

Is Conceptual Art A Joke?

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Introduction

The definition of conceptual art is using ideas as the art form built from the object used then the piece being finished. (Tate n.a Conceptual Art).

The aim of the dissertation is to create discourse surrounding the title 'Is Conceptual Art a Joke?' This will be explored through the ideas with imagery and object in the creative industry, and do in-depth analyses of the artworks, to question from the pose title. The artists that will be discussed are: Marcel Duchamp, Man Ray, Martin Creed John Cage and Piero Manzoni.

Their artworks will be examined on the relation of their ideas with practice, and has humour played a large creative role on conceptual art, and other art forms that are influenced by the legacy of Duchamp; while also looking at humour used in the ready-mades, that were brought into conceptual art from Man Ray's Gift, to The Artist's Shit by Piero Manzoni. It is also to question if other art mediums, such as: painting, printmaking, photography etcetera are also conceptual as well, rather than conceptual art itself being the only art form only to link ideas, and leaving the rest out.

The work that I produce is biomechanical art in painting, sculpture and printmaking that are to link ideas with building architecture and experimentation of materials. This is closely linked to art theory of linking in architecture, technology and nature, to explore reality of the 'now' that is backed up with music to the creative process. There are elements of conceptual art linked into own practice.

Furthermore, the ideas are more focused on the craft side of working, to illustrate these ideas into physical forms that are still conceptual in nature, but the aesthetic and the imagery convey further meaning from experimentation involved.

The intent is to question can printmaking also be conceptual? This is more evident when made during the second year a dry point etching on a Central Process Unit (CPU) block that was printed, which the first form of conceptual art was made.



Figure 1: CPU Block Print 22nd May 2017



Figure 2: CPU block 22nd May 2017

Chapter one will look at the works of Duchamp, and will examine whether there are elements of humour involved in the creative process, explain the type of humour that was used in his artwork, and whether the works influenced younger generations of artists to include humour with their artwork.

Chapter Two will discuss the legacy of Duchamp and how it influenced Man Ray, John Cage and Peri Manzoni art piece 'Artist's shit'. The chapter will also discuss findings gathered from the artist's, and research material to analyse the legacy of Duchamp.

Chapter Three will analyse a contemporary artist Martin Creed, to show if the legacy of Duchamp is still on going and still being used, is humour still playing major role on the creative process, and to see if conceptual art is taken seriously or not?

Finally, the conclusion is based on findings from research gathered from more than one source, is there a relation of ideas with practice and is there humour behind conceptual art or taken seriously, or both, depending on the artwork?

Chapter 1

This chapter will discuss the artworks of Duchamp in detail, and referring to the title of 'Is Conceptual Art a Joke?' Duchamp trained as a painter, but art establishments did not accept his work because they closely resembled Futurism paintings (Godfrey, T. 1998:25). Instead he created other forms to create and more paintings, he used the mind itself as a blank canvas that involved "recreating ideas in painting" (Godfrey, T. 1998:27), which included L.H.O.O.Q, Fountain, Bottle Rack and Bicycle wheel.

The use of humour in art comes in different forms such as puns, irony, sarcasm, gallows humour etcetera. These can give a different context from surrealist humour, feminist humour and Dada humour. The key idea of the write up is to look at the Dada humour of Duchamp's study of the ready-mades and question the arts fundamentals of the title 'Is conceptual art a joke?' or is art itself a joke?

Also to question, is conceptual art more of a joke than being taken seriously? The methodology of exploring the title is analysing more detail at Duchamp's artworks, by contextualising and deconstructing the artworks and referring to research. This will be done to further expand the intent of Duchamp's ready-mades, that gives further insight that will provide an understanding of the jokes behind the works, not only to understand the idea of the ready-mades, but also Duchamp himself (Mundy, J. 2008). The aim is to follow his use of humour in his work, and have other artists, who are also conceptual artists, that applied the art form to create jokes, with their intent with their work is not to be taken seriously?

Firstly, the piece L.H.O.O.Q as seen as image one will be discussed and analysed.



Figure 3: L.H.O.O.Q. (Naumann M, F. and Kuenzil, E, R.1996:152).

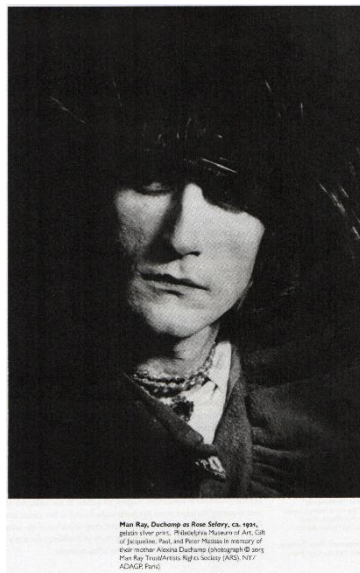


Figure 4: Rose Selavy (Johnson, D. 2013: 80).

The idea of L.H.O.O.Q was developed from a collaboration between Duchamp and Man Ray, which the French term “elle a chaud au cul” translates to “she has a hot ass” (Gale, M. 1997:106). The collaboration consisted of Duchamp dressing up as a female actress. This was a request by Man Ray for his colleague to dress up as a woman under the name of Rose Selavy. The name has an element of a pun as illustrated by Naumann and Kuenzil (1996: 165):

If the term [the pun on Rose Selavy and arroser la vie] is always so flexible it verges, so to speak, toward the masculine by emphasizing this time the servitude of the 'malic' function (Nauman, M, F. and Kuenzil, E, R. 1996:165).

This quote suggests that the piece considers masculinity of bringing a serious idea of a person being a male, that likes to dress up as a woman too; but with a sense of humour when translating the term “elle a chaud au cul”, and their intent of not being too serious with the idea and the name Rose Selavy, being a pun. “The eroticism, like the ready-mades, is first funny and then ironic and then epistemic” (Naumann, M, F and Kuenzil, E, R.1996:165). This advocates that, there is a relation with humour and ideas with Duchamp’s artwork, to be both serious and not serious, relating with the idea and the outcome of the piece.

The other intent for Duchamp for dressing up as a woman is to become a posh-tart with entrepreneurial tendencies (Mundy, J. 2008: 31). This is mostly to create a gallery under the name of Rose Selavy, create loads of puns and publish them in Duchamp and Man Ray’s own magazine and with their artworks etcetera. When they created the art piece, they did a small exhibition with the poet Andre Breton, to use humour as their main theme for the show.

For many years, Duchamp collaborated with Man Ray, till Duchamp passed away from a battle with cancer. They exchanged their ideas of the arts by using humour, while playing chess at the same time. The two artists had different ways of working, but their use of irony of daily life, and relating ideas with own practices made a close artistic partnership.

The use of humour as an artform is not only to express the ‘everyday’ object and life in a humorous way, but also humanity itself. Nonetheless, jokes themselves are very subjective and are based at the action of exhibiting the object and the “relation of subject and never object” (Higgie, J. 2007:25). Moreover, this evaluates that the joke is the subject presented from the titles, rather than the exhibited piece with Duchamp’s artwork, while others may not understand the jokes of his artwork. Not only that, if taking the ready-mades seriously, it is suggested by various sources that it will be difficult to understand Duchamp. This statement is further reinforced with this quote and acknowledged by Mundy (2008:120) “Humour and irony underpinned not only his work but also his whole life” (Mundy, J. 2008:120).

Secondly, the piece known as 'Fountain', will be discussed



Figure 5: Own Photo 02 August 2017: Tate Modern.

This is a very well-known piece that started with the idea of using everyday objects, and for them to be considered as art, while at the time, also influenced generations of artists that changed and challenged the avant-garde, to relate ideas in art in same way as traditional art.

From extensive research, analysing and viewing the Fountain at an exhibition at Tate Modern, there are two sides open to interpretation with the installation. The first being the idea of considering the everyday objects as art to be serious, the second being the object it-self, and placement of the urinal as a joke. This conveys that it could be suggested that the object in question is both serious and not serious.

When exploring the humour behind Duchamp's work, there were elements of his personal life and features relating to Dada. However, his artwork is difficult to categorise into a particular movement, but the idea of ready-mades of Duchamp is not only to illustrate humour in art form, but also "is the questioning of arts fundamentals definitions and categories" (Higgie. J, 2007: 13).

This statement by Higgie (2007) suggests, it is to question the arts, but with a humourist twist with the ready-mades, which implies that the younger artists were not only open to embrace new concepts and challenge those concepts, but also understood the jokes behind Duchamp's artwork. The only record they had of the original Fountain was a photograph in the exhibition before Duchamp installed the

ready-made. This was due to the Society of Independent Artists who were appalled with the object and prevented Duchamp to exhibit in the exhibition.

Nevertheless, the fountain was re-replicated in the 1960's, because all ready-mades that Duchamp exhibited were destroyed and the only documented evidence of the works was from a single photograph. The sense of humour developed from the Fountain, inspired a lot of younger generation of artists to study the intent of Duchamp ready-mades, which in turn created Neo-Dada, Conceptual Art, Pop Art, Surrealism etcetera, this created new forms of creativity that brought new concepts, which Hapgood et al (1994:11) argues:

The full impact of Marcel Duchamp's notion of the readymade-manufactured products designed as art objects-was registered and amplified in the work of younger artists (Hapgood et al 1994:11).

This in turn influenced younger artist to create improved forms of conceptual art that are installations, sound, objects etcetera, and bring new concepts from their studies of Duchamp's ready-mades. Nevertheless, Duchamp's impact is not only in conceptual art but, it has changed the dialogue of the relation of ideas with art practice. This is evident in this quote:

In fact, it is Marcel Duchamp whom we can credit with giving art its own identity.... All art (after Duchamp) is conceptual (in nature) because art only exists conceptually (Nixon, M. and Buskirk, M.1996:95).

This suggests that most art forms are conceptual, which the point of the ready-made idea by Duchamp was not only to rebel against 'retina art' but, to allow artists to create their own identity and conceptualise with their own practice.

Lastly, the two pieces known as 'Bicycle wheel' and 'Bottle Rack' will be discussed.



Figure 6: Bicycle wheel (Hapgood et al. 1994: 3).



Figure 7: Bottle Rack (Mundy, J. 2008: 125).

A bottle rack is neither a painting, a poem, nor a piece of music; its art, or else its nothing. If it is not impossible to see it as a sculpture, that's on condition that one initially view as art (Nixon, M. and Buskirk, M.1996: 95).

The pieces were the start of Duchamp's readymade idea that began from conversations of jokes, with the jokes themselves becoming a physical object. His concepts were mostly to creatively experiment with ideas around the objects to achieve the correct look and placement, which then followed the idea of ready-mades. They are difficult pieces to read, but they are a form of sculpture that relate to ideas of classing these ready-mades as sculptural pieces of art.

This suggests the ready-mades are read as a form of sculpture and still classed as pieces of art. Although, when looking further the intent of the ready-made idea is supposed to allow art forms like painting, sculpture, photography etcetera to also be conceptual. Not only that, after he created the ready-mades, he expanded to word play to use French words, and then translate into English, that is to use humour as the main hub of creating the works relating to the everyday, that the ideas are the creative operation of the ready-mades, which "led naturally to an interest in puns" (Mundy, J. 2008:127).

The other reason Duchamp worked on the Bicycle wheel and bottle rack, is they were also a form of a distraction to the artist in his studio in Paris, and found them visually pleasing, but also would not have been attracted to them too (Mundy, J. 2008: 23). For Duchamp, "Playing with the bicycle wheel the viewer can see the intricate pattern of moving shadows of the spokes" (Holsworth, M. 2013:49).

This advocates that Duchamp found an element of beauty with the objects, that he still was not attracted to them, but from viewing for long periods of time he began to like them, although also having a level of humour with the objects that are continued through to his text works and title names. On the other hand, these objects were also used to represent the everyday, and to be very intellectually stimulating with the idea presented:

He puts the found object “at the service of the mind”; the fact that it has been chosen now bears the meaning of an idea triumphs over its ordinary physical presence (Goldsmith, S. 1983:201).

Furthermore, during the time of the ready-made idea, this was a very important stage to relate ideas with practice, that art not only has to look beautiful, but also intellectually stimulating to the viewer. It had brought a level of change into the arts that allowed ideas to be further explored and allow other art forms to have potential, then being ignored by the art establishment (Goldsmith, S. 1983:207).

The jokes themselves could change the face of art, but took time to be accepted as form of art. Due to the time they were created, they were shunned by the art establishment, as they displayed more of a destructive meaning behind the idea, but they were ignored by the states of the arts (Goldsmith, S. 1983:207). The ready-mades were demonstrated to be not acceptable by the class type of people who attended art galleries, and the art establishment did not acknowledge his works.

There was also an issue at the time, that the arts were degrading, and that the quality of the artwork was poorer, which greatly affected the culture that “high art and consumerism have become increasingly inseparable” (Sejten, E. A. 2016:1).

Moreover, the main uses of humour are puns that are to target the everyday with “created puns endowed them with new meanings” (Mundy, J. 2008:121). In turn, he developed ideas relating to the bicycle wheel and bottle rack that began with a joke, that transformed the modernist design and ideas to link in modernist humour. To Duchamp, it did not matter whether people responded to his work or not (Naumann, M, F. and Kuenzil, E, R.1996:17). The intent of Duchamp was to reduce the arts that were to make the artist less important “and even to eliminate art entirely” (Hapgood et al.1994: 15).

Chapter 2

This chapter will discuss the legacy of Duchamp's work and how he influenced artists with their practice. The legacy of Duchamp's work has been followed through in the works of Man Ray and John Cage. Man Ray, a video maker and photographer, worked in close relation to Duchamp, and so did John Cage, a musician; both had many conversations with Duchamp and applied humour in their artworks too, this was a massive influence in the art movement in relating ideas with their own practice.

Firstly, the artist Man Ray will be discussed and his works will be analysed. The artist collaborated and worked closely with Duchamp for the ready-made idea, but he also created artworks in film and photography. He collaborated with Duchamp to create L.H.O.O.Q and helped photograph Duchamp in drag as Rose Selavy, and worked on other collaborative projects that were not as successful, as they collaborated and understood each other's artistic intentions. However, they were also "following an independent path" (Mundy, J. 2008:28).

This means, that they worked in different ways, but their partnership was of great importance, not only to Man Ray as if he had not met Duchamp in New York, would he not have succeeded as an artist (Penrose.1975)? At the same time Duchamp influenced Man Ray who brought more insight and experimentation into film and photography, to give more ideas and deeper meaning behind the work. Their friendship was very important as stated in this quote

Marcel Duchamp defined Man Ray in these terms: - 'Man Ray n.m. synonym. Dejoie, jouer, jouir' (joy, play, enjoy), a description which means clear his allegiances (Penrose, R. 1975: 12).

This demonstrates how important their artistic partnership was to each other. Without Duchamp's connections in Paris, Man Ray would not have experienced Dada and Surrealism (Penrose, R. 1975). He made ready-made artworks, such as Gift and other ready-mades that were developed from conversations with Duchamp, but his main practice was film and photography.

With his video piece *Emak Bakia*, there are elements of the video of Man Ray trying to merge Dada and Surrealism into his practice (Knowles, K 2012: 78). This could be assumed, with his close relation with Duchamp, that he wanted to relate the Dada method of making art and surrealism to conjure his own aesthetic and own identity, to relate concepts with the different positioning of the camera lens, and cinematography of the moving images, while also bringing an element of storytelling into the art piece.

His most notable works is his Rayographs that were made by mistake, which gives the artwork “a new and unique quality” (Penrose, R. 1975:114). These were included into video as well, which are in mix media to have camera or camera-less work. These give different forms of imagery and ideas with x-ray ready-made objects, and merge them into film and photography.

There are also foundations of optical illusions to distort reality with the use of video, to capture aspects of him-self to create forms of narrative by conveying different abstractions between surrealism and Dada. While, also keeping hold of the influence of Duchamp’s ready-mades, he closely worked with that, which had an impact on his film and photography works (Fotiade, R. 2012).

Secondly the musician John Cage 4’33 will be discussed and analysed in this section. Follow this [link](#) to watch

He was known as a musician who created the piece of music called *Silence* or 4’33. He also had conversations with Duchamp about each-others work, but did not collaborate. The idea behind the art piece 4’33 is a form of experimental music to listen to other noises, where the main music instrument is silence (Boyars, M. 1968). The conductor and the orchestra are not allowed to make any sound; instead the sound is generated from the audience.

To Cage, the purpose of the piece is to hold these sounds and allow the “sound effects but as musical instruments” (Boyars, M. 1968: 3). The composition of the piece 4’33 can capture the movement gestures “rather than a matter of what work mandates” (Kania, A. 2010: 343). This is evident that the action of silence is to create arguments about 4’33, of considering it either as a form of conceptual art or a

form of music, and is 4'33 really a silent piece of music? These questions look at different perspectives of the piece that makes it difficult to either consider it as art or a piece of music. The author Labelle (2006: 5) states "Art is not in the objects, but in the artist's conception of art to which the objects are subordinated" (Labelle, B. 2006: 5).

This quote argues that 4'33 is more focused on the idea of it being a form of art rather than music. While another author argues:

Similarly, I would argue that 4'33 is not a piece of music, since Cage intended the sound audible at its performances not to be listened under traditional music concepts (Kania, A, 2010: 348)

Moreover, Kania (2010) suggests that in further reading with the author from further analysis that 4'33 "is a piece of music" (Kania, A. 2010: 351). With the piece 4'33, it is more evident from reading more than one source that 4'33 is not actually a silent piece of music (Kania, A 2010), but also a piece of music when removing the traditional foundations of music.

The intent of Cage with the piece is to create conversation about "music and life by again mobilizing the negative" (Labelle, B 2006: 13). These two different thoughts of 4'33 give different insights and arguments that demonstrate the piece of music to represent life. Nevertheless, to Cage it is not a form of experimental music, instead it is to capture sounds that become the music (Boyars, M 1968).

With reference to the title of 'Is Conceptual Art a joke' in relation to 4'33, it could be suggested it can be classed as a humorous piece of work. Nonetheless, from research sourced, it is evident that not only being a silent piece of music, but also serious piece of work that could argue that the silence itself is the piece of music (Boyars, M. 1968). It also illustrates that the legacy of Duchamp not only influenced Fine Art practice, but also experimental music to relate ideas with practice, at which point, both Duchamp and Cage met up with younger artists in the 1960's, and were praised by the younger generation. (Godfrey, T.1998).

Finally, the legacy of Duchamp will be discussed and analysed.

His ready-made idea carried through to all art forms into post-modernism art movements like Pop Art, Conceptual Art, Neo-Dada etcetera. The impact of the artwork, like the urinal, is to be able to translate into a statement of “Here is a urinal” (Nixon, M. and Buskirk, M. 1996: 98), that creates a conversation between the viewer and the artists, of the object in question, which in turn creates new ideas with art. It could argue it is a form of anti-art with the jokes being the main creative narrative of his ready-mades, which are to create boundaries between the old traditional methods of art and to create new forms of art.

With his legacy, they have brought positive outcomes and negative outcomes to the art establishment, which brings many questions surrounding the fundamentals of art and to the relation to the artist practice and idea being intertwined. This is to give more depth to go into theory, and experiment new techniques to give more context with the imagery used, than being a ‘pretty image’. This suggests that all art forms like painting, sculpture, printmaking, photography etcetera, are conceptual.

The legacy of Duchamp is to allow all art forms, not only to look beautiful, but also conceptual as well, which is more evident with Man Ray with his video and photography artworks and Duchamp’s sculptures. These contextualize more the development of art world going into theories that are merged together in chosen practice. Furthermore, the jokes behind Duchamp’s ready-mades and his other works have stayed the same, but the contexts of the ready-mades have changed in post-modernist times.

This is due to the cultural change in the 1960’s, not only did music, artwork and literacy change, but also humour changed. This proposes that the idea of the ready-made has not changed and will continue, but the context of the humour has changed. The way the context of humour has changed is it went from Duchamp using puns, irony and sarcasm to the object itself as the joke.

This is more evident from the artist Manzoni’s art piece “Artist’s shit” that the piece was “were to be sold, literally, for their weight in gold” (Godfrey, T. 1998:82). The intent of the piece could be supposed, to symbolise to trust the artist to not open the tin or the art piece would be destroyed, but on the other hand it is also a joke as the artist used humour as the creative hub of making art. (Godfrey, T.1998).

With the piece at the same time brings insult not only to the viewer, but also towards the art establishment (Who is Afraid of Conceptual Art, 2016). It could be assumed that the idea of the art piece is a very intelligent presentation of conceptual art. Although, at the same time, it can also be a joke from the way the object is presented and the subject.

It does have elements of great forms of conceptual art like John Cage 4'33 that brings many ideas with the use of silence, but on the flip side it can also be a joke to illustrate 'the orchestra is not playing the music, it is the audience that is the music'. Furthermore, the idea of the artwork can give more detail than the object itself (Labelle, B 2006), which brings a lot more detail behind other artworks rather than 4'33.

With the legacy of Duchamp's artwork, there are and continue to be constant debates with the intent of the ready-made idea, still going to this day, which that are times, are far more important than the artwork themselves (Godfrey, 1998). The other thing with the legacy of Duchamp it allows artist who identify themselves as conceptual artists to become a form of art (Godfrey, T. 1998). The big question of his legacy from the extensive research is, is Duchamp a trickster of the art world or a genius?

From all evidence sourced for the dissertation from each author that was read, Godfrey establishes his passion of conceptual art with in his writings, which he elaborates his seriousness with conceptual art, and constructive arguments in the art form. Nonetheless, when reading another author like Higgie, the texts give great constructive arguments of it being a joke, but the contexts are invalid, unreliable and contradictory. This suggests, Godfrey is able to not only to establish the ready-made idea more being both serious and not serious, but provides better constructive arguments.

Moreover, further research on more than one source of material, there is a relation to art theory and conceptual art, while also establishes that other art forms suggested are conceptual too (Nixon, M and Buskirk, M. 1996). This brings in a question; of if all forms of art are conceptual, what is the point of conceptual art?

On the other hand, Nixon establishes that the jokes behind the ready-made idea also allowed other art forms to be conceptual like painting, drawing, photography, printmaking etcetera. However, the main issue is with authors and critics relating to the legacy of Duchamp, that suggests that they are opinion based, which makes it difficult to get the correct answer, and in turn to suggest it is open to the individuals to draw at their interpretation of conceptual art.

Chapter 3

This chapter will discuss the artwork of Creed and whether his artwork is intended to be either taken as a joke, taken seriously or both. Creed is not only a visual Artist, but also a musician and combines them both, which he works with the two art forms at “equal amounts of time” (Bailey et al 2014: 41).

His exploration is to relate feelings, humour and ideas to create not only pieces of music, but also readymade sculptures and installations. The reason of including a contemporary artist to link with Duchamp is to illustrate that Duchamp’s legacy has influenced many other artists. The artworks included are Lights Switching on and off and A4 Paper Turned into a Ball.

Firstly, the piece Work No. 127 Lights switching on and off will be discussed.



Figure 8: Lights Switching on and Off (Bailey et al 2014: 26-27).

The piece is based on the idea of creating rhythm by the action of lights switching on and off. This is to represent the idea of mood swings where we have days when we have good days “On” and bad days “Off”, which his intent with the piece is based on feelings that are brought from making music. Furthermore, Creed’s artwork is not completely conceptual as it is based on feelings rather than ideas:

I don’t believe in conceptual art. I don’t think it is possible to separate ideas and feelings...anyway it feels like everything has a lot more to do with feelings than with anything else. (Bailey et al 2014:45)

This suggests that he vaguely works with ideas, but tries to relate with feelings that relate with music, which is like Wassily Kandinsky's theory of the relation of art and music (McBurney, G. 2006).

The piece was also controversial not only to the public, but also towards artists, gallery owners and celebrities involved in the Turner Prize. The piece won the aforementioned prize in 2001 that shocked critics, artists and judges. In his celebratory speech he said: "It's true, anyone can do it...it's just I'm better than anyone else at it." (Colin, A. 2002: 76).

The words spoken were not the wisest ones chosen, considering he had won in a competition, but the judges accepted the comment. Not only that, the piece also caused a lot of outrage with the art critics that "whine on about conceptual art and the Turner Prize as a symptom of 'bad aesthetic' times" (Phonic, S.2002), but also to newspaper tabloids trying to figure out the art piece. They also were criticizing the Turner Prize becoming 'Art Idol' (Phonic, S. 2002), with its relation to the celebrity status with its close links to the media, and linking the said prize as ending up in 'Big Brother' (Phonic, S. 2002).

When looking at two different perspectives, the art piece is to rebel against the art establishment, while also showing anything can be art when Creed says it is. The other is to question "Can anything be classed as art?" Based from his comment of nonetheless, winning the prize it adds to the question of "Is everyone an artist if they deemed they are?"

His intent is to relate with music to the visual art: "Considering Creeds works over the past decades, it is clear that visual art and music are very much intertwined" (Bailey et al, 2014:45). The other is being a rebel, that closely relates to Duchamp's legacy and Dada that the ideas are either taken seriously or not, and feelings were his constant battle not only being alone, but other feelings that are "against staying in bed" (Cattelan, M. 2005).

Lastly, the piece Work No. 88 A4 Paper Turned into a Ball, will be discussed.

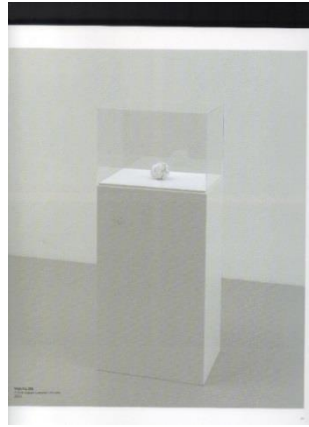


Figure 9: A4 Paper Turned into a Ball (Bailey et al: 39).

The idea of the piece was for Creed to make a perfect sphere from a piece of paper with the intent of being sold as artwork, to 'motivate him to wake up in the morning' (Who is Afraid of Conceptual Art, 2016). The piece started as a joke, based on the idea of the piece and own comment by Creed himself, but he kept creating the A4 balls to try and create the perfect sphere, and create a form of income from the sculpture (Who is Afraid of Conceptual Art, 2016).

To Creed, all his sculptures relate to his own music, which he states: "I still get asked whether the music is different to the sculpture work. In response, I always say no" (Coles, A. 2011:126). Not only that, the other idea it may be a form of deconstruction and reconstruction, where the paper ball can imply the idea of creating a new form (Bailey et al 2014: 42). This suggests that the idea is to capture the essence of materiality with the A4 balls, that could be taken seriously by the viewer or not.

This could link closely to the legacy of Duchamp with his ready-mades to apply humour with the artwork, but with some level of seriousness. If that is assumed, then where the seriousness of the piece, the title itself is gives the exact detail what it is (Colin, A. 2002:75-76). Now the question that lies on the piece "is it a work of art?" which for Creed it is a work of art when the artist declared it is (Fontaine, C. 2010:56). That is supposed that anything can be classed as art, even if it is joke it is still considered as art.

To compare Creed to Duchamp, there is no relation between their artworks, but the idea of using a ready-made object, and use humour behind the object is continuing to be applied by contemporary artists. This means, the legacy of Duchamp's theory of the ready-mades is still on going.

Furthermore, the use of humour has changed, due to cultural changes from Modernism (1850 to 1960) to Post-Modernism (1960 on going). The change of humour is more apparent from Duchamp's artwork that included puns, irony and sarcasm, while Creed's humour is using the objects themselves to become the joke.

Conclusion

From extensive research relating to the topic, the conclusion is that there is no correct answer. This is due to all the research being mostly opinion based from the authors and other research made, that makes it difficult to conclude. This could be due to wanting to find facts and information rather than opinions that can easily be shunned with evidence.

The other is there are elements of a joke behind conceptual art, but this statement is wrong, while taking it seriously is correct, but also wrong too. However, there are points within the theory that it can be both. Furthermore, it is also wrong because with it all being opinion based, that it makes it difficult to get the correct answers, which are established acknowledged opinions based on the authors information, that are backed up with facts and research, but give different contexts. This proposes that it is up to individuals to make their own interpretation of conceptual art.

Moreover, if the mind-set of conceptual art being both serious and not serious, this does not mean the joke should be discouraged, instead it should be embraced if that is the artist intention. This could suggest, that the jokes themselves enhances the artwork, rather than taken too seriously, which allows viewers minds open to their own interpretation of the object and subject matter.

Furthermore, the positive side outcome from Duchamp's ready-made idea is the relation of practice with ideas, which is more evident with Man Ray. This illustrates that it could be supposed that painting, printmaking, photography, video etcetera is conceptual, as well than being conceptual art. It is also able to point out that it is up to people's thoughts and opinions that they are interested in conceptual art and understand the relation of ideas in art form, rather than not allowing them.

At the same time, also allows other people that are not into that art form to add art theory to relate ideas with their practice, to give more detail and context with the work.

Nevertheless, when looking at both perspectives, it has added an element of positivity with conceptual art, making certain artworks to be considered at the same level as the great masters, such as Rembrandt. This is evident with Duchamp's art piece 'Fountain' that has the same level of impact as a Rembrandt painting in the

flesh, when stripping the aesthetics and focus on the idea. The other is 'Silence' by John Cage that can bring a very clever form of music/art to give more depth, and able to relate other artwork's to be on the set idea, and work very closely on the set idea.

In the relation of own practice with the research, it gives more flexibility with ideas, and develop the art work further. Also, it can give more in-depth meaning behind the imagery and create a new body of artwork with a set idea, which can relate with theory to expand the creative process.

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