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- - - 251



- - - 257





DEMO-GRAPHICS:

Outlining the event

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[WE_OTHERS AND MYSELF_RESEARCH_KNOWLEDGE_SYSTEMS]

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The question is: What happens when, in a particular place, at a particular time, the urge comes about to create a biennial? There are now over 200 biennials in the world, a phenomenon that has been in expansion now for several decades. From larger cities to smaller ones, from big countries to those with lesser populations, the necessity to create international art events has grown tremendously. There are several reasons that explain this, the main ones being the desire to attract a larger public, local as well as international, to create a showcase for local and international artists, and to put oneself on the ‘map’ of the international art world. In an era of globalization that touches all realms of life, to be ‘in’ is a vital component of any socio-political

existence, and especially to be seen or recognized as such on an international level.




THE IDEA OF AN INTERNATIONAL ART EVENT

International art events have been important ever since the World Exhibitions started being held at the end of the nineteenth century. In the context of art, and in contrast to the logic of the salon—prior to the twentieth century, a national or local form of exhibition meant to show new art




Mona Hatoum, *Globe*, 2007, courtesy of the artist.
Photo : Chantal Pontbriand

that was pre-eminent—the Venice Biennale was the first to propose an exhibition that would bring together artists from different countries. It was first held in the Giardini in 1895 and the idea at its core (just like a salon) was to present new work. The idea was pushed by Riccardo Selvatico, mayor of the city and poet, to celebrate the twenty-fifth wedding anniversary of King Humberto I and Marguerite de Savoie. The Giardini lent itself well to the building of pavilions by each participating coun-


try. The Giardini's International Pavilion brought to the Biennale the possibility of organizing thematic exhibitions, whereas national pavilions favoured individual artists. The star architects of their respective countries, such as Carlo Scarpa,  Van de Velde, Gerrit Rietveld, Alvar Aalto, Ze'ev Rechter, and Otakar Novotný, designed the pavilions. In more recent years, a tradition of naming star curators to oversee the Biennale's main exhibition has brought in the likes of Achille Bonito Oliva, Jean Clair, Harald Szeemann, Germano Celant, Francesco Bonami, Robert Storr, Daniel Birnbaum, Massimiliano Gioni, Okwui Enwezor, and a few women (still not enough), Maria de Corral/Rosa Martinez, and Bice Curiger. The off-site Arsenale was added to the buildings in the Giardini in 1999, in order to host a larger main exhibition, and to include countries without pavilions. The whole city now accommodates national pavilions in different places. The Venice Biennale is still very much tied to the agenda of nationhood, although the main exhibition tends to offer an overall interpretation of the state of the arts and of issues at play in the world today.

Another major reference point in any discussion of international biennial is *documenta*. Not a biennale since it is held every five years in Kassel in the heart of Germany, it was founded in 1955 by Arnold Bode to change ideas and perceptions about art. In opposition to the closure that had struck Germany in the context of what became the Second World War, *documenta* was meant to re-examine the state of art periodically by being open to the most advanced forms of international art. (The Nazis had isolated Germany from the developments of contemporary art, and *documenta* was an attempt to open it up again.)

Harald Szeemann, Rudi Fuchs, Manfred Schneckenburger, Jan Hoet, Catherine David, Okwui Enwezor, Roger Buergel, and Carolyn Christov-Bakargiev are some of the  curators that have fashioned and refashioned *documenta*'s agenda. Starting with *documenta X* (headed by Catherine David in 1997), the event started incorporating art from all continents, beyond the Europe/North America axis that had mostly been followed up to that moment. *documenta* is one of the largest international art events, the last one held in 2013 attracting 860,000 visitors (up from 700,000) and presenting 155 artists.¹ Most *documenta* curators (especially since Okwui Enwezor, who, in 2002, pushed further the newer all-continents agenda that emerged in the art world in the previous decade) tend to work nowadays in teams, bringing together personalities from different parts of the world in a research group that feeds information and ideas to the dynamics of the project.

Spin-offs of these two influential models have come up since the late 1970s either in form or in location. (And they in turn have influenced the make-up of the two previous models mentioned.) One thinks of the Skulptur Projekte Münster first set up by curator Kaspar Koönig and museum director Klaus Bussmann in 1977 and held every ten years since (occasionally coinciding with the dates of *documenta*, and also lasting 100 days). This event is char-


1. The next *documenta* will be curated by Adam Szymczyk, *documenta 13* titled *Learning from Athens*, and held from June 10 to September 17, 2017, with a first installment in Athens in April 2017.

acteristically held outdoors, in different places in the city chosen by its commissioned artists. Skulptur Projekte can easily be visited to this day by public transport or bicycling. It is  sculpture-oriented, but tends to incorporate conceptual and performative (live) developments.²

Another case in point when discussing different ways of putting on an international event is curator Jan Hoet's well-remembered 1986 event in Gent, Belgium, *Chambres d'amis*. It was held in people's homes, bringing together artists and individuals interested in hosting a project. Visitors could see the projects by walking or bicycling through the areas where the exhibition was being held. *Chambres d'amis* did a lot in terms of offering a new model for viewing contemporary art, beyond that of public sculpture, by permeating the private sphere. The advent of conceptual art and installation, strongly implemented in contemporary art by the mid-1980s, lent itself well to imaginative projects in non-conventional venues, leaving the 'white cube' aside.

Since 1997, *Manifesta* has been held in different European countries every three years. The change in location is an attempt to pay attention to diversity in local contexts, mainly off-center, while still presenting an international art event. *Manifesta* has taken place in cities (it can happen in several cities at the same time when a region is chosen instead of a single city) such as Rotterdam, Luxembourg, San Sebastian, Bolzano, Murcia, Genk, and St. Petersburg, and will soon happen again in Zurich in 2016


2. In 2012, Skulptur Projekte Münster welcomed 500,000 visitors and showcased 37 artists.

and in Sicily in 2019. This event truly enhances a certain ‘democratic’ turn in highlighting the local, although the exhibitions remain thematic and do not necessarily have much to do with bridging local and international politics. *Manifesta*  often occupies non-art buildings in the cities where they are presenting, which is an interesting development that contributes to joining art with the materiality of the public sphere.

In looking at other ways of working in a local/international interface is the Nouveaux commanditaires.³ This is an organization founded in France in 1999 by François Hers, which states on the opening page of its website, “Anyone who wishes so, alone or in association with others (and the latter is highly encouraged), can take responsibility for the commissioning of an artwork.” It claims to have opened a new chapter in the history of art by bringing together citizens and artists, developing projects together in non-conventional venues. It is geared towards identifying a problem, a concern that seeks resolution by thinking out a project. The Nouveaux commanditaires, active all over France, is an organization that is by now implemented in other countries: Belgium, Italy, Germany, Poland, Switzerland, and Norway. Artists come from different parts of the world. The projects are for the most part durable as the organization works in the logic of multiple micro-events, each grounded in its own territory, rather than a single larger one.

Several websites today, such as Universes in Universe or that of the Biennale Foundation, inform us about inter-

3. <http://www.nouveauxcommanditaires.eu/en/home>

national art events. Amongst the 200 biennials listed (although some are missing),⁴ one notes São Paulo, Dakar, Havana (amongst the older ones), Istanbul, Sydney, Sharjah,  Lyon, Gwanjiu, Liverpool, Kochi, Dhaka Art Summit, Athens, Bucharest, and Marrakech. The biennial phenomenon is world-wide, and parallels the way contemporary art is evolving, with high-calibre artists working on all continents.

The Biennale Foundation site states that “biennials are vital and visible sites for the production, distribution, and public discourse around contemporary art.” And they are. However, in order to distinguish ourselves locally and internationally, we should avoid maintaining the usual structure (star curator + theme + international attraction/tourism) which in the end mostly caters to art tourism, without having a profound imprint on the local territory. This paradigm still tends to be quite uniform. We must be inventive and push the agenda further.


I have personally experienced what is an international periodical event as co-founder and president director of the FIND (Festival international de nouvelle danse in

4. Amongst the 200 biennials listed on the Biennale Foundation website (<http://www.biennialfoundation.org/>), some of those missing are, for example, CAFKA Biennial (Contemporary Art Forum Kitchener + Area), Ontario, and La Manif in Quebec City (information retrieved in July 2015).

Montreal) from 1985 to 2003.⁵ The FIND concentrated on the advancement of choreographic practices throughout the years. It put Canadians in the context of international developments. It focused for many years on the "emerging" countries or areas of the world where new dance was developing, as though mapping this development in world cartography and legitimating a new history for the discipline.⁶ Meanwhile, the idea was to position

5. I had already put together international and national events in Montreal, be it 03.23.03 in 1977, the Performance Festival at the MBAM in 1978, or PERFORMANCE, a three-month event including performances, installations and a three-day think-tank on the notion of performance in relation to postmodernism in 1980. Publications on these include: *03.23.03* (Montreal: PARACHUTE, 1977); *PERFORMANCE: Text(e)s & Documents*, (Montreal: PARACHUTE, 1981).

6. About the FIND, each event focused on a city, country or region where new dance was strongly emerging (France, Japan, Belgium, Montreal, Great Britain, The Netherlands, the Iberian Peninsula with Spain and Portugal) until 1997 when the parameters of this programming axis started changing with *Africa In and Out*. It became obvious at this point that new dance was proliferating on all continents, just as contemporary art was. This led to the reinvention of the FIND with the *grand labo* in 2001, redefining the production and reception of dance with a focus on new agendas such as process, situation, participation, increased involvement with media, and site-specific productions in the city.

Canadian dance internationally and give it unprecedented opportunities for development, first through a recurrent confrontation with art practices coming from other areas  of the globe and with that of one's peers in the local environment, second by enhancing the production/distribution cycle of works. This second point aims to enable new projects, either in cooperation with other Canadian or international partners, or by simply making new works possible and then looking for opportunities to show them in other places. This is what DEMO-GRAPHICS should aim at also.

The challenge that faces us today, given the multiplicity of international events across the globe, is how to be different, not for the sake of difference itself but to be pertinent. The ambition is not only to make something new and different, and this is important in reaching out to local as it is to international audiences, it should be outstanding.

THE CURRENT CONTEXT


It is a fact that increasing globalization and its effects are the main issues today, a fact that is more blatant every day. Together with information (the power of cybernetics), it permeates all spheres of contemporary life though economy, politics, ecology, those meta-narratives, down to the micro-narratives of every-day life: what 'home' is, health, education, gender issues, food (sustenance), etc. Nation, borders, and immigration are the exponents of a crisis brought about by globalization. The existence of 52,988,243 'floating' refugees around the world, just in 2014, a population the size of a country in itself, serves to

show to what extent these questions are important issues that urgently need to be addressed.⁷ The effects of globalization led us to interrogate those of capital, the way economy and finance work; this is blatantly exposed by the Greek crisis. We see in this particular case how the local is linked to the global: the Greek crisis has become a worldwide preoccupation, and the domino effect on Europe and other economies is strongly felt. But Greece is not the only revealer of the problems facing globalization, as the decline of Chinese and Brazilian economies is also menacing. The Middle East situation and its raging wars challenge what is happening on every continent.

This globalizing world permeates the art world itself. It has brought to the general attention art now coming out of all the continents, a ‘contemporary art’ that is no longer the domain mainly of Europe and North America. We are already, especially since the new millennium concerned with discovering or rediscovering the avant-gardes of other continents. Leading museums such as Tate Modern, MoMA, and Centre Pompidou are heavily involved in collecting works from areas of the world they have neglected or simply ignored. On the other hand, different countries in Asia, South America, the Middle East are accelerating their presence in this globalized agenda by putting up museums, developing collections, generating exhibitions,

7. http://www.lemonde.fr/les-decodeurs/article/2015/09/03/le-nombre-de-migrants-et-refugies-a-explose-aux-xxie-siecle-dans-le-monde_4744977_4355770.html

activating the art market, fostering research on their own past and present.⁸


What globalization is pushing us to do, more than ever before,  is to elaborate a strong reflection on what ‘being’ means in this context. And essentially, being means ‘being-with,’ co-existing, being together. This is increasingly important since we have now come face to face with difference, with other ways of being and other ways of doing. We have much to learn from this difference, as we encounter it in every realm of daily life. I often quote the following lines from Jacques Derrida’s thinking on the idea of community, positioning it as a question of hospitality:

8. As publisher/editor of PARACHUTE contemporary art magazine, I became very much involved in the research concerning new emerging situations for contemporary art, putting out issues of the magazine elaborated in collaboration with artists and writers from the following cities: Mexico City (PARACHUTE 104, 2001), Beirut (PARACHUTE 108, 2002), Shanghai (PARACHUTE 114, 2004), São Paulo (PARACHUTE 116, 2005), Havana (PARACHUTE 125, 2007). The magazine stopped publishing in 2007, but plans were well under way for issues on Istanbul and New Delhi. These cities of emergence have grown since then and are recognized as some of the most vital places for research and development in contemporary art. They have had a rebound effect on the evolution of contemporary art worldwide. I call that the tectonic plates effect: when one area of the globe moves, the rest of the world is bound to move. See my book *The Contemporary, the Common: Art in A Globalizing World* (Sternberg Press, 2013).

Hospitality is culture itself and not simply one ethic amongst others. Insofar as it has to do with the *ethos*, that is, the residence, one's home, the familiar place of dwelling, inasmuch as it is a manner of being there, the manner in which we relate to ourselves and to others, to others as our own or as foreigners, *ethics is hospitality*; ethics is so thoroughly coextensive with the experience of hospitality. But for this very reason, and because being at home with oneself ... supposes a reception or inclusion of the other which one seeks to appropriate, control, and master according to different modalities of violence, there is a history of hospitality, an always possible perversion of the law of hospitality (which can appear unconditional), and of the laws which come to limit and condition it in its inscription as a law.⁹

It is necessary to respond to globalization with hospitality; it is even the only decent way. We must aim to reach the core of hospitality in a world in constant oscillation between the local and the global, as it is felt through the challenging diversity that makes up any nation today. This is a question of ethics, as Derrida is quick to grasp, and it is also linked to culture. In the context of contemporary art, it is our task to ensure the development of culture in an ethics of hospitality. We must accept to be challenged by a diversity of practices and cultural backgrounds that seek to uncover what lies above, below and ahead. Hospitality is


9. Jacques Derrida, *On Cosmopolitanism and Forgiveness*, trans. By Mark Dooley and Mike Hughes (London, UK: Routledge, 2001), 16-17.

a challenge, not a mode of complacency, control or appropriation. Contemporary art is a mode of investigation that enables us to go beyond meta- and micro-narratives and seize  opportunities to think and act with a difference.

In the context of Toronto/Canada, the enormous changes in demography that characterize the city and the country today offer us a unique opportunity to encounter the ‘other’ as being something that is part of us, part of our existence, of being. The international is in our midst, it is our task to ensure that this brings about a position of cosmopolitanism and of invention. It is our task also to bring the international to the international/local situation we are already in, as I will now go about to describe it.

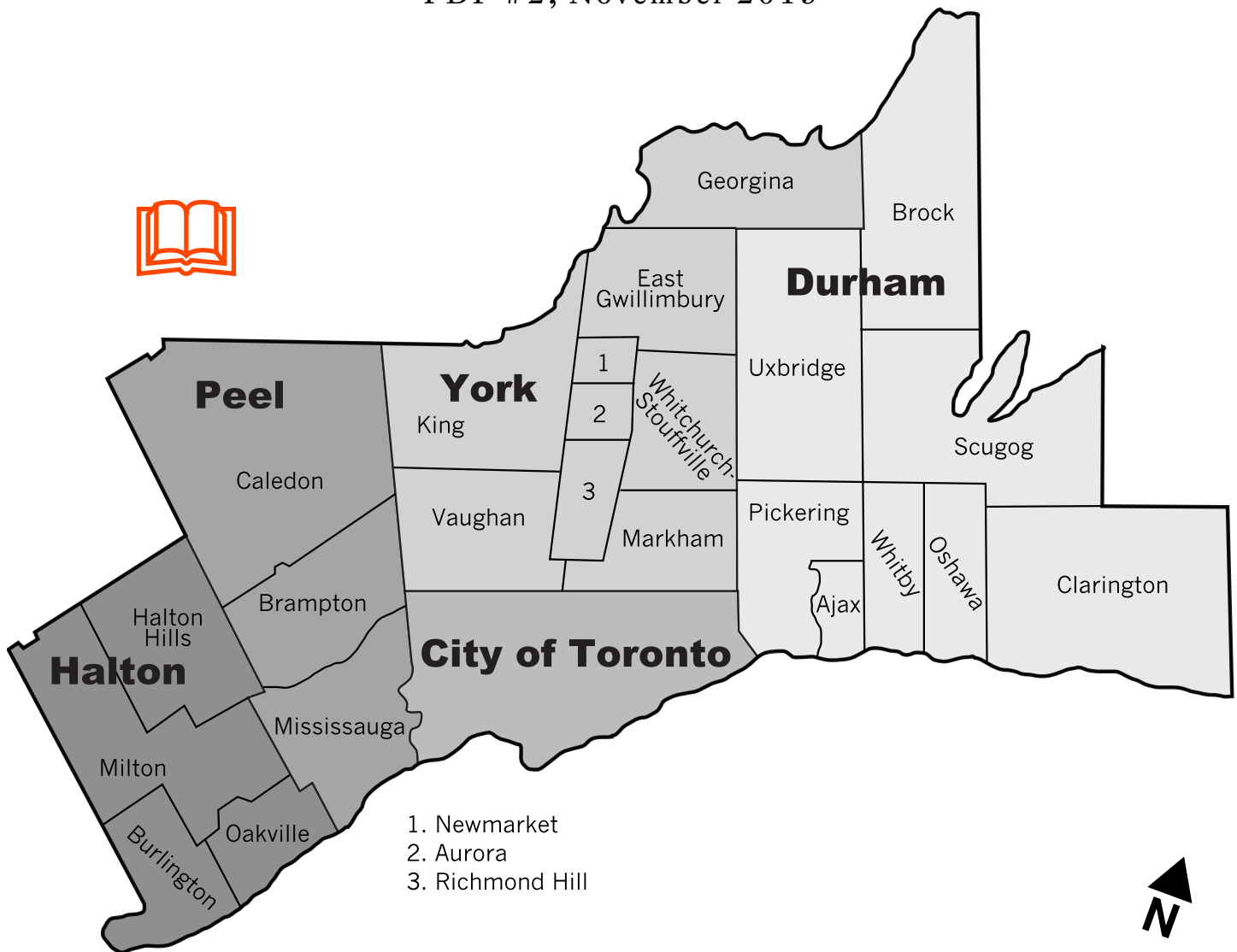
BEYOND THE LOCAL/GLOBAL DICHOTOMY

The pressing issue and challenge in this discussion, then, is how can you go beyond the ‘average’ biennial, the current format that has evolved out of the phenomenon’s accelerated history in post-modern times? The format can be described as follows: a local/international event, one or several characteristic venues (if not a museum), a curator (often foreign) having acquired an international reputation, a theme, a list of a critical number of artists (from 50 to 150 so that the critical mass exists). Some might wonder why this model is questionable or even problematic, considering biennial events usually succeed in attracting crowds, and in inspiring some sort of critical debate, at least more press than the average contemporary art exhibition. The larger biennial events always announce

increased attendance. One thing is to be considered, however: models need to change, they need to evolve, be it only to go on attracting interest. Also, there comes a stage when formulas  have exhausted themselves, when themes have become repetitive, when formats in approach and presentation become redundant, where expectations are faced with the limits of a genre. At this point, it becomes necessary to re-evaluate, to retarget, and reformulate what the international art event could be, and hence what it could mean.¹⁰


In the context of the current profit-oriented economy, policy-making, and politics that guide any cultural endeavour, it might seem useless to ask for more meaningfulness. But meaning also drives interest, and pertinence. Pertinence is the justification of one's existence as a cultural event. There is a gain in pertinence when an event stirs up a debate, and makes a significant impact on people's emotions and will to understand the world we live in.

10. To this more traditional way of working, I oppose a pragmatist model, close to the type of thinking that can be traced back to the American philosopher John Dewey. His book *Art and Experience* is a continuous reference for my work (it also inspired Black Mountain College at the time it was published). I find in Bruno Latour, also a pragmatist philosopher, a resonance to my work as curator and editor. Note he is also a proponent of the Actor Network Theory which lies at the base of DEMO-GRAPHICS. See: Bruno Latour, *An inquiry into modes of existence: an anthropology of the moderns*, trans. by Catherine Porter (Cambridge, MA: Harvard University Press, 2013).



Map of the Greater Toronto Area

The project that we are aiming to discuss here is that of a major international art event in Canada, and more specifically in the Greater Toronto Area. This represents a particular challenge, Canada not being a country that draws large numbers like those of international art events nowadays. Although several Canadian artists have been recognized in recent decades as seminal figures in the contemporary art world, Canada as a country is no longer top of the agenda, as it was in the 1980s, when it comes to attracting international attention. A large event could help the country resurface in a context where globalization has taken over,

and where the art world's attention has been taken over by new developing situations in East European countries, Turkey, China, India, the Middle East, and Latin America.  These places have the advantage of not only being the locus of discovery, but they also represent the world's current critical agendas such as exploding population and economies, wars and battles for identity and territory, the renegotiation of East and West, North and South, and post-colonial legacies, to name a few. These agendas have risen in the last half-century, challenging the precepts of modernism (a utopian faith in man's evolution), the stability of nationhood, and Earth's ecology, all of which have put an end to the tranquil and somewhat reassuring years that followed the end of WWII. In those years, Canada had gained in assurance and worldwide recognition as a peacekeeping nation and host to the post-war diasporas. It is a period in which its achievements in the realm of the arts gained international recognition and exercised leadership also in that sense. Framed by the Canada Council and provincial cultural agencies and ministries, Canada became a champion of post-modern art, attentive to similar developments in other parts of the world. A series of non-commercial galleries created by artists started dotting the country's artistic landscape, contributing to the recognition of advanced forms of art and art discourse. It seems, though, that the keen interest that professionals from elsewhere had in Canada in the 1980s was distracted by the expansion of the art world itself to all continents under the effects of globalization, information technologies, and increased ease of travel.

How can we regain the interest of the international art world? And why should that even be a preoccupation? Both questions can create a springboard or a launching pad for steering a major international event. It is clear that in order to emerge on an international scale, one must position oneself in a distinct manner. One's singularity must show up. It is no longer possible just to adopt a well-known model, that of the biennial in this case. It is no longer desirable to format the event just by inviting a guest curator who acts on his or her own will and repute and by identifying a theme. In any case, is the concept of driving an event with an overall theme enough? Working with a theme restricts the choice of artists and the ways of working, as everything has to fit in this pre-established logic. Every choice has to belong to the theme, as it comes up recurrently in the works show. This is a restrictive and authoritarian way of working in the context of today's world, permeated by crisis, contradictions, emerging sociopolitical phenomena, and the need to develop new economies and new politics. The Oxford Dictionary says a theme is "the subject of a talk, piece of writing, exhibition, etc.; a topic." A theme seeks to control and to prescribe, to format reality rather than to learn from it (the subject itself is the topic, the subject already having been defined). It can have the effect of playing to one's emotions, values, interests, convictions, and in this sense it can represent some public appeal or marketing value. But one wonders in the end how much discovery or sense of wonderment, or even enchantment, it can produce. As the theme comes from a pre-conceived view (in this case of the state of the arts or of that of the world), it can be reassuring, and can flatter the public in its expect-


ations. But we want more, don't we? One would wish that a contemporary art event could really lead to discovery, to a better understanding not only of art, but also of the workings of today's world. And in this sense, it can lead to enchantment, a critical enchantment that comes from the feeling that the powerlessness we sometimes feel in our everyday lives turns into the acknowledgement of difference and the opening up of potentialities.

This is the task that we must endorse when wanting to set up a meaningful event. There is no equal to that of feeling that you are making a discovery, learning something meaningful, gaining in empowerment and joy. This is the guiding spirit we are looking for.

That having been said, what is it that we don't know about Canada?


Let us start by examining what others know about Canada.

Last spring, I curated a *carte-blanche* evening at the Silencio in Paris with Mark Lewis. We worked on the idea of Canada, inspired by Richard Ford's celebrated novel *Canada*. It is the story of Dell, a fourteen year-old boy whose parents author a bank robbery, which explains his eventual fleeing to Canada. Canada, the refuge, the myth. This is what we worked on by assembling and commissioning a series of works, artists, and organizations in the world that directly refer to Canada without being Canadian for the most part. So here we experienced these fragments of imagination nourished by the idea of Canada with a music label from the U.S., Secretly Canadian, a video production venture in Barcelona called Canada, Boards of Canada from Scotland, clips of an American black actor

whose chosen name was Canada Lee, works from the New York gallery Canada; to these artists Camille Henrot, Pierre Huyghe, Laurent Grasso, Étienne Chabaud, Jeff Wall,  amongst others contributed works, along with films by Canadian artists who have themselves researched the idea of Canada, Glenn Gould, Michael Snow, Joyce Wieland, Jacqueline Hoang Nguyen more recently. This evening and the research it generated for both Mark and myself became a genuine passion and now nourishes our curatorial and artistic ventures.

In considering what an international art event could be, we should also examine what is distinct about Canada with regards to its history. This also feeds our “international” preoccupations. Canada is international from the start, as are many nations around the world. Countries are usually the result of wars, religion, and battles for territory. They also are the result of economic imperatives for which we can think of many examples just here in Canada, as these range from fur trading (the “gold” of those times) in its beginnings, to the need to ensure as much Canadian territory in the Arctic which has become particularly attractive for its oil resources (black gold). Both the French and the British fought over the colonization of Canada. That heritage, together with the heritage of Canada’s first peoples, constitutes the basic foundations of the country. It is my opinion that any international art event in Canada must contribute to rediscover that combined and distinct heritage through the art practices of today. Cultural hybridity is a particular visible trait of Canada, and it is timely to aim at better understanding the past in order to better leap into the future, especially as the question of migrations is hit-

ting the planet hard at this time. Understanding hybridity, as historian Serge Gruzinski says, is an ongoing process that is to be begun again and again.¹¹

 Past the era of migrations that came with colonization, Canada since the twentieth century has received important waves of migrants from different continents. The Irish famine sent many migrants to North America. The Russian revolution and the establishment of the USSR pushed many Ukrainians to Canada. The European continent struck by the two world wars generated massive waves of immigration inside the continent itself as much as to North and South America. Economic depression and authoritarian

11. Gruzinski claims the following: “... in the long run, the multiplication of approximately similar or neighbor states leads to the creation of states that are distinctive, which provokes the dispersion of elements within the system that wander in quest of new configurations In this regard, *mélange* and hybridization cease to appear to be temporary disruptions and become fundamental dynamics. In our opinion, this interpretation credits the complexity and importance of *mélange* and hybridization. But it also renders the study of these difficult, since it clashes not only with the rigidity of our categories, but also with our concepts of time, order and causality. Hybridization belongs to a class of factors before which historians in fact seem quite disarmed.” Serge Gruzinski, *La Pensée métissée* (Paris: Fayard, 1999), 55 (quotation translated by Timothy Barnard). See also Marwan M. Kraidy, *Hybridity, or the Cultural Logic of Globalization* (Philadelphia: Temple University Press, 2005).


25 | 260

political regimes in countries such as Germany, Italy, Portugal, Greece nourished migrations to Canada. The opening of the Eastern European bloc, the exodus from Vietnam and from certain Latin American countries has marked immigration in the last three decades. South Asian and Chinese immigration has become strong in the last decades also. Some latter-day immigration comes from conflicts in the Middle East. This adds to migrations in the country itself as nationalistic agendas or economic ones drive Canadians to the more prosperous regions such as the GTA, as was the case with Québécois moving to Toronto in the context of the peak in separatism in the 1970s and 1980s era. We can expect the migration phenomenon (which is worldwide) to increase as there are many problematic regions in the world facing issues that are extremely difficult to solve (Greece and Syria are constant reminders these days) and far from coming to any point of resolution.

FOUNDATIONAL PILLARS

Both its history and the current dynamics in Canada, and in the world, provide the foundational pillars for creating an international art event of significance in this country. The concept of DEMO-GRAPHICS strongly builds on this dual concern.

Upon receiving the invitation from Asma Mahmood to curate a biennale in the GTA region, I reflected on how it could be pertinent in the context of this rapidly developing area, in the context of Canada itself and within the current international zeitgeist. I have been fascinated by Toronto's growth ever since I read a few years ago that the region was

to expand from its two million inhabitants in the 1970s to seven million in the first years of the new millennium. This is happening and more, as current projections speak of almost  ten million by 2040.¹²


This growth is largely due to immigration, as already half the population consists of immigrant people.¹³ This contrasts with the largely dominant white population characterizing Toronto only a few decades ago. The phenomenon is analogous to what has happened in London in recent decades, as the city has been infused by immigrants from different parts of the world. The average onlooker quickly realizes how profoundly these cities have been changed by (international and not only internal) immigration and by cultural hybridity. It is our task, as citizens, as artists, as curators, to interrogate the profound mutations that the world is going through, and to do so with care, sensibility, and a structured yet open-minded and critical attention.

δῆμος

This exercise calls upon the *demos* in the word demographics. *Demos* comes from the Ancient Greek (δῆμος) and refers to the common, the space where people come

12. <http://www.fin.gov.on.ca/en/economy/demographics/projections/table10.html>.

13. See note 14 for statistical information sources.

together as a being-in-common that works itself out. It is the place where one develops the way in which one is to be with the other and vice-versa. In that sense, it is a place  where cultural and political hybridity come to grips with one another, on a continuous basis. The main issue is being-in-common and it responds to the necessity to articulate modes of being, of difference and togetherness in the present.

γράφω

The word also contains *graphics* and calls upon visual culture that forcefully inhabits the space of the common today, including new media in the real and extending reality to a larger world that we no longer can consider “virtual.” It implies, in the Greek *graphḗ* (γράφῃ), that the common is being spelled out, that something is written. *Graphe* is writing, and in the present-day age it implies different modes of working: painting, gesture, drawing, photography, printmaking, etching, cartography, computer graphics, web graphics, symbols, logos even. *Graphe* is present in all spheres of life. By the mere fact that it deals with communications, it is a vehicle for being-together, for exploring the common that is called upon by *demos*.

DEMOGRAPHICS

Logo by Agnès Dahan Studio.

The hyphen that links the two components of the word in the title of the project also links the two letters that have “o” in them, the last of demo and the first of graphics, when spelled out in capital letters as in the logo our designer has come up with. This linkage is that of different globes, different planets, different peoples *in extenso* coming together in the event.

In this perspective, the artists invited will be coming from Canada, taking into consideration its current demographics, but also from the countries where the different ethnicities found in Canada originate from, and this includes Europeans and Americans. The most significant artists from all continents will hence be present and participating in the event.

Clearly, the event has a DNA in its foundational premises, an essential component that will make it happen and make it be significant, and that DNA is in fact a ‘DHS.’ The D stands for the demography of the GTA in this instance, the H for Hospitality, and the S for a dynamics of sharing. We will now go ahead and focus on the importance and the materials at the basis of this DHS.

THE DEMOGRAPHICS OF THE GTA

As I mentioned before, the current demographic structure of the GTA is impressive. In 2011 already, it corresponded to 6,054,191 inhabitants (one-fifth of Canada) living in four

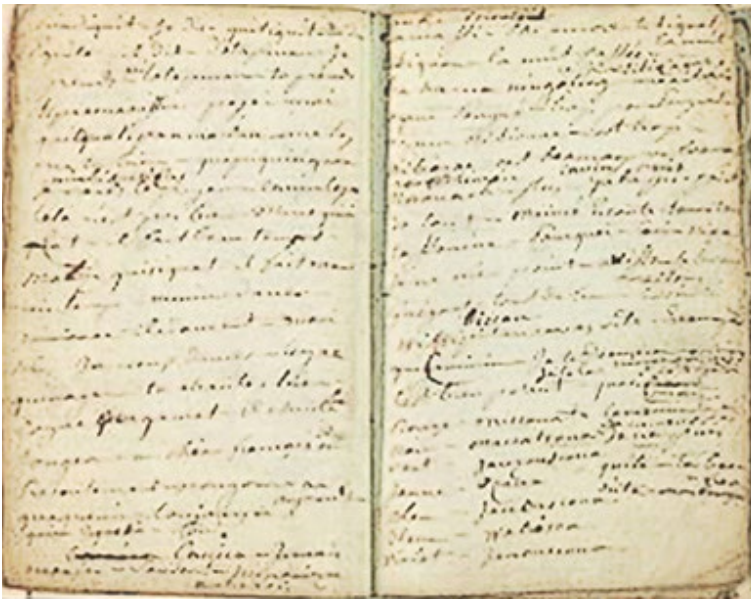
sub-areas: Durham, Halton, Peel, and York. The local profile relates to the new demographic profile of Canada: 20.6 per cent immigrant population (about 6,775,800 people) This is the highest immigrant population of the G8.¹⁴

The biggest concentration is in the GTA—37 per cent—with Toronto at 46 percent (in Montreal, 16.3 per cent of the total). Note that half of Toronto's population (1,237,720) was born outside of Canada, up from 48 per cent in 1996. Asia (including the Middle East) was Canada's largest source of immigrants during the past five years, although the share of immigration from Africa, the Caribbean, Central and South America has increased slightly.

Hence, if half of the current population of the Area is made up of immigrants, it is important to keep in mind that the other half is made up of the populations (by now quite mixed) relating to Canada's history, the Indigenous (a term bringing together an already very diverse array of ethnicities), French and English, with which earlier immigration has been mingling and mixing over the centuries—up to a certain point. It was once common to talk of "two" solitudes in Canada (as Hugh McLennan put it), and the debates about the hegemony of French and English in Canada have never completely died down, and it is also the case with Indigenous peoples. However, any ambition for hegemony is hard to keep up in the context of a world where immigration is swelling, and of a country where already 200 different ethnicities can be accounted for today.

14. 'Immigration and Ethnocultural Diversity in Canada,' Statistics Canada, <http://www12.statcan.gc.ca/nhs-enm/2011/as-sa/99-010-x/99-010-x2011001-eng.cfm>

Statistics (these all come from the Statistics Canada website) show us how the diversity of the different areas in Canada structures itself. Statistics in this case are based on use or knowledge of the mother tongue rather than ethnicity or provenance (the country where one was born or where one comes from). This methodology has limits, but for the purpose of working out the concept of DEMO-GRAPHICS, it does have some pertinence. Mother




Mississauga-French Dictionary, by Laurent Quetton de St George 1800-01, Toronto Public Library



George Hériot, Native camp, 1807, Library and Archives Canada

tongue directly relates to language (a big issue in Canada historically as it directly refers to the idea of founding nations, of culture and the right to live in one's culture and values—most countries have one language or have worked out a common language using previously distinct ones). Researching the history of the GTA, I fell upon a document which is an image of one of the first dictionaries to have been written in Canada. It is from an 1807 notebook of a French merchant, Laurent Quetton St George, and reflects his trading with the Mississaugas through drawings

and translation of the words used for fur trading in particular.¹⁵

The Mississaugas gave their name to a city and region in the  GTA which has witnessed an enormous population growth in recent years as well as a drastic diversification of its inhabitants.

It is unfortunately not possible in this context to analyze the composition of all the different components of the GTA, but I will nevertheless give an idea of what Mississauga and Toronto cities are like at this point (following the 2011 census data). This gives us a good indication of the current situation, which is just as diverse if one looks at other cities or sub-areas of the GTA. The following figures measure the use of non-official languages in Canada, which means other than English and French.

15. *Mississauga-French Dictionary*, 1800-01, and *Native Camp*, 1807 (George Heriot): “These images illustrate the interaction between indigenous and settler groups in the Toronto area. The dictionary arose out of local merchant Laurent Quetton St George’s trade with the Mississaugas, and contains notes about the fur trade. The rendering of native life by George Heriot highlights the mix of goods used by Indigenous people in this part of Canada: traditional items such as cradleboards and canoes, European items such as firearms and cooking pots, and intercultural items such as clothing made in the First Nations fashion but with European cloth and the pipe tomahawk created by white makers to meet native demands for a particular kind of object to suit their needs” (Toronto Public Library, TRL, 8vo St George, and Library and Archives Canada, C-012781).

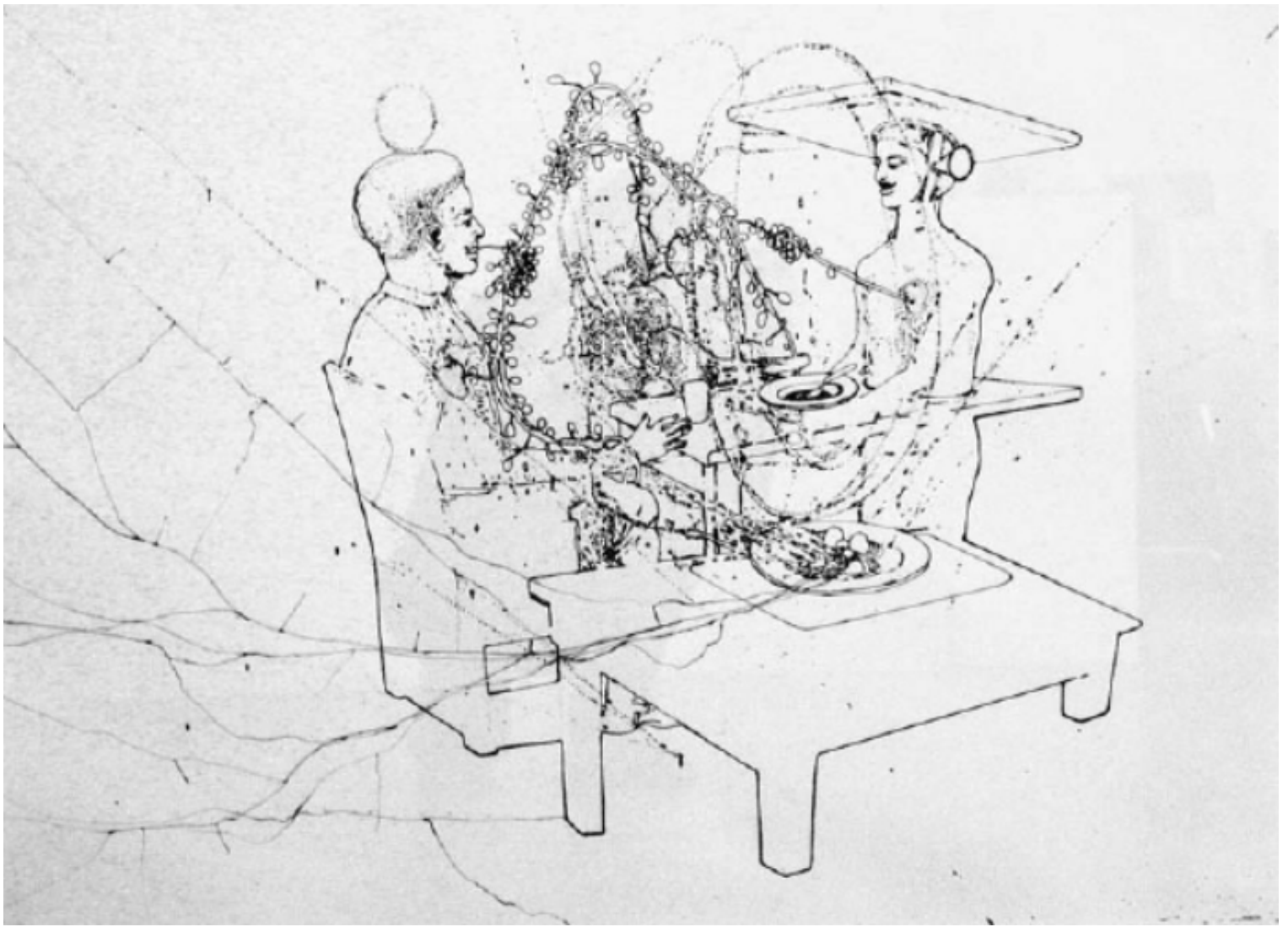
City	Population	% Total population
MISSISSAUGA ¹⁶ (713,443 total)		
Urdu	34,925	4.9
Polish	29,065	4.1
Panjabi	22,880	3.2
Arabic	21,990	3.1
Tagalog	19,920	2.8
Portuguese	17,685	2.5
Spanish	15,885	2.2
Chinese	15,745	2.2
Italian	14,210	2.0
TORONTO ¹⁷ (2,576,025 total)		
Spanish	113,760	4.4
Tagalog (Filipino)	108,655	4.2
Cantonese	103,845	4.0
Italian	102,440	2.9
Mandarin	84,750	3.3
Chinese	82,750	3.2
Tamil	79,330	3.1
Portuguese	70,980	2.8
Hindi	58,315	2.3
Urdu	54,485	2.1

16. "Focus on Geography Series," 2011 Census, Census Subdivision of Mississauga, CY -Ontario: <http://www12.statcan.gc.ca/census-recensement/2011/as-sa/fogs-spg/Facts-csd-eng.cfm?%Lang=Eng&G-K=CSD&GC=3521005>
17. "Focus on Geography Series," 2011 Census, Census Subdivision of Toronto, DDR -Ontario: <http://www12.statcan.gc.ca/nhs-enm/2011/dp-pd/prof/details/page.cfm?Lang=E&Geo1=CD&Code1=3520&Data=Count&SearchText=Toronto&SearchType= Begins&SearchPR=01&A1=All&B1=All&TABID=1>.

Other languages are under the 2 percent mark of the non-official languages spoken (out of 200 ethnicities present to this day in Canada as mentioned). These are, chosen amongst a longer list because they constitute a notably important group in size, Gujarati, Vietnamese, Korean, Greek, Persian (Farsi), Russian, Ukrainian, Croatian, Serbian, Romanian, and Hungarian. New ethnic groups to appear in local demographics come from Africa (Algeria, Morocco, and Nigeria), Latin America (Colombia, Mexico), and Haiti. A more recent European immigration is coming from the United Kingdom, France, and Russia. Besides South Asians, the other ethnic groups that surpass the million mark in Canada are Italian, Chinese, Ukrainian, East Indian, Dutch, and Polish. To come back to the GTA, one notes that visible minorities (a strange term in my mind) make up 66.4 percent of Brampton's population, 53.7 percent of Mississauga's and 49.1 percent of the population of the city of Toronto.¹⁸

Among the black population, 42 percent lived in Toronto (versus 22.9 percent in Montreal). Indigenous peoples represent 3 percent of the GTA and is on the rise. It is interesting to note how the rise of a newer immigrant population in Canada corresponds to a stronger interest in Indigenous peoples. It is as though when diversity becomes a pressing subject in our societies as massive displacements of populations affect the globe, the 'local' is forcibly being reassessed and revalued in the process.

18. "Diversity," City of Toronto, <http://www1.toronto.ca/wps/portal/contentonly?vgnextoid=dbe867b42d853410VgnVCM10000071d60f89RCRD&vgnextchannel=57a12cc817453410VgnVCM10000071d60f89RCRD>.



Massimo Guerrera, *Transmission (Porus Project)*, 2000 - 03, courtesy of the artist.

HOSPITALITY

On hospitality, the following should be said. DEMOGRAPHICS is:

* An event to be held in the participating venues, but also in places where people hang out, public libraries, schools, the airport, churches, empty lots, vacant spaces, abandoned buildings, and people's houses. In order to enlarge our potential of discovery, especially given the terrain the event is meant to navigate, that of the common in the context of an expanding and deeply changing world, our praxis

as curators and artists, the event must seek different types of venues to happen, and beyond museums, it is important that it finds ways of working in public as well as private spaces where different realities can be explored.

* An event to discover ourselves, our diversity, the changes going on in our society, a local that is GLOBAL. We can see from the statistics that we are in the midst of profound social and cultural mutations. Moreover, the social aspects of these are bound to affect how culture and the arts will evolve in this context. Because of the fact that Canada is one of the countries where immigration has so much weight, it is a laboratory for what is happening the world over. Because of its founding nations, it already has a background on which to build the articulation of the new *demos*. As Chantal Mouffe puts it, the antagonisms in place can lead to unprecedented developments because of the country's democratic institutions and its traditional openness (a value and attitude that we should be careful to preserve, as adversary forces do manifest themselves, as we know).¹⁹

* An event to invite the world in... It is about bringing the international to the international in this case, since the GTA is so much so in the first place. Here the local is international. Contrary to the objectives of most biennials, that is bringing the international to the local, this is not so much the case for the GTA. The idea is more to enhance the international character of the place by building a dialogue with the world, and especially the countries where the area's diverse populations come from.

19. See Chantal Mouffe, *Agonistics: Thinking The World Politically* (London, UK and New York: Verso, 2013).




Mona Hatoum, *Conversation Piece*, 2011. Courtesy of the artist © Photo: Chantal Pontbriand.

A DYNAMICS OF SHARING

How can one pull an event like DEMO-GRAPHICS together? It essentially has to do with bringing together institutions and organizations that enliven the GTA already through collaboration, sitting down together to develop projects. Toronto has major institutions which must be included as they have influence, gather larger publics, have cultivated their audience for years with quality programs, and this audience should benefit from what DEMO-GRAPHICS will have

to offer in pursuing that development. Its smaller institutions have also contributed to more diversity in the way Torontonians think of contemporary art, often working on issues that will come up in DEMO-GRAPHICS. Other cities in the Area create a web of potential participating institutions that are also developing an audience and new publics and are all keen on presenting contemporary art and working out global as well as local issues. The list of potential collaborators (even this non-exhaustive one) is impressive and inspiring. To name a few: the Agha Khan Museum, the Art Gallery of Mississauga, the Art Gallery of Ontario, the Art Gallery of York University, the Blackwood Gallery (University of Toronto), the Hamilton Art Gallery, the Justina M. Barnicke Gallery University of Toronto Art Centre, the McMaster Museum of Art, the Oakville Galleries, the Peel Art Gallery, The Power Plant, and the Royal Ontario Museum. To these, we wish also to seek and add the participation of the private foundations and artist-run centres across the Area.

But in order to achieve the optimum results we are aiming for, the contribution of governmental and municipal agencies in Culture, Economy, Tourism and Education is essential. The project will also create links with the business and social services communities, as all are concerned by the dynamics of sharing, developing, and understanding today's issues. DEMO-GRAPHICS is an appeal to the broader cultural world, as the visual arts have a strong tradition of opening up to other arts, modes of working and doing. In the context of a project that addresses the diversity of cultures, this openness to different artistic practices is fundamental. One thinks of Toronto's ebullient literary scene, which is known internationally for the fact that it is a strong exponent of 'world'

literature. DEMO-GRAPHICS is already creating links with international partners that seek to show the world different modes of being, such as the Dhaka Art Summit in Bangladesh and the Athens Biennial. Note that the next *documenta*, titled  *Learning from Athens*, is working out of the city and that its first part will be held in Athens in April 2017, with a second part held later in Kassel. This decision parallels the symposium I had curated in Athens in 2010 during the IKT annual congress. Titled *Courage!!!!*, it asked of the speakers (a political scientist—Costas Douzinas, a philosopher—Markus Steinweg, a curator—Sarat Maharaj, and an artist—Jalal Toufic) that they interpret this concept of concepts in ancient Greek philosophy in the context of the current Greek and world crisis.

Ultimately, and foundationally, DEMO-GRAPHICS is meant to be *a letter from the people*, and not a letter to the people. It will constitute itself, form itself, by examining what the local is and how that local can then relate to the international world. It will work in a process-oriented manner, building from the findings and encounters that will dot its journey. DEMO-GRAPHICS is not a preconceived idea meant to be imposed on any place or any body. It will rise up from a careful involvement with the people of the Greater Toronto Area, as it is working out the dynamics of a broader world. Let us not forget DEMO-GRAPHICS is an event meant to be held in the participating venues and institutions, but also in places where people live, work, and entertain themselves.

It will be, and it is already, a place to exercise DEMOS.

Chantal Pontbriand is curator of Demo-Graphics I which will open in May 2017.

Library (disambiguation)

From Wikipedia, the free encyclopedia

For books held by Wikipedians, see Wikipedia:Library.



Look up ***library*** in
Wiktionary, the free
dictionary.

Library may refer to:

- Library, a collection of books or an institution lending books and providing information
- Library (computing), a collection of subprograms used to develop software
 - Runtime library
- Features new to Windows 7#Libraries, virtual folders that aggregate content from various locations
- Library (electronics), a collection of cells, macros or functional units that perform common operations
- Library (biology), a collection of molecules in a stable form that represents some aspect of an organism
- Library Records, a record label
- Library (UTA station), a transit station in Salt Lake City
- Library, PA, an unincorporated community in southwest Pennsylvania
- Library (PAT station), a station on the Port Authority of Allegheny County's light rail network

See also

- The Library (disambiguation)
- Librarian, an individual person or one of a group of people responsible for managing a library and its services
- Mercantile Library (disambiguation)
- Modern Library, a division of *Random House* publishing

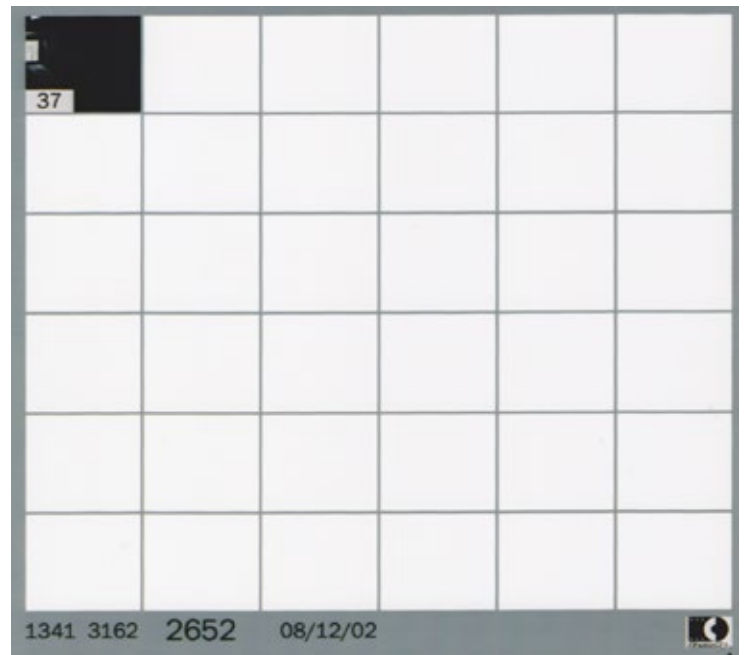
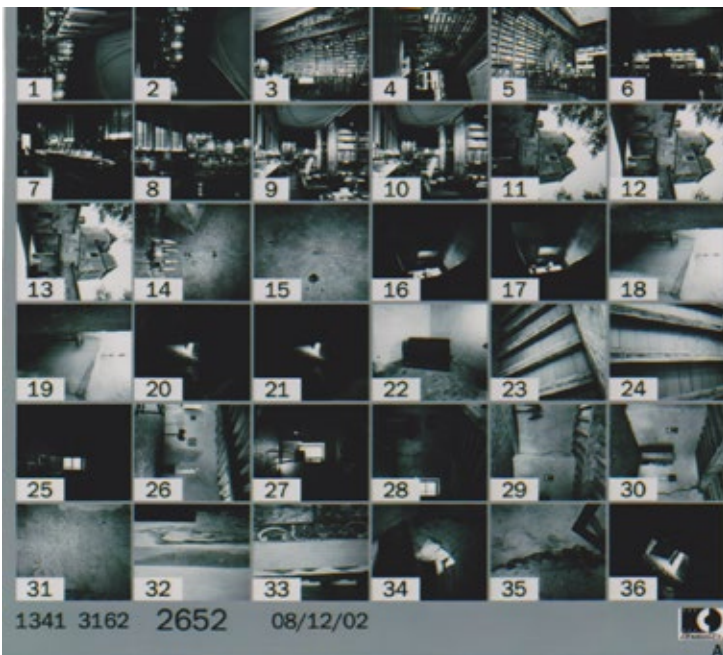
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Two French Libraries

DOCUMENTATION







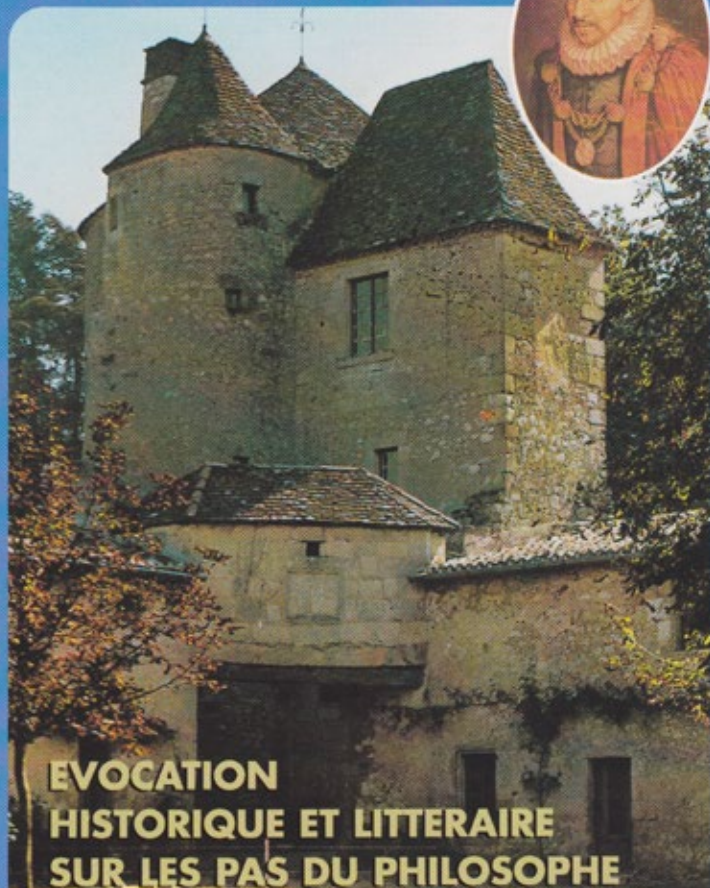




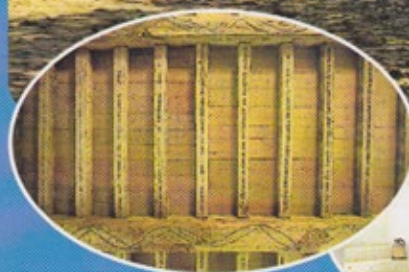


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- entre Saint Emilion et Bergerac -



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HISTORIQUE ET LITTERAIRE
SUR LES PAS DU PHILOSOPHE**



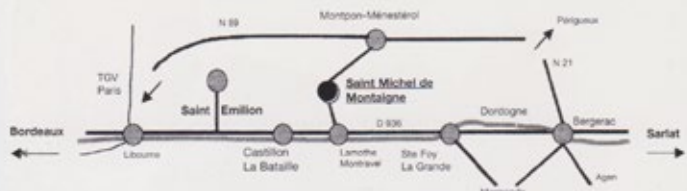
Les Maximes antiques du plafond
de la Librairie où Montaigne
rédigea les "Essais"



La Chambre de la Tour
où Montaigne s'éteignit en 1592

MONTAIGNE TOUR HISTORIQUE

Tel : 05 53 58 63 93



Miraculeusement épargnée par les flammes qui détruisirent entièrement la demeure ancestrale des EYQUEM de MONTAIGNE en 1885, la tour de Michel de Montaigne se situe aux confins du Bordelais et du Périgord au cœur d'un parc majestueux aux tracés voulus par le philosophe humaniste.

De la chapelle dédiée à Saint Michel en passant par la chambre où celui qui fut conseiller de plusieurs rois, magistrat et maire de Bordeaux s'éteignit dans un dernier élan de piété religieuse, la visite nous conduit enfin à la librairie où cet infatigable scrutateur de l'âme et de l'esprit humain fit graver en lettres de feu sur les solives de son plafond le fruit de ses réflexions et de ses lectures.

En visitant ces lieux chargés d'Histoire, vous vous imprégnez de l'esprit du maître des lieux et vous découvrirez un décor qui n'a pas bougé depuis que Montaigne y rédigea ses fameux Essais.

Residence of Michel EYQUEM, Squire of Montaigne, born on february the 28th 1533 at the family estate, " on the borders of the Bordelais and the Périgord ".

The present aspect of these premises must be very similar to those of the 16th century, and if one has the opportunity to visit them, the famous tower adds a particular enrichment to this pilgrimage.

Separated from the château by a large interior courtyard the tower was saved from the 1885 fire along with all the out-building and remains intact, giving the illusion that the philosopher him self will welcome us. Enjoy a stroll through the park and the gorgeous scenery from the château's terrace.

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Juillet et Août	Ouvert <u>tous</u> les jours de 10h à 18h30 <u>sans interruption</u>
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Montaigne's tower



Southern facade of the tower

Montaigne's Tower is the southern tower of the **Château de Montaigne**, a historical monument located in the French département of **Dordogne**. The tower is the only vestige of the original sixteenth-century castle, since the other buildings had to be rebuilt following a fire in 1885.^[1]

The tower was renovated and redecorated to Michel de Montaigne's specifications in 1571, following his first retirement from public life. It notably contained the famous library and study in which he spent "most of his days"^[2] and the study in which the **Essays** were written.

In recognition of its historical and cultural significance, the tower has been classified as *monument historique* by the French government since 1952.^[3] It is the only one of the castle's buildings to be open to visitors today.

1 Architecture

The tower is in fact composed of three distinct architectural elements: the central round tower, a smaller secondary tower (containing a spiral staircase), and a square

corps de logis protruding from the tower. It was built in the sixteenth century in the neo-renaissance style. It abuts the **barbican** defending the main entrance to the castle and its courtyard, or **Cour d'honneur**, on the side of the gate.^[4]



The tower from the inside courtyard

2 Inside the tower

The round tower contains a chapel with a vaulted ceiling on the first floor, while the second floor was used as a bedroom. Conduits hidden between the first and second floor transmit sounds with good fidelity, which allowed Montaigne to hear mass without leaving his bedroom in his old age. The third floor contained a cabinet (the library in Montaigne's time) and a square *corps de logis* three meters long by two and a half wide (which was used as a study by Montaigne). While the *corps de logis* was almost entirely covered in paintings in Montaigne's life, only traces of the *seccos* subsist to this day.^[5]

2.1 The tower in Montaigne's time

Scholars have long identified that the tower's physical environment stood in relation with Montaigne's writing; Montaigne himself elaborates on the importance of the library for his writing in the third essay of the third part of the *Essays*. Montaigne did not simply use the books in his library for inspiration, but he was also stimulated by the paintings and maxims painted all over its walls and ceilings, as shown by the usage in the *Essays* of citations culled from the room's paintings. The extent and nature of this influence remains however difficult to ascertain: while early critics may have conjectured a stylistic correspondence between the proliferating decorations and Montaigne's exuberant writing,^[6] more recent scholarship tends to insist on Montaigne's personal approach to the inspiration provided by the paintings and maxims surrounding him^[7] or on the way its physical arrangement, "a structure based on comparison and contrast," reflects Montaigne's associative reading tendencies.^[8]

2.1.1 The library

Forty-six of its forty-eight oak joists, as well as two supporting beams, were painted with Greek and Latin citations in Montaigne's time. These inscriptions are still visible today, although some of them cover earlier inscriptions. Visitors from the eighteenth-century have noted the presence of sentences on the boards of the library as well as on its shelves, but these are today erased. A dedication of the entire library to Montaigne's friend Étienne de La Boétie is also lost, as is the cabinet which contained over a thousand books.^[7]

The two load bearing beams bear eight inscriptions from skeptic authors, mostly from Sextus Empiricus. The forty-six joists, distributed on three rows, are inscribed with a total of sixty-seven sayings^[5] taken in their majority from the Bible and from classic authors (including Horace, Lucretius, Menander, and Sophocles). Many of these are mentioned in the *Essays*, either verbatim, in translation, or in paraphrase. Alain Legros argues that the order in which Montaigne would have encountered the sentences while walking in the room is perceptibly influential on the structure of some essays, notably the "Apology for Raymond Sebond." Later authors such as Grace Norton, Pierre Villey, Michel Butor and George Hoffmann have also discussed these sentences.^[7]

The library has been mentioned in travel accounts as early as from 1611, including one in English (John Sterling in 1836).^[9]

2.1.2 The study

The study, the only room in the tower to have a fireplace, contained most of the paintings commissioned by Montaigne. Painted *a secco*, they included "a landscape

with Venus and Adonis, Mars and Venus surprised by Vulcan, Cimon suckled in prison by his daughter Pero, a shipwrecked sailor safely on shore beside a temple to Neptune, a figure with a lance before another temple, and a combat between soldiers (perhaps gladiators) in what might have been an amphitheater." Early accounts also report the presence of representations of the Judgment of Paris and of the burning of Troy, as well as a banquet scene, but these are not mentioned in accounts dating from the nineteenth century.^[10] A still visible Latin inscription, dated from the year 1571, dedicates the room "à sa liberté, à sa tranquillité et à son loisir" ("to his [Montaigne's] freedom, to his tranquility, and to his leisure").^[5]

Decorated in the ornamented style typical of French Mannerism style, the paintings and elaborate borders filled "every inch" of the available surface, including "ceiling beams, and ceiling." One of the central theme of the paintings gathered in the space seems to have been nudity, a question metaphorically at the heart of the writing project of the *Essays*.^[11]

3 In culture

As a symbol of the tension between the writing imagination and the constraint of one's environment, the tower has appeared in the writings of many other writers than Montaigne. For instance, "Montaigne's Tower" is the title of a poem by Geoffrey Grigson, published in the 1984 collection *Montaigne's Tower and Other Poems*. It probes the relation between the writer, his immediate environment, and the compass of his imagination by imagining Montaigne at work in his library and looking out at the countryside surrounding the castle after asking its initial question: "Was it really here, in this tiled room In this tower, that Montaigne wrote?"^[12] Hilary Masters presents another take on a similar subject in his collection of essays published in 2000, *In Montaigne's Tower*. In recounting a visit to the tower, he notes the ways in which it is designed to provide for both spiritual and material needs, but for him constraints assert themselves over the freedom provided by the refuge: "Our imaginations, often falsely confirmed by memory, can cross many borders, but these escapes are doomed and freedom always lies just beyond".^[13]

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- [4] "Regional Direction of Cultural Affairs entry for Château de Montaigne" (in French). Retrieved 5 February 2013.
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Coordinates: 44°52'40"N 0°01'48"E / 44.8778°N 0.0301°E

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Zoom 8 **Scale** ± 1:10000

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Service	Map	Satellite	Topo	Other	Service	Map	Aerial	Other
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Apple Maps	Map				IGN Géoportail	Map	Aerial	Cadastral , Geological , Cassini (18th century)
Arctic.io				Daily Satel	View all regional services			
Bing Maps	Map	Aerial		Bird's Eye				
Blue Marble Navigator		Satellite		Night Ligh				
Flash Earth		Satellite						
Fourmilab		Satellite						
GeaBios		Satellite						
GeoNames		Satellite		Text (XML				
Google Earth note		Open		w/ meta da				
Google Maps	Map	Satellite	Terrain					
GPS Visualizer	Map	Satellite	Topo	Drawing ut				

HERE (Nokia)	Map	Satellite	Terrain	
MapQuest	Map			
MapTech	Map			
NASA World Wind		Open		
Norkart Virtual Globe		Satellite		
OpenStreet Map CC-BY-SA	Map			more maps Nominatim (reverse geocoding)
Shaded Relief			Terrain	
SkyVector				Aeronautic chart
TerraServer		Satellite		
Topomapper			Topo	Dual view
Waze	Map			Editor , open app , navigation app
Wikimapia	Map (mobile)	Satellite (mobile)		+ old place
WikiMiniAtlas	Map			
Yahoo! Maps	Map	Satellite		
Yandex.Maps	Map	Satellite		

Wikipedia articles

Aspect	Link	Prepared by
Wikidata	items	—
Article on specific latitude/longitude	Latitude 44° N and Longitude 0° E	—
All coordinates on <i>Montaigne's_tower</i> in	Google Maps , Bing Maps	Para
Layer in	Google Maps , OpenStreetMap	Wikipedia-World
Table of coordinates	5 , 10 , 20 , 50 , 100 , or 250 km away	Wikipedia-World
Table of coordinates	Geonames	Geonames

Photos

Service	
Commons	Proximityrama

Flickr map	Flickr 'nearby'
Loc.alize.us	WorldFlicks
Panoramio	
VirtualGlobetrotting	
WhereTo.org	

Other information

Service	Aspect
Geocaching.com	Near by locations , Map this location
GlobalGuide.org	View land use
NASA Weather	Satellite images: Radar , Real-Time (Daily Terra)
Megalithic Portal	Prehistoric Sites, nearby
World Time Engine	Timezone
Ex :: Natura	Sunrise and sunset
SunriseSunset.com	Sunrise, Sunset, Twilight, and Moon
Geody	Info
Heavens-Above.Com	Satellite/Planet Spotter
Echolink	Nearest gateway for amateur radio VoIP network
Findu.com	APRS stations
ham.darc.de/echolink	Repeaters on DL3EL database
Degree Confluence Project	Info
OpenPisteMap	Skiing slopes
OpenSeaMap	Sea lanes, beacons, traffic, etc.
Great Circle Mapper	Nearby Airports
GeoHack	Antipodes
Geolocation.ws	Geolocation.ws
Jon Bounds	Emotional status
Talis Group (ref)	Nearby points of interest (PoIs as linked data)
GloCode.com	Global 'Postcode' System
MaPit (from mySociety)	Containing areas (political boundaries, etc.)
PeakFinder.org	360° panoramic mountain views
Flightradar24	Planes flying in the area
MarineTraffic	Ships in the area

Montaigne's tower: Revision history

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(cur) = difference from current version, (prev) = difference from preceding version,

m = minor edit, → = section edit, ← = automatic edit summary

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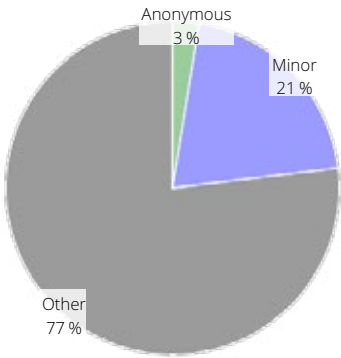
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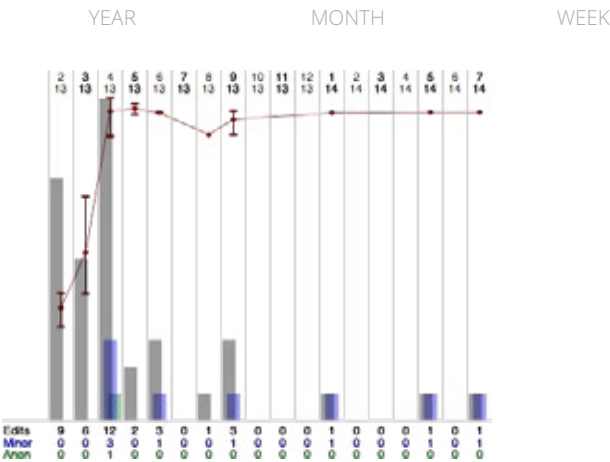
Statistics for Montaigne's tower

GENERAL INFORMATION

Edits total	39
Minor edits	8 (20.5%)
Anonymous edits	1 (2.6%)
Different users	13
Anonymous users	1 (7.7%)
Edits per user	3.00
First edit	February 05 2013 18:12 (2 years and 238 days ago) User: Impaire
Last edit	July 18 2014 11:03 (one year and 75 days ago) User: Monkbot
Edits per day	0.04
Edits per month	1.21
Edits per year	14.71
Current size	11,285 Byte



TIMELINE



USER

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Username	Edits	Minor	Minor (%)	First Edit	Last Edit	Text Share
Impaire	20	1	5,0%	2013-02-05 18:12	2013-04-17 16:30	?
ArticlesForCreationBot	4	0	0,0%	2013-02-25 14:53	2013-08-27 02:01	?
JanetteDoe	2	0	0,0%	2013-05-08 13:00	2013-05-08 13:02	?
Deor	2	1	50,0%	2013-06-09 16:09	2013-06-09 16:10	?
Anthony Appleyard	2	1	50,0%	2013-09-03 09:27	2013-09-03 09:28	?
Monkbot	2	2	100,0%	2014-01-27 04:10	2014-07-18 11:03	?
Gwickwire	1	0	0,0%	2013-03-03 00:40	2013-03-03 00:40	?
Kevin12xd	1	1	100,0%	2013-04-09 00:33	2013-04-09 00:33	?
Yobot	1	1	100,0%	2013-04-11 22:07	2013-04-11 22:07	?
128.148.231.12	1	0	0,0%	2013-04-14 18:51	2013-04-14 18:51	?
The Anomebot2	1	0	0,0%	2013-06-08 15:43	2013-06-08 15:43	?
Anne Delong	1	0	0,0%	2013-09-03 04:19	2013-09-03 04:19	?
Rjwilmsi	1	1	100,0%	2014-05-13 10:31	2014-05-13 10:31	?

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Information for "Montaigne's tower"

Basic information

Display title	Montaigne's tower
Default sort key	Montaigne's tower
Page length (in bytes)	11,285
Page ID	38431989
Page content language	English (en)
Page content model	wikitext
Indexing by robots	Allowed
Number of page watchers	Fewer than 30 watchers
Number of redirects to this page	0
Counted as a content page	Yes
Wikidata item ID	Q15255411
Page image	

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Edit history

Page creator	Impaire (talk contribs)
Date of page creation	18:12, 5 February 2013
Latest editor	Monkbot (talk contribs)
Date of latest edit	11:03, 18 July 2014
Total number of edits	39
Recent number of edits (within past 30 days)	0
Recent number of distinct authors	0

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Hidden categories (3)	<ul style="list-style-type: none"> Category:CS1 French-language sources (fr) Category:CS1 maint: Unrecognized language Category:Coordinates on Wikidata
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Hansgünter Meyer

1929-2015

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**CURRICULUM
VITAE
HANSGÜNTER MEYER**

**DR. PHIL, DR. RER. OEC. HABIL.
EMERITUS PROFESSOR OF SOCIOLOGY**

Born in Tangermünde/Germany on October 13, 1929, grew up in Hamburg, Tangermünde, Neukirch near Bautzen. Father: police officer whose work disability was related to the phosgene catastrophe, caused by the Hamburg Reichswehr in 1929, died in 1948 due to its long-term health-damaging consequences; mother: domestic help, worker; stepfather: farmer, semi-skilled worker. 1936–1940 Volksschule (equivalent to primary school), Oberschule (secondary school) 1940–1945 in Bischofswerda. 1945–1948 agricultural apprenticeship, afterwards technical college of agriculture and education of vocational school teacher of agriculture (New Teacher) in Bautzen and Leipzig-Abtnaundorf. 1950/51 vocational school New Teacher on the island of Rugia, after 1951 lecturer at the technical college of agriculture/engineering school of land improvement in Greifswald-Eldena for business management and social science. Passed the examination as a subject teacher in 1953, later took external social science studies at the University of Leipzig, obtained degree in 1958. Besides political economy, taught history and sociology of peasantry, as well as farm management. (Political economy of large agricultural companies.)

1958–1960: deputy director of the (graduate) School of Medicine at the University of Greifswald.

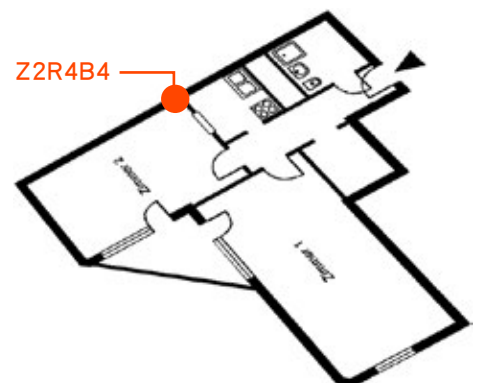
Studied after 1960 at the Institute of Philosophy of the University of Greifswald, mentored by Prof. Ehrhard Albrecht. In 1961 started sociological-empirical investigations. PhD in 1964 on a sociological-methodological topic (about the relationship between sociology, historical materialism, and cybernetics). Joined Prof. Kurt Braunreuther's social science research group in 1965 at the Institute of Economics of the German Academy of Sciences in Berlin (Deutsche Akademie der Wissenschaften zu Berlin [DAW]), later called Academy of Sciences of the GDR (Akademie der Wissenschaften der DDR [AdW]), industrial-sociological, organizational-sociological, and social-structural studies. 1966 UNESCO summer school in Warsaw, studying sociological methods. 1971 Summer school in Novosibirsk, head of the GDR study group. After 1969 in the AdW's supervision of collaborative research projects. In cooperation with Manfred Lötsch, *Habilitation* at the Humboldt-Universität zu Berlin



Meyer, Hansgünter:

Anschluß an das Weltniveau. Wissenschaft und Forschung in den 90er Jahren.

In: Hubertus Knabe, Hrsg.: *Aufbruch in eine andere DDR*, Rowohlt Verlag Hamburg, Jan. 1990.



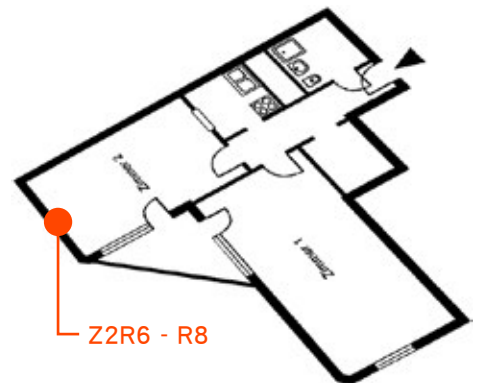
in 1969. Book edition of the *Habilitationsschrift* about the foundation of organizational-sociological research in the GDR in the form of an information and system theoretical approach, in collab. with M. Lötsch, 1971. Distribution was prohibited and the edition destroyed. 1971–1974 first stage of empirical investigation of sociology of science in the GDR and in Czechoslovakia.


1973, appointed professor of sociology at the AdW. In executive position until 1974, set up the department of sociology at the AdW's Institute of Philosophy. Involved in investigations of the social structure of GDR society based on the method of social-industrial and structural-functional conceptions. In 1974 reprimanded and transferred for ideological and disciplinary reasons (as quoted: below an acceptable Marxist-Leninist standard). Dissolution of the department of sociology at the AdW. After 1974 expansion of existing works in sociology of science (including widespread comparative [empirical] Comecon studies in the GDR, Hungary, Poland, and Bulgaria, as well as comparative analysis of Comecon and OECD countries) at the Institute of Theory, History, and the organization of Sciences at the AdW (ITW) in Berlin, in this context, gave advice and held lectures at governmental and scientific institutions in all Comecon countries (except Romania) and in Vietnam. Series of studies 1979–1990, authors' collective: *Das wissenschaftliche Kaderpotential in den sozialistischen Ländern* (*The Potential of Scientific Cadres in Socialist Countries* [not officially translated]), 10 volumes. 1989/90 research visits to sociological institutions in Hamburg, Erlangen, Konstanz, and Cologne. Research trips in the FRG (former West

Germany), funded by the DAAD (German Academic Exchange Service).

Since 1990: member of the ITW directorate, cofounder and chairman of the Society of Sociology in the GDR (later known as: in East Germany), until 1992, in this capacity organizer of the Soziologen-Tag Leipzig 1991, the first sociology convention with united German participation since 1930. Editor of the protocol volume published by the Academy Press (Akademie Verlag Berlin). After the dissolution of the AdW and a positive evaluation by the Academic Council of the FRG, from January 1, 1992 until 1995, active as associate with a private thematic group at the Berlin Social Science Center (WZB), research group for science transformation. Associate editor and cofounder of the Berlin Journal of Social Science Studies (Berliner Journal für Soziologie). Cooperation (cooption or committee member) at the German Sociological Association (Deutsche Gesellschaft für Soziologie).

Cofounder, after 1993: Chairman of the Science Sociology and Statistics Association (WiSoS), Berlin-Adlershof,



managing editor of the WiSoS series of publications. 1993: founding member of the Association of Friends and Sponsors of the WZB (Berlin Social Science Center).  After Nov. 1994 emeritus from the WZB.—After 1995 further publications in journals and books on topics of higher education development and on the political and social transformation process in the eastern German Länder. 2001 member of the ministerial evaluation commission of the Institute for Higher Education Research at the Martin-Luther-Universität Halle-Wittenberg (e.V.) (HoF) and honorary member of the HoF e.V. In 2003, lectures in scientific institutions on social and scientific transformation and policy making process in Hanoi, Vietnam, 2004 at the University of Rio de Janeiro on discourse and process of reform at German universities and restructuring of east German universities. Move to Hohenschönhausen in winter 2004. Until 2006, different publications in journals and books based on previous years of research, lectures, and colloquia.

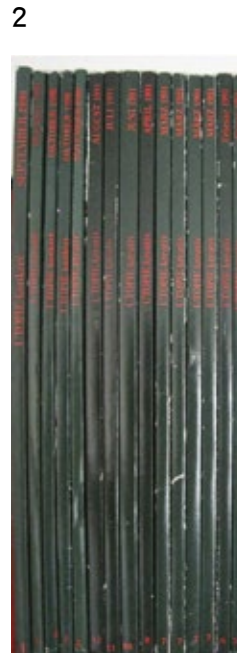
Book publication (editor and contributor): *Der Dezenten-Dissens* (The Decades-Dissent [not officially translated]), Leibniz-Sozietät, Wissenschaftssoziologie und -statistik Berlin, Trafo Verlag Weist, 2006.

March 31, 2007: *Zur Geschichte des Promotionswesens in Deutschland* (On History of the German Doctoral System [not officially translated]), introductory chapter for the BMBF project of the HoF. Significantly edited by Anke Burkhardt.

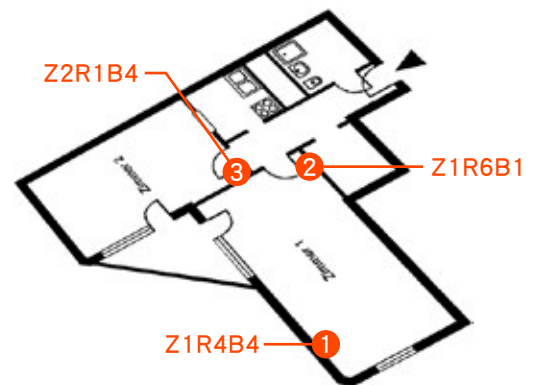
Since 2008, academic study trip to western Turkey, and different contributions on reflections on human evolution as well as on culture-historical and religious-historical

issues at *Studio im Hochhaus*, a cultural institution in Berlin-Hohenschönhausen (Lichtenberg); unpublished reflections on other various biographical issues. Dissolution of the Science Sociology and Statistics Association (WiSoS) in 2014.

Died on April 26, 2015 in Berlin-Hohenschönhausen (Lichtenberg).



- 1 Meyer, Hansgünter (zus. mit Koautoren):
Das Kaderpotential der Wissenschaft
10 Bände wissenschaftssoziologische Untersuchungen (in der DDR und im RGW), Ms-Drucke, Akademie der Wissenschaften, (Ost)Berlin. 1979 bis 1990: s. Zentralarchiv für Empirische Sozialforschung in der DDR an der Universität zu Köln.
- 2 Meyer, Hansgünter:
Kontinuität, Brüche, Erneuerung - Die Wissenschaft in Ostdeutschland
In: utopie kreativ, Heft 7 1991, S. 16-23.
- 3 Meyer, Hansgünter:
Soziologische Forschung in der DDR
In: Berliner Journal für Soziologie. Heft 3/4 1992.



Vita

Meyer, Hansgünter, Dr. phil, Dr. rer. oec. habil.
Professor em. für Soziologie

Geboren in Tangermünde am 13.10.1929, aufgewachsen in Hamburg, Tangermünde, Neukirch bei Bautzen. Vater: Polizeiwachtmeister, im Zusammenhang mit der Hamburger Reichswehr-Phosgengaskatastrophe 1929 arbeitsunfähig, 1948 an den Spätfolgen gestorben, Mutter: Hausgehilfin, Arbeiterin; Stiefvater: Bauer, angelernter Angestellter. 1936 - 1940 Volksschule, Oberschule 1940 - 1945 in Bischofswerda. 1945 -1948 Landwirtschaftslehre, danach Fachschule für Landwirtschaft und Ausbildung zum landwirtschaftl. Berufsschullehrer (Neulehrer) in Bautzen und Leipzig-Abtnaundorf, 1950/51 Berufsschullehrer auf Rügen, seit 1951 Dozent an der Fachschule für Landwirtschaft/Ingenieurschule für Meliorationswesen in Greifswald-Eldena für Betriebswirtschaft und Gesellschaftswissenschaft. Fachlehrerprüfung 1953, danach Externenstudium der Gesellschaftswissenschaften an der Universität Leipzig, Diplom 1958. Lehrtätigkeit neben Politischer Ökonomie auch Geschichte und Soziologie der Bauernschaft sowie landwirtschaftliche Betriebslehre. (Ökonomie landwirtschaftlicher Großbetriebe.) 1958 - 1960: stellvertr. Direktor der Medizinischen (Fach)Schule der Universität Greifswald.

Seit 1960 am Philosophischen Institut der Universität Greifswald bei Prof. Ehrhard Albrecht.

1961 Beginn mit soziologisch-empirischen Untersuchungen. Promotion 1964 mit einem soziologisch-methodologischen Thema. (Über das Verhältnis von Soziologie, Historischem Materialismus und Kybernetik). 1965 Eintritt in die Forschungsgruppe (AG) für Soziologie von Prof. Kurt Braunreuther am Institut für Wirtschaftswissenschaften der Deutschen Akademie der Wissenschaften zu Berlin (DAW), später Akademie der Wissenschaften der DDR (AdW), industrie-, organisations-soziologische und sozialstrukturelle Untersuchungen. 1966 UNESCO-Sommerschule in Warschau, Studium soziologischer Methoden. 1971 Sommerschule in Novosibirsk, Leiter der DDR-Studiengruppe. Seit 1969 an der AdW Leitung von Forschungskollektiven. Zusammen mit Manfred Lötsch 1969 Habilitation an der Humboldt-Universität zu Berlin. Buchfassung der Habilschrift über Begründung einer organisations-soziologischen Forschung in der DDR als Versuch eines informations- und system-theoretischen Ansatzes zus. mit M. Lötsch, 1971. (Druckfassung der Habil-Arbeit beim Akademie-Verlag Berlin, 1971 verboten und Auflage geschreddert.) 1971- 1974 erste Phase wissenschaftssoziologischer empirischer Untersuchungen in der DDR und in der Tschechoslowakei.

1973 Ernennung zum Professor für Soziologie an der AdW. Bis 1974 in leitender Stellung Aufbau der Abteilung Soziologie am Institut für Philosophie der AdW. Beschäftigt mit Untersuchungen zur Sozialstruktur der DDR-Gesellschaft auf der methodischen Grundlage industrie-gesellschaftlicher und strukturell-funktionaler Konzeptionen. 1974 aus ideologischen Gründen gemäßregelt und versetzt (wörtl.: unzureichendes marxistisch-leninistisches Niveau). Auflösung der Abteilung Soziologie an der AdW. Nach 1974 Ausbau von bereits begonnenen wissenschafts-soziologischen Arbeiten (mit ausgedehnten komparativen (empirischen) RGW-Untersuchungen in der DDR, in Ungarn, Polen und Bulgarien und vergleichenden Analysen von RGW-OECD-Ländern) am Institut für Theorie, Geschichte und Organisation der Wissenschaften an der AdW (ITW) in Berlin, in diesem Zshg. Beratung und Vorträge an Regierungs- und wissenschaftlichen Institutionen in allen RGW-Ländern (außer Rumänien) und in Vietnam. Studienreihe 1979 - 1990, Autorenkollektiv: Das wissenschaftliche Kaderpotential in den sozialistischen Ländern , 10. Bd. 1989 / 90 Studienaufenthalte an soziologischen Einrichtungen in Hamburg, Erlangen, Konstanz und Köln. DAAD-geförderte Studienreisen in der BRD.

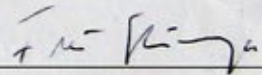
Seit 1990: Mitglied des Direktoriums des ITW, Mitbegründer und Vorsitzender Gesellschaft für Soziologie in der DDR (später: in Ostdeutschland) bis 1992, in dieser Funktion Veranstalter des Soziologen-Tages Leipzig 1991, des seit 1930 ersten Soziologen-Fachkongresses mit gesamtdeutscher Beteiligung. Hrsg. des Protokollbandes im Akademie Verlag Berlin. Nach Auflösung der AdW 1991 und nach positiver Evaluierung durch den Wissenschaftsrat der BRD ab 1.1.1992 bis 1995 tätig als Mitarbeiter mit eigener Themengruppe im Wissenschaftszentrum Berlin für Sozialforschung, Forschungsgruppe für Wissenschaftstransformation. Gründungsmitherausgeber des Berliner Journals für Soziologie. Mitarbeit (Kooption bzw. Ausschußmitglied) im Vorstand der Deutschen Gesellschaft für Soziologie.

Mitbegründer, seit 1993: Vorsitzender des Wissenschaftssoziologie und -statistik e.V., Berlin-Adlershof, verantwortl. Hrsg. der WISOS-Schriftenreihe. 1993: Gründungsmitglied des Vereins der Förderer und Freunde des WZB, e.V. Seit Nov. 1994 emeritiert durch das WZB 1994. – Nach 1995 weitere Publikationen in Zeitschriften und Büchern zu Themen der Hochschul-Entwicklung und zum sozialen und politischen Transformationsprozeß in den ostdeutschen Ländern. 2001 Mitglied der ministeriellen Evaluierungskommission des Instituts für Hochschulforschung an der Martin-Luther-Universität Halle-Wittenberg (e.V.) (HoF) und ehrenhalber Mitglied des HoF e.V. 2003 Vorträge in wissenschaftlichen Instituten am und zum sozialen und wissenschaftlichen Transformations- und „Policy-making-process“ in Hanoi, Vietnam, 2004 an der Universität Rio de Janeiro zum Diskurs und Prozeß der Reform der deutschen Hochschulen und zur Neugestaltung der ostdeutschen Hochschulen.

Der Dezennien-Dissenz, Leibnitz-Sozietät; Wissenschaftssoziologie und -statistik Berlin, Trafo Verlag Weist, 2006

31. März 2007: Zur Geschichte des Promotionswesens in Deutschland. Einführungskapitel zum BMBF-Projekt des HoF.

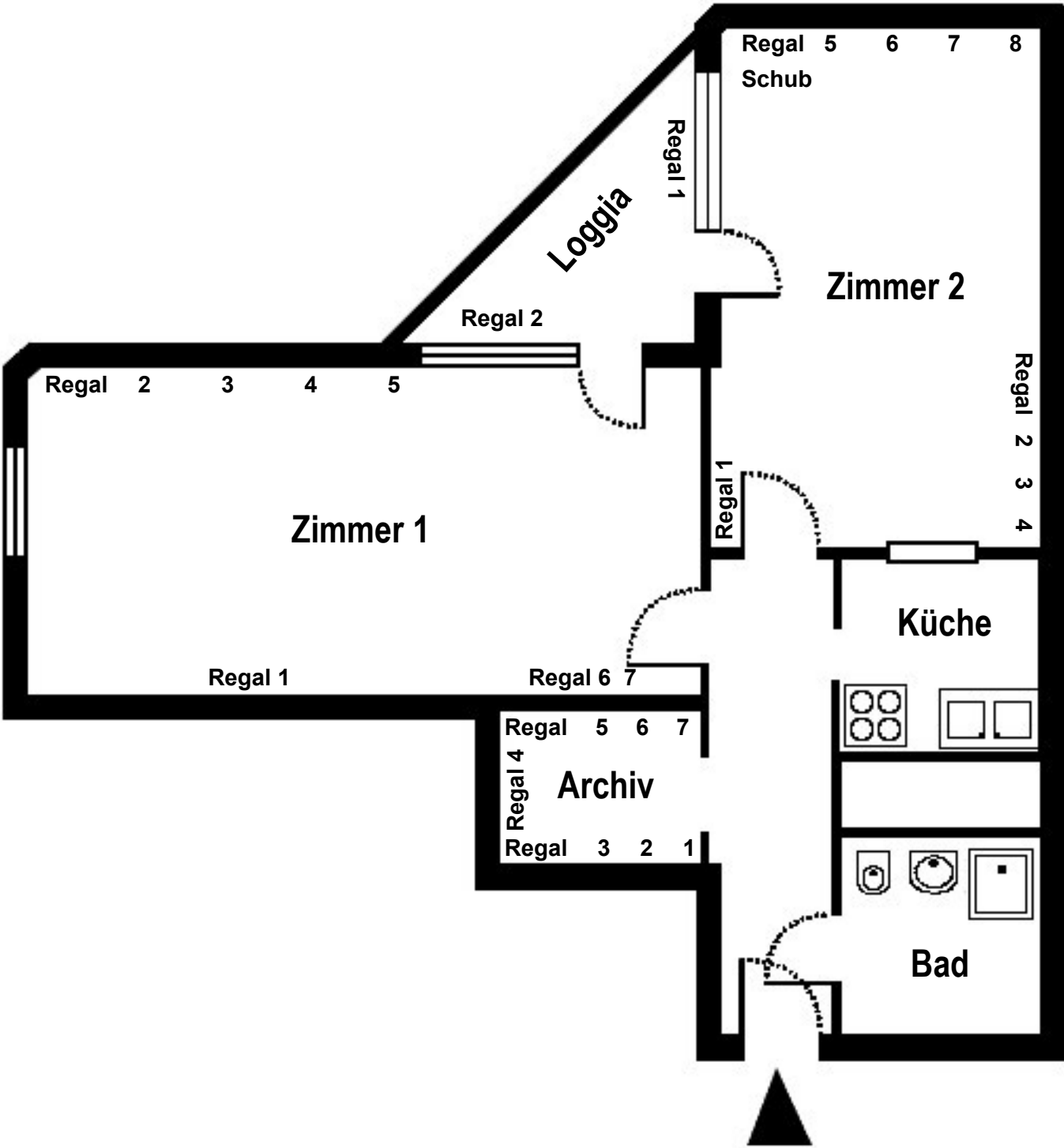
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Regalbreite: 320 cm



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Z1R1B2
Z1R1B3
Z1R1B4
Z1R1B5

Regal 2

Z1R2B1
Z1R2B2
Z1R2B3
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Regal 3

Z1R3B1
Z1R3B2
Z1R3B3
Z1R3B4
Z1R3B5
Z1R3B6
Z1R3B7
Z1R3B8
Z1R3B9
Z1R3B10

Regal 4

Z1R4B1
Z1R4B2
Z1R4B3
Z1R4B4
Z1R4B5
Z1R4B6
Z1R4B7
Z1R4B8

Regal 5

Z1R5B1
Z1R5B2
Z1R5B3
Z1R5B4
Z1R5B5
Z1R5B6
Z1R5B7

Regal 6

Z1R6B1
Z1R6B2
Z1R6B3
Z1R6B4
Z1R6B5
Z1R6B6
Z1R6B7
Z1R6B8
Z1R6B9

Regal 7

Z1R7B1
Z1R7B2
Z1R7B3
Z1R7B4
Z1R7B5
Z1R7B6
Z1R7B7
Z1R7B8

ZIMMER 2

Regal 1

Z2R1B1
Z2R1B2
Z2R1B3
Z2R1B4
Z2R1B5
Z2R1B6
Z2R1B7

Regal 2

Z2R2B1
Z2R2B2
Z2R2B3
Z2R2B4
Z2R2B5
Z2R2B6
Z2R2B7
Z2R2B8
Z2R2B9

Regal 3

Z2R3B1
Z2R3B2
Z2R3B3
Z2R3B4
Z2R3B5
Z2R3B6
Z2R3B7
Z2R3B8
Z2R3B9

Regal 4

Z2R4B1
Z2R4B2
Z2R4B3
Z2R4B4
Z2R4B5
Z2R4B6
Z2R4B7
Z2R4B8

Regal 5

Z2R5B1
Z2R5B2
Z2R5B3
Z2R5B4
Z2R5B5

Schub

Z2S1
Z2S2
Z2S3
Z2S4
Z2S5
Z2S6

Regal 6

Z2R6B1
Z2R6B2
Z2R6B3
Z2R6B4
Z2R6B5
Z2R6B6
Z2R6B7
Z2R6B8
Z2R6B9

Regal 7

Z2R7B1
Z2R7B2
Z2R7B3
Z2R7B4
Z2R7B5
Z2R7B6
Z2R7B7
Z2R7B8

Regal8

Z2R8B1
Z2R8B2
Z2R8B3
Z2R8B4
Z2R8B5
Z2R8B6
Z2R8B7
Z2R8B8
Z2R8B9

ARCHIV

Regal 1

AR1B1
AR1B2
AR1B3
AR1B4
AR1B5

Regal2

AR2B1
AR2F1
AR2F2

...

Regal3

AR3B1
AR3B2
AR3B3
AR3B4
AR3B5

Regal4

AR4B1
AR4B2
AR4B3
AR4B4
AR4B5
AR4B6
AR4B7
AR4B8
AR4B9
AR4B10

Regal5

AR5B1
AR5B2
AR5B3
AR5B4
AR5B5
AR5B6
AR5B7

pictures
missing

Regal6

AR6B1
AR6B2
AR6B3
AR6B4
AR6B5
AR6B6
AR6B7
AR6B8
AR6B9

Regal7

AR7B1
AR7F1
AR7F2
AR7F3
AR7F4
AR7F5
AR7F6
AR7F7
AR7F8
AR7B2
AR7B3

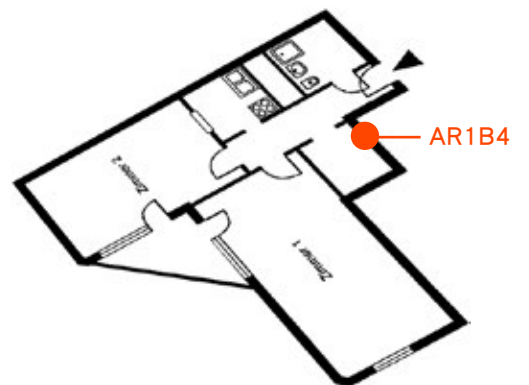
LOGGIA

Regal1

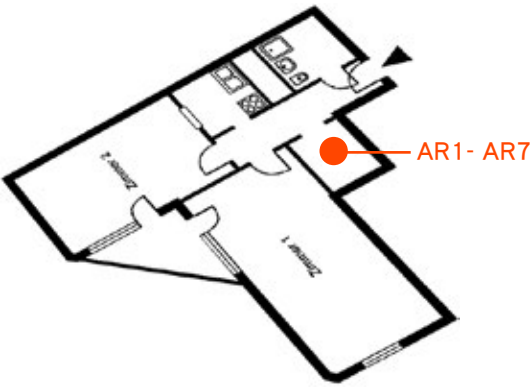
LR1B1
LR1B2

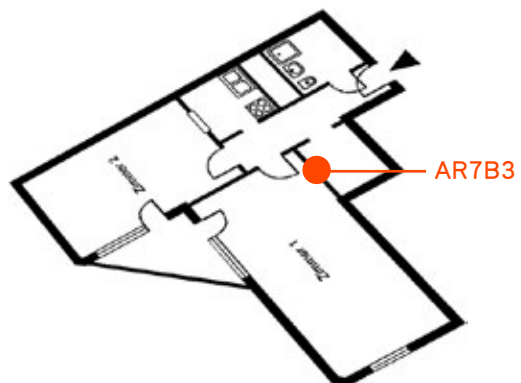
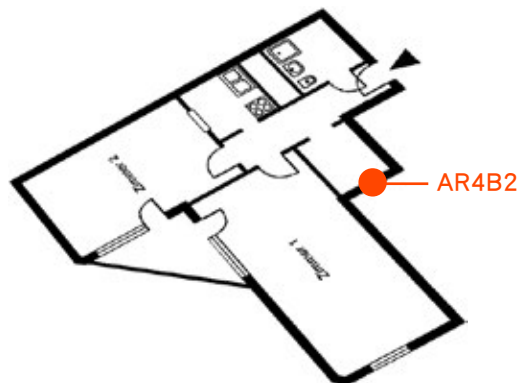
Regal2

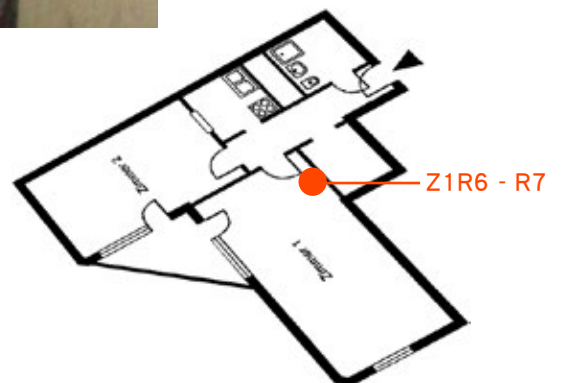
LR2B1
LR2B2

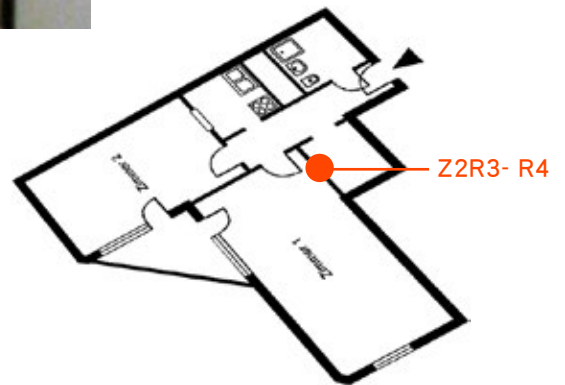


Meyer, Hansgünter: *Der Dezennien-Dissens*
 Leibniz-Sozietät; Wissenschaftssoziologie und
 -statistik Berlin, Trafo Verlag Weist, 2006.



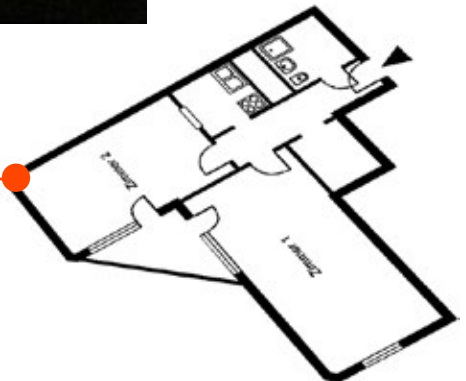








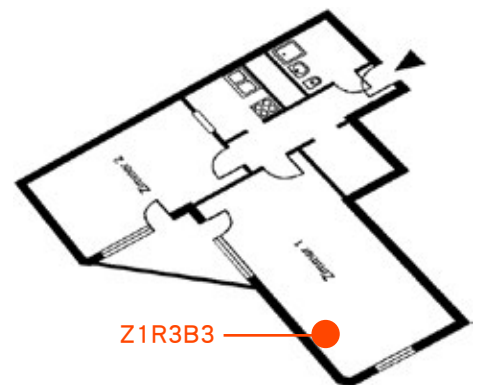
Z2R7 - R8

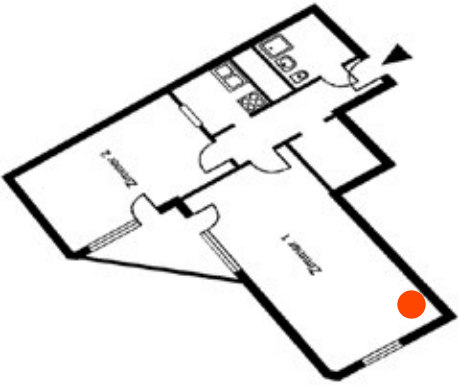
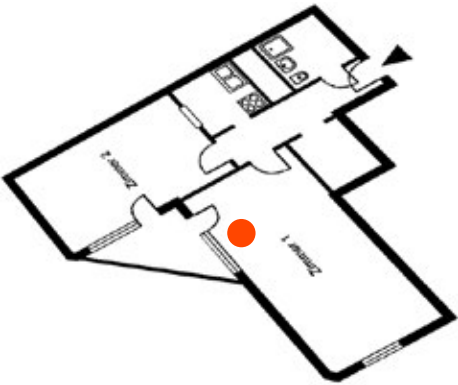


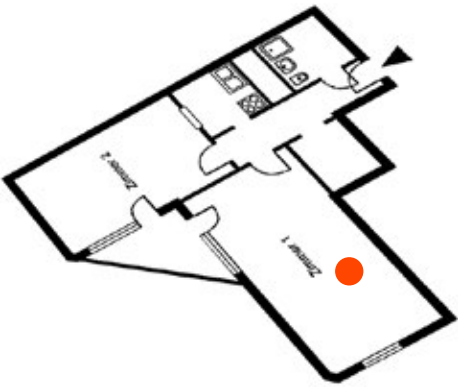


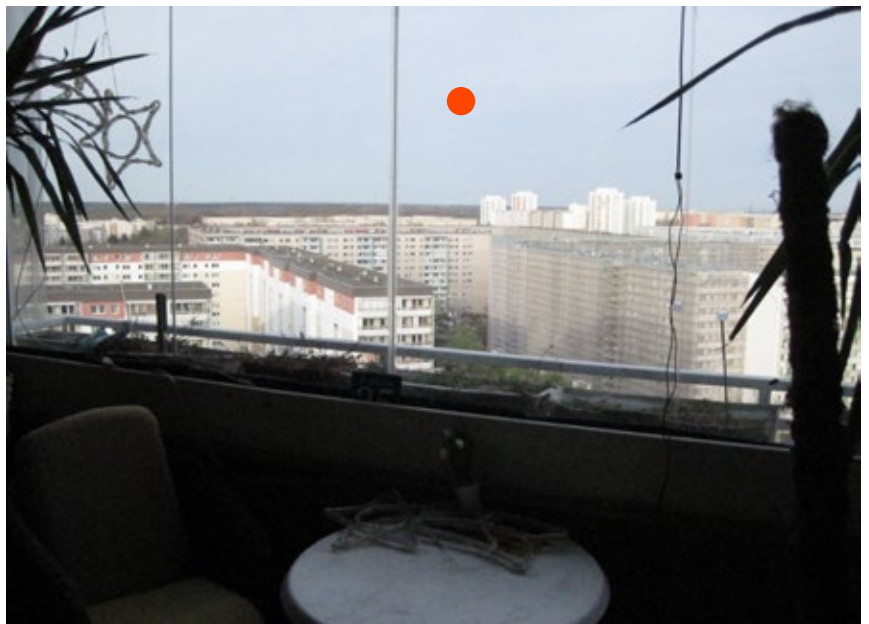
Hansgünter Meyer, *Doctoral dissertation* (1964).

Z1R2 - R5









The north cardinal point indicated in the official plan of the apartment is incorrect.

B



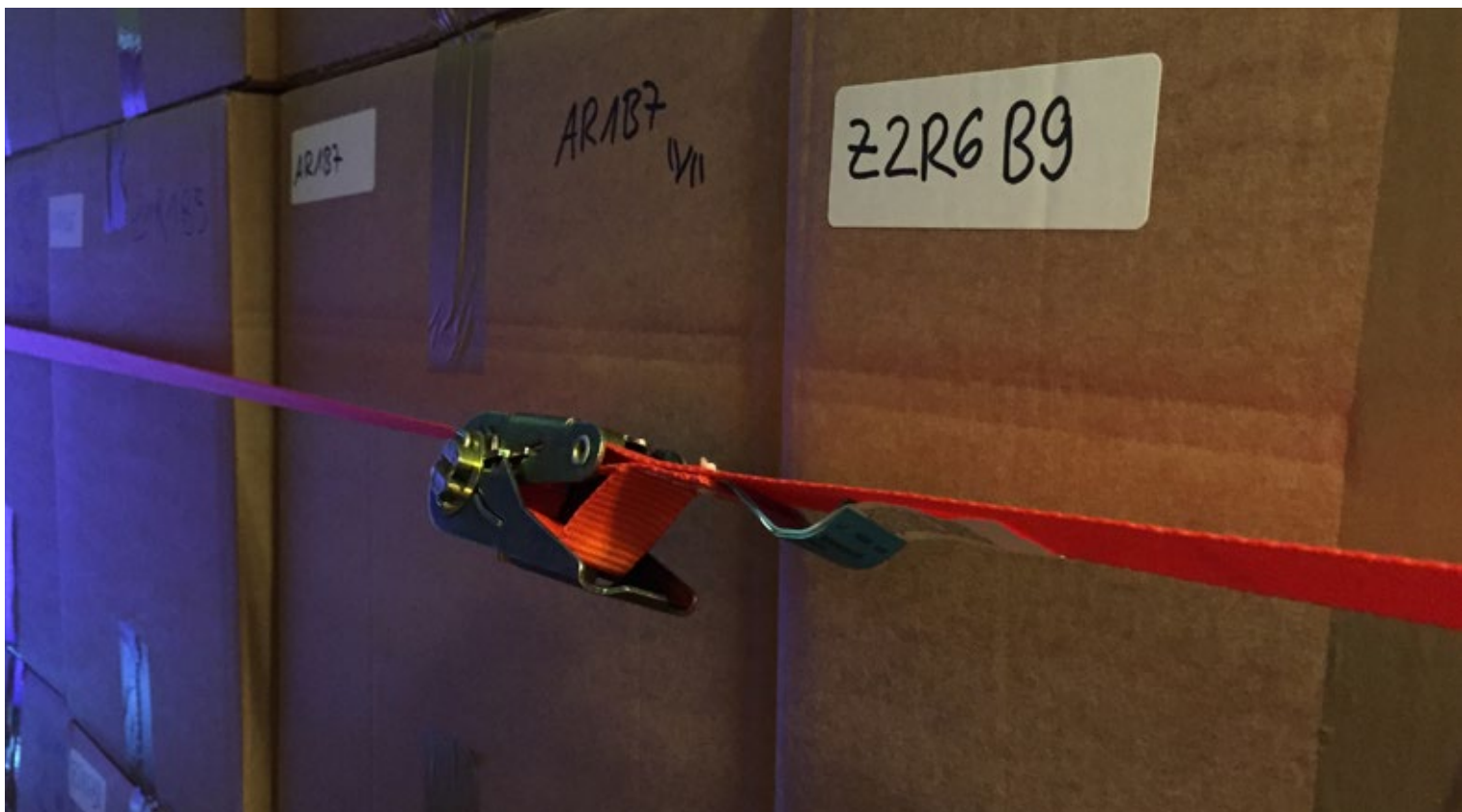
A - 05/19/2015 - 11 PM
B - 05/20/2015 - 4 AM
B - 05/20/2015 - 3 PM
A - 05/20/2015 - 8 PM
A - 05/20/2015 - 10 PM
B - 05/21/2015 - 3 AM
B - 05/21/2015 - 2 PM
A - 05/21/2015 - 7 PM
A - 05/21/2015 - 10 PM
B - 05/22/2015 - 6 AM



Former base of the (West) German Border Police.







180 boxes and dismantled shelves (40m³ in total).









Labour Movement Library and Archive

INTERVIEW WITH
DORTE ELLESØE HANSEN
BY KARINE SAVARD

Hi, Dorte. Hello. Karine?

Yes. It's Karine, how are you? I'm fine. I've been expecting your call.


Ok. Good. You are at home? Yes. I'm at home. I've been to work.

I want to ask you a few questions about your work—a little bit about what we discussed when I visited the archives. I will record the discussion if this is OK with you. Yes. It's super.

When did the Labour Movement's library and archives start in Copenhagen? The library and archives started in 1909. The documents are older because the party started in 1871. But there are very few papers from that time and no posters. The oldest poster is from the late... just before

1900. It is an election poster. It was impossible for the socialists to find the material, so they started the archive. They went to international conferences and so on. The only way to get information was by bringing stuff back. It was an international movement at the time. The idea was that the working class was international because capitalism was international. The literature and everything is left-wing. The whole library is. Working men would come into the archive to read. Actually, it has been working on the same level the whole time. Our purpose is of course to show the political movement.

Where is the library and archives located? For how long has it been at this location and where was it before? The library and archives, the museum conservation department, paintings, and textile collections moved to Taastrup in the summer of 2012. The neighbours are private companies: stock, administrative offices, no production, no sale. Our address is «Hørskætten» because there was a production of «hør» during the occupation (1940-45) going on until 1961. A small lake seems to have been where we are now. Water was necessary for the preparation of flax. The Arbejdermuseet & Arbejderbevægelsens library and archives was moved from unsafe rooms to a villa during the war. We moved to Noorrebrogade in 1993, but did not join the Arbejdermuseet officially until 2003-04. We created a reading room and a small collection of reference literature for the public in the very old house. It did not work very well, and the stuff was returned to Noorrebrogade after some years. From 1943 to 1971, it was located in Hjalmar Brantings Plads. In 1971 (I was there),

we occupied the basement, and later the second floor, too, in a workers' building in another part of Copenhagen. The rooms were named after socialist leaders. I sat in the Nina  Bang room (the first socialist female minister in the world). The owners could not pay the bills and sold the house to a rock music mecca. The building, that was originally called The People's House, is now called VEGA and hosts music and party venues.

How is the institution financed? The archives, by the trade unions, and the library, by the state. It is a research library today. We get money because we are part of the Danish Library System and we make books available to students.

Who are the people using the facilities today? The public comes. The trade union people have some other information sources today. The young trade union officers are working in another way now. But still, when they go into history, they can find documents from older times.

What is in the library and archives? We have the archives and records of every left-wing party and the old trade unions. We have handwritten notes of what people were discussing in meetings (annual conference, national and international assemblies): fighting for a better living, for housing, for better wages, for women. And of course the public uses it, students, but also regular people are asking for family stuff: "Oh, my uncle he was part of... he was a carpenter... do you have anything about him?," that sort of stuff. In the archives is mostly Danish papers, because it is a Danish organization, but in the library we have books

from Germany, England, the United States, all sorts of things. We have a lot of books in English. We have more in German, but that's because of the history. Do you read German?



No I don't. All right.

What subjects are the books related to? It is very simple, I would say: a fight for better living and working conditions. There is a youth movement, revolutionary literature and revolutionary groups connected with the labour movement.

How are the books organized? In a normal decimal system. A classification like in all libraries. A couple of numbers combined together. We have "Social Democracy in Denmark," for instance. That is 33, a dot, and then the decimal 536.33 stands for Economy; 53 is social democracy; and the 6 is Denmark. So I can combine those things. The funny thing is that there was just one for Labour Movement. But then the revolutionary movement changed. The labour movement split up during the First World War. And suddenly there were communist parties all over Europe. An international big movement with headquarters in Moscow. And of course the communist parties had problems and there was a left-wing party in between. It split up again. So there are all these different groups: anarchists, socialists, communists, Trotskyites... We have books about all those political movements. There is one funny thing that my former colleagues say. Marx said that the economy is the motor of history. So all sorts of Marxist

groups are part of the economy, the numbers telling about the economy in a public library, that's Marxism. It's not history but it's economy.




What are the documents relating to fights for wages and equality? We have got over a thousand, 1,200 banners. It's very popular in Denmark. I was writing an article about why we have posters from all over Europe, old ones. That was because the former chairman of the board went to conferences all over Europe and brought back papers, banners, and posters. That's why we have this big collection.

How many people work with you? There is one in charge of the archives, and I am in charge of the library. And then there is a boy in charge of the photographs, and there is one who does the office work. And there is also a library assistant. And then we have some people with unemployment arrangements, they work for half a year.

How did you get involved in the archives? It was very close to where I lived at the time. I just saw that there was an exciting library, so I started to work there as a student.

How long have you been doing this work? I had a forty-year anniversary the other day. I retire in September or October. And then I don't know what is going to happen.

What do your activities consist of? There are very few of us working, and we are a museum as well. So, for the time being, I am preparing an exhibition about democracy with my colleagues in the museum. But my main work is to

put new books into the library and to help students write essays and dissertations. That is very often a difficult thing to do. They tell us what they would like to write about: the cold war,  the relationship with Russia, and so on. I give them documents and books. When I meet students in the street, they say, “Thank you very much for all the help.”

Do you also help journalists and curators? Yes, because we have a lot of posters. I get calls from the papers that want to know what it was like during a specific period or asking for special posters. There are a few posters they all want to see because they are about the welfare state or about women’s liberation and so on. There are also a couple of highlights.


I remember seeing different objects grouped on a table at the archives: a megaphone, a bottle of wine with a picture of Thorval Stauning—the Social Democrat prime minister who formed the longest-serving government in 1924—and a bell. What are those artefacts intended for? They were intended for an exhibition about democracy and elections. Political merchandise that we have accumulated through the years. When the groups empty their offices, they give us the old things. And then we get all sorts of strange artefacts: presents, small bells, merchandise from all sorts from the political parties and unions.

You collect those artefacts as well? Yes, we can use them in exhibitions. It lends them some atmosphere. We are building one right now about young people and democracy. It will be shown at the Labour Museum in late September.

You recently organized a show about posters? Yes. Every time we prepare an exhibition, we search to see if we have any posters we can use. But this was an exhibition especially about the posters in our collection. I was happy because it was very popular. It was talking to the people. They knew all the posters because they had been politically active. I wanted to have posters for that sort of thing. It was not posters by... about, or what should I say... It was not beautiful posters, it was posters by everyday... all sorts of posters. The old ones of course were printed. And then... I don't know the term, montage, technical photocopies, what would have been used at the time.

You also write articles? The subjects are very different: the Spanish civil war, Denmark refugees, and so on. I also wrote about squatters in Copenhagen. Now, I am writing about young revolutionaries.

You showed me a handwritten document dated from 1923. Yes, it is about the young socialists' meetings held in Denmark. That's what I told you before. They would split up. They were Social Democrats, and then a lot of things happened. The First World War made young people all over Europe very angry. They felt rejected by the grown-ups because they were the soldiers going to war. And when they came back from the war there were no jobs. And if they had a job, they were very badly paid. It's a historical period where there were a lot of things happening: revolution in Russia, the war, technology advancing.

What are you looking for in these documents? I look to see what happened in the small towns all over Denmark. I don't care about politics, that's not what I want. I want to see  what the motor was. Why did they do it? Why did they go all over Denmark, making speeches to people, some places where there were only farmers. Why did they want to talk about the Russian revolution in the middle of nowhere in Denmark? They wanted to free themselves. And make people read different books. Make them interested in reading. They wanted to make the workers read, not be oppressed. That's what interests me.

I had a look at the books you gave me. Did you manage to take them back home?

No, my friend is going to ship them because my suitcase was too heavy. Yes.

OK. Thank you for your time. OK. Bye.

Bye.















CHRISTIE'S

BUYINGSELLINGCALENDAR & RESULTSPECIALISTS SERVICESABOUT USENGLISHMy Christie's

UPCOMING SALES EYES WIDE OPEN: AN ITALIAN VISION LOT 63

SALE 10171 | LOT 63

PREV NEXT

GO TO: GO

JOSEPH KOSUTH (B. 1945)

TITLED (ART AS IDEA AS IDEA) [ART]

Estimate (Set Currency)

\$45,000 - \$65,000

(\$74,790 - \$108,030)

TRACK LOT

Sale Information

SALE 10171 -

EYES WIDE OPEN: AN ITALIAN

VISION

22 February

SITE MAP

FULL-SCREEN CATALOGUE

OVERVIEW

LOT NOTES

Lot Description

Joseph Kosuth (b. 1945)

Titled (Art as Idea as Idea) [Art]

photostat

47 1/4 x 47 1/4 in. (120 x 120 cm.)

Executed in 1968

This work is accompanied by a photo-certificate signed by the artist.

Provenance

Kornel Fischer Galerie, Düsseldorf.

Acquired from the above by the present owner.

View Lot Notes >

DEPARTMENT INFORMATION

Post-War & Contemporary Art

ARTIST/MAKER/AUTHOR INFORMATION

Lots In This Sale

CY THOMBLEY (1928-2011)

CINDRAY VERAUX

EST. \$1,700,000 - \$2,800,000

(\$2,825,400 - \$4,185,000)

ROBERT RAUSCHENBERG (1925-2008)

UNTITLED (FROM THE

HUMPHREY

EST. \$80,000 - \$90,000

(\$99,720 - \$112,960)

JOSEPH KOSUTH (B. 1945)

TITLED (ART AS IDEA AS IDEA)

[ART]

EST. \$45,000 - \$65,000

(\$74,790 - \$108,030)

VICTOR PASMORE (1908-1998)

BLACK DEVELOPMENT

EST. \$40,000 - \$60,000

(\$99,480 - \$99,720)

ROMAN OPALKA (1901-2011)

1965? - 8 SETS -

EST. \$300,000 - \$400,000

(\$458,800 - \$594,800)

ROSEMARIE TROCKEL (B. 1952)

O. F. (MADE IN WESTERN

GERMANY)

EST. \$300,000 - \$400,000

(\$458,800 - \$594,800)

ROSEMARIE TROCKEL (B. 1952)

O. F.

EST. \$15,000 - \$17,000

(\$8,310 - \$11,634)

THOMAS SCHÖTTE (B. 1954)

ZWEI SCHWARZE ZITRONEN

TWO

EST. \$80,000 - \$120,000

(\$132,960 - \$198,480)

MONA HATOUN (B. 1952)

PULL

EST. \$25,000 - \$35,000

(\$41,550 - \$55,170)

JULIA MANGOLO (B. 1966)

UNTITLED, 12 11.00

EST. \$5,000 - \$7,000

(\$8,310 - \$11,634)

All Lots in this sale

PREV

NEXT

Joseph Kosuth

KEYWORDS

Joseph Kosuth

1960s

Paintings

Americas

Post War

IMPORTANT NOTICE Conditions Of Business For This Sale

Sotheby's

CONTEMPORARY ART DAY AUCTION

593

CHRISTOPHER WILLIAMS

RINA, JABON DE LAVAR, "LAVA, LIMPIA, DURA MAS", 200 GR., PHOTOGRAPH
LOS ANGELES, CALIFORNIA, NOVEMBER 8, 2004

Estimate 20,000 — 30,000 USD ▼ LOT SOLD. 46,875 USD (Hammer Price with I



<http://www.sothebys.com/en/auctions/ecatalogue/2014/contemporary-art-day-sale-n09222/lot.593.html>

Page 1 of 3



DETAILS & CATALOGUING

CHRISTOPHER WILLIAMS

B.1956

RINA, JABON DE LAVAR, "LAVA, LIMPIA, DURA MAS", 200 GR., PHOTOGRAPH BY THE DOUGLAS M. PARKER STUDIO, LOS ANGELES, CALIFORNIA, NOVEMBER 8, 2004

signed, titled, dated 05 and numbered AP on the reverse
dye transfer print

16 by 20 in. 40.6 by 50.8 cm.

Executed in 2005, this work is an artist's proof from an edition of 10 plus 4 artist's proofs.

CONTEMPORARY ART DAY AUCTION

12 NOVEMBER 2014 | 9:00

AM EST
NEW YORK

PROVENANCE

Acquired directly from the artist

EXHIBITED

Braunschweig, Kunstverein, *For Example: Dix-Huit Leçons sur la Société Industrielle (Revision 1)*, May - July 2005 (another example exhibited)
Kunsthalle Zürich, *Christopher Williams 97.5 Mhz*, cat. no. 10, August - October 2007 (another example exhibited)

LITERATURE

Gean Moreno, "Display Time: Art's Recess Within Advertising," *Art US*, May - June, 2006, p. 32, illustrated in color
Mark Godfrey, "Cameras, Corn, Christopher Williams, and the Cold War," *October Magazine*, Fall 2008, Vol. 126, p. 131, illustrated

<http://www.sothebys.com/en/auctions/ecatalogue/2014/contemporary-art-day-sale-n09222/lot.593.html>

Page 2 of 3

Sotheby's

Art Contemporain

Paris | 03 Dec 2013, 07:00 PM | PF1315



LOT 16

DANIEL BUREN

N. 1938

PEINTURE AUX FORMES VARIABLES

dated sept 66 on the back; acrylic on canvas.

daté sept 66 au dos

acrylique sur toile

230 x 193,5 cm; 90 9/16 x 76 3/16 in.

ESTIMATE ±Estimate Upon Request

Un avertissement - certificat sera émis par Daniel Buren au nom du nouvel acquéreur.

L'oeuvre est répertoriée sous le numéro T II-304 dans le Catalogue Raisonné de l'artiste.

PROVENANCE

Galerie Sparta, Chagny

Acquis auprès de celle-ci par le propriétaire actuel (1990)

LITERATURE

Daniel Buren, Photos-souvenirs 1965-1988, Villeurbanne, 1988, p.283, illustré en couleurs

Annick Boissard, Daniel Buren, Catalogue raisonné chronologique, tome 2 : 1964 - 1966, 2000, p.154, illustré en couleurs

CATALOGUE NOTE

Photo-souvenir : Peinture aux formes variables, septembre 1966 © Daniel Buren / ADAGP, Paris

Sotheby's

Art Contemporain

Paris | 03 Dec 2013, 07:00 PM | PF1315



LOT 101

**DEUX OEUVRES HISTORIQUES DE LA PREMIERE MANIFESTATION BMPT
MICHEL PARMENTIER**

1938-2000

SANS TITRE

signed and dated Januray 3rd 1967 on the back; gloss paint on canvas.

signé et daté 3 janvier 1967 au dos

peinture laque sur toile

200 x 200 cm; 78 3/4 x 78 3/4 in.

ESTIMATE 15,000-20,000 EUR

PROVENANCE

Collection particulière, Paris (acquis directement auprès de l'artiste en janvier 1967)

EXHIBITED

Paris, Musée d'Art Moderne de la Ville de Paris, 18ème Salon de la Jeune Peinture, Manifestation 1, 3 janvier 1967

LITERATURE

Anne Baldassari, Daniel Buren, Daniel Buren, Entrevue, Paris, 1987, p.21, illustré

Daniel Buren, Mot à Mot, Paris, 2002, illustré

Catherine Millet, L'Art Contemporain en France, Paris, 2005, p.27, illustré

Anne Tronche, L'Art des années 1960, Chroniques d'une scène parisienne, Vanves, 2012, p.375, illustré

CATALOGUE NOTE

18ème Salon de la Jeune Peinture – Manifestation 1, 3 janvier 1967 © Bernard Boyer, Paris

Pour la première fois, le 3 Janvier 1967, il se passe quelque chose.

Sotheby's est très honoré de présenter pour la première fois en ventes aux enchères deux oeuvres historiques issues de la Manifestation 1 du groupe BMPT.

Ces deux oeuvres ont été exécutées le 3 janvier 1967 au Musée d'Art Moderne de la Ville de Paris, le jour du vernissage de l'exposition du Salon de la Jeune Peinture, Daniel Buren, Olivier Mosset, Michel Parmentier, Niele Toroni, réunis dans une même salle, peignent leurs oeuvres au milieu du public et les accrochent au fur et à mesure sur les cimaises. Parallèlement, toute la journée un haut parleur diffuse en boucle un texte enregistré sur une bande son "BUREN, MOSSET, PARMENTIER, TORONI VOUS CONSEILLENT DE DEVENIR INTELLIGENTS."

Ce même jour, avant la fin du vernissage, Buren, Mosset, Parmentier, Toroni, décrochent leurs peintures, les remplacent par une banderole, qui restera jusqu'à la fin du Salon : "Buren, Mosset, Parmentier, Toroni n'exposent pas" et quittent l'exposition. Cette action prendra le nom de Manifestation 2.

En décembre 1966, les quatre artistes avaient adressé par courrier l'invitation rappelée ci-dessous à quelques amis, musées, galeries et journalistes :

"Paris, le 26 décembre 1966

Monsieur,

Pour la première fois, le 3 Janvier 1967, il se passe quelque chose.

À Paris, 11, avenue du Président Wilson, nous nous proposons, lors d'une manifestation, première d'une série, non seulement de présenter la trace de notre activité, mais surtout de faire constater la mécanique dont elle procède, en travaillant pendant cinq heures en public.

Pensant que ce fait peut vous intéresser, nous souhaitons vous avoir pour témoin d'une des manifestations qui se dérouleront dans les mois à venir et dont nous nous permettrons de vous tenir au courant.

Soyez assuré, Monsieur, de nos sentiments distingués.

Buren - O. Mosset - Parmentier - Toroni "

Créé en décembre 1966 et dissout en décembre 1967, en une année à peine BMPT marque les esprits et pose les fondements d'un art conceptuel dont la singularité propulsera ensuite chacun de ses membres au plus haut niveau de la reconnaissance artistique internationale.

Sotheby's

Art Contemporain

Paris | 03 Dec 2013, 07:00 PM | PF1315



LOT 102

**DEUX OEUVRES HISTORIQUES DE LA PREMIERE MANIFESTATION BMPT
OLIVIER MOSSET**

N.1944

SANS TITRE

acrylic on canvas. Executed on January 3rd 1967.

acrylique sur toile

197,5 x 195,5 cm; 77 3/4 x 77 in.

Exécuté le 3 janvier 1967.

ESTIMATE 15,000-20,000 EUR

PROVENANCE

Collection particulière, Paris (acquis directement auprès de l'artiste en janvier 1967)

EXHIBITED

Paris, Musée d'Art Moderne de la Ville de Paris, 18ème Salon de la Jeune Peinture, Manifestation 1, 3 janvier 1967

LITERATURE

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Box with the Sound of Its Own Making

KARINE SAVARD





FIGURE 32 Robert Morris, *Box with the Sound of Its Own Making*, 1961. Wood and recording device, 9 x 9 x 9 in. © 2009 Robert Morris/Artists Rights Society (ARS), New York.

How the making of simple cubes could reflect on questions of labor
about the body of the maker...
leaving only the sound...
travel

of simple cubes could reflect on questions of labor; take, for instance, *Box with the Sound of Its Own Making* from 1961 (Fig. 32). In this piece, Morris built a small walnut box, recording the noises of this activity: sawing, drilling, and nailing. The process took over three hours, and the audiotape of Morris's work was then played from inside the finished box. This in effect absents the maker, leaving only an aural record of his actions. With the Whitney Museum's purchase of the work a decade later, Morris exploded the little box, increasing the scale of his work, and with this increase came vastly augmented effort, a labor of love. Morris, then anxiously, made visually available for the public and private the physical work of workmen and construction equipment replaced Morris's own. In the summer, Box's simple record of making was transformed into a series of carefully orchestrated demonstrations of physical work.

Likewise, Morris's work delineated the bodily politics of construction. In 1961, Morris, wearing heavy-duty gloves and a hard hat, was seen working on a large plywood box. A

dismal + reassembled

≠ building reassembled

art mak-
rendered
is sim-
ization is



FIGURE 33 Workers install Morris's *Untitled* [Concrete, Timbers, Steel], 1970. Photograph © Gianfranco Gorgoni/Contact Press Images.

partial and compromised. Richard Meyer suggests that "while Morris's *Site* might seem to criticize the sexual economy of modernist art-making, it also simulates it, and that simulation bears significant traces of its sources, traces of domination, bravado, and inequity."²² In other words, insofar as *Site* is about the gendering of labor, it asks what kinds of bodily labor occupy the museum and gallery. In the Whitney show, with its all-male crew of haulers and installers, those laboring bodies are distinctly, even excessively, coded as masculine. (This exaggeration opens into more complicated questions of Morris and camp, which I have taken up elsewhere.)²³

The Value of Scale

While the elements in *Timbers* were importantly hefty—they weighed as much as 1,500 pounds each—the second installation at the Whitney was truly, impressively, gigantic. *Untitled* [Concrete, Timbers, Steel] was made by pushing concrete blocks on steel rods down two parallel rows of timbers until they tipped and toppled in random patterns along the steel rollers. A Gorgoni photograph records this process (Fig. 33); in it, four men pull with all their might, muscles bulging with the strain. The men stand between two parallel tracks of wooden beams and lean back with the effort required to tug the concrete. Just out of the frame of the picture is the concrete block they are hauling. We see mostly a chain of hands and arms grasping at the ropes—the camera focuses on the effort rather than the object. (Gorgoni's shot also captures a fellow cameraperson, seen at the right of the frame.)

The blocks were in fact a compromise: Morris wanted to use blocks of rough-quarried

laboratory
of labor

a commodity

SIGHTINGS 14 BOX WITH THE SOUND OF ITS OWN MAKING

23 SEPTEMBRE 2015 10 JANVIER 2016

Un projet de Karine Savard

[...] Présentée ici sous forme d'installation, la bande sonore est diffusée dans l'espace public au moyen de haut-parleurs, accompagnée d'une photographie représentant le livre *Art Workers* posée sur la surface inférieure du cube d'exposition SIGHTINGS. Les composantes visuelle et sonore de cette œuvre peuvent être expérimentées par le visiteur de façon distraite et partielle, ou encore faire l'objet d'une étude plus approfondie qui révélera les différents niveaux d'information présents dans l'image, ainsi que les différents aspects abordés en ce qui a trait au rapprochement entre l'art et le travail au cours de la conversation. Le contraste entre une consommation rapide de l'image et une proposition qui demande un engagement et une réflexion constitue d'ailleurs un aspect important de la démarche dans laquelle s'inscrit ce projet.

Karine Savard

Plus de détails sur notre site.

Cette année, le programme d'expositions satellites SIGHTINGS s'articule autour de la problématique du travail et des enjeux que pose l'économie « immatérielle » de la culture.

SIGHTINGS est situé au rez-de-chaussée du Pavillon Hall, 1455, boul. de Maisonneuve Ouest.

GALERIE LEONARD & BINA ELLEN ART GALLERY
1400, BOUL. DE MAISONNEUVE OUEST, LB 165
MONTRÉAL (QC) H3G 1M8
MARDI - VENDREDI : 12 H - 18 H; SAMEDI : 12 H - 17 H
TUESDAY - FRIDAY: 12 PM - 6 PM; SATURDAY: 12 PM - 5 PM

SEPTEMBER 23, 2015 JANUARY 10, 2016

A project by Karine Savard

[...] This installation combines a soundtrack publicly disseminated via speakers and a photographic print of the book *Art Workers* placed on the interior bottom surface of the exhibition cube SIGHTINGS. Thus, the visitor can experience the works visual and sound components in a distracted or partial manner, or can study them in a more in-depth way that will reveal the different levels of information at play in the image, as well as the various relationships existing between work and art that arose during the conversation. Moreover, the contrast between a rapid consumption of the image and a proposal that calls for a thoughtful involvement is an important feature of the approach guiding this project.

Karine Savard

More information on our website.

This year, the satellite exhibition program SIGHTINGS focuses on the notion of labour and the issues raised by an immaterial cultural economy.

SIGHTINGS is located in the Hall Building on the Ground Floor, 1455, blvd. de Maisonneuve West.

BUS 24
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Montage de l'installation : Hugues Duguas, Pierre Julien, Karine Savard
Credit photo: Katrie Chagnon, avec l'aimable concours de la
Galerie Leonard & Bina Ellen, Université Concordia

BOX WITH THE SOUND OF ITS OWN MAKING

Répétition, 9 mars 2014, 12 h 37

André Savard et Karine Savard

00:00

00:07

00:10

00:13

00:17

00:22

00:28

00:30

00:34

00:37

00:38

00:41

00:42 As-tu agrandi le carré qui était à terre?

00:46 Oui, hein?

00:48 Le banc de scie?

00:50 [RESPIRATION.] Le banc de scie prend le carré.

00:53 Comment m'a faire pour couper

00:54 ma feuille de *plywood*?

01:01 Le banc de scie est là, là il faut que je coupe.

01:03 [SCHFUUUUIT.]

01:05

01:08 Le banc de scie, ça devrait.

01:10 Là, il faudrait que je mette le banc de scie

01:11 à terre dans ton carré.

01:14 [PAPIER FROISSÉ.] Si tu vois qu'est-ce qu'il a l'air.

01:18 Il a quasiment la grandeur de ça.

01:23

01:36

01:43

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03:00

03:09

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03:20

03:20

03:29

03:35

Non, mais c'est ça, le trépied je pense que tu peux aller jusqu'à cinquante livres. Porter une caméra de cinquante livres.

Un peu plus, oui.

Je sais pas si c'est suffisant pour...

Oui.

Qu'est-ce que tu veux dire?

Oui, mais je pensais que si ça entre direct dans le cadre, le banc de scie.

Bien, c'est ça.

[MMM.]

Quand tu travailles, dans le fond, les mains sont où?

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07:37

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08:01

08:03

08:04

08:12

08:20

08:32

08:34

08:36 Là, je sais... oui. C'est ça. C'est ça. C'est en plein ça.

08:41 Plus haut, plus haut, plus haut. Plus haut
08:44 tu vas avoir plus de... Là, il est bien barré.

08:48 Plus haut là tu vas avoir plus comme ça.

08:52 Oui. Ça, ça se remonte-tu encore?

08:58 Oui.

09:02 Si on est trop bas, tu vois pas rien.

09:06

09:08

09:09 Ça?

09:12 Ah, à cette heure ils inventent des affaires que...

09:14 Oui, oui, oui, oui.

09:17 [Fiiiiiiii.]

09:18

09:21

09:26

09:29

09:30

09:33

09:37

Sinon, une autre option serait de la monter
encore plus haut la caméra?

Ici? Même encore plus.

Oui, attends, OK. Attends, je vais juste...

La mettre à *off*.

Oui, mais c'est ça. En fait, c'est pour ça,
j'ai emprunté ça à l'UQAM. Tu as vu?

Ça s'appelle un *magic arm*.

Oui. Regarde, c'est comme un...

Ça, si tu le dévisses, puis là tu peux tout le refixer.

Oui.

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13:17
13:20 OK. Oui, je vais goûter à mon café,
13:22 j'y ai même pas goûté.
13:28
13:34
13:37
13:40
13:46
13:49
13:54
13:55 Oui, oui, oui.
13:59
14:01
14:03 C'est ça qui va arriver.
14:08
14:10 Oui, oui, oui.
14:14 Oui, OK. Le dessus est en noyer.
14:16 Pas tous les autres.
14:18 Il n'est pas la même couleur le dessus
14:19 que les autres côtés.
14:23
14:25 [Mmmm.]
14:27 À moins qu'il ait mis de la teinture.
14:29 *Walnut*, c'est... OK je sais c'est quoi, mais il
14:33 est tu tout en walnut? Les côtés aussi?
14:37
14:41
14:42
14:45 Là, tu l'as mis comme ça.
14:49 Ou bien tu veux les deux côtés à l'intérieur.
14:54 Vu d'en haut c'est pas grave?
14:56 Vu d'en haut c'est...
15:00 Le veux-tu de même, vu d'en haut?
15:02 Moi, il faut que je le sache.
15:09 Non, non. Moi, mes morceaux sont pareils.
15:11 C'est rien que, soit que tu les mets de même.
15:13 Moi, c'est parce que la mesure change
15:15 de là à là, de là à là.
15:17 De là à là et de là à là aussi. Je les fais carrés.
15:21 Ceux-là ils ont douze pouces.
15:24 Ici, si je veux avoir douze, douze, ici,
15:27 si je veux avoir douze, douze, celui-là il va
15:29 avoir onze pouces, mon morceau.
15:32 Oui. Là, ils ont tous le même.
15:34 Moi je les revire de bord sur mon banc de scie.
15:37 Oui. C'est ça. Moi je pogne ma feuille et je coupe
15:40 un morceau de même. [ZOOOUUNG.] Après ça
15:43 je reprends ma feuille. Ça, ici, qui va rester dans
15:46 ma feuille de *plywood*, on le met de côté. Là, je
15:48 prends cette feuille-là, je la vire de bord sur le banc

C'est ça, regarde, que je voulais te montrer.
J'avais fait... Tiens. Dans le fond, l'idée du projet,
c'est venu...

C'est en fait un artiste qui s'appelle Robert Morris.
Puis, en 1961 il a fait cette boîte-là. Le titre c'est
Box with the Sound of Its Own Making. Il a construit
cette boîte-là, pendant trois heures, il a enregistré
le son du bruit de marteau, de découpe, tout ça.
Puis il a mis le son à l'intérieur ensuite. Donc, la
boîte était présentée avec le son de sa construction
à l'intérieur.

En fait, je me suis basée sur ça comme point
de départ. Je ne veux pas nécessairement
reproduire la même boîte, mais...

[RIRE.] Lui, en même temps, elle est plus, tu sais...
elle a quelque chose de joli. C'est en...

Noyer. *Wood*...

Je pense que oui.

The process... Ah. Oui, mais c'est à cause
de l'éclairage.

J'ai l'impression.

Walnut. Walnut.

Ben, je pense, mais je ne suis pas certaine.

Je ne l'ai pas vu en vrai. J'ai l'impression que oui.

Je pense que c'est vraiment l'éclairage,
qui vient, regarde, qui vient du côté.

Oui, mais c'est ça. Je n'étais pas certaine.

Vas-y donc. Montre-moi.

Ah, mais... oui.

Oui. C'est-tu plus facile à faire?

Oui, c'est ça.

Ah, c'est ça. Sinon ils ont tous le même.

Là, ils ont tous le même...

Sauf celui d'en dessous.

15:50 de scie. Comme ça. Là, je te coupe, un, deux, trois,
15:53 quatre fois. [ZOOOUUUP, ZOOOUUUP, ZOOOUUUP,
15:56 ZOOOUUUP.] pour faire les quatre côtés. Une fois
15:59 en longueur. [ZOOOUUUP.] Puis quatre fois de côté.
16:02 [ZOOOUUUP, ZOOOUUUP, ZOOOUUUP, ZOOOUUUP.]
16:05 Tu comprends qu'est-ce que je veux dire? Je coupe
16:06 une fois dessus le banc de scie. Mettons que mon
16:08 banc de scie est ici là. Vue d'en haut, sur la caméra,
16:10 la lame est là. Là, je coupe une feuille. Une fois.
16:13 [TSCHUUUNG. TSCHUUUNG.] OK? Elle,
16:17 ce morceau-là, je le prends et que je le vire
16:18 de bord, comme ça. Puis, je le coupe, une fois.
16:20 Lui il va tomber par terre.
16:22 Je reprends mon morceau, je le recoupe une
16:23 autre fois, une autre fois, une autre fois.
16:27 Après, ben c'est ça. Ici.
16:29 Je peux-tu faire un dessin dessus?
16:34 Là, il y a deux manières.
16:36 On le cloue ou on le visse?
16:42 Dans l'ancien temps, on clouait.
16:47 C'est toi là. Si on en fait deux?
16:50 On peut en clouer une.
16:52 Visser, c'est sûr que c'est plus solide.
16:54 C'est une boîte pour faire quoi?
16:56 Si c'est rien que... si c'est une boîte pour
16:58 que ce soit solide, tu es mieux de le visser.
17:02 On est mieux de mettre de la colle aussi.
17:05 Il a tu mis de la colle lui dans ses joints, ici?
17:09 Tu l'entendras pas. [PTTTT. PTTT.]
17:11 Il a mis des goujons?
17:13 Il faut que je mette mes lunettes.
17:15 J'ai pas mes lunettes.
17:20 Je peux pas les voir.
17:24 Trois heures... [SCHIIUUU.]
17:25 [MMMM.] Ce n'est peut-être pas des goujons.
17:33 Estie, j'ai pas amené mes lunettes.
17:38 As-tu une loupe?
17:40 Une loupe?
17:44 À la portée de la main?
17:47 Là, peut-être que je n'ai pas de clous.
17:51 Oui.
18:01
18:04 Comme je te dis, il y a deux manières.
18:06 Sinon, avec ma *drill* je les visse. Tu sais, on les visse.
18:15 Sinon, il faut que je le tienne avec les clous.
18:17 [CLOUK, CLOUK, CLOUK, CLOUK, CLOUK, CLOUK.]
18:19 On est mieux de mettre de la colle. Si tu regardes
18:20 dans le livre il a tu mis de la colle? Ils ont tu mis?
18:23 *They put some glue.* S'il a pris, si c'est un beau bois.
18:26 Toi, il va falloir que tu expliques le bois aussi?
18:30 Non, mais c'est du *plywood*, c'est du pin,
18:34 c'est du *plywood*.
18:38
18:43

Oui.

Oui, oui, oui.

Après, on visse où?

Oui, oui. [MICRO DÉPLACÉ.]

Oh. [MICRO DÉPLACÉ.]

[Rire.] C'est plus beau si on cloue? Je sais pas.

On le cloue.

[MMMM.]

J'ai l'impression qu'il y a, regarde...

Des goujons.

Des goujons, vois-tu là?

Il y a comme des petits ronds.

Si ça a pris trois heures à faire.

C'est pas grave. De toute manière...

Hein?

Une loupe, non. Je n'ai pas de loupe.

Moi, j'ai des clous.

Oui, je pense que je préfère qu'on cloue.

Toi, tu pensais visser hein?

Tu veux dire pourquoi ça?

En fait la boîte ne sert à rien. La boîte elle sert
juste un prétexte pour filmer le processus.

Donc, c'est un peu justement comme pour

18:48
18:49 Normalement, on dirait que si tu es dans la boîte
18:51 et tu écoutes. [Bzihiizzz, Bzihiizzz.] Comment ça?
18:53 [Bzihiizzz, Bzihiizzz.] Ah, il visse la boîte.
18:57 Au lieu d'entendre [TCHUNG, TCHUNG, TCHUNG,
18:58 TCHUNG, TCHUNG, TCHUNG, TCHUNG, TCHUNG, TCHUNG,
19:00 TCHUNG, TCHUNG, TCHUNG, TCHUNG, TCHUNG, TCHUNG,
19:02 TCHUNG, TCHUNG]. Donc là, il cloue la boîte.
19:07
19:09
19:11 Quand on clout.
19:15 C'est pour ça, peut-être quand on cloue,
19:18 c'est mieux. Même, je vais prendre mon
19:20 compresseur et le gun. [TCHUG, TCHUNG,
19:23 TCHUNG, TCHUNG, TCHUNG, TCHUNG, TCHUNG,
19:24 TCHUNG, TCHUNG, TCHUNG, TCHUNG.]
19:26 Ce serait peut-être mieux.
19:27 Tu sais, il y a trois solutions là.
19:31 Avec des goujons, il faut que tu fasses
19:33 des trous ronds d'un bord pis de l'autre bord.
19:36 Pis c'est des petits bouts de bois,
19:38 tu sais des petites baguettes qu'on met là.
19:39 Tu en as des goujons ici.
19:41 Tu sais, autrement dit c'est un goujon
19:43 ça qui tient l'angle.
19:45
19:46 C'est ça.
19:46 Oui et tu mets de la colle.
19:47 C'est ça qui le tient pour ne pas qu'il dépasse.
19:49 Mais c'est un [BzzziH, Bzzzuuu, Bzzzuuu].
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21:00
21:02

montrer les gestes.

Oui, mais j'aime bien le geste, il y a quelque chose
de plus beau justement du geste parce que c'est
encore plus mécanique que...
Qu'une visse, une *drill* qui est électrique. [VuuuH.]

Je pense que je préférerais le marteau.

Oui, le marteau.

Oui.

Oui, c'est ça qui le tient, donc au lieu de voir
un clou, tu vois...
Du bois.

Non, mais je ne veux pas... Dans le fond,
ça ne me dérange pas qu'il y a un côté
plus brut à la boîte.

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31:00 Veux-tu que je prenne des photos pendant que tu
travailles? [RIRE.] Où qu'on pèse? Tu sais.

31:08 Hein, où qu'on pèse?

31:11 Non, non, non. Ah OK.

31:15 [SCHFIUU.] L'autre, j'ai jamais tenu ça dans
mes mains, une grosse caméra de même.

31:17 Celle-là?

31:20 Je sais même pas où peser.

31:25

31:29 Oui, oui. J'aime mieux ça.

31:32 Rien qu'où peser.

31:36

31:38

31:40 C'est mieux peser plus fort?

31:41 Plus fort?

31:43 Où qu'on regarde? Là?

31:48 OK.

31:52

31:53 Là, mets-toi dans le milieu. Là, t'es... oui.

[EEEE.] Là, il est sur vidéo. Prends l'autre.

Oui, oui. Oui, oui. Je vais te le montrer.

[RIRE.] L'autre, c'est à moi.

Oui.

Attends je vais te le montrer. Je pense qu'il
est sur le *setting* automatique là.

[DÉCLENCHEMENT DE CAMÉRA.]

Tu pèses ici. Quand tu pèses juste délicatement,
il fait le focus. [DÉCLENCHEMENT DE CAMÉRA.]

Là, après tu peux...

Hein?

Oui.

Oui.

[PAS DANS UN ESCABEAU.]

Je vais essayer de pas tomber.

Peut-être plus dans ce sens-là.

31:58

OK, tu as l'air pas mal dans le milieu.

Oui, je suis dans le milieu?

32:00

Oui.

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Celle-là... C'est vrai que l'échelle ne sera plus là.

43:41

Ici. L'échelle est plus là.

43:51

44:03

44:05

44:12

Comme ça je vais pouvoir mettre

44:14

mes clous et mes outils.

44:17

Lui?

44:18

OK. Je vais pouvoir mettre mes outils ici.

44:22

En dehors du cadre. Je vais pouvoir

44:25

prendre des clous.

44:27

Oui. Vas-y, montre-moi. Un peu plus loin. Ta main proche de ton pied, mets là un peu plus proche de la fenêtre. Non, c'est l'angle. L'autre main. Oui.

Encore un peu plus. Un peu moins. Oui, c'est bon. C'est intéressant quand même en plongée comme ça. [RIRE.]

Non, là il va falloir que... proche du marteau.

Quasiment au bout du marteau. Plus près de moi. Plus proche. Oui, un peu moins.

Un petit peu moins. Un peu plus à l'extérieur. Oui. C'est bon.

Un peu plus proche de moi. Non. Là, rentre dans le cadre. Rentre, rentre, rentre. Là.

C'est drôle parce que ça dessine, ça délimite un espace au sol en regardant dans un écran.

Il y a juste l'autre qui n'est pas bon.

Oui.

Quand tu les rentres les outils tu peux les laisser, oui, tu sais. Oui.

44:29 Un moment donné, c'est sur que les clous vont
44:30 être là. Je ne peux pas...
44:36
44:38 OK.
44:44
44:49
44:56 Ça, c'est qu'est-ce qu'on pogne dans la caméra?
45:00 OK. Je remets le banc de scie. Attends.
45:02 Je le remets dedans. Je remets le banc de
45:03 scie là dedans. Je le mets dans le milieu.
45:09 Là, ici, la feuille, il faut que tu voies au moins
45:11 le guide, comme ça ici. Ici, c'est bon.
45:17
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Tu peux la garder ta tuque. Parce que ça fait noir et
comme ton chandail est foncé.
Rapproche. Rapproche. Rapproche. Rapproche.
Encore. Encore. Encore. Encore un peu. Encore.
Encore. Encore. Oui. C'est bon.
Oui.

Il faudrait que je *zoom out* une petite affaire.
On est un peu trop serré. Là, je vois les tapes.
Je vais *zoomer out*. Un peu.

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53:48
53:49 Ça marche à batteries?
53:58 Hé bien. Ça aussi c'est à l'école?
54:08 Quelle Université déjà, Loyola?
54:11 À l'UQAM, à l'UQAM, j'ai de la misère.
54:17 Je devrais m'en souvenir. Bon.
54:26
54:34
54:38
54:39 Ah?
54:43
54:49
54:52
54:54 Oui, mais tu as un morceau de même,
54:56 un morceau de même, un morceau de même.
54:57 Non, non, pas ce bord-là, l'autre bord.

Celui-là, oui.

Oui, je l'ai emprunté à l'Université.

À l'UQAM.

En fait, je pense aussi, lors de cette exposition au Whitney Museum à New York, ils ont ouvert, je pense, l'exposition pendant qu'ils étaient en train de l'installer.

Un peu, justement pour réfléchir à l'idée du processus en tant qu'œuvre ou en tant que... oui, au lieu que ce soit seulement l'objet fini ou le... ce qui est présenté...

55:01 Je sais pas. L'artiste il le voit lui?
55:06
55:13 Ah, j'aime ça. J'aime ça, j'aime ça.
55:17
55:21
55:23 Ah, OK.
55:29
55:33
55:37 C'est mélangeant.
55:40 Professeur.
55:43 Il faut que tu l'expliques comme il faut.
55:44 Non, mais tu sais des fois. [OUPÉLAYE.]
55:47 Non, mais à comprendre, un peu tout.
55:55
56:01
56:01 La réflexion en voulant dire que? C'est quoi
56:03 la réflexion? Comment on l'a fait? Comment
56:05 on l'a créé? C'est quoi la réflexion tu veux dire?
56:12
56:17
56:20
56:25
56:27 OK. OK.
56:34
56:38
56:45
56:50
56:55 Toi, tu vas présenter ça à l'école,
56:57 pas à l'école, mais... je dis à l'école.
57:00 Dans une galerie. Je dis à l'école.
57:01 Tu sais comment je suis. On dit plus
57:03 ça l'école. OK, dans une galerie. Oui, oui.
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En fait, je pense qu'il jouait un peu sur l'idée
justement de hasard et de chance et un peu de...
C'est la façon de manipuler qui crée, que c'est pas
nécessairement l'artiste qui dicte, ou c'est pas lui
qui décide, mais plutôt...
C'est plus à partir de l'idée, puis le reste se met en
place finalement. Un peu... soit par chance ou à
cause des différents besoins finalement.
[RIRE.] C'est mélangeant?
Ah bon? Pourquoi?

Qu'est-ce qui est mélangeant?
L'idée est que ce n'est pas l'objet fini en soi qui
est le but de l'art, mais plutôt la réflexion que ça
suscite autour.

Le processus. Comme par exemple, à cette époque
là, les artistes, Robert Morris était intéressé,
je pense, plus au processus en tant que tel ou,
justement il dévalorisait l'œuvre d'art en tant que
produit fini.
En tant que produit commercial. C'est plutôt...
Il voyait plutôt comme un but en soi, afin de
poser des questions, afin de réfléchir à la société.
Particulièrement, là, c'est justement de créer un
lien avec le... voyons... les ouvriers.

Dans une galerie.

Tu vois, *how the making of simple cubes could reflect
on questions of labour?* Comment la fabrication
de cubes, de simples cubes peut refléter les
questions du travail? Qu'est-ce que c'est le travail?

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BOX WITH THE SOUND OF ITS OWN MAKING

Repetition, March 9th, 2014, 12 h 37

André Savard et Karine Savard

00:00

00:07

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00:41

00:42 Did you enlarge the square that was on the ground?

00:46 Yes, eh?

00:48 The table saw?

00:50 [SIGH.] So that the table fits in the square.

00:53 How do I set it up so I can cut

00:54 my plywood sheet?

01:01 The table saw is here, and I need to cut there.

01:03 [SCHFUUUUIT.]

01:05

01:08 The table saw should...

01:10 I'd have to put the table saw on the floor

01:11 inside your square.

01:14 [CRUMPLED PAPER.] If you see what it looks like.

01:18 It's almost the size of this.

01:23

01:36

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No, but, I think the tripod can hold
up to fifty pounds. Hold a camera up to
fifty pounds.

A little bit, yes.

I don't know if it's enough for...

Yes.

What do you mean?

Yes, but I thought if it entered directly
in the frame, the table saw...

Yes, that's it.

[MMM.]

Where are your hands when you work?

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08:34 There, I think... yes. That's it. That's it.

08:36 It's right in it. Higher, higher, higher. If it's higher

08:41 you'll have more... There it's well locked.

08:44 Higher up you'll have it more like that.

08:48 Yes. Can you lift it even more?

08:52 Yes.

08:58 If we are too low, you don't see anything.

09:02

09:06

09:08

09:09 Ah, these days, they invent things that....

09:12 Yes, yes, yes, yes.

09:14 [FIIITHHH.]

09:17

09:18

09:21

09:26

09:29

09:30

09:33

09:37

If not, another option would be to mount the camera even higher?

Here? Even more.

Yes, hold on, OK. Hold on, I'm just going to...

Switch it off.

Yes, but that's it. Actually, that's why

I borrowed this from UQAM. Did you see?

It's called a magic arm.

Yes. Look, it's like a...

Here if you unscrew it, then you can reattach it entirely. Yes.

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13:11
13:17 OK. Yes, I'm just going to taste my coffee.
13:20 I haven't even tasted it yet.
13:22
13:28
13:34
13:37
13:40
13:46
13:49 Yeah, yeah, yeah..
13:54
13:55
13:59 That's what is going to happen.
14:01
14:03
14:08 Yeah, yeah, yeah..
14:10 Yes, OK. The top is in walnut.
14:14 Not the other sides.
14:16 The top is not the same color as
14:18 the other sides.
14:19
14:23 [Mmmm.]
14:25 Unless he varnished it.
14:27 Walnut, that's... Ok I know what that is, but is
14:29 the whole thing in walnut? The sides too?
14:33
14:37
14:41
14:42 Here, you put it like that.
14:45 Or better yet, you want both sides on the inside.
14:49 Seen from above is ok?
14:54 Seen from above...
14:56 Do you want it like this, from the top view?
15:00 I need to know for sure.
15:02 No, no. For me the parts are the same.
15:09 It's not a big deal, whether you put them like this.
15:11 For me, it's because the measurement changes
15:13 from here to here, from here to here.
15:15 From here to here, and from here to here as well.
15:17 I will make them square.
15:21 These ones are twelve inches.
15:24 Here, if I want to have twelve, twelve,
15:27 this one will be eleven inches, my piece.
15:29 Yes. Now they are all the same. I'm going to
15:32 reposition them on my table saw.
15:34 Yes. That's it. I'm going to grab my sheet,
15:37 and I'm going to cut a piece like this.
15:40 [ZOOOUUNG.] After that I'll take the sheet back.
15:43 This, here, what is left over from my plywood
15:46 sheet, we put that aside. Then, I take this sheet
15:48 here, I flip it over on the table saw.

Look, this is what I wanted to show you.
I made... hold on. Basically, the idea for
this project came from...

There is in fact an artist called Robert Morris. And,
in 1961 he made this box here. The title is *Box with
the Sound of Its Own Making*. He built this box over
the course of three hours, recording the sound of
the hammer, the cutting, everything. And then he
installed the sound inside. So, the box was displayed
with the sound of its own construction within.

Actually, I used this as a starting point.

I don't necessarily want to recreate the same
box, but...

[LAUGH.] His, but at the same time, this one is
more, you know... There is something pretty
about it. It's made of...

Walnut. Wood...

I think so.

The process... Ah, yes, but it's because
of the lighting.

That's my impression.

Walnut. Walnut.

Well, I think so, but I'm not sure. I never saw
it for real. That's my impression. I think it's really
the lighting, that comes, look, that comes from
the side.

Yes, but, I wasn't sure.

Go ahead. Show me.

Ah, but... yes.

Yes. Is that easier for you to do?

Yeah, that's it.

Ah, that's it. If not they are all the same.

There, they are all the same.

Except the one on the bottom.

15:50 Like this. Then, I cut it for you, one, two,
15:53 three, four times. [ZOOOUUP, ZOOOUUP,
15:56 ZOOOUUP.] To make the four sides.
15:59 One time lengthwise. [ZOOOUUP.] And four times
16:02 on the side. [ZOOOUUP, ZOOOUUP, ZOOOUUP,
16:05 ZOOOUUP.] Do you understand what I'm saying?
16:06 I cut once on top of the table saw. Let's say
16:08 the table saw is here. Seen from above, on camera,
16:10 the blade is here. Then, I cut one sheet. One time.
16:13 TSCHUUUNG. TSCHUUUNG. OK? This piece
16:17 here, I have to flip it over here, like this. Then, I
16:18 cut it, one time. This one will fall on the ground.
16:20 I take my piece again,
16:22 I re-cut it again, again, again.
16:23 After, well that's it. Here.
16:27 Can I draw on it?
16:29 Well, there are two ways.
16:34 Should we nail it or drill it?
16:36 In the old days, we nailed it.
16:42 It's up to you. If we do two?
16:47 We can nail one.
16:50 Drilled, it's definitely more solid.
16:52 What's the box for? If it's nothing but...
16:54 if it's a box that needs to be solid,
16:56 you're better off drilling it.
16:58 It's better to use glue also.
17:02 Did he use glue in these joints, here?
17:05 You won't hear it. [PTTTT. PTTT.]
17:09 He used dowels?
17:11 I need to put my glasses on.
17:13 I don't have my glasses.
17:15 I can't see them.
17:20 Three hours... [SCHUUUU.]
17:24 [MMMM.] Maybe they aren't dowels.
17:25 Damn, I didn't bring my glasses.
17:33 Do you have a magnifying glass?
17:38 A magnifying glass?
17:40 On hand?
17:44 I'm not sure if I have any nails.
17:47 Yes.
17:51
18:01 Like I told you, there are two ways.
18:04 If not, I can screw them in with my drill.
18:06 You know, we screw them.
18:15 If not, I have to hold it together with nails.
18:17 [CLOUK, CLOUK, CLOUK, CLOUK, CLOUK, CLOUK.]
18:19 We're better off using glue. If you look in the
18:20 book did he use glue? Did they put some glue?
18:23 If it stuck, if it's nice wood.
18:26 Do you have to explain the wood also?
18:30 No, but it's plywood, it's pine,
18:34 it's plywood.
18:38
18:43

Yes.

Yeah, yeah, yeah.

After, where do we drill?

Yes, yes [MICROPHONE MOVES.]

Oh. [MICROPHONE MOVES.]

[LAUGHS.] Is it nicer if we nail it? I don't know it.

Let's nail it.

[MMMM.]

I think that he, look....

Dowels.

Dowels, do you see there?

There are like small round things.

If it took three hours to do.

It's not a big deal. Anyway...

Eh?

A magnifying glass, no. I don't have one.

I have nails.

Yeah, I think I prefer if we nail it.

You thought we should use screws eh?

Do you mean why this?

Actually the box isn't used for anything. The box is only used as a pretext to film the process.

So, EEE...it's just like to show the gestures.

18:48

18:49 Normally, I'd say if you are inside the box and you listen.

18:51 [Bziiizz, Bziiizz.] How is that? [Bziiizz,

18:53 Bziiizz.] Ah, he screwed the box together.

18:57 Instead of hearing [TCHUNG, TCHUNG, TCHUNG,

18:58 TCHUNG, TCHUNG, TCHUNG, TCHUNG, TCHUNG, TCHUNG,

19:00 TCHUNG, TCHUNG, TCHUNG, TCHUNG, TCHUNG, TCHUNG,

19:02 TCHUNG, TCHUNG]. Therefore, he nails the box.

19:07

19:09

19:11 When we use nails.

19:15 That's why, maybe we should hammer it,

19:18 it's better. I can even use my compressor and

19:20 the gun. [TCHUG, TCHUNG, TCHUNG, TCHUNG,

19:23 TCHUNG, TCHUNG, TCHUNG, TCHUNG, TCHUNG,

19:24 TCHUNG, TCHUNG.]

19:26 That might be better.

19:27 You know, there are three solutions here.

19:31 With dowels, you have to make round holes on

19:33 one side then on the other side.

19:36 And they are little pieces of wood,

19:38 you know little sticks that we put here.

19:39 You have dowels here.

19:41 You know, in other words, it's a dowel,

19:43 what holds the angle.

19:45

19:46 That's it.

19:46 Yes and you use glue.

19:47 That's what holds it so that it doesn't go through.

19:49 But it's a [Bzzzii, Bzzzuuu, Bzzzuuu.]

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21:02

Yes, but I really like the gesture, there's actually something more beautiful because it's even more mechanical than... Than screws, than an electric drill. [Vuuuuii.]

I think I would prefer the hammer.

Yes, the hammer.

Yes.

Yes, that's what holds it, so instead of a nail, you see... Wood.

Yeah, but I don't want that... Actually, it doesn't bother me if there is a rough side to the box.

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31:00 Do you want me to take photos while you work?

31:05 [LAUGH.] Where do I press? You know.

31:08 Where do you press?

31:11 No, no, no. Ah Ok.

31:15 [SCHFIUU.] The other one... I never held such

31:17 a big camera like this in my hands.

31:20 This one?

31:21 I don't even know where to press.

31:25

31:29 Yes, yes. I like this better.

31:32 Only where to press.

31:36

31:38

31:40 Is it better to press harder?

31:41 Harder?

31:43 Where do we look? Here?

31:48 OK.

31:52

31:53 OK, put yourself in the middle. Now, you... Yes.

[EEEE.] Now, it's on video. Take the other one.

Yeah, yeah. Yeah, yeah. I'll show you.

[LAUGH.] The other one is mine.

Yes.

Wait I'll show you. I think it's on

the automatic setting there.

[CAMERA SOUND.]

You press here. When you press, just press lightly, that makes it go into focus. [CAMERA SOUND.]

Then, after you can....

Hunh?

Yes.

Yes.

[STEPS ON A LADDER.]

I'll try not to fall.

Maybe more this way?

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That one... It's true that the ladder will
no longer be there.

Here. The ladder is gone.

This way I'll be able to put my nails,
and my tools.

This one?

Ok. I'll be able to put my tools here.

Outside the frame. I'll be able to handle the nails.

Yes. Go and show me. A little further.

Your hand close to your foot, put it a little closer
to the window. No, it's the angle. The other hand.

Yes. Again, a bit more. A bit less. Yes, that's good.

It's somehow interesting pointing down like that.

[LAUGH.]

Almost at the end of the hammer.

Closer to me. Closer.

Yes, a little less. A little bit less.

A little more on the outside.

Yes. It's good.

A little bit closer to me. No. Now, go inside the
frame. Go in, go in, go in. There. It's funny because
it draws, it defines a space on the ground while
looking at a screen.

It's just the other one that isn't good.

Yes.

When you bring in the tools, you can leave them,
yes, you know.

44:29 At any given moment, the nails will be there
44:30 for sure. I can't...
44:36
44:38 OK.
44:44
44:49
44:56 Is that what we're catching on the camera? OK.
45:00 I'm putting the table saw back. Wait. I'm putting
45:02 the table saw back inside. I'm putting it in the
45:03 middle. Now, here, the sheet, you have to at least
45:09 see the guide, like this here. It's good here.
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You can keep your hat.
Because it's black and your shirt is dark.
Closer, closer, closer. closer. More. More. More.
A little bit more. More. More. More. Yes.
That's good.
Yes.

I'll have to zoom out a little bit.
We're a bit too tight. There, I see the tapes.
I'll zoom out. A bit.

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Does it take batteries?

53:58

Oh good. This one's also from the school?

54:08

Which University again, Loyola?

54:11

From UQAM, from UQAM, I have a hard time...

54:17

I should remember. Good.

54:26

54:34

54:38

54:39

Hunh?

54:43

54:49

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54:54

Yes, but do you have a piece like this,

54:56

a piece like this, a piece like this.

54:57

No, no, not this side, the other side.

This one, yes.

Yes, I borrowed it from the University.

From UQAM.

Actually, I think, during this exhibition at the Whitney Museum in New York, they opened the exhibit while they were installing it.

Just to reflect on the idea of the process itself as the art piece or as...

yes, instead of it just being the finished object or the... what is shown.

55:01 I don't know. The artist, does he see it?
55:06
55:13 Ah, I like that. I like that. I like that.
55:17
55:21
55:23 Ah, OK.
55:29
55:33
55:37 That's confusing.
55:40 Professor.
55:43 You have to explain it properly.
55:44 No, but you know sometimes. [WOAH.]
55:47 No, but to understand, a bit of everything.
55:55
56:01
56:01 By reflection you mean? What is reflection?
56:03 How we did it? How we created it?
56:05 What do you mean by reflection?
56:12
56:17
56:20
56:25 OK. OK.
56:27
56:34
56:38
56:45
56:50 Are you going to present this at school,
56:55 not at school but...I'm saying at school.
56:57 In a gallery. I'm saying at school. You know
57:00 how I am. We don't say school anymore.
57:01 OK, in a gallery. Yes. Yes.
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Well, I think he was playing a bit with the idea
of the accident, and of chance and a bit of...
It's the way of manipulating that creates, so that
it's not necessarily the artist who dictates, or it's
not him who decides, but rather...
It's more based on the idea, and the rest just comes
together in the end. A bit by chance, or because
of different needs.
[LAUGH.] It's confusing?
Oh really? Why?

What is confusing?
The idea is that it's not the final object that
is the intention of the artwork, it's rather
the reflection that it stimulates.

The process. Like for example, at the time,
artists like Robert Morris were more interested,
I think, in the process as such, minimizing the
importance of the artwork as a finished product.
As a commercial product.
It's more...
That they saw it more as a point in itself, to ask
questions, to reflect on society. Specifically, here,
to create a link with...well...laborers.

In a gallery.

You see, *how the making of simple cubes*
could reflect on questions of labor?
What is it, work?

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SOPHIE BÉLAIR CLÉMENT

Le son du projecteur



Sophie Bélaïr Clément, photo taken at the Museum Anna Nordlander, Skellefteå, May 20 2008.
Image courtesy of the artist.

OPTICA

► un centre d'art contemporain

Opening _
Saturday September 12, 3pm

Exhibition _
September 12 - October 17 2009
Tuesday to Saturday, 12pm - 5pm

Les Journées de la culture _
Saturday September 26, 12pm - 5pm

Sophie Bélaïr Clément will be present
in the gallery throughout the day.



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www.optica.ca ___info@optica.ca

► May 8 2008, 07 : 46
FW : Re : the Space Between

Dear Sophie,

If you want to record during the day-time, Adrian Piper's work "Bach Whistled" will be on which means that you would not be able to hear the Bas Jan Ader projection. Otherwise, you need to come outside of opening hours.

Kind Regards,

Marie Chrysander
Museum Anna Nordlander, Skellefteå

► July 27 2009, 14 : 31
Re : project

Sophie.

I hope this finds you well.
we are finished with the piece.
it turned into a long undertaking here.
we could not track the piece, as we were having too much trouble hearing each other in the mix, and we divided up the parts based on the subtleties in the original file of the bulb. also, the division and recording of strings meant that we had to recast the score together.
the writing credit should go to the whole band.
we could not find a reed player, so we used violin for the high sound. I hope that you like it.

so, we recorded it live, all together. the human element of it was interesting. you can really hear the stress of the players at around the 24 minute mark. everyone starts to get tired, and stressed, and the strings dig in a little more, though the volume doesn't increase.

we realized when we tried to play it, that the sound of the bulb and the projector is encased in a flimsy plastic box, and that it is resonating through there to make some of the sounds that we were hearing. also, you can hear the grinding of the motor in the original file, which made for some tough frequencies to match in the mid-range, but I think we've satisfied the spectrum of sound from the original.

so we put 2 microphones up, and set the players at different distances from them. you can hear the way it resonates through the house.
the biggest struggle was to find a way to represent the hissing sound that comes on the original file. we did this through mic placement, and the natural cavity of the house. there's a good reverb on this that makes everything sound contained, and i think we've matched the hiss and resonance well.

so, the instrumentation and frequency separation is as follows:

jasmine landau: mid violin
ryan hough: high violin
mark molnar: mid and low cello
gerg horvath: mid and low bass

nathan medema dealt with engineering and balancing the recording.

warmth,
mark

► Works in the gallery :

Adrian Piper, *Bach Whistled* (1970, 44 min 7 s)

Sophie Bélaïr Clément and Kingdom Shore, *Piece for a string quartet aiming to reproduce the sound of a video projector playing Bas Jan Ader's, "Nightfall" (1971, black and white silent 16 mm film, 4 min 16 s, transfered to DVD) (2009, 44 min 21 s)*

The artist thanks the Conseil des arts et des lettres du Québec, the Adrian Piper Research Archive, Marie Chrysander, Mats Stjernstedt (curator of "The Space Between") and the Musée Anna Nordlander of Skellefteå, Kingdom Shore (Mark Molnar, Jasmine Landau, Ryan Hough, Gerg Horvath, Nathan Medema and Simon Guibord), Michèle Thériault and the Leonard & Bina Ellen Gallery, Dan Nguyen and Hexagram UQAM, Marc Dulude, David Jacques, Marie-Claire Forté and Olivier Girouard.

► Sophie Bélaïr Clément has developed a video and audio production in which a performative body explores the idea and phenomenon of loss brought about by reproducibility. The experience of this loss – replayed on the screen in slow motion and to music – exacerbates the act of hearing, concentration, and other properties of the exhibition.

Adrian Margaret Smith Piper is a first-generation conceptual artist. *Bach Whistled* is a durational audio performance in which Piper whistles along to a recording of Johann Sebastian Bach's concertos in D minor, A minor and C major.

Johann Sebastian Bach (1685-1750) is a renowned Baroque composer.

Kingdom Shore was formed in March of 2006. Blurring the lines between the punk rock that grew out of 1980's hardcore, avant and art rock, electroacoustic music, noise, old world gospel, and contemporary and left-field music.

SOPHIE BÉLAIR CLÉMENT

Le son du projecteur



Sophie Bélaïr Clément, photographie prise au Museum Anna Nordlander, Skellefteå, le 20 mai 2008.
Image reproduite avec l'aimable permission de l'artiste.

OPTICA

► un centre d'art contemporain

Vernissage _
le samedi 12 septembre, 15h

Exposition _
12 septembre - 17 octobre 2009
Du mardi au samedi, 12h - 17h

Les Journées de la culture _
le samedi 26 septembre, 12h - 17h
Sophie Bélaïr Clément sera en
galerie pendant la journée.



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► 8 mai 2008, 07 : 46
SV : Re : the Space Between

Chère Sophie,

Si vous voulez enregistrer pendant le jour, l'œuvre « Bach Whistled » d'Adrian Piper sera en marche, ce qui signifie que vous ne pourrez pas entendre la projection de Bas Jan Ader. Pour l'entendre, vous devez venir hors des heures ouvrables.

Bien à vous,

Marie Chrysander

Museum Anna Nordlander, Skellefteå

► 27 juillet 2009, 14 : 31
Re : project

Sophie,

j'espère que tu vas bien.

nous avons terminé la pièce.

ça s'est avéré une longue entreprise.

nous n'avons pas pu jouer la pièce séparément, parce que

nous avions trop de difficulté à nous entendre les uns les

autres, et nous l'avons divisé par sections à partir des

subtilités du fichier original de la lampe.

aussi, la répartition et l'enregistrement des cordes nous ont

contraints à remanier la partition ensemble.

la composition devrait être attribuée à l'ensemble du groupe.

nous n'avons pas trouvé un joueur d'instrument à anches,

nous avons donc utilisé un violon pour le son aigu.

j'espère que ça te convient.

alors, nous avons enregistré la pièce ensemble, en direct.

la dimension humaine est intéressante. on peut vraiment

entendre la tension des interprètes autour de la 24e minute.

tout le monde commence à être fatigué, et tendu, et on

attaque les cordes un peu plus, mais le volume n'augmente pas.

en jouant, nous avons réalisé que le son de la lampe et du

projecteur provient d'une mince boîte en plastique et qu'elle

résonne, et que cette résonance fait partie des sons qu'on

entend. aussi, sur le fichier original, on peut entendre le

grincement du moteur, qui produit des fréquences moyennes

difficiles à reproduire, mais je crois que nous avons bien

rendu le spectre sonore de l'original.

nous nous sommes placés à différentes distances des deux

microphones que nous avons installés. la résonance de la

salle s'entend.

le plus difficile a été de trouver une manière de simuler le

sifflement qu'on entend sur la bande originale. nous l'avons

reproduit grâce au positionnement des micros et à

l'architecture naturelle de la salle.

il y a une bonne réverbération sur l'enregistrement qui donne

l'impression d'un son mat, et je pense que nous avons bien

rendu le sifflement et la résonance.

donc, l'instrumentation et les registres sont les suivants :

jasmine landau : violon, fréquences moyennes

ryan hough : violon, fréquences aiguës

mark molnar : violoncelle, fréquences moyennes et graves

gerg horvath : basse, fréquences moyennes et graves

nathan medema a agi comme ingénieur de son et s'est

assuré que l'enregistrement était balancé.

chaleureusement,

mark

► Oeuvres reproduites en galerie :

Adrian Piper, *Bach Whistled* (1970, 44 min 7 s)

Sophie Bélaïr Clément et Kingdom Shore, *Pièce pour un quatuor à*

cordes qui tente de rejouer le son d'un projecteur vidéo diffusant

Bas Jan Ader, « Nightfall » (1971, 4 min 16 s, noir et blanc, muet,

film 16 mm transféré sur DVD) (2009, 44 min 21 s)

L'artiste remercie le Conseil des arts et des lettres du Québec,

Adrian Piper Research Archive, Marie Chrysander, Mats Stjernstedt

(commissaire de l'exposition « The Space Between ») et le Musée Anna

Nordlander de Skellefteå, Kingdom Shore (Mark Molnar, Jasmine Landau,

Ryan Hough, Gerg Horvath, Nathan Medema et Simon Guibord), Michèle

Thériault et la Galerie Leonard & Bina Ellen, Dan Nguyen et Hexagram

UQAM, Marc Dulude, David Jacques, Marie-Claire Forté et Olivier Girouard.

► Sophie Bélaïr Clément a développé

un corpus d'œuvres vidéographiques et sonores

où le corps en performance explore la notion de

perte causée par la reproductibilité. L'expérience

de cette perte – rejouée à l'écran en usant de

ralentis et de mises en musique – exacerbe

l'écoute, la concentration et les modalités

d'exposition.

Fondé en mars 2006, **Kingdom Shore** puise

ses influences du **punk rock** – qui a émergé du

hardcore des années 80, de l'avant-rock, du **art**

rock, de la musique électroacoustique, du **noise**,

du vieux gospel, de la musique contemporaine et

left-field.

Adrian Margaret Smith Piper est issue de la

première génération des artistes conceptuels.

Bach Whistled est une performance sonore qui

s'inscrit dans le temps, durant laquelle Piper

siffle au son d'un enregistrement des concertos

en ré mineur, la mineur et do majeur de Johann

Sebastian Bach.

Johann Sebastian Bach (1685-1750) est un

grand maître de la musique baroque.

traduction : Colette Tougas

LOT 93 VITO ACCONCI
LOT 94 GORDON MATTA-CLARK



SOTHEBY'S

Photographies, November 15, 2013, Paris

Lot 93, Vito Acconci,
Documentation: Reach, 1969

Photographic work in three parts, created
1980s. Two pannels with photograph
and text in marker, one text pannel in chalk.
Individually framed.

Estimate 6,000 – 8,000 EUR

LOT SOLD. 16,250 EUR

(Hammer Price with Buyer's Premium)

Lot 94, Gordon Matta-Clark,
Realty position - Fake estate block 1107 lot 146
at 96th Street, 1973

Mixed media work in two parts. Black and
white photographs and document with black
and white photographs. Framed.

Estimate 25,000 – 35,000 EUR

LOT SOLD. 59,100 EUR

(Hammer Price with Buyer's Premium)



CUTS MAKE THE COUNTRY BETTER

Edith Brunette et François Lemieux,
article, Montréal, mars-avril 2015



Crédit photo: Simon Grenier-Poirier. Image extraite d'une documentation vidéo.



ENTREPRENEURS

It's good that people
think in their own
terms, it creates
dynamics in the sector.

Tu penses qu'il est bien que les
gens prennent leur destinée
en main. Ça crée de nouvelles
dynamiques dans le secteur.

You find yourself saying "I am
an entrepreneur", and only
then adding "I am an artist".
Because if you do it the other
way around, people just don't
get it. You have to frame it into
that business thing, otherwise
it is completely misunderstood.

Tu te retrouves à dire « Je suis
une entrepreneure », pour en-
suite seulement ajouter « Je
suis une artiste ». Car si tu
procèdes à l'inverse, les gens
ne saisissent pas. Tu dois
enrober tout ce qui a trait à
ta pratique dans le langage de
l'entrepreneure, sinon on te
comprends mal.

Some say you are the exampla-
ry neoliberal figure, and quite
often it proves to be exactly
that.

Certains disent que tu es la
figure néolibérale par excel-
lence et, bien souvent, cela
s'avère juste.

le glamour

You want to attract rich people,
so you start putting glamorous
stuff and logos everywhere,
and at the openings, you take
photos of the chic, well-dressed
people and put them on Face-
book. It starts to frame art as
a commodity for the very rich.
And the idea that art is for
everybody, well then nobody
will believe it.

Tu veux attirer les riches, alors
tu commences à mettre des
trucs glamour et des logos
partout et, aux vernissages, tu
prends des photos des gens
chics et bien habillés que tu
postes sur Facebook. Tout ça
renvoie une image de l'art
comme d'un bien de consom-
mation pour les plus fortunés.
Et l'idée que l'art puisse être
pour tout le monde, ça, plus
personne n'y croit.



Crédits photo: Guy L'Heureux

Cuts make the country better

MICHAEL EDDY

“Cuts make the country better,” proclaimed Dutch prime minister Mark Rutte in 2011 as he proceeded to carry out €900 million in government spending cuts, €200 million of which targeted his country’s fabled arts funding. This quotation, borrowed by artists François Lemieux and Edith Brunette for their show’s title, first appears inverted in a black-vinyl mask occupying articule’s storefront window. Rather than being intended as an obfuscation of this ideological catchphrase for impressionable passersby, this overturned sign is better understood as a redirection back inside the gallery. Considering the subject matter—the cultural policy of a faraway nation—you could say that Brunette and Lemieux go out to come in.

When you enter, the large wall to the left is pasted with dozens of yellow letter-size pages arrayed in tiers arranged according to broad terms such as “solidarity,” “the market,” and “cucumbers.” Each sheet, adjacent to its French or English translation, displays a sans-serif statement lined up under the keyword. Though it consistently speaks in

the second-person tense (“For you, the budget cuts are not really a big deal. DIY also means that you manage things on your own.”), the author’s voice is indistinct, partly because of the heterogeneous and, indeed, contradictory viewpoints. You, the reader identifying with or rejecting the skipping gradation of outlooks, become the “you” being addressed here, curving the *parole* inward. It therefore reads like a choose-your-own-adventure book untethered from any single narrative, a schizophrenic sounding board—at times elegiac, at times adaptable.



Crédit photo: Edith Brunette et François Lemieux, extrait de la vidéo "Cuts Make the Country Better".

These statements were culled (and edited for tense) from a number of interviews conducted by the artists in Holland in 2014. Three screens sitting on tulip-sporting plinths display the long-form footage of these exchanges, which fea-

ture dozens of artists, curators, administrators, designers, and initiators of artist-run-spaces. Simply edited with only intermittent pauses, the talking heads discuss their positions at length, one after the other, with the notable absence of the interviewers. Although these art-world figures don't match the most representative national census—no Liberal Party or Christian-Democrat politicians here, no Jan the plumbers—you do get an idea of the breadth of sentiments within a certain segment of the population: those with the most to lose. And even here, you don't find consensus.

The video documentation presents diverse narratives on the logic and effects of, and personal positions regarding, a cultural crisis that caught an art world unprepared, fragmented, unorganized. There was a sense of the inevitable for many of these individuals, and yet the immensity of the cuts—and the destructive rhetoric that accompanied them—was still surprising. The story that they embody, some through disgusted adjustment, others through avowed opportunism or reflections on their disenfranchisement, is that of neoliberal cultural policy. What at times can feel like a nebulous global conspiracy got a full dress rehearsal in the Netherlands, with all of the mandatory props deployed. An economic crisis, a rejection of multicultural society, anti-elitism and pro-traditionalism, and good ol' faith in the market all contributed to the scenario. You hear in the testimonials a reckoning with a novel and irreversible change of character, under which all artists must take on the guise of entrepreneurs. On the other hand, you hear criticism of an art world that had been increasingly distant from society at large.

It is no accident that in Canada, in a place like articule (part of a breed of ever-rarer neighbourhood-level artist-run centres), this tale has a timely and dire resonance. Its live quality, symbolized by the large workshop table placed in the space, is, moreover, emphasized by the series of events punctuating the space over the show's duration. At the closing of the show, a more condensed edit of the interviews was screened on a grey rectangle proportionate to a giant flag of the Netherlands painted on the wall. This grey rectangle had hosted a screening of films by Belgian filmmaker Jef Cornelis, whose television documentaries of the postwar European art scene were noted for portraying the dissent internal to such international events as Documenta and Sonsbeek. The grey rectangle probably would have hosted a slideshow in a presentation by the Montreal collective Entrepreneurs du Commun, had the event not been cancelled in solidarity with the announcement of a major student protest being waged against the Quebec government's austerity politics and against the federal government's menacing "anti-terrorism" laws that threaten protest *tout court*. The grey rectangle therefore stands as a screen for projecting historical dissonance, as much as it sits as the shadow of the Dutch flag, waiting for the analogy to ripen in other vivid colours.

In a statement, Brunette and Lemieux ask, "Who wrote the rules of this game and why do we accept them? Perhaps it is too late in the game to pose this question." Adjacent to the large table is a clever footnote on the absurdity and unpredictability of these rules: cucumbers that visitors can freely and artfully carve with available paring knives. A subsidy roughly equivalent to the amount cleaved from art

went to Dutch cucumber farmers, whose abundant goods were previously blamed for an outbreak of E. coli and banned from European distribution. The culprit was later found to be Germany (go figure).

Cuts Make the Country Better looks to the new rules that apply to artists in the Netherlands to get a foretaste of things to come here in Canada. Communicated through an informational aesthetic are strategic insights (forming better links across disciplines couldn't hurt) and warning signs (when the money starts pumping up the larger institutions, the axe of populism could soon swing low), which perhaps could have been further developed. But the stronger impression, brought on by the divergent accounts clustering around the keywords like sardonic linguistic exercises, and the irresolution of the show's final unmoderated Q&A, is that of a general question for the art world of where it thinks it fits in national culture and society; and that "it" means "you."


Edith Brunette & François Lemieux

INTERVIEW

PDF: Cuts Make the Country Better is a strange anachronism when compared to other art exhibitions in Montréal because of its tight focus on the Netherlands' art community and its economic and political problems. In spite of this, and in contrast to most exhibitions that are conceived around or explore cultural differences, Cuts resonates deeply with the current political and economic situation in Canada. Its political and social transversality makes it an unusual cultural manifestation and yet we can easily situate ourselves within its dialogic space. Can you both discuss the strategies behind the research project, especially in relation to your initial exchanges, your choice of subject matter, location, and interviewees?

Cuts Make the Country Better porte moins sur les particularités culturelles de telle ou telle région que sur les processus d'uniformisation qui renvoient ces particularités au folklore; sur l'uniformisation des contextes de production culturelle, surtout – puisque la culture en tant que matière organique,

existant par et pour elle-même, est en voie d'être complètement absorbée par une culture produite, au profit de laquelle les artistes se retrouvent mobilisés par les États et les entreprises qui les administrent. Nous n'avons donc pas choisi les Pays-Bas pour ce qui les distingue du système canadien des arts, mais pour ce qu'ils révèlent à son sujet, en le projetant tout au plus de quelques années dans son propre futur. C'est ce dont témoignait l'article d'un quotidien néerlandais reproduit en ouverture de l'exposition, consciemment abandonné à ses traductions française et anglaise via Google : paresseuses, truffées d'idioties, celles-ci n'en demeureraient pas moins parfaitement lisibles, tant leurs contextes d'écriture et de diffusion s'avéraient interchangeables.

Les coupes drastiques opérées par le gouvernement néerlandais dans le soutien  aux arts ne sont que la pointe de l'iceberg; elles sont l'aboutissement logique d'un processus de dévalorisation des arts comme expérimentation de possibles ou comme ouverture sur des imaginaires, des mondes sensibles, privilégiant plutôt leur déplacement vers le champ normatif de l'économie capitaliste.

Comme plusieurs, nous suivons l'évolution, sur le plan international, de la multiplication des foyers de politiques d'austérité. Nous comprenons bien que les dynamiques hégémoniques de l'économie et des politiques néolibérales offrent peu ou pas de moyens d'échapper à ce processus. La Grèce sous asphyxie économique en est un exemple déterminant que nos dirigeants n'ont même plus besoin de brandir pour produire de l'effroi. Ce genre d'opération favorise partout l'idée que ce qu'il faut, naturellement, c'est s'adapter à ce système, y trouver la meilleure place possible et s'y ranger, comme nation, comme communauté et comme indi-

vidu. C'est ce qui émerge des entrevues que nous avons réalisées auprès d'artistes et de travailleurs.euses culturels.les néerlandais.es, et qui revient souvent dans nos échanges ici : chacun.e s'aménage une situation lui permettant de survivre financièrement et de se préserver un minimum de cohérence sur le plan artistique ou politique.

Nous nous sommes rendus aux Pays-Bas à l'automne 2014 avec pour objectif de recueillir des témoignages, au moment où les effets des coupes commençaient à devenir palpables. Nous voulions éprouver les effets des coupes à l'échelle des individus et des collectivités, et mieux comprendre les tensions qui les accompagnent, dans la sphère publique comme à des niveaux plus intimes. Les quelques vingt artistes, commissaires, galeristes et administrateurs.trices que nous avons rencontrés.es ont réagi de manières très différentes aux coupes. Ces réactions allaient de la fuite à la collaboration, mais, quelle que soit l'attitude choisie, il y avait transformation : un groupe d'artistes s'est constitué en organisme afin de provoquer, dans l'espace médiatique, une réflexion collective et publique sur la place des arts dans la société ; un ancien punk est parvenu à concilier, dans son discours, la culture du *do it yourself* et l'entrepreneuriat immobilier ; expulsés par la municipalité, des artistes ont abandonné leur squat et le centre d'artistes qu'ils y avaient établi, renonçant à le reloger ; d'autres ne sont parvenus à conserver leur galerie qu'à condition de se plier à des exigences de croissance sans fin qui compromettent leur projet initial.

Chacune de ces attitudes est parcourue (et ne peut qu'être parcourue) par un certain nombre de paradoxes et de contradictions avec lesquels il leur faut composer : celles

qui rendent difficile, par exemple, de travailler sur un plan commun tout en laissant place à la dissension; de maintenir une liberté d'action tout en obéissant aux critères sur lesquels se fonde le financement des arts, peu importe sa provenance; de résister aux mauvais plis de l'institutionnalisation sans s'enfoncer dans la précarité, etc. Ce sont ces contradictions, et les assemblages fragiles qu'artistes et travailleurs.ses culturels.les tentent d'ériger sur leur sol, que nous avons voulu mettre en évidence avec les entrevues, mais aussi avec des imprimés. Ainsi, les citations affichées dans l'exposition se révèlent hétérogènes, se bousculant les unes les autres, mais toutes rédigées au même « tu » car nous croyons qu'elles parcourent chacun.e d'entre nous. Comme artistes cherchant à créer des alternatives, à multiplier les liens ou à produire du commun dans un monde qui s'appauvrit et se stratifie, nous sommes condamnés.es à travailler avec le paradoxe, mais c'est en composant avec sa présence, sans chercher à trancher entre ce qui serait « bien » ou « mal », que nous pouvons quitter le terrain parfois stérile de la critique et entreprendre de refaçonner nos mondes.

PDF: How would you respond to the suggestion that Cuts engages with different models of the artist and artwork that are currently at play in the art world?

Nous avons appris à nous méfier des modèles, de leur façon de forcer le réel à épouser une forme venue le plus souvent d'en haut... de Dieu? Gilles Deleuze et Félix Guattari en parlent magnifiquement. Une forme, c'est pour eux le genre de chose qui impose au réel l'empreinte de sa structure. C'est l'arrogance de la représentation comme revers

de l'obscur et de l'inassimilable. Avec *Cuts Make the Country Better*, il ne s'agit pas de faire le procès de modèles particuliers, mais au contraire, d'inspecter ceux qui se sont imposés à nous – par les politiques culturelles, mais aussi par le type de figures d'artistes qu'encourage le milieu de l'art contemporain. On voit, par exemple, l'insistance avec laquelle les intervenants.es locaux tentent d'instituer leurs propres rampes de lancement vers les vitrines dominantes des marchés mondiaux, aux détriments d'autres approches et d'autres scènes. Ce genre d'images (ou de mirages) finit par infléchir les pratiques, qui subissent la violence d'assimilations identitaires privilégiant la compétition et le « chacun pour soi ».

Avec *Cuts*, en tant que projet, il nous faut renoncer, jusqu'à un certain point, à des idées courantes de ce que devraient être une œuvre et une parole d'artiste. Ces idées reconduisent l'impératif, pour l'artiste, de ne travailler qu'avec des thèmes « universaux » ou abstraits, plutôt qu'avec des enjeux situés, et de ne s'engager en rien sinon envers une esthétique ou un médium. Des impératifs qui inhibent toute incursion de l'art sur le terrain politique et au regard desquels *Cuts*, bien sûr, échoue complètement. Cette « transgression », parfaitement banale à nos yeux, semble néanmoins avoir teinté négativement le compte-rendu d'exposition paru dans *Le Devoir*. Jérôme Delgado s'y attardait presque exclusivement (et avec ennui) aux objets, sans saisir que l'intérêt du projet était ailleurs. Prendre la parole et, surtout, prendre position apparaissent encore aux yeux de plusieurs comme un renoncement à une liberté que l'on se plaît à penser comme consubstantielle à tout bon artiste. Bien des artistes le pensent également.

D'autres modèles, pourtant, ont des effets bien plus pervers, si on les observe sous l'angle des supposées libertés de l'artiste. Au fil des entrevues, l'une des figures dont les limites apparaissent le plus clairement est celle de l'« artiste entrepreneur.e ». C'est la figure la plus discutée dans le film, car elle s'enroule à toute une série de contraintes qui bouleversent les idéaux auxquels continuent de croire, malgré tout, bien des gens dans le milieu de l'art. Les artistes témoignent des exigences qui leur sont adressées afin qu'ils et elles se plient au langage des institutions d'État. On les presse de s'approprier les mots de l'entrepreneuriat; une adaptation qui devient un critère dans l'obtention de financement public et, bien sûr, un outil pour aller chercher des appuis privés lorsque le premier se fait plus rare. Or, avec les mots viennent certaines valeurs, des changements dans la manière de penser qui influencent profondément la façon dont ces artistes envisagent leur rôle dans la sphère sociale. Malgré la violence de cette pression, qui s'exerce désormais à tous les niveaux institutionnels et qui est clairement ressentie par celles et ceux avec qui nous avons discuté, la plupart se soumettent aux règles de ce jeu qui prend la forme d'un moyen de survie.

Nous sommes entrés, collectivement, dans une logique de ventriloquie où l'artiste, le travailleur du milieu communautaire, la chercheuse, l'étudiante, etc., subit une capture – de son imaginaire, de sa parole –, qu'il et elle se voit pressé d'accepter pour survivre. Avec les citations exposées en galerie à article, nous reprenons en quelque sorte le procédé contre lui-même : celui ou celle qui les lit doit composer avec leur présence, avec la manière dont elles pénètrent ses pensées et s'approprient sa propre voix – ce « tu » qui les inclut, pour

ou contre leur gré : « *Les coupes te sont devenues invisibles. Tu penses que tout va bien, car les institutions sont toujours là. Mais derrière cette façade, tu aperçois beaucoup de pauvreté cachée.* » Mais dans tout bon spectacle de ventriloquie, il vient un moment où la poupée s'exaspère de la main qui l'agite et de la voix qui souffle à travers elle. Vient un moment de colère dont le milieu des arts pourrait faire usage.

PDF: There is a distinct collaborative dimension to Cuts that seems to manifest itself in the work's implicit dialogic matrix (content, interviews, choice of media, visual structure, etc.). Can you both discuss the dynamic between dialogue, collaboration, politics and social activism in your work in general and in Cuts in particular?




Nous avons pris le pari de concevoir l'exposition comme chambre de résonance où une certaine idée de l'hospitalité faciliterait des rencontres amies. Nous voyions cet espace comme une plateforme où disposer des objets, pas tellement pour leurs qualités propres que pour ce qui pouvait advenir entre eux et autour d'eux : des idées, des questions, des conversations, des gestes. Nous y avons organisé des rencontres informelles, des discussions publiques ou avec des groupes invités : des enseignantes du collectif québécois *Prof contre la hausse* et de l'Université d'Amsterdam, qui à ce moment se trouvait occupée par un vaste contingent d'étudiants.tes et de professeurs.res ; un collectif de travailleurs.ses culturels.les québécois.es s'interrogeant sur la notion d'autogestion ; le coordonnateur d'un centre d'artistes ontarien, etc. Des projections de documentaires du réalisateur flamand Jef Cornelis, puis du

nôtre, à la toute fin de l'exposition, de même que la publication d'un numéro de la revue *Le Merle, Cahiers sur les mots et les gestes*, furent d'autres moyens de faire circuler la parole et de tisser de nouveaux liens. Une multiplication des leviers, en quelque sorte.

L'exposition terminée, le film que nous avons réalisé à partir des entrevues se transforme à son tour en plateforme, cette fois plus légère. Tout comme les artéfacts qui occupaient la galerie d'article, le film lui-même ne trouve sa pleine existence que dans les contextes de projections publiques auxquels il est destiné. Comme « pièce de conversation », destinée à voyager dans différentes villes canadiennes, il devient prétexte à la rencontre, à l'échange de paroles et au tissage de nouveaux liens. Nous engageons ainsi un nouveau cycle d'entrevues auprès des artistes et travailleurs. ~~ses~~ culturels. ~~les~~ du Canada – là où le système n'a pas encore implosé, mais où tout est en place pour que cela se produise.

Ce déplacement vers le collectif découle d'une certaine lassitude face à un système qui trouve du réconfort dans le fait de savoir quelle personne signe, quelle autre exécute ; un savoir à partir duquel d'aucuns pourront découper, juger, organiser, célébrer ou ignorer une pratique donnée. « Écrire pour ne plus avoir de visage », écrivait une telle qui citait un tel qui citait Michel Foucault dans *Qu'est-ce qu'un auteur ?* La dimension personnelle qui accompagne le travail de signature porte avec elle la crainte que ce qui nous appartiendrait en propre finisse par nous échapper. Elle inhibe l'énonciation d'idées, la participation à la vie publique ou la possibilité de s'abandonner à l'aventure des expérimentations collectives.

Tout comme les distinctions entre les Pays-Bas et le Canada nous intéressent moins que ce qui les rassemble, ce qui nous rattache les uns aux autres nous importe beaucoup plus que ce qui nous sépare sur le plan politique – et ce, même si ce qui nous lie passe par notre commune vulnérabilité, nos affinités mineures. L'imposition des politiques d'austérité passe par des stratégies visant à amplifier la distance qui sépare différents secteurs d'activités ou groupes sociaux, parvenant ainsi à mettre dos-à-dos des individus qui, autrement, pourraient s'associer. Ce fut l'une des raisons de la faible résistance à la vague de compressions qui s'est abattue sur les Pays-Bas, où chacun.e se voyait renvoyé.e à défendre son seul territoire. Et c'est justement pourquoi, lors de l'exposition, nous avons choisi de nous intéresser aussi aux efforts  déployés par des infirmiers, des chargées de cours ou des étudiantes, en refusant de reléguer leurs luttes à un espace qui nous serait étranger.

Dans la version finale du film, nous avons sciemment omis les noms et les titres des personnes interviewées. Ceux-ci sont sans importance, car les idées, les gestes et les attitudes de ces personnes nous parlent et nous traversent toutes, à un moment où un autre. La question est plutôt : de quoi peut-on devenir capable dans une telle situation, et sur quels appuis ? Non seulement au regard des luttes à mener, mais aussi des manières de donner sens à nos pratiques et à nos vies, en cultivant ce qui les lie à celles des autres. Encore :

Je dis simplement qu'un radeau n'est pas une barricade, et qu'il faut de tout pour qu'un monde se refasse. Un radeau, vous savez comment c'est fait : il y a des troncs

de bois reliés entre eux de manière assez lâche, si bien que lorsque s'abattent les montagnes d'eau, l'eau passe à travers les troncs écartés. C'est par là qu'un radeau n'est pas un esquif. [...] Quand les questions s'abattent, nous ne serrons pas les rangs — nous ne joignons pas les troncs— pour constituer une plate-forme concertée. Bien au contraire. Nous ne maintenons du projet que ce qui du projet nous relie. Vous voyez par là l'importance primordiale des liens et du mode d'attache, et de la distance même que les troncs peuvent prendre entre eux. Il faut que le lien soit suffisamment lâche et qu'il ne lâche pas.

— Fernand Deligny



Tim Dallett, Cabine téléphonique/ Telephone Booth

INTERVIEW

PDF: The idea of placing a traditional office-styled telephone in New Eldorado's back-alley location, and the fact that it actually functions, is not only strange ~~but~~ also a peculiar gesture when measured against the fact that almost everyone has a mobile phone on them these days. Can you tell us why you chose to do this?

Tim Dallett: In responding to the opportunity to create a project for New Eldorado, I wanted to take account not only of the qualities of the exhibition space itself (literally a hole in the wall: a vestibule in a back alley, in a neighbourhood that, in spite of some recent gentrification, is still considered “the wrong side of the tracks” in Montreal’s municipal imagination), but also of the fact that the initiative of putting on art exhibitions there has become known to a much larger set of people than that of those who have physically attended them.

For example, in June 2015, the editors of the website baronmag.com included the then-current exhibition by Vincent Routhier as number 9 on a list of the 10 best



art events to visit in Quebec that week, seemingly on the strength of information sent to them by email. The following week, Canadian Art's website mentioned Natalie Lafortune's exhibition at New Eldorado in a list of "must-see" exhibitions in Montreal.

Not only was the number of people receiving these recommendations (and, more generally, the number taking stock of New Eldorado's web and social media presence) presumably much larger than the number of visitors to the exhibition venue itself, but the experiences of both sets of people would be qualitatively quite different. I imagine the online visitor's experience as consisting more or less of "remarking on an interesting new initiative to present art in an unconventional location, according it some measure of symbolic capital, and moving on to the next link on the

page.” It’s not so much that “taking the trouble to go all the way to Hochelaga, locate the back alley, and find the exhibition” is in itself more worthy or “authentic,” but it is a rather different activity, and it involves interacting with a very different set of contexts and factors than browsing the web does. Perhaps because of the newness of the New Eldorado venue (which at the moment lacks the “inevitability” of an established art venue that tends to obscure consideration of the venue as a context in itself), I was intrigued by the differentiation and interdependence of these two settings and wanted to respond to my observation in some way.

Reflecting on the relationship between a physical site and the dissemination of information about it through the Internet led me to the idea of a piece that would shed light on the differences between “on-line” and “off-line” experiences, to put it somewhat schematically. I was interested in creating a situation that would enable relationships to be created between these contexts by visitors to one, or the other, or both.

Obviously the link between the New Eldorado site and its web presence exists already at an abstract level, but I wanted to make this link more direct, more concrete, and more experiential. I wanted to enable some degree of interaction between the “network” and the “site” in ways that would throw qualities of each into relief. An early iteration, quickly discarded, involved installing some kind of “internet café” in the New Eldorado venue, but this seemed too literal, too complicated, and too difficult to get right in terms of the feel of the alley and the ergonomics of

how one might make use of a computer terminal in such a restricted space.

It was also important to me that the piece function at the level of proposing conceptual relationships between divergent spaces, and that the technology intended to create a real-time, interactive link between the site and “somewhere else” actually work, but that the work should not appear to depend on a particular number of people having used it. A telephone felt right in terms of the directness of the interface, the background of collective memories and mass-media representations concerning the public telephone booth, and the way in which the installation of a working telephone set and the dissemination of its number could be accomplished in the context of contemporary VOIP telephony through New Eldorado’s online profile. The phone might ring, or it might not. Someone might use it to make a call, or not.

I wasn’t specifically motivated by a desire to “provide” telephone service to the residents of the neighbourhood (as you point out, most are likely to already have their own personal mobile phones) but wanted the installation to be at once intriguing, comprehensible, and accessible in terms



of its interface. If the right conditions occurred (someone calling, someone being within earshot of the ringing telephone) an unpredictable situation of encounter between the exhibition site and somewhere else could be created by the simple act of picking up the receiver. This relationship is bidirectional, of course; anyone passing by who felt moved to use the telephone to place a call could reach anyone (at least in Canada or the USA) who picked up the receiver at the other end.

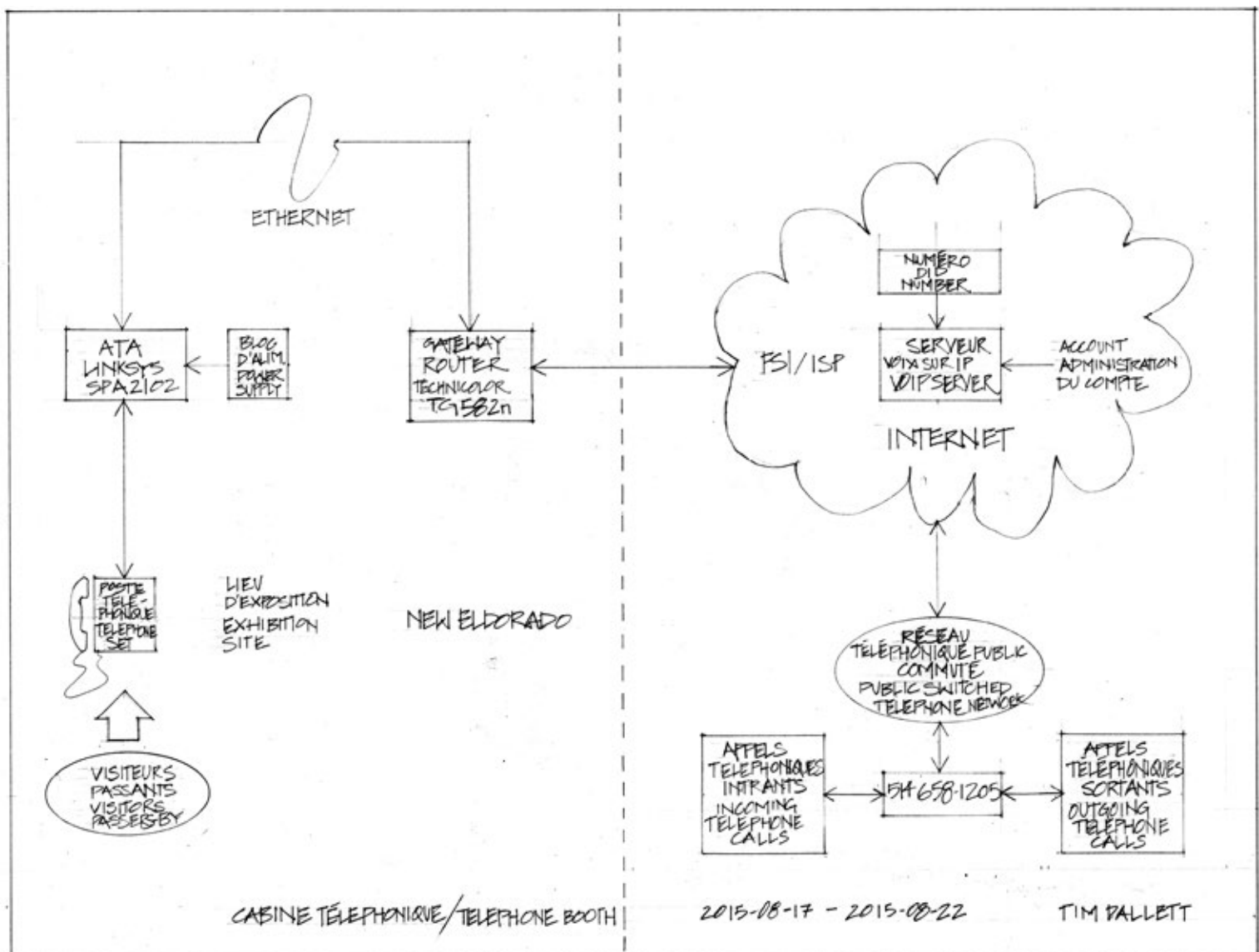
PDF: Why did you choose an office-styled as opposed to a more domestic form of telephone? Were you making a particular comment in relation to New Eldorado's location or the fact that its form lends itself to being interpreted as a telephone booth, as the title of your installation suggests?

Tim Dallett: Ergonomically and visually, I felt it was important that the telephone set be mounted to the wall of the space and read as much as possible as non-domestic and institutional. My objective was that the telephone be perceived as a plausible appliance in an unattended (but sheltered) outdoor location.

I had initially visualized the ideal telephone set as looking something like the old Northern Telecom "Centurion" pay phone. But given the time and resources available to produce the exhibition, it didn't seem feasible to track down and convert a pay phone, or to purchase a new "ruggedized" public telephone (they are still being manufactured). As well, an actual pay phone would have introduced additional complexities that were extraneous to the piece (perceptions, for example, of an impersonation of

the telephone company, a specific pathos around the withdrawal of payphones from public space, issues around the coin accepting mechanism and the cost of calls, and so on).

Ultimately my point of reference for the telephone set was something like a hotel lobby, airport, or car-rental-agency lot phone that is made available for the public to use. None of the telephone sets that I had access to seemed quite right, so I put a posting on freecycle.org's Montreal group, was offered a surplus office phone within a day, and it seemed right enough. The space is approximately the same proportions, and only slightly larger in volume than



a standard telephone booth, so the title suggested itself as a way to straightforwardly describe, and encourage, the intended use.

PDF: Beyond the immediate reasons for the work, your choices reveal, or suggest, a deeper, more political engagement with the concept of location, communication technologies (past and present), and the social functions of the alternative exhibition space. Can you give us an idea of what this political engagement might consist of and how it plays out in Cabine téléphonique/ Telephone Booth?

Tim Dallett: In terms of alternative exhibition spaces, and the potential that they create for encounters between work, people, and sites, I am interested in making public projects that can be accessed, engaged, and appropriated on a number of levels by different kinds of people. My contention is that it shouldn't be necessary to have received formal education in contemporary art or to be socially included in the art milieu to be able to get something from, or find something in, the work I'm making. On the other hand, I'm also interested in interacting with members of an art-world community with whom I share a similar educational background and cultural frame of reference. In this context, I'm interested in advancing a discussion about forms of self-reflexive art practice, and in getting satisfaction from having work that I make be appreciated by colleagues in terms of its intentions and its realization. I try to integrate both of these objectives in a piece. I find alternative spaces appealing in this regard because they seem to me good contexts in which to produce work that has participatory, public, and real-time

aspects. This isn't to say that traditional gallery space can't be explored from these perspectives, but these gallery settings involve additional issues around access to and appropriation of institutionally coded space. It can be argued that these issues are to some extent bracketed or shifted in an "alternative" space (which, admittedly, is not in itself an uncomplicated notion).

Exploring tensions around how different people might perceive the same thing differently has been a long-standing interest of mine, but it has been developed and focused more specifically in recent years through my involvement with the Artifact Institute (about which more below). This terrain is fraught with potential misunderstandings and missteps, of which I've made plenty over the years as both an artist and a curator, but I think I'm getting better at holding the two objectives described above together in a credible way. In the case of the *Cabine téléphonique/Telephone Booth* piece, one can engage conceptually with the gesture of installing a telephone in an untended location to metaphorize the anachronism of traditional telephony and the economic model that subtended it, or one can just use the phone to make a call. Or both. Or neither.

As to whether these considerations can be considered "political" engagements, I would disagree to the extent that that term is taken to imply an expectation of immediate impact in the formal political arena, or to involve an enunciation of intentions that can't really be substantiated by ultimate effects of the work (to the extent that these can actually be apprehended by its author).

On the other hand, I would agree with reference to a political dimension to the extent that "political" is taken to

imply a certain dissatisfaction with the way some things are at the moment, and an interest in proposing alternative ways of thinking about and engaging with, in this case, communication technology.

Collective decisions about investments in the research, development, manufacture, and consumption of technologies involve social and political choices. For example, choices are made about how state resources and private capital are allocated to basic science, to applied research, and to industrial development. Choices are also involved in the way that patterns of behaviour are created and reinforced through the marketing and consumption of communication technologies. I resist the notion that “upgrades,” “new media,” and ostensibly liberating interactive platforms appear miraculously and independently of a complex framework of choices and priorities—which are ultimately determined by human agency, not by notions of inevitable progress. The terrain of these issues is vast and complicated, and can rapidly exceed the capacity of individuals to intervene in, or even think coherently about, it on their own terms.

To the extent that my perspective isn't completely reducible to a quixotic and socially anomic *idée fixe*, I think that in many cases it's unnecessary and wasteful to liquidate and replace functioning systems whose prior development represents vast and incompletely recuperated social investments in resources, labour, energy, and raw materials, and which may have unique qualities and properties missing from current systems that invest in other aspects of technology. Put another way, the development, promotion, and adoption of technological systems serves political and

commercial interests and has the effect of articulating and imposing models according to which people are encouraged to use, consume, participate in, and contribute “content” to these systems. There are obviously exceptions and counterexamples, but these typically throw the larger patterns into relief.

More concretely, what is the life cycle of a system, and who gets to decide? How many immobile printers are connected wirelessly to rarely moved computers? In many cases, these devices could easily have been connected by a length of cable, thereby avoiding the deployment of apparently more compact and convenient wireless networking technology (whose development and implementation represents an enormous investment of resources), if not for the fact that this ~~would~~ involve the physical act of threading a cable around the room (an act increasingly constructed as disagreeable and passé).

To what extent is one authorized or encouraged to continue to use a system that has become dislocated from a contemporary context of commercial promotion and manufacturer support? It would be disingenuous not to acknowledge the special dispensation that contemporary art has acquired in this regard, but to the extent that I’m reactivating anachronistic equipment, I’m hoping to encourage people to think about the many aspects of an interface, about the historicity of technology, and about the extent to which current systems participate in a logic of replacement that in a sense dooms them to obsolescence in spite of their apparent newness. This relates to the notions of choice that I mentioned above, to notions of personal autonomy, and also to ecological considerations of resource allocation and

sustainability. Of course, to avoid inconsistency I would have to also acknowledge that “legacy” systems themselves were often perceived as unnecessary disruptions at the time of their introduction; my understanding of the etymology of the English adjective “phony” is that it derives from the perceived inauthenticity and disembodiment of early telephone systems.

PDF: I know that you are involved in a very interesting long-term project with a collaborator known as the Artifact Institute. Can you tell us about this project and its relationship to Cabine téléphonique/Telephone Booth? Even if it's an autonomous project, Cabine téléphonique/Telephone Booth seems to resonate with the Artifact Institute's interest in a historical ecology of technology or, in more current terminology, ~~an~~ archaeology of media.

Tim Dallett: I've been working in media, installation, and performance art since the early 1990s. My work stems from personal interests in and preoccupations with real-time audio-visual systems and their influence on the way space is experienced. I make installations with mediatic or performative aspects that I develop in response to my reading of a site; I adjust these systems freely in terms of my own sense of their conceptual structure and experiential qualities. These installations are ultimately referred to an artistic context and are presented in a context of individual authorship.

The Artifact Institute's projects are developed through a different approach. The most efficient way to introduce this approach would be to quote the Artifact Institute's mandate:

“The Artifact Institute was founded in 2007 by Tim Dallett (Montreal, QC) and Adam Kelly (Halifax, NS) to study

and intervene in the processes by which artifacts undergo changes in use, value, and meaning. The Artifact Institute uses artistic, institutional, and activist methods and practices to address the relationship of human-made objects and organizational structures to their aesthetic, technical, and social contexts. The Artifact Institute conducts research, collects artifacts, provides services, gives workshops, presents exhibitions, and produces publications. These activities are positioned in a hybrid space between contemporary art, technological practice, and critical inquiry to create multiple points of access and engagement.”

The Artifact Institute’s projects typically involve a much larger scope, duration, and systematic dimension in terms of process than does my individual work, and are presented as hybrid activities that may or may not be understood as “art.” Although the Artifact Institute was co-founded by two particular people, it’s not conceived of as a personal collaboration or as a collective. The Artifact Institute produces projects as an authorial entity in its own right, and can involve varying numbers of people at different times. While inhabiting the position of an authorial figure within an artistic milieu, the Artifact Institute attempts to negate or diffuse notions of personal authorship.

Titles of previous or ongoing projects that the Artifact Institute has produced or continues to undertake may give a sense of its activities:

Exhibit 1: Arts Atlantic magazines (2008)

Exhibit 2: Khyber Centre for the Arts sign (2008)

Investigation 1: Electronic equipment discarded by arts and cultural organizations in the Halifax Regional Municipality (2009-)

Service 1: Consultation provided to assist individuals in determining what to do with their electronic equipment (2012)

Study 1: Participants in the Institutions by Artists Convention (2012)

Study 2: CRT televisions discarded in Montreal (2012-)

Investigation 2: Electronic equipment not accepted for curbside garbage collection by the Halifax Regional Municipality (2013)



These activities involve the development of project-specific methodologies that are applied to the documentation, study, processing, and/or display of predefined sets of artifacts.

As noted in the mandate quoted above, these sets of artifacts can include both materially tangible objects and less tangible structures that nevertheless have a material basis. For the scope of potential inquiry to remain manageable, “artifacts” are typically defined as discrete objects that can be located within spaces, rather than larger-scale anthropogenic environments or architectural structures. The “artifacts” that the Artifact Institute is interested in studying are generally those that people could conceivably manipulate at the scale of their own body, rather than constructions or environments within which people could conceivably move around.

There is admittedly something arbitrary about this opposition between objects and spaces, since the introduction of objects into a space inevitably changes the latter's properties, but it is possible to make a working distinction of sorts. For example, the study of human impacts at landscape scale is already well addressed by other initiatives such as the Center for Land Use Interpretation. The Artifact Institute finds the CLUI interesting and has in some ways been influenced by the hybridity of its approach, but sees what it is doing as different, particularly in terms of the scale at which the objects of inquiry are defined.

Adam Kelly and I co-founded the Artifact Institute as a means of negotiating our respective interests in the historicity of technical artifacts, and many of its projects to date concern media production and information technology equipment, but that focus represents only one particular avenue of investigation within the general framework set out in the mandate above. The Artifact Institute's apparent preoccupation with recently discarded electronic equipment has something to do with the fact that this category of artifacts is currently among the most unstable and socially convulsive. Compared with other categories of artifacts (say, paper), electronic waste embodies not only a much more rapid cycle of product category replacement, but also the impact that this rapid cycling has on the subjective experience of the humans involved. To continue with the example, in industrial societies the role and status of a sheet of paper is changing, but at a far slower rate than, say, a piece of cellular telephony equipment. The social centrality of the latter case suggests that the "crisis" of the elec-

tronic artifact would be an interesting and relevant place to begin applying the Artifact Institute's approach.

To manage the chaotic and entropic quality of the sets of artifacts studied, and to constrain the number of considerations around their aesthetic, technical, and social dimensions to be addressed in a project, the Artifact Institute makes use of systematic procedures to gather, compile, and analyze information about an artifact. This results in a structured but open background against which the particularities of artifacts and the relationships and networks in which they are embedded can be brought into focus and made the subject of dialogue and interaction with other people.

It's important to the Artifact Institute's approach that once a procedure is established it be carried out consistently and transparently. This is particularly important in maintaining the intelligibility of the procedures and the credibility of the data they produce. Without this transparency, pretensions to hybridity that meaningfully engage non-artistic contexts would remain just that. In this respect, the Artifact Institute can be distinguished from other artistic initiatives that metaphorize or parody scientific or technical procedures. On the other hand, a dimension of absurdity is inherent in the relentless application of a systematic process, and its role in the Artifact Institute's self-image is not unintentional. Yet the pertinence of an artistic context for the Artifact Institute's activities lies ultimately in that milieu's openness to the re- or trans-valuation of a given situation, and in the potential that this openness provides for context-based readings. The latitude to engage with sets of artifacts simultaneously from multiple, and occasionally

incompatible, perspectives is what the Artifact Institute finds most relevant in artistic settings.

I've certainly been influenced by my involvement with the Artifact Institute, but my personal practice differs considerably from it in relation to notions of authorship, improvisation, and process. As an individual practitioner, I don't feel the need to address the challenge of communicating directly with other disciplinary frameworks, or to assume responsibility for the formal coherence of a procedure. As far as an interest in media archaeology goes, my own work involves a less structured and more improvisational approach to industrial detritus that focuses on site-specificity and its mediation through audio-visual representations.

PDF: Cabine téléphonique / Telephone Booth is, of course, a very contemporary statement about the nature and functions of contemporary mass communication. What strikes me as very important is its calculated position at the interface of archaic and advanced communications technologies, even though its public facade is only an old, but not too old, telephone. Although it is well integrated into New Eldorado's non-site, it functions through the "magic" of contemporary communication technologies. In this sense it reminds me of Dr. Who's Tardis (Time And Relative Dimension in Space)—his visually anachronistic time machine in the shape of a traditional English Police Telephone Call Box. The logic and complex, contradictory science-fiction culture and neo-post-colonial politics of time travel are engaged with in Dr. Who and in your piece in very different ways. However, if in your case science-fiction content is eschewed, New Eldorado's location in the middle of a community mural with South American Inca-like references certainly raises the possibility of an ele-

mentary form of time travel. However, in this context, my attention and curiosity are drawn to the “technical” diagram that you have produced in association with Cabine téléphonique/Telephone Booth. Of course the magical—and I’m using this term in both its anthropological and its contemporary spectacular sense—dimension of time travel in its Dr. Who/Tardis sense has been demystified in the diagram that you produced for New Eldorado’s site and its electronic invitation. Can you say something about this diagram—its function and objectives?

Tim Dallett: At one level, the diagram is a straightforward functional block diagram, commonly found in technical documentation. The graphic abstraction of a block diagram is intended to facilitate identification of the major components of a (usually technological) system, and to symbolize their interaction at an appropriate level of generality. An example of a block diagram with some relevance to the *Cabine téléphonique/Telephone Booth* project is the one published by the Montreal provider with whom an account was created for the VOIP service used.


I often make diagrams of the audio-visual systems that I develop for use in performances and exhibitions. These diagrams provide a graphical representation of equipment interconnections, the respective positions of performers and audiences in space, information flows, and so on. I find diagrams useful in clarifying conceptual elements of a piece and in documenting their interrelationships. Diagrams act as tangible records of ephemeral and time-limited events by providing a complementary perspective to photographic or audio-visual documentation, and can also serve as imagery for communicating and promoting an event.

My initial idea was simply to modify the VOIP provider's diagram to include the telephone set used. I quickly realized however, that not only did the New Eldorado site have to be considered and acknowledged, but differences in the degree of physical access to space corresponded to differences in levels of graphic abstraction even within the same image. The dashed vertical line down the middle of the diagram points to those disjunctures. On the left-hand side of the page, the level of abstraction is significant but nevertheless relatively straightforward: for "a line with arrowheads" read "one or more insulated copper wires." On the right-hand side of the page, the "cloud" used to symbolize the Internet and the entirely schematic presentation of PSTN telephony can only gesture toward vast, intercontinental systems of essentially unrepresentable complexity.

Yet the differences between diagrammatic representation and experiential space are not insignificant in terms of the New Eldorado site, either: a few strokes of a pencil labelled "Ethernet" stand in for the reality that over half a dozen New Eldorado volunteers collaborated to help run a three-hundred-foot outdoor cable from the exhibition site to a second-storey apartment where the gateway router was located; this involved digging an underground trench for the cable and camouflaging its exposed portions with vegetation. The whole exercise felt very much like a community barn-raising and was tremendously engaging. Could this sense of engagement ever be represented, and should one even try? Likely not.


Perhaps because of my preoccupation with a notion of "real-time" communication, I had thought of the piece in primarily terms of "space travel" (rather than "time

travel”) in the sense that a telephone call would index the relative spatial coordinates of a user of the telephone at the New Eldorado site and that of his or her interlocutor. I was particularly interested in the way in which this direct, but slightly antiquated, form of telepresence could bring callers within Montreal into some kind of relationship, and in how this relationship might be influenced by the ways that New Eldorado’s urban environs are constructed and perceived by residents of other neighbourhoods (as “potentially dangerous,” “charmingly exotic,” “rapidly gentrifying,” “too faraway to bother going to” and so on.) This relationship would be transacted in different but related ways in the case of calls made to or from other cities.

At the same time, the opportunity to interact with a kind of telephone appliance  that is much less frequently encountered today offers an embodied shift in the experiential qualities of an interface. The anachronism of the telephone set does raise the issue of temporality. On-site visitors whom I met spoke frequently of their memories of having used telephones of this type, and of the changes in their lives since that time. It’s interesting to think of this psychological condition through the metaphor of “time travel”; I hadn’t considered that. In calling a physically distant location one has no more left where one is than one has actually gone back in time. But nonetheless this experience involves a form of contact with some “where” or some “when” else. The fact that the diagram was produced by hand as a pencil drawing may also contribute to a sense of temporal friction through differences between the image’s facture and the conventions of the industrial spaces

in which the delineated equipment (of differing vintages) was produced.

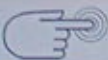
PDF: Do you think that your diagram can resonate in a logically and functionally significant way with the popular mural that surrounds and traverses New Eldorado's space and, if so, in what way? Even though I think that the two types of "pictures" (and they are both pictures, after all) are so different in terms of their scales, forms, aesthetics, and objectives, Cabine téléphonique/Telephone Booth brings them together in a strange way that suggests some form of "cross-cultural" communication and exchange.

Tim Dallett: I had not thought a great deal about the mural since taking note of it as  part of my initial consideration of the site and its overall unusualness. My main engagement with the mural was in deciding where to mount the telephone itself. It seemed most effective to mount the set on the left-hand wall of the vestibule as one faces it; this meant that the vestibule appeared to be empty and the mural uninterrupted from certain angles. The scale and presence of the mural inevitably influence how everything in the alley, and particularly the art-related activities of New Eldorado, is experienced, perceived, and understood. I'm not quite sure how to link the diagram and the mural other than in the sense that both can be understood as evocations of an "other" space, an "other" system, an "other" reality. I wasn't consciously thinking about the mural when I made the diagram, but it is true that my initial motivation for the piece was to try to consider the relationship between the local particularities of

the New Eldorado exhibition site, and the seemingly infinite extensibility of the Internet domain where the institutional identity of New Eldorado is transacted. There is something about the seeming “magic” of that transaction that I’m interested in bringing attention to.







Touch the screen to select your destination

6



On Kawara — Silence ©

Guggenheim Store

FEB.6.1970

5



On Kawara — Silence ©

THE HUGO BOSS PRIZE 2014

Paul Chan, Nonprojections for New Lovers

FEB.6.1970

4



On Kawara — Silence ©

Monir Shahroudy Farmanfarmaian: Infinite
Possibility. Mirror Works and Drawings 1974–2014

FEB.6.1970

3



On Kawara — Silence ©

Kandinsky Before Abstraction, 1901–1911

FEB.6.1970

2



On Kawara — Silence ©

Thannhauser Collection

FEB.6.1970

1
EXIT



On Kawara — Silence ©

Guggenheim Store Coatroom The Wright

FEB.6.1970

M

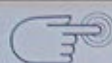
Mezzanine Level
Peter B. Lewis Theater

A

Peter B. Lewis Theater Entrance

CANCEL

FOR FILM SEPT
USE ONLY



Touch the screen to select your destination

6



On Kawara — Silence ©

Guggenheim Store

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1
EXIT



On Kawara — Silence ©

Guggenheim Store Coatroom The Wright

FEB.6.1970

M

Mezzanine Level
Peter B. Lewis Theater

A

Peter B. Lewis Theater Entrance

AUCTION RESULTS > THE FIRST SHANGHAI AUCTION > BROWSE

SALE 3390 Total including Buyer's Premium: 142,770,000 (CNY)

THE FIRST SHANGHAI AUCTION

26 September 2013 | Shanghai

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From To
\$ 13,203 2,971,180 >

CATEGORY

All - Paintings, Prints, Drawings & Watercolors (13)
Paintings (12)
Watches (10)
Sculptures, Statues & Figures (5)

See all

ARTIST/MAKER/AUTHOR

Refine List:
Patek Philippe (8)
Zhan Wang, (b. 1962) (2)
Liu, Wei (b. 1965) (2)
Zhongli, Luo (b. 1948) (1)

See all

ORIGIN

Asia (13)
China (11)
Eastern Asia (11)
United States of America (3)

See all

STYLISTIC PERIOD

Contemporary (13)
Modern (8)
Post War (3)
Pre War (3)

MATERIAL OR MEDIUM

textile (10)
canvas (10)
oil (10)
painted (10)

See all

DATE

21st Century (14)
20th Century (14)

LOTS 1 - 30 OF 40

GO TO

SORT BY:
LOT NUMBER



LOT 1

CHATEAU LATOUR

FROM THE OUTSTANDING 2000 VINT

Price Realized
CNY300,000
(\$49,520)



LOT 2

CHATEAU LAFITE ROTHSCHILD

FROM THE EXCEPTIONAL 1982 VINT

Price Realized
CNY450,000
(\$74,280)



LOT 3

CHATEAU MOUTON ROTHSCHILD

FROM THE OUTSTANDING 1989 VINT

Price Realized
CNY170,000
(\$28,061)



LOT 4

CHATEAU MARGAUX

A LINLEY ARCHITECTURAL WINE BO

Price Realized
CNY380,000
(\$62,725)



LOT 5

A CARVED JADEITE LAUGHING BUDD

Price Realized
CNY5,500,000
(\$907,861)



LOT 6

A SET OF JADEITE AND DIAMOND J

Price Realized
CNY4,100,000
(\$676,769)

2000s (5)
late 20th Century (3)

[See all](#)

ITEM TYPE

gent's wristwatch (6)
necklace (2)
pocket watch (2)
ring (1)

[See all](#)

SUBJECT MATTER OR THEME

figures (8)
abstract (3)
Buddhist (1)
flowers & plants (1)

[See all](#)

[Clear all filters](#)



LOT 7

A DIAMOND NECKLACE, BY VAN CLE

Price Realized
CNY4,200,000
(\$693,276)



LOT 8

A SAPPHIRE AND DIAMOND RING

Price Realized
CNY8,500,000
(\$1,403,058)



LOT 9

A RUBY AND DIAMOND 'BUTTERFLY'

Price Realized
CNY18,000,000
(\$2,971,181)



LOT 10

LIU YE (B. 1964)
ANGELS' HOUSE

Price Realized
CNY1,800,000
(\$297,118)



LOT 11

ZHAN WANG (B. 1962)
SITTING GIRL

Price Realized
CNY4,700,000
(\$775,808)



LOT 12

CHEONG SOO PIENG (1917-1983)
BY THE RIVER II

Price Realized
CNY3,400,000
(\$561,223)



LOT 13

LUO ZHONGLI (B. 1948)
LATE RETURN (A LIFT AT NIGHT)

Price Realized
CNY2,500,000
(\$412,664)



LOT 14

CARTIER A FINE AND RARE LA
SIGNED CARTIER, MADE IN FRANCE

Price Realized
CNY220,000
(\$36,314)



LOT 15

CORUM AN IMPRESSIVE AND VE
SIGNED CORUM, CASE NO. 822'660

Price Realized
CNY400,000
(\$66,026)



LOT 16

PATEK PHILIPPE A RARE, UNI
SIGNED PATEK PHILIPPE, GENEVE,

Price Realized
CNY1,300,000
(\$214,585)



LOT 17

PATEK PHILIPPE AN EXCEPTIO
SIGNED PATEK PHILIPPE, GENEVE,

Price Realized
CNY1,300,000
(\$214,585)



LOT 18

ANDY WARHOL (1928-1987)
DIAMOND DUST SHOES

Price Realized
CNY4,000,000
(\$660,262)



LOT 19

MODEL FOR THE UK PAVILION SHAN
THOMAS HEATHERWICK, 2013

Price Realized
CNY1,300,000
(\$214,585)



LOT 20

ALEXANDER CALDER (1898-1976)
BLACK: 2-2-6

Price Realized
CNY8,000,000
(\$1,320,525)



LOT 21

PATEK PHILIPPE AN EXCEPTIO
SIGNED PATEK PHILIPPE, GENEVE,

Price Realized
CNY1,000,000
(\$165,066)



LOT 23

PATEK PHILIPPE AN EXCEPTIO
SIGNED PATEK PHILIPPE, GENEVE,

Price Realized
CNY1,000,000
(\$165,066)



LOT 26

ZENG FANZHI (B. 1964)
BICYCLE

Price Realized
CNY7,800,000
(\$1,287,512)



LOT 27

SUI JIANGUO (B. 1956)
CLOTHES VEINS STUDY SERIES

Price Realized
CNY10,000,000
(\$1,650,656)



LOT 28

YE YONGQING (B. 1958)
ANXIETIES ADD TO THE WOES

Price Realized
CNY1,100,000
(\$181,572)



LOT 29

MAO XUHUI (B. 1956)
SITTING PATERNALISM AT NIGHT,

Price Realized
CNY950,000
(\$156,812)



LOT 30

I. NYOMAN MASRIADI (B. 1973)
FATMAN

Price Realized
CNY3,800,000
(\$627,249)



LOT 31

ED RUSCHA (B. 1937)
WATER

Price Realized
CNY1,300,000
(\$214,585)



LOT 32

ZHAN WANG (B. 1962)
ARTIFICIAL ROCK SERIES: NO 15

Price Realized
CNY2,200,000
(\$363,144)



LOT 33

LIU WEI (B. 1965)
ORCHIDS

Price Realized
CNY2,200,000
(\$363,144)

ITEMS PER PAGE: 30 60 90

PAGE 1 OF 2 1 2

BACK TO TOP

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26 September 2013 | Shanghai

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SaleHighLights(7)

PRICE

FromTo\$49,5122,475,984 >

CATEGORY

- All - Paintings, Prints, Drawings & Watercolors (13)
- Paintings (12)
- Watches (10)
- Sculptures, Statues & Figures (5)

See all

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See all

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- Asia (13)
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- Eastern Asia (11)
- United States of America (3)

See all

STYLISTIC PERIOD

- Contemporary (13)
- Modern (8)
- Post War (3)
- Pre War (3)

MATERIAL OR MEDIUM

- textile (10)
- canvas (10)
- oil (10)
- printed (10)

See all

DATE

- 21st Century (14)
- 20th Century (14)

LOTS 31 - 40 OF 40

GO TO

SORT BY:

Search Keyword

Lot #

LOT NUMBER



LOT 34

LIU WEI (B. 1972)
PURPLE AIR ZJ30033401

Price Realized
CNY2,400,000
(\$396,157)



LOT 35

WANG GUANGLE (B. 1976)
AFTERNOON NO 8

Price Realized
CNY1,300,000
(\$214,585)



LOT 36

PATEK PHILIPPE A VERY RARE
SIGNED PATEK PHILIPPE, GENEVE,

Price Realized
CNY2,200,000
(\$363,144)



LOT 37

PATEK PHILIPPE A VERY FINE
SIGNED PATEK PHILIPPE, GENEVE,

Price Realized
CNY2,800,000
(\$462,184)



LOT 38

PATEK PHILIPPE AN EXCEPTIO
SIGNED PATEK PHILIPPE, REF. 39

Price Realized
CNY2,500,000
(\$412,664)



LOT 39

PATEK PHILIPPE AN EXTREMEL
SIGNED PATEK PHILIPPE, GENEVE,

Price Realized
CNY3,500,000
(\$577,730)

2000s (5)
late 20th Century (3)

[See all](#)

ITEM TYPE

gent's wristwatch (6)
necklace (2)
pocket watch (2)
ring (1)

[See all](#)

SUBJECT MATTER OR THEME

figures (8)
abstract (3)
Buddhist (1)
flowers & plants (1)

[See all](#)

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LOT 40

SHAO FAN (B. 1964)
WORK NO 1

Price Realized
CNY450,000
(\$74,280)



LOT 41

QIU DESHU (B. 1948)
CRACK: RED ROCK AND SNOW PEAK

Price Realized
CNY1,150,000
(\$189,825)



LOT 42

PABLO PICASSO (1881-1973)
HOMME ASSIS

Price Realized
CNY9,600,000
(\$1,584,630)



LOT 43

HOME

Price Realized
CNY15,000,000
(\$2,475,984)

ITEMS PER PAGE: 30 60 90

PAGE 2 OF 2 1 2

[BACK TO TOP](#)

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“Maximalism on a Scale You Rarely See”

Review of Graham Cunnington, Angus Farquhar and Paul Jamrozy, *Test Dept: Total State Machine*, eds. Alexei Monroe and Peter Webb (Bristol: PC Press, 2015).

MARC JAMES LÉGER

With the disappearance of the useful character of the products of labour, the useful character of the kinds of labour embodied in them also disappears.... A thing can be useful, and a product of human labour, without being a commodity. He who satisfies his own need with the product of his own labour admittedly creates use-values, but not commodities. In order to produce the latter, he must not only produce use-values, but use-values for others, social use-values. If the thing is useless, so is the labour in it; the labour does not count as labour, and therefore creates no value.



—Karl Marx, “The Commodity”

In her recent review of Isabell Lorey’s book *State of Insecurity*, Sarah Charalambides argues that with regard to the newly defined immaterial creative class faction created by

neoliberal governance, there is no Stakhanovite equivalent of the model worker and that instead the condition of insecurity in a risk society—precarity—names diverse situations that cannot come under a unifying identity based on production processes. She asks, “Can precarisation be used as a shared name for diverse situations?” and “Is it possible to articulate alliance without falling back upon identity, without flattening or homogenising precarious situations?”¹ Such questions regarding the state of intellectual and artistic labour in the age of austerity inform the context of reception for *Test Dept: Total State Machine*, a comprehensive study of the work of the British industrial music group Test Dept.² Authored by three core members of the group, Graham Cunningham, Angus Farquhar, and Paul Jamrozy, and edited by industrial music and Neue Slowenische Kunst specialist Alexei Monroe and sociologist and author Peter Webb, *Test Dept* covers the formation of the group, its social context of emergence in the South London of Thatcherite Britain, its various undertakings in the praxis of art and political activism, and its eventual

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1. Sarah Charalambides, “Precarity as Activism,” *Mute* (July 1, 2015), available at <http://www.metamute.org/editorial/articles/precarity-activism>. See Isabell Lorey, *State of Insecurity: Government of the Precarious*, trans. Aileen Derieg (London: Verso, 2015).
 2. Graham Cunningham, Angus Farquhar and Paul Jamrozy, *Test Dept: Total State Machine*, eds. Alexei Monroe and Peter Webb (Bristol: PC Press, 2015). Thanks to Alexei Monroe for making this book available to me for review and for his corrections to a draft version of this text.

dissolution as it diversified into new projects. Reflecting the visual media focus of Test Dept, the book is lavishly illustrated and resembles more a magazine layout than a standard monograph. Dynamic visual graphics adorn disparate kinds of texts, beginning with a scholarly essay by Monroe and diverging into new articles by band members on the various stages of their work, texts by and about collaborators, interviews, snippets of music reviews, diary entries, police files, samples of song lyrics presented as broadsheets, archival documents and photographs, completed by a useful discography and timeline.

The principal motifs and continuing relevance of the work of Test Dept are addressed in the introduction by Monroe, who argues against monumental historicism in favour of a Benjaminian explosion of the historical continuum by suggesting that such avant-garde breakouts in sonic and artistic innovation create their own utopian constellations. This approach allows Test Dept to be discussed in relation to those ontogenetic peers who worked contemporaneously to them—Cabaret Voltaire, Throbbing Gristle, SPK, Einstürzende Neubauten, 23 Skidoo, This Heat, Art Deco, Laibach—and also in relation to phylogenetic comrades like Kazimir Malevich, the Soviet filmmakers Dziga Vertov and Sergei Eisenstein, the popular campaigner Anatoly Lunacharsky, the graphic designer El Lissitzky, Arseny Avramov and his *Symphony of Factory Sirens*, Nikolai Roslavets and his atonal soundscapes, Alexander Mosolov and his factory machine music, Hans Eisler's "Blast Furnace" soundworks, Henryk Górecki and his musical laments, and Andrei Tarkovsky with his dystopian wastelands. This historical junction is mediated by the very

specific materials that are used by the group: sounds that come from disused shipyards and by hammering away at scraps of metal; oil drums, steel piping, petrol tanks, water tanks and lorry suspension springs used as idiomorphic percussion instruments; foghorns, factory sirens, recordings of political speeches, mainstream media and military drills—all of these a “sonic weaponry,” according to Monroe, wielded against Thatcherite common sense.³ Going to the core of the undertaking, this choice of materials becomes the main contradiction that Monroe quite rightly identifies: the fact that Test Dept sought to show political solidarity with industrial workers precisely at the time when heavy industry and whole manufacturing towns and regions were in the process of disappearing forever from the U.K. This contradiction tends, however, to lead to a dissociation of aesthetics and choice of materials from the group’s anarcho-socialist political commitments. If one focuses only on Test Dept’s use of relentless industrial imagery and sounds, one ignores the alignment of these motifs with a distinctly leftist socio-political critique. Monroe here introduces a further mediation to the central contradiction of the choice of industrial materials, that of “discipline as a corrective force.”⁴ Proposed originally by the industrial music group Throbbing Gristle as a means to counter commercial conformity and liberal laissez-faire, Test Dept pushed the constructivist and Stakhanovite denotations of discipline into avant-garde sublations of art and life, understood in

3. Alexei Monroe, “Introduction,” in *Test Dept: Total State Machine*, 2.

4. Monroe, “Introduction,” 3.

terms of dialectical praxis rather than the pretense of a premature synthesis or already achieved goal. This implied, according to Monroe, rejecting “micro-political aesthetics and tactics” and instead going “to the people,” those who are most oppressed, including workers of the former Eastern bloc countries, to spark emancipatory resistance.⁵ The basis for this bridging of art and life was physical labour, the disciplined and precise performance of percussive action on unyielding metal, mixed with vocal appeals, commands and trumpet blasts, as well as projections of fragments of industrial reality to audiences of youths, blue-collar workers and poor communities that had for generations been fucked over by the ruling class, their bourgeois hangers-on and police henchmen.

With Monroe’s introduction in mind, the rest of the book reads like something of a challenge. One is encouraged to sift through the archive of the Test Dept adventure to find what is useful to anyone involved in the continuing struggle against Thatcherism, which continues unabated in these days of Cameronism, austerity, destruction of social programmes, kowtowing to American militarism, and support of out-and-out fascists in East European countries. One quickly discovers, according to band member Paul Jamrozy, that the group started out in 1981 as an effort to carry on the “unfinished business” of punk music, looking to Burundi drummers for inspiration on how to properly carry out an hour-long programme of machine-like 4/4 rhythm. These mates were South London squatters, disaffected and unemployed, and this was the time of the Brixton riots,

5. Monroe, “Introduction,” 5.

when domestic police began to use military tactics in their enforcement of U.K.-style Reaganomics. Needless to say, not everything in this scrapyard will find an immediate utility. Their first manifesto, for instance, “Beating the Retreat,” is pure Soviet futurism—a brash celebration of the destructive forces of efficiency and the cold logic of technology. Unusable as a piece of political wisdom, it nevertheless defines the background against which the group would forge a collectivism that is reminiscent of the Scratch Orchestra. The group lived communally, split their earnings equally, and refused all individual identification, fighting the glitz and glamour of the popular music industry.

Test Dept’s use of Stakhanovite imagery, of sweaty young men in grey work clothes hammering away with heavy tools and wooden batons at sundry and unwieldy pieces of metal, was hardly at this time strictly aesthetic. At stake was not only “labour” in the broadest sense of the term, but the dead labour that it rested upon. The war over the Falkland Islands in 1982 was an indication of the desperate measures to which Thatcher would resort in order to rekindle the dream of empire. The real targets, however, were the unions, especially the miners, who, we learn in this book, numbered 750,000 in the years after WWII and about 3,000 after Thatcher successfully closed most of the mines. In order to show solidarity with these workers, Test Dept had understood their touring as a contemporary version of the red “agit trains” on which Vertov had cut his teeth as a filmmaker and editor. According to Jamrozy, “[w]hen TD got involved with the Miners’ Strike, we drew parallels with what were classified as the ‘Red’ or ‘Educational Trains’ and what the Russian futurists were doing 70 years

FILE

**FOUNDATION
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NATION**



TEST DEPT

SUPPORT THE MINERS

**OUR
WORK
WITH
HAMMERS**

TO FIGHT

84

WINTER

Brett Turnbull, Fuel to Fight
poster design for 1984
Miners Support Tour.
Courtesy and © Test Dept.

previously.”⁶ The “battle bus,” as they called it, traveled to various mining towns, eventually making alliances with the newly formed South Wales Striking Miners’ Choir and with the Kent activist miner Alan Sutcliffe, whose passionate speeches accompany the thrashing intensity of the music on the 1984 album *Shoulder to Shoulder*. Test Dept traveled to Yorkshire, Durham, Northumberland and Glasgow, playing in site-specific locations rather than mainstream venues. TD filmman Brett Turnbull would shoot footage of the strike and show this material at concerts in the next town, producing on-the-spot agitational material that, as late as the TD/SD30 performance at the AV Festival in Newcastle in 2014, remains useful as a means to teach resistance. Solidarity meant joining picket lines, raising money for the cause, and sharing drinks with the strikers. Older miners and their families who were not accustomed to industrial music would find ways to relate to the concerts, either through familiarity with the materials of heavy industry, the hard work involved in the performance, or the projected images of people like themselves who were otherwise rarely heard on

6. Test Dept, “The Revolutionary Camera: A Conversation Between Paul Jamrozy and Brett Turnbull,” in *Test Dept: Total State Machine*, 24.

radio or seen on television. The rhetoric of the early single ‘Total State Machine’—One Voice, One Will—would raise people’s spirits in anger, a proposition that was tested in the mid-1980s in Poland and other East European countries where the same visuals were presented to workers of a supposedly enemy ideology. Of course there they had to hide their intentions and their film footage from the state police, playing unannounced or, in one instance, as a form of payment to the families of workers at a bus repair factory.

There is a great deal more in *Test Dept: Total State Machine* that could be used to bridge the gap between an early 80s moment of proletarian post-punk bruitisme and today’s creative class digitariat—least of all, a certain number of “petty bourgeois deviations” like pagan festivals, heritage baiting, and digressions into the expanded body consciousness proposed by rave and club culture. While throughout the 1980s Test Dept mostly kept to the script of revolutionary praxis, supporting striking newspaper workers, the Anti-Poll Tax Unions and the Polish Solidarity movement, by the early 1990s their efforts to remain relevant to audiences changed to a somewhat more flexible and flocculent Michel Serres-inspired “break from the real-politik of theory” wherein the remix of digital sounds corresponds loosely to the bricolage of identities.⁷⁷ In his contribution to the book, Marek Kohn points out that a survey conducted in the U.K. in 2011 found that “less than a



7. Michel Serres quoted in Paul Jamrozy and Gray Cunningham, “Nomadic Frequencies: In Conversation with Russ MacDonald (Frequency Nomad) and (Agent) Simon Hyde,” in *Test Dept: Total State Machine*, 320.



Test Dept performance
in Budapest, 1985.
Courtesy and © Test Dept.

quarter of the population described themselves as working class.”⁸⁸ Test Dept adjusted accordingly. The lyrics to the 1995 jazzy dance tune ‘Timebomb,’ for instance, declares that “love is sacred,” and calls on listeners to “do the right thing,” “respect the world we live in,” “open your minds,” etc. Nothing could be further from the 1984 track ‘Total State Machine,’ with its agit-lyrics “Use Every Means,” “Means of Control,” “Means of Production,” “Marching Boots,” “Marching Orders,” “One Voice! One Will!” On the whole, *Test Dept* mostly charts this journey from Bolshevik classicism to what Jordi Blanchar refers to in the book as “new frameworks” that signal a shift away from “a uniform body” towards a Hardt and Negri-inspired “multitude acting together to defend what is common.”⁹

This shift of emphasis by Test Dept from revolutionary proletarian politics to nomadic anarchism brings the

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8. Marek Kohn, “The Industrial Revolution: The Social and Cultural Context in Britain from the 1970s to the Present Day,” in *Test Dept: Total State Machine*, 85.
 9. Jordi Blanchar, “From ‘New World Order’ to ‘Crisis’: Recalling a 1991 Test Dept Event in Brixton and the Evolution of the Social and Political Climate that Has Evolved Since that Time,” in *Test Dept: Total State Machine*, 328.

reader back to the aesthetic question that is addressed in the epigraph of Monroe's introduction, a quotation from Peter Bürger's 2010 essay "Avant-Garde and Neo-Avant-Garde: An Attempt to Answer Certain Critics of *Theory of the Avant-Garde*":

Measured against their goals and the hopes that they carried, all revolutions have failed: this fact does not lessen their historical significance. But it is precisely in its extravagance that the project of the avant-garde serves as an indispensable corrective to a society foundering in its pursuit of egotistical goals.¹⁰

This reference to Bürger yields more than is at first apparent since in the early 1980s it was not Bürger's assessment of 1970s pluralism that might have been most relevant to the emergence of this group but instead the material that is addressed by Jochen Schulte-Sasse in his foreword to the 1984 English translation of *Theory of the Avant-Garde*.¹¹ Schulte-Sasse begins with an assessment of Renato Poggioli's 1962 study of the avant garde in the context of modernism, which Poggioli defines as a cult of novelty and of the strange that is set against realist representation, understood as prosaic convention. This modernist definition of contradiction within bourgeois, technological society, however, is



10. Peter Bürger quoted in Monroe, "Introduction," 1.

11. See Jochen Schulte-Sasse, "Theory of Modernism versus Theory of the Avant-Garde," in Peter Bürger, *Theory of the Avant-Garde*, trans. Michael Shaw (Minneapolis: University of Minnesota Press [1974] 1984).

a rather blunt instrument and does not allow for fine distinctions to be made between romanticism, aestheticism, symbolism, avant-gardism and postmodernism. At best, according to the author, it allows for a summary distinction from commercialism and conformism.

For Schulte-Sasse, the advantage of Bürger's work over Poggioli's is that it is both more historically specific and more sociologically relevant, outlining, not unlike Fredric Jameson's essay on postmodernism, three separate phases to bourgeois culture and society. The story begins with the severance of cultural *production* from its dependence on the market. This break with the system of patronage allows for the development of the sphere of autonomy, a form of negativity that prefigures a utopian future but that in the present represents absolute confrontation. In the work of Herbert Marcuse and Theodor Adorno, however, writing almost one hundred years after the first anti-academic avant-garde works of the nineteenth century, the institution of autonomy has become a form of compensatory affirmation.¹² The contradiction between negation and affirmation leads to various modernist innovations, such as musical dissonance, literary anti-narrative, and visual abstraction—revolts in style that result in semantic atrophy, a situation that Bürger considers inherent to the “institution art,” understood as a space of bourgeois self-critique shorn from radical confrontation of the contradictions of this same society. And this is what makes the appearance of Bürger's book in English translation relevant to the discussion of the emergence of Test Dept

12. Schulte-Sasse, “Theory of Modernism versus Theory of the Avant-Garde,” x.

out of New Cross in the world of South London squats and co-ops: the fact that this Stakhanovite work was being tested at the time of the rise of postmodern academic theory.

For Bürger, the value of art can only be gauged in relation to notions of social value and society *as a whole*, and not only with regard to its intellectual class. There is thus no such thing as purely aesthetic experience. In this regard Test Dept's work should not be divided, as it is oftentimes in the book, between aesthetic and political revolution; rather, these two elements should be seen as co-terminous features of a superstructural expression of social change. This is in stark contrast to the theories of early 1980s postmodernists like Roland Barthes, Julia Kristeva, Jacques Derrida, Michel Foucault, Gilles Deleuze, Jean-François Lyotard and Jean Baudrillard, who focused on modernist texts as means to deconstruct norms and ideological closure. According to Schulte-Sasse, such reading practices and hermeneutics of suspicion were premised on "social inconsequentiality."¹³ In fact, given their status as avatars of today's post-traumatic left, such inconsequentiality and its indeterminate, undecidable, impossible and aleatory "reality effects" was worn like a badge of honour for fear of being responsible for further catastrophes. Postmodern theory was both post-enlightenment and post-revolutionary, declaring the end of the historical subject as defined by the meta-narratives of Freud and Marx. In stark contrast, Bürger championed the historical avant gardes for their presumption that art could effectively and *dialectically* lead back into social life. On the

13. Schulte-Sasse, "Theory of Modernism versus Theory of the Avant-Garde," xii.

other hand, Bürger castigated the neo-avant gardes of the 1960s and 70s for surrendering to institutional capture, a phenomenon described by Adorno and Horkheimer's "culture industry" thesis and which Bürger referred to as "false sublation." For him, the success of the neo-avant gardes of postwar art, from New Realism and Pop Art to minimalism and conceptualism, was subsumed by the institutions of capital. The long and the short of it for Schulte-Sasse is that (post)modernist analyses of solid and fluid, metaphysical closure and deconstruction, or what today we might readily refer to as social constructionism, have very little bearing on social totality and political ideology. Paradoxically, such art and theory reflects rather than resists society, in part, because it mistrusts the world. Nothing could be further from the words of Alan Sutcliffe in *Shoulder to Shoulder*, the miner who wants to say "a few words about the strike" and "make an honest appeal to everyone in our community." Such words are not pre-theoretical. The call for support on the picket lines and denunciations of the magistrate is the most advanced theory of its time, perhaps no more but certainly no less than talk of virtuality, symbolic exchange, and illusion of the end. The problem with the latter concepts are not their efforts at estrangement and understanding of expenditure, but their dependence on what they deconstruct, which, according to Schulte-Sasse, makes them irrelevant.¹⁴ Despite the goodwill of the theorists themselves—even if and insofar as some stridently professed their pessimism—their theories fail to relate to social justice, mor-

14. Schulte-Sasse, "Theory of Modernism versus Theory of the Avant-Garde," xxiii.

ality and social value. The process of endless demystification that they propose vacillates between nihilistic relativity and trumped up claims of absolute validity—a sort of false consciousness theory dressed up in the new clothes of structure, discourse, meta-narrative, doxa, logos, and the arboresque.

The conclusion for Bürger, coming after Lukács and Jameson, is that art should seek possibilities to reproduce the social totality rather than the minutiae of historicist reconstruction.¹⁵ In this regard, Marx's *Grundrisse* and *Capital* are not merely theories of production, and not merely theories of labour value, but theories of the relations of domination, understood contradictorily in terms of prosperity and the colonization of human desires.¹⁶ In this sense, according to Schulte-Sasse, Bürger reflects on the concrete (realist) and not only abstract (positivist, identitarian) conditions of possibility of historical categories like art and labour. Bürger's conclusion is that the neo-avant gardes both protested and protected the status quo.¹⁷ Their transgressive hostility to the ideals of the bourgeoisie reflected those same ideals. In contrast, genuine avant-garde artists do not isolate themselves, but while attacking the institutional destinies of art, seek to integrate art with life, contributing to the establishment of new norms based in emancipatory social justice. It is in this sense that Test Dept's inaugural

15. Schulte-Sasse, "Theory of Modernism versus Theory of the Avant-Garde," xxxiii.

16. Schulte-Sasse, "Theory of Modernism versus Theory of the Avant-Garde," xxx.

17. Schulte-Sasse, "Theory of Modernism versus Theory of the Avant-Garde," xxxv.

manifesto, “Beating the Retreat,” remains somewhat aestheticist. It allows Test Dept itself to come into visibility but it otherwise obscures the bourgeois weapon of neo-conservative ideology. Nor does it adequately address the social function of music; it rather distinguishes the band from its predecessors and contemporaries in the Pop universe. On the other hand, it is this ambiguity that brings Test Dept closest to its Slovenian counterpart Laibach. Confusing to fans as well as detractors, both groups had their activities monitored by the secret police—in the case of Test Dept by the same DDR officer responsible for the files of Christa Wolf. Laibach never clearly identified with or against various political regimes, but kept a distance from concrete political activism, allowing for misinterpretation of their motives and mining avant-garde genealogies through a “retrogarde” ideological position.¹⁸ In contrast, Test Dept made use of industrial aesthetics in order to engage directly in social contexts of production and with various communities of struggle, effectively reflecting on the end of an epoch. In this regard the work of Test Dept offers us something beyond the institutionalization of aesthetic praxis and even of the realm of “industrial” as a genre of music.

The crux of the matter, then, is that the situation today has changed dramatically both for art and for labour, and in this regard we no longer look to postmodern theory except as itself a somewhat “retrogarde” set of tools for intellec-



18. See in *Test Dept: Total State Machine*: Angus Farquhar, “Test Dept European Network Tour,” 94-113; Laibach, “Anglo-Slowenische Freundschaft,” 118; and Alexei Monroe, “Laibach/Test Dept Perspectives,” 118-19.

tual and cultural production. This post-postmodern condition, now commonly referred to as “contemporaneity,” is partly what frames the contexts of production and reception of this book. With regard to the question of precarity, what the current conjuncture of biopolitical activism seeks to understand and make into a basis for radical political organization is the shift from Bürger’s thesis on the “false sublation” of art into culture industry and creative industry to a somewhat more up-to-date analysis of the “real subsumption of labour.”¹⁹ According to Marxist theory, the ‘formal subsumption of labour’ occurs when labour power is exchanged for wages and exploited for surplus value profit. In the industrial mode of production, labour exploitation is ‘formal’ since the labour process has not yet been completely transformed by machines, and so surplus value depends on the ability of the capitalist to extend the working day, reduce workers’ wages and increase the speed of work. In this context, labour is provided only enough resources to reproduce itself. The capitalist seeks to lessen the contradiction between labour and capital by revolutionizing the processes of production, which contributes to surplus value but without requiring more from labour. This process of technological automation and management leads to the ‘real subsumption’ of labour. Although it revolutionizes what can be expected from one worker in a day, it reduces the amount of ‘variable capital’ that is spent



19. See Nathan Brown, “The Distribution of the Insensible,” *Mute* (January 28, 2014), available at <http://www.metamute.org/editorial/articles/distribution-insensible>.

on workers' wages and consequently reduces the amount of capital that can be transformed into surplus, since the source of value according to this 'labour theory of value' model of capitalist economics is human labour, or what Marx referred to as "socially necessary labour time." As competition and automation reduce the valorization process, rates of profit decline and more of the labour force is made redundant. On the one hand, beyond the money nexus, this freeing up of time is the realization of human dreams of emancipation from toil and drudgery, but on the other hand, the pauperization of the labour market creates a crisis in production since there is also a reduced ability to consume what is produced. In order to compensate for this situation in which labour has been made redundant by innovation, capitalism looks to the growth of the tertiary sector, with new services made available in education, culture, leisure, advertising, health, administration, social welfare, security, and so on—a new 'post-industrial' labour market that satisfies new needs and defines workers in terms of consumer identities rather than their place in the division of labour. In the most recent phase of the real subsumption of labour, the shift from Fordism to post-Fordism places a great deal of emphasis on the new computer technologies and digital information that have contributed to the 'financialization' of the economy, a further shift away from profits based on the industrial mode of production.

Although mechanization promises to free human labour from drudgery, the working day for many people extends well beyond the forty-hour work week. As David Graeber notes in his essay "On the Phenomenon of Bullshit Jobs," countless new jobs are created every day to keep

populations working overtime.²⁰ The service sector in today's developed West accounts for about three quarters of employment, effectively replacing productive work. Workers in these fields are the same people, mentioned earlier, who do not identify as working-class. The paradox is that even as more and more people spend their time performing pointless non-productive activities, such uses of time are somehow factored back into the production process and circulation of capital, invisibly extending the working day to 24/7 and making the minutiae of daily existence into something calculable and exchangeable. The consequence of this is that it becomes all the more difficult, as Graeber points out, to provide an objective measure of the social value of labour, especially the kind of industrial labour that was embodied in early Test Dept performances. Productive labour, even in the high-tech industry, is increasingly outsourced to offshore factories and maquiladoras. Meanwhile, in the developed West, corporate CEOs earn 300 times more than the average salaried employee. The social and ideological function of the political class that does the bidding of corporate capitalists is to find ways to siphon the combined social wealth of the majority into the pockets of the billionaire class. For example, in the past five years in Greece the austerity policies of the European Union have caused the Greek economy to shrink by 25 percent, unemployment to rise to 27 percent, and youth unemployment to rise to 60 percent.

20. David Graeber, "On the Phenomenon of Bullshit Jobs," *Strike!* (August 17, 2013), available at <http://strikemag.org/bullshit-jobs/>.

The population of Greece was asked in the referendum of July 4, 2015, to decide if this undemocratic social vision should be allowed to dominate government policy. Even if the answer should be a no-brainer, the population nevertheless, at least according to mainstream media, seemed to be divided. One reason for this confusion is the fact that many people in this country dedicated to tourism effectively do not know the value of their activity. When bikini-clad Miss Tourism Planet models are not hired to send the message that “Greek tourism is not in crisis,” right-wing populism and tabloids fill the void by drawing on sentimental notions of the nobility of hard work and the paying of one’s debts. When workplace pressure can be used to exert political influence, however, such as the Syriza government’s closing of banks in the lead-up to the referendum, people complain. Yet at the same time the population tolerates the continued evisceration of unionized work, those jobs that have “a clear social value,” as Graeber puts it, wherever one might find them.²¹

In this context, the image of heroic labour discipline that was wielded by Test Dept in the early to mid-1980s is indeed quixotic. To come back to Charalambides’ article, the normalization of precarization anticipates disobedience to neoliberal capitalism. However, as readers of the work of Karl Polanyi have argued, it is not self-evident that the forms of insurgency will be progressive. In the context



21. Graeber, “On the Phenomenon of Bullshit Jobs.” The Greeks voted 61% in favour of the “No” option in the referendum, giving the left-wing Syriza party better standing to reject the austerity policies of the Troika.

of Greece, the European establishment toyed with the idea of orchestrating a coup d'état similar to the installation of the Abdel Fattah al-Sisi regime in Egypt. The politics of identifying as precarious that Charalambides and Lorey allude to has yet to take place since most people still understand work in terms of a former 'formal subsumption.' Like the proverbial cartoon cat that has unknowingly walked off a precipice but failed to look down, the working masses in the post-industrial West remain in a state of suspended animation. As Charalambides rightly says, "precariousness is not something autonomous that exists in itself in an ontological sense."²²

Given the condition of structural inequality, the reality principle of precarity seeks compensatory illusions of various sorts. Such fantasmatic substitutes are increasingly the order of the day in the field of socially engaged art, in which social and political activism is rapidly replacing the concern with "art." According to Gregory Sholette, in an essay on the "delirium" of social practice, art has taken a "social turn" precisely at the moment when the system of state governance is no longer adequately managing broad social, structural and ecological problems.²³ Is this not a neat analogy to the situation encountered by the members of Test Dept in the early 1980s? If so, what might we take from their choice to explore the



22. Charalambides, "Precarity as Activism."


23. Gregory Sholette, "Delirium and Resistance after the Social Turn," *Field* #1 (2014) 97, available at <http://field-journal.com/wp-content/uploads/2015/05/FIELD-01-FULL-ISSUE.pdf>.

outmoded for its ability to explode the continuum of the present? Sholette argues that whatever its dependence on institutions and capitalist markets, activist social practice is the avant garde and social realism of contemporary art.²⁴ While financialization accompanies the exponential growth of the art market, it is worth distinguishing between the primary economy of artists who live from the sale of their work and the equally value-generating secondary economy of precarious artists that Sholette otherwise refers to as “dark matter.”²⁵ The question facing this dark matter is, on the one hand, political organization, which tends to focus on reformist social democratic notions of the reallocation of resources, with many calling for a living wage as a human right, and on the other hand, what I would emphasize with my notion of the “brave new avant garde” as the pretense of autonomous collectives to be able to withdraw from the art world.²⁶ Sholette makes

24. Sholette, “Delirium and Resistance after the Social Turn,” 98.

25. See Gregory Sholette, *Dark Matter: Art and Politics in the Age of Enterprise Culture* (London: Pluto Books, 2011). The distinction between primary and secondary economies of labour in the art world is developed by John Roberts in *Revolutionary Time and the Avant-Garde* (London: Verso, 2015).

26. See Marc James Léger, *Brave New Avant Garde: Essays on Contemporary Art and Politics* (Winchester: Zero Books, 2012), and *The Neoliberal Undead: Essays on Contemporary Art and Politics* (Winchester: Zero Books, 2013).

the important observation that such a withdrawal implies making common cause with workers and activists outside the distinct sphere of art—a process that is definitional to Bürger’s theory of the historical avant garde and that leads Sholette to refer to social practice as “the unconfirmed major contender for an *avant-garde redux*.”²⁷ However, the “choreography of social experiences” that covers the range of practices from apolitical flash mobs and relational hanging around to the utopian spaces of file sharing and unconferences, and then the more politicized orchestrations such as Occupy Wall Street, Strike Debt and Gulf Labor, is now a feature of what I have addressed as real subsumption. One need not see these phenomena in a cynical way as mere expressions of the neoliberal injunction to participate, network, and even, if you want to survive in the secondary economy, collectivize. Certainly these phenomena are generative of real use values. I am hardly disputing this fact. Regardless, such art workers tend to perform reparative social work more loosely, with less accountability, less institutional permanence and job security, and with possibly less professional know-how than people employed in traditional social service jobs (regardless of just how expert one might become in the course of fieldwork). In many cases, artists become engaged on the basis of one or more university degrees in fine arts, with proven  ability to work collaboratively with communities, and with expectations of the requisite computer skills, nomadic flexibility, and so on. Once their qualifications

27. Sholette, “Delirium and Resistance after the Social Turn,” 106.

are established, they are offered temporary, part-time jobs and project work at substandard non-union wages—that is, if they are not simply asked to do what they do for free: work for work’s sake. The rest are either employed in universities or become small-scale entrepreneurs in order to kickstart some seed money.

Idealism runs deep, and one should not underestimate it; but one should also attend to ideology. Sholette’s best guess for the success of social practice is that it resolves intolerable contradictions in the art world by inverting art’s privileged hermeneutic into its heterogeneous social materials.²⁸ The simple production of the social, attributed by Sholette to the performance theory of Shannon Jackson, comes to resemble the relation between things that is acknowledged by the thesis of real subsumption, only this thing is now increasingly immaterial and leads from specific concrete demands to an ambiguous atmosphere of interpersonal and affective bonding in the best of cases and sometimes to volatile pseudo-conflict that serves the narcissism of small differences. Despite the real ideological gains made by the movements of the squares, the general tendency is for the question of class conflict at the heart of the labour-capital relation to dissolve into anti-statist and anti-capitalist post-politics. People are called on to empower themselves on the basis of identity and at the same time to divest from taking power through any form of constituted collective

28. Sholette, “Delirium and Resistance after the Social Turn,” 108.

power.²⁹ At best, and here I agree with Sholette, social practice engages with the delusion of political effectiveness, often incorporating into its programme genealogies of past utopian efforts.

A broader consideration of the post-enlightenment conditions of semiocapitalism might further explore the way that Oskar Negt and Alexander Kluge's theory of experience today comes closer to a surrealist world of intoxication, mediated by a Žižek-derived notion of the weakening of the function of the big Other. Insofar as Test Dept's performances resemble the work of Laibach, they very interestingly touched on the question of belief in a world of contradictions. This was particularly acute as they toured their Stakhanovite sounds and images in former

29. See Slavoj Žižek, "Class Struggle or Postmodernism? Yes, Please!," in Judith Butler, Ernesto Laclau and Slavoj Žižek, *Contingency, Hegemony, Universality: Contemporary Dialogues on the Left* (London: Verso, 2000) 90-135; Alain Badiou, *Ethics: An Essay on the Understanding of Evil*, trans. Peter Hallward (London: Verso, [1993] 2001); Alain Badiou, *Saint Paul: The Foundation of Universalism*, trans. Ray Brassier (Stanford: Stanford University Press, [1997] 2003); Walter Benn Michaels, *The Trouble with Diversity: How We Learned to Love Identity and Ignore Inequality* (New York: Holt, 2006); Slavoj Žižek, "Multiculturalism, or, The Cultural Logic of Multinational Capitalism," in *The Universal Exception: Selected Writings, Volume Two*, eds. Rex Butler and Scott Stephens (London: Continuum, 2006) 151-82.

Eastern European countries. Why perform industrial labour for those who do it for a living? In his essay, Sholette suggests, à la “Theses on Feuerbach,” that the free gifts of today’s social practice artists are sacrifices to an absent god, and god, he says, “is of course society itself, defined as a project of collective good, from each according to her ability, to each according to his need,” which Sholette contrasts to the mutually shared selfishness of Capitalism 2.0.³⁰ This, however, misses Marx’s main point that capitalist exploitation is not only a moral matter of greed and bad faith but takes place even when people have the best intentions. It misses the point of Marx’s *Capital* wherein the absent god takes the more pernicious form of money. It further misses the mark of some of the ideas that we could find in Freud. For example, how does one account for the results of the prank polls of journalists who uncovered in June 2015 that most Americans are willing to engage in a nuclear war with Russia while most Russians consider the use of nuclear weapons against Americans an aberration?³¹ For Sholette, the answer to the

30. Sholette, “Delirium and Resistance after the Social Turn,” 128.

31. See “‘Obama Zombies’: Americans Sign Prankster’s Petition to Nuke Russia,” *Infowars.com* (June 11, 2014), available at <http://www.infowars.com/obama-zombies-americans-sign-pranksters-petition-to-nuke-russia/>; and “‘Are You Crazy?’ People in Moscow Widely Oppose Fake Petition to Nuke America,” *RT.com* (June 12, 2015), available at <http://rt.com/news/266848-russia-nuke-america-poll/>.

question of whether art should merge with life can come only from the grassroots and the quest for social justice. In other words, it is less a matter of ideology and, despite his promising reference to Viktor Shklovsky's "optimism of delusion," much of what he proposes as change is premised on the proliferation of relatively autonomous acts of goodwill and a measure of resentment.³² In the case of the July 2015 Greek referendum we find a similar problem of politicization but from the opposite end of the political spectrum, where it is precisely the question of ideology that the members of the Eurogroup wished to avoid, reducing politico-ideological decisions to a matter of technical administration without political consideration.³³ But nevermind the neoliberals; even leftists are divided about the political outlook of Syriza, and communist groups were not surprised when after the referendum Syriza approved the E.U.'s brutal austerity measures. For such reasons I wholeheartedly agree with Sholette that political acts are delirious; not only are they not grounded in political economy but sometimes they cannot be grounded in political reason. A political act, as Slavoj Žižek argues, is a wager that can only be assessed retrospectively—or

32. Sholette, "Delirium and Resistance after the Social Turn," 114

33. See Slavoj Žižek, "Slavoj Žižek on Greece: This Is a Chance for Europe to Awaken," *New Statesman* (July 6, 2015), available at <http://www.newstatesman.com/politics/2015/07/Slavoj-Zizek-greece-chance-europe-awaken>.

as Alain Badiou argues, is a matter of fidelity to a radical break with the existing situation.

The question of socially necessary labour time today meets the problem of distribution on a global scale. It is, because of this, all the more necessary to adapt the ideology of labour value that developed under Fordist social relations to today's international division of digital labour.³⁴ Insofar as labour politics is integrated with the reproduction of capital, precarization rather than the production of wealth is increasingly definitional to emancipation and hopes for a political degrowth economy. And so the question of social necessity and class antagonism remains.³⁵ For good and bad in terms of precarious living conditions and the low degree of unionization, the real subsumption of labour is part and parcel of the exponential growth of social practice art. As Sholette argues, such practices can no longer remain unseen by institutional discourse. Certainly the work of Test Dept and this new book can today be received as an earlier instance of social practice art, an older brother in the permanent revolution.

34. Christian Fuchs, *Digital Labour and Karl Marx* (New York: Routledge, 2014) 286.

35. According to the Endnotes collective, “[t]he only revolutionary perspective afforded by the current cycles of struggles is that of the self-negation of the proletariat and the concomitant abolition of capital through the communisation of relations between individuals.” See “The History of Subsumption,” in *Endnotes* #2, available at <http://endnotes.org.uk/en/endnotes-the-history-of-subsumption>.

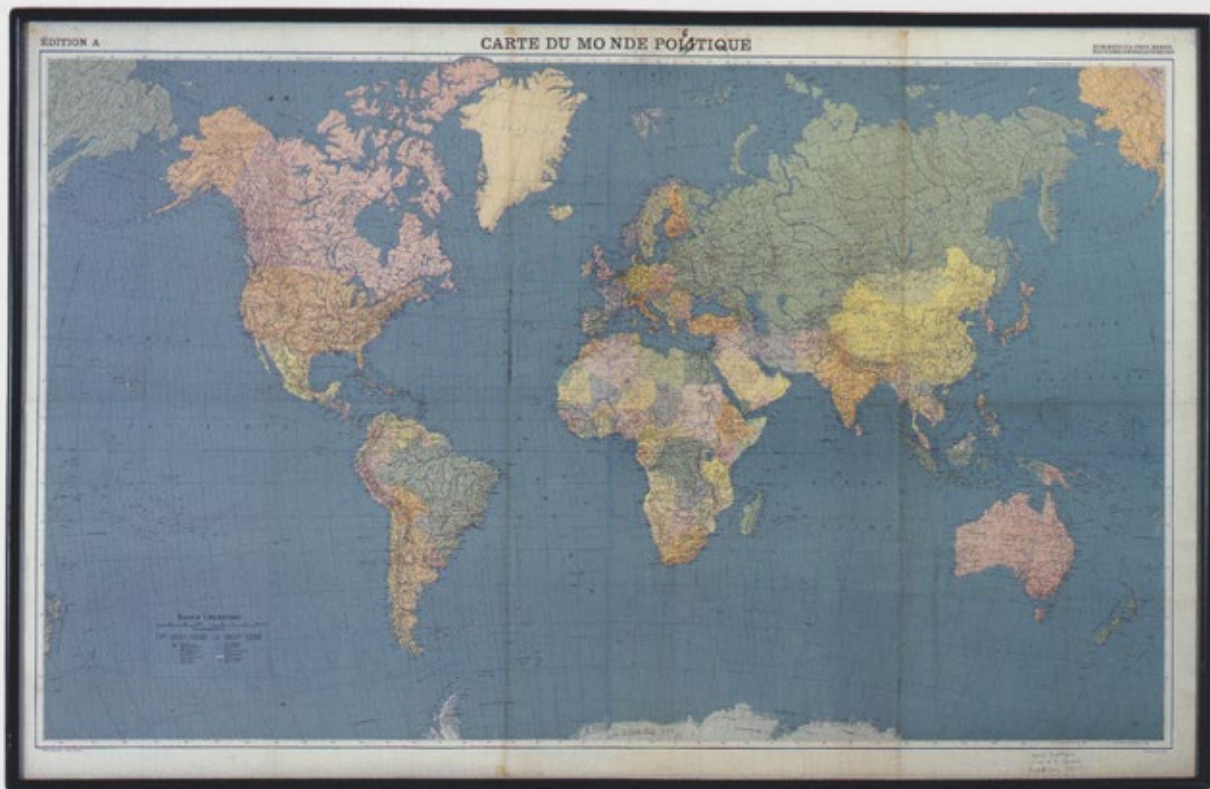
Whatever subtleties one might want to add here concerning the theory of the unconscious, it is a truth that only a collective effort will avail us of the devaluation of labour. To cite Alan Sutcliffe once again:

Down with the police state!

Victory to all working people in struggle throughout the world!







Herbert Foundation is pleased to invite you for the opening of the exhibition *Carte du monde poétique. Films, Works and Documents of Marcel Broodthaers* from the Herbert Foundation on Saturday April 25, 2015 from 5 p.m. until 7 p.m. Coupure Links 627 A, Ghent

Marcel Broodthaers, *Carte du monde poétique*, 1968
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