



Joseph Kosuth

'Comparing—compiling—classifying—contradicting,'
2017

Paint on cast aluminum, limited edition

Price: \$7,500

Limited edition of 20

Available edition numbers : 3–20

Dimensions: 11.6 × 13.8 in. (29.5 × 35 cm)

Hand signed by the artist on sticker

Courtesy of the artist and Sean Kelly Gallery, New York

Installation specifications provided by the artist

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In this limited edition especially made for ISCP, Conceptual artist Joseph Kosuth offers a warning—to artists and collectors, among others—about questions of expertise in the field of art. The quote is excerpted from “The 10 O’Clock Lecture” which was delivered by nineteenth-century painter James McNeill Whistler in London in 1885. This text was first shown as a neon artwork at a Kosuth exhibition in 2003 at the Isabella Stewart Gardner Museum in Boston, as one of three works commenting on the politics and philosophy of art collecting and connoisseurship. Kosuth considers this edition to be a small monument, intended to draw readers and viewers to the rest of Whistler’s lecture.

Joseph Kosuth (born 1945, Toledo, Ohio) is one of the pioneers of Conceptual art and installation art, initiating language-based works and appropriation strategies in the 1960s. In 1965, Kosuth moved from Ohio to New York, where he began creating experimental conceptual installations, museum exhibitions, and public commissions that explore the role of language and meaning within art. Kosuth’s practice is highly self-referential, drawing influence from Sigmund Freud and Ludwig Wittgenstein’s seminal theories. “The ‘value’ of particular artists after Duchamp can be weighed according to how much they questioned the nature of art,” Kosuth has said. One of his best known works is *One and Three Chairs* (1965), a visual expression of Plato’s Theory of Forms. In the collection at the Museum of Modern Art, the piece features a wooden chair, a photograph of the chair, and a dictionary definition of the word “chair.” Plato’s theory asserts that non-material abstract forms (or ideas), and not the physical world, possess the highest and most fundamental kind of reality.

About ISCP:

Founded in 1994, ISCP is the fourth-largest visual arts residency program in the world and a global leader in the field of visual arts residency programs. ISCP supports the creative development of artists and curators, and promotes exchange through residencies and public programs. Housed in a former factory in Brooklyn, with 35 light-filled work studios and two galleries, ISCP organizes exhibitions, events and offsite projects, which are free and open to all, sustaining a vibrant community of contemporary art practitioners and diverse audiences. Over 1,500 artists and curators from more than 85 countries, including the United States have undertaken residencies at ISCP.