

BORCH
Gallery & Editions



FIONA TAN



SHADOW ARCHIVE



A strange glow pervades Fiona Tan's *Shadow Archive*, illuminating a well-organised collection of endless archival drawers—her imagined views of a never completed utopian archive. The six black-and-white photogravures originate in Tan's fascination for the Belgian visionary Paul Otlet (1868–1944) and his idea to catalogue all human knowledge.

As part of a greater utopian scheme, Otlet and Henri La Fontaine initiated the creation of a world archive in 1895. For almost forty years, Otlet catalogued all kinds of human knowledge on index cards stored in large wooden cabinets. Today, the Mundaneum, also known as the 'Paper Google', might be considered a milestone in data collection and management—the basic idea behind the Internet.

"Fascinated but also puzzled by his grand and impossible visionary dream, I have designed and constructed a circular building to house his imaginary archive. But in keeping with the digital era we currently live in, this utopian architecture, which I have drawn up as realistically as possible and on a scale of one to one, has been built entirely digitally, using CGI computer software." – Fiona Tan



Shadow Archive I-IV, 2019
Photogravure, Somerset White Satin 300 gr., 28,5 x 37,5 cm (11.22 x 14.76 in)
Edition of 12; Set of 4
6.000 EUR (full set)
FIT 19 002



Shadow Archive V-VI, 2019
Photogravure
Somerset White Satin 300 gr.
78 x 100 cm (30.71 x 39.37 in)
Edition of 12; Set of 2
8.000 EUR (full set)
FiT 19 001

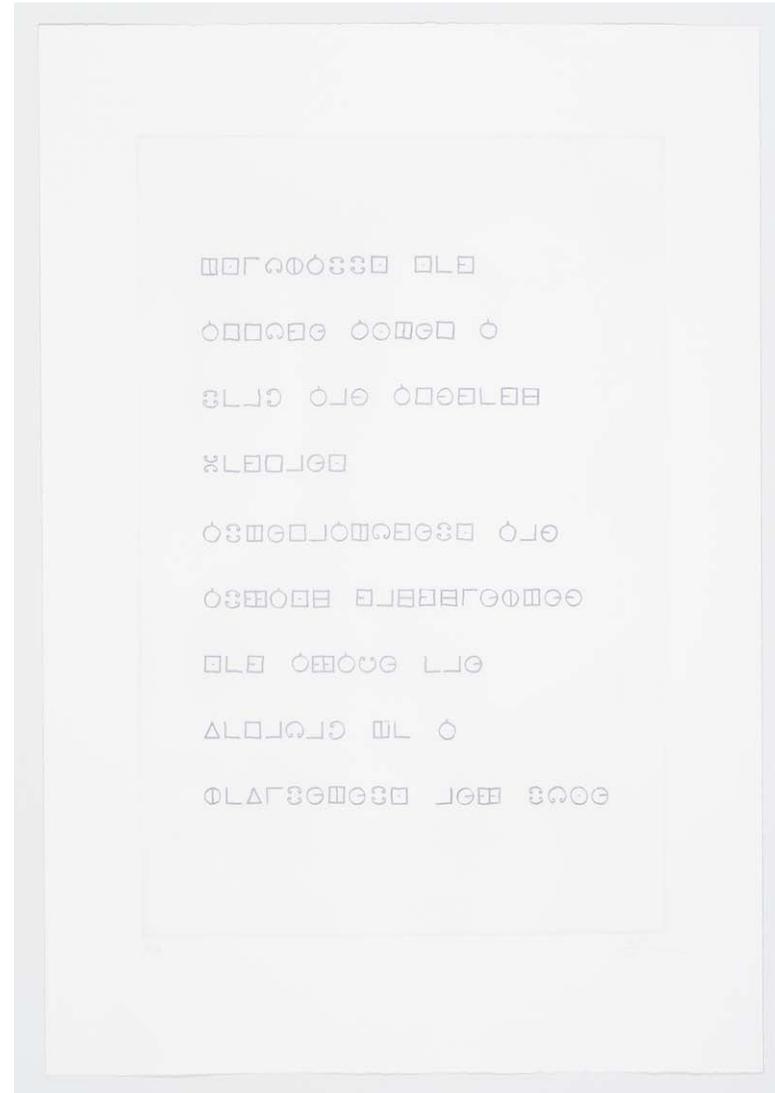


STUDIES FOR ELSEWHERE



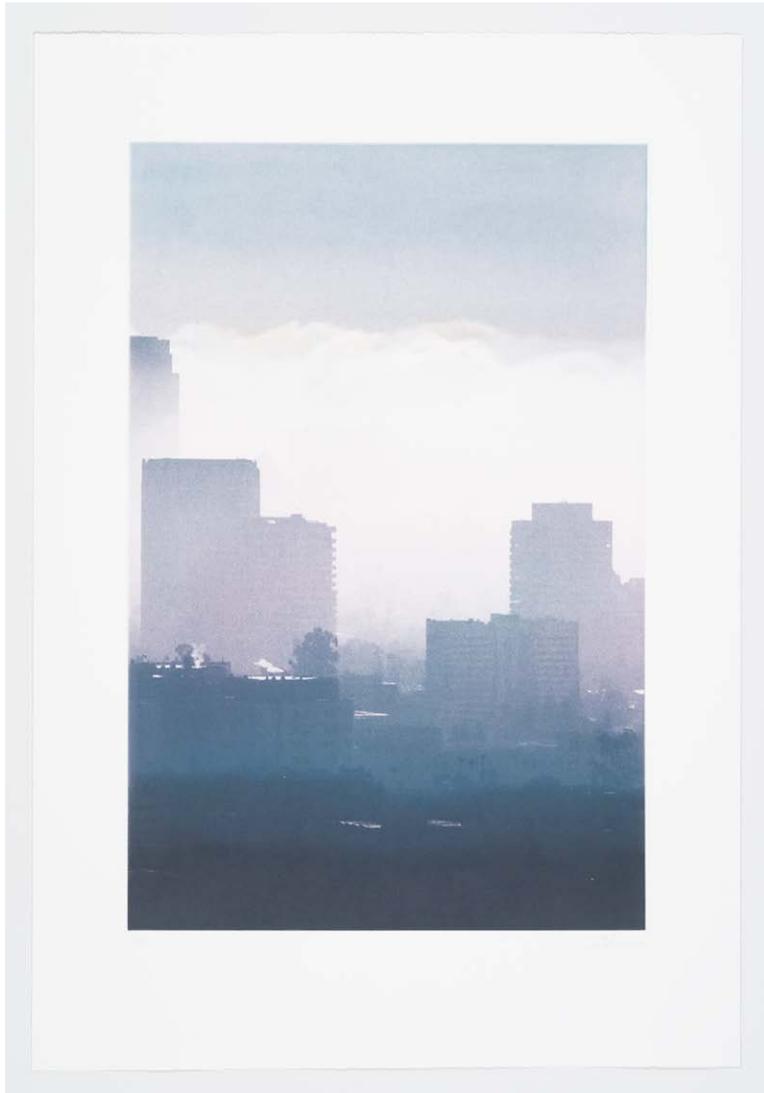
Fiona Tan's series of four photogravures are paired in two sets. Each set comprises an image of skyscrapers fading into the hazy sky above Los Angeles and a print with encrypted hand drawn letters originating in a coded script presented by Thomas More in his 1516 book *Utopia*. In the fictional travelogue, More describes an ideal society built on equality, religious tolerance, welfare, and justice. He imagined that this utopian island would have its own alphabet and therefore developed the coded written script.

Tan used More's calligraphies to express her own account of contemporary utopia, while spending a year in Los Angeles—a city loaded with connotations and preconceived imaginations from film and visual culture. The cityscape of Los Angeles is in constant movement characterized by its multilane freeways and high rising skyscrapers. In the related film *Elsewhere*, Tan documents the gradually changing light over the moving city from dawn to dusk, accompanied by a voice commenting on the city as both perfect and inaccessible at the same time, almost as an utopian idea.



Studies for Elsewhere (I-II), 2018
Photogravure, Somerset White Satin 300 gr.
75,5 x 52 cm (29.72 x 20.47 in)
Edition of 12 + 3 AP; Set of 2
5.000 EUR (full set)
FiT 18 001

Typically you arrive after a long and arduous journey.
Alternatively and always unexpected, you awake one
morning to a completely new life.



Studies for Elsewhere (III-IV), 2018
Photogravure, Somerset White Satin 300 gr.
75,5 x 52 cm (29.72 x 20.47 in)
Edition of 12 + 3 AP; Set of 2
5.000 EUR (full set)
FiT 18 002

In my case, I believe we arrived the Saturday before last.
But clocks and calendars run differently here and I have not
yet mastered how to tell new time.

