



ABSTRACTS

Roel Griffioen

'Fuck the System!'

Man builds taxonomies and other epistemological structures in order to understand the world. These 'orders' are by nature manmade and their relation to the source code of reality is questionable, states Griffioen. Following Deleuze and Guattari, Griffioen argues that these structures inevitably lead to orthodoxy of thought. Systems fixate meaning, barricade ideas. Art, science, and philosophy should 'plunge into chaos', and challenge these regimes. In the case of art this brings forward a second vocation, namely to bring to surface the power systems underlying our epistemological constructs. In doing so, the artist becomes an an-archivist who boldly declares: 'Fuck the System!'

Jeroen Smid

Alles in orde

Order Everywhere

Anti-realistic conclusions that follow from philosophizing about 'the archive' are disproportional, states Jeroen Smid. He presents the so-called *Miracle Argument* for scientific realism as an example of an intelligible reason to accept scientific realism (i.e. the claim that there is an objective knowable order in the world that science can – in principle – discover). Smid claims that if the anti-realistic conclusions drawn in some fields of the humanities are made general to include all sciences, then the success of science is a complete miracle. Instead the anti-realist conclusions should be limited to the concrete, specific case on which it is based in order to prevent the humanities from becoming the laughing-stock of academia.

Veronica Tello

Between Paranoia and Counter-memory

Dierk Schmidt's triptych: *Xenophobe, Freedom* and *Untitled (Louvre)* (2001/2002)

In Hal Foster's essay, 'An Archival Impulse' (2004), the art historian suggests that there is a link between the 'archival impulse' and the construction of counter-memory, yet he leaves the relationship between these two notions relatively unexplored. Instead, amongst other things, Foster focuses on the 'paranoid' dimension of the archival impulse. The relations between Foster's archival impulse, its paranoid characteristic, and counter-memory, however, are unexpectedly robust. For, in one way or another, they are all committed to the politics of memory. To draw out the relations between the archival impulse (its paranoid elements) and counter-memory, this essay examines Dierk Schmidt's triptych, *Xenophobe, Freedom* and *Untitled (Louvre)* (2001/2002), which is dedicated to imaging and interrogating the tragic and controversial maritime disaster known as SIEV-X. Drawing on disparate archives, the triptych allows us to see and think SIEV-X in ways that are otherwise invisible or absent in public discourse thus instituting counter-memory. Moreover, Schmidt's works reveal that the dynamic between counter-memory and the archival impulse can be thought of as generating not only alternative histories but also affective 'fictions', which rupture the 'monopoly' of reality.

Stéphanie Benzaquen

Behind Bars

Artistic appropriation of prisoners' headshots in the works of Susana de Sousa Dias, Binh Danh and Clarisse Hahn

What happens when headshots of victims of political or social violence are appropriated into artworks? To what extent do artists manage to break free from the oppressor's visual mastery and propose, as Hal Foster suggests in 'An Archival Impulse', new relations, affective and cognitive alike, to such photographs? To tackle these issues, this paper focuses on three recent artworks that make use of portraits of prisoners: *Natureza Morta (Still Life)*, *Visages d'une Dictature* (2005) by Susana de Sousa Dias; *In The Eclipse of Angkor: Tuol Sleng, Choeung Ek, and Khmer Temples* (2008) by Binh Danh; *Boyzone, Mexico D.F.* (2011) by Clarisse Hahn. It examines how these three artists produce new inter-subjective networks for looking at the prisoners'

faces by incorporating time and materiality into their treatment of archives, as well as examining the counter-narratives the works generate. The paper reflects on the contribution of Hal Foster's analysis of 'archival art' to the discussion on artistic representations of violence, and its interaction with notions such as 'monocular seeing' (Marianne Hirsch), 'corrective caption' (Ulrich Baer), reversibility of the archive (Allan Sekula), and 'sense-memory' (Jill Bennett).

Ragna Manz

Het archief van een onnavolgbare geest

Het werk van Horst Ademeit

The Archive of an Intractable Mind

The work of Horst Ademeit

Horst Ademeit's (1937-2010) oeuvre consists of no less than ten thousand polaroid- and digital photos, and hundreds of pages of accompanying text. Ademeit devoted the last twenty years of his life to the documentation of 'cold radiation'. He was convinced that this hard to define enemy influenced him and his surroundings. To prove his point, Ademeit employed photography to document his (immediate) environment on a daily basis. Manz describes how Ademeit obsessively built an archive that offers an insight into the battle of an individual with the complexities of his world.

Imara Limon

De happening is voorbij

Flarden van herinnering aan Allan Kaprow's
vergankelijke werk

The Happening is Over

*Shreds of memory of Allan Kaprow's ephemeral
work*

A significant part of the retrospective exhibition *Allan Kaprow: Art as Life* (2007) at the Van Abbemuseum in Eindhoven consisted of archival materials surrounding the work of the American artist Allan Kaprow (1927-2006), known for his *happenings*. Since most of the artist's work is deliberately ephemeral, the question arises what can or should be displayed as a recollection of his oeuvre. Curator Eva Meyer-Hermann 'agreed' with Kaprow on presenting on one hand new versions of the work, so called; *reinventions*, and on the other hand archival materials such as documentary photographs and the artist's written instructions for the performance of the work. Visitors were encouraged to actively par-

ticipate by interacting with the materials, although the curator chose not to make explicit which specific works from the past they represented, in order to carefully avoid an authoritative interpretation of the materials. In fact, the art historical context was omitted altogether. There was no reflection on Kaprow's use of waste materials in the 1950s or the deliberate objectlessness in his later work, encompassing a critique of throwaway culture and a fixation on objects. Also, Meyer-Hermann did not seize the opportunity to consider the notion of the archive itself. Imara Limon argues that by dismissing the art historical framework, the significance of Kaprow's work, addressing social relations and issues in the art world by insisting on ephemerality and participation, was lost. All that was left was a visual image or imagination of the work – shreds of memory from the archive. Limon provides both previously omitted contextualization, and an analysis of the mechanisms of the archive.

Roel Griffioen en Jesse van Winden

'Dat noemen ze antropologie, maar wij vinden
het gewoon *fucking fashion!*'

Interview met Ari Versluis en Ellie Uyttenbroek
over *Exactitudes*

*'They call it anthropology, but we just think it's
fucking fashion!'*

*Interview with Ari Versluis and Ellie Uyttenbroek
about Exactitudes*

Exactitudes is an ongoing photography project by Ari Versluis and Ellie Uyttenbroek. The format has become iconic: twelve portraits in a 4 by 3 grid of different people with a similar appearance, in the same pose against a white background. In this interview, Versluis and Uyttenbroek explicate the motives and ideas behind their project. They position the work somewhere in between anthropology, fashion research, street photography and staged photography.

Ioanna Angelidou

Architectural Ambidexterity

The concept book is a means of mediated archive in architecture, a dissecting table where ideas and old projects intertwine and transform into new concepts. From a proto-manifesto, a collection of images and arguments waiting to be transformed into actual space, to the stand-point, a mid-career critical reassessment, the concept book's archival value lies in the process of

its creation and nurtures the potential of an epiphany. In other words, the book is actually an architectural project in its own right: utilizing received ideas and precedents, employing scrutiny and juxtaposition, making the most of external and self-imposed constraints. Such a hybrid project is essentially a sort of re-sourcing; it deploys multiple creative platforms to communicate new ideas born unwittingly while reviewing and documenting old ones.

Roel Griffioen

Kunstenaarsbijdrage

Systeempoëzie

Het project *alfabet, herkomstland, kleur, hoogte, vorm* van Ruben Doornweerd

The Work of an Artist

Systempoetry

The project alfabet, herkomstland, kleur, hoogte, vorm by Ruben Doornweerd

In his work *alfabet, herkomstland, kleur, hoogte, vorm* (*alphabet, country of origin, colour, height, shape*) (2010), Dutch graphic designer Ruben Doornweerd investigates what happens when you impose arbitrary systems of order on a collection of common objects. For this project Doornweerd temporarily moved all his belongings to the threshing area of a farm. He subsequently arranged the objects on the floor according to alphabet, country of origin, colour, height, and shape. In preliminary micro studies Doornweerd explored, among others, the shape and size of cornflakes, and the textual traces concealed in the contents of his wallet. A fragment of a picture of Doornweerd's arrangement of his possessions based on height is shown on the cover of this issue.