

Reading Room for the Working Artist *Salle de lecture de l'artiste au travail*

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ANGELAGRAUERHOLZ READING ROOM FOR THE WORKING ARTIST SALLE DE LECTURE DE L'ARTISTE AU TRAVAIL

Aleksandr Rodchenko
Salle de lecture du club ouvrier de l'URSS
conçue pour l'Exposition internationale des Arts
décoratifs et industriels modernes de Paris, 1925.



Photographie d'Aleksandr Rodchenko montrant la Salle de lecture du club ouvrier de l'URSS, en 1925.

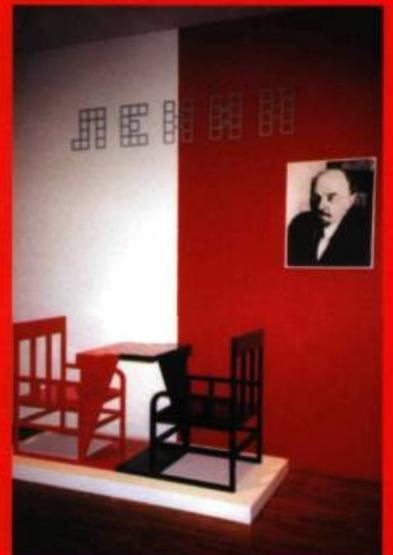
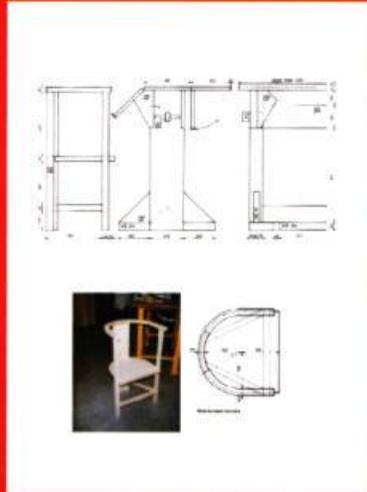


Affiche d'Aleksandr Rodchenko pour le film Kino-Glaz (« ciné-cells ») de Dziga Vertov, 1924. Utilisée sur la couverture du magazine Interview.

Plans (de reconstruction) pour la Salle de lecture de l'artiste au travail, 2003.

Dessins d'Aleksandr Rodchenko pour la table et la chaise de lecture de la Salle de lecture du club ouvrier de l'URSS.

Reconstruction du coin Lénine et des tables de lecture de la Salle de lecture du club ouvrier de l'URSS, de même que de la tribune utilisée dans la rétrospective consacrée au travail d'Aleksandr Rodchenko, en 1998, au Museum of Modern Art de New York. Photographie : François Morrelli.

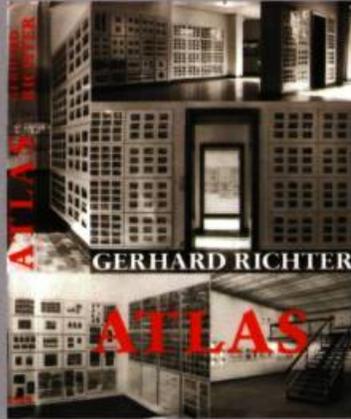


vorbilder (modèles)

Angela Grauerholz, Salle de lecture de l'artiste au travail, 2003-2004, d'après la Salle de lecture du club ouvrier de l'URSS d'Aleksandr Rodchenko. Installation à la Olgas Korper Gallery à Toronto en décembre 2004. Photographie : Michael Cullen.

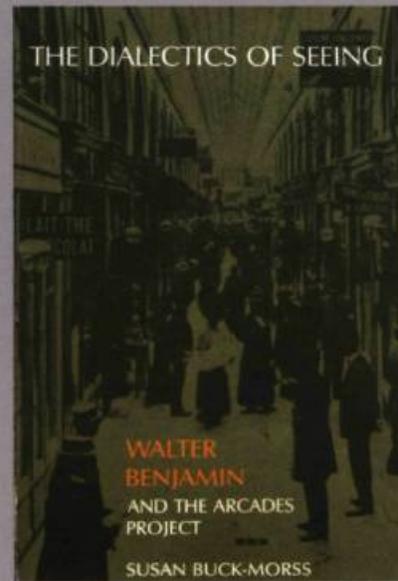
Toute l'humanité est éternellement et de tout temps schizophrène. Sur le plan ontogénétique, cependant, on pourrait peut-être décrire un certain type de réaction aux images mnémoniques comme étant antérieur et primitif, même si il se poursuit dans les coulisses. À une étape ultérieure, la mémoire ne suscite plus de réflexe immédiat, délibéré – qu'il soit de nature combative ou religieuse –, les images mnémoniques étant maintenant consciemment emmagasinées dans des représentations et des signes. Entre ces deux étapes on trouve un traitement de l'impression qu'on pourrait qualifier de mode de pensée symbolique.

Aby Warburg (extrait tiré d'une note de conférence à Kreuzlingen)



Andy Warhol, *Time Capsules*, installation temporaire au Carnegie Museum of Art à Pittsburgh.

Armin Zweite, *Gerhard Richter : Atlas*, Städtische Galerie am Lehnbachhaus, Munich, Museum Ludwig, Cologne, éditions Fred Jahn, Munich, 1989.



Marcel Duchamp, *La mariée mise à nu par ses célibataires, même (La Boîte verte)*, une édition de 300 boîtes contenant 94 fac-similés de notes et de dessins pour *Le Grand Verre*, 1911-1923.

André Malraux choisissant des photographies pour *Le Musée imaginaire*, Paris, vers 1947. Dans *The Museum as Muse: Artists Reflect*, Kynaston McShine, The Museum of Modern Art, New York, 1999.

Susan Buck-Morss, *The Dialectics of Seeing: Walter Benjamin and The Arcades Project*, The MIT Press, Cambridge, Mass., et Londres, 1991.

Notizkästen d'Aby Warburg, carte postale produite par le Warburg Institute, Londres, 1991.

Charles Baudelaire, *Les Fleurs du mal*, Éditions Gallimard, Paris, 1972.

Aby Warburg, panneaux *Atlastafeln/Atlas*, vers 1926-1930 (installés à l'origine dans la salle de lecture de la Kulturwissenschaftlichen Bibliothek de Warburg à Hambourg et documentés photographiquement).

vorbilder (modèles)



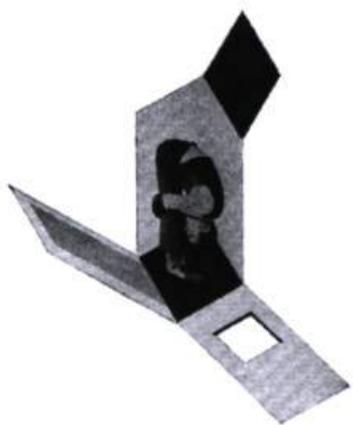
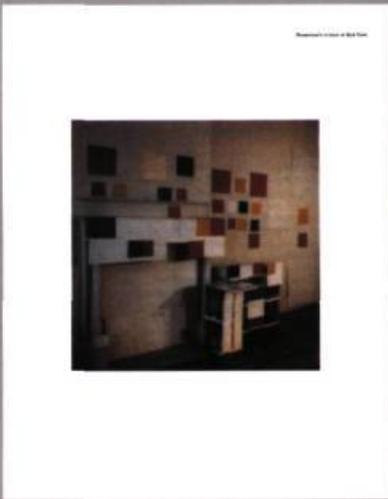


Kurt Schwitters, *Gesamtkunstwerk Merz (MERZbau)*, 1920, original, Hanovre, vers 1923–1936, reconstruction de Peter Bissegger (détail), 1980-1983.

Passage de Choiseul, 2^e arrondissement, Paris.

La maison ne peut plus être scellée, fermée, séparée; pas plus que la rue. Même si elles remplissent des fonctions différentes, la maison et la rue doivent former un tout. Pour y arriver, nous devons cesser de considérer la maison comme une boîte ou un vacuum. L'idée du «chez-soi» – «on n'est vraiment bien que chez soi» – doit être détruite en même temps que l'idée conventionnelle de la «rue».

Piet Mondrian



World-view and self-image are indissolubly intertwined with each other. The way man sees the world is the way he sees himself; the way he conceives himself is the way he conceives the world. Alterations in his view of the world lead to alterations in his view of himself and vice versa.

Christopher Wulf, *Worldviews and Self-Images*



Beethoven

Beethoven

"What does that mean -- 'some'?" (asked the little prince.)
 "It is an act too often neglected," said the fox. "It means to establish ties..."
 "What must I do, to tame you?" asked the little prince.
 "You must be very patient," replied the fox. "First you will sit, down at a little distance from me... I shall look at you out of the corner of my eye and you will say nothing. But you will sit a little closer to me every day... You become responsible, forever, for what you have tamed..."

Child: Did you ever have bad dreams?
 Therapist: Yes, sometimes I have had bad dreams. Usually when I have bad dreams, it means that I'm worried about something.
 Child: What are your bad dreams, usually?
 Therapist: I think that they are a bit like yours. You know, monsters and things like that.
 Child: And snakes...
 Therapist: What else do you have bad dreams about?
 Child: A snake biting...
 Therapist: When you have those bad dreams, what do you think you are worried about?
 Child: You dying. Everyone dying in the world and leaving me alone.

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These spectacular ferns originated in Africa and Australia. They are epiphyllous; that is, they adhere to other plants though they do not draw any nutrients from them. They produce two types of fronds or leaves. The smaller, sterile fronds attach to its support. They accumulate organic debris which supplies nutrients to the plant and helps to retain moisture. The fertile fronds develop from the centre of the plant and can grow up to three meters in length for some species. The sporangia are grouped together to form large brown masses under these leaves. Sporangia are the organs which enclose the spores.



C'est dire qu'établi en soi, l'étranger n'a pas de soi. Tout juste une assurance vide, sans valeur, qui axe ses possibilités d'être constamment autre, au gré des autres et des circonstances. Je fais ce qu'on veut, mais ce n'est pas « moi » – « moi » est ailleurs, « moi » n'appartient à personne, « moi » n'appartient pas à « moi », ... « moi » existe-t-il ?

Julia Kristeva, *Étrangers à nous-mêmes*



sans titre (washed water)

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L'eau, telle une peau
Que nul ne peut blesser ...

MR. PALOMAR ON THE BEACH

Reading a wave

The sea is heavily watched, and little waves make the sandy shore. Mr. Palomar is standing on the shore, looking at a wave. Not that he is lost in contemplation of the waves. He is not lost, because he is quite aware of what he is doing: he wants to look at a wave and he is looking at it. He is not contemplating, because the contemplation you need the right temperament, the right mood, and the right combination of exterior circumstances; and though Mr. Palomar has nothing against contemplation in principle, none of these three conditions applies to him. Finally, it is not "the waves" that he wants to look at, but just one individual wave; so his desire to avoid vague contemplation, he establishes for his every action a limited and precise object.

Mr. Palomar sees a wave rise in the distance, grows, approaches, changes form and color, folds over itself, breaks, vanishes, and flows again. At this point he could exercise himself that he has concluded the operation he had set out to achieve, and he could go away. But looking one wave is not easy, separating it from the waves immediately following, which seem to push it and as times overtakes it and sweeps it away; and it is no easier to

The question today is, however – perhaps has always been – how somebody can appropriate (in fact steal) somebody else's doing and yet make something of it that is uniquely his own. In other words, the question is not what are the models to be followed or that are being followed, but what are the doings that by the fact of being reappropriated are turned into models: in this process – when true reappropriation is involved – the models generated become something that is at once identical and different from their source, like an old being that is the offspring of a younger one, issued from itself, and who only in this relation could come to realize what it was (and is: 'figlia del tuo figlio' – daughter of thy son – says Dante of the Virgin Mary). Thus a new form (of seeing, of hearing, of living, etc.) gives life to an old one. When this occurs – it occurs constantly, or we would be all dead – some form of art is at play, something that turns out to be absolutely necessary, but only after the fact. This necessity, a posteriori, is akin to that which governs magical thought: that form of thought which refuses to accept that anything may be without a recognizable cause and that behind this cause there may not lie a definite intention.

Francesco Pellizzi, *Riddles of the Model*



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mon ambiguïté essentielle

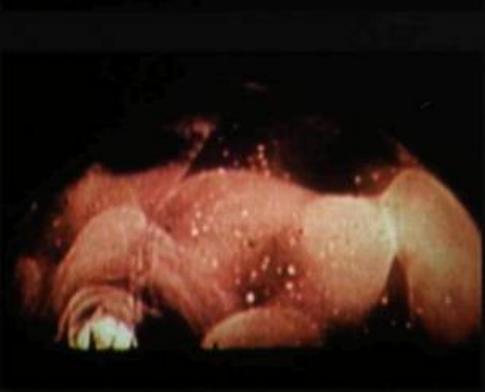
affirmer-dérober

Quelle est la forme la plus
angoissante de l'affirmation ; la mieux
construite

n'importe comment, me semble-t-il, j'aurais dû recommencer

d'une part j'en sais plus long
mais d'autre part j'achève d'être las
et je n'aurai pas la patience, à l'instant j'oublie d'échouer
ainsi je ne pourrais faire mieux

Georges Bataille, *Hors « Les Larmes d'Éros »* [Appendice]



ci-dessus

Angela Grauerholz, *Reading Room for the Working Artist* (Salle de lecture de l'artiste au travail), 2003-2004
Installation à la Olga Korper Gallery, Toronto, Décembre 2004.
Photographie : Michael Cullen

à gauche

Angela Grauerholz, *Reading Room for the Working Artist* (Salle de lecture de l'artiste au travail), 2003-2004
Première installation montrant le film-collage intitulé *Ephemeris*, produit pour l'œuvre en collaboration
avec Réjean Myette. Blaffer Gallery, The Art Museum of the University of Houston, 2003.
Photographie : Rick Gardner

Images extraites du film-collage *Ephemeris*.