

101

Excuses

How The Art Legitimize Itself

Manuel Saiz

*decreated***BOOK**

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Contents

Introduction	6
About this book	11
101 Excuses	18
Traditional Phase	20
Positive Phase	30
Wicked Phase	52
Anti-performative Phase	70
Privileged Phase	86
Operational Phase	96
Media Phase	106
Post-modern Phase	120
Art self-reflective Phase	130

Introduction

101 Excuses

It is important to begin by stating the premises:

Every art work deserves to be realized and the only objective limits that can be put on an art work's multiplication are the ones that climate change or active legislation defines.

If every football match deserves being played, and even more, broadcast, why should we be so picky with art works? Otherwise we might say that no art work deserves to be made and no football match played. These are things that come in a bundle.

Art works deserve to be made if they can be legitimised as art and every single one is legitimate at least at the artist's own level of exigency. This might sometimes be a very low level and it often (always) happens that art works that are legitimate for some people are not for others (and some legitimate today are not longer tomorrow).

What makes art art is what the arbiters of art judge to be art (and what changes they make over time). A 'things' can be art or not depending on whether it is considered as so by

- •Its author
- •Other artists (The abstraction of an universal that should be called “The Art”)
- •The general public
- •The art market
- •Customs Officers

In the above classification (of those that judge art) the importance of psychological factors in the perception of what is or is not art decreases from the first category, where it is taken as the most definitive, to the last, where it is almost irrelevant.

Psychology is the main subject of this book. It focuses primarily on the author as a judge, somebody who, consciously or unconsciously, considers for his/her verdict about what is art, some kind of (non-criminal) evidence that we are going to call “excuses”.

What is an excuse?

Excuses are conceptual devices to make art works worthy both in the minds of those who create them and in those who contemplate them. Excuses are intended to define art works that are meaningful for the artist and the society.

Art works are not made with excuses: the explanation of why a work is worthwhile, and why it is important for the people to know it, comes retrospectively. The artist feels in each work the emotion of creating something relevant and excellent by a pure impulse. It is this impulse that crystallizes in a later stage into “an excuse”. The excuse can be seen as the explanation as to why the artist felt what is an already past emotion.

In the artist's flow of thoughts the excuse appears following one of these linguistic structures that formulate and validate excuses:

- it is art if...
- everything that.....is art.
- it is art because...

If the space after the syntactical formula can be filled up with a concept that is consistent, that's the reason why the work has been built, perhaps shown and hopefully sold.

Why do artists need excuses?

Actually they do not need them. Excuses are a backup plan after the emotion has been burnt out. What artists need is to create art works and this is for them an irresistible drive. Being the proprietor of this desire (or to be cursed by it, the carrier, the subject of it) is what defines somebody as an artist. The urge to make art works does not appear ex machina. It might come from the need of money, social recognition, egotism, wishes to be good, the search for sublimation or consolation, or for any combination of the above.

As the career of an artist develops, the excuses change in both their importance and place in the sequence of the events in the creating process. They tend to appear progressively earlier in this process until the moment in which the formulation of the excuse precedes the creation of the art work. When excuses pass from the unconscious to the conscious, artists lose their innocence and are not free to follow their inclinations in the same way as before. Without innocence artists are compelled to hypocrisy or cynicism and have to live with it. In many cases this loss coincides with changes in the economic situation of the artist or the parallel existence of other impulses that gain predominance (for instance, the urge to form a family) and the artist stops making work.

“If it works, it is obsolete”

Excuses are always on the edge, in a very unstable situation; they are celebrated triumphantly for a short time in the realm of unconsciousness before they get coined into a solid structure and then become a source of embarrassment.

In a way it can be said that excuses help art without being so useful in themselves: they help when they can be used strategically to justify the existence of the work, or when they can be inserted gracefully in the discourse of the artist; but when the artist stops feeling them and starts believing in them, then they are obsolete and have to be replaced with new ones.

Each move from one excuse to another improves the artists' ability to understand his/her work and helps to make more

complex and richer works. We can agree with Stanley Kubrick when he says that "Every scene (art work) has already been done. Our job is just to do it that little bit better". It is the job of the artist to make each time a work that only can be legitimized with an increasingly sophisticated excuse. The career of an artist is defined by the progression and order of contiguous excuses.

In an ideal world all the excuses would have become obsolete and then the art, through perfection, would be abolished. John Cage tells that Schoenberg use to say to his students at University of Southern California: 'My purpose in teaching you is to make it impossible for you to write music.' This sentence becomes meaningful when one thinks that the best musician will not have any excuse to write music because they are no longer traumatised.

Excuses become obsolete one level at a time and it often happens that an excuse that has already become obsolete for the artist is the reason for the audience to applaud the work as legitimate.

“Excuse” against “rationale”

“Excuse” means “to clear from blame” and comes from the Latin ex- "out, away" + causa "accusation, legal action". Excuses liberate objects from the accusation of being worthless, trivial, profane and insignificant. It is a charged term, with some negative connotations, as it implies accusation and insinuates guilt.

To refer to these devices as “excuses” is useful in order to promote their study by artists for the purpose of progressing their practice. But the term can be substituted by other words, for example, “rationale”, “argument” or “pretext” for those who do not like the sound of it.

About this book

This book has been inspired by *101 Defenses. How the Mind Shields Itself* by Jerome S. Blackman, a classification of mechanisms the people use to shut out unpleasant feelings from consciousness. I enjoyed reading it, especially when recognizing many situations that have happened to me or my friends in the past, and for which I had previously no explanation.

I found a clear parallel of these defences with the mechanisms of legitimising art works used in contemporary art exhibitions that I regularly attend. The elements of coincidence are:

- ·These mechanisms are used daily by mentally stable people as tools for a healthy and pleasant life. The pursuit of good excuses is necessary for a healthy artistic life.
- ·These mechanisms are sometimes conscious, sometimes not.
- ·Defences and excuses often work in groups.
- ·Defences work until the moment in which

they must be substituted with new ones and so do excuses.

· Their study helps to better understand both people and art works.

The analogy between art and mental health goes much further. Art gives comfort, it is a therapy. Art would not be of any use if there was no trauma and trauma comes essentially from the futility of human life. As long as we do not have grounds for our life, we need a therapy that operates through knowledge, by contemplating a clear picture of the meaning of life or by vertigo. In this sense every art work is a sign that something is going wrong, that the trauma is still to be treated. Excuses help art deal with the unpleasant feeling of living.

There are probably an infinite number of excuses, not only the 101 I have listed here. There are, for sure, many I am not conscious of, maybe the ones that are still contained in my own work.

This is not a classification of art works but the grounds for legitimisation. In this book I have tried to provide a framework that explains the origins, properties and causes for the activity of legitimisation.

The dynamics of excuses

Excuses are grouped in phases. Generally speaking each phase is comprised of more sophisticated excuses than its predecessor, at least if considered in its first formulation. Nevertheless

some excuses might develop into the most sophisticated expressions within their own phase and then cross from phase to phase, increasing their complexity.

Some excuses, even though appearing in different phases, share many things in common that make them look as if they are the same one. The functioning of the legitimisation could be very similar in both but in each case a different system of values gains relevance. Both *Gratitude* (7) and *Kill Your Idols* (100), for example, refer to mentors but while *Gratitude* has a very positive aspect, and acts by enhancing the humbleness of the artist, *Kill Your Idols* does it by stating irreverence as a value.

Excuses used in the Positive Phase can be used later in the Wicked Phase or in the Antiperformative phase, and even in the Privileges phase, but only by changing the attitude of the artists. For example *Teenagers Dilemma* (16) can be played as somebody who wants to help others (the teenagers) in the Positive Phase, a rebel or perverse who doesn't respect rules in the Wicked Phase, a misfit in the Antiperformative phase, and by implying "I am young and you are not" in the Privilege Phase. *Hacker* (45) would be another example, as it can be played at the same time or alternatively as "hero", "cheeky", "enfant terrible", "punk", etc crossing over all the phases.

Some excuses can be given a completely different feeling when applied to diverse media. Many times artists can maintain the life span of an excuse by changing from, let's say, painting to photography or video, whilst maintaining the same grounds for legitimisation.

Some excuses are the result of taking to the extreme one that has become obsolete. For example, it is not uncommon for artists pass from *Anti-Innocence* (37) to *Anti-Animals* (38).

On other occasions one excuse is no longer persuasive enough to give to the artist the confidence he/she needs to realize the work. Then another excuse can be made to reinforce and support the first one. For example a painter who is no longer satisfied with *Natural Beauty* (1) or *Beautiful Body* (2) can apply concurrently *Too Much Paint* (52) to continue his/her practice seamlessly.

Flying in formation

Indeed excuses usually occur in groups or constellations, working in cooperation and getting in tune to balance with each other. Typical excuse constellations occur in the following artistic states:

Political Rebel might combine some of the following: *U.S. President Related* (27), *Window Injustice* (21), *Hacker* (45), *Embracing Democracy* (18), *Risky* (29)...

Young Urban Professional: *Hacker* (45), *Tough City* (31), *New Trends* (92), *Hypertechnology* (93)...

Ancient Humanism: *Shaman* (11), *Rousseau* (13), *Hours of Labour* (5), *Bodily Fluids* (35)...

Practically there are no exclusive excuses and any one can combine with any other. But there are also wildcards, excuses that can combine naturally with every other one as for example: *Rhythmic* (4), *Risky* (29), *Too Long* (54), *Useless* (47), *Cost* (49), *Let's Have Fun* (61)...

Recreational uses. The educational corner.

This classification of excuses has been created for study and research purposes, both summarizing the experience of visiting art exhibitions and to develop better ways of working for artists. But it can also be used for entertainment, either solitary or with friends, by playing it as a little game.

To do so, write the consecutive numbers from 1 to 101 on small cards, one number for each card. Place them in a bag or a hat and randomly pick out some cards. For beginners two or three cards are enough, adding more when experience has been gained. Read the numbers, look for the correspondent excuses and try to imagine a work that can be legitimized with all these excuses at the same time.

Be aware that some excuses go together better than others. The ones in the Positive Phase are less able to be combined. The more unnatural the combinations become, the more contemporary the character of the potential work gets.

Have fun.

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How the Art Legitimize Itself.

Traditional Phase

Art is culture. It has always been with Humankind. It is something that elevates humans. Society needs art. Artists are artisans that create beauty for the enjoyment of the others. Art is established as an institution.

- 1 -

Natural Beauty

The showing of beautiful landscapes and the beauty of nature.

Paintings, photography, sculptures, videos and installations.

-2-

Beautiful Body

The showing of beautiful human bodies.

Female bodies are sensuous, male bodies
are athletic.

Colour Sensitive

Beautiful colours on the monitor, on the screen or on the canvas.

Although it looks like a different excuse if put into operation by a painter who applies colour to canvas or by a video artist applying and combining filters in editing software programmes, the output of both is legitimized by the same impulse. Actually it is very common for artists who are not satisfied anymore with this excuse for one kind of medium to turn and use the same excuse in another.

Rhythmic

Images really look powerful with this music.

This excuse saw the light of day with the advent of video art and music videos. It works in conjunction with virtually any other excuse that applies to video.

Hours of Labour

That everything about it is very elaborate and time consuming.

Works that have a lot of merit. This excuse benefits from the value of the abandonment of life in favour of art.

Glory to the Lord

Works that serve God's plans.

Confessional religious artists feel their works are legitimate if, by creating them, they serve God.

Gratitude

Everything that is a homage to a famous artist.

The artist subject of the homage can either be local or remote in both time and space.

Masters Strength

The reconstruction of scenes from famous paintings in painting, photography or video.

Different media is made legitimate in different contexts but the principle to which they appeal is the same in all cases. Many times it plays concurrently with *Gratitude* (7) but *Master's Strength* gets its justification from singular unique works, often without direct acknowledgement of the master's personality or legacy, but rather to their technique.

Already Legitimate

Repeats something that has already been proved as being good.

All the works of art created by famous artists are legitimized immediately. The artist doesn't even think it is necessary to legitimize the work.

Positive Phase

Art is a good thing. Art is here to do good. Artists are good people. Art should make life and/or people better, more beautiful, happier, freer... Artists must pursue trying to make changes in society.

- 10 -

Sacred

Works that connect with the sacred.

Works that are related with the sublime,
and specifically referring to things related
to religion. .

- 1 1 -

Shaman

Those that make the viewer think that the artist is a shaman.

It is similar to *Sacred* (10) but here it is the artist who connects with the sublime and not so much the work.

- 1 2 -

Paternity/maternity

Videos and pictures made with kids of the artist.

Shows the beauty of giving a new life.
Connects with *Sacred* (10) but focusing more in how cute the kids are.

Rousseau

Those that pay tribute to the past, when humankind was more natural and people more generous with their fellow men.

- 1 4 -

Help here

Help to the poor people over here.

- 15 -

Help there

Help to the poor people over there

Teenagers Dilemma

Those works that show the state of incomprehension in which the teenagers of the first world are in.

The excuse belongs to other phases if the artist is teenager, plays the teenager or used to be a misunderstood teenager.

- 17 -

Wealthy Lonely Seniors

Those works that show the state of incomprehension and loneliness in which the elderly citizens of the first world are in.

Embracing Democracy

The artist is a good person and beliefs in democracy.

It is about the right of people to decide and about the need of convincing the people that they need to decide. And the pride that goes with deciding everything.

- 19 -

Correctness

Extremely politically correct.

It connects with many others that actually are politically correct but it is pointing out the need to look at the small details to be absolutely correct.

-20-

Greenpeace

Works that relate to ecological matters with a hint of active militancy.

- 21 -

A Window of Injustice

Social injustice crudely exposed.

Usually shot from the window of the artist's own apartment. It is not country specific as everywhere there is a window, an injustice being committed and an artist who just bought a camera.

Grupos Sociales Oprimidos

All injustices committed against a social group can be represented.

The social group should be previously endorsed as one of those that have suffered injustices. Non-endorsed groups can be also useful but require the effort of giving extra information.

-23-

Gay Issues

If it tackles a theme that interests this community.

It is a specific case of oppressed collectives.

Social Irony

Every injustice committed against a social group could be represented as if this group itself would commit them against other social groups.

For instance black people performing actions that only white people used to do.

Gender Inversion

Everything that has been done by men can be done by women.

A great part of feminists works are supported by *Oppressed Social Groups* (22). *Gender Inversion* only applies to role shifts between men and women, even if it does not involve gender claims.

Evil Corporation

Painting, sculpture or photographic prints that denounce the dodges of corporations.

Especially used with new electronic means in fake websites or mock marketing.

U.S. President Related

Every painting, sculpture or picture that ridicules or denounces the President of the United States of America.

It appeals to a revelry against norms and power, and power is well represented by the President.

- 28 -

Amnesty International

Works that relate to human rights matters with a very active militancy component.

Risky

That put the life of the artist in risk.

Risky appears in the Positive Phase appealing to artist as a hero. But it has its apotheosis in the Wicked Phase, when used to show the vertigo of life.

Wicked Phase

Art is a bad thing. It is bad because life is bad and art only reflects what life is. It shows all that is horrible in the world, the perverted side of every human being, and of every society; the odd, the artificial, and the weird. Art is against the rules.

- 30 -

Brutal Truth

That shows the cruelty of nature.

Don't think that nature is a beautiful thing.
It is full of cruelty, with strong animals
ruthlessly killing the weaker ones.

Tough City

Those that express the ugliness of “the urban” and its artificial landscapes.

It frequently includes themes that express that humans live artificially or are machines.

- 32 -

Beehive

If it expresses that humans live like animals or are animals.

Privacy

Everything that expresses privacy on a new level that the audience has not yet assimilated.

The matter of scandal has been about sex, corporal fluids, illness... Even if the innovation in this excuse is difficult and scarce, there is always fresh audience to be scandalized on various levels.

- 34 -

Psychotherapy

That expresses traumas from the childhood of the artist.

Bodily Fluids

Shows bodily fluids that are normally hidden.

It is similar to *Privacy* (33) but highlights the plasticity of liquids and the internal energy of the bodies. Less aimed at creating controversy.

Self Punishment

It exists in works in which the artist shows pain.

The artist is suffering because s/he is an artist, because s/he is a human, because s/he bravely castigates her/himself.

Artists weeping on the screen.

Anti-Innocence

It exists in works showing violent acts against innocent objects.

Innocent objects can be all those related to childhood, such as teddy bears, toys, etc. Violence could be sexual, firearms related or involving lumberjack and blacksmiths tools.

Anti-Animals

It exists in works showing violent acts against animals.

It is a more punk version of *Anti-Innocence* (37). Same variables. New societal concerns have limited this excuse recently to documentary style of Third World practices or to comic/puppets versions.

-39-

The Perversion of the Innocents

Kids playing with danger or sex.

- 40 -

Creepy

Those that feature real dead bodies.

- 41 -

Rotten

Those that feature things in varying states of decomposition.

Stuffed Animals

Works that use stuffed animals.

Sometimes pretending that they are still
alive.

Hitler

A painting, picture of video that uses the image of Hitler.

Doesn't need to imply anything, against or in favour. Just the image alone is strong enough.

- 44 -

War Zone

The buildings in the image have been bombed.

-45-

Hacker

Here there is a gap in the system.

This excuse benefits the misfits challenged spirit. To show that the system is not perfect, the art works in the interstices and show how clever the artist is.

Heretic

Attacks made on religion in any way.

This excuse has to be validated by society. It requires response by either public opinion or the religion under attack to feel valid. An official statement from a cleric or a public demonstration in front of the gallery are always a bonus for legitimisation.

Anti-performative Phase

Art doesn't fit with the rules of society. It doesn't work. Society coerces people to behave like machines in producing and earning money. Art cannot be understood in these terms.

Excuses in the Anti-performative Phase often work by deploying mechanisms that disappoint by not delivering a pay off or punch line, rather an anticlimax.

-47-

Useless

It is not of any use.

- 48 -

Crazy Event

It is not to be sold. It is not commercial.

Therefore it doesn't follow any logic. This is especially so when applied to alternative art works in the USA.

- 49 -

Cost

Everything that costs much more than it would if realized in the commercial realm.

-50-

Too Big

This is too big to be anything but art.

- 51 -

Too Small

This is too small to be anything other than art.

Too Much Paint

There is much more paint than necessary.

This excuses can play accumulatively by helping others that otherwise have become obsolete to continue performing satisfactorily.

- 53 -

Too Uncomfortable

This is too uncomfortable to be something other than art.

Furniture that actually is not furniture.

Too Long

It is too long to be broadcast.

Extensive use of video that challenges the storage and bandwidth capabilities of media.
Marathon recordings of performances.

- 55 -

Too Slow

It is too slow to be anything but art.

It doesn't need to be long, it only "feels long."

- 56 -

Out of Focus

Mainly traffic lights in the night.

It works often in conjunction with *Colour Sensitive* (3) but it focuses in the existence of something that it is there but it is not possible to see, and thus somehow annoying.

- 57 -

Stillness

If it is a video in which nothing moves.

- 58 -

Clown

If it portrays clowns who do not make people laugh.

- 59 -

Absence

If the most important thing in the image has been removed by electronic means.

It's not Art

Works that specifically state that they are not art when presented in art contexts.

Those that acquire their status of being art through its negation. The main anti-performative aspect is rooted in the principle “Negation of the evident”.

Privileged Phase

Art is above everything, so thus are the artists. They are freer, more educated, more sophisticated than any other people in society... To be an artist is fascinating.

- 61 -

Let's Have Fun

Everything that changes the boring life of all those who are not artists.

Artist's Freedom

Work that shows to others how lucky the artist is for having such freedom.

It is a combination of the positive invitation to freedom and the artist showing off.

Special Eye

How the hell has this object ended up here? It is a very lucky coincidence, and I have a very special eye to have noticed it.

It benefits from the maxim that says that any object put in an art context feels like it has a reason to be there.

Exotic Poverty

Pictures of an alley in a Third World city.

The artist has an eye to see the beauty in the poverty, along with a hint of showing off for being so fortunate/wealthy as to travel to such exotic places.

Facial Landscape

The most fascinating landscape is my face.

My face is really weird when I make gestures.
This excuse appeals often to freshness and immediacy as *A Window of Injustice* (21) also does.

Rich

Because it makes me rich.

Not to be mistaken with other excuses that help make works that make people rich or only those that rich artists can use. This one is the fact that the works make the artists rich and it is this that legitimizes the work. It first saw the light during the 1980s and, after some time out of trend, it got a newer and stronger lease of life during the first decade of this century.

-67-

Opera

With opera singers.

It is much appropriated and used in conjunction with many other excuses, as the very meaning of opera is to be baroque and pastiche-like.

Architecture plus Literature

Where master works from the history of architecture are celebrated while a voice recites either the reflections of important thinkers or melancholic stories.

Operational Phase

Artists are kinds of engineers and scientists. But they are perverted. So they take science “too” seriously, or they make fun of it. The world is to be discovered, and the chaos to be put in order. Artists are people of action, people who transform the world. The main goal is to act, execute, or operate on both nature and society.

Mechanical

It is really amazing what you can do with objects from everyday life.

Works made with plastic spoons, straws, toothbrushes, 'pound shop' stuff, metallic cutlery and crockery, arranged in unusual dispositions, often geometrical. These unanimated objects seem to have a personality.

Absurd Science

Works implementing absurd scientific processes.

Focusing on the method instead of the meaning or uses of the results. The method deserves to be exposed. The method is always absurd, or fascinating, and by applying it to an absurd subject it is made even more absurd or fascinating.

Systematic

Following the method to the last bit.

Applying the method rigorously to subjects that resist methodology, with either disappointing or successful results. It could be the enumeration, numbering and cataloguing beauty spots on an arm or establishing classifications like the one in this book.

Absolute Order

The accumulation and ordering of things that are similar but disorganized in daily life.

Marching towards a tidier world. An important aspect of *Absolute Order* is the repetition, not an excuse in itself, but a constitutive element of many excuses in the Operational Phase.

Baroque World

Reproduction of objects from daily life in plaster.

Homogenization is a way of order by constituting everything in the same material to look the same. Plaster can be substituted by bronze, aluminium, silicon, resins... depending on selling expectations.

Mantra

Repeat one sentence or one word until it loses its meaning.

It is close to anti-performative, but what is important in this case is the use of a method to destroy meaning. It tests the limits of the artist's credibility and their ability to communicate when becoming ridiculous through the extreme application of such a simple method.

Antarctica A

A work that has been done in the Antarctica
but it is not scientific stuff.

Based on adventure and uniqueness.
Performed by a man/woman of action.
Featuring unknown territories of both
land and spirit.

-76-

Antarctica B

Scientific works made in the Antarctica

Portraying purity and humankinds destiny.

Media Phase

Media is important because art is about language and all the languages in the world concern art. Media shapes society and so does art. Everything contemporary happens or is shown in the media so art needs to have control of it to be contemporary.

Simultaneity and Zapping

Works that are showing a lot of video streams, either simultaneously or by frantic alternation.

Only art images are played simultaneously on more than one screen. Multichannel or zapping shows a fragmented world of images and monitors.

Time Shift

Those that change the pace of time by electronic means.

Slow motion, reversing the sequence of events, the unscrambling of eggs.

- 79 -

Celluloid

Every work that reminds you of what used to be done with celluloid.

Those based in nostalgia with the implication of a philosophical or technical meaning.

Super 8

Using super8 cinema in the XXI century.

It has relationship with *Cost* (49), and *Celluloid* (79), but it is more specific for the jerky quality and aestheticisation of the moving image through the imperfections of early technologies.

Re-Edited Movies

Accumulation and alternative ordering of movie scenes.

The material existing in a century of cinema can be used for art. The artist takes elements that properly belong to an already existing cinematographic structure, that perfectly fit in it, and put it into a different one, where might or might not fit perfectly.

Everything that is happening in movies is fascinating if put together repetitively. For instance, gun shots, explosions. It is the same as *Absolute Order* (72) but specific to the media world.

Hollywood

Manipulations of Hollywood icons.

Celebrity is fascinating and Hollywood actors are the most famous. Manipulations can be of all kinds, enhancing their image, giving different meaning to their utterances (grotesque or profound), or just denigrating them.

Cult

Manipulations of cult cinema icons.

Usually to state philosophical thoughts or
to open the door on the uncanny.

- 84 -

Look-alikes

That feature look-alikes of famous people

Celebrity Wannabe

Pretending that the artist is somebody else that he/she cannot be (historical figure or celebrity).

Normally in the form of a documentary or tv news. Also in the recreation of historical portraits.

Film Reenactment

Reenactments of famous film scenes but with look-alikes, the artists, or by very poor means.

- 87 -

Video Art Reenactment

Repetition of performances from the beginning of Video Art.

History Reenactment

Reenactments of historical episodes but with look-alikes, featuring the artist, or by very poor means

- 89 -

9/11

Works that feature NYC's World Trade Center.

On many occasions acts in conjunction with *U.S. President Related* (27).

Post-modern Phase

Reality and fiction have mixed and are impossible to distinguish now. Same with natural and artificial. There is no connexion whatsoever between the representation and the object represented anymore, so it is not necessary to look for it.

Landscape Layers

That feature abandoned singular buildings or public constructions in remote locations.

About the meaning of human landscape and the image of it in History.

- 91 -

Neo Urban

Those that express the beauty of “the urban”
and/or artificial landscapes.

New Trends

Those that take part in teenage-based actions and show cool youngsters.

The artists are a part of it or, if s/he has grown up, its done with nostalgia.

Hypertechnology

Works made with a very new technology.

The content of the work is usually about how new this technology is, and by doing things that you were not able to do with the previous technology.

Data Freedom

All the electronic systems that, if you give them some input, create feedback and a lot of noise.

Artist Mediator

Everything that surprises people by using scientific instruments in very banal ways.

Gadgetry

That feature absurd gadgets.

Normally in order to perform absurd functions in plotless narrations.

-97-

Hello Kitty

Extremely tender works.

Pink and pastel blue. An excuse coined in Japan but gaining international status.

Meta Nature

Those that show the skills of the artist in expressing the beauty and diversity of the nature.

Nature is complicated, so you need complicated skills to depict it. The value of the work can be put on *Natural Beauty* (1) but actually it focuses the attention on the skills of the artist.

Art self-reflective Phase

When a system is getting to an end and just thinks about itself.

Artist Clown

If it makes the artist look ridiculous.

Self humiliation. It shares many elements with *Self Punishment* (36), but the artist does not mean it personally but more like “the artists is a person who makes fun for the king”.

-100-

Kill your Idols

Parodies of serious artists.

Like works originally made in stone and steel now copied in polystyrene. Very art school specific. It appears sometimes in concurrence with *Video Art Reenactment* (87). Many times it is indistinguishable from *Gratitude* (7) with the same subject but perhaps working in an opposite sense.

- 101 -

Conjuring of the Untamed

Making fun of famous curators and critics.

Sometimes very local ones. Curators can be portrayed as ridiculous or arrogant. The curator, subject of the homage, can be local or remote in both time and space.

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