

## **OBRAZOVÁ PŘÍLOHA**

Fountain by R. Mutt

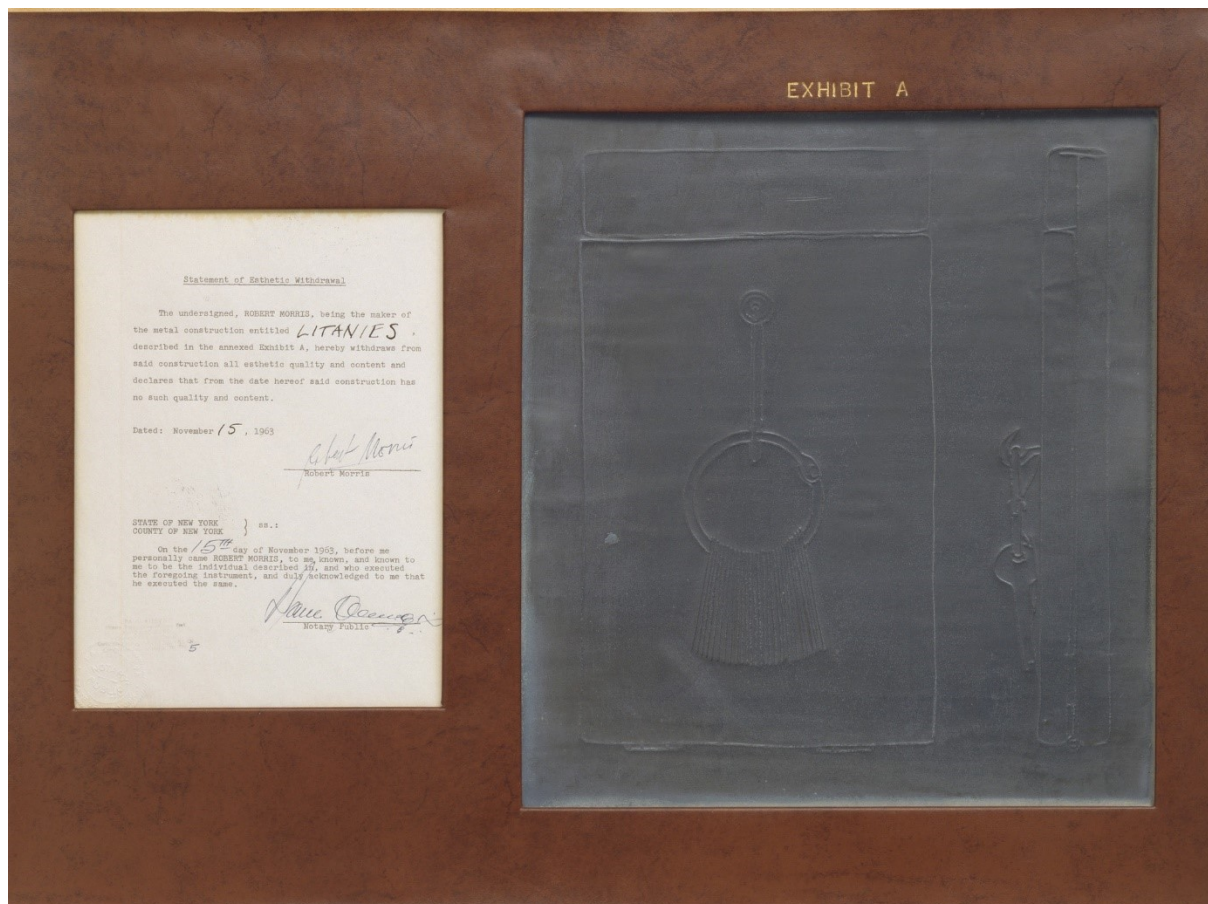
Photograph by Alfred Stieglitz



THE EXHIBIT REFUSED BY THE INDEPENDENTS

*Obr. 1* Marcel DUCHAMP. *Fontána*. 1917. Fotografie Alfreda Stieglitze.

Zdroj: *Wikimedia Commons*



**Obr. 2** Robert MORRIS. *Dokument (vyhlášení konce estetiky)*. 1963.

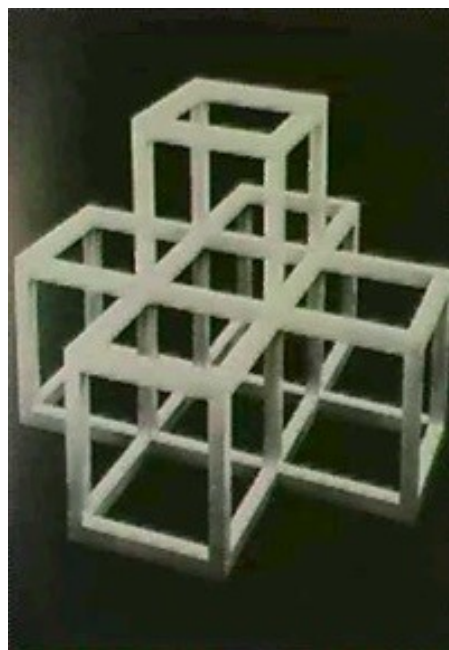
V levé části nápis: „Níže podepsaný Robert Morris, autor kovové konstrukce nazvané *Litanie*, zobrazené v části Příloha A, odstraňuje z této konstrukce veškeré estetické vlastnosti a obsah a od uvedeného data deklaruje, že tato konstrukce nemá žádné takové vlastnosti ani obsah. Datováno 15. listopadu 1963, Robert Morris.“

*Zdroj: <http://www.moma.org>*



*Obr. 3 Andy WARHOL. Krabice Brillo. 1964.*

*Zdroj: <http://www.mantlethought.org>*



*Obr. 4 Sol LeWITT. Socha. 1972.*

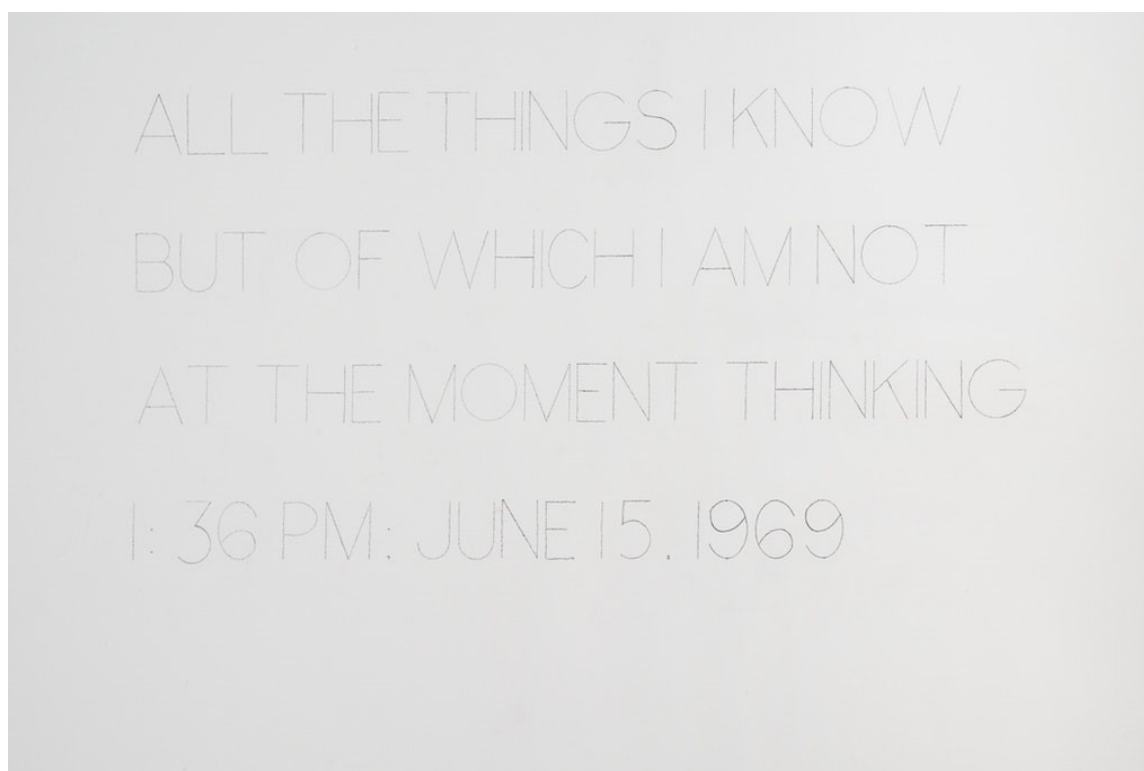
*Zdroj: <http://www.artnet.com>*

Q: To begin with, could you describe this work?  
 A: Yes, of course. What I've done is change a glass of water into a full-grown oak tree without altering the accidents of the glass of water.  
 Q: The accidents?  
 A: Yes. The colour, feel, weight, size ...  
 Q: Do you mean that the glass of water is a symbol of an oak tree?  
 A: No. It's not a symbol. I've changed the physical substance of the glass of water into that of an oak tree.  
 Q: It looks like a glass of water ...  
 A: Of course it does. I didn't change its appearance. But it's not a glass of water. It's an oak tree.  
 Q: Can you prove what you claim to have done?  
 A: Well, yes and no. I claim to have maintained the physical form of the glass of water and, as you can see, I have. However, as one normally looks for evidence of physical change in terms of altered form, no such proof exists.  
 Q: Haven't you simply called this glass of water an oak tree?  
 A: Absolutely not. It is not a glass of water any more. I have changed its actual substance. It would no longer be accurate to call it a glass of water. One could call it anything one wished but that would not alter the fact that it is an oak tree.  
 Q: Isn't this just a case of the emperor's new clothes?  
 A: No. With the emperor's new clothes people claimed to see something which wasn't there because they felt they should. I would be very surprised if anyone told me they saw an oak tree.  
 Q: Was it difficult to effect the change?  
 A: No effort at all. But it took me years of work before I realized I could do it.  
 Q: When precisely did the glass of water become an oak tree?  
 A: When I put water in the glass.  
 Q: Does this happen every time you fill a glass with water?  
 A: No, of course not. Only when I intend to change it into an oak tree.  
 Q: Then intention causes the change?  
 A: I would say it precipitates the change.  
 Q: You don't know how you do it?  
 A: It contradicts what I feel I know about cause and effect.  
 Q: It seems to me you're claiming to have worked a miracle. Isn't that the case?  
 A: I'm flattered that you think so.  
 Q: But aren't you the only person who can do something like this?  
 A: How could I know?  
 Q: Could you teach others to do it?  
 A: No. It's not something one can teach.  
 Q: Do you consider that changing the glass of water into an oak tree constitutes an artwork?  
 A: Yes.  
 Q: What precisely is the artwork? The glass of water?  
 A: There is no glass of water any more.  
 Q: The process of change?  
 A: There is no process involved in the change.  
 Q: The oak tree?  
 A: Yes. The oak tree.  
 Q: But the oak tree only exists in the mind.  
 A: No. The actual oak tree is physically present but in the form of the glass of water. As the glass of water was a particular glass of water, the oak tree is also particular. To conceive the category 'oak tree' or to picture a particular oak tree is not to understand and experience what appears to be a glass of water as an oak tree. Just as it is imperceptible, it is also inconceivable.  
 Q: Did the particular oak tree exist somewhere else before it took the form of the glass of water?  
 A: No. This particular oak tree did not exist previously. I should also point out that it does not and will not ever have any other form but that of a glass of water.  
 Q: How long will it continue to be an oak tree?  
 A: Until I change it.



**Obr. 5** Michael CRAIG-MARTIN. *Dub*. 1973.

Zdroj: <https://www.artsy.net>



**Obr. 6** Robert BARRY. *Všechny věci, které znám, ale na které v tuhle chvíli nemyslím*. 1969.

Zdroj: <https://brooklynrail.org>



**Obr. 7** Robert BARRY. *Inertní plyn hélium, Mohavská poušť*. Performance. 1969.

Zdroj: <https://www.artsy.net>



**Obr. 8** Bruce NAUMAN. *Stokrát žít a umřít*. 1984.

Zdroj: <https://curiator.com>



**Obr. 9** Pierre MANZONI. *Živá socha. Podepsaná a datovaná paže ženy. 1961.*

Zdroj: <http://socledumonde.org>



**Obr. 10** Pierre MANZONI. *Umělcovo hovno. 1961.*

Zdroj: <https://www.tate.org.uk>

V roce 1961 Manzoni označil devadesát očíslovaných plechovek naplněných vlastními výkaly různojazyčnými nápisy „100% čistě umělcovo hovno“ a začal je prodávat.



**Obr. 11** Andres SERRANO. *Pochcany Kristus*. 1987.

*Zdroj: <https://en.wikipedia.org>*



**Obr. 12** Santiago SIERRA. *Prostor uzavřený vlnitým plechem*. Instalace v Londýně v září 2002.

*Zdroj: <https://www.lissongallery.com>*





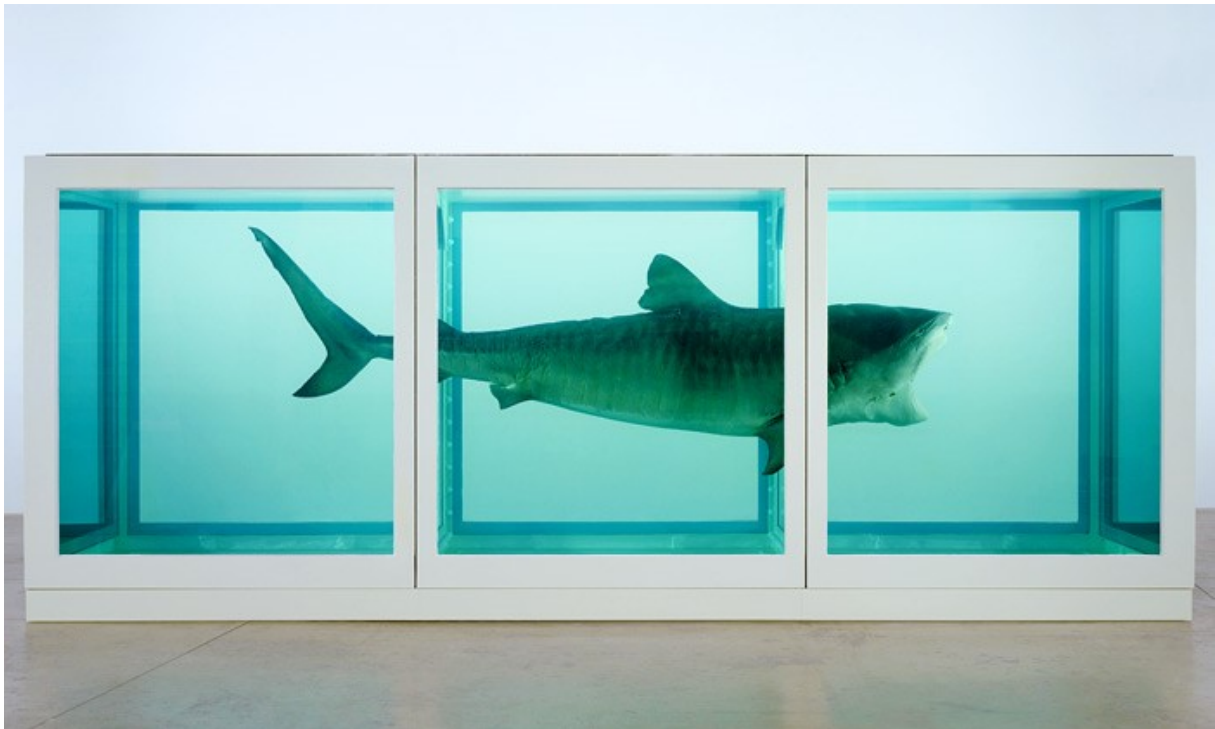
**Obr. 13** Rosemarie TROCKEL. *Cogito Ergo Sum*. Výšivka na vlněném šátku. 1988.

Zdroj: <http://www.artnet.com>



**Obr. 14** Tracey EMIN. *Moje postel*. 1998.

Zdroj: <https://www.tate.org.uk>



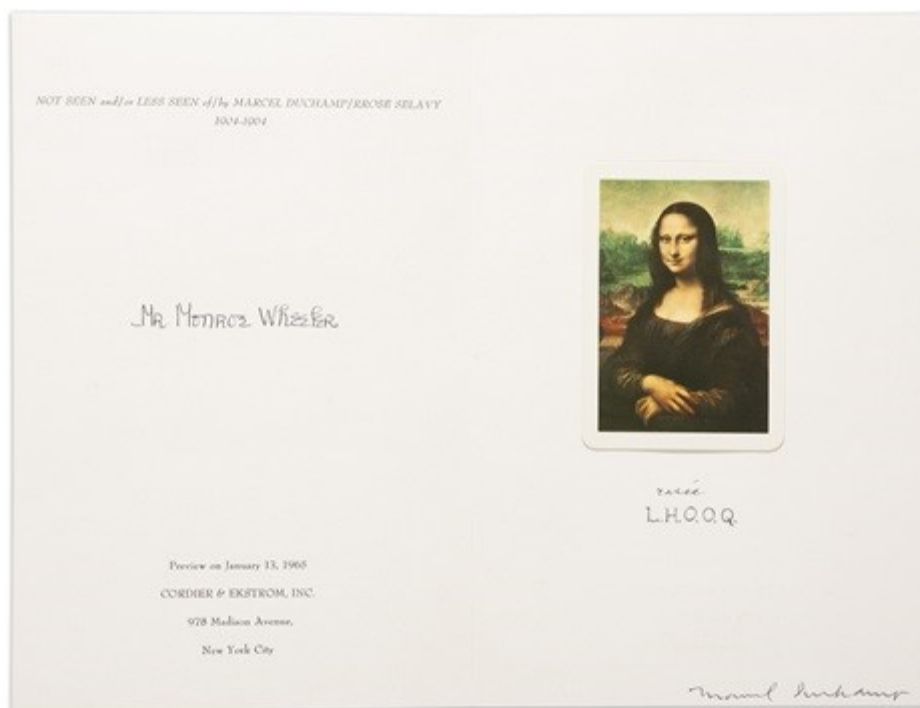
**Obr. 15** Damien HIRST. *Fyzická nemožnost smrti v mysli někoho živého*. 1991.

Zdroj: <http://www.designmag.cz>



**Obr. 16** Marcel DUCHAMP. *L. H. O. O. Q.* 1919.

Zdroj: <https://en.wikipedia.org>



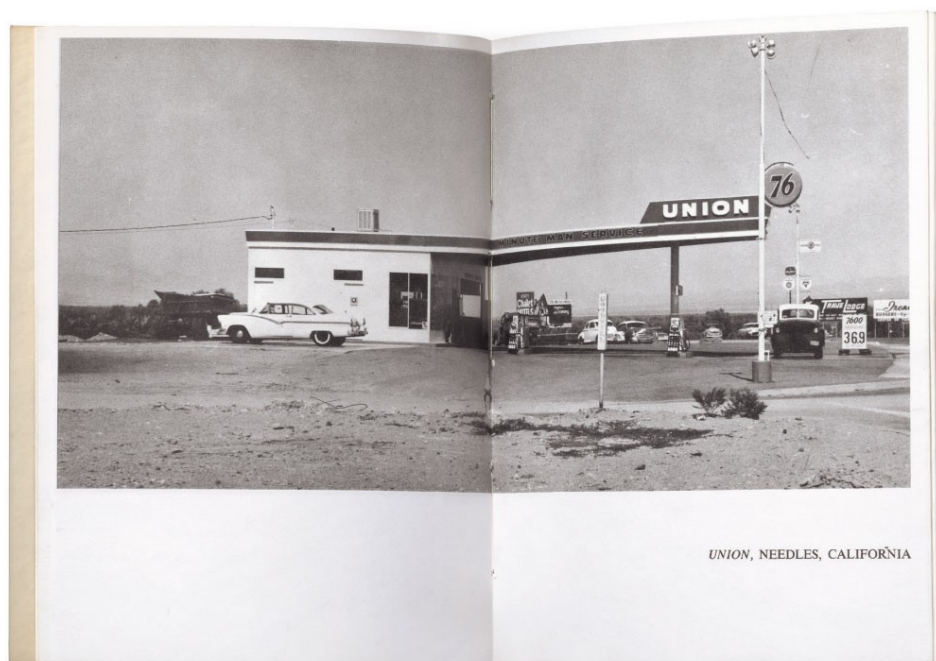
**Obr. 17** Marcel DUCHAMP. *L. H. O. O. Q.* oholená. 1965.

Zdroj: <http://www.artnet.com>



**Obr. 18** Robert RAUSCHENBERG. *Vygumovaná de Kooningova kresba*. 1953.

Zdroj: <https://www.rauschenbergfoundation.org>



**Obr. 19** Edward RUSCHA. *Dvacet šest benzinových stanic.* 1963.

*Zdroj: <https://www.worthpoint.com>*



**Obr. 20** Joseph KOSUTH. *Jedna a tři židle.* 1965.

*Zdroj: <https://www.moma.org>*



**Obr. 21** Allan KAPROW. *Vrakoviště*. Performance v Pasadena Art Museum v Kalifornii. 1967.

*Zdroj: <https://www.nytimes.com>*



**Obr. 22** Hans NAMUTH. *Jackson Pollock ve svém ateliéru*. 1950.

*Zdroj: <https://www.moma.org>*



**Obr. 23** Claes OLDENBURG. *Ložnicový soubor*. Socha (instalace v reálném prostoru z napodobenin skutečného nábytku). 1963.

Zdroj: <https://www.gallery.ca>



**Obr. 24** Edgar DEGAS. *Piják absintu*. 1876.

Zdroj: <https://www.slavneobrazy.cz>



**Obr. 25** Édouard MANET. Poprava císaře Maximiliána. 1868.

*Zdroj: <https://www.slavneobrazy.cz>*



**Obr. 26** Donald JUDD. *Bez názvu*. 1987.

*<https://www.artbasel.com>*



**Obr. 27** Robert SMITHSON. *Spirálové molo*. 1970.

*Zdroj: <https://www.artspace.com>*



**Obr. 28** Pohled na instalaci *Primární struktury*. Židovské muzeum v New Yorku. 1966.

*Zdroj: <http://www.artnews.com>*





**Obr. 29** John BALDESSARI. *Hození třech míčku do vzduchu, abychom získali čtverec.* 1974.

*Zdroj: <https://theartstack.com>*



**Obr. 30** Josep RENAU. *Zed' internátní budovy, Halle-Nuestadt, Německo.* 1972.

*Zdroj: <http://socialistmodernism.tumblr.com>*



*Obr. 31* Andy WARHOL. *Plechovky Cambellovy polévky*. 1962.

*Zdroj:* <https://www.moma.org>



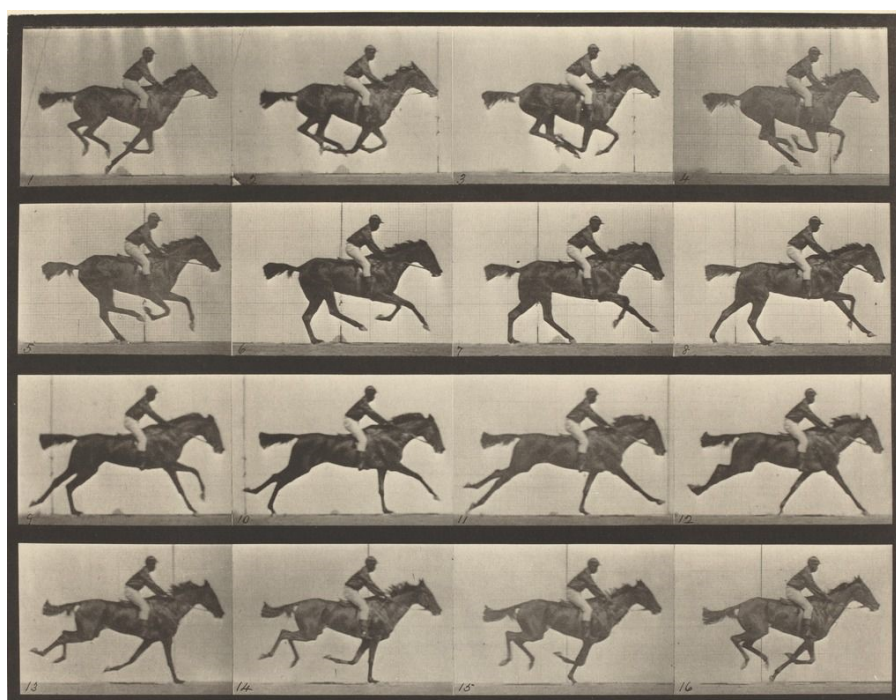
*Obr. 32* Robert MORRIS. *Bez názvu*. 1965.

*Zdroj:* <https://www.tate.org.uk>



**Obr. 33** Edward RUSCHA. *Všechny budovy na Sunset Strip*. 1966.

Zdroj: <https://www.worthpoint.com>



**Obr. 34** Eadweard MUYBRIDGE. *Zvířecí pohyb, deska 626*. 1887.

Zdroj: <https://www.artsy.net>



*Obr. 35 Václav STRATIL. Fotografie z výstavy 66 prací. 2012.*

*Zdroj: <https://dumumenicb.cz>*



*Obr. 36 On Kawara. Datové malby. 1973.*

*Zdroj: <https://graphitepublications.com>*



*Obr. 37* Michael HEIZER. Dvojitý negativ. 1969.

*Zdroj: <https://www.laweekly.com>*



*Obr. 38* Richard LONG. Čára vytvořená chůzí. 1967.

*Zdroj: <http://www.richardlong.org>*



*Obr. 39. Milan KNÍŽÁK. Druhá manifestace aktuálního umění. 1965.*

*Zdroj: <http://www.milanknizak.com>*



*Obr. 40 Ztohoven. Vyvěšení rudých trenek nad Pražským hradem. 2015.*

*Zdroj: <https://domaci.ihned.cz>*