

**“ALL HISTORY IS CONTEMPORARY HISTORY”**  
Benedetto Croce

\*

- How is history being produced?
- What is written, what is said and what is physically preserved?
- Can history be taught as a single coherent narrative or a series of competing narratives?
- Should history be constructed by artists or written by philosophers as Benedetto Croce views it?

**Historiography is the study of the history and methodology of the discipline of history and has a number of related meanings**

- Firstly, it can refer to how history has been produced: the story of the development of methodology and practices.
- Secondly, it can refer to what has been produced: a specific body of historical writing.
- Thirdly, it may refer to why history is produced: the Philosophy of history. As a meta-level analysis of descriptions of the past, this third conception can relate to the first two in that the analysis usually focuses on the narratives, interpretations, worldview, use of evidence, or method of presentation of other historians.

The theoretical practice of history or historiography can be treated by different methods as: *how, what, why and who*. It can also be achieved through various mediums as: writing, picture, drawing and installation.

*This work, which goes along with the exhibited body of work (which consists of six works under the overall title: *100 Ways To Relate To History*) draws parallels to the processes of historical practice and explores historiography by questioning the human's production of and interaction with history on a meta-level.*

The work is approached by various mediums and methods: The List/A Map, The Signage, The (framed<sup>1</sup>) Photographs, The Line<sup>2</sup>, The Reconstruction<sup>4</sup> of a Reconstruction and This Text<sup>5</sup>.

**1** In photography framing is not only the physical frame around the picture but also a technique used to bring the focus to the subject. Frames serve the double purpose of making a more aesthetically pleasing image and keeping the focus on the framed object(s).

**2** A frame, in social theoretical terms, consists of a schema of interpretation — that is, a collection of anecdotes and stereotypes—that individuals rely on to understand and respond to people, surroundings, events, history etc. People have, through their lifetimes, built series of mental emotional filters. They use these filters to make sense of the world. Their frame or emotional filters influence the choices they then make. Framing is so effective because it is a mental shortcut and provide people a quick and easy way to process information. This gives the sender and framer of the information enormous power to use these schemas to influence how the receivers will interpret the message. According to Susan T. Fiske and Shelley E. Taylor, human beings are by nature “cognitive misers”, meaning they prefer to do as little thinking as possible.

**3** “The lines of black paint you’ll see on the ruins indicate which parts are the original remains and which parts are reconstructed”. (Lonely Planet, Israel & the Palestinian Territories, p.337)

**4** The fortress wall of Masada, the original and the reconstructed, is seen in the South District of Israel on top of an isolated rock plateau, or horst, on the eastern edge of the Judean Desert overlooking the Dead Sea. After the First Jewish-Roman War a siege of the fortress by troops of the Roman Empire led to the mass suicide of the Sicarii rebels. “They’ll never take us alive” which became the “Masada Complex” and figures prominently in the Israeli psyche today. It was fortified between 103 and 76 BC.

**5** *“All history is contemporary history”*  
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The theoretical practice of history or historiography can be treated by different methods as; *how, what, why and who*. It can also be achieved through various mediums as: writing, drawing, picture and installation. This body of work (which consists of six works) draws parallels to the processes of historical practice and explores historiography by questioning the human's production of and interaction with history on a meta-level. The work is approached by various mediums and methods: The List, The Signage, The (framed<sup>1</sup>) Photographs, The Line<sup>2</sup>, The Reconstruction<sup>4</sup> of a Reconstruction and This Text<sup>5</sup>.

1. *100 Ways to Relate to History*
2. *Events*
3. *Adamas*
4. *Illusory Areas*
5. *Mise en Abyme*
6. *The Complete Guide*

My aim is to review historiography

- Can you only get a blurred picture of the past from where you stand in the present moment? Or to frame it in another way, is the past being reproduced in the present?
- How is it possible to proclaim a space, place or event to be something valuable, when there isn't any first hand evidence or testimony?
- How does causality influence on historiography?
- Who and what decides when history is history – and why?
- Is there one truth or many truths? One history or countless ways of telling *the history*?

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I find it compelling to look at the mechanism of when an historical event is altered into a legend, and to see how the selection plays a creative role and can become an almost fictional process that rises above reality, sometimes to such an extent that fiction not even sought veiled. The collective story or a consensus can even be strengthened by the common acceptance of a fictitious history that maintains power. My role in this specific work activates and addresses topic concerned history writing by de- and reconstructing myth. Like the boy in Hans Christian Andersen's “The Emperor's New Clothes” who argue against the emperor's nudity and break taboos, the work exposes something we already know, but the information takes form of a symbolic act. Art can thematise the mechanism poetically without just carry facts.

**“... underneath each picture there is always another picture.”**  
Douglas Crimp

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Benedetto Croce

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Price :

## THE COMPLETE GUIDE

TO  
THE EXHIBITION

100 WAYS TO RELATE TO HISTORY

Are produced in the direction of  
Malene Nors Tardrup

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2. *Events* <sup>7</sup>

3. *Adamas* <sup>3</sup>

4. *Illusory Areas* <sup>9</sup>

5. *Mise en Abyme* <sup>10</sup>

6. *The Complete Guide* <sup>1</sup>

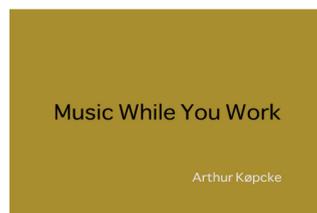
### 6 *100 Ways to Relate to History*

100 words and a short explanation of the word addresses the topic; *history*. The text is sampled from Wikipedia, the free encyclopedia. The work is displayed as a tourist pocket map, installed un-folded and showing both the front and the back.

88x60 cm./ printed on both sides. Ink on paper

### 7 *Events*

Various places inside the exhibition space of the Sct. Nicholas Church are ten signage installed. On the signage are the titles of different FLUXUS events, which took place in the Church in 1962.



8 x 12 cm. Brass



100x120 cm. Inkjet print on Hahnemühle Baryta paper. Dibond mounted, wood frame and glass

### 9 *Illusory Areas*

An illusory black line, running on the outside wall of the Sct. Nicholas Church building, indicates the height of the imaginative preservation of the original remains after the thunderstorm damages and the big fire in Copenhagen in 1795.

### 10 *Mise en Abyme*

*Mise en Abyme* is a mirror of a mirror or a reconstruction of a reconstruction. The installation is a reconstructed part of the reconstructed wall, including the black paint line, which is seen in the photograph *Adamas*.



A reconstruction of a reconstruction

11 This text (you have just been reading or are about to read)

NB! For more information, you could also read the exhibition catalogue text, written by Marie Brun Yde (sorry the endnote function is confused, please see footnote below\*\*)

12 From "Billeder inden i billeder... - Malene Nors Tardrups afbildninger" by Marie Brun Yde. Exhibition catalogue, Åfgang 2011. (For an English version of the exhibition text\*\* "Pictures inside pictures – depictions by Malene Nors Tardrup" please see: [www.tardrup.com](http://www.tardrup.com))