

I AM BEING SERIOUS, THIS IS SERIOUS.

a critique of contemporary critique in the expanded field of artistic discourse.

CONCEPT

The intellectual rigor of practitioners in the field of art, specifically through the implementation of technical language in the proliferation of theoretical texts currently being published, while definitely exciting and provocative, can simultaneously suggest an overwhelming framework for artists to adopt. The contemporary means of artistic knowledge production poses a multifaceted challenge if her or she is to be taken seriously: to adhere to – or at least prove knowledge of – the language, to have the ability to creatively navigate/activate/generate theory, and to produce relevant critique. As a performer, I have a natural tendency to embody things. In the past this has ranged from a tumbleweed in the desert, to a building where NASA suits were being designed. In this case, I would like to critique the embodiment of critique. Or my “taking seriously” of the “taking it seriously.”

FORM

100 index cards to each be digitally or letterpress printed with one of the following words: professional, serious and [another word to yet be determined]. These three words would be in Times font, or another academic serif, approximately 36pt. On each of the cards, other words will be hand-printed in pencil. These words will form fragments or sentences that incorporate the aforementioned three words to create a form of critique of:

Language usage in contemporary artistic critique

The general agency and authority an artist adopts as a contemporary, cultural producer.

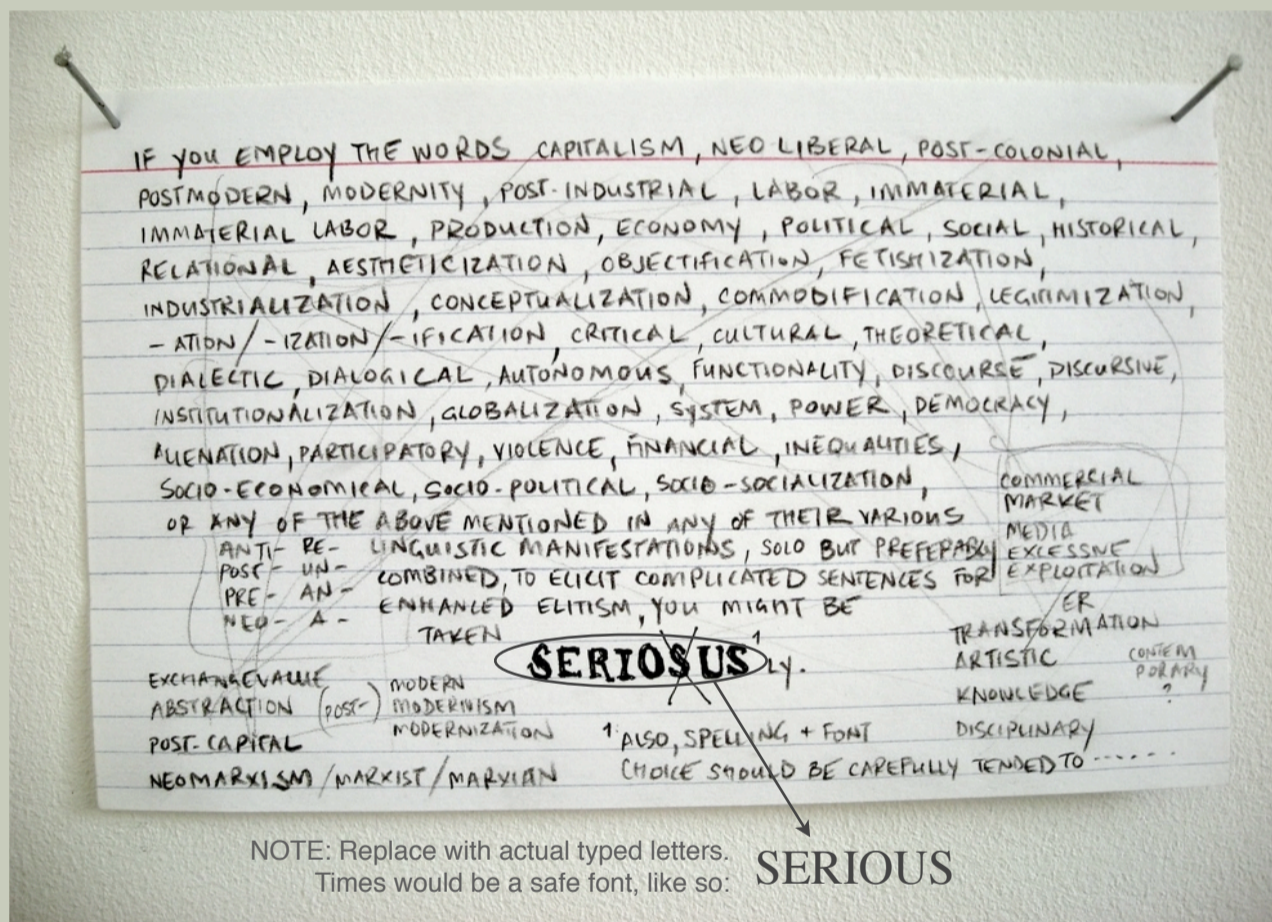
Certainly other things I'm not aware of at the moment.

POSSIBLE ELEMENTS TO BE INCLUDED IN A MORE COMPLEX ITERATION OF THIS WORK

Video performance of myself performing the role of critic. As a simple character study in body language and facial expressions pertaining to the nuances of analysis and the critical stance, this would involve three Sarah Witts sitting in a row, each a slightly different incarnation of a critical spectator. Sentiments explored might include, but are not limited to: disenchantment, confusion, boredom and possibly thrilled engagement.

Text excerpts generously contributed by any number of contemporary art authors who would like to participate in the discussion.

A small publication, perhaps a critical artistic practice guide or dictionary of critical terms for visitors to take.



Sketch of a SERIOUS card with qualifying language.

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Sarah Witt, 2012

VITAL INFORMATION TO CONSIDER IN ORDER TO SUCCESSFULLY EXECUTE AND FULFILL THIS PIECE

Included must be a counterposition to this entire critique of critique in artistic practice. Note to self: when you get in too deep, or in this case risk being taken too seriously, without the possibility of creating distance from the matter at hand and suggesting an alternative mode of action, you've failed to make the critique. The work instead presents itself as an instance of paranoia. So until this other potential is located, the rest remains an inert collection of unproductive ideas, or a reminder to keep a little spark of utopian ideal burning somewhere in the landscape.