2007

CAN I BORROW THAT? : STRATEGIES OF INSCRIPTION, CITATION AND MIMICRY IN CONTEMPORARY ART.

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CAN I BORROW THAT? : STRATEGIES OF INSCRIPTION, CITATION AND MIMICRY IN CONTEMPORARY ART.

(Spine Letter: Can I Borrow That?)

(Thesis format: Monograph)

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Graduate Program in Visual Arts

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Fine Arts

Faculty of Graduate Studies
The University of Western Ontario
London, Ontario, Canada

THE UNIVERSITY OF WESTERN ONTARIO
FACULTY OF GRADUATE STUDIES

CERTIFICATE OF EXAMINATION

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The thesis by

Derek Liddington

entitled:

Can I Borrow That?: Investigating Strategies of Citation, Mimicry and Inscription in Art

is accepted in partial fulfillment of the
requirements for the degree of
Master of Arts

Date_____ _____
Chair of the Thesis Examination Board

ABSTRACT

The following thesis, entitled *Can I borrow That? : Strategies of Inscription, Citation and Mimicry in Contemporary Art*, investigates the current faction of artists working with strategies of citation, mimicry and inscription. In defining this environment I discuss the opposing positions founded in Nicolas Bourriaud's text *Postproduction: Culture as Screenplay: How Art Reprograms the World* (2002) and Hal Foster's text "An Archival Impulse" (2004). To account for the current use of appropriative strategies I argue for the conflation of postproduction and archival strategies within the context of a tertiary sector. In determining the tertiary sector as an environment built on recycling and reuse I outline the transfer of artistic, historical and cultural authority in the works of artist's Robert Longo, Cerith Wyn Evans, Douglas Gordon and Tim Lee.

Keywords: archival impulse, postproduction, archive, tertiary sector, inscription, mimicry, citation, Nicolas Bourriaud, Hal Foster, Jacques Derrida, Cerith Wyn Evans, Douglas Gordon, Tim Lee, Robert Longo, appropriation, artistic authority

ACKNOWLEDGMENTS

The faculty and staff of the Visual Arts department for their continued support, guidance and friendship during my time at Western.

David Merritt and Patrick Mahon for lending me their knowledge and advice.

My supervisor Kelly Wood for her criticality and thoughtful advice, support and encouragement.

To my Mother, Father, Grandmother, Aunt Arlene and Michael, your continued support throughout my life has defined who I am today, tomorrow and yesterday.

My studio mates, Dagmara Genda, Steve Lavigne, Blair Fornwald and Todd Tremeer, your friendship has been my greatest gift during my time here. Your encouragement, humor, advice and support have helped me every step of the way.

My wife Shannon, you have given me the strength and encouragement to attain my dreams. You are the strongest person I know and it is that strength that inspires me to better myself everyday.

LIST OF ILLUSTRATIONS

Introduction

> To rewrite modernity is the historical task of the early twenty-first century: not to start at zero or find oneself encumbered by the store-house of history, but to inventory and select, to use and download.[1]

The start of the new millennium saw a trend re-emerge, where artists looked to borrowed forms, narratives and ideologies from the standpoint of a shared cultural history of knowledge. Consider, for instance, Rodney Graham's *Freud Supplement,* which uses a replica of a Donald Judd sculpture as a shelf for a set of reworked Freud texts. Similarly, artist Derek Sullivan hand makes replicas of books written on Donald Judd and Matthew Barney. Cerith Wyn Evans, for his first major retrospective in England, borrows Andy Warhol's *floating pillows* to aid in re-contextualizing his own works through the reflection and obstruction of the floating pillows on the space. These artists, among many others, are confronted with the challenge of positioning themselves within the ever-expanding history of art production. They are responding to this expansion through strategies of citation, mimicry and inscription. This thesis will outline the use of these strategies in contemporary works of art.

Before this project can begin it is important to establish what I see as the framework within which these artists are working, a framework expressed through an interpretation of the writing of Nicolas Bourriaud in *Postproduction: Culture as Screenplay: How Art Reprograms the World* (2002) and Hal Foster in

[1] Nicolas Bourriaud, *Postproduction: Culture as Screenplay: How Art Reprograms the World,* (New York: Lukas and Sternberg, 2002), 87.

"An Archival Impulse" (2004)[2]. These two texts offer opposing frameworks to situate the artists mentioned. One can consider these frameworks as supplementary to one another, rather than directly opposed.[3] To define the supplementary characteristics of Foster and Bourriaud's texts it is necessary to outline key concepts of their arguments.

Postproduction

French critic and curator Nicolas Bourriaud published his influential text *Postproduction* (2002) in a response to contemporaneous methods of artistic production. He champions the strategies of such contemporary artists as Pierre Huyghe, Liam Gillick and Rirkrit Tiravanija, whose practices mediate between what he identifies as 'relational aesthetics'[4] and methods of appropriation.[5]

Of particular interest to me is Bourriaud's claim that artistic activities parallel the production of the 'tertiary sector'. To paraphrase Bourriaud, the tertiary sector, as opposed to the industrial or agricultural sector, unifies the acts of production and consumption. In his formulation, the tertiary sector developed out of the industrial economy's production of raw materials expansion into a service

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[2] Hal Foster, "An Archival Impulse," *October, No. 110*, (Fall 2004).
[3] Foster's text "An Archival Impulse" was published as a critique of Nicolas Bourriaud's texts *Relational Aesthetics* and *Postproduction: Culture as Screenplay: How Art Reprograms the World.*
[4] Nicolas Bourriaud, *Relational Aesthetics*, trans. Simon Pleasance and Fronza Woods, (Paris: Les presses du réel, 2002), 14. Nicolas Bourriaud gives a brief synopsis of Relational Aesthetics stating: "...an art taking as its theoretical horizon the realm of human interactions and its social context, rather than the assertion of an independent and private symbolic space."
[5] Further writing on these artists can be found in Bourriaud's texts *Relational Aesthetics* and *Postproduction: Culture as Screenplay: How Art Reprograms the World.*

economy system, wherein distribution, organization and maintenance of products is of primary importance. The service economy is dependent on people—thus the tertiary sector functions to sustain relationships between products and individuals, and between growth and recycling. The resulting products are derivative of—and therefore dependent on—the conflation between production and consumption.[6]

Traditionally seen in the Modernist painting and Minimalist sculpture, the artistic production of the 1950's and 1960's has been linked to the industrial sector – the manufacturing of new goods and materials.[7] Today, as theorized by Bourriaud in Postproduction, artistic practice has expanded to include methods of appropriation and has conflated the once distinct processes of production and consumption.[8]

Postproduction encompasses strategies derived from the cultural offspring of the tertiary sector, such as film, video, recycling and the internet.[9] Bourriaud defines postproduction as "[...] a technical term from the audiovisual vocabulary used in television, film, and video. It refers to the set of processes applied to recorded material: montage, the inclusion of other visual or audio sources, subtitling, voice-overs, and special effects."[10] Bourriaud substantiates parallel relationships between the artist and tertiary producers, such as, the DJ, web-

[6] Bourriaud, *Postproduction: Culture as Screenplay: How Art Reprograms the World,* 7.
[7] Bourriaud, 7.
[8] Bourriaud, 17, 33.
[9] Bourriaud, 7-8.
[10] Bourriaud, 7.

surfer and programmer. Artists working in postproduction no longer share a kinship with the director. Rather, the artist parallels the programmer—an individual who combines and packages information and products.[11] In this system of production the authority and mark of the artist is lost within the collective production-consumption of the tertiary sector. Collective production-consumption is the defining factor of tertiary industries and strategies, including that of artistic postproduction. Therefore, Bourriaud identifies the artist as a tertiary laborer, who is dependent on a collective consumption in order for the work to be completed.

An Archival Impulse

In response to what he saw as the limiting nature of Bourriaud's conception of postproduction, Hal Foster published "An Archival Impulse". Opposing Bourriaud's consideration of artistic (post)production as a collective response, Foster suggests artists are reacting to production that is lost or forgotten through a renewed interest in the archive. Foster maintains that the use of borrowed forms and images is an attempt to salvage history from the degenerative re-processing of the internet and media.[12]

Foster reasserts the archive as a viable framework for the artist due to recent works' which make displaced information and knowledge once again present. The artist alters the original works' physicality through 'human

[11] Bourriaud, 7.
[12] Foster, 4-5.

interpretation'. In this respect, works drawn from the archive are simultaneously "[...] found yet constructed, factual yet fictive, public yet private."[13] Foster defines archival practices as relying on both the idiosyncratic intentions of the artist and audience (collective) interpretation in order to properly function as an archive.[14] The strategies involved in the process of archiving, such as re-assemblage, copying and transfer, are methods also outlined in *Postproduction*. Where the two authors differ, I believe, is in the acknowledgment of artistic authority[15]—by working with forms of the archive, the artist remains individualized. Foster's archival impulse functions to maintain the authority of the artist while still considering the current cultural climate.[16] This proposition is counter to Bourriaud, whose conflation of the production and consumption cycle seeks to unify the creative authority of the artist and audience.

Contrasting Positions: The Archive Within the Tertiary Sector

Through the course of this paper I identify artistic attempts to maneuver potential knowledge and thought in an oversaturated and catachrestic tertiary

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[13] Foster, 5.
[14] Foster, 5.
[15] My use of the term 'artistic authority' is specific to the traditional divide between the production of the artist and that of the consumption of the gallery audience. However, as discussed previous, Bourriaud confuses the distinction between producer (artist) and consumer (audience) with his adherence to relational readings of works of art. For a more detailed analysis of artistic authority look to my discussion of Robert Longo's work in chapter 1 of this thesis.
[16] Foster, 4-5. Foster acknowledges that artists producing archival forms are working within the same environment as postproduction artists—the tertiary sector. In writing on archival works Foster states, "French critic Nicolas Bourriaud has championed such art under the rubric of "post-production," which underscores the secondary manipulations often constitutive of it. Yet the term also suggests a changed status in the work of art in an age of digital information, which is said to follow those of industrial production and mass consumption."

sector. Such cultural and historical maneuverability is made possible through the contemporary artist's use of individual (which Foster conflates with the archive) and collective (which Bourriaud conflates with postproduction methods) strategies. This paper addresses the artistic practices of Cerith Wyn Evans, Robert Longo, Douglas Gordon and Tim Lee, who, through the combination of idiosyncratic strategies, methods of postproduction and the archive, are able to re-contextualize and re-edit histories of cultural forms and knowledge. As well, these works problematize the black and white proposals of both Bourriaud and Foster in so much as they exist in both spaces – their contextualization is dependent on both postproduction and the archive. Bourriaud outlines this environment but does not account for the impact of the tertiary sector on artistic authority. Foster's text can advance strategies of postproduction as a supplement to Bourriaud's theory by considering modes of intentionality in contemporary works of art. I intend to move Bourriaud's proposed strategies for artists forward by considering Foster's account of the archive as a way "[...] to relate – to probe a misplaced past, to collate [art's] different signs to ascertain what might remain for the present."[17]

One can address the conceptions of the archive and authority in relation to the tertiary sector through Robert Longo's work, *Freud Drawings* (2000-2002). To help substantiate Fosters' positioning of the archive, I make reference to the theoretical writings of Jacques Derrida in his text *Archive Fever: A Freudian*

[17] Foster, 21.

Impression (1996)[18]. For Derrida the process of archiving constitutes a displacement of authority, thereby re-determining future thought and action.[19] Derrida's archive recycles past hierarchical structures rather than creating new forms and structures. Similarly, this process is present in tertiary industries which rely on ready-made products and pre-formulated products and services. The authority of the archival source present in Longo's work is produced both in and through the cyclical environment of the tertiary sector. Furthermore, his work carries the authority prevalent in forms of the archive—the antithesis of collective production-consumption claimed by Bourriaud. To further conflate positions of the archive and postproduction, I address Cerith Wyn Evans' project *Cleave 03 (Transmission: Visions of the Sleeping Poet)* (2003). Through this work, I intend to substantiate the differences between experiential (collective production-consumption) prevalent in relational aesthetics and interpretive (individual production-consumption) prevalent in archival forms. Evans' proposes through his work a restructuring of the traditional dissemination and consumption of knowledge. I investigate the relationship of this proposal to Foster's conception of the archive. The final works I will be analyzing are Douglas Gordon's *Selfportrait as Andy Warhol as Kurt Cobain as Myra Hindley as Marilyn Monroe* (1996) and Tim Lee's *It Takes A Nation Of Millions To Hold Us Back, Public Enemy, 1988* (2006). Both Gordon and Lee use authoritative models and displace fixed meanings through strategies of the archive and mimicry. However, their works

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[18] Jacques Derrida, *Archive Fever: a Freudian impression*, Trans. Eric Prenowitz, (Chicago and London, The University of Chicago Press, 1996).
[19] Derrida, 1-4.

are neither archival nor works of postproduction—they are works which borrow authority from both sides in an attempt to re-organize historical and potential knowledge.

This paper looks to investigate how these histories are reflected back through the archive—a process which does not so much present a past as much as it projects a future. The artists I discuss work within strategies of postproduction and the archive, exploring the potential for re-animating past histories and knowledge through citation, mimicry and inscription.[20] In an attempt to define the exchange, which occurs in the re-organizing of histories, I will look to the theoretical writings of Gilles Deleuze, specifically his conversations on the fold in *Negotiations: 1972-1990* (1995)[21] and his writing on repetition in *Repetition and Difference*[22]. Deleuze acknowledges the continuous fluctuation of knowledge and history as stemming from the middle—a center that represents both past and future thought. I will correlate notions of a fluctuating cartography with the theoretical propositions in the work of Evans, Longo, Gordon and Lee.

Bourriaud's concept of postproduction and Foster's suggestion of an 'archival impulse' do not provide us with a possibility for a new movement in art –

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[20] Bourriaud, 58. For Bourriaud the term re-animation is an artistic strategy which looks to transfer forms and knowledge through the manipulation of historical and cultural frameworks. He writes: "The process of re-animating the figure is twofold: it reanimates the works next to which the character appear, and it makes the entire world a playground, a stage, or a set."

[21] Gilles Deleuze, *Negotiations: 1972-1990*, Trans. Martin Joughin, (New York: Columbia University Press, 1995).

[22] Gilles Deleuze, *Difference and Repetition*, trans. Paul Patton (New York, Columbia University Press, 1994).

they do not provide us with an *ism*. If this were the case, the strategies of these artists would be cemented within a single ideology. When both texts are read as complementary to one-another it can lead to a re-contextualization of artistic strategies of appropriation in the twenty-first century. In the following chapters I intend to support the argument that Lee, Evans, Gordon and Longo, in particular, are inundated with the history of art, therefore they are using strategies of citation, mimicry and inscription to put forward disparate queries into history and knowledge—thus re-animating potentialities of knowledge.

Chapter 1

Inscription: An Archival Mark

The following chapter investigates archival tendencies in works of art that develop out of the tertiary sector, contrary to strategies of postproduction, which are dependent on collective exchanges. The archive exists as a space of 'individualization' which can enable citation, re-assemblage and sampling in an exclusive exchange. These archival modes of production are an attempt by artists to pick up on history's unfulfilled beginnings and ends.[1] As illustrated by Hal Foster, the archive is an impulsive stage of appropriation, brought on by the displacement of traditional art practice within the tertiary sector.[2] Foster's assertion of the term 'impulse' conflates notions of longing and memory, suggesting the current archival form is a condition of our technocratic surroundings.[3] He writes, "[...] the paranoid dimension of archival art is the other side of its utopian ambition – its desire to turn belatedness into becomingness, to recoup failed visions in art, literature, philosophy, and everyday life into possible scenarios of alternative kinds of social relations [...]"[4] Archival practices utilize strategies of appropriation and citation as a way to place misplaced pasts – enabling the artist to define, as well as identify, with past histories of knowledge and culture.

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[1] Hal Foster, "An Archival Impulse," *October, No. 110*, (Fall 2004): 5.
[2] The tertiary environment is more fully defined in the Introduction and second chapter of this paper. As well, Bourriuad outlines the tertiary sector in his text *Postproduction: Culture as Screenplay: How Art Reprograms the World* (2002).
[3] Foster, 21.
[4] Foster, 21.

The focus of this chapter will be to outline the relationship of the archive to methods of postproduction, as it is exemplified in the works of Robert Longo's *Freud Drawing's (2000-2004)*. This series of drawings constitute a divide in his career from the impulses of the allegorical[5] to a more contemporary idiom founded in Foster's suggestion of an archival impulse.[6] Longo's separation from critical modes developed by Craig Owens, offers a point of departure in the re-positioning of Longo's practice in terms of the archive.[7] Of interest to this analysis is the extent to which Longo's work questions the authority of the archive as a tool for stabilizing histories *and* determining future outcomes. In the preliminary stages of this chapter I intend to investigate the authoritative structure of the archive borrowing from both Hal Foster's and Jacques Derrida's theorizing of archival formations. Furthermore, I intend to use the authoritative structure of the archive to expose a polemic in the collective labor environment, which Bourriaud sets out in *Postproduction*. Longo's work is unusual in that it is realized through the medium of drawing—as opposed to standard postproduction practices of installation, performance, and photography. I account for strategies of drawing, inscription and appropriation through the terminology of the archive, outlining the

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[5] Craig Owens, "The Allegorical Impulse: Toward a Theory of Postmodernism," in *Beyond Recognition Representation, Power, and Culture*, edit. Scott Bryson, Barbara Kruger, Lynne Tillman, and Jane Weinstock, (Oxford: University of California Press, 1992). In this text, Owens advocates for art production of the late nineteen seventies which developed out of visual strategies of allegory and supplementation. According to Owens, Robert Longo was at the forefront of this exchange along with his colleagues Cindy Sherman and Sherie Levine.

[6] Foster, 21. Foster outlines the shift between allegorical and archival art as one that does not look to totalize structures but rather relate and collate past histories of knowledge.

[7] I am referring to his text "The Allegorical Impulse: Toward a Theory of Postmodernism" published in *Beyond Recognition Representation, Power, and Culture* (1992).

varying states of intimacy and collectivity in the methods of production of Longo's *Freud Drawings.*

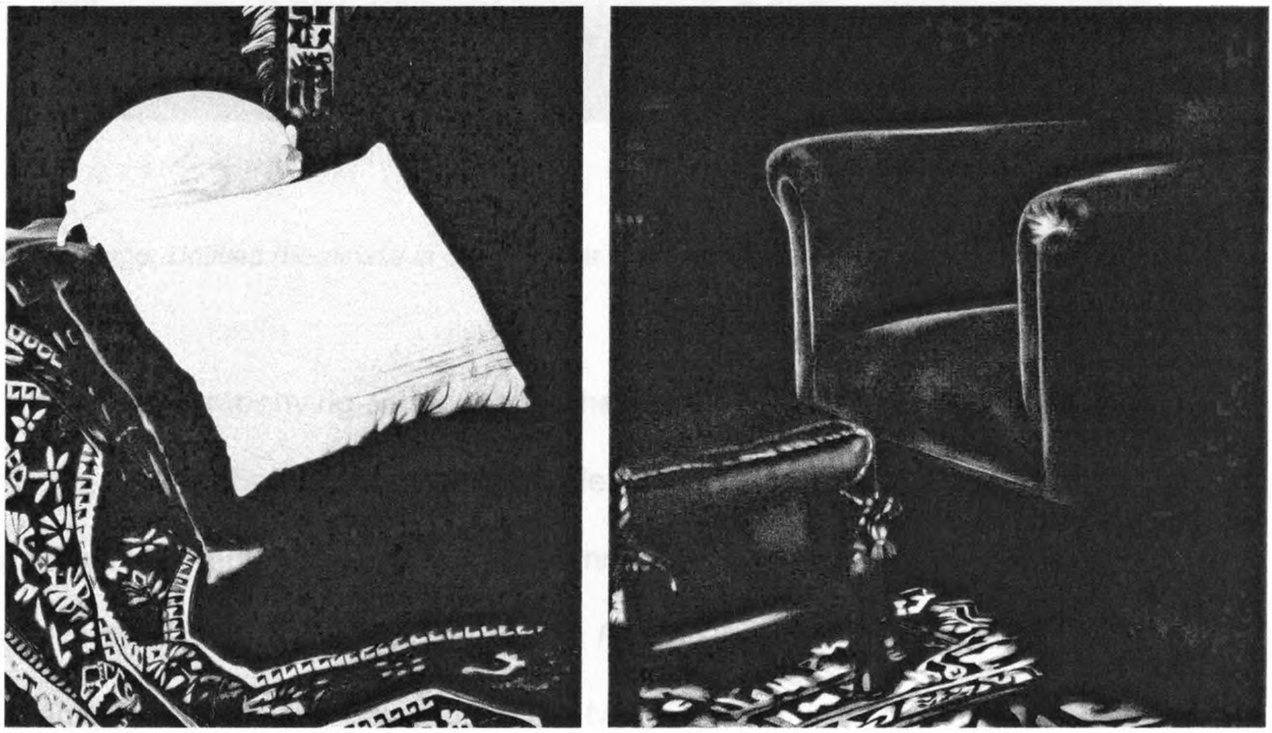
Freud Drawings

In May of 1938, following the arrival of the Nazi regime in Vienna, Sigmund Freud hired Edmund Engelman, a documentary photographer, to photograph his residence and office in Vienna.[8]The photographs were requested in order to aid Freud in the reconstruction of his new residence in London. The resulting documents depict the solitude of the space of both Sigmund Freud, the father of psychoanalysis, as well as Sigmund Freud the refugee. Longo was first introduced to these images when he received as a gift a book on Engelman's photographs of Freud's residence. During a subsequent trip to Vienna in 1999, Longo encountered Engelman's documentary photographs of Freud's residence firsthand. Shortly thereafter, Longo began work on the monumental *Freud Drawings,* which culminated in a series of large-scale black and white drawings.

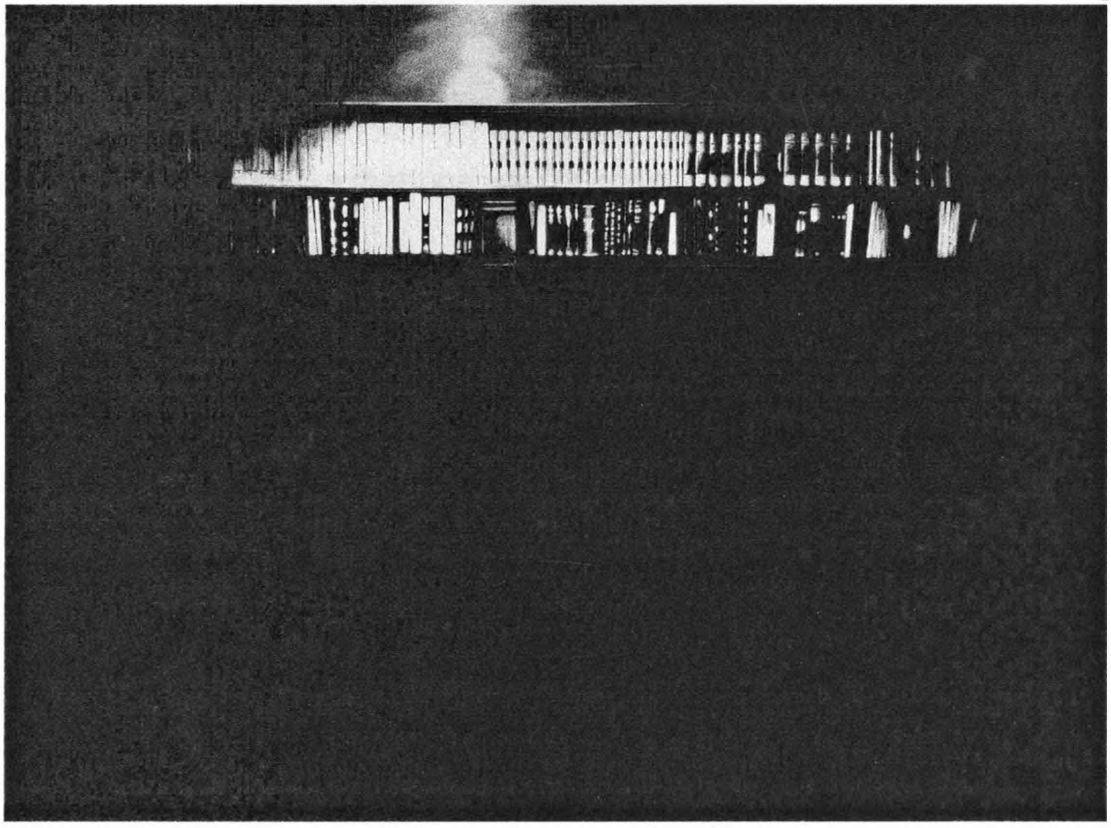
Longo's Freud series sets out a detailed analysis of Engelman's original photographs, taken almost sixty years previous. Each drawing represents a photograph from among the Engelman series rendered through Longo's clean and sophisticated illustrative process. Compositionally, the drawings of the photographic images are altered slightly, enabling Longo to accent elements of

[8] Martin Hentschel, "Introduction," in *The Freud Drawings: Robert Longo*, (Museen Haus Lange und Haus Esters, Krefeld Albertina, Wien, 2002), 8.

the ghostly and vacant Freud residence. In several of the drawings, specific objects are centralized, becoming compositional markers of Longo's precise interest in the original photographs. One such example is the work *The Freud Cycle (Diptych: Pillow and Chair, Consulting Room)* (2004), in which two large scale drawings are juxtaposed, each with specific objects rendered at relatively different scales. Shifts in scale and relationship are reminiscent of large-scale history paintings which relied on the sensational appeal of scale and lighting to provoke an emotive response from their viewers.



1. Robert Longo, *The Freud Cycle (Diptych: Pillow and Chair, Consulting Room)* 2004, 66x48 inches, 54x60 inches.



2. Robert Longo, *Untitled (Bookcase in Study Room 1938),* 2002, 65x90 inches.

In an accompanying catalogue for the Vienna exhibition of the *Freud Drawings*, Werner Spies interprets the series in terms of its potential as an allegorical representation of Nazi control and terror during the Second World War.[9] These accounts considered Longo's *Freud Drawings* as deserving "[...] a place amongst the history paintings of the twentieth century."[10] But the historical interpretation of Freud's home as allegory, for a moment in history, disrupts the works' larger focus as an archival repositioning of Freud as father, psychologist, collector and Jew. Spies writes, "[Longo has]...an uninhibited readiness to

[9] Werner Spies, "The Freud Cycle," in *The Freud Drawings: Robert Longo*, Trans. Joel Agee, (Museen Haus Lange und Haus Esters, Krefeld Albertina, Wien, 2002), 36.
[10] Spies, 37.

recycle materials and to contaminate one way of seeing with another."[11] The contaminating effect of drawing, as described by Spies, parallels aspects of the archival impulse in the sense that one way of seeing materials is transferred and appropriated for the sake of another way of seeing, perhaps a new material.

Freud Drawings as Archival Forms

> In this regard archival art is as much preproduction as it is postproduction: concerned less with absolute origins than with obscure traces[...]these artists are often drawn to unfulfilled beginnings or incomplete projects—in art and in history alike—that might offer points of departure again.[12]

As Foster suggests in the preceding quote, the archival artist is one who seeks to disturb or relocate traditional understandings of history and knowledge. The formation of a personal archive is a gesture of authority, enabling the artist to question (and in some instances alter) the conceptualization of specific moments and histories. Authority belongs, only to the artist (as archivist), rather than to the collective and participatory consumption typical of the tertiary sector. The archive exists as a space of 'rescue' and 'personalization' rather than 're-invention' and 'collective' response as in the tertiary environment.

Jacques Derrida, in his text *Archive Fever: a Freudian Impression* (1996), illustrates a similar point about archival structures. He suggests the archive can be contextualized through two principles: commencement, understood as the beginnings of history, as well as and commandment, which considers past

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[11] Spies, 37.
[12] Foster, 5.

hierarchical structures of authority.[13] Archival authority, which Derrida relates to commandment, can eliminate notions of 'collective' interpretation from archival forms. In applying Derrida's terms, Robert Longo's *Freud Drawings* illustrate the commandment of an archival body—authority in the work of Longo is supplemented through his authorship.

Such authoritative manipulation of historical constructions is particularly apparent in *Untitled (Freud's Desk and Chair in Study Room 1938)* (2000). This unique drawing is the only one in the series not rendered from Engelman's photographs.[14] In this drawing, a table is rendered as empty, clear of the belongings that in other photographs suggest Freud's presence. The only indication of Freud's person is a custom-built orthopedic chair, whose shape echoes that of Freud's body. Devoid of Freud's presence, the image acknowledges the inherent failure of the archive to maintain all that historical artifacts are meant to preserve. Longo, through this work, indicates the hopelessness of the situation in both his attempt to draw Freud's apartment and by alluding to Freud's attempt to rebuild his residence through the archival structure of Engelman's photographs. This illusionistic allegory of the empty space is brought to the foreground of Longo's rendering, thereby questioning his

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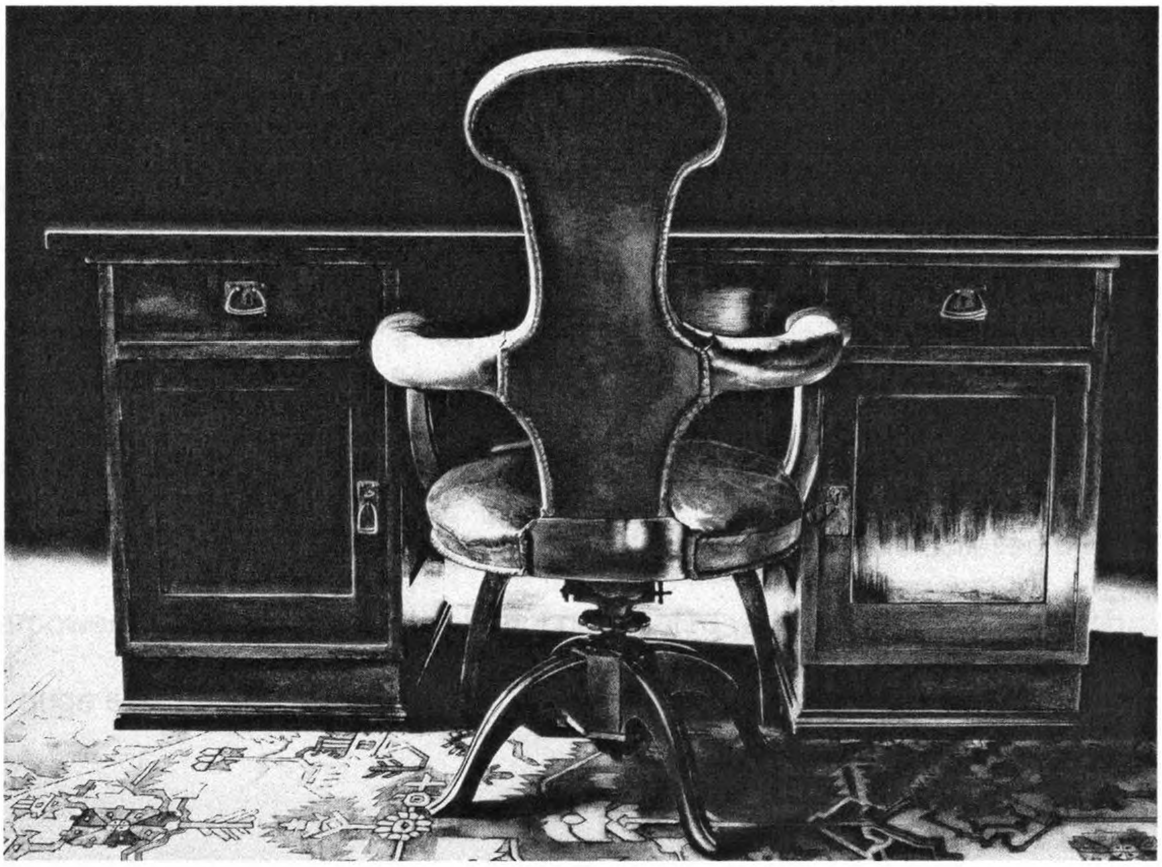
[13] Jacques Derrida, *Archive Fever: a Freudian impression*, Trans. Eric Prenowitz, (Chicago and London, The University of Chicago Press, 1996), 1.

[14] Longo came across the image in a book of photographs by Franz Epping entitled, *Sigmund Freud: lieux, visages, objets* (Paris, 1979), while doing research on the Freud residence. Contrary to Engelman's images taken before Freud's escape to London, these photographs by Franz Epping were shot after the completion of Freud's apartment in London. It is important to note that the apartment, which Epping photographed, was organized using the photographs of Engelman.

'place' in the archival system of which he is a willing participant. Longo does not point to the archive as a space for memory and reconstruction. Instead he asserts the potential of the archive in projecting future possibilities. Thus, the archival function of Longo's work inscribes a potential understanding rather than the conservation of history.



3. Robert Longo, *Untitled (Freud's Desk and Chair in Study Room 1938)*, 2000, 68x90 inches.

The act and aftermath of inscription is a central discussion in both Derrida's text and the archival residue present in the *Freud Drawings*.[15] Drawing functions as a method of documenting as well as situating history. As a document, the *Freud Series* becomes a permanent citation within the cartography of psychoanalytic theory—inscribing its place within the Freudian mythology. It is curious to note here that Longo is not drawing Freud physically; he allows Freud's belongings to substitute for his person—this is, among other things, his attraction to the Engleman photographs. Substitution is a condition of absence in archival forms as well as a condition of Longo's drawing of photographs in the *Freud Series*.[16]

Alterations of this sort highlight specific visual cues considered formative in the archiving of Freud's apartment by both Longo and Engelman. Spies writes, "In Longo's cycle, the documentary character of the photographs is eclipsed by the overpowering enlargement. We are not confronted with photographs so much as with huge sets that materialize a lost time and a lost apartment."[17]

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[15] Derrida, 20. Here Derrida describes the archival authority of both the act of circumcising Freud's body, and the growth of this mark over time on Freud's body.

[16] Jacques Derrida, *Archive Fever: a Freudian impression*, Trans. Eric Prenowitz, (Chicago and London, The University of Chicago Press, 1996),12. Derrida in writing on the archive states "...then we must also remember that repetition itself, the logic of repetition, indeed the repetition compulsion, remains, according to Freud, indissociable from the death drive." In conflating 'destruction' as a condition of the archival process, the archive is replacement and thus supplement to the archived.

[17] Spies, 38.

Contamination and 'eclipse' occur when the archive is used to supplement another original. Through Longo's pictorial narrative of Freud's most private space and belongings we begin to re-construct his life and work—but that may be beside the point. What the Freud drawings also point to is the whole mystery of the psychoanalytic investigation and, perhaps, the ultimate unknowability of personal (re)construction. In a statement for the series, Longo suggests his *Freud Drawings* "...attempt to objectify...the presence of absence."[18].

In works of postproduction, this instance of consumption occurs both in the process of making and the process of viewing. Longo's drawings feature such visual transformations as enlargement, increased contrast and cropping, which can be seen as an authoritative response and 'contamination' of the current and collective environment of recycling and re-use—the tertiary environment. Contrary to the environment of the tertiary sector's dependence on collectivity and labor, archival works of art are composed of intimate moments—It is the intimacy that requires interaction beyond that of a collective response. Intimacy is characterized as a moment between individuals, brought on by one's knowledge and relational proximity to the material or archival form. Robert Longo's *Freud Drawing's (2000-2002)* are composed of such moments—displacing collectivity with a more intimate encounter between the artist and his subject. However, in the *Freud Drawings*, these instances of making and viewing

[18] Robert Longo, "Statement," in *The Freud Drawings: Robert Longo*, comp. Kerber Verlac, (Museen Haus Lange und Haus Esters, Krefeld Albertina, Wien, 2002), 119.

are independent of one-another. Bourriaud attempts to diffuse the artists' authority through a collective arrangement. Longo's work functions counter to this system, accounted for in his use of transferal processes from photography to drawing. Although Longo's strategies for making work parallel that of postproduction, the authority of the drawings reside with the artist and is independent of collective consumption.

Drawing From The Archive

The *Freud Drawings* are archival in the way they re-inscribe one archival medium into another through the process of drawing.[19] This process parallels Foster's assertion that the archival impulse is informed by a system that "[...] not only draws on informal archives but produces them as well [...] in a way that underscores the nature of all archival materials as found yet constructed, factual yet fictive, public yet private."[20] The results are not a replacement or a substitute for the original photographs; they are a historical supplement built on memory and homage.

The *Freud Drawings* draw on memory and the archive, expanding on notions of longing, exegesis and homage. The dichotomy between a time past

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[19] Nelson Goodman, *Languages of Art: an approach to a theory of symbols*, (New York: The Bobbs-Merrill company, Inc, 1968), 116. In this text, Goodman acknowledges absence in repetitions through his inability to delineate the process of copying a painting, stating: "...with no such alphabet of characters, none of the pictorial properties—none of the properties the picture has as such—is distinguished as constitutive...".

[20] Foster, 5.

and a potential present reverberates through one's experience with the *Freud Drawings*—experience, both past and present, is channeled through Longo's meticulous process of inscription.[21] Longo writes in an artist statement for the *Freud Series*:

> [Engelman's photographs]...enabled me to (some sixty years later and a continent away) become "the patient". At times, distorted by the vehicle of memory, I had the feeling that I was trying to remember the apartment and its contents. While, at other times, I felt as if I had arrived for an appointment to find the premises deserted, but undisturbed: left for me to explore in solitude.[22]

Longo affirms his subsequent evaluation—or I would suggest re-evaluation of Freud—through transitional exchanges of experience between himself and the original photos. The marks left by the process of drawing are a physical account of the moments of viewing, by Longo (as the artist), Engelman (as the documenter) and Freud (as the resident). Longo transfers this experience into the imagery of the *Freud Drawings* through the conflated process of viewing and drawing (consumption-production).

In the case of his *Freud Drawings*, Longo outlines two subjects through inscription—Sigmund Freud, father of psychoanalytic theory, and Edmund

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[21] Derrida, 20. Derrida suggests the circumcision of Sigmund Freud was an archival act – thereby determining Freud's lifework as Jewish. Derrida writes: "Let us encrust a second citation into the exergue. Less typographical than the first, as we said, it nonetheless still maintains a reference to the *graphic* mark and to repetition, indeed to printing of a *typical* sort. Recurrent and iterable, it carries literal singularity into figurality. Again inscribing inscription, it commemorates in its way, effectively, a circumcision. A very singular monument, it is also the document of an archive. In a reiterated manner, it leaves the trace of an incision *right on* the skin: more than one skin, at more than one age." For Derrida, the process of circumcision is an archive of the physical growth of Freud's body. As well, the mark of circumcision - the mark of Freud's Jewishness - determines future growth and actions.

[22] Longo, 119.

Engelman, a Vienna photographer during the Second World War. Inscription is a process of transference. Through shifting both the image and its meanings from one archival space to another, the artwork no longer functions as a static finality. It comes to exist both physically and conceptually as a "[...] simple moment in an infinite chain of contributions."[23] Cultural and ideological meanings are shifted through the act of re-transcribing language to language and medium to medium.[24]

Transference in the work occurs through labor, as encapsulated in the physical moment of both viewing and inscribing by Longo. The objects illustrated in the *Freud Drawings* are transcribed through a dual process of marking and erasing, two separate conditions of inscription that support the conflation of viewing and making (consumption-production). Longo's use of drawing as an inscription of the archive prevents these drawings from continuing a collective consumption-production which is traditional of the tertiary environment.

Drawing functions as both a still-life representation (a time past) and a proposal (future possibilities). Longo employs drawing as a medium between beginnings and ends, past and future, and physical and conceptual modes. The *Freud Drawings* present an opportunity for potential re-evaluation of history, theory and the sciences. In the Longo Drawings knowledge is treated as a

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[23] Nicolas Bourriaud, *Postproduction: Culture as Screenplay: How Art Reprograms the World,* (New York: Lukas and Sternberg, 2002), 14.
[24] Alan Bass, trans., translators introduction in *Writing and Differance*, by Jacques Derrida (Chicago, University of Chicago Press, 1978), xiv.

malleable form. In speaking on the pliability of knowledge in *Negotiations* (1995), Gilles Deleuze introduces the metaphor of the "Baker's Transformation", he writes,

> You take a square, pull it out into a rectangle, cut the rectangle in half, stick one bit back on top of the other, and go on repeatedly altering the square by pulling it out into a rectangle, cut the rectangle in half, stick one bit back on top of the other, and go on repeatedly altering the square [...][25]

The Baker's Transformation accounts for a physical shift in space and relation where the essence of the object never changes. The square always remains a square; but the components of the square shift, altering relations and co-ordinance with other surrounding objects. Longo's work allows for a similar re-positioning of the history of psychoanalysis and of Sigmund Freud by re-framing the context in which it is viewed. The *Freud Drawings* exist, cleverly, in between document and original, thus, they remain unresolved. Longo's methodology can be seen as postproduction in the way that it echos Bourriaud's call to his readers: "We must reintroduce the unforeseeable, the uncertainty, play..."[26]

To summarize, viewers do have a hand in the production of the *Freud Drawings*—they interpret the drawings, recalling their own past histories and affiliations. The viewer's experience in looking is not equivalent to Longo's transcription of the originals. His referential cues and citation occur through the moments of transcription, highlighting differences and similarities between

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[25] Gilles Deleuze, *Negotiations: 1972-1990*, Trans. Martin Joughin, (New York: Columbia University Press, 1995), 124.
[26] Bourriaud, 51.

Engelman's photographs and Longo's drawings for the viewer—not by the viewer. In suggesting the *Freud Drawings* are archives within a tertiary sector, I am suggesting that the collective potential for dissemination and cyclical re-distribution is present—although it is not a necessity.

Chapter 2

The Tertiary Environment: Supporting Community Consumption

Equivalence between the consumer and producer is the promise of the tertiary environment.[1] The practice of postproduction (in the film and video industry), which utilizes methods of editing, cutting and montage, becomes the perfect synonym for artistic postproduction within a tertiary environment. Bourriaud substantiates current art practices as modes of postproduction, as a communal framework dependent on use—an environment where the viewer has referential authority in the 'making' of the work.[2] He writes "[...] postproduction artists do not make a distinction between their work and that of others, or between their own gestures and those of viewers."[3] Bourriaud conflates the tertiary sector parallel with the art sector in order to unify methods of producing with the acts of viewing.

The similarity between producing and viewing can be outlined in the work of Cerith Wyn Evans. The following investigation focuses on his work's correlation with the tertiary sector, specifically its relationship to citation (strategy) and community (aesthetic)—both of which are primary components of the tertiary sector. Citation as practiced in the work of Evans defines the instance in which

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[1] Nicolas Bourriaud, *Postproduction: Culture as Screenplay: How Art Reprograms the World,* (New York: Lukas and Sternberg, 2002), 7.
[2] Bourriaud, 17. In Postproduction Bourriaud defines the term 'use' as Karl Marx does in *A Contribution to the Critique of Political Economy.*
[3] Bourriaud, 41.

individualized and collective interpretations are conflated. This is also the space that Bourriaud defines as a realm of community interaction and participation, producing what he calls a relational aesthetic, thereby conflating the act of viewing with that of making into a singular and new aesthetic form.[4] The use of these strategies is evident in Evans' project *Cleave 03 (Transmission: Visions of the Sleeping Poet)* (2003).

The following investigation is divided into two components. First, I will look at moments of collective experience, namely instances of an aesthetic formation in relation to collective experience. I will then look to Evans' use of obscured references found in *Cleave 03,* specifically the relation between the citations found in this work and evidence there of his 'archival impulse'. One must outline the relational aspect present in his work in order to identify the connections that his citations have to individual experiences. Archival instances apparent in Evans work, contrary to the archive's presence in the *Freud Drawings*, are dependent on the framework of the tertiary sector. Archival moments in *Cleave 03* are developed through a collective experience, delineated by the exchange of knowledge, between the viewer and the work.

[4] To read further on relational aesthetics look to Bourriaud's text *Relational Aesthetics* (2002).

An Archive for the community: Cleave 03 (Transmission: Visions of the Sleeping Poet)

4. Cerith Wyn Evans, *Cleave 03 (Transmission: Visions of the Sleeping Poet),* 2003

The most romantic of Cerith Wyn Evans' relational works is his light project *Cleave 03 (Transmission: Vision of the Sleeping Poet)* (2003). This work was a two-part installation that took place during the 50th Venice Biennale. The first section of the installation was composed of a large, active, Second World War searchlight, emitting rays, and pointing towards the night sky. At intervals during the night, the light would begin to signal sporadically, shuttering beams of light – piercing the Venetian sky. The beauty of the light from afar gains its content from a cross-platform (not just language to language but language to

form) translation of the poem *Vision of the Sleeping Bard* (1703) by Ellis Wynne. The second component of the installation was much less accessible. In a small pavilion nearby stood a small lamp, which, at the same moment as the searchlight, blinked—pulsating in communication to the mother signal of the larger and more public beam of light. The relational aspect of the work is centered on the public accessibility of the larger light and its intermittent signals, which seemingly call out to the residents of Venice.

The beauty of the sporadic beams of light piercing the moonlit Venetian skyline is relatively void of Evan's referential source—his audience is likely unaware of the intricate pattern of visual citations transmitted through the beams of light. Ones first encounter with *Cleave 03* is relational, a shared experience with thousands of other onlookers. When one experiences the light, the totality of the visual and haptic environment becomes part of the work; Venice, its people, architecture and sights all become part of Evans' 'production'. Through these modes of citation and reference Evans draws upon both strategies of postproduction and the archive within a tertiary environment.

Planned as a week-long 'installation' during the 50th Venice Biennale in 2003, *Cleave 03* invokes in its audience a moment of euphoric contemplation. Although connected with the Biennale, the light show of *Cleave 03* was unannounced except to a few privileged patrons. One such patron was Jan Verwoert, a critic who witnessed the testing of *Cleave 03* firsthand. He writes:

> An essential aspect of the intensity of this experience was the feeling that the light signal had made me a witness to a sublime impertinence. My first thought was: what gives someone the right to produce something so beautiful? A form sublime in its simplicity, but one that was not content with its simplicity and began to communicate with me, and to do so in a surprisingly intimate way...the monumental beam of light seemed to be blinking at me.[5]

Verwoert's first encounter with the beam of light is an aesthetic one, a moment of intimacy and impertinence. However, Verwoert's relationship to the beam of light shifts as he realizes that he is not the only person looking up, "...everyone in Venice or the vicinity who looked up into the night sky could feel they were being addressed by the blinking beam of light."[6] Verwoert's observes that the entire city shares in his response, as a collective. Collective engagement within a community is the foremost component of the tertiary sector. So what does this shift in acknowledgment ascertain? I suggest that this shift constitutes a realization of community existence. Evans uses the beacon of the Second World War searchlight as a means to evoke a collective response (though not necessarily a collective understanding). He provokes a tension between the aesthetic of the blinking light and the transmission of its message.

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[5] Jan Verwoert, "At Night They Talk To Each Other On The Radio," in *Cerith Wyn Evans: "Cerith Wyn Evans"*, trans. Steven Lindgerg, (New York: Lukas & Sternberg, 2004), 45.
[6] Verwoert, 46.

5. Cerith Wyn Evans, *Cleave 03 (Transmission: Visions of the Sleeping Poet)*, 2003.

The subtle tension in Evans approach is an important component of his work. Evans provides a community aesthetic, without providing community knowledge—the matrix of citation is not available to his audience. There is a possibility that an audience for *Cleave 03* does not exist (the viewer would have to be a translator of Welsh to English, English to Morse code and Morse code to Italian and have been in the city of Vienna at the time of the event). In a published interview for his retrospective self-titled "Cerith Wyn Evans," Evans states, "[o]ften very small or seemingly insignificant shifts in temporal, textual or spatial scheme have a profound bearing on what is understood as perceived,

and how that perception is revealed."[7] These subtle shifts are founded in *Cleave 03* through his consistent citation of texts that have been translated to Morse code light emissions. Translation for Evans is a method with which to control the outsourcing of knowledge within a collective environment. Citations and references in his work are veiled behind the relational encounter with the work. The medium of projected light is the vessel of the archive within a tertiary environment—a collective moment of physical interaction between the viewer and the work. As found in other archival forms, *Cleave 03* requires the viewer to adopt the work and interact with it. To quote Foster, artists working as archivists "[...] call out for human interpretation, not mechanic reprocessing."[8] Evans' interests seem to exist in a translational space of experience and relation contrary to individualized and contained forms of communication, such as the internet.

Citation

As I describe above, to analyze Evans' work as strictly derivative of a tertiary environment is limiting. One must consider the motivations of the archivist to help place the citations found in Evans work outside of the collective environment, into a more individualized and personalized space.

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[7] Manfred Hermes, "The Double Ground of Space: Text, Translation, Breathing—An Interview with Cerith Wyn Evans," in *Cerith Wyn Evans: "Cerith Wyn Evans"*, (New York: Lukas & Sternberg, 2004), 125.
[8] Hal Foster, "An Archival Impulse," *October, No. 110*, (Fall 2004): 5.

The blinking light in *Cleave 03* cannot be accounted for as merely a sublime moment—this does not consider Evans use of citation. The pattern of light is established by the translation of Ellis Wynne's poem *Vision of the Sleeping Bard* (1703) into the language of Morse code. It could be seen that the light is not communicating with the viewer at all. A second light, out of sight in an adjoining space, simultaneously projects a similar pattern, this time a translation of Francisco de Quevedo's novel *Dreams and Discourses* (1627). Contrary to a participatory engagement (relational), the viewers of *Cleave 03* witness a correlation between past knowledge and technology. Evans facilitates a stage for a dialogue between at least two, if not four, archival forms—a dialogue that through barriers of language and time can never be realized. Evans sets up a potential knowledge, through his use of oblique references that are translated multiple times and always on the brink of obscurity.

The middle space of thought and knowledge can be investigated through Deleuze's writing on the fold.[9] The fold offers a space where beginnings and ends are in constant states of flux, re-evaluated through the middle space. Deleuze acknowledges the middle space as a moment where potential investigation and interpretation can begin. Bourriaud borrows from Deleuze's conceptualization of time as a way to account for an open-ended cartography of history. He quotes Deleuze: "[t]hings and thoughts advance or grow out form the middle, and that's where you have to get to work, that's where everything

[9] Gilles Deleuze, *Negotiations*, trans. Martin Joughin (Columbia University Press, New York, 1995), 160.

unfolds".[10] By interpolating the text back into history through its translation into Morse code, Evans successfully folds and unfolds linear history, connecting archival forms with contemporary experience.

Evans' use of archaic technology such as Morse code and Second World War searchlights offers alternate points of departure. *Cleave 03*, rather than presenting evidence (finite), proposes potential (infinite) digressions.[11] New York painter Samuel F. B. Morse in the late 1840's invented a method of long distance communication. Widely used as a formative method of communication, use of Morse code has dissipated with the advancement of communication technology. As an obsolete form of communication Morse code substantiates Evans' interest in historical instances that lie at the intersection of technology and change—he is interested in stages of historical transitions. The application of Morse code marks a moment where communication, which was once localized, became globalized. Now, Evans uses Morse code to literally call out, in desperation, through the universal language of art. However, Evans' audience is not just the people of Venice. As mentioned above a small lamp situated in a nearby pavilion is in true conversation with the larger spotlight; only the lights themselves are in comprehension of the cited texts—so to speak—the rest of us might only wonder.

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[10] Nicolas Bourriaud, *Postproduction: Culture as Screenplay: How Art Reprograms the World,* (New York: Lukas and Sternberg, 2002), 17.
[11] Verwoert, 47.

In a romanticized world it is easy to see this beacon as a painting in the sky brought on by a combination of "....unfulfilled beginnings or incomplete projects..."[12]. Evans' use of postproduction methods and archival strategies can offer alternative approaches to creative processes and experiences in art. As *Cleave 03* unfolds, it exposes an infinite weave of references, histories and citations. His choice of historically obscure yet culturally pertinent material activates a space where the viewer is simultaneously aware and unaware of the linkages and traces leading to the middle.[13] In *Cleave 03* the presence of the *archive* marks a transitional moment, in which Evans identifies with the history of art, literature and knowledge. It is not a necessity of the archive to be universally understood. One could ask of Evans' work: is there an audience left to understand? An archival process is substantiated, where past moments, ideas and material are re-introduced as potential—not plausible—instances of communication.

Knowledge

To re-introduce past knowledge in new forms is, in fact, a proposal for future knowledge.[14] The archival impulse, as described above projects future knowledge and understanding, rather than a historical trace of the past.[15] The building of knowledge is therefore dependant on the cyclical process of

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[12] Foster, 5.
[13] Deleuze, 161.
[14] Verwoert, 47-48.
[15] As described in Chapter 1 of this paper.

appropriation. Similarly, Evans' work is dependent on past knowledge which suggest future possibilities through slippages between space and time, original and cited, and language and experience:

> One might say: *Cleave 03* twists the position of knowledge in time in relation to the time at which the work is realized. The speculation turns time on its axis: whereas the knowledge *prior* to the experience of the realized work could be conceived as something that precedes the work in the form of a conception, justification, or rationale the knowledge can now be experienced as something that could only be produced by the work, as something that *precedes* from the work and is projected into the future in the form of a question, as potential not real knowledge: what the work knows, no one knows yet.[16]

The proposal of a divide between real knowledge and proposed knowledge is a cyclical one—a constant re-positioning of appropriated thought. Verwoert proposes that knowledge exists in a constant state of flux. Thus, *Cleave 03* projects a potential knowledge—one which exists outside of our traditional structures. Potential knowledge can only be projected if we consider Evans' intentions as linked to the archive within a tertiary environment, affirming a space that is both cyclical in nature while still acknowledging the intrinsic quality of citation as dependant on the authority of the artist. Authority, as discussed in the first chapter, is a condition of archival interventions into the history of art and theory. The potential for these proposals can enable artists to alter histories, both personal and communal, on a theoretical level. A cyclical system of appropriation would suggest that eventually these notions and proposals will themselves be

[16] Verwoert, 47.

appropriated back into the stream of knowledge. This process of recycling past and potential knowledge is only possible within a tertiary environment.

Evans' openness to communicate the multiple meanings of his work undermines the traditional intentions of the archive as a means to stabilize history. In *Cleave 03* referential components are compounded as a mass of multiple citations, thereby destabilizing hierarchical archival and historical structures. Evans makes no claim to being a master interpreter—relinquishing his accountability for the potentiality suggested in his work:

> ...I am hardly the "master" of reference myself. I never know if the references I allude to or produce have any equivalence. Their values change constantly; some become more important than others, some just fade away. Things take a value in relation to each other like floating signifiers; it's a permissiveness that comes with being a fan. I am not highly responsible. I am a magpie, a pillager of different things. I run and steal and run away again into the arms of something else and I am never quite sure where that's going to lead me.[17]

How, then, are we to differentiate between artists' intent and happenstance? Evans at once relinquishes his responsibility to his referents, while, in the same moment, he codifies his work to the brink of illegibility.

To summarize, it is the illegibility of Evans' projects that allows such referential freedom for his viewers. His citations are masked and veiled through the beauty of the projected light—the aesthetic in his work is not one encumbered by the limitations of the tertiary environment. Rather, his work

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[17] Hermes, 125.

borders the frameworks offered by both Bourriaud and Foster. To position Evans' work within the theories of these authors offers us a space for interpreting his manipulation of knowledge through his use of citation and translation. In Evans' work the act of viewing is literally an act of producing or, more accurately, viewers re-animate Evans' potential knowledge into real knowledge. Through the insertion of real knowledge into the collective consciousness, via the archive, the milieu of the artist is defined as that of an oblique and deteriorating tertiary sector.

Chapter 3

Mimicry: The Transfer of Authority

Throughout my discussions I have demonstrated that the artist does not necessarily adhere to the environmental restrictions of the tertiary sector.[1] An artist's adherence to these structures can depend on how they engage with the archive and modes of postproduction. It has already been outlined that archival structures are inherently authoritative in their command over potential histories.[2] The question that arises from this discussion: What is the consequence of citing other authoritative structures? To answer this question I discuss the works of artists who not only borrow from past forms but also seek to appropriate authoritative forms from their contemporaries through strategies of mimicry and citation.

This chapter begins with an analysis of the work of Scottish-born artist Douglas Gordon. In his work, Gordon shifts and subverts historical understandings of knowledge and biography through acts of mimicry. In order to delineate the strategy of mimicry in Gordon's work this chapter centers on an analysis of his work *Selfportrait as Andy Warhol as Kurt Cobain as Myra Hindley*

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[1] The tertiary sector is defined in the introduction and Chapter 1 of this paper.
[2] As discussed in Chapter 1 of this paper. For further reading on Commandment and its connection to the archive look to: Jacques Derrida, *Archive Fever: a Freudian impression*, Trans. Eric Prenowitz, (Chicago and London, The University of Chicago Press, 1996), 1-5.

as Marilyn Monroe (1996). In this work Gordon collates methods of biography, citation and mimicry. I consider Gordon's use of these methods as strategies founded in the tertiary sector. Another example of an artist working through modes of appropriation is Tim Lee. Lee's work attempts to re-evaluate the conceptual paradigms of his contemporaries' vis-à-vis his position as a Korean-born Canadian working as an artist. Of importance to the larger topic of my thesis is his use of citation and mimicry in situating himself historically amongst his contemporaries.

Selfportrait as Andy Warhol as Kurt Cobain as Myra Hindley as Marilyn Monroe

6. Douglas Gordon, *Selfportrait as Andy Warhol as Kurt Cobain as Myra Hindley as Marylyn Monroe,* (detail), 1996.

The work *Selfportrait*, presents artist Douglas Gordon wearing a generic blond wig staring blankly at the camera. Upon closer inspection of the wig and the photograph's title, the work spirals into a complex series of referential weaves that quickly become as haunting as the figure staring back at the camera. The work can be considered from two angles—the biographical and collective audience. Viewers are forced to piece the work together through Gordon's biographical details and their own personal experiences. Viewer interpretation of Gordon's work is never a straightforward endeavour. Russell Ferguson states, "Anyone willing to trust Gordon enough to let his work penetrate his or her consciousness is also inviting a series of potentially destabilizing shifts in perception."[3] The following argument will concentrate on these instances of destabilization and shift in *Selfportrait*.

The wig references the blond hair of tragic iconic figures Andy Warhol (artist), Kurt Cobain (musician), Myra Hindley (murderer) and Marilyn Monroe (actress). Gordon's portrait also references Man Ray's portrait of Duchamp as his pseudo persona Rrose Sélavy taken in 1921. *Selfportrait* exists both as addition and supplement to Andy Warhol's *Selfportrait as Drella* and Man Ray's infamous portrait of Marcel Duchamp in drag. As both a supplement and an addition, *Selfportrait* validates the authority of past artists and their work, through the

[3] Russell Ferguson, "Trust Me," in *Douglas Gordon,* comp. Jeremy Strick and Russell Ferguson, (London: The Museum of Contemporary Art, Los Angeles, 2001), 15.

structure of the archive. Gordon is able to cast a hypothetical authoritative structure, thereby altering our interpretation of the figures and works cited, as well as the hypothetical knowledge that has yet to be produced.

7. Man Ray, *Marcel Duchamp as Rrose Sélavy*, 1921.

Through *Selfportrait*, Gordon supplements Warhol and Duchamp's authoritative voice with his own—challenging the foundation of a historical framework built on archival memory. Gordon's use of self-portraiture conjures multiple references and citations that confuse the roles of biography and mimicry in the work. Gordon (in an interview) states:

> I like to construct self-destructive systems, or mechanisms, which can only lead towards a multiplicity of meanings, a series of contradictory interpretations. I like a conspiracy of circumstances that can help construct a meaning for a work, or that can turn against it at any moment.[5]

Ferguson outlines a similar manipulation occurring in Gordon's work, writing "...multiple identities lie beyond the initial split, and each is as authentic or as false as any other, true and untrue."[6] Through Gordon's use of the portrait genre, the multiple references and repetitions all resurface as biographical archives of cultural figures. Gordon's interest lies in the extension of the authority of archives to that of a personalized authority in order to position himself as artist, rock star, and criminal. Gordon is dependant on a collective response—as are most archives—in order to support his structural transitions. The point in which the viewer is to enter the work occurs in Gordon's use of mimicry which conjures cultural and historical resemblances.

In *Selfportrait,* Gordon repositions present and potential histories through the use of iconic figures Andy Warhol, Kurt Cobain, Myra Hindley, Marilyn Monroe and himself. Similar to how Evans saw *Cleave 03* as producing potential knowledge (rather than real knowledge), Gordon through his mimicry of iconic figures presents the authority of the archive as a generator of potential knowledge. In a catalogue essay for Gordon's retrospective, Michael Darling accounts for the authoritative presence in Gordon's work as responsible for the

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[5] Michael Darling, "Love Triangulations," in *Douglas Gordon,* comp. Jeremy Strick and Russell Ferguson, (London: The Museum of Contemporary Art, Los Angeles, 2001), 69.
[6] Ferguson, 50.

works cyclical repositioning of the viewer. He states "...[in the work of Gordon]...the viewer [is] being trapped by the circular logic of visual and conceptual conundrum that inspires reflection, contemplation, and often exasperation."[7]

Selfportrait exposes and conceals its own narrative through the use of repetition and mimicry. Mimicry in *Selfportrait* constitutes a process to which the authority of past structures is transferred to the present structure of Gordon's doppelganger. Gordon accounts for an open-endedness in potential histories in his work, stating: "[t]he viewer is catapulted back in to the past by his recollection of the original, and at the same time he is drawn into the future by his expectations of an already familiar narrative....A slowly changing present forces itself in between"[8]. Thus, the 'changing present' is one which depends on two authoritative bodies, that of Gordon as producer of potential knowledge (catalyst) and his audience in consuming and outputting knowledge (reaction). Any process which relies on collective consumption is vulnerable to loss and absence. Therefore, the present is both a space of absence and experience. Ferguson writes:

> If one becomes incapable of experiencing time as a steady, unbroken stream that passes for everyone at the same uniform rate then panic is a likely result. However, after panic, and terror, and disorientation, there remains the present. If time cannot be experienced as sequential, then it must be experienced as presence.[9]

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[7] Darling, 73.
[8] Douglas Gordon, "Douglas Gordon" pamphlet (Wolfsburg, Germany: Kunstmuseum, n.d.).
[9] Ferguson, 16.

Gordon effectively weaves himself into the rubric of culturally-relevant histories through strategies of citation and mimicry, which invoke cultural resemblances in the memories of its viewers. Although the histories Gordon mimics are not universal, they encompass a varying degree of cultural demographics. Gordon hybridizes the many personas found in *Selfportrait,* successfully formalizing a universal archetype substantiated through resemblance. Resemblance marks the instant to which one identifies with a form or thought, thereby building a referential stock[10]. Edmund Burke in his text *Introduction to Taste* traces the building of human knowledge, stating:

> [...]man has naturally a far greater alacrity and satisfaction in tracing resemblances than in searching for differences; because by making resemblances we produce new images, we unite, we create, we enlarge our stock; but in making distinctions we offer no food at all to the imagination[...][11]

For Burke, resemblance is a cyclical process, in which our current knowledge enables us to make further distinctions between objects, images and relationships.[12] Consequently, resemblance is a process paralleling that of recycling in artistic postproduction.

Mimicry in the work of Gordon is formalized through referential, textual and visual repetitions. The *Selfportrait* borrows from the authority of past artistic

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[10] Edmund Burke, "Introduction on Taste" in *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful*, ed. James T. Boulton. (Oxford: Basil Blackwell, 1987), 14.
[11] Burke, 14.
[12] Nelson Goodman, *Languages of Art: an approach to a theory of symbols*, (New York: The Bobbs-Merrill company, Inc, 1968), 4.

raditions—the genre is an archival form. One such formal repetition is the use)f the Self-portraiture genre. As Ferguson notes, "[h]e is able to use an inambiguously autobiographical strategy that at the same time taps into a widely shared set of cultural references."[13] To help engage with the authoritative shifts)resent in the *Selfportrait* genre I will look to Gilles Deleuze's theorizing on the source—or repeater—in instances of repetition. Deleuze, in his writing on epetition and its correlation with the repeater states, "[...]there is no repetition without a repeater, nothing [is] repeated without a repetitious soul."[14] Deleuze maintains that repetitions always leave traces (in archival forms this can be constituted by absence) back to the repeater. Such traces can be found in Gordon's work in the titling and the semiotic structure of the wig. Similar connections occur in Warhol's drag photographs and Man Ray's photographs of Duchamp's pseudo character Rrose Sélavy. These instances lead the viewer back to Gordon's *repetitious soul.* As Cerith Wyn Evans work proves a omnipresent viewer, who can retrieve and delineate all the connections, does not exist. Misconceptions are inherent when making multiple references. This slippage in communication frees Gordon's work from the authority of the archive. The very process of tracing back in *Selfportrait* enriches the union of postproduction with archival strategies.

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[13] Ferguson, 21.
[14] Gilles Deleuze, *Difference and Repetition*, trans. Paul Patton (New York, Columbia University Press, 1994), 23.

Gordon's use of iconographic mimicry would not be effective if it were not for our familiarity with their lineage. When collectively interpreted, these lineages are dependant on our cultural associations. As Michael Darling suggests, " [Gordon enriches]...his inquiry with a sophisticated strategy that causes viewers to double-back and review the interpretive ground they may have just gained...he never allows for an easy read."[15] The transition between *Selfportrait* and mimicry is only successful if viewed as a series of shifts, or perhaps re-proposals of multiple identities in character roles, such as the actor, singer, writer, artist and murderer. The complication of the message interrupts a collective interpretation of the work *Selfportrait.* Michael Darling writes on the complexity inherent in Gordon's practice in his use of "[...]mirroring, and affinity for doppelgangers, and a predilection for polar opposites, which complicates the communication of a message and the creation of meaning."[16] In borrowing notions from Derrida and Foster, we can consider Gordon's work in terms of interpolation and re-evaluation of authoritative structures in history. His work does not look to integrate and substantiate history. Gordon disrupts and misplaces knowledge in order to align his own biography within the iconic figures he mimics. This is made possible by the speed to which the tertiary environment recycles and distributes information. The result is a redistribution of the authority of Andy Warhol, Kurt Cobain, Myra Hindley, Marilyn Monroe and himself. To expand on these notions of biography, authority and distribution I will look to the Self-portraiture work of Tim Lee.

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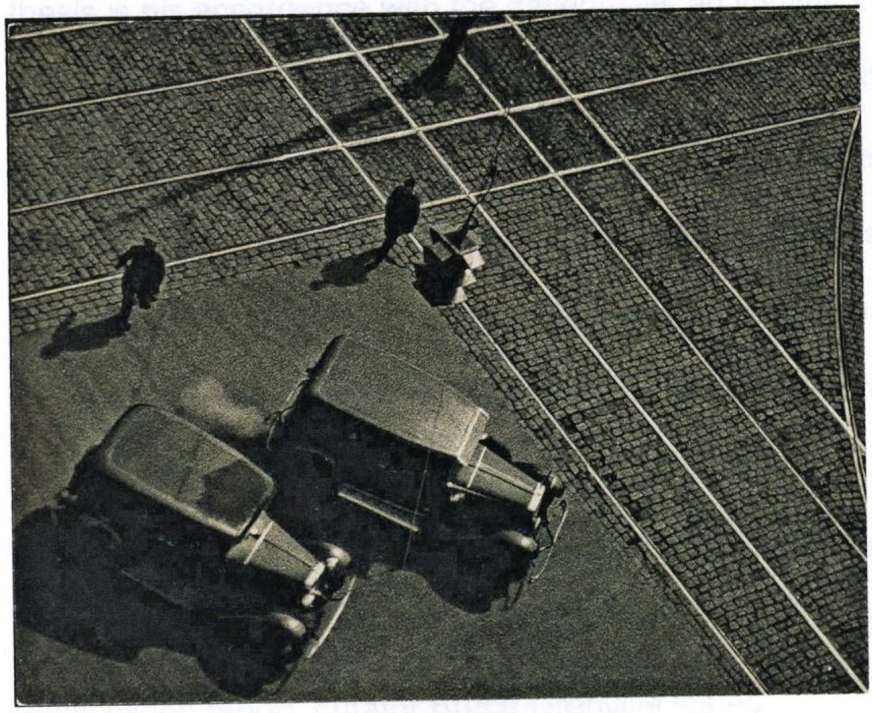
[15] Darling, 69.
[16] Darling, 69.

Tim Lee

In his photography, artist Tim Lee reorganizes histories of knowledge, theory and art in an attempt to challenge the traditional landscape of art and culture. Through this process he engages with the authoritative structures of the archive and the icon, as previously discussed in the work of Gordon. To help articulate Lee's maneuvering within and manipulation of present, potential and future knowledge I will look to his work *It Takes A Nation Of Millions To Hold Us Back, Public Enemy, 1988* (2006). In this work Lee is depicted lying on his back on the concrete floor of his studio in Vancouver. To take the photograph, Lee set the exposure of his camera to the length of the infamous Public Enemy record *It Takes a Nation of Millions* (1988). Through mimicry and citation, Lee manages to circumvent the cultural 'manifesto' of Public Enemy within the confines of Bruce Nauman's studio performances[17]. Another borrowing occurs in the composition and angling of Lee's body in *Public Enemy.* This feature of the work makes direct reference Russian constructivist Alexander Rodechenko's photography from the late nineteen twenties. *It Takes A Nation Of Millions* combines dialogues from cultural discourses, such as hip-hop music, constructivist art and early conceptual practices as a way to challenge authoritative order. In referencing the revolutionary agenda of the Constructivists, Lee confronts the unforeseen possibilities of the arts equating change, one performative gesture at a time.

[17] Of particular significance to Tim Lee's work is Nauman's performative work *Bouncing two balls between the floor and ceiling with changing rhythms* (1967-68), *Stamping in the Studio* (1968), *Slow Angle Walk* (1968), and *Playing a Note on the Violin while I Walk around the Studio* (1968).

8. Tim Lee, *It Takes A Nation Of Millions To Hold Us Back, Public Enemy 1988,* 2006.



9. Alexander Rodechenko, *City Street, Moscow*, 1927.

It Takes A Nation Of Millions uses the popular music structure of Public Enemy and art structures of the Russian Constructivists as a means to re-integrate larger cultural and historical polemics combining strategies outlined in "An Archival Impulse" and *Postproduction.* Lee's handling of art as a material rather than an hierarchical structure, facilitates critical dialogues between the multiple roles he assumes, such as minority, revolutionist, artist, musician and historian through strategies of citation and mimicry.[18] The authority of the artist in Lee's work is dependant on a collective acceptance of his structures by the joint authority of viewers, the institution, and contemporaries.

What is most important in Lee's work to the general discussion of this thesis is his accordance with the gallery—as an institution driven by collections. The works of other artists mentioned in this thesis have attempted (and I would argue have succeeded) to conceptually manipulate and enter into alternate histories via the tertiary sector. Lee has engaged with postproduction strategies to transfer authoritative structures of art and culture in an attempt to reposition a hypothetical history. In doing so he has cleverly aligned himself with his contemporaries as well as influential institutions such as The Art Gallery of Vancouver. In 2005, the AGV purchased Tim Lee's video work, *The Move, Beastie Boys* (1998), for their permanent collection. In an Acquisitions Justification report, curator Bruce Grenville states:

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[18] Lee Henderson, "Lee's Way: The Comic Art of Tim Lee", *Border Crossings:* Aug, 2006 Vol. 25, Iss. 3, 72.

> [Tim Lee's]...work has connections to works by his peers including Robert Arndt, Myfanwy MacLeod and Geoffrey Farmer, already in the Gallery's collection. Lee's practice has also been heavily influenced by the important tradition of photo-conceptualism in Vancouver and his work has strong links to work by Rodney Graham, Ken Lum and Jeff Wall, all of who are represented in the Gallery's permanent collection.[19]

Lee then takes on the role of historian—placing himself within given histories of importance and significance.

In "An Archival Impulse", Foster maintains that it is no longer necessary for artist's to subvert the institutionalized space of the gallery. He ascertains that the artist now work alongside such structures, writing: "Certainly the figure of the artist-as-archivist follows that of the artist-as-curator, and some archival artists continue to play on the category of the collection...some of these artists suggest other kinds of ordering—within the museum..."[20] Lee as a contemporary artist not only adheres to the institutionalized structures of the museum and art he engages with a discourse that is authorized by such structures of authority.

Both Lee and Gordon's work can be conceptualized through the strategies of postproduction and the archive within the tertiary environment. One can see through their work that the possibilities of both structures are greater than both Bourriaud and Foster state. The potential for strategies of appropriation to engage with the authority of archival structures offers multiple points of departure

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[19] Bruce Grenville, "Art Gallery of Vancouver: acquisitions justification 2001: Tim Lee, Bust a Move" Art Gallery of Vancouver, http://projects.vanartgallery.bc.ca/publications/75years/exhibitions/4/1/artist/69/2005.16.1/archive/548. (accessed July 15th 2007)

[20] Hal Foster, "An Archival Impulse," *October, No. 110*, (Fall 2004): 5.

in interpreting and viewing the works of contemporary artists working in the current environment of the tertiary sector.

Conclusion

> Thus, philosophy, art, and science come into relations of mutual resonance and exchange, but always for internal reasons[...]Creating concepts is no less difficult than creating new visual or aural combinations, or creating scientific functions.[1]

As described in the preceding chapters of this paper, the state of current artistic production is imbedded in the cyclical re-processing and re-programming of the tertiary sector. The tertiary sector has replaced the industrial and agriculture sectors as the leading industry in cultural production. Bourriaud's use of the tertiary sector is one which sets up and substantiates frameworks proposed in his text's *Relational Aesthetics* and *Postproduction*. His definition of postproduction conflates the methods of the artist and tertiary laborer in an attempt to unify artistic postproduction and collective consumption. This proposal is important to Bourriaud's theory of art production and curatorial practices for many reasons. Firstly, it allows artistic strategies to include terminologies founded in archetypes that support a tertiary environment, including the DJ, web-surfer and programmer (for example, Bourriaud's formalization of the term 'sampling' in contemporary art practices). Bourriaud's conception of the tertiary sector as supporting a collective production-consumption limits the capacity for dialogues with non-relational works using postproduction strategies.

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[1] Gilles Deleuze, Negotiations: 1972-1990, Trans. Martin Joughin, (New York: Columbia University Press, 1995), 125.

Such limitations were discussed with the work of Cerith Wyn Evans'. In his work *Cleave 03: Visions of a sleeping poet*, Evans challenges the relational authority of the collective through the confounded dialogue between the two corresponding lights rather than the city of Venice. Evans' work cannot be discussed adequately within the structure of postproduction provided by Bourriaud. Conversely, it is undeniable that Evans' work is produced out of and has similarities with, strategies of postproduction. As a result of these overlaps it was necessary to incorporate strategies of the archive, in order to account for the historical and linear re-organizing present in Evan's work. The artists which Bourriaud champions in his texts *Relational Aesthetics* and *Postproduction* validate his theorizing on collective communities and the tertiary sector. The foundation of postproduction is subsequently dependent on artists working between these modes. For this reason I introduced Foster's text as a supplement rather than its original conception as replacement and critique of *Postproduction*.

Foster introduces the archive as a structure which historically determines present and future histories and accounts for the resurgence of strategies of appropriation in contemporary art. As I have suggested in chapter one Foster has coupled the artist with the authoritative structure of the archive. With the archive functioning as a viable art form artists can begin to reanimate culture and history.

My conflation of these strategies was necessary for my investigation in two respects: it enabled me to investigate a broader range of works in both style

and intention—works that formally might be left out of Bourriaud's community of relational artists.[2] As well, I was able to account for the current artistic practice of appropriating authoritative structures, be it archives, artworks, icons or biography. The artists and their works mentioned in this paper help to support the existence of an open tertiary sector. In being open rather then limiting, this artistic environment can promote methods of recycling and re-assemblage as a strategy for displacing histories of knowledge and art. The very need for such historical actions is enough to warrant the repositioning of Bourriaud's proposal to encompass these types of work.

As stated in the preceding chapters of this paper artists no longer query underlying structures; artists working in a tertiary environment are exploiting these structures—building their own histories through citation and re-assemblage—similar to musicians, filmmakers and historians. The artist, producing from the tertiary sector is free to traverse and re-assemble a shifting and fluctuating cartography of history and knowledge.[3] A promising outcome of the conflation of strategies of postproduction and the archive, is the possibility of further artistic opportunities outside traditional appropriation. Methods of postproduction offer artists' unlimited access to multiple forms of art, culture and

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[2] Hal Foster, "An Archival Impulse," *October, No. 110*, (Fall 2004): 11. It is important to note here that both Bourriaud and Foster write on the work of Thomas Hirshhorn. Bourriaud refers to the environment created in his work, specifically, his works capacity to evoke a relational encounter within the gallery. Contrary, Foster speaks to Hirshhorn's use of collections as a form of recovery. He states, "[...]Hirshhorn recovers radical figures in his archival work[...]".

[3] Nicolas Bourriaud, *Postproduction: Culture as Screenplay: How Art Reprograms the World,* (New York: Lukas and Sternberg, 2002), 12-14.

history from which to sample. The use of archival strategies functions as a structural and historical transponder of knowledge and authorities.

Our current tertiary environment is one of altering authoritative voices of art and culture—new generations of artists are recycling authoritative strategies, forms and biographies. This mode of recycling structures is happening currently in the Vancouver art scene. Artists Tim Lee, Kevin Schmidt and Ron Terada's referential constructions extend to include their contemporaries. Thus, the strategies and forms of Jeff Wall, Rodney Graham and Ian Wallace are being recycled in the works of second and third generation artists.[4] Such an occurrence is obliquely present in the strategies of Tim Lee who looks to structures of music and popular culture as starting points for referential patterns, such is the case in his work *The Move, The Beastie Boys* (1998) and *It Takes a Nation of Millions (2006)*. In these works an underlining thematic is his continuous reference to himself as musician. Whereas, Rodney Graham spent years developing his notoriety as a musician, Lee merely needed to mimic the archetype of the musician. I would not, however, suggest that these instances of appropriation intend to upstage past generations, instead these artists are appropriating authoritative structures through methods of the archive.

[4] The community of artists residing in Vancouver are categorized in terms of their generation—which, subsequently starts with the work of Jeff Wall and Ian Wallace. This categorization does not define differences in approaches, the superfluous sets up a hierarchy in the application of specific approaches and strategies of making art.

Thus, it has been the purpose of this paper to expand on the strategies outlined by Nicolas Bourriaud with the inclusion of Foster's 'archival impulse'. Although, I will state that this extension is by no means a permanent fix for what is occurring within the current tertiary environment. The tertiary sector is an environment that encompasses major production-consumption modes within culture. How artists utilize strategies developed out of this environment is an important question to continue to discuss outside of Bourriaud and Foster's body of research.

Postscript

Rodney Graham's work has been highly influential in the thinking and considerations of both this thesis and my work. His use of citation and reference bewilders me at every turn. It is because of this infatuation that I felt it best to leave him out of the general discussion of this paper. I will end with a quote from Rodney Graham, off of his album *Rock Is Hard,* which I feel delineates the entirety of both this thesis and my thoughts of my own work:

"Repetitious is that the word? It means I am telling you something you've already heard"[1]

[1] Rodney Graham, "I'm a Time Waster", in *Rock is Hard*, prod. John Collins and David Carswell, 2003.

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