

CONCEPTUAL ART

by Wilson Ponseca

CONCEPTUAL ART

WHEN IDEAS BECOME THE ARTWORK

Presented By:
Wilson G. Ponseca



“The idea becomes a machine
that makes the art.” – Sol LeWitt

WHAT IS CONCEPTUAL ARTS ?

- The idea or concept is the most important part of the artwork
- Execution is secondary; planning and concept come first
- Can take any form
- Challenges traditional definitions of art
- Emerged as a movement in the 1960s and 1970s

HOW IT STARTED ?

- Rooted in early 20th century ideas of Marcel Duchamp
- Duchamp's Fountain (1917) challenged what can be called "art"
- Movement formally emerged in late 1950s to 1970s

HOW IT STARTED?

- Sol LeWitt emphasized “the idea is the most important part”
- Rejected traditional materials and techniques
- Focused on ideas, messages, and the artist’s intention
- Influenced later artists like Martin Creed, Damien Hirst, and Tracey Emin

WHAT INSPIRED IT ?

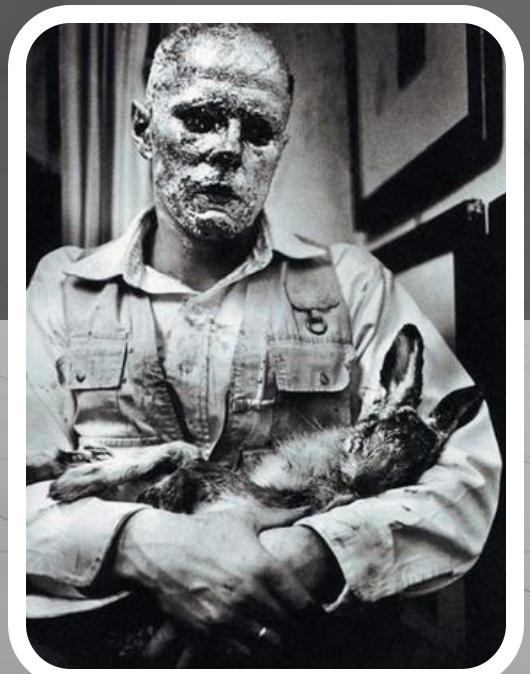
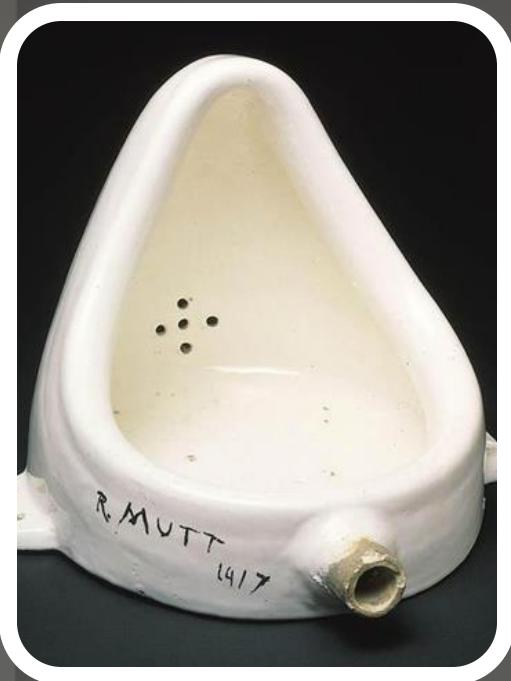
- Reaction against traditional “art as object”
- Influence of Marcel Duchamp’s readymades
- Desire to emphasize ideas over materials

WHAT INSPIRED IT ?

- Critique of the commercialized art world
- Social and political unrest of the 1960s-70s
- Artists wanted freedom from museums and markets
- Focus on thought, language, and audience interpretation

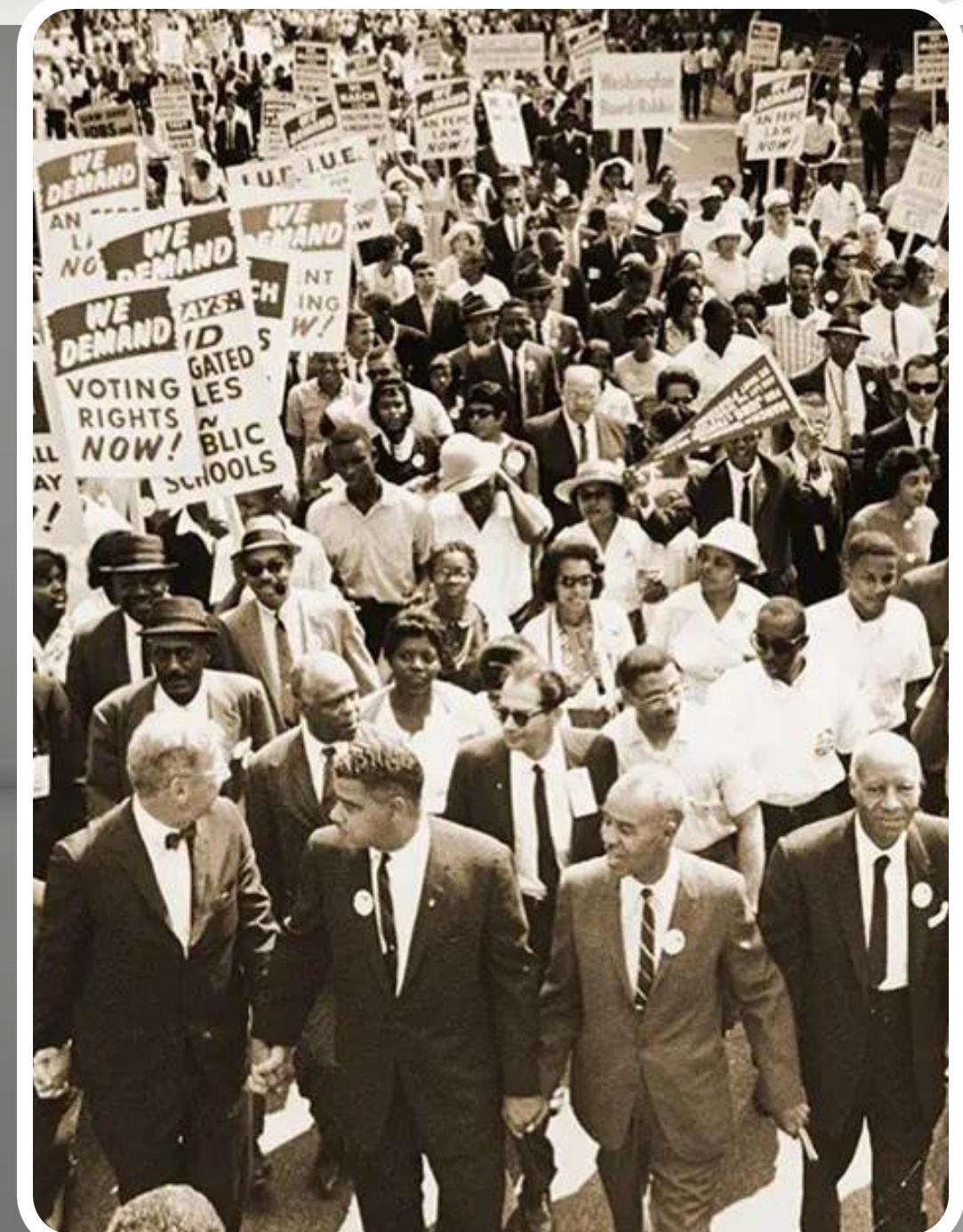
CONCEPTUAL ART & SOCIETY

- Reflected social and political change of the 1960s–1970s
- Questioned capitalism and the commercialization of art



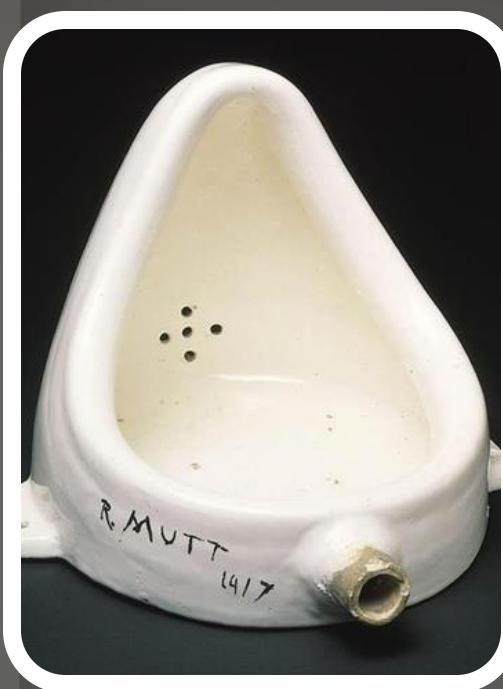
CONCEPTUAL ART & SOCIETY

- Protested war, inequality, and authority
- Social and political unrest of the 1960s-70s
- Promoted freedom, thought, and participation
- “Everyone is an artist.” – Joseph Beuys
- Brought art closer to everyday life



ICONS OF CONCEPTUAL ART

- Marcel Duchamp - Fountain (1917) Father of conceptual thinking in art
 - Sol LeWitt - Paragraphs on Conceptual Art (1967), "The idea is the machine that makes the art."
 - Joseph Kosuth - One and Three Chairs (1965) Explores meaning, language, and representation



I will refer to the kind of art in which I am involved as conceptual art. In conceptual art the idea is the most important element in the work? When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand by the artist. All the work is then generated during the actual work period. The idea becomes a machine that is used either directly or indirectly to manipulate the viewer's mind; the machine does not need to consist of an artifact itself.

The idea becomes a machine that is used either directly or indirectly to manipulate the viewer's mind; the machine does not need to consist of an artifact itself. This kind of art is not theoretical or abstract; it is concrete, but what is concrete is not necessarily what is visible. The art is not involved with all types of mental processes and it is purposeless. It is usually free from the dependence on the skill of the artist as a craftsman. It is the skill of the viewer who is concerned with conceptual art to make his/her mental activity interesting to the spectator and therefore usually he is the one who creates the work of art.

There is no reason to suppose however that the conceptual artist is cut to howe the viewer. If an artist can make his/her ideas clear to the

he eliminated from the making of the art. The work does not necessarily have to be rejected if it is not good enough. Sometimes what is initially thought to be拙拙 will eventually be visually pleasing.

To work with a plan that is given-set is one way of avoiding subtlety. It also obviates the necessity of being original. In the conceptual art the artist would design the work. Some plans will consist of millions of variations, and some a single infinity. In each case however, the artist would select the best form and rules that would govern the solution of the problem. This is where the lower degree of subtlety comes in. The source of the subtlety is the way the artist has approached the work, the better. This eliminates the arbitrary, the capricious, and the subjective as much as possible.

which one conditioned to expressional art in accustomed, that would delete the viewer from perception.
"In other words, at the very least may be changed the conceptual art is not necessarily logical. The logic of a piece or series of pieces is in a device that is used at times only to be ruined. Logic may be used to set up a situation that will be used to pull the viewer into the belief that he understands the work, or to infer a paradoxical situation that will be used to pull the viewer into a state that is not complete. Most ideas that are successful are ludicrously simple. Successful ideas generally have a certain amount of mystery about them that seems inevitable. In terms of idea the artist is free to even surprise himself. Ideas are discovered by immersion in the process of creation."

"Some art is happen in conception and chapter of life."

What the work of art looks like isn't too important. It has to look like something if it has physical form. But what's important is that it have it must begin with an idea. It is the process of conception and realization with which the artist creates his or her object. Once the artist has the idea the work goes to the process of all, including the artist, if use the word "process" as a way of expressing the whole unit, the objective understanding of the whole unit, how the artist is going to express the whole unit, simultaneously a subjective interpretation of both.

The work of art can only be perceived when it is completed.

The philosophy of the work is implicit in the work, and it is not an illustration of any system of philosophy.

It doesn't really matter if the viewer understands the concepts of the artist by seeing the art. Once out of his hand the art has no control over the viewer. The viewer will perceive the work. Different people will understand the same thing in a different way.

Recently there has been much written about minimal art, but I have not discovered anyone who has added to doing the kind of thing. There are other, after all, the kind of art that does not exist.

Art that is meant for the sensation of the eye generally could be called perceptual rather than conceptual. It includes most optical, kinetic, light and color art.

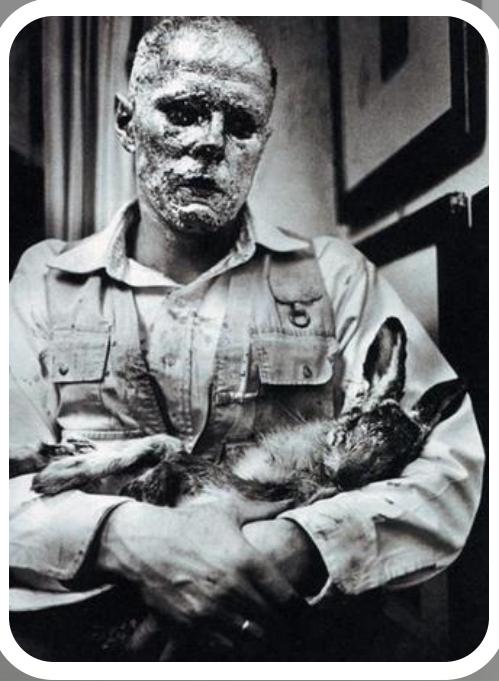
Since the functions of recognition and perception are contradiction *per se*, the other point (fact) the artist would mitigate his idea by applying subjective judgment to it. If the artist wishes to evoke a certain mood or atmosphere, his chance decisions would keep to a minimum while caprice, taste and other whimsies would



chair (chär), *n.* [OF. *ches* see *cathedra*.] A seat with a back and arms, for one person; a seat of office; the person occupying a seat of honor at a meeting; a sedan-chair or clutch to support and seat.

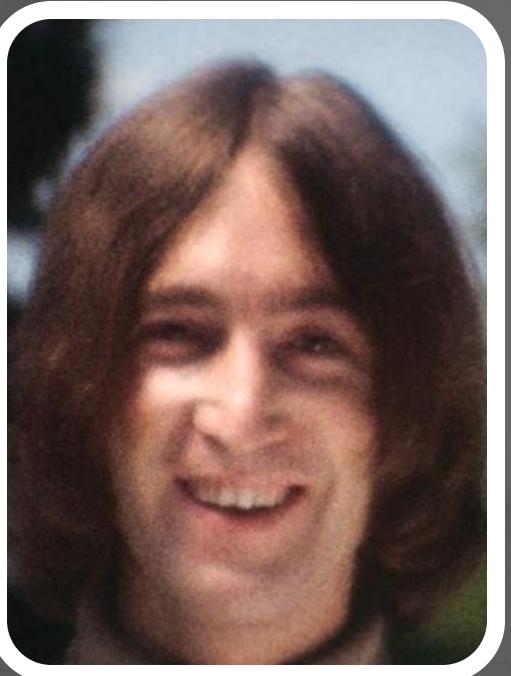
ICONS OF CONCEPTUAL ART

- Joseph Beuys - Social Sculpture concept Believed creativity could transform society
- Yoko Ono - Instruction Pieces (1960s) Used participation and imagination as art
- Martin Creed - Work No. 227: The lights going on and off (2000) Modern conceptual art example questioning perception



FORMS & MEDIA

- Performance and Video Art – Actions, gestures, and time-based concepts
- Text and Language – Words, instructions, or definitions used as art
- Photography and Documentation – To record actions or ideas



FORMS & MEDIA

- Installation and Spatial Art – Transforming spaces to express ideas
- Readymades and Found Objects – Everyday items redefined as art
- Instructional and Participatory Works – Viewers become part of the piece



PAINTING TO SEE THE SKIES
Drill two holes into a canvas.
Hang it where you can see the sky.
(Change the place of hanging.
Try both the front and the rear
windows, to see if the skies are
different.)

1961 summer

CRITIQUES

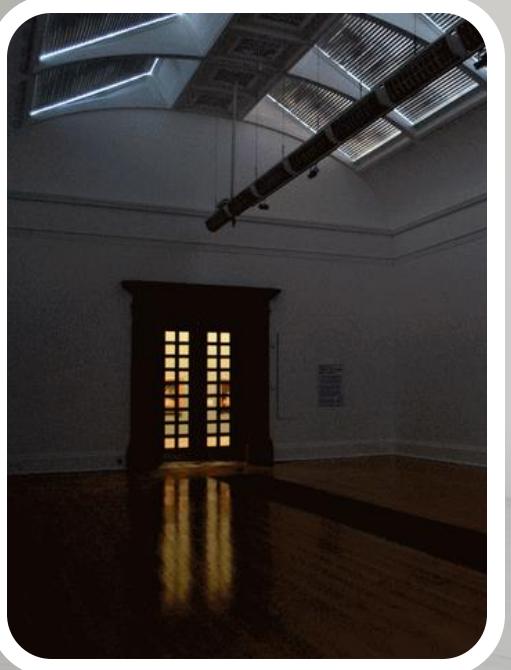
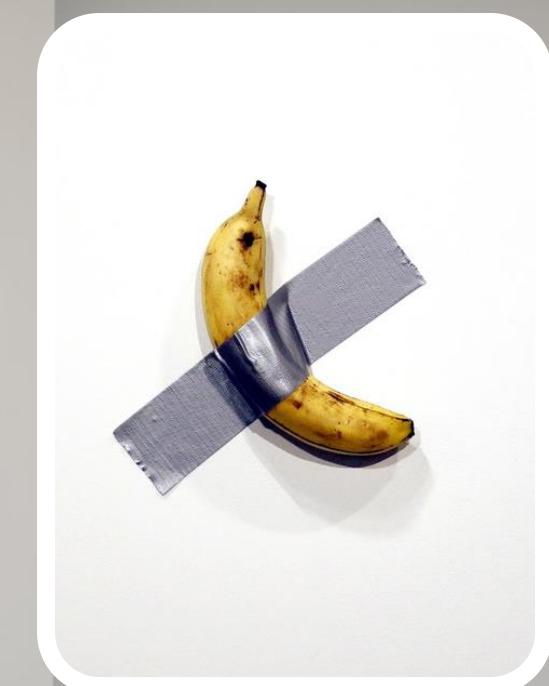
“It's too intellectual.”

“That's not art!”

“It's confusing.”

“Anyone can do that.”

“It's overpriced!”



THANKS FOR
WATCHING

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