

„Let’s dance like we used to...“. A critical intervention on a new trend of Appropriationism

The following ideas are based on the public response to several lectures on Ulises Carrión (1941–1989) and his concept of plagiarism, which I gave in various European institutions as part of my work on a retrospective of the artist at the Reina Sofia Museum (16.3.–10.10.2016). The title „Let’s dance like we used to ...“, is a quotation from „Copy & Dance“ (<http://www.hebbel-am-ufer.de/programm/spielplan/copy-and-dance/>) and reflects the recent trend of artistic recycling, which I call *Appropriationism*. The term includes every regressive manner of appropriating past concepts, forms and names that conveys a general feeling of nostalgic indulgence, but avoids reflecting on cultural and social horizons. My twenty theses do not correspond to a factual and objective debate; rather, they consciously formulate a concise and subjective, but well differentiated polemic against a particular misunderstanding of what was formerly a very interesting artistic strategy.

1. Appropriation in art is as old as art itself. Art always arises from appropriation, namely by unconscious or intentional strategies of conforming to or defining oneself against pre-existing concepts, materials, technologies, work processes, forms, and names within and outside of human-made visual culture.
2. Artistic appropriations do not undermine concepts of novelty, originality, ingenuity, creativity, expression, autonomy and ownership. Rather, they are based on these concepts.
3. *Appropriation Art* in the strict sense of the concept has existed since the beginning of the last century,

when everything in the art world could be called art, and explained as an always new and always different recurring classic. Artists can have different objectives to appropriate things in many ways (cf. M. Aden-Schraenen, *In Search of Bas Jan Ader*, Berlin 2013, 187–271), and can appropriate everything: from artistic materials, trivial objects, and popular phenomena to existing appropriations themselves. A clear definition of what can be called the *Appropriation Art* is nearly impossible.

4. Recently, a new generation of appropriators have taken the stages of art, music, literature, dance and film. They consider themselves to be members of the „archeological avant-garde“ (P. Bianchi, quoted in: J. M. Hedinger/T. Meyer, *Die nächste Kunst*, in: *What’s next?* Berlin 2013, 68 et sq.) and pretend to produce the „next art“ of the „next society“, the digitized and globalized 21st century (D. Baecker, 16 Thesen zur nächsten Gesellschaft, in: *Revue für postheroisches Management* 9, 2011, 9 et sq.). Re-words such as remake, reenactment, reuse, recreation, revision, reproduction, reconstruction, reprogramming, reloading, revisiting, recycling etc. are advanced as the mantras of the *zeitgeist* and are constantly and insistently repeated like voodoo formulas. The new generation of appropriators claims to take artistic concepts such as novelty, originality, authorship, ingenuity, intentionality, creativity, expression, autonomy, ownership etc. down from their high pedestals, „to hang them lower“ (cf. W. Ullrich, *Tiefer hängen. Über den Umgang mit der Kunst*, Berlin 2003; K. H. Kohrs, *Die Kunst vom Sockel holen*, Mainz 2009).

5. *Appropriationism* can be quite fascinating when it gives new visibility to the forgotten ghosts and ignored phantoms of our common and art-related myths, ideologies and control projects. By offering a new representation of established knowledge, such *Appropriation Art* forces us to confront anew what was once considered conventional.

6. *Appropriationism* can bore us to death if it merely

propagates the chatter of the world by doubling found materials and subjects, which take on a sentimental retro, vintage and nostalgic look. Although such works are persistently confused with *zeitgeist*, in reality, they torpedo our perspective on the conditions and functions of existing relationships and aesthetic norms. The following sentences speak about this weakened, recent version of *Appropriationism*.

Huebler, Julia Kristeva, Lautréamont, Claes Oldenburg, Pablo Picasso, Robert Rauschenberg, Allen Ruppersberg, Kurt Schwitters, Max Stirner, Andy Warhol, and many others are used – with and without citation – to reject an ostensibly traditional understanding of art.

8. In order to imbue discourses on contemporary appropriation practices with a progressive touch, authors often like to refer to scene jargon adapted

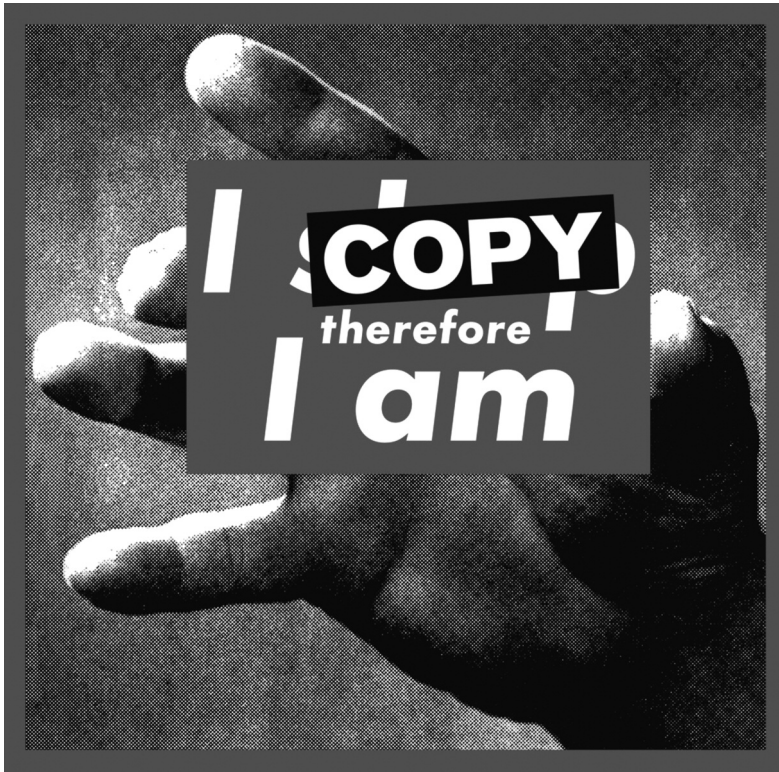


Fig. 1 Superflex, *I copy therefore I am*, 2011 (Courtesy: Superflex)

7. Although appropriationist artists of the 21st century pretend to create a new, original, unprecedented debate, they actually produce theoretical background music that draws extensively from the quarry of the intellectual avant-garde of the 20th century. Paramount artists and writers such as Roland Barthes, Walter Benjamin, Georges Braque, Marcel Broodthaers, Ulises Carrión, Giorgio de Chirico, Joseph Cornell, Guy Debord, Marcel Duchamp, T. S. Eliot, Douglas

from the so-called digital natives and DJ's of the 1990s. Artists are described as hackers and users, who – consuming and producing at the same time – browse through cyber and daily life. They sample ubiquitous and ever accessible images, words, and sounds via copy-paste or drag-drop (cf. Hedinger/Meyer, 2013, 4 et sq.). As the post-producers of the screenplay of culture (N. Bourriaud, *Postproduction*, New York 2002), they re-edit their material in a kind of re-mix or mash-up (cf. F. Mundhenke/F. R.

Arenas/T. Wilke, *Mashups. Neue Praktiken und Ästhetiken in populären Medienkulturen*, Wiesbaden 2015).

9. *Appropriationists* do not only juggle with factual arguments, but also with moralism when they declare that intellectual property is „disgusting“ (J. Schramm, quoted in: M. Mühl, Wahlkampf einer digitalen Seele, in: *FAZ*, April 26, 2012), originality „obscene“ (W. Ullrich, quoted in: M. Kampmann: Die Kultur des Kopierens läuft auf Hochtouren; in: *Kunstzeitung*, Nr. 201, 2014), and the author „the beginning of the system of lies“ (M. Pichler [M. Broodthaers], Statements zur Appropriation, in: A. Gilbert, *Wiederaufgelegt. Zur Appropriation von Texten und Büchern in Büchern*, Bielefeld 2012, 27–30).

10. Appropriationist artists legitimize their endless, boring acts of multiplication, addition, and recycling by arguing that the concepts and criteria of art can no longer be defined in a general way. They misunderstand this fact by using it as an excuse to liberate themselves from the obligations of creativity, innovation, and originality and an invitation to adopt carefree dilettantism (cf. A. Kleon, *Steal Like an Artist*, New York 2012), which elevates imperfection as a principle of „Post Art“ over the exclusivity of „Euro-centric, bourgeois“ culture (cf. J. Saltz/C. Christov-Bakargiev, quoted in: Hedinger/Meyer, 2013, 5).

11. *Appropriationists* – as many artists do today – like to ride on the wave of inter-, trans-, and multi-disciplinary discourses with their manifold repeated formulas about expanding the field of art and freeing art from the cage of self-teleology. This allows art to extend to and include the useful and marketable fields of consumer culture and creative industries, such as entertainment, design, fashion, etc. In principle, there is nothing wrong with this. But the hodgepodge has now been simmering for too long on the stove. Its genuinely aesthetic flavor and valuable nutrients have dissipated. Its taste is not only bland, but sooner or later it leads to deficiency symptoms.

12. Appropriationist artists reduce the artist to a footnote in the flood of torrential virtual data streams in which individual authorships can

supposedly no longer be identified (cf. T. Assheuer, Tod des Autors, in: *ZEIT online*, May 3, 2012, <http://www.zeit.de/2012/19/Internet-Urheberrecht>).

Although the idea of artistic genius has been picked apart many times already, for the first time the devaluation of the creator myth and the erosion of expert knowledge can now be legitimized by ignorance and lack of interest (in authorship).

13. *Appropriationists* are currently benefiting from the digitization and archiving of all artistic creations, easy access to endless databases and quickly and cheaply produced copies and reproductions, which enable them to opportunistically ride the wave of the recent trend of *Appropriationism*.

14. Appropriationist artists like to adopt particularly well-known or particularly obscure positions. This strategy promises the highest likelihood of success and recognition in an art world where artists must struggle for the scarce resource of attention.

15. *Appropriationists* seem to confuse art with humour and wit, or, at best, with irony. In the long run the misunderstanding is regressive because it removes the sting, subtlety, and subversion from any wittier ideas.

16. Some *Appropriationists* make use of existing names, styles, and concepts, acting thus like karaoke singers of playbacks. Such charming practices of bungled dilettantism allow the artist to establish a relationship with a myth through adoration and elevation as well as through demystification and disenchantment. The stimulating recognition of partying spectators increases a grandiose self-celebration and simultaneous self-oblivion.

17. The restriction of artistic strategies to copying, imitating, quoting, repeating, and plagiarizing from already existing things without any relevant perspective beyond this goes hand in hand with ludicrous overproduction. This paradox corresponds to what Paul Virilio has called the „racing standstill“ (cf. P. Virilio, *Polar Inertia*, London 1999), referring to the acceleration of random, uncontrollable operations in highly mobilised, fluid Western societies that are governed more and more by abstract forms of control. Believing in the individual

freedom of choice, but actually responding to self-disciplining control mechanisms, people can do no more than react. They fall into a hyperactive hustle and bustle in which everything is managed, but nothing is created. The illusion of a well-oiled machine is maintained through the mass proliferation of objects and projects, but, as Virilio puts it, „in the center of speed, inertia prevails“ (P. Virilio, *Revolutionen der Geschwindigkeit*, Berlin 1993, 30, transl. M. Aden).

18. The self-exhaustive nature of *Appropriationism* can be understood, perhaps, as passive resistance to the transitoriness, volatility and fugacity of the present time. The tyranny of having to respond to permanent changes does not allow one to position oneself in the here and now. Exposed to a kind of rootlessness, the identification with the past at least promises the tangibility, insurability and manageability of something (cf. S. Reynolds, *Retro Mania Pop Culture's Addiction To Its Own Past*, London 2011).

19. It is time that the demonization of artistic innovation, originality, independence and ingenuity is no longer used as an excuse for the production of

undemanding art. This does not mean that we should ignore the blind spots and dark points of the past. On the contrary. But to confuse such a past with the endless repetition of bygone clichés means the destruction of desire, fantasy, attitude, sensibility, radicalism, poetry, criticism, sensuality, anarchy, power, magic, and many other aesthetic qualities.

20. In order to vivify rusty *Appropriationism* a little, I recommend the appropriation of a bit of futurism at this point. Its „courage, audacity, and revolt“ (F. T. Marinetti, *The Founding and Manifesto of Futurism* (1909), in: U. Apollonio [ed.], *Documents of 20th Century Art*, New York 1973, 19–24) could be an antidote to the passivity of *Appropriationism*; it could launch new expeditions into unexplored territory and visualize, if not perforate, the constructedness of and the agencies at play in the critical present.

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Schinkels Friedrichswerdersche Kirche braucht unseren Schutz

Offener Brief zum fragwürdigen Umgang mit einem prägenden Bauwerk Berlins

Die Friedrichswerdersche Kirche, seit 1817 in Planung und 1824–30 errichtet, ist das letzte weitgehend auch in seinem Innern erhaltene und erfahrbare Bauwerk Karl Friedrich Schinkels in Berlin. Trotz aller Veränderungen und Beschädigungen sind hier seine Meisterschaft bei der Mauerwerksbehandlung und sein schöpferischer Umgang mit den gotischen wie klassizistischen Stilelementen auf das Beste ablesbar. Neben dem Denkmal auf dem Kreuzberg handelt es sich um eines der frü-

hesten Beispiele der Gotikrezeption nach den Befreiungskriegen in Berlin. Schinkel orientierte sich hier nicht mehr an Kathedralen, sondern verarbeitete Eindrücke von mittelalterlichen Burg- und Collegekapellen. Das Innere des schlanken, langgestreckten Saalbaues mit seinen markanten Wandpfeilern, umlaufenden Emporen und zarten Rippengewölben erfuhr 1987 durch die Integration zeitgenössischer Skulptur aus den Staatlichen Museen eine kongeniale Bespielung.

All dies scheint nun passé. Die westwärts hart angrenzende, bis zu siebengeschossige Wohnbebauung, in neofeudaler Maklerdiktation als „Kronprinzengärten“ betitelt, hat durch unsachgemäße Fundamentierungen und opulente Tiefgaragen zu