

# THE VICTORIA AND ALFERD MUSEUM

Prune Victoria  
Ingalil Alferd  
& åbäke

Dear Visitor

We are proud to present the new acquisitions to our collection. The Victoria and Alferd Museum is a not-for-profit institution founded by Prune Victoria and Ingalil Alferd. The collection is based on personal curiosity, an interest for mistakes and tautological anomalies. The Victoria and Alferd Museum does not own any of the items but wish to share the availability of the associated stories. We do not see time, space, ownership or fiction as an obstacle to the collection.

Thank you for your visit.

As of the 8<sup>th</sup> December 2011 we hereby acquire the following:

### 3012

Ben Jakober's *Looking Glass*, 1993, an aluminium cast edition of the mirror appearing in *The Arnolfini Portrait* (Jan van Eyke, 1434).

### 703 c

A series of 1000 German postcards depicting the Berlin Wall in which a plastic capsule containing a chip of painted concrete is inserted. There is no mention in print of where the chip is from.

### 457

A copy of *Les Fondements du Judo*, Yves Klein (Paris; Bernard Grasset, 1954). The frontispiece is autographed and reads: *à mon ami Carlo Mollino pour qui le ski a été mon judo*, Yves. The writing has not been authenticated.

### 47

An action figure from the WWE Wrestling Classic Superstars Series 22 of Andy Kaufman, 2008, issued 30 years after Kaufman's Inter-Gender Wrestling Champion of the World during which he wrestled women and real wrestler Jerry Lawler.

### 1001

A doll of Subcommandante Marcos bought in the Maya city ruins of Palenque, one of the most visited tourist sites in the region of Chiapas, Mexico, 2008.

### 210

A 12-inch toy of ROM™ - the space knight (Parker Brothers, 1979). This toy is the first venture from Parker Brothers outside of board games. They later licensed the character to Marvel comics to create a story. It is rumored that its creative failure was caused by the creation of the main enemies, an extra terrestrial race which could take any form, limiting the expansion of the toy range.

### 364 a

A meat cleaver bought on Gerrard St. commonly called the London China Town, 1999.

### 364 b

The damage – seven slashes caused by a meat cleaver – to the *Rokeby Venus* (Diego Velázquez 1599-1660) sustained in the attack by militant suffragette Mary Richardson on March 10, 1914.

### 7009

A plastic prototype for a chocolate bar in the shape of the anamorphosed skull in *The Ambassadors* (Holbein the Younger, 1533) by designers Trattoria Team in 2007.

## A-H

### A

*The Arnolfini Portrait*, Jan van Eyck, 1434  
Room 56. level 2. The National Gallery.  
Daily 10am – 6pm Fridays 10am – 9pm  
Trafalgar Square, London, WC2N 5DN

### B

After the fall of the Berlin Wall (13 August 1961 – 9 November 1989), more than 350 segments of the fourth generation of Berlin Wall – the Stützwandelement UL 12.11\* were offered for sale or given away by the City of Berlin, the German government, the demolition companies or the state-owned foreign trade enterprise of the German Democratic Republic, AHB Limex-Bau Export-Import, in 1990. As of 2011, segments can be seen in 22 countries. About 45,000 pieces were used.  
\*Height: 360cm; Width: 120cm; 2750kg.

### C

I always thought that it was much better to smash down doors rather than waste time looking for the key, and through the lack of calm and coolness, to fail to even find the keyhole.

(..)

It took me a good six months in Japan, of sensational and unchained brawls, alongside wise and erudite Katas, before I came, exhausted, tired and annoyed, to a final door that was too thick for me to break down. Finally, angrily I took the key, that had been there all along, from one of the gently smiling old masters of the Kōdōkan.  
(..)

"Yes, obviously it is too simple, everyone can do it."

Yet to smash a door seems increasingly ludicrous!

**From the Forward to *The Foundations of Judo* (Yves Klein, 1954, translated by Ian Whittlesea, The Everyday Press, 2009)**

### D

One evening Andy dropped by my place.

"Wanna see a show?" he asked.

"A movie?" I assumed.

(..) "No. He shook his head. Great drama. Classical Greek."

(..) We caught a cab across town, and when we arrived in front of a huge marquee, I knew I'd been had...it read:

TONIGHT: PROFESSIONAL WRESTLING.

(..) I looked at Andy. "Classical Greek drama my ass." He was indignant. "You're wrong." Wrestling is the basis of all drama. It dates back to the ancient Greeks. He said it with such conviction that I knew he wasn't kidding. Years later, I would realise wrestling so appealed to Andy because of the black-and-white nature of its conflict: It was good versus bad, pure and simple.

**From *Andy Kaufmann Revealed! Best Friend tells All* (Bob Zmuda, 1999, Black Bay Books)**

### E

GARCIA MÁRQUEZ/CAMBIO: Do you still have time to read in the middle of all this mess?

MARCOS: Yes, because if not... what would we do? In the armies that came before us, soldiers took the time to clean their weapons and rally themselves. In this case, our weapons are our words, so we have to depend on our arsenal all the time.

GM: Everything you say – in terms of form and content – demonstrates a serious literary background on your part. Where does this come from and how did you achieve it?

MARCOS: It has to do with my childhood. In my family, words had a very special value. The way we went out into the world was through language. We didn't learn to read in school but by reading newspapers. My mother and father made us read books that rapidly permitted us to approach new things. Some way or another, we acquired a consciousness of language not as a way of communicating with each other but as a way of building something. (..)

GM: Can we talk about this family?

MARCOS: It was a middle-class family. My father, the head of the family, was a rural teacher in the days of (Lázaro) Cárdenas when, according to him, they cut off teachers' ears for being communists. My mother, also a rural teacher, finally moved, and we became a middle-class family, I mean, a family without any real difficulties. All of this in the provinces, where the cultural horizon is the society pages of the local newspaper. The world outside, or the great city, Mexico City, was the great attraction because of its bookstores. Finally, there were book fairs out in the provinces, and there we could get some books. García Márquez, Fuentes, Monsiváis, Vargas Llosa – independently of how he thinks – just to mention a few, they all came

through my parents. They made us read them. *One Hundred Years of Solitude* was meant to explain what the province was in those days, and *The Death of Artemio Cruz* was to explain what had happened to the Revolución. (Carlos Monsiváis) *Días de Guardar* to explain what was happening to the middle class. To some extent, although naked, our portrait was *The City and the Dogs*. All those things were there. We were coming out into the world in the same way we were coming to know literature. And this shaped us, I believe. We didn't get to know the world through a newswire but through a novel, an essay or a poem. And this made us very different. This was the looking glass that our parents gave us, as others might use the mass media as a looking glass or just an opaque glass so that no one can see what is going on.

GM: Where was *Don Quixote* in the middle of all these readings?

MARCOS: They gave me a beautiful book when I was 12 – a hardcover. It was *Don Quixote de la Mancha*. I had already read it but in these juvenile editions. It was an expensive book, a very special present that I was waiting for: Shakespeare arrived after that. But if I could say the order in which the books arrived, it would be the “boom” literature of Latin America, then Cervantes, then García Lorca, then there was time of all poetry. Thus, you (pointing to García Márquez) are partly responsible for this.

**From ‘A Zapatista Reading List’, Gabriel García Márquez interviews Subcommandante Marcos. *The Nation*, 2 July, 2001**

**F**  
NEW! ELECTRONIC ACTION TOY! FROM OUTER SPACE TO THE PAGES OF MARVEL COMICS...TO YOUR TOY STORE COMES THE MIGHTY CHAMPION OF JUSTICE AND TRUTH, THE GREATEST OF ALL SPACEKNIGHTS... ROM™ HAS COME...EVIL IS ON THE RUN! ROM™ THE SPACEKNIGHT IS A MICRO-ELECTRONIC TOY FROM PARKER BROTHERS. HIS ROCKET PODS LIGHT UP, HIS RESPIRATOR MAKES REALISTIC BREATHING SOUNDS, AND THE THREE ACCESSORIES NOT ONLY LIGHT UP BUT MAKE DRAMATIC ELECTRONIC SOUNDS (9 VOLT BATTERY NOT INCLUDED). YOU CAN PRETEND HE HAS

COME FROM A GALAXY FAR AWAY TO SHARE HEROIC ADVENTURES WITH YOU.

**From promotional material, Parker Brothers, 1979**

**G1**

(...) the first blow was struck at the point marked by the star in the reproduction of the picture which will be found on the preceding page. From that point to the bottom of the frame the plate glass, about one-third of an inch thick, is cracked in all directions upwards and sideways. Downwards nothing remains of the glass except splintered fragments filling the base of the frame and spreading out in front. Altogether the canvas has been slashed in six or seven places, the cuts extending from the top to the bottom of the picture. What is described, afterwards, by one who saw the damaged masterpiece as probably the most serious blow is a cruel wound in the neck. For three or four inches, he says, it runs almost vertically, and spreads out an inch wide. Another severe cut has been aggravated apparently by the chopper having been twisted a little as it withdrew for the next blow. Further, there is a broad laceration starting near the left shoulder and roughly forming, with the two other cuts, a letter “N”. Two of the limbs of that letter are six or eight inches long, and the third is a gash extending right beyond the body and then some inches through the drapery below it. The other cuts are cleanly made in the region of the waist. The weapon with which the damage was done luckily had a clean edge, and so did less mischief that an old and blunt weapon would have done.

**G2**

“I have tried to destroy the picture of the most beautiful woman in mythological history as a protest against the Government for destroying Mrs. Pankhurst, who is the most beautiful character in modern history.”

**G1 and G2 from “National Gallery Outrage”, *The Times*, 11 March, 1914**

**H**

*The Ambassadors*, Holbein the Younger, 1533 ROOM C. level o. The National Gallery. See **A**