

## Propositions on art and the public

1. The wall marks a boundary.
  - 1.1. The wall can keep people (or something else) in or keep people out.
    - 1.1.1. The wall is a division made concrete. It is the negation of continuous space; a de-totalising split in the public sphere.
    - 1.1.2. Defining a boundary is a function of private property.
  - 1.2. The wall is both symbolic and material.
    - 1.2.1. The wall is an intervention in material space which is also material.
    - 1.2.2. The wall can be a support.
2. It is possible to stick things on walls.
  - 2.1. It is not unusual to stick art on walls.
    - 2.1.1. In this respect, not all walls are the same. It is possible to entertain the idea that the kind of wall to which a piece of art is stuck will effect the said artwork.
  - 2.2. "Art is not paintings and their meanings. It is the how of their production and the critique of its mechanisms." (Art & Language)
    - 2.2.1. A wall can be part of the how of the production of an artwork.
    - 2.2.2. A wall can be a mechanism in the reproduction of art.
  - 2.3. The location of a bit of art is, amongst other things, the relationships between people made concrete.
    - 2.3.1. Art is produced in relation to other people.
    - 2.3.2. Art does not enter into a relationship with the public; art is formed in the relationships between people.
  - 2.4. In art, generosity is not a function of meaning; it is the refusal to mystify one's own conditions of possibility.
3. Producing art 'in public' is not the same as producing art for a public.
  - 3.1. The public does not exist.
    - 3.1.1. The public are diverse, multiple, contradictory, fractured, fragmented, inconsistent, changeable and perverse.
    - 3.1.2. Each individual is diverse, multiple, contradictory, fractured, fragmented, inconsistent, changeable and perverse.
  - 3.2. Art must manage without a public.
4. What might follow if one thought of art as the search for collaborators rather than as the search for a public?