

Binder Archives



Participants

Temporary Services presents:
Binder Archives
Portable Traveling Exhibitions
Featuring:

Lori Couve
Jim Duignan & The Stockyard Institute

Céline Duval

Marc Fischer

Melinda Fries

Harold Jefferies

Rob Kelly & Zena Sakowski

Jakob Kolding

Josh MacPhee

Alexis Petroff

Peter F.A.N. Redgrave

Bruno Richard

Elyce Semenec

Street Flyer & Public Notice Archive

+ a project by [REDACTED] with:

ANAIS, Angela Altenhofen, Jennifer Bauer &

Karen Gollrad, Julie Cabell, Raina Cowan, [REDACTED]

[REDACTED] Diane Green, Shawna Holman, Antonia B.

Johnston, Maire Kennedy, K. Madeleine Kohler, Lo

Art, Kelly Marie Martin, Erika Mikkalo, Cynthia

Plaster Caster, Phloe, Melissa Schubeck, Sister

Serpents, Anne Van der Linden, Laural Winter and

Elizabeth Yokas

Temporary Services

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Front Cover: Alexis Petroff, photo from his "No Rubbish" binder



Lori Couve

“Collections of Binders, Collages & Drawings, Colored Copies, Prints & Photographs”

Lori Couve is constantly drawing. She would never stop if she didn't have to. She is one of the artists in the Media Art Center at Little City Foundation in Palatine, Illinois a short drive from Chicago. She comes to the studios at Little City several times a week. She works from the minute she gets there until the time she has to leave. She is usually the last artist in the studio at the end of the day. We often have to remind her to eat her lunch, which she does as she continues to draw incorporating spills just as easily as she would draw an insect. Lori resumes work when she gets home and I imagine works until she is too tired to continue. Lori happily made a binder for Binder Archives. Nearly all of these new drawings and collages were made specifically for the exhibition.



Detail of the self-portrait on the cover of Lori Couve 's binder

Jim Duignan & The Stockyard Institute

“Gang Proof Suit”

The development of this project was initiated through a series of conversations with a group of youth in the Back of the Yards community of south Chicago. We have directed our explorations to address and confine selected conditions (power, violence, poverty, abuse) situated within the young people’s lives as a primary subject of study. This project is not a singular reflection on a disorder nor is it a documentary of works cited simply through moderate descriptions and the images that stand in for them. It is a deliberate examination of that space in-between. A space that requires study of what remains inescapable in the lives of unsuspecting youth who have limited opportunities to address that which is internalized. Our primary work is dialogical.

The creation of a gang-proof suit is a two-part investigation. To examine the initial phase [Research and Development], we explored six areas of inquiry identified within the Back of the Yards community that proved reasonable and relevant to what this project was intended to illuminate. Terms such as habit, hardware, hate crimes, harass, help, and home were determined as elements to both the space in which we chose to work and necessary ingredients to the eventual construction.

The ‘gang proof suit’ has secured the promise of dialogue that has been as elevating as it has been streamed with irony. Questions of mobility, safe passage, police protection, and the deadpan deliveries of murdered friends, brothers, and cousins marked and regularly intersected our conversations with a casualness and casualty of each event detailed. The drawings, sketches, photographs, found images, film stills, schematics, and data assisted us while we placed them strategically on the wall which became more consistent to the aesthetic of a strategic military maneuver than a critique.

- Jim Duignan

G.P.S





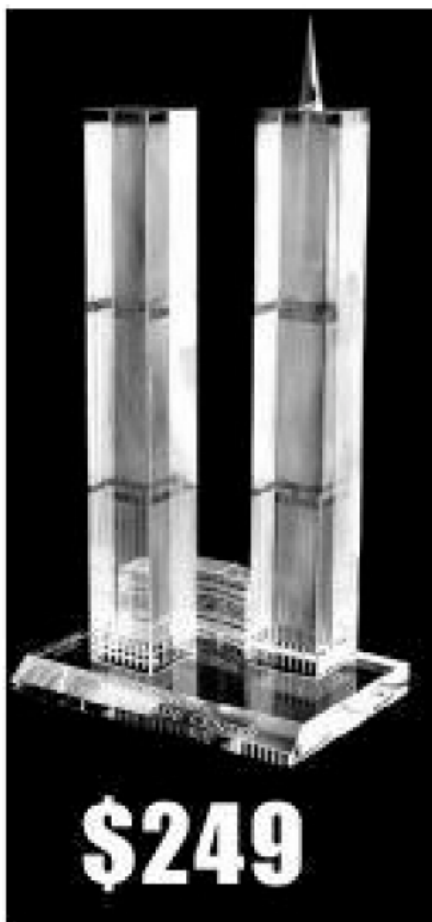
Céline Duval

“Tilt Tilt”

For “Tilt Tilt”, French artist Céline Duval draws upon her vast photo collections. With an incredibly keen eye, she exposes witty, precise, and surprising relationships between commercial postcards, found images from family



albums, mass media photos and personal snapshots. Background details move to the foreground, and the unnoticed takes on primary importance as Duval re-directs our eyes. This binder of color photocopies is an 80 page survey of her work from this ongoing series.



Marc Fischer **"World Trade Center Archive"**

Since the destruction of the World Trade Center towers, we are left with only images and facsimiles of what once was. With all of the emotional charge that images of those two arrogantly designed skyscrapers now carry, the towers have suddenly become eerily present in many forms that never seemed related or had a meaningful visual association. This binder is a collection of World Trade Center resemblances, forced comparisons, unconscious approximations, never-to-be-realized home-spun memorial proposals, and twin towers replacement suggestions by amateur architects. It also includes some of the numerous commemorative kitsch statuettes and paintings, children's drawings of the attacks, and a number of World Trade Center memorial tattoos. Over 65 pages.

ROCKS. TONIC. JUICE. MAGIC.

BACARDI LIMÓN

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A 1998 Bacardi Ad with an image based on the Twin Towers.

Melinda Fries

“Memory Map”

For the past ten years I have been saving small items of a personal/sentimental nature. At this time I have over 170 items archived in ten binders. What I remember regarding the contents is written on the label of each page. The labels are not written at the time the object is saved - I might decide to include something years later. The result is a memory map - always changing with where I am situated in the present. Binder #1 of 10 has been included in *Binder Archives*. Below is an example.

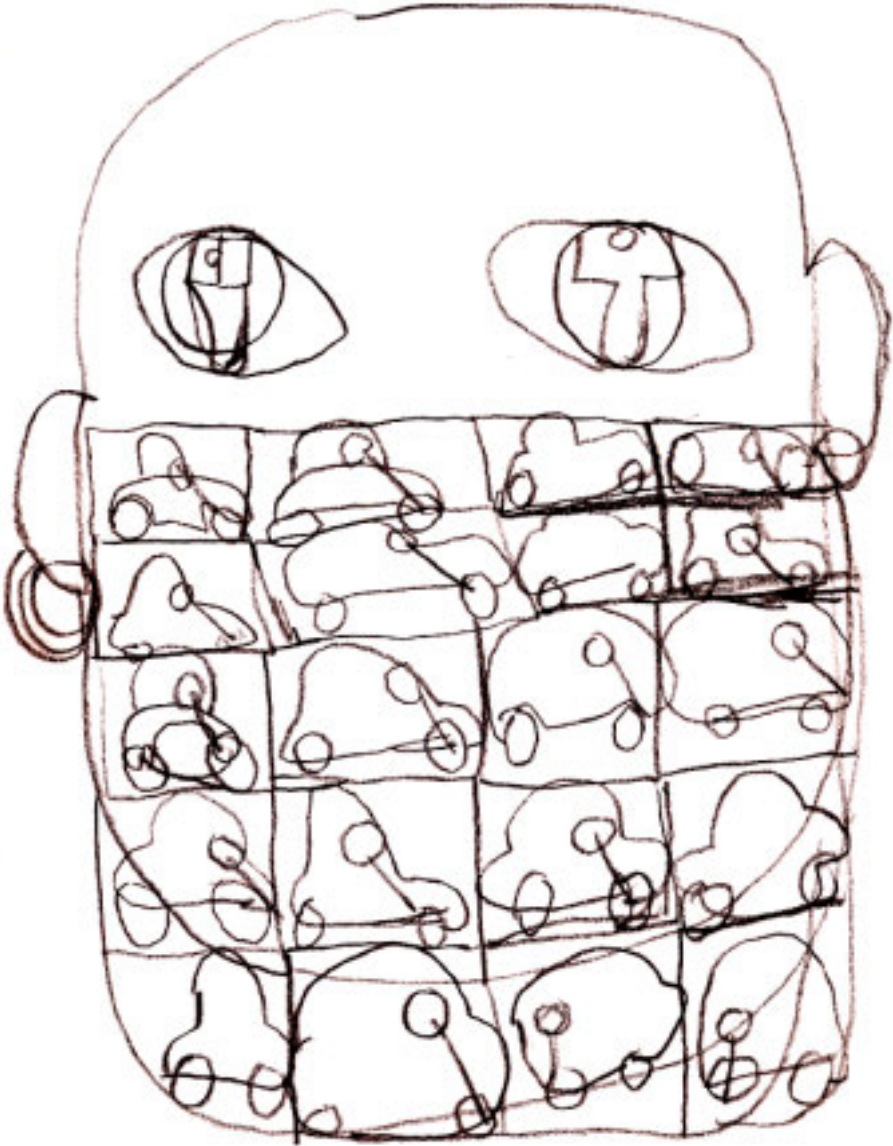
- Melinda Fries



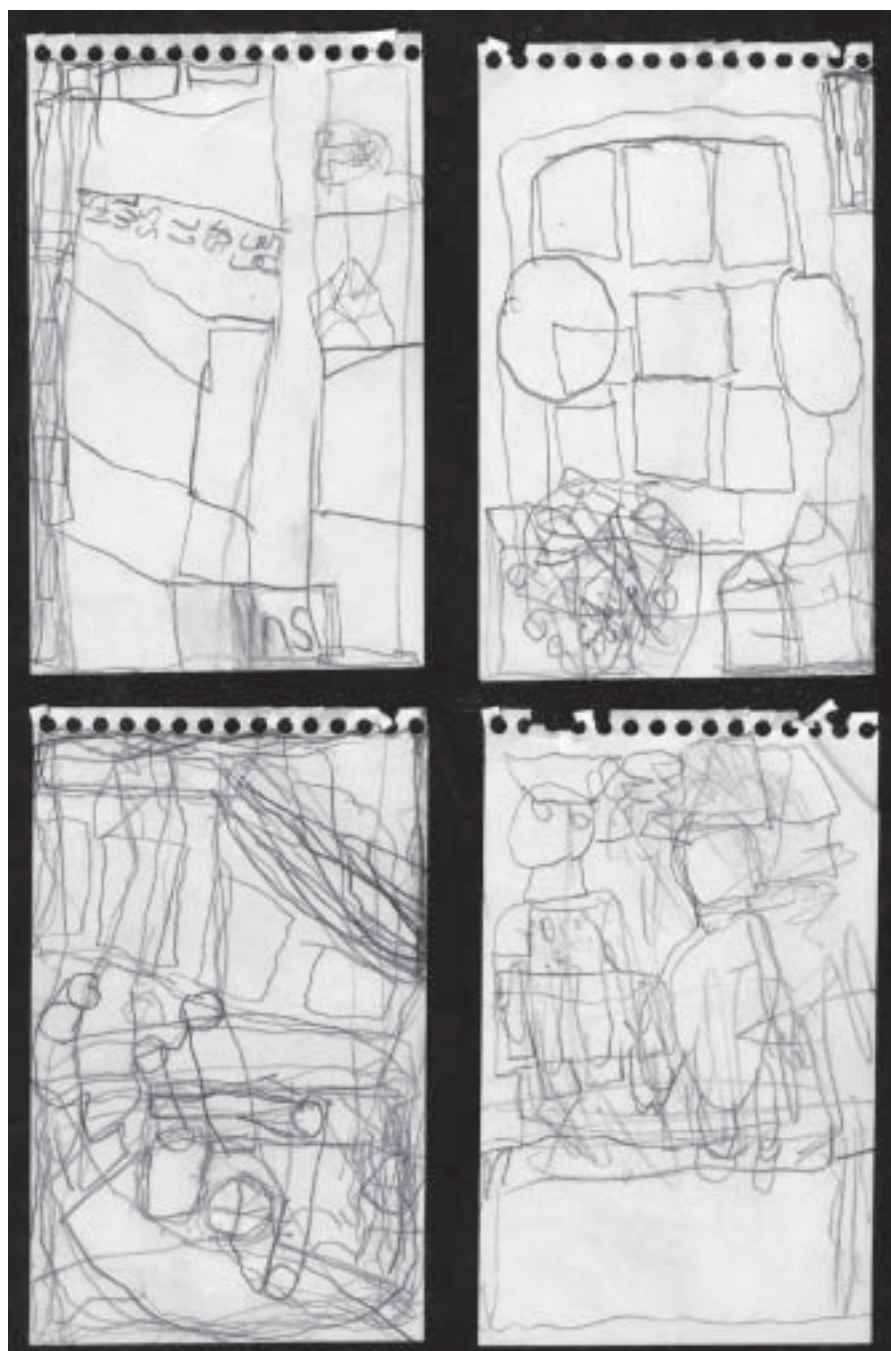
**I bought a coffee there every day.
And every day I said 'no bag
please'. And every day they
put the coffee in a bag.**

Harold Jefferies

“News Channel”



Harold's binder contains a collection of original drawings.



Four drawings by Harold Jefferies

Rob Kelly & Zena Sakowski

‘The Game of Self Indulgence’

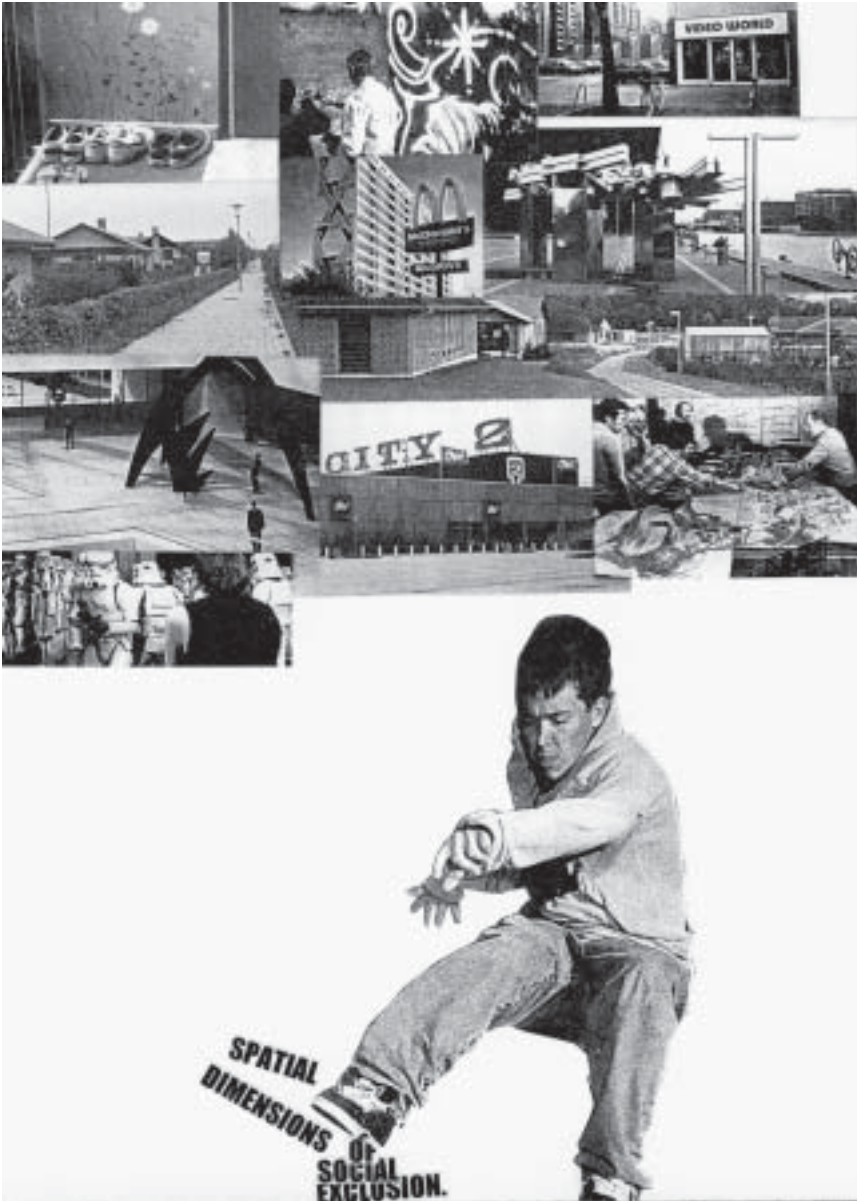
SELF
INDULGENCE
THE GAME OF
UNNEGOTIATED



Jakob Kolding

[No Title]

Collages, posters, photos, and copied texts all relating to issues such as urbanity, gentrification, popular culture, utopia, suburbia, space, place and everyday life. 80+ pages.



Josh MacPhee

"Street Expressions"



This binder is a collection of over 300 photographs I've taken in the past 7 years documenting varied forms and layers of street expression, from outright political scrawl to graffiti characters to decaying layers of spraypaint. These photographs are only a miniscule portion of the visual data in our daily landscape that can help us understand how human beings interact with their environments and each other. A close look will hopefully reveal a cache of information about the complicated (and simple) strategies different people, from urban teenage youth to city workers, use to negotiate the minefield of private and "public" space capitalism has created out of our world.

- Josh MacPhee

Alexis Petroff

“No Rubbish”



The binder contains images of shopping carts and scrapper trucks filled with material.

The photographs of shopping carts, used by people on the streets of Chicago, were taken on bicycle commutes to and from work, 1999-2003.

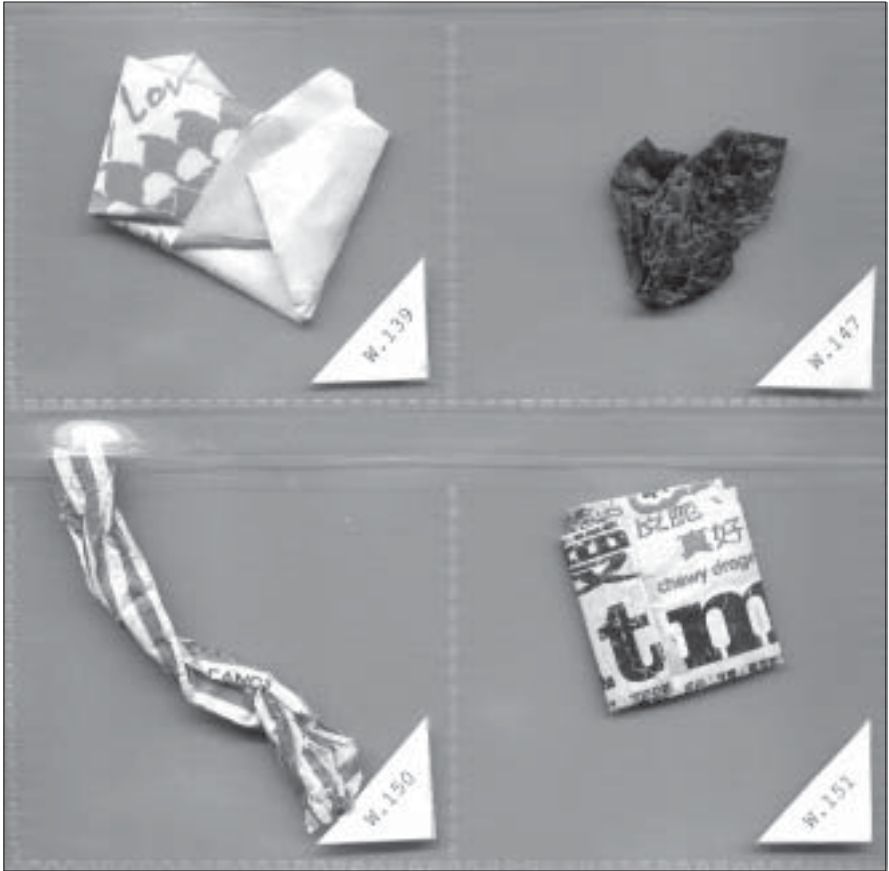
The truck photographs were shot outside a Chicago scrap yard while on bicycle shopping trips, 2003.

The piled materials often look painterly or sculptural. These mobile accretions also serve the important purpose of recycling. They are a part of a viable solution to ecological sustainability.

- Alexis Petroff

Peter F.A.N. Redgrave

“The Foldings Collection”



The Foldings Collection has been maintained for nine years. Each piece is sorted by material and numbered according to the order of arrival. There are currently over 900 catalogued foldings. Selection II has 144 examples spanning the range of materials as well as the collection's history. The first foil, once named 'The Louisiana Purchase', has been included. This piece provided the catalyst for the entire undertaking.

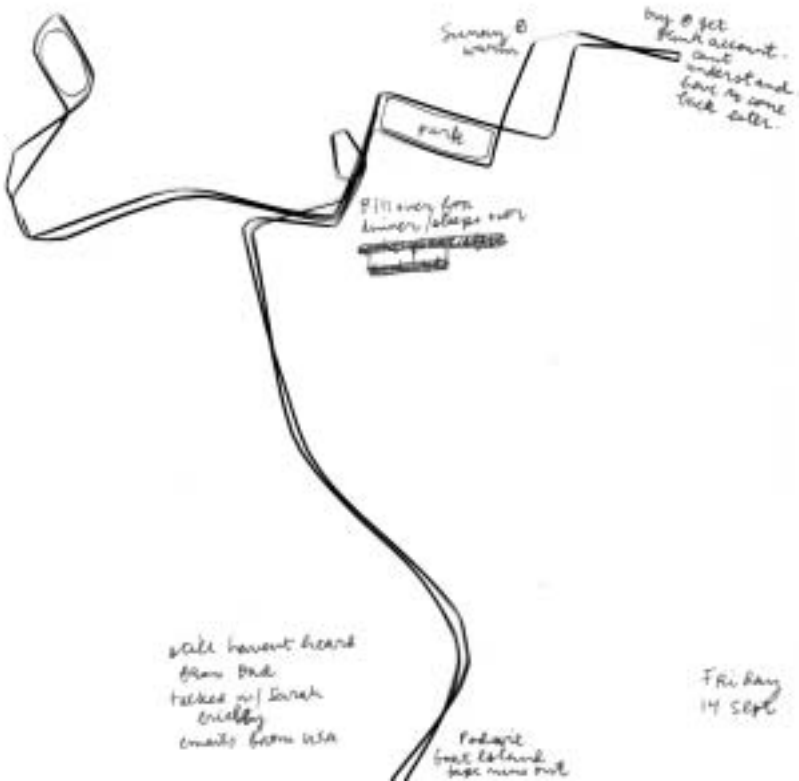
- Peter F.A.N. Redgrave



Bruno Richard

“20 Ans de Merde / 20 Years of Shit”

An uncompromising and exhausting 230+ page survey of drawings, photos, writings and ephemera from this Paris-based artist. Compiled from books and mailings of thousands of papers sent by the longtime publisher of *Elles Sont de Sortie* ("wiz Pascal Doury -Dead Now- begun in 1976"). Bruno Richard has made over 62 self-published books and booklets that are "non-institutional" (often by force and because they have been refused publication) "kind of dirty artist books, named by default, marginal, kind of underground projects." Taken from twenty years of taboo-smashing, obsessions and perversions, terrorist love, sexy police, white & black vomit, banal suicide, sex and death maladi, afrikan baohaos, catholic pornography, dirty love autopsies, nazi tortures, and dead end loves. "Kind of dirty" is the understatement of a lifetime.



Elyce Semeneć

“Moving to Berlin - Travel Diary: Sept. – Dec. 2001” and “Choreography Notes For a Musical, Nov. 2000”

“I made these drawings the first few months I moved to Berlin, when my perception and awareness of where I was, was constantly shifting. I was basically a tourist those first months as I was starting a new life, in a new place, where I didn't even speak the language. Mapping out the daily paths I traversed by foot, bike or public transportation became the journal that helped me locate myself physically and experientially in my new environment. The physical mapping performed by my body as I traveled throughout Berlin was then shrunk to a two-dimensional reference map of lines, locations & people met. The second part of the binder consists of maps, or notes, for choreography. These maps are drawings of combined subway maps that were used as the basic lines of movement in a performance I made a couple years ago. In this case, the dancers embodied the drawings as they read the drawings as instructions for movement.”

- Elyce Semeneć

Street Flyer & Public Notice Archive

Over 130 pages of poignant, provocative, personal, idiosyncratic, and downright bizarre street flyers and public notices recovered from free newspaper dispensers, college campuses, political actions and found taped to walls and attached to traffic poles. This survey also includes several larger collections including 57 pages of "Ancient Order" flyers that were found in Chicago from 1999-2000. Collected and compiled by Temporary Services with contributions from Michael Wolf, Anthony Elms, Daniel Tucker, and others.

FLASH AND TRASH CLARINET BASH
E.C.L.E.C.T.I.C R.E.P.E.R.T.O.I.R.E

YALE CLARINET STUDIO:
DANIEL FRIBERG
BENJAMIN BARON
JUSTIN O'DELL
HYON-SUK KIM

PIANO:
DAVID DANIELS

NO CASH
AFTERWARDS HASH
(FREE FOOD)

HITCHCOCK HALLS
GREEN ROOM
SAT. 1 9:00 PM

COME AND SCREAM

Flyer for a student concert found at University of Chicago

HOLY GOD
HOLY MIGHTY ONE
HOLY IMMORTAL ONE
HAVE MERCY
ON US AND ON
THE WHOLE WORLD
AMEN

The Jesus Prayer Flyers – from the “Street Flyer & Public Notice Archive”

Starting in 2001 a small variety of religious flyers began to appear inside free newspaper boxes at two primary Chicago locations: next to Harold Washington Library at State and Van Buren, and directly in front of the nearby Walgreens on State and Jackson. The same photocopied hand-scrawled messages were distributed repeatedly on different days. Other variations include crude collages celebrating Jesus. Recently the flyers stopped circulating for about five months, only to return again, in the same places and photocopied from the same scrawled masters.

“We Like Dick”

A project by [REDACTED] with: ANAIS, Angela Altenhofen, Jennifer Bauer & Karen Gollrad, Julie Cabell, Raina Cowan, [REDACTED] Diane Green, Shawna Holman, Antonia B. Johnston, Maire Kennedy, K. Madeleine Kohler, Lo Art, Kelly Marie Martin, Erika Mikkalo, Cynthia Plaster Caster, Phloe, Melissa Schubeck, Sister Serpents, Anne Van der Linden, Loral Winter, and Elizabeth Yokas

“Women’s libidinousness is either repressed or held against them.”

-Susan Sontag

Penises are silly. Their owners frequently seem to be inordinately proud of their mere existence. I conceived of ‘We Like Dick’ for the binder project out of the hope that women would engage in a celebration of cock, laugh at it, interpret it as an object of pleasure, bemusement, or disappointment, but the submissions reflect inevitable ambivalence, that is to say, reality. The more compelling or comic aspects of the phallus were accompanied by submissions recollecting rape or romantic betrayal. Ultimately, I decided to include all rather than exercising editorial control. It was more important to me that the contents of the binder reflect a range of honest voices than subscribe to my preconceived structure, a perception of prick colored by wishful thinking, that the presence of penis is a consistently happy experience for women. Apparently not.

I also selected the subject ‘We Like Dick’ precisely because that is the last thing that women are supposed to say. The absurd virgin/whore dichotomy still exists, and women are not supposed to acknowledge that they can, indeed, like sex. So a particular thanks to all contributors, women who are willing to stand up and declare that they have experiences with, thoughts about, and memories regarding their own genitals and others’.



Anne Van der Linden: "Ironing"
Print of Black Ink Drawing
From "We Like Dick"

Binder Archives

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about Binder Archives

Binder Archives is a portable exhibition that is designed to travel with the greatest of ease. In Binder Archives, three-ring binders and their European equivalents are used as a mode of presenting or containing large quantities of material and information. For this project, individual artists, exhibition organizers, creative people, archivists and groups have produced binders that they have filled with photographs, drawings, documentation, photocopies, printed ephemera, tactile objects, or any other material that can be punched with three holes or stored in a binder. Each binder is a self-contained project or archive of a person's or group's work. Some of these individual binders contain as much material as one might expect to find in an entire exhibit or a book. Viewers can freely handle the binders just as they might browse through books in a reference library.

The project Binder Archives is easily unpacked and installed in a matter of minutes. Everything that is needed for the exhibit fits in a single modified hard foam plastic case. The case is large enough to hold between ten and twelve binders containing over one thousand pages of material. It can also store over 100 free booklets, posters, and two folding chairs. The case is suitable for indoor or outdoor use. It is lightweight, resistant to rust and corrosion, and made from plastic with a strength that is topped only by metal. The case can be checked into the body of an airplane as luggage. One person can wheel Binder Archives down the street and unpack as much or as little of the work as can be displayed at a particular site. A site with tables or desks is ideal, but a floor will suffice. Walls are unnecessary. As with all Temporary Services projects, free booklets about Binder Archives will accompany all presentations. A poster will be used to mark locations or advertise publicly. This Exhibition Guide can be changed and re-published as old binders get replaced with new ones.

With Binder Archives, Temporary Services has developed a strategy for bringing large and complete projects to different audiences in an active manner. This means finding spaces that are available inexpensively or for free, using other institutions on a short-term basis, using the homes of friends in other cities, using publicly trafficked space in new ways and finding affordable ways to present exhibitions internationally.