

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

Ben Kinmont, *Project Series Christopher D'Arcangelo Distribution* (March 5, 2005, Paris); video documentation and A4 publication. Returning to the site of Christopher D'Arcangelo's last clandestine action at the Louvre, in Paris, on 9 March 1978, Ben Kinmont printed a publication, via his Antinomian Press imprint, on D'Arcangelo on the sidewalk in front of the Louvre with the help of students from the Ecoles Nationale des Beaux-Arts de Bourges. Kinmont and the students then distributed the publication to museum visitors in the Louvre.

D'Arcangelo's action consisted in taking down Thomas Gainsborough's *Conversation in a Park* (c. 1740) and placing it on the floor with its back to the wall. D'Arcangelo replaced the painting with the following typewritten statement:

“Lorsque vous regardez un tableau,
Où regardez-vous pour le voir ?

Quelle est la différence entre un tableau
Au mur et un tableau par terre ?

Quand je declare que je suis un anarchiste,
Je dois également declarer que je ne le suis pas
Afin de rester cohérent avec l'idée (...) d'anarchisme.”

Rainer Oldendorf *1961

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

Sculpture with four elements:

1. 42/43* offset ink on cardboard and tracing paper, needles/
pins (280 cm x 400 cm, 2006/2007/2012).

2. 48* chalk on the floor, table, chairs (four or more), vertical
wall extension 20 cm x 440 cm x 35 cm.

3. Radio play to which the title refers with speakers who the
artist met during his stay in Antwerp, based on a recorded
conversation with an active member of the anarchist
movement in Germany from 1974 up to 1979 (for technical
reasons this part of the work could not be realized in time
for the exhibition. It will be available, at a future date, on the
Extra City website)

4. A3 Laser prints pinned on the opposite side of the wall, in a
field not extending 280 cm x 400 cm. Like the “heads and tails”
of a coin, the prints are copies of documents, chosen from
the period 1974 to 1979, from the artist's personal archive,
presented as a fictionalized and mimetic reconstruction of
the events leading up to Christopher D'Arcangelo's death
on Sunday April 28, 1979. The reconstruction is based on
a reading of Christopher D'Arcangelo's archive, donated in
2009 by Cathy Weiner and the D'Arcangelo Family Partnership
to the Downtown Collection of the Fales Library & Special
Collections, New York Universities.

*birthday drawings by Dean Inkster (curator of *Anarchism
without Adjectives: On the Work of Christopher D'Arcangelo,
1955-1979*) from 2006, 2007 and 2012. Enlargements by
students from the Ecole Régionale des Beaux-Arts de Valence,
France (2006 and 2007) and Caroline Van Eccelpoel (2012)

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

Courtesy Erna Hecey Gallery, Luxembourg.

Céline Condorelli

Two Days Work
(2012)

Dimensions: approx 45m2

Seven cutouts through temporary walls.

A leaflet is available with further information about the work.

Jiří Kovanda

XXX

November 19, 1976

Vaclavské náměstí, Prague

Alejandra Riera, *Archipelago* (2011)

Translated from French.

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

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

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

In September 1978, Christopher D'Arcangelo headed his work
“*Four Texts for Artists Space*,” a site-specific intervention for
a group exhibition which included Cindy Sherman, Louise
Lawler and Adrian Piper, with the question “Where are you
and What's in a Name?” As a response to the question, in
reference to the name *Artists Space*, D'Arcangelo chose
to withdraw his name from all promotional material and
information circulating outside the gallery. His name however
appeared in the work as it appeared at least three times on
the walls of *Artists Space* and which took the form of the four
pages allotted to him in the exhibition catalogue. In keeping
with the withdrawal of his name, he left the four pages blank.

Jiří Kovanda
Theater

I follow a previously written script to the letter. gestures and movements have been selected so that passers-by will not suspect that they are watching a "performance".

November 1976

Vaclavské náměstí, Prague

Jiří Kovanda

XXX

Waiting for someone to call me...

November 18, 1976

Staroměstské náměstí, Prague

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

Beginning in 1976, Christopher D'Arcangelo collaborated with the English born artist Peter Nadin in promoting the results of their mutual day job: construction work in museums, galleries and living spaces. This took the form of typewritten, photocopied flyers methodically detailing the amount of labor and materials used and inviting anyone interested to view the completed job. In promoting their work in this way, D'Arcangelo and Nadin did not aim at transforming their manual labor into art, but rather to question – if not suspend – the distinction between the two – hence, their use of the term "functional construction," with its reference to attempts of another era to surpass that distinction. Nadin and D'Arcangelo's collaboration culminated in the construction of a gallery in a loft at 84 West Broadway in Lower Manhattan, where Nadin was living at the time. The gallery opened in November 1978 with a presentation of the refurbished space itself – the result, as the invitation card and exhibition poster claimed, of "thirty days work." The seemingly empty space then became the incentive for invited artists to respond, in succession, over the following months to what D'Arcangelo and Nadin named "the existing conditions and/or work shown within the space." Like the type-written flyers, the work was accompanied by the statement: "We have joined together to execute functional constructions and to alter or refurbish existing structures as a means of surviving in a capitalist economy."

Uriel Orlow
Silent (2012)

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

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

without title (Yours in Solidarity working sessions)

video 44 min 10 sec

Nicoline van Harskamp

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

YOURS IN SOLIDARITY

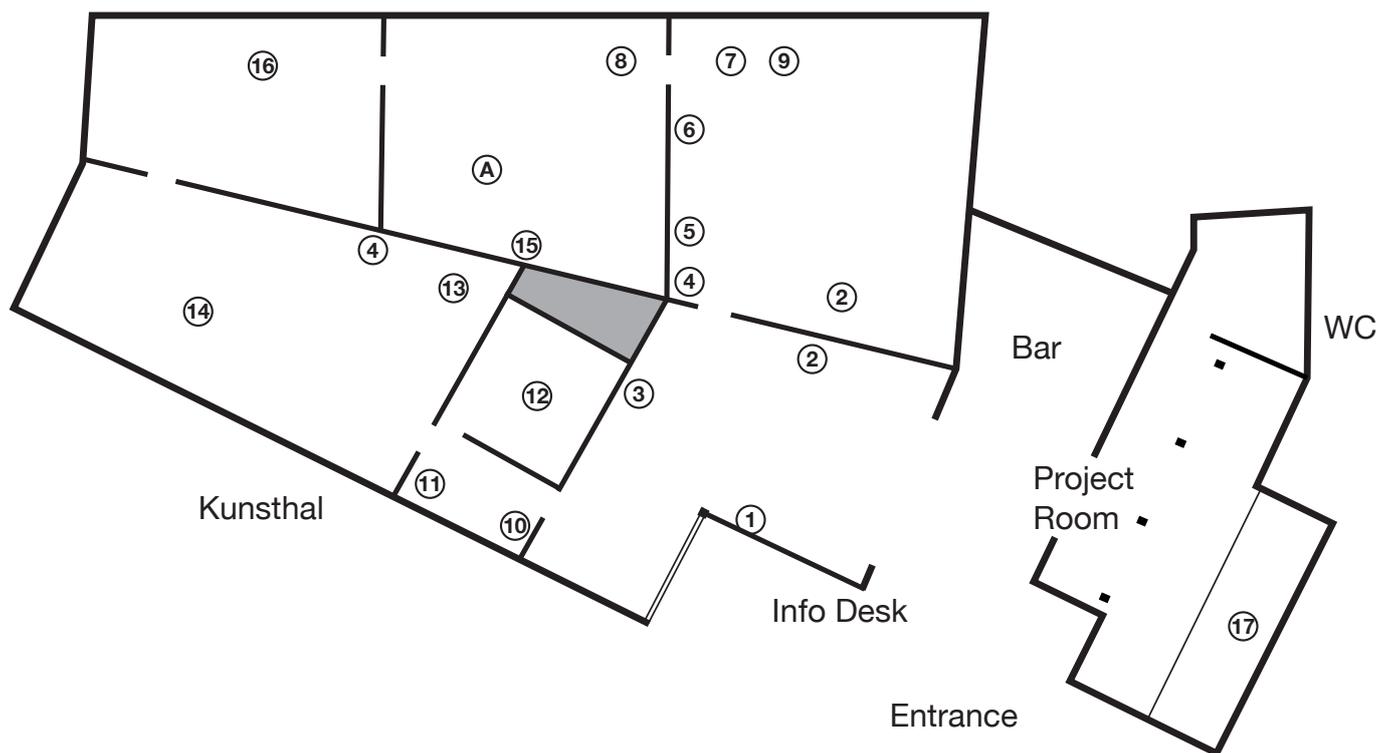
In memory of Karl Max Kreuger

Written, directed and produced by Nicoline van Harskamp

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

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

Grondplan / Floor Plan



Lijst van de kunstwerken / List of the artworks

- | | | |
|--|---|--|
| <p>1 Ben Kinmont
<i>Project Series Christopher D’Arcangelo Distribution</i>
Paris, 5.3.2005</p> | <p>8 Group Material
<i>Archives (1981)</i>
Material Related to the exhibition ‘The People’s Choice’ (Arroz con mango)
January, 10 - Feb. 1st 1981</p> | <p>13 Isidoro Valcarcel Medina
<i>Autumn 2009</i>
2009</p> |
| <p>2 Rainer Oldendorf
<i>Wir wollten sie provozieren, nicht?</i>
2012</p> | <p>9 Pierre Leguillon
<i>Untitled</i>
2008</p> | <p>14 Uriel Orlow
<i>Silent</i>
2012</p> |
| <p>3 Six Video Interviews by Dean Inkster and Sébastien Pluot
2005-2011</p> | <p>10 Jiří Kovanda
<i>Theater</i>
<i>I follow a previously written script to the letter. gestures and movements have been selected so that passers-by will not suspect that they are watching a “performance”.</i>
November 1976
Vaclavské namesti, Prague</p> | <p>15 Material from the archive of Christopher D’Arcangelo’s unrealized project at the Van Abbemuseum, re-arranged by Nicoline Van Harskamp (1976-1978)</p> |
| <p>4 Céline Condorelli
<i>Two Days Work</i>
2012</p> | <p>11 Jiří Kovanda
<i>XXX</i>
<i>Waiting for someone to call me...</i>
November 18, 1976
Staroměstské namesti, Prague</p> | <p>16 Nicoline Van Harskamp
without title (Yours in Solidarity working sessions)
2012</p> |
| <p>5 Jiří Kovanda
<i>XXX</i>
November 19, 1976
Vaclavské namesti, Prague</p> | <p>12 Martin Beck
<i>About the Relative Size of Things in the Universe (2007)</i></p> | <p>17 Uriel Orlow
Where something is, was or will be
2012</p> |
| <p>6 Andreas M. Fohr
<i>Painting Christopher D’Arcangelo/ On hold</i>
2012</p> | | <p>A Steve Van den Bosch
<i>Someone You’ve Never Seen Before</i>
2011</p> |
| <p>7 Group Material
<i>Archives (1979-1980)</i>
Material Related to the founding of the group</p> | | |

Met de steun van:



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