How to Look at Artists and Develop a Research Methodology For one's own Art Needs By Renato Osoy

The following research is concerned in finding ways and approaches on how other established and successful artists have managed to develop a coherent research methodology that favors their art production. The benefit of endeavoring in this investigation lays in the fact that we can gain plenty of knowledge for ourselves in discovering through study cases how other artists go about solving their problems, and how they might be able to channel their creativity through better venues were maximizing creative energy is key to accomplish a satisfying art production. As we know all beginnings are difficult, breaking the first stroke might the biggest challenge on an empty canvas or a blank page, so finding out ways on how to begin, might be one of the most valuable realizations we can come across when embarking ourselves in the production of art, where process is all.

Although there is nothing written about art that guarantees that one can just follow a sort of ABC formula and become an artist, we can certainly get something out of it if we hover around it. Better said in the words of John Baldessari: "It's essentially an idea that you can't teach art, but if you're around artists you might pick up something." It feels like nothing could encapsulate better the meaning of learning/teaching art than these words by Baldessari, because when we think about it, in today's art world we don't exactly know what is going on entirely. Of course we know some things, essentially as we learn day by day of the new artistic proposals, but we can't with any certainty set a number of rules or standards to say, OK, this is art and that is not, we know this with certainty since Duchamp and the Dadaist's cracked key concepts that were consider previously the very foundation of art. Today art is open for anything and anyone, like Ai Weiwei said: "In the future every housewife will be an artist."

Since the future is the future and today we are still busy with today, debating art and producing art, then we should consider every possible source that might lead us to encounter any valuable knowledge for our own artistic needs. In this exercise, by visiting a few artists and reflecting on their approaches, some knowledge will be acquired. Later on as these enquire evolves; I will lie out my latest project and explain my own methodological approach to the

matters that concern me. Bit by bit I will attempt to dissect how it is that I am going about it, and where I have found myself stuck or in trouble and where I have been more fluid and accurate. Further on in the conclusion, I will be very satisfied and excited if I have managed to find new methods to implement in my own research methodology, to enrich my practice and get new tools to continue my own artistic evolution. So as I embark myself in these 'wild goose chase', I will like to open the garden fence of information with a key that has Demian Hirst's words spelled on it: "There's always something you missed or something you didn't notice or somehow you got wrong... I don't really have a beginning."

I. The Artists & Their Methods
One of the hardest things to bring to complete clarity is the exact way how an artist works and achieves his artworks. We can definitely look at documentaries, books and read interviews, but that doesn't mean we can really get a full on picture of their procedures. It is like that in a way, because some artists final work is their actual process and because some other artists are quite vague about it when confronted with the question. Having said that, it is possible that by looking at their work and getting informed about their procedures we can make our own links and come to suggestive conclusions.


Albrecht Durer (*The Painter's Manual*, 1525)

In the following selection of artists I have chosen then, to first give a brief insight on a specific work or a key aspect of their oeuvre, and in some other cases actually give a contextual background. Later I am giving some reflexive thoughts on their different methodological approaches that I consider insightful. Making a sort of pyramid between artist, work and procedures in doing this, I will attempt to get some methodological insights.

Bernd & Hilla Becher

I decided to start with the Becher's because of the amazing influence they have brought over photography with their emblematic 'typology' approach and because of their method as teachers. Last year our department had the chance to meet Boris Becker, one of the Becher's students, now a well established artist, and later on that year we went to visit the photography department from the Düsseldorf Academy. One thing that comes to mind is how Boris Becker and also one of the students at the academy that is now Andreas Gursky assistant, they both agree regardless of each others opinion, that what made the Bechers so good, was that they gave you time to work and listened how your project was developing. They didn't really have a set of tips or rules, saying to everyone that they 'had to shoot typologies' because that was the future in photography or something, it was more that students followed their footsteps.
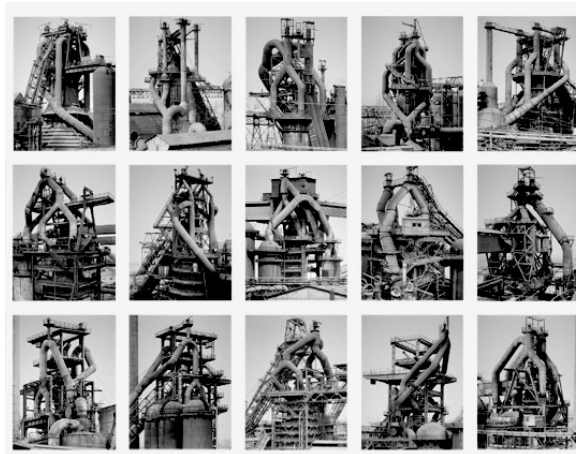
To know how they went about doing what they did, maybe it is a good idea to know briefly who they where and what it is they were doing because that relates greatly to their methodology. "The two met in 1959 in Düsseldorf, where both attended the Art Academy. Together they began to photograph the industrial sites familiar to Bernd from his childhood. They married two years later. For the next four and a half decades, they collaborated on all aspects of their self-assigned project, documenting lime kilns, cooling towers, blast furnaces, winding towers, water towers, gas tanks, silos, and other industrial structures throughout Western Europe. […]embraced by practitioners of Minimalist and Conceptual art in the 1960s and 1970s, the systematic nature of their approach has become a recognizable style."[i]

Their Method of working is pretty much in tune with how their work appears. Once they had defined that it was the industrial typologies they will go after, and also they had conducted experimentation with a variety of formats and

darkroom techniques, they started a constant research process that went over for decades, since they were on the constant pursuit of this specific structures. Another big consideration was that they needed a very specific type of light condition in order to shoot their pictures, which meant that there was a lot of waiting in the process. Once images were obtained and printed, the second aspect of their work became latent, that meant, to arrange the images in grids, that outlook was crucial for them, and had a heavy consideration for their two main final outputs, be that the book page or the wall.[ii]

Mark Dion

The artistic activities of Mark Dion captivate me in a way, not so much his final pieces, but the procedure that he sets upon himself to achieve it. I also feel related to him 'theme wise', especially to some of his concerns about building history, archiving and the role of the institutions that play with it. He "conducts large-scale projects in which he questions the role of specialists—from archeologists to ethnologists, from historians to art curators. He questions the classification systems placed on objects by professionals and institutions and invites viewers of his work to be an active audience. For example, Dion's *Tate Thames Dig* was a public project in London involving historical sites past and present, including the Tate Museum, Globe Theatre, and Bankside Power Station. This project consisted of three phases: the archeological dig phase, the cleaning and classifying stage, and the final display in what Dion terms his "Cabinets of Curiosities."[iii]

As we saw on his documentary in class a few months ago, which gave us a very clear idea on how he organizes himself with timetables and very structured systems to gather generally but not always 'found objects' for his pieces, he needs a large crew, equipment, permits and so on to accomplish just the process of gathering. Once he has gathered an amount of objects, classification begins, and here I guess the sense of design is very important in order to arrange those objects to look as if they where put there by an archeologist or a botanist. It is a sort of puzzle put together, I wouldn't like to imagine what happens every time one of this pieces gets moved and has to be put together again, and I guess it is here were a crucial part of his work methodology takes place, documentation, everything has to be documented in the process, from the sketches to the assembling and dissembling of the pieces. It could be said that the actual piece in display is just the middle part of his work process and that his methodology almost becomes an act of art.

James Casebere

We know from Casebere that most of his work is "based solidly on an understanding of architecture as well as art historical and cinematic sources, Casebere's abandoned spaces are hauntingly evocative. His table-sized constructions are made of simple materials, pared down to essential forms."[iv] His topics of interest and other mediums of expression have varied throughout his career, and although "Casebere has related his model rooms to a performance because they are temporary constructions and end in a photograph."[v] We can say that his work is essentially seen in its final form as photographic.

The choosing of the topic seems to be Casebere's main concern in his methodology of work,[vi] it comes clear that his anxiety for grasping the essence of what he wants to talk about has to be there before conceiving the

idea for the piece. First he gathers images from the 'real world', he chooses those that speak closer of his idea, he sketches the possibilities, later on he constructs a studio model of it defining lighting conditions, mood and so on. Many attempts are made until the idea is completely purified. He is very consistent in his method probably because in the end he is looking to achieve one goal, a picture of this 'reality' he wants to bring forward. But his process is not over with the printed picture, because as we research on him we also find that the location where his images are displayed adds to meaning of them, so research is also involved in where those images might end up being displayed.

Sol LeWitt

LeWitt's early works where concepts or poetical reflections that where presented in a sort of constant flux or as art being the act of doing, or the act of being, process and methodology intertwine ambiguously in that philosophical art practice. We should also consider that most avant-garde movements at that time were on the constant outlook of not becoming dogmatic by keeping their methods fluid. Although as LeWitt evolved he came to channel his philosophical concerns through more concrete art forms as he counteracted minimalism and brought about in a playful manner his theories of art. "LeWitt helped establish Conceptualism and Minimalism as dominant movements of the postwar era. A patron and friend of colleagues young and old, he was the opposite of the artist as celebrity. He tried to suppress all interest in him as opposed to his work."[vii] LeWitt's work is complex in a way, but at the same time it seeks ultimate simplicity.

As he stated at some point, "Conceptual art is not necessarily logical," he wrote in an article in Artforum magazine in 1967. "The ideas need not be

complex. Most ideas that are successful are ludicrously simple. Successful ideas generally have the appearance of simplicity because they seem inevitable."[viii] Part of his method of working was to work in collaboration with other people, that is crucial because it allowed his artworks to transform in the process of idea to conception. He would let his assistants intervene his work and he would also let them contribute with ideas and actions to let the piece come to its own being by acts of spontaneity. Think for example of the piece "A Wall Divided Vertically into Fifteen Equal Parts, Each with a Different Line Direction and Colour, and All Combinations" (from 1970, Graphite on wall surface installation.) We can better read the description of the piece when it was presented at the TATE in 2004, to get an idea of how this process when about: "LeWitt's wall drawings are executed by assistants from the artist's instructions. In this work, the lines are all equally spaced and drawn in coloured pencil. Each colour corresponds to a different type of line: yellow for horizontal, black for vertical, red for diagonal from left to right, and blue for diagonal from right to left. The lines are drawn in all possible combinations in fifteen rectangles, becoming denser from left to right. Through this layering, new colours and complex patterns emerge from LeWitt's simple set of rules."[ix] We are only left with the image of LeWitt sitting in his studio doing poetical studies on geometrical figures, and writing illogical interplays between philosophical enquire and colorful blotches as he refines his sketches ad infinitum.

Ed Ruscha
When we think of artists going about their own enquires to seek inspiration for their artistic production, we tend to think they might go and dwell in art history, philosophy, world history, anthropology, politics, industry and so on, we wouldn't normally think of something like that, but in the case of Ruscha's, were his image research could be seen as something like "is all about the artist's fascination with driving. Since Ruscha's first road trip from Oklahoma City to Los Angeles in 1956, the artist has incorporated into his work the images he has encountered along the highways and streets of the West and southern California."[x] Although this might seem so banal, Ruscha's work has inspired quite a number of artists, and it is precisely the simplicity of his themes and the audacity that he uses to imprint them, that make his art very unique.

His topic is just out there, hanging on billboards, advertisements and anything that is popular culture. His mediums have varied form photography, to painting to lithography, to collage; his no non-sense approach gives him a lot of freedom to go back and forth in mediums as his concepts demand it. Mistakes are often sources of inspiration for Ruscha's work and although he doesn't address to a standard way of operating, or say a systematic concretization of his works, he continuously dwells on irony to bring the pieces to life. Not necessarily in a pseudo-intellectual manner but more from the gut, for this matter it becomes very difficult to pinpoint aspects from his methodology of work since he states that he doesn't address to a 'strict master plan', but rather to a more convulsive action of producing.[xi] A good way to dig deeper into this artist methodological approach could be looking into one of his latest books "Leave Any Information at the Signal: Writings, Interviews, Bits, Pages", published by MIT Press, where we can find statements, letters, and other writings, interviews, some of which have never before been published, and sketchbook pages, word groupings, and other notes that chart how Ruscha develops ideas and solves artistic problems. Could we maybe say then that unpredictability is his methodology?

Anish Kapoor
Could there be a more complex artist to intellectually define than Anish Kapoor? Because we can definitely 'feel' the power of his work, that doesn't even come into question, but we cannot feel but confused when we try to think, ok, he is doing research for this or for that, but really for what? For this forms that he makes? "These forms suggest the various mathematical models proposed by astrophysicists to convey the possible shape of the universe. They also allude to the intimate landscapes of the body: the ducts and

conduits through which its primal utterances of being, belonging, pleasure, anguish and dread are expressed."[xii] But still, we can't really put our finger on to what it is, this Mystery that Kapoor speaks of in his works.

From the various documentaries we have seen on Kapoor we know how he has such a concern for materials and surfaces, and also in his shop constant experimentation is conducted. We don't know with certainty if his pieces are born from this exercise, of constantly researching on materials or if all the pieces get conceived first and then research is conducted, or maybe both approaches are used at the same time unambiguously. His pieces are not only some egomaniacs caprices, because for Kapoor the experience that the spectator has, plays a crucial role, and I guess that is another key element in his methodology; to walk among his artworks as a reflexive exercise to check the experience that he has with them to later improve them.

Besides producing this enigmatic works, he is quite prolific and efficient, because he is not just producing simple things to hang on walls or stand on pedestals, not really. Actually most of his works are medium size to gigantic and have to be fitted in very complex locations all over the world, for that he employs a massive network of people, from his secretary to high-end engineers that help him deal with the physical part of materializing his artworks. To me the most striking part about Kapoor's artistic workflow is how he manages his time to fit everything and still produce so much, because I am sure he also has family, friends and personal activities to deal with, for that and the above noted, I guess Kapoor's methodology is probably not only clever but unique, that, if we can ever find out what he is after.

"*I work with red because it is the colour of the physical, of the earthly, of the bodily. I want to make body into sky. This is a fundamental transformation and somewhat mysterious.*" Anish Kapoor

II. To Develop a Personal Methodology

For this section I am choosing to talk about my latest 'on the works' project, being that my bachelor project. Since I am taking a longer time to execute it, it allows me to have a more reflexive insight in the different aspects of its structure and development. I also feel that my approach to producing or getting busy with art has definitely matured from day one of the Academy until today, this allows me to have more tools now than then, but not only that, also in the practice to know how to apply them has become somewhat enriching.

THE CONCEPTION OF A TOPIC

I started to get busy with the topic more than a year ago; we had a workshop in the department with artist Jasper De Beijer, an artist that is busy working with archive images or the concept of the archive, by either altering existing images or reconstructing imaginary ones from real life historical events. Those concepts really triggered thoughts in my mind, and got me busy thinking and experimenting. Some of those experiments I showed to Johan Pas, since I knew he had an affinity for those topics, and I wanted to find out where could this go. He gave me some insights and more thoughts to fuel the ideas. That series of images was called "souvenirs from the ruin" and it was based on the concept of what the word 'ruin' implies, for example like today we visit 'historical sites and think of them as ruins, but at some point it was war or natural disaster that actually brought them to ruin. So by mixing existing images from the Internet, that were related to the natural disaster or the ruin of war, I went about making montages of them and created this sort of odd and passive moments were layers of meaning interplay.
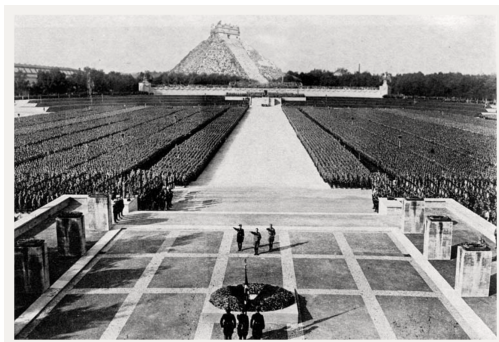
Later at the end of the semester I took a trip to my homeland Guatemala. There by coincidence I bumped into an old friend that was working as a coordinator on the photo archives of a very important historical archive of the Central American region. As we talked I asked her if it was possible to get some images to work on an idea that I had from before, I needed some

typological images of portraits. She quickly pointed to a series of passport pictures they had acquired from a portrait photo studio that did pictures in the 50's and 70's in Guatemala City. I showed her my draft which was a work called 'composites' done by scientists in the 19th century. They did anthropological studies by choosing exact types of people based on their racial features, with the idea of showing specific types once people where mixed among the group. This really got my attention because I thought of how in Guatemala being such an ethnically diverse country it could be interesting to play with this method, not a scientific approach of course, but an artistic one.

Henry Pickering Bowditch, 1887

Later on I was granted access to the archive to see those images and others of a typological nature, and that's when it all really started to happen. For the Two months I spent in Guatemala, I went at least once a week to the archive to see photos and I was also recommend literature on the topics of race, ethnicity, colonialism and contemporary Latin American culture. For the following year I started to dig inside these books, only to bump myself into two contradictions: the topics where enlightening but at the same time they were very difficult to grasp, since they were very intense academic texts, it was very time consuming and it also demanded extra research in order to understand them well. But actually that frustration actually became a motivation and later a concept.

As I grew into the texts, it became clear to me that I had a true link to these topics and that I wanted to do something with them. On the one side I had the pictures, and on the other I had these 'social studies' texts that were also loaded with meaning. All along as I kept reading them, ideas started to emerge in my mind, I kept writing them down and eventually when I re-read them I started to link them to other images I had seen before in my previous visit to the archive. At this point I still had no concrete idea of what it was that I wanted to do, but one thing that kept popping in my mind was to make a book. I thought of different things: an exhibition display, a web blog, postcards, or maybe gathering other artists from the region and making a group exhibition on the topic. But all in all, the book kept coming back, I just had no image in my mind of how such a book might look like, so I started to look at art books for inspiration, because those that I was reading were definitely not that exciting to interact with.

Different artists have used text in very clever ways, and one of those ways that I found to be most captivating, and that it somehow related to idea of the photographic, was the technique of 'fragmentizing' text. It felt as if some artists were looking at the totality of the text and then finding something in it, a word, a paragraph or a quote, and then they would extract that and recontextualize it to give it another meaning, the meaning they wanted to bring to surface, be it in a painting like Ruscha's or Baldessari's or in those text games by On Kawara for example. Realizing this was a dramatic revolution in my mind, because suddenly I figured that the whole thing had to be approached as an artistic act and not a scientific research. Now I only had to start rounding things up in some sort of order, because there where a lot of ideas and concerns, but know I felt that I had to start making something, something more concrete, that of course if this book was ever going to exist, so I decided to leave the doing research part in a more passive venue, changed gears and headed forward towards the next unknown level.

ORGANIZING THE VARIOUS IDEAS INTO A CONCEPT

So now I had all these notes, bookmarks, post-its, scribbles and all sorts of little papers flying around the idea of the book, but there where no real priorities on the horizon.
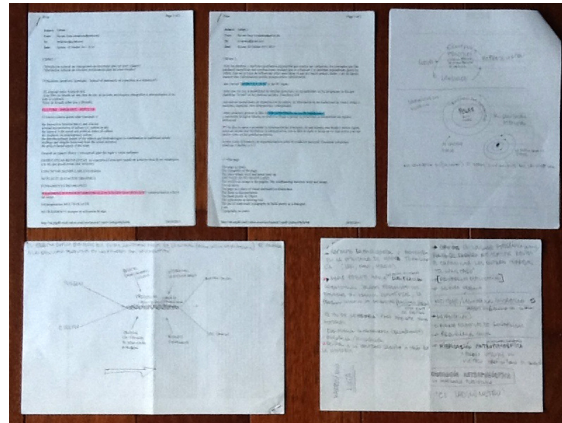
Although I had chosen a topic at the begging of my enquire, it felt there was much more now, so many newer things to ponder on. At first I thought: The topic is linked to questions of race and ethnicity in Guatemala, essentially an ideological view called 'Ladino with a (d)' which refers to the mix between a European and a native Indigenous, and also 'the archive' as concept, images from the archive and also try to find a way on how to challenge it, in how it 'was' and 'is' conceived, that in line with some of Dion's ideas.

But at this point I was finding myself more involved with concepts that felt to me in a way, that they were kind of hidden in these complex texts, I had the feeling that these ideas had to flow more and be maybe be more playful? So there I was with a bucket full of information that ranged from the conceptual concerns, to the aesthetical ones: culture, ethnicity, post colonialism, ideology, hegemony, Marxism, modernism, postmodernism, anthropology, sociology, identity, race, hybridization, history, social struggle, minorities, Dadaism, Neo-Dadaism, typography, photography and all in all my own point of view on them.

So basically for the next step I just started to re-write my notes and organize them in categories, by doing this I started to see that some ideas didn't fit anywhere, or maybe they were kind of lame and I just tossed them away. So the process of categorizing helped me to see which topics I had found a more intriguing side of, and at the same time the series of images I was planning to

work on started to depurate in the same process. I guess I was using the exercise of re-visiting and editing as a simultaneous double action approach.

A PROJECT, FOR WHO?

After going through the whole process of filtering ideas, the project for a book was finally becoming something more concrete in my mind, not only in how it might look physically but also in how content had to be in it. After all the time I had invested on this idea, I thought, ok, somebody has to give me money to make this project possible, not only to materialize the book but to actually distribute it among interested public.

http://www.cirma.org.gt

My first inclination was towards the very same organization "CIRMA" that had helped me to get access to the archive on the first place. Since they are an organization that has institutional weight, I kind of set myself on the goal of getting full support from them or at least any support. Just because getting the actual images from the archive to be printed was going to cost money, and because I needed to add that formal layer of value to the product, meaning 'the institutional support'. I wanted it to be in a situation were it is more like: 'we are making a project', rather than I am making a project. Not that there is anything wrong with that, but I felt that that could grant me more access to move the work through other venues once it was materialized.

TRANSLATING THE CONCEPT INTO A PROPOSAL

On this part I rather include a text that I quickly translated (original in Spanish) from the proposal I send to the organization, from what was the concept of my project. By writing this text I also felt that the ideas had come to gain a cohesive force and it was all starting look like something.

"...Currently we find a variety of texts and images that refer us to our immediate and our historical relation to that which is our culture, referring to culture in the broadest sense as we perceive it today. Although it is true that it hasn't been until the last decades that more time and effort has been given in   a conscious manner to the

production of socio-anthropological studies of our Latin-American reality in a micro-macro and present-past level, it is also true that there hasn't been enough time to assimilate the variety of the concepts that have emerged so suddenly from those sources. Given the   increase of everyday activities and the speed in which information is exchanged nowadays, it becomes quite complex for the contemporary thinker to   enter the intricate structures based generally on grand narratives that require a pre-knowledge of implicit means, in order to be decoded, reflected and assimilated.

Reflecting on that situation and noticing the conceptual richness that these texts can contribute and influence, on   artistic and   philosophical applications, and on the imaginary and material fields, it comes natural to enquire on the need to create a compilation or better off, a conceptuary from this intellectual wealth. A treasure that for moments vanishes or hides behind the shelfs of academic rigor or the strict policies of the institutions that promote them. Although it is clear that the idea is not to create an anti-academic text or to question their value and contribution, there is a will to decentralize, decontextualize and depoliticize their rigidity and posture towards the reader, giving in that way,more freedom towards its legibility and application. The possibility to reopen concepts to make them more liquid and manageable, could generate new visions and discussions to the constantly debated questions that refer to the collective identity, the contemporary cultural fluxus, the Latin-American status, and maybe to that condition of being Guatemalan.

The intervention will be executed applying a fragmentation technic, going from the universal (an authors grand narrative) to the particular (the fragment). Certain texts, names, words, paragraphs and images will be extracted from the archives and specific scientific studies, that later will be distributed through a systematic chaos or better said a rizomatic display that eventually will bring the particular back to the universal through the book format, cleverly using the aide of graphic design.

Giving the nature of the work that will be executed, I will like to mention or bring to the surface certain aspects or perspectives in which the project slides through. This book is not a research into social sciences or a critique to the tendencies on the policies of the archive, but an "artistic intervention" of those practices. Given the fact that the book wont necessarily take direct or formal reference to any authors or ideologies, it is worth mentioning   that   ideas, practices and attitudes have been borrowed from the great collection of humanities conceptual legacy. Having said that, this project actually attempts to make a transdisciplinary approach and keep itself in an ambiguous position, across rigid binary oppositions and the different contemporary cultural debates."

With this text and other information that accompanied the proposal, I got offered by the organization that they will cover the cost of the images to be

used and that they will also grant me institutional support in using their name, promoting the book, exhibing it and link me to further projects.


<u>WHAT IS IN THE PROCESS NOW?</u>

At the moment I find myself working together with a graphic designer, also a student from the Academy in the master program, to bring together the visual and aesthetical aspect of the book. At the same time I am extracting information from my research in a more organized manner to get all the content in text form and go for a direct editing on what stays in and what not.

Moustache No.3 & No.4, Composites, ID pictures of Military Personnel, circa 1970, Participants of the Guatemalan civil war 1960-96.

Currently the first drafts for visual compositions in text and pictures are coming to light. These parts are actually the most enjoyable because it is more related to putting all the final materials together, and arrange them in a way that makes sense, just by pure intuition. It seems now that all the heavy thoughts related to theory and all the digging in the archives is finally turning out to become an art piece, well actually I call it a 'conceptual intervention'. Another thing that has been chosen is the name of the book, to actually bring more sense and direction as new thoughts appear: "ENTRAR ADENTRO SALIR AFUERA SALIR ADENTRO" *Intervención Conceptual en el Uso Del Archivo y la Investigación Poscolonialista Del Fluxus Cultural Guatemalteco.* The title is a word game implying to go inside outside and to go outside inside, and the subtitle reads: A conceptual intervention in the use of the archive and postcolonial investigation in the Guatemalan cultural fluxus.
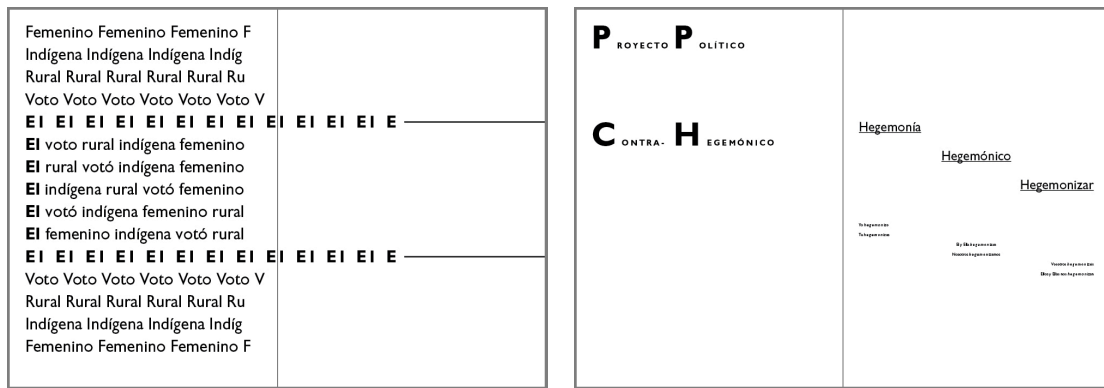
Random pages, the spread page on the left says "the rural feminine vote" and on the right a game word with "hegemony" as verb.

Random pages, the spread page reads "Forms of Domination"

THE FOLLOWING STEP

It seems quite clear that the following step is to complete the content of the book in all its aspects, and at the same time start to look further for funding resources. I hope that during the following semester I am able to complete the whole project (meaning funding and printing), but doing the process of getting funds while being abroad might have it's difficulties and prove unachievable, so at least if I can complete the book to pre-print I will be very satisfied, since this can also allow me to sell the idea better once I head back there for the summer.

Conclusion

As it was more or less stated earlier in the introduction, I was not expecting to get some tricks on how to become a better artist, but some insights. By doing this survey on the different artists, two things have happened: one, is that I have seen other methods on how to approach problems and convert them into solutions, and secondly it has been quite valuable to study and reflect on how some of my own applied strategies are flowing on a similar train of thought, as those of other artists that have successfully completed their works, it certainly gives hope.

Notes

[i] The J. Paul Getty Museum, Bernd and Hilla Becher, http://www.getty.edu/art/gettyguide/artMakerDetails?maker=1813

[ii] ASX, "Interview with Bernd and Hilla Becher" (2002), http://www.americansuburbx.com/2010/03/theory-interview-with-bernd-and-hilla.html

[iii] The Warhol: Resources and Lessons, Mark Dion, http://edu.warhol.org/app_dion.html

[iv] James Casebere Bio, http://jamescasebere.net/bio.html

[v] TATE Online, James Casebere text on "Blue Hallway", http://www.tate.org.uk/servlet/ViewWork?cgroupid=999999961&workid=71354&searchid=7172&tabview=text

[vi] James Casebere on "Landscape with Houses" Interview recorded in his studio on May 17th, 2011. http://www.youtube.com/watch?v=AOgGTpkbDfk&feature=related

[vii] New York Times, Art & Design,"Sol LeWitt, Master of Conceptualism, Dies at 78", http://www.nytimes.com/2007/04/09/arts/design/09lewitt.html?pagewanted=all

[viii] Ibid.

[ix] TATE Online, Sol LeWitt, http://www.tate.org.uk/servlet/ViewWork?cgroupid=999999961&workid=8762&searchid=11198

[x] Jack A. Atkinson, ArtsnFood, "Ed Ruscha & Richard Diebenkorn Shine at The Modern in Fort Worth + Sweet Tea", http://artsnfood.blogspot.com/2011/08/ed-ruscha-richard-diebenkorn-shine-at.html

[xi] On Ed Ruscha, "Conversations: Ed Ruscha with Dave Hickey" http://www.youtube.com/watch?v=k9WE7csaT3o

[xii] Anish Kapoor, "The Mind Viewing Itself" by Nancy Adajania, http://www.anishkapoor.com/459/The-Mind-Viewing-Itself-by-Nancy-Adajania.html