



John Baldessari

SOLVING EACH PROBLEM AS IT ARISES

IT CAN BE SUBJECT MATTER OF A RELIGIOUS NATURE, A SCENE IN A FOREIGN COUNTRY. WHATEVER THE SUBJECT, THE PROFESSIONAL ARTIST MAKES EXHAUSTIVE STUDIES OF IT. WHEN HE FEELS THAT HE HAS INTERPRETED THE SUBJECT TO THE EXTENT OF HIS CAPABILITIES HE MAY HAVE A ONE-MAN EXHIBITION WHOSE THEME IS THE SOLUTION OF THE PROBLEM. IT IS SURPRISING HOW FEW PEOPLE WHO VIEW THE PAINTINGS REALIZE THIS.

" J'INVENTAI LA COULEUR DES VOYELLES!
★ NOIR, € 13 LA NC † ROUGE, O 13 EU, U VERT.
JE RÉQSAT LA FORME
& LE MOUVEMENT DE CHAQUE CONSONNE,
ET, AVEC DES RYTHMES INSTINCTIFS, JE ME FISSAT
† INVENTER UN VERBE PŒTIQUE ACCENTUÉE.
UN JOUR OU L'AUTRE, À TOUS LES SENS" *
il y a un X 80 * "UN SAISON EN FEM"



EXHIBITING PAINTINGS

ALMOST EVERY PAINTER ARRIVES AT THE STAGE WHEN HE WOULD LIKE TO EXHIBIT HIS WORK.

IT IS A GOOD IDEA TO HAVE YOUR PAINTINGS SHOWN WITH THOSE OF OTHERS; IT GIVES YOU A FRESH PERSPECTIVE ON YOUR WORK, BECAUSE IT IS SURPRISING HOW DIFFERENT YOUR PICTURES LOOK ON THE WALL SURROUNDED BY PAINTINGS OF OTHER ARTISTS.

SOMETIMES YOU ARE AGREEABLY SURPRISED WHEN YOUR PAINTING HOLDS ITS OWN IN COMPARISON.

AT OTHER TIMES THE PAINTING THAT SEEMED SO COLORFUL AND STRONG IN YOUR STUDIO LOOKS DRAB AND WEAK ALONGSIDE OTHER PICTURES.

TERMS MOST USEFUL IN DESCRIBING CREATIVE WORKS OF ART:

GIVE VISION	ENJOY	DISCIPLINE
DIRECTION	CHARM	DELICATE
FLAVOR	INFLUENCE	COMMAND ATTENTION
A NEW SLANT	INTEREST	EXALT
FORCE	DELIGHT	DEVELOP
UNIQUENESS	AROUSE	SATISFY
PERMANENCE	COMMUNICATE	BEAUTIFY
INSPIRATION	CULTIVATE	IDENTIFY
A GLOW	NURTURE	INSPIRE
MOTIVATION	PLAN INTELLIGENTLY	ORIGINATE
ENCHANTMENT	DETACH	CREATE
BLEND	TRANSFER	ASSOCIATE
ENLIGHTEN	CHALLENGE	CHERISH
INVIGORATE	ELEVATE	ALTER
ENTHRALL	SATIATE	REVISE
TAKE SERIOUSLY	IMPROVE	CRITICIZE
PRECISE CARE	VALUE	IMPRESS
OUT OF THE ORDINARY	FLAGRANCE	IMPART

TIPS FOR ARTISTS WHO WANT TO SELL

- GENERALLY SPEAKING, PAINTINGS WITH LIGHT COLORS SELL MORE QUICKLY THAN PAINTINGS WITH DARK COLORS.
- SUBJECTS THAT SELL WELL: MADONNA AND CHILD, LANDSCAPES, FLOWER PAINTINGS, STILL LIVES (FREE OF MORBID PROPS --- DEAD BIRDS, ETC.), NUDES, MARINE PICTURES, ABSTRACTS AND SUR-REALISM.
- SUBJECT MATTER IS IMPOR - TANT: IT HAS BEEN SAID THAT PAINTINGS WITH COWS AND HENS IN THEM COLLECT DUST --- WHILE THE SAME PAINTINGS WITH BULLS AND ROOSTERS SELL.



Barbara Kruger



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Fine, I'll

Save the world then

EDUCATION IS THE ABILITY TO LISTEN TO ALMOST ANYTHING WITHOUT LOSING YOUR TEMPER OR YOUR SELF-CONFIDENCE!

PREJUDICES... ARE MOST DIFFICULT TO ERADICATE FROM THE HEART WHOSE SOIL HAS NEVER BEEN LOOSENEED OR FERTILIZED BY EDUCATION; THEY GROW THERE, FIRM AS WEEDS AMONG STONES!

BELIEF + DOUBT = SANITY

CA37363

ART IS AS HEAVY AS SORROW, AS LIGHT AS A BREEZE, AS BRIGHT AS AN IDEA, AS PRETTY AS A PICTURE, AS FUNNY AS MONEY, AND AS FUGITIVE AS FRAUD!

WHO WILL WRITE THE HISTORY OF TEARS?

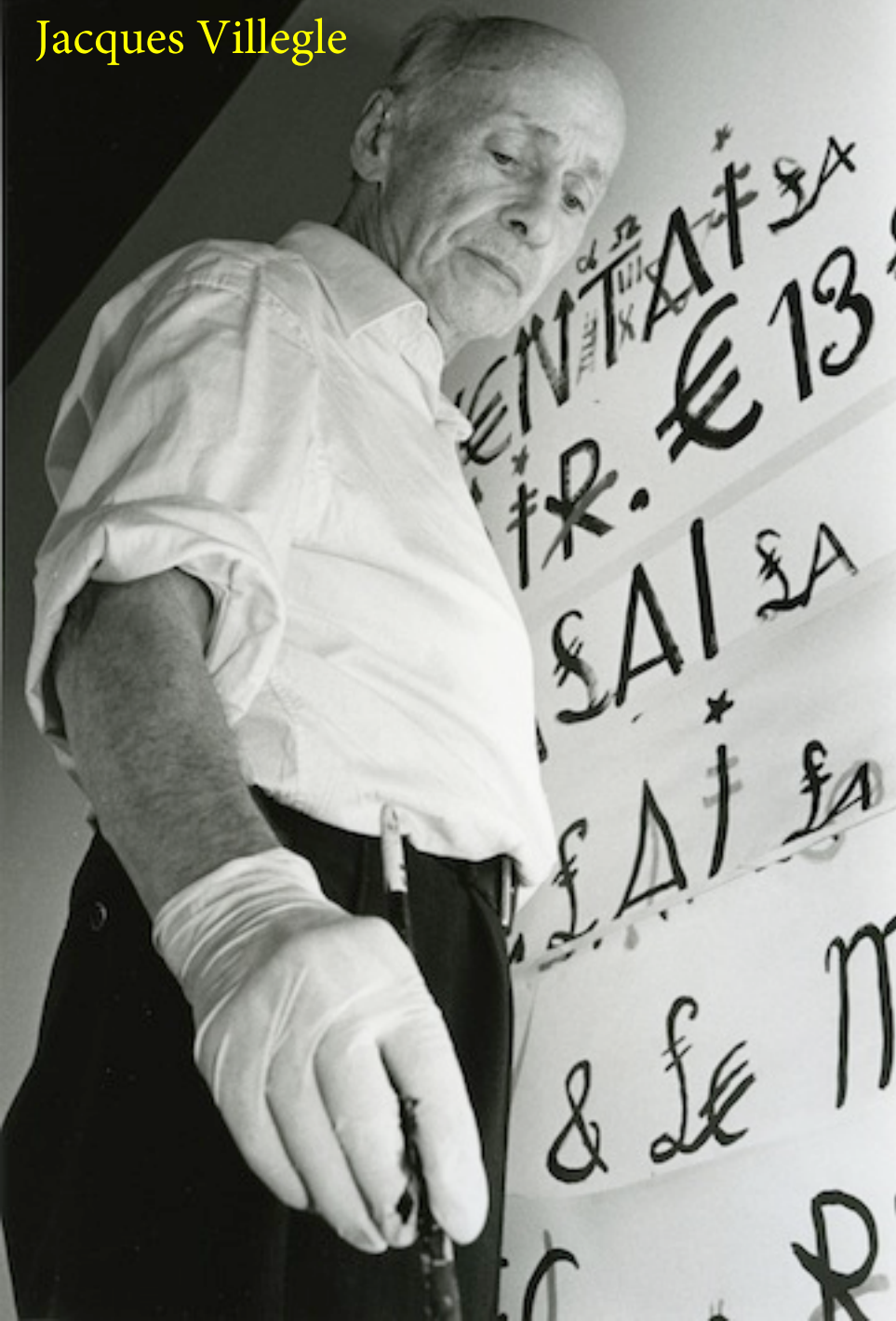
EMPATHY CAN CHANGE THE WORLD





We don't need another hero

Jacques Villegle



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La Guérilla des Écritures

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1975

THEATRE DES CHAMPS-ÉLYSÉES

AGU... FESTIVAL... ANNUNZIATA

RE... ZENIO... ROSSINI... HAENDEL... MOZART

CONCE... Porgy & Bes... Un Amerte... DE FALLA... TAIKOWSKY

PLEYEL... RO... ZELTZ

AC... CHE... ER

LUN... 25 M... A. Ploce... ANDR... ley STP...

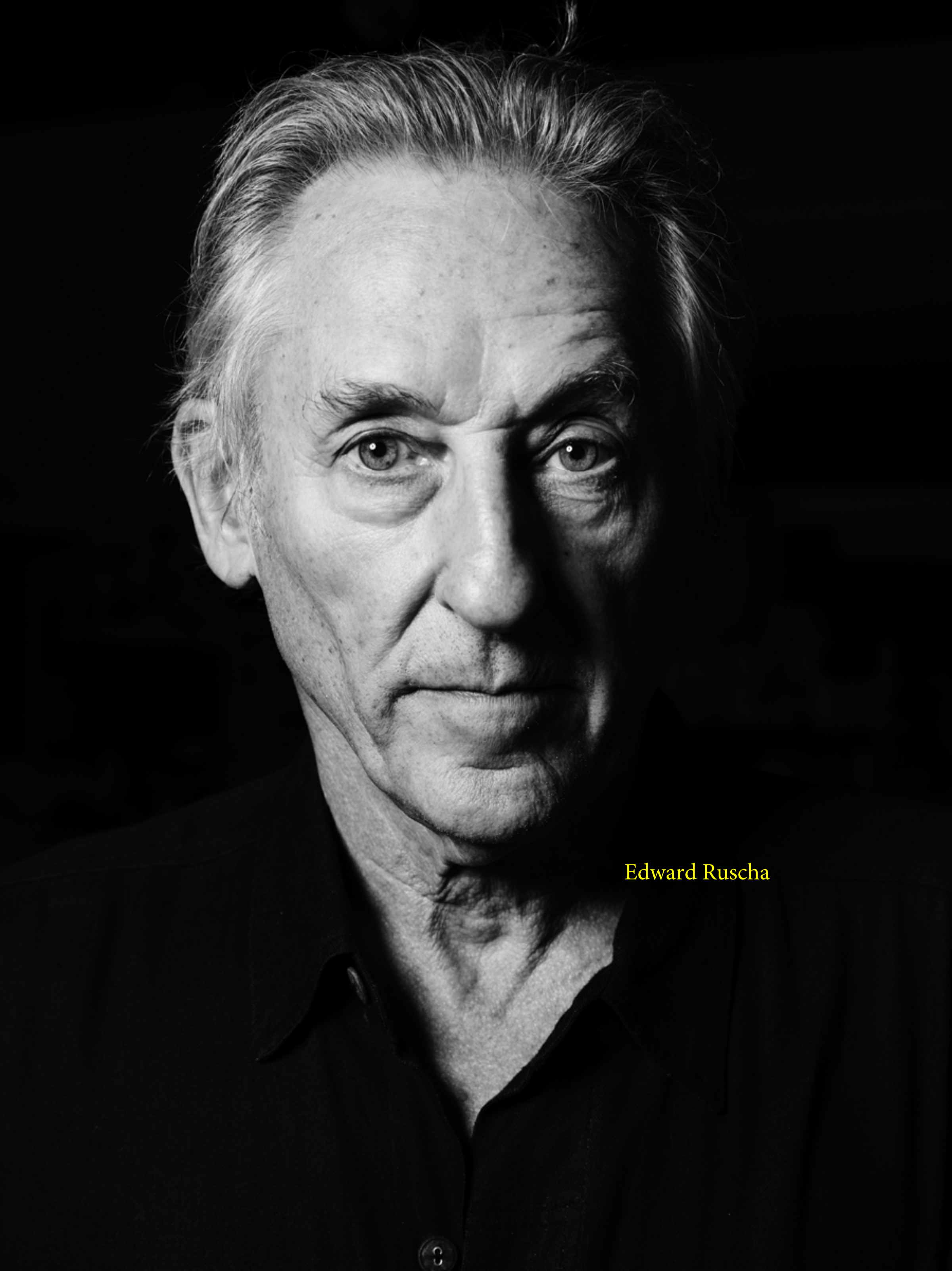
THAI... OUSSE... PR... BS

GAVEAU... MARDI... 26... MARS... heures... VALLETTE

HILMA... BE... au violoniste... WAGNER... D'ORBAY

et 2... RD... 20... heures... 4 MARS... à 21 heures... Th. Champs-Élysées... LUNDI... 4 MARS... à 21 heures... SAMEDI... 6 MARS... à 21 heures... à 20 h. 45... PLE... LUNDI... 20 MARS... à 7 au 12 mars... à 20 h. 30... ANCHE... à 20 h. 30... d'entrée : 3 F... Org. : DANDELLOT... THEATRE DES CHAMPS-ÉLYSÉES... JEUDI... 7 MARS... à 21 heures... Org. : VALLETTE... Dans

2



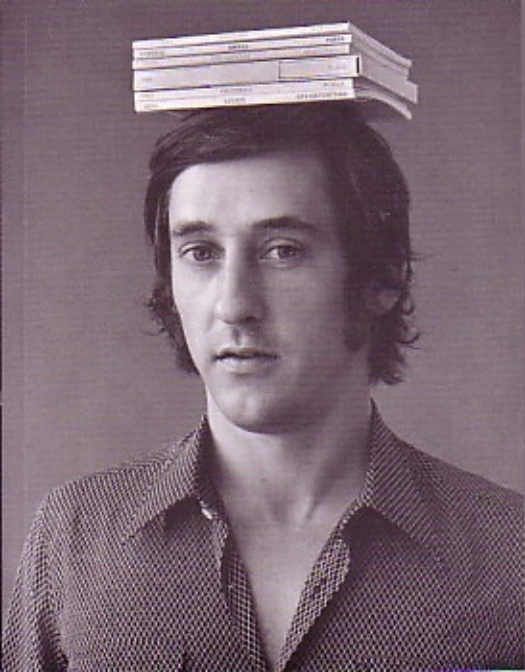
Edward Ruscha





L'Annuaire

I DONT WANT
NO RETRO
SPECTIVE






Lawrence Weiner

~~PLACED
ON THE TIP OF
A WAVE~~



PLACED ON A POINT NOT QUITE AT THE POINT

A minimalist, brightly lit room with white walls and a light-colored floor. Two dark doorways are visible on the far wall. The text "AS FAR AS THE EYE CAN SEE" is printed in large, bold, black capital letters across the center of the wall. The ceiling features two rectangular light fixtures with a striped pattern. The overall aesthetic is clean and modern.

AS FAR AS THE EYE CAN SEE



AS TO BE
IN PLAIN SIGHT

DENVER ART MUSEUM

BITS & PIECES

**PUT TOGETHER
TO PRESENT A SEMBLANCE
OF A WHOLE**

URES OF SUCCESS.

YOU'VE BEEN SOMEPLACE
WHILE YOU ACQUIRE THE
TY TO BE PRACTICALLY
BLE. THIS LETS YOU OPERATE
A MINIMUM OF INTERFERENCE.

BLEEDING INSIDE THE HEAD
E IS A METALLIC TASTE
HE BACK OF THE THROAT.

EVEN WITH YOUR EYES
YOU CAN SEE SOMEONE
HIS SHADOW SHOWS
OF YOUR EYELID

SHOCK WHEN THEY TELL YOU
ST HURT AND YOU ALMOST
OUT WHEN THEY BEGIN.

WHEN SOMEONE IS
ON YOU. YOU FEEL
PULLED ACROSS
FOLLOWED BY
PUSHED IN THE
DIRECTION. THE
REGULAR INTER
A PERFECT TE

ING TO
TILL

TUNNELING IS GOOD FOR
TRANSPORTATION. CLANDESTINE
MOVEMENT. AND THE DUAL
PROSPECT OF SAFETY AND
SUFFOCATION.

AFTER DARK IT'S A RELIEF TO
SEE A GIRL WALKING TOWARD
OR BEHIND YOU. THEN YOU'RE
MUCH LESS LIKELY TO BE
ASSAULTED.

Jenny Holzer

SHE STARTED RUNNING
WHEN EVERYTHING
BEGAN POURING FROM
HER BECAUSE
SHE DID NOT WANT
TO BE SEEN.

I WANT TO LIE
DOWN BESIDE HER.
I HAVE NOT SINCE
I WAS A CHILD.
I WILL BE COVERED
BY WHAT HAS
COME FROM HER.

I AM
AWAKE IN
THE PLACE
WHERE
WOMEN DIE

I AM
AWAKE IN
THE PLACE
WHERE
WOMEN DIE

ALL MAGNITUDE
WE MUST ADMIT
THERE WILL BE MUSIC

DESPITE EVERYTHING.

WE STAND BY THE POW
AGAIN OF MALSIP
AND HOPE THAT AT



I FEEL YOU

A black and white photograph of the 'I FEEL YOU' sculpture at night. The sculpture is illuminated from below, casting a strong glow on the water in the foreground. The letters are large and blocky, with a textured, stone-like appearance. In the background, city lights and buildings are visible against a dark sky.



JC Debroize of Kerozen, a French design studio made up of seven members







Gilbert Garcin