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PATRICK HEALY | WALDO BIEN

# JACOBUS KLOPPENBURG

THE ARTCHIVE FOR THE FUTURE



WIENAND



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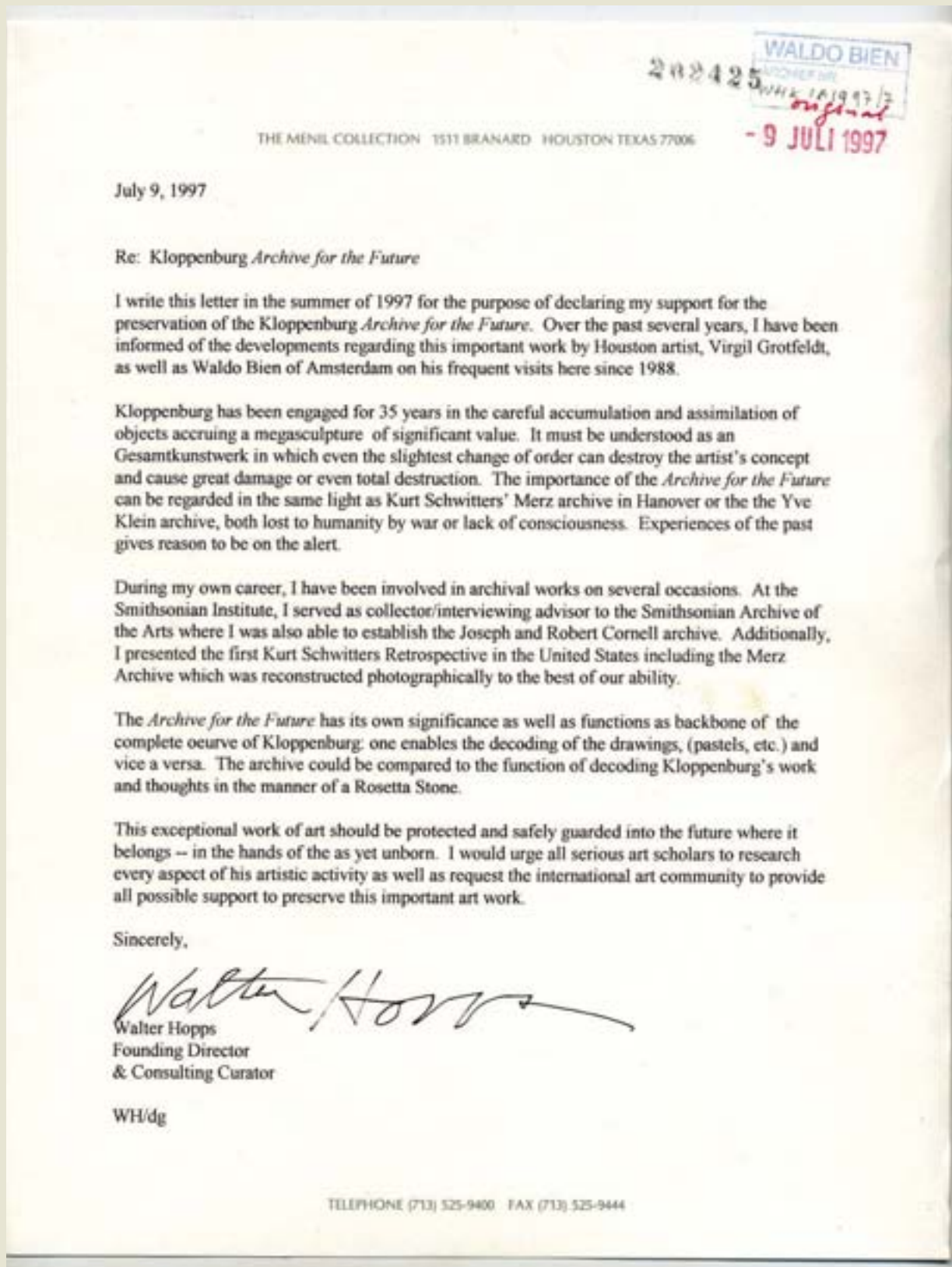
001 | Selfportrait, 1990  
002 | K at work, 1984. Photo: WB

003a | K in bed. Photo: WB  
003b | K with fez. Photo: WB

004 | K sleeping. Photo: WB





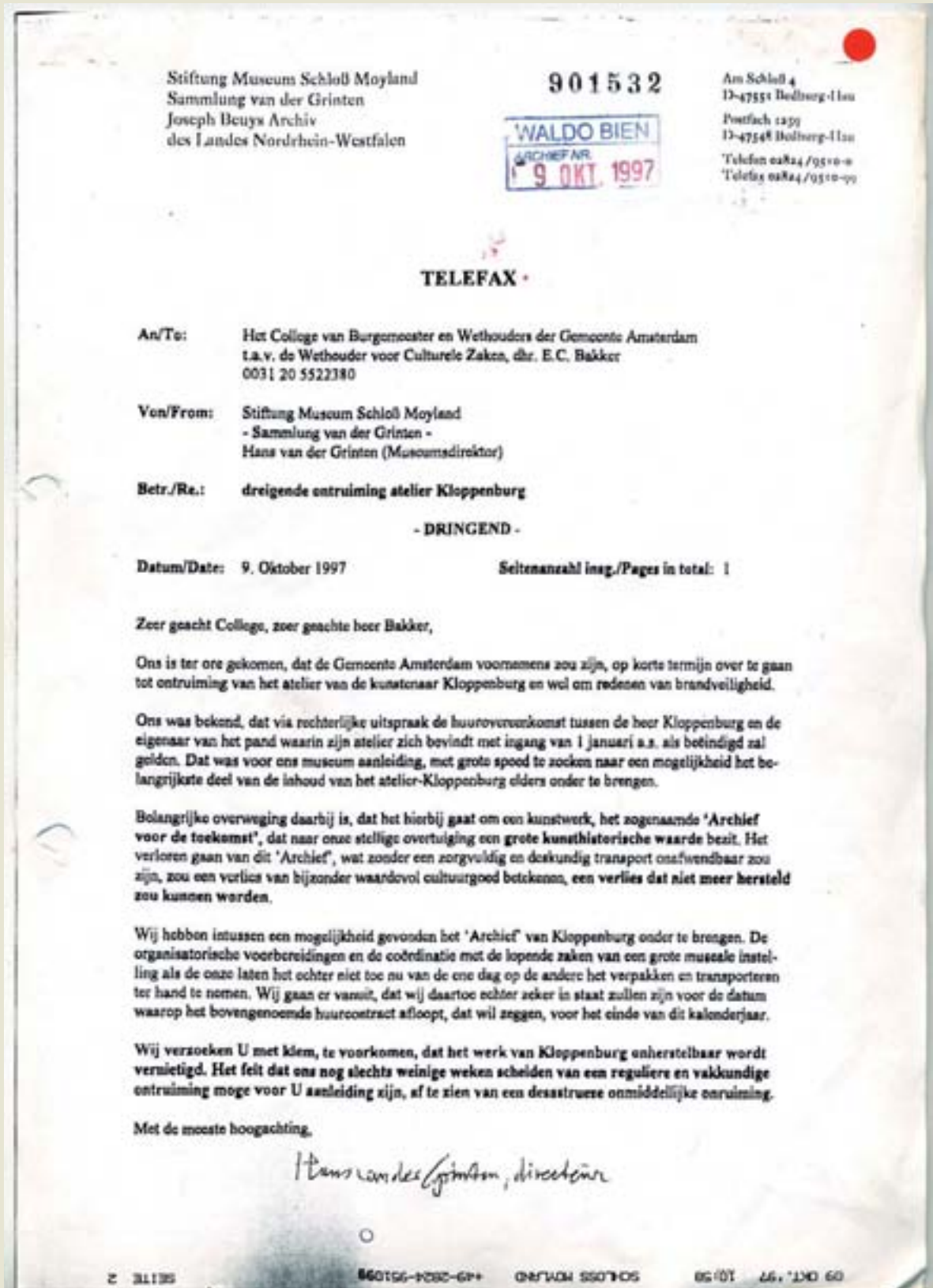


1997, 9th of October:  
TELEFAX, sent 10.58h by: *Stiftung Museum Schloss Moyland Sammlung van der Grinten*, Hans van der Grinten (Museum director) to: THE MAYOR (SCHELTO PATIJN, Red.) AND TOWN COUNCIL OF THE CITY OF AMSTERDAM, to the attention of the ALDERMAN for CULTURAL AFFAIRS, Mr E.C. BAKKER, 0031 20 5522380 URGENT ... "Concerning threat of eviction of atelier Kloppenburg; ... Dear Council, dear Mr Bakker, It came to our attention that the city of Amsterdam plans to evict, because of a fire hazard, on very short notice the atelier of the artist Kloppenburg. We are aware that, on basis of a legal judgement, the lease contract between Mr Kloppenburg and the owner of the building that houses his atelier, will be terminated as of January the 1st of next year. For our museum, that was reason to search with the greatest speed for a possibility to house the most important part of the content of the atelier Kloppenburg somewhere else.  
An Important consideration in this respect is that we are dealing with an artwork, the so called "Archive for the Future", which according to our positive conviction possesses an important art-historical value. The loss of this "Archive", unless carefully and expertly transported would be inevitable, and mean the loss of important valuable cultural heritage, a loss impossible to restore. In the meantime we have found a possibility to house the "Archive" of Kloppenburg. The organisational details and the co-ordination with current affairs of a large museum institute as ours do not allow us to carry out the packaging and transportation from one day to the next. We assume though, that we are capable of handling this before the date on which above-mentioned lease contract comes to an end, that is to say, before the end of this calendar year.  
WE STRONGLY REQUEST YOU TO AVOID THE WORK OF KLOPPENBURG BEING IRREPARABLY DESTROYED. THE FACT THAT ONLY A FEW MORE WEEKS SEPARATE US FROM A REGULAR AND PROFESSIONAL EVICTION MAY BE REASON FOR YOU TO ABANDON THE PLAN OF A DISASTROUS IMMEDIATE EVICTION."

With Regard, Hans van der Grinten, director.

◀ 005 | Around 1952, portrait by Ph. Mechanicus  
006 | document: The Menil, Walter Hopps letter

▶ 007 | document: Moyland, Hans van der Grinten letter





## WAS REGELHAFT WÄCHST, MUSS SEINE REGELN VON VORNHEREIN IN SICH HABEN

Alle Kunst entsteht zwischen den Polen von Chaos und Ordnung. Der Drang nach Freiheit nähert sie dem Ersteren, der Trieb zur Form bewirkt eine Orientierung zum Letzteren hin. Indem heute das Vertrauen in die Tragfähigkeit und Reichweite vielleicht denn doch hypothetischer Regelfestlegungen erschüttert ist, wendet sich der suchende Blick dem, wie man glaubte, Regellosen zu. Ist es ja doch das Chaos, aus dem sich alles gebiert, und was regelhaft wächst, muss seine Regeln von vornherein in sich haben.

Jacobus Kloppenburgs Kunst basiert auf einer steten, beobachtenden und besonnenen Fantasie. Sie ist nicht exzessiv, man könnte sie nüchtern nennen. Keineswegs so aber, dass sie sich in eine einschränkende Zucht nähme; sie ist vielmehr geradezu überbordend fruchtbar. Konzentriert ist sie in sich, nicht in der Beschränkung auf's Wenige, das denn das Wesentliche sei. Alles vielmehr, das wahrhaft Viele, ist wesentlich. Die Fülle gibt ihm sein Gewicht, das Einzelne bietet die Gewähr für dieses. Alles ist in seinem Blickfeld, alles bietet ihm seine Stofflichkeit zur geistigen Besitznahme an. So ist es ein Unmaß von materiellen Dingen, die er sich aneignet: abgelebte, verzehrte, ausgeschiedene Gegenstände und Stücke, gezeichnet von ihren Schicksalen, dem Verschwinden entrissen, geborgen und zusammengebracht. In den Räumen eines großen Hauses inmitten einer großen Stadt sammeln sich Zeugnisse ihrer unterschwelligen, nie ernsthaft wahrgenommenen Geschichte. Eine eindringliche Zeugenschaft, ein Gegenprogramm zu dem, was die Stadt selbst im Sinne ihres Glanzes geschichtlich bezeugenswert findet. Hier dagegen ist es die wirkliche Lebensspur. Wenn sie von behördlicher Zerstörung bedroht ist, so vielleicht nicht nur, weil eine ordentliche Gesinnung dem, was sie als chaotisch erachtet, hilflos und feindselig gegenüber steht; auch Gesichtspunkte des Profits mögen nicht allein ausschlaggebend sein; es ist vielleicht auch im Spiel, dass man sich solcher Zeugnisse des eigenen Gewordenseins schämt. Alle Erhabenheit aber ist künstlich, letztlich ist sie leblos. Voller Leben dagegen ist

das, was Jacobus Kloppenburg angesammelt und gestapelt hat. Dass dies nicht wahllos geschah, macht sich aus den Zusammenhängen erkenntlich, in die er die Dinge gebracht hat. Unaufdringlich sind es in Form gebrachte Assoziationen, Analogien, Koppelungen, Schichtungen, Richtungsgegensätze. Ein Organisieren der von sich her ungerichteten Massen und der markant sich daraus hervortuenden Einzelheiten in Korrespondenz zueinander und in der Strukturierung der räumlichen Dimensionen. Ein eigener Kosmos in Wahrheit, das Chaos als tragende, zeugende Kraft. In dieser Konsequenz ist Jacobus Kloppenburgs Werk einmalig, es ist den geistigen Positionen unserer Zeit ganz angemessen und damit ein unvergleichliches Zeugnis unserer Geisteskultur.

Und wie alles Große bescheiden. Keine Paukenschläge, keine Fanfarenstöße, nichts von Anspruch erhebender Selbstdarstellung. Sondern die stete, stille Hingabe an das, was er zu seiner Aufgabe gemacht hat. Grundlage ist seine differenzierte Kenntnis von Gesetzen, Regeln, Ordnungen, wie sie sich formal errichten und ablesen lassen. Inwendig ist alles voller Figur, Dürer wusste es. Figur ist das in Zahl und Maß Nachweisbare. Jacobus Kloppenburg ist eine subtile Geometrie in allem zu Diensten. Ernsthaft und spielerisch zugleich wird sie angewendet. Die Schalen kugelförmiger Früchte etwa finden sich, durch Einschnitte gelöst, ins Flache gebreitet, das Sphärische wird ins Ebene überführt. Dass dies in, wie es scheint, unendlich vielen Variationen geschieht, erweist den Reichtum der dem Künstler verfügbaren Möglichkeiten. Jede der Ausformungen ist frisch und spannend. So im Kleinen wie im Großen. Zeichnerisch und dreidimensional hat er geometrische Gebilde von unbezweifelbarer Erlesenheit geschaffen. Ein reiches Werk jedem, der die Gabe hat, derartigen Reichtum wahrzunehmen.

Franz Joseph van der Grinten  
Mala, 2. Oktober, 2005

## FOREWORD

### WHATEVER GROWS ACCORDING TO RULES, MUST EMBODY RULES OF ITS OWN FROM THE OUTSET

All art is created between the poles of chaos and order. The yearning for freedom draws it toward the former, while striving for form effects an orientation toward the latter. To the extent that our belief in the validity and the pertinence of rules, some of which may even have been hypothetically determined, has now been shaken, the searching eye now turns to what was considered to be without rules. It is, after all, chaos that gives rise to everything else, and whatever grows according to rules, must embody rules of its own from the outset.

Jacobus Kloppenburg's art is based on an unwavering, continually observant and deliberating fantasy. It is not excessive, it might even be described as detached. By no means inclined to place any constraints upon itself. Quite on the contrary, it is virtually overwhelming in its fertility. It is concentrated within itself, not as a means of limitation to the little that is ultimately the essential. It is the abundance that gives it its weight, the individual elements provide a guarantee of this. Everything is within his view. Everything offers up its materiality for him to take intellectual possession of it. Hence, it is the vast quantity of material goods that he accumulates: outlived, expended objects and fragments, marked by their fates, wrenched from obscurity, saved and brought together. In the rooms of a large building in the middle of a large city, objects have been gathered to bear witness to their underlying history, one that is never taken very seriously. Penetrating testimony, a selection that differs from what the city itself considers worthy of historical documentation in its own rite. Here, by contrast, are traces of real life. The fact that it is subject to the threat of destruction by city officials, may not only result from a sense of order's giving rise to helplessness and aggression in the face of what is considered chaotic, and considerations of profit may also not be as decisive here. What may play an important role is the embarrassment created by evidence of how one came to be what one is. Everything that is sublime is, however, artificial and ultimately lifeless. Full of life, by contrast, is what Jacobus Kloppenburg

collected and hoarded. The fact that this was not undertaken arbitrarily is evident in the context, within which he brought these things together. They convey subtly formed associations, analogies, connections, layers and contrasts. A case of organizing masses that have no order in themselves, bringing the markedly emerging details into correspondence with each other and structuring the spatial dimensions. Within its own cosmos of truth with chaos as the driving creative force. In this stringency, Jacobus Kloppenburg's work is unique and, fully in keeping with the intellectual positions of our time, it provides incomparable testimony to our intellectual and spiritual culture.

And like everything great, humble. No beating of the drum, no fanfares, no attempt to put itself on show. But rather consistent, quiet dedication to the task he has taken upon himself. The basis of his sophisticated knowledge of laws, rules, order and how they can be formally established and recognized. At the very heart of everything is a figure; Dürer knew that. The figure is what can be determined in number and size. Jacobus Kloppenburg makes use of a subtle geometry in everything he does; applying it in both a serious and playful manner. For example, he takes the peels off of round pieces of fruit, makes incisions in them and then flattens them out; the spherical is transformed into a plane. The fact that he repeats this in what seems to be endless variations is proof of the breadth of the possibilities at the artist's disposal. Every one of the new forms is fresh and exciting. Both the large and the small. He has created geometrical works of unquestionable sublimity in both graphic and three-dimensional form. A rich work for those who have the gift of fathoming such richness.

Franz Joseph van der Grinten  
Mala, October 2<sup>nd</sup>, 2005



ACKNOWLEDGEMENTS

We would like to dedicate this book to the memory of Hans van der Grinten and Walter Hopps and thank the following: The Kloppenburg family, Dolf Rueb, Ron Manheim, Luk and Barbara Darras, Ferdinand Ullrich, Tijmen van Grootheest, Deborah Grotfeldt. A special word of thanks to Douwe Former for his long and patient work on scanning and photographing in preparation for this book. Oeke Hogendijk, José Berkhof, Geert Jan Berkhof, Hilarius Hofstede, Babeth Mondini VanLoo, Eliane Gomperts, Peter Blom, Frans de Clerck, Pierre Aeby, Thomas Steiner, Alfons Alt, Michiel Damen, Carl Giskes, Mayke Jongsma, Ton Maas, Immanuel Klein, Gijs Frieling, Liesbeth van Abbe Keyser, Peter van Engelen, Gerard Gussenhoven, all FIUWAC artists, Franz Joseph van der Grinten, Leon Riekwel, Adrian Dannatt, Michael Wienand, Jason McCoy and Steven Cadwalader, Michael Bowen, Ronald van Bakel, Lex Lases, Cathy Hemmer, Karien ter Meulen Proost, Marja and Jan Willem Groenendaal, René Block, Johannes Stüttgen, Christian Holland, Chris Dercon, Saskia Bos, Frank Lubbers, Lothar Baumgarten, Katharina Sieverding, Michael Rutkowsky, Laurent Jacob , Johan Muyle, Eric Amouroux, Virgil Grotfeldt, Jan Hoet, Bert Janmaat, Sjarel Ex, Edy de Wilde, Evert van Straaten, Catherine David, Ian McKeever, Klaus Staeck, Jan Willem Schrofer, Klaus Bussmann, Uwe Rueth, Anna Neervoort. Henk van Engelen and Gijs van Koningsveld for their translation of the Kloppenburg biography. Also to Arti and Amicitiae in Amsterdam, where, during the opening of a Kloppenburg Artchive for the Future exhibition, on January 6th 2006, this book will come to light. Finally, to all those at F.I.U.Amsterdam and Wienand for their courteous efficiency and expert solicitude, without which this book would not have come to press.

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# AMSTERDAM



008 | Lauriergracht, Amsterdam, around 1950.  
**No. 109:** Storehouse De Pelikaan, built in the seventeenth century to store coffee. From march 1907–1962 it was used as a warehouse for theatre decorations for the Wagner Society and from 1963–1997 Kloppenburg's studio was on the fifth, sixth and seventh floor, including *The Artchive for the Future*.  
**No. 111:** In the lower part of the house, the domicile of the Kloppenburg family.  
**No. 123:** Since 1980, on the fourth and fifth floor, Waldo Bien's studio and Free International University Amsterdam office.











012 | (The Artchive for the Future) Tumble Moment,  
1990, FIUWAC 106  
► 013 | Concept for the Gesamtkunstwerk, 1997,  
composed as a sonnet

ARTCHIVE FOR THE FUTURE

TRASHETHICAL LITTERATURE

VISIBLE LANGUAGE OF A CULTURE (MM trashold MMM)

ARTICULATION: BIG-LOGOS-BANG SIGNATURE

ARTXPLAINS: FUNCTION, FORM/COUNTERFORM, STRUCTURE,  
VOICE/FORCE OF BEAUTY/DUTY IN NATURE

REARTNIMATION ARTMERGENCY FIRST-AID RESCUE SERV. GESTURE

ARTSCIOUSNESS-QUOTIENT UP-GRADING CURE HU-, WO- & MANKIND

SOFT- & ARTWARE: ARTWARENESS ARTPSITECTURE CREATURE

ARTCHAEO LOGICAL ARTCORE SCULPTURE

ARTXTENDED EYEDEAL DEAL: EYEDEA/ART/EYEDEAL CONTEXTURE

ARTCHETYPICAL LECTURE

ARTVENTION!: LIFE → ARTVENTURE!

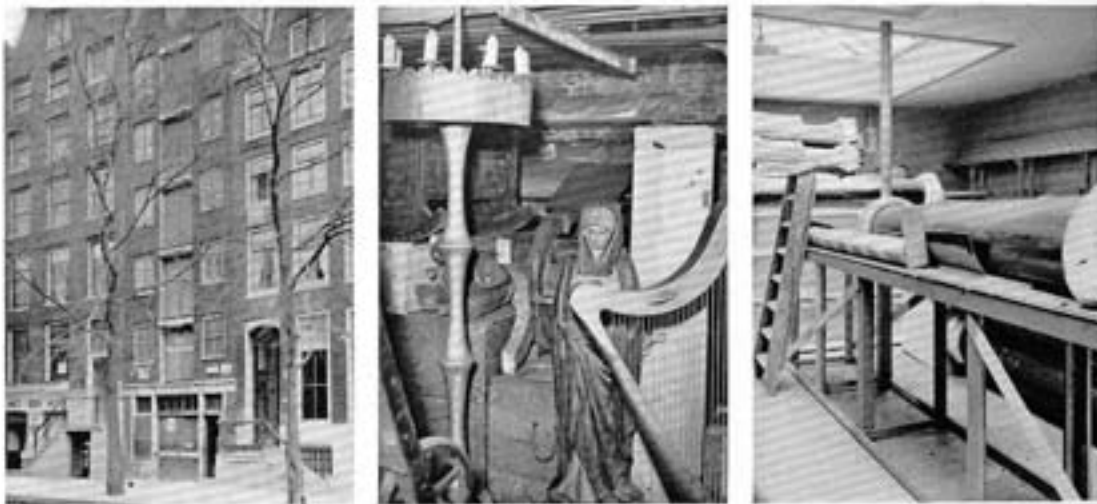
ARTXPLORE: ARTVANTAGEOUS ARTMANUFACTURE

*Jan 20 4 40 PM '97*









015 | De Pelikaan building with a view of the interior, showing stored theatre props and workshops. During the war, the thirteen-year-old Jacobus entered the building through an open window and explored the interior, an adventure he then often repeated. The impressions this made on

him were later a crucial factor in his creation of the sculpture *The Artchive for the Future*. Documentation drawn from the publication *50 jaar Wagner Vereeniging*, 1934. Photos: WB

► 016 | 1996, Normandy (K on church floor). Photos: WB

## ARTCHIVE FOR THE FUTURE

Anyone intending to make a comprehensive study of the work of Jacobus Kloppenburg faces an extraordinary and nearly impossible task. His most significant work, *The Artchive for the Future*, has been destroyed, and the destruction of the remaining parts still continues. Almost all of his artistic activity can be seen as leading up to this work, and now, since its removal and depredation, away from it again. He has effectively abandoned living in Amsterdam in the years since the careless removal of the contents of his studio; contents which he had made into a unified work, and to which he gave the conceptual designation: Trashthetical Litterarture; the Visible Language of a Culture.<sup>1</sup> To grasp the significance of this œuvre, it is necessary to highlight how, in the very last days of its intact existence, he worked ceaselessly to leave this record of his thinking. Since he is intensely shy and was rarely given, in the preceding years, to any overt statements, this document is of enormous significance; indeed it is the only true passport allowing us to cross the borders of both the wilful ignorance and misapprehension that have been drawn around him. Some of this publicly stated misapprehension was due to what had been taken to be his remote and solitary nature. The myth that he was an “outsider”, which later turned out to be untrue, consigned him to a kind of respectable oblivion. As someone who infrequently appears in an art market driven by commercial demands, he was left bereft of the kind of critical attention that would have made the destruction unthinkable. And we are

<sup>1</sup> This clearance took place in 1997, and in an official letter from the Ministry of Education, Culture, and Science (*Ministerie van Onderwijs, Cultuur en Wetenschap*), dated May 3<sup>rd</sup>, 2005, they acknowledge, on the basis of their commission of investigation report, the “total loss” of the archive. The letter is registered DCE/05/20344. The consequence of this for the Amsterdam City Council and its liability still awaits being tested in the appropriate juridical forum.







017



018

- 017 | The Netherlands at war with Germany
- 018 | With sisters Agaath and Ada, 1942
- 019 | Newspaper from the same date as the fig drawing at right, with German order: No light should be visible between 19.00 and 9.31 hours.
- 020 | Page from a 1941/2 school sketchbook

019



reminded of Rilke’s famous comment on Rodin, to the effect that fame is the sum of misunderstanding that surrounds a great name. The work has even been variously designated. Primarily, however, it was his colleague and friend Waldo Bien who referred to it as “The Archive of the Future” or also “The Artchive for the Future”.

Until the impending threat of the removal of the contents of his studio, Kloppenburg had rarely spoken at length on his work, although he was the subject of two documentaries in the making, with which he co-operated, and both of which contain important footage concerning the archive, in one instance over a period of ten years, and in the other even shooting the physical destruction wrought by the removers when measures were taken to act on the claim by the house owner, supported in turn by the authorities, that *The Artchive for the Future* constituted a fire hazard and therefore had to be removed. Literally during the last hours of its undisturbed existence, Kloppenburg placed rubber bicycle tubes throughout the space with a text written on them in white, which represents the most complete statement of his intentions that he ever made.<sup>2</sup>

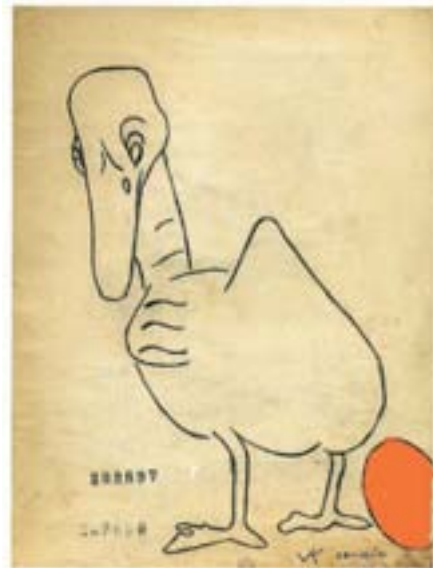
<sup>2</sup> Copies of the film footage and of Waldo Bien’s recording are kept in the archive of the F.I.U. Amsterdam.



020



021



022



023

- 021 | Page from a 1941/2 school sketchbook
- 022 | Page from a 1941/2 school sketchbook
- 023 | Page from a 1941/2 school sketchbook
- 024 | So-called WA, Dutch fascists, marching through the Jordaen, 1941

A close examination of the text reveals much in the way of his concerns, and as a text it also points to the physical grasp that has given his work such a tangible effect over the long years. Kloppenburg designed the lettering in which the text was written, thus reverting to work he had done over fifty years earlier, when he was employed by his father’s advertising concern, just two doors away, designing the lettering and logos for the businesses they were supplying. Some early examples of this work still survive.<sup>3</sup> This new lettering represents a “reduced” alphabet, and it was designed and used for the dissemination of his concept-text. The version on which he ultimately settled was the product of months of drawing and verbalisation, which can be followed through surviving notebooks. Indeed, it is almost a signature of this artist that almost all of his work can be traced through minutely detailed sketchbooks outlining how some of his projects evolved, in some cases, through years of careful elaboration and a whirlpool of visual sensation and registration, from which his momentarily arrested image was then derived.

<sup>3</sup> For this see: illustrations 031, 033, 034, 035.



024









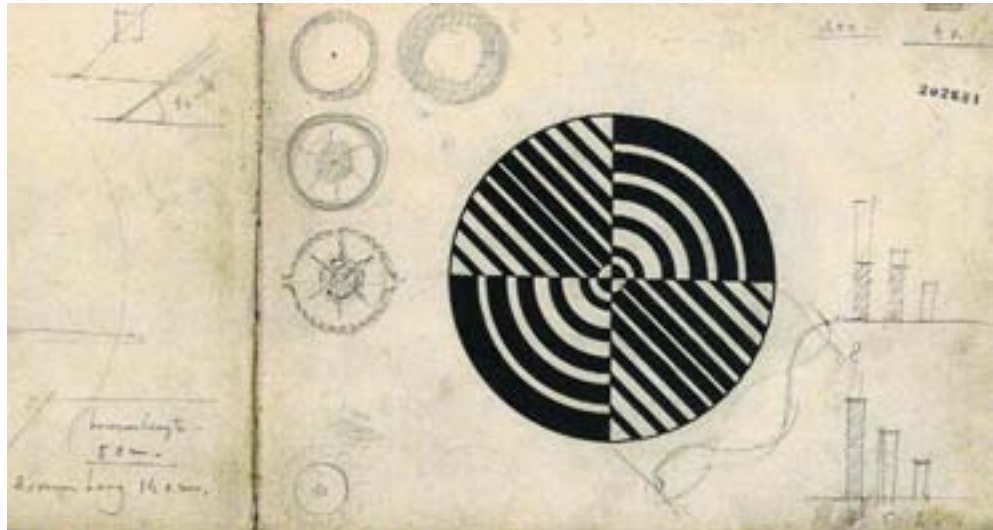
030

030 | Corner Hazenstraat / Elandstraat (Hare Street / Elk Street) around 1960. Photo: D. Toussaint  
031 | Ink on paper, 21,5 x 34 cm, undated

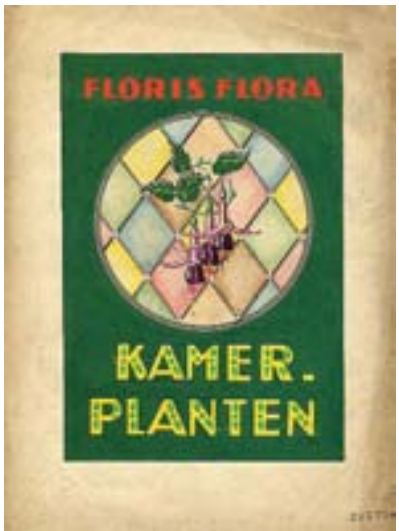
A number of observations can be made on the basis of this. The first observation to be made is that this text gives us the artist's own name for the work, "The Artchive for the Future", and this title will be the designation adopted in the rest of this study. Secondly, the punning language is intimately connected with his visual practices, which, as will be seen, often move in a direction of tectonic hallucination and overtly surrealist displacement of the object world. Thirdly, that he signals the relation of the Artchive to its own materials, which for the most part, but not exclusively, was a constant relation to the garbage, rubbish, and discarded items of the everyday; and fourthly, and specifically in the case of the text in its earliest physical form with his own alphabet invention, that the text was written on rubber bicycle tyres, which had been used over the years of his assembling as his main means of transport, a theme which his son recently captured in a seventy-fifth birthday film, where he shows his father as a literal "flying Dutchman" who exhibits the autonomy of mechanical transport energised by bodily motion in the independence of his cycling, and something of a cavalier indifference to obstacles and social conventions.



031



032



033

032 | Sketchbook page, 22,5 x 30 cm, undated  
033 | Gouache on paper, 23,7 x 30,7 cm, undated  
034 | Gouache on paper, 16 x 20 cm, 1947  
035 | Gouache on paper, 21 x 29 cm, 1948

Cycling is to Kloppenburg what the walk was to Chaplin, a signature of his world. Hanging from a collection of rubber tubes in the studio was the inscribed text, which then could also be taken as emblematic of the end; the old tyres hanging there with no more collecting to be done, a strange *trophaeum* in which the objects collected, re-configured and assembled, are returned to a new unity and belonging. This also functioned as a kind of funeral epitaph; the whole shrouded in a language of his own invention, where each part of the phrase also serves to conceptually illuminate the Artchive itself, both as intention and achievement.

There are extremely poignant photos and video footage of the artist standing in the emptied space that once harboured his living mega-sculpture, looking at bits and pieces of things left scattered on the ground after its clearance. One can hardly imagine what passed through his mind, standing there, still within a stone's throw of his childhood home, in the quarter in which he had worked and lived for so long. Nearby, he had made his first drawings as a schoolboy, a goose laying an egg, and the crisp outlining of a plant. This school copybook has survived.<sup>4</sup> It is a fragile document not only in its survival, but also in the evidence it gives of his awakening interest as a young artist. Returning to it, it seems like the last leaf on a tree in winter, something life-affirming and defiant.

<sup>4</sup> See illustrations 020, 021, 022, 023, 495. The earliest calligraphic exercises can be seen at 622, 623, 624.



034



035





036



037

Its survival is partly due to the serendipity, through which documents and papers from his studio often went to Waldo Bien's for study and discussion. It is largely this tiny surviving fragment of sketchbooks, photos and miscellaneous documents that has made this study possible. The full contents of the shipping containers into which the entire archive was loaded and dumped, also include his personal papers and an incalculable number of photographs and works by the artist. Literally all the reconstructions now attempted come from the fugitive pieces that were on deposit in the Lauriergracht archives of Waldo Bien. This early sketchbook already points to the artist's strong interest in nature. It also points to the time of his growing up in Amsterdam; a surviving school photograph with his sisters Ada and Agaat shows them in the school where the notebook was made, and during a time when the children sensed a mixture of intense fear and curiosity.<sup>5</sup>

Once again, all these years later, an attitude of passivity, similar to what the city, according to Geert Mak, displayed towards the deported population during the Second World War, was again in evidence. Mak makes the point impressively in the ninth chapter of his "short history of Amsterdam":

<sup>5</sup> See illustration 018.



038



039

- 036 | Double gouache on paper, 16 x 23 cm, around 1949
- 037 | Double gouache on paper, 16 x 23 cm, around 1949
- 038 | Moon temple and phases, mixed media on paper, 17,5 x 22,5 cm, undated, Collection Museum Schloss Moyland
- 039 | Moon temple and phases, mixed media on paper, 17,5 x 22,5 cm, undated, Collection Museum Schloss Moyland



040

- 040 | Mixed media on board, 24 x 39 cm, undated
- 041 | Gouache on paper, 13,5 x 21 cm, undated
- 042 | Gouache on paper, 13,5 x 21 cm, undated

The motto Amsterdam has been allowed to carry on its coat of arms since the war – "Heroic, Determined, Compassionate" – is more a source of embarrassment than a reason for joy, because it was precisely these three qualities that the city so often lacked in those years. It is this passive guilt, this guilt of having allowed it to happen ... and it is this same guilt – that of the passive onlooker – that would hang over the city like a trauma for years to come.<sup>6</sup>

The final week of the Artchive had all the dimensions of a brutal and traumatising event. The demolition company employed to remove the fire hazard on the city's orders, had undertaken to treat the archive with the greatest possible respect. The city had been put on notice by a letter from the art historian and adjunct director of Museum Schloss Moyland, Ron Manheim, who asked if the city had ensured that the task would be completed with the necessary expertise. Born in Amsterdam, Manheim had probably sensed the possibility of bureaucratic mishandling, and he was also fully aware of the wartime situation and the *schuld* of which Mak writes.<sup>7</sup> The senior curator of the

<sup>6</sup> Mak's book has been translated into English, see: *Amsterdam: a brief life of the city*, transl. Ph. Blomm, London: Harvill Press, 2001.  
<sup>7</sup> The text of the letter is given at 716.



041



042





043



044

043 | Gouache on paper, 17 x 22,5 cm, 1949  
044 | Gouache on paper, 16 x 22,5 cm, undated  
045 | Gouache on paper, 13,2 x 21 cm, undated

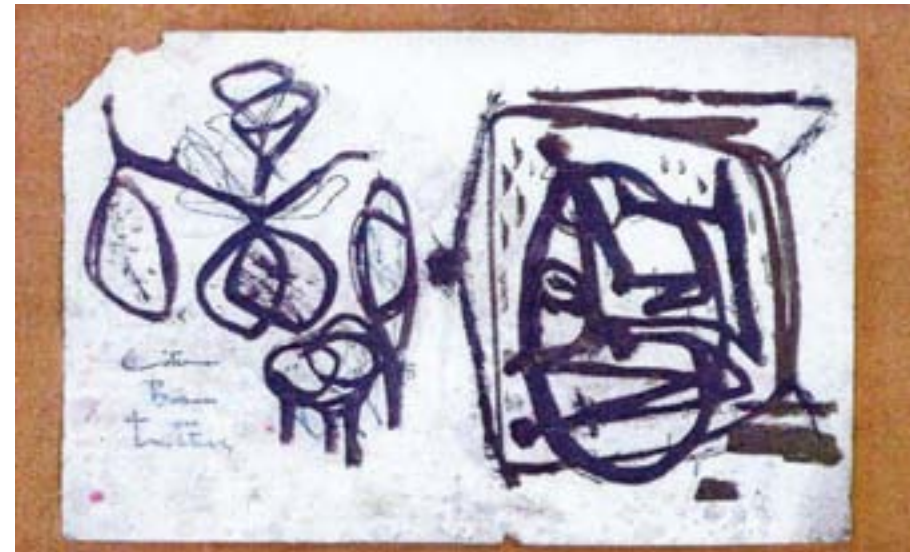
Guggenheim for twentieth century art, the late Walter Hopps, had likewise declared the Artchive to be of immense cultural significance.<sup>8</sup> To his last days Hopps had asked to be kept informed of developments concerning the Artchive and the FIU Amsterdam's activities in searching for a solution, within the public domain, for the Artchive and Kloppenburg's life's work. Hans van der Grinten had also become involved in moves to stay the threatened destruction, and late in the day – and largely due to intensive lobbying by Bien – there was a list of named and prominent people from the world of art and museums, among them many curators and critics, asking for a breather and that the city take time to reconsider its proposed intentions.<sup>9</sup>

In the first instance the recorded and stated intention of the city towards *The Artchive for the Future* was complete destruction, expressed by the Dutch word carrying that precise connotation, *vernietiging*.<sup>10</sup> It should be added, however, that the precise method of destruction was never specified. The option, as it were, that the City of Amsterdam exercised in resiling from its initially declared intention, was to employ a removal firm specialising in demolition as well as laying cables and pipes. They were charged with removing it into containers and then bills were later sent to the artist for the cost of storage and removal. The city, through its agent, made a deposition to a judge that

- <sup>8</sup> The full text is cited below, sub datum, July 9<sup>th</sup>, 1997, in the Bien-Bio. For Walter Hopps, see the article profile in the *New Yorker*, July 29, 1991, by Calvin Tomkins, pp.33–57.  
<sup>9</sup> See illustrations 003, 715. See also 481, 840, for the lists of named supporters.  
<sup>10</sup> This threat can be found in the letter 01/28, dated January 30, 2001. A further letter was sent on February 8, 01-825, suggesting that the last period of waiting had been reached and the destruction would take place after March 15.



045



046



047

046 | Mixed media on paper, 22 x 34,5 cm, undated  
047 | Gouache on board, 24,2 x 39 cm, undated  
048 | Gouache on paper, 21,5 x 25,5 cm, undated, Collection Museum Schloss Moyland

this removal would be done with the “utmost care”. In what turned out to be a mockery of their undertaking, and of due process, the Artchive was cleared, and during a later inspection, when the doors of the containers were opened, the meaning of careful handling became all too evident. These images of the containers were broadcast on regional news that evening.<sup>11</sup> The first threat of total destruction was replaced by the promise of careful removal and storage, the second position resulting in what everyone could then see with their own eyes. In his comment to the media at that time, Bien made the telling observation that the city was now using the destroyed Artchive as proof of their argument that it was not worth saving, a view further reinforced by a report from the body responsible for cultural patrimony, I.C.N., which suggested that since the cost of restoration could not be calculated, and certain institutions already had works by the artist, their advice was also to destroy the containers and their contents, unless terms that they suggested for reaching a solution were met. Among these was the absurd proposal that the artist make a public sculpture out of the destroyed remains.<sup>12</sup>

As if the “non-destruction” that had destroyed the Artchive was not bad enough, this very destruction had to be still further destroyed. It was as if another part of Amsterdam's past had emerged from under the veneer of its polished surface; the iconophobia and destruction



048

- <sup>11</sup> The transmission took place on November 19, 2001, see illustration 794.  
<sup>12</sup> The sculpture was to be made in exchange as payment of the bill for the destruction. The ICN report, to the City of Amsterdam, reference, 02.3073/RV-sv/fb. A summary of the report can be found in the Bien-Bio sub datum February 14, 2002. The report was requested by the City.





049

049 | Gouache on board, 24 x 39 cm, undated  
 050 | Gouache on board, 24 x 39 cm, undated  
 051 | Gouache on board, 24 x 39 cm, undated



050



051



052



053

052 | Gouache on board, 24 x 39 cm, undated  
 053 | Gouache on board, 24 x 39 cm, undated  
 054 | Gouache on paper, 16 x 22,5 cm, undated,  
 Collection Museum Schloss Moyland



054

of imagery that had taken place down at the Westerkerk, to extirpate superstition and idolatry by replacing the windows with transparent panes of glass. It should be noted that the city presided over this destruction with the minimum of compunction, at the very time when its tourist and marketing office was advertising that Amsterdam was the “city of inspiration”.

It was during the initial research for a book planned in 1996, and partly funded by the Triodos bank, that the circumstances leading to the destruction unfolded. Initial indexing immediately revealed the magnitude of the task. The placing of index cards had begun in the cross-section of the archive, leading from the west door towards the east, in the winter of 1996. As the threat of removal and destruction became more imminent in the following year, and the defence of the archive more complicated by the need for legal correspondence and varied court applications, the ongoing study was severely hampered, as it seemed then that it could at best only detail the surface of the Artchive. Almost single-handedly, Waldo Bien alerted as many people as possible, and undertook to defray the costs of the legal expenses connected with appealing the claims of the foundation that represented the house-owner. Legal action had been sought for the express purpose of removing the “entire” contents of the studio, and then ending Kloppenburg’s tenancy in order to convert the property into luxury apartments, Kloppenburg was still paying rent on the scale of the contract signed in 1962; by 1996 it had only risen to five hundred guilders, a figure to be multiplied by ten for the newly renovated space.





055

055 | Gouache on board, 31,7 x 46,7 cm, undated

One of the initial research questions was when the accumulation of this “mega-sculpture”, as the legendary American curator Walter Hopps called it, actually began; was it with its naming during an exhibition at the Rotterdam Art Space, or could it be traced back to the earliest period of Kloppenburg’s work, or did it begin with the renting of the studio space at Lauriergracht 109. Secondly, what, in Kloppenburg’s thinking, was the relation of the whole to its parts, and how, in light of his own continuing research, did he conceive of this? It is possible to think of the Artchive as a cohesive morphic unit, it was itself made up of parts which were themselves the whole of other parts, as for example in sugar crystals, entities whose parts are sugar molecules, which are wholes made up of carbon and hydrogen.

The most obvious and startling sense in speaking to the artist was that this whole archive was alive, and that the tensor of the future was made possible through the vital memory of material itself; and, secondly, that the problem of part/whole was badly stated, since in his work all the additions and shifts in the sculpture took place in an active environment. The concept of accumulation needed reviving. One can see the intense order of the archive internally in the photographic re-constructions made by Bien for this publication, which are themselves inspired by a series of photographs mounted on ply board for exhibition at the Loerakker Gallery in 1990, where Kloppenburg arranged shots of views within the studio.<sup>13</sup> What looks at first chaotic is made up of smaller and smaller units of larger and larger dispositions which together gain their actual

<sup>13</sup> See 393 for the Loerakker Gallery montage. Bien suggests that the negatives are presented as a kind of vivisection, an anatomical display. Kloppenburg’s original photographic material has been re-assembled by Bien.



056



057

056 | Gouache on paper, 17 x 22 cm, undated,  
Collection Museum Schloss Moyland  
057 | Mixed media on paper, 17 x 22 cm, undated,  
Collection Museum Schloss Moyland  
058 | Sketchbook page, 27 x 37 cm, around 1950

forms, and at the same time because of their interrelations are more than what they are as individual works. It is this ceaseless cross-connectivity and the interrelationality which make the archive belong to the vital order itself, the orders of life, and not the result of some antecedent fixed program.

Thus two of the main tenets of traditional sculpture had been by-passed in favour of creating fields of attraction and repulsion such as one can see in magnets and iron filings, yet allowing that the field is not some overall pattern or blueprint, but literally morphogenetic; that is to say, Kloppenburg has placed each and every information concerning the object as itself in its own field and the interactivity of the fields constitutes the morphic unity of the archive. Speaking of the work of K, a.k.a. Kloppenburg, Bien made the point that one has to understand the relation of positive and negative, or mass and counter-mass, and that the material he is using is the counter-form of society, the extracted and the discarded; here one has a vital negative map of the social.



058





o6o

- ◀ o59 | Gouache on board, 24,5 x 38 cm, undated (1948).  
Photo: WB  
Depicted is the little room facing the garden, where K slept and worked, his bed placed at the window on the right. Most of the works produced during the 1940s and 1950s were executed in this room.
- o6o | Gouache on board, 24,5 x 38 cm, undated
- o61 | Gouache on board, 24,5 x 38 cm, undated
- o62 | K made the works on the left on an air-wick master advertisement board.

Thinking of the script in his writing as an outline, Kloppenburg then starts to add mass by shading, creating a shift in the sheets of lines, and then creates mass through the placement of forms. He is engaged in a real dynamic of the relation of the convex and the concave; the trash then is the counter-form, what one sees in the streets and advertisements. He sees himself as a medium for a switchover, and he mobilises the relation of form and counter-form as a material object. In other words, one can see from the wide-angle compositions of the archive, made up of individual photographs and arrayed like a jigsaw puzzle, with the important exception being that it is the putting of the pieces together that creates the picture and that it is capable of releasing multiple arrangements that are as diverse and “infinite” as language itself. From the individual marks of the letters, the archive assembles words that assemble sentences, which create not a visual grammar, but literally a speech of objects. Everything then is in its contextual field and each field has different spreads, so that, in theory, one could continue to create an endless number of images from within the extant photographic images, some of which survive as photos, such as a succession of Polaroid shots focusing on individualised items, and others reconstructions from negatives that have been burned and re-assembled and then photographed again in order to produce another negative.



o62



o61





o63



o64

Bien has worked on animating this photographic record, in which the issue of what is called original placement and condition is not the same one as at an archaeological site, with strata to be reconfigured, but a matter of creative exchange with the principle of the archive itself. Magnetic fields are capable of being sub-divided and creating other complete fields, when a magnet is broken, and this is a kind of visual regeneration that creates another virtual and visual existence for the Artchive itself. Thus one can say that on that basis of the complete destruction of the Artchive as threatened by the City of Amsterdam, the express wish on the part of the INC that the sculpture should not be anywhere in the city because there was no place for it, could never be realised. Even in the no-place of the virtual, it will always be a part of that city which was once referred to as Mokum, or “the place”.



o65

- o63 | *The Artchive for the Future*, 1990
- o64 | The fire brigade boat *van der Heyden* in the Lauriergracht, coloured photograph, 17,6 x 23,9 cm, 1977.
- o65 | Gouache on paper, showing a hastily unpacked suitcase, 20,7 x 26,6 cm, Collection Museum Schloss Moyland



o66



o67

- o66 | Trash at the canal side, Lauriergracht, 1959
- o67 | Mixed media on paper, 21,5 x 27,5 cm, undated, Collection Museum Schloss Moyland
- o68 | Mixed media on board, 21,5 x 34 cm, undated

What seems to be true of Kloppenburg is that the artist is himself the medium and his resultant works are consistently a bridge between the spiritual and the physical that he records in highly sensitive registration. From some of his first independent works in gouache or using poster paint, one can see direct references to his physical environment.<sup>14</sup> It would be a pardonable exaggeration to say that all his life's work has been about his native city, Amsterdam. Some of the works from the 1950s refer to scenes which were directly observed in the city. In his work the city becomes a poem of time and *topos*. One can also see a more abstract response in the patterns and designs, where the view from across the canals is translated as a double mimetic play, each side of the canal mirrored in the built structure of the other, while in the waters of the canal the sky and streets are further mirrored and literally jumbled in this virtual realm of watery reflection. In several instances Kloppenburg builds direct analogues to the double mirroring and the hallucinative effects of these transparencies and overlaps into mirror symmetry works, and even a play of repetition in pattern which, when laid out, looks like a bird's-eye view of an imaginary and growing topos that is shielded in the spider web of the urban plan of the old city itself.<sup>15</sup>



o68

- <sup>14</sup> For this see illustrations o36, o37, o40, o41, o42, o43, o44, o45, o46, o47, o48, o49, o50, o51, o52, o53, o54, o55, o56, o57, o59, o60, o61, o66, o67, o68.
- <sup>15</sup> See illustration 112. This research leads to the works known as the Mirror Palace, see 430, 433, 435, 436, 437, 449, 450.





069



070

- 069 | Mixed media on paper, 21,5 x 34 cm, undated, Collection Museum Schloss Moyland
- 070 | Mixed media on paper, 21 x 25,5 cm, undated, Collection Museum Schloss Moyland

This generation of constant difference in the apparent sameness belongs to the mysterious flatness of the country, that the greatest dimension of mass and scale is in the urban scapes, where the remote long view of horizon gives way to a *horror vacui*, a fear of empty space, and thus a strange relation to objects and their space-filling function. It is not uncommon to see a propensity for the serial repetition of objects along the ledges of the windowsills of private dwellings, a precise idiom of interior decoration, which standardises the space of dwelling in the city. Part of the psychological effect of the constant play of mirrors is that of being enclosed in the infinite, a provoking of vertigo, so that within the urban envelope, with its circular canal system, its opening and closure each day, its mirroring of structure, virtual displacements, and kaleidoscopic mixtures, there can be a drunken and swooning quality provoked in a viewer. This is also emphasised by the constant contrast between the solid, if irregular, facades and the void of the canals, which again can easily provoke vertigo, claustrophobia or even agoraphobia, if not simply delirium as in the case of Narcissus. During the war years this became an intense physical fact, as the windows were covered with blackened paper, material he would later use for some of his works. With small prick holes they transformed the interior into a *camera obscura* through which light filtered and a double image sometimes melded onto the screen on which the light fell, a back wall.<sup>16</sup>

<sup>16</sup> These can be seen from illustrations 091, 111, 124, 125.



071



072

- 071 | Mixed media on paper, 21,5 x 34 cm, undated (1952), Collection Museum Schloss Moyland
- 072 | Mixed media on paper, 21,5 x 34 cm, undated, Collection Museum Schloss Moyland
- 073 | Mixed media on paper, 21,5 x 34 cm, Collection Museum Schloss Moyland

Given the more ostentatiously displayed wealth now more common in the spectacle of city life, with much of the traditional reserve towards conspicuous consumption and waste no longer in evidence, it is difficult to imagine the immense poverty and suffering in Amsterdam, especially in 1944 – 5. This is also the period from which one can trace Kloppenburg’s emerging artistic life. In his *Een Kleine Geschiedenis van Amsterdam*, Geert Mak outlines some stark details that give one a sense of the catastrophic effect of the German occupation of the city, as well as a sense of how the inhabitants were forced to survive by living on the edge. He reports that by the end of 1944 the occupation, which Amsterdammers had expected to be lifted after a short time, had continued on all through the winter. These months at the end of 1944 – 5 were gruesome. Supplies of coal from the South, the area around Limburg, were needed by the allied troops; transport was almost at a standstill. Gas and electricity supplies had already faltered, and the city was “een koude, donkere stad, waar geen tram meer reed,” a cold dark city, in which the trams no longer rode. Furthermore, the harbour and Schiphol airport were rendered useless by the Germans, and there was neither telephone nor postal service. Rubbish gathered in large piles and spilt over on the streets. Most Amsterdammers had no work, or at most a day or two a week, and schools were closed. Between late October and early December of 1944, the city had fallen into a state of ghostly paralysis. By the end of December frost set in, giving rise to what amounted to famine conditions. When the Amstel froze over at the beginning of February, it meant that the last route for supplying food was closed off. The lack of fuel and comestibles forced inhabitants to desperate expedients.



073





074

- 074 | Mixed media on paper, 21,5 x 27,3 cm, undated, Collection Museum Schloss Moyland
- 075 | Tube drawing with gouache on paper, 21,3 x 34 cm, undated, Collection Museum Schloss Moyland. The gouache is from a series of so-called tube drawings produced in the early 1950s: One takes the steel point of an old fashioned Bic ballpoint and removes the ball. It is then screwed into the gouache tube. A light pressure on the tube causes the paint to come out and this is used to draw. The result is a sculptural effect of the drawing line, caused by the viscosity of the medium. Those substantial drawing lines, like brail, create variable shades and give an additional dimension to the works.
- 076 | Ink on paper, 21,3 x 34 cm, undated (1952), Collection Museum Schloss Moyland



075



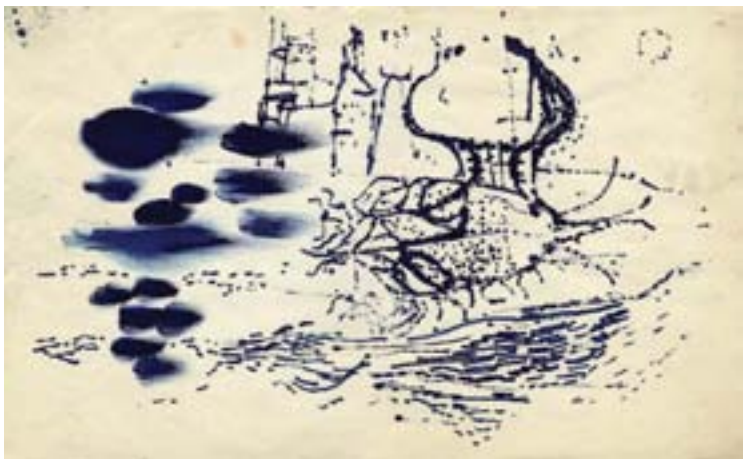
076

Trees were uprooted, the wooden sleepers along train tracks plundered, and the houses of the deported Jewish population ransacked; floors, doors, balconies and fixtures were removed, leaving houses in ruins, an example being Jodenbreestraat where a great number of trees were felled and houses ransacked. At the same time a black market developed – especially in the Jordaan, the Zeedijk, and Nieuwmarkt – with bread on sale from twenty-five guilders, a sack of potatoes for eight hundred guilders, and a packet of cigarettes for eighty guilders. Mak suggests that these figures should be multiplied by fourteen to make a comparison with 2004 prices. Thousands of people tramped out of the city in search of potatoes and cabbage. Everything was exchanged for food, even “seksuele diensten”, sexual services. The mortality figures for the months of January, February and March indicate that 1200, 1400 and 1600 people, respectively, died of hunger and cold. In his bio-bibliography Bien has drawn attention to the plight of the Kloppenburg’s at this time, with the mother of three children taking on the responsibility of foraging for food, and the children searching for fuel, on almost a daily basis. Many of the places to which Kloppenburg went during this time are recorded in works from the 1950s.<sup>17</sup>

<sup>17</sup> See 083, 084, 085, 086, 087, 089, 090.



077



078

- 077 | Mixed media on paper, 21,3 x 34 cm, undated, Collection Museum Schloss Moyland
- 078 | Tube drawing, gouache on paper, 21,3 x 34 cm, undated, Collection Museum Schloss Moyland
- 079 | Ink on paper, 21,3 x 34 cm, undated, Collection Museum Schloss Moyland.

The psychological effects of the occupation are hard to grasp. For some years Kloppenburg exhibited symptoms of the intense anxiety associated with the occupation. It became evident in a loss of control over certain bodily functions, and the later intense relationship to food, which even became a subject of his art. One can also trace, in the small, often irregularly sized paintings on discarded cardboard and printers’ remnants, many scenes recording his trips to the harbour to collect wood shavings and whatever else could be gleaned for fuel.<sup>18</sup> Most of these pictures can be taken as part of his growing awareness of his own artistic gifts and ambitions, and also display his response to the contemporary post-war modernism that was to make Amsterdam – especially through the almost evangelical efforts of the Stedelijk Museum – one of the main centres for the reception of American art in post-war Europe. Heine’s sally that he would go, when the world ended, to Holland, because everything happens fifty years later there, is an apt comment on the Dutch reception of the work of the modernists, and the intense schedule of the Stedelijk, especially under the directorship of Willem Sandberg, which contributed to the modernisation of Amsterdam after the war.

Part of Kloppenburg’s development is also very much away from the normal requirements of Dutch artistic education. He never had any formal training, receiving only those lessons at school, as are reflected in the surviving copybook of 1941, which is so important. Due to the economic circumstances of the family, and his father’s need of assistance in the family business, Kloppenburg went to work immediately after completing his secondary school education. His main academic interests had been in art and natural science; subjects his father believed could be applied to the family business. It should be stated

<sup>18</sup> For this see 029, 030, and illustration 504 of people collecting wood on the streets.



079





o80

o80 | Mixed media on paper, 21,3 x 34 cm, undated,  
Collection Museum Schloss Moyland

directly that Kloppenburg was forced by economic circumstances and relatively meagre resources to continue to work by day, and to develop his life as an artist in private. It is really not until his mid-twenties that a breakthrough took place. It can be recognized in a series of highly expressionist treatments of the movement of water that contain, in their spiralling energy, something of the pent-up emotions of a young man forced literally to work at night – something that would become a lifelong habit – and his earliest attempts to free himself from the constraints of a highly pragmatic father, and what turned out to be a very close if not over-protective relationship with his mother, who secretly, as it were, encouraged his private pursuits.<sup>19</sup>

Three points can be made here. One is that the tendency to night-time work, and his autodidact mastering of graphic design, posters, advertising lettering, publicity images, fashion, fabrics and dress designs, initiated his daily practice of drawing, and thinking out all of his ideas on paper, often with long periods of sketching and drawing before settling on any particular expression.<sup>20</sup> Secondly, it explains, at least partly, why a full explosion of his pictorial imagination does not take place until he spends time in Friesland, on a farm with his children, and abandons the work habits acquired as a young man. And thirdly, his complete lack of a

<sup>19</sup> The study can be seen in 116, 122, 123.  
<sup>20</sup> See illustration 126.



o81

o81 | Mixed media on paper, 21,3 x 25 cm, undated,  
Collection Museum Schloss Moyland

o82 | Ink and gouache on paper, 21,3 x 25 cm, undated,  
Collection Museum Schloss Moyland

business sense, given the dominance of his father, and the way in which some of his early ventures floundered, with designs having been taken over and used without any royalties to him, and in another instance the quality of his work having been doubted and accused of being an effort to pass off superior artisan work as his own. What is remarkable throughout the early sketchbooks is the constant metamorphosis of his own signature and name. This becomes both a persistent exercise in calligraphy, as well as a way of imagining himself in various situations and cultures. In one early block of sketches the name is written out over hundreds of sheets, with variations in letter types and shapes being practised. It is also the way in which he tries to find an appropriate speed for drawing itself in the fluency of the writing of the signature. This quickness, even flightiness, belongs very much to his natural love of movement, fast cycling, and physical energy, supplemented by the detailed investigation of foodstuffs and careful eating.

The hand is itself his signature, in the handling of the signature he retunes himself, and throughout the greater part of his working life he has avoided using slow or heavy media, such as oil paints, in favour of fluent media such as ink or pastels. During one period, chalk replaced both pencil and ink as his favourite material, and sheets of brown wrapping paper became his favourite



o82





o83

- o83 | Gouache on paper, 50 x 65 cm, undated
- o84 | Gouache on paper, 23 x 47,5 cm, undated
- o85 | Gouache on paper, 23 x 47,5 cm, undated
- o86 | Gouache on paper, 23 x 47,5 cm, undated
- o87 | Gouache on paper, 23 x 47,5 cm, undated
- o88 | The depicted works, produced in the early 1950s, are based upon wartime impressions like Spitfires in battle, maps of developments on the front, light ammunition in the evening sky, etc., then released into abstract patterns or as mural, like the one that can be seen on the wall in the corridor of Lauriergracht 111.



o84



o85



o86



o87



o88

medium. The fascination with cardboard continues with his use of milk cartons and chocolate boxes, which he flattens into sheets and often works with a felt marker producing bold outlines and rapid strokes, with his doodle and squiggle even extending to the surface of plastic shopping bags. Throughout his life he has literally seized on every surface that could carry marks, scratching drawings into the flaked paint of doors, incising drawings into discarded car doors, and using record covers, papers, dried leaves. He marked photographs in newspapers, telephone books, the bindings of books, cigar boxes, pieces of lead, as if attempting to mark the whole object world. He has always been fascinated by the resistance of surfaces, and the different speeds and rhythms that can be made. On some occasions he has drawn directly on the wall with chalk, and directly into the chalk with leads and flints, and then used chalk again on the coalface of a mine.



o89



o90

- o89 | Gouache on paper, 21,5 x 35 cm, F.I.U.ture 387
- o90 | Gouache on paper, 21,3 x 35 cm, Collection MuseumSchloss Moyland
- o91 | Silkscreen on wartime black-out paper, 33,5 x 45 cm, F.I.U.ture 321
- o92 | Evening sky with Spitfires

The issue of material seems very tactile, there is no conception of sized papers, or the careful presentation of drawings that are then worked up and translated through medium. Even the remarkable series of pastels were, for the most part, done on brown wrapping paper and rarely fixed. The medium is always at the same moment an element of research. The pen itself is a tool, its availability becomes a form of disclosure. He is interested in exploring the character of the pen, trying everything that is on the market. The mark is a connection between what Rudolph Steiner refers to as the 'aetheric' and 'Ich-Prozesse'. It is a realisation of the living dynamic of nature, and constitutes Kloppenburg's most intimate and intellectual expression. The movement of script can be viewed both as a natural motoric activity and as the individual marker, and indeed it is this double aspect which gives the signature its power of identity, and at the same time its rhythmic characteristic, for even in the computer age a signature is accepted as a mark of individuality. For Kloppenburg this is not an obvious equation. The personal signature, like the shape of things, may be much more multiple and diverse, thus the long series of experiments with the signature is not a wish to stabilise himself, instead it reflects the desire, through repetition, to release the experiment of the self into multiple

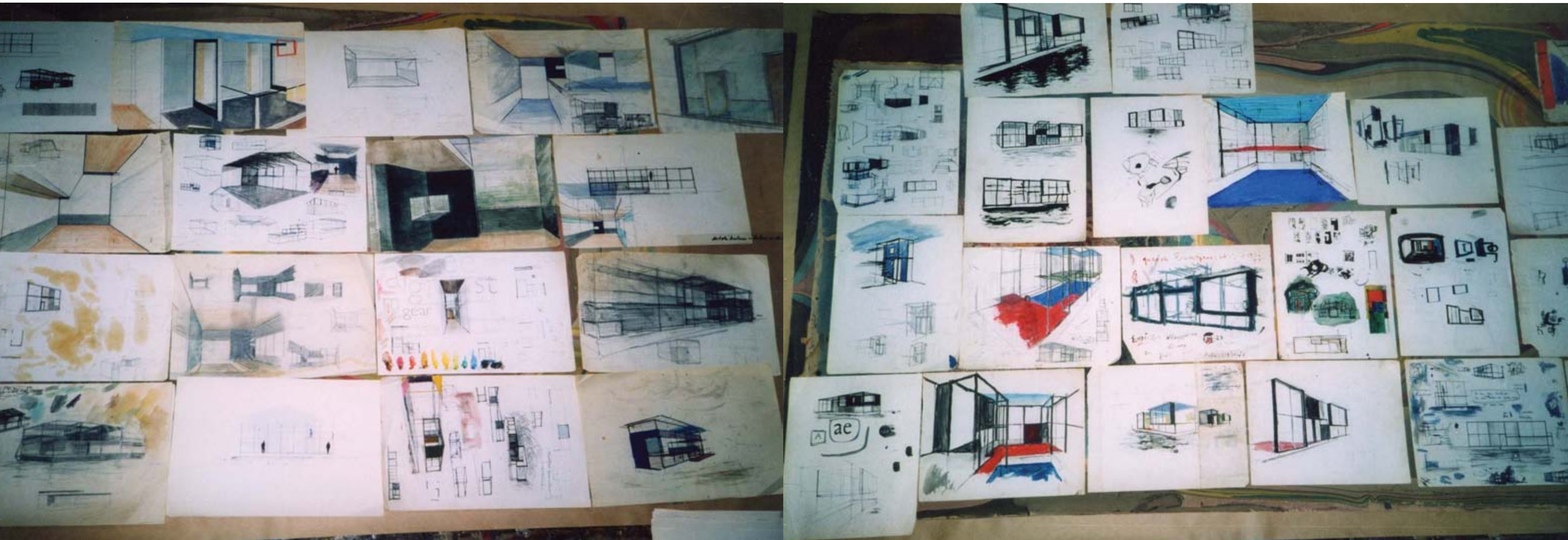


o91

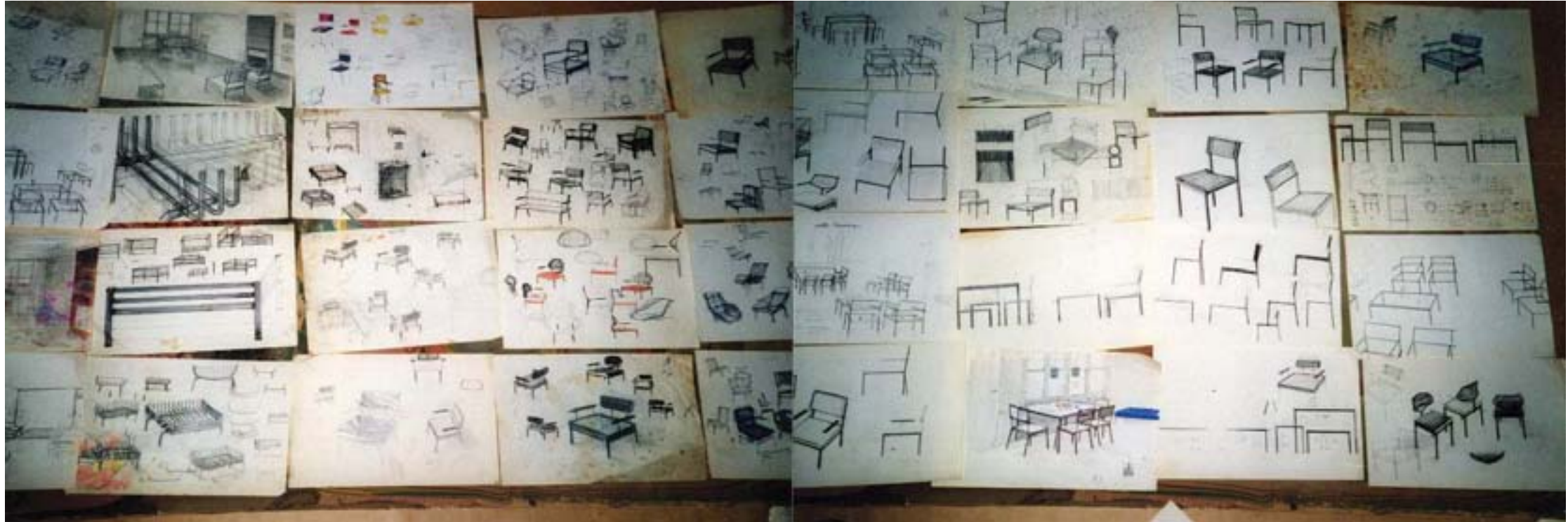


o92









094

094 | Space and furniture studies. Several models were built as prototypes and realised.



095



096



097

095 | Mixed media on board, 21,3 x 34 cm, undated  
096 | Gouache and pencil on paper, 21,5 x 33,5 cm, 1952  
097 | Mixed media on paper, 21,3 x 34 cm, undated  
098 | Mixed media on board, 17 x 18,5 cm, undated

encounters. This aligns itself well with his systematic *non-finito*, his insistence on the process and not the result.

*The Artchive for the Future* has been put out of the reach of scholarship, sealed in over thirteen shipping containers, and now kept at the city's expense, which is to say that the one response of the city to the mounting attention given to the case of Kloppenburg was to stop sending him bills for the storage of the damaged works in the containers. This was done without any further indication of responsibility or liability on the part of the city, and without any consultation with Kloppenburg or his representatives. A highly significant source of information remains, namely, the hundreds of surviving notebooks and sketchbooks, which cover extended periods beginning in the mid-1960s. They parallel his work on the great sequence of pastels, through the exhibition of which he gained his first brush with public fame, as well as his ongoing labours on *The Artchive for the Future*.<sup>21</sup>

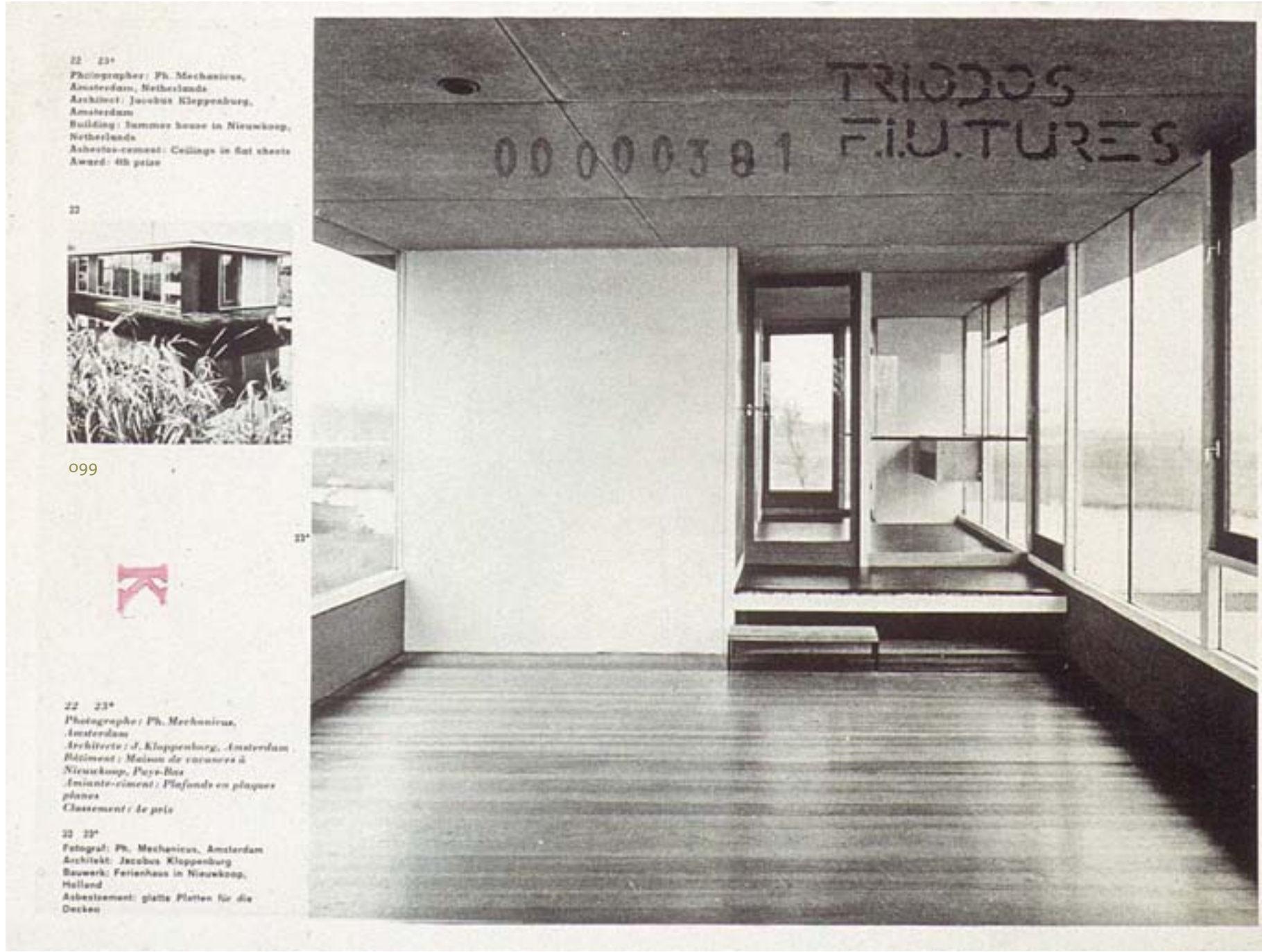
These notebooks are a graphic diary of his drawing and thinking for over sixty years, there are at least ten thousand complete sheets in existence. They indicate the importance of drawing

<sup>21</sup> These notebooks are now housed at the F.I.U. archive in Amsterdam. They are still in the process of being registered and under investigation.



098





22 23\*  
Photographer: Ph. Mechanicus,  
Amsterdam, Netherlands  
Architect: Jacobus Kloppenburg,  
Amsterdam  
Building: Summer house in Nieuwkoop,  
Netherlands  
Asbestos-cement: Ceilings in flat sheets  
Award: 4th prize



099



22 23\*  
Photographie: Ph. Mechanicus,  
Amsterdam  
Architect: J. Kloppenburg, Amsterdam  
Bâtiment: Maison de vacances à  
Nieuwkoop, Pays-Bas  
Amiante-ciment: Plafonds en plaques  
planes  
Classement: 4e prix

22 23\*  
Fotograf: Ph. Mechanicus, Amsterdam  
Architekt: Jacobus Kloppenburg  
Bauwerk: Ferienhaus in Nieuwkoop,  
Holland  
Asbestzement: glatte Platten für die  
Decken

100



101

101 | Untitled, 1985. Note: several original scale models were later flattened, fixed with glue, and so forced into a new pictorial dimension. The single constructivist elements in this composition have a logical scale and space reference to one and another.

102 | Trashthetical object with *Wall Street Journal* pages and a banana peel, 1983/93

103 | Malevich, desk and room, 1913, Collection Stedelijk Museum Amsterdam (in dispute)

for his whole development as an artist. The most minute developments can be shown, in many cases changing from minute to minute. One senses what he was thinking and how he was responding. They allow us to monitor the almost endless series of permutations and combinations taking place in his world, literally stretched out between fantasy and the most precise geometrical designs. From the very early 1950s one can see the sketches for dress designs, the work on architecture, the development of scripts, and the work on geometry.

An analysis of one sequence of sheets within a notebook will help demonstrate both their significance and value for the interpretation of Kloppenburg's work. The notebooks also show the same *horror vacui*, with sheets often being filled literally brimful, so that various ideas are found on one sheet and continued on others. In some cases he has even used the transparency of the paper to continue the sequence from one page to the next by copying through the page and developing shapes out of previous drawings. For the most part the drawings are imaginary, in the sense that there is very little descriptive drawing from direct observation; this is even the case in the small pencil portraits of heads, which he made from memory. He also often included self-portraits in the sheets over the years, placing himself among imagined objects, his elaborated bestiary and the beings which he created in as much angelic as human form, stretched and elongated like the creations of a Giacometti or Modigliani.



102



103





104

104 | Explosion, CIBAchrome on silk, 90 x 145 cm, around 1959

Kloppenburg's only reworked drawings are for his architectural sketches and his various geometrical constructions, which in some instances are sketches for sculptures or imagined installations.<sup>22</sup> Among these sheets one also discovers how he worked out the distributions of visibility that made sense of the spatial arrangements in the Artchive. In some instances he makes drawings on the basis of a completely accidental moment and medium; a bleeding finger is used to make a sequence of sketches, a smoking cigar is placed behind sheets and the resulting effect is left on the page. Later he will use the skins of vegetables and flatten them into ornamental shapes, literally reducing the volumes to their graphic counterparts. This activity of translation from cubic, 3-D reality is pressed into the plane, and a flatness is activated to create an ornamental script of shapes.

Good examples of this are the hundreds of avocado sheets laid out in a long sequence on a large piece of cardboard and assembled as cut-out shapes that take on an internal homology and seem like the exploration of every theme and variation of which the skins are capable, releasing from the flattened shapes through his graphic tailoring a variety of suggestive images. As a graphic diary, the punctuality of the day enters into the sheets, and often one finds words and lists noted on the drawings, some of them coming from radio programmes to which he has been listening, and the drawing continues as he nods off to sleep and literally wakes up again on another sheet, so that one can regroup sheets on a strictly chronological, or more precisely temporal, basis, following his complete absorption over a period of days.<sup>23</sup>

<sup>22</sup> Some of this can be seen from illustrations 093, 094, 095, 096, 098, 100, 101. In 101, the work is forced from the second dimension in which the relational logic is mediated through the third, it delivers a constructivist image but is not dealt with pictorially, having an explicit spatial reference from the third dimension.

<sup>23</sup> This process can be seen in 451.



105

105 | Implosion, CIBAchrome on silk, 67 x 72 cm, undated  
106 | Groente Primeur Diepvries, 49,5 x 57 cm, 1952/2002

In a folder containing sheets from 1968, some loose and others on very light airmail paper, there is a sequence of drawings in sharp outline with a calligraphic pen and black ink, which are the antecedents of the pastels of fifteen years later. On one sheet an outlined figure, with the shape of a laughing Buddha, is resting on one arm and cradling a dolphin-like fish. From the head of the figure emerges a kite-like profile of Kloppenburg, and to the left a quickly delineated horse on a different scale. The main figure has projecting tubular legs that join up to the flattened shapes of book pages and along the edges there is a triple profile of a face with what looks like Aladdin's lamp above it, linked to a miniaturised horseshoe with elements of a mosque and suggested buildings.<sup>24</sup> These surreal pictorial creations, which join Dali with Edward Lear as if intended for a child's surreal comic, already indicate the jumble and connection of things, which are guided not only by an abstract decision, but generated out of his response to the shapes he makes. The drawing is linked up by dotted lines and extrusions from one figure to another, so that the composition is held by the continuity of line, and not by any specific directionality.

On another adjoining sheet the opposite process is at work; a briefly outlined bull's head is set against a fence, over which it looms, and the rest of the sheet has disconnected objects such as machine parts, an oil jar, or a candle-holder, which are separated out and deconstructed in parts where only looking creates the unity of the objects. Another sheet shows the leaf of a lily opened

<sup>24</sup> See 144, 147, 148, 150 and 152.



106





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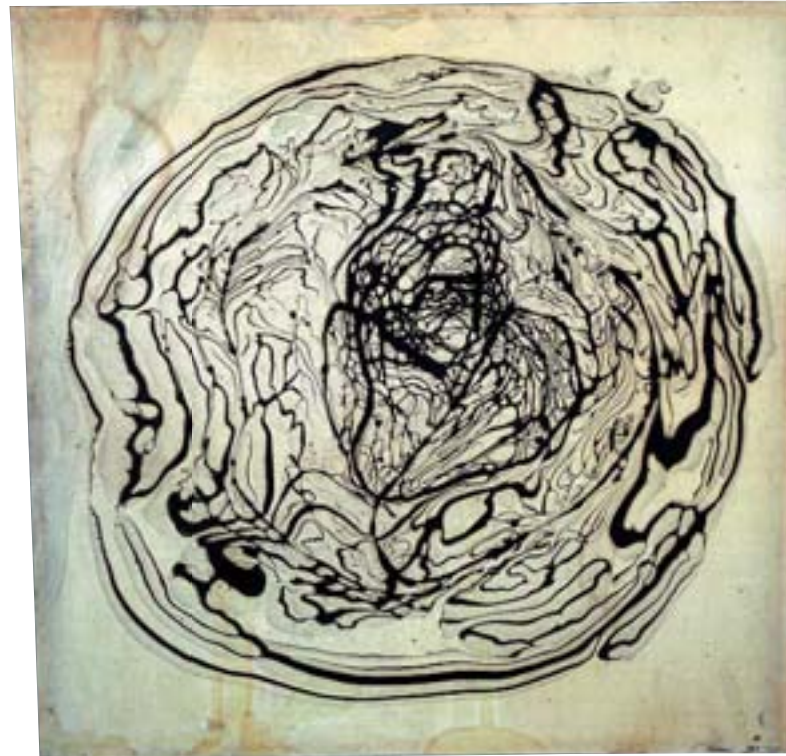
out and, by the side a roller-skate, the roots of an onion, a pot with a maiden-hair fern. To the right there is a small jar of aspirin tablets with the cover off, along with a coat hanger and an egg, balanced and strapped, and interconnected to the test of the sheet. Individual items are drawn in perspective, but there is no specific viewpoint, and the distribution is a helter-skelter. This prepares one for later sheets that crowd onto the page like a pond full of perch that suddenly come to the surface.

On another sheet one can see the way one shape generates others; a fish skeleton and a piece of rope with a dice becomes an elaborate capital *J* moved into a crooked pipe and treated as a bone that turns into a bent spanner, into a flexed arm, with lists of words written in pencil and ink, “room”, “ceiling”, “floor”, and so on. The *J* will also be a handle of an umbrella, and one sees through his playing with the shape of the letter how his study of the alphabet and letters becomes a fundamental visual grammar, in the sense that the spatial shapes are linked to the whole object world.<sup>25</sup>

The outline of shape and the use of contour are not dissimilar to the work of Picasso and Miro at this date. Oriental teapots and the combs of hens on spiralled spider webs, linked by a line to grotesque ornament heads that fold out into kite figures of hands and standing birds with the shape of the letter *A* orchestrating the flow of shapes. In a direct sense the treatment of objects in a floating world is a release from the weight of things, which Kloppenburg effects by using unexpected linear joins. He also insists on weaving and interweaving shapes and deriving out of the chaos another arrangement. This also

<sup>25</sup> See 148.

- 107 | Untitled, CIBAchrome on silk, 58,5 x 62 cm, undated, FIUWAC 010
- 108 | Flowform, CIBAchrome on silk, 73 x 73 cm, 1959, FIUWAC 91. Note: The works from this period are the result of experiments with chemicals and paint, floating in a water basin, the alchemical kitchen. K develops a technique based on two principles; organic flow form and crystallisation. If a thinning medium is added, the floating paint explodes, creating organic flow forms. By adding an overdose of quick drying medium, the paint shrinks and freezes into a mineral pattern, like drifting ice floes. Then it is transferred onto silk.



108



109

- 109 | CIBAchrome on silk, 46 x 74 cm, 1959, FIUWAC 090
- 110 | Mixed media on silk, 48 x 92 cm, 1958
- 111 | Enamel and gold leaf on paper, 15 x 17,5 cm

leads to the kind of imaginative pictorialising, and there is an intense pictorial scene on which a lamb with bound front hooves is hanging from a line that is attached to a pole. Running behind the legs of the sheep are two scythes, secured and bound with twine on the blade of one a watch, and below the



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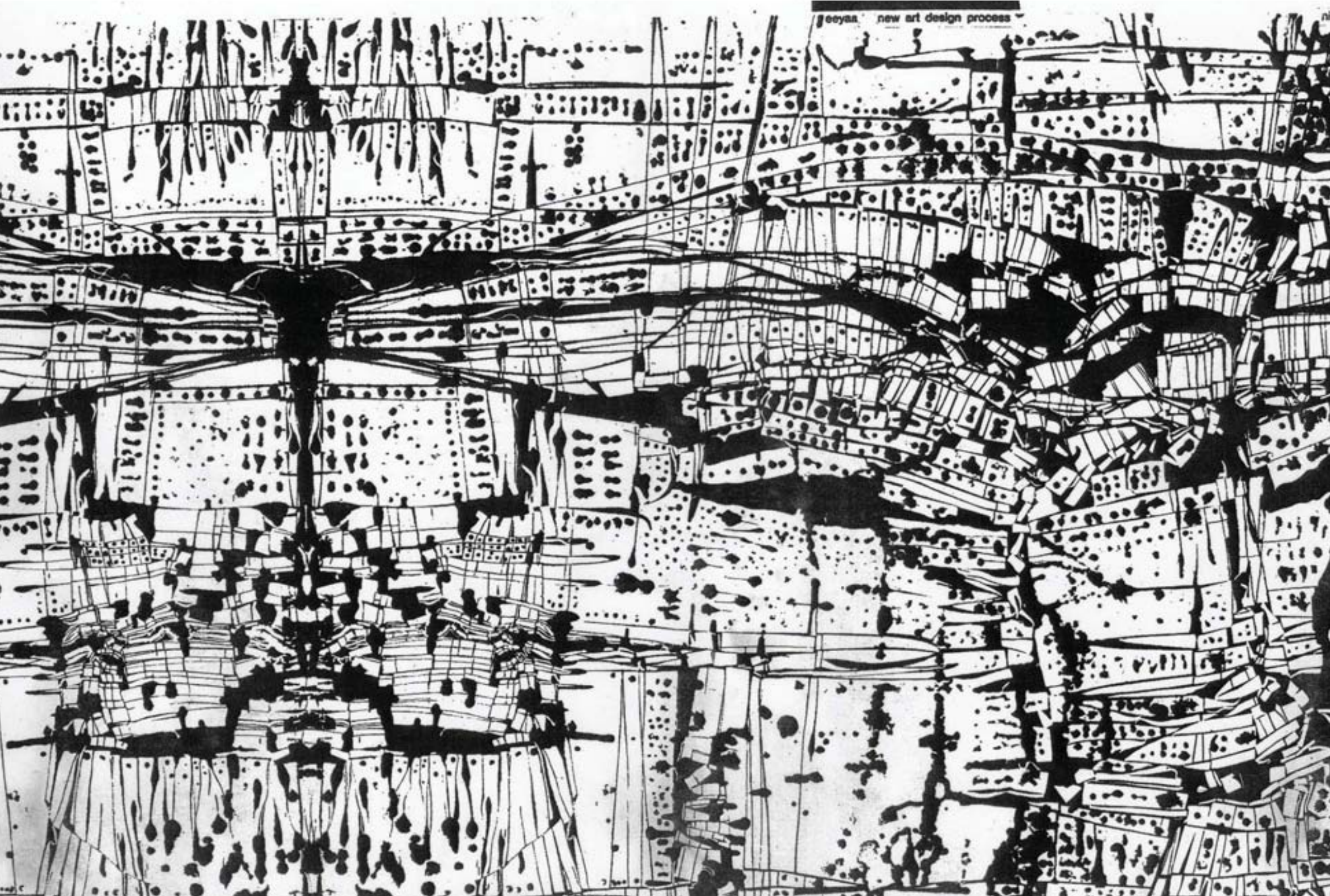
hinds of the sheep what looks like a fire. Below, there are garden shears, and to the left of the scene two figures in outline are interlaced topsy-turvy on top of each other in the manner of Hindu sculpture.<sup>26</sup>

<sup>26</sup> The line in these drawings is not far removed from the work of Steinberg for the *New Yorker* magazine in the late 1950's, with their witty gestures.



111





◀ 112 | Urban architecture, eeyaa dessin, silkscreen on paper, 1961  
113 | Portraits by P. Mechanicus, around 1951

There are doubtless traditional *paschal* and *memento mori* themes here, the instruments of the grim reaper, and the sacrificial lamb. The convulsed figures may suggest a complex erotic theme here both flamboyant and guilty, a motif that will return in varying degrees of intensity throughout his life. The bodies are imbricated in the style of German interlace ornament, or in the manner of convoluted figures on the pages of the *Book of Kells*, of Frankish-Germanic provenance. A sequence of four sheets contains the deconstruction of his own name, taking the sequence of letters within the name and creating a variety of nonsense words from it. We also see the “reduction alphabet” on this sheet with the *E* rendered as three horizontal lines, the *P* having its shape turned into elongated question marks, the rounded top being open and two hook forms, the *K* losing its descender and rendered as an *L* with a thicker calligraphic mark. He feels the ability to see the sheets from the other side, as a release of spatial options, like the movement of play on a hockey field; animals he draws from the inside: “you can draw it as observed outside or you can draw the rabbit from the inside”.<sup>27</sup>

<sup>27</sup> This comment was supplied by the artist in conversation.



113







114



115

- 114 | Kloppenburg Express, ink on paper, 21 x 34 cm, undated
- 115 | Trashthetical sculpture, 1996
- 116 | eeyaa dessin, CIBAchrome on paper, undated.

This is his mobilisation of the spatial, and looking at the sheet from the other side lets him also imagine seeing the object from another viewpoint. There is a specific relation to his own body in all of this, the toning of the body, which he works out every day, taking cold showers, applying oils and eating healthy foods in order to preserve it as an instrument. The pencil is itself an extension of his body, and the key encounter with the paper is an “evergreen toning” of his spatial and dimensional seeing.

Kloppenburgh has kept himself fit and trim throughout his life, and even at seventy-five remains brisk and vigorous, climbing stairs and lifting weights that a much younger man might consider an achievement. What is to be noted, however, is that for Kloppenburg the physical sense of space is already seen in the paper, and this is not diminished by the transparency. On the contrary, his view, which has also been highly dimensionalised by his study of geometry, is constantly motile. There is a vivid scanning from close up, but drawing is also a way of recording what he sees in the depths. Visiting an art supply store, he would often spend hours selecting a plank, since he sees a map of the nerves of life in the grain and rings of the trees, and constantly observes such patterning as an individual and singular revelation.

116

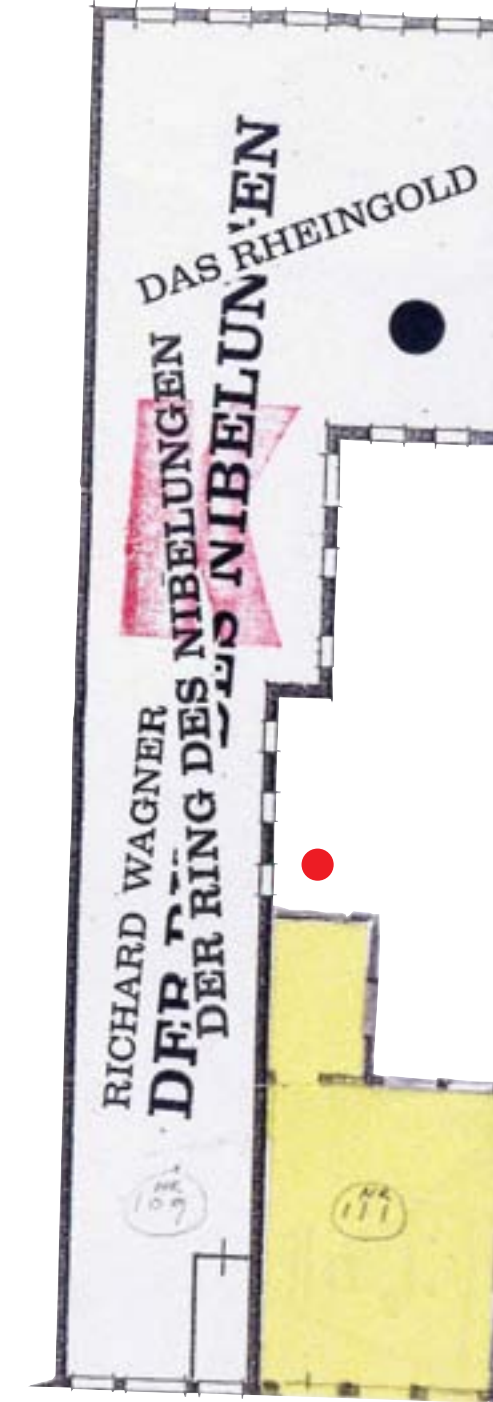


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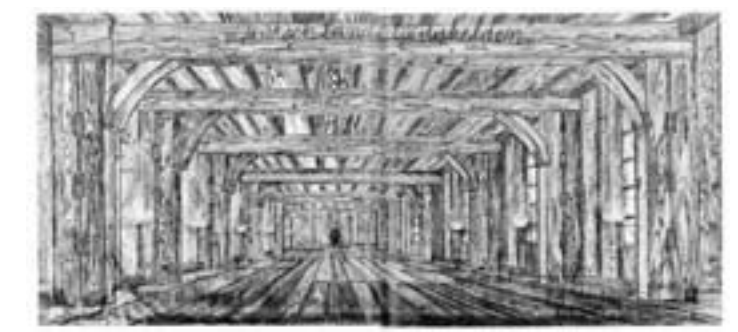


118

- 117 | Jacobus Kloppenburg in his studio, 1986. Photo: O. van Alphen.
- 118 | Floor plan of De Pelikaan, until 1963 serving as a depot for theatre props and workshops. When the Wagner Society leaves the building, K rents the fifth floor as studio space, later also the sixth and seventh floor. The black dot in the floor plan marks the spot from whence the photo (left) was taken. The red dot marks the window in the garden that gave the young Jacobus access to the depot (the initiation hut). The now empty space was a shock. What remained were the opera names on the heavy ceiling beams. In the coming years this Dutch emptiness had to be refilled with real sculptural substance: *The Artchive for the Future*.
- 119 | Anselm Kiefer, *Deutschlands Geisteshelden*, 1973

Examining the surviving drawings and books according to decades, one can make broad observations as to his themes and subjects, and also note that in the 1950s, a time of enormous experimentation, there is a much closer relationship between his graphic work on lettering, drawing, sketching and designing than in later periods. Much of the drawings of the 1950s were specifically commissions. Some aspects of his lifelong working method are established early. Accepting a proposed commission, for example, leads to a process of thinking out on paper, which may run, in some cases, to hundreds of small sketches on sheet after sheet, until an arrival occurs. He then starts on other topics, or motifs, to which, later, he may very well return.

During the 1950s we can also see the mastering of the problem of pattern repetition and the acute awareness of spatial interval for different kinds of marks and gestures. There is a sense that the exploration of his own touch across the surface of the paper – for which the lead of the pencil serves as an extended filter and instrument – is his first and primary concern. There is a way in which he surrenders to the process and allows himself to be guided by the motoric of the body, and then responds with a visual and decorative seeing to the projection of the lines. One could imagine a movement where the breath is



119





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121

held, and it is rare to see where lines begin and end, or any abrupt movement on the surface. The calligraphic fluency gives a lightness and elegance to his line, which he can thicken and thin with the most delicate touch. One drawing sheet in India ink from 1950 gives us an entry point for this decade.

The school notebook from 1941 shows his depiction of a fig and goose. The outline drawing of the goose with an egg, which was coloured in later, after the demolition, is one of the very earliest examples of a signed work by Klop-penburg. By the mid-1950s he has grown enough in confidence to make up a work which he signs with another name and gives the age of the pseudony-mous Jan Peters as 13. This may indicate his own self-criticism of his develop-ment, or a robust and ironic comment on contemporary Cobra work, of which he seems to be directly aware, especially the complex sound experiments in *vers libre* by Lucebert and the brash and confident free work of Karel Appel.

Given his involvement in fashion design and the study of contemporary typography, it is likely that he was well informed about the developing scene in Amsterdam. One can only guess at what survives from this time. In the main it is lettering for advertisements, and the most public example of this work can be found in the photograph used as the frontispiece of this book, one of the Lauriergracht from 1950, with the signage for Looman & Zon, which can also be coupled with the texts for the work *Joseph in Egypt*. It is from the practice of designing letter shapes, beginning with outlines, that his preference for out-line drawing stems, and one can see how, over the years, the control and stan-dardisation that is so much a part of writing is something from which he

- 120 | Original text on the beams, 1997. Photo: WB
- 121 | Note on the Artchive wall: *REALITIJD* = *Real time*, 1980. Photo: WB
- 122 | *EEYAA* dessin, CIBAchrome on silk, 1963



122





123

wants to break loose, into a much freer expression. He had a day job after which he worked on his own material at night. The results can be traced throughout the 1950s. In terms of stylistics, Kloppenburg can be aligned with the expressionist and surrealist tendencies that emerged in post-war Dutch art, and which in turn can be seen to be a direct response to Picasso at the same period.

His own development is very much a private matter, as the artistic play of his free imagination, away from the demands of day labour, taking on a hermetic and personal symbolic sense. Although always enormously generous in his appreciation of others, he stood slightly aslant of all group belonging, and in this sense his œuvre began as an affair of the night, and largely with a restricted audience, namely his mother and sisters, who were supportive of this hermetic search. In one gouache on board from 1949,<sup>28</sup> wooden imposts, or pylon poles are shown. An undated pastel depicts a crane and what is clearly a scene from the harbour, again with felled trees. Much of this may go back to his wartime memories, with the destruction of vast numbers of trees to supply fuel for the inhabitants of the city. These small-scale works are abbreviated and compact responses to the cityscape, which is so much part of his early work. We also can see in this period a development to a more fluid and experimental style, allowing the accidents of the moment to emerge in the work. This clearly departs from the rigors of letter design and measurement required in his main graphic work during those years.

<sup>28</sup> See 029.



124

- 124 | WEB, silkscreen on wartime black-out paper, 90 x 130 cm, 1960. Photo: WB
- 125 | Rose garden, silkscreen on black-out paper, 100 x 128 cm, 1959. Photo: WB
- Note: The work as shown here is built up from eight sheets. Other variations with the same sheets create other web works with other titles.

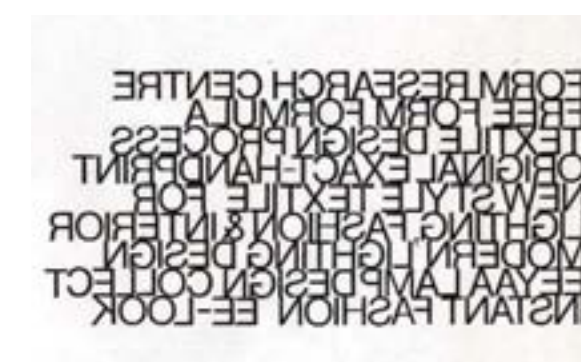
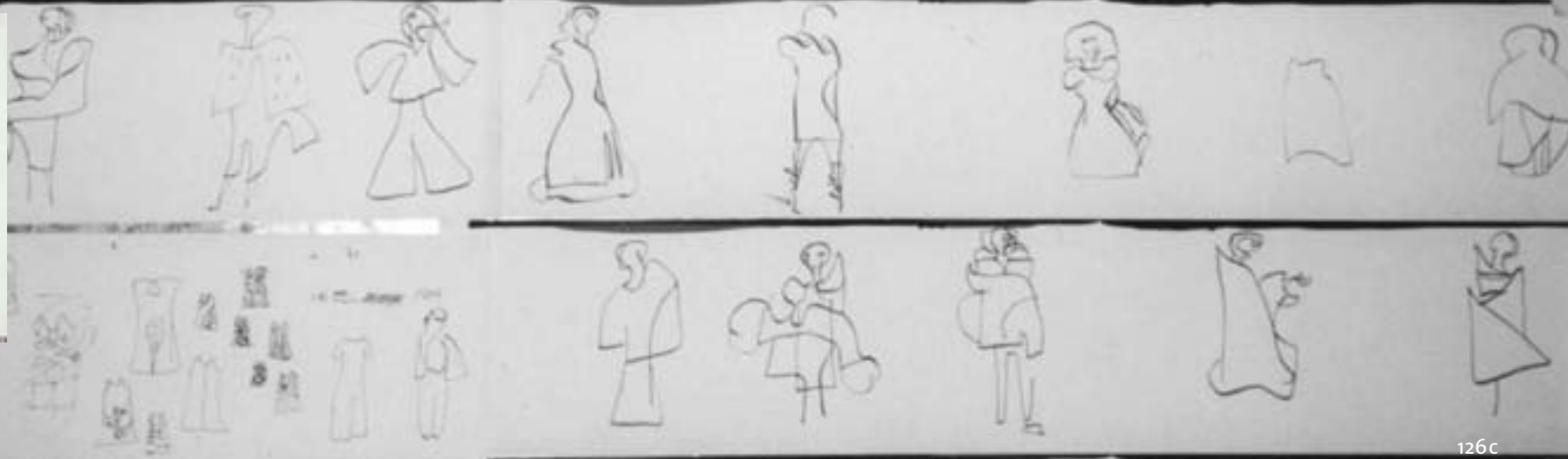
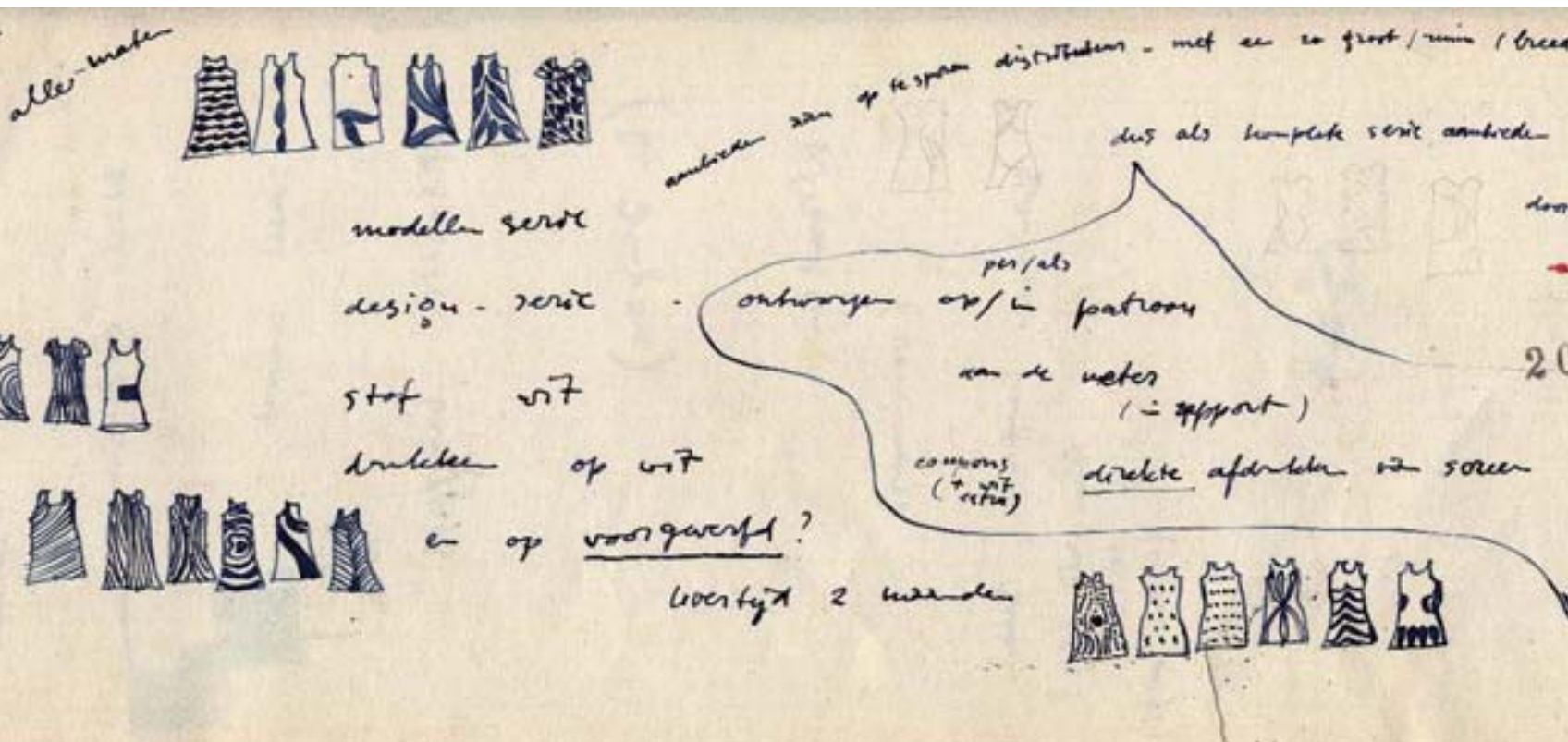
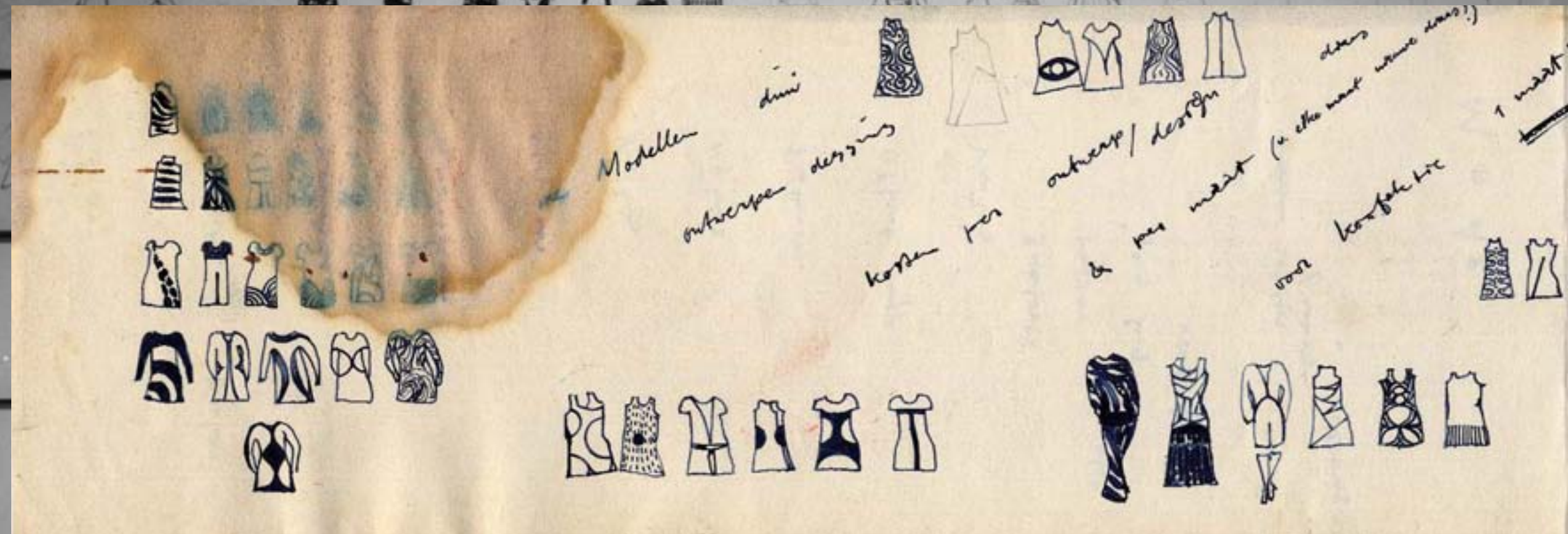
This is most evident in the works from 1956. What can be seen is the emergence of different properties in his visual concerns, and a much greater confidence in handling the unexpected forms that come from his own elaborating



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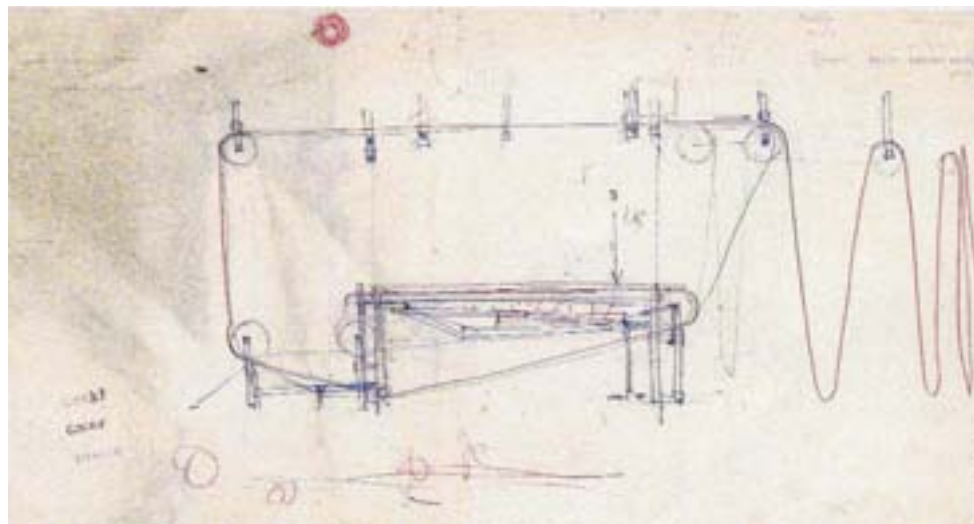
vision. There is, for example, a sequence of very accomplished works at this date that mark the speed of his development as an artist, and the skills that he was rapidly in the process of acquiring. Dating is sometimes uncertain, since there was no major discernible shift in idiom until the late 1960s, and he had,





126 | (a–g) In 1963 Kloppenburg starts setting up his own mass production haute couture line: INSTANT FASHION EE-LOOK. He has discovered an American textile glue, which renders the sewing machine redundant; one can choose one of his haute couture designs together with the preferred eeyaa fabric. After indicating the needed size, one receives the pre-cut fashion product in a special envelope and one can glue it together at home. INSTANT FASHION EE-LOOK, elegantly dressed women, freed from the burden of the sewing machine. Eventually he abandons the idea due to a lack of financing.





127

127 | Study for a production machine, pencil and ballpoint on paper, 23 x 48 cm, 1963  
128 | Print proof on newspaper, 1959

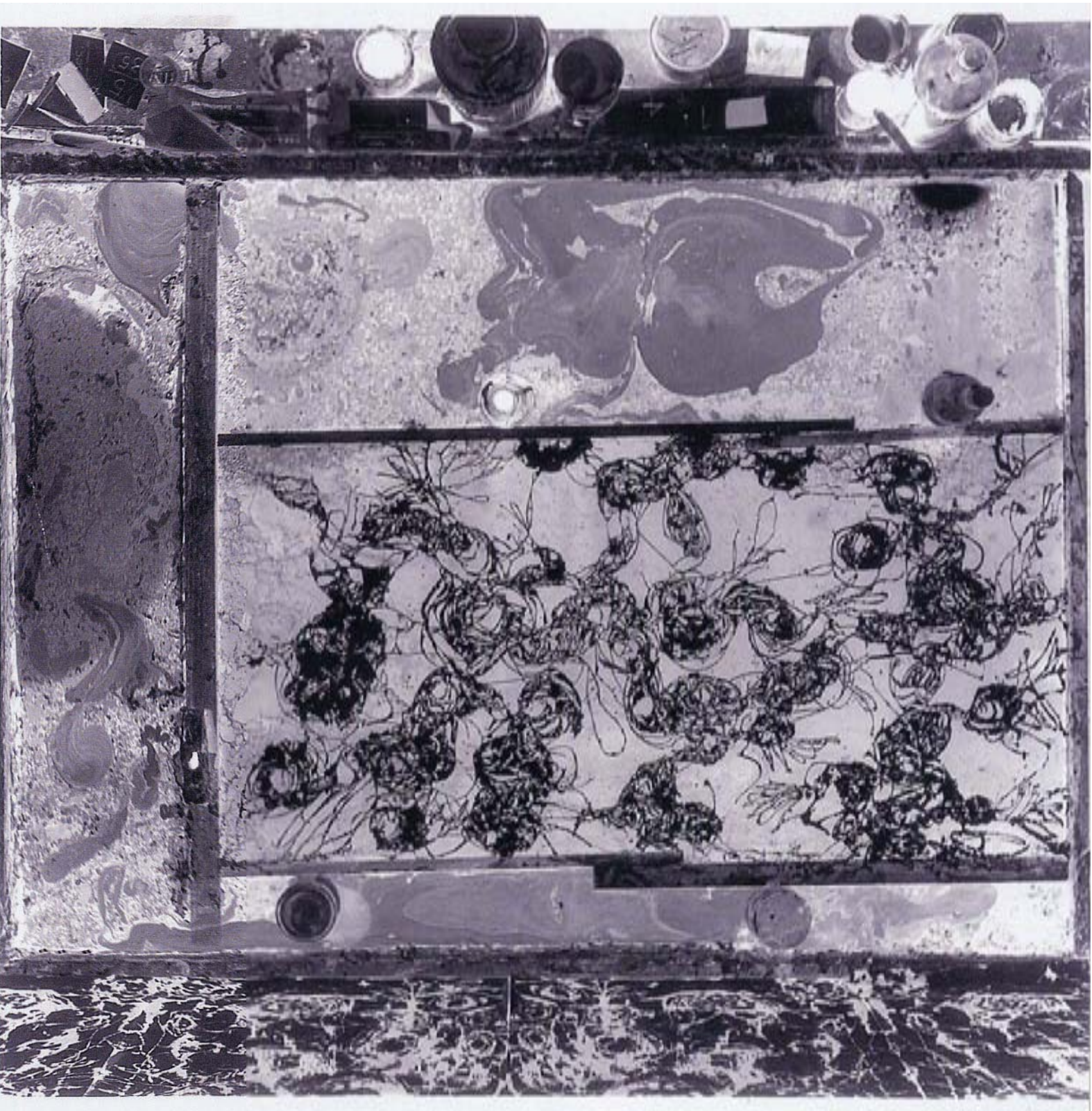


128

by and large, not yet chosen a subject or a topic. It is still a period of continuing and open experimentation, where the basic pre-occupations of the artist can be seen in his design work for lettering and fashion, secondly, in the involvement with architectural drawing in relation to a renovation of the house, and a commission from some relatives for a houseboat, and, thirdly and more consequently, in his paintings on board, often not measuring more than 18 cm x 21 cm.

Many of these works are free exercises, and none have any direct reference, being an abstract play of shape and counter-shape. In the boards from 1949, i.e., material securely dated; there are realistic references, for example tree trunks and a harbour scene. The double-sided work is more of an abstract play of shape and colour, and is a rudimentary search for pictorial expression. Many of the stick figures are then expanded to create more legible shapes, thus in a sequence of five undated works<sup>29</sup>, which should be placed at the beginning of the 1950s, we can read more specific situations. In the work called Black Cobra, we see a cluster of ladder shapes and a large oval. In (44) a stick figure with plant terminals is placed under the incline of another plant shape, with the inclusion of a moon disc on the left. Another sheet from this time also shows the phases of the moon, set out in rows of scattered ink that depict the waxing and waning, and again there is no effort to make any very precise rendering. This can be contrasted with the roundel drawing of a sewing machine and one of his geometrical studies, thereby laying out, if one will, the continuum of his interests, free imaginative exercises in shape and colour, precise “mechanical drawing”, usually of machines or architectural features, and the fantasy of the gouaches which become a play of energetic motion on the surface.

<sup>29</sup> See 049, 050, 051, 052, 053.



## VISIBLE LANGUAGE OF A CULTURE

The earliest reference in the public domain to the “Artchive for the Future” or “Archive of the Future”, occurs in the course of the exhibition *The Writing Type Flyer*, which took place at the Rotterdam Art Space in March 1987, where an advance press release announced it in its Dutch version the “Archief Voor de Toekomst”, which can literally be translated as the Archive for the Future. The press release statement was written by Waldo Bien, and is the first public description of the work. Bien draws attention to the chronology of the archive as something that had already been in existence for 25 years. Hence, the date of its initial formation would have been in 1962. Bien makes the point that the archive would, as a collection of goods and objects, leave an overview of the progress of the twentieth century. This has been the accepted chronology in subsequent publications, such as the brief mention in *PPP*, no. 9,<sup>30</sup> and the 1997 text by Walter Hopps drawing attention to the fact that Kloppenburg had been working on the careful accumulation and assimilation of objects “accruing a mega-sculpture of significant value. It must be understood as a *Gesamtkunstwerk* in which even the slightest change of order can destroy the artist’s concept and cause great damage or even total destruction”. In July of the same year, Hopps elaborated further in a recorded interview with Waldo

<sup>30</sup> See 049, 050, 051, 052, 053.

◀ 129 | FORM RESEARCH CENTER. Kloppenburg’s alchemical kitchen; view of the water basin with floating paint, 1963. Note: in March 2005 Kloppenburg explains “I wasn’t searching for attractive designs. That was more or less a by-product of my research. What I was really after was to understand, or be able to confirm, Rudolf Steiner’s theory that the moon derives from the earth, in an early state of planetary evolution, and that the moon substance originates from what’s today the Pacific Ocean.”

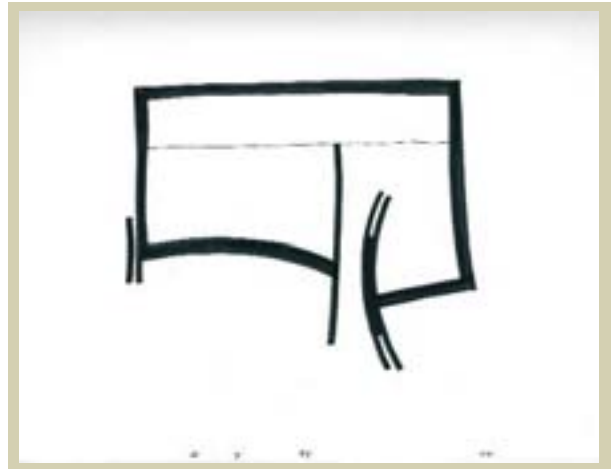
<sup>130</sup> | eeyaa notebook, 1963/4

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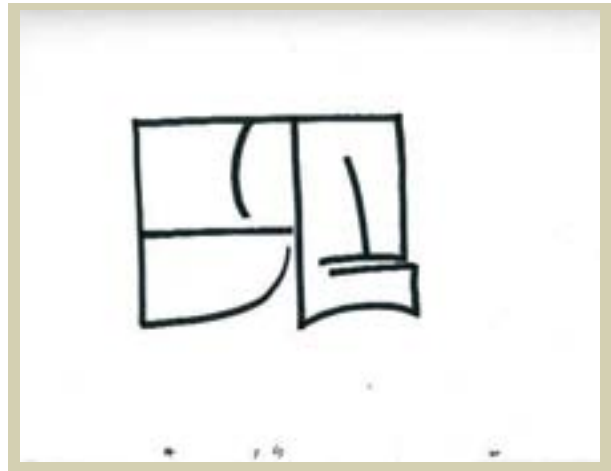


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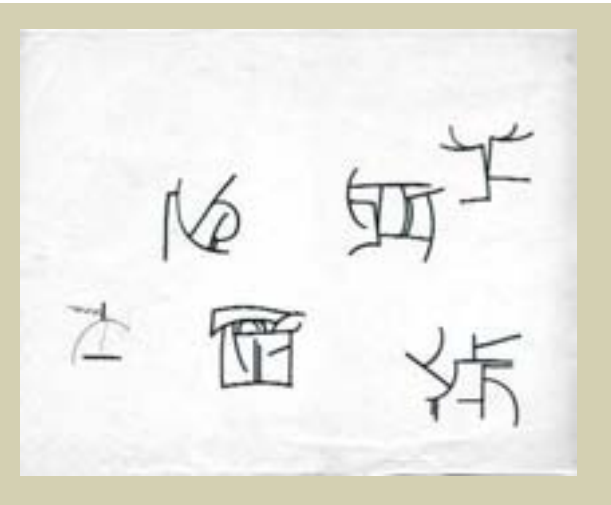




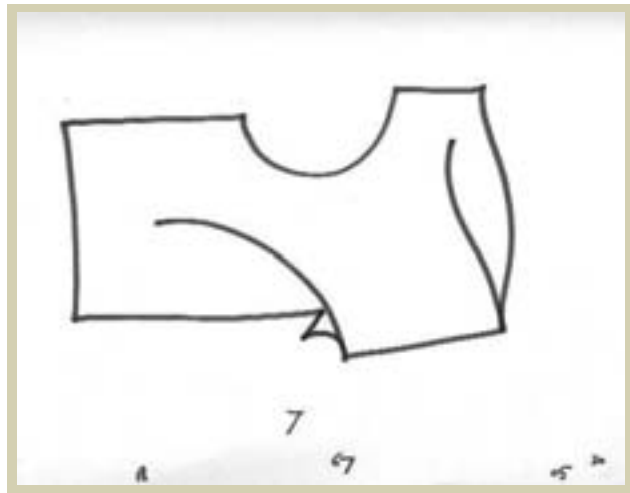
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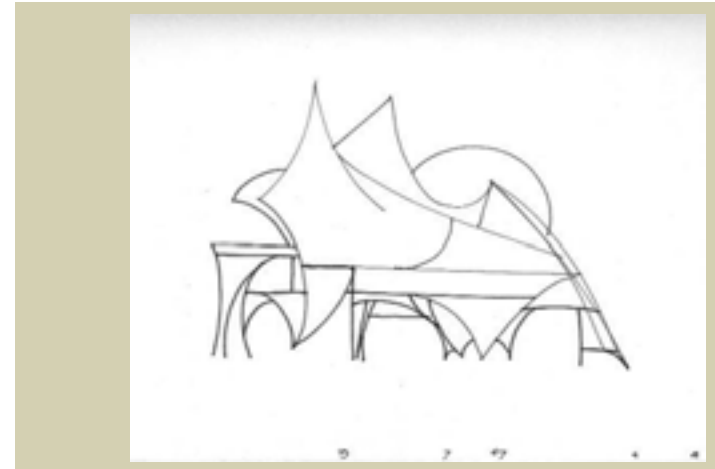


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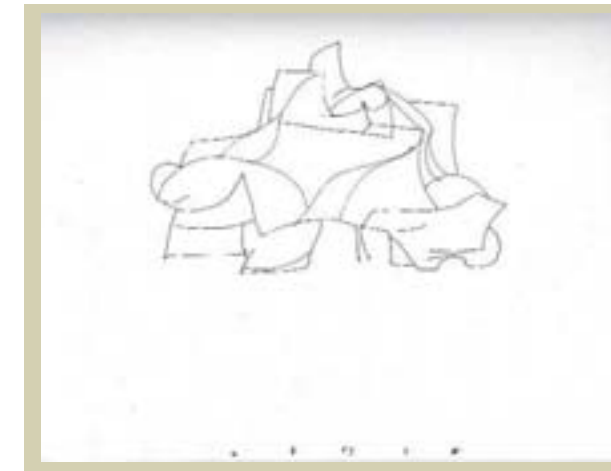
Bien and Virgil Grotfeldt, part of which is published here for the first time. Hopps was the single most powerful external voice drawing the City of Amsterdam's attention to the work, which it had already begun to threaten with destruction even as he wrote. In the course of the conversation Hopps discussed archives in general and then turned to his own views of the American examples that helped him understand Kloppenburg's work. The participants were searching for a better grasp of the "Archief Voor de Toekomst". Walter Hopps made the point repeatedly that he was reminded of the work of Joseph Cornell, whose archive he had helped save for the Smithsonian, and expressed surprise that a place as rich in material and visual culture as Holland, could not do the same for the Kloppenburg archive. The document allows one to overhear a conversation taking place about the archive even as the threatened destruction loomed. The extracts are from the tape-recording made of the meeting between Virgil Grotfeldt, Waldo Bien and Walter Hopps:

**Walter Hopps:** For him it's been a kind of growing, living thing no?  
**Waldo Bien:** It really is the backbone of his oeuvre. You see the building in which the archive is, he knew it already when he was a child of six, it is a six storey canal warehouse, and at the time he first entered it, it was the storehouse for the Wagner Society, so that all the props were lined up.

131–134 | From the Free Form Formula and architecture series. Ink on paper, 25 x 35,4 cm, 1967



135

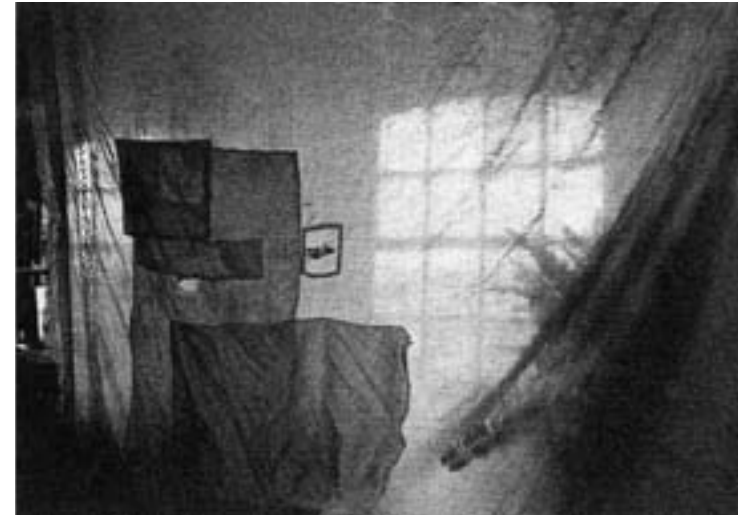


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135 | From the Free Form Formula and architecture series. Ink on paper, 25 x 35,4 cm, 1967  
 136 | From the Free Form Formula and architecture series. Ink on paper, 25 x 35,4 cm, 1967  
 137 | *The Artchive for the Future*. Photo: T. Maas

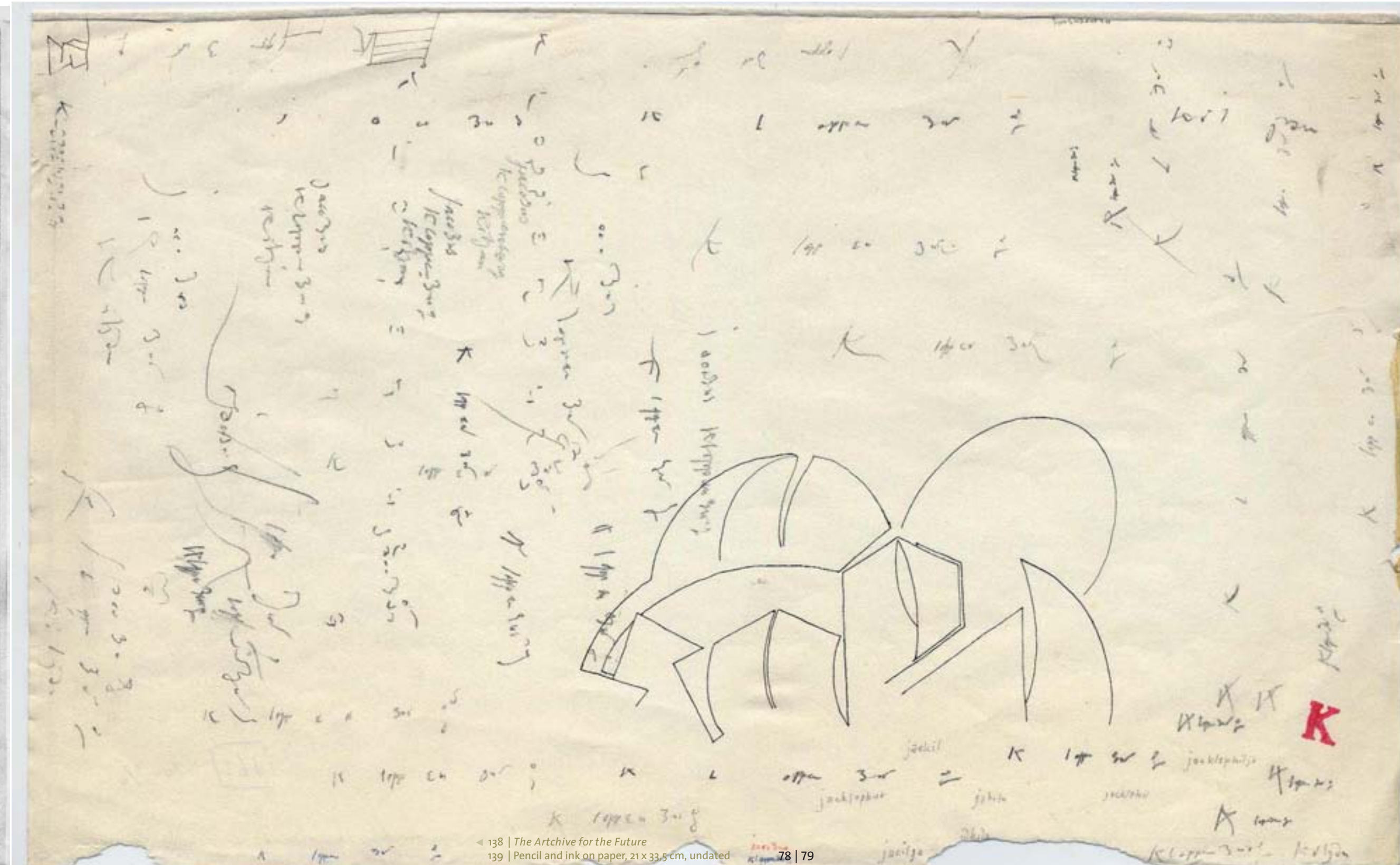
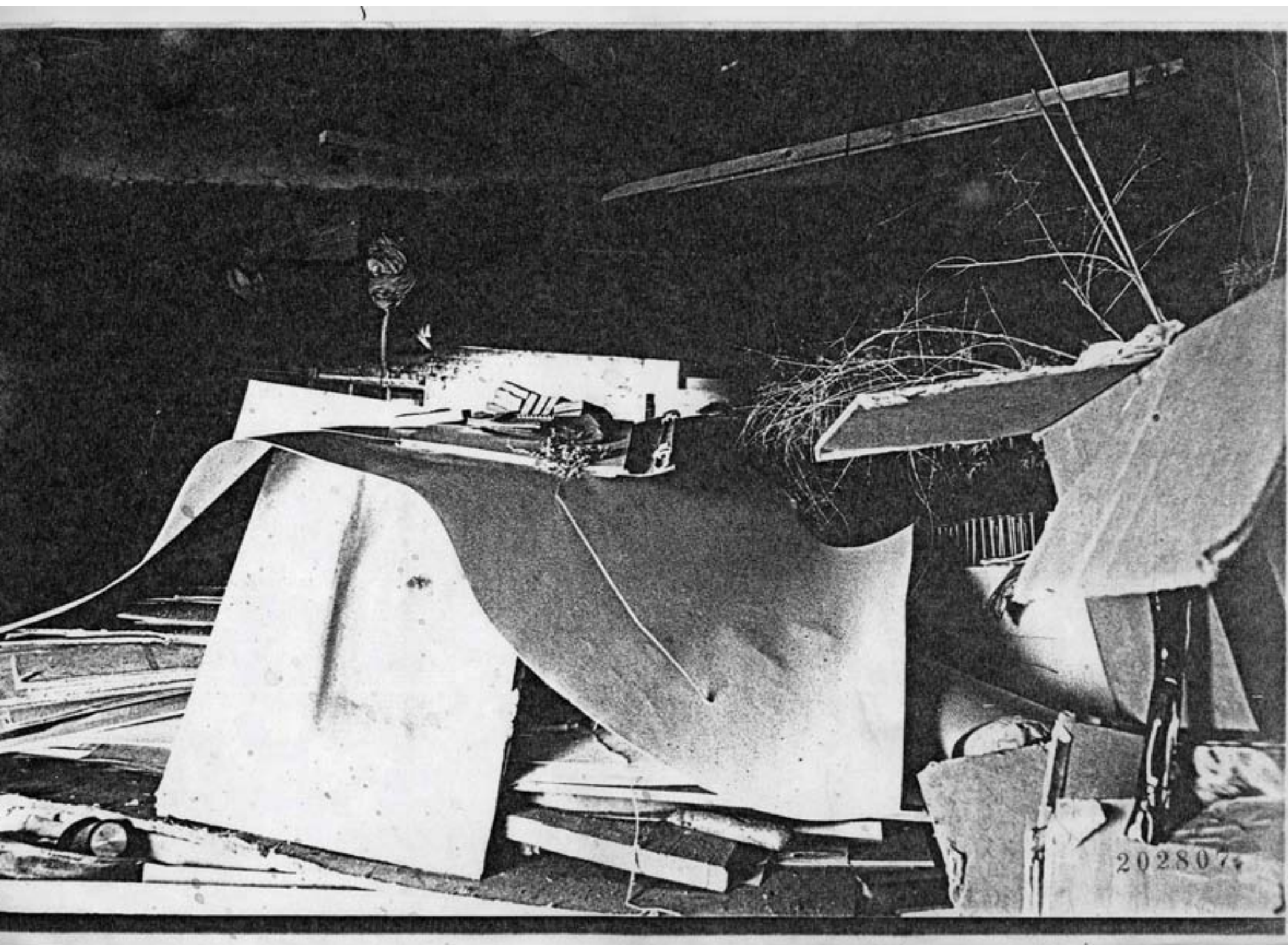
**Walter Hopps:** So he just came in like a gypsy.  
**Waldo Bien:** All the props were lined up, and on the ceiling was written to which play the material belonged, just like in the paintings of Kiefer. I guess when he was able to rent two floors later; he must have had something different in his memory. On the one hand there was the reconstruction, and on the other hand the assimilation of goods in which he composed still lifes all the time. In certain light you see something that reminds you of Malevich, he has all that in his mind. Everything. For him it is a kind of lexicon.  
**Walter Hopps:** How old is he, Waldo?  
**Waldo Bien:** 67.  
**Walter Hopps:** He's okay. Did he go into the building legally, illegally, squat?  
**Waldo Bien:** As a child yes. That was in reference to *Alice in Wonderland*. He names Lewis Carroll as someone very important to him as a young man.

**Walter Hopps:** Lewis Carroll, yes there are two writers in English ...  
**Waldo Bien:** The idea of membrane is very important.  
**Walter Hopps:** Two writers lie behind the mystery of archive, Lewis Carroll, yes, strange, romantic, symbolist, everything, English Anglican, Dodgson, a.k.a. Lewis Carroll, and in America, Poe, brought into the vanguard of European culture before he was recognised in America. Big chunks of the American Imagination entered Europe. One day I want to do an exhibition dedicated to him. Within his stories there are suggestions about knowledge and lore, beyond the grasp of the everyday. He wasn't doing it in a theosophic way, but in a human way, knowing there was the mystery of knowledge within things. That idea is very important in terms of things other than language. I am describing what is in Poe's thoughts.



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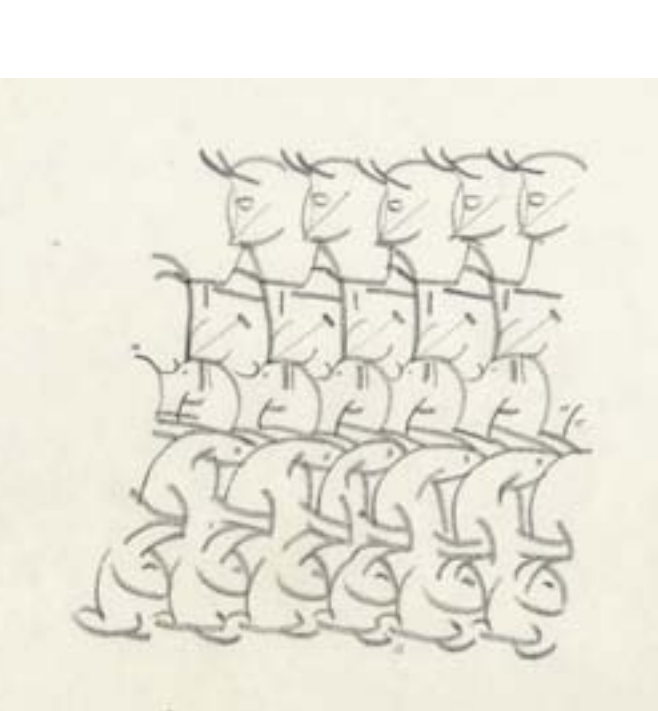










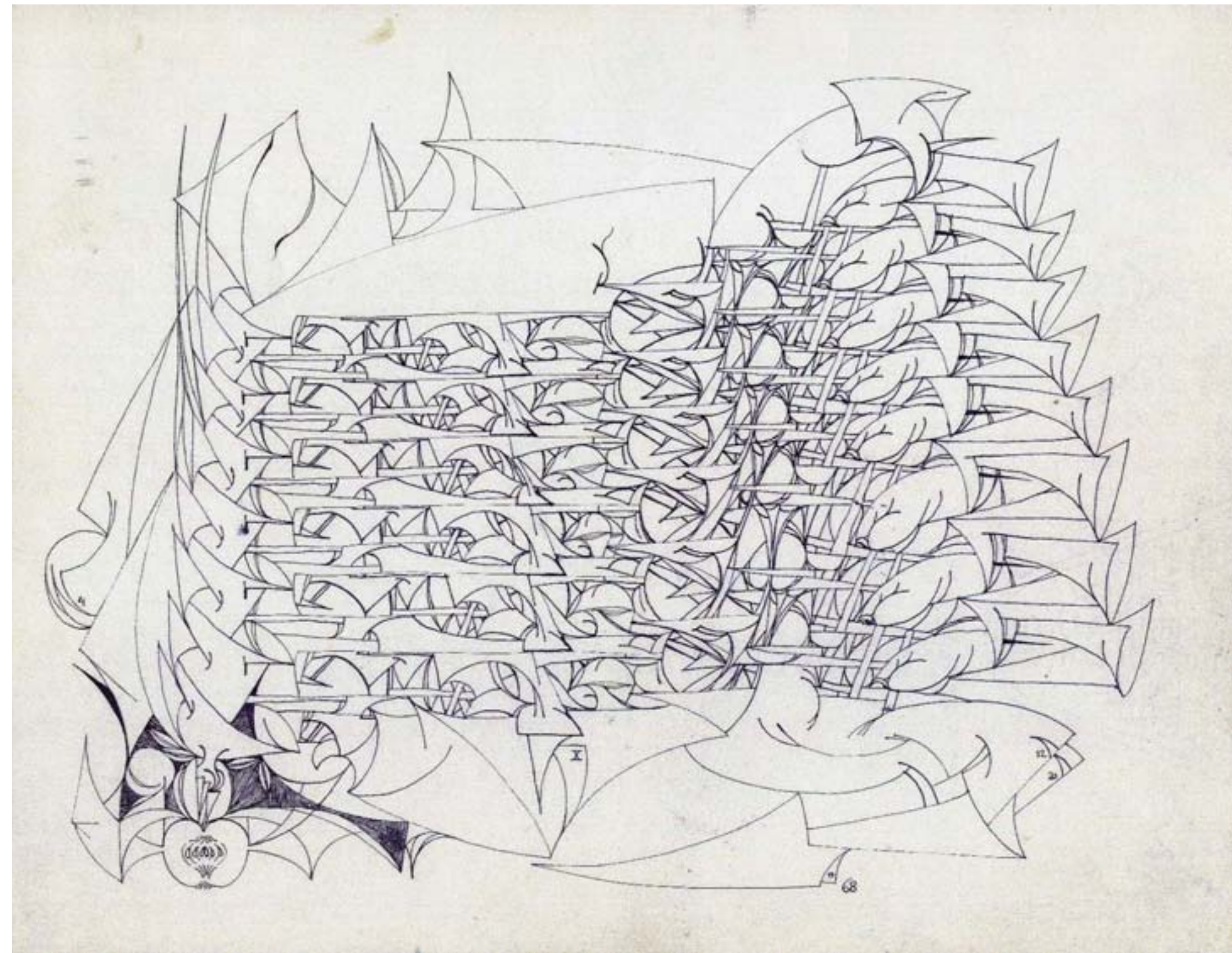


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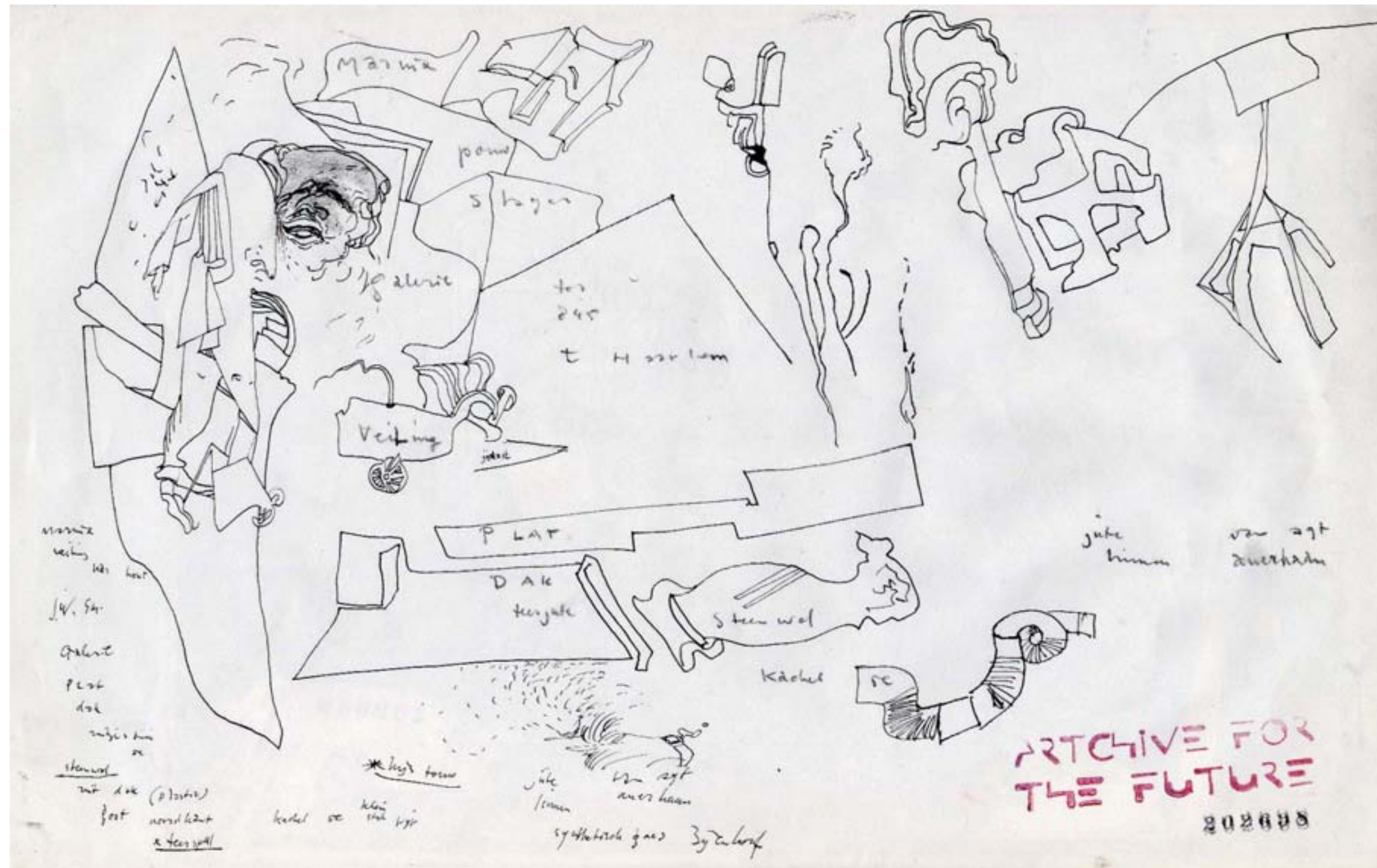
141 | Pencil on paper, 21,5 x 27,5 cm, 1968  
142 | 1985 (on roof with fox). Photo: WB



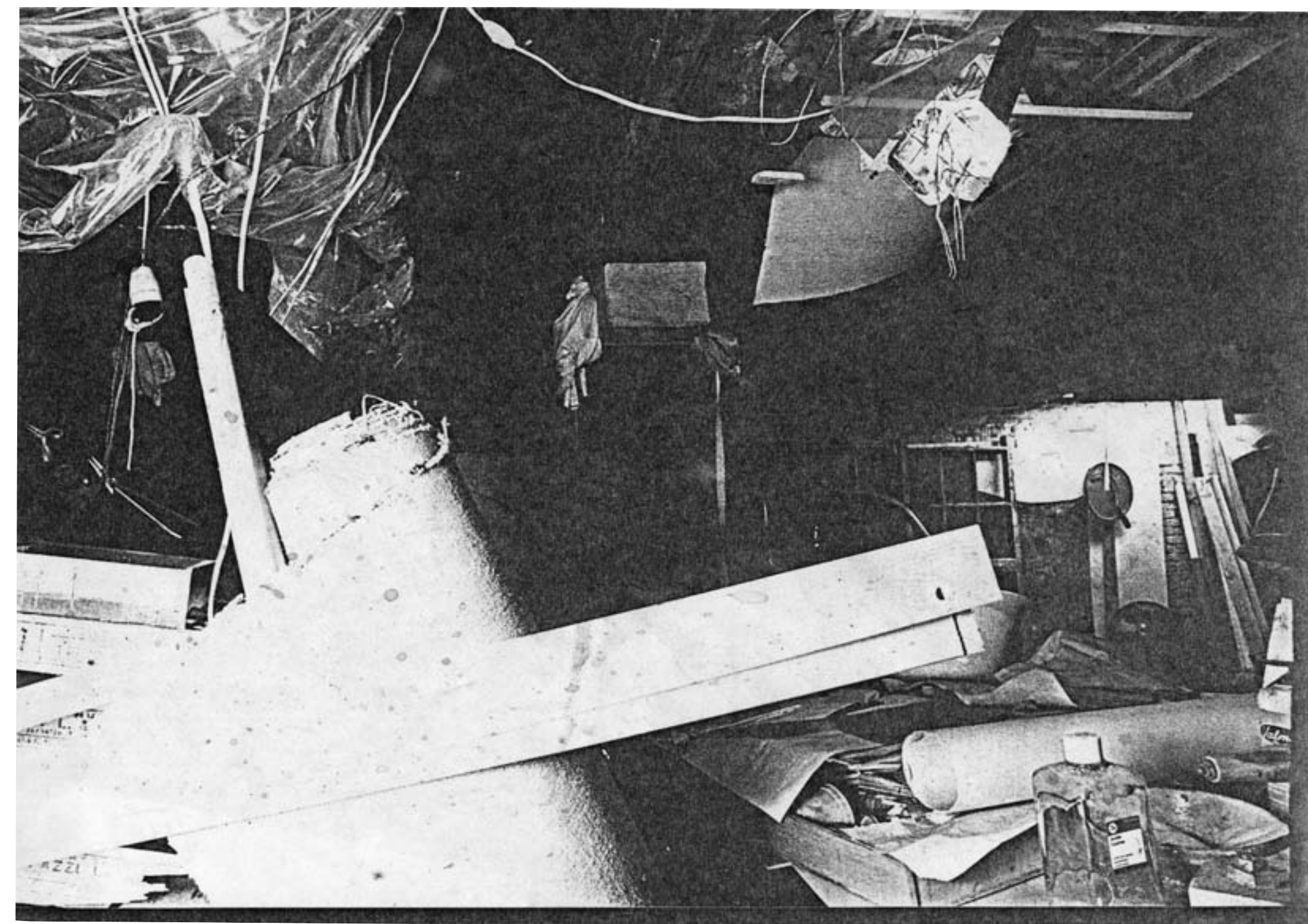
143 | Ink on paper, 21,5 x 27,5 cm, 1968

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144 | Study for *The Artchive for the Future*,  
21,5 x 33,5 cm, 1968

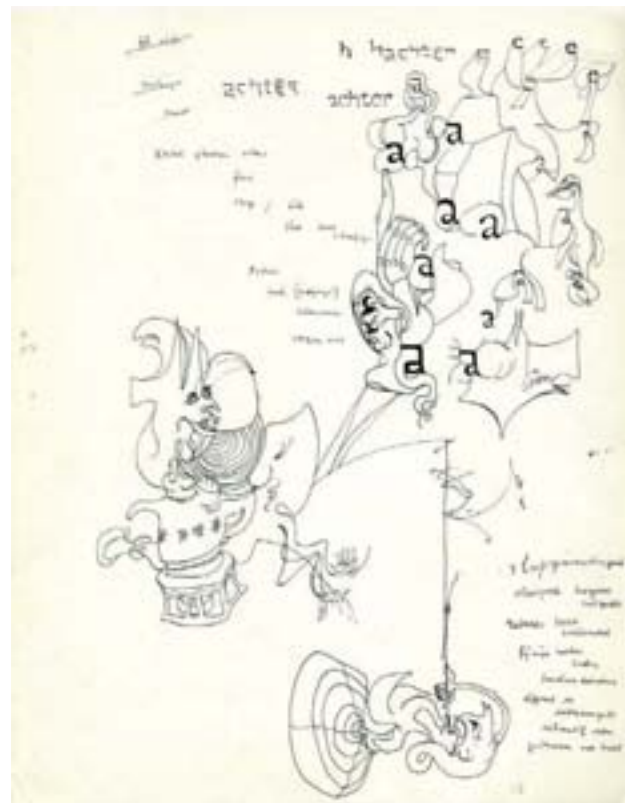


145 | Ceiling arrangement





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147



148

Waldo Bien: But he has an escape route too, because Jacobus, in one part of his brain, he has complete attachment to the rational, mathematics, so every time it gets too scary, he pulls back and this mathematics flows through the works. It's on both edges. He is a real walk-about.

Walter Hopps: That's fascinating, because that kind of phenomenon is very much in American culture too. Exactly what Jack Kerouac meant, when he wrote his novel *On the Road*. On the road, although they are doing it mostly by car, hitch-hiking, railroads, it is an American walk-about.

Waldo Bien: I tell you what the situation is now. Van der Grinten might take a part of it, he is not going to be able to take the whole thing, so we have to make a selection, and we don't know yet what we are going to do with the rest, but they are threatening that he has to leave the building...

Walter Hopps: Okay, back to my role at the Smithsonian, the two things I worked on there are relevant. One was a very conventional archive, which is called Archives, plural, of American Art, where the papers, etc. are saved by important American artists. I thought it should go beyond just papers, save things too, absolutely, save photographs, things that were part of the personal life. For example the papers of Klein the painter, his papers were there. ...

146 | On the Artchive roof, the Western Church tower in the back, Polaroid photo, 1970

147 | Pencil and ink on paper, 21,5 x 27,4 cm, 1968

148 | Pencil and ink on paper, 21,5 x 27,4 cm, 1968



149



150

Waldo Bien: We are talking about trainloads here.

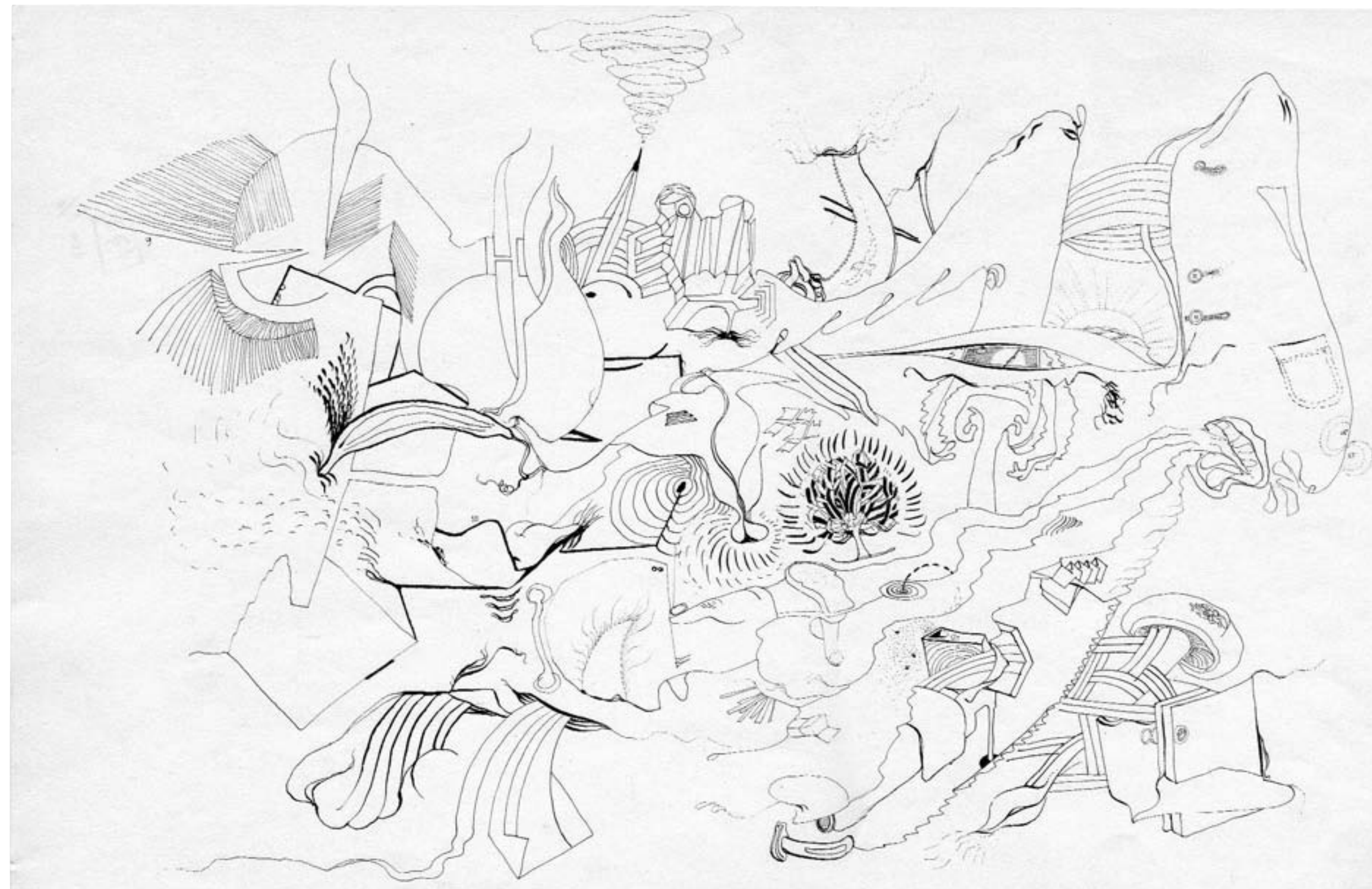
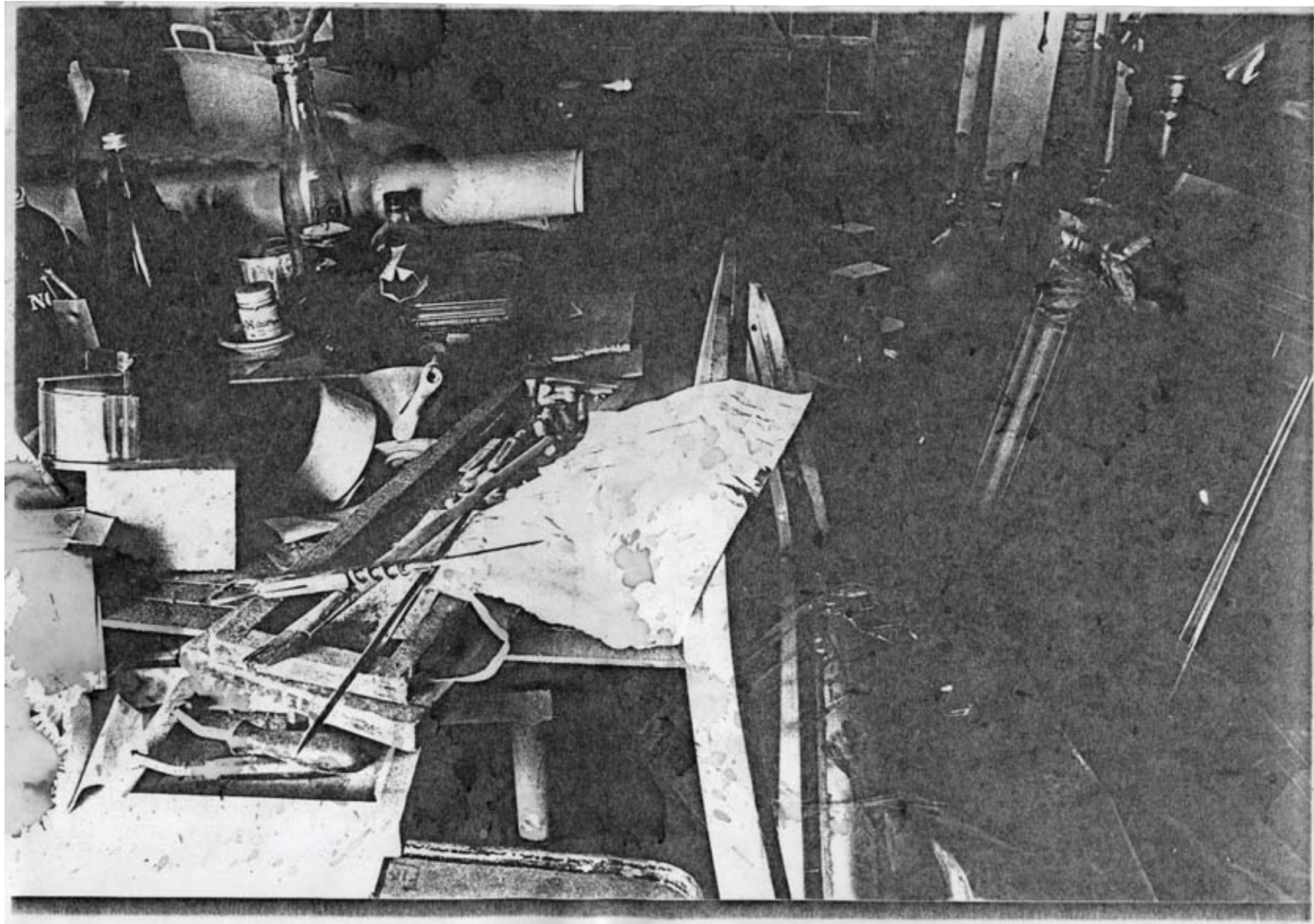
Walter Hopps: I know, I know. Now let me get closer to the trainloads, the American artist, who beyond all others, who left the most wide and broad and inclusive archive, his term was "my Polytania", because there were so many things, he made up a word; there were endless things, we are not just talking about books and papers, but sets of old newspapers, keeping them whole, toys, objects, knick-knacks, kitsch, bits of wood, he used all of this material to make his art, all those Cornell boxes and so on, came from his own archive of stuff, and certain stuff was never to be used, precious as it is, and designated as stuff, like plastic things from the five-and-dime.

86 | 87

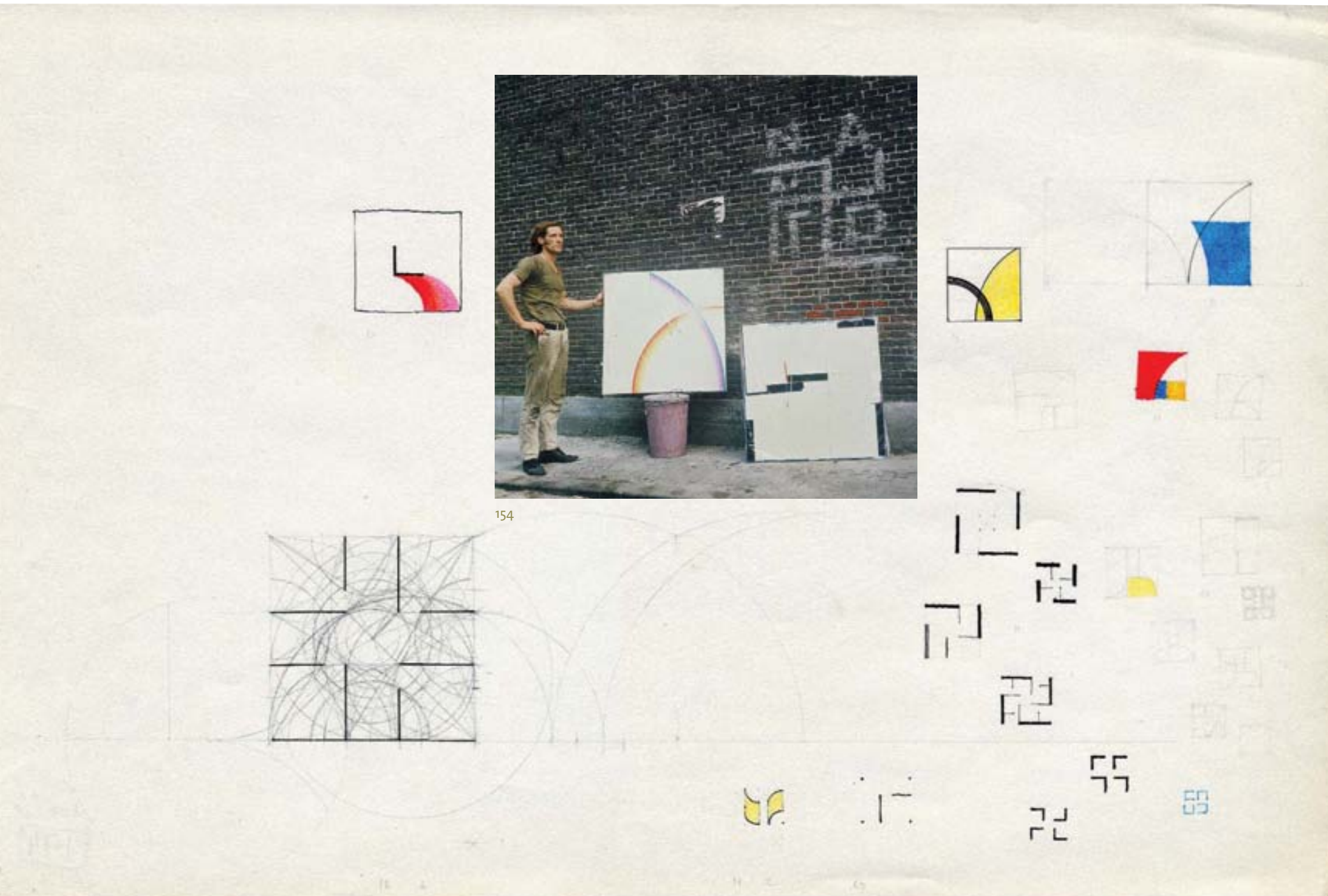
149 | Animal-Plant-WoMan, installation on rooftop, 1985

150 | Ink on paper, 21,5 x 27,5 cm, 1969

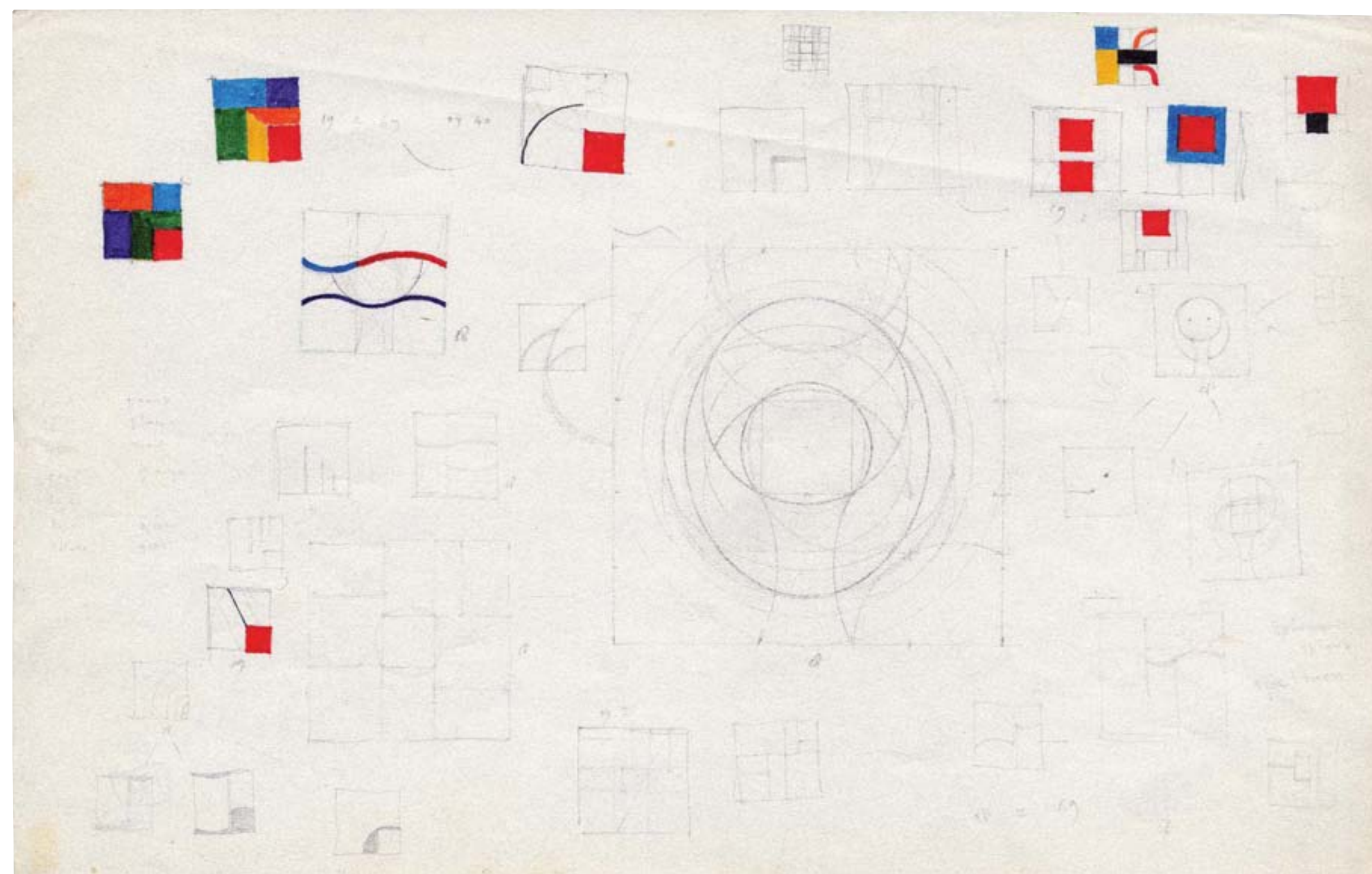








153 | Mixed media on paper A4, 1969  
 154 | Showing works on the Lauriergracht, 1970







156

That is part of the man's ... I had to fight hard. I became the advisor of the Estate, so that the executors, the lawyers, would not throw the stuff out ... bits and pieces had been stolen and drifted out of the world ... but there was so much at the time of his death, that it was essentially intact. He had a box – that is yet to be shown – of little ready-mades by Marcel Duchamp. Schwarz doesn't even know they exist.

Waldo Bien: What is this reference to Cornell and his archive?

Walter Hopps: All right. Cornell collected everything. Everything that could be of interest to him in his thoughts and his work. It is a fabulous archive, the most mixed, and I got that saved for the Smithsonian, boxes and more stuff and more ... that's the most lasting thing I left in Washington. That's why this project you are asking me about really means something, I have been down that road. I had to convince my boss, that these truckloads of stuff, you know, we began to make a preliminary inventory ... I am asked two questions, on budget for packing, they had to store it in a warehouse in New York, pending it's being given to us. Not on the scale of Jacobus, it would take up this room Waldo.

Waldo Bien: I think we have three times this room to go.

Walter Hopps: Yeah? Anyway, Taylor said, do you believe it is really important? And I said that its importance would be way beyond our lifetime. Beyond our lifetime Dr. Taylor, people long after us would be looking through this and learning and discovering things. He said okay. For the world junk, absolute junk.



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Waldo Bien: But you were convinced?

Walter Hopps: Absolutely convinced.

Waldo Bien: You were convinced. But I have to find somebody who is convinced, besides myself and my artist friends, I have to find somebody who is convinced.

156 | *Le jardin d'universe*, double exposure in the garden of Lauriergracht 111, 1958

157 | Drawing with double lines, pencil and ink on paper, 21,5 x 34 cm, 1970

158 | Dirt drawing on countertop, 56,5 x 77 cm, 1993, FIUWAC 124





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161

- 159 | Double exposure, Lauriergracht 111, 1958
- 160 | Double exposure, *The Artchive for the Future*, 1990
- 161 | Double exposure, undated



160

Walter Hopps: Genius?  
 Waldo Bien: Convinced.  
 Walter Hopps: Next he said, if we don't do this it is in danger of going into the furnace. I'm sitting there wondering what does he mean, then he said, Walter, always think of that in terms of choices you have to make about things, could we save them, or do they go to the furnace. I said, I see what you mean. Orson Welles, *Xanadu*, going into the furnace, powerful image.



162

- 162 | Double exposure, studio Düsseldorf, 1990 (The room is here in preparation for the *RHEINGOLD* series).
- 163 | Double exposure with staircase and canal side, Lauriergracht, 1990
- 164 | Joseph Beuys, *Blitzschlag*, 1962/3, Collection Museum Schloss Moyland.

Waldo Bien: This is my nightmare.  
 Hopps, I am busy with this almost twenty years.  
 Walter Hopps: What I am saying is what can we accomplish here, right now today. I am your devoted ally to help, never having met the man, I think I understand what it is about.

In the second recorded session of their dialogue Hopps returned to the comparison with the Cornell archive, and tried to discover where the Kloppenburg archive might most suitably be located. This also resulted in some key disclosures from Bien, who acted as the main source of information with the express purpose of soliciting support from Hopps.

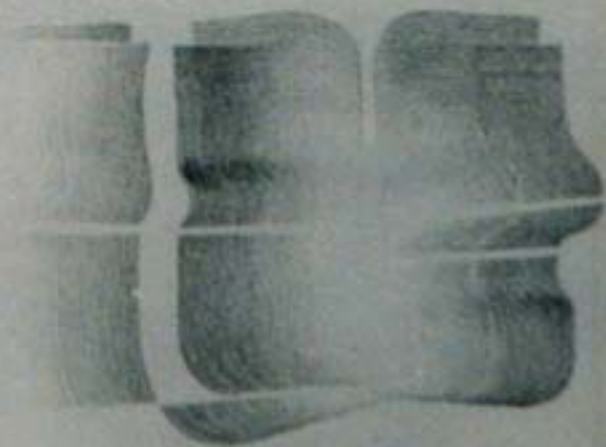
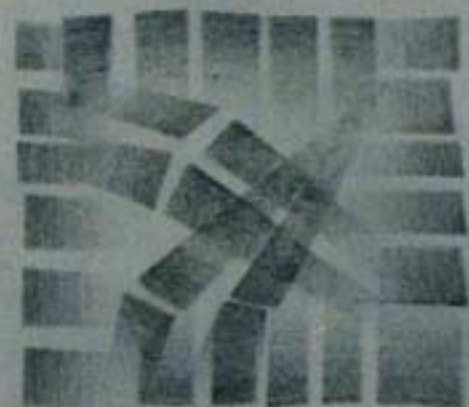
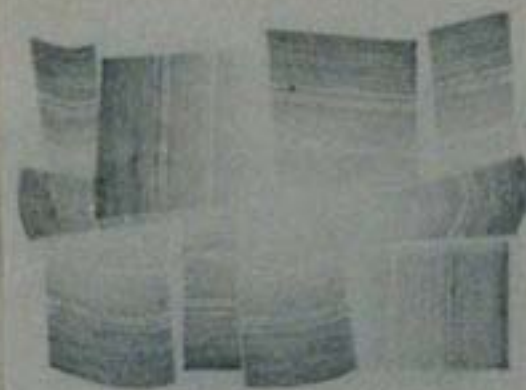
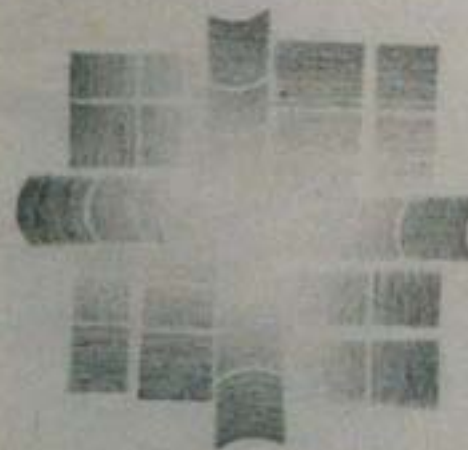
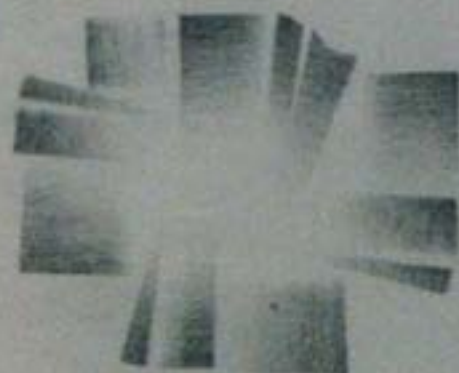
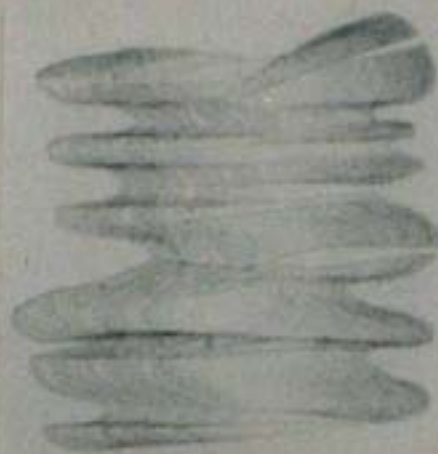
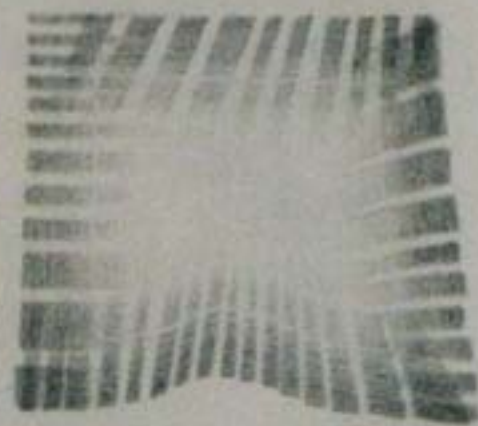
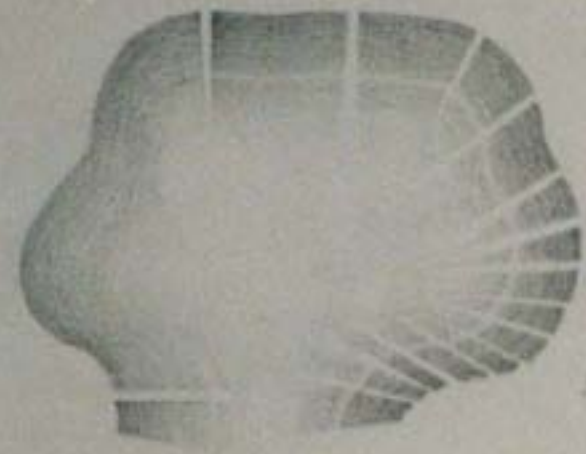
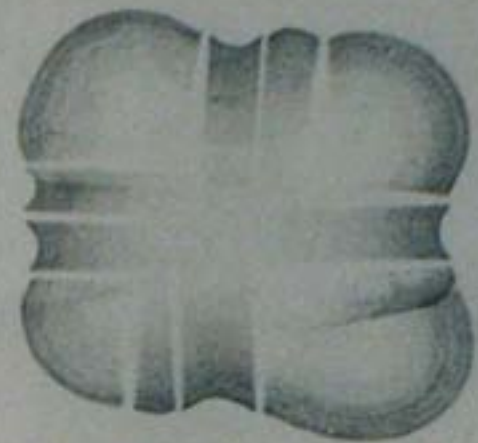
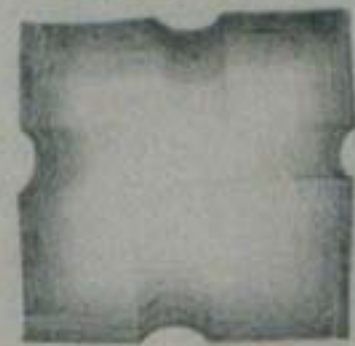
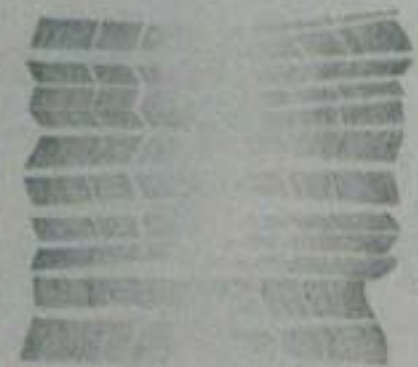


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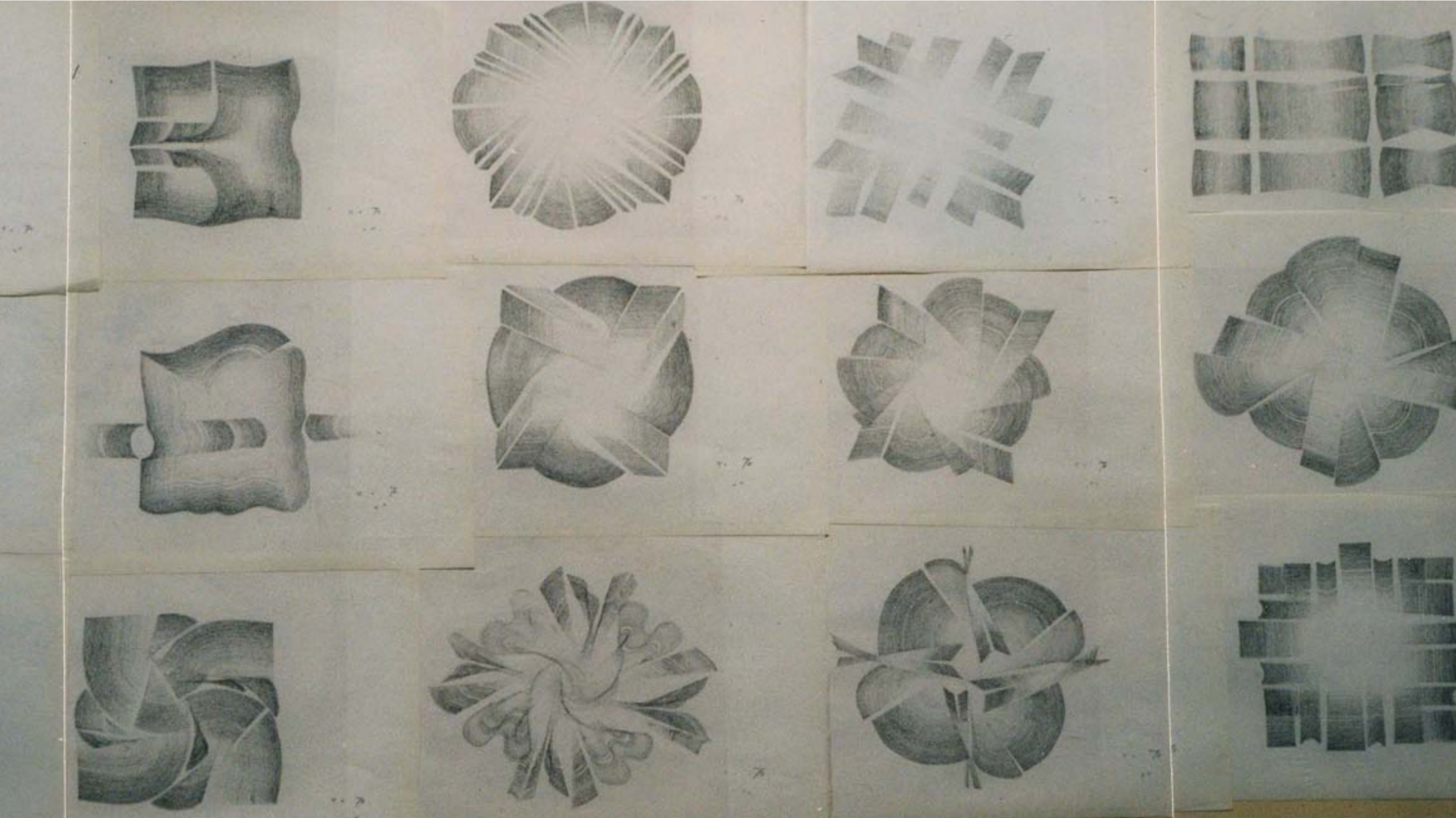


164









166 | Graphite on paper, 21,5 x 34 cm each, 1970

167 | *The Archive for the Future*

Walter Hopps: Evans began to save things himself, especially handmade signs in the places where he went. Luggage signs, etc. Not only was it interesting to take photographs of some of them, but also having it meant something traditional. The Evans archive eventually headed to Yale University. I had to be on the committee to help explain. I got to know Evans and loved him very much. His family came from the part of the South where my fathers came from long ago. I had to rationalise that things should not be thrown out, along with all the negatives and actual photographs. Some of these were Coca-Cola signs. He was sensitive to how they changed over the years, and he saved these things. He saved it all and that's at Yale University. This isn't going to happen immediately, a bit down the road, but I'll be there Waldo, arguing the archive situation, its analogous to the Jacobus work.<sup>31</sup>

<sup>31</sup> This is a shortened version of the exchange which was recorded, the transcript of the entire conversation is housed in the archive of F.I.U., Amsterdam.







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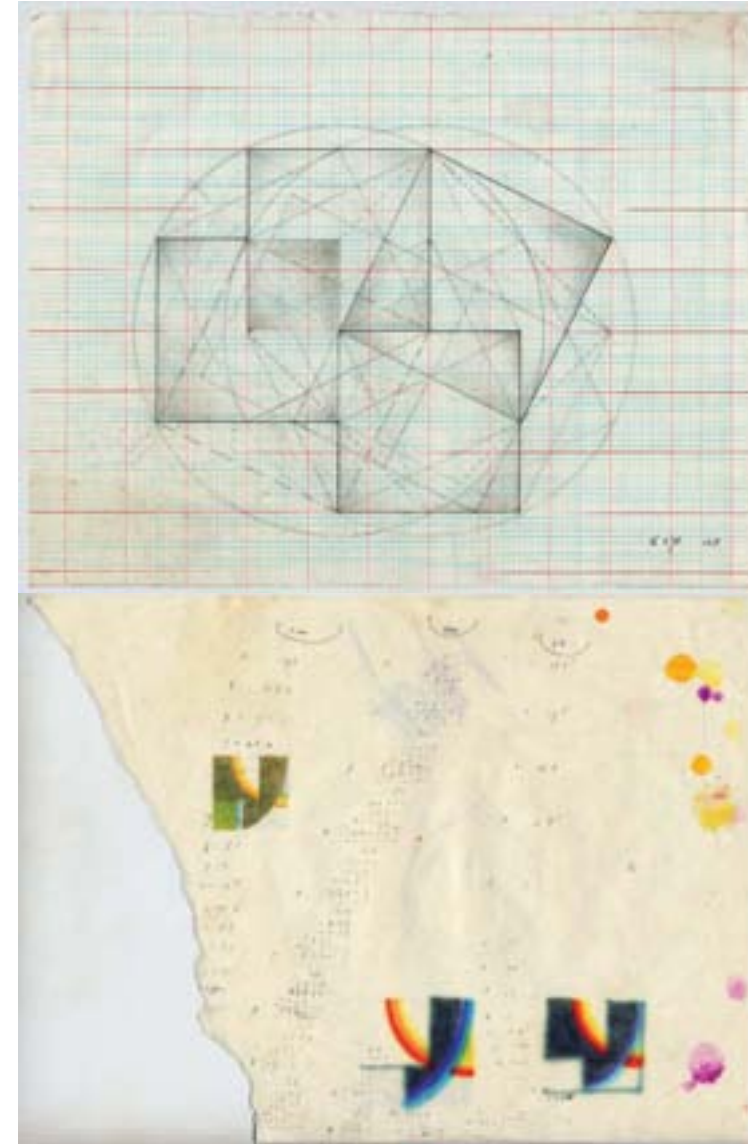
168 | Mixed media on paper, 21,5 x 33,7 cm, 1971  
Note: One circle section is cut out.  
169 | Ink on paper, 10 x 17,5 cm, 1971

Two initial aspects of the Artchive need some explanation: one, the artist's own text which he delivered in the very last days of its existence at 109 Lauriergracht; and, two, the analysis offered by Bien, and the significance of the concept of *Gesamtkunstwerk* and the issue of its unity. There are various contextual comments that will also help with understanding this work. One is clearly



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the tradition of the *Wunderkammer* and the tradition of accumulation in Northern Europe, and the collapse of the distinctions of different arts, which had been such an important issue in the art-historical discussion before the Second World War. However, something that should be placed before all of these considerations is the concept that the entire archive was a form of ritualised incubation site.



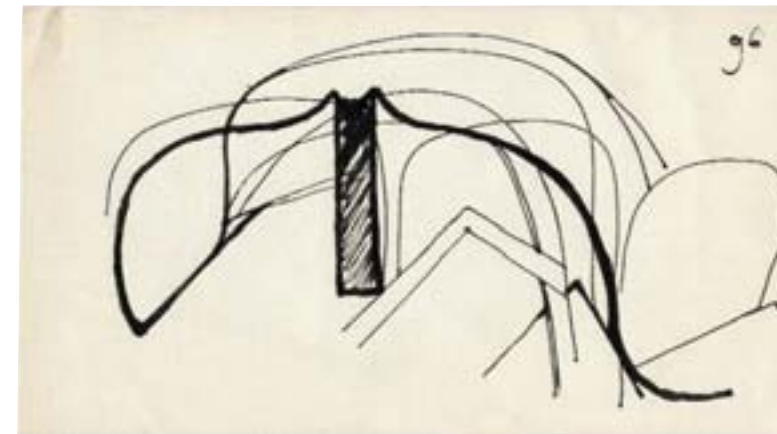
170 + 171

170 | Pencil on paper, 19 x 24 cm, 1973  
171 | Mixed media on paper, 21,5 x 28 cm, 1971  
172 | Explaining the double exposure to L&L Dejente, Normandy, 1996. Photo: WB  
173 | Ink on paper, 6 x 10,5 cm, 1970



172

Gustaf Sobin in his work *Luminous Debris* provides a valuable clue to this aspect of antiquity, the sleeping in a temple or sacred place for oracular purposes, known under the designation *incubatio*. Sobin makes a startling and compelling claim about this practice, and points out its richness in terms of historical antecedents; one can think of Jacob in the desert, a stone for his pillow, dreaming the dream of the ladder, and the choosing of a good place on the earth to listen for



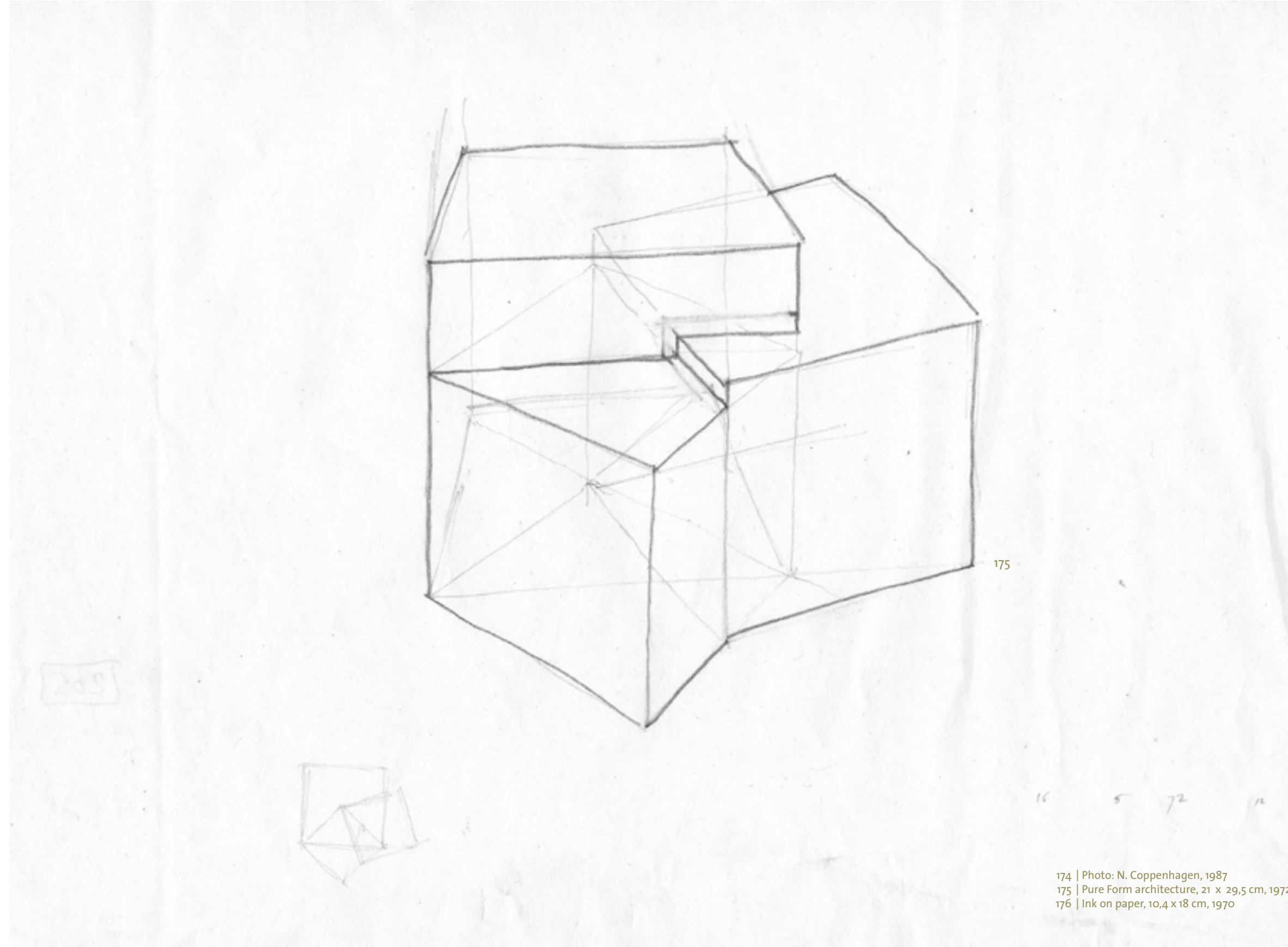
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100 | 101





174



174 | Photo: N. Copenhagen, 1987  
175 | Pure Form architecture, 21 x 29,5 cm, 1972  
176 | Ink on paper, 10,4 x 18 cm, 1970

oracular or other portents. The lying on the earth was associated with the Mother of Dream (Euripides), namely Gaea, and a naked person often dressed in black ram's skin with an ear to the ground awaiting her divine instruction. In the temple of Riez many elements of the incubation come together, and the deities Somnus and Hypnos, whose statuettes were found near the favoured site with its source of mineral water and dedicated to the god of medicine, the son of Apollo, indicate it is they who are the dispensing agents of incubation itself, and Sobin remarks:

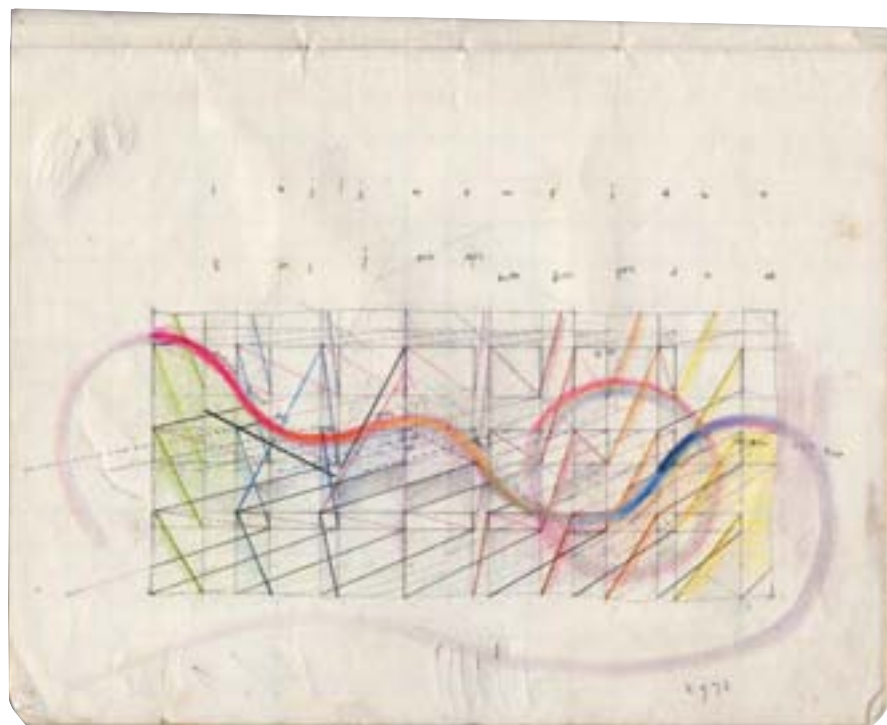
Indeed what might surprise us today in studying oneiromancy in antiquity (as well as comparable practices in tribal societies throughout the world as revealed by modern ethnology) is the virtually exclusive emphasis their practitioners placed upon the future. Dreams, visions, induced hallucinations were all interpreted in terms of their eventual application in everyday life. As harbingers of the real, they anticipated reality, preceded event. One comes to realise that these antique societies were oriented – in their psychic disposition – towards their own evolution. They faced forward. Under rigorous sacerdotal supervision, the god-given vision that they experienced in temple sleep announced their forthcoming.<sup>32</sup>

32 Gustaf Sobin, *Luminous Debris*, Berkeley: University of California Press, 1999.



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We, on the other hand, tend to face backwards in our dream interpretation. In these ancient sites, closing one's eyes could mean facing the world directly ahead. Every sleep was an archive of the future. Bien's photographic montage of the sleeping room of Kloppenburg, lying shrouded in a scarlet red sheet and surrounded by his works, probably captured, away from the myth of the work ethic, the most compelling of all the images that exist of Kloppenburg, in whom the movement from waking to sleeping has been the place of his most visionary feelings, a life rich in experiences of the threshold and the crossing of borders.

The earliest existence of the archive is to be dated to the mid-1960s, references to it in the public domain occur during the 1980s. The question that needs to be considered is, what did the artist have in mind, and what clues are suggested from the different responses and reactions to the archive in the intervening years? Later it will be necessary to enquire whether it can be meaningfully said to exist in any real sense, or whether in its present form, dispersed in fifteen shipping containers, it can in any way be restored or brought into a public realm which would be true to its intentions. It is necessary to read the last text provided by Kloppenburg, in which the hermetic philosophy of his main life's work is concealed in a complex linguistic document, written largely in English. It is also the only direct statement



179



178

177 | Sketchbook, 16 x 21, 1973  
178 | *Fold Unfold*, 1974 (real size)



180

179 | 1973 (bed)  
180 | Mixed media on wood, 175 x 375 cm, 1972. Photo: J. W. Groenendaal, courtesy Gallery de Zaal, Delft

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written by the artist giving direct insight into his working life, and was written during the period when the whole future of the archive was under threat, the details of which can be found, under the relevant dates, in Bien's bio-bibliography, included in this publication. There are different versions of the text, one of the earliest of which appeared in the publication for the Ruhrfestspiele exhibition of Waldo Bien's work, which included works by Virgil Grotfeldt, in 2000. The latest version was delivered as an installation in the archive itself, shortly before the clearing by the demolition company employed by the City of Amsterdam. The whole text was written out on rubber bicycle tyres in the alphabet designed by Kloppenburg, the Reduced Alphabet, and hung throughout the archive. The text was also transferred to a carpet, circulated in publications, and distributed as a flyer. The final form can be given thus:

181 | Works from the period 1970–75



182

182 | Mixed media on plywood, size unknown, 1976  
183 | Ink on paper, 12 x 18,5 cm, 1976

ARTCHIVE FOR THE FUTURE

TRASHTHEETHICAL LITTERARTURE

VISIBLE LANGUAGE OF A CULTURE (MM trashold MMM)

ARTICULATION: BIG-LOGOS-BANG SIGNATURE

ARTXPLAINS: FUNCTION, FORM/COUNTERFORM, STRUCTURE

VOICE/FORCE OF BEAUTY/DUTY IN NATURE

REARTNIMATION ARTMERGENCY FIRST-AID RESCUE SERV.GESTURE

ARTCONSCIOUSNESS-QUOTIENT UP-GRADING CURE HU-WO-& MANKIND

CREATURE

SOFT- & ARTWARE: ARTWARENESS ARTPSITECTURE

ARTCHAEO LOGICAL ARTCORE SCULPTURE

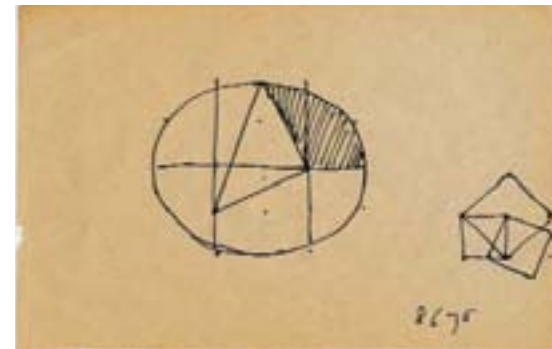
ARTXTENDED EYEDEALDEAL: EYEDEA/ART/EYEDEAL CONTEXTURE

ARTCHETYPICAL LECTURE

ARTVENTION!: LIFE > ARTVENTURE!

ARTXPLORE: ARTVANTAGEOUS ARTMANUFACTURE

The text secures the name by which the artist wishes the work to be designated, Artchive for the Future. It also indicates that the work is viewed as the visible language of a culture, and adds the time-zone in Roman numerals, which can be read as: 2000 Trashold 3000.



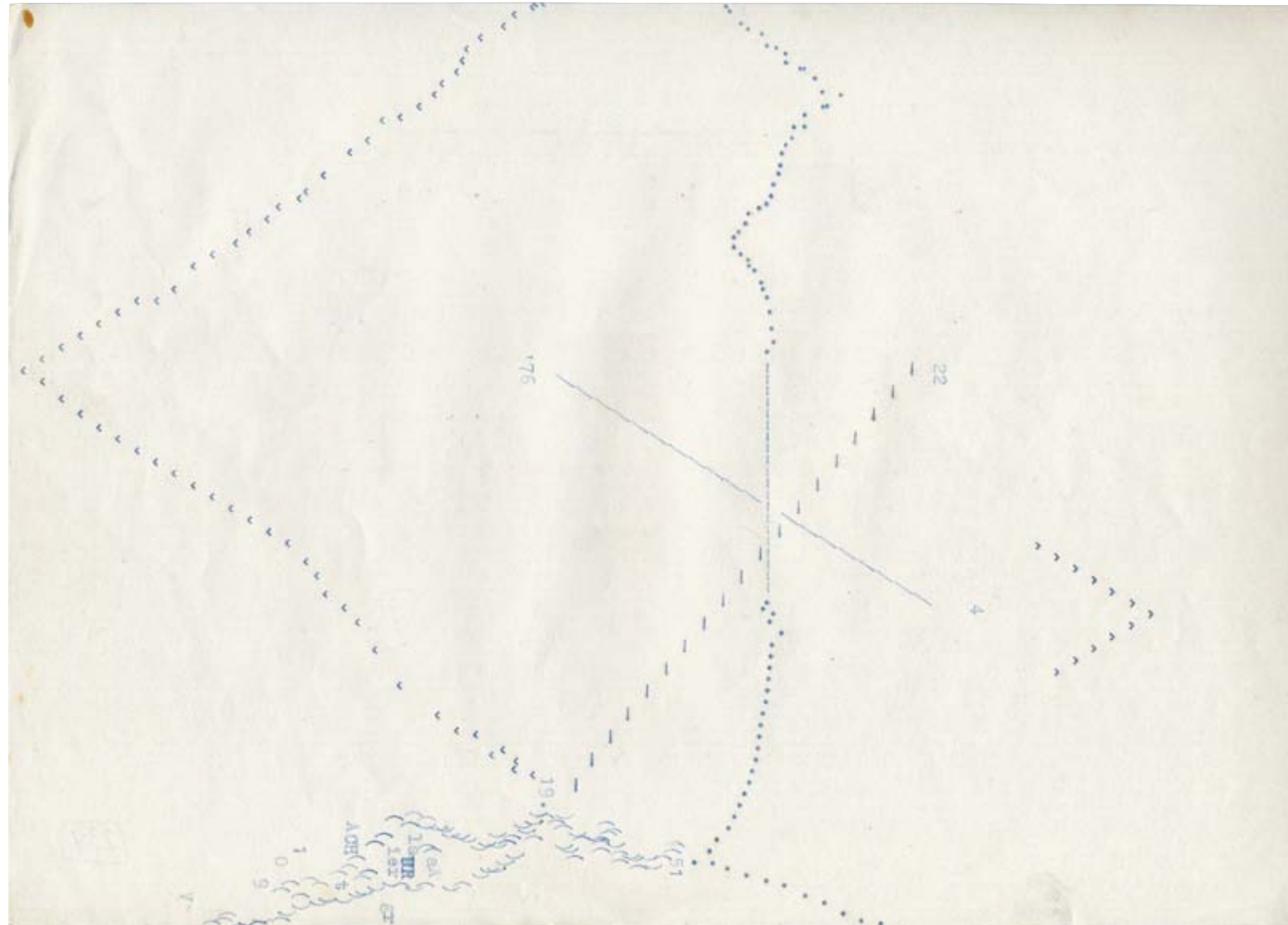
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106 | 107





184



185

In the third line of this statement, which has been laid out as a Petrarchan sonnet, the articulation of the visible language of a culture at the threshold of the millennium is characterised as the signature of a cosmic energy, the reference to the *logos* here is also word, reason, creative first saying, primal sound, which is then figured, not necessarily represented. Writing in this sense covers the individual moment of the signature of energy that is zoned by the artist. What follows is the issue of the relationship to function in the world of art, the sculptural problem of form and counter-form, and the issue of structure. The wider context, which he introduces, is that art is also a necessity for social transformation, and for raising spiritual consciousness which effects the whole anthropological event in the world, a transformation that takes place in pictures and images. This point relies very much on the thinking of Rudolph Steiner, and can briefly be said to indicate Kloppeburg's commitment to his reading of the work of Steiner, and the power of the image for spiritual advance in what Steiner calls the fifth Atlantean age. Briefly, the argument is that with Goethe and his search for the plant, the issue of rational morphology, the current period is one in which there is a need for deeper communication in the image for the advance of spiritual awareness.

As it is of such significance for the work of Kloppeburg, it is worth spelling out in some detail, the importance of his grasp of these fundamental principles of anthroposophy. A central concept for anthroposophy is that of metamorphosis, namely the process of how forms change. Rudolph Steiner's

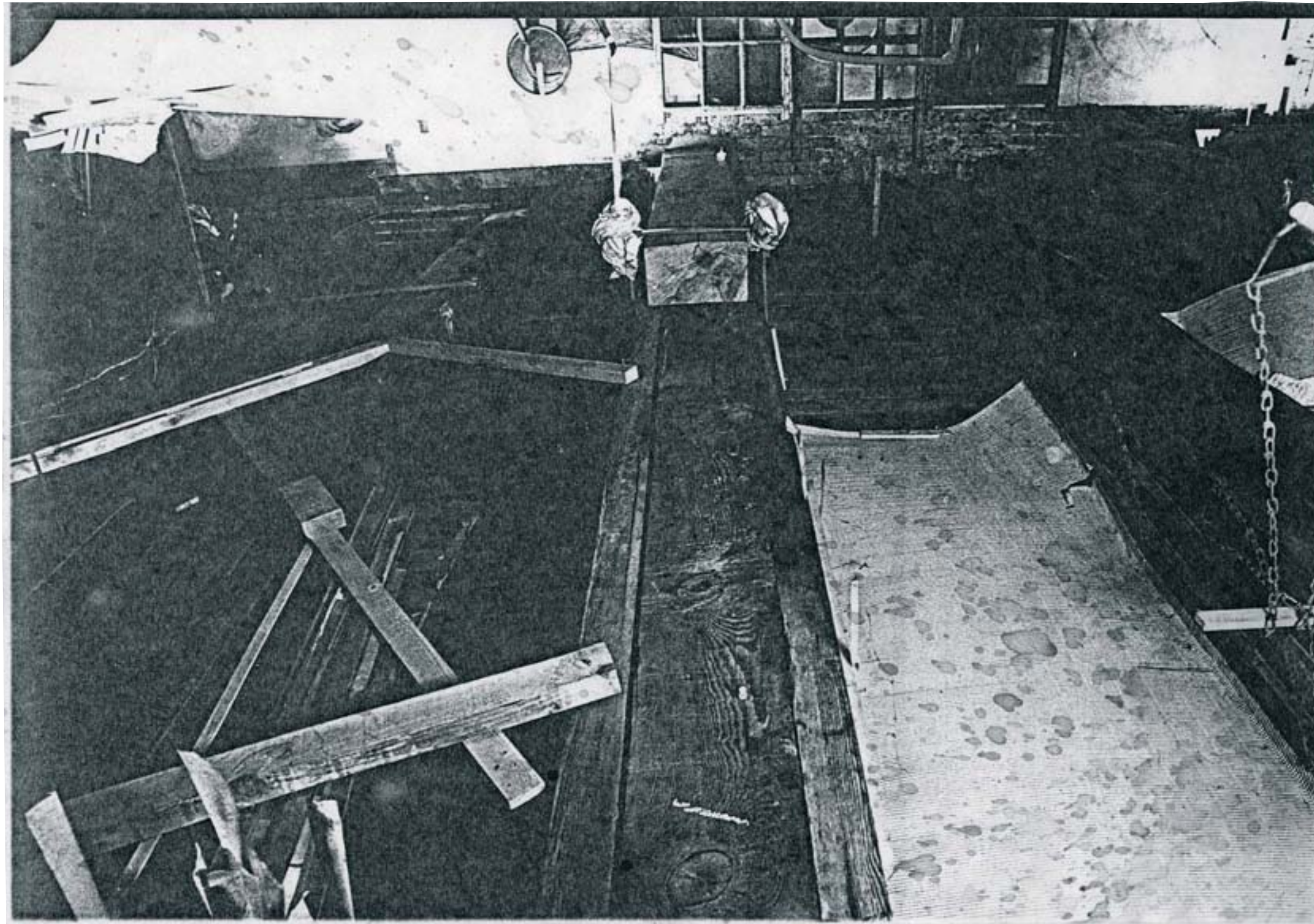


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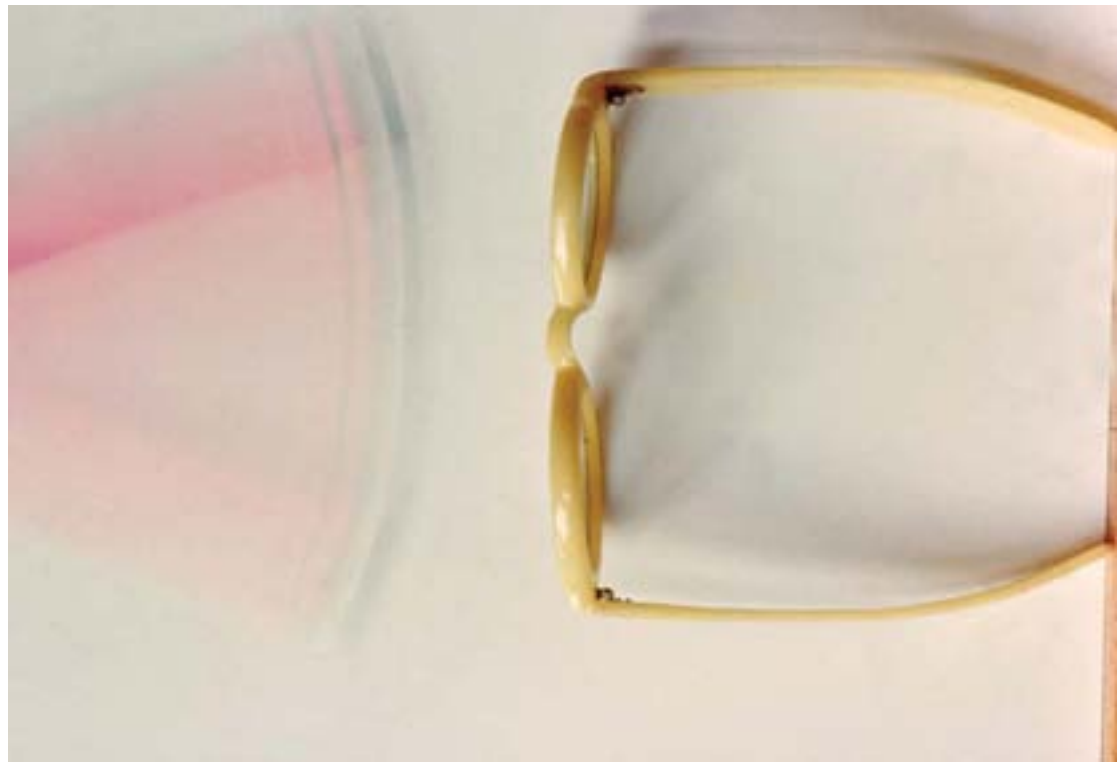
184 | *The Writing Type Flyer*, Rotterdam Art Space, 1986  
 185 | Typewriter drawing, 20,2 x 28,5 cm, 1976  
 186 | Pastel on paper, 21,5 x 27,5 cm, 1977

108 | 109









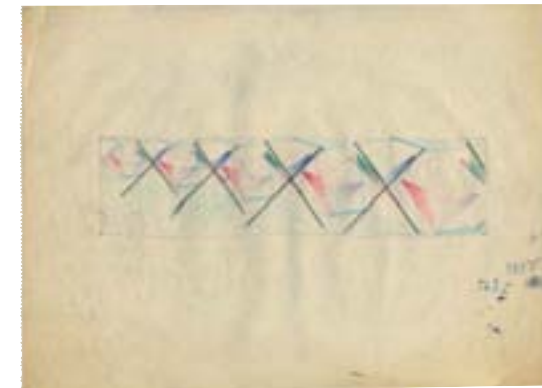
189 | Undated photo (around 1975)  
190 | Undated photo (around 1975)

study of Goethe's scientific writing helped advance his claim for spiritual science being on a par with natural history. Goethe demands living concepts, man does not search for something hidden; it is the language of things spoken in the inner man that must be listened to in a respectful and largely non-intellectual attuning, and this certainty comes from a new orientation of perception. For Steiner the issue of perception is of deep import, with his emphasis on clairvoyance and a gaining of access to the cosmos of which the sublunar world is merely a veiled image. This is the request of Steiner for the initiate to be oriented in higher worlds. For this orientation it is necessary to know that feelings and thoughts are realities that act upon one another. The laws that are valid in the physical realm are also valid in the world of feeling and thought. In human awareness there is the stream of dying and becoming, and this is what watching nature means, it is an active co-participation of man in evolution and a direct influence.

This also means, for Steiner, that the world of sensation is replete with the idea. This can be grasped through self-perception, our perception of our own perception. The cultivation of this kind of voyance eliminates the dualism between subject and object. The urgent need is to think in tangible images, a point made by Steiner in his *Riddles of Philosophy* and re-enforced in his lectures at the building of the Goetheanum in Dornach; there he returned in his talk to this crucial conquest of the concrete for the world out of the awareness



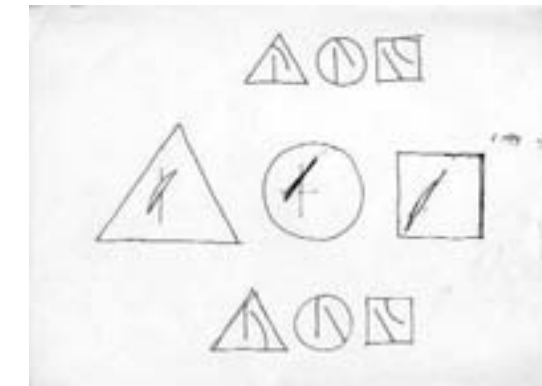
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192



194

191 | Mixed media on wood, size unknown, 1976. Note: In front of the work one can see the mobile octave: clasps, hanging on elastic strings, slightly moving in the draught.

192 | 3 x 2 m<sup>2</sup>, plywood, 1980. Note: The wood grain pattern, a natural grow/flow form, is an important ingredient of the work, creating an assimilation of nature and geometry. The surface is sanded, and then polished with titanium white pigment to establish a transparent white. A second, geometrical assimilation is demonstrated by transplanting the construction lines from one form onto another. Lines are then turned into cuts to open up of the surface. They are contrary to the impulsive Luigi Fontana cuts.

193 | Mixed media on paper, 21 x 28 cm, 1975

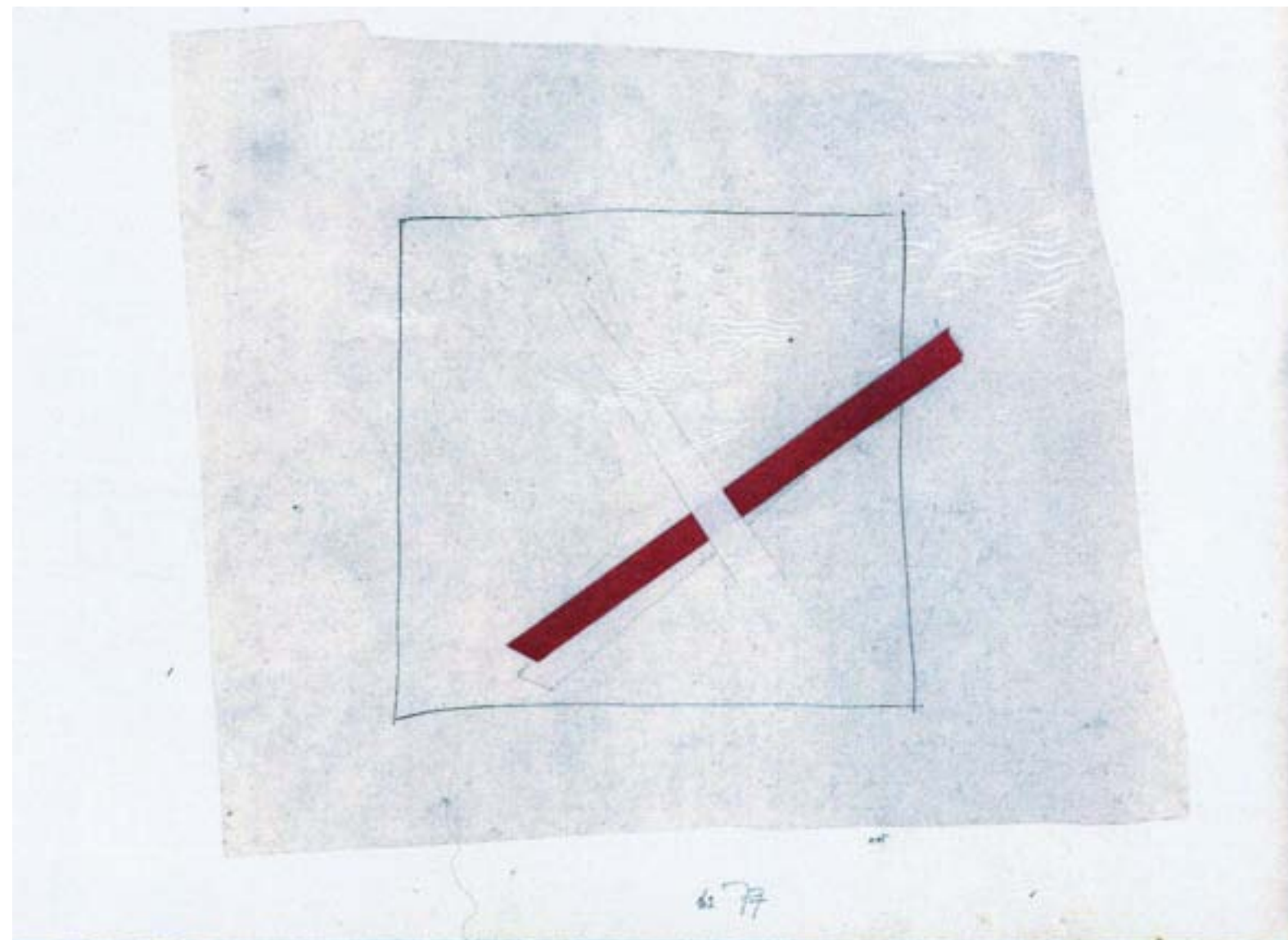
194 | Ink on paper, 21 x 29,7 cm, 1979



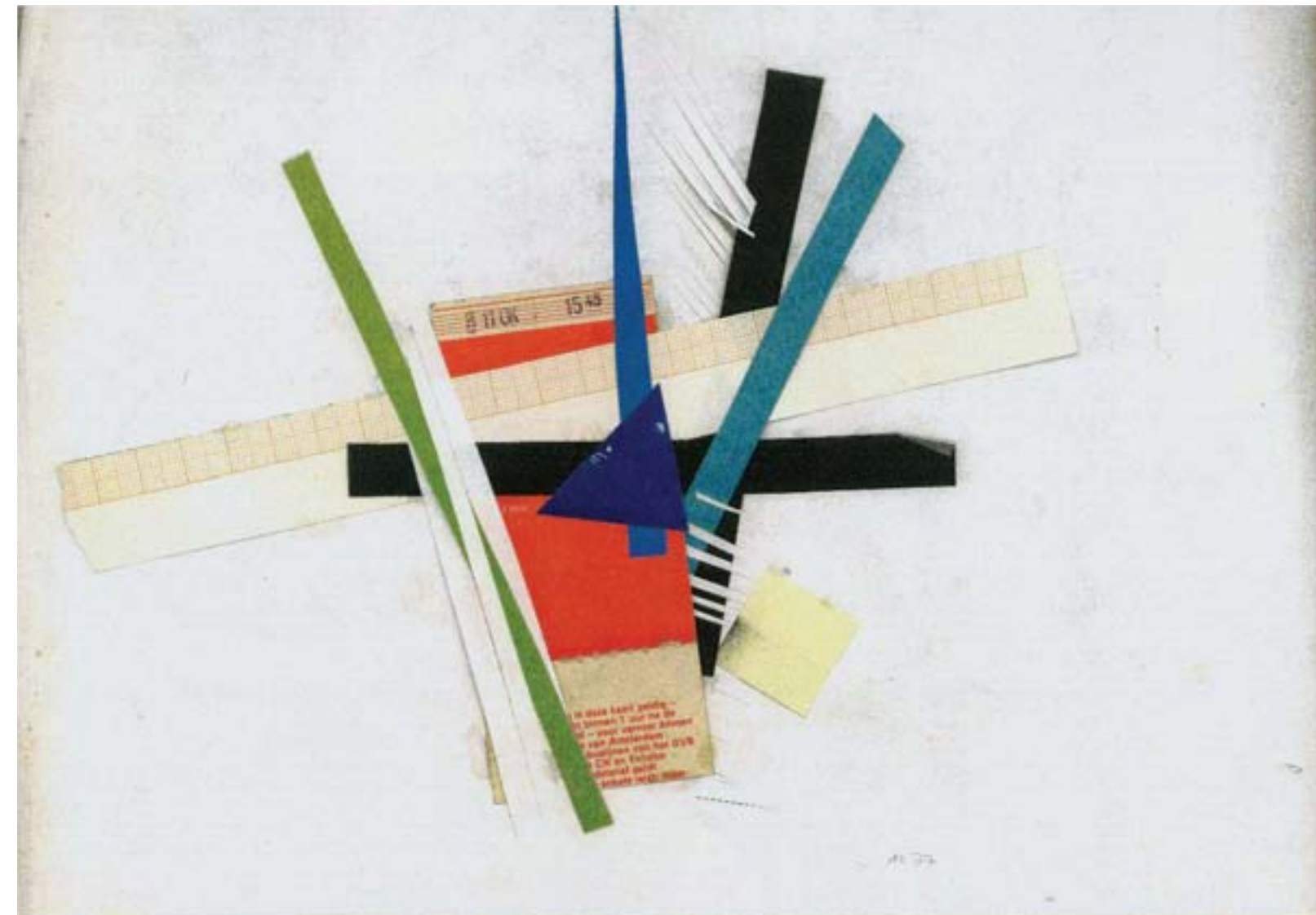


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195 | October 1992  
196 | Dutch sculpture, 21 x 29,5 cm, 1977



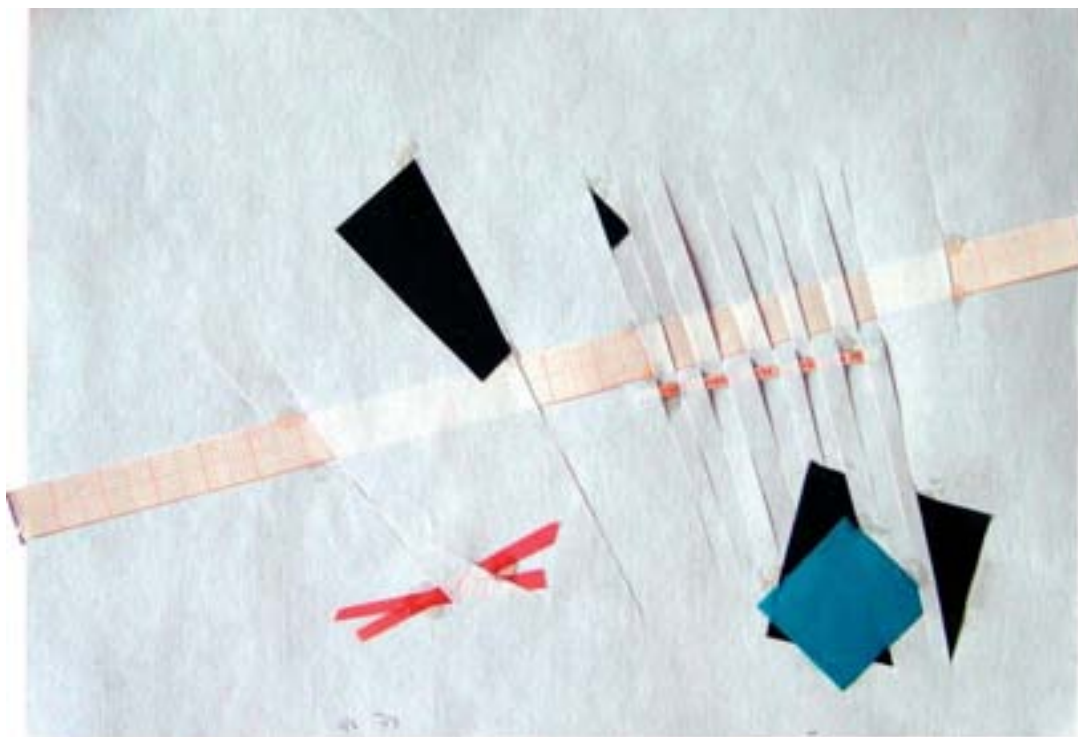
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197

197 | Dutch sculpture, 21 x 29,5 cm, 1977





198

of the principle which unites the whole cosmos. It is this knowledge which illuminates, because “inner man is a microcosm, an imprint of the macrocosm”. When an initiate connects with the celestial bodies, there are indeed emanations of energy from, or transmission of effects from, the beings there.<sup>33</sup>

This clairvoyance is a key to understanding Steiner and the primacy he accords the image. There is a need for veneration of truth and knowledge that requires an attuning to the image and a development of a new listening and seeing to the spiritual messages of the cosmos. This developed knowledge could be shared among groups of people, and they would make up a loose spiritual confederacy. It is worth quoting from the original principles of the Statutes of the Anthroposophical Society, promulgated at the end of 1923: “The Society shall be a union of people who, on the basis of a true knowledge of the spiritual world, want to take care of the spiritual life in the single man as well as in human society. They are thoroughly of the opinion that today a real science of the spiritual world exists, established over long years and already published in large part”.<sup>34</sup> But again, for Steiner, it is to the importance of the image that one must return; after all, in the spiritual world everything is in permanent flux, always creative, because primal images are creative entities that point to the cosmic love which is the ultimate force of nature and cosmos. How this comes about could be expressed in the term used by Sheldrake, as “cosmic resonance”, which is how forms are consistently produced. Spiritual

<sup>33</sup> One of the best orientations in the dispersed work of Steiner can be found in the notes released as *The Threefold Order of the Body Social*, a collection of addresses and articles by Dr. Rudolf Steiner, translated into English by E. Bowen-Wedgwood, and distributed as a manuscript to the members of the Anthroposophical Society, by permission of Mme. Marie Steiner, in three volumes. Steiner suggests that what is being expressed is not just his private opinion, but the voicing of the actual unconscious will of the European people, vol. 3, p. 2. Also for the *Riddles of Philosophy*, see: *Die Rätsel der Philosophie in ihrer Geschichte als Umriss dargestellt*, 1914. Also Steiner's, *Die okkulte Bewegung im 19. Jahrhundert und ihre Beziehung zur Weltkultur*, Dornach, 1969.

<sup>34</sup> For this see: The Principles of the Anthroposophical Society, <http://www.Goetheanum.ch/aq5.htm>.



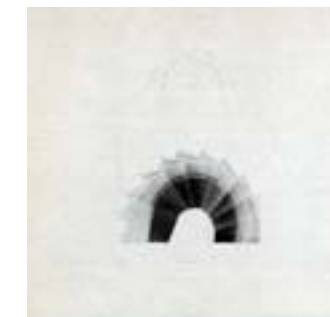
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growth too is a state of metamorphosis, and one day even this evolution will come to an end when the development of mankind enters a completely spiritual existence. Art is what we create as part of this searching transformation, it is not found in the non-sensorial ideal of thought which gives us science, nor in the non-ideal sensorial, the physical reality we see when we look around. It is art, which reveals the “higher laws of nature”. In Steiner's view, true art has as its signature an opening up of the spiritual: “whenever he transforms reality, pursuing the track of reason, his art gives us a deep satisfaction, because things that come from his hands are set before us as if they flow immediately from the primal principle itself ...”<sup>35</sup>

While the true artist will gain insight into what may be called the creation of the counter-image of an unfinished vision, and concentrate instead on the creation of the subjective counter-image by what lies charmed inside nature, genuine art goes back to the secrets of initiation. This art infuses the spiritual into the physical life. Like the clairvoyant, there are insights between,

on the one hand impulses that come from the unconscious hidden layers of the soul and intertwine with the creation and experience of art; on the other hand, that which is born from supersensorial clairvoyance i.e. from the pure spiritual world, into the form of immediate impressions ... Art offers something; it is congenial to clairvoyant perception. Art in its work

<sup>35</sup> For this see: Steiner, *The Spiritual Sources of Art*, and his *Echte Kunst geht zurück auf die Geheimnisse der Initiation*, Dornach, a talk first delivered January 30, 1915.



200





could also express the general laws of sympathy, antipathy and metamorphosis. All nature's sounds whisper her secrets to man. What for the soul were merely incomprehensible sounds now becomes the meaningful language of nature. It is the language of the gods, from all sides of the universe speaking to us. The organs of the spirit are all around me; I must only acquire the capacity to understand the language as it is spoken by these forms; once understood in my heart, however, I must not interpret them.<sup>36</sup>

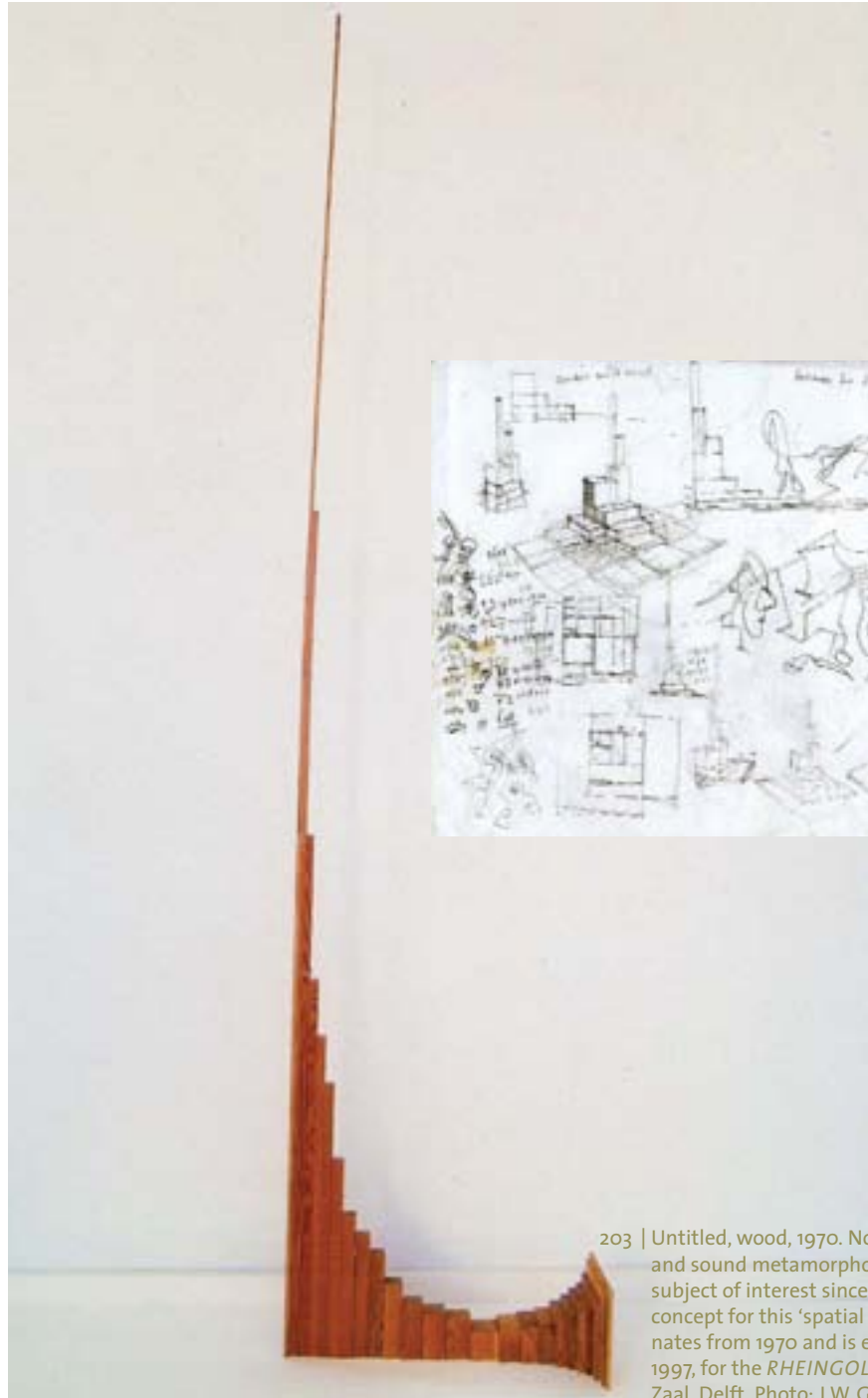
Later, in Beuys, one finds the search again for the radiant energy of these propositions, and artworks are conceived as energy fields within which the "human being becomes an artist". In the social sculpture Beuys aims to produce the creative person who resolves the antithesis between crystalline Apollonian and fluid Dionysian forces, the constant passage from fluid to solid state, and vice versa, is the express energy of the metabolism. This is key for the text of Kloppenburg: "Big-Logos Bang", etc.

<sup>36</sup> This is taken *passim* from *Sources*. I am grateful to Dr. Sierksma who has made his unpublished *Authoritarian Architecture* available, and who treats this material in critical detail, especially in part 11, "The Myth of Architecture".

- 201 | Instant triptych, 30 x 40,5 cm 1977.  
 Note: Commissioned by the city to make works for the topographic atlas of Amsterdam, K manipulates a series of photographs of the Lauriergracht and direct environment. Some are taken from the rooftop of *The Archive for the Future* building. The Instant triptych is a remarkable example of his game of optical illusion and spiritual unification. The first impression is that of a Dutch cityscape during the winter. A man in a blue shirt bends over standing on the ice. On closer inspection the image turns out to be a photographic negative, transformed very subtly into a positive by means of colour accents. The ice turns out to be water. The bending man is someone bailing out a sunken rowing boat. Through this transformation of photographic negative into a positive, on one and the same paper, both opposites are blended together in an artistic alchemical re-action. When such an "instant triptych" is brought into being, three different worlds merge into a single image, a trinity.
- 202 | Piet Mondriaan, *Evolution*, 1910/11



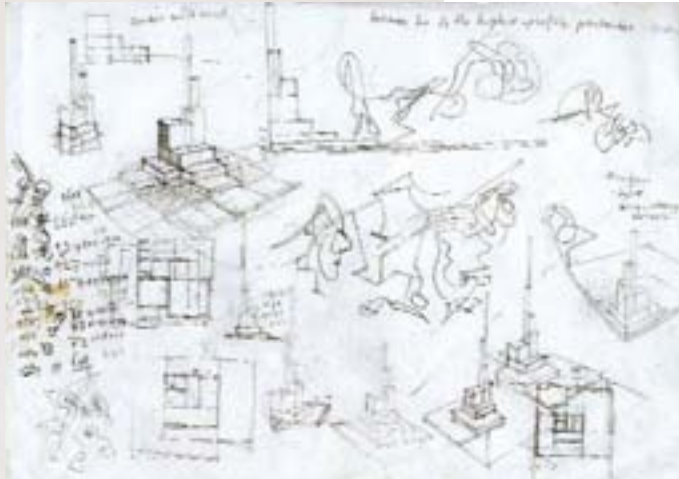




203 | Untitled, wood, 1970. Note: Volume and rhythm and sound metamorphosis has been an ongoing subject of interest since the early 1950s. The concept for this 'spatial golden section' work originates from 1970 and is executed in cedarwood, 1997, for the *RHEINGOLD* exhibition, Gallery De Zaal, Delft. Photo: J.W. Groenendaal

204 | Volume studies, A4, undated

205 | Dike in Ternaard, Friesland, winter 1979. The photo was taken from the dike, right in front of the studio farmhouse.



204

It should be noted that at the time this text was written, Kloppenburg was engaged with the development of the FIUWAC,<sup>37</sup> with its social ideals inspired by the reception of Steiner via Joseph Beuys in the concept of the social sculpture, and secondly that he was creating a long series of works based on his cutting of avocado skins into what he called Artvocado Runen, as a platform, that is the dimensional reduction to flatness of the skins of the avocado and then patterned into various shapes, which he describes as a flat-form study. Within his text he also signals that the form of the world is itself modified by information, which is set against the ideal of art, and the relation to life. This is the need to realise risk as the adventure of art, and the ultimate social benefit of the productions of human making in the creative realm. In one sense the text highlights the various tensions in the Western art tradition, between direct realism and intensification of experience, or the detachment of an ideal of beauty. What the “trashthetical” adds directly is the social responsibility for the practice of freedom for the artist, and the importance of this for the shaping of the future. It has in its detail the same consideration that one can find in the Beuysian view of the social sculpture. This view will be modified when examining the concept of the *Gesamtkunstwerk* later.

What stands out immediately is that the work has in it a full elaboration of Kloppenburg's own search during the long creation of the Artchive. It is a unitary study around the issue of what is socially rejected, or the counter-form of

<sup>37</sup> More details can be found at: [www.fiuwac.com](http://www.fiuwac.com).







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206 | Drawing 6.3.81, 10,7 x 13 cm  
207 | Photo: G. Gussenhoven



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society, rubbish, waste, garbage, junk, detritus, of what is thrown out, discarded. In one sense there has been a vast work of metamorphosis. Much of the early inclusions in the Artchive were made up of found objects, but with the proviso that almost everything has been re-appropriated, and transformed.



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208 | Wall installation, Lauriergracht 111, around 1990.  
Photo: G. Gussenhoven

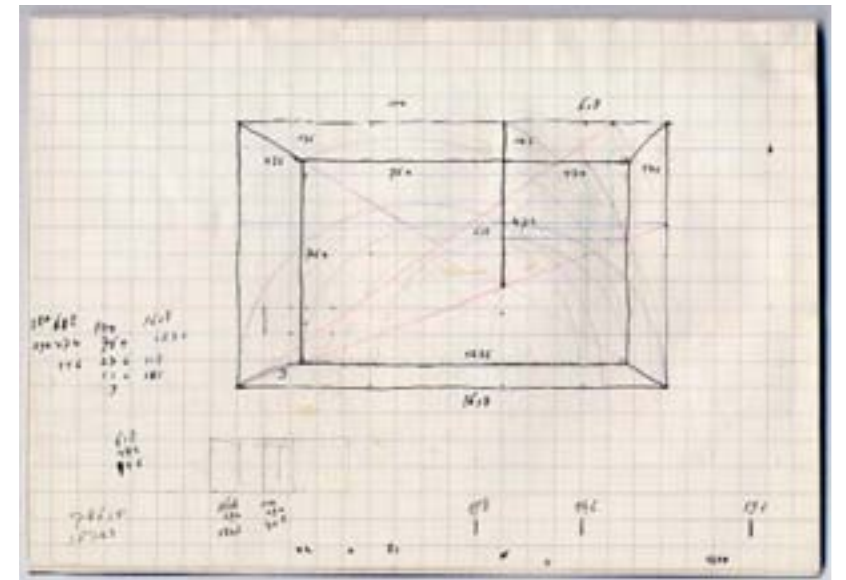
209 | *Golden Section*, mixed media on gilded wood, 1981

210 | Pencil on paper, 14,5 x 20 cm, 1981.

Note: The framework is executed as well according to the law of the golden section. The profile of the lower part of the frame is half a circle, the systematic continuation follows counter-clockwise.



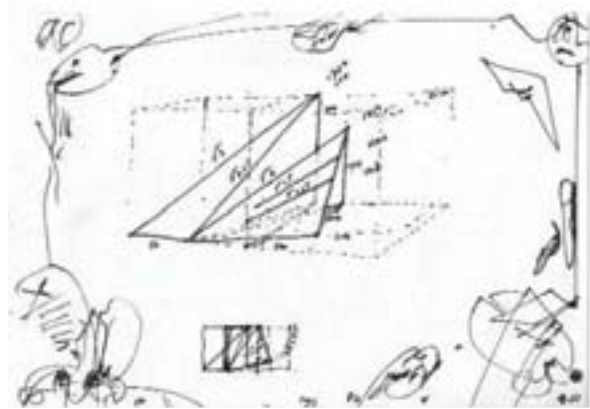
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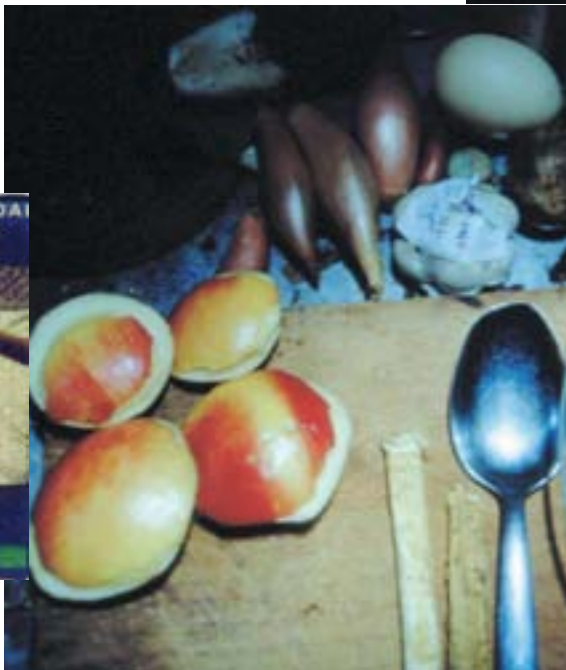




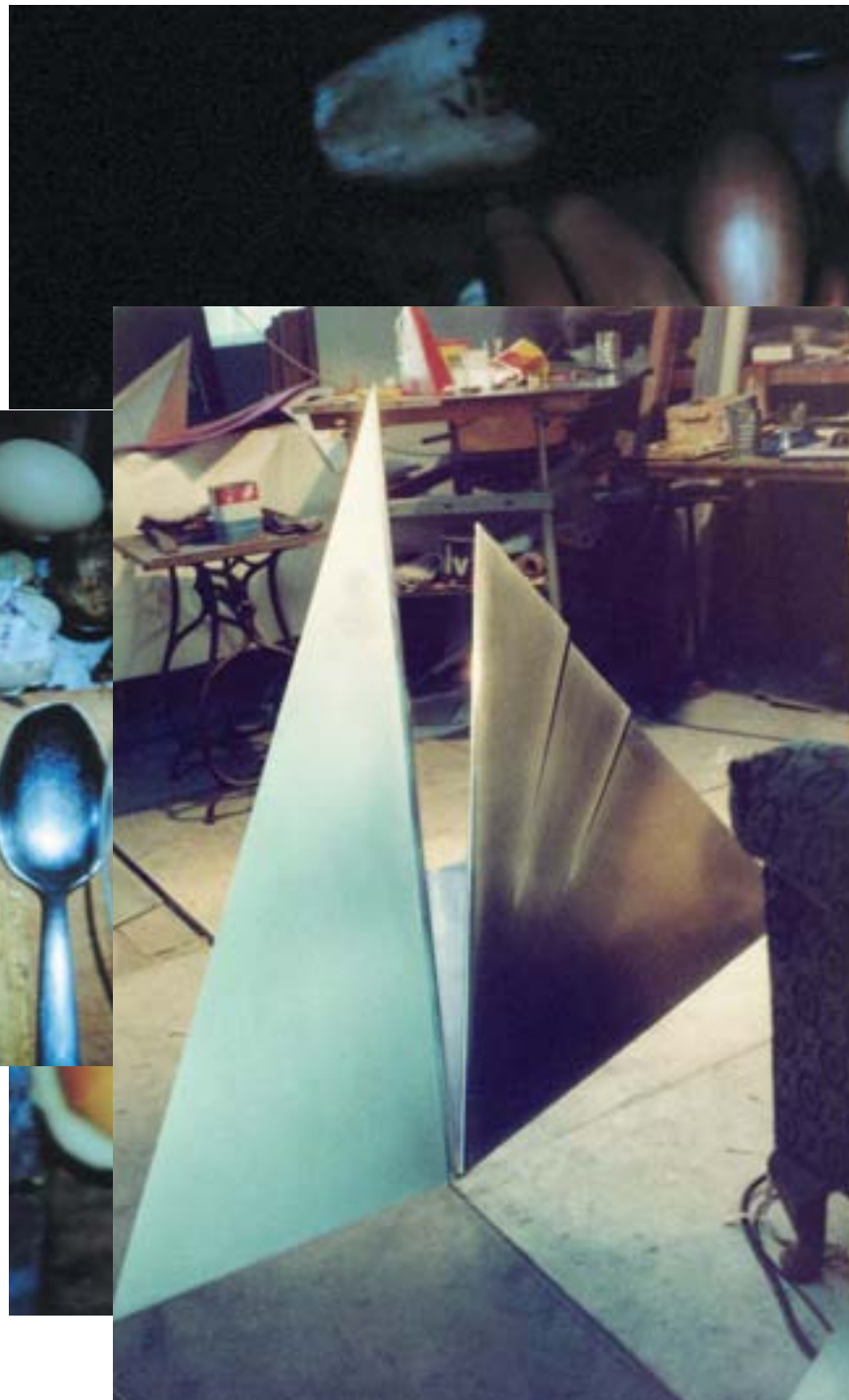
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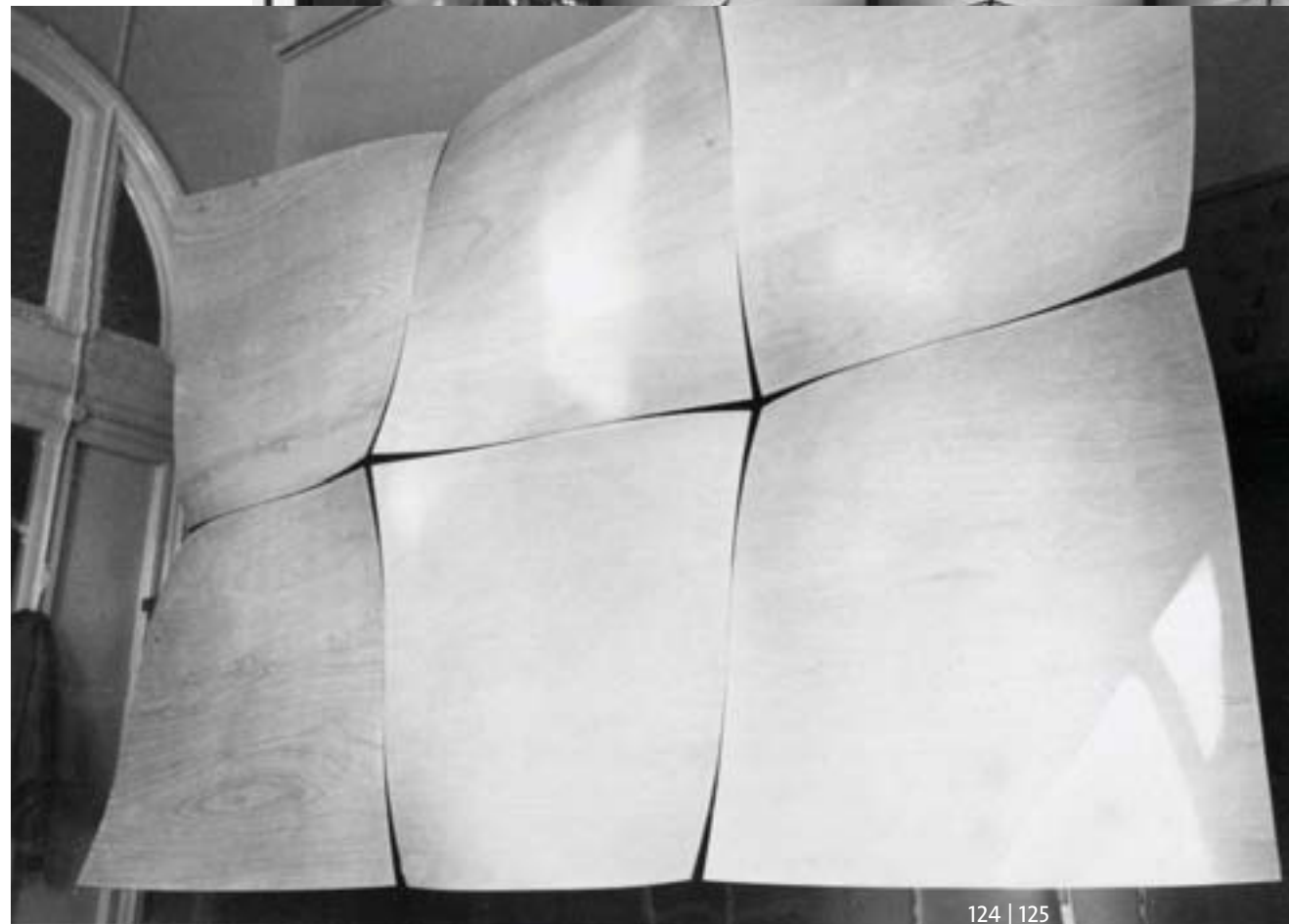
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- 211 | Sketch for steel sculpture, 10,5 x 15,5 cm, 1982
- 212 | Photo: K
- 213 | *Kitchen* sequence, 1992
- 214 | Sculpture, stainless steel, 10,5 x 15,5 cm, 1982

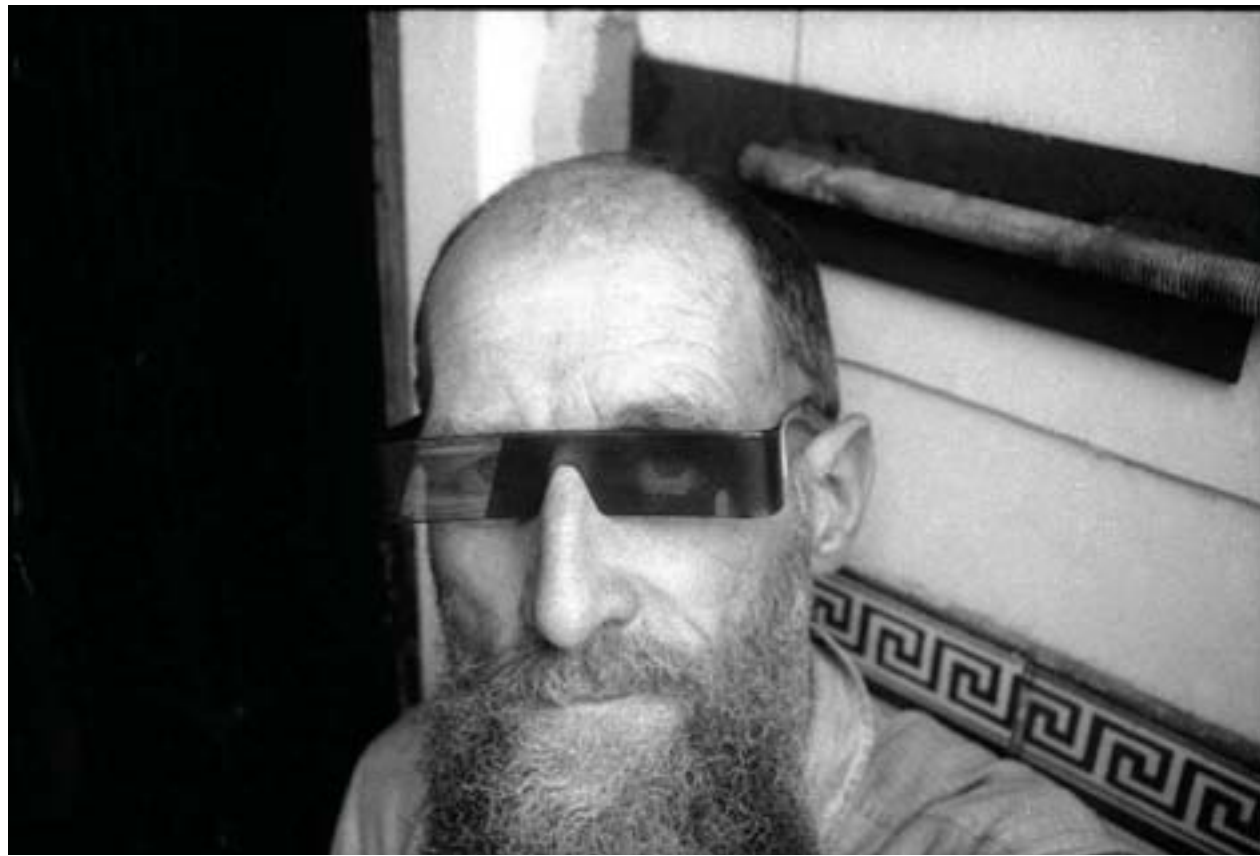


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215 | Six square meters, laminated plywood, 1980/81





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229-242 | Polaroid documentation of objects, *The Artchive for the Future*, around 1980.





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The singular influence of Steiner should not be understated. It is a constant companion to his thoughts, and remains crucial for understanding the strangeness and distance that is so much part of the work, which is the result of an artist in whom a profound spiritual search has bypassed much of the conventional expectation around his work and life. There has been nothing capricious about this, only the integrity of a search and process, much of whose details are perforce very private and highly subjective, indeed hardly open to any form of rational enquiry. It can be added that this is very much in line with particular aspects of anthroposophical communitarian expectation, Steiner expressed an opinion and commented on this at various points. Again scattered throughout the writings of Steiner, one can find various references to the relation between clairvoyance and the access to higher worlds. Steiner remarking: “everyone is clairvoyant; this has been denied theoretically, even though in practice it cannot be denied. Identification with these truths is not all that difficult; when communicated to you, they will be their own force and arouse inspiration in your soul. However, you must not try to receive such insights in a sober minded intellectual way.”

In anthroposophy there is, and I follow the account of R.J. Sierksma here, a cosmic history that is stored in the spiritual archive of a higher world – an archive of the history of all mankind. This so-called Akashic Chronicle accumulates everything that through all of time has been performed by conscious beings, and in *Occult Science* Steiner notes that this archive requires the intuitive side of clairvoyance in order to be read. It is like a library of pictures that can be seen, but they nevertheless require interpretation:





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Spiritual science knows that our experiences in the spiritual world are clothed in images. We should first interpret them; they should not fool us. This requires an inner listening to the colours and tones that make up the higher worlds, and it is only the visit of an actual clairvoyant to the spiritual archive who can bring it alive and give “an absolutely correct image”.<sup>38</sup>

What does art and the work of the artist require, according to Steiner? True art leads to works that make us experience “a secret, expressed in its forms; such an experience shifts our souls into enthusiasm, makes our heart beat faster; it gives the joyful feeling of being raised above one’s self”. For Steiner the spiritual sensitivity of the artist, when directed towards material, also liberates in the material a particular affordance:

when the artist assigns to wood its appropriate strains, the materials oblige him. It should not be delivered according to some abstract understanding of the artist, the artist transforms reality, and pursuing the track of reason, his art gives a deeper satisfaction, because things that come from his hands are set before us as if they flow immediately from the primal principle itself.

<sup>38</sup> It can be noted that Steiner had a definition of exact clairvoyance within his occult researches in which it is that capacity to make observations in the invisible world and to do research, as exact as the natural scientist in the material world.



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253–260 | Polaroid documentation of objects, *The Artchive for the Future*, around 1980.

261 | Object, 1997

262 | Object, 1970/1999, FIUWAC.

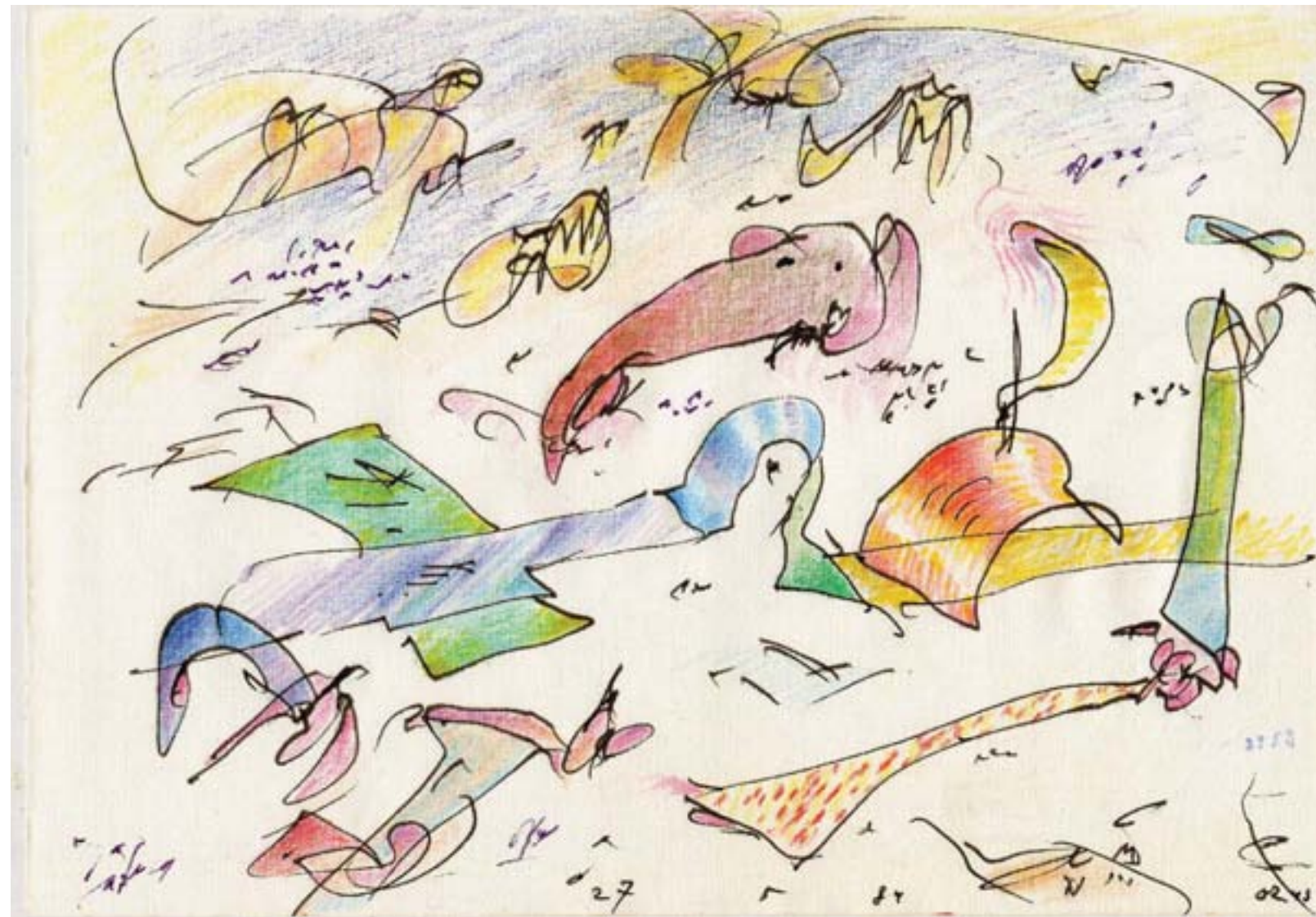
Note: The initial basis is a window cleaner toolkit; documentation photos show the object in *The Artchive for the Future* as early as 1980. After their trip to South America, 1993, Bien added the three white stones. The object was then signed by both artists and prepared for the FIUWAC presentation at Triodos Bank in Brussels.





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263 | Mixed media on paper, 15 x 21 cm, 1984  
264 | Mixed media on paper, 15 x 21 cm, 1984



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Then we have from Steiner a resonant example:

A clairvoyant tells a painter: "What lives in the depths of your soul, is what lives in things. Because you have gone through the things, you live with your soul in the spirit of these things. But in order to preserve your virtue of painting, in order to live consciously what you lived while you were going through the things of the external world, you must keep alive the impulses that produce your painter's art in your subconscious. It is all about the unconscious impulses ascending into consciousness."

Art is also congenial to clairvoyant perception. The function of art is not mere amusement, rather it gives the joyful feeling of being exalted, and it is the inner heavenly peace and perfection in the world of ideas which is so satisfying. Thus:

penetrating the external form of art, its colour and sound; using your imagination and feeling reaching into the spiritual background, thus, the impulse your Ego receives penetrates the ethereal body. This also needs to be understood in the other direction ... all colours, at least all colour proportions desire to be a total human being or part of him. You may have the feeling that red or yellow wants something; these colours desire to be transformed into something that belongs to you, ... what you encounter in red or yellow expresses itself by itself, of its own accord, it brings about the ideal of art. The elimination of all thought.



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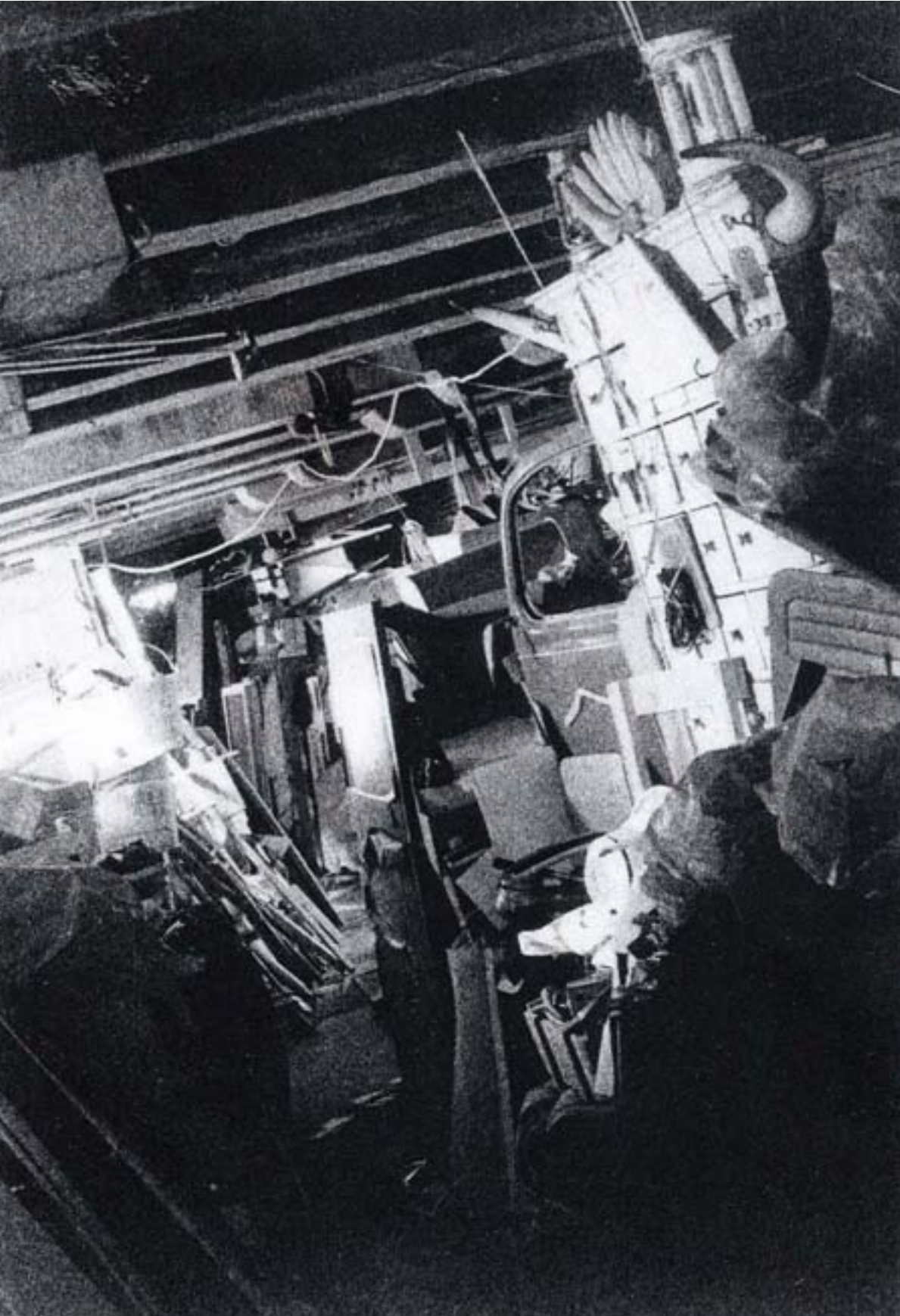
265 | Shade fixation with candle smoke, 1992

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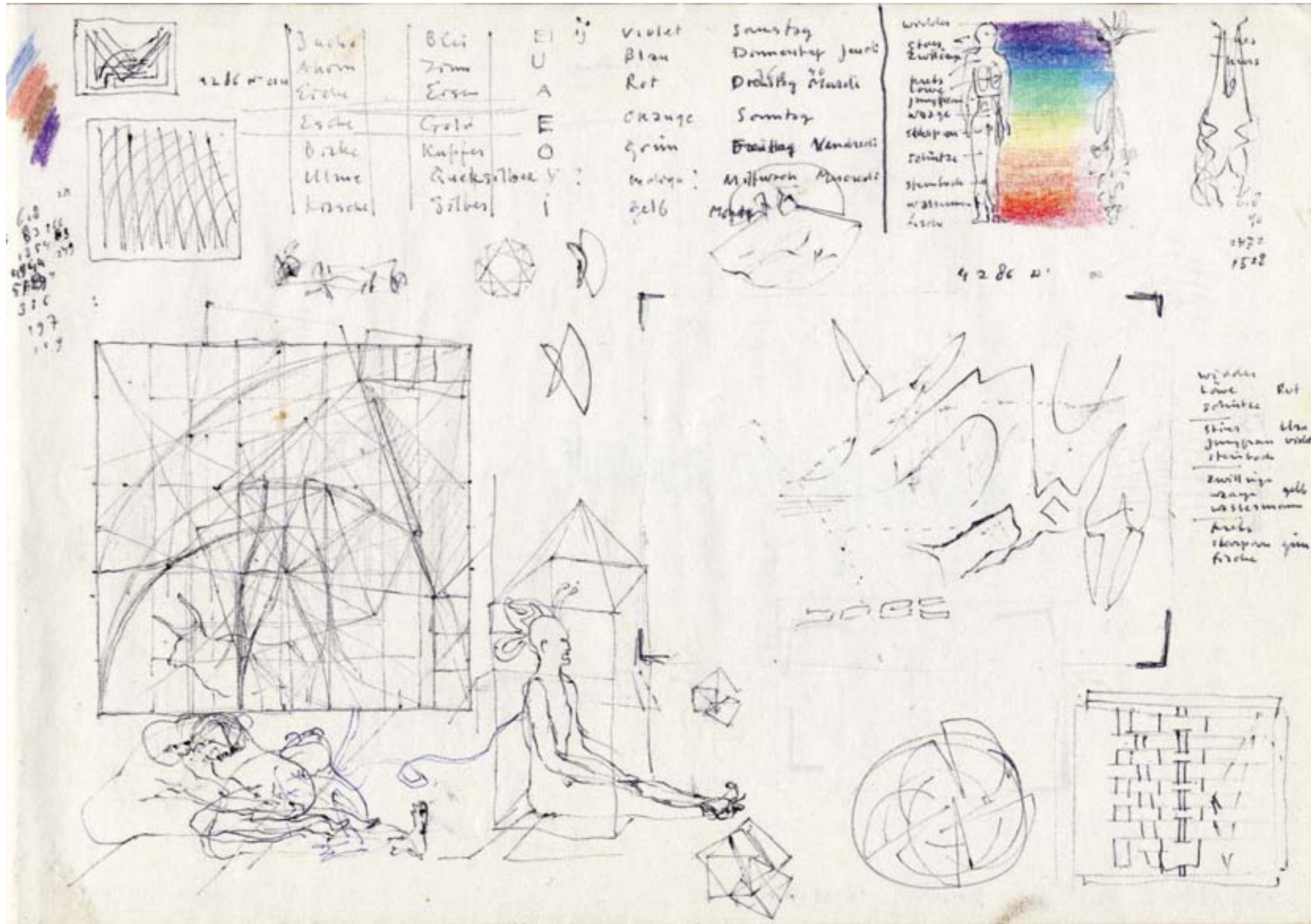
Kloppenburg's exploration of the medium of pastel and the rendering of his vision on sheets numbering nearly a thousand, many of which are still in the shipping containers, is clearly informed by spiritual mentor's thinking; on one sheet he has placed the various correspondences between colours, planets, metals and the body, and this is a map of the world of the pastels and their resonance with what for Steiner is the *Gesamtkunstwerk* of the cosmos.

In his text on the Dornach building, Steiner gives a fascinating account of what is demanded of the initiate towards colour, which he regards as essentially alive, and the response to which eliminates the need for a higher spiritual being to read or write:

While giving oneself up to the essence of colours as they reveal figures, the soulful creation of the figural gets stronger. In those moments of creative painting, you feel as if only moving living colours exist in this world; colours that are creative themselves and that produce something essential. When as a painter you truly paint from inside the colour, you will experience what that colour demands. You say to yourself: 'Now I have dipped my brush in green paint, now I must become a little bit bourgeois and paint the green, with sharp, rough little hairs'. Or: 'Now I paint with yellow, I must make it radiate, mentally I need to transport myself in the spirit, in the shining spirit'. When he paints with blue the artist thinks: 'I withdraw in myself, in my own inner self, in a way I produce a crust around myself,







and that is the way I paint, because I bestow the exterior of the blue with a kind of crust'. Only then does the painter live in the colours themselves, only in the moment does he convey something to the canvas that the soul truly desires. Thus he gives himself to the essence of colour.<sup>39</sup>

It is through colour that we really know things. As we can see in the Kloppenburg pastels, he has also followed the advice of Goethe that colours in nature, just as in prisms, only come alive when mixed. There is then a direct link between colour and feeling, the aliveness is the moment of exaltation and joy that the artist expresses in the work, a form of ecstatic vitality, and an expanse which is a genuine transport. Colours take on life, move and recede, reveal spiritual secrets. As the pastel of *The Seven Graces* shows, and the accompanying list of inter-connections, they echo the seven stages of man's life, expressed by the seven columns of the Goetheanum, which show themselves in different colours.

There is a correspondence between tones and colours.

Solid matter begets colour or can become colourful as a result of the fact that the earth has been liberated from the forces that were still inside her when she was bound up with the other planets. Subsequently these forces become effective from outside, i.e. from the cosmos; in this way they summon the inner colour-force of coloured minerals. In fact what once left the

<sup>39</sup> For this see the publication, *Der Dornacher Bau als Wahrzeichen geschichtlichen Werdens unkünstlerischer Umwandlungsimpulse*, Dornach, 1985, and further discussion and bibliography.





272 | Photo sequence Ternaard, Friesland, July 1974



273

273 | *Crucifixion*, mixed media on paper A4, July 1986  
 274 | View from the dike to the east towards Wierum, 1974  
 275 | Studio Ternaard with large canvas in progress, 1987  
 276 | With Rahel Neeltje, Ternaard, 1985. Photo: T. Maas



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earth, now affects it from the cosmos. Thus, in minerals, we observe that the secret lies hidden much deeper than is the case with the origin of the green colour of plants. Because all this is so much hidden, it touches the essence more deeply, it does not merely penetrate the living world of plants, but even the mineral realm.<sup>40</sup>

This is what helps us to understand, as Sierksma has pointed out in his work on the Goetheanum, why Steiner searched for transparent mixes of ephemeral pastels to decorate his cupola. Steiner will speak of colours expressing different attitudes as demanded by their character. For Steiner black and white are not colours, and no white is used in the building. Steiner has drawn attention to the subtle bodies of all existent beings, and opened up the area of the limitation of the senses; he has also renewed the older cosmological principle of

<sup>40</sup> For a further discussion see: R. van Bemmelen, *Rudolf Steiners farbige Gestaltung des Goetheaneums*, Stuttgart, 1973.



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277 | Scale enlargement, 1987. Note: After being at the 1988 exhibition *Borderline*, Commune di Monteciccardo Pesaro, Italy, the work was not returned to the artist and remains untraced: WANTED. (Information please to: F.I.U.Amsterdam.)

278 | Study for Scale enlargement, pencil on paper, DIN A4, 1987

the *anima mundi*. This may well be traced into one of the oldest cosmological principles of which we have awareness in the Western tradition, that of the breathing of the cosmos and the whole of creation as a living being, characterised by inhalation and exhalation.

Returning then to the statement, “Trashthetical Litterarture”, we see the first indication of the artist’s summary of his life’s work. It belongs to “trashtetics” to “litterarture”, the pun again being on trash and litter. While it is entirely possible, within a biographical context, to trace the way in which the devastation of the war in Holland changed the relation of consumption to the object world, it should also be added that there is also in the artistic tradition a rage for order, which in Mondriaan reaches its culmination in the effort literally to abolish space. This powerful gesture of Mondriaan’s is of some significance in trying to capture part of the inheritance of the contemporary art scene against which willy-nilly Kloppeburg sets himself. Rudolf Arnheim, in his *The Dynamics of Architectural Form*, makes an interesting reference to this aspect of Mondriaan, and one can situate it in a more complex inheritance in which the fear of space has literally forced the artist to treat the intersection of lines as a primary phenomenon, that is to say to visualise the grid of Holland in a form of potent abstraction which does not simply delineate but enforces through a form of monomaniac insistence, and what amounts to a rigid and highly inflexible doctrine.



Arnheim quotes from a letter from Mondriaan to James Johnson Sweeney of 1943:

You know that the intention of cubism – in any case at the beginning – was to express volume ... This was opposed to my conception of abstraction, which is that this space just has to be destroyed. In consequence I came to destroy the volume by using the plane, then the problem was to destroy the plane also. I did this by means of lines cutting the planes. But still the plane remained too much intact. So I came only to lines and brought the colour to those.<sup>41</sup>

In Arnheim’s analysis Mondriaan dissolved the closure of his rectangles by transforming the contours into what Arnheim calls “object lines”. He made the corners into crossings aided by the tendency of straight lines to continue in their own direction rather than to break around a corner. Mondriaan wants to eliminate the difference between the “realistic” description of

<sup>41</sup> Rudolf Arnheim, *The Dynamics of Architectural Form*, University of California Press, 1977.

279 | Pastel on wrapping paper, 75 x 100 cm, 1984, private collection. Note: Pastels are framed with a grey board mat, a neutral colour zone, and frames are preferably produced from old boards, nail holes, glued joints or old repairs are integrated as ornaments in such cases. Photo taken in front of Lauriergracht 109, *The Artchive for the Future*.





solid objects and empty space. This is one strategy to overcome the *horror vacui*. Even given the precision of his trajectory, Mondrian nevertheless did not follow his logic and cease creating works, or art-objects. The canvas for the easel or the wall still belongs to the latent fear of the *vacui* or void, and the effort to bring the flatness to itself, away from any suggestion of volume or dimensionality was also a gesture to shore up the optical sensation of a flat image and close off the issue of depth and movement for things, on the basis that, and this is an aspect of his hermetic belief, the abstract was more real than the merely “real”. The deeper problem of the misology of the cubic, or the fear of the third dimension, which Worringer outlined in his *Abstraction and Empathy*, did not disappear by these increasingly strident claims for minimalism. Part of the reason, one may say, was just the weight within the Dutch tradition itself, of the relation to the



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280 | Pastel on wrapping paper, 75 x 100 cm, 1987, FIUWAC  
 281 | Pastel on wrapping paper, 75 x 100 cm, 1984  
 282 | Object, wood and dried fungus, 1990

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283 | Pastel on plywood, 152 x 152 cm, 1985  
284 | Pastel on wrapping paper, 10 x 145 cm, 1984, FIUWAC

object world. This relation to order and objects and the fear of space is central to the issue of urbanism in the Netherlands, the development of capitalism, and the dominant ideology of materialism as sanctification. The long material consequence of Amsterdam as the warehouse of the world, caught well in the tympanum on the west side of the Dam, to which the goods and cargo of the earth are ferried and then relayed outwards again, left the city as a personified middle man, a broker between everything that can be dealt, a distributor who takes profit from both sides of the deal. This highly opportunistic situation of merchants with their promissory notes and chattels, and accompanying relativising of all principles, is part of the deeper urban ethos, and it is fully gathered in the tradition of display which relates to the ordering of the world that, one can say, culminates in the fantasy of Mondriaan's eliminations, which is nothing more than a fantasy of control by elimination. Mondriaan too belongs to the tradition of still lifes, except they are no longer of discrete things, but of the nature of objectness itself, in a context where even nature is an artificial construct. This allows for an intellectual, detached and punctual version of Utopia to be constructed as the realm of order and ordering, and explains some of the deep hostility of the official art establishment to the continued existence of artists with different aesthetic and spiritual aims.<sup>42</sup>

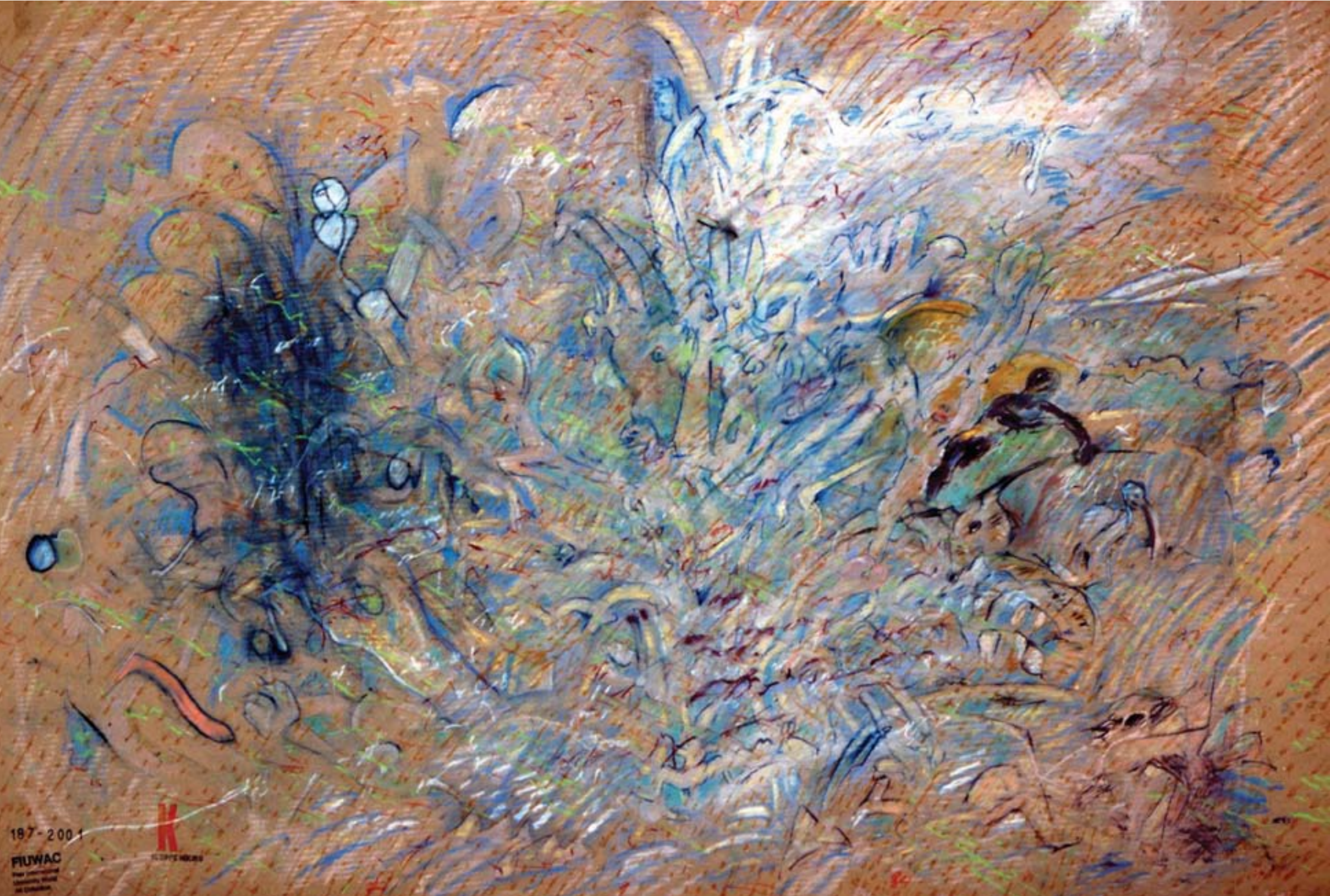
<sup>42</sup> A survey of the exemplum of Dutch capital organisation can be found in: Paul Fren-trop, *A History of Corporate Governance, 1602–2002*, Brussels: Deminor, 2003.

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Even in the semi-official history of Dutch art there is a slight reference to the relation of the orchestration of the genre of the still life and of the object world in respect of order. In varying studies Michael Muller has shown that the European city is a place of both the accumulation and collection of materials that reflect the value hierarchy of a structured world. He further argues that the identity of a place is dependent on the various grades of objectifying or the process of reification in the production of objects, utensils, buildings, clothing etc., and that this is the precondition for spatialisation and the dispersal of objects in space. From the time of the accumulation of objects in the *Wunderkammer* tradition, the state of



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- 285 | Pastel on wrapping paper, 75 x 100 cm, 1984, FIUWAC
- 286 | Virgil Grotfeldt; from the series *Winter Flowers*, coal dust on ledger, 1994. Collection NOG SNS REAAL Fonds (the legal status of ownership is in dispute)
- 287 | Grotfeldt's first visit to *The Artchive for the Future*, February 1987. Photo: WB



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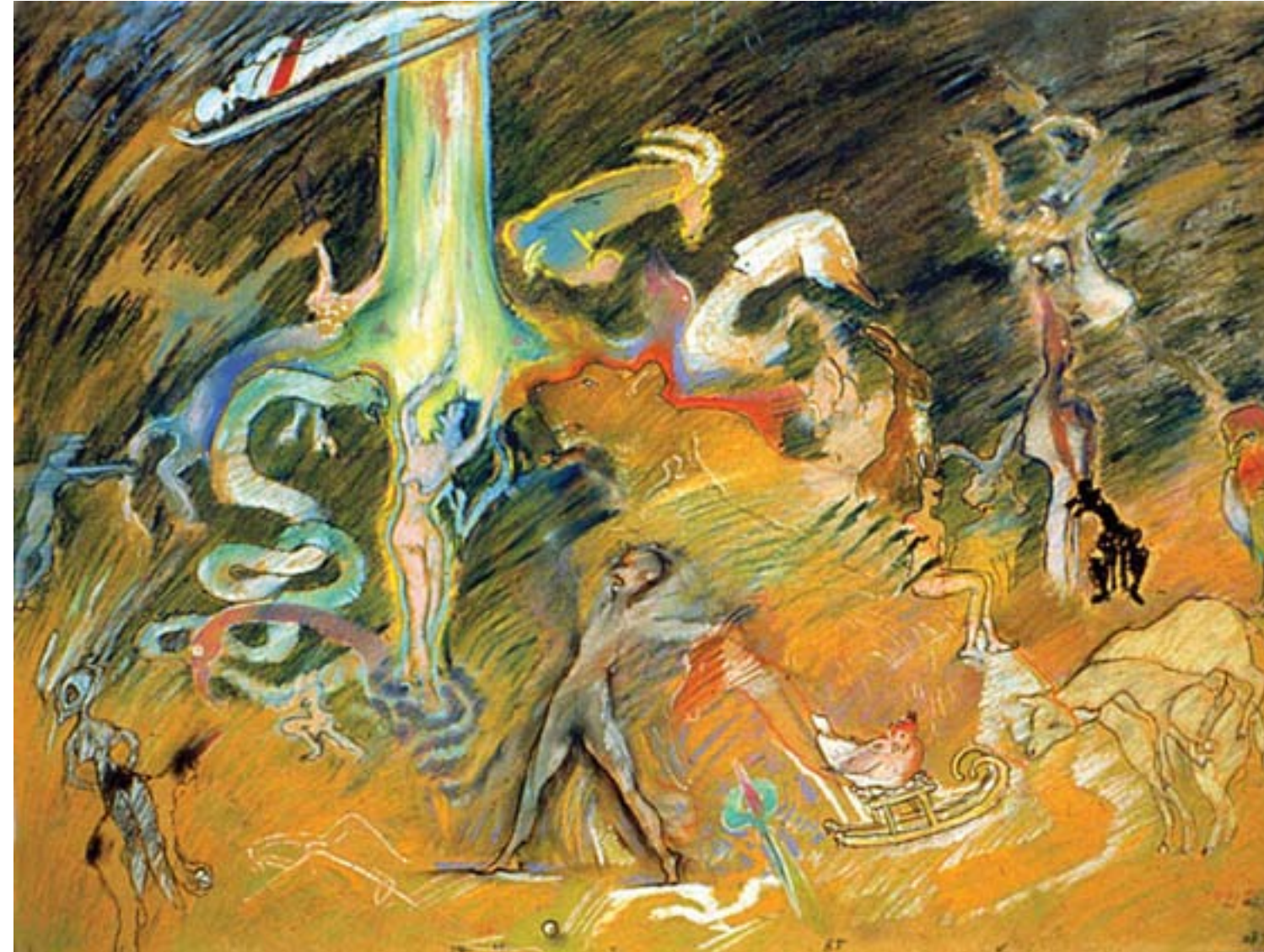
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288 | Pastel on wrapping paper, 75 x 100 cm, 1985

affairs which emerged was that possession of place connects with the ability to see, or the ability to imagine the variety of objects of accumulation in space as being coherent, which entails a further phenomenon, namely a compulsion to place things together, and to link this with tradition, the very capacity which museums abstract in a precise way.<sup>43</sup>

By the middle of the nineteenth century – a point made emphatically by Peter Gay and Walter Benjamin – the bourgeois interior became a place of retreat and an index for the self-worth and understanding of the middle classes, a frenzy of collecting that could be interpreted as emblematic of the emergence of triumphant individualism, and this had also the strange consequence that the intention of the city, according to Lewis Mumford, was that the museum was not a consequence of the city, but became a goal of the city; as the gymnasium was for the ancient Greeks, so the museum is for the metropolis.

<sup>43</sup> For further discussion see: *Natural Born History*, Aarhus Naturhistorisk Museum and Hifenate Kunstproduktioner, 2005, to accompany exhibition Natural Born History of Hilarius Hofstede, pp. 59–84, and the exhibition catalogue of *Wunderkammer des Abendlandes*, Bonn, November 1994–February 1995, and bibliography pp. 206–222.



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289 | Pastel on wrapping paper, 75 x 100 cm, 1985  
290 | Untitled object, cow bone and sponge, 1980, FIUWAC

On the explosive growth of museums in Europe in the early nineteenth century, Muller has made the telling observation that the viewing of things not conditioned by “art history” was directed towards those things displayed in the museum as “expensive objects, goods of extraordinary value, yes, but still goods”. The whole process of identity was thus encapsulated in these new property relations, and, negatively, at least in the case of most of the objects displayed in museums, as that which could not be privately owned. Hence, the material world becomes the limit for the structure of subjectivity, and identity is a “kingdom” of objects, knowledge, memories and experience. Subject and consumption belong to each other, being is usurped by the realm of acquisition, willing, and having: “I own therefore I am”. The full implication of such solipsism can be seen in the writing of Max Stirner, which goes some way towards explaining Marx’s trenchant polemics against his writing in *The German Ideology*.

A further point made by Muller is worth bearing in mind, namely that the Great Exhibition at the Crystal Palace, installed in 1851, exemplified that the European city was the place or site for the upholding of the strategy of possessive individualism, and of culture and authenticity, and that the World Exhibition was decisive for how things, and the object world, were viewed, seen and understood at that time, and it is also what drives an aesthetic as a spectacle, or as collective event.



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To this day art-history inherits the disciplined and distinguishing regard first manifested in the exhibition incubated in the Crystal Palace. Only the phenomenon of Fordism and the assembly line will have a similar impact in the discipline of distributing objects and subjects in an ordered space, of which domesticating traces remain today in museums and department store windows. In such a world, the museum, in George Bataille's phrase, became "the lung of the metropolis".<sup>44</sup>

Something of the process is intuited in the tradition of the Dutch still life. In his overview of Dutch art, Fuchs draws attention to this occasionally, to the world of order being engendered, something equally visible in the Teyler's Museum in Haarlem. The commitment is to a rational and clear arrangement of things, which also corresponded to the ideological requirement of "religious" materialism, or at least a state of grace as indicated by material wellbeing. Equally, everything could be exposed, and this transparency also indicated a state of grace, a miming of equality, and a constant reminder of the relative position of everything and everybody, since the world of things and persons became increasingly the same, and the person nothing more than the sum of attributes within the broader order of things. The eventual reality of which abstraction is nothing other than the *tertium quid* of money itself, which will be the truth in Mondriaan's view. The medium becomes the real.

<sup>44</sup> I am grateful to Professor Muller for allowing me to see his unpublished paper from which this is taken.







In proposing “trashthethics”, or “trashthetical literature”, Kloppenburg points to the engagement with the collapsed symbolic order of values in rubbish, the things that get excluded, thrown away, treated as valueless, what does not belong to the dominant system of value. It is in its first insistence a refusal, a refuse-all, of the dominant world of logic and organisation and the laying out of the object world that carries so much cultural weight and significance. What is of significance is the realm of value that is created and the realm of valuelessness that is its counterpoint; the things that get consigned to the bin, thrown away, considered useless. One can only read this as a profound act of dissent on Kloppenburg’s part, dissent from the inheritance of his Reform upbringing with its insistence on the control of nature and the perfecting of the world.

Essential to the modern project was that everything could be measured, used, and, when not of value, was to be excluded, treated as waste, garbage, or rubbish. The *memento mori* and the still life give a clue to the rehabilitation of the object world as the bearer of order and value. Rubbish is something which can contaminate and pol-

◀ 293 | Untitled, scratched Volkswagen door, 1988, FIUWAC

▶ 294 | Pastel on wrapping paper, 105 x 145 cm, 1984, FIUWAC







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- 295 | Oil paint on Volkswagen door, 1988, Collection Luk and Barbara Darras, Belgium. Photo: J. W. Groenendaal
- 296 | Traffic jam, *The Artchive for the Future*, around 1988. Photo: WB
- 297 | Coming home early (6.59 am), 1986. Photo: WB

lute, it is the order of exclusion, or what John Scanlan in his book *On Garbage*, calls “a shadow history of modern life”, and can indeed even be viewed as the “uncanny”. Given that this is the fullest discussion of the subject, it is worth detailing Scanlan’s arguments. Contemporary artistic interest in garbage and detritus can be found in the work of Damien Hirst, one of whose installations was cleared away, the Chapman brothers’ work *Hell*, recently destroyed in a warehouse fire, and the consigning of the valueless into new relations by other artists, which is not merely to affirm the realm of value, but to question how this occurs and especially in the revaluation of values of the artistic work, a gesture that has its most profound ancestry in the Duchamp *urinoir*. The domain of ordering is concerned with exclusion, it also concerns itself with hygiene, and the elimination of what can pollute. At the fag end of this is the dream of a disease-free prolongation of life in a well-branded world, in which the ravages of time are offset by the speed at which fashion moves. Therefore one can speak of an internal paradox.

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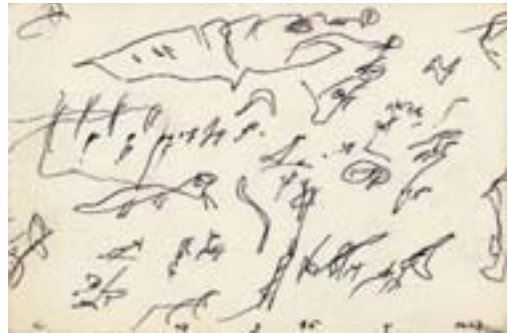


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There is little doubt that Kloppenburg's "trashthetical litterarture" points to this important process of the social assignment of value, and the deep relation to the control of nature. When Walter Hopps drew the attention of Waldo Bien to the archive of Joseph Cornell, what could be argued about Cornell holds *pari passu* for Kloppenburg. Looking at the snapshot Hans Namuth made of Cornell's boxes in 1969, there is a mixture of objects and boxes with descriptions that remind one of the *Wunderkammer* of Frederik III, engravings of which were published in the early eighteenth century. Besides shells, there are love-letters to Jennifer Johnson etc. Scanlan emphasises that the vast storehouse of the banal and kitsch contains precisely:

items that were connected only in the imaginary world occupied by the artist's life. The interesting aspect of these uncanny creations is that they actually did consist of the everyday, often the crushingly banal objects that form the small and over-looked aspects of, one suspects, a distant childhood where the past can be understood as the debris of a life that somehow continues as a ghost of the present.<sup>45</sup>

45 John Scanlan, *On Garbage*, London: Reaktion, 2005.



302

- 298 | Ink on board, 10 x 15 cm, 1985
- 299 | On the other side of the above
- 300 | Pastel on wrapping paper, 75 x 100 cm, 1983
- 301 | Pastel on wrapping paper, 75 x 100 cm, 1983

302 | Trashthetical object, nylon stocking and fabrics, undated. Photo: WB





What is different in Duchamp, and in the tradition of the *Wunderkammer*, is that in the former the relationship of the object to the art public creates a genuine hole, in which only imaginary activity is possible. The gap cannot be filled with meaning. In the *Wunderkammer* there is a bridge constantly built between the natural order and that of the “encyclopaedia”, and it displays the world in miniature, a point that reaches its logical conclusion in Walter Benjamin’s *Arcades Project*, where the passage is itself a miniaturised site of the development of capitalism and also the place where it imagines itself for the future. Cornell’s boxes do not depend on any irruption in the object world, these discarded things remain as a presence, a remainder, which are like triggers for the memory, memory of the material past, material that is itself memory. There is no cutting out from some ordered whole the meaning of order, or even in the banality of insisting on a version of realism as the neglected, the discarded, a re-channelling of the perspicuous





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305 | Pastel on wrapping paper, 75 x 100 cm, 1985

306 | Pastel on wrapping paper, 75 x 100 cm, 1985

307 | Untitled sculpture, around 1985.

Note: The work was exhibited at the legendary Museum Fodor exhibition 1985/6. The drawer came from a hardware store around the corner, Elandsgracht. As a young boy K stood almost daily in front of it, at the counter, getting bits and pieces for their business. An example of its contents was nailed onto each drawer. To him it formed a mysterious manuscript, torturing his imagination. Then, thirty years later, it was for sale at the auction house De Eland and became a landmark in *The Archive for the Future*. The hare skeleton on top, *Lepus timidus* Linné, originates from the Natural History Museum in Leiden. The skeleton was dated from the find in Noordwijk aan Zee, 1886, where the young K had spent summer vacations. The hare would now celebrate its 100<sup>th</sup> anniversary during his Museum Fodor exhibit. The scientific description “timide” (timidus) is also part of Kloppenburg’s own character. In 1996, during the illegal building activities of Stichting de Pelikaan, the sculpture was seriously damaged; the builders stole the clockwork on top and the work was bombarded with cement stains. During the forced evacuation by the City of Amsterdam, in October 1997, it was still further damaged and is one of the thousands of Kloppenburg artworks that are kept hostage by the City of Amsterdam and are now, in 2005, rotting away in containers.



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308 | Pastel on wrapping paper, 75 x 100 cm  
309 | Pastel on wrapping paper, 100 x 145 cm, 1985



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view to the domain of the incidental, to act as a critique. This is part indeed of the intense paradox of such an artist's life, that immediate and private things are available for others. This is also the issue of where the memory is located; and secondly it is the question of how things are related. Cornell rarely makes the surrealist gesture which transforms the banal, by the direct action of the artist, into imaginative and conceptual concerns. The things gathered have their resonance from the way in which they are displayed, from the precision of the gathering itself. Things are contained and placed, they are not given special markings, and their settled belonging arranged by the artist is what motivates their perdurance.

One can grasp something personal and private in Cornell, without boundaries, which also adds another dimension, the element of surprise. Unexpected relations are created, and affinities, rather than precise gestures towards the object directly. In some sense we can speak of the deep singularity which these relations open up. Whilst placed together in the context of the artist's choosing, and this is a very fundamental aspect of the interpretation of these works, namely the intention, which often has to be inferred from the scenario of objects, the relational occupations open up domains of suggestion and take one to a private and solitary domain. There is, in this work of Cornell, something of the mystery of inter-subjective communication itself, which the imagination of the artist also primes from his highly personal signature world, something that extends to everything he touches or chooses, keeps and conserves.



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310 | Three black items

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Like Cornell, one can speak of Kloppenburg as a magician of the everyday, a magus of the banal. Unlike Cornell, he has gone one step further in refusing to box or frame the contents within the overall whole of the archive; everything jostles for its own place, eventually gaining a form of sedimentation that belongs to the relation of time and matter, the settling of decay on the long march to transformation. There is sometimes a jolting intention to remove the object, through the tactic of shock and deformation, into a winged hybrid.

An anonymous murmur of things is sounded in the archive as a vast organism which resonates from all its contents. With Cornell, Kloppenburg shares an intense curiosity towards the things of the world, the things that attract attention and to which the gaze is directed. Here it might be mentioned that sometimes these objects were of actual commercial value, in that Kloppenburg frequently went to an art auction house around the corner on Elandsgracht, and would buy items at auction which then entered the archive, sometimes put together with others, and thus launched himself into a surreal, fantasy world, the full expression of which is most clearly seen in his detailed drawings from the mid-1960s which signal the beginning of the archive, or the long series of pastels which showed a fantasy akin to Chagall's, but more ethereal and less rooted in a specific picturing of the life of a community or illustration of particular traditions. In one sense, the intellectual grasp of objects and their



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structure, his continuing study of the geometry of things, the nature of solids, is an homage he pays to the body of objects, which he then relates to through an understanding of shape and form. This is part of the tension that Kloppenburg finds most fruitful, derived directly from Goethe's rational morphology; it becomes, in his hands not a seeking of primal forms, but rather a continual setting up of a resonance in the shape of things, which becomes a search for their emergent properties.



- 311 | Neubrückstraße, 2001. Photo: WB
- 312 | Design for Russian Federation flag. F.I.U.ture Collection
- 313 | Pastel on wrapping paper, 100 x 124,5 cm, 1984, FIUWAC
- 314 | *Lenin Observing It from Above*, pastel on wood panel with sickle, 40,5 x 48 cm, FIUWAC





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315 | Pastel on wrapping paper, 75 x 100 cm, 1980, FIUWAC  
 316 | Pastel on wrapping paper, 75 x 100 cm, 1985, FIUWAC  
 317 | Pastel on wrapping paper, 75 x 100 cm, 1984





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318 | Pastel on wrapping paper, 75 x 100 cm, 1985  
 319 | Pastel on wrapping paper, 75 x 100 cm, 1984  
 320 | Working in bed





321 | Mixed media on wrapping paper, 75 x 100 cm, 1985  
 322 | Mixed media on wrapping paper, 75 x 100 cm, 1985

There is in some sense a delirious democracy of things, no particular value is assigned to what is placed in the archive, and anything could be so placed, from his own drawings and carefully made pastels, composed at enormous speed, to aluminium buckets, stools, a bookbinder's press, faggots of sticks, discarded car doors, old apothecary boxes, stuffed animals, samples of cloth and materials chosen often for their colour, stucco statues, old bits of machinery, Chinese trays and prints, and one could continue the list fairly indefinitely.

Like Cornell's work, there is no mapping of the significance of the disruptions that bring everything together, always away from the natural order, and always towards the imaginative disorder that is the *fête fuaite* world of the artist's own longing, which one must enter to actually see.







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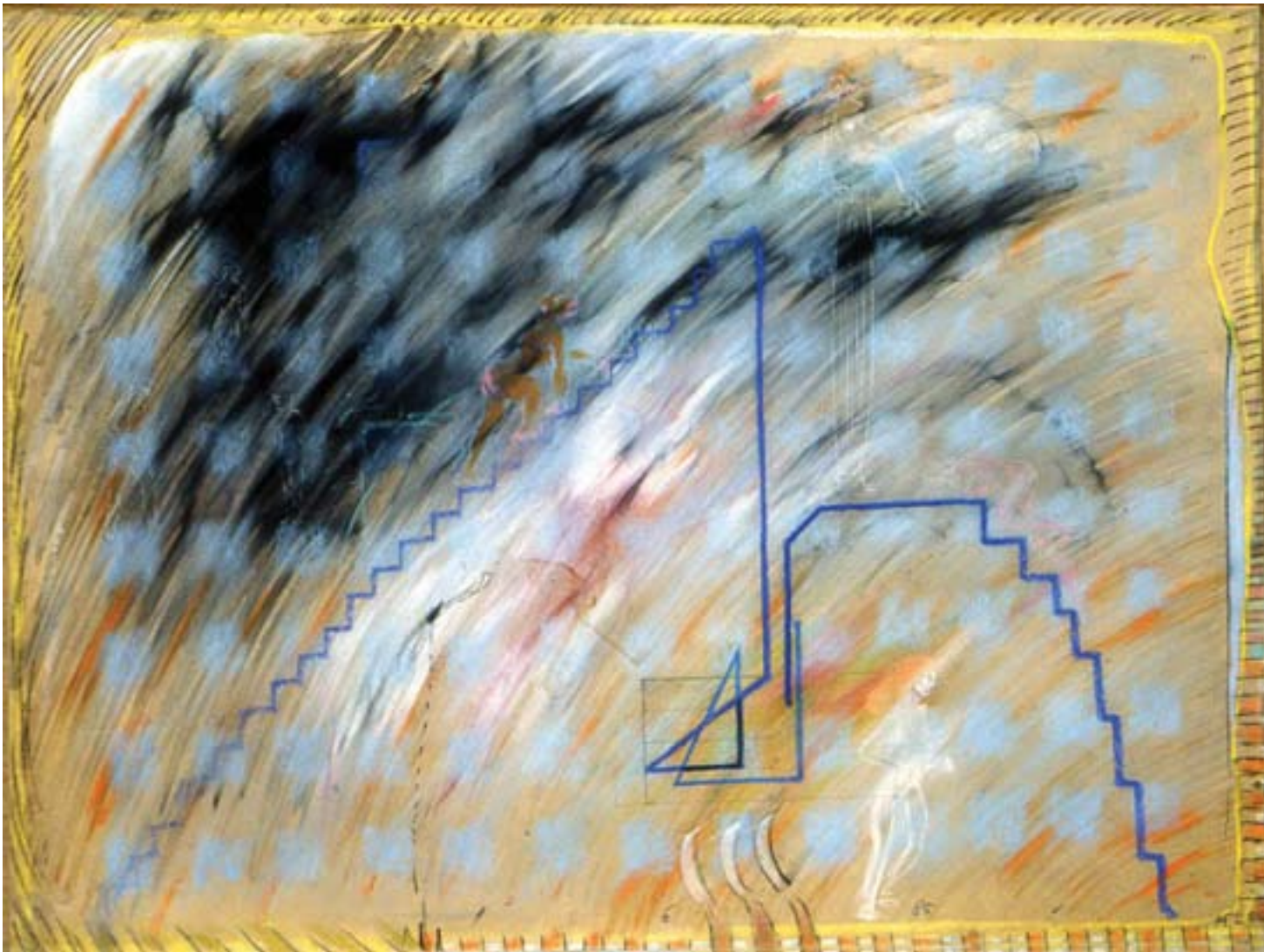
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- 323 | Pastel on wrapping paper, 75 x 100 cm, 1981  
 324 | Pastel on wrapping paper, 75 x 100 cm, 1980,  
 FIUWAC  
 325 | Pastel on wrapping paper, 75 x 100 cm, 1984





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- 326 | Pastel on wrapping paper, 75 x 100 cm, 1985
- 327 | Pastel on wrapping paper, 75 x 100 cm, 1985
- 328 | With, from left, Elena and Rahel Neeltje, studio Ternaard, around 1988. Photo: WB

Kloppenburg's collecting is a kind of ancient hunting and gathering, his visits to auction houses, his awareness of the days when things of noted obsolescence were left out on the street in Amsterdam, a palliative for the loss of charity in the social domain where a hand-me-down functioned in place of direct giving. Trawls through the flea markets, and the everyday serendipity of bric-a-brac available from the world itself, constituted his larger workshop, the jumble of orders in the city itself, a vast repository and for him a playground in which he cherished the opportunity of detritus. Things could then be brought together away from their branded meanings, and given a whole new situation, renewal by context, and thus a re-animation. But things are also being destroyed in this act, and the relation between the artist and the stuff that is collected and the viewer, who has to try and understand what is then shown, is a complex play. In one sense the question mark placed over the object is the real sign, not what is represented, and certainly not what can be simply construed as image. But Kloppenburg was predominantly fascinated with cast-offs.



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Again Kloppenburg differs from Cornell, and the more confrontational materials found by Robert Rauschenberg, whom Hopps described in a publication as having an ecumenical capacity for collecting. Rauschenberg wanted to confront the “art world” with these materials which he literally dragged in from the street. Kloppenburg wanted the materials to come together in a complex web and opera of his making, not to make the Duchampian point over and over to a bourgeois art public, nor to confront the white walls of the modern gallery. Rauschenberg drew attention to his difference from Cornell by claiming: “a big difference in our attitudes is that I dragged ordinary materials into the art world for direct confrontation, and I felt Cornell incorporated highly select materials to celebrate their rarification. I love his work but I think that we live in different worlds.”



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- 329 | Pastel on wrapping paper, 75 x 100 cm, 1987
- 330 | Pastel on wrapping paper, 75 x 100 cm, 1986
- 331–333 | The “flying” pastel strokes, like abstracted birds, have been practiced before while cleaning the sidewalk in front of the Artchive. During this sculptural process, the dirt has gone through a process of metamorphosis and research. When stopped, its was recorded and transferred onto the paper as a “minimal”, “simple” pictorial gesture.

The profane illumination Rauschenberg sought with his combines also contained a polemic against the abstraction and refinement of contemporary art theorising. In some works he openly celebrates junk and the power of combination itself, against the then pseudo-religious arguments around flatness and colour fields. Was there a way out of taste? This issue, which lies at the heart of the development of aesthetics from the first quarter of the eighteenth century, especially in the work of Hume and Burke, has become the “frame of determination” even in the radicalising of the modern. Nevertheless, neither Cornell nor Rauschenberg moved as far away from the problematic as they thought. They were still tied to forms of presenting that were assimilable to the conventions of display and art galleries, and both were still in the deeper “frame” of the picture itself. What is really remarkable about the whole undertaking of Kloppenburg, is his surrender to the destruction of time to open up a future, and his genuine distance and detachment from the commercial world of art through gallery representation and well-cultivated careerism, including the increasing sententiousness associated with the crossovers into the worlds of art from pop singers to drag artists, who rather wilfully took Beuys’s “everyone is an artist” as a licence for further exhibitionism and egoism. This also distinguishes Kloppenburg from the engagements of Arman, Tony Cragg or Cornelia Parker, although Scanlan’s considerations of their work in his *On Garbage* is of value for a broader understanding of the cultural historical context, and even the kind of animosity which greeted some of these artists.



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334 | Pastel dust table, *The Artchive for the Future*, 1996.  
 Note: After a pastel drawing is considered ready, it's carefully taken to a little table next to the window with plants nearby (asparagus and other ferns), the botanical garden or jungle. With a special touch from his finger on the back of the drawing, the loose colour grains start to drift down. The table is prepared with little objects (several can be seen in the Polaroid series and other photo documentation), and form an inhabited landscape or sculpture garden, covered with a colourful, magically radiating dust that appears, on first sight, to be "grey", a treat for expert eyes. All those subtle sculpture settings were brutally demolished during the illegal renovation in 1996, when, unannounced, the original old cast iron windows were replaced.



In retrospect, Cragg, Parker and Arman, Rauschenberg, Cornell and Kloppenburg are involved in a deep search around the object and identity that culminates ostensibly in Tony Cragg's *Harvesting*, where it supplies a self-image, what Yeats once called the "the foul rag and bone shop of the heart", with Cragg a garbage shadow figure "visibly collecting the fruits of matter", Benjamin's image of the *Lumpensammler*, collecting fragments and gathering the detritus and debris. But, here again, deep ambivalence is in play. The ambivalence about the entire world of past things. Looking at the famous painting by Caspar David Friedrich of the earth breaking up, one is reminded of those catastrophe theories of geology which saw the order of the earth also made up of the stretches of time in which the disorder of stuff and materials broke through the surface, and that what haunted even the most intense architectural fantasy was the ruin. It is in this context, which eventuates in Beuys and that is also echoed in Kurt Schwitters, that one can more directly place Kloppenburg.

Some of the parallels with the biography of Schwitters are direct; both artists were involved in work on typography, and both artists had a relation to the commercial world in their initial exploration. In an article linking Schwitters to Warhol and Haring, the Dutch writer Hettig draws on Schwitters's immersion in the commercial world as a very important factor in modernism, leading to his "Merz" proclamation. The full import of that discovery was that the word "Merz" came from the final syllable of the name "Kommerz Bank".





It is homophonic in German with the name for the month of March and also rhymes with *Schmerz*, the German word for “pain”. It is worth noting that the conception became generalised by Schwitters to encompass all of his activities, and as a global concept came to represent his entire artistic ambition.

Throughout the work of Kloppenburg there is one consistent subject, and that is his visual responses to the city of Amsterdam. The city to which he responds is also at his doorstep. His daily rituals often involved going through the city and literally salvaging what it discarded. His earliest works refer directly to scenes at the harbour, and later through the 1950s many of the experimental works are a direct response to features of the built environment. This refers to the physical dimension of the street on which he lived. The houses which are mirrored across the canal, and the reflections of the houses and the sky in the canal, often lead to a kind of swooning hallucination, where the virtual replications deprive the senses of everything weighty or made up of physical resistance. Not only are the houses mirrored across the street, there is also a mirroring downwards in the waters of the canal. Furthermore, one can look through the houses, and this also confuses the issue of the private and the public, with the view into the dwellings of others often allowing a view of a tree or another building behind the house. This penetration of sight, and obscuring of the delineation between the private and public domain, makes the intimacy of the neighbourhood more intense. The small scale of the footpaths, and the intricate street furniture of lamps and advertising hoardings,





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336 | Waldo Bien, *Death Room Interior*, 1985. Note: The sculpture DRI was carved from a layer of coal, named H5 and found at a depth of 800 meters, in the German coalmine Fürst Leopold Wulfen, Dorsten. The essential consideration in Bien's choice of carbon was the awareness that its blackness, the sublime darkness, originates in light, being a metamorphosis of the colourful plants of the ancient carbon period, and finally would be transformed into light again in the distant future. K accompanied Bien on his working visits to the coalmine. To indicate that later forms of life, like ourselves, were already present in this early period of evolution, as future destiny and potentiality, K drew their forms onto this carbon layers, between fossilised plants. The coal dust that remained from this sculptural process was handed to the American painter Virgil Grotfeldt who has been using it as his medium since, transforming what had been (for Bien) a primarily "sculptural" medium into a new, pictorial dimension, with the esoteric knowledge that its darkness is light. It also triggered a large series of collaborate works in an "open framework" between Bien and Grotfeldt and on one occasion, in Houston in 1997, also with Kloppenburg. The full description can be found in the books: *Waldo Bien* by Patrick Healy, 2000 and *Virgil Grotfeldt* by Patrick Healy, 2003, both published by Wienand Verlag Cologne.

337 | Virgil Grotfeldt, acrylic and coal dust on counter-top, 2000, FIUWAC



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the fossilised blue stone of the kerbs, and the creeping gardens that move over the facades, with trained roses and miniaturised frontages with their small pots, giving the street a physical and cosy atmosphere that in the summer is extended by picnicking on balconies and sidewalks, emphasising the fluidity between street and interior, where the *fête champêtre* of the bourgeois Arcadia celebrates the quiet occupations of the citizens.

There are many works by Kloppenburg directly based on his view of the canal and across the city from his studio rooftop. In his various sketchbooks one has a day-by-day registration of his immediate environment. Sometimes it is the display of domestic items in his rooms, and the objects that were brought almost daily from the streets into the studio to be placed in *The Artchive of the Future*. These could be fetched from the flea-market on the Waterlooplein, or at the nearby auction house on the Elandsgracht where he often purchased items to be used in his sculptural projects. Throughout the sketchbooks the work of preparation is remote and sequences of sheets sometimes are used to explore a single word or object which is then studied through all the ringing of changes which Kloppenburg can make; then one finds a kind of qualitative shift and a whole sequence of pictorial or imaginative scenes unfold, the best example of that being the sequence of pastels, which roughly coincides with the birth of his children and his ferrying between Amsterdam and a farm in Friesland, at the Ternaard dike, and which then trails off after ten years of intense activity, leading to the production of perhaps 900 large pastels, initially on ply-board, and then on large sheets of brown paper.

338 | Drawing "future" life forms onto a carbon layer. Coalmine Fürst Leopold Wulfen, 1985. Photo: WB  
339 | Lothar Baumgarten, *Carbon*, FIUWAC



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## THE PASTEL DECADE

Kloppenburg's production of pastels gave rise to a greater public awareness of his work in the course of the 1980s, especially in conjunction with the show at the Museum Fodor during the directorship of Tijmen van Grootheest in 1985. The reception of the show consisted of a mixture of awe and rave reviews, with the "wonderful world of Kloppenburg" being exposed for the first time, and the works read as the culmination of an artist of unusual fantasy and charm.

In an interview, Kloppenburg suggested that the work in pastels was an act of liberation, and that it coincided with the arrival of his children and his learning from them during their exploration of colours, part of the pedagogic practice of a Steinerian education, and that this learning process was a way of releasing him from the rigidity of his interests in the geometrical and the mathematical. This double inheritance can be traced through each of the sequences of surviving sketchbooks, with precise drawings based on geometrical research and what has been developed as cartoon-outline, freehand exercises, with the line of the doodle being explored in a semi-automatic way. There is the tension between the line that is constantly controlled and directed, and the line that is described in its own unfolding. One aspect of Kloppenburg research is the issue of elimination within the constraints presented by the training of written script, the example being the writing of the signature.

340 | Cave walking, Zonneberg, Maastricht, 1986

341 | Carving the Atlantis relief in the cave wall. Eliane Gomperts assisting with light. Photo: WB

342 | Robert Garcet's flintstone tower, nearby in Eben Ezer, Belgium. Photo: WB

343 | Zonneberg, 1986. The marl and flintstone pits and remaining corridors. Photo: WB



In one of the important early pastels on board, one can see the line running along the bottom as an example of this elimination. In this work, which he named *The Seven Graces* (271), several interesting aspects of his work come together, especially the esoteric dimension of the colour scales, and secondly the way in which the contours of the figures and the movement of elimination in the line, more correctly a kind of vivid deconstruction, posits his search again as a wayfarer, someone who travels through his own work.

Kloppenburg's personal iconography opened up to the bird and animal life of the Friesian landscape, and through his cultivation of a biodynamic garden he explored the life of colours and of plants.<sup>46</sup> This interest in the plant parallels Steiner's interpretation of the contemporary age, in which he saw a long cosmogenesis and spiritual evolution resulting in the age of the plant. In this fifth Atlantean age, as he called it, the relation of image and plant becomes the most significant spiritual achievement of human beings in their evolution. Sheets survive where Kloppenburg has stained pages with chlorophyll and haemoglobin, and in which he has experimented with vegetal dyes. There is also a surviving sheet indicating the colour scale and its relation to the human body and to astrological phenomena, and one sees the deployment of these values in the pastel sheets.

46 See 272.

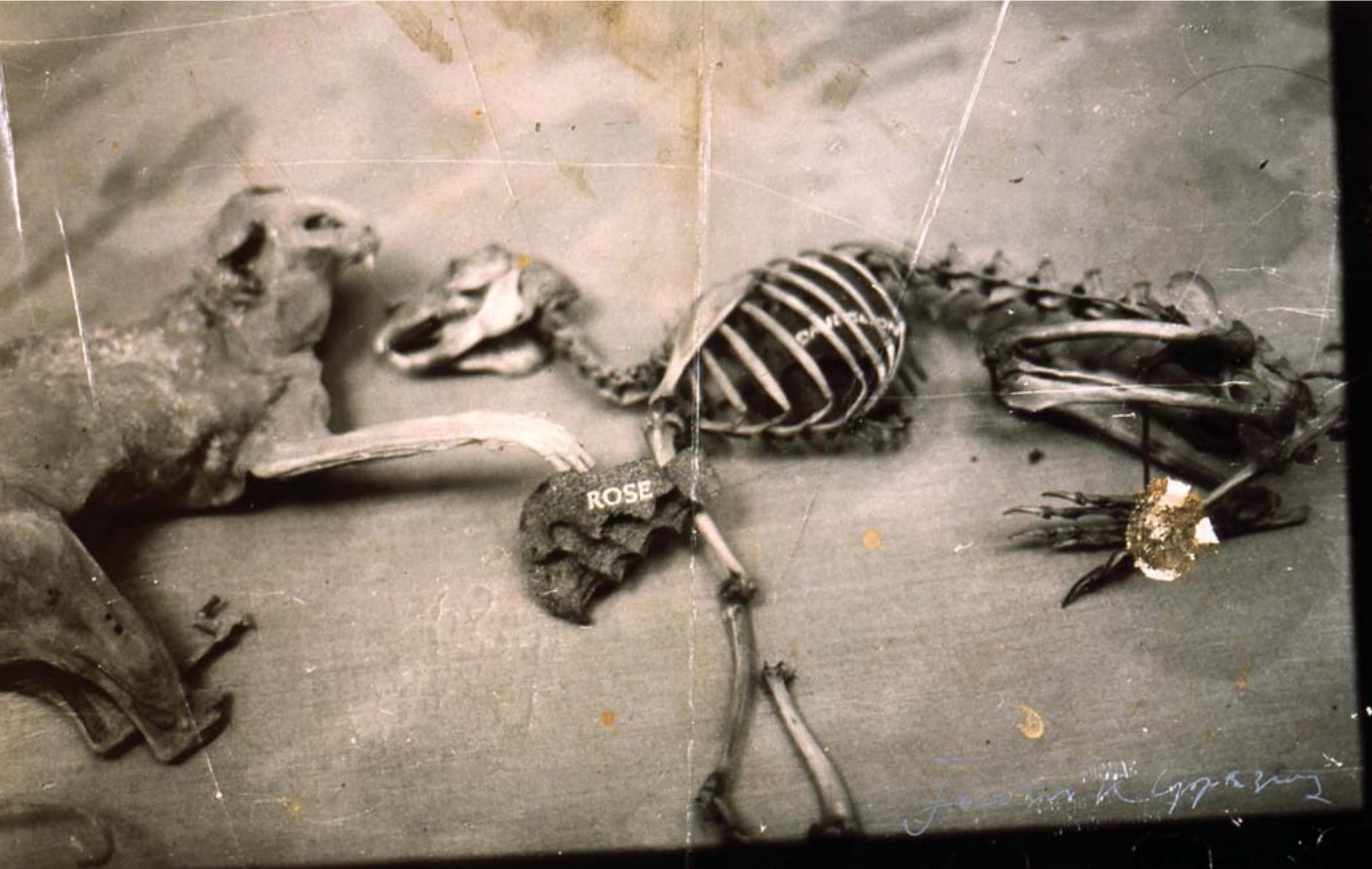


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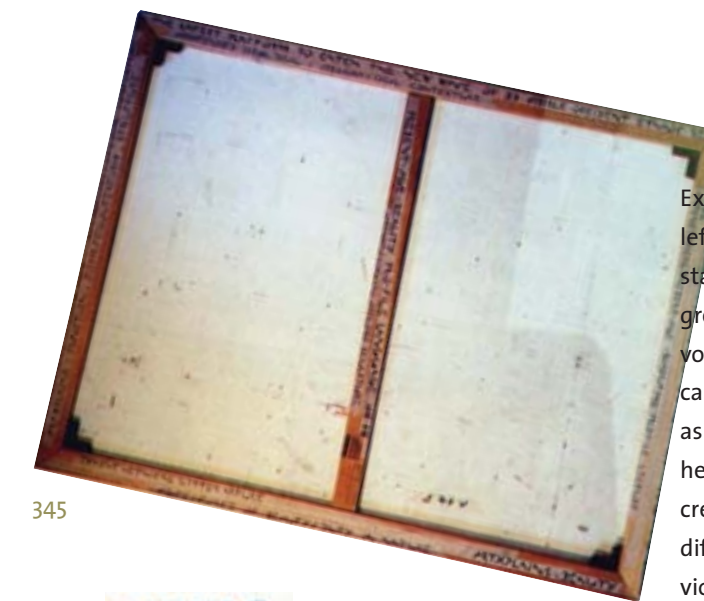




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Examining the top left of one of these sheets (see 007), and reading it from left to right, we find parallel columns with lists of words, and the outline of a standing figure on a colour scale that begins with purple at the top and progresses down to orange-red. The columns of words indicate lists of minerals, vowels, colours, days and, finally, parts of the body. In *The Seven Graces* one can see the esoteric colour scheme at work, with the various figures gathered as a kind of chorus line, their outlined limbs ending in some cases in bestial heads, as much bird-beaked as human, and the splayed legs often overlapping, creating transparency in the pictorial plane. The *pudenda* are aligned and have different colour distributions, consistent with the scheme outlined in the previous sheet.

344 | Untitled, photograph, around 1987.  
Note: The mummified body of a cat and the hare skeleton from the Museum Fodor exhibit, here brought in composition with two sculptural forms with the text ROSE and DANDELION. The plants were grown in his biologically dynamic garden in Ternaard, Friesland. Their juice was used as a medium in a series of chlorophyll drawings, the remaining pulp hand-pressed into a human form that represents the skeleton of the plant as well.

345 | Kloppenburg/Bien: Textual Skeleton, 110 x 140 cm, 2001, FIUWAC

346 | Dover, England, flintstone research with WB, 1994. Photo: WB



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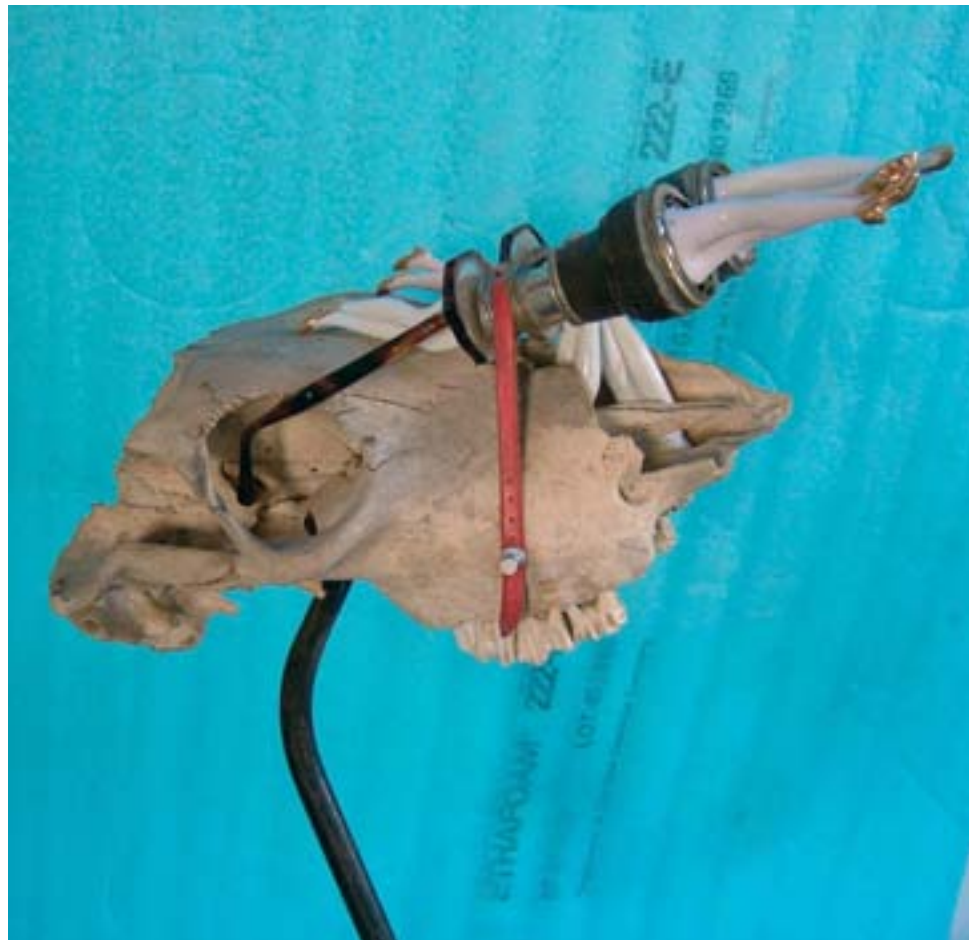
347 | *Three Black Items*, 1986  
 Note: As Rudolf Steiner's thinking suggests, cosmology demands for Kloppenburg a constant awareness of the four elements, earth, fire, water and air, and their spiritual translation. The old alchemical symbols used to describe these elements are square, triangle and circle. Fire and air are both triangles, "fire" a triangle standing on its base and "air" a triangle with the point down. Kloppenburg's geometrical artworks should be seen also within the spiritual symbolism of universal characters, of rhythms, energies, sound and silence and of a complementary spatial understanding. Photo: Galerie de Zaal, Delft

348 | Photomontage (using a portrait by Philip Mechanicus, 1952), 15,5 x 17 cm, 1952/2002

This pastel on board is one of the largest ever created by Kloppenburg, and indicates his preference for the rapid medium over slower oils or acrylics, which in part precipitated his decision against painting. The brilliance of the technique is in part related to its speed, but another dimension is also significant; given his commitment to speed and flows, there is a vectoral demand for the colours, it is always his intention that the colour scale remains fluid, and that colours are not set off against each other in blocks. The main consideration is the scale, what one might call the pitch and warmth of the tones, and this Kloppenburg achieves by shooting the colours into each other and combining and creating different hues and tonal values by running and rubbing colours into each other. This requires very intricate and precise manipulation of the chalk, and knowing where to apply the pressure of touch when rubbing colours into each other. His visual sensitivity is so intense, and his own registration of effects so subtle, that he disliked, in principle, fixing the colours, allowing only the effect of the west wind over the sheets, which he would hold outside his studio door, to get rid of excessive pastel dust, and in this manner he hoped to preserve the brilliance of the effects. *The Graces* correspond with the days of the week, the number of fixed planets, the various metals and minerals ruled by these planets, and the microcosm of energy that is further held in the body. The holistic search, which is taking place in the garden, is also at work in his figural transpositions, which here move between the mythological and suggestive to the mysterious and hybrid creations that he favours (see 271).



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349 | *Homage to Marcel Duchamp*, 1986.  
 Note: The work was produced in Amsterdam especially for the *Homage to Marcel Duchamp* exhibit in Philadelphia. The skull in K's hand luggage caused some trouble at US customs, as usual. A Duchampian pedestal was found in the Becker Building and used, but later got lost. In 2005 it was replaced with a more archaic one that came from Africa.

350 | Philadelphia, 1987. Photo: WB

351 | Invitation for Marcel Duchamp homage, 1987

With respect to the elimination of the signature, one finds it running along the bottom of *The Seven Graces*, and fully exploded as a pictorial and active motif in explosive pastel in (269), this too echoes his interest in the energy of the surface with which one finds him experimenting in the silk works of the 1950s. Here there is the acceptance of the 'chaosmos', where the order of drawing is released into the free movement of the hand, and the movement terminates at times in recognisable shapes which have been pulled out of the hand's rhythmic exercise. This is like an improvisation, where the hand becomes both a conductor and a performer in one, and the splaying movement which is released from the control of the signature eventuates in suggestive forms and a dense surface of marks, where it seems like small rabbit heads, or hare's ears, start to pop up, and one's visual confusion is a little like seeing shapes in the bole of a tree during twilight, which at once resemble faces and other figures.

Here there is no particular narrative element. With the movement of the handwriting there is always a temptation to read it as text. Kloppenburg has reversed the work of his earlier years, where whatever he was writing had a destined meaning, for placards, billboard hoardings, advertising material. In the pastel he releases himself to the motoric movement of the hand, and this feels for him, according to Bien's report, like the wind blowing over grass and that he wants the lightness of air to enter the sheets in the speed of the moving line. There is a language in

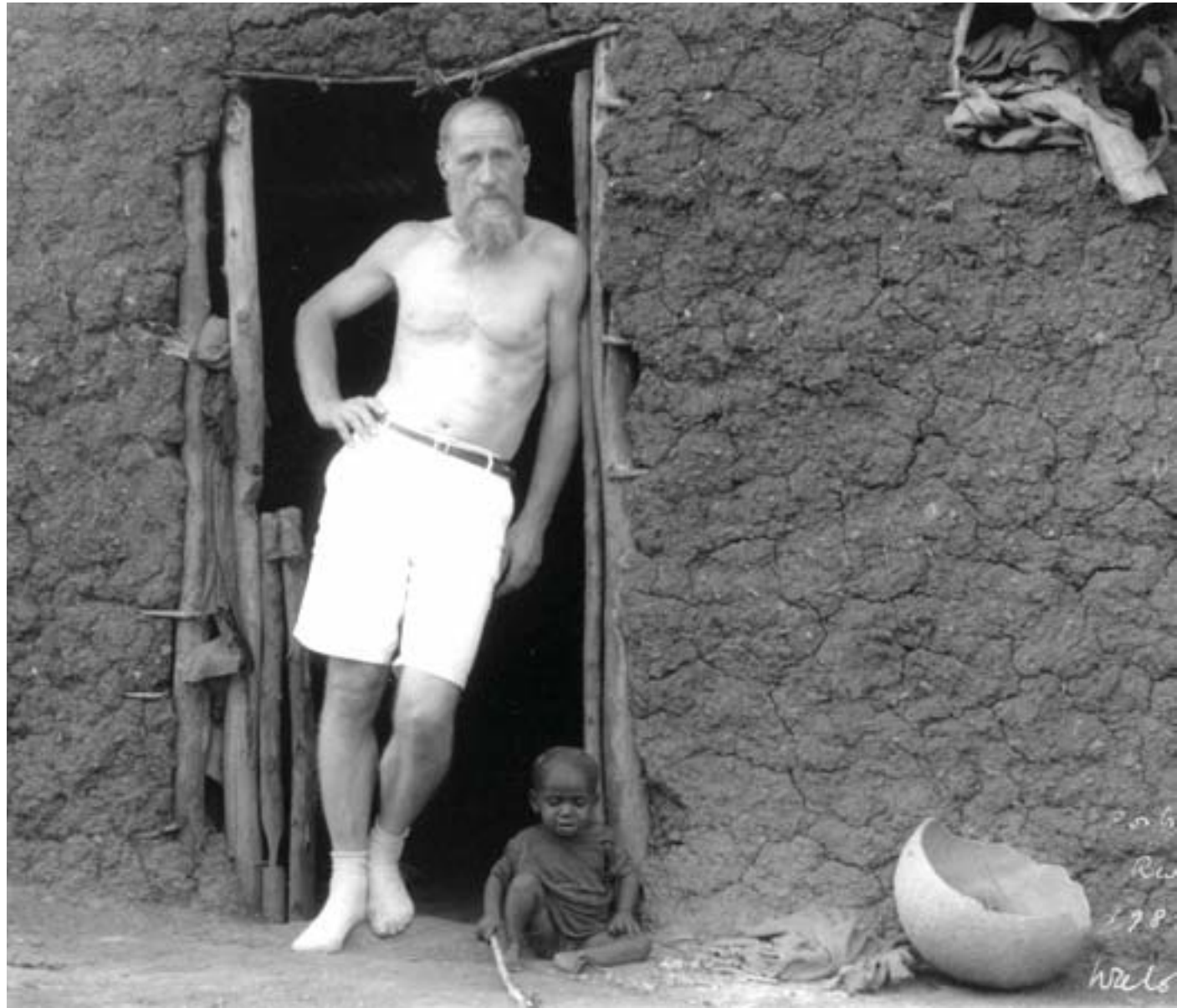


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the motoric, a kind of direct physiology, and the lines resonate with health and wellbeing, as he opens himself to the horizon. The openness here is involved in thousands of exercises in pen and paper, and later there is a state in which he adds shades, and this begins to force him into a situation where he has to decide on what side of the line should one place the shade, how does one deal with the concave, convex shape, mass and counter-mass?

Tackling this problem is a permanent feature of Kloppenburg's sculptural work, so that the pictorial element is not the dominant one; it is as important for him to see the weight and gravity of the lines on paper, and their resilience and capacity for movement. Throughout (269) one sees the play of the mass and counter-mass, and that the figures appear and become substantial; literally they represent an upsurge in the movement, something that manifests itself, out of the ceaseless and restless line. This becoming of the sheet advances no



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353 | Untitled photo montage, 1989/2005  
Note: The 1989 photo, taken by Bien in Rwanda, was laid, by K, on the floor at Lauriergracht 123, where a specially made little window in the west wall of the building was set with several prisms, and spread changing prismatic dots and rainbows with the hourly progression of the late afternoon; the light oracle. K photo-recorded it happening and this ultimately led to this work.

354 | Trashthetical lecture, Rwanda, 1989

*cosa mentale* in advance, it rather submits to a process, which – while trained in the strict sense of repetition and notation – improvises from the accepted responsibility of limit in its own freedom as exercise. This also explains why Kloppenburg, throughout his life, has insisted that he is only beginning, and has a horror of the finished and the master plan that is projected towards things. For his imagination there is the enveloping of the forces and activities which are released into the material world, and in which his own responses open out into the unexpected, a movement away from the directed line as having meaning, or the orchestration of directional forces, requiring that he surrender to the experiment of what manifests, and become himself part of the manifestation.

However much the animal life of Ternaard influenced his newly awakened responses to nature, away from the obsessive world of objects which occupied the making of *The Artchive for the Future*, one sees that the release is not towards descriptive realism, which even in the tradition of the Dutch was always mitigated by an undercurrent of symbolic and other meanings. Kloppenburg develops a bestiary. In (279) the circus animals are gathered, but not in any systematic way. He does not gather a particular animal to himself as an image of power or a totem identification. Rather there is a definite play in the imagination, with one of the few realistic portrayals of animals being an ink drawing of two butting goats illustrated in *PPP*, no.13.<sup>47</sup> In (279) the various animals are both recognisable and not.

<sup>47</sup> *PPP*, no.13, Amsterdam, July 2001.



354



at the bottom of the Rhine

Woglinde, Wellgunde, Flosshilde, Alberich

Woglinde

Weia! Waga! Waft your waves, ye waters!  
Carry your crests to the cradle! Wagalaweia!  
Allala weiala weia!

Wellgunde

Woglinde, are you watching alone?

Woglinde

With Wellgunde there'd be two of us.

Wellgunde

Let's see how you watch.

Woglinde

Life from you.

Flosshilde

Weiala weia! Sprightly sisters!

Wellgunde

Flosshilde, swim! Woglinde's escaping!  
Help me capture the truant!

Flosshilde

Did you guard the sleeping gold;  
Watch better o'er the slumberer's bed  
You'll both repent your sport!

Alberich

Hey, hey, you nymphs!  
Now inviting you look, enviable creatures!  
From Nibelheim's night I'd gladly draw near  
You'd but come down to me.

Woglinde

Who is there?

Flosshilde

Someone called from the darkness.

Wellgunde

Who's spying on us!

Woglinde, Wellgunde

Oh! How frightful!

Flosshilde

Guard the gold!  
They warned us of such a foe.

Alberich

Get up there!

The Three Rhinemaidens

What do you want, down there?

Alberich

I spoil your sport  
Standing still here, staring?  
You'd dive down, the Nibelung  
Should freely frisk and frolic with you.



355



356

355 | Self-portrait with candle smoke, on paper DIN A4

356 | Burned sofa, 1990

357 | RHEINGOLD

One of the strangest features of human life is that, when presented with a chart of dinosaurs and other animals, many of them extinct, children have little difficulty, even from the limited range of their experience of dogs, cats, horses, cows and geese, often first introduced in alphabet books, in identifying the range of pre-historic animals, and, as Walter Benjamin once remarked, have no difficulty in their being displayed and assorted in the most improbable landscapes. Something of that jumble can be seen in (279), and this may take one back to the wall hanging illustrated in the school photograph where he is sitting with his sister. On that wall one finds a linograph of an assortment of Australian animals in an idealised landscape from a late nineteenth century Meyer's encyclopaedia. Again this distant memory may be influential in Kloppenburg's way of displaying his animals, rarely singly, and usually in improbable clusters, such as here, mixing antlered and marsupial, a flying fish skeleton, a reposing sheep, and a dancing figure in pink that has human and large hare ears, dancing like the shaman from the caves at Lascaux; the large beaked animal and the marsupial also suggest memories from the early school wall hanging.

The antlered giraffe, and the large bovine creature with a beaked head, point to the redistribution throughout his work; features of the human are shared by the animal and vice versa, and features of one animal are given to another. This hybridity is a fluid continuum in his work, with the shifting of



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358 | In 1990, K undertakes, after long preparations, new light adjustments and compositional corrections, multiple photo sequences of *The Artchive for the Future*. Stefan Hoderlein, a student of N. J. Paik and Hilla and Bernd Becher, Düsseldorf Academy, is his assistant. The films are professionally developed in Amsterdam, then taken to Düsseldorf where standard prints are made at Photo Koch, several also being printed as their mirror images, for the upcoming work on the *Mirror Palace* series. All photo material is spread out at the studio on Neubrückstraße in Düsseldorf. A sofa caught fire and a substantial part of negatives and photographs were lost, leaving behind a complicated puzzle without a visual record since no contact sheets had been made. In 2002 Bien, almost fully depending on his memory, started to organize the material and to put the puzzle back together, a job that is still ongoing in 2005. The photomontages that can be seen in *The Artchive for the Future* section are the first result. After the "sofa fire" in December 1990 the studio room had to be cleaned and fixed again, a creative process all the way. It would lead to the *RHEINGOLD* work; a full sequence of light registrations in a (re) prepared room. The wall and ceiling were prepared with the ashes from the fire or, one might say, the forced transformation of *The Artchive for the Future* itself into a pictorial medium, where the memory of the old Wagner depot and his own *The Artchive for the Future* are physically present in a homeopathic sense. The painterly gesture is an assimilation of writing, flow form and crystallization intentions. We see Kloppenburg in scholarly conversation with Rembrandt, Turner, Wagner, and jazz...and when light (and shades) come in through the window (Düsseldorf is a city on the River Rhine), Malevich appears on stage in the light oracle.

359–361 | Preparations for *RHEINGOLD*



359



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362 | RHEINGOLD sequence, 1990, FIUWAC  
363 | Photo: K

shape and mobility, making it impossible to pin down fixed meaning. Again in his work on the Artchive similar visual intelligence is informing many of the objects brought there, and one has to think of a complex poetry of association where the assonance and full rhymes of shape release affinities and create *portmanteau* assemblages that let the words of language function independently of linguistic meaning.

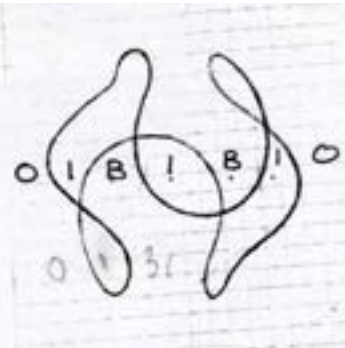
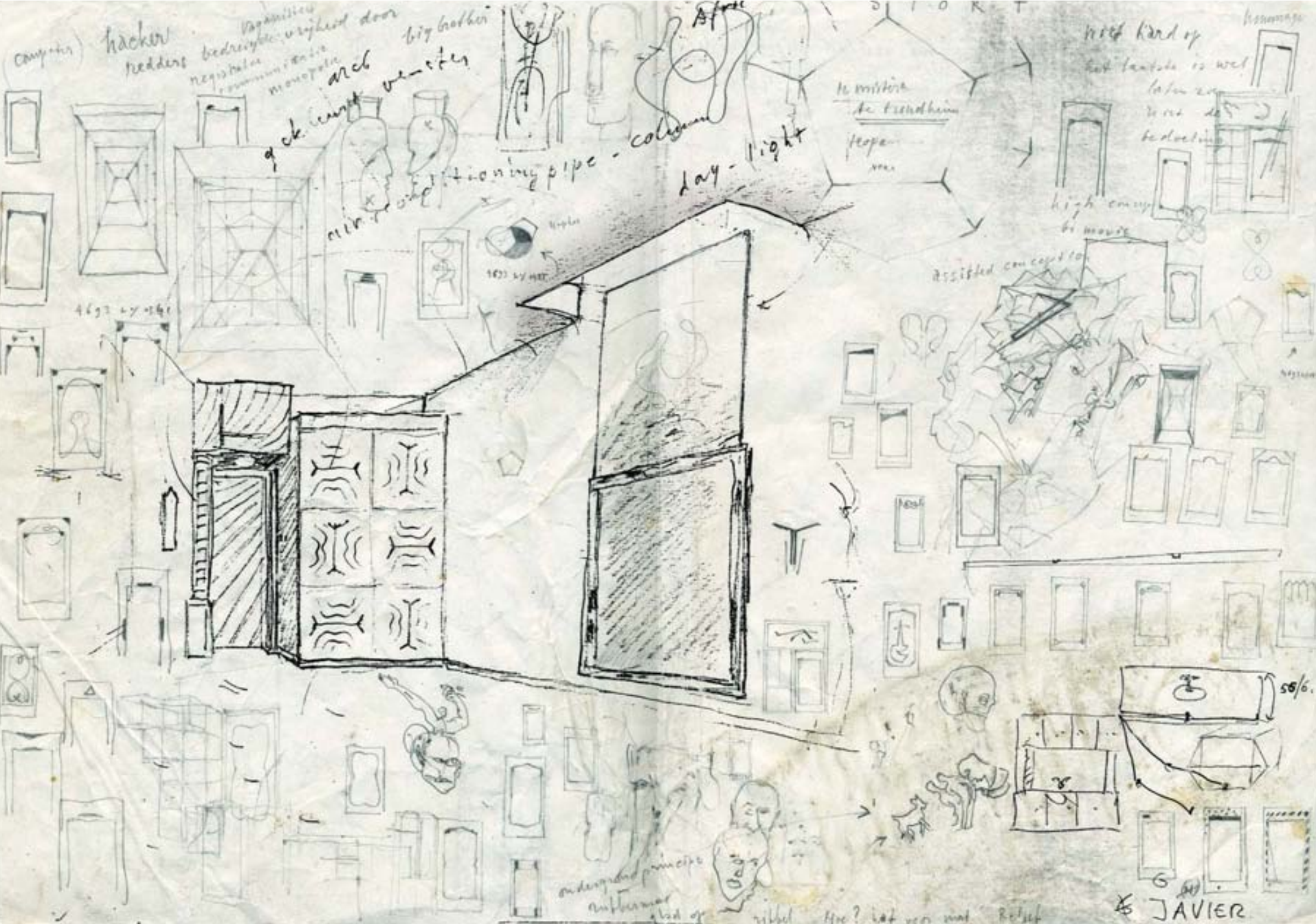
In (280) one sees the coming together of what has been described for (269) and (279), and one finds both the de-constructed signature and the creation of a hybrid display of animals, in this instance. In (280), the *Camel Driver*, one sees on the top right the large protruding head which, when looked at from slightly below, with a blinking eye, shows also the second appearance of a simian head, literally overlapping skulls, and the figure of a harnessed camel being held by a lightly indicated driver. The teeming graphs of the surface – there is no figure/ground separation, the whole having the unity of a stained glass window – plays over the camel and the heads, and is a riot of *sgraffito*, with outlines of the type one finds in the work of pop artists of the day, like Basquiat and Haring. The pinks and yellows of the sheet communicate a desert, and in this instance the swirling graphism of the released motoric is subjugated to the intense pictorial motif, although it is like a mirage constantly in danger of disappearing into the highly kinetic surface.



363

198 | 199





- 364 | Design for architectonic commission at Oibibio, 1993
- 365 | Carl Giskes and his Leembouw Nederland crew realising the Bien/Kloppenburg design for the conference room at Oibibio in clay technique, Amsterdam, 1993
- 366 | Oibibio, ink on paper, DIN A4  
Note: A dynamic drawing line is pulsating around an invisible dodecahedron, showing flow from energy fields. Oibibio was the name of a center for the Spiritual Education, now out of existence.



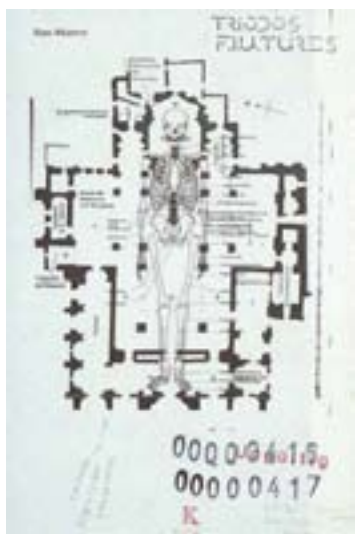
Having said that the bestiary is hybrid, it is worth adding that there is a precise *topos* for some of the sheets, which explains the choice of animal, and also the curious intricacy of his response. Near the studio there are two streets that run at right angles from the gracht; one, the first he would meet on turning right from his house, is Hazenstraat, and the next is Konijnenstraat, the street of the hare, and the street of the rabbit. These two animals are viewed as spiritually different, one highly social and the other solitary and very shy, one prolific and profligate, the other secretive and exquisitely nervous, but possessed of great speed and agility, often fending off predators by using its powerful hind legs to run up hills when being chased.

In (283), we find what looks like elongated hares along the bottom of the pastel, and above there are hanging figures, like sheets on a washing line, whose figuration – which suggests human beings – terminates again in birds' heads with beaks; the surface has the quality of the rings of a plank and is largely monochrome. Another pastel renders the hares in a concert or at some gathering. In (284) the cartoon treatment and the various colourings give the group a scowling expression, which suggests some kind of dispute or meeting taking place. These sheets could easily be intended as illustrations for children's stories, or the concoction of a fabulist. It is not unlikely that the artist shared these drawings with his children as they were growing up, and he seems for the first ten years of the lives of his son and first daughter to have been actively involved in their imaginative world, reading their story books, and looking at the children's books currently available.





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367 | Conference room, architectonic commission for Oibibio, 1993. Photo: E. Hanfstingel

368 | Note: The trigger for this conference room design was a problem, which several architects had worked on but couldn't solve. An iron construction beam of respectable proportions, before hidden in a wall that had been removed to create the required space, caused headaches. Running lengthwise through the centre, and down to two meters from the floor, it would hang like a giant guillotine above the conference table and, psychologically seen, split at forehead any party into two. Instead of an architectonical compromise or design solution, an anthropological sculptural solution had to be found, found in the simple manual gesture with both hands, "waving" the dominant construction beam simply away. The light sources were placed into pockets made by simple horizontal cuts into the wall, minimal, like the cuts in Fontana paintings. The wiring of the ceiling lights stayed visible like veins. Two Easter Island sculptures were commissioned, one by a sculptor from Zambia, the other by two young Dutch artists who worked together. The subject Easter Island was foreign to all. The interesting question was: How different would the two sculptural translations be? Indeed, the two Dutch artists made more or less a replica as expected, and the sculptor from Zambia, who had tried very hard to make a replica, had made, as expected, an African Island sculpture. The essence (and difficulty) of real conference understanding, language, transmission and translation, was fully expressed in those two opposite Easter Island sculptures that were, according to plan, meant to "support" not only the ceiling but, as much the spirit of the conference as well. That's what is meant when speaking of ARCHITECTURE. Photo: E. Hanfstingel

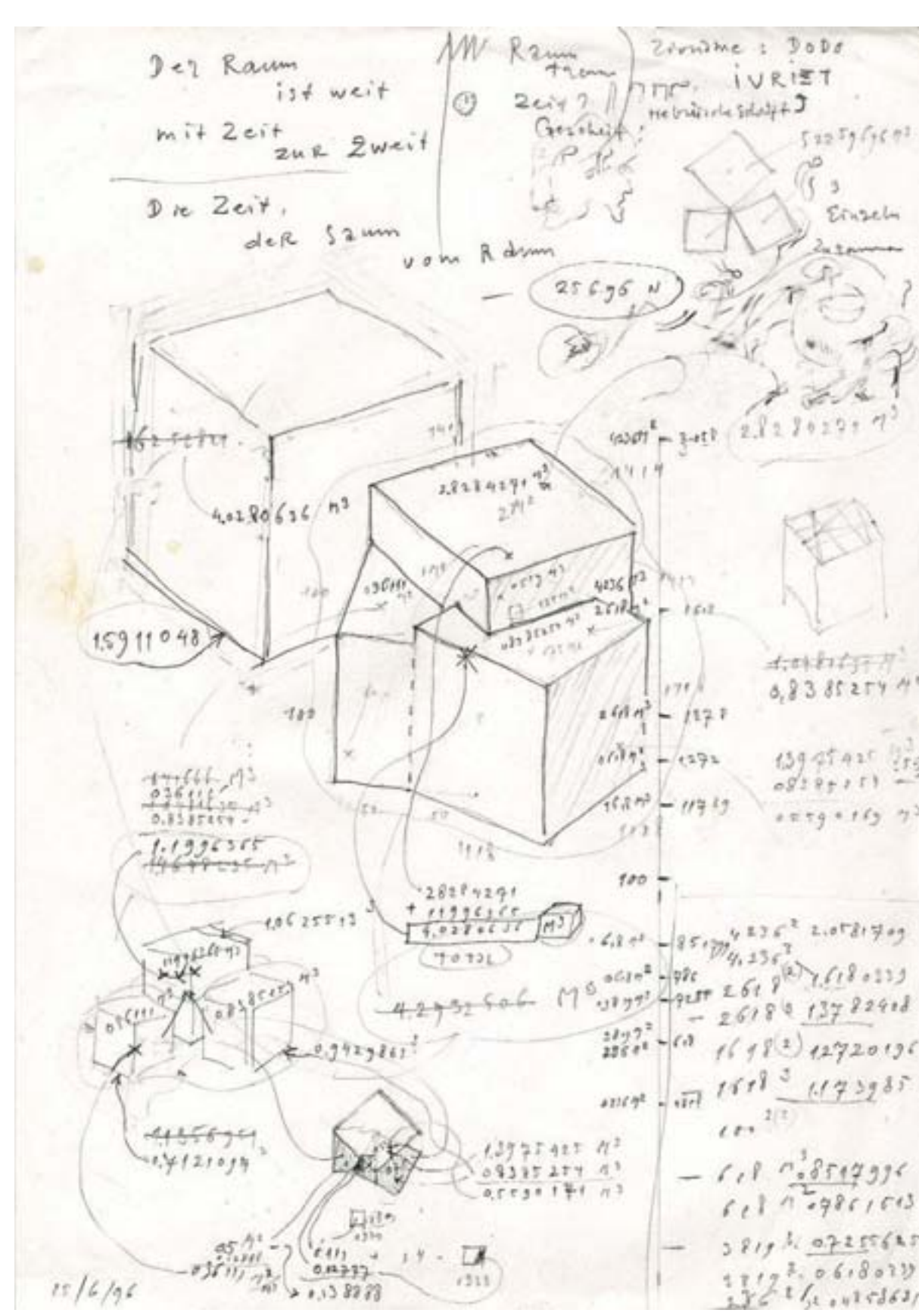
369 | Floor plan of San Marco Venice, F.I.U. tures collection. The design for the lectern (far right) is based on a part of the San Marco floor plan.

370 | Lectern for conference room, 1993

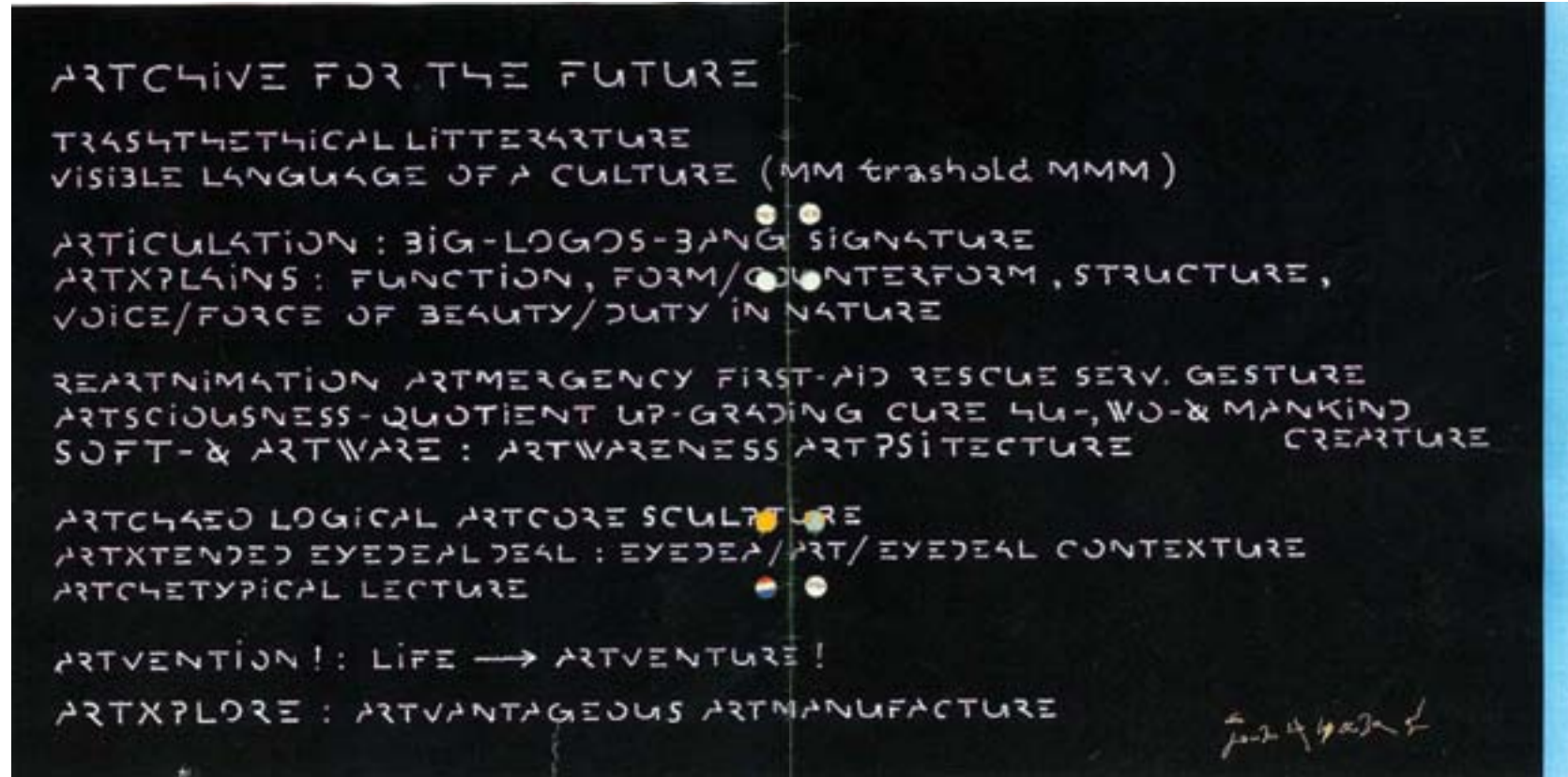


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371 | Volume study for *The Artchive for the Future* pavilion, 1996  
 372 | Textual concept for *The Artchive for the Future*, 1997  
 Note: Here shown after its restoration. For details: see under 2002, 21<sup>st</sup> August, Biogr. Section

This return to childhood was perhaps the most satisfying escape, and allowed the most delicate inflections of his own imagination to thrive, away from the demands of creating works for the official annual subsidy, which were usually of a highly constructivist and geometrical character and took him into the retreat of his own fantasy life, which ranged from the abstract of the motoric of movement, to what in some cases are highly complicated, even paranoid creations, at once child-like and fearful. This becomes apparent when, in some of the later pastels, his own erotic longings are brought into the pictorial domain, and this often as an emblem of unresolved tensions.

In another sheet one can see how the intensification of these features also leads to a crowded and highly dense scene. To say "scene" is to make an overly pictorial suggestion, instead one has a sheet that is bursting out like a ripe pod ready to seed the surrounding air and grounds. This sheet seems to have a cluster towards its centre, from which vortex there is a radiating explosion that feels like the birth of something. This exploding from some undefined point, or somewhere so tightly compressed that it can hardly be said to exist, is often a feature of the pastels, in some cases this seems highly generative. In the case of (285), it almost collapses into becoming a Rorschach test, you can spot as much as you can at any moment, and the figure suggests



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373 | Pavilion model, 1996, FIUWAC  
 374 | Caspar David Friedrich, *The Sea of Ice*, 1824, Kunsthalle Hamburg

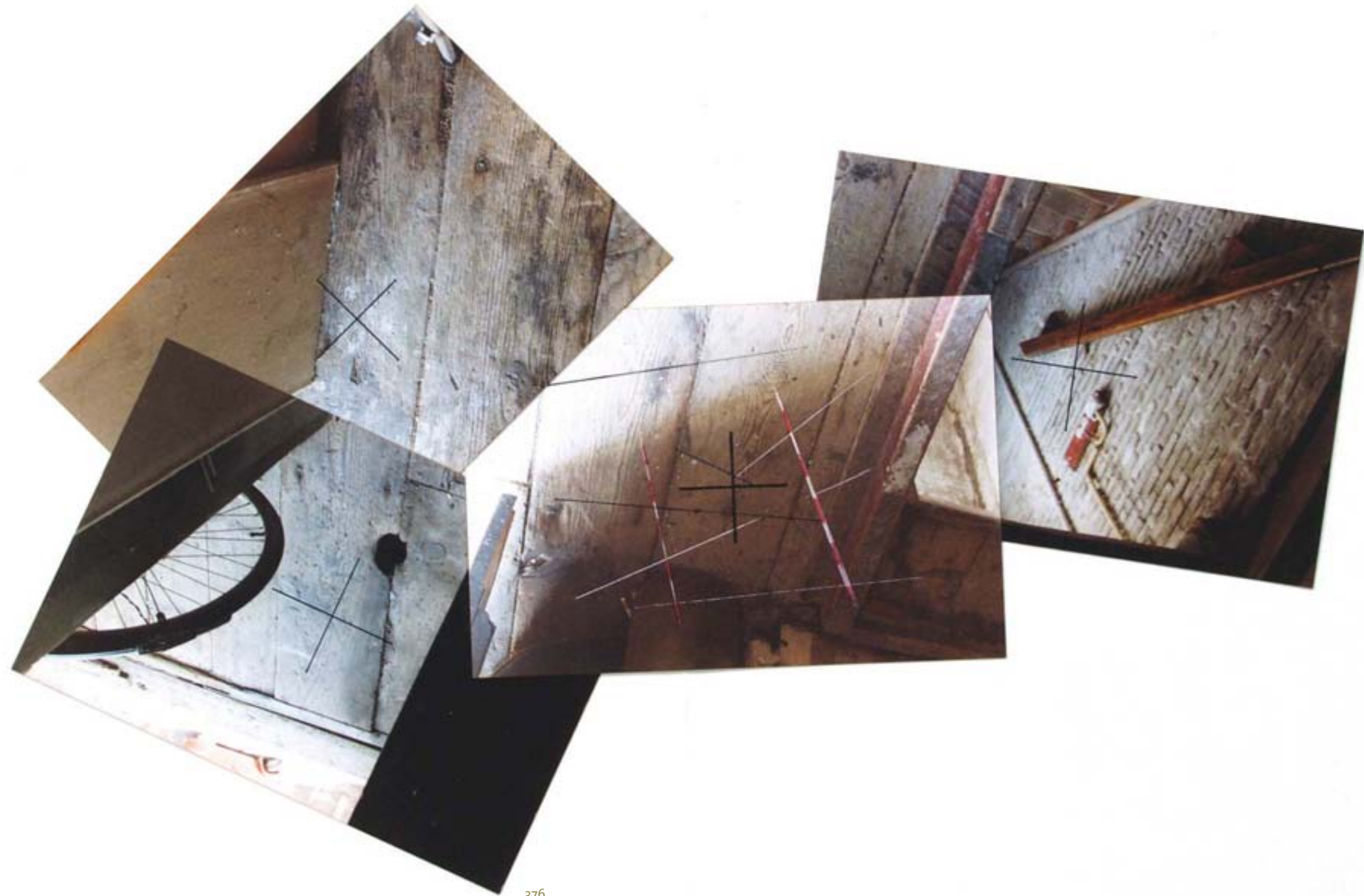




375 | View from the Artchive's rooftop towards the northeast, overlooking the Jordaan, 1990.  
 Note: At left is the tower of the Westerkerk (Western Church), a landmark within the Jordaan. The Anne Frank house can be found twenty steps to the left.







376 | Sluice One and Two, fifth floor, 1990.  
 Note: Sluice One is the entrance/exit via the stairway and Two, the loading/unloading doors at the canal side.

377 | The wheel of the seventeenth century hoisting crane at the sixth floor. All goods for the Artchive were hauled by hand, often deep in the night, undisturbed. Hauling goods was experienced as a sportive action and a bodybuilding treat. Goods would be bundled to extreme weights. The bundling is an art in itself, since the ingredients are of all possible forms, sizes and materials and have to be brought up safely. Photo: G. Gussenhoven

what looks like a Kalahari bush man, hiding in the grass and holding onto a stick, or skulls, birds and rabbits in a riot and thicket of tufts with the fretting of the downward lines pouring into the scene like brimstone, and have something of the complexity of a plasma explosion. The closer one looks, the more there is to see, and again this dense compression is also characteristic of some of his drawing sheets, in the tiny corners of which one finds imagined scenes and events, which are not narrated according to any particular script, but jumbled and placed together without emphasis or directing consequence. You are free to see what you want.

Looking to the top left, one sees what looks like the heads of three chicks, overlapping each other from behind a thicket of blue, which has tadpole shapes swimming in and around it. Slightly below the outline of a human head, directed towards the centre, rabbits with angelic wings seem to be in concert. Further away from them, other figures and heads, including the hunter, appear. All of this is co-posed on a ship's-hull shape below, and it seems that the razzia of shapes is carried in some strange bark that has emerged from the intermingling and the range of colours themselves. This mobility is intensified by the use of short accents of white pastel stick, giving a swinging-hammock lilt to the whole composition. It is as if the artist has dreamed up a strange net,





378 | *The Artchive for the Future*, fifth floor, with a view to the Lauriergracht, 1990. Note: Collected goods were either carried up over the staircase or hoisted up by hand.







379



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379 | *The Archive for the Future*, Volume 1, fifth floor, 1990

380 | *Swan Ballet*, 1985. Note: In the lower left of the opposite page one can see a round hole in the floor, an old passage for a rope. If one would stand in front and look through, one could see the canal far below and the Swan Ballet, especially beautiful on clear winter nights and during the full moon. Photo: WB

381 | Giuseppe Arcimboldo, *L'hiver*, 1573, Louvre

382 | Marcel Duchamp, *Nude descending a staircase 2*, 1912, Philadelphia Museum of Art

in which everything is being captured and released at the same time. Once again the energy is one of the line exploding, a kind of unfettered *jouissance*, which splays out like the spilling of all the chalk and lines, and results in this riot of suggestion and shape. These are among the most intricate of the pastels, and require detailed study, before one becomes fully aware of the world within worlds that the slightest suggestion of line opens up. It reflects in part the freedom that Kloppenburg himself says he derived from his relationship to his children's lives.

In other pastels we find other concerns and indeed very different atmospheres. There we can point to what can be described as a "missing" story. There are clearly narrative elements; in two examples, (288) and (289), this concerns a family group, and a wider host of characters, human and non-human. In (288), what looks like an adult couple with a child nearby are engaged in conversation, while in the foreground there is a figure which has been killed by a single arrow, parallel to the edge of the area in which the family group is placed. In an ellipsis around this group, various animals, a cat pushed against a group of falling figures, tooth-shaped figures with animal and human features, the hanging mask of a hound, dog, cats and a parrot figure. Above this, in the upper zone, there is a large rabbit, on whose spine a human figure is stretched out, and above and inverted, a long line of figures, which seem to occupy a processional space in a cave.



381



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383 | *The Artchive for the Future*, Grand Corridor, fifth floor, 1990  
 384 | *The Artchive for the Future*, Sky Light Installation, fifth floor, 1990



384

The whole thing seems to suggest a primal scene, in which human and animal, the family group, and the domesticated and wild animals are all brought together. The human as the quarry of hunting, without any specific indication of a marksman, and the inverted procession, suggest ritual sacrifice and primeval conditions. What is also suggested and echoed in (289) is the danger in which the family is placed, and in the latter pastel the edenic moment is recapitulated, except that the winding serpent seems to represent a direct menace to the female figure. The gestures and expressions on the faces of the figures show horror at the coiling danger, and this seems to be an interruption to the paradisaical scene, in which elements are shown, still undisturbed,





385–387 | Grand Corridor, 1990.  
 Photo 386: WB, Photo 387: D.Toussaint  
 Note: A chain of independent artworks is hidden in this section. After Kloppenburg, in 1972, acquired the studio farmhouse at the dike in Ternaard, the presence of the sea resulted in several artworks. One of them (see 387) can be seen on the right: a cube open at both ends made of metal plates measuring one square meter, hidden under a triangle of branches covered with tiny salt crystals, like a roof. Those branches came drifting ashore at high tide, especially at full moon, when the harvest was done (see 386, 1985, K in the centre) and they were carried over the sea dike to the house. Later, after having been dried in the wind, they were carefully transported to Amsterdam where the work was installed in the Artchive (photo on the left). The numbers on the photo are orientation marks for the index description that was started in 1996 with the author, Patrick Healy, in preparation for the upcoming transfer of *The Artchive for the Future* into the Collection of Museum Schloss Moyland in Germany.



with an amusing and witty scene, for example a hen on a miniature sleigh, and a goat carrying its kid, birds, rabbits and other animals engaged in preening, or simply placed as silent observers. The root of the tree from under which the dragon serpent is rattling, is being pulled by a small blue figure, and above the tree where the shocked figure of the female is being absorbed in the bole, another human figure is floating on a sledge.

The elements of death and violence in the scene gain a certain edginess from their lack of narrative indication, placed there as ruptures in the fantasy, against which the fantasy is defending itself just as much as it is celebrating them. This element of fantasy is intensified by the floating figures and their lack of coherence in terms of ground or placement in the overlapping zones of the picture itself. It is the viewer's fantasy that is being provoked; Kloppenburg does not dot the i's and cross the t's.

Considering the pastel of *The Shepherd*, (295), there seems to be a bringing together of the keeping and holding of animals. A single upright figure holding onto a shepherd's crook is placed in a jungle of figures and beings. At the very bottom of the pastel a small black dog placed as an anecdote, barking towards the whole m  le of supernumerary beings, feathered bird masks, bulldogs, tooth-headed terminals on outlined trunks, zoomorphic meanders that result in legible shapes which quickly dispel the easy sense of recognition. Something like a spectral antelope runs through the scene, and the profiled heads are stark and not identifiable.







388 | *The Artchive for the Future*, Grand Corridor, seen from back to front, 1990. In the late afternoon this assemblage would be the scene of a dramatic play of light, a ballet of twirling shadows and forms.





389



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In some cases the hybrid and grotesques of the imagination are in an act of transformation, and it is as if one is catching the moment of metamorphosis. This is the process in the life of the plant that is also of greatest interest, how in each stage a previous stage is both cancelled and preserved, and how the form of the plant emerges from the beginning and the end in a constant dialectic tension. In other words, there is something interactive at every stage in the transformation, with the elements of the living pushing against and shaping what has already been given and this as a tension towards its own development.

In (301) this is clearly the case of a bird-human moving into another realm of air from which come falling beings, the stark white outlines are held under an umbrella shape in which the dominant beaked figure is adopting a posture of flight. Sometimes this transformation seems like a dissolution, and in a series of motions viewed from different points, the continuum is made to energise another figure into which one shape is morphing. In (339) this also involves a complex scene with a small figure, the image of the artist himself, who often obtrudes into the scenes, standing beside an easel, or blackboard, under which there is a garden chair and wrought-iron table; above there are radiating semi-circles of lines and below to the left what seems like a goat leading a procession of human figures that may be seen as dissolving into the goat shape, a satyr image which is enforced by the vampire creature to the lower left in dark, Prussian blue chalk.

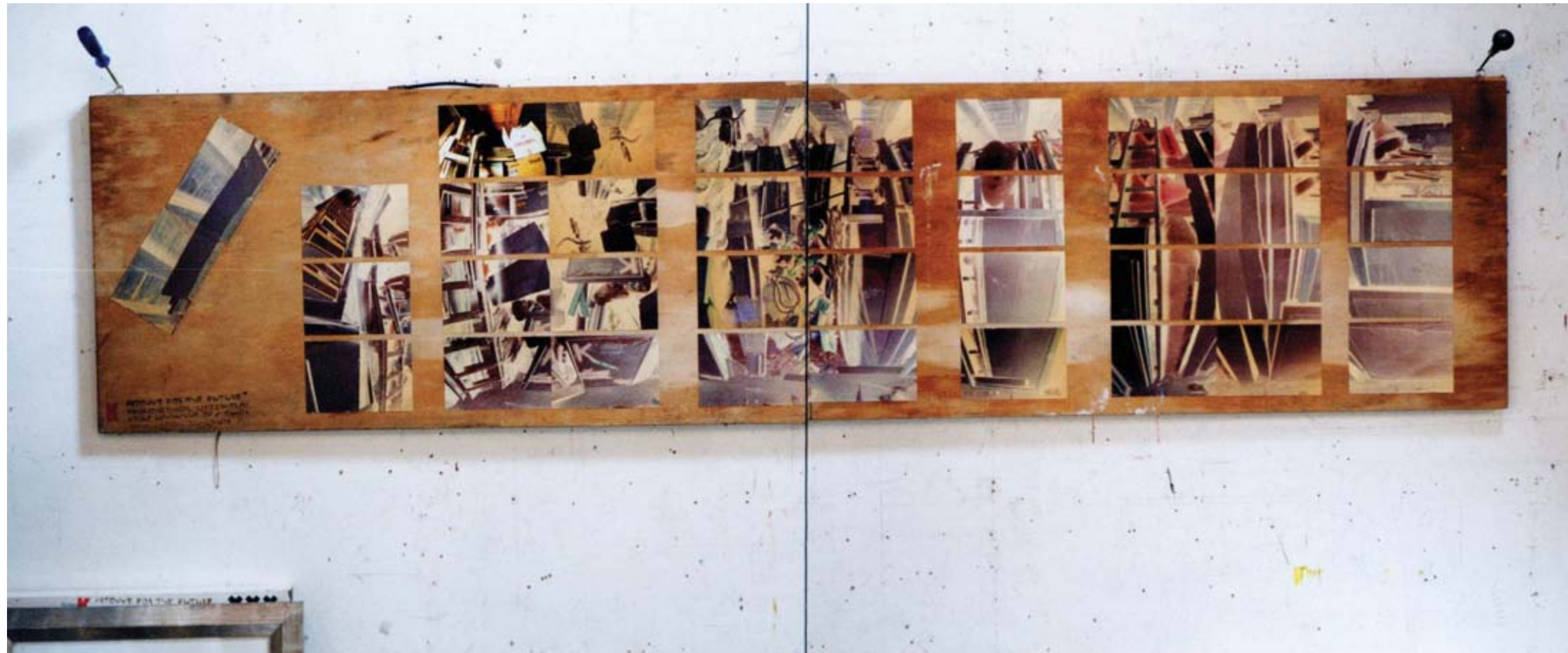
389 | Untitled, 1994, courtesy Gallery De Zaal, Delft, NL  
 390 | *Coca Cola*, Trashthetical object, 2002  
 391 | Untitled, 1988, FIUWAC  
 392 | *ARTificial gravitation*, 1990

392



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393

393 | *The Artchive for the Future*, Photo negatives on pasting table, 60 x 244 cm, 1990.  
Note: In this work the Artchive section on the fifth floor is presented in “Real Time” Zones. Kloppenburg’s definition of “Real Time” is in itself more the expression of his doubt about our common definition of so called physical “reality”, than the answer to such a question. Within the esoteric understanding, the physical world is a manifestation of the spiritual, the “other” world.

The slight indication of a posted structure and the wave band notation in white, like a radio sender, suggests communication and transformation, and this is signalled by the visible word “bau”, which can be seen on the right corner of the easel structure. Eventually one has to surrender to the endless suggestions. Attempting to create a meaningful narrative almost always collapses because of the abundance of marks and suggestions, this complication is an essential part of these works, and even when they seem at their most naïf and engaging, even charming, there are always lurking and luring details which challenge any easy reading. In that sense they are not illustrations as in Chagall, with whom his work has been compared.

Even in the highly legible scene which seems to have been inspired by Kalahari bushmen pictographs, with a swarm of figures topsy-turvy and helter-skelter on the sheet (306), to the bottom right there is a small ledge, with what could be a pterodactyl and a small figure with a hat, and groups astride a rocky outcrop, which are like odd spectators on the scene of falling couples, animals and embracing figures and stealthy and striding warriors, all jumbled together through the sheet, giving an expectation as on a day of creation. Another group of figures in (305) are sitting by the waterside, a figure is in bondage below, and a swan and woman move off to the left; there are horse’s heads, and splayed figures, others crouching with zoomorphs as accompaniment. The whole scene seems like a *seraglio* of shapes in which intense erotic experiences – between the painful and the highly idealised – are rendered in comic book notation, where Disney meets the Marquis de Sade. In some of the pastels these erotic scenes are both more vivid and explicit. Fears circulate in the claustrophobia of flesh.



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394 | Michael Rutkowski/Douwe Former *ZEITZONE*, FIUWAC

222 | 223





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From the time of the birth of his son in November 1974 to the opening of the Fodor exhibition in 1985, the rate at which the pastels are produced shows a tendency to increase. One can trace the use of pastel in conjunction with the teaching of his children on small A4 note-blocks from 1976, later using larger sheets of wrapping paper, 100 x 150 cm, and reaching the largest scale with large pieces of plywood sometimes reaching a size of 150 x 150 cm. The exhibition, which ran from December 1985 to January 1986, was enormously well received. Two examples of the reading of the work from reviews of the show are worth citing and analysing. Ben Haveman in his “The Wonderful World of Kloppenburg” also refers to *The Artchive for the Future*, but the precise relationship of both is never specified. He speaks of Kloppenburg conjuring up one wonderful representation after the other, and noting that you never knew what to expect. He cites one hand-written sticker that he saw: “You can remove yourself from the picture provided you can find yourself in the same incarnation again”. Referring to the pastels, he suggests that they often represent allegories in which mythological creatures play a role, describing them as “magnificent pastel drawings on wrapping paper reminiscent of Chagall”. He adds an important quotation by the artist, which can be further supplemented with comments in the reception by Pieter Heynen; Havemann quotes Kloppenburg as saying: “I aim to start working without preconceptions, without all those concepts we have in our heads, I want to switch on all the unconscious motives I’ve had simmering for so long ... that is how my hand is gradually directed. It is no plagiarism of optical reality though”.

- 395 | Dutch woman, Amsterdam. Collection Dr. Zucker.  
Note: K took this photo during an anthropological exhibition in Philadelphia, 1987.  
396 | Untitled, reworked photograph, 28,5 x 20 cm, 1991



396













399

399 | Kloppenburg/Waldo Bien: Double Dutch, photo-montage by K, in polder frame by WB, 79 x 82 cm, 1990/2000. Photo: D. Former  
Note: The work is a fine example of the artists' cooperation in an F.I.U. context. In principle, independent works assimilate in social contact without domination.

400 | *The Artchive for the Future*, fifth floor, back left, 1990

Here Kloppenburg does not simply transpose the conscious and the unconscious, in which there is a straightforward theory of mimesis for the artistic act. This is what his phrase "plagiarism of optical reality" means, he is not simply lifting things from another source, much in the way realists claim to be taking only what is given in reality as a subject.

All of Kloppenburg's activity was always rich in threshold experiences. This is also part of what he called "trashold" in his statement, that is, what is gathered and collected between the hours of sleeping and waking, the boundary areas and the very border that are between sleep and dreams and waking. Given his nocturnal habits of work, one could say that he is also very sensitive to the time before dawn, the slow shifting of the morning through the grey zones. Sometimes in Northern Europe the light is as thick as Cuban cigar ash, with its even rings of consistency slowly bringing illumination through a small window into the deep interior of his rooms in Amsterdam, and this in contrast with the five o'clock bright morning of June and July, where the dawn is often blood orange across the eastern sky, with brilliant light illuminating everything, or in the evening after spring, the light entering his room until 8 p.m. causing rainbows through prisms placed in various corners, to fall on disparate objects.

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The concept of things simmering and growing also indicates the enormous attention of the artist, waiting and often returning to the same project over years, often developing an idea through innumerable sheets until he is able to give it a form that he finds satisfying. This research on form employed much of his waking day, and then through the process of drawing, sometimes lying in bed through the evening hours, the motoric of the hand would release the various shapes and visual details he remembered, and this would in turn result in moments of arrest and manifestation.

Part of the research inspired also by his daily “spiritual” reading was the search for reality. Initially, as Heynen observed in his article, he had been focusing on geometrical shapes. One can point to a number of surviving works that relate his research on the golden section, and the search for a satisfying system of proportion. To Heynen he described this work as “a traffic island for intellectuality, it was a kind of efficient immune system against absolute reality”.

Such a reality would be too unbearable, and he treated the work with geometry, making calculations as a kind of anaesthetic. These are the works that belong to the an-aesthetic, despite their rigor and precision, and it is in the free play of the imagination, committed to the sheets of brown wrapping paper and the plywood, that he surrenders his own spirit. This is often not without drollery, and some of the works share this with the *rinceaux* of late medieval manuscript illumination, in which animals and birds often disport through vegetal and floral borders of richly ornamented scenes, or the highly



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professional script of scribes, which are clearly unrelated to the content of the text, often sacred, of prayer books, or books of devotional hours, and represent the rich phenomenological terrain explored by Bachelard, in what he calls “reverie”, where during periods of intense concentration images literally slip out as if from nowhere, with a directness and simplicity that belongs to the ethereal manner of their manifestation. This is often called daydreaming. Kloppenburg also emphasised to Heynen that he very much admired the intelligence of animals, that he did not want his drawings of various animal forms to express either symbol or meaning, rather he wanted his work to incite the feeling of music, the fundamental rhythms and tones that are available to us in the immediacy of listening.

Bas Roodnat in the *NRC Handelsblad* made further telling comments on the threshold and hypnagogic element of the work: “A reality he perceives in a sort of trance, when dreams are dreamt and drawings are made during the silent nocturnal hours”. Roodnat also provides a short exphrasis of the exhibition, one of the few surviving direct accounts, and it is worth quoting in full, because it shows the relationship between the work on the pastels and *The Artchive for the Future*:

401 | *Lincolnshire*, Trashthetical Litterarture object, 1995.  
Photo: WB  
402 | *Untitled*, photomontage, 75 x 49 cm, 1990, from the series *Mirror Palace*, 1990





403 | Mixed medium on paper on wood panel, 54 x 157 cm, 1996, FIUWAC.  
Note: Panels like this are found on the street and their suitability to be worked on is tested on the spot; a first sketch is set up in short gestures, with a pencil or scratched in with a rusty nail and the panel then taken home, placed close to his bed to observe and work on. In this case it was worked on over a period of several months. Because the original surface was considered too white, it was prepared with a beaten raw egg. The frame originates from the visit to Rwanda in 1989; a transformation of old steel chemical barrels – circular – by hand-forging them on location into flatness – straight lines and angles. In this case, the geometric definitions request our tolerance; the local African understanding of precision is of another order than in the Western world.

404 | *The Artchive for the Future*, back, right section, fifth floor, 1990

Something of Kloppenburg's working environment takes shape in the hall of the Fodor, where some of his belongings are standing and lying on the floor. A cupboard with sixty drawers, out of which grow the horns of a cow. On top of the cupboard, an old clock, a bunch of bananas, a hatbox, the skeleton of what looks like a cat [hare, red]. On the wall some pastel sketches and a weathered school plate with animals from Australia. There is a worn out easy chair covered with the Dutch flag. Furthermore: cardboard boxes, a flannel blanket, trays with hundreds of pieces of crayon, a bunch of branches and lots more. ... At night over all this shines the light of a lantern or the moon which creates an ambience in which the fantasy creatures like to appear. It is magnificent work.

The declamatory and ringing endorsements were to be a shock for the artist, who was on Bien's account besieged in his home with offers to buy the pastels. This had the effect of bringing the pastel work almost to a halt. Thus the chronology of their production is effectively between 1976–1986. The volume of production can be calculated at somewhere under a thousand large sheets. Some of these have been sold, and some dispersed, others disappeared. Within the Artchive itself there were definitely folders full of pastel sheets, probably







405 | *The Artchive for the Future*, back, right section, fifth floor, 1990









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half of his total output; during a ruinous alteration of the upper floor of his studio by builders, in which severe damage was done by water-logging and falling debris, over 200 sheets were directly damaged. These are still the subject of an insurance claim. It was after the exhibition that he turned to the car doors, using the vocabulary of the pastels on another medium and with different techniques, and exploring other aspects of their dimensionality. Good examples of these are (296, 297).

In some instances one can speak of a straightforward pictorial scene, for example in *The Acrobat* (308), and *The Avenging Horseman* (309). The subject presents itself in a relatively straightforward way, legible and easy to grasp. The acrobat scene includes again his device of inverting direction in some part of the upper zone, where twelve small figures are engaged in a dance, expressing a eurhythmic movement, and underneath there is a distinct group set against a pyramid, with one figure crouched towards a dog, and to the right another group entangled in a ring. The principle accent is on a single figure in the centre doing a handstand with its legs scissored in the air. At the extreme right corner it is raining figures accompanied by what looks like a lynx. In the picture one also finds the head of a horse and an ox, there is a couple set against a wig-wam tent shape, and balls in the foreground piled in threes.



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407 | Double exposure, 1990  
408 | Barnett Newman, *Uriel*, 1955, private collection, London



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409 | *Archangel*, 1990

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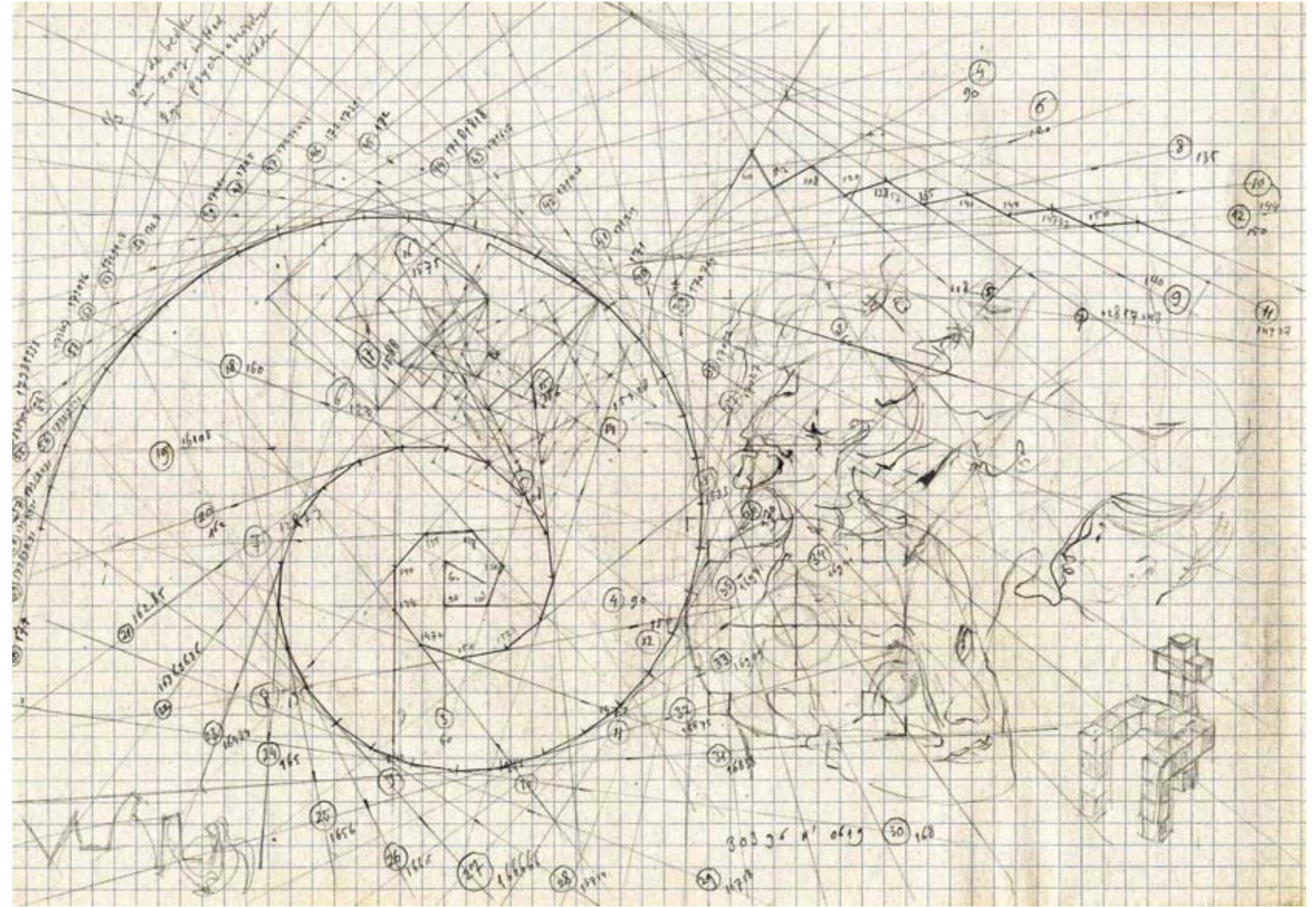


410 | *The Artchive for the Future*, back, right section, 1990. Note: The CLOPPENBURG poster (at left) was the announcement for the Modern Art Archive exhibit in Berlin, 1987. K spelled his name with a C, to give it a more cosmopolitan touch. Throughout K's œuvre one can see that his own name is a constant subject of metamorphosis research; playful calligraphic changes can place a name in another cultural domain and language, but also express one of the four existing different temperaments; choleric, melancholic, phlegmatic or sanguine.



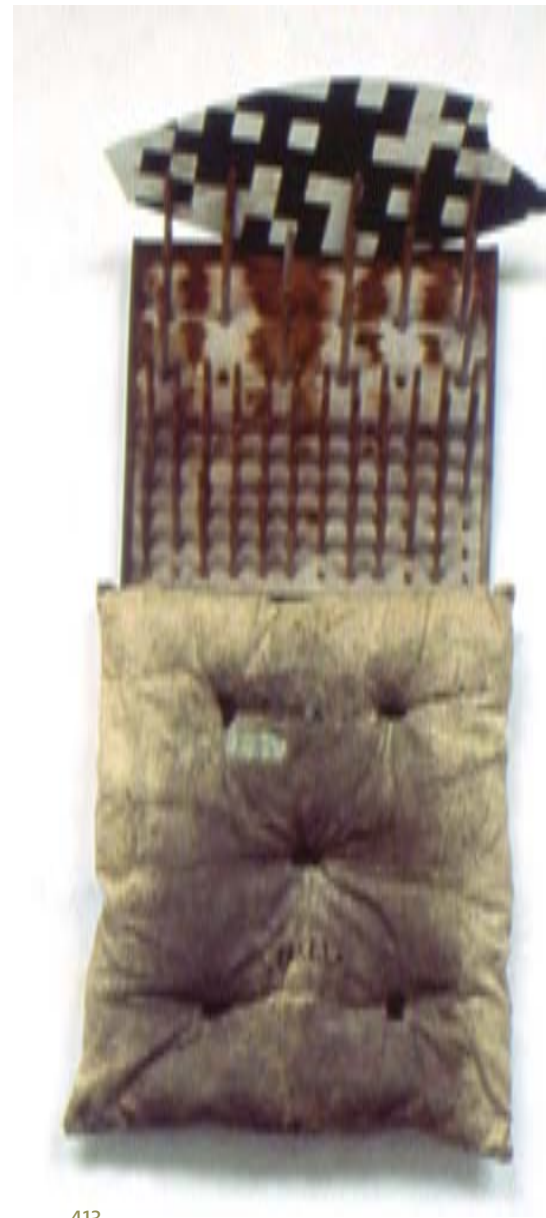


411 | Pencil on paper, DIN A4, March 31, 1996



412 | Pencil on paper, DIN A4, March 30, 1996





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413 | Untitled Trashthetical object, 1988

414 | Table arrangement, 1993. Note: The large working table in the back, right section, was K's main laboratory during the 1980s. Table settings with sculptural arrangements where recorded and understood as independent works.

A mysterious figure in the lower right corner is emerging from, or dancing with, a hoola-hoop made up like the section of a watermelon. Where previously there had been scenes of horror, this is a definite ludic ensemble, a kind of primal circus, in which the different beings are at play, and the warm ground of a soft mustard yellow and brown gives the atmosphere an open and relaxed feeling. This is in sharp contrast to *The Avenging Horseman*, with figures heaped in despair on the ground, and the various vertical accents of spear-like shapes suggesting a violent incident. This seems to be a scene of punishment, and retribution.

One of the pastels makes explicit reference to an historical figure, namely Vladimir Illiyich Lenin, and takes the unusual step of incorporating in the work an actual sickle. Lenin is seen floating over a landscape, and Bien has provided commentary on this in his later text. We can further add that there are some pastels, of which the example that can be given here is (316), with what are also direct references to the landscape, in the widest sense of the term. Even given the unity of the surface, one can read different zones of foreground, horizon line, and sky. In the scumbled sky one finds in the clouds on the right the suggestion of figures, again brimming at the edges of the shape, waiting to transform into other creatures. These are just the most rudimentary sketches,

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but like listening to the language of *Finnegans Wake*, the more you are aware of language, the more puns you can potentially hear, so in these drawings the more sensitive one is to visual phenomena and shapes, the more you can see; it is a little like looking at the grain of woods in twilight conditions, in which at one moment there is an illusion of a face and at another of a landscape, the whole populated in such a way that the smallest shift in looking or light conditions can release more and more visible elements.

This is not the duck/rabbit illusion so familiar to philosophers, but the more painterly problem of how shapes and colours and suggestion can become infinitely varying when read in terms of surfaces that are also rich in lines. Then the visual is a more folding experience, in which every mountain has its valley and every fold is generated in the ground, which is not separate from the fold. One could say this is a continuum of seeing, and it is something in the work of Kloppenburg that renders it so constantly surprising. It is as if you are still in front of the wall that Leonardo once talked about, where a





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- ◀ 417 | Untitled, mixed medium on canvas, 180 x 190 cm, 1988, FIUWAC. Photo: P. Mechanicus
- 418 | Untitled, 1995. Photo: P. Mechanicus
- 419 | Full Moon Signature, 34 x 43 x 5,5 cm, undated, FIUWAC. Note: The title has a double reference; with the camera (lens fully opened) in his hands he writes his signature in the air, using the full moon as light source that will visualize his name on the photograph, "Kloppenburg" written with moonlight. The other reference is the notion that planets have a specific influence on all matters and this cosmic influence is also known as a "signature". (See: Rudolf Steiner's Planet Seals for the Goetheanum in Dornach, Switzerland)
- 420 | Jacobus Kloppenburg/Waldo Bien *T time*, 29 x 68 cm, Peru, 1993, FIUWAC. Photo: P. Mechanicus



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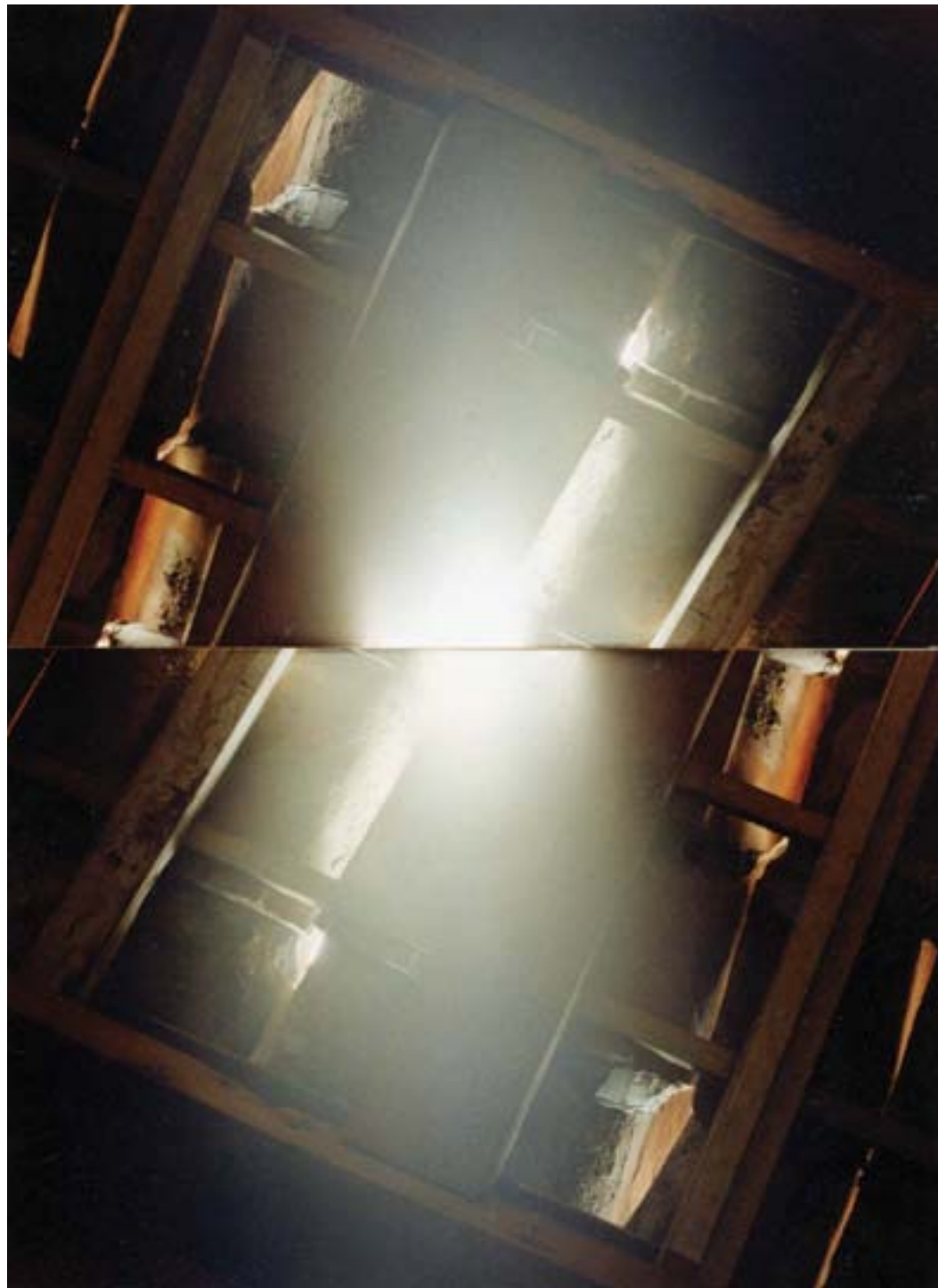
sponge throws shapes on the wall, or inspecting clouds moving across the sky, where the cinema of folding volumes and shifting light produces an enormous range of optical and other illusions. Kloppenburg is a master of a delineation that releases for the viewer the maximum ambiguity and richness of visual configuration, so that one feels one is creating what one is looking at. This is a constant feature of the enormous visual generosity of the work, and its genuine transversals and moving across boundaries, floating in the ambiguous world of dream, and the emergence of illusion itself.



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## GESAMTKUNSTWERK

One of the consistent observations towards the work of Kloppeburg has been the issue of *The Artchive of the Future* as a *Gesamtkunstwerk*. The term originates in the music-drama of Wagner, and corresponds with the romantic idea of many early nineteenth century German artists of expressing the unity of mood and atmosphere within all the arts working together. It was initially used for Wagner's music drama, and has less and less resonance in the contemporary art scene, where the concepts of multi-media and the interdisciplinary have taken on the role of suggesting the interaction of the arts, the increased collaboration and team-based approaches which mark the current situation. The association of the term with Wagner has added dimensions of misunderstanding that are related to his impact on cultural and political movements in Germany well after his time. It is possible to trace the situation of artists like Peter Greenaway in his *Rosas*, and especially in the area of opera and film, as a collaboration of all the arts, and very much in the spirit of what Wagner had in mind when describing Greek theatre. It was this unity of atmosphere and community that gave Wagner the key to his notion of an integrating power of art for the renewal of the spiritual life of the community, where the work would bring together philosophy, language, decor, music and act as a spiritual hub for the polis, which in the case of Wagner was to be Bayreuth.

- 421 | Light Sluice, *The Artchive for the Future*, 1990
- 422 | Directing daylight into the Artchive with the help of mirrors, 1986. Note: This would result into a subtly registered light opera, a sundial with amazing effects. The mirrors allow the illumination of impossible spots and sections at specific moments of the day, letting it all come to life. The shadow of a clothes hanger can, for a minute, become a portrait of Goethe in profile, then turn into a monster. Seconds later an elephant in a plastic bag comes to life in a burning fire. Rainbow colours rush over the trashthetical landscape towards a pyramid and die away at the foot of cola bottle. A ship-like shadow passes over the distant surface of a board, etc. The "script" of this play could/would constantly be manipulated, adjusted and conducted with mirrors and/or by the (re-) placement of objects.
- 423 | Rembrandt egg, gold paint on reproduction, undated, FIUWAC
- 424 | Ceiling installation
- 425 | Saenredam; interior of Buurkerk, 1644. Photo: L. Klein



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Some contemporary critics have even suggested that the most coherent working of the notion of the *Gesamtkunstwerk* is to be found in the work and legacy of Joseph Beuys. Part of Beuys's work concerned itself with the Wagnerian aesthetic of the "Philosophy of the Future", a theme also sounded in Nietzsche's arguments for philology, where the past would not be some area for archaeological restoration, but instead vibrated as a future for philosophy and society.

Again it is possible to point to Schwitters and Beuys as exemplifying for the modern period the most direct sense of the amalgamation of various artistic activities into one that even integrates missionary sense, with strong obligations in the social and political realm. It is known that Beuys moved easily from his study of anthroposophy to his vision of the social sculpture, which included the founding of the Free International University. Beuys also insisted, in his work on direct democracy and with his multi-media performances and actions, on the public nature of his art, and its consequences for the shaping of the social and intellectual milieu of the re-conceptualised geography of the world, which he understood as moving away from the mapping of the dominant imperial histories of Europe.



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428 | *The Artchive for the Future*,  
seventh floor, 1990.  
Photo: P. Mechanicus

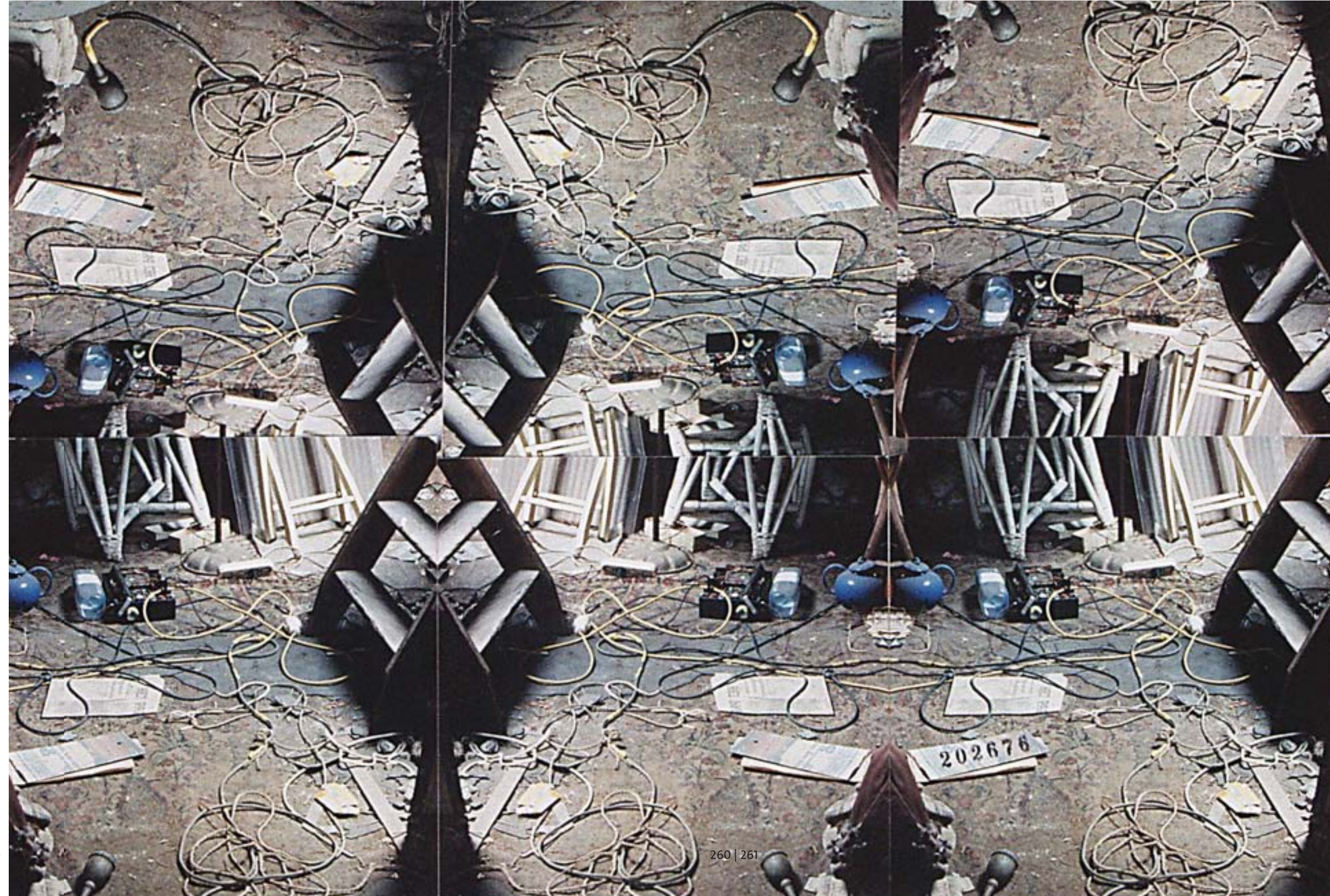




429 | Lascaux, great hall of the bison  
430 | Untitled photo montage, series *Mirror Palace*,  
1990/2003

The issue with regard to Kloppenburg was directly raised in the letter from Walter Hopps; there the concept of the *Gesamtkunstwerk* was a means of appealing to the city authorities of Amsterdam not to destroy a work that had been conceived and created as a unity. Within the archive one can speak literally of the day-by-day diary of the artist being included and transformed. Over the years, this also included musical improvisations, some of which still survive in tape recordings, paintings, drawings, and the amassing of objects and items within the whole that was being created. Kloppenburg had also designed an architectural setting in which the Artchive could be eventually stored and housed and be available to the general public; that work exists as a model, and the full suite of drawings to accompany it also survive. In some senses he viewed the housing of the Artchive as a *mastaba*, and resorted to the simplest relations of cubes to create the imagined building.

It is difficult to pull the work of Kloppenburg over into the Beuysian programme in a strict sense, if only because there is no overt political engagement in the former artist's work, and, secondly, because his path had already been well trodden through his studies and readings of Steiner, before he had any direct awareness of the work of Beuys. This coincides more with his friendship with Waldo Bien, which really bloomed from the time Bien became a neighbour in August 1980. Kloppenburg's personal association with Düsseldorf also increased at that time, and his father-in-law, Professor Kurt Arnscheidt, was a contemporary of Beuys's at the academy and one of his early supporters.







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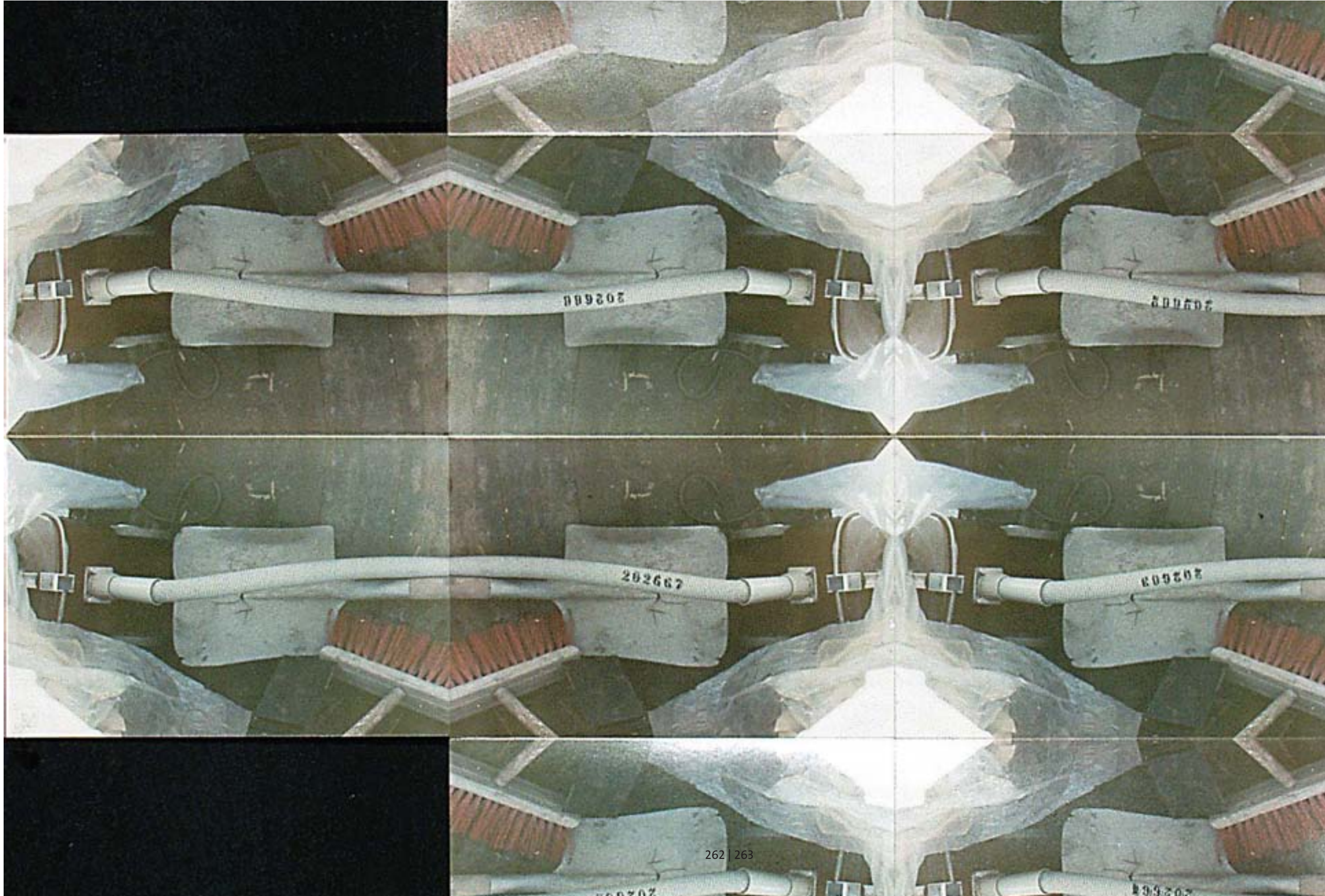
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- 431 | Mixed medium on 1 litre juice package, 2005
- 432 | (B)Ananas, back side of 480
- 433 | Untitled photomontage, series *Mirror Palace*, 1990/2003

Bien had also been a master student of Beuys's, and in terms of the Dutch scene has received a mandate equivalent to apostolic succession, in which he kept alive the ideals of the Free International University, and through his own partner, Eliane Gomperts, also maintained strong contacts with Steiner circles in Holland and Germany. These various personal links brought Jacobus Kloppenburg well within the ambit of the Beuysian circles in Europe, and there was no particular distance in terms of his collaboration with Bien, which also began during the 1980s. This collaboration has also meant that Kloppenburg's works have often been freely translated into contexts around the activities of the Free International University in Amsterdam, and especially in one of the strongest public manifestations of the FIU's work, namely the creation of the Free International University World Art Collection.

The FIU had formed a small study collection made up of gifts from recently co-opted members of the FIU at the end of 1996. This remained a small collection of paintings until a decision was reached to build the Free International University World Art Collection. Details of this can be found at [www.fiuwac.com](http://www.fiuwac.com). For the purpose of this essay there are two aspects to note; one is that the spiritual provenance lay directly along the aims outlined in the founding document by Joseph Beuys, and secondly that Kloppenburg played a highly active role in the early formulation of the collection, its contents and shapes, and

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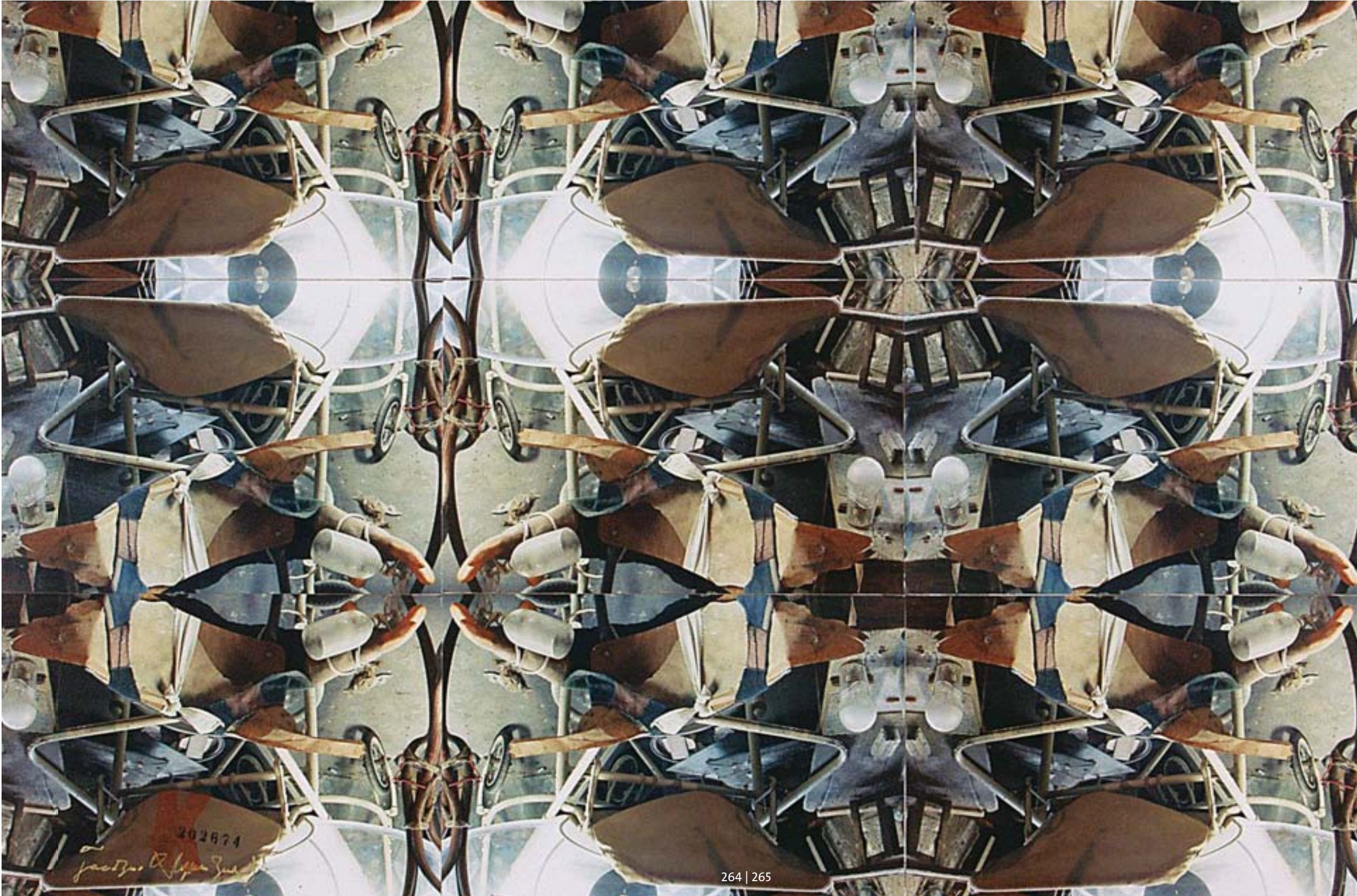
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434 | Untitled photomontage, 1990/2003.  
Photo: P. Mechanicus  
435 | Untitled photomontage, 1990/2003

contributed several dozen works from his own collection, including innumerable pieces for the *Fiutures*, and in some way it was not until the late 1990s that he became publicly involved with artists, many of whom also contributed work to the FIUWAC. Hilarius Hofstede also collaborated with Jacobus on various issues of *Paleo Psycho Pop*, where K has appeared in almost all of the 29 issues published to date. Bien also suggests that at the end of the 1990s he collaborated more and more actively with other artists and groups, that is to say during his sixties.

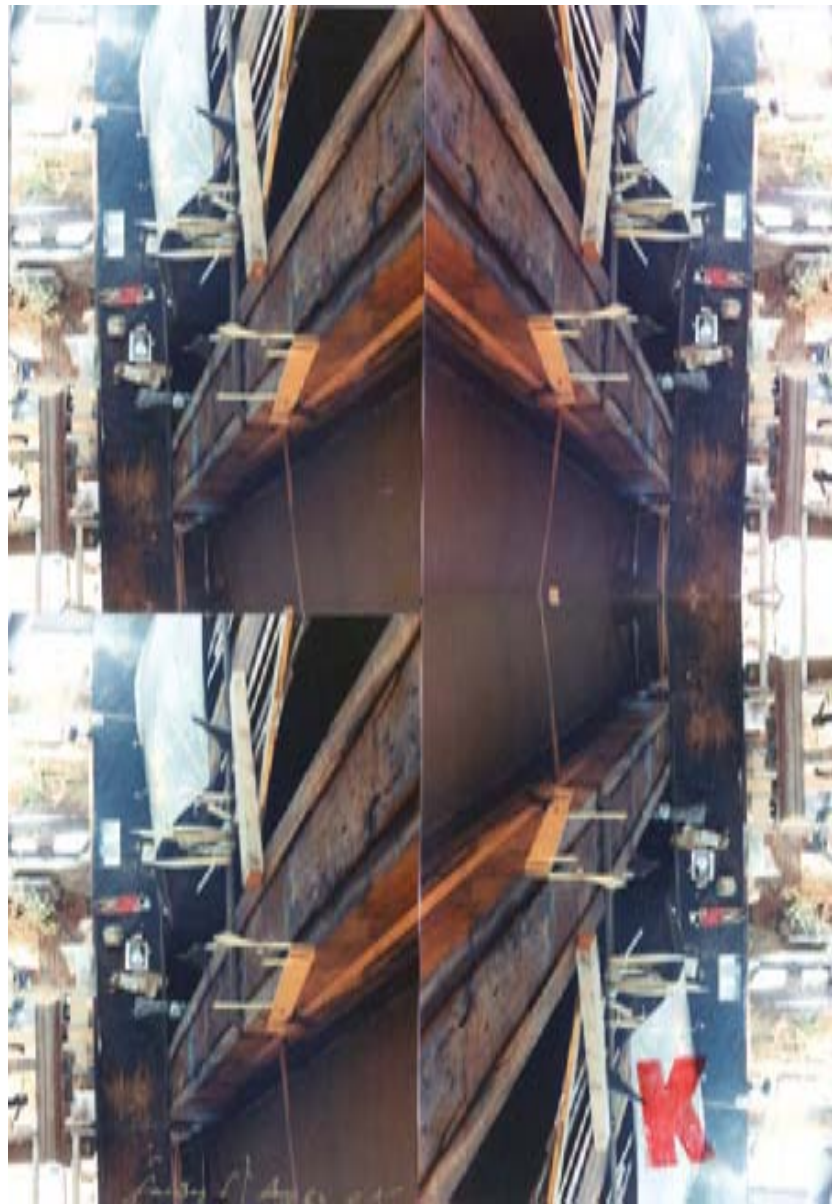
What is true of the 1980s, however, is that, apart from his works with Bien, Kloppenburg continued with the production of pastels, and his nocturnal working habits. In the mid-1980s, the loss of his mother, to whom he devoted a series of works showing her as she lay dying and dead in bed, deprived him of the one person who had followed his life and work over the previous thirty-five years, often visiting the studio late at night and staying in a rocking chair as he worked away on the pastels. The existence of the *Artchive* itself was known to a few connoisseurs, and a visit was always a very memorable occasion. One of the last visits to the archive, before it was removed, was that of the then art critic of *The Independent* in London, Adrian Dannatt, who wrote a long piece at a time when the fate of the archive had been sealed. With the passing of the years his piece reads like an obituary notice for the archive. His article appeared on March 5, 1998, under the running title “The collected works of Jacobus Kloppenburg”.

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Dannatt's piece immediately suggested that a compatriot of the Dutch, despite their mordant fear "ever since Vincent vanished" of this happening, was about to go neglected in the heart of Amsterdam. Dannatt noted that Kloppenburg's production was of an unbelievable scale, "an oeuvre incalculable" in its sheer profusion. The works had an unclassifiable oddness, and the artist refused to exhibit. Dannatt suggests that the term archive could not possibly indicate the folly "and grandeur of his gathered possession, their mind-boggling chaos", but nevertheless held that "without doubt the Kloppenburg warehouse is one of the clandestine masterpieces of twentieth century creative individualism, comparable to Schwitters's *Merzbau* and Facticeur Cheval's domain or the Fondation Corbusier, a place where so much stuff has gathered that one cannot imagine any human able to inhabit its corners". Further he observed: "the range of transformed detritus is without limits". However Dannatt also realises that, viewed in a certain way, this all seemed like a mess, "the Ur-mess itself". He even extends sympathy to the landlord who might see this as insane squalor rather than as a "unique never-ending work in progress". The collection is endless, Dannatt says, "stretching on like a metamuseum out of Borges". In one instance Dannatt thinks of the pastels as a "folkloric" aspect of his art, and focuses on the result that his sudden fame had on his art, rather than extending that analysis, which may be due to an overhasty exposure during his visit to the studio.

One of the striking features about the relationship of the pastels to the archive, and Kloppenburg's relation to Beuys, is that he is on record speaking about Beuys, and this in the context of an anthroposophical publication, which carried one of the most trenchant pieces to ever appear. In much of the interview there is little reported speech, and Kloppenburg is treated usually as a



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kind of phenomenon himself, noted and observed, but with little intellectual exchange taking place with the journalists. They seem content to be surprised by his elegance, or to see him as a kind of sublime oddity. The article also constitutes one of the most astute assessments of Kloppenburg at the end of the pastel production period.

The article appeared in *Jonas* in September 1987, and was signed by Petra Weeda. It carried the running title “The Spiritual in Art”.

In Tarkovsky’s movie *Stalker* three men embark on an excursion to a remarkable, restricted area subjected to an obscure danger. This ‘no man’s land’ where there is not a living creature to be found, is at first sight dominated by luxuriant green vegetation, until ruins of buildings show up in the landscape. The green surroundings then make place for shallow motionless water surfaces, occasionally disturbed by a falling drop only. At the bottom of the crystal clear pools objects can be discerned, pieces of plastic, syringes, revolvers, corpses. Frozen leftovers from the civilisation that seems long gone but is still ours. It is through the intervention of the water surface that that these things are alienated, and the distance to them becomes insuperably great. A similar sensation of objects taken out of their context and therefore alienating came over me when confronted with Kloppenburg’s studio, but mirrored; here the sunken world of the objects had come to the surface and its reality is rendered unavoidable, yet just as alienating. ... K is a master in the maintaining of contradictions. His susceptibility to two worlds expressed by his “exercises with an undirected hand” and his geometrical drawings, with which he provides himself with rational insight. His optimism (“those gloomy medieval images of Dante are far removed from me”) ... [my] experiments must have a social meaning; otherwise one would be involved in some individual mythology. One should develop a kind of writing that is legible for everyone, as Beuys has done. But this does not mean there is a norm for such a thing. If it would seem as if there is, it is the task of the artist to break through that expectation immediately.



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In December of the same year, he told Anne Claire Vogtschmidt, writing for *Elsevier* magazine, that he had always been close to his children, and that doing the pastels was an unbelievable experience, because what they were doing was so vivacious and uninhibited, whereas he admitted he had become stuck in his own work, with his belief that he could make geometry more flexible, "but I lacked the necessary freedom". He directly points to learning from the children and taking the decision to start all over again, to have a less restrained creativity, to exercise freedom. "I just started to scratch lines, as a sort of self-release and orientation". Finally, in another interview that same year, Kloppenburg offered the wider public some more insight into what was taken to be a highly reclusive life. It appeared in a text prepared for a solo show in Hilversum, written by J.A. Berkhof, who with her brother has loyally followed the work of Kloppenburg over some decades:

- 441 | Studio installation, around 1996. Photo: WB  
 442 | Blood and pencil on A4 paper, 1993  
 Note: A knife is often used for all kinds of different jobs. Cutting himself accidentally in a finger, he grabs paper instead of a bandage. One series that is not depicted shows such bleeding-finger calligraphy, a *Haemoglobin manuscript* that, after more than 15 sheets, slowly runs out of juice. K also works with the juice of plants (Chlorophyll). Then it is not only a specific colour green that is experienced, but also the form, typos and planet signature of the plant, its cosmos.





In school we had to run circles in the gymnasium. The sun would shine through the window, and when I walked in the ray of light, I would stretch my hands out to the sun. ... my character is full of contrasts, from very fluid to the exactness of a neurotic Swiss watchmaker. I work with watercolours, but also with millimetre paper ... I work during the night, balancing on the edge of sleep. The idea is to work ahead of yourself as it were. Even though you are normally slow in your reactions, suddenly you are surprised that you can react so faultlessly and quickly. Sometimes the possibilities that offer themselves are much too fast. I can never work on one thing for very long, because I would get behind on developing my ideas. That is why drawing is so beautiful, you can immediately record it. Reason then only watches from the background, it offers direction but is not contemplative.

It follows that one of the most complex aspects of Kloppenburg is precisely that he is a master of contradictions. Even in the course of the year in which he gave most of the interviews one finds contradictory statements: the need to expel the problem of writing and at the same time to develop a kind of legibility, but one that is not normative. This raises questions of the deepest interest, in that on the one hand the relation of vertical solidarity in the society in which the artist lives requires a communality of educational norms and literally

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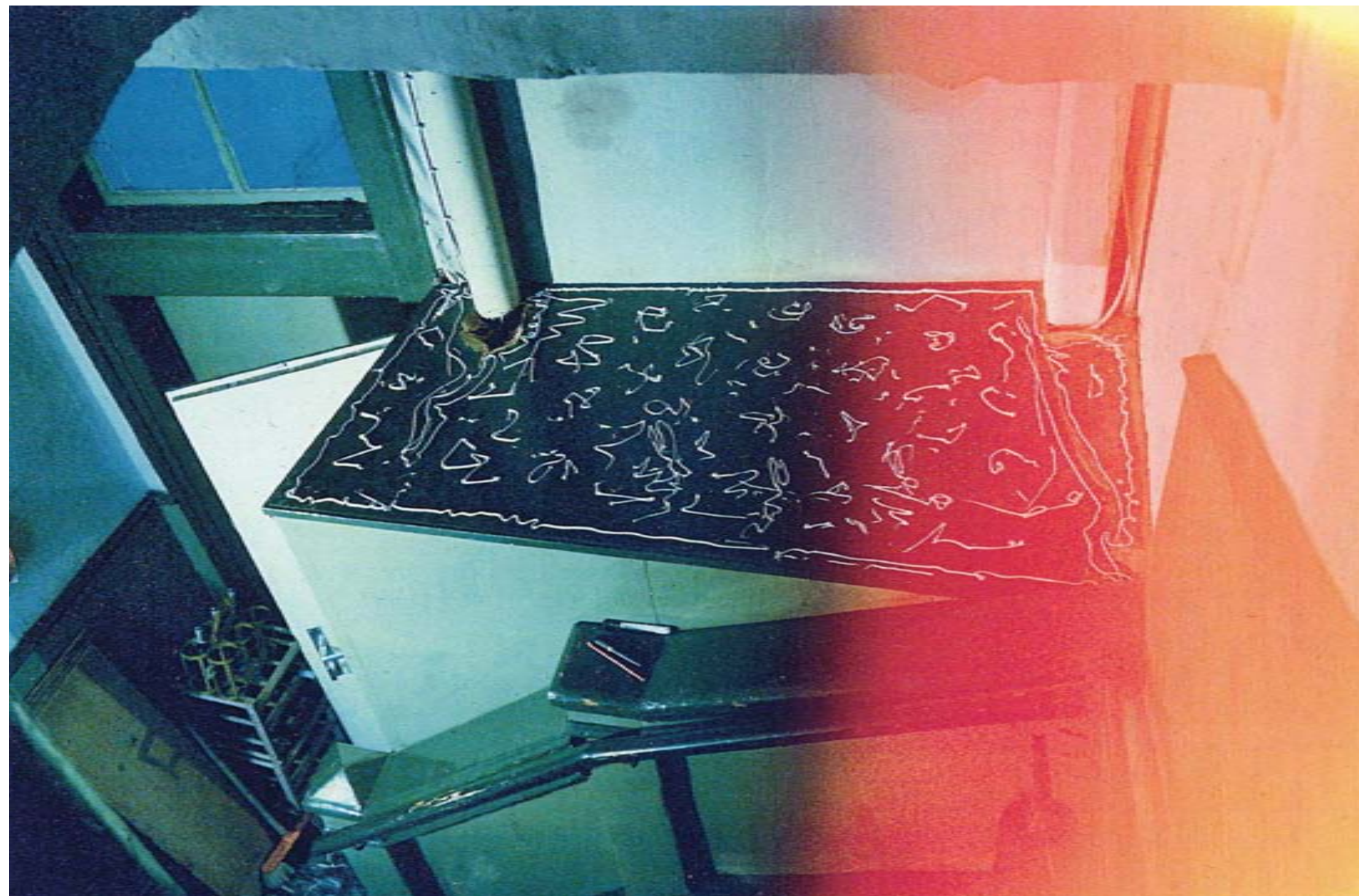


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- 445 | Orange Peel Cut  
 446 | Day by day kitchen scene. Photo: M. Rutkowski  
 447 | *Minute Drawing*, glue on wood panel, Neubrück-  
 straÙe, 2001. Photo: M. Rutkowski  
 Note: The time frame has a double reference: a.  
 The drawing was executed within a minute; and b.  
 it would be visible for no more than a minute. A  
 restoration job had to be done and right after the  
 glue was brought on, a new panel would be  
 pressed on top and the drawing out of our sight.  
 K stays with his imagination between the wood  
 panels, to follow the transformation of the pres-  
 surised and expanding glue drawing that unrolls  
 for the inner eye, something that has been studied  
 before between glass plates and around 1960, in  
 his Free Form Formula – Form Research Centre,  
 EEYAA, the flow form experiments with paint.  
 The laminated boards that one could find in The  
 Artchive, and that for the onlooker had no way of  
 recognising as an artwork, were serious works of  
 art, as well as stages in their development.



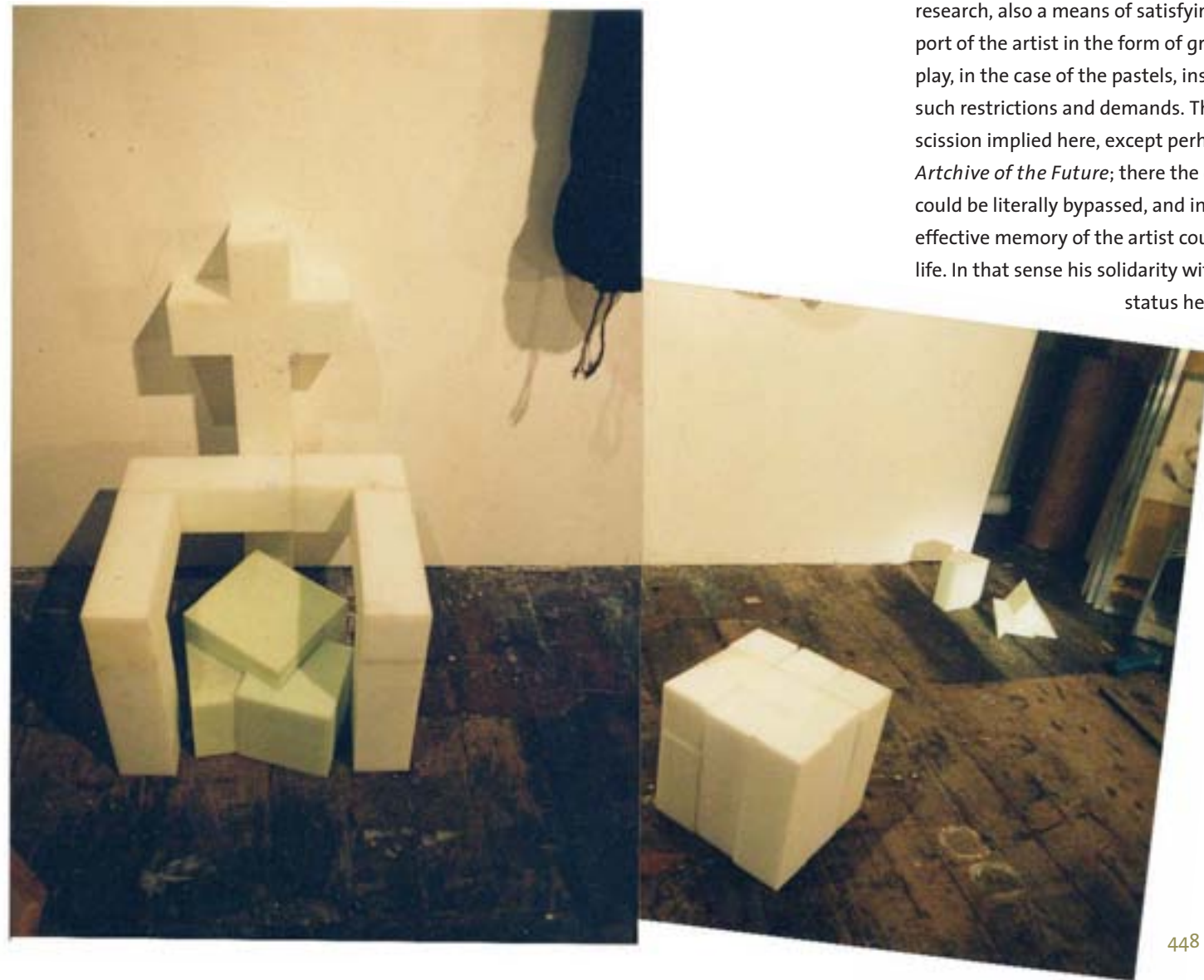
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‘scripts’, and this also suggests that the learning of writing is the process by which the absorption of normativity occurs, whilst on the other hand the artist struggles with his being set apart from and outside of the dominant demands of society, or at least in the case of Kloppenburg, emphasises areas of the social and the individual which are lost sight of in the integrating stories that hold the various relations of dependence on the state together. This too goes to the heart of the dualism in his work, on one side, the geometrical and canonical research, also a means of satisfying the requirements of the state for the support of the artist in the form of grants and subsidies, and on the other the free-play, in the case of the pastels, inspired by his children, which set him against such restrictions and demands. There was in effect no effort to overcome the scission implied here, except perhaps in the insistence of the unity of *The Artchive of the Future*; there the competing claims and the schizoid situation could be literally bypassed, and in the vast work of accumulated traces, the effective memory of the artist could result eventually in the message of his life. In that sense his solidarity with other artists pulled him out of the “loner” status he had been given in the public perception, as was the case during his visit to Philadelphia, where he was regarded as an example of “outsider art”, a misunderstanding that was later reflected in correspondence by the Stedelijk Museum in which his work was referred to as “hippie art”.



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- 448 | Five and a bit cubes, 1996. Photo: WB
- 449 | The elimination of symmetry, Croutes, Normandy, 1996, FIUWAC. Photo: WB
- 450 | Untitled, photomontage on office furniture desk-top, 43 x 70,5 cm, 1990, FIUWAC

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451 | *Artvocado Runen, 3D Flatform, 1995/97*. Note:  
A description of how the *Artvocado Runen* are made can be found in the biographical section, under 1990. Here they are spread out by Bien on the studio floor like a Sinologic manuscript and recorded. Work in an edition of two, signed by both artists. Collection Museum Schloss Moyland, FIUWAC

452 | *Showing Melon and Orange Peel Cuts, 1999*.  
Photo: WB



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453–454 | October 14, 1997. Beginning of the forced evacuation. Photo 452, 454: WB  
 Note: Just two weeks before the publicly announced transfer of *The Artchive for the Future* into the collection of Museum Schloss Moyland in Germany where it would find a safe harbour, The Artchive was forced out of the building by the City of Amsterdam. Warnings concerning the threat of great, if not total, damage which could result if not professionally handled, as well as the request for a two week delay by Moyland's Director Hans van der Grinten, Walter Hopps, The Menil founding director, F.I.U. Amsterdam and others, were left unanswered. The City of Amsterdam promised the court as well as Museum Schloss Moyland that it would carry out the eviction with "utmost care". This was then entrusted to a professional demolition company, Fa. Schmidt. The result provides confirmation of their specialty. What was built up most carefully over a period of thirty-five years was destroyed in four days. Thousands of the most fragile artworks were brutally thrown into thirteen containers like rubbish. A full description of the affair and documents can be found in the biographical section. The photo is a double exposure of the eviction. *The Artchive for the Future*—Trashthetical Litterarture concept, delivered the night before and spread out in The Artchive to seal the work with the author's own description of it. Composed as a sonnet, it can be seen in the photo as well. Since neither the artist nor the Museum Schloss Moyland was willing to pay the NLG 71, 245.74 demanded for the professional demolition of the Artchive, the City of Amsterdam has kept the artist's œuvre hostage, until today, summer 2005, and the artworks are rotting away in the containers. MODERN ART – WHO CARES.

455 | Portrait of Hans van der Grinten, Kranenburg, with tragedy mask, after receiving the message of the destruction. Photo: WB  
 Note: In a recent letter to Waldo Bien, F.I.U. Amsterdam, April 18, 2005, the Secretary of Education, Culture and Science stated that the experts of the Institute Collectie Nederland are the opinion that *The Artchive for the Future* is a "total loss"

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the feeblest man's easy acquisition:  
one thing you must grant and I beg it in solemn fear.  
Let my sleep be protected by terrors that scare,  
so that only a fearless unrestrained hero  
may one day find me here on the rock.

◀ 456 a–e

WOTAN

You ask too much, too great a favour.

BRÜNNHILDE

This one thing you must allow.  
Destroy your child, who clasps your knees,  
trample on your favourite, crush the girl,  
let all trace of her body be destroyed by your spear;  
but do not be so cruel as to  
condemn her to vilest disgrace.  
At your demand let fire blaze up;  
round the rock let it burn with flaring flames;  
let its tongues flicker, its teeth devour  
any coward who rashly dares  
to approach the fearsome rock.

WOTAN

Farewell, you bold, wonderful child!  
You, my heart's holiest pride.  
Farewell, farewell, farewell!  
If I must reject you  
and may not lovingly  
greet you again with my greeting,  
if you may no longer ride beside me,  
or bring me mead at table;  
if I must lose you whom I loved  
you, laughing joy of my eyes:  
then a bridal fire shall burn for you,  
as it never burned for any bride!  
A blaze of flame shall burn round the rock;  
with devouring terror  
let it scare the fainthearted;  
let cowards run away from Brünnhilde's rock!  
For only one shall win the bride,  
one freer than I, the God!  
That bright pair of eyes  
that often I fondled with smiles,  
when lust of battle won you a kiss,  
when childlike chatter in praise of heroes  
flowed from your dear lips:  
that radiant pair of eyes  
that often in tempests blazed at me,  
when hopeful yearning burned up my heart,  
when for worldly joy my desires longed  
amid wild weaving fear:  
for the last time  
let them delight me today  
with farewell's last kiss!  
May their star shine  
for that happier man:  
for the luckless immortal  
they must close in parting.  
For thus the God departs from you,  
thus he kisses your godhead away!  
Loge, listen! Harken here!  
As I found you first, a fiery blaze,  
as once you vanished from me,  
a random fire;  
as I allied with you, so today I conjure you!  
Arise, magic flame,  
girdle the rock with fire for me!  
Loge! Loge! Come here!  
Whosoever fears the tip of my spear  
shall never pass through the fire!

In many ancient scribal traditions, and especially in the Egyptian Middle Kingdom, the scribe was committed to learning by rote, pericope by pericope, texts which not only ensured continuity of the tradition, but also placed the scribe in a position of performative normativity; being a “good” Egyptian was the ability to do precisely that: to list by heart what had been learned, through various stages of practical apprenticeship. The relation of writing to administration and temple cult also meant that the scribal was the perfect training for the priest and the administrator, and both had the duty to reflect the sustaining and sustained order of the world, the standardisation through re-iteration of the exact words of ritual, or the measuring that was necessary for storage in a supply economy, which made them the epitomes of the state itself, the absolute guarantee of order. There were no schools in the modern sense, one learnt the scribal activity at temples or centres of administration. As Jan Assmann has argued in his *The Mind of Egypt*, that knowledge “was not a form of specialised expertise that ensured the correct performance of administrative or religious duties. Rather it was knowledge of the fundamental normative and formative attitudes of Egyptian culture, the acquisition of which made an apprentice scribe into an educated, well-brought-up, right-thinking Egyptian”.<sup>48</sup>

<sup>48</sup> Jan Assmann, *The Mind of Egypt*, transl. A. Jenkins, Harvard University Press, 2003.

456 a–e | The textual concept, written with white paint on bicycle tubes the nights before the eviction, here spread out over demolished sections of the Artchive. (The complete affair is related in the biographical section.) It was Kloppenburg's intellectual signature under the artwork and a way of sealing *The Artchive for the Future* off against misinterpretations. Photo: G. Gussenhoven



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457 | Last sunrise in *The Artchive for the Future*, October 17, 1997 Amsterdam.

458 | Götterdämmerung, the final evening, October 17, 1997, Amsterdam

459 | In conversation with Hans van der Grinten, during his visit to F.I.U. Amsterdam, December 4, 1997. Photo: WB

There is clearly in the work of Kloppenburg a direct confrontation with the normative and well educated of the society in which he works. Against its persistent *imago* of well-trimmed appearance and clean fingernails, he has set the detritus of the real of the consumer society, challenged its commitment to minimalist claims in the area of the aesthetic, and literally flouted its most cherished conventions. In a significant collaborative work with Bien in the 1990s, *To Our Investors*, both artists meet in the common ideal of their shared rebellion, and even though it is not common to think of Kloppenburg in terms of an ongoing social critique, one has to see that part of the hostile response to his work among certain elements of the cultural elite stems from their obvious awareness that his standpoint in his work and commitments is diametrically opposed to theirs. The work *To Our Investors* employed a direct shock tactic, and a stark confrontation, which had been all but banned from the official art world. If Schwitters had suggested that Holland was dada, because it always

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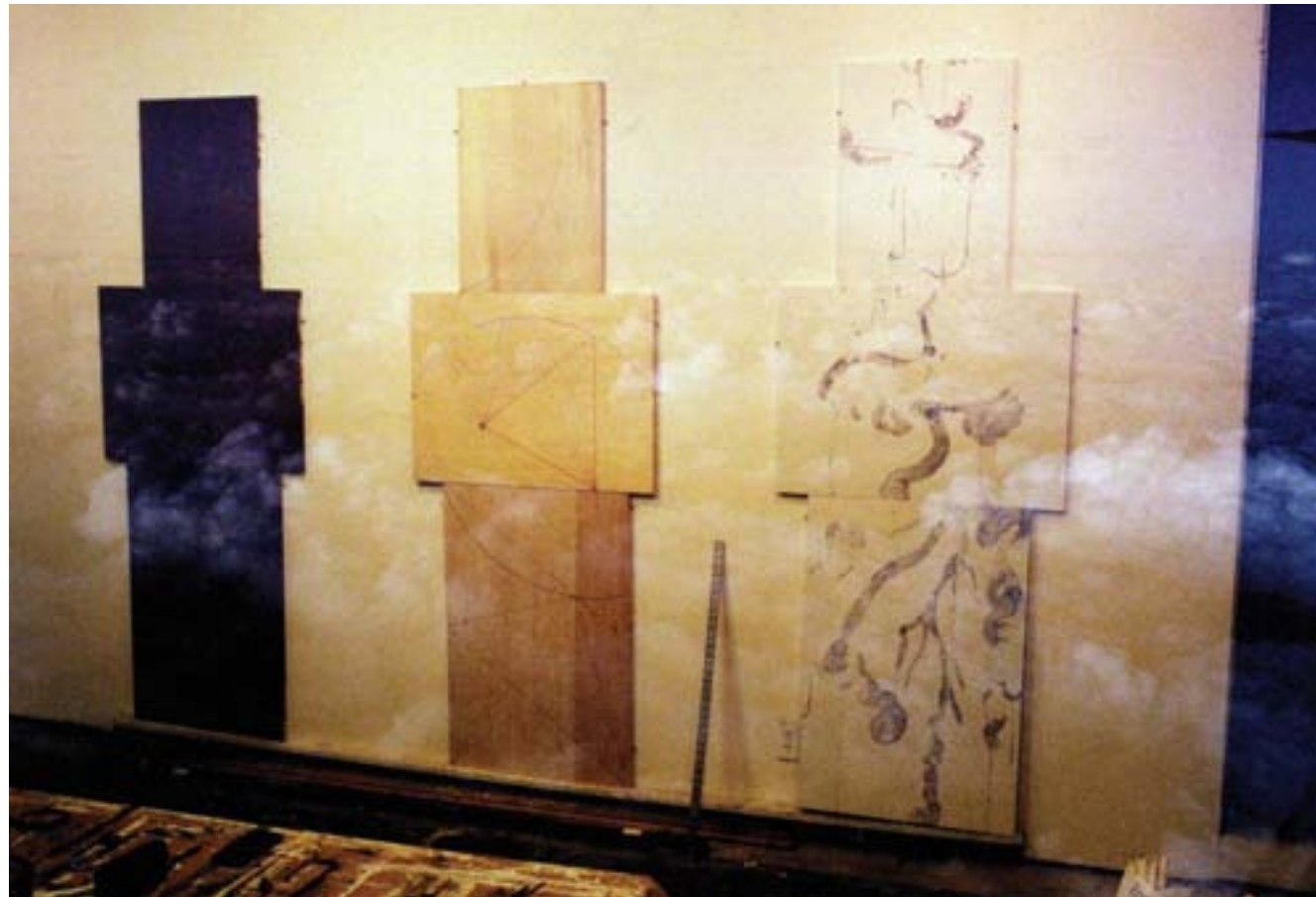
282 | 283





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460 | Waldo Bien-Virgil Grotfeldt-Jacobus Kloppenburg. *Works in an open framework*, Kunsthalle Recklinghausen, Germany, 2000. Photo: F. Ullrich  
 Note: Within the framework of annual working meetings that have been going on since 1994 between Bien and Grotfeldt, meetings in which collaborate artworks originate, some two hundred or more of these “collaborations in open framework” have already been created. Kloppenburg participated in this working session in Houston (Meeting 6, November 17–28, Houston Texas, 1997, the Heights). It is an important moment within this Bien-Grotfeldt series and a spiritual crash-test for the F.I.U. open framework idea. All of the paintings that have been made so far, have as a common denominator an “open” frame, a frame with three sides instead of the usual four, in order to illustrate that one is not dealing here with a closed private meeting between two artists, but with an “open conversation” in which others are also able to participate. For the first time this could now be put into practise and examined. In this manner, by way of an F.I.U. test case, a collaborate work emerges, a “triptych, three crosses, with equal parts”, every part of which is put together from three unequal parts. The tripartite context in this work is also a reference to the SOCIAL TRIPARTITION of Rudolf Steiner. The motto of his Social Ethic being: THE HEALTHY SOCIAL LIFE IS FOUND WHEN IN THE MIRROR OF EACH HUMAN SOUL THE WHOLE COMMUNITY FINDS ITS REFLECTION, AND WHEN IN THE COMMUNITY THE VIRTUE OF EACH ONE IS LIVING. (See: *Waldo Bien* by Patrick Healy, Wienand Verlag, Cologne, 2000, or the book about Virgil Grotfeldt, also from Wienand.)



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461 | Waldo Bien – Jacobus Kloppenburg – Virgil Grotfeldt, mixed medium on woodpanels, 1997. Note: Kloppenburg took the photo at Grotfeldt’s studio, Houston, Texas, right after the work was made. Then, on the way back to Amsterdam, flying over Greenland, the film was double exposed with clouds, an optical (re-) confirmation of the F.I.U. spirit of this collaborative work.

462 | Waldo Bien *Portrait of Walter Hopps*, FIUWAC

had been, then the power of protest had become drained into childish antics within a small circle, where curators, critics and artists, all supped from the same pot, and created in effect a cosy cartel, which administered the cultural domain as part of the broader ideological requirement of the state. The work was a direct assault, and in many instances the artists challenged the current orthodoxy. The level of hostility to Beuys in Holland was also phenomenal. The critical line developed after the war under the leadership of Dibbits and his clients – the former acting as a patron through educational establishments, curatorial connections and the protection of favourite critics – was that the refinement of Mondriaan’s research should be taken as the main work of artists, the study of optical and other visual phenomena, and that a bulwark was to be created against surrealist tendencies, figuration and the kind of expressionism that resulted in any form of allegiance to the work of Beuys. Art in Holland was to be the extension of the principle of design.

Even the highly pragmatic merchant ideology could not hedge its bets to cover such extreme antipathy, as the works of these artists were said to illustrate, against the regnant ideology. Even if exceptions could be allowed, and that surely is part of the cunning of any such hegemony, they had to have a place and in the end simply re-enforce the cardinal direction set out in the public agenda. The social responsibility of art, the vast influence of commissions and administrators responsible for funding, the incestuous relations



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between museum curators and critics, with a few appointed galleries, meant that the system of supply was carefully monitored and controlled, acting as incubators for the future direction of the arts, and thus little mercy was shown to those who would challenge this on any fundamental level. There was too much at stake for one artist to upset the highly wrought system of checks and balances put in place to maintain the hegemony of the cultural oligarchy. Artists who wanted to avoid the tight conger of interests had to make their way outside the country, in some sense exile was the relevant political act. Make your reputation elsewhere and perhaps eventually, and grudgingly, you might be given a room in the hall of honour of one of the larger museums.

The long waiting for this social accolade kept people in each other's pockets, socially and personally, in some cases for decades, even spending the waiting time drinking in the same bars, and maintaining close, even clannish social dependencies to preserve the identity of the forlorn group. One can trace this fairly accurately throughout the last three decades, and the patronal and normative aspects of the systems are also very much at odds with the claimed tolerance and democracy which the art is said to serve and exhibit, or the rational values and intellectual claims, which resulted in one critic referring

463 | View at the Kloppenburg section with Trashthetical Litterature, PPP, *Paleo Psycho Pop* exhibition, Water Tower Vlissingen, 1999. Photo: L. van Kampen  
Note: The red/orange work on the wall is a *Portrait of Ernst Ris with his BoaBoa*, a work by Hilarius Hofstede.

464 | PPP no. 9, the catalogue for the exhibition, edition 10,000



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to the work of Kloppenburg as being irrelevant because it “has too much fantasy”. There was a sectarian edge to much of the social organisation of the various artistic groupings, and the precise system of advancement allowed for little leakage, or simply forced people to explode or implode, often leading to maniacal loneliness coupled with poverty for those who were not included or had not received the necessary initiation to the coven of the talented. Kloppenburg was not susceptible to the exclusionary activity of gossip, or indeed to being included in any meaningful way. He did not serve the agenda, and the only resolute strategy was, as in the case of the critic Marcel Vos, to describe him as an eccentric, who “does those pastels”, which clearly lacked any value as they had “too much fantasy”.

Living between Germany and Amsterdam, maintaining a small circle of friends, capable of working without expensive materials, and remaining aloof to critical discussions and endless meetings, Kloppenburg was able to develop his entire œuvre independent of most of the ostensive



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465 | PPP exhibit, 1999. Photo: L. van Kampen  
 466 | *Spiegel ei*, 1997. Photo: WB  
 467 | PPP exhibition, 1999. Photo: L. van Kampen



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468 | PPP exhibition, 1999. Photo: L. van Kampen

demands which normally serve to direct artists towards equating their own feelings and creations of form with commercial and market oriented works. One finds in Bien a similar resilience and resistance. Despite his numerous exhibitions and the critical notice he attracted – mostly outside Holland – he refused to become a commercial sculptor by being involved in commissions for works in public spaces.

The work *To Our Investors* is a key document for grasping the stance that these artists took towards the public domain, and also for grasping the depth of hostility to their continued presence; gadfly and stinging rebuke, they continued through the 1990s to act as agents provocateurs and critics of the desiccated world of official art that would ultimately culminate in the visible collapse and failure of cultural policy in the Netherlands; with museums being closed, curators disgraced, collections being withdrawn from museums, disputes over the provenance of important works, the collapse of the publicly funded storage of previous generations, the failure to attract support for Dutch artists at the level of international attention, the increasing cynicism of a trivi-



469 | PPP exhibition, 1999. Photo: L. van Kampen



# ECOLOGY

Wer will guten Kuchen backen, der muß haben sieben Sachen: (old German children's rhyme) (Who wants to bake a good cake...must have seven ingredients to make)

Waldo Bien / K (Jacobus Kloppenburg)  
Design for the boardrooms of the future, here for

Triodos Bank

Lothar Baumgarten



7



TRIODOS BANK  
SPONSORED BY NATURE



Rudolf Steiner  
Blackboard drawing  
(Nat.Econ.course)

1

K  
Colour reference:  
Haemoglobine  
Chlorophyll



5

3



THE FIUWAC AND THE TRIODOS BANK

B. and K  
a permanent seat for plants and  
animals on conference tables:  
flora=green (Chlorophyll)  
fauna= red (Haemoglobine)

2



K (Kloppenburg)  
marrowbone spectacles

4



B.  
plantportrayal (photonegative)

6



B.  
Topos Earth  
Rock sample with topographic  
specifications

# ECONOMY

Steering the future

Waldo Bien/K (Kloppenburg),  
with Lothar Baumgarten and  
Rudolf Steiner 1919/2003

Tools needed for board conference  
tables, to ensure social and envi-  
ronmental economic decisions.

Filling corners with positive energy and consciousness

One corner of the Conference Room should function as a refreshing well during meetings and breaks. In the Triodos Bank Zeist NL a block of Grotfeldt works was installed, in Brussels, a series of Kloppenburg smoke and pencil drawings.



# TRIODOS BANK

## ZEIST

where flora and fauna are boardmembers

alising, so-called post-modernism, the domination of commercial success, the effort to initiate a young “star” system, the systematic choosing of candidates whose careers were to be promoted from educational establishments where both patron and critics acted as jury and promoters, and this in tandem with commercial galleries that benefited from money in the public purse to contribute to this “fair” system of election and grace. Within the broader ideology of a “knowledge economy” there was the ongoing transformation of teaching institutions into “number and profit” organisations; the genuine lack of milieu with real diversity and differences of artistic interest which could promote a lively scene; the rigid doctrinaire criticism which remained trapped in one of the boxes painted by Mondriaan. Concurrently there were the over-intellectual and theoretical demands generated out of these positions; the commitment to a version of a simple, artisan, storytelling, in which neither viewer nor artist should be strained in their comprehension, often resulting in minimalist wallpaper dressed up as conceptual statements; the blandishments of bore-



470 | On the first of October, 1999, the first F.I.U. board and conference table Toolkit is installed at the Head office of the Triodos Bank, Zeist, NL, and at the same occasion the Free International University World Art Collection, FIUWAC, comes to life. For full report: see Bio section, Sept. 10<sup>th</sup>, 1998. Photo: D. Former

# TRIODOS BANK

## BRUXELLES

where flora and fauna are boardmembers

471 | Conference room of the Triodos Bank in Brussels, where, in 2002, a second *F.I.U. TOOLKIT* was installed at the request of its director, Pierre Aeby, a social present from the F.I.U. Amsterdam to Triodos Brussels, since, alas, there was no budget available. A third *F.I.U.TOOLKIT*, requested for Bristol, was in preparation. Photo: WB



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dom as research, and most tellingly the requirement of art to deal with the problems which the social and political were unable even to properly identify, such as issues of migration, multi-culturalism, race politics, social divisions, welfare, and the extreme polarising leading to visible increases in a servile politics of the right with its brand of incandescent American capitalism, which is dubbed under every event of public life, and in what would be most emblematic of the failure and lack of concern for a vital artistic milieu, the destruction of *The Artchive for the Future*.

In the bio-bibliography by Bien there is a detailed chronicle of Kloppenburg’s activities during the 1990s, which leads to the tragedy of the Artchive’s destruction. From the beginning of the 1990s there is further research in the Artchive itself. Kloppenburg advances into a new unwrapping of his object world. The various series of photographs again take up topics that had been pursued since the 1950s. It may be the case that the naming of the archive in the public domain gave Kloppenburg the impetus to re-engage with the overall unity of the work, since it was only in 1987 and the years that followed that

# BRISTOL



F.I.U. BOARD AND CONFERENCE TABLE TOOLKIT

WHAT IS THE IDEA BEHIND IT? :

The F.I.U. Toolkit for board and conference room tables is designed to improve social, economic and environmental awareness when decisions are taken, daily around the world.

Artworks, functioning as toolkit, will assist with global wellbeing and responsibly directed management.

The Board and conference room tables are like a forum, a place where future investments are discussed and decisions taken, and, as we have noticed, with increasing global impact. This is what makes the boardroom tables so extremely important; it is the very place where the course of things is set.

What tools, we asked ourselves, could be developed and provided, to assist with such a responsible task?

What tools could be placed on conference tables around the world, and draw attention to those matters that are easily overlooked or ignored but crucial, concerning us all?

1. First ‘thinking tool’ is a work of art that indicates and brings to life the spiritual dimension of a truly human society and economy. One would instantly think of a Joseph Beuys blackboard drawing. For Triodos, we chose

a Rudolf Steiner blackboard drawing, produced to illustrate his national economy Course, 1919, that has been a source of inspiration to many who work in this field.

2. Something that could let us look at things in a new, different and self-reflecting way. For this purpose Jacobus Kloppenburg designed the Marrowbone Spectacles: a Deep Vision tool/sculpture with a non-physical ocular; there is no glass to look through, instead, our view is border lined, or guided, by the most essential natural form principles, the bone marrow space within the bone itself, also within our self.

3. Flora and Fauna chairs: To visualize, by way of ‘public commitment’, the chosen policy towards positive world development one should give a permanent voice to plants and animals at conference tables and indeed, in spirit, consult animal, plant and earth, when making decisions. It’s a continuous spiritual self-education for board members and to the benefit of the entire world. A green chair representing plants (green, according to the plants’ chlorophyll) and a red chair representing animals, (red, according to the animals’ blood, haemo-

globin). To communicate the message to the blind, the arms of the chairs are provided with an inlay in brail, reading the words flora and fauna.

4. A small plant portrayal, to stand on the table.

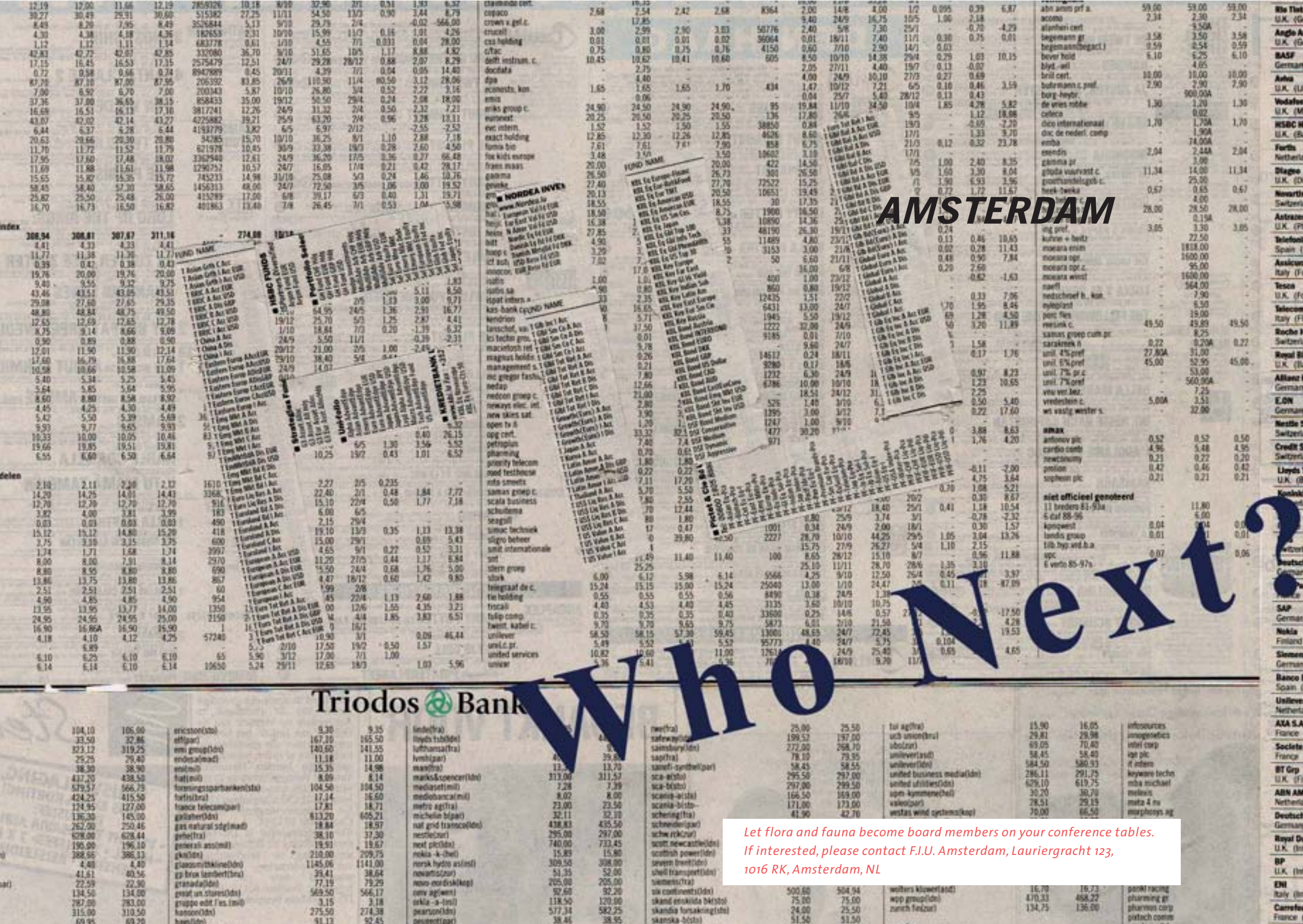
5. A picture on the wall, showing plants, animals and man/womankind, in creative conversation.

6. Earth is present in the form of a careful chosen stone: At Triodos Zeist from New Arnhemslaan, Northern Australia, at Triodos Brussels from a volcano in Congo and for Triodos Bristol from Easter Island. All where selected at location and for this specific purpose. They represent real existing landscapes, somewhere on the globe.

7. Lothar Baumgarten has provided the keystone completing the spiritual arch: BRUTTO – TARA - NETTO

With such tools in sight and at hand, one automatically steers into a positive future and sets the trend to the benefit of all.

blue chip investment



Let flora and fauna become board members on your conference tables. If interested, please contact F.I.U. Amsterdam, Lauriergracht 123, 1016 RK, Amsterdam, NL





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- 474 | In 2004 the City of Amsterdam had still not taken any responsibility for the destruction of *The Artchive for the Future*, October 1997. Ignoring all international protest against the ongoing threat of total destruction (VERNIETIGEN) and leaving all correspondence concerning the Kloppenburg affair unanswered. On the initiative of PPP, the *Bison Caravan* and the F.I.U. Amsterdam, a first public protest exhibit was planned, also as an homage to Kloppenburg, who's life's work *The Artchive for the Future*, was, and still is, kept hostage by the City of Amsterdam under fatal conditions. The affair is fully documented in the biographical section. A series of works, composed as a Trashthetical Lecture in preparation for Triodos Bristol, was kept apart for the upcoming *Bison Caravan* exhibition at the Water Tower Vlissingen where it all would take place. Other works were added or produced. Bien then prepared the works for presentation, as an F.I.U. public lecture/dislecture, and according to Kloppenburg's own Litterature concept: needed ingredients should come from the street. Here we see a block of artworks in progress, on Bien's studio wall. Photo: D. Former
- 475 | "Kloppenburg as Hostage of the City of Amsterdam" by Alfons Alt / Waldo Bien, 2003
- 476 | Work in progress, 2003. Photo: D. Former



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477-478 | Fold – Unfold, ink on envelope with photo, 2001  
 479 | Trashthetical Lecture in progress, 2003.  
 Photo: D. Former

it was brought into full public prominence. This, as previously noted, took place between February 2 and March 8, during a solo exhibition in the Rotterdam Artspace, *The Writing Typeflyer*. The invitation card showed a portrait of the artist's deceased mother, to whom the show was dedicated. The exhibition included drawings, a group of pastels, and, among other things, a worktable and two chairs from the Artchive. The exhibition was accompanied by a press release, and the text, which seems to have been composed by Waldo Bien, contains the first public statement about *The Artchive of the Future* released by the artist, along with the information that:

For twenty-five years K has been working incognito on THE ARTCHIVE FOR THE FUTURE. Whoever enters it will desperately search for the order that is so characteristic for an archive. The whole gives an impression of an ill-assorted collection of luggage for the coming migration of a nation. Stacks and heaps that seem to be waste give an impression that eludes every social definition. But this chaos is misleading; behind the symptom hides a carefully assembled whole, in which K registers the smallest change immediately, as if it were his own body.



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The phrase “as if it were his own body”, points to the significance of the whole work as the sensorium of the artist, a concrete diary of feeling and association, a vast assemblage of his visual activity and registration.

In that sense the wish to view the Artchive as an enormous variation on the ideals of *arte povera*, as in the work of Zorio, Calzolari, or Orzco, does not grasp the way in which the Artchive is for Kloppenburg as much a decomposed signature of space as it is of time. It is indeed the signature of things in which the meaning of the writing is itself in constant expressive unfolding, that is to say the metamorphosis remains active. The dialectical process never stops, there is no momentary arrest in the image, even the imaging is a fluid and continuous process, only the pre-established harmony of the tone world of the archive's unity gives one a consistent possibility of holding it all together. The element of light is also a real apparition of the event, it is the very brightness of his seeing which allows the light and the appearance to come into manifestation. The manifestation has nothing behind it, it is not directed towards any fixed goal, and does not share some presumed coherence of either the natural or the social order and



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480 | Triodos F.I.U.ture Nr. 120





481 | View at the PPP – F.I.U. Public Protest, Water tower Vlissingen. Relevant documents concerning the destruction of *The Archive for the Future*, letters, press articles etc. where enlarged and glued onto the wall next to a flow of Trashthetical artworks and...the ten public questions to the Lord Mayor and Alderman of the City of Amsterdam, left unanswered until today, summer 2005. Photo: WB





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their presumed concomitance as exchangeable categories. It is this aspect of constant becoming that has never been relinquished by Kloppenburg. Throughout his art, process, experiment, trial and error, have been the intrinsic activity of all of his searching, and it can be described as the aspect of constant problem solving and learning that belongs to a thoroughly evolutionary notion of metamorphosis.

Throughout the 1990s, and until the last days of the Artchive, Kloppenburg consistently continued with his life-long quest, and now in his seventy-fifth year, despite everything that has happened, without any bitterness or resentment, the artist works on, his spirit alive, vital and bright, generous and open, the long trajectory of a life lived with vision and hope. When it was proposed that a study would be made of his work, he showed a certain hesitation and puzzlement, after all he was “only beginning”. Long may he continue.

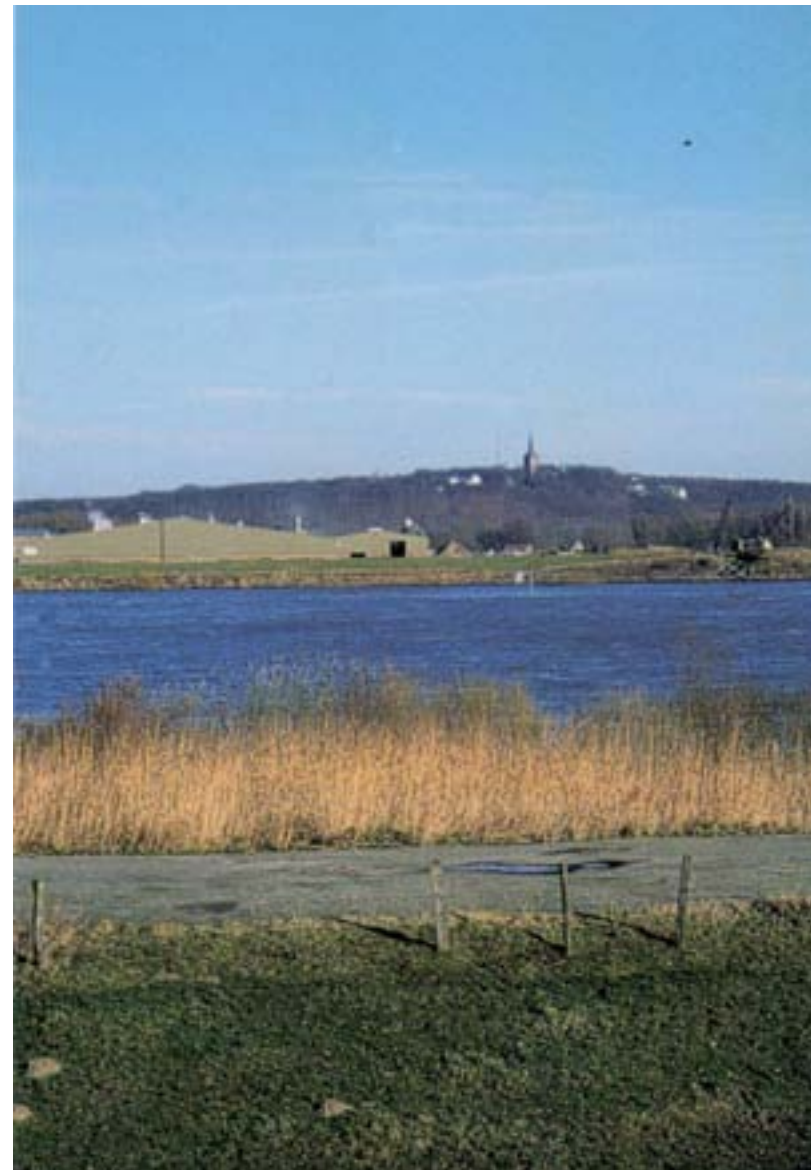
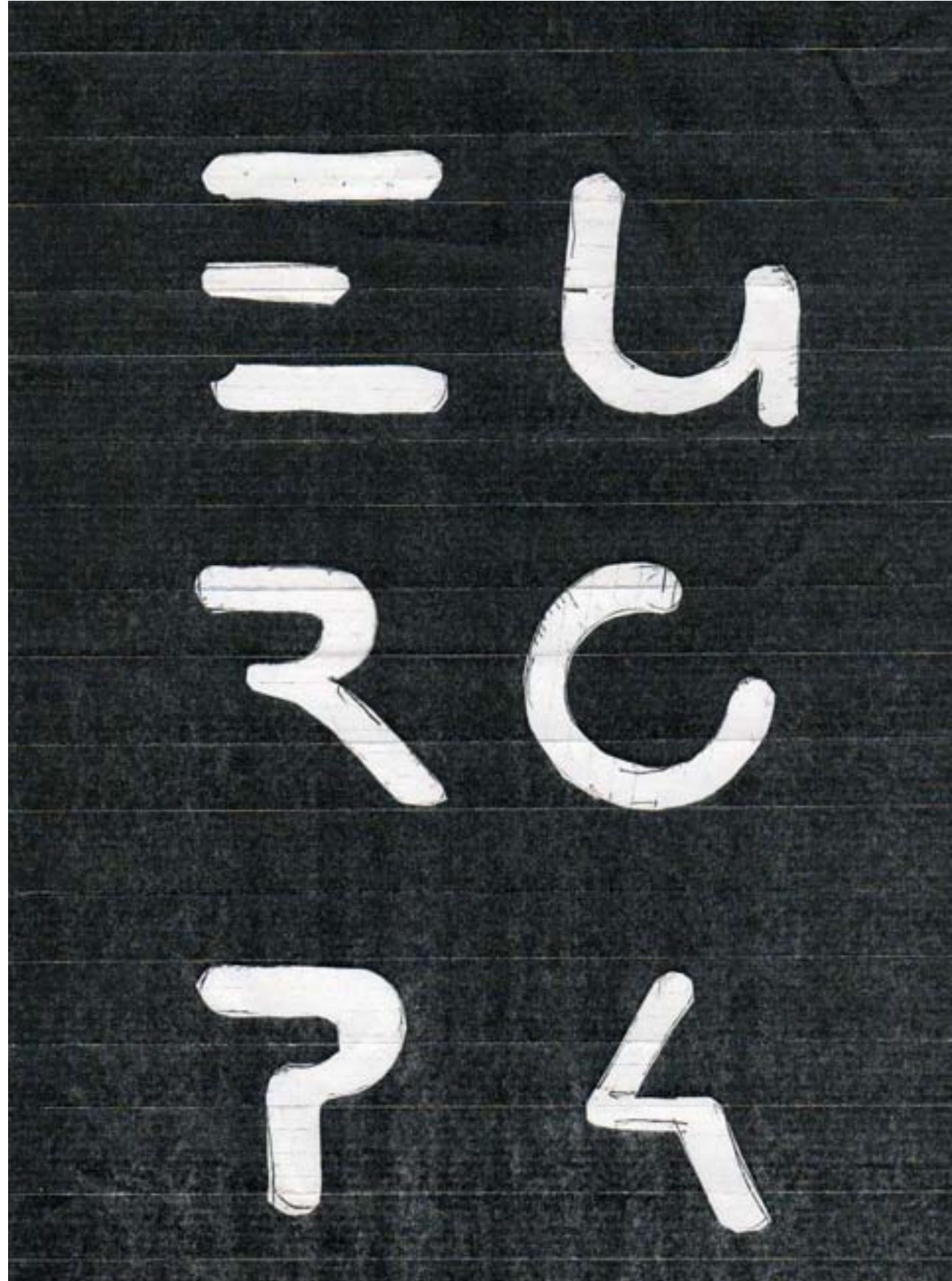
Patrick Healy, Amsterdam, July 14, 2005.

482 | K, studio Lasserg, 2005. Photo: E. Kloppenburg  
 483 | Design for a sculptural commission on the banks of the River Rhine, Landschaftsskulpturen Achse Hoch-Elten – Kleve, Germany, 2005  
[www.skulpturen-achse.de](http://www.skulpturen-achse.de)

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484 | EU-RO-PA  
Design for public sculpture EUROPA at the bank of the river Rine,  
2005  
Project: Skulpturenachse Hoch-Elten – Kleve

Jacobus Kloppenburg starts out from the dodecahedron, a specific platon-ic figure: 20 corners, 30 sides and 12 pentagonal planes.

For thousands of years this has been a meaningful geometric figure, full of mathematics, harmony and magic. Its symmetry fuses the pentagonal with the hexagonal.

By rotating a cube on one of its diagonals it develops as a dodecahedron:

“ The cube, as a metaphor of the earthly-physical, and the dodecahedron, as cosmic- spatial expression, are not only captured in the fullness of wisdom, in the trembling deep, but allow the physical observer from ones own power, to rise from the earthly to the cosmic”.

Starting from the pentagon, one arrives at the golden section.

Kloppenburg has chosen the inner space of the dodecahedron. Three equal sized rectangles, central within the dodecahedron and positioned in a 90-degree angle to each other, confined and connected. In the crystal-lography this is known as the assembled planes. The sculpture stands on one of its 12 corners, all planes angled into space, able to rotate in the wind. The size of the needed pedestal is not fixed yet. The sculpture itself will measure between 6-8 meters.

The observer is afforded many new viewpoints and the inner cross in the sculpture shifts in appearances. At the same time the wind becomes visible as the power of nature.

The sculpture can be understood as a ship signal or traffic sign, as it will be positioned on the riverbank, visible for all those who cross and sail on the river. In a wider sense it is a signal for the ‘ship of life’ (Prof. Christian Holland.) This sculptural work of Kloppenburg destined for the banks of the Rhine river, not only demonstrates the power of his many individual maquettes to be realised as sculptures, but also indicates his generosity to the project of Europe to which he offers a view of dynamic assimilation, openness and diversity. Through the steel plates he has cut out in his own reduced alphabet the letters for Europa. The spatial conception is such that it is intimately connected with the site of the river, the sources of winds, and the spating and flooding of the river, its different activities through the year. The construction points also to the spiritual significance of the platonic solids, as the internal pattern of matter, earthly and cosmic, and the free dynamic of his own wish for the life of the continent. It has been accepted for a site on the river Rhine, and marks a beautiful chapter in Dutch-German relations, specially artistic co-operation.

Felix Droese designed the sculpture for the opposite riverside:

[www.skulpturen-achse.de](http://www.skulpturen-achse.de)





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## ALLINONE: BIO-BIBLIO-EXHIBIT-GUIDE-NOTES-LECTURE

PLEASE FASTEN YOUR SEATBELT



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485 | Artvocado peel masks, 1997. Photo: WB  
486 | I Can Tell You, Trashthetical object,  
2003, FIUAWAC





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## JACOBUS KLOPPENBURG



ALLINONE BIO-BIBLIO-EXHIBIT-GUIDE-NOTES-LECTURE and the ongoing affair of the destruction of THE ARTCHIVE FOR THE FUTURE sculpture by the City of Amsterdam.

Born: Sunday, March 16, 1930, 5.00 pm, Amsterdam, Roelof Hartstraat.

In 1933 the family moved to Lauriergracht 111.

Father: Jacobus (Ko) Kloppenburg, \*March 20, 1903, Amsterdam, sign-painter, independent businessman.

Mother: Agatha Kiljan, \*August 25, 1903, Amsterdam.

Sisters: Agaat \*1931, Ada \*1933.

**AMSTERDAM:** The Lauriergracht, where the Kloppenburg family settled in 1933, lies in a part of the city of Amsterdam known as the Jordaans. The place in which Kloppenburg grew up already had a history of some 300 years, and it was a district with a very distinctive social character, the locals being a mixture of working class people, small business entrepreneurs and shopkeepers. There was also a bohemian element, including artists and, last but not least, an active jazz scene.

In Kloppenburg's childhood there were dovecotes and pigeon lofts on the roofs of many of the houses, because of the pigeon fanciers in the quarter. The locals had a reputation for being outspoken, for laughter, for drinking and singing to the accompaniment of an accordion. Despite its reputation for anarchy, it was a tight-knit community. Although not originally from the area, the Kloppenburg's were accepted. This untypical Dutch milieu was the periphery of their daily lives. The family occupied the lower two floors of the canal house at Lauriergracht 111. Facing the street was a kitchen in a lower basement, and to the rear there was a small garden with a pear tree, where by mid-day the sun shone, and in the evening moonlight. Especially during the dark days of the war, the skies were swarming with stars. Kloppenburg's bed faced onto the nightly miracle. Reading the toponymy of this locale is like being on a botanical excursion, Laurel Canal, Rose Canal, Sweetbriar Canal, Flower Canal, Palm Canal, Lily Street, Calendula Street, or being in a bestiary, Hare Street, Rabbit Street, Moose Street, Bears Street, Wolf Street, it is an urban but still paradisiacal place.



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487 | Photos: D. Toussaint

488 | K's parents, Jacobus (Ko) Kloppenburg and Agatha Kloppenburg Kiljan, around 1935

489 | With father, Roelof Hartstraat, 1931

490 | Jacobus with his sisters Agaat (left) and Ada, Wijk aan Zee, 1939

491 | In the centre: storehouse De Pelikaan, Lauriergracht No. 109, where the Wagner Society stored theatre props. At right, No. 111, the living quarters of the Kloppenburg family.



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1936–1942: Primary school in the Jordaan, Elandsgracht. According to his own recollection there wasn't much sitting on the school benches during wartime. Apparently no one minded, "Everybody had something else on his or her mind".

1939, September 1: German invasion of Poland. Start of World War II.

1940, May: The German occupation of the Netherlands. In Amsterdam a time of fear and mistrust, darkness and terror. There is an increasing shortage of food, fuel and other necessities. In the city there is a blackout and, as is often reported in the daily newspapers, one wrong step and you can drown. On German orders windows are covered with a special black paper, the time for which is announced daily on the front page of the censored newspaper. Jewish people are rounded up, there are endless razzia, a black market, and people are thin and emaciated. Battles take place in the air and there is bombing around Schiphol Airport and the Fokker companies north of Amsterdam. K stands on the rooftops enjoying the fabulous fireworks. It is also a period of "no trash", there is an endlessly inventive spirit, with constant improvisation, and everything is re-used. In the Jewish Quarter, around Waterlooplein, there is searching for what is "now" real capital, a stack of discarded things that can be bought for three cents. The route leading there from the Lauriergracht takes one by Oudezijdsvoorburgwal 127 where, in the house of the Gomperts, Karel Appel is up in the family garret painting and preparing for the Cobra era.

Family photos of those years show a fresh-faced youngster, reclusive, but with a discerning look. Surviving sketchbooks from the time add to the impression of someone with sharp perception and a vivid sense of animal and plant life. The drawings display a sensitivity of line and a precocious colour sense. Some of them are precisely dated, for example 25.9.1941, and indicate a subtle and intelligent humour. There are also specific reports that the young man, who cannot swim, specialises in making handstands by the canal wall, and that he walks on his hands to the baker's every day. He is also something of a rebel, always arriving at school at the very last moment, just as the door is closing. In his Reformed family a bible lies on the table. Readings are given from it before meals. At certain times psalms are sung around the harmonium, acquired for that purpose: "The Lord is my Shepherd ..."

He was very taken with Rembrandt's bible illustrations.

1943: Attends high school, Noord-School Prinsengracht and Instituut Bladergroen until 1947. His father sets him on a course of study in calligraphy with an eye to his own advertising business. These mind-numbing repetitions of line and text spur him into his own first experiments with punning and other linguistic inventions. His domineering and hard-headed father defines "free" artistic expression as useless and taboo, according to the equation art=luxury and therefore socially useless. K begins to work in secret on his own free expression, on paper and carton board, either from the advertising office or the printer's at the corner. It is cheap (costs nothing), and since it does not have a fixed format, it also serves to inspire him. His artistic research is supported and stimulated by his mother Agatha, with whom he has a close and intense relationship. She has an open and indulgent character and is diligent and caring. She also is creative and provides daily bread for the family with the products of her own handicraft. She later runs a business, Het Kleurhuis, at the corner of the Keizersgracht and the Spiegelstraat. The children share with their mother a love of nature. K and his sisters Ada and Agaat help out with design and production. It is a busy household with much coming and going, the daily needs of the advertising business, the constant supplies and deliveries, the many things to be done. Scraps of paper survive with bills and invoices all jumbled together, for example, one document reads: hooks for curtains, a key, a half loaf of bread (white), starch, 124 cm tape, memo paper from Goedkoop, half an ounce of lard, 3 x petroleum, bus ticket, parsnip, linseed oil, black or grey yarn, mop, jute, vinegar, carton receipt, Lindeman sugar, cat, clasps, etc. Reading the list quickly and glancing at it overall one could feel like a visitor to Lewis Carroll's Wonderland, and by the same token one could enter into the later development of K and his personal iconography.

1943: In this year his father leaves the family and elopes with another woman, the mother of his new stepbrother Sipke Huismans with whom Kokkie (nickname for Jacobus) spends time. Sipke is also quick and intelligent and artistically talented, he also enjoys drawing. NOTE: Sipke Huismans \*May 5, 1936. Dutch visual artist, graphic designer and draughtsman who received an educational grant on the personal recommendation of Willem Sandberg, the director of the Stedelijk Museum Amsterdam, later became the well-respected director of the Art Academy in Enschede, Netherlands.



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- 498 | Wartime evening sky with fireworks
- 499 | Photo: anonymous
- 500 | Summer vacation, Wijk aan Zee, 1941





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- 501 | Storehouse “De Pelikaan” (the Pelican), built in the seventeenth century to store coffee, seen from the west side, 1980. Photo: WB
- 502 | Richard Wagner, 1813–1883
- 503 | Theatre props in the Pelican storehouse, around 1930
- 504 | Gathering firewood at the Lijnbaansgracht in the Winter of Starvation, 1944/45
- 505 | 50 years of the Wagner Society, celebrated with a special publication and a performance of *Tannhäuser*.
- 506 | Ceiling beams in De Pelikaan with names of the plays to which the props belong. Photo: WB

Climbing through a cat flap at the rear of the house, K gets into the De Pelikaan warehouse next door at Lauriergracht 109. It is packed with theatre props and stage decor from the Wagner Society, which had been founded in 1884. From that day on K makes frequent incursions into the depot, sometimes with Ada or Agaat. These adventures are like cultural tours, which appear to sow the seed for the later *Artchive for the Future*. In a surviving inventory book of the Wagner Society, with extensive manuscript annotations, there is a complete index of the decor, costumes, weaponry, etc., which give the precise location of each item within the warehouse (Dutch Theatre Archive). This gives an impression of how exotic and striking this must have appeared, and how optically rich the cluster of heavy fabrics, props and decorations, the heavy pinewood floorboards, and ceiling trusses. Everything was also overlaid with a mysterious and dynamic gold or silver light that would flood through, depending on the time of day or the season (*The Light Oracle, Golden Eternity*). On the ceiling beams of this initiation-shrine, stagehands had written the key to it all in white letters: *Siegfried, Lohengrin, Götterdämmerung, Parsifal, Rheingold* (photos can be seen in a publication celebrating the fiftieth anniversary of the Wagner Vereniging, Amsterdam, 1934).

1944: The Winter of Starvation. While the Allies march on Berlin, the Northern Netherlands remains under German control and is cut off from food supplies. There is enormous suffering, especially for families with growing children and without any means. Jacobus’s mother is forced to undertake long and difficult forays from the city into the countryside, to the farmers, in search of food. Her bicycle has no tyres and some of the surrounding North Holland polders have been flooded by the Germans. She trades her own handicraft work, such as woven grocery baskets with colourful appliqué felt flowers, her “happy craftworks”, for a few potatoes, milk, sometimes butter and eggs. K scrapes and sieves coal dust from the harbour and saws saplings for the emergency stove. Just around the corner, along the Prinsengracht by the Westertoren, Anne Frank makes her final diary entries. The daily meal consists of a bowl of watery soup, and people go to bed hungry. The acute physical hardship results in K’s lifelong obsession with food, as well as the care and flair with which he prepares it.

1945 May: German capitulation and the end of the war in Europe. There is general rejoicing, but Karel Appel is faced with a problem; following on the war, the

Gomperts family returns, and Karel Appel has to leave his garret studio, for which, alas, he has never forgiven Gomperts. Unintentionally Appel leaves something beautiful behind (F.I.U. Info primeur): on some beams, now painted over, there are some beautiful Cobra paintings that I have personally seen. For the Wagner Society, the outbreak of anti-German feeling marks a difficult time. The De Pelikaan warehouse was completely silent until 1949, the year in which the first post-war Wagner production of *The Flying Dutchman* is staged in The Hague.

1946: K plays hockey in the AMVJ team and designs their note paper and posters. He takes part in international competitions until 1970. He arrives at the conclusion that because of national character the same game is played differently in every country. The school report of December 15, 1946, Stichting Psychologisch-Paedagogisch Instituut Amsterdam, gives the following results: natural sciences: highly motivated, excellent results. History: weak. Drawing: very good, has talent. Physical training: excellent. French and German: insufficient. English: could improve. Maths: sufficient. The report concludes with “a final word of caution for Ko to make better use of his abilities”.

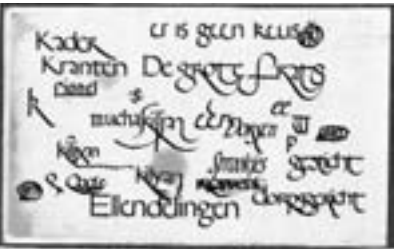
From this time on, he makes regular trips to the Stedelijk Museum, its library, and the exhibitions, then mounted by the legendary director Willem Sandberg, who introduced modern art to post-war Holland. Speaking in 2004, K stated: “Kandinsky was the biggest shock and Morandi. In Klee it was the simplicity that was most surprising. Miro was in a kind of cul de sac because of his success. Salvador Dali’s bending of reality fascinated me. Then there was Le Corbusier, Brancusi, Bauhaus, Zadkine, Arp ... But art wasn’t the only influence. Looking at the Necchi sewing machines was just as much of a shock. What a wonderful time. It really aroused the desire for knowledge and renewal”. For the following ten years his response to the avant-garde can be traced in drawings and gouaches, where there is continuing research and probing of the expression and thinking of the modern masters according to their content, the fruitfulness of their method and their long-term potential, or to put it another way, their ‘load-bearing’ capacity, how much they could support. A good example is his critical commentary on an undated work grafted onto a Cobra painting which he signs “Jan Peters, 13 years old”. The gouache is the result of an intensive engagement with the art of Cobra, and K clearly doubts its intellectual potential. In light of this he develops his own personal script through a long process



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- 507 | Summer vacation, 1945
- 508 | Design for his own brand Jacko Paint
- 509 | Calligraphy study
- 510 | Design for the monthly hockey newspaper, around 1950
- 511 | Cobra-like painting on board which K signed “Jan Peters, 13 years old”, around 1948





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- 512 | The pre-war living room interior with harmonium
- 513 | K's post-war design for living room and furniture
- 514 | Trash photograph with vegetable and fruit crates from the nearby Looman & Zonen Company, around 1959
- 515 | Gouache with unpacked suitcase as motif, undated

of revision and refinement. This is undertaken as a kind of deviant behaviour, surreptitiously, since he has to keep everything out of his father's sight. There is also the fascination of the new sound coming out of America, which is so overwhelming, Charlie Parker, Thelonious Monk, jazz, be-bop. Whilst having his hair done by his step-brother-in-law he is subjected to recitations of Lucebert and Slauerhof. K begins designing a modern interior for the house. He throws out the rather patriarchal pre-war interior, which can be seen in photos from the archive, and replaces it with a minimalist scheme in bright and open colours. This is followed by a series of furniture designs.

1947: First trip abroad by bicycle, to the Ardennes in Belgium, and to the North of France. He starts his first realist paintings of landscapes with water and trees. Talking about this in 2004, he recounts that it was "horrendously boring work".

1948: Takes up full-time work in his father's advertising business after leaving school (*MULO*). His father is often riled; for example, when he is told to make a certain colour, Jacobus, becomes so fascinated by the mixing process used for the paint, and by so many possibilities, that he makes dozens of colours and colour samples (he clearly remembers long series of very special greys and blacks).

1949: Friendship with the photographer Philip Mechanicus, who in the following years makes several striking portraits of K.

1950: Leo Klein, his brother-in-law, who is a photographer and later will become a teacher at a Rudolf Steiner school, introduces him to the work of Rudolf Steiner and his text *The Philosophy of Freedom*, which begins a process that has continued through deeper engagement and insight to the present. He takes a second study trip by bike to Belgium during the summer holidays of 1950, visiting museums to study the old Flemish masters. He makes his first photographs of trash on the foot-path of Lauriergracht (fruit and vegetable crates). His interest in what "society" generally considers disorder and chaos is aroused. An undated gouache from this period shows a motif of a chaotic and loosely strewn suitcase (Museum Schloss Moyland). This goes perfectly with jazz and his fragmentary reading of Joyce. His stepbrother guides his musical and literary interests.

1952, July–August: Study trip by bicycle to Belgium, Luxembourg and Germany (Eifel). Takes photos of architectural features (archive).

1953, Summer: Study trip to France. Postcard from Paris to his mother. Monday, August 5. "Dear Mother congratulations on 'our' safe arrival and heartfelt best wishes from here. Accompanied by nightfall we entered Paris, du pain, du fromage, du thé and the Seine. Tomorrow Picasso, cooking a hot meal... maybe even eat it" (F.I.U. Archive). NOTE: This final remark betrays a subtle and mocking self-irony, since when his mother used to cook he would often be so engrossed in what he was doing that, much to her annoyance, he would often not eat until much later, or not at all. K stays in Paris with Tini, the sister of a friend and colleague, Rudi van de Windt. She works in Paris as an au pair. In the following years there is an exchange of correspondence and return visits.

He is approached in the same year by Leo Klein and his sister Ada with a commission to design a houseboat for a berth in Nieuwkoop. This leads to a long series of architectural and furniture designs (F.I.U. Archive). He explores the use of the golden section, a system of proportion used as an everyday device in sign painting and typography. It also led to a broader "universal thinking" on his part. K observes in 2004 "What I discovered then, and this surprised me most, even to this very day, every day, was that through the golden section, which every schoolchild was supposed to know, I gained access to almost everything around me, to ancient cultures, classics, Bauhaus, language, music from Bach through to Parker, nature and space, everything. You can hardly imagine how big a shock it was for me. All of a sudden my world became much larger and also much more accessible. That is the reason why my interest never stopped."

1957: K submits the houseboat designs to an international design competition for architects, run by a Swiss manufacturer of asbestos sheets (measuring 100 x 200 cm). His entry is awarded fourth place. Catalogue, 1958, with photos by Philip Mechanicus (Triodos-F.I.U.tures Collection). K is now making his photo series with double exposures in the garden of Lauriergracht 111 (F.I.U. Archive), which emerges from his use of double and parallel linear projections in drawing and calligraphy. In this technique the same motif is photographed twice, during the second shot the camera has been moved slightly, without advancing the film. The usual definition of the photo, or snap-shot, as a fixed "moment", is reflected in the second shot, and there



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- 516 | Passport photo, 1950
- 517 | Photo: P. Mechanicus, around 1952
- 518 | The executed design for the houseboat in Nieuwkoop, 1956. Photo: P. Mechanicus
- 519 | K with mother, sisters and friend, 1955

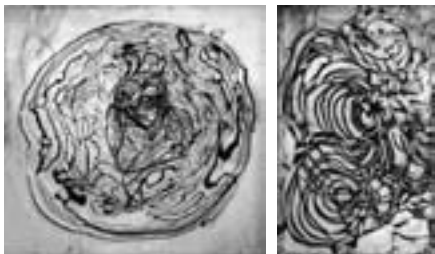




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- 520 | Portrait by P. Mechanicus, around 1952
- 521 | First photos with double exposure, taken in the garden, Lauriergracht 111, 1958
- 522 | First flow forms on silk (FIUWAC)
- 523 | Advertisement design for EEYAA, 1959

are then two “moments” being visualised which enter into connection with each other. This is how an interval arises, granting a different dimension with respect to content. Twenty-five years later this technique is deployed in a complex photographic work in which the title, *REALTIJD=REALTIME*, is also the main motif.

1958–59: Research and experimentation with chemicals and paints (*Alchemical Kitchen*). He develops a technique which allows him to manipulate two different principles of form; one is that of crystallisation and the other that of “flow-form”, that is the mineral and the organic powers of form, which are always at work in nature, both inside of us and around us. His working area is a large zinc water basin, on which a piece of wood is placed when he uses it as his bed, a waterbed. The paint drifts on the surface of the water and is then brought into contact with the chemicals, initiating a reaction. By adding a quantity of a quick drying medium, the paint is suddenly caused to contract and shrink. K is not aiming for a pictorial effect. In the first instance he is an experimenter observing the chemical process as a phenomenon of nature. The optical result is reminiscent of ice floes, anorganic matter and mineralisation, or, on the other side, the floating paint is thinned out by a solvent and spontaneously flows and expands in a formal organic pattern in every direction. What results then is taken from the surface by stretching a silk canvas over a wooden frame. The process as it emerges is corrected by hand and manipulated. He named this his FORM RESEARCH CENTRE-FREE FORM FORMULA. (The text concept is laid out in mirror form). Several fragile works are thus created (FIUWAC). He sees commercial possibilities in the results; several new designs follow, but now with a specific eye to the production of exclusive hand-printed textiles for fashion or interior design. EEYAA. He contributes to the cover design for the literary magazine *Barbarber*, which appears quarterly and co-operates with writers such as Henk Marsman (Bernlef) K. Schippers, Sipke Huismans, Freek Fels and G. Brands, among others.

1960: Registers his trademark EEYAA Dessin. Typographical and design studies for EEYAA stationery and PR material. The working design maintains a clear and human-technical dimension; it is a question of the hand that forms uniting symbiotically with the printing machine. On each of the delicate prints that he makes is written: “Eeyaa” (on some products written as EEYAA), the name of a hero from the Gilgamesh epic known for his silent nature. Eeyaa is also a whole new art of textile

design where neither individual expression of the designer, nor, the structure of the material has the upper hand, instead, there is a synthesis of nature and culture. The first printer’s proofs are made on the blackout paper from the war years. An ink-printed package from FA. NV Meyer (February 24, 1960) is addressed to FA Screendry Jacko (F.I.U. Archive).

1961: Accident with moped. Complicated fracture of leg and long rehabilitation in hospital: diary-entries and unsent letters (F.I.U. Archive).

1963: The Wagner Society moves from the De Pelikaan warehouse at 109, next door to K; it had served as a depot for decor and props and as a workshop since the turn of the century. K now rents the empty fifth floor, and some years later the sixth floor, and in the early years shares the space with artist friends Rudi van de Windt and Theo Blom. He takes over the old theatre footlights from the Wagner Society, and along with the memories of earlier visits, these form the foundation on which the later sculptural development of *The Artchive for the Future* is grafted. The first thing to take place in the studio is the construction of a screen-printing operation for the production of EEYAA textile samples. He takes these to the buyer for Metz, a well established and leading interior design shop in Amsterdam. The specialist buyer is amazed at K’s samples and acknowledges what he sees as a high-class product emanating from “doubtless a Parisian fashion house”. He refused to believe K telling him that he had done it himself and in a studio not a stone’s throw away. He is accused of lying, and K feels deeply embarrassed.

As a textiles representative, Max Havelaar takes the textile samples to the international textiles fair in Hanover. Large orders from Japan and Korea follow, perhaps because the designs fit in so well with fabrics classically used for kimonos. K searches for production methods to meet the unexpected demand. Print proofs from the textile industry do not, however, produce the outstanding quality K demands. The differences between machine produced fabric and the product manually crafted onto natural silk, cannot be glossed over. The painting products required for the specific printing process, CIBAcrome, are suddenly taken off the market and production is cancelled. K looks for alternatives. Starts setting up his own mass-produced haute couture line: INSTANT FASHION EE-LOOK. He has discovered an American textile glue that renders the sewing machine redundant; one can choose one of his



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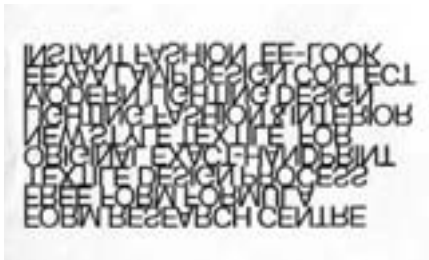
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- 524 | Stationery for EEYAA, around 1960
- 525 | Recovering from moped accident, 1961. Photo: L. Klein
- 526 | Floor plan of the De Pelikaan building Lauriergracht 109. From 1963 until October 1997 K’s studio and *The Artchive for the Future* in progress.
- 527 | Silkscreen on wartime blackout paper





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- 528 | Portrait by P. Mechanicus
- 529 | The original Form Research Centre stationery, printed as a mirror image on transparent paper and meant, as in this case, to be read from the back.
- 530 | Envelope for EEYAA
- 531 | Dress model, 1960
- 532 | Notebook, 1961

haute-couture designs together with a preferred EEYAA fabric. After indicating the preferred size, one receives the pre-cut fashion product in a special envelope and one can start to glue it together at home; INSTANT FASHION EE-LOOK, elegantly dressed women, freed from the burden of the sewing machine. God bless America. Eventually he abandons the idea due to a lack of financing. A salesman named Havelaar sells off the entire stock of samples to cover his costs. NOTE: Letter from K's mother to creditor M.H., Amsterdam, February 5, 1963; "we are hereby forced to announce that we have no money to pay you as yet. It all may seem quite unbelievable when I tell you that the money we have worked so hard for, has been used by salesman X."

1963: Effectively, the leftovers from the EEYAA research and production phase are what form the lowest strata of The Artchive for the Future – although this is not something deliberate at this point. He prefers to work at night, illuminated by the theatre foot-lights and other lamps he has found on the street. The first pieces of furniture also find their way to the fifth floor, brought there with the old hoist ropes that have been in use for hundreds of years. The large space is almost empty. The streets have now more to offer than ever before. The liberation of 1945 also saw the beginning of consumer society. This really starts to intensify. Things that once had a meaning for their owners as "capital" are now ejected by society onto the side of the street in order to make way for new goods; there is an instant change of status and a hundred percent loss of value, a turn around from plus to minus. By integrating these discarded goods into another process of thinking and sculpting, the lost value is reversed again. As K points out in November 2004 this is not a question of re-cycling, but rather of another "use", indeed, the "ultimate use". For him these things are always new, and their value remains, for the moment, undeclared. The pigeon lofts on the rooftops are now surrounded by TV antennae (by 2004, these have disappeared). Owning a motorcar becomes popular. Amsterdam is filling up. K is critical and selective in his choices. He makes his selections on the basis of pre-conceived standards: a) something must have a marked individual character, b) it must have the properties of being assimilable and capable of forming a unit with other things in the context of the creative interdisciplinary programme. What gets put aside at one stage of this process becomes the foreground, or background, of later developments. The "ensemble" bit becomes the sediment of the work process and is at the same time the incubator for further developments. The laboratory is an

initiation site and an instrument, which, with different emphasis and accentuation, can be re-aligned and playfully re-combined. A specific biotope is created, where the most diverse and eccentric life forms emerge, it is a world of manifestation whose limits and pre-conditions need to be more precisely determined. The "illumination", or clarification is divided into two categories, one dynamic (daylight) and the other static (electric night light). The artificial light that K installs has a sensitive mixture of qualities; dayglow lamps, carbon bulbs, candles, a petrol lamp, silver, copper, aluminium reflectors, bright bulbs, halogen, TL fluorescent lights, in different tones and coloured lamps, etc. The deployment of the light is not from a fixed source above, but is thought of in the round and throughout the space, i.e. in a spatial and sculptural sense. By using carefully placed accents, there is a creative possession of the enormous space, and it is then treated as a unified entity. Thus, anything that occurs in the space, or takes place there, is part of the whole work of art. In order to further dynamize and enliven the sculptural ensemble, K includes an unquantifiable acoustic component, a background and foreground of sound, for example a mixture of two softly played radio programmes, preferably of music and voice. This brings to the environment a subtle and unpredictable swinging movement, a kind of pregnancy, like the floating of an embryo in amniotic fluid. This insight derives, as has been noted earlier, from a long process of vision, revision and refinement. On his own account, his readings of Steiner, along with the works of Rembrandt and Vermeer, guide his direction.

Advertising and individual commissions provide income up to 1970. Nevertheless there are constant summonses and requests for outstanding payments, sometimes with the appearance of bailiffs in the "name of Her Majesty The Queen" (F.I.U. Archive).

In the remaining time available – and this is a lot since K hardly sleeps, because he finds it "an enormous waste of time" – K puts his effort into the further development of calligraphy, form and context. This year he also completes a portrait of Rudi van der Windt with a Flemish ogre (a sort of rabbit).

1965: MODERN LIGHTING DESIGN: K's exquisite hand-printed silk is used on exclusive lamp shades in the interior design market (exhibited in the Stedelijk Museum, Amsterdam, on the invitation of the museum's director Willem Sandberg; F.I.U. Archive). NOTE: Parallel to this, and far away to the south, in Limburg, in Casino Treebeek, sits a young man named Waldo Bien (Waldo Bien, \*1949 's-Gravenhage). He is looking at a book with photographs by Dolf Toussaint on the city quarter of

533 | (view of archive section with bottles and tools)







Amsterdam, De JORDAAN. He has a keen interest in a naked woman, an artist’s model, which keeps him fascinated. His mother, concerned with moral degeneracy, gets rid of the book (to be continued).

1967–1969: K starts consistently giving an exact date and time, down to the minute, of his works. This creates a legible and re-readable script where his development can be studied afterwards, and it also provides him with information on how long things have taken. He shares with the oriental masters of calligraphy a concern for the rapidity and the virtuosity of the gesture, a view that a minimal impact is of great importance. It is typical of Kloppenburg’s sense of the economical not to spend more time on anything than is absolutely essential, but, equally, that can also be a very long time. K sets the bar very high for his working standards. For similar reasons of economy he often draws on both sides of the paper, sometimes turning the paper around in a random way, which makes it both necessary and possible to read the drawings from multiple directions. A sheet is “full” in the sense that is dictated by its level of saturation. His credo is, do within the available space and with minimal means as much as the space and your concept allow without collapsing. The scale of balance that K maintains can range from crammed to almost empty. Sometimes there are several lines, and sometimes just a crease, or a cut, in a piece of paper is enough. His application for admission to the BKR (a government programme to support artists by purchasing their works) in 1968 was rejected because his work did not meet with their requirements. At the same time K begins making subtle pen and ink drawings with a markedly surreal character, which can be traced from his haute couture cut-outs, the playful and inspiring INSTANT FASHION designs, with their curving lines and cut patterns, which are spatialised and moved towards ductile metamorphosis and suggestions of organic architecture. An early version of the REDUCED ALPHABET is also visualised, the so-called HIATUS ALPHABET, in which the middle part of the text is rubbed out horizontally (drawing 29-7-69 F.I.U. Archive).

1970: K admitted to the BKR, which was originally called Contra Performance, proving that, in accordance with the commercial spirit of the nation, there was no intention to give good money, pro bono, to artists. The annual government subsidised purchase of art from artists included in the programme allowed them sufficient support to continue working without being exposed to economic hardship. The

acquired artworks were used to decorate government buildings. Karel Appel was one of the first to make good use of it. By 1987, due to mounting costs, bureaucracy, and the political climate, the regulation became so controversial that it was abandoned by the government. > See the 1986 reviews of Kloppenburg’s Fodor exhibition.

K attends the Spring Valley Summer Symposium, USA, an anthroposophical youth seminar. There K meets Eva Arnscheidt who works as a teacher of the disabled, and is the daughter of Kurt H.A. Arnscheidt, a professor in the Department of Painting at the Art Academy in Düsseldorf (he is one of the teachers who supports Beuys’s appointment as a professor) and of Amalie Hoffmann, an x-ray laboratory assistant, who since her evacuation during the war from a house in Berleburg, Sauerland, continued with her reading of Rudolf Steiner, whose writings were banned by the Nazis, and became an anthroposophist. Some weeks later, on October 28, Jacobus Kloppenburg and Eva Arnscheidt get married and move into a seventeenth century house in Düsseldorf, Neubrückestraße 6, first floor. Some years later also the second and third floors and the attic follow. The original house had survived the bombardment of the war without too much damage. It is conveniently located in the heart of the old city, the “Altstadt”, and only a stone’s throw away from the Art Academy in the Eiskellerstraße where the heart of Future-Art was beating strongly, as time has taught; Joseph Beuys, *erweiterter Kunstbegriff*, Social Sculpture.

NOTE: At the time unrest prevails in the entire Western world. Students and intellectuals have been demanding social, ecological and economic change and more autonomy for universities. In various European countries dictatorial regimes are in power. In South Africa Apartheid, the strict separation between black and white citizens, based on the idea of a superior white race, reigns. In the USA students and civilians protest against the Vietnam War, napalm bombs and Agent Orange, while the black population fights for equal rights. It is a time of protest songs, ideals and engagement. The political situation in Germany at the time is tense. The capitalist democratic West and the socialist East are divided by an actual wall; people who attempt to flee are shot to death. There is an imminent danger of atomic war. People are granted considerable subsidies for having a nuclear air-raid shelter built into the cellars of their houses. The dissatisfaction of students and intellectuals expresses itself through fierce demonstrations against government



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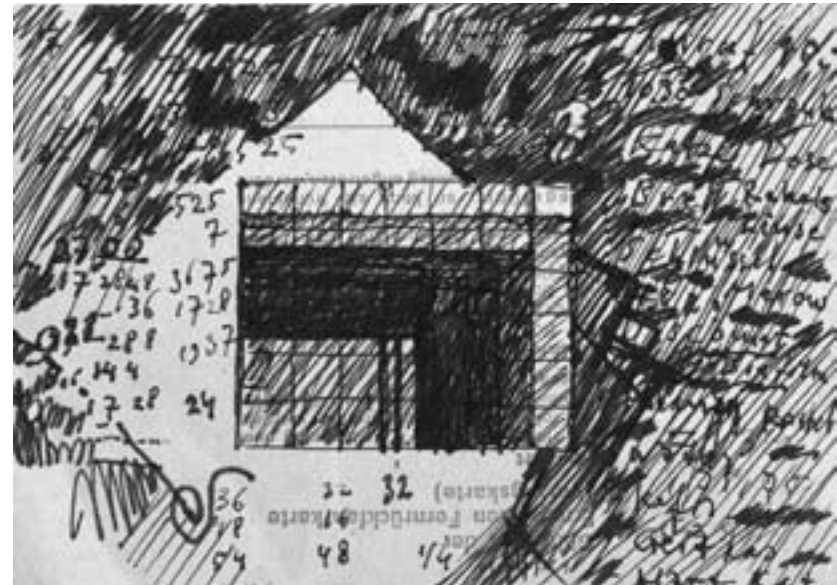
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- 536 | Undated photo works by Kurt Arnscheidt, FIUWAC. Photo: K. Arnscheidt
- 537 | Love at first sight, Jacobus Kloppenburg and Eva Arnscheidt, 1970
- 538 | Kloppenburg – Arnscheidt family meeting in Düsseldorf, 1970





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- 539 | Joseph Beuys: Who is still interested in political parties? *Experimenta 4*, Frankfurt am Main, 1971
- 540 | Railway ticket

policy. The confidence in politics has dropped to zero and an opposition party outside of parliament has come into being (APO, *Ausserparlamentarische Opposition*). But most of all the terrorist activities of the RAF (*Rote Armee Fraktion*) and the so-called Baader-Meinhof Gang, who seem to be connected to other, international terrorist movements (IRA and PLO), push the German constitutional state to the edge of democracy. Political hysteria and social polarisation prevail. Kidnappings and political assassinations take place, aeroplanes are being hijacked. The SPD government responds with a *Radikalerlass*: ultra-left oriented public servants are banned from their professions. Such is the context of the things related here.

The new house in Neubrückstraße, between the Palace of Justice and the Kunsthalle, is affordable because it has, according to the owner, one big disadvantage: there is a Bechstein grand-piano in the room at the front of the house, a remnant from a previous occupant, but since new windows have been put in it can no longer be removed. K detunes the piano by fitting the inside with all kinds of additives: nails, marbles, loose metal springs, sheets of paper, glasses, etc., whereby unexpected noises and tones are produced, and the sound becomes reminiscent of sunken ships and the deepest of jazz cellar. The Psalms commending and praising God's greatness, played on the harmonium in past years, are the first to be immersed in it, and they reappear from the resonance box completely "de- and reformed". It is the start of a series of musical experiments, amongst which is an improvisation on a prepared piano, 180 minutes, recorded in Düsseldorf on December 20, 1981, on Philips SQ C-90 cassette tape (F.I.U. Archive).

Friendship with Lothar Baumgarten (who lives at the same address in the back of the house) and acquaintance with the Beuys class at the Art Academy (Beuys scene). Participates in the summer exhibition at the Museum Fodor, Amsterdam, in January (drawing purchased by Stedelijk Museum, reg.no. A-29315). The admittance to the BKR relieves Kloppenburg from daily financial concerns and allows him to concentrate completely on his art. Over the following 15 years (until 1985) he creates a series of large geometric artworks, specifically for the BKR for which he has to hand in work twice a year. The geometrical A4 series, made in the past, form the starting point for these larger works. This working cycle runs parallel to what K describes as his "free" work, the adventures with the "freely" drawing hand. The geometrical works are the result of thinking, ratio, and he has no problem showing them to the outside world. But the free work is first and foremost an experiment

devoid of pretensions and not a product. Thus, this is made in nocturnal "illegality", hidden away from the eyes of the world. Eventually, they will of course meet and blend together. Because of the changed financial situation, the image-segments of The Archive, now in full development, no longer only have to come from the streets (for free). A period begins in which large quantities of goods are bought at the auction house De Eland, and also on Waterloooplein and the Noordermarkt (Eland dossier, F.I.U. Archive). When searching the city for ingredients, K sometimes loads his bicycle with unimaginably heavy boxes and goods that are fastened together with electrical cords, ties, nylon stockings, tubes and ropes. In some very successful cases the bike is not unloaded at home but hoisted up, as it is, and placed in The Archive as a sculpture. Another consequence of the recent developments is that K now lives and works in multiple places simultaneously and thus, apart from the exact date, hour and minute of creation, now also adds the coded place of creation to his work: L (Lauriergracht), N (Neubrückstraße), M (Merowingerstraße), T (Ter-naard). For pragmatic reasons K no longer works on separate pieces of paper, but preferably on "notebloks", A4, A3, cash register books, etc. from that time on. As a result, the geometrical and the free drawings now come together within the connected unity of the notebloc and flow over into each other. The paper that he favours has a certain transparency that allows the drawings to be seen in connection to each other, something artists usually try to avoid. This also makes it possible to include elements of a previous drawing into a new one, and thus for them to be developed further. Sometimes this logic is also intentionally reversed, for example by skipping a dozen pages and then working backwards. Only the noted exact date and time give closer insight into this complicated and intentionally confusing game. On his own account, he does not mention the game of confusion, the blending of opposite categories. He is, after all, not producing a consumer article. But when the spectator discovers something himself, and asks K about it, all the rules of the game are immediately explained in detail with great pleasure. Also the use of the pencil changes dramatically; in the geometrical drawings it is used for drawing constant and steady lines. Here the pressure applied on the pencil remains constant. It is a different case in the "free" drawings however. The drawings in pen were more or less constant, a characteristic of the pens used (although one can see attempts to manipulate this). But with a suitable pencil, K prefers PENTEL propelling pencils hb, it is possible through subtle differences in pressure, to draw a pulsating line which, so to speak, lashes through and in space like a whip. The drawing pencil



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- 541 | Auction house De Eland and list with acquisitions for The Artchive, 1972. Photo: D. Toussaint
- 542 | Auction house labels with descriptions of acquired goods





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- 543 | From a series of small surrealistic drawings, 1972
- 544 | Interior design for the house on Neubrückstraße in Düsseldorf, 1972
- 545 | Joseph Beuys with *Earth Telephone*, FIUWAC
- 546 | *Raum 20*, the Beuys classroom at the Düsseldorf Academy, 1972, right after Beuys was discharged by Education Minister Johannes Rau. Students wrote their demand on the wall: an academy with the right to self-government. Photo: M. Rutkowski
- 547 | Group discussion about the future of the Beuys class, *Raum 20*, 1972. Photo: M. Rutkowski



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in fact has to be an extremely subtle instrument, which can be operated with minimal energy in the hand of a human being “virtually” asleep. The drawing is thought of as three-dimensional, as linear sculpture in space, as logos and universe. The sketchbooks can easily be brought along on the constant journeys between Amsterdam, Düsseldorf and Friesland, so that the Lorelei Express train compartment also becomes a studio, production site, photo studio, backdrop and dining room. The notes and texts now become multilingual: Dutch, German, and English. Klop-penburg always travels with large quantities of luggage, suitcases and bags he splays around him in order to create a familiar working environment. It is not about the creation of a place, but rather the demarcation of a space. The sketchbook production can be seen as a signature of his oeuvre, and the working script for The Artchive for the Future. A series of interior design sketches follows, which are directly related to his new addresses in Düsseldorf and Friesland.

At the same time as Jacobus, Waldo Bien (1949) arrives in Düsseldorf, Oberkassel, but in a very different way. He has left home to take a long trip to India, but is robbed of his travelling money in Düsseldorf, just around the corner from where Beuys lives, and he becomes a student in his class, *Raum 20*, at the Art Academy. Bien marries the bookseller Betina Helf, and they have two children, Sebastiaan and Hendrik.

NOTE: *Raum 20* (the classroom used by the Beuys class). Beuys is a professor at the Staatliche Kunstakademie Düsseldorf from 1961 until October 10, 1972, the day on which he is discharged by Education Minister Johannes Rau, for political reasons. Together with his students, Beuys occupies the secretary’s office of the Art Academy to contest the decision about the enrolment of students who have been refused admittance. He refers to a previous senate decision, which states that every teacher has the right to admit as many students to his, or her, class as he, or she, sees fit. The sacking of Beuys is the beginning of a long legal and ideological dispute, which is finally settled in favour of Beuys, with a judgement handed down at the highest legal level. The Beuys class is a site of transformation for a whole generation of outstanding artists – Sigmar Polke, Tadeus, Blinky Palermo, Katharina Sieverding, Reiner Ruthenbeck, Jörg Immendorf, Lothar Baumgarten, Imi Knoebel, Michael Rutkowski, Anatol, Walter Dahn, Felix Droese, Johannes Stüttgen, Anselm Kiefer, and so on. The Beuys class has several classrooms or working spaces at its disposal. *Raum 20* is one of the largest and becomes a central meeting place. The weekly “group discussions”, in which everyone is seated in a circle and accessible to everyone else,

attracts a very diverse audience, especially on Fridays. They are eagerly awaited meetings that no one likes to miss, and everyone is asked to make an active contribution, either in the form of an artwork, through commentary, suggestions or by participating in the discourse.

1972: Rents studio in the Merowingerstraße 14, Düsseldorf, and in the same year buys a studio-farm at a dike in Ternaard, Friesland, Netherlands (until 1989). This is immediately followed by the laying out and planting of a biologically dynamic garden, an experiment with plant growth based on Maria Thun’s sowing calendar. This method proposes an essential connection between plants and the constellation of the planets. Seeds have thus to be planted at very specific times and on particular days. The local Frisian farmers are astonished to find K at work in his garden by night, under table lamps. It gives rise to curiosity and suspicion. (Thirteen years later the same Frisian farmers, after reading in the newspaper about the sensational exhibition in the Museum Fodor, came by train to Amsterdam, to look at his art, and ever afterwards he is treated with respect and tolerance). The sap and fibre of plants are incorporated as a medium in his drawings, photographs and objects, leaves are dried, and this study of the growth of plants and the shapes of leaves connects effortlessly with that of his geometric studies. The presence of the golden section is a constant in this work. His stay in Friesland, and especially the presence of his children, also involves a closer connection with animals, which he observes more closely, and they enter his work more and more as a motif. The farm is situated at the foot of a large sea-dike and lying beyond it are typical mudflats, sometimes land, sometimes sea, depending on the rhythmic ebbing and flowing of the tide, and the phases of the moon. There are sheep, cows, hares, frogs, fish, and typical mudflat bird life. A camera is often used.

1972 July–August: Study trip with Lothar Baumgarten via France to England (sound recording of bats for a Baumgarten movie). In Aberdeen K changes the expiry date on a Britrail pass to prolong their stay despite a financial shortage. On October 7, 1985 Baumgarten sent the following letter to K: “Dear Jacobus Today whilst clearing I found your brilliant falsification. Greetings. I hope we are each safe and well in 86, Your’s Lothar” (formerly Baumgarten archive to 7.10.1985, now FIUWAC 417-2003). In that same year his geometrical research results in a “pure form” design based directly on the principle of the golden section – a rhythmical sequence of three

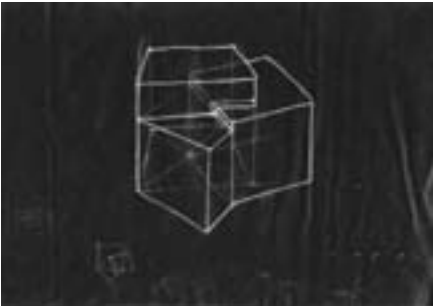


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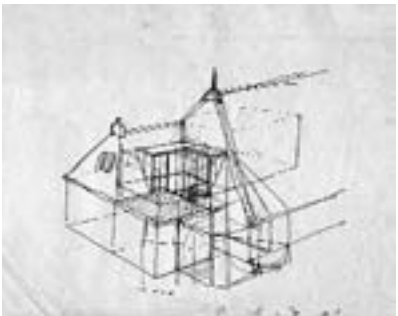
- 548 | Pure Form architecture, based on the principle of the golden section, 1972
- 549 | Studio Merowingerstraße, Düsseldorf
- 550 | Düsseldorf’s cultural magazine, 1973
- 551 | Studio farmhouse in Ternaard Friesland, along the sea dike, 1972
- 552 | Construction plan for studio in Ternaard, 1979



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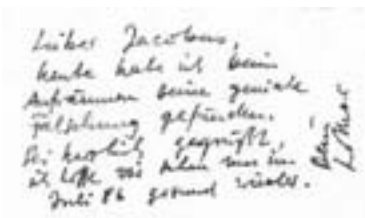
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- 553 | Lothar Baumgarten's Britrail Pass with expiry date altered by K, 1972, FIUWAC
- 554 | Baumgarten's compliments on the forgery, 1985, FIUWAC
- 555 | Bien with FIU flag, Iceland 1984. Photo: WB
- 556 | Hearing about the Beuys plan for a Free International University for Creativity, with (from left) Willi Bongard, Alfred Schmela, Hans van der Grinten, Johannes Cladders, Erwin Heerich and Joseph Beuys, Düsseldorf Academy, 1972.
- 557 | F.I.U.
- 558 | Typewriter composition on the birth of his son Ilja, 1974

cubes that become proportionately smaller. This is the earliest surviving design for *The Artchive of the Future* pavilion (F.I.U. Archive).

1972: Acquisition by the BKR of a sculpture based on the golden section.

1973: Acquisition by the BKR of an “object without title”. Participation in exhibition Museum Fodor, running June-September.

1973, April 27: In reaction to the urgent general need for academies with a truly free spiritual and intellectual life, without the interference and control of the state, Joseph Beuys founds the Freie Internationale Hochschule für Kreativität und Interdisziplinäre Forschung, FIU, supported by a manifesto concerning this new “interdisciplinary” concept by Nobel prize laureate Heinrich Böll, and lawyer Klaus Staeck, the professors Georg Meistermann, Erwin Heerich, Gerhard Richter, Walter Wamach and Paul Wember, director of the Kaiser Wilhelm Museum Krefeld, Egon Thiemann, director of the Museum am Ostwall Dortmund, Willi Bongard and Melitta Mitscherlich. NOTE: It is on the initiative of Eva Kloppenburg Arnscheidt that Joseph Beuys and Heinrich Böll are brought into contact, especially in view of a possible collaboration according to the previously mentioned FIU ideal. Eva had worked for Heinrich Böll in Ireland in 1968, and knew Beuys through her father, Professor Kurt Arnscheidt.

1974, April: Acquisition by the BKR of 2 gs variations Red Blue White. Furthermore: diagonal variations square.

1974, November 27: Birth of son Ilja Jacobus Kiljan.

1975: Acquisition by the BKR of objects; *on-of*, mixed technique. *1/2 m2:3*, mixed techniques.

1975, November 19: Birth of daughter Elena Iona

Production:  
*square and quadrangle*, 125 x 125 cm, mixed techniques. *Composition with vertical red and horizontal blue line* 125 x 125 cm, mixed techniques.

1976: Crayon drawings and paintings in watercolours with his children.  
NOTE: This is in keeping with Rudolf Steiner's pedagogical guidelines, according to which the Kloppenburg-Arnscheidt children are raised. It introduces pastel as “the” medium determining his expression during the following 10 years, initially on note-bloc sized pads, A4 and A3, and later on wrapping paper of 70 x 100 cm and 100 x 150 cm. This pastel production finds its climax in the exhibition at Museum Fodor, 1985, with a series of pastel drawings on 150 x 150 cm birch plywood.

1977, October 12: The City of Amsterdam commissions K “to make drawings, pastels, or watercolours for the topographic atlas of Amsterdam” (no. 440C/1). K manipulates a series of photos of Lauriergracht and the direct environment, some taken from the rooftop of The Archive. From here one can see that a lot has changed over the last years. The remaining dovecotes on the rooftops are now surrounded by a forest of television antennae (at present, in 2004, they have disappeared again). The photo of the Lauriergracht is a remarkable example of the game of optical illusion and spiritual unification in which K is involved. The first impression is that of a Dutch cityscape during winter. A man in a blue shirt bends over, standing on the ice. At closer inspection the image turns out to be a photographic negative, which is transformed very subtly into a positive by means of colour accents. The ice turns out to be water and the bending man is someone busy bailing a sunken rowing boat. Through this transformation of a photographic negative into a positive on one and the same paper, both opposites blend together. As such an “instant triptychon” is brought into being, a triptych inside a single image, a trinity.

Production:  
*index 90 gr. C*, 153 x 153 cm, mixed techniques.  
*4 circles in half*, (4x) 98,5 x 98,5 cm, mixed techniques.  
*Dye & Fall*, (3x) 52 x 100 cm, mixed techniques.



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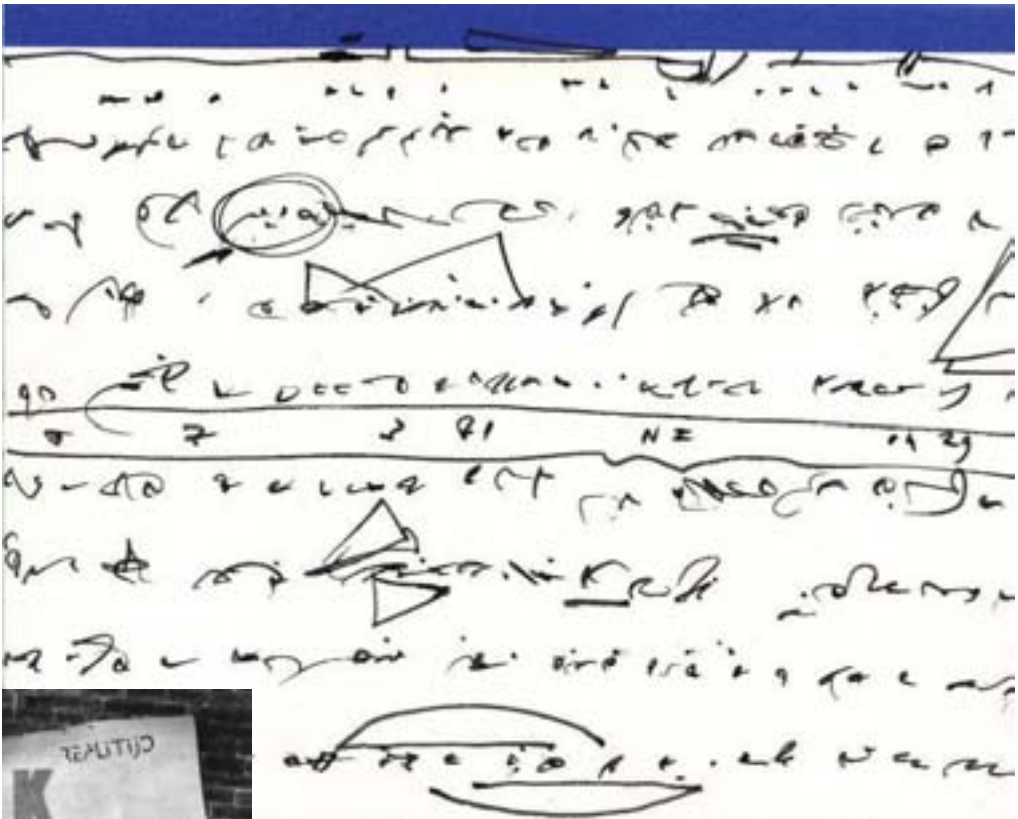
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- 559 | List with constructivist works required for the annual BKR subsidy from the government
- 560 | With daughter Rahel Neeltje, Ternaard, 1985. Photo: T. Maas
- 561 | *Instant Triptych*, showing the Lauriergracht, 1977
- 562 | Studio Merowingerstraße, 1977. Photo: WB
- 563 | At his studio Merowingerstraße, 1977. Photo: WB





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- 564 | Motoric script, 17.3.1981
- 565 | *Real-Time* text on the wall in the Archive, 1980. Photo: WB
- 566 | K at The Archive entrance, 1982. Photo: WB
- 567 | Undated drawing on a page of a Rudolf Steiner book



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From now on K is working on three fields of interdisciplinary research in parallel; the constructivist works, the development of “free forms”, and the “motoric handwriting”. In this last category he seeks to strip his handwriting of every textual meaning so that only the locomotion of the writing remains as pictography. Because of the virtuosity with which this is done, the lines of text are transformed into a new “image-language”; through the locomotion of a greyhound freed from its leash, a completely free and undisturbed pattern comes into being, made of lines from which figures and beings automatically emerge; thus to the uninhibited perception, the motoric curves of the writing may now resemble the ears of hares or other animals. The question as to the meaning of the other motoric lines in this context thus arises automatically. The answer seems clear: the sharp and angular lines form a reference to geometry. The artist does not “introduce” geometry here as an idea, but rather “recognises” it as being already present within it. Likewise, calculations are no longer placed where they would be obvious, but used as accents or brushstrokes, adding a reference to space and time to the composition, just like the words should supply the drawings with sound, far beyond their often trivial anecdotal value. The calculations in the geometrical drawings are pictorial ingredients. Sometimes, by surrounding calculations with a figurative line, they become “figure” and so mass and volume, space and time. Leaving the esoteric meaning of these shifts aside, it is absolutely necessary that the reader and spectator understand that Kloppenburg’s actions and thinking take place within this spiritually educated framework. Without an understanding of these things, Beuys, Mondriaan, Kandinsky, Newman, etc. (*The Spiritual in Art*), are also only accessible up to a certain point. On the wall of The Artchive for the Future hangs a sheet of paper with the following text; *REALTIJD* = *REAL TIME* (in Dutch; *realiteit* = reality; and, *Tijd* = Time). During the following years, the iconographic developments of all mentioned frequencies, flow together and form a single and new, assimilated image-language, or rather *Erscheinungswelt*, for which THE ARTCHIVE FOR THE FUTURE sculpture is the decor, entirely in keeping with the tradition of the Wagner depot. In 1848 Wagner published *Das Kunstwerk der Zukunft*, a crusade against the art of his time, against bourgeois society and the paralysis of the opera business in the court theatres. By launching the *Gesamtkunstwerk* Wagner takes a fundamental stand against all conventional bourgeois art. 125 years later Beuys, in his turn, would declare “the future itself” to be an artwork, a Social Sculpture. What takes place at night on the stage of Kloppenburg’s *Artchive for the Future*, what K perceives “in” and “through” the sculpture

ensemble as *REALTIJD*, as Real Time Opera, can be seen particularly well in the pastel drawings, the “miraculous world of Kloppenburg”.

The “on the side notes”, developed from earlier daily notes and delivery notes, become part of drawings on noteblobs, together with calculations, scribbles, thoughts and notes of things read or heard on the radio. This wordplay is not merely part of the image, it also forms a literary, linguistic and acoustic periphery, background noise, vox universalis, Plato’s music of the spheres. Kloppenburg has provided his drawings with sound.

1980, April 3: Birth of daughter Rahel Neeltje.

1980, November 27: Birth of Lukas, son of Waldo Bien and Ingrid Hanemann, Beuys class. In the meantime a lot of Beuys students have become parents and the children of Kloppenburg, Bien, Piel, Droese, Sieverding, Knoebel, and others meet each other daily at the Waldorf school.

NOTE: (continuation of 1970) Waldo Bien moves from Düsseldorf to Amsterdam and is looking for a place to live and work, extremely difficult to find during those days. Visiting K, he questions the first man he runs into on the street in front of K’s door about a space to work. It happens to be the garage keeper Arie Ruska. He turns out to be the owner of a warehouse three doors down, on Lauriergracht 123. Bien rents the fourth and fifth floors, which are filled with hundreds of Volkswagen motors leaking oil. Bien will have to remove them himself, a job that will take a year to complete. For over a hundred years, the Firm Adema Schreurs, church organ builders, has been located on the floors below. Director Twoin Scheurs is extremely generous and offers support on all fronts, a reflection of the high-principled cultural position of the company, which is continued even after it is bullied out of the warehouse by landlord A.R. in 1985, and kept alive by the new owner Ronald van Bakel who took over in 2000. The nearness of the studios gives rise to an intense FIU working relationship, in surroundings that are new to Bien, Amsterdam. Bien gets acquainted with Eliane Gomperts, teacher at a Steinerian school, who becomes his new partner and the mother of three more sons; Mathijs Virgil, Niels Jonathan and Tijmen Benjamin. Furthermore, he becomes acquainted with the geomorphologist Michiel Damen, whose support of the artists and FIU Amsterdam in word and deed deserves great praise. This is also the beginning of the friendship and collaboration with



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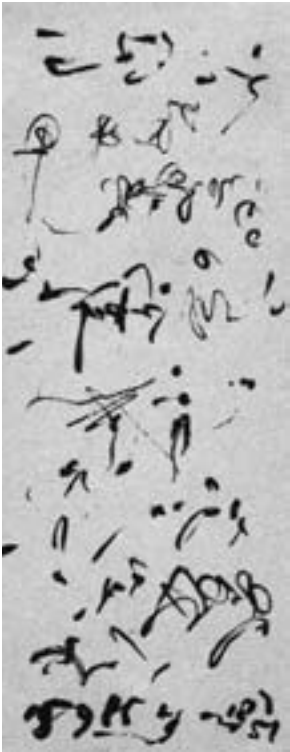
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- 568 | With daughter Rahel Neeltje, Düsseldorf, 1981
- 569 | Waldo Bien’s studio Lauriergracht 123, Amsterdam, 1982. Photo: WB
- 570 | The Adema Schreurs church organ builders. Second from left: Toin Schreurs, Bien far right. Photo: WB
- 571 | K and Ton Maas in The Archive, 1984. Photo: WB
- 572 | Portrait by T. Maas, 1984





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- 573 | Drawing 15.9.85
- 574 | With niece and mother, 1984. Photo: WB
- 575 | Bien's Feldpostbrief, no. 7, October 14, 1984, to Frits and Agnes Becht. Photo: WB
- 576 | Portrait of his mother laid out, July 9, 1984
- 577 | Self-portrait in sorrow, July 9, 1984
- 578 | The Judgement of King Cambyses, by Gerard David, 1498

cultural anthropologist/photographer Ton Maas. Over the following years Maas makes portraits of Kloppenburg, takes pictures of work being done in The Archive, Düsseldorf and Ternaard and takes charge of the photographic documentation of the pastel drawings (F.I.U. Archive, Ton Maas).

The 70 x 100 cm pastel production is now beginning to run at full speed. As usual K works during the night and does not go to bed before dawn. Sometimes he does not sleep at all for several days in a row. Through an intentionally manipulated lack of sleep he balances on the edge of waking and sleep, in a trance of some sort of a no man's land (*Niflheim, Nebelwelt*), and enters a state of consciousness in which the drawing hand more or less reacts automatically to what it receives. He has managed to cultivate the waking state in such a manner that he now can do with extremely short periods of sleep, sometimes several seconds already suffice. Only his mother knows about the developments in the attic, and sometimes brings up food or occasionally spends a cosy night there, sitting in an easy chair and covered with blankets, a bible study book on her knees.

1984, September 12: First FELDPPOSTBRIEF, MITTEILUNG, regarding K, no. 1. From Waldo Bien to the art collectors Frits and Agnes Becht. Bien describes Kloppenburg's oddities and rituals in a continuous series of 16 "field letters" to "Becht and Becht" (no. 16 dated November 10, 1984, Collection Frits and Agnes Becht, Netherlands); the complete series is referenced in the publication *Tekenend: Drawing from Dutch Artists from the Collection Becht*, Van Reekum Museum, Apeldoorn, Netherlands, 1994.

1984, July 8: Death of K's mother, Agatha Kloppenburg-Kiljan. K makes a photo-series of her body, as it is laid out, and self-portraits-in-sorrow (Collection Van der Grinten). He continues to live in the house at Lauriergracht 111, which can now be transformed without any compromise according to his own non-conformist vision. It had always seemed to him that the division of the life of an artist into the professional (studio) and the private (domestic ordered world) was completely unnatural. The complete circle of a universal artist's vision does not allow for such fracturing. NOTE: Bruges, Belgium, 1987. On a visit to the Stedelijk Museum we stand in front of a painting, *The Judgement of King Cambyses* (by Gerard David, 1498). It is about an execution in which someone is stretched out on a table being skinned alive by

judicial executors, where the faces of the onlookers show no emotion. K stares at it for a long time. He then says with deep emotion "You know, all my life I have felt exactly like that, like the man there on the table – as if the skin that is supposed to protect us from the bombardment of universal impressions has been stripped from me and I am unprotected and exposed".

NOTE: (continuation of 1980). In the same year Bien's mother visits her son in his studio Lauriergracht 123, fourth floor, Amsterdam. During a clearing out operation of things from her house she has found the book about the Jordaan (see note 1965). Bien looks in the book for the nude model that had fascinated him nineteen years earlier, as a young man, and for the first time reads the text that accompanies the photo of the artist and his model; "The painter Erik Bauknecht, at work in his studio Lauriergracht 123, fourth floor". The paint flecks that are visible in the photos are now at Bien's feet, still visible, on the floor of his studio and F.I.U. Amsterdam office. Kloppenburg makes the comment "some things are less accidental than people think".

1985: Summer: Exhibition *Place Saint-Lambert Investigations*, in Liège, Belgium. The show was curated by Laurent Jacob and Johan Muyle, Espace 251 Nord, with 37 international artists participating (among others Bien, but not K himself). This results in an intense collaboration with Espace 251 Nord, and frequent visits to the Liège-Maastricht area, making the acquaintance of Robert Garcet, and of his "Eben Ezer", flintstonetower in Eben Emael, Belgium (see Harald Szeemann, *Der Hang zum Gesamtkunstwerk*, Kunsthau Zurich 1983, Verlag Sauerländer).

Research on metamorphosis of flint stones was conducted in the caves around Maastricht and Belgium. These so-called caves are in reality interconnected underground marl pits, with miles of corridors, a place of initiation.

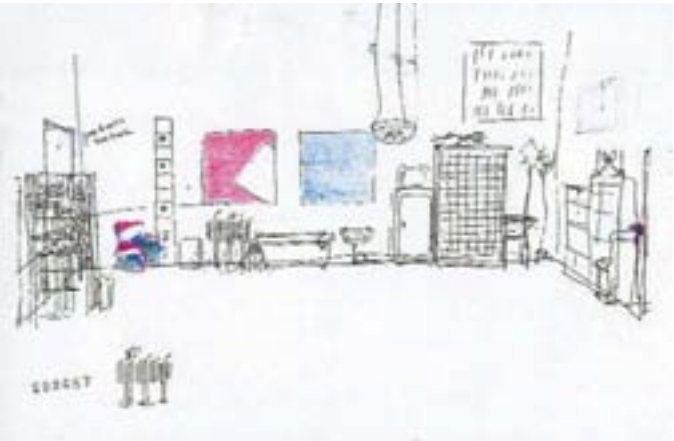
K, who is treated with respect by the Belgians ("*un personnage*"), finds the contact with the circle of artists, and the easy-going Latin element of civilisation, a relief... It is a relaxed intellectual climate in which he immediately feels at home. At Bien's insistence he starts to re-consider his "illegal" status and agrees to give a first presentation in public of his "free-work" even though he is aware that in doing so he will disturb the peace and quiet which has been essential for THE ARTCHIVE FOR THE FUTURE biotope, up to that point. An invitation follows from the chief curator of the Stedelijk Museum Amsterdam Fodor, Tijmen van Grootheest, for his first large solo exhibition in December. K insists that all aspects of his work should be



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- 579 | The painter Eric Bauknecht at work at his studio Lauriergracht 123, fourth floor, 1960. Photo: D. Toussaint
- 580 | Hare drawing 15.9.85
- 581 | Neubrückstraße, Düsseldorf, 1986
- 582 | Nightwork, 1985. Photo: T. Maas
- 583 | Sketch for the upcoming Fodor exhibition, 1985





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- 584 | Newspaper article *Het Parool*, December 24, 1985
- 585 | Opening of the Fodor exhibition, at left: Sipke Huismans, December 1985
- 586 | A two-minute nap at Bien's studio, 1985. Photo: WB

shown in a manner that would give as complete a view as possible. Design sketches follow (F.I.U. Archive).

December 1985 – January 13, 1986: K (Kloppenburg) is the title of his first (solo) exhibition at Museum Fodor, Amsterdam. Publication of *Fodor Magazine*, vol. 4, no. 61, with K pastel as cover illustration and 15 pages of articles, richly illustrated, by Ben Haveman and Pieter Heynen.

Ben Haveman, reports in “The Wonderful World of Kloppenburg” (on The Archive) that there is an ambulance stretcher with wheels filled with a bunch of branches. “There is hardly any space to walk among the collection of furniture and bric-a-brac. The visitor could imagine himself in some marvellous city cavern from the beginning of the century, expecting at any moment the imploring of some tubercular beggar. On a handwritten sticker I read ‘You can remove yourself from the picture, provided you can find yourself in the same incarnation again’. Kloppenburg conjures up one wonderful representation after the other, often allegories, in which animals and mythological creatures play a role, and magnificent pastel drawings on wrapping paper reminiscent of Chagall. ‘I aim to start working without preconceptions, without all those concepts we have in our heads, I want to switch on all the unconscious motifs I’ve had simmering for so long ... that is how my hand is gradually directed. It is no plagiarism of the optical reality though.’”

Pieter Heynen, “Sweet Bitter Salt Polarities”:

“... for years K has been focussing on examining geometrical shapes. With the help of the so-called objective norm of the golden section he has made a large number of abstract drawings and spatial figures. He describes his dealing with geometry as a sort of traffic island for intellectuality, a very efficient immune system for ‘absolute’ reality. In the unremitting strife for ‘absolute’ reality, which in fact is unbearable for humankind, he experiences working with geometry, making calculations and equations, as a wonderful anaesthetic. . . It took years before he learned how to break through this efficient immune system. The birth of his children – in whose play comes to light a strongly uninhibited nature in relation to absolute reality – helped to breakdown this geometrical immune system in his art bit by bit ... In the pastel drawings animals often play the leading part, but they seem to withdraw from the often too one-sided, human hierarchy, on which the excitement of most animal stories is based. These animals strike us though by their natural freedom;

the self-evidence with which they express their individual existence. He holds the intelligence of animals in great esteem. K is averse to ready-made symbols or signs. He definitely does not wish to express a simple sequence of thinking-feeling-desiring with his animals. Much rather he would wish that his drawings produced music ...”

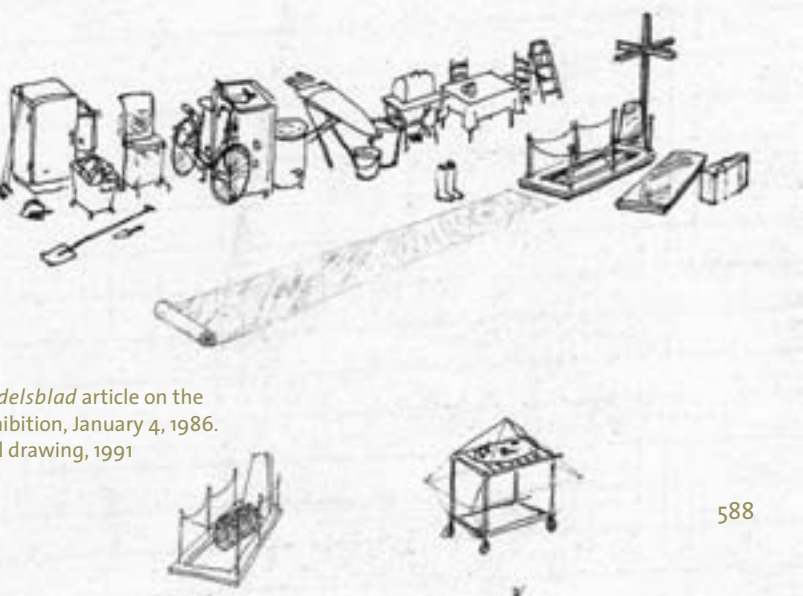
*NRC Handelsblad*, Jan 4, “If Anything Could Plea for a Well Functioning BKR It Must Be This Exhibition”, by Bas Roodnat. “It is magnificent work ... A reality he perceives in a sort of trance, when dreams are dreamt and drawings are made during the silent nocturnal hours. It took a long time for him to master this technique of ‘self-elimination’, so that the richness of beings that populate Kloppenburg’s unconsciousness could make itself felt on the brown wrapping paper, unhampered by his ‘physical resistance’. Something of Kloppenburg’s working environment takes shape in the hall at the Fodor, where some of his belongings are standing and lying on the floor. A cupboard with sixty drawers, out of which grow the horns of a cow. On top of the cupboard an old clock, a bunch of bananas, a hatbox, the skeleton of what looks like a cat [hare, ed.]. On the wall some pastel sketches and a weathered school plate with animals from Australia. There is a worn-out easy chair covered with the Dutch flag. Furthermore: cardboard boxes, a flannel blanket, trays with hundreds of pieces of crayon, a bunch of branches and lots more ... At night, the light of a lantern or the moon shines over all of this, creating an ambience in which the fantasy creatures like to appear ... IT IS MAGNIFICENT WORK!”

*Het Parool*, December 24, 1985, “Signs of Life from No Man’s Land”, by Jan Bart Klaster. He writes about a stranger with his own visual style at the Museum Fodor: “A SIMPLY SENSATIONAL EXHIBITION” ... “and again it appeared that reality has a strained relation with the expectation I had created. From the information supplied by insiders I had gathered he would be a somewhat grubby character. In his studio on Lauriergracht in Amsterdam chaos would rule. Pictures that were shown to me spoke volumes in that respect; a strangely hooded grumpy man with a beard in the middle of a fantastic heap of rubble. And then he stands in front of me in person, more or less unexpectedly; a spruce, tall, almost elegant man in a dark suit, a beige raincoat over his arm; Mr Kloppenburg.”

NOTE: Kloppenburg is complimented by his neighbour, the garage keeper Arie Ruska, who is fifteen years younger than he is; it will become clear during the course of the story why this is mentioned. After the “spectacular” exhibition there is a regular



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- 587 | *NRC Handelsblad* article on the Fodor exhibition, January 4, 1986.
- 588 | Trash trail drawing, 1991

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- 589 | Working on objects using Volkswagen parts, 1985
- 590 | Volkswagen objects, 1985
- 591 | WB, *Death Room Interior*, 1985. Photo: WB
- 592 | K at work in the Fürst Leopold Wulfen coalmine. Photo: WB
- 593 | Door to *Raum 3*, Beuys studio and FIU office, Düsseldorf Academy, 1984
- 594 | With Katharina Sieverding, Düsseldorf, 1986. Photo: WB
- 595 | Joseph Beuys, *Hauptstrom*



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rush on his pastels and Kloppenburg is continuously troubled by people at his home. He disconnects his doorbell and leaves the city for an extended period of time. The idea of lifting artworks out of their context and scattering them around as individual pieces “only for the sake of money”, is diametrically opposed to his concept and plans for the future. This is also the definite end of the pastel production; K does not want to become famous as a pastel artist, it is only part of a much bigger and, in his opinion, more important work, *The Artchive for the Future*. Instead of the pastel drawings, he now focuses on the Volkswagen components that the neighbouring Volkswagen garage Ruska puts at the side of the road as trash on a daily basis: car doors and windows, wings, rubber frames, etc. These now become media for images and sculpture.

1985, December: Accompanies Waldo Bien during his work on the sculpture “Death Room Interior” in the coal mine Fürst Leopold Wulfen, Dorsten, Germany. K produces chalk drawings on the layers of coal in the mineshafts (early animal studies) and frottage (F.I.U. Archive). (See *Waldo Bien*, by Patrick Healy, Wienand Verlag, Cologne, 2000).

1986, January 23: Joseph Beuys dies in Düsseldorf. In the same year the photographer Oscar van Alphen makes photographs of Kloppenburg and The Archive as part of an assignment from the City of Amsterdam (portraits of Amsterdam Artists and their studios).

1986, Friday February 7, 8.00 pm: Art Academy Düsseldorf, *Raum 3*, the F.I.U. office in Joseph Beuys’s studios; Beuys class meeting. Present from Holland: Bien, Kloppenburg, P. Heynen and Liesbeth Takken. Liesbeth Takken will write about this in the magazine *Driegonaal* (Impression), spring 1986, illustrated with two pastels by K and Bien’s *Death Room Interior*.

“... While the Kunstakademie is open to the public for another yearly *Rundgang*, open classrooms with works by the students on display, one door remains closed; In *Raum 3*, the studio of Joseph Beuys, many ex-students have gathered. The provocation that has to do with the work of Beuys has led to the *erweiterter Kunstbegriff* (the extended conception of art), and this has not come to an end. His death calls for more: the foundation of the Free International University (for creativity and interdisciplinary research), clearly bearing the stamp of his personality, and now in need of an

actual continuation ... It appears from the meeting that (so far) no corresponding concept has been found as an answer to these questions, which is not strange considering the fact that only few have caught on to the social impulse of Beuys and pass it on.”

1986, June 3 – July 5: Solo exhibition in Gallery d’Theeboom, Amsterdam, with a large number of pastel drawings.

1986, October: Exhibition *Fifteen Contemporary Artists from the Netherlands*, IMF International Monetary Fund Art Society, Washington, D.C., USA (Catalogue with introduction by John Hallmark Neff). Previous to this, the exhibition was shown in castle Rhoon, Netherlands. K’s participation consists mainly of large pastels. Bien contributes his sculpture *The Bank*. The exhibition is curated and organised by Cathy Hemmer.

NOTE: It is through this exhibition that Bien and Kloppenburg get to know the work of Virgil Grotfeldt from Houston, Texas, and vice versa. This is the start of the collaboration with American artists on multiple F.I.U. projects.

1986, VENICE: K accompanies Bien to Venice in connection with the presentation of Espace 251 Nord during the Venice Biennale, *Portraits de scene a l’ile aux phoques*, Casa Frollo, in which Bien participates with two works. Acquaintance and friendship with Luk Darras, the Belgian Cultural Attaché in Rome, and his wife Barbara, with Laurent Jacob, René Deprez, Johan Muyle and many other Belgian and French artists with whom Espace 251 Nord, Liège collaborates, and with the American writer Peter Noon and the art critic Eric Amouroux. A mummified cat, found by K in Venice at the cemetery Santa Clemente and carried around through the city in a plastic bag together with an olive bread, wineglasses and cigars, etc., is x-rayed by customs later on the way back, causing some consternation. Bien incorporates the x-ray picture into the work *Cassata*. Furthermore: photo sequences by K of *Venetian Water-Runes* (pictures of water reflections in the Canal Grande). There is also a working session of three days (two nights) in the caves of the zonneberg caves in Maastricht, during which the Chernobyl nuclear reactor explodes in the world “outside” and causes the first large-scale nuclear accident (New Age). Bien, Kloppenburg, Eliane Gomperts and Pieter Heynen are working inside (section A wall) on a series of bass reliefs in the walls of the marl caves; *Rijkskunstdepot*. (During the war the caves where used for national art storage.) Kloppenburg creates an *ATLANTIS* relief.



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- 596 | On the rooftop of The Archive, 1986
- 597 | Invitation to the d'THEEBOOM exhibition, 1986
- 598 | *Venetian Water-Runes*, 1986
- 599 | K, WB and the writer Peter Noon, Venice, 1986
- 600 | Customs X-ray of Kloppenburg’s luggage, Venice Airport, 1986
- 601 | The Zonneberg caves near Maastricht. Photo: WB
- 602 | Cave walking, 1986. Photo: WB





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- 603 | *Dutch Portrait*, 1986. Photo: WB
- 604 | *Working at large canvas*, Ternaard, 1987
- 605 | *On the beach with art critic Pieter Heynen*, 1985
- 606 | *Fighting for the arts*, 1987
- 607 | *Chief Volkswagen*, 1986

Publication with black and white photos (by EG and WB), category A nuclear-free, edition 100, May 3,1986, FIU Amsterdam.

**1986, October 18:** article in *NRC Handelsblad*, “Jacobus Kloppenburg: The Death of Your Mother Marks the Ultimate Severing of the Umbilical Cord” , by Garth Seilbing, with a picture of K (on the roof of The Archive) and a picture of his mother ... “on account of her death ... ‘For years my mother was the only one who knew that I made these drawings ... She judged my drawings in a completely independent manner.’ Did she not mind him working until deep in the night?

... ‘She didn’t particularly like it. When she had gone to bed I would darken the window of the studio so she was unable to see whether I was still working. I would lay some rolled up blankets in my bed, and in the morning when one of my friends came over she would say; “Kok is still sleeping.” Sometimes it was terribly difficult to get into bed without being seen. But there were also periods that I worked for days in a row. She would call me from the garden then and put my food in a bucket that I would hoist up with the use of a rope ... One day I had found a sack full of rags on the Waterlooplein. I took it home and spread them on the floor to show what fascinated me. She understood, but I left those rags lying there while she was trying to create order from chaos. Agatha Kiljan was her name, a powerful name, with all those l’s and a’s.”

**1987:** Verlagsbuchhandlung Sautter+Lackmann, Hamburg publishes *Im Kampf um die Kunst: De discussie van 1911 over contemporaine kunst in Duitsland – Die Diskussion von 1911 über zeitgenössische Kunst in Deutschland* [Fighting for Art The discussion on contemporary art in Germany since 1911] by Ron Manheim.

**1987:** Spring, Exhibition Cloppenburg, Modern Art Archive, West Berlin. NOTE: On invitation of critic Martin Ballot. MB had visited The Archive in Amsterdam the previous year and studied the pastel drawings. Kloppenburg travels to Berlin, Osloerstraße 114, with a roll of pastel drawings. Photo sequences in the East German transit zone. K himself has spelled his name with a C on the poster: CLOPPENBURG. At the same time Bien is in Tasmania, shares the bed with Frieda Beukenkamp, zaps channels on satellite TV and suddenly comes across a program with dozens of Kloppenburg pastel drawings used as intermezzo images. He phones Kloppenburg in Düsseldorf, who is unaware of the TV broadcast, but does know that a pastel drawing has been stolen in Berlin.

The BKR, visual artist’s arrangement, is cancelled.

NOTE: In the seventeen years that Kloppenburg made use of this arrangement he created approximately 60 constructivist artworks acquired by the government within its framework. At present some of those have become part of public collections, housed in government buildings (e.g. the Ministry of Justice), the Holland Collection and museums. The survival of all the other works is uncertain. F.I.U. research concerning these BKR works is hampered by the impossibility of tracing the location of the BKR archive and its photo documentation of acquired artworks (2004, November). The Municipal Archive of Amsterdam contains only the economic reports of the acquisitions, without mentioning acquired artworks.

**1987, February:** Exhibition of the American artist VIRGIL GROTFELDT, Houston, Texas, in Gallery d’Theeboom, Amsterdam, where Bien and K have also exhibited. The beginning of their personal acquaintance, friendship, co-production and interdisciplinary research within the F.I.U. framework. Full information on this in the following F.I.U. Amsterdam publications; *Waldo Bien*, by Patrick Healy, Wienand Verlag, Cologne 2000, and; *Virgil Grotfeldt*, by Patrick Healy, Wienand Verlag, Cologne 2003. Grotfeldt’s acquaintance with the work of Kloppenburg and his ARTCHIVE FOR THE FUTURE results in first reports of it to Walter Hopps, Founding Director of The Menil Collection in Houston, Texas.

**1987, February 2 – March 8:** Solo exhibition in Rotterdam Artspace: *The Writing Type Flyer* (invitation with a portrait of his deceased mother, laid out): “for Agatha”. The exhibition consists of a group of pastels and A4 size drawings, a worktable with objects and two chairs from The Archive. The title of the exhibition is derived from an object from The Archive: ... an old typewriter with two roof tiles on top of it, like bee’s wings. It is one of the typewriters from the old home, on which the letters and bills were written and on which he often worked playfully. As such, typewriter “drawings” and “soundtextlines” emerge, in which he frees the fixed mechanics of the typewriter and allows the letters and numbers to fly and dance across the paper in a new cosmological context. (FIUWAC 164-2000). He plays the keyboard like a pianist (Glenn Gould). What has been “soundwordedtypedrawn” should not only be viewed and read, but especially heard and listened to.

“K”, press release for the exhibition by Waldo Bien, with the first public description of The Artchive for the Future and K’s working method; ... “For twenty-five years K



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- 608 | *Walter Hopps in front of his office at The Menil, Houston, Texas, 1989.* Photo: WB
- 609 | *Invitation card for Rotterdam Art Space exhibition, with The Writing Type Flyer, 1987*
- 610 | *(Invitation card) and, on the other side, the laid out body of his mother.*





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- 611 | Cover and page of *Jonas* magazine, 1987
- 612 | A one-minute nap, Philadelphia, 1987. Photo: WB
- 613 | Johannes Stüttgen's complaint about the destruction of the Beuys *Fatcorner*

has been working incognito on *The Artchive for the Future*. Whoever enters it will desperately search for the order that is so characteristic for an archive. The whole thing gives the impression of an ill-assorted collection of luggage for the coming migration of a nation. Stacks and heaps of what seems to be waste give an impression that fails every social definition. But this chaos is misleading; Behind the symptom hides a carefully assembled whole, in which K registers even the smallest change immediately, as if it were his own body.”

1987, September: Article in *Jonas* magazine on the theme of “The Spiritual in Art”, by Petra Weeda, with a picture of K on the cover, featuring Rothko, Mondriaan, Newman, Klee, Kandinsky and others. In an article entitled “The work of Jacobus Kloppenburg” Weeda writes “In Tarkovsky’s movie *Stalker*, three men embark on an excursion to a remarkable, restricted area subjected to an obscure danger. This “no man’s land”, where there is not a living creature to be found, is at first sight dominated by a luxuriant green vegetation, until ruins of buildings show up in the landscape. The green surroundings then make place for shallow motionless water surfaces, occasionally disturbed by a falling drop only. At the bottom of the crystal clear pools objects can be discerned; pieces of plastic, syringes, revolvers, corpses. Frozen leftovers from a civilisation that seems long gone but is still ours. It is through the intervention of the water surface that these things are alienated, and the distance to them becomes insuperably great. A similar sensation, of objects taken out of their context and therefore alienated, came over me when confronted with Kloppenburg’s studio, but mirrored; here the sunken world of objects has come to the surface and its reality is rendered unavoidable yet just as alienating. ... K is a master in the maintaining of contradictions ... His susceptibility to two worlds, expressed by his ‘exercises with an undirected hand’ and his geometrical drawings, with which he provides himself with rational insight. His optimism (‘those gloomy medieval images of Dante are far removed from me’. ) ... ‘[my] ... experiments must have a social meaning, otherwise one would only be involved in some individual mythology. One should develop a kind of writing that is legible for everyone, as Beuys has done. But this does not mean there is a norm for such a thing. If it would seem as if there is, it is the task of the artist to break through that expectation immediately ...”

1987, September–October 11: Gallery De Wiemelink, Doetinchem (pastels, drawings, Volkswagen doors and windows and objects). Press: Georg Schlimme van Brunswijk;

“Anyone intending to be an artist these days does not face an easy task. He has to react to the past with a new mentality, and, to that end, search for a free and undogmatic expression of inner experiences, which has to articulate both the concealed, lyrical and mysterious experience of nature, and the fantastic catastrophe of the technical world and the grinning fears that the modern drama of life produces. Not to speak of the geometrical structures, the twirling bodies and light figures, which evoke associations with experiences between Eros and death. What can a creative artist do with the unconscious perceptions calling through meditation from the sunken stock of the unconsciousness for a place in the tissue of forms and colours available to him on the surface of line or paper, in order to give a mature response that appeals to the spectator? The material he has at his disposal for this purpose; paint, brushes or a pencil, in its banal worldliness seems to be miles removed from what appears to the painter and draughtsman during his best moments from the field of cosmic revelations of a world of shapes with ghostly dramatic contrasts ... To those who have been willing to follow me this far, I would like to recommend that they go and see the work of the Amsterdam painter Jacobus Kloppenburg in De Wiemelink. They are fantastic compositions in pastel on sheets of brown wrapping paper ... in brief, here one is shown a bizarre but meaningful population from a fantastic Arc.” (This article with a photo of pastel has been taken from a newspaper that has not yet been identified.)

1987, October 9–November 14: Solo exhibition, The Becker Building, Philadelphia, Pennsylvania, USA, as part of an “homage to Marcel Duchamp” with a few dozen pastel drawings and objects. At the same time Bien shows the work *Thirty-two Studies for Grey* in the window of the gallery, which is related to a game of chess Duchamp played with Michel Strassbourg September 4, 1924.

For this occasion Virgil Grotfeldt is flown in from Houston. Acquaintance with David Lebe and his “light drawings” (FIUWAC). Lebe makes several photographic portraits of this meeting. In Philadelphia K collects the bookkeeping documents of a bankrupted restaurant and creates the work *Amerika* from it (FIUWAC). On the way back, a working visit is paid to Iceland. FIU meeting with Thomas and Tötta Johnsson in Reykjavik, and landscape research. (F.I.U. Archive)

1987, December: Article in *Elsevier*, vol. 43, no. 49.: “I believe I am somewhat difficult socially”, by Anne Claire Vogtschmidt, two pages with two pictures and a special



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- 614 | Stamping K on the invitation cards, on the sunny side of 2nd Street, Philadelphia, 1987. Photo: WB
- 615 | K and WB in front of the Becker Building, 1987
- 616 | Invitation card for The Becker Building show
- 617 | Portrait by David Lebe, 1987
- 618 | FIU meeting with Thomas and Tötta Johnsson, Iceland, 1987.
- 619 | *Elsevier* article, 1987





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- 620 | "40.000 DM for 10 packages of butter", compensation to be paid for the destroyed Beuys *Fatcorner*.
- 621 | *Code* magazine, 1987. Photo: WB
- 622 | *Crime Time* edition, MODERN ART – WHO CARES?
- 623 | With colleague Johan Muyle, Liège, 1987. Photo: WB
- 624 | Liège, 1987 (with monkey). Photo: WB
- 625 | Espace 251 Nord Director Laurent Jacob with Caroline, 1988. Photo: WB

screen-print offer for collectors. "... With a sensational and well received exhibition in Museum Fodor in 1985, K joined a small group of artists who developed a complete style of their own, away from current fashions." ... K himself: "I've always been very close to the children. An unbelievable experience ... It was all so uninhibited and vivacious, what they would draw as well. I got stuck with my work a bit, for I thought I could make geometry more flexible, but I lacked the necessary freedom. I felt the need for something more individual, a creativity less restrained. This was what the children were doing. I entered a sort of crisis and started all over, in their way. I just started to scratch lines, as a sort of self-release and orientation, very thoroughly, without any preparations. I still have those things, and indeed there is nothing on them."

1987: December issue of the magazine *Code* features a full page advertisement with a paleo-photo of B and K in front of the entrance of the marl cave: *To Our Investors* (to explain our principles for 1988), Waldo Bien, Jacobus Kloppenburg. NOTE: The same picture will play a role in the discussion concerning the dubious restoration of two important artworks in the collection of the Stedelijk Museum Amsterdam some years later: the Barnett Newman painting, *Who is Afraid of Red, Yellow and Blue* and the Beuys object *Pappschachtel mit Fettecke*, and the public discussion concerning the ethics of restoration in general (See: *Waldo Bien* by P. Healy, Wienand Verlag Cologne, 2000, which gives a full report on the affair).

December 1987–January 1988: Solo exhibition in De Vaart, Hilversum, Netherlands (opening by Wouter Welling, art critic. Curator: J.A. Berkhof. Catalogue with text by Berkhof, cover with picture of K with tap. K: "In school we had to run circles in the gymnasium. The sun would shine through the window and when I walked in the ray of light, I would stretch my hand towards the sun. The teacher tapped his stick on the ground and made me stand in the corner as a punishment. When I was sixteen, I abolished drawing. It didn't work out. When I looked at one of those almond branches by Van Gogh, I couldn't believe my eyes. I went there as many as fifty times, so perfect ... my character is full of contrasts, from very fluid to the exactness of a neurotic Swiss watchmaker. I work with watercolours, but also with millimetre paper ... I work during the night, balancing on the edge of sleep. The idea is to work ahead of yourself as it were. Even though you are normally slow in your reactions, suddenly you are surprised you can react so faultlessly and quickly. Sometimes the possibilities that offer themselves are much too fast. I can never work on one thing

for very long, because I would get behind on developing my ideas. That is why a drawing is so beautiful, you can immediately record it. Reason then only watches from the background, it offers direction but is not contemplative."

1987, December 30: *De Gooi en Eemlander*, "De Vaart als lusthof" (The Canal as Pleasure-Garden), unsigned article: "... the curious oeuvre of an artist both remarkable and colourful. His stove is being stoked with trash and wreckage that he also uses to frame his paintings. With a loving gesture he now and then caresses one of those do-it-yourself frames, which charms by its structure and tone. The life sphere of his house in the Jordaan is transferred to Hilversum. Across the ceiling a bald pine trunk with car windows for stabilisers flies like a rocket. In the middle of the front room a hairy pedestal is crowned with the wreck of a typewriter K decorated with two roof tiles for wings. In the windowsill he placed side-windows from the old VW scrap-yard, which he paints. He rescued cast-off chairs from the dump and fire and transforms them into sculptures. That the painter is capable of joking is shown in his illustrations of the golden section – a bread knife in a loaf of white bread... a revelation."

1988, July 16–September 4: Exhibition *Borderline*, Commune di Monteciccardo Pesaro, Italy. Kloppenburg participates, exhibiting a surrealist object, a display case containing the skeleton of a mouse and a dollhouse chair (scale enlargement). NOTE: The work was not returned to the artist at the end of the exhibition and remains untraced. (WANTED: information to F.I.U. Amsterdam, please). MODERN ART – WHO CARES?

1989, October 1–December 3: Exhibition *Etats limités – archives des passions*, Espace 251 Nord, Liège, Belgium, curator Laurent Jacob (with Bien, Kloppenburg, Johan Muyle, J. Charlier, Bijl, M. Francois, Robert Garcet, J.Geys, among others). K exhibits *Lenin views it from above* (FIUWAC) and the sculpture *Three Black Items*. NOTE: The perestroika politics of Gorbachev and the sudden change and relaxing in East-West relations, the movement toward European unification and the bankruptcy of the Soviet Union is part of the context of *Lenin views it from above* (ill. 314, Page 169). The work consists of a pastel drawing on a wooden panel where Kloppenburg shows father Lenin floating with a sickle and expressing socialistic pathos; he floats above a landscape of motoric drawings – the handwriting which he has stripped of any textual meanings – carrying with it a large scale possibility for new developments.



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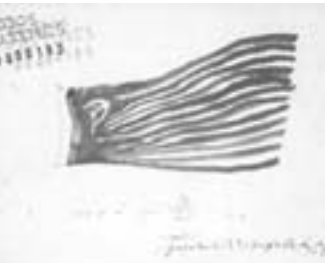
- 626 | Selected objects from The Artchive for FIUWAC, 1999. Photo: WB
- 627 | Three black items, 1988. Photo: WB
- 628 | Design for a Russian Federation flag, 1989
- 629 | Object with scale enlargement, 1985
- 630 | Exhibition at Espace 251 Nord, Liège, 1989
- 631 | With Laurent Jacob, 1989. Photo: WB
- 632 | Photo: WB
- 633 | Portrait of Johan Muyle by WB, 1989. Photo: WB



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- 634 | The *To Our Investors* advertisement as it appeared in *Beeld* magazine, with Joseph Beuys, as an unforeseen neighbor, 1989. Photo: WB
- 635 | *According to the law of gravitation*, 1989, FIUWAC
- 636 | *According to the law of gravitation*, 1989, FIUWAC
- 637 | Kigali, Rwanda, 1989. Photo: WB

K designs many new flags for the new Russian Federation, an assimilation of Capitalism and Communism, of Soviet-Star-Sickle and American Stripes (Triodos F.I.U.tures).

1989, January 4: *Beeld Magazine*, full-page advertisement depicting B and K with crowns. In the background a third portrait, Christ with a crown of thorns. Text in picture; “TO OUR INVESTORS” (to explain our principles for 1989) Jacobus Kloppenburg, Waldo Bien. Furthermore; Metropole, Galerie de Belgique ... Brussels ... (Triodos F.I.U.tures 266 and 267). Metropole is an initiative of L. Jacob, Espace 251 Nord.

NOTE: The whole facture of the picture with the crowns is coincidental; the picture was made in Brussels in the apartment of René Deprez and his girlfriend Anne, after Bien’s opening at Gallery Metropole. Lying on the mantelpiece is a diadem and bracelet that the artists use as crowns, a sort of playacting. Because the light in the living room is not appropriate for a picture they take it in the hallway. There, unnoticed, behind them on the wardrobe lies a rolled-up portrait of Christ. On seeing the photo it is decided to use it for an art production, a sort of cuckoo egg supplied as an advertisement with the art magazine *Beeld*, which caused surprise and even creative responses. The printer was asked beforehand not to cut some of the printed sheets with the advertisement, on which several magazine pages are printed at the same time, in order to make a special graphic edition of it. Coincidentally, on the magazine page adjacent to the right, a portrait of Joseph Beuys was printed, as an advertisement for Torch Gallery, Amsterdam. Here Beuys, unusually, wears an ice-cap and not a hat. The text in the picture reads: Beuys Keeps Swinging. When picking up the uncut sheets at the printer’s this remarkable coincidence is even more strongly enforced, since it now appears that the two pictures of B and K with crowns, and Beuys with icecap, have ended up on the paper, due to technical printing considerations, in such a way that one of the two portrait pictures would always be hanging upside down. The result is the double-page edition with parabola text; “ACCORDING TO THE LAW OF GRAVITATION”, (FIUWAC). In the same year the work is exhibited in Museum Fodor Amsterdam as a collaborative production.

1989, January–March: First African study trip together with Bien to Rwanda, Uganda, Virunga Volcanoes – in the Kivu Lake District and the Forêt de Nyungwe. Photo sessions and geo-research for minerals and pigments (F.I.U. Archive). (See article *KM 1*, 1992, Wouter Welling, interview with Waldo Bien, pp. 30–31).

Assists Barbara Darras with design and building of a villa in Kigali, Rwanda.

NOTE: The artists are guests at the house of Luk and Barbara Darras in Kigali (see NOTE Venice Biennale, 1986). Luk is now the Belgian Ambassador in Rwanda. Laurent Jacob, the director of Espace 251 Nord in Liège, is invited by Luk Darras to come to Africa and, if he would like, to bring someone along. Jacob asks Bien. The trip is planned, but shortly before departure Laurent Jacob cancels. But: “Bien can also go without him and bring Kloppenburg,” and he will call Darras to inform him about it. Kloppenburg is enthusiastic; it will be his first trip to an exotic part of the world. Jacob’s secretary informs Kigali that he cannot come, but forgets to mention he is sending two Dutch artists instead.

A previous meeting between the Darras and the Dutch artists had taken place during pleasant hours spent at the 1986 Venice Biennale. Now they turn up at the door unexpectedly (Buddha smiles). But the welcome is nevertheless warm and heart-felt, even though the hostess is slightly surprised that the guests have been sent without any previous notification. The visit actually had a moment of destiny. Barbara Darras is an architect and building a villa on a hill in the city for a Belgian entrepreneur. The landscape conditions cause unforeseen problems during the practical implementation of the design. The workmen cannot read the drawings. The slopes in the landscape are different from what the theodilite of the surveyor indicates. Of course the guests are unaware of this. Kloppenburg notices some architectural drawings on the table and studies them attentively. He admires the design, and asks who the architect is. She explains the architectural difficulties. The rest was plain sailing: Kloppenburg immediately thinks about making a model. He has to work with what is available: empty boxes, polystyrene foam, toothpicks, sewing thread, plasters, etc. With the help of the model all problems can be solved. Meanwhile a close friendship develops. Kloppenburg creates sculptures in the resident’s garden: *Cactumbrella*. He searches the markets daily, collects everything imaginable and unimaginable: waste of an African shoemaker, rocks and plants, all for The Archive. He has all the fallen leaves of a tree sorted and put into order (left or right turn). Eats a lot of Avocados, makes notes, asks the chauffeur to stop along the side of the road to measure concrete tiles that he noticed “in a flash” when passing by as not being exactly square (73x71,5 cm), result: *African Geometry*. Gives “Thrashthetical Lectures” underneath the southern starry heaven, comments on the collection of objects displayed on the terrace and the considerations of the day.



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- 638 | Bujumbura, Burundi, 1989. Photo: WB
- 639 | Ingredients for the Trashthetical Collection, Rwanda, 1989. Photo: WB
- 640 | Goma, Republic of Congo, 1989. Photo: WB
- 641 | *Cactumbrella*, 1989. Photo: WB





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642 | Trashthetical Lecture, 2002, FIUWAC  
643 | Preparations for a photo session, 1989.

1989, July 8: Participation in the exhibition: *Beauty of Dying Nature – Art in Defence of Environment* at the Muzeum Lowiectwa I Jezdiektwa, Warsaw, Poland.

1989 September 10–October 8: Exhibition in Felison, Velsen Zuid, Netherlands. Press: *Haarlems Dagblad*, by Frans Keijsper (date not identified, terminus ante quem October 8). Article with picture of K in working situation within The Archive; “... the entrance of an inner earth labyrinth. The trinkets that have been brought together here would make a practitioner wonder about his reputation as a collector in this world; a fifteen- or twenty-year-long process of growth. Beautiful chaos; magnificent. This is how K manufactures his assemblages, drawing on a gigantic reservoir of cast-off objects, recycled with beauty and irony. An art with a double foundation, the way in which his actual studio at the end of the hall also turns out to have a double bottom; a working space where every square meter has found a destiny.

1989, October–November: Following an invitation by L. Darras, a second trip to Africa with Waldo Bien: Rwanda, Burundi and Zaire. Sediment research on the sources of the River Nile for Bien’s *Tableaux African* and for K’s *African Trash Collection*, herbarium and sketchbook journal (A4) for *The Artchive for the Future*, the Archetypical Lecture section (parcel post), photographic sequences (F.I.U. Archive). This study trip was made possible by a subsidy from Karien ter Meulen Proost.

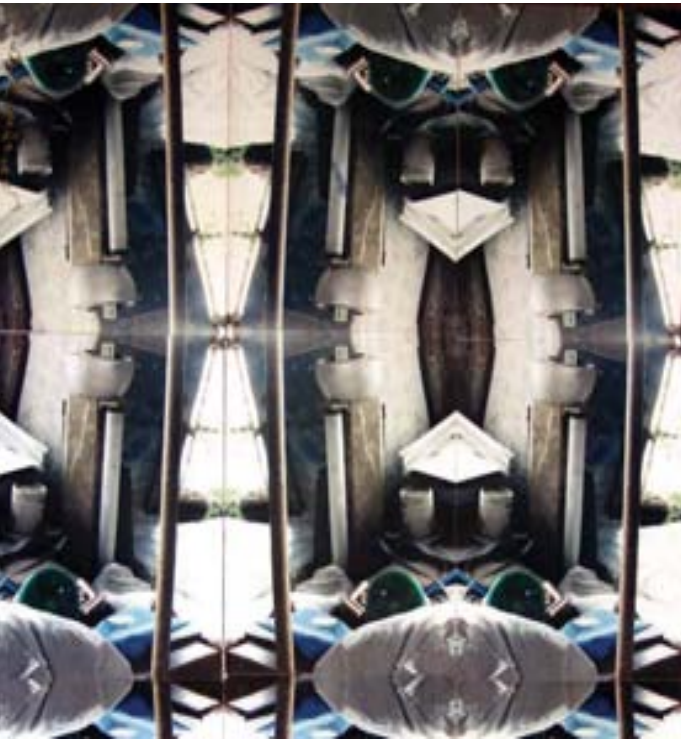
1990, January 23–March 3: Exhibition, *K (Kloppenburg)*, pastels and objects. Kunst-Uitkijk Deventer, Netherlands. Opening with cello improvisation by Immanuel Klein.

NOTE: In the same year, 1990, K undertakes, after long preparation, new light studies and compositional corrections, multiple photo sequences of *The Artchive for the Future* (Kodak). He is assisted by the German artist Stefan Hoderlein, a student of Bernd und Hilla Becher’s and of Nam June Paik’s at the Düsseldorf Academy.

The photos are necessary for the further development stage of The Archive, namely the disconnection or the elimination of gravity. K wants to let the mass of objects float, disconnect them from the bourgeois and social definitions of “order and chaos”, so that they can be perceived in an uninhibited way again. Gravity is eliminated by photographing the objects in The Archive (in this thought process the photos are sculpture) – such that one loses the sense of what is up, down, left or right. With the same intention objects are piled up, to strip them as much as possible

from the determining spatial reference. The composition is a refined adjustment of measure, material, colour and texture in a perfect balance. Everything is now floating “in space”, held together by unknown forces, a sublime energy. The same energy is to be seen in Beuys’s sculpture *Isolationsgestell mit schwebender plastischen Masse*, in Barnett Newman’s *Obelisk*, on Michelangelo’s ceiling paintings in the Sistine Chapel, but also closer by, and maybe not entirely coincidentally, in the work of the American painter Virgil Grotfeldt, in his *floating plants*. K has the photos printed several times and also mirrored. This is necessary for the next stage, the creation of the so-called *SPIEGELPALEIS* (the Mirror Palace), the remarkable and mysterious reality that is caused by the symmetrical redoubling by the mirror, which Magritte escaped from in an original way with his painting of a man who is standing in front of a mirror and sees himself from behind. In the life of Kloppenburg this optical phenomenon is introduced by the mirroring water at the front door, Lauriergracht, Amsterdam Mirrorcity, and ... later, with intellectual depth ... in the textile design patterns for EEYAA; the endless print pattern that is brought into being through the mirroring of simple drawings and that can be found on almost any wallpaper and textile, namely the endless repetition of a pattern that moves in every direction, and which is read, traversed and experienced by K as a spatial web, as universe. With the montage of the pictures a deviation or work, error is introduced into the reflections, so that within this “in itself” uniform and infinite universe a topos, a specific place, emerges.

The nineties also mark the beginning of the *Flat-Form* studies with peelings from fruit; the fruit, after having been experienced in the hand as volume, weight and form of pure nature, is peeled and eaten. A series of incisions is made in the peel of the fruit with a small knife before it is put under a weight to dry. The resulting flattened picture with a spatial origin, in the form of the fruit, becomes a *3-D Flat-Form*, an extract of multiple dimensions. Melons, oranges, mandarins and bananas are processed in this manner. The avocado is the preferred choice, because of its taste and nutritional value, and because of its pear shape, concave and convex. Thus a large series of *Avocado Runen* (avocado runes) or *Artvocado Runen* is created. But footballs were also peeled, mathematically unfolded and rolled out. *Runen*, or runes, refer to the unforeseen coincidence that causes the spontaneous development of forms during the flattening process of incised peels, and the mystery of the meaning of the resultant shapes, a strange sort of alphabet. The linguistic flat-forms are part of a complex platonic and esoteric manuscript. Also the utilisation of packaging becomes more constant during the nineties; of cookies, chocolate bars,



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644 | From the *Mirror Palace* series, 1990/2004  
645 | Artvocado and melon peel runes, 2000





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- 646 | 750 ml Rapefruitjuice, 2002, FIUWAC
- 647 | With Gijs Frieling and Eva Kloppenburg Arnscheidt, Düsseldorf, 1991. Photo: WB
- 648 | Kurt Buchwald visiting The Artchive, 1992. Photo: WB
- 649 | anonymous
- 650 | Flintstone research with WB, Dover, England, 1994. Photo: L. Hanemann

bonbons, pizza boxes, milk and fruit juice packaging, etc. All of it becomes image media (thus also 3-D Flat-Form) after being flattened and stripped of its function and volume. There is also a subtle interference in text and typography; GRAPE JUICE becomes RAPE JUICE, 100% DIRECKT SAFT (direct juice) becomes 100% DRECK SAFT (dirt juice), which causes the positive load of the advertisement message to be phase reversed, “+” becomes “-”. K considers the interventions in text, and thus meaning, most successful when they are hardly or not at all noticeable, but with respect to content nevertheless “realised”.

1990: Bien receives a Berlin scholarship and a studio in Berlin Kreuzberg, Adalbertstraße from the *Fonds voor de Kunst*. Visits follow from Kloppenburg, Grotfeldt, Immanuel Klein, Gijs Frieling, Rob Moonen and others, and new friendships and working relations are made, such as with the (GDR) photographer Kurt Buchwald (known for his concept *Fotografieren Verboten*), Gundula Schulze (her exhibition with the title: *Waldo's Schatten* in the National Gallery Berlin, is a reference) and with the British painter Ian McKeever, with whom B undertakes a working trip to Australia and Papua New Guinea, and whom they visit later in Dorset, England during the silex research with Kloppenburg (F.I.U. Archive).

1991 September: *Platvorm 16* (published by the Academy of Architecture, Rotterdam) with a panorama view of *The Archive for the Future* on the cover. Subject of the issue is the architecture of artist's studios: K, Mondriaan and Van Doesburg.

1992: The owner of the properties Lauriergracht 111 (K's house) and 109 (Archive), Foundation Diogenes II, has formed concrete plans to transform the houses into apartments. This is greeted by strong resistance on the part of the artists/residents. Meanwhile the city of Amsterdam has become the playground of real estate speculators. The municipality wants to make space in the Jordaan for expensive apartments. Through the tightening of rules and regulations and a draconian parking policy the small independent entrepreneurs are forced to leave the city. An exodus begins that causes far-reaching social and cultural changes. For Bien this is a reason to look for a future location for *The Artchive of the Future* within the public domain. He makes his first personal contacts concerning this with Hans van der Grinten. The film academy student Geert Jan Berkhof begins with a video project about the relationship between the artists Jacobus Kloppenburg and Waldo Bien (ongoing).

1992, February 9–March 8: Waldo Bien and K (Kloppenburg), exhibition in Gallery De Zaal, Delft, Netherlands. K; Volkswagen doors, drawings and objects. Bien Placenta drawings. NOTE: Parallel to this exhibition there are two solo exhibitions of Bien's work; Het Malaria Blok, drawings and watercolours from Australia and Papua New Guinea, in the Van Reekum Museum, Apeldoorn, Netherlands, ... and the exhibition *Geomemory*, in the gallery Ancien Établissement Sacré, Liège, Belgium, with the Kloppenburg portrait in whale oil, *Giant Lobelia's*, made in the Congo, on which one can see K amongst exotic vegetation on the slopes the Nyirangongo volcano. In the press these exhibitions are reviewed together:

1992, February 20: *De Volkskrant*, “*Malaria, Placenta and Car Doors*”, (exhibition in Gallery De Zaal, Delft, Netherlands) by Wouter Welling: “Kloppenburg is an open channel; he receives messages from far away places, where you don't want to get lost, and passes them on spontaneously with the use of ‘écriture automatique’”. Both (B and K) practise an irrational science in their own way.” ... and ... “A chaotic warehouse full of objects” (Loerakker Gallery, Amsterdam); ... “The sculptures and drawings of Kloppenburg belong to a mythology that, however strange this may sound, is easy to grasp. The figurations on his large sheets and small notebook papers do not require a definite form. Human and animal figures (or shapes somewhere in the middle) tentatively search for their temporary contours. They prefer the border regions as their domain. Still there is also a very exact side with Kloppenburg. A small black and white photograph is dissected into forms very precisely. Mathematical figures appear in a wall installation in which they are represented by implements. Inside a milk-white car window there is a map on which vague shapes roam. It is a magnificent metaphor for Kloppenburg's work; a travel window through which a crowded no man's land is seen. The car doors come from Kloppenburg's *Rijkskunstdepot*. Bien gave it the name: he displays a series of photos of Kloppenburg's gigantic collection of cast-off objects at Loerakker. His warehouse is only chaotic to the outsider. Kloppenburg's images have the same self-evident power as ritual objects. The words ‘chaos’ and ‘useless’ mean nothing to him; within his installation everything falls into place.”

1992, February 15–March 14: Bien-Kloppenburg exhibition *To Our Investors*, Gallery Loerakker, Amsterdam. Press release by B, where he for the first time shows photographic documentations of *The Artchive of the Future*. Two press articles appear:



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- 651 | With art critic Wouter Welling, 1992. Photo: WB
- 652 | With Pierre Houcment and WB, holding the ear of an elephant. Sacré, Liege, 1992.
- 653 | Giant Lobelia's, on the slopes of the Nyragongo volcano, Congo, 1989. Photo: WB
- 654 | *Platvorm* magazine, 1991, with *The Artchive for the Future* as a title story





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- 655 | *To Our Investors* invitation card, 1992
- 656 | *NRC Handelsblad*, February 21, 1992. Photo: E. Kloppenburg
- 657 | *JacoMona*, Düsseldorf, 1992

1992, February 29: *Het Parool*, “Cat’s Corpse between Bread and Olives”, by Jan Bart Klaster and Catherine van Houts. A full page with an image of the double portrait in whale oil. The article describes the collaboration between both artists. “K: ‘I am a sponge. I loose myself in my surroundings. Waldo is more like a sword. A fragmentation bomb. He goes off.’ ... K ... speaks a language that initially is hard to follow, but after a while it sometimes becomes possible to begin to follow his thoughts and associations, pronounced as if he were in a trance ... Kloppenburg has built an installation that illustrates the complexity of his attitude in this sublunar world ... In fact all those drawings are drawers in which I put my objects ... Order and Chaos. I know this picture of Dostoevsky’s study. In the picture you see his desk with huge piles of books, sloping and high up against the ceiling. But in that pile he knew the way very well. ... I get off my bike and ask myself: ‘What is that?!’ A broken record, which then forms a mixture of the immobility of the grooves, which is interrupted by the arbitrary fractures. Thus something organic, combined with something industrial. ... In Africa I picked up leavings of a shoemaker. That has a primitive savage quality, you immediately think of a vibrating spear in a tree trunk.”

Bien continues the search for a public location for *The Archive for the Future*.

1992, February 21: *NRC Handelsblad* report by Janneke Wesseling on the exhibition *To Our Investors* at the Gallery Loerakker, Amsterdam.

About K: “... High up against the wall a stuffed muzzled fox is captured within a white painted metal plate, which looks like a part of an old car or motor. The whole thing is framed by a metal bedstead with bars. Dozens of small drawings were hung by K in a rhythmical sequence and sloping on the walls. This produces a beautiful effect, it is as if the sheets dance across the walls. There are detailed sketches of dinosaurs, pigs, of bones and skeletons. Sometimes it seems as if K wants to illustrate the theory of evolution. Not a small task, but his work is also ‘about everything’, as K mentioned to me. Equations, fragments of sentences, proverbs and aphorisms he scribbled in between, varying from ‘More Haste Less Speed’ to ‘Art cannot Replace Trees’...”

1992: Summer edition of *Kanaleuropa* magazine (French-English) by Eric Amouroux, Paris, with a review of the exhibition *Geomemory* (Liège), *To Our Investors* (Amsterdam) and *Placentablok* (Delft). Article with a picture “... *tous deux couronnés est accompagnée d’un texte expliquant leurs options et leurs intentions*

*en matière d’art ...*” (“both are crowned and accompanied by a text explaining their opinions and intentions in art”).

The City of Amsterdam acquires 6 Kloppenburg drawings for the collection of the Stedelijk Museum.

1993: On request of the owner of the spiritual centre Oibibio in Amsterdam, Ronald Jan Heijn, Bien and Kloppenburg make new interior design sketches for various halls and offices; ARTCHITECTURE. The designs are realised in colourful clay stucco by Carl Giskes (FIU Amsterdam) and his international team of clay sculptors. Oibibio is the proto-project of ecological building in modern Holland and the first public building with large-scale use of clay in natural colours. It receives great publicity, admiration and imitation. The working atmosphere in the building is, however, highly complicated: the natural construction materials, like reed, straw and clay, and the organic design require manual labour, sometimes rhythmically singing and by the light of candles, but this contrasts strongly with the engagement and working methods of ordinary construction companies (the plaster board lobby) many of whom were also involved in the building. The confrontation between these two cultures and mentalities caused suspicion, friction, obstruction and even outright sabotage by the ordinary construction workers. The clay building techniques meet with a lot of resistance, as the building trade lobby still associates it mainly with third world architecture and poverty, Uncle Tom’s Cabin. They also appear to feel economically threatened by the *green-building* rivals in the field. Bien and Kloppenburg shift their workday to the night in order to work with as little disturbance as possible in carrying out and correcting designs for the congress hall, yoga hall, and multifunctional meeting rooms. Their joint skills, along with Kloppenburg’s insight through the years into the golden proportion and metamorphosis, can be applied in a plastic design process; in this process form is not the result of an “idea” (design), but the result of an anthropological analysis of the form, language and movement principles in a given space with a specific function. Kloppenburg devises the collective ideas and B mainly takes care of the practical execution. As a fee, 10% of the total costs of realisation have been agreed on. After the well-received result, however, insight into the bookkeeping is refused by Oibibio’s board of directors, so that outstanding fees cannot be calculated. B and K call for the help of a judge, but he also fails, after long power struggles and despite his legal charge, to discover the bookkeeping documents. Eventually a settlement is reached in which the copyright is



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- 658 | Conference Room (Architectural commission with WB for Oibibio Amsterdam, 1993.)
- 659 | With Oibibio director Ronald Jan Heijn, 1993. Photo: WB
- 660 | M&M, Mussels and Mozart, 1999. Photo: WB
- 661 | Alfons Alt and Carl Giskes at his Leembouw Nederland office, Amsterdam. Photo: WB





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- 662 | Gallery Nova, Bratislava, 1993. Photo: WB
- 663 | From left: Joseph Semah, K, Virgil Grotfeldt and Waldo Bien, Amsterdam, 1993. Photo: WB
- 664 | Peru, Machupicchu, 1993. Photo: WB
- 665 | Easter Island, 1993. Photo: WB
- 666 | Gallery Nova catalogue, 1993
- 667 | Santiago de Chile, February 2, 1994, at right: Javier Bonifaz
- 668 | La Paz, Bolivia, 1993. Photo: WB

explicitly confirmed. Nevertheless, after the bankruptcy of Oibibio in the late nineties, the interiors are completely demolished, in spite of various earlier warnings in 2001. Another visit to the judge is necessary and in September 2004 a settlement is reached. AMEN (dossier Oibibio, F.I.U. Archive). Parts of the interior, the wooden Easter Island sculptures, are later found again as eyecatchers in the garden of a Dutch design bureau. MODERN ART WHO CARES?

1993, June 22–July 11: Gallery Nova, Bratislava (Waldo Bien, Jacobus Kloppenburg, Joseph Semah and Michael Rutkowski). NOTE: The artwork sent in by Virgil Grotfeldt for the exhibition did not arrive in Bratislava due to a logistical error. Catalogue with contributions by Miroslav Zeman and the artists (K participates with drawings). ART MUST GO ON ART MUST GO ON ART MUST GO ON ART MUST GO ON ART MUST

1993, September 17–November 14: Exhibition, Stedelijk Museum Amsterdam. Acquisitions of art works by the City of Amsterdam. Acquisition of pastel drawings by Mees and Pierson bank.

1993, October 9–November 7: Gallery Loerakker, Amsterdam, group exhibition *Not a Hand, but a Gesture* (curator: Leo Delfgauw), catalogue.

1994, January–March: Accompanied by the Peruvian architect Javier Bonifaz, Kloppenburg and Bien travel to Paraguay, Peru, Bolivia, Chile and Easter Island, contacts with South American artists, with Maria Reich (Nazca Lines research, Peru), field research, collecting of material for the production of artworks, drawings and photographic sequences (F.I.U. Archive).

NOTE: Bien particularly remembers Kloppenburg's "last minute drawings" of Easter Island (Monday, February 14, 10:37 am), made in a large Paraguayan ledger book.

1994, June 21–August 18: galéria NOVA, Bratislava, Slovakia. Waldo Bien, Jacobus Kloppenburg, Michael Rutkowski, Joseph Semah.

1995, May 21: Gallery Phoebus, Rotterdam, *chest of drawers project*, curator: Liesbeth van Abbe-Keyzer (object for a chest of drawers). Bien, Kloppenburg, Semah, Struyken, Buisman, Rogge, Van de Windt, and others.

1995, July 8–September 3, Van Reekum Museum Apeldoorn; *Een zomerlied in 30 coupletten*, 30 artists from the collection. K participates with a series of A4 drawings.

1996, January: A research report from the Municipal Building Department points out the urgent need for a new foundation under the house at Lauriergracht 111 (K's residence), an expensive undertaking. The value of a house is reduced considerably after such a report. Thereupon the Stichting tot Behoud van het Monument "De Pelikaan" (alias Ruska) "purchases" the house at Lauriergracht 111, as well as 109 (The Archive). Strangely enough there is no further talk of the need for a new foundation. (?) All at once artists' and occupants' leases are terminated and they have to leave the premises within three months (as of May 31, 1996) in order to clear the road for the renovation to luxury apartments. However, against all legal regulations, renovations are immediately started. To break the resistance of the twelve tenants, as is evident from the legal correspondence (F.I.U. Archive), they are exposed to a true wave of terror: forced start of building, intentionally created leaks and noise pollution, cutting off of water, gas and electricity, blocking of sewage system, broken keys in locks, etc. Even physical threats are included. In short, the well known repertoire of speculators' terror. Despite the help of lawyers, this process cannot be stopped. Against all rules and regulations a cunning use is made of the absence of the tenants during the holiday period; construction workers replace the complete roof, removing roof-tiles in a period of weeks of heavy rain (KNMI). A few hundred pastel drawings and objects are therefore lost and the whole Archive covered in a thick layer of dust and debris. Construction workers gain access to The Archive through the floor underneath with the use of chainsaws and build an elevator shaft right through the floors. The cement that is required is produced right on the spot with a mixer, causing everything to be covered with cement stains. The debris and leftover pieces of heavy floor and ceiling beams are not taken away, but rather thrown on top of the artworks. Photographic and video documentation (F.I.U. Archive) show that the work is done with the most unimaginable contempt for the artist, for his rights and for his work. This complete and utter destruction has far-reaching consequences: the sculpture *The Artchive for the Future*, prepared by Kloppenburg for a final, ultimate photographic documentation, is, by order of Ruska and under the supervision of municipal inspectors, destroyed, trampled on, pissed on (literally) and stolen (F.I.U. Archive). MODERN ART – WHO CARES? Bien informs the police, but after a personal "explanation" from the inspectors of the Municipal Building Department, they refuse to make up any official report.



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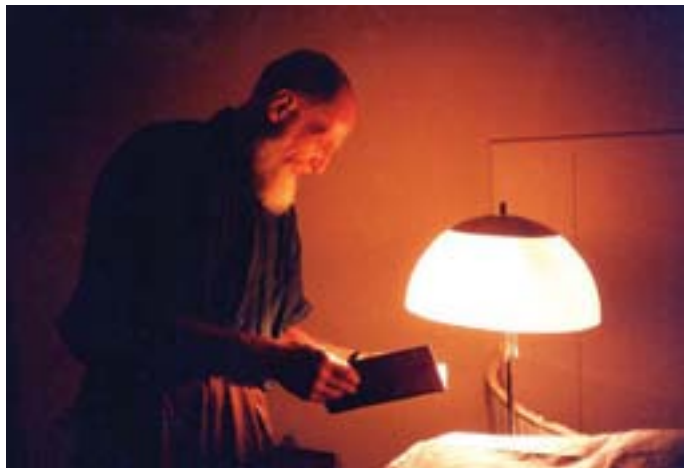


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- 669 | Artchive for the Future building, with imposed elevator shaft and replaced roof, summer 1996. Photo: WB
- 670 | Damage caused by construction work. The scaffold was placed on the fragile old roof and caused leaking, 1996. Photo: WB
- 671 | Cement stains on a section of The Artchive, caused by the builders, 1996. Photo: WB
- 672 | Reading Steiner, Normandy, 1996. Photo: WB



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- 673 | With Mathijs Virgil Gomperts, 1996. Photo: WB
- 674 | May 24, 1997, the opening of Museum Schloss Moyland, Franz Joseph van der Grinten (left) with Bishop Jansen, and Hans van der Grinten (right) with family. Photo: WB
- 675 | same as 790. Photo: WB
- 676 | Opening ceremony, from left: Franz Joseph van der Grinten, NRW Minister President (and later German President) Johannes Rau with wife and Hans van der Grinten.. Photo: WB

1996, August 27, 9.00 am: Visit by the judge to *The Artchive for the Future* in respect to the termination of the lease and Kloppenburg’s request to the judicial system for protection against this. Present: for K is his lawyer Mr. J. Seegers, Waldo Bien (trustee for K), Gerard Gussenhoven (K’ s secretary) and Mathijs Virgil Gomperts, 9 years of age and the day off from school for this assignment, who comes running in during the meeting (9.57 am) with the TELEFAX that has just arrived from Moyland (text below). Others present: lawyer of the Foundation the Pelikaan, civil servants of the City of Amsterdam, *Dienst Binnenstad*, and damage experts from the insurance company Nationale Nederlanden which, as the insurance company of De Pelikaan, is liable for the damage done.

TELEFAX August 27, 1996, 9.55 am, from Hans van der Grinten, Stiftung Museum Schloss Moyland to Waldo Bien, Amsterdam. “Dear Waldo Bien, I hereby confirm that our museum is very interested in taking over the complete Cloppenburg-archive [sic]. We would soon like to discuss this more closely with you. The archive part that you sent us has already been added to our collection with great pleasure. Kind Regards, (signed), Hans van der Grinten, Director.”

NOTE: On the request of Waldo Bien this fax is sent to the judge in order to demonstrate that the take-over of the Kloppenburg œuvre by Moyland is indeed taking place and that there is an issue of cultural esteem. If The Archive indeed has to be evicted, as the owner demands, it will irrevocably be lost. The communication between Waldo Bien (as authorised representative and Trustee of The Archive) and Hans van der Grinten that had taken place so far had been viva voce and “off the record”. Hans van de Grinten requested Bien to let the issue of Kloppenburg rest until the date that the Museum would open their gates to the public. Moyland is in the middle of a complex construction phase. Because of unforeseen constructional and logistic difficulties this will take some months longer than expected. On the morning of that same day, August 27, at 8.31 am, Bien phoned Hans van der Grinten and explained the state of emergency. A lot depends on the legal judgement. >> A verdict is handed down on the October 8, 1996: the court extends the lease until September 1, 1997. The verdict also mentions the damage ascertained during the on-site inspection. The owner finds himself thwarted in the further continuation of construction activities. After deliberation with Kloppenburg, Bien contacts the director of the Teylers Museum in Haarlem, Eric Ebbinge, and explains the emergency situation. Eric Ebbinge generously offers to bring some suitcases with

sketchbooks in safety in the depot of the Teylers Museum. (F.I.U. Archive, Recorded: G.J. Berkhof)

1996, September 2, *Het Parool* “Artchive for the Future Finds a Place in Germany”, with Archive picture and portrait of K with tap. NOTE: The article describes the taking over of K’s œuvre by Hans van der Grinten, Museum Schloss Moyland: “... this will save the œuvre of Kloppenburg from destruction, because the landlord has ended the lease with the intention of turning the studio into apartments.”

NOTE: At the request of TV broadcasting company VPRO, filmmaker Oeke Hogendijk starts shooting a documentary about Kloppenburg and *The Artchive for the Future*. Thereafter, all important events, lawsuits, exhibitions, etc. are documented.

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A visit to the ruin of the house of Piero Heliczer in Préaux du Perche, at the request of his Amsterdam widow Klazien Bader, is the founding stone of the FIU summer school. The house is condemned and the community is about to have it torn down. > Piero Heliczer, \*Rome 1937, poet, actor and underground filmmaker. Shared productions and collaborations with Andy Warhol (among others the movie *Dirt*), Wallace Berman, Jack Smith, Ira Cohen, Gerard Malanga, Harry Hoogstraten, and others (F.I.U.archive). Among the portraits of Heliczer are those taken by Philip Mechanicus. Heliczer bought the house in Normandy in the early sixties, with



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- 677 | *Het Parool*, September 2, 1996, “The Artchive for the Future finds a place in Germany”
- 678 | Invitation to the *Artchitectura* exhibition, 1996. Photo: WB
- 679 | K’s bedroom in Croutes, Normandy, October 1996, with the apple installation in the mirror: *The elimination of symmetry*. By using a flashlight, Bien instantly restored the symmetry through a reflection onto the wall. Photo: WB
- 680 | At St. Hilaire sur Erre, the second Piero Heliczer film festival attracts wide public attention, date unknown





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- 673 | With Mathijs Virgil Gomperts, 1996. Photo: WB
- 674 | May 24, 1997, the opening of Museum Schloss Moyland, Franz Joseph van der Grinten (left) with Bishop Jansen, and Hans van der Grinten (right) with family. Photo: WB
- 675 | same as 790. Photo: WB
- 676 | Opening ceremony, from left: Franz Joseph van der Grinten, NRW Minister President (and later German President) Johannes Rau with wife and Hans van der Grinten.. Photo: WB

1996, August 27, 9.00 am: Visit by the judge to *The Artchive for the Future* in respect to the termination of the lease and Kloppenburg’s request to the judicial system for protection against this. Present: for K is his lawyer Mr. J. Seegers, Waldo Bien (trustee for K), Gerard Gussenhoven (K’ s secretary) and Mathijs Virgil Gomperts, 9 years of age and the day off from school for this assignment, who comes running in during the meeting (9.57 am) with the TELEFAX that has just arrived from Moyland (text below). Others present: lawyer of the Foundation the Pelikaan, civil servants of the City of Amsterdam, *Dienst Binnenstad*, and damage experts from the insurance company Nationale Nederlanden which, as the insurance company of De Pelikaan, is liable for the damage done.

TELEFAX August 27, 1996, 9.55 am, from Hans van der Grinten, Stiftung Museum Schloss Moyland to Waldo Bien, Amsterdam. “Dear Waldo Bien, I hereby confirm that our museum is very interested in taking over the complete Cloppenburg-archive [sic]. We would soon like to discuss this more closely with you. The archive part that you sent us has already been added to our collection with great pleasure. Kind Regards, (signed), Hans van der Grinten, Director.”

NOTE: On the request of Waldo Bien this fax is sent to the judge in order to demonstrate that the take-over of the Kloppenburg œuvre by Moyland is indeed taking place and that there is an issue of cultural esteem. If The Archive indeed has to be evicted, as the owner demands, it will irrevocably be lost. The communication between Waldo Bien (as authorised representative and Trustee of The Archive) and Hans van der Grinten that had taken place so far had been viva voce and “off the record”. Hans van de Grinten requested Bien to let the issue of Kloppenburg rest until the date that the Museum would open their gates to the public. Moyland is in the middle of a complex construction phase. Because of unforeseen constructional and logistic difficulties this will take some months longer than expected. On the morning of that same day, August 27, at 8.31 am, Bien phoned Hans van der Grinten and explained the state of emergency. A lot depends on the legal judgement. >> A verdict is handed down on the October 8, 1996: the court extends the lease until September 1, 1997. The verdict also mentions the damage ascertained during the on-site inspection. The owner finds himself thwarted in the further continuation of construction activities. After deliberation with Kloppenburg, Bien contacts the director of the Teylers Museum in Haarlem, Eric Ebbinge, and explains the emergency situation. Eric Ebbinge generously offers to bring some suitcases with

sketchbooks in safety in the depot of the Teylers Museum. (F.I.U. Archive, Recorded: G.J. Berkhof)

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- 681 | Andy Warhol in Heliczer's film *Dirt*, FIUWAC
- 682 | *Interview*, No. 2
- 683 | With Eric Amouroux and WB, Normandy, 1996. Photo: WB
- 684 | FIU summer meeting, Bishops Court, Dublin, 1996. Photo: E. Gomperts
- 685 | "Artchive for the Future secured", *Kunstbeeld*, December 1996. Photo: K. Arnscheidt

money from the German Compensation Fund for victims of the Nazis, because his friend Friedensreich Hundertwasser lived in the neighbourhood. "In the trash filled ruins Bien and Kloppenburg found Heliczer's plans for a summer school project, that was interrupted by his death in 1993". This "first encounter" with Heliczer's ruin (October 3, 1996) is documented by Laurent Déjente, Marseille (video) and tape-recorded (Philips UC-II) by Bien. (F.I.U. Archive – *Trashburningtalks*). An interview with Piero Heliczer can be found in Andy Warhol's magazine *Interview*, no. 02. The restoration of the ruin, which Kloppenburg practically initiates by improvised technical adjustments to prevent further decay, is included in the FIU Amsterdam activities in January 1997 as a social-ecological educational construction program, as FIU SUMMERSCHOOL Normandy. A fixed group of children and adults collaborated on the project, which is in full progress, and a substitute for the plan made in 1996 in Dublin, during the FIU summer meeting, Bishop's Court, for the construction of an FIU domicile in Ireland, the "FIU Boghouse project", which could not be realised for various reasons. Therefore, Heliczer's widow, Klazien Bader, made it available to FIU Amsterdam for twenty-five years.

1996, December: Article in *Kunstbeeld*, "Artchive for the Future Secured", by Anne Berk, two pages with six photos. "The complete oeuvre of Jacobus Kloppenburg (66) in Amsterdam, consisting of thousands of drawings plus a few rolling stock wagons with the complete contents of his studio, has been taken over by Hans van der Grinten. Kloppenburg's oeuvre will be housed in Castle Moyland, which is currently being renovated as a Museum for their important Beuys collection by the brothers van der Grinten ... So the Dutch museums have missed the boat ... It is thanks to Waldo Bien that this beautiful work has now been secured for prosperity. 'We are like two mountaineers on a rope', Picasso once said about his colleague Braque. Kloppenburg and Waldo Bien share a similar relationship. For K not only makes drawings, but also assemblages. He is a passionate collector of second-hand objects that he hoists with rope and block to give them a place in the Archive of the Future. Key-racks with 600 hooks and numbers found at the police station. Spanish knives made out of privet wood. Branches from the Frisian mud flats with salt crystals and sometimes cockles still on them. A pair of scissors that was stabbed into the ceiling. A small glass box with the skeleton of a shrew, found 1947 in Loon op Zand. In the studio the objects mingle into mountains, become alleyways and caves; the sediment of civilisation has been arranged to become a sizeable sculpture ... Openness

is for him a requisite and that also expresses itself in his work, which becomes more and more minimal. His drawings are fluent; signs become numbers, forms and life appear and disappear, the representation itself seems to be in movement. Everything is subject to change, everything floats. Hares, deer, dogs, mice and birds and hybrid specimens have large eyes, ears and legs. Just like their creator they use their senses like antennae. They are open, ready to receive any signal."

1996, December 12: The Irish writer/philosopher Patrick Healy (FIU Dublin) is invited by the Amsterdam Fonds voor de Kunst, Director Tijmen van Grootheest, for a year long stay in Amsterdam as first guest in a new Artist in Residence Program. His declared aim is to write the first full monograph on the Amsterdam artist Jacobus Kloppenburg (\*1930) and his sculpture *The Artchive for the Future*, on the way to Museum Schloss Moyland, Germany.

1997, January 7: Founding of the FIU Art Collection, a Social Sculpture Study Collection.  
NOTE: This was the result of a discussion among FIU Amsterdam members, about the need for a world-wide and multicultural art collection which should be owned by the entire world population, and which should overcome the barriers we have created through specialisation, and open up an understanding of what is common to our humanity as brotherhood, sisterhood, our human kindness and capacity to create. All agreed on the need for such a collection, but as is so often the case, there was no financing to help realise the conception. Someone then suggested that the way to get this going was to ask artists for credit for this idea and to request donations. Something unexpected happened. Two of Bien's children were playing on the ground, not far from where the discussion was taking place. It didn't occur to them that they were listening to the conversation, when suddenly they called out "Can we give something?" All were surprised and charmed at the same time. Such an offer would dissolve the problem of the founding stone in the collection, in the sense of significance and symbolic value. We were being offered the future generation, not a name from the famous past, and to our astonishment, the children began to make a sculpture from things lying around the studio, which consisted of tree elements. This was followed by donations from our other members, and in a matter of minutes, you might say, the collection had been formed. The artworks were signed in and put aside for later further development of the collection. Other things needed more urgent attention.



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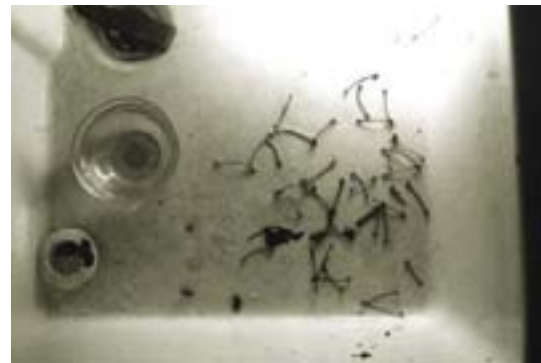
- 686 | New York, with No. 111, 1997. Photo: WB
- 687 | Flowers, fruit and food, Normandy, 1996. Photo: WB
- 688 | Paris, 1996. Photo: E. Kloppenburg
- 689 | Index description in *The Artchive for the Future*, with Patrick Healy, autumn 1996. Photo: WB
- 690 | FIUWAC founding stone, January 7, 1997



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- 691 | Kitchen sequence with half lemons, Amsterdam, 1992  
 692 | Kitchen sequence with cherries, Düsseldorf, 1975  
 693 | Fruit and planets, 1975

1997, January 21: “A report from the Archive for the Future, for Hans van der Grinten, Museum Moyland”, by Patrick Healy. “I am writing from the Archive for the Future. The phrase has once again entered the literature. On the Amsterdam born artist K, Jacobus Kloppenburg in a recent article in the *Kunstbeeld*, 12’96/ 01 ‘97: ‘Het “Archief voor de Toekomst””.

How the phrase came into existence and what it means, is something I propose to discuss in the following report. It may well be that the paper trail has to stop at the point where the oral and the ‘in-writing’ intersect. It is a provocative title and masks a complex series of moves and ideas, which need to be unravelled if *The Archive for the Future* is to be preserved and given the kind of support it needs for survival.

Initially I was engaged in a traditional form of research. I expressed an interest in the work of Kloppenburg and was directed, when in Amsterdam one year ago, to the artist, and his friend, Waldo Bien. I had hoped to publish some of the drawings, with a collection of stories, in Ireland and to make a further study of K on my return to Amsterdam.

On my return (December 12, 1996) I once again met the artist and was made aware of developments that had taken place over the previous year. My idea of an orderly and rational reconstruction in the form of a traditional monograph, and the proposal to select individual works for publication was circumvented by the dramatic situation that had unfolded since September 1996. The clearest record of that was the appearance in *Kunstbeeld* of an article that brought wide attention to the fate of *The Archive for the Future*. It was under direct physical threat, and the issue of its continued perdurance had now engaged public debate and controversy, it was also the subject of judicial argument.

The physical location of The Archive for the Future is a floor of a house on Lauriergracht in Amsterdam. The house owner is requesting vacant possession, and by a process akin to interlocutory injunction the tenant K has a stay of execution on the order until September of 1997, terminus post quem. During the course of the conversion of the house into apartments, part of the studio has been vandalised and works destroyed. This is the subject of a current suit and litigation and has opened up for discussion the question of whether or not the studio and its contents is artistic content or the collection of a demented *Lumpensammler*.

Apart from the article there is a 17 hour video documentary on the artist currently being edited, and a programme for VPRO TV due for broadcast in the near future (possibly early February) with further plans to make a more extensive documentary film and the shooting concluded in November 1996. Waldo Bien has made an inventory of almost 1000 photographs of The Archive as a work based on his relation with K, and K has also made photographic works (referred to as *materia prima*) on The Archive ... I have interviewed Waldo Bien to request a fuller understanding of what he meant in 1987 and how this construction may be understood at present. In an ordinary sense archive refers to an ordered collection of public records. This traditional conception has almost no value for the current situation. However Bien insists that the term was used by K as early as 1980 and he had added that the activity he was engaged in, K, was not that of making assemblages and/or a random gathering of objects, but the creation of a sculpture away from traditional ideas of representation, space, interplay between optical and plastic value. The Archive for K was understood as a process in which things, objects even representations were not accumulated as a site of sedimenting meanings.

When one takes, for example, the kind of critical appraisal of the works of sculpture by Zorio or Calzolari or Orzco, there is a tendency to view the works as organisms of transformation, where synecdochic acts sustain meaning in a kind of hermeneutic cultural corpus. As in the case of Zorio, the work is seen as a place of accumulated intentions and interpretative processes.

*The Archive for the Future* does not yield to this abstract and mystifying linguistic nimbus. K never intends any linguistic reference, thus the problem of part/whole, individual/collective must be viewed as an over determined concept pairing, if not just simple category error.

The closest one gets is through a concept like evolutionary metamorphosis. The Archive *of*, does not exist, it is the Archive *for*, that is to say the metamorphosis is the real event, not processes in a space-time continuum. The problem of order and non-order is for K an ornamental fiction, and the idea of the sculptural as proceeding from a classical conception of material as resistance, and form as the shaping from the given materiality is abandoned. Rather the process is proleptic, it intends itself, and has only an existence in its metamorphosis. The element of light for K is



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- 694 | Touring with his friend Lothar Baumgarten, Amsterdam, 1996. Photo: WB  
 695 | Filmmaker Oeke Hogendijk working on a documentary. Photo: WB  
 696 | Discussing a composition with sculptor composer Immanuel Klein. Photo: WB  
 697 | Studying Rudolf Steiner's black-board drawings, Cologne, 1993. Photo: WB



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- 698 | Trashthetical Lecture material. Photo taken during the building of the *Paleo Psycho Pop* Exhibition, Vlissingen, 1999. Photo: WB
- 699 | Studying Brancusi Photographs at the Jason Mc Coy Gallery, New York, 1997. Photo: WB
- 700 | Demonstrating a spatial understanding of the globe, Normandy, 1996. Photo: WB

its real register, because this is a foyer of endless expansion. K refuses to have this conception lured into a discussion on primitivist projection, or even into simple indexial ascription. Unlike Arte Povera there is no searching for an expressivist *Kunstwollen*, nor are the materials treated as a drama of objects under stress and tension in terms of surrounding atmosphere, or space.

*The Archive for the Future* is also a kind of hesitation in time as well as making, what Simone Weil called the properly human interval. As with K, endless writing, designing, architecture, botany, sketching, all forms of dimension, scale and measure relate to the archive for the future. There is a need to say what is not for this becoming to have its appropriate freedom, this is a kind of post modernist negative theology, where the non-description frees and removes the old binary and dualistic compulsions to name according to domination.

The relation of *The Archive for the Future* to all the other work of Kloppenburg remains an open question.

As I write from here, one overwhelming sensation emerges from the light-oracle in the western sky, on the short wall at the top of the building, the fragility of this extraordinary work, and the need for urgent help to save it from the ravages of misunderstanding, and the erosion of incomprehension.”

1997, February: *PPP, Paleo Psycho Pop*, no. 2, with Kloppenburg.

1997, February 20: Kloppenburg receives a grant from the Fonds voor de Beeldende Kunst [Fund for the Fine Arts] in Amsterdam, for the preparation of the transport of *The Artchive for the Future* to Museum Schloss Moyland.

1997, March: *PPP, Paleo Psycho Pop*, no. 3, with Kloppenburg.

1997, March 31–April 27: Gallery De Zaal Delft; *Drawings* (Bien, Hoekstra, v. Keulen and Kloppenburg)

1997, April 16: *Het Parool*, “Art without a Frame” by Leonoor Wagenaar. A full page with photo, in connection with the Max Reneman Prize. “On the 21st of April Jacobus

Kloppenburg (67) receives the Max Reneman prize for his complete oeuvre, consisting of drawings, watercolours and *The Archive for the Twentieth Century*.” ... K: “of course it is all rubbish. But it has thoroughly been preceded by a sifting. For example I brought up thirty perforated ceiling panels. For a long time I was doubtful: is this something or not? I got rid of those. But over there, that enormous rubber door-mat, I took from a container in Düsseldorf. A magnificent prototype of post-war utilitarian construction. I brought that thing to Amsterdam by train, it absolutely cannot go. ... There is some talk that Hans van der Grinten, an important German art collector ... wants to house a large part of my Archive in a Museum. Together with fifteen thousand drawings, they belong to it inextricably”.

1997, April 21: Official presentation of the Max Reneman Prize to Kloppenburg for his complete oeuvre.

1997, May: *Elsevier*; “Archive for the Future”, by Sabine Gibbon. “K, seismograph of the unconscious and passionate collector annex careful arranger of *objets trouvés*.” Article with a picture of K with marrow-bone glasses (FIUWAC) and his studio. ... When everyone is sleeping, he goes out on the streets and searches for objects to which society attaches no importance. They may range from a plastic bottle cap to a part of a stove or a postcard. Preferably things that have something industrial as well as organic about them. Over the years K has collected enough to pack his three floors located on an Amsterdam canal, six hundred square metres, up to the roof with these *objets trouvés* or ready-mades, everything carefully arranged. The objects, signals from our culture, together form a GESAMTKUNSTWERK; THE ARCHIVE FOR THE FUTURE. ... In Africa he counts the leaves on a eucalyptus tree, collects snippets of leather from a shoemaker. K has a sense of beauty that elevates our civilisation ... The landlord RUSKA, who keeps a garage downstairs, is planning to convert the building into luxurious apartments. To do so he built an elevator shaft. The construction workers had to break right through The Archive for the Future in order to build it. They thought it was a pile of trash and threw the ‘rubbish’ aside in order to build a flawless brick column. The judge stated that the real estate developer had to abandon his activities temporarily. Meanwhile the construction workers changed the *objets trouvés* into ‘*objets jetés*’. Because of the holes that have been made in the roof, it is leaking on top of the plastic that has been hastily stretched out by Kloppenburg. Lovingly he picks up a what seems to be a Chinese oval frame



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- 701 | *Het Parool*, April 16, 1997, “Art without a Frame”
- 702 | *Elsevier* magazine, May 1997, “The Archive for the Future”





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707 | Object with invitation to the *RHEINGOLD* exhibition, September 1997, F.I.U.tures collection  
708 | Contact sheet with the *RHEINGOLD* series, F.I.U.tures collection

1997, September 4–October 5: Exhibition *RHEINGOLD* in the Gallery De Zaal, Delft, Netherlands..

For the first time, K displays a complete series of lightstudies from 1990 named *RHEINGOLD*, recorded in a sequence of 36 photographs (Kodak) in 24 hours, the course of a day and a night, made in a room especially prepared for this purpose in Neubrückestraße Düsseldorf in which he visualises, in a very refined play of light variation, the Golden Rules and the sounding board he has developed for the construction of the ARTCHIVE FOR THE FUTURE. Furthermore: a large constructivist work from the seventies based on the golden section, some table sculptures from *The Archive* and drawings.

In the accompanying press release by Waldo Bien, the relation between the theatre depot from the Wagner Association and the ARTCHIVE FOR THE FUTURE is illustrated. No articles from the press.

NOTE: The card printed as an invitation to the exhibit is made up of a photo montage, by Bien, with the cryptic title “Siametric portrait of the artbishop of Siam (K).” The exhibition takes place under the enormous psychological pressure resulting from the threat of the forced eviction and the continuing construction terror. K seems to have resigned himself to the fact, but the sketchbooks of that same year show a hyperactivity in which he works night and day in order to complete his intellectual text concept for *The Artchive for the Future* before the forced eviction at hand, in the hope that it would be able to open up deaf ears as if it were a magical spell and to turn the threatening spring tide even at this late stage. At that time there were already various developed versions of the concept, executed in Kloppenburg’s own “reduction alphabet”, but in order to visualise the musical-rhythmical element, the lines of text still have to be turned into a sonnet (Petrarchan sonnet). NOTE: At the opening of the *RHEINGOLD* exhibition the work *The Artist Explaining his Work* (FIUWAC) is created: Three leaps for the art historian Liesbeth van Abbe, as an answer to her request to explain his work (photo’s WB).

1997, September 11: Magistrate’s court case Amsterdam; “*Stichting tot behoud van De Pelikaan*” versus Kloppenburg (assisted by Mr Joop Seegers) in connection with the termination of the lease of Lauriergracht 109 (Artchive for the Future). NOTE: Hans van der Grinten has announced that the work on the take-over of the Kloppenburg Archive cannot be continued until autumn, in October.



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passe-partout is given to Kloppenburg, because he is working with egg shapes and ellipses and can possibly use the passe-partout for something. K lives and works with B during these months, because house owner Arie Ruska, after tricks and force, has now also started to convert Kloppenburg's private house Lauriergracht 111 into apartments. Kloppenburg now has it coming from three sides. Serious psychological pressure results. Terror, destruction and the threat of eviction, precisely at the moment when everything should be prepared with the utmost calmness and focus for Hans van der Grinten, Moyland. Bien appeals to the Amsterdam Alderman of Culture Eric Bakker with an urgent request to intervene (unanswered). ... The threat of the eviction and destruction of a life's work, the legal correspondence and the lawsuits to put this complete madness to a halt ... in short, an exhausting battle. The following morning, upon entering the studio, Bien finds a devastated Kloppenburg sleeping, in his hands the photo portrait of the old lady, now transformed with white and black ink into a realistic portrait of the owner of the house, his neighbour for over half a century, who causes all this misery. The portrait has hybrid characteristics and Ahriman's eyes. It also contains the atmosphere of the earlier described (1987) painting of the emotionless execution. The portrait lacks even the slightest trace of caricature. It is also immediately apparent that this is not the obvious revenge of an artist on his tormentor; the portrait displays a moment of higher insight and recognition; not the portrait of an evil person, but of an evil spirit: Ahriman, Persia, in the religion of Zarathustra the Power of Darkness and the Spirit of Evil. His antagonist is Ahura Masda (or Orm'uzd), the Power of Light, The Creator and shepherd of the world and its people (FIUWAC).

1997, September 30: *Het Parool*, "Inglorious End on Refuse Dump Menaces Artist's Archive" by Coos van de Wetering. The "eviction within fourteen days, as the city demands, would mean the end of his life's work. ... The chances are therefore great that the archive will end on the rubbish dump. According to the American art historian Walter Hopps from Houston the work of Kloppenburg surely is a MEGASCULPTURE OF SIGNIFICANT VALUE. It could be compared to the *Merz* archive by Kurt Schwitters and the archive of Yves Klein, who also took as a starting point the beauty of consumer goods. Works that were lost as well ... Also in Germany the true value of the Archive is discerned. The German art collector and museum director Hans van der Grinten considers sheltering it in the German Museum Schloss Moyland. This museum also houses works of Joseph Beuys, an artist to whom Kloppenburg feels

akin. ('B') ... The archive has been there for thirty years already. Previously the attic was the storage depot for the Wagner Association. The attic has contained inflammable things for many a year and day therefore, but that does not mean that there is a fire hazard. There are tens of thousands of attics in Amsterdam with old rubbish: is the city going to evict them all?"

1997, October 3: News item about the threat of compulsory eviction of *The Archive for the Future*, AT5, broadcast on television (F.I.U. Archive).

1997, October 3: Letter from Stedelijk Museum Amsterdam to broadcasting network SBS6 in which the Museum stresses the importance of *The Archive* and points to the fact that, during the eighties, it was even exhibited in Museum Fodor (part of the Stedelijk Museum), which is subsidised by the City of Amsterdam (F.I.U. Archive).

1997, October 7: The OBJECTION against the eviction of *The Artchive for the Future* is not sustained by the Court of Justice Amsterdam, Department of Administrative Law. (Reg.no. A WB 97/10293 GEMWT)

1997, October 9: TELEFAX, sent 10.58 am by the *Stiftung Museum Schloss Moyland-Sammlung van der Grinten*, Hans van der Grinten (Museum Director) to; THE MAYOR [SCHELTO PATIJN] AND TOWN COUNCIL OF THE CITY OF AMSTERDAM, to the attention of the ALDERMAN for CULTURAL AFFAIRS, Mr E.C. BAKKER, 0031 20 5522380 URGENT ... "Concerning threat of eviction of studio Kloppenburg; ... Dear Council, dear Mr Bakker, It came to our attention that the city of Amsterdam plans to evict, because of a fire hazard, on very short notice the studio of the artist Kloppenburg. We are aware that, on basis of a legal judgement, the lease contract between Mister Kloppenburg and the owner of the building that houses his studio, will be terminated as of January 1 of next year. For our museum, that was reason to search with the greatest speed for a possibility to house the most important part of the content of the studio Kloppenburg somewhere else.

An Important consideration in this respect is, that we are dealing with a work of art, the so-called 'Archive for the Future', which according to our positive conviction possesses an important art-historical value. The loss of this 'Archive' would be unavoidable, unless carefully and expertly transported, and mean the loss of important



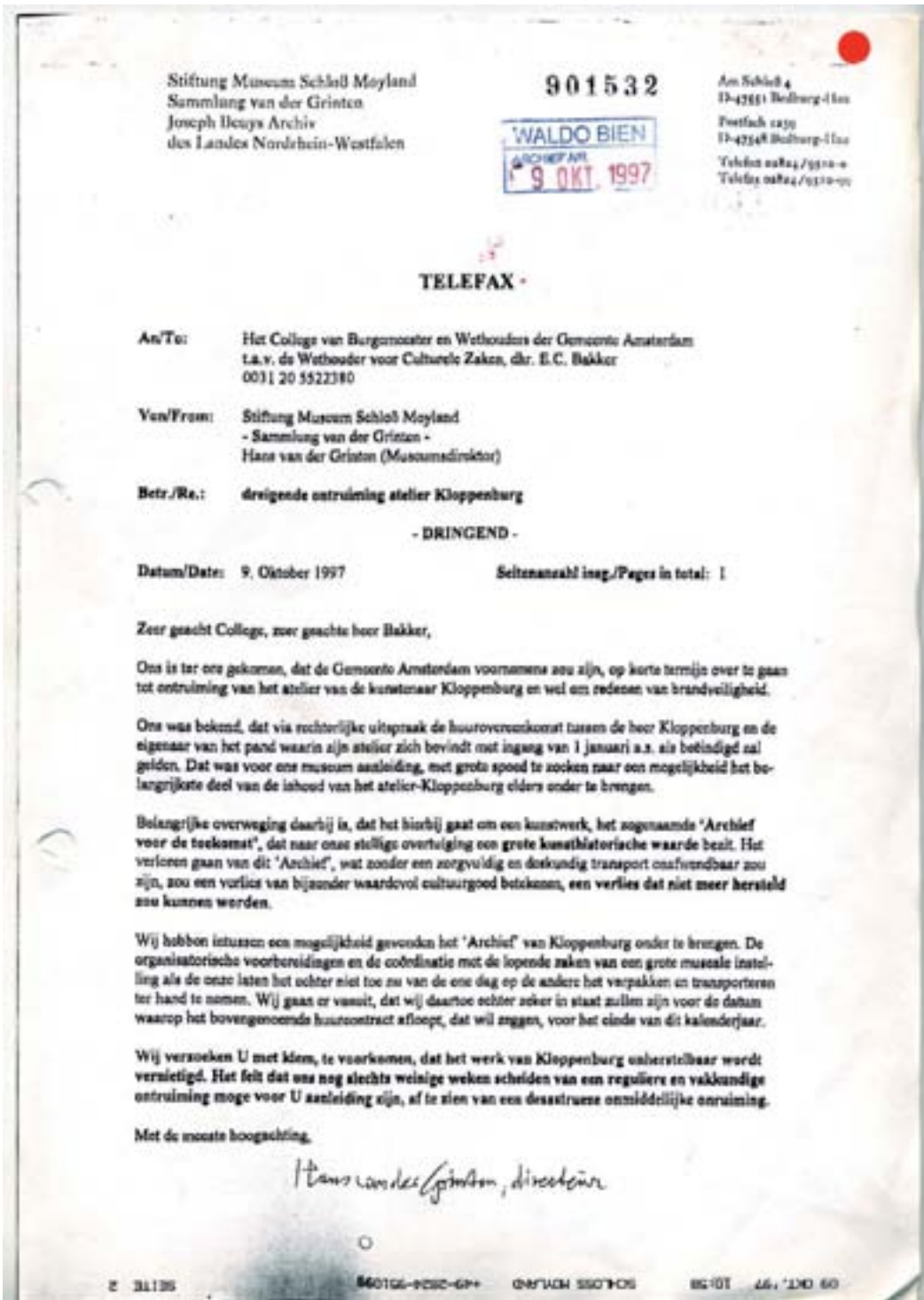
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713 | *Het Parool*, September 30, 1997, "Inglorious End on a Refuse Dump Menaces Artist's Archive"  
714 | Photo: WB





715 | Moyland fax, October 9, 1997

valuable cultural heritage, a loss impossible to restore. In the meantime we have found a possibility to house the ‘Archive’ of Kloppenburg. The organisational details and the co-ordination with current affairs of a large museum institute like ours, do not allow us to carry out the packaging and transportation from one day to the next. We assume though, that we are capable of handling this before the date on which above-mentioned lease contract comes to an end, that is to say, before the end of this calendar year. WE STRONGLY REQUEST YOU, TO AVOID THE WORK OF KLOPPENBURG BEING IRREPARABLY DESTROYED > THE FACT THAT ONLY A FEW MORE WEEKS SEPARATE US FROM A REGULAR AND PROFESSIONAL EVICTION MAY BE REASON FOR YOU TO ABANDON THE PLAN OF A DISASTROUS IMMEDIATE EVICTION. With Regards, Hans van der Grinten, Director.”

1997, October 9: “TELEFAX, sent by J.G. van Leeuwen (Head External Services Amsterdam Municipality) to Ron Manheim Museum Schloss Moyland, URGENT: Dear Sir Today we communicated about the clearance of the fifth and sixth floor of Lauriergracht 109. I HAVE REPORTED TO YOU THAT IN CASE OF A MUNICIPAL CLEARANCE WE WILL ACT WITH UTMOST CARE AND ATTENTION as always. I have given you the opportunity to be present during the clearance. The clearance is planned for Tuesday, October 14, 9 am We agreed that you will let us know on Monday if you will be present, also that the starting time of the operation can be changed to 10 am, if you so request in connection with your travelling schedule. Waiting to hear from you, Respectfully yours, Signed: J.G. van Leeuwen.” (see 626)

1997, October 10: TELEFAX, sent 9.51 am, by Ron Manheim, Adjunct Director Museum Schloss Moyland, to the City of Amsterdam, *Dienst Binnenstad*, J.G. van Leeuwen ... “Unfortunately we are unable on such short notice to send one of our own specialists to be present on October 14 to professionally supervise the eviction commanded by you. ... We hereby grant permission though, to Mister Patrick Healy, Professor at the Free International University, who resides in Amsterdam this year as a guest and is doing extensive research on the life and work of Kloppenburg, as a pre-eminent expert on his oeuvre, to see to an eviction and packing which are art-historically as responsible as possible. Self-evidently, the authority of the artist will remain unhampered if he should be present at the eviction. A complication though is that Professor Healy is currently in Oxford to give lectures and we have so far been unable to contact him. After a temporary storage under your care we will provide

storage at our museum in December, as we await a museum presentation. We once more bring to your attention the fact that *The Archive for the Future* is a coherent artwork, which does not allow its parts to be judged separately. This fact also means that EVEN IF GREAT CARE IS TAKEN BY A COMPANY THAT HAS NO DAILY EXPERIENCE WITH ART TRANSPORTATION, SERIOUS DAMAGE IS TO BE FEARED. Therefore I have to stress once more that, in our opinion, packaging and transportation should be postponed, carefully prepared, and carried out by experts in the field of art. We hope and trust that the Amsterdam municipality will be assigned a worthy place in the annals of art history, also with regard to her conduct in the Kloppenburg case! This concerns a work of which people in the future will say that something eminently important has unfortunately been lost.. or .. they will honour the municipality of Amsterdam for saving a remarkable specimen of national and international cultural heritage from perdition. Meanwhile we have been informed that judicial steps have been undertaken in order to attempt to postpone the eviction for a little longer, which would enable us to organise professional art transport and storage ...” (F.I.U. Archive).

ART MUST GO ON ART MUST GO ON ART MUST GO ON ART MUST GO ON ART MUST

NOTE: During the weeks preceding the eviction everything is working at full speed. One can read it all in Kloppenburg’s sketchbooks or “scripts”. The main problem is solved: the TRASHTHETHICAL LITTERARTURE concept is finished. Kloppenburg has been working on it day and night, having read his way through all the books of Rudolf Steiner once again. He has even managed to make a sonnet out of it, 14 lines in total. At the bicycle shop he has picked up some punctured tubes, black, a full bundle at once. The hermetic circles are opened, circumference becomes line. These become the lines on which the text of the completed concept is written in white letters from his own alphabet, the Kloppenburg “reduction alphabet”, line for line, exactly as it started in the forties, somewhere at the beginning of this text. He works on it with the most fervent dedication imaginable. It “has to” be finished. Kloppenburg’s life’s work, his sculpture *The Artchive for the Future*, cannot possibly be moved without the author having stated and explained with the utmost precision his concept, his rules and the rights following from them, a final signature. It works: at the very last moment, in the night before the eviction, the lines of the initiation text are distributed throughout the archive. The Gesamtkunstwerk called



716 | Museum Schloss Moyland's repeated warning that serious damage is to be feared if the transport is not handled by a company with daily experience in handling and transportation works of art  
717 | K working on text concept. Photo: WB



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718 | Trashthetical Litterarture Concept written on bicycle tyre tubes, Lauriergracht 123, October 1997  
719 | Text tubes spread out in *The Artchive for the Future*, October 13, 1997, the night before the eviction.  
720 | The eviction by the firm A.H.H. Schmidt, specialized in demolition and foundation work. Photo: WB



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*The Artchive for the Future* has been “sealed”. The explanatory text is back “on the beams” of the light oracle, exactly as it was in 1943, at his first acquaintance with the Wagner depot. The initiation cabin. VISIBLE LANGUAGE OF A CULTURE ... ARTSCIOUSNESS QUOTIENT UPGRADING ... After fifty-six years of research, the Kloppenburg oracle speaks, just in time, and in unmistakable language and imagery. In *The Archive* that same evening, he gives a detailed explanation of the affair during a thoroughly relaxed interview with Geert Jan Berkhof, which is recorded on video. It is the same Kloppenburg who, as a boy, would enter the school at the very last moment and reach out his hand at sunbeams, and who would catch the train when it had actually already left (F.I.U. Archive).

1997, October 10: Request for temporal provision presented to the President of the Court of Justice, Amsterdam. NOTE: A last attempt to avoid immediate eviction by means of a legal judgement. The court case is on Monday, October 13. Bien is abroad until Thursday, October 18 and cannot attend the court case. Patrick Healy is also away, giving lectures in Oxford.

1997, October 13 (Monday): Court case. Present: Jacobus Kloppenburg, his lawyer Mr Joop Seegers, various representatives of the City of Amsterdam (video documentation by Oeke Hogendijk). Pronounced judgement: “The President dismisses the request.” In the verdict it is stated explicitly; “... That the defence (City of Amsterdam) has announced that ‘ALL POSSIBLE CARE WILL BE TAKEN AT THE EVICTION’ and ... MOREOVER IT HAS BECOME PLAUSIBLE THAT THE DEFENDANT (City of Amsterdam) WILL CARRY OUT THE EVICTION WITH THE NECESSARY METICULOUSNESS” NOTE: When the City of Amsterdam makes the twice-mentioned “promise of utmost care” to the Court of Justice, the EVICTION ORDER has already been given to DEMOLITION COMPANY SCHMIDT.

1997, October 14 (Tuesday), 7.00 am: Start of eviction by Schmidt, a company specialising in demolition and building foundations, with the help of the firm Saan (Royal).

According to the liability claim lodged against the City of Amsterdam on April 18, 2002 ... by Mr. Dolf Rueb, Kloppenburg’s lawyer:

”THE EVICTION: This turned out to be assigned to the firm A.H.H. Schmidt, specialised in demolition and building foundations, assisted by six or seven people from the removal firm Saan, which also supplied the containers. As promised, Kloppenburg was allowed to be present during the eviction, but he was not allowed any possibility to give instructions or advice. Other interested people were also told that they should not interfere with anything; they were even forbidden to take photographs or to film the proceedings. The eviction squad would only listen to the representative of the Municipal Building Inspector’s Office. In the notification, as well as in the written order of October 23, 1997, there is only mention of the removal of inflammable objects and fabrics from the floors. In reality, though, both floors were completely emptied without any distinction between inflammable and non-inflammable materials. Together with the previously mentioned artworks, therefore, large quantities of non-inflammable materials, such as printing presses, machines, car doors, glass, rocks, and other construction materials, were jammed into the containers. The mentioned artworks, which are not meant to be carelessly stacked in containers, were already damaged when put into the containers for storage and, as appeared to be the case, they were even further damaged during transport and storage. Despite the prohibition on filming ordered by the city, the affairs concerning the transferral of the contents of both floors to the containers is sufficiently documented to illustrate that the manner in which the artworks are ‘carried off’ did not take place according to the care promised by the municipality and certainly not with the care that would suit the artworks at stake.”

KLOPPENBURG PERSONALLY MADE A PHOTOGRAPHIC RECORD OF THE EVICTION IN MULTIPLE FINAL PHOTO SEQUENCES AND DOUBLE EXPOSURES (F.I.U. Archive).

ART MUST GO ON ART MUST GO ON ART MUST GO ON ART MUST GO ON ART MUST

The work on the eviction concludes on Friday, October 17, 3.47 pm, the weekend. One minute later, Pelikaan construction workers, now completely unhindered, start in on the further realisation of the luxury apartments. Against all regulations, the civil servants did not make an official report of the eviction. Recordings of the eviction are broadcast by AT5 TV.



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721 | Inspectors of the Building Department, supervising the eviction, October 16, 1997. Photo: WB  
722 | Double exposure  
723 | From left: Lex Lases, Gerard Gussenhoven (then K’s secretary), Oeke Hogendijk and camera team. Photo: WB  
724 | The eviction. Photo: WB  
725 | K during the last night in the studio, securing bits and pieces. Photo: WB



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Aan: Schmidt A.H.H.  
A Kooistrahof 100  
1106 NH AMSTERDAM ZUIDOOST

Dienst Binnenstad Amsterdam

ons kenmerk  
sector  
onderwerp  
adres  
opdrachtnummer  
behandeld door  
datum

AST/BWT 12-97-0284  
Binnenstad  
uitvoering van gemeentewerke  
LAURIERGRACHT 109  
G1  
Sibers R.

23 OKT. 1997

Hieronder geef ik u opdracht voor het treffen van de volgende  
(met bijlevering van de nodige materialen) voorzieningen:  
het, op aanwijzing van de inspecteur van mijn dienst,  
verwijderen van de brandbare voorwerpen en stoffen op de vijfde  
en zesde verdieping Lauriergracht 109.

De werkzaamheden dienen op 14-10-97 aan te vangen en zonder  
onderbreking worden voltooid.

Dese zaak wordt behandeld door inspecteur Sibers R.  
dagelijks telefonisch bereikbaar tussen 8:00 en 18:00 onder  
telefoonnummer 552.4611/4610.

hoofd Bouwtoezicht en  
Beheer Ontoerend goed  
voor dese,  
het hoofd Toezicht en Voorraadbeheer.

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726 | The city of Amsterdam's assign-  
ment to the company Schmidt,  
demolition and ground works, to  
carry out the eviction of the  
Artchive for the Future.

727 | The City of Amsterdam giving the  
Museum Moyland the guarantee  
that THE EVICTION WILL BE EXE-  
CUTED WITH UTMOST CARE

16-10-92 15:59  
ARTCHIVE FOR  
THE FUTURE  
202382  
Aankomst door:  
J.G. van Leeuwen  
Sms:  
BWE/BBO  
Telefoon:  
020-552.4405  
Fax:  
020-552.4520  
Adres:  
Museum Sublime Moyland  
T.a.v. de heer Ron Maasbein  
faxnummer: 00492824951099  
SPOED

Museum Sublime Moyland  
T.a.v. de heer Ron Maasbein  
faxnummer: 00492824951099

SPOED

Gedrupp  
Lauriergracht 109

Gesachte heer,

Heden bespreken wij de ontzetting van de vijfde en zesde verdieping van de Lauriergracht 109.  
Ik heb u medegedeeld dat wij in het geval van een ontzetting van gemeentewerke zoals alreeds  
uiterste zorgvuldigheid betrachten. Ik heb u in de gelegenheid gesteld bij de ontzetting aanwezig  
te zijn. De ontzetting staat gepland voor dinsdag 14 oktober 1997 om 9.00. Wij hebben afgespro-  
ken dat u maandag v.a. laat weten of u bij de ontzetting aanwezig bent en tevens dat het tijdstip  
(van de aanvang) van de ontzetting in verband met uw reistijd op uw verzoek naar 10.00 kan.  
Graag hoor ik van u terug.

Hoogachtend,

J.G. van Leeuwen (Hoofd Bouwtoezicht en Voorraadbeheer)

Dienst Binnenstad Amsterdam

ARCHIEF

WALDO BIEN

Free International University Amsterdam  
T.o.v. de heer W. Bien  
Lauriergracht 123  
1016 RK Amsterdam

Den Haag  
03 MEI 2005

Den Haag  
DCE/05/20344

Uitbreid van  
18 april 2005

Onderwerp  
Kloppenburg, Archive for the Future

Gesachte heer Bien,

Uit uw brief van 18 april jk. blijkt dat er nog een misverstand moet worden rechtgezet. Het is inderdaad  
niet zo dat u hebt verzocht om financiële middelen voor de instandhouding van de collectie  
Kloppenburg, het staan om aankoop van de collectie door het Rijk. In de praktijk is echter steeds  
gebleken, dat inzet van overheidswege tot behoud van een object of collectie vrijwel altijd op de korte  
of lange termijn tot financiële claims heeft geleid. Vandaar dat er ten onrechte vanuit is gegaan dat om  
een financiële bijdrage werd gevraagd.

In uw brief verzoekt u mij officieel stelling te nemen tegen de uitspraak van de toenmalige directeur  
van het ICN, dat "de gemeente Amsterdam niets anders zou rasen dan de opgeslagen goederen te  
vernietigen". Deze uitspraak moet echter wel binnen de context van een specifieke situatie worden  
gezien, waarin was gebleken dat andere opties niet mogelijk waren. Zij vloet niet voort uit een officiële  
dan wel optionele beleidlijn van mijn departement. Het ICN heeft evenals u geconstateerd hoe zwaar  
de collectie in het ongerede is geraakt. Volgens de directeur van het ICN was de situatie van de  
collectie zelfs dusdanig dat deze als een 'total loss' moet worden beschouwd. Het feit dat de  
staatssecretaris van cultuur zich in dit specifieke geval niet tegen het verloren gaan van de collectie zal  
verzetten, impliceert echter nog niet dat 'omstelijke vernietiging van kunstwerken' een optioneel  
bestanddeel is van overheidsbeleid. Het ligt dan ook niet voor de hand dat de directeur van het ICN  
hiermee iets dergelijks zou hebben gesuggereerd.

Met betrekking tot uw verzoek tot een officiële stellingname in deze zaak, dat u overigens ook al een  
mijn voorgangers hebt gedaan, zou ik het volgende willen opmerken. Al sinds halverwege de  
negentiende eeuw wordt in Nederland de Rijksregering niet gesocht een inhoudelijk oordeel over de  
artistieke waarde van kunst te hebben. In verband hiermee is de Raad voor Cultuur ingesteld, om te  
adviseren over te subsidiëren kunstuitingen en is voor de uitvoerende taken op dit terrein het ICN in  
het leven geroepen. Als de staatssecretaris een enkele maal besluit of te wijken van het advies van de  
Raad voor Cultuur is dat altijd op andere dan artistieke gronden. Op grond van deze al onderhalve eeuw

geldende beleidlijn ben ik evenmin als mijn voorgangers bereid om in deze zaak een officieel  
standpunt in te nemen, noch over de artistieke waarde van de collectie, noch over de ernst van het feit  
dat de collectie voor het nageslacht verloren dreigt te gaan. Op grond van het bovenstaande kunt u ook  
van mijn opvolgers een dergelijke stellingname niet verwachten. Ik beschouw hiermee de discussie  
over dit onderwerp dan ook nu definitief als gesloten.

De Staatssecretaris van Onderwijs, Cultuur en Wetenschap,  
Mr. Medy C. van der Laan  
Naams deze,

(Ir. A.P.H. Borsse, directeur Directie Cultureel Erfgoed)

ONDER  
NOS  
LTUUF  
NEIEM  
SCHAF

ARTCHIVE FOR  
THE FUTURE  
202383



ARCHIEF  
Opdrachting door  
Staples bedrijf

Dossiernummer: 33129002 Blad 00001

Uittreksel uit het handelsregister van de Kamer van Koophandel en Fabrieken  
voor Amsterdam

Dese gegevens zijn bijgewerkt tot 13-12-2001 12:00:58

Vennootschap:	Vennootschap onder firma
Rechtsvorm	V.O.F. Aannemingsbedrijf A.H.H. Schmidt
Naam	01-04-1996
Oprichting	Onbepaald
ur	
Onderneming:	Aannemingsbedrijf A.H.H. Schmidt
Handelna(m)(en)	Anne Kooistrahof 100, 1106NH Amsterdam Zuidoost
Adres	020-6979787
Telefoonnummer	020-6960073
Faxnummer	01-03-1971
Datum vestiging	
De vennootschap drijft	01-04-1996
de onderneming sinds	Aannemer van sloop- en grondwerken
Bedrijfsomschrijving	14
Werkzame personen	
Vennoot(en):	De mede-eigenaar van beide vennoten is overleden

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728 | In an official letter from the Min-  
istry of Education, Culture and  
Science (Ministerie van Onderwijs,  
Cultuur en Wetenschap), dated  
May 3, 2005, they acknowledge, on  
the basis of their commission of  
investigation report, the "total  
loss" of The Artchive. The conse-  
quence of this for the Amsterdam  
City Council and its liability still  
awaits being tested in the appro-  
priate juridical forum.

729 | Chamber of Commerce registra-  
tion, listing the company Schmidt  
as specialised in 'demolition and  
ground works'

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1997, October 18: *Het Parool*, “Studio Kloppenburg Evicted on Orders of the City Due to Fire Hazard, ... his thousands of objects, known as *The Archive for the Future*, are stored in boxes and will be moved to Moyland in December ... K had lost the second lawsuit he had instituted against the eviction”.

1997, October 19: Letter from Bien/Healy/Hofstede, FIU, to the Mayor and Aldermen of Amsterdam, with the suggestion that the words *HELDHAFTIG* (Heroic) and *BARMHARTIG* (Charitable) should be removed from the city’s coat of arms (unanswered). NOTE: Amsterdam’s coat of arms features three vertically arranged Saint Andrew’s crosses and the text; *Heldhaftig, Barmhartig en Vastberaden* (Resolute).

ART IS GOING ON ART IS GOING ON ART IS GOING ON ART IS ART GOING ON ART IS

1997 November: Visit with Bien to the USA, Grotfeldt’s exhibition at Jason Mc Coy Gallery in New York, November 4. At the request of Kloppenburg, the gallery director Steven Cadwalader, has taken a series of Brancusi photographs from the depot so that they can be looked at more closely. Furthermore: FIU meetings and visits to Grotfeldt’s studio. In New York, Kloppenburg, Bien, Virgil and Deborah Grotfeldt are the guests of Luk and Barbara Darras (Consul General of Belgium). Afterwards they go to Houston, Texas, for meetings with Walter Hopps and a visit to the *Row House Project* which Deborah Grotfeldt and Rick Lowe have launched; the transformation of a last row of shotgun houses from the post-slavery days, which had been slated for demolition, into an internationally recognised social cultural centre for the black community, a prototype of SOCIAL SCULPTURE IN THE USA. Grotfeldt is exhausted by the production, exhibition and opening, something one would also expect of Kloppenburg after what has happened in Amsterdam over the last few months. But he is full of energy and, while eating, he immediately starts working. The eating itself is an integral part of the artwork: ART MUST GO ON. At the kitchen sink of Grotfeldt’s studio, Heights Blvd 1226, Kloppenburg creates *Artvocado Runen* (see note 1990), on the pages of a Houston telephone book that was found on the streets, while Hopps and the Grotfeldts watch (F.I.U. Archive). He collects and dries plants. Within the framework of annual working meetings that have been going on since 1994 between Bien and Grotfeldt, or meetings in which collaborative artworks originate, now likely more than two hundred, they are referred to as “collaborations in an open framework”, Kloppenburg participates in this working session in Houston

(Meeting 6, November 17–28, the Heights). It is an important moment within this Bien-Grotfeldt series and a spiritual crash-test for the FIU open framework idea: all of the paintings that have been made so far have an “open” frame as a common denominator, a frame with 3 sides instead of the usual 4, in order to visualise that one is not dealing here with a closed private meeting between two artists, but with an “open conversation” in which others are also able to participate. For the first time this can now be put into practise and examined. In this manner, by way of an F.I.U. test case, a collaborate work emerges, a “triptych with equal parts”, every part of which is put together out of three unequal parts. The tripartite context is possibly a reference to the SOCIAL TRIPARTITION of Rudolf Steiner. The motto of his Social Ethic being: THE HEALTHY SOCIAL LIFE IS FOUND WHEN IN THE MIRROR OF EACH HUMAN SOUL THE WHOLE COMMUNITY FINDS ITS REFLECTION, AND WHEN IN THE COMMUNITY THE VIRTUE OF EACH ONE IS LIVING. (See: *Waldo Bien* by Patrick Healy, Wienand Verlag, Cologne, 2000, *Virgil Grotfeldt* by Patrick Healy Wienand Verlag, Cologne, 2003.) Meetings with Terrell James, Meredith M. Jack, Richard Stout, Charles Stagg, Jeff Nixon, Weihong (all FIUWAC) and others (F.I.U. Archive).

1997, November 25: Kloppenburg receives a BILL for NLG 71,245.74 from the City of Amsterdam for “THE REMOVAL OF THE INFLAMMABLE FABRICS AND OBJECTS” from *The Archive*, to be paid within 8 days, first threat of DESTRUCTION if the bill is not paid.

1997, December 4: Visit by Hans van der Grinten and Ron Manheim to Lauriergracht 123, F.I.U. Amsterdam. Working discussion on the further course of affairs. Recordings: Babeth Mondini VanLoo and Oeke Hogendijk (F.I.U. Archive).

1998, January 11: *PPP (Paleo Psycho Pop)*; Public Letter by Patrick Healy: “The Case of Kloppenburg”. It stated that “... little did the fire-brigade realise that the bomb they have left in the containers by the harbour could explode in many and more directions, than a simple incense in the attic of an old building. *PPP* hears a loud ticking.”

1998, February 12: The bailiff visits Kloppenburg, IN THE NAME OF HER MAJESTY THE QUEEN, with an enforcement order for the payment of NLG 71,245.74 eviction costs. NOTE: This demand is not obeyed, for reasons mentioned earlier, after which the city of Amsterdam shamelessly presents the bill to Museum Schloss Moyland, precisely



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736 | Bien, Kloppenburg and Grotfeldt, working session in an FIU open framework. Photo: WB

737 | Preparations for XXX work, studio Heights Boulevard. Photo: WB

738–740 | Meeting with Hans van der Grinten (at left) and Ron Manheim, Lauriergracht 123 Amsterdam, December 1997. Photo: WB



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- 741 | New York, 1997. Photo: WB
- 742 | Adrian Dannat, New York, visiting The Artchive in preparation for The Independent Article, September 1997. Photo: WB
- 743 | The Independent, March 5, 1998

those who did their best to rescue the œuvre of the Amsterdam artist Jacobus Kloppenburg, his sculpture *The Artchive for the Future*, and to give it an honourable place within the public domain, abroad. Strong indignation is the result.

1998, February 25: TELEFAX from Ron Manheim, the adjunct director of Moyland, to K's lawyer Mr Joop Seegers, Amsterdam, who, in the name of Hans van der Grinten, announces he cannot acquire the works packed in containers during the eviction, due to a lack of financial means (F.I.U. Archive).

NOTE: During the discussion of the situation in Amsterdam, December 4, 1997, it has become clear that due to the disastrous method of eviction, during which not even the slightest notes could be taken, nor could any systematic photo documentation be made (or rather, it was forbidden to do so), the reconstruction of the Archive parts has been made impossible, and, moreover, insight into the strata (the different layers from which the Archive was built) has been lost irreparably. Everything has been jumbled together during the eviction. The resultant puzzle leads to exploding costs, not even to mention the damage and restoration of the countless artworks. To assess the costs, the report of the ICN, *Instituut Collectie Nederland*, is a useful document (see February 14, 2002). The fact that the City of Amsterdam, on top of that, “blackmails” the Museum Schloss Moyland with the bill and demands a “ransom” for the archive they keep hostage, can only have exacerbated the situation.

1998, March 5: *The Independent*, “The Collected Works of Jacobus Kloppenburg”, by Adrian Dannat, New York.

NOTE: A double-page article with two photos, starting, “Ever since Vincent vanished, the Dutch have entertained a mordant fear of letting another artistic genius slip by unrecognised. K started working in earnest as an artist at an age of eighteen, and since then has literally not stopped, producing drawings, paintings, photographs, assemblages and everything in between at an awesome daily rate, an oeuvre incalculable in its sheer profusion. Without doubt the Kloppenburg warehouse is one of the masterpieces of 20th century creative individualism, comparable to Schwitters’s *Merzbau*, Facticeur Cheval’s domain or the Fondation Corbusier, a place where so much stuff has gathered that one can no longer imagine any human able to inhabit its corners”.

1998, March 19: On request, Mr Dolf Rueb, who has been looking after the legal interests of the FIU Amsterdam since 1980, takes over the defence and in a letter dated March 19 declares that he will hold the City of Amsterdam liable for the damage caused (Ref:13.7048 asr/cf), on the following grounds;

- a) The eviction was continued at a time when Moyland was willing to take over the ARCHIVE within a very short period of time.
- b) The eviction was not confined to the removal of inflammable objects, instead both floors were completely emptied, while it should only have been a matter of reducing the fire hazard to an acceptable level, and ... moreover, large quantities of construction debris that were the landlord’s have been loaded into the containers as well.

NOTE: At that time it is still not known that the eviction “with utmost care”, as promised by the City of Amsterdam, had been assigned to and carried out by the demolition company Schmidt. This becomes clear only three years later, in 2001, when the City of Amsterdam, Dienst Binnenstad, wants to proceed carrying out the DESTRUCTION of *THE ARTCHIVE OF THE FUTURE* and in order to do so needs an official report of the eviction, which it finally drafts on the April 12, 2000 (Reg.no. 32-97- o824). It also mentions ... “All objects have been removed manually and put into thirteen shipping containers which were placed in front of the gable on the fifth floor and subsequently carried off ... Due to the diversity and number of the encountered objects it appeared to be impossible to describe them and register them on an inventory. For that reason some of the encountered objects have been photographed for visualisation (see certified photos). At the time, no official report had been made of the transport and storage ... Due to the planned termination of the storage, it has now been decided to make an official report in order to avoid misunderstandings” (F.I.U. Archive).

1998, April, *Esquire*, no. 2, “Collages of Avocados”, by Riki Simons , two-page article with three pictures, one picture of Schloss Moyland. “Next to the Beuys collection, also Kloppenburg’s Archive For the Future will soon be in possession ... Kloppenburg grew up in the house next to the warehouse, both once the ‘property’ of Multatuli’s fictive character Batavus Droogstoppel ... Kloppenburg’s weakness for avocados has enriched the world with hundreds of beautiful collages of peels, cut and dried, in



744 | The Independent, March 5, 1998





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745 | Daily rituals. Photo: WB  
746 | *Esquire*, April 1998, "Avocado Collages"

black shapes on white blotting paper which, when put together, again form an avocado ... K jumps on his hands with his legs straight up in the air, as if he is twenty-five instead of sixty-eight, and light-heartedly demonstrates a new object; spectacles with glasses on which he glued two hollow pieces of marrow bone, in order to have a quiet look 'through marrow and bone' ... Kloppenburg's beautiful photo series *RHEINGOLD* is being shown and sold in Delft. Thirty-six colour pictures in a frame with gold leaf, images from a room in the Düsseldorf studio of Kloppenburg, photographed from different corners in the changing light of a period of twenty-four hours."

1998, April 17: Letter from Waldo Bien, FIU, to the City of Amsterdam, Alderman of Culture Miss J. van der Giessen.

NOTE: Given the threat of DESTRUCTION of *The Archive* by the City of Amsterdam, B urgently asks for an interview concerning *The Archive*. This letter is answered three months later, July 15, (doc. 900245) with the announcement; "you can buy back the stored materials against reimbursement."

1998, April 24: Letter from Professor Lothar Baumgarten, Hochschule der Künste Berlin, to Mayor Schelto Patijn and the Aldermen of Amsterdam (doc. 901540, F.I.U. Archive): "The work of Jacobus Kloppenburg is of great importance for 'all of us' and in particular as a citizen of the city of Amsterdam, it's a critical reflection for the Netherlands. His mathematical investigations and his playful artistic ideas are outstanding and challenging. His legacy will be in its entirety a source for following generations. It is tragic to see this large body of artwork in danger of being destroyed instead of being taken care of in an adequate manner. A community like Amsterdam should be proud to give shelter to such a spirit and oeuvre."

NOTE: The letter was left unanswered.

1998, September *Villa d'Art*, no. 1: "Work under construction", by Riki Simons. Article describes collaboration Bien-Kloppenburg-Grotfeldt-Rutkowski etc., with many images of works and the studio Lauriergracht 123. "K does not work and produce in the usual meaning of the word. His life is an ongoing study ... and more coincidentally than intentionally results in objects that are always evenly light-hearted and bizarre, just as playful as they are heavy. They only remain when Bien manages to save them from the hands of Kloppenburg before the parts disappear again into

new experiments within the framework of a new study. Other works only exist in pictures, because the idea was immovably bound to a landscape or the coincidental furniture of a hotel room, or because it was made with transient material. 'Not a banana peel leaves the house without being studied and worked with', Kloppenburg says."

1998, September 10: General Director Peter Blom and Thomas Steiner of the Triodos Bank visit F.I.U. Amsterdam, Waldo Bien's studio at Lauriergracht 123. The visit takes place at the suggestion of geomorphologist Michiel Damen. Damen, Bien and Kloppenburg have been friends ever since their first acquaintance in 1980 and co-operate in F.I.U. Amsterdam study-groups. Ever since their student days, Michiel Damen has also been friends with Peter Blom. They also shared mutual interests and collaborated intensively in study-groups, especially the social tribune meetings that were annually held in Achberg, Germany; a spiritual think-tank, where socio-economic alternatives were sought and where Joseph Beuys introduced his ideas for a 'humane' and environmentally friendly economy and Social Sculpture (publications: F.I.U. Verlag). The meeting in Amsterdam has to do with the upcoming opening of the new Triodos Bank headquarters in Zeist. The bankers are in search of a new and creative idea with spiritual value. Bien gives an overview of the F.I.U. Amsterdam activities of the past years and the international networks, the people who participate and the common ideals. Then the "F.I.U. study collection" founded on January 7, 1997 pops into his mind, The Social Sculpture Model, patiently waiting for further development in the corner of the studio. He introduces the idea of this art collection that is the collective property of the world population. Especially the idea of an art collection of "collective property", away from traditional property, evokes sympathy and interest. Moreover, the foundation has already been laid. Triodos requests that the idea be elaborated in writing. Internal conversations and consultations with artists and other kindred spirits follow, with Senior Counsel Frank Callanan in Dublin, with F.I.U. counsellor Dolf Rueb, Amsterdam, and with the F.I.U. lawyer Jürgen Binder in Essen, who worked for Beuys in the past and co-founded "*Unternehmen F.I.U.*" with him. In the eighties, Binder conducted the legendary "*Fettecke*" process against the government of North Rhine-Westphalia for Johannes Stüttgen, concerning the destruction of the fat corner created by Beuys in the F.I.U. office *Raum 3*, at the Art Academy in Düsseldorf and now, in 1988, the state of North Rhine-Westphalia had to pay DM 40,000 in damage compensation. Conversations with Babeth Mondini VanLoo and Louwrien Wijers, who worked with



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747 | Lothar Baumgarten's secret homage to K, Stedelijk Museum Amsterdam, 1996. Photo: WB  
748 | Michiel Damen trying the marrow-bone spectacles. Photo: WB  
749 | *The Founding of the Pineapple Order*, performance with Hilarius Hofstede, 1999. Photo: WB  
750 | *The Founding of the Pineapple Order*, performance with Hilarius Hofstede, 1999. Photo: WB





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- 751 | Sometimes one has to turn everything upside down to see what's going on, F.I.U.tures
- 752 | F.I.U. pedestal, origin *Raum 20*, now FIUWAC Foundation. Photo: WB
- 753 | Portrait of *Dutch Masters at work at the end of the 20th century*, both B and K, were looking straight into the camera when Bien took the pictures. The portraits were hung on the wall at a slight angle to each other. Standing in front of this work at the exhibition, Bien showed the Triodos Bankers that at the spot, on which the eyes of both of the portraits were focused, there was an invisible sculpture. The idea for a social sculpture model, the first real “modern” art collection, collective property of the world population: the Free International University World Art Collection, FIUWAC, and Bien invited Triodos to help to make it visible to the world.

Beuys in the context of the F.I.U., and of course with Walter Hopps in Houston, because of his great experience. All these ideas and suggestions result in a series of drafted concepts, the “letters from the founding fathers” (F.I.U. Archive). The “FIU study collection” is adapted by Kloppenburg to fit the new global scale and renamed into: FREE INTERNATIONAL UNIVERSITY “WORLD ART COLLECTION”, FIUWAC. For further developments see: April 1, 1999.

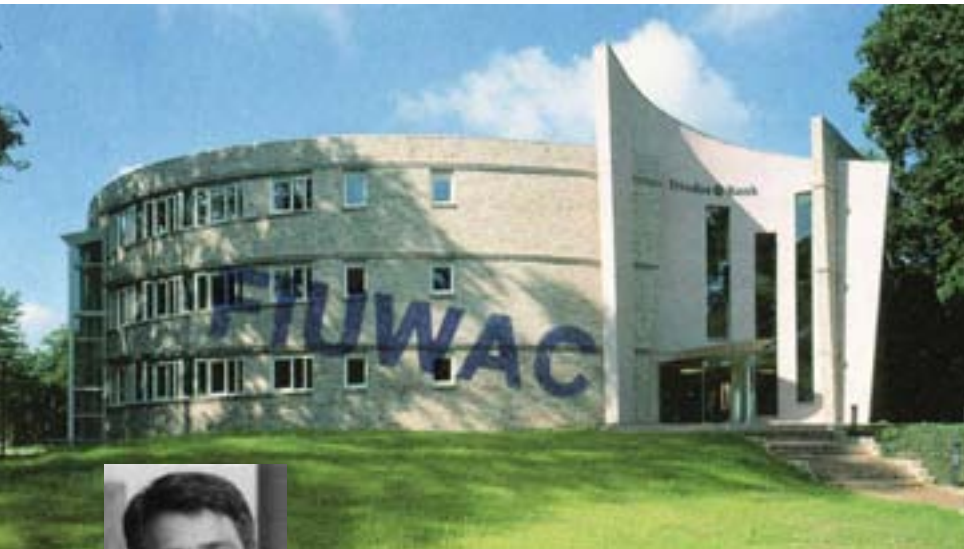
1999, February 19: Triodos Fund provides a subsidy grant for the writer’s honorarium of Patrick Healy’s monograph on Kloppenburg and *The Artchive for the Future*.

1999, April 1, 2.00 pm: Planned visit by Peter Blom, General Director of Triodos Bank and Thomas Steiner to Bien’s exhibition *A Hunger to Be Less Serious*, Paviljoens, Almere, Netherlands. First personal acquaintance of the Triodos bankers with Jacobus Kloppenburg. NOTE: Bien and Kloppenburg give a tour through the exhibition and during a consecutive elaborate meeting, for which director Lia Gieling cordially offers her desk, the idea of a FREE INTERNATIONAL UNIVERSITY WORLD ART COLLECTION, FIUWAC, is further discussed. Bien invites Triodos Bank as “HOST” and “PARTNER” to help make this Social Sculpture Model visible to the world population together with F.I.U. Amsterdam (MAKING THE INVISIBLE VISIBLE). The double portrait *Dutch Masters at work at the End of the 20th Century*, a reference to an (as yet) invisible (social) sculpture, appears to have contributed fundamentally to the positive decision of the bankers, as they have confirmed personally. Bien and Kloppenburg are invited to visit the new Triodos head office to form an impression of the spatial possibilities and are requested to elaborate the FIUWAC concept. The opening of the new head office is scheduled for October 1.

Bien estimated that the realisation of this idea within the three months left before the opening date would require an estimated budget of \$100,000. In the following weeks all this was taken into consideration and then, in a meeting at the Lauriergracht 123 studio on June 7, in the presence of Waldo Bien, Patrick Healy, Jacobus Kloppenburg and Marietta de Bruïne, Thomas Steiner delivered a written note with the happy news that Triodos was accepting the proposed idea and offered its assistance to realise it. The walls in their new building would be available to host artworks, costs for the photographic recording, framing and installation of the artworks would be paid, and web presentations created. The construction of a legal framework would be worked out along the way. Triodos also offered to open up their

network for further support and to help find funding. But the budget, required to get this FIUWAC plane in the air, could not be supplied. Bien requested that Triodos give the F.I.U. Amsterdam a \$100,000 loan and so supply the embraced initiative with the needed “take off” financing. But this request could not be fulfilled because the guarantees demanded for a regular bank loan were not available. Bien then decided to reverse the roles (in order to find a possible solution to this dilemma) and said that, if the bank wasn’t able to give a loan to create the needed start-up budget, he would offer Triodos an F.I.U. loan for this sum of \$100,000. This FIU loan to the Triodos Bank would run over a period of 25 years against 10% annual interest, to connect Triodos with the FIUWAC network and let this most inspiring and spiritual river of artworks flow through their building. The interest on such a loan would deliver a bottom line annual budget of \$10,000, far less than what would be needed, but it would create at least the needed spark to start the FIUWAC motor and get it up in the air. From this new position as an “artist-banker”, Bien applied common banking demands to the proposed F.I.U. loan to Triodos, like asking “What guarantee could be given that Triodos would be able to pay back this loan in 25 years?” A question like this from an artist to a bank might be a cause for laughter, but in reality banks sometimes go bankrupt and art never does. Bien suggested that the artists would be willing, as a social gesture towards Triodos, to even supply the demanded guarantee for this F.I.U. loan to Triodos by creating a “savings account”, but then in the form of artworks, photographs, documents, etc, that would all be closely related to the ongoing FIUWAC collection, and would be named Triodos-“F.I.U.tures”. These F.I.U.tures would then be traded as negotiable instruments; stamped, numbered, registered, then framed and hung on the Triodos walls. If, in twenty-five years, the purpose of the F.I.U.tures as a guarantee against the original \$100,000 F.I.U. loan to Triodos was fulfilled and the loan paid back, the F.I.U.tures could be sold on the market and so generate new funding for future projects. All these proposals were taken back to Zeist to be discussed and ultimately to be accepted by Triodos with great enthusiasm. On June 10, 3.46 pm, the first \$10,000 interest was paid and from that very moment on it was constantly rush hour for all those involved.

In Amsterdam Jacobus Kloppenburg, Patrick Healy and Hilarius Hofstede work on the FIU Project. Babeth Mondini VanLoo is asked to sit on the Board. Kloppenburg makes the visual and conceptual designs, layout and logo, including the usual puns: FUTURES becomes F.I.U.tures, and then, because they serve as a guarantee for an



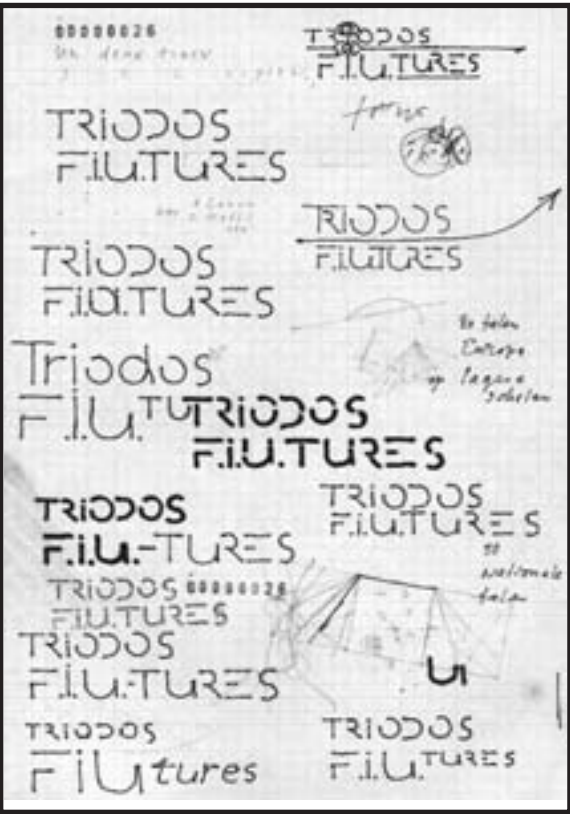
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- 754 | Triodos Headquarters Zeist NL
- 755 | Triodos General Director Peter Blom
- 756 | (Triodos text)
- 757 | Designs for the Triodos F.I.U.tures logo, 1999





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- 758 | Hilarius Hofstede. Photo: WB  
759 | Donations to the FIUWAC on the studio wall, 1999. Photo: WB  
760 | Grotfeldt works selected by Bien for the FIUWAC, Houston, June 1999. Photo: WB



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FIU loan to the Triodos Bank: “Triodos F.I.U.tures”. Some of Kloppenburg’s first designs and drafts of ideas are part of this F.I.U.tures collection and they give quite a bit of insight into how the FIUWAC and F.I.U.tures concept originated and relate to one another: “interlocked”, or, to speak with Kloppenburg’s own concept, “the connection of different categories”. Bien travels to Houston to consult Walter Hopps and the Grotfeldts, and to invite other American colleagues to the FIUWAC project. At Grotfeldt’s suggestion he first visits Charles Stagg in Vidor, Texas: “he’ll give us some artworks”. That appears to be true and others follow this example. (F.I.U. Archive) Walter Hopps offers to sit in on the FIUWAC Advisory Board and on the June 25, 1999 dictates a “letter of recommendation” for the FIUWAC: WWH/dg

THE MENIL COLLECTION 1511 BRANARD HOUSTON TEXAS 77006.

June 25, 1999

I am writing to support with my highest recommendation the creation of the Free International University World Art Collection. The purpose of this initiative, undertaken by Waldo Bien and other members of the Free International University Amsterdam, is to establish an ongoing art collection, which represents cultural unity and the notion that cultural expression is mankind’s most common and fertile ground. It is designed to unveil the secret energies that are hidden in cultural expression. In this century, western-dominated art history has divided creative expression into hierarchical levels. The Free International University World Art Collection is designed to break down these artificial cultural barriers and build worldwide consensus that, to date, politics and governments have failed to achieve. The first step in restoring bilateral relations among divided nations has always been the establishing of cultural relations/exchanges. The collection is analogous with the planting of a tree in which shade mankind can meet and pay respect to a common future interest. In this regard, it is especially propitious that the Dutch Triodos Bank, known for its ethical approach toward banking and investments, is lending their auspices and assistance that together we might set a new trend for the future. The fact that this collection will be the declared property of the world’s population as the only benefactor probably makes it the first real ‘modem’ art collection in the world. The moment of introduction is unique: on the eve of a new millennium, an open future space. It is my privilege to serve as a member of the Advisory Board of the Free International University World Art Collection. As such, I urgently request

that all artists, individuals, multinationals, institutions, and governments support this initiative and contribute to its realisation. The global content of this united population collection should ultimately be placed under the protection of the United Nations. Future generations will be thankful to us for giving such tool into their hands. Sincerely, (signed) Walter Hopps, Founding Director & Senior Curator

1999, July 18–September 5: Exhibition *PALEO PSYCHO POP and the LIGHT FACTORY*, Watertoren AK, Vlissingen, Netherlands (Kloppenburg, Healy, Bien, Hofstede). K’s participation consists of objects from *The Artchive for the Future*, *Artvocado Runen*, pastels, car doors, and new *TRASHHETHICAL LITTERARTURE* productions. In the cellar space of the watertower he makes complex paleo drawings on all of the walls. Video documentation by Oeke Hogendijk and WB (F.I.U. Archive). With the exhibition appears a catalogue: *PPP, Paleo Psycho Pop*, no. 9, circulation 10,000. Kloppenburg, Healy, Bien, Hofstede, O’Byrne, Falk, Hoekstra, Damn, Grotfeldt, Raphael (Max), Rutkowski. *WELCOME TO THE TOWER – WELCOME TO THE LIGHT-FACTORY*: “The journey begins in the clean-water cellar, where the handwriting of Kloppenburg paleotises the chalk grey walls with cave drawings; at the centre of this room there are six living alligators. Going up, symbolically following the path of the light, where the image transforms into script, 560 boards with texts by Healy and Hofstede. Filled with thoughts and rich in imagery, one ascends further towards the round water reservoir, to the core of ‘the lightfactory’, an installation by Bien and Hofstede. At the opening Patrick Healy from Dublin will read in an eight-hour non-stop performance the ‘Markies van Water’ by Hilarius Hofstede (recorded F.I.U. Archive). This ‘sound sculpture’ is the crown on top of the 15 years that Hofstede worked with the theme of water.”

1999, July 17: *PZC, Provinciaals Zeeuwse Courant*, “Freedom for everyone and a spark of hope for the future”, by R.J. Rozendaal, with a picture of the artists. Kloppenburg is holding up a text panel in the picture: ART = TAKING CARE ART = TAKING OVER  
NOTE: After the exhibition, Kloppenburg’s artworks are stored in one of the two containers that have been parked in the tram depot at Bellamieplein since the eviction, under the supervision of the local authorities in Amsterdam’s Oud West District. Late in 2003, during an F.I.U. inspection, the containers were found forced open and plundered. Kloppenburg’s *PPP* artworks have been destroyed by the “treasure hunters” and “iconoclasts” (F.I.U. Archive).



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- 761 | *PPP* No. 9  
762 | Patrick Healy taking notes during the installation of the *PPP* exhibition, July 1999. Photo: WB  
763 | Working on installation with Sebastiaan Bien. Photo: WB  
764 | Discussing work with Director Leon Riekwel. Photo: WB  
765 | Patrick Healy’s non-stop reading of Hofstede’s *Markies van Water*. Photo: WB  
766 | Leon Riekwel and the *PPP*, FIU, and FIUWAC crew at the Light Factory. Photo: E. Gomperts  
767 | K working on the Paleo drawings. Photo: WB



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- 768 | Waldo Bien, FIUWAC Founding Director. Photo: WB
- 769 | Triodos Headquarters opening and first FIUWAC presentation, from the left: Hilarius Hofstede, Virgil Grotfeldt, Patrick Healy and Triodos General Director Peter Blom in splendid conversation with Jacobus Kloppenburg. Photo: WB
- 770 | Triodos conference room with the *F.I.U. TOOLKIT* installed, permanent seats for flora and fauna, Kloppenburg's well-received marrow-bone spectacles on the table (EYEDEAL), securing the best possible outlook and insight for the board in all matters and to the benefit of all. Photo: D. Former

1999, October 1: Festive opening of the new Triodos headquarters in Zeist, Netherlands, and the first public presentation of the FIUWAC, the “Free International University Art Collection”. HRH Prince Claus will open the exhibition. Walter Hopps, the director of the FIUWAC advisory board unfortunately cannot make it; he is working on a Rauschenberg retrospective show. Charles Stagg and Deborah and Virgil Grotfeldt have come from Houston. Due to the enormous interest among bank officials it proves to be impossible to invite all of the participating artists. The FIUWAC is represented by seven people. The artworks have been installed with great care by Kloppenburg and Bien.

But for Kloppenburg and Bien there is also another important success; in a letter to Triodos General Director Peter Blom October 27, 1998, Bien has proposed to visualise, by way of “public commitment”, the policy towards positive world development and environmental awareness on the part of companies like Triodos, by giving a voice to “Flora” and “Fauna” at the conference table, and indeed consulting animals, plants and the earth, in spirit, when making decisions. A spiritual education for members of the board. Triodos has responded positively to this proposal and requests to have the Flora and Fauna chairs installed in the new conference room. The next step is an artistic problem: how, and in what shape?

In a way, the solution already exists. Kloppenburg has been working on these things for years. The red blood of animals, haemoglobin, and the green blood of plants, chlorophyll. Hence, a green chair and a red chair, minimal. To communicate the message to the blind, the arms of the chairs are also provided with an inlay in Braille of the words flora and fauna. During the exchange of thoughts on the subject, it becomes clear that more is needed, more “thinking tools” on the middle of the conference tables. In Kloppenburg's hundreds of A4 sketchbooks, one can see how these ideas were developed, how they are chiselled from the mass as images, or plastically built up by subtle modelling. Bien and Kloppenburg give expression to the great pleasure produced by their co-operation. It results in the:

- F.I.U. BOARD AND CONFERENCE TABLE TOOL KIT,  
For all FUTURE-oriented Board and Conference Rooms in the WORLD.  
(If interested, contact F.I.U. Amsterdam).
- TRIODOS BANK, WHERE FLORA AND FAUNA ARE BOARDMEMBERS.  
To this Hilarius Hofstede subsequently adds: SPONSORED BY NATURE.

NOTE: Special Publication: FIUWAC manifesto, published by Triodos, with the “Letter of Recommendation” by Walter Hopps, Advisory Board Director, and an F.I.U. statement by Waldo Bien, FIUWAC Founding Director. Boardmembers: Jacobus Kloppenburg, Hilarius Hofstede, Patrick Healy, Babeth Mondini VanLoo, Marietta de Bruine, and Deborah Grotfeldt.

On show: the first 150 FIUWAC artworks and 100 F.I.U.tures. The F.I.U.tures have been installed in the Triodos archive room. A group of Kloppenburg artworks from the W.B. archive, initially meant for Moyland, are added to the FIUWAC over the coming years: [www.fiuwac.com](http://www.fiuwac.com).

NOTE: In 2000 Kloppenburg develops the concept of a next generation of sculptures: SHRINK-WRAPPED 100% hand selected PRESENT-AGE REALITY PRO-FILE / OCCIDENT ETHNIC RELICS COCOON (16-10-2000 L 123 08:10h). The concept cannot be developed any further because the city of Amsterdam is holding *The Artchive for the Future* hostage. But enough other work remains to be done; that same year the F.I.U.tures series is expanded to a total of almost five hundred works, amongst them a complete historical overview of the FIU activities of the past years visualising the historical background and foundation of the FIU Amsterdam. As a result, a complete overview of Kloppenburg's work can be found in the F.I.U.tures collection and in the FIUWAC, all categories from 1949 up to 2000 have been amalgamated into a new Social Sculpture context and stored in a safe place that is inaccessible to vandals, the Triodos Bank. The production of F.I.U.tures is a highly creative process, probably even the most pleasant and spontaneous aspect, because of the continuing creation of unexpected artworks and the interconnection between them. But a great deal of attention is also spent on the further development of the FIUWAC. Douwe Former photographs all the works for documentation as well as for future publications.

2000, May 6–July 2: Kunsthalle Recklinghausen, Germany. In the exhibition organised by Director Ferdinand Ullrich (who photo-documented the exhibit personally) and entitled *WALDO BIEN including the series with Virgil Grotfeldt*, the work by Bien-Kloppenburg-Grotfeldt is also displayed, the triptych that was made during “Meeting 6” in Houston, Texas (see 1997). The F.I.U. is put to the test. Nearly all of the Bien-Grotfeldt works are exhibited in Recklinghausen, (8 are missing). For the first time the artists can study all of the works together: the triptych with Kloppenburg



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TRIODOS BANK  
where flora and fauna are boardmembers

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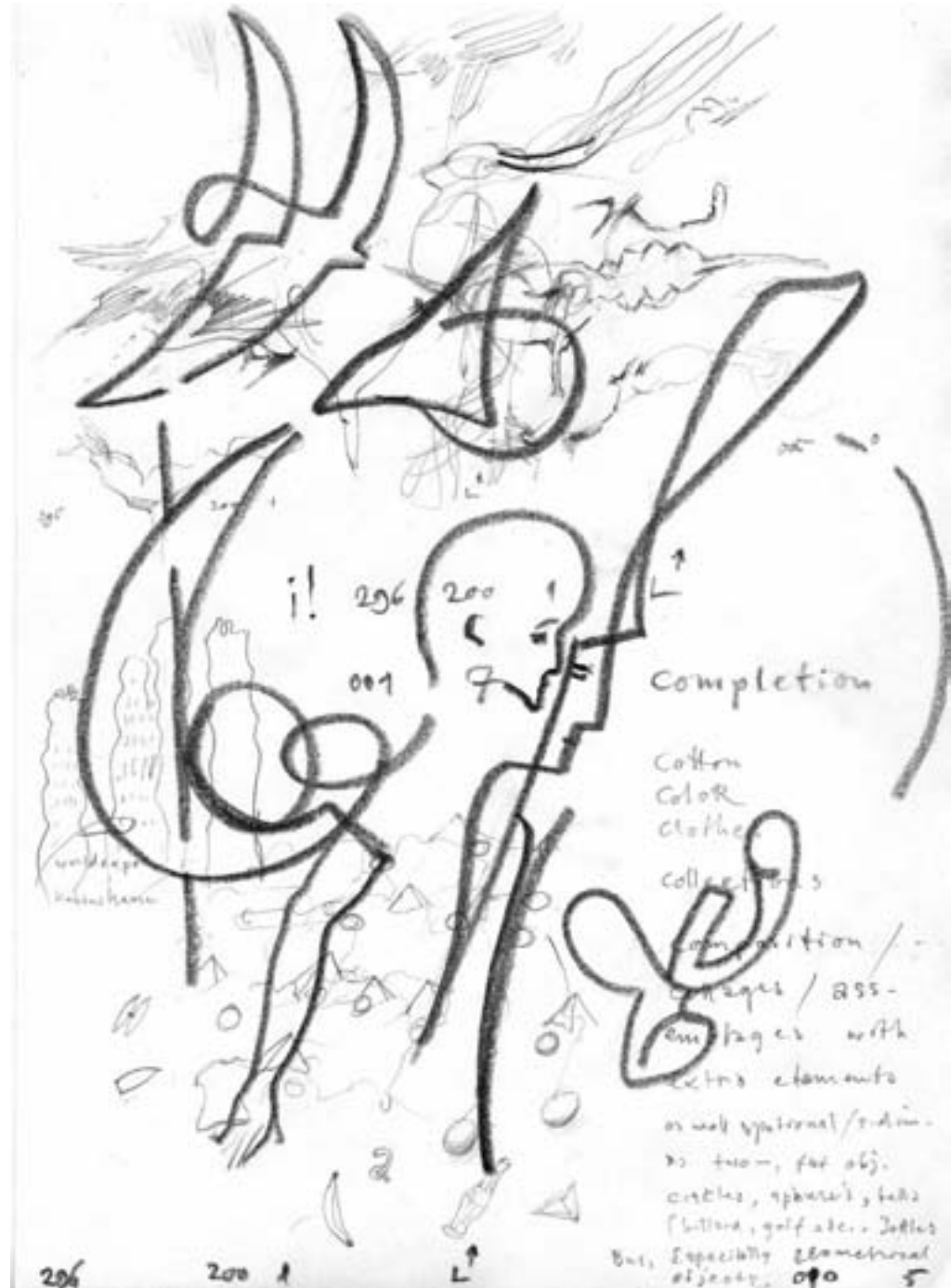
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- 771 | (bande de garantie)
- 772 | K and Thomas Steiner in appreciation of a freshly installed FIUWAC painting by Gijs Frieling, in one of the Triodos offices. Photo: WB
- 773 | (Triodos Bank where flora....)
- 774 | The first 100 Triodos F.I.U.tures installed. Photo: WB
- 775 | (sponsored by nature)
- 776 | Douwe Former, completing the photo documentation. Photo: WB





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777 | Ferdinand Ullrich, director of the Kunsthalle Recklinghausen and FIUWAC Advisory Board member. Photo: WB

778 | Drawing from February 1996, reworked in June 2001

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Blom and Triodos employees visit the exhibition for a special tour. Babeth Mondini VanLoo, FIU, produces a video tour (by Bien) along all 200 works. (Kunsthalle Recklinghausen 2000)

2000, September: *PPP QAUMANEC*. Special *Paleo Psycho Pop* issue, with Kloppenburg.

2001, January 30: Letter from the City of Amsterdam, *Dienst Binnenstad* in which K is told to come and pick up

his collection and pay for the costs now totalling NLG 238,015.34. The letter states: “OTHERWISE THE CITY WILL HAVE TO PROCEED IN CARRYING OUT ITS DESTRUCTION, especially because, as becomes clear from the two enclosed taxation reports, the value of the collection is nil.” Two so-called “expert opinions” are enclosed: a) by Auke van der Werf, art gallery and appraisal business, “I would hereby like to give, at your request, my opinion about the content of the Kloppenburg studio. The fact that I sit in on the exam commission of modern art appraisal, together with Professor Carel Blotkamp and others should prove my expertise ... After a careful study of a large number of pictures from the studio I have come to the conclusion that this material is of no art historical value whatsoever and should rather be considered RUBBISH. Hoping to serve you in this matter, I sign ...highest regards ...” b) Glerum expertise, Art and Antique Auction BV, January 22, 2001, Mr R. Boven; “... declares that on January 18 in the office of the *Dienst Binnenstad* Amsterdam, Amstel 1 ... a series of photos of interiors with goods belonging to Mr Kloppenburg have been shown to me ... and, as far as can be judged from the photos, these are only fit to be transported to a dump. Completed according to my best knowledge and in good faith, Amsterdam January 18, 2001.” FIU Archive

NOTE: The pictures shown to the “experts” by the city of Amsterdam were taken by the Municipal Inspectors and, crucially, *after* the destruction by the workers doing construction on De Pelikaan (Ruska). Incidentally, the City of Amsterdam showed

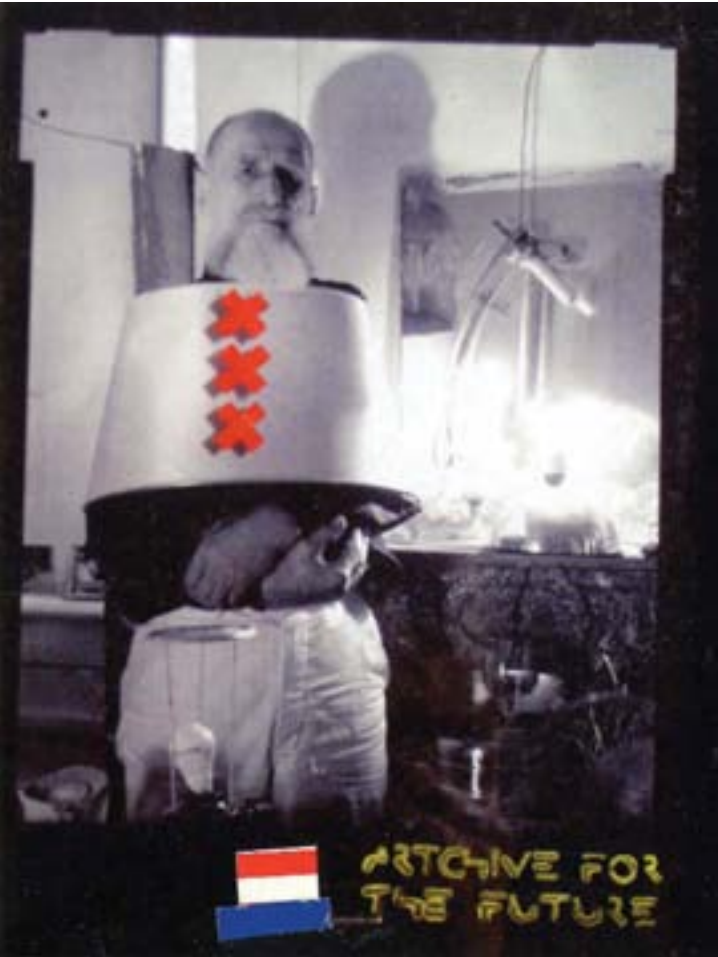
the same “destruction” pictures on many other occasions, as well as in court and always with the same intention to mislead, creating the impression that they were representative of the sculpture *The Artchive for the Future* by Jacobus Kloppenburg. A request by the F.I.U. Amsterdam to the City of Amsterdam to view the pictures taken by the municipal inspectors remains unanswered. (F.I.U. Archive)

2001, March 15: Court case, Council of State, Department of Administrative Law, Kloppenburg versus the Mayor and Aldermen of Amsterdam, The Hague, 1.30 pm. Kloppenburg is assisted by a lawyer Mr J.M. van den Berg (Höcker Rueb Doeleman, Amsterdam).

NOTE: In the morning a visit to Triodos in Zeist by Waldo Bien, Jacobus Kloppenburg, Patrick Healy and Babeth Mondini VanLoo to stage a special FIUWAC tour for Walter Hopps in Houston, also present are Oeke Hogendijk and Mathijs Virgil Gomperts. The Triodos Bank directors Frans de Clerck and Thomas Steiner welcome “Walter”. Babeth Mondini vanLoo makes the video documentation (F.I.U. Archive). After this, the Council of State court case in The Hague (video documentation, F.I.U. Archive). Kloppenburg shows the Judge a carpet with the text-concept of his sculpture *ARTCHIVE FOR THE FUTURE, TRASHTHETHICAL LITTERARTURE* (Collection Walter Hopps).

2001, May 22: Verdict of the Council of State, Department of Administrative Law, concerning Kloppenburg’s appeal against the verdict of the District Court in Amsterdam of February, 28, 2000 (Kloppenburg versus the City of Amsterdam). The court confirms the appealed verdict of February 28, 2000.

NOTE: It states, in short, that the declaration of a fire hazard gave the City of Amsterdam the right to order an eviction, but that the City of Amsterdam was not legally compelled to do so. There is no law that prohibited Mayor Schelto Patijn granting a delay of two weeks on the grounds of compassion, for cultural or political reasons, because of international interest, out of respect for Jacobus Kloppenburg or simply just to help a German museum director willing to save the oeuvre of an Amsterdam artist from deportation (“transportation”) and DESTRUCTION (VERNIETIGING). The question whether the eviction was carried out with “utmost care”, as had been promised to the Court of Justice as well as to the Museum Schloss Moyland, can be answered by anyone at the blink of an eye. The question has not



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779 | Kloppenburg as a hostage of the City of Amsterdam, 2002, a WB and Alfons Alt co/production

780 | Bien, FIU Amsterdam lawyer Dolf Rueb and Hilarius Hofstede, 2001. Photo: P. Healy



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yet been presented to the Court of Justice. The judicial process required will take, as experience teaches us, about ten to twelve years. (The City of Amsterdam has already announced that it will litigate “until the bitter end” in this case). Going to court costs a lot of money, money that the F.I.U. Amsterdam would rather invest in a positive future, in something that is of use to the world. It also takes time out of the lives of the people involved and valuable time from organisations. By the time a verdict is handed down, Kloppenburg will be 87 years of age. The thousands of Kloppenburg artworks in the containers will be long gone by then, rotted away. The City of Amsterdam will remain “innocent” all the while and shun its responsibility, with the excuse that the case is now (unfortunately!!!) in the hands of the legal system. The next generation of governors will have to sort out this difficult heritage. And, whatever the verdict might be, the national and municipal disgrace remains, increasing rather than decreasing. What to do now? The answer is F.I.U. interdisciplinary research, like a Talmudic discourse, in which the subject is viewed and studied from all sides, just as in the famous Beuys class “Circle Conversations” of 30 years ago: *Raum 20, Denken als Plastik* (Thinking as Sculpture), a completely artistic educational process based on symptom, analysis, diagnosis and therapy. And “*Wer nicht denken will, fliegt raus (sich selbst)*.” (Anyone unwilling to think, is out (by himself)). The Kloppenburg sketchbooks, now the appendix of his *Artchive for the Future*, show that these questions keep him very busy. In the meantime he is looking for a SOLUTION.

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2001, May 31: *Het Parool*, “Dangerous Collection Rightfully Gone”. The article explains “Four years ago the fire brigade rightly removed Jacobus Kloppenburg’s ‘Archive for the future’ from the building. By placing the archive on the fifth and sixth floors a fire hazard was created. Such was the decision this week by the Council of State. It is unclear what should happen with the archive now, which is currently stored in containers. Bien comments that ‘threatening destruction reminds me of dark days. The destruction of the life’s work of an artist is the destruction of a life.’”

2001, June 6: Death of Kloppenburg’s father-in-law, Professor Kurt Arnscheidt (\*January 26, 1906). The studio house in Lasserg on the Mosel River in Germany, where he had lived together with his companion and colleague Professor Ellen Neumann, (Academy of Art Düsseldorf), becomes K’s new additional workspace.

2001, June 7: TELEFAX from Ron Manheim, Museum Schloss Moyland, to Mayor Job Cohen and Aldermen of Amsterdam. “EILT SEHR (urgent); we were upset to hear that the City of Amsterdam is making plans for the DESTRUCTION of the work ARTCHIVE FOR THE FUTURE by the Amsterdam artist Jacobus Kloppenburg. Despite the fact that our museum cannot contribute to a solution to the problem, caused by the disastrous eviction of this archive, we would like to urge the municipality strongly to abandon this plan. The destruction of art is irrevocable. We urgently recommend that you ask internationally renowned specialists in the field of contemporary art for advice. With best regards (signed).”

2001, July 19: *Algemeen Dagblad*, “End Seems Near for Œuvre Jacobus Kloppenburg,” by Mirjam Keunen. “City does not know what to do with tens of thousands of artworks. The German art collectors Hans and Franz Josef van der Grinten once wanted to house his life’s work in their museum, Schloss Moyland. Walter Hopps, head curator of contemporary art at the Guggenheim Museum in New York, compared his Archive to those of Kurt Schwitters and Yves Klein. ‘Kloppenburg has created a megasculpture of great importance’, he once wrote in a supportive statement ...The life’s work of Kloppenburg has been stored in shipping containers for over four years by now. The city of Amsterdam plans to DESTROY the stored goods soon. The City of Amsterdam states that ‘According to our assessment it appeared to be of low value. But it is still art and therefore one needs to be careful.’”

2001, September: *Kunst en Antiek Journaal*, “In the Margins of the Art Market”, Robert Jan van Ravensteyn. NOTE: This is a well-informed article, which also describes the manipulations of the so-called official art circuit and the “artmaffia” in Holland, it ends with: “I WILL KEEP FOLLOWING THE CASE AND I CAN SERIOUSLY RECOMMEND YOU TO DO THE SAME.”

2001, November 18: Letter from WB, FIU Amsterdam, to Mayor Job Cohen, requesting an interview concerning the municipal kidnapping of Kloppenburg’s life’s work *The Artchive for the Future*. NOTE: unanswered.

2001, November: WENG LING, Director of the Academy for Traditional Art, Beijing, pays a working visit to Waldo Bien, FIU Amsterdam, together with Wei Hong,



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- 785 | *Het Parool*, May 31, 2001, “Dangerous collection rightfully gone”
- 786 | With friend and colleague Felix Droese. Photo: WB
- 787 | Visiting Michael Rutkowsky and his project *Buchwerkstatt* in Verr, Germany, 2001
- 788 | *Algemeen Dagblad*, July 19, 2001, “End seems near for oeuvre of Jacobus Kloppenburg”
- 789 | Photo: WB



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- 790 | Weng Ling. Photo: WB
- 791 | Wei Hong. Photo: WB
- 792 | *Artvocado* manuscript on the studio floor, November 2001. Photo: WB
- 793 | *Art and Antiques Journal*, September 2001, "In the Margins of the Art Market"



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Houston, FIUWAC artist. During their previous visit, the guests from China were given a tour through the FIUWAC at the Triodos Bank in Zeist. They would like to see the art again this time. Hundreds of *Artvocado Runen* at that moment lay spread out in an orderly manner on the floor of the studio, like a huge manuscript, ready to be photographed by Bien. The specialists from China immediately go up to have a look, they bend over the works and watch them in silence for a long time. Then Weng Ling says; "Tell me, what language?" Kloppenburg replies: "For me, that question is the greatest compliment imaginable."

2001, November, 11.00 am: Visit from the inspectors of ICN, *Instituut Collectie Nederland* (on behalf of State Secretary van der Ploeg) and delegates from the City of Amsterdam, *Dienst Binnenstad and Kunstzaken*, to the thirteen containers in which *The Archive* has been stored for over four years and which are located on the premises of the firm Royal Saan. It is curious that neither the author of *The Archive*, Jacobus Kloppenburg, nor any of his solicitors have been informed about this visit to the *corpus delicti* or invited to be present in order to answer questions or provide information. Apparently it is the intention of the City of Amsterdam to have the ICN confirm that the containers are indeed filled with trash. Together with the two other so-called "expert opinions" this would justify a "safe deportation" and destruction of *The Archive*, with a report by Holland's most renowned government cultural institute, the ICN, to back them up. But, as often happens, by a twist of fate things turned out differently. After having been informed about this plan by a well-disposed spirit, Bien, together with filmmaker Oeke Hogendijk, who is working on a Kloppenburg documentary, and a camera crew from AT5 television, are already present when the ICN inspectors arrive. Several containers are opened and a tragic sight is revealed. To underline that one is not dealing here with anonymous goods, but also with a man's life, the seventy-two-year-old Jacobus Kloppenburg, Bien has brought a portrait of Kloppenburg and attaches it to the door of the container with magnets. The inspectors clearly feel embarrassed by the terrible sight of the contents of the containers. The officials from the city of Amsterdam also seem to feel uncomfortable. Even the workers who have to transport the containers with a crane are shocked. One of the ICN investigators then asks, "whether everything has been labelled and numbered so that it can later be reconstructed again?" Bien explains what they are looking at is the construction debris from the contractor, which was thrown on top with a shovel. Heavy pinewood beams have crushed fragile artworks.

Everything has just been thrown in crisscross as if it were rubbish. One container appears to be lost. Bien takes a bunch of dirty, torn, pastel drawings from underneath the debris and lays them out on the ground in front of the commission. An unexpected Kloppenburg exhibition. They are drawings from the "sensational" Fodor exhibition of 1986.

The commission's "secret" visit is featured in the news on television that very same day (F.I.U. Archive). Kloppenburg's solicitor (Bien) confronts the viewers with the following comparison: "Imagine, you take a wedding cake made by the city's best baker. Someone wilfully drops it on the floor and thirty people walk over it. Then a commission is sent over to check whether the man is a good baker. You understand that this would make no sense at all. This is absolutely ridiculous." (F.I.U. Archive)

2001, November 20: Letter from Bien, F.I.U. Amsterdam, to the ICN inspectors with the emphatic request to include in the investigation, for the sake of objectivity, all F.I.U. material concerning the matter before conclusions are drawn. The ICN is also informed about the fact, in case they did not know, that the municipal eviction was carried out by a "professional demolition firm". Bien also adds a recent newspaper article from *Het Parool* on a court case in which the Dienst Binnenstad inspector Ronnie E, who called in the fire brigade and arranged the eviction for house owner Ruska (the Pelikaan), is accused of corruption and malpractice. Bien suggests that the commission needs to undertake a serious investigation, but he at the same time cautions them "to watch their backs if they do so, since the municipal cesspool is covered with a heavy lid." NOTE: This F.I.U. investigation request is not complied with. The letter remains unanswered. One apparently prefers not to be made aware of facts that burden the City of Amsterdam.

2001, November 29, Jakarta: Letter from Luk Darras, Ambassador of Belgium in Jakarta, to State Secretary Dr R. van der Ploeg, cc Mayor Job Cohen Amsterdam:

Dear Mr State Secretary,  
I was informed that you were recently in Jakarta and I was, unfortunately, unable to meet you then. I wish to bring to your attention a case, not in my function as Ambassador of Belgium in Indonesia, although that does make me sensitive towards the image of a country and its appearance to the outside world, but as someone who



794 | The ICN investigation commission and city delegates visiting the containers, November 19, 2001 (TV recordings). Photo: WB



has long been involved, on a professional as well as personal level, in the art world. Parallel to my career, I was appointed as General Commissioner of Europalia in Greece (1981–1983), which is considered to be the largest multicultural art event in Europe, and later worked in the cultural commission of the Belgian Embassy in Rome (1982–1987). Moreover I have a personal passion for contemporary art, both as a collector, and exhibiting myself. The case at hand concerns Mr Jacobus Kloppenburg, a Dutch artist, whom I have known, followed and collected for twenty years now. I met him in Italy in 1984. He later stayed with me for two months in Kigali, Rwanda, where I was the Ambassador of Belgium (1987–1990) and after that I met him several times in New York, where I was Consul General from 1993 until 1998. It has come to my ears that a remarkable and monumental part of his oeuvre, named *The Artchive for the Future*, was not only placed in thirteen containers in 1997, as it was said because of a fire hazard, but that after a recent disastrous eviction to a refuse dump in Amsterdam there is now also a threat of immediate destruction. We are indeed dealing with a voluminous work here, a sort of social and historical mega-sculpture made from objects collected in Amsterdam during a period of thirty-five years. In conceptual terms it is an extraordinary testimony to the twentieth century. On first view it seems to sum up the socio-cultural history of Amsterdam over the past thirty-five years. The greatest art specialists have compared it to the archives of Joseph Cornell, Klein, or the *Merzbau* of the world famous artist Kurt Schwitters. The international art world can indeed call this elimination of a physical archive that has been accumulated over 35 years a gruesome deed, which is undoubtedly capable of compromising the cultural image and the artistic reputation of the Netherlands.

This letter, Mr State Secretary, is only to explain my concern that this cultural blunder can seriously damage the Dutch reputation on an international level, which as yet is highly regarded for its exceptional cultural patrimony and its great artistic creativity. The destruction of the life's work of an original, engaged and exceptionally innovative Dutch artist, because of administrative incomprehension, will not go unnoticed. Please accept, Mr State Secretary, my feelings of sincere respect. Very kind regards, (signed) Luk Darras, Belgian Ambassador.

NOTE: Although the document has been marked with the F.I.U. Archive stamp STRICTLY CONFIDENTIAL, it has nevertheless been released by the Ambassador for publication. (F.I.U. Archive).



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795 | Hans van der Grinten with tragedy mask, Kranenburg, 2001. FIUWAC. Photo: WB

2002, January: *Kunstbeeld* (magazine), “Amsterdam Cultural Barbarian?” by Anne Berk, featuring the picture of K with tap. “On AT5 [TV broadcasting station] I saw two experts having a look in Jacobus Kloppenburg’s ‘Archive for the Future’. Five years have gone by since the city had the studio of Kloppenburg cleaned out on orders of the fire-brigade, so that the house owner could build luxury apartments. For five long years *The Archive* has been rotting away in fourteen containers. What should happen with it? How much is the damage and who will have to pay for it? The City of Amsterdam has a problem ... In 1997 the whole content was thrown into the containers, two weeks before *The Archive* would have been moved to Museum Moyland. The von der Grinten brothers, who have housed their Beuys collection in Moyland Castle were willing to take care of *The Archive* and make a selection of it. According to Walter Hopps (senior curator of twentieth century art at the Guggenheim Museum in New York) the coherence of this organic ‘megasculpture’ has been seriously disrupted by the eviction. Hopps compared *The Archive* with the Merzbau by Schwitters and the archive of Yves Klein. Besides, those five years of storage in containers have not done the collection any good either. The von der Grinten brothers were furious with the careless handling. They withdrew when the City of Amsterdam confronted them with the bill for the so-called ‘careful’ eviction.”

2002, February: *HTV* (newspaper), “Artchive for the Future”, (Engl.) text by Patrick Healy, Public Protest, with a picture of Kloppenburg’s Trashthetical Litterarture concept:

“For over 35 years Jacobus Kloppenburg worked in his studio on what Walter Hopps of the Guggenheim has described as a megasculpture of enormous significance, comparing it to the work of Schwitters and Cornell. Similar views from the critic of The Independent, from people in Museum Moyland and many others have been heard in the last years. Nevertheless, some of the bureaucrats in Amsterdam seek to describe it as a dirty pile of rubbish and have it removed from its location by a breaker (demolition company A.A.H. Schmidt), having sworn in court that they would give it due professional care and attention. We could see, while the thirteen containers were open for inspection, that much of the work has been destroyed and only vast resources could help restore it to any kind of public access. The scale and enormity of this work and the barbarism of the city in their dealing with the artist is remarkable. On the word of a house owner to someone at city hall and a report to the fire-brigade, a lifetime’s work can be removed and severely vandalised in a



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796 | Meeting at the Jason McCoy Gallery, New York. From left: Walter Hopps, Virgil Grotfeldt, Waldo Bien and Steven Cadwalader, 2003. Photo: D. Grotfeldt

797 | Photo: WB

798 | *Kunstbeeld* magazine, January 2002: “Amsterdam Cultural Barbarian?”



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799 | At Hilarius Hofstede's exhibition Denmark Street, London, 2002. Photo: WB  
800 | Patrick Healy giving the artist a helping hand after his forced stranding with The Artchive for the Future in Amsterdam, 2002. Photo: WB  
801 | Eat Art, 2002  
802 | Art must go on. Photo: WB

matter of days. Many questions occur. Who paid to have this all done in a matter of days, even as the Museum Moyland was preparing to come and rescue the work? Had it anything to do with a well-known corrupt official and world famous car salesman? Why pay years of subsidies to an artist and have him in significant public collections and then declare that this work is not art? Why was *The Artchive for the Future* so threatening to the ‘good order’ of society that legal means were used to destroy it? What is the real story behind this tragedy?”

2002, February: *PPP, Paleo Psycho Pop*, no. 17, with Kloppenburg.

2002, February 13: Answer from State Secretary Rik van der Ploeg, Ministry of Education, Culture and Science, to Waldo Bien, FIUWAC, Amsterdam:

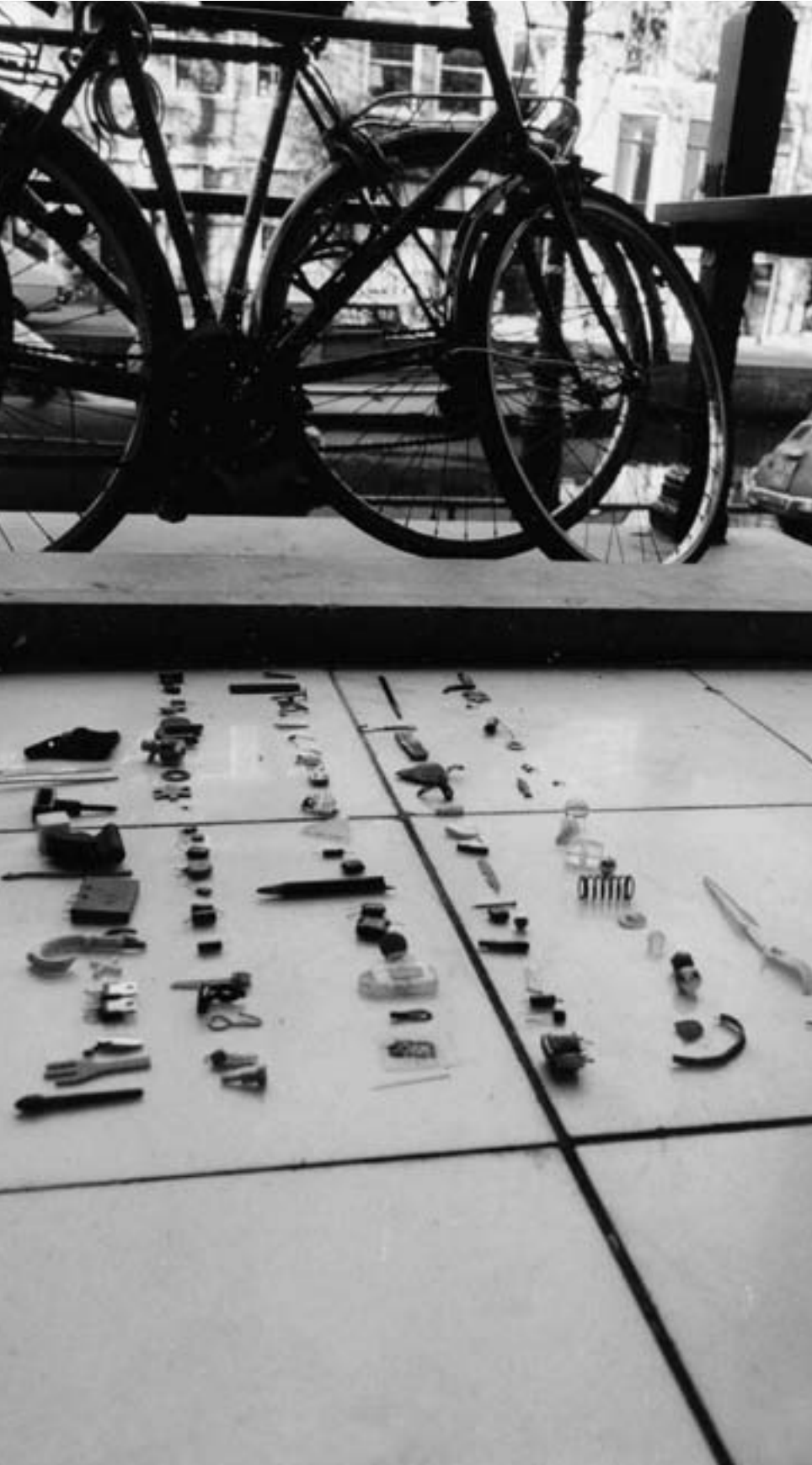
“By then the *Instituut Collectie Nederland* had also been contacted by the City of Amsterdam for advice ... ICN has studied the collection as carefully as possible. They came to the conclusion that at this moment it cannot be said whether the collection is culturally of such significance that the interference of the State Secretary of Education, Culture and Science can be justified. It did become clear that the keeping, maintenance and presentation of this Archive would be very expensive due to scientific research, conservation and presumably also restoration. Because of this the ‘archive for the future’ does not qualify as a piece of such importance that it will be acquired and administered by the state. Besides, within the collection of the ICN there are already twenty works by Kloppenburg, so that the state has in fact already taken its responsibility for part of his oeuvre. The final decision about the future of *The Archive* remains the responsibility of the City of Amsterdam. I have hereby taken into consideration that the City of Amsterdam is supposed to have enough expertise in order to come to its own conclusion. In order to prevent the destruction of *The Archive* (completely or partially), the ICN has made some proposals to the City of Amsterdam. I assume that you will be informed about this. (signed)”

NOTE: This letter erroneously suggests that Kloppenburg’s ARTCHIVE FOR THE FUTURE has been offered for sale to the government. Despite the correction of this suggestion in following correspondence, by Bien, this error is not noticed and corrected but keeps running through the following official correspondence until today, March 17, 2005.

2002, February 14: the ICN Report/Recommendation that had been issued to the City of Amsterdam is forwarded to WB / FIU Amsterdam by the *Dienst Binnenstad*. NOTE: The ICN report consists of 3 pages, divided into a “sketch of the situation”, a “cultural-historical assessment” and so-called “alternatives”.

It states “the fact that the creator of *The Archive* himself does not seem willing to give any comments as to the contents of his work makes the case more difficult. ... Because of the size of *The Archive* we estimate that it will take several years of work for two experienced art archaeologists to put it back in order. This work will cost somewhere between NLG325,000 and NLG435,000. Apart from that, there are the costs of the administration which will amount to somewhere in between NLG25 and NLG50 a year for every single object. Considering the number of objects – my staff estimate that there are many thousands – the structural costs for keeping and maintenance will amount to about NLG200,000 a year. Nothing can be said as to the costs of conservation and restoration and finally the curating of *The Archive* until the description and reconstruction have been completed.” To make *The Archive* available for interested institutions (museums) is not an option at this time because of the high costs for research, conservation and restoration involved. To sell the goods to those interested by means of a public auction would be equal to destruction. This solution will probably cause lots of negative publicity. The destruction of the stored goods is a definite but very rigorous solution for the problem that you (the City of Amsterdam) are faced with, but will surely give rise to a lot of protest and negative publicity. The ICN advises two options, in addition to the possibilities suggested in the official statement (to sell, give away for free or destroy the stored goods if they cannot be returned within thirteen weeks), two alternatives: A: “Stored goods can be donated to Waldo Bien. He is very familiar with Kloppenburg’s work and has proved to be a great advocate of *The Archive* for the Future. In his position as Founding Director of the Free International University World Art Collection (FIUWAC) and through his international network and connections with the Triodos Bank, Bien can generate the means for research and maintenance and for the realisation of a presentation of *The Archive* in the near future.”

B: “Kloppenburg is assigned by the City of Amsterdam to generate a new artwork from the material stored in the containers and thereby compensate for the costs of the eviction and ... the remaining material can be removed or given away.” To conclude, ICN’s General Director Rik Vos writes: “Should Kloppenburg or Bien be unwilling to comply with these alternatives or to cooperate, the only thing left for



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804 | Daily cold shower ritual. Photo: WB  
805 | Awards, F.I.U.tures collection  
806 | From left: Ron Manheim, Babeth Mondini VanLoo and Waldo Bien, House van der Grinten, Kranenburg, 2003. Photo: WB

the City of Amsterdam is, according to my opinion, to destroy the stored goods.” (F.I.U. Archive)

NOTE: The suggestion by a top Dutch cultural official that the destruction of art is an optional and an acceptable part of government policy makes one shudder and produces great distress, especially with our eastern neighbours in Germany. The impression of a taboo is given, of *ENTARTETE KUNST* (degenerate art) and official *VERNICHTUNG* (destruction). Letters, statements of support and protests follow, directed to the Lord Mayor Job Cohen and the Aldermen of Amsterdam, by Ron Manheim, Museum Schloss Moyland, René Block, Director, Museum Fredericianum, Kassel, Ferdinand Ullrich, Director, Kunsthalle Recklinghausen, Frank Lubbers, Assistant Director Van Abbe Museum, Saskia Bos, Director, Foundation De Appel; the art critics Eric Amouroux, Paris and Adrian Dannet, New York, the Professors Katharina Sieverding, Lothar Baumgarten, Felix Droese, Johannes Stüttgen, Michael Rutkowski, Virgil Grotfeldt, Hilarius Hofstede, Alfons Alt, the museum directors Jan Hoet, SMAK, Gent; Laurent Jacob, Espace 251 Nord, Liège; Chris Dercon, Museum Boymans van Beuningen, Rotterdam, Haus der Kunst, Munich; Klaus Staeck, lawyer and artist, Heidelberg, Catherine David, Witte de Whit, Rotterdam, Edie de Wilde, former director of the Stedelijk Museum Amsterdam, Rudi Fuchs, Director, Stedelijk Museum Amsterdam, Tijmen van Grootheest, Director, Rietveld Academy, Amsterdam, Evert van Straten, Director, Kröller-Müller Museum, Otterlo; Sjarel Ex, Director, Centraal Museum Utrecht; Hendrik Driessen, Director, Foundation de Pont, Tilburg; Janwillem Schrofer, Director, Rijksakademie Amsterdam. All appeals remain unanswered (F.I.U. Archive).

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Meanwhile Kloppenburg has started to look for alternatives. He considers the option of letting the containers function as a pavilion for *The Artchive for the Future*, as a Public Social Sculpture in Amsterdam. He is working on this in Düsseldorf and in his studio on the Mosel, in Lasserg. Kloppenburg draws, makes models and develops the concept. This happens in a way that is illustrative of F.I.U. Amsterdam interdisciplinary research: It is not an idea that is being sought, but rather a checklist is used to eliminate the inessential. It is always immediately clear what is not wanted. The negatively charged mass that emerges is the matter in which the solution is hidden as an opposite. One only needs to free it by removing what sur-

rounds it. Endless phone calls, consultations, deliberations and thinking are taking place about the consequences on all possible levels and how they can be solved, reversed or transformed to the advantage of all those involved and focused on a positive future: Joseph Beuys, *Raum 20, Denken als Plastik*. Even though one should rather speak about Raum numbers 109-111-123 (Lauriergracht), 6 (Neubrückstraße, Düsseldorf) and 1 (Studio Lasserg).

If necessary, Kloppenburg is willing to individualise parts of *The Archive* as a TRASH-THETHICAL LECTURE sculpture. They are packaged in shrink-wrapping. COCOONING – SHRINK. WRAPPED. In Amsterdam he also continues to collect, even though he does not have a studio anymore. Stimulated by Walter Hopps, who has asked that it is ensured that there will be one or two mobile containers prepared by Kloppenburg that can be exhibited, comparable to the Edward Kienholz container *The Beanery* in the Stedelijk Museum Amsterdam, where Walter Hopps himself is sitting at the bar as a cigarette-smoking statue. (See: *Kienholz Retrospective*, edited by Walter Hopps, Prestel, Munich-New York / The Witney Museum, New York./ Berlinische Gallerie) But even after the transformation of his house into apartments, Kloppenburg cannot find rest there. A construction error, made during the renovation, causes the kitchen to flood whenever it is raining. The ninety-one *Artvocado Runen* laid to dry under the weight of pavement tiles are lost. Kloppenburg pities most of all that no copies had been made of them yet. This causes a gap in his morphological research. Bien pulls the emergency break; a large part of the remaining *Artvocado Runen* is moved to the collection of Museum Schloss Moyland, where at that time the other van der Grinten brother, Franz Joseph van der Grinten, is the Director. As an artist and critic he praises the *3D Artvocado Platforms* on arrival as a “künstlerische Hochleistung” (artistic triumph). Another part goes to Walter Hopps in Houston, Texas, the Triodos Bank in Zeist and to the FIUWAC for Triodos in Bristol, England. Meanwhile Bien and Kloppenburg are working on the FIUWAC concept for the Triodos Bank in Brussels. A large block of FIUWAC works has to be put together and composed. An important donation from Harry Hoogstraten forms the first step. The works have been selected by Kloppenburg and Hofstede, during a visit to Hoogstraten’s studio, that took place at the suggestion of Irara Cohen in New York, Kloppenburg and Bien both donate a substantial number of works. Also donations from Virgil and Andy Grotfeldt, Wei Hong, Nam June Paik, Dale Richard, Federico Fellini, Uwe Claus, Richard Stout, Patrick Healy, Armelle de



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807 | Study for Container Pavilion, 2002  
808 | Photo: K  
809 | Edward Kienholz *The Beanery*





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- 810 | Ernesto Levi, Tel Aviv. Photo: WB  
811 | Giuseppe Caccavale, Marseille. Photo: WB  
812 | Laurent Dejente, Armelle de Sainte Marie, Alfons Alt, Marseille. Photo: WB  
813 | Harry Hoogstraten (left) and Hilarius Hofstede. Photo: WB  
814 | *Voiture No 9*, FIUWAC

Sainte Marie, Serge Kantorowitz, Ernesto Levy, Luk Darras, Lothar Baumgarten, Giuseppe Caccavale (a beautiful golden bird), Laurent Dejente, Alfons Alt, Hilarius Hofstede, Jean Lebideau, Kaleb de Groot. Almost all of the Kloppenburg works, sculptures and objects, drawings and pastels, come from *The Archive* for the Future and have escaped the Amsterdam “dance macabre”. But also new works are being produced continuously, such as Kloppenburg’s showcase ensemble *Voiture 9/109*. It starts when a cardboard railway sign, which was used for numbering carriages, is picked up on the platform, in this case number 9. When Kloppenburg picks it up (because of the remarkable colour and character) and turns it around, it shows another number on the back: 109, his archive address on Lauriergracht. It is put in a plastic bag and taken into the train where he draws on the plastic bag with a pencil, eats a banana and cuts the peel with a penknife, hangs it out of the window and watches (he prefers not to look through glass), draws and calculates on a cigar box, smokes (especially because of the inspiring curtain of smoke), drinks port from the glass which he brought along, etc. Upon arrival he picks up some more things from the street and as such, by a logical chain of independent events, a homogenous and completely unconstrained artwork emerges. It receives the “coincidentally” provided name: *Voiture 9/109* (FIUWAC). The presentation is, after having gone through it together, further realised by Bien in accordance with the TRASHTHETHICAL concept, presented within the same “open” framework of discarded, but for the finder new, goods (F.I.U. PUBLIC LECTURE – DISLECTURE ) the object *Voiture 9/109* is installed in Triodos Bank Brussels.

The conference room of the Triodos Bank in Brussels is decorated with a continuous series of 10 Kloppenburg drawings, pencil and candle smoke 1989/90, and with an Artvocado manuscript. Placed on and at the conference tables: *Flora* (green) and *Fauna* (red) chairs and marrow-bone glasses (*DVD*, *Deep Vision Division*), etc... all “*sieben Sachen*” (seven things) of the *F.I.U. BOARD AND CONFERENCE TABLE TOOLKIT* that he developed together with Bien, and for which Lothar Baumgarten has provided the keystone completing the spiritual arch: *BRUTO TARA NETTO*. As an ocular for exact perception, Kloppenburg’s marrow-bone glasses are appreciated so much by Director Pierre Aeby that he requests another pair for his work office. A pair of marrow-bone glasses from the very first generation is now doing its job there.

At the reception desk the following is written in gilded letters: *TRIODOS BANK, WHERE FLORA AND FAUNA ARE BOARDMEMBERS*. Sebastiaan Bien, Wuppertal, takes care of the installation of the FIUWAC artworks in Brussels.

2002, April 15: Het Parool, “Artists want Money from Het Oosten for Work on Oibibio” .

NOTE: From a description of “the demolition” of the copyrighted architectural designs by Jacobus Kloppenburg and Waldo Bien, and the liability claim lodged by their lawyer I.M. Bilderbeek (Höcker Rueb Doeleman), against the housing corporation Het Oosten ... “The interior has been torn down, the sculptures destroyed, the doors, which had been decorated with inlay, painted, and the vaulted clay ceiling in the conference room has completely disappeared.” MODERN ART – WHO CARES? NOTE: Even the last Kloppenburg traces have been forcefully removed from Amsterdam. In 2004 a settlement is reached.

2002, April 15: *Volkskrant*, “Kloppenburg’s Megasculpture Faces the Threat of Destruction”, by Anne Berk. “Due to a fire hazard K was evicted from his studio in 1997. Now the City of Amsterdam is stuck with thirteen containers. Conserve or destroy?” (The article features three pictures: marrow-bone glasses, pastel, VW door.)

2002 April 18: Letter from Mr Dolf Rueb to the City of Amsterdam in which he states that “The manner in which the eviction has been carried out did not take place in accordance with the promised care and is therefore unlawful. The City of Amsterdam is considered liable for the damage caused.”

2002, April 19: Radio broadcast SALTO 2 Amsterdam. Journalist Vischjager, Mr Dolf Rueb, Jose Berkhof, Waldo Bien. NOTE: In conversation about the Kloppenburg case, 60 min. (FIU Archive)

2002, May: Exhibition *Kunstenaar Ontdekt*, Huize Van Abbe, The Hague.

2002, May 22: Death of Hans van der Grinten.

2002, May 23–June 3: Visit to Houston to see Virgil and Deborah Grotfeldt, Richard Stout, Terrell James, Charles Stagg, Meredith M. Jack, and Wei Hong (all FIUWAC). Also meetings with Walter Hopps, where the video material of the visit to the containers is watched. Hopps is appalled that despite his appeal, warnings and expertise, *The Archive* is treated with such a lack of respect. In his opinion “that looks



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- 815 | FIUWAC Bruxelles Triodos Bank stamp. Photo: WB  
816 | Pierre Aeby, Director Triodos Bank Brussels  
817 | *De Volkskrant*, April 15, 2002, “Kloppenburg’s mega sculpture faces threat of destruction”





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- 818 | Museum of Fine Arts, Houston. Photo: WB
- 819 | With Deborah Grotfeldt, Houston. Photo: WB
- 820 | At Terrell James's studio, Houston. Photo: WB
- 821 | Andy Grotfeldt, next to one of his donations to the FIUWAC. Photo: WB
- 822 | From left: Richard Stout, Patrick Healy, Charles Stagg and Virgil Grotfeldt, at Stagg's home in Vidor, Texas, 1999. Photo: WB
- 823 | Meredith M. Jack. Photo: WB

indeed very bad, in more than one way". Meanwhile Kloppenburg has been working on a possible solution, the so-called CONTAINER PAVILION. As a footnote on the drawing of the design he writes ARTBIOSIS; across the top in pencils he writes "Better one bullet in the hand than ten in the stomach." This proverbial wisdom seems to be directed toward the City of Amsterdam, advice from the artist Jacobus Kloppenburg not to refuse the offered solution: *DAMNATIO MEMORIA* or ... worse. The "solution" proposal is discussed and further developed (F.I.U. Archive).

2002, June 17: Letter (14 pages) from Waldo Bien, F.I.U., to Mr Rik Vos, General Director, *Instituut Collectie Nederland*. Bien questions the "report" and "recommendation" that has been issued by the ICN to the City of Amsterdam. He proposes that, as the director of the FIUWAC, he cannot take the responsibility for *The Archive* as proposed in the "recommendation" and that this proposal is trying to decorate him with a millstone and then throw him in the water, wishing him "Bon Voyage!". He claims that the proposal reminds him of the smile of the Mona Lisa. Furthermore, the second ICN proposal, in which the artist is given the "assignment" by the city of Amsterdam to make a new artwork from the material stored in the containers ... "in order to compensate for the cost of the eviction ordered by the City of Amsterdam" ... is unacceptable on several grounds. First, it would mean that the author of the artwork, Jacobus Kloppenburg, would accept that the disastrous eviction by a demolition company was carried out with the "utmost care", as promised. This is strongly denied. Secondly, Kloppenburg has no desire to create a "new" artwork in the proposed context, and will not accept any (forced) assignments from the City of Amsterdam, even under the threat of the destruction of his life's work, *The Artchive for the Future*.

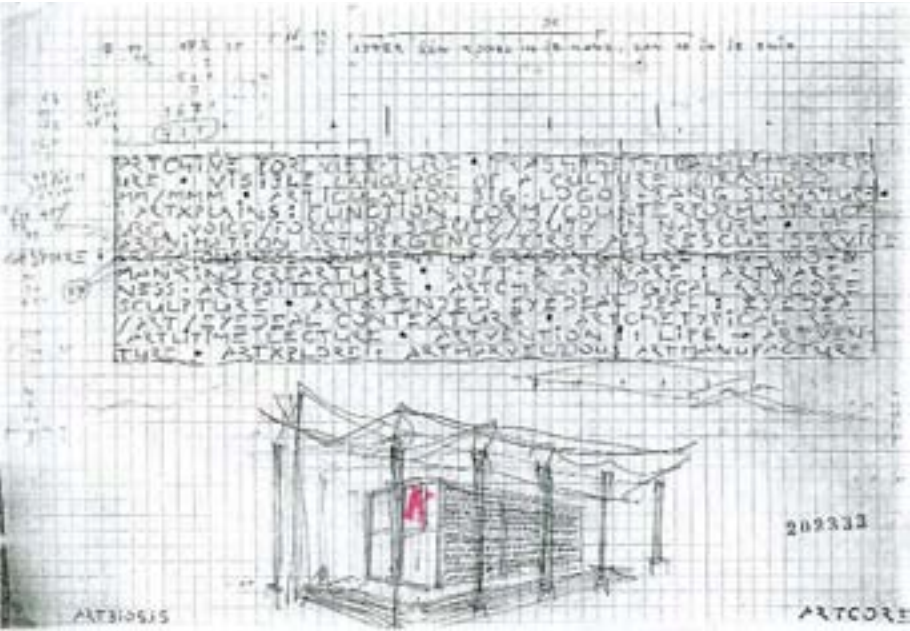
NOTE: In short, it is considered by the FIU as a proposal that lacks all honour and is a shameful bureaucratic attempt to blackmail a seventy-two-year-old artist whose life's work has unjustly been taken hostage by the City of Amsterdam. In order to prevent them from claiming that they did not know all this, Bien provides information on the concepts of the *Gesamtkunstwerk* and "Social Sculpture", on Kloppenburg's oeuvre and the Wagner depot, on the art historical importance of *The Archive*, on Kloppenburg's connection to the Beuys class *Raum 20* and the Free International University, F.I.U., on Kloppenburg's FORM RESEARCH CENTRE, on the general international context, the importance of *The Archive* within the framework of an *erweiterte Kunstbegriff*, Kloppenburg's TRASHTHETHICAL LITTERARTURE

concept, on form and counter form and the so-called value determination of objects, on sculpture classifications, the role of *The Archive* as an FIU Proto Research Model of interdisciplinary FIU research, the concept of a *Zwischenwelt der Bewegung* (Michael Rutkowski), Kloppenburg's photo concept REALTIJD – REAL TIME, the meaning of double exposure, etc. All things the ICN research commission, being a cultural scientific institute, could have known if they had posed questions or, as research is supposed to be done, had gathered information from both sides of the conflict beforemaking a report and suggest so-called "alternatives" that prove not to be alternatives after all. "In search of a possible solution, I [Bien] have been looking for something that matches the original artwork (FUTURE), and concepts such as the following: 'humane, environmentally friendly, durable and politically correct'. I have emphasised that there should not be any losers. The entire fantastical story with all its dramatic turns could then finally end up in all those (magnificent) books that close with '*am Ende wurde alles wieder gut*' (and in the end everything turned out fine; New Deal). With this wish and ... in the name of the Rose ... I have sought a solution for a second time. Enclosed you will find suggestions for the 'humane technical' actions necessary to dismantle this explosive, so that *The Archive* can resume its work aimed towards the Future, and the town and country can finally benefit from what is hidden in it 'for them'. That is 'real' economy. Much of what I wrote will be already be known to you. At any rate, man, horse and stable have been made clearly visible. All these developments were unforeseen by us, but maybe they have not all been for nothing. In any case the total picture of the present situation must now be clear to everyone. I hope it may truly enlighten the spirits. I would like to request you to examine the proposal with regard to content and reasonability before I, or you, will offer it to the City of Amsterdam. I have been discussing this the past few weeks in Houston with our Advisory Board Director Walter Hopps (known to you), which led to the following 'solution' proposal. I would like to stress one thing though: I am not going to do this a third time, in spite of all third time's luck. With regards, (signed), Waldo Bien, FIU Amsterdam."

AMSTERDAM JUNE 17, 2002  
 TOPIC: ARTCHIVE FOR THE FUTURE by JACOBUS KLOPPENBURG  
 PROPOSAL FOR A COMPLETE SOLUTION OF THE IMPASSE with the  
 CITY OF AMSTERDAM



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- 824 | Laying out the conceptual text, Lauriergracht 123. Photo: WB
- 825 | Model for the Container Pavilion, 2002
- 826 | K working on a photo reconstruction of the Grand Corridor, 2002. Photo: WB





827 | Block pastels

1: Both parties will refrain from pursuing this case in court any further. Negative energy will be reversed into positive energy aimed at a durable solution without any losers and without further damage within the public domain. The City of Amsterdam declares to regret the way things have gone. No legal claims can be made upon the basis of this statement.

2: I will use as a starting point the model made by Kloppenburg in which the containers form the lasting, enclosed housing for *The Artchive for the Future* and that will replace the original pavilion which he designed for Hans van der Grinten, Museum Schloss Moyland (see enclosed design). Kloppenburg donates *The Artchive for the Future* to the FIUWAC under the condition that the City of Amsterdam acts as a FIUWAC HOST for this work and gives it a permanent prominent place in the public space as a *Gesamtkunstwerk*.

3: The firm Royal Saan donates the containers and takes responsibility (as a donation) for the transportation necessary for the complete solution.

4: The City of Amsterdam gives FIU the opportunity to work through the containers in a reasonable timeframe (indexed description, photo documentation) and provides all necessary means. FIU Amsterdam selects all (remaining) presentable artworks and other material that can be divided amongst the FIUWAC, F.I.U. Archive, Museum Schloss Moyland, and others. Subsequently the containers will be sealed and professionally scanned (X-rayed) by customs and then marked with the concept text ARTCHIVE FOR THE FUTURE – TRASHTHETHICAL LITTERARTURE, etc. Thereupon the containers will be transported to the agreed final destination, as a FIUWAC artwork in the public space of Amsterdam.

5: An ARTCHIVE FOR THE FUTURE Publication Fund has to be founded which must be sufficient for study and publication. This can be spread over the course of several years, but with guarantees. The publications replace the physical reconstruction and the trusteeship of *The Archive*, which, as is clear from the ICN report, is a very expensive and complex whole. The Publication Fund will be under the supervision of Triodos Bank.

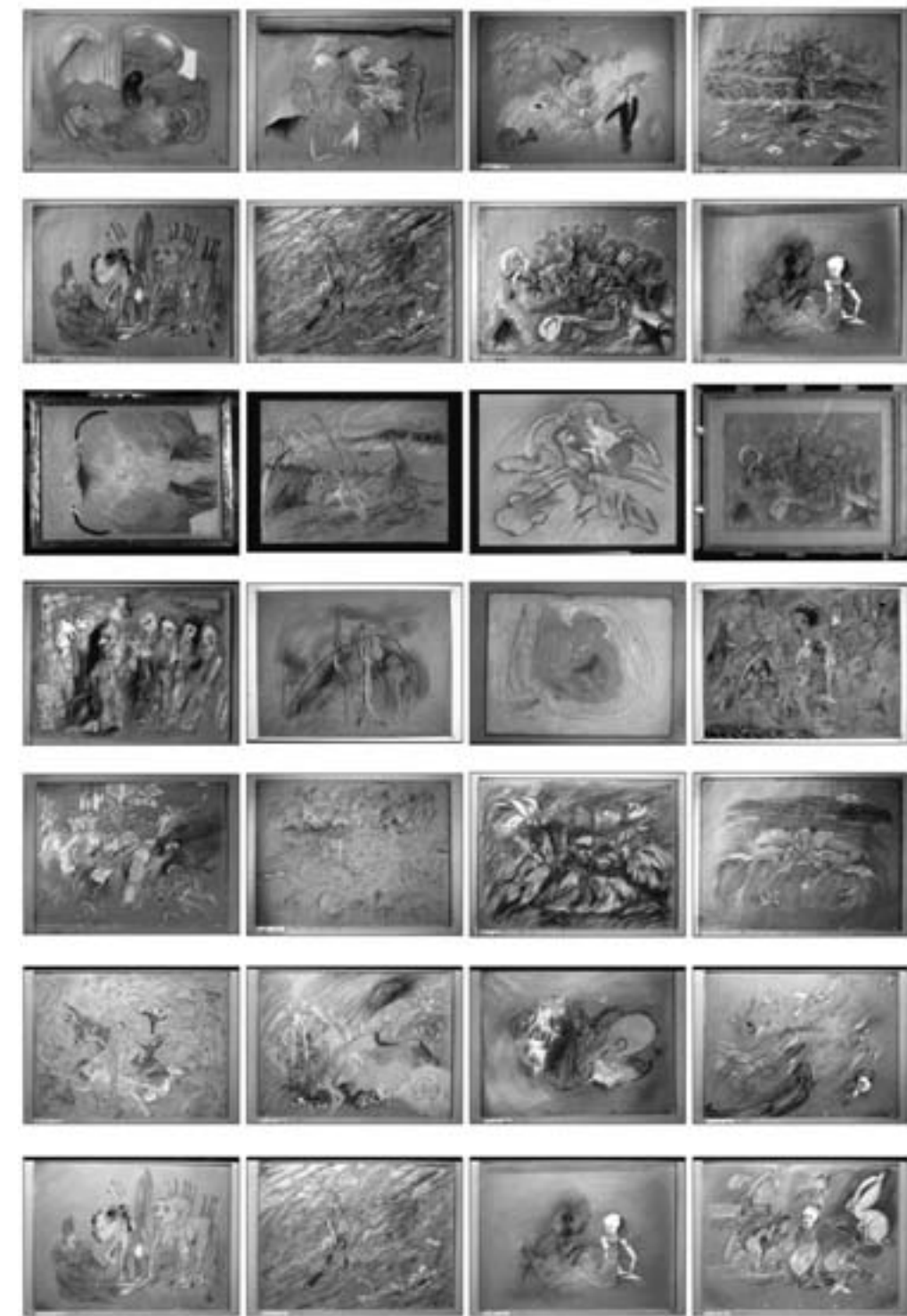
6: In order to provide Kloppenburg with some financial means within this solution (so-called goodwill), the City of Amsterdam could acquire the text-sculpture ARTCHIVE FOR THE FUTURE for the public space (complete text cut out in 7,5 x 10m plate of steel). Without any problems, this could be put on the Museum Square or other places in the Netherlands.

7: The Stedelijk Museum Amsterdam permanently offers a nail in a prominent place in the museum to the Free International University World Art Collection, FIUWAC, in order to show varying works by Kloppenburg. Besides being a sign of goodwill, this can also be seen as an homage to Joseph Beuys, the initiator of the Free International University, and ultimately also of the FIUWAC. The Stedelijk Museum Amsterdam might hereby also obtain the most important Beuys work, namely Social Sculpture that is ‘alive’. On behalf of Jacobus Kloppenburg, Waldo Bien, FIU Amsterdam.

NOTE: The proposal is accompanied by the original design drawings for this new container pavilion, the text concept ARTCHIVE FOR THE FUTURE – TRASHTHETHICAL LITTERARTURE – VISIBLE LANGUAGE OF A CULTURE ... etc., plus a photographic portrait of Kloppenburg as a *Dutch Master at the End of the 20th Century*.

2002, August 21: Letter from Mr Rik Vos, General Director, *Instituut Collectie Nederland* to Waldo Bien, FIU, in which he announces that the proposal for a possible solution has been sent to the City of Amsterdam, and ... “that the dossier with originals will soon be returned”. The examination of the proposal resulted in the question: ‘And what about the costs?’ being written in the margin seven times, plus the request “not to contact us anymore about this or similar cases” (F.I.U. archive).

NOTE: The original drawings and design sketches by Kloppenburg are returned on March 28, 2003, but appear to have become the victims of an over-dedicated office assistant. The shipment is accompanied by a note: “Hereby ... and ... on your request ...” For bureaucratic reasons, the A3 originals have been folded and perforated with twenty-four holes, some drawings with 8 holes in the middle. Kloppenburg, figuring as a *Dutch Master* on the photo, seems to have been attacked by a machine gun. The F.I.U. takes it sportingly, as a forgivable bureaucratic “*malheur*”, but also as a barometer showing how matters stand in the offices. The artists could laugh about it; after all they have become used to worse things, and this seems to



828 | Block pastels





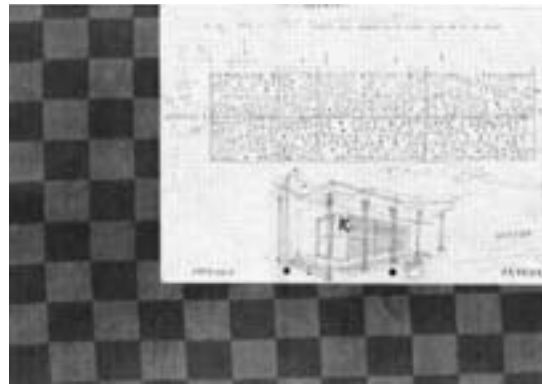
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- 829 | CULTURE SCREW CREW
- 830 | *Dutch Master Perforated at the Beginning of the 21st Century.* Photo: WB
- 831 | Shooting holes in the frames at the rifle club. Photo: WB
- 832 | *Perforated Container Pavilion*
- 833 | *Modern Art – Who cares? Mon Dieux, ayez pitié de mon peuple.* Photo: WB

fit in well with the rest. Entirely in keeping with the F.I.U. tradition and the Trasthetical Litterature concept, the perforations become the motor of a new series of critical-humorous artworks: *Fire in the Holes* and *Butterplanet*. The holes are filled the very same day with text fragments from an ICN brochure. In *Butterplanet* the holes (with text) are even enlarged to the format of planets, observed closely by the (g)astronomist Kloppenburg (*edition: 3*, Museum Schloss Moyland, FIUWAC, Collection Dolf Rueb).

Kloppenburg responds with the text CULTURE SCREW CREW (A4, Reduction Alphabet). A new version of the Bien/Kloppenburg double-portrait *Dutch Masters at the End of the 20th Century* is produced and adapted to the recent developments. The old Dutch frames are taken to a rifle-club nearby with the request to provide them with bullet-holes (F.I.U. Archive); subsequently they are fitted with brass title plates, such as can be found in the Rijksmuseum: MODERN ART – WHO CARES? ... on the portrait of Kloppenburg, and “*Mon Dieux, ayez pitié de mon peuple*” on the Bien portrait. It is a critical, mocking footnote referring heartily to the “National Tragedy” of the cowardly, 1533 assassination of Stadtholder William of Orange, Pater Patriae, echoing his last words. The bullet is still stuck in the wall in Delft and has become an historical attraction. The work is also a good example of F.I.U. DEFENCE ART, a *Raum 20* tradition.

2002 Summer: From the œuvre of his deceased father-in-law, Professor Kurt Arnscheidt, Art Academy Düsseldorf, Kloppenburg assembles a first posthumous exhibition, which is shown at the Christen Gemeinde, Düsseldorf. He is praised for his selection and the non-conformist presentation.

NOTE: The following year an exhibition of Arnscheidt’s friend, colleague and F.I.U. founding father Professor Erwin Heerich is held at the same location.

2002, October 18–December 14: Takes part in the exhibition *Le colloque des chiens* Espace Nord, Liège, Belgium (drawings and photo work).

2003, March 15: *Het Parool*, “Cultural Capital Amsterdam Gets Stuck in Malaise, Fecklessness and Stagnation”, by the editors. “The Amsterdam Art Council ... If Amsterdam persists in the present lack of direction, it faces an ending as it once began, a village without a soul in the polders, devoid of metropolitan character ... Amsterdam is living on its old glory...”

2003, April: F.I.U. PAMPHLET – Open letter of protest to Mayor Job Cohen and the Aldermen of Amsterdam, by Eva Kloppenburg Arnscheidt, Düsseldorf, in the name of the family and heirs and IN THE NAME OF ART.

“ICH PROTESTIERE GEGEN DIE ÄUSSERST RESPEKTLOSE BEHANDLUNG VON KUNST UND FORDERE DIE AUFHEBUNG DER ‘GEISELHAFT’ VON KUNST, DIE BEHEBUNG VON ENTSTANDENEN SCHÄDEN UND DIE ÜBERNAME VON VERANTWORTUNG SEITENS DER STADT AMSTERDAM IN DER AFFAIRE ‘ARTCHIVE FOR THE FUTURE’ VON JACOBUS KLOPPENBURG.”

NOTE: The same protest by Eva Arnscheidt appears at the exhibition in the Water Tower, Vlissingen, 2003, but this time on a photograph of Joseph Beuys and Waldo Bien, taken by Digne Meller Marcovicz, in which both are listening with critical attentiveness during the Beuys class mammoth discussion at the Frankfurt Kunstverein, 1976 (F.I.U. Archive).

2003, November 1–29: Exhibition *Bison Caravan*, La Friche la Belle de Mai, Marseille, France. NOTE: Hilarius Hofstede, F.I.U. Amsterdam/Denmark, is the author and initiator of the Bison project.

A central theme of this project is migration. The *Bison Herd* sets out from the Århus Museum in Denmark, in May 2003, then moves on to Marseille, and is kept there, in a dramatic hangar like industrial space in darkness, as if in a cave. Thousands of visitors came to see the three hundred Bison artworks with the help of miners’ lamps. All of the artworks are donations from artists from all over the world for the *Bison Herd*. (Curated in Marseille by Hofstede and Alfons Alt). Hofstede, as author, proposes that in five years the growing herd will reach a destination in America and that the prehistory of Europe and the American wilderness will both be brilliantly illuminated by the bison. On the special request of Hofstede and other artists, Jacobus Kloppenburg produced a special *Bison Block*, fifteen works in all, ranging from a *Johan Sebastian BACH BISON*, via *ROUTE 66*, ...to the *BONBON TWINBISONS*, bison drawings on chocolate wrappings. The Kloppenburg works were given a prominent place in the exhibition: in complete darkness one had to pass through a closed theatre curtain, and enter the “Grande Cave”, the Paleo Palace, and the first works one saw at the sacred end were the Kloppenburg bisons. That was how fellow artists and the F.I.U. Marseille honoured the seventy-four-year-old artist,



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- 834 | untitled
- 835 | *Tree shelter in the garden of the studio, Lasserg, 2003.* Photo: WB
- 836 | F.I.U. public protest against the destruction of *The Artchive For the Future* by the City of Amsterdam, demanding the immediate release of the artworks held hostage, restitution for damages and the assumption of full responsibility in the Kloppenburg affair by the City of Amsterdam, 2003





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837 | *Bison Caravan* exhibition, Marseille, November 2003, with Kloppenburg Bison Block at right. Photo: WB  
838 | *Bison Caravan* exhibition, Water Tower Vlissingen, April 2004. Photo: WB

not in his hometown of Amsterdam, but in Marseille, in France. [www.bisonbison@yahoo.com](http://www.bisonbison@yahoo.com)

2004: Jacobus Kloppenburg, Lothar Baumgarten and Felix Droese are invited by the chairman of the “Gesellschaft Niederrheinische Landschaftsskulpturenachse Hoch Elten-Kleve e.V.”, Professor Christian Holland, to make a border-crossing design for sculptures along the banks of the Rhine. The advisory council: Franz Joseph van der Grinten, former director of the Museum Schloss Moyland, Professor Dr. Klaus Bussmann, Director Westfälisches Landes Museum Münster, Germany, Dr. Uwe Rueth, Director Skulpturen Museum, Marl, Germany and Waldo Bien, F.I.U. Amsterdam, Netherlands.

NOTE: under construction [info@skulpturen-achse.de](mailto:info@skulpturen-achse.de)

ART MUST GO ON ART MUST GO ON ART MUST GO ON ART MUST GO ON ART MUST

2004, April 11–May 31: Exhibition BISON CARAVAN, Water Tower, Vlissingen, Netherlands. On the invitation of Director Leon Riekwel. Curators: Hofstede and Riekwel, and for the Kloppenburg works: Waldo Bien.

The BISON HERD has meanwhile grown in size by sixty new donations, and now consists of some 370 artworks exhibited in the Water Tower. In connection with this exhibition the BISON CARAVAN and the F.I.U. Amsterdam draw attention to the dramatic affair around the life’s work of the Amsterdam artist Jacobus Kloppenburg, who celebrates his seventy-fourth birthday this year.

NOTE: Quoting from the press release: “JACOBUS KLOPPENBURG’S ARTCHIVE FOR THE FUTURE, Life’s work under threat by the municipality of Amsterdam.” In the herd of artworks, now visiting the third harbour city of Vlissingen, there is a series of works by the Amsterdam artist Jacobus Kloppenburg, whose life’s work, *The Archive* for the Future, which was originally meant to become part of the collection of the Museum Schloss Moyland, Germany, was destroyed by the City of Amsterdam at the very last moment. Instead of congratulations, the municipality sent a demolition company to carry out the promised “eviction with utmost care”, with disastrous consequences. Since October, Kloppenburg’s life’s work, *The Artchive for the Future*, has been held hostage by the City of Amsterdam, under the threat of destruction and exposed to further ruin by inadequate storage.

The artists of the *Bison Caravan* and the Free International University Art Collection, FIUWAC, present have collectively expressed the wish to decorate the upper room of the Water Tower in this Bison Caravan as a homage to Jacobus Kloppenburg, 74, and his sculpture *The Artchive for the Future*, and to protest with force, horror and indignation against the disgraceful and disrespectful handling of cultural objects, and in doing so, throwing away the national reputation of Holland as a cultural domain built up by many generations of artists.

The Kloppenburg presentation contains an overview of all documents of importance in this case and several hundred Kloppenburg artworks from the FIUWAC, press articles, video-installations and ... at the next opening ... the artist Jacobus Kloppenburg in person. On this occasion, F.I.U. poses the following

10 QUESTIONS TO THE LORD MAYOR AND THE ALDERMEN OF THE CITY AMSTERDAM

1. Does the Lord Mayor of Amsterdam support the view of his council that the life’s work of Jacobus Kloppenburg, known as *The Artchive for the Future*, is to be destroyed?
2. Does the Lord Mayor of Amsterdam support the view that the *Gesamtkunstwerk Artchive for the Future* by Jacobus Kloppenburg is the responsibility of the Building Department?
3. Has the threat of destruction (*vernietiging*) been lifted and can the Lord Mayor of Amsterdam give assurances that this threat will not be carried out?
4. Is the Lord Mayor of Amsterdam, however, aware of the fact that the current storage conditions of the *Artchive for the Future* by Jacobus Kloppenburg are destroying the collection?
5. Is the Lord Mayor of Amsterdam aware of the fact that this *Gesamtkunstwerk, The Artchive for the Future* by Jacobus Kloppenburg, now rotting away in containers, was removed in the first instance by a professional demolition company and that extreme damage was done during, and as a consequence of, this removal and later storage until today, six and a half years later?



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839 | In dialogue with his son Ilja, a student of Prof. Katharina Sieverding at the Hochschule der Künste, Berlin. Photo: WB  
840 | View at the PPP – F.I.U. protest exhibition with TRASHTHETICAL LECTURE artworks and enlarged documents concerning the continuing destruction of Kloppenburg’s sculpture *The Artchive for the Future* by the City of Amsterdam, summer 2002. Photo: WB





841 | Photo: WB

6. Is the Lord Mayor of Amsterdam and his council aware of the fact that in the course of those six years the threat of complete destruction to Jacobus Kloppenburg's *The Artchive for the Future* has not been removed and that correspondence from concerned individuals and institutions, all over the world, has been left unanswered?

7. Is it the policy of the City of Amsterdam to destroy artworks?

8. If it is the case that the Lord Mayor and his council do not wish to see the complete destruction of *The Artchive for the Future* by Jacobus Kloppenburg, what steps are they prepared to take, even at this late hour?

9. Is the Lord Mayor of Amsterdam and his council prepared to reach a fair and equitable solution, in the public domain, for Jacobus Kloppenburg's *The Artchive for the Future*?

10. Can the request of the following people, to which list countless names could be added, continue to fall on deaf ears?

COMMITTEE OF RECOMMENDATION to save "The ARTCHIVE FOR THE FUTURE"

– Walter Hopps / Senior Curator 20th Century Art Guggenheim Museum New York USA – Founding director of the Menil Collection, Houston, Texas, USA.

– Hans + Franz Joseph van der Grinten / Founders of the Sammlung van der Grinten, Museum Schloss Moyland, Bedburg-Hau, Germany.

– Chris Dercon / Director Museum Boymans van Beuningen, Rotterdam, The Netherlands.

– Ron Manheim / Adjunct director Museum Schloss Moyland Germany.

– Ferdinand Ulrich / Director Kunsthalle Recklinghausen, Germany.

– Rudi Fuchs / Former director Stedelijk Museum, Amsterdam, The Netherlands.

– Patrick Healy / Author, art critic, professor Free International University Amsterdam / Dublin and faculty of architecture, TU Delft, boardmember Free International University World Art Collection, founder Paleo Psycho Pop Magazine.

– Saskia Bos / Director Foundation De Appel, Amsterdam.

– Tijmen van Grootheest / Chairman of the board of directors Gerrit Rietveld Academie, Amsterdam.

– Frank Lubbers / Adjunct director, head curator Van Abbe Museum, Eindhoven.

– Lothar Baumgarten / Artist and professor Hochschule der Künste, Berlin, Germany.

– Luk Darras / Ambassador of Belgium, Australia.

– Katharina Sieverding / Artist and Professor Hochschule der Künste, Berlin, Germany.

– Hilarius Hofstede / Artist, founder Paleo Psycho Pop Magazine and boardmember Free International World Art Collection.

– Felix Droese / Artist.

– Laurent Jacob / Director Espace 251 Nord, Liège, Belgium.

– Eric Amouroux / Art critic, Paris, France, Sao Paulo, Brazil.

– Adrian Dannat / Art critic, New York, USA.

– Michael Rutkowsky / Artist, Cologne, Germany.

– Virgil Grotfeldt / Artist, professor Free International University, Baptist University, Houston, Texas.

– Johannes Stüttgen / Artist, author, professor Free International University, Düsseldorf, Germany.

– Alfons Alt / Artist, professor Free International University, Marseille, France, board member Free International University World Art Collection.

– Jan Hoet / Director Stedelijk Museum voor Aktuele Kunst, Gent, Belgium.

– Waldo Bien / Artist, professor Free International University, Amsterdam, founding director Free International University World Art Collection

– René Block / Director Museum Fridericianum, Kassel, Germany.

– Edy de Wilde / Former director Stedelijk Museum, Amsterdam, The Netherlands, Amsterdam.

– Sjarel Ex / Director Centraal Museum, Utrecht, The Netherlands (currently at Boymans van Beuningen).

– Babeth Mondini VanLoo / Film producer, program director Buddhist Broadcasting Service, Amsterdam, The Netherlands.

– Oeke Hoogendijk / Filmmaker, Amsterdam, The Netherlands.

– Leon Riekwel / Director Buro Beeldende Kunst, Vlissingen, The Netherlands.

– Ton van Gestel / Director Stichting Kunst in Openbare Ruimte, Amsterdam, The Netherlands.

– Evert van Straaten / Director Museum Kröller-Müller, Otterlo, The Netherlands.

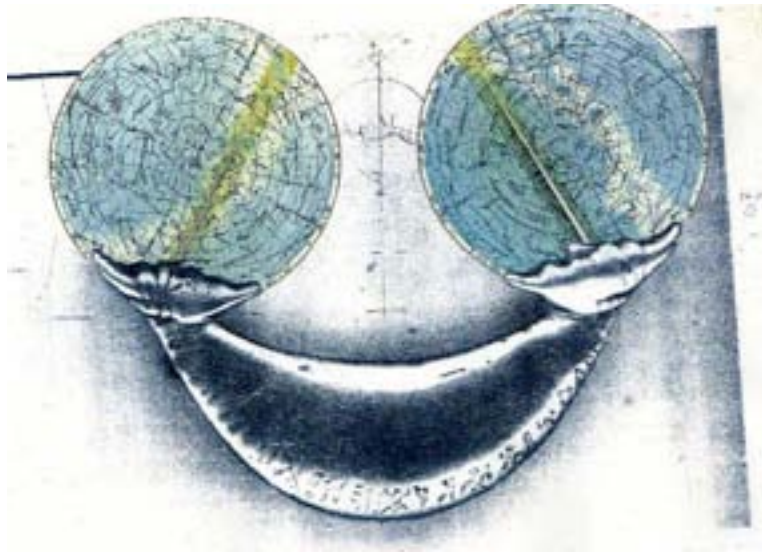
– Catherine David / Director Witte de With, centre for contemporary art, Rotterdam, The Netherlands.

– Klaus Staeck, lawyer, artist and F.I.U. founding father, Heidelberg, Germany.

842 | Photo: K







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843 | Pacific Moon Expulsion, 2005  
844 | K demonstrating the football cross.  
Photo: WB

- Steven Cadwalader, Director Jason McCoy Gallery, NY.
- Jan Willem Schrofer / Director Rijksakademie van Beeldende Kunst, Amsterdam, The Netherlands.
- Prof. Dr. Christian Holland, Chairman Ges. N.R.-Sculpturenachse Hoch Elten – Kleve, Germany.
- Prof. Dr. Klaus Bussmann, Director Westfälisches Lande Museum, Münster, Germany.
- Dr. Uwe Rueth, Director Skulpturen Museum, Marl, Germany.
- Hendrik Driessen / Director Foundation De Pont, Tilburg, The Netherlands. etc.

NOTE: The idea for this homage comes from Hilarius Hofstede and Patrick Healy. Bien selects a block of works and prepares it for presentation in accordance with Kloppenburg’s TRASHTHETHICAL LITTERARTURE concept: The exhibition is conceived of as an F.I.U. LECTURE. The needed material for showcases, frames, pedestals, etc., has to come from the street therefore, not “discarded” but “new”, in a brand-new state. Kloppenburg leaves for Düsseldorf. On the daily walks from his home to his studio, Bien assembles the ingredients along the side of the road. The material is discussed over the telephone, and at a later stage examined together, put with the artworks, and suggestions are made. Kloppenburg sometimes brings in new material. This can be a process of minutes or months. Then Bien executes it in accordance with Kloppenburg’s *Our-concept*: the blending of opposite categories. But ... in no instance may this become a house-style. A hypothesis has to be accompanied by its falsification (JEIN, a mixture of the German words JA and NEIN). Artwork and frame should become one, and form a symbiosis. This also fits in perfectly with Bien’s own “F.I.U. Open Framework Research” of previous years. Both artists investigate corresponding problems: Kloppenburg = assimilation, Bien = open frame. Bien works “on himself for Kloppenburg.” Works are sometimes signed by both of them. All the while, telephone calls are being made, the situation is discussed, things are planned, changed, added to, or removed, etc. They have the necessary experience: Since 1999, many hundreds of the 1000 FIUWAC and F.I.U.tures works have been created in this way. Things are thoroughly thought over. Finished works are displayed on a nail that happens to be available in the wall of the studio. The subsequent works are grouped around it, and thus a “block” or “group” takes form automatically. Bien speaks of “BLOCK” and Kloppenburg of “GROUP”. The connotations differ: “group” is looser, mobile, and “block” is solid and fixed. Next to

this, Bien uses the term SEILSCHAFTEN to denote his own work, a special interrelation of works, like mountaineers on a rope, of which Kloppenburg can be part. The photographs of these “*Seilschaften*” or work-groups are independent artworks in their own right, an F.I.U. assimilation lecture, guidelines of “social harmony” for future-oriented politics and culture, an aid towards European unity and beyond. The exhibition is laid out by Bien with the help of his son Sebastiaan. Bien is familiar with the round space, as he has exhibited there before. Also works from the FIUWAC are used, pastels, drawings, sculptures, objects, photos and a slide show by Kloppenburg. To provide the audience with an insight into the ongoing Kloppenburg affair, a number of documents are enlarged and put on the wall: letters from Walter Hopps, van der Grinten, Ron Manheim, municipal threat of DESTRUCTION, newspapers, articles and a new generation of F.I.U. Public Protest Artworks (F.I.U. study collection) by Hofstede, Alt, Healy, Bien... Subsequently, the video documentation of the visit with the ICN to the containers, with the text:

PLEASE FASTEN YOUR SEATBELTS

Jacobus Kloppenburg, his wife Eva and children come to Vlissingen for the opening. Bien is complimented for the presentation. Kloppenburg feels completely “at home, as if I did it all myself”, and both laugh heartily.

2004, May 4: *P/C Provinciaals Zeeuwsche Courant*, “Against the Destruction of Nature and Culture”, by Ernst Jan Rosendaal. An article on the Bison Caravan, “The top two floors are dedicated to the seventy-five-year-old Amsterdam artist Jacobus Kloppenburg. It goes surprisingly well with the Bison exhibition. Kloppenburg has been assembling strange objects all his life. Objects somewhere between artworks and ‘ready-mades’, found objects labelled artworks by the artist. Kloppenburg has literally stamped them with a red K. He thinks of his collection as a coherent artwork (just like the artists of the *Bison Caravan*, who do not mention the artist with the works), an archive which has a lot to say about the art of the twentieth century, and hence possibly also about the art of the future. But in 1997 the City of Amsterdam evicted Kloppenburg from his studio on the Lauriergracht due to a fire hazard. Ever since, his collection has been hidden away in thirteen containers. KIDNAPPED, thinks Hofstede, who strikes a blow for Kloppenburg. Therefore this exhibition of a number of objects from Kloppenburg’s curiosity collection, also features a protest. Not against a government destroying nature, but against a government destroying culture.”



845



846

845 | Düsseldorf, Neubrückestraße.  
Photo: WB  
846 | Non-Domesticated Artist Awards,  
F.I.U.tures collection.





847 | 1,5 litre Double Dutch, FIUWAC

ART MUST GO ON ART MUST GO ON ART MUST ON ART MUST GO ON ART MUST GO

2004, April 27, Founding Day

FREE INTERNATIONAL UNIVERSITY AMSTERDAM F O U N D A T I O N

Founders: Waldo Bien, Jacobus Kloppenburg, Patrick Healy and Eliane Gomperts.

Certificate composed by notary M.J. Meijer, Amsterdam

The foundation has the following goals:

- To support and enable activities taking place in the spiritual context of the “Free International University”, as principally defined by Joseph Beuys, Heinrich Böll and others.
- To carry out interdisciplinary research and education.
- To produce publications and exhibitions and to carry out social projects and activities in the fields of art and science, ecology of the future, socio-economic models, questions of law, archive keeping and the transference of knowledge.
- To assemble study collections (FIUWAC) and educational aids, all in the broadest definition of the word and in a free international universal spiritual domain, and to visualise worldwide the process of social sculpture and subsequently everything related to it.

NOTE: Dr. Brendan O'byrne is present for F.I.U. Dublin (F.I.U. Archive).

2004, 26 August: *De Volkskrant*, “Art in the Netherlands Has Lost Connection”, by Rutger Pontzen. “Over the past fifteen years, the Netherlands has entirely lost its connection to the international art world. ... As solid as the image of museum-country was in the past, it has now been bartered. The tide is dead in the Netherlands.”

NOTE: This criticism comes from four renowned foreign museum directors: Harald Szeemann from Switzerland, Kasper König from Germany, Jerome Sans from France and Frans de Baere from Belgium.

2004, October 14, and on the same day 7 years later...

*PPP Paleo Psycho Pop*, no. 29, with an “in progress” version of the Kloppenburg “all-in-one” biography and overview of his works 1930–2003.

At this point I (Bien) will stop, to prevent time from getting ahead of us. Jacobus Kloppenburg is alive and healthy, reads Rudolph Steiner, creates art as usual and takes an interest in the work of young artists. He seldom comes to Amsterdam.

Landlord Ruska, a.k.a ‘the Pelican’, collects the rent for his luxury apartments every month. The damage caused has, as yet, not been compensated. The Lord Mayor of Amsterdam, Schelto Patijn, now Job Cohen, and the aldermen have never responded to the letter from Hans van der Grinten, Director of the Museum Schloss Moyland in Germany (October 1997). Nor to any of the hundreds of other letters and appeals that followed. The 10 Questions have also been left unanswered. The art council wants to advise the City of Amsterdam in the case Kloppenburg, but the Mayor and aldermen stubbornly refuse to ask them for advice. Thousands of Kloppenburg works are now rotting away in containers. Amsterdam has started an advertising campaign with the slogan: “ **I Amsterdam**”. State Secretary Medy van der Laan has repeated the stance of her predecessors in a recent letter to F.I.U. Amsterdam; the City of Amsterdam has to solve its own problems. The F.I.U. Amsterdam goes on doing what it has always done: Social Sculpture, FIUWAC, Archive, study, interdisciplinary research, networking, lectures, exhibitions, publications, artwork F.I.U.TURE

WIR PROTESTIEREN GEGEN DIE ÄUSSERST RESPEKTLOSE BEHANDLUNG VON KUNST UND FORDEREN DIE AUFHEBUNG DER ‘GEISELHAFT’ VON KUNST, DIE BEHEBUNG VON ENTSTANDENEN SCHÄDEN UND DIE ÜBERNAME VON VERANTWORTUNG SEITENS DER STADT AMSTERDAM IN DER AFFAIRE “ARTCHIVE FOR THE FUTURE” VON JACOBUS KLOPPENBURG.

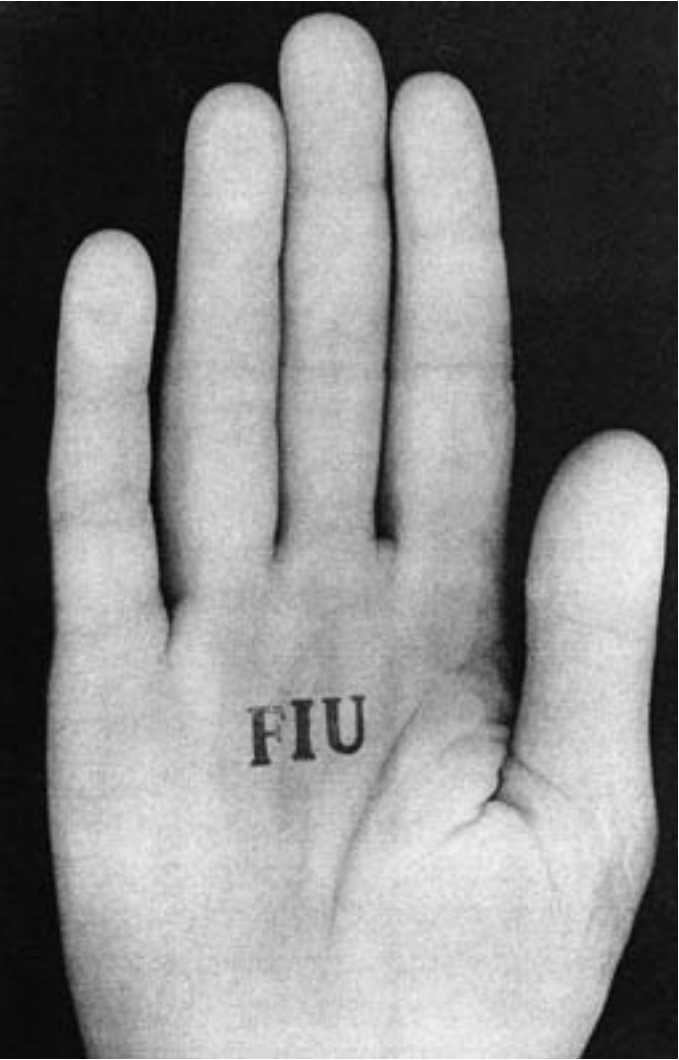
WE CONGRATULATE JACOBUS KLOPPENBURG ON HIS SEVENTY-FIFTH BIRTHDAY

January 1, 2005, Lgr. 123, VI WALDO BIEN Hüte die Flamme

March 20, 2005, 7 am Pacific Time :  
Walter Hopps died in Los Angeles.



849



848

848 | Hand with FIU. Photo: WB  
849 | Waldo Bien: ‘et voilà’ .FIUWAC  
850 | Hanging upside down. Photo: WB



850



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851 | Untitled double exposure, 1979

Note: In June 1997 K paid a visit to the Goetheanum in Switzerland, a last chance to closely study the original interior before it was (also) totally renovated. A series of documentary photos of its scaffolded interior was later doubled with the Lauriergracht in Amsterdam.



## PHOTO CREDITS

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all Notes by Waldo Bien

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