

Hoard Inaugural is the 'inauguration' of a collection of works whose subjects or creators tread the line between the indexical, rationalized modality of the archive, the aestheticized art collection, and the 'hoard', a term that has become synonymous with irrationality and psychological dysfunction as manifested in material accumulation. The title asks the further question- Can a 'hoard' in fact be 'inaugurated' or does it necessarily arise spontaneously from repressed, subterranean forces- either in the interior psychological realm, the 'real' or objective realm, or in the ossification of the irrational within the otherwise 'objective' historical origins of much of the work?

The standard cultural interpretation of hoarding roots it in dysfunction, in OCD and the legacy of Freudian anality as it collides with the material world. Hoarding is often regarded as a malady affecting the lower tiers of the class spectrum, however, when value judgements regarding specific materiality are removed, it bears remarkable similarity to some of culture's most highly regarded activities, including the accumulation and preservation of artifacts in museums, libraries, and archives, and the acquisition of wealth or money above levels necessary for survival.

Photographs of the homes of Modernist collectors like the Arensbergs, or Gertrude Stein and Alice B. Toklas, or of Andre Breton's atelier, or of Freud's office, betray similarities to scenes on the television show *Hoarders*, but with the important difference that the objects piled into the collectors' spaces are considered 'culturally significant'. This significance is very much a phenomenon of external cultural agreement; the value of a given collection or 'hoard' is based almost entirely on externalist considerations. The hoard differs from the archive perhaps only in the degree of its subjective definition of value. Fromm defined hoarding as:

...the acquisition of, and failure to discard, possessions which appear to be useless or of limited value.

The hoard is thus often a source of private meaning or pride and public shame, hidden, occulted, a family secret, it's meanings and connections known to only one or a few, perhaps to an amour fou, perhaps across a multigenerational conspiracy of silence.

Social Psychologists Randy O. Frost And Rachel C. Gross's landmark 1993 study *The Hoarding Of Possessions* was a detailed attempt to get beyond Freudian diagnosis and OCD and to address instead the psychocultural roots of the phenomenon. Frost and Gross cite Furby's analysis as one sociocultural precursor:

Furby concluded that central to the meaning of possession is control. Possessions are meaningful because people have use of them, or control over the use of them. People need to feel in control of their environment, and possessions allow them to do so.

Alan Tofighi's *TPLRDR Stereographically Reprocessed I VII* incorporates seemingly polar extremes of the ontological axis, hoarding and VR, opposing the overactualized to the purely virtual. Tofighi's photographic VR reproduction of an actual horder's

home suggests that the two phenomena are linked existentially and epistemically. The hoard which renders a home uninhabitable appears here tied to mounting terror around the crisis of homelessness which removes the body from the home entirely, exposing it to the 'outside', the violence of the street, and tying it to virtuality, the disappearance of 'actual' objects and enclosed space. Fullness and alienation, the fullness of terror in Freud's 'unheimlich' (unhomely), and the 'uncanny' emptiness of VR are linked. The piece also suggests the ongoing critique of materiality in art rooted in twin exhibitions by Arman and Yves Klein, *'Full' and 'The Void'*, one filling, the other emptying, the space of Iris Clert's Paris gallery.

Hande Sever's video works reveal the mechanisms of the index and collecting in the process of 'othering' political dissidents and immigrants, a methodology born in the 19th Century with the Hollerith tabulator, a punchcard based protoccomputer for sorting populations. *As Days Start Walking* chronicles her mother's experiences, told through television footage and objects, following the Turkish uprising of the 1980's.

Olivia Mole's VR and video work upsets cultural agreements on the values and meanings embodied by mainstays of children's culture including Bambi and the unicorn. Across several VR and CGI works, Mole reveals the figures of Bambi and the unicorn to be fierce culture warriors, crass opportunists, and ultimately capitalist class warriors, disguised by a veneer of friendliness and cuteness.

Misael Oquendo's video *Ladron* vertiginously accumulates both AI and CGI imagery and obscure subcultures and peculiar narratives, piling a story about a family's multigenerational oyster addiction onto a narrative about an archive maintained by a 'master' incel. The result is something like a hallucination of the contemporary moment through the skewed lenses of Reddit and the Chans, the fog of Youtube and Gab aesthetics, and outrageous but weirdly personal narratives.

Works by Kelman Duran, the Autonomous Oral History Group, and Nick Kochornswasdi raise questions of presentation, distribution, and facticity. Each incorporates the aesthetic and distributive elements of 'entertainment' to deliver information and data most often reserved for the sociological database or the activist meeting. Duran's underground dance music and videos incorporate documentary sound and footage from the Dakota Water Protectors and other indigeneous protection and liberation movements, bringing these movements into conversation with international youth culture. The Autonomous Oral History Group countereveils diverse individual's relationships to power in the form of recorded oral histories with danceable music and indexical, gridlike videos. Nick Kochornswasdi's online game *Please come over*, featuring a disturbing yet friendly avatar of the artist showing the player around his virtual home, spurred Markiplier, a Youtube gamer with 24 million followers, to near insanity and in the process exposed 3.2 Million viewers to the artwork.

A number of works explore the vast world obscured by Nondisclosure Agreements, other forms of hidden information, and what could be characterized as the archival component of Bataille's 'accursed share'. This type of illicit archive is well known to

legal scholars and tabloid journalists and the viewing of it, sometimes the mere knowledge of it, can trigger a sense of rapturous disoccultation, of 'scales falling from the eyes'. Alternatively, it can trigger one's sense of 'never being able to unsee' unethical, specious, or fetishist information. The Bibliotheque Nationale's archive of the Marquis de Sade, the Vatican library's collection of grimoires and other 'opposition' literature are but two examples of how the abject, the untenable, and the tentacles of irrationality can be indexed, rationalized, and recuperated by the archive.

In their work with smuggled footage, Anonymous explore the subject of their own NDA's, a Malibu based narcissist intent on turning her life into a reality show. Another work is an anonymous NDA laden film, never released, following the descent of a Johnson and Johnson heiress. The Rapterotica/Cephalerotica Index reveals the products of several fetish subcultures, in the case of Rapterotica, partially parodic, partially reflective of a fetish subculture, in the case of Cephalerotica, moving from Hosukai's infamous 18th Century print *The Fisherman's Wife* to the 'accursed', immoral *Overfiend* films of 1990's Japan.

A collection is a tricky thing. Somewhat akin to the creation of the Winchester house, with its chaos of useless spaces and deadend staircases (home to the heiress of the Winchester armaments fortune, it was continuously added to during the owner's life after a psychic suggested the process as a means to placate the hungry ghosts of the victims of gun violence.), a rational, organized collection can devolve into chaos and the valuable can devolve into uselessness. More prosaic than the vaults of unseen artworks that termite the mountains surrounding Zurich are the overstocked vintage record and book stores of the San Fernando Valley, stores like Atomic Records and Ulysses' Voyage, with aisles rendered impassable by unexamined cardboard boxes full of unknown pleasures, and their abject neighbors, prop houses and FX shops like Dapper Cadaver, shelves overflowing with polyfoam severed heads and limbs. Famous cultural institutions are results of this process, the Watts Monument, the chaos of bookshelves of the Warburg Institute, or artistic and literary works, Benjamin's *Arcades* project, Warburg's *Mnemosyne Atlas*, Noah Purifoy's *66 Signs*, Harold Szeeman's *Museum of Obsessions*...

Hoard Inaugural's works function on a vector divorced from the standardized, refined index or 'completed' artwork, they are works that tarry with the hoard and sometimes succumb. The works featured contain an element of obsession, of digging, endless conjugation, or the impossibilities of categorization, and in some cases unresolvable moral quandaries.

Hoard Inaugural

Anonymous

Autonomous Oral History Group

Kelman Duran

Arshia Haq

Nick Kochornswasdi

Halldora Miyoko Magnúsdóttir

Olivia Mole

Misiel Oquendo

Rapterotica/Cephalerotica Index

Hande Sever

Alan Tofighi

Adam Wand

Organized by Scott Benzel