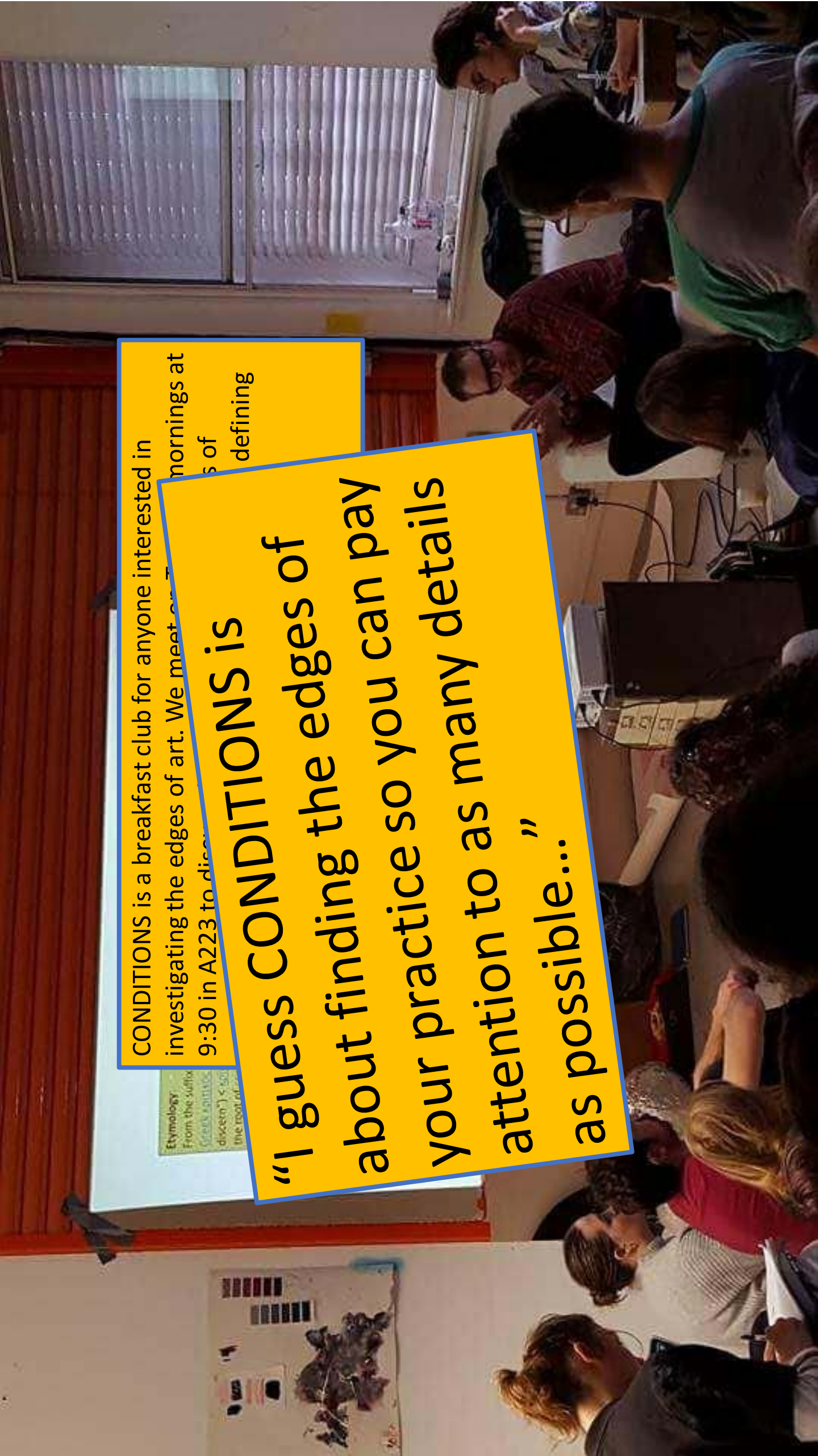
Cross-year, cross-programme - all welcome.





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"I guess CONDITIONS is about finding the edges of your practice so you can pay attention to as many details as possible..."



Science Fiction: A History of the Future

Posthumanism

After Presence

Body/Building

Afrofuturism

Art School

Global/Local

Institutional Critique

The Shape of Behaviour

Playful Estrangement and Socially (Dis)Engaged Art

Machines Running Code: This Changes Everything

Theories of the Contemporary

1. demonstrate systematic **understanding and critical judgment** in the conceptual and formal decisions made in the **realisation of your artworks**.
2. carry out a sustained and systematic programme of **practical research**, using relevant resources and appropriate methods of analysis, enquiry and experimentation.
3. apply appropriate processes and methods to **realise your ideas**, consolidating your conceptual and technical skills in a coherent body of work.
4. **manage your own learning** and continuing development, through independent **planning and organisation**.
5. use effective communication and presentation skills to **present a body of completed work** to an audience, displaying an effective synthesis of intention, concept and form.
6. demonstrate **personal responsibility and decision making** in order to respond to complex scenarios in a professional context.

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Antony Gormley



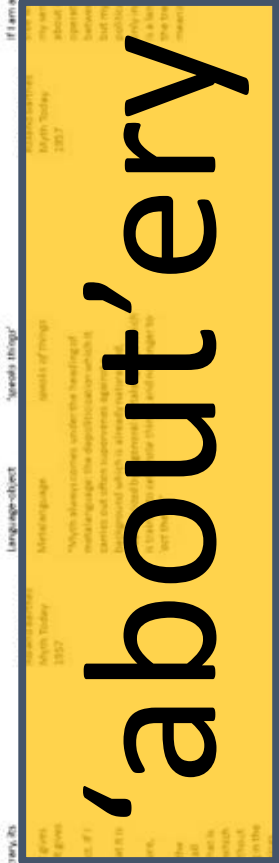
Antony Gormley
Feeling Material
2002

Richard Serra
Stop Bush
2004

Victor Durlin
Possession
1976



Monica Bonvicini
Stonewall
2001
Fetishism of Commodity
2008



Math does not say anything, on the contrary, it functions to say *about* things, simply. It purifies them, it makes them innocent of a natural and essential justification. It is a duty which is not that of an explanation but that of a statement, without the fact of something, without exciting him, I am very near to finding a natural good without saying, I am reassured. In passing from history to a myth acts economic duty: it assures the complexity of human acts, it gives them the simplicity of essences, it does away with the irreducible variety, it reduces a world of irreducible values, to values a world without contradiction because it's depth, a world wide open and without accident, it establishes a blissful clarity, it means to mean something by themselves.

Roland Barthes
 Myth Today
 1957

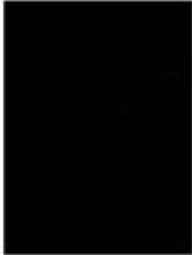
Language-object

If I am a woodcutter and I am led to name the object as "being," whatever the form of essence, I speak the true; I do not speak the false.

This means that my language is not transmutively linked to its object in the way and myself, there is nothing about that is to say, an action. This is because language is representing nature for me, much as I am going to transform it, it says thanks to which I lost the object; it is not an image for me, it is simply the result of my action.

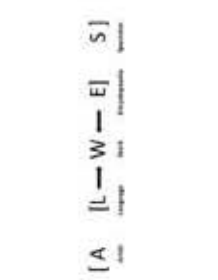
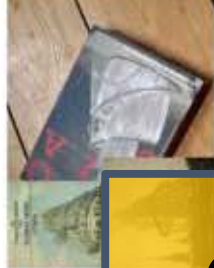
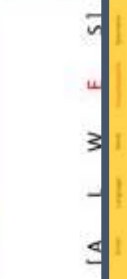
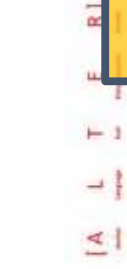
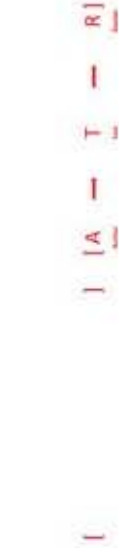
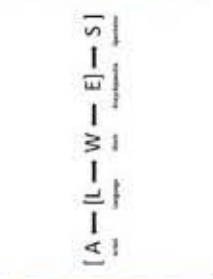
Roland Barthes
Myth Today
1957

But if I am not a woodcutter, I am no longer 'speak the tree'; I can only speak about it, on it. My language is no longer the instrument of my 'acted-upon tree'; it is the 'tree-celebrated' which becomes the instrument of my language. I no longer have anything more than an intransitive relationship with the tree: this tree is no longer the meaning of reality as a human action, it is an *image* of one's *subject*.

Nada Pija
Peace Vlati
2012Nobel Prize
Peace Prize
2012

Martha Rosler
Semiotics of
the Kitchen
1975





intention vs interpretation



David Laundy, *Urinal*, 2000



Integrated Challenge, *Urinal*, 2017



Isabella M. M. M., *Urinal*, 2015



Persepolis, *Urinal*, 2020



Isabella M. M. M., *Urinal*, 2015



Isabella M. M. M., *Urinal*, 2015



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Isabella M. M. M., *Urinal*, 2015



Isabella M. M. M., *Urinal*, 2015

plinths



Isabella M. M. M., *Urinal*, 2015



Isabella M. M. M., *Urinal*, 2015



Isabella M. M. M., *Urinal*, 2015



Isabella M. M. M., *Urinal*, 2015



Isabella M. M. M., *Urinal*, 2015



Chris Burden - Big Wheel.mp4



Documentary- Breaking Down.mp4



Jean Tinguely- Rotozaza II.mp4



theEYE - Michael Landy - Break Down.mp4



Chris Burden -Shoot-.mp4



Elvina Steamroller.mp4

machinery

Metropolis II by Chris Burden (the movie).mp4



Wim Delvoye. Cloaca n° 5 (2009).mp4



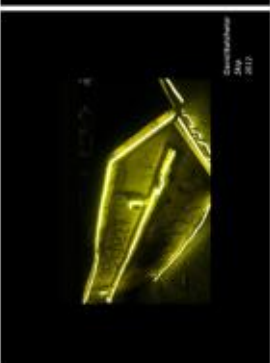
CLOACA-TURD MACHINE.mp4



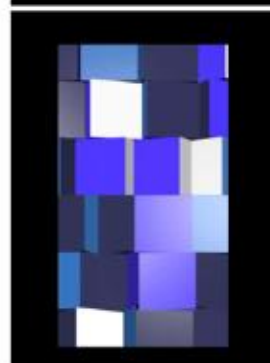
Front Load Washer Total Carnage - Washer goes Chain Chomp on me.mp4



SSI's The -Hippie- Bug Shred (WIDESCREEN VERSION).mp4



crowd control





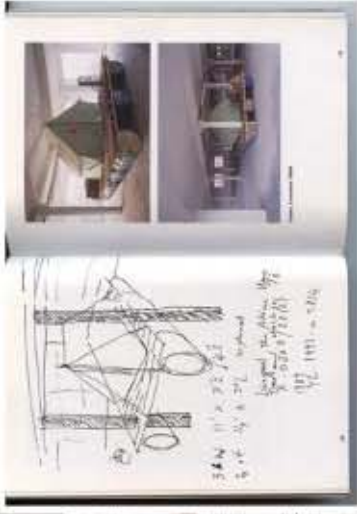
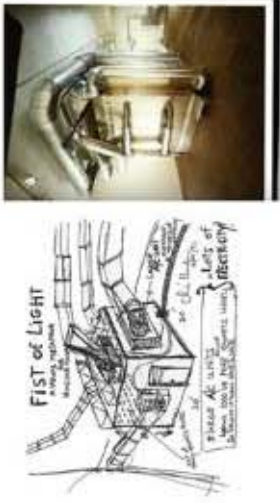
extent of the work



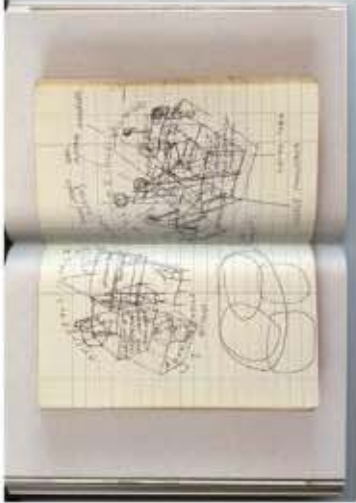
Jan Mounier, Where Does One Thing End and
the Next Begin?

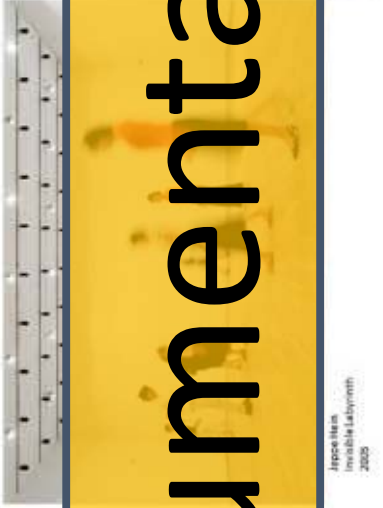
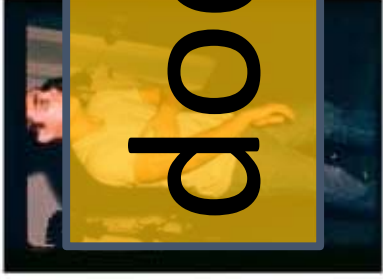
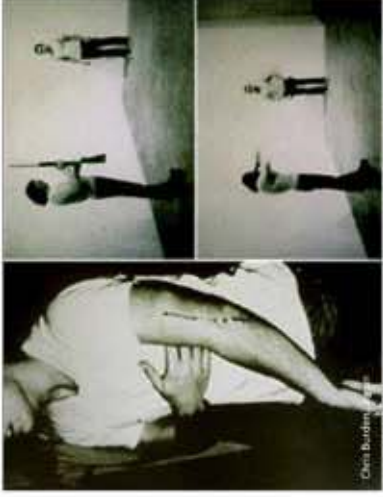
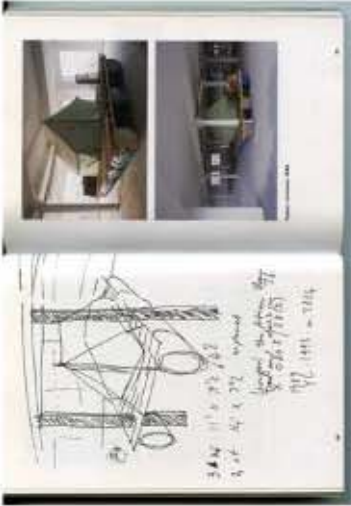
site specificity

[student-led]



proposals





documentation





practice



Still life:
Netherlandish
Still life, oil on copper
by Pieter Bruegel the
Elder, 1568
Museum of Modern
Art, New York



Problem: we tend to associate art with its display



Which obscures the socially-mediated criteria within by which such objects become valuable



Steve Gaskara, we can no longer associate art with a particular set of objects as displayed by a particular set of people



Museum and City Councils

Physicians: Selling (artistic) doesn't even make this (selling art)

Proportion: But, Or, is the concept a valuating context? anything art



Where are these objects held? in artists' workshops?



Do art's values exceed exchange value?

money

Examples:

- Self-funded work, self-funded exhibition (pop-ups & house spaces, shows, etc.)
- Self-funded work, funded/exhibition exhibition (artist-run spaces, etc.)
- Self-funded work, commercial gallery (small/very commercial)
- Dealer-funded work, commercial gallery (established commercial)
- Open outcome residence (public money/charity)
- Publicly-funded/privately sponsored event/Commission (Art Council, etc.)
- Competition, awards, juried, East, West Contemporary, etc.
- Dealer advance Materials budget Artist's fee Submission fee Wage/about

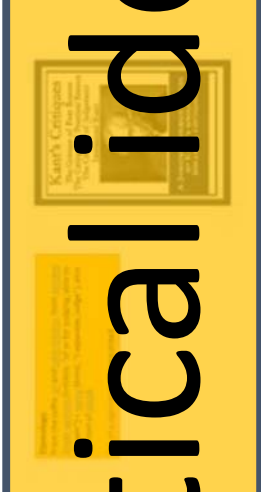
<https://www.facebook.com/groups/CONDITIONSbreakfastclub/>



Real (not / just) (not / just) (not / just)



Real (not / just) (not / just) (not / just)



critical ideas

DAS DING

ANSCHAUUNG

Kantian critique:
Period of understanding
that first acknowledges
and tests the limits
of its own possibility
before addressing its object

Truth is always "for us" and incomplete.
There is no access to an objective or complete truth.
Criticality in the rational thinking and judgement of incompleteness

DAS DING

ANSCHAUUNG

[Verstand]

DAS DING



19th-century photograph of a group of people

ideas

things

[gap]

things

ideas

subject

object

[gap]

object

subject

things

object

[gap]

subject

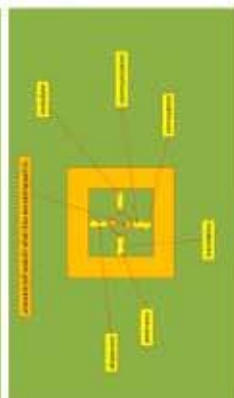
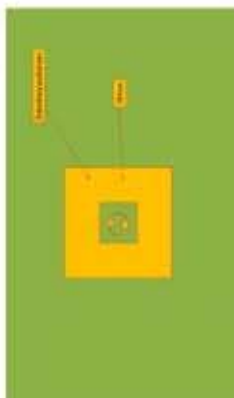
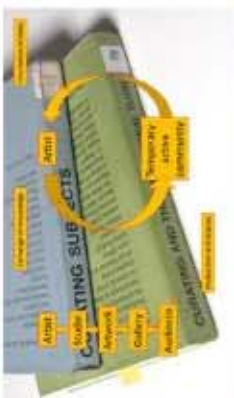
object

It is still possible to produce a critical and rational (for these
reasons) to the Kantian critique, but only if we accept the
Kantian critique as a rational and rationality. But if we
accept the Kantian critique as a rational and rationality, we
must accept the Kantian critique as a rational and rationality.

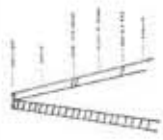


critical artworks

critical audiences: primary & secondary



ladders







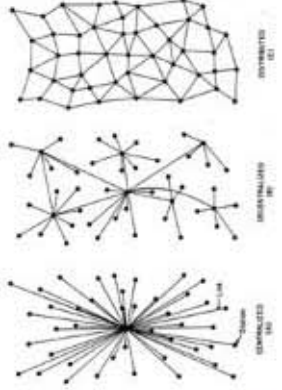
Large network



Network diagram showing the structure of the network, with nodes and edges representing connections between individuals.



Network diagram showing the structure of the network, with nodes and edges representing connections between individuals.



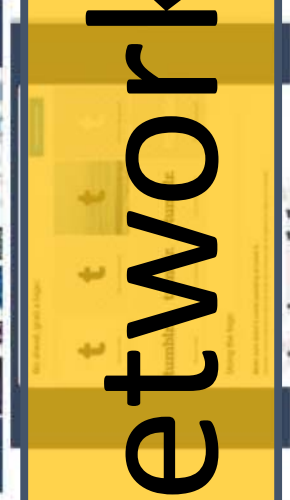
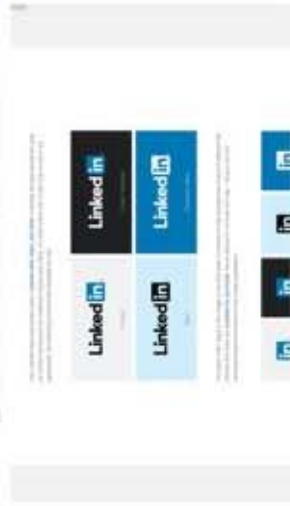
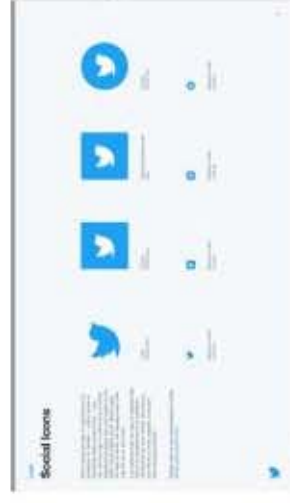
Three types of network structures: Centralized, Decentralized, and Distributed.



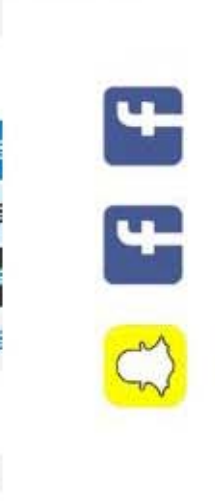
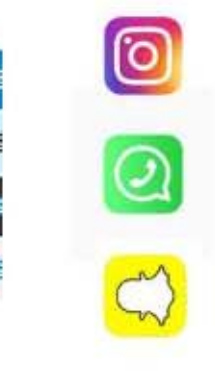
Network diagram showing the structure of the network, with nodes and edges representing connections between individuals.

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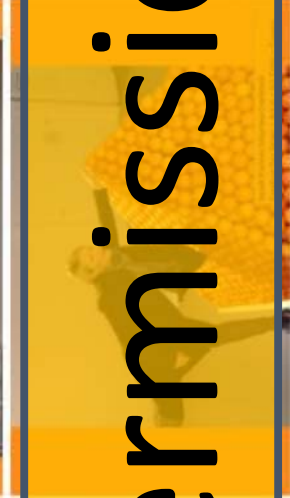


networks





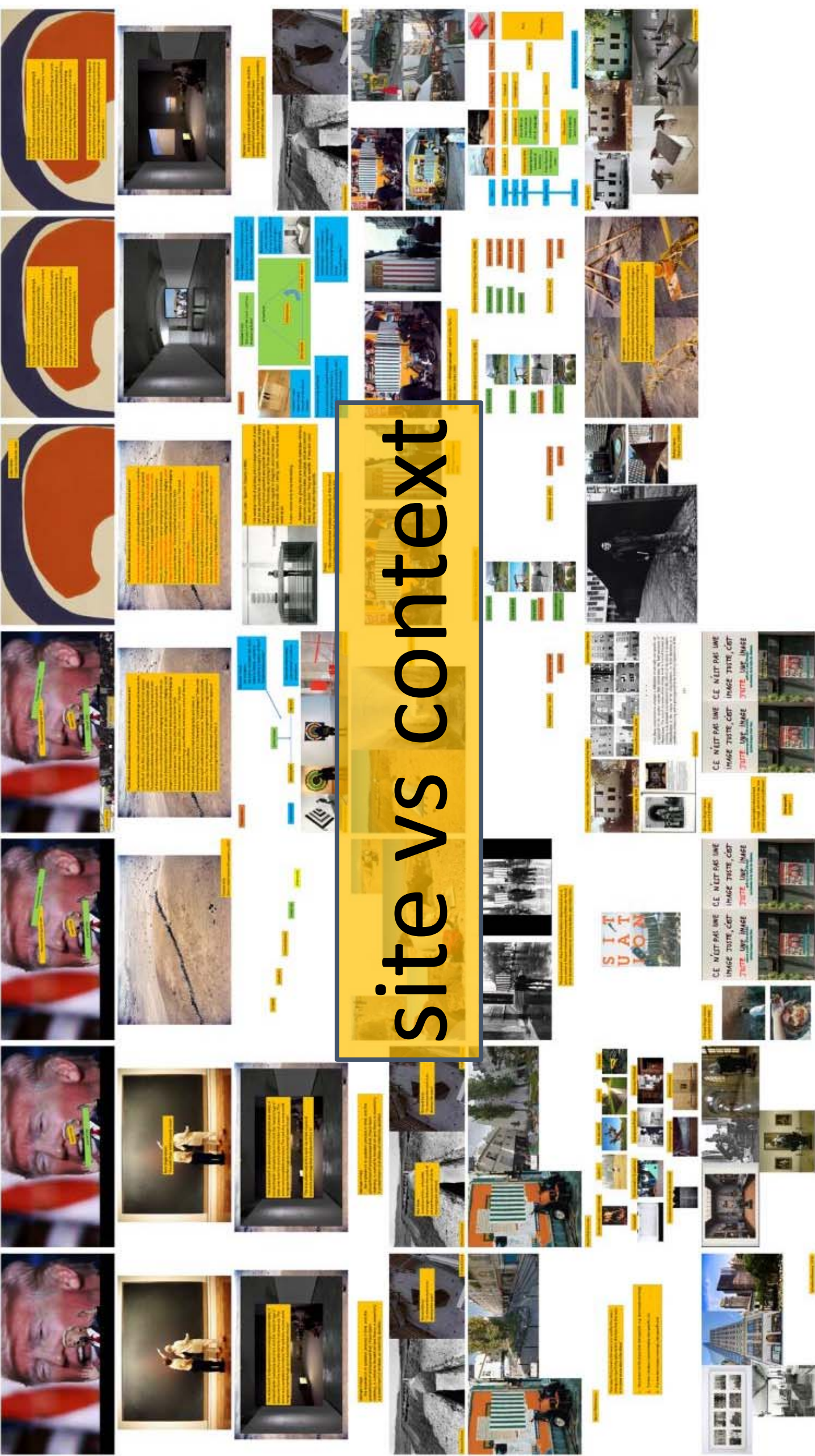
redness/embarassment



permission

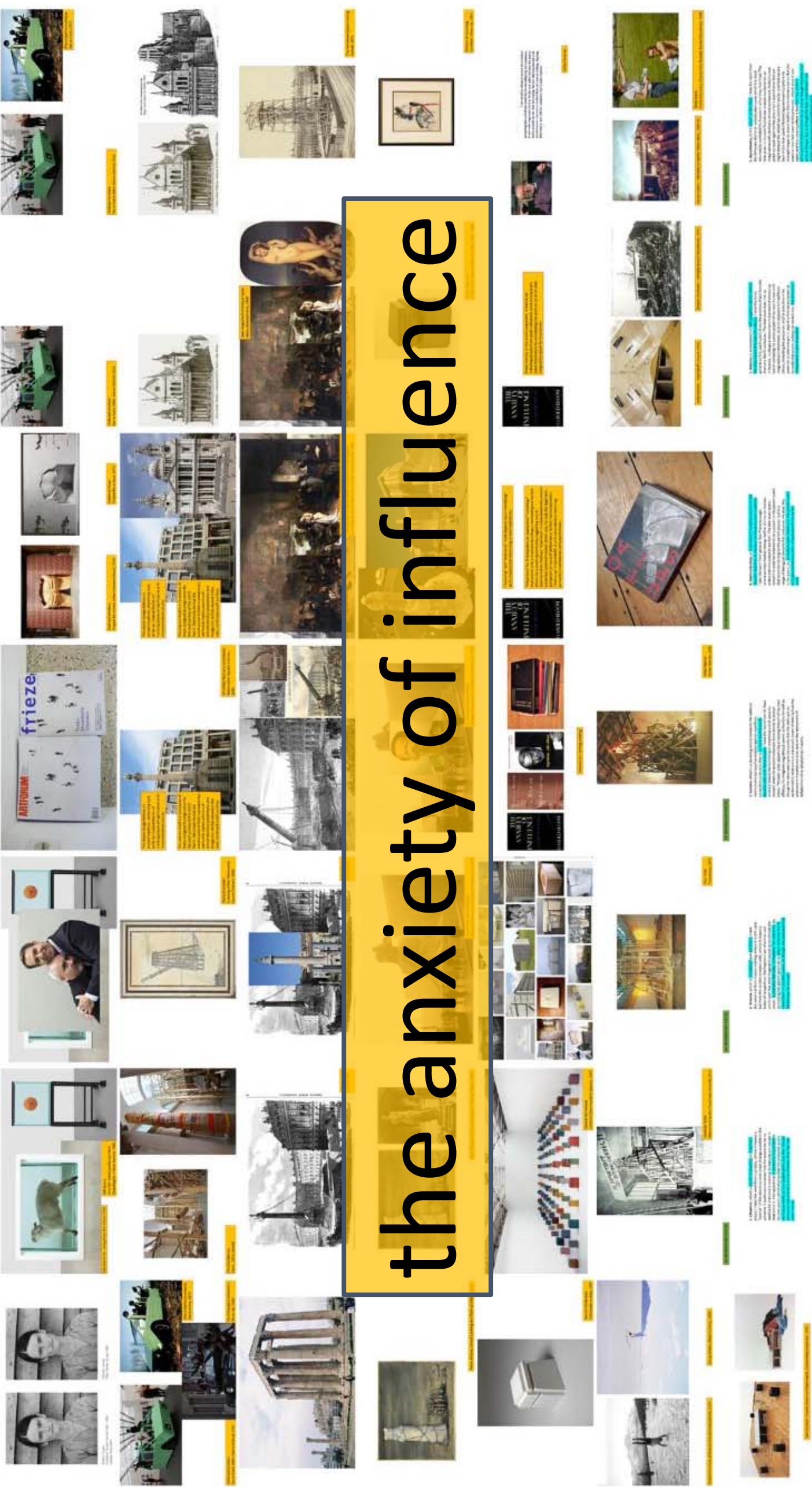


crits



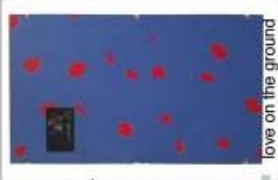
site vs context

the anxiety of influence





jonathan clark



ignore —



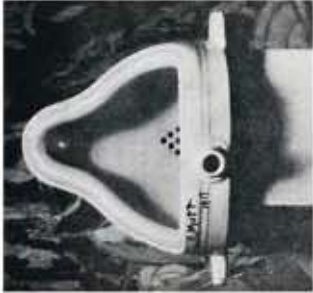
This is half the room and most of the things. I have made some tiles for stuff, maybe it's entertaining. Not here (i.e. behind the camera or around the corner).
a shelf around two window frames of a door
red spots around two window frames of a door
masking tape marked with a dotted line
graffiti that says "I do dream about art and images come to me in dreams. I hope to be in touch with my subconscious. I expect a call any minute"
a drawing on the door
blue tape to prevent tripping on adapter cable



Private Views...
would you like a Caravaggio with your drink?



Networking...



What if they stopped?



private views [tim tockley]



Klara Liden, The Teenage Room, 2009



PI ARTWORKS - Strike Site (2017) - Jack Killick



artist's talks
[polly welsby]



labour