**Concentual Art**

**Ideas vs. Technique**

By ANTHONY BANNON

Art in a newspaper.

Indeed, contemporary art often is distinguishable from practices and events in the art world, and that is part of the art's purpose. What follows here is intended to serve as a brief, partial orientation to the perplexing state of recent art and to propose several ideas about art.

**ART ON THE Page**

In 19th Century art is as it increasingly sought to de-mythify the hallowed sanctity of 19th Century art — and as its institutions became more and more democratic — the public answered with ridicule.

"Art in a newspaper?" is a conceptual idea that began in an early conceptual art piece by Jackson Pollock's action painting splatter technique ("Anybody can do it," Andy Warhol's pop art painting of Campbell's soup cans art?"") and Jackson Pollock's action painting splatter technique ("Anybody can do it," Andy Warhol's pop art painting of Campbell's soup cans art?). The painting of the non-art world, aunts and other members of the art world, a newspaper offers new symbols for changing the traditional organs of mass communication.

**CONCEPTUAL ART**

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This century's Romanticism celebrates the deeply personal, the transcendent, the capricious, and arbitrariness. At its logical resting point, then, esthetic considerations are given priority over esthetic manipulations. Duchamp proclaims his life his art.

**THE MINIMALISM**

The minimalism of the 1960s was a reaction to all that. Beauty, sentiment, emotion, arbitrary decisions were rejected. In order to bring the work under control, irreducible forms, geometric shapes, single colors were employed.

Minimal artists, such as Ad Reinhard and Ellsworth Kelly, insist with their work that art must be rooted in truths more durable than the impulsive choices of surrealism, abstraction and expressionism.

With their single note presentations, they also gave greater strength to the traditional, the capricious and the arbitrariness of the viewer's role, inviting him into a more intimate relationship with the artwork and the relationship which, when viewed, the viewer to fill in the blanks, read between the lines, with information of his own.

In the contemporary art world, there seems to be a lot less audience catering to the single color fields of minimalism than with more abstract expressions. Who can argue with a color?

The irony of the minimalist position is that the reduction, if carried on, becomes absurd. After a single color, what?

The canvas, the wall, the idea. And the idea leads back to the idiosyncrasy of the conceptualist.

Seymour L. Witt, an early conceptualist who last year sent instructions to New York, is very good for all
WOODY VASULKA is a video artist and Buffalo resident who recently was awarded a grant for an artist’s residency at WNED-TV with his wife, Steina. An associate professor at UB, Vasulka’s reputation is in complex technical and esthetic innovation.

He believes that “artists of today should provide various models — of consciousness, of electrical systems, of design — which the public can examine, incorporate, reject or establish.”

This year, Vasulka has lectured on basic principles of perception and image-making. His concept for The News continues that theoretical inquiry, suggesting the implications of several perceptual choices among many possible ones.