

Are artist's choices related to their context?

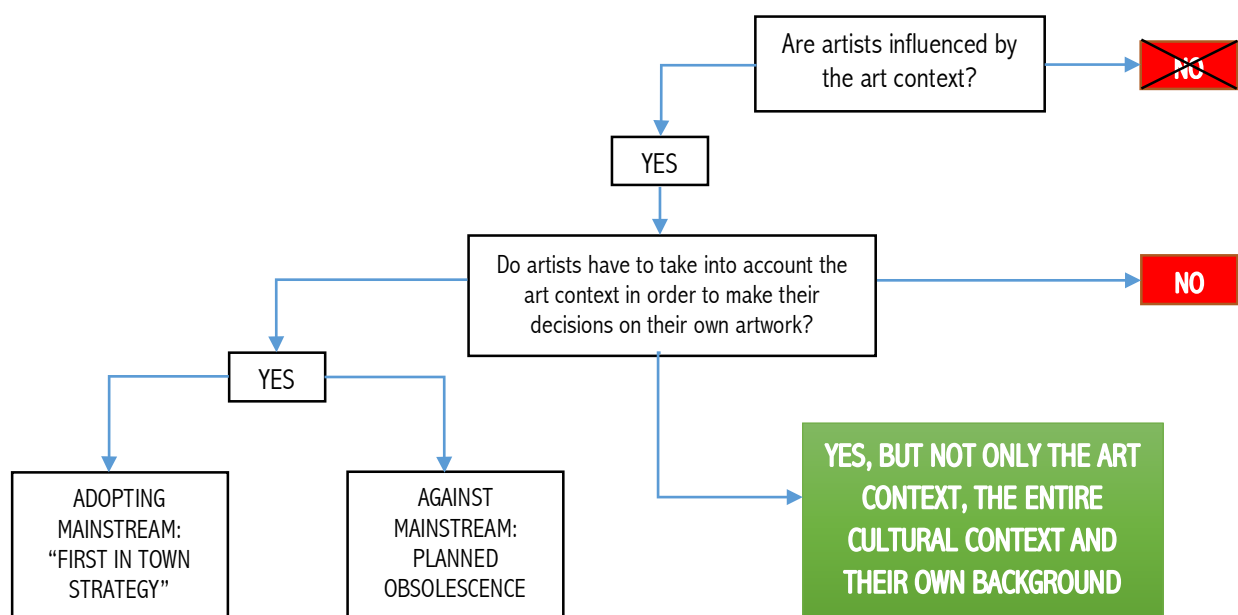
George Kubler: The importance of the *entrance* in art history.

"Each man's lifework is also a work in a series extending beyond him in either or both directions, depending upon his position in the track he occupies. To the usual coordinates fixing the individual's position -his temperament and his training- there is also the moment of his *entrance*, this being the moment in the tradition -early, middle, or late- with which his biological opportunity coincides. Of course, one person can and does shift traditions, especially in the modern world, in order to find a better entrance. Without a good entrance, he is in danger of wasting his time as a copyist regardless of temperament and training (Page 6).

"Good" or "bad" entrances are more than matters of position in the sequence. They also depend upon the union of temperamental endowments with specific positions. Every position is keyed, as it were, to the action of a certain range of temperaments. When a specific temperament interlocks with a favorable position, the fortunate individual can extract from the situation a wealth of previously unimagined consequences. This achievement may be denied to other persons, as well as to the same person at a different time. Thus every birth can be imagined as set into play on two wheels of fortune, one governing the allotment of its temperament, and the other ruling its entrance into a sequence.

By this view, the great differences between artists are not so much those of talent as of *entrance* and position in sequence. (Page 7)."

George Kubler. *The shape of things*.
New Haven and London: Yale University Press, 1962.



PLANNED OBSOLESCENCE

BASED ON FORM > BASED ON CONTENT

BASED ON CONTENT > BASED ON TOPICS

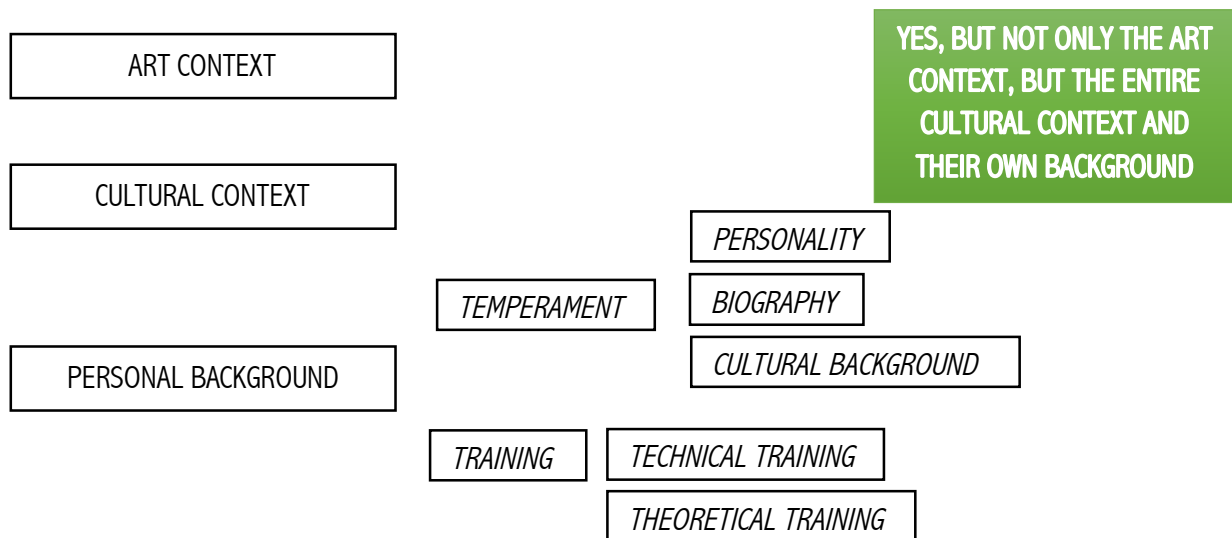
"THE DYNAMICS OF THE NEWS"

Grayson Perry: Contemporary -isms.

“But I was thinking about what the ism of today would be, if this twentieth-century parade of modernism was in some ways the age of manifestos, with many of these art movements figuratively nailing their manifesto to the door of the art gallery. Perhaps the twenty-first century is the age of *pluralism*. We haven't said, “It's going to be all about dreams now” or “It's all going to be about splodgy paint.”

And then there's another ism that crops up a lot in the art world today, and that is *globalism*, because the art world now this is a series of art worlds all over the globe, lots of different countries, lots of emerging world scenes. Or of course one of the big, dominant, squatting, toad-like things over the whole world is *commercialism*. that's a very powerful movement that's going on. And then there's always that good all favourite, that one that always has enormous power: *nepotism*. (Pages 103-104).”

Grayson Perry. *Playing to the Gallery*.
Penguin Books, 2016.



BUILD YOUR STORY, THEN YOUR DISCOURSE

STORY vs DISCOURSE

STORY	DISCOURSE
<ul style="list-style-type: none">- WHAT / THE THING- What it is about: events / characters / chronological line- Story is understood as if it existed independently from the discourse	<ul style="list-style-type: none">- HOW/ THE TELLING- How is presented to us: media / order / fragment- Discourse makes us understand the story as it were independent from the discourse

DON'T LET THE CONTEXT DRIVE YOUR DISCOURSE, SEARCH YOUR OWN STORY
(THE *GLIMPSE* MIGHT MAKE YOU PLAGIARISE)

- BUILD YOUR STORY, THEN YOUR DISCOURSE
- THE TRIAL AND ERROR METHOD

BUILT YOUR “OWN STORY” AGAINST THE RISK OF UNINTENDED PLAGIARISM

1. SEARCH AND BUILD YOUR “OWN STORY”
2. MAKE IT COHERENT (TRIAL AND ERROR METHOD)
3. THEN, IF YOUR STORY NEEDS ANYTHING, IT DOESN'T MATTER IF SOMEONE ELSE DID SOMETHING APPARENTLY SIMILAR BEFORE