

# Lively Archives

A workshop by Anik Fournier and Megan Hoetger  
Cultures d'avenir, Centre Pompidou, Paris  
November 2021

# Diana Taylor, *The Archive and the Repertoire*

THE ARCHIVE

AND THE REPERTOIRE

PERFORMING CULTURAL

MEMORY IN THE

AMERICAS



*I listened to my heart beat all afternoon. I felt  
about my hands every so I sat down, quietly, leaning  
my head back against my knees, like a cautious  
lover knocking to come in, or a child peeping at  
the mouth of an egg, trying to move out into the  
light. I began to imagine my heart. (She keeps  
her hand to her breast), or sea anemone, (the  
one, distinctly colored, looked away in its eyes,  
so different, light, metaphorical organism devoted  
to the task of regulating endless distances of cre-  
puscular reality, to come with enough for every gen-  
eration, when hands were raised, for every step,  
and food to mark by the slow stroke of  
the pen, all of them pulsing regularly in order  
to be open and close to the texture of the com-  
plicated commands of the ever-powerful flower  
of the heart. And then I thought, what if all the  
beats in the world were to beat in order but none  
of this time. I thought of the air too, it consisted of  
smoke and water food. And I was like a fish, sitting  
in my shell submerged in the air. I could feel it  
against my skin. I could feel its currents knocking  
on me, like petals of the membrane that beats*

DIANA TAYLOR

The relationship between the archive and the repertoire, as I see it, is certainly not sequential (the former ascending to prominence after the disappearance of the latter, as Nora would have it). Nor is it true versus false, mediated versus unmediated, primordial versus modern. Nor is it a binary. Other systems of transmission—like the digital—complicate any simple binary formulation. Yet it too readily falls into a binary, with the written and archival constituting hegemonic power and the repertoire providing the anti-hegemonic challenge. Performance belongs to the strong as well as the weak; it underwrites de Certeau’s “strategies” as well as “tactics,” Bakhtin’s “banquet” as well as “carnival.” The modes of storing and transmitting knowledge are many and mixed and embodied performances have often contributed to the maintenance of a repressive social order. We need only look to the broad range of political practices in the Americas exercised on human bodies, from pre-Conquest human sacrifices, to Inquisitorial burnings at the stake, to the lynchings of African Americans, to contemporary acts of state-sponsored torture and disappearances. We need not polarize the relationship between these different kinds of knowledge to acknowledge that they have often proved antagonistic in the struggle for cultural survival or supremacy.

The strain between what I call the archive and the repertoire has often been constructed as existing between written and spoken language. The archive includes, but is not limited to, written texts. The repertoire contains verbal performances—songs, prayers, speeches—as well as nonverbal practices. The written/oral divide does, on one level, capture the archive/ repertoire difference I am developing in this study insofar as the means of transmission differ, as do the requirements of storage and dissemination. The repertoire, whether in terms of verbal or nonverbal expression, transmits live, embodied actions. As such, traditions are stored in the body, through various mnemonic methods, and transmitted “live” in the here and now to a live audience. Forms handed down from the past are experienced as present. Although this may well describe the mechanics of spoken language, it also describes a dance recital or a religious festival. It is only because Western culture is wedded to the word, whether written or spoken, that language claims such epistemic and explanatory power.

It's imperative now, however overdue, to pay attention to the repertoire. But what would that entail methodologically? It's not simply that we shift to the live as the focus of our analysis, or develop various strategies for garnering information, such as undertaking ethnographic research, interviews, and field notes. Or even alter our hierarchies of legitimation that structure our traditional academic practice (such as book learning, written sources, and documents). We need to rethink our method of analysis. Here I will focus on one example. Instead of privileging texts and narratives, we could also look to scenarios as meaning-making paradigms that structure social environments, behaviors, and potential outcomes. Scenarios of discovery, for example, have appeared constantly throughout the past five hundred years in the Americas. Why do they continue to be so compelling? What accounts for their explanatory and affective power? How can they be parodied and subverted?

**Tina M. Campt, *Listening to Images*, 2017**

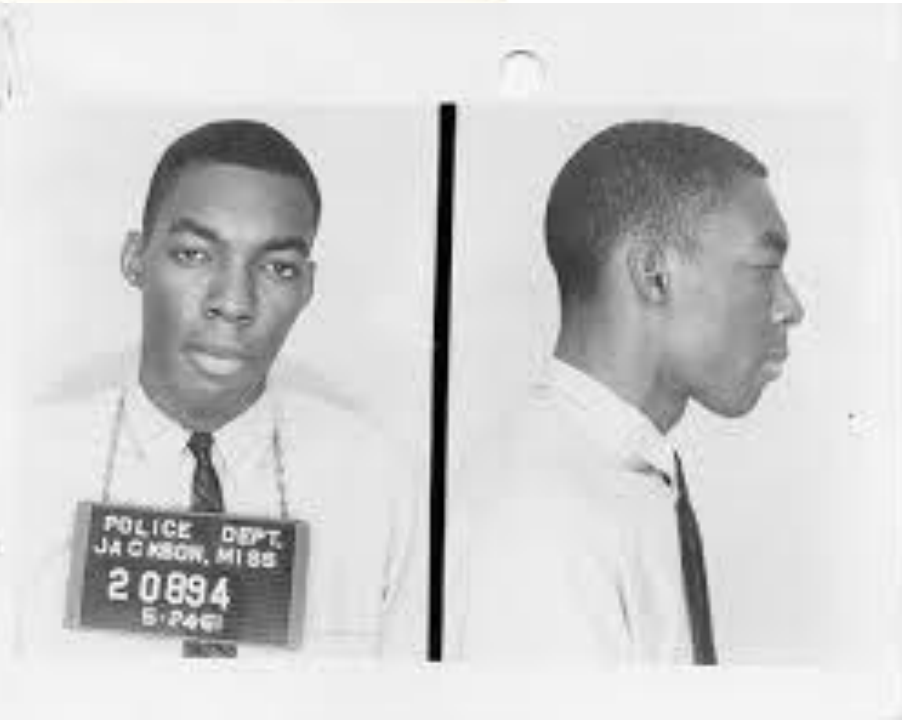




***Listening to Images* seeks to address two questions:**

- How we build a radical archive visual archive of the African Diaspora that grapples with the recalcitrant and the disaffected, the unruly and the dispossessed?
- Through what modalities of perception, encounter and engagement do we constitute it?

Listening to images is both **description** and a **methodology** in which quiet is not silence, challenges equation of vision with knowledge by engaging photography through sensory register that is critical to Black Atlantic cultural formations: sound.



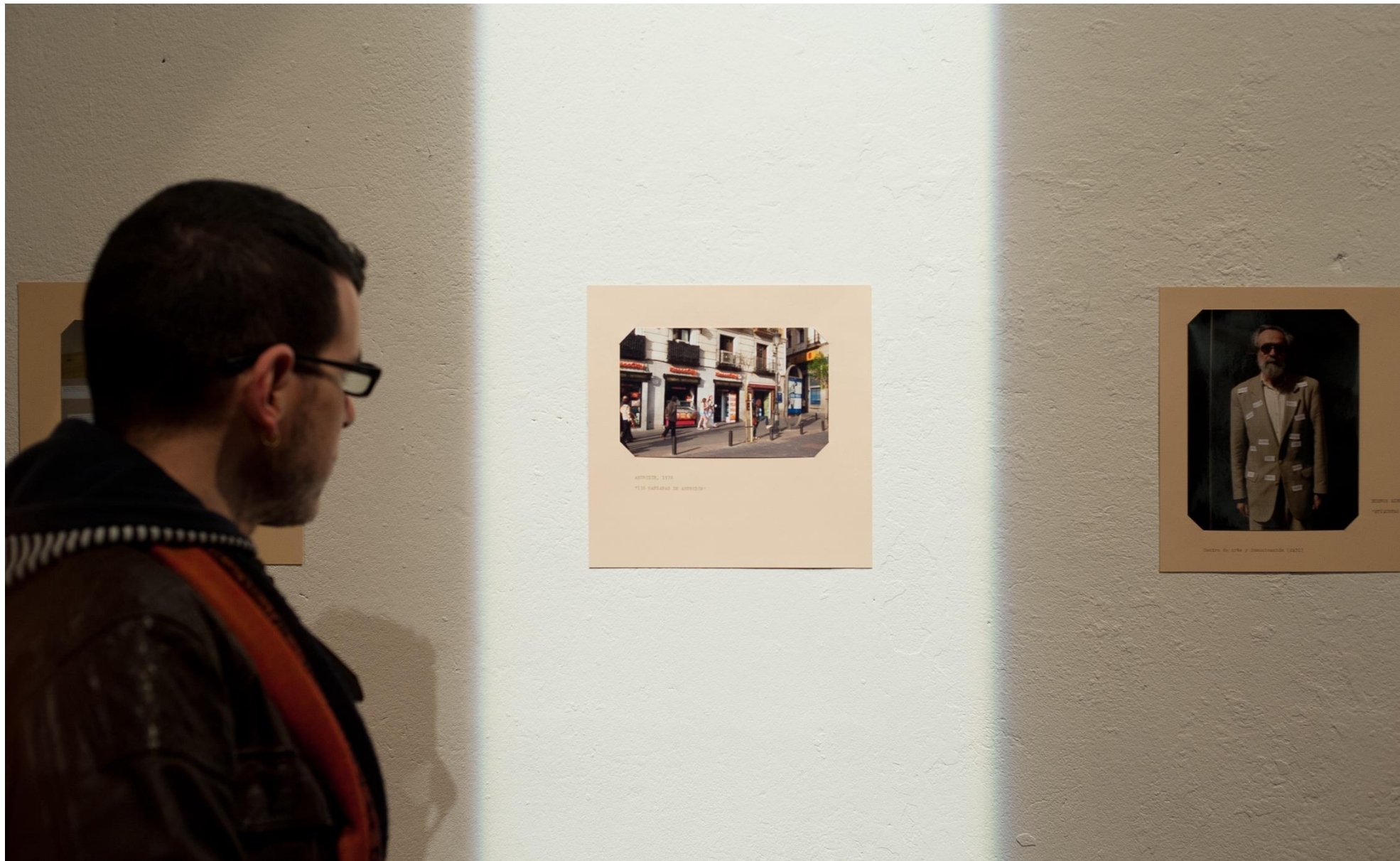
**Sound and the hum:** the hum is a relation between quiet and quotidian. It is something that goes unspoken, unsaid, overlooked, unremarked. It is one of many practices that are pervasive and ever present, but erased in repetition, routine, internalization. Sound and the hum are mobilized in black diaspora as everyday practices of refusal.

# 18 Pictures, 18 Stories

a speculative performance reenactment project by

Bulegoa z/b with Isidoro Valcárcel Medina

Edition IV Affect (2010 – 12)



Bulegoa z/b with Isidoro Valcárcel Medina, '18 pictures and 18 stories' (2012).  
Performance lectures with Moosje Goosen, Esteban Pujals Gesalí, Emilio Moreno, with Isidoro Valcárcel Medina on telephone. Veem Theater, Amsterdam, 2012.





Bulegoa z/b with Isidoro Valcárcel Medina, '18 pictures and 18 stories' 2012.  
Performance lectures with Moosje Goosen, Esteban Pujals Gesalí, Emilio Moreno, with Isidoro Valcárcel Medina on telephone. Veem Theater, Amsterdam, 2012.



Moosje Goosen, '1969 Campaign' (2012), lecture performance. Veem Theater, Amsterdam.



MADRID y MURCIA, 1969

"CAMPAÑA 1969"

'Campaign 1969', Madrid and Murcia, 1969. One of eighteen photographs from: Isidoro Valcárcel Medina, 'Performance in Resistance', 2011. Photography: Rocío Areán Gutiérrez

### Burn after reading

It is impossible to trace the trajectory of one's own forgetting, for the brain will inevitably take the reverse path of remembering instead. Your mother and father in a rubber boat: try to erase that mental image from the mind. Your brain is doomed to fail at this command. The elimination of the thought of your mother and father in a rubber boat invokes the exact image of it. This boat, whether on open sea, a river, or in a backyard swimming pool, refuses to drift away from the mind the moment I ask you to get rid of such a ridiculous idea.

Another ridiculous idea is that of an amputated limb that refuses to forget itself. Silas Weir Mitchell was a nineteenth-century neurologist and is known today as a pioneer in the study of phantom limb syndrome: the phenomenon of neurons that keep conjuring an absent body part. Once believed to be a hallucinatory memory that comes to haunt the body after the traumatic event of amputation, we know now that it is, indeed, a neurological condition: the brain literally keeps sending signals to a part of the body that is no longer there.

As a young boy, Silas Weir Mitchell was tormented by his own imagination. Once, his mother sentenced him to his room for twenty-four hours because young Weir insisted he had seen a pink elephant on Chestnut Street, in his hometown of Philadelphia. In his room, he dared not sleep at night, for fear that the Holy Ghost would appear to him. Weir took books seriously, his favourite being the *Arabian Nights*. He knew each of Sheherazade's nocturnal stories by heart. Then came the day that his mother threw the book into the fireplace, in the hope that her son would devote his time to studying instead. It was more than a cruel punishment from mother to son: apparently she did not realize that Sheherazade perpetuated her storytelling at night in order to prevent the sultan from taking her life. By throwing the book into the fire, Sheherazade was killed,

## Post scriptum

At the end of the path of forgetting, and through a brainstorm of minds and bodies that insist on remembering, erasing, and displacing, we arrive at a question that is fundamental for Isidoro's campaign:

Can we forget?

Isidoro's campaign is a performance that asks for the writing of meaningful absence in history. It is a reminder of the performativity of language, it is language performing. Words that write erasure. Isidoro's message intends to eliminate itself, but not the gesture of communication. Therefore, what remains in the end is a faint memory of the artist handing out blank pieces of paper in the streets of Madrid and Murcia.



Esteban Pujals Gesalí, '136 Blocks of Asunción' (2012), performance lecture. Veem Theater, Amsterdam.



ASUNCIÓN, 1976

"136 MANZANAS DE ASUNCIÓN"

'136 Blocks of Asunción', Asunción, 1976. One of eighteen photographs from: Isidoro Valcárcel Medina, 'Performance in Resistance,' 2011. Photography: Rocío Areán Gutiérrez

I know all this because a document exists that partly registers IVM's activities in Asunción. The document consists of nine typed sheets of paper, the first of which shows the title of this performance, and describes the rules that IVM followed in carrying it out. The second sheet shows a kind of simplified map of the 136 *manzanas* or blocks, with the names of all the streets in the area and the numbered blocks. The numbers corresponding to those blocks where IVM managed to engage someone to talk and walk with him are underlined. The remaining seven sheets are entitled *Transcriptions*, and present an edited version of the conversations the artist held with the twenty-six people he managed to engage in conversation. It is an *edited* version because, as stated on the first page of the document, people would often ask him about all kinds of things that he thought irrelevant to the project. So the seven pages contain summarized versions of often contradictory information about particular blocks, or about the city, or about Paraguay, that each of the twenty-six people he talked to provided him with. It seems that after each conversation, IVM sat on a bench or went into a café and wrote some notes as a register of what his interlocutor had told him, and he later put all this information together in the typed *Transcriptions*. This document is not the artwork, or even part of the artwork. As an artwork, the performance existed only while IVM was performing it. But as with so many of his works, there remains some kind of trace or register that relates to the performance, the function of which is both to work as a memory aid and also to provide some kind of proof that the performance did happen. So what we have today of *136 manzanas de Asunción* is a kind of score registering the blocks IVM



walked around accompanied by a man or a woman and what it was that they told him.

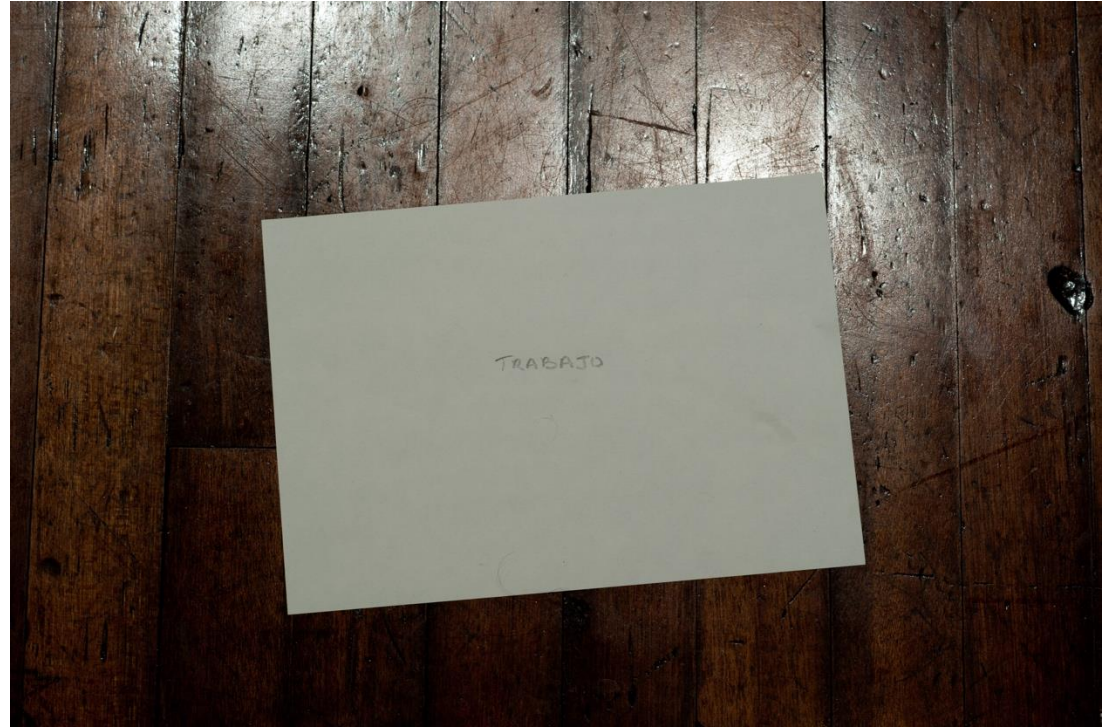
Considered very generally, it must be said that the text of the transcriptions sounds an indefinably sad note, which may or may not have to do with the political climate in Stroessner's Paraguay. At the same time, it is also true that the transcript can be locally fascinating here and there, as well as, occasionally, very funny. The informants are young women, young men, older women, and older men, and their conversation deals with a very wide range of topics. But there is one particular subject that gets mentioned again and again and that is the Chaco. The Chaco is a huge and underpopulated geographic area, parts of which are in Argentina and Bolivia, and a part of which is about half of Paraguay, the northwestern half. It was the scene of a territorial war between Paraguay and Bolivia between 1932 and 1935. IVM is advised to go and visit the Chaco by a man of about sixty walking with him around block 60. Another man, some seventy years old, tells him that during the Chaco war he was on the same gunboat as Stroessner, Paraguay's president. A young man who walks around blocks 74 and 75 tells him that although for Paraguayan men military service is compulsory and lasts two years, in the Chaco it is only one year, but in the Chaco, soldiers wear no shoes.

There are many more references to the Chaco in the transcript, perhaps more than twenty, and they cover a wide variety of topics. But after the Chaco, the second most frequent subject in the *Transcriptions* is prostitution. The third person accepting the offer to walk around the block, an old man, tells him that although prostitution is forbidden, there is a lot of it, particularly in *whiskerías*. A young woman later says exactly the same. IVM actually walks around block 14 accompanied by two prostitutes. And it is one of the prostitutes who utters the most remarkable sentence of all when she tells the artist that the other prostitute's pussy "is like a canoe," "tiene la concha como una canoa," in Spanish.

Apart from the fact that the picture shows IVM in a busy *Madrileño* square that might suggest some vague relation to the urban scenery of 1976 Asunción, there would seem to be little else connecting the photo and its title. That is, unless we interpret the presence of prostitutes in both the *Transcriptions* and the photo as pointing towards some sense, on IVM's part, of the superficial similarity between his position as an artist,



Isidoro Valcárcel Medina, 'S/T (conocida como Herramientas de precisión), 1987' (2012), Photograph. Instalation at Veem Theater, Amsterdam.



Emilio Moreno, 'S/T (conocida como Herramientas de precisión)' (2012), performance lecture. Veem Theater, Amsterdam.

*S/T* (also known as *Herramientas de precisión*). Milan, 1987

Emilio Moreno

I want to be annotated. To skim a sheet of paper and say, in astonishment: look, a word, and it's like me! I want to recite my own etymology, to be conjugated, derived, divided and inflected. I want to be delineated, as a word delineates what is real. To be spat from the mouths of sailors, my hairstyle changing with each different accent. I want to be like the reasons of a lunatic, truer than the truth. But I only want to be on the stage, where language is honest and our agreement with words is diaphanous. I want to be in language; how else can you be?

I am inoffensive on the stage because I am nothing but words; therefore I am nothing but fiction. Here, I wear each term like the young dress up as soldiers, trusting that my uniform will legitimate my truth. The very same truth that Pirandello's *Six Characters in Search of an Author* lost. The orphaned characters enter an apparent reality in search of their own reason for living, author, drama. To be on stage, any ghost, any creature requires a reason to become a character. A vital function. What you need in order to be.

Words in a sentence are also characters in ignorance of what they are. In both cases their lack of consciousness does not stop them from existing; on the contrary, it is what allows them to be, and that is their drama. Characters cannot feel or cause offence without a stage. All they can do



Emilio Moreno, 'S/T (conocida como Herramientas de precisión)' (2012), performance lecture. Veem Theater, Amsterdam.

# Freedom is a Habit I'm Trying to Learn

an experimental documentary film by Mounira Al Solh  
Edition VII Social Movement (2017-18).



Mounira Al Solh, 'Freedom is a Habit I'm Trying to Learn' (2018), film still.  
Edition VII Social Movement (2017-2018).

# How We Behave

an on-going curatorial research project by Grant Watson  
Edition V Appropriation and Dedication (2013-14)

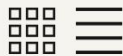


## HOW WE BEHAVE

GRANT WATSON

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IFICANTDANCE.ORG

Studio Notes





# An archive of radical practice — Sound recordings

Studio.Notes



Audio interview with Akhil Katyal (December 2015), Siv Nadar University Campus, Noida, India.



Audio interview with Laurence Rassel (July 2017), Wiels Centre for Contemporary Art, Brussels, Belgium.



Audio interview with Akhil Katyal (December 2015), Siv Nadar University Campus, Noida, India.

Alphabetical	Chronological	Geographical	In the Studio
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## May 2012

Omar Andrade  
Jessica Applebaum  
AA Bronson  
Pascale Gatzten  
Robert Greene  
Larissa Harris  
Carolina Ramos  
Martha Rosler  
Violeta Sanchez  
Alexandre Dos Anjos  
Daniel Fagundes  
Daniela Castro  
Fernanda Boechat  
Marta Soares

## November 2012

Mauricio Fernandes  
Mauricio Ianés  
Neka  
Peter Pál Pelbart  
Rosane Preciosa  
Rafael Adaimé  
Renato Cymbalista  
Suzy Capó  
Sueily Rolnik  
Binna Choi  
Dirk van den Heuvel  
Jacob Korczynski  
Jan van Adriechem  
Joke Robaard  
Melanie Bonajo

## January 2013

Sher Doruff  
Yael Davids  
Matthew Lutz Kinnoy  
Sylvère Lotringer  
Michelle Dizon  
Frances Stark  
Bobby J.  
Hans Kuzmich  
A.L. Steiner  
Mary Kelly  
Ultra Red (Elizabeth Blainey,  
Dont Rhine, Leonardo Vichis)  
Romeo Guzman and  
Caribbean Fragoza  
Adrià Julià  
Kirk Read  
Morris Taylor  
Nicole Archer  
Paul Rabinow

## April 2013

Urvashi Bhutalia  
Abhina Aher  
Anjali Gopalan  
Ram Rahman  
Inder Salim  
Rustom Bharucha  
Priya Sen  
Teesta Setalvad  
Ashok Row Kavi  
Vivek Anand  
Subodh Sen  
Flavia Agnes  
Nalini Malani  
Astad Deboo  
Shobhana S. Kumar  
Philip Huyghe

## November 2015

Eike Van Campenhout  
Laurence Rassel  
Kobe Matthys  
Femke Snelting  
Reem Shilleh  
Joy Mariama Smith  
Urok Shirhan  
Mitchell Esajas  
Katia Krupenikova  
Mijke van der Drift  
Diana McCarty  
Oleksiy Radynski  
David Munoz Alicantara  
Omar Andrade  
Jessica Applebaum  
AA Bronson

## December 2015

Pascale Gatzten  
Robert Greene  
Larissa Harris  
Carolina Ramos  
Martha Rosler  
Violeta Sanchez  
Alexandre Dos Anjos  
Daniel Fagundes  
Daniela Castro  
Fernanda Boechat

## June 2017

Melanie Bonajo  
Sher Doruff  
Anjali Gopalan  
Matthew Lutz Kinnoy  
Sylvère Lotringer  
Michelle Dizon  
Frances Stark  
Bobby J.  
Hans Kuzmich  
A.L. Steiner  
Mary Kelly  
Matthew Lutz Kinnoy  
Sylvère Lotringer  
Kostas Tzimoulis  
Kiriakos Spiros  
Sotirios Bachtsetzis  
Nikolas Viatromanolakis  
Amanda Michalopoulou  
Evita Tsokanta  
Marina Gioti  
Konstantin Mihos

## July 2017

Ultra Red (Elizabeth Blainey,  
Dont Rhine, Leonardo)  
Romeo Guzman and  
Caribbean Fragoza  
Adrià Julià  
Kirk Read  
Morris Taylor  
Nicole Archer  
Paul Rabinow  
Peter Berlin  
Randy Alfred  
Mike Kuchar  
Gregg Bordowitz  
Leo Bersani  
James Miller

## February 2020

David Dibosa  
Jean Matthee  
Christian Nyampeta  
Kostas Tzimoulis  
Kiriakos Spiros  
Sotirios Bachtsetzis  
Nikolas Viatromanolakis  
Amanda Michalopoulou  
Evita Tsokanta  
Marina Gioti  
Konstantin Mihos  
Melissa (Click Ngwere)  
Kosmas Nikolau  
Poka Yio  
Theo Prodrromidis  
Mabel Francisca Mosana  
Anita Dube

## March 2020

## December 2020

Subodh Sen  
Flavia Agnes  
Philip Huyghe  
Shobhana S. Kumar  
Anne-Mie Van Kerckhoven  
Just for The Record  
Kostas Tzimoulis  
Kiriakos Spiros  
Sotirios Bachtsetzis  
Nikolas Viatromanolakis  
Amanda Michalopoulou  
Evita Tsokanta  
Marina Gioti  
Konstantin Mihos

University Campus, Noida, India.

for Contemporary Art, Brussels,  
Belgium.

University Campus, Noida, India.

Alphabetical	Chronological	Geographical	In the Studio
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## Amsterdam

Omar Andrade  
Jessica Applebaum  
AA Bronson  
Pascale Gatzten  
Robert Greene  
Larissa Harris  
Carolina Ramos  
Martha Rosler  
Violeta Sanchez  
Alexandre Dos Anjos  
Daniel Fagundes  
Daniela Castro  
Fernanda Boechat  
Marta Soares

## Athens

Mauricio Fernandes  
Mauricio Ianés  
Neka

Peter Pál Pelbart  
Rosane Preciosa  
Rafael Adaimé  
Renato Cymbalista  
Suzy Capó  
Sueily Rolnik  
Binna Choi  
Dirk van den Heuvel  
Jacob Korczynski  
Jan van Adriechem  
Joke Robaard  
Melanie Bonajo

## Brussels

Sher Doruff  
Yael Davids  
Matthew Lutz Kinnoy  
Sylvère Lotringer  
Michelle Dizon  
Frances Stark  
Bobby J.  
Hans Kuzmich  
A.L. Steiner  
Mary Kelly  
Ultra Red (Elizabeth Blainey,  
Dont Rhine, Leonardo Vichis)  
Romeo Guzman and  
Caribbean Fragoza  
Adrià Julià  
Kirk Read  
Morris Taylor  
Nicole Archer  
Paul Rabinow

## Delhi

Peter Berlin  
Randy Alfred  
Mike Kuchar  
Gregg Bordowitz  
Leo Bersani  
James Miller  
David Dibosa  
Jean Matthee  
Christian Nyampeta  
Kostas Tzimoulis  
Kiriakos Spiros  
Sotirios Bachtsetzis  
Nikolas Viatromanolakis  
Amanda Michalopoulou  
Evita Tsokanta  
Marina Gioti  
Konstantin Mihos  
Melissa (Click Ngwere)  
Kosmas Nikolau  
Poka Yio  
Theo Prodrromidis  
Mabel Francisca Mosana  
Anita Dube  
Akhil Katyal

## Kolkata

Urvashi Bhutalia  
Abhina Aher  
Anjali Gopalan  
Ram Rahman  
Inder Salim  
Rustom Bharucha  
Priya Sen  
Teesta Setalvad  
Ashok Row Kavi  
Vivek Anand  
Subodh Sen  
Flavia Agnes  
Nalini Malani  
Astad Deboo  
Shobhana S. Kumar  
Philip Huyghe  
Anne-Mie Van Kerckhoven  
Just for The Record (Myriam  
Arseneault Goulet, Loraine  
Furter, Sarah Magnan, Mia  
Melvaer)  
Jessica Gysel

## Istanbul

Eike Van Campenhout  
Laurence Rassel  
Kobe Matthys  
Femke Snelting  
Reem Shilleh

Joy Mariama Smith  
Urok Shirhan  
Mitchell Esajas  
Katia Krupenikova  
Mijke van der Drift  
Diana McCarty  
Oleksiy Radynski  
David Munoz Alicantara  
Omar Andrade  
Jessica Applebaum  
AA Bronson

## Mumbai

Pascale Gatzten  
Robert Greene  
Larissa Harris  
Carolina Ramos  
Martha Rosler  
Violeta Sanchez  
Alexandre Dos Anjos  
Daniel Fagundes  
Daniela Castro  
Fernanda Boechat  
Marta Soares  
Mauricio Fernandes  
Mauricio Ianés  
Neka

## New York

Peter Pál Pelbart  
Rosane Preciosa  
Rafael Adaimé  
Jean Matthee  
Christian Nyampeta  
Kostas Tzimoulis  
Kiriakos Spiros  
Sotirios Bachtsetzis  
Nikolas Viatromanolakis  
Amanda Michalopoulou  
Evita Tsokanta  
Marina Gioti  
Konstantin Mihos  
Melissa (Click Ngwere)  
Kosmas Nikolau  
Poka Yio  
Theo Prodrromidis  
Mabel Francisca Mosana  
Anita Dube  
Akhil Katyal

## London

Melanie Bonajo  
Sher Doruff  
Yael Davids  
Matthew Lutz Kinnoy  
Sylvère Lotringer  
Michelle Dizon  
Frances Stark  
Bobby J.  
Hans Kuzmich  
A.L. Steiner  
Mary Kelly

## Los Angeles

Ultra Red (Elizabeth Blainey,  
Dont Rhine, Leonardo)  
Romeo Guzman and  
Caribbean Fragoza  
Adrià Julià  
Kirk Read  
Morris Taylor  
Nicole Archer  
Paul Rabinow  
Peter Berlin  
Randy Alfred  
Mike Kuchar  
Gregg Bordowitz  
Leo Bersani  
James Miller

## San Francisco

David Dibosa  
Jean Matthee  
Christian Nyampeta  
Kostas Tzimoulis  
Kiriakos Spiros  
Sotirios Bachtsetzis  
Nikolas Viatromanolakis  
Amanda Michalopoulou  
Evita Tsokanta  
Marina Gioti  
Konstantin Mihos  
Melissa (Click Ngwere)  
Kosmas Nikolau  
Poka Yio  
Theo Prodrromidis  
Mabel Francisca Mosana  
Anita Dube

## Sao Paulo

Akhil Katyal  
Dhiren Borisa  
Urvashi Bhutalia  
Abhina Aher  
Anjali Gopalan  
Ram Rahman  
Inder Salim  
Rustom Bharucha  
Priya Sen  
Teesta Setalvad  
Ashok Row Kavi  
Vivek Anand

Alphabetical

Chronological

Geographical

In the Studio



Audio interview with Akhil Katyal (December 2015), Siv Nadar University Campus, Noida, India.



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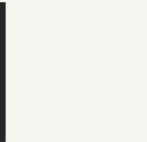
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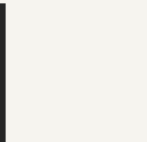
Audio interview with Akhil Katyal (December 2015), Siv Nadar University Campus, Noida, India.



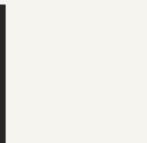
Audio interview with Akhil Katyal (December 2015), Siv Nadar University Campus, Noida, India.



Audio interview with Akhil Katyal (December 2015), Siv Nadar University Campus, Noida, India.



Audio interview with Akhil Katyal (December 2015), Siv Nadar University Campus, Noida, India.



Audio interview with Akhil Katyal (December 2015), Siv Nadar University Campus, Noida, India.

# Gift Science Archive

a “monumental” archiving performance by Sands Murray-Wassink  
in collaboration with Amalia Calderón, Megan Hoetger and Radna Rumping  
Edition VIII Ritual and Display (2019 – 2021)



Carolee Schneemann, *Gift Science*, 1965







01504-c2012-  
Psm2010c - Dan y Be  
A Followey







Overview

Gift Science Archive

Process Event #2: *Relationships, Feminist Legacies, Queer Intimacies*

...life is *scumbag* for like-minded people.

NOT A WAMP GET LETTERS / RAULI GRAMA SANDS TO MIAMI 28 AUGUST 9 PM. I HAVE FINISHED READING 'SPIDER MAN' AND I HAVE CHANGED MY MIND. SPIDERMAN IS A BOOK. WE'VE TALKED ABOUT IT AND I HAVE CHANGED MY MIND. SPIDERMAN IS A BOOK. WE'VE TALKED ABOUT IT AND I HAVE CHANGED MY MIND. SPIDERMAN IS A BOOK. WE'VE TALKED ABOUT IT AND I HAVE CHANGED MY MIND. SPIDERMAN IS A BOOK. WE'VE TALKED ABOUT IT AND I HAVE CHANGED MY MIND.

[Go back to the body, which is where all the spits in Western Culture occur. -CAROLEE SCHNEERMANN. CAROLEE SCHNEERMANN: UP TO AND INCLUDING MEK LYETTE]

Studio Notes



Gift Science Arch... (all) M

Gift Science Arch... Search in Catalog of Studio Ob...

Find  
Calendar  
Catalog of S...  
Catalog of L...  
Artists  
Years  
Typologies  
Sub-typologies

Catalog No.	Title	Materials
1	00236-2001-W-IHATEINSTITU I HATE INSTITUTIONS!	poster marker on paper
2	00001-2014-TwRp-MeetYour Meet Your Own Needs	acrylic on paper
3	00002-2009-TwRp-GodIsEenV God is een Vrouw	acrylic on paper
4	00003-2009-TwRp-Fame Fame	acrylic on paper
5	00004-2009-TwRp-ArtistPaint Artist Paints Artist: Erykah Badu	acrylic on paper
6	00005-2009-TwRp-PenisPain Penis Pain	acrylic on paper
7	00006-2016-TwRp-AtypicalSh Atypical / Shabby Chic	acrylic on paper
8	00007-c2009-TwRp-SadAndD Sad and Deep	acrylic on paper
9	00008-2011-TwRp-Disadvant Disadvantage is an Intellectual Position	acrylic on paper
10	00009-c2011-TwRp-StupidCr Stupid Crazy Idiot	acrylic on paper
11	00010-c2011-TwRp-ILoveTrac I Love Tracey	acrylic on paper
12	00011-2015-TwRp-ReallyBad Really Bad Practice Leads Nowhere	acrylic on paper
13	00012-2016-TwRp-HasntAger Hasn't Aged Well	acrylic on paper
14	00013-2014-TwRp-ProtestPai Protest Painting (Made in a Trance)	acrylic on paper
15	00014-2012-TwRp-MyPerson My Personality's My Work	acrylic on paper
16	00015-2010-TwRp-LoveIsTim Love is Timeless	acrylic on paper
17	00016-2011-TwRp-PleaseStu Please Stupid	acrylic on paper

Catalog of Studio Objects

Image of Object

Catalog No. 00006-2016-TwRp-AtypicalShabbyChic

Title Atypical / Shabby Chic

Year 2016 Other Studio Objects recorded in this year 2016

Linked Studio Object(s)

Typology thought works Note on typology Thought works

Sub-typology I rolled painting Note on sub-typology I rolled painting

Sub-typology II Note on sub-typology II

Linked Sub-typology / typologies

Dimensions 150 x 68 Materials acrylic on paper

Technical Notes Reflection Notes

Social link(s) (Studio Objects) Artist



Title

Mother Corner

Year

1995-2001

Other Studio Objects recorded in this year

1995

Linked Studio Object(s)

Typology

sculpture

Note on typology

Sculpture

Sub-typology I

Note on sub-typology I

Sub-typology II

Note on sub-typology II

Linked Sub-typology / typologies

Social link(s) (Studio Objects)

Artist

Carolee Schneemann

Luce Irigaray

↓ Luce Irigaray

Dimensions

variable

Materials

mixed media

Technical Notes

Location: This installation at Cokkie Snoei Gallery, Rotterdam, NL

Reflection Notes

from 4. April 2020 (email exchange):

This is a strange installation work that I would like to put forward, a sort of corner

Artist

Atousa Bandeh Ghasabadi

Audrey Flack

Auguste Kronheim

Babette Mangolte

Barbara Kruger

Bas Meerman

bell hooks

Ben Shawn

Blinky Palermo

Cady Noland

Carl Andre

Carol Rama

Carolee Schneemann

Carrie Mae Weems

Catherine Deneuve

Cecilia Vicuna

Chakaia Booker

Charlotte Schlieffert

Cher

↓ Yoko Ono

Artist

Carolee Schneemann

Type of association

Collaborator Former teacher Friendship Influence

Notes

Related Studio Objects

Catalog No. ^	Year	Title
00001-2014-TwRp-MeetYourOw	2014	Meet Your Own Needs
00015-2010-TwRp-LoveIsTimele	2010	Love is Timeless
00031-1993/1995-C-SignatureCc	1993 - 1995	Signature Collage
00051-1993/1995-C-SignatureCc	1993 - 1995	Signature Collage
00065-1993/1995-C-SignatureCc	1993 - 1995	Signature Collage
00068-1993/1995-C-SignatureCc	1993 - 1995	Signature Collage

Related Library Objects

Catalog No. ^	Year	Author
---------------	------	--------



Signature Collage

Year

1993 - 1995

Other Studio Objects recorded in this year

1993

Linked Studio Object(s)

Typology

collage

Note on typology

Collage

Sub-typology I

Note on sub-typology I

Sub-typology II

Note on sub-typology II

Linked Sub-typology / typology

Social link(s) (Studio Objects)

Artist ^

Jun Yang

↓ Jun Yang

Dimensions

18 x 24

Materials

photo print and oil cra

Technical Notes

Self-printed. List poem:  
"precision, anonymity,  
respect, elegance,  
quarters, love"

Reflection Notes

Sexually, we are a  
mirror for each other  
when you cruise. You  
can never see yourself  
as other people see  
you- we have to get in  
each other's head and  
that can't happen.

Object location

Physical

Digital

Reflection Notes

H<sub>1</sub> H<sub>2</sub> H<sub>3</sub> : ½ ¶ B I U

Sexually, we are a mirror for each other when you cruise. You can never see yourself as other people see you- we have to get in each other's head and that can't happen. Archiving puts me back- I need to go back and forth between who I was and who I am. -SMW

Image of Object



Catalog No.

00629-2004ongoing-S-MonumentToDepression-I

Title

Monument to Depression (installation)

Year

2004-ongoing

Other Studio Objects recorded in this year

2004

Linked Studio Object(s)

Typology

sculpture

Note on typology

Sculpture

Sub-typology I

Note on sub-typology I

Sub-typology II

Note on sub-typology II

Linked Sub-typology / typologies

Social link(s) (Studio Objects)

Artist ^

A.A. Bronson

Ann Cvetkovich

Olivia Giacobetti

↓ Olivia Giacobetti

Dimensions

variable

Materials

perfume bottles and p

Technical Notes

Location: Formerly Known As Witte de With Contemporary Art Center, Rotterdam, in exhibit context by artist AA Bronson "The Temptation of AA Bronson"

Reflection Notes

AC: Do you see this piece as an archive in any way?

SMW: Yes I see it as an archive. As we discussed, I would buy perfume *almost*

M
(all)

⚙

↻	Typology ^
1	Carrier Bags
2	Collage
3	Computer drawings
4	Correspondence
5	Distributed notes
6	Drawing
7	Framed works
8	Gifts and trades
9	Horse drawings
10	Horse paintings
11	Meta-archive materials
12	Performance relics
13	Perfumes
14	Philosophical Sketches
15	Photographs
16	Psychic Self Portraits
17	Sculpture
18	Slides

⚡ Carrier Bags

🖨️ 🗑️ 📄 + ⏪ ⏩
> Typologies

Typology

Carrier Bags

Notes

What we have been calling "bags in bags". These are containers, holding things together. Just as a 'website' also holds things together. In a way I view both a website as a bag as a 'carrier' bag' for Sands' ongoing body of work and the archiving / holding together of it (a way of 'self-archiving'). - RR

Typology name inspired by Ursula K. Le Guin's text "The Carrier Bag Theory of Fiction."

Catalog of Studio Objects


Catalog No. ^	Title	Year
<input type="text" value="Q Add existing record"/> + <input type="text" value="Create record"/>		

meta-archive process image

Catalog No. ^	Title	Materials
01270-2019-MaPi-StudioMov	Studio Move	32 phone snapshots
01271-2019-MaPi-StudioMov	Studio Move	32 phone snapshots
01272-2019-MaPi-StudioMov	Studio Move	32 phone snapshots
01273-2019-MaPi-StudioMov	Studio Move	32 phone snapshots
01274-2019-MaPi-StudioMov	Studio Move	32 phone snapshots
01275-2019-MaPi-StudioMov	Studio Move	32 phone snapshots
01276-2019-MaPi-StudioMov	Studio Move	32 phone snapshots
01277-2019-MaPi-StudioMov	Studio Move	32 phone snapshots
01278-2019-MaPi-StudioMov	Studio Move	32 phone snapshots
01279-2019-MaPi-StudioMov	Studio Move	32 phone snapshots
01280-2019-MaPi-StudioMov	Studio Move	32 phone snapshots
01281-2019-MaPi-StudioMov	Studio Move	32 phone snapshots
01282-2019-MaPi-StudioMov	Studio Move	32 phone snapshots
01283-2019-MaPi-StudioMov	Studio Move	32 phone snapshots
01284-2019-MaPi-StudioMov	Studio Move	32 phone snapshots
01285-2019-MaPi-StudioMov	Studio Move	32 phone snapshots
01286-2019-MaPi-StudioMov	Studio Move	32 phone snapshots
01287-2019-MaPi-StudioMov	Studio Move	32 phone snapshots

**Catalog of Studio Objects**

Image of Object



Catalog No. 01270-2019-MaPi-StudioMove-003  
 Title Studio Move  
 Year 2019 Other Studio Objects recorded in this year 2019  
 Linked Studio Object(s)  
 Typology Meta-archive Note on typology Meta-archive ma  
 Sub-typology I Process image Note on sub-typology I Process image Sr  
 Sub-typology II  
 Linked Sub-typology / typologies  
 Object location Physical Digital  
 Grouping of work Gift Science meta-archive initiated by Radn  
 Technical Notes  
 Date: 12-12-2019  
 Location:

### Reflection Notes

H<sub>1</sub> H<sub>2</sub> H<sub>3</sub> : ¶ ¶ B I U

This first studio at the Rijksakademie, the 'smaller' studio, was more office-like, but Sands immediately made it cozy somehow. In this studio I feel there was more attention to the 'smaller' parts of the studio inventory as well, such as slides and note books. [RR]

# Gift Science Archive

Keywords (14 entries)

Carolee Schneemann

Performatist self-portraiture

Discomfort

Dream

Catalog of Studio Objects (1803 entries)

TYPOLOGIES



SUB-TYPOLOGY



GROUPING OF WORK



SOCIAL LINK



YEAR



[RESET FILTERS](#)

# Gift Science Archive

Keywords (14 entries)

Carolee Schneemann

Adrian Piper

Performatist self-portraiture

Unbuilt roads

Discomfort

Domesticity

Robin

Dream

Catalog of Studio Objects (1803 entries)

TYPOLOGIES



SUB-TYPELOGY



GROUPING OF WORK



SOCIAL LINK



YEAR



[RESET FILTERS](#)



# Gift Science Archive

Keywords (14 entries)

Carolee Schneemann   Hannah Wilke   Adrian Piper

Thought works   Performalist self-portraiture   Unbuilt roads

Discomfort   Intergenerational   Domesticity

Belonging Sharing   Robin   Dream

Catalog of Studio Objects (1803 entries)

TYPLOGIES ▼   SUB-TYPOLOGY ▼   GROUPING OF WORK ▼   SOCIAL LINK ▼   YEAR ▼

[RESET FILTERS](#)

# Gift Science Archive

Keywords (14 entries)

Carolee Schneemann   Hannah Wilke   Adrian Piper

Thought works   Performalist self-portraiture   Unbuilt roads

Discomfort   Intergenerational   Domesticity   Labor Resilience

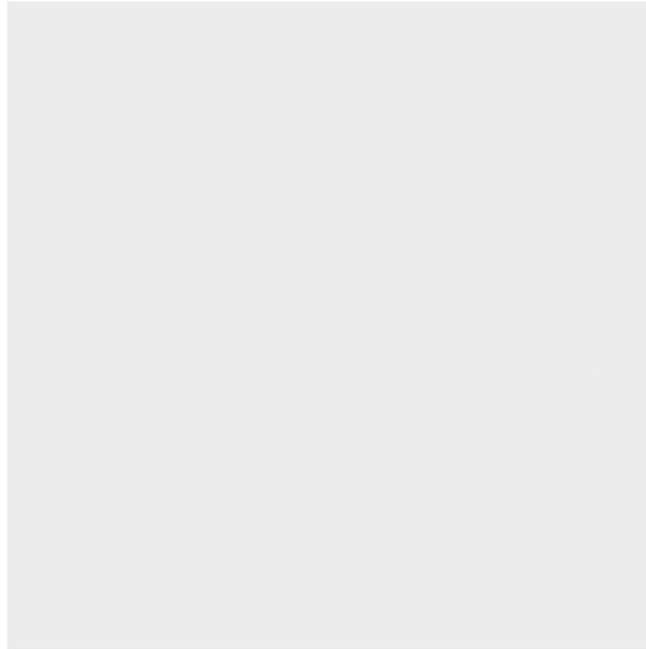
Belonging Sharing   Robin   Is it good for anus?   Dream

Catalog of Studio Objects (1803 entries)

TYPOLOGIES ▼   SUB-TYPOLOGY ▼   GROUPING OF WORK ▼   SOCIAL LINK ▼   YEAR ▼

[RESET FILTERS](#)

Image of Studio object



Photographer: Robin Wassink-Murray

[CLOSE](#)

**Catalog No.**  
00248-2001-W-Ihateinstitutions!



**Title**  
I Hate Institutions!

**Dimensions**  
42 x 59

**Materials**  
Poster Marker on Pape

**Object Location**  
Physical

**Typology**

Working 2000

**Sub-typology**

Rolled painting

**Grouping of work**

Lorem ipsum

**Social link(s)**

Carl Andre

- Enemy
- Irritation (negative)

Angie Marks

- Frenemy

**Year**

2000

**Technical Notes**

Documentation of course co-taught in Zurich in 2010 together with [www.sabianbaumann.ch](http://www.sabianbaumann.ch). Dates: 14 - 17 September 2010.

**Reflection Notes**

8 april 2020 (wetransfer notes): "Tryout Masculinity Venus Envy Shots" by me and [www.peter-brandt.com](http://www.peter-brandt.com) in Copenhagen taken by Robin on this same trip to Denmark in 2009. Robin took these in Peter's studio in his apartment. I've broken my friendship with Peter for various reasons which we can talk about. But these pictures are the only pix I have with another male body artist of this nature. -SMW

# Labor

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Praesent sit amet sapien facilisis, pharetra ipsum nec, gravida erat. Nullam semper ex ex, eget tincidunt quam consectetur a. Aenean aliquet leo ut ante. Nulla in interdum turpis, ut tempus ex. Maecenas et ligula dapibus, pharetra felis vitae, mollis tortor. Duis congue, augue at rhoncus scelerisque, eros est lobortis tortor, in aliquet odio magna sit amet risus. Sed dolor dolor, aliquet vitae varius sit amet, efficitur quis nunc. Nam ut interdum libero. Aenean molestie dolor eget semper euismod. Vestibulum hendrerit ex ac massa viverra fermentum. Sed consequat eros sapien, dapibus ultricies augue molestie id. Maecenas laoreet ac orci id fringilla, ed dolor dolor.

Dolor

Lorem ipsum

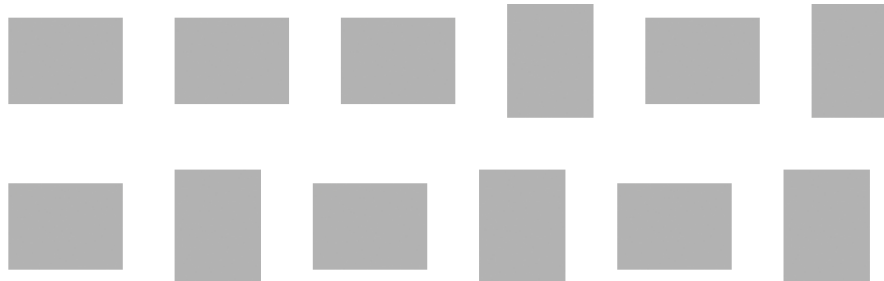
Lorem ipsum

Praesent sit

Efficitur quis nunc

Dacilisis

Dolor dolor



Listings connecting to the keyword "Labor" (345 entries)

00236-2001-PsW2000-IHATEI..	Philosophical sketches	Working 2000	Carolee Schneemann, A.A. Bro..	2001
00236-2001-PsW2000-IHATEI..	Philosophical sketches	Working 2000	Carolee Schneemann, A.A. Bro..	2001
00236-2001-PsW2000-IHATEI..	Philosophical sketches	Working 2000	Carolee Schneemann, A.A. Bro..	2001

## Working 2000

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Praesent sit amet sapien facilisis, pharetra ipsum nec, gravida erat. Nullam semper ex ex, eget tincidunt quam consectetur a. Aenean aliquet leo ut ante. Nulla in interdum turpis, ut tempus ex. Maecenas et ligula dapibus, pharetra felis vitae, mollis tortor. Duis congue, augue at rhoncus scelerisque, eros est lobortis tortor, in aliquet odio magna sit amet risus. Sed dolor dolor, aliquet vitae varius sit amet, efficitur quis nunc. Nam ut interdum libero. Aenean molestie dolor eget semper euismod. Vestibulum hendrerit ex ac massa viverra fermentum. Sed consequat eros sapien, dapibus ultricies augue molestie id. Maecenas laoreet ac orci id fringilla, ed dolor dolor.

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Listings connecting to the typology "Working 2000" (345 entries)

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00236-2001-PsW2000-IHATEI..	Philosophical sketches	Working 2000	Carolee Schneemann, A.A. Bro..	2001
00236-2001-PsW2000-IHATEI..	Philosophical sketches	Working 2000	Carolee Schneemann, A.A. Bro..	2001
00236-2001-PsW2000-IHATEI..	Philosophical sketches	Working 2000	Carolee Schneemann, A.A. Bro..	2001

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