

“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 writing can be treated by different methods as: how, what, why and who. History writing can also be realised through various mediums such as: writing, picture, drawing and installation. This text, which goes along with the exhibited project (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 production of and interaction with history on a meta-level. My work is approached by various mediums and methods: The list/a map, the signage, the (framed^{1 2}) photographs, the line³, the reconstruction⁴ of a reconstruction and this text⁵. The titles are:

100 Ways To Relate To History⁶

Events⁷

Adamas⁸

Illusory Areas⁹

Mise en Abyme¹⁰

The Complete Guide¹¹

My aim is to review historiography

- Is the past being reproduced in the present?
- How is it possible to proclaim a space, place or event to be something of importance, when there isn't any first hand evidence or testimony at our disposal?
 - 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?

I find it compelling to look at the mechanism of when a historical event is transformed into a legend. This text and this specific work activates and addresses topics concerning history writing by de- and reconstructing myth.

“...underneath each picture there is always another picture.”

Douglas Crimp

¹ 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 provides people with 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 **The Complete Guide**

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9x14 cm./ folded. Ink on paper

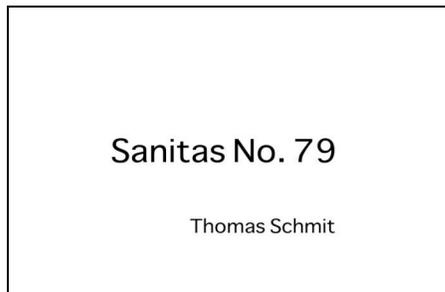
⁶ **100 Ways to Relate to History**

100 words and a short explanation of the word are addressing 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.

88x63 cm./ printed on both sides. Ink on paper

⁷ **Events**

Ten brass-plates are installed various places in- and outside the exhibition space of Sct. Nicholas Church. On the brass-plates are titles from different FLUXUS events, which took place in the Church in 1962.



9 x14 cm. Brass-plate

⁸ **Adamas**



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*.

30x60x90 cm. Polystyren

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

¹² For more information please read: "*Billeder inden i billeder... - Malene Nors Tardrups afbildninger*" by Marie Brun Yde, exhibition catalogue, *Afgang 2011*. You are also welcome to have a look at: www.tardrup.com)

ARTIST STATEMENT/ PRESS RELEASE : MALENE NORS TARDRUP, 2011