

ANARCHEOLOGIES: ON ANARCHIC INFRASTRUCTURES

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What do an erased map, a displaced fossil, a musical score open to be performed in many possible ways, an inoperable archive, or a constellation of images punctuated by an ever-shifting logic of possible interrelation, dust, and gelatine all have in common? Or, let us consider another scene: Michel Foucault's laughter at the famous passage found in a work of Jorge Luis Borges which opens *The Order of Things*. According to a Chinese encyclopaedia "animals are divided into: a) belonging to the Emperor, b) embalmed, c) tame, d) sucking pigs, e) sirens, f) fabulous, g) stray dogs."¹ The classification made according to an impossibly disparate order indicates the fact that in every culture there are fundamental organising codes, which carve out the possibility of things to appear as perceivable and interrelated, situated in a common locus that holds them together.

Museum collections, libraries, archives are characterised by architectures, ordering systems and media, which enable particular networks of meanings to emerge over others. They transform artefacts, which often have a fragmentary nature, into figures with particular identities and the promise of knowledge. They are places "of accumulating everything, of establishing a sort of general archive, the will to enclose in one place all times, all epochs, all forms, all tastes, the idea of constituting a place of all times that is itself outside of time and inaccessible to its ravages."² In this sense they are spaces simultaneously within and outside culture, or what Foucault calls "heterotopias." Next to being a representation of cultural order, they are spaces of crisis, or of infinite possibilities of juxtaposition and reinterpretation. Foucault's laughter is significant, for it indicates an interruption, a shattering of the possibility to make sense, to narrativize, an anarchic moment. Again, dust, gelatine, a musical score, an erased map act

to form a disorderly set of objects. Displaced from their proper pasts, they look like fragments scattered on a messy excavation site. Or perhaps they form a scene, by the rules of an unknown and complex syntax.

The artists Alexandra Navratil, Suska Mackert, Yoeri Guepin, Rosa Barba, Batia Suter, Sarah Jones, Dirk Bruinsma, Maartje Fliervoet, and Gabriel Jones differ from each other in a lot of ways, in terms of their approach, media and central sets of issues. Yet what they share is a moment that particularly interests me – a gesture of displacing a variety of objects, operations and images that belong to the broader fields of history, anthropology, archeology, or industrial history into the field of art. I worked with some of them on an exhibition titled *Anarcheologies: Hypotheses of a Lost Fragment*.³ This text attempts to capture some questions within their creative practices. It is a proposal to consider them within the context of a constellation of philosophical concepts, which may also contribute to the larger theme of invisibility posed in this anthology.

Perhaps they can all be placed in the category of art practices that engage with research while exposing a critical attitude toward it. The effects of their central gesture are in fact quite opposite to research. They appropriate and alienate the scientific operation from itself, turn to the past, or the archive, and create image constellations, not in order to deliver a figure, a story, or a fact. On the contrary, their gestures seem to create opacity and resistance to interpretation. These artworks dis-enframe their objects so as to bring to visibility the apparatuses, structures and operations that claim to produce the identity of the historical fragments they hold, or create image constellations which displace images from their status as an evidence, or a masterpiece, thus depriving them from their individual

visibility and creating anarchic lines of seeing. This line of work cannot be reduced to a nostalgic obsession with the past, or to a concern with materiality in the age of the "purported dematerialization" of the world,⁴ or to a desire to fix the omissions of history. The works by these artists rather perform a strategic erasure, producing an erosion of the status of historical objects as figures, which stand for one or another historical narrative.

While this being to some extent valid, I would argue that this group of artistic practices shares a set of infrastructural questions, which I am interested to unpack by using the term infrastructure in its deconstructive sense and by borrowing the analysis of the term anarchy from Reiner Schürmann's *Heidegger on Being and Acting: From Principles to Anarchy*.⁵ Such a perspective provides the background of a particular understanding of anarchy as related to the conjunction between *techne* and *arche*, between technology and origins. Understood in this philosophical context anarchy would be "action without a goal", or origin, and a mode of resistance to the totalizing capture of technology. By appropriating apparatuses and depriving them of their usual function or goal, the artistic practices I am discussing in this article, subtraction and montage reoccur as a double motif to highlight the infrastructural status, or the an-archic potential of apparatuses.

Archeology

In the popular imagination archeology is driven by the desire for understanding the past through recovering its fragments and puzzling them together. It has been resurfacing as a trope and an open model in the practices of many artists who mimic and displace its operations to question the construction of historical narratives and the complex positioning of objects in time. *The Way of the Shovel*:

Art as Archeology curated by Dieter Roelstraete at the Museum of Contemporary Art, Chicago in 2014, for instance, includes works of artists who reconsider "art's relationship to history, both its own ('art history') and that of others ('history proper')" and engage in operations of unearthing and excavating the past.⁶ In the frame of Roelstraete's proposition, the set operations of unearthing, the attention to obscure and minuscule detail, the ethics of meticulous and slow work and precise observation, as well as the emphasis on the materiality of objects all relate to a mode in which art still performs history and tries to somehow supplement it. While taking this into account, my central question is different. It seems necessary to focus on the apparatus of archeology as well as to expand it beyond the field of the performance of history. In an article included in the catalogue of *The Way of the Shovel* Bill Brown proposes the term *anarchéologie* (coining the term in French) as naming "an archeology without end: the perpetual act of re-excavating and re-sorting and re-contextualizing."⁷ This undoubtedly captures an important aspect of art practices that focus on undertaking a perpetual re-constellation of images and objects, and whose claim and effects still remain centered upon the gravity of the historical sciences in the sense that they open the possibility for the articulation of alternative narratives or histories.

In a different and broader perspective, projects as that of Foucault's archeology of sciences examine the "general space of knowledge" and the *dispositifs* or the conditions of possibility of one or another articulation of knowable things. In every culture there are fundamental organizing codes, which carve out the possibility of things to appear as perceivable and interrelated, included into an implicit order that holds them together. And for Giorgio Agamben, archeology signifies a

rethinking of the past and its continuous effects in the present:

[...] one can say that the entry point to the present necessarily takes the form of an archeology; an archeology that does not, however, regress to a historical past, but returns to that part within the present that we are absolutely incapable of living [...] That which impedes access to the present is precisely the mass of what for some reason (its traumatic character, its excessive nearness) we have not managed to live.⁸

Understood in a broader sense, beyond its strict identity as a science, archeology is associated with a double figure of the past. On the one hand, it concerns the excavation of the implicit order of things, in other words in bringing to visibility the conditions of knowledge. On the other hand, it engages with the past as the plane of an inscription of a mnemonic trace of the tragic content of the subconscious of culture, something near and traumatic that we are incapable of living.

This second figure is at the heart of Aby Warburg's last project of writing a history of art through images – the *Mnemosyne Atlas*. Warburg, the inventor of what Agamben calls a “nameless science”, was interested in the life of images beyond the confines of art history and formal aesthetic questions. The focus of his research was on images as vehicles of cultural memory, sites of expression or “engrams” – charged with energy memory traces of the spiritual and psychological tensions within a culture. During the last years of his life he developed the *Mnemosyne Atlas*, remaining an unfinished, or rather open project, including images from disparate sources (both art and documentary). The tables of the atlas form a strange apparatus in which images are set in motion, taken out of their

proper visibility, montaged and re-montaged to write a history of culture entirely in images. This history touches deeper strata, the schizophrenic resonances of its “unconscious conditions” or the very texture of conflicts and polarities that a culture has to constantly reconcile.

Many artists throughout the twentieth century until the present create image constellations as artworks, which situate themselves in proximity to Warburg's project.⁹ *Atlas or How to Carry the World on One's Back*, an exhibition curated by Georges Didi-Huberman at Museo Reina Sofia, Madrid in 2012 retraces the presence of an Atlas-moment in the practices of many artists. These projects animate the archive, and by depriving images from their singular visibility they articulate the visibility of a mnemonic trace of the un-lived, traumatic moment in the present. Gerhard Richter's *Atlas* is perhaps one of the well-known instances of such an archaeological gesture. Benjamin Buchloh's eloquent concluding phrase of his article on Richter – “*Atlas* also yields its own secret as an image reservoir a perpetual pendulum between the death of reality in the photograph and the reality of death in the mnemonic image” – captures this double figure of archeology.¹⁰ An archeology that would excavate the traumatic trace, and simultaneously would render visible the way images, or the visual apparatus of a time works – they articulate visibilities, but they also perform erasure.

Anarcheologies

I would like to propose the term *anarcheologies* in order to capture an important moment within the practices of many artists whose gesture cannot be reduced to excavating forgotten fragments of history. This would fall in the category of archival art. Catalogues, maps, technical gestures and scientific operations become the object of interest

and intervention by artists who reflect upon and set in motion the way these apparatuses capture a variety of artifacts, images and territories. The transformation of the apparatus into a visual object not only opens a possibility of unfixing historical objects with regards to narratives of origins, but more importantly highlights its anarchic potential. Anarcheology, then, would be the appropriation of the archeological operation as an artistic one, thus causing a transformation of the status of historical fragments.

To unpack this further, I would like to examine a number of works, which perform such displacements. Gabriel Jones, *Disputed Area 05*, 2014 [Fig. 2] is a negative map. Its main operation is erasure, and its effects are a commentary on the production and the contestation of identities of places. The erasure of all the names on the map transforms the territory, or the particular place, into a non-place. The map, then, becomes an image, and an anarchic device, one that un-fixes the identity of a territory it claims to capture. In another work by Jones, *Probable Improbabilities*, 2014, we witness a mysterious operation performed by the (an)archaeologist, one who does archeology in reverse by burying a fossil in a place that could not have been inhabited by the particular species it belonged to. The displacement of a historical object puts into question its identity as evidence, and therefore creates a riddle for future archaeologists. Engaging with archaeology and its archive Maartje Fliervoet's *Nineveh and its Remains*, 2015 [Fig. 1] performs an intervention that is structurally similar, but is positioned within a different context. The material surface of the book on the excavation in Nineveh published in 1894, scanned and archived by google, as well as the set of clay tablets, come to operate as sites of inscription of various gestures of handling and digitisation. The collection of arti-

facts, a set of clay tablets excavated at the site, as well as ground plans are removed from the pages of Fliervoet's book. What we see is the constellation of traces, dust and scratches, which function as both a testimony to the disappearance and the displacement of these historical fragments as well as their life in different mediated forms.

I would like to include in this group a line of research and practice which involves reframing media as film or photography and the transformation of their apparatuses into visual objects, which has a set of specific effects. Artists as Alexandra Navratil or Rosa Barba engage with analog media as historical objects, but their work cannot be called media archaeology. Using the apparatus against its grain, and here I include the more literal meaning of apparatus as a technical medium, equals the displacement of its goal, and results in rendering the complex effects, and more importantly, the potentialities of these apparatuses and structures of capture visible.¹¹ Rosa Barba's practice with its multiple directions resonates this particular transformation. Her work includes intervention at the site of the museum archive, or making of fictional maps. But a main line of work, perhaps the one she is best known for, is the series of installation works with film projectors which are transformed into visual objects and usually disturbed, their mechanisms altered, set into precarious balances as in *Boundaries of Consumption*, 2012 [Fig. 3]. Projection and the projection device is central here, although she doesn't project images, it is usually empty celluloid, a projection of light beamed onto the night sky, or text. Alexandra Navratil's line of work engages with the history of film and photography, or rather with the pasts of their media. Her work, informed strongly by research in a variety of archives, is a poetic reflection on the traces of methods of archiving on the

very surface of images, the history of the modes of production of materials, as well as their effects and proliferation into a broad set of cultural gestures. *Resurrections*, 2014 [Fig. 6] performs an anarcho-logical gesture by excavating the depth that constitutes the very surface of film. It renders visible an aspect of the history of film's own material — photographic emulsion and its main component gelatin, which is extracted from bone until today.

To argue that such works deliver alternative lines of interpretation of history would be to misunderstand their gestures. The archaeological turn in contemporary art does not form the body of a unified discipline with its methodology, key questions and research field, for the simple reason that artists engage with a variety of objects or subject matters that elude one period, or national context. What these works do have in common is the drive to engage with the past and its fragments, and more importantly, the displacement of the apparatuses of their capture.

Apparatus. Infrastructure.

At this point I would like to trace the outlines of the term infrastructure, which modulates its meaning in different contexts, in relation to the terms apparatus and medium. In his essay "What is an Apparatus?" Agamben provides an extensive discussion of Foucault's strategic term *dispositif*, or apparatus. Apparatuses are situated at the "intersection between power relations and relations of knowledge" and can be understood as "a set of practices and mechanisms (both linguistic and non-linguistic, juridical, technical, and military) that aim to face an urgent need and to obtain an effect that is more or less immediate."¹² The term *apparatus* is not reducible to its technical, juridical or military senses, neither does it overlap with the term *medium*.¹³ Beyond its Foucauldian sense, it has broader

meanings, which, in Agamben's analysis is "literally anything that has in some way the capacity to capture, orient, determine, intercept, model, control, or secure the gestures, behaviors, opinions or discourses of living beings" and includes not only institutions such as madhouses or prisons, but also writing, literature ... tango, cigarettes and language itself.¹⁴ It is both the network of elements, or a structure that enables the operation of a system, and in its technical sense it is as an apparatus of capture and channelling or governing of behaviors.

Taken in its generic sense within the context of visual art, image infrastructures can be seen a set of elements, which guarantee its identity, the supports and devices that render images visible. Writing on painting, Louis Marin refers to the plane, the background and the frame as forming the structure that presents the fact that painting represents. In short, "they constitute the general framework of representation."¹⁵ The plane of painting is usually transparent. Its equivalence in theatre is the fourth wall in the scenographic cube. The frame is always quasi-visible, and the background withdraws into invisibility to secure the visibility of the figures represented. When they are made visible the "painting presents itself as a painting" with a visible surface. In other words, the medium and its materiality become visible, and this indicates the mediated or fictional nature of the image. In yet another sense, infrastructure includes the sets of presentational devices and procedures, especially within a museum context — captions, displays, the very distribution of space, or the very architecture of the museum. Thierry De Duve argues that the procedures of presentation and presentational devices play a crucial role with regard to the status of artworks and are the quasi-visible locations of power of the institution.¹⁶ These terms belong to different contexts, yet they all designate devices

that are specifically designed to be overlooked, while rendering objects and images visible. In a broad sense, infrastructure can be understood as the set of elements that establish the visibility and the identity of a figure, and which itself tends to withdraw from visibility in order to conceal its effects. Infrastructures thus condition the way we view and come to understand the presentation of objects. In this regard, they require a critical engagement, particularly when it comes to issues of visibility and invisibility.

Beyond the field of visual presentation, infrastructure functions as a broader philosophical term. *The Tain of the Mirror* by Rodolphe Gasche provides an extensive discussion of the status and functioning of infrastructure found in the philosophical project of Jacques Derrida.¹⁷ While "structure" generally "refers to a constructed system functioning perfectly within itself," which supposes ground, closure and totality "withdrawn from all possible change from outside, which thus makes the structure an ideal model rather than a de facto construction."¹⁸ Infrastructures, in contrast, are:

*plural, represent the relation [...] that organizes and thus accounts for the differences, contradictions, aporias, or inconsistencies between concepts, levels, argumentative and textual arrangements, and so on that characterize the discourse of metaphysics.*¹⁹

In Derrida's analysis, fundamental philosophical concepts, such as that of "origin", are dependent on an infrastructure that acts to stabilize them. The possibility of a definition of an origin in its self-presence is always the result of the working of a supplement, which both facilitates the definition of the originary status, and injures its claim to fullness. For instance, origins, nature, or childhood are pure and fully self-present and everything

else, such as speech, or society are an exterior addition, a supplement, which leaves the purity unbreached.²⁰ In the same way: "Art, techne, image, representation come as supplements to nature."²¹ But precisely in the moment of making an addition, the supplement "also adds in place of," it "fills as it fills a void."²² The supplement by its addition contributes to the fullness, and simultaneously indicates a lack or incompleteness within the full self-presence, for which it compensates. As a consequence, the origin, in this logic, emerges only *after* something is added to guarantee its status. It emerges as an after-effect.²³ *Supplements* together with a set of key terms as *differance*, *arche-writing*, *iterability*, is part of what Gasche calls "the infrastructural chain."

In *The Truth in Painting* Derrida provides an extensive discussion of the *parergon* — that supplementary element which is outside the work (*ergon*) — and its effects. For Kant the *parergon*, ornamentation, embellishment is "what is adjunct and not an intrinsic constituent in the complete representation of the object." The frame, the column in buildings, or the clothing in statues, or for instance the fully transparent veil in Cranach's *Lucretia* are *parerga* constituted as such not only "by their exteriority as a surplus," but "it is the internal structural link which rivets them to the interior of the *ergon*." This lack is constitutive for the work, without which it would have no need for *parergon*. The frame, and in a broader sense any presentational device, is designed to withdraw from visibility at the moment it deploys its greatest power — to present the work and simultaneously produce its status.²⁴ In its function as a supplement, the frame completes the painting, but it also indicates a lack — the work was not sufficient in itself to stand on its own. The frame also oscillates between the inside and the outside of the work as

it stands against “two grounds,” that of the work itself and that of its direct environment. In Derrida’s words: “the *parergon* is a form which has as its traditional determination not that it stands out but that it disappears, buries itself, effaces itself, melts away at the moment it deploys its greatest energy.”²³ Derrida’s term “infrastructure” opens a different and broader set of possibilities to think a key aspect of apparatuses, media, the architecture of archives. If they are considered as inhabiting a supplementary relation to the objects they hold, they emerge as having an undecidable nature; as oscillating between establishing the identity of the objects they hold, and indicating an interior lack. The reasons for introducing the deconstructive sense of the term infrastructure, next to its more technical definition, and maintaining the breadth of the term are strategic. It allows for the articulation of a problem or a question at the heart of present-day art practices, which have to do with the appropriation of a variety of apparatuses and their displacement. This opens a possibility to think their effects not only as devices of capture, but of their undecidable infrastructural status, or even anarchic potential.

Subtraction. Fragment.

The word “historical” implies two things – time, specifically the past, and a story, a reconstruction of a meaningful sequence of events and contexts. Historical objects are kept in museums, archives, collections, which all have rules of display, storage, handling, and taxonomies that inform the physical architecture of archives. This is what we could call “apparatus” in a broader sense, a mechanism which stores fragments and captures them in the sense of assigning them a particular identity. One of the crucial aspects of such apparatuses is that they remain, or want to constitute the background that

will transform the fragments into figures, investing them with particular meaning and visibility.

The fragment is a saturated object endowed with particular power. It appears meaning-full, and yet it remains meaning-less, it has a particular resistance to understanding. It is opaque in this sense, its materiality shines through, but the object-fragment is not reducible to it. But what it says, if I can animate it, give it an agency to speak, what it says are unfinished sentences about the past. Such propositions are saturated with “perhaps,” about how things might have been, what meaning could they have had. In other words, the fragment has a particular power of being always double – a material object demonstrating its materiality as an obstacle, resisting both its use and its interpretation, and an unfinished sentence, a reference to something else than itself, a representation, an image, in other words. The fragment invites us to overlook its surface and see it as a part of an imagined whole through the operations of careful inspection, looking into detail, attempts to complete, to reconstruct, and most importantly to imagine the missing rest. It invites an operation of the imagination. An imagination that has to proceed in a somewhat controlled manner, so as not to get overenthusiastic, an imagination that has to follow a procedure of interpretation and always be conscious of its own steps. In this double operation of imagination and interpretation the fragment is settled or appropriated as evidence of something, no longer a broken or unfinished object, but a part of an imagined meaningful whole, a story. The caption, the frame, the presentation in a catalogue integrates the historical object within the economy of its structure, thus transforming it into evidence, an object that holds an explanation.

A question arises, what happens if the fragment, the stubborn object, is lost, or even stolen,

removed, somehow cut out? We are left with a strange object, part of an apparatus, a fragmentary structure, incomplete, opaque, and displaying its own meaningless order. In this sense, deprived of their usual functionality, a map, an archive, a score, a catalogue, a portrait embody an anarchic gesture. The operations of removing, subtracting, erasing, amassing, or displacing invert the usual claim of research. This seemingly simple shift of focus does not only function to render the framing operation visible, or the conditions and the politics of the public visibility of objects and their role in supporting cultural narratives. By rendering the presentational surface visible, by appropriating the device of the map, or the catalogue, they are deprived of their usual function, de-functionalised. This visibility is not neutral; rather it acts to invert, to deconstruct a conjunction between the technology and its goal to capture and manage. To resist the suturing of fragments into a narrative of self-completion.

A key moment in Suska Mackert’s practice is the operation of removing or subtracting objects, details, and gestures from their contexts and retracing with precision their after-images. *The Andy Warhol Collection, 2014*, is an edition, part of the ongoing project *Eine Ordnung des Glanzes* [Fig. 4]. Mackert cut out all of the photographic images presenting the separate items in the catalogue of the Andy Warhol collection of jewellery, which results in a blind, image-less structure consisting solely of outlines. These evocative absences bring to visibility the device of the catalogue as a surface that orders and presents objects, but which usually remains invisible. In a different way Yoeri Guepin’s *Notes and Queries, 2014* [Fig. 5] makes an intervention in the structure of a historically important edition in the field of anthropology. The work is an exhaustive photo-

graphic reproduction of all the pages contained in every edition of *Notes and Queries in Anthropology* published from 1874 to 1951. The operation of reproducing all the pages without selection, and the removal of the separation between the volumes, makes it inoperable, an opaque archive that frames every reading as a chance-like operation. Reading, literally without a goal or origin, forming a sequence in which every part of *Notes and Queries* is taken out of its immediate context and thus transformed into a fragment.

The erased catalogue, map, or the inoperable archive present us with strange apparatuses. With the operation of cutting out the object from its catalogue, or the name of a place, the works articulate another level of visibility, highlighting the infrastructural status of the apparatuses they appropriate. The catalogue or the map and their potential to fix, to capture becomes an an-archic potential. In other words, not only to unfix the historical fragment, the object or the territory from its accepted interpretation, value or meaning, but to alienate the structure from its claim, to render it visible as an infrastructure. The artistic appropriation thus delivers a different level of meaning, more of the order of a commentary on the way images, apparatuses, and sciences work, and provides a possibility to perform a gesture without a goal.

An-Archic

A second key moment in anarchoarcheologies concerns the relationship between the transformation of the apparatus into a visual object and archeology whose generic operation is the excavation of a lost origin. On the plane of a philosophical analysis this translates into the conjunction between *techné* (know how) and *arche* (origin). In Schürmann’s analysis, for Aristotle:

arche and techne belong together. The telos, the end [...] is what the architect perceives before setting to work and what guides him throughout the construction [...] the notion of techne is a 'cognitive concept.' It indicates that one knows how to render present in the product an end seen in advance.³⁶

For Aristotle, *arche* has a double meaning, it is "both that out of which becoming develops and that which rules it."³⁷ In other words, the origin is not a fixed point which precedes its object, but an active principle working within the entity itself. To a large extent it overlaps with *telos* (goal), which drives and determines the making of an object and, in this sense, the notion of the origin "results [...] from the analysis of becoming that affects material things." Aristotle's *Physis* states that there are two kinds of material things in becoming: "natural" which have their origin and becoming in themselves, and "man-made" whose origin is man as "archi-*tekt*, as initiator of fabrication."³⁹ Even the understanding of nature as having origin in itself is determined by an artificer, a maker to whom it appears "as moved by the mechanisms of cause and effect" and by the experience of "fabricating tools and works of art."³⁹ In this sense, for Schürmann, in Aristotle *telos* and *arche* intimately related "every action and pursuit ... aim at some good." For Aristotle, the master science is not wisdom or politics but *techne*, know how:

It is in making things that the three other causes come into play once the end is given. Once the artifact has been conceived by an artificer, it becomes an end that 'moves' the efficient agent, form and matter [...] The prestige of finality in 'every art and every inquiry, and similarly every action and pursuit' rests on the representation of sensible substance as made, be it by man or nature.³¹

In this sense, goal, *telos* regulates and legitimates praxis. This can be extended into a question of technology. For Heidegger, technology functions as capture: "The machine-gun, the camera, the 'word', the poster – all have this same fundamental function of putting objects in retainment."³² In order to resist this violence, to displace this capture of the interpretation of things as products, which have a use, we have to dismantle goal-oriented action and "to think action according to models other than purposive."³⁵ In other words, to consider objects against them as things "to disengage entities from the frame of finality." Such a disentanglement can be carried out only if we think and act according to "phenomena's *oriri*, their emergence 'without why.'³⁴ For Schürmann, the model for such goal-less action can be found already in Meister Eckhart who had already "said about action: 'If you were to ask a genuine man who acted from his own ground, 'Why do you do what you are doing?' if he were to answer rightly, he would say no more than, 'I do it because I do it.'"³⁵

Considered in this perspective anarchy acquires the meaning of acting without a goal as a strategic displacement of the totalising capture of technology. This would entail a commitment to a transition from the violence of handling, framing, knowing to doing because of doing, to doing without why, to anarchy where "entities are restored to radical contingency. It is a passage from 'substances' determined by immutable first principles – *archai* and *tele* – to 'things' emerging mutably in their equally mutable world."³⁸ Such action should be literally an-archic, that is to say without origin. *The Time which Is* (2014) by Sarah Jones touches upon this precise moment. In the film, a travel through a desert becomes a movement without direction, an anarchic travel without a goal, which is simultaneously a travel within time, where the present

collapses into infinity. The plane of the desert is an open territory without borders. Its horizon, a figure of vastness cuts our gaze instituting an impossible "beyond." The motion of travelling collapses into stillness and spills over in an infinite finitude of a "flight towards death."

Opacity. Invisibility.

The concept of anarchoeology is intimately related to the question of a double opacity – that of the historical fragment and its resistance to interpretation, and the opacity or rather the invisibility of the set of structures, which give objects their public visibility. The anarchism implied in the artistic gesture does not only produce ambiguous objects or re-order facts. The critical force of the works I discussed so far lies not in delivering a counter-narrative in a narrative way, but precisely in displacing the certainties of seeing and interpretation which are co-constituted with technologies of capture. Precisely here lies the possibility of translating archeology into anarchoeology with a different set of conceptual questions. The gesture of the practices and works I describe above consists in laying bare the apparatus as an object which is itself am-

biguous, open. What is brought to visibility is not something that has been obscured by the apparatus of capture, or a dominant narrative. By liberating all these appropriated images and archives from their figures, from their promise of knowledge, the artworks perform an anarchic gesture, presenting its viewer with a disorder of some kind: we cannot find an entry into the book because its separations are removed; or of endless multiple re-combinations of images whose central element is in the wink of a detail, which might or might not be discovered. We are lost, and at the same time everything is possible, somehow there is meaning, a message that we could find even inadvertently. Yet I don't want to be sentimental in my conclusion. I am not claiming that we are offered to drift freely among endless re-combinations of idiosyncratic moments of knowledge or finds. My interest in this precise anarchic moment is double. In my intuition these practices are somehow very sensitive both to the contemporary dematerialization of the object, and equally to the materiality of the archive, but in a way that does not nostalgically excavate any forgotten past, but perform it as *both anarchic and material*.

1 / Michel Foucault, *The Order of Things: An Archeology of the Human Sciences* (New York: Vintage Books, 1994), xv.

2 / Michel Foucault, "Of Other Spaces", in *Diacritics* 1986:16, 26.

3 / *Anarchoeologies: Hypotheses of a Lost Fragment at Ygrec*, École nationale supérieure d'arts de Paris Cergy, January 2015, with Dirk Bruinsma, Yoeri Guepin, Sarah Jones, Gabriel Jones, Alexandra Navratil, Suska Mackert, Pdraig Robinson.

4 / Dieter Roelstraete, *Field Notes*, in *The Way of the Shovel: On the Archaeological Imaginary in Art*, exhibition catalogue, Museum of Contemporary Art Chicago, ed. Sarah Kramer (Chicago: University of Chicago Press, 2015), 47.

5 / Reiner Schürmann, *Heidegger on Being and Acting: From Principles to Anarchy*, trans. Christine-Marie Gros (Bloomington: Indiana University Press, 1990).

6 / Art and archeology alike remind us of both the irreducible materiality of the world in the age of its purported dematerialisation and the nonnegotiable historicity of all life in the age of forgetting. Roelstraete, *The Way of the Shovel*, 17.

7 / Roelstrate, 47.

8 / Giorgio Agamben, *What is an Apparatus and Other Essays*, trans. David Kishik (Stanford: Stanford University Press, 2009), 51.

9 / See Georges Didi-Huberman's *Atlas or How to Carry the World on One's Back*, exhib. cat. (Madrid: Museo Reina Sofia, 2012) Philippe-Alain Michaud, *Aby Warburg and the Image in Motion*, trans. Sophie Hawkes (The MIT Press, 2004).

10 / Benjamin Buchloh, "Gerhard Richter's Atlas: The Anomic Archive", in *October*, Spring 1999, 88.

11 / The relationship between images and their media is always shifting "The more attention we pay to the medium and its navigating force, the less we concentrate on the image it carries. Conversely, the less we take notice of a medium's presence, the more we are captured by the image, until it seems that the latter exists by itself. There is, then, an ambiguity in the relationship between image and medium, arising from the fact that the relationship is ever-changing." Hans Belting, *An Anthropology of Images: Picture, Medium, Body*, trans. Thomas Dunlap (Princeton: Princeton University Press, 2011), 16.

12 / Agamben, *What is an Apparatus and Other Essays*, trans. David Kishik (Stanford: Stanford University Press, 2009), 8.

13 / "[...] it is a heterogeneous set that includes virtually anything, linguistic and non-linguistic, under the same heading: discourses, institutions, buildings, laws, police measures, philosophical propositions, and so on. The apparatus itself is a network established between these elements." Ibid., 5.

14 / Ibid., 14.

15 / Louis Marin, *The Frame and Some of its Figures On Representation*, trans. Catherine Porter (Stanford: Stanford University Press, 2001), 354.

16 / Thierry De Duve, *Look! 100 Years of Contemporary Art*, trans. by Simon Pleasance (Ghent: Ludion, 2001), 49.

17 / Rodolphe Gasché, *The Tain of the Mirror: Derrida and the Philosophy of Reflection* (Cambridge: Harvard University Press, 1986).

18 / Ibid., 144.

19 / Ibid., 147.

20 / Gasche, 206.

21 / Ibid., 208.

22 / Ibid.

23 / Ibid., 209.

24 / Jacques Derrida, *The Truth in Painting*, trans. Geoffrey Bennington (Chicago: University of Chicago Press, 1987), 53; Ibid., 59.

25 / Ibid., 61.

26 / Schürmann, *Heidegger: On Being and Acting*, 102.

27 / Ibid., 98.

28 / Ibid., 99.

29 / Ibid., 100.

30 / Ibid.

31 / Ibid., 255.

32 / Ibid., after Schürmann, 276.

33 / Ibid., 258.

34 / Ibid., 279.

35 / Ibid., 260.

36 / Ibid., 280.

Fig. 1

Index of Images:

Fig. 1 / Maartje Fliervoet, *Nineveh and its Remains*, 2015.

Fig. 2 / Gabriel Jones, *Disputed Area 05*, 2014.

Fig. 3 / Rosa Barba, *Boundaries of Consumption*, 2012.

Fig. 4 / Suska Mackert, *The Andy Warhol Collection*, 2014.

Fig. 5 / Yoeri Guepin, *Notes and Queries*, 2014.

Fig. 6 / Alexandra Navratil, *Resurrections*, 2014.

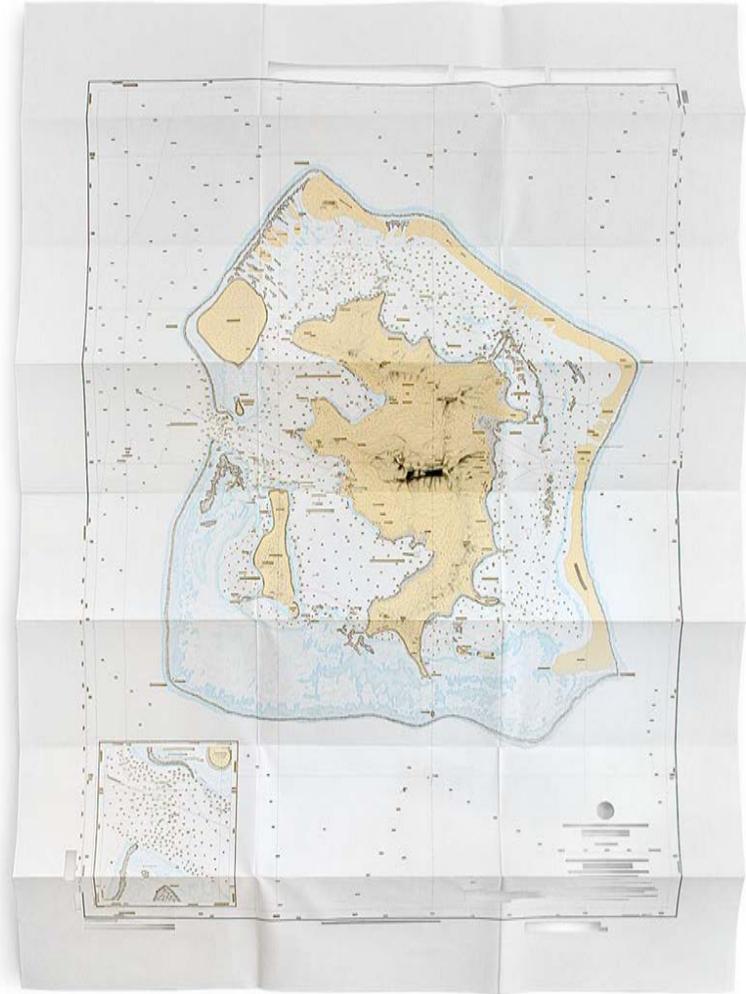
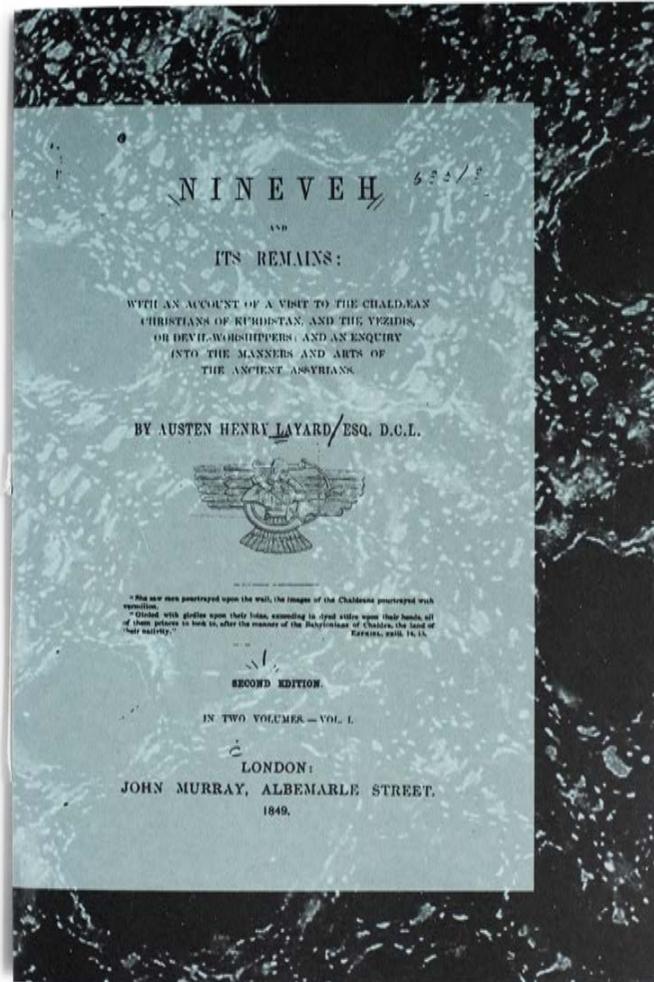


Fig. 2

Fig. 3

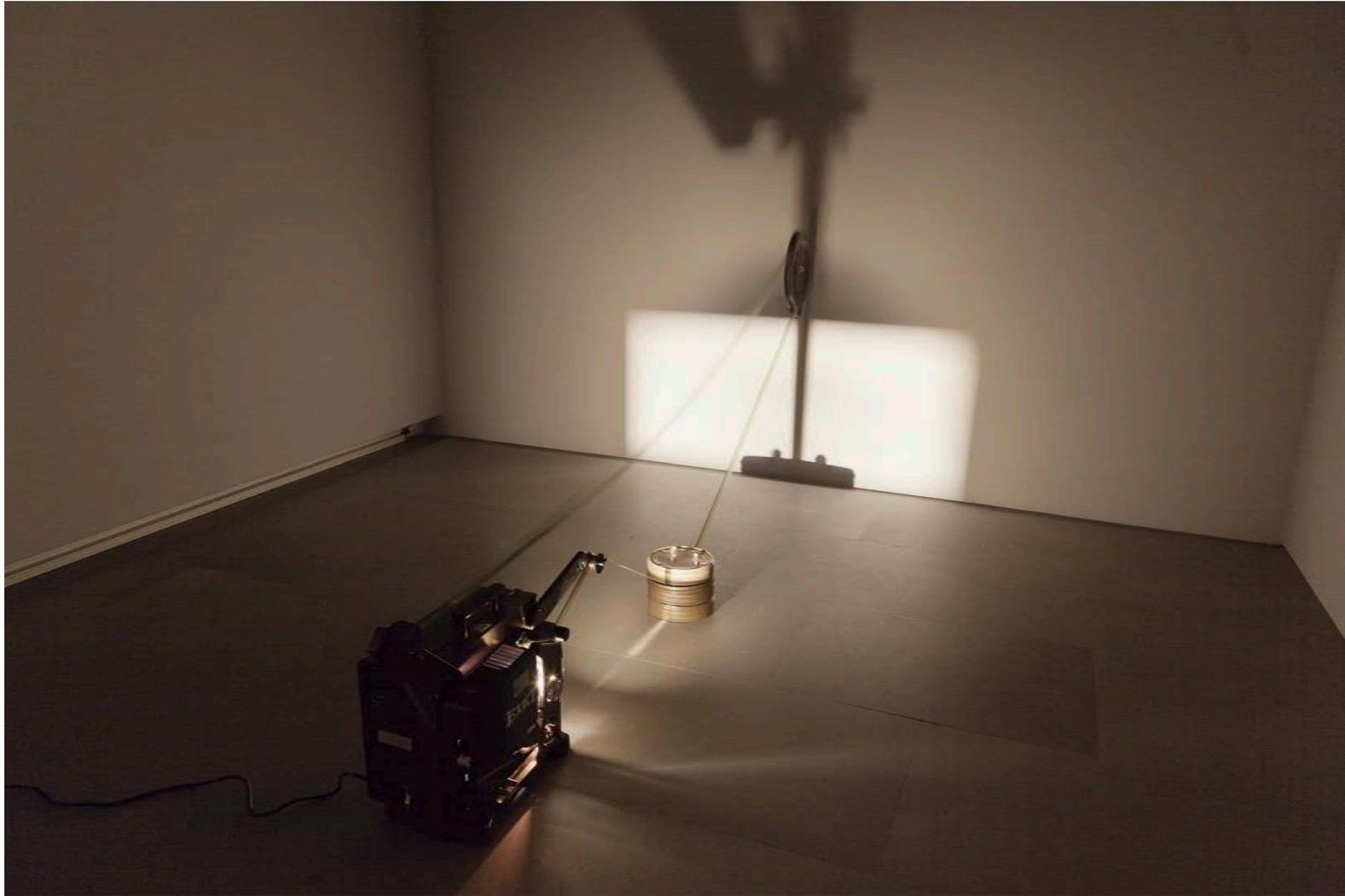


Fig. 4

□ 155 **Cabochon Emerald**
 The tapered
 has

□ **Round Ring** **Emerald and Diamond Ring**
 The ring is set with a horizontal bamboo pattern, weighing ap-
 proximately 10 grams. The diamonds are polished and set in
 platinum. **\$2,500–3,500**

□ **The-Kate Diamond and Sapphire Pendant** **Leaf & Petal**
 The pendant is designed with
 a central diamond and sapphire. The diamonds are set in plat-
 inum. **\$2,000–3,000**

□ 157 **Emerald and Yellow Sapphire Ring**
 The ring is set with a central emerald and yellow sapphire. The
 diamonds are set in platinum. **\$2,000–3,000**

□ 158 **Cabochon Ruby and Diamond Bracelet** **Bracelet** **circa 1940**
 The domed mounting is set with a central cabochon ruby and
 diamonds. The bracelet is set with numerous small round dia-
 mond links. **\$8,000–10,000**

□ **Pair of Cabochon Diamond Earrings** **French, circa 1930** **Joan Schepps**
 The earrings are set with central cabochon diamonds. The
 diamonds are set in platinum. **\$12,000–15,000**

□ **Treasure Chest**
 The treasure chest is set with a central diamond and sapphire.
 The diamonds are set in platinum. **\$12,000–15,000**

□ 160 **Rock-Gemstone Colored Stone Bracelet**
 The bracelet is set with a central rock gemstone and diamonds.
 The diamonds are set in platinum. **\$20,000–30,000**



Fig. 5



Fig. 6

