Erik Arkadi Seth

—2018

On Postproduction

11 **HAS** *&* STERNBERG, NEW YORK

CONTENTS

I

PREFACE TO THE SECOND EDITION

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

I started writing *Relational Aesthetics* in 1995 with the goal of finding a common point among the artists of my generation who interested me most, from Pierre Huyghe to Maurizio Cattelan by way of Gabriel Orozco, Dominique Gonzalez-Foerster, Rirkrit Tiravanija, Vanessa Beecroft, and Liam Gillick - basically, the artists I had assembled in ... CapeMusee d'art contemporain in
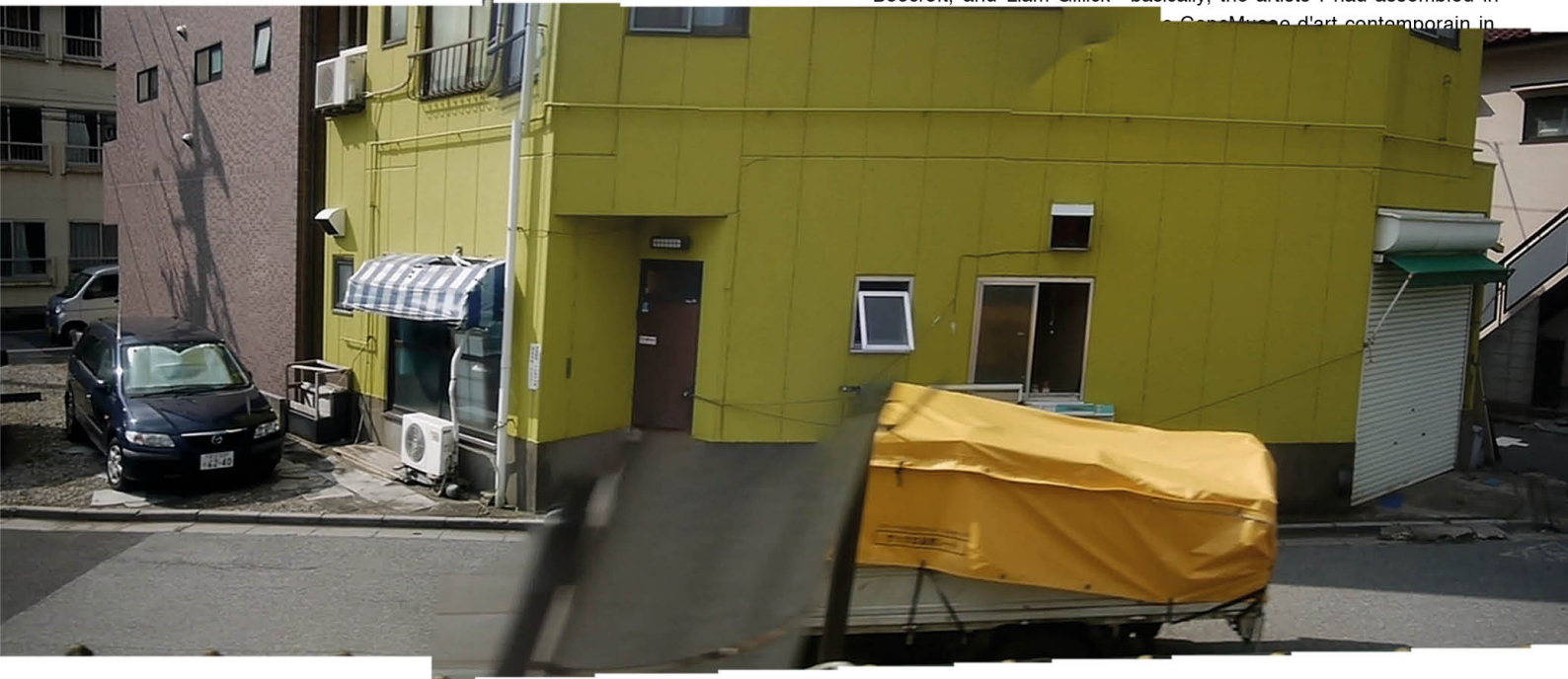
aesthetics, beyond the fascination with communication and new technologies then being talked about incessantly, and above all, beyond the predetermined grids of reading (Fluxus, in particular) into which these artists' works were being placed. *Relational Aesthetics* was the first work, to my knowledge, to provide the theoretical tools that allowed one to analyze works by individuals who would soon become irrefutably present on the international scene.

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

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

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

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

I will stick, therefore, to describing what appears around me: I do not seek to ill   but act ideas with a "generation" of artists but to construct

INTRODUCTION

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

Postproduction is a technical term from the audiovisual vocabulary

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

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

affinities, wishes, constraints, habits, threats, skins, tensions."[08]   ,

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

erates relationships between people, or be born of a social process; I have described this phenomenon as "relational aesthetics," whose main feature is to consider interhuman exchange an aesthetic object in and of itself.
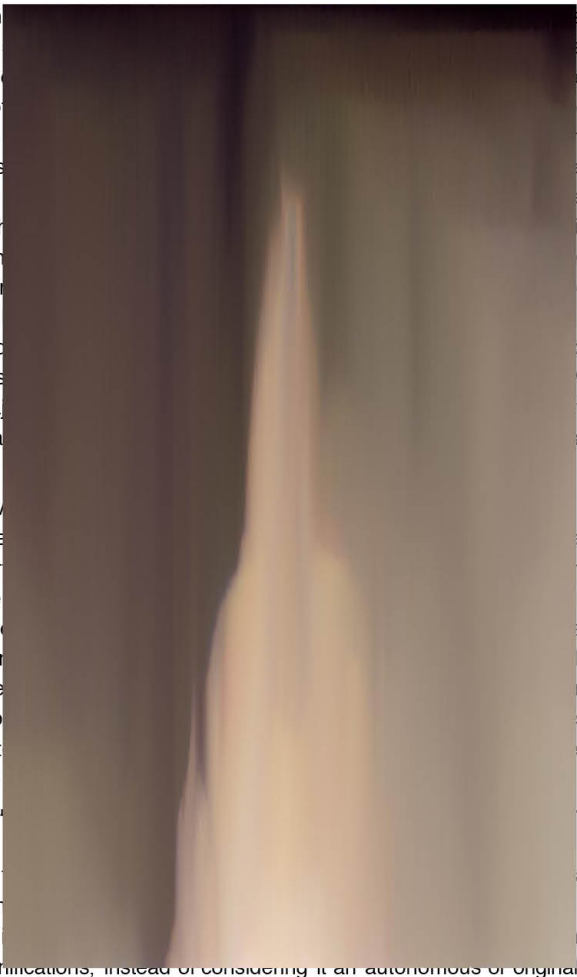
With *Everything NT$20 (Chaos minimal),* 2000, Surasi Kusolwong

Wh... sumed
by ... aran-
tee... e pro-
mo... w on
the ... es an
offs... ed at
the ... plays
with ... nting.
Jen... s and
clar... s of
mu... Heger
and... ts of
des... Michel
Ma... torial
pra... aging.

INV...
The... tween
per... rence
the... Fleury
ind... ed by
wor... ors to
use... r has
pro... sthetic
of t... d in
the... wood
scu... . -

All ... ave in
con... to a
will... s and
significations, instead of considering it an autonomous or original form.

05.01_Richter_Gerhard,_Ema_-_Naakt_
op_de_trap,_1966_200x130_sorted.jpg

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

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

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

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

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

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

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


idea to sculpture or canvas. In ge reuses, art challenges passive cultu consumers. It makes the forms an *function*. What if artistic creation lective sport, far from the classical "It is the viewers who make the p incomprehensible remark unless w an emerging culture of use, in whic and negotiation between the artist the work.   Why wouldn't the mea with the use one makes of it as with

cultural objects of our daily lives oday could be compared to a col- mythology of the solitary effort? intings," Duchamp once said, an connect it to his keen sense of n meaning is born of collaboration and the one who comes to view ing of a work have as much to do th the artist's intentions for it? nelture, tic c and much or it?

irs for it?

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

Thomas Hirschhorn's work relies not on spaces of exchange but places where the individual loses contact with the social and becomes
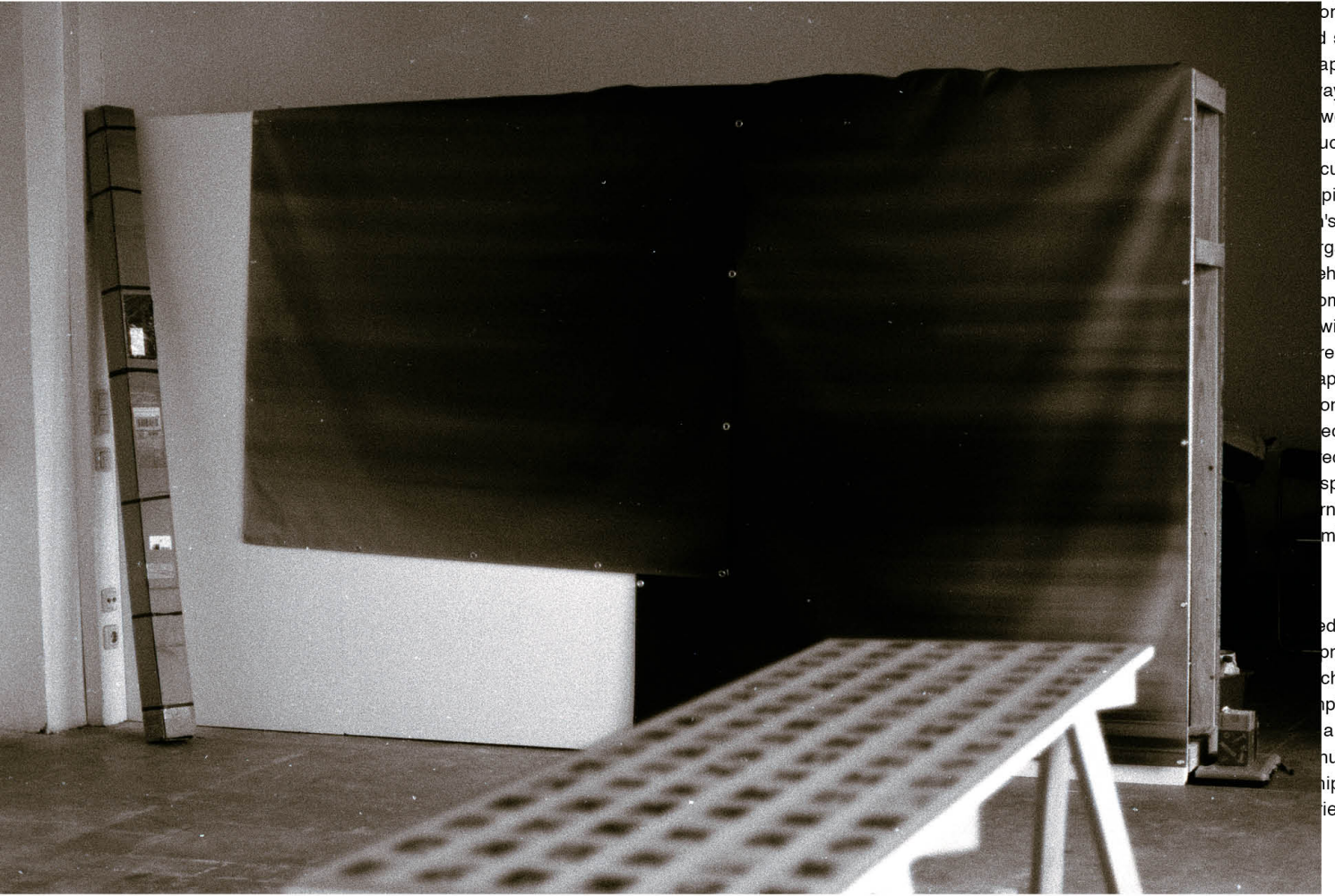
ort, a
d so on.
apped
ay, are
works.
uces el-
cut out
pical of
's envi-
rganism.
ehicles,
omputer
with a
esented
apillary
on the
eorge
ecycling
spaper
rnal, act
misery

d av.a..
process
chsberg
nplifica-
a nego-
numan
nip. Any
ies,

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

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

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

codes of the culture, all the forms of everyday life, the works of the global patrimony, and making them function. To learn how to use forms, as the artists in question invite us to do, is above all to know how to make them one's own, to inhabit them.   .. ,

The activities of DJs, Web surfers, and postproduction artists imply a similar configuration of knowledge, which is characterized by the invention of paths through culture. All three are "semionauts" who produce original pathways through signs. Every work is issued from a script that the artist projects onto culture, considered the framework of a narrative that in turn projects new possible scripts, endlessly. The DJ activates the history of music by copying and pasting together loops of sound, placing recorded products in relation with each other. Artists actively inhabit cultural and social forms. The Internet user may create his or her own site or homepage and constantly reshuffle the information obtained, inventing paths that can be bookmarked and reproduce FOERSTER, "DCALEZ-FOERSTERSTIZALEZ-FOERSTE FOERÍ ALEZ-FOERSTERSTDLEZ-FOERSPPE or a ICOIN WITH JEAN-OYOUX" IN DOMINIQUJYOUX" IN DOMION WITHOUX" IN DOMINOMINUX" IN DTER,
t thHE, PHILIPPIRENO, EXH. CIEE D'ART MOD: MUSEE D'ART ME PARRUSEE D'AHILIPRT MUSEE D'ARTRIS,

02 DOMINIQUE GONZALEZ-FOERSTER, "DOMINIQUE GONZALEZ-FOERSTER, PIERRE HUYGHE AND PHILIPPE PARRENO IN CONVERSATION WITH JEAN-CHRISTOPHE ROYOUX" IN DOMINIQUE GONZALEZ-FOERSTER, PIERRE HUYGHE, PHILIPPE PARRENO, EXH. CAT. (PARIS: MUSEE D'ART MODERNE DE LA VILLE DE PARIS, 1998), P. 82.

introducing a sONTER, "DOMINIONIQUE GGUBJECT, a mass of IE HUYGHE AND PHILIPPE sibility of an equal relatia banks is inscribed on UE GONZALEZ-FOERSTER, arrangement, a system - the likely relations betweer DE LA VILLE DE PARIS, own story in response to reprocesses musical products, also iution references."02 to records becomes work in itself, whnks, between reception and practice, Pnterihal knowledge. This recycling of sounds, ten

What unites the variore- cessant navigation within the meandrime. gathered under the tern gation which itself becomes the subjon aries between coction. as Duchamp once said, "a game asTER, Utledge." Doerster exper. Postproduction is the contemporary PARIS, cessant navigatming the sar - gation which itselveen me
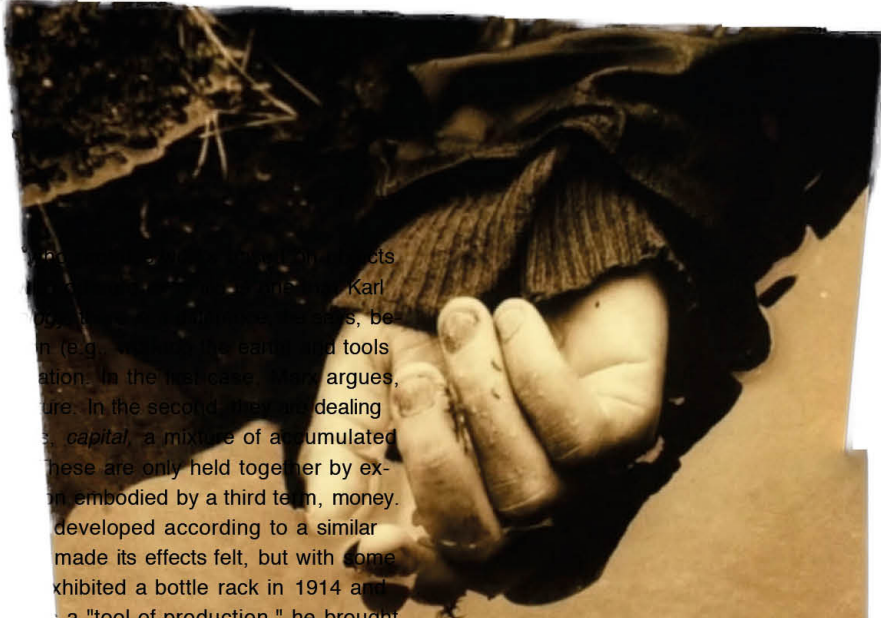
as Duchamp one, allowiamp once said, "DOMINIMINDUX" IN DOMINIQURSATION WITER, Postoroduction i hazat. (PARIICtion is the CtLE DART MODEE D'AHILIPPE PILIPPE PAPARIS,

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

the products

Karl

be-

(e.g. ... the earth and tools ... ation. In the first case, Marx argues, ... ture. In the second, they are dealing ... capital, a mixture of accumulated ... These are only held together by ex- ... embodied by a third term, money.

developed according to a similar ... made its effects felt, but with some ... xhibited a bottle rack in 1914 and ... a "tool of production," he brought ... on (working on the basis of accu- ... rt, while at the same time indexing ... of exchange: he suddenly found ... to move products from one place ... the principle that consumption ... did Marx, who writes in his intro- ... omy that "consumption is simul- ... nature the production of a plant ... forces and chemical materials." ... own body, e.g., through feeding, ... t only becomes a real product ... say, "a dress becomes really a ... which is uninhabited is indeed ... mption creates the need for new ... motor and motive. This is **the** ... ablishing an equivalence between ... ning and producing - which is

UE OF POLITICAL ECONOMY, TRANS. S.W. RYAZANIIKAYA,

PUBLISHERS, 1970), PP. 195-96.

Practice of Everyday Life, the astonishing structuralist Michel [de Certe]au examines the hidden movements beneath the surface of [the Produc]tion-Consumption pair, showing that far from being purely [passive the] consumer engages in a set of processes comparable [to a ...] clandestine, "silent" production.[02] To use an object is nec[essary to inter]pret it. To use a product is to betray its concept. To [... t]o envision a work is to know how to divert it: use is an [act ...]ting that constitutes postproduction. We never read [... as i]ts author would like us to. By using television, books, [... the u]ser of culture deploys a rhetoric of practices and [... t]o do with enunciation and therefore with language [... of] codes may be catalogued.

[... la]nguage imposed upon us (the *system* of produc[tion ...] our own sentences (*acts* of everyday life), there[... fo]r ourselves, through these clandestine micro[... rec]ord in the productive chain. Production thus [... of] a practice, which is to say, the intermediary [... n]ew utterances can be articulated, instead of rep[... res]ult of anything. What matters is what we make [... an]d at our disposal. We are tenants of culture: [... the] law is production, a law that so-called passive [consumptio]n, through the practices of postproduction, [... Cert]eau suggests, is inhabitable in the manner of [... b]y listening to music or reading a book, we pro[... w]e become producers. And each day we benefit

[PRACTICE ...] [DE CERTEAU ...]
ESS[AY] 94

from more ways in which to organize this production: remote [controls,] VCRs, computers, MP3s, tools that allow us to select, reclassify, and edit. Postproduction artists are agents of this evolution, [spe]cialized workers of cultural reappropriation.

THE USE OF THE PRODUCT FROM MARCEL DUCHAMP TO JEFF KOONS

Appropriation is indeed the first stage of postproduction: the [issue] is no longer to fabricate an object, but to choose one among [those] that exist and to use or modify these according to a specific [intention.] Marcel Broodthaers said that "since Duchamp, the artist i[s author] of a definition" which is substituted for that of the object[s ... he] has chosen. The history of appropriation (which remains [to be done]) is nevertheless not the topic of this chapter: only a few [points] useful to the comprehension of the most recent art will [be discussed] here. If the process of appropriation has its roots in [... nar]rative here will begin with the readymade, which [is the most] conceptualized manifestation, considered in relation [to the notion] of art. When Duchamp exhibits a manufactured [object such as] a urinal, a snow shovel, as a work of the mind, [he shifts the prob]lematic of the "creative process," emphasizing the [artist's gaze] to bear on an object instead of manual skill. He [asserts that the] [act of] choosing is enough to establish the artistic [act, as the act] of fabricating, painting, or sculpting does: to [appropriate an] object is already production. Duchamp there[fore ... the defini]tion of the verb to create: to create is to insert [an object in a new] scenario, to consider it a character in a narr[ative.]

The main difference between European Ne[w Realism and] Pop [art] resides in the nature of the gaze brought [to bear ...] Arman, Cesar, and Daniel Spoerri c[riti]cize [... con]sumption itself, relics of which they exh[ibit ...] truly an abstract phenomenon, a myth who[se ...]

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

THE FLEA MARKET: THE DOMINANT ART FORM OF THE NINETIES

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

market become the omnipresent referent for contempractices? First, it represents a collective form, a disiferating and endlessly renewed conglomeration that end on the command of a single author: a market is it is a unitary structure composed of multiple individual y, this form (in the case of the flea market) is the locus

N WO *MAN'S TIME*, EXH. CAT. (NIZZA: VILLA ARSON, 1991).

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

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

Dan Cameron used Claude Levi-Strauss's opposition between "the raw and the cooked" as the title for an exhibition he curated: it included artists who transformed materials and made them unrecognizable (the cooked), and artists who preserved the singular aspect of these materials (the raw). The market-form is the quintessen place for this rewrite. An installation by Jason Rhoades, for examp is presented as a stable composition made of objects, each of which retains its autonomy, in the man by Arcimboldo. Finally Rhoades's work is quite Tiravanija's *Untitled (Peace Sells)*, which Tiravanj is an exuberant display of disparate elements that c a restaurant to which the diverse, perceptible in Tiravanija organizes multiple elements that ma lations so as to underline their use value, while objects that are removed from an autonomous ferent to the human figure, we see one or more guide imbricated with but the atoms bro the artist completely into an organic w seems to their diversity, forming subsets t tion into a movement that at times are trans

an abstract and generally anonymous way, whereas Pop explores the visual conditioning (especially packaging) that accompanies mass consumption. By salvaging already used objects, products that have come to the end of their functional life, the New Realists can be seen as the first landscape painters of consumption, the authors of the first still lifes of industrial society.

With Pop art, the notion of consumption constitutes an abstract theme allied to that of production. It took on concrete form in the early eighties when it was attached to individual destinies, to artists who lay no claim to it and considered the work as purely absolute, distinguished from and opposed to a mere substitute for the act of consumption.

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

INTERVIEW WITH GIANCARLO POLITI IN *FLASH ART*, NO. 13

ART IN THE CRISIS OF

affinities, wishes, constraints, habits, threats, skins, tensions."[08] ,

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

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

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

08
L'
32

THE USE OF FORMS

HE F... ...HAT
...D BE...

...S A...
...LE...
...e e... the
...f sa... ...ul-
...atio... ...mer
and the DJ. The remixer has become more important than the in-
strumentalist, the rave more exciting than the concert. The suprem-
...of... ...lls
...to... to
...tem... ...s,
...to... ...ng
...re... a
...fre... ...m-
...rms...

...Deb... ...e lit-
erary and artistic heritage of humanity should be used for partisan
propaganda purposes. ... Any elements, no matter where they are
...an s... ...g
...t go... ...ect-
...o i... ...ks
...; o... ...s in
...e wa... ...ion
...

...st i... ...hat
...58 ...t

...N CHARBERGER (METHOD... ...D
...3B (E...

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

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

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

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

rese... Now e...
endl... ...ken dov...
genr... ...ersonalit...
with... which ...
that... ...from n...
Duri... ...rds, i.e.
sists... ...nal orb...
(a p... ...hese elements in a certain order, pay-
ing attention to their sequence as well as to the construction of an
atmosphere (working directly on the crowd of dancers or reacting to
their movements). He or she may also ac...
...g a who... ...s,
sounds...
...at Duc... ...d
...or less...
...ration...
...n netw...
...links b...
...re of th...
roots rap, techno, and all their subsequen...

Clive Campbell, alias DJ Kool Herc, already practiced a primitive form
of sampling in the seventies, the "breakbeat," which involved isolating
...go... ...forth to... ...
...ne...
...m n...
...his...
...ke...

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

...NTEMP...
...of the m... ...wo
...multane... ...nter-
...and a...
...s one... ...d:
...ouglas ...
...cing: Angela Bulloch dubs *Solaris* by Andrei
Tarkovsky.
Cutting: Alex Bag records passages from a television program;
Candice Breitz isolates short fragments of images and repeats them.
...ativ... ...*ge,*
...fer... ...pon
...ira... ...for
...at... ...tion
...n p... ...ng
...f n... ...rds.
More generally, the consumer customizes and adapts the products
that he or she buys to his or her personality or needs. Using a remote
control is also production, the timid production of alienated leisure
time: with your finger on the butt... ...m. Soon,
Do It Yourself will reach every laye... ...e musi-
...any the... ...) with a
...to remix...
...he eigh... ...an intel-
...ersive... ...ms.

...*: EXPLORI...* ...*S OF HIP-HOP*
...AY, 1994), ...SHED **IN PARIS**
BY KARGO IN 2000.]

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

to "different categories."[07] Here again, the ensemble blends hetero-geneous aesthetic universes: Chinese-American kitsch, Buddhist and Christian statuary, graffiti, tourist infrastructures, sculptures by Max Ernst, and abstract art. With *Framed & Frame,* Kelley strove "to render shapes generally used to signify the formless," to depict visual con-
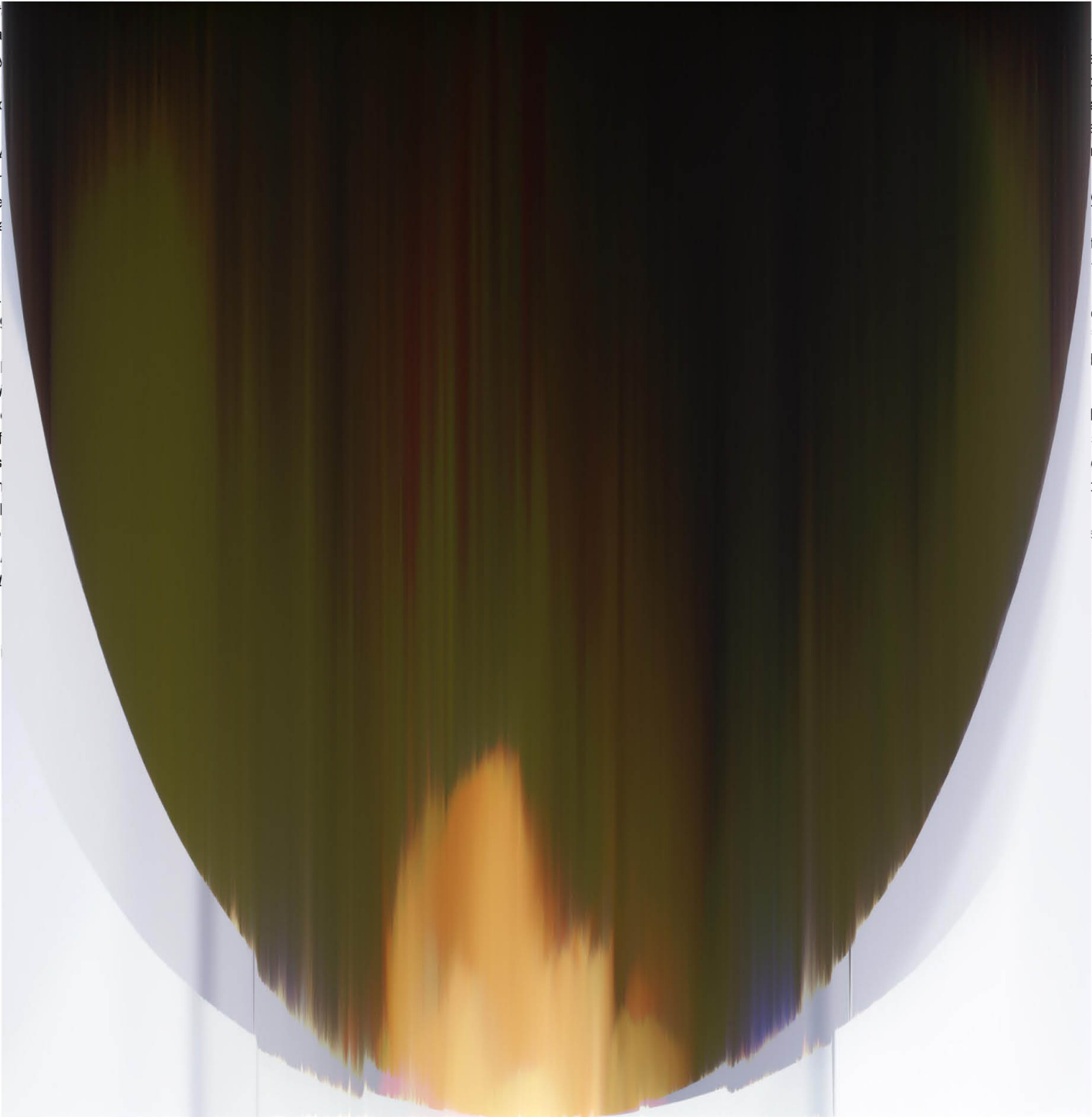
- whic
system
points
surrou
work,
the em
decon
works
the tw
and *d*

Kelley'
the de
Bertra
paintin
adven
real w
throws
a faca
tions a
are exp
ting ou
sets, o
text, K
packa

John A
produc
pass f
among
needed

mulus.
in front
nd of
garde)
itivize
h other,
and
cquiring
pping
rred to
enre
ap by-
rame-
nodern
, the
rantino
er's
f mise-
ments
ostract,
s run
ect of
n this
rniture
ieder
with an
sions
fun of
oking
g back

JW&(T5
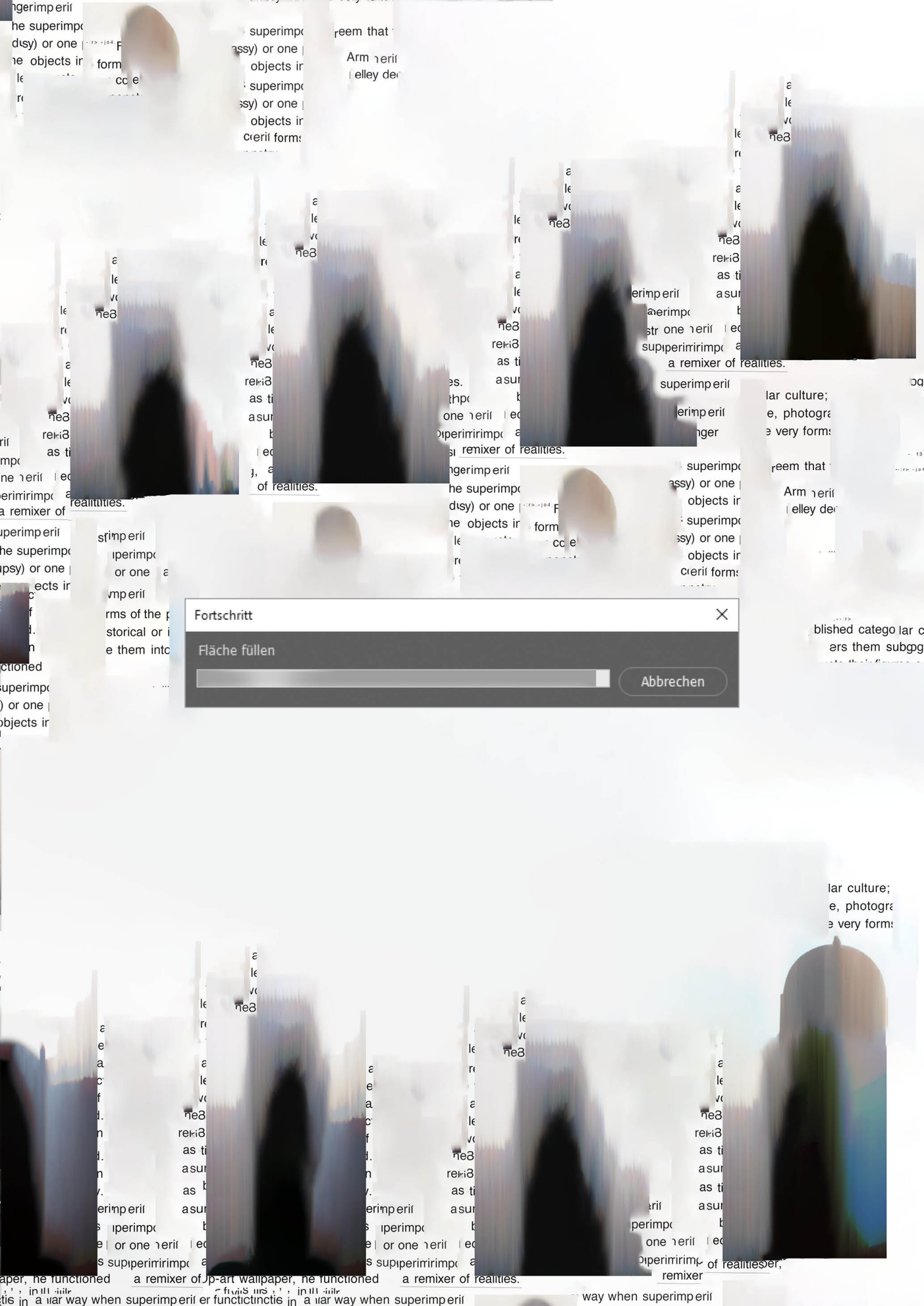
Fortschritt ✕

Fläche füllen

Abbrechen

a remixer of realities.

blished catego lar c
ers them subg

lar culture;
e, photogra
e very form:

paper, he functioned   a remixer of realities.
tis in a liar way when superimp eri

a Louis X
end up b
In Armle
Bauhaus
just as th
with the
Buffet alc
a Jan Ve
Armleder   erimp eril   a su
balls, a   перimpo   b
the site   e | or one eril | ec
Benglis's   s supiperimirimpo a
ground of Op-art wallpaper, he functioned   a remixer of realities.

enres groıvier r Lıer functictinctis in a ııar way when superimp eril
avieıer Lavier functions in a similar way when he superimpo
frigerator onto an armchair (Brandt on Rue de Passy) or one
c   g objects ir
d   *TV Painting*
s   Lapicque, N
S   Lucio Fontaı
b   onds to the
th   enres, and
o   not the re
F   , not a pho
T   covered in
e   e window g
an abstract painting. Like Armleder and Kelley, Lavier take
terial the established categories that delimit our perception
enres Armleder considers them subgenres in the B-movie of modernism;
Kelley de   pares them with the practices ticeactice

lar culture;   ],
e, photogra   ro-
e very form:
seem that   g
forms repre
es. The wor   er
the sixties,
e chaotic p   to
aterialization
strategies of mixing and combining products. Overproduction
nger   s mixg aı   asas a cultural ecosystem,

SCREENPLAYS BECOME FORM: A USER'S GUIDE
WORLD
duction artists invent new uses for works, including audio or
rms of the p
storical or i   at
e them into

society is st
e or less cl
hips to wor
-makers pr
es devise p
arratives. Thus, the division of labor is the dominant employ-
enario; the heterosexual married couple, the dominant sexual
; television and tourism, the favored leisure scenario. "We
the); are all caught within the scenario play of late capitalism," writes Uam
the); Gillick. "Some artists manip   so as to
the); let the motivation show."[15]   he birth of
a culture of activity, the form   alizations
res. Folded   **products**

BID.
IBID.

13 BID.
14 IBID.
44

js, these narratives ... of forms, on
...ess implicit: a cell p... on betweeen
vision show, and a... s and th...
llective values and ...

ne between fiction ...
...the concept of the...
as a set of discours...
cioeconomic univers...
ent the present. "Th...
...onents in m...
"Th...

not living creation, on creathe

reinvention required to co

...ererent Postpro... s to decode and p...
...stprosferent s... ves. Just as throug...
...fatality analysis... t can, to escape the...
...ociousr fatality... s collective scenario...
...cicscir sciousn... s through reality, wi...
ef foBy of forms... e imposed narrative

the coe By man... the collective scenar...
cts ıBo by cons... cts but precarious s...
on hio to be u... uce singular narrati...
allon of which... e. It is the use of t...
...stion of s... onents in maintainin...

ntion required to pvide the dynamic a.reinvention required to of moin of mobility and reinvention required to provide the dynamic aura of
iso-calle so-called free market economics."[16]

...ererent Postpr... s to decode and p...
...stprosferent s... ves. Just as throug...
...fatality analysis... t can, to escape the...
...ociousr fatality... s collective scenario...
...cicscir sciousn... s through reality, wi...
cof foBy of forms... e imposed narrative

...sciotoe Evoman... the collective scenar...
of fıBo by cons... cts but precarious s...
llon hio to be u... uce singular narrati...
not allon of which... e. It is the use of t...
...lıaıis lın orthat allo... cioeconomic univers...
of which... uyof o tion rele... nt the present. "Th...
acæ ræ casting... LIAM A15 is not living creation, on the one hand, aents in maintainin...
majcaf imagina... ıs lın provide the dynamic aura of
on n stion of s...
f moin of mobility ar...
so-calle so-called fr...

was as as wes was as was as av was hese   s, these narrativesese narrative

rccocas commtamcccas comas cd rccas implicit ess implicit: a cell pro and

icarogo articlestrarogo artiogo ινticanron ne oirision show, and annw,

e wogo logo aird wogo logo n · hiiso-ıective valuesective values and lalabn

ee ilhere the wcell ilhere the wre tb

ck' Giby Gillick fictionre fallick' C[E,15] n imf ow was between fictionists

reis caa by reot of thd GIL reis s, ramnisnafatahe concept of thd ous

astiiby This isecourstive not allons mahtecit as a set of discourstiver

cacæ re castino castinoe5 LIAlis lon orar mscioustroeconomic univenoen

imaçar imagim im "T alld LIA15 Uyof o ···15 cic vulat the present. "T alle

tion n stion of stioiinile   AM LIA of tnents in maintainile living creation, on the ond, iv laabn ston op,

of moin of morn of   sns al the center of a labyrinth made of benches, catalogs, and tap-

so-calle so-calle so-c ·   M r; "s H'V.-^-'·   estrios: centes of a lalabn ston op, arance do doess ant and,

                                                                         Where does the kitchen stop, and where does the ec begin,

fererent Postp n fictionsis te as av ·   s to decode and p   e work consists essentially of the consumption   thare b

nistprosferentiept of thd ou las   ves. Just as throug   tors are enc

afatality analye anrourstive   t can, to escape the   doing? Thi

scioust fatality ı ti scenaric   s collective scenaric   tions betw

cicicsci sciousti reality, wis   s through reality, wi   cting a nar

cof foBy of forrativ narrative IKAS   e imposed narrative   es in script

                                                                          the rock co

sciotoe By msl Pi scena   the collective scena

of fiBo by cos picscus   cts but precarious s   e of a work   the

llon hio to be IBI narr   uce singular narrat   etical menti

ot allon of whin tpr o   e. It is the use of t   s of the exh   set

is lon or that apenasivigh nventnvention rere   , while its passive   cts offered for their appreciation, they are invited to mingle

15 Uyof o tion rell spectsioush reollectiugh fe s   communal spectac   help themselves. The meaning of the exhibition is constituted

15 LIAM A15 is not living creation, on the one nand, and the dead weight of the   by the use its "population" makes of it, just as a recipe takes on

                                                                         meaning when a tangible re lit is formed   rent for the per-

                                                                         formance of everyday funct   ing, read-

BID., P·/GHE,15 LIAM GIL   DOMINIQUE GONZALEZ-FOERSTER, PIERRE   ing, talking) become artwor   hibition by

15 LHUHUY. HUYGHE, P   RNBERG, 19IBEFAS S STERNBERG, 1999) P 40   s faced with   e meaning

HUYGHE, 15 16 IBID., p.

· P· HUYUF 46
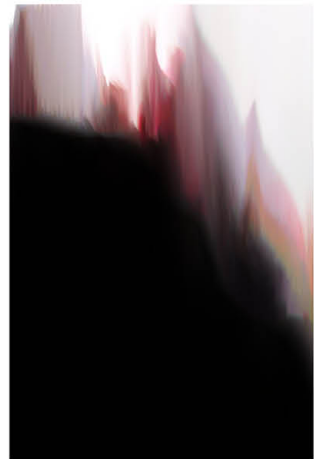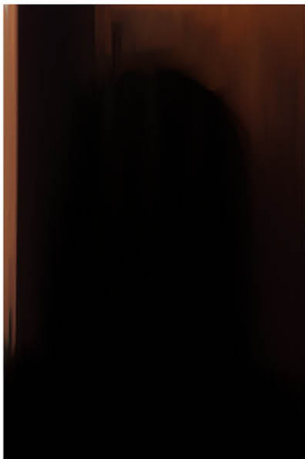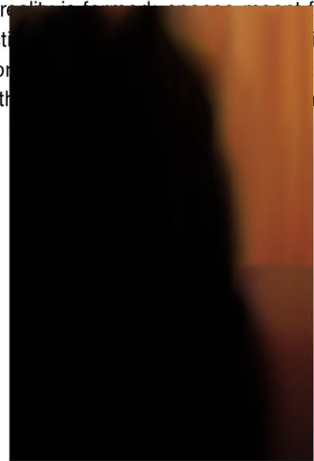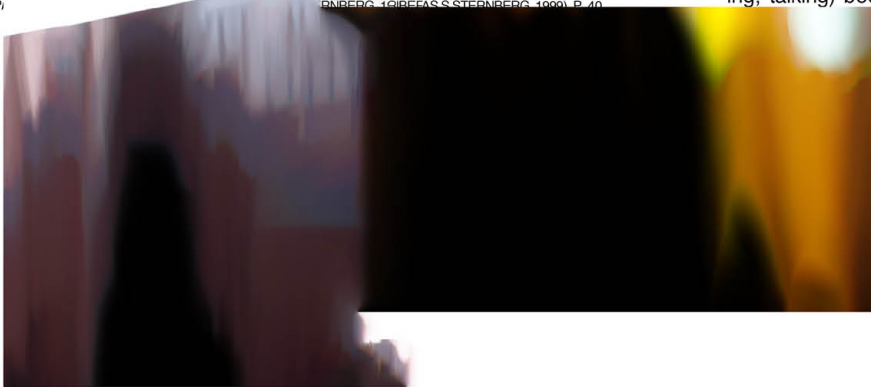
PIERRE HUYGHE

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

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

militant
cameras
of the
on of the
struggle
t another
e **Lucie,**
vas **used**
in **which**
s governs
ternoon.
ch Lumet
vn role
uals reap-
on fic-
nterstice
ivism in
bbing.

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

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

tude,
leavin
social
prima
camp
true s
proble
In Ma
Cente
Cuello
1994)
to the
road
count
site, w
docur
Intern
sulteo
archit
take s
Lower
Studio
Studio
space
rooms
encan
Tirava
rooted
own a
from h

access-
vhich he
te gen-
st monks
nothing is
places
more im-
a jam
ol, audi-
tempor-
that are
commu-
identity
re, our
nomads
al, and
they tra-
g new
tance of
during
ja's work
boutique
and **join**
reach
cor of a
ow to in-

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

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

ction's swing toward reality creates a gap in the spectacle. The
... raised ... what the actors might not have become inter-
preters," says Huyghe, regarding his billboards of workers, passers-
by exhibited in urban space. We must stop interpreting the work, stop
... all ... in a strip written by power. We must become
... actors or co-writers. The same goes for Huyghe's art when Huyghe
... shot a movie free Hitchcock or Pier Paolo Pasolini ... but
... or extraposes a film by Warhol with a recorded interview with
John Grierson ... means that he considers himself responsible for
their work, that the stories he did not ... codes to be replaced,
... allowing the comprehension of the current ... Godard ex-
presses a similar idea when he states that many films are more in-
teresting than his works but that his works are a model for looking
at things." Huyghe and Pasolini ... response ... path to the world
... Through pirate television (*Mobile TV*, 1995–98) ... casting

sessions, or the creation of the *Association des Temps liberes* (Asso-
ciation of Freed Time), Huyghe fabricates structures that arrest the
flow of interpretation in favor of forms of activity. Within these setups,
work ... itself becomes the site of use, and the scriptorial becomes a
possibility of redefining the division between leisure and work that
the collective scenario upholds. Huyghe works as a *remonter*, a film
editor. And *remontage* writes Godard is ... fundamental accusation
... image is never alone it only exists on a background (ideology) or
... relation to those that precede and follow."[1] By producing images
that are acting on our comprehension of the real, Huyghe carries
out political work: contrary to the received idea when art is saturated
with images but subjected to the lack of certain images which must
be produced to fill the blanks of the official image of the community

Fenêtre sur cour (Rear Window), 1995 is a video shot in a Parisian
basement building that repeats the action and dialogue of Hitchcock's

... film shot by shot, reinterpreted in its entirety by young French actors
and set in a Parisian housing project. The remake affirms the idea of
a production of models that can be displaced endlessly, a show that is
available for everyday activity.

The unfinished modes that use the *sets* for *Incivil*, 1995 a remake
of glass in *Unceasable occini* represents a provisional state, a
suspended time," since these buildings have been left unfinished in
order for their owners to avoid liability taxes. In 1995 Huyghe
offered a vision of the exhibition France about a ride through the clock
of Bordeaux. Throughout the night the trip travelers could view a
video that showed the image of the route they were following in shot,
the daytime. This shift between night and day, as well as the slight
delay due to old light and traffic introduced an important factor
in the reality of the experience: the superimposition of real time and
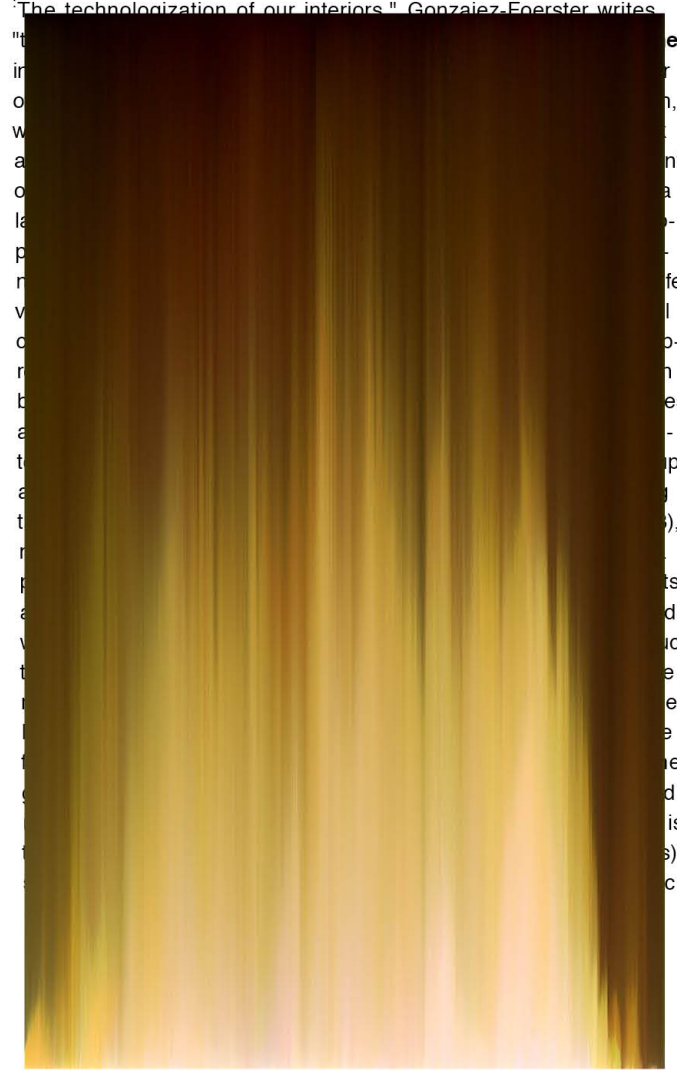the mise-en-scene produced a potential narrative. While the image
becomes a tenuous link that connects us to reality amplified or guided
to the lived experience, the theme in the work has to do with a
system of differences the difference between the direct and the
deferred, between a piece by Gordon Matta-Clark or a Andy Warhol
and the projection of these works by Huyghe between the two versions
of the same film in *L'Ellipse*, between the making of work and the
reality of this work (*Derby-Hochlschgua*), between the meaning
a reference and its transaction (*dubbing*) between the lived moment
and its scripted version, *Dog Day Afternoon*. It is in difference that
human experience occurs. Art is the product of a gap.

By remaking a movie shot by shot we represent something other than
what was dealt with in the original work. We show that one that has
passed, but too we are with a manifest capacity to develop meaning signs
to inhabit them. Remaking Hitchcock's classic *Rear Window* in a
Parisian housing project with unknown actors, Huyghe erases the still-
ends of a storied rich of old Hollywood aura, thereby dissatinating one button
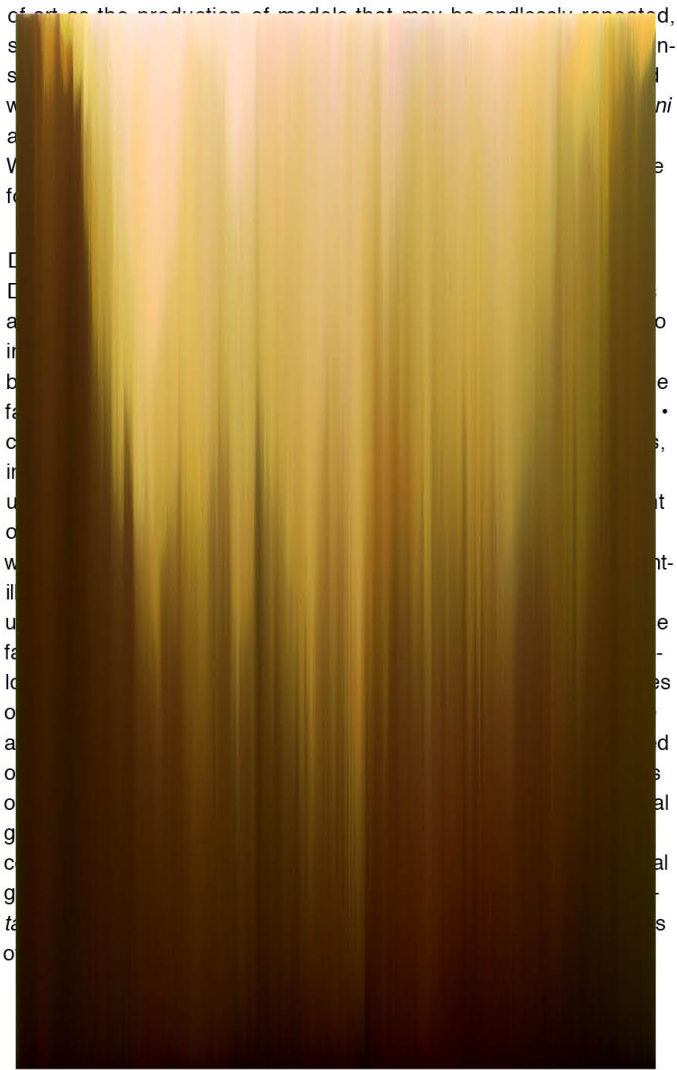
Duchamp Nude Descending a Staircase.jpg

Duchamp Nude Ascending a Staircase.jpg

memory, referencing Minimalist art in her aesthetic organization.

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

memory, as
of her work
listening thr

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

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

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

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

[...] uck the life. [...] cre- ed [...] eiiis, the [...] eath [...] elve [...] 969. [...] ot [...] you) [...] y [...] ation [...] s a burlesque spectacle under high surveillance whose outer limits are purely legal. The live animal is presented not as beautiful, or as new, but as both dangerous for the public and incredibly problematic for the gallerist. The reference to Kouneiiis is not gratuitous, as it seems clear that Arte Povera represents the principal formal matrix of Catteian's work, with regard to the composition of his images and the spatial arrangement of readymade elements. The fact is that he rarely uses mass-produced objects, or technology. His formal register is composed of more natural elements (Jannis Kouneiiis, Giuseppe [...] etti). [...] ra, [...] re-

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

This way of turning modernist forms against the ideologies that saw them emerge - the modern ideologies of emancipation, of the sub- lime - as well as against the art world and its beliefs, testifies more to Catteian's caricatured ferocity than to a so-called cynicism. Some of his exhibitions might at first glance evoke a Michael Asher or Jon Knight, insofar as they reveal the economic and social structures of the art system by centering on the gallerist or the exhibition space. But very quickly, the conceptual reference gives way to another, more diffuse impression, that of a real personalization of criticism, which refers to the form of the fable as well as to a real will for nui- sance. In 1993, Cattelan produced a piece that occupied the entire Massimo de Carlo gallery in Milan; it could only be viewed from the window. After explaining his idea in an interview, the artist concluded by admitting: "I also wanted to see Massimo de Carlo outside the gallery for a month." A troublemaker, the eternal bad student skulking at the back of the classroom. We have the impression that Cattelan considers his formal repertoire as piles of homework to be completed, a set of imposed figures, a sort of detention which the artist/dunce takes pleasure in turning into a joke. One of his earliest significant pieces, *Edizioni dell'obligio,* 1991, was composed of schoolbooks whose covers and titles had been modified by children, a sort of
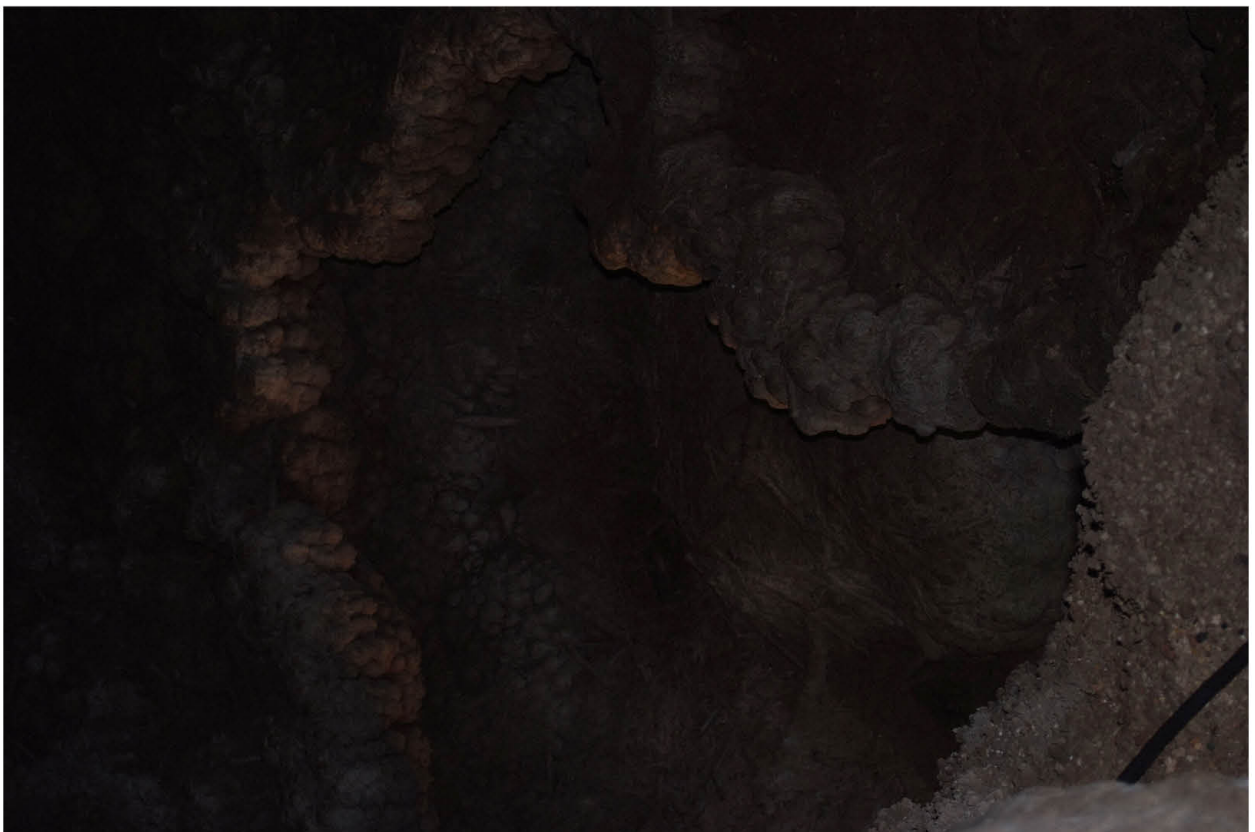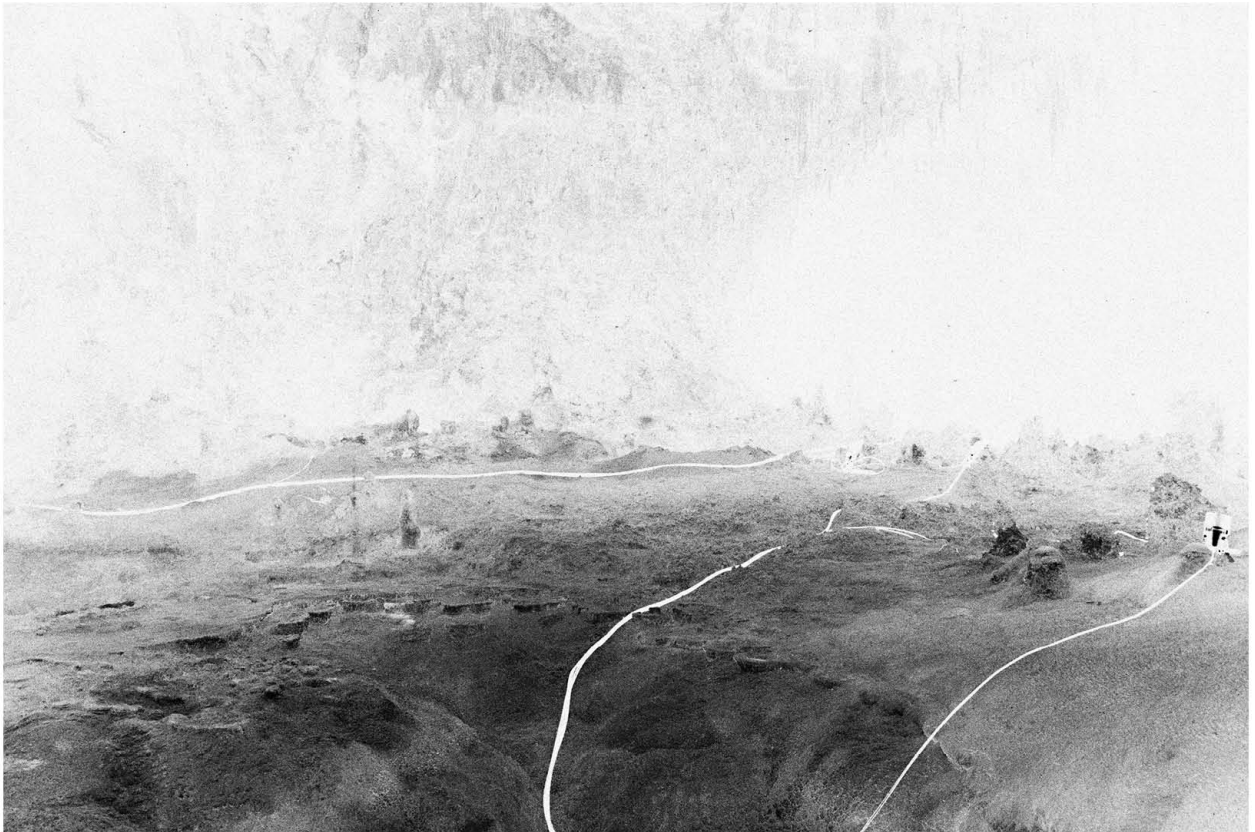
scornful revenge against any agenda. As for the draperies and fabrics of Arte Povera and the Anti-form of the sixties, they were used to escape from the Castello di Rivara, where he was participating in his first important group show in 1992: "I enjoyed watching what the other artists were doing, how they reacted to the situation. That work was not only metaphorical, it was also a tool. The night before the opening, I let myself down from the window and I ran away." The work presented was nothing other than a makeshift ladder made of knotted sheets, hanging on the facade of the exhibition site. Following the same principle, during Manifesta II in Luxembourg in 1998, Cattelan exhibited an olive tree planted on an enormous diamond of earth. A hurried observer might have thought it a remake of Beuys or Penone; yet this vegetal element ultimately had nothing to do with the meaning of the work, which was articulated around the offensive syntax developed by the artist: to pinpoint the physical and ideological limits of individuals and communities, to test the possibilities and patience

of institutions.

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

Oiticica, and
s not stem
ary, it estab-
aged con-
mages con-
habiting the
name: dic-
stant role
chose the
characters"
which ap-
worn by an
any other
are replaced
'reanimate"
mage-system
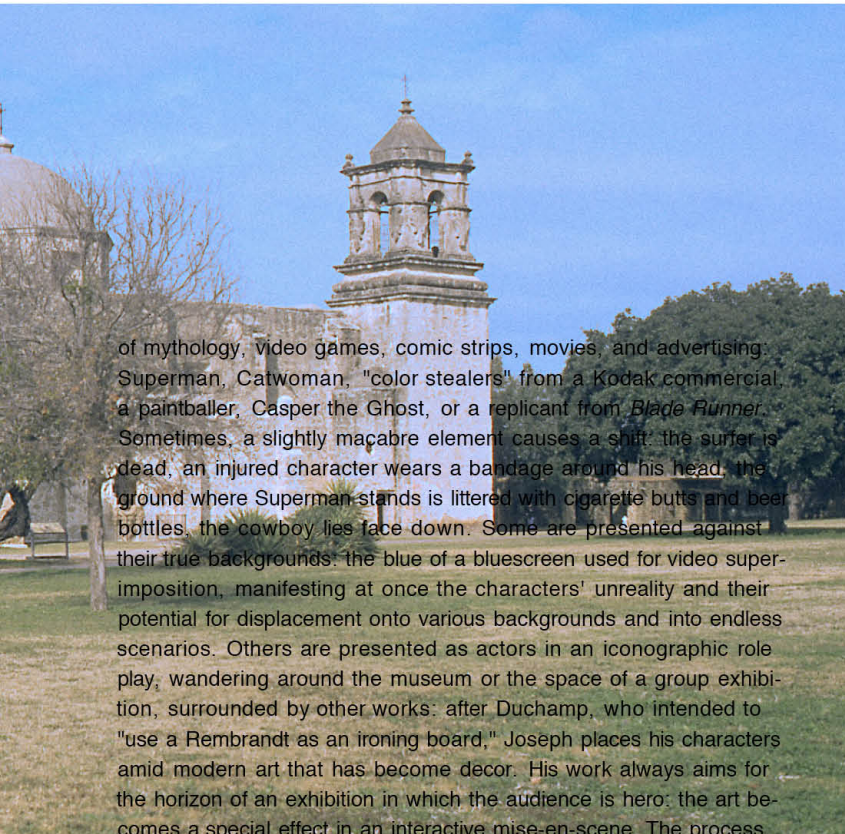
of mythology, video games, comic strips, movies, and advertising: Superman, Catwoman, "color stealers" from a Kodak commercial, a paintballer, Casper the Ghost, or a replicant from *Blade Runner*. Sometimes, a slightly macabre element causes a shift: the surfer is dead, an injured character wears a bandage around his head, the ground where Superman stands is littered with cigarette butts and beer bottles, the cowboy lies face down. Some are presented against their true backgrounds: the blue of a bluescreen used for video super-imposition, manifesting at once the characters' unreality and their potential for displacement onto various backgrounds and into endless scenarios. Others are presented as actors in an iconographic role play, wandering around the museum or the space of a group exhibition, surrounded by other works: after Duchamp, who intended to "use a Rembrandt as an ironing board," Joseph places his characters amid modern art that has become decor. His work always aims for the horizon of an exhibition in which the audience is hero: the art becomes a special effect in an interactive mise-en-scene. The process of reanimating the figure is twofold: it reanimates the works next to which the characters appear, and it makes the entire world a playground, a stage, or a set.

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

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

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

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

Última_Cena_-_Da_Vinci_5.jpg

THE USE OF THE WORLD

PLAYING **THE** WORLD: **REPROGRAMMING SOCIAL FORMS**

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

e Joseph,
form of
to be tra-
eir own
e" whose
e follow-
s present-
Joseph,
hich was
ewton,
of music,
bout ac-
d so on).
-of-a-kind
Special
a screen-
browser
uced his
nal object,

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

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

to one of its walls …
tions and rummag… … in and of itself for
Social reality provid… … ce of production like
he reprograms ac… … alyze or critique this
memory of forms (… … duction, with which it
… seph made an end-
From Andrea Zittel t… … k place in art centers
Beecroft, the gene… … to "making graffiti,"
Conceptual art and… … ay"), which made it a
procedures establis… … experiences." A model,
it is impossible to s… … as never the symbol

The ambitions, me… … ute information and
are not, however, s… … ts of the current gen-
Dan Graham, or a… … cular cases but form
a similar will to reve… … pace. Thus Pflumm
atus; they deconstr… … ubs, and any other
a definition of art a… … at appear in the cata-
The generation of D… … duced a video on a
fers from preceding… … *Neu,* 1999). Therefore,
the stylistic figure th… … us of "separate art,"
stituent elements (f… … d as ideal, where the
The social criticism… … the way the "noble
through the filter of… … other, a space imbri-
functioning of the w… … o without which no
which their activities… … l, or a street are not
lytical materialism t…
Hans Haacke deno…

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

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

company, UR, he declared that he wanted "to make artistic use of the economy," Joseph Grigely exhibits messages and scraps of paper which he uses to communicate with others due to his deafness: he reprograms a physical handicap into a production process. Showing the concrete reality of his daily communication in his exhibitions, Grigely takes as the medium of his work the intersubjective sphere and gives form to his relational universe. We "hear the voices" of his entourage. The artist makes captions for the remarks. He reorganizes human words, fragments of speech, and written traces of conversations, in a sort of intimate sampling, a domestic ecology. The written note is a social form that is paid little attention, generally meant for
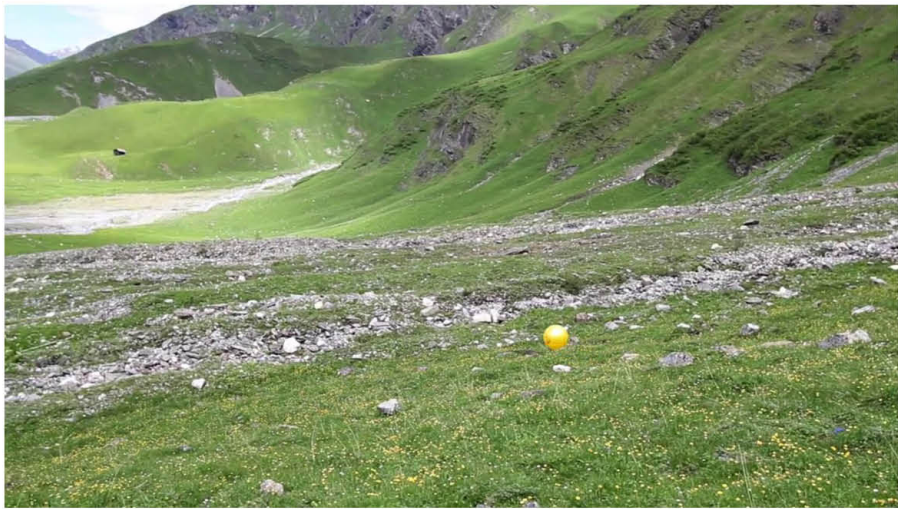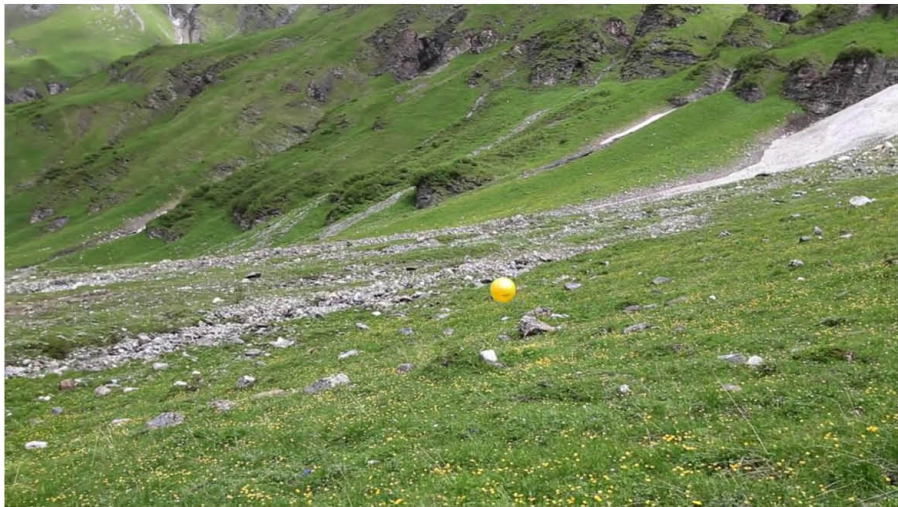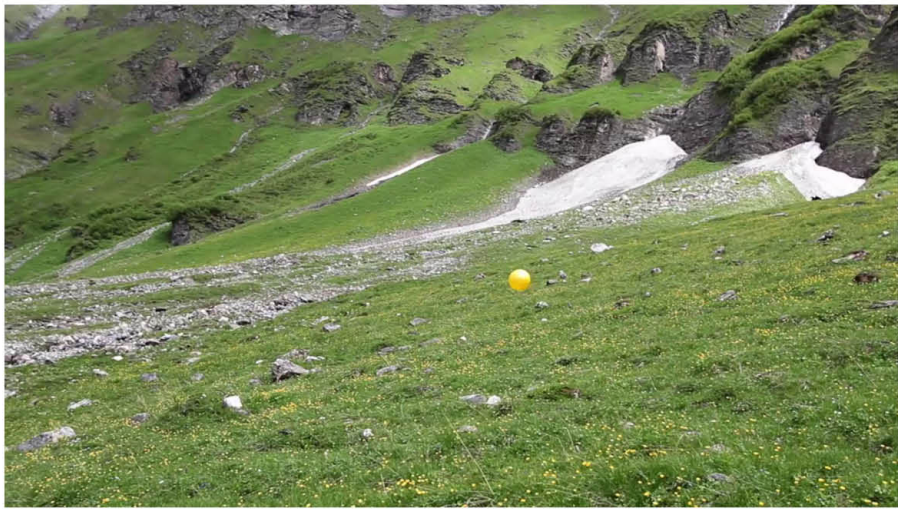
he bought the rights to a Japanese *manga* character, Ann Lee, and made her speak about her career as an animated character; in a set of interventions gathered under the title *L'Homme public* (Public Man), Parreno provided

recite in the voic

Pope. These thre

and masks: by p

(a childhood men

a position to reve

exposes the unc

HACKING, WOR

The practices of

of work. What b

doubled by artist

Wang Du declare

nalist after the jou

images which he

reproduces faithf

Strategy), 1999,

to traverse enorm

flict in Kosovo, a

effigies of Bill Cli

photos of the pe

The force of Wan

to the furtive ima

itself from materi

colors general inf

pound. His store

communication,

reminding us that

late. His work me

mimicking or doubling professional structures, tailing and following them.

companies like

ations agency.

ating their forms"

s. And his work

bits the still iden-

roduct in the

of pictorial mod-

"from planning

s a compromise

king steps."[03]

akes advertising

innovation. By

irate videos and

cut out of their

with art, design,

e world of work,

sults or depend-

ployee.

d to devote their

with BMW: they

for visibility (the

irate" medium

ew vehicles and

s and materials

xt of exhibitions.

for them were

NTER THIEL, *FLASH ART,*

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

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

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

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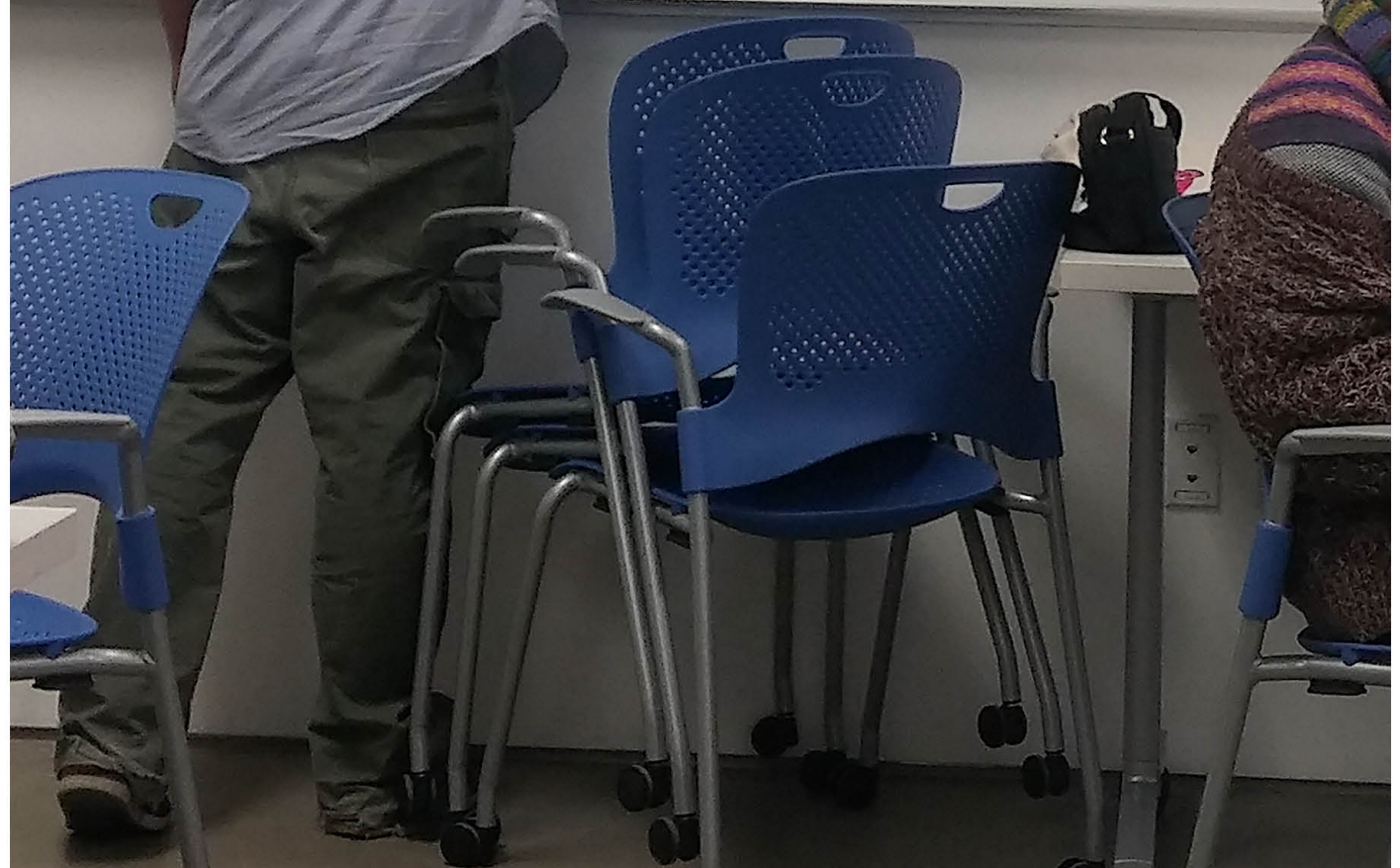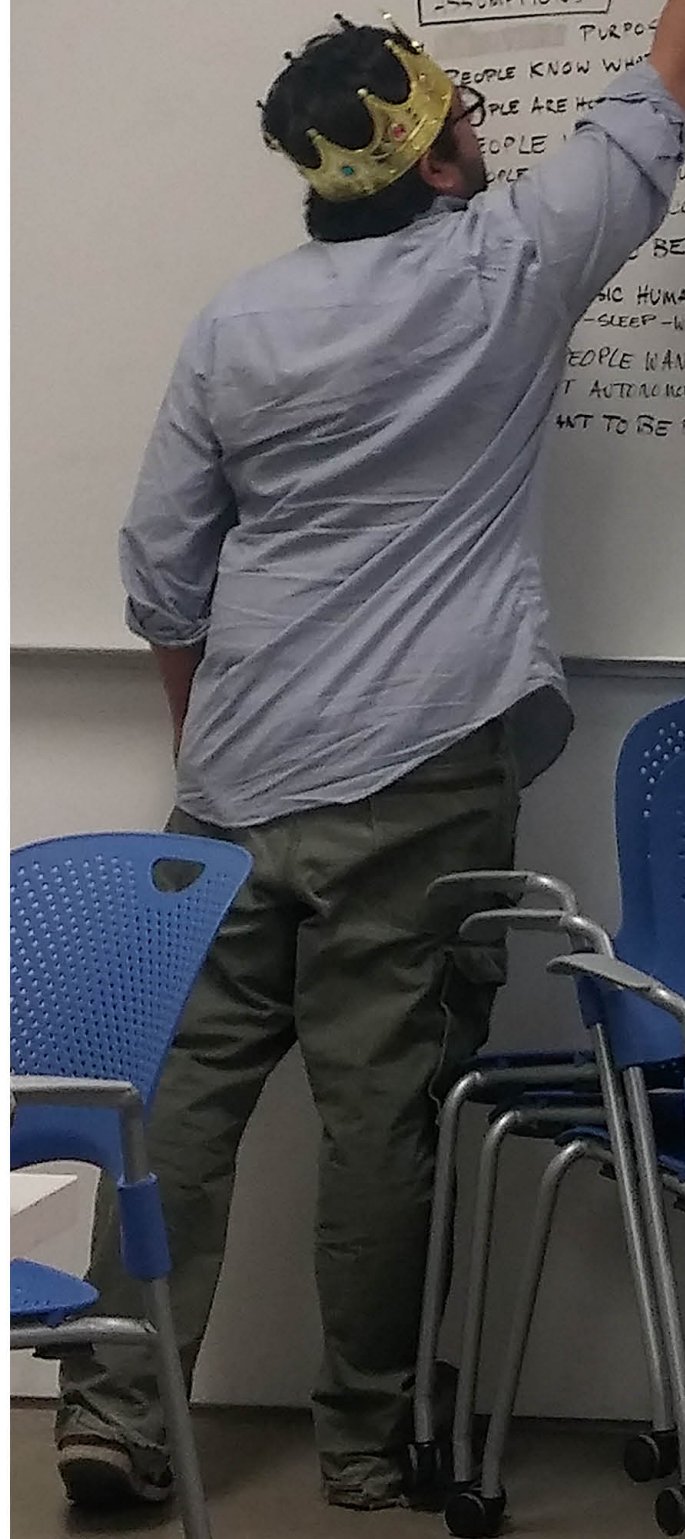
saturated with icons andnsaranc

n a As practiced by ⊤⊤⊤odιe the mix is an allowan an ethical stance more
an than a recipe. Tne postproduction of work allows the artist to escape
v. , the posture of interpretation. Instead of engaging in critical commen-
a tary, we have to experiment, as Gilles Deleuze asked of psycho-
analysis: to stop interpreting symptoms Deuⅎze asⅎd of o psych-
tɛ.: ments.

tano-

saturated with icons aɪaturated with icons aɪrated with icons arated with icons and images.

saturated with icoɪ

saturaturated with icons anɔns and imans aɔns and irted with icons and images.

satuɪd images.

saturated with icons aturated with icons anith icons annd imagesd with icons.icoons
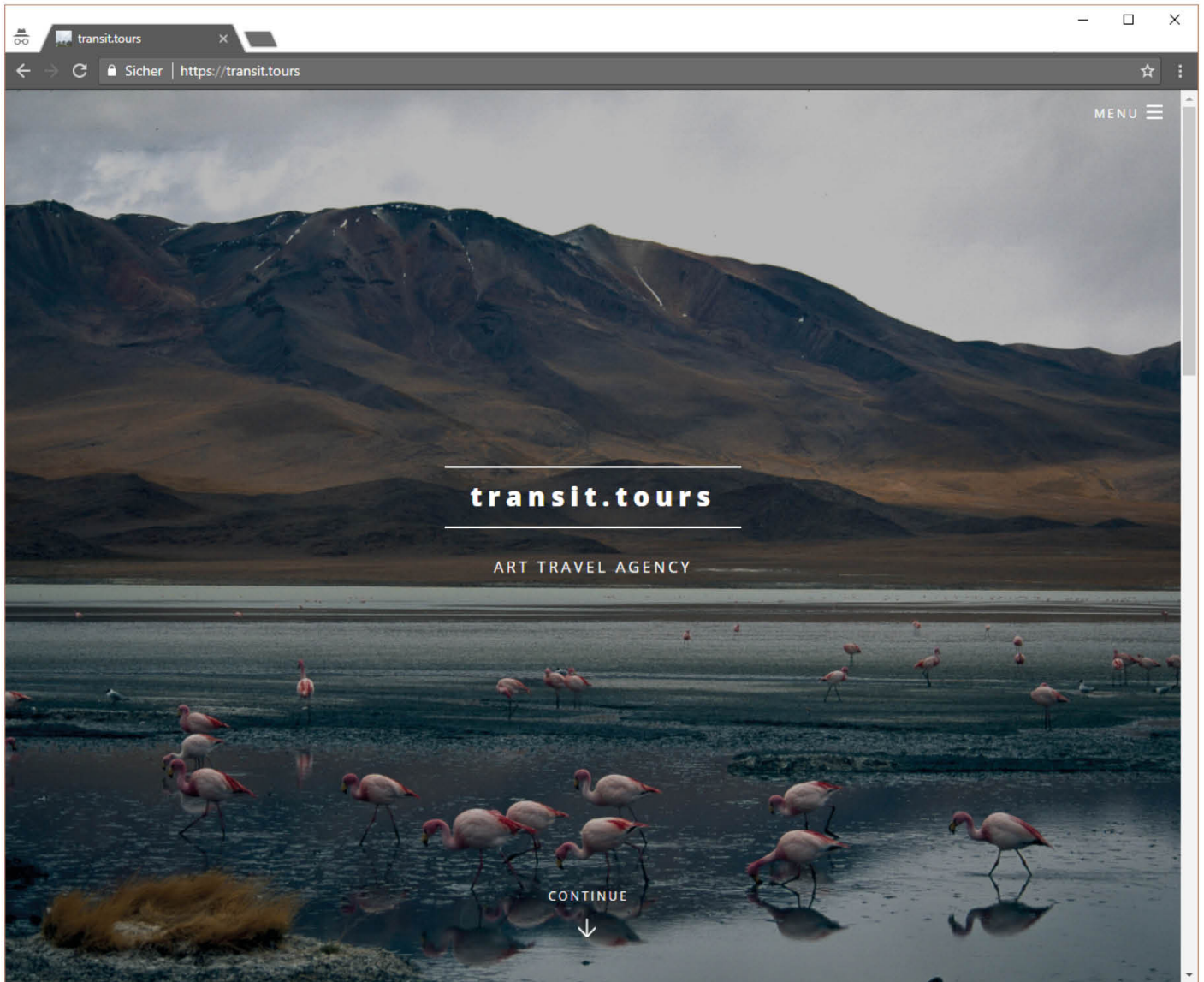
transit.tours

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

THE ARTWORK AS A SURFACE FOR DATA STORAGE

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

The contractual and administrative aesthetic of Conceptual art marked the beginning of the service economy. It is important to note that Conceptual art was contemporary to the decisive advance of computer research in the early seventies: while the microcomputer appeared in 1975 and Apple II in 1977, the first microprocessor dates from 1971. That same year, Stanley Brouwn exhibited metal boxes containing cards that documented and retraced his itineraries *(40 Steps and 1000 Steps),* and Art & Language produced *Index 01,* a set of card files presented in the form of a Minimalist sculpture. On Kawara had already established his system of notation in files (his encounters, trips, and reading materials), and in 1971 he produced *One Million Years,* ten files that kept an account that went well beyond human bounds, and thus came closer to the colossal amounts of processing required by computers.
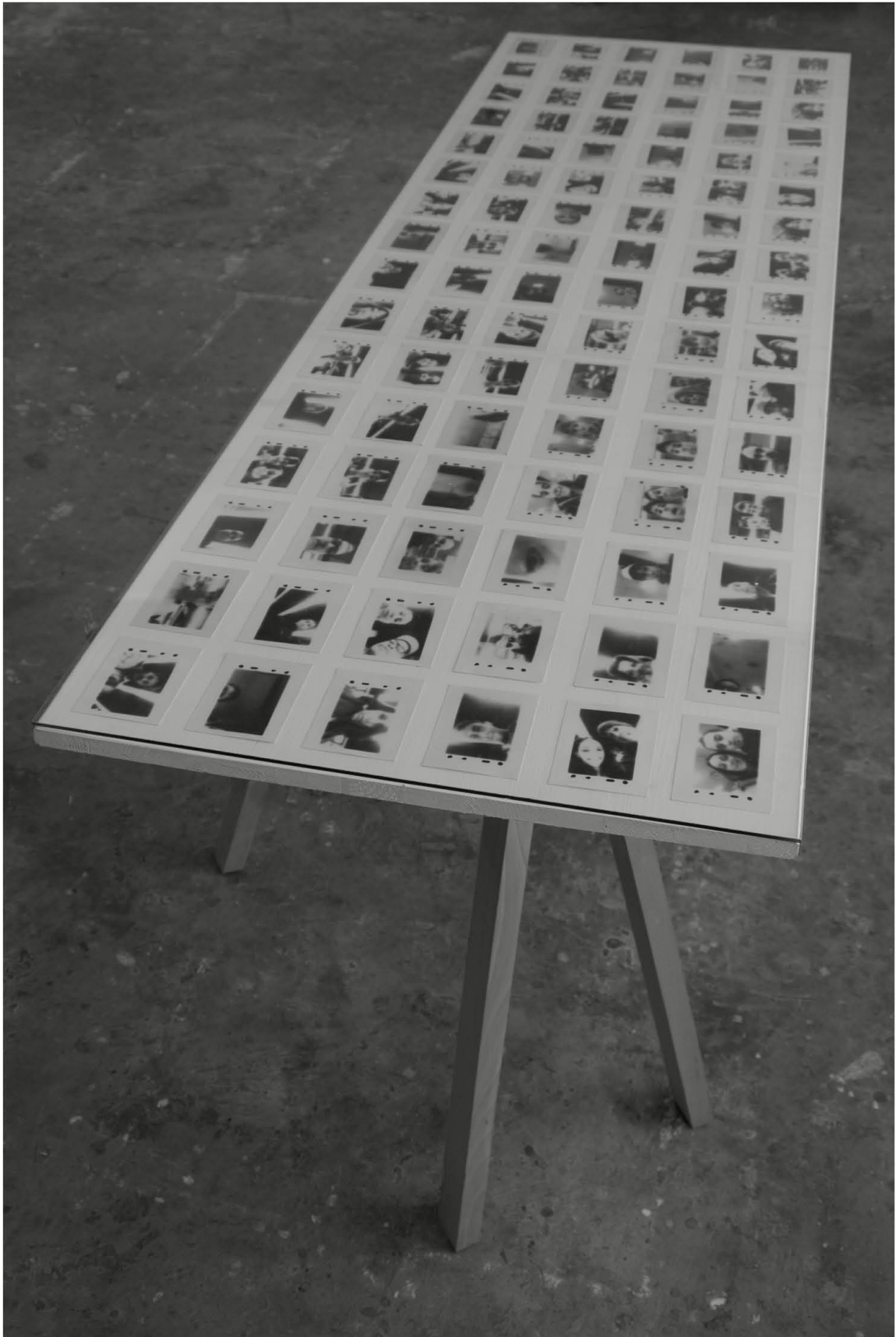
rechristened itself IBM World Trade Corporation and developed the first deliberately multinational strategy adapted to the global civilization to come. A runaway enterprise, its productive apparatus was literally unlocalizable, like a conceptual work whose physical appearance hardly matters and can be materialized anywhere. Doesn't a work by Lawrence Weiner, which may be produced or not produced by anyone, imitate the mode of production of a bottle of Coca-Cola? All that matters is the formula, not the place in which it is made or the identity of the person who makes it. ... - . ...--- -,

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

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

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

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

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

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

ous
tural
at
po-

ap-
res
ar-
ves,
av-
his-
nd
iant
re

end-
al
cer-
ces
ve
one
se
quite
ec-

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

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

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

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

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

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

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

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

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

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

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

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

Dokumentation, Diplomarbeit und Prüfungsgespräch.

1443/5000

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

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

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

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

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

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

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

Documentation, diploma thesis and examination interview.

Feedback geben

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

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

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

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

But can't

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

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

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

05 SEE JEAN-FR

(MINNEAPOLIS:

92

us in the p[...]ocial forms.
In the fac[...]life unreal,
or an abs[...]reactivate
forms by [...]copyrights,
brands an[...]es. If the
downloadi[...]ents impor-
tant conce[...]consider
global cult[...]than a uni-
vocal narr[...]ourselves
before wo[...]Tiravanija
inscribing [...]ke Pierre
Huyghe re[...]scenarios
and art ca[...]egotiation
between [...]view.•

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

Intangible moment of distance that is so close to be touched that it almost fades
(dissolves), by Delia Jürgens
.
- like an x ray -
(abstract)

The moment when you lag something (can be the richest moment with greatest va-
lue and potential). The moment of no expectation. A pure moment like an origin,
a zero point of ancient times that loops backwards in a spiral. There is not-
hing besides that movement of a curling stream that transforms. There are no
claims, no judgements. There is only an intangible infinite line of pureness
where everything points out and appears (freely).

Absence is...

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

Heide.
An extended landscape.

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

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

#transit

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

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

IN ORDER OF APPEARANCE

Erik Arkadi Seth
—2018
On Postproduction

Placed and printed on an edited PDF of the Text
»Postproduction. Culture as Screenplay: How Art Reprograms the World«
by Nicolas Bourriaud (2002) found in the www.

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

Published by dis-play.xyz & transit.tours art agency
in cooperation with Movement Publishing

Printed on laserprinter, 80gsm paper

eseth.de
erikseth.de

Diese Grüße überreichen wir Ihnen im Namen von Herrn

erik seth