



Universiteit
Leiden
The Netherlands

The emergent artistic object in the postconceptual condition

Segbars, J.A.J.M.

Citation

Segbars, J. A. J. M. (2021, November 18). *The emergent artistic object in the postconceptual condition*. Retrieved from <https://hdl.handle.net/1887/3240603>

Version: Publisher's Version

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/3240603>

Note: To cite this publication please use the final published version (if applicable).

The Emergent Artistic Object in the Postconceptual Condition

Proefschrift

ter verkrijging van
de graad van doctor aan de Universiteit Leiden,
op gezag van rector magnificus prof.dr.ir. H. Bijl,
volgens besluit van het college voor promoties
te verdedigen op donderdag 18 november 2021
klokke 16.15 uur

door
Jacobus Antonius Jan Maria Segbars
Geboren te Eindhoven
in 1963

Promotores

Prof. dr. Janneke Wesseling

Prof. dr. Frans-Willem Korsten

Copromotor

Dr. Joost de Bloois

Universiteit van Amsterdam

Promotiecommissie

Sher Doruff (DAS Arts/University of the Arts, Amsterdam)

Prof.dr. Erik Viskil

Dr. Camiel van Winkel (School of Arts, Brussel)

Prof.dr. Robert Zwijnenberg

Contents

Chapter 1 Introduction

1. Introducing research subject & general analysis 5
Context: from conceptual to post-conceptual condition
Artistic production in cognitive capitalism
Critique and Institution
2. Overall structure and artistic methodology of the dissertation 19
3. Cases 21
Introduction of case studies
 - 3.1 *The Autonomy Project, Van Abbemuseum, Eindhoven*
 - 3.2 *Benjamin in Palestine conference*
 - 3.3 *Rib*
 - 3.4 *Saas-Fee Summer Institute for Art*

Chapter 2 The Autonomy Project, Van Abbemuseum

1. Introduction 29
2. The Autonomy Project conference, form and actors 31
Paradox
3. Rancière's aesthetic regime of art 38
Life and art
Art-Aesthetics
4. Symposium as scene, fragment and form in infrastructure 47
The fragment in infrastructure
5. Co-authorship and agency within the complexity of current production 50
6. Editorial authorship, authorship as such, platform as author 56
Spectres of authorship

Chapter 3 Benjamin in Palestine conference

1. Introduction 61
2. Production in cognitive capitalism, Benjamin in Palestine as working model for the art-aesthetics bind, countering the division of labour 66
The fabric of production in cognitive capitalism
BiP's set up of art-aesthetics
3. Close reading, workshops, politics of translation, the task of the translator 79
Reading sessions
Pure Language and the issue of translation
Khatib, task of the translator on site
4. Art-aesthetics, poiesis and aisthesis settings 91
Haytham El-Wardany
Slavoj Žižek and Udi Aloni
5. Patrizia Bach, dialectics and the objects of discourse 94
6. Symposium, Susann Buck-Morss and Emily Jacir, the dialectics of practice 102
The discursive morphology of the stage setting

| | |
|---------------------------------------------------------------------------------------------------|-----|
| <i>Dismasure – the artistic moment</i> | |
| 7. Author as Producer, author as platform, upscaling of recursivity | 109 |
| <i>Time</i> | |
| Photo documentation Benjamin in Palestine | 115 |
| Chapter 4 Rib, Mirroring productivism | |
| 1. Introduction : modes of production, Rib and context | 125 |
| <i>Context of production & material conditions</i> | |
| <i>The scene as a field of production</i> | |
| <i>Infrastructural Critique approach / work, as political-aesthetic object</i> | |
| 2. Rib: program, time and space, conventions, curating platform | 142 |
| <i>Time and space, Ghost Stories of the British Museum (2018)</i> | |
| <i>Time and space, 24/7 (2017)</i> | |
| <i>Institute none the less</i> | |
| <i>Time and space, curator, artist and platform, 4 works, 55 artists, one drawing (2016)</i> | |
| <i>Time and space, After Julie de Graag, Studieblad met kippen en kuikens, 1877–1924 (2016)</i> | |
| <i>Curating institutionally; or not</i> | |
| 3. The issue of text, medium of the wider infrastructure | 164 |
| <i>Squirting Wound—A peer-writing environment</i> | |
| 4. To conclude: countering and mimicking – estrangement as institutional opposition | 173 |
| <i>Infrastructure and space</i> | |
| Entwinement of academic and artistic production | 179 |
| <i>Introduction</i> | |
| <i>Immanent critique and assembled position</i> | |
| <i>Play of positions, artistic positioning</i> | |
| <i>Style of writing in regards to the academic section, prose as art, appropriation of theory</i> | |
| <i>Performance of writing</i> | |
| Conclusion | 185 |
| <i>Assembly</i> | |
| <i>Institution</i> | |
| <i>Cases</i> | |
| <i>Institutional field</i> | |
| <i>Artist position, authorship and accountability</i> | |
| Documentation Section | |
| 1. Post-Script to Rib | 193 |
| <i>Critique as (part of) production</i> | |

| | |
|----------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| 2. Benjamin in Palestine conference – supplement | 195 |
| <i>2.1 Benjamin in Palestine, On the Task of the Translator in the Age of Platform Production, essay Open!</i> | |
| <i>2.2 Photo documentation</i> | |
| 3. Saas-Fee Summer Institute for Art | 209 |
| <i>Introduction</i> | |
| <i>Documentation exhibition Tale of a Tub (photos)</i> | |
| <i>Transcript text work Duet/triplet/overall</i> | |
| <i>Stills text work</i> | |
| <i>Transcript interview Anselm Franke</i> | |
| 4. The Author, Platform and Spectator, The Author-Function in Artistic Production Now, West, The Hague | 243 |
| <i>Explanation video-interview project</i> | |
| <i>Participants</i> | |
| <i>Documentation (photos installation and stills from the interviews)</i> | |
| 5. Artistic Production in the Context of Neoliberalism, Autonomy and Heteronomy Revisited by Means of Infrastructural Critique, essay PARSE | 253 |
| <i>Explanation</i> | |
| Bibliography | 276 |
| Summary | 285 |
| Summary in Dutch | 288 |
| Acknowledgements | 291 |
| Curriculum Vitae | 293 |

