

Herbert Archive Seminar Day – *in progress*

Sunday 22 May 2016

Even though documents often get assigned a shadow role, artists' books, posters, invitation cards and editions, form an essential part of an artist's practice. Convinced of the added value of a symbiosis between the Archive and the Collection, Herbert Foundation strives to place emphasis on the relevance of documents. Events that focus on the content and wealth of these sources will regularly take place within the gradual extension of Herbert Archive.

Annick Herbert: In 2008, we decided not to buy any more new works. This does not mean however, that our collection is finished. It is incomplete by definition. And it is this incomplete character that keeps it alive, there is always room for change, for discussion, for further research. The terms 'incomplete' or 'in progress' perfectly capture the vision we have always had regarding the collection.

Anton Herbert: And this applies to the archive as well, which we consider to be just as essential as the collection. Without the archive, the collection would lose a big part of its meaning. The documents outline the context. They give meaning to our encounters, our friendships, our conversations and our doubts. Just like the collection, the archive has a subjective character. It contains a personal choice of documents. Not just from artists that are part of the collection, but also from artists we did not buy works from. The documents thus give a broader impression of the period 1964–2008.

Annick Herbert: The documents contextualise the period of the collection. They contribute to a deeper understanding of the way in which certain issues in the art world have evolved, how the mentality changed, how the practice of galleries and museums developed,... The archive offers the possibility to gain insight into the historical continuity that connects the second half of the twentieth century. Furthermore, the documents allow for a more detailed reflection on the artworks, and form, as it were, the roots of the collection.

Anton Herbert: And, in this respect, documents are just as important to us as artworks. The archive assures the transfer of the subjective consciousness of the collection. And it is this transfer that, with Herbert Archive, we would like to pass on to the next generations.

Extract from an interview of Philippe Ungar with Annick and Anton Herbert, Ghent, 2013

Programme

2:00 **Welcome**

2:15 **Laura Hanssens**
on Herbert Archive

When Annick and Anton begin their Collection in the early seventies, gradually an extensive Archive evolves as well, consisting of artists' books, posters, invitation cards and magazines. By way of introduction to the Seminar Day, Laura Hanssens focuses on the contents of the Archive and its position within the structure of Herbert Foundation.

2:45 **Moritz Küng**
on Heimo Zobernig

Zobernig has achieved wide recognition for sculptures, paintings, videos, architectural interventions and exhibition displays. These are known for their ability to subtly comment on and subvert the emblematic character of the styles, themes and theoretical frameworks promoted by abstract and Minimalist art. His penchant for an almost systematic disrespect for the iconic visual culture that has dominated the twentieth century is expressed through calculated parody and sophisticated wit. Moritz Küng will present Zobernig's artist's book production related to phenomena as the double, the spin-off, the alter ego and the copy.

3:15 **Break**

3:45 **Joris D'hooghe**
"Qu'est-ce que la peinture? Eh bien, c'est la littérature"
(Marcel Broodthaers)

When Marcel Broodthaers decided to become an artist in 1964, he seemingly abandoned his prior activities as a poet. However, a closer look at his practice reveals that he continued writing and publishing poems, letters, texts and books throughout his career as an artist. By means of a number of these documents, this talk will elaborate how the work of Broodthaers critically related to the artistic tendencies of his time.

4:15 **Yves Aupetitallot**
on Martin Kippenberger, Mike Kelley or Franz West

- 1 Mike Kelley: "I have never been given the freedom to do a book the way I've wanted to do it. Never. I have never been given carte blanche to do something the way I really wanted to. There's always an institutional limitation on it in some way or another. Always a page restric-

- tion, a money restriction – always something.” (Interview with John C. Welchman in *Interviews, Conversations and Chit-Chat (1986–2004)*. JRP Ringier, Zurich & Les presses du réel, Dijon, 2005, p. 12).
- 2 Martin Kippenberger: “Einen eigenen Stil finden, daran hat es bei mir gehapert, bis mir auffiel, dass stillos zu sein, auch ein Stil ist, und den habe ich dann verfolgt. Da war ich dann befreit. Kümmere dich nicht um Stil, sondern um das, was du sagen willst. Wie es dann aussieht, das ist was anderes. Gib dir Mühe, sei fleissig, mach was einigermassen mit dir identisch ist. Ich habe dann ein paar Dinge im Sinne eines Wiedererkennungsprinzips genommen, wie zum Beispiel auf den Einladungskarten, wo ich drauf bin, und die dann zu meinem graphischen Werk geworden sind. Wer alle Karten gesammelt hat, hat das komplette graphische Werk von Kippenberger.” (Interview Martin Kippenberger by Daniel Baumann (1996) in *Kippenberger sans peine / Kippenberger leicht gemacht*. Mamco, Genève, 1997, p. 8)
 - 3 Franz West: “I made my first collage out of advertisements from magazines. I didn’t cut them up, I just re-arranged them, and you could understand them as pieces of collage, in the sense of reproductions of parts of reality which are then put together differently, not in the same way as normally in other configurations of daily life. In this situation the difference is spatial...” (Interview with Bice Curiger in *Franz West*. Phaidon, London, 1999, p. 10)

4:45 **Questions from the audience**

5:00 **End**

Speakers

Yves Aupetitallot is an art historian, art critic and author of publications on modern and contemporary art. He is lecturer at the Ecole des Beaux-Arts in Lyon and curated a wide range of international exhibitions. Until 2015 he has been the director of Le MAGASIN – Centre National d’Art Contemporain de Grenoble where he was also in charge of the École du MAGASIN, the first international curatorial training program in Europe. Yves Aupetitallot lives and works in Lyon.

Joris D’hooghe is preparing a Ph.D. at the Vrije Universiteit in Brussels on the oeuvre of Marcel Broodthaers. As an art critic he published in *rekto:verso*, *Ons Erfdeel* and *Kunsttijdschrift Vlaanderen* and wrote for the catalogue *Carte du monde poétique*, published by Herbert Foundation in 2015.

Laura Hanssens is Artistic Coordinator and Archive Manager at Herbert Foundation. She studied art history at the Vrije Universiteit in Brussels and was an intern at the Chinati Foundation in Marfa, Texas.

Moritz Küng is an exhibition curator and book editor working at the intersection of contemporary art and architecture, film and performance. He lives in Barcelona where he is commissioner of ArtsLibris International Art Book Fair. From 2003 till 2011 he was the head of the international art campus deSingel in Antwerp. Küng is the editor of the recent catalogue raisonné on books and posters by Heimo Zobernig (published by Malmö Konsthall and Verlag Walther König in 2016).

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