Cross-examinations #1

Anarchism Without Adjectives
On the Work of Christopher D'Arcangelo (1975-79)

Ben Kinmont, Project Series Christopher D’Arcangelo Distribution (March 5, 2005, Paris); video documentation and A4 publication. Returning to the site of Christopher D’Arcangelo’s last clandestine action at the Louvre, in Paris, on 9 March 1978, Ben Kinmont printed a publication, via his Antinomian Press imprint, on D’Arcangelo on the sidewalk in front of the Louvre with the help of students from the Écoles Nationales des Beaux-Arts de Bourges. Kinmont and the students then distributed the publication to museum visitors in the Louvre. D’Arcangelo’s action consisted in taking down Thomas Gainsborough’s Conversation in a Park (c. 1740) and placing it on the floor with its back to the wall. D’Arcangelo replaced the painting with the following typewritten statement:

“Lorsque vous regardez un tableau, Où regardez-vous pour le voir ?
Quelle est la différence entre un tableau
Au mur et un tableau par terre ?
Quand je declare que je suis un anarchiste,
Je dois également declarer que je ne le suis pas
Afin de rester cohérent avec l’idée (…) d’anarchisme.”

Rainer Oldendorf *1961

“We woldten sie provozieren, nicht?”
“We wilden hen provoceren, niet?”
“We intended to provoke them, didn’t we?” (2012)

Sculpture with four elements:
1. 42/43* offset ink on cardboard and tracing paper, needles/ pins (280 cm x 400 cm, 2006/2007/2012).
2. 48* chalk on the floor, table, chairs (four or more), vertical wall extension 20 cm x 440 cm x 35 cm.
3. Radio play to which the title refers with speakers who the artist met during his stay in Antwerp, based on a recorded conversation with an active member of the anarchist movement in Germany from 1974 up to 1979 (for technical reasons this part of the work could not be realized in time for the exhibition. It will be available, at a future date, on the Extra City website)
4. A3 Laser prints pinned on the opposite side of the wall, in a field not extending 280 cm x 400 cm. Like the “heads and tails” of a coin, the prints are copies of documents, chosen from the period 1974 to 1979, from the artist’s personal archive, presented as a fictionalized and mimetic reconstruction of the events leading up to Christopher D’Arcangelo’s death on Sunday April 28, 1979. The reconstruction is based on a reading of Christopher D’Arcangelo’s archive, donated in 2009 by Cathy Weiner and the D’Arcangelo Family Partnership to the Downtown Collection of the Fales Library & Special Collections, New York Universities.


Literature: The Confessions of Saint Augustine and the question whether the child I have been is still inside me?

Courtesy Erna Hecey Gallery, Luxembourg.

Céline Condorelli
Two Days Work
(2012)
Dimensions: approx 45m2
Seven cutouts through temporary walls.
A leaflet is available with further information about the work.

Jiři Kovanda
XXX
November 19, 1976
Vaclavské namesti, Prague

Alejandra Riera, Archipelago (2011)

Translated from French.

An illustrated text written for the first iteration of Anarchism Without Adjectives: On the Work of Christopher D’Arcangelo (1955-1979). Presented at the CAC Brétigny in June 2011, the seven loose-leaf pages were slipped among the reproductions of Christopher D’Arcangelo’s archives as they were presented and handled by the public during the exhibition.

Following her recent collaboration with Andreas M. Fohr, Fiction of poetry/heyala helbestane: Poetry is always what cannot be sold, at the Paris Triennal, Intense Proximité/y, the text is presented along with Painting Christopher D’Arcangelo (On Hold).

Andreas M. Fohr, Painting Christopher D’Arcangelo/On hold (2012), aluminum sheet 65 x 90 cm, video, paintings. Beginning with the German neo-classical painter Angelica Kauffmann, a distant forebear of the artist, the series name-painting (2007-) includes the names of the artists Marcel Broodthaers, On Kawara, Lee Lozano, Emilio Prini and Blinky Palermo. Each painting in the series is combined with a video documenting the making of the painting and a related audio element.

In September 1978, Christopher D’Arcangelo headed his work “Four Texts for Artists Space,” a site-specific intervention for a group exhibition which included Cindy Sherman, Louise Lawler and Adrian Piper, with the question “Where are you and What’s in a Name?” As a response to the question, in reference to the name Artists Space, D’Arcangelo chose to withdraw his name from all promotional material and information circulating outside the gallery. His name however appeared in the work as it appeared at least three times on the walls of Artists Space and which took the form of the four pages allotted to him in the exhibition catalogue. In keeping with the withdrawal of his name, he left the four pages blank.
Beginning in 1976, Christopher D’Arcangelo collaborated with the English born artist Peter Nadin in promoting the results of their mutual day job: construction work in museums, galleries and living spaces. This took the form of typewritten, photocopied flyers methodically detailing the amount of labor and materials used and inviting anyone interested to view the completed job. In promoting their work in this way, D’Arcangelo and Nadin did not aim at transforming their manual labor into art, but rather to question – if not suspend – the distinction between the two – hence, their use of the term “functional construction,” with its reference to attempts of another era to surpass that distinction. Nadin and D’Arcangelo’s collaboration culminated in the construction of a gallery in a loft at 84 West Broadway in Lower Manhattan, where Nadin was living at the time. The gallery opened in November 1978 with a presentation of the refurbished space itself – the result, as the invitation card and exhibition poster claimed, of “thirty days work.” The seemingly empty space then became the incentive for invited artists to respond, in their respective political observations and an analysis of their handwriting. With the help of actors of the relevant age and conditions of labor, is signaled, in the video, by the arrival of a union activist, who invites the two workers to a union meeting. The invitation is declined.


Dankszegeningen
Nicoline van Harskamp

Nicoline van Harskamp addresses the history and future of anarchism through the archive of the Dutch anarchist Karl Max Kreuger (1946-1999). Now housed in the International Institute for Social History in Amsterdam, Kreuger’s archive contains an extensive correspondence with around 400 fellow anarchists world wide. Through the study of the letters of sixty correspondents, she began with an investigation of their respective political observations and an analysis of their handwriting. With the help of actors of the relevant age and nationality, she constructs their life stories since the last date of each correspondance. Her contribution to the exhibition consists of a compilation of footage from the initial working sessions with the actors as they begin to identify with the anarchists in the archive. The sessions form the basis of a fully-scripted meeting of correpondents that suggests what would happen if they were to meet today. The resulting film, Yours in Solidarity, is currently on view at Manifesta 9 in Genk until 30 September.

Nicoline van Harskamp

Jiří Kovanda

Waiting for someone to call me...
November 18, 1976
Staromestské namesti, Prague

Martin Beck, About the Relative Size of Things in the Universe (12min video loop, 2007). The video follows the assembly and disassembly of a modular display system based on the North American designer George Nelson’s 1948 Struc-Tube system. The system was originally conceived for an exhibit of artist-designed greeting cards, for which the phrase “the artist in social communication” was coined. Requiring unskilled repetitive labor, the system’s rational grid and cubic structure, can be seen as part of a cultural shift in the mid-twentieth century in which flexibility increasingly enters the work place. A response to that change, as it today dominates the social conditions of labor, is signaled, in the video, by the arrival of a union activist, who invites the two workers to a union meeting. The invitation is declined.

Uriel Orlow

Silent (2012)
The introductory paragraphs from the article “In These Great Times,” written by the Austrian journalist Karl Kraus in 1914, as an outcry against the corruption of language in times of war.

Isidoro Valcárcel Medina (Autumn 2009) An artist’s book published by Museo Reina Sofia, Madrid in conjunction with a series of “environments” and performances that the artist created in diverse spaces throughout the museum. Pierre Bal-Blanc, director of the CAC Brétigny and co-curator of the first iteration of Anarchism Without Adjectives, will give an introduction to the work of Isidoro Valcárcel Medina on Saturday, 15 September at the second session of the accompanying symposium.

without title (Yours in Solidarity working sessions)
video 44 min 10 sec

Nicoline van Harskamp

Made possible with the generous support of the Netherlands Film Fund, the Mondriaan Fund, the Rijksakademie Amsterdam, the IISH Amsterdam, D+T Project Brussels, Institute for Duration, Location and Variables, Zagreb

With: Paula Juan Lima as Alejandra, Juda Goslinga as Arend, Vitali Zhuk as Borysko, Ralph de Rijke as Filip, Lee Ellickson as Fitz Flora, Hank Botwinik as Greg, Miguel Osorio as Javier, René van Asten as Jos, Annette Hildebrand as Maarit, Marike Heebrink as Miranda, Catherine Lord as Pat, Rob van de Meeberg as Piet, Rakesh Parangath as Sadiq, Dimitri Ivanov as Vitaly and Dic van Duin as Willem.

Jiří Kovanda

Theater
I follow a previously written script to the letter, gestures and movements have been selected so that passers-by will not suspect that they are watching a “performance”.
November 1976
Vaclavské namesti, Prague

Isidoro Valcárcel Medina (2009) An artist's book published by Museo Reina Sofia, Madrid in conjunction with a series of “environments” and performances that the artist created in diverse spaces throughout the museum. Pierre Bal-Blanc, director of the CAC Brétigny and co-curator of the first iteration of Anarchism Without Adjectives, will give an introduction to the work of Isidoro Valcárcel Medina on Saturday, 15 September at the second session of the accompanying symposium

YOURS IN SOLIDARITY

In memory of Karl Max Kreuger

Written, directed and produced by Nicoline van Harskamp

Made possible with the generous support of the Netherlands Film Fund, the Mondriaan Fund, the Rijksakademie Amsterdam, the IISH Amsterdam, D+T Project Brussels, Institute for Duration, Location and Variables, Zagreb

With: Paula Juan Lima as Alejandra, Juda Goslinga as Arend, Vitali Zhuk as Borysko, Ralph de Rijke as Filip, Lee Ellickson as Fitz Flora, Hank Botwinik as Greg, Miguel Osorio as Javier, René van Asten as Jos, Annette Hildebrand as Maarit, Marike Heebrink as Miranda, Catherine Lord as Pat, Rob van de Meeberg as Piet, Rakesh Parangath as Sadiq, Dimitri Ivanov as Vitaly and Dic van Duin as Willem.


The video interviews were co-produced by Solang production Paris Brussels, Centro Cultural Montehermoso Kulturume, Vitoria-Gasteiz and Centre d’art contemporain de Brétigny, in partnership with Artists Space, New York. The project received initial funding from the Centre National des Arts Plastiques, Ministère de la Culture et de la communication (France): allocation de recherche aux auteurs/théorie et critique d’art. With thanks to Cathy Weiner and the D’Arcangelo Family Partnership.
Lijst van de kunstwerken / List of the artworks

1. Ben Kinmont  
   Project Series Christopher D’Arcangelo Distribution  
   Paris, 5.3.2005

2. Rainer Oldendorf  
   Wir wollten sie provozieren, nicht?  
   2012

3. Six Video Interviews by Dean Inkster and Sébastien Pluot  
   2005-2011

4. Céline Condorelli  
   Two Days Work  
   2012

5. Jiří Kovanda  
   XXX  
   November 19, 1976  
   Vaclavské namesti, Prague

6. Andreas M. Fohr  
   Painting Christopher D’Arcangelo / On hold  
   2012

7. Group Material  
   Archives (1979-1980)  
   Material Related to the founding of the group

8. Group Material  
   Archives (1981)  
   Material Related to the exhibition ‘The People’s Choice’ (Arroz con mango)  
   January, 10 - Feb. 1st 1981

9. Pierre Leguillon  
   Untitled  
   2008

10. Jiří Kovanda  
    Theater  
    I follow a previously written script to the letter. gestures and movements have been selected so that passers-by will not suspect that they are watching a “performance”.  
    November 1976  
    Vaclavské namesti, Prague

11. Jiří Kovanda  
    XXX  
    Waiting for someone to call me...  
    November 18, 1976  
    Staromestské namesti, Prague

12. Martin Beck  
    About the Relative Size of Things in the Universe (2007)

13. Isidoro Valcarcel Medina  
    Autumn 2009  
    2009

14. Uriel Orlow  
    Silent  
    2012

15. Material from the archive of Christopher D’Arcangelo’s unrealized project at the Van Abbemuseum, re-arranged by Nicoline Van Harskamp (1976-1978)

16. Nicoline Van Harskamp  
    without title (Yours in Solidarity working sessions)  
    2012

17. Uriel Orlow  
    Where something is, was or will be  
    2012

A. Steve Van den Bosch  
   Someone You’ve Never Seen Before  
   2011

Met de steun van:

Extra City Kunsthall wordt ondersteund door De Vlaamse Gemeenschap, ministerie Cultuur en de Stad Antwerpen.