

## PROJET ACCES TO DOCUMENT / ACCES THROUGH DOCUMENT

### 17th Session 17 of the Ecole du Magasin

to be released in June 2008

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#### Call for reflection / a project of Ecole du Magasin

*English translation : Julia Klaering and Virginie Bobin*

*Interarchive, archival practices and sites in the contemporary art field* (Kunstraum of University Lüneburg, 2002), *Potential : Ongoing Archive* (John Hansard Gallery, University of Southampton and tent, Rotterdam, 2002), *Living Archive* (Van Abbe Museum): projects that examine the sense and use of documents in the enlarged field of contemporary art, have, for some years, been flourishing, in exhibition spaces. In doing so, they have appropriated practices developed by artists since the 1960s. In the following call for participation, we are looking beyond the ontological questioning on the comparative status of art works and documents that arose after Okwui Enwezor's Documenta XI. Rather we are concentrating on the semantic over-representation of archives that, according to our analysis, is affected by the new dimensions that have been imported to the fields of arts and research, notably through the democratization of Internet: hyper-accessibility and the continuous flow of information, dematerialization, hyper-reproducibility, download, copy-left, open source; tools and modalities that push us to reconsider, even to reinvent, notions of private and public space in these fields, as well as the trajectories that lead from the one to the other. Alongside these concerns of spatialization, we address the document's possible resistance to a value system based on an economy of "immaterial capitalism" (Luc Boltanski and Eve Chiapello).

The proposition that follows takes into consideration an operational distinction between two terms that are often taken to be interchangeable: "archives", as a non-intentional production whose potential for reinterpretation is still sleeping (closed, private), and "documents", as an intentional production or archives that have been given a value through use and thus sense (open, public).

These reflections arose from our work on the archives of a private collection, the Herbert, in Ghent (Belgium), which focus on Minimal and Conceptual Art as well as Arte Povera. They are to be opened to the public in the form of a foundation and will therefore lose their private status in the near future. As participants in an international formation on curatorial practices at the Ecole du Magasin, Grenoble, France, we would like to explore these questions by inviting artists, curators and researchers to contribute to our reflexion on the issues that arise out of the exponential access to documentation in contemporary art practices and research methods.

You created an exhibition ... / an artistic project / you are the author  
of / we are very interested in your project ...

We would be honored if you would accept to participate in this project by responding, to the following proposal, by e-mail (session17@ecolemagasin.com) before April 30, 2008:

#### Access to document

#### Access through document

This constitutes the working title of our curatorial project about possible writings and readings of a history via the accessibility and potential publication of documents. As a result of our invitation, we

hope to get various types of documents which will be published in the 24th issue of the free magazine *horsd'œuvre* as well as on our website The Instant Archive ([www.ecolemagasin.com/session17](http://www.ecolemagasin.com/session17), still under construction). The Interface association ([www.interface.art.free.fr](http://www.interface.art.free.fr)), which edits *horsd'œuvre*, has given this year's participants of Ecole du Magasin the possibility to use the whole of the June 2008 issue. With our website as a transitional space for the potential display and circulation of documents, and the magazine, our spaces for publishing and exhibiting our project imply diverse temporalities in its contents and its realization. Furthermore a first stage of this project, a report on work in progress, will be presented at the Magasin, the Center of Contemporary Art in Grenoble, France, on May 24, 2008 – you will find the timetable below. For their part the *horsd'œuvre* team intends to publish the whole set of the journal's contents on the website of the Interface association.

With this project, we call for the free circulation and access to documents, without however obliterating authorial intention or the protection of her/his production. Consequently we propose that you to choose a Creative Commons license for the documents we hope to receive from you, so that they might be freely published, but with respect to your authorial status. There are several levels of protection under the Creative Commons licenses; a detailed description may be found on the website [www.creativecommons.org](http://www.creativecommons.org).

Please note the form of your reply is up to you, as long as it is sent by email. However, texts cannot exceed 4000 signs. Longer text will only be published partially in *horsd'oeuvre*, while the complete version will be posted on our website. The minimum resolution for images is 300 dpi. For images accompanying a text, maximum dimensions are 10x15cm, and 16,5x25cm for an image on its own.

Should you require any additional information, please do not hesitate to contact us. We hope that you will be able to participate in this project and look forward to hearing from you. Meanwhile we would be grateful if you accept our warmest thanks in advance.

With sincere regards,

The participants of Session 17, Ecole du Magasin

Virginie Bobin  
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