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Footnotes

Introduction

1 Goddard 2012.

2 Salvador Dalí, *Journal d'un génie*, 1964; Theo van Doesburg, founder, editor, and regular contributor of the journal *De Stijl* launched in 1917; Wassily Kandinsky, *Concerning the Spiritual in Art*, 1911; and Henri Matisse, *Jazz*, 1947.

3 Stepping away from traditional art (i.e., painting and sculpture), the comprehension of the visual is nuanced in Conceptual Art. I am aware of this differentiation, sometimes even problematization of the visual in Conceptual Art. However, for reasons of clarity quotation marks indicating this distinctive use of the visual will be left out. And although one of the strands of my argument pivots around the highly disputable visible—invisible divide, prolonged in the traditional image—text dichotomy and its disciplinary consequences, for reasons of clarity I will momentarily keep the distinction intact. In subsequent lines the quotation marks will be left out.

4 Lawrence Weiner entertained the view that "language is red paint," of which Schwarz explains "language is an object like any other, in principle interchangeable and useable, which states facts and can be wielded, without any distance from material reality, as a mere marking" (Schwarz 2007: 181).

5 "Language to be looked at and/or things to be read" (Robert Smithson qtd. in Flam 1996: 61).

6 Kotz 2007.

7 Osborne 2013. For a more historical reading see Wall 2006; see also Krauss 2000.

8 This PhD research begun in 2011 is grounded in my earlier research into the increasing production of artists' writings, which interviews Netherlands-based visual artists who write including Maria Barnas, Keren Cytter, Nicoline van Harskamp, and Falke Pisano. This research was funded by the Fonds BKVB, currently Mondriaan Fonds.

9 Peter Osborne writes the problem of categorization is "*the* problem of contemporary art criticism" [emphasis in original] (Osborne 2013: 102).

10 *Father, Can't You See I'm Burning?*, de Appel arts centre, Amsterdam, 2014.

11 *Object, The Undeniable Succes of Operations*, SMBA, Amsterdam, 2008.

12 Such was the case in Jeremiah Day's exhibition *LA Homicide*, Ellen de Bruijne Projects, Amsterdam, 2010 and the publication *The Lowndes County Idea—Two Conversations* by Jeremiah Day with Hasan Kwame Jeffries and Fred Dewey.

13 Barthes 2005: 211.

14 I am well aware of the different understandings of post-structuralism, varying from Jacques Derrida's in *Of Grammatology* (1997 [1967]) to Michel Foucault's in *The Order of Things* (1970 [1966]) and Roland Barthes's in *Mythologies* (1957). Influenced by most of them, my understanding of post-structuralism in this research departs from what I see as their common denominator: a differentiation of the binary opposition dominant in structuralism, which argued for a scientific study of structural patterns, based on language, immanent in culture. Next to that, post-structuralists started to study the discursive basis on which structuralists's binary

distinctions of culture fed. The specific case of Roland Barthes's studies and their influences on Conceptual Art is interesting, due to the special commission and inclusion of his essay "The Death of the Author" (1967) in the artists' magazine-in-a-box *Aspen 5 + 6*, where it figured among works by Dan Graham, Sol LeWitt, Alain Robbe-Grillet, Merce Cunningham, and Morton Feldman, among other artists. See also Allen 2011: 43–67.

15 Lippard 1973: 263.
16 Derrida 1997: 158.
17 The terms "artists' text" and "artists' writing" are used interchangeably. For a precise analysis of the artists' text alongside writing see chapter 3.
18 Jakobson 1973: 486.
19 Jakobson 1960: 1. See also Genette 1991: 1–29.
20 Think of Julio Cortazár's novel *Hopscotch* (1963), its chapters commenting on the writing of the novel.
21 Lyotard 1979.
22 The term is borrowed from Guattari, looking at the unconscious as a broader investment of processes within the setting of the hospital. My concept of "transversality" denotes thinking through enunciation along multiple platforms and in various domains, along both political and social lines, leading to an understanding of enunciation as assemblage. For instance discussing "The new aesthetic paradigm" in *Chaosmosis*, Guattari refers to individuals finding themselves "enveloped by a number of transversal collective identities or . . . situated at the intersection of numerous vectors of partial subjectivation. . . . The individual's psychism . . . was connected to a range of expressive and practical registers in direct contact with social life and the outside world" (Guattari 1995: 98–99).
23 Barad 2003.
24 Rancière 2007: 43.
25 Id. 45.
26 Id. 45, 46.
27 Rancière 2010: 211.
28 Rancière 2009: 12.
29 Id. 13.
30 Id. 17, 19.
31 Id. 48-49.
32 "La grande explosion schizophrénique où la phrase s'abîme dans le cri et le sens dans le rythme des états du corps" (Rancière 2003: 55).
33 Rancière 2010: 211.
34 Guattari 2000: 50.
35 "While [ecosophy] shares with traditional ecology a concern for biological species and the biosphere, ecosophy also recognizes 'incorporeal species' that are equally endangered, and an entire 'mental ecology' in crisis: 'How do we change mentalities, how do we reinvent social practices that would give back to humanity—if it ever had it—a sense of responsibility, not only for its own survival, but equally for the future of all life on the planet, for animal and vegetable species, likewise for incorporeal species such as music, the arts, cinema, the relation with time, love and compassion for others, the feeling of fusion at the heart of the Cosmos?'" (Guattari 2000: note 2, 71).
36 Guattari 2000: 28.
37 Rancière 2010: 218.
38 Guattari 2000: 56.
39 Id. 51.
40 Id. 51.
41 See also Goddard, itself an exception. Introductions are often the only critical reflections on artists' texts. See Wallis; see also Stiles. Further exceptions include Lerm Hayes 2015. Recent art critical reflections on artists' writings, some more journalistic, others theoretical: see Miller; Penny, and the ensuing e-flux conversation.
42 Osborne 2013.
43 Named after the Declaration of European Ministers of Higher Education, Bologna, June 19,1999.
44 See, for instance Lesage 2009; see also Slager 2015.
45 See, for instance, Birnbaum and Graw 2008; Diederichsen 2008; Crary 2013; Lütticken 2013.
46 Or as the title of an early publication reads: *Now What? Artists Write.*
47 Lesage's argument revolves around this premise.
48 Goddard underscores the intimate view on the artist and his work the artists' writing provides.
49 Vervaeck 1999; Hutcheon 1988.
50 Genette 1997.
51 Todorov 1970.
52 Hutcheon 1988.
53 Id.
54 Lyotard 2011; Jameson 1972 and 1991.
55 Barthes 1977 "Death of the Author".
56 Hutcheon 1988.
57 Scholes 1979.
58 Blanchot 1993; Agamben 1992.
59 Lacoue-Labarthe and Nancy 1988; Deleuze and Guattari 1987; Harries 1994.
60 Hutcheon 1984; Waugh 1984.
61 Austin 1975; Barthes 1975; Guattari 1989 and 2000.
62 Perloff 1994 and 2010.
63 Derrida 1997; Barthes1977 *Roland Barthes by Roland Barthes.*
64 *The Book Lovers* (David Maroto and Joanna Zielinska, ed.) claims the genre of the 'artist's novel,' for instance. See also www.thebooklovers.info.
65 Roberts and Allison 2002.
66 Kotz 2007; Perloff 2002 and 2010; Buchloh 1990; Lippard 1973.
67 Godfrey 2007.
68 Mitchell 1986; Pound 1931.

Chapter 1

69 In my research I largely follow Mieke Bal's terminology in *Narratology: Introduction to the Theory of Narrative* (2009), indicating narrative text, story, and fabula. "A narrative text is a text in which an agent or subject conveys to an addressee ('tells' the reader) a story in a particular medium. . . . A story is the content of that text. . . . A fabula is a series of logically and chronologically related events that are caused or experienced by actors." 5.

70 Barthes 1975: 8.
71 Derrida 1997.
72 Barthes 1977 "From Work to Text": 155 – 164.
73 In my understanding of postmodernity, I am indebted to Jean-François Lyotard's comprehension of postmodernity as an "incredulity toward metanarratives," born of a crisis in the legitization of discourse. Language understood as a composition of heterogeneous elements, instead of a modern homologous system, postmodern knowledge is acquired through an acknowledgment of this incommensurability and of a sensibility to language's differences: consensus cannot be reached in what Lyotard termed the postmodern condition. In a postmodern condition, language is performative. Its efficiency is revalued (Lyotard 1984: xxiii–xxv).
74 Derrida 1997: 158.
75 Guattari 2000.
76 Deleuze 2004: 17.
77 Deleuze 2004: 72.
78 Genette 1997: 2.
79 Jameson 1991: 88. See also Vervaeck 1999: 22–30.
80 Krauss 1985: 211; Barthes 1977 "Rhetoric of the Image": 32-51.
81 Barthes 1977 "Death of the Author": 142-148.
82 Kotz 2007: 63-64.
83 Jakobson 1973: 486.
84 Kosuth 1993: 35.
85 Gérard Genette called this intermediate stage between paradigmatic and the syntactical, between poetry and prose "diction." "The litearture of diction is literature that imposes itself essentially through its formal characteristics . . . without excluding amalgams and blends" (Genette 1991: 21).
86 See Deleuze 2004: 46. The recent interest for the work of Raymond Roussel is remarkable, namely in his *Comment j'ai écrit certains de mes livres; Impressions d'Afrique*. See for instance the exhibition *Locus Solus*. *Impressions on Raymond Roussel*, Museo Nacional Centro de Arte Reina Sofia, Madrid 2011-2012.
87 See Lyotard 1984: 10; see also Wittgenstein, *Philosophical Investigations* § 65–84.
88 Lyotard makes three observations in relation to language games. "The first is that their rules do not carry within themselves their legitimation, but are the object of a contract, explicit or not, between players . . . The second is that if there are no rules, there is no game, that even an infinitesimal modification of one rule alters the nature of the game, that a 'move' or utterance that does not satisfy the rules does not belong to the game they define. The third remark . . . every utterance should be thought of as a 'move" in a game" (Lyotard 1984: 10).
89 Linda Hutcheon cites Roland Barthes: "'What takes place' in a narrative is from the referential (reality) point of view literally *nothing*; 'what happens' is language alone, the adventure of language, the unceasing celebration of its coming" Hutcheon 1988: 124.
90 Deleuze and Guattari 1991: 118.
91 Tzvetan Todorov would ascibe the story's affect to its fantastical element. Whereas *The Seven Most Exciting Hours* rubs shoulders with the fantasy genre, I would consider the experience of doubt differently in relation to the artists' text. "Le fantastique, c'est l'hésitation éprouvée par un être qui ne connaît que les lois naturelles, face à un événement en apparence surnaturel" (Todorov 1970: 29). According to Todorov's definition of the fantastical the indispensible element of doubt about the events' interpretation could be impersonated and felt by a character (id. 37, 38). In the case of Cytter's text Tibor Klaus Trier could perform this role par excellence. From a conceptual point of view, however, the conditions for his behavior lie elsewhere.
92 See Jameson 1991: 209.
93 Hutcheon 1988: 34, 49.
94 Owens 1980 "Allegorical Impulse Part 1": 74.
95 Id. 72.
96 Grounded in Walter Benjamin's concept of allegory, Peter Bürger comes up with the following schema: "1) The allegorist pulls one element out of the totality of the life context, isolating it, depriving it of its function. . . . 2) The allegorist joins the isolated reality fragments and thereby creates meaning. This is a posited meaning. . . . 3) Benjamin interprets the activity of the allegorist as the expression of melancholy" Bürger 1984: 69). See also Owens 1980 "Allegorical Impulse Part 1"and "Allegorical Impulse Part 2"; Place and Fitterman 2009.
97 I am refering here to Deleuze and Guattari's understanding of the "and" in language, making language stammer through a multilinguality (Deleuze and Guattari 1987: 98–100).
98 Jameson 1991: 209.
99 Hutcheon 1988: 153.
100 Id.
101 Bryant 2008.
102 ameson 1991: 155.
103 See Agamben 2000; see also Agamben 2014.
104 Or according to one of the many descriptions of assemblage by Deleuze and Guattari: "semiotic chains of every nature are connected to very diverse modes of coding . . . that bring into play not only different regimes of signs but also states of things of different status. *Collective assemblages of enunciation* function directly within *machinic assemblages*; it is not impossible to make a radical break bwteeen regimes of signs and their objects" [emphasis in original] (Deleuze and Guattari 1987: 7).
105 Here I delved into Saul Kripke's important study *Naming and Necessity* (1981). A detailed approach to language being beyond the scope of this research, Kripke's work enables an understanding of the functioning of names and the referential potential of the artists' text.
106 Hutcheon 1988:153.
107 Jameson 1991: 135.
108 See Hegel qtd. in Jameson 1991: 139.
109 Borrowing the term from Gilbert Simondon, I am mostly interested in the dynamic between internal and external space as referred to in Deleuze 2004: 116–135. This movement is constitutive of the transindividual for Simondon and immanent in the way language is employed in the artists' text.
110 I use the term "text" when referring to the text in contradistinction to the drawing; the term "narrative text" designates the narratological layer as opposed to the story and

fabula. See footnote 1.

111 The original pictures in Lewis Carroll's *The Hunting of the Snark* were drawn by Henry Holiday; they were wood block engraved by Joseph Swain.

112 Bürger 1984: 73–82.

113 Genette refers to these conventions as Seuils, "thresholds of interpretation." *Sueils* is the title of his book in English translated as *Paratexts*. The complete introductory paragraph on paratexts reads: "Paratexts are those liminal devices and conventions, both within and outside the book, that form part of the complex mediation between book, author, publisher, and reader: title, forwards, epigraphs, and publishers' jacket copy are part of a book's private and public history." Unpaginated.

114 "The letters that form me and that you see—the moment you try to read them as naming the pipe, how can they say that they are a pipe, these things so divorced from what they name? This is a graphism that only resembles itself, and that could never replace what it describes" (René Magritte cited in Foucault 1998: 187–203).

115 Foucault 1998: 189 -195.

116 In this respect it is interesting to note that Stéphane Mallarmé conceived his grand *Livre* as a performance (Scherer 1978). I return to the issue of performance and performativity in the artists' writing in subsequent pages.

117 Hutcheon 1988: 134.

118 Qtd. in Lippard 1973: 75.

119 Lyotard 2011: 3. Hutcheon singles Lyotard out as "the one analyst who has consistently addressed the question of reference". Hutcheon 1988: 150.

120 Lyotard 2011: 93.

121 Vervaeck 1999: 17-19 and 89.

122 Deleuze 2004: 10.

123 Hutcheon 1988: 69.

124 Derrida 1997: 158.

125 Hutcheon discusses the problem of difference in the chapter "Decentering the Postmodern: the Ex-centric" arguing, "What has been added most recently to this list of 'enabling' differences is that of ethnicity" (Hutcheon 1988: 71).

126 Lyotard argues that "opposition is the condition for the preconscious system, including for temporality, to exist; difference is the threat of its impossibility" (Lyotard 2011: 151). Although I do not necessarily endorse the introduction of the non-conscious to determine the limits of the system accounting for opposition, not for difference, separating opposition from difference is valid for my further analysis, as will be demonstrated subsequently. The possibility and potential of what Lyotard calls "the other space" or figural space enables my reading of the artist's text.

127 "The *explanation* of a work is always sought in the man or woman who produced it, as if it were always in the end, through the more or less transparent allegory of fiction, the voice of a single person, the *author* 'confiding' in us" (Barthes 1975: 142–148).

128 Barthes 1977 "Death of the Author": 142 -148.

129 Barthes 1977 "From Work to Text": 155 – 164.

130 See "Reading and the Division of Labor" Jameson 1991: 131–153.

131 Barthes 1977 "From Work to Text": 156.

132 Jameson 1991: 145.

133 See Jameson 1991: 126-144; see also Foster 1998: ix-xvii.

134 Robbe-Grillet 1961: 137.

135 Jameson 1991: 144.

136 "Non seulement le livre déplut et fut considéré comme une sorte d'attentat saugrenu contre les belles-lettres, mais on démontra de surcroît comment il était normal qu'il fût à ce point exécrable, puisqu'il s'avouait le produit de la préméditation: son auteur - ô scandale! - se permettait d'avoir des opinions sur son propre métier" (Robbe-Grillet 1961: 10).

137 Jameson 1991: 210.

138 Van Wesemael 2011: 107.

139 Jameson 1991: 144.

140 Vervaeck 1999: 17-30.

141 "Modernism, at least as a tradition, has 'won' - but its victory is a Pyrrhic one no different that defeat, for modernism is now largely absorbed" (Foster 1998: ix–x).

Chapter 2

142 Or, in the words of Jean Verrier, realism's introverted mimesis passes into a modernistic procedure, in which "realistic story trappings are reduced to an allegory of the functioning of the narration": "On a passé de l'oeuvre *dans* l'oeuvre à l'oeuvre *sur* l'oeuvre, puis à l'oeuvre *par* l'oeuvre" (qtd. in Hutcheon1984: 12).

143 About the role of chance and the impossibility to apportion it (unlike potentiality), see Deleuze 2004: 69–77.

144 Another volume in *The Inadequate* entitled "tentacular" is included in Dora García, *Mad Marginal Cahier #4. I See Words, I Hear Voices*, 2015.

145 Barthes 1977 "Introduction": 94.

146 Scholes 1979: 124 – 125.

147 Hutcheon 1984: 4, 46.

148 See, for instance, Blanchot 1993; Agamben 1992; and Lacoue-Labarthe and Nancy 1988.

149 Blanchot 1993: 359.

150 "To write by fragments: the fragments are then so many stones on the perimeter of a circle: I spread myself around: my whole little universe in crumbs; at the center, what?" (Barthes 1977 *Roland Barthes by Roland Barthes*: 92–93). See also Barthes 1977 *Lover's Discourse.*

151 Hutcheon 1984: 15, 18.

152 Cahier #1 called *From Basaglia to Brazil* was released in 2010. It has been collated into Cahier #2, *The Inadequate*, on the occasion of García's participation at the Spanish Pavilion of the 54th Venice Biennial (June 4 –November 27, 2011).

153 Hereafter the *Mad Marginal* (MM) project is referred to by its full title, and the cahiers as Cahier #1 and Cahier #2.

154 See http://theinadequate.net.

155 The location of the Cahiers is indicated here by their place within *The Inadequate*, followed by page number. If applicable, the digital (d) version page number is included.

156 Eco 1989: 17.

157 Deleuze 1996: 7.
158 Waugh 1984: 88.
159 Barthes 1977 "Introduction": 95.
160 Siegelaub 2016: 190.
161 LeWitt 2016: 120.
162 Harries 1994: 43.
163 Id. 45.
164 Waugh 1984: 42.
165 Bourriaud 2002:15.
166 Id. 31.
167 Bishop 2004: 51–79.
168 Hutcheon 1984: 15, 20, 24, 25.
169 Waugh 1984: 18, 90.
170 Id. 26.
171 Id. 66, 79.
172 Derrida 1997: 142.
173 Id. 144.
174 Id. 149.
175 Derrida 1982: 207–272.
176 Derrida 1997: 143.
177 For an inspiring understanding of this Baumgartian comprehension of aesthetics see Kaiser 2011.
178 See also Dolphijn and Van der Tuin 2012: 124–125.
179 Fineman 1989: 56–57.
180 Deleuze and Guattari 1987: 141.
181 "The pencil and the self-invented stenographic script allowed the purposeful, uninterrupted, introverted, dream-driven hand movement that had become indispensable to his creative method" MM2 32.
182 Qtd. in MM2 32.
183 Agamben 2000: 89–103.
184 Out of order photographs are made into notes and then plates. Of the *Large Glass* Duchamp wrote twenty years after the fact that it was "a wedding of meantal and visual reactions" and an "accumulation of ideas." He argues that "some ideas require a graphic language if they are not to be violated: this is my *Glass*. But a commentary [made up] of notes may be useful, like the captions that go with the photos in a Galeries Lafayette catalog. This is de raison *d'être* of my *Box*" (qtd. in Schwarz 2007: 723–724).
185 "Wandering, amateurism, pilgrimage, foreignness, travel. Avoid the centre. What do I want to talk about?" (MM2; d28); see also, Walser 2013: 53–109 and Sebald 2015: 69–100.
186 Georges Batailles conceives the formless as follows: "A dictionary begins when it no longer gives the meaning of words, but their tasks. Thus *formless* is not only an adjective having a given meaning, but a term that serves to bring things down in the world, generally requiring that each thing have its form. What it designates has no rights in any sense and gets itself squashed everywhere, like a spider or an earthworm. In fact, for academic men to be happy, the universe would have to take shape. All of philosophy has no other goal: it is a matter of giving a frock coat to what is, a mathematical frock coat. On the other hand, affirming that the universe resembles nothing and is only *formless* amounts to saying that the universe is something like a spider or spit" Bois and Krauss 1997: cover page.
187 Lacoue-Labarthe and Nancy 1988: 52, 63.
188 Id. 39–58.
189 Enumerating several "literary schools" (German Romanticism, Surrealism, Anglo-American New Criticism, Formalism) through which he demonstrates an interest in the fragment, Jameson distinguishes between the first two as canonizing the fragment as genre, and the latter two, as continuously reworking it as it functions in a larger practice (e.g., Ezra Pound's ideogrammatic practice in the *Cantos*, Victor Shlovsky's single-sentence paragraphs) (Jameson 1972: 47–48).
190 Schlegel 1971: 89.
191 The complete *Athenaeum* fragment #77 reads: "A dialogue is a chain or garland of fragments. An exchange of letters is a dialogue on a larger scale, and memoirs constitute a system of fragments. But as yet no genre exists that is fragmentary both in form and content, simultaneously completely subjective and individual, and completely objective and like a necessary part in a system of all the sciences" Schlegel 1971: 170.
192 Qtd. in Lacoue-Labarthe and Nancy 1988: 49.
193 Blanchot 1993: 151–170.
194 Id. 359.
195 Id. 307.
196 Id. 309.
197 Id. 81.
198 This is how Deleuze and Guattari rephrased this position vis-à-vis the fragment: "Comment produire, et penser, des fragments qui aient entre eux des rapports de difference en tant que telle, qui aient pour rapports entre eux leur propre difference, sans reference a une totalite originelle meme perdue, ni a une totalite resultante meme a venir?" (Deleuze and Guattari 1973: 50).
199 Original French: "La transformation de la parole en une oeuvre poétique, et le système des procédés qui effectuent cette transformation" [translation by author] Jakobson 1973: 486.
200 Jakobson 1960: 350–377.
201 Genette 1991: 21.
202 Id. 7.
203 Barthes 1977 "Third Meaning": 68.
204 Id. 55.
205 In a similar vein, in the same series, the reader is confronted with a gravestone of one Leopoldo Popper. The name is reminiscent of the philosopher of science Karl Popper. But like the first name, the dates marking K. Popper's lifetime do not correspond with that on the tomb.
206 Barthes 1977 "Third Meaning": 67.
207 Barthes 1977 "From Work to Text": 155-164.
208 Waugh 1984: 142–143.
209 Scholes 1979: 124 – 138.
210 Kotz 2007: 265.
211 Bourriaud 2012: 47.
212 Deleuze and Guattari 1987: 87.
213 Collective enunciation is characteristic of minor literature, whose other traits deterritorialize language and the connection of individual to political immediacy (Deleuze and Guattari

1986: 84).
214 Id. 26.
215 Wallis 1987: xii – xvii.
216 Waugh 1984: 7.
217 For example, Andy Warhol's novel *a, A Novel* (1968) conveyed a "dull experience," Nathalie Sarraute's novel *Between Life and Death* (1969) did not manage "to catch much life in [her] formal nets" (Scholes 1979: 124–138).
218 Guattari 2000: 11.
219 Pleading for a "more gentle deterritorialization," Guattari warns against "dissident vectors [that] have become relatively detached from their denotative and significative functions and operate as decorporealized existential materials." He continues: "… as experiments in the suspension of meaning they are risky, as there is the possibility of a violent deterritorialization which would destroy the assemblage of subjectification" (Guattari 2000: 45).
220 Rockhill qtd. in Lerm Hayes 2015: 19.
221 Guattari, 1989: 27ff. See also Guattari 2000: 37, note 22, 78; Deleuze and Guattari 1987: 79–80; and Peter Pál Pelbart, "Schizoscenia," in *The Inadequate*'s Cahier #1 refers to Guattari's "collective agencies of enunciation" (MM1, 189–199).

Chapter 3

222 "The tabernacles are the little huts with a minimum amount of physical protection, built as quickly as possible, dedicated to the life without burdens of property and slave labour, made as yearly reminders of the pleasure of eating, drinking, reading and talking together and having abandoned house, home and life of oppression" (Strau "tabernacle").
223 The references are to Seth Siegelaub's famous differentiation between primary and secondary information, catalogues and books becoming primary information in Conceptual Art, which, undergoing abstraction, no longer depends on its physical presence. "When information is primary, the catalogue can become the exhibition" (Siegelaub 2015: 190).
224 Deleuze and Guattari 1987: 79.
225 Jameson 1972: 47–48.
226 Deleuze and Guattari 1987: 4.
227 Wimsatt and Beardsley 1946: 477.
228 Benveniste 1971: 223–230.
229 Wallis 1987: xii – xvii.
230 Stiles 1996: 1 – 9.
231 Wimsatt and Beardsley 1946: 468–488.
232 Life writing is understood as "forms of analytical and reflective writing that take 'self' or 'selves' as their focus." It includes "all 'genres' of life narrative." It is an "intellectual enquiry that wishes to consider the role of narrative and the formation of identity" (Besemeres and Perkins 2004: vii–xii).
233 The next chapter delves deeper into text-image relationships extending possible historical frames.
234 Barthes 2010: 282.
235 Taylor 1985: 97–114.
236 Foucault 2000: 282.
237 Id. 209.
238 "If you take proper care of yourself, that is, if you know ontologically what you are, if you know what you are capable of, if you know what it means for you to be a citizen of a city, to be the master of a household in an oikos, if you know what things you should and should not fear, if you know what you can reasonably hope for and, on the other hand, what things should not matter to you, if you know, finally, that you should not be afraid of death—if you know all this, you cannot abuse your power over others." And on the question "Thus it is a care of the self that, in thinking of itself, thinks of others?," Foucault resolutely answers: "Yes, absolutely …" (Id. 288–289).
239 Deleuze 2004: 98.
240 Ricoeur 1992: 54. Further distinguishing an action from an event, Ricoeur argues that events happen, actions are what make things happen. What "happens" relies on an observation, a constative utterance, which might be true or false; what is "made to happen" is neither true nor false. It makes an assertion of accomplished actions true or false. Consequently, it is the motive, the intention that demarcates actions from all other events (Id. 61).
241 Id. 119.
242 Id. 140, 147.
243 Next to a dialectic of selfhood and sameness, and a dialectic of selfhood and otherness, Ricoeur describes a detour of reflection by way of analysis to study a hermeneutics of the self (Id. 17).
244 De Certeau 1984; Freeman 1993; Brockmeier and Carbaugh 2001.
245 "So I realized that actually this text, subconsciously included as a subtext, is a kind of theoretical problem, but in this quick diary way I wrote, I was not at all intending that. I also realized that there is some kind of second person within me which is capable of telling these stories very quickly, and actually very perfectly. The grammar and everything was really perfect, while all my theory texts always had to be edited, to much actually" (Strau).
246 Buchloh 1990.
247 Lippard 1973.
248 Austin 1975: 60.
249 The appreciation of babble is reminiscent of its personification as Raphael Hythloday in Thomas More's *Utopia* (1516), Hythloday meaning "nonsense peddler" or "expert in idle talk."
250 Virno 2004: 91.
251 Diederichsen 2008: 35, 36. Marx's understanding of *Mehrwert* as part and parcel of capitalist economy is contrasted with *Mehrwert* as "bonus" that characterizes "artistsic *Mehrwert*" as well.
252 Virno marks the double nature of the spectacle as the specific product of a specific industry, the so-called culture industry, it being at the same time human communication as an essentiel ingredient of productive coopertaion in general in post-Fordist society Virno 2004: 60.
253 Id. 91.
254 Id. 91.
255 Deleuze and Guattari 1987: 98.
256 Taylor 1985: 98.

257 "I have a dynamic relationship with the past. It interests me when it's like a possible future, when it's used like it is in science fiction, not when it's treated like a necrophilous memory" (Gonzalez-Foerster qtd. in Gonzalez-Foerster and Lavigne 2016: 27).
258 Gonzalez-Foerster similarly integrated the architecture in the exhibition, painting the entry a fluorescent pink, the color repeated at the end of the exhibition hall.
259 Millet 2016: 42–55.
260 Deleuze and Guattari 1991: 27.
261 Frye 2004: 10.
262 Researching *parrhesia* as a form of "speaking freely" coinciding with speaking the truth, Foucault refers to the Delphic principle as offering technical advice. The Delphic "Know yourself" meant "Do not suppose yourself to be god" or "Be aware of what you really ask when you come to consult the oracle." The artists' text rather seeks a relationship of oneself to oneself. However, the pejorative meaning of parrhesia as unrestricted chattering applies to Strau's writing. See Foucault 1983 and Foucault 2000.
263 The reader is still witness to the artist preparing and researching for the Malmö exhibition.
264 On autofiction as a form of critique for (conceptual) visual art, see De Bloois 2007.
265 Lejeune 1975: 4.
266 Id. 31.
267 Or in Doubrovsky's words: "[n]on seulement auteur et personage ont la même identité, mais le narrateur également: dans ce texte, *je*, *c'est encore moi*."
268 "Autobiographie? Non, c'est un privilège réservé aux importants de ce monde, au soir de leur vie, et dans un beau style. Fiction, d'événements et de faits strictement réels; si l'on veut, autofiction, d'avoir confié le langage d'une aventure à l'aventure du langage …" (Doubrovsky 1988: 69); see also Darrieussecq 1996: 369–380.
269 Wimsatt and Beardsley specify that composition is psychical, evaluation is objective, used to support the argument here for a multifarious *I*. Wimsatt and Beardsley 1946: 476.
270 Doubrovsky's original reads: "élucider … certaines choses encore obscures sur lesquelles la psychanalyse, sans les rendre tout a fait claires, avait éveillé mon attention quand je l'avais experimentée comme patient" (Doubrovsky 1988: 61–79). See also Leiris 1946: 13.
271 Leiris qtd in Doubrovsky 1988: 66.
272 In the words of Lejeune: "La poésie a chance de n'être plus alors qu'un sujet parmi d'autres, et non la règle de production de texte. … ou bien les poètes écrivent leur autobiographie, et ils se trouvent aussi démunis que le sont musiciens ou peintres en pareilles circonstances, ou bien ils n'écrivent pas d'autobiographie du tout."
273 Leiris qtd. in Lejeune 1975: 245.
274 Colonna 2004: 72.
275 Deleuze 1998: 107-114.
276 Genette 1982: 235.
277 Qtd. in id. 236.

278 Or in Barthes rhetoric, "… it is necessary to overthrow the myth: the birth of the reader must be at the cost of the death of the Author" (Barthes 1977 "Death of the Author": 148).
279 Bürger 1984: 68–73. See also Owens 1980 "Allegorical Impulse Part 1" and "Allegorical Impulse Part 2".
280 See, for instance, Freud's "Beyond the Pleasure Principle," analysing the motives for compulsive behavior of, for instance, the child playing roughly. Jacques Derrida referring to Freud defines repression as that which "neither repels, nor flees, nor excludes an exterior force; it contains an interior representation, laying out within itself a space of repression" (Derrida, "Freud" 196–231); see also Derrida *carte postale*.
281 The Surrealists' fascination for Freudian visions can be seen in André Breton's book *Les Vases Communicants*, in which dreams play an important role. However, Freud responding to Breton's work found some serious "inconsistencies."
282 Jacob Fabricius (JF).
283 Blanchot 1993: 386.
284 Id. 383.
285 Derrida also finds the notion of the trace [*Spur*] in Nietzsche. (Derrida 1997: 70); see also Derrida 1979.
286 Derrida 1997: 20.
287 Derrida 1978: 285.

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288 Derrida 1997: 68.
289 See introduction in this dissertation, note 35.
290 Sheikh 2008: 192.
291 Perloff 2010: 131. See also Perloff 2002: 21 – 44.
292 Perloff 1994: 3.
293 Goldsmith 2010: xvii.
294 Dworkin 2010: xxiii.
295 Perloff 2010: 149.
296 Goldsmith 2011: 128.
297 Perloff 1994: 17.
298 Van Dijk 2011: 406.
299 Ezra Pound qtd. in Perloff 1994: 55.
300 Holmqvist 2013; Penny 2016.
301 Bryson and Cytter 2013 - 2014; Fusco 2008.
302 LUMA 2014.
303 Godfrey 2007.
304 Subsequent quotations refer to the 2008 version of "Muhheakantuck – Everything Has a Name."
305 "Ideas alone can be works of art; they are in a chain of development that may eventually find some form. All ideas need not be made physical" (Lippard 1973: 75).
306 Id. vii, 263–264.
307 Place and Fitterman 2009: 49.
308 Perloff 1994: 114–119.
309 Qtd. in Buchloh 2000: 65–118 and Schwartz 1987: 57–66.
310 Qtd. in Buchloh 2000: 95. "Primary Structures" here refers to the post-minimal and proto-conceptual works in the exhibition of the same name in 1966, organized by Kynaston McShine for the Jewish Museum, New York.
311 Thus Lucy Lippard writes "Conceptual art has not, however, as yet broken down the real barriers between the art context and

those external disciplines—social, scientific, and academic—from which it draws sustenance" (Lippard 1973: 263).

312 Derrida 1997: 6–26.

313 Kotz 2007: 214–215, 219.

314 Deleuze 1993: 76. "Events are produced in a chaos, in a chaotic multiplicity, but only under the condition that a sort of screen intervenes." And: "… the screen makes someting issue from chaos, and *even if this something differs only slightly*". Deleuze's exposition examines Alfred North Whitehead's definition of the event, juxtaposing it to that of Leibniz. The former involves extensions, intensities, individuals or prehensions, and eternal objects or "ingressions," the malleability, fluidity, and relationality, I consider processual.

315 Perloff 2010: 52.

316 Mavridorakis 2014.

317 Meyer 2005.

318 Kosuth 1993: 35–36.

319 Kotz 2007: 138.

320 Perloff 2002: 83–84.

321 Qtd. in Perloff 2002: 90–91.

322 See Robert Smithson's press release *Language to be Looked at and/or Things to be Read* (Dwan Gallery, June 1967). The rather cryptic text stipulates the impossibility of words corresponding with their object: "My sense of language is that it is matter and not ideas—i.e., 'printed matter'. R.S. June 2, 1972" (Flam 1996: 61).

323 Allen 2011; Philippot 2013. The contemporary magazine "for and about experimental art writing" *The Happy Hypocrite* reprinted the "seminal magazine or journal" that inspired it, *Bananas* (no. 2, 1975) in its first issue (78–98).

324 Allen 2011: 69.

325 Precursor to the copy machine the mimeograph was invented by Thomas Edison in 1876. Because of its speed cost effectiveness, it enabled the dissemination of poetry in the 1960s (Id. 72–73).

326 Qtd. in Perloff 2002: 90–91.

327 See http://eclipsearchive.org/projects/TRAFFIC/traffic.html; see also Perloff 2010: 146–165.

328 Place and Fitterman 2009: 32.

329 Van Dijk 2011: 407.

330 Agamben 1992: xvi.

331 *Athenaeum* fragment 116, reads "[romantic poetry] tries to and should mix poetry and prose, inspiration and criticism…" (Schlegel 1971: 175).

332 Lukács 2006: 56-59.

333 Mitchell 1986: 97.

334 Qtd. in Mitchell 1986: 98–99.

335 White 1980: 24.

336 "The poet and the historian differ not by writing in verse or in prose.… The true difference is that one relates what has happened, the other what may happen. Poetry, therefore, is more philosophical and a higher thing than history: for poetry tends to express the universal, history the particular" (Aristotle *Poetics* 1451b).

337 Perloff 1994: 189.

338 Perloff 2010: 7.

339 Place 2009: 70.

340 White 1980: 8.

341 Buchloh 1990: 143.

342 Place and Fitterman 2009: 25.

343 Perloff 2010: 131.

344 Perloff 2002: 40.

345 I here agree with W. J. T. Mitchell's argument that there is not only a "wide variety of ways that time may be organized and represented through spatial form in literary works," spatial form is also "no casual metaphor but an essential feature of the interpretation and experiencing of literature" (Mitchell 1980: 271–299).

346 Steiner 1982: 8. See also Mitchell 1986.

347 Mitchell 1994: 100.

348 Id. 101.

349 Steiner 1982: 5.

350 Mitchell 1986: 112.

351 Pound 1954: 3. Ezra Pound's complete definition of imagism reads: "In the spring or early summer of 1912, 'H. D.,' Richard Aldington and myself decided that we were agreed upon the three principles following: 1. Direct treatment of the 'thing' whether subjective or objective. / 2. To use absolutely no word that does not contribute to the presentation. / 3. As regarding rhythm: to compose in the sequence of the musical phrase, not in sequence of a metronome".

352 Perloff 1994: 74.

353 Pound 1931: 25, 26.

354 Perloff 1996.

355 I am referring to Christine Brooke-Rose's translation of Pound's ideogrammic method, "it is a juxtaposition of disparate but particular elements, as in (supposedly) the Chinese ideogram." "The ideogrammic method," Pound wrote, "consists of presenting one facet and then another until at some point one gets off the dead and desensitized surface of the reader's mind, onto a part that will register." Both Pound and Ponge find a method to reinvent poetry, language, and the world (Ponge) (Brooke-Rose 1971: 8, 5–6).

356 Ponge 1961: 16.

357 "[La chose] demande l'impossible, elle demande cela même qui est impossible, elle le demande parce que impossible et parce que cette impossibilité même est la condition de possibilité de la demande" (Derrida 1984: 15).

358 Perloff 1994: 189.

359 "l'art de ne dire que ce qu'on veut dire, l'art de les violenter et de les soumettre. Somme toute fonder une rhétorique, ou plutôt apprendre à chacun l'art de fonder sa propre rhétorique, est une oeuvre de salut public" (Ponge 1967: 157).

360 Ponge models his thoughts after Lucretius's *De rerum natura* (1st century BCE): "Voici quel est à peu près mon dessein: je voudrais écrire une sorte de *De natura rerum*. On voit bien la différence avec les poètes contemporains: ce ne sont pas des poèmes que je veux composer, mais une seule cosmogonie" (Ponge 1967: 177). For Lucretius, writing appears in things, it is things, not being different from things. Homologous to things, writing cannot be called a metaphor. "But it was Nature

gave the tongue its different sounds to say, / And expedience
that formed the name of things—much the same way /
We see infants driven to point their finger and to reach /
At what they want to show, precisely from their lack of speech"
(Book V, 1028–1080). However, language can simultaneously
be perceived as a metaphor, according to Lucretius, since
it exceeds life, or vice versa. Writing balances the two
asymmetrical and symmetrical construing a new relation
between the word and the world: "All through these lines of
mine, you see, / Many letters that are shared by many words—
and yet / You must confess that words and lines from this one
alphabet / Have sundry sounds and meanings. Letters only have
to change / Their order to accomplish all of this—and still the
range / of possibilities with atoms is greater" (Book I, 823–828).

361 Lucretius: "When bodies fall through empty space / Straight
down, under their own weight, at a random time and place /
They swerve a little. Just enough of a swerve for you to call /
It a change of course" (Book II, 217–220). The swerve is thus
a differential of matter, happening "in a time smaller than
the minimum thinkable time, so that it has already happened
in the smallest time that can be thought." The clinamen
maintains and preserves; it reverses the irreversible: falling.
Indicating a direction, it introduces the first indication of sense.
See also Deleuze 2004: 291–320.

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Object, The Undeniable Success of Operations, SMBA, Amsterdam, May 25–July 6 2008.
LA Homicide, solo exhibition with Jeremiah Day, Ellen de Bruijne Projects, Amsterdam, Sept. 4–Oct. 10, 2010 and the accompanying publication The Lowndes County Idea – Two Conversations by Jeremiah Day with Hasan Kwame Jeffries and Fred Dewey.
Locus Solus. Impressions of Raymond Roussel, Museo Nacional Centro de Arte Reina Sofía, Madrid, Oct. 25, 2011–Feb. 27, 2012.
L'Informe: mode d'emploi, curated by Yve-Alain Bois and Rosalind Krauss, Centre Georges Pompidou, Paris, May 22–Aug. 26, 1996.

Pierre Huyghe, Centre Georges Pompidou, Paris, Sept. 25, 2013–Jan. 6, 2014.
Dominique Gonzalez-Foerster: 1887–2058, K20 K21 Düsseldorf, Apr. 23–Aug. 7, 2016.
Les Immatériaux, Centre Georges Pompidou, Paris, Mar. 28–July 15, 1985.
Karl Holmqvist, *Give Poetry a Try*, Moderna Museet, Stockholm, Mar. 16–Sept. 8, 2013.
Poetry will be made by all! LUMA Foundation, Zurich, Jan. 30–Mar.30, 2014.

Extra Image Credits

Page 38, **fig. 1.3** Hanne Darboven, *Sechs Bücher über 1968 (Six Books about 1968)*, 1968. Soft cover, photocopy (Xerox). 6 books with 365 pages each. 27.6 × 21.5 × 5 cm each. ©Hanne Darboven Foundation, Hamburg/ VG Bild-Kunst, Bonn 2017.

Page 61, **fig. 2.2** Seth Siegelaub, ed., *Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner [Xerox Book]*. New York: Seth Siegelaub and Jack Wendler, 1968. Paper plate offset (offset-printed from a photocopied manuscript), glue-bound, dust jacket in Mylar, 213 × 278 mm, 307 pp. (n.p.), 150 b&w ill. Courtesy Stichting Egress Foundation, Amsterdam.

Page 66, **fig. 2.5** Sophie Calle, "Chambre avec vue"/"*Room with a view*", 2003. One framed text, one framed b/w photograph. 50 × 50 cm (text), 170 × 130 cm (photograph). © Sophie Calle/ADAGP, Paris, 2017. Courtesy Galerie Perrotin.

Page 71, **fig. 2.6** Robert Walser, Microscript 215, recto, undated. The Microscripts consist of 526 pages of varying sizes, on which Robert Walser wrote poetry and prose with a pencil in tiny handwriting during the last decade of his productive years. Courtesy Keystone/Robert Walser-Stiftung/Str.

Page 60, **fig. 3.4** Dominique Gonzalez-Foerster M.2062 (*Fitzcarraldo*), 2014. HD video, special projection, hologram, pepper ghost effect, computer, amplifier, speakers, special foil screen, lights, curtains. 500 × 300 cm (projection screen), 8 × 20 m (minimum size of space). Duration 15:00 min approx. (sound). Edition of 3 (DGF 235). Courtesy: the artist and Esther Schipper, Berlin. Photo: © Stefan Altenburger.

Page 134, **fig. 4.2** Marcel Broodthaers, Telephone (*Téléphone*), 1968. New York, Museum of Modern Art (MoMA). Painted vacuum-formed plastic plate. 84 × 119 × 0.5 cm. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley. Acc. no.: 661.2011.© 2017. Digital image, The Museum of Modern Art, New York/Scala, Florence.

Page 136, **fig. 4.3** Carl Andre, RUINSOFACCOUNTIRRETRIEXTRAORDOORWAY-CHAMBERGIGANTIDEATHSHHUMANFICOLOSS, 1975. From the Yucatan portfolio. Colour Xerox, 27.9 × 21.5 cm. Courtesy the artist; Paula Cooper Gallery, New York; Texas Gallery, Houston; Daniel Weinberg Gallery, Los Angeles.

Page 138, **fig. 4.5** Vito Acconci and Bernadette Mayer, *Cover of 0 to 9*, no.5, 1969. Getty Research Institute, Los Angeles (88-S1201 no.5). © Vito Hannibal Acconci.

English Summary

The Artists' Text as Work of Art

For the purposes of my research, I define the artists' text as that written and produced by visual artists. Since the 2000s, there has been an increasing amount of this specific kind of writing. Its obscure relationship to art institutions and systems troubles the question as to how such writing can be approached. In order to clarify its position, I isolate four texts by artists, studying the singularities of the texts as texts, while seeking entrance to each.

While there is a growing surplus of late, the artists' text is not a new form. In the 1960s and 1970s text was often central to making artwork. One reason for this was the influence of post-structuralism on Conceptual artists, who borrowed from it the idea of text as a neutral means. This purview allowed them to adopt text to bypass the problematic status of the art object in a commercialized world. It turned out, however, that text couldn't be used in this manner. So, in their approach to text contemporary artists—learning from their predecessors in Conceptual Art who ultimately found the text just as susceptible to commoditization as the object—closely adhere to a more sensitive awareness of the world in which these texts function. My research analyzes what happens in such texts published since the 2000s. Separating them from their wider visual context, I formulate an alternative to the text-image dichotomy that still dominates approaches to such work. Empirical research is thereby combined with a theoretical orchestration, enabling an examination of how the artists' text functions *as a text*.

Four works and associated questions offer case studies to investigate textual strategies:

1) Keren Cytter's *The Seven Most Exciting Hours of Mr. Trier's Life in Twenty-Four Chapters* (2008): How does narrative develop in the artists' text? This analysis involves a reading through postmodern literature and consideration of referentiality.
2) Dora García's *The Inadequate* (2011): What form does the artists' text take? Departing from this work I study the productivity of the fragment through metafiction.
3) Josef Strau's *A Dissidence Coincidence but W.H.C.T.L.J.S.* (2008): What does the author's role consist of? How can the "I" be understood against the background of autobiography, taking into account autobiography's position vis-à-vis autofiction?
4) Matthew Buckingham's "Muhheakantuck – Everything Has A Name" (2005, 2007, 2008): How does the word function? Trying to arrive at an approach less governed by syntactical constructions—dear to post-structuralists—Buckingham's work is read through the lens of poetry.

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

Intertextual references and metatextual comments mark the title of Cytter's work. Although this title employs postmodern textual strategies and recalls post-structuralist thought (manifesting an awareness of the text's construction and a diminished distinction between creation of and reflection on it), *The Seven Most Exciting Hours* (2008) is also characterized by references to a world external to the text. Studying the narrative of the artists' text, I analyze the construction of referentiality to possible otherworldly realms. To this end I delve into the role of imagination, function of images, and position of the reader. In addition, the discontinuous writing typical of postmodern literature is taken as a starting point.

The a priori mention of what the work deals with ("the seven most exciting hours") and how it is organized (in "twenty-four chapters") could be considered a postmodern gesture due to its self-conscious and obvious observation of the text's construction. However, the difference between "word" and "world" isn't problematized as it would necessarily be within that vein of postmodern literature given its predilection to expose the "ultrathin" text-as-text. Instead what I call a "torsion" takes place in the artists' text, enabling the transformation of the once negative (that is, barren and gaping) postmodern width into a dynamic and fruitful one. Under the premise that a narrative text has several layers, *The Seven Most Exciting Hours* tests the limits of each by transgressing boundaries (metalepsis) and becoming ambiguous. Ambiguity is created through the use of imagination and doubt to connect signs, giving an alternative meaning to that which was taken for granted before.

The myriad possibilities and potential textual strategies see language as material in *The Seven Most Exciting Hours*. Differentiation and a multivalent rhythm gives it an openness, while the material and conceptual possibilities of "just one word" are examined, recalling Fluxus events. Whereas a postmodernist use of language isn't completely absent from Cytter's writing, the imagination and fantastic are also reevaluated. Forging liaisons between the artists' text and an extra-textual world suggests a transversal approach—that is, linking multiple domains (mental, cultural, social, political, economical, and a mixture of these)—in Cytter's work. Rather than a postmodern concentration on a textual rule (a word), a singular more expansive cosmos is created, surpassing textual strictures (a world).

The question then is how this increasingly tangible world is expanded on in the relationship between text and image. The drawings *en soi* already inquire into the exclusivity of textuality whose conceptual kernel—madness—unfolds rather differently in the images. We can conclude that the artists' text has a certain *thickness* that allows for naming the visible. Whereas post-structuralism excluded visibility from participation in language's game, the contemporary artists' text seems to reintroduce it. The thickness inherent to the artists' text is a thickness of the writing process as material, unfolding as the narrative develops.

Due to a lack of traditional boundaries "between" text and image, the reader is activated, distinguishing herself from the postmodern reader in which the time of reading is limited to the time of the text—in Cytter's work the time of reading is not fixed. Analysis of the reader's role reveals the importance of chance and imagination to artists' writing. This is confirmed in the way the reader in Cytter's work is fleshed out, her having a life and opinions of her own.

Formal Experiments in Dora García's *The Inadequate*

Many artists' texts are compiled or collectively authored works. The second chapter inquires into the ways these writings can be understood with García's *The Inadequate* (2011) as case in point. Two cahiers encompass varying forms of contributions written by authors from diverse disciplines in Italian, Spanish, and English. In the artists' text, a quest to find form, in form, and a discussion about form is often inherent. *The Inadequate* rubs shoulders with the literary notion of metafiction wherein critical perspectives on fiction are inserted in the story that reflects upon that very form. I study how the relation between fragmentation and self-reflection is (re)formulated in the artists' text. Two characteristics of metafiction are my points of departure: first, the striving to show that obsolete conventions still function; second, how the barrier between creation and critique gradually fades. How do these aspects relate to the varying forms in which the fragment presents itself in García's text?

The fragment's various appearances suggests a certain textual indeterminacy, while the handling of referents reveals that the artists' text is more strictly curated. *The Inadequate* is an interplay of chance encounters. Chance is what marks the "real" actual fragment, as remainder. The actual fragment does not correspond to the strict textual frame in which it is integrated. *The Inadequate* squares the circle in translating the conditions of the encounter through textual strategies, simultaneously lending the writing its rhythm. The text and subjects discussed are placed

on an equal footing, causing "word" and "thing" to merge.

The fragmentary in (of) the artists text bears similarity to the eighteenth-century *non-finito*: a work *created* as unfinished, and not an actual fragment. But it is also comparable to contemporary art practices in which dialogue and participation contribute to the realization of projects, steeped in the "event" or process. The artists' text can be thought as continuous exchanges between and participation of several aspects (that is, situations, individuals), relations that are "lived through" on a textual level thus nuancing them. Referents are appropriated, expressed in the use of text as material. This is a form of "sensate thinking" in which reflection is intimately connected with the *aisthetic* experience. An onto-epistemological approach to the artists' text in terms of wor(l)ds seems appropriate, in which knowledge of the world is bound up with "our" necessarily taking part in it.

Alongside the fragment as remainder and the constructed fragment, the fragment surfaces as a mixture of life and work in *The Inadequate*, grounded in a Romantic vision. García's text also, in its interplay between life and work letting the referent (Robert Walser in this case) return in several contributions, connects these contributions to generate an extended *mise en abyme*. This structure gives the artists' text a speculative tinge; the metafictional principle that wants to break with conventions is turned inside out, providing a critique of Romantic fragment-based writing. In the artists' text external connections—not internal links—between fragments are forged. The "between" is investigated: an intra-world is created; non-hierarchical juxtapositions are developed: a writing of "and."

In order to bring about equivalencies ("and") fiction is used. Traditional views on fiction are contested in the artists' text, however. Thus knowledge is engendered by fiction, and vice versa—knowledge results in fiction. Distance between fragments is bridged through fiction. But *The Inadequate* also provokes a shock, caused by inconsistent (fictional?) meanings. An aversion to complete understanding dominates the artists' text—a striving for what cannot be named. The objective of this gesture is not unreadability, which is a reproach made when strict textual separations between fragment and frame are not observed. *The Inadequate*'s fragment connotes the unreadable and thus reflects on itself: in the artists' text fragmentation is performative, joining the act of fragmentation to criticism of its effects.

In García's work fiction is connected to the world, reflecting (on) the social basis from which the writing surges forth and "with" which it is

constructed. The artists' text is thus a form of minor literature, which offers alternatives to a dominant (linguistic) order. If we call the artists' text radical, that would be due to its liaisons between "worlds" (cultural, social, political, material), ensuring that none is more prevalent than another letting them act on an equal textual plane.

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

The use of the "I" is frequent in the artists' text. Strau's *A Dissidence Coincidence but W.H.C.T.L.J.S.* (2008) is such a work. It presents itself as a monograph, but the first person singular voice makes one ask after the position of the author, especially given the text's tendency towards collectivity, it inhabiting a multiplicity of perspectives. The "I" of the artists' text can be situated between a neutral linguistic given and a Romantic manifestation of expression. The "intentional fallacy," mixing up the personal and poetic, looms large, however. The artists' text seems to ask whether analytical observation and psychological construction can (and have to) be separate. I analyze the function of the author comparing "it" to the autobiographical "I" in relation to the autofictional first person singular.

Due to its processual character, its pertaining to process as a method, the artists' text must be considered autobiographical (instead of autobiography). The text-as-autobiographical privileges four aspects wherein the autobiographical: 1) understands time as composed of multiple layers; 2) is an at once retrospective, constructive, and communicative report linking the psychical subject to the social being who communicates the work to a group; 3) is ongoing, and; 4) is transdisciplinary.

The incoherent and constructed aspect of time is already present in the text that opens *A Dissidence Coincidence*, "The Dissident Bible of Ethics, Die Krankheit zum Tode – An Interview." The montage within the title correlates with the text's structure, which reflects the artist's thinking and speech pattern while obscuring who or what is speaking. This structure enables for changes in perspective. Coincidence is the "mysterious starting point," an alibi, a motivation, but also a way to avoid authorship. Due to its discontinuous element, a consistent human form existing in time and space, having consciousness and agency cannot be identified. In the artists' text the "I" is a hybrid of points of view. The question is then why "I" as a textual given returns. The "I" could be said to form itself in the process of writing, thereby internalizing an outside world ("self-writing"). "I" could be comprehended as a narrative identity,

with the first person singular understood as a poetic reply on actions in the narrative. The "I" as an author transforms into a character, in a story he narrates, testing the borders of authorship. The other to which "I" relates and articulates itself, whether life or text, thus contributes to the formation of self ("ethopoiesis" or "poiesis").

This understanding of the "I" corresponds to the text's tendency towards relentless babbling. Strau's work displays striking similarities to the exhibition *Les Immatériaux* (1989), for which the machine (the rise of the computer, in that case) and its (linguistic) possibilities likewise function as a starting point. If this comparison offers a historical alternative to Conceptual Art, a coming to terms with contemporary artists' writing, it also justifies a transversal approach to it, which links varying domains (cultural, political, personal, mental).

The somewhat ironic reference to psychoanalysis in *A Dissidence Coincidence* further taps into the role of writing in constructing the "I." The text communicates a therapy session, and the writing can be regarded as an extension of the treatment. This handling of text can be realigned with the debate between defenders of autobiography vis-à-vis the writers of autofiction. Whereas art and science (psychoanalysis understood as a science by both parties) are strictly separate domains for the "autobiographists," they cannot be isolated from each other for the supporters of autofiction. Although Strau's work seems to share autofiction's point of view the therapy and writing being entangled, it also opposes it by explicitly doubting whether psychoanalysis is a means leading to a better understanding of "the" self, since the existence of a unique, coherent, and assignable "I" cannot be sustained. Strau's writing is largely interested in textual experimentations that lead to the transformation of the colloquial "word" into a poetical "work," endowed with "literariness," that is. The passages between work and word become fluid, porous and malleable, instead of based on difference and distance. In the artists' text writing does not come to a halt, it rather continuing endlessly.

The Aritsts' Text and Poetical Intricacies: Matthew Buckingham's "Muhheakantuck — Everything Has a Name"

Contemporary artists' writings probe frontiers in writing and text. Buckingham's "Muhheakantuck – Everything Has a Name" (2005, 2007, 2008) is such a work, being written in three phases with as many forms. To what extent is this variety reflected in the text's functioning? Can "Muhheakantuck" be considered "differential" writing, a text in multiple stages without a single official one? Is it a form of "conceptual writing" in which the form is brought back to its conceptual kernel? To distinguish function and position in the artists' text, "Muhheakantuck" is analyzed and read through poetry. The role of the word is emphasized, simultaneously testing an alternative to a focus on syntactical constructions preferred in Conceptual Art. The first part of the chapter looks into the crisis of poetry in Conceptual Art. The second part concentrates on "Muhheakantuck" as historiographical work and/or poetically inspired. The third part examines the position of images, concluding with an investigation into the work of French poet Francis Ponge who viewed writing as "descriptions-definitions-literary art objects."

The multiple versions of Buckingham's work can be understood as attempts to catch the process in its middle, something Conceptual artists never succeeded in doing. While their informal and documentary manner sought to avoid the market (to no effect), it also (unjustly) opposed concrete poetry. Marcel Broodthaers's work can be perceived as concretizing this paradox. Contemporary artists' writing shows an awareness that not all concretisms are equal, however.

The several versions of "Muhheakantuck" exemplify this realization, their varying materializations allowing for different readings. The historiographic approach that contextualizes the second version (2007) notwithstanding, Buckingham's writing testifies to textual experiments that render his writing close to poetical discourse, breaking down reigning binary systems (artist-art critic; text-image, in terms of artists' writing).

The image-text dichotomy can be explored through Horatius's claim ("*ut pictura poesis*" [as is painting so is poetry]) and Simonides's comparison between poetry and painting. Horatius sought to bring poetry and painting onto equal footing, them both aiming to depict reality. Simonides's, pleading for painting to be "mute poetry" and poetry a speaking picture, was an attempt to overreach the boundaries between one art and another, simultaneously trying to undo the demarcation between art and life, a position more relevant in relation to artists' writing.

It is pertinent then to consider the possibility for language to deal with the object directly through a conscious manipulation of textual matter. Next to intellectual considerations foregrounded by Conceptual artists ("Logopoeia"), "plastic" ("Phanopoeia") and "musical" ("Melopoeia") elements play their role in artists' writings, in Buckingham's specifically. The work of Ponge epitomizes this junction. In line with his poetical strategies, "Muhheakantuck's" materiality can best be understood as at once context specific while staying close to the plasticity of the text.

Conclusion

This research is prompted by the recent growing production of the artists' text, and a desire to consider how we might comprehend this category. Their hybridity causes these texts to remain *Fremdkörper*, foreign bodies in a discourse that (partly) brought them forth. An awareness of the text inherent to artists' writing is something this research uncovered in Conceptual Art through which the artists' text is often perceived, it simultaneously looking for an alternative approach to them. Focusing on text-inherent propositions, I analyze and compare artists' writing in terms of narrative development (chapter 1), textual form (chapter 2), the role of the author (chapter 3), and poetical experiments (chapter 4). Writing is researched as subject and object at once.

Not interested in genre, which affixes artists' writing while remaining unresponsive to the dynamics that fall outside, I research the *productive force* of these texts. Productivity, here, is understood not solely in terms of economy, but as interplay between the social, political, and cultural elements connected to the situation in which artists' writing finds itself. These texts can best be grasped in a transversal manner, due to their making of liaisons among multiple domains, namely:

1) Materialization, or embodiment of textual means and design: language is both material and not-material. It shows awareness of historical usages of language in Conceptual Art in particular. Dichotomies (text-image, reader-writer) are turned inside out, resulting in a form of sensate thinking, an "aisthesis" connecting sensuous perception and reflection.
2) Narrativity, or unearthing the conceptual kernel: narrative prevails, even if fragmentation dominates. It is grounded in a conceptual kernel, which can be formulated as a question regarding the position of the author (chapter 3) or of history (chapter 4). Safeguarding the text as text also enables communication of and in the text.
3) Fiction, speculation: fiction is used to question the unknown (chapter 4), the mysterious (chapter 3) and the fantastical (chapter 1). Its "agency" is in its speculative capacities; it is a means to acquire and produce knowledge. In this respect, fiction is action, political life, and "life of the mind."
4) World as immanent in the artists' text: the text is written "with" a world in which it appears. A "wor(l)d" is created in this way: the context in which the work is located is expressed, the artists' writing is performative. Experimentation with textual registers (among other textual strategies), unveils the productive force of artists' writing as artistic research.

A transversal approach to the artists' text can result in paradoxical situations. They can be perceived as radical (opposing unilateral discourse) or moderate (reacting on (artistic) discourse). Based on empirical research and within a conceptual frame, I draw a line around the artists' text that is "untimely": at odds with the time in which it is situated and to which it reacts. In my attempt to respond to the function of the artists' text through my research, several questions I intend to pursue have emerged: is my approach relevant to recent developments in literature, to which these texts are close and from which they borrow? In returning to the artificial isolation of the artists' text—since the artists' text rather lives an uncategorized and "erring" life—how will I answer this paradox of institutional frames and the need for their reformulation?

Nederlandse samenvatting

De kunstenaarstekst als kunstwerk

In het kader van mijn onderzoek definieer ik de kunstenaarstekst als een tekst geschreven en geproduceerd door een beeldend kunstenaar. Vooral sinds de jaren 2000 verschijnen er steeds meer van deze specifieke werken. Hun onduidelijke institutionele positie leidt tot de vraag hoe ze kunnen worden benaderd. Om een duidelijker zicht te krijgen op hun positie isoleer ik een viertal teksten en bestudeer ik de eigenheid van de tekst *als tekst*. Zo wil ik tevens tot een benaderingswijze komen van de kunstenaarstekst.

Het fenomeen 'kunstenaarstekst' is niet nieuw evenwel. Met name in de jaren '60 en '70 van de vorige eeuw zijn tekst en schrijven bewust ingezet bij het maken van werk, mede onder invloed van poststructuralistisch gedachtegoed. In navolging hiervan hanteerden Conceptueel kunstenaars tekst als een neutraal medium waarmee de problematische status van het kunstobject in een vercommercialiseerde wereld moest worden omzeild. De poging bleek tevergeefs. Hedendaags kunstenaars leerden van hun voorgangers. Uit recenter geschreven werken spreekt een bewustzijn van het functioneren van de tekst, en het besef dat deze zich ook in een buitentekstuele wereld begeeft. In mijn onderzoek analyseer ik wat er op het niveau van de tekst gebeurt in hedendaagse kunstenaarsteksten, gepubliceerd sinds de jaren 2000. Door ze (tijdelijk) van hun visuele context te isoleren formuleer ik een alternatief voor de beeld-taal dichotomie, die de benadering van kunstenaarsteksten nog altijd bepaalt. Middels een combinatie van empirisch onderzoek en een theoretisch instrumentarium onderzoek ik het functioneren van de tekst *als tekst*.

In vier case studies worden de inherente tekstuele strategieën geanalyseerd en bevraagd:

1) Keren Cytter's *The Seven Most Exciting Hours of Mr. Trier's Life in Twenty-four Chapters* (2008): Hoe ontwikkelt zich het narratief? In een vergelijkende analyse met postmoderne literatuur onderzoek ik hoe referentialiteit werkt.
2) Dora García's *The Inadequate* (2011): Wat is de vorm van de kunstenaarstekst? Vertrekkend vanuit dit werk analyseer ik de productiviteit van het fragment door het te lezen met metafictie.
3) Josef Strau's *A Dissidence Coincidence* but W.H.C.T.L.J.S. (2008): Wat is de rol van de auteur? Hoe kan de 'ik' worden begrepen in het licht van de autobiografie, met name gezien de positie van de autobiografie in relatie tot autofictie?
4) Matthew Buckingham's "Muhheankantuck – Everything Has A Name" (2005, 2007, 2008): Hoe functioneert het woord? Ik poog tot een andere benadering van de kunstenaarstekst te komen, minder

gedomineerd door syntactische constructies, die geliefd waren onder poststructuralisten. Hiertoe wordt Buckinghams werk gelezen met poëzie.

Narratieve lijnen en referentieel onderzoek in Keren Cytters *The Seven Most Exciting Hours of Mr. Trier's Life in Twenty-Four Chapters*

Al in de titel van Cytters werk komen intertekstuele verwijzingen en metatekstueel commentaar voor. Hoewel hiermee lijkt te worden voortgeborduurd op postmoderne tekstuele strategieën en poststructuralistisch denken (de structuur van de tekst wordt benadrukt; het onderscheid tussen kunstwerk en de reflectie erop vervaagt), wordt *The Seven Most Exciting Hours* toch ook getekend door verwijzingen naar een buitentekstueel universum. Door het narratief te bestuderen poog ik de constructies van referentiële verwijzingen te analyseren. Daartoe onderzoek ik de rol van verbeelding, het functioneren van beelden en de positie van de lezer.

Het bij voorbaat, in de titel en expliciet benoemen van wát gelezen wordt ('de zeven spannendste uren uit het leven van meneer Trier') en hóe dat in de tekst zal worden behandeld (in 'vierentwintig hoofdstukken') zou je kunnen bestempelen als postmodern. Maar in tegenstelling tot de voorliefde voor het blootleggen van het ultradunne tekstuele oppervlak in postmoderne literatuur, wordt het verschil tussen 'woord' en 'wereld' in de kunstenaarstekst niet geproblematiseerd. In het kunstenaarstekst wordt wat ik een draaiing (*torsion*) noem gecreëerd. Hierdoor transformeert het ooit postmoderne, negatieve, gapend lege gat tussen termen in een vruchtbare en dynamische plek. Uitgaande van de verschillende vertellagen die in een narratieve tekst te onderscheiden zijn, kun je dan ook constateren dat hun grenzen in *The Seven Most Exciting Hours* worden getart. Dit grensoverschrijdend mechanisme (metalepsis) resulteert in een ambigue tekst. Ambiguïteit ontstaat doordat verbeelding en twijfel als middel en onderwerp worden ingezet om verbindingen tussen tekens te creëren, waardoor elke vanzelfsprekende betekenis wordt ondermijnd.

Het benutten van de mogelijkheden en het potentieel van tekstuele strategieën duidt op een beheersing van taal en tekst als materiaal in *The Seven Most Exciting Hours*. Nuances worden aangebracht; een ritme komt tot stand in de kunstenaarstekst, waardoor er openheid in ontstaat: de conceptuele en materiële mogelijkheden van een enkel woord worden onderzocht, in navolging van Fluxus-events. Terwijl een typisch postmodern tekstueel spel niet volledig afwezig is in Cytters werk, vind je erin

ook een herwaardering van de verbeeldingskracht, met name van het fantastische. De brug naar een buitentekstueel gebied die zo wordt geslagen, resulteert in een transversale (*transversal*) benadering van de kunstenaarstekst. Op deze manier wordt rekenschap gegeven van de uiteenlopende domeinen (mentaal, cultureel, sociaal, politiek, en mengvormen van deze) die erin doorsijpelen. In plaats van een postmoderne concentratie op tekstuele dominantie (een *word*) wordt zo een eigen, weids, almaar vertakkend en groeiend universum neergezet (een *world*), dat het tekstuele regime overstijgt.

De vraag luidt vervolgens hoe deze steeds tastbaardere wereld wordt uitgewerkt in de verhouding tussen tekst en beeld. Middels de tekeningen *en soi* wordt een exclusief tekstuele wereld al bevraagd: de conceptuele kern van *The Seven Most Exciting Hours* (waanzin) ontvouwt zich erin op een alternatieve manier. Je kunt hieruit concluderen dat de kunstenaarstekst is behept met een zekere dikte (*thickness*), waardoor het zichtbare wordt benoemd. Waar poststructuralisten visuele aanwezigheid eerder uit het taalspel hadden geweerd, daar lijkt de kunstenaarstekst haar opnieuw te introduceren. De dikte van de kunstenaarstekst betreft het schrijfproces, opgevat als materiaal, dat zich ontwikkelt al naar gelang het verhaal evolueert.

Doordat zo traditionele tegenstellingen 'tussen' tekst en beeld worden genuanceerd, wordt de lezer geactiveerd. Zij onderscheidt zich van een postmoderne lezer (voor wie de tijd van het lezen verknoopt blijft met de tijd van de tekst), aangezien de tijd van het lezen in Cytters werk niet wordt vastgelegd. Analyse van de positie van de lezer onthult het belang en de herwaardering van toeval alsmede van verbeeldingskracht in de kunstenaarstekst. Dit beeld wordt bevestigd in de verbeelding van de lezer in de kunstenaarstekst: ze houdt er een eigen leven en mening op na.

Formele experimenten in Dora García's *The Inadequate*

Een groot aantal kunstenaarsteksten behelst gebundeld werk, of werk geschreven en geproduceerd door een collectief. In het tweede hoofdstuk onderzoek ik hoe dit soort kunstenaarsteksten kan worden begrepen uitgaande van García's *The Inadequate*. Hierin worden in twee cahiers meerdere en uiteenlopende artikelen samengebracht, geschreven in het Italiaans, Spaans en Engels door auteurs afkomstig uit een veelvoud aan disciplines. In de kunstenaarstekst lijkt sprake van een zoektocht náar vorm, ín vorm en een discussie óver vorm. *The Inadequate* is hiermee schatplichtig aan wat in literatuur metafictie heet. In metafictie worden kritische perspectieven op fictie verwerkt in de fictie waarop deze

fictie zelf reflecteert. Ik bestudeer hoe de relatie tussen fragmentatie en zelfreflectie in de kunstenaarstekst (opnieuw) wordt geformuleerd. Daartoe worden twee karakteristieken van metafictie als uitgangspunt genomen. Metafictie streeft ernaar verouderde maar nog altijd geldende literaire conventies bloot te leggen. Daarnaast laat het zien hoe de scheidslijn tussen kritiek en creatie vervaagt. Hoe verhouden deze twee metafictionele principes zich tot de verschillende vormen waarin het fragment zich voordoet in García's tekst?

Lijkt de diversiteit van het fragment in *The Inadequate* aanvankelijk een zekere vrijblijvendheid te suggereren, uit de omgang met de referenten blijkt dat de kunstenaarstekst met een meer dwingend karakter is behept. García's werk is een samenspel van toevallige ontmoetingen. Toeval is wat de ontmoeting deelt met het 'echte', eigenlijke fragment, als overblijfsel. Het fragment-als-rest staat echter op gespannen voet met het stringente tekstuele raamwerk waarin het moet worden geïntegreerd. In *The Inadequate* wordt dit opgelost door de condities van de ontmoeting te vertalen in tekstuele strategieën, wat de tekst bovendien een specifiek ritme verleent. Tekst wordt zo gelijkgeschakeld met het onderwerp dat wordt besproken, waardoor 'woord' en 'ding' versmelten.

Het fragmentarische in (van) de kunstenaarstekst lijkt nog het meeste op het achttiende-eeuwse *non finito*: een werk *gecreëerd* als onaf, en dus geen fragment in de eigenlijke zin van het woord. Maar het vertoont ook gelijkenissen met hedendaagse kunstpraktijken waarin dialoog en participatie worden ingezet bij de totstandkoming van projecten, en die gebaseerd zijn op het 'event' of proces. De kunstenaarstekst kan als een continue wisselwerking en samenwerking tussen meerderen (personen, situaties) worden beschouwd, waardoor ze op tekstueel niveau (opnieuw) worden 'doorleefd' en zo genuanceerd. Referenten worden toegeëigend, wat zich uit in een behandeling van tekst als materiaal. Dit is een werkwijze die je *sensate thinking* zou kunnen noemen, waarbij denken onlosmakelijk verbonden is met de zintuiglijke beleving van dat waarop wordt gereflecteerd. Een benadering van de kunstenaarstekst in termen van *wor(l)ds*, of begrepen als een onto-epistemologisch werk lijkt hier geëigend. Vanuit dat perspectief wordt kennis over de wereld gekoppeld aan het gegeven dat 'we' er deel van uitmaken.

Naast het fragment-als-rest en het geconstrueerde fragment, verschijnt het fragment als een mengeling van leven en werk in *The Inadequate*. Deze behandeling van het fragment lijkt gebaseerd op een Romantische visie erop. Maar García's tekst werkt de samenvoeging van leven en werk uit door de referent (hier: Robert Walser) in afzonderlijke bijdragen terug te laten keren en deze te verbinden, waardoor een verlengde *mise en abyme* wordt geconstrueerd. Een speculatieve noot wordt zo aan de tekst toegevoegd: het metafictionele principe dat wil breken met conventies wordt omgekeerd, een werkwijze die getuigt van een kritiek op het Romantische fragmentarische schrijven. Want in tegenstelling tot de Romantici worden externe (in plaats van interne) links tussen fragmenten gelegd. Het 'tussen' (*between*) wordt onderzocht: een 'intra-world' wordt neergezet. Er is sprake van non-hiërarchische juxtaposities: een schrijven van 'en'.

Om gelijkwaardige verbintenissen tot stand te brengen ('en') wordt gebruik gemaakt van fictie. Traditionele opvattingen over fictie worden in de kunstenaarstekst echter betwist. Zo maakt fictie kennis mogelijk, en andersom: kennis resulteert in fictie. Maar in *The Inadequate* wordt ook een 'schok' tot stand gebracht, veroorzaakt door niet-consistente (fictionele?) betekenissen. Een aversie tegen volledig begrip overheerst. Het doel van deze handeling is echter niet 'onleesbaarheid', iets wat een niet strikt doorgevoerde metafictionele scheiding tussen tekstueel raamwerk en fragment wel wordt verweten. In *The Inadequate* draagt fragmentatie de connotatie van het onleesbare met zich mee, en wijst zo naar zichzelf: in de kunstenaarstekst is fragmentatie performatief: fragmentatie (de handeling) wordt gekoppeld aan een kritiek op haar effecten.

In García's werk is fictie niet losgezongen van de wereld, maar reflecteert ze (op) de sociale basis van de ontmoetingen waaruit de tekst voortkomt en *waarmee* het kunstenaarsschrijven is geconstrueerd. De kunstenaarstekst is hiermee een vorm van 'minor literature', een schrijven dat alternatieven biedt voor een dominante (taal)orde. Als je de kunstenaarstekst 'radicaal' zou willen noemen, dan is dat omdat deze als 'minor literature' verschillende 'werelden' (cultureel, sociaal, politiek, materieel) op gelijkwaardige wijze met elkaar verbindt, dus zonder dat één prevaleert.

'Ik'. Of *A Dissidence Coincidence but W.H.C.T.L.J.S.* van Josef Strau

Het gebruik van 'ik' komt veel voor in kunstenaarsteksten. Josef Strau's *A Dissidence Coincidence but W.H.C.T.L.J.S.* (2008) is zo'n werk. Het doet zich voor als een monografie, maar alle teksten zijn in de eerste persoon enkelvoud geschreven. De vraag luidt wat de positie is van de auteur, vooral gezien de neiging naar collectiviteit door het veelvoud aan perspectieven dat terugkeert in de tekst. Het 'ik' van de kunstenaarstekst bevindt zich tussen een neutraal linguïstisch gegeven en een Romantische manifestatie van expressie. In het gebruik ervan ligt de 'intentional fallacy' echter

op de loer: zodra je 'ik' zegt wordt het persoonlijke gemakkelijk met het poëtische verward. In de kunstenaarstekst lijkt te worden bevraagd of analytische observatie en psychologische constructie moeten (en kunnen) worden gescheiden. Op deze kwestie zal ik ingaan door het functioneren van de auteur te analyseren en te vergelijken met het autobiografische 'ik', en met name de verhouding ervan tot een autofictionele eerste persoon enkelvoud.

Vanwege het procesmatige karakter van de kunstenaarstekst kan deze het beste beschouwd worden als autobiografisch (in plaats van als autobiografie). In deze kunstenaarstekst-als-autobiografisch is een viertal aspecten van belang, waarin het autobiografische 1) tijd beschouwt als bestaande uit meerdere lagen; 2) moet begrepen worden als een retrospectief verslag, dat tegelijkertijd constructief en communicatief is: het werk lieert het psychische subject aan het sociale individu dat het werk overbrengt aan de groep; 3) een voordurend proces ('ongoig') is en 4) transdisciplinair.

Het perspectief op tijd als gelaagd komt reeds naar voren in de titel van de tekst waarmee *A Dissidence Coincidence* aanvangt, "The Dissident Bible of Ethics, Die Krankheit zum Tode—An Interview". De montage van de titel correleert met het geconstrueerde karakter van het interview dat erop volgt. De enigszins warrige tekst komt overeen met de manier waarop de kunstenaar spreekt en denkt, zo wordt gesteld. De structuur van de tekst maakt interne en externe perspectiefwisselingen mogelijk. Coïncidentie wordt als 'mysterieus startpunt' genomen voor de verspringende tekstuele structuur, als een alibi, een motivatie, maar ook een methode om traditioneel auteurschap te vermijden. Door deze discontinuïteit kan een 'ik' als consistente menselijke vorm bestaand in tijd en ruimte, en behept met bewustzijn en 'agency' niet worden aangewezen. In de kunstenaarstekst is 'ik' een hybride verzameling van gezichtspunten.

De vraag luidt vervolgens waarom 'ik' op tekstueel niveau toch zo frequent wordt gebruikt. Je zou ervan uit kunnen gaan dat het 'ik' zich al schrijvend vormt en de relatie tot een buitenwereld internaliseert ('self-writing'). Daarnaast zou je de 'ik' kunnen opvatten als een 'narratieve identiteit'. 'Ik' moet dan begrepen worden als een poëtisch antwoord op handelingen en acties die het narratief vertaalt. 'Ik' als auteur transformeert zo tot een karakter in zijn eigen verhaal, waarvan hij eveneens de verteller is. De narratologische instantie van de auteur is gebruikt om de grenzen van de auteur te verkennen, met andere woorden. De ander, of het nu het leven is of de tekst, draagt zo bij aan de formatie van het zelf ('ethopoiesis' of 'poiesis').

Dit begrip van het 'ik' sluit aan bij het onophoudelijk 'gebabbel' waartoe *A Dissidence Coincidence* neigt. Strau's werk vertoont hiermee opvallende gelijkenissen met de expositie *Les Immatériaux* (1989), waarvoor de machine (destijds: de juist opkomende computer) en de (talige) mogelijkheden ervan eveneens als uitgangspunt fungeerden. Wordt hiermee een historisch alternatief geboden voor Conceptuele kunst om grip te krijgen op de hedendaagse kunstenaarstekst, de vergelijking met de machine legitimeert tevens een transversale benaderingswijze van het werk, waarin uiteenlopende domeinen (cultureel, politiek, persoonlijk, mentaal) met elkaar worden verbonden.

De ietwat ironische verwijzing naar psychoanalyse in *A Dissidence Coincidence* haakt in op de rol van schrijven bij de constructie van het 'ik'. De tekst vertaalt de therapeutische situatie, schrijven kan eveneens gezien worden als een verlengstuk ervan. Deze behandeling van tekst komt terug in het debat tussen de verdedigers van autofictie en de belangenbehartigers van de autobiografie. Voor de autobiografen zijn wetenschap (psychoanalyse) en kunst gescheiden, voor de autofictonele auteurs zijn poëtische en wetenschappelijke analyses daarentegen niet los te koppelen van elkaar. Schaart Strau's werk zich onder deze laatste zienswijze, toch kan psychoanalyse in de kunstenaarstekst, in tegenstelling tot haar functie in autofictie, niet opgevat worden als gericht op een beter begrip van het zelf. Strau's werk lijkt vooral te worden bepaald door tekstuele experimenten die de transformatie bewerkstellingen van het dagelijkse 'woord' (*word*) in een poëtisch 'werk' (*work*), ofwel *literariness*. De overgangen tussen woord en werk zijn hier vloeibaar geworden, poreus en kneedbaar, in plaats van gebaseerd op verschil en afstand. In de kunstenaarstekst leidt schrijven niet tot een impasse, maar gaat het altijd door.

Kunstenaarstekst en poëtische procedés: Matthew Buckinghams "Muhheankantuck – Everything Has a Name"

In hedendaagse kunstenaarsteksten worden grenzen van schrijven en tekst afgetast. Matthew Buckingham's "Muhheankantuck – Everything Has a Name" (2005, 2007, 2008) is zo'n werk. Het werd in drie fasen en even zovele vormen gepubliceerd. De vraag is in hoeverre deze verscheidenheid haar weerslag kent in het functioneren van de tekst. Kan "Muhheankantuck" als differentieel worden beschouwd, als een tekst bestaand in meerdere edities zonder dat één versie de officiële is? Is het een vorm van 'conceptual writing', een wijze van schrijven waarbij de conceptuele kern wordt teruggevoerd op de tekst zelf? Om de positie en het functioneren van "Muhheankantuck" te bepalen wordt

de kunstenaarstekst geanalyseerd en vergeleken met poëzie. De nadruk ligt op de rol van het woord, waardoor tevens een alternatief voor de voorliefde voor syntactische constructies van Conceptueel kunstenaars wordt getest. In het eerste deel van dit hoofdstuk ga ik in op de crisis tussen poëzie en Conceptuele kunst. Een tweede deel concentreert zich op "Muhheankantuck" als historiografisch werk dan wel poëtisch geïnspireerd. Vervolgens wordt de positie van beeld in de kunstenaarstekst bestudeerd. In een conclusie ga ik in op het werk van de Franse dichter Francis Ponge, die zijn eigen schrijven opvatte als 'beschrijvingen-definities-literaire kunstwerken' (*descriptions-définitions-objets d'art littéraire*).

De meerdere versies van Buckinghams werk kunnen worden gezien als pogingen het voortdurende proces op heterdaad te betrappen, iets wat Conceptueel kunstenaars nooit is gelukt. Terwijl Conceptueel kunstenaars middels hun informele en documentaire idioom (tevergeefs) trachtten de markt te mijden, zetten zij zich tevens (ten onrechte) af tegen concrete poëzie. Het werk van Marcel Broodthaers kan worden gezien als de concretisering van deze paradox. De hedendaagse kunstenaarstekst getuigt, evenals Broodthaers' werk, van een besef dat niet alle vormen van concretisering hetzelfde zijn.

In "Muhheankantuck" blijkt dit bewustzijn uit de uiteenlopende edities, die immers meerdere leeswijzen mogelijk maken. Ook in een historiografische benadering van de kunstenaarstekst moet het tekstuele experiment dat erin tot stand komt worden meegenomen. Middels dit tekstueel experiment weet de kunstenaarstekst zich verwant aan een poëtisch discours, dat (eveneens) heersende binaire systemen wil doorbreken (kunstenaar-criticus; tekst-beeld, in dit geval).

Gaan we in op de tweespalt tekst-beeld, dan kan deze historisch gezien worden begrepen middels Horatius' claim 'ut pictura poesis' (zoals schilderkunst, zo is poëzie). Voor een beter begrip van de kunstenaarstekst is Simonides' vergelijking tussen schilderkunst en poëzie echter relevanter. Terwijl de laatste pleit voor schilderkunst als sprakeloze poëzie ('mute poetry') en poëzie als een sprekend schilderij, poogt het namelijk de grens tussen disciplines te slechten, en eveneens die tussen leven en kunst. Dit is van belang in de benadering van de kunstenaarstekst.

In het verlengde hiervan lijkt het steekhoudend de concretisering van taal in de kunstenaarstekst te zien in het licht van de mogelijkheid het 'ding' direct te behandelen door een bewuste manipulatie van taal als materiaal. Naast intellectuele overwegingen, belangrijk voor Conceptueel kunstenaars ('Logopoeia'), spelen ook 'plastieke' ('Phanopoeia') en 'muzikale' ('Melopoeia') aspecten een rol in Buckingham's tekst. Het werk van Ponge neem ik als voorbeeld. In lijn met zijn tekstuele strategieën kan materialiteit in "Muhheankantuck" het best worden begrepen als context gebonden en tegelijkertijd tekstueel van aard.

Conclusie

Dit onderzoek komt voort uit de recente opkomst van kunstenaarsteksten, en uit een verlangen een manier te vinden hedendaagse kunstenaarsteksten te benaderen. Hun hybride voorkomen maakt dat zij *Fremdkörper* blijven in een hedendaags discours, terwijl ze hier (mede) uit zijn ontstaan. Deze dissertatie vertrekt vanuit de gedachte dat een bewustzijn van de tekst *als tekst* inherent is aan het kunstenaarsschrijven. Ze bevraagt de Conceptuele traditie tegen de achtergrond waarvan hedendaagse kunstenaarsteksten vaak worden beschouwd. Ik concentreer mij op tekstuele strategieën inherent aan de kunstenaarsteksten, maak vergelijkende analyses en bestudeer zo het narratief (hoofdstuk 1), de vorm (hoofdstuk 2), de rol van de auteur (hoofdstuk 3) en poëtische experimenten (hoofdstuk 4). Schrijven wordt als subject en object onderzocht.

In het definiëren van een genre ben ik niet geïnteresseerd evenwel. Dit fixeert immers de kunstenaarstekst en komt niet tegemoet aan de dynamiek van het schrijven. Ik onderzoek daarentegen de *productiviteit* van de kunstenaarstekst, waarbij productie niet alleen als een economisch mechanisme moet worden begrepen, maar ook als een samenspel tussen sociale, politieke en culturele operaties, nauw verbonden met de situatie waarin de tekst zich bevindt. De kunstenaarstekst kan het beste op een transversale manier worden benaderd, omdat zo de verschillende domeinen waarin de kunstenaarstekst beweegt in ogenschouw kunnen worden genomen. Vier kenmerken kunnen worden genoemd die terugkeren in de kunstenaarsteksten die ik heb onderzocht.

1) Materialisatie, of belichaming van tekstuele middelen en ontwerp: taal is materiaal alsmede niet-materiaal. Hieruit blijkt een historisch bewustzijn van het gebruik van taal, met name met betrekking tot Conceptuele kunst. Heersende dichotomieën (tekst-beeld, lezer-schrijver) worden binnenste buiten gekeerd, waardoor een vorm van 'sensate thinking' ontstaat, een 'aisthesis' waarin zintuiglijke waarneming en reflectie verbonden zijn.
2) Narrativiteit, of het blootleggen van de conceptuele kern: de kunstenaarstekst kent een narratief, zelfs als fragmentatie de overhand heeft. Eraan ligt een conceptuele kern ten grondslag, die kan worden geformuleerd als een vraag gekoppeld aan bijvoorbeeld de positie van

de auteur (Strau) of geschiedenis (Buckingham). Wordt zo de tekst als tekst veilig gesteld, het maakt ook de communicatie ván en ín de tekst mogelijk.

3) Fictie: speculatie: fictie is een manier om het onbekende (Buckingham), mysterieuze (Strau) en fantastische (Cytter) te onderzoeken. De 'agency' van fictie ligt besloten in haar speculatieve capaciteiten. Fictie is een middel om kennis te verwerven en te produceren. In die zin draagt fictie bij aan de kunstenaarstekst, opgevat als actie, politieke praktijk en 'life of the mind'.
4) Wereld als immanent in de kunstenaarstekst: de tekst wordt geschreven mét de wereld waarin deze zich voordoet. Een 'wor(l)d' wordt zo gecreëerd: de wereld waarin het werk kan worden gelokaliseerd wordt uitgedrukt: kunstenaarsschrijven is performatief. Erin wordt, onder meer, frequent geëxperimenteerd met tekstuele registers, waarin de productieve kracht van de kunstenaarstekst als artistiek onderzoek schuilt.

Wanneer je de kunstenaarstekst op een transversale manier benadert, kan dit tot paradoxale posities leiden. De kunstenaarstekst kan worden gezien als radicaal (zich afkerend van een al te eenzijdig discours) en meer gematigd (reagerend op datzelfde (kunst)discours). Door empirisch onderzoek en een conceptueel raamwerk te creëren, heb ik geprobeerd een lijn te trekken rondom de kunstenaarstekst die vreemd 'untimely' is, uit de pas lopend met de tijd waarin hij zich begeeft en waarop het schrijven reageert. Als antwoord op dit functioneren van de hedendaagse kunstenaarstekst duiken verschillende vragen op. Allereerst vraag ik mij af of, en zo ja wat mijn benaderingswijze van kunstenaarsteksten zou kunnen betekenen voor recente ontwikkelingen in literatuur, waaraan de kunstenaarstekst verwant is en waaraan tekstuele strategieën zijn ontleend. Ten tweede moet worden teruggekeerd naar mijn kunstmatige isolatie van de kunstenaarstekst, immers de kunstenaarstekst leidt een 'ongecategoriseerd' en 'dwalend' leven. Om tegemoet te komen aan het paradoxale leven van de kunstenaarstekst vraag ik mij af hoe institutionele kaders telkens opnieuw kunnen worden geformuleerd.

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