

N°071

Mark

Lombardi

Introduction / Einführung:
Carolyn Christov-Bakargiev

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DOCUMENTA (13)

**HATJE
CANTZ**



Introduction

Carolyn Christov- Bakargiev

Mark Lombardi: A Selection of His Index Cards

In October 1999, I saw a drawing by Mark Lombardi in an exhibition called “Monumental Drawings” at Exit Art, New York. I was arrested by the clarity of his “hand-drawn,” and slightly academic, form of corporate chart. It also recalled a map illustrating the flight paths of a global airline. I had recently moved from Rome to join P.S.1 as senior curator, and I was having a difficult time with maps and physical orientation in and through the five boroughs of New York.

P.S.1 had just merged with MoMA, and Alanna Heiss, Klaus Biesenbach, and I decided late one night to propose to our colleagues at MoMA that a first collaboration with them might be to organize a group show that would open in early 2000 at P.S.1. We called it “Greater New York” from the name of a map that I had lying on a desk. I proposed Lombardi for inclusion and went to visit him at his studio in Brooklyn, where we began an intense exchange of ideas on art and the world—an alliance that ended abruptly when, on March 22, 2000, only a few weeks after the opening of that exhibition on February 27, he was found dead in his studio, and I was told he had committed suicide.

The artist was born in 1951 in Syracuse, New York, where he studied art history and received a B.A. in 1974. After college, he moved to Texas as an artist-curator and then a librarian, where he began in late 1993 to research and collect information about financial scandals and crimes from news reports, books, and other documents. Lombardi was outraged by corruption and the abuse of power, and he believed in art as a political act of engagement. In the mid-1990s, his early charts became the focus of his mature signature drawings. He came back to New York from Houston in 1997. By late 1999,

when I first encountered him, he had held only a few solo exhibitions, notably at Joe Amrhein’s Pierogi 2000 in Brooklyn, but had sporadically shown his diagrammatic pencil drawings of hidden systems of power in various group shows.

I told Lombardi that his drawing reminded me of Alighiero Boetti’s vision of art as a procedure not of invention or of self-expression, but rather of *mettere al mondo il mondo* (“to put the world into the world”), a method by which the artist reveals and makes visible realities and truths that are already fully present in the world. His rather understated form of drawing, with its fine yet simple curved pencil lines connecting the names of real people, seemed extremely topical to me in the way it portrayed early foundational linkages and networks of connections between the people and companies and corporations that at the time were building up the covert and often illegal alliances and exchanges that would become the financial system of our time. When he was drawing the scandals of the 1970s and 1980s especially, he was drawing the roots of the present, a system of interconnected debts and obligations that was developing at high speed, in parallel to the growth of the Internet in the space of the “World Wide Web.”

I remember looking through boxes of variously colored small index cards on which he used to take notes and that allowed him to cross-reference his readings, and I suggested that we exhibit the index cards as well as the three-meter-long drawing *BCCI, ICIC & FAB, 1972–91*, from 1996, in a ground-floor gallery at P.S.1. We discussed this work, and the preliminary sketches where Lombardi worked out portions of the final larger work, in relation to history painting, to perspective and the spatial representation of complex systems. We also discussed Paolo Uccello’s three large secular paintings depicting the Battle of San Romano, painted in the mid-fifteenth century.

I remember him telling me that all the information he had and used as his material was public and published, and that his practice and efforts were keyed toward what today we would call “tagging” and connecting that information—like a form of weaving, where writing, drawing, archiving, and thinking occur simultaneously and generate a sense of freedom and emancipation. What today many people do through a simple Google search, Lombardi did painstakingly slowly in his own mind and on paper, perhaps one of the last great attempts at making sense of fragments of information prior to the advent of the advanced digital age that has made something like WikiLeaks possible today.

One day, he came into my office and told me that he was devastated by an accident that had occurred in his studio: his fire sprinkler

had inadvertently gone off while he was out, destroying the drawing that we were going to exhibit less than a month from that day. We spoke briefly, intensely, and nervously, and decided that he would re-make it for the exhibition, and I would tell no one of the event. And so it happened.

New York, December 31, 2011

Carolyn Christov-Bakargiev (b. 1957) is Artistic Director of dOCUMENTA (13).

*The following are reproductions of a selection of index cards belonging to Mark Lombardi that he used during his research. All textual excerpts are quotes from authors whom he had read and annotated on various occasions.

** The drawing *BCCI, ICIC & FAB, 1972–91 (4th version)* (1996–2000) is now in the collection of the Whitney Museum of American Art, New York.

Einführung

Carolyn Christov- Bakargiev

Mark Lombardi: Eine Auswahl seiner Karteikarten

Im Oktober 1999 sah ich eine Zeichnung von Mark Lombardi bei Exit Art in New York in einer Gruppenausstellung mit dem Titel »Monumental Drawings«. Ich war beeindruckt von der Klarheit seiner »handgezeichneten« und etwas akademischen Form eines Firmen-Diagramms. Es ließ zugleich an eine Karte denken, die die Flugstrecken einer globalen Luftfahrtgesellschaft veranschaulicht. Ich war kurz zuvor aus Rom gekommen, um als Seniorkuratorin am P.S.1 zu arbeiten, und hatte Mühe mit den Stadtplänen und der räumlichen Orientierung innerhalb und durch die fünf New Yorker Stadtbezirke.

Das P.S.1 hatte sich gerade mit dem MoMA zusammenschlossen, und Alanna Heiss, Klaus Biesenbach und ich entschieden eines späten Abends, unseren Kollegen am MoMA vorzuschlagen, dass eine erste Zusammenarbeit mit ihnen darin bestehen könnte, eine Gruppenausstellung zu organisieren, die Anfang 2000 im P.S.1 eröffnen sollte. Wir nannten sie, nach einem Stadtplan, der auf meinem Schreibtisch lag, »Greater New York«. Ich schlug vor, Lombardi dazu einzuladen, und besuchte ihn in seinem Atelier in Brooklyn, wo wir einen intensiven Gedankenaustausch über Kunst und die Welt begannen – ein Bündnis, das am 22. März 2000, nur wenige Wochen nach der Ausstellungseröffnung am 27. Februar, abrupt endete, als er tot in seinem Atelier aufgefunden wurde und man mir sagte, dass er Selbstmord begangen habe.

Der Künstler wurde 1951 in Syracuse im Bundesstaat New York geboren, wo er Kunstgeschichte studierte und 1974 einen Bachelor-Abschluss erwarb. Nach dem Studium ging er als Kurator nach Texas und arbeitete später als Bibliothekar; dort begann

er Ende 1993, in Nachrichtenbeiträgen, Büchern und anderen Dokumenten zu recherchieren und Informationen über Finanzskandale und Verbrechen zu sammeln. Lombardi war empört über Korruption und Machtmissbrauch, und er glaubte an die Kunst als politisch engagierte Handlung. Mitte der 1990er Jahre konzentrierte er sich in seinen ausgereiften charakteristischen Zeichnungen auf seine frühen Diagramme. 1997 kam er aus Houston zurück nach New York. Als ich ihn Ende 1999 kennenlernte, hatte er erst wenige Einzelausstellungen, vor allem bei Joe Amrheins Pierogi 2000 in Brooklyn, gehabt, seine schaubildartigen Bleistiftzeichnungen von verborgenen Machtstrukturen jedoch gelegentlich in Gruppenausstellungen gezeigt.

Ich sagte Lombardi, dass mich seine Zeichnungen an Alighiero Boettis Vorstellung von Kunst erinnerten: nicht als ein Verfahren der Erfindung oder des Selbstaustauschs, sondern als ein *mettere al mondo il mondo* (»die Welt zur Welt bringen«), eine Methode, durch die der Künstler Wirklichkeiten und Wahrheiten enthüllt und sichtbar macht, die in der Welt bereits vollständig vorhanden sind. Seine ziemlich zurückgenommene Art des Zeichnens mit ihren feinen, aber einfachen gebogenen Bleistiftlinien, die die Namen realer Personen miteinander verbinden, erschien mir höchst aktuell in der Art und Weise, wie sie die frühen grundlegenden Verflechtungen und Netzwerke von Beziehungen zwischen Menschen, Firmen und Konzernen abbildete, die damals die geheimen und oftmals illegalen Bündnisse und wechselseitigen Beziehungen aufbauten, aus denen unser heutiges Finanzsystem entstand. Vor allem, wenn er die Skandale der 1970er und 1980er Jahre zeichnete, skizzierte er die Wurzeln der Gegenwart, ein System miteinander zusammenhängender Schulden und Verpflichtungen, das sich mit hoher Geschwindigkeit parallel zum Wachstum des Internets im Raum des »World Wide Web« entwickelte.

Ich erinnere mich, dass ich Kästen mit kleinen verschiedenfarbigen Karteikarten durchsah, auf denen er seine Notizen festhielt; dies ermöglichte ihm, seine Lektüren mit Querverweisen zu versehen, und ich schlug ihm vor, die Karteikarten zusammen mit der drei Meter langen Zeichnung *BCCI, ICIC & FAB, 1972–91* aus dem Jahr 1996 in einem Ausstellungsraum im Erdgeschoss des P.S. 1 zu zeigen. Wir diskutierten diese Arbeit und die vorbereitenden Skizzen, in denen Lombardi die Proportionen der finalen größeren Arbeit entwickelte, im Hinblick auf die Historienmalerei, die Perspektive und die räumliche Darstellung komplexer Systeme. Wir sprachen auch über Paolo Uccellos drei großformatige weltliche Gemälde aus der Mitte des 15. Jahrhunderts, die die Schlacht bei San Romano zeigen.

Ich erinnere mich, wie er mir erzählte, dass alle Informationen, die er hatte und als Material verwendete, öffentlich zugänglich und publiziert waren, und dass seine Praxis und seine Bemühungen auf etwas abzielten, das wir heute als »Tagging« bezeichnen würden, und darauf, diese Informationen miteinander zu verknüpfen – wie eine Form des Webens, bei der Schreiben, Zeichnen, Archivieren und Denken simultan stattfinden und ein Gefühl von Freiheit und Emanzipation auslösen. Was viele Menschen heute mit einer einfachen Google-Suche erledigen, tat Lombardi langsam und gewissenhaft in seinem eigenen Kopf und auf Papier; vielleicht einer der letzten großen Versuche, die Bedeutung bruchstückhafter Informationen zu verstehen, bevor das hoch entwickelte digitale Zeitalter anbrach, das heute so etwas wie WikiLeaks möglich macht.

Eines Tages kam er in mein Büro und erzählte mir, dass er wegen eines Malheurs, das sich in seinem Atelier ereignet hatte, am Boden zerstört war. In seiner Abwesenheit war ohne Grund die Sprinkleranlage losgegangen und hatte die Zeichnung zerstört, die wir in weniger als einem Monat ausstellen wollten. Angestrengt und nervös, besprachen wir kurz, dass er sie für die Ausstellung noch einmal anfertigen und ich mit niemandem über den Vorfall sprechen würde. Und so geschah es.

New York, 31. Dezember 2011

Carolyn Christov-Bakargiev (geb. 1957) ist künstlerische Leiterin der dOCUMENTA (13).

* Die folgenden Abbildungen sind Reproduktionen einer Auswahl von Karteikarten aus dem Besitz von Mark Lombardi, die er während seiner Recherchen verwendete. Bei den Textauszügen handelt es sich um Zitate von Autoren, die er gelesen und bei verschiedenen Gelegenheiten kommentiert hatte.

** Die Zeichnung *BCCI, ICIC & FAB, 1972–91 (4th version)* (1996–2000) befindet sich heute in der Sammlung des Whitney Museum of American Art, New York.

White - quotes
Green - Bio
Pink - Corp.
Blue - Subjects
Yellow - Biblio
Orange - Websites
Purple - deatns

*Any sign is susceptible to conversion into something else,
even its opposite.*

Guy Debord and Gil J. Wolman, *Mode d'emploi du détournement*, 1956

The greater the power, the more dangerous the abuse.

Edmund Burke, *Speech on the Middlesex Elections*, 1771

By a single crime know the nation.

Virgil, *Aeneid*, ii, 65

NYT Index Names -74, 75-93	* Harper - NOTP
NYT - online -	ISC [GWS] J. Thos Kennedy
WSJ	• WFC -
LA Times	* BIC -
Fin Times	• Reader
London Times	KIO
Wash Post	Intra Bk
Lernoux	Teamsters
Naylor	

In today's society, all aspects of technological development—and above all the means of so-called communications—serve to produce the greatest possible passive isolation of individuals as well as control of these individuals . . . (by means of suggestions) broadcast by all sorts of leaders.

Guy Debord, "The World of Which We Speak," *Internationale Situationniste*, no. 9, August 1964

Koch, Katherine "The Carian Cape" ✓^R/_X
Washington Journalism Review Oct 80 p. 42-5
~~1980-1981?~~

The journalist is, by habit and necessity, increasingly dependent for his rations upon government officials who are more and more inclined to lie.

Murray Kempton, quoted in Harold Rosenberg, *The Case of the Baffled Radical*, 1985

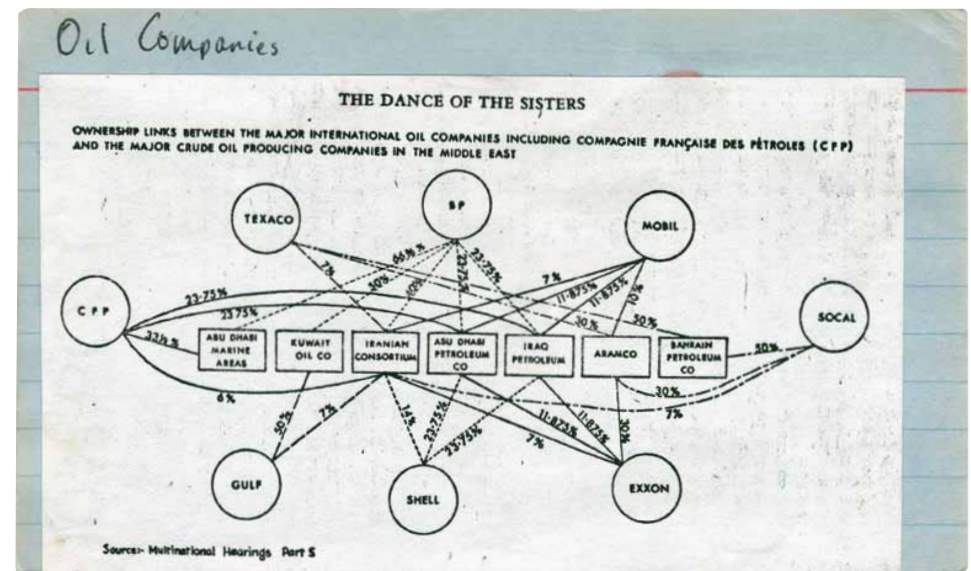
The majority must resign itself to the consumption of fantasy. Illusions of wealth are sold to the poor, illusions of freedom to the oppressed, dreams of victory to the defeated and of power to the weak.

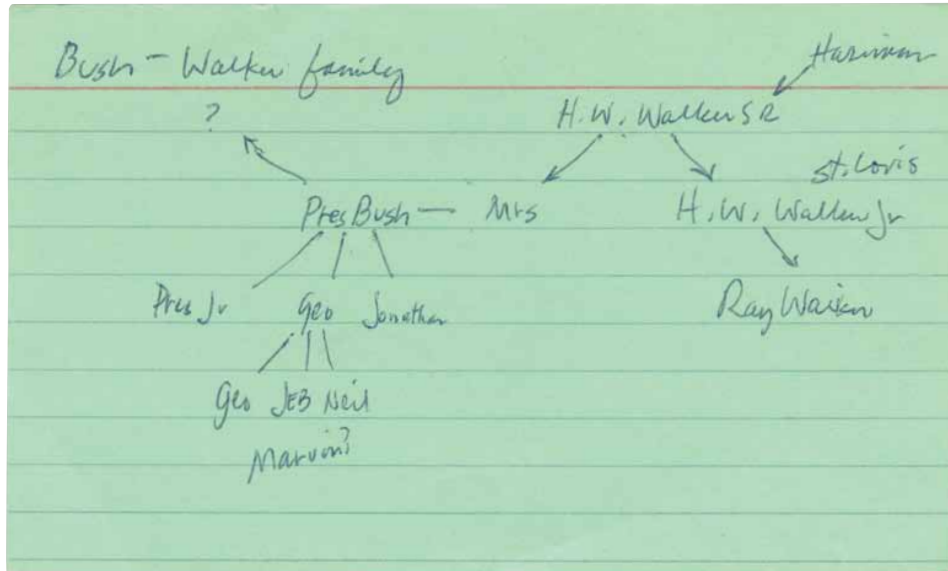
Eduardo Galeano, "In Defense of the Word: Leaving Buenos Aires, June 1976," in *The Graywolf Annual Five: Multi-Cultural Literacy*, ed. Rick Simonson and Scott Walker, 1988

Mattei 2
 5/25/59 p.24
 Time 1/18/63 p.86
 12/1/61 p.88-9
 11/2/62 p.98
 7/21/61 p.66
 11/16/62 p.92
 Harpers 3/61 p.79-85
 Newsweek 2/19/62 p.78-9 +
 Bus wk 1/31/59 p.130
 Times London 10/29/62 p.12

The radical democrats "cast all the mysteries and secrets of government . . . before the vulgar (like pearls before swine)" which has "made the people thereby so curious and so arrogant that they will never find humility enough to submit to a civil rule."

Clement Walker, quoted in Noam Chomsky, "Force and Opinion," *Z Magazine*, July/August 1991





Bush Junior 3

with VBS 1987 - 6/22/90 George Jr sold 2/3
Harken stock for \$848,000 @ 200% profit; one week
later, Harken announced a \$23.2 mil loss in quarterly
earnings; violated SEC regs by not reporting sale until May 91

Time 10/28/91, p. 78-80; apparent w/ Harken began 1986;
sold Spectrum 7 for \$2 mil ~~and~~ ^{to} joined Harken and
formed company; p. 80 Both stockholders in Bush Companies
until Bush sold his company to Harken in 1986

Politicians are always promising to build bridges,
even where there are no rivers.

Nikita Khrushchev

James
Baker 2

Informed Sources, Summer 92 p. 6-7
invested in Hollywood LP 6 #2; Hollywood Maine
controlled 2/3; Mosbacher twice as much as Bush or Baker;
invested \$50k (as did Bush); probably has received \$200k
in return since 1978; Baker initially invested \$200k in
29 barges & 4 towboats;

No one is fit to be trusted with power. . . . No one.

Sir Charles Percy Shaw, *The Light and the Dark*, 1961

The greatest part cannot know and therefore they must believe.

John Locke, *The Reasonableness of Christianity as Delivered in the Scriptures*, 1695–97

The hottest places in hell are reserved for those who, in times of great moral crisis, remain neutral.

A loose quote from Dante, *The Inferno*, often quoted from John F. Kennedy

Ignorance, and admiration arising from ignorance, are the parents of civil devotion and obedience.

Clement Walker, quoted in Noam Chomsky, “Force and Opinion,” *Z Magazine*, July/August 1991

Shuali, Amatzia

Dangerous liaison 212-4, 219-22, 224-5, 272
w/ Spearhead; for r trainer Israeli Security Forces School
and w/ police anti terror unit; trained guat spicercaps;
served w/ Contras in Honduras; involved in Medellin cartel
training school; former Lt. Col; popular in Latin America;
organic farmer; hired by Ben Or for guat contracts; trained
pres body guard;

Revolution is not showing life to people, rather it is making them live.

Guy Debord, "For a Revolutionary Judgement of Art," 1961

Our position is that of combatants between two worlds . . . one that we don't acknowledge, the other that does not yet exist.

Raoul Vaneigem, *The Fifth SI Conference in Göteborg*, 1961

BCCI Holdings SA 14

Helwa used unrecorded deposits, CIC money, bogus loans and other devices to cover over losses; \$246 mil from Faisal Islamic Bank in Cairo, 1/2 owned by members Saudi royal family; Capcom used as means to loot BCCI; \$221 mil transferred from bank to Capcom 1984-6; BCCI trades Capcom's biggest business; made \$160.7 mil on trades in 1985 alone; June 1985 BCCI sent \$68 mil to Capcom for unknown reason; Mar 1986 another \$50 mil; one document at Capcom showed account called Arkly made \$53 mil on trades w/ Capcom

*Such subtle covenants are made,
That peace is war in masquerade.*

Paraphrase from John Dryden, *Absalom and Achitophel*, 1681

Root is the brain of the tree.

Charles Darwin

BNL 6

2/88 Rome police raid Palmex; seize 28 tons cluster bombs destined for Iraq; Italian firms financed by BNL tied to shipment; Cong Rose discovers that all tobacco growers in USDA's Ag Export Credit Guarantee Program backed by BNL; has ^{received} statements suggesting some tobacco being cut w/ foreign product; thought that savings skimmed by foreign officials, inc Iraqis; 8/4/89 US branches BNL raided by FBI; US govt continues CCC program to Iraq anyway; 9/89 US CCC estimates it guaranteed \$700 mil in loans from BNL to Iraq;

Banco Ambrosiano

Truvel 323,355

bank collapsed 1982; Brian Smooha of Touche Ross liquidator of LUX holding Co; Chairman Roberto Calvi committed massive fraud; Bank of Italy & IMF unaware of his activities;

Banca Nazionale del Lavoro 27

Tosches 72, 102-3, 192

lent to Sindona's trouble-plagued Lanificio Maratea; Italian woman _____ had lost jewelry as collateral on loan from Co; Sindona tries to help;

Cornwell 121, 169, 198, 212-3, 221

gen mgr Alberto Ferrari P-2; lent \$50 mil to Ambrosiano's foreign subs late 70s; no one else would touch BA; chairman Nesi opened Cairo br c. 1981; took pc of BA after fall; Socialist bk;

Calvi, Roberto - (1982)

Truvel 355

chmn Banco Ambrosiano; set up LUX ^{holding Co} ~~and~~ ^{as} ~~was~~ to have committed multi billion fraud; bank crashed 1982

Block 10

sometimes worked w/ Michele Sindona; looted \$200 mil from Vatican Bank; routed some hot money thru Bahamas

Situationism is the "project of revisioning the world according to its smallest, most prosaic, everyday details and artifacts, then remaking the world on these same terms, a project . . . that implied a new critique of social life and the necessity of a new kind of social revolution."

Greil Marcus, quoted in *On the Passage of a Few People through a Rather Brief Moment in Time: The Situationist International 1957-1972*, ed. Elizabeth Sussman, 1989

For what it is worth, my own opinions derive from the range of opinion exemplified, say, by certain anarchosyndicalists and non-Bolshevik Marxists such as Rosa Luxemburg.

Noam Chomsky, *The New York Review of Books*, February 13, 1969

Andreotti, Giulio

107, 1198

Spiders was 81-8, 200-2, 280

Christ Demo; says Reagan asked Italy to help supply Iraq;
asked Bush to quash BNI investigation; worked in collaboration w
J.J. Angleton for many years; foreign min 19 ;
PM 19 ;

Hot Money 253, 425

appt'd giudice head of Fin Guard @ suggestion of
Cardinal Ugo Politti;

Bordoni 2

Lernoux 186

Sindona's right hand man @ Franklin;

Di Fonzo 759, 81-4, 88-9, 91-2, 109, 141, 143-7, 150, 152, 155, 162-7,
169-71, 174, 201-3, 208-12, 214, 227, 230-1, 239, 260

1963 hired @ Citibank Milan to run foreign exchange desk;
liked to trade on own acct; used Citibank's money; kept profits;
let bk take losses; caught; returned money; fished; approached
Sindona; Kennedy, & Poves; McCaffrey opposes his employment;

Philosophers are tools of ruling class.

Herbert Marcuse

Picasso said about Cézanne that “he was an anxious person. He raised questions about apples, what could be worse than that?”

Paraphrase of Harold Rosenberg, *The Case of the Baffled Radical*, 1985

Nothing seems to me so like a whorehouse as a museum.

Michel Leiris, quoted in Marianna Torgovnik, *Gone Primitive*, 1990

It seems to me that my work . . . did indeed correspond to the principal criteria of modern art.

Guy Debord, letter to Thomas Y. Levin, April 24, 1989

100 Notes – 100 Thoughts / 100 Notizen – 100 Gedanken

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with / Installationsansicht mit Norbert Kricke, *Raumplastik*, 1958 (detail / Detail),

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