

# Painting by Numbers

## Komar and Melamid's scientific guide to art

STUDY GUIDE: Part 2 & 3

1. What is your response to the various dialogues between the artists and community members?
2. How does Komar & Melamid's work fit into the history (the story) of High Art?
3. How does their work fit into the shorter history of Community Art/Public Art (in the Lippard sense)?
4. If Lucy Lippard advocates for a "Place Ethic," how would you characterize the Ethic that Komar and Melamid promote? In what ways do they abide by their Ethic?
5. If the "Art" of Komar & Melamid (this and other works) is not apparent in the work on its own, but rather in the circumstances of its creation, how does this change our approach to art making, museums/galleries, and talking about art? If you were to do similar work, what would you do? Would you find it fulfilling as an artist, or does it seem to deny you the satisfactions that you've come to expect as an artist?
6. Does it matter what people want from art? Why or Why not?
7. How would this project be different if the artists weren't limited to painting? How would it be different if they limited themselves to making a public art piece in one community?
8. Why doesn't anyone want the most wanted painting?
9. To the extent that their work reveals not what people really want in art but what they expect, are familiar with, how do you see yourself as an artist engaging with the public? —do you find this conception of art limiting? —do you think it needs to be changed? —do you think this kind of art is relevant? useful?
10. Is this art (Komar and Melamid's) an act of self-expression? In what ways (or why not)?
11. Are Komar and Melamid "Citizen Artists"? Why? What happens as a result of their work?