

De mathematica

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Art as idea as idea

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From *ELEMENTS IN REFERENCE TO*

If the ESB* replaces the role of the art object it would become apparent that the object/context relationship, as art, would be redundant in favour of the language references through which it becomes known. It can be noted that it has always been a condition of art that sets of references have functioned 'as art' and not any identifiable substance possessed by the object or material classified as art. Whether or not the ESB (or its context) is an art object (or context) is not brought into question here, since obviously the ESB as the ESB is neither The ESB can serve as the centre for a propositional system. It could be argued that, being central to the system itself, the ESB comes up for consideration 'as art' beyond the terms by which it comes into use originally, i.e. as a non-art object. Such an argument however serves only to underline the fact that the status of any object as 'art', or 'as an art object', is propositional and not factual. It is to avoid such confusion that the ESB is given only a hypothetical role in the system the assertion being that the function, or status, of anything 'as art' can only be a hypothesis It is possible for two separate systems to be formulated, one dealing with all aspects of the building as an object, the other considering the ESB as a series of language classifications. The second system would embrace all statements about the (particular) building and could equally be considered in relation to any building (e.g. statements concerning size, age, construction, particular and general relations to other buildings, function and use etc.) The first system accepts the subject (ESB) empirically, as an object to which any reference necessarily derives from experience of the building (the role of ESB here being exclusively visual/perceptual). The role played by ESB, as the subject of the system, is relative to interpretation. If it is considered as the object, i.e. ESB, then, being immovable, experience necessarily involves travelling to it. If it is interpreted as the subject of a system of referential connections, it provides a conceptual schema for which all information is available in classificatory form The second system could exist only as language references; in which case it would seem that the system of reference would supersede the 'subject' as well as its 'as art' consideration.

*Empire State Building.