

ACCESS TO DOCUMENT / ACCESS THROUGH DOCUMENT, a project by the 17<sup>th</sup> Session of the Ecole du Magasin for *horsd'oeuvre* magazine #22, June 2008. [www.ecoledumagasin.com/session17](http://www.ecoledumagasin.com/session17)

### **LIST of CONTRIBUTIONS and AUTHORS (in alphabetical order)**

*Unless mentioned, all contributions were made specifically for this project in 2008 and have been released in horsd'oeuvre #22 and on [www.ecoledumagasin.com/session17](http://www.ecoledumagasin.com/session17) in June 2008.*

#### **1:1projects (Italy), *1:1projects*.**

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1:1projects was founded by Maria Alicata, Daniele Balit, Cecilia Canziani, Chiara Compostella, Richard Crow, Benedetta di Loreto, Adrienne Drake, Alberto Duman, Lucia Farinati, Andrea Fontemaggi, Louise Garrett, Athéna Panni, Jude Rosen and Francesco Ventrella. Their proposition for the *Access To Document* project consists in a reflection on the archives and their various conceptions, implications and developments. Each month, 1:1projects will send an image from different archives and a quote that characterizes it. These images will be released on both [www.1to1projects.org](http://www.1to1projects.org) and [www.ecoledumagasin.com/session17](http://www.ecoledumagasin.com/session17). While telling the traces and paths of 1:1projects' researches and positions, they will potentially compose a kind of Mnémosyne-Atlas reflecting on the value of memory, its transmission and accessibility as a possibility to undertake an active, personal and conscious position.

#### **Julieta Aranda (United States), *Archiving the archive (Institution to be completed)*.**

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Aranda writes about the e-flux video rental (EVR) project she set up in collaboration with Anton Vidokle, comprising a free video rental, a public screening room, and a film and video archive that is constantly growing. This collection of near 700 works of film and video art has been assembled in collaboration with over 60 international artists, curators and critics. Originally presented in New York, at 53 Ludlow Street in 2004, EVR has been presented in Amsterdam, Berlin, Frankfurt, Seoul, Istanbul, Canary Islands, Austin Texas, Budapest, Antwerp, and Miami. Born in Mexico City, Julieta Aranda currently lives and works between Berlin and New York. She received her MFA in 2006 from Columbia University, (NY), and her BFA on filmmaking on 2001, from the School of Visual Arts, (NY). Together with Anton Vidokle, Julieta Aranda also put together Pawnshop.

#### **Patrick Bernier et Olive Martin (France), *Note à propos de « X.C. Préfet de... » - Plaidoirie pour une Jurisprudence*.**

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Patrick Bernier and Olive Martin have been working together for several years. Their polymorph activity includes writing, film, photography and performance. Their most recent piece, *Projet pour une Jurisprudence* (Project for a Legal Precedent, work-in-progress and performance, 2007) questions the issues of immigration, citizenship and intangible heritage as well as the political role of an artist, in collaboration with two lawyers. All the documentation on this project is available on the Laboratoires d'Aubervilliers' website [www.leslaboratoires.org](http://www.leslaboratoires.org).

#### **Marco Bertozzi (Italy), *Note su Appunti Romani*.**

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*Appunti Romani* is a movie directed by Bertozzi about the city of Rome, based on archives and fragments of films collected from various European film libraries. Currently teaching Documentary Cinema at Macerata University, Marco Bertozzi belongs to a group

of movie directors who contributed to the rediscovery and rebirth of Italian documentaries and film theory.

**Enrico Bisenzi and Claudio Parrini** (Italy), *Manifesto Per la Salvaguardia della Memoria*.

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Enrico Bisenzi (Firenze, 1967) is notably a professor at the Academy of Fine Arts, Carrare, where he manages the Office for Websites' Restoration (O.R.S.A.). His field of study embraces the issues of networks, diffusion on Internet and accessibility to the World Wide Web. Claudio Parrini (Vinci-Firenze, 1967) lives in Milan where he works as an artist. Close to cyberpunk issues, he reflects on the implications of communication, social practice and legality inside of the art system. He collaborates with activists such as StranoNetwork, Quinta Parete et XS2WEB.

Bisenzi and Parini are co-authors of the book *I motori di ricerca nel caos della Rete* (Shake, 2001) ; the « Arte di Parte » project about access and availability of information on Internet, with Italian platform for contemporary art UnDo.Net; and the portal [infoAccessibile.com](http://infoAccessibile.com).

**Jakob De Chirico** (Italy)

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An artist born in 1943 who participated in many international exhibitions, Jakob De Chirico contributed to *Access To Document / Access Through Document* by releasing two silkscreen prints made in 1969 et 1971 on the website: a reflection on both the desecration and valorisation of the document and the work of art. Distributed to the audience under the form of tracts during the artist's performances, these works carry both a documentary value for the past performances that are accessible again through the web and an artistic value through the artist's signature.

**Neil Cummings et Marysia Lewandowska** (United Kingdom), *Enthusiasts, and the Enthusiasts Archive*.

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Born in 1958 respectively in Aberdare in Wales and Szczecin in Poland, artists Neils Cummings and Maryssia Lewandowska work in collaboration since 1995 ([www.chanceprojects.com](http://www.chanceprojects.com)). For *horsd'oeuvre*, they report on the *Enthusiasts* project, which consisted in researching, digitalizing and exhibiting films from Polish factory film clubs dating from the Soviet Union period (*Enthusiasts*, curated by Lukasz Ronduda at the Centre for Contemporary Art, Warsaw; *Enthusiasm*, White Chapel Art Gallery, London, Kunst Werke, Berlin, Tapiès Foundation, Barcelona, 2005). The project resulted in an on-line database : <http://www.enthusiastsarchive.net/>.

**Cécile Dazord** (France), *L'Art contemporain confronté aux phénomènes d'obsolescence technologique, Ou l'impact des évolutions technologiques sur la préservation des œuvres d'art contemporain*.

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Cécile Dazord is Conservatrice du Patrimoine (Curator) at the Research/Contemporary Art department of the Centre de Recherche et de Restauration des Musées de France. Her paper was released in *Restauration et non restauration en art contemporain* (ARSET, Juin 2005), proceedings of the Symposium organized by « Coursus conservation-restauration des oeuvres sculptées » (Conservation and Restoration of Sculpted works Degree) at the Ecole Supérieure des Beaux-Arts de Tours in April 2007.

[www.arset.net](http://www.arset.net)

<http://conservation-restauration.tours.over-blog.org>

**Carola Dertnig et Juma Hauser** (Austria), *Lora Sana & Document of document*.

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"Lora Sana & Document of Document" is a project based on a historical research on women's role in art history (Viennese Actionism). Parts of interviews constitute the story and thus the figure of Lora Sana who draws over the documentary images - in order to scrutinize gender roles for fictitious documentation, memory and historiography." (extract from the text by C.Dertnig and J.Hauser)

Carola Dertnig was born in Innsbruck, lives and works in Vienna. She was a participant in the 1997 Whitney Museum Independent Study Program in New York. A Professor for Performance Art at the University of Fine Arts Vienna, she is teaching as a guest professor at Cal ARTS, Los Angeles. Dertnig's work has appeared in several exhibitions at P.S.1 Contemporary Art Center, Artists Space, New York, Museum of Modern Art, New York and the Secession Vienna. Juma Hauser lives and works in Vienna. She studied art history at Vienna University and Conceptual Art and Performance at the Academy of fine Arts, She participated in exhibitions and curatorial projects at e.g. 3rd Berlin Biennale Berlin ; Secession Vienna ; Museum of Modern Art, Vienna.

**Guillaume Desanges et François Piron** (France), *Jiri Kovanda VS Reste du monde (Tentatives de rapprochement)*.

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Critics and independent curators Guillaume Désanges and François Piron co-founded the Work Method agency in order to initiate and organize individual and collective projects in the contemporary art field, including exhibitions, performances, symposiums and editorial projects. This interview was processed by email in April 2008 about the exhibition *Jiri Kovanda VS Reste du monde (Tentatives de Rapprochement)* they co-curated at Galerie gb Agency in Paris from September 9<sup>th</sup> to October 14<sup>th</sup> 2006. The show travelled to Amsterdam, Brest, Valencia and Barcelona.

**documentsd'artistes** (France)

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Founders Guillaume Mansart and Marceline Matheron reflect on their project of a public web database and archive of artists files based in Marseille, France.

[www.documentsdartistes.org](http://www.documentsdartistes.org)

**Barnaby Drabble** (Switzerland), *On the Curating Degree Zero Archive*.

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"Curating Degree Zero was launched to research, present and discuss changes in the practice of freelance curators, artist-curators, new-media curators and curatorial collaborations. Beginning in 1998 with a three-day symposium and an ensuing publication, the project now focuses on an expanding archive about these practices, which is touring as an exhibition, accompanied by a programme of live events and discussions. The website [www.curatingdegreezero.org](http://www.curatingdegreezero.org) documents the activities of Curating Degree Zero, provides an overview and full bibliography of the archive, and reports on related exhibitions and events." Barnaby Drabble and Dorothee Richter, independent curators and founders of the archive.

**Mounir Fatmi** (France), *Sortir de l'Histoire*.

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Born 1970 in Tanger, artist Mounir Fatmi lives and works between Paris et Tanger. His project *Sortir de l'Histoire* ("coming out of history") is based on documents about the Black Panthers Party that were released by the FBI in 2004 after the Freedom of

Information Act. A large-scale installation and three videos were exhibited at La Bank Galerie, Paris, 2006.

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**Kirsten Forkert** (Canada), *They Said What?*

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Kirsten Forkert is an artist, critic, activist and PhD student at Goldsmiths College in London, UK. Her research is about artistic labour in relation to post-industrialism, as well as labour organising in the arts. She is also involved with the Micropolitics research collective and Rampart, a social centre in London, as well as the Radical Art Caucus of the College Art Association. She recently had "circulating an open call to read statements from the Art Workers Open Hearing Coalition archives aloud, and also to reflect on the associations, memories and questions brought up by the reading process. [She] recorded the conversations and posted them online as MP3 files on [www.journalofaestheticsandprotest.org](http://www.journalofaestheticsandprotest.org)".

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**Vera Frenkel** (Canada), *News of the Scaffolding Archive*.

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Canadian artist Vera Frenkel's work is based on the confrontation of both documentary and fictitious sources in order to explore the archive's potential as a trace, proof, reinterpretation, conservation or transmission of a work. In *News of the Scaffolding Archive*, "an anonymous archivist, passionate about destructive change in the city where he or she lives, comes to the end of a long recording vigil. Acknowledging the losses so assiduously documented, and suspended between despair and hope, the archivist passes on the only copy of the archive to a trusted associate."

*News of the Scaffolding Archive*, 2008 © Vera Frenkel, is available under a printed edition of 125, with a certificate numbered and signed by the artist. See <http://interface.art.free.fr/spip.php?rubrique11>

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**Renée Green** (United States), *Archives, Documents? Forms of creation, activation and use*, 2008

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Renée Green elaborated her text after reviewing all the archives and documents from *Spheres of Interest: Experiments in Thinking and Action*, series taking place at the San Francisco Art Institute since 2006 for which she invites a roster of guests to engage in private seminars and public lectures. Renée Green is artist and Dean of Graduate Studies at San Francisco Art Institute. Via films, essays and writings, installations, digital media, architecture, sound-related works, film series, and events, her work engages with investigations into circuits of relation and exchange over time, the gaps and shifts in what survives in public and private memories, as well as what has been imagined and invented.

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**Raya Lindberg & Philippe Mairesse** pour GRORE IMAGES (France), *Nodoc.doc*

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Founded in 1993 by Philippe Mairesse, Grore Images photo agency gathers more than 3000 pictures that were found one by one in the streets. Available on line at [www.grore-images.com](http://www.grore-images.com), the stock is in the process of being captioned in order to allow an open research through keywords and the edition of a catalogue. Some of the captions are disseminated through the pages of *horsd'oeuvre* like text-images.

Trained as an engineer and graduated from the School of Fine Arts, Philippe Mairesse is a researcher in Humanisation of Organisations (Utrecht University) and associate consultant in collaborative strategies for Patrick Mathieu Conseil. He is also the founder and director of Accès Local, a platform of reflection and interaction between art and

organisations. An author, director and art critic, Raya Lindberg collaborates to Grore Images.

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**Jeff Guess** (France), *Bank of Nature: Concepts*, 2007

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*Bank of Nature : Concepts* represents a list of « concepts » from a Getty Images photo agency's promotional document explaining the procedure to localize an image in its database.

American artist Jeff Guess lives and works in Paris since 1988. His photographs, programs, performances and installations were notably exhibited at the Centre Georges Pompidou, la Maison Rouge, the American Center, the ZKM : Zentrum für Kunst und Medientechnologie (Karlsruhe), the Filmmuseum (Amsterdam), the Centro Cultural de la Banco do Brasil (Rio de Janeiro), the Moderna Museet (Stockholm) and the Museet For Fotokunst (Odense). He teaches at the Ecole Supérieure d'Arts Paris-Cergy. [www.guess.fr](http://www.guess.fr)

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**Thomas Hirschhorn** (Switzerland), *Contribution to the project "Access To Document/Access Through Document"*, 2008

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Swiss artist Thomas Hirschhorn lives and works in Aubervilliers, France, where he developed the *Musée Précaire Albinet* project with Les Laboratoires d'Aubervilliers. His work was recently shown at the Institute of Contemporary Art, Boston, at the Museo Serralves, Porto, at the CCA-Wattis Institute, San Francisco, and at the Gladstone Gallery, New York.

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**Eric Mangion** (France), *Ne pas Jouer avec les Choses Mortes* ("Do Not Play With Dead Things").

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Director of Villa Arson (Nice) Eric Mangion replies to an interview about *Ne Pas Jouer avec les Choses Mortes*, an exhibition he co-curated with Marie de Brugerolles about the status of objects that were used in or created for performances (02/29-05/24 2008, Villa Arson, Nice).

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**Stefanie Seibold** (Austria), *A READER – A Visual Archive*, 2006, project for horsd'oeuvre #22's cover page.

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"At first sight A READER is a collection of disparate materials, including photos, newspaper articles, drawings, posters, literary quotes, pop lyrics, propaganda slogans, manifestos, Seibold's own materials and samples, group projects, collectives, individuals and more. The elements of A READER are combined through several underlying themes and principles, with a particular focus on their gestural and performative values, as well as their utopian potentials. (...) The pin-board becomes a poster made of images, which can be read like an image-atlas – a visual archive which not only stores and collects, but which also activates its elements and connects them, thus generating meaning and representing in itself the ideas of the performative : the posters make visible the processes of arrangement and structuring, almost parallel to the content-transfers between signs and gestures, in this case, the markings of sex and gender."

Stefanie Seibold is an artist working with performances, installations and video art. She was a researcher at the Jan van Eyck Academie, Maastricht and has also been curating several performance-related shows and spaces in Vienna, and has been teaching performance and drawing at the Art Academie in Linz since 1999. She has shown her work at Ellen de Bruijne Projects/Dolores, Amsterdam, Kunsthalle Exnergasse, Vienna as

well as in shows at the Museum of Modern Art, Vienna, De Appel, Amsterdam and Salzburger Kunstverein. [www.clevergretel.com](http://www.clevergretel.com)

**Eric Watier** (France), *Le prix des Mots (conférence)*.

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A transcript from a conference given by French artist Eric Watier about the commercial value of keywords on Internet search engines. Eric Watier works on the issues of gift and diffusion through the edition of books, prints and ephemera that are mostly distributed for free.