

# ID Officers

/

## My Frenchness @ the Third Table

2019, multi-media installation, various sizes

2019, HD video, color, sound, 26'10"

The installation is composed of the three tables in the different sections of the exhibition space. Each table holds a thread of the initial archival materials used for the production of the final video essay. The tables are marked by letters: a, b, c.



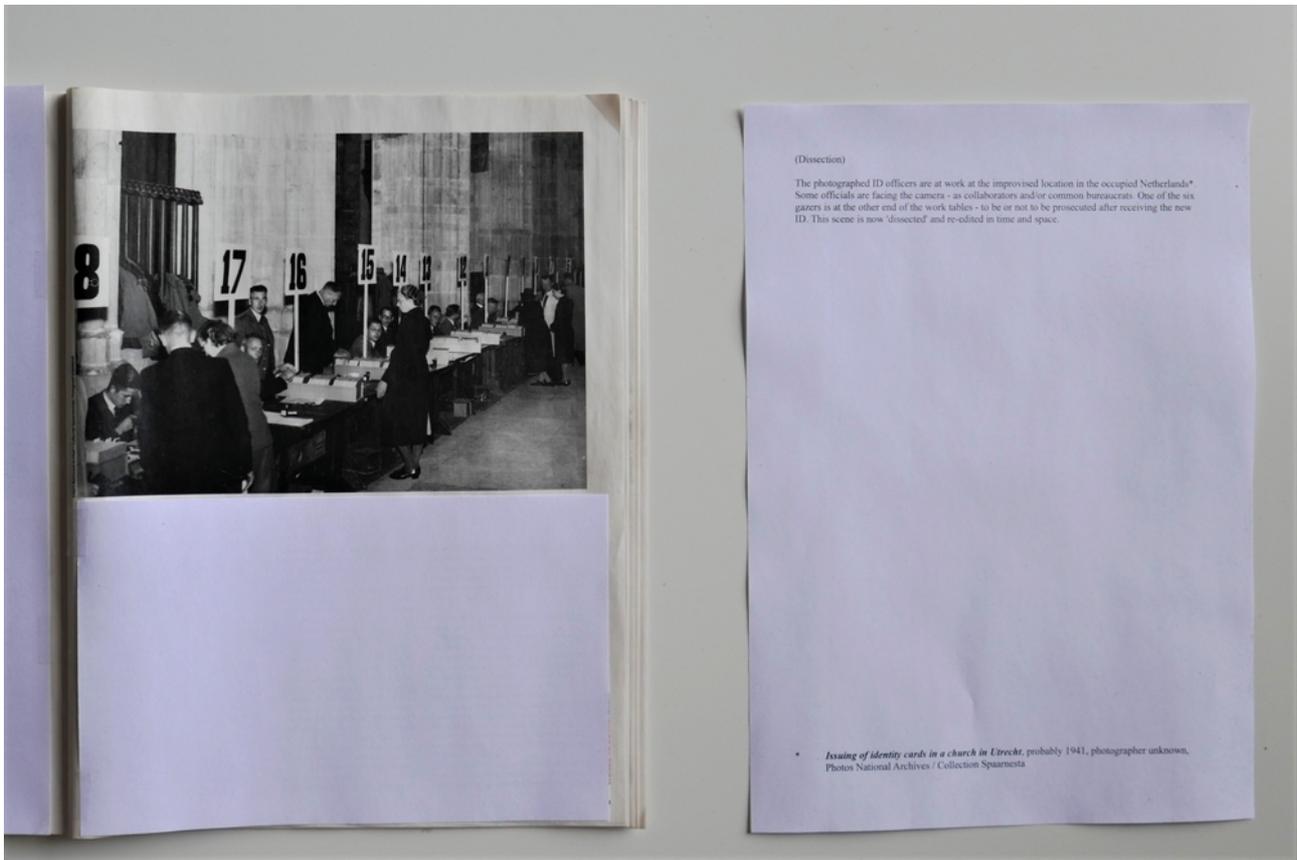
The overview of the three tables of the installation *ID Officers*, 2019

**a. (Dissection)**

The photographed ID officers are at work at the improvised location in the occupied Netherlands in 1941. Some of the captured persons are gazing at the camera. This scene is 'dissected' and re-traced in the six portraits throughout the first half of the installation space.

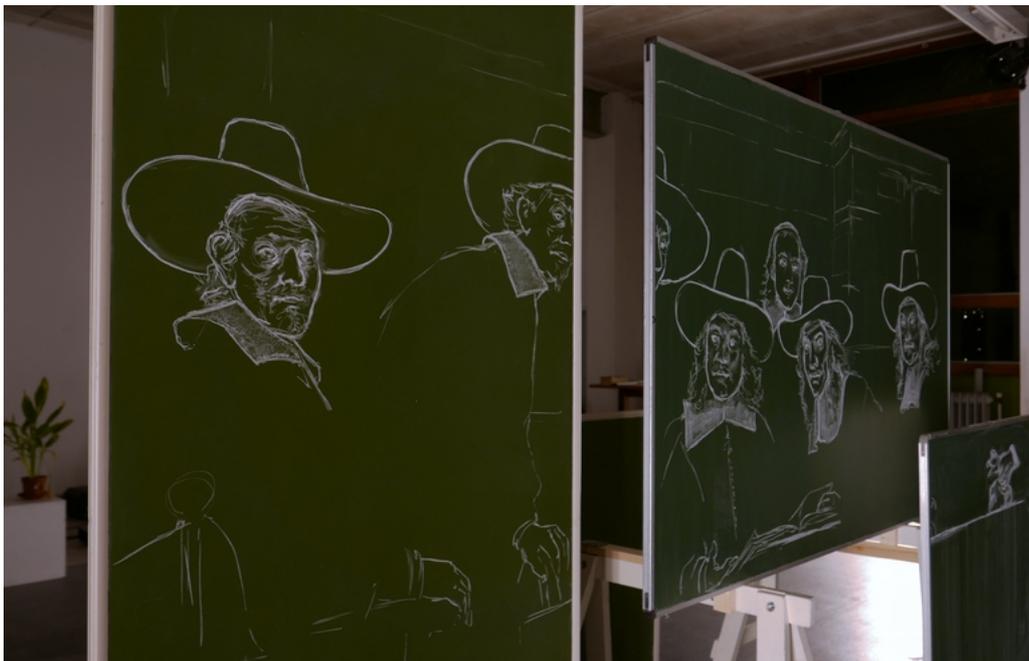


The details from the installation *ID Officers - a. (Dissection)*, 2019



## b. (Recasting)

During the Dutch Golden Age, the new class of merchants was ordering the oil painted ID's to enter history. In the middle of the space, on the four chalkboards, there is the life-size study after Rembrandt's *The Sampling Officials* (1662). Irregularly on the chalkboards are projected the series of the six photo fragments.





The details from the installation *ID Officers - b. (Recasting)*, 2019

**c. (Confession)**

The synthesis 'at the third table' reconnects the presents of the Dutch (and broader European) society at the moment of rising demands by the demagogues to rethink the cultural identity and the the national heritage.

The third table compiles the various materials of my research regarding a certain 'cultural Frenchness'.





The details from the installation *ID Officers:c. (Confession)*, 2019

Next to the third table is the projected video with a hearable voice-over of a person in an identity crisis. The video essay - *My Frenchness @ the Third Table* - teases around the following issues:

- collaboration and resistance during an occupation by a foreign power
- dialectics between an oppressed and dominant culture
- confused class position of 'modern' art producer (after Rilke's Notebooks)
- deregulated/flex work vs. political life (after Hannah Arendt)
- dynamics between model/actor & artist/film director relating to broader art history



Video still: *My Frenchness @ the Third Table*, 2019

The resulting video essay is a dialectical montage of multiply quotations, among others:

Thierry Baudet, *Liberated from any Destination*, 2018

Walter Benjamin, *Arcades Project*, work-in-progress, 1940

Julia Kristeva, 'The Example of France' in *Hannah Arendt*, 1999

Jean-Luc Godard, *Passion*, 1982

Rembrandt van Rijn, *The Sampling Officials*, 1662

Rainer Maria Rilke, *The Notebooks of Malte Laurids Brigge*, 1910

online video

26'10"

<https://vimeo.com/351446404>

password: confession



Video still: *My Frenchness @ the Third Table*, 2019