

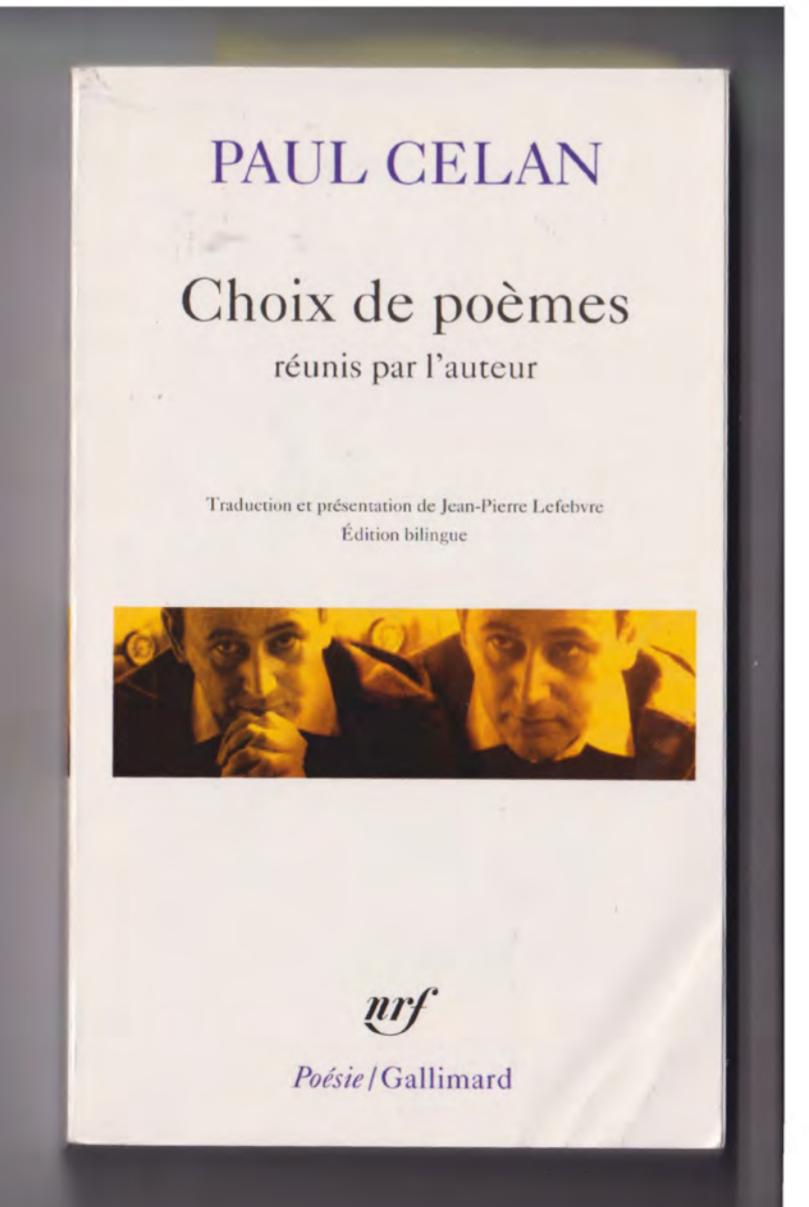
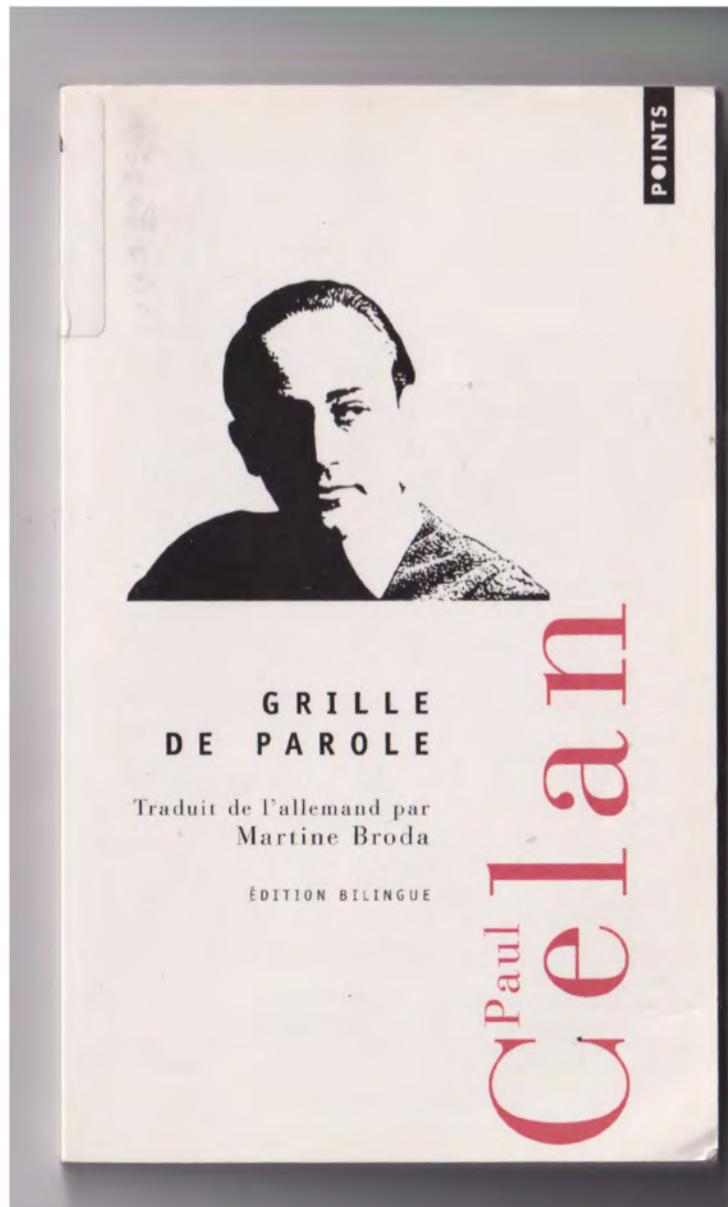
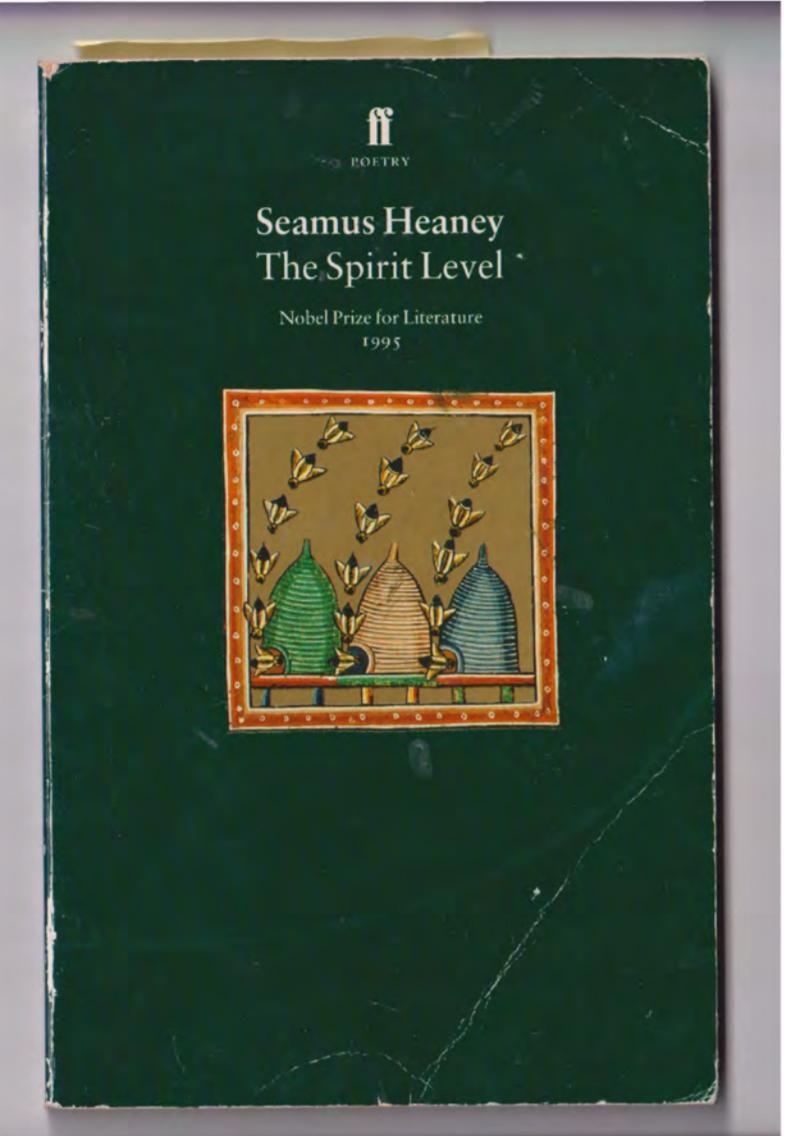
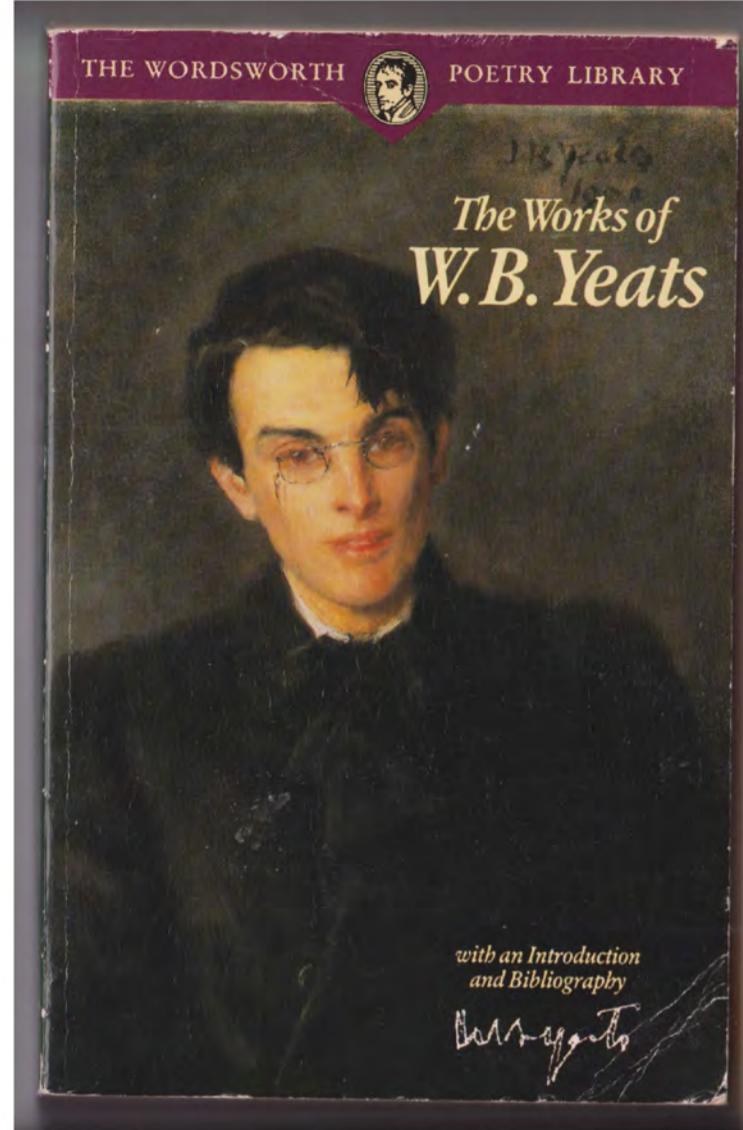
Secondary Research: Artist Sources

Sep-Nov 2020

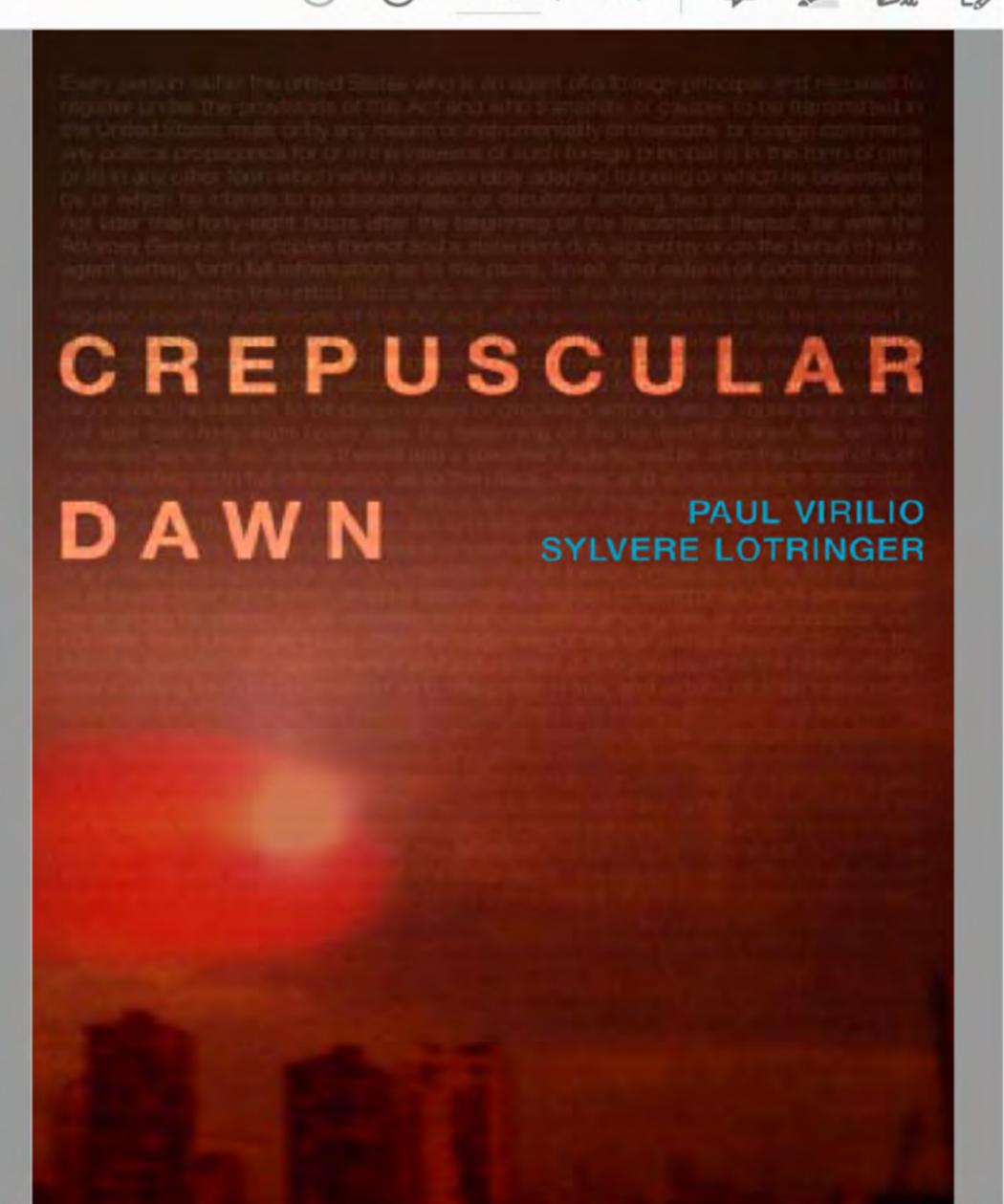
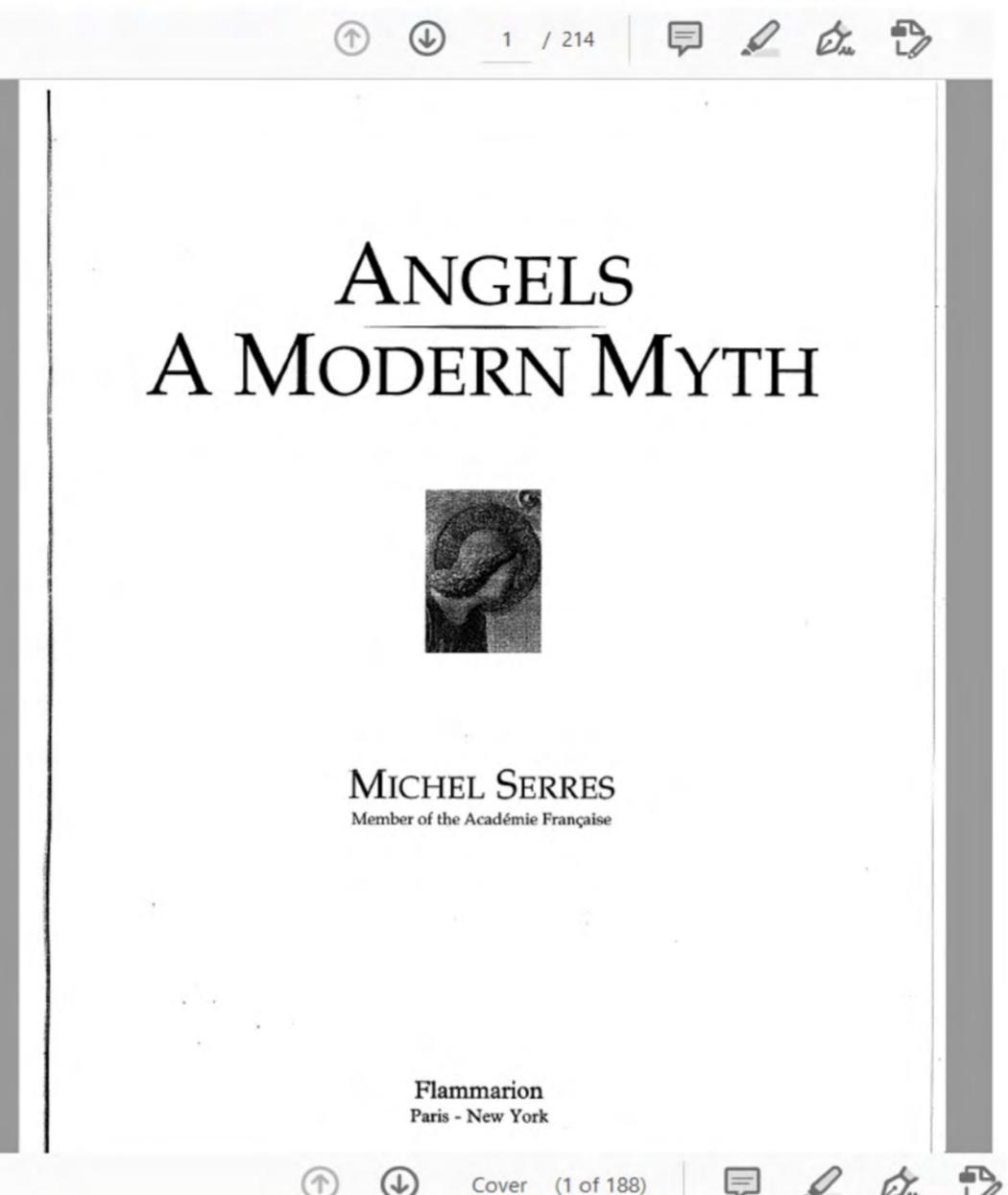
[Chiara van den Hoven]

Semester 1: Key Reading

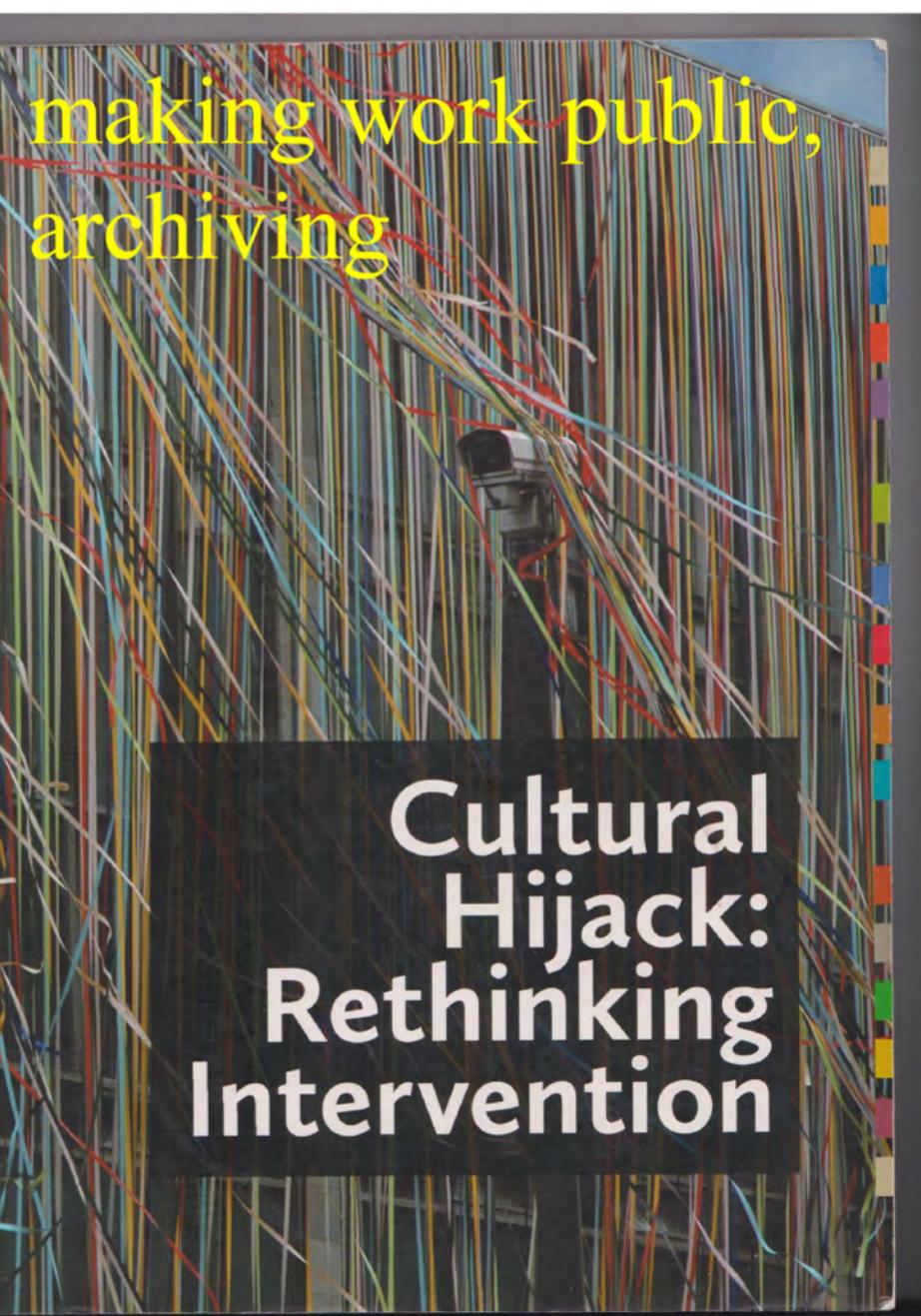
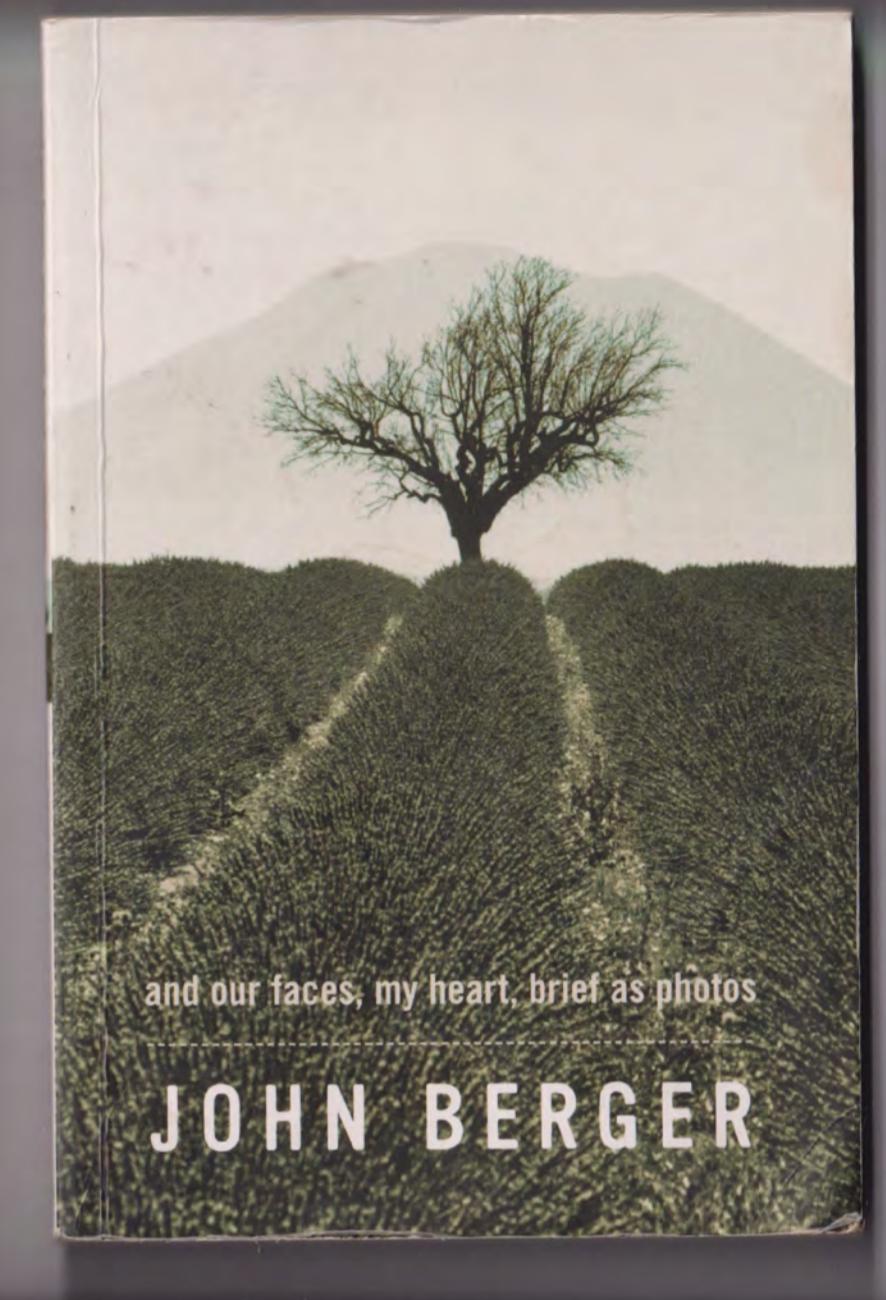
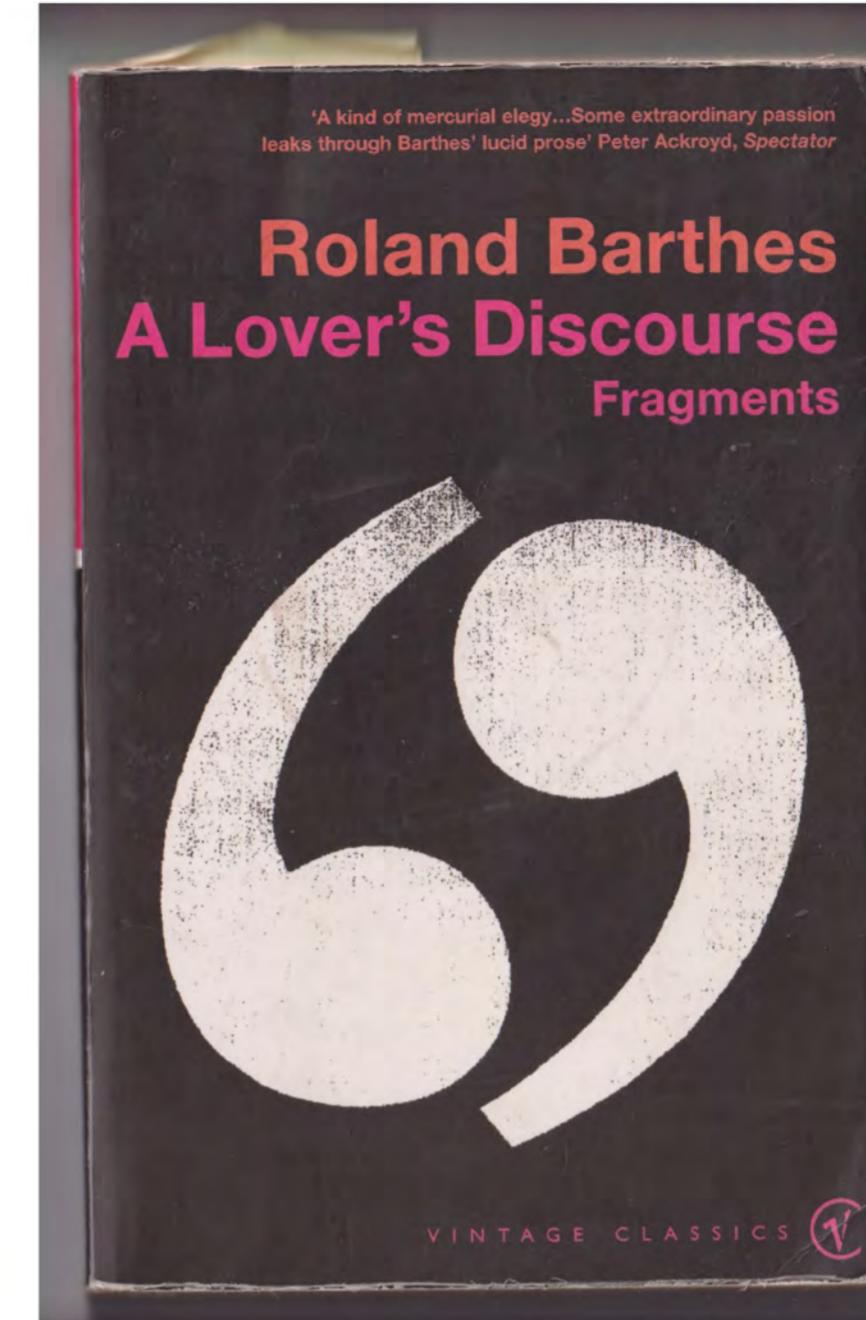
poetry



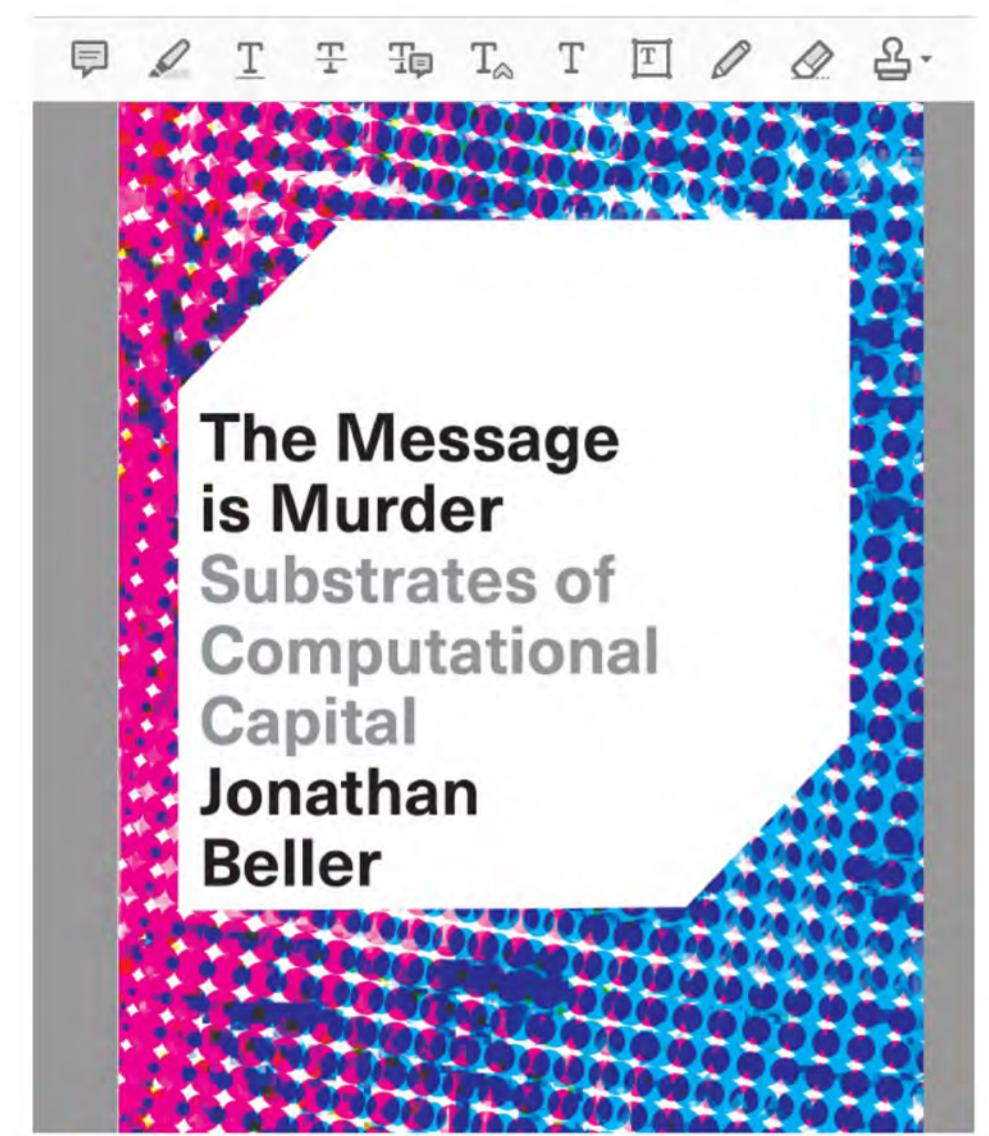
technology: pre-internet



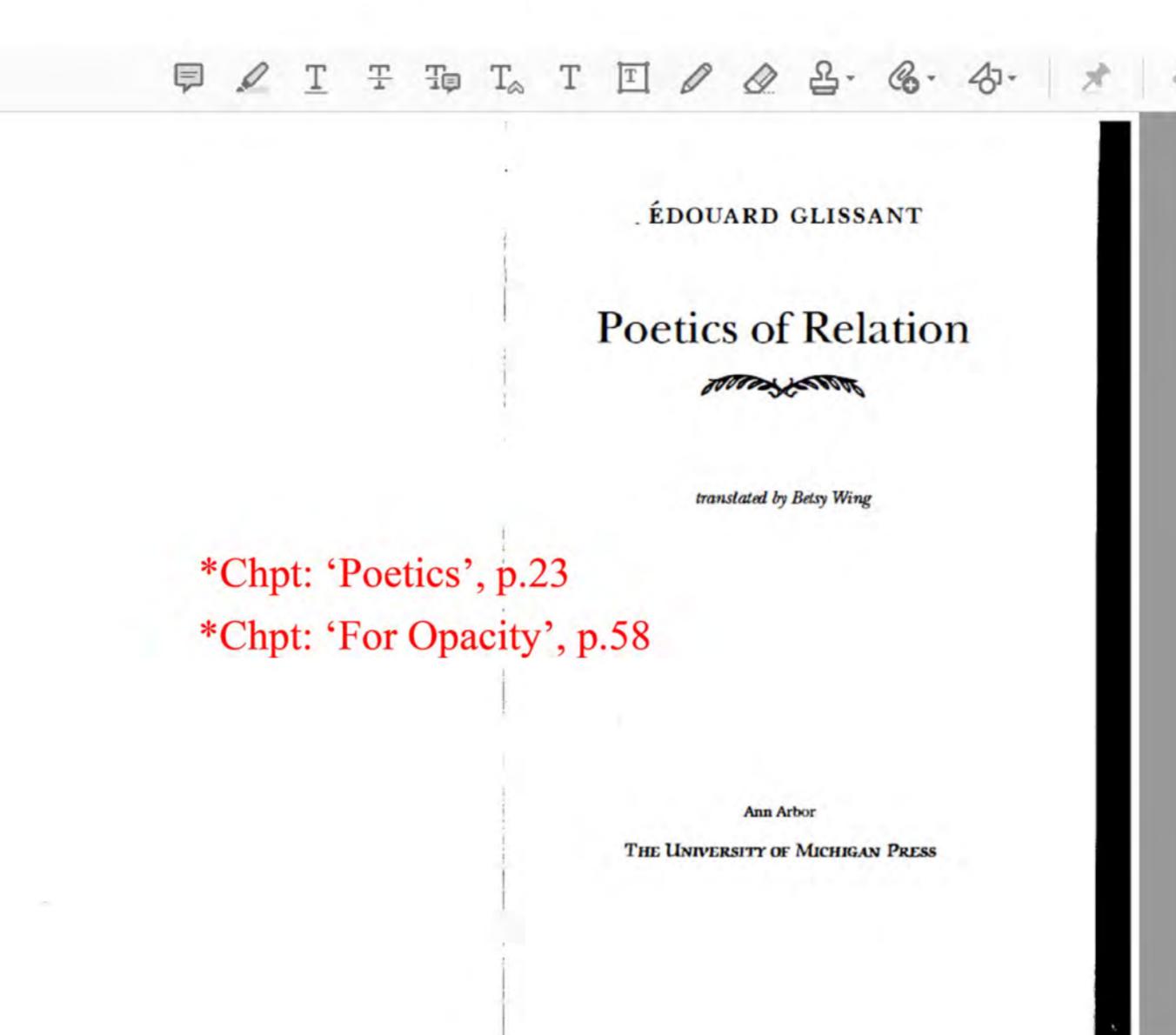
memory, love, time



Key Reading: relating to Internet, Digital Art, Computation

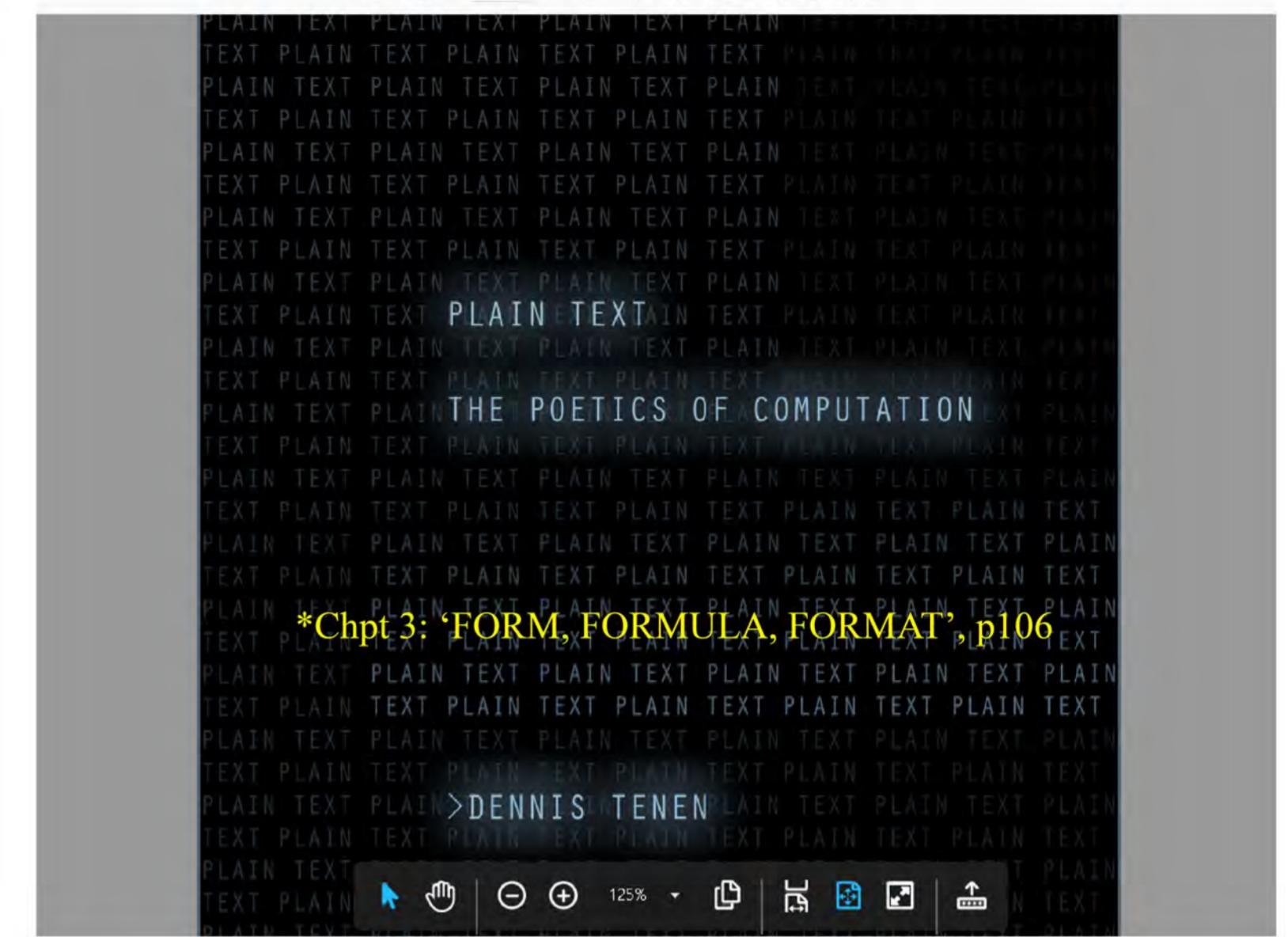


*Chpt: 'Informatics of Inscription/Inscription of Informatics', p.27

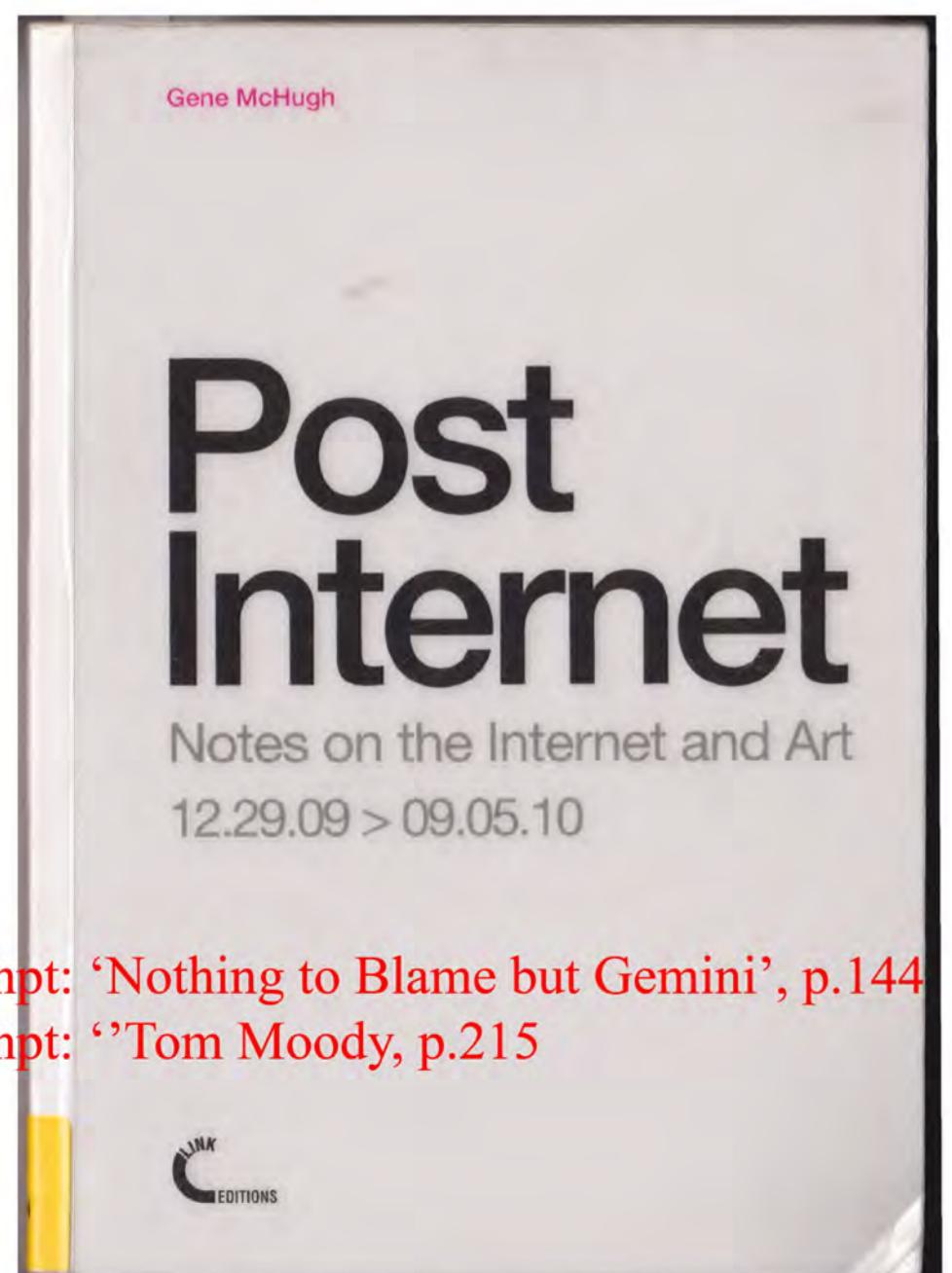


*Chpt: 'Poetics', p.23

*Chpt: 'For Opacity', p.58



*Chpt 3; 'FORM, FORMULA, FORMAT', p106



*Chpt: 'Nothing to Blame but Gemini', p.144

*Chpt: "Tom Moody, p.215

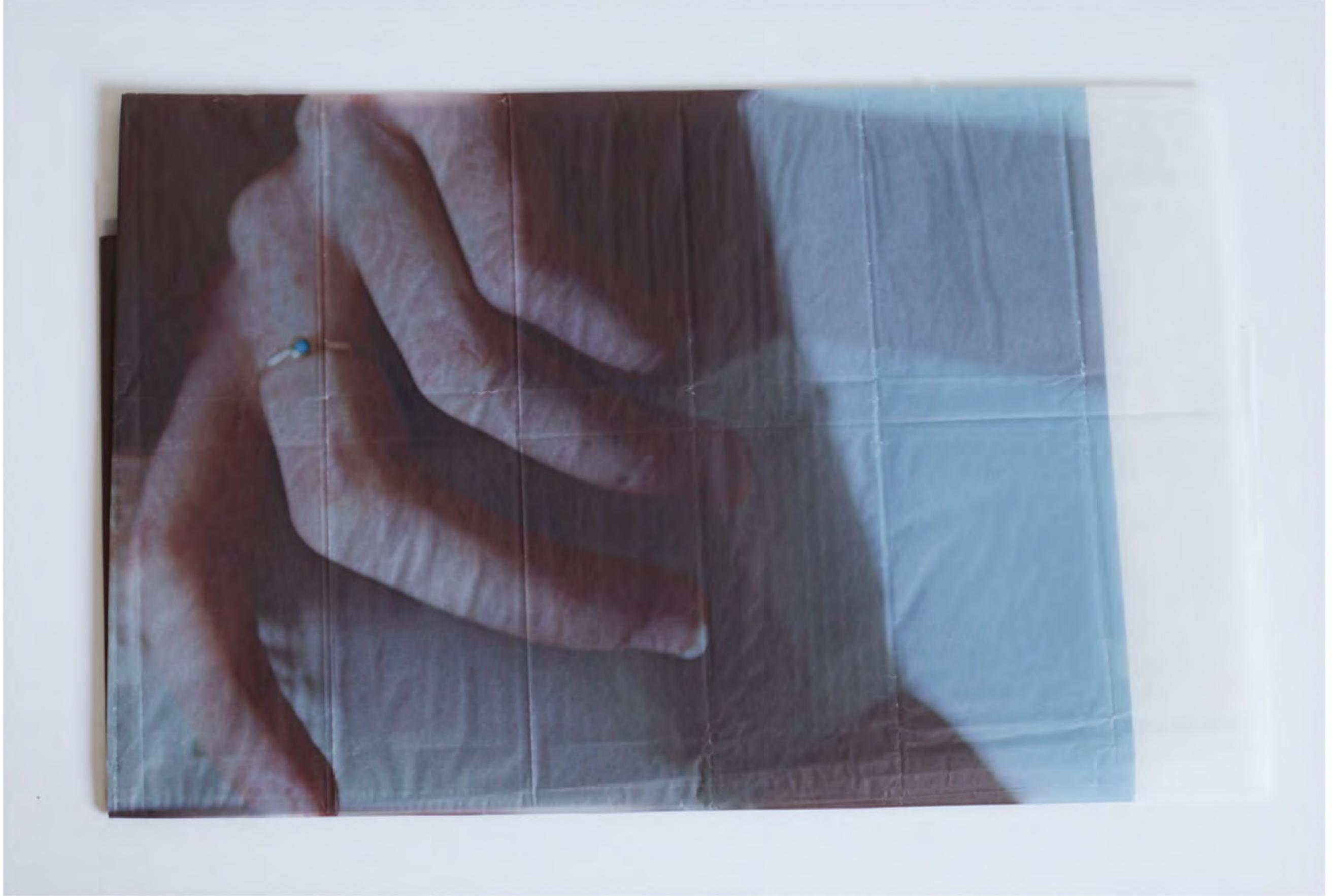
A screenshot of a digital document showing text from María Iñigo Clavo's article. The text discusses the concept of 'Art-K'uh' in Mayan languages and its relationship to Western art. It also mentions the 'Traces, Signs, and Symptoms of the Untranslatable'.

A screenshot of a digital document showing text from Lev Manovich's article. The title is 'DATABASE AS A SYMBOLIC FORM'. It discusses the 'Database Logic' and how it differs from traditional narrative forms. It also touches on the concept of 'The Database' as a symbolic form.

¹This article which later became the chapter in my *The Language of New Media* (The MIT Press, 2001) was written in the Fall 1998. Rather than updating some details which have changed since that time – for instance, changing references to CD-ROM to DVD – I decided to leave the article as is. I think that the theoretical arguments advanced in this article still hold while particular historical details remain.

>works developed under 2020 lockdown

Maude Ancelaut: ‘Tests and Sketches’ (2020)



>Fast sketches and small bookworks complied into a digital directory, produced at the artists's office desk during the 2020 lockdown.

>Very influential: simple, small-scale works which come together to form a larger body online, the works are collated quite gently. Does converting them into a digital format flatten them too much? I think this could be something achievable within the constraints of a small flat/of-
ice desk.

>testing phase representing the whole body of work. It does not move past here.

>sense of multiples, versions, distractions, diffusions.

speed

flat textures

shadow

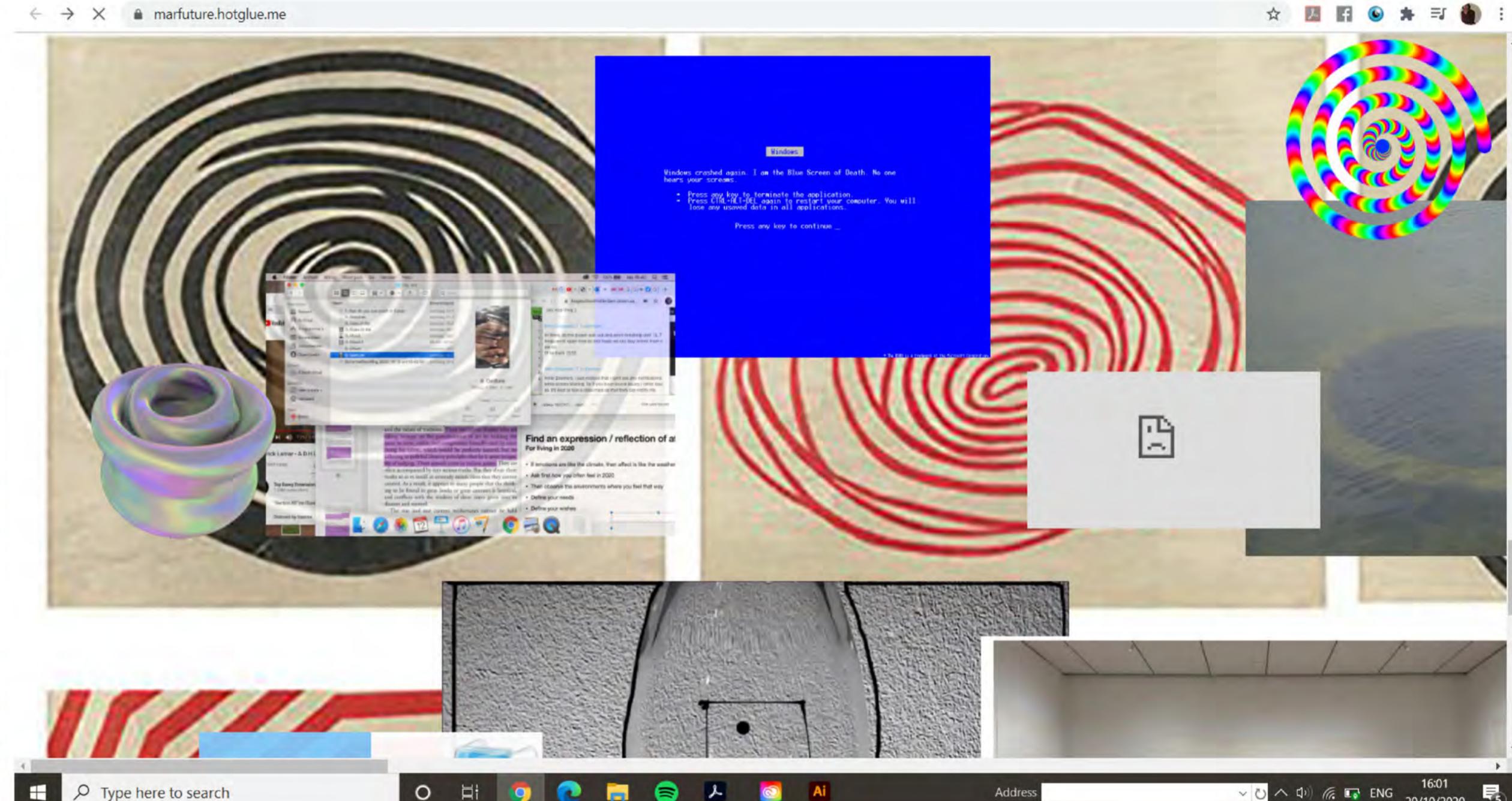
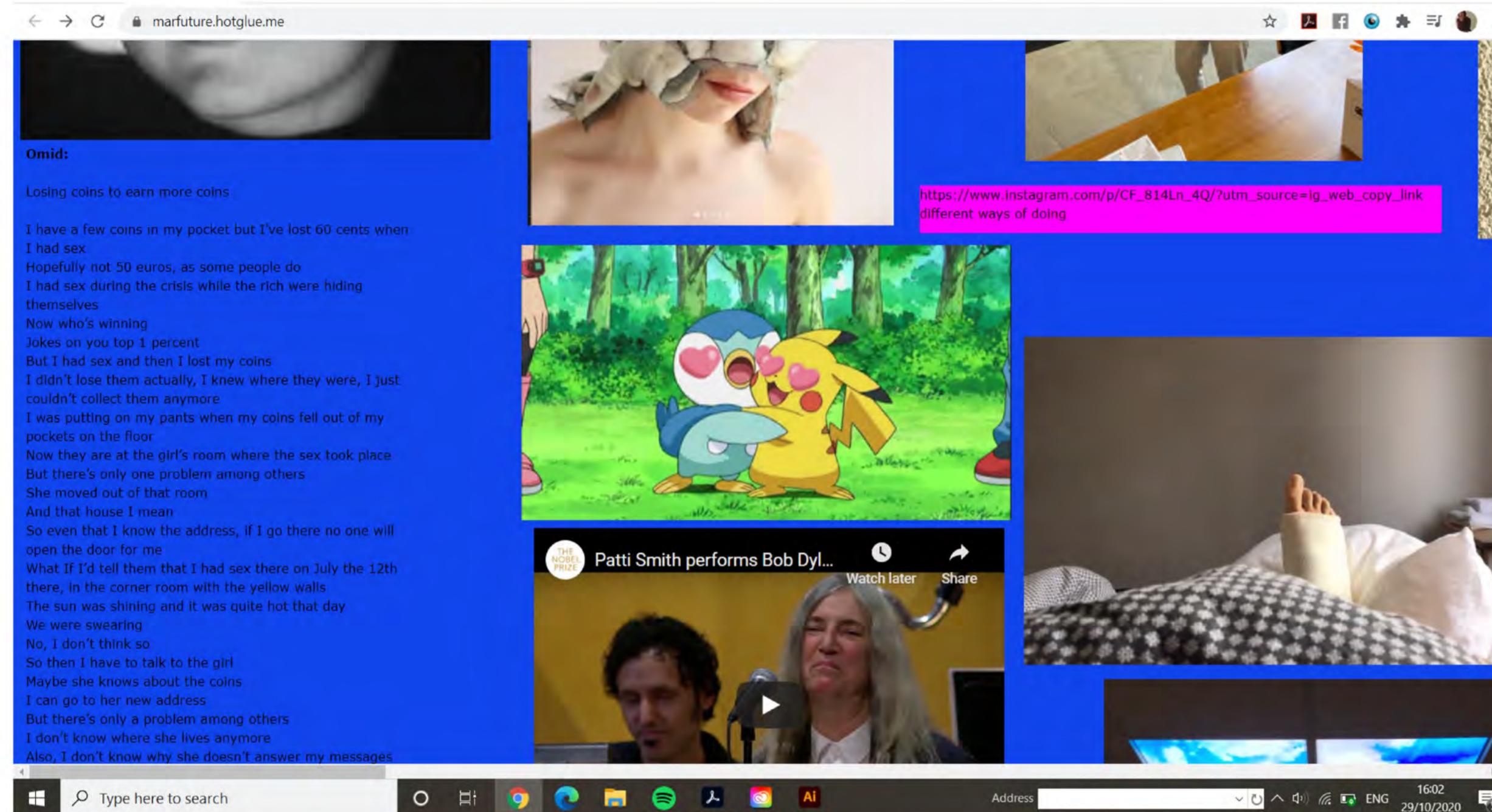
bookwork

delicacy

intimacy

Class Collective at the Koninklijke Academie van Beeldende Kunsten

August 2020 (web portal made during NL lockdown), ‘Ruimtevaart Den Haag’
[Web project at -<https://marfuture.hotglue.me/>]



>a collective diary between students at Den Haag art school. Very vibrant (I think the coding involves a lot of <i.index> shuffling...), its of embedded material, sit takes on a huge presence, large images.

>I like this loose and fast way of using a page.

collage

web design

collaboration

pattern

network

speed

Elliott Cost: *Big Tree* (2020 lockdown)

mapping

Online webpage [<https://e.elliott.computer/big-tree-map/start/5.html>] featuring an interactive map of the ‘big tree’ in the courtyard of his apartment. The viewer can navigate around the artist’s apartment, but the tree stays in shot of every image, like a huge presence. Navigating outside, towards the tree, brings you back into the flat in a circular loop.

urban space

>Perfectly captures the sense of urban enclosure, and the listlessness of staring out of windows. I think it also captures the physic space taken up by landmarks (like this tree), and how we orient ourselves around them, especially when there are few other stimuli.

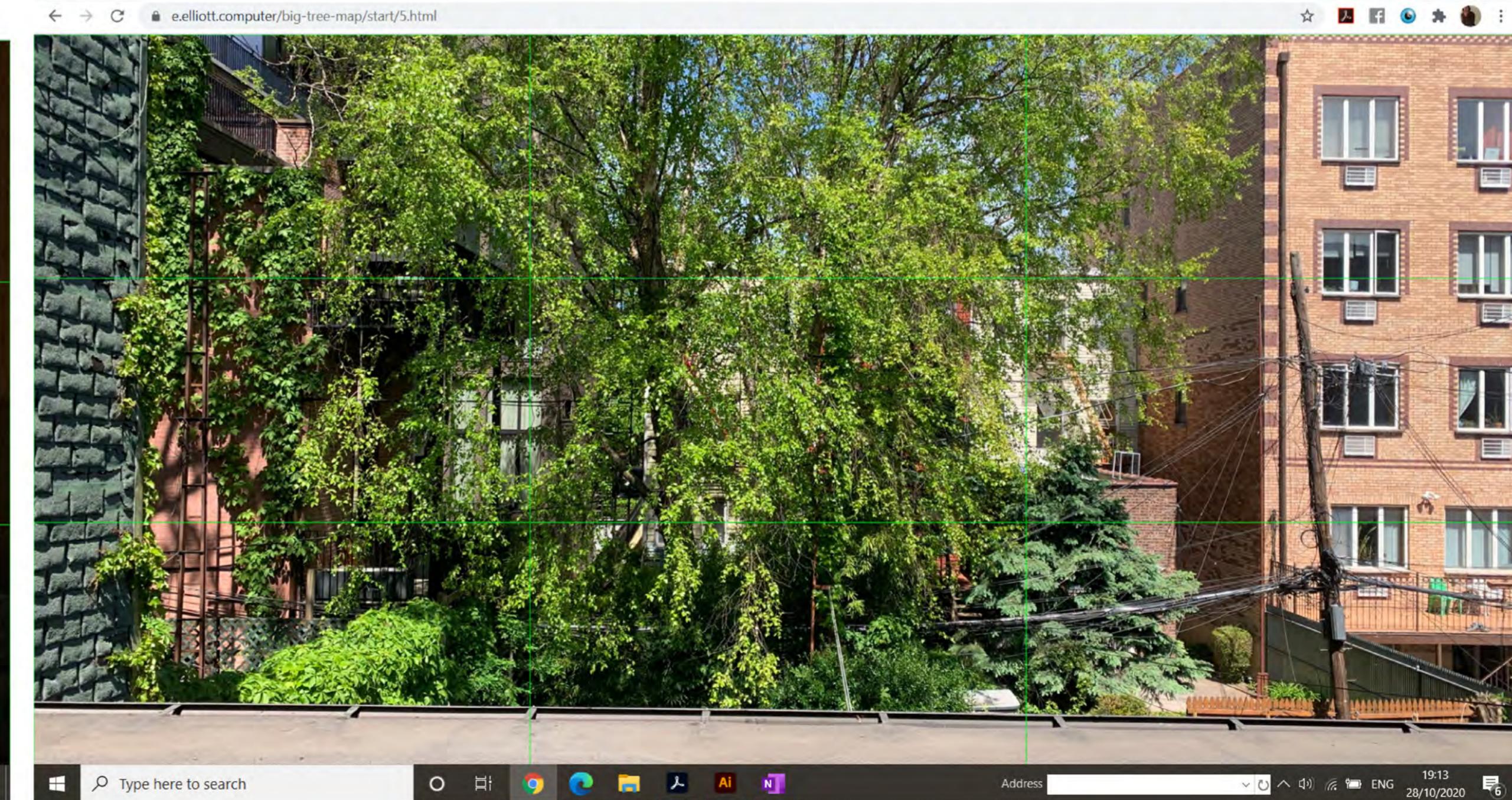
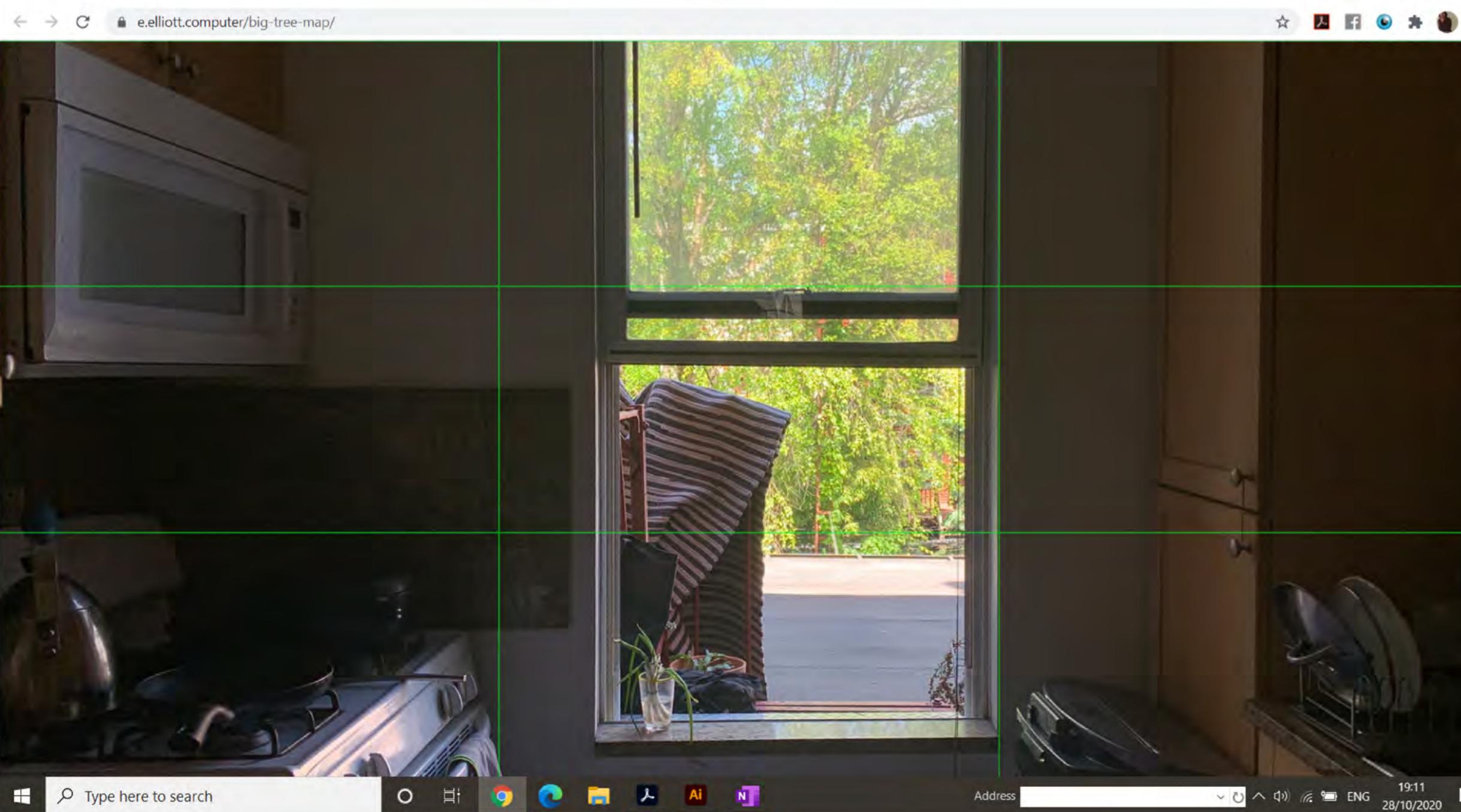
pschogeography

>Closed loop web navigation: also a great technique to produce sense of exploration and claustrophobia/eerinesses.

web design

Almost uncanny in the way that Google Street view is- a game-like reconstruction that vey closely mirrors the real world.

reconstruction



>works influencing the ‘wrecks’ project

Tavares Strachan

ENOCH (Digital Rendering of Display Unit), 2015-2017

Digital rendering of original piece in bronze, 24k gold, sand, steel, aluminum, sacred air blessed by Shinto priest
11 13/16 in x 3 15/16 in x 3 15/16 in

Created in collaboration with LACMA as part of the Art+Technology Lab initiative.



“One 2008 project, which resulted in the 2011 founding of what Strachan calls “the Bahamas Air and Space Exploration Center” (BASEC) – the artist’s version of NASA for his native country – led Strachan to confer with numbers of physicists and mathematicians in several countries before eventually travelling to the Yuri Gagarin Cosmonaut Training Center in Star City, Russia, for months of gruelling astronaut training.”

(From the Summer 2013 issue of ArtReview, Christian Viveros-Faune)

3D modelling

collaborative research

hypothetical

networks

digital/ analogue tension

fiction

reconstruction

Oliver Laric: *Versions* (2012)

[animated film with voiceover, 12mins]

Stills:



Quotes:

"I've only seen paintings of this painting. The more it is known, the more it is inscribed."

...

"There is no There there. Aesthetics and linguistic practice move beyond mere dichotomies, towards a state in which the conditions of a word as a phonetic particle and a semantic wave exist at the same time."

> I like his thesis: hybridise or disappear. I'd like to know what actually constitutes this disappearance, and whether it could be something worth doing, worth being dedicated to.

> 'Versions' makes reference to linguistic actions—the hyphen, translation, phonetics, semantics—to understand what's going on online. This framing is clarifying, particularly in relation to Glissant ('... a lingua franca...is always apoetical'). Thinking about digital networks as fundamentally language-based opens lots of very good doors!

> The film very concisely ties up lots of obscure and difficult research—massive skill! Something to aim for! I think the restraint of the images combines well with the complexity of what the voice-over is saying. Maybe a good thing to try—time-based media?

Oliver Laric: Three D Scans, (2012)

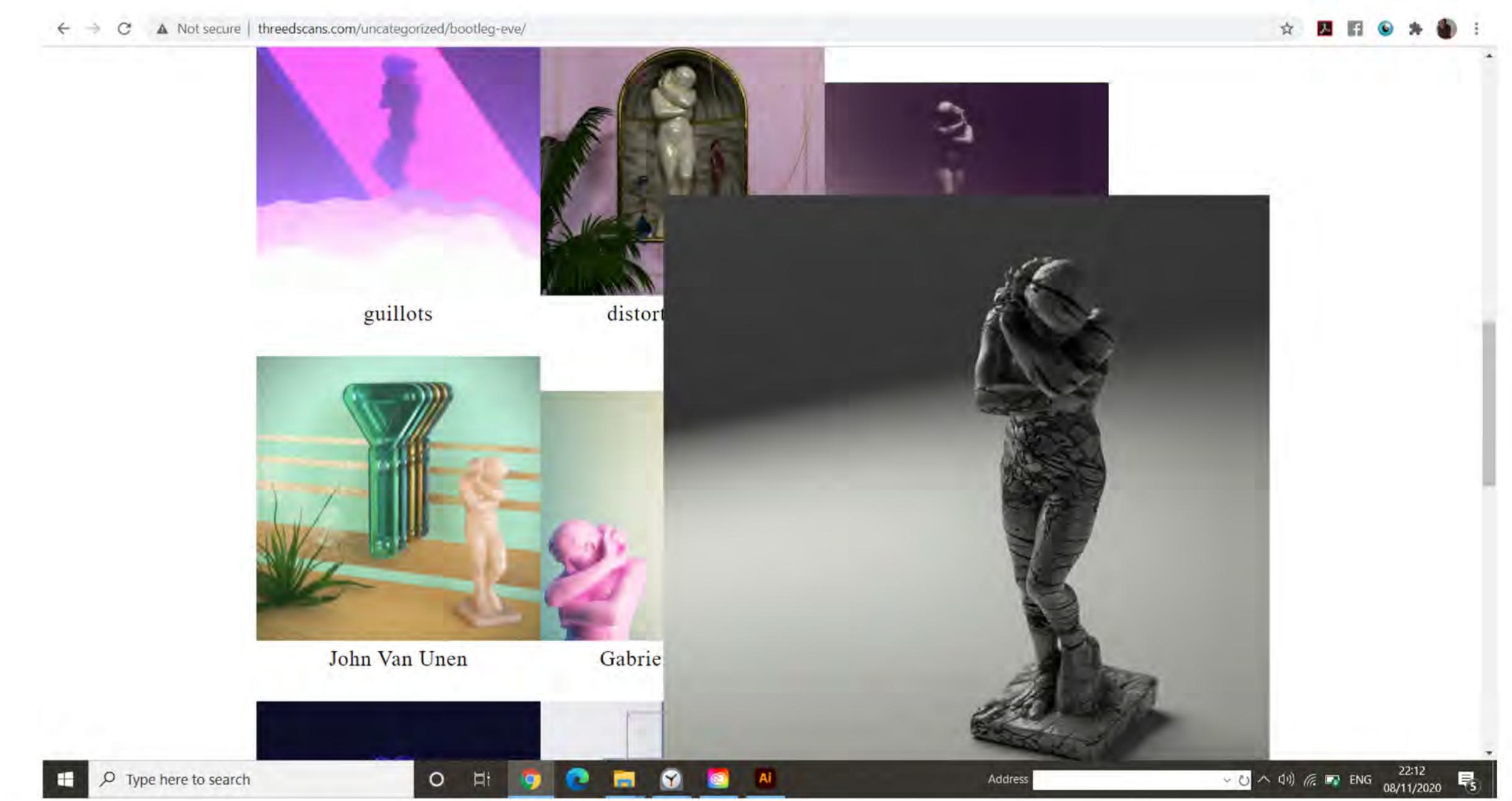
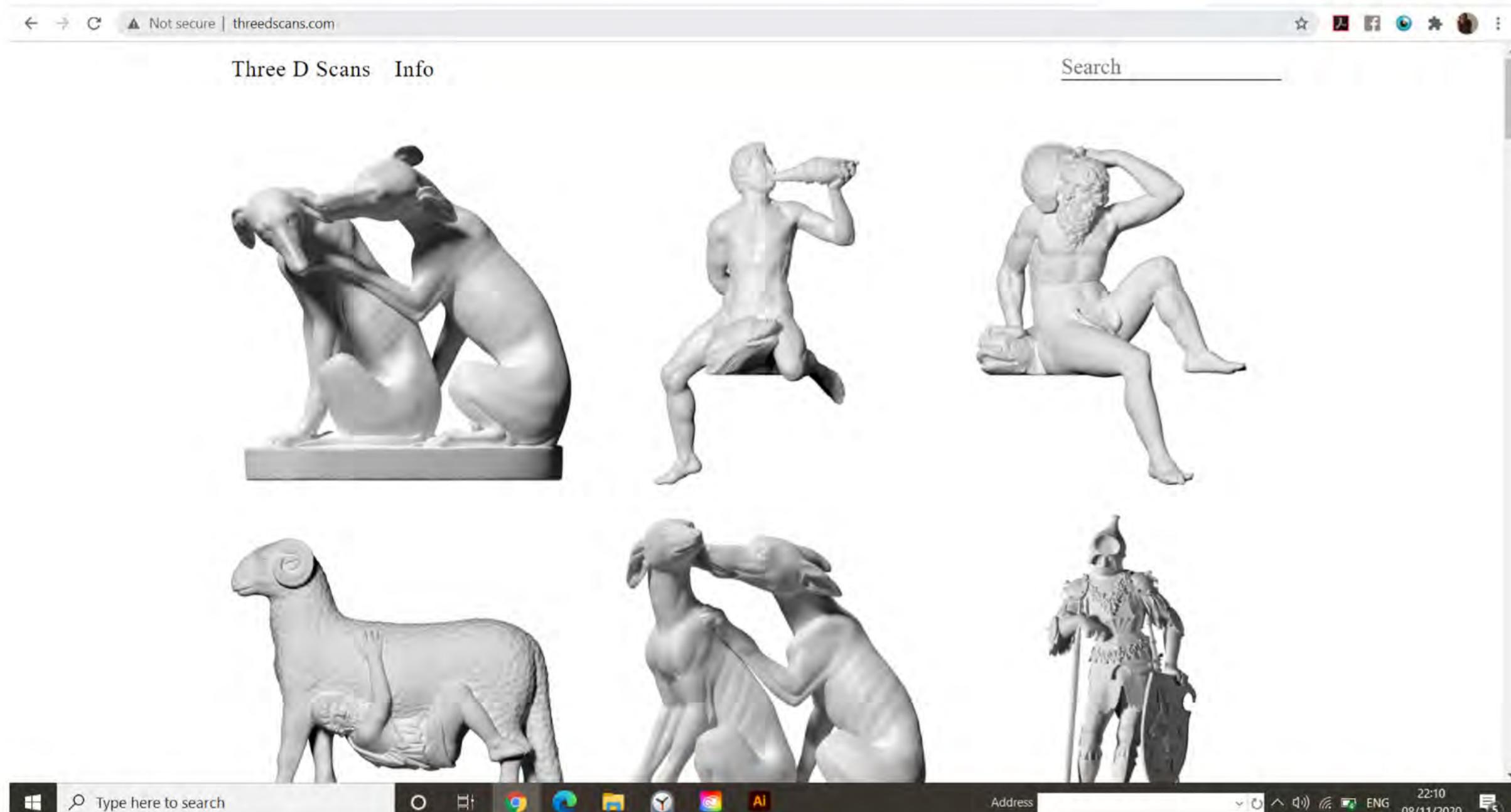
All scans can be downloaded and used without copyright restrictions. If you find them useful, please let us know:

contact@threescans.com The scans are based on pieces from the collections of the following institutions :

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Musée Carnavalet, Paris, The Collection, Lincoln, Usher Gallery, Lincoln. **Found here: <http://threescans.com/>**



>Laric has 3D scanned artefacts from various museums in cultural capitals, which are uploaded into this database as .obj files, free to be used by anyone in modelling softwares. >a very radical example of image and file sharing being an artistic medium! Is this eroding material culture? There is a kind of flattening of cultural value which I think Laric is well aware of...

>And how does this work intersect with the colonial mentality of museum collections? **It's hard to tell whether this undercuts that power structure or replicates it by digitally reproducing the objects.** I think that's something difficult about understanding who has the power in digital spaces- can be very slippery.

Oliver Laric:

Person with Crab (2019)



Panoramafreiheit (2017)



>Laric is playing with the actua syntax of 3D modelling: working from 3D scans of life, he 3D prints and casts these objects as various render materials. Part of a huge series- has that uncanny feeling of seeing an image brought to life: this is an image which you would only ever see in a software viewport. And it makes the developmental testing (trying materials, repeating sections of the model) into the whole work- very self-reflective, internally referencing some shared technology. Clever! Strange, half-fiction sculptures. Tone is only semi-serious.

Harun Farocki:

film still from ‘*The Inscription of War*’, (1988)



diagrams as filmic ‘storyboards’:



“The vanishing point of *Images of The World* is the conceptual image of the 'blind spot' of the evaluators of aerial footage of the IG Farben industrial plant taken by the Americans in 1944.” (available here: <https://www.vdb.org/titles/images-world-and-inscription-war>)

diagrammatic

war-

cinema

intermedia

military

> In his 2004 essay entitled “Phantom Images,” where (Farocki) coined the term of the operative image, he relates that his interest in images, “taken in order to monitor a process that, as a rule, cannot be observed by the human eye,” lies in their non-intentionality, the US military’s tactical warhead pictures approaching what he calls the “unconscious visible. (by Ingrid Hoelzl, in *The Operative Image - an Approximation*)

> Very fluid, free way of collecting images and fragments, and assembling them into films: he says “...instead of designing a film in the way a building is designed, I prefer to build a film in the way birds build a nest.”. Lovely way to think about making work!

archive

reconstruction

Aleksandra Domanovic: *Grobari and Normals Facing Inwards* (2008-12)

photography merging into sculpture

Page 162

November 2009

Private Circulation

Print this document on 32lb paper

GROBARI

To commemorate the former Yugoslav Internet domain, .yu, which was set to expire last September but has since been extended until March 2010, I made a sculpture using an inkjet printer and 10,000 sheets of paper. The sculpture, resembling the one printed here, featured colored plumes of smoke fuming from the flares of football fans and hooligans.

Judging from the spate of violence that shortly followed, the choice of imagery proved sadly prophetic: French fan Brice Taton was severely beaten by a group of Grobari (*undertakers*) on 17 September 2009 and died twelve days later; Vedran Puljić, a fan of the football club Sarajevo, was shot dead in hooligan riots before the match on 4 October 2009 in Siroki Brijeg, Bosnia and Herzegovina; and another five Sarajevo fans were injured by gunfire.



In this version of the sculpture—which is black and white, the colors of Grobari—the flares used by the extremist football fans are suggestive of the recent tragic events. The images, found on the Web and isolated using Photoshop, were chosen as emblems of the continuing violence of a former country, which has lost the last official form of its identity, the virtual one.

—Aleksandra Domanovic

INSTRUCTIONS:

1. Download *Grobari* [PDF, 180mb], A4 and US letter versions available
2. Set inkjet printer to borderless setting
3. Print, stack, and send a photograph of finished work

162

>very influential example of digital art: photograph of flares at a Serbian football match is converted to a border image on a pdf and printed on the outer border of A4 paper. The image becomes dependent on the alignment of the stack. The political undertones also become diffuse, communicated differently.

>the pdf's availability online removes the artist's control: whoever wants to can replicate or modify this work (public or galleries!).

diffusion

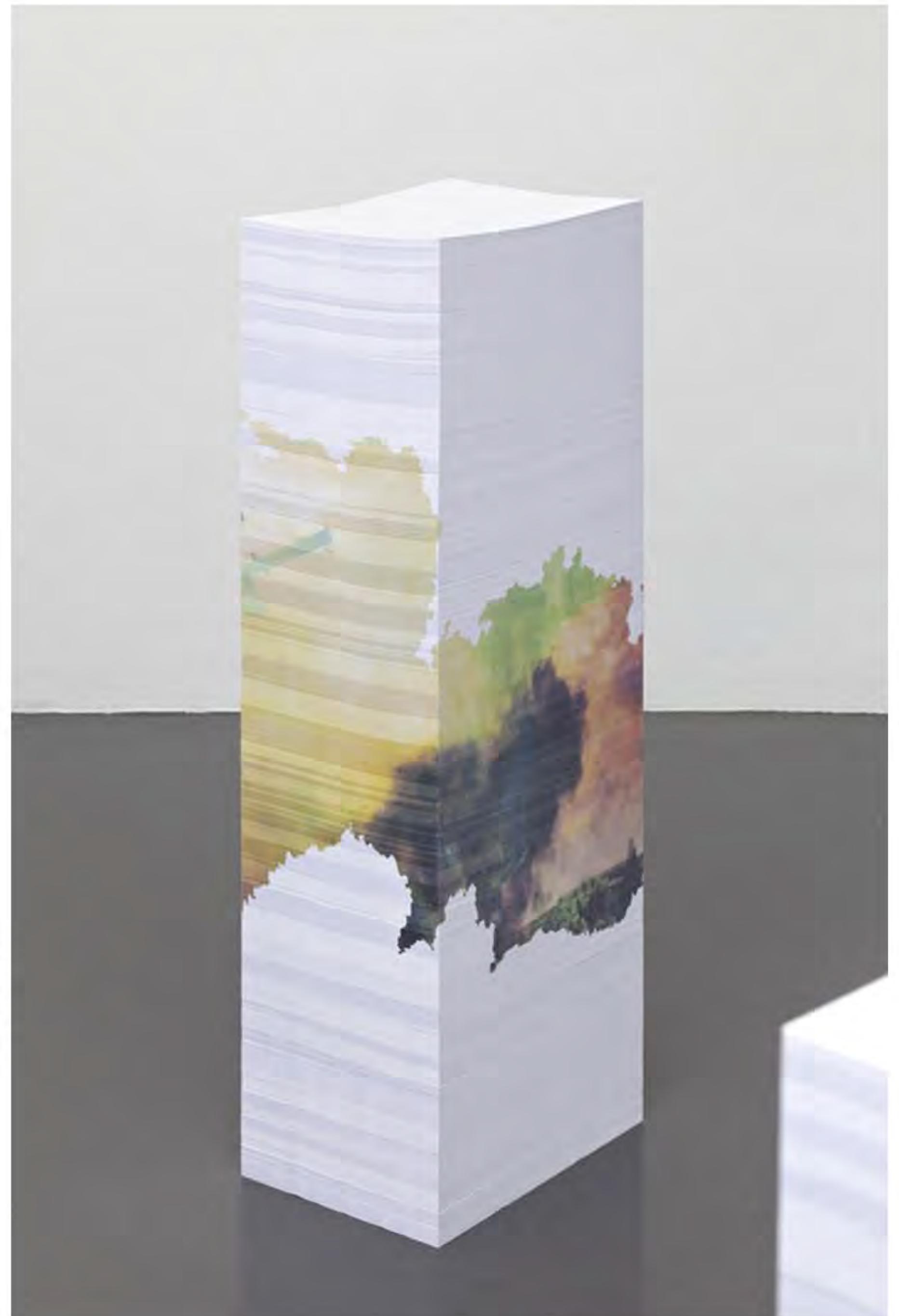
power- land- event

'readymade'

file-sharing

de-centralised

printing



>works influencing the ‘Site: Diaries’ project

Alice Aycock:

>complex and fascinating treatment of site: I'm less interested in physically constructing similar structures, but very engaged with how she depicts the rural, and her sense of burial and excavation. Could you echo this online?

Maze, 1972



A Simple Network of Underground Wells, 1975



landscape

schizophrenia (Deleuzian)

rural

obscurity

knowledge systems

architectural

sense-making

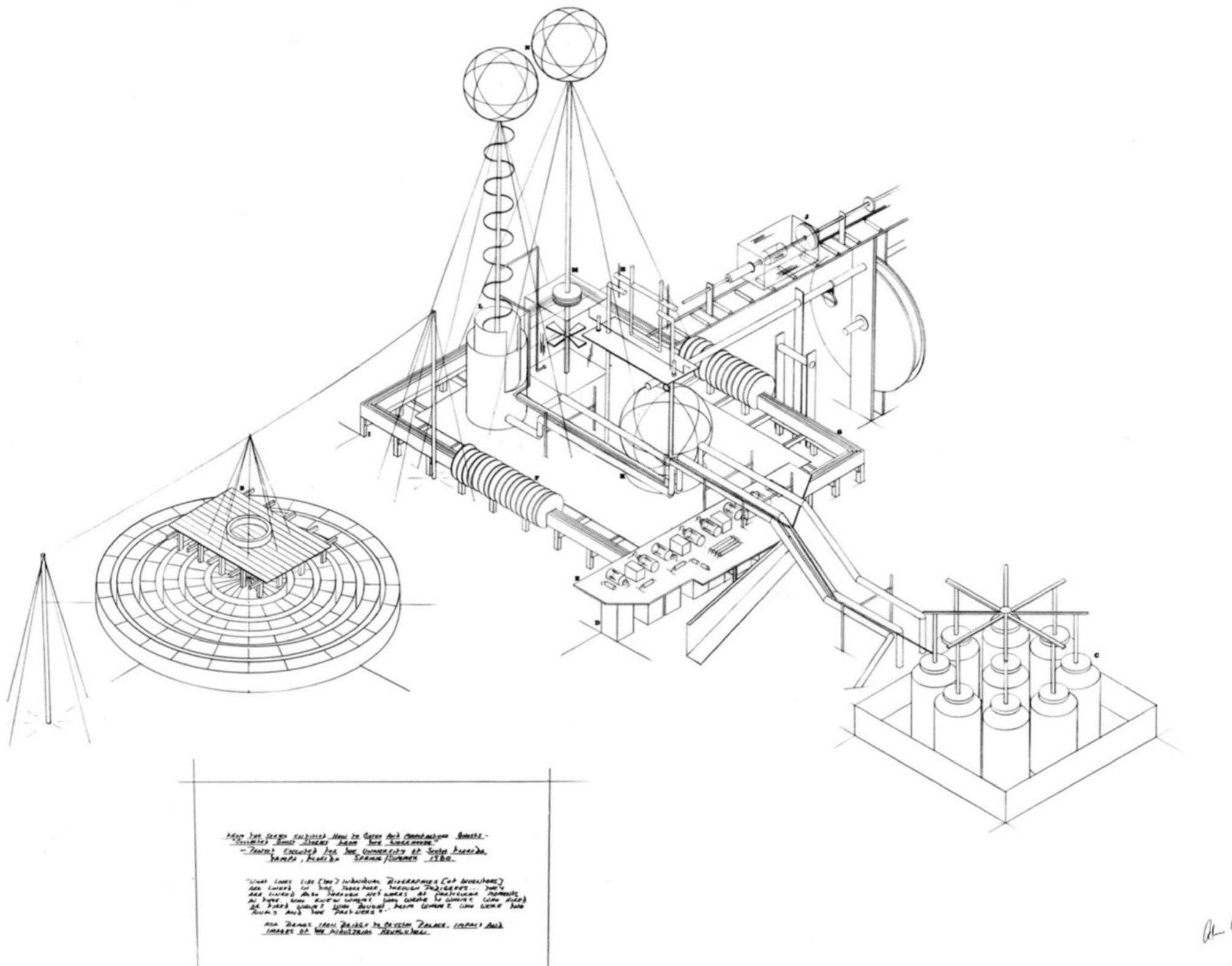
burial

Alice Aycock: Hypothetical Illustrations

Untitled



How to Catch and Manufacture Ghosts



>they demonstrate a way of including fiction and conjecture into formal works. Aycock often uses fringe elements mysticism and scientific theory blended together.

>These illustrations manage to retain a formal quality- enough of an elevated tone to be taken seriously. This is what makes them so persuasive. Equally, the intricacy and control of the line is so beautiful and purposeful, somehow engages you more deeply with the idea (if the line were very expressive, Kaprow-style, I think it would be easier to dismiss the structure she's proposing.)

Zorka Saglova

Laying Napkins Near Sudomer 1970,
Six gelatin silver prints, 15 3/4 × 23 5/8 in



contrast

military history

spatial

field landscape

surface

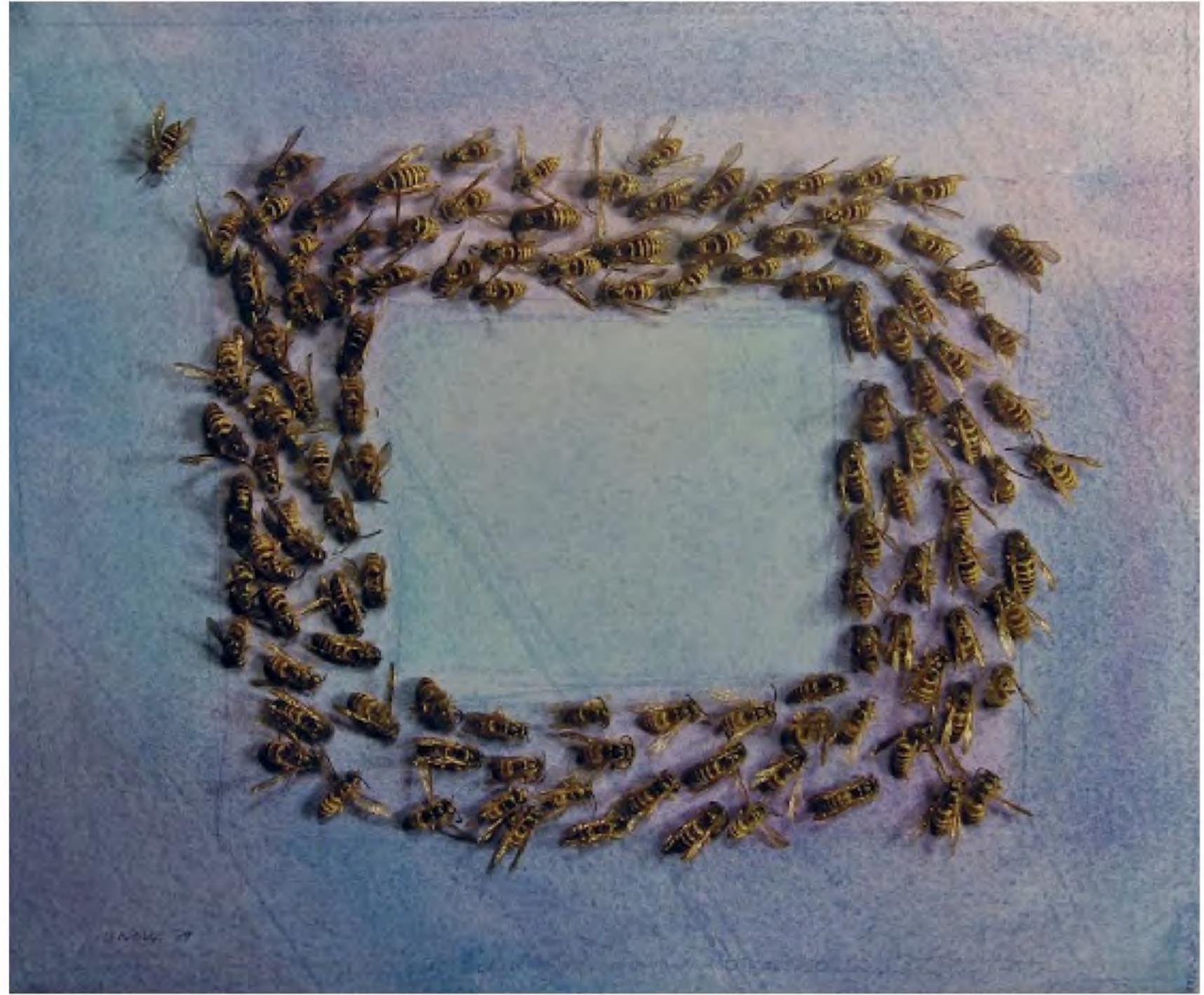
delicacy

photographic documentation

site-specific

Michael Snow:

Bees Behaving on Blue, (1979)



>reminds me of Gabriel Orozco's 'Migration' works: there's a strange order to this arrangement, a sense of a system where there shuldn't be. I also particularly love the fragility of the moment captured here: it's so rare to see things line up in nature, this is almost like the mother work to Orozco's 'Until You Find Another Yellow Schwalbe'.

Cover to Cover: bookwork (1975)



>Very interdisciplinary practice, with work across lots of media which intersect- photography often used as documentation.

>I like the way he frames his practice, which often deals with hypotheticals: "*I'm not so much investigating the world as using different kinds of representational situations to make something that doesn't actually exist in the world.*"

More by Michael Snow:

Iris Iris, (1997)



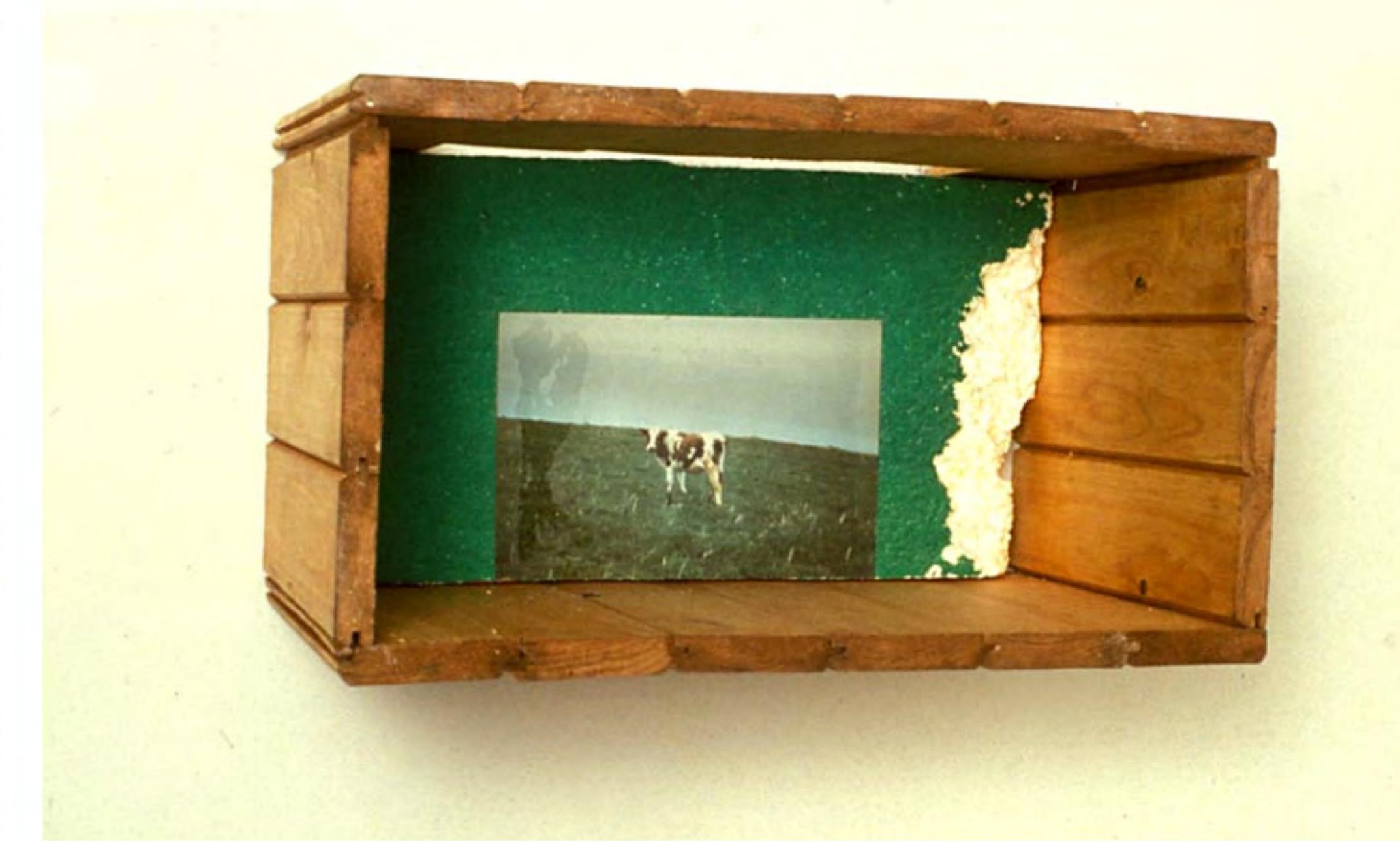
photographic multiple

view

processed landscape in a domestic space

splitting or cleaving of image

Eco , (1997)



vitrine

found object

depth

handmade

decay

Pierre Huyghe

Timekeeper (Drill Core) (2015)

Paint, plasterboard

Diameter: 14 in. (35.5 cm) Height: 3 1/8 in. (7.9 cm)



- > a sculptural depiction of the excavation of a landscape.
- > condensing the whole process into a single object...there's a sense of compact layers, and hints at geology, time moving in circles, weight. I like this approach to making holes: holding all the material together.

After ALife Ahead, 2017

"Materials: Ice rink concrete floor, sand, clay, phreatic water, bacteria, algae, bee, chimaera peacock; Aquarium: black switchable glass, conus textile; Incubator, human cancer cells; Genetic algorithm; Augmented reality; Automated ceiling structure; Rain; Ammoniac; Logic game"

"...an artwork that is slowly spiraling into something else, moving away from its creator, and only giving off little glimpses of its operations as it evolves..."



(losing) control

dynamics: heat, erosion, decay

artwork as a circuit

artificial site

burial

Margaret Hoppe: *Südwall* (published online by Third Text)

site based research

Third Text, 2018
Vol. 32, Nos. 5–6, 611–619, <https://doi.org/10.1080/09528822.2018.1562681>



Check for updates

Südwall, Marseille, 2017–2018

During World War II Germany established its southern front or *Südwall*, running from the Spanish to the Italian borders and following the Marseille coastline, as a defensive line against an Allied invasion. The defences served the Wehrmacht, who occupied the area from 1943, and to this day remnants of the military bunkers and forts can be seen in Marseille, on the white rocky coast of the Calanques and on surrounding islands, such as the Îles du Frioul. Unlike the Atlantic bunkers in Brittany and Normandy, the history of the *Südwall* is not well known.

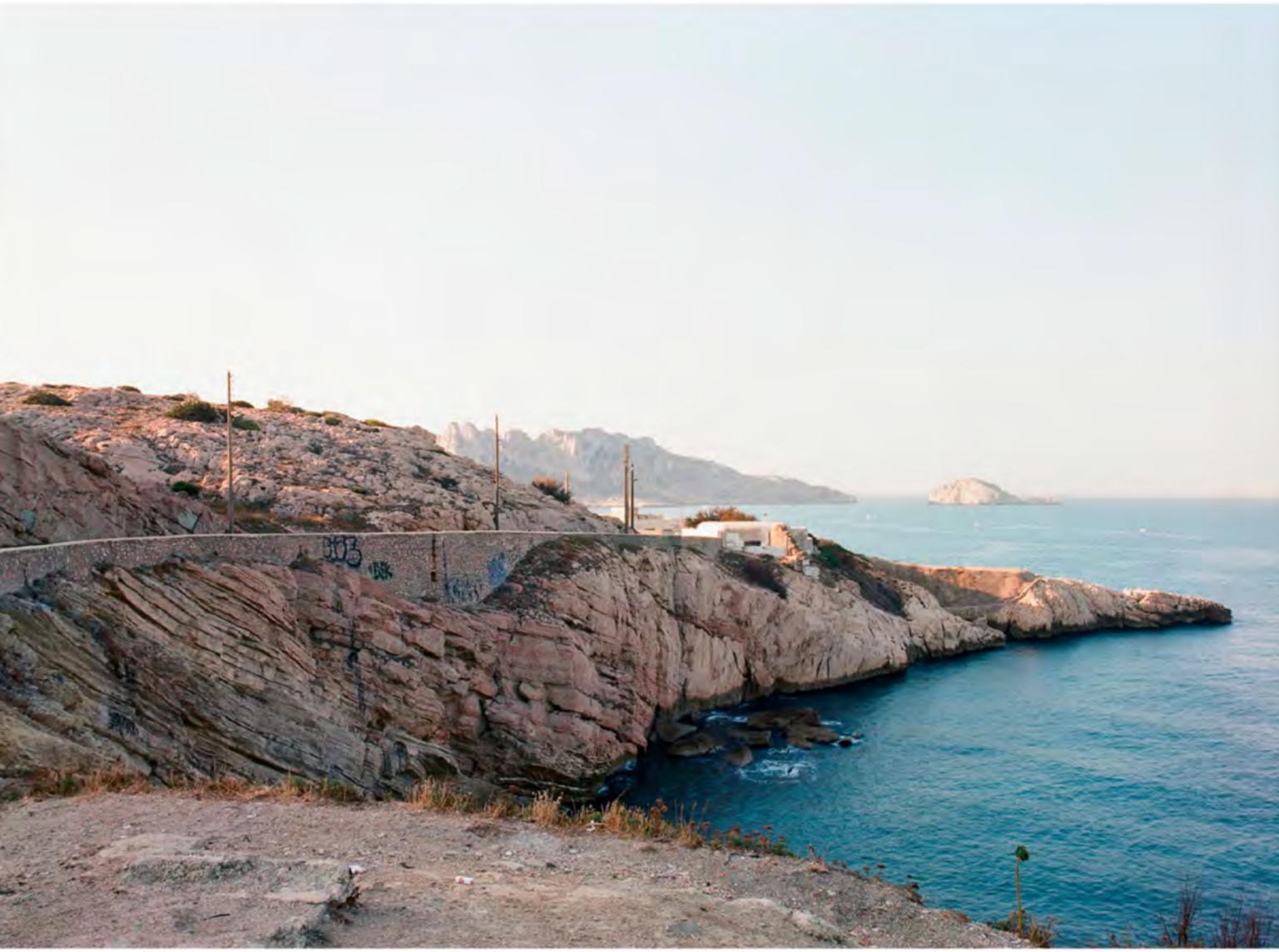
My series of photographs seeks to unearth these fortifications, which, because they are built of concrete, are virtually integrated into the rocky landscape of the coast. Were it not for the colourful graffiti and images that adorn them, they would vanish into the landscape, like camouflaged soldiers. When Paul Virilio photographed the blockhouses of the North Atlantic coast for his Bunker Archaeology project, he was interested in developing a forensic-like typology of these fortifications. These buildings are no longer just receptacles but binnacles, which is what distinguishes them from ordinary architecture and what gives them this anthropomorphic character. There is here a close relationship between the function of the arm and that of the eye.¹ In contrast to Virilio, I am not interested in a study of anthropomorphic forms, but in the form of the landscape itself as an environment for the bunkers, which through their stonelike character have become the landscape.

In addition to the bunkers, I have taken photographs of the plants and the Calanques coast, itself a wall – a last line of defence that separates land from sea. The word *Südwall* stands also for the very stones of the Mediterranean coast. Edging the streets and along former military paths, *Agave* plants grow in the dry earth. *Agave* in its Greek origin means ‘sublime’ or ‘noble’, and the plant is popularly known also as the century plant because it flowers only once in its lifetime, an event that can take decades. The *Agave* is a migrant from South America, and in Mexico it is used in the production of tequila and mezcal. It reminds me

All images: Margaret Hoppe,
Südwall, Marseille, 2017–2018

¹ Paul Virilio, *Bunker Archaeology*, Princeton Architectural Press, second edition, 2009, p 43

© 2019 Third Text



borders

long-form

travelogue

transit

rural

trespassing

archive of place

photography

>photographic bookwork which documents the Sudwall on the south coast of France. Refers visually and within the text to the work of Paul Virilio.

>engages with a type of reconstruction which I find really interesting: a re-tracing or shadowing of a journey.

>PDF format of presentation is also very instructive: I like the idea of embedding works in pdf and distributing them.



Florian Amoser:
Quantified Landscape (2016)

>artist placed a custom-built, motor-mounted laser on the ground of caves. The light beam slowly sweeps the walls, drawing a continuous line according to the principle of contour lines. These long exposures create black-and-white landscapes that refer as much to analogue practice as to the digital finish of 3D modelling

computation
3D modelling
light vs. not-light
photography
landscape
data
holes
digital/analogue tension

Suzanne Treister:

HEXEN 2.0 (2009-2011)

“HEXEN 2.0 looks into histories of scientific research behind government programmes of mass control, investigating parallel histories of countercultural and grass roots movements. HEXEN 2.0 charts, within a framework of post-WWII U.S. governmental and military imperatives, the coming together of scientific and social sciences through the development of cybernetics, the history of the internet, the rise of Web 2.0 and increased intelligence gathering, and implications for the future of new systems of societal manipulation towards a control society.

Based on actual events, people, histories and scientific projections of the future, and consisting of alchemical diagrams, a Tarot deck, photo-text works, a video and a website, HEXEN 2.0 offers a space where one may use the works as a tool to envision possible alternative futures.”

>the whole project now lives online: each card is uploaded. Uses the web as a space to explore hypothetical ideas.



play

sci-fi

research-based

diffused media

power

military vision

fiction

Gabriel Orozco:

"I believe the idea of movement, circulation, containers, focus, concentration, pointing, all have to do with circular firms in motion and the connecting of circles and elements like individual bodies." Invested in process and its visibility in works of art, Orozco pushes the definition of action-based works and their documentation through his sculptural and photographic works.

Yielding Stone Image, 1992/2009. Chromogenic color print, 16 x 20 inches



*artwork as chance,
circuit of novelty*

grace

photography as evidence

play

lightness

*exploration of
urban space*

Porcupine Eating a Tortilla: Pigment print



Trevor Paglen: *The World is a Sensor*

>using computation as a filter for image-processing. Very relevant to ideas about passing works through a digital mesh. Paglen takes this to an extreme, with a very technologically advanced, mostly photographic practice.

"So the computer vision works are almost changing that point of view of the observer to the machine itself, whereas most of my works have been very consciously made from the vantage point of a person somewhere, looking at something...exactly, a figure standing somewhere looking at something. So the machine vision works are different, obviously, in that sense because some of them are from the vantage point of a person, but it's always a non-human person that's looking at the image, or an algorithm. And then, of course, you're making an image that's viewable by humans, but it's asking you as a viewer to imagine that you are a machine."



Trevor Paglen, Reaper Drone (Indian Springs, NV; Distance ~ 2 miles) (2010) C-print and photo: Altman Siegel Gallery, San Francisco

Untitled (Predator Drone), 2013



They Watch the Moon, 2010.
Chromogenic print, 36 x 48 inches



NSA Tapped Undersea Cables,
North Pacific Ocean, 2016



“...really early photographs that I was taking of different secret military bases using telescopes. Those are the kind of images that are falling apart. And I did a lot of work around looking at mass surveillance infrastructures, like NSA [National Security Agency] infrastructures and undersea cables.”

non-place

surveillance

military structures

photography

power

secrecy

archive/travelogue

technocapitalism

vision

trespassing

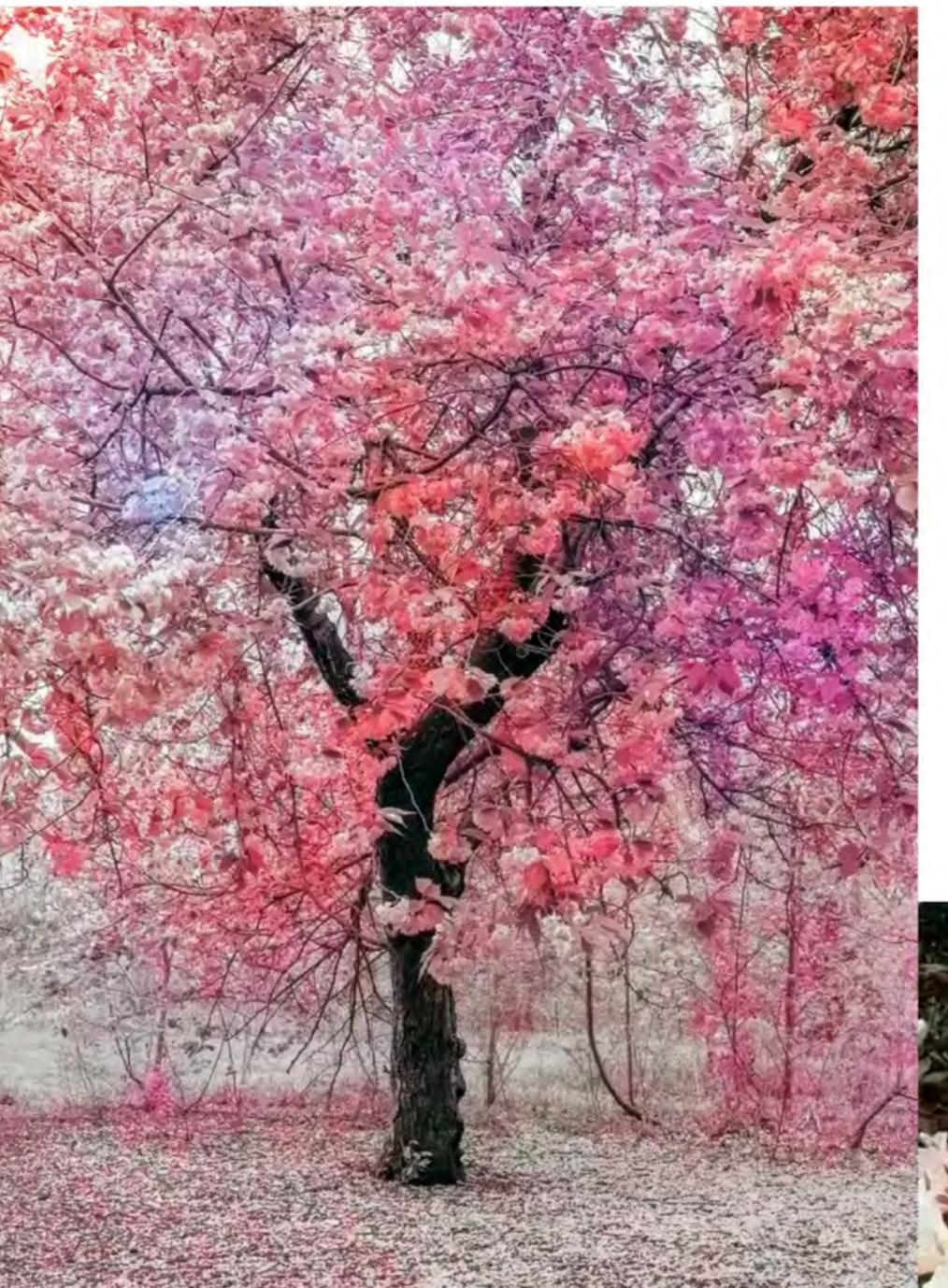
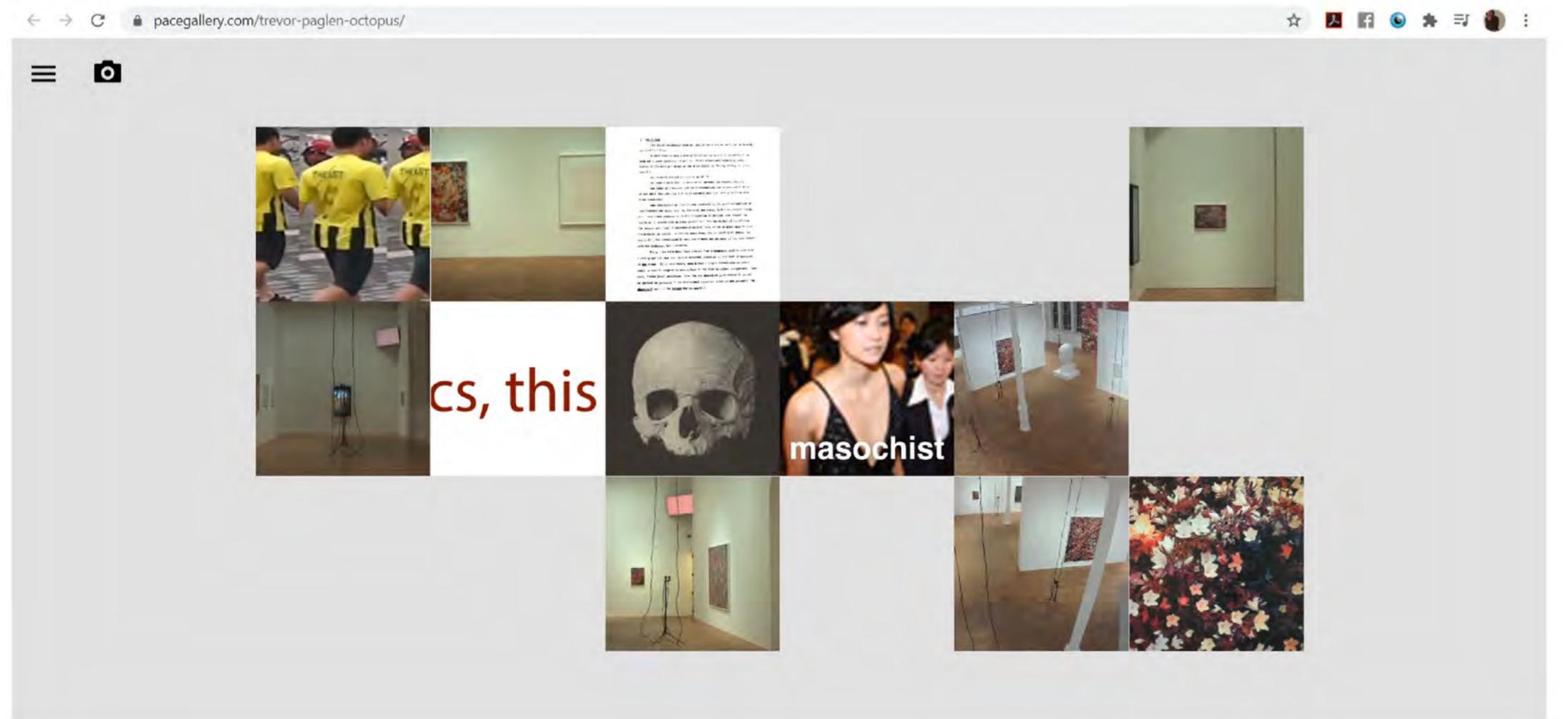
Bloom (2020): (developed under lockdown)

“What’s funny is, if you’d told me 10 years ago I’d be doing a show about flowers—I would have thought you were out of your fucking mind,” he says. “...But flowers have been used over and over again, throughout history, to mean so many different things. **That became poignant to me; how they’ve always been allegories for life and fragility and death.**”

Paglen’s contribution to this long-serving trope is to create flower formations via computer vision algorithms—ones built to analyse real-life photographs. The colours and shapes in Paglen’s images are conceptualised composites the AI has detected in images of flowers. They are not flowers, but what an AI thinks a flower is. They are, therefore, allegories for how AI systems interpret the broad complexities of humanity.

Online Exhibition: Oct 2020

>gallery becomes a surveilled space: you watch people watch art. The delivery of this work via the webcams totally changes the tone of the original photographs.



vision

surrealism

AI

automation

memory- grief

false-photography



Maja Bajevic, (2015) 'Arts, Crafts and Facts'

physicality

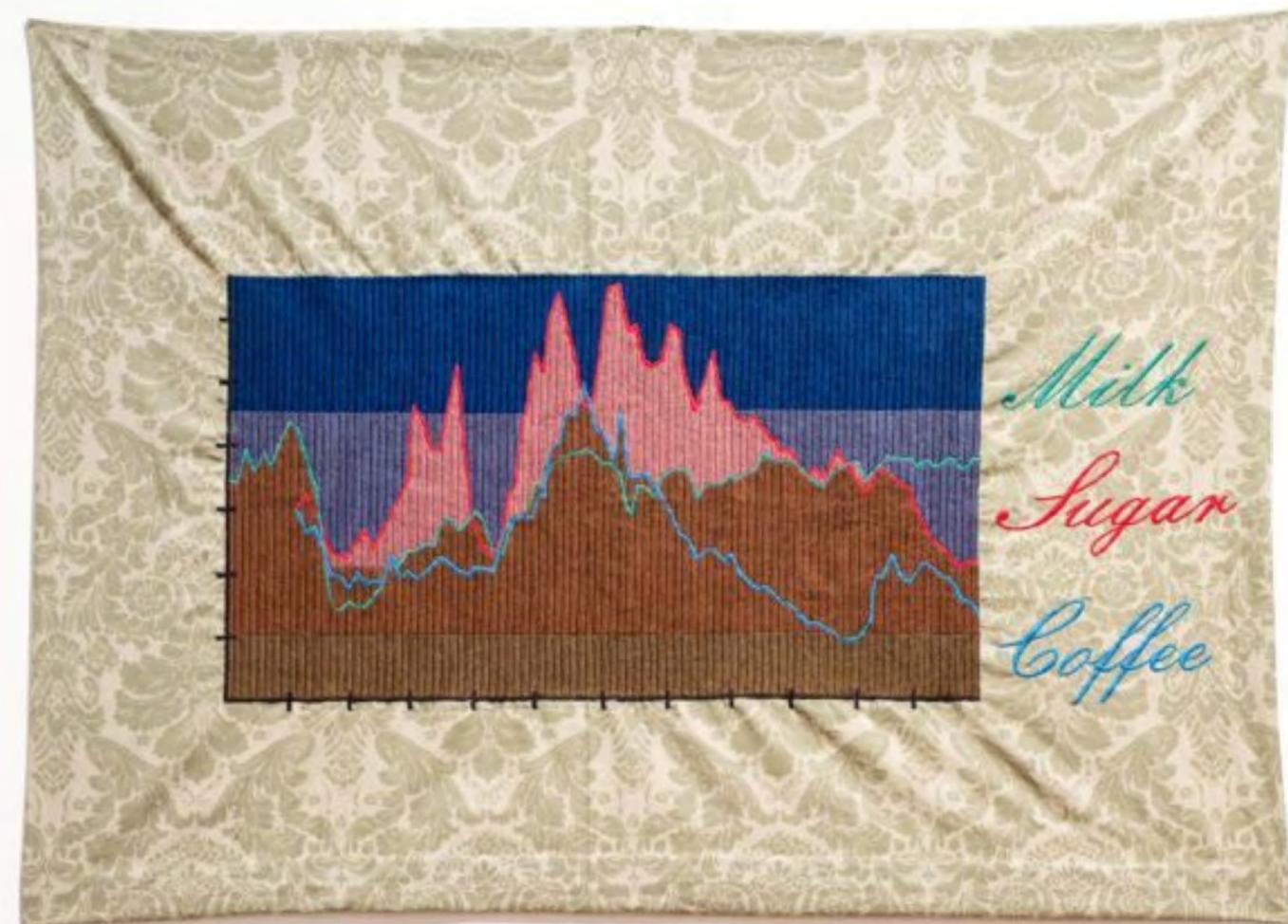
textile



>structure becomes a 3D archive of the artist's weaving

>the earthworks are hypothetical models of biological systems. I like this set-up: being able to make a functional model of maquette which actually replicates a system. .

data



structure



bio-art

>works influencing the ‘coppers-thru-ur-chest’ project

Bunny Rodgers:

Study for Joan (portrait), 2016
Marian Goodman Gallery, Paris.

> very relevant: Rodgers uses Blender and Cinema 4D to make cartoon portraits.

Mood: shadowy, eerie, melancholic.

> puts an informal medium, often associated with gaming, online avatars etc, in a very formal, framed, gallery space.

> **references the concave chest!**



surreal

3D modelling

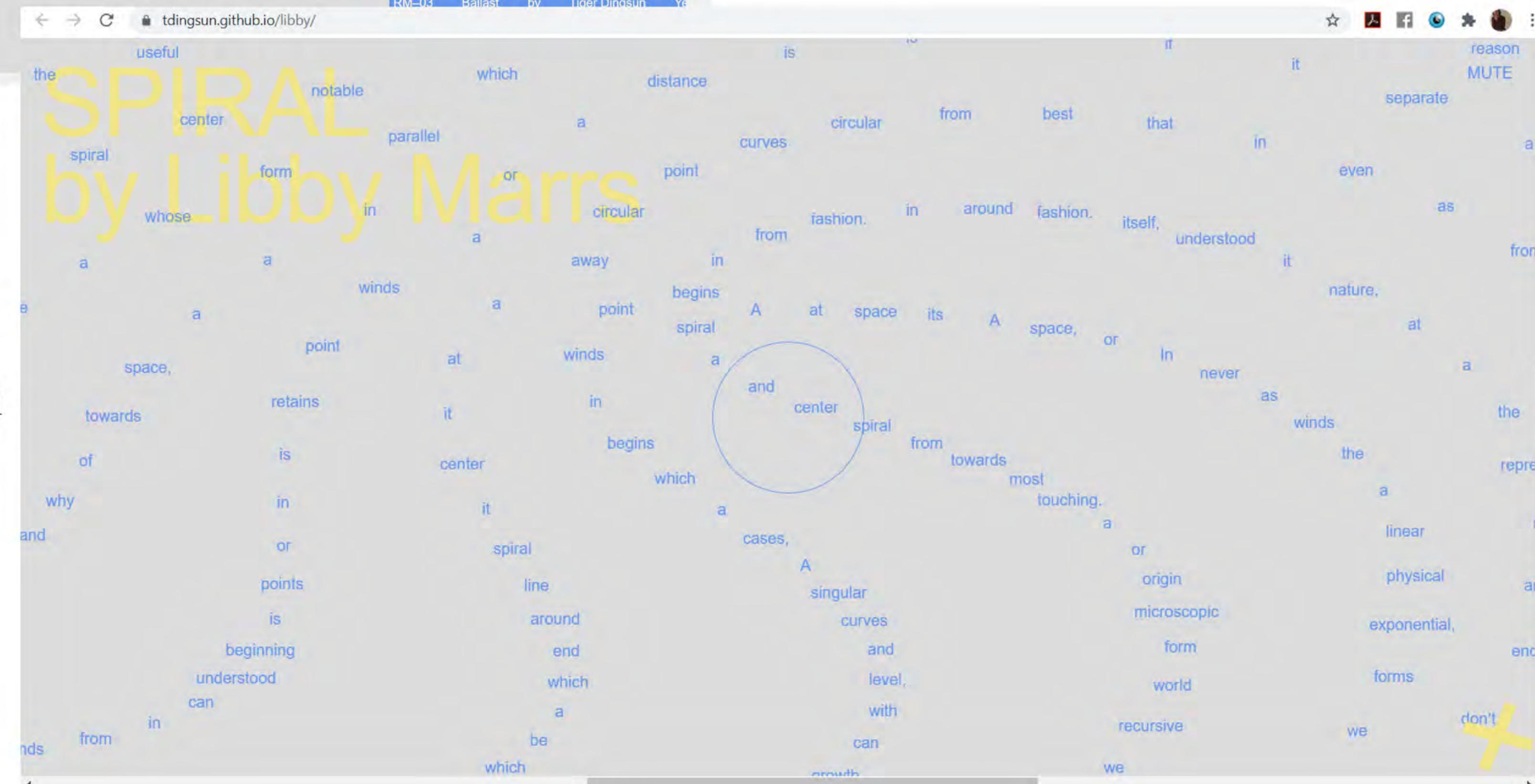
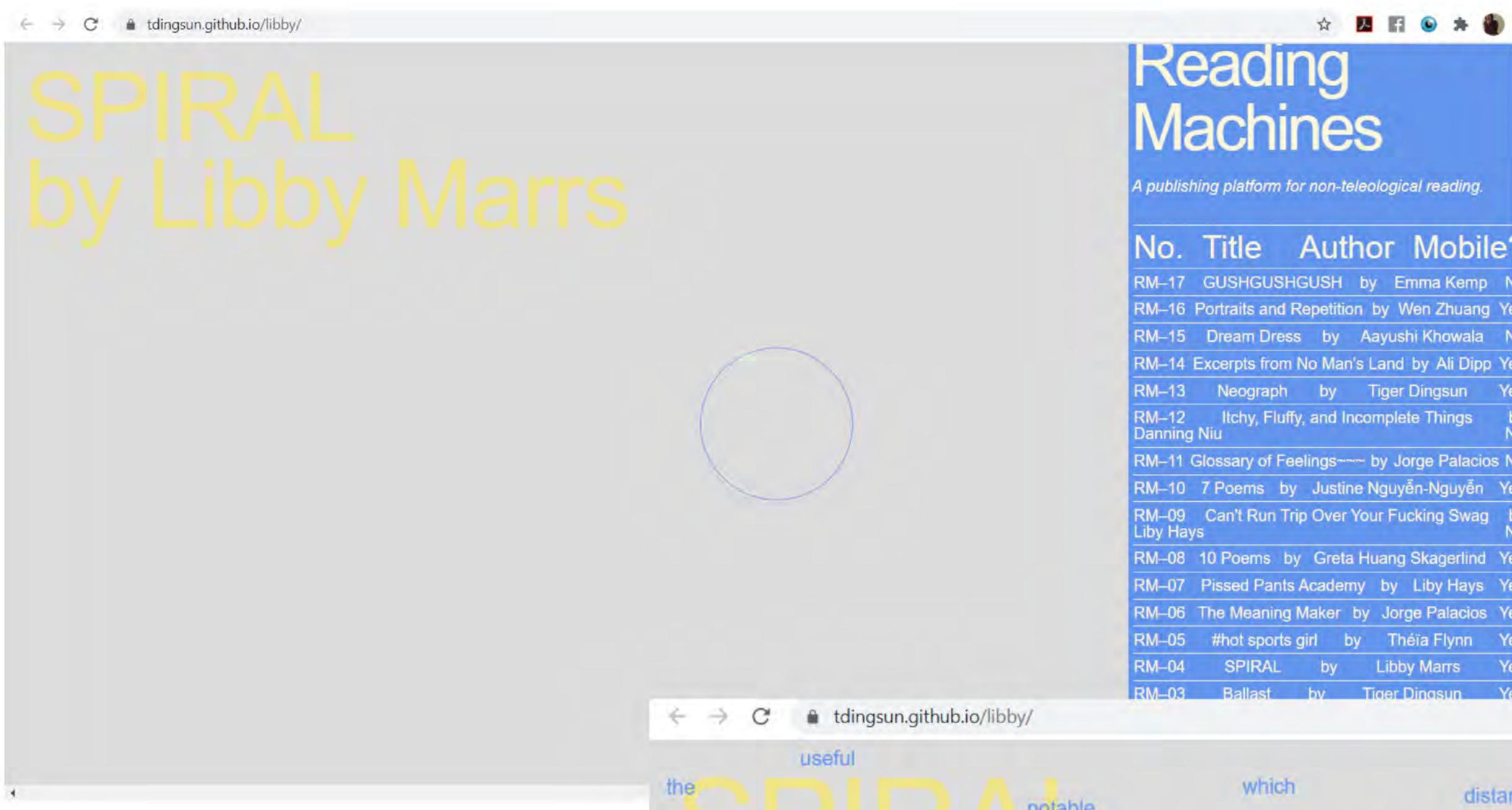


incongruent

portrait- detail

myth

>Presents research in a very dynamic way... with animations, allows you go deeper at your own pace. Very rich with info.

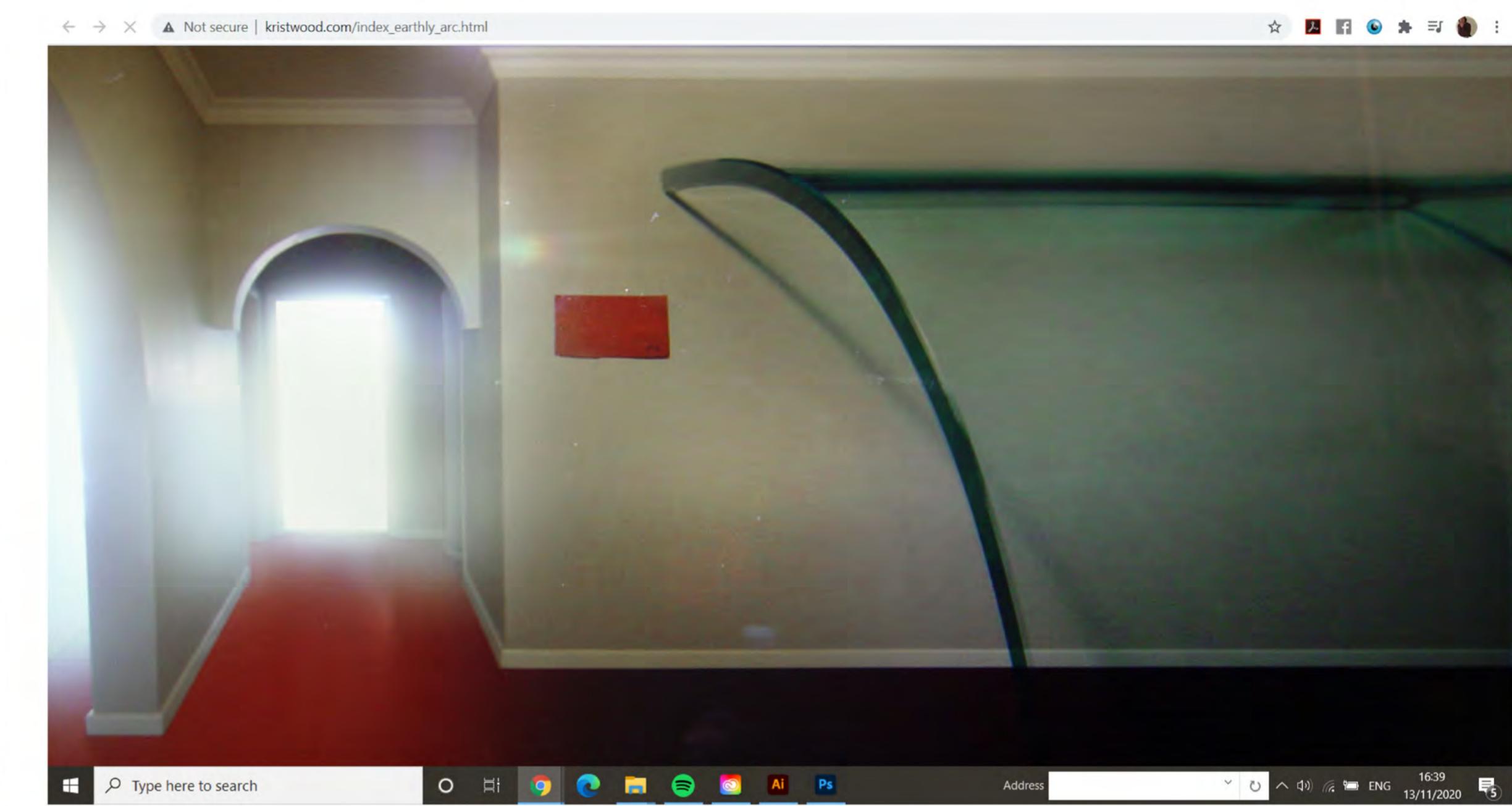
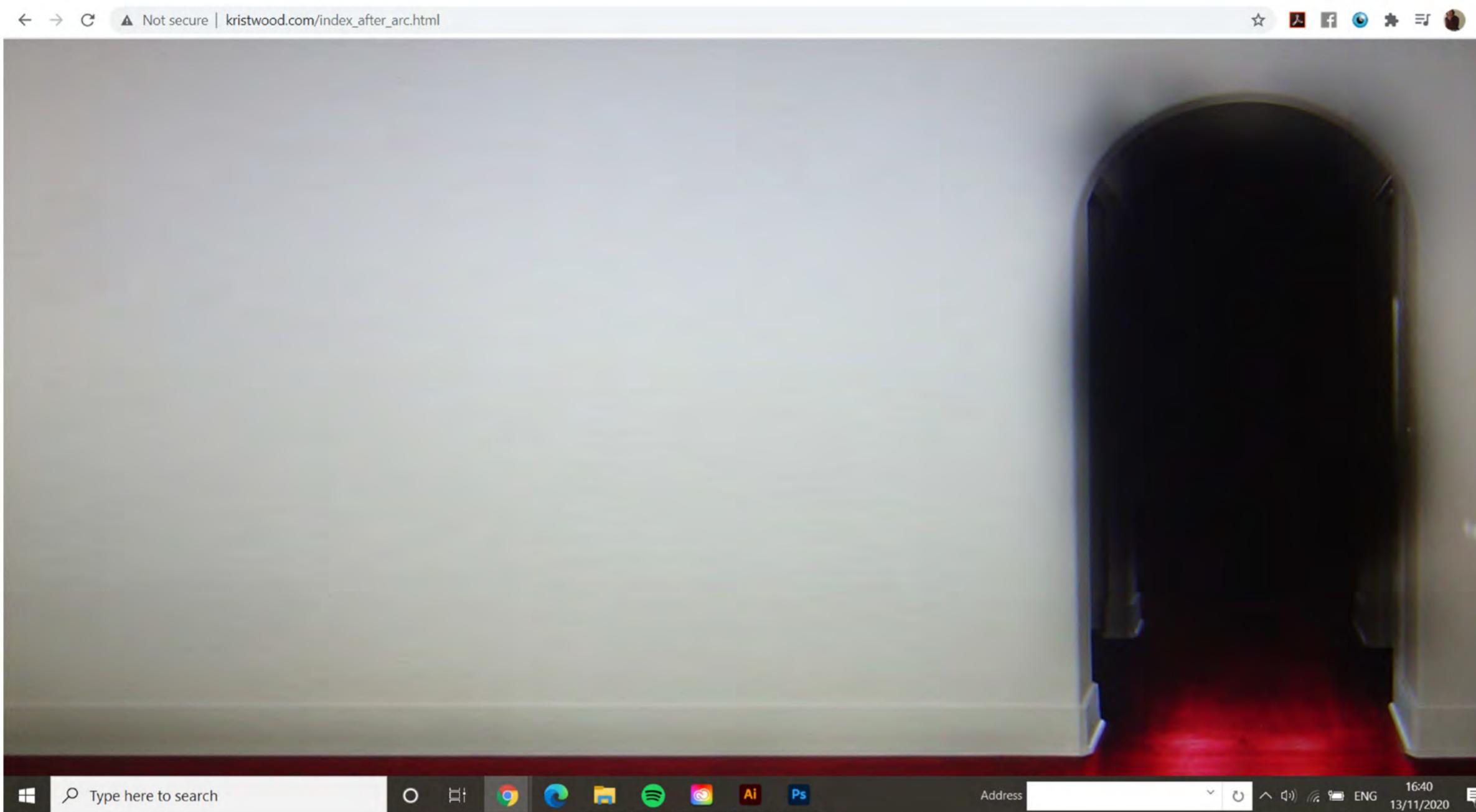


Libby Marrs: *Spiral* (made with GitHub Pages)

>Text work, made with coded html overlay.

>Very interesting way of presenting spatial text online:
seems like you would have to make that text as jpeg file
and then import it with a transparent background
(as .svg)

Krist Wood: *Portal* (2014) (web design)



>the viewer moves through doors in the artist's website, navigating around strange rooms. Sometimes the light is suck out of the frams.

immersive

diffuse

>uses a game-like structure in a domestic setting...feels relevant to navigating the inside of the home during a lockdown, moving through familiar doorways.

open access

burial-holes

>I particulary like the aesthetics: fullscreen images, clicking through coloured areas. Very immersive design, no text or homepage navigation, so it's disorientating.

clickhole

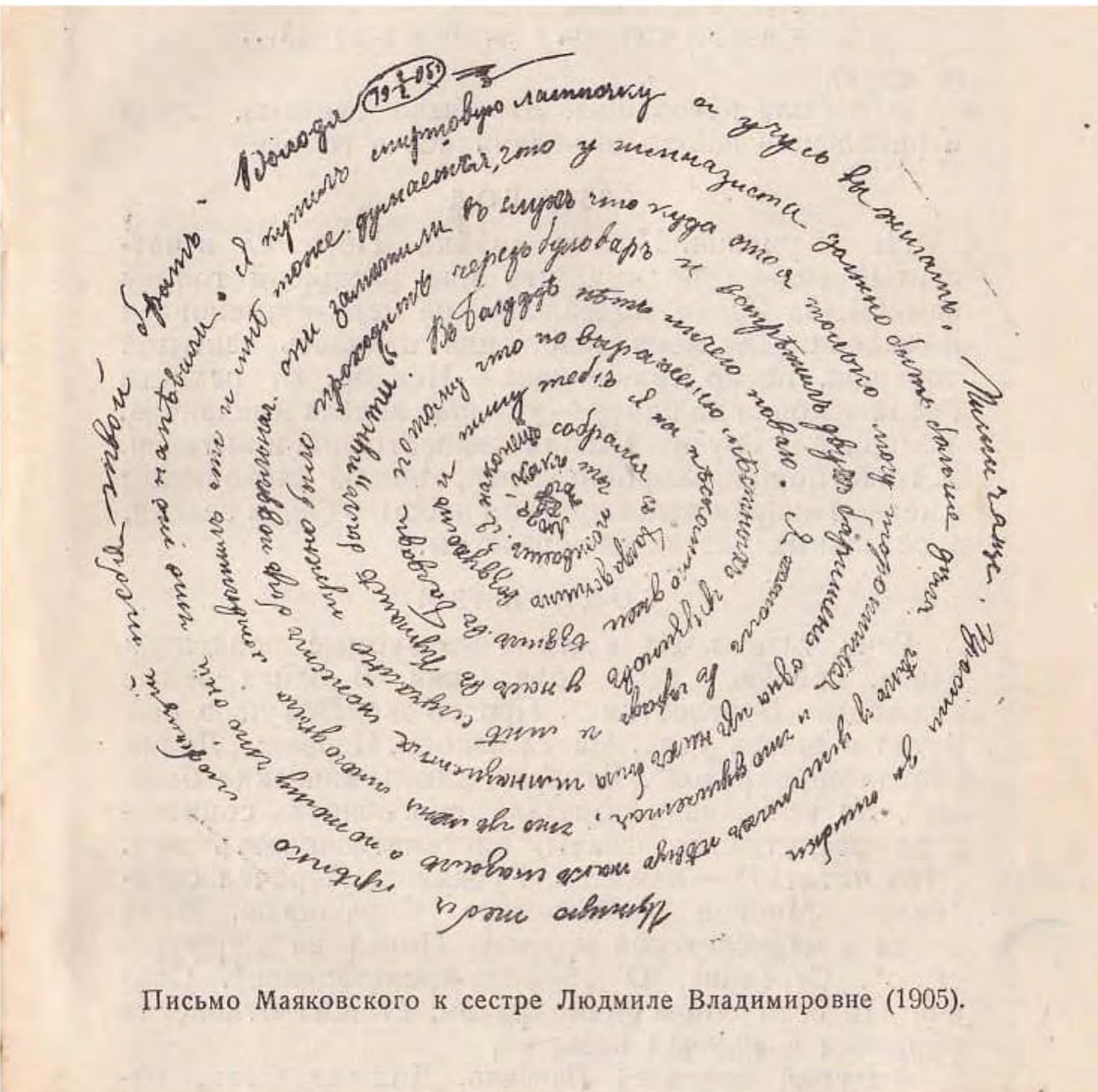
circular

fantasy

getting lost

Antique Text Arrangements and Personal Letters:

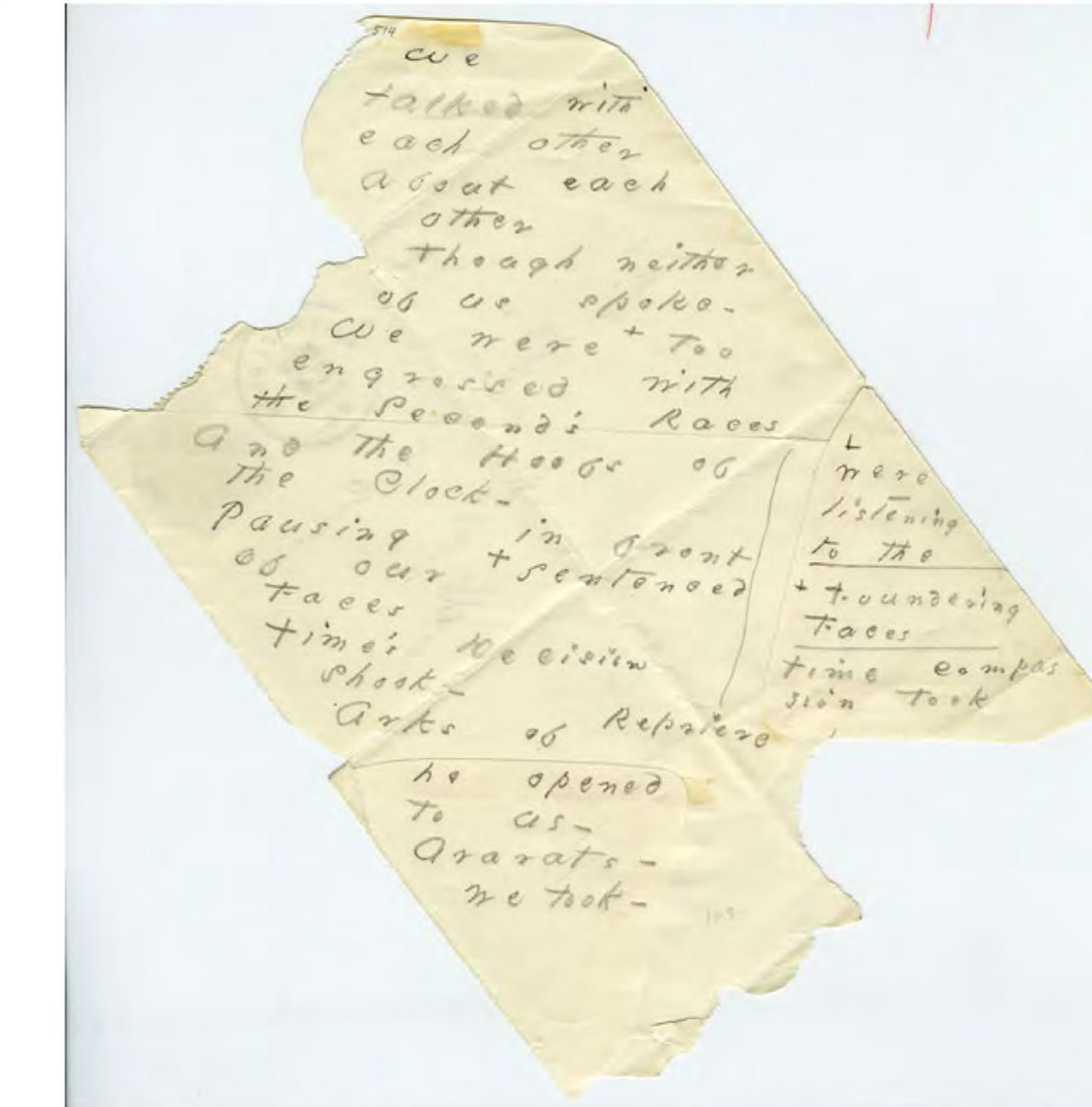
Vladimir Mayakovsky,
A Letter written to his sister Ludmila (1905)



Письмо Маяковского к сестре Людмиле Владимировне (1905).

>a lovely way of seeing diffusion: through strange letters. I think that this arrangement of text makes things much more personal, more delicate due to the effort of arrangement.

We talked with each other about each other by Emily Dickinson, 1879, 13 × 20.1 cm (1879)



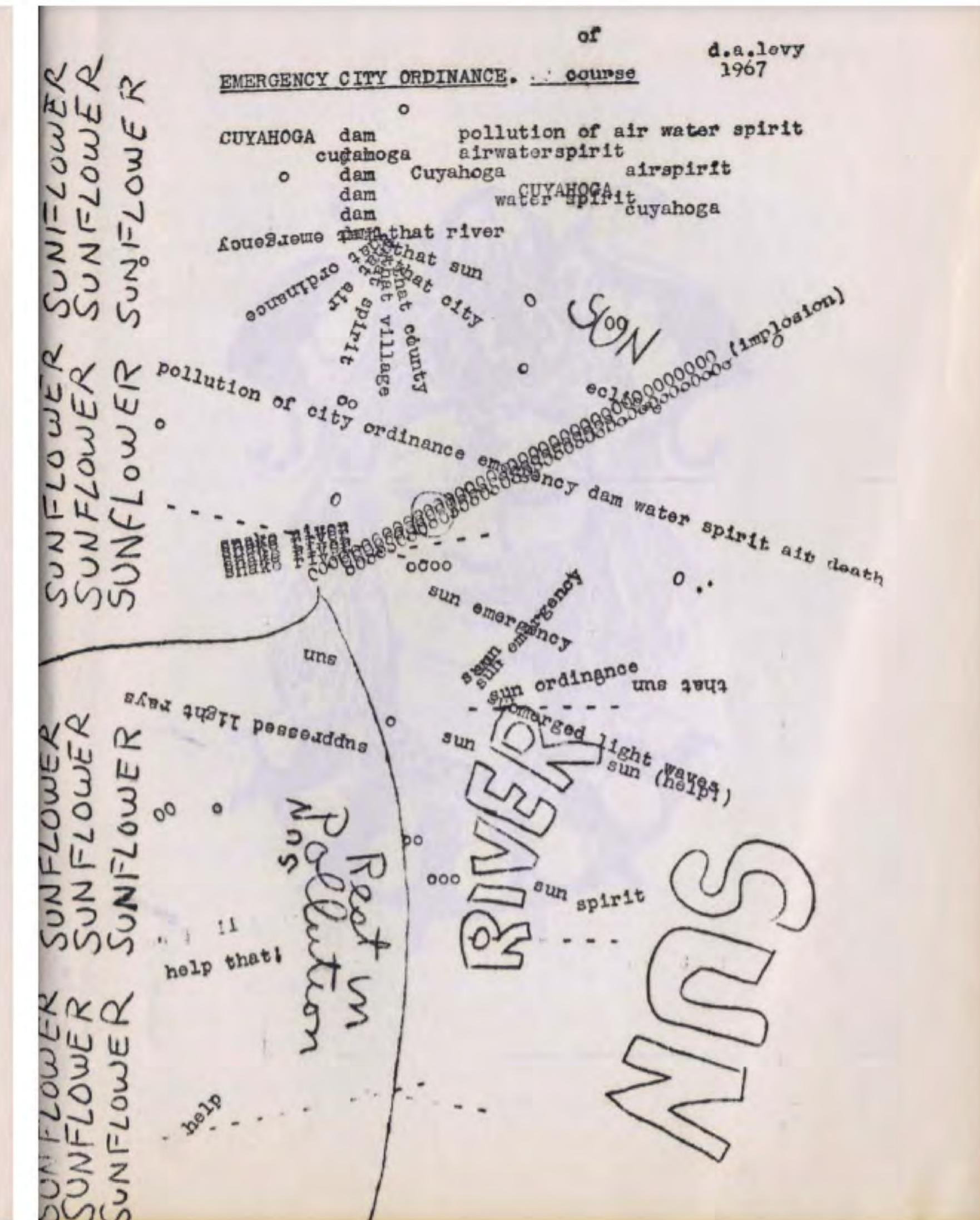
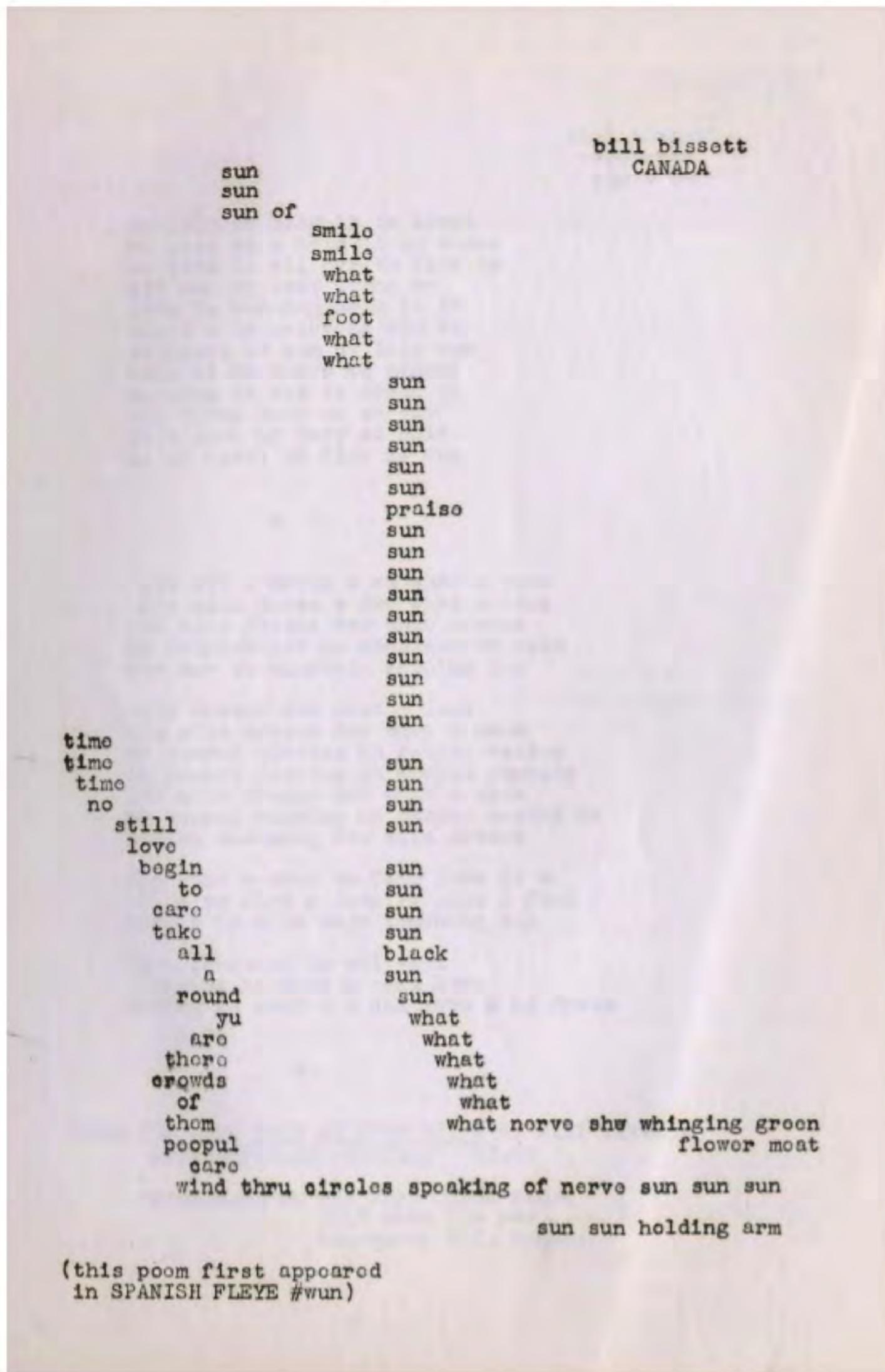
>interested to see if you can get a sense of a whole through the scraps like these. Collecting ephemera all into one space. Also- these works have been scanned and digitised- so what has changed?

UbuWeb: Concrete Poetry Archives (<https://ubu.com/vp/>)

>Text works- letting poetry out of its rigid structures. Using both poetic language and attention to the composition of a page...typography and text as the medium.

>Archive- great, simple web design. Archival columns containing open source .pdfs- good way of retaining and maintaining info. You get a good sense of scale from the listing: contents are not obscured in a pagination...

Pages from the 'Marrahwannah Quarterly' (1964-1967)



Diane Severin Nguyen

Tyrant Star, 2017,

(Digital film, 30mins)

self- surveillance

magical realism

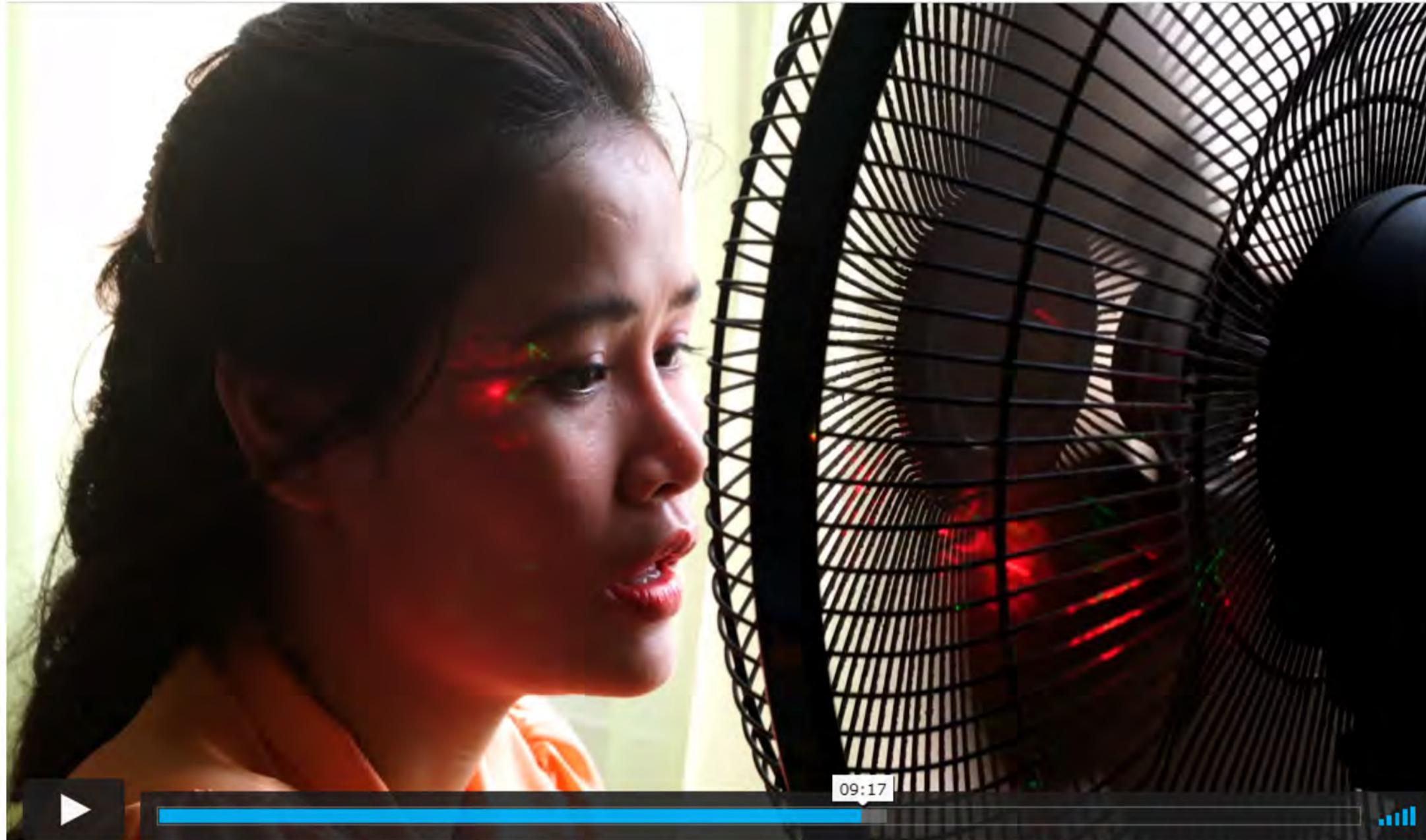
digital performance

film

narrative

language

traces



> If Nguyen's images involve language, it is one spoken at the bottom of a deep well in the dark. Far from the logocentric surface, language becomes primordial and sensuous...**The artist thinks of photography as a “liquid language” wherein hierarchies and value can move more freely than in more “plastic” arts.** The artist abhors binaries, especially those designating the organic from the inorganic. The content of the photograph is, of course, a crystallization of the artist's accumulated sense-memories and personal history.

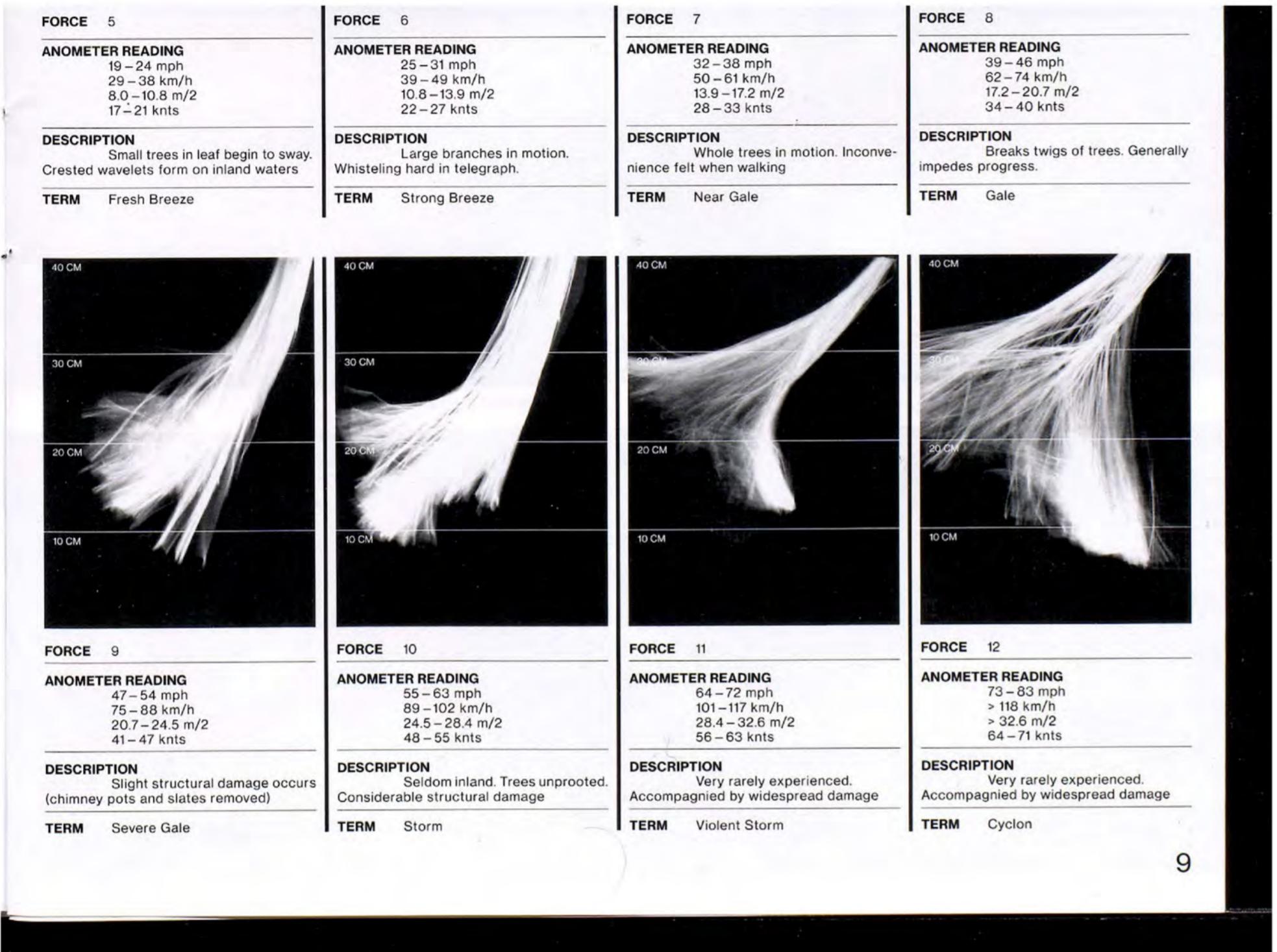
(Todd van Amos for CURA Magazine, 2018)

> absolutely gorgeous, hypnotising! Magical realist voice over, film goes between love letters and a youtube vlogger. Nguyen makes connective tissue between these worlds: between urban/rural, between love/distance...

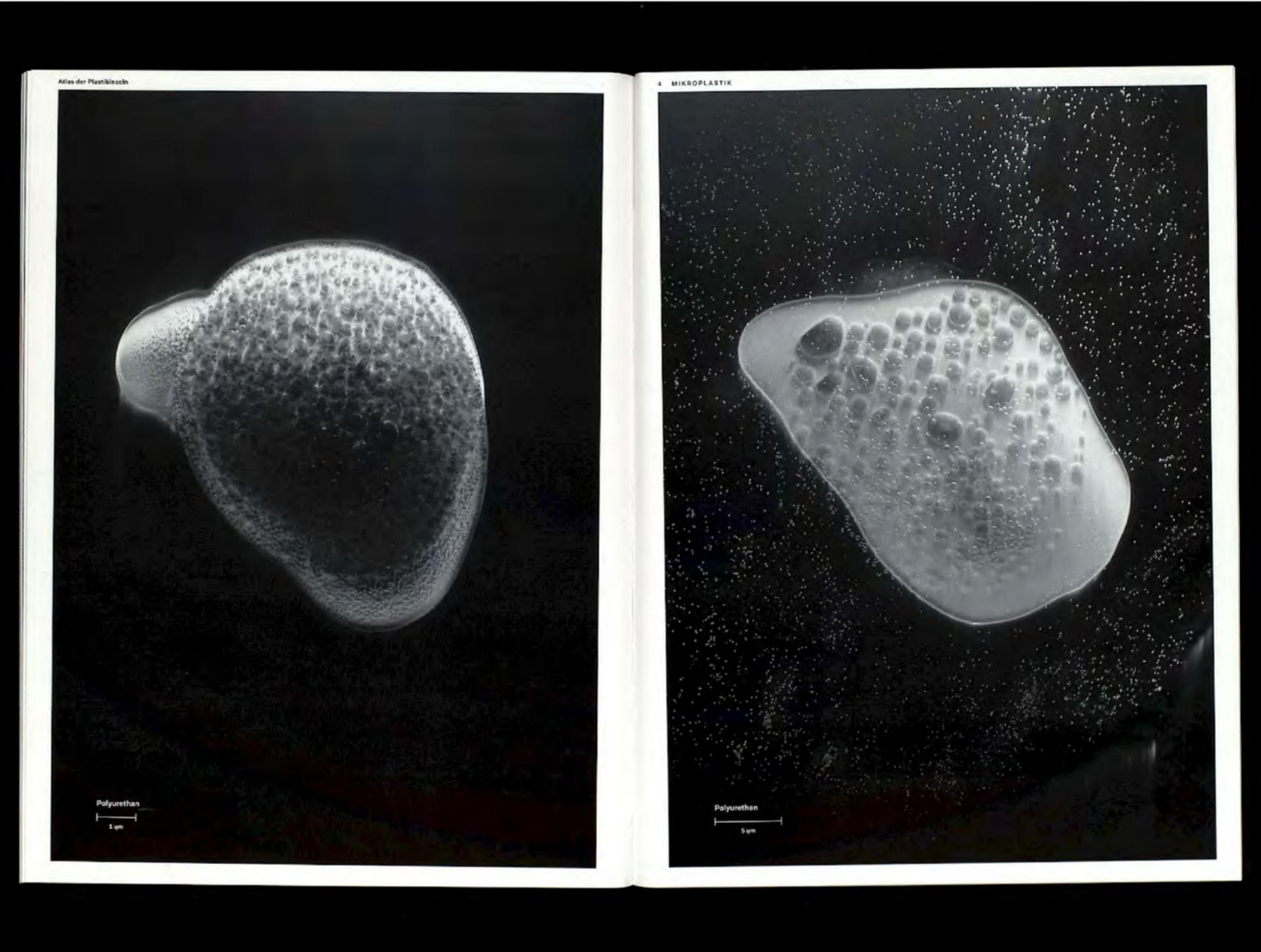
>works very well digitally. Makes me wonder if there is room for websites to create the same scope of emotion...

Cybu Richli and Beatrice Kaufmann- *Atlas der Katastrophen*, 2014

excerpt



bookwork *photography* *allegory*
data *geographical phenomena* *archive*



>research project at the Zürcher Hochschule der Künste, bookwork using b/w photography to illustrate geographical phenomena.

> an example of an updated archive, replacing old images with new allegories.

Seth Price: 'Essay with Knots.' (2008)

internet history

plastic

self-reference

industrial production

diffusion/filesharing



> Price has circulated the piece in various forms, including the sculptural work on view here, in which the artist's Adobe InDesign files are printed on plastic and formed around knotted ropes using industrial packaging technology; a printed book available in stores; and a free PDF of the book available online. By positioning the work within different economic spheres—the art world, the retail market, and the free economy of the Internet—Price creates multiple possibilities of presentation that are all equally "the work."

Screenprint ink on high-impact polystyrene and polyester, vacuum-formed over rope, nine panels.



Dispersion2016.pdf

4 / 12

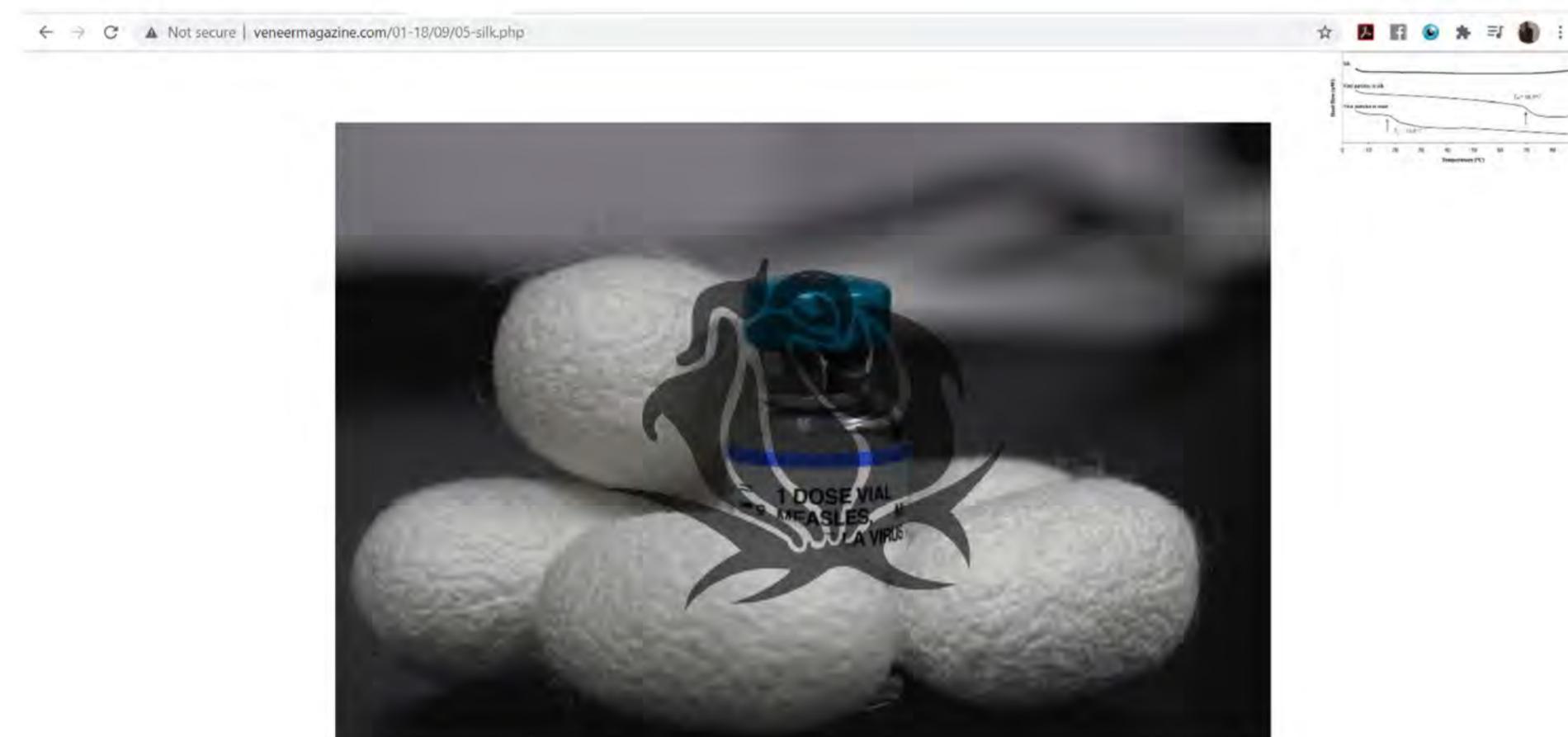
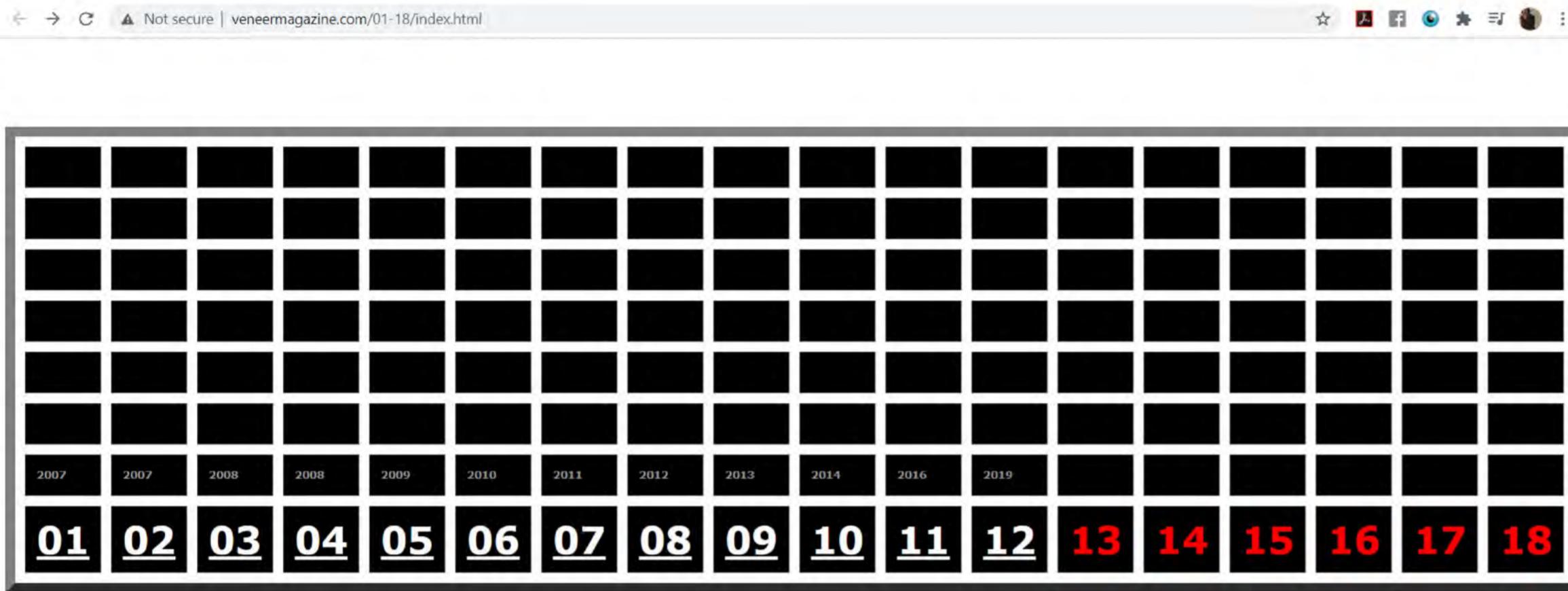
The definition of artistic activity occurs, first of all, in the field of distribution. Marcel Broodthaers

Duchamp was not only here first, but staked out the problematic virtually single-handedly. His question: Can one make work which is not art? is our shibboleth. The question of revolution will remain an opposition on the horizon, always receding from the slow growth of practices. One suggestion comes from the philosopher Sarot Mohari, who sees the question as "a marker for ways we might be able to engage with works, events, spasms, ructions that don't look like art and don't count as art, but are somehow electric, energy nodes, attractors, transmitters, conductors of new thinking, new subjectivity and action that visual artwork in the traditional sense is not able to articulate." These concise words call for an art that insinuates itself into the culture at large, an art that does not go the way of, say, theology, where it's certain that there are practitioners doing important work, few people notice. An art that takes Rosler's as-if moment as far as it can go.

Not surprisingly, the history of this project is a series of false starts and paths that peter out, of projects that dissipate or are absorbed. Exemplary among this garden of ruins is Duchamp's failure to sell his Rotorelief optical toys at an amateur inventor's fair. While better known for his readymades, the amateur inventor of the 1920s was Rosler, decades before widespread fame would have assured his sales (and long before the notion that an artist's business might itself constitute a work), and he was attempting to wholly transplant himself into the alien context of commercial science and invention. In his own analysis: "error, one hundred percent." Immersing art in life runs the risk of seeing the status of art—and with it, the status of artist—disperse entirely.

These bold expansions actually seem to render artworks increasingly vulnerable. A painting is manifestly art, whether on the wall or in the street, but avant-garde work is often illegible without institutional framing and the work of the curator or historian. More than anyone else, artists of the last hundred years have wrestled with this trauma of context, but theirs is a struggle that necessarily takes place within the art system. However radical their experiments, they are still within its orbit, and therefore in danger of being absorbed by the community and its history. Reflecting on his experience running a gallery in the 1960s, Don Graham observed: "if a work of art wasn't written about and reproduced in a magazine it would have difficulty obtaining the status of 'art'. It seemed that in order to be defined as having value, that is as 'art', a work had only to be exhibited in a gallery and then to be written about and reproduced as a photograph in an art magazine." Art, then, with its reliance on discussion through refereed forums and journals, is similar to a professional field like science.

Veneer Magazine: (2016-present) *web design and online archive*



>use of bare html code as homepage: very instructive
Demonstrates how little design is actually needed to
navigate these spaces, and the bare presets of html
become a aesthetic choice in their own right.

>like a messy line in a drawing; this style of
code is maybe more expressive b/c it's
looser, less concentrated effort, more sweep-
ing.

A screenshot of a video player interface. The video frame shows a sunset with a bright yellow and orange sun partially submerged in a dark body of water. The sky is filled with warm, glowing clouds. Below the video frame, there is a control bar with a play button, a progress bar showing '0:01 / 0:18', and other standard video controls. Above the video frame, the browser's address bar shows the URL 'veneermagazine.com/01-18/index.html'. To the right of the video, there is a sidebar with text links and a Windows taskbar at the bottom.

Veneer Magazine:
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Its Documents:

- 01: [One Event](#) that [happened](#)
- 02:
- 03: The [invoices](#) & some [responses](#)
- 04: [Plenum](#) (Stretching at LHC)
- 05: A documented [process](#)
- 06: To [jiggle](#)



>Site is updated like a diary, periodically,
which enlarges the archive.