

How the Concept Affects the Work (Paris, 7 Oct 17)

INHA, Salle Giorgio Vasari, 2 rue Vivienne, 75002 Paris, Oct 07, 2017

Emeline Jaret, Paris

Journée d'étude internationale de la revue Marges: "How the concept affects the work"

The terms "concept" and "conceptual" have been used to designate diverse practices which refer to the group of New York artists who worked at the end of the sixties. But, the conceptual dimension of the work is now considered in a more general sense and also extends to practices and domains other than visual arts. One has thus witnessed an "autonomization of the conceptual state" of the work, that also depends on the context of its reception (Schaeffer; 1996). Displacing attention from the object to the act and from the act to the idea, conceptual works originate in fields as diverse as literature, music, or visual art. Such works constitute a site of interrogation due to the indeterminate nature of the conceptual "regime". This indeterminacy creates the possibility of open and multiple receptions, which need not conform to the intention of the artist, but result rather from the spectator's (more or less adequate) attention.

How does the concept affect the work? In what ways does the "autonomization", or the primacy of the concept over the immediately perceivable properties of the work, affect, modify, or question its reception? How does this "fluctuating relation" (Genette; 1994) open up a more general consideration of works, whether or not they claim themselves to be conceptual? The 27th issue of Marges will question the notion of "concept" and its derivations, not only from the point of view of artists, but also by concentrating on the reception of works identified as conceptual.

PROGRAM

9:00 a.m.: Welcoming of the participants

Moderation: Umut Ugan (EHESS)

9:30 a.m.: Robert Bailey (University of Oklahoma),
"Thinking Art as Thinking: Art Historians Turn to Conceptual Art"

10:00 a.m.: Jacob Stewart-Halevy (Tufts University),
"Phoning It In: Conceptual Art under False Pretenses"

10.30 a.m.: Discussion/Pause

11:00 a.m.: Brynn Hatton (Williams College),
"The Vietnam Idea as Resilient Conceptualism"

11.30 a.m: Andreas Petrossiants (Courtauld Institute),
"Louise Lawler and Jill Magid: Subversivity and Conceptualism on Display"

12:00 p.m.: Discussion

– Lunch break –

Moderation: Émeline Jaret (Université de Paris IV)

2:00 p.m.: Émilie Robert (Université Paris 1),
"Au-delà de l'œuvre, une existence conceptuelle: Stanley Brouwn et Lee Lozano"

2.30 p.m.: Juan Garcia Porrero (Université Paris 1),
"La boîte de Miss Pandore Brillo (ou le concept inachevé de l'art moderne)"

3:00 p.m.: Discussion/Pause

3.30 p.m.: Ancuta Mortu (Freie Universität Berlin),
"L'information et la réception des œuvres conceptuelles"

4:00 p.m.: Pascal Mougin (Université de Paris 3),
"Littérature conceptuelle: réflexions sur une catégorie problématique"

4:30 p.m.: Discussion/Conclusion

Reference:

CONF: How the Concept Affects the Work (Paris, 7 Oct 17). In: ArtHist.net, Sep 28, 2017 (accessed Jul 12, 2025), <<https://arthist.net/archive/16225>>.