

Sentence for Richard.

Those who are over exposed but fit the notion are: Mike Kelly, Cindy Sherman, Alan McCollum, Jenny Holzer, Richard Prince, Andy Warhol, Robert Irwin, Chuck Close, Philip Taffe, Michael Joequin Gray, Sofo Calle, On Karawa, Carl Andre, Dennis Oppenheim, Burden, Franz West, Vaisman, Wesselman, Cornell, Schwitters, early Ron Jones, Cady Noland, Kiki Smith, Morandi, Brigit Riley, Richter, Reindhardt, Artschwagger,

Foucault said something to the effect that some day there will be a whole school of epistemology which is Deleuzian, I agree with this, and simply put, Incarnations is a focused concept to the degree that it is a Deluzian concept, therefor it is a structural construct which is multifaceted but representable, an empirical generalization,

starting with those who start with the retrospective,

money as an example, its definition involves not the empirical dollar bill held up but consideration of its processes, standards, and manifestations,

pyramid schemes, chain letters, population thinking or familial sets, green stamps, follow the bouncing ball, microsoft windows, proof sheets, menue mentalities,

Wittkensteins account of language games as an explanation for the perceived ambiguity and mystery of certain stated problems coming from the ambiguity and needless complexity of their constituent language is correct, though, Incarnations is not of this sort, first, it is not a statement or question, its built in drift or cumbersomeness is partially explained by it being a thesis of the type that can be stated only in principal - conceived, imagined - yes - but only in principle and in example,

it is not about space, concept, time, but it is about perceived production,

all the artists who believe or demonstrate that a philosophy or practice

is only as good as its examples, Picasso said, "I paint the paintings I want to own",

taking the difference between permutations and mutations to be but aspects of a general overriding concept, add the redefined function of the word scale,

all the work has a strong capillary like function or system of inroads built into the work,

conveyance not process, not design, not singularity or empiricism in its common definition,

remote control, Oppenheims' marionette,

a sense of passing the envelope - you are what you eat,

trope mentality and generalization,

panoply of Tropes, epistemology of spectrum,

what if Calder meant as much by his Circus as by his stables and mobiles
What of Mondrian's flower paintings? would he now show both simultaneously
if he were alive?

recently a Joseph Stella retrospective was installed at the Whitney Museum
which pulled out all the stops, this type of "cumbersome" and complex
representation of the artist would have been inconceivable ten years ago,

two years ago a gallery on west Broadway held a Donald Judd exhibit which
was unauthorized by the artist, Judd has been the artist with the tightest
grip on his fabrication regulations, installation strictures, and control
by contract, The interesting thing about this exhibit is that it included
wall pieces, and, his furniture pieces in the same exhibit without the
oversight of Judd, Judd has never allowed the the two bodies of work to be
shown together, especially so, if he himself didn't install them precisely

in the space,

in a published account toward the end of his life Judd learned of the un-sanctioned exhibit and after sending threatening correspondence to the gallerist allowed himself to slip into good humor about the whole situation,

analysis: Judds strict enforcement of his personal visual code over the course of his career became "meaningless" in comparison to the original climate in which it was necessary to devise it,

the times had changed so that even though his un-sanctioned exhibit looked like a Sherrie Levine show, that appropriated Judd, it didn't misrepresent Judd, What it means to "represent" the artists work has changed,

Not only had Judd evinced in some art historical consciousness an indelible code for his position which functioned by its authority to project itself on all or any version of his corpus,

the dispersive as it is governed by a retention, this as it is recognized in some artists who understand image and matter,

The story of the tower of Babel as a thing - i.e. Glas, Sprockets, as a book, book like artists,

if one could sketch a picture of an assembly or process in all its structure, one could use casting as an example; one would start with the motive to cast some object based on some need, then the notion of what it might be like, then the design of the object resulting in a technical drawing or plan which if thorough would consist of a plan view, an elevation, a section view, and an isomorphic projection, then the manufacture of the model for creating the mold, then the making of the mold, then the making of the mother mold, if necessary, then the melting of the medium, then the casting of the cast, then the finishing of the cast, if necessary, then the placement of the casting; now if one considers this spectral progression or some other one as having a cause and effect indexical continuity or "recipe grammar" one has just scratched the surface, each component being a category or stage has a definable manifestation which in itself cannot be specifically categorized, each is a generalization which is a form, but categories such

as this interacting in a causal series such as this act not as one would think, here categories are made like carcasses defining emancipated formal structures unto themselves as well as acting as membranes which define the transformation from internal relations to external relations while at the same time radiating cause and effect procedures, along a narrative series such as one might imagine the animated carcass to enact, going further still, imagine each of these generalized carcass like categories having a resolution or solubility or focus, being an image resolving itself to greater or lesser degree from a field comprised of what will - taken, as if, - stand in for a substance or medium, before reaching a point of diminishing returns by descriptive extension, this form could be imagined to hold solvency, physical characteristics, ratioc proportional design character, etc.,

Cantor's theory of sets, et al...