

After being asked to bring order and structure to a vast collection of 20 000 slides collecting dust on the shelves of André Klein's home, (Head of the Fine Art department at the Gerrit Rietveld Academie) a motivation manifested itself to take the collection off the shelves and beyond the grey walls of the classroom.

In 1977, the office of Charles and Ray Eames made a short film depicting the relative scale of the Universe in factors of ten. The film begins with an aerial image of a man lying on a blanket; the view is that of 1m^2 , then slowly zooming out to a view of 10m^2 , revealing a man and woman enjoying a picnic in the park. The zoom-out continues at a rate of one power of ten every 10 seconds, ending with a field of view of 10m^{24} , or the size of the observable universe. The camera then zooms back in at a rate of a power of ten every two seconds to the picnic, and then slows back down to its original rate into the man's hand, to views of negative powers of ten— 10m^{-1} , and so forth—until the camera comes to a proton in a carbon atom at 10m^{-16} .

The analogy of cropping to and fro in the film suggests both an interpretative view of an archive and an insight into provenance, panning back to view it as continuously evolving means.

Slides function as a tool for teaching and this magazine presents itself as a series of translated lectures by eight teachers from various fields of study within the Gerrit Rietveld Academie. 8000 of these slides were digitally scanned and structured as originally on the shelves, then printed collated and dispersed to the teachers as contact sheets.

On 8th April 2009, the new interpretations were presented and recorded. After transcribing, the lectures have been edited into a printed report of the day, forming one part of this magazine. The other part consists of a conversation with André Klein and a glimpse into his archive through the form of a poster.

A further conversation with a specialist in photographic reproduction discusses the aging process of the slide and how current technology renders the analogue archive obsolete.

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A conversation with
André Klein.

AN
IMAGE
ERUPTION

pp 9-14

A conversation with
Peter Svenson.

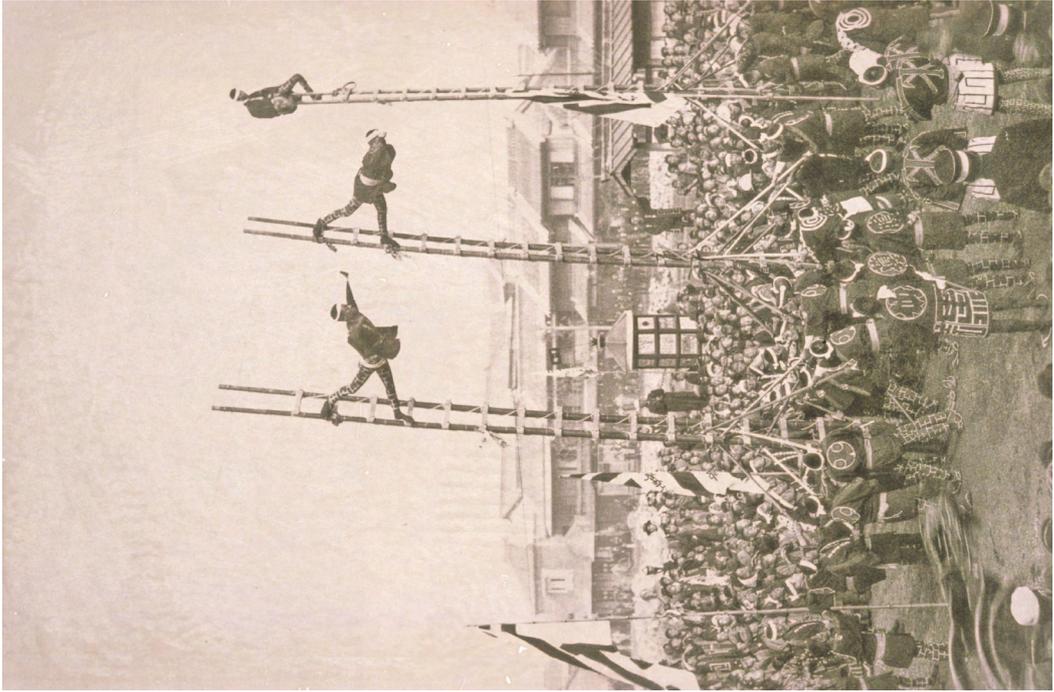
HISTORY
IS
FADING

pp 15-68

Eight spoken reports on the
archive

SPEAKING
OF
IMAGES

(OUT-
LOUD)



AN IMAGE ERUPTION

NOTE:

Susan Sontag's novel *The Volcano Lover* is set in 18th century Naples, in the shadow of the Vesuvius. The protagonist is Sir William Hamilton, British ambassador in the Kingdom of the Two Sicilies. The ambassador is a celebrated collector of antiquities and art. His collecting is done with the acidity of a connoisseur, but with a heart devoid of passion. In his case, collecting is a rapid succession of desires and the collector is avaricious, enchanted by the collecting itself, rather than what he actually collects. A sudden interest in the great volcano changes everything, however, and reveals a new side of his personality. It seems a volcano lover is madder than a lover of paintings, but soon it becomes clear that his passion is both scientific and aesthetic, stemming from the magnificent spectacle that is an eruption. Now that the volcano has become interesting, other people, who climb it only once, also start to take pieces of it with them. But taking souvenirs is not the same thing as collecting. The ambassador collected fragments of cooling lava in a lead-lined bag and filled bottles with salts and sulphur compounds he had taken from hot cracks at the top of the crater. This was pure collecting, without any thought of profit. He could make a gift out of the volcano.

In André Klein's living room are two large shelving racks full of boxes of slides, a total of over 20,000. A collection of images which have been collected, bought and photographed over the past thirty years, during trips and from books. These are images of a thousand and one cultural landmarks from the farthest corners of the world. This collection, image bank or archive has been assembled to share: like the volcano collection, it is a gift, intended to transfer knowledge.

THE FOLLOWING TEXT IS A TRANSCRIPTION OF AN INTERVIEW HELD AT ANDRÉ KLEIN'S HOME

The urge to collect has always been there, at all sorts of levels. After graduating I started teaching in Arnhem (1986), where they had a good darkroom where you could take slides from books. I've always taken slides, but teaching was what directly prompted me to assemble an archive. You need an archive, because you forget such an incredible amount. It's the same with everyone. I take photographs so as not to forget. You should write everything down, but of course you can't. Sometimes I set criteria for myself, sometimes I don't and I take photographs of everything.

Preparing classes. I have never been guided by a curriculum. As long as I'm not bored myself, that was my principle. I never cared that much about the students. As long as I didn't have to see the same picture too often. That's why I always create new classes. You have to keep recharging yourself, otherwise you come to a standstill. By travelling and reading literature you find subjects and keep moving. You have to be curious and stay curious. That's what I want to convey to my students you have to keep looking and keep working. My classes are dynamic – visual. There are several reasons for making classes visual. Broadening horizons, but above all stimulating students to look properly is important. What is it? What's it like? Images are carriers of information and contain several connotations. Different connotations tell various

stories. Especially before the invention of photography. For example the way Peter Paul Rubens (1577–1640) paints, also gives us a glimpse of an interior from that time. At least equally important is what is not in a picture. You always facing a certain selection – even if it's just the angle from which the photograph is taken.

As a student, Cornel Bieren's¹ thought that I took huge liberties. That gave me a jolt. Now I'm less bound to art history, but more cautious about what I say. These two things are not mutually exclusive. You have to ensure that the other awakens, can awaken. Sometimes you see that someone is captivated by something. In the first year students are often afraid of knowledge and don't want to see classical art because it would only influence them.

An archive never is and never will be complete. I would like to add other cultural phenomena to it. Music – Bach's music is linked to certain architecture. And films. And ultimately text as well. Apart from the themes, you plot out several lines in an archive. Personal interests are broadened into learning materials. Macha Roesink² said: 'God you're good at that, presenting your holiday photos in a theoretical way'. I got a lot of criticism for that, but it was what I intended to do. That's how it started – showing my trips. Showing an unknown world, but not presenting it as something exotic. Art history should show the whole picture, not just a Western branch. Don't get me wrong – Western art history is a splendid tradition, but it's no more than a tradition. Obviously there are some art works you can't ignore. If you're talking about Cubism, you can't leave out Picasso's 'Les Femmes d'Alger (O. J. R. M.)', because it's such a key work. But I like to show other things as well, things that don't fit into a formal art history context.

Offering your own kind of tuition with an educational system which has already defined can be difficult, as you see. Sometimes it's still conservative. It's strange really that

you need diplomas at all, because in a certain sense that is at odds with being an artist. To be eligible for starter grants and other funds. That's bureaucratization of art. You can now do an MA and a PhD, but basically that means government control. That man is a better artist, because he's got a PhD. That means that artists who are severely dyslexic ... it's all so arbitrary, you have to make people realise that. Ultimately it's a certain era you find yourself in. It's important to find the boundaries within a system, because people soon think that this is the normal situation, but of course that's not the case at all. I've always fought against that.

I detest power, but it's nice to have it. As a teacher you can be pretty dogmatic, deliberately or unconsciously. I'm sure I must do that sometimes too. I've seen all the power games, all the prima donnas and all the heavyweights. You have to help students to move ahead, but at the same time – and this happens constantly – you ask students to do things you can't do yourself. All teachers do that. You should do this, you should do that. A teacher looks at a student's work over his or her shoulder. A good teacher thinks about what is possible within someone else's capabilities, but doesn't have to be able to do that himself. Job Koelewijn³ told me that I had once said he could have been a tourist in Spakenburg. And that that helped him to move on. So you hear something like that years later. Those are the joys of teaching.

This magazine is actually an example of ... an example of an archive! That's really how I see it now. And it shows possible uses and different approaches. If you ask me to really think about a book, in visual terms, to put on the market to be used in schools, then that will take me a year or two. I'm really chuffed, don't get me wrong, but if I'm self-critical I don't think this is enough for that. I hope we can encourage some people to look around and to collect, to create their own archives.

At a certain point I started to travel for the specific purpose of collecting visual material. I deliberately travel to places because they needed to be documented. And deliberately travel to places I have documentation about but have never seen in real life. There is so much. How can you stay up to date? You can't. You always have to choose. You can't do everything, but you can do more than you think. The selection is partly based on memories. Which picture have I often used for teaching and why? I thought about that. And it should more or less represent the whole thing. There is a lot that is not there. It never ends. The selection has to cover a constantly growing archive and several lines and layers within that archive, and all that in just three hundred photographs. Now I'm in the middle of it again and I see so much, I don't have to go anywhere.

1. Cornel Bierens is an art critic and author.
2. Macha Roesink is the general and artistic director of Museum De Paviljoens in Almere.
3. Job Koelewijn is an artist.



fig. 1

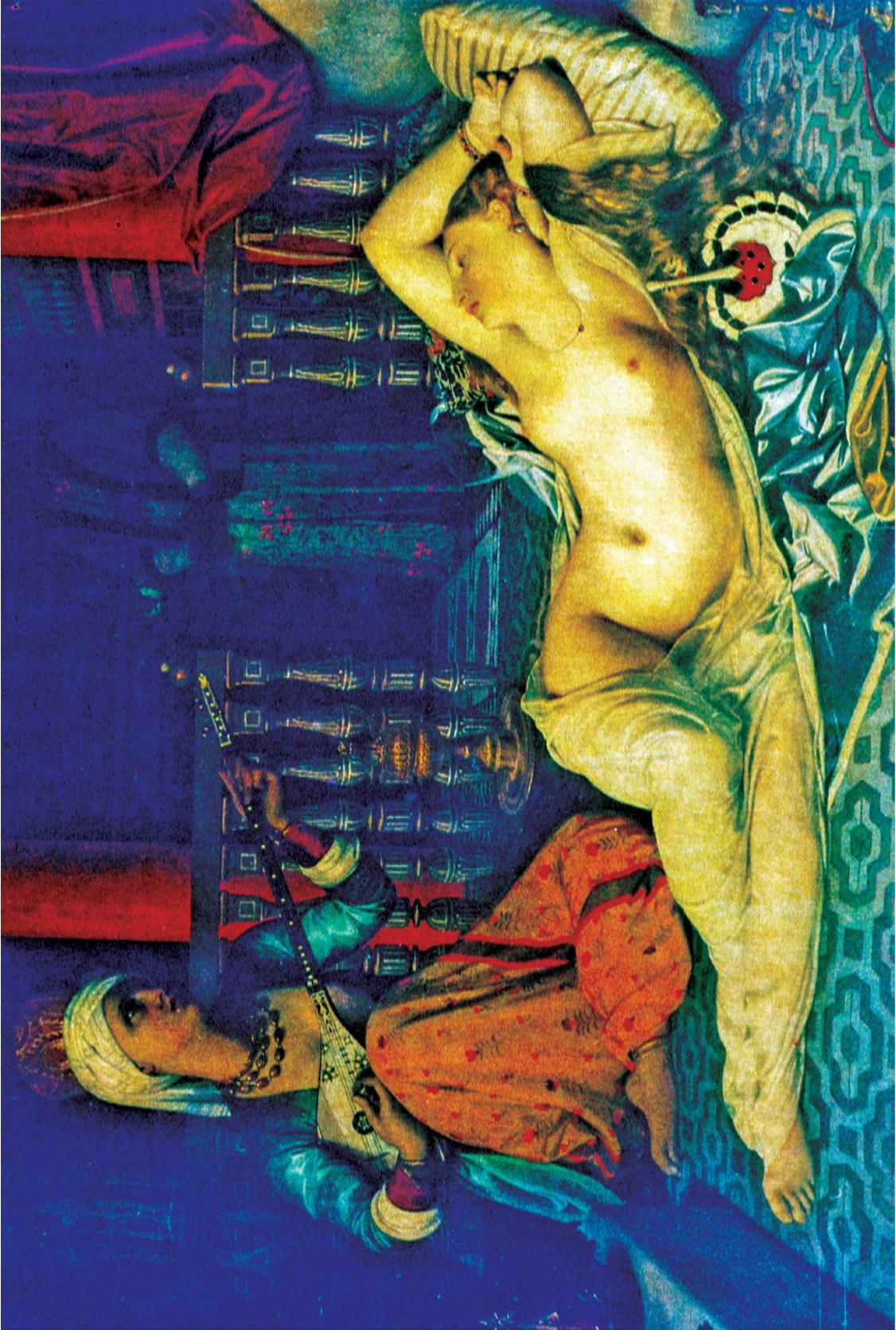


fig. 2

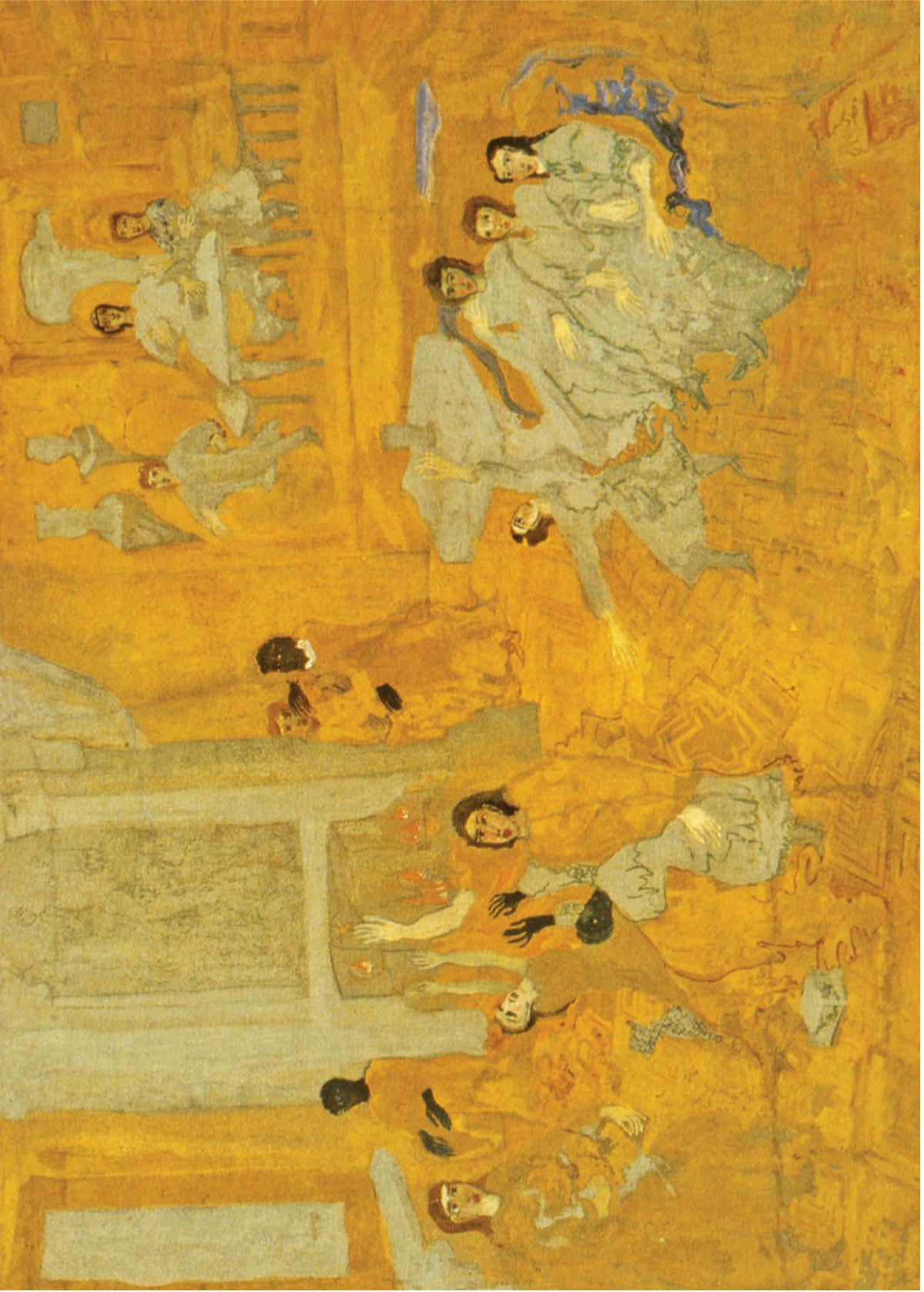


fig. 3

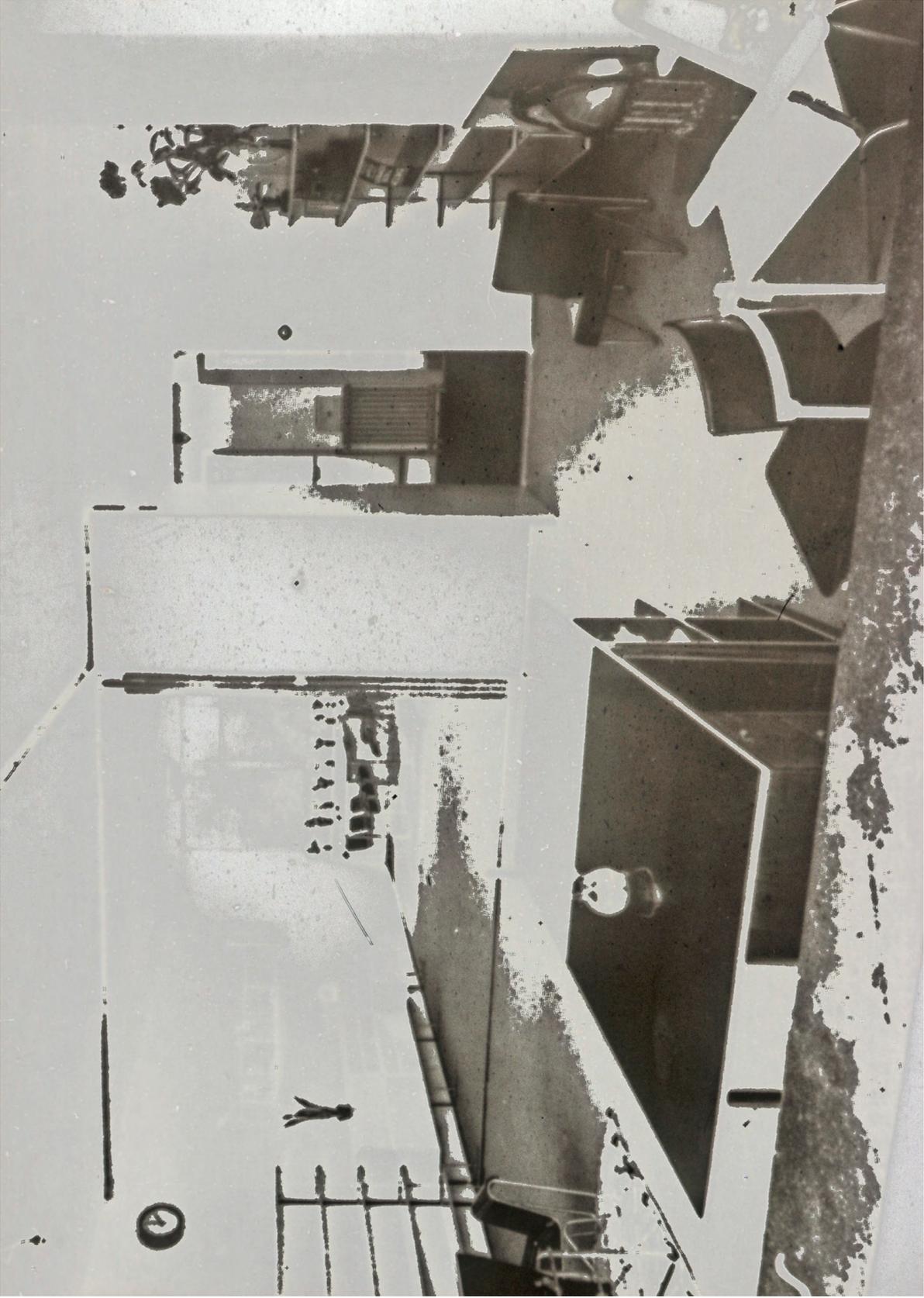


fig. 4

HISTORY IS FADING

Elsa Manceaux talks to Peter Svenson, one of two printers at Aap lab; a photographic printing laboratory specializing in analogical photographic printing and reproduction. (Buitenveldert, Amsterdam) is fascinated by the process of fading colours; how time can affect the meaning of an image.

fig.1

MOST OF THESE SLIDES SHOW PICTURES
THAT HAVE FADED. HOW WOULD YOU EXPLAIN
THIS PHENOMENON?

It's a process that is going on all the time. It helps to keep them in the dark. It's the decay that is happening on the film. That's a really nice break-in. That's what's happening when the blacks have gone really red. You end up with a cyan-green glow on top. They makes the light go greener. The green is going away from the black area, and creates that glow. That's a typical example of how it comes through when it starts to glow from the back.

fig.2

IN THIS PAINTING, THE RED REALLY STICKS OUT.
I FOUND MANY OTHER PICTURES IN THE ARCHIVE
THAT HAD THE SAME PROBLEM.

It's a physical oxidation process happening with the color molecules that are decaying. The differences have to do with the layers. The layer that is closest to the top goes first so that the transparency will fade in a different direction than on a print.

fig.3

This painting looks flat because of the layer breaks. It goes to slightly wrong places. It is layered in the first place. The blacks fade first. They creep to the front of the image and glow on top.

fig.4

A black and white photograph originally and it's just fading away ... beautiful. It could be a glass plate that's just flaking. It is strangely beautiful how the colour breaks happen and the weird things feel organically correct. It could be because of the way you make color in your own head. Colors coincidentally fall in the place where they should. If you do toning on black and white, you can get a combination of blue, green and yellow, that together make you think pink. You end up with a whole image out of one sort of chemical process happening by itself. Maybe it's the same mechanism that has constructed my own visual perception.

It is very interesting the way fading is natural. You grow up with family photographs that are faded and you associate the degree of fading with the point in time in they represent. You think of history in terms of faded images.

If someone is to see a photograph and believe it is from 1900, it would have to look faded. If you want something to look like its from the sixties, you'd have fade the colours to a certain degree. That's what makes the meaning of images interesting. They are vanishing.

The photographs we print will stick around for two hundred years, but they're going to fade. They will become different objects.

It is one of those interesting collusions between art and conservation. Art is more interesting if things are

changing. Conservators and people who buy art are very interested in them NOT changing. Rineke Dijkstra's photos won't be allowed to change but will probably last until 2200. The conservators are bound to think "We're gonna have to fix these". Otherwise the prints could be perceived to be devaluing. Images physically devaluing has been a problem for the last twenty years, until we got the new paper. We use Kodak Endura. It can last for hundreds of years in a drawer without changing at all. It's gonna make the 21st century, look very different to the people of the 23rd century, than say the 17th century looks to us. The association of the future to now will be based on these images which are really stable. I think the stuff we're making will be really interesting in two hundred years.

Ed van der Elsken did lots of street photography here in Holland. I remember looking at his photos when I was twenty-five and thinking how boring they were. I looked again when I was fifty, and only then understood what the value was.

They became something different. It's one of the paradoxes in art. It becomes everybody's object. It is to early to judge about the meaning of the images we're making now.

We've got to wait at least forty years. I would like to build a huge sealable box, fill it with duplicates of pictures we print, write on the back who made them, seal the box, and write on it "Open in 2309". That would slow down the fading process. There would be a light life and a dark life. And you get another paradox, that is that you can't look at them.

It would really embrace the idea of the coincidence of what's on the image. We have no idea how the world will be in two hundred years. This project would show the differences between the way I look at the work and the way that people making the work look at it.

AREN'T YOU A PHOTOGRAPHER AS WELL?

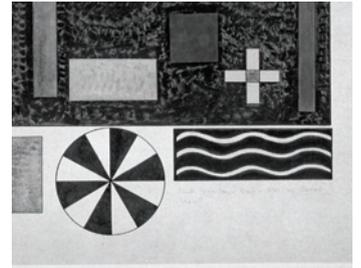
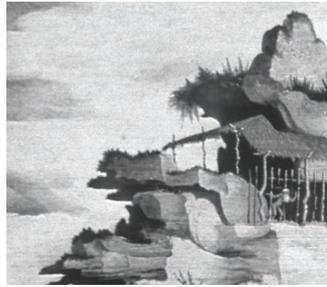
Not a good one. I make Polaroids though. I went to New York and made Polaroids of Wall Street. It was a nice combination of two things that are not going to exist anymore.

DO YOU KNOW ANY ARTIST WHO HAS WORKED WITH THIS IDEA OF FADING?

I think quite a lot of people have looked into the conceptual idea of decay. It's a logical thing; if you're busy with photography. You become more aware of decay by stopping things decaying, by freezing them in an image as such. Photography is all about decay — or elimination. You eliminate information that's contrary to perceiving things when you're printing. The film shows you how it was but you see something how it is because your brain is softening it and adding colors. Your brain is doing an awful lot of color processing. You see that when you see the difference between what a film sees and what the brain sees, the film doesn't miss anything. It will record shadows as blue, and it records this kind of light (Peter points at the neon on the ceiling) as green whereas we see it as neutral. The film sees what is really there. When you print, you try to render things back to the way we see it. A film that hasn't been developed for a long time is also amazing. It is interesting to see how the film degenerates but also how the degeneration actually looks, how it feels okay to have it degenerated. I made a film in 1994 and plan to print it when I'm in my eighties, in thirty years from now. It's the idea of not realizing things at all ... not realizing the importance of what the image is, for a long time. It is about trying to give a meaning to what we do.

YOU'RE ACTUALLY QUITE CONCEPTUAL ABOUT THE IDEA OF FADING.

I just work in the dark a lot.



Ben Zegers

Ulrike Möntmann

SECOND-HAND
BLACK & WHITE

ZWISCHEN, ZWINGE,
ZWINGEN,
ZWINGER, ZWÄNGE,
ZUGRIFF, ZWEI

SPEAKING



OF IMAGES

Raoul Teulings

Erik Wong

Tine Melzer & Henk Groenendijk

CHAOSMESIS:
COLLECTING THE
INTERFACE

IF / THEN

WHAT'S
IN A NAME?

(OUT-



LOUD)

Sophie Krier

Bas Van Beek

Johannes Schwartz

WHAT IF?

ARCHITECTURAL
HOPE

THE OTHER ME

BEGIN PLAYBACK...



Ben Zegers

~~Ulrich Mühlmann~~

~~ZWISCHEN, ZWINGE,
ZWINGEN,
ZWINGER, ZWÄNGE,
ZUGRIFF, ZWEI~~

SECOND HAND BLACK

&

~~Reviel Hershberg~~

~~John Wiley~~

~~Henk Holzer, Gert Houtman, Gertjan van
der Wal~~

~~CHAOSMESIS:
COLLECTING THE
INTERFACE~~

~~IF / THEN~~

~~WHAT IS
IN A NAME?~~

WHITE

~~Sophistication~~

~~Buck Van Deusen~~

~~Johannes Schwanitz~~

~~WHAT IF?~~

~~ARCHITECTURAL
HOPE~~

~~THE OTHER ME~~

Why did I come up with this title, Second Hand Black and White?

While attending the lectures of André in the gym about meeting with art history through the ages, and through all countries of the world, he made very clear, always, that we are looking at images.

The image is something very different from the original. Most of the time, we are used to taking everything for granted, and in this case pretending to know artworks through the images, through the reproductions. These reproductions, are a screen between us and the original art piece.

When André shows two slides next to each other, you must know that the slides being projected are both the same size, so it can be about the reproduction of a miniature, a miniature about the size of a post stamp, or the slide of a huge landscape or cityscape with architecture. That means that in one case, the original is enlarged about three hundred times and the other slide is diminished in size, maybe three hundred times, maybe three thousand times.

It's all there to memorize again and again, that we are not looking at the original. This was my connection to the archive, and to take this further, I chose the black and white images only.

Of course, when you start up with such a thing, you start collecting not only the images, but also some text. I remembered a catalogue about a show, in Rotterdam, already nineteen years ago, called "The Distance"; it was a show on photography only. Of course, preparing a lecture, you read something aside.

But as the title says, this distance, is about the distance in time of course. The picture is originally taken in another moment, from another place, and now you're looking at the reproduction. When you talk about looking at pictures, you can talk about seeing, you can talk about perceiving and then quickly you are dealing with context; images from other places, images from other times, moments that you were not there. I think that means that you have an idea of a situation, but not completely. When you look at some slides of architecture, you can imagine that if the photographer too the picture a bit more to the left, you would see a garage next to a cathedral. In other photographs of architecture, for instance, you seldom see any people. It seems that architects, don't like people, that is the idea you get. Maybe it's true, I don't know.

The text in the book about The "Distance" was written by Jean Francois Chevrier who opened my eyes to photography. This is one work, that I saw in reality, you can imagine it was very surprising to see this picture smaller than the way it's printed in this book. It is a book about Walker Evans, he is a fantastic photographer, and for me it was the beginning of looking at photography.

Now, collecting all these images, reduced to only thirty nine sections in the end, I thought? well, I'll spread them over the table. The table was too small and then they spread over the floor. It was

a huge amount of images and I thought I will make new sections, and from the sections, I'll diminish them to the heart of the matter and then I'll get to the essence of the lecture.

It was to be done in between, so and so, this and that, between all other activities. Looking at all these pictures, from all times, it's a pile of arrogance; humankind, developing and thinking, and being able to rule everything that's going on. There are images of etchings by Goya, and you see people hanging on trees, in several parts. That concerns the human beings, not the trees.

There is one image, that I don't know the heritage of, but there are people hanging on wooden constructions, and you can look at it two ways. You can feel sorry for the people hanging there, (you don't know who they are, or what history they had or made, but it's clear that everybody agreed with their activities). You can also look at the picture and admire the construction they are hanging on. Ways of perceiving like this are very tempting sometimes.

It is a combination of very cruel images and very sweet images; images from Rococo with flowers in a symmetrical way, gardens that have really finely cut trees, and reveal some kind of dream, but only for the happy few of course.

Getting into all these images, thoughts come up and they don't as a whole, they differ very much. I think with these differences, we get to another essential point in ways of looking at things, of showing things. Once again, they are from all around, from all times, and he points out the differences between one time and the other.

When I was a child I watched this show on television, it was still black and white, about one painting by Rembrandt, "De Nachtelike Samenswering van Claudius Civilis in het Shakerbos". That means, the Nightly Conspiracy of the Batavians under Claudius Civilis in the Shakerbos.

This book is also from that time, it's an old book by Bob Haack, a Rembrandt specialist. Look at this image here up on the right.



It is very blurry image and I always thought of this painting to be very very very dark. Recently I had the pleasure of seeing it again in reality.

The painting is hanging in the Stockholm National Museum and since then I have a postcard of the painting in my pocket.



The postcard is not very close to reality, it's not even close to the image over there. But the other image you saw is also a part of the original painting. The original painting was 6 x 6 meters, and now there's only 2 x 3 left of it. It is the center of the painting. The painting was painted for the city hall in the 17th Century; it is of the last period of Rembrandt, painted in 1661. It was probably removed from the city hall again. Somehow it didn't go very well with the paintings from other painters that were invited to make a painting for the city hall too. It probably didn't fit in Rembrandt's studio when he had to get it back, so he cut out the center.

Therefore it is an illustration of how you can go wrong in thinking that the image of a painting or art piece could be the real thing, and that is the thing that André is encouraging for us to go and do in his lectures; that is, to see artworks in their real existence. I've always appreciated that very much. This appreciation is something I learnt from André's within these lectures; appreciation for other cultures and other times. when you go and see this painting, it has nothing to do with this post-

card. The postcard is a souvenir. I thought of it, to be a very dark painting, and it isn't. There's not one black spot in the whole painting, except for the right eye of the half-blind Claudius Civilis. For the rest, it's all greenish, reddish; it is incomparable with its reproduction. It is marvelous, well it's a masterpiece, and you can see that everything is about paint on canvas and how to organize that in a magnificent way.

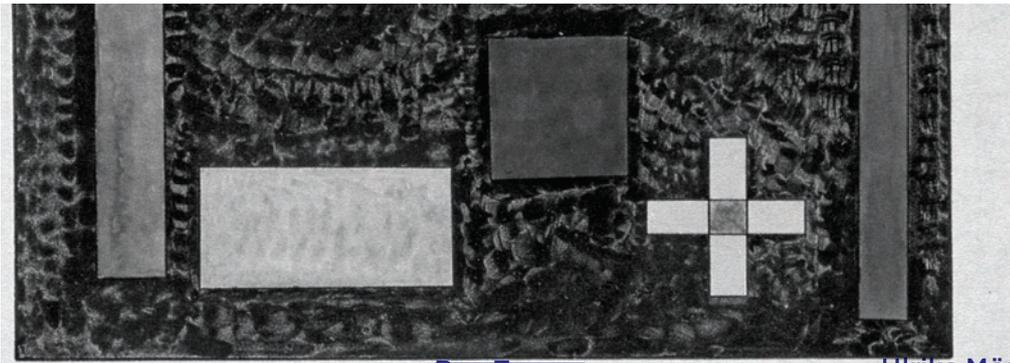
In the end, with all the black and white images that are first second-hand, and not always taken from reality. (although sometimes I heard from André, they were, but most of the time, they're taken from books, and images in books) are photographs of photographs. So, it is a very long story between the original artwork and the viewer, in the book or with the slides. In getting down to this stack of black and white images I end up with a coloured one. It reminded me of a film I saw by Andreï Tarkovsky, on Andreï Roublev, who was a 15th Century Russian icon painter.

In this film, Andreï Tarkovsky, shows that Andreï Roublev, at a certain moment, because of the suffering of the Russian people, refused to go on painting. Then, there's a whole part on a boy that is forced to cast a bell, a clock, a huge thing; the boy is the son of the former caster who was killed. So, when he would not succeed in casting the bell in the right way, he would be killed as well.

The story follows this boy and all the work that needs to be done to cast the right bell. In the end he succeeds, but only after they have checked the sound of this bell. In this movie, it appeared to be a beautiful sound and of course everybody was happy and even Andreï Roublev started painting again. It is a movie that takes three hours, all in black and white, all very slow— and then in the last five minutes you have the revelation of the paintings by Andreï Roublev in colour, which is a wonderful experience after three hours.

I want you to have it, giving you the feeling of what André's lecture is like, putting some air into his dense blurry, grayish, disturbing world, I think it is important to get some air into it, and that is what I'm going to do now.





~~Benjamin~~

~~Ulrike Möntmann~~

~~SECOND-
BLACK-
TV~~

~~ZWISCHEN,~~
~~ZWINGE,~~
~~ZWINGEN,~~
~~ZWANGE,~~
~~ZUGRIFF,~~
~~ZWEI~~

~~Reinhold Messerschmitt~~

~~Stefan~~

~~Frank Rühmann~~

~~CHAOSMAGIC:
COLLECTING THE
INTERFACE~~

~~IF / THEN~~

~~WHAT IS
IN A NAME?~~

~~Sophistication~~

~~WHAT IF?~~

~~Buck Van Doren~~

~~ARCHITECTURAL
HOPE~~

~~Johannes Schwanitz~~

~~THE OTHER ME~~



Figure 2

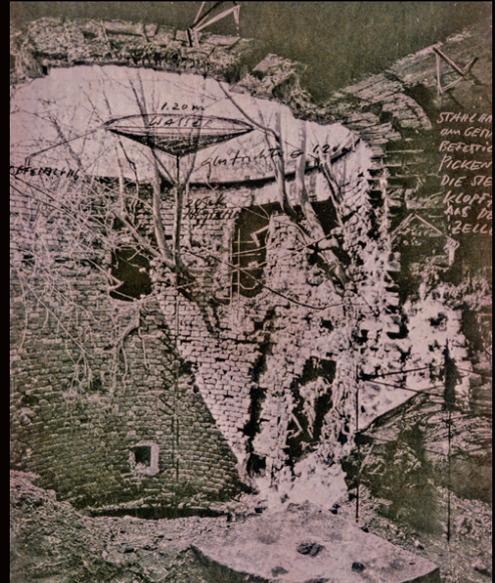
This work by Rebecca Horn comments on how a building is used to perform, to perform a view on the history of this city. It was part of the walls of the city, and used in the Second World War as a prison and execution quarter of the Gestapo to torture and kill Russian and Polish soldiers. After the Second World War, it was closed, closed forever.

Rebecca Horn actually worked on it, I think for twenty years, because she started long before this exhibition. It was the first or second exhibition in Münster – as an attempt to get the Zwinger open again she made this installation.

You saw the film in the beginning and in one part, these hammers, are knocking into the bricks,



producing an horrific sound whilst you walk through the building. So she managed to reopen it, and after ten years it gained acceptance as an official art piece, but its first impression was really amazing. You see a drawing here...



The plan was to save water from the air and let it drop into a pool with water,



which was mirroring the view. This one mirrors the view of the trees.



Here, you see this opening up, and surrounding, the walls inside and the corridors,

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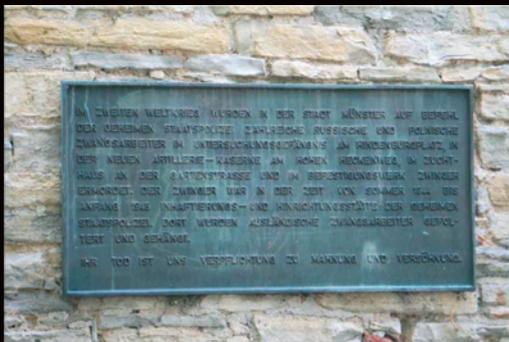
very small, and this light falling in. Inside the entire Zwinger were these little hammers, which were automatically making the sound; the sound of something, which was not comparable, the whole atmosphere was revealing something about what happened in this place.

On the outside, there are words about the people who were killed there



[]

[]



My observation is that the unknown can be used to emphasize and turn around an archive, to reveal what is not known to you and define the reason, impulse or meaning as to why somebody collected these images in the first place.

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Rebecca Horn called this work "Concert in Reverse".

Thus, actually, by looking into this archive of André, by choosing and being triggered by one of the images (which reminded me of my time in this terrible city, and this wonderful art piece of Rebecca Horn.) I went back to the images of André from Munster and matched other images to this building, and the idea of the building.



~~Don Eagan~~
~~SECOND HAND~~
~~BLACK & WHITE~~

~~Ulrich Mühlmann~~
~~ZWISCHEN, ZWINGE,~~
~~ZWINGEN,~~
~~ZWINGER, ZWÄNGE,~~
~~ZUGRIFF, ZWEI~~

**CHAOS
 MESIS:
 COLLECTING
 THE
 INTERFACE**

Raoul Teulings

~~Ulrich Mühlmann~~
~~IF / THEN~~

~~Ulrich Mühlmann~~
~~WHAT IS~~
~~IN A NAME?~~

~~Sophia Kriem~~
~~WHAT IF?~~

~~Buck Van Doren~~
~~ARCHITECTURAL~~
~~HOPE~~

~~Johannes Schwanitz~~
~~THE OTHER ME~~

"DIGRESSIONS, INCONTESTABLY,
ARE THE SUNSHINE; –
THEY ARE THE LIFE,
THE SOUL OF READING!"

LAURENCE STERNE
(1713-1768)

For those familiar with the writings of the psychoanalyst Félix Guattari (1930-1992) the allusion in the title to one of Guattari's publications may be evident. I would like to reconsider some thoughts that Guattari brings up in this book and connect them to André Klein's picture collection. Félix Guattari claims that the faculty of reason seeks for that which is statically repeated and therefore producing 'order' and that intuition mostly gets affected by singular and 'new' events: therefore 'producing' chaos. Guattari does not make the almost institutionalized hierarchical distinction between reason and intuition, as we know it from the period of Enlightenment but puts them beside each other as intellectual capacities. Guattari wants to think of them equally, not one above the other.

For that reason Guattari discusses in his book Chaosmosis, an Ethico-Aesthetic Paradigm (1992) the term chaos in relation to philosophy. And although the French philosopher Gilles Deleuze (Deleuze, G., 1968, *Difference et répétition*, Paris: Presses Universitaires de France) first used the term, Guattari's contribution extends its use and meaning profoundly further by acknowledging contingency and arbitrariness in intellectual processes.

By reconsidering the privileging of reason over intuition by establishing epistemological discourses Guattari states, that because we cannot think chaos, does not mean we have to discard it or degrade it in favor of order. Art is a means to show the togetherness of chaos and order and places them in another perspective. André Klein's remarkable archive posts a similar 'otherness' of chaos and order by showing presumably arbitrary images aligned with other more congruent ones. André Klein's archive is miming order and chaos...

Chaos is not outside the order but is in coexistence with it almost as in the biological definition of the term. This inclusiveness of chaos within (and not outside of) orderly systems occurs three years after Guattari's publication of Jacques Derrida's main argument in *Archive Fever* (*Mal d'Archive, Une Impression Freudienne*). This transcription of a lecture given by the famous French thinker of the difference makes a challenging comparison between Sigmund Freud's distinct destructive human forces as certain desires and Guattari accomplishes this 'thinking together' by returning to the prior definition of chaos as the primeval emptiness of the Universe, begetter of Erebus and Nyx ("Night").

It was this chaos that made the emergence of the Gods possible and it took until Ovid's *Metamorphoses* (1 B.C.) to articulate the difference between Khaos and Kosmos as oppositional: Kosmos became the "ordered Universe". Guattari wants to get 'beyond' this dichotomical, dialectical and finally dualistic understanding of the two terms and discard its biased positive-negative scheming by reintroducing the original 'undivided' meaning. Guattari's gesture to combine it with the invention of the description of non-linear systems better known as the Chaos Theory amplifies this return. The gaps and the 'patterns' in the collection of images in André Klein's archive mirror the stochastic, 'chaotic' processes as how they are being conceived in the Chaos Theory as in between chaos and order.

This approach opens up a different way to understand the particular mode of collecting that André Klein brings forward. And 'to understand it' is not meant here as 'to subject it' but following Jacques Derrida's claim in *Dissemination* (1972) that 'understanding' takes place between 'analysis and mimesis': one mimes the object of investigation. Chaosmimesis wants to affirm this

approach because we are not able to rationally understand Khaos but can 'relief' its undeterminable powers by mirroring it via the media we use to engage with it.

Understanding André Klein's collection means re-enacting its 'organism' in this text. For that reason I will use four traces that can be found 'in' the collection. These traces do not synthesize in an overall uncovering of its organic structure but mime certain conditions of it.

The four traces are:

The Intermedium / The Fragment / The Interface / The Differance

These four traces sometimes intertwine and intervene with each other but can also be contradictory. The different lines draw through the collection and venture into unexpected directions being "incontestably the sunshine, the life and soul" of the archive.

The patterns these traces weave between different images in the collection reveal converging as well as diverging lines successively turning André Klein's archive into a constantly changing epistemology. The presumption of a Meaning and Image relation is sometimes acknowledged and sometimes deconstructed.

The Klein archive will deliberately not function as an 'universe', a whole or unity: the provoked ruptures create different suspensions preventing the collection to become a system. All kind of grids and cohesion producing attempts are being denounced by anomalistic pictures that create other fields of epistemological coalitions using the trajectory of an "economic detour" (George Bataille). This tension causes the 'economy of the archive' (by circumscribing the condition of the archive as the capacity to contain its objects of archiving) to start trembling due to the detour provided by the images— which at first don't seem to fit in (but finally do because of the flexibility of Klein's system).

A different sensibility is therefore being provoked by this intriguing collection of images: "[d]igressions, incontestably, are the sunshine; — they are the life, the soul of reading!". The challenging part is that this digressive 'behavior' of the images postpone or delay every assumption of an underlying schematic. It is an organic structure mirroring (miming) the on lookers 'disseminating' mind and world-perception as an everlasting dynamic process: it is an archive to become.

By doing this the elements in the archive are no longer only pictures in a sense of containers of meaning or knowledge: they are machines that produce meanings in between several discourses. It installs a notion of the archive not as an exclusive unity but as an intermedium.*

*Term coined by Samuel Taylor Coleridge (1772-1834).

Coleridge definition comes from experimental chemistry and Edmund Spenser's (1552-1599) poetry.

Below is the poem that Coleridge is actually referring to by William Johnson. It is not describing a person as a whole, but it's actually showing all the flaws that are highlighted. It is working through different, let's say, sensations to look at the world. It was the same thing that I was experiencing when going through all these images. It's not about one photographer who claims one position in looking at the world, and using one type of knowledge, in looking at art and culture. No, it's actually highlighting a lot of different aspects, which makes the collection worthy of preservation.

Hush, beating heart of Christabel!
 Jesu, Maria, shield her well!
 She folded her arms beneath her cloak,
 And stole to the other side of the oak.
 What sees she there?
 There she sees a damsel bright,
 Dressed in a silken robe of white,
 That shadowy in the moonlight shone:
 The neck that made that white robe wan,
 Her stately neck, and arms were bare;
 Her blue-veined feet unsandal'd were;
 And wildly glittered here and there
 The gems entangled in her hair.
 I guess, 'twas frightful there to see
 A lady so richly clad as she--
 Beautiful exceedingly!

These lines of flights and the voids they produce function as an interface: the reader of the collection wants to fill in the gaps and construct their own connections. This invitational gesture is of high value: it is not an archive in the objective sense of the word but made by my co-producing their connections. These particular connectives are of an open kind brought upfront by miming its Chaos.

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other idea to it, than what I have in common with the rest of the world, why should I differ from it a moment before the time?—When I can get on no further,—and find myself entangled on all sides of this mystick labyrinth,—my Opinion will then come in, in course,—and lead me out.

At present, I hope I shall be sufficiently understood, in telling the reader, my uncle Toby fell in love:

—Not that phrase is at all to my liking: for to say a man is fallen in love,—or that he is deeply in love,—or up to the ears in love, and sometimes even over head and ears in it, carries an idiomatical kind of implication, that love is a thing below a man :—this is recurring again to Plato's opinion, which, with all his divinityship,—I hold to be damnable and heretical;—and so much for that.

Let love therefore be what it will,—my uncle Toby fell into it.

—And possibly, gentle reader, with such a temptation—so wouldst thou: For never did thy eyes behold, or thy concupiscence covet any thing in this world, more concupiscible than widow Wadman.

CHAP. XXXVIII.

To concieve this right,—call for pen and ink—here's paper ready to your hand.—Sit down, Sir, paint her to your own mind—as like your mistress as you can—as unlike your wife as your conscience will let you—'tis all one to me—please but your own fancy in it.

chap. xxxviii

Lawrence Stern published a book titled The Life and Opinions of Tristram Shandy, Gentleman, which actually called for pen and ink for the reader to complete, or to complement an image presented, in fragments, in the book. When you go through the book, after this call for pen and ink, you are actually, given one and a half blank pages, so you are becoming an author, a co-author. So, the whole notion of the receiver of the text as the passive one, changes into an active one, and stays somewhere in-between.

ol.

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—Was ever any thing in Nature so sweet!—so exquisite!—Then, dear Sir, how could my uncle Toby resist it? Thrice happy book! thou wilt have one page, at least, withinthy covers, which Malice will not blacken, and which Ignorance cannot misrepresent.

CHAP. XXXIX.

As Susannah was informed by an express from Mrs. Bridget, of my uncle Toby's falling inlove with her mistress, fifteen days before it happened,—the contents of which express, Susannah communicated to my mother the next day,—it has just given me an opportunity of entering upon my uncle Toby's amours a fortnight before their existance.

I have an article of news to tell you. Mr. Shandy, quoth my mother, which will surprise you greatly.—

Now my father was holding one of his second beds of justice, and was musing within himself about the hardships of matrimony, as my mother broke silence.—

“—My Brother Toby, quoth she, is going to be married to Mrs. Wadman.”

—Then he will never, quoth my father, be able to lie diagonally in his bed again as long as he lives.

It was a consuming vexation to my father, that my mother never asked the meaning of a thing she did not understand. —That she is not a woman of science, my father would say—is her misfortune—but she might ask a quesiton.—

My mother never did.—In short, she went out of the world at last without knowing whether it turned round, or stood still.

—My father had officiously told her above a thousand times which way it was,—but she always forgot.

For these reason a discourse seldom went on much further betwixt them, than a proposition,—a reply, and a rejoinder; at the end of which, it generally took breath for a few minutes, (as in the affair of the breeches) and then went on again. If he marries, 'twill be the worse for us,—quoth my mother.

Coleridge on the Intermedium:

"The employment of one set of agents and images to convey in disguise a moral meaning, with a likeness to the imagination, but with a difference to the understanding, [...] in an allegory there may be that which is new and not previously admitted.
A Political strata: 'against' interpretation."

This 'other-ness' of the regular collection is also being articulated by the fragmented narrative following the order of images. This fragmentary manner serves a purpose and strategy against the power of collecting as "bringing together only on the basis of congruencies and similarities". There is always a picture that 'escapes'.

This "line of flight" (Deleuze-Guattari) drawn by this escape is more important than most of the archival collaborations because it shows the dynamism of André Klein's method of collecting: the archive 'is' not, but 'becomes' by every way one can approach it.

These lines of flights and the voids they produce function as an interface: the reader of the collection wants to fill in the gaps and construct their own connections. This very invitational gesture is of high value: it is not an archive in the objective sense of the word but made by my co-producing their connections. These particular connectives are of an open kind brought upfront by miming its Khaos.

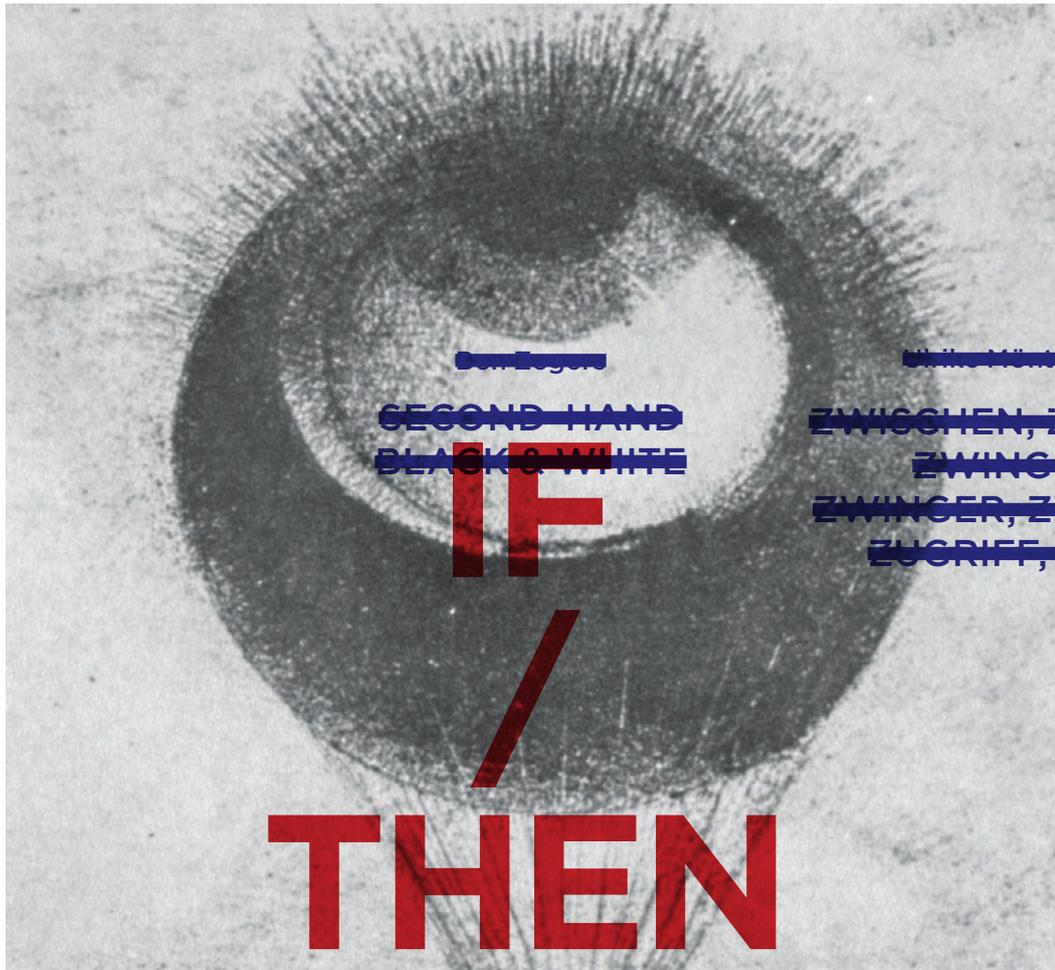
The inter-medial structure of the Klein archive evokes an interfacial approach in which its fragmentary mapping interferes with its digressive purposes. All these aspects seem to resonate a resemblance to Jacques Derrida's invention of *différance* (with an 'a') as a mimesis of the everlasting creation of the 'new' or 'other' when we are engaging the world. André Klein's archive makes this constant movement between reflex and reflection tangible, visible and perceptible by its digressive nature:

"Here we are touching upon the point of greatest obscurity, on the very enigma of difference, on precisely that which divides its very concept by means of a strange cleavage [between 'order' and 'chaos']. We must not hasten to decide. How are we to think simultaneously, on the one hand, *différance* as the economic detour [the images that at first hand not seem to fit in] (Georges Bataille) which, in the element of the same, always aims at coming back to the pleasure (Sigmund Freud) or the presence that have been deferred by (conscious or unconscious) calculation, and, on the other hand, *différance* as the relation to an impossible presence [the images that render representation problematic] (Martin Heidegger), as expenditure without reserve [the images that deliberately exhaust the system of archiving], as the irreparable loss of presence [the archive as an everlasting 'becoming' of itself], the irreversible usage of energy (Georges Bataille), that is, as the death instinct [the 'archive fever'] (Sigmund Freud), and as the entirely other relationship that apparently interrupts every economy [any inclusion of an image in any system; its resistance] (Aristotle)? It is evident - and this is the evident itself - that the economical and the non-economical, the same and the entirely other, etc., cannot be thought together."

From: Margins of Philosophy Jacques Derrida transl. Alan Bass

In other words: the economical (the inclusion of elements in an archive) and the non-economical (the resistance to this inclusion) cannot be thought together, but can be shown.

André Klein's archive is in that sense not a collection of artworks, but by miming the chaos of an artwork itself.



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~~Sophistication~~
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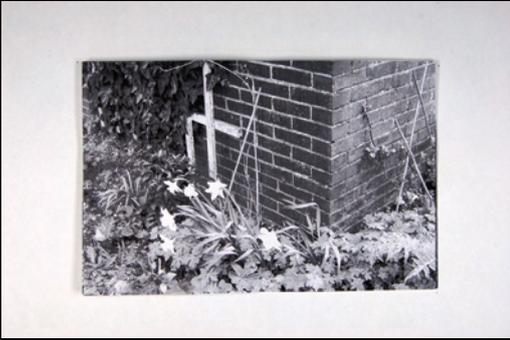
~~Johannes Schwanitz~~
THE OTHER ME

I am a man of very few words today. I made a very light and sketchy attempt to make you and I and all of us look at one image in particular, in new ways. It's very pro interpretation and not against interpretation.

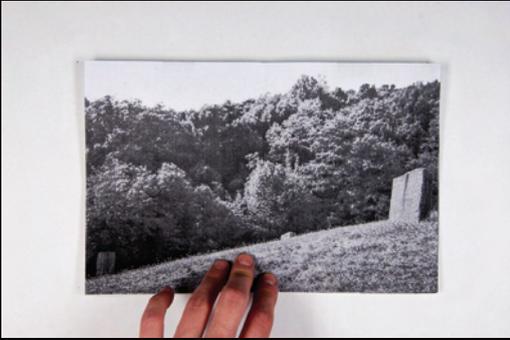
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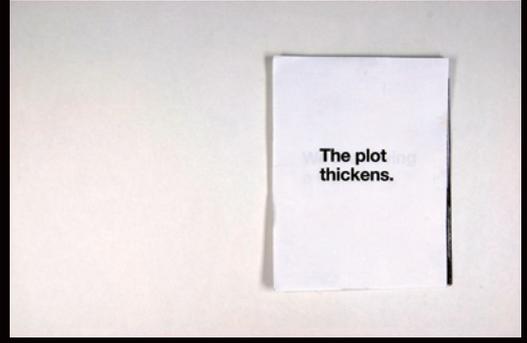
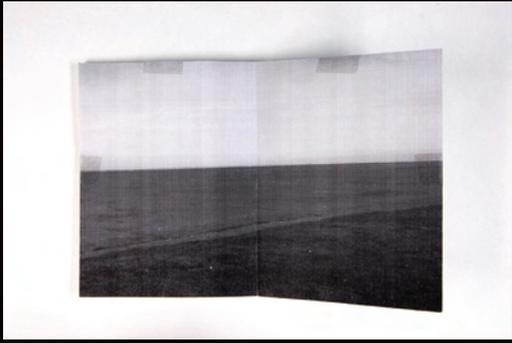


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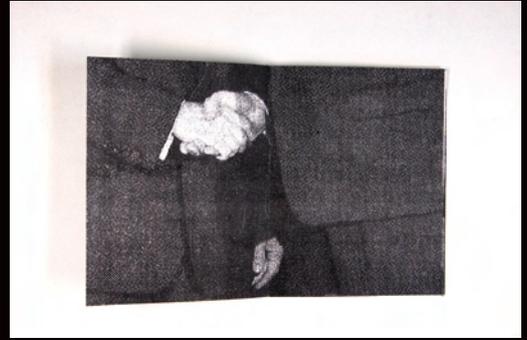
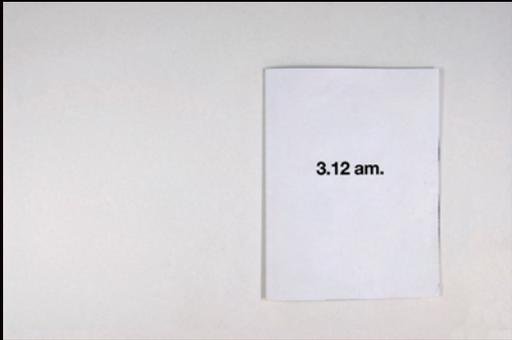
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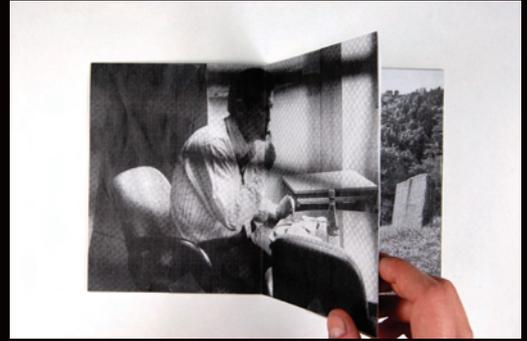
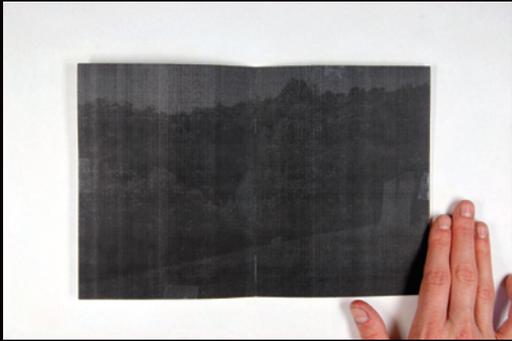
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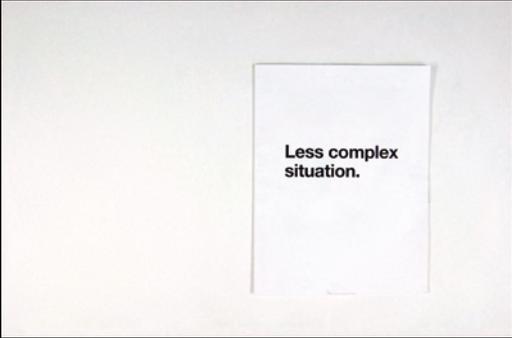


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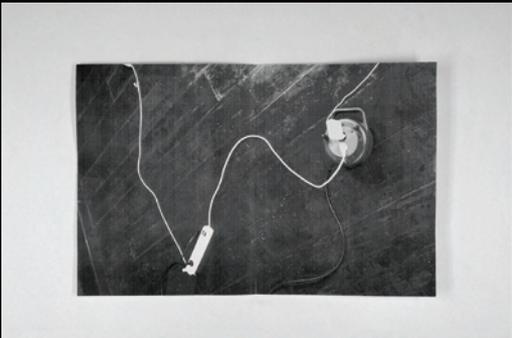
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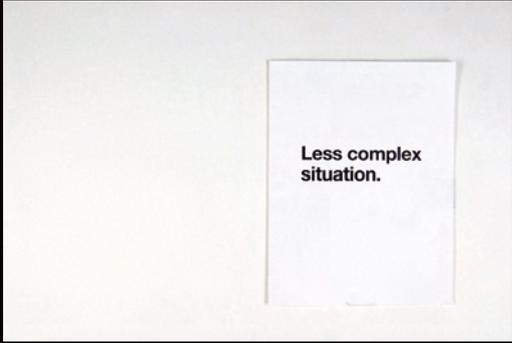


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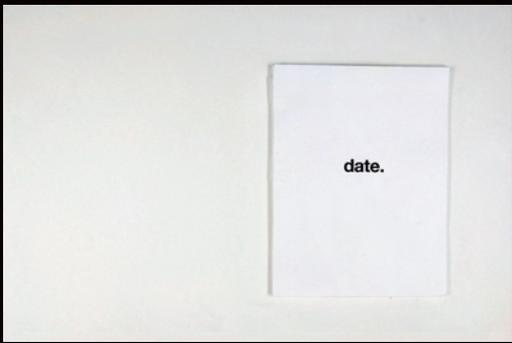
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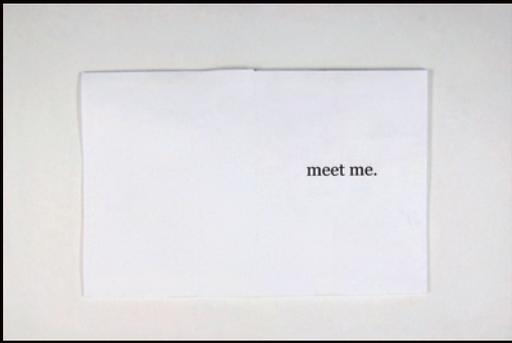
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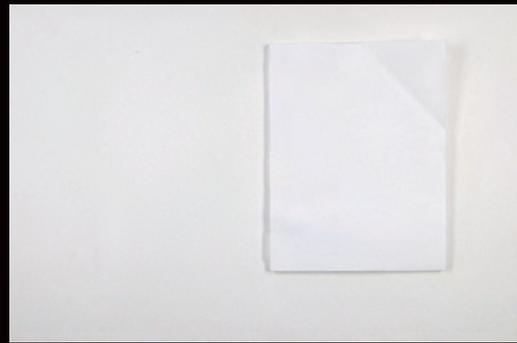
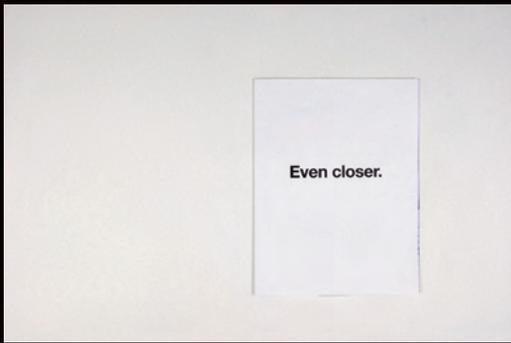
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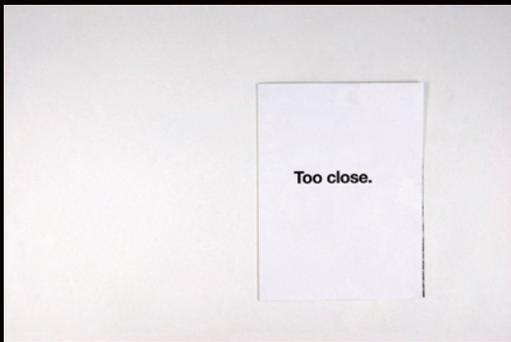
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ERIK: So André tell us what we're looking at, because I didn't know five minutes ago.

ANDRÉ: What you are actually looking at is a piece, or several pieces by Richard Serra, in Monte di Cella, (a landscape garden in Northern Italy, not so far from Florence), - a very well-to-do land-owner and director of a big Italian company, has his own private outdoor sculpture park.

They are some of the few sculptures by Serra not made of steel, but of stone... this is a group piece and you only see a part of it, there are about eight of these in total. They are quite huge structures, taller than humans. They're on the slope of a hill, and on your side of the hill, let's say where you are sitting right now, is a huge lake. But that is something you don't see right now, this is what you see.

(He points towards the colour image above)

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~~Ben Bogart~~ ~~What's In a Name~~
~~SECOND-HAND~~ ~~ZWISCHEN, ZWINGE,~~
~~BLACK & WHITE~~ ~~ZWINGEN,~~
~~ZWINGER, ZWÄNGE,~~
~~ZUGRIFF, ZWEI~~

WHAT'S IN A NAME

~~Christoph~~ ~~IF / THEN~~ Tine Melzer & Henk Groenendijk

~~Reinold Beutinger~~
~~CHAOSMESIS:~~
~~COLLECTING THE~~
~~INTERFACE~~

~~Sophistication~~
~~WHAT IF?~~

~~Buck Van Doren~~
~~ARCHITECTURAL~~
~~HOPE~~

~~Johannes Schwanitz~~
~~THE OTHER ME~~

Preliminary Notes

— A word like this is constituted by the letters t-h-i-s in exactly THIS order. Obviously, for names being words, it is the combinations and order of letters which make up a name that matter.

NARRATIVE:—

account, chronicle, history, description, record, report, story. A spoken or written account of connected events; the narrated part or parts of a literary work, as distinct from dialogue, the practice or art of narration; traditions of oral narrative.

What sort of word is a name?

It is the name which connects the human to the language of objects. The human word is the name of things.

Walter Benjamin: About language in general and about human language

— In Benjamin's famous essay on language, he assigns a special role to the human language as the language of names. His view is rooted in the capacity (the duty and gift) of naming the creation and the specificity of even baptizing humans in the name of God.

— Generally, in the philosophy of language, the discussion of actual names is very dependent on the discussion about the position assigned to the relationship between, language and, reality, name and object. This short introduction is not the appropriate framework to enumerate and structure all these possible nuances and traditions of thought on this huge spectrum. Thus a very incomplete way to characterize the way words, relate to things could be: a word (name) of a thing, the name of i.e. a cup, a chair, a house, which it represents.

Ludwig Wittgenstein quoted Augustine to introduce the PU with the famous passage of how children can acquire a language:

'the grownups say words that represent or 'point' at objects and so the child gets used to using names of objects in order to refer to them. Obviously, this explanation might hold for cups and chairs, not for abstract or metaphysical terms such as day, time, death or even the term 'name' itself.'

— But always language-philosophers are thrilled by the tension between name and named. Ever since the linguistic turn, research has been conducted to understand what metaphors mean and how the physical reality of memory and brain contribute to the linguistic reality (cognitive science). Set aside to this is the rich field of consciousness studies and cognitive processes in identifying the objects and people which constitutes the world around us. i.e. The word as a form of pointing, a code, and a visible or audible tag as such, a name (and not what it refers to).

— If one attempts, just for a thrill, to allow this perspective for the poetic and creative force of language, then the intersection between naming and memory is clearly one of the mechanisms to establish a network of words and people. The narrative of names can trigger images, visualizations, and patterns of memory.

— And, as users, how 'big' a name is can be measured in 'hits' via online search machines. Compare to the name Britney Spears and how wrong it can be spelled: Brittain Psuers etc. (I believe we all have never met her, and yet she is part of the conscious name-archive in our memory.) In case you misspell the name you are looking for, as soon as the search machine (i.e. Google) remembers your name or its misspelled relatives, it suggests:

'Did you mean ...?'

— There seems to be a desire for naming each other and by that, we make each other important.

— We search to re-position contemporary digital networks and offer an analogue method to satisfy this need.

The art-historian Adam Szymczyk asks relentlessly:

If members of a community, and the idiosyncratic experience of a single person, stem from processes of learning, involve selection from existing cultural material and its absorption, and lead to formation of specific, recollected knowledge – how does repetition and memory relate to each other?

from – On Repetition, unpublished paper, 2009

— Research and test out the limits and workings of memory in relation to names and more so: a embodied vocabulary of memories, which relates seemingly random memories with the history of individual encounters and relationships, reduced to the bare materiality of a list of names recalled by several different individuals.

— Within this network, the positions are located in different hierarchies, relationships and different degrees of closeness. The one who remembers and names is the archive of knowledge.

If you think about organizing images, if you think about systems, if you want to find order and meaning, if you work with text and images, these 20 000 images in the archive were in our mind, and we started wonder why they were actually together. Of course we knew about all the years over which the collection has grown, but, a motive is behind as to why?

We imagined all the changes in motive that would have taken place over the years. The various contexts that were created for these images, and vice versa. It's not the images independently, but the groups of images that offer function. The names given in these stories give the collection, and the different collections within it, meaning.

Our proposal was to take the images outside of their context to find a new motive for organizing them, or naming them. What will happen if we name them; will they belong to each other or not. To develop these ideas, a project was initiated for our two basic year groups to see if we could select from the scanned slides. We structured two days, and started the first day by showing the images, which were on sheets with twenty images per page and projected within the classroom.

Every sheet was displayed for ten seconds, with the students allowed to vote yes or no. We will show a page for ten seconds, to give an idea of how fast you have to look.

(ten seconds of silence)

After this democratic selection procedure we ended up with fifty sheets, approximately one thousand images and a morning's worth of work.

So what were the criteria to say yes to one sheet and no to another sheet. We printed out the fifty sheets and in the afternoon started (putting all the separated images on pieces of paper) and asked the students to rename the images.

Two rules were applied: the students didn't have to think about the artist and/or title of the artwork, if somebody knew it, it was something that didn't have to be written down. But anything else associated to the images could be written it down.



Here, you see one of the first quotes that will be shown from the student's feedback...

"THE VOTING SEEMED SO RANDOM:
WHAT IS INFLUENCING THE OPINION
IN JUST A FEW SECONDS?"

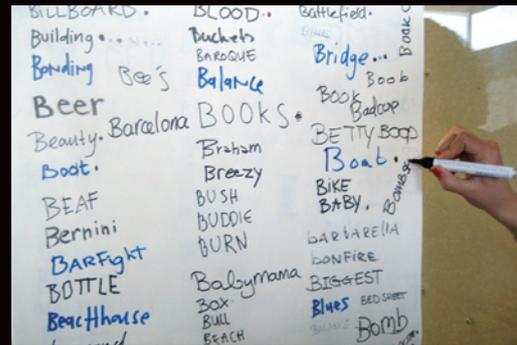
You might imagine that being asked to do this for two days, you want to be a good student, yet you don't really knowing what this means. Does it mean rebellion? Does it mean following it through, just doing this for two days, having A5 sheets with images that you name, and what are the problems that occur when you are doing this for two days?

As well as having different people, you also have very different opinions about this action, with varying feedback.

"WHAT'S THE CHOICE? TO BE CREATIVE
AND INVENTIVE OR STICK
TO A PROCEDURE
SOMEONE ELSE TOLD YOU TO?"

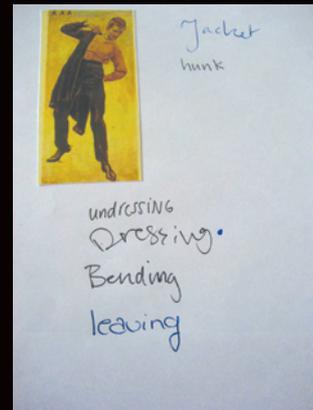
One of the main problems, or maybe not problems, but situations was that there were no specific parameters to know the meaning. What are the parameters to do this well, what is the system, except for naming it with one word?

People were sitting, trying to name these images and avoiding the knowledge they had about them at the same time, it happened like you were reading in the quote before, that they all found themselves a strategy to answer the problem and to maybe deal with the day. Naming the sheets of paper was fundamental and there were a couple of hundred sheets lying on top of each other, traveling around the tables, but the second task was to take each name and to fill in a word list that was hanging on the opposite wall, in alphabetical order.



One problem was the vocabulary. With a vast array of nationalities and only two natives, and understanding this game was being played in English, resulted in trouble knowing what the vocabulary limitations were. Translators were at the table, trying to help each other out by translating and trying to find the right tags.

Now this is something for insiders, some of whom were present then and now, having that experience in their heads, being that when you go back and forth to the wall, you're also influenced by what is written there. It brings you to another tag. People appreciated the fact that they didn't know what they were doing, but in fact were feeling at home in the system someone else proposed to them. Very strange mind meetings occurred, as you can see in one of the details of a name.



"FIRST I WAS GETTING MAD,
THEN I SPENT
MUCH TIME ON TRANSLATING WORDS
FOR OTHERS
INTO ENGLISH..."

So, quite some business by the middle of the day, trying to get the work done, a dead-line was fixed and we had a huge pile of images that needed to be named for the procedure.

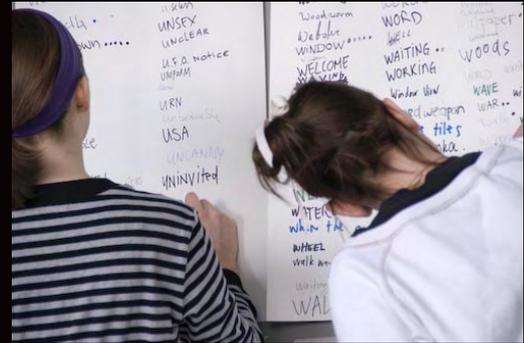
I think it was a system that started as you come up with the process, and when the process starts it takes it's own road; things occur that you didn't anticipate. That really makes it interesting to do, it generates questions and discussions about what's going on. Many people were searching for a purpose or a final goal, even though there was no final goal; there was just a process going on. Of course, some things come out in the end, but that's not the objective.

Then, when people started to write on the alphabetical list, it became clear that the vocabulary was limited to a certain degree, there were more and more re-occurring words (marked up here with a dot).

If you go to a database and ask for one keyword, certain images would pop up, creating new relationships.

"IN THE BEGINNING I FOUND QUITE LITERAL TAGS, A HOUSE FOR A HOUSE ETC... LATER I TRIED TO FIND MORE AND MORE 'STRANGE' WORDS TO RELATE TO THE IMAGE. WAS THAT TRUE OR HONEST TO THE SYSTEM? WHICH SYSTEM?"

There are findings and there are things that started happening between the images that were already there, but also between the word and the image. Then, between the different words attached to the same image – sometimes the meaning came from one sheet hanging next to the other.



We made a rule that they were not allowed to write the words twice on the sheets of paper. So, during the progression of the day(s), more reading occurred than writing, it became a form of learning – you had to read all these words on the growing list before you knew whether to add your word or not. The words were being memorized and they came back.

In the end this wall became a very twisted narrative, where you could find your way like in a book that had several answers, entrances, exits and routes. The further this procedure went on, and you can see that when you read the quotes, the more the opinion about this whole activity was divided.

On one side, some people thought that after two hours it was over, their attention span was stretched enough. Then the other side, and of course very many in between, thinking it might be interesting to deal with this, to examine it, to think about what it implies, doing this, the more complicated it gets and to really choose a path in which to go yourself.

Vacation
VISITOR
VIRGIN MARY

If you imagine these 8000 images would be in a database, tagged with these names, relations would start to occur because of this going back and forth, and working with these images you create kind of social network within the group of students, which becomes visual.

Thinking about this very analogue data that has become a digital archive, we add an analog process to it once more. We were tempted to think of search engines on the Internet and the way that images are tagged but also the way that we repeat and memorize images, when we see them.



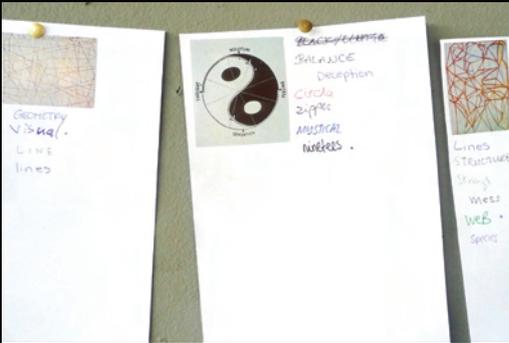
"The tags interacted, started to communicate with each other, once they were hung on the wall."



The fact that almost 40 people, who are in a way a machine themselves, that no one has access to because their memory and their brains are not equalized. So, when we now talk to some of the more explicit people in their commentary, they also say that it's amazing for them to see that after these two days, they could actually memorize about nine hundred images, and they could even remember what they wrote each image.

Thus, the tagging also became a path to the image, in their own memory, and at the same time as it's on the wall, you can see this here, images found ways to meet each other, these two on the left, the right, the center and the terms were also neighbors in that space on the wall.

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We were both observers, but also initiators – thrilled by the stories of the side effects of this memorizing in the group, because in fact the side effects were the biggest part of the work, which is also not yet finished.

Again, one of these examples where the love meets the love on tagging an image and we have no way to trace, whether some-body did this on purpose, or whether that is something of coincidence.

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An example where you see the relationship between translating the image into text, as eventually there were as many names as images and certainly we realized that we had one wall in the room, consisting of only words and one wall made up of images.

Although there was a translation of images into words, the potential now was that these new words would also generate new images.

So if we disconnect the words from the images, and see it as an autonomous word list, you could just start up the whole thing again.

– Select a thousand words out of the word list

– Put them on paper

– Search for images

If you do that, then in the end, you would have two collections of images which would relate to each other, but would be completely different. They would have gone through the translation machine.

If you consider that the average vocabulary in English is 400 words, and just force everybody to do it in a language that they haven't really mastered, the average vocabulary is four hundred. So the chance that the words will start to relate is very much increased.

And the differences are very big, the S was a large amount, the M, the I too. And well, for the Q, that was it.

It can go along so many paths, but is something that also loses control. A mushroom effect happens whilst it grows, some carry it on, some people are very happy that they survived it without bigger damage, but generally we think that it is very interesting to think about the implications of this and also what it does to meaning in general.

You know there are always some more, but it was a game of limits and of brains, and we'd like to thank– all the students from A and F, especially the ones who are still wondering what it was all about, still having bad dreams and still cycling around the city naming whatever they see.



~~Don Zyger~~

~~Michael H. ...~~

~~SECOND HAND
BLACK & WHITE~~

~~ZWISCHEN, ZWINGE,
ZWINGEN,
ZWINGER, ZWÄNGE,
ZUGRIFF, ZWEI~~

**WHAT
IF**

~~Reinhold Messiaen~~

~~Ernst Bloch~~

~~Walter Dill Scott~~

~~CHAOSMESIS:
COLLECTING THE
INTERFACE~~

~~IF / THEN~~

~~WHAT IS
IN A NAME?~~

Sophie Krier

~~Buck Van Doren~~

~~Johannes Schwanke~~

~~ARCHITECTURAL
HOPE~~

~~THE OTHER ME~~

Firstly I'll inform you about the proposed setup for my lecture. It was supposed to be a complete analog set up and I would like you all to actually attempt to imagine it, even as we go through the beamer projection you can still imagine how it would have been, if it would have been analog. The idea was to have three slide projectors, going around, projecting three slides simultaneously, and (we) would have been in the centre as a public, with a panorama surrounding us. I was looking for a form of loop presentation and not so much a linear story which is what happens when you go through presentation, clicking from one slide to the other.

What I did with the contact sheets, was to view them on my screen for five seconds, and then by purely reacting on impulse, select the image with the most resonance by making a screen shot. I then had it ready for every PDF popping up and would just look at it, taking something out afterwards. I re-organized the images and connected questions to the images. I attempted to use this collection for myself, as a starting point for something new, and the means to do that is to ask myself questions and to ask you questions as well.

A lot of trouble went into finding those slides and forwarding them on to me in a digital format. But something went wrong with the names, (we're talking about tags again). The title of the slides that I gave... somehow, some got interchanged with completely different slides.

So I chose the images, I came up with questions, a story, wanted to tell it through analogue devices... and now I'm confronted with slides that I have never seen before, and I'm still going to tell the story, as this talk itself is structured around a method of improvisation.

FINGER YOGA

Before I start, I want to make you feel something physically. You can see my hand here.

I took a piano lesson two weeks ago, for the first time in seventeen years, and what the teacher made me do was finger yoga, and it is basically to try and get all your fingers independently activated and to be able to tell each finger what to do, whether it be something very gentle, or something strong. The idea being that if you can do that you can play any key on the piano.

So I would like you to all put your hands down on your lap, or if you are standing just on your legs, and first have both your hands like



then make a paw like a cat, a soft paw. And then I want you to lift your



thumbs, it's a bit difficult to see it in this perspective, but lift your



thumbs up, drop the thumb and then stretch all



the other fingers and drop



all the other fingers. So lift the thumb, stretch and drop and when you stretch all the four other fingers keep the thumb



like this, keep it bent. Okay



I took a piano lesson two weeks ago, for the first time in seventeen years, and what the teacher made me do was finger yoga, and it is basically to try and get all your fingers independently activated and to be able to tell each finger what to do, whether it be something very gentle, or something strong. The idea being that if you can do that you can play any key on the piano.



here we go, lift the thumb, the drop



thumb, stretch all the other



this, stretched out and



fingers, drop the fingers



drop it, stretch all the other



Lift the second one,

drop the



ones,

drop them



second one,

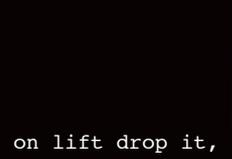
stretch all the



. And the fifth,



other fingers, that's a difficult one I know, drop them all. Third one, lift the third



on lift drop it,

stretch all



one,



the other ones,

this one



drop the third one

stretch all



is also difficult and drop it



the other ones

and drop them.

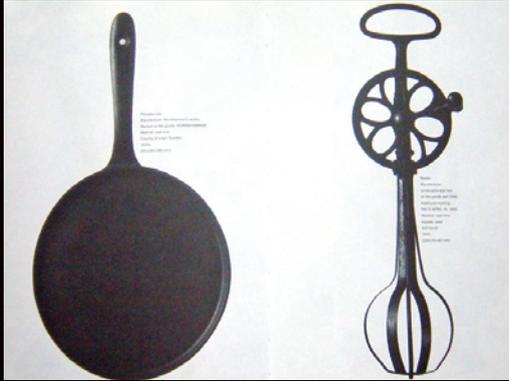


Fourth one, most difficult one, they say that this one is going to fall off within



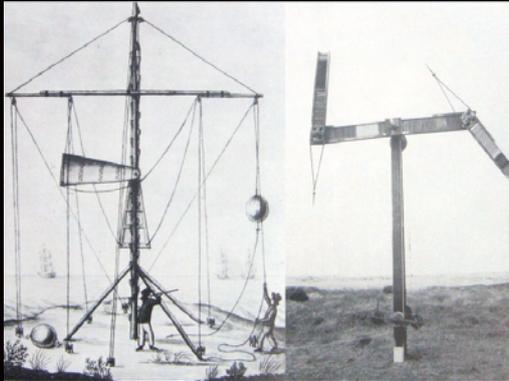
two hundred years, lift it,

I put three images at the beginning, which are part of the introduction of most lectures that I usually give about my work, which talk about three core questions, I usually ask myself.



HOW DO YOU ENCODE YOUR MESSAGE?

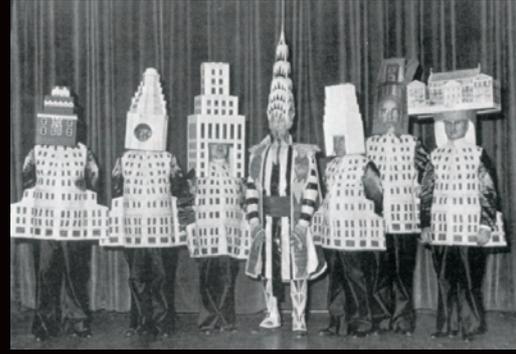
So, when you look at the world, when you observe the world, what do you filter and what comes out of you in the end. Are you like a pancake pan, where whatever liquid comes in you are able to solidify it into a pancake. Or can you fluff up things into air like the right-hand medium would do.



HOW DO YOU ENCODE YOUR MESSAGE?

This is one of the first telegraph poles, which would transmit messages on the Belgian coast, between Paris and Amsterdam, I think. And what I really like about these constructions is that it really makes clear actually how difficult it is to talk. Even me talking to you right now, it's my thoughts trying to come out and you taking them in and connecting them to your own experiences. We do that all the time, and it's quite complex, and in many devices today, it's been minimized, so you wouldn't even feel it, but actually it is happening all the time.

This is an image from 'Delirious New York' -



HOW DO YOU RELATE TO YOUR WORK?

The book is by Rem Koolhaas, It speaks about the importance of the scale model as a way to miniaturize a reality, but also as a means to perform it. I should tell you, that they're performing their favourite building. Okay, first image -



MAMAN LES P'TITS BATEAUX QUI FLOTTENT SUR L'EAU?

In other words, HOW DO THEY FLOAT? I don't know if you feel it, but it's like there are three long buildings and they're all kind of moving past each other, like a set of flat cards. I like that idea, of looking at this image like that; that it is not the boat which is the boat, but it is what's fixed that is actually moving. The third thing that I'm going to be talking about with the other images are the assumptions we have about the things we see.



WHAT IF THIS WAS A TECHNICAL DRAWING?

Why, when we imagine a technical drawing, we all see a black on white, something very precise, a very functional drawing.

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COULD THIS BE A FACTORY?

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If that was a technical drawing for instance, would that be the factory where these kind of things are produced?

And if this were the factory, then maybe...

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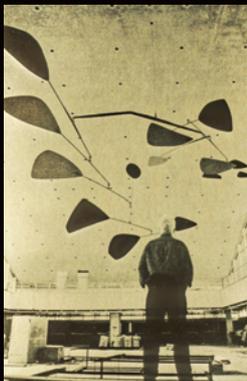


WHY ISN'T THIS A SUBWAY?

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And who says this can't be a subway; taking the subway could be an experience like this, very intimate and very colourful.

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WHAT NOW THAT THE WORLD IS OUR STUDIO?

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I really believe that the world is our studio, especially as my own studio burned down around Christmas. Before, I had a feeling about it but now I'm really serious and so design just ends up being a backpack and nothing else. But if the world is our studio, how does it influence our work then?

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HOW CAN THE WORK INSCRIBE ITSELF IN THE WORLD?

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This is my favorite pavilion at the Venice giardini, look how the trees go through the roof. What I really like about this slide, is that actually when I see it I don't know what the work is. I don't know if it is about the trees, the gravel, the floor, the sandbags, or maybe the paintings in the back, and I like that, all the confusion, and how things jump from one thing to the other.

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WHAT IF WE COULD READ BETWEEN THE LINES?

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I was lying in the same spot as André, in Münster, 1998. I was in my last year of my studies at the time, and I really remember lying there and looking at the sky getting some kind of texture just from having those lines of letters in front of it, and noticing how the sky doesn't really feel so tangible and was suddenly becoming a surface in which you could write.



HOW CAN WE EMPOWER NARRATIVES?

It's a comic book cover. What I really like about it, and why it caught my eye, is that it speaks to me. That's what I mean with how can we impair narratives. One thing is to tell stories. (I mean it's quite easy to just spread words around) and the other thing is to let those stories actually speak to others.



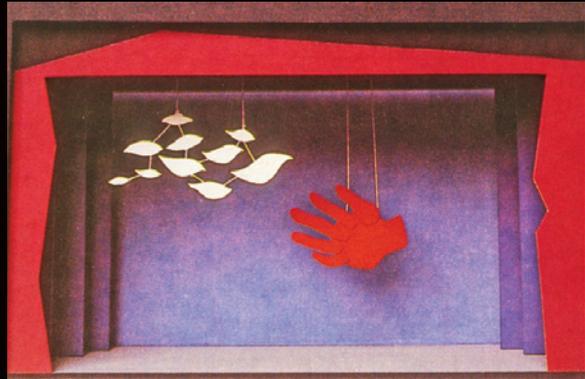
WHAT IS YOUR OWN BLIND SPOT?

How much risk do you take?... so this guy, I guess it's Teun Hoeks I couldn't see it, obviously, his head is under the elephant. He's holding a gun and he's in quite some trouble, but I like the way he's relating to his work, if it would be his work. That is what I imagine when I see this image.



CAN WE DESIGN PURE IMAGINATION?

That's the image, which was missing, here is the image which is on the poster, next to the title of my lecture. It is one of my all time favorite works, and you can see a piece of grass, very neat, and there is a boat inside the grass at the same level and then there is a perfect kind of circle cut off from the grass, and that same shape, in the shape of an island, with again a boat and a person rowing away, moving away from the nearby coast.



WHAT DOES IT TAKE TO TELL A STORY?

I'll tell you one little story that this image made me think of, it's a story of a rose that does not want to grow. It goes like this, there's a rose and the rose doesn't want to grow. And one day the sun comes along and asks her please grow, and she doesn't want to grow, and the next day a cloud comes along and says please grow and she doesn't want to grow, and the third day rain comes along and says, please grow and she doesn't want to grow, but the fourth day all of them come along and then she grows.

You know it's one of those very moralistic things, and for some reason I wanted to hear that for three years every single night, so it probably shaped the way I see things.



WHAT DOES THE MATERIAL WANT TO BE?

Those that work with me at the Design Lab know that is something I ask a lot. In this case it is pigment, and what I really like about this image is that the pigment is pigment and at the same time it's volume, and it's colour saturation. So it's really itself, in a very intense way.

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WHAT DOES AN IDEA HAVE TO BE CARRIED OUT FOR?

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If you look these at objects in this image, you see the whole matrix of all the shapes, which create a form or typology or alphabet. And I think, looking back at my own time when I was studying, one of the things that I didn't dare to do enough at the time was really multiply things and create quantities of things, and really reproduce things to kind of go beyond the threshold of that one object or that one concept or idea. Sometimes when you just dare to do a lot, then lots of different things will happen, than when you just do that one precise thing.

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IF YOU START WITH ONE, HOW MANY CAN YOU MULTIPLY BY?

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That is what I think about when I see this image of one tree, one roof, one roof, one tree.

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WHAT DOES YOUR WORK BUILD ON?

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For me that is what this image talks about. This is a kind of invented evolution or inverted evolution, but if you designed a knee cap of the little third animal from the bottom, how does that knee-cap relate to the back of the second animal and everything else that came before you? I'm not saying that we should all know everything related to our work, but we should try to at least construct a kind of discourse around what we do.

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WHICH PRIORITITES DO YOU SET?

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What I really like about this stove, is that by putting the heat at a central point in their house the shakers were also saying that heat was a way to create conviviality, and that's the heart of the matter literally, and that is what's going to shape the talking around it. It's a visual way, of doing what you're saying.

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WHAT NEW READING CAN THE WORK GENERATE?

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Strangely enough, even though the benches are upside down and these pipes are coming out, I can hear the children screaming from the school benches. I'm not even sure what is happening, but it makes me think - Where do you start when you work on a project or on a situational question? What's your first starting point? Do you start from everything you know? Do you start from everything you don't know? Do you start by turning things around? Do you start by focusing just on sound for instance, like what may be happening here?

This one made me laugh when I saw it.

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WHAT IF WHAT WE DESIGN IS BESIDES THE POINT?

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I'm sure that the person who designed this fountain, designed the rabbit, the clock, the marble and everything, but he didn't design the girl that's sitting there, with the yellow book that's opened half way, sitting in the perfect position. This image is all about the girl and not about the fountain. This is revealing, to realize that whatever you make is, in the end, about something else.

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WHICH NEW PERSPECTIVES DO YOU CHOOSE?

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Obviously it would be amazing if a cathedral grew out of a tree like that, I don't know how many of you did that? I have taken one of these pictures a few times, on holidays, trying to kind of see new connections, new links.

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WHICH STORY DO YOU GO FOR?

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There is this thing with design about showing only the front side of things and preferably the glossy side, which is appropriate on the front of a magazine. But it is necessary to take a bird's eye view of whatever it is you design. This point of view, high up in the room, gives a completely different sensation of what's happening, than if you were at eye level.

We are at the last five slides now.

This is an image of a child on a Babel Tower, with all these important looking people around,

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WHICH ROLES CAN WE RE-IMAGINE?

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it is old fashioned, it's called Tree of Life, and it made me think of the Ben & Jerry's Board of Directors, which is made up of 10 year olds, and is the reason why those chocolate chunks are so big in there, and so completely out of proportion. 10 year olds that thought of that. I like that idea of turning hierarchies around.

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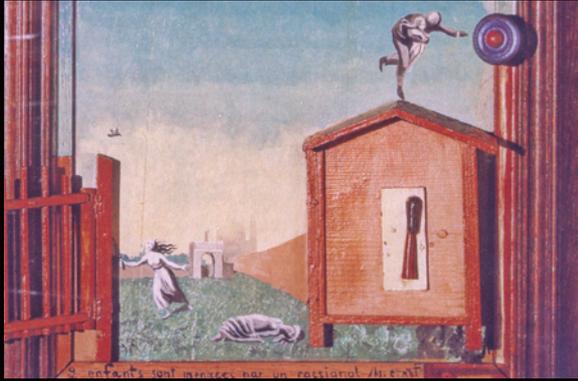


HOW FREE ARE WE REALLY?

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This is an image of a carriage pulled by two horses, there's a chicken on it, the image is split into two parts; on the bottom is a very happy man with a hat and he's on a flying rocket with wheels and a captain's wheel, he's flying and it's like he's reinventing his own mode of transport.

I mean, if we think of cars, we all think of wheels and four wheels, and a steering wheel and probably a roof and things like that. How can we think, free of this, or how can we escape these sorts of molds of thinking that we have.



CAN THE WORK ESCAPE ITSELF?

This was an image where I saw this happening, it's a little very small painting, I imagine. It's just a wooden frame work, a landscape and a house, and then the thing is that parts of the landscape, parts of that drawing are made in 3D, stuck on that same painting and the people are also walking out of the frame, literally leaving the world of the painting and entering the dimension of objects, and then what I wonder is, can we let objects leave the dimension of objects.



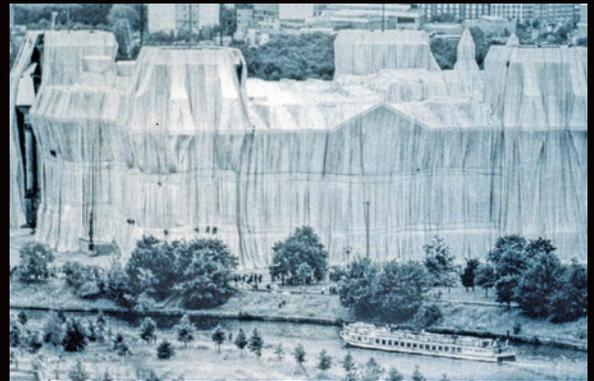
WHICH OTHER WORLDS CAN THE WORK REVEAL TO US?

This is an image of an installation at Saatchi Gallery in London. When I walked into that installation, because you literally enter it through a small corridor, which is at first quite high and then slowly (but you don't really realize it), you kind of enter this landscape which is one huge room filled with black mirrors, smelling of petroleum and you don't know how deep it is, making you feel very anxious whilst there, very disturbing. At the same time it's beautiful as this not knowing is what makes you feel as if something new will happen.



DO YOU CENSOR THE UGLY?

This is a personal note from myself. I tend to censor the ugly. It is something that I have. I also censor the horror and everything that is, all those aspects of humanity are quite difficult to deal with and to include or to at least address partly in my work, and that is a question for me, how do you deal with that?



HOW BIG ARE WE REALLY?

This image is of the Reichstag in Berlin, it is packed with textile. I remember seeing it in the newspaper, people having picnics in front of it and just looking at this huge textile creature, waving in the wind; against this big building that before, was just being big and totalitarian and now it is just waving in wind. That is what this image reminded me of.

And then before I go to the last one, I would like to hear you all make a big sigh, like you're really fed up with me, sigh, okay, perfect! You're very good. So the last image,...



WHAT IF ALL THE WORK COULD MAKE US GO... SIGH?

I'll tell you what the image is. It's a monochrome image with a body leaping out into the air from the left side and there's absolutely no defense, you know that he's going to crash on the floor, but still he's leaping out, he's letting himself fall and that's my conclusion...

What if all the work could make us go... sigh?



~~Second Hand~~ ~~Black & White~~ ~~Zwischen, Zwinge,~~
~~Zwinger, Zwänge,~~
~~Zugriff, Zwei~~

ARCHITECTURAL HOPE

~~Recent Readings~~

~~CHAOSMESIS:~~
~~COLLECTING THE~~
~~INTERFACE~~

~~Exhibition~~

~~IF / THEN~~

~~Workshop / Seminar / Conference~~

~~WHAT IS~~
~~IN A NAME?~~

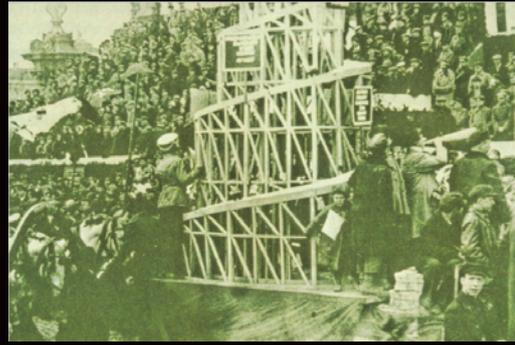
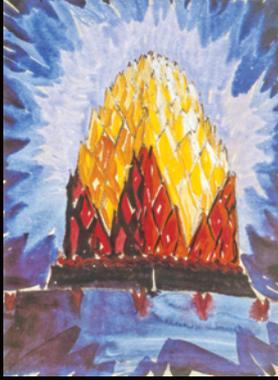
~~Sophistication~~

~~WHAT IF?~~

Bas Van Beek

~~Johannes Schwanitz~~

~~THE OTHER ME~~



I'm going to talk about architectural hope in the 20th Century. The picture above reminded me of Bruno Taut's pavilion, "the Glass House".

Bruno Taut was mainly working in Europe, he fled to Ankara, which at that time was a safe haven for a lot of Bauhaus Architects. Ataturk decided that the country needed a new capital and broke with the dominant Ottoman style, inviting architects from abroad to take Turkey into the 20th Century. The transparency of honest construction is used to exemplify a political agenda. The ornament was obsolete resulting in it becoming fascist, effective propaganda made of stone.



Going back a little closer to home, where Le Corbusier built these huge 'living machines'. The individual expression here can be seen in the colour of the walls that are part of the facade at the back of the building.

Bruno Taut was an architect and part of the pre-Bauhaus movement the 'Kristall Kette' (translates to Crystal Chain) – a group of people who sent letters to each other discussing how architecture could translate the notion of 'the new world' in stone. They presented their interpretations of this new type of architecture at the Werkbund exhibition in 1914, held in Cologne. Walter Gropius and Otto Meyer designed a model factory for the exhibition, Henri van de Velde designed a model theater. Mr Taut was best known for this prismatic dome of glass, it's not clear from this black and white reproduction, but the interior was brightly coloured.

If you look at the top of the image, the actual prism dome wasn't necessarily used in a constructive manner, but was meant to be perceived in a more esoteric way as a huge broadcasting antenna, emitting man's inner light.



Deciding as an architect to let the inhabitants be involved in the colour of the facade (giving them the illusion that they can express themselves in society) is both naive and ridiculous. Architects did not change society and will never do so.

I was quite intrigued by this photo,

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and here we have the Dutch version of it.

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it's not clear to me if it's a building, if it's a theater, if it's a set, is it a temporary architectural construction, what is going on here? Is it a place for concerts, gatherings, propaganda marches? I don't know. It seems all of the above. Wonderful!

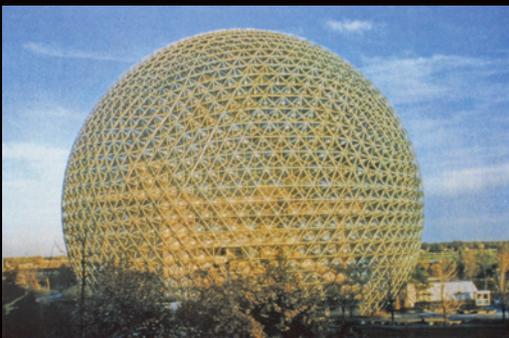
We can talk about technology as man prevailing nature through technology, expressing the hope of making these beautiful structures. For instance Buckminster Fuller's Geodesic Dome,



[]

It's quite a difference. This is Rotterdam's Van der Broek en Bakema's library. Actually, an old teacher of mine, worked for them and while he gave us a tour through Rotterdam, he said, "Well this is the library we built, but this isn't a reference from Centre Pompidou. The installation, the big yellow pipelines, they were meant to be ten centimeters in diameter, but the installations guy came to the office and said that the ten centimeter diameter wouldn't be sufficient, it needed to be bigger, way bigger. That's how this library ended up looking like this."

I like the transition here, so let's go back, and travel to New York.



and of course, The Centre Georges Pompidou expose the mechanics and the installations in the building, not covering them up, not cluttering it up with extra walls, WYSIWYG (what you see is what you get).

It was quite a shock at that time. We have some interior shots here as well...

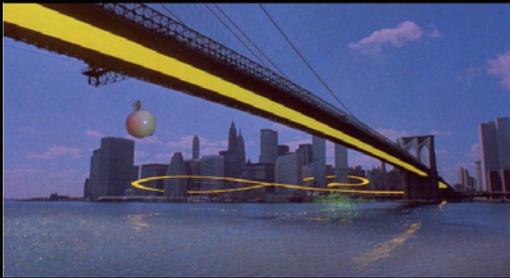
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Jean Baudrillard has a lot of interesting things to say about the United States and he thought it was the land of new reality. He named it hyper-reality, where the reality itself wasn't important, but the way in which it was represented, mainly through the media. How it was being symbolized was more important.

So the television image or in this case the film image, is becoming more real than reality itself, with the symbolic meaning of commodities more important than their practical use. This is actually a film still from "The Wiz".



Directed by Sydney Lumet in 1978, at the end of the Black exploitation era. In the 70s, Hollywood was in a big crisis and they couldn't connect to the audience anymore. There were all these independent studios making films with Afro-Americans making lots of money. Hollywood tried to lure in audiences with Julie Andrews, but the woman that was actually doing it was Pam Grier. The genre was quite aggressive with sexist pimps who exploited and abused their hookers. This, of course, was a bit too extreme for Hollywood, therefore Diana Ross was picked for the role of Dorothy, since she had the ability to appeal to both black and white audiences. To make The Wiz with only black actors was daring as the musical genre was, and still is, predominantly white.

Let me quote Slavoj Žižek, who had a good thing to say about film:

"How do we know what we desire, there's nothing natural about human desire, all desires are artificial. We have to be taught to desire, and cinema therefore is the ultimate perverted art. It doesn't give you what you desire, but it tells you how to desire."

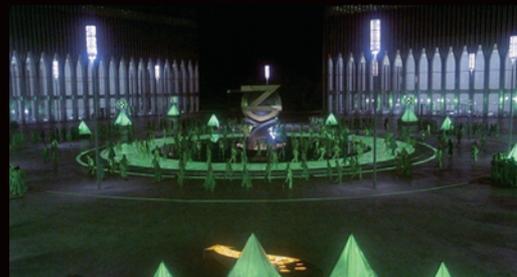
So here, they enter Emerald City...



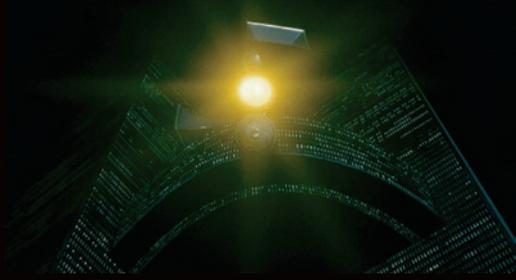
Diana Ross (Dorothy), Michael Jackson (Scarecrow), Nipsey Russel (Tinman) and Ted Ross (Lion) are entering Emerald City, through a vault. Diana Ross is frantically screaming for Toby her dog most of the time, the actual yellow brick road that you see, was an actual product and it was marketed as a yellow brick road vinyl.

There are several levels of how we perceive power, freedom and hope. Of course, this was all shot on location at the the former World Trade Center, at the epicenter of capitalism you could say, and it wasn't by coincidence that this director thought, "Well I'm going to go to the World Trade Center, I'm going to be here and I'm going to do this scene here with Diana Ross and Michael Jackson". Since huge budgets are involved to produce scenes like this there is more than meets the eye.

What you would perceive at first, is that the actors are singing about the colour green. Then there's a voice in the sky, that says that green is obsolete basically, and he is changing it to another colour. This voice is creating new demand, a new market that makes the old obsolete, a capitalist habit.



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This voice is possessed in obscene dimensions, a traumatic dimension of the voice, an object of anxiety, distorting reality, thus the human voice is the sublime medium for expressing the death of human subjectivity. The question is how do we domesticate this? The answer lies in the narrative of this scene. We have this voice and it's the first step in expressing power. Having power over the people that are underneath.

The colour changes to red...

[] []

To go back a step, when I talked about the epicenter of capitalism, what is going on here in the middle is that these people are dancing around a corporate identity.

An existing piece of corporate art, the logo was added and actually the existing sculpture didn't make it through the September 11th attacks and was exhibited on the roof of the Metropolitan Museum of Art afterwards. I'm not talking really about the people who are dancing, they are dancing and they are having a really good time, but I am talking about these people here,



[] []

from then on the colour changes to the ultimate yellowbrick: gold. It is not only changing the colour but adding a materialisation.

in the middle, and these people are mimicking. These actors are mimicking the white decadence of that time; mimicking it around a corporate identity.

Of course, after this Diana Ross gets asked by the Wiz to come in, she has to go through a door of the building.

The focus is on this corporate identity as well, on how to domesticate the traumatic dimension of the voice.

[

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What is going on here? Let me show you the sequence, of course we have the building here that wants to be a monument the sculpture of Abraham Lincoln here in one image and the set. In front of that set is the corporate identity, the flag of the United States, and it opens up. Giving the artist a grand entrance.

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The voice seems to come out of a sculpture of a human being, the representation of man. The voice out of the sculpture comes from an ignorant man from New Jersey, who doesn't exactly know what he is doing, he is just there moving along with the machinery of capitalism, as in creating new demands.

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The screenwriter of "The Wiz", Joe Schumacher, who had a lot of connections in the fashion world, made sure that the dancers in this film, especially the people who were portraying the white decadence, were wearing high fashion.

The wall is opening up and it is a wall that wants to be marble but isn't.

Then, this image,

[

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I was quite intrigued by the Obama inaugural concert. This is Usher in front of the Lincoln Memorial.

[

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If you take into account that The Wiz was made thirty years ago, the five stages of the domestication of the voice are represented as a narrative. It takes time to go from one stage to the other and on this specific image we have all those five stages represented at the same time. We have the voice, the corporate identity, the architecture, the sculptural representation in the form of Abraham Lincoln and the ignorant human being, Usher, mimicking a successful white businessman.

[

]



~~Don DeLillo~~

~~Ulrich Weisung~~

~~SECOND HAND
BLACK & WHITE~~

~~ZWISCHEN, ZWINGE,
ZWINGEN,
ZWINGER, ZWÄNGE,
ZUGRIFF, ZWEI~~

THE OTHER ME

~~Reviel Hertzberg~~

~~Ernst Bloch~~

~~Herbert Marcuse & Hans-Georg Gadamer~~

~~CHAOSMESIS:
COLLECTING THE
INTERFACE~~

~~IF / THEN~~

~~WHAT IS
IN A NAME?~~

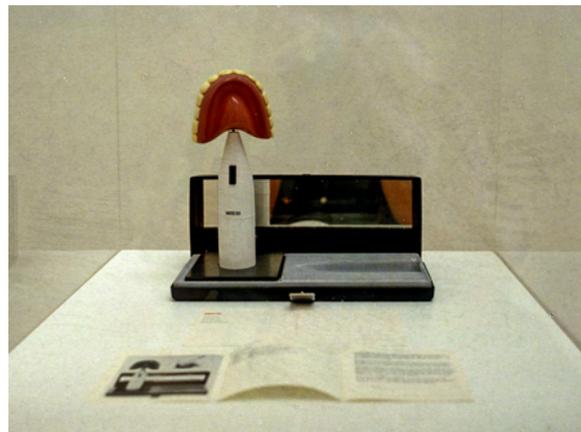
~~Sophia Kriem~~

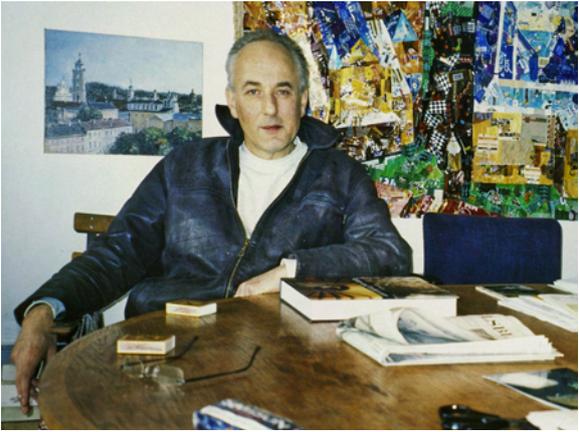
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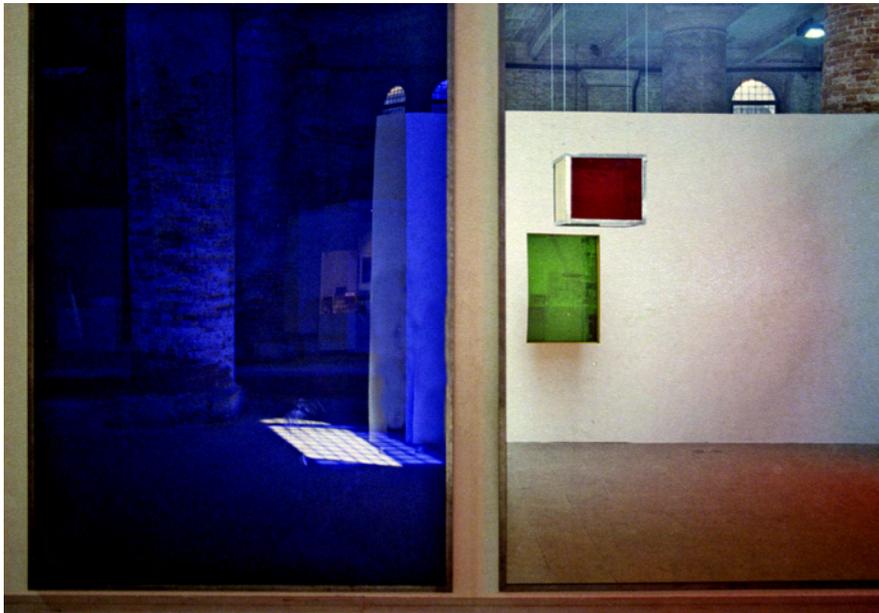
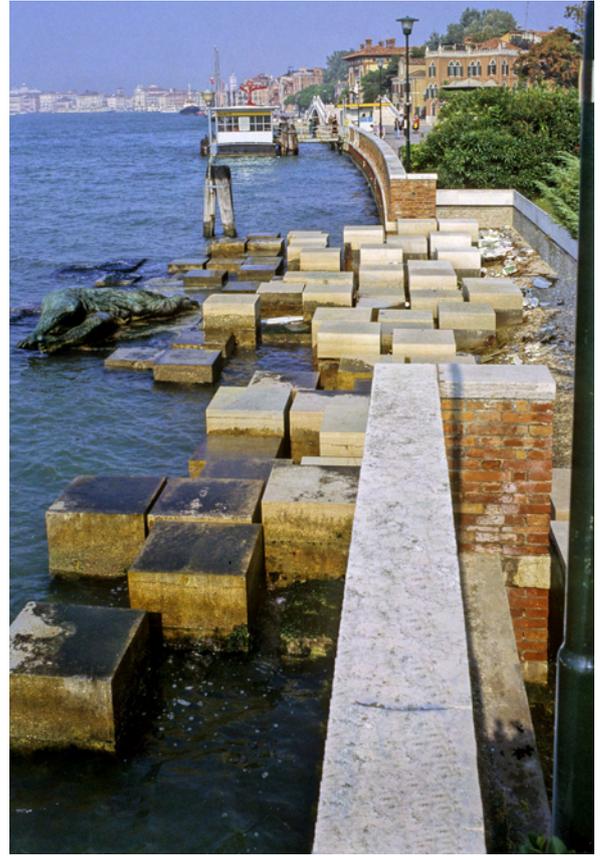
Johannes Schwartz

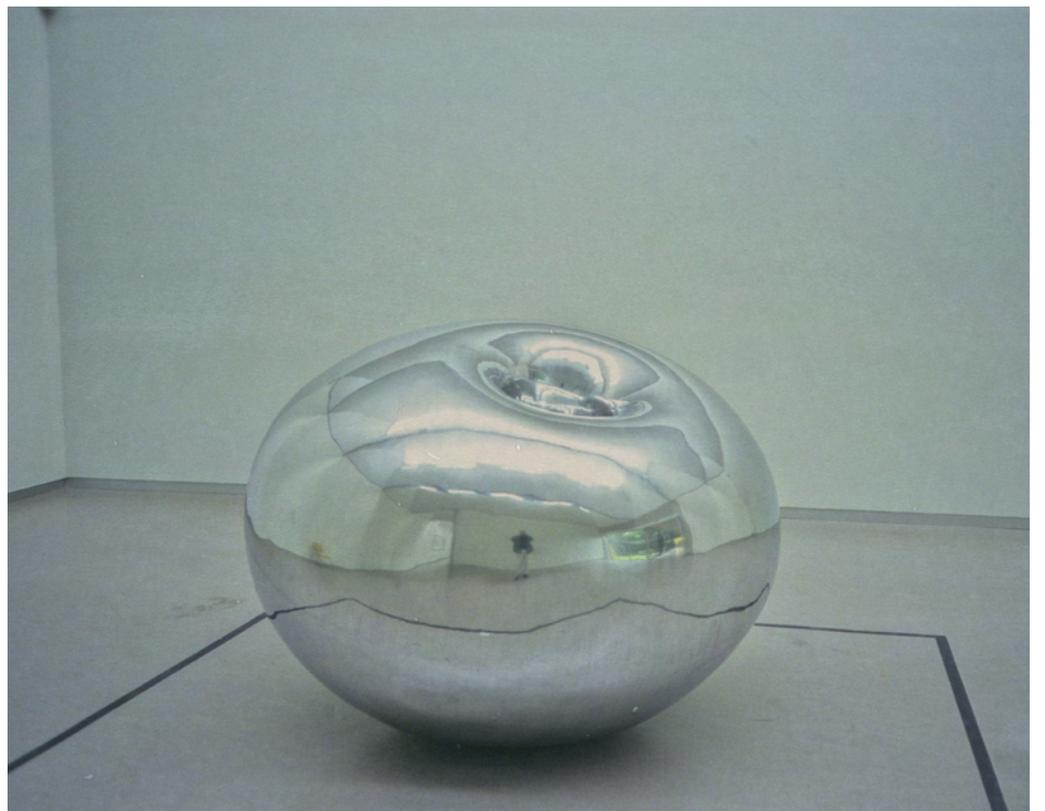
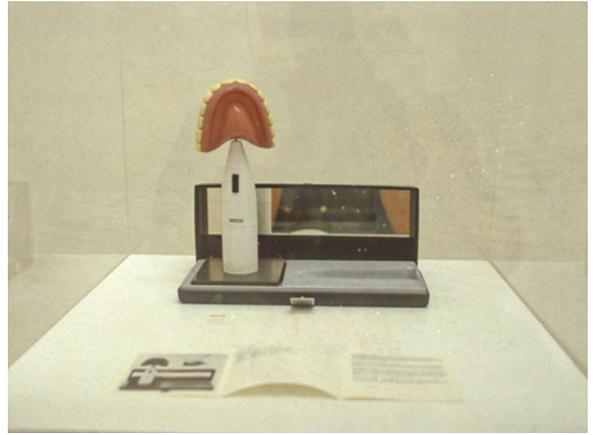
~~WHAT IF?~~

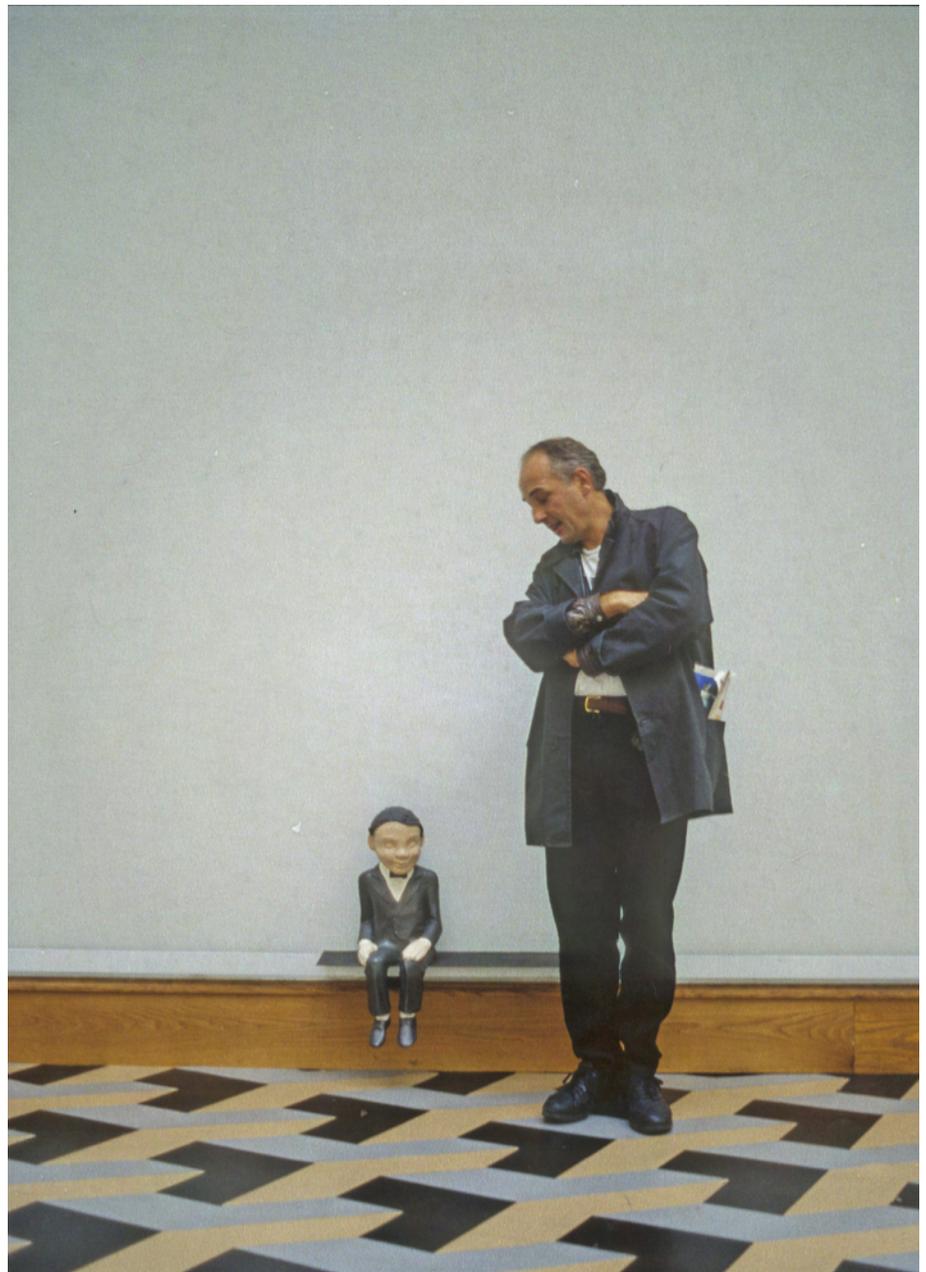
~~ARCHITECTURAL
HOPE~~

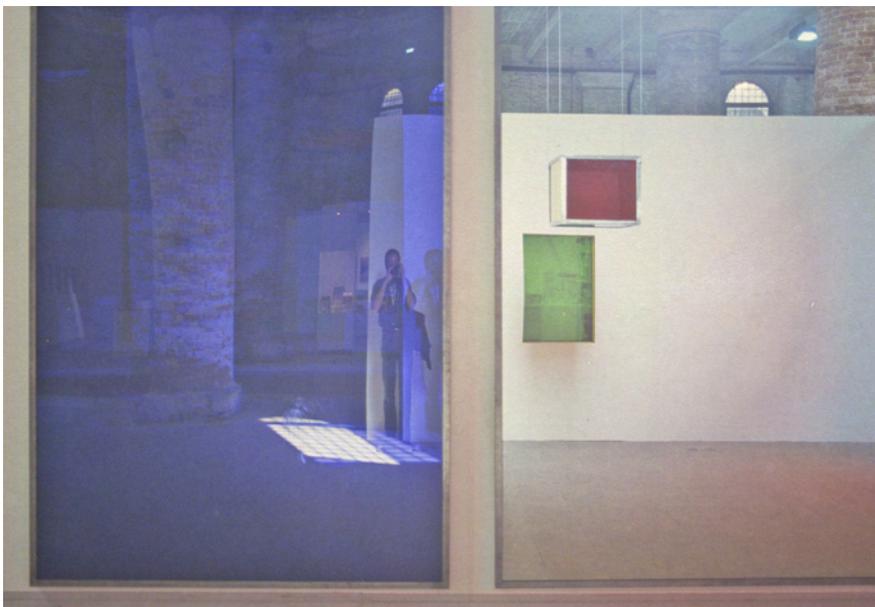












Dear André,

As I never witnessed one of your elaborate art history lessons, your archive of slides was new territory for me. I stuck to what I found most remarkable and specific at the same time: the presence of you the photographer, viewer, audience, collector, teacher, reference, interpreter and teacher in some of the images.

I tried to imagine how a more objective representation of the same artwork would have looked,

so I 'goodwill-photoshopped' you out, corrected technical shortcomings and made you a bit younger in one photograph.

The result was disappointing. Although more accurate, the newly created images missed the passionate, amazed hunger and lust for the art-piece. Your slides seem the best propaganda for the medium of photography I have ever seen.

Thank you for that.

STOP PLAYBACK

END

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A CONVERSATION WITH
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