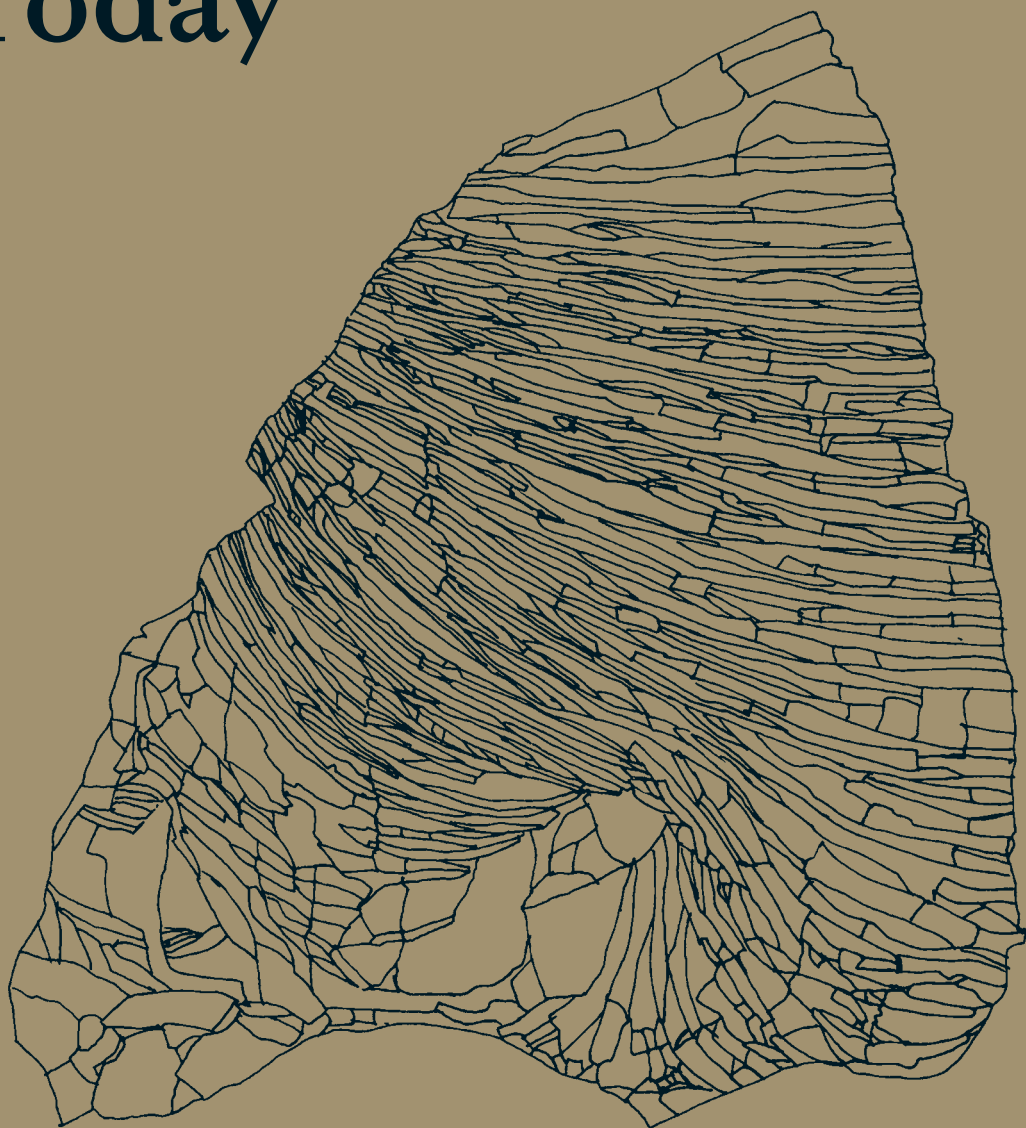


# Beyond the Dust – Artists' Documents Today



Middelburg  
18.09 – 12.12.2010

Op initiatief van de Dena  
Foundation for Con-  
temporary Art, presenteren  
De Vleeshal, de Dena  
Foundation en de Fondation  
d'entreprise Ricard

Milano  
08.10 – 28.10.2010

Su iniziativa della  
Dena Foundation for  
Contemporary Art, De  
Vleeshal, la Dena Foundation  
e la Fondation d'entreprise  
Ricard presentano

Paris  
11.01 – 29.01.2011

A l'initiative de la  
Dena Foundation for  
Contemporary Art, De  
Vleeshal, la Dena Foundation  
et la Fondation d'entreprise  
Ricard présentent

## Beyond the Dust Artists' Documents Today

Opening  
Vrijdag 17 september, 16 u  
Friday 17 September, 4 p.m.

De Kabinetten  
van De Vleeshal  
Zusterstraat 7

Open  
Dinsdag t/m zondag 13 – 17 u  
Tue. – Sun. 1 – 5 p.m.

Gratis toegang  
Free admission  
www.vleeshal.nl

Postbus 201  
4330 AE Middelburg  
The Netherlands  
t +31 (0)118 652200  
office@vleeshal.nl

Inaugurazione / Opening  
Giovedì 7 ottobre, 18.30  
Thursday 7 October, 6:30 p.m.

La Fabbrica  
del Vapore  
via Procaccini 4  
20154 Milan  
Italy

Orario / Open  
Dal martedì al venerdì dalle 11  
alle 19, sabato dalle 15 alle 19  
Tue. – Fri. 11 a.m. – 7 p.m.,  
Sat. 3 – 7 p.m.  
Ingresso libero  
Free admission  
www.fabbricadelvapore.org

Vernissage / Opening  
Lundi 10 janvier, 18h30  
Monday 10 January, 6:30 p.m.

Fondation  
d'entreprise Ricard  
12 rue Boissy d'Anglas  
75008 Paris  
France

Ouverture / Open  
Mardi au samedi de 11h  
à 19h, sauf jour fériés  
Tue. – Sat. 11 a.m. – 7 p.m.,  
except public holidays  
Entrée libre  
Free admission



Dena Foundation  
RICARD  
Fondation d'entreprise



Ministero  
della Cultura  
della Repubblica  
Italiana



Dena Foundation  
RICARD  
Fondation d'entreprise



Ministero  
della Cultura  
della Repubblica  
Italiana



Dena Foundation  
RICARD  
Fondation d'entreprise



Ministero  
della Cultura  
della Repubblica  
Italiana



# **Beyond the Dust**

## ***Artists' Documents Today***

An exhibition in three parts, curated by Francesca di Nardo in collaboration with Lorenzo Benedetti.

Catalogue edited and designed by Roger Willems and Gwenneth Boelens.

Roma Publication 152

Being today part of this European exhibition project with Dena Foundation gives us the opportunity to pursue our relations started in 2005 with the coproduction of the catalogue of the exhibition *Inhabituél*, which already brought together young Italian and French artists, and to start a dialogue between various European institutions. It is also a way to show our attachment to Giuliana Setari Carusi who makes so much for artists.

We have already had the opportunity to show, for the 11th and 12th Fondation d'entreprise Ricard Award, the works of the four French artists shown in the exhibition *Beyond the Dust*: Mark Geffriaud, Benoît Maire, Clément Rodzielski and Raphaël Zarka. We are pleased to host them again and to receive the four Dutch artists and the four Italian artists, selected by Francesca di Nardo and Lorenzo Benedetti.

After the Kabinetten van De Vleeshal in Middelburg and the Fabbrica del Vapore in Milan, the exhibition *Beyond the Dust* ended its journey in Paris at the Fondation d'entreprise Ricard, where the two results of the *commande publique* of the Centre National des Arts Plastiques (CNAP) were presented. Italian artist collective Richard Simpson was commissioned to produce a work, and the artists of Roma Publications were commissioned to edit and design the catalogue for the exhibition.

Joining this project reasserts our commitment to the young French art scene and our will to promote it abroad, while discovering from time to time young foreign art scenes.

Colette Barbier  
Director Fondation  
d'entreprise Ricard

The European exhibition project *Beyond the Dust – Artists' Documents Today* is a further step ahead in the action that the City of Milan has undertaken in relation to youth and young creation. Four artists, previous beneficiaries of the Residencies Program that the Dena Foundation promotes in Paris at the Centre des Récollets and that the Set-tore Tempo Libero finances, have had the opportunity to participate in an exhibition of high content and quality. From De Vleeshal in Middelburg to the Fabbrica del Vapore in Milan, from the latter to the Fondation d'entreprise Ricard in Paris, they have undergone a privileged itinerary, rich in encounters and exchanges. Through the artworks presented, these young artists contribute to testify our time and to forge its collective memory. I thank the artists and all those that with their efforts have made the realization of this important initiative possible.

Alan Christian Rizzi  
Sport and Leisure Counsellor  
City of Milan

It is with great enthusiasm that the Italian Cultural Institute in Paris, which I direct, supports and promotes the exhibition project *Beyond the Dust* organized by the Dena Foundation. The travelling exhibition visiting three countries, Italy, the Netherlands and France, has the theme of the archive, the testimony and instrument for the conservation of memory. A group of young contemporary artists from these countries establishes a dialogue, through different creative languages, in a single exhibition space, with works developed in different social contexts. They use archival materials spontaneously conserved over the course of time and then selected to give form to the theme of memory as an element of historical con-

tinuity. I would like to thank the Dena Foundation for its efforts in developing international cultural exchanges to support young artistic creation, as well as the European partner institutions of the project, De Vleeshal in Middelburg, and the Fondation d'entreprise Ricard hosting the exhibition in Paris.

Rossana Rummo  
Director Istituto Italiano  
di Cultura di Paris

It is with great pleasure that the Royal Dutch Embassy in France and the Institut Néerlandais support the exhibition *Beyond the Dust* at the Fondation d'entreprise Ricard, an initiative of the Dena Foundation for Contemporary Art. Through international cultural exchanges, artistic creation in both the home country and the host country can be inspired and enriched. At the same time these exchanges promote intercultural relations between the countries. In this way, the primary objectives of the Netherlands' international cultural policy find form in this international exhibition at the Fondation d'entreprise Ricard. We hope to repeat this successful cooperation in the future.

Jeanne Wikler  
Cultural Counsellor at the  
Royal Dutch Embassy in Paris  
Director of the Institut  
Néerlandais



## Beyond the Catalogue

When the Dena Foundation asked the French Centre national des arts plastiques to participate in the *Beyond the Dust, Artists' Documents Today* project, it seemed entirely natural to us to be part of it, and for several reasons. First, because the projects Giuliana Setari Carusi curates are always of very high quality. Further, however, the notion of archives, collections, and preservation of memory in all its forms has always been at the heart of the concerns of the Centre national des arts plastiques, which manages, it should not be forgotten, the *Fonds national d'art contemporain*, the largest contemporary art collection in France.

A public commission was given to accompany this project to thereby permit it to explore a new dimension: the creation of two catalogues to take form throughout the extent of the various exhibitions. As new archives of art that deals with archives, the catalogues offer a new angle on works that themselves ask us to look at the world and retain remembrance of it, in the end moving the catalogue to the realm of the artwork to further develop its critical viewpoint and push it slightly beyond its limits.

Marc Sanchez  
Artistic Production Director,  
Centre national des arts  
plastiques, Paris

In an initiative undertaken in collaboration with partners, if that term is to be granted the proper weight, one naturally has to report on the results. The Dena Foundation for Contemporary Art does so with particular pleasure in the case of its priority partner, the Assessorato Tempo Libero del Comune di Milano, which has been reliable in its continuing support for the Residence Program for artists and curators in Paris since its creation in 2003.

Because the aim of the residencies is to encourage mobility of young artists, acquainting them with a new art scene, and the international dimension of the exchanges, in order to demonstrate the results of this collaboration over the last few years the Dena Foundation has organized an exhibition, *Beyond the Dust - Artists' Documents Today*, showing work by French, Italian and Dutch artists. This project is based on three main axes: correspondence of the selected theme to a central issue in today's critical reflections, continuation of existing relationships, and the novelty of those that have arrived to join them. For the development of the project, the Dena Foundation has turned to European institutions that focus on the creativity of young talents, through their promotion and reach: the Fondation d'entreprise Ricard of Paris, and De Vleeshal art centre in Middelburg, the Netherlands. When called upon, the directors of artistic production of the CNAP, the French Centre National des Arts Plastiques, took part in the meetings from the early phases of the project: they approved of its content and the operative modes of its implementation. They therefore decided to commission a work by the artist Richard Sympton to include in the permanent collection, and to assign the artists of Roma Publications with the task of making the exhibition catalogue.

New partners, in turn—the Institut Culturel Italien and the Institut Néerlandais de Paris—have also shared in the project concept and offered their support.

The stratification of all the relationships woven during the course of countless meetings among the parties involved in this initiative, the multiplicity of the exchanges orchestrated between curators and artists, and the temporal sequence of the various phases in the three different countries and cities, also reflect the complexity of an international art scene to which *Beyond the Dust* brings a contribution we feel is precious. The project also responds to the desire to leave a trace, in the era of digital reproducibility, conducting an investigation, and here we return to the timeliness of the critical reflection on the theme of the archive and the need for conservation of documents and collective memory. The encounter of artists from different regions of Europe, in dialogue, each expressing his or her own sensibilities, has been highly productive.

Jan Hoet has said that “the artwork conserves its autonomy and its secret, the function of the artwork remains intact. It thus remains the ultimate proof of the possible misdeed, because it is open to discussions and criticisms, as proof of our time, of our actions. The artwork remains the stone on whose basis future generations will measure us, and judge us. And maybe condemn us”.

In the moral sense of this statement, which extends from the works to those who oversee them, namely us, we position our action, aimed at leaving a trace of our time that, as Régis Debray says, not only communicates but also transmits.

Giuliana Setari Carusi  
President Dena Foundation  
for Contemporary Art

- 1 Linda Fregni Nagler
- 2 Mark Geffriaud
- 3 Invernomuto
- 4 Jeroen Kooijmans
- 5 Irene Kopelman
- 6 Benoît Maire
- 7 Diego Marcon
- 8 Clément Rodzielski
- 9 Roma Publications
- 10 Batia Suter
- 11 Richard Simpson
- 12 Raphaël Zarka

# Beyond the Dust

## *Artists' Documents Today*

by Francesca di Nardo

For some time now Bill Gates has been purchasing the rights to and ownership of hundreds of photography archives, about 17 million images from the Bettmann Archive and the United Press International Archive, conserved in a former mine in Pennsylvania. The first question that comes to mind concerns the purpose of this operation. The official answer explains that Gates wants to save the images by means of digital scanning. Reliable sources estimate that the process would take about 400 years. What happens if the archives vanish? If not even one of these millions of images could still be seen? The events, identities and histories the photographic documents show and conserve would disappear, as if they had never existed, creating spaces of manipulation, fiction, creation, falsification. This reflection is obviously raised by the spontaneous association between Bill Gates and the world of digital information and the Internet, the great contemporary archive that has changed our system of communication, information and relation, and it triggers a series of questions. What value do we assign to memory, in an age of external memories? What do we choose to immortalize in the digital era? What is the role of the archive in the context of the technologically advanced society of open source?

We could start by defining some names and concepts. In Roman times and during the Middle Ages one of the most often recurring definitions of the term archive was 'locus in quo acta publica asservantur, ut fidem faciant' (place in which public documents are conserved in order to guarantee public trust). From this definition, in particular, through the use of the term 'fides' it is possible to underline one of the more fascinating and important aspects of the notion of the archive, that of historical truth.

Though its origin is in legal matters, this noun in Latin soon came to indicate a moral notion central to the Roman system of values.

The 'fides' meant the founding value of relationships of 'faith' between citizens and between citizens and the State, and it was considered a divinity, honoured with the temple of the 'Fides capitolina' on the Capitoline Hill.

In the classic Latin period, then, its meaning—though belonging to the moral sphere—was part of a system of civil, substantially secular values. But in the phase of socio-political and then linguistic transition from the Roman empire to the early Christian Middle Ages, the term 'fides' entered a specifically religious and spiritual vocabulary context,

indicating the act of unconditional faith, a cardinal concept of Christian thought and expression.

The fact that this term appears in reference to public documents stored in an archive is very significant, especially if we analyze the etymology of the noun 'archive', in the footsteps of Jacques Derrida in his introduction to *Mal d'archive. Une impression freudienne*, identifying a root shared with the noun Archon ('supreme magistrate' or 'ruler').

It becomes increasingly clear that the original context of the practices of the Archive was juridical and administrative, that of official, formally defined power, in short.

The status of the documents contained and conserved, then, becomes equally clear; by virtue of their inclusion in the archive, they automatically qualify as being worthy of trust and faith, and therefore as truth. They are conveyors of reliable and truthful content.

The archive, furthermore, as the representation of choices and forms of classification of facts and contents, becomes a form of historical representation.

Anyone who advisedly consults an archive, then, is potentially capable of reconstructing the story of past events, of making hypotheses regarding their phenomenology and, in the manner of historians, of then proceeding to narrate the facts themselves.

In keeping with the reflections of Michel Foucault in *L'Archéologie du savoir* (1969), it is not, however, possible to consider the resulting historical panorama as a unitary, total entity.

Archival documents seen as fragmentary traces of a past that is not evident in its complexity and entirety can thus be considered a vehicle of data and information that constantly demand contextualization and a practice of connection, a process of (historical) reconstruction that would tend, by nature, to narrate the truth.

This has always been the aim of historians and historical narratives, but the methods and tools to reach historical truth have changed with the times and with societies.

Ancient historians, for example, made use of a rhetorical expedient, the *enargeian*, which can be defined as vividness, and a vivid narration rich in details, then, was seen as a guarantee of truth, so much so that Homer was taken as a model for historians to follow. The importance the Greek historians assigned to vivid narration we assign to documents, clearly distinguishing between fictional narrative and historical narrative.

The historical truth, then, should emerge through the work of historians from the fragments and traces of the past conserved in the archives. Documents and sources, like architectural ruins, can lead to ideal reconstruction of an overall vision of the events. But just as the theories of Viollet-le-Duc, in architecture, have produced reconstructions of pure fantasy, so false witnesses can lead to deformation of the past.

From the Donation of Constantine to the Protocols of the Elders of Zion, to the more recent documents of British intelligence on the presence of atomic weapons in Iraq, apocryphal and false documents have betrayed the reality of events and our knowledge.

So the approach of the historian can be compared to that of the judge, and the sources can be treated as evidence in a trial. The theme challenges a specific historiographic approach in which roles and objectives should not be confused with the judgment of facts through their comprehension, as Carlo Ginzburg warns in the pamphlet *Il giudice e lo storico. Considerazioni in margine al processo Sofri* (1991). In short, one must act in a condition of equilibrium with respect to the experience of the evidence. Michel de Certeau underlined the inseparable link between the very notion of the archive and the concept of memory, above all in the Freudian terms proposed by Jacques Derrida. The archive, he writes in the exergue to *Mal d'Archive*, always works against itself, obeying a death impulse that leads it to self-destruction. Derrida immediately connects the instability of this memory to the intangible character of contemporary digital technologies, and e-mail in particular. The urgency, then, imposed by the history of the 20th century and indicated by Derrida, is truly that of reformulating thought regarding the notion of the archive. To restore the importance of the theme of memory and history.

The events of the 1900s, from the Holocaust to the Srebrenica massacre, and then those connected with the era of the digital and the Internet, impose reflection on memory. On falsifications and memory gaps, conspiracies of silence and psychological repressions that impact and influence not only our comprehension of the past, but also our very perception of the present, and our possibility of imagining and constructing possible futures. And if the archive is hypomnestic, Derrida continues, at the same time it always looks to the future:

*the archive has always been a pledge, and like every pledge, a token of the future. Yerushalmi writes [...] "The future, in spite of the appearances, always remains open. The task of the historian, fortunately, lies in attempting to understand the past. It is time for the historian to withdraw and to let images speak".*

So here they are! The artists.

*For him (Yerushalmi) the idea is to let the images speak in a book of photographs, namely another sort of archive,* Derrida concludes.

In 2008 Okwui Enwezor was the curator, at the International Center of Photography in New York, of the group show *Archive Fever: Uses of the Document in Contemporary Art*, which takes its title from the above-mentioned essay by Jacques Derrida. In the introduction, Enwezor starts with the premise that the camera is ontologically an archiving device, and that every photographic image, by nature, is a document that can be included in an archive. As such, extending its status, the image becomes a document. Just as archival documents are simply fragments and traces, so images never allow us to see the total reality, which appears only as fragments. Therefore images can never be the bearers of a comprehensive truth.

As documents, images take part in the formation of narrations, fictional or factual, whose ambiguity and languages have been the focus of the research of many artists for many years now. Operating with these materials through the various practices and approaches of montage and editing, a manipulative practice par excellence of reconstruction and contextualization, artists not only reflect on the themes that may be conveyed by the individual parts, but also induce a wider-ranging reflection on the present sense of memory, and therefore of truth, fakery, falsehood.

The use of documents is becoming, as Hal Foster says, ‘an impulse’ that is widespread in contemporary practice. A need I believe can be an attempt at a response, on the part of artists, to two important factors: the pursuit of thought on what happens after the postmodern, and the digital revolution.

Thirty years, at this point, after the identification of the postmodern condition, modes and themes survive and persist in contemporary artistic practice, indicating that we have not yet fully emerged from postmodernity, but are in a phase of transition in which—as Hal Foster asserts—the postmodern has become routine, habit, and as such convenient, practical, comfortable. But the archival impulse could indicate the will to go beyond that routine, to seek a linguistic and aesthetic renewal that speaks of the presence by means of the past, in a temporal situation that constantly reminds us how little history has taught us, in which with impunity and impudence facts and events are distorted and manipulated for political and economic ends, in which the value of culture and the figure of the intellectual seem to be seriously declining, and in which there is a general tendency toward a gutting of meaning from any form of communication or transmission of knowledge.

Over the years Linda Fregni Nagler has gathered such a quantity and variety of images that they could transversely, simultaneously belong to many different collections, due to their polysemantic nature.

To understand her work we need to define the context, that of the artist-collector, as analyzed by Martha Buskirk in the essay 'Consumption as production' (in *Francis Alys Fabiola: An Investigation*, Yale University Press, 2008): 'Yet, there is another version of artist-as-collector, where the process of collecting forms the work of art'. The same author defines this position as ambiguous, especially in the cases in which the artist simply shows the objects of the collections.

In the case of Linda Fregni Nagler this ambiguity is made even more complex by her philological-conceptual intervention. In most of her works she re-photographs and reconstructs precursor images of specific stereotypes or misunderstood photographic genres, raising questions regarding not only authorship, but also reproduction and manipulation. The performance *Things that Death Cannot Destroy* (2010) animates a trip through images which translates a historically obsolete device into a chimerical and narratively impracticable sequence of photographic subjects.

In her works her images mingle with those of the past, in a temporal short circuit that surprises the gaze and reveals an unusual iconographic analysis of historical nature. *A Life on the Ocean Wave*, shown in the exhibitions, is an iconographic atlas that contains one image shot by the artist (described by her as a false among original images), together with old albumen prints, tintypes and photographic reproductions from the United States and Japan, datable from the second half of the 1800s to the 1960s, where the central feature of the photographic setting is always the same kind of fake boat. The anonymous men and women of different times and different countries, united by the fact that they once posed and were photographed at the centre of the same painted backdrop, become a tool of historical reflection, for us, on the iconographic recurrence of a single subject through very different cultural and social geographies. At the same time, they reactivate questions about the meaning of photography itself.

On the following pages: abstract from *Things that Death Cannot Destroy*; Part 3 (performance: double projection of original Magic Lantern glass slides, voice)







Italy 68  
Arabic Type  
Robinson & Crandall  
Palo Alto Cal



34 Old & New Friends at the Zoo, Cheetah  
Trade Mark



Student at Blind School  
E.W. Goodrich, Tremont Temple, Boston



Photographic Pose,  
Jackson, 105 Park Grove, Hull



Working a Reflex 300



Neg. 99778 Slide 40 Lect. Old Book  
Blind Brazilians  
Made by The World Service Agencies, 740 Rush St., Chicago, Ills.



Portraits  
Keller; Helen  
A.D. Handy, Stereopticons and Supplies, Boston  
Helen Keller Reading Brail  
W. Goodrich, Tremont Temple, Boston



"I am blind", Mary Frances White



"Dear Friends, I am blind"



China



P65 (V23919) Bamboo Plantation, Nanking, China  
Keystone View Company, Studios Meadville, Pa. © Underwood & Underwood



84 Glacial Boulder, Near Inspiration Point  
F. Jay Haynes, Publisher, St. Paul, Minn., U.S.A.



1207 Garden of Gods Balanced Rock. Col.  
T.H. McALLISTER, Manufacturing Optician, 49 Nassau Street, N.Y.



Pulpit Rock Portland Bill



52 Round World With Camera  
Horseshoe Falls, Niagara. 210





276 (13306) Mt. Sir Donald, the Matterhorn of the North American Alps, B. C. Can.  
Keystone View Co, Factories, Meadville, Pa. Copyright



301-10057-Crater Lake, northwest to Glacier Park, Ore.  
Copyright by Underwood & Underwood, N.Y.



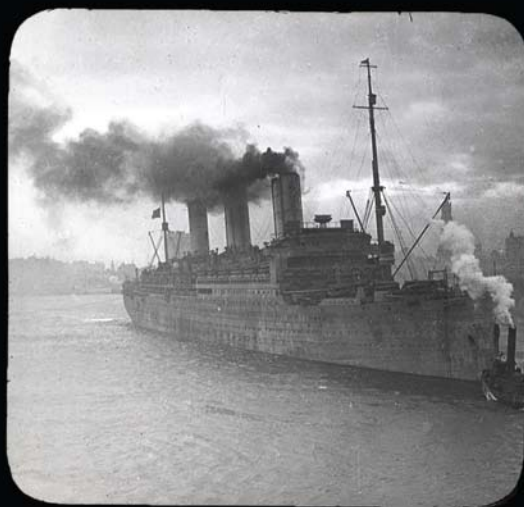
Boat Sunset  
Lantern Slide Artist  
Edward N. Kemp  
San Francisco - Cal.



6 Stowaway  
From Life Models. Copyright



3 Panama - Canal Tour.  
Steamer Travel  
Edward N. Kemp  
San Francisco - Cal.  
Lantern Slide Artist



H245 (19130) Leviathan Returning to France for More Troops.  
Keystone View Company  
Studios, Meadville, Pa.  
Copyrighted



Sinking of S.S. "NIPPON MARU" No. 3



COMMANDER ROBERT E. PEARY

292. Peary on the Roosevelt.  
Eye Gate Hous, Inc.  
330 West 42nd St., N.Y.C.



No. 1062 Negative Made July 1, 1896  
Subject Quatermaster Schraat. SS "Kaiser Wilhelm II"  
C.  
Made by Henry L. Rand



9 Hat of the water drinker



10 Headgear of the beer drinker



245 9374 - Placer Mining, Near the Yukon River, Alaska.  
Keystone View Co., Factories, Meadville, Pa.  
Copyright by B.L. Singley



N° 3707 Turkey Constantinopolis  
Turkish Lady, Veiled  
A.T. Thompson & Co., Manufacturers, 26 Bromfield St., Boston, Mass.



GSL 5656  
Queen Marie of Romania in Narsis Costume  
(on the back: Marie 1917)



Slide nr. 29





A Medical Student's Dream



5.174 Sulphur-bottom Whale. Out of Water, showing huge carcass of dead animal.  
W.M. Welch Manufacturing Company  
1516 Orleans Street Chicago, Ill., U.S.A.



Clock Maker and Wife, Black Forest  
Germany - Neg. 558-B  
W.P.A. Project #34



12 Welsh Woman



4 Standing In His Dad's Shoes



L.W 62 3127 Naples, Letter Writer  
The University of Wisconsin, Archaeology and Art  
Newton & Co, Fleet St., London



A Wet Day of Arashiyama Kyoto.  
By T. Takagi Kobe.



Slide Nr. 13



119 Winter Dress. The "Zukin".



Balloon



394 (17398) Giant Zeppelin ZR-3 Acquired by U.S. From Germany.  
Keystone View Company Studios, Meadville, PA. Copyrighted



16 Balloon. Sayant 1894



551.5 Weather  
16695 Rainbows  
Copyright 1901. I. W. Bond



8 Home of St Claus  
Williams, Brown & Earle, Inc., 918 Chestnut St., Philadelphia, Pa.



Wood Pigeons Nest



5 Women of Mumbles Head.  
Trade Mark





12 Worn by a teetotaler



96 ZT A Pair of Young Barn Owls. Yellowish feet down ground,  
Newton & Co, 43 Museum Street. London



Two New Guinea Boys.  
The Living Races To Mankind  
Photo by Rev. W. G. New Guinea



Wild Cats  
Reid Wcikaw



37. The Colossi Thebes, Egypt



12 Worn by a lover of drink



594 16648 The Full Moon, Yerkes Observatory.  
Keystone View Company  
Studio, Meadville, PA. Copyrighted



Bible Seller

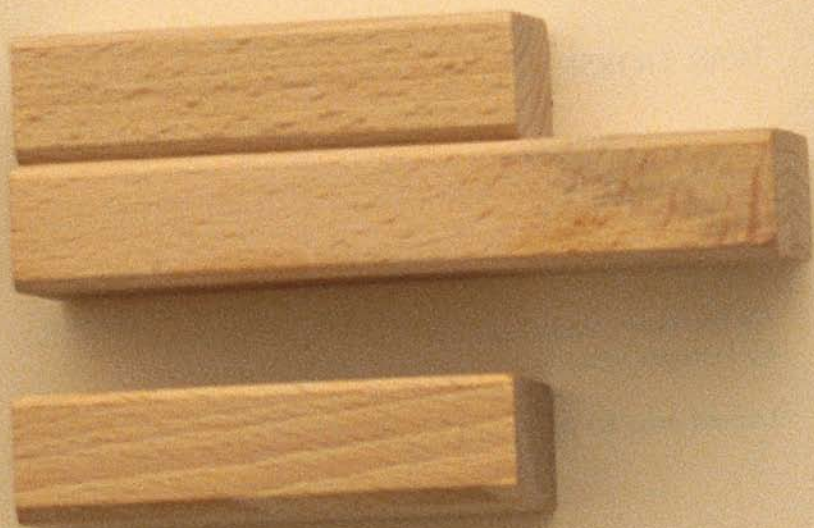
The artist's studio is one of the most widespread *topoi* in the history of Western art. Across the centuries it has taken on allegorical and symbolic overtones, and then conceptual ones, but it has never stopped being represented by artists as a metaphor of the condition of art itself and the artist.

By photographing and reproducing in actual size the walls of his studio, covered with images and texts, Mark Geffriaud performs a dual operation of linguistic translation, transforming a set of literary and photographic fragments into a single image (then subdivided in different places), and activating a relationship of ambiguity between the closed space of the studio and the public space of the representation on the wall.

This is undoubtedly the central concept of the work by Geffriaud, whose title *et Mason et Dixon* is a direct reminder of a historical episode of geographical representation of the modern world, the expedition of Charles Mason and Jeremiah Dixon, the duo of English astronomers and surveyors, who in 1763 were commissioned to trace the borderline between the north and the south of America. The walls of the artist's studio, spread out on the walls of three exhibition spaces, become an atlas, a map on which it is possible to read traces and notes on key concepts of Geffriaud's research like (and to the point) the status of the image and of representation.

Like constellations, the reproduced documents are dots that can be connected, open to multiple interpretations and various juxtapositions, in keeping with the different associations made by the audience according to the law of the 'good neighbour' dear to Aby Warburg. Fragmented in different sites, different nations, in non-synchronized moments, enriched from time to time by specific interventions of the artist, the walls of the studio of Mark Geffriaud and the real walls overlap in an ambiguous voyage in time and space.

On the following pages: *Pale Fox*, 2010





"GOOD WORK," HE SAID, AND

"Good work," he said, and  
went out the door. What  
work? We never saw him  
before. There was no door.



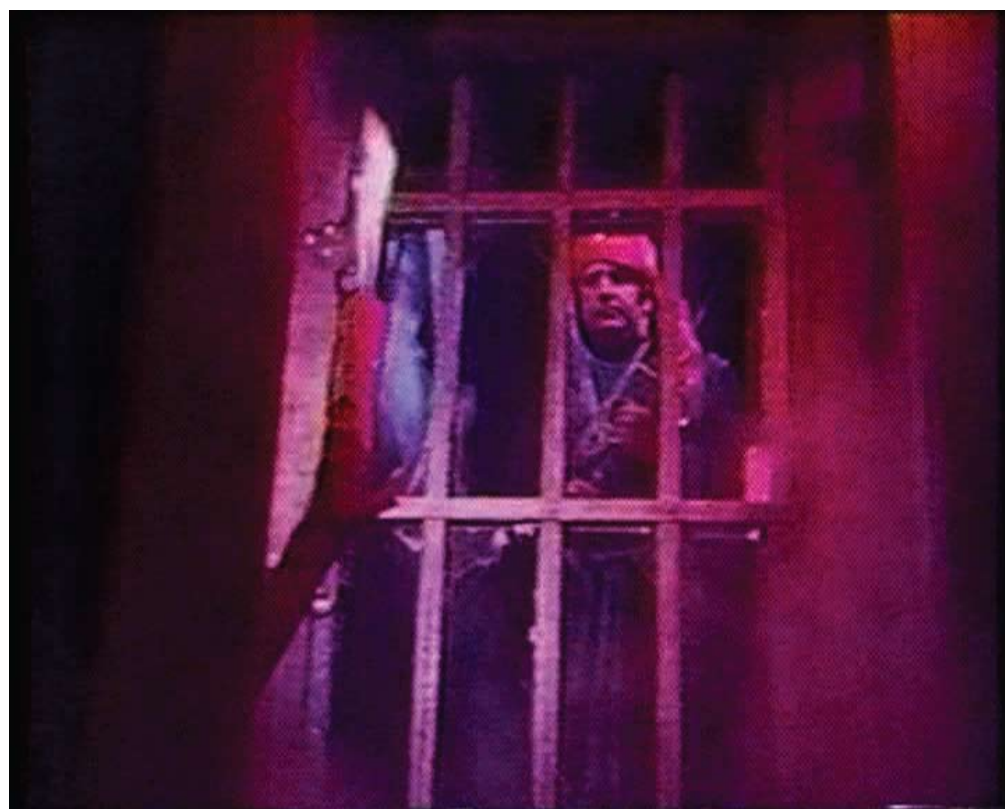
The concept of the false is one of the most fascinating in the research of Invernomuto. Starting with the analysis of architectural and formal features of places and situations familiar to them, over the last few years, through innovative, composite projects like *Teastas More*, *Village Oblivia* and *Boomeria*, they have conducted in-depth research along different paths into the theme of contemporary medieval references. A practice that is very widespread though poorly defined, in which different approaches coexist and feed on one another, from the most radical and philologically correct to the imaginary digressions of fantasy role-play games, or the tourist attractions of theme cities, entirely or partially reconstructed based on stereotypes that often have no basis in historical reality. An architectural genre whose roots lie in the 19th-century theories on restoration of the French architect Eugène Emmanuel Viollet-le-Duc, who contended that: 'To restore a building is not just to maintain it, repair it or reconstruct it; it means taking it back to a condition of completeness that may never have existed at all'. In this perspective, the question of truth and falsehood becomes crucial, especially when what emerges from the research conducted by the artists is the story of a castle in the United States.

The castle of *Boomeria* is the product of the passion of a visionary professor of chemistry and physics who during the 1960s and 1970s made it his personal domain, a place to meet with students, and to re-create outlandish scenes and water battles. A fief that represents only one of the most evident cases of an approach to history and its sources in which evocations of a past quite distant from the history of the United States mingle with imagery from literature, film and pure, playful invention. The iconographic atlases, the video installation *Boomeria* and the plans of Castelvania made by Invernomuto offer an intrigued, ironic look at these disorienting mixtures and this widespread tendency to falsify the past, which may at times be hardly perceptible as it moves toward a cultural standardization that invents not only what once existed, but also what exists and what we are.

On the following pages: video stills from *Boomeria*, 2009















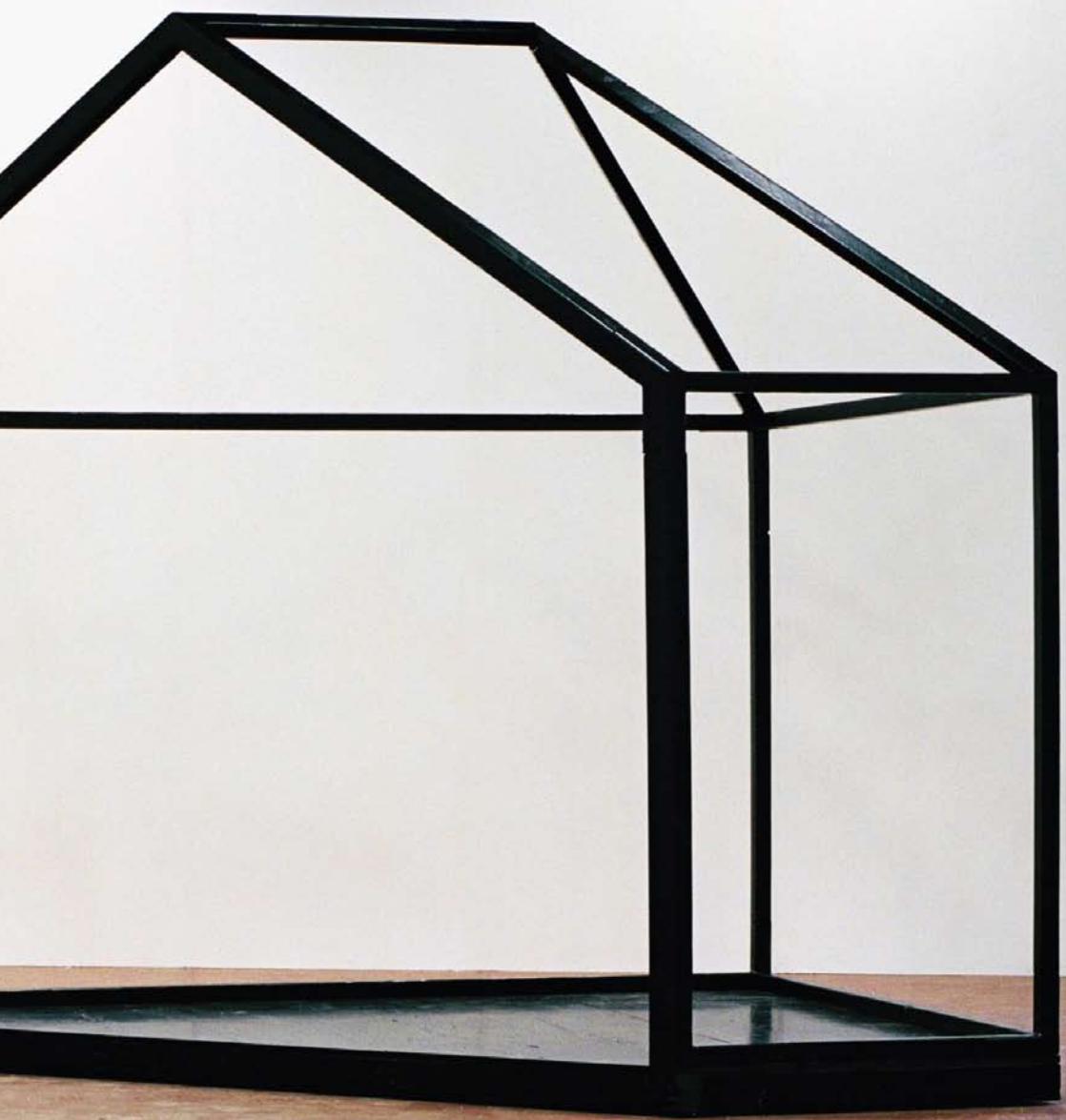
Jeroen Kooijmans is a versatile artist whose works include videos, films, books, works of architecture and images in which the world and external reality are observed in those instances where the ordinary, everyday datum opens to potential connections with the world of dreams and poetry. His images evoke moments of contemplation, of detached, serene observation, typical of the European tradition of landscape painting. The archival materials gathered in the installation entitled *Drawing houses* were made by Kooijmans over the last decade, in collaboration with Roe Cerpac and the Dutch architecture group MVRDV. The installation looks like an artist's studio, usually a place of reflection and invention. In Kooijmans's *Drawing houses* it turns into an ambiguous space of negotiation between pictures devised and realized. The studio becomes a floating archive that balances between past and future and a display of possible realities.

In the two projects *Hanging houses*, from 2005, and *Floating Gardens*, from 2001, the artist focuses on the study of a modular and adaptable residential form, based on essential lines and volumes, in direct dialogue with the principles of solid geometry and the simplest polyhedra like the cube, the parallelepiped and the pyramid. The formal solutions imagined by Kooijmans in small models and images respond to the need for additional spaces with respect to existing ones, and thus also hypothesize a utopian use of airspace, the sky, or more precisely the air itself. Simple component structures that suggest to the visitor who observes the models and drawings of a world in which it is possible to define one's own spaces of living and dwelling, the places in which to position one's own little house, with the same lightness and vivacity of children's construction games.

On the following pages: *Folding House*, 2010















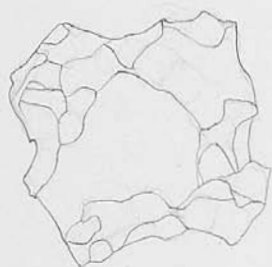
The inductive method calls for a constant, precise series of observations of reality or of single aspects or situations, with the aim of defining a law or a rule. Usually this logical process is summed up with the expression: from the particular to the general. Karl Popper demolishes this cognitive method, making use of a short tale of wisdom, the story of the “inductivist turkey”, also told by Bertrand Russell in *The Problems of Philosophy*: a turkey observes on a daily basis that in spite of the variations of a number of external conditions, every day he is fed at a certain time. So he reaches the conclusion that he will always be fed at a given moment, until one day he is proven wrong: at precisely the same time, he gets his throat cut.

Through direct observation of a wide range of elements of the natural world – stones, lavic rock, crystals, minerals, butterfly wings – in clear contrast with the inductivist approach, Irene Kopelman investigates the methods and forms of the cataloguing and classification of the outside world, emphasizing the existence and the importance of individualities and differences. Making use of direct experience of forms, drawing and representing individual natural elements and showing them in particular viewing devices typical of the scientific world and of the taxonomic organization of museums, the artist examines the differences, showing how standardization is impossible, due to the fact that every single thing is unique and therefore it cannot be reduced into schemas.

On the following pages: γ *Points of View*, 2006,  
from: *Notes on Representation. Volume 2.3*







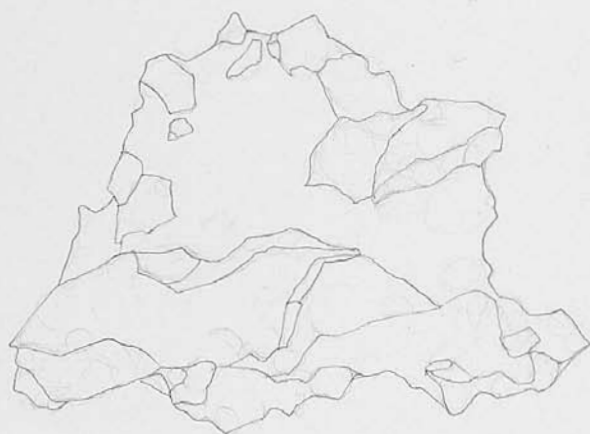
44-1a



44-1b



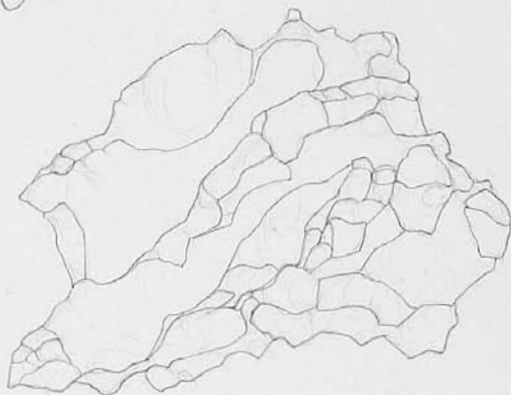
44-1c



44-2a



44-2c



44-2b



H1-3a



H1-3c



H1-3b



H1-4a



H1-4c



H1-4b



H1-5a



H1-5c



H1-5b



HA-6a



HA-6b



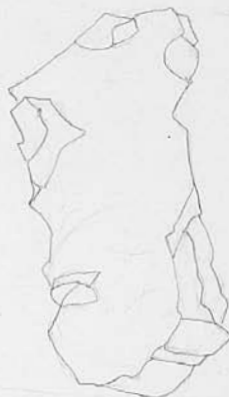
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HA-7c



HA-7a

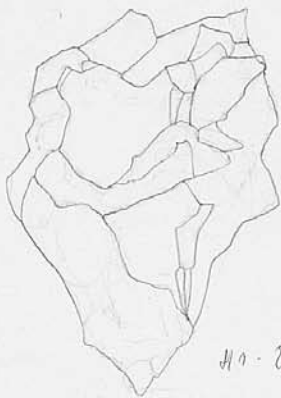


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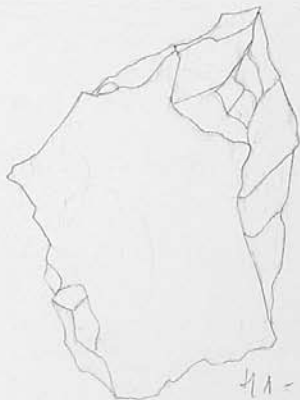


41-8a

61  
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41-8c



41-8b



41-9a



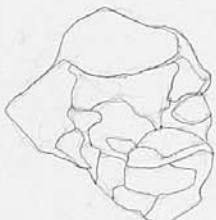
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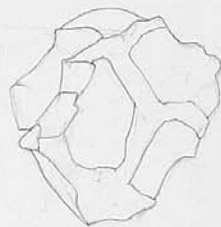
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41-10a



41-10c



41-10b





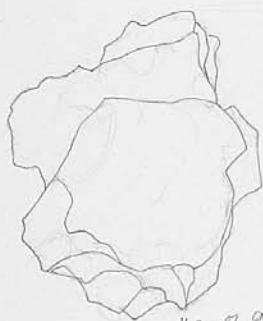
42-11a



42-11c



42-11b



42-12a



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42-12b



42-13a



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42-13b



#249a



#249c



#249b

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#249a

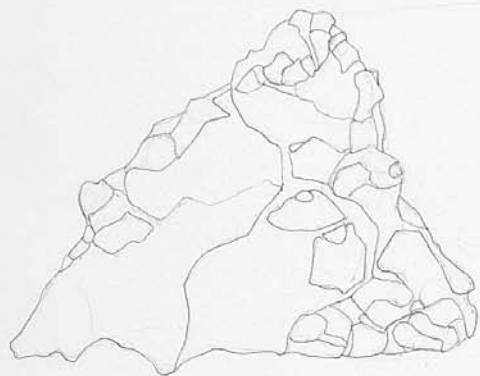


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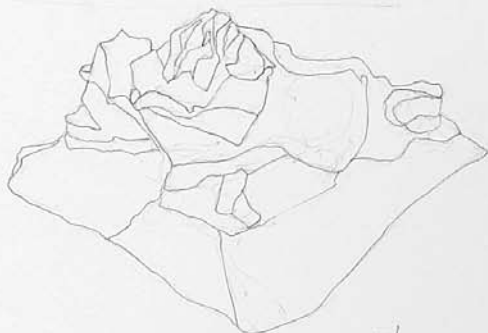


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42-16a



42-16b



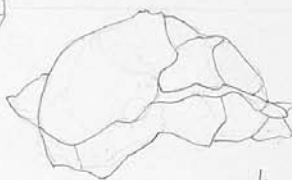
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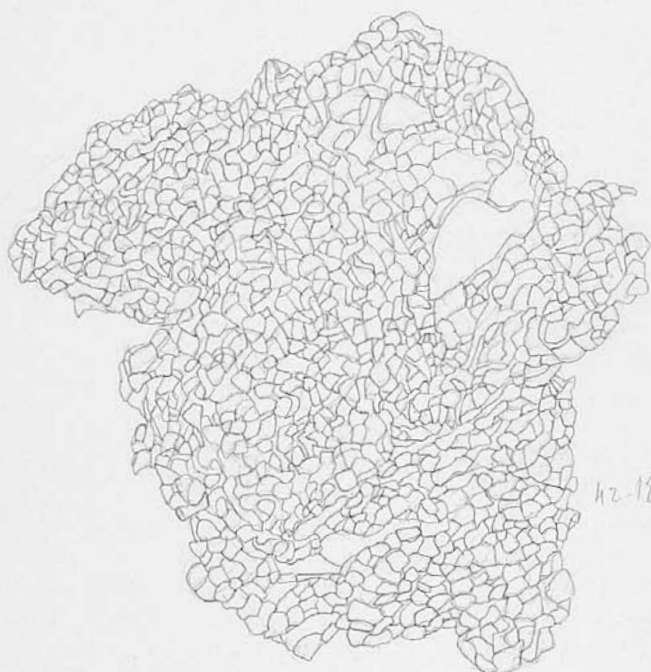


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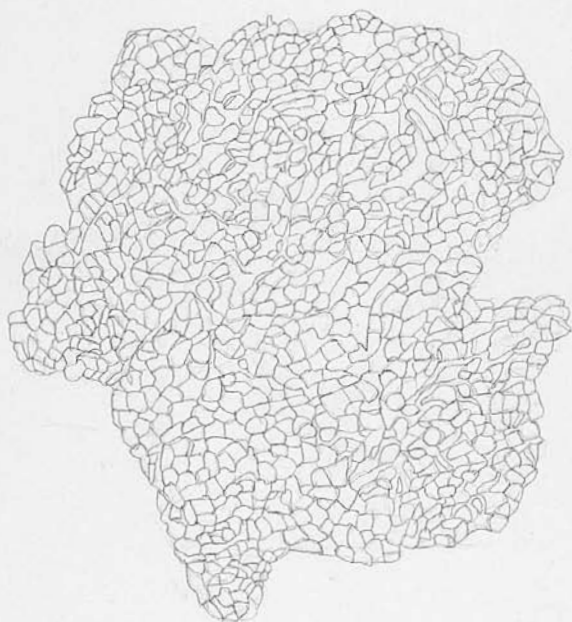


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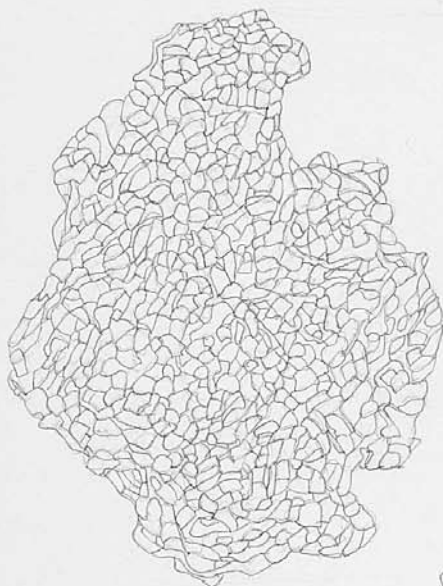
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h2-18b



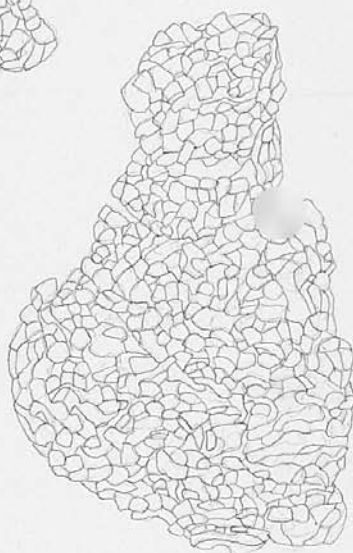
h2-18c



42-19a



42-19b



42-19c

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42-20a



42-20c



42-20b

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43-21A



43-21C



43-21E

61  
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43-22A



43-22C



43-22E

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43-23A



43-23E



43-23C

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43-24a



43-24c

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43-24b



43-25a



43-25c

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43-25b



43-26a

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43-26c



43-26b



43-27a

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43-27c



43-27b



113-28a



113-28c



113-28b

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113-29a



113-29c



113-29b

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113-30a



113-30c



113-30b

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44-319



44-316

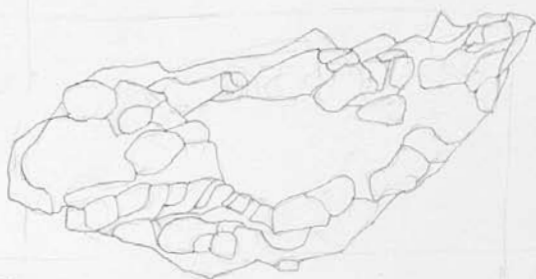


44-319

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44-34a



44-34b



44-34c

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44-35a



44-35b



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44-36a



44-36c



44-36b

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44-37a



44-37c



44-37b

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44-38a



44-38c



44-38b

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44-39a



44-39b



44-39c

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44-40a



44-40c



44-40b

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45-91.9



45-91.0



45-91.6

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41



45-92.8

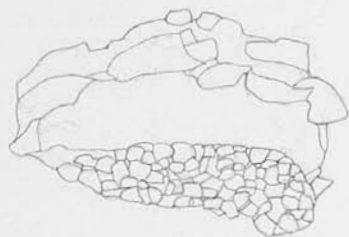


45-92.0



45-92.2

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42



45-93.9



45-93.0



45-93.6

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45-979



45-980



45-985

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45-959



45-956



45-952

61  
45



45-969



45-960



45-966

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HS-47a

61  
47



HS-47c



HS-47b



HS-48a

61  
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HS-48c



HS-48b



HS-49a



HS-49c



HS-49b

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HS-50a



HS-50c

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HS-50b

The works of Benoît Maire contain an intrinsic risk in their refinement and conceptual elegance, that of seeming too cold and detached, inaccessible and impermeable. But his performances and lectures, videos and installations composed of documents and texts, real, presumed real or plausible, conceal (for a focused, non-superficial gaze) a strong emotional charge, a yearning for narrative that is more emotional than rational, that feeds on philosophy and art, in a unique interplay of romanticism and intellectual pursuits. Theory, that of aesthetics, from structuralism to the conceptual, is not just a corpus of content for the artist, a source or a cultural reference; it is also, and above all, an expressive medium. An exhibition or a work by Benoît Maire, in effect, should be 'solved' like a mathematical problem or a word game. Each single work is a signifier of possible multiple meanings – to use the vocabulary of linguistic structuralism that often feeds his research – which in the union with its single elements and that with other works composes a proposition of complex sense, a text, a story. The balance between formal fulfillment and plastic use of theory is the watershed on which the work operates. Making theory into an object, trying to construct an aesthetics or an aesthetic system.

On the following pages: modified transcription of a talk by Benoît Maire held at the Gerrit Rietveld Academie, Amsterdam, March 12, 2010. Part of the series of lectures on *The aesthetics of differends*, first held in Milan within the Peep-Hole programme, at the Istituto Svizzero di Roma in October 2009, then in London in November 2009 within the Double Agents programme at Central Saint Martins, with philosopher Jonathan Lahey-Dronsfeild.

Illustrations: *The Nose*, bronze (p. 62); images extracted from the power point presentation (p. 63-68); *The Cave*, detail of the installation (p. 69)





# The aesthetics of differends

Good evening,

I am currently working on an “aesthetics of differends” and am here to explain what that means.

## Introduction

Firstly, I will introduce my main theses on the meaning of aesthetics and the position of the artist as a specific kind of aesthetician. I then intend to pursue with a discussion on the concept of the *differend* introduced by Lyotard, and end my presentation by arguing the importance of an *aesthetics of differends* for understanding the contemporary moment we call, to put it succinctly, postmodern.

Once that has been done - that is, once I have given my personal definition of the term “aesthetics”, followed by a definition of Lyotard’s concept of the “differend”, and posited the importance of a potential “aesthetics of differends” for art today, I will move on to defining the artwork in terms of a conflict between two approaches: the analytical and synthetic. This will lead us to the crucial elements in the process of creating a body of works, and we will consider the risks of analytical art on the one hand, and those of synthetic art on the other.

Located somewhere between these two approaches, we will consider the specific position of my work *Aesthetics of differends*, which is both analytical and synthetic, both a system of concepts and a visual arrangement of affects. And this will help us view my *aesthetics of differends* as a tool, a tool for taking care of the main issues in the art field.

For the time being, I will attend to the three main issues, which are as follows:

First: the severed finger pointing to the transcendent  
Second: Giacometti’s *Nose* verifying the true hole in the Real  
Third: the son of a whore breaks with a genealogy, thus founding the lack as primordial

I will introduce all of the above issues yet I will mainly be attempting to deal with the second one with the first principles of my *aesthetics of differends*, which should not be regarded as an object of investigation but more as a way of managing issues.

# The word “aesthetics”

\* The weight / the burden

My first task will be to introduce a key concept in aesthetics: the question of weight. Does that mean anything to you, put like that? The weight of something is expressed in kilogrammes; for example, the weight of a human body is around 70 kilogrammes. Weight, or, interchangeably, “the burden”, is the key concept in my particular understanding of the term “aesthetics”.

My theses is based on an analysis of classical writings, and especially on Immanuel Kant’s third *Critique*, in which he provides a specific definition of the field of aesthetics with the sublime - the feeling of the sublime being presented as an affect that exceeds the idea of measure. In this way, aesthetics can be defined, according to Immanuel Kant, as this feeling, this affect of being exposed to an *event-beyond-measure*. This event is the *passing-by*, the *passing-through* a transcendental field, in the sense that a transcendent is, precisely, immeasurable.

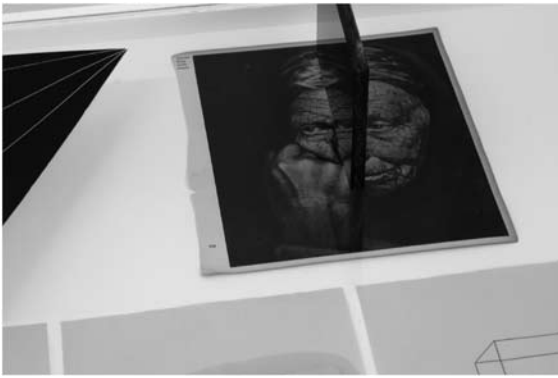
\* The “in-between of the conceptual object”

In this way, my theses is that a transcendent is not an object, as in an object that can be perceived - it is, rather, a field, a field a subject can *pass-by*. And, through this *passing-by*, the subject - who perceives, whose act is perception - sheds some of the weight that founds him, the weight acquired through trouble, by being faced with all the metaphysical questions that are precisely questions without answers, because these questions are the formalism of what I call the *already unsolved*. But they still carry the weight of the question, a weight that cannot be left on the ground. Aesthetics takes care of this weight that surrounds the subject with the affect of the *already unsolved* - that which, precisely, is beyond measure, to enable, through the encounter with a transcendental field, the *leaving-the-weight-on-the-ground*.

In sum, I understand “aesthetics” as a field of perception that enables the transfer of weight (that derives from a metaphysical level of questioning) onto sites other than the heart of the subject. In other terms, “aesthetics” should be understood as a mechanism of fluids whereby the weight circulates between several people and is mediated by objects and experiences.

\* The object *Manufacturing the Cyclops* becoming a concept

The second point I would like to develop further is (what I call) the *in-between of the conceptual object* which, in the aesthetics I am working on - that is, in my working aesthetics - will very quickly come to express the fact that an object can take the place or function of a concept (*I* means a concept in its fullest sense).



For example, this is the case with this piece of Perspex entitled *Manufacturing the Cyclops*. In my *aesthetics of differends* it is a sculptural object but it will become a conceptual object in the next stages of my enquiry.

The *in-between of the conceptual object* must therefore be understood as a becoming as such: the concept becomes an object and vice versa. The relationship of becoming is made possible as these are concepts and objects that provide the subject with the opportunity to *leave the weight on the ground* - these concepts and objects face the pure void of the *already unsolved*, yet, as their perceptions are made possible by an affect that exceeds the idea of measure in itself, language contains no inherent criteria for judging their qualities. These objects and concepts are on the void, and can be perceived through a body (a network) of affects that are not measurable *in letters*, or that are, rather, non-signifying, in the linguistic sense.

In this way, the term “aesthetics” in the expression *aesthetics of differends* is a transfer of weight between human subjects mediated by a becoming of concepts and objects (the concepts becoming objects, the objects becoming concepts).

I will end this introduction by discussing the meaning of the term *differend* in the expression *aesthetics of differends*.

## The concept of “differend”

### \* ≠ Conflict

This word, which is not the word “different” with a “t”, but “differend” with a “d”, could ordinarily be translated as “conflict” in English. However, as the concept, developed by Jean-François Lyotard in his 1983 essay, has gained strength, so has a rendering of the term as “conflict” lost its accuracy. His essay, entitled *Le Différend* in French, has not been translated with an English term but is simply rendered as *The Differend* - so it is like a new word, and a novel concept, both wider-ranging and more precise than the typical translations, “conflict” or “disagreement”.

So if a differend is not just a conflict or a disagreement, what is it exactly?

### \* On judgment

For Lyotard, a *differend* is a linguistic concept linked to the problem of judgment. He states: “As distinguished from a litigation, a differend would be a case of conflict, between (at least) two parties, that cannot be equitably resolved for a lack of rule of judgment applicable to both arguments”. In fact, Lyotard framed the core problem of his book as that of the possibility of judgment after philosophy’s linguistic and relativistic turn.

Our concern, via this book and Lyotard’s concept, is grounded in the fact that after his “Report on Knowledge” in the 1970’s, where he introduced his main theses - postmodernity as an era stripped of meta-narratives - Lyotard worked on a concept that attempts to give a shape to a problem of judgment in our time, a concept with the same problematic structure as the concept Kant was working on two centuries earlier. In his book Lyotard reenacts the Kantian notion of the sublime as a way of bridging the abyss between incommensurable phrases.

Because if there is a lack of judgment between at least two parties or two phrases —because these phrases are heterogeneous, even if they attend to the same object— the critical measure is broken. In this case, we just retain affects and weight, and aesthetics (as a tool) points toward this hole in language to draw a distinction, even if it is not a judgment.

### \* Postmodernity

So this explains my current interest in the concept of the *differend*, I would venture the possibility of an aesthetics for our postmodern times, based on the idea that art is a vast stage where multiple voices emerge via objects, experiences, written texts, screens, etc., ... And, rather than attempting to judge the objects (the core issues) of these voices (and if I use the term “voice” here rather than “human expression”, I do so in order to deal with the idea of the “face” brought to us by Agamben and Levinas) we should interpret them with a structure without structure - which, for me, is hermeneutics - and interpret them with non-positive, although linguistic, concepts such as the void and weight.

I mean that the issue of contemporary art, the art that artists are producing today, should be apprehended via new concepts that may appear through a reading that would be *in differend* with them, that is to say, via the concepts of the *aesthetics of differends* I am in the process of developing.

Before defining the term *artwork*, I will first present the three main issues it raises and will address one of these, because the *aesthetics of differends* is a body of questions that carries answers. It is just that the answers - and their weight - come before the questions.

In sum, the weight of the question *is* the answer and it comes first, although this may not be evident. Only afterwards does the question appear, through the answer, a question that ends the process of transfer of the fluid of the weight of the answer.

I should confess, therefore, that the *Aesthetics of differends* functions exactly like an artwork.

# The artwork

## \* 2 Approaches:

- the analytical
- the synthetic

My task now is to try and define what an artwork is. In *The birth of tragedy* published in 1872, Nietzsche defined two notions to characterise Romantic art, the Apollonian and the Dionysian. These two notions are not concepts but rather two tendencies in conflict with one another within all artworks and all creators. According to Peter Sloterdijk, the Dionysian and the Apollonian form a dialectic, they are contrasting, but Nietzsche does not mean one to be valued more than the other. A work of art is in this sense a compound of this dialectic. I would wager that this dialectic that Nietzsche inherits from Greek philosophy is particularly valuable for defining Romantic art - that is to say, the kind art Nietzsche was beholding, the art of his time.

The idea of defining the artwork through a new dialectic came to me quite some time ago. Now, when I look at the art of our time, that can succinctly be described as “postconceptual”, the two tendencies are the analytical and the synthetic, and they can define the way art is made in the postmodern moment. But with this approach the risks are twofold:

Analytical art is defined by the work made by an artist obsessed by a question or an object, whatever the object or question may be. It could be the theory of perception for Falke Pisano, archeology as a methodology for Marianna Castillo Deball, the relationship to time for the curator Raimundas Malasauskas, or even skateboarding and eighteenth-century astronomers for Raphaël Zarka. I call these “objects of obsession”, and the artist’s work can be understood as a plunge into these objects, which is not without risk - the risk of being misunderstood - and the deeper the plunge, the deeper the misunderstanding. .

Therein lies the risk of analytical art and, in a word, its specificity. Well that is one way of making postconceptual art. However, “postconceptual art” has become the generic term for contemporary art.

The other tendency, the synthetic one, is not a plunge into an object but a way of connecting different objects, made possible by finding questions able to create links between these objects.

Here is an example: Tino Seghal’s work can be understood as a synthesis naming the links between different objects which in this case are the names of various analytical artists.

Thus, Tino Seghal’s synthesis is firstly accomplished through a huge synthesis of names:

- Jeff Koons for the relationship between money, power and society
- Xavier Le Roy for the choreographic aspect
- Yves Klein for the dematerialisation
- Dan Graham and Bruce Nauman for the relationship to the body in exhibitions

Then, Tino Seghal’s other synthesis deals with the relationship between the time of the object and the time of the event: through repetition, the time of the event becomes the time of the object, enabling the institutional objectivity of dematerialised work.

So that is a brief presentation of how a synthesis can function in postconceptual-art, and I would advance that Tino Seghal is indeed a very brilliant synthetic artist.

But in my own terms, in my *aesthetics of differends*, I could just as equally say that Seghal is an analytical artist, and that the object of his obsession is the screen (like Liam Gillick in fact). Seghal is obsessed with the screen and wants to break it. But the critic (in the present case, myself) has to be creative to describe Seghal’s work as analytical art. The main idea that should be developed features in the piece *Instead of allowing some things to rise up to your face dancing bruce and dan and other things*, well-discussed by Dorothea Von Hantelmann in her *How to do things with art*, that is: the artists’ use of their bodies in their projects, that become videos in gallery exhibitions.

As Von Hantelmann explains: “In contrast, Seghal introduces the choreographed body as choreographed body —not as a video image—to the context of visual art”. So from my perspective, Tino Seghal thus breaks the screen of representation, generating a situation the observer must participate in.

This counter-example clearly demonstrates that there are both analytical and synthetic artists, but that the boundary between them is not clear, and, furthermore, both analytical and synthetic procedures are involved in the work of any artist. But these are obviously just two tendencies among many for defining an artistic practice today, at least that is the hypothesis grounding my *aesthetics of differends*.

Thanks to this introduction, you should now have a clearer idea of how I understand:

— *aesthetics*: as a mechanism of fluids in which weight circulates between perceivers, and a series of objects become concepts and vice versa.

— the *differend*: more than a conflict, it is a lack of judgment in postmodernity, and an extremely important feature of postconceptual art.

Now that we have a better understanding of the artwork as a tension between analytic and synthetic tendencies, we can try to get to the crux of the main issues at stake in the *aesthetics of differends*, which constitute the first part of my aesthetics as an ontology of the *there is*, and are as follows:

First: the severed finger pointing to the transcendent

Second: Giacometti’s *The Nose* verifying the true hole in the Real

Third: the son of a whore breaks with a genealogy, thus founding the lack as primordial

I will just try to give you some idea of the weight of these burdens before entering further into the second issue, in the sense that we will be dealing directly with the *aesthetics of differends*.

### The three main issues of the *aesthetics of differends* (ontology of the *there is*)

First

The severed finger pointing to the transcendent is based on a synthetic relationship we can establish between the famous *John the Baptist* painting by Leonardo da Vinci and the new concept of transcendental indexation developed in Alain Badiou's *Logics of Worlds*.



To put it simply, there is a smile on John the Baptist's lips. Answering a question by pointing his finger skywards, he refers to the transcendent. But something along the lines of a positive doubt is at work in this indexation, something that, for the spectator, is linked to an *already unsolved* item. And Badiou's book, when discussing transcendental indexation - a scale of measurement for the elements that appear in a world - gives exactly the same impression, the same sensation of weight transfer. There is an invisible smile in the book and this is the first point *the aesthetics of differends* should investigate. I have already worked on this with a sculpture and with several fragmented texts, but never through a presentation such as the one I am giving now, a form that needs to be clear, and I hope it will be...

Third

In the third field, the genealogy without a beginning, we should deal with a concept of history and try to link it to a contemporary representation of Narcissus, and we should investigate and link the question of existence as a non-choice - and particularly for the son of a whore - to the question of debt and the relationship to the artists that came before as inheritors. But none of this is very clear for the time being.

Second

Let us play closer attention to the second field of weight, which can also be called a "burden". This burden can be phrased as follows:

Only Giacometti's *Nose* resists the *there is*

And it is axiomatised in the sentence:

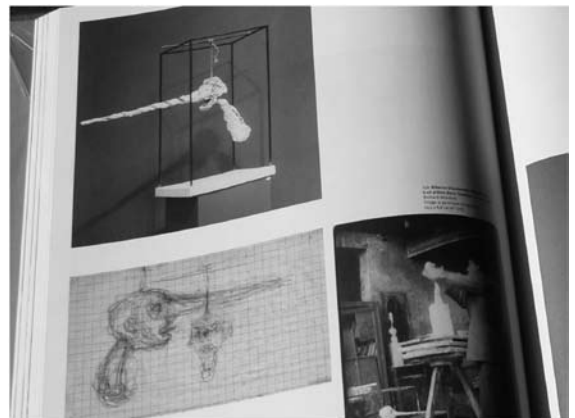
"Giacometti's *Nose* verifying the true hole in the Real"

I should first of all state that the question of the *there is* is the main concern of the opening sections of the *Aesthetics of differends* and probably the first three burdens each focus on a specific *there is*, linked to three thinkers: Lacan, Lyotard and Badiou and I intend to deal with the *there is* in the works of all three thinkers. Investigating the *there is* in these three philosophies will specify an ontology of presentation which will make up the first part of the *aesthetics of differends*.

I provide this detail so as to state that, through *The Nose*, (that some of you must have seen as a phallus, the law of the father) we will deal with Lacan's very specific form of *there is*.

There will thus be two stages: Firstly, I will explain the main concepts of my axiom and of my question in a Lacanian context of thought. Secondly, I will go on to demonstrate that *The Nose* verifies the true hole in the Real.

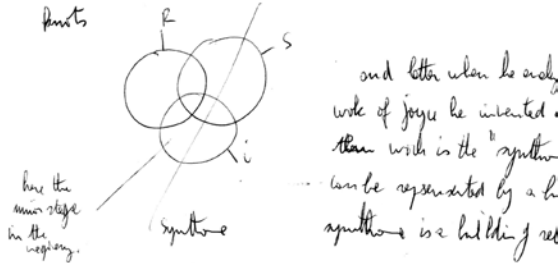
### \* Giacometti's *Nose* verifies the true hole in the Real



#### Lacan's concepts

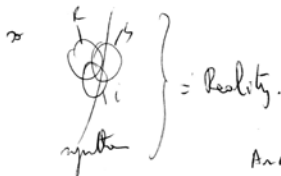
Lacan's philosophy is a shifting one, he is Freudian in the 1930's and invents the "mirror stage" - he is truly Freudian! But his reading of Freud is particularly inventive, ultimately giving shape to a set of new concepts to approach human psychology. For the purposes of our investigation, we will focus on his R.S.I schema, the Real, the Symbolic and the Imaginary, that establishes a new order replacing the Freudian ego / id / super ego, which is different from the "I". In the 1960's, Lacan discussed the R.S.I schema by referring to Borromean knots, and later, when analysing the work of Joyce, he invented a fourth term, the *sinthome*, that can be represented by a line. The *sinthome* is a relationship constructed between the three circles, and Lacan explains that this relationship forms the Real in itself.

the place of the function ego/id/superego which is different from the 60's Lacan talks about the PSI with the recourse to knots



Therein lies the first paradox: there is the Real, which is connected to the Imaginary and the Symbolic, and there is the *synthome*, created by the subject, and referred to as reality.

And this Real (the second one) is the site of the subject's *there is*: it can be understood as a script for a third term - the concept of the "third term" is a person outside of the structure, but who is not the other - concerning the viability of the subject as a whole.



And this Real (the second one)

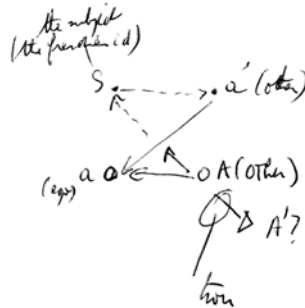
"*there is*" of the subject, it can be understood as the third. (the work of the third is a person who is a but who is not the other of the viability of the subject as a whole -

For Lacan the subject is immersed in the world with the Imaginary, the Symbolic and the Real, and when he produces something (his *synthome*), he produces the *there is* as established. This is quite different than Freud's subject, who is linked more to Husserl's phenomenology, in a certain Cartesian genealogy, as a subject who perceives the world from a specific standpoint. With Lacan, the subject is weaved into the world and creates reality by tying knots.

The relationship between the Real and reality must therefore be explained. As Lacan states: "the Real is the impossible", it cannot be symbolised, it is unspeakable, and so reality should be understood as a determined but indeed vain effort to symbolise the Real.

In spatial terms, the Real is what the subject *seeks* to say. It is always a share of what is outside of him, even if he can tie knots with it, the process is without end. And so reality is a subject struggling with the Real and establishing it within the category of the *there is* with the two other orders (the Imaginary and the Symbolic). The *there is* is a mode of representation addressed to a third term, and not to the other or to the Other (the Great one).

But there are many holes in the R.S.I schema, in "The *Sinthome*", Jacques Lacan explains that, for example, there are holes all over the symbolic order, in other words that the symbolic order is awaiting meaning, it is an empty space. But that is not the true hole, the true hole is that there is no other of the other.



In this schema, we can note that the true void is a constitutive part of the subject's reality. Whereas the hole of the *there is no other of the other* is the motif Hölderlin identifies as the 'silence of the gods'.

I believe the Christians called God "YAWHE", a series of letters that cannot be expressed, a name that cannot be pronounced. The term therefore resists representation and the *there is* logic.

Thus, the true hole is located within the R.S.I schema, inside reality, and thus inside the subject's construction. But because it is a hole, it is precisely the share of that which is lacking inside the subject, an absolute outside from the inside itself. A share that resists the *there is* of the Real.

## \* Giacometti's *Nose* verifies the true hole in the Real

And when I saw Giacometti's *Nose*, I immediately identified this sculpture with a problem of representation, with the *there is* logic, and the ontology of representation.



\* *The Nose*

\* *Man's head on stem*

In his book simply entitled *The Nose*, Jean Clair says something about the face that is of considerable importance for Giacometti. He states ( - my translation - ) that: “The face is precisely that which cannot be measured, that which makes the human a non-thing, a non-object, without limits, a *no-thing*” (here, he uses the latter English term), “meaning that the existence of the other, face to face, is not in the “there is” order, nor is it in the “that” order - neutral, anonymous, measurable - but in the order of the “he is someone”, a “you”, who questions, who defies me, stops me, surprises me, suspends my attention.” Jean Clair’s words corroborate my impression, and he also uses the *there is* notion - the *il y a* in French or *es gibt* in German.

At the beginning of his book, Jean Clair writes that to interpret *The Nose* and *Man's head on stem* we must take into account an experience Giacometti had in 1921 but which he only recounted years later, in the text "The Dream, The Sphinx and the Death of T" (published in *Labyrinthe*, 1946). It deals with the hotel-room death experience of his spiritual father. Giacometti explains in this text that this experience went on to determine his artistic career.

Interestingly, Jean Clair describes this man as Alberto Giacometti's "ideal father", and we glean that what Giacometti discovered through this lived experience is precisely that there is no other of the other, no permanency, that this man - who Giacometti positions in the locus of the Law of the father - died, just like any insect.

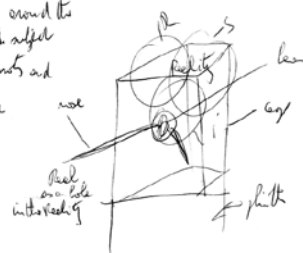
The burden that Giacometti discovered here is that there is no Great Other (his ideal father), radically established by the fact of the hole in the Real.

told in a book "Le Paris, 85 ans de monuments" in 1946, he told ~~the story~~ that he "It is the experience of the death of ~~which~~ his ~~father~~ spiritual father in the hotel room. Eisenhower tells in the book that it is the experience that decided his artistic career."

It is interesting to note that Pan Chin says this man was the "ideal father" of Plato's growth, and we can ~~infer~~ <sup>infer</sup> easily understand that while growth occurred through this kind experience is that there is no other of the other, no presence, that the man grew with place at the place of the father, the father law, did like my insect. The burden growth found here is that there is no bigger (god) for the other (his ideal father) radically starts by its fact of the law in the Real.

by applying the theory of the harmonic knot to the  
geometrical analysis we can ~~see~~ <sup>conclude</sup> that the head with a big ~~as~~ a mud  
is in a cage - that

the space defined by the eye is around the head it is the reality of the subject formed by a symphony of lines and the most purely something that is outside the specific space, something that the only it can stand with in not, but no longer do



By applying the theory of the Borromean knot to Giacometti's sculpture, we can advance that the head, screaming or smiling, is located within a cage. The space defined by this cage surrounds the head, it is the reality of the subject formed by a network of knots and the nose points to something outside this specific space, something the subject can touch or point to with his long nose but cannot see with his eyes or hear with his ears. Something that is outside the space defined around the head, and something that is also outside the space defined by the plinth. And I call that "a point that the subject cannot finish writing", which is the true hole in the Real.





## Questions & Answers

### Part 1: Amsterdam

Q1: Hello.

BM: Hello.

Q1: I was wondering if you could speak about the tension between the synthetic and the analytical in your own practice.

B: ...In my practice? Yes, OK. Well I think that a work is a mixture of synthetic and analytical, for post-conceptual art, but we are not always dealing with conceptual art, we can do whatever we are into – Romantic paintings and things like that, but I think post-conceptual art is a framing for a lot of contemporary practices. So... in my work it's really a mixture of sometimes something which is analytical and something which is synthetic, so when I'm obsessed by questions I go deeper and deeper into these questions by reading and by other things, and so I am analytical in that way, but when I want to link it to another object, I am synthetic. For example, *The Nose* of Giacometti: I am obsessed by this piece so I read things about it, and I am also obsessed by Lacan and the theory of holes, and in these two ways I am analytical, but when I try to link the two, I am synthetic. So I think this work, *Aesthetics of differends*, is for me analytical and synthetic, it's a mixture of both, and also it is a mixture of theory and practices. And so it's a synthesis... I think what I like about this work is that it's really a synthesis of sculpture and theory, so that is where the synthesis is. And so there are many layers of analytical aesthetics and synthetic aesthetics, for the formality, for the main concept...

Q1: And do you think it's a new idea that doesn't apply to Romantic painting for instance?

BM: What do you say...? What do you think?

Q1: What do I think?

BM: Yes.

(laughs from audience)

Q1: Ah. I haven't thought about it, or read about it, so I couldn't say...No, it's just something that came to mind and I wanted to talk about it.

BM: Sure. I like to say that Nietzsche was looking at Romantic paintings, and we are dealing more with minimalism now and these kinds of things, and so the "Apollonian and Dionysian" is really good for Romantic painting... I think we can have two Romantic painters that are analytical and synthetic but it's not two tendencies that are really "framing" for these kinds of things... We can say, when Géricault painted *the Raft of the Medusa*, for example, he went to a place where he could study how to paint a hand and so, in this way, we can see an analytical approach...and likewise when Leonardo da Vinci wants to know what is inside a body, in a way - but it's not the main thing.

Ilse Van Rijn: Any questions?

Q1: Just a very short question. You said something about the risk of the analytical part, that you could maybe drown in the object - or that's how I received it, and I was wondering where you would see the risk of the synthetic approach.

BM: OK. For me the risk of the analytical approach is incomprehension, or misunderstanding, because if you are obsessed by something you are going to develop a specific language for that and no-one will understand you.

Q1: Exactly.

(laughs from audience)

BM: So that's the risk of the analytical thing. Now the risk of the synthetic is another risk, it is not a positive risk like that, it is a negative risk in the sense that when you make a synthesis, the risk of your synthesis is that it's not a good one, so the risk of the synthesis is a repetition of other artists' works. For example, I said that Tino Seghal did a synthesis of a **great many** names in art history, but he did a good synthesis. However, the risk of the synthesis is just the vacuum of a simple repetition of your predecessors.

Q1: So maybe it relies on the kind of synthesis you make, or one makes, to get the new spark...? The synthetic approach reminds me of collage, or also surrealism a bit...

BM: Yes. I understand you because what we can also say is that Tino Seghal is really a synthesis within the art context, but you can do a synthesis with "some" art and "some" mathematics - with something that is outside of art, and so it's another kind of synthesis, and as you say, it's like surrealism, like collage, it is taking something from the real - or from reality I should say - and placing it within art, and doing things like that...

Q1: So again, the distance also matters...

BM: For what?

Q1: ...For the synthesis,...

BM: Sure. The greater the distance, the more beautiful the synthesis!

Q1: Yes, I think that too.

Q2: Last year I went to a lecture, and there was someone who at the end of his talk approached the making of art, or even described the making of art as something that we could look at a "visual rhetorics", so rhetoric but in a visual way. So he posed that could be how we make art nowadays, that we know that whatever visual stuff we make will be thrown into an arena where people will look at it and maybe then it's very important that those two things in the dialectic, the synthetic and the analytical, are both so equally balanced that we have a successful artwork because we can relate to it on those two levels, because the analytical approach and the synthetic approach are both two

human things that are combined in our way of thinking, and we need both to relate to something. So could you relate to that approach of the making of art as a visual rhetoric?

BM: Do you mean: do I have another idea about the making of art?

Q2: Well, could you relate to that, or do you think this is some completely wrong idea of how we look at making art, or what art is, could art be “visual rhetorics”?

BM: Can art be “visual” or... “metaphoric”?

Q2: Can art be visual “rhetorics” - *rhetorica* - as in...?

BM: Ha, it’s a metaphor! It’s because your language is too good for me!

(laughs from audience)

IVR: “rhétorique”! “rhétorique”!

BM: Yeah. So what is the question exactly?

(laughs from audience)

Q2: Could art be visual and “*rhétorique*” -

IVR: “*rhetorica*” !

BM: So rhetoric and visual? So what do you think?

(laughs from audience)

Q2: I think yes. I think this was a sort of an eye-opener for me because I think of this rhetorics - “*rhetorica*” - as the making of art in such a way that it would help me to put all those things in it: the analytical approach, the synthetic approach...

BM: Do you have an example?

Q2: Well, if you make a sculpture it deals with space, it deals with some emotional things people get out of it and some physical things people get out of it, and if you put all of those elements in it that touch on the human body, or the human mind, then you have something that people can relate to. But if one of those things lack, for instance physicality or texture, and the other one is overbalanced, then you’re just looking at something that you don’t know what to do with, and so you can’t approach it.

BM: Yes...

(laughs from audience)

BM: ...Yes... I agree... I don’t know what to say...

(laughs from audience)

IVR: Shall I throw something in then? Now you’re giving your

lecture, Benoît, on these themes, on these topics, and you’re explaining what your ideas are - and we talked about it before you started, and you said “yeah, well, let’s call it a lecture, but I’m not sure whether we should call it that, maybe we can come up with another term”, do you see other forms in which you can perhaps visualise *this idea* in an exhibition context?

BM: Sure. I can show you if you want.

IVR: Yes please... that would be wonderful.

(VISUALS)

BM: So that was the first part of my *Aesthetics of differends*.

IVJ: I see a lot of text as well - so the onlooker becomes a reader in your exhibition?

BM: You can choose.

IVJ: You can choose - but do you understand if you do not read the text?

BM: Yes,...as we said, you see the materiality of the objects and... I think that in my work a text can function as an image, sometimes...so you can just “watch” a word, you don’t have to read it.

IVJ: And going back to this issue of analytic and synthetic artists, do we as onlookers need those tools to read your works as well?

BM: For that, I really don’t know, because I’m in the work, I’m doing the work and so I really don’t know about the reception of the work. I’m trying to do what I am doing and so I don’t know, I’m not outside, I can’t say... I mean, I think it’s important to read - the written text is part of the work, but you know the duration of the work is not defined either, so you don’t know, you have to choose how much time you spend looking at a painting. Perhaps, for example, a painter could say “the duration of my painting is two hours, and if you don’t see my painting over a two-hour period then you don’t see my painting but something else”. I can say the same with my work: if you don’t read the text you miss something, if you read it you have something but...that’s the question of perception...

IVJ: And talking about the synthetic approach, you say you can make a good synthesis, or a bad synthesis - how do you choose your material in order to make a good synthesis, do you say “well, this theoretician, I don’t appreciate his thought or the way he formulated it, so let’s leave it out”, or... How do you come to your choices?

BM: It really depends. For one spectator, a synthesis can be good, and not for another.

IVJ: But for you as a maker?

BM: As a maker, it has to resist representation, I think it is the criterion of the good synthesis if it resists representation, the

*there is*, so if it is near a hole in the Real.

IVJ: But still, you choose the visual arts context to present your work.

BM: Yes.

IVJ: So, why?

BM: I studied philosophy and art, and I think my synthesis is aesthetics, and so my object, if I am obsessed by an object, is aesthetics, it's not really sculpture or paintings or art, it's not philosophy, but when I read philosophy I am "watching" affects, it's like watching a movie and seeing affects fighting each other, and so I read philosophy as an artist and I read art as a theoretician, so in fact I'm really working on an aesthetics, on a aesthetic level, but an aesthetics made by an artist. So I am really working in the field of art.

Q3: Can you go three images back?

BM: Three? OK.

(VISUALS)

BM: "la pauvreté"

Q3: We have to look at it!

IVJ: So you still need visuals then?

Q3: No, I mean I do not agree that you put the emphasis on the visual aspect of the word. I think it's language, so you put it there on purpose, it's for reading - of course it's a visual, a visual entity, but it's there for reading.

BM: Yes, but in general we have the feeling that when we read something we understand this thing, but for example, with that: "*Die Armut*", "*la pauvreté*", "poverty", you can read that, but you don't know what it is. We always have the feeling, and I think that this is linked to the English language, that language is a mechanism to transfer information - but it is not, that is computer language, it's a technology - but when you read a word, you don't *get it*, and it's exactly the same when you are looking at an object: you are watching this object but you don't get it... You don't see all the facets of the objects, you just see one aspect. So, it was the main purpose of the cubists, to give you all the different perspectives of an object, but you just see *one* object. When you are reading a text, you don't get the text. I don't know, even when you are reading the letter your lover gave to you, you are reading a "love letter", but do you have the materiality, the reality of the love? I don't think so. So there is no difference between "text" and visual things, I think it is really the same thing. It's not about information. It's about fighting with affects, with perception, and things like that.

IVJ: Are there any more questions?

B: OK. Thank you.

IVJ: Not really? Then thank you very much, and thank you, Benoît Maire, for a wonderful talk.

(applause).

Wicker chairs, a few palms, rain tapping on the windows. Diego and I are sitting in the cafe of the Museum of Natural History in Milan talking about YouTube, its videos and users, the millions who click their way in every day and those who upload their videos to the site. The recurring question is whether the Internet has – and if yes, to what extent – nurtured this desire to share your life, and if the spread and low cost of digital recording technologies has increased what many people think of as an almost compulsive need to film yourself.

The desire to make private matters public, to record one's life and broadcast it inside the largest and most accessible existing archive, the world wide web of the Internet, where YouTube is the third of the three visited sites, together with Google, its owner, and with Facebook, the other unavoidable platform for sharing private information and content, really does seem to feed on itself and constantly grow.

Had it been possible to have access to channels of such wide distribution back in the 1980s and 1990s, would the already burgeoning ranks of amateur videomakers armed with analogue, VHS or S-VHS cameras have plunged right in? Maybe. Certainly the father of Lia or Roger and the others whose analogue archives form the centre of the *SPOOL* project by Diego Marcon felt the need to film and represent their families and themselves through a series of formal choices and specificities that narrate much more about them than is simply conveyed by the scenes and memories they shot. Operating precisely on these details, often emphasizing them, working only on editing and images, with particular attention to sound, Diego Marcon portrays needs and anxieties that no digital technology, no multimedia revolution will be able, for the moment, to assuage.

On the following pages: frames from the *SPOOL* project





Elle rentra au salon, prit un jus de fruit et bâilla discrètement.  
Elle avait sommeil comme chaque fois. Comme chaque fois que  
l'amour se réduisait à un acte sans lyrisme.

Françoise Sagan, *Les Merveilleux Nuages*

























Plato emphasized the fundamental importance of sight for human beings and their processes of cognition of the world around them. From the shadows of the myth of the cave to the iconoclast battles, all the way to the overload of visual stimuli of Times Square, humankind and images have crossed history in an inseparable love-hate relationship. The history of art, and that of the 20th century in particular, undoubtedly finds one of its cardinal points in the reflections of artists and critics on this theme, in the practice and theory of the status of the image.

The works of Clément Rodzielski constantly investigate this very vast territory, without predetermining its boundaries or the sources to be utilized. His research truly covers the entire possible range of existing imagery, without prejudice regarding origins or epochs, without restrictions of formats or surfaces. Egyptian monographs on Claudia Schiffer, German 19th-century playing cards, movie posters (from the 1940s, 1970s and 1980s), pages from fashion magazines; the gaze of Clément Rodzielski incessantly observes, in search of a punctum that convinces him to use a particular image. Lifted from the outside world, manipulated, recontextualized, with minimal gestures, cut-outs, small interventions of color, the image is transformed, displaying its impossibility of being timeless, of being immutable. Restored by the artist to the outside world, it reveals its lack of stability, its fragility, its dependence on time and its link to the past. A process of research that imposes reflection on the possibility and responsibility of artists as producers of images and future imaginaries.

On the following pages: *Untitled (Julie et sa cousine)*, 2009, and *Untitled (Froid comme la mort)*, 2009, spray paint on poster, 120 x 160 cm



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# Julien et sa cou

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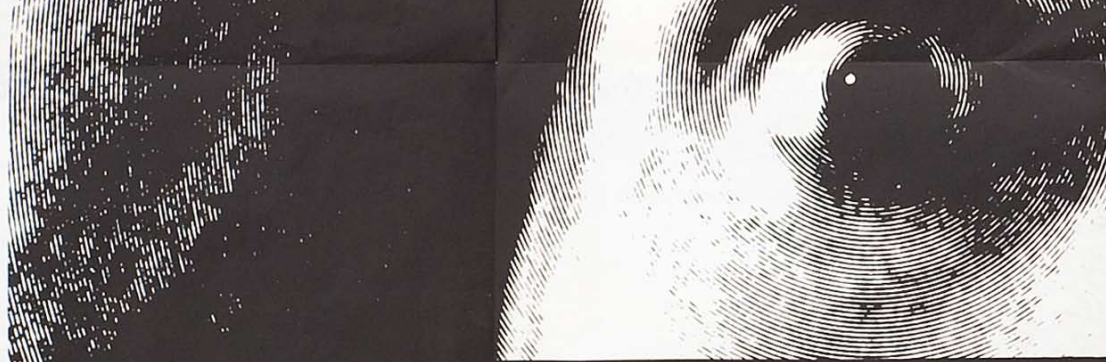


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Roma Publications is an international publishing platform founded by graphic designer Roger Willems and artist Mark Manders. It provides a basis for close collaborations between visual artists, writers, designers, and editors. Over the course of more than ten years, Roma Publications has built up an archive of about 150 titles, revolving around an ever growing range of artists and institutions. Consistent throughout the series are a modest, rational graphic design and a process-oriented working method, with enough time to let content and form crystallize into a proper artist book.

*Open Days* started in 2002 and has led to three anthologies so far. While these books accompany a presentation, they can be seen as displays in their own right. The pages alternate between images by visual artists and poetry by contemporary Dutch and Flemish authors, so as to give rise to an interaction between the two in the reader's mind. The new issue of *Open Days*, which Roma Publications produced especially for *Beyond the Dust*, exists in three versions: a Dutch original, presented in Middelburg; an Italian translation, presented in Milan; and a French translation, presented in Paris. The three volumes together form one publication—Roma Publication 145.

The second Roma-contribution for *Beyond the Dust* is this catalogue—Roma Publication 152.

On the following pages: *Open Days – De Kabinetten van de Vleeshal* (Dutch edition), 2010, followed by translations of the selected poems into Italian and French



# OPEN DAYS

**De Kabinetten  
van de Vleeshal**



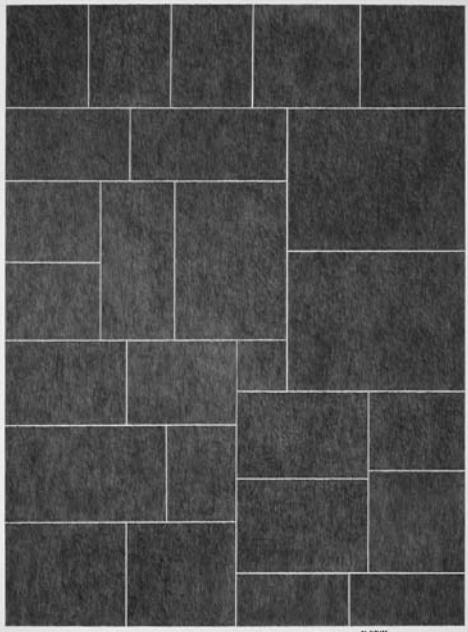
**17/09/10  
— 24/12/10**

ROMA Publication 1459



1. Petra Starast / «Eva»

<p>Wat te doen</p> <p>Wat doen de meisjes? Zij springen touw, ruisruis hun kledien op het steun trossen. Horen zij hier?</p> <p>Wat doen wij, don José en ik? Wij lopen elkaar tegemoet, maken beiden een halve slag naar rechts waar wij ontmoeten alsof wij samen een schonef aandachten, praten over mijn hond Matrix, jouw hond Kubus, mijn hond Suiker.</p> <p>En dan? Het ene meisje zit, zonnebril in de hals van een wit hemd, benen naar tennischoenen zonder sokken of veters. Het andere meisje zit, kijkt naar de hemel door haar bril.</p> <p>Wat doen de meisjes daarna? Zij springen touw alsof het touw brandt. Zij schreeuwen: Matrix! Kubus! Suiker!</p>	<p>Vertel</p> <p>Het zand was er zwaarder dan elders</p> <p>Klagenom waaiden als gemeten uit ijskoude asse omhoog</p> <p>Vendwaald in die granieten stad voelde ik onder mijn snelle stap zielen knappen als scherven</p> <p>Doorheen glasgordijnen zerken staarden korntospupillen mij na</p>	
2. Nachoem M. Wijnberg	3. Eva Cox	4. Luc Deleu / Neuchâtel (Zwitserland)

<p>Horizon (fragment)</p> <p>Het was een ruime ochtend, er zat wel grijs in maar de boom had klein blad en een vrouw had witte rozen over de brug getild, argeloos toen de zon schoen, en het was een ruime ochtend toen de mensen aan hoed gingen en een beetje zachte regen op de straat viel ze dronken koffie en spraken van water en hoe man bijna naar de bodem was gedaald het was een ruime ochtend, en de touwen werken klaargelegd, ze zouden gaan nu en het regende zacht, het was een ruime ochtend.</p>	<p>iv</p> <p>Voorzichtig bleed hij haar uit. Voorzichtig bleed zij hem uit. Haar lichaam is prachtig. Zijn lichaam is prachtig. Applaud!</p> <p>Een nacht waarin het maanlicht triomfantelijk beroering brengt: de herwonnen oogopslag, de zoutbeslagen ramen.</p> <p>Een nacht waarin zijn huis, op palen gebouwd, geheel uit hout vervaardigd, de voordeur op slot, de vertrekken verlaten, zich met moeite staande houdt, schuikt op zijn grondvesten.</p>	
5. Albertina Soepboer	6. Alfred Schaffer	7. Marc Nagzaam / « Pantone »



8. Dirk Braeckman / R.P.-L.R.-98



9. Raymond Tandin Chabot / «Country Road Casual»

1

Het was vroeg in de morgen  
toen ik de stad verliet  
om te onderzoeken  
of de rivieren als de mensen leven.

De wind rukte aan de huizen,  
de bewolking hing laag.  
Ik was zevenentwintig en onrustig.  
Ik had niets te verliezen.  
Mijn bagage was beperkt.

Eerst bezocht ik de Maas  
en lifte stroomopwaarts tot Charleville.  
Daar nam ik een kamer in Hotel Semelles,  
bezocht na het stadhuis het kerkhof  
en ging aan het werk.

Dagenlang reisde ik langs de oevers  
en observeerde de stroomversnellingen  
de loop, de kleurwisselingen en het verval.  
Ik kwam ogen te kort. Wat een materiaal!

Vooral van de situaties  
waar twee of meer stromen bij elkaar komen  
maakte ik schetsen en aantekeningen.  
Ook de zones rondom sluizen vond ik van belang.

Het probleem van de ordening  
hield me nachtenlang uit de slaap.  
Ik dacht eerst aan en toen en toen.  
Daarna het alfabet, de priemgetallen  
en vervolgens aan de dierenriem.

Na een week of twee  
had ik voldoende gegevens verzameld,  
kwam de streek mij de strot uit  
en had ik tot een ordening besloten.

Onder de A zou ik de open bewegingen  
richting de horizon rubriceren.  
Onder de E de breed uitwaaiende  
wijde golflijnen en de weervende  
kreten van meeuwen achter een bootje.

I het springen van kleine vissen schitterend.

Onder de O de verlangende blauwe krachten  
en de duister ophopende: de kolken.  
Osoo de golf die over zichzelf heen rolt  
en langzaam in schuim in slaap zakt.

Onder de U de ademhaling  
van dat wat aan de oppervlakte  
komt en naar de hoge ruimte snakt.

Vansuit Nancy trok ik midwaarts.  
Een lange nachtelijke lift van een vrachtwagen  
die naar Marseille moest.  
Ik stapte uit in de buurt van Aix.  
Daar werkte ik een tijdje bij een boer.

10. K Michel



11. Luc Tuymans / «Suspended»

#### Het jaar van het misverstand

Die dag werd ik, als laatste, opgewacht in de rokerige zaal.  
Bezwepte hoofden.  
Uiterste concentratie.

Met kracht stootte ik de zaal deur open,  
ging wijsbeens voor hen staan.  
Vragen werden niet gesteld.

Ik sprak:

'Wij bevinden ons al genuine tijd precies in het hart  
van deze eeuw.

Ondertussen doogt mijn wijsheid op.

Ga dus, nu dat kan, heethuids heen.

Maar verdwijn geen moment uit mijn zicht.'

Schiepen mijn woorden een hand?

Wij hadden immers al gewonnen.

En waar begon ik, zo laat nog, een oorlog?

#### Hand

Toen er een hand uit de kast stak, niet opdringerig, eerder  
bijna verlegen, traag kantelend in het bleke licht, nam ik  
een stoel en moest even gaan zitten. Ik overdacht het be-  
staan, het ritme ervan, de pijnlijke weekte, en bedroef de  
hand niet weg te slaan. Sindsdien deel ik de tijd, mijn kast  
en mijn leegte, en het is waar dat ik voor het eerst en haast  
tot mijn spijt afhankelijk ben, maar ik blijf opgelucht dat  
het een hand is en geen tong, god verhoede een tong, of een  
neus, wat neuzen teweeg kunnen brengen, hoe men er in  
loeren gehuld achteraan moet, nee een hand, lege hand,  
glad, verlegen, traag kantelend in het harde licht, op het rit-  
me van de zee en wat uren.

12. Alfred Schaffer

13. Eva Cox



14. Dana Schutz / «Swimming, Smoking, Crying»



15. Jan Kempenaers / «Spomenik #4»

#### Ook de vissen

Zou je de Haagse Hofvijver overvloed setten  
rechtstondig als een majestueuze wand van water  
om het licht de diepte te laten doorstralen  
om de stad een doorzichtige spiegel te bieden

een oudgouden glans zou over de huizen strijken  
en iemand roept als eerste 'kijk' en wijst  
toeterend komt het hele verkeer tot stilstand  
abrupt worden alle vergaderingen opgeschort  
en de statuten vullen zich met ogen en geroezemoes

een vorstelijk banket, jagers in een herfstbos  
zegels en paperaasen, gesluierde naakte vrouwen  
siederen niet in de vijverwand iets anders  
maar allemaal blikken ze diep in de tijd terug

En eindiglijk kunnen de herfsten ook eens  
over de schubbenhuid van de daken uitkijken  
naar de glinsterende torens en ijspaleizen  
de bomen bij de duinen, het gele strandzand

'kijk,' stoten de vissen elkaar aan, 'dat zilvergrijze  
dat schitterende schuimende, woelende weidse  
dat zich daar uitstrekt tot aan de einder en verder  
dat is nou de zee, ja dat daar is de zee'

16. K Michel

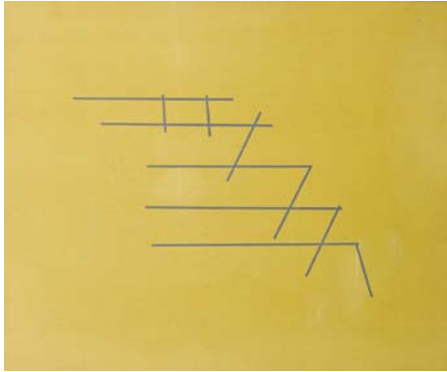
#### Looftos

Ik herinner me het zo:  
maandenlang kon een enkel woord  
aan de oever leven.

En het was stil, zo stil  
dat ik het hakenruis  
in me roteren hoorde.

Houtzagers in een ander dal.  
Blauwe schaduw. Waternal.

17. Tonnu Oosterhoff



18. Marten Hendriks / z.t.

#### Kamermuziek

Mijn voeten hebben een vreselijk ongeluk ondergaan  
voor ze mij leerden kennen. Men fluistert: in een ander leven. Daarom

hun eigenaardige kleur, witgeel als ivoor.  
Ik hoor de stem van mijn vrouw,

achternvolg het geluid kamer-in-kamer-uit  
zonder haar te vinden. Dode onden

proberen vorm aan te nemen in de hoeken, waar de atmosfeer ijer is  
en waar licht en stof, goudgeel, trekken als bouillon. Ik sta de doden

terug met mijn vliegenmeppen. De generaals laten  
de kanonnen laden. De tijd toont zich

van haar transparante kant. *Wéér* de stem van mijn vrouw:

'Je trui ruikt naar sigaretten!  
Ik wil in een ander huis wonen'

Ik smijt handenvol geld omlaag, de trap af  
en woord met rust gelaten.

19. Wouter Godijn

#### Toen de dijken braken (fragment)

De jongen wachtte op de dingen die komen mouden.  
Zijn vader zette de kachel op tafel, zijn moeder  
bracht huisraad naar boven. Toen begon het wachten.

Het wachten op het water. Het kwam als een groot grijs  
monster dat zich breed uitstolde over het bouwterrein  
over het braakland naar het huis waar hij woonde.

Hij hoorde de kelder vollopen, de deuren kraakten  
het monster streeg hoger en hoger, kwam de trap op.  
Hij was bang. Zijn vader mat hoe hoog het kwam.

#### maïenmin

dichterbij zijn de goewichten, een hand van de zee  
ligt soepel op zijn schouders, de andere, stijve hand  
draagt hem nauw merkbaar naar beneden, legt hem in het sdb

20. Rien Vroegindewey

21. Hans Groenewegen



22. Mark Manders / « Room with Chairs and Factory »





23. Petra Stavast / « Koit »

#### Kijken in de flits

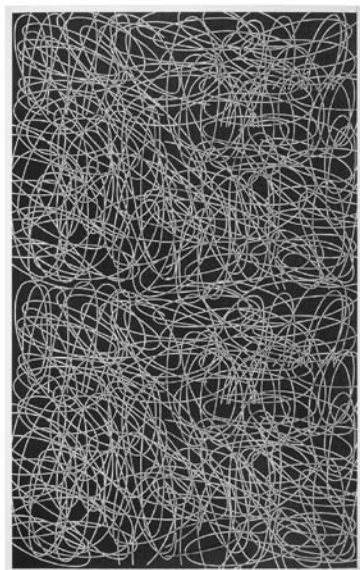
Gij zult en zult Met volle mond Met volle kracht Met heel uw lijf  
Met alles wat gij in u hebt Op leven en op dood Als voor de laatste  
keer Met volle teugen Wijghens Kijk niet achterom In stijl Uit liefde  
luchend Koorstig Gelukzalig Zwijgend Met volle mond Met open  
mond Van links naar rechts Van voor naar achter Op je knieën Op je  
mond Als nieuw Genietend Als het ons maar door de nacht sleept Ons  
verlost De uitputting voorbij De hoop voorbij Verdriet voorbij Immer  
voornit Als voor de eerste keer Al weten wij Al kennen wij Al hopen wij  
vergeefs want zijn we niet vergeefs – dat vieren wij, dat willen wij, dat  
jaagt ons op en maakt ons mooier, trekt ons uit onszelf, buiten onszelf, dat  
laet ons branden, want zo zijn we, vuurwerk opspuitend in de lucht  
allere als we vallen  
hebben we het hart van de zon bereikt.

24. Peter Verhelst

#### Hoe hij wakker werd

Een keer weend hij wakker met zijn hoofd  
met in zijn haren opgedroogd bloed, in haar handen.  
Een keer kwam hij na lange tijd terug en zij herkende hem niet  
maar gaf toe toen hij haar dat verteld had  
en over het meisje met uit de schouders stekende handen,  
dat in de rivier stond, water over zich heen goot,  
iets opzij van de andere meisjes,  
de lange verwarde haren als een balpel.

25. Nachoem M. Wijnberg



26. Marc Nagzaam / « Tape »



27. Mark Manders / « Locomotion »



Va – et – vient !

Met aandacht hebben we onze stoel geplaatst. Twee stonden.  
Er was gadverteend: hier uitzicht op het niets. En inderdaad:  
blauwvlig en leerdwiggend glimpte het ons toe. Niets.  
We wisten er niks over te zeggen.

Voor en om het niets: een hek. Pas op! zegt het hek. Niet passeren,  
niet proberen aan te raken. Alleen zitten, kijken. Straks breekt het uit.

Ondertussen gefluister. Van meer en minder en nog minder,  
bijna niets, ook voor mij. Ook voor ons.  
'Zei je wat?' vroeg ik. 'Nee', zei jij.

's Avonds wordt het meest gehuild

Een dorp in Laos zag voor het eerst in twintig jaar mensen  
van buiten het dorp. De kleine cameraploeg deed de mannen huilen  
de vrouwen huilen de antilopen gemzen heren huilen  
en de palmen de savannen het grasland en noerassen huilen  
de gods huilen de tolk huilen de cameramannen huilen.

Een veelgemaakt fout is dat huiltfrequentie en de wijging  
om te huilen worden verward. Inmiddels zijn de objectieve  
huilt situaties en de sociodemografische factoren  
redelijk in kaart gebracht. 's Avonds wordt het meest gehuild.

En hoe gelijk het huilen klinkt. Cultuur- en grensoverschrijdend  
de hulpeloosheid die zo haar uitdrukking vindt. Hoog en piepend  
aan een statief zolang er gedraaid wordt en soms zelfs zonder gehuld.



28. Vrouwje Tuinman

29. Maria Barnas

30. Anuschka Blommers en Niels Schumm / « Clara »



31. Geert Goiris / « Whiteout »



32. Geert Goiris / « Whiteout »

# De val

We kruisten de Stryx.  
De veerman lag dronken in zijn schip.  
Ik hield het roer en we zonken als stenen.

Water bestaat als de aarde  
in lagen, transparante linten, glanzende strata  
van steeds kleiner leven, minder warmte.

In je haren bloeiden luchtbellen,  
de stroom trok je hoofd naar achter  
en streelde je hals.

Stenen wuifden met armen van algen en varens,  
zongen zachtjes gorgelend 'vrede'.  
Ze steden je kleren los.

Vissen likten het bloed van je benen.  
Ik hield je hand vast. Ik wilde je troosten  
maar we vielen te snel en er zijn geen woorden

die zonder lucht bestaan, mijn liefde  
bleef boven, blauwe ballonnen, bakens voor even,  
de plaats markerend van het ongeluk

voordat ze verder dreeven. Je mond ging open.  
Je gezicht werd rood, je handen zochten  
evenwicht, zochten mijn armen.

Je probeerde in me omhoog te klimmen.  
Je was een glasblazer met een wolk van diamanten  
aan zijn mond. Ik hield je vast als een karje.

Ik aide je vingers.  
Je liet niet los.  
Je slep en ik aide je vingers, liet los.

33. Esther Jansma

# De dag--

De dag, dat de kogel door het atelier heenjoeg,  
-- wat klonk als een vredig soort oorlog --  
en ik onder vallend puin nog  
wat werkstukken redde,  
brak de stad open.  
Huizen, straten, paaltjes,  
nog nooit hing er zoveel stroom gefluister in de lucht.  
Ieder stofdeeltje, luchtdeeltje,  
regendruppel leek een onderdeel van een reusachtige trektroch,  
als een zilveren school vis, vanzelfsprekend in samenhang.

# Ik dacht:

Is dit misschien de godheid  
waar iedereen op wacht, zo vrolijk,  
zo prikkelbaar in de koude lucht?  
Iets dat je nacht zingend douch  
dwingend door een zeef drukt,  
in een gevoel van geluk,  
dat er niets overblijft,  
dan wat rust  
in de vorm van rasters.

34. Elma van Haren

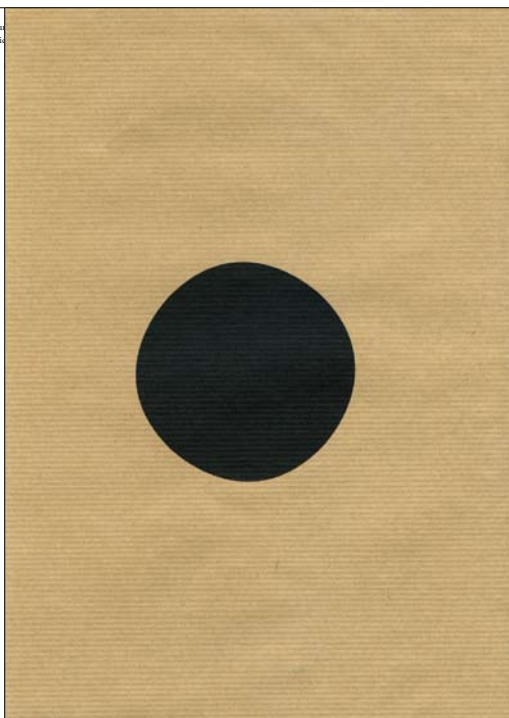


35. Adrian Paci / «Per Speculum»



36. Gino De Dominicis / «Zodiaco»

Lijst van  
en gedee



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Selection of poems as presented in  
*Open Days – La Fabbrica del Vapore*  
(Italian edition). Translated by  
Pierluigi Lanfranchi.

Cosa fare

Cosa fanno le ragazzine?  
Saltano la corda,  
si sbucciano i ginocchi  
sulle pietre del marciapiede.  
Il loro posto è qui?

Cosa facciamo noi,  
io e don José?  
Camminiamo l'uno verso l'altro,  
facciamo entrambi un mezzo giro  
verso destra e lì ci incontriamo  
come se insieme stessimo girando una vite,  
parliamo del mio cane Matrice,  
del tuo cane Cubo, del mio cane Zucchero.

E poi?  
Una ragazzina sta seduta,  
occhiali da sole nel colletto  
di una maglietta bianca,  
gambe che terminano in scarpe da  
ginnastica  
senza calze né stringhe.  
L'altra ragazzina sta seduta,  
lo sguardo rivolto al cielo attraverso  
gli occhiali.

Poi cosa fanno le ragazzine?  
Saltano la corda  
come se la corda bruciasse.  
Gridano: Matrice! Cubo! Zucchero!

Nachoem M. Wijnberg,  
'Wat te doen' da: *Uit tien*,  
Ed. Contact, 2007

Favola

La sabbia lì era più nera che altrove

In alto volavano papaveri  
come scintille di cenere gelida

Persa in quella città di granito  
sotto i miei passi rapidi sentivo  
anime frantumarsi come cocci

Attraverso lapidi di tendine  
mi fissavano pupille di licheni

Eva Cox, 'Vertelsel' da: *Pritt.stift.*  
*lippe*, Ed. Holland, 2004

Orizzonte (frammento)

Era un mattino aperto, c'era sì del grigio,  
ma l'albero aveva piccole foglie e una  
donna / aveva sollevato rose bianche sul  
ponte, ingenuamente / quando il sole

brillò, ed era un mattino aperto / quando  
la gente salì a bordo e qualche goccia  
di pioggia leggera cadde sulla strada  
bevvero caffè e parlarono dell'acqua e  
di come uomo era quasi sceso sul fondo  
era un mattino aperto, furono preparate  
le corde, sarebbero partiti adesso e pioveva  
leggermente, era un mattino aperto.

Albertina Soepboer, 'Horizon'  
(fragment) da: *Zone*,  
Ed. Contact, 2005

IV

Delicatamente lui la sveste. Delicatamente  
lei lo sveste. / Il corpo di lei è splendido.  
Il corpo di lui è splendido. Complimenti!

Una notte in cui il chiaro di luna trion-  
falmente crea / scompiglio: lo sguardo  
riconquistato, le finestre incrostate di  
salsedine.

Una notte in cui la casa di lui, costruita  
su pali, interamente fatta / di legno, la  
porta d'ingresso chiusa a chiave, le stanze  
abbandonate,

si mantiene in piedi a stento, trema fino  
alle fondamenta.

Alfred Schaffer, 'iv' da: *Geen hand*  
*voor ogen*, De Bezige Bij, 2004

I

Era mattina presto  
quando lasciai la città  
per indagare  
se la vita dei fiumi è come quella dell'uomo.

Il vento sferzava le case,  
le nubi erano basse.  
Ero un ventisettenne inquieto.  
Non avevo niente da perdere.  
Il mio bagaglio era modesto.

Per prima visitai la Mosa,  
risalii in autostop la corrente fino a  
Charleville.  
Lì presi una stanza all'hotel Semelles,  
dopo il municipio visitai il cimitero  
e mi misi al lavoro.

Per giorni costeggiai le sponde  
e osservai le rapide,  
il corso, i cambiamenti di colore e il  
dislivello.  
Non avevo abbastanza occhi per vedere.  
Che materiale!

Soprattutto delle situazioni  
in cui due o tre correnti si incrociavano  
feci annotazioni e schizzi.  
Mi interessai anche delle zone attorno

alle chiuse.  
Il problema dell'ordine  
mi tenne desto per notti intere.  
Prima pensai a e così via.  
Poi all'alfabeto, ai numeri primi  
e in seguito allo zodiaco.

Dopo un paio di settimane  
avevo raccolto dati sufficienti,  
la regione mi dava la nausea  
e avevo stabilito un ordine.

Sotto la A avrei rubricato i movimenti  
aperti in direzione dell'orizzonte.  
Sotto la E le bianche ondate che si aprono  
a raggiera e le grida  
vorticose di gabbiani dietro una barca.

Il salto di piccoli pesci splendido.

Sotto la O le forze azzurre piene di  
desiderio  
e quelle scure che si addensano: i gorghi.  
Oooo l'onda che si avvolge su se stessa  
e lentamente nella schiuma sprofonda nel  
sonno.

Sotto la U il respiro  
di ciò che viene alla superficie  
e brama l'altezza.

Da Nancy proseguì verso sud.  
Un lungo viaggio notturno in autostop  
con un camion  
diretto a Marsiglia.  
Scesi nei pressi di Aix.  
Laggiù lavorai per un po' da un contadino.

K Michel, 'i' da: *Ja & Boem*,  
Meulenhoff, 2000

L'anno dell'equivoco

Quel giorno ero atteso, per ultimo, nella  
sala fumosa. / Teste sudate. / Massima  
concentrazione.

Spinsi con forza la porta della sala per  
aprirla, / mi piantai davanti a loro a gambe  
divaricate. / Domande non ne fecero.

Fui io a parlare: / "Ci troviamo già da  
molto tempo proprio nel cuore di / questo  
secolo. / Nel frattempo la mia sapienza  
si prosciuga. / Vattene dunque, ora che è  
possibile, incolume. / Ma non sparire un  
istante dalla mia vista".

Le mie parole crearono un vincolo? /  
Del resto avevamo già vinto. / E dove  
cominciai, così tardi, una guerra?

Alfred Schaffer, 'Het jaar van het  
misverstand' da: *Zijn opkomst in de  
voorstad*, Ed. Thomas Rap, 2000

Mano

Quando spuntò una mano dall'armadio,  
non invadente, anzi quasi timida, che  
oscillava lentamente nella luce pallida,  
presi una sedia e dovetti sedermi un  
attimo. Ne meditai l'esistenza, il ritmo,  
la spenta flaccidezza, e decisi di non  
scacciare la mano. Da allora condivido il  
mio tempo, il mio armadio e il mio vuoto,  
ed è vero che per la prima volta e quasi  
con rammarico sono dipendente, ma sono  
sollevata che sia una mano e non una  
lingua, Dio ci scampi dalla lingua, o un  
naso, cosa possono provocare i nasi, come  
dobbiamo seguirli avvolti in stracci, no  
una mano, una mano vuota, liscia, timida,  
che oscilla lentamente nella luce violenta,  
al ritmo del sole e di qualche ora.

Eva Cox 'Hand' uit: *een twee drie ten  
dans*, De Bezige Bij, 2009

Anche i pesci

Mettiamo di raddrizzare lo stagno davanti  
al Parlamento dell'Aia / verticale come  
una maestosa parete d'acqua / per fare  
brillare la luce attraverso la profondità /  
per offrire alla città uno specchio traspa-  
rente

una lucentezza d'oro antico / accarezze-  
rebbe le case / e qualcuno grida per primo  
"guarda" e indica con la mano / l'intero  
traffico strombazzante si ferma / all'im-  
provviso tutte le riunioni sono sospese /  
le strade si riempiono di occhi e vocio

un banchetto regale, cacciatori in un  
bosco autunnale / sigilli e scartoffie,  
donne nude velate / ognuno vede nella  
parete dello stagno qualcos'altro / ma tutti  
gettano uno sguardo profondo indietro  
nel tempo

E finalmente anche i pesci del Palazzo  
possono / osservare al di sopra delle  
squame dei tetti / le torri luccicanti e  
palazzi di ghiaccio / gli alberi presso le  
dune, la sabbia gialla della spiaggia

"guarda" si danno gomitate i pesci "quella  
cosa argentata / splendente schiumante,  
agitata, vasta / che si stende fino / all'oriz-  
zonte e oltre / ecco quello è il mare, sì  
quello laggiù è il mare"

K Michel, 'Ook de vissen' da: *Kleur  
de schaduwen*, Ed. Augustus, 2004

Bosco di latifogli

Me lo ricordo così:  
per mesi una sola parola poteva  
vivere sulla sponda.  
E c'era silenzio, un tale silenzio  
che sentivo ruotare  
in me la croce uncinata.  
Boscaioli in un'altra vallata.  
Ombra azzurra. Cascata.

Tonnus Oosterhoff, 'Loofbos' da:  
*Hersenmutor*, De Bezige Bij, 2005

Musica da camera

I miei piedi hanno subito un terribile  
incidente / prima di conoscermi. Si  
vocifera: in un'altra vita. Da qui

il loro singolare colore, biancastro come  
avorio. / Sento la voce di mia moglie,

segui il suono una stanza dopo l'altra /  
senza trovarla. Genitori morti

provano a prendere forma negli angoli,  
dove l'atmosfera è più rarefatta / e luce e  
polvere, dorate, stanno a sobbollire come  
brodo. Ricaccio i morti

con il mio acchiappamosche. I generali  
fanno / caricare i cannoni. Il tempo si  
mostra

dal suo lato trasparente. Di nuovo la voce  
di mia moglie:

"Il tuo maglione puzza di fumo! / Voglio  
andare a vivere in un'altra casa!"

Getto giù a piene mani soldi dalla scala  
e mi lasciano in pace.

Wouter Godijn, 'Kamermuziek' da:  
*Kamermuziek*, Ed. Contact, 2005

amore della risacca

più vicine sono le giunture, una mano  
del mare / si posa dolcemente sulle sue  
spalle, l'altra mano rigida / lo trascina  
impercettibilmente sul fondo, lo depone  
nel limo

Hans Groenewegen, 'muienmin'  
da: *en gingen uit sterven*,  
Wereldbibliotheek, 2005

Quando si ruppero le dighe (frammento)

Il ragazzo aspettava le cose che sarebbero accadute. / Suo padre pose la stufa sul tavolo, sua madre / portò i mobili di sopra. Allora cominciò l'attesa.

L'attesa dell'acqua. Arrivò come un grande mostro / grigio che si stese allargandosi sul cantiere / sul terreno incolto verso la casa dove viveva.

Sentì la cantina riempirsi, le porte scricchiolarono / il mostro si innalzò sempre più in alto, salì le scale. / Aveva paura. Suo padre misurò fin dove arrivava.

Rien Vroegindewij, 'Toen de dijken braken' (fragment) dalla serie 'Toen de dijken braken', da: *Gemengde berichten*, Nieuw Amsterdam, 2006

Guardare nel flash

Devi e devi Con la bocca piena Con tutte le tue forze Con tutto il tuo corpo Con quanto hai in te Tra la vita e la morte Come se fosse l'ultima volta A pieni polmoni A gambe divaricate Non guardare indietro Con stile Per amore Esultante Febbricitante Beato In estasi Con coraggio Con la bocca aperta Da sinistra a destra Avanti e indietro In ginocchio Sulla bocca Come nuovo Godendo Purché ci porti alla fine della notte Ci redima, Oltre lo sfinitimento, Oltre la speranza, Oltre il dolore Sempre avanti Come se fosse la prima volta Anche se sappiamo Anche se conosciamo Anche se speriamo inutilmente perché non siamo inutili – questo celebriamo, questo vogliamo, questo ci mette fretta e ci rende più belli, ci strappa da noi stessi, fuori da noi stessi, questo ci fa bruciare, perché siamo così, fuochi d'artificio che schizzano in cielo solo quando cadiamo abbiamo raggiunto il cuore del sole.

Peter Verhelst, 'Kijken in de flits' da: *Nieuwe sterrenbeelden*, Prometheus, 2009

Come si svegliò

Una volta si svegliò con la testa / con sangue secco nei capelli, nelle mani di lei. / Una volta ritornò dopo molto tempo e lei non lo riconobbe / ma ammise quando lui glielo ebbe raccontato / e della ragazza con le mani che spuntavano dalle spalle, / che stava nel fiume, si gettava acqua addosso, / un po' in disparte dalle altre ragazze, / i lunghi capelli spettinati come un gioco con la palla.

Nachoom M. Wijnberg, 'Hoe hij wakker werd', da: *Uit tien*, Ed. Contact, Amsterdam, 2007

Va – et – vient 1

Con cura abbiamo sistemato la nostra sedia. Due sedie. / C'era stato un annuncio: qui vista sul nulla. E infatti: / con occhi azzurri e un vasto silenzio lampeggiò verso di noi. Nulla. / Non sapevamo dirne nulla.

Davanti e attorno al nulla: una staccionata. Attenzione! dice la staccionata. Vietato l'accesso. / Non provare a toccare. Soltanto stare seduti, guardare. Tra poco scoppia.

Nel frattempo mormorio. Del più e del meno e ancora meno, / quasi niente, anche per me. Anche per noi. / "Hai detto qualcosa?" ho chiesto. Hai detto "No".

Vrouwke Tuinman, 'Va – et – vient 1' da: *Vitrine*, Nijgh & Van Ditmar, 2004

È soprattutto di sera che si piange

Un villaggio nel Laos vide per la prima volta in vent'anni gente / che non era del villaggio. La piccola troupe fece piangere gli uomini / piangere le donne, piangere le antilopi, i camosci, i cervi / e piangere le palme le savane i pascoli le paludi / piangere la guida piangere l'interprete, piangere i cameraman.

Un errore che si fa spesso è di confondere la frequenza / del pianto e la propensione al pianto. Ormai le situazioni oggettive / di pianto e i fattori sociodemografici sono repertoriati / abbastanza bene. È soprattutto di sera che si piange.

E come suona identico il pianto. L'impotenza che in questo modo / trova la propria espressione supera cultura e frontiere. Alto e piagnucolante su un cavalletto finché si gira e a volte persino senza rumore.

Maria Barnas, 's Avonds wordt het meest gehuild' da: *Er staat een stad op*, De Arbeiderspers, Amsterdam, 2007

La caduta

Attraversavamo lo Stige. / Il traghettatore giaceva ubriaco nella barca. / Reggevo il timone e affondavamo come pietre.

L'acqua come la terra è composta / di falde, nastri trasparenti, strati brillanti / di vita sempre più piccola, meno calore.

Nei tuoi capelli fiorivano bolle d'aria / la corrente piegava indietro il tuo capo / e ti accarezzava la gola.

Le pietre ondeggiavano con braccia di alghe e felci / cantavano gorgogliando dolcemente "pace". / Squarciavano i tuoi abiti.

I pesci leccavano il sangue delle tue gambe. / Afferrai la tua mano. Volevo darti conforto / ma precipitavamo troppo velocemente e non ci sono parole

in grado di esistere senz'aria, il mio amore / restava sopra, palloni azzurri, galleggianti di breve durata, / per segnalare il punto dell'incidente

prima di scorrere via. La tua bocca si aprì. / Il tuo volto si arrossò, le mani cercarono / equilibrio, cercarono le mie braccia.

Provasti a salire arrampicandoti dentro di me. / Eri un vetraio con una nube di diamanti / in bocca. Ti reggevo come un gattino.

Accarezzai le tue dita. / Non lasciavi la presa. / Dormivi e io accarezzai le tue dita, lasciavi la presa.

Esther Jansma, 'De val' da: *Altijd vandaag*, De Arbeiderspers, Amsterdam, 2006

Il giorno...

Il giorno che il proiettile attraversò l'atelier – il che suonò come una specie di guerra pacifica – ed io sotto le macerie cadenti salvai ancora qualche lavoro, la città si aprì spezzandosi.

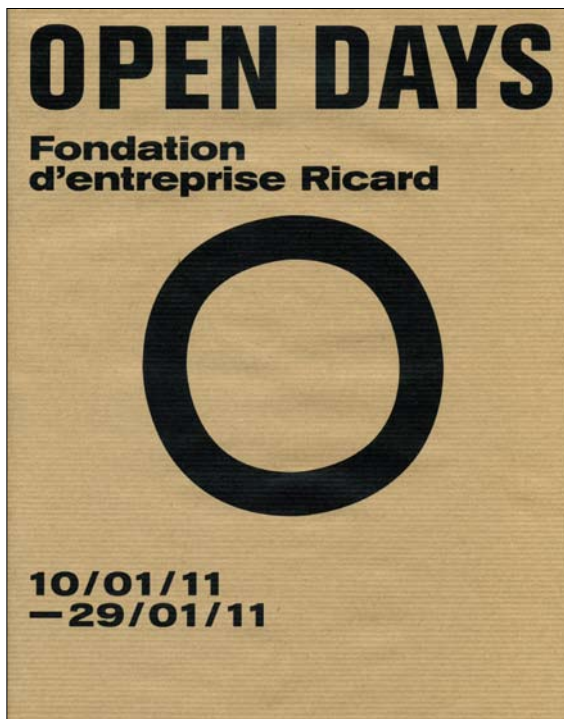
Case, strade, paletti mai prima d'ora un tale mormorio di pietre era rimasto sospeso nell'aria. Ogni corpuscolo, molecola d'aria, goccia di pioggia sembrava la parte di un'impressionante migrazione, come un argenteo banco di pesci, in una coesione scontata.

Pensai:

È forse questa la divinità che ognuno attende, così allegra, così eccitabile nell'aria fredda? Qualcosa che canticchiando ma con forza si sprema in un colino, con la sensazione di felicità, che non rimane niente tranne un po' di calma in forma di rete.

Elma van Haren, 'De dag...' da: *De reis naar het welkom gebeten*, Ed. de Harmonie, Amsterdam, 1988





Selection of poems as presented in  
*Open Days – Fondation d'entreprise  
Ricard* (French edition). Translated  
by Kim Andringa.

#### Que faire

Que font les filles ?  
Elles sautent à la corde,  
se ruinent les genoux  
sur les pierres du trottoir.  
Est-ce leur place ici ?

Que faisons-nous,  
don José et moi ?  
Nous marchons l'un vers l'autre,  
chacun fait un quart de tour  
à droite où nous nous rejoignons  
comme si nous serriions une vis ensemble,  
parlons de mon chien Matrice,  
ton chien Cube, mon chien Sucre.

Et ensuite ?  
Une fille est assise,  
lunettes de soleil dans le col  
d'un débardeur blanc,  
jambes descendant dans des tennis  
sans lacets ni chaussettes.  
L'autre fille est assise,  
à travers ses lunettes contemple le ciel.

Que font les filles après ?  
Elles sautent à la corde

comme si la corde brûlait.  
Elles crient : Matrice ! Cube ! Sucre !

Nachoem M. Wijnberg,  
'Wat te doen' dans : *Uit tien*,  
Ed. Contact, 2007

#### Petite histoire

Le sable y était plus noir qu'ailleurs

Des coquelicots comme des escarilles  
s'envolaient des cendres glacées

Perdue dans cette ville de granit  
je sentis sous mon pas pressé  
voler en éclats les âmes

À travers des tombeaux rideaux de verre  
des pupilles de lichen me suivaient du  
regard

Eva Cox, 'Vertelsel' dans : *Pritt.stift.  
lippe*, Ed. Holland, 2004

#### Horizon (fragment)

Le matin était vaste, il contenait bien un  
peu de gris mais l'arbre avait de petites  
feuilles et une femme avait porté des roses  
blanches sur le pont, ingénue alors que le  
soleil brillait, et le matin était vaste quand

les gens sont montés sur l'embarcation  
et qu'un peu de pluie douce tombait sur  
la rue ils buvaient leur café et devisaient  
d'eau et de comment homme avait failli  
descendre au fond le matin était vaste, et  
on mettait les cordes en place, ils allaient  
prendre le départ à présent et il pleuvait  
doucement, le matin était vaste.

Albertina Soepboer, 'Horizon'  
(fragment) dans : *Zone*,  
Ed. Contact, 2005

#### IV

Prudemment, il la déshabille. Prudem-  
ment, elle le déshabille. / Elle a un corps  
magnifique. Il a un corps magnifique.  
On applaudit !

Une nuit où le clair de lune triomphant  
crée l'effervescence : / le regard reconquis,  
les vitres embrumées de sel.

Une nuit où sa maison, montée sur pilotis,  
construite tout en bois, / la porte d'entrée  
verrouillée, les pièces dépeuplées,

ne se maintient debout qu'à peine, tremble  
sur ses fondations.

Alfred Schaffer, 'iv' dans : *Geen hand  
voor ogen*, De Bezige Bij, 2004

#### I

Il était tôt le matin  
quand j'ai quitté la ville  
pour établir  
si les fleuves vivent comme les hommes.

Le vent en rafales tirait sur les maisons,  
les nuages étaient bas.  
J'avais vingt-sept ans et j'étais fébrile.  
Je n'avais rien à perdre.  
Je voyageais léger.

D'abord j'ai visité la Meuse  
remontant en stop jusqu'à Charleville.  
J'ai pris une chambre à l'Hôtel Semelles,  
après la mairie, me suis rendu au cimetière  
et me suis mis au travail.

Pendant des jours, j'ai longé les rives  
et observé les rapides  
le cours, les coloris et la pente.  
Je ne savais où donner du regard.  
Quelle matière !

Surtout les configurations  
ou deux courants ou plus se rejoignent  
faisaient l'objet de mes croquis, mes notes.  
Les environs des écluses aussi  
m'intéressaient.

Le problème de l'organisation

m'a tenu éveillé des nuits durant.  
D'abord j'envisionnais et puis et puis.  
Après l'alphabet, les nombres premiers  
et ensuite le zodiaque.

Au bout d'une quinzaine de jours  
j'avais rassemblé assez de données,  
la région me soulait  
et j'avais décidé d'une organisation.

Sous A je classerais les mouvements  
ouverts en direction de l'horizon.  
Sous E les larges éventails de la houle  
blanche et les cris virevoltants  
des mouettes poursuivant un bateau.

I les bonds des petits poissons scintillants.

Sous O les forces bleues du désir  
et celle qui accumule l'obscurité :  
le remous.  
Oooo l'onde qui roule sur elle-même  
et s'endort doucement dans l'écume.

Sous U la respiration  
de ce qui remonte à la surface  
aspirant à l'altitude de l'espace.

De Nancy je suis descendu dans le Midi.  
Un long trajet nocturne dans un camion  
à destination de Marseille.  
Je suis descendu près d'Aix.  
J'y ai travaillé quelque temps dans une  
ferme.

K Michel, 'i' dans : *Ja & Boem*,  
Meulenhoff, 2000

L'année du malentendu

Ce jour-là, on m'attendait, en dernier,  
dans la salle enfumée.  
Têtes en sueur.  
Concentration suprême.

Avec force j'ai poussé la porte de la salle,  
me suis planté devant eux, pieds écartés. Il  
n'y a pas eu de questions.

J'ai dit :  
'Nous nous trouvons depuis longtemps au  
cœur même de ce siècle.  
Dans l'intervalle, ma sagesse se tarit.  
Partez donc, tant que c'est possible, sains  
et saufs,  
Mais ne quittez jamais mon champ de  
vision.'

Mes paroles ont-elles créé un lien ?  
Après tout nous avions déjà gagné.  
Et où, à cette heure-là, allais-je  
commencer une guerre ?

Alfred Schaffer, 'Het jaar van het  
misverstand' dans : *Zijn opkomst in de  
voorstad*, Ed. Thomas Rap, 2000

Main

Quand une main sortit du placard,  
pas importune, presque timide plutôt,  
tournant lentement dans la lumière pâle,  
je pris une chaise, forcée de m'asseoir  
un instant. Je songeai à l'existence, son  
rythme, la mollesse sans noyau et décidai  
de ne pas repousser la main. Depuis je  
partage mon temps, mon placard et mon  
vide, et il est vrai que pour la première  
fois et presque à mon regret je suis  
dépendante, mais je suis toujours soulagée  
que ce soit une main, pas une langue,  
dieu m'en garde une langue, ou un nez,  
vous n' imaginez pas ce qu'un nez peut  
faire, ce qu'il faut courir derrière, vêtue  
de haillons, non une main, main vide,  
lisse, timide, tournant lentement dans la  
lumière dure, au rythme du soleil et de  
quelques heures.

Eva Cox 'Hand' uit: *een twee drie ten  
dans*, De Bezige Bij, 2009

Forêt de feuillus

Je me le rappelle ainsi :  
des mois durant un simple mot  
pouvait vivre sur la rive.  
Et c'était calme, si calme  
que j'entendais la croix gammée  
tournoyer en moi.  
Scieurs de bois dans une autre vallée.  
Chute d'eau. Ombre bleutée.

Tonnus Oosterhoff, 'Loofbos' dans :  
*Hersenmutor*, De Bezige Bij, 2005

Les poissons aussi

Si on dressait à la verticale le Vivier de  
La Haye / tout droit comme un mur d'eau  
majestueux / pour laisser la lumière en  
traverser la profondeur / pour offrir à la  
ville un miroir translucide

un éclat d'or vieilli lustrerait les maisons  
et quelqu'un crie en premier 'regarde' et  
désigne / toute la circulation s'immobilise  
en klaxonnant / les réunions sont toutes  
suspendues sur le coup / et les rues se  
remplissent d'yeux et de murmures

un banquet royal, chasseurs dans un bois  
automnal / sceaux et paperasses, femmes  
nues voilées / chacun voit autre chose dans  
la paroi du vivier / mais tous voient loin  
dans le temps révolu

Et enfin les poissons de la cour peuvent  
eux aussi / jouir de la vue sur la peau  
écaillée des toits / vers les tours  
étincelantes et les palais de glace / les  
arbres dans les dunes, le sable jaune de la  
plage

'regarde,' se poussent les poissons, 'ce gris  
argenté / ce qui miroite, mousse, roule  
et remue / ce qui s'étale là-bas jusqu'à  
l'horizon et au-delà / c'est ça la mer, oui ça  
là-bas c'est la mer'

K Michel, 'Ook de vissen' dans :  
*Kleur de schaduwen*, Ed. Augustus,  
2004

Musique de chambre

Mes pieds ont subi un terrible accident  
avant de me connaître. Il se murmure :  
dans une autre vie. D'où

leur étrange couleur, ce blanc jauni de  
l'ivoire. / J'entends la voix de ma femme,

poursuis le son de pièce en pièce  
sans la trouver. Mes parents morts

cherchent à prendre forme dans les angles,  
où l'air se raréfie / et infuse un bouillon  
de lumière et poussière, jaune d'or. Je  
repousse les morts

à coups de tapette à mouche. Les généraux  
donnent ordre / de charger les canons.  
L'heure se montre

sous son jour transparent. Encore la voix  
de ma femme :

'Ton pull sent la cigarette !  
Je veux vivre dans une autre maison !'

Je jette des poignées d'argent en bas de  
l'escalier / et on me laisse en paix.

Wouter Godijn, 'Kamermuziek'  
dans : *Kamermuziek*, Ed. Contact,  
2005

Quand les digues ont cédé (fragment)

Le garçon attendait ce qui allait arriver.  
Son père posa le poêle sur la table, sa mère  
monta du mobilier. Puis commença  
l'attente.

L'attente de l'eau. Elle vint comme un gros  
monstre gris qui déferlait en largeur sur le  
chantier / sur la friche vers la maison où  
il vivait.

Il entendait la cave se remplir, les portes  
craquaient / le monstre montait de plus  
en plus haut, gravissait l'escalier. / Il avait  
peur. Son père mesura le niveau atteint.

Rien Vroegindewei, 'Toen de dijken  
braken' (fragment) dalla serie 'Toen  
de dijken braken', dans : *Gemengde  
berichten*, Nieuw Amsterdam, 2006

plus près sont les jointures, une main de la mer / repose, souple, sur ses épaules, l'autre main, la raide, / presque insensible le porte vers le fond, le pose dans la vase

Hans Groenewegen, 'muienmin'  
dans : *en gingen uit sterven*,  
Wereldbibliotheek, 2005

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Regarder le flash

Vous ferez et ferez La bouche pleine De toutes vos forces De tout votre corps De tout ce qui est en vous À la vie à la mort Comme si c'était la dernière fois À pleins poumons Jambes écartées Ne regardez pas en arrière Avec classe Par amour Exultant Fiévreux Bât Défaillant N'écoulant que son courage Bouche ouverte De gauche à droite D'avant en arrière À genoux Sur la bouche Comme neuf En savourant Pourvu qu'on passe la nuit Qu'on soit délivré Au-delà de l'épuisement Au-delà de l'espoir Au-delà du chagrin Toujours en avant Comme si c'était la première fois Même si nous savons Même si nous connaissons Même si nous espérons en vain car ne sommes-nous pas vains – nous célébrons cela, nous voulons cela, ça nous aiguillonne et nous rend plus beaux, nous arrache à nous, hors de nous, ça nous fait brûler, car nous sommes tels, feu d'artifice éclatant dans le ciel quand nous tombons seulement nous avons atteint le cœur du soleil.

Peter Verhelst, 'Kijken in de flits'  
dans : *Nieuwe sterrenbeelden*,  
Prometheus, 2009

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Comment il se réveilla

Un jour il se réveilla, sa tête / avec du sang séché dans les cheveux, entre ses mains à elle. / Un jour il revint après longtemps et elle ne le reconnut pas / mais céda quand il lui eut parlé de cela / et de la fille dont les mains sortaient des épaules, / qui debout dans la rivière, s'aspergeait d'eau, / un peu à l'écart des autres filles, / ses longs cheveux emmêlés comme un jeu de ballon.

Nachoom M. Wijnberg, 'Hoe hij wakker werd', dans : *Uit tien*, Ed. Contact, Amsterdam, 2007

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Va – et – vient t

Nous avons installé notre chaise avec attention. Deux chaises. / L'annonce avait dit : ici vue sur le néant. Et en effet : / nous l'apercevions, yeux bleus, large silence. Néant. / Nous ne trouvions rien à en dire.

Devant et autour du néant : une grille. Attention ! dit la grille. Ne pas passer, / ne pas essayer de toucher. Juste rester assis, regarder. Il pourrait s'évader.

Pendant ce temps des chuchotis. De plus et moins et moins encore, / presque néant, aussi pour moi. Aussi pour nous. / 'T'as dit quelque chose ?' j'ai demandé. 'Non,' as-tu dit.

Vrouwke Tuinman, 'Va – et – vient t'  
dans : *Vitrine*, Nijgh & Van Ditmar,  
2004

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C'est le soir qu'on pleure le plus

Un village du Laos a vu pour la première fois en vingt ans des gens / extérieurs au village. La petite équipe de tournage a fait pleurer les hommes / pleurer les femmes pleurer les antilopes les chamois les cerfs / et pleurer les palmiers, les savanes les prairies et les marais / fait pleurer le guide l'interprète les cadres.

Une erreur courante est de confondre fréquence des larmes / et propension à pleurer. À présent les situations objectives / dans lesquelles on pleure et les facteurs sociodémographiques / ont été assez bien cartographiés. C'est le soir qu'on pleure le plus.

Et combien les pleurs sonnent pareils. Supraculturelle et supranationale, / l'impuissance qui trouve ici son expression. Aigus et grinçants / sur un trépid tant que l'on tourne et parfois même sans bruit.

Maria Barnas, 's Avonds wordt het meest gehuild' dans : *Er staat een stad op*, De Arbeiderspers, Amsterdam, 2007

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La chute

Nous avons croisé le Styx. / Le nocher reposait ivre au fond de son bateau. / J'ai pris la barre et nous avons coulé comme des pierres.

L'eau comme la terre est composée / de couches, rubans transparents, strates luisantes / où vie et chaleur vont en se réduisant.

Dans tes cheveux des bulles d'air fleurissaient, / le courant tirait ta tête en arrière / et caressait ton cou.

Les pierres agitaient des bras d'algues et de fougères, / chantonnaient 'paix' en gargouillant tout bas. / Elles découpaient tes vêtements.

Des poissons léchaient le sang sur tes jambes. / Je te tenais la main. Je voulais te consoler / mais nous tombions trop vite et il n'y a pas de mots

qui existent sans air, mon amour / restait en haut, ballons bleus, balises d'un instant, / marquant le lieu de l'accident

avant de dériver. Ta bouche s'est ouverte. / Ton visage a rougi, tes mains ont cherché / l'équilibre, ont cherché mes bras.

Tu as essayé de m'escalader. / Tu étais un souffleur de verre avec un nuage de diamants / à sa bouche. Je te tenais comme un chaton.

Je te caressais les doigts. / Tu n'as pas lâché. / Tu dormais et je te caressais les doigts, j'ai lâché.

Esther Jansma, 'De val' dans :  
*Altijd vandaag*, De Arbeiderspers,  
Amsterdam, 2006

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Le jour...

Le jour où la balle traversa l'atelier, - ce qui fit comme un bruit de guerre paisible – et que sous les débris tombants je sauvai encore quelques œuvres, la ville craqua et s'ouvrit.

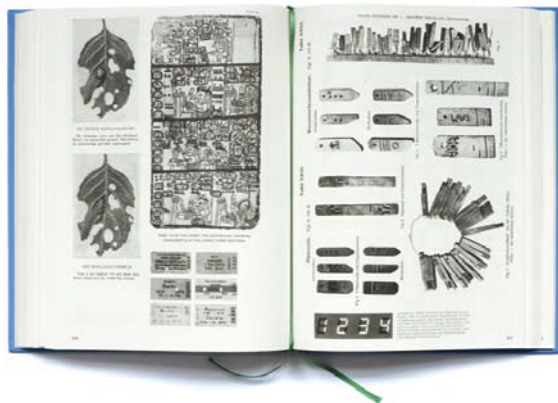
Maisons, rues, poteaux, jamais il n'y eut autant de murmures de pierre dans l'air. Chaque particule de poussière, particule d'air, goutte de pluie semblait faire partie d'une migration géante, comme un banc de poissons argentés, évident dans sa cohérence.

---

Je pensai :

Est-ce peut-être là la divinité que tous attendent, si joyeuse si irritable dans l'air froid ? Quelque chose qui en chantonnant mais avec poigne te passe à travers un tamis, dans une impression de bonheur, que rien ne reste, qu'un peu de repos sous forme de grilles.

Elma van Haren, 'De dag...' dans :  
*De reis naar het welkom gebeten*,  
Ed. de Harmonie, Amsterdam, 1988



Cover and spreads from Batia Suter, *Parallel Encyclopedia*, Roma Publications, 2007

Fritz Saxl was the first director of the library of Aby Warburg, after years of work as an assistant. In the essay by Ernst H. Gombrich on the famous German scholar, he tells of how Warburg first got the idea of founding his library: during an intense period of study in Strasbourg, concentrating on Sandro Botticelli, Warburg realized that he needed to consult books contained in different rooms of the research centre where he was studying. Each room contained a library specialized in a different area of the humanities, religion, literature, philosophy, and art. The continuous movement from one room to another, one type of knowledge to another, convinced him of the need to create a library that would put together 'the various spheres of the history of culture, in which he could roam from shelf to shelf.'



The projects of Batia Suter *Parallel Encyclopedia*, in 2007, or *Surface Series* in 2009, lead the viewer on a voyage in images, through the pages of dozens and dozens of books of all origins and educational purposes. Collected by the artist, these books are utilized in installations in which thanks to the juxtaposition of different pages, the viewer can weave formal plots or narratives among the images and photographs reproduced. These images, again reproduced and combined, are then published in books Batia Suter assembles like atlases or visual dictionaries that cross and gather histories and cultures in a kind of floating cultural roaming.

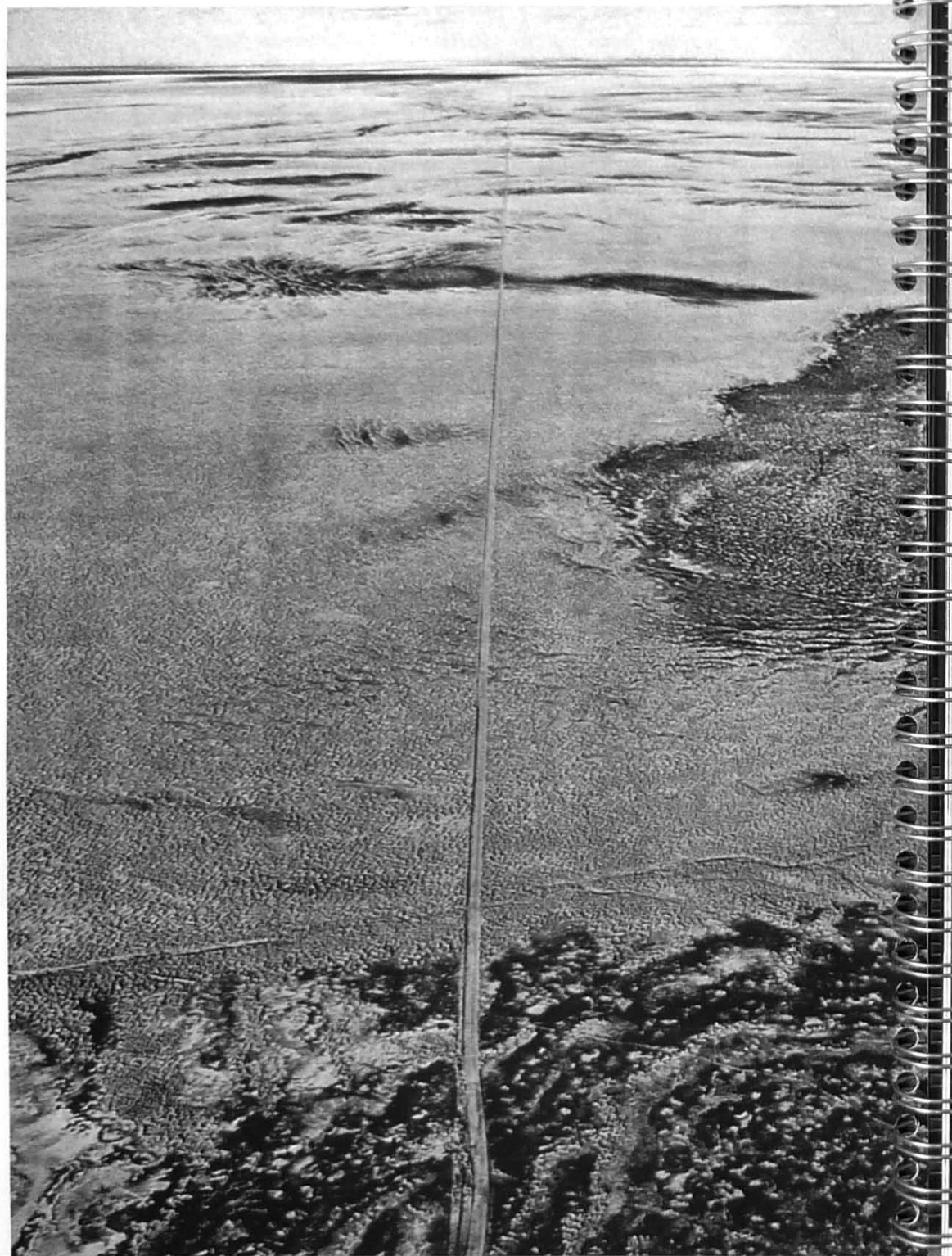
On the following pages: *Surface Series (Book)*, 2010, special edition

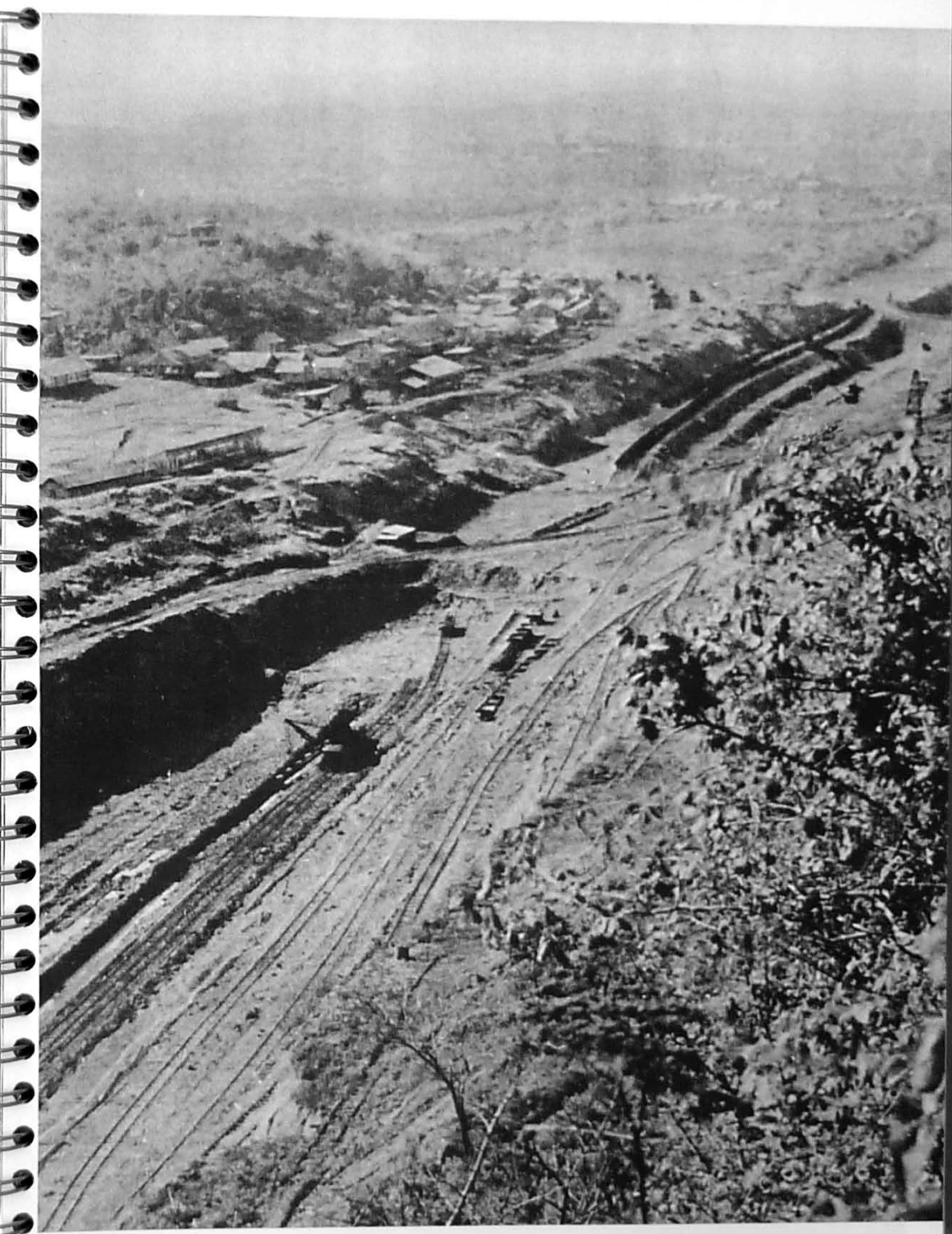


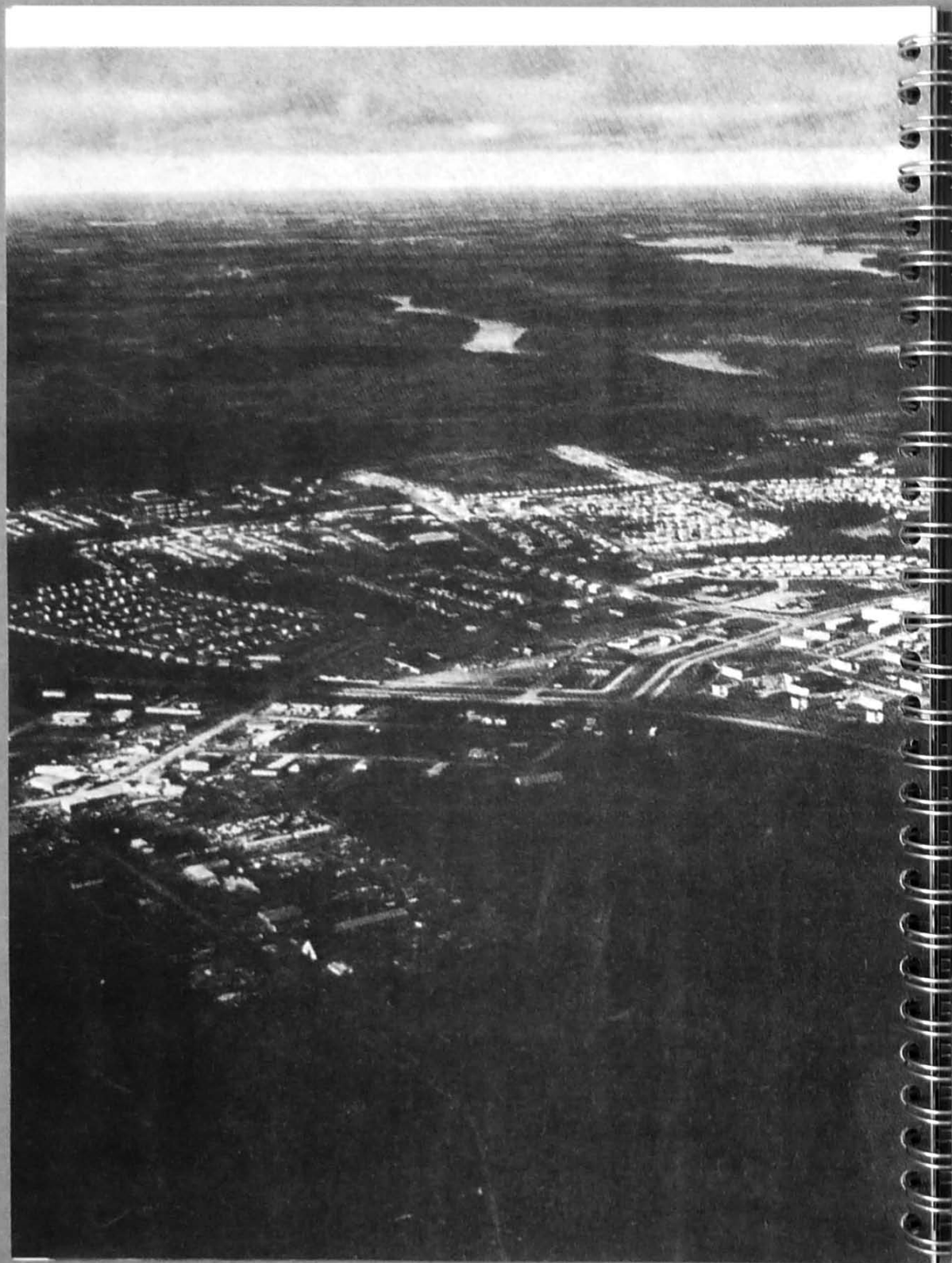


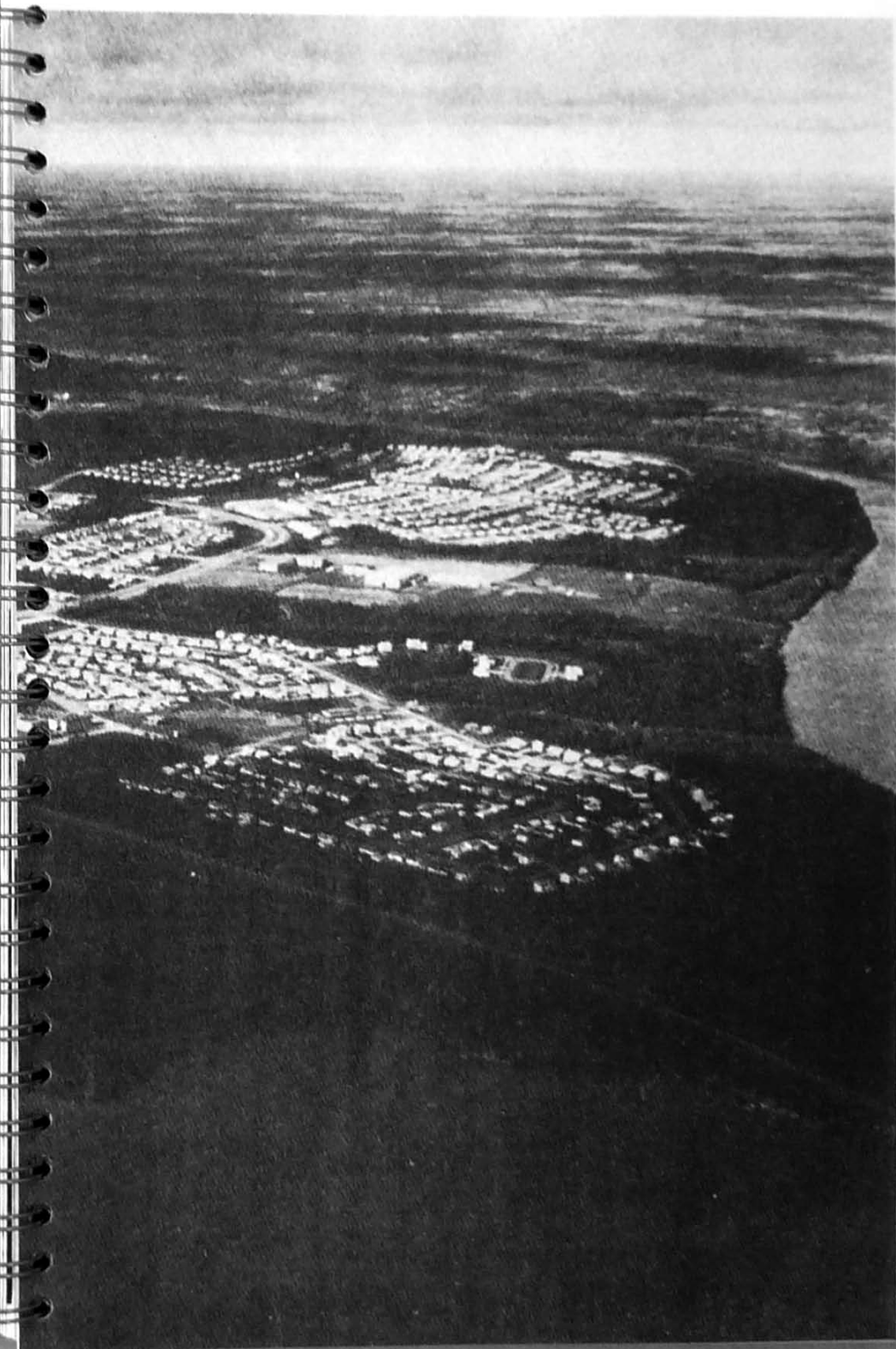
# Surface Series



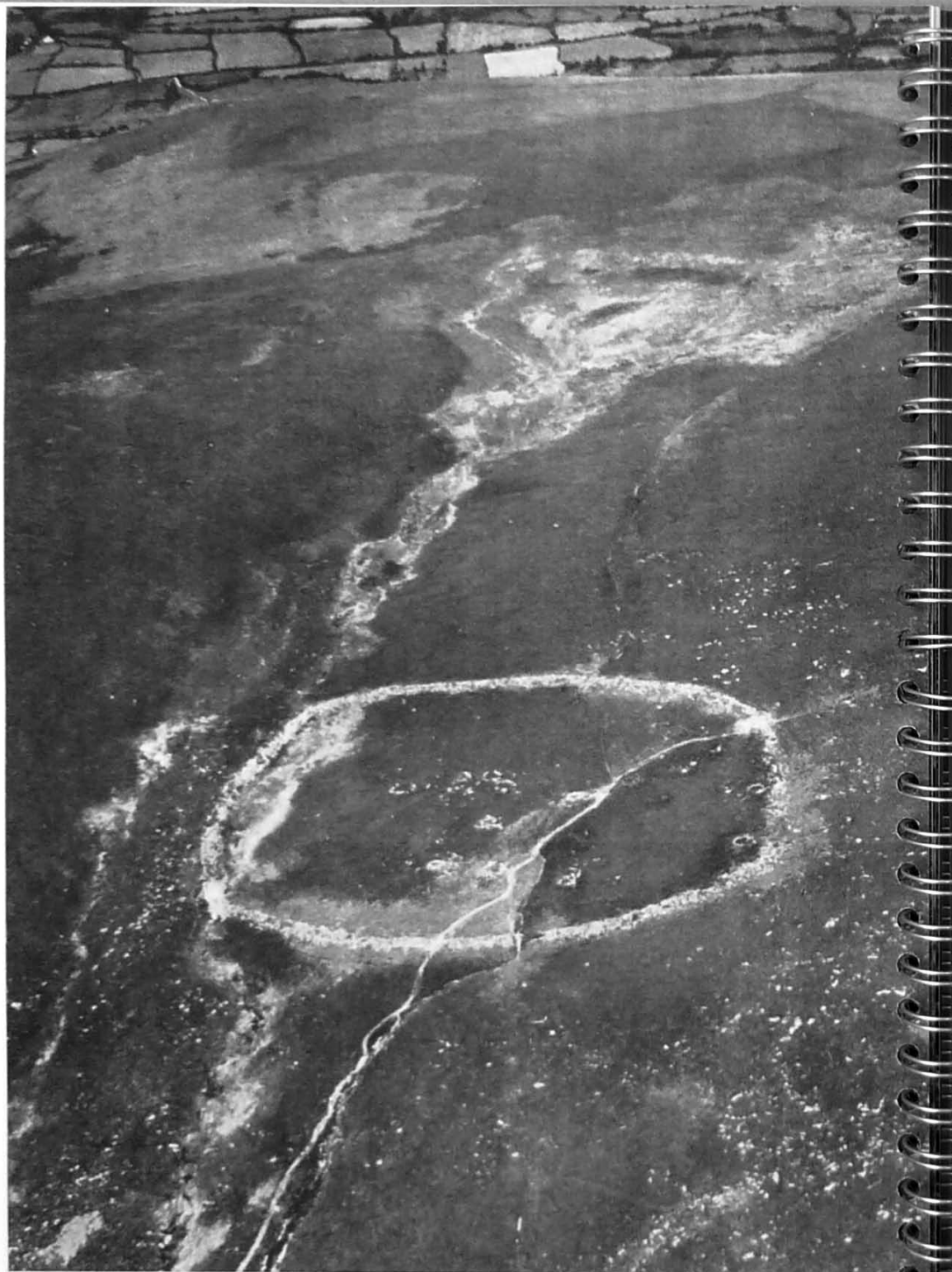


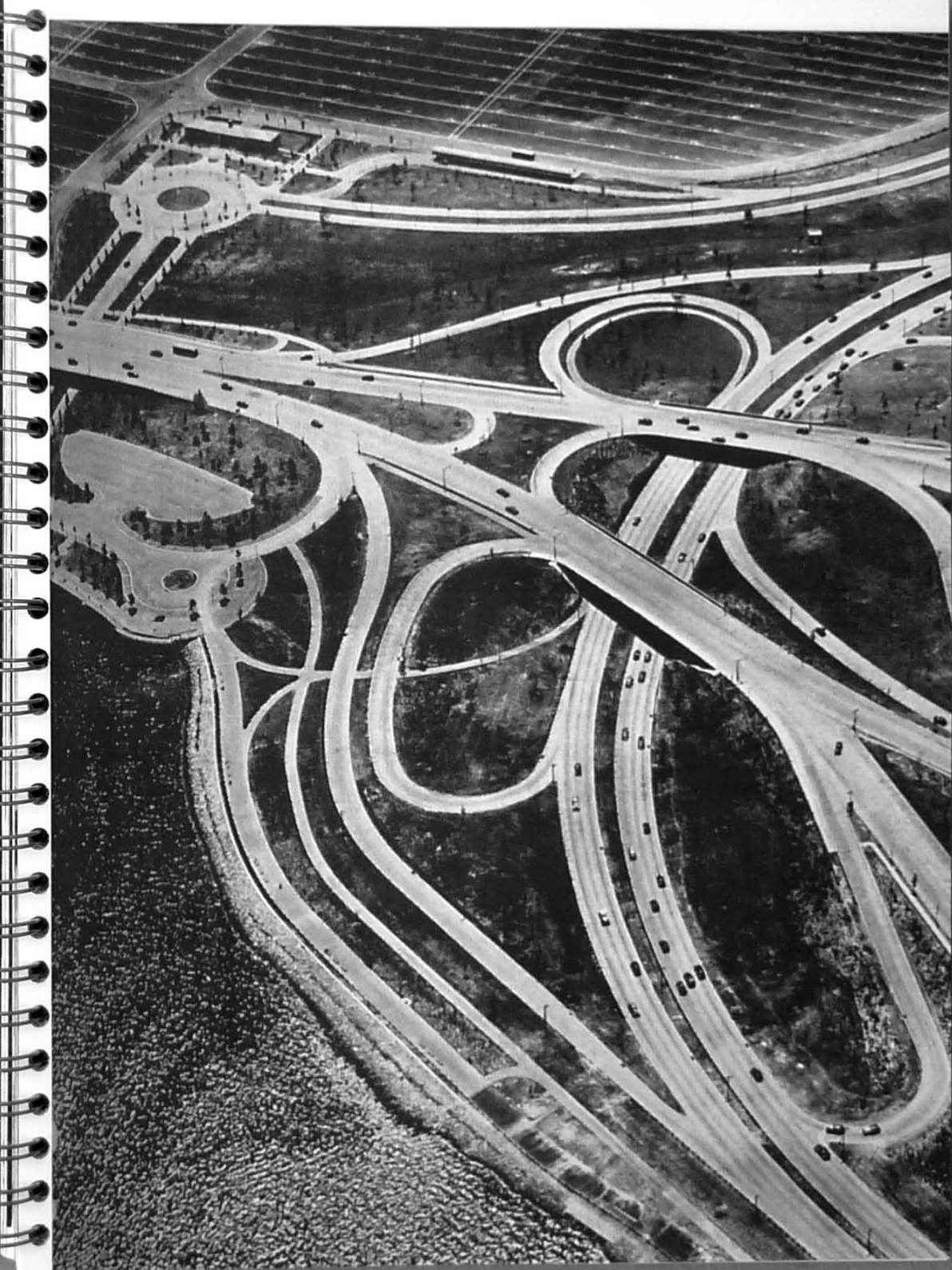




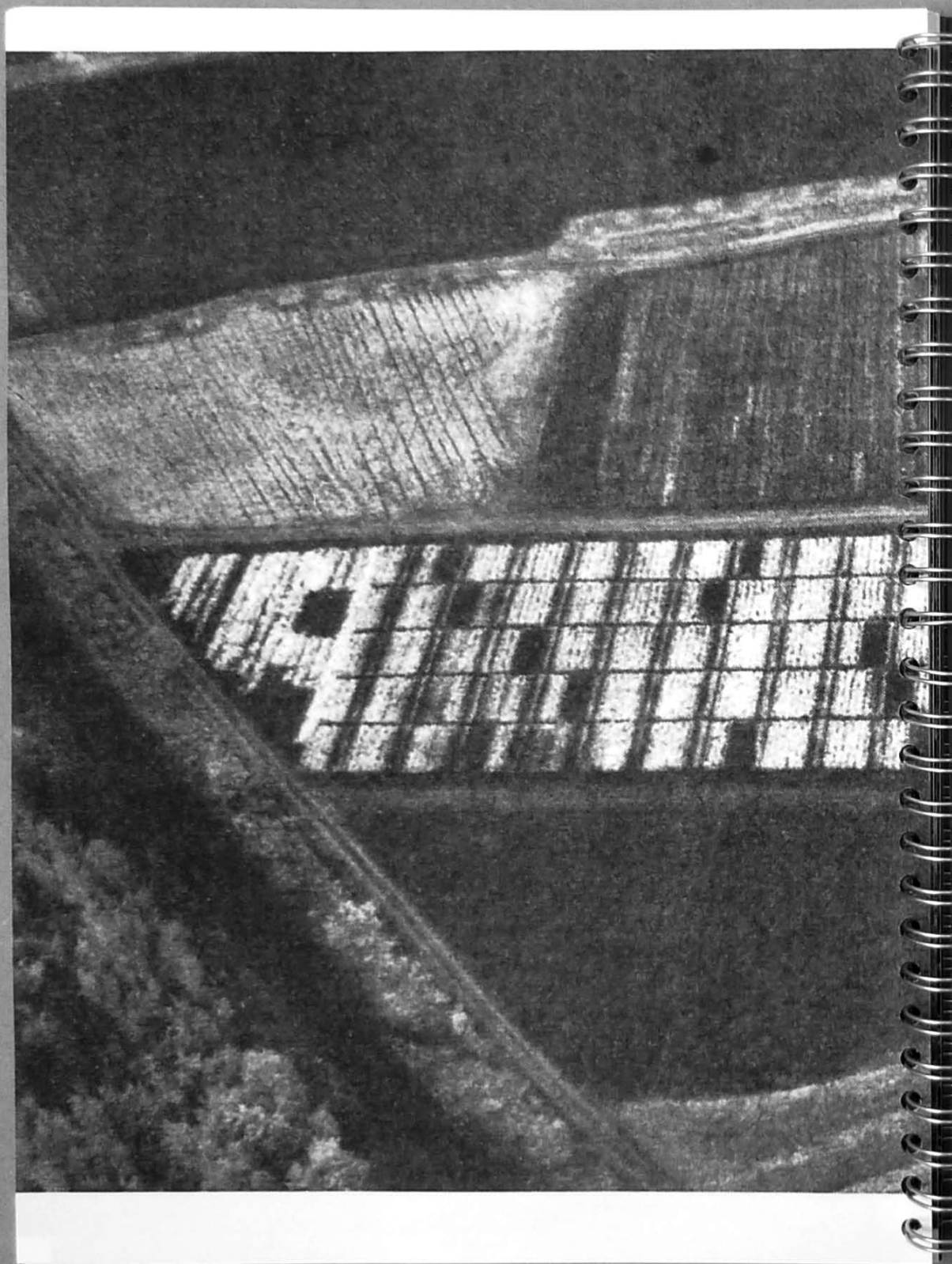


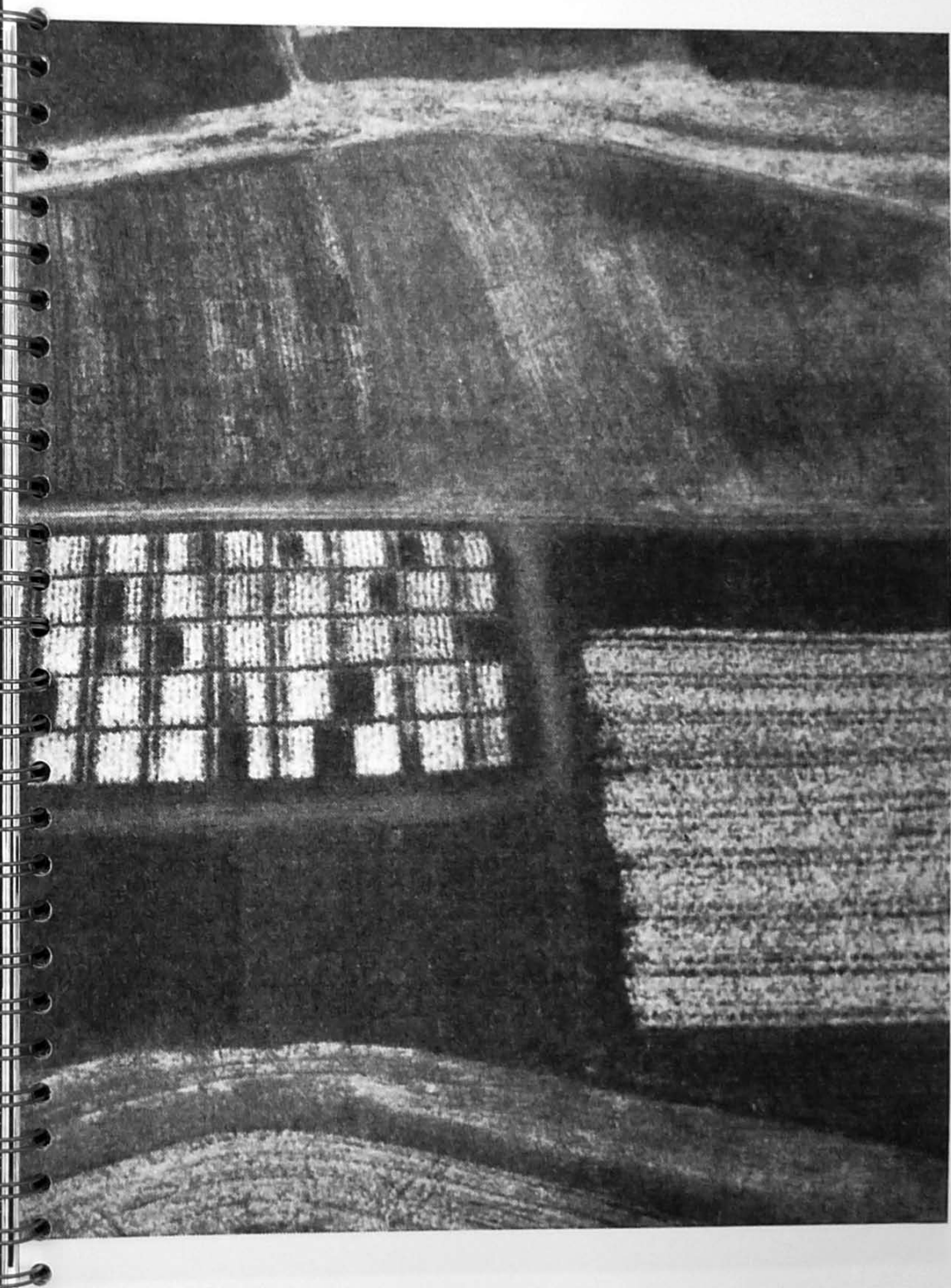


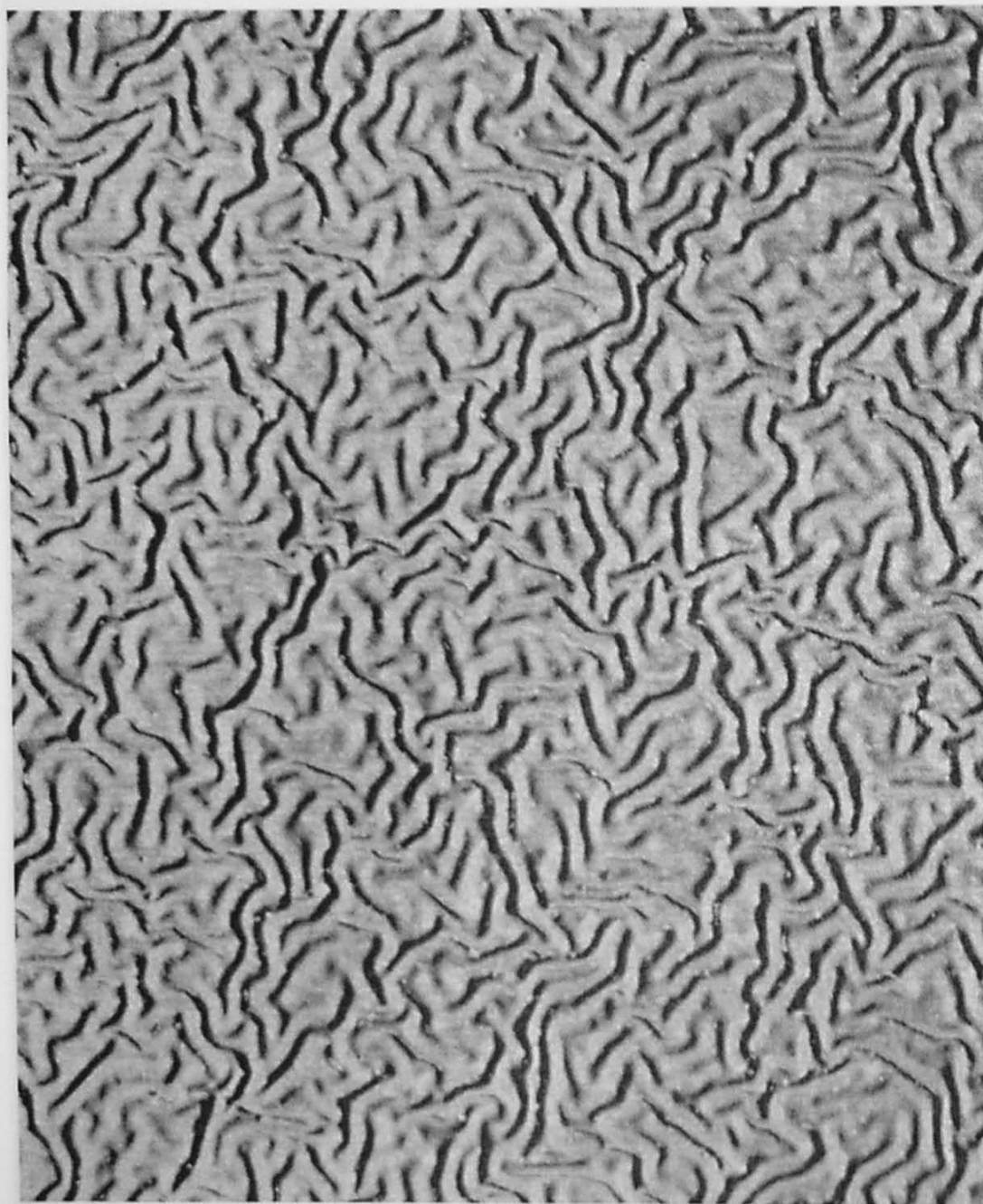






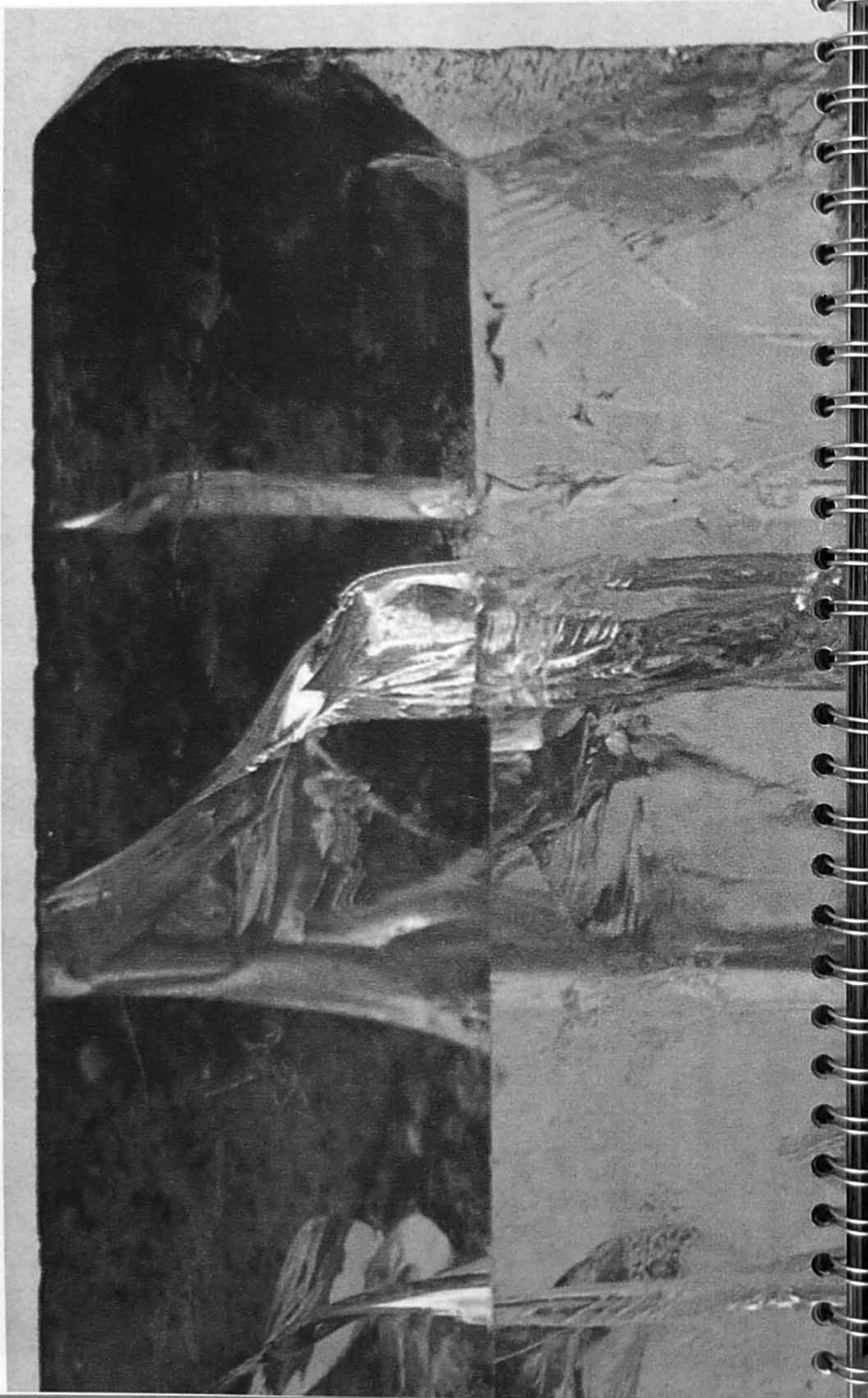


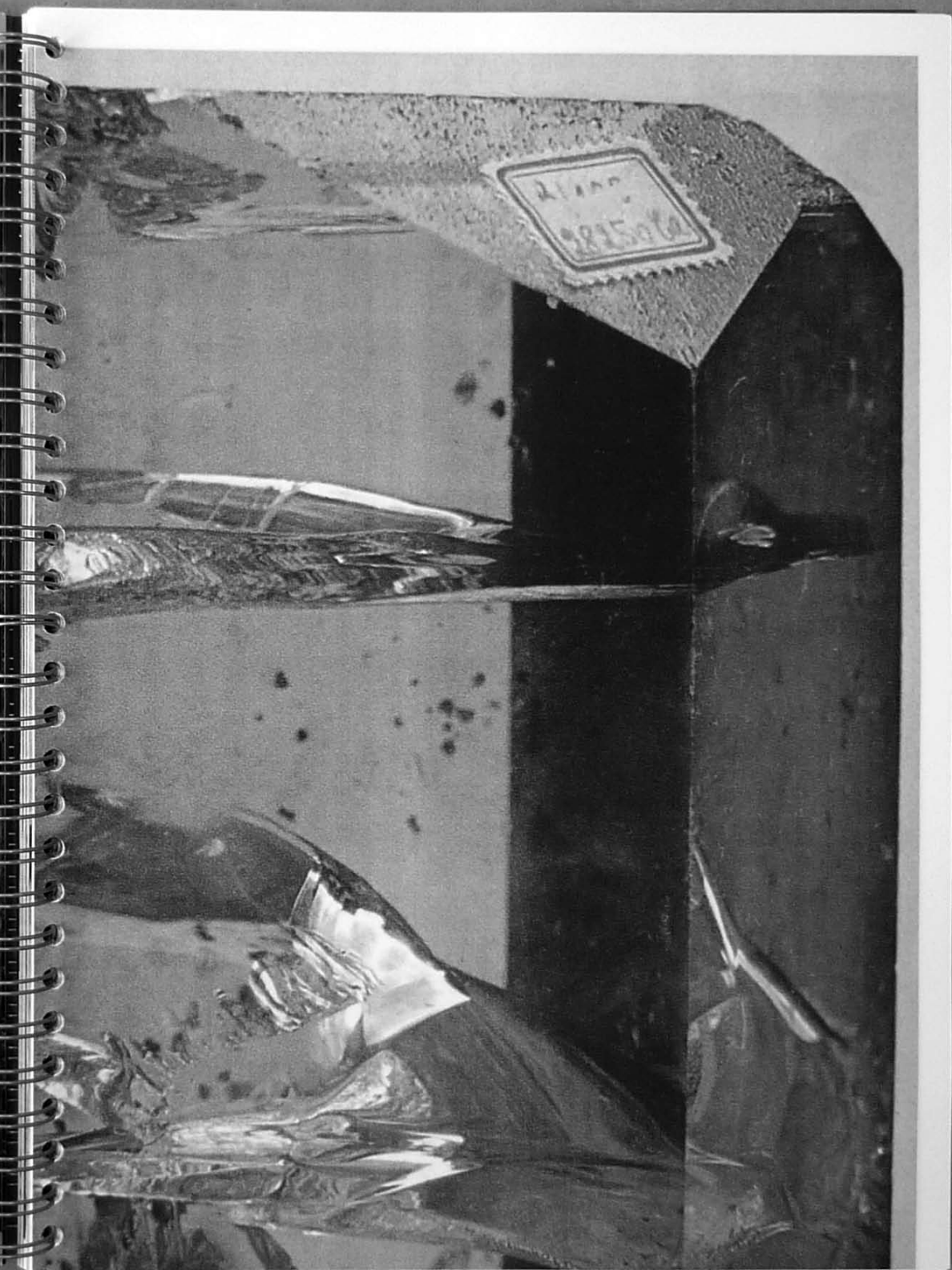






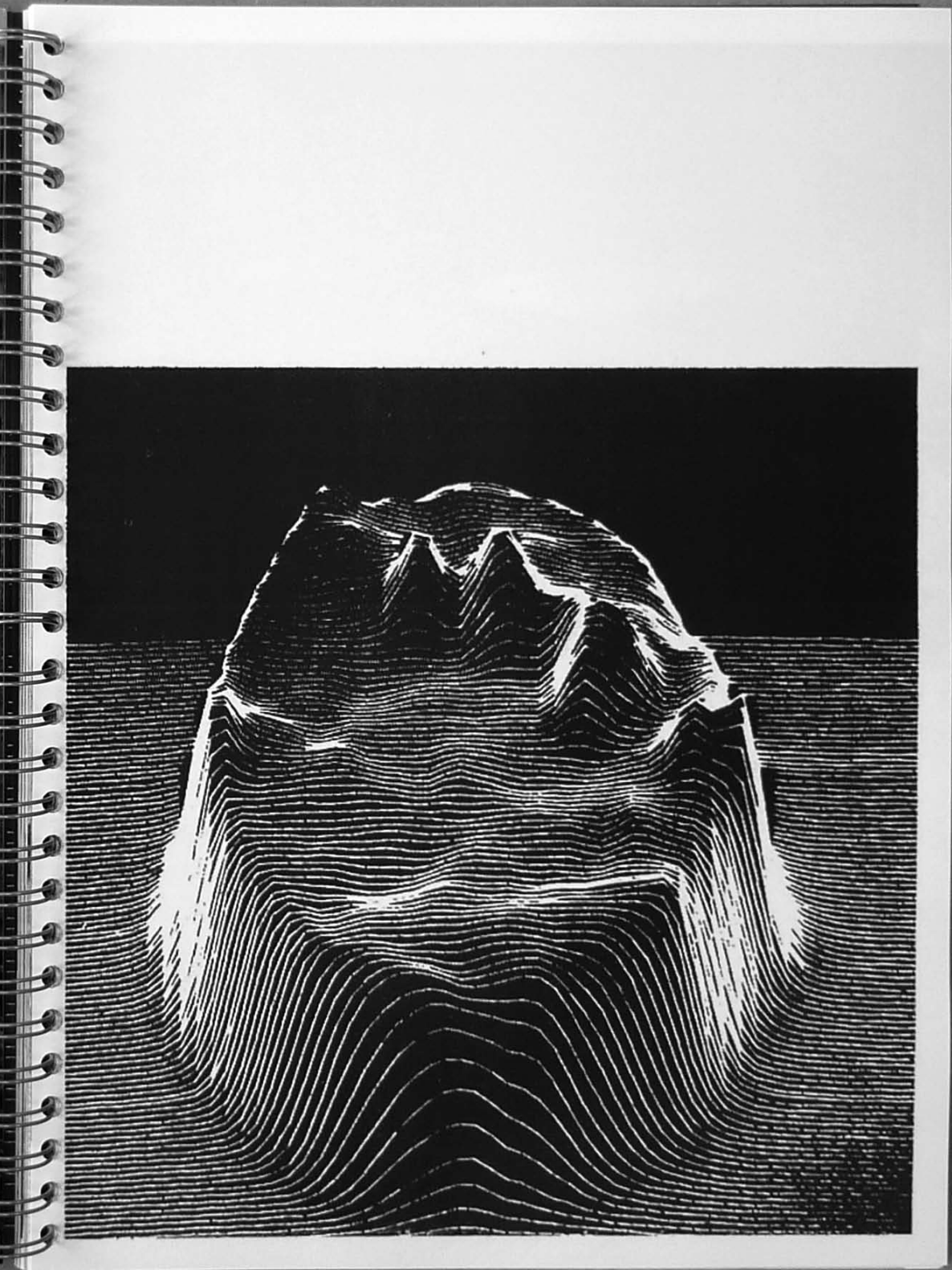










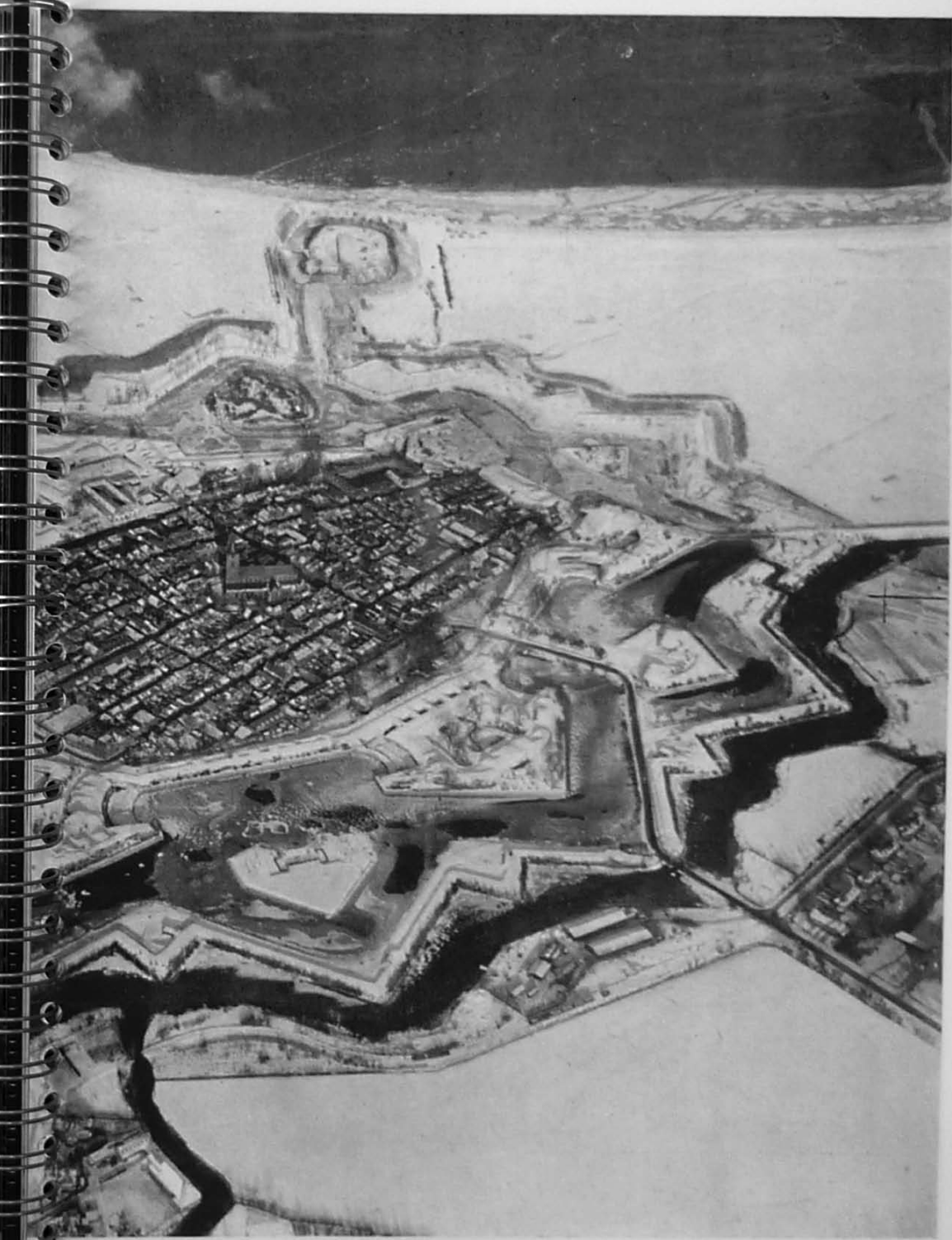














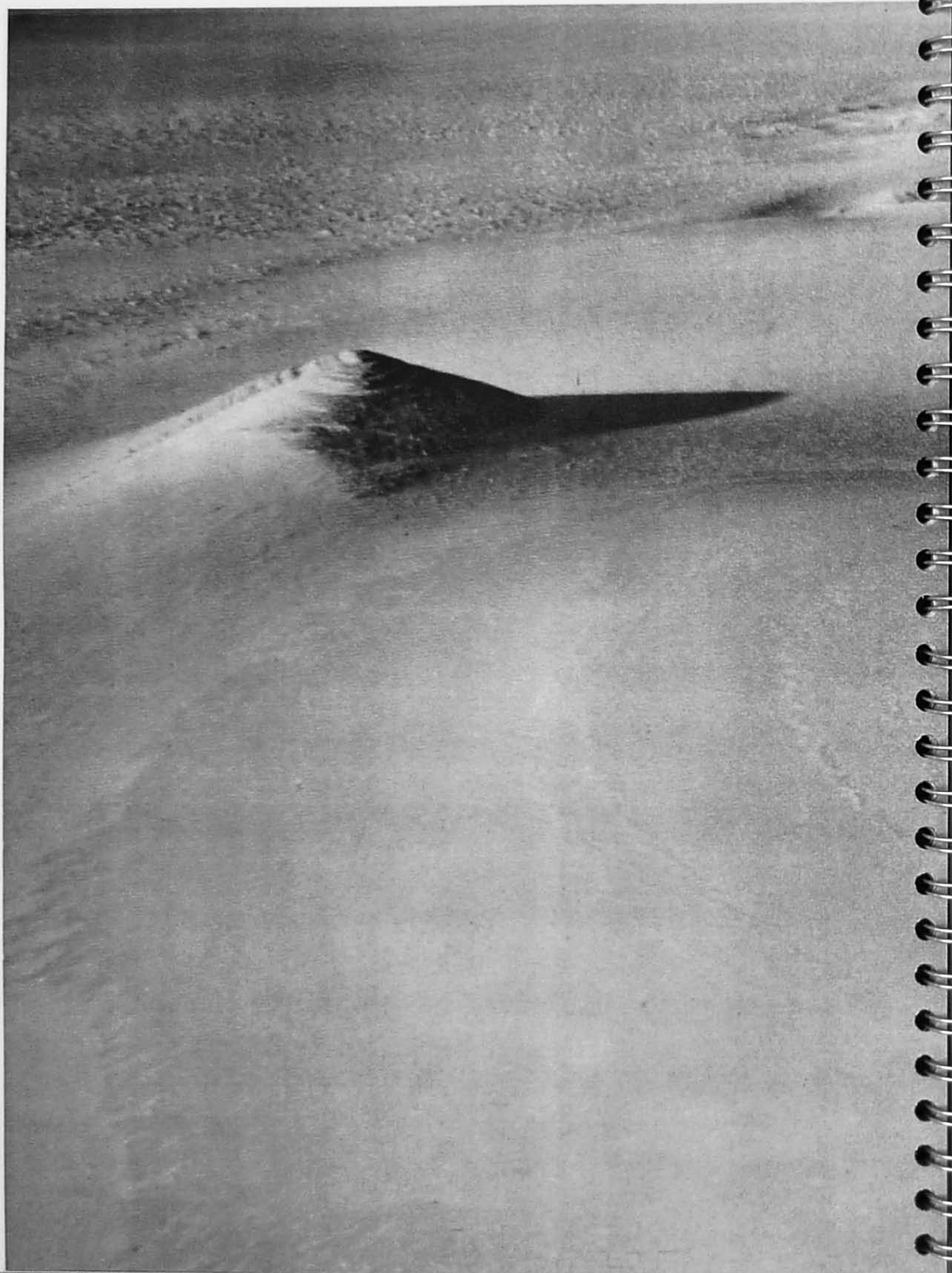




Fig. 1



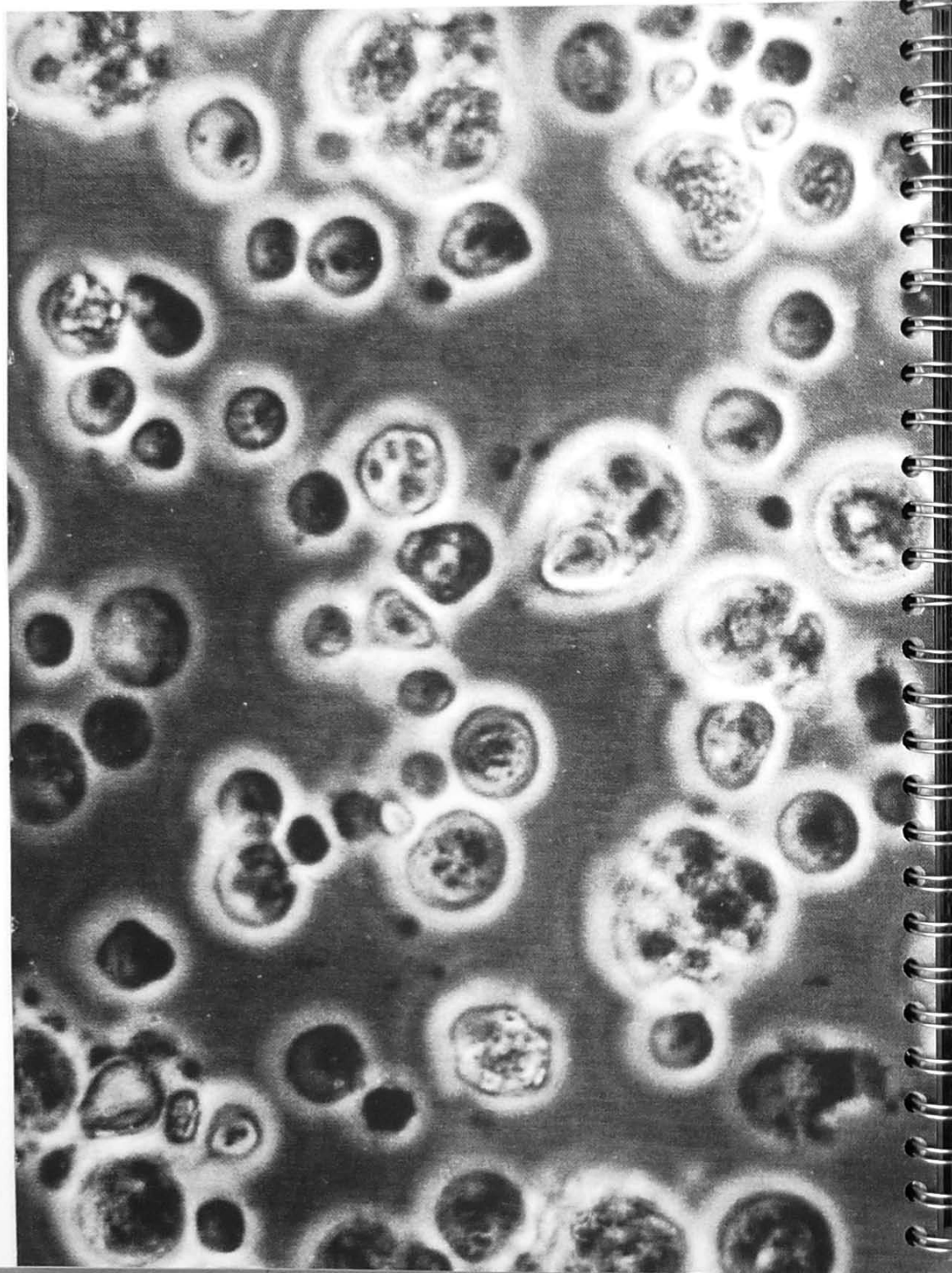
Fig. 2

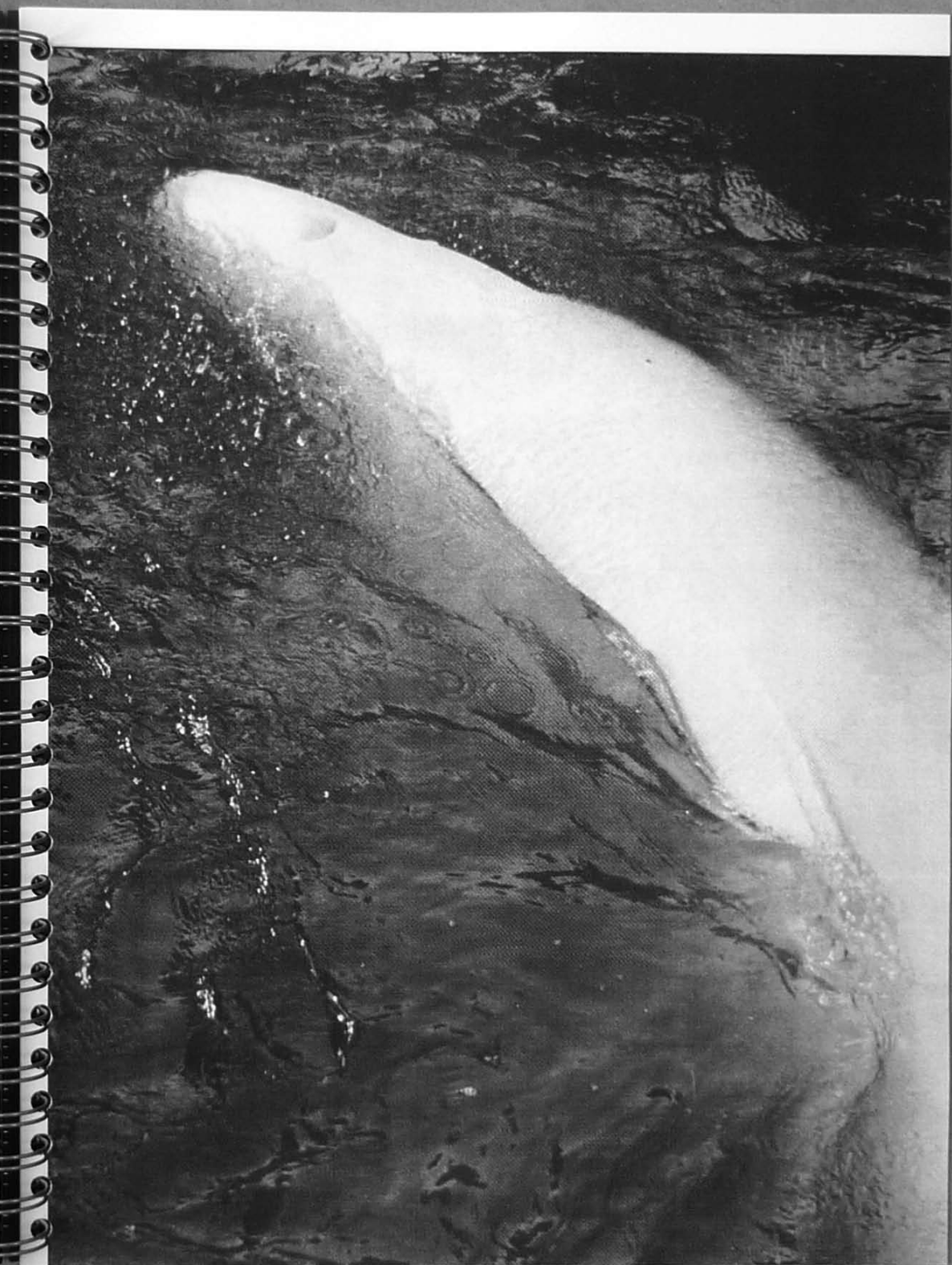


Fig. 3



Fig. 4







One of the nuclei of the artistic research of Richard Sympson is the inseparable relationship between form and content, meaning and signifier. Through the theoretical tools of structuralism, aided by a profound critical awareness of the medium and language utilized, he conveys the viewer toward an analysis of the reality in which we are immersed and of which we are a part.

Regis Debray, in *Life and Death of the Image*, regarding the 'three ages of looking', writes: 'Conceptually, the succession of the "eras" tallies in part with the classification established by the American logician C.S. Peirce that distinguished between the index, the icon and the symbol in their relation to the object. [...] The index is a fragment of the object or contiguous with it, part of the whole or a part taken for the whole. The icon, on the other hand, resembles the thing without being the thing. It is a work. The symbol, in turn, no longer has an analogical but simply a conventional relationship with the thing'.

As we walk down the street, how many signs send indications to our gaze and our mind? The sign of a pharmacy, for example, so clearly encoded and recognizable anywhere, is a luminous object, the indicator of a particular kind of store, for us. Of course. But if that form of the cross is taken out of context, removed from the urban situation, as Richard Sympson proposes in the complex project *Variations on a sign* (composed of two sculptures and a video installation), it begins to waver, to shift inevitably toward the icon and then toward the symbol. It is a cross, after all. The form, the signifier, does not change, but its sense and meaning, in this repositioning, undergo a strong slippage that triggers a process of mental and cultural associations between the different accepted meanings of the sign, its use, its historical, political, religious and social role.

On the following pages: *Untitled (Variations on a sign at De Kabinetten van De Vleeshal, Middelburg)*; *Untitled (Variations on a sign at Fabbrica del Vapore, Milano)*; and *Untitled (Variations on a sign at Fondation d'entreprise Ricard, Paris)*, 2010, drawings





















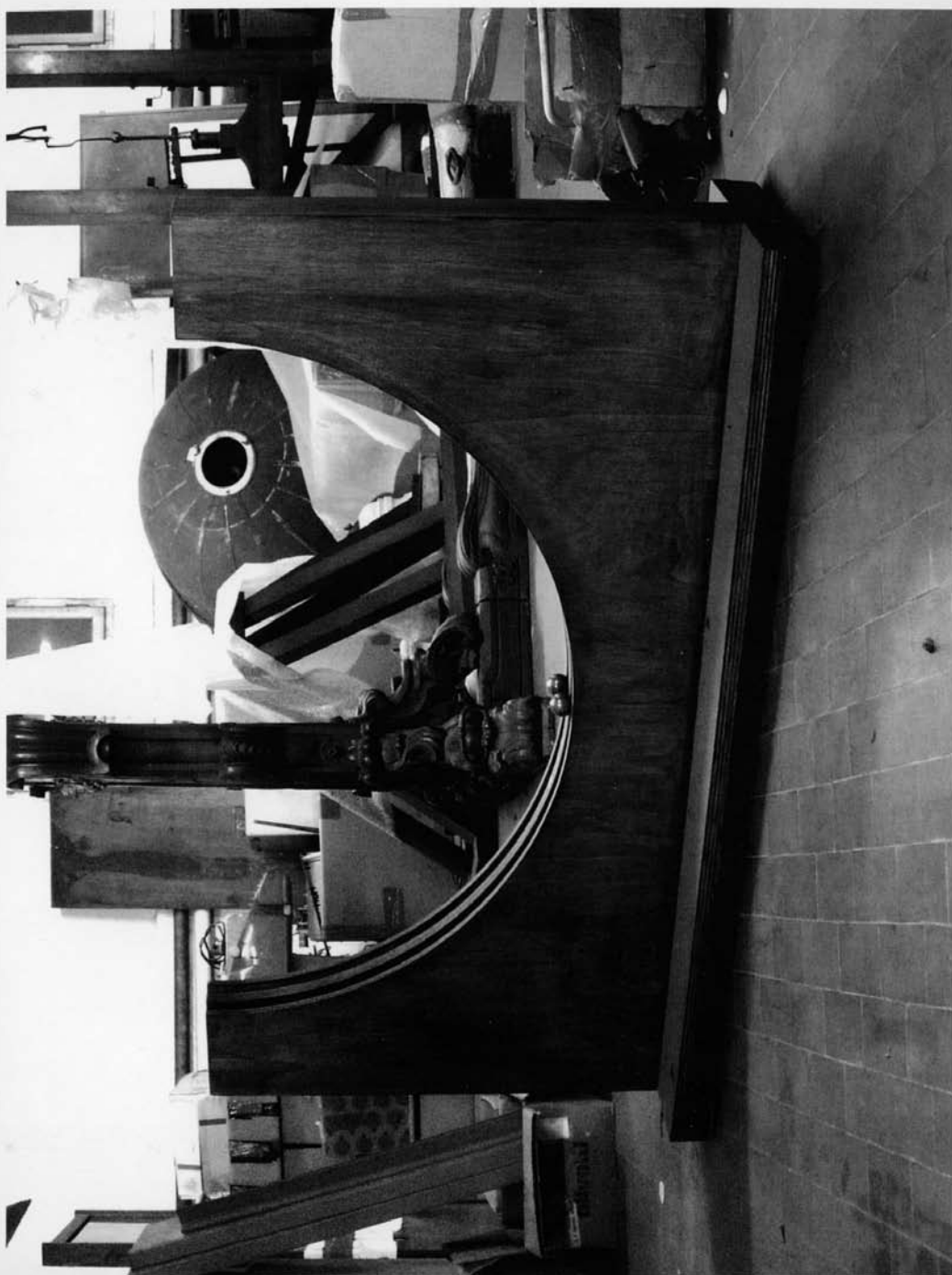


In the introduction of *The Return of the Real. The Avant-Garde at the End of the Century*, Hal Foster tells of how a friend, a well-known conceptual artist, received a lesson on minimalist art from a six-year-old girl, playing near a sculpture, who displayed and revealed all of its specific potential by crossing it and moving along it, amplifying its space-time implications. 'For even as the avant-garde recedes into the past, it also returns from the future, repositioned by innovative art in the present,' Foster writes, at the end of his reflection.

This wavering temporal movement, in which an already defined, existing form dialogues with itself in the different meanings it has taken on over the course of history, lies at the center of the research of Raphaël Zarka on the rhombicuboctahedron. This polyhedron, drawn by Leonardo da Vinci at the start of the 16th century for the *De Divina Proportione*, the treatise of the mathematician Fra Luca Pacioli, was long reproduced and utilized as an illustration only in geometric-mathematical and architectural contexts, but then left the pages of manuals to become a three-dimensional form in urban furnishings, a decoration, a playful or sculptural object.

For years the artist has collected this article and its images, assembling a catalogue or, more precisely, a historical atlas of this form, whose meanings have radically changed over time, almost to the point of disappearing. Through videos, posters, photographic prints and sculptures, the artist investigates and emphasizes these temporal fluctuations, the concept of repetition, and those of invention and innovation.

On the following pages: *Cartons d'invitations*, 2007-2010, and *Catalogue raisonné of the Rhombicuboctahedra*, 2010 (both in collaboration with deValence)



Appareil à double canal en forme de demi-cercle utilisé par Galilée pour étudier l'isochronisme des pendules. Réplique réalisée à Padoue sous la direction de Thomas B. Settle en 1994. Réserves du Musée d'Histoire de la Physique, Université de Padoue. Photographie: Raphaël Zarka, 2006.

Mike Barker  
en « backside smith  
grind »  
Paris, La Défense,  
2006  
Photographie :  
Éric Antoine



Brise lame reprenant  
exactement la forme  
du rhombicuboctaèdre  
de la planche 36  
du traité de Luca Pacioli  
*Divina Proportione*  
publié à Venise en 1509.  
Photographie :  
Jean-Claude Zarka,  
hiver 2006.



First try for the engraving  
of Michael Heizer's *Circular  
Surface Planar Displacement*  
Steel Die made on the  
7<sup>th</sup> of december 1983  
by the art historian Gilles  
A. Tierghien, 170 boulevard  
Saint Germain, Paris.  
Photograph:  
Raphael Zarka, 2006



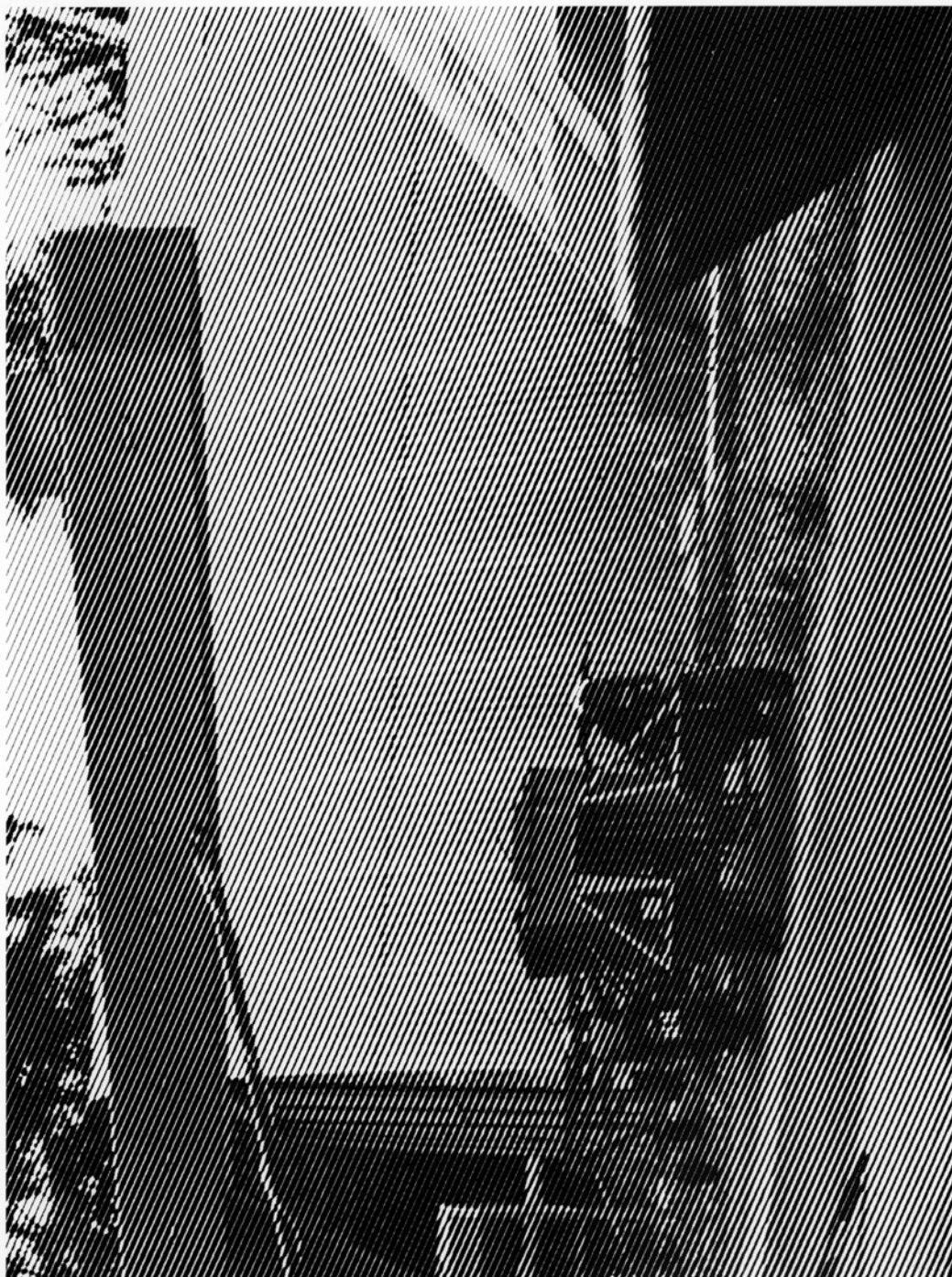


Chantier de la Bibliothèque  
Nationale de Biélorussie,  
Minsk, juin 2004.  
Architectes:  
Viktor Kramarenko  
et Mikhaïl Vinogradov.  
Ingénieur:  
Ludmila Shokhina.  
Photographie:  
Archives de la Bibliothèque  
Nationale.



La draine de l'Aérotrain  
devant les hangars de  
Gometz-La-Ville au début  
des années 1970.

Ce véhicule composé de  
deux motos Jawa soudées  
tête-bêche à un châssis  
en acier servait à la  
maintenance du monorail.  
Photographie : D.R.



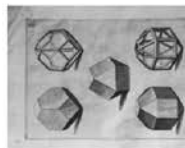
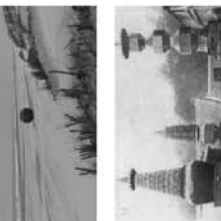
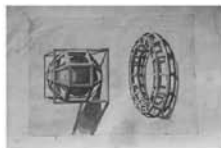
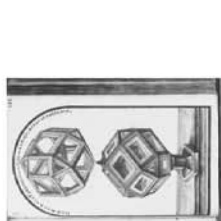
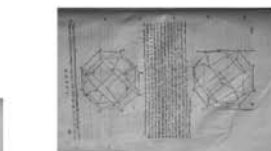
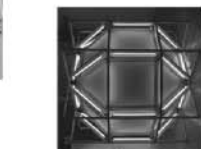
Bétonnage du déversoir  
cylindrique du barrage  
Monticello en aval du lac  
Berryessa, comté de Napa,  
Californie, États-Unis.  
Photographie :  
D.K. McNaughton,  
4 janvier, 1955

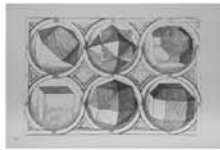
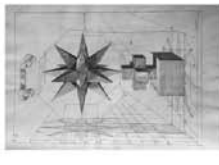


Détail de la maquette  
du Cretto d'Alberto Burri  
conservée au Museo Civico  
d'Arte Contemporanea  
de Gibellina nuova.  
120 x 80 x 20 cm, c. 1980.  
Photographie:  
Raphaël Zarka, 2010.







[illegible]





## Exhibition views

- 1 Linda Fregni Nagler
- 2 Mark Geffriaud
- 3 Invernomuto
- 4 Jeroen Kooijmans
- 5 Irene Kopelman
- 6 Benoît Maire
- 7 Diego Marcon
- 8 Clément Rodzielski
- 9 Roma Publications
- 10 Batia Suter
- 11 Richard Simpson
- 12 Raphaël Zarka

**1a**

## **A Life on the Ocean Wave**

Linda Fregni Nagler, 2010 (work in progress)  
Installation view Middelburg / Diptych composed with *The Truce (Boy on a Boat)*, 2008, inkjet print on Hanemühle Fine Art Paper, and *A Life on the Ocean Wave (Yoo-Hee)*, 2009, inkjet print on Hanemühle Fine Art Paper

**1b**

## **A Life on the Ocean Wave**

Linda Fregni Nagler, 2010 (work in progress)  
Installation view Milan / Framed photographs

**2a**

## **et Mason et Dixon**

Mark Geffriaud, 2010 (work in progress)  
Installation view Middelburg / Vinyl print on wall

**2b**

## **et Mason et Dixon**

Mark Geffriaud, 2010 (work in progress)  
Installation view Milan / Vinyl print on wall

**2c**

## **Letter to Lorenzo**

Mark Geffriaud, 2010  
Installation view Middelburg / Wooden sticks on floor

**3a**

## **Boomeria – Neuschwanstein**

Invernomuto, 2010  
Installation view Middelburg / Photographic prints, wood

**3b**

## **Boomeria – Castelvania**

Invernomuto, 2010  
Installation view Milan / Photographic prints, wood

**4a**

## **Drawing Houses**

Jeroen Kooijmans, 2010  
Installation view Middelburg

**4b**

## **Drawing Houses**

Jeroen Kooijmans, 2010  
Installation view Milan

**5a**

## **Notes on Representation**

Irene Kopelman, 2010  
Installation view Middelburg / Pencil on paper, wood, glass

**5b**

## **Reliefs**

Irene Kopelman, 2008  
Installation view Milan / Ceramics, black paint

**7**

## **SPOOL**

Diego Marcon, 2010 (work in progress)  
Installation view Milan / The *SPOOL* project consists of the recovery of home-movies analogue video archives. Each tape of the project is the restructuring of parts of the shooting from a single archive in a video.

*Tape 01. Lia:* Luciano Cecchin video archive, 1987-1993, VHSC, colour / sound, 17' 07"

*Tape 02. Roger:* Roger Carbone video archive, 1996-2002 / 2006-2007, Hi8 / MiniDV, colour / sound, 8' 30"

*Tape 03. Rita:* Rita Schiavon video archive, 1992, S-VHS, colour / sound, 10' 03"

*Tape 04. Giulio:* Guido Giadrossi video archive, 1992-1995, colour / sound, 25'

**8a**

## **Untitled (Julie et sa cousine)**

Clément Rodzielski, 2009  
Installation view Middelburg / Spray paint on original poster

**8b**

**Untitled (Froid comme la mort)**

Clément Rodzielski, 2009

Installation view Middelburg / Spray paint on original poster

**8c**

**Untitled**

Clément Rodzielski, 2002-2010

Installation view Milan / Framed images

**8d**

**Untitled (Portrait allemand)**

Clément Rodzielski, 2010

Paper piece

**9a**

**Open Days – De Kabinetten van de Vleeshal**

Roma Publications, 2010

Installation view Middelburg / Book with contemporary Dutch poetry and works of art, selected by Marije Langelaar, Mark Manders and Roger Willems

**9b**

**Open Days – Fabbrica del Vapore**

Roma Publications, 2010

Installation view Milan / Italian version of 9a (translated into Italian by Pierluigi Lanfranchi)

**10a**

**Surface Series (Table Selection)**

Batia Suter, 2010

Installation view Middelburg / Books, wooden plate

**10b**

**Surface Series (Book)**

Batia Suter, 2010

Installation view Milan / Special edition (print on paper)

**11a**

**Variations on a Sign**

Richard Simpson, 2010

Installation view Middelburg / Flags, electric motor, rotating structure

**11b**

**Beyond the Dust – Artists' Documents Today**

Richard Simpson, 2010 (work in progress)

Artist book

**12a**

**Préfiguration de la collection des Rhombis**

Raphaël Zarka, 2008

Installation view Middelburg / *Divina Proportion* by Luca Pacioli, 2 aluminium rhombicuboctahedra, bookmarks

**12b**

**Catalogue raisonné of the Rhombicuboctahedra**

Raphaël Zarka, 2010 (with deValence)

Installation view Middelburg / Offset print on paper

**12c**

**Cartons d'invitations**

Raphaël Zarka, 2007-2010 (with deValence)

Installation view Milan / Framed postcards





4a



4a





4b







11a







3a







5a, 10a







**couleurs**

**Julie  
et  
sa  
cousine**

**INTERDIT AUX MOINS DE 18 ANS**



Un suspense hitchcockien signé Arthur Penn

# FROID COMME LA MORT

DEAD OF WINTER

UN FILM DE ARTHUR PENN - UNE PRODUCTION JOHN BLOOMGARDEN - MARY STEENBURGEN - FROID COMME LA MORT  
RODDY McDOWALL - JAN RUBES - WILLIAM RUSS - MUSIQUE DE RICHARD EINHORN - DÉCORATEUR BILL BRODIE  
DIRECTEUR DE LA PHOTOGRAPHIE JAN WEINCKE - SCÉNARIO DE MARC SHMUGER & MARK MALONE - PRODUCTEUR EXÉCUTIF ARTHUR PENN  
PRODUIT PAR JOHN BLOOMGARDEN & MARC SHMUGER - RÉALISÉ PAR ARTHUR PENN

DOLBY STEREO  
DIGITAL SURROUND SYSTEM

MPAA  
RATED R  
RESTRICTED  
SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN UNDER 17

distributed by

UNITED INTERNATIONAL PICTURES

© 1991 UNITED INTERNATIONAL PICTURES INC.

1a, 10a, 8b, 8a











A gallery wall featuring a collection of framed photographs and prints. The items are arranged in a non-uniform, overlapping manner. Notable pieces include a large black and white photograph of four men in a rowing boat, a portrait of a woman in a boat, a portrait of a man in a boat, and a portrait of a person in a landscape. The frames vary in style, including simple white, black, and gold-colored borders. The background is a plain, light-colored wall.



1b

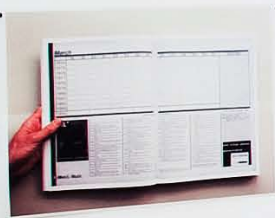








2a



2a, 2c, 9a











2c, 9b



9b, 2c











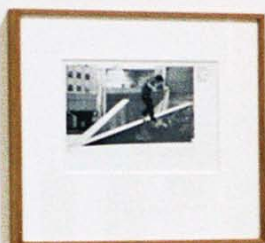


10b, 5b



















11b





12b



# Exhibition Shadows





André Malraux selects photographs for *La Musée imaginaire* (Imaginary Museum, 1947)

# Exhibition Shadows

Lorenzo Benedetti

In a famous photograph taken in 1953 we can see André Malraux as he looks upon a large number of reproductions of sculptures laid on the floor for his piece *The Imaginary Museum of World Sculpture*. This image synthesizes the French writer and politician's ideas, already expressed in his 1947 piece the *Imaginary Museum*. A mosaic of images, reproductions and classifications that can not only open new dimensions on the idea of art history, but which, more importantly, highlight the potential of image reproduction, the multiplication of its information. In his book, Malraux highlights how the work of art has changed its condition within the context of the museum. The functionality of the work is transferred to that of the museum not only in structure but also in meaning.

In recent years it has become more and more common to find pages from other books in catalogues and publications. Reproductions not of images but of whole pages from other books—the paper itself—its materiality reproduced. It is a method which has been increasingly adopted from research on contemporary graphics, stressing the direct relationship with the past and wanting to demonstrate the physicality of the reproduction, the live testimony, the visual source, the used object, consumed by the theme or through use. Or perhaps more simply it wishes to demonstrate the document as subject.

An analogous situation can be found in historical/artistic research. In recent years there has been a growth in the study of the history of exhibitions, on their value within artistic research, on the relationship with museological structures, on the relationship with the public. The limited dimension within time of the exhibition means that it needs to be remembered through documents explaining how the history of exhibitions in the 20th century has coincided with history of art, artistic currents and the main artists of the period. In the modern era we have seen more and more that it is during exhibitions that the most relevant facts have been unveiled. From this concentration of exhibitiv space the temporal factor has been nourished. And it is in this way that a glance towards the past becomes ever more present in the works of contemporary artists; a retroactive value crossing a series of historical elements—scientific, social and artistic. The document is recorded as space, a dimension in which research and creativity find new trajectories. The dimension of time therefore becomes an expansion of the exhibitiv space through a tautological dynamic in which images, objects and ideas are transposed from the past in order to be revised and reinterpreted by contemporary artists.

This growing attention for the document as a work of art is also linked to the evolution of the exhibitiv space and, as such, to the contextualization of the work in a determined moment, linked to the space/time limit of the exhibition itself. Exhibition as document, document as work of art. The document wishes to become a hinge between space, context and work. For this reason the document acquires an important temporal value.

These two forces are present in the project *Beyond the Dust*. In its brief existential parable the exhibition is transformed into a document, memory. Remains, fragments of a larger of different reality. The brief duration of art exhibitions turns the document into an element of survival which determines its existence in the future.

Roma Publications presents a modish piece which they have been working on for a few years. With the title *Open Days* the publishing house of Mark Manders and Roger Willems wishes to reconstruct an exhibition within the two-dimensional dimension of the publication. The book within the exhibitiv space becomes an object and acquires different dynamics from another context; a tautological situation of the work within the work in a play on different spaces. The publications as a work of art in an exhibition help us to understand the dimension of the piece as a document. Their position is that of linguistic translation, between image and text, between three-dimensional and two-dimensional space. Roma Publications is presented two-fold with the *Beyond the Dust* project in that they are also responsible for putting together the general publication of the project, which from a certain point of view is the most faithful translation of the project.

The book becomes important material in this typology of exhibition; we see it appear more and more in the exhibitiv space above all as a visual or symbolic element rather than as a functional object. A landscape of images, traversing books of diverse periods and subjects, is at the heart of the piece by Batia Suter. The artist constructs her encyclopaedic collections of illustrations, transcending the physical boundaries of the book in order to create a sole image based on image association. A final solution which makes us think in some way of Malraux's photograph, or of Warburg's *Mnemosyne*. Trespassing by association which relates the images to one another, as indeed it does with the exhibitiv space. From the encyclopaedia to the catalogue there is but a short step. The catalogue of geometric shapes that permeates Raphaël Zarka's piece attempts to historically link all the shapes that have polyhedron characteristics. Within the same shape it seems as if time has a far more relative dimension. From Luca Pacioli's treatise to the Philips light bulb, through enormous architectures and precious jewels, Zarka's is a universe that speaks the same language, a language reduced to a geometric shape. The pieces

by Richard Sympson operate on the basis of geometry as icon. These too present the connection between the relationship of symbols, pharmacy shop signs—appearing in metropolitan passage in a dimension of collective knowledge and at the same time seeming to evoke ancient heraldic forms—technical realization in the shape of a flag, insignia, and video attempting to reconstruct how the media can evoke different historical moments. A clear example of cataloguing is also present in the work by Irene Kopelman who transforms, or rather translates, shapes from the natural world so as to catalogue them. Equilibrium between the order of the documentation and the chaos of the organic form, the stylization of the designs and the complexity of the subjects represented. In Kopelman's work the subject represented is projected in a special set-up which becomes an integral part of the piece. The document as space is analyzed by Jeroen Kooijmans who through his pavilion constructs a catalogue of possible combinations that come from the specific structure of the pavilion. The module can in fact be considered the reason for repetition and difference within an urban context. Kooijmans works on the cataloguing of an extremely vast number of possible modes of adaptation of the architectural structure. Image plays a decisive role in this documentation. Invernemuto shows the destructive dimension of the image by showing the relationship between immense visual imagination of contemporary culture and the material context into which it has been inserted, the burned frame demonstrating the fragility of the image through time. In the photographic piece by Linda Fregni Nagler time is shown as an integral part of the image, her compositions highlighting the aesthetics of memory. Time can also have an aesthetic distance through the readjustment (re-enactment) of a photo of the past. In the case of Mark Geffriaud there is the illusion of the image creating a conceptual space. The limits of exhibitiv space are transcended by Mark Geffriaud's work as he carries out a continuing piece through the stages of the exhibition in Middelburg, Milan and Paris. The adhesive spreads across the wall of the exhibitiv space, going on to that of the next exhibition. A work of art like a tale, interrupted and then continuing, a metaphor of how exhibitions have progressively become structures of continuity from one to another. Diego Marcon takes the opening fragments of recently purchased video cameras, this generation of first images carrying with them a series of imperfections and technical errors. Marcon's archive is linked to an archaeology of privacy, of family portraits in which their spontaneous character configures within it an intimate and unknowingly experimental dimension. The posters by Clément Rodzielsky are gestures of the explanation of the past relating to the relative dimension of time within the exhibition. The frequent reference to material from the past and the typology of the set-up show the dimension of exhibitiv space as an integral device of his work. His works relate to a system of presentation.

Benoît Maire on the other hand, with his conference text *Aesthetics of the Conference of Aesthetics*, invites the viewer to read his text which has just come out of the exhibitiv space. In this way the artist not only completely dematerializes the piece, but also applies a process of decontextualization of his work from the exhibitiv space, extending the work beyond itself, transforming the piece into a philosophical text. Benoît Maire takes the form of the work as a document to the extreme, achieving the opposite process of transforming the document into a work of art.

The condition of the exhibition—to be shown in three different locations—adds the possibility of exercising a dimension that transcends the physical limits of the exhibitiv space, spreading as such over three locations. The limits of the exhibition, of its space and, above all, of its time; these often tight definitions have progressively prompted reflection on how precise documentation of an exhibition can preserve its existence in the future. The process of documentation therefore becomes vital in establishing that the documentation is not only a passive act carried out in order for the exhibition to survive, but something which is activated in the moment of setting up the exhibition itself, in the moment in which we know its beginning will also be its end.



## The reasons of an encounter

Tuesday October 12, 2010  
Centre Culturel Français de Milan

Round-table discussion within the framework of the exhibition *Beyond the Dust – Artists' Documents Today* at the Fabbrica del Vapore, Milan

Olivier Descotes: The Dena Foundation for Contemporary Art—a sort of bridgehead of the Milan-Paris axis for contemporary art—presents the theme of memory, and in particular that of archives, at the Fabbrica del Vapore, through the project *Beyond the Dust – Artists' Documents Today*, involving a generation of French artists, which forms a counterpart, in a certain sense, to our cycle *A certain idea of France*: Raphaël Zarka, and also Clément Rodzielski, Mark Geffriaud and Benoît Maire, that we have observed with great attention and interest.

Francesca di Nardo: Each of the participants in this discussion has somehow touched on the salient points, also shared by our exhibition project. One key word that emerged during my research was that of the fragment and the trace, as indicated in the knowledge of reality by Lacan, or in the knowledge of history by Foucault. What we learn and experience appears to us and penetrates through fragments.

Simone Menegoi: As Dieter Roelstraete says, the dimension of memory and that of excavation in the past are the constituent features of the artistic identity of the 2000s. 'While the 1800s were the century of great geographical explorations, and the 1900s, especially the first half, explored the depths, our era is the one that has chosen exploration of the past as its space'. The thesis is red-hot, describing artists

as radically disenchanted with the possibility of changing the present, and thus driven by the perceived need to dig into the past, or even to seek refuge there.

Francesca di Nardo: This consideration has a strong connection to a delicate, complex theme: that of the relinquishment of the responsibility of artists as creators of images or imaginaries.

Giovanni Iovane: And the activity of remembering, Freud writes, is based on certain reconstructions, actions. The actions of the artists connected to fragments and excavations take form in the same way as those Freud calls 'primary and secondary scenes': waking life and slumber, through shifting, repression, erasure, substitution. The activity of memory is an activity of substitution. I don't know whether Freud read the *Unzeitgemässe Betrachtungen* (Untimely Meditations) of Nietzsche, but he ideally echoes and replaces a statement of the German philosopher: blessed are those who forget, for that is the true activity of remembering.

Francesca di Nardo: It is the same thing Derrida says in his *Mal d'archive. Une impression freudienne*, stating that the archive always follows an impulse of death, against ourselves.

Marinella Paderni: My interest is drawn toward the relationship between photography and time in the contemporary archive, starting with the concepts of 'photographic instant as storage of the shadow of the real', as it is expressed by Jean-Christophe Bailly, and toward the concept of 'contemporary' theorized by Giorgio Agamben—the idea of darkness and the role of the artist who sees, in the shadows of his time, in the lag between disjointed times, the form of an epoch.

This book was commissioned by the French Ministry of Culture and Communication, National Centre for Visual Arts (Centre national des arts plastiques, *CNAP*), and was published by Roma Publications on the occasion of the exhibition *Beyond the Dust – Artists' Documents Today*, a Dena Foundation for Contemporary Art project, in collaboration with De Vleeshal in Middelburg, the Settore Tempo Libero of the Municipality of Milan, and the Fondation d'entreprise Ricard in Paris, and curated by Francesca di Nardo in collaboration with Lorenzo Benedetti.

#### *Locations*

De Kabinetten van De Vleeshal, Middelburg, Netherlands, September 18–December 12, 2010  
La Fabbrica del Vapore, Milan, Italy, October 8–28, 2010  
Centre Culturel Français de Milan, Italy, round table and Linda Fregni Nagler's performance, October 12, 2010  
Fondation d'entreprise Ricard, Paris, France, January 11–29, 2011

#### *Contributing artists*

Linda Fregni Nagler (Stockholm, 1976. Lives and works in Milan)  
Mark Geffriaud (Vitry-sur-Seine, 1977. Lives and works in Paris)  
Invernomo (Simone Bertuzzi, Piacenza, 1984, and Simone Trabucchi, Piacenza 1983. Live and work in Milan)  
Jeroen Kooijmans (Schijndel, 1967. Lives and works in Amsterdam)  
Irene Kopelman (Cordoba, 1976. Lives and works in Amsterdam)  
Benoît Maire (Pessac, 1978. Lives and works in Paris)  
Diego Marcon (Busto Arsizio, 1985. Lives and works in Venice)  
Clément Rodzielski (Albi, 1979. Lives and works in Paris)  
Roma Publications (Mark Manders, Volkel, 1968, and Roger Willems, Tilburg, 1969. Live and work in Ronse and Amsterdam)  
Batia Suter (Bülach, 1967. Lives and works in Amsterdam)  
Richard Sympson (Cosimo Pichierri, Manduria, 1976, and Marco Trinca Colonel, Tirano, 1980. Live and work in Milan)  
Raphaël Zarka (Montpellier, 1977. Lives and works in Paris)

#### *Editors*

Roger Willems, Gwenneth Boelens

#### *Texts*

Colette Barbier, Lorenzo Benedetti, Francesca di Nardo, Alan Christian Rizzi, Marc Sanchez, Giuliana Setari Carusi, Rossana Rummo, Jeanne Wikler

#### *Translations*

Stephen Piccolo, Oliver Dorostka

#### *Coordination*

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#### *Copy-editor*

Billy Nolan

#### *Photography*

Henni van Beek (pp. 43–60), Emanuele Biondi (p. 178–179), Gwenneth Boelens (pp. 36–39, 180–181, 186–196), Marie Corbin (p. 62), Alberto Dedé (pp. 198–199), Mark Geffriaud and Simon Boudvin (pp. 26–27), Julien Hourcade (p. 69), Leo van Kampen (pp. 87–94, 161–175, 182–185, 200), Aurelien Mole and Benoît Maire (pp. 63–68), Batia Suter (pp. 112–135, 176–177)

#### *Cover illustration*

Irene Kopelman: tracing of one clay relief (cat. nr. 5b)

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Raphaël Zarka: Motive Gallery (Amsterdam), Galerie Michel Rein (Paris)

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Batia Suter, Richard Simpson, and Raphaël Zarka**

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