

# **THE RHIZOME OF dOCUMENTA(13)**

Multiplicities in the Postwar Exhibition of the International Avant-garde

AI KANO

STUDENT : 33204835

MA DISSERTATION 2011 / 2012

MA IN CULTURE INDUSTRY

GOLDSMITHS COLLEGE, UNIVERSITY OF LONDON

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## **Introduction**

This essay examines the exhibition's construction of dOCUMENTA(13) demonstrating multiplicity and multitude in the rhizome as related to complex individuality. We apply the concept of the rhizome to the analysis, because its decentralized network structure depicts the uniqueness and concept of dOCUMENTA(13). We will investigate immanent complexities and multiplicities to see artworks by Geoffrey Farmer, Zanele Muholi, Nalini Malani and Lea Porsager. They exemplify multiplicity within multiplicity between individuality and globalization influenced by the aftermath of the Second World War. The curator Carolyn Christov-Bakargiev investigates and explores narrative embodiments of identity attempting to liberate such narratives from inherited collective and individual perceptions and genealogies; it is with this contribution that I propose to examine this Documenta.

I visited dOCUMENTA(13) this June for my research of this paper. The exhibition shows miscellaneous arts including workshops, sculpture, a hypnotic show, clocks and so on. The curator implies her intentions and interdisciplinary way in the following,

“These are terrains where politics are inseparable from a sensual,

energetic, and worldly alliance between current research in various scientific and artistic fields and other knowledges, both ancient and contemporary (dOCUMENTA(13), 2012)".

These artworks are conceptually dissociated from each other, for the audience a visit to documenta would cause a flux of impressions, leading perhaps to the process of mapping a conglomerate of the arts.

After the trip, I started to learn the background of dOCUMENTA(13) and multiplicity, postwar avant-garde history and globalization would be the key points. Since Post-World War II, art biennials have over-run the world; São Paulo Biennale started in 1951, Documenta in 1955, Havana Biennale in 1984, Gwangju Biennale in 1995, Manifesta in 1996, all of which have unique origins with different models. Globalization is an inevitable scope to focus on the concept of biennials. The discussion of the biennials has often come to institutional, geopolitical and economic aspects, yet it would be also valuable to see from the angle of ideological, aesthetic and historical conceptualization. Therefore, this essay has the aspiration to investigate and develop an analysis of aesthetic and historical arenas in the large scale art exhibition that explores how multiplicities project onto the curation and the individual artworks. Additionally, multiplicity is a focal subject of international biennales because it is useful to describe all-encompassing socio-political, historical, cultural and economical arenas instead of eclipse of



meta-narrative.

This essay will analyze the process and formation of dOCUMENTA(13) and how each artwork describes, in some way the intention of the curator. The curator might intend to propose a cultivation to explore both interiority and exteriority to exercise the audience's conception flexibly to acquire new, different knowledge and to expand his/her own perspective within collective and multiple artworks. Additionally, post-war art history would describe positioning of dOCUMENTA(13) in terms of its originality and meaning in globalization, because post-war art has developed within a crisscrossing world.

This multiplicity in the dOCUMENTA(13) could be discussed between globalization and individuality. In *A Thousand Plateaus*, Gilles Deleuze and Félix Guattari argue for multiplicity as the figure of the rhizome as a form of non-hierarchal and decentralized networked organization. Our society is full of heterogeneous meta-narratives, regions, ideologies and beliefs existing in unruly relations. Therefore, international large-scale exhibitions take the role of thrusting a letter of protest against blockade of constrained ideologies in every society. The rhizome would provide an opposite or alternative way of understanding to Western hierarchal thinking which, according to Deleuze and Guattari featured binary opposition.

The problem of Western dominated thinking might exclude unrecognizable and unfamiliar logic of matters as mere chaos and rational arborescent logic has been recognized as the basis of organization and permeated society from military to enterprises. Hence, excluded existence pushed out to the periphery was avoided, ignored or just subordinated. On the contrary, the concept of the rhizome is an eclectic way which enables us to discuss every connections and singularity within a reality.

Art is often used as a tool for commercial and other kinds of propaganda, as well as for regeneration within institutional and individual aims by the nation-state, artists, enterprises, indigenous community which is not innocent (Gielen, 2009, p.9). Thus, examining multiplicity is significant to find the meaning of biennials connected with the role of contemporary art. Certainly, international large scale exhibitions of biennials, triennials, Documenta and Manifesta, now occupy a predominant position in the art system which influence not only art associated people but also the mass public of local and foreign visitors (Groys, 2009, p.57).

In this paper, we will focus on global art exhibitions as a place to demonstrate small and large relations such as conflict, as well as Western and non-Western socio-political situations within individual and collective subjects to the public in a modest way distant from actual politics. Therefore, curation is more and more important to the exhibition itself. The

dissertation also offers an overview of the historical concept of Documenta and contemporary art of the post-war period and defines a character of dOCUMENTA(13) as being avant-garde, therefore they will show to what extent Carolyn Christov-Bakargiev is influenced by previous curations and themes and how she integrates them to the current period.

Each individual audience member in Documenta has the potential to make a revolution in his own life, his community as well as the existing social framework to reconstruct their own view of the world. Deleuze & Guattari describe that world as a set of 'open totalities' that are subject to metamorphosis and every individuality has a singularity associated with common environment and uniqueness (Conley, 2005, p.252). This interactivity is a creative source towards a new micro and macro perception for both subjectivity and the world. Hence, it is worthwhile investigating specific artworks to see a relationship between singularity and multiplicity. Moreover, the rhizome of art assemblage would expand one's perception of the world view.

With representing individual artworks in dOCUMENTA, we will analyze an organic formulation of dOCUMENTA(13) and drawing immanent complexities in public and private spheres. Especially, the nation-state and collective identity are common topics within artworks by Geoffrey Farmer,

Zanele Muholi, Nalani Malani and Lea Porsager. In order to investigate them, we offer an overview of dOCUMENTA (13) at first. In the first chapter, we will look at how previous Documenta influence dOCUMENTA(13). Then, the second chapter descends into an analysis of core concepts of dOCUMENTA(13) from the analogical system of the rhizome. Besides postwar history and avant-garde concepts reinforce Christov-Bakalgiev's intension to focus on multiplicity and small and large-scale conflicts.

The third chapter is part of the substructure of the argument, We will observe the potential resonance of the concept of the rhizome within single artworks. Each artwork concludes complex multiplicity per se. Afterwards, the fourth chapter will discuss about transformation of the context of globalization and individuality in the rhizome. Finally, we will assess dOCUMENTA(13) as the international art exhibition as well as its limitation and horizon.

## **Chapter 1: The History of Documenta & dOCUMENTA(13)**

### **1-1. Art biennale**

Every five years since 1955, Documenta has taken place as a periodical contemporary art festival at Kassel, West Germany (Vogel, 2010, p.38). Arnold Bode founded the first Documenta "Art of the twentieth century" to revive modern art as German national art had been suppressed by the Nazis

(Vogel, 2010, p.38). Under the Nazi regime, modernism was destroyed in favour of a classical revival and condemned by influential art critics continually after Second World War (Wallas, 1987, p.6). Not only modernism, but also psychoanalysis was banned under fascism which was brutally skeptical towards psychoanalytic intellectualism (David & Chevrier, 1997, p. 376). Therefore, the anti-fascist conceptualization of Documenta recuperated pre-war modernism's creative and international art practices as an authentic German art.

Since then, Documenta became one of the most significant contemporary art events which art fans see as equal to the Venice Biennale that proposed a prognostic view of aesthetic discourse and contemporary art (Wallace, 1987, p.2). Indeed, international art exhibitions play a role of revealing present contemporary art circumstances and politically and economically profitable instrument for both local and global authorizations. However, originally Documenta was related to Arnold Bode's aspirations to resist the total regime of Nazi oppression, thus, Documenta remains tied to the role of art in society rather than obedient tool of the nation-state.

In the eighties and nineties, international art biennials were a popular phenomenon towards building national identity and the worldwide tourism in globalization. dOCUMENTA(13) has taken place in Kassel, Kabul, Alexandria, Bannff and Cairo for 100days with over 2-300 artists

(DOCUMENTA(13), 2012). Venice Biennale is displaying individual countries' pavilions and each committee chooses artists from their countries, representing national propaganda (Bydler, 2004, p.387). This year at least, Berlin biennale is focusing on the extremely political situation in the world as well as on the local background of Berlin. In this way, the theme of globalization becomes diverse alongside with developing of international biennials.

## **1-2. Documenta V**

DOCUMENTA(13) aims to present an adventurous curating logic and concept within the exhibition seemed to be inspired by Documenta V, X and 11. Documenta has a genealogy to propose globalization in an aspect of avant-garde especially since Documenta V was curated by Harald Szeeman. Then, what is a singularity of Documenta and what extent is this DOCUMENTA(13) inherited from past Documenta? Presumably, a substantial theme of DOCUMENTA(13) would be hidden in the historical background of curatorial direction in Documenta and postwar contemporary art.

Harald Szeemann, the curator of DocumentaV might seem to be a significant influence on Carolyn Christov-Bakargiev in terms of curatorial aesthetics more than other predecessors. DocumentaV in 1972, "Questioning Reality- Image Worlds Today" explored the utopian aspiration to converge

art and life through art experiences, and drew on Szeeman's conceptualized art network linking history and nature in a forest of aesthetic research (Rattemeyer, 2011, p. 61). Christov-Bakargiev's attention to human evolution, nature, animal and history may have been influenced by Szeeman's rudimentary principle. His achievement, "When Attitude Becomes Form (1969)" was a first model of independent curating practice which reconstructed the authorship of artists, combining many forms of Conceptual art (Rattemeyer, 2011, p.11, 15 ).

Additionally, Christov-Bakargiev makes use of Szeeman's archive about Monte Verità (1978) exploring an alternative and anarchic lifestyle based on spiritualism which she suggested to Lea Porsager (Danish arts.dk, 2012). Szeeman views living things as are under 'traumatic', 'spectacle', 'nonsynchronous' and 'incongruent' post World War conditions (Aupetitallot, Foster & Poinot, 2007, p.14). Meanwhile, Christov-Bakargiev's key terms to understand art and history are 'destruction' 'conflict' and extension of 'trauma' and 'catharsis' which is a process of subjectivity generated through history (Christov-Bakargiev, 2012, p.4). As a whole, Christov-Bakargiev attributes to Szeeman's conjunction of history and lives of human being, curatorial practice rooted on theories as well as his revolutionary spirit. As Arnold Bode started Documenta for reviving Modernism, Documenta may be seen as a skeptical view towards the cultural mainstream and conservative institutions.

Since Documenta V, the curator Harald Szeemann indicates that the ‘potentiality of utopian view’ can be experiential in the growing consciousness within one’s mind. Szeeman was the threshold of a freelance curator and changed a relationship between art authorization and curatorial practice of exhibitions (Aupetitallot, Foster & Poinot, 2007, p.39). Instead of that he set off for an alternative way of doing things autonomously and flexibly (Aupetitallot, Foster & Poinot, 2007, p.39). His decision influenced the following generation of curators and the methodologies of exhibitions developed afterwards.

Whereas, Carolyn Christov-Bakargiev noticeably articulates the statement of dOCUMENTA(13) in the following,

“dOCUMENTA (13) is driven by a holistic and non-logocentric vision that is skeptical of the persisting belief in economic growth (Christov-Bakargiev, 2012).”

She posits a question towards capitalism as a dominant structure in the society yielding and controlling our desire for growing the economy and following international politics. And her approach is a response to social formation and offers an interdisciplinary means to avoid emphasis on any kinds of possible deviation. Hence, Harald Szeeman and Documenta V impacts on both process and construction of dOCUMENTA(13).



### **1-3. Documenta X and 11**

The second phase of Documenta begins from Documenta X. Charlotte Bydler points out that Documenta was a White-male dominated exhibition before X (1997) and 11 (2002) those previous curators, Catherine David and Okwui Enwesor are a complementary disposition to periphery against Occidentalism and in favour of feminism (Bydler, 2004, p.390).

First, objects of artworks, David dealt with a significant amount of photography and Enwesor placed films as well as different medias (Aupetitallot, Foster & Poinot, 2002, p.21). Second, both Documenta X and 11 focused on transformation after the Second World War and the process of globalization. On the one hand, David focused on the internal aspects of the relationship between the production of art and world history, on the other hand Enwesor emphasized culture and politics rather than aesthetics. (Aupetitallot, Foster & Poinot, 2007, p.22).

David takes an aesthetic approach to exemplify main historical events from 1945 to 1997 in a documentary photography. It was a retrospective of Documenta's own history and invited art historians such as Jean-François Chevrier and Benjamin Buchloh and a photography selection by Okwui Enwesor. It featured Gerhard Richter's spectacular artwork 'Atlas(1967)' photographic assemblage of 5000 pieces (David, C. and Chevrier, J, 1997, p.167). Simultaneously, the catalogue concludes abundance of different

arenas from postmodernism, politics and the history of Kassel to globalization.

Documenta 11(2002) Nigerian-born curator, Okwui Enwesor explored the system of art confronting with two folds of western and non-western culture. Enwesor quotes that European avant-garde focuses on the autonomy of art, however he insists that contemporary art plays a more significant role of socio-political pronouncement, so he challenges the concept of an autonomous art as a shared presupposition of avant-garde attitude in Western countries (Enwesor, 2002, pp.42-43). Through questioning on the essence of the contemporary avant-garde, Enwesor decolonizes the concept of avant-garde and combines different media, film to provide multiple viewpoints to the postwar period which are cultural experiments rather than aesthetic representation.

In a nutshell, Documenta X and 11 renovated the tradition of Documenta towards the next step of European curatorial practice, namely encounter of the Third World and the White-male dominated art. Additionally, their curatorial practice reconsidered the relationship between art and other arenas of history and politics through various art media such as camera, film and other forms. In this way, avant-garde is the main originality of Documenta, while dOCUMENTA(13) is especially integrating past Documentas of V, X and 11.

## **Chapter 2: Multiplicity and Globalization**

In this chapter, we will see a formation of the rhizome in the system of the exhibition, and it will analyze the complex and heterogeneous artworks in the next chapter. The concept of the rhizome resonates with dOCUMENTA(13) as a postwar avant-garde attitude of multiplicity within irreducible singularity, although Christov-Bakargiev does not mention the rhizome explicitly. Regarding postwar art history, May 1968 influenced the embodiment of diversity and globalization from marginalized people such as students, workers, homosexual people and feminists. It was reflected in Deleuze and Guattari's reconfiguration of the Occidental tree structure into the network structure of the rhizome. Documenta asked on the meaning of the avant-garde and how art can become a medium between life and society. Therefore apparently all of them are layered and conjunct in terms of the role of the avant-garde in globalization. Besides, the rhizome provides an insight into how subjectivity is divided and integrated into a social organism.

### **2-1. Deleuze & Guattari and Christov-Bakargiev**

Gilles Deleuze and Félix Guattari collaborated to write *A Thousand Plateaus* (1980) to explore an academic apparatus to denunciate the Western framework of synthesis since Plato. It is a way to conceive the world as

hierarchy and judgment of truth based on the shared values among white Western male's hypothesis (Deleuze & Guattari, 1987, xi). Preceding social movements of homosexuality and feminism in the early sixties and the sensation of the revolution, 'May 1968' led by students and workers were a trigger for Deleuze and Guattari to set off seeking an alternative and pragmatic philosophy (Deleuze & Guattari, 1987, x).

According to Michel Foucault, in the first co-authorships of *Anti-Oedipus* (1972), Deleuze and Guattari synthesize the gulf between Marx and Freud that capitalism manipulated by politics or libido into a machine as the flowing organism holding ambivalent social change within libidinal economy and politics (Deleuze & Guattari, 1972, xviii). Freud's confined family triangle (father, mother and me) restricts a basic edifice within bureaucracy and patriarchy by Western dominant value.

Then, in the second book *A Thousand Plateaus*, Deleuze and Guattari articulate that society is a multiplicity and interactivity between being and non-being which transcend static one-way communication. Finally, their concept of nomad thought realizes free interactive communication without invading others in the way in which forging collective experiences and subjectivity by a ship adrift in the emancipated multiplicities of desires (Deleuze and Guattari, 1987, xiii,xiv).

Christov-Bakargiev understands currently that society is unrecognizable from certain aspects and agrees with Deleuze and Guattari

in terms of conventional tree logic no longer unable to recognize the world, and multiplicity and complexity should be understood per se, because art could be the social interstice which embodies an ambiguous space enabling spectators to approach a conception of inter-subjectivity.

Therefore, the method of Christov-Bakargiev does not attempt to demonstrate either a fixed utopian view or an extricable conflict, rather she prefers to intrigue spectators into intricate matters and make them think of microscopic and telescopic discourses in the world. A single artwork exemplifies one topic, although aggregated artworks assemblage a holistic image of the world of symbiosis among capitalism, spiritualism, nature, history, race, war and so on.

#### a. Rhizome

dOCUMENTA(13) is constructing a collective body as if it were a symphony by an orchestra where each instrument plays a different tune and it cannot be divided up any longer, although it makes a harmony as a whole. The relationship between the orchestra and a player is the One and Many. And that collaboration is a multiple organization of being. Analogically, the rhizome is a dynamic mode of composition organized by an open system constituted of multiple plateaus. A plateau is an element of the rhizome and each plateau communicates with each other without reduction of their nature (Deleuze & Guattari, 1987, p.24). Each plateau

exists while avoiding to be culminated and through interactive communication links with each other. In dOCUMENTA(13), artworks signify plateaus and have interactive communication with other artworks and audiences.

The rhizome is a non hierarchical and decentralized model and is opposite with conventional order fixing social values and its criteria such as justice, truth, normativity and belief. The rhizome is a multitude of dimensions and multiplicity without subject and object (Deleuze&Guattari, 1987, p.9).

In a nutshell, the rhizome is a way to recreate a map to achieve a flexible field of thinking for spiritual and moral exercising without conceiving any persistence on self satisfaction or confined prejudice.

#### b. Smooth space & Striated space

dOCUMENTA(13) takes place in plural venues in Kassel located in Fridericianum, Hauptbahnhof, Orangerie and Karlsaue Park. In the park, a mass of small houses are disseminated and constitute a multiplicity like the rhizome (Figure1-3). The art experience in dOCUMENTA(13) could be the process of self realization of living in multiplicities comprising commonality and singularity within ourselves. Deleuze, Guattari and Christov-Bakargiev agree that art space exists for individual development of complex being.

“In conflict there is always a web of contradictory elements without a simple solution. Art is a striated space, and it allows one to hover and remain in the realm of ambiguity and contradictions, in the space of opacity. Therefore it is a space where one can exercise the capacity to understand complex and apparently unresolvable conflicts (Christov-Bakargiev, 2012, p.9).”

Meanwhile, Christov-Bakargiev describes that art is a ‘striated space’ as ambivalent ambiguous space, although it is used as an organized and fixed arborescent social space by Deleuze & Guattari. They understand smooth space as a space of infinite continuous variations, linkage and directions in a haptic vision, while on the other hand, striated space is a hierarchal space related to decisive and constant aspects of organization in a distant vision (Deleuze & Guattari, 1987, pp.543-545). Then, entirely opposite two spaces constitute the society of reverse and mixed fabrication according to constant movements.

### c. Assemblage

Multiplicity of individuality is constructed from Deleuze and Guattari’s concept of ‘Assemblage’. Individuality is a combination of small and large scale of multiplicities in a complex assemblage (Deleuze & Guattari, 1987,

p.38). Deleuze and Guattari called these two operations molar and molecular lines, however they work in the same assemblage. Therefore, it could be understood as a “self-organizing system” without form, structure and rules (Protevi, 2005, p.41). This self-organising system operates for its maintenance and transformation within the interactivity of assemblages (Protevi, 2005, p.41).

At this point, it resembles to the rhizome in terms of the construction of multiplicity and interactivity. The rhizome is an open animate system composed of the One and the multiple dimensions (Deleuze & Guattari, 1987, p.23). Meanwhile, assemblage is in a continuous movement within the relationship between external and internal environment depending on individual capacity (Deleuze & Guattari, 1987, p.90).

Additionally, ‘haecceity’ is the immanent and acquired character which is composed by environment and individual condition (Deleuze & Guattari, 1987, p.366). Above all, the natal is the primary innate figure in the assemblage, because the human being is a territorial animal. Therefore the structure of individuality is somehow restricted by outside circumstances, however it may also acquire originality when becoming expression. For example, language is both an outside and inside circumstance of individuality: on the one hand it is a pre-given condition and individuality is unable to change its order, on the other hand, it is a tool for individuality to communicate and express its singularity (Deleuze & Guattari, 1987,



pp.90-91). Hence, language stands between expression and enunciation and the outside of individuality.

To sum up, assemblage describes how individuality is constituted of regular multiplicity as well as of the multiplicity and irregular immanent character of individuality and finally it leads to a potentiality of one's being.

#### d. Minority

Uncountable conflicts and traumas should have happened within individuality and society entangling in immanent complexities and they require continuous negotiations within their mutuality. Christov-Bakargiev attempts to promote a paradigm shift upon miniaturising unresolvable conflicts, discourses, myths and the traumas. Besides, she emphasizes that expression is political, above all art is a political expression, thus the relation between art and life is inseparable in considering the rhizome of dOCUMENTA(13).

Looking from the point of view of political subjectivity, Deleuze and Guattari suggest that minority occurs within majority when a certain individuality struggles against a genealogy of the family or of the nation state and challenges a fixed perception. That fighting could be a rupture to change myths in the organizational process which Deleuze and Guattari call "deterritorialisation" (Protevi, 2005, p.147)

Majority is a standard evaluation by public and it does not necessarily

refer to a predominant numerical magnitude. Majority is a standard apparatus to maintain its assemblage, on the contrary, minority is a subsystem of majority regarded as abstract state fluctuating heterogeneity in the whole system (Deleuze & Guattari, 1987, pp.116-117). Therefore, the distinction between majority and minority is not based on statistical number, rather a status of internal relation whether it can be recognized finite majority or infinite minority (Deleuze & Guattari, 1987, p.519).

Then, why does minority becomes minority? Indeed, all subjects have their own singularity, so everyone becomes a potential minority, but minority becomes minority in order to refuse to be integrated into the majority, rather they demand recognition of multiplicity and power (Deleuze&Guattari, 1987, p.521). Minority is an element having the core concept against the absurd distinction or inequality of mass (Deleuze & Guattari, 1987, p.519). Women, children, students, Black, homosexual people, like these periphery are struggling with decentralizing the criteria of majority which deal with people as pseudo equability based on irrational hierarchy.

Deleuze & Guattari describe the current period as the “Age of minorities” from hierarchy society to the rhizomatic interactive social dimensions (Deleuze&Guattari, 1987, p.518). Hence, minority is a universal formula to demand unconscious desire towards multiplicities of the rhizome (Deleuze & Guattari, 1987, p.521).

#### e. Minor Literature

The rhizome of dOCUMENTA(13) often exhibits political activist's artworks to form a solidarity made by enunciation of artists which indicate the next predictive plane of society. This kind of art is a political activity rather than art as mere luxury or production.

Deleuze & Guattari suggest that "minor literature" derived from Franz Kafka is a tool of revolution to challenge unfolding restricted subjectivity and invoking political collectivism under the social assemblage (Protevi, 2005, p.404). Kafka draws his own psychoanalytical impasse and his minor literature could be understood as pursuing freedom from suffering by means of literature. Minor literature infiltrates into the reader's subjectivity to engage in experimental and anonymous intimate writing, then Deleuze and Guattari characterize minor literature as following: 1. "deterritorialization of language", 2. "everything in them is political" and 3. "everything takes on a collective value" (Deleuze & Guattari, 1986, pp.16-17).

At first, 'deterritorialization of language' suggests that minor literature is generated from major language, however minor literature puts emphasis on the variety of language usage rather than a sophisticated major language usage. Thus, minor linguistics of minor literature works towards deterritorialisation of a determined word order.

Second, minor literature links between individual matters with other plateaus such as economy, politics and social milieus (Deleuze & Guattari,

1986, p.17). Minor language is emancipated from social stereotypes which are affiliated to oppressive and irreducible singularity. As a result, minor literature aims at “the purification of the conflict that opposes father and son and the possibility of discussing that conflict (Deleuze & Guattari, 1986, p.17)”. Minor literature doubts large-scale assemblage of social value such as marriage, family or patriarchy and makes a progress to consider better communication between individuality and society.

Third, minor literature enables to produce invisible solidarity that could be the factor of agitation to forge collective enunciation towards actual politics (Deleuze & Guattari, 1986, p.17). Political apparatus has been commingled with statements, thus literature has a potentiality to make individuals to assemble revolutionary packs by the enunciation of minor literature.

Hence, minor literature helps to free up the fixed relations to expose immanent singularity and promote self-awareness and finally, minor literature recreates a new assemblage of individuality and new habit of thinking.

To sum up, the concepts of minority and minor literature describe that a potentiality of resistance against collective identity constituted by the nation state and a representation of haecceity is connected with immanent collective identity. Therefore, art also enables to become an action of

revolution and it leads to deterritorialisation.

#### f. Utopia and Counter-State

Revolution is brought about through actions to conceive a better solution for the future from present problems, and the idea of utopia is projecting freedom of individuality as well as politically and largely, what the world is lacking. This is the pivotal impetus for individuality, because individuality is oscillating between being majority and minority, and the utopian image indicates the direction of transformation and provides motivation. Simultaneously utopia uncovers the reality of society from negative aspects such as a result of industrialization, commercialization and globalization.

Then, one of the utopian aspiration is how does individuality explore one's creativity within co-existence with others? This question is related to the main purpose of the rhizome's origin in overcoming hierarchy and binary Western and non-Western dichotomy by Deleuze and Guattari. Thus, creating a new potential assemblage is desired through a movement between deterritorialisation and reterritorialisation.

For Deleuze and Guattari, the nation-state is capable of reigning over its territory, however incapable to influence it's outside, such as other States, religion, bands of minority and multinational corporations (Deleuze&Guattari, 1987, p.397). The mechanism of contemporary society

becomes more a complex multiplicity. So, Deleuze and Guattari write:

“We must conceive of exteriority and interiority, war machines of metamorphosis and State apparatuses of identity, bands and kingdoms, megamachienes and empires (Deleuze & Guattari, 1987,p.398).

This statement supposes that there is no absolute State, at the same time variations of counter-State surge up more and more. Hegemony of controlling and uncontrolling are radically becoming loci within deterritorialisation and reterritorialisation and it would be also significant for general treatment for macroscopic globalization.

However, individuality owns certain limitation within immanent singularity, and also definite commonality with others. This limitation would be a better indication to choose one's own utopia of individual life without restriction of potentiality.

Finally, symbiosis and interpersonal relation would be realized within both interiority and exteriority of the State and counter-State. And there is a microscopic solution for individuality to enlarge the other possibility and to find one's own potentiality and utopia. Then, utopia is a map to take action against a problematic present world for both minority/majority and individuality/the State.

### **2-3. The History of postwar Avant-garde and Globalization**

The notion of globalization proliferated around the world after the Second World War, the 1970s is the tipping point triggered by May 1968 (Camnitzer, Farver & Weiss, 1999, p.4). Before that, basically people were confined to family, locality and the nation state. So to speak, people did not have a connection with others: different country, notion, religion, culture, belief, marginalized people and how they live. This is a radical paradigm shift that the human being encountered the shared value of 'globalization' and 'multiculturalism' through the experiences of World Wars, May 1968, the collapse of the Berlin Wall, and historical events were broadly shared through media. Whereas globalization causes worldwide homogeneity, conversely it ascertains that new phase of international relationships and learning cultural differences.

dOCUMENTA(13) coincided with internationalism and multiculturalism as well as avant-garde art history. Especially, upsurging democracy from periphery beginning from May 1968 was a significant event to reconsider multiplicity and enhancing art to be a political activity and an interdisciplinary practice. It is a challenge to cross over ethnicity, gender and nation-states. Meanwhile developing liberation of citizenship, feminism and post colonialism, it is a fact that conflicts among both individual and large scale organization became complicated all the more.

As Christov-Bakargiev mentions, conflict and trauma are key terms of dOCUMENTA(13) as she quotes Gustav Metzger's auto-destruction through

indirect violence as Cold War trauma repeated in one's self-consciousness (Christov-Bakargiev, 2012, p.25). His artwork is meant to last for a time ranging from seconds to twenty years, to represent a resistance against capitalism and nuclear weapons destroying future society. Thus, Gustav Metzger's auto-destructive art exemplifies the aftermath of war and intentionally takes the process of disintegration of consuming culture. In this way, art history and history are interrelated with each other and arts have been reflected on the world history vis-à-vis individual existence, which signifies the positive and negative side of illusion and reality.

Parallel to these, avant-garde and internationalism have infiltrated Documenta as a traditional concept, because they are inevitable themes for German history as well. Therefore, in this section, we will see multiplicity as a reaction of avant-garde art and post war internationalism, and it would be worthwhile reconfiguring our understanding of both terms in the current period.

#### a. Post-War History

The Cold War and Nazi regime were tipping points for German history and characterize Documenta. First, Germany has experienced Nazism during the Second World War and it probed propaganda was no longer effective to reform nationalism and military. Even now it reminds people of the massacre as well as the realization of devastation from both mental and



physical violence (David and Chevrier, 1997, p.57). Second, the Cold War finished in 1989 and Germany was unified with the symbolic collapse of the Berlin Wall after which globalization had to be rethought as other than a confrontation between capitalism and communism as well as a new world order instead of predominant military force, imperialism and the equality of rights of individuality (David and Chevrier, 1997, p. 183).

Through both events, individual lives were fluctuating and some of them would be divided up by social structure, so German history during the twentieth century represented the conflicts and trauma of world history and citizens had to be skeptical towards totalitarianism and revolutionary thoughts among citizenship. Thus, Documenta's position of avant-garde attitude was derived from these conflicts and trauma being reformed towards alternative ways. In dOCUMENTA(13), it leads to multiplicity.

However, revolutionary spirit was not only emerging from Germany, but also international phenomena. The first period featured with growth of periphery among women, students and post-colonial countries, and deepening strife between communism and capitalism, idea-based art emerged in Japan, Europe, North and South America and Australia which was reflected from the groundswell of democracy (Camnitzer, Farver & Weiss, 1999, VII). Especially, 'May 1968' was an outburst of the utopian aspiration agitated development of democracy and more complicated multiple conflicts between individuality and social superstructure. Solidarity of the

marginalized such as women, homosexual people, students, and working people is an important suggestions to artists. Discourses are revealed in the twentieth century from plural fields of philosophy, media, resistances and myths inherited by conventions and prejudices.

The second period was prompted by the deaths of powerful leaderships of communism Mao Zedong and Brezhnev; no sooner were they accelerating the end of the Cold War than leading to a ramified political directions yielding economic disparity within the Third World (Camnitzer, Farver & Weiss, 1999, p.9). Reflectively artists expressed local and global subjects to interpret society and history. During the period, art is reassessed its potentiality to be critical against authority and socio-political problems. By the time, avant-garde art was classified into several arenas such as resistance to bourgeois' art, autonomy of the art, and social art (Camnitzer, Farver & Weiss, 1999, p.9).

#### b. Post-war Avant-garde

Art history in 20<sup>th</sup>-century would be divided into two phases, the Cold War period between the 1950s-1970s and the mid-1970s to the end of 1980s (Camnitzer, Farver & Weiss, 1999, VII). A topic of avant-garde transformed and diverged into multiplicity, Postcolonialism, feminism, media and communication provides a new canon to conceptualization of theories of avant-garde and internationalism and geography impacted on by art and

artists during the mid-80s (Bydler, 2004, p.385). Resurgence of periphery, decentralized authority and proclamation contemporary art embodies confliction.

According to Stewart Home, the pre-war avant-garde movement was based on a utopian tradition aiming at the integration of human activities, the integration of art and life. Alongside with utopian manifestoes of avant-garde groups such as Dada and later Fluxus and Neo-Dada in the 1960s, they organized themselves as revolutionary organizations, simultaneously critiques of separation in the society and totalistic conscious of belonging were perceived in the legitimacy of commercial culture industry (Home, 1962, pp.5- 6).

Whatever utopian movements like the Neodadaists in the 1950s, Happenings and Fluxus in the 1960s, they speculated their utopia upon non-commercial and uncontrolled environment to subvert bureaucracy and bourgeois culture. For instance, George Maciunas proclaims:

PURGE the world of bourgeois sickness, “intellectual”,  
professional & commercialized culture...,

(...)PROMOTE A REVOLUTIONARY FLOOD AND TIDE IN  
ART...,

(...)FUSE the cadres of cultural, social & political revolutionaries  
into united front & action (Home, 1962, p.59).

In this radical and powerful claim, obviously we can see dichotomy

between high society and low and general public, nevertheless a clear separation of capitalism and anti commercialism would be less convincing in current society because of blurring of the both systems, nonetheless it is still alive in the core principle of avant-garde spirit that art should be close to life.

In the second term of postwar avant-garde from the mid-1970s to the end of 1980s, the concept of avant-garde became more diverse, not only focusing on anti authority but also relations between individuality and society. There is a tendency of geographical difference in this period: Western Conceptualism generally focused on problems of art institution and its system, such as notion of the autonomy of art, on the other hand, Asian and African Conceptualism focused on the relationship between art and ordinary life related to indigenous culture and religion (Ferver, Camnitzer & Weiss, 1999, x). Then, avant-garde art started dealing with broad perspectives within cultural and socio-political spheres.

To sum up, postwar history embodies yearning for freedom and equal human rights by young people and marginalized people who opened up the movement of democracy and the solidarity transcended borders between countries. Contemporary art became varied topics described from autonomy of art to social and cultural conflicts within individuality through the reflection of radical global transformation after the World Wars.

## **Chapter 3: Case study**

### **3-1. Smooth space and Striated space**

In this chapter, we will apply to the concepts of the rhizome to each artworks and curatorial practices. The rhizome is proliferated into dOCUMENTA(13) of the way in which selection of artworks and deployment of them at plural time and space.

“dOCUMENTA (13) is dedicated to artistic research and forms of imagination that explore commitment, matter, things, embodiment, and active living in connection with, yet not subordinated to, theory. (Christov-Bakargiev, 2012)”.

Here, Christov-Bakargiev clearly attempts to describe conglomerate collective ideas in the global world and narratives and myths generated in a process of complex communication in broaden time and space.

For example, a mix of smooth and striated space projects a form of multiplicity on houses of dOCUMENTA(13). Sam Durant’s *Scaffold* (2012) is an aerial wooden framework that virtual and metaphysical house (Figure 1). A black hut of Donna Haraway’s *Worldly House* (2012) was originally built for black swans in the 1950s (not in use at the moment) and gave an impression of a cozy and fancied but real house (Figure 2). In the house,

there is a project that archives of species of animals to introduce symbiosis among all creatures in the world. As the other type of house, Shinro Ohtake expresses a retrospective Japanese snack pub in local culture by mixing noise, a television, and other varied materials (Figure 3). This house is penetrated by the tree in the central of the house as if Japanese colorful subculture is destructed by nature. Each house has a different concept and background, but totally these houses delineate multiplicity of DOCUMENTA(13).

Deleuze and Guattari insist that human-beings have two aspects of free imagination to create a new pattern and style from chaotic smooth space. Simultaneously, own territory and regularity are according to striated space which hardly yield a new kind of innovative value (Deleuze & Guattari, 1987, p.547). Small houses represent tradition of locality, nationality and family. Accordingly, art can be a space to demonstrate mixed smooth and striated spaces for learning relationships between art and life, and visitors would constitute of whole impression through walking around the park to see constellation of artworks.



[Figure 1] Sam Durant, *Scaffold* (2012)



[Figure 2] Donna Haraway, *The Worldly House* (2012)





[Figure 3] Shinro Ohtake, *MON CHERI: A Self-Portrait as a Scrapped Shed*, 2012.

To investigate variation of multiplicity in DOCUMENTA(13), we will focus on concrete artworks. Globalization has dual compositions of nationalism and internationalism (Bydler, 2004, p.379). It depends on a distinction, neither a comparison nor an opposition.

Hence, each judgment is determined by criteria of quality and quantity or interiority and exteriority in these measurement: 1. globalization, 2. nation state, 3. locality, 4. Individuality, however they are highly ambiguous and possess clarity at the same time (Bydler, 2004, p.392). Global-local nexus tends to be merged to merely dialectic totality or universality in which understood as multiculturalism or diversity and taxonomy (Bydler, 2004,



p.384)". However, singular events are more intriguing and implicit fabrications of heterogeneous factors.

As we have seen, the revolutions in 1968 is a tipping point of arising civilization power from diverse kinds of individuality, institution and community. We will see a multiplicity within an artwork and an overall of multiplicity of the exhibition.

### **3-2. Geoffrey Farmer**

Canadian artist Geoffrey Farmer (b.1967) constructs a sixty feet long three dimensional photomontage "Leaves of Grass" constituted of paper puppets drawing the American history for the half century. Farmer's "Leaves of Grass" mixed a form of Photomontage and Assemblage to stimulate audience's tactile and visual participation as Fluxus artist Robert Watts used both of them in *Goya's Box* in 1958 (Buchloh, 2003, p.543). Photomontage is an art form which combines fragments of photography into an integral image and Assemblage, in art, a usage that influenced Deleuze and Guattari, is a three dimensional composition made of different materials.

This artwork represents an assemblage of multiplicity by 16000 photographs clipped from the American general public magazine *Life* published from 1936 until 1985. BBC TV programme *America in pictures : the story of Life magazine* (2011) describes that "Life" magazine was an

extraordinary cutting edge of photo journalism providing the American general public with a view of the world upon a broad range from politics, sports, art, celebrities, fashion, and advertisement.

Farmer's assemblage of photography demonstrates the distribution of American narratives: nationalism, patriotism, community, memory, ordinary life and historical events through *Life*. Besides, innumerable puppets exemplify American consumer culture to embrace free market capitalism: mass production, a lot of junk foods, Marilyn Monroe, animals, war, nature, Andy Warhol, historical incidents and so on. *Life* gave a utopian image of America through virtual space of multiplicities with intensity in a consistency. An assemblage of these images contains not only famous and significant events but also commodity and private common life in countryside, thus Farmer might describe that history is a fabrication of individual and collective memories.

Turn to the shift to his method, Photomontage and Assemblage indicate some findings related to Assemblage derived from Deleuze and Guattari. Firstly, montage is a film making technique that autonomous single visions are assembled to the one collective art. The network is a combination between continuity and discontinuity which effectuates conjunctures of various elements (Mets, 1991, p.134). "Leaves of Grass" describes a formation of subjectivity constructed by random interactivity between personal and public history as Deleuze and Guattari suggest complex self

organizing function within collective assemblage (Deleuze & Guattari, 1987, p.291).

Additionally, staccato and legato of color variation within monochrome and colorful photography generates a rhythmical line to the syntagmatic composition of the work (Figure 5). This rhythm makes a movement to unify all becomes the One assemblage, vice versa, the One becomes minor.



[Figure 4] Geoffrey Farmer, *Leaves of Grass* (2012)



**Figure 5**



**Figure 6**



For example, one side of the corner is occupied with a lot of cameras (Figure 6). Technology takes a significant role to narrative making of collectivism. Indeed, camera is one of the most important media for people to know the worldview. Photography distributes reality, however it also deliberates an intention, because photography is an expression of a cameraman who can use technique, exaggerating and cutting off (Burgin, 1982, p.111). Moreover, history is not only constructed by people and events but also by recording of media (Burgin, 1982, p.113). Because personal/public memory and history have to rely on recorded information and image stimulates our imagination. Accordingly, multiple cameras and millions of photographs represent power of images and American reality/pseudo-reality of the twentieth century.

The title “Leaves of Grass” is a same title of American Poetry written by Walt Whitman(1819-1892). Geoffrey Farmer might use this title from this poetry because his defiance of bourgeois subjectivity. Whitman wrote “Leaves of Grass” from 1855 to 1892 editing and published six times during his life. Whitman advertised his poetry by himself with collected reviews as a part of his books. *Leaves of Grass* was labeled as “A mass of stupid filth” because Whitman used erotic images of both homosexuality and heterosexuality in a prose style which was totally defying conventional moral

taste in the nineteenth century, hence it was attacked as obscene and egoistic (Reynolds, 2000, p.3). However, his interests included not only sex but also religion, patriotism and science and he described historical and ordinary life in the nineteenth century by using poet due to cause an agitation from the public (Reynolds, 2000, pp.3-7). Therefore, Whitman's poetry is evaluated on the cutting edge of social and democratic literature later. This title implies binary opposition of major and minor assemblage lines. Whereas, Farmer uses innumerable puppets as leaves of events and cultural production underlying history of grass to demonstrate institutional editing function as well as power of mass consumption.

Finally, "Leaves of Grass" is constituted of network of collective fragmentations of events and collective unconscious identity is interlaced in mass collective memories and individual memories.

### **3-3. Two levels of Minority**

One of the most novel of dOCUMENTA(13) is that which dealt with profound mental sphere of oblivious cause and effect within trauma and conflicts. It is obscure, however Christov-Bakargiev seemingly responds to inextricable those problems. We will focus on Nalini Malani and Zanele Muholi who proclaim suffering minority underneath genealogy and nationality and observe different presentations and possible solutions of minoritarian. Deleuze & Guattari's concepts of minority and revolutionary

action of minor literature correspond with artworks by Nalini Malani and Zanele Muholi.

a. Nalini Malani

Nalini Malani depicts traumatic Indian genealogy of inhibition and non-violence derived from Indian ethics. In this social structure, both conflicts and trauma generated telescopic double minorities of postcolonialism and gender. Malani draws women and children as becoming minority of Deleuze and Guattari's concept from apperception in contemporary Indian society. At the same time, the installation shows the effect of catharsis through tragic line of the installation.

"In search of Vanished Blood (2012)" is a theatrical installation using mixed materials of film, painting, cylinders, poetry reading and sounds which the artist called "video/shadow play" (DOCUMENTA(13), 2012, p.184). The 11minutes play would have inspired spectators' imagination to explore the story and cause people's visceral reaction to be submerged into a mystic and tragic illusion as well as indigenous tradition in the cabinet at the Documenta-Halle.

The work connects the traditional South Asian and Indian forms of shadow play, using puppets, with the sense of tragedy in the Greek sense (Ghosh & Banerjee, 2006, p.54). Basically, Indian puppetry show characters of sacred symbols like gods, goddess and animals and performed by a



nomadic tribe for celebration, rituals of fertility of crops and exorcism, and the story comes from endemic narrative such as *Mahabharata* and *Ramayana* (Ghosh & Banerjee, 2006, p.55).

During the installation, five transparent cylinders are projecting common characters of Hindu puppetry, goddess, animals and child on the wall and emerged and disappeared circulation implies repetition of the discourses which is based in magnitude of Indian hierarchy (Figure 7). At the same time, it appears to be peaceful and spiritual Indian tradition, however, suddenly many sound effects fissure the installation, collapsing sound, children's voice, A woman with white mask is murmuring something – perhaps a curse. As if Gustav Metzger's auto-destruction art suggests deep trauma of the Cold War remained afterward, the Indian puppetry is devastated per se. During the playing of the installation, a woman reads an Urdu poem of "In Search of Vanished Blood" written by Faiz Ahmed Faiz, the same title as Malani's artwork.

*There's no sign of blood not anywhere, I've searched everywhere.*

*The executioner's hands are clean, his nails transparent.*

*The sleeves of each assassin are spotless.*

*No sign of blood: no trace of red, not on the edge of the knife, none on  
the point of the sword.*

*The ground is without stains, the ceiling white.*

*This blood which has disappeared without leaving a trace  
isn't part of written history.*

*Who will guide me to it?*

(Faiz, 2008 translated by Agha Shahid Ali)

Then, rotating cylinders seem to be repeating unconformity within the regimes of nation-states, religion and gender. Indeed, background of “In search of Vanished Blood” underlies in the conflict between Hindu fundamentalism and Muslims exemplified in the destruction of Babri Mosque in 1992 (DOCUMENTA(13), 2012, p.184). Implicitly, a part of the poem, “isn’t part of written history” could be understood as trauma for subordinated people like women, animal and children apart from the historical violence, because the demolition of Mosque was carried on by men, and women and children were just sacrificed by that tragedy. So, in the installation, children and women’s voices and images are frequently appeared (Figure 8).



[Figure 7] Nalini Malani, *In Search of Vanished Blood* (2012)



[Figure 8]

Whereas, Arjun Appadurai pays attention to a scale of global conflicts among postcolonialism and non-Western logic of non-violence is a form of action based on Gandhian resistance in the series of dOCUMENTA(13) publication, 100 Notes – 100 Thoughts. However, Appadurai doesn't discuss the installation of *In Search of Vanished Blood* per se, but his notion of non-violence may inspire Malani that catharsis of women and children can be realized through the tragedy of the installation against the male dominant society.

Gandhi opened up a new possibility of civil power that was disobedient to establishing Western version of India by British Imperialism around the period of the first World War (Brown, 2011, p.5). He argues that the Indian genealogy of non-violence came from royal sacrifice and the ascetic ethics of bodily appetite (Appadurai, 2012, p.4). Appadurai analyses Indian ethics reject violence by non-violence as a form of action based on abstention, a central idea of Hindu morality and active tolerance equals to compulsory power of violence (Appadurai, 2012, p.8). Although, the demolition of Babri Mosque implies that this ethics is no longer permeated to Indian men but to women and children. Thus, non-violence suggests that mental freedom can be achieved even under the rigid situation in India.

Christov-Bakargiev links art and healing through self-reflective art (Christov-Bakargiev, 2012, p.6). Correspondingly, Aristotle also argues that catharsis is a pleasurable function of art which excess feelings of fear and

pity discharge own accumulated mental pressure or disorder (Heath,1996, xxxix). Aristotle finds this effect within Greek tragedy, why inevitable and irrational tragedy attract people. Nalini Malani would make use of this effect to her work to emphasize inferior positions of women and children as minority through its destructive sounds and poetry reading of “In Search of Vanished blood”.

Thus, this poetry reading and artwork represent new bands of minority of women and children under patriarchy alongside with men’s political violence. Initially, the notion of non-violence was deployed by Gandhi to resist British colonialism, although Malani uses non-violence paradoxically, so to speak, weakness of women and children reverse power of disobedience. Simultaneously, a Greek tragic destruction in a traditional Indian puppetry attract audience’s emotional pleasure derived from catharsis.

#### b. Zanele Muholi

The spirit of Zanele Muholi is tied with Deleuze and Guattari’s minor literature derived from Franz Kafka. Black and White photography stands for political activity claiming the equal rights with other women and men in South Africa. The features are following precedent of minor literature that “deterritorialization of language”, “everything in them is political” and “everything takes on a collective value” (Deleuze & Guattari, 1986, pp.16-17).

Zanele Muholi (b.1972, Daban) takes photographs of her own members in the lesbian community. There are three walls in a cabinet and each of them is constructed with 18 pictures. At first sight, not all of them were unrecognizable that they were women. Some of them have features coded as male or just their figures look like heterosexual women. In order to demonstrate queer theory and achieve seamless category of gender in South Africa, Muholi started her project “Faces and Phases” since 2006 (Garb, 2011, p.287).



[Figure 9] Zanele Muholi, *Faces and Phases* (2006-ongoing)

At first, Muholi takes photography of lesbians in her community as self-reflection which is related to features of minor literature,

‘deterritorialization of language’ that using the major camera technique of portrait with minor models of lesbian. Muholi’s models look at the camera directly and they are center in the photos in half-length that is a conventional portrait photography method. Muholi prefers District six in Cape Town to the background of the photograph to invoke the context of Apartheid segregated area for black people after the Second World War (Garb, 2011, p.289).

Half or full length of subjects, looking at camera and amidst position in the ordinary environment, these technique is used by August Sander (1876-1964) who is marked as a conspicuous portrait photographer in the twentieth century (Schneider, 2011, p.26). Sander revealed that social stratification and changed perceptions of inferiority of minority people by their confident appearances. His models included diverse professionals as well as marginalized people such as woman, beggars and farmers, but his neutral viewpoint made photography put on inconsistency of social position and actual identity of them (Nuñez, 2011, p.11). So to speak, public image of subordinated people would be inferior, unconfident and weak, although Sander’s portrait style posed a question of social label to a viewer. Because of the gap, the viewer would obtain a different impression towards them, consequently, new gaze is emerged in viewers, and extendedly public gaze may change the perception of inferiority against periphery. It means that camera work and technique enable to deliberate reality and also possible to

make real mimicry.

Let us turn to photography, Zanele Muholi follows Sander's methodology of formal portrait technique. In order to achieve social equality of South African lesbian, she intentionally expresses a lesbian's dignity and confidence as normal people have or more than them. Therefore, Muholi called herself as a visual activist.

Second feature of minor literature, "everything in them is political" is related to a linkage with other social milieus. Generally, South African lesbians have to face homophobic and xenophobic attacks wherever they live, the first is as being non-white, and second is as being women and homosexual. For example, "curative rape" for lesbians is likely to have happened with connivance of social order that a woman has to have children and should be heterosexual (Garb, 2011, p.287). Due to the confined society, there is a strong restriction of punishment on homosexual people in which 'naturally' they are losers. Additionally, Muholi argues that black lesbian is restricted to their occupation if they escape to free society for homosexual in the Western countries (Garb, 2011, p.287).

The third feature of minor literature, "everything takes on a collective value" connects with visual representation of photography. Generally, photography is utilized for dissemination of femininity or gender role as a



catalyst of discourse (Burgin, 1982, p.8-9). However, Muholi makes use of visual image conversely to visualize the queer gender and confuse the viewer's mindset towards lesbians. Besides, her photography would be able to forge collective enunciation that conventional gender role or visibility should be deconstructed and black lesbians need to have equal rights with others in South Africa.

As Deleuze and Guattari suggest that minor literature is a political activity leading to deterritorialisation of self awareness and constituting solidarity to share revolutionary ideas. Muholi insists that her photography is a tool of revolution towards freeing up the perception of South African lesbian (Garb, 2011, p.287).

To sum up, dOCUMENTA(13) is encountering complex multiplicities between globalization and subjectivity. Both Nalini Malani and Zanele Muholi resist dominant power relations within a double genealogy of race and sexuality. In a sense, both of them are activists to proclaim political statements to use a form of non-violent resistance of art. However, they use different methods and different effects. On the one hand, Nalini Malani depicts transformation of Indian ethics of men, and maintained conventional hierarchy between superior men and inferior women and children. Malani describes it with a form of traditional shadow play and Greek tragedy to induce them to feel sympathy to women and children. On the other hand,

Zanele Muholi shows confident black lesbian photographs as the statement to convince the social assemblage of gender role should be questioned. Consequently, both artworks are becoming minority to claim their singularity with showing a conflict between the State's genealogy and global democracy.

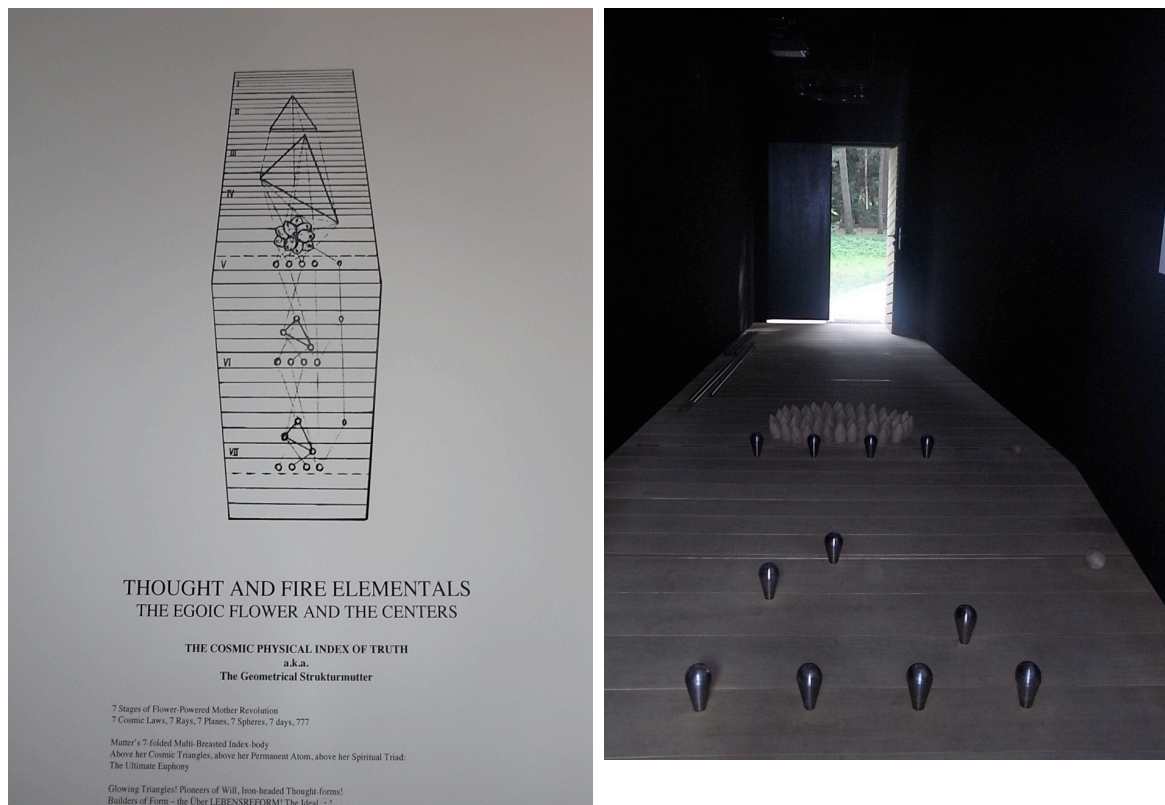
### **3-4. Lea Porsager**

A Danish artist, Lea Porsager exemplifies micropolitical activity through deterritorialisation and reterritorialisation to transcend present politics by means of counter-state. Porsager reforms an anarchist group from the beginning of the twentieth century called Monte Verità. This is a community unfolding a potentiality to create a new world by themselves. The concept of revolution for them is to realize better future as a rupture against present politics. Therefore, Monte Verità fled from the pre-given territory of subservience under the normal activity in axiomatic capitalism, rather choosing to create a new territory of multiplicity towards the One based on body and collective consciousness.

The "Anatta Experiment (2012)" attempts to rediscover the potentiality of body and unconsciousness also involving spiritualism as an alternative philosophy. Multiple subjectivities are integrated into the one subjectivity by reaffirmation of an occult ritual from the beginning of the twentieth century, reconstituting a group dynamism, and the idea of a collective body. As

mentioned before, the concept of this artwork is derived from the archive by Harald Szeeman who was a director of Documenta V.

This art is located in a small wooden house at Karlsaue Park, inside of the house, multiple metal and wooden corn shaped objects are implanted on the floor delineating the shape of flower. On the wall, there are descriptions and a map of the Anatta Experiment and a projector is showing a film about ritual at Monte Verità as acted by Porsager and six other of her friends (Figure 10). The term 'Anatta' comes from a Buddhist doctrine which stands for 'no-self' or 'not mine and not me' which represent a transcendent experiment beyond egoistic matter of individuality (Williams, 1996, p.527). The description on the wall titled "Lebensreform, Triangular Attitudes and Mountain-sized Truth" explains the way in which the project taken seven egoistic individualities and maps the way they are plunged into mother's body and hurled towards the void of Anatta in the subconscious.



[Figure 10] Lea Porsager *Annatta Experiment* (2012)

A small group of changing nature of the body represents immanent collective connection with other peoples apart from materialistic values of social assemblage. European anarchists gathered at Monte Verità in the 1920s (Fileane.com, Monte Verità). At that time, the radical industrial development transformed people's life and discourse upon the fundamental basis of materialism, rationality and science, away from spiritual, occult and physical frameworks. Monte Verità, 'the mountain of truth' is located in Ascona Switzerland and attracted avant-garde intellectuals and artists such

as writer Hermann Hesse, philosophers Martin Buber, esotericist Rudolf Steiner, and the pioneer of expressionist dancer Mary Wigman (Fileane.com, Monte Verità).

It is a new assemblage of moral exercise among physical, mental and spiritual arenas including body and the origin of creation. They proposed the utopian lifestyle in a harmony with nature. Consequently, 'Lebensreform' aims at transgression against justified materialism and controlled egoistic individuality through occult rituals motivated by recovering the essentially immutable power of human being.

Deleuze and Guattari insist that multiplicity is virtual and real existed in everywhere, body, bees, and society (Deleuze & Guattari, p.33). Deterritorialisation is real and virtual assemblages of creative potentiality. We can say that the gathering on Monte Verità was an attempt at deterritorialisation and that individual spiritualism transforms physical and mental boundaries. But how is spiritual experience different from myth or discourse produced by society? Such an alternative way indicates both of will to choose a difference as well as rising up to major field. Additionally, "The Annata experiment" implies that visualized collective identity and logic of mysticism are not so far from process of production of myths. Such myths may be involved in re-territorialization as well as de-territorialization.

Porsager's artwork activates the medium position of spiritualism which inclined to neither Western and non-Western hierarchy nor minority and their subjectivity for incorporeal potential power of individuals. Presumably, because German history experienced double regimes of communism and capitalism during the Cold War, dOCUMENTA(13) highlights how inseparable solidarity was oppressed and ignored anonymous citizens and thus, developing such myths as concrete alternatives becomes important.

## **Chapter 4 : Results and discussion**

### **4-1. Globalization and International Art Exhibition**

Globalization is a process of interactive relationships between particular international events and politics that make mutual influences (Bydler, 2004, p.384). Thus globalization of contemporary art is always transformed by global environment, besides contextualization of art discourse is also concerned with media, culture, economy and politics (Bydler, 2004, p.385).

As Documenta X and 11 overcame its own preference of White Western male dominant organization, Documenta is imposed both internal and external revolution per se. On the one hand, Documenta X describes globalization in terms of art history and international history to make use of photography. On the other hand, Documenta 11 focused on art and politics

within differentiation between Western and non-Western countries to show documentary film and exploring various participation. Notwithstanding art biennials are often called as political agenda of international competition or marketing of regeneration within the global art system, meanwhile both exhibitions exhibited the different point of view about globalization from the original avant-garde position of Documenta. Then, dOCUMENTA(13) expresses globalization revealing complexities of the individuality based on conflicts and trauma, without separating western/non-western or recasting revolutionary historical discourses and avant-garde aesthetics.

In our selections of artworks, Geoffrey Farmer and Zanele Muholi use camera and use techniques to exaggerate the concepts of their artworks. Besides, Nalani Malani and Lea Porsager use film to construct an environment of artworks as well as describing stories of their art. Therefore, film and camera are inevitable and significant media to narrative making as well as distribution. Not only the field of contemporary art, but also in the ordinary life, camera and video are very important. Nowadays, through proliferation of digital camera and the cell phone's camera, image distribution totally encounters into a new period (Ritchin, 2009, p.21). Therefore, narrative making is more dependent on the audience side, because photographing is a common behavior of audiences and they use their infrastructure to distribute images on Facebook, YouTube and shared memory leading to new formation of narrative making (Ritchin, 2009, p.22).

Therefore, a narrative formed through camera and film becomes radical global phenomena and the context of globalization and international art exhibitions will be possible to change in the future due to the new age of technology.

In terms of international exhibitions in Germany, this year met Berlin Biennale 7th which was conducted by the Polish Curator Artur Żmijewski. Obviously it was keen on world democracy in 2011 to 2012. The curator Żmijewski suggests that the concept of the Berlin Biennale 7<sup>th</sup> is as following: “we present art that actually works, makes its mark on reality, and opens a space where politics can be performed (Żmijewski, Berlin Biennale Zeitung, 2012)”. This is a quite clear comparison with dOCUMENTA(13) in terms of description of political sense. On the one hand, Christov-Bakargiev attempts to enlarge potentiality of human evolution and deepening into the subconscious sphere, on the other hand, Żmijewski agitates the statement that art is an active political force towards the motivation for democracy at present.

Needless to say, both of them are akin for revolutionary individuals as the most potentiality and collective transformation can be formed through artworks. However, dOCUMENTA(13) also explores the immanence of human-being, so to speak, it is an attempt of reconsidering that multiplicity of individualities are cohabited in the multiplicity of society. Thus, conflicts and trauma became the central concepts in dOCUMENTA(13).



## 4-2. Multiplicity and the Rhizome

The epic process of dOCUMENTA(13) reached a multiplicity of the rhizome. dOCUMENTA(13) represents that flat dimensions of globalization and whole art pieces are constituted with conflicts between the nation-state and individuality.

For Deleuze and Guattari, potentiality is always immanent in the transition. Thus, it is important to recognize that any existence is in a state of flux. Moreover, own territory should be maintained between deterritorialisation and reterritorialisation, because people live in reversible smooth and striated spaces.

Most conflicts have multi-dimensions combining historical, cultural and socio-political aspects as well as personal singularity. Therefore, there is no way to resolve conflicts between the individuality and society of any level immediately and effectively. However, there is only way to speculate own utopia into the better future from what we have seen plateaus of each artworks based on own utopia, at the same time liberate ourselves from fixed conception of universality, belief, or social order. Therefore the rhizome of dOCUMENTA (13) describes the One and Multiplicities.

However, each individual might realize his/herself what kind of perception and social framework restricted him/her to learn interior and exterior knowledge in the exhibition. While walking around the park,

visitors are seeing that multiplicity is everywhere, every artwork, the nation-state, locality and individuality. Through feeling and thinking about art, the individual is surrounded by a narrow world with micro perspective, because individual trauma would be often caused by social order and both personal and collective history. Consequently, each visitor makes another rhizome from the rhizome of dOCUMENTA(13).

#### **4-3. The role of Documenta and the Limitation**

Art is smooth and striated space allowing free interpretations by each person to imagine own genealogy and creative a new idea. However, for the general public, contemporary art is still hard to understand due to its abstract visualization and its intricate concept.

International art exhibitions have a task to expand art fun population in the future without deduction of free interpretation and imagination by an audience who might have little preliminary knowledge of art history and artists. Supposedly, most of the visitors in Documenta are motivated by tourism who would come from local area and abroad without enough knowledge about art history, economy and socio-politics to appreciate the artworks. So, if they value contemporary art as merely fashion, this is a risk of contemporary art that cannot attract people sincerely.

Besides, if an art institution educates about the background of artworks properly, what is the pleasure of art and how does it distinguish

from linguistic and explanatory media? Again, international art exhibitions have immanent conflicts and dilemma onto participation and appreciation of art. Yet, if we have to admit that art is a medium for a limited audience who can appreciate it, how can we find the role of art as the way to express resistance toward existing authority and mass perception? Nevertheless, the efficacy and potentiality of art is overlooked due to lack of understanding in society as a whole.

Needless to say art is a cultural production and it is a tool of industry and marketing. However, art should continue a political and creative ferment, even art tends to be focused on consumerism and utilitarianism in the system of art market. And International art exhibition is expected to be the center of the shock. In so far as art pertains to the catalyst between politics and aesthetics, art and life, art should declare their roles to the public. At least, any of these art pieces may enlarge the viewer's vision, and hopefully communication between audiences and the art system would be engaged in democratization of society and art system per se alongside with developing globalization and art history.

## **Conclusion**

This essay is motivated by an investigation of dOCUMENTA (13) in order to answer these questions: why does Carolyn Christov-Bakargiev

exhibit miscellaneous artworks at once, what are the connections between them, and to ask why art and politics are inseparable in understanding globalization. This paper answers these questions from the concept of the rhizome of multiplicities.

The uncountable variety of artworks in dOCUMENTA(13) seems to be irrelevant at first, although each work in certain ways exemplifies a particular kind of constellation of meta-narratives such as religion, social-value and belief in our societies. In order to exercise their own perspective, to obtain an objective view, or to learn different viewpoints, a multiplicity of art is shown in the dOCUMENTA(13). Moreover, each artwork also describes the multiplicity of individuality influenced by globalization and the nation-state.

However, in this series of exhibitions, globalization and historical contexts were hitherto interpreted as hierarchical binary oppositions based on Western measurement, as reflected in Documenta X and 11. Complex, multi-dimensional conflicts imply the conventional tree logic is no longer appropriate for the recognition of the world. It is almost nonsense to indicate one direction to breakthrough individual and international conflicts and trauma, because there is no universal order to integrate into the one, but there exist multiple aspects of human beings and society. Therefore, dOCUMENTA(13) recasts the view of globalization and multiplicity, and demonstrates social and individual conflicts and traumas in the manner of

the non-hierarchical networking of the rhizome.

For the second question, the connection between each artwork might be seen in the relationship between individuality and the natal factor, so to speak, individuality is the middle between the immanent nature of haecceity and collective identity tied with social territory and genealogy. Thus, finally, the concept of dOCUMENTA(13) steps towards the unconscious plane to reveal structures of complex individuality which previous Documentas left unexplored. Christov-Bakargiev's robust emphasis is on the speculation about the possibility of the deterritorialization and reterritorialisation of individuality. This is reflected in the rethinking of minority and counter-State, as they become the impetus toward new socio political assemblage.

The third question corresponds to another aspect of dOCUMENTA(13), connections between the inseparability of art, politics and globalization are based on the aspiration of self-revolution also moving towards the forging of solidarities. Postwar contemporary art has been developed between the globalization of the avant-garde and the democracy of politics mirrored in artworks. Documenta has embodied many aspects of the postwar avant-garde, and of certain kinds of democracy, however questionable that term might be, and dOCUMENTA(13) delineates fundamental claims of individual freedom liberated from conflicts and trauma, or demonstrating catharsis and potentially utopian capacities to reconfigure our

understanding of art and life as well as art and politics. Therefore, dOCUMENTA(13) can be seen as an exhibition of contemporary avant-garde to explore individual and collective identity within globalization.

The case study investigates the rhizome that all of these artworks embody immanent complexity within themselves.

Geoffrey Farmer describes the assemblage of multiplicity that individual and collective identity is interconnected within public and personal history in “Leaves of Grass”. The Camera is a catalyst to construct the narrative of American history of the twentieth century.

Nalini Malani demonstrates the becoming minority of women and children in a tactical way of the installation that describes a paradoxical mixing of Indian ethics of non-violence, traditional Indian puppetry and the effects of Greek tragedy. She highlights the gap between men’s violence and women’s non-violence to attempt a reversal of conventional Indian hierarchy.

Zanele Muholi’s “Faces of Phases” shows South African lesbians’ dignity using the technique of portrait photography. Here, photography is a political tool of action analogous to minor literature to achieve equal rights of lesbians. Both Malani and Nalini represent art as a political apparatus and forge solidarity within audiences.

Lea Porsager’s logic is deviant from others, because the “Anatta Experiment” traverses the framework of the nation-state. Porsager’s work

exemplifies the immanence of human being's capacity to be in a harmonious co-existence with nature apart from pre-given value of capitalism or social order.

These art works describe the rhizome of multiplicities yet each work remains fundamentally irreducible. At the same time, they also show possibility of connections among audiences and artwork.

We may find own narrative in our mind that one substance is finite, the world is finite, a person is finite, the nation-state is finite. Indeed, everything has a determination of singularity and occupies a definite time and space. However, once we shift the view to inside / outside or microscopic / macroscopic, it might, potentially, turn to an infinite state of connection. The body is an assemblage of organs, the world is full of accidents and curiosity, the nation-state is the state of transformation incubating, troubling and expelling minorities of all kinds. These artworks are connected to the wider story of dOCUMENTA(13) to liberate people from fixed perceptions.

Art is play, exercise, utility, experiment, record, memory, incubation, money, politics, aesthetics...., the infinite dimensions of the rhizome. So, such an international exhibition can be a both smooth and striated space to couple with the forming of one's identity, where it enables the transformation and expansion of mental territory. Besides, in many cases here, such narrative making is accelerated by the technology of camera and film: say something in your mind to different publics and find friendship to share the

same enunciation against the world. This would be one possible way to realize one's own utopia of the kind that dOCUMENTA(13) aims at.

Once every five years, Documenta stimulates controversy, communication, flexibility and acts as the herald of ideas of a utopian revolution which can, if we are lucky, generate ceaseless discussion towards deterritorialisation. There is no beginning and no ending about the discussions and explorations of the multiplicities of such a utopia.



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