Toine Klaassen Untitled, 2005

This work consists of rusty nails attached to the ceiling forming the names of several global corporations like Shell, Pentax, Texaco,

\ MODERN ARCHAEOLOGY

Maarten Vanden Eynde Genetologic Research no 18, 2004 A.D., Tajimi, Japan, 2004 (35cm x 35cm x 20cm)

In 2004 I went to Tajimi, Japan to master the traditional ceramic arts. I learned to make a tea ceremony cup, the most valuable ceramic art object, and destroyed it. I labeled it *Genetologic Research* n° 18, 2004 A.C., Tajimi, Japan and presented it in the context of a typical museum dedicated to conservation. It was very hard to explain my motives to the Japanese visitors, who considered the broken cup as useless. A stone's throw away from the room where my work was shown, in the same building, people where selling little pieces of very old cups on an antique market for extravagant prices. Right now, in 2006, the work is history and as much part of archaeology as any other found object.

MODERN ARCHAEOLOGY II

Maarten Vanden Eynde Genetologic Research n° 22; 60937 Ikea-era, 2005 A.D., Rome, Italy, 2005

\text{MAII.2\}

Genetologic Research n° 23; 50075026 Ikea-era, 2005 A.D., Rome, Italy, 2005

\ HOMO CYKLOPICUS

Admiral and Minister Pedro of the selfproclaimed freestate Ladonia has made an amazing discovery during his excavations. He has found a cranium which, no doubt, belongs to the hitherto unknown Hom-Cyklopicus. The scientists are developing two theories. King Ladon can have been Cyklops. It is also possible that cyclops lived in Ladonia long before and that Ulysseus during his travels visited Ladonia. Ladonia is a micronation, proclaimed in 1996 as the result of a years-long court battle between artist Lars Vilks and local authorities over two sculptures, 'Nimis' (Latin - 'too much') and 'Arx' (Latin -'fortress'). These two colossal sculptures were erected without permission on the stony shores of a remote part of Kullaberg, a nature reserve in the southernmost part of Sweden. The battle about Arx and Nimis rolled through the court system of Sweden for 20 years. Ladonia is not recognized by any other accredited state, and there is no legal basis in international law for calling it a state. In 1997 Ladonia acquired a colony in Norway (Telemark), ac claimed on May 17th (National Day in Norway). An embassy was built in Falkenberg where the first official state visit took place.

\ BRIAN JUNGEN

Brian Jungen Study for the Evening Redness in the West, 2006

Detail of a larger installation with two mounted saddles and stands, made from oversized relax chairs, eight handmade human 'skulls' Jungen created using old baseballs he and his dog had found in an overgrown park in Vancouver and a home theatre/stereo system. Mini speakers were put into the skulls playing sounds of movies that represent the flag-waving American consciousnness, including Unforgiven, Saving Private Ryan, and Platoon.

\ IRA BARTELL

Ira Bartell
The History of Egypt
Flowerpot. 2005

In a town of Roman antiquity like Cologne, a pottery shard is not simply a piece of ceramic. A shard speaks – to archaeologists most completely – but to us all. To a professional, a shard tells of its origins: the period, place, likely use, possibly the former contents. To the rest of us, a shard means that what once was held together as a functioning vessel is now no more than pieces; to paraphrase the Buddha 'Whatever is put together, comes apart." Perhaps the shard tells o violence. Certainly it speaks of destruction, and most ineluctably, th passage of time - a point Bartell underscores by dating this object Acknowledging all this - having broken the pot himself - Barte takes several triumphant steps past depression or nihilism. He ha re-assembled the pot - not back into a seamlessly, cleverly, glue camouflage job - but loosely, so that the pieces remain pieces, an the destruction remains present and visible. This airy reconstruction of shards into the shape - the former shape - of a flowerpot, becomes an act of bravery and pluck. Bartell says, "yes, things break, my things too. But you can do with the pieces. Pick them up, put

\ MODERN ARCHAEOLOGY

(David Schieider, 2005)

Maarten Vanden Eynde Preservation of IKEA tea cup, 2005

Preservation of Ikea tea-cup is an intervention that took place in Rome, Italy. When, around the turn of the millennium, 2000 A.D., the IKEA catalogue became the most widely distributed publication in the world (beating the Bible for the first time ever), I decided to give history a hand and preserve an IKEA teacup. I climbed over the fence of Il Foro Romano, the old city center of Rome, and buried a teacup, observed by a crowd of shocked tourists. No one stopped me, so as far as I know the cup is still there, to be discovered by future archaeologists. It is an open air museum, where archeologists will be digging for all eternity.

\ FAMOUS FOREVER

Damien Hirst For the love of God, 2007

A 19th century human skull cast in platinum and encrusted with 8601 diamonds (weighing in at over 1100 carats). Price: \$100 million.

The human skull, bought in a shop in Islington, is thought to be that of a European who lived between 1720 and 1810. The work's title was supposedly inspired by Hirst's mother, who once asked, "For the love of God, what are you going to do next?"

Zatorski + Zatorski Away from the Flock, 2008

In Away from the Flock (2008) we peer into a Victorian bell jar and a still-born goat skull smiles back with a wry cheeky grin, its mouth

NEOLITHIC COCA-COLA

bejeweled with a 22ct gold capped tooth.

Ai Wei wei Neolithic Culture Pot with Coca-Cola Logo, 1992

Han Dynasty Urn with Coca-Cola Logo, 1994

Chinese artist and architect Ai Wei Wei uses the skills of craftsmen to transform antique Qing dynasty (1644-1911) furniture into mysterious objects that no longer have a clearly defined function. Ai is a conceptual artist in the Dada tradition, there is no doubt that showcasing the technical virtuosity of his hired minions is low or his agenda. Yet their superb skill is inextricable from his work; it is their expertise that allows his ideas to shine through. According to Ai "By changing the meaning of the object, shaking its foundation, we are also changing our own condition. We can question what we are." Shoddy workmanship would have distracted from the strange authenticity of Ai Wei Wei's creations; we need to believe in their

ourposelessness in order to be persuaded to examine our own.

\ DIGITAL DIGGINGS

Niklaus Rüegg *Hand-axes*, 2002 (cardboard, varnish, glue)

\ TO FIX THE IMAGE IN MEMORY

\FIM\ Vija Celmins

To Fix the Image in Memory, 1977-1982

To Fix the Image in Memory places eleven small stones and their duplicates, made of painted cast bronze, onto a surface, challenging the viewer to decipher the real from the manmade and to question

the relevance of the distinctions between real object and copy, nature and art. Culled from the area around the Rio Grande near Taos, New Mexico, where Celmins went to recover from the breakup of a romance in 1977, the stones have a magical, talismanic quality. They are all different shapes, colors and textures, ranging from the craggy to the phallic to the fecal, with interesting markings and lines on each. By having each original rock installed with its duplicate, Celmins invites the viewer to examine them closely: "Part of the experience of exhibiting them together with the real stones," she has said, "was to

invites the viewer to examine them closely: "Part of the experience of exhibiting them together with the real stones," she has said, "was to create a challenge for your eyes. I wanted your eyes to open wider."

LID I

Maybe not even a Nation of Millions can hold us Back, 2003

where the (still living) artist has one as well.

Complete skeleton with implanted diamond on the exact location

Maarten Vanden Eynde

\ MODERN ARCHAEOLOGY III

\ FAMOUS FOREVER

When, around the turn of the millennium, 2000 A.D., the IKEA catalogue became the most widely distributed publication in the world (beating the Bible for the first time ever), it was clear that in the new geological layers that were being added around the globe, the fossils would consist mainly of IKEA products. In the future this period in time would become known as the IKEA-era. It would take several centuries for their empire to decay and disappear under the next layer of history. This external mold, a negative fossil if you like, is one of the oldest remains of an IKEA closet, containing traces of a lamp and cup which probably stood on the closet. The fact that is a mold of course enables eternal reproduction.

\ PRESERVATION OF THE BERLIN WALL

Maarten Vanden Eynde Berlin Wall, 2006

Preservation of the Berlin Wall, 2007

The Berlin Wall, known in the Soviet Union and in the German Democratic Republic as the 'Anti-Fascist Protective Rampart', was a barrier separating West Berlin and East Germany, including East Berlin, for 28 years. Construction on the Berlin Wall began on August 3, 1961, and it was dismantled in the weeks following November 9, 1989. The Wall was over 155 km (96 miles) long. Between two parallel fences, some 100 metres (110 yd) apart, a no man's land that ecame widely known as the 'death strip' was established. It was cov ered with raked gravel, making it easy to spot footprints left by escapees; it offered no cover; it was booby-trapped with tripwires; and most importantly, it offered a clear field of fire to the guards. For the exhibition Turn to Stone in the Museo Mineralogical Campano I send a postcard to the museum, with a small plastic box containing a piece of the Berlin Wall. I donated the work to the director with the specific demand to preserve the Berlin Wall by including the piece in the permanent collection. He agreed and from now or the postcard is on display surrounded by other mineral stones.

The small stone contains the story of the whole wall and pre

serves an important part of human history. It represents World War

the Cold War, communisms and all the personal stories connect

ed with the Berlin Wall. It's a memory of the past for the future.

\ TO FIX THE IMAGE IN MEMORY

Vija Celmins
To Fix the Image in Memory, 1977-1982

\ CETOLOGY

Brian Jungen

Cetology, 2002 Brian Jungen (b. British Columbia, Canada, 1970) is part of a gen eration of Vancouver-based artists currently bursting onto the international stage. Born to a Swiss-Canadian father and First Nations and installations explore elements of his own hybrid cultural iden tity. Yet, his approach transcends questions of ethnicity to explore the complex exchanges of goods and ideas in our globalized world. Jungen's reputation was secured by his magnificent whale 'ske etons', large suspended sculptures made from cheap plastic deck chairs. His rendering of rare and endangered whale species in noniodegradable mass-produced objects also refers to current debate about whaling practices in Canada. Representing the postmodern, postcolonial world with a wry sense of humor, Jungen collapses sto eotypes and embraces change, flux and instability. Offering new ways of thinking about multiculturalism at a time when the famous model of Dutch 'tolerance' is under close scrutiny, his practice ap

proaches cultural difference as an unstable, reciprocal notion, using

t as a starting point for creativity and critical reflection.

\ HOMO STUPIDUS STUPIDUS

Maarten Vanden Eynde Homo Stupidus Stupidus, 2008 A.D., 2008

Homo Stupidus Stupidus is a human skeleton taken apart and put back together again in a different way, disregarding our knowledge of human anatomy. A new species emerges, functioning as missing link and mocking the maker and the entire human race simultaneously. It was part of a bigger exhibition in which my Genetologic Research infiltrated the museum collection of the University of Ghent's Department of Archaeology and Ethnography.

Homo Stupidus Stupidus was first exhibited in the Dominican Library, which contains a huge collection of old books behind glass, inaccessible knowledge, used for preservation purposes only.

\ MODERN ARCHAEOLOGY III

NMA III.

Plaster casts of people buried by ash and lava from the eruption of Mt Vesuvius that obliterated Pompeii in 79 A.D. (The garden of the fugitives). The corresponding mold formations were discovered as early as 1860 by one of the first archaeologists of Pompeii, Giuseppe Fiorelli. He is credited with developing the process by which the molds – one might call them negatives in clay – are turned into the positive plaster forms. The technique was further refined by the archaeologist Amadeo Maiuri, who was in charge of Pompeii excavations for much of the last century.

\ THE DOGS FROM POMPEII

Allan McCollum The Dog From Pompeii, 1991 (cast glass-fiber-reinforced Hydrocal)

Mount Vesuvius was blazing in several places ... A black and dreadful cloud bursting out in gusts of igneous serpentine vapor now and again yawned open to reveal long, fantastic flames, resembling flashes of lightning, but much larger ... Cinders fell ... then pumicestones too, with stones blackened, scorched, and cracked by fire ... The scene described by Pliny the Younger occurred on an August afternoon in 79 A.D. Of the more than 20,000 inhabitants in the city of Pompeii, several hundred died that day in their homes and in the streets. The rest fled toward the sea.

and in the streets. The rest fled toward the sea.

The cavity of *The Dog From Pompeii* was discovered November 20, 1874, in the house of Marcus Vesonius Primus, in the 'Fauce', the corridor at the entrance of the house. The house was located in Region VI, Insula 14, Nr. 20.

During the eruption, the unfortunate dog, wearing his bronzestudded collar, was left chained up at his assigned place to watch the

During the eruption, the unfortunate dog, wearing his bronze studded collar, was left chained up at his assigned place to watch the nouse, and he suffocated beneath the ash and cinders. Allan McCollum's casts were taken directly from a mold made especially for the artist from the original second-generation cast presently on display at the Museo Vesuviano, in present-day Pompeii.

Allan McCollum The Natural Copies from the Coal Mines

Allan McCollum's series The Natural Copies from the Coal Mines of Central Utah is a companion to the two series he'd done before – the Lost Objects (casts of dinosaur bones) and The Dog From Pompeii – all created from gypsum casts of fossils and done in cooperation with natural history museums around the world. The Natural Copies are re-castings of 'natural casts' of dinosaur tracks found in the roofs of coal mines in central Utah, which are produced through a process of natural fossilization.

By reproducing the natural casts as artworks, McCollum inter-

sects another narrative into the story. Originally discovered in the roofs of underground mines, the footprints' inverted position offers the eerie experience of a dinosaur walking on the ground above one's head, already suggesting the realm of the fantastic: monsters and exotic creatures from a primeval and forgotten past, treasures produced over the millennia and unearthed from the subterranean depths through the competitive and determined search for 'the rock that burns'. McCollum's evocation of this narrative in the fine art context immediately transforms it into a metaphor for romantic views of the archaic and unconscious sources of human creativity, and at the same time suggests a symbolic shadow narrative that might underlie all social relations in communal labor. Integral to his exhibitions is the accompanying display of multiplored photocopies of didactic literature the artist calls the Reprints. This other display of 'copies' reiterates the metaphorical references to community organization, production, and dissemination in the real time of the exhibition space itself; it not only suggests an almultaneously presents an exuberant, allegorical drama of repetition and production which imagines an uncanny continuity between the geological (natural) copying of tracks and traces from a prehistoric past and the mechanical and electronic endless copying of today.

ternative to the convention of the expensive fine art catalogue, it si-

\NW\

Secret Book of Cool Weapons, 2007

Maarten Vanden Eynde City of a thousand trades, 2007

\ INDUSTRIAL EVOLUTION

Birmingham played a leading role in the Industrial Revolution, changing the world beyond recognition and paving the way for the largest population explosion in human history. In 1791, Arthur Young, the writer and commentator on British economic life described Birmingham as "the first manufacturing town in the world". The Lunar Society, based in Birmingham, was the brain and fuel for the machine that powered the evolution of human civilization. The members of the Lunar Society were Matthew Boulton, Erasmus Darwin, Samuel Galton Junior, James Keir, Joseph Priestley, Josiah Wedgwood, James Watt, John Whitehurst and William Withering. More peripheral characters and correspondents included Sir Richard Arkwright, John Baskerville, Thomas Beddoes, Thomas Day, Richard Lovell Edgeworth, Benjamin Franklin, Thomas Jefferson, Anna Seward, William Small, John Smeaton, Thomas Wedgwood, John

of Parliament John Levett.

In 2007 most of the manufacturing companies moved out off Birmingham to other parts of the world where labor is cheaper. Together with the companies the knowledge to manufacture things is disappearing. In two generations there will be hardly anyone left who has the ability to make something. The Eastside area is being redeveloped and the predominant manufacturing business will be replaced by a service and culture oriented industry. Some huge factories have already been transformed to yuppie flats. I visited every factory at Eastside to excavate the remnants of the manufacturing

Wilkinson, Joseph Wright, James Wyatt, Samuel Wyatt, and Member

Above the Jennens road I only saw university buildings and brain parks for the IT sector. In the middle there is Millenium Point and huge shopping areas surrounding the Bullring, one of the biggest shopping centers in the world. Everything is imported. Only in the southeast, in Digbeth (the historical center and birthplace o Birmingham), did I find manufacturing factories. Half of the buildings were empty already, abandoned, to let. The others are sched uled to disappear within a few years, some even within months. It felt like I was just in time to collect a few samples before everything was gone. Like a contemporary archaeologist I wandered through the area to look for what was still left. I asked the factory owners if they wanted to contribute to the collection of manufactured goods being made in Birmingham anno 2007. I wanted to preserve them for future archaeologists to discover. It was now or never. "I remember Birmingham being the epitome of modernity Birmingham was the future – in a sense it has been the future, but

that bit of the future is worn out now and we need a new one"

PRESERVATION OF THE FUTURE

Mark Dion

Mobile Wilderness Unit, 2001

(200 x 170 x 380 cm)

[Will Alsop, architect]

(290 x 170 x 380 cm) Damien Hirst

Away from the Flock, 1994

Preserving information and ensuring the transmission of knowledge from one generation to another is an ancient cultural activity. As a field within library and archival science, preservation is only a few decades old. It began primarily as item-level repair and conservation, deriving its original professional traditions and physical techniques in large part from the museum world. To the importance in that world of the repair and conservation of individual pieces deemed to be of special value as artifacts, preservation in libraries has added the significance of the archival value of the object as bearer of historical evidence. Paradoxically, dedicated as it is to mitigating the deleterious effects of aging, preservation has rapidly become, along with computer applications, one of the most forward-looking fields in the library and archival profession. One step further is the predetermined preservation of all possible things representing the present. What do we preserve for the future?

(Based on a text by Abby Smith)

Savage Back to the flock, 2003

Jumper, unpicked, rolled into a ball and left in a field somewhere

\ 'THE REVOLUTION IS JUST AROUND THE CORNER'

Marjolijn Dijkman The Revolution is Just Around The Corner, 2006

During my stay in Tbilisi I carried out some research into the transition of the street kiosk, and into the way people designed and constructed displays to sell their goods in the streets. The inventive and autonomous construction of these displays is a part of the economic history of Georgia. There is an evolution in the design of the displays, going from one piece of paper, a stick, a small table, a self invented construction, to a standardized Coca-Cola kiosk. If the economy and the regulations for selling goods continue to develop at the current speed, all the improvised and handmade displays will have disappeared from the city within the next couple of years. I decided to collect and preserve some examples of displays. Aside from the sculptural quality of the objects, the displays might contribute to a future to understanding of the development of Georgia's rebuilding, and what it all started from. As in most democracies, it literary

began with a piece of paper and a stick After I visualized the evolution of the display in a series of drawings and photographs I decided to make a collection of the authentic displays. I asked people with interesting and special displays if they would be willing to exchange their display for my exact, though standardized copy of it. The exchange itself is an important momen in the process. The two exchanged displays and their satisfied owners reveal the complicated present relationship between the West and Georgia, an Eastern country in transition. The owners from Tbilisi were amazed by the new standardized copy, and I, from the Netherlands, was totally fascinated by the character and authenticity of the old displays. There is a strong longing for the West in Georgia and the West is curious about and fascinated by the Eastern countries. This exchange of ideologies, and the aims of the rebuild ing of Georgia were important topics of discussion. The exchanged lisplays and a series of photographs of the actual exchange consti-

\ MODERN ARCHAEOLOGY

Mark Dion New England Dias 2002

New England Digs, 2002 Mark Dion is an explorer, naturalist, archaeologist, botanist, histori an, and artist all rolled into one. His recent art actions and museum nstallations have focused on archaeological digs at unusual sites. deemed 'historically insignificant' by local historians. A recent dig on the bank of the Thames River in London revealed interesting if not significant, objects such as medicine bottles, animal bone pottery shards, and several messages in bottles. As with other dig recoveries, Dion categorized the Thames material and presented i in curiosity cabinets (a term describing the display cases used for cultural artifacts and oddities in the seventeenth century) at the Tate Museum in London. Unlike an archaeologist who scientifically clas sifies objects to reveal their historical significance, Dion creates his own categories that may tell us more about contemporary culture than that of the past-color, for example, may put a sixteenth century rellow porcelain fragment next to a Juicy Fruit gum wrapper.

INDUSTRIAL EVOLUTION

Maarten Vanden Eynde City of a thousand trades, 2007

CADILLAC RANCH

Ant Farm
(Chip Lord, Hudson Marquez, Doug Michels)

Build in 1974, Cadillac Ranch was made up of ten Cadillacs, ranging from a 1949 Club Coupe to a 1963 Sedan, buried fin-up in a wheat field in Texas. The piece was contructed in four days using a motorized back-hoe and low-tech surveying tools. On the fifth day the work was unveiled. In the tradition of readymades, the work uses mass-produced parts which have symbolic overtones. The Cadillac was a status symbol in 1960s America, indicating that the owner was financially successful and had therefor 'made it'. By using the Cadillacs as mere component parts of a work, Ant Farm subverted their symbolic function. The piece functions as a kind of cemetery,

a comment on social values as well as their deathly polluting effect

\ STONEHENGE THE SEQUEL

Jim Reinders Carhenge, 1987

Carhenge, which replicates Stonehenge, consists of the circle of cars, 3 standing trilithons within the circle, the heel stone, slaughter stone, and 2 station stones, and the Aubrey circle ...

The artist of this unique car sculpture, Jim Reinders, experimented with unusual and interesting artistic creations throughout his life. While living in England, he had the opportunity to study the design and purpose of Stonehenge. His desire to copy Stonehenge in physical size and placement came to fruition in the summer of 1987 with the help of many family members.

with the help of many family members.

Thirty-eight automobiles were placed to assume the same proportions as Stonehenge with the circle measuring approximately 96 feet in diameter. Some autos are held upright in pits five feet deep, trunk end down, while those cars which are placed to form the arches have been welded in place. All are covered with gray spray paint. The honor of depicting the heel stone goes to a 1962 Caddy.

\ TRASHOLOGY

Pascal Rostain & Bruno Mouron

In 1988, French photographer Pascal Rostain had an idea. Or, to be strictly accurate, he nicked someone else's. He read an article by a French sociologist who had set his students a project to examine the contents of 10 people's rubbish bags. In garbage, the sociologist declared, could be found people's true personality.

Rostain wondered if it might take a little showbusiness twist.

The next time he went on a job – to photograph the French singer serge Gainsbourg – he took Gainsbourg's bin-bags home with him.

What he found astonished him. "It was like the key to Gainsbourg" per he says. "Everything was completely distinctive: the bottles of Ricard, the packets of Gitanes. I felt as if I had a part of him in front of me."

Soon Rostain and his partner, Bruno Mouron, were sifting through other famous people's bin-bags. Brigitte Bardot came next, then French National Front leader Jean-Marie Le Pen. It may have

been messy and smelly, but the results, the pair reckoned, were well worth the effort.

The magazine Paris Match suggested they try their luck in Los Angeles. In 1990, Rostain and Mouron flew to California with a map of the stars' homes and a garbage collection schedule for Beverly Hills. "The first thing we would do was locate a suitable home," says Rostain. "For example, Jack Nicholson's or Bruce Willis'. Next, we would find out when the garbage was being collected and grab it before the truck came round."

Taking someone's rubbish is not illegal in America, but then

came the awkward part. Rostain and Mouron wanted to do the phoography in their Paris studio where they felt able to do their bes work. They travelled back to France with three trunks of rubbish. When French customs officers demanded the trunks be opened, they recoiled in disgust, then went into a perplexed huddle and finally waved them through as harmless lunatics. Once home, they washed the contents of their trunks before spreading them out in neat line: to be photographed. They decided not to shoot anything that was either directly personal or medical – despite finding American Secre Service papers in Ronald Reagan's rubbish listing his bodyguards and details of the weapons they carried. This puts them in quite a different league to more scurrilous scroungers such as Britain's Benjamin Pell (aka 'Benji the Binman') who has made a speciality of aiding the rubbish bins of the famous, then selling the contents on to the tabloids, or even the original 'garbologist' A. J. Weberman, who obsessively pillaged Bob Dylan's bin for three years in the late 1960s It comes as no surprise to learn that several of Rostain and Mouron's subjects – they won't say who – recently bought the prints of their own rubbish at an exhibition in New York for \$US6000 (\$A8300) a piece, thus completing what even by Hollywood standards is a very peculiar cycle of self-regard. "My brother is an archaeologist," says Rostain, "and he's always

telling me that if he could find the garbage of a Mayan family, then

Oddly enough, I think what we are doing is significant. In 200

years' time our pictures will provide a very useful guide to how cer-

tain people lived in the 21st century. So, you see, what we're doing

(Written by John Preston - Telegraph Magazine) OBJECT FETISHIZATION

he would win a Nobel prize

is fun – but it's not only fun."

Haim Steinbach

Caution, 2007

VoF2 \
Pink accent, 1987

Since 1979 Steinbach has produced works that feature a variety of familiar, common objects, creating a system for their display and thereby introducing a sense of order into the chaos of consumer culture. Selecting his sculptural elements while out shopping, Steinbach addresses the newness and pleasure associated with purchasing objects as well as the tremendous range of things that people buy, collect, and preserve. Additionally, by incorporating items that are readily available and easily replaceable, Steinbach challenges the traditional methods of art-making and undermines the fetishization of the art object.

CADILLAC RANCH

NCRN
Ant Farm
(Chip Lord, Hudson Marquez, Doug Michels)

\ THE CAR-AGE

Patrick Nagatani
Bentley, Stonehenge, Salisbury Plain, Wiltshire,
Fradand 1987

England, 1987

\(CA-2\)

Model A Woody, National Astronomy Observatory (VLA),

NM, USA, 1997

NM, USA, 1997

CA3\
Volkswagon 'Beetles', Xi'an, Necropolis of Mt. Li',
China 1988

Nagatani informs us that in 1985, a Japanese archeologist named Ryoichi received a mysterious set of maps that led him to excavate numerous historic and contemporary sites around the world noted for their cultural significance. For fifteen years Ryoichi and his team secretly excavated Stonehenge, Chaco Canyon, Ayers Rock, Kitt Peak National Observatory, the very Large Array radio-telescope, and other sites. At each location they unearthed a different make of car. Buried in the volcanic ash at Herculaneum they found a Ferrari. In the foundations of the Observatory at Chichen Itza was a Jaguar, while a Bentley emerged from Salisbury Plain near Stonehenge. Ryoichi had discovered a worldwide 'automobile culture' that appeared to parallel our own, although it was anachronistic both historically and geographically. After unearthing the artifacts, Ryoichi's team covered up all evidence of their digs, but not before Nagatani had photographed each site, providing the only existing record of Ryoichi's discoveries.

\ THE NEW WORLD ORDER

Tony Cragg Britain Seen From the North, 1981 \NWO-2\

Many of Cragg's early works are made from found materials and discarded construction materials and disposed household materials. This gave him a large range of mainly man-made materials and automatically provided him with the thematic concerns that became characteristic of his work up to the present. During the 1970s he made sculptures using simple making techniques like stacking, splitting and crushing. In 1978 he collected discarded plastic fragments and arranged them into colour categories. The first work of this kind was called *New Stones - Newtons Tones*. Shortly after this he made works on the floor and wall reliefs which created images. One of these works, *Britain Seen From the North* (1981), features the shape of the island of Great Britain on the wall, oriented so that north is to the left. To the left of the island is the figure of a man, apparently Cragg himself, looking at the country from the position of an outsider.

Andy Warhol

\ COPY A COPY

Brillo Boxes, 1969

Campbell's Soup Cans, 1962

The Moderna Museet, Stockholm's modern art museum, has determined that six Andy Warhol Brillo boxes in its collection are fakes. They were turned out by carpenters three years after Warhol's death, at the request of the late Pontus Hulten, the Museum's famous director in the 1960s, who needed them to promote a show in Russia in 1990. The Museum now claims that Hulten later sold some of the boxes with the false claim that they had been made in 1968 and donated several to the Museum.

The irony in the row is that Warhol himself questioned the idea of 'original' art – choosing everyday items as subjects and producing

thousands of prints of the same work. Andy Warhol often left assistants to 'mass produce' many of his most famous pictures, among them images of the Campbell soup tin.

The Andy Warhol Authentication Board has decreed that only artworks the artist was directly involved in producing can be considered a Warhol original, according to reports in the Independent on Sunday and Sunday Telegraph in the UK.

Andy Warhol paintings are among the most prized 20th Century artworks. A screen-print of Campbell's soup tin fetched £10m at an auction, while a Marilyn Monroe picture from 1967 reached £11m at auction in 1998. Was it really real?

"Isn't life a series of images that change as they repeat themselves?"

PRESERVATION OF THE FUTURE

Biosphere II in Arizona (funded by billionaire Ed Bass)

Biosphere II is a 3.15-acre (12,700 m²) structure originally built to be an artificial closed ecological system in Oracle, Arizona (USA).

Constructed between 1987 and 1991, it was used to explore the complex web of interactions within life systems. It also explored the pos sible use of closed biospheres in space colonization, and allowed the study and manipulation of a biosphere without harming Earth's. The name comes from the idea that it is modeled on the first biosphere, which is the life system on Earth. The first closed mission lasted from September 26, 1991 to September 26, 1993. The crew were: medical doctor and researcher Roy Walford, Jane Poynter, Taber MacCallum, Mark Nelson, Sally Silverstone, Abigail Alling (a late replacement fo Silke Schneider), Mark Van Thillo and Linda Leigh. At a size comparable to two and a half football fields, it was the largest closed system ever created. The sealed nature of the structure allowed sci entists to monitor the ever-changing chemistry of the air, water and soil contained within. The health of the human crew was continuously monitored by a medical team. After several month extra oxygen was needed from the outside world. Several animal species died and food was scarce. No mission was ever successful in the sense that Biosphere II proved to be a functional alternative to Biosphere I.

Rachel Whiteread House, 1993 (concrete - destroyed)

Nineteenth-century sculptors referred to the process of bronze casting as life, death, and resurrection as the original live object was destroyed in the casting process and resurrected in bronze. In a similar but distinctly different manner Rachel Whiteread casts the space inside, around, and adjacent to objects that have been part of people's lives. This process and her choice of materials transform the residue of everyday life into ghostlike, uncanny spirit images of everyday objects.

Rather than using the traditional casting process of making

molds of objects and then casting them in a different material, Whiteread uses the objects themselves as molds. For example her 2002 sculpture Sequel IV, is a casting of the enclosing space surrounding the backs of a library shelf done in plaster. This is a reversal of a bookshelf as the titles are hidden and the books inaccessible. Instead of inviting browsing, these books are inaccessible shadows, frozen in time, reflecting hidden knowledge. It is as if we came upon an ancient ruin of a library.

House was cast from the last row house left in an area in East London that was being demolished for urban renewal. The brick and wood structure of the house was used as a mold for the casting of House. After the structure was stripped away, what was left was a ghostlike monument to the private insides of a dwelling turned

\ APOLOGETIC ARCHAEOLOGY

(Text by Damon Hyldreth)

Guillaume Bijl Archaeological Site (A Sorry Installation), 2007

Right in the middle of a grassy area on the Sentruper Höhe by Lake As with nothing but trees and meadows around, is a milestone of cultural tourism. If the spectator steps a bit closer, he can view the archaeological excavation site from a balustrade guarding the edge of the pit. Standing there, he will see an unearthed, shingle-roofed spire topped by a weathercock. Guillaume Bijl discovered it - or rather, he invented it, as the spectator will quickly have guessed. It is an absurd, surrealist sculpture. With their steeples, the churches of Münster are still an integral part of the urban landscape. Bijl came up with the idea that "somebody could discover another church one that had fallen victim to the passage of time, buried during the war." And, thanks to the Belgian artist, Münster has now gained new perspective on the culture of façades. With his characteristic charm, Guillaume Bijl has added an apologetic gesture to his work, assigning it to the category of 'sorry objects' that reveal themselves to be reproductions. However, Bi is not apologizing for drawing a caricature of our expectations, but rather for betraying his normal emphasis on realism. His modesty will probably not help him much, though, for his steeple will be-

\ STONE AGE

come a tourist attraction

Maarten Vanden Eynde Genetologic Research n° 3, 2003

Stones are the core of our planet. You can find them almost anywhere in what we call our 'natural environment' (mountains, deserts, oceans). The industrial revolution created two new kind of stones; bricks and concrete. Slowly they are taking over the natural

stones: bricks and concrete. Slowly they are taking over the natural environment.

Genetologic Research n° 3 was made in France during the international symposium Art & Nature which was dealing with the river l'Hers that runs through the village of St-Colombe. I recreated several giant pebbles out of massive blocks of bricked wall and displayed them in the current of the river. As more and more big city beaches are being submerged by human made stones, I introduced these contemporary pebbles in the ancient French village as a memory for the future. On two other occasions they were displayed

\ 3 *** HOTEL

Michael Sailstorfer

3 Ster mit Ausblick, 2002

"The title 3 Ster mit Ausblick (3 Steres with a view, 2002) ... juxtaposes technical vocabulary with a romantic sentiment one might find in Casper David Friedrich. Sailstorfer describes the etymological signifigance of the word Ster: Ster is a Bavarian slang and means 1m x 1m x 1m of wood. 3 Ster are 3 x 1m x 1m x 1m of wood. The amount of wood they used to build the cabin. 'Mit Ausblick' translates as 'with a view' But it is not any kind of view, but implies a paradoxical outlook into delightful, often remote scenery. We will see how paradoxical this title proves to be."
"With playful irony, the artists change the meaning of the woodburning stove. It no longer acts as the material and spiritual center of the house, but instead, becomes the internal aggressor that attacks the very foundations of its own domesticity. Sailstorfer and Heinert's transformation denies the stove the role as a literal and metaphorical place of nourishment. On the contrary, its own self-nourishment leads to self-annihilation. Instead of offering a nice

view, the 3 Ster - this certain amount of wood - no longer consti

tutes the cabin, but is now turned into its most basic usage: as food

(Massimiliano Gioni, Max Hollein, Johan F Hartle, Simone Subal. 2006. Michael Sailstorfer: Für Immer War Gestern. Verlag Für Moderne Kunst., p. 5)

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\ ARCHAEOLOGY

OF

GENETOLOGY

AT THE ORIGIN OF HISTORY, EVERY DAY

E ORIGIN OF HISTORI, EVERT DAT

A few words about Maarten Vanden Eynde's Science of First Things

All men use stories and images to converse with the world, which is largely invisible and unknowable. These stories and images do not necessarily have to correspond to this unknowable reality. As long as they produce some effect, they will be used. This is what art and science have in common: the development of new forms to converse with reality in order to be able to survive more easily and more comfortably. In both cases, the basic problem is finding strategies to make the jump from our body of existing knowledge to new insights.

As Thomas Kuhn wrote, these jumps probably occur during our sleep.

When I first met Maarten Vanden Eynde, I was struck by the beauty of his sculptures, but also by this strange collection of images pinned to the studio wall and arranged according to old and newly invented sciences. Some patterns in the images on the wall matched patterns within the sculptures (e.g. the wooden sticks imitating antlers and the repaired cracks in the French lake). I sensed a joyful faith in the miracles of form, as wondrous links with the outside world. I call this faith joyful, because it was obvious that the artist recognized and savored the hypothetical nature of his construction. I know a lot of artists who juggle with theories to arrive at new images, but very often they take themselves so seriously that one feels pity. I must admit I prefer this artist's playful approach to the wonders of our interestion with the world.

artist's playful approach to the wonders of our interaction with the world. However, it was not until I attended a reading by this artist, kindly offered by him to my Antwerp students, that I understood the background and maybe one of the deeper meanings of his Genetology or Science of First Things. Apparently, the artist went through a rough period of hopelessness, during which he couldn't help but perceive everything he did as being part of a dying world that is nearing its end. I remember suffering from the same spleen or despondency when I was younger, until I invented a buoyant young man who wasn't burdened by the past or afraid of the future and who dared to write as if he were the first poet on earth. Vanden Eynde's approach is different, much more energetic, much more complex and perhaps more efficient too. With a verve that reminds us of Walt Whitman and Alvaro de Campos's wish to be everything and everywhere at the same time, this young man tries to encompass the complete field of human knowledge from the wrong side. It's a moment of genius, reminding us of Nietzsche's revelation concerning the Eternal Recurrence of the Same: if our lives are without meaning, perhaps every moment becomes meaningful if we imagine it to be destined to happen

Vanden Eynde's reasoning is the following: what if everything I did was not part of a dying past, but the beginning of a bright future? What if the object I am making at the moment is the only object which in 2,000 years' time will be left over from our civilization? In that case, every object can be seen as sacred. And funny. Because from that moment on everything Vanden Eynde creates might also be seen as a potential witness of the stupidity, tastelessness or mere absurdity of our culture. And all his sculptures comment on our own way of dealing with the past and extracting stories from it, based upon some accidental findings. For example, Maarten Vanden Eynde breaks an Ikea cup and tries to mend it, or travels to Rome to bury an artifact on an archaeological site. Thus he discovers authentic footprints of a Chihuahua in Los Angeles, dating from the year 2008, and tries to preserve them for humanity. Basically, he turns upside down our historical way of looking at things by pretending to predict what will be left of our society in the future, and he does so without ever forgetting the absurdity of his undertaking. These days the idea that history is always a construction of the beholder, is generally accepted. Truly objective history doesn't exist. We don't know what happened in the past, we

don't know what's happening in the present and we surely don't know what will happen in the future. But as long as we stick to Socrates' adagio never to forget that we know nothing, we can continue to embrace the world with an open mind and perhaps even learn something.

Vanden Eynde's Genetologic Research is divided into different chapters, which correspond to different traditional sciences (and some new ones). The chapter illustrated on this poster is dedicated to archaeology. Obviously, archaeology is closely linked to Vanden Eynde's Science of first things. Primarily based upon the interpretation of isolated findings, this science tries to reconstruct cultures from the past. Funny business. If they find the oldest human bone in Africa, they think man originates from that continent. If they find an older bone in China, man has to have originated in China. And so on. In the past, when an archaeologist found one golden ape, he or she declared that the culture in question worshipped apes. Why else would they have gone through the painstaking process of creating such a sophisticated object? This method was so silly, of course, that by the end of the 20th century they started coining concepts to explain the presence of 'random' objects: firstly the creativity and freedom of the craftsman and secondly the concept of 'emulation': objects might also have come into being as the result of a kind of copying, e.g. for reasons of status (instead of absolute representational reasons). Clearly, this emulation business is another way of rationalizing the fact that the whole undertaking is absurd if one doesn't recognize its hypothetical nature.

One of the most important books about archaeology at the moment is Steven Mithen's The Prehistory of the Mind (1996). With his so-called cognitive approach Mithen tries to explain the sudden appearance of art and agriculture, which he attributes to a change in man's brain, i.e. to a genetic change within the species of homo sapiens sapiens. According to Mithen, prior to this change man possessed several fields of knowledge that had come into existence as an answer to different problems: he distinguishes between a field of knowledge for the design and use of tools, one for the recognition of the natural environment (orientation, tracking), one for language and one for socializing. Apart from these four fields, man also possessed a kind of general intelligence, which he shared with animals. Art and agriculture would have become possible once the knowledge of the four separate fields started flowing into the other fields, where it started to be used 'incorrectly', i.e. in the form of metaphors, thus paving the way for creative new solutions. We know that art and science really evolve this way: by applying patterns originating from one field (e.g. mathematics) to another (e.g. cellular biology), but does this imply the need for a genetic revolution to account for the birth of art and agriculture? According to Mithen such a genetic revolution was needed to allow mothers to acquire the necessary social and linguistic skills to have others feed them whilst they took care of their babies. He also thinks that these social and linguistic skills would have started to mingle at that moment. I don't think Mithen ever observed a mother with a young baby (and underestimates the strength and mobility of nurturing women) and never really wondered how animals organize mutual feeding. Is there really a fundamental difference? Anyway, this is not the place to discuss this book at great length. The basic absurdity is that Mithen's attempt isn't presented as a hypothesis, but as a reconstruction that must contain some truth. What a hopeless business!

One look at the writings of Oliver Sacks would make you wonder why Mithen doesn't talk about music. If we really have to accept the existence of an innate linguistic and social grammar, as he believes, why not perceive it as a kind of musical intelligence or just a biological, chemical, electrical and rhythmical way of storing and combining knowledge? At some point Sacks proposes we consider proprioception (the internal 'image' we have of our bodies) as the continuous singing of a kind of internal melody, which is constantly sustained by nerve impulses originating from all over our body. However, he

never presents his ideas as a truth, always as a hypothesis. This open way of thinking allows him to observe facts that seem to escape other people, e.g. when he slowly discovers the true linguistic and at least four-dimensional, visual, spatial and temporal structure of sign language, as opposed to the more linear structure of common language. In short, if we compare archaeology to two other sciences of first things, evolutionary biology and astronomy, we cannot help but notice that quite often it suffers from teleological prejudices and a pathetic desire for absolute 'scientific' proof common to much of biological thought, and that it lacks the playful, modest, tolerant and consciously hypothetical approach to astronomy.

Unfortunately, the same closed, fearful, teleological way of thinking is common to most of what is written about art, which is almost always looking for 'meaning' instead of appreciating art as an endless production of images and forms allowing us to discover, handle or simply enjoy new parts of reality. Very often, the meaning they hope to discover seems to be a superficial, rather meager one, devoid of body, sense, sensuality, rhythm, matter, color and incongruous diversity or unpredictability. Time and time again, theoreticians concentrate on the elements works of art have in common so as to classify them, instead of concentrating on what makes them specific. According to Lévi-Strauss (in a lecture for Canadian radio), if we want to look for meaning in myths, we have to look for what they have in common, e.g. the presence of twins. I would like to turn this around. If we consider 'twins' to be an essential formal element to construct a story, we might also consider them to be void of specific meaning, and try to do the opposite: consider the differences between several myths as more meaningful than what they have in common. Or both at the same time, of course. Was Heraclitos the Obscure one of the first to use metaphors ("Fire is the Father of all Things") because of the recent introduction of money into his culture (as Marxists would claim), or could the introduction of money be viewed as the result of a new capacity to think metaphorically? Probably both evolutions came about simultaneously.

In 2003, Maarten Vanden Eynde created giant pebbles out of large fragments of brick walls and placed them in a river, thus referring to the man-made stones turned into pebbles currently found on beaches everywhere (Stone Age, Genetologic Research n° 3, 2003). I think it's a marvelous piece of sculpture, because of the unexpected size and the playful tension between the orthogonal cement lines and the rounded shape, but also because of the reference to contemporary beaches and the ongoing construction activities throughout the world. In 2004 Vanden Eynde learned how to make a traditional Japanese ceramic tea-cup; he made one, broke it and exhibited the shards. In 2007 he had a postcard of the Berlin Wall exhibited with a piece of the wall. In 2007 he invited slowly disappearing manufacturers in Birmingham (Great Britain) to donate two specimens of a product they made. In 2008 he reconstructed the skeleton of *Homo Stupidus Stupidus* and he showed a negative clay mould of a lamp and a cup as an archaeological find from the IKEA era. The title of this piece, *Plato's Closet*, reminds us of the famous parable of the cave and of Plato's conviction that non-philosophers were blind to the Real World, which now, 2000 years later, still has the habit of hiding and playing tricks on us. Nothing wrong with stumbling, I think, as long as we do it graciously

hundreds of other cracks, folds, rhythms and patterns, sing a song of endlessly changing forms, some of which remain invisible to us, some of which were created to help us stumble forward into the darkness.

I am curious to see how this beautiful and heart-felt work will evolve.

The fake antlers, the cracks in the repaired lake and in the Ikea cup and

Hans Theys, Montagne de Miel, February 2nd 2009

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