

**Erik Arkadi Seth**

–2018

On Postproduction



NICOLAS BOURRIAUD  
POSTPRODUCTION  
CULTURE AS SCREENPLAY: HOW ART REPROGRAMS THE WORLD



Nicolas Bourriaud

Postproduction

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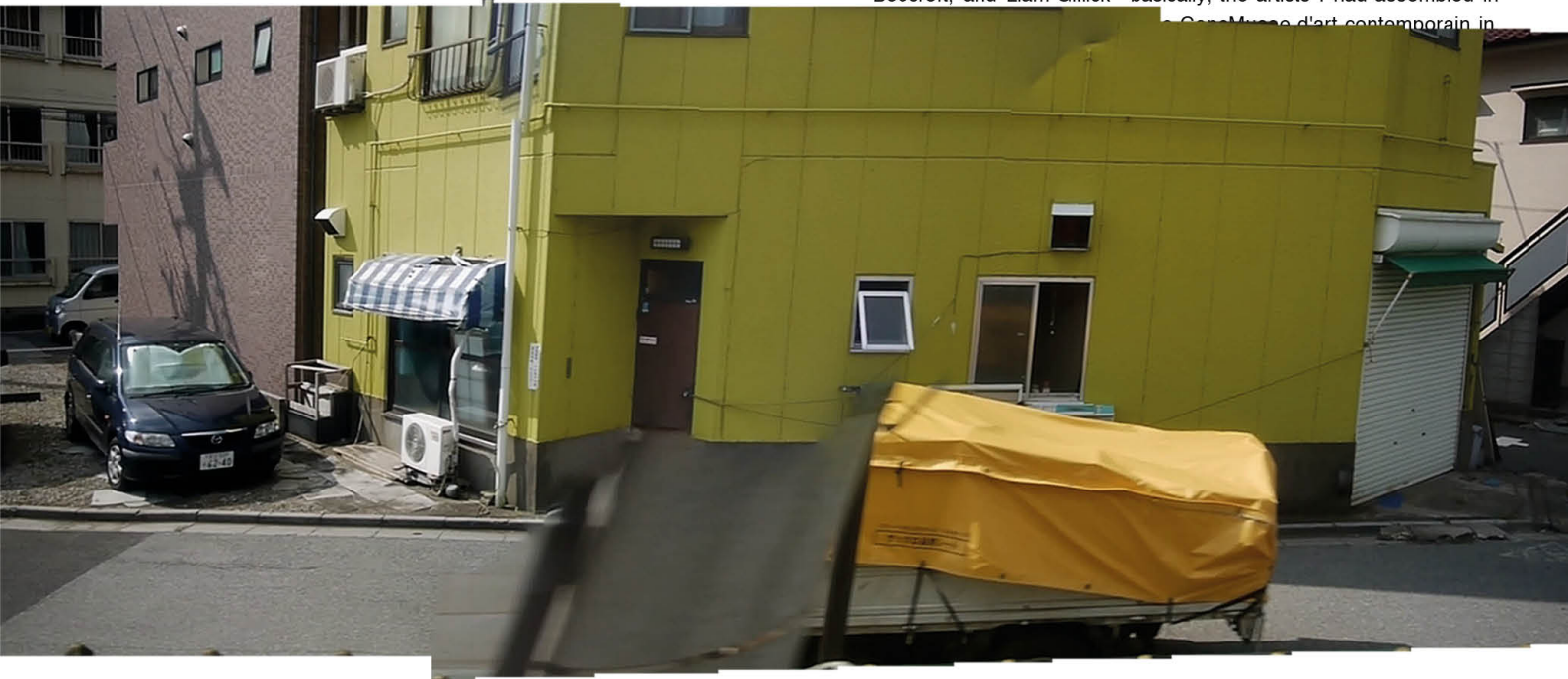




## PREFACE TO THE SECOND EDITION

Since its initial publication in 2001, *Postproduction* has been translated into five languages; depending on the translation schedules in various countries, publication either overlapped with or preceded that of another of my books, *Esthétique relationnelle* (Relational Aesthetics), written five years earlier. The relationship between these two theoretical essays has often been the source of a certain misunderstanding, if not malevolence, on the part of a critical generation that knows itself to be slowing down and counters my theories with recitations from "The Perfect American Soft Marxist Handbook" and a few vestiges of Greenbergian catechism. Let's not even talk about it.

I started writing *Relational Aesthetics* in 1995 with the goal of finding a common point among the artists of my generation who interested me most, from Pierre Huyghe to Maurizio Cattelan by way of Gabriel Orozco, Dominique Gonzalez-Foerster, Rirkrit Tiravanija, Vanessa Beecroft, and Liam Gillick - basically, the artists I had assembled in







aesthetics, beyond the fascination with communication and new technologies then being talked about incessantly, and above all, beyond the predetermined grids of reading (Fluxus, in particular) into which these artists' works were being placed. *Relational Aesthetics* was the first work, to my knowledge, to provide the theoretical tools that allowed one to analyze works by individuals who would soon become ineluctably present on the international scene.

*Postproduction* is not a "sequel" to *Relational Aesthetics* except insofar as the two books essentially describe the same artistic scene. In terms of method, the link between them is simple: both present an analysis of today's art in relation to social changes, whether technological, economic, or sociological.

But while the former deals with a collective sensibility *Postproduction* analyzes a set of modes of production, seeking to establish a typology of contempor

It's true, citation, recycling, and *détournement* were not born yesterday; what is clear is that today certain elements and principles are reemerging as themes and are suddenly at the forefront, to the point of constituting the "engine" of new artistic practices. In his journal, Eugene Delacroix developed ideas similar to those in *Relational Aesthetics*, but the remarkable thing in the nineties was that notions of interactivity, environment, and "participation" - classic art historical notions - were being rethought through and through by artists according to a radically different point of view. The critics who counter my analyses with the argument that "this is nothing new" are often the last to know that Gerald Murphy or Stuart Davis made Pop Art in the thirties - which takes nothing away from James Rosenquist or Andy Warhol. The difference resides in the articulation. The working principles of today's artists seem to me to break with the manipulation of references and citation: the works of Pierre Huyghe, Douglas Gordon, or Rirkrit Tiravanija deeply reexamine notions of creation, authorship, and critically through a problematic of the use of cul-





For me, criticism is a matter of conviction, not an exercise in flitting about and "covering" artistic current events. My theories are born of careful observation of the work in the field. I have neither the passion for objectivity of the journalist, nor the capacity for abstraction of the philosopher, who alas often seizes upon the first artists he comes across in order to illustrate his theories. ....\* .....

I will stick, therefore, to describing what appears around me: I do not seek to illustrate an idea with a "generation" of artists but to construct





## INTRODUCTION

IT'S SIMPLE, PEOPLE PRODUCE WORKS, AND WE DO WHAT WE CAN WITH THEM, WE USE THEM FOR OURSELVES. (SERGE DANÉY)

Postproduction is a technical term from the audiovisual vocabulary



(from nothing) are slowly blurred in this new cultural landscape marked by the twin figures of the DJ and the programmer, both of whom have the task of selecting cultural objects and inserting them into new contexts.

*Relational Aesthetics*, of which this book is a continuation, described the collective sensibility within which new forms of art have been



affinities, wishes, constraints, habits, threats, skins, tensions."<sup>08</sup> ,

Art tends to give shape and weight to the most invisible processes. When entire sections of our existence spiral into abstraction as a result of economic globalization, when the basic functions of our daily lives are slowly transformed into products of consumption (including

erates relationships between people, or be born of a social process; I have described this phenomenon as "relational aesthetics," whose main feature is to consider interhuman exchange an aesthetic object in and of itself.

With *Everything NT\$20 (Chaos minimal)*, 2000, Surasi Kusolwong



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USING SOCIETY AS A CATALOG OF FORMS

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artistic patrimony, through the production of new relationships to culture in general and to the artwork in particular.

A few emblematic works will allow us to outline a typology of post-production.

REPROGRAMMING EXISTING WORKS

In the video *Fresh Acconci*, 1995, Mike Kelley and Paul McCarthy recorded professional actors and models interpreting performances by Vito Acconci. In *Unfitted (One Revolution Per Minute)*, 1996, Rirkrit Tiravanija made an installation that incorporated pieces by Olivier Mosset, Allan McCollum, and Ken Lum; at New York's Museum of Modern Art, he annexed a construction by Philip Johnson and invited children to draw there: *Untitled (Playtime)*, 1997. Pierre Huyghe projected a film by Gordon Matta-Clark, *Conical Intersect*, at the very site of its filming (*Light Conical Intersect*, 1997). In their series *Plenty of Objects of Desire*, Svetlana Heger and Plamen Dejanov exhibited artworks and design objects, which they had purchased, on minimalist

platforms. Jorge Pardo has displayed pieces by Alvar Aalto, Arne Jacobsen, and Isamu Noguchi in his installations.

INHABITING HISTORICIZED STYLES AND FORMS

Felix Gonzalez-Torres used the formal vocabularies of Minimalist art and Anti-form, recoding them almost thirty years later to suit his own political preoccupations. This same glossary of Minimalist art is diverted by Liam Gillick toward an archaeology of capitalism, by Dominique Gonzalez-Foerster toward the sphere of the intimate, by Pardo toward a problematic of use, and by Daniel Pflumm toward a questioning of the notion of production. Sarah Morris employs the modernist grid in her painting in order to describe the abstraction of economic flux. In 1993, Maurizio Cattelan exhibited *Untitled*, a canvas that reproduced Zorro's famous Z in the lacerated style of Lucio Fontana. Xavier Veilhan exhibited *La Foret*, 1998, whose brown felt evoked Joseph Beuys and Robert Morris, in a structure that recalled Jesus Soto's *Penetrable* sculptures. Angela Bulloch, Tobias Rehberger, Carsten Nicolai, Sylvie Fleury, John Miller, and Sydney Stucki, to name only a few, have adapted minimalist, Pop, or conceptual structures and forms to their personal problematics, going as far as duplicating entire sequences from existing works of art.

MAKING USE OF IMAGES

At the Aperto at the 1993 Venice Biennale, Bulloch exhibited a video of *Solaris*, the science fiction film by Andrei Tarkovsky, replacing its sound track with her own dialogue. *24 Hour Psycho*, 1997, a work by Douglas Gordon, consisted of a projection of Alfred Hitchcock's film *Psycho* slowed down to run for twenty-four hours. Kendell Geers has isolated sequences of well-known films (Harvey Keitel grimacing in *Bad Lieutenant*, a scene from *The Exorcist*) and looped them in his video installations; for *TV Shoot*, 1998-99, he took scenes of shoot-outs from the contemporary cinematic repertory and projected them onto two screens that faced each other.



programs and used for multiple scenarios. The artwork is no longer an end point but a simple moment in an infinite chain of contributions.

This culture of use implies a profound transformation of the status of

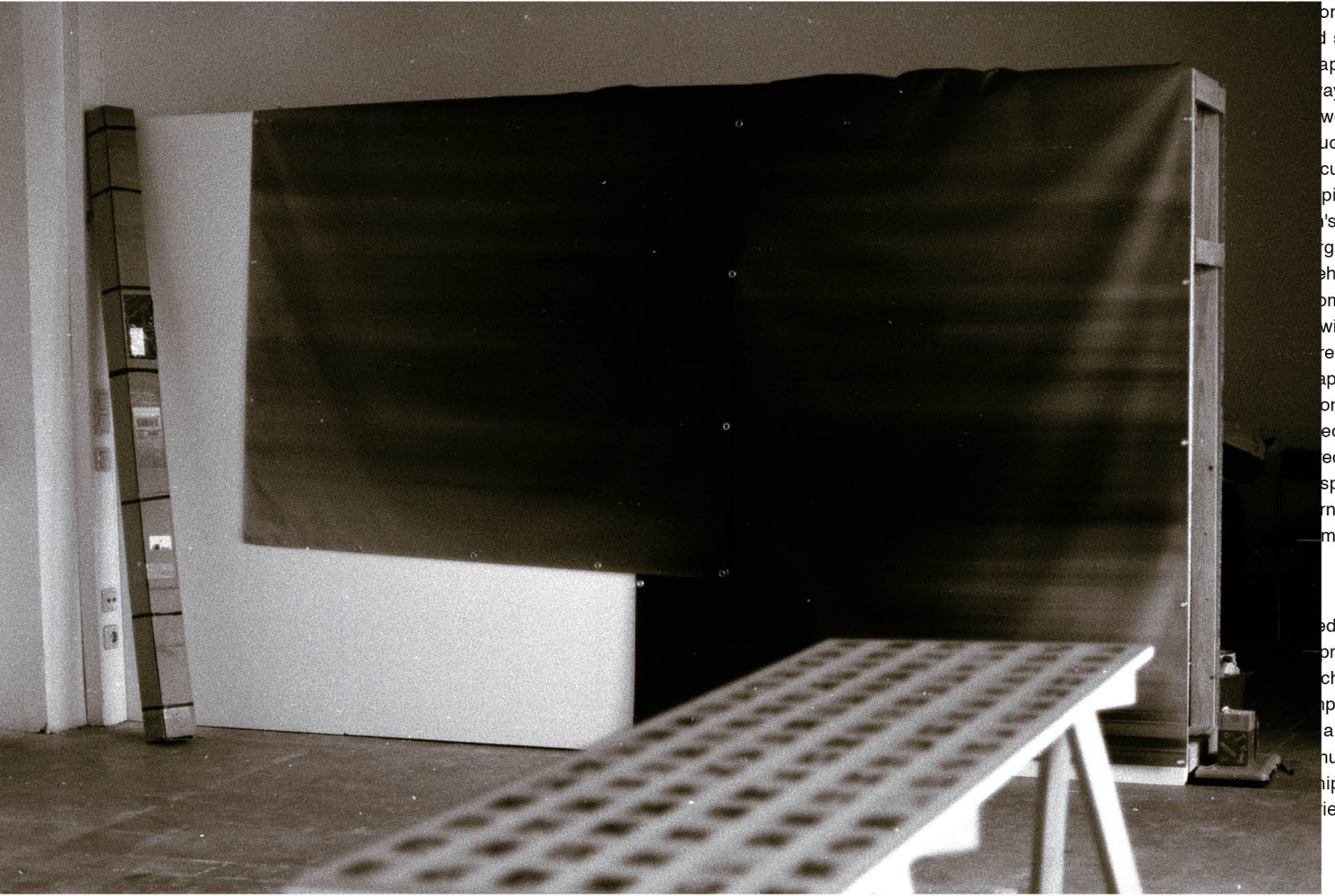


idea to sculpture or canvas. In general, art challenges passive cultural consumers. It makes the forms and function. What if artistic creation is a collective sport, far from the classical "It is the viewers who make the painting incomprehensible remark unless we have an emerging culture of use, in which and negotiation between the artist and the work. Why wouldn't the meaning with the use one makes of it as much as with cultural objects of our daily lives today could be compared to a collective mythology of the solitary effort? "Paintings," Duchamp once said, are a collective sport, far from the classical connect it to his keen sense of meaning is born of collaboration and the one who comes to view the work have as much to do with the artist's intentions for it? sculpture, technique and much or it? it's for it?



structure to another. The domain of forms that Rhoades is referencing, then, evokes the heterogeneity of stalls in a market and the meander-

Thomas Hirschhorn's work relies not on spaces of exchange but places where the individual loses contact with the social and becomes



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done," but of inventing protocols of use for all existing modes of representation and all formal structures. It is a matter of seizing all the codes of the culture, all the forms of everyday life, the works of the global patrimony, and making them function. To learn how to use forms, as the artists in question invite us to do, is above all to know how to make them one's own, to inhabit them.

The activities of DJs, Web surfers, and postproduction artists imply a similar configuration of knowledge, which is characterized by the invention of paths through culture. All three are "semionauts" who



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The activities of DJs, Web surfers, and postproduction artists imply a similar configuration of knowledge, which is characterized by the invention of paths through culture. All three are "semionauts" who produce original pathways through signs. Every work is issued from a script that the artist projects onto culture, considered the framework of a narrative that in turn projects new possible scripts, endlessly.

The DJ activates the history of music by copying and pasting together loops of sound, placing recorded products in relation with each other. Artists actively inhabit cultural and social forms. The Internet user may create his or her own site or homepage and constantly reshuffle the information obtained, inventing paths that can be bookmarked and reproduced.

FOERSTER, DOMINIQUE GONZALEZ-FOERSTER, PIERRE HUYGHE AND PHILIPPE PARRENO IN CONVERSATION WITH JEAN-CHRISTOPHE ROYOUX IN DOMINIQUE GONZALEZ-FOERSTER, PIERRE HUYGHE, PHILIPPE PARRENO, EXH. CAT. (PARIS: MUSEE D'ART MODERNE DE LA VILLE DE PARIS, 1996), P. 82.

They consider it normal that the sonorous treatment applied to the borrowed loop could in turn generate other interpretations, and so on and so forth. With music derived from sampling, the *sample* no longer represents anything more than a salient point in a shifting cartography. It is caught in a chain, and its meaning depends in part on its position in this chain. In an online chat room, a message takes on value the moment it is repeated and commented on by someone else. Likewise, the contemporary work of art does not position itself as the termination point of the "creative process" (a "finished product" to be contemplated) but as a site of navigation, a portal, a generator of

02 DOMINIQUE GONZALEZ-FOERSTER, "DOMINIQUE GONZALEZ-FOERSTER, PIERRE HUYGHE AND PHILIPPE PARRENO IN CONVERSATION WITH JEAN-CHRISTOPHE ROYOUX" IN DOMINIQUE GONZALEZ-FOERSTER, PIERRE HUYGHE, PHILIPPE PARRENO, EXH. CAT. (PARIS: MUSEE D'ART MODERNE DE LA VILLE DE PARIS, 1996), P. 82.

introducing a subject, a mass of the likely relations between reprocesses musical products, also to records becomes work in itself, between reception and practice, knowledge. This recycling of sounds, cessant navigation within the meandering time, gation which itself becomes the subject as Duchamp once said, "a game Postproduction is the contemporary

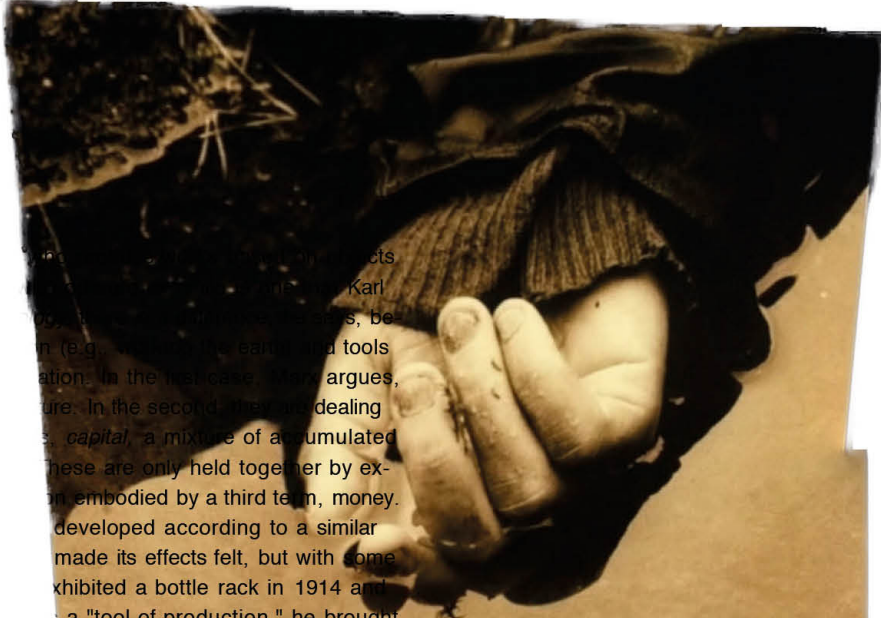
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programs and used for multiple scenarios. The artwork is no longer an end point but a simple moment in an infinite chain of contributions.

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*omy* that "consumption is simul-  
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... OF POLITICAL ECONOMY, TRANS. S.W. RYAZANIKAYA,  
... PUBLISHERS, 1970), PP. 195-96.





ult to accept in a world governed by the Christian ideology of  
("working by the sweat of your brow") or that of the worker-hero  
(anarchism).

*Practice of Everyday Life*, the astonishing structuralist Michel  
de Certeau explains the hidden movements beneath the surface of  
Production-Consumption pair, showing that far from being purely  
the consumer engages in a set of processes comparable  
to the clandestine, "silent" production.<sup>02</sup> To use an object is nec-  
essarily to interpret it. To use a product is to betray its concept. To  
reappropriate an object to envision a work is to know how to divert it: use is an  
act of subversion that constitutes postproduction. We never read  
the intentions of its author would like us to. By using television, books,  
the user of culture deploys a rhetoric of practices and  
the act of use is to do with enunciation and therefore with language  
and the codes may be catalogued.

the language imposed upon us (the *system* of produc-  
tion) and our own sentences (*acts* of everyday life), there-  
fore, we act for ourselves, through these clandestine micro-  
practices, in the productive chain. Production thus  
becomes a practice, which is to say, the intermediary  
between the few utterances can be articulated, instead of rep-  
resenting the result of anything. What matters is what we make  
of it, what is at our disposal. 'We are tenants of culture.'  
(the law is production), a law that so-called passive  
consumption, through the practices of postproduction,  
de Certeau suggests, 'is inhabitable in the moment of  
use. By listening to music or reading a book, we pro-  
duce. And each day we benefit

from more ways in which to organize this production: remote control,  
VCRs, computers, MP3s, tools that allow us to select, record, edit,  
and edit. Postproduction artists are agents of this evolution, these  
specialized workers of cultural reappropriation.

### THE USE OF THE PRODUCT FROM MARCEL DUCHAMP TO JEFF KOONS

Appropriation is indeed the first stage of postproduction: the  
goal is no longer to fabricate an object, but to choose one among  
those that exist and to use or modify these according to a specific  
purpose. Marcel Broodthaers said that "since Duchamp, the artist is  
no longer the author of a definition" which is substituted for that of the object  
that has been chosen. The history of appropriation (which remains  
the focus of this chapter, though it is nevertheless not the topic of this chapter; only a few  
examples are useful to the comprehension of the most recent art) will  
begin here. If the process of appropriation has its roots in the  
ready-made, the narrative here will begin with the ready-made, which is  
a conceptualized manifestation, considered in relation to the  
history of art. When Duchamp exhibits a manufactured object  
as a work of art, a urinal, a snow shovel, as a work of the mind, the  
conceptualization of the "creative process," emphasizing the  
idea rather than the object, to base on an object instead of manual skill. The  
idea of an object is enough to establish the artistic value of the  
object. The act of fabricating, painting, or sculpting does not  
create the object; the object is already produced. Duchamp there-  
fore redefines the act of creation: to create is to insert an object into  
a scenario, to consider it a character in a narrative.

The main difference between European Neo-Expressionism and  
Pop resides in the nature of the gaze brought to the work. For  
Arman, Cesar, and Daniel Spoerri, the fact of consumption itself, relics of which they exhibit, is  
truly an abstract phenomenon, a myth which

REFRACTIVE SCULPTURE BY DANIEL SPOERRI (RENO, FRANCE) (BERKELEY)  
1959 (1944)



universe: we only look at what is well-presented; we only desire what is desired by others. The objects he displays on his wood and Formica shelves "are bought or taken, placed, matched, and compared. They are moveable, arranged in a particular way, and when they get packed they are taken apart again, and they are as permanent as objects are when you buy them in a store." The subject of his work is what happens in any exchange.

### THE FLEA MARKET: THE DOMINANT ART FORM OF THE NINETIES

As Liam Gillick explains, "in the eighties, a large part of artistic production seemed to mean that artists went shopping in the right shops. Now, it seems as though new artists have gone shopping, too, but in unsuitable shops, in all sorts of shops." The passage from the eighties to the nineties might be represented by the juxtaposition of two photographs: one of a shop window, another of a flea market or airport shopping mall. From Jeff Koons to Rirkrit Tiravanija, from Haim Steinbach to Jason Rhoades, one formal system has been substituted for another: since the early nineties, the dominant visual model is closer to the open-air market, the bazaar, the souk, a nomadic gathering of precarious materials and products of various provenances. Recycling (a method) and chaotic arrangement (aesthetic) have supplanted shopping, store windows, and the role of formal matrices.

market become the omnipresent referent for contemporary practices? First, it represents a collective form, a differentiating and endlessly reforming conglomeration that is not on the command of a single author: a market is a unitary structure composed of multiple individual elements, this form (in the case of the flea market) is the locus

of a reorganization of past production. Finally, it embodies and makes material the flows and relationships that have tended toward disembodiment with the appearance of online shopping.

A flea market, then, is a place where products of multiple provenances converge, waiting for new uses. An old sewing machine can become a kitchen table, an advertising poster from the seventies can serve to decorate a living room. Here, past production is recycled and switches direction. In an involuntary homage to Marcel Duchamp, an object is given a new idea. An object once used in conformance with the concept for which it was produced now finds new potential uses in the stalls of the flea market.

Dan Cameron used Claude Levi-Strauss's opposition between "the raw and the cooked" as the title for an exhibition he curated: it included artists who transformed materials and made them unrecognizable (the cooked) and artists who preserved the singular aspect of these materials (the raw). The market-form is the quintessential place for this tension: an installation by Jason Rhoades, for example, is presented as a chaotic composition made of objects, each of which retains its own relative autonomy, in the manner of the market. Rhoades's work is quite different from Rirkrit Tiravanija's *Untitled (Pasta Sells)*, which Tiravanija is an exuberant collage of disparate elements that offers a resistance to being unified, perceptible in the way that Tiravanija organizes the multiple elements that make up his relations so as to preserve their use value, while Rhoades's objects that each function as an autonomous referent to the viewer, even if we see one or more guiding lines implicated within the composition, but the atoms brought together by the artist do not necessarily form an organic whole. It seems to be a chaotic assembly, forming subsets that are not necessarily unified, and that at times are trans-





...but  
an abstract and generally anti-consumption way, whereas Pop explores  
the visual conditioning (advertising, packaging) that accompanies  
mass consumption. By salvaging already used objects, products that  
have come to the end of their functional life, the New Realism  
has been called the first landscape painters of consumption, the authors  
of the first still lifes of industrial society.

With Pop art, the notion of consumption constituted an abstract theme  
applied to mass production. It took on concrete form in the early  
1960s, when it was attached to individual desire. The artists who lay  
claim to Pop art considered the work of art to be an absolute  
value, not a mere substitute for the act of consumption.

...and Steinbach produced  
mediaries, *brokers of desire* whose works represent simple  
simulacra, images born of a market study more than of some  
sort of "inner need," a value considered outmoded. The ordinary  
object of consumption is doubled by another object, this one purely  
virtual, designating an inaccessible state, a lack (e.g., Jeff Koons).  
The artist consumes the world in place of the viewer, and for him  
He arranges objects in ways that neutralize the notion of use  
in favor of a sort of interrelated exchange, in which the moment of  
presentation is made sacred. Through the generic structure of the  
shelf, Haim Steinbach emphasizes its predominance in our

...POLITIK IN FLASH ART, NO. 13  
...ART IN THE CRISIS  
...BRIDGE



affinities, wishes, constraints, habits, threats, skins, tensions."<sup>08</sup> ,

Art tends to give shape and weight to the most invisible processes. When entire sections of our existence spiral into abstraction as a result of economic globalization, when the basic functions of our daily lives are slowly transformed into products of consumption (including

erates relationships between people, or be born of a social process; I have described this phenomenon as "relational aesthetics," whose main feature is to consider interhuman exchange an aesthetic object in and of itself.

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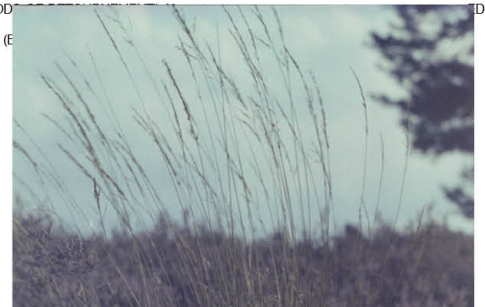
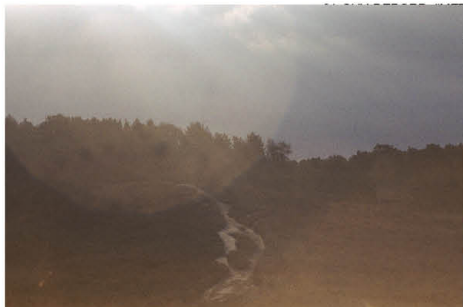


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# THE USE OF FORMS



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(diversion),<sup>02</sup> which might be described as a political use of Duchamp's reciprocal readymade (his example of this was "using a Rembrandt as an ironing board"). This reuse of preexisting artistic elements in a new whole was one of the tools that contributed to surpassing artistic activity based on the idea of "separate" art executed by specialized producers. The Situationist International applauded the *detournement* of existing works in the optic of impassioning everyday life, favoring the construction of lived situations over the fabrication of works that confirmed the division between actors and spectators of existence. For Guy Debord, Asger Jorn, and Gil Wolman, the primary artisans of the theory of *detournement*, cities, buildings, and works were to be considered parts of a backdrop or festive and playful tools. The Situationists extolled *la derive* (or drift), a technique of navigating through various urban settings as if they were film sets. These situations, which had to be constructed, were experienced, ephemeral, and immaterial works, an art of the passing of time resistant to any fixed limitations. Their task was to eradicate, with tools borrowed from the modern lexicon, the mediocrity of an alienated everyday life in which the artwork served as a screen, or a consolation, representing nothing other than the materialization of a lack. As Anselm Jappe writes, "the Situationist criticism of the work of art is curiously reminiscent of the psychoanalytical account, according to which such productions are the sublimation of unfulfilled wishes."<sup>03</sup> The Situationist *detournement* was not one option in a catalog of artistic techniques, but the sole possible mode of using art, which,

detournee" (Diverted Painting, 1959), all the works of the past must be "reinvested" or disappear. There cannot, therefore, be a "Situationist art," but only a Situationist use of art, which involves its depreciation. The "Report on the Construction of Situations..." which Guy Debord published in 1957, encouraged the use of existing cultural forms by contesting any value proper to them. *Detournement*, as he would specify later in *Society of the Spectacle*, is "not a negation of style, but the style of negation."<sup>04</sup> Jorn defined it as "a game" made possible by "devalorization."

While the *detournement* of preexisting artworks is a currently employed tool, artists use it not to "devalorize" the work of art but to utilize it. In the same way that Surrealists used Dadaist techniques to a constructive end, art today manipulates Situationist methods without targeting the complete abolition of art. We should note that an artist such as Raymond Hains, a splendid practitioner of *la derive* and instigator of an infinite network of interconnected signs, emerges as a precursor here. Artists today practice postproduction as a neutral, zero-sum process, whereas the Situationists aimed to corrupt the value of the diverted work, i.e., to attack cultural capital itself. As Michel de Certeau has suggested, production is a form of capital by which consumers carry out a set of procedures that makes them renters of culture.

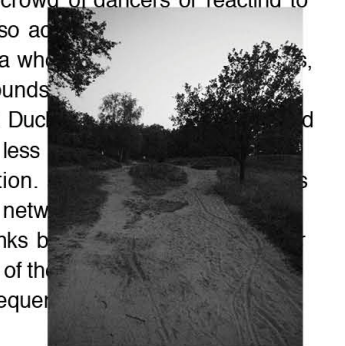
While recent musical trends have made *detournement* banal, artworks





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Clive Campbell, alias DJ Kool Here, already practiced a primitive form  
of sampling in the seventies, the "breakbeat," which involved isolating



05. GUILLAUME BARA, LA TECHNO (PARIS: LIBRIO, 1999), P. 60.



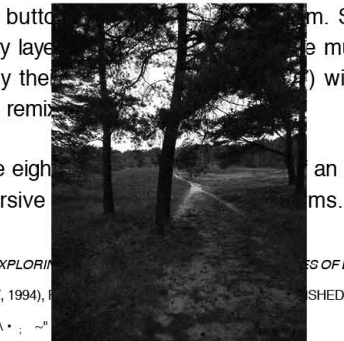
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*Cutting*: Alex Bag records passages from a television program;  
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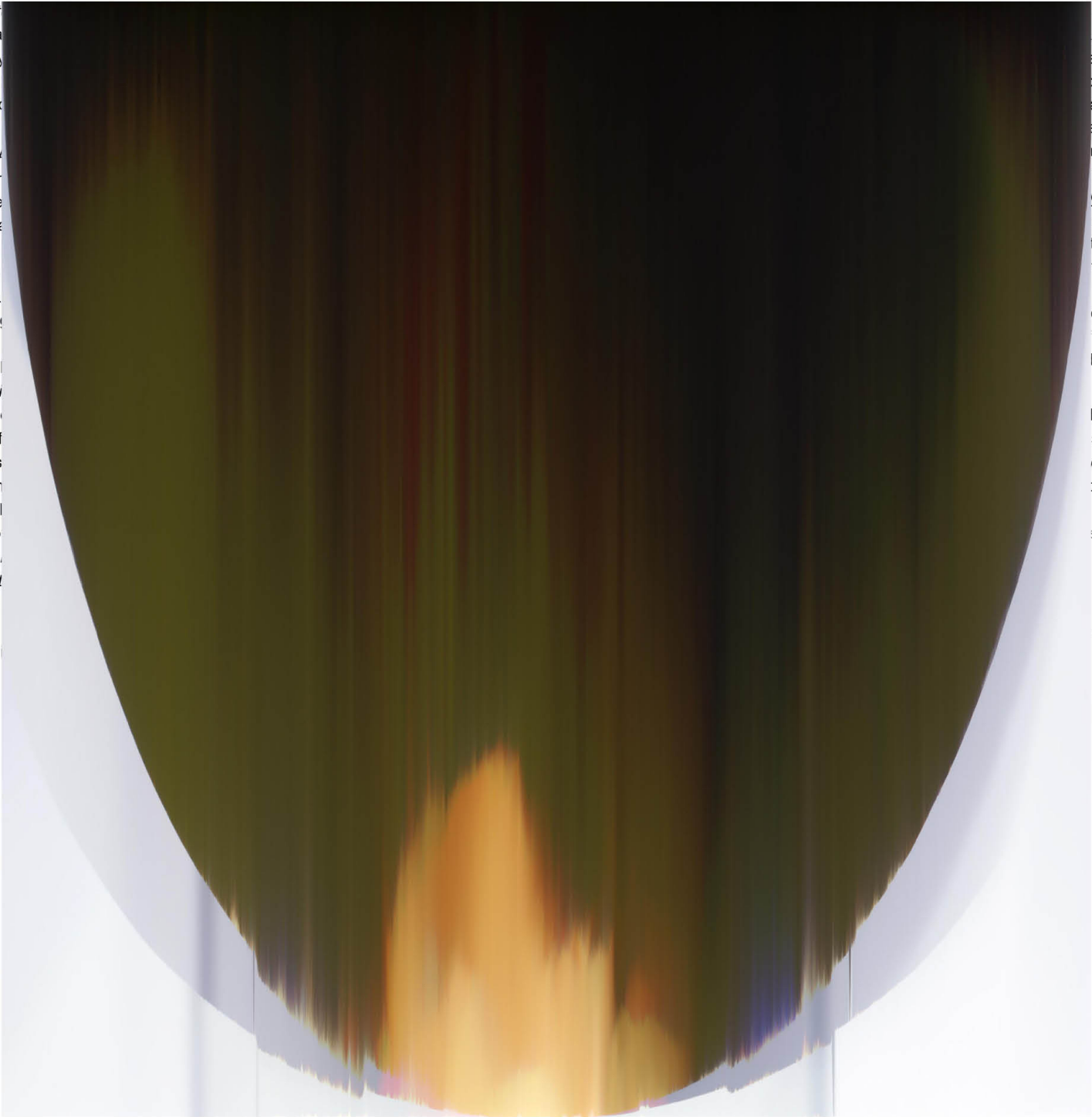
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DJ culture denies the binary opposition between the proposal of the *transmitter* and the participation of the *receiver* at the heart of many debates on modern art. The work of the DJ consists in conceiving linkages through which the works flow into each other, representing at once a product, a tool, and a medium. The producer is only a *trans-*

mitter to "different categories."<sup>07</sup> Here again, the ensemble blends heterogeneous aesthetic universes: Chinese-American kitsch, Buddhist and Christian statuary, graffiti, tourist infrastructures, sculptures by Max Ernst, and abstract art. With *Framed & Frame*, Kelley strove "to render shapes generally used to signify the formless," to depict visual con-



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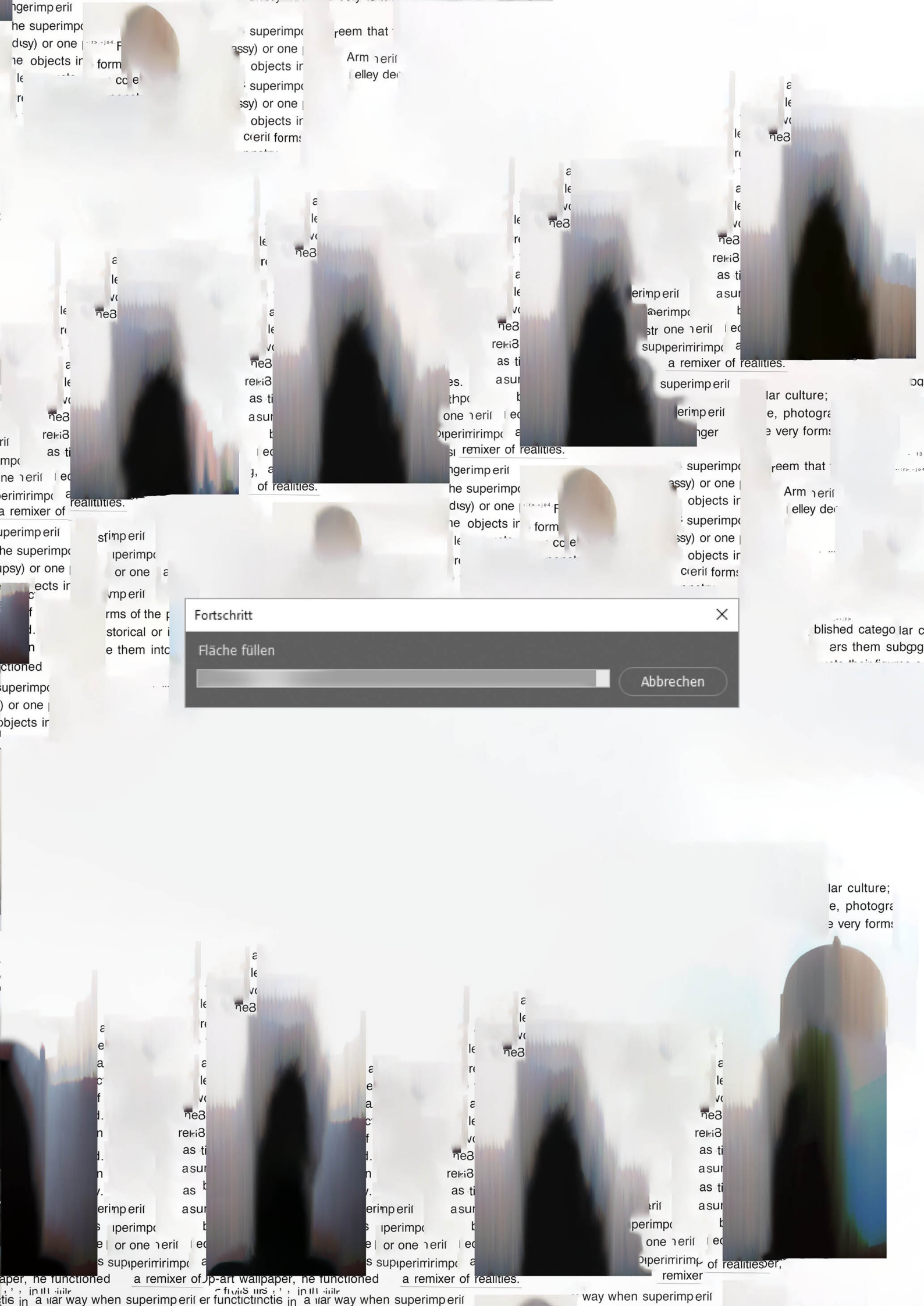
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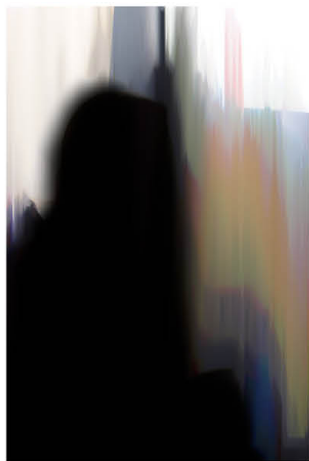
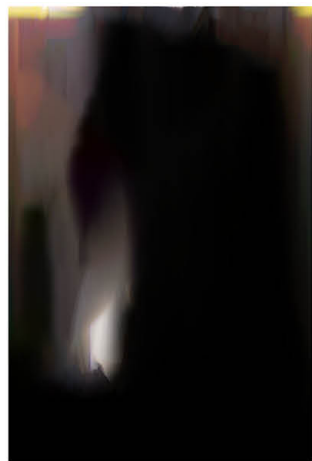
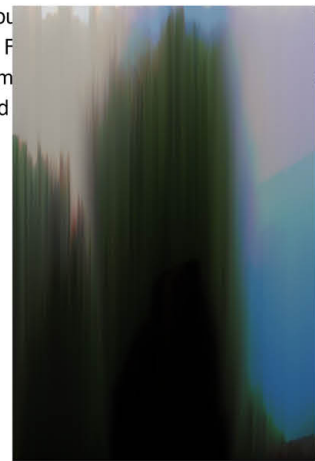
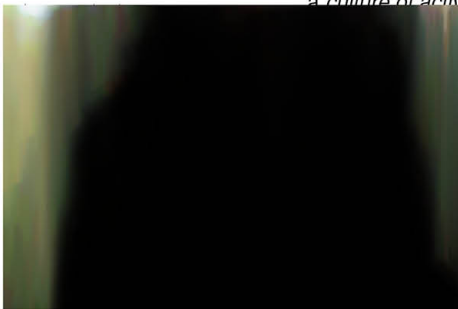
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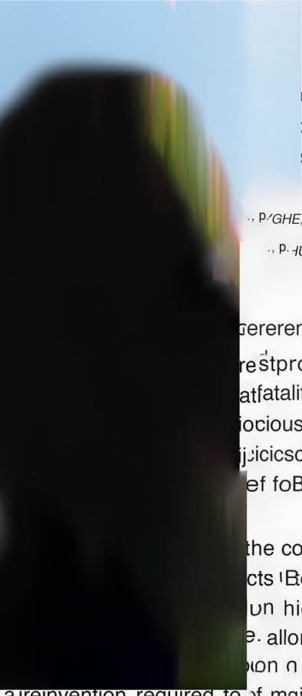
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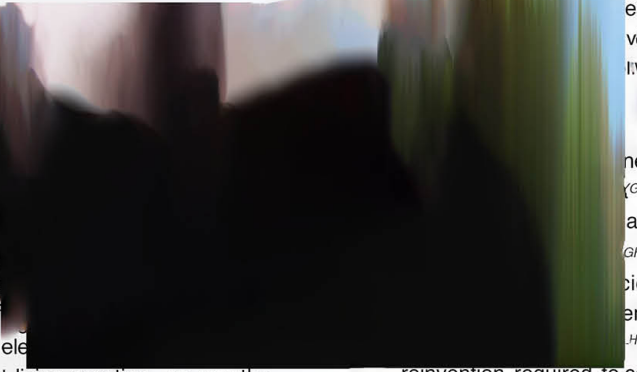


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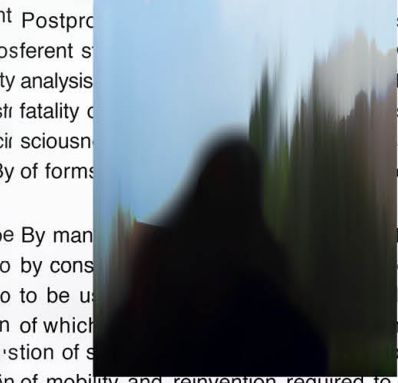
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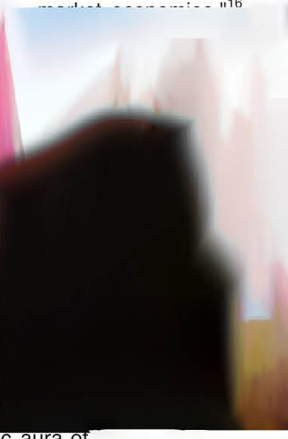
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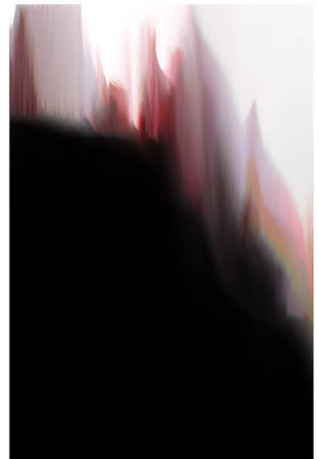
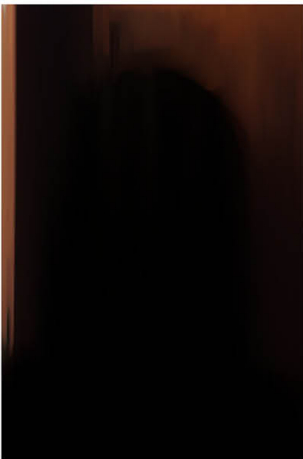
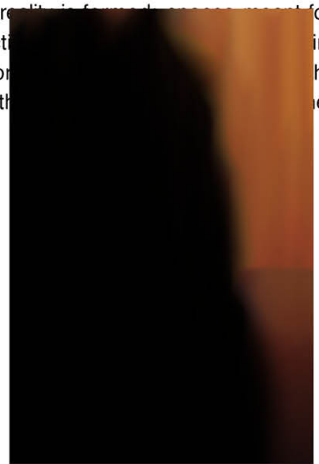
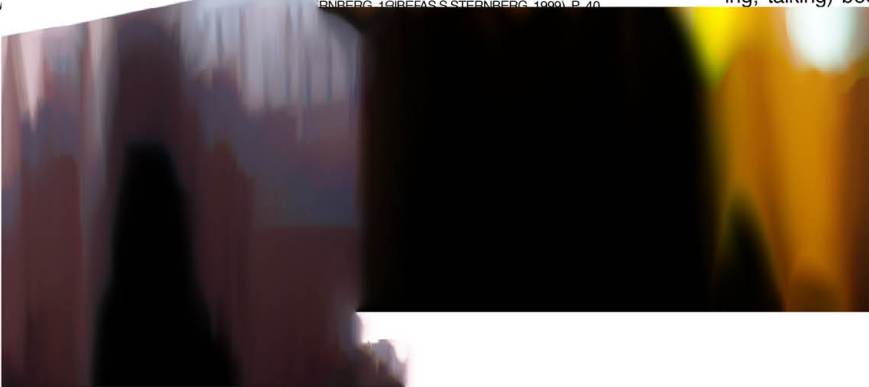
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PIERRE HUYGHE

While *Tiravanija* offers us models of possible narratives whose forms blend art and everyday life, Pierre Huyghe organizes his work as a critique of the narrative models offered us by society. Sitcoms, for example, provide a mass audience with imaginary contexts with which it can identify. The scripts are written based on what is called a *bible*, a document that specifies the general nature of the action and the characters, and the framework in which these must evolve. The world that Huyghe describes is based on constraining narrative structures, whose "soft" version is the sitcom; the function of artistic practice is to make these structures function in order to reveal their coercive logic and then to make them available to an audience likely

the duration of the project (*Chantier Barbes-Rochechouart*, 1994). Huyghe offers an image of labor in real time: the activity of a group of workers on a construction site is seldom documented, and the representation here doubles or dubs it the way live commentary would. In Huyghe's work, delayed representation is the primary site of **social** falsification: the issue is not only to restore speech to individuals but also to show the invisible work of dubbing while it is being done. *Dubbing*, 1996, a video in which actors dub a film in French, plainly illuminates this general process of dispossession: the grain of the voice represents and manifests the singularity of speech that the imperatives of globalized communication force one to eradicate. It is the subtitle versus the original version, the global standardization of



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of his or her own life, through a parallel (and similar) process that constitutes the meaning of the work. Like a movie director, Tiravanija

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Tiravanija's art always has something to do with giving, or with the opening of a space. He offers us the forms of his past and his tools

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Fiction's swing toward reality creates gaps in the spectacle, "The question is raised of whether the actors might not have become inter-

film shot by shot, reinterpreted in its entirety by young French actors and set in a Parisian housing project. The "remake" affirms the idea of

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ction's swing toward reality ceases to apply in the sports tale. The  
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aying" all on an air in a strip written by power. We must be one  
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a *viva*. Through his television (*Robbe 77*, 1997) casting

sessions, or the creation of the *Association des Temps libres* (Asso-

ciation of Free Time), Huyghe's artistic structures that reify the  
narrative of creation in favor of forms of activity: within these setups,  
exchange itself becomes the site of use and the scriptorial becomes  
possibility of defining the division between their new work that  
collective scenarios of heads. Huyghe works *Imiter*, a film  
dit. *And working* was Gerni's "and mental poe can con-  
n image is never zone it only exists on a background (ideology) or  
relation to the scene or scene of follow." By producing names  
are *reaching* in our more reformation of the year. Huyghe's crisis  
but political voice: contrary to the received idea, we are surrounded  
with media but subjected to the look of certain images which must  
be produced to all the banks of the official image of the or nu ty.

*Entre deux yeux* (Fear in the Eye, 1995) is a video shot in a Parisian  
apartment building that repeats the action and dialogue of Hitchcock's

film shot by shot, interpreted in its entirety by young French actors  
and seen in Paris in a housing project. The remark "a film that is a  
production of models that in the implementation, — shows is  
available for every activity."

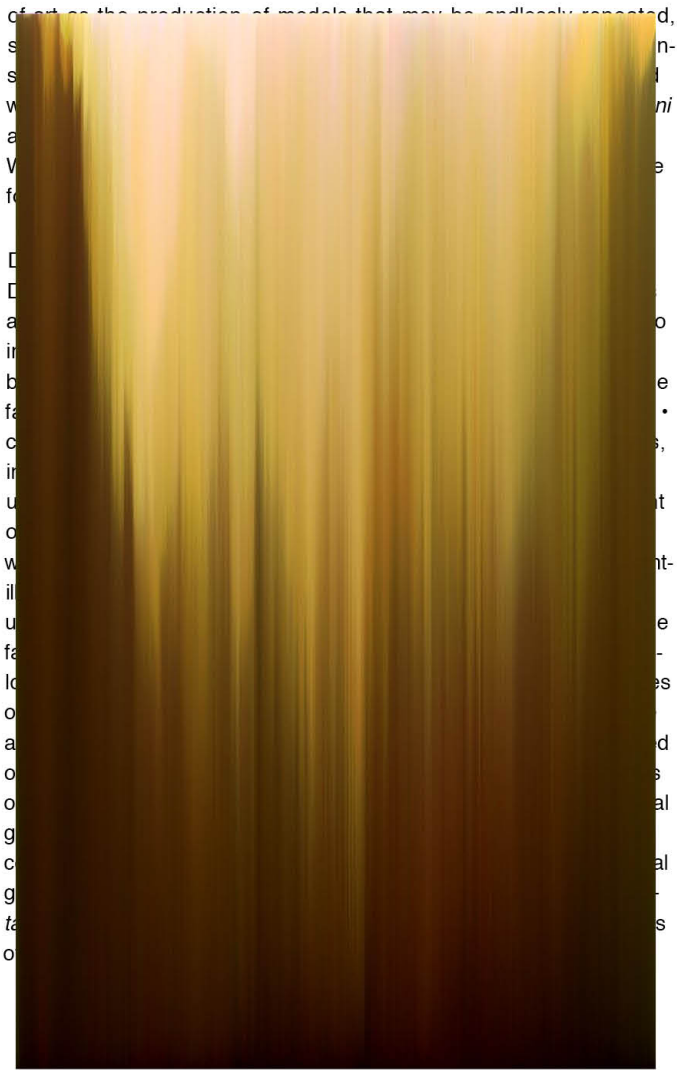
The unfinished notes have seen the sets for *Survivants*, 1995, a work  
of his in *Unceasingly* represents a provocation of state and  
superficial time," since the buildings have been left unfinished  
order for their owners to voluntarily install. In 1997 Huyghe  
offered revision of the exhibition "rap a public to value the object  
of the work. Throughout the night the ipracles could view a  
video that showed the image of the route he was following to  
the dating. This shift between high and low, as well as the shift  
daily due to the light and traffic introduced an uncertainty concern-  
ing the reality of the experience: the superposition of real time and

the mise-en-scene produced a potential narrative. While the image

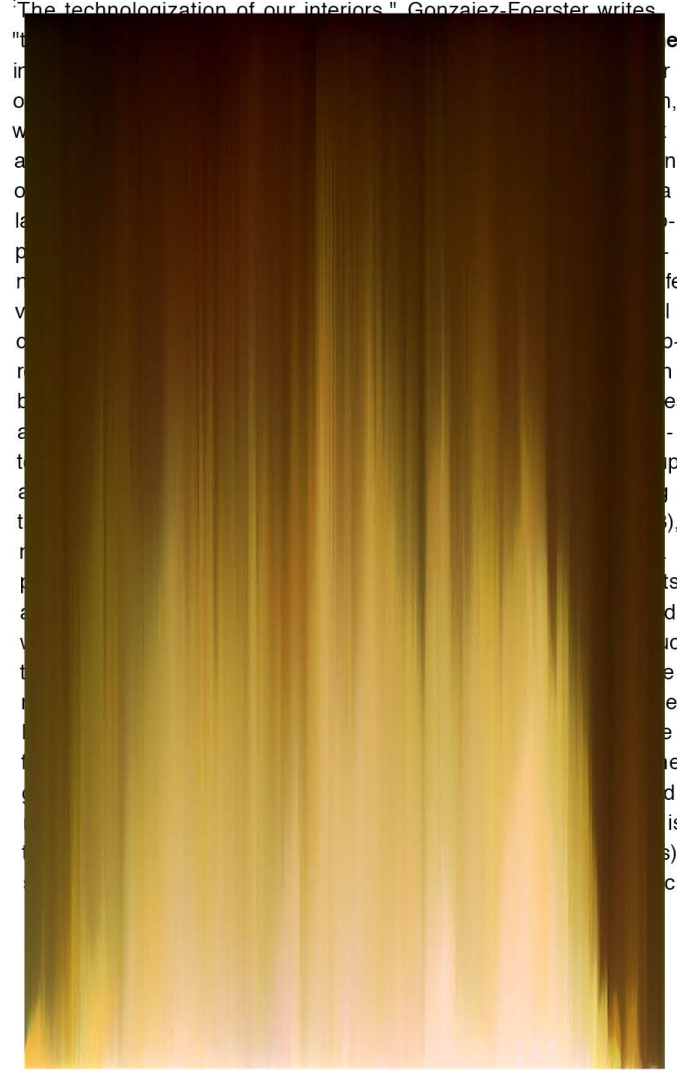
becomes a technical work that in fact is a political and a political guide  
to the viewer's experience, the meaning of the work has to do with  
system of difference, the difference between the direct and the  
deferred, between a work by G. de M. de M. de M. de M. de M. de M.  
and the projection of these works by Huyghe between the viewer and  
the scene from *'Aan' yu*, between the maker of work and the  
reality of his work (*Arbeits- und -schaffen*), between the making  
a difference and a transition (*Überbrückung* between a lived moment  
and a scripted person *De D'v'inter pose*). This difference that  
has a separate occurrence, but is the product of a gap.

Even though the media industry has represented something other than  
what was dealt with the original work. We show the scene has  
passed, but does a work manifest a capacity to evolve among things.  
to in a billion. Repeating Hitchcock's class *Fear in the Eye* in  
Paris housing project that unknown actor Huyghe episodes "sel-  
e on of a historic of Huyghe's work, thereby illustrating a non-pro-





Duchamp Nude Descending a Staircase.jpg



Duchamp Nude Ascending a Staircase.jpg



memory, referencing Minimalist art in her aesthetic organization.

Her universe composed of affective objects and colored floor plans is similar to the experimental films and home movies of Jonas Mekas: Gonzalez-Foerster's work, which is striking in its homogeneity, seems to constitute a film of domestic forms on which images are projected. She presents structures where memories, places, and everyday facts are inscribed. This mental film is the object of more elaborate treatment than the narrative structure, itself sufficiently open to accommodate the viewer's lived experience, including memory, as of her work listening the

A sense of the artwork as analytical of scenarios allows him to substitute the historian's empirical succession ("this is what happened") with narratives that propose alternative possibilities of thinking about the current world, usable scenarios and courses of action. The real, to really be thought, must be inserted into fictional narratives; the work of art, which inserts social facts into the fiction of a coherent world, must in turn generate potential uses of this world, a mental logistics that favors change. Like the exhibitions of Tiravanija, those of Gillick imply the participation of the audience: his work is composed of



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that presents a "think tank on think tanks." Indexing Donald Judd's formal vocabulary and installed on the ceiling, these pieces bear titles that refer to functions carried out in a corporate context: *Discussion Island Resignation Platform, Conference Screen, Dialogue Platform,*

decor. *Ornateo* is certainly a programmatic work, from the viewpoint of form as well as method: the zigzag is Cattelan's sign. If we consider the artist's numerous "remakes" of other artists' works, we notice that the method is always identical: the formal structure







seems familiar, but layers of meaning appear almost insidiously, radically overturning our perception. Cattelan's forms always show us familiar elements dubbed, in voice-over, by cruel or sarcastic anecd-



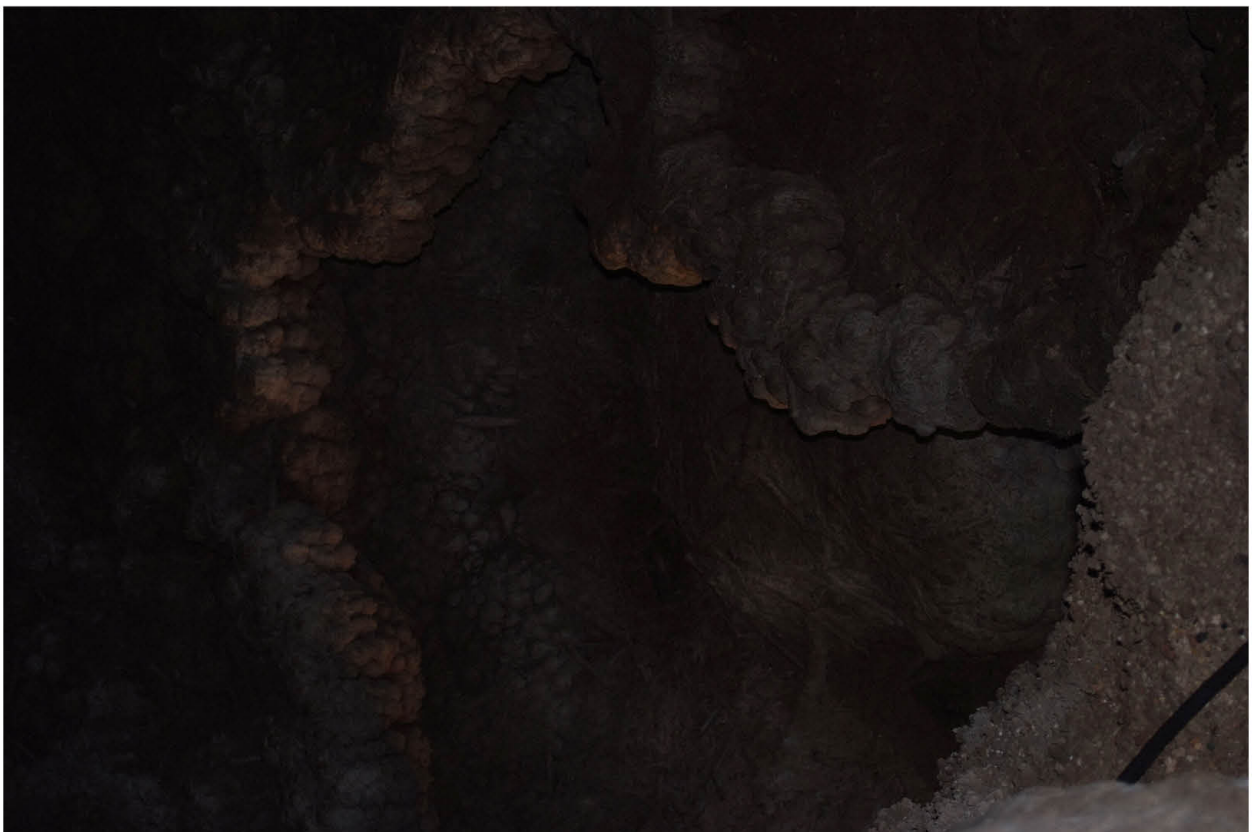
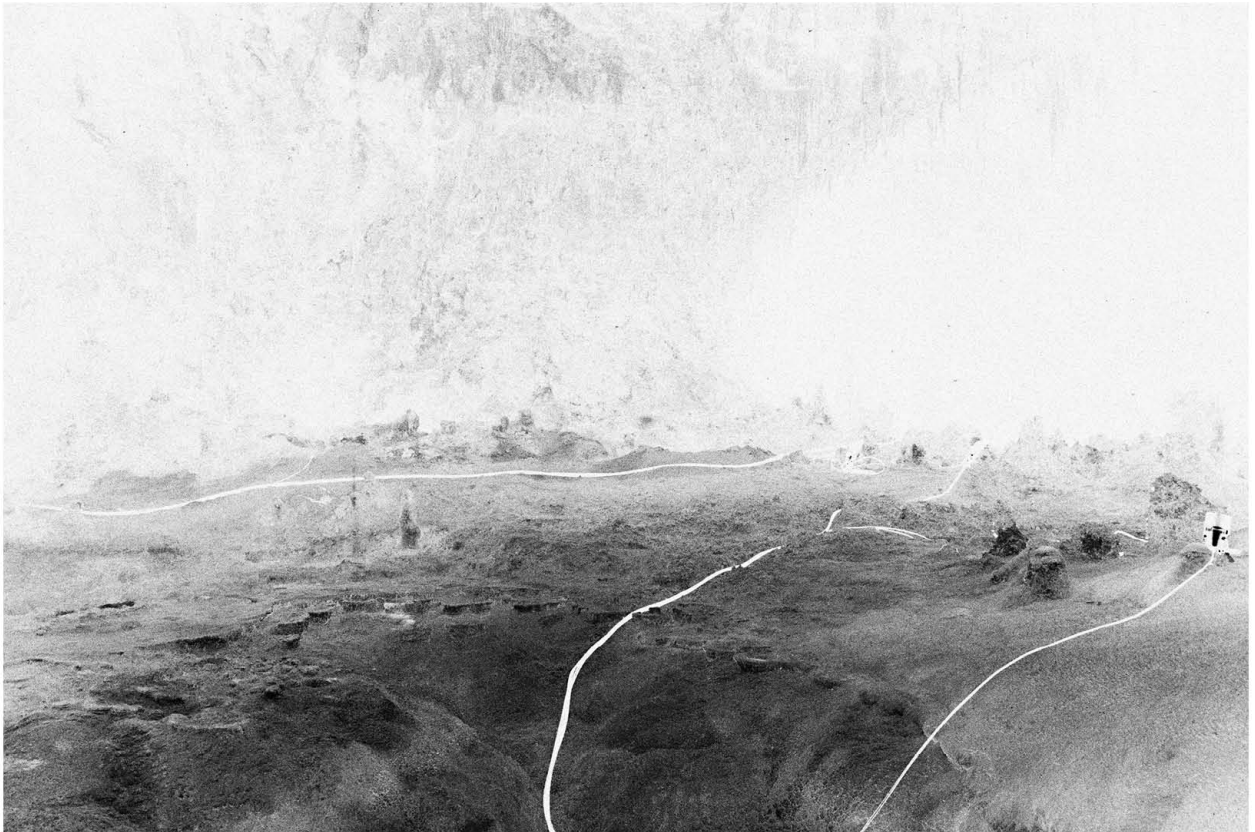
...bunisque spectacle under high surveillance whose outer limits are purely legal. The live animal is presented not as beautiful, or as new, but as both dangerous for the public and incredibly problematic for the gallerist. The reference to Kouneiiiis is not gratuitous, as it seems clear that Arte Povera represents the principal formal matrix of Cattelan's work, with regard to the composition of his images and the spatial arrangement of readymade elements. The fact is that he rarely uses mass-produced objects, or technology. His formal register is composed of more natural elements (Jannis Kouneiiiis Giuseppe



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n 1968, Pier Paolo Calzolari exhibited *Untitled (Malina)*, an installation in which he presented an albino dog attached to the wall by a leash in an environment that featured a pile of earth and blocks of ice. One might think again of Cattelan's menagerie of horses, donkeys, dogs, ostriches, pigeons, and squirrels - except that his animals do not symbolize anything or refer to any transcendent value, but merely embody types, personages, or situations. The symbolic universe developed by Arte Povera or Joseph Beuys disintegrates in Cattelan's work under the pressure of a troublemaker who constantly compares forms and their contradictions and violently refuses any positive

This way of turning modernist forms against the ideologies that saw them emerge - the modern ideologies of emancipation, of the sublime - as well as against the art world and its beliefs, testifies more to Cattelan's caricatured ferocity than to a so-called cynicism. Some of his exhibitions might at first glance evoke a Michael Asher or Jon Knight, insofar as they reveal the economic and social structures of the art system by centering on the gallerist or the exhibition space. But very quickly, the conceptual reference gives way to another, more diffuse impression, that of a real personalization of criticism, which refers to the form of the fable as well as to a real will for nuisance. In 1993, Cattelan produced a piece that occupied the entire Massimo de Carlo gallery in Milan; it could only be viewed from the window. After explaining his idea in an interview, the artist concluded by admitting: "I also wanted to see Massimo de Carlo outside the gallery for a month." A troublemaker, the eternal bad student skulking at the back of the classroom. We have the impression that Cattelan considers his formal repertoire as piles of homework to be completed, a set of imposed figures, a sort of detention which the artist/dunce takes pleasure in turning into a joke. One of his earliest significant pieces, *Edizioni dell'obbligo*, 1991, was composed of schoolbooks whose covers and titles had been modified by children, a sort of



scornful revenge against any agenda. As for the draperies and fabrics of Arte Povera and the Anti-form of the sixties, they were used to escape from the Castello di Rivara, where he was participating in his first important group show in 1992: "I enjoyed watching what the other artists were doing, how they reacted to the situation. That work was not only metaphorical, it was also a tool. The night before the opening, I let myself down from the window and I ran away." The work presented was nothing other than a makeshift ladder made of knotted sheets, hanging on the facade of the exhibition site. Following the same principle, during Manifesta II in Luxembourg in 1998, Cattelan exhibited an olive tree planted on an enormous diamond of earth. A hurried observer might have thought it a remake of Beuys or Penone; yet this vegetal element ultimately had nothing to do with the meaning of the work, which was articulated around the offensive syntax developed by the artist: to pinpoint the physical and ideological limits of individuals and communities, to test the possibilities and patience

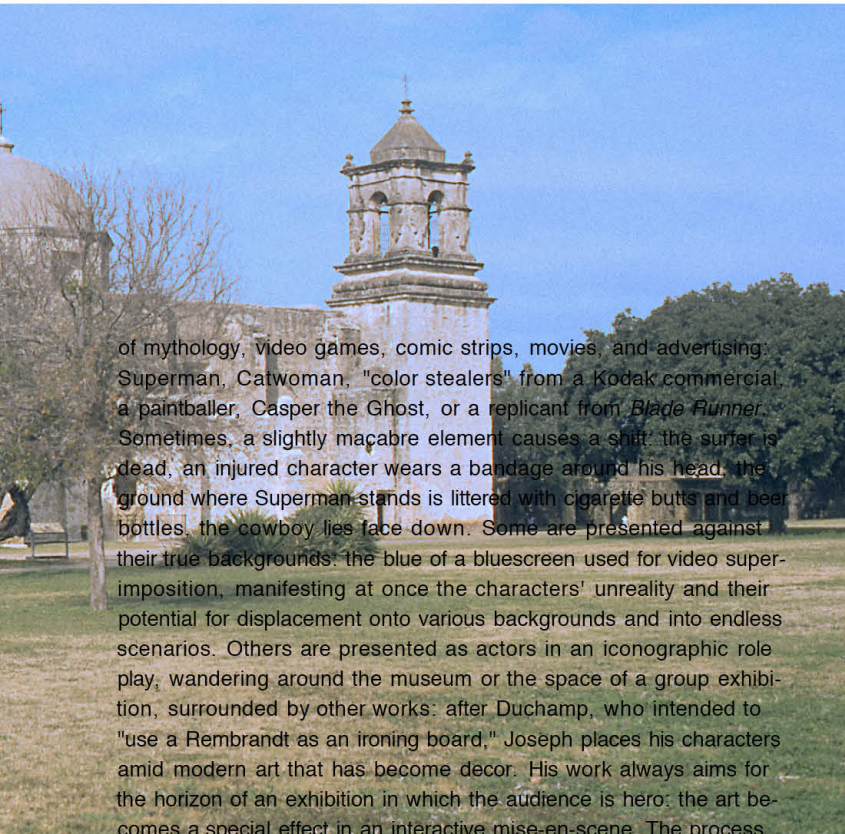
of institutions.

Pierre Joseph's artistic project consists of inscribing meaning within his environment: it is not another critical position, but a productive practice, analogous to one that makes its way through a network, establishes an itinerary, and surfs. Joseph deals primarily with the conditions of the appearance and functioning of images, starting from the postulate that, these days, we reside within an enormous image zone, rather than in front of images: art is not another spectacle but an exercise of *detourage*. He develops a playful and instrumental relationship with forms, which he manipulates, samples, and adapts to new uses, establishing different processes of reanimation. Minimalist art thus serves as a set for *Cache cache killer*, 1991. Abstract art decorates an exhibition in the form of a treasure hunt (*La chasse au trésor ou l'aventure du spectateur disponible* [The Treasure Hunt or the Adventure of the Available Spectator], 1993), and the works of Robert Delaunay and Maurizio Nannucci are recycled as backdrops for new scenes in a film in which Joseph's "reanimated characters" wander about. In 1992, he remade pieces that'



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of mythology, video games, comic strips, movies, and advertising: Superman, Catwoman, "color stealers" from a Kodak commercial, a paintballer, Casper the Ghost, or a replicant from *Blade Runner*. Sometimes, a slightly macabre element causes a shift: the surfer is dead, an injured character wears a bandage around his head, the ground where Superman stands is littered with cigarette butts and beer bottles, the cowboy lies face down. Some are presented against their true backgrounds: the blue of a bluescreen used for video superimposition, manifesting at once the characters' unreality and their potential for displacement onto various backgrounds and into endless scenarios. Others are presented as actors in an iconographic role play, wandering around the museum or the space of a group exhibition, surrounded by other works: after Duchamp, who intended to "use a Rembrandt as an ironing board," Joseph places his characters amid modern art that has become decor. His work always aims for the horizon of an exhibition in which the audience is hero; the art becomes a special effect in an interactive mise-en-scène. The process of reanimating the figure is twofold: it reanimates the works next to which the characters appear, and it makes the entire world a playground, a stage, or a set.

This system is also a political project: the artist speaks of the intelligent cohabitation of subjects and the backgrounds against which they move about, of the intelligent coexistence of human beings and the works they are given to admire. The reanimation of icons, which characterizes the gallery of stock characters that make up *Little Democracy*, represents a democratic form in its essence, without demagoguery or ponderous demonstration. Joseph is suggesting that we inhabit pre-existing narratives and unceasingly refabricate the forms that suit us. Here the goal of the image is to introduce playacting into systems of representation to keep them from becoming frozen, to detach forms from the alienating background where they become stuck if we take them for granted. A superficial reading of the characters might lead

one to believe that Joseph is an artist of the unreal, of popular entertainments. Yet the fairy-tale figures, cartoon characters, and science-fiction heroes that populate this democracy do not call for a flight from reality but urge us to experience our reality through fiction. In a complex stage management of live characters, Casper the Ghost, Cupid, and the fairy function as so many images *embedded* in the system of the division of labor: these imaginary beings, Joseph explains, obey "a cyclical, controlled, and unchanging program," and their functional status hardly differs from that of an assembly line worker at Renault, or a waiter in a restaurant who takes an order, serves a meal, and brings the bill. These characters are extremely Typecast; they are robot-portraits, images perfectly associated with a model-character, with a defined function. The true mythology from which they arise is the ideology of the division of labor and the standardization of products. The realm of the imaginary, indexed to the regime of production, indiscriminately affects plumbers and superheroes. The fairy illuminates things with her magic wand, the auto worker adjusts parts on an assembly line: work is the same everywhere, and it is this world of unchanging processes and potential dead ends that Joseph describes; images provide a way out.

The images Joseph offers must be experienced: they must be appropriated and reanimated and included in new arrangements. In other words, meanings must be displaced. And tiny shifts create enormous movements. Why do so many artists strive to remake, recopy, dismantle, and reconstruct the components of our visual universe? What makes Pierre Huyghe reshoot Hitchcock and Pasolini? What compels Philippe Parreno to reconstruct an assembly line intended for leisure? To produce an alternative space and time, that is, to reintroduce the multiple and the possible into the closed circuit of the social, and for this, the artist must go back as far as possible in the collective machinery. With the help of installations that affect the exhibition site, Joseph offers us experimental objects, active products.



and artworks that suggest new ways of apprehending the real and new types of investment in the art world. *Little Democracy* is something we can inhabit.



Última\_Cena\_-\_Da\_Vinci\_5.jpg





## THE USE OF THE WORLD

ALL CONTENTS ARE GOOD, PROVIDED THEY DO NOT CONSIST OF INTERPRETATIONS BUT CONCERN THE USE OF THE BOOK, THAT THEY MULTIPLY ITS USE, THAT THEY MAKE ANOTHER LANGUAGE WITHIN ITS LANGUAGE. (GILLES DELEUZE) *The Book of Genesis* > "..."

### PLAYING THE WORLD: REPROGRAMMING SOCIAL FORMS

The exhibition is no longer the end result of a process, its "happy ending" (Parreno) but a place of production. The artist places tools at the public's disposal, the way Conceptual art events organized by Seth Siegelaub in the sixties placed information at the disposal of the



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but the real purpose of this wooden jetty had yet to be determined. Although Pardo presents everyday structures (tools, furniture, lamps), he does not assign them specific functions: it is quite possible that these objects are *useless*. What is there to do in an open shed at the end of a jetty? ... to one of its walls ... tions and rummaging ... Social reality provided ... he reprograms according to memory of forms (

From Andrea Zittel to Beecroft, the generation of Conceptual art and its procedures established it is impossible to s

The ambitions, methods are not, however, ... Dan Graham, or a ... a similar will to reveal ... atus; they deconstruct a definition of art and ... The generation of D ... differs from preceding ... the stylistic figure th ... stituent elements (f ... The social criticism ... through the filter of ... functioning of the w ... which their activities ... lytical materialism t ... Hans Haacke deno

of art; Asher worked with the architectural apparatus of the museum and the art gallery; Gordon Matta-Clark drilled through the floor of the Yvon Lambert gallery (*Descending Steps for Batain*, 1977); Robert Barry declared that the gallery showing him was closed (*Closed*



in and of itself for ... ce of production like ... analyze or critique this ... duction, with which it ... seph made an end- ... k place in art centers ... to "making graffiti," ... ay"), which made it a ... experiences." A model, ... as never the symbol ...

ute information and ... ts of the current gen- ... gular cases but form ... space. Thus Pflumm ... ubs, and any other ... at appear in the cata- ... duced a video on a ... *Veil*, 1999). Therefore, ... us of "separate art," ... d as ideal, where the ... the way the "noble ... other, a space imbri- ... without which no ... l, or a street are not



More generally, it has become difficult for us to consider the social body as an organic whole. We perceive it as a set of structures detachable from one another, in the image of the contemporary body augmented with prostheses and modifiable at will. For artists of the late-twentieth century, society has become both a body divided into lobbies, quotas, and communities, and a vast catalog of narrative frameworks.

What we usually call reality is a montage. But is the one we live in the only possible one? From the same material (the everyday), we can produce different versions of reality. Contemporary art thus presents

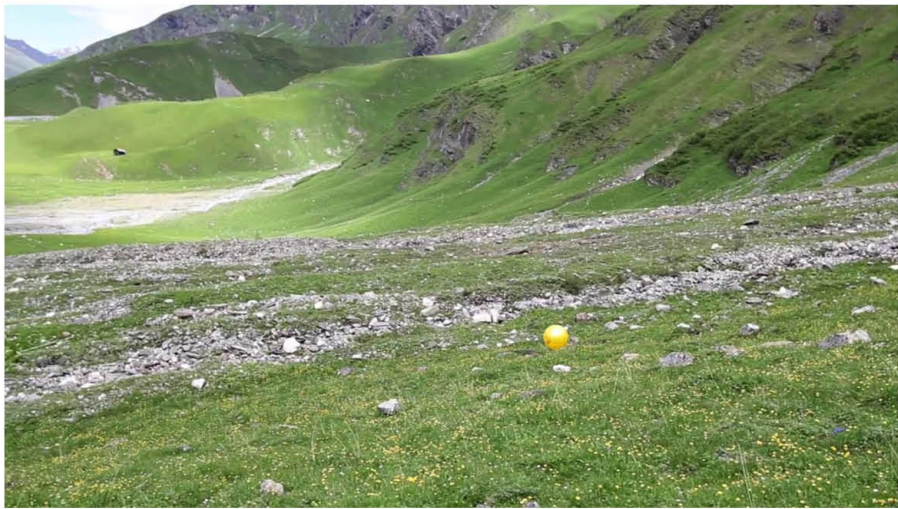
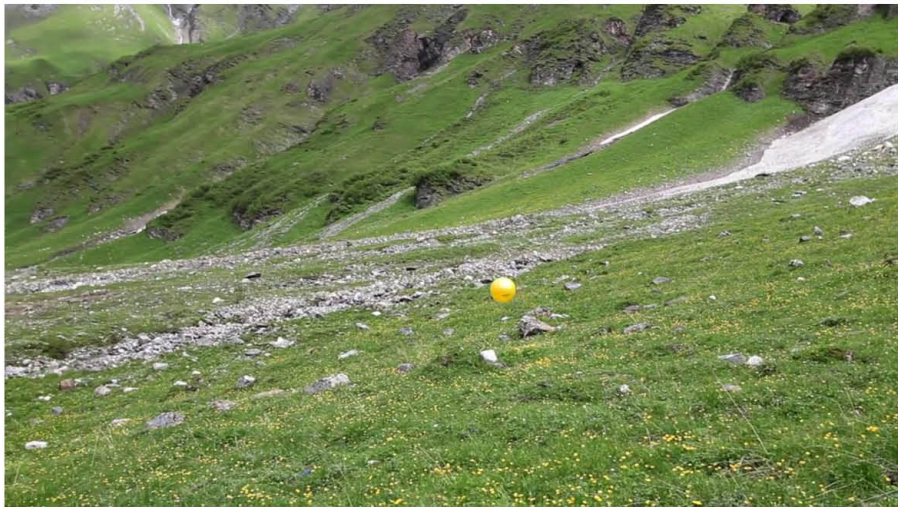
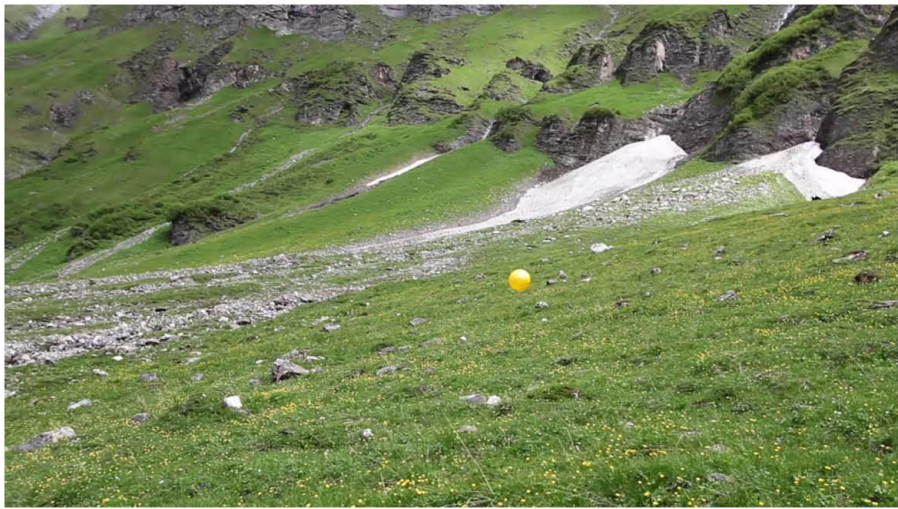
company, UR, he declared that he wanted "to make artistic use of the economy," Joseph Grigely exhibits messages and scraps of paper which he uses to communicate with others due to his deafness: he reprograms a physical handicap into a production process. Showing the concrete reality of his daily communication in his exhibitions, Grigely takes as the medium of his work the intersubjective sphere and gives form to his relational universe. We "hear the voices" of his entourage. The artist makes captions for the remarks. He reorganizes human words, fragments of speech, and written traces of conversations, in a sort of intimate sampling, a domestic ecology. The written note is a social form that is paid little attention, generally meant for





*No More Reality, 1991.*







he bought the rights to a Japanese *manga* character, Ann Lee, and made her speak about her career as an animated character; in a set of interventions gathered under the title *L'Homme public* (Public Man), Parreno provided recite in the voice of Pope. These three and masks: by p (a childhood men a position to reve exposes the unc

**HACKING, WOR**  
The practices of p of work. What b doubled by artist

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mimicking or doubling professional structures, tailing and following them.



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ed to devote their with BMW: they for visibility (the pirate" medium ew vehicles and s and materials xt of exhibitions. for them were

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Wenders's film? Isn't the ellipsis, in the end, simply an image of leisure, the negative space of work? While free time signifies "time to waste" or time for organized consumption, isn't it also simply a passage between two sequences?

"Posters," 1994, a series of color photographs by Huyghe, presents an individual filling in a hole in the sidewalk and watering the plants in a public square. But is there such a thing as a truly public space

whose image they propagated; Pflumm circulates images along with the "pilot," the source code that allows them to be duplicated.

When Pflumm makes a video using images taken from CNN (*CNN, Questions and Answers*, 1999), he switches jobs and becomes a programmer - a mode of production with which he is familiar through his activity as a DJ and musician.



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**★ KEY INSIGHTS**

SIMPLE MENTAL MODEL OF LIFE

- 1. WE ALL HAVE TO SLEEP/EAT
- 2. WE ALL HAVE AN IMAGINATION
- 3. WE
- 4. WANT SIMPLE
- 5. - HUMAN

DIE



PERSONA

**ASSUMPTIONS**

PURPOSE

PEOPLE KNOW WHAT THEY WANT

PEOPLE ARE HONEST WITH THEMSELVES

PEOPLE KNOW WHAT IT TAKES

PEOPLE KNOW THE TRUTH

PEOPLE ARE CREATIVE

PEOPLE WANT TO BE HAPPY/JOYFUL

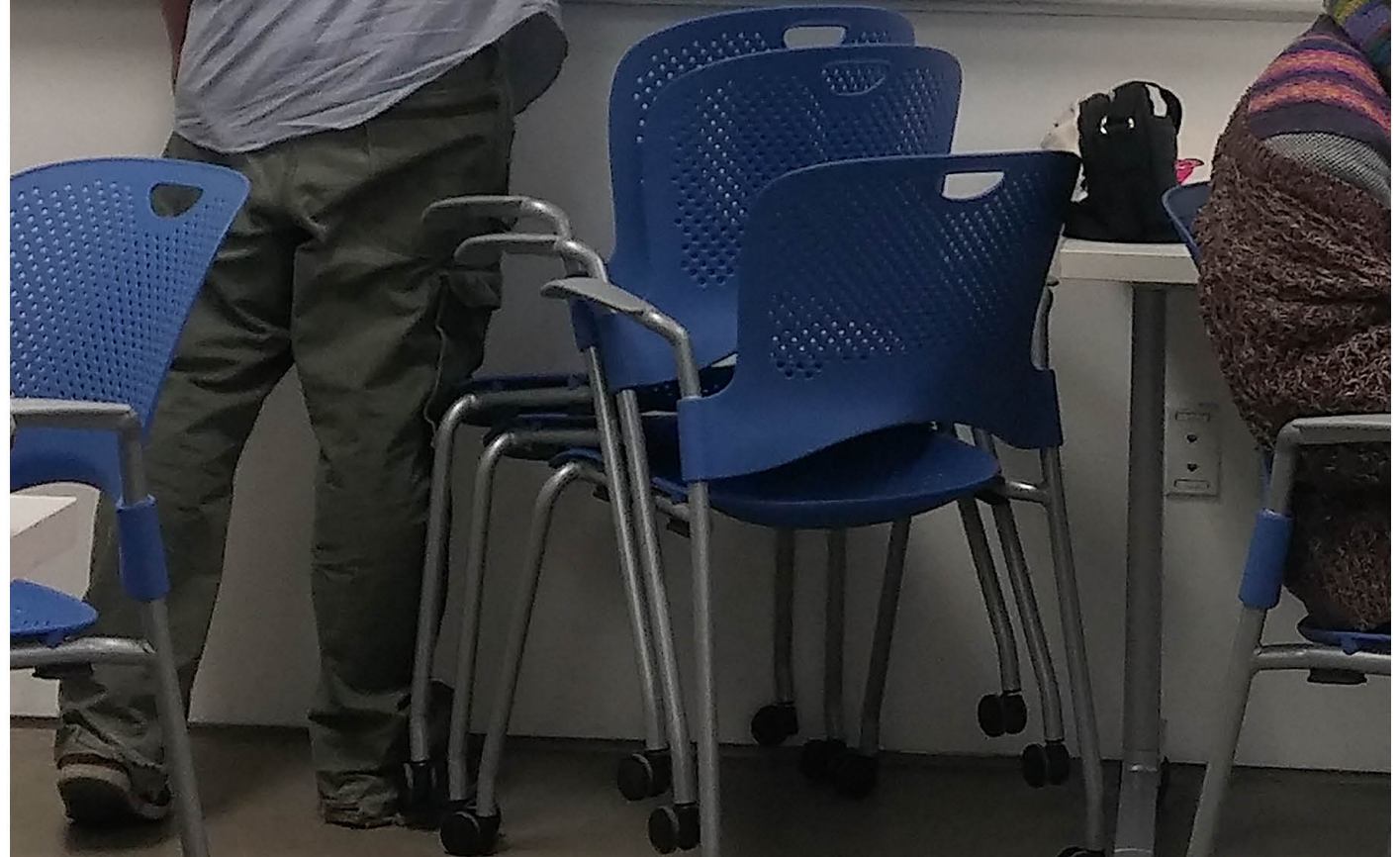
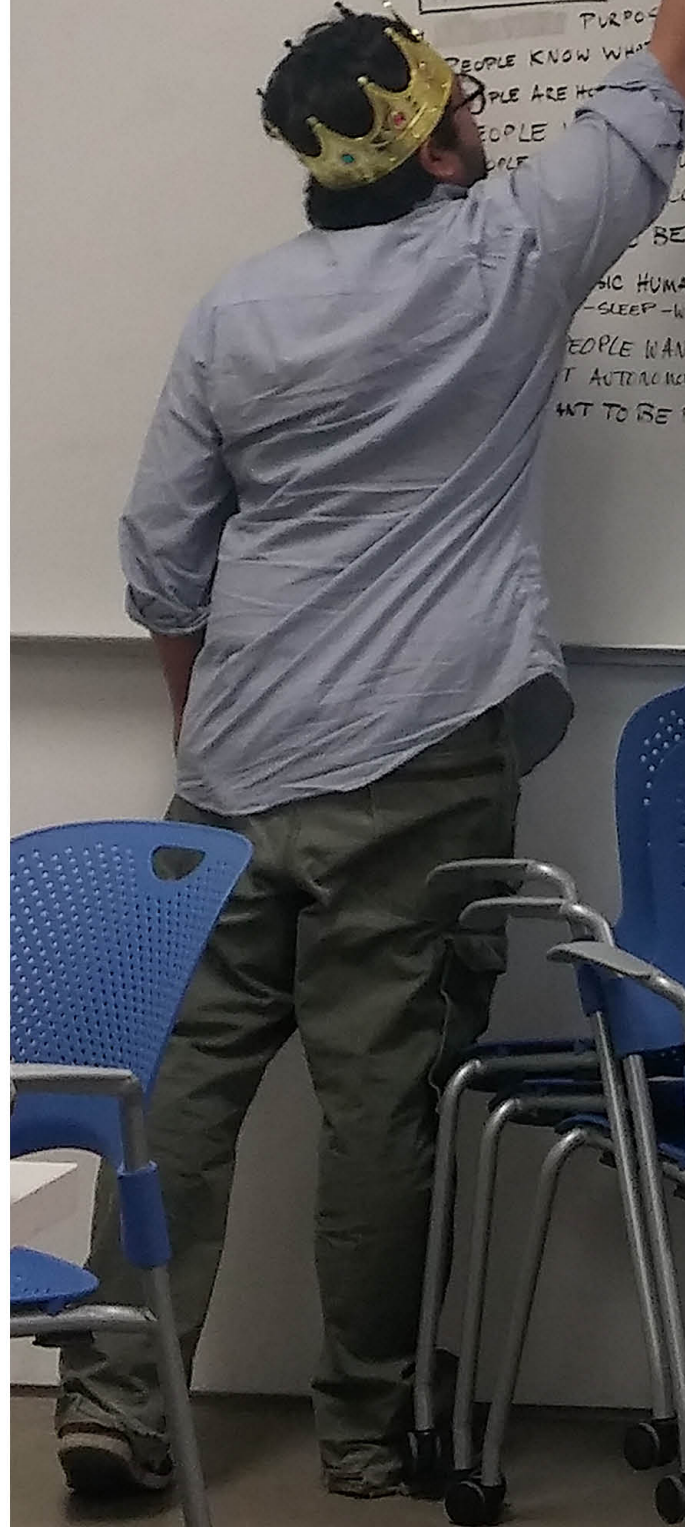
BASIC HUMAN FUNCTIONALITY

-SLEEP -WALK -TALK ETC.

PEOPLE WANT TO BE FULLY

TRUTHFUL AND HONEST

PEOPLE WANT TO BE BETTER



saturated with icons and images.

As practiced by  $\pi\tau\tau\theta\delta\epsilon$  the mix is an allow an ethical stance more than a recipe. The postproduction of work allows the artist to escape the posture of interpretation. Instead of engaging in critical commentary, we have to experiment, as Gilles Deleuze asked of psychoanalysis: to stop interpreting symptoms. Deleuze asked of psychoanalysis: to stop interpreting symptoms.

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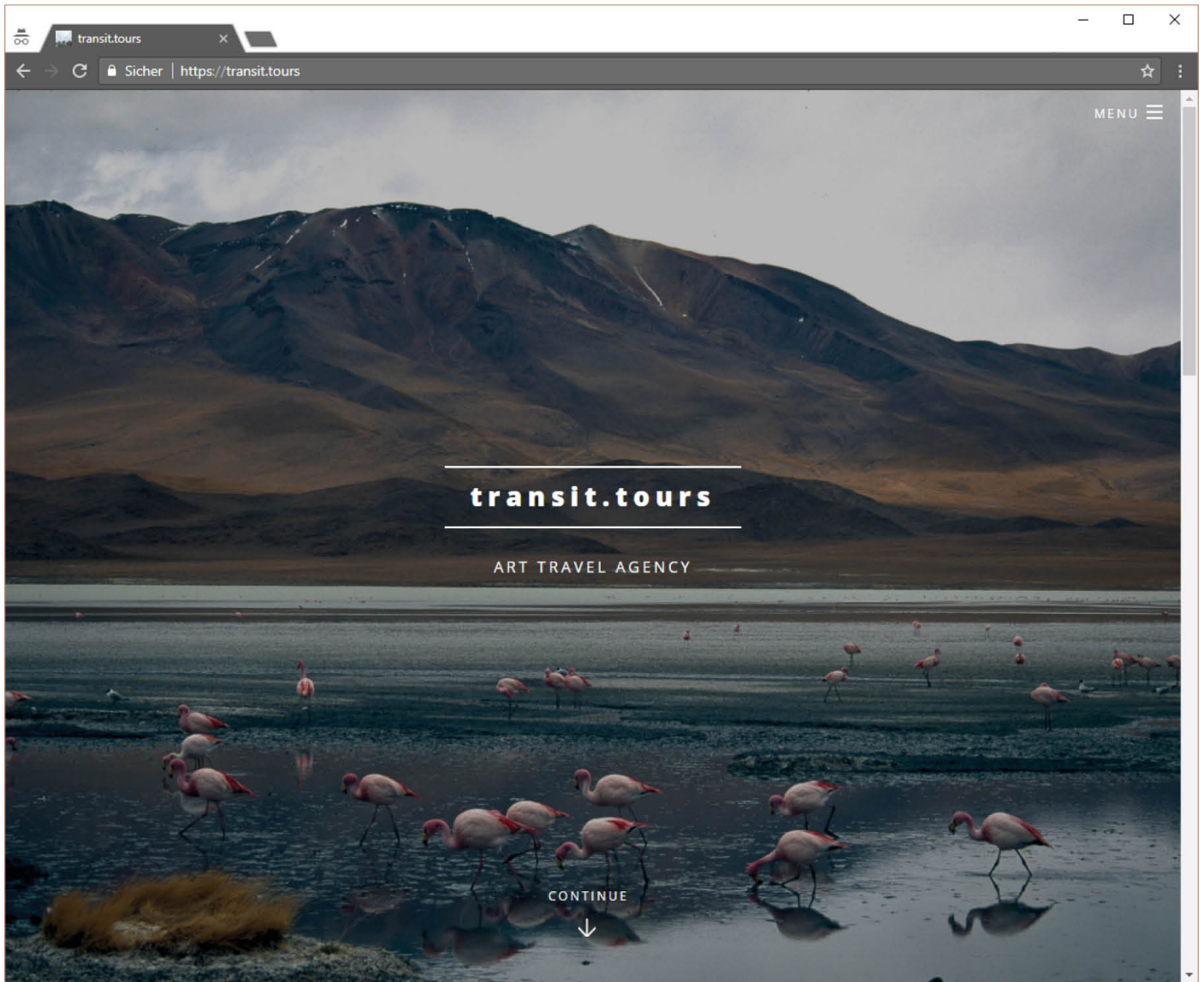
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# transit.tours

## HOW TO INHABIT GLOBAL CULTURE (AESTHETICS AFTER MP3)

### THE ARTWORK AS A SURFACE FOR DATA STORAGE

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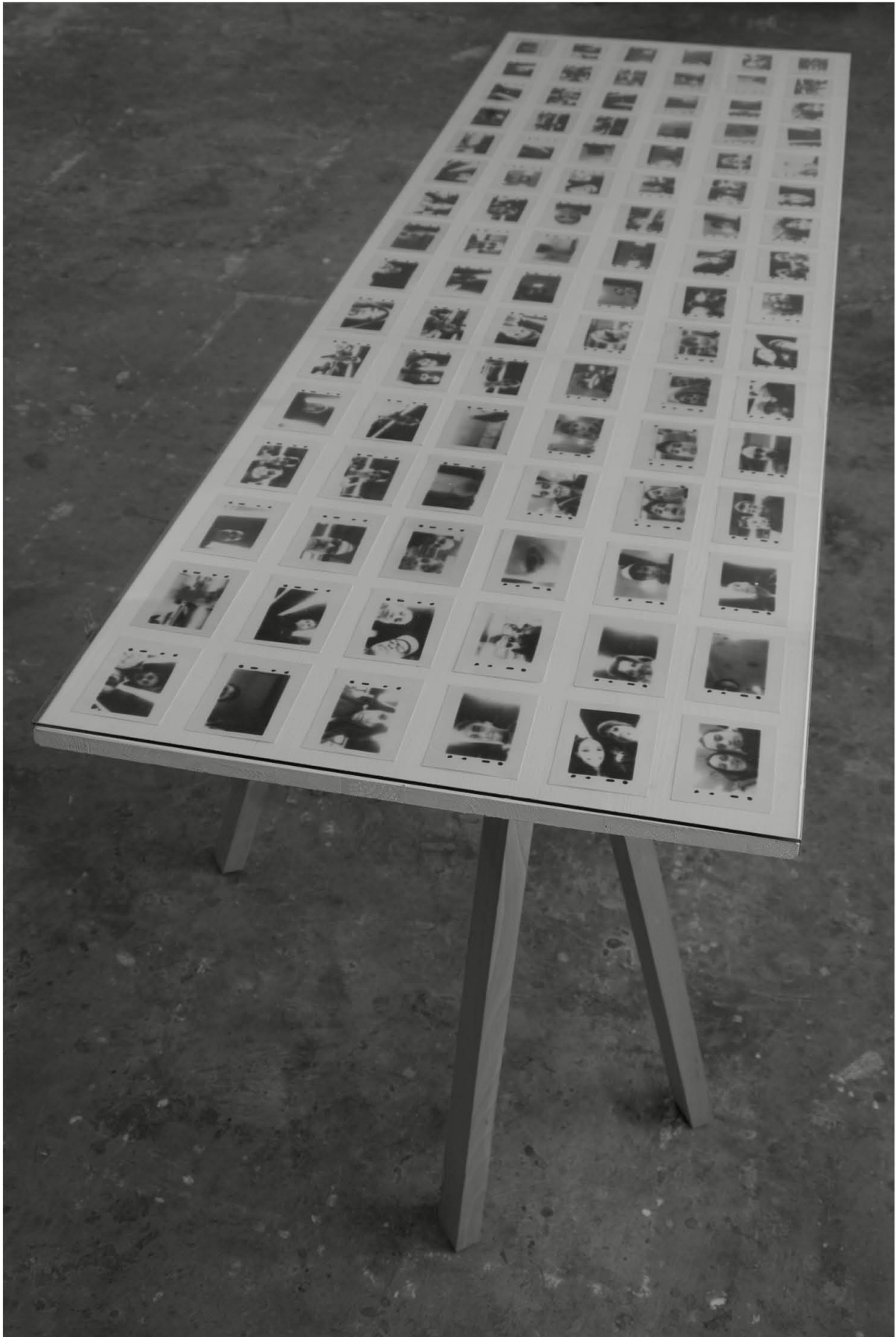
From Pop art to Minimalist art  
Conceptual art, the art of the sixties  
corresponds to the apex of the  
pair formed by industrial production  
and mass consumption. The  
materials used in Minimalist sculpture  
(anodized aluminum, steel, galvanized iron, Plexiglas, neon, and so  
on) reference industrial technocgy and particularly the architecture of  
giant factories and warehouses. The iconography of Pop art, mean-  
while, refers to the era of consumption and particularly the appear-  
ance of the supermarket and the new forms of marketing linked to it:  
visual frontality, seriality, abundance.

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economy. It is important to note that  
Conceptual art was contempor  
ary to the decisive advance of com-  
puter research in the early se  
venties: while the microcomputer ap-  
peared in 1975 and Apple II  
in 1977, the first microprocessor dates  
from 1971. That same year, Stanley Brouwn exhibited metal boxes  
containing cards that docum  
ented and retraced his itineraries (*40  
Steps and 1000 Steps*), and A  
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set of card files presented in  
the form of a Minimalist sculpture. On  
Kawara had already establish  
ed his system of notation in files (his  
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*One Million Years*, ten files th  
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rechristened itself IBM World Trade Corporation and developed the first deliberately multinational strategy adapted to the global civilization to come. A runaway enterprise, its productive apparatus was literally unlocalizable, like a conceptual work whose physical appearance hardly matters and can be materialized anywhere. Doesn't a work by Lawrence Weiner, which may be produced or not produced by anyone, imitate the mode of production of a bottle of Coca-Cola? All that matters is the formula, not the place in which it is made or the identity of the person who makes it.

The configuration of knowledge that IBM ushered in was embodied in Tony Smith's *Black Box* (1963-65): an opaque block meant to process a social reality transformed into bits, through inputs and outputs. In his presentation folder, he pointed out that the IBM 3750, a silicon Big Brother, allows branches of a company in the same region to centralize all information indicating who has entered or exited which of the company's buildings, through what door, and at what hour...

THE AUTHOR, THIS LEGAL ENTITY  
Shareware does not have an author but a proper name. The musical practice of sampling has also contributed to destroying the figure of the Author, in a practical way that goes beyond theoretical deconstruction (the famous "death of the author" according to Barthes and Foucault). "I'm still pretty skeptical about the concept of the author," says Douglas Gordon, "and I'm happy to remain in the background of a piece like *24 Hour Psycho* where Hitchcock is the dominant figure. Likewise, I share responsibility for *Feature Film* equally with the conductor James Conlon and the musician Bernard Herrmann. ... In appropriating extracts from films and music, we could say, actually, that we are creating time readymades, no longer out of daily objects but out of objects that are a part of our culture."<sup>01</sup> The world of music has made the explosion of the protocol of authorship banal, particularly with "white labels," the 45s typical of DJ culture, made in

limited editions and distributed in anonymous record jackets, thus escaping industry control. The musician-programmer realizes the ideal of the collective intellectual by switching names for each of his or her projects, as most DJs have multiple names. More than a physical person, a name now designates a mode of appearance or production, a line, a fiction. This logic is also that of multinationals, which present product lines as if they emanated from autonomous firms: based on the nature of his products, a musician such as Roni Size will call himself "Breakbeat Era" or "Reprazent," just as Coca-Cola or Vivendi Universal owns a dozen or so distinct brands which the public does not think to connect.

The art of the eighties criticized notions of authorship and signature, without however abolishing them. If buying is an art, the signature of the artist-broker who carried out the transactions retained all its value, indeed guaranteed a successful and profitable exchange. The presentation of consumer products was organized in stylized configurations: Jeff Koons's *Hoovers* were immediately distinguishable from Haim Steinbach's shelves, the way two boutiques that sell similar products distinguish themselves by their art of display.

Among the artists directly questioning the notion of the signature are Mike Bidlo, Elaine Sturtevant, and Sherrie Levine, whose works rely on a common method of reproducing works of the past, but via very different strategies. When he exhibited an exact copy of a Warhol painting, Bidlo entitled it *Not Duchamp (Bicycle Wheel, 1913)*. When Sturtevant exhibited a copy of a Warhol painting, she kept the original title: *Duchamp, coin de chastete, 1967*. Levine, meanwhile, got rid of the title in favor of a reference to a temporal shift in the series "Untitled (*After Marcel Duchamp*)."<sup>01</sup> For these three artists, the issue

01 DOUGLAS GORDON, "A NEW GENERATION OF READYMADES," INTERVIEW BY CHRISTINE VAN ASSCHE, ART PRESS, NO. 255, MARCH 2000, PP. 27-32.





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mains caught in the hermeneutic paradigm," since the receiver is only invited "to fill in the blanks, to choose between possible meanings."

ticism is inseparable from the idea that the individual is socially assimilated to his or her cultural choices: I am supposed to be what I read, what I listen to, what I look at. We are identified by our personal

02 ROLAND BARTHES, "THE DEATH OF THE AUTHOR" IN *THE RUSTLE OF LANGUAGE*, TRANS. RICHARD HOWARD (NEW YORK: HILL AND WANG, 1986), P. 54.

03 PAUL VALERY, *CAHIERS*, VOL. 1 (PARIS: BIBLIOTHEQUE DE LA PLEIADE, EDITIONS GALLIMARD, 1973).

04 PIERRE LEVY, *L'INTELLIGENCE COLLECTIVE. POUR UNE ANTHROPOLOGIE DU CYBERSPACE* (PARIS: LA DECOUVERTE, 1994), P. 123.

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Text Dokumente

DEUTSCH - ERKANNT ENGLISCH DEUTSCH FRANZÖSISCH DEUTSCH ENGLISCH FRANZÖSISCH

Der Begriff „Idle“ bezeichnet den Zustand, in dem ein Computer sich befindet, wenn er gestartet wurde, aber keine Aufgabe verrichtet.

Meine Diplomarbeit „Idle“ bestand in einer 98-tägigen Performance am Rande der Untätigkeit.

Im Vorfeld meines Diplomprüfungstermins präsentierte ich die Dokumentation meiner künstlerischen Studienergebnisse im Internet. Diese konnten drei Monate lang von den fünf Mitgliedern der Prüfungskommission eingesehen werden. Jeder Prüfer erhielt dazu einen Umschlag mit den entsprechenden Zugangsdaten. Jeder Besuch eines Prüfers auf der Internetseite wurde aufgezeichnet. Bis zum Prüfungstermin wurden zwei Besuche registriert.

Meine Diplomarbeit präsentierte ich in einem verschlossenen Raum. Zutritt zu diesem Raum erhielten am Tag der Prüfung nur diejenigen Mitglieder der Prüfungskommission, die sich schriftlich damit einverstanden erklärten, die Rechte zur filmischen Dokumentation des Prüfungsgesprächs an mich abzutreten.

Da nur zwei Mitglieder der Kommission einwilligten, fand das Prüfungsgespräch im Flur vor dem verschlossenen Raum statt.

Der Raum wurde am Prüfungstermin von keinem Mitglied der Prüfungskommission betreten.

Laut Diplom-Prüfungsordnung bewerten die Mitglieder der Prüfungskommission im Rahmen des Prüfungsverfahrens die drei Prüfungsteile

Dokumentation, Diplomarbeit und Prüfungsgespräch.

The term "idle" refers to the state in which a computer is located when it is started but does not perform a task.

My thesis "Idle" consisted in a 98-day performance on the verge of inaction.

In the run-up to my diploma exam, I presented the documentation of my artistic study results on the Internet. These could be viewed for three months by the five members of the examining board. Each examiner received an envelope with the corresponding access data. Every visit of an examiner on the website was recorded. Two visits were registered until the exam date.

I presented my diploma thesis in a locked room. On the day of the exam, only those members of the board of examiners who agreed in writing to cede to me the rights to cinematic documentation of the examination interview were admitted to this room.

Since only two members of the commission agreed, the examination meeting took place in the hallway in front of the closed room.

The room was not entered by any member of the examination board on the exam date.

According to the Diploma Examination Regulations, the members of the Examination Board assess the three parts of the examination as part of the examination procedure

Documentation, diploma thesis and examination interview.

1443/5000

Feedback geben

strategy of sign consumption, and kitsch represents outside taste, a sort of diffuse and impersonal opinion substituted for individual choice. Our social universe, in which the worst flaw is to be impossible to situate in relation to cultural norms, urges us to reify ourselves. According to this vision of culture, what each person might do with what he or she consumes does not matter; so the artist may very well make use of a terrible soap opera and form a very interesting project.

The anti-eclectic discourse has therefore become a discourse of adherence, the wish for a culture marked out in such a way that all its productions are tidily arranged and clearly identifiable, like badges or rallying signs of a vision of culture. It is linked to the constitution

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In an essay published in 1987, *"Historisation ou intention: le retour d'un vieux débat"* (Historicization or Intention: The Return of an Old Debate), Yve-Alain Bois engaged in a critical analysis of postmodern eclecticism such as it was manifested in the works of the European neo-expressionists and painters such as Julian Schnabel and David Salle. Bois summed up these artists' positions as such: Being freed from history, they might have recourse to history as a sort of entertainment, treating it as a space of pure irresponsibility. Everything from now on had the same meaning for them, the same value. In the early eighties, the trans-avant-garde struggled with a logic of bric-a-brac and the flattening of cultural values in a sort of international style that blended Giorgio de Chirico and Joseph Beuys, Jackson Pollock and

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signify that everything was equal because everything could be consumed. He felt that eclecticism solicited the habits of the magazine reader, the needs of the consumer of mass produced images, the mind of the supermarket shopper.<sup>05</sup> According to Yve-Alain Bois, only the historicization of forms can preserve us from cynicism and a leveling of everything. For Lyotard, eclecticism diverts artists from the question of what is "unpresentable," a major concern, since it is the guarantee of a tension between the act of painting and the essence of painting: if artists give in to the eclecticism of consumption, they serve the interests of the techno-scientific and post-industrial world and shirk their critical duties.

But can't that pre-empt political intervention other than a vision of a practices of activity, accountability or she even their social collective of athletic by various notion of a to this cul Wilde's 77 ary text a

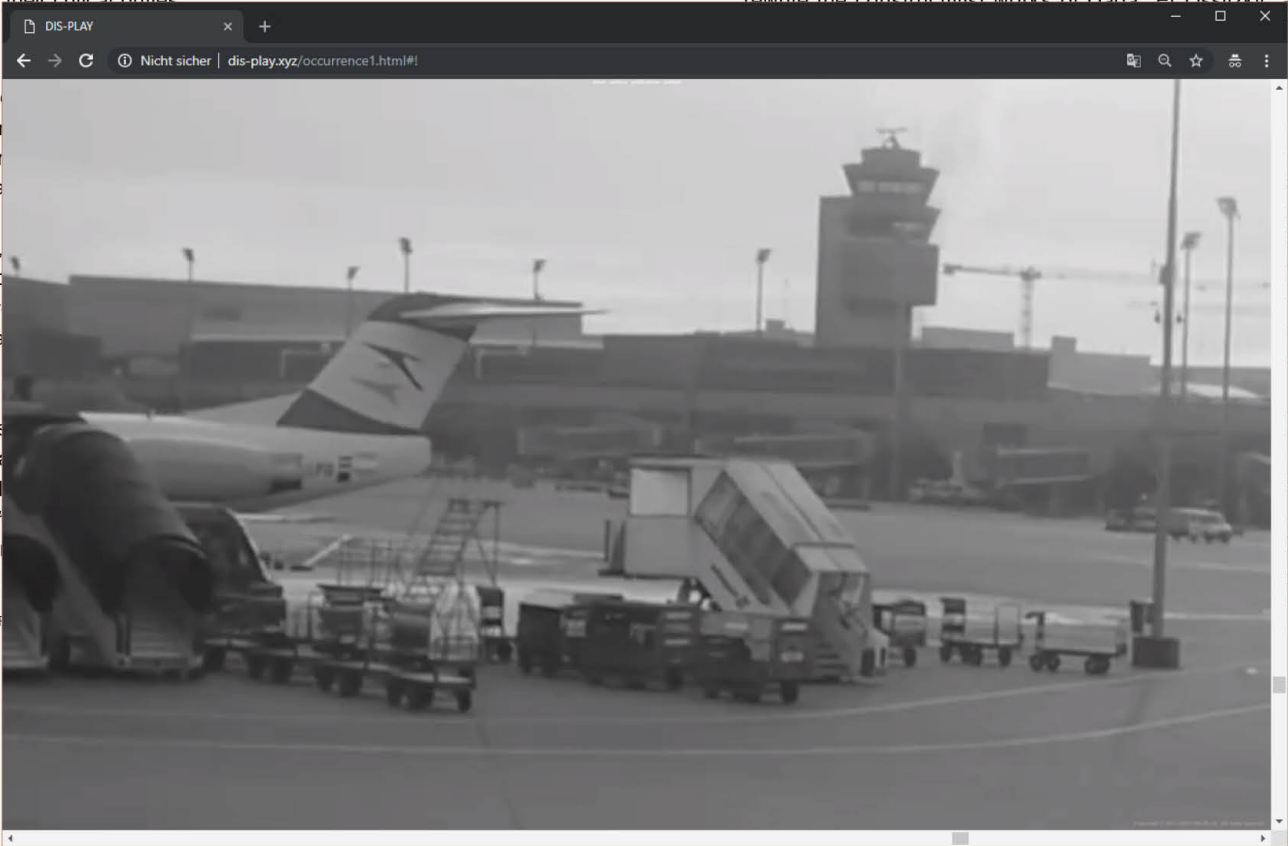
05 SEE JEAN-FRANÇOIS LYOTARD, "MINNEAPOLIS: 1992"

Henry Stammann (port by the New York Racing Association) and placed it under spotlights, she asserted that the revival of painting, in full swing at the time (1978), was an artificial convention inspired by market interests.

To rewrite modernity is the historical task of this early twenty-first century: not to start at zero or find oneself encumbered by the storehouse of history, but to inventory and select, to use and download.

Fast-forward to 2001: collages by the Danish artist Jakob Kolding rewrite the constructivist works of Dada, El Lissitzky, and John

their starting American life in Africa, supermarkets make cata- s common affirm the im- luction. All rom impunity, nce it exists gal battle is ust remain ts a counter-, mobilizing, nd its goals. art and the ted by adver- in ultralight daily lives, we sustain this wer. Art puts





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It is up to  
up to us to  
the specific contexts they inhabit. Because art is an activity that pro-  
duces relationships to the world and in one form or another makes  
its relationships to space and time material.



Intangible moment of distance that is so close to be touched that it almost fades  
(dissolves), by Delia Jürgens

- like an x ray -  
(abstract)

The moment when you lag something (can be the richest moment with greatest value and potential). The moment of no expectation. A pure moment like an origin, a zero point of ancient times that loops backwards in a spiral. There is nothing besides that movement of a curling stream that transforms. There are no claims, no judgements. There is only an intangible infinite line of pureness where everything points out and appears (freely).

Absence is...

What does it mean to be tired? Full or empty? In an empty storm of nothing to hide you start realizing what it means to exist. You feel the physical boundaries which are crossed and the potency that is carried, brought. Your eye seems tired. It is clarified and visualizes the minimum of particle.

Heide.

An extended landscape.

Yesterday I tried to paint you but the colors weren't beautiful enough. The memory of a fragment seems intangibly present. You wonder. Your hair is twirled in a knot of threads.

You are feeling that sparkle in the air. That thing that is in the air.

An autoroute, a freeway. A free way, a wing of a plane. Water pearls on the grass that is wet from the morning residue. A white sheet of paper. A smile. Crowns of millennial old rock on top of mountains that disappear in foggy distance. Dust of memories carried as fragments of a pushed finger print on a button of an apparatus.

#transit

Do I know something from its imprint or from a physical experience? What is the gap between these two realities? What third reality is it creating? The intangible reflection of the sky in the glass of a window passing by landscape. One moment stands still one moment haunts away. The closer you are, the faster; the wider, the slower. Is there a point of standing still?

#absence #lag #entity #moment #levitation (#memory) #border less #free thought #attitude

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Erik Arkadi Seth  
-2018  
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*Diese Grüße überreichen wir Ihnen im Namen von Herrn  
erik seth*