## More Than You Wanted to Know About John Baldessari

Vol. 2

## Pathetic Fallacy Series Color Card Series

A norm coined by John Radon, used when human teeling is annihused to insulation things.

Characteristic of this series is a cycle of working that soom no proval in my work. Beginning rather endmanly (Higger 30%, more adventuressel) (Glovering Hair), and travilag no a going where I find the level of energy in high (Erwint Engar, 19md Engar).

The pieces implying order (for example, furpicion Piels, Anipud Edites) were accomplished by an across making facial expressions that exemposhed as how that purished with reads her feet.

The racinus facial expressions were embedded in the

Do motivation for this body of what areas is suggisted as elemina with the chair is more playmogists, Pareness tool with equilated this insure of reviscoring the givense plane, that there was faster bearboars of this is playing eight; The motivation was to make an individual control of the playing playing the control of the player of playing playing the state given in playing the control of the player of playing playing the states given in the control of the playing the control of the player. It is state given in the control of the playing the control of the player is the control to the control of the playing the control of the player. It is stated to the control of the player is the control of the player is the control of the player is the control of the player. It is not provided that is relative to the control of the player is the control of the playing that is, the control of the player is the control of the playing that is, the control of the player is the control of the playing the playing the control of the player is the control of the player is the playing in the control of the endpoint manufacture.

## John Baldessari

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Program
Documents Series

Edited by Meg Cranston Hans Ulrich Obrist

Authors John Baldessari Meg Cranston Hans Ulrich Obrist

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## Baldessari's writings

The texts in this two-volume set trace the development of John Baldessari's understanding of art from the early 1960s through to the present. His writings in this volume (1975–2011) address a broad range of topics, from the system he uses to classify material in the studio, his tributes to other artists, through money in the art world. Principle among Baldessari's themes is his long-standing investigation into the similarity and possible interchangeability of word and image. In his view, words have the advantage of being the most abstract though paradoxically the most common and understood form of communication, thus making it possible to catch more of the world in the net—not just the picturesque. All the writings included here are motivated by that impulse and to ever expand the possibility of art.