UNIVERSITY OF AMSTERDAM

UvA-DARE (Digital Academic Repository)

The artists' text as work of art

van Rijn, I.A.M.J.

Publication date
2017
Document Version
Other version
License
Other

Link to publication

Citation for published version (APA):
van Rijn, I. A. M. J. (2017). *The artists' text as work of art*. [Thesis, externally prepared, Universiteit van Amsterdam].

General rights
It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

Disclaimer/Complaints regulations
If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: https://uba.uva.nl/en/contact, or a letter to: Library of the University of Amsterdam, Secretariat, P.O. Box 19185, 1000 GD Amsterdam, The Netherlands. You will be contacted as soon as possible.

UvA-DARE is a service provided by the library of the University of Amsterdam (https://dare.uva.nl)

Download date:10 Nov 2026

The Artists' Text as Work of Art

Ilse van Rijn

The Artists' Text as Work of Art

Ilse van Rijn

The Artists' Text as Work of Art

ACADEMISCH PROEFSCHRIFT
ter verkrijging van de graad van doctor
aan de Universiteit van Amsterdam
op gezag van de Rector Magnificus
prof. dr. ir. K.I.J. Maex
ten overstaan van een door het College van Promoties ingestelde
commissie, in het openbaar te verdedigen in de Agnietenkapel
op donderdag 29 juni 2017, te 12.00 uur
door Ilse Annie Marie Josephine van Rijn
geboren te 's-Hertogenbosch

Promotiecommissie

Promotor	Prof. dr. T.L. Vaessens Universiteit van Amsterdam
Copromotor	Dr. J. Boomgaard Universiteit van Amsterdam
Overige leden	prof. dr. C.A.P. Clarkson Universiteit van Amsterdam
	prof. dr. C.M.K.E. Lerm-Hayes Universiteit van Amsterdam
	dr. M.I.D. van Rijsingen Universiteit van Amsterdam
	prof. dr. C.J.M. Zijlmans Universiteit Leiden
	prof. dr. A. Sauvagnargues Université Paris X
	dr. M. Schavemaker Stedelijk Museum Amsterdam

Faculteit der Geesteswetenschappen

This research was supported by the Gerrit Rietveld Academie, Amsterdam and the Jan van Eyck Academie, Maastricht.

Contents

1 Introduction

16 1 Narrative Threads and Referential Explorations: Keren Cytter's *The Seven Most Exciting Hours of Mr. Trier's Life in Twenty-Four Chapters*

18 Introduction

1.1 Reference and Narrative Construction
Dissecting the Title, Ambiguity
Torsion, or the Porous Strata of the Artists' Text
Perhaps and Potentiality
Mr. Trier, or the Function of a Name

1.2 Reference: Image and Text
The Cover as Ambiguous Entrée
More Drawings: Enigmatic Image-Text Relationships

1.3 Reference and Reader
Drawing the Reader In
The Implicit Act of Reading

50 Conclusion

51 2 Formal Experiments in Dora García's *The Inadequate*

54 Introduction

2.1 Fragment and the Fragmentary, or "Intent to Unmask Dead Conventions"
Dissecting the Title, Ambiguity
Torsion, or the Porous Strata of the Artists' Text
Perhaps and Potentiality
Mr. Trier, or the Function of a Name

2.2 Fragmentation and Fiction: The "Distance Between Practice and Criticism Begins to Fade"
Fiction, Sense

88 2.3 Radicality, by Way of Conclusion

90 3 "I." Or *A Dissidence Coincidence but W.H.C.T.L.J.S.* by Josef Strau

92 Introduction

3.1 I, the Author Contested
A Dissidence Coincidence

3.2 Time, or from now to past and future

3.3 Retrospective, Constructive, Communicative

3.4 Leiris and Process, Ongoing
Autobiography Versus Autofiction

3.5 Writing and Transdiciplinarity

122 Conclusion

124 4 Artists' Text and Poetical Intricacies: Matthew Buckingham's "Muhheankantuck — Everything Has a Name"

126 Introduction

4.1 Broodthaers, or the Crisis between Poetry and Visual Art

4.2 The Archive and History

4.3 The Image Again

147 4.4 Ponge, by Way of Conclusion

150 Conclusion

158 Footnotes
176 Bibliography
188 Extra Image Credits
190 English Summary
200 Nederlandse samenvatting

Acknowledgments

I would like to thank my family and friends for their unrelenting support and interest in the ongoing process of my research. This study wouldn't have been possible, however, without the encouragement of Jeroen Boomgaard, who prompted me to start my PhD in the first place. Over the years, his acute comments have been invaluable, as well as his advice and comfort when I needed it. I equally want to thank Thomas Vaessens, for his generosity, and indispensable, astute remarks. My appreciation also goes to Lex ter Braak, who was there to offer sharp and inquisitive ideas on the topic at hand.

I am grateful that the University of Amsterdam, the Gerrit Rietveld Academie, and the Jan van Eyck Academie collaborated with me on this research. Their trust, support, and financial aid have been of incredible importance, personally and on an institutional level. In addition to allowing me to pursue my research, I also experienced the benefits of a university, art school, and post-academic institution joining forces in terms of both resources and insight. For me, the alliance led to alternative conceptions of what (my) "research" could entail.

I want to thank the other institutions, commissioning editors, and artists who have offered me the opportunity to test my ideas in workshops, lectures, and articles along the way. Special thanks go to the students of the department of Image & Language of the Gerrit Rietveld Academie, my weekly listeners, who persevered in following my meandering thoughts.

I would like to thank Janine Armin, whose editorial acuity guided the final stages of this dissertation. Dongyoung Lee designed this publication with an invaluable eye. Thank you, Maartje Fliervoet and Tine Melzer, my paranymphs, for your friendship.

And to you Mischa, my inexpressible love.