

DRAWING JOURNALS  
JOEL CARREIRO



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SELECTIONS 2017-2018



THE HISTORY OF PHILOSOPHY - HOWS  
 A SEPARATION INTO TWO GREAT - TRENDS  
 OF THE WIND (MODERNISM) AND CONSTRUCTIONS  
 PHILOSOPHY, WHICH TEARS THEM DOWN (POST-  
 MODERNISM, OFTEN TO RETURN FOCUS TO DIRECT  
 EXPERIENCES.

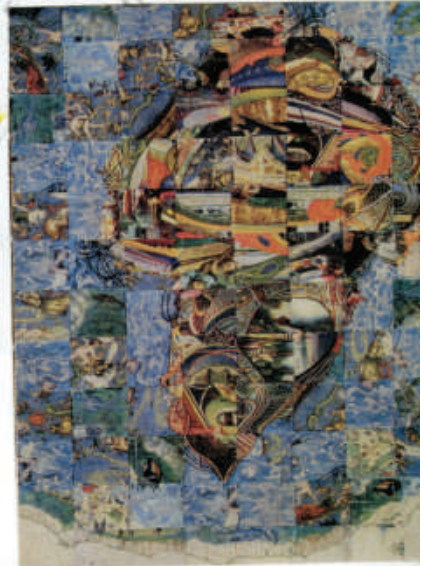


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**McEVILLEY**

A WORK OF ART DEMONSTRATES A TYPE OF REALITY  
 BY EMBODYING IT.

- 1. FIGURE / GROUND RELATIONS
- 2. WORK THAT EMPHASIZES THE GROUND, OR AN AMBIGUOUS CONDITION IN WHICH THE FIGURE IS ALMOST COMPLETELY MERGED INTO THE GROUND, EXPRESSES THE EGO'S DESIRE TO DISSOLVE ITSELF INTO A MORE GENERALIZED TYPE OF BEING.
- 3. WORK THAT EMPHASIZES FIGURE, OR CLEAR SEPARATION OF FIGURE & GROUND EXPRESSES A SENSE OF EGO-LOSS OF THE CLEAR BOUNDARIES BETWEEN "EGO AND WORLD".





CITING

GREENS

JIM LOCKE'S SOCK

ACQUIRED ONE PATCH AFTER ANOTHER  
TILL NO FIBER OF IT WAS THE SAME.  
DID IT BECOME ANOTHER SOCK? WHEN?

THE DISTINCTION BETWEEN REPRESENTATION  
AND ABSTRACTION WAS AN ARTIFICIAL  
CONVENTION - ABSTRACTION IS NOT  
NON-REPRESENTATIONAL

QUOTATIONAL PAINTING IS ADDRESSED  
AS MUCH TO THE MIND AS THE EYE  
ALL MODES OF EXPRESSION ARE BASED ON  
QUOTING - ITS WHAT MAKES COMMUNICATION  
POSSIBLE. THE FLAW IN MODERNISM  
WAS ITS CONVICTION THAT IT WAS NOT  
QUOTING AND VARYING, BUT CREATING.

MARGINAL ILLUMINATION



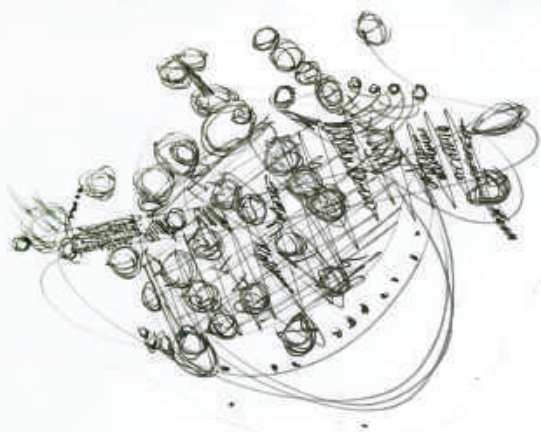
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MANUSCRIPT / MUGHAL INDIAN  
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→ COMPLETE PERFORATIONS  
ELIMINATE TEXT  
MARGINAL ILLUSTRATIONS  
LOSS PERFORATIONS



NEW JOURNAL →



PEOPLE NEED ART IN THEIR  
HOUSES. THEY DON'T NEED  
BED BATH AND BEYOND -  
DENTIST OFFICE ART.  
THEY NEED WEIRD STUFF,  
ECCA CRAFT





Dear Dad,



# Happy Father's Day!

I appreciate all that you do for me. I'm so glad I can spend more time with you. You're honestly a great dad, couldn't of asked for more.

I love you,

Love Lily

LIST OF WORDS that describe you

FUNNY

CHARMING

HANDSOME

GOOFY

FUN

ALWAYS THERE FOR YOU

CARING

LOVING

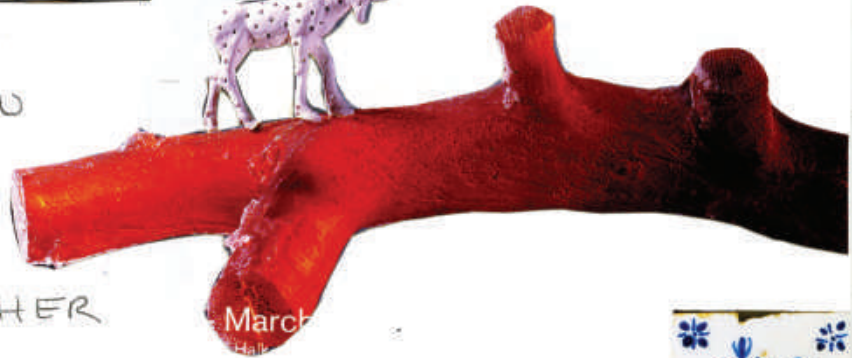
GREAT ARTIST & TEACHER

FANTASTIC FRIEND

EVEN GREATER DAD



15.99



March





~~000000~~  
"STYLE IS MATTER" - NABOKOV  
"THE STARS ARE MATTER,  
WE'RE MATTER,  
BUT IT DOESN'T MATTER" -  
SUN RA



WHY? I THINK ABOUT  
 ARTISTS FROM THE PAST,  
 IT'S ONLY ABOUT HOW I CAN  
 PROJECT FORWARD -  
 CONDO

**Thomas J. Walsh  
 Art Gallery**

**Gallery Hours**  
 Tuesdays-Saturdays, 11 a.m. - 5 p.m.  
 Sunday, 12-4 p.m.; Closed Monday  
 Call for Summer Hours.

**Seeing Things**  
 September 23 - December 5, 2010

This solo exhibition will include Joel Carreiro's close reading and transformation of cultural objects from the past; Renaissance paintings, European drawings and decorative objects and Medieval manuscripts. The alternate image that emerges adopts a new identity - one that is the result of his collaboration with the original artist.



DO YOU  
 WANT TO  
 KNOW  
 MORE  
 ABOUT  
 THIS  
 SCULPTURE

I BELIEVE OUR HEAVENLY  
 FATHER INVENTED MAN  
 BECAUSE HE WAS  
 DISAPPOINTED IN THE  
 MONKEY - MARK  
 TWAIN



POSTER



Hearn,  
 Ramones,  
 1976

**The Flowering  
 of Punk Rock**  
 Photographs by Tom Hearn

April 14 - May 27, 2011

This exhibition features the black and white photographs documenting the punk rock scene from 1976-1979 taken by Tom Hearn.

Photos were taken at legendary venues like William's Shaboo Inn, New Haven's Toad's Place, the Arcadia Ballroom as well as CBGB and Max's Kansas City in New York City. Regularly featured in magazines such as *Punk*, *Rolling Stone* and *Shindig!*, Hearn's photographs truly capture a scene at the very peak of its power and energy.

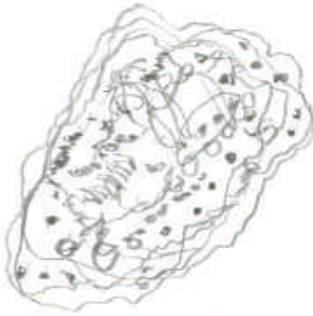


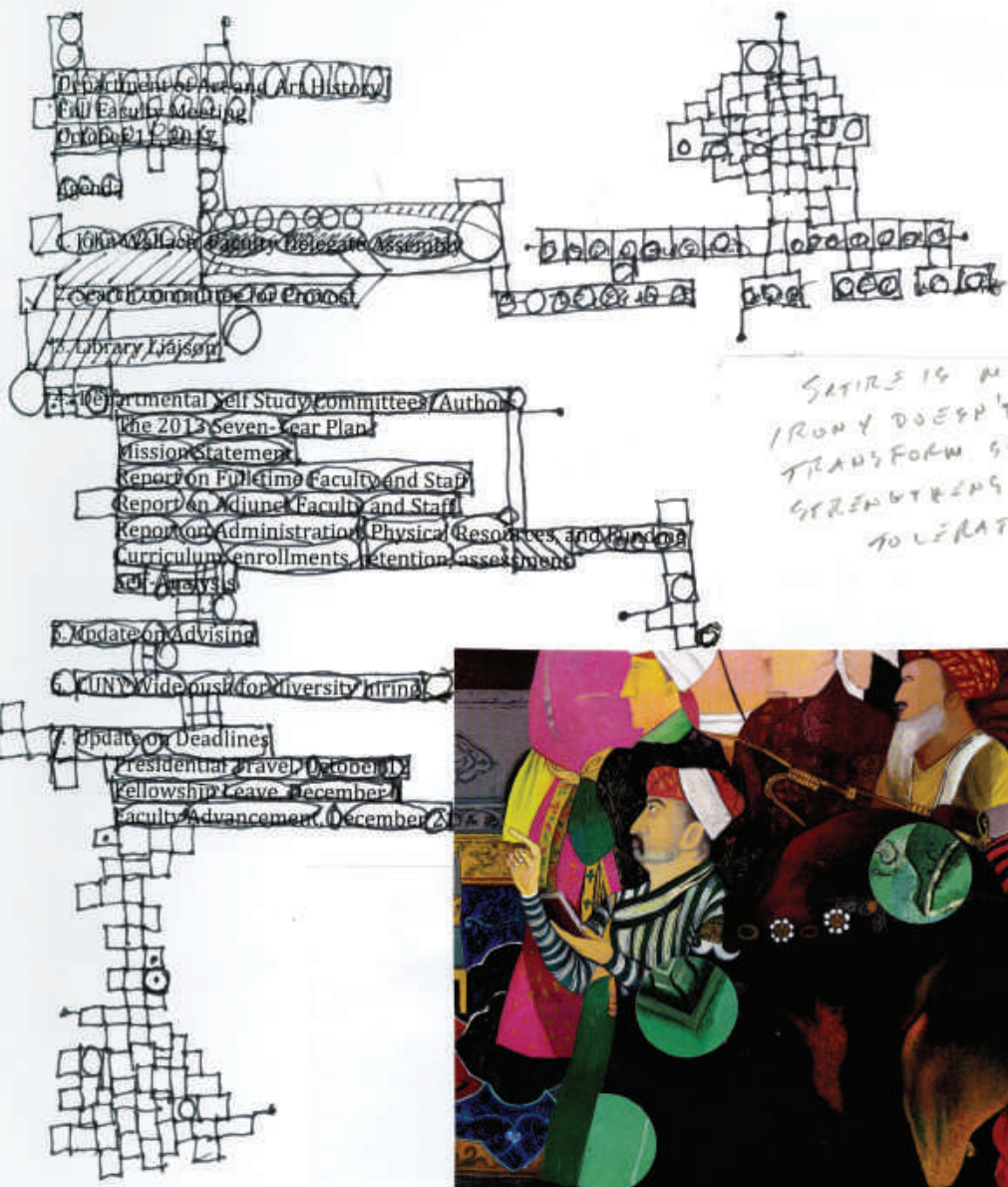
Carreiro



FERTIGMAN'S  
 CAENAN







SATIRE IS MILITANT IRONY.  
 IRONY DOESN'T INCITE YOU TO  
 TRANSFORM SOCIETY; IT  
 STRENGTHENS YOU TO  
 TOLERATE IT.  
 MARTIN AMIS



THE COMPENSATION FOR HOW  
 LITTLE WE KNOW IS HOW MUCH  
 WE CAN CREATE -  
 KEN JONASON

ART - STYLE WAS THE  
 FINGERPRINT OF THE SOUL -  
 AS EACH PERSON HAS ONLY ONE  
 SOUL, THE GENUINE ARTIST  
 WOULD HAVE ONLY ONE STYLE

5 NOV 2017 WUTM 2017

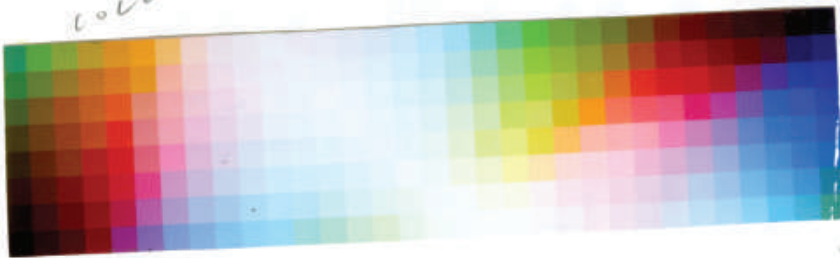


EMPHASIS COLOR PERCEPTION IS ASSOCIATED WITH PLEASURE.

... COLOR HAS A SOCIOLOGICAL, EVEN MORAL ASPECT. PLEASURE IS GOOD IN ITSELF BECAUSE IT IS ASSOCIATED WITH ANTI-PURITANICAL SPIRITUALITY. EXPANDED VALUE IN EXPERIENCING A PLEASURE BECAUSE IT COLOR SEEMS A REAL POSSIBILITY.

KEP JOHNSON

THE PURE, IMMEDIATE FACTS OF EXISTENCE MUST BE FILTERED THROUGH HUMAN SENSES & STORED IN THE BRAIN INTO PICTURES & WE EXIT IN TIME & SPACE. HOW MUCH IN ORDER TO MAKE THE WORLD OUR OWN? KEP JOHNSON DAVID ERGLERMAN - INCOGNITO



Bob Rauschenberg, Off the Street

BOB SWAIN

CRONER'S CIRCUS IS AN EXPERIMENT TOY FOR DEVELOPMENT OF A FRENCH EXPERIMENTAL MELODY INSTANTANEOUS OF CULTURE OUT OF THE CULTURES OF ABOUT 1900 & 1910. CRONER - FRENCH ARTIST WHOSE CIRCUS METRICAL AND CABARET CIRCUS ADMIRABLE

ARTISTS WHO  
 PLAY CONVENTION WITH  
 THEIR OWN RULES, WITHOUT WORRYING  
 TOO MUCH ABOUT WHETHER OR NOT THIS IS  
 REALITY THE MOTOR LEAGUE

ESCAPISM

INTRODUCED  
 AMONG ARTISTS  
 USE OF THE  
 MOST POTENT  
 IS TO PROVIDE  
 A SET OF  
 PERMISSIONS -  
 THAT WHAT ONE  
 IS ALLOWED  
 TO DO IS NOT  
 TRIVIAL  
 BORN



Bill Hicks  
 people learn



AND  
 PATTERNS  
 (color) (shape) (form)  
 GAZELLA  
 OVER OBSERVING  
 PENS

HEINRICH KLUG &  
 METACORE IMAGERY "FORM  
 CONSTANTS" - SPIRALS, TORNADO,  
 LATTICE, FIGURES, MUSTARD  
 PATTERNS



Authenticity is the central theoretical  
construct on which the art network is based.  
Art is the perfect fetish, novelty is the guise  
the commodity adopts to fulfill its fetishistic  
transfiguration, rendering the avant-garde's  
ideology of resistance obsolete - ushering in the  
"return to order" in the 20's & 30's in Italy & Germany.  
Pittura metafisica (Italy) & Die Neue Sachlichkeit (Germany)  
movements that share a lot with neo-conservative  
post modernism like the trans-avant-garde and neo-  
expressionism of the '80's



BEFORE POP THERE WAS FOLK - THOMAS CROW  
PIP FINDS ITS THEMES IN MINORITY ENCLAVES OF EVERYDAY  
CULTURAL EXPRESSION AND SUBCULTURES WHERE STANDARDS  
OF EXPERTISE AND AESTHETIC REFINEMENT ARE THE EQUAL  
OF ANYTHING IN THE FINE ART SECTION.

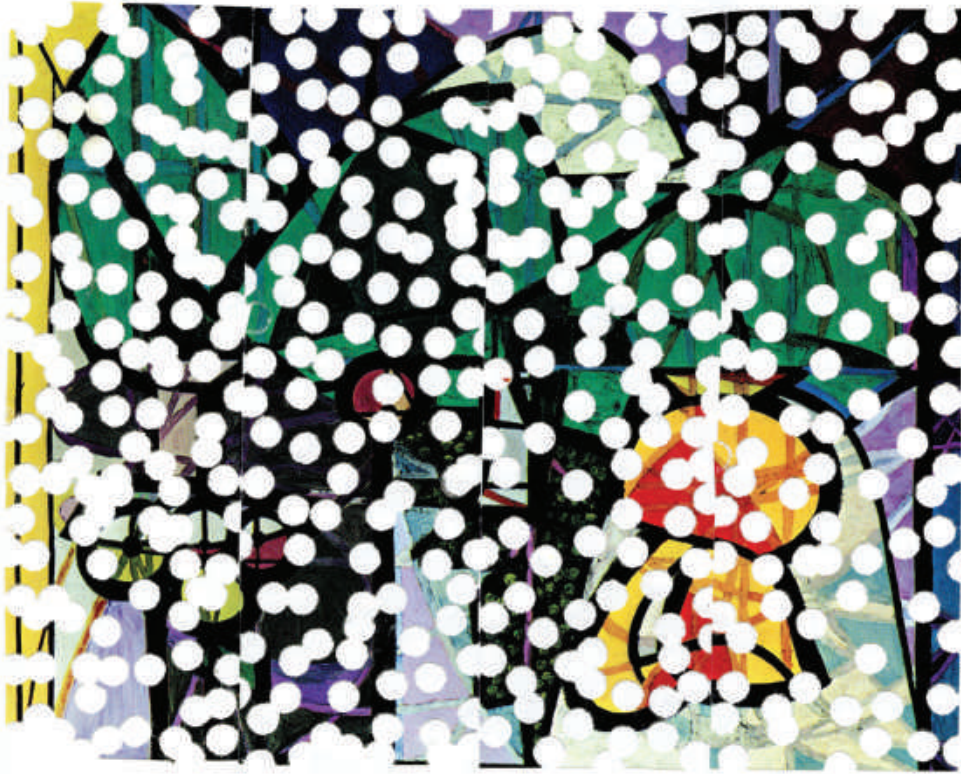


PICASSO 10

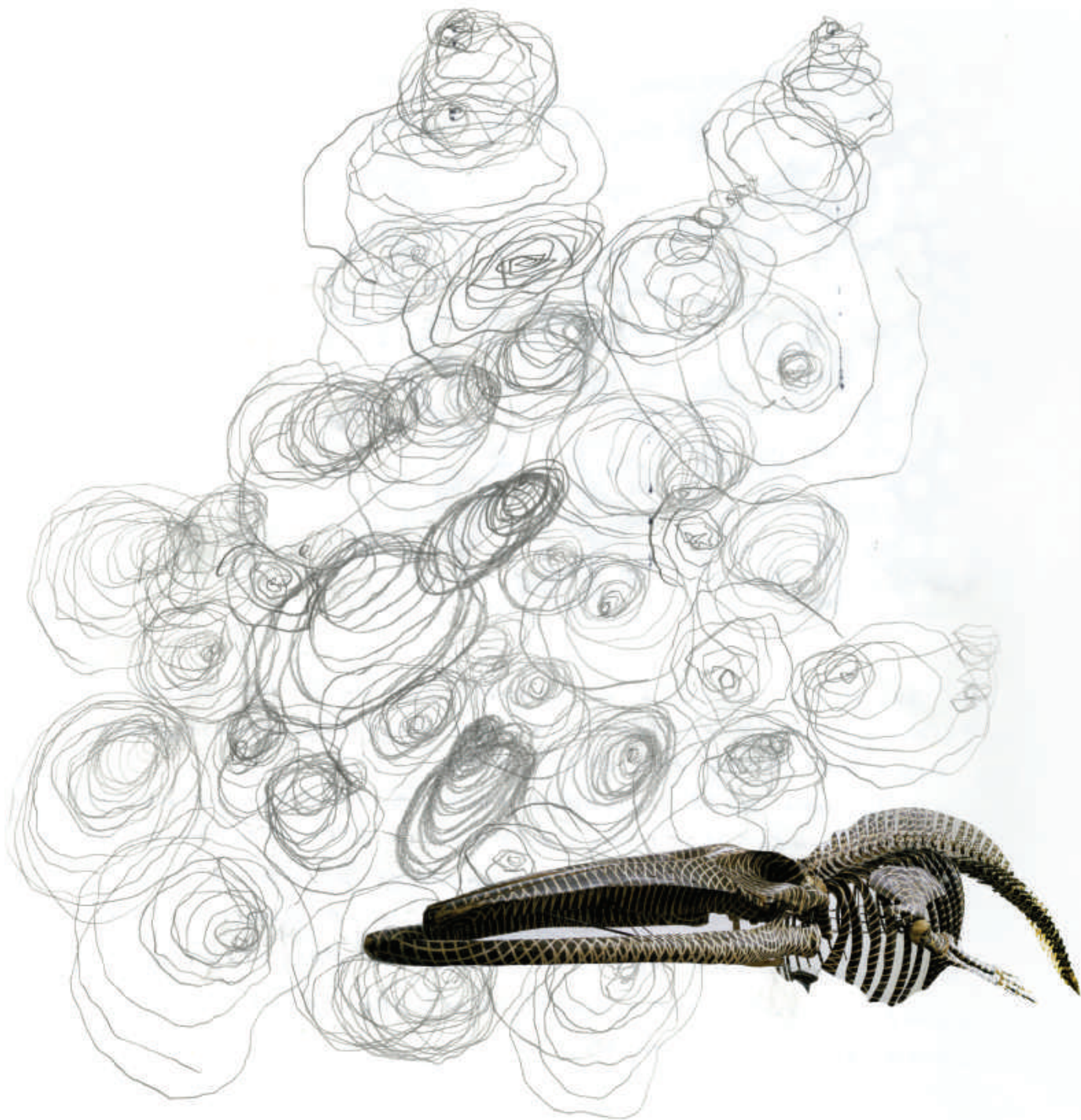
LAWRENCE ALLOWAY ABOUT BRITISH POP - WE ASSUMED AN  
ANTHROPOLOGICAL DEFINITION OF CULTURE IN WHICH ALL TYPES  
OF HUMAN ACTIVITY WERE THE OBJECT OF AESTHETIC JUDGEMENT  
AND ATTENTION.

IN LA. THE LACK OF ARTISTIC INFRASTRUCTURE PUT THE PRACTICE  
OF ART IN COMPETITION WITH PARALLEL ACTIVITIES LIKE CAR  
CUSTOMIZERS AND SURFBOARD SHAPERS, CHARACTERIZED BY  
A MASCULINE PRIDE IN FLAWLESS EXECUTION OF ADVANCED CRAFT  
TECHNIQUES - FETTER FINISH.

DESIGN, SCIENCE FICTION, FOLK + POP MUSIC, FOLK ART, ROCK POSTERS



IN 1965 DYLAN WAS ACCUSED OF GIVING OUT WHEN HE WENT ELECTRIC, TRADING AUTHENTICITY AND POLITICAL COMMITMENT FOR FAME AND MASS AUDIENCE, ETC  
THE POP ARTISTS WERE SIMILARLY ACCUSED OF ABANDONING THE EMOTIONAL AUTHENTICITY AND AESTHETIC SERIOUSNESS OF ABEX TO EMBRACE THE LEAST WORTHY COMMERCIAL ASPECTS OF AMERICAN CULTURE. THUS TWO GUARDIANS OF PURITY WITH NO CONTACT WITH ONE ANOTHER - EARNEST PROLETARIAN FOLK SINGING AND HIGH-MINDED FINE ART FOUND THEMSELVES SOUNDING THE SAME LAMENT.





THE NEO-CLASSIC "RETURN TO ORDER" OF THE TWENTIES  
SUGGESTED THE DEVELOPMENT OF ABSTRACTION SERVED TO  
RAISE NATURALISTIC ART TO A HIGHER LEVEL - WAS A MEANS  
TO THAT END RATHER THAN AN END IN ITSELF. MONDRIAN  
RENEWMENT IT DENIES THIS AND SAW THE TENDENCY OF ABSTRACTION  
LEADING TO THE ADVENT OF A CLASSLESS SOCIETY WHERE  
THERE WOULD BE NO DIFFERENCE BETWEEN ARTISTS AND NON-  
ARTISTS, ART AND LIFE.



AN HISTORICIST POSITION SEES HISTORY AS LINEAR AND TOTAL  
(ONE CAN'T PRINT AFTER DUCHAMP, RODCHENKO, MONDRIAN),  
HUBERT DAMISCH SUGGESTS THIS MISTAKES THE END OF ONE "PLAY"  
FOR THE END OF THE GAME ITSELF - AN INTERPRETATION THAT  
IS ANTI-HISTORICIST - NOT PREMISED ON THE EXHAUSTION OF  
THINGS AND ON LINEAR GENEALOGY (CUBISM FOLLOWS CERTAIN)

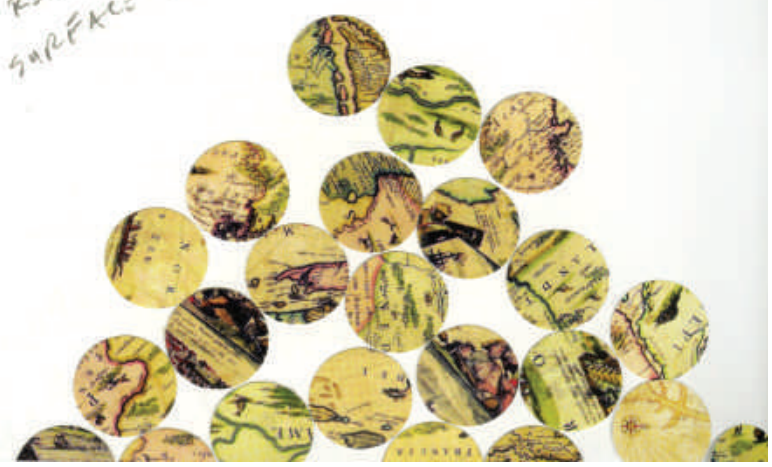
GAME THEORY DIFFERENTIATES THE GAME (CHESS) FROM THE SPECIFIC PERFORMANCE OF THE GAME (THE SPASSKY/FISHER MATCH). THEREFORE <sup>THE MORROW NEVER KNOWS</sup> IF THE PLAY "MODERNIST PAINTING" IS FINISHED, IT DOESN'T MEAN THE GAME "PAINTING" IS FINISHED. <sup>FROM</sup>

IT IS THE ROLE OF CRITICAL CONSCIOUSNESS TO SEE THAT NO MODEL OF REALITY GETS A HOLD ON OUR MINDS AS TO SEEM EXCLUSIVELY TRUE AND BECOME DOGMA. CRITICISM IS THE PERENNIAL ENEMY OF DOGMA AND AUTHORITY. CRITICISM IS THE POLITICAL EXPRESSION OF DEMOCRACY AS TYRANNY IS THE POLITICAL EXPRESSION OF DOGMA. THIS DYNAMIC WAS EXPRESSED IN EUROPE AS THE FAITH (REASON) CONTROVERSY



AND ITS EXECUTIVE BRANCH <sup>WAS</sup> THE INQUISITION. ACQUILLY SEES GREENBERGIAN FORMALISM AS HAVING BECOME A CONFIRMING DOGMA BASED ON THE PERCEPTION OF AURA, WHICH IS A RELIGIOUS CONCEPT BASED ON THE IDEA OF "GOD" (NOT SUBJECT TO

GREENBERG BELIEVED CONTENT SHOULD BE STRICTLY  
OPTICAL AND SHOULD BE DISSOLVED COMPLETELY INTO FORM.  
CROCE - THE PAINTING'S QUALITY IS ITS CONTENT -  
NO OTHER MEANING SHOULD POLLUTE VISUAL INTEGRITY -  
THE IMPOSSIBLE DREAM OF PURE FORM (FORM WITHOUT  
CONTENT). THIS PROJECT IS ROOTED IN ROMANTICISM AND  
NEOPLATONISM BEHIND THAT - WHICH YEARNED TO SEE  
THE ARTWORK AS TRANSCENDENTARY FREE - BY THE  
SIXTIES THIS ENTERPRISE HAD TAKEN ON A QUASI-RELIGIOUS  
AURA, FORMALIST THEORY HAD BECOME AN ACCEPTED MYTH -  
A CULTURAL PREJUDICE THAT WAS DISGUISED AS A NATURAL  
LAW. THE FORMALIST TRADITION DENIES THAT ELEMENTS OF  
A WORK MAY REFER OUTSIDE THE WORK TO THE EMBRACING-  
WORLD, BUT JOSEPH CAMPBELL SAW POLLOCK'S WORK (A PRIME  
EXAMPLE OF PURE FORM FOR GREENBERG) AS A COSMOLOGICAL  
DIAGRAM OF FLUX AND INDETERMINACY.  
AN WITGENSTEIN HAS DESCRIBED THE PROPOSITION AS AN  
IMAGE OF REALITY, AN IMAGE OR PAINTING CAN BE VIEWED  
AS A PROPOSITION ABOUT REALITY - MONDRIAN'S WORKS AS A  
MODEL OF THE REAL - THEY SUGGEST A GEOMETRICALLY ORDERED  
UNIVERSE MADE UP OF A FEW UNCHANGING AND UNIVERSAL  
ELEMENTS, WITH SHIFTING ARRANGEMENTS, SUGGESTING THE  
ORDERLY UNDERPINNINGS OF THE CHAOTIC UNIVERSE OF THE  
EXPERIENCE. MONOCHROMATIC PAINTING SHOWS PLURALITY  
TOTALLY ABSORBED WITHIN UNITY.  
POLLOCK MODELS REALITY AS INDEFINITE AND IN PERPETUAL FLUX  
KLEIN PRESENTS IT AS UNIFIED AND FUNDAMENTALLY STABLE  
MONDRIAN SUGGESTS REALITY AS STABLE IN ITS ELEMENTS BUT  
CHANGING IN ITS SURFACE CONFIGURATIONS.



RATIONAL CRITIQUE) FROM SHAFTESBURY TO CLIVE HOW TO KANT  
 TO GREENBERG -  
 A DISGUISED  
 UNCHANGING  
 FIXED AND  
 OF CHANGE  
 STRUCTURES,  
 THE WORSHIP OF THE A FACULTY OF TASTE -  
 FORM OF PLATONIC DOCTRINE OF THE  
 SOUL ARE CLAIMS OF ESSENCE,  
 UNCHANGING. THIS REJECTION  
 SUPPORTS EXISTING POWER  
 DOWN AND TYRANNY.  
 MCEVILLEY



INCIPIENCE - THE POTENTIAL  
 FOR A THING TO COME INTO  
 BEING  
 CONTINGENCY - UNCERTAINTY,  
 A POSSIBILITY CONDITIONAL ON  
 SOMETHING UNCERTAIN

PASSIONATE BELIEF SYSTEMS  
 PASS THROUGH CULTURES LIKE  
 DISEASE EPIDEMICS - LIKE  
 THE GREAT FORMALIST  
 CRITICAL TRADITION OF  
 GREENBERG AND FRIED -  
 WHICH COAGULATED INTO  
 A REPRESSIVE IDEOLOGY  
 FORMALIST WRITERS HAVE  
 OFTEN SPOKE AGAINST  
 CONTENT WITH A MORALIST  
 INTENSITY  
 MCEVILLEY

HOUSTON MUSEUM  
 OF ART  
 BRIDGE PART

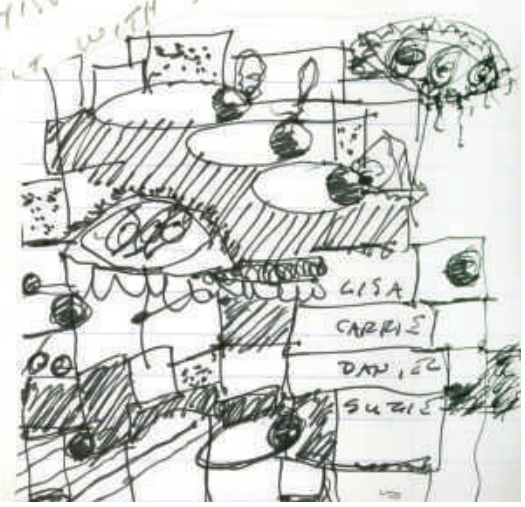
SIMONE DE BEAUVIENNE THE DISTINCTION BETWEEN FORM AND CONTENT IS ONE OF INCLUSION.  
 IN FACT, THE RELATIONSHIP BETWEEN FORM AND CONTENT IS ONE OF UNIVERSAL COEXISTENCE - NEITHER EVER APPEARS WITHOUT THE OTHER - THE EXISTENCE OF ONE ALWAYS IMPLIES THE EXISTENCE OF THE OTHER. - EACH TERM IS DEPENDENT UPON THE OTHER.

FORMALIST ARTISTS MINIMIZE CONTENT FOR THE SAKE OF CLARITY AND DIRECTNESS OF FORM. SOCIAL REALISTS MINIMIZE FORMAL VALUES FOR THE SAKE OF CONTENT.  
 NOTWITHSTANDING THE IDEA THAT REFERENCES AND ASSOCIATIONS ARE TO BE EXCLUDED FROM THE ART EXPERIENCE IS NAIVE.  
 "THE NEW CRITICS" DID FOR LITERATURE WHAT GREENBERG DID FOR THE VISUAL ARTS. - FOSTERED THE MYTH OF THE AUTONOMY OF THE ART WORK

THE HISTORY OF PHILOSOPHY SHOWS A SEPARATION INTO TWO GREAT STREAMS: (MODERNISM) METAPHYSICS, WHICH BUILDS UP CONSTRUCTIONS OF THE MIND, AND CRITICAL PHILOSOPHY, WHICH TEARS THEM DOWN - A RECURRING CYCLE.  
 DECHAMP COULD BE SAID TO HAVE USHERED IN THE MOST RECENT SWITCH IN PHILOSOPHICAL TENDENCY AWAY FROM METAPHYSICS TO CRITICAL PHILOSOPHY.  
 "THE ARTIST'S INTERPRETATIONS, WHEN THEY ARE KNOWN OR RECOVERABLE, CANNOT BE NEGLECTED."

FORMALISM BECAME FOR A TIME A SECULAR RELIGION.  
 ONE REASON IT HAS SUCH APPEAL IN THE FIFTIES AND SIXTIES MIGHT BE AS A RESPONSE TO MCCARTHYISM AS WELL AS THE LOSS OF FAITH IN THE ARTISTIC EFFORT FELT WITH STALINISM

MCDEVILLY



PLATO FELT CONTENT DIDN'T MATTER — FORM EXISTS BY ITSELF, TRIUMPHANT IN ITS ISOLATION. THIS PURE FORM, WITHOUT CONTENT, IS "SEEN" WITH THE EYE OF THE SOUL. FROM PLATO TO GREENBERG, GONULISM WOULD NOW BE CALLED THE FACULTY OF TASTE.



DUCHAMP, HOWEVER, SIMPLY CONSIDERED TASTE TO BE HABIT. AS LANGUAGE SYSTEMS ARE SEEN TO BE CONDITIONED, CANONS OF TASTE MUST BE REGARDED NOT AS ETERNAL COSMIC PRINCIPLES BUT AS TRANSCIENT CULTURAL HABIT-FORMATIONS.

**DOUG ASHFORD**

ASHFORD UNDERSTANDS ABSTRACTION AS A SITE WHERE FEELING CAN BECOME ACTIVATED TOWARD INDIVIDUAL, INTERPERSONAL AND COLLECTIVE TRANSFORMATION. — OUR ABSTRACTION AS A FORCE COINCIDENT WITH SOCIAL MOVEMENT.

SUCH WAS MY FIRST ORIENTATION, TO TRY TO FIND ORDER BEHIND THIS APPARENT DISORDER. LEVI-STRAUSS, WITH A MEANING

THE DILEMMA OF RECONCILING MY WORK ON PUBLIC ISSUES WITH MY FASCINATION WITH INTIMATE PICTURES — DOUG ASHFORD

A FUNDAMENTAL FICTION IN OUR INDUSTRY — THE DESIRE TO DESCRIBE A RADICALLY SENTIMENTAL SUBJECT & THE NEED TO ADDRESS INSTITUTIONAL →





→ HEGEWANT ARE SOMEHOW FUNDAMENTAL IN COMMENTARY —  
DIONG ASK FORD



IRONIC INDIRECTION IN A WORK CRITICIZES THE CONTENT  
IT PRESENTS, THEREBY ALTERING THE CHARGE OF MEANING  
FIGURE - GROUND RELATIONSHIPS CAN EQUATE TO THE EGO - WORLD  
RELATIONSHIP





ONE SIGN OF THE POST-MODERN IS THE  
PREVALENCE OF QUOTATION, WHICH CLEARS THE FIELD  
OF MYTHS OF INEVITABILITY. GREENBERGIAN FORMALISM  
WAS OBSESSED WITH FORMAL SEQUENCES MADE UP OF  
LINKED SOLUTIONS WHICH IMPLIED PROGRESS TOWARD AN  
INEVITABLE GOAL.

MCEVILLEY SEES POST-MODERNISM AS AN OPPORTUNITY TO  
EMBRACE THE TRADITIONS OF OTHERS ON AN EQUAL FOOTING  
WITH OUR OWN TRIBAL MYTHS.

A POST-MODERN PRACTICE OF ART HISTORY WOULD  
RE-ENGAGE THE QUESTION OF THE FUNCTION OF ART,  
WOULD FOCUS ON CONTENT, WOULD ENLIST SOCIAL  
HISTORIES OF ART OTHER THAN THE MARXIST BRAND AND  
WOULD FOCUS ON THE DISCONTINUITIES OF ART HISTORY.





BEETHOVEN CAN BE SEEN AS PRESENTING A VIEW OF REALITY AS  
STORMY, TURBULENT AND FULL OF PASSIONATE STRIVING  
BACH PRESENTS IT AS GREEN, COOL HYPER-REALMS OF  
SERIOUS MATHEMATICAL ORDER.  
A WORK DEMONSTRATES A TYPE OF REALITY BY EMBODYING IT



13 WAYS OF LOOKING AT A BLACKBIRD MEDICINE  
 CONTENT ARISING FROM:

1. REPRESENTATIONAL ASPECTS (PICTORIAL CONVENTIONS)
2. VERBAL SUPPLEMENTS - TITLE, VAN TEXTS, ETC
3. GENRE AND/OR MEDIUM (PAINTING, SCULPTURE, VIDEO)
4. THE MATERIAL THE WORK IS MADE OF (MARBLE, STEEL, CHOCOLATE)
5. SCALE
6. TEMPORAL DURATION (EPHEMERAL OR DURABLE MATERIALS, POSTERITY, ETC)
7. CONTEXT (MAJ ART. COMMODITY MARKET, SITE SPECIFICITY)
8. WORK'S RELATIONSHIP TO ART HISTORY
9. THE WORK'S EVENTS ATTRIBUTED TO IT THROUGH TIME (REVIEWS, ETC)
10. SPECIFIC ICONOGRAPHIC TRADITIONS (SUNWIND ARCHETYPES, EGYPTIAN IMAGERY)
11. FORMAL PROPERTIES
12. ATTITUDINAL GESTURES OF WIT, PARODY, IRONY, ETC
13. PHYSIOLOGICAL OR VISCERAL IMPACT



A WORK THAT FEATURES CONTRADICTIONS  
AMONG ITS LEVELS OF CONTENT  
THEREBY GAINS YET ANOTHER  
LEVEL INVOLVING CONCEPTS LIKE  
PARADOX, INNER STRUGGLE,  
TENSION AND NEGATION OF  
MEANING - PROCESSES.

WORKS THAT EXHIBIT A HIGH  
DEGREE OF HARMONY AMONG THE  
VARIOUS LEVELS OF CONTENT  
FACILY MODEL THE REAL AS  
INTEGRATED, WHOLE AND RICH  
IN MEANING.



BY FOREGROUNDING AN ELEMENT  
OF CONTENT USUALLY TAKEN FOR GRANTED AND INVISIBLE, A WHOLE  
NEW ARTISTIC MODE OR DIRECTION CAN BE DISCOVERED.

SCALE - OLDENBURG - DE MARIA DESERT WORKS

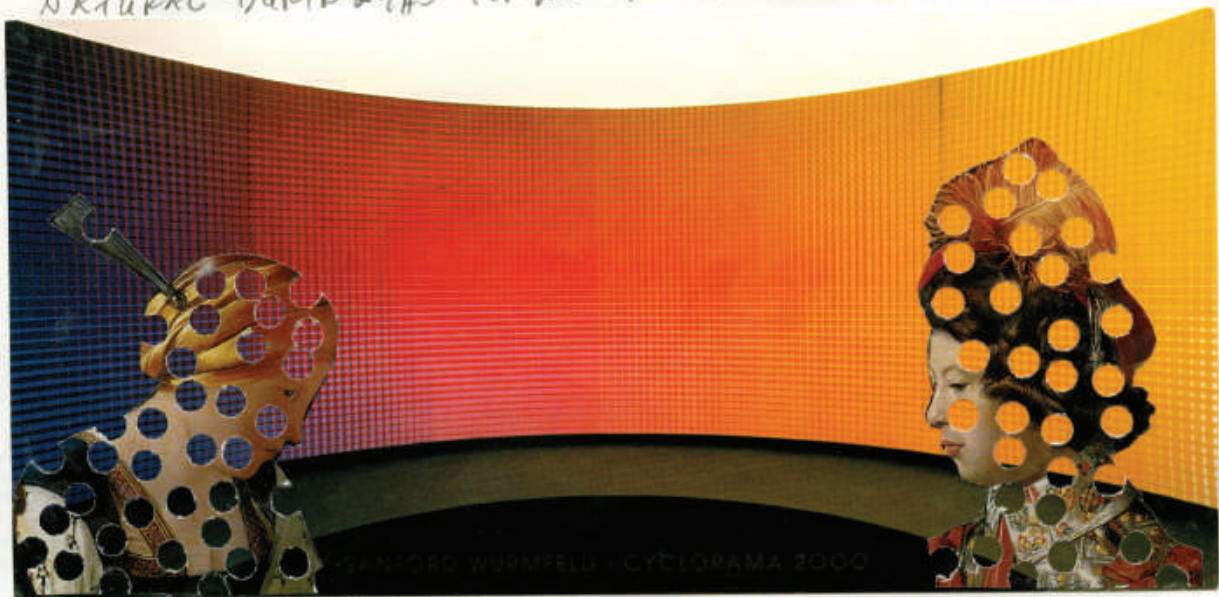
DURATION - EPHEMERAL ART

INSTITUTIONAL CRITIQUE - CONTEXT

DURATION - RICHARD LONG - WALLS

CONTEXT & SCALE - EARTHWORKS

MANY ASPECTS OF CONTENT WERE OVERLOOKED AND CONSIDERED  
NATURAL DURING THE FORMALIST PERIOD.



V.W. WINDICOTT'S WORK SUGGESTS AN  
EQUATION BETWEEN THE FIGURE-GROUND  
RELATIONSHIP AND THE EGO-WORLD RELATIONSHIP.  
T.M.

WORK THAT EMPHASIZES CLEAR SEPARATION OF  
FIGURE AND GROUND EXPRESSES A SENSE OF EGO  
CLARITY. ... AN AMBIGUOUS CONDITION WHERE THE  
FIGURE ALMOST MERGES WITH THE GROUND  
EXPRESSES THE EGO'S DESIRE TO DISSOLVE ITSELF  
INTO A MORE GENERALIZED TYPE OF BEING. T.M.

BESTHOVEN PRESENTS A VIEW OF REALITY AS  
STORMY, TURBULENT, FULL OF PASSIONATE STRIVING.  
BACH PRESENTS REALITY AS SERENE, COOL, APER-  
TEURUS OF SENSUOUS MATHEMATICAL ORDER.  
T.M.



WINDICOTT

A WORK DEMONSTRATES A TYPE OF REALITY BY EMBODYING IT.



"THIS PLACE HAS ONLY THREE EXITS, SIR :  
MADNESS AND DEATH" - RENE' DAUDET

"FORMS CHANGE FUNCTION BY RECOMBINATION" - ADHOCISM  
CHARLES JENKS, NATHAN SILVER

"EVERYTHING CAN ALWAYS BECOME SOMETHING ELSE."



ALTHOUGH SHE LAMENTED THE WORLD'S CRUELTY OFTEN, SHE  
SPOKE TO ME MOSTLY ABOUT HOW JUSTICE MIGHT BE FORESEEN  
IN BEAUTIFUL THINGS. - DOUG ASHFORD - ABOUT HIS MOTHER.



"THE MAN-MADE WORLD IS BUILT UP OF FRAGMENTS  
FROM THE PAST." JERKS, SILVER

IN A PURELY PHENOMENALISTIC APPROACH THE SELF  
IS SEEN AS A CONSTANTLY CHANGING STREAM OF  
IMPRESSIONS AND THOUGHTS WITH NO APPARENT  
UNIFYING PRINCIPLES. T.M. - HUME







PERSPECTIVE - SEEN AS A PROGRESSIVE  
DEVELOPMENT IN THE RENAISSANCE OVER EARLIER  
FORMS OF COMPOSITIONAL REPRESENTATION (PANOVSKY -  
WAS ALREADY KNOWN IN THE 5TH CENTURY IN  
GREECE. THE AVIANTS DEVELOPED IT FOR STAGES  
DESIGN. EVEN ATMOSPHERIC PERSPECTIVE WAS KNOWN &  
PERSPECTIVE DEVELOPMENT WAS KNOWN &  
THE VIEWER'S POINT OF VIEW.  
RENAISSANCE WAS NOT DISCOVERED IN THE  
RENAISSANCE BUT RECOVERED.



TRANSCENDENTAL MODERNISM WAS DEFINITELY FORMULATED IN THE WORK OF HEGEL. HISTORY WAS TO BE SEEN AS A STORY OF PROGRESSIVE SELF-REALIZATION OF TRANSCENDENT SPIRIT.

THIS IS A VARIANT OF ANCIENT ORPHISM - THE SOUL'S RELEASE THROUGH SELF-REMEMBRANCE. IN ARISTOTLE - THE THOUGHT THAT THINKS ITSELF, OR SELF-RECUZING MIND. SIMILAR IDEAS ARE FOUND IN NEO-PLATONISM, IN VEDANTA, ETC.

DARWINISM SEEMED TO OFFER SCIENTIFIC PROOF THAT PROGRESS IS INHERENT IN NATURE ITSELF. HERBERT SPENCER AND OTHERS GENERALIZED DARWINISM FROM BIOLOGY TO CULTURE.

HOWEVER, HISTORY SHOWS NOT ONLY PERIODS OF MASSIVE PROGRESS BUT ALSO OF EQUALLY MASSIVE REGRESSION.

THE GREEKS, IN THEIR DARK AGE, FORGOT HOW TO WRITE AFTER HAVING HAD THAT SKILL FOR CENTURIES. - THE EUROPEAN DARK AGES REVERSED THE ADVANCE OF CIVILIZATION. THE PERMIAN EXTINCTIONS (225 MILLION YEARS AGO) CAUSED THE OVERSIGHT EXTINCTION OF NINETY PERCENT OF SPECIES ON EARTH.

HEGEL - ART IS ABOUT TRANSCENDENT AND IMMATERIAL THINGS ALONG WITH RELIGION AND PHILOSOPHY. ART WAS A CHANNEL TO THE BEYOND - TO TRANSCENDENT SPIRIT. FOR SCRIBBLER ARTISTS WERE ELEVATED TO THE HEROIC-ROMANTIC LEVEL OF NEAR-DIVINITY - GUIDING HUMANITY IN THEIR QUEST FOR THE SUBLIME.

AFTER THE ALEXANDRIAN AGE, THIS MODERNISM WAS REPLACED BY A POST-MODERN PERIOD (CAUSED BY THE COLLAPSE OF ROMANTIC CAPITALISM) WHERE ATTEMPTS WERE MADE TO REVIVIFY TRADITIONAL INNOVATIONS OF MODERNISM. FOR SCRIBBLER ARTISTS WERE DESTROYED BY THE INNOVATIONS OF MODERNISM. T.M. ARCHITECTURE, CHARLES SPENCER, ETC. (POST-MODERN)

T.M. SEEN THIS AS MASS DISCUSSIONAL FANTASY.





### EARLY MODERNIST PERIOD

BY ABOUT 550 BC CERTAIN ATHENIAN POTTERS AND PANEL PAINTERS STARTED GIVING THEIR WORKS. PICTURE GALLERIES WERE EXHIBITED WITH NO RITUAL, RELIGIOUS OR MAGICAL AIM, FOR NO PURPOSE OTHER THAN AESTHETIC DELECTATION. BOOK STORES AROSE AND THE SUBTLE LYRICAL POEM THESE EVENTS REFLECTED A GROWING MILIEU OF BOURGEOIS DEMOCRACY AND MERCANTILE CAPITALISM. SINGLE PAINTINGS BY ARTISTS WOULD SELL FOR THE VALUE OF WHOLE TOWNS. ARTISTS BECAME CELEBRITIES - SO DID COLLECTORS.

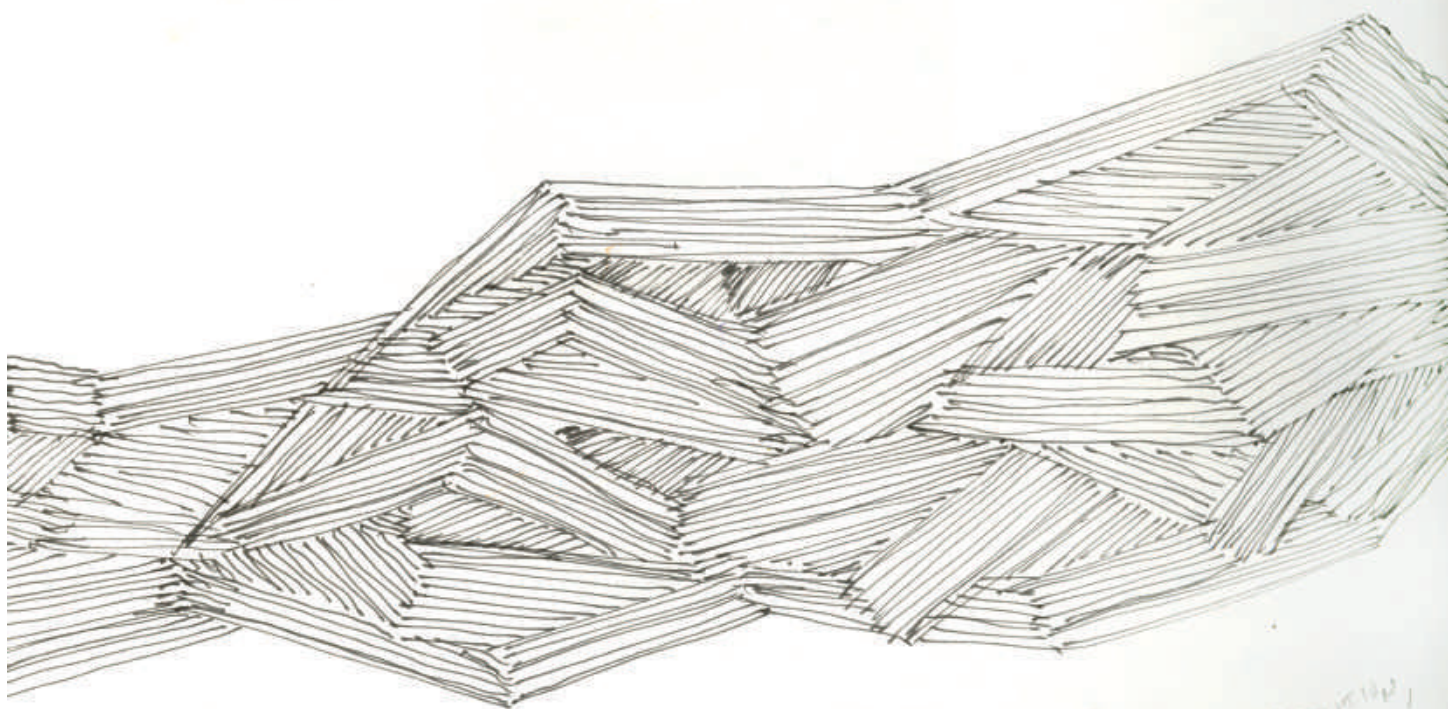
T.M.

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WE USE THE EFFECTIVE THEORY THAT PEOPLE HAVE FREE WILL.  
THE SPOT OF OUR WILL, AND OF THE BEHAVIOR THAT ARISES FROM IT,  
IS THE SCIENCE OF PSYCHOLOGY.  
THERE IS NO PICTURE OR THEORY-INDEPENDENT CONCEPT OF REALITY.  
THUS WE CAN ONLY USE MODEL-DEPENDENT THEORIES  
OUR PERCEPTIONS OF REALITY ARE NOT DIRECT BUT ARE DETERMINED  
BY A KIND OF LENS - THE INTERPRETIVE STRUCTURE OF OUR BRAINS

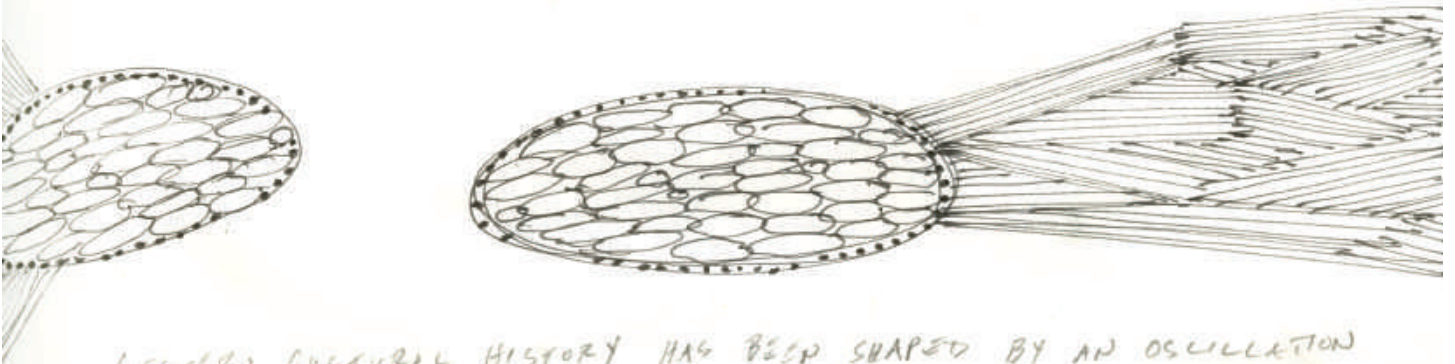
AFTER ALL THE THINKING AND WRITING I HAVE REALIZED  
IN TRUTH I BEGAN TO MAKE ABSTRACT PAINTINGS SIMPLY BECAUSE  
I LIKED HOW THEY LOOKED. THEY LOOKED LIKE THE FAILURES  
OF MY LIFE LIT UP BY POSSIBILITY. DOUG ASHFORD

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SUBVERSION OF TRADITION IS RENEWED TRADITION,  
MUSCLE TORN DOWN TO BUILD NEW MUSCLE.  
WWW, SIMULATION-ARGUMENT  
DRAW

Ego is just over-dressed insecurity - Quincy Jones  
 ... THE OCEANIC POSSIBILITY OF AESTHETIC PLAY DONALD ASHFORD



WESTERN CULTURAL HISTORY HAS BEEN SHAPED BY AN OSCILLATION BETWEEN THE DOMINANCE OF EITHER THE GRECO-ROMAN ASPECT, POSITIVISTIC AND CRITICAL, EMPHASIZING DOUBT OVER FAITH, EMPIRICAL INVESTIGATION OVER INSPIRATION, AND THE JUDEO-CHRISTIAN TENDENCY TOWARD DEPTHAUST, AND FAITH-ORIENTED, DEMIGRATING REASON AND INVESTIGATION IN FAVOR OF FEELING AND INTUITION. T.M.

GRECO-ROMAN

JUDEO-CHRISTIAN

REASON  
 RENAISSANCE / ENLIGHTENMENT  
 POST-MODERNISM  
 DUCHAMP

PLATO  
 FAITH  
 ROMANTICISM / MIDDLE AGES  
 MODERNISM  
 PROGRESSIVE TELEOLOGY  
 INNOVATION AND CHANGE OVER TRADITION











DARWIN'S THEORY OF PUNCTUATED EQUILIBRIUM - EVOLUTIONARY  
CHANGE HAPPENS NOT STEADILY AND GRADUALLY BUT IN  
UNPREDICTABLE BURSTS FOLLOWING LONG PERIODS OF  
COMPARATIVE STASIS.



THE MODERNIST PERIOD WAS DOMINATED BY HEGEL'S VIEW THAT HISTORY HAD AN INTERNAL DIRECTION AND A GOAL AND THAT PROGRESS WAS, IN EFFECT, A LAW OF NATURE. AT THE HEART OF MODERNISM WAS A MYTH OF HISTORY DESIGNED TO JUSTIFY COLONIALISM. VOYAGES OF PLUNDER AND CONQUEST WERE RECORDED AS "VOYAGES OF DISCOVERY".



KANTIAN THEORY - AESTHETICS - THE JUDGMENT OF QUALITY.  
WHEN DIOGENES WAS ASKED THE NAME OF HIS HOMETOWN HE REPLIED,  
"THE WORLD".





WE'RE ALL BORN NAKED AND THE  
REST IS DRAG - PAUL PAUL

THE ARTIST MAKES UNVERIFIABLE HYPOTHESES OR INTUITIVE PROPOSALS ABOUT THE UNKNOWN, AND THE CRITIC DRIVES OUT INTO THE VERBAL OPEN THEIR NETWORKS OF IMPLICATIONS.



MODERNISM POSTULATED A PURE, ESSENTIAL REALITY IN WHICH EACH SELF ABSOLUTELY WAS ITSELF, WITHOUT ANY ADMIXTURE OF OTHERNESS. <sup>T.M.</sup> THIS CONCEPT PROVIDED THE FOUNDATION FOR THINKING ABOUT CONSTRUCTING NETWORKS. J.C.

HEGEL ASSERTS THIS IDEA A SOCIETY BY STRESSING THE DISTINCTIVE CHARACTER OF EACH CULTURE, SUGGESTING SIGNIFICANT CULTURAL MIXING WOULD BE IMPOSSIBLE.

IN ALEXANDRIAN GREECE, WHEN GREEKS CONQUERED MUCH OF KNOWN ASIA, THEIR GUIDING IDEA WAS A DELIBERATE CONFLATION OF HELLENISTIC CULTURAL NORMS WITH THOSE OF OTHER CULTURES - A DELIBERATE BOWING AND MERGING WITH THE OTHER - ALEXANDER AND HIS OFFICERS TOOK FOREIGN WINES AND DRESSES IN LOCAL FASHIONS IN EACH CULTURE.

A HYBRID OBJECT ATTEMPTS TO INCORPORATE INTO ITSELF ITS OWN COUNTERWEIGHT OR CRITIQUE - ITS OTHER.



BRICOLAGE - LEVI-STRAUSS



MY CREATIVE PRACTICE EXISTS ENTIRELY WITHIN  
THE REAM OF AVAILABLE ART IMAGERY

PRE-EXISTING CONDITIONS → SURVIVAL HERITAGE

THROUGH RECOMBINANT MAPPINGS  
CRAFTING UNPREDICTABLE HYBRIDS

OUR MODERNISM IS NOT UNIQUE.  
GREEK DEMOCRACIES FROM 550-350 BC  
POST MODERNIST OR ALEXANDRIAN CULTURE  
REPRESENTS A PERIOD OF CHALLENGING OR  
DESTROYING METAPHYSICAL CONSTRUCTS OR  
TRADITIONS - OFTEN FOLLOWED BY A PERIOD  
OF NOSTALGIC LONGING FOR THESE TRADITIONS,  
REPLAYING THE ACHIEVEMENTS OF THE PAST.

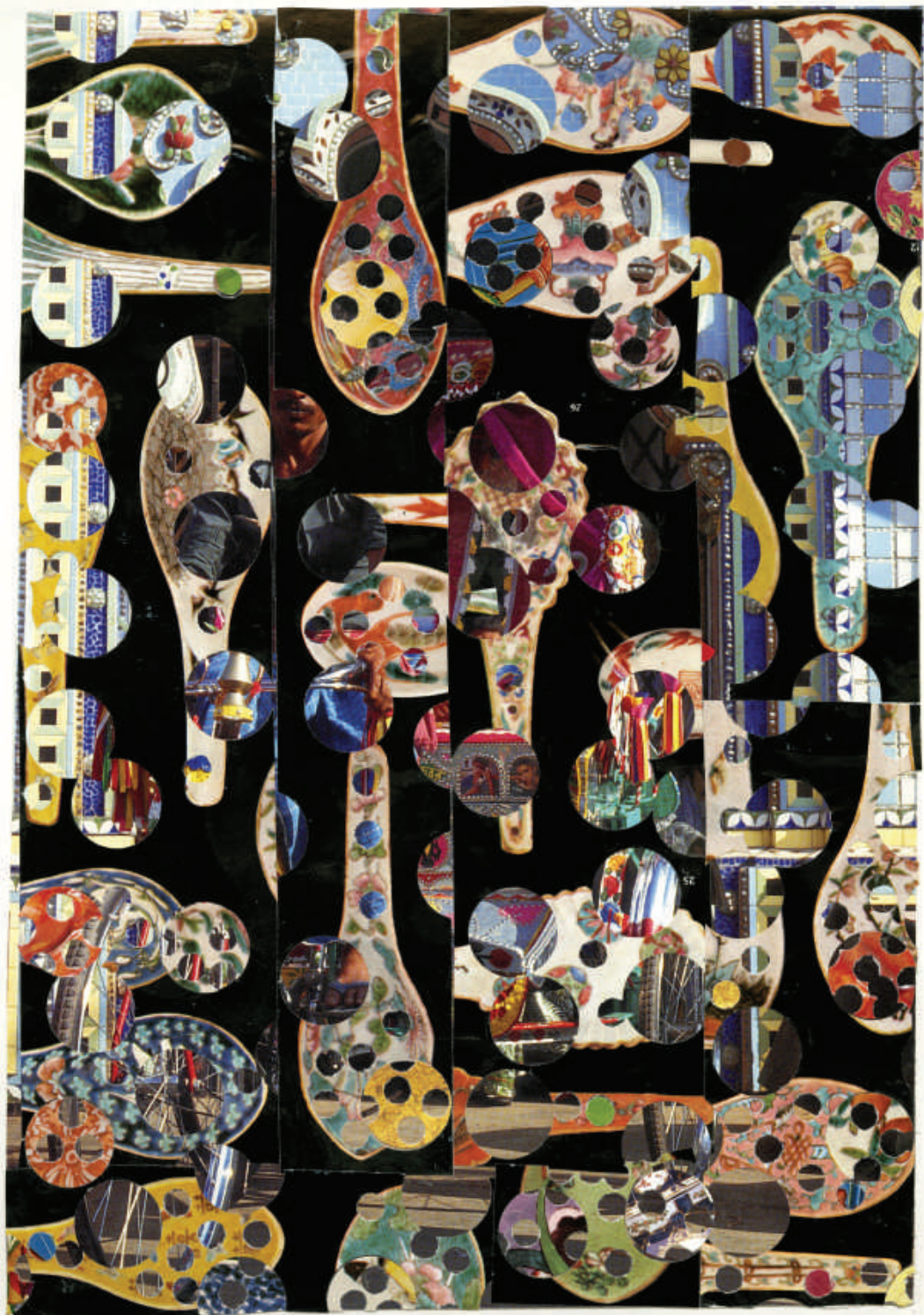
QUOTING IS AN INEVITABLE COMPONENT IN ALL  
ACTS OF COMMUNICATION; IT'S WHAT MAKES  
THE FLAW IN MODERNISM POSSIBLE.  
IT WAS NOT QUOTING, AND VARYING, BUT CREATING.  
IN ALEXANDRIAN GREEK A CENTO WAS A POEM MADE  
UP ENTIRELY OF LINES QUOTED FROM OTHER POETS.  
TM



THIS DOESN'T DEFINE POTENTIAL

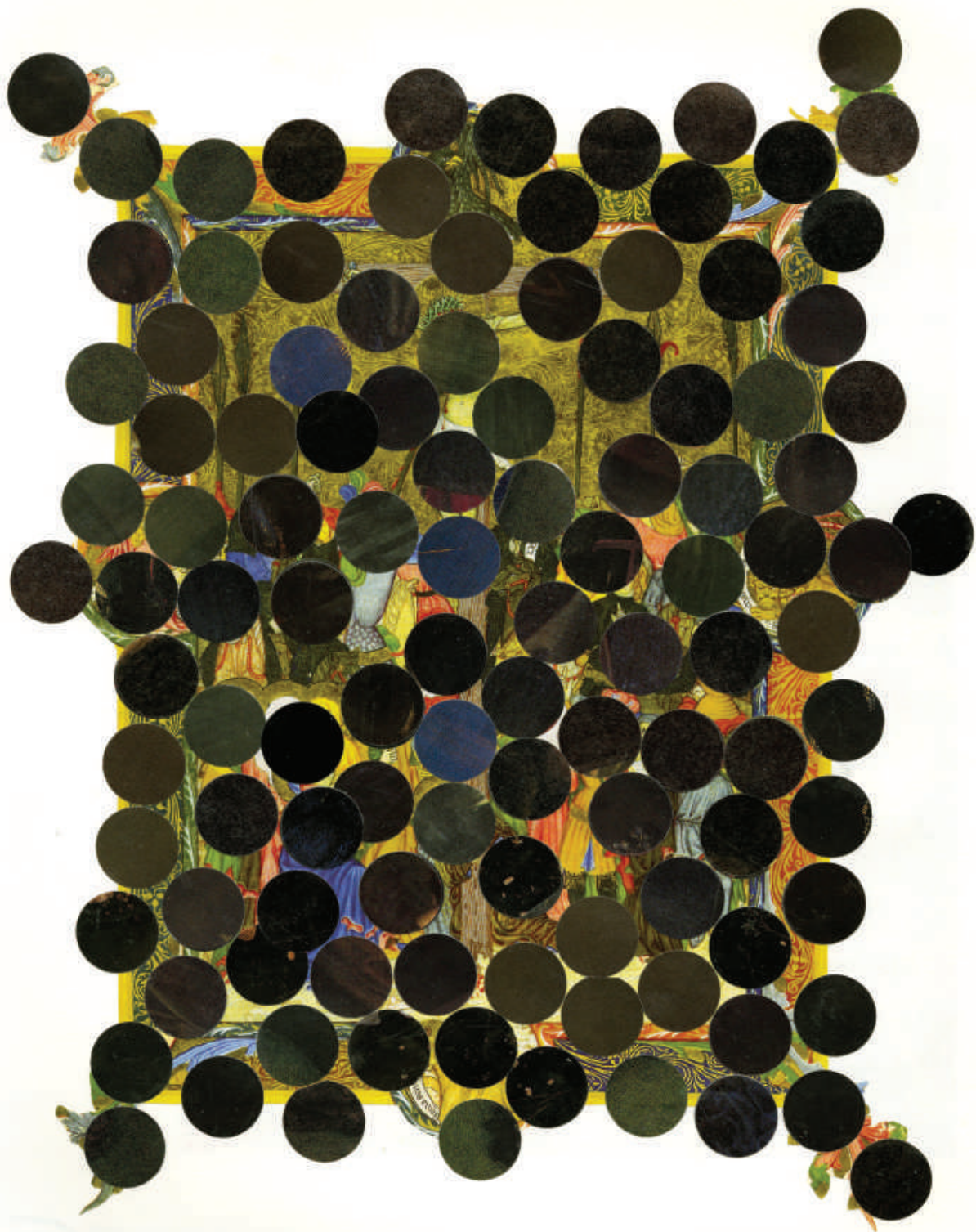






ULTIMATELY THE ART HISTORIAN WILL COME TO VIEW VALUE  
JUDGEMENT SYSTEMS AS OBJECTS OF ANTHROPOLOGICAL AND  
SOCIOLOGICAL INTEREST, NOT AS CARRIERS OF TRUTH VALUE. T.M.

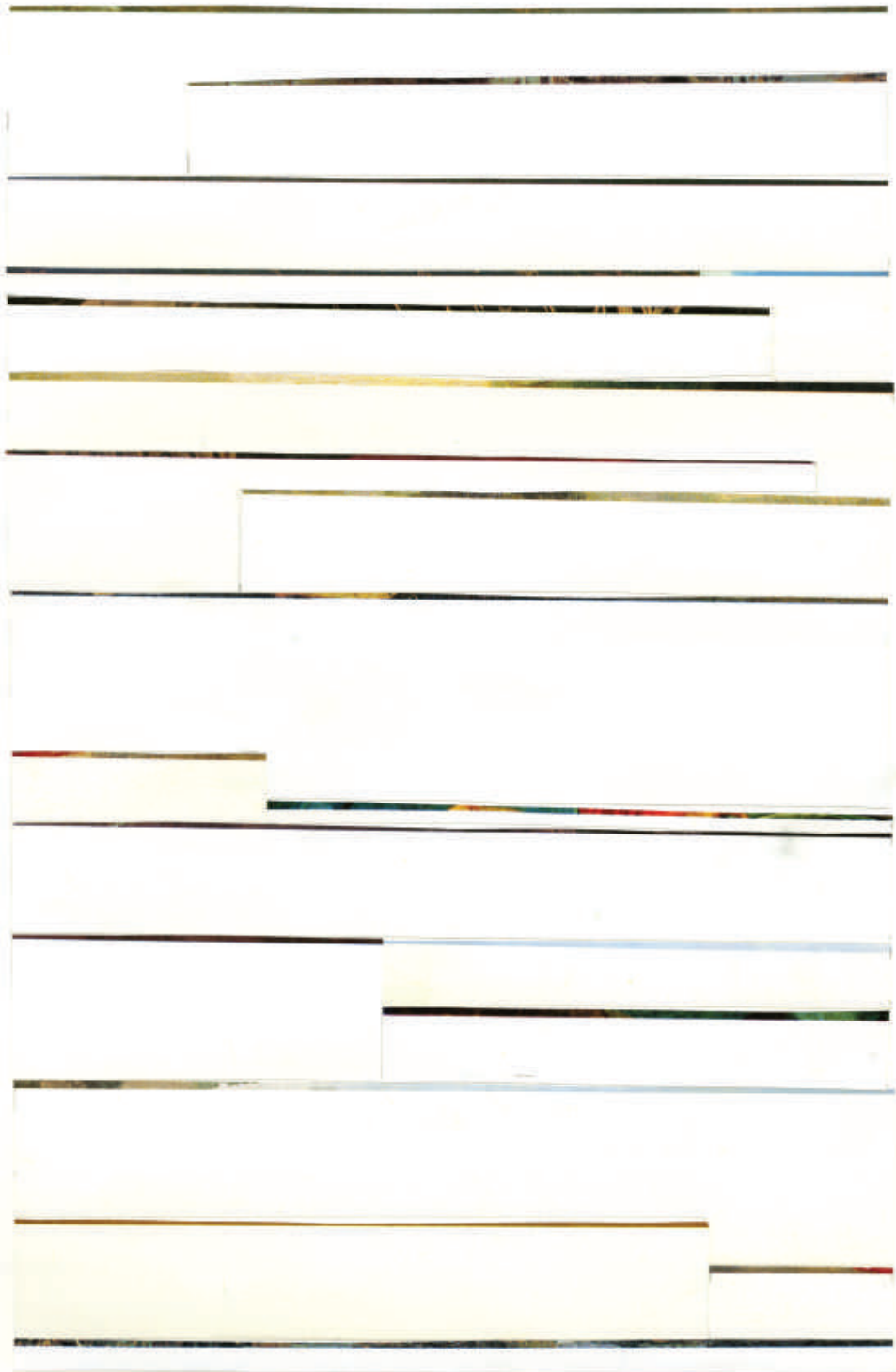






THE LARGER THE OBJECT THE LESS APPARENT AND ROBUST  
ARE THE QUANTUM EFFECTS.

THE COMPONENTS (SUB-ATOMIC PARTICLES) OF EVERYDAY  
OBJECTS OBEY QUANTUM PHYSICS, BUT LARGE ASSEMBLAGES  
(PEOPLE, TABLES, ETC) OBEY NEWTONIAN PRINCIPLES.









CLUSTER

HYBRID  
 BRICOLEUR  
 NEITHER CATERPILLAR  
 NOR BUTTERFLY -  
 HOW BIG IS BIG?  
 HALKULSA



T.M.

BY FIREGROUND AN ELEMENT OF CONTENT  
 USUALLY TAKEN FOR GRANTED AND INVISIBLE  
 A WHILE NEW ARTISTIC MODE OR DIRECTION CAN  
 BE DISCOVERED  
 SCALE - OLDENBURG  
 CONTEXT - DUCHAMP  
 DURATION - RICHARDS LONG  
 INSTITUTIONAL CRITIQUE - FRED WILLSON  
 CRITIQUE OF REPRESENTATION - PICTURES  
 THESE ASPECTS OF CONTENT WERE ALWAYS  
 THERE BUT NOT ELEMENTS THAT ARTISTS  
 CONSCIOUSLY WORKED WITH.



17TH FLOOR ELEVATORS  
 BOXY TALKSON  
 REVOLUTION  
 YOU'RE GOING TO MISS ME

SCOTT  
 BRYAN



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joelcarreiro.com