

MANIFESTA 10

The European Biennial of Contemporary Art

28 June — 31 October, 2014

St. Petersburg, Russia

The State Hermitage Museum

CATALOGUE

for the Reading Room of European Biennial of
Contemporary Art MANIFESTA 10

THE READING ROOM

The MANIFESTA 10 Reading Room is a selection of 300 books collected on the recommendation of the German publisher Walther König, the publishers of the MANIFESTA 10 Catalogue, in collaboration with the International Foundation Manifesta.

The Reading Room contains exhibition catalogues of the artists participating in MANIFESTA 10, essays on contemporary art, books on the theory of art, curating and art criticism, International Foundation Manifesta catalogues from previous projects, catalogues of exhibitions curated by Kasper König and more.

The MANIFESTA 10 Reading Room is an educational aimed at communicating knowledge to a wider audience as well as making accessible high specialized literature publications for the professional art community.

Every week members of the MANIFESTA 10 team will make a selection of the publications which will be presented to the public, the remaining editions will be available on request from the catalogue in the Reading Room.

The project was implemented with the support of RDI Culture, Moscow, Russia.

RDI. Culture aims to participate in cities' development through culture, art and education. Its activities include content development and art management for large-scale art projects, art education and integration of art-related projects into corporations, etc.

RDI. Culture's interest in the organization of educational art projects has also led to the establishment of a publishing program. The first project of this initiative - the "NAMES" series - creates a framework to position contemporary Russian art in the context of 20th century art.

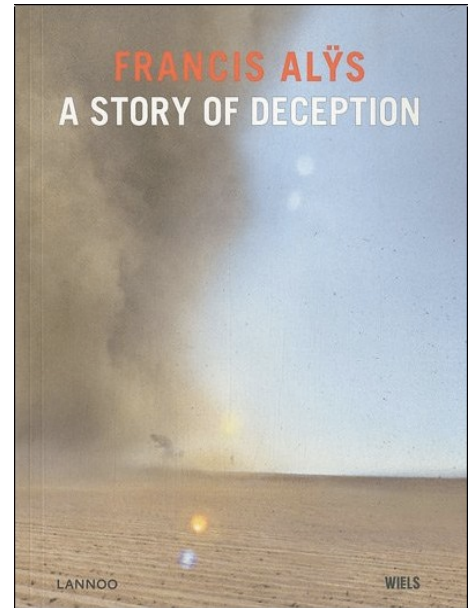
RDI. Culture, is a subdivision of the real estate and urban development company RDI.

ALÿS, FRANCIS: A story of Deception

by Mark Godfrey, Klaus Biesenbach and Kerry Greenberg, 2010, 210 pp.

Francis Alÿs (b. 1959, Antwerp, Belgium) uses poetic and allegorical methods to address political and social realities, such as national borders, localism and globalism, areas of conflict and community, and the benefits and detriments of progress. As one of the foremost artists of his generation, Alÿs has produced a complex and diverse body of work that includes video, painting, performance, drawing, and photography.

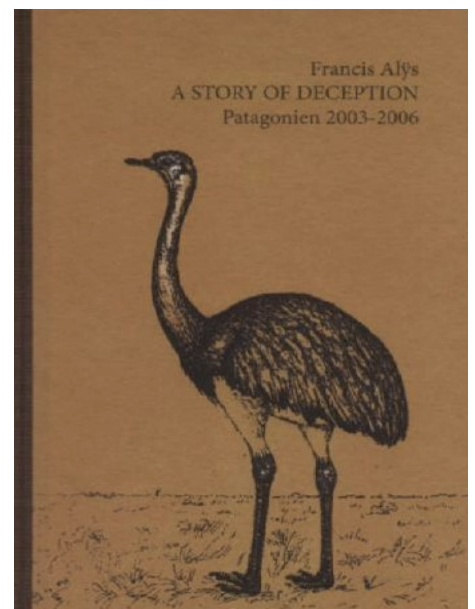
With an introductory essay by Mark Godfrey, Curator at Tate Modern, and a dictionary of quotes from Alÿs's writings and interviews compiled by Klaus Biesenbach, Director of MoMA PS1 and MoMA's Chief Curator at Large, this book features over sixty key works by Alÿs with descriptions and comments by the artist, as well as responses to his art from a range of international contributors including Eduardo Abaroa, Francesco Careri, T. J. Demos, Carla Faesler, Boris Groys, Miwon Kwon, Tom McDonough, Cuauhtémoc Medina, Laymert Garcia dos Santos, Lorna Scott Fox, and Eyal Weizman.



ALÿS, FRANCIS: A story of Deception

Ed. by Revolver, Frankfurt, 2007. 108 pp.

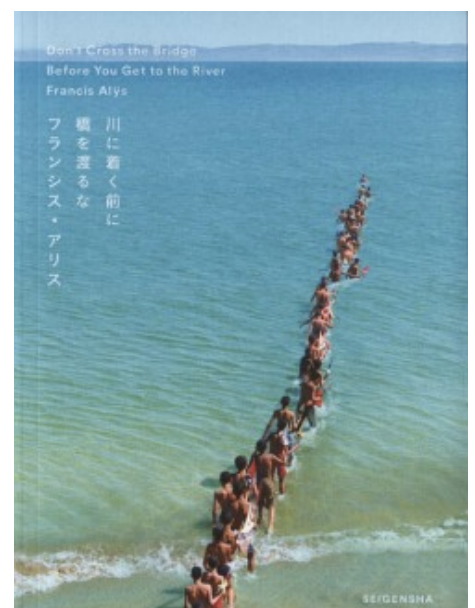
Belgian-born artist Francis Alÿs's medium is walking. On one walk, he carried a can of paint with a tiny hole punched in it, so a thin stream of color recorded his journey. On a trip along a highway with an incessantly blurring, unreachable horizon.



ALÿS, FRANCIS: Don't Cross The Bridge Before You Get To The River

Published by Seigensha, 2008. 122 pp. Japanese/Engl.

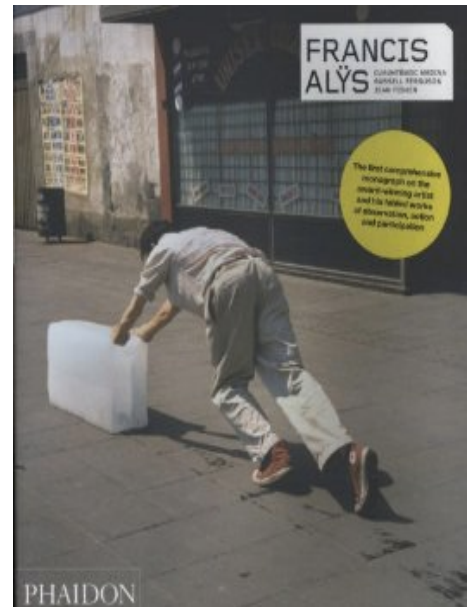
Belgian artist Francis Alÿs employs a broad range of media, from painting to performance, and his diverse body of work often explores urbanity and spatial objectivity through investigations of the tension between poetics and politics, individual action and impotence. Operating within the interdisciplinary space of art, architecture, and social practice, his idealistic and symbolic actions accentuate political challenges and anxieties. Central to this catalogue for a solo exhibition of work by Alÿs at the Museum of Contemporary Art in Tokyo are his actions at Key West (USA) and Havana, and at the Strait of Gibraltar. Included are essays by curators Yuki Kamiya and Kazuhiko Yoshizaki.



ALÿS, FRANCIS

Contemporary Artists Series. Introd. by Cuauhtemoc Medina, Russell Ferguson, Jean Fisher et al. London 2007. 4to. 160 pp.

In 1997 Belgian artist Francis Alys (b. 1959) created a performance work called "The Loop for InSITE", a biennial group exhibition held in Tijuana, Mexico. Addressing the idea of international borders and the contemporary ease/unease of global travel, Alys' contribution was a journey that started in Tijuana and ended in the nearby border town of San Diego - never, however, crossing the Mexico-U.S. border. The artist instead took the long way, skirting the Pacific rim from Mexico to Panama, Sydney, Bangkok, Vancouver, Los Angeles and finally San Diego. The Loop took Alys one month and five days rather a few minutes - an absurd journey that called attention to Mexico and America's fraught attitudes to their shared border. Combining humour, sensitivity and an extremely personal connection to the people and places where he works, Francis Alys often employs the basic human activity of walking to create performances, photo documentation, videos, slide projections and paintings. The artist first came to international attention with a performance work called "Narcotourism" ('NowHere', Louisiana Museum, 1996) in which he walked the city of Copenhagen over the course of seven days, each day under the influence of a different drug. Alys here underlined the wholly personal experience of artmaking, as well as the hyperreal and unnatural experience of contemporary tourism, reducing his travels to completely interiorized, personal 'trips'. A very independent artist belonging to no particular group, Alys' is a unique and truly international voice in today's global art world.



ALÿS, FRANCIS: In a Given Situation

Published by Cosac Naify
Text by Cuauhtémoc Medina, Alfonso Reyes, Ton Marar.
2011, 152 pp.

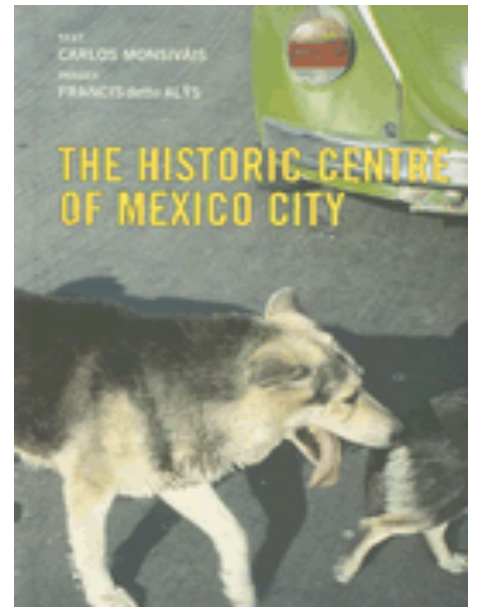
For the past ten years, video camera in hand, Francis Alys has chased tornados in the highlands south of Mexico City, hoping to access and film the literal eye of the storm. This volume, full of scrapbook and ephemera appeal, compiles Alys' notes, drawings, paintings, press clippings and writings for his film Tornado.



ALÿS, FRANCIS: The Historic Centre of Mexico City

Published by Turner, Spanish/Englis. 2006, 120 pp.

This visual travelogue of one of the biggest cities of the twenty-first century takes readers through the architecture and neighborhoods at its heart. Francis Als, a Belgian artist with a studio in Mexico City's title historic center, loves to wander, and to record what he sees in photography, videos, slides, drawings and paintings. Walking Distance from the Studio is, in his own words, "everything that I saw, heard, did or undid, understood or misunderstood, within a perimeter of ten blocks around my studio in the centro historico." Through all of this, Als remains an outsider and foreigner--his detachment lets him see and relay everyday things in new, poetic and often surprising ways.



ALÿS, FRANCIS: The modern Procession

Ed. by Public Art Fund, New York. Texts of Eccles Tom, Wehr Anne 2003, 112 pp.

On the morning of Sunday, June 23, 2002, 100 participants gathered at The Museum of Modern Art in midtown Manhattan, along with a 12-person Peruvian brass band, and a horse, dogs, and numerous palanquins, atop which sat replicas of three masterpieces from the museum's collection--Picasso's "Les Demoiselles d'Avignon," Duchamp's ready-made "Bicycle Wheel" and a Giacometti--and a living representative of contemporary art, Kiki Smith. Three hours later they ended their procession at the museum's new temporary home, in Queens. Along the way, which ran from 11 West 53 Street, over the Queensboro Bridge, and up Queens Boulevard, the procession absorbed 100 additional participants, and enacted a very public spectacle--part saint's day procession and part secular celebration--of the museum's his toric move to MoMA QNS.

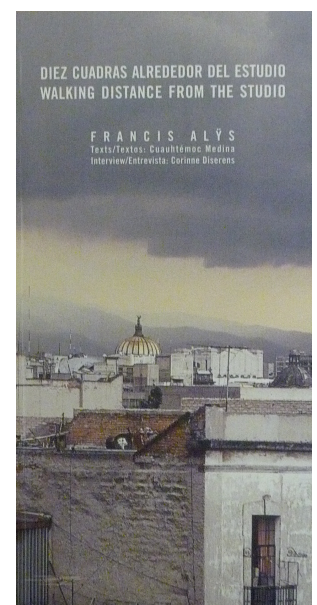


ALÿS, FRANCIS

Francis Alÿs - Diez cuadras alrededor del Estudio / Walking Distance from the Studio

by Diserens, Corinne and Medina, Cuauhtémoc, 2006, pp.

A compilation of photographs by Belgian born contemporary portrait artist Francis Alÿs (b. 1959), capturing multiple facets of daily life and history of Plaza de Santa Catarina in Mexico City.



BEN-NER, GUY

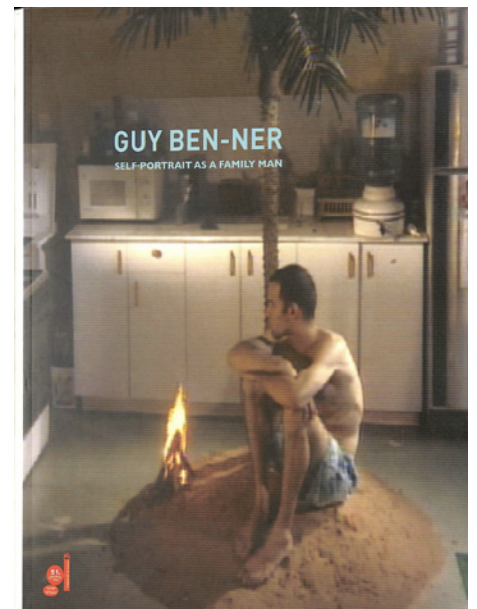
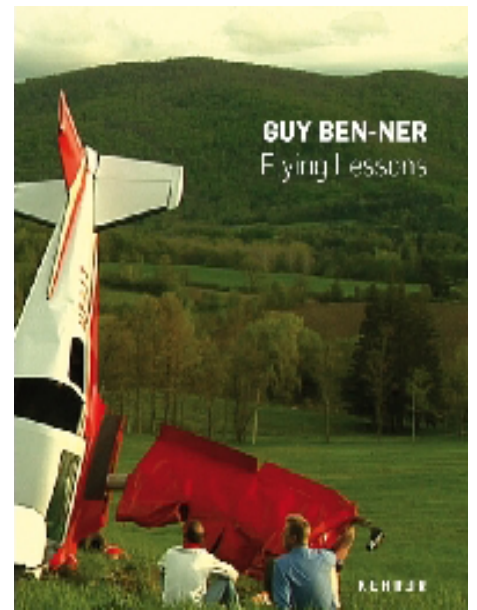
Flying Lessons. Berlin 2010. 96 pp.

Israeli artist Guy Ben-Ner plays the lead role in his own films, which even in their seemingly spontaneous, documentary moments are in reality artfully constructed performances. Since 1999 Ben-Ner's films have revolved around comical settings or ironic interpretations of literary works, and they often feature allusions to classic films. For his latest work, *Drop the Monkey*, the artist enters into a dialogue with himself, between his Berlin self and his Tel Aviv self, actually filmed in both cities. In this way, Ben-Ner creates his own genre: the film performance. At heart, however, as in all 11 films covered in this exhibition catalog, he reflects on his own identity and on the borderline between art and life, which he constantly seems to cross - even when this step is itself merely another staged element in his work.

BEN-NER, GUY

Self-portrait as a family man. Tel Aviv 2005. 108 pp.

Guy Ben-Ner's works display an acute, self-critical and humorous position towards his familial situation and artistic practice. The struggle between the artist's freedom and his will to take an active part in the creation of a healthy family life has underlain his works since 1996. Ben-Ner's films are based on familiar settings and circumstances of mutual love, care and abuse, and are informed by his interest in early film and the vaudeville tradition as well as conceptual art practices. The exhibition shows a selection of works from the very beginning until his last project *Treehouse Kit* done for the Israeli Pavilion at the last Venice Biennale.



BEUYS, JOSEPH: Actions, Vitrines, Environments

Tate Modern London. Von Mark Rosenthal, Sean Rainbird & Claudia Schmuckli. Houston/London 2004/05. 224 pp.

This beautifully illustrated book investigates Beuys's sculpture, arguably the most fundamental portion of his artistic work, as well as his extraordinary influence. Featured objects include a stunning selection of Beuys's remarkable vitrines--sly cousins of standard museum presentations, featuring both hand-made and found objects serving as "exhibitions" on Beuys's own topics; blackboards on which he recorded his lectures and performances; room-sized environments; and many other sculptural projects that frequently served as physical documentation for Beuys's performances. With a comprehensive chronology of Beuys's activities as an artist and activist, this book is essential for those interested in the life, work, and legacy of one of the art world's most intriguing figures.



BEUYS, JOSEPH: Zeichnungen

Katalog hrsg. von C.A.H. Bastian. Berlin u.a.O. 2013/14. 4to. 292 pp.

The man with the fedora and the large-scale sculptures to know a lot. The artist Joseph Beuys few. An exhibition in the gallery Bastian in Berlin now shows the far lesser-known facet of the artist from the 20th century. Not fat and felt the focus of the exhibition, but drawings.

Joseph Beuys (1921-1986) once spoke of it, that drawing has shaped his thinking. It is the very basis of his art, which could not be more diverse. In the extensive body of work, represented in all major museums of the present, it appears as a creative basis, as a political program, as a philosophical mode of thinking, as a didactic panel and as an aesthetic means of expression. In the simplified studies or so-called "thought-forms" approached to Beuys - the female nudes, wildlife, preferably rabbit or deer-like creatures - and drawing from the "reservoir" mental energy. Brittle lines, sometimes tender, sometimes rough, but can only imagine what is, before it has assumed concrete form, seems to evaporate again. What we see or to see mean is always to be found only on the way its shape.

Who reads today in the notations, a searcher discovered in the dialogue between the worlds. What is discussed in the drawings, watercolors and scores, is the search for the appearance, testing the expression and retention of your own inside. The papers in these studies are often torn, stained and wrinkled. Beuys used sheets found, wrapping paper, cardboard, stationery, napkins, tablecloths and matchboxes to finally give the "uncertain", the "Future", the "not-yet" a voice. Rarely you get to the large, mystified artist Joseph Beuys so close and catch a glimpse behind the scenes. That's one thing above all: sensual!

JOSEPH BEUYS



ZEICHNUNGEN / DRAWINGS

KERBER



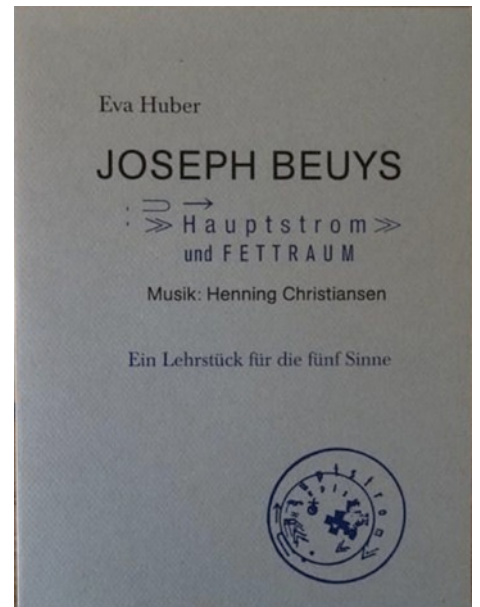
BEUYS, JOSEPH

by Eva Huber. Hauptstrom und Fettraum. Ein Lehrstück für die fünf Sinne. Musik: Henning Christiansen. Mit Fotos von Camillo Fischer. Häusser, Darmstadt 1993. 4to. 160 pp. ANTIQUARISCH.

Joseph Beuys volunteered for the Luftwaffe in 1941 and was eventually stationed on the Crimean Peninsula. His war experiences later formed the basis for a fictional biography that underlay much, though not all, of his art. After World War II he studied monumental sculpture at the Kunstakademie Düsseldorf, Germany, but his work spanned the graphic arts, installation, sculpture, and theory. He became a professor at the Düsseldorf academy and in 1963 organized the Festum Fluxorum Fluxus festival there. Beuys's work was shown at Documenta 3, 5, 6, and 7 and in the German pavilion of the thirtyseventh Venice Biennial (1979).

At the same time he enjoyed his first American retrospective at the Guggenheim Museum, New York, which remained the only major

retrospective during his lifetime. In 1981 he had a show in East Germany. He was an active member of the Green Party.



BLACK, KARLA: It's Proof that Counts

Edited by Annette Hans, Heike Munder, Paul Nesbitt, Michael Stanley, 2010. 192 pp.

This extensive monograph gives, for the first time, a detailed insight into the work of Scottish artist Karla Black. Reflecting the ephemeral nature of her work, the monograph resembles an artist's sketchbook that is still in the process of being used.

Plaster, chalk dust, and Vaseline, or substances such as face powder, lipstick, and nail varnish are often the raw materials used by Karla Black (born 1972 in Alexandria, lives and works in Glasgow). Her delicate works—whether transparent cellophane arranged sculpturally to hang from the ceiling, or fragile works of gossamer-fine powder sprinkled onto the floor—present references to the Minimal and Conceptual art of the 1960s and 1970s. Karla Black extends the classical notion of sculpture through a process-oriented, performative handling of cultural connotations and untypical materials. Not only does she create an oppositional model to the brute effect of Minimal art, but through the use of unstable and simple substances her work ties into the history of antiform, as defined notably by Robert Morris in his use of felt, or Eva Hesse in her deployment of latex.

Karla Black has been selected to represent Scotland at the 54th Venice Biennale in 2011.



BLACK, KARLA

Published by Walther König, Köln
Foreword by Veit Görner. Text by Susanne Figner, Barry Schwabsky. 2014, 179 pp.

The large-scale forms of Scottish sculptor Karla Black (born 1972) evoke the pastel, towering layer cakes one might see in a bakery window. Materials include cellophane, plaster powder, lip gloss, glitter hair spray and tracing paper. This publication explores Black's tactile, confectionlike cre



BOURGEOIS, LOUISE

Louise Bourgeois at the Hermitage. St. Petersburg 2002. Einl. von Julie Sylvester. Format 30,5 x 37,6 cm. 104 pp.

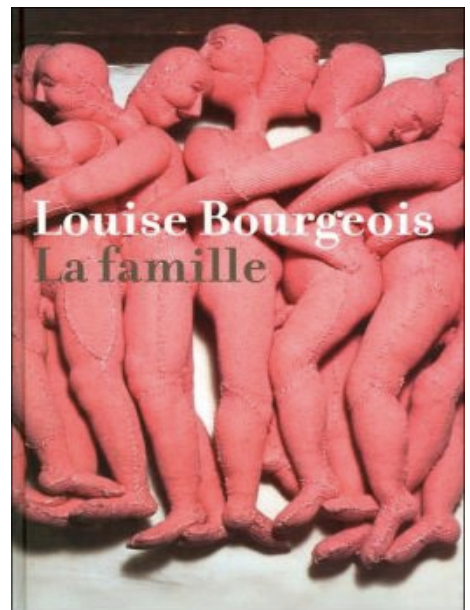
Louise Bourgeois first travelled to Russia in 1932, at the age of 21, having just received her Baccalaureate in philosophy from the University of Paris. Her second journey occurred in the spring of 1934, and included a visit to the Moscow Theater Festival, to see the work of the Russian Constructivists, and to observe May Day celebrations in Red Square. Nearly 70 years later, Bourgeois returned to Russia on the occasion of her retrospective at the State Hermitage Museum, the first major exhibition of a living American artist to be held at that institution. From the teetering personages of the late 1940s, which represent the members of the family she left behind in France, to the great steel protectress Maman, created in 2001 especially for the Hermitage courtyard, Bourgeois' indomitable will, psychological complexity, and brash, bold personality show through in the sculptures and drawings illustrated here.



BOURGEOIS, LOUISE: La famille

Von Thomas Kellein. Hrsg. von Fiona Elliott. Katalog der Kunsthalle Bielefeld 2006. Metropolis Books / Verlag der Buchhandlung Walther König, Köln. 17,5 x 24,5 cm. 242 pp.

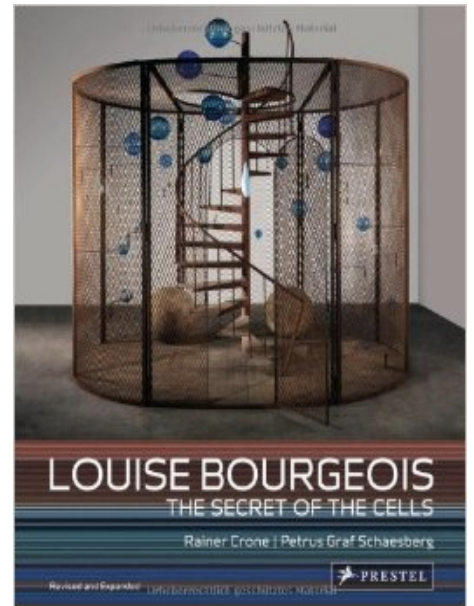
The fear of being born into the world an unwanted girl; the fear of becoming a pawn in the lives of her parents; the fear of failing as a wife, mother and artist: Over the course of her 70 years as an artist, Louise Bourgeois, born in 1911 in Paris, has always placed the psychology of family at the center of her work. Bourgeois left her homeland in 1938, without a degree, to live in New York with her husband, Robert Goldwater, a curator at The Museum of Modern Art. In 1940, the couple adopted their first son, and in 1941 Bourgeois gave birth to two more boys. Her artistic oeuvre deals almost exclusively with the fear of not being able to live up to the roles she was born into and took on. Most of her early works consisted of paintings on the theme of family, many of which have rarely, if ever, been reproduced. When she first began sculpting, she portrayed children and family members as stakes fatefully stuck in the ground, "Personnages," with windows and openings, who occasionally carried small packages, but who seemed mute and paralyzed. Her later work grew more sexualized, and after the death of her husband, she pursued the paternal element intensely. This thematic gathering of 20 paintings, more than 60 drawings, 35 sculptures and 5 embroideries made between 1935 and 2005 is also, by virtue of the centrality of family to her oeuvre, an overarching retrospective, a focused view of her career.



BOURGEOIS, LOUISE: The Secrets of the Cells

Ed. by Rainer Crone & Petrus Graf Schaersberg. Rev. & enl. ed. Munich 2011. 4to. 184 pp.

Louise Bourgeois: *The Secret of the Cells* is the first publication to present an introduction to the stylistic diversity and scope of Bourgeois' work within the context of 20th-century sculpture. This volume focuses on her installations, which she calls "cells". For the first time, all 27 cells -- a cycle which Bourgeois has now declared complete -- are depicted in both full-page and detailed illustrations, as well as being catalogued according to their component parts. The comprehensive narrative on Louise Bourgeois' fascinating life -- the most detailed and extensive to date -- is documented in over 100 photographs from the artist's own archive, many of which have never been published before. These range from her youth in Paris, her student years at the art academy under Ferdinand Leger, and her experiences with the leading artists of the New York School in the 40s and 50s, up to her famous performance, *The Confrontation*, in 1978. In 1982 the Museum of Modern Art honored Bourgeois in a grand retrospective of her work; in 1992 her installation *Precious Liquids* caused an international sensation at *documenta IX*. Her radical re-evaluation of the medium of sculpture, particularly evident in her unusual and unparalleled work of the last 10 years, calls for a thorough review of art in modern times.

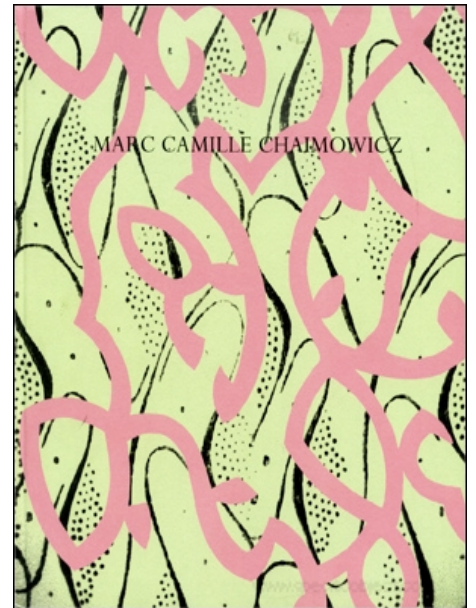


CHAIMOWICZ, MARC CAMILLE

Catalogue. Published by Walther König / Köln, 2005/6. English, German, 88 pp.

Marc Camille Chaimowicz subtly intervenes in the gallery space, altering the atmosphere and décor of the environment. This catalogue, devised in collaboration with the graphic designer Adeline Morlon, reflects his working method, developing quiet, multi-perspective views of a spatial installation. Chaimowicz's environments embrace the domestic sphere, incorporating interior design, ceramics, wallpaper and textiles. The exhibition at Kunstverein für die Rheinlande und Westfalen documented in this book shows works spanning the years 1975 to 2005 and includes objects, drawings, photo collages and paintings.

'Spaces and their potentialities of allowing ideas to come into being forms the central pillar of interest for the artist Marc Camille Chaimowicz... for the first time ever in a German institution, he has realized his ideas in a richly faceted manner and shown his work to an interested and curious audience.' (Rita Kersting)



CHAIMOWICZ, MARC CAMILLE: A Folio for Secession

Vereinigung Bildender KünstlerInnen, Wiener Secession. 2010, 15 pp.

Artist's portfolio with five pattern sheets, a letter from Marc Camille Chaimowicz in facsimile, and an essay by Silvia Eiblmayr (German/English and French /English). Produced by the Secession, published in cooperation with Musée La Piscine, Roubaix.



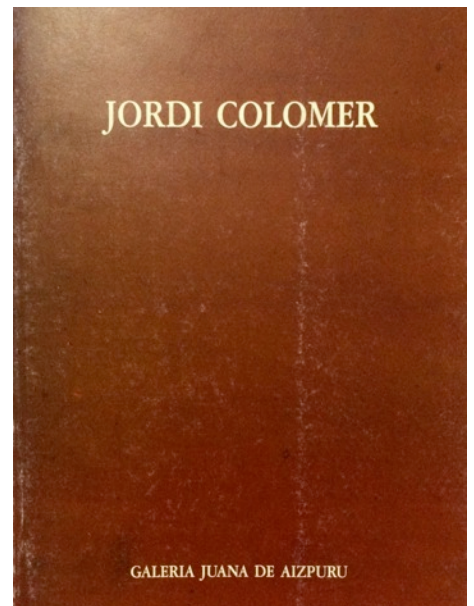
COLOMER, JORDI: Fuegogratis
Paris, 2011. 288 pp.

Barcelona-born Jordi Colomer has been exhibited at some of Europe's leading venues, including Museo Reina Sofia, Centre Georges Pompidou and Barcelonas MACBA. This monograph draws on a major travelling retrospective that originated at the Jeu de Paume, Paris in 2008. Colomer's inspirations, from silent film to modernist architecture, are revealed in all their diversity; as you may expect from a student of both art and architecture, whose output progressed from photography to video work. Full of humour and surprise, these 15 distinct works and series are illuminated by essays and an artist interview with Marta Gili.

COLOMER, JORDI: Pensées y self-pensées
Enero - Febrero 1990. Galería Juana de Aizpuru,
Madrid 1990. 4to. 52 pp. ANTIQUARISCH.

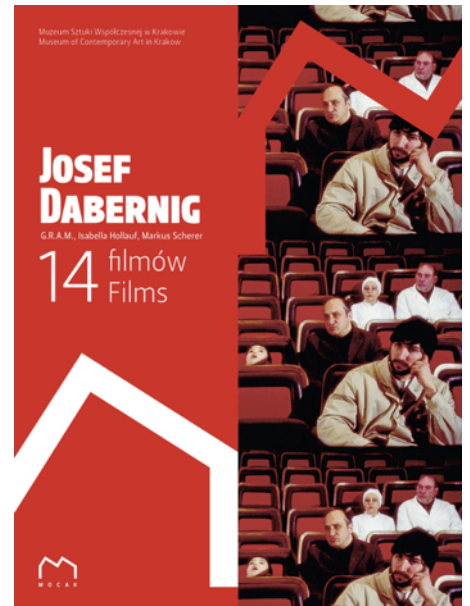
The Catalogue exhibition in Galería Juana de Aizpuru.

Jordi Colomer worked as a set designer before he became an artist and was educated as an architect and art historian, experiences that still influence his work today. Using props and treating land- and cityscapes as scenery, he creates "a kind of expanded theater," in which the visitors are confronted with their own roles as participants or spectators. Through video works as well as sculptural and performative interventions, he deals with urbanity and social spaces. His well-known works include *Anarchitekton* (2002-2004), a traveling project with mobile mock architecture, *NO?FUTURE!* (2006), and *Cinécito* (2006). Colomer has held solo shows at *Frac Basse Normandie, Caen, France* (2013); *ARGOS, Brussels* (2011); the *Bronx Museum of the Arts New York* (2010); and *Hiroshima MOCA, Japan* (2009).



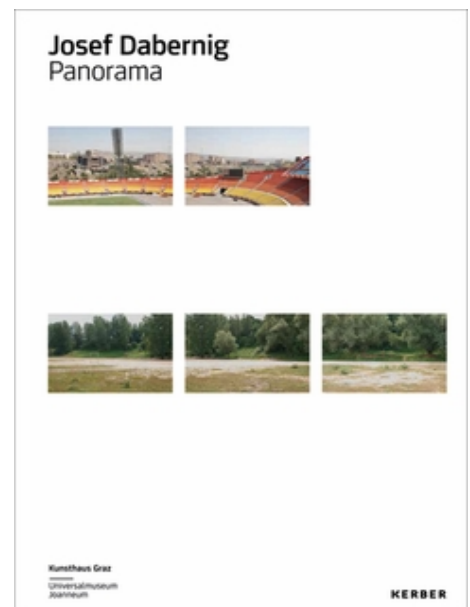
DABERNIG, JOSEF: 14 Films
Krakow 2013. 158 pp.

MOCAK (Museum of Contemporary Art in Krakow) presented a comprehensive retrospective of films by Josef Dabernig. In the catalogue that accompanies the presentation, each film has been annotated with a short description by the author himself; there is also a generous selection of still frames. The second, theoretical, part of the catalogue contains texts by the exhibition curator Maria Anna Potocka as well as Andréa Picard and Claudia Slanar.



DABERNIG, JOSEF: Panorama
Graz 2013. 152 pp.

The Panorama, a ritual that has turned into somewhat of an obsession over the years, serves the artist to question analogies of film and photography, of picture space and image area as well as the phenomenology of an object or place. Dabernig chooses sports grounds as objects to investigate. Like almost no other cultural structure, these venues are similar in form and size all over the world, synonymous with leisure time. However, sport fields are also charged locations of congregation, of victory and defeat and sometimes even of demagoguery. The size of the collection with panoramas taken from countries like Brazil, Ukrain, Egypt or Italy recalls a work of reference that helps us to read time and space in a linear way.



DIJKSTRA, RINEKE

Portraits. Katalog. Paris/Amsterdam u.a.O. 2004/05.
Beitr. von Urs Stahel & Hripsime Visser. 4to. 160
pp.

Published by D.A.P./Schirmer/Mosel

Essays by Urs Stahel and Hripsimé Visser.

Rineke Dijkstra is renowned for her uncanny and thoughtful portraits series of teenagers and young adults: girls and boys of various nationalities at the beach, children of Bosnian refugees, Spanish bullfighters straight out of the arena, Israeli youngsters before and after military service, and here, documented for the first time, her series of photographs taken of aspiring, young ballet dancers. Her subjects are shown standing, facing the camera, against a minimal background. Formally, the images resemble classical portraiture with their frontally posed figures isolated against minimal backgrounds. Yet, in spite of the uniformity in the photographer's works, there is a marked individuality in each of her subjects. Dijkstra often deals with the development of personality as one moves from adolescence to adulthood, or through a life-changing or potentially threatening experience such as childbirth, or a bullfight. Portraits includes the photographer's new Ballet School series.



DUMAS, MARLENE: Man Kind

Amsterdam 2006. 34 pp.

In the exhibition 'MAN KIND' Dumas presented a group of new paintings and drawings which consisted mostly of bearded men of non-western appearance, with titles such as 'The look-alike', 'The Believer' and 'The Neighbour'. Here the works are catalogued one to a page, accompanied by short texts by Marlene Dumas and Paul Andriessse.



DUMAS, MARLENE: The Image as Burden

Published by TATE/D.A.P. Ed. by Leontine Coelewij, Kerry Greenberg, Helen Sainsbury, Theodora Vischer. Text by Leontine Coelewij, Colm Toibin. Interview by Theodora Vischer, 2014. 196 pp.

Marlene Dumas is one of the most prominent and influential painters working today. In an era dominated by the mass media and a proliferation of images, her work is a testament to the meaning and potency of painting. Dumas draws on her expansive visual archive and the nuances of language to create intense, psychologically charged works which explore themes such as sexuality, love, death and guilt, often referencing art history and current affairs. Her paintings and drawings are characterized by their extraordinary expressiveness and sometimes controversial subject matter. This fully illustrated exhibition catalogue accompanies a major exhibition at the Tate Modern, the Stedelijk Museum and the Fondation Beyeler. Surveying the artist's oeuvre from the mid-70s to the present, it features over 100 of her most important paintings and drawings alongside lesser-known works from the early period of her career. The Image as Burden also includes a new interview with the artist; extracts from previously published but lesser-known texts (some available in English for the first time); and a new short story from prize-winning author Colm Tóibín written in response to the paintings. Essays and texts from a wide range of contributors examine the key themes and motifs in her work and reflect on Dumas' entire career.



EISENMAN, NICOLE: Dear Nemesis

Edited by Samantha Topol. Foreword by Lisa Melandri.
Text by Julia Bryan-Wilson, Terry Castle, Litia
Perta, Kelly Shindler. CONTEMPORARY ART MUSEUM, ST.
LOUIS/WALTHER KÖNIG, KÖLN. 2014. 192 pp.

The largest definitive mid-career survey of the work of celebrated American artist Nicole Eisenman to date, *Dear Nemesis, Nicole Eisenman 1993-2013* includes more than 120 works, charting the development of Eisenman's practice across painting, printmaking, and drawing from the 1990s to the present.

Over the past twenty years, Eisenman has developed a creative and versatile vision that combines high and low culture with virtuosic skill. Fusing centuries-old art-making conventions and a multitude of art historic influences—including impressionism, German expressionism, and twentieth-century social realist painting—with contemporary subject matter, she depicts settings and themes as varied as bar scenes, motherhood, and the plight of the artist. Among her core concerns are depictions of community, identity, and sexuality.

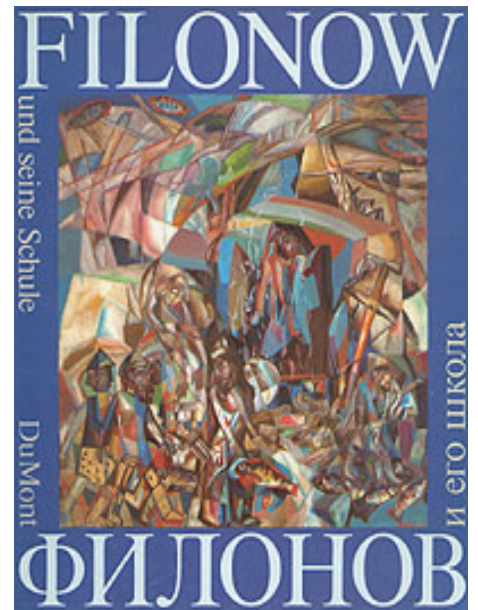
Eisenman's continual representation of women (both "butch" and "femme") and female love not only imbues the practice of figurative painting with an audaciously queer bent but also recasts art history in a feminist light. Her wit spares no one and nothing, and it is indeed through her humor and the discomfort caused by her work that she communicates the multifaceted richness of the human condition. Her incisive sociopolitical critique operates through the quotidian and the absurd, in ways that are both formally playful and visually breathtaking.



FILONOW, PAVEL

Filonov und seine Schule. Katalog. Düsseldorf. DuMont, 1990. 4to. 344 pp. ANTIQUARISCH.

Pavel Filonov - one of the most enigmatic artists of the XX century. Real proletarian in art by his origin and favorite themes - "singer of urban misery" (by Velimir Khlebnikov), he dreamed of a beautiful tomorrow, couching their dreams in the images of "the world's prosperity." However, his vision sparkling crystal, affecting its obvious but incredible objectivity, embodied in fact not an ideal future, and pre-and post-revolutionary Russian history, which was revealed in all its speaking the language of the Book of Psalms, "with fear and trembling." Paintings and Graphics Filonov, collectively constitute its own style (something close and expressionism and surrealism), as immersed in life and at the same time as apocalyptic beyond.



FRITSCH, KATHARINA

Katharina Fritsch. Katalog. Basel/San Francisco 1996/97. Beitr. von Gary Garrels & Theodora Vischer. 4to. pp. ANTIQUARISCH.

Catalog of an exhibition held from Oct. 31, 1996-Mar. 11, 1997 at the San Francisco Museum of Modern Art, and from April 26-Aug. 31, 1997 at the Museum für Gegenwartskunst, Öffentliche Kunstsammlung Basel. The catalogue includes 112 works dating from 1979 to 1996. In addition to detailed monographic essays by Katharina Schmidt, it contains a long interview with the artist and an annotated list of works.

Katharina Fritsch was born into an architect's family and studied art history at the University of Münster before transferring to the Kunstakademie Düsseldorf in 1977, where she studied in the studio of Fritz Schwegler. She represented

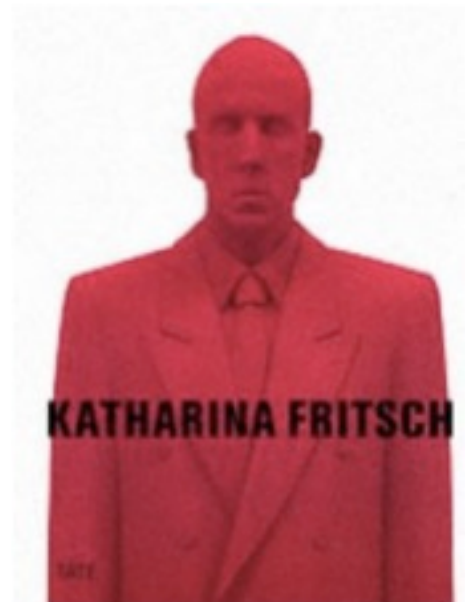
Germany at the forty-sixth Venice Biennale (1995). She had held solo exhibitions at the Contemporary Art Museum St. Louis, MO, USA (2014); the Art Institute of Chicago, IL, USA (2012); Kunsthaus Zürich, Switzerland, and Deichtorhallen Hamburg, Germany (2009); Palazzina dei Giardini, Galleria dell Civica, Modena, Italy (2007); White Cube, London (1999, 2006); Tate Modern, London, and the Museum of Contemporary Art, Chicago (2001); and the San Francisco Museum of Modern Art (1996), among others. Most recently, the Mayor of London's Fourth Plinth Commissioning Group invited Fritsch to create the sculpture Cock for Trafalgar Square (2013). She was professor at the Kunstakademie Münster, Germany (2001-2010) and is now a professor at the Kunstakademie Düsseldorf.



FRITSCH, KATHARINA

Catalogue, ed. by Iwona Blazwick. London, Tate Moder, 2002. Beitr. von Bice Curiger, Julian Heynen u.a. 4to. 128 pp.

Katharina Fritsch is one of the most important artists to have emerged in Europe in the last twenty years. This book, and the accompanying exhibition, provide the first major survey of her work in this country. Fritsch's work - predominantly sculpture - is both general and specific, recreating types of objects that already exist in the world, and fabricating a kind of platonic version of them to trigger collective recognition. A case of books with no titles or texts symbolises the idea of books; a yellow madonna encapsulates all figures of worship; a group of rats, that in their formal composition and colossal scale suggest a collective of folk stories and myths. At the same time these objects are created according to her own singular inner vision. Each sculpture or installation is made with absolute precision, almost surreal in their perfect realisations of people or objects in the world. Fritsch is also interested in craftsmanship and the traditions around the Arts and Crafts and Bauhaus movements, often producing her works as multiples that can be bought by ordinary people as ornaments for the home. Katharina Fritsch lives and works in Dusseldorf. A retrospective exhibition of her work was held at the San Francisco Museum of Modern Art in 1997, which then transferred to Basel in 1997. She also exhibited at the Venice Biennale in 1995 and 1999. Recent show venues include The White Cube in London, and the Matthew Marks Gallery in New York



GONZALEZ-FOERSTER, DOMINIQUE & HANS ULRICH OBRIST
The Conversation Series 12. Cologne 2008. 190 pp.

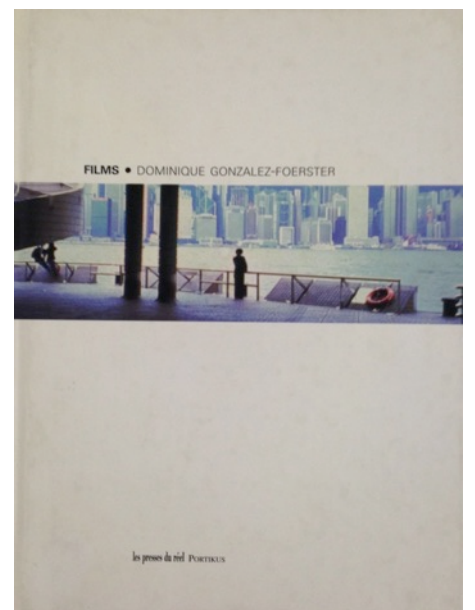
Dominique Gonzalez-Foerster began her career with short films but soon expanded to include multidisciplinary and often relational collaborations that question the notion of object-based art. Her conceptual and often site-specific work ranges from a co-written science fiction novel to interior design for the fashion line Balenciaga. Among her recent solo exhibitions are projects for the Palacio de Cristal, Madrid (2014); the Dia Art Foundation, New York (2009); the Turbine Hall at Tate Modern, London (2008); Museo de Arte Contemporáneo de Castilla y León, Spain (2008); and Musée d'Art Moderne de la Ville de Paris (2007). She also participated in Skulptur Projekte Münster (2007) and Documenta 11 (2002). She is the recipient of the Marcel Duchamp Prize (2002) and the Mies van der Rohe Award (1996-1997) and was selected for the Villa Kujoyama, Kyoto's artist residency (1996-1997). Her works are included in leading museum collections such as the Centre Pompidou, Paris, Tate Modern, London, and the 21st Museum of Contemporary Art, Kanazawa, Japan. Here she speaks with fellow relational aesthetician, Hans Ulrich Obrist.



GONZALES-FOERSTER, DOMINIQUE: Films

Dijon/Frankfurt 2003. 120 pp. Text in engl.

The book was written in the aftermath of the two exhibitions "Source architecture pour Mars?" and "Cosmodrome" in Dijon and Frankfurt in 2001.

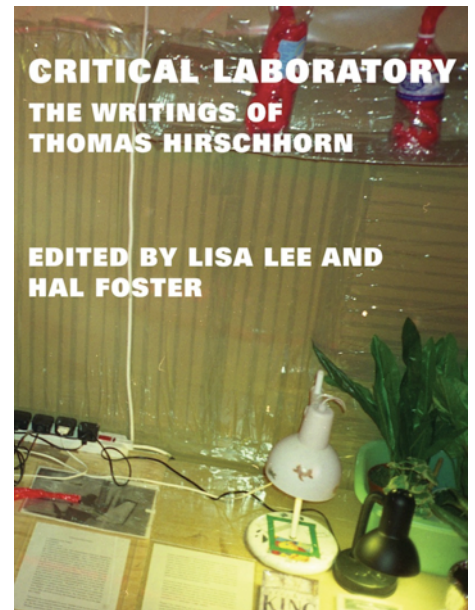


HIRSCHHORN, THOMAS

Contemporary Artists Series. Contrib. by Benjamin H.D. Buchloh & Carlos Basualdo. Interview by Alison M. Gingeras. London 2004. 4to. 160 pp.

The work of Paris-based Swiss artist Thomas Hirschhorn (b.1957) comprises giant, labour-intensive, room-sized collages of low-grade materials - that is to say, rubbish. Hirschhorn's work, a commentary on the spectacle of late-capitalist consumerism, is characterized by collages of tinfoil, cardboard, plywood, plastic and packing tape combined with an infinite variety of debris: handwritten texts and images culled from popular magazines, miniature toy airplanes and trains, knick-knacks by the hundreds, armies of plastic 'gold' watches, effigies of Nietzsche and Princess Diana, monitors duct-taped into vitrines, and so on.

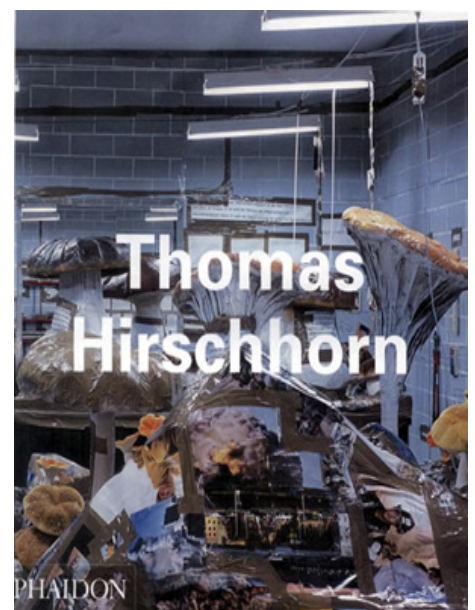
Noted professor and art theorist Benjamin H. D. Buchloh surveys the artist's work, from its anonymous beginnings in the streets of Paris to his recent virtuoso installations, as part of a long tradition of politically motivated anti-monuments. In her Interview, Alison M. Gingeras, who has worked with Hirschhorn numerous times since 2000, discusses with the artist his beginnings as a graphic designer and his more recent dealings with the contemporary art system. Carlos Basualdo offers a full analysis of, as well as a little background on, Bataille Monument at Documenta 11, which Basualdo co-curated. *Emergency Library* is a unique Artist's Choice comprised of a series of oversized books attesting to Hirschhorn's love, both aesthetic and intellectual, for the the familiar, well-thumbed copies of his beloved books. Hirschhorn's emphatic Artist's Writings include project notes and personal correspondence.



HIRSCHHORN, THOMAS

Critical Laboratory: The Writings of Thomas Hirschhorn. Ed. by Lisa Lee & Hal Foster. Cambridge 2013. 440 pp.

For the artist Thomas Hirschhorn, writing is a crucial tool at every stage of his artistic practice. From the first sketch of an idea to appeals to potential collaborators, from detailed documentation of projects to post-disassembly analysis, Hirschhorn's writings mark the trajectories of his work. This volume collects Hirschhorn's widely scattered texts, presenting many in English for the first time.



JANSSENS, ANN VERONICA

Ed. by Hans Theys. Curator: Markus Heinzelmann. Published by Dumont Literatur Und Kunst Verlag, 2007, 239 pp.

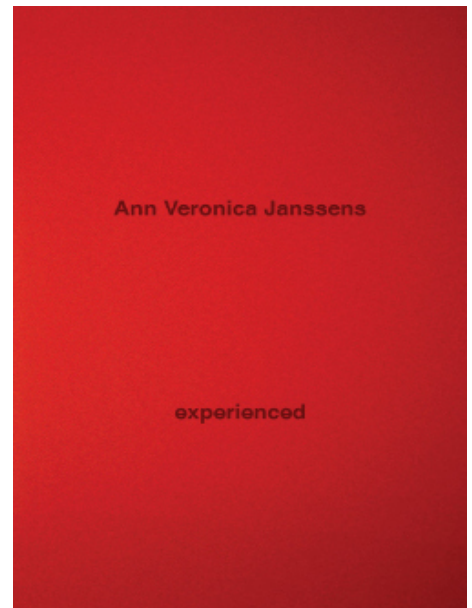
The museum Morsbroich presented in the first major retrospective scale, institutional solo exhibition of the Belgian artist Ann Veronica Janssens an overview of her work in recent years and was specifically for the site designed work, which dealt with the specifics of the museum and the park. In the baroque architecture of the castle were the two major themes of her work - light and movement - a fascinating mirror. The ephemeral qualities of their work, which manifest themselves in light and fog, in reflections and projections, the viewer of a distanzier perception of a thing led towards a performative participation in the works, there was the motion in space essential for the understanding of the work is. Accompany the exhibition at the Spring Verlag published by DuMont arts and letters by Hans Theys in collaboration with Ann Veronica Janssens designed comprehensive catalog (240 pages) with numerous color illustrations, with greetings from Manfred Herpolsheimer (Chairman of the Management Board of Sparkasse Leverkusen). A foreword by Markus Heinzelmann and essays by Mieke Bal, Vanessa Joan Müller, Martina wine Hart and Stefanie Kreuzer Powered by: Sparkasse Leverkusen



JANSSENS, ANN VERONICA: Experienced

by Michel Francois. 2009, 512 pp.

Providing a panoramic view of artist Ann Veronica Janssens work and process, Experienced features more than 6000 images across some 500 pages. Published by BasePublishing, the book is released as a companion to her 2009 exhibition, Are You Experienced, curated by Michele Lachowsky and Joel Benzakin for the Espai d'Art Contemporani de Castello.



JANSSENS, ANN VERONICA: *The Gliding Gaze*

Published by Hans Theys. Openluchtmuseum voor Beeldhouwkunst Middelheim (Antwerp, Belgium). Middleheim Museum, 2003, 240 pp.

"Nothing is more beautiful than a person's own perception", Ann Veronica Janssens once said. In other texts, I argued that, in accordance with good Japanese tradition, Ann Veronica Janssens tries to make room for people. I believe that. Her proposals are the opposite of the narcissistic, authoritarian monologue which excludes the existence of others. The narcissist is alone. He is a hollow vessel without an exterior. He gobbles up the world. There is no threshold between his brain and others. There is no silence. There is no dialogue. The monologue is deafening. Lips don't exist. Everything is mouth. The fear is deafening. Everything is hollow. Words hurt our ears.

But at the same time you sense how Ann Veronica Janssens' work can leave some people feeling alone again. Having become eye and ear, they now only hang by the thread of habit to their churning brain, their thoughts fluttering anxiously like curtains in the wind. There is more going on here than a charming little game with light and colour. Because you realize it will never be more than a little game in the midst of a world hanging together like loose, shifting sand onto which we project nice, simplified images until we ourselves are blown apart in the wind."

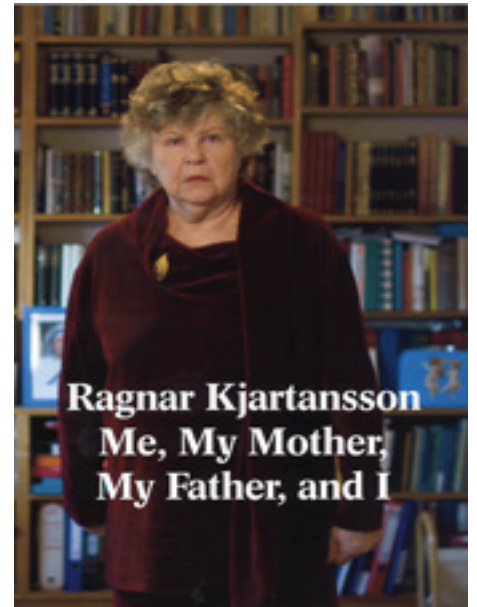


ANN VERONICA JANSSENS
The Gliding Gaze
Published by Hans Theys

KJARTANSSON, RAGNAR

Ragnar Kjartansson: Me, My Mother, My Father, And I
Ed. by Massimiliano Gioni and Margot Norton, New
Museum of Contemporary Art, 2014. 70 pp.

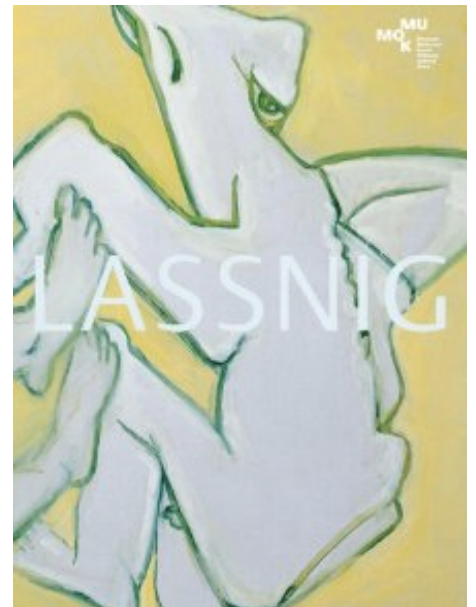
This catalogue coincides with the exhibition "Me, My Mother, My Father, and I" it is the first New York museum exhibition of Icelandic artist Ragnar Kjartansson (b. 1976 Reykjavík, Iceland; lives and works in Reykjavík). Born into a family of actors and theater professionals, Kjartansson draws from a varied history of stage traditions, film, music, and literature. His performances, drawings, paintings, and video installations explore the boundary between reality and fiction as well as constructs of myth and identity. He often attempts to convey genuine emotion through melodramatic gestures and conversely reveals sincerity within pretending. Playing with stereotypes usually projected onto the persona of the actor, Kjartansson both celebrates and derides the romanticized figure of the artist as cultural hero. His performances are often feats of endurance, which last for hours or days at a time, taking a motif as simple as a pop song and transforming it through protracted repetition into a transcendent mantra.



LASSNIG, MARIA

Das neunte Jahrzehnt. Wien, MUMOK. Katalog hrsg. von Wolfgang Drechsler. Wien 2009. Vorw. von Edelbert Köb. Beitr. von Robert Storr, Jennifer Higgie & Werner Hofmann. 4to. 146 pp.

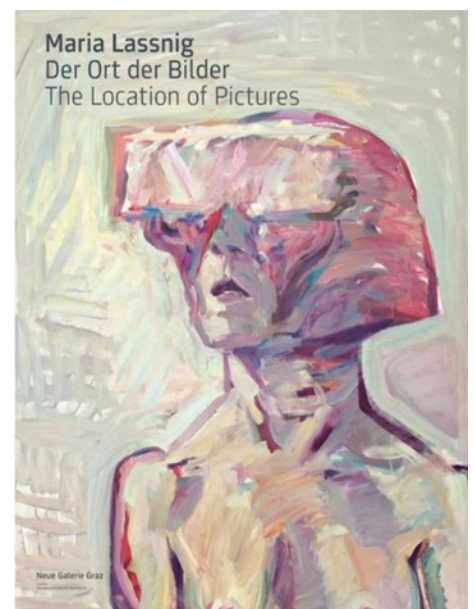
The Austrian artist's productivity shows no signs of faltering. This catalogue contains over 100 paintings and drawings from the past ten years that prove the subtle intuitiveness that the painter has for the dark side of the human soul. Simultaneously they impressively document the variety and power of her later works - how they reference her own earlier work without being repetitive. Lassnig is seen as a pioneer and visionary for subsequent generations of artists and has had an important influence on their artistic development.



LASSNIG, MARIA

Der Ort der Bilder. Graz, Neue Galerie. Katalog hrsg. von Günther Holler-Schuster & Peter Pakesch. Graz 2012/13. Beitr. von Gottfried Boehm, Silvia Eiblmayr, Oswald Wiener, Peter Pakesch & Günther Holler-Schuster. 4to. 200 pp.

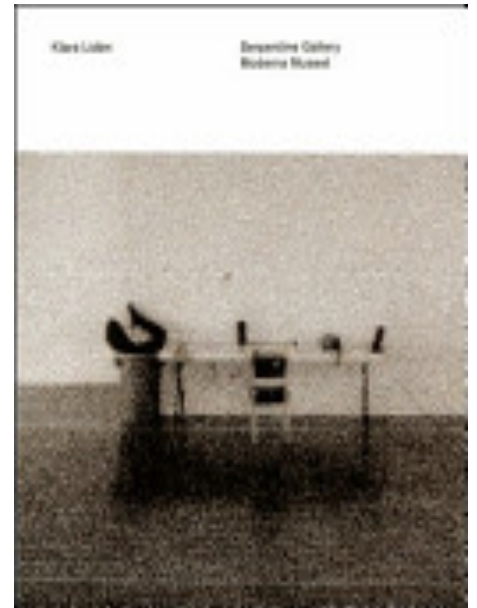
A fundamental problem that mankind has faced from time immemorial is made manifest in Maria Lassnig's art. It is the question of the image, the question of the visual on a fundamental level, in which the visible world can only partly be defined as the place of the visual. What seems essential to Maria Lassnig is the recognition that the human body represents a medium that generates images. The catalogue follows the artist's oeuvre in a retrospective form in representative and, in some cases, never-before shown examples from all of her creative periods and as such exemplarily traces developments in painting between abstract expressionism and newer figuration.



LIDÉN, KLARA

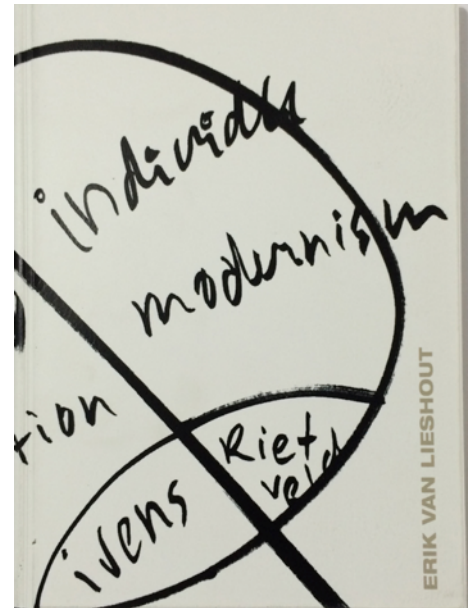
Catalogue ed. by Sophie O'Brien, Teresa Hahr & Melissa Larner. Serpentine Gallery, London/Stockholm Moderna Museet 2010/11. Verlag der Buchhandlung Walther König, Köln. Beitr. von John Kelsey, Karl Holmqvist, Sophie O'Brien & John Peter Nilsson. 4to. 104 pp. Text in engl. & schwed.

Klara Lidén's subversive responses to our social spaces and conventions raise the question of how we might re-appropriate privatized, urban space, and recall a long history of performative and conceptual work. Through a simultaneous process of building and un-building, re-cycling and improvising, Lidén's psychologically laden films, actions and structures reveal the hidden aggression and potential rebellion that rests under the surface of our cities.



LIESHOUT, ERIK VAN: This Can't Go On (Stay with Me)
ROTTERDAM, MUSEUM BOIJMANS VAN. Englische Catalogue.
Rotterdam /Zürich u.a.O. 2006/07. Vorw. von Sjarel
Ex, Christoph Becker & Helmut Friedel. 302 pp.

The Dutch artist Erik van Lieshout works with video installations, paintings, and drawings. With his acute powers of observation van Lieshout analyzes day-to-day reality in our current, confusing times. In a dizzying game of political correctness and incorrectness, he provides razor-sharp comments on sociocultural reality. This book is the artist's first comprehensive monograph.



MALEVICH, KAZIMIR

Kazimir Malevich and the Russian Avant-Garde

AMSTERDAM, STEDELIJK MUSEUM - Catalogue. Amsterdam
u.a.O. 2013/14. 4to. 236 pp.

In 1915, Kazimir Malevich (1878-1935) radically transformed the course of twentieth-century art with his "Black Square" painting and his manifesto "From Cubism to Suprematism." These works espoused a new art of pure geometricism, intended to be universally comprehensible regardless of cultural origin. Although he is famed for his rigorous pursuit of the "non-objective," Malevich in fact explored many strands of painting, embracing at various stages Impressionism, Symbolism, Fauvism and Cubism, as well as traditional Russian folk art. Drawing on the collections of Nikolai Khardzhiev and Georges Costakis--the two leading collectors of Russian avant-garde art, whose collections were largely assembled at a time when abstract art was banned in the Soviet Union--this catalogue traces the breadth of Malevich's career through his oil paintings, gouaches, drawings, sculptures and designs for opera and film. All phases of his development are represented here, from his early Impressionist-style work to his iconic Suprematist pieces, as well as his lesser-known figurative paintings and works on paper. These are contextualized alongside work by Malevich's contemporaries, such as Marc Chagall, Wassily Kandinsky, Natalia Goncharova, Vera Pester, Ivan Puni and Mikhail Meno.



Featuring Selections from the Khardzhiev and Costakis Collections

MIKHAILOV, BORIS: Time is out of Joint

BERLINISCHE Galerie. Katalog. Berlin 2012. 4to.
Beitr. von Thomas Köhler, Jan Verwoert u.a. 4to. 176 pp.

Since his photographic beginnings in the mid-1960s, Boris Mikhailov (born 1938 in Kharkov / Ukraine) created a broad and impressive multi-layered work. Virtuoso he has exhausted various possibilities of the medium in the years and an equally merciless as humorous and ironic image of his immediate surroundings drawn. Its always dealing with new photographic techniques as well as working with various cameras and stylistic devices, but also the switching between conceptual work and documentary approaches make it one of the most interesting contemporary artists.

The exhibition is conceived as a showcase and brings together a selection of works that also includes the experimental images of previous years like the last works created in Berlin. It is the first ever comprehensive exhibition of the artist in Germany.

Catalog and exhibition are realized with the support of the Association eV Berlin Gallery The architect David Saik could again be obtained for the exhibition architecture has ordered spatially re already upstairs, the permanent collection of the gallery Berlinischen.



MIKHAILOV, BORIS

Tea Coffee Cappuccino. Mit einem Text des Künstlers. Köln 2011. Quer-4to. 240 pp.

For Boris Mikhailov, societal changes are most clearly visible in small, everyday events. While the waiter in Ukraine would still be asking "tea or coffee?" during the Soviet era, the question today is "tea, coffee, cappuccino?" In his newest works (2000 - 2010), Mikhailov tackles precisely these changes and captures-as he has already in "By the Ground / At Dusk" (Oktagon, 1996)-daily life in his hometown Charkow. In this collection of more than 200 colour photographs, the West is perceptible everywhere in the form of huge, colourful advertising banners, but the promises of the Orange Revolution, that everything would get better, have only been fulfilled for few. Through palliating nothing, transfiguring nothing, Mikhailov attempts to sensitise the view of the observer. The individual pictures and scenes create a large tableau of society that tells us more about the Ukraine and its inhabitants than any specialised book.

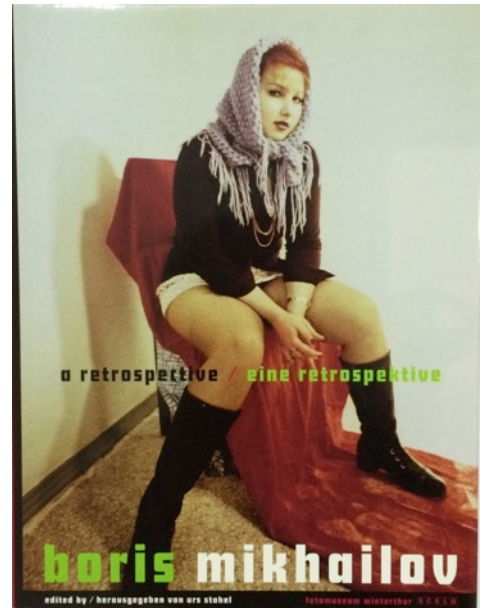


MIKHAILOV, BORIS: Eine Retrospektive

WINTERTHUR, FOTOMUSEUM. Katalog hrsg. von Urs Stahel. Winterthur 2003. 4to. 200 pp.

Urs Stahel (ed.). With Texts in English and German by Ekaterina Degot, Anne von der Heiden, Helen Petrovsky, Michail Schischkin, Inka Schube, Margarita Tupitsyn and Urs Stahel.

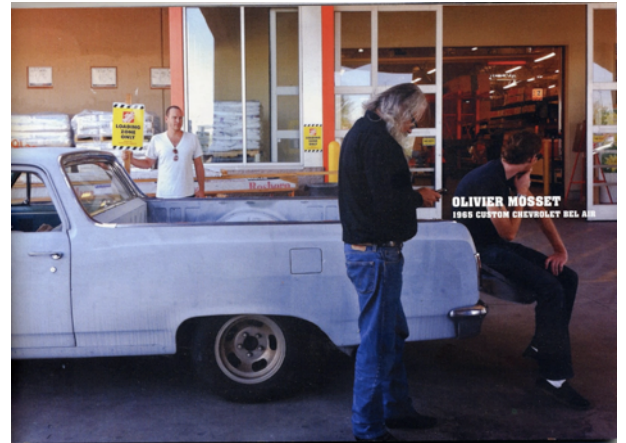
This book, created with Fotomuseum Winterthur at the occasion of a retrospective exhibition is accompanied with a number of essays on individual works or periods and images. Die Retrospektive mit dem Titel "Private Freuden, lastende Langeweile, öffentlicher Zerfall" zeigt das Werk dieses wohl berühmtesten osteuropäischen Photographen von den Anfängen bis zu den neusten Arbeiten. Der Katalog, der dem Gesamtwerk von Boris Mikhailov gewidmet ist, versammelt eine Reihe von Essays zu einzelnen Werken oder Werkabschnitten - ein Bilder-Fluß, der die verschiedenen photographischen Methoden hervorhebt und die Einsicht in ein reiches Werk vertieft, das sich mit Absicht unspektakulär gibt.



MOSSET, OLIVIER: 1965 Custom Chevrolet Bel Air

Ed. by Maurizio Nannucci. Florence 2012. 36 pp.

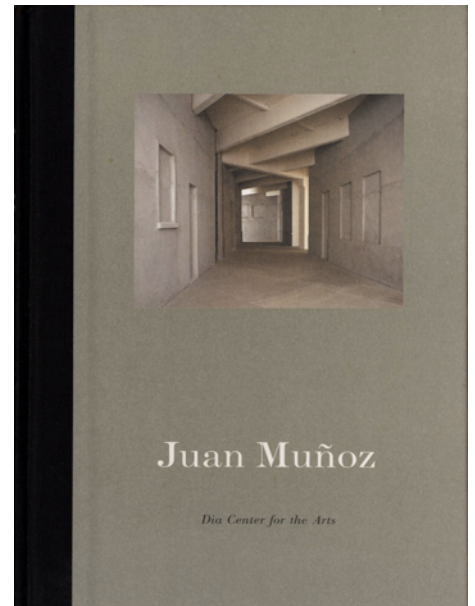
career in the 1960s as one of the members of the group B.M.P.T. (comprised of Daniel Buren, Mosset, Michel Parmentier, and Niele Toroni), which had formed in Paris. The group sought to democratize art through radical procedures of "deskilling," implying that the art object was more important than its authorship. Mosset is well known for both abstract paintings and for his sculptures, and he often uses his art to question and critique established doctrines or authority. From 1993 onward he has been creating Toblerones, referring to the Toblerone Line—the Swiss anti-tank emplacements that got their name, in turn, from the iconic chocolate candy bar. Mosset's works are in the Museum of Modern Art in New York, the Centre Pompidou in Paris, and the Musée Cantonal des Beaux-Arts in Lausanne, among other public collections. He has participated in numerous exhibitions, including *Born in Bern* at Kunsthalle Bern (2011), the Whitney Biennial, Whitney Museum of American Art (2008), and *Olivier Mosset: Windows* at the Palais de Tokyo, Paris (2006). This small volume of color photographs documents Olivier Mosset's process in creating his well-known piece 1965 Custom Chevrolet Bel Air in 2010. The images recount the birth of that artwork against a panoramic view of the American Midwest, encompassing a duration of time beginning with Mosset on the road to pick up the body of the automobile and ending with the send off of the near-finished piece. Edition of 500.



MUÑOZ, JUAN: Dia Center for the Arts

Text by Lynne Cooke. New York 1999. 4to. 124 pp.

This book documents two related installation projects by Juan Muñoz commissioned by Dia Center for the Arts: "A Place Called Abroad," created at Dia, and "Streetwise," created at Site Santa Fe. Muñoz deconstructed the gallery spaces, diagonally cutting through existing walls, in order to create a fictional street. As Lynne Cooke notes, Muñoz's street "offers the framework, the props, and the trappings of a narrative without supplying the terms in which such a narrative might unfold".



MUNOZ, JUAN: Double Bind at Tate Modern

by Susan May, Tate Gallery Pubn, London, UK, 2002. 120 pp.

Spanish artist Juan Muñoz (1953–2001) came to international prominence in the mid 1980s with dramatic sculptural installations that placed the human figure in specific architectural environments. His reputation was built on his power to create an intriguing tension between the illusory and the real, the contrasting acts of looking and receiving, and the poignant isolation of the individual amongst a crowd. This exhibition includes well-known sculptures such as *Many Times* 1999, *The Prompter* 1988 and *Conversation Piece* 1996, the 'raincoat drawings', and important pieces with sound, light and mechanical elements. This is the first major solo retrospective of Juan Muñoz in the UK since *Double Bind* 2001, his remarkable installation for the Turbine Hall, the second in the Unilever Series at Tate Modern. Several performances took place during the exhibition, which are the result of Muñoz's collaborations with well-known composers, writers and filmmakers. This beautifully illustrated book documents the second commission in the Unilever Sculpture Series, for which the Spanish artist Juan Muñoz is devising an installation specifically for Tate Modern's Turbine Hall. Born in Madrid in 1953, Muñoz is internationally renowned for sculptural installations in which he situates the human figure within elaborate or complex architectural settings. These spaces are created using elements such as patterned floors, balconies and furniture. By a highly considered placement of figures, the artist entices the viewer into an engagement with the implied dramas unravelling within. Muñoz's cast of characters includes dwarfs, ventriloquist's dummies, ballerinas and circus performers. His work makes reference to earlier art, such as the paintings of Velasquez and classical sculpture, as well as to the films of Luis Bunuel.



NAUMAN, BRUCE: Neons

by Brenda Richardson. Neons. Katalog. The Baltimore Museum of Art, 1982/83. 4to. 104 pp. ANTIQUARISCH.

Bruce Nauman graduated from the University of Wisconsin, Madison, USA (1964) and from the University of California, Davis, USA (1966). His earliest gallery exhibitions were held by Leo Castelli and Konrad Fischer in the 1960s. His recent solo exhibitions have been held at such venues as White Cube, London (2012); Hamburger Bahnhof, Berlin (2010); the Castello di Rivoli Museo d'Arte Contemporanea, Torino, Italy, and the Menil Collection, Houston (2007); mumok, Vienna (2005); and Tate Modern, London (2004). Nauman has won the Golden Lion at the Venice Biennale twice (1999, 2009), received the Praemium Imperiale Prize for Visual Arts, Japan (2004), was made a member of the Berlin Academy of Arts (1997), and received the Max Beckmann Prize (1990). He holds honorary doctoral degrees in fine arts from the San Francisco Art Institute (1989) and the California Institute of the Arts, Valencia, CA, USA (2000). This book was published on occasion of the exhibition in the Baltimore Museum of Art in 1982.

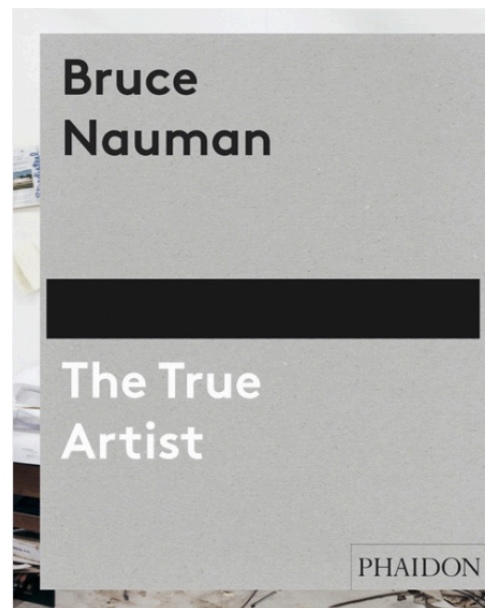


NAUMAN, BRUCE: THE TRUE ARTIST

The most comprehensive overview of the art of Bruce Nauman
Peter Plagens, Phaidon, 288 pp.

Bruce Nauman (b. 1941) is one of the most innovative, provocative and influential artists working today. His pioneering explorations of sculpture, performance, sound, video and installations - always questioning the role of the artist - have broken new ground and inspired innumerable artists' careers. Confronted with what to do in his studio soon after graduating, Nauman had the simple but profound realization that 'If I was an artist and I was in the studio, then whatever I was doing in the studio must be art. At this point art became more of an activity and less of a product.' Exploring Nauman's relationship to the place where he creates his strikingly original works, Bruce Nauman: The True Artist retraces back to the artist's youth in Fort Wayne, Indiana, his graduate work at the University of California, Davis, through to the present day. Nauman's continual search for new means and sources of expression have led him to experiment with a very wide variety of medium (photography, performance, sculpture, installations, video, neon sign, and sound) as well as to explore the relationship between words and images. Nauman's apotheosis as one of the world's most highly lauded artists came as he was ranked No. 1 in the world by Artfacts.net in 2006, and he was the sole US representative in the American Pavilion at the 2009 Venice Biennale.

Peter Plagens, best known to the general public for his work as art critic at Newsweek, has known Nauman for over forty years, and in his own words describes this book as 'about my trying to get at the real truth of Bruce Nauman's work'. They first met in 1970, when their studios were a block apart in Pasadena, California, and they played basketball together every Sunday. Since then Plagens has pursued a real understanding of his friend's



art and in this book presents it from his uniquely insightful perspective, including chronicling as it happened the creation of works in Nauman's studio in Galisteo, New Mexico, and the organization, installation and reception of his exhibitions. Throughout, Plagens is a savvy and engaging guide to the work, using his own attempts to puzzle out the meaning of the pieces, and the artist's conversations about them, to offer the reader a vivid, personal and enlightening take on one of the key figures in contemporary art.

NISHI, TATZU

Tatzu Nishi Alias Tatzu Oozu Alias Tatsurou Bashi
Alias Tazro Niscino. Tokyo 2010. 216 pp.

If we were to qualify the works of Tatzu Nishi in one word it would be the word *thrilling*. Unlike many other works of contemporary art that display ideological, ascetic inclinations, they are rather characterized by a sense of elation projected by a spectacle, visual striking appearance. Nishi (b 1960) creates large sculptures and sets them in unusual surroundings. His *Chéri in the Sky* for example is an equestrian statue on permanent display in the uppermost part of the Maison Hermes flagship store on a prime location in Ginza. By building makeshift scaffolding and enclosing the statue with a floor and walls, Nishi turned the place into what looks a bit like a girl's private chamber. Essay by Ren Fukuzumi.



OLESEN, HENRIK: *How do I make myself a body?*
Malmö 2011. 212 pp.

Henrik Olesen (born 1967) is one of Denmark's most important contemporary artists. This publication features a selection of his works from the past 15 years. Through his collages, demontages and three-dimensional interventions, and drawing on materials from architecture, law, economics, the natural sciences and art history, Olesen examines the history of homophobia and the persecution of homosexuals.

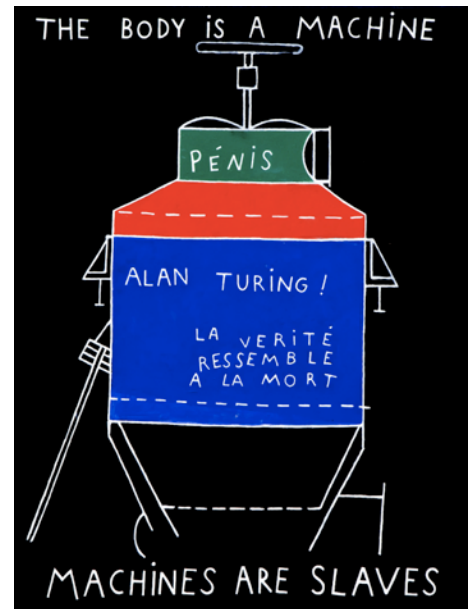
OLESEN, HENRIK: *Mr. Knife & Mrs. Fork*
Ed. by Carla Cugini. Vorw. von Chus Martínez.
Beitr. von Carla Cugini, Josef Strau u.a. Köln,
Museum Ludwig, 2012. 96 pp. Text in dt. & engl.

The title of the book cited the book published in Paris in 1931 by René Crevel with illustrations by Max Ernst. It follows the wishes of the artist born in 1967 in Denmark and accompanied the installation of this year's Wolfgang Hahn Prize winner 2012. The exhibition devotes to the constellation father - mother - child, issues of identity and familial interactions. In the book Olesen takes on some of the literary and art historical references. Featuring an essay by Josef Strau and an introduction by Carla Cugini this book provides a literary, artistic and scientific insight into Olesen's work.

Published with the Gesellschaft für Moderne Kunst, who supports the Museum Ludwig with the Wolfgang-Hahn-Prize on an annual basis.

OLESEN, HENRIK: *Some Faggy Gestures*
Ed. by Heike Munder. Zürich 2008. 4to. 176 pp.

Since the mid-1990s, Henrik Olesen has used media such as collage, sculpture, and minimalistic spatial intervention to investigate the social construction of identity and its historiography. Through the appropriation of source images and contextual shifts not dissimilar to the method invented by Aby Warburg for his "Mnemosyne" Atlas, Olesen probes the association between homosexuality and its criminalization in the past, as well as in the present.



henrik olesen
mr. knife
& mrs. fork



OLESEN, HENRIK: *What Is Authority?*

Copenhagen 2002. 4to. 192 pp.

Henrik Olesen's artworks question the sexually political effects of everyday conventions. Contemporary and historical materials serve as the starting points for this inquiry. These materials include visual and textual representations drawn from the fields of architecture, the history of industrialization, the imposition of legally sanctioned punishment, verdicts handed down by courts of law, the geographic and demographic distribution of capital, the natural sciences, and the history of art. Olesen uses the techniques of appropriation, manipulation or contextual shifting to explore the theme of the stigmatization, criminalization, and repression of homosexuality. For *WHAT IS AUTHORITY?*, Olesen assembles 22 wide-ranging, contemporary texts on art and politics - fully illustrated.

PHILIPSZ, SUSAN: *There Is Nothing Left Here*
Xunta de Galicia, 2008. 168 pp.

Susan Philipsz was originally trained as a sculptor at Duncan of Jordanstone College of Art, Dundee, Scotland (1989-1993) and the University of Ulster, Belfast, Northern Ireland (1993- 1994). Rather than working with

physical material, she has been devoted to sound, space, and time since she made her first sound work in 1994. Her ephemeral yet sculptural installations often use sound in a way that brings out hidden layers of specific spaces, interweaving the site's historical, narrative, and architectural aspects. She participated in Documenta 13 (2012), the fiftyfifth Carnegie International (2009), the sixteenth Biennale of Sydney (2008), Manifesta 3 in Ljubljana (2000), and the Melbourne International Biennial (1999). Her most recent solo exhibition was held at the Hamburger Bahnhof, Berlin (2014).

A hard to find monograph on Susan Philipsz from an exhibition in Galicia in 2008, with texts in Galician, Spanish, and English by Peio Aguirre, Juan Antonio Alvarez Reyes, Caoimhin Mac Giolla Leith, Manuel Olveira, Lisa Rosendahl, Manel Segarde and the artist herself.



PHILIPSZ, SUSAN: *Your Are Not Alone*

Ed. & with forew. by Brigitte Franzen & James Lingwood. Contrib. by Sara Arrhenius, Katrina M. Brown, Carolyn Christov-Bakargiev, Maeve Connolly, Steven Connor, Brigitte Franzen, Barbara London, Dieter Roelstraete, Anna Sophia Schultz & Ross Sinclair. Cologne 2014. 4to. 215 pp.

The publication comprises ten sound installations realised in ten different places over the past six years; in Münster, Glasgow, Stockholm, Oxford, Berlin, Helsinki, Chicago, London, Edinburgh and Kassel. Each of Philipsz's work is inextricably of a time and place. Recognising its elusive nature, the publication gathers a range of material, which informed the conception and shaping of each work in turn, together with the lyrics of the songs, photographs of each place, a testimony about each project in turn. The publication extends to a web-based audio guide, which features excerpts of each work and amateur footage uploaded on platforms like youtube.

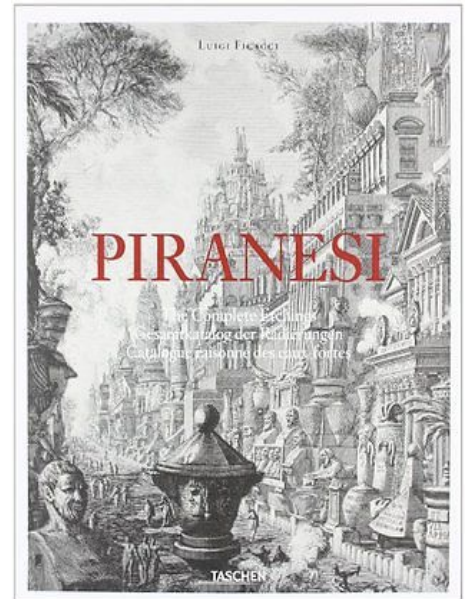


PIRANESI, GIOVANNI BATTISTA

Ficacci, Luigi. *Der Gesamtkatalog der Kupferstiche*. 2 Bde. Köln 2011. 4to. 792 pp. Text in dt., engl. & franz.

"Piranesi was as savage as Salvator Rosa, fierce as Michelangelo, and exuberant as Rubens... he has imagined scenes that would startle geometry and exhaust the Indies to realize." - Horace Walpole

One the greatest architectural artists of all time, and certainly the most famous copper engraver of the 18th century, Giovanni Battista Piranesi (1720-1778) is most known for his terrifyingly original series of etchings of labyrinthine and megalomaniac prisons, *Carceri d'Invenzione*. In his own day, he was most celebrated for his *Vedute*, 137 etchings of ancient and modern Rome; so renowned were these startling and dramatic chiaroscuro images, imbued with Piranesi's romantic feeling for archaeological ruins, that they formed the mental picture of Rome for generations after. Indeed, Piranesi could be said to have shaped a whole strain of contemporary architecture, as well as the wider visualization of antiquity itself. In our time, he has had a direct influence on writers such as Borges and Kafka and on filmmakers such as Terry Gilliam and Peter Greenaway. Anyone who contemplates Piranesi's etchings will confront the existential nightmare of human existence and its infinite mysteries.



PIVI, PAOLA

Catalogue, GALERIE PARROTIN New York 2013. Beitr. von Massimiliano Gioni & Jens Hoffmann. 4to. 192 pp.

Over the course of her two-decade career, the Italian-born, Alaska-based multimedia artist Paola Pivi (born 1971) has fashioned such unlikely objects as a mausoleum made of cookies and a rotating airplane. Many of her sculptures and photographs are comical, as in her pictures of miniaturized designer chairs attached to bare buttocks, or a leopard walking across rows of cappuccino cups. This volume is published for Pivi's 2013 exhibition at the Galerie Perrotin in Paris, and gathers a selection of her work from the past ten years.



PIVI, PAOLA: It Just Keeps Getting Better

Koln 2008. 118 pp.

It Just Keeps Getting Better by Italian installation artist Paola Pivi, who was born in 1971, is published in conjunction with her solo exhibition at Kunsthalle Basel. Her large-scale installations dramatize the absurd by creating disorienting situations and contexts: a fighter jet turned on its back, for example, or a huge tractor-trailor turned on its side.



PIVI, PAOLA: Share, but it's not fair

Shanghai 2012. 318 pp.

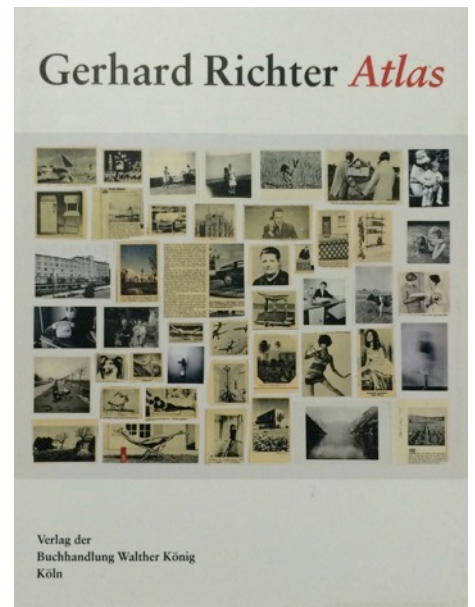
Rockbund Art Museum presented the first major solo show in China of acclaimed international artist, Paola Pivi. The Italian-born talent showed her latest works in the form of three installations, one large outdoor drawing, and a selection of photograph, pearl paintings and lamp-based pieces. Renowned for transforming commonplace materials and creatures into the unexpected through enigmatic environments and surprising settings, Pivi plays on contradiction, with the Rockbund show promising yet more delightfully confusing ambiguity.



RICHTER, GERHARD: Atlas

Hrsg. & Text von Helmut Friedel. 2. Aufl. Köln 2011. 862 pp.

This new edition is a newly conceptualized publication authorized by Gerhard Richter, containing the Atlas work until 2005, including particularly plates of the War Cut cycle. The Atlas is a continuous, encyclopedic work containing c. 4,000 photographs, sketches and collages arranged on more than 700 panels. As a complete work Richter's Atlas is an organism that continues to develop and change. Begun in 1962, many of the ideas preceding Richter's painterly works find their expression in the photographs, sketches, plans and collages of the "Atlas".

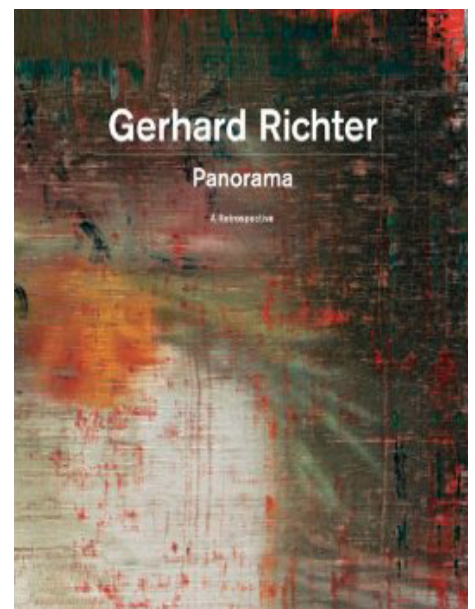


RICHTER, GERHARD: Panorama

A Retrospective. Ed. by Nicholas Serota, Mark Godfrey. Text by Achim Borchardt-Hume, Dorothee Brill, Rachel Haidu, Christine Mehring, Camille Morineau. D.A.P./Tate, 2011. 288 pp.

Published on the occasion of Richter's major exhibition at the Tate, Gerhard Richter: Panorama is the first and most complete overview of one of the greatest artistic achievements of our times. Where previous monographs have focused on a single genre within the artist's vast output, this stunningly illustrated survey encompasses his entire oeuvre, now stretching across more than a half-century of activity, including photo-paintings, abstracts, landscapes and seascapes, portraits, glass and mirror works, sculptures, drawings and photographs. It therefore stands as the definitive portrait of Richter's colossal accomplishment to date. Alongside his celebrated abstractions, early black-and-white paintings and the photorealist depictions of candles, skulls and clouds that have become indisputable icons of modern painting, Panorama includes nearly 30 new paintings made over the past ten years, extensive comparative works, studio photographs, archival images and a substantial interview with the artist conducted by Nicholas Serota. This landmark publication is a fitting tribute to one of the world's most celebrated living artists.

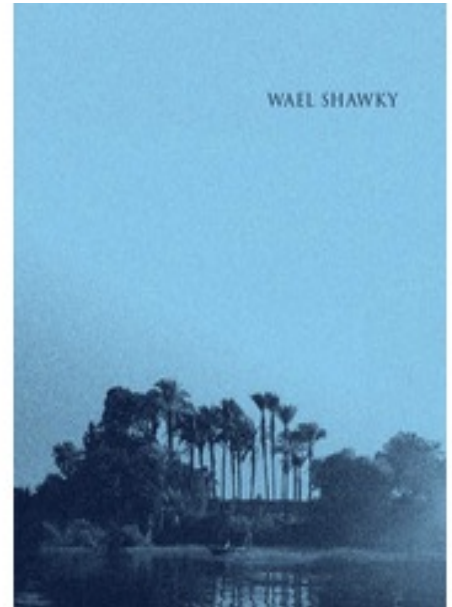
Born in Dresden, East Germany, in 1932, Gerhard Richter migrated to West Germany in 1961, settling in Düsseldorf, where he studied at the Düsseldorf Academy, and where he held his first solo exhibition in 1963. Over the course of that decade, Richter helped to liberate painting from the legacy of Socialist Realism (in Eastern Germany) and Abstract Expressionism (in Western Germany and throughout Europe). He has exhibited internationally for the last five decades, with retrospectives in New York, Paris and Düsseldorf. He lives and works in Cologne.



SHAWKY, WAEL: Al Araba Al Madfuna

Catalogue ed. by Susanne Pfeffer. Berlin 2012.
Beitr. von Carolyn Christov-Bakargiev, Heike
Mertens, Jessica Morgan, Susanne Pfeffer, Nina
Tabassomi & Sarah Rifky. Interview von Susanne
Pfeffer. Berlin, KW Institute for Contemporary
Art. 4to. 280 pp. Text in engl. & arab. Sprache.

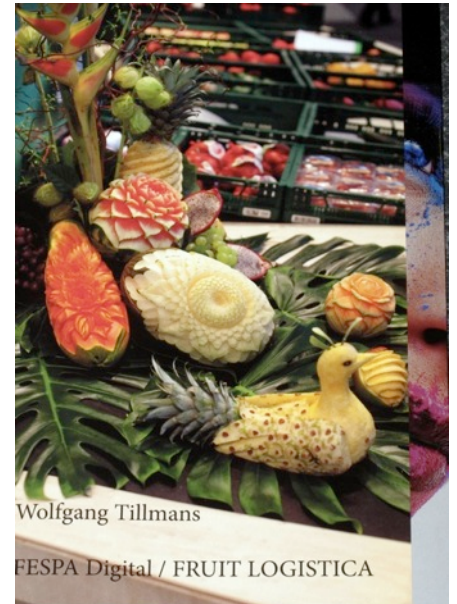
The Egyptian artist Wael Shawky is a storyteller:
historiographical and literary sources form the
starting point for his film narratives, in which
he interweaves myths, facts, and fiction. His new,
large-scale video installation is based on his
personal experiences in Al Araba Al Madfuna in
Upper Egypt where he restages with children the
story of a local shaman.



TILLMANS, WOLFGANG: Fruit Logistica

Klappentext von Wolfgang Tillmans. Published by Walther König, Köln, 2012. 144 pp. Text in dt. & engl.

In February 2011, German photographer Wolfgang Tillmans (born 1968) decided to pay a visit to Fruit Logistica, the most important convention in the international fruit trade, held annually in Berlin. More than 2,400 fresh produce companies gather at the convention, presenting a dazzling panorama of texture and color. "I was left open-mouthed by the crazy displays and the variety and complexity of the international fruit trade and its processing machinery," he records. "I reacted with my camera straight away." The resultant 66 color photographs are published here for the first time.



TILLMANS, WOLFGANG: Manual

Hrsg. von Veit Görner. Published by Walther König, Köln. Ed. by Wolfgang Tillmans. 2007. 4to. 432 pp. Text in dt. & engl. Sprache.

At just over 430 pages, this monumental and beautifully designed new monograph presents the most comprehensive view of the London-based photographer Wolfgang Tillmans' work to date, featuring many photographic works and abstract "paintings" from the past five years that have never been published before.

When he is working on an exhibition or a publication, Tillmans displays and combines pictures on long tables in his studio so that the images are "held in position only by their own weight. The method of laying out two-dimensional objects on a table produces 'clarity' and allows perspective. A new text emerges through the combination of intrinsically different pieces of paper. The issues dealt with on these tables do not claim to be fully comprehensive and the items chosen do not profess to be definitive examples of their kind. Rather, this multivocal process allows me to amplify voices I feel need strengthening, contrasting them with their opposites and their neighbors." This method has become a concept. In Manual the artist combines his own photographs, painterly works and texts together with already existing newspaper articles to create an associative, comprehensive view. The material is condensed into a complex artistic dialogue with various social and political themes, like AIDS or the question of absolute truth, which the artist has been exploring for years.

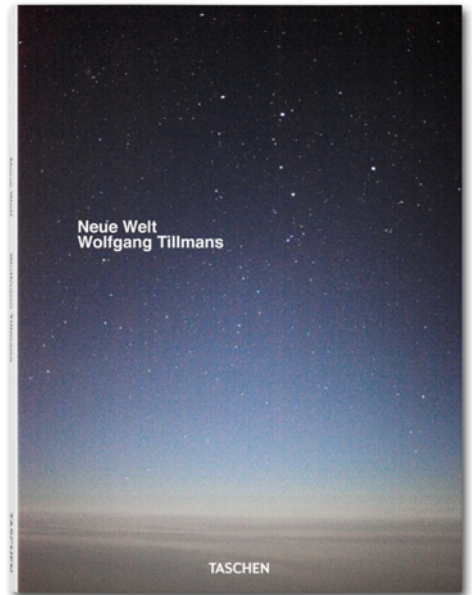


TILLMANS, WOLFGANG: Neue Welt

Hrsg. & gestaltet von Wolfgang Tillmans. Interview von Beatrix Ruf. Published by Taschen. 2012. 4to. 216 pp. Text in dt., engl. & franz.

Over the period of more than two decades, Wolfgang Tillmans has explored the medium of photo-imaging with greater range than any other artist of his generation. From snapshots of his friends to abstract images made in a darkroom without a camera or works made with a photocopier, he has pushed the photographic process to its outer limits in myriad ways. For this collection of photos, his fourth book with TASCHEN, Tillmans turned away from the self-reflexive exploration of the photography medium that had occupied him for several years by focusing his lens on the outside world—from London and Nottingham to Tierra del Fuego, Tasmania, Saudi Arabia, and Papua New Guinea. He describes this new phase simply as "trying out what the camera can do for me, what I can do for it." The result is a powerful and singular view of life today in diverse parts of the world, seen from many angles. Says Tillmans, "My travels are aimless as such, not looking for predetermined results, but hoping to find subject matter that in some way or other speaks about the time I'm in."

The book features a conversation between the artist and Beatrix Ruf, director of Kunsthalle Zurich.



TILLMANS, WOLFGANG & HANS ULRICH OBRIST

The Conversation Series, Vol. 6.

Published by Walther König, Köln, 2007. 128 pp. Text in dt. & engl. Sprache.

Over the course of two very personal conversations, Hans Ulrich Obrist and Wolfgang Tillmans discuss the photographer's work, his changing artistic vision and various thematic pursuits since the 1980s. Tillmans' recent book *Manual* is discussed in detail, as are cultural and social topics like AIDS.



TILLMANS, WOLFGANG

Why we must provide HIV treatment information. Text by Bob Huff. Photographs by Wolfgang Tillmans. London 2008. 4to. 96 pp.

i-Base has worked as a treatment literacy project for over six years. Over this time we have always produced copyright-free material and encouraged other organisations to use, translate and adapt our material. Through this work, we been very lucky to develop links to many other advocacy projects outside the UK. A meeting in 2006, held in Cape Town focused on how to raise the profile of treatment literacy. One result from the meeting is a publication. Why we must provide HIV treatment information.

With text provided by activists from 25 countries and 50 full colour photographs by Wolfgang Tillmans, this limited edition 100-page publication is being sold by i-Base to raise funds to help support our international treatment literacy projects.



TUERLINCKX, JOELLE: *Wor(l)(d)(k) in Progress?*

Catalogue ed. by Dirk Snauwaert, Julienne Lorz & Tom Trevor & Axel Wieder. - Brüssel/Munich/Bristol 2013/14. Vorw. von Okwui Enwezor, Dirk Snauwaert & Tom Trevor. Beitr. von Julienne Lorz, Tom Trevor & Catherine Mayeur. 4to. 344 pp.

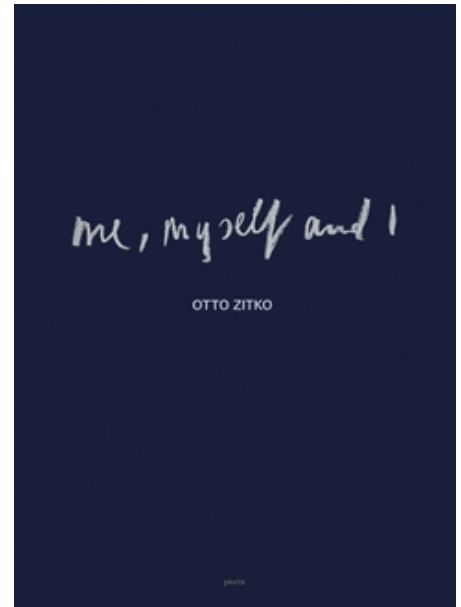
The artistic vocabulary of Joëlle Tuerlinckx cites the conventions of how archive material is usually presented - Tuerlinckx combines drawing and found objects, paper, display cases, newspapers, photography collage, and sculptural arrangements. A central question around which these arrangements revolve, is: What is left of the 20th century and what conventions are we using to present our knowledge? This question stretches out and asks for the consistency of time: Isn't time much more elastic than it is linear? Are we able to perceive temporal layers simultaneously, both, past and present? What do we comprehend as the real world or the parallel world? What do we see as original and what as imitation?



ZITKO, OTTO: *Me, Myself and I*

Published by Jovis. Ed. by Tom Trevor, Ingeburg Wurzer. Berlin 2011. 80 pp.

Austrian artist Otto Zitko (born 1959) makes expansive, gestural, abstract wall drawings that are described by Arnolfini director Tom Trevor as "a mind-blowing, intensely touching environment with an all-encompassing subjective reality." *Me, Myself and I* documents three painting-interventions by the artist at Premium Point in Bucharest; Hamburger Bahnhof in Berlin; and the Arnolfini Gallery in Bristol (UK).



ZITKO, OTTO: *The Construction of Gesture*

Published by Jovis. Ed. by Hemma Schmutz, Barbara Steiner, Ingeburg Wurzer. Berlin 2008. 296 pp.

Labyrinthine, whirling lines surround the viewer on all sides as Zitko's pictures explode their frames, oftentimes overwriting the structure of a room until it appears to disintegrate. Here, the Austrian artist examines drawing, space, graphic expression and architecture in wall drawings, paintings and works on paper and aluminum.



Manifesta Catalogues

MANIFESTA 1

Rotterdam, 1996. 170 pp.

Manifesta 1 (9 June - 19 August 1996) was developed by Hedwig Fijen and Jolie van Leeuwen as the first edition of the Manifesta Biennale and held in 16 different museums and 36 public spaces in Rotterdam, The Netherlands. All the works displayed at Manifesta 1 were specially made for this event and many of the participating artists were exhibiting outside their own countries for the first time in their career. Many of these artists went on to exhibit extensively in public and commercial galleries in Europe and the US, and to take part in major international events, such as the Venice Biennial. A novel aspect of this exhibition - taken on by subsequent editions of Manifesta - was the emphasis given to collaborative work between artists, curators, representatives of different disciplines and the general public. In the months prior to the opening, the curatorial team responsible for realizing the exhibition held a series of so called 'open' and 'closed house' meetings in a dozen different cities all over Europe, in which professionals and members of the general public were invited to participate.

Curators: Katalyn Neray (Budapest), Rosa Martinez (Barcelona), Viktor Misiano (Moscow), Andrew Renton (London), Hans Ulrich Obrist (Paris/Zurich).



MANIFESTA 2

Ed. by Agence Luxembourgeoise d'Action Culturelle and Casino Luxembourg · Forum d'art Contemporain. Luxembourg, 1998, 282 pp.

Manifesta 2 (28 June - 11 October 1998) was held under the patronage of the Ministry of Culture of Luxembourg and included mostly site-specific work. For the first time, Manifesta included a series of international discussions and debates and launched a cumulative 'Info lab' (the basis of Manifesta's present growing archive), with up-to-date printed and audiovisual material about current artistic tendencies in 30 different European countries. Another innovative feature of Manifesta 2, which has been further developed for Manifesta 3 and 4, was the involvement of 30 young people from all over Europe in a training programme specially devised for Manifesta 2 with organisational and educational purposes. More than 43 European countries participated financially and organisationally in Manifesta 2, contributing, for example, to the curators' and artists' travel costs and other expenses related to transport and additional activities. The exhibition catalogue contained information about the infrastructure for contemporary visual art in approximately 30 European countries.

Curators: Robert Fleck (Paris/Vienna), Maria Lind (Stockholm), Barbara Vanderlinden (Brussels).



MANIFESTA 3

Published by Cankarjev dom, Cultural and Congress Center, Ljubljana. Ed. by Igor Zabel, 2002. 281 pp.

For Manifesta 3 (Ljubljana, Slovenia 23 June - 24 September 2000) the work by artists, artists' collectives, urban planners and architects was spread over three main venues. For the first time, Manifesta received press coverage in the United States of America, but no less important was the high proportion of visitors from neighbouring countries in East and South-East Europe. Another brand new initiative was to give the exhibition a theme, which the curatorial team named *Borderline Syndrome. Energies of Defence*. In order to support the subject they were exploring they also solicited catalogue contributions not only from a wide range of Slovenian and foreign intellectuals (philosophers, historians and sociologists among others), but also from the general public. The catalogue has turned today into a collector's item. The nature of the events in Ljubljana reflected the thriving intellectual life of the city and the relevance of interdisciplinary practice in the arts particularly, the crossover between visual art, cinema and performance, and interaction with new media. Curators: Francesco Bonami (Chicago, Turin), Ole Bouman (Rotterdam), Maria Hlavajová (Amsterdam, Bratislava), Kathrin Rhomberg (Vienna).



MANIFESTA 4

Published by Hatje Cantz Publishers. Ed. by Iara Boubnova, Martin Fritz, Nuria Enguita Mayo and St»phanie Moisson Trembley, 2002. 240 pp.

Manifesta 4 (Manifesta 4 Frankfurt/Main, Germany 25 May - 25 August 2002) took place in more than 15 venues and urban sites in the city of Frankfurt/Main and more than a dozen theoreticians played a major role in site-related workshops, discussions and programmes. The three female curators created an extensive digital and physical Manifesta archive that resulted from their extensive travel, a library called 'Trespassing Space' and a Manifesta online project called e-manifesta.org. On this occasion, Manifesta 4 incorporated the support of more than 16 sponsors and non-profit organisations, as well as the direct support through artist's projects by more than 40 national arts organisations.



Curators: Iara Boubnova (Sofia), Nuria Enguita Mayo (Barcelona), Stephanie Moisson - Trembley (Paris).

MANIFESTA 5

Published by Manifesta 5 / Centro Internacional de Cultura Contemporaniana, S.A. 2004. 676 pp.

The Basque region - one of a specific dynamic historical and socio-political background - has a strong sense of cultural and political identity and a determination to develop coherent cultural policies. This attitude together with its geographical position in Southern Europe made Donostia-San Sebastian a perfect location for the 5th edition of Manifesta. At the time of M5, one of Manifesta's long-term strategic aims was to achieve a stronger North-South balance, in addition to the already existing East-West balance in all aspects of its activities, including location, board members, curatorial teams and artistic representation. One particularly innovative program within the Biennale was Manifesta 5's long-lasting partnership with the post-graduate Berlage Institute Rotterdam in The Netherlands, functioning as a urban mediator at the biennale and as a collaboration between architects and artists, exploring how contemporary art practices is extending in the reality of architecture and urban planning.

Curators: Massimiliano Gioni (Milan / New York), Marta Kuzma (Kiev / New York).



MANIFESTA

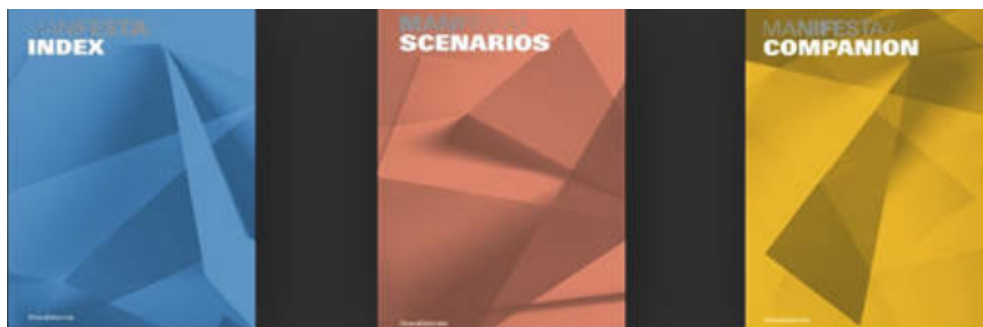
MANIFESTA 6

Nicosia, Cyprus
September 23 December 17, 2006
Cancelled.



MANIFESTA 7

Published by Silvana Editoriale, 2008, 3 editions



Manifesta 7 (Trentino - Alto Adige, Italy 19 July - 2 November 2008), the European Biennial of Contemporary Art, which for the first time took place in Italy, formally came to an end on November 2, 2008 after a period of 111 days of intense activity. Manifesta 7 was curated as a collaborative effort by three teams, consisting of Adam Budak, Anselm Franke / Hila Peleg and Raqs Media Collective, and was organised by a large international team, which was managed by Hedwig Fijen, Andreas Hapkemeyer and Fabio Cavallucci. Manifesta 7 attracted more than 108,000 visitors.

The positive response to Manifesta 7 has been confirmed by the presence of numerous, different audience groups, as well as the widespread coverage in the local, national and international press. Art critics have described this edition as the best Manifesta so far. 1,615 journalists from Italy and abroad registered to visit the Manifesta 7 exhibitions. These events showcased painting, sculpture, video, installation and sound works, the majority of which were specially conceived for the occasion by 230 participating artists, architects and writers from around the world. Curators: Anselm Franke / Hila Peleg, Adam Budak, Raqs Media Collectiv

MANIFESTA 8

Published by Silvana Editoriale, 2010. 384 pp.

On January 9, 2011, Manifesta 8 (The Region of Murcia, Spain

9 October 2010 - 9 January 2011) - the European Biennial of Contemporary Art, came to a close after 100 days in the host cities of Murcia and Cartagena in southeast Spain. Manifesta 8 took place in 14 venues, five of which were historical buildings specially refurbished for Manifesta, plus four media spaces. Manifesta 8 was curated by three independent curatorial collectives, each of them developing a project as an autonomous curatorial contribution. The collectives are ACAF - Alexandria Contemporary Arts Forum, CPS - Chamber of Public Secrets and tranzit.org. The positive results achieved by Manifesta 8 in the Region of Murcia have been attested by 110,000 visitors, who have been welcomed at the 14 venues during the exhibition period. Furthermore over 10% of the total visitors to Manifesta 8 participated to one of the many education, outreach and art mediation programs on offer.



For the first time, the Biennial integrated a sub-theme in its title - a dialogue with northern Africa as a direct consequence of geopolitical issues in the region where it took place. In different interdisciplinary projects, this theme was sometimes explicit, sometimes inferred and sometimes highlighted in historical films, photographs and aligned works by artists from Africa, with particular emphasis on the history of Arabic culture rooted in the Region of Murcia. Manifesta 8 incorporated a large number of Parallel Events spread throughout the region of Murcia, as well as television and radio programs, publications, Internet sites and multi-media projects. Curators: Alexandria Contemporary Arts Forum (ACAF), Chamber of Public Secrets (CPS) and tranzit.org

MANIFESTA 9

The Deep of the Modern. Published by Silvana Editoriale. Text by Cuauhtémoc Medina, Dawn Ades, Katerina Gregos, 2012. 320 pp.

Manifesta 9 (Genk, Limburg, Belgium June 2 - September 30, 2012) - The Deep of the Modern was presented as a triptych. For the first section, 35 international contemporary artists were invited to create new work, paying heed to the regional context and linking the local theme with global issues. The art historical section provided an overview of works of art from the 19th and 20th centuries, with the impact of the coal industry as their subject. The third section focused on the extensive legacy that the Limburg mining industry has left behind.



One of the fundamental characteristics of Manifesta 9 was a critical attempt to foster an interdisciplinary and intergenerational dialogue using the significance of the former Campine Belgian coal-mining region as a locus of the imaginary, and the ecology of industrial capitalism as its points of departure.

MANIFESTA 10

Published by Walther König, Köln
Edited by Kasper König. Text by Ekaterina Andreeva, Helmut Draxler, Ekaterina Degot, Silvia Eiblmayr. 2014. 312 pp.

Manifesta 10 is hosted by the State Hermitage Museum, St. Petersburg, Russian Federation till 31 October 2014. The Manifesta Biennial was inspired by the changing European constellation of 1989-91, and was initiated in order to take advantage and expand upon the increased artistic exchange made possible by these events. Now Manifesta will look back and take stock. St. Petersburg is suited for this reflection because of its former status as cultural capital of Russia and "gateway" to the West. The uniqueness of the Hermitage—a palace complex with extraordinary collections and inspired visitors—lends itself in a most unusual way to looking at varied moments in art history (local and global, recent and archaic). Manifesta 10 will explore gaps, propose ways to take advantage of them, and encourage personal aesthetic experience among the social buzz of the visitors. Manifesta 10 is curated by Kasper König.



MANIFESTA 10 POCKET GUIDE

Published by Manifesta 10 and The Hermitage Museum XXI Century Foundation, 2014. 224 pp.

The Manifesta 10 Pocket Guide is a handy companion to MANIFESTA 10, providing useful information for visitors to the Biennial. It serves as a practical guide for art professionals, art historians, critics, collectors, curators, and students, as well as for casual visitors. The Pocket Guide consists of accessible texts under various headings including: the exhibition, the public program, the film program, education activities, and parallel events. It contains useful maps of the city highlighting Biennial venues and points of interest in and around St. Petersburg.



MANIFESTA JOURNALS #1-17

Founded in 2003, Manifesta Journal is an international journal that focuses on the practices and theories of contemporary curating. Manifesta Journal is an independent project, initiated by the Manifesta Foundation. The format of Manifesta Journal (MJ), like the Manifesta biennial, is a changing model. It aims to be both self-reflective and critical toward international curating and biennials in general, but also toward its own functional mechanisms. Every six editions, a new editorial team from diverse areas of Europe and beyond is invited to develop a different concept for the series, to reflect on contemporary Europe and the world. Manifesta Journal can be regarded as a porous platform to reconsider the meanings and the effects of curatorial practices today focusing on urgent (geo)political, humanistic, instigating and controversial potentialities. The new, encompassing subtitle, "Around Curatorial Practices" marks the trajectory from the previous subtitle, "Journal of Contemporary Curatorship".

Kasper König catalogues

VON HIER AUS

Hrsg. und mit einem Vorwort "Zur Ausstellung" von Kasper König. Katalog zur Ausstellung auf dem Düsseldorfer Messegelände, veranstaltet von der Gesellschaft für aktuelle Kunst Düsseldorf e.V. Künstlerische Leitung und organisatorische Durchführung der Ausstellung: Kasper König. Köln 1984. 472 pp. ANTIQUARISCH.

Important exhibition held in Düsseldorf in 1984, it was organized by Kasper König in a 1,400 m exhibition hall. The show aims at presenting the broadest overview of art trends in Germany, particularly in Düsseldorf and Berlin. Its title, Von Hier aus ('from here on', or 'hereafter'), does not conceal the desire to single out Düsseldorf as main contemporary art center (especially against Cologne, which had organized the Westkunst), thanks to the prestige of its art school and its master, Beuys. The organizer of the exhibition, though a native of Cologne, stresses three main art trends: a historical one, that of Fluxus and the foreign artists who worked in Germany (Filliou, Brecht, Paik and Broodthaers); the new painting, with huge works by Kiefer, Salome, Baselitz and Penck; and on the lower level of the exhibition space, the 'young builders', who conceive their works largely in connection to places (Mucha, Schütte, Katia Hajek ...)

WESTKUNST

by Laszlo Glozer. Zeitgenössische Kunst seit 1939. Ausstellungskommissar: Kasper König, u.a. Dokumentation: Marcel Baumgartner. Handbuch: Laszlo Glozer. DuMont Verlag, Köln 1981. Mit Texten von Kasper König u.a. 4to. 524 pp. ANTIQUARISCH.

In 1981 Westkunst, presented in Cologne and curated by Kaspar König, served to underline, from the wide range of artistic proposals produced throughout the Western map, the new German artistic identity, which had been erased after the Second World War and recovered later with the new expressionisms. Though covering a wide chronological period - from 1939 to 1981 - and featuring an international crowd of artists who would reach critical acclaim in the eighties: Borofsky, Chia, Cucchi, Daniels, Paladino, Salle, Schnabel, West, among many others - the show acted as a springboard for a generation of German artists that were unknown outside national borders until then, and that away from foreign influences were able to connect their art to their contrasting local roots.

KASPER KÖNIG ZUM 60. GEBURTSTAG. 21. November 2003.

Hrsg. von Thomas Weski, Ulrich Wilmes & Walther König. Redaktion: Coco König. Köln 2003. 304 pp.

No anniversary publication, but a birthday book of more than 150 friends and companions.

KÖNIG, KASPER

Energien / Synergien 13: Kasper König. Hrsg. von Regina Wyrwoll. Text von Richard Artschwager. Nachw. von Regina Wyrwoll. Köln 2013. pp.

Kasper König, born in 1943, is the eighth and youngest art mediator to be focused on in the work biographies of the series 'Energien/Synergien' (Energies/Synergies). König spent the early years of his working life, between 1963 and 1978, in Great Britain, the USA and Canada. From abroad he found his way, time and again, back to projects on the European continent. In 1977, together with Klaus Bußmann, he curated the first sculpture exhibition in a public space in Münster. Further notable steps in his career were the legendary exhibitions 'Westkunst' in Cologne (1981) and 'Von hier aus' in Düsseldorf (1984). Subsequently Kasper König took over the job of Principal of the Städelschule in Frankfurt am Main from 1988 to 2000, before running the Museum Ludwig in Cologne as its director from 2000

to 2012. Walter Grasskamp spoke with Kasper König about his Westphalian home, Warhol's Factory and the museum near Cologne cathedral.

ALTE HASEN, BD. 2: KLAUS BUßMANN IM GESPRÄCH MIT KASPER KÖNIG

KW, Berlin. Hrsg. von Susanne Pfeffer. Köln 2011. 58 pp.

The art historian and curator Klaus Bußmann was born in 1941 in Aachen and studied art history, sociology and history in Münster, Berlin, Basel and Paris. From 1968 to 1977 Bußmann was curator at the Westphalian State Museum for Art and Cultural History in Münster, then he was a professor of art history at the School of Design at the Fachhochschule Münster from 1977 to 1984 and a director of the Westphalian State Museum. Together with Kasper König, he initiated the Sculpture Projects in Münster in 1977 that is held every ten years. They know more than others, they have a long breath and passionate endurance. The old hands look as luminaries in their field back of their experience in the art world. They have deep insights in the field that they have significantly influenced and supported. Your view from a historical distance allows current developments and changes in the art. In dialogues, they tell the stories of contemporary art and provide insight into their experience.

EIN WUNSCH BLEIBT IMMER ÜBRIG - KÖLN, MUSEUM LUDWIG -

12 Jahre Museum Ludwig. Eine Auswahl. Katalog hrsg. & Einl. von Anna Brohm & Valeska Schneider. Köln 2012. Vorw. von Fritz Behrens. 4to. 368 pp.

"One wish always remains" (EIN WUNSCH BLEIBT IMMER ÜBRIG) - after 12 years at Museum Ludwig, Kasper König leaves as he came: with a reflection on the collection and collecting. A collection is a living organism, the expanded, changed and responsive to the surrounding world. Therefore, it can be never completely. So it is not surprising that at the end of the 12-year term of Kasper König at Museum Ludwig still a lot of requests are open - although very many were in the past years in fulfillment.

With some 80 works from a bundle of about 2000, which came to the Museum Ludwig since the appointment of Kasper König, the result is a reporting entity collection presentation, which can be equally understood as circular reasoning to his opening 12 years ago. In November 2001, Kasper König opened the exhibition Museum of our Wishes. In the center of his curatorial work always focused on the question how changing exhibitions of targeted complement the collection may be useful, and vice versa, as new exhibitions are to initiate from the collection - this also applies to his final presentation.

DER ZERBROCHENE SPIEGEL: POSITIONEN ZUR MALEREI

Wien 1993. Hrsg. von Kasper König u. Hans-Ulrich Obrist, 254 pp.

The Broken Mirror: Positions of Painting Today curated by Kasper König and Hans-Ulrich Obrist, a big painting show with a catalogue. Why painting? Why now? The internal processes of painting, its false movements, revisions, disclosures, cancellations and discoveries resist the trumped-up charges laid against the medium. The best works have a certain resistance: They resist the idea that painting is just something flat but lumpy to hang on the wall. They resist the notion that printing is just a long-winded way of producing an image, or that it is just about the dumbest kind of object that anyone ever came up with. A painting is not just an image, not quite an object (or it is an object so laden with cultural meanings that it can never simply be perceived as physical). The exhibition included over 40 artists who worked in the medium of painting; a key view of central positions of the 1980s and 1990s. Artists of different generations were grouped together in the show, and the experimental installation, which was widely noted, referred back to certain classic aesthetics of the 19th century Salon. Exhibited artists included: Georg Baselitz, Francesco Clemente, Marlene Dumas, Günter Förg, Leon Golub, Per Kirkeby, Marina Lassnig, Oehlen, Sigmar Polke, Gerhard Richter, Rob Ryman, Luc Tuymans, etc

SCULPTURE. PROJECTS IN MÜNSTER 1997

Hrsg. Klaus Bußmann, Kasper König, Florian Matzner, Ostfildern 1997, 540 pp.

Held every ten years (1977, 1987, 1997, 2007) in the German city of Münster, Skulptur Projekte Münster presents the works of international artists in a wide variety of spaces around the city.

Established as a major event on the global art circuit, the project's time span and focus on the urban environment provides both an important snapshot of the state of sculptural practice and a discourse on the possibility of making artwork in the public realm.

Skulptur Projekte Münster takes a unique approach to the subject by examining the ambivalent relationship between art and the public space through commissioning site-specific works that respond to the urban context and encourage active public participation.

SKULPTUR PROJEKTE IN MÜNSTER 1987

Katalog, Westfälisches Landesmuseum/Klaus Bußmann/Kasper König, Köln Dumont 1987, 409 pp. Deutsch.

The story of the Sculpture Projects in Münster goes back to the 1970s when George Rickey placed his kinetic sculpture, "Drei rotierende Quadrate" there. At the time there was a significant public outcry against placement of the artwork. To address this dissatisfaction, and to attempt to bridge understanding about art in public places Klaus Bussmann, then director of the Westfälisches Landesmuseum in Münster undertook a series of lectures and presentations in 1977 at the museum. It was as an extension of this outreach program that the idea for the Münster Sculpture Projects was born with Bussmann and Kasper König (curator at Museum Ludwig) as the project's founders. Although protests of the project followed in latter years the citizens of Münster eventually came to embrace the project, and are found today to be quite proud of it, celebrating its presence in the city, as well as understanding the economical benefit it brings to this rather small college town.

Documents of Contemporary Art

ABSTRACTION

Documents of Contemporary Art. Ed. by Maria Lind. London 2013. 240 pp., Bibliographie, Index, Kurzbiographien, brosch.

This anthology reconsiders crucial aspects of abstraction's resurgence in contemporary art, exploring three equally significant strategies explored in current practice: formal abstraction, economic abstraction, and social abstraction. In the 1960s, movements as diverse as Latin American neo-concretism, op art and "eccentric abstraction" disrupted the homogeneity, universality, and rationality associated with abstraction. These modes of abstraction opened up new forms of engagement with the phenomenal world as well as the possibility of diverse readings of the same forms, ranging from formalist and transcendental to socio-economic and conceptual.

In the 1980s, the writings of Peter Halley, Fredric Jameson, and others considered an increasingly abstracted world in terms of its economic, social, and political conditions—all of which were increasingly manifested through abstract codes or sites of style. Such economic abstraction is primarily addressed in art through subject or theme, but Deleuze and Guattari's notion of art as abstract machine opens up possibilities for art's role in the construction of a new kind of social reality. In more recent art, a third strand of abstraction emerges: a form of social abstraction centered on the strategy of withdrawal. Social abstraction implies stepping aside, a movement away from the mainstream, suggesting the possibilities for art to maneuver within self-organized, withdrawn initiatives in the field of cultural production.

APPROPRIATION

Documents on Contemporary Art. Ed. by David Evans. Cambridge 2009. 240 pp., Bibliographie, Index, brosch.

Appropriation, edited by David Evans, is one of a series documenting major themes and ideas in contemporary art. Many influential artists today draw on a legacy of 'stealing' images and forms from other makers. The term appropriation is particularly associated with the 'Pictures' generation, centred on New York in the 1980s; this anthology provides a far wider context. Historically, it reappraises a diverse lineage of precedents - from the Dadaist readymade to Situationist détournement - while contemporary 'art after appropriation' is considered from multiple perspectives within a global context. Scavenging, replicating, or remixing, many influential artists today reinvent a legacy of "stealing" images and forms from other makers. Among the diverse, often contestatory strategies included under the heading "appropriation" are the readymade, détournement, pastiche, rephotography, recombination, simulation and parody.

Although appropriation is often associated with the 1980s practice of such artists as Peter Halley, Sherrie Levine, Richard Prince, and Cindy Sherman, as well as the critical discourse of postmodernism and the simulacral theory of Jean Baudrillard, appropriation's significance for art is not limited by that cultural and political moment.



In an expanded art-historical frame, this book recontextualizes avant-garde photomontage, the Duchampian readymade, and the Pop image among such alternative precursors as Francis Picabia, Bertolt Brecht, Guy Debord, Akasegawa Genpei, Dan Graham, Cildo Meireles, and Martha Rosler. In the recent work of many artists, including Mike Kelley, Glenn Ligon, Pierre Huyghe, and Aleksandra Mir, among others, appropriation is central to their critique of the contemporary world and vision for alternative futures.

CHANCE

Documents on Contemporary Art. Ed. by Margaret Iversen. Cambridge 2010. 240 pp., Bibliographie, Index, Kurzbiographien, brosch.

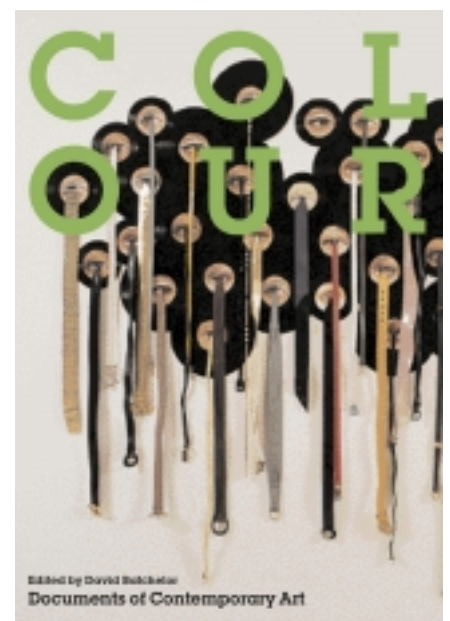
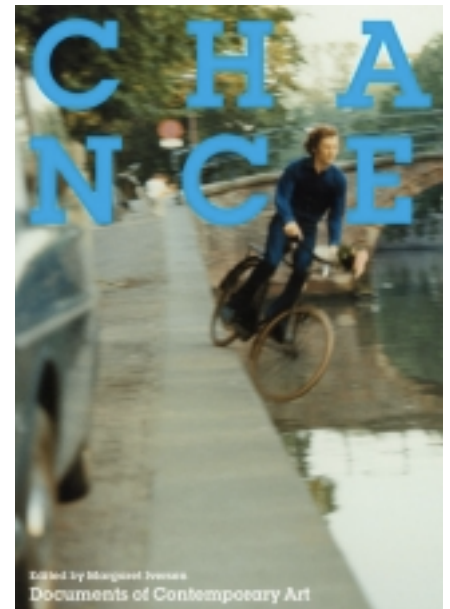
The chance situation or random event—whether as a strategy or as a subject of investigation—has been central to many artists' practices across a multiplicity of forms, including expressionism, automatism, the readymade, collage, surrealist and conceptual photography, fluxus event scores, film, audio and video, performance, and participatory artworks. But why—a century after Dada and Surrealism's first systematic enquiries—does chance remain a key strategy in artists' investigations into the contemporary world?

The writings in this anthology examine the gap between intention and outcome, showing it to be crucial to the meaning of chance in art. The book provides a new critical context for chance procedures in art since 1900 and aims to answer such questions as why artists deliberately set up such a gap in their practice; what new possibilities this suggests; and why the viewer finds the art so engaging.

COLOUR

Documents of Contemporary Art. Writings of Contemporary Art. Ed. by David Batchelor. Cambridge 2008. 240 pp., brosch

Writings on colour from modernism to the present, by writers from Baudelaire to Baudrillard, surveying art from Paul Gauguin to Rachel Whiteread. Whether it is scooped up off the palette, deployed as propaganda, or opens the doors of perception, color is central to art not only as an element but as an idea. This unique anthology reflects on the aesthetic, cultural, and philosophical meaning of color through the writings of artists and critics, placed within the broader context of anthropology, film, philosophy, literature, and science. Those who love the color have had as much to say as those who loathe it. This chronology of writings from Baudelaire to Baudrillard traces how artists have affirmed color as a space of pure sensation, embraced it as a tool of revolution or denounced it as decorative and even decadent. It establishes color as a central theme in the story of modern and contemporary art and provides a fascinating handbook to the definitions and debates around its history, meaning, and use.

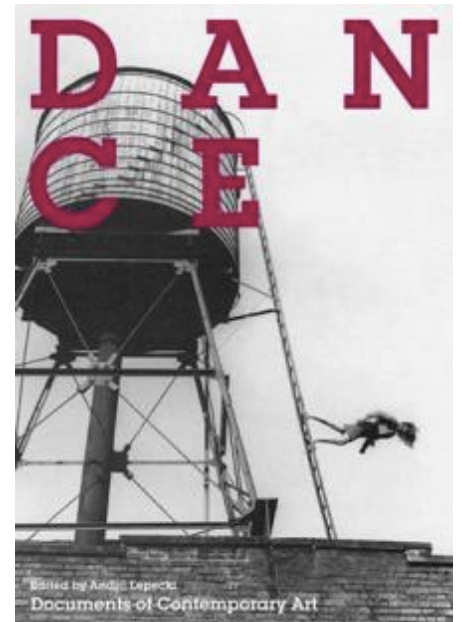


DANCE

Documents of Contemporary Art. Ed. by André Lepecki. London 2012. 240 pp., Bibliographie, Index, brosch.

Dance's galvanizing and transformative presence in art and theory over the last decade becomes part of a broader investigation of its dialogue with modernism's legacies. This collection surveys the choreographic turn in the artistic imagination from the 1950s onwards, and in doing so outlines the philosophies of movement instrumental to the development of experimental dance. By introducing and discussing the concepts of embodiment and corporeality, choreopolitics, and the notion of dance in an expanded field, *Dance* establishes the aesthetics and politics of dance as a major impetus in contemporary culture. It offers testimonies and writings by influential visual artists whose work has taken inspiration from dance and choreography.

Dance--because of its ephemerality, corporeality, precariousness, scoring, and performativity--is arguably the art form that most clearly engages the politics of aesthetics in contemporary culture. Dance's ephemerality suggests the possibility of an escape from the regimes of commodification and fetishization in the arts. Its corporeality can embody critiques of representation inscribed in bodies and subjects. Its precariousness underlines the fragility of contemporary states of being. Scoring links it with conceptual art, as language becomes the articulator for possible as well as impossible modes of action. Finally, because dance always establishes a contract, or promise, between its choreographic planning and its actualization in movement, it reveals an essential performativity in its aesthetic project--a central concern for both art and critical thought in our time.



DESIGN AND ART

Documents of Contemporary Art. Ed. by Alex Coles. Cambridge 2007. 208 pp., Bibliographie, Index

This reader in Whitechapel's *Documents of Contemporary Art* series investigates the interchange between art and design. Since the the Pop and Minimalist eras--as the work of artists ranging from Andy Warhol to Dan Graham demonstrates--the traditional boundaries between art and architectural, graphic, and product design have dissolved in critically significant ways. *Design and Art* traces the rise of the "design-art" phenomenon through the writings of critics and practitioners active in both fields.

The texts include writings by Paul Rand, Hal Foster, Miwon Kwon, and others that set the parameters of the debate; utopian visions, including those of architect Peter Cook and writer Douglas Coupland; project descriptions by artists (among them Tobias Rehberger and Jorge Pardo) juxtaposed with theoretical writings; surveys of group practices by such collectives as N55 and Superflex; and views of the artist as mediator--a role assumed in the past to be the province of the designer--as seen in work by Frederick Kiesler, Ed Ruscha, and others. Finally, a book that doesn't privilege either the art world or the design world but puts them in dialogue with each other.

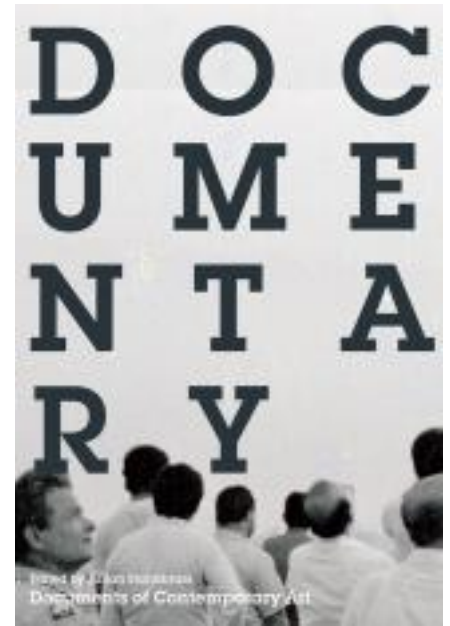


DOCUMENTARY

Documents of Contemporary Art. Ed. by Julian Stallabrass. London 2013. 240 pp., Bibliographie, Index, Kurzbiographien, brosch.

The revival of documentary in art, considered in historical, theoretical, and contemporary contexts. After a long period in eclipse, documentary has undergone a marked revival in recent art. This has been spurred by two phenomena: the exhibition of photographic and video work on political issues at Documenta and numerous biennials; and increasing attention to issues of injustice, violence, and trauma in the war zones of the endemically conflict-ridden twenty-first century. The renewed attention to photography and video in the gallery and museum world has helped make documentary one of the most prominent modes of art-making today. Unsurprisingly, this development has been accompanied by a rich strain of theoretical and historical writing on documentary.

This anthology provides a much-needed contextual grounding for documentary art. It explores the roots of documentary in modernism and its critique under postmodernism; surveys current theoretical thinking about documentary; and examines a wide range of work by artists within, around, or against documentary through their own writings and interviews.



EDUCATION

Documents of Contemporary Art. Ed. by Felicity Allen. London 2011. 240 pp., Bibliographie, Index, brosch.

This book will be an original and indispensable resource for all who believe in the importance of art in the wider educational realm. Framing the recent "educational turn" in the arts within a broad historical and social context, this anthology raises fundamental questions about how and what should be taught in an era of distributive rather than media-based practices.

Among the many sources and arguments traced here is second-wave feminism, which questioned dominant notions of personal and institutional freedom as enacted through art teaching and practice. Similarly, education-based responses by the art community to the catastrophes of World War II and postcolonial conflict critically inform contemporary art confronting the interrelationships of education, power, market capitalism, and as Michael Hardt and Antonio Negri describe it "the global condition of war".

These writings by artists, philosophers, educators, poets, and activists center on three recurring and interrelated themes: the notion of "indiscipline" in theories and practices that challenge boundaries of all kinds; the present and future role of the art school; and the turn to pedagogy as medium in a diverse range of recent projects. Other writings address such issues as instrumentalism and control, liberation and equality, the production and the politics of culture, and the roots of research-based practice and experimental participatory works.

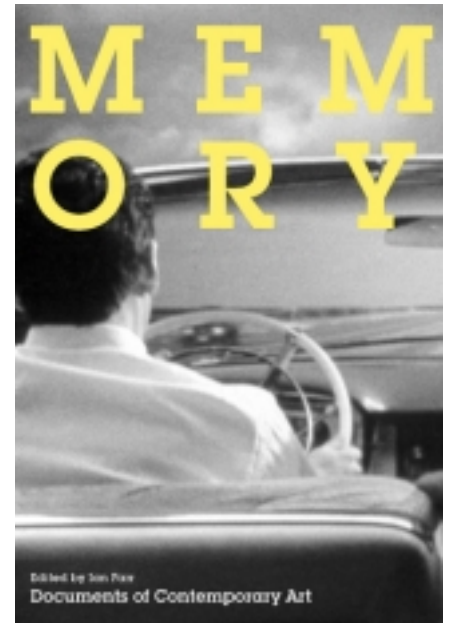


MEMORY

Documents of Contemporary Art. Ed. by Ian Farr. London 2012. 240 pp., Bibliographie, Index, brosch.

Investigations into the wide array of artistic relationships to memory, repetition and reappearance, and forgetting, in artworks from the late 1940s to the present. This anthology investigates the turn in art not only towards archives and histories, the relics of modernities past, but toward the phenomena, in themselves, of "haunting" and the activation of memory. It looks at a wide array of artistic relationships to memory association, repetition and reappearance, as well as forms of "active" forgetting. Its discussions encompass artworks from the late 1940s onward, ranging from reperformances such as Marina Abramovic's *Seven Easy Pieces* (embodied resurrections of decades-removed performance pieces by her contemporaries) to the inanimate trace of "memory" Robert Morris assigns to his free-form felt pieces, which "forget" in their present configurations their previous slides and falls.

Contextualizing memory's role in visual theory and aesthetic politics—from Marcel Proust's optics to Bernard Stiegler's analysis of memory's "industrialization"—this collection also surveys the diversity of situations and registers in which contemporary artists explore memory. Art that engages with memory embodied in material and spatial conditions is examined beside works that reflect upon memory's effects through time, and yet others that enlist the agency of remembrance or forgetting to work through aspects of the numerous pasts by which the present is always haunted.



FAILURE

Documents on Contemporary Art. Ed. by Lisa Le Feuvre. London 2010. 240 pp., brosch.

Amid the global uncertainties of our times, failure has become a central subject of investigation in recent art. Celebrating failed promises and myths of the avant-garde, or setting out to realize seemingly impossible tasks, artists have actively claimed the space of failure to propose a resistant view of the world. Here success is deemed overrated, doubt embraced, experimentation encouraged, and risk considered a viable strategy. The abstract possibilities opened up by failure are further reinforced by the problems of physically realizing artworks—wrestling with ideas, representation, and object-making. By amplifying both theoretical and practical failure, artists have sought new, unexpected ways of opening up endgame situations, ranging from the ideological shadow of the white cube to unfulfilled promises of political emancipation. Between the two subjective poles of success and failure lies a space of potentially productive operations where paradox rules and dogma is refused. This collection of writings, statements, mediations, fictions, polemics, and discussions identifies failure as a core concern in cultural production. Failure identifies moments of thought that have eschewed consensus, choosing to address questions rather than answers.



NATURE

Documents of Contemporary Art. Ed. by Jeffrey Kastner. London 2012. 240 pp., Bibliographie, Index, brosch.

Nature, as both subject and object, has been repeatedly rejected and reclaimed by artists over the last half century. With the dislocation of disciplinary boundaries in visual culture, art that is engaged with nature has also forged connections with a new range of scientific, historical, and philosophical ideas. Developing technologies make our interventions into natural systems both increasingly refined and profound. Advances in biological and telecommunication technology continually modify the way we present ourselves. Nature, as both subject and object, has been repeatedly rejected and reclaimed by artists over the last half century. With the dislocation of disciplinary boundaries in visual culture, art that is engaged with nature has also forged connections with a new range of scientific, historical, and philosophical ideas. Developing technologies make our interventions into natural systems both increasingly refined and profound. Advances in biological and telecommunication technology continually modify the way we present ourselves. So too are artistic representations of nature (human and otherwise) being transformed. This anthology addresses these issues by considering how the rise of transdisciplinary practices in the postwar era allowed for new kinds of artistic engagement with nature. These include the postminimalist inscriptions associated with Land art; environmentally engaged practices designed to propose novel forms of stewardship; and more recent projects concerned with relationships between the most subtle and minute components of life and the large-scale appearance of the world. These projects unsettle the most basic operations of "natural" personhood and identity. Including a wide range of writings by and about artists, juxtaposed with influential texts from diverse theoretical bases, this collection provides an overview of the eclectic scientific and philosophical sources that inform contemporary art's investigations of nature.

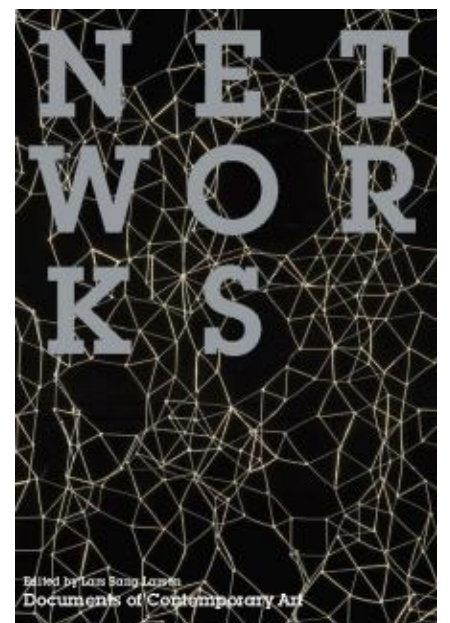


NETWORKS

Documents of Contemporary Art. Ed. by Lars Bang Larsen, 2014. 204 pp.

The dawn of the electronic media age in the 1960s began a cultural shift from the modernist grid and its determination of projection and representation to the fluid structures and circuits of the network, presenting art with new challenges and possibilities. This anthology considers art at the center of network theory, from the 1960s to the present.

Artists have used the "space of flows" as a basis for creating utopian scenarios, absurd yet functional propositions or holistic planetary visions. Others have explored the economies of reciprocity and the ethics of generosity, in works that address changed conditions of codependence and new sites of social negotiation. The "infra-power" of the network has been a departure point for self-organized counterculture and the creation of new types of agency. And a "poetics of connectivity" runs through a diverse range of work that addresses the social and material complexity of networks through physical structures and ambient installation, the mapping of the Internet, or the development of robots and software that take on the functions of artist or curator.



PAINTING

Documents on Contemporary Art. Ed. by Terry R. Myers. London 2011. 240 pp., brosch.

This is the first anthology to bring together key statements, dialogues and debates by artists and writers on art that have been building blocks of the latest era in painting's history. Predominantly first published in magazines, journals and catalogues, these texts recontextualize polarized debates and reignite questions for the future. Artists surveyed include Glenn Brown, Vija Celmins, John Currin, Olafur Eliasson, Gary Hume, Jutta Koether, Paul McCarthy, Albert Oehlen, Sigmar Polke, Gerhard Richter, Robert Ryman, David Salle, Jim Shaw, Philip Taaffe, Luc Tuymans, Jeff Wall et al. Writers include Daniel Birnbaum, Norman Bryson, Douglas Crimp, Gilles Deleuze, Hal Foster, Isabelle Graw, Jerry Saltz, Mira Schor, Adrian Searle et al. The "death of painting" and its subsequent resurrection in transformed conditions is a leitmotif of the modern era. Painting's postconceptual resurgence at the start of the 1980s began a dramatic expansion of its field. If painting remains important today, it is because its contradictions have been acknowledged as artists have radically diversified the components of its production and presentation. The diversity of contemporary painting's meanings and practices encompasses the randomness and eclecticism associated with Web-based creation. Although for many the presence of paint endures, others have argued for painting to be classed not as a material but as a philosophical category.

Compiled by a leading critic of painting who actively participated in these conversations while also teaching young artists in the studio classroom, this collection ranges widely, to reflect the diversity of ways in which painting continues to be investigated and evaluated in studios, exhibition spaces, and the marketplace of ideas. These writings, statements, and interviews reflect ongoing debates and reignite questions for an as yet unimagined future of painting.



PARTICIPATION

Documents of Contemporary Art. ed. by Claire Bishop. London 2006, 208 pp. ohne Abb. Brosch.

The desire to move viewers out of the role of passive observers and into the role of producers is one of the hallmarks of twentieth-century art. This tendency can be found in practices and projects ranging from El Lissitzky's exhibition designs to Allan Kaprow's happenings, from minimalist objects to installation art. More recently, this kind of participatory art has gone so far as to encourage and produce new social relationships. Guy Debord's celebrated argument that capitalism fragments the social bond has become the premise for much relational art seeking to challenge and provide alternatives to the discontents of contemporary life. This publication collects texts that place this artistic development in historical and theoretical context.



Participation begins with writings that provide a theoretical framework for relational art, with essays by Umberto Eco, Bertolt Brecht, Roland Barthes, Peter Bürger, Jen-Luc Nancy, Edoard Glissant, and Félix Guattari, as well as the first translation into English of Jacques Rancière's influential "Problems and Transformations in Critical Art." The book also includes

central writings by such artists as Lygia Clark and Hélio Oiticica, Joseph Beuys, Augusto Boal, Felix Gonzalez-Torres, Thomas Hirschhorn, and Rirkrit Tiravanija. And it features recent critical and curatorial debates, with discussions by Lars Bang Larsen, Nicolas Bourriaud, Hal Foster, and Hans-Ulrich Obrist.

SITUATION

Documents of Contemporary Art. Ed. by Claire Doherty. London 2009. 240 pp., brosch.

Key texts on the notion of "situation" in art and theory that consider site, place, and context, temporary interventions, remedial actions, place-making, and public space. Situation—a unique set of conditions produced in both space and time and ranging across material, social, political, and economic relations—has become a key concept in twenty-first-century art. Rooted in artistic practices of the 1960s and 1970s, the idea of situation has evolved and transcended these in the current context of globalization. This anthology offers key writings on areas of art practice and theory related to situation, including notions of the site specific, the artist as ethnographer or fieldworker, the relation between action and public space, the meaning of place and locality, and the crucial role of the curator in recent situation specific art. In North America and Europe, the site-specific is often viewed in terms of resistance to art's commoditization, while elsewhere situation-specific practices have defied institutions of authority. The contributors discuss these recent tendencies in the context of proliferating international biennial exhibitions, curatorial place-bound projects, and strategies by which artists increasingly unsettle the definition and legitimation of situation-based art.



SOUND

Documents on Contemporary Art. Ed. by Caleb Kelly. London 2011. 240 pp., brosch.

The "sonic turn" in recent art reflects a wider cultural awareness that sight no longer dominates our perception or understanding of contemporary reality. The background buzz of myriad mechanically reproduced sounds increasingly mediates our lives. Tuning into this incessant auditory stimulus, some of our most influential artists have investigated the corporeal, cultural, and political resonance of sound. In tandem with recent experimental music and technology, art has opened up to hitherto excluded dimensions of noise, silence, and the act of listening. Artists working with sound have engaged in new forms of aesthetic encounter with the city and nature, the everyday and cultural otherness, technological effects and psychological states. New perspectives on sound have generated a wave of scholarship in musicology, cultural studies, and the social sciences. But the equally important rise of sound in the arts since 1960 has so far been sparsely documented. This volume is the first sourcebook to provide, through original critical writings and artists' statements, a genealogy of sonic pathways into the arts, philosophical reflections on the meanings of noise and silence, dialogues between art and



music, investigations of the role of listening and acoustic space, and a comprehensive survey of sound works by international artists from the avant-garde era to the present.

THE ARCHIVE

Documents of Contemporary Art. ed. by Charles Merewether. London 2006. 208 pp. ohne Abb. Brosch.

In the modern era, the archive—official or personal—has become the most significant means by which historical knowledge and memory are collected, stored, and recovered. The archive has thus emerged as a key site of inquiry in such fields as anthropology, critical theory, history, and, especially, recent art. Traces and testimonies of such events as World War II and ensuing conflicts, the emergence of the postcolonial era, and the fall of communism have each provoked a reconsideration of the authority given the archive—no longer viewed as a neutral, transparent site of record but as a contested subject and medium in itself.

This volume surveys the full diversity of our transformed theoretical and critical notions of the archive—as idea and as physical presence—from Freud's "mystic writing pad" to Derrida's "archive fever"; from Christian Boltanski's first autobiographical explorations of archival material in the 1960s to the practice of artists as various as Susan Hiller, Ilya Kabakov, Thomas Hirshhorn, Renée Green, and The Atlas Group in the present.



THE ARTIST'S JOKE

Documents of Contemporary Art. Ed. by Jennifer Higgie. London 2007. 240 pp., Bibliographie, Index, Kurzbiographien, brosch.

Ever since Freud's *Jokes and Their Relation to the Unconscious* appeared in 1905, humor both light and dark has frequently surfaced as a subversive, troubling, or liberating element in art.

The *Artist's Joke* surveys the rich and diverse uses of humor by avant-garde and contemporary artists. The texts collected in this new reader from London's Whitechapel Gallery examine what André Breton called the "lightning bolt" of the unsettlingly comic, as seen in the anarchic wordplay of Duchamp, Picasso, the Dadaists, and Surrealists; Pop's fetish for kitsch and the comic strip; Bruce Nauman's sinister clowns and twisted puns; Richard Prince's joke paintings; art ambushed by feminist wit, from the Dadaism of Hannah Höch in the 1920s to the politicized conceptualism of Jenny Holzer and Barbara Kruger in the 1980s; the serenely uncanny in Mike Kelley's installations and the risibly grotesque in Paul McCarthy's; and the strangely comic scenarios of artists as various as Maurizio Cattelan, Andrea Fraser, Raymond Pettibon, and David Shrigley. Artists' writings are accompanied and contextualized by the work of critics and thinkers including Freud, Bergson, Hélène Cixous, Slavoj Žižek, Jörg Heiser, Jo Anna Isaak, and Ralph Rugoff.



THE CINEMATIC

Documents of Contemporary Art. Ed. by David Company. London 2007. 224 pp., Bibliographie, Index, Kurzbiographien, brosch.

The cinematic has been a springboard for the work of many influential artists, including Victor Burgin, Philip-Lorca diCorcia, Stan Douglas, Nan Goldin, Douglas Gordon, Cindy Sherman, and Jeff Wall, among others. Much recent cinema, meanwhile, is rich with references to contemporary photography. Video art has taken a photographic turn into pensive slowness; photography now has at its disposal the budgets and scale of cinema. This addition to Whitechapel's *Documents of Contemporary Art* series surveys the rich history of creative interaction between the moving and the still photograph, tracing their ever-changing relationship since early modernism.

Still photography—cinema's ghostly parent—was eclipsed by the medium of film, but also set free. The rise of cinema obliged photography to make a virtue of its own stillness. Film, on the other hand, envied the simplicity, the lightness, and the precision of photography. Russian Constructivist filmmakers considered avant-garde cinema as a sequence of graphic "shots"; their Bauhaus, Constructivist and Futurist photographer contemporaries assembled photographs into a form of cinema on the page. In response to the rise of popular cinema, Henri Cartier-Bresson exalted the "decisive moment" of the still photograph. In the 1950s, reportage photography began to explore the possibility of snatching filmic fragments. Since the 1960s, conceptual and postconceptual artists have explored the narrative enigmas of the found film still. *The Cinematic* assembles key writings by artists and theorists from the 1920s on—including László Moholy-Nagy, Pier Paolo Pasolini, Victor Burgin, Jeff Wall, and Catherine David—documenting the photography-film dialogue that has enriched both media.



THE EVERYDAY

Documents of Contemporary Art. Ed. by Stephen Jonstone. London 2008. 240 pp., Bibliographie, Index, brosch.

Numerous international exhibitions and biennials have borne witness to the range of contemporary art engaged with the everyday and its antecedents in the work of Surrealists, Situationists, the Fluxus group, and conceptual and feminist artists of the 1960s and 1970s. This art shows a recognition of ordinary dignity or the accidentally miraculous, an engagement with a new kind of anthropology, an immersion in the pleasures of popular culture, or a meditation on what happens when nothing happens. The celebration of the everyday has oppositional and dissident overtones, offering a voice to the silenced and proposing possibilities for change. This collection of writings by artists, theorists, and critics assembles for the first time a comprehensive anthology on the everyday in the world of contemporary art.

Artists surveyed include: Chantal Akerman, Francis Alÿs, Vladimir Arkhipov, Ian Breakwell, Stanley Brouwn, Sophie Calle, Marcel Duchamp, Fischli & Weiss, Nan Goldin, Dan Graham, Mona Hatoum, Susan Hiller, Ilya and Emilia Kabakov, Mary Kelly, Lettrist International, Jonas Mekas, Annette Messager, Aleksandra Mir, Roman Ondák, Yoko Ono, Gabriel Orozco, Martha Rosler, Allen Ruppersberg, Daniel Spoerri, Wolfgang Tillmans, Mierle Laderman Ukeles, Andy Warhol, Richard Wentworth, Stephen Willats.



THE GOTHIC

Documents of Contemporary Art. Ed. by Gilda Williams. London 2007. 240 pp., Bibliographie, Index, brosch.

With text contributions by Mike Kelley, Damien Hirst, Tacita Dean, Jonathan Meese, Catherine Sullivan et al. This collection of writings examines the pervasive and influential role of "the Gothic" in contemporary visual culture. The contemporary Gothic in art is informed as much by the stock themes of the eighteenth- and nineteenth-century Gothic novel as it is by more recent permutations of the Gothic in horror film theory, Lacanian psychoanalysis, and Goth subcultures. This reader from London's Whitechapel Gallery brings together artists as different as Matthew Barney, Gregor Schneider, Louise Bourgeois, and Douglas Gordon; its intent is not to use "the Gothic" to group together dissimilar artists but rather to shed light on a particular understanding of their practice. Anthony Vidler looks at ideas of the uncanny to explore Rachel Whiteread's *House*, and Jeff Wall uses the motif of vampirism to analyze fellow artist Dan Graham's *Kammerspell*; Hal Foster considers Robert Gober's recent work—laden with Christian symbolism, criticism of America as a nexus of power, and fragmented bodies—as an updated American Gothic, and Kobena Mercer examines the Gothic's depiction of the Other in relation to Michael Jackson's pop video *Thriller*. Texts by artists including Mike Kelley, Damien Hirst, Tacita Dean, Jonathan Meese, and Catherine Sullivan are complemented by extracts from Walpole's genre-establishing gothic novel *The Castle of Otranto*, William Gibson, Bret Easton Ellis, and Stephen King, among others, and theoretical writings by such key thinkers as Carol Clover, Beatriz Colomina, Julia Kristeva, Eve Kosofsky Sedgwick, Marina Warner, and Slavoj Žižek. *The Gothic* provides the first comprehensive overview of the uses of Gothic in contemporary visual culture.

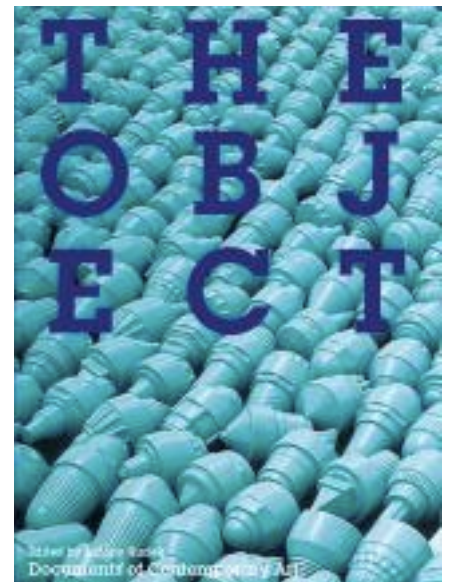


THE OBJECT

Documents of Contemporary Art. Ed. by Antony Hudek. London 2014. 240 pp., Bibliographie, Index, brosch.

Artists increasingly refer to "post-object-based" work while theorists engage with material artifacts in culture. A focus on "object-based" learning treats objects as vectors for dialogue across disciplines. Virtual imaging enables the object to be abstracted or circumvented, while immaterial forms of labor challenge materialist theories. This anthology surveys such reappraisals of what constitutes the "objectness" of production, with art as its focus.

Among the topics it examines are the relation of the object to subjectivity; distinctions between objects and things; the significance of the object's transition from inert mass to tool or artifact; and the meanings of the everyday in the found object, repetition in the replicated or multiple object, loss in the absent object, and abjection in the formless or degraded object. It also explores artistic positions that are anti-object; theories of the experimental, liminal or mental object; and the role of objects in performance. The object becomes a prism through which to reread contemporary art and better understand its recent past.



THE SUBLIME

Documents of Contemporary Art. Ed. by Simon Morley. Cambridge 2010. 240 pp., Bibliographie, Index, Kurzbiographien, brosch.

In the contemporary world, where technology, spectacle, and excess seem to eclipse nature, the individual, and society, what might be the characteristics of a contemporary sublime? If there is any consensus, it is in the idea that the sublime represents a testing of limits to the point at which fixities begin to fragment. This anthology examines how contemporary artists and theorists explore ideas of the sublime, in relation to the unrepresentable, transcendence, terror, nature, technology, the uncanny, and altered states.

Providing a philosophical and cultural context for discourse around the sublime in recent art, the book surveys the diverse and sometimes conflicting interpretations of the term as it has evolved from the writings of Longinus, Burke, and Kant to present-day writers and artists. The sublime underlies the nobility of Classicism, the awe of Romantic nature, and the terror of the Gothic. In the last half-century, the sublime has haunted postwar abstraction, returned from the repression of theoretical formalism, and has become a key term in critical discussions of human otherness and posthuman realms of nature and technology.



UTOPIAS

Documents of Contemporary Art. Ed. by Richard Noble. London 2009. 240 pp. mit einigen Abb., Index, Kurzbiographien, brosch.

Utopian strategies in contemporary art seen in the context of the histories of utopian thinking and avant-garde. Throughout its diverse manifestations, the utopian entails two related but contradictory elements: the aspiration to a better world, and the acknowledgment that its form may only ever live in our imaginations. Furthermore, we are as haunted by the failures of utopian enterprise as we are inspired by the desire to repair the failed and build the new. Contemporary art reflects this general ambivalence. The utopian impulse informs politically activist and relational art, practices that fuse elements of art, design, and architecture, and collaborative projects aspiring to progressive social or political change. Two other tendencies have emerged in recent art: a looking backward to investigate the utopian elements of previous eras, and the imaginative modeling of alternative worlds as intimations of possibility. This anthology contextualizes these utopian currents in relation to political thought, viewing the utopian as a key term in the artistic lineage of modernity. It illuminates how the exploration of utopian themes in art today contributes to our understanding of contemporary cultures, and the possibilities for shaping their futures.



General Introductions

100 ARTISTS' MANIFESTOS

From the Futurists to the Stuckists. Ed. by Alex Danchev. London 2011. XXXIV, 454 pp.

In this remarkable collection of 100 manifestos from the last 100 years, Alex Danchev presents a cacophony of voices from such diverse movements such as Dadaism, Surrealism, Feminism, Communism, Destructivism, Vorticism, Stridentism, Canibalism and Stuckism, taking in along the way film, architecture, fashion and cookery each reproduced with an introduction on the author and the associated movement. Artists' manifestos are nothing if not revolutionary. They are outlandish, outrageous, and frequently offensive. They combine wit, wisdom, and world-shaking demands. This collection gathers together an international array of artists of every stripe, including Kandinsky, Mayakovsky, Rodchenko, Le Corbusier, Picabia, Dalí, Oldenburg, Vertov, Baselitz, Kitaj, Murakami, Gilbert and George, together with their allies and collaborators - such figures as Marinetti, Apollinaire, Breton, Trotsky, Guy Debord and Rem Koolhaas.

ABSALON

Katalog hrsg. von Susanne Pfeffer. Berlin KW INSTITUTE FOR CONTEMPORARY ART 2010/11. Vorw. von Hortensia Völckers. Texte von Absalon, Bernard Marcadé, Nina Möntmann, Moshe Ninio, Beate Söntgen & Philip Ursprung sowie ein Gespräch zwischen Ute Meta Bauer, Hans Ulrich Obrist & Susanne Pfeffer. 4to. 352 pp. Text in dt. & engl.

The Israeli artist Absalon was fascinated by spaces, which he reworked in systematic and successive ways with questions around essential human activities and basic geometric forms (the rectangular, the square, the triangle and the circle) being his points of departure. It was in 1987 that he started to empty out the spaces he found before eventually restructuring and refilling them with the help of simple forms. These test assemblies - further developed later on by means of objects, drawings, photographs and films - came full circle in Absalon's *Cellules*: individualized, ascetic and contemplative living units. This new publication on the occasion of the extensive retrospective at the KW Institute of Contemporary Art qualifies both as a "Catalogue Raisonné" and a monograph. The catalogue is the first to ever offer illustrations and theory covering Absalon's entire oeuvre.

AESTHETICS OF INSTALLATION ART

Ed. by Juliane Rebentisch. Sternberg Press, 2012. 296 pp.

In recent years, debates surrounding the concept of art have focused in particular on installation art, as its diverse manifestations have proven to be incompatible with the modern idea of aesthetic autonomy. Defenders of aesthetic modernism repudiated installation-based work as no longer autonomous art, whereas advocates of aesthetic postmodernism abandoned the concept of aesthetic autonomy altogether. Juliane Rebentisch asserts that installation art does not, as is often assumed, dispute aesthetic autonomy per se, and rather should be understood as calling for a fundamental revision of this very concept. *Aesthetics of Installation Art* thus proposes a new understanding of art as well as of its ethical and political dimension.

AND MATERIALS AND MONEY AND CRISIS - WIEN, MUMOK -

Catalogue ed. by Richard Birkett & Sam Lewitt. Wien 2013/14. Vorw. von Karola Kraus. Beitr. von Terry Atkinson, Richard Birkett, Craig Buckley, Sebastian Egenhofer, Sam Lewitt, Melanie Gilligan, Reinhold Martin, Marina Vishmidt & Joseph Vogl. 176 pp.

"and Materials and Money and Crisis" is an experimental proposition about the matter of capital as it exists in the artwork. Matter here has a double meaning. On the one hand flows of material and money can serve as subject matter for artwork. More importantly is the speculative question of what relationship the physical matter from which the artwork is built has to the dislocation of capital from production.

ART NOW VOL. 4

Hrsg. von Werner Holzwarth. Köln 2013. 4to. 576 pp. Text in dt., engl. & franz.

A cutting-edge selection of today's most exciting artists. Plus special feature Eastern Asia. Think of this tome as a global go-round of the world's most influential galleries: if it's hot in the art world today, it's in this book. Emerging artists are featured alongside established greats like Chuck Close, David Hockney, or Brice Marden. A to Z entries on more than 100 artists include images of important recent work, an introductory text, and a short exhibition history with bibliographical information. The illustrated appendix collects contact details for the galleries representing the artists as well as auction results of the last few years. The book includes a special feature focusing on the art boom in Eastern Asia, with essays by Karen Smith on the contemporary art scenes in Beijing and Shanghai, and by Colin Chinnery on the postwar art-historical developments between China, Japan, and Korea. Conversations with leading curators from Seoul and Tokyo throw a light on the current developments in these cities, while a small art guide of the region's metropolises in the appendix can serve as a guide to the must-see venues for travellers or browsers through the Internet.

ART SINCE 1900

Modernism, Antimodernism, Postmodernism. By Hal Foster, Rosalind Krauss, Yve-Alain Bois, Benjamin H.D. Buchloh & David Joselit. New ed. London 2012. 4to. 816 pp.

A groundbreaking landmark study in the history of modern art - now revised, updated and expanded. Acclaimed as the definitive work on the subject, *Art Since 1900* is essential reading for anyone seeking to understand the complexities of art in the modern age. Conceived by four of the most influential art historians of our time, this extraordinary book has now been brought right up to date to include the latest developments in contemporary art.

For the new edition, the original authors Foster, Krauss, Bois and Buchloh have been joined by Professor David Joselit to provide the most comprehensive critical history of art in the twentieth and twenty-first centuries ever published. With a clear year-by-year structure, the authors present more than one hundred and twenty articles, each focusing on a crucial event - such as the creation of a seminal work, the publication of an important text, or the opening of a major exhibition - to tell the many stories of art from 1900 to the present. All the key turning-points and breakthroughs of modernism and postmodernism are explored in depth, as are the frequent antimodernist reactions' alternative visions of art and the world.

ART SINCE 1960

by Michael Archer. London 2002. 256 pp.

Art today may seem perplexing at first with its divergent styles, forms, practices, media, and agendas. Michael Archer's intelligently argued survey is unique in revealing and making coherent sense of art practice from the past forty years—Pop, Minimal, Conceptual, Land, Performance, Body, and Installation—and myriad developments in the work of Warhol, Beuys, Bourgeois, and the many other artists whose works are discussed and illustrated here.

The underlying themes that run through contemporary art, irrespective of styles and techniques, reveal the complex relationship between art and everyday life worldwide. This revised and expanded edition is brought up to date with discussions on the more comprehensive globalization of art since the mid-1990s, which can be seen in the growth of the exhibition calendar and the number of new contemporary art museums opening around the world. With over thirty additional illustrations and an updated timeline and bibliography, this book will prove indispensable to anyone interested in the evolution of modern art.

BALDESSARI, JOHN

1+1=1. Moscow 2013. 215 pp.

The first exhibition of John Baldessari's work in Russia, *1+1=1*, presents the artist's most recent completed series of paintings that offer a playful 'double take' on the canon of art history and continue his longstanding investigation into the tensions between text and image in art. Produced in 2011 and 2012, the works were created in four interconnected parts – *Double Vision*, *Double Feature*, *Double Bill* (Part 1 and 2) and *Double Play*. The exhibition at Garage will be the first time a selection from all the *Double* series are seen together.

BUREN, DANIEL: Mot a Mot

Catalogue. Paris Centre Pompidou, 2002. Vorw. von Jean-Jacques Aillagon & Alfred Pacquement. 592 pp.

This monograph helmed by the artist himself is somewhere between an artistic object and a reference work.

From A for Architecture to Z for Zigzag: 100 key words and a thousand documents created by the artist, covering forty years of creation.

CLOSE, CHUCK

7 portraits. London 2008. 86 pp.

Chuck Close is noted for his highly inventive techniques used to paint the human face. He rose to fame in the late 1960s for his large-scale, photo-realist portraits. The catalogue has been published on the occasion of the artist's first solo exhibition in Russia that took place in the Hermitage museum.

CONTEMPORARY ART: 1989 TO THE PRESENT

Ed. by Alexander Dumbadze & Suzanne Hudson. London 2013. XV, 493 pp.

An engaging account of today's contemporary art world that features original articles by leading international art historians, critics, curators, and artists, introducing varied perspectives on the most important debates and discussions happening around the world.

DIDZIAPETRIS, GINTARAS

Color and Device. Vilnius 2013. 262 pp.

The exhibition of photographs, drawings, films, objects and works of other medias of Gintaras Didžiapetris showcased in the big hall of the museum was accompanied by a film programme and special events; also, the book "Colour and Device" was published. The book includes essays of the American writer Sarah Demeuse, also works of Gintaras Didžiapetris, Dan Graham, Elena Narbutaitė, Dexter Sinister, and other authors.

FARKAS, DENES

Evident in advance. Berlin 2013. 196 pp.

As a proposition, Farkas's exhibition and publication for the Estonian Pavilion of the 55th Venice Biennale in 2013 is "an absent book" and yet "the book to come." The installation is a piece of spatial, rhythmical writing; a quintet of interiors woven of autonomous though intertwined, poetic fragments of quasi-domestic setting: a library, a garden, an absent cinema, a spatial book, an obsession chamber (a locus of deranged architect and non-writer). "A story? No. No stories, never again," Farkas repeats after Maurice Blanchot, while rehearsing his art of ultimate denial and rejection.

FELDMANN, HANS-PETER

Die beunruhigenden Musen. Kiel 2006. 109 pp.

Feldmann is an artist who collects, re-assembles, and exhibits all manner of objects, from everyday items to artworks by others; he has made many artist books and installations, among other things. Many of his works deal with society, sexuality, and the media. Die beunruhigenden Musen has been published on the occasion of the exhibition Hans-Peter Feldmann in der Antikensammlung (2005) at the Kunsthalle zu Kiel.

FISCHLI, PETER & DAVID WEISS

Catalogue. Potomac 2013-15. Vorw. von Emily Wei Rales & Mitchell P. Rales. Einl. von Emily Wei Rales. Beitr. von Boris Groys & Mark Godfrey. Interview mit Brian O'Doherty von Hans Ulrich Obrist. 4t Potomac, Glenstone Gallery, 256 pp.

" Fascinated with unconventional subject matter and material, Fischli and Weiss toy with the idea of "high art," questioning popular narratives and movements in art and cultural history. Peter Fischli and David Weiss, presents an in-depth survey of the artists' work from 1979 through 2012, when David Weiss died. With over two-dozen works drawn exclusively from Glenstone's permanent collection, the works on display mine the everyday for the sublime and absurd-subtly infusing the familiar with the idiosyncratic or unknown. The catalog includes a group of rubber and clay sculptures, several photographic series, video projections, and the most recent iteration of Fischli and Weiss' alter egos, Rat and Bear. Also shown is the artists' most ambitious polyurethane installation to date, The Objects for Glenstone (2011), and a slide projection installation of over one thousand handwritten existential queries, Questions (2003).

FISCHLI, PETER & DAVID WEISS

Plötzlich diese Übersicht. Neuaufl. Zürich 1995. 190 pp.

Peter Fischli (born 1952) and David Weiss (1946-2012) collaborate to transform the stuff of ordinary life into a series of quizzical, whimsical, even disquieting encounters. Fascinated with unconventional subject matter and material, Fischli and Weiss toy with the idea of "high art," questioning popular narratives and movements in art and cultural history. Peter Fischli David Weiss presents an in-depth survey of the artists' work from 1979 through 2012, drawn exclusively from Glenstone's collection. The volume includes rubber and clay sculptures, photographic series including Equilibres (A Quiet Afternoon) and Sausage Series, digital slides such as Airports and Flowers and Mushrooms, stills from their acclaimed video The Way Things Go and the most recent iteration of their alter egos, Rat and Bear. Also reproduced is the artists' most ambitious polyurethane installation, The Objects for Glenstone, and Questions, a slide installation of over 400 handwritten existential queries such as "Is the Devil a cheerful person?" and "Will happiness find me?" which won the Golden Lion Prize at the 2003 Venice Biennale.

FRASER, ANDREA

Texte, Skripte, Transkripte. Texts, Scripts, Transcripts. Köln 2013. 320 pp.

Over the past ten years, Los Angeles-based artist Andrea Fraser (born 1965) has built a practice around critiques of art-world economics, which she has presented in essays, performances and videos. This book brings together for the first time a selection of Fraser's recent texts.

HIGH PRICE: Art Between the Market and Celebrity Culture

Ed. by Isabelle Graw, 2010, 248 pp.

Today, the art world is not dominated by a small group of insiders. According to Graw, the art economy has been transformed from a retail business into an industry that produces visibility and meaning. This book questions the assumption of a dichotomy between art and the market, as well as the notion that market value is equal to artistic value. While examining the intrinsic connection between artistic production and its market conditions, Graw also insists that art is a commodity unlike any other. High Price claims that art and the market have to escape each other precisely because they are so deeply entangled.

This book provides numerous examples to support the first claim of a massive growth in the defining role of the market and its players during the art boom, who also increasingly have a say in establishing artistic value. There is indeed much to suggest that in recent years, whether or not an artwork was considered relevant in artistic terms depended to a greater extent on its market value. But this market value still depends on a "symbolic value" for its ultimate legitimacy. Without symbolic value, no market value—this is the book's second claim. For if it is true that society has been changing since the 1970s from industrial capitalism into what Antonio Negri has called "cognitive capitalism," then under such conditions, increased importance would once more be accorded to the symbolic meaning of an artwork. The art world is by definition a knowledge society, even if the spell of commercial success has long held sway over it.

HOW TO DO THINGS WITH ART

by Dorothea von Hantelmann. Ed. by Karen Marta. Zürich 2010. 206 pp.

At the heart of "How to Do Things with Art" lies the question of art's relevance to society. How does art become politically or socially significant? This book attempts to answer this question on a theoretical level, and to indicate, through the analysis of works by James Coleman, Daniel Buren, Jeff Koons, and Tino Seghal, how artists can create and shape social relevance; in other words, to provide what could be called a pragmatic understanding of art's societal impact. The title of the book itself is a play on John Langshaw Austin's seminal lecture series "How to Do Things with Words," in which he discussed the performative, or reality-producing, capacity of language.

KADYROVA, ZHANNA

ALBUM 2013. Moscow 2013. 256 pp.

On May 31st on the occasion of 55th Venice Biennale, the Foundation of Vladimir Smirnov and Konstantine Sorokin presented the catalog ALBUM 2013 of Zhanna Kadyrova, a young artist who has over ten years of artistic career. With humor, but also with an esthetic-philosophical and sociological approach, Zhanna Kadyrova creates new visual paradigms starting from the architectural and urban elements of her country: sections of road surfaces that become canvas or ceramic tiles that artist uses to create objects with a frail and transitory look and monumental sculptures with a fractured and uncertain surface where the tile loses all its modernist

value. Zhanna Kadyrova inherits the Soviet tradition of mosaics and offers a pop vision filtered through a nostalgic twist.

KOPIOITU

Brussels 2013. 48 pp.

KOPIOITU creates a double exhibition, a mirroring situation or a splitting divergent show between Helsinki and Brussels. The double negative production: twice the same, but not exactly; two copies where you won't find an original; being indexed twice in a couple of a debutant archives defines each copy of the show, the available mediums will enable the content.

Artists: Félicia Atkinson, Olli Keränen, Bitsy Knox, Maija Luutonen, Kalle Leino, Konsta Ojala, Jurgen Ots, Benoit Platéus, Sauli Sirviö, Timo Vaittinen and Laura Wesamaa.

KURENNIEMI, ERKKI

A man from the future. Helsinki 2013. 206 pp.

Erkki Kurenniemi - A Man from the Future is a collection of research articles about Erkki Kurenniemi. The researchers study Kurenniemi's person, career and activities from diverse perspectives. The themes of the publication range from media archaeology, musicology and instrument construction to critical discussions of Kurenniemi's visions and careful media analysis.

The writers of the publications are Kai Lassfolk, Mikko Ojanen, Susanna Paasonen, Jussi Parikka, Jyrki Siukonen and Jari Suominen.

LITHUANIAN ART 2000-2010: Ten years

Vilnius 2010. 206 pp.

This exhibition is the first attempt to write the history of Lithuanian contemporary art of the new millennium. The exhibition presented over 70 artists and participants and nearly 100 artworks that reflect five identified artistic strategies which have significantly changed Lithuanian art over the last decade. Five chapters in the book as well as the exhibition were created in order to name those strategies: Appropriation - the use of found objects and other artists' work in one's own practice; Collaboration - a search for new models of authorship and communication; Documentary - practices that address reality using the means of documentary aesthetic; Fictions - regarded not as the opposite of truth but as the plural form of reality; Institutional critique - practices that analyse existing operating principles of art institutions and propose new ones.

LITTLE WARSAW

Naming You. Secession. Berlin 2014. 112 pp.

Since 1999, András Gálik and Bálint Havas have realized joint art projects under the name Little Warsaw. In films, performances, and installations, they explore history and its interpretations, the collective consciousness and established visual languages and traditions.

In Naming You, Little Warsaw present a diverse group of works, the majority of which were produced on the occasion of their exhibition at the Secession. The objects range from geometrical wooden structures and various historic documents to a mosaic color field. To tackle this diversity, a fictional fragmentary narrative has been created that is present in the real exhibition setup in the form of several chapters of a book. Little Warsaw thus question the role of fiction and myth-making, of prefabricated identities and constructed narratives against the backdrop of being truthful to one's artistic endeavors in the hard-edged reality of today's art world.

MARTEN, AGNES: Paintings, Writings, Remembrances

Ed. by Arne Glimcher, Phaidon, 2012. 240 pp.

Though a major influence on Minimalist painters, Martin saw her own work, more closely related to Abstract Expressionism, her paintings being 'meditations on innocence, beauty, happiness and love.' This book brings together 130 of Martin's paintings and drawings, with her previously unpublished writings and lecture notes, which vividly illuminate her art. Letters and facsimiles are reprinted in Martin's own hand, and cut to notebook size, adding an element of intimacy to the book.

Pace Gallery founder, Arne Glimcher's illuminating introduction, his personal remembrances of visits to Martin at her studio, and their correspondence throughout her career, reveal much about the artist's life and work.

MONKO, MARGE

How to Wear Red. Wien 2013. 152 pp.

Im Mittelpunkt von Marge Monkos künstlerischer Arbeit stehen der historische Wandel vom Kommunismus zum Kapitalismus und die damit verbundene Veränderung gesellschaftlicher Rollenbilder. Sorgsam recherchiert die Künstlerin die Alltagsgeschichte der Arbeitswelt in ihrem zeitgenössischen politischen Kontext und unterzieht sie einer kritisch-analytischen Betrachtung aus weiblicher Perspektive. Dabei werden die Propaganda und das Pathos kommunistischer Ideologie ebenso einer Revision unterzogen wie die Fortschrittsgläubigkeit kapitalistischen Gewinnstrebens.

MONKO, MARGE

I don't eat flowers. Tallinn 2012. 64 pp.

I Don't Eat Flowers by Marge Monko was published on the occasion of Manifesta 9. The book presents the artist's works from the last five years, mainly dealing with changes in labour politics. Together with the essay by Katrin Kivimaa and the artist's interview with Eléonore de Montesquiou, it includes the series of photographs of Kreenholm factory in Narva, video works *Nora's sisters*, *Forum*, *Shaken Not Stirred* and fragments of the installation shown on Köler Prize 2012 exhibition at the Contemporary Art Museum of Estonia.

MIND THE GAP: Kunsthof Zürich, Materialien und Dokumente 1993-2013

Zurich 2013. 1248 pp.

The publication includes all artistic projects and exhibitions that were implemented in 1993-2013 in Kunsthof Zurich. An extensive body of previously unpublished material and documents from the archive provides a deep insight into the wide range of artistic works and offers surprising perspectives on artistic positions.

NECROREALISM

Moscow 2011. 256 pp.

The publication coincides with the namesake retrospective exhibition that took place at the Moscow Museum of Modern Art during the 4th Moscow Contemporary Art Biennale in 2011. Necrorealism is a radical art group formed in Leningrad in the beginning of 1980s. This school was born in the anticipation of the approaching crash of the totalitarian ideology and made a pathology out of its core values, first of all, its relationship with death.

The book is the first extensive research of this paradoxical art movement, which has drawn frequent attention from researchers and the audience, but received little academic coverage to date. This book presents necrorealist art in such detail for the first time and includes not only the exhibition catalog, but also analytical articles by international authors, detailed

biographies of the artists, chronicles of the movement and overviews of its main exhibitions, as well as a broad base of archive materials and bibliography. The publication puts necrorealism in the broader global art context and finds a deserving place for the movement in contemporary art history.

PHILOSOPHERS ON ART FROM KANT TO THE POSTMODERNISTS

A Critical Reader. Ed. by Christopher Kul-Want. New York 2010. 362 pp.

For the first time, Christopher Kul-Want brings together twenty-five texts on art written by twenty philosophers (Inc. Kant, Hegel, Nietzsche, Freud, Bataille, Benjamin, Heidegger, Lacan, Foucault, Adorno, Kofman, Barthes, Kristeva, Derrida, Deleuze, Lyotard, Agamben, Nancy, Badiou, Rancière). Covering the Enlightenment to postmodernism, these essays draw on Continental philosophy and aesthetics, the Marxist intellectual tradition, and psychoanalytic theory, and each is accompanied by an overview and interpretation.

The volume features Martin Heidegger on Van Gogh's shoes and the meaning of the Greek temple; Georges Bataille on Salvador Dalí's *The Lugubrious Game*; Theodor W. Adorno on capitalism and collage; Walter Benjamin and Roland Barthes on the uncanny nature of photography; Sigmund Freud on Leonardo Da Vinci and his interpreters; Jacques Lacan and Julia Kristeva on the paintings of Holbein; Freud's postmodern critic, Gilles Deleuze on the visceral paintings of Francis Bacon; and Giorgio Agamben on the twin traditions of the Duchampian ready-made and Pop Art. Kul-Want elucidates these texts with essays on aesthetics, from Hegel and Nietzsche to Badiou and Rancière, demonstrating how philosophy adopted a new orientation toward aesthetic experience and subjectivity in the wake of Kant's powerful legacy.

PHOTOGRAPH AS CONTEMPORARY ART

by Charlotte Cotton, Thames&Hudson: World of Art, 2014, 256 pp.

In the 21st century photography has come of age as a contemporary art form. Almost two centuries after photography was first invented, the art world has fully embraced photography as a legitimate medium, equal in status to painting and sculpture. In light of these exciting developments, this book provides an introduction to contemporary art photography, identifying its most important features and themes and celebrating its exciting pluralism through an overview of its most important and innovative practitioners. The nearly 250 photographers whose work is reproduced in the book range from established artists such as Isa Genzken, Jeff Wall, Sophie Calle, Thomas Demand, Nan Goldin and Sherrie Levine to emerging talents such as Walead Beshty, Jason Evans, Lucas Blalock, Sara VanDerBeek and Viviane Sassen.

This new edition brings the story of contemporary art photography up to date with a revised introduction outlining the evolution of photography from documentary tool to art form, and an updated final chapter focusing on the younger generation of artists who emphasize the technical and material properties of photography, employ it as part of a wider pan-media practice, or respond to evolving new modes of dissemination in the digital age.

POLKE, SIGMAR

Catalogue sous la direct. de Guy Tosatto. MUSÉE DE GRENOBLE. Grenoble 2013/14. 4to. Einl. von Bernard Marcadé. 4to. 184 pp. Text in engl. & franz.

Through the different media Sigmar Polke used, the exhibition will set out to show the scope of his explorations undertaken with an extraordinary capacity for renewal and an innate sense of iconoclasm. It will focus on his production in the last three decades of his life, after the profound shift in his painting at the beginning of the 1980s, and testify to the

very great coherence underlying and informing the apparent diversity in his experimentation.

POLKE, SIGMAR, 1963-2010: Alibis

Kathy Halbreich with Mark Godfrey, Lanka Tattersall, and Magnus Schaefer, 319 pp.

The Museum of Modern Art presents the first comprehensive retrospective of Sigmar Polke (German, 1941-2010), encompassing Polke's work across all mediums, including painting, photography, film, drawing, prints, and sculpture. Widely regarded as one of the most influential artists of the postwar generation, Polke possessed an irreverent wit that, coupled with his exceptional grasp of the properties of his materials, pushed him to experiment freely with the conventions of art and art history. Constantly searching, Polke studiously avoided any one signature style or medium; his method exemplified the definition of alibi, "in or at another place," which also suggests a deflection of blame. This exhibition places Polke's enormous skepticism of all social, political, and artistic traditions against German history and the country's transformation in the postwar period. Four gallery spaces on MoMA's second floor are dedicated to the exhibition, which comprises more than 250 works and constitutes one of the largest exhibitions ever organized at the Museum.

The exhibition is organized chronologically and across mediums, ranging from the intimacy of a notebook to pieces that test the architectural scale of most museum galleries. Among the many noted works on view are 13 films by Polke, including eight which have never before been available; a performance made for West German television that was last seen when it aired in 1972; and a group of monumental paintings made entirely of soot on glass that have never been exhibited in the United States.

SCULPTURE NOW

by Anna Moszynska. Thames&Hudson. London 2013. 232 pp.

A lucid and completely up-to-date account of global contemporary Sculpture written by a leading art history. With over 200 colour illustrations displaying a huge range of sculptural work, *Sculpture Now* is an essential account of one of the most exciting and experimental forms in contemporary art.

Established artists such as Jeff Koons, Ai Weiwei, Damien Hirst, Gabriel Orozco, Isa Genzken, Mirosław Bałka and Doris Salcedo are featured alongside an international cross-section of the most promising new talent, including Sopheap Pich, Anselm Reyle, Karla Black, Sarah Sze and Thomas Houseago. Authoritative and highly readable, Anna Moszynska's text is organized around key themes, from the use of the body in sculpture and the appropriation of everyday materials to the importance of nature and ecology to today's artists, the relationship with design and other disciplines, and the enormous impact of installation in the twenty-first century.

SHERMAN, CINDY

By Eva Respini. Text by Johanna Burton. Interview by John Waters. Published by The Museum of Modern Art, NY. New York/San Francisco u.a.O. 2012-13. Beitr. von Johanna Burton. Interview von John Waters. 4to. 264 pp. Text in dt. Sprache.

Published to accompany the first major survey of Cindy Sherman's work in the United States in nearly 15 years, this publication presents a stunning range of work from the groundbreaking artist's 35-year career. Showcasing approximately 180 photographs from the mid-1970s to the present, including new works made for the exhibition and never before published, the volume is a vivid exploration of Sherman's sustained investigation into the construction of contemporary identity and the nature of representation. The book highlights major bodies of work including her seminal *Untitled Film Stills* (1977-80); *centerfolds* (1981); *history portraits* (1989-90); *head*

shots (2000–2002); and two recent series on the experience and representation of aging in the context of contemporary obsessions with youth and status. An essay by curator Eva Respini provides an overview of Sherman's career, weaving together art historical analysis and discussions of the artist's working methods, and a contribution by art historian Johanna Burton offers a critical re-examination of Sherman's work in light of her recent series. A conversation between Cindy Sherman and filmmaker John Waters provides an enlightening view into the creative process. Cindy Sherman (born 1954) is widely recognized as one of the most important and influential artists in contemporary art. To create her photographs, she assumes multiple roles of photographer, model, makeup artist, hairdresser and stylist. With an arsenal of wigs, costumes, makeup, prosthetics and props, the artist has altered her physique and surroundings to create myriad tableaux, from screen siren to clown to aging socialite. Over the past 35 years, Sherman has sustained a provocative investigation into the nature of identity, drawn from movies, television, magazines, the Internet and art history. Sherman lives and works in New York City.

THE CIRCLE WALKED CASUALLY

Berlin 2013. 96 pp.

The book presents over one hundred works on paper by fifty international artists from the collection of the Deutsche Bank and opens an entirely new perspective on the medium. The selection of works tries to make cross-connections visible, to show how content and formal topics are picked up by different artists at different times and transformed over and over again. It presents classical modernist drawings by Wassily Kandinsky, Otto Dix and Kurt Schwitters as well as works by contemporary artists from South America and Africa such as Marina De Caro, Laura Lima and David Koloane. Heroes of postwar art—Gerhard Richter, Georg Baselitz, Joseph Beuys, Lucian Freud—meet pioneering artists of different generations: Louise Bourgeois, Marlene Dumas, Kara Walker.

The publication was designed by the Mexican artist Erick Beltrán as an elaborate, nine-metre-long Leporello.

THE PHOTOGRAPHY AS CONTEMPORARY ART

by Charlotte Cotton. 3rd rev. & updat. ed. London 2014, 256 pp.

A third edition of this authoritative reference, now with a complete fresh introduction and updated final chapter. For this new edition, Charlotte Cotton brings the story of contemporary art photography up to date with a chapter on artists who emphasize the physical and material properties of photography, who use photography as just one component in their pan-media practice, or who choose to experiment with new modes of dissemination for their work.

Featuring significant and established art photographers such as Isa Genzken and Sherrie Levine alongside a younger generation that includes Florian Maier-Aichen, Sara VanDerBeek, and Walead Beshty, Cotton points to the diversity and energy of art photography in this century.

UNMONUMENTAL

The Object in the 21st Century. Essays by Richard Flood, Laura Hoptman et al. New ed. London 2012. 4to. 216 pp.

A collection of recent works by thirty contemporary sculptors, forerunners in a major artistic development in which the sculptures are timely metaphors assembled from bits of the world at large. This first decade of the twenty-first century has produced a sculpture of fragments, a debased, precarious, trembling form that we have called "unmonumental".

Unmonumental unveils a significant recent development in art that takes the definition of sculpture as an autonomous object and shatters it to pieces. Rather than cast or carved, these sculptures have been cobbled together from bits of the world at large. They are of their moment, making gentle or

high mockery of a wide range of art histories, from Russian Constructivism to 1980s appropriation art. Far from paying tribute to received notions of the courageous, they are patently anti-heroic. In short, they are a metaphor for our times.

Selected by the curatorial team at the New Museum of Contemporary Art in New York, the work in *Unmonumental* includes some of the most energetic and provocative sculpture being made today. Most of it has never before been published. Artists include Alexandra Bircken, John Bock, Carol Bove, Martin Boyce, Tobias Buche, Carlos Bunga, Tom Burr, Abraham Cruzvillegas, Aaron Curry, Sam Durant, Urs Fischer, Claire Fontaine, Isa Genzken, Rachel Harrison, Elliott Hundley, Gabriel Kuri, Jim Lambie, Nate Lowman, Sarah Lucas, Matthew Monahan, Kristen Morgan, Manfred Pernice, Anselm Reyle, Marc Andre Robinson, Eva Rothschild, Lara Schnitger, Gedi Sibony, Shinique Smith, Nobuko Tsuchiya and Rebecca Warren.

WHY PHOTOGRAPHY MATTERS AS ART AS NEVER BEFORE

by Michael Fried. London 2008. 4to. X, 409 pp.

A renowned critic and historian offers a radically new account of the meaning of ambitious art photography since the Bechers. Among the photographers and video-makers whose work receives serious attention in this powerfully argued book are Jeff Wall, Hiroshi Sugimoto, Cindy Sherman, Thomas Struth, Thomas Ruff, Andreas Gursky, Luc Delahaye, Rineke Dijkstra, Patrick Faigenbaum, Roland Fischer, Thomas Demand, Candida Hofer, Beat Streuli, Philip-Lorca diCorcia, Douglas Gordon and Philippe Parreno, James Welling, and Bernd and Hilla Becher.

МАНИФЕСТА 10

Европейская биеннале современного искусства

28 Июня — 31 октября, 2014

Россия, Санкт-Петербург

Государственный Эрмитаж

КАТАЛОГ

для Читального Зала Европейской Биеннале
Современного Искусства МАНИФЕСТА 10

ЧИТАЛЬНЫЙ ЗАЛ

Читальный зал МАНИФЕСТА 10 располагает коллекцией из 300 книг, собранной по рекомендациям крупного немецкого издателя Вальтера Кёнига (издателя каталога МАНИФЕСТА 10) и международного Фонда Manifesta.

В Читальном зале представлены каталоги художников МАНИФЕСТА 10, эссе по современному искусству, книги по теории искусства, кураторства и арт-критике, каталоги предыдущих проектов международного Фонда Manifesta и каталоги выставок куратора проекта Каспера Кёнига.

Книги из коллекции Читального зала будут интересны как профессиональному художественному сообществу, так и самой широкой аудитории.

Каждую неделю команда МАНИФЕСТА 10 будет готовить специальную подборку книг и каталогов для аудитории Читального зала. Остальные издания можно будет получить на месте по специальному каталогу.

Проект реализован при поддержке RDI Culture, Москва, Россия.

RDI.Culture стремится участвовать в городском развитии, действуя в сфере культуры, искусства и образования. Среди направлений деятельности подразделения – создание контента и арт-менеджмент крупномасштабных художественных проектов, образование в области искусства, интеграция художественных инициатив в деятельность корпораций и многое другое.

Интерес RDI.Culture к организации образовательных арт-проектов обусловил запуск собственной издательской программы. Книжная серия «Имена», давшая старт этой новой программе, призвана сформировать концептуальные рамки для восприятия современного российского искусства в контексте искусства XX века.

RDI.Culture – подразделение компании RDI, специализирующейся на проектировании, строительстве, городском развитии и управлении объектами жилой недвижимости в Москве и Московской области.

АМЕРИКА

Автор: Энди Уорхол, 2013. 224 стр.

Книгу «Америка», опубликованную на английском языке в 1985 году, Энди Уорхол составил из своих фотографий, сделанных за предыдущее десятилетие. Снимки сопровождаются комментариями автора, в которых он высказывается о самых разных сторонах американской жизни: о деньгах и чувстве стиля, о смерти и рынке труда, об уличной жизни Нью-Йорка и американской глубинке, о художниках, политиках, киноактерах и бездомных, об американской мечте и даже о том, как правильно выбирать возлюбленных.

Эта книга – своеобразное признание в любви к Америке одного из «самых американских» художников и возможность совершить увлекательное путешествие по стране, в которой «никто не живет обычной жизнью. А настоящая Америка – в любой точке США, где ты задаешься вопросом: "А где же настоящая Америка?"» Уорхол был одержим миром визуальных образов и почти не расставался с фотоаппаратом. В объектив его камеры попадают и политики, писатели, звезды шоу-бизнеса, современного искусства или спорта (например, Рейган, Мадонна, Мик Джаггер и Жан-Мишель Баския), и простые американцы, которые могут только мечтать о своих «15 минутах славы». Из этих портретов складывается «коллективный портрет» нации, к которой, по мнению автора, может принадлежать любой, кто этого захочет: «Мы все прибыли сюда из каких-то других мест, и всякому, кто хочет жить в Америке и соблюдать ее законы, нужно тоже дать возможность приехать, и нельзя быть американцем в большей или меньшей степени – можно быть лишь просто американцем, и точка». Демократизм отличает как «точку зрения» камеры Уорхола, так и его тексты: он рассуждает о правах рабочих-иммигрантов и о том, как помочь бездомным, о стоимости недвижимости в Нью-Йорке и о влиянии сиюминутных настроений на политику.

Энди Уорхол (1928–1987) – американский художник, кинорежиссер, фотограф, дизайнер и продюсер, один из лидеров поп-арта. Родился в Питтсбурге (штат Пенсильвания) в семье словацких эмигрантов. С 1945 по 1949 год учился на художественном факультете Технологического института Карнеги, затем переехал в Нью-Йорк, где в первое время работал художником-иллюстратором в журналах, в том числе Vogue и Harper's Bazaar, оформлял витрины, делал открытки и плакаты. В начале 1960-х создал программные для поп-арта в целом произведения с изображениями банок «Кока-Колы» и супа «Кэмпбелл». С 1963 года его мастерская «фабрика» становится одним из главных центров богемной жизни Нью-Йорка. В 1960-е Уорхол снял несколько сотен кинофильмов, в том числе 472 четырехминутные черно-белые портретные кинопробы (Screen Tests), более сотни короткометражных и полнометражных фильмов. В 1969 году Уорхол основал журнал «Интервью». Литературное наследие Уорхола включает роман «А» (1968), «Философию Энди Уорхола» (1975), «Попизм» (1980), «Дневники Энди Уорхола» (1989).

БОБО В РАЮ: ОТКУДА БЕРЕТСЯ НОВАЯ ЭЛИТА

Автор: Дэвид Брукс, 2013. 296 стр.

Книга американского социолога и журналиста Дэвида Брукса (р. 1969) посвящена описанию образованного класса, ставшего за последние двадцать лет новой американской элитой. Для обозначения этого класса автор придумал неологизм «бобо» (bourgeois bohemian, богемная буржуазия). «Бобо» создали особый кодекс правил и норм, соединивший демократизм и снобизм, уважение к образованию и финансовой состоятельности, творчество и бизнес. Книга Брукса рассказывает о происхождении элиты информационного века, о потреблении и досуге, деловой, интеллектуальной, политической и духовной жизни «бобо».

Дэвид Брукс (David Brooks, род. 1969) – американский журналист, писатель, колумнист газеты The New York Times, политический комментатор телеканала PBS. В прошлом сотрудничал с газетами Washington Times и The Wall Street Journal, журналом New Yorker. Живет в Вашингтоне.

ВЕЛИКИЙ ОБРАЗ НЕ ИМЕЕТ ФОРМЫ, ИЛИ ЧЕРЕЗ ЖИВОПИСЬ – К НЕ-ОБЪЕКТУ

Автор: Франсуа Жюльен, 2014. 352 стр.

Книга выдающегося французского сиолога Франсуа Жюльена, профессора философии Сорбонны и директора Института Марселя Гране, представляет собой сравнительный анализ европейской и китайской живописи. По мнению автора, китайская живопись является подлинной философией жизни, которая, в отличие от европейского искусства, не стремится к объективности и не желает быть открытым «окном в мир», предназначенным для единственной истинной точки зрения. Отсутствие формы у великих образов китайского искусства означает, что данная эстетика пытается уловить непрерывное движение и перетекание форм друг в друга, которое стирает ясные очертания вещей и нивелирует границу между видящим глазом и миром.

GESAMTKUNSTWERK СТАЛИН

Автор: Борис Гройс, 2013. 168 стр.

Книга, совершившая переворот в восприятии русского авангарда и сталинской культуры, была написана Борисом Гройсом в 1987 году и издана на немецком языке, позднее переведена на английский, французский и итальянский, на русском публиковалась ограниченным тиражом дважды – в 1993 и 2003 годах. Гройс описывает советское государство как эстетический феномен, тотальное произведение искусства, главным творцом которого был Сталин. При этом соцреализм, культура сталинской эпохи, по Гройсу оказывается не антитезой, а прямым преемником авангарда: «Сталинская эпоха осуществила главное требование авангарда о переходе искусства от изображения жизни к ее преобразению методами тотального эстетико-политического проекта». Гройс видит сходство в целях и политических стратегиях авангарда и соцреализма: оба движения стремились к построению нового общества, созданию нового человека, новой формы жизни и для достижения этого претендовали на политическую власть. Именно сходство замыслов и стратегий привело к подавлению сталинской культурой ее политического противника в борьбе за власть – авангарда.

Борис Гройс (р. 1947) – философ и теоретик культуры. Родился в Ленинграде, в 1971 году окончил отделение математической логики мехмата ЛГУ. С середины 1970-х активно публикует в самиздате статьи по философии и теории искусства, участвует в домашних семинарах по неофициальному искусству. В 1981 году эмигрировал в Германию. В настоящее время – профессор философии, теории искусства, медиатеории Государственной высшей школы дизайна в Карлсруэ, приглашенный профессор Нью-Йоркского университета.

ЗАНОВО РОЖДЕННАЯ. ДНЕВНИКИ И ЗАПИСНЫЕ КНИЖКИ. 1947-1963

Автор: Сьюзен Сонтаг, 2013. 344 стр.

Ранние дневники Сьюзен Сонтаг – знаменитой американской писательницы, критика, философа культуры, автора бестселлера «О фотографии» – были впервые изданы в США посмертно, в 2008 году. Сонтаг вела дневник с 14 лет и до конца жизни исключительно для себя, и вряд ли опубликовала бы его сама: слишком откровенны и подчас беспощадны ее суждения о себе и окружающих. Однако ее сын и хранитель ее наследия Дэвид Рифф счел важным дать читателям «увидеть Сьюзен Сонтаг молодой женщиной, вполне осмысленно и решительно творящей саму себя. В этом притягательная сила ее дневников». По этой причине Рифф озаглавил книгу «Заново рожденная», воспользовавшись фразой, написанной на первой странице одного из ранних дневников Сонтаг.

Сонтаг верила, что способна пересоздать себя, выйти за пределы обстоятельств своего воспитания и образования. В ее дневниках поражает уверенность в своем даре и предназначении, последовательное созидание собственной личности.

Сьюзен Сонтаг (1933-2004) – американская писательница, литературный и художественный критик, философ культуры, политическая активистка. Мировую известность ей принесли сборники эссе «Против интерпретации» (1966), «О фотографии» (1977), «Глядя на боль других» (2004). В рамках совместной издательской программы Центра «Гараж» и издательства Ad Marginem уже

опубликован сборник эссе Сонтаг «О фотографии», готовятся к изданию другие книги автора.

ИЗДАТЕЛЬСКАЯ СЕРИЯ MINIMA:

Вирджиния Вулф «Кинематограф»

Бертольт Брехт «Теория радио 1927-1932»

Ласло Мохой-Надь «Telehor»

Осип Брик «О рекламе»

В рамках серии опубликованы сборники работ Вирджинии Вулф «Кинематограф» (80 стр.), Бертольта Брехта «Теория радио 1927-1932» (64 стр.), Ласло Мохой-Надя «Telehor» (112 стр.) и Осипа Брика «О рекламе» (96 стр.)

В рамках проекта "Minima" публикуются книги карманного формата, каждая из которых предлагает короткий авторский взгляд на ту или иную проблему из сферы современной культуры. Первый выпуск серии "Minima" посвящен теме радикальной модернизации, обозначившей характер эпохи 1920-х – времени, известном во всем мире как «революция двадцатые». В первой четверти прошлого века произошел масштабный скачок в развитии производственных технологий. Культура и искусство, оказавшись перед лицом беспрецедентных технических инноваций, столкнулись с необходимостью экспериментального поиска новых средств художественной выразительности.

Русская и европейская интеллигенция встретила эпоху новых технических возможностей с необычайным энтузиазмом. Реакция проявила себя во многих публичных заявлениях, эссе и статьях, опубликованных в авангардной периодике.

«Теория радио» Бертольта Брехта, немецкого драматурга и теоретика искусства, преподносит критический обзор функций радио – первого средства массовой информации, приобретшего повсеместное распространение в 1920-е. Брехт осмысливает роль радио и предлагает способы его усовершенствования, звучащие как никогда актуально и в контексте прогрессирующих технологий XXI века: радио должно «...сделать слушателя не только слушающим, но и говорящим, и не изолировать его, а завязать с ним отношения».

Кино, к середине 20-х годов обретая цвет и звук, переходит в статус отдельного вида искусства и становится неотъемлемой частью интеллектуальных дискуссий. Несмотря на суетливую поверхностность первых продуктов этого развивающегося искусства, Вирджиния Вулф, мастер литературы модернизма, признает за ним качественно новый инструмент для создания художественного образа: «Прошлое можно будет развернуть, как свиток, расстояния – отменить...»

О кинематографе также размышляет Ласло Мохой-Надь, венгерский художник и теоретик искусства, комментируя в эссе для журнала "Telehor" возможности, открытые для будущего кино последними приемами в технике съемки и монтажа, а также наложением звука.

Сборник статей «О рекламе» литературного критика Осипа Брика, известной фигуры русского авангарда, дает яркое представление о влиянии новой экономической политики СССР на общественные настроения эпохи. Концепция построения продуктивной рекламы, описанная литератором, удивляет безошибочной точностью прогноза в свете активного развития рыночных отношений в наше время.

Каждая из четырех книг мини-формата отсылает нас к новым эстетическим формам, проявившим себя в насыщенную эпоху 1920-х, и дарит ощущение ностальгии по будущему, которое не заставило себя ждать.

Вирджиния Вулф (1882 – 1941) – английская писательница и литературный критик. Романы «Миссис Дэллоуэй» (1925), «К маяку» (1927), «Волны» (1931) отмечены чертами экспериментаторства, являются ярким примером литературного направления «поток сознания».

Бертольт Брехт (1898 – 1956) – немецкий писатель, режиссёр, драматург. Создал ряд философско-сатирических пьес, таких как «Трёхгрошовая опера» (пост. 1928) и «Мамаша Кураж и её дети» (созд. 1939, изд. 1941). Разработал принципы «эпического театра», предполагающего обращение не к традиционному «сопереживанию», а к трезвому разуму и критическому анализу.

Ласло Мохой-Надь (1895 – 1946) – венгерский художник, теоретик фото- и киноискусства, журналист, одна из крупнейших фигур мирового авангарда первой половины XX века.

Осип Брик (1888 – 1945) – российский литератор, литературовед и литературный критик. Участник художественных объединений левого искусства (комфуты, МАФ, Леф, Реф). Близкий друг поэта Владимира Маяковского, издал его поэмы «Облако в штанах» и «Флейта-позвоночник».

ИСКУССТВО ПЕРФОРМАНСА: ОТ ФУТУРИЗМА ДО НАШИХ ДНЕЙ

Автор: Роузли Голдберг, 2013. 320 стр.

Книга историка искусства, арт-критика и куратора Роузли Голдберг «Искусство перформанса» является наиболее полным источником информации о столетней истории этого вида искусства. Впервые изданная в 1979 году, она выдержала три переиздания (последнее – в 2011 году), и каждый раз автор дополняла ее актуальными сведениями. Книга переведена на восемь языков, а первое русское издание приурочено к международной конференции «Перформанс: этика в действии», которая состоялась в Центре «Гараж» 12-14 декабря. Специально для русских читателей Роузли Голдберг написала раздел о современном русском перформансе. Роузли Голдберг проследила историю перформанса от первых экспериментов футуристов 1909 года и таким образом продемонстрировала его давнюю традицию. На протяжении всего XX столетия, как и в наши дни, перформанс использовался художниками в качестве средства борьбы с условностями традиционного искусства, как способ «оживить формальные и концептуальные идеи, на которых основывается искусство». Вот почему, по мнению Голдберг, перформанс является «авангардом авангарда»: «перформансы-манифесты, от футуристических до современных, были самовыражением несогласных, пытавшихся найти альтернативные способы исследования переживания искусства в повседневной жизни», – пишет автор в предисловии к книге.

Роузли Голдберг – американский историк искусства, арт-критик и куратор. Окончила лондонский Институт Курто, была директором галереи Королевского колледжа искусств в Лондоне, куратором Центра видео, музыки и перформанса The Kitchen в Нью-Йорке. Автор книг «Перформанс. Живое искусство от 1960-х до наших дней» (Performance: Live Art Since the 60s, 1998), «Лори Андерсон» (Laurie Anderson, 2000), а также постоянный автор журнала Artforum и других, преподает в Нью-Йоркском университете. В 2004 году Голдберг основала некоммерческую организацию в сфере искусства Performa, оказывающую поддержку художникам и способствующую развитию новых видов перформанса. В 2005 году на базе этой организации учредила в Нью-Йорке первую одноименную биеннале перформанса. В 2006 году правительство Франции удостоило Голдберг звания кавалера Ордена искусств и литературы.

CAMERA LUCIDA. КОММЕНТАРИЙ К ФОТОГРАФИИ

Автор: Ролан Барт, 2012. 272 стр.

Camera lucida (лат. camera lucida, дословно «светлая комната») – вспомогательное оптическое устройство для рисования и копирования предметов в перспективе. Между глазами рисовальщика и листом бумаги располагается призма, установленная таким образом, что свет отражается от копируемого предмета и падает на бумагу, создавая на ней изображение.

«Camera lucida. Комментарий к фотографии» (1980) Ролана Барта – одно из первых фундаментальных исследований природы фотографии и одновременно оммаж покойной матери автора. Интерес к случайно попавшей в руки фотографии 1870 г. вызвал у Барта желание узнать, благодаря какому существенному признаку фотография выделяется из всей совокупности изображений. Задавшись вопросом классификации, систематизации фотографий, философ выстраивает собственную феноменологию, вводя понятия Studium и Punctum. Studium обозначает культурную, языковую и политическую интерпретацию фотографии, Punctum – сугубо личный эмоциональный смысл, позволяющий установить прямую связь с фотоизображением.

КИНО

Автор: Жиль Делёз, 2012. 560 стр.

Книга знаменитого французского философа-постмодерниста Жюль Делёза «Кино» – непревзойденное по глубине философское исследование кинематографа. Это не история и не теория кино как вида искусства, а именно опыт «кинофилософии». Делёз рассматривает кинематограф как особый способ мышления, который в XX веке повлиял на другие виды искусства, включая театр, танец, живопись и фотографию, на современную философию и в целом на наше восприятие жизни и мира. Кинематограф учит нас видеть и думать, хотим мы этого или нет, и дает нам опыт, который иначе мы не смогли бы пережить в нашей собственной жизни. Книга Жюль Делёза «Кино» учит нас лучше понимать и тоньше чувствовать кино. Она предназначена не только для философов или киноведов, а для каждого человека, который хочет понимать современный мир, пронизанный всевозможными движущимися изображениями.

КОМУНИСТИЧЕСКИЙ ПОСТКРИПТУМ

Автор: Борис Гройс, 2014. 112 стр.

Книга Бориса Гройса «Коммунистический постскриптум» опубликована в рамках совместной издательской программы Музея современного искусства «Гараж» и издательства Ad Marginem. Переиздание работы Бориса Гройса, выпущенной в 2007 году. В своей книге, которая приобретает неожиданно современное звучание в свете последних событий, Борис Гройс приглашает читателя к последовательному переосмыслению ушедшей коммунистической эпохи, проводя логические параллели между глобальными элементами философской мысли и параметрами различных экономических моделей. Это яркое и провокационное эссе предлагает неканоническую интерпретацию советского прошлого: автор убедительно доказывает, почему легитимность советского руководства определяла положенная в основу государственности философия, а инструментом социальной консолидации и тотального контроля был выбран именно язык, призванный стать парадоксальной по своей сути заменой денег и капитала. Таким образом, Борис Гройс предлагает читателю новый способ прочтения феномена советской власти как попытки установить господство философов в масштабе целого государства.

Борис Гройс (р. 1947) – философ и теоретик культуры. Родился в Ленинграде. С середины 1970-х активно публикует в самиздате статьи по философии и теории искусства, участвует в домашних семинарах по неофициальному искусству. В 1981 году эмигрировал в Германию. В настоящее время – профессор философии, теории искусства, медиа-теории Государственной высшей школы в Карлсруэ, приглашенный профессор Нью-йоркского университета.

КРАТКАЯ ИСТОРИЯ КУРАТОРСТВА

Автор: Ханс Ульрих Обрист, 2012. 256 стр.

11 интервью знаменитых кураторов – краткий курс самой молодой художественной профессии. Ханс Ульрих Обрист побеседовал с ведущими европейскими и американскими кураторами, фактически создавшими эту профессию в 1950–1960-е годы. Это, например, первый директор Центра Помпиду Понтюс Хюльтен и независимый «делатель выставок» Харальд Зеeman. Отцы-основатели кураторства в своих выставках не только делали художников знаменитыми (один из героев книги – Йоханнес Кладдерс «открыл» Йозефа Бойса), но и объясняли своей аудитории особый культурный и социальный смысл современного искусства. После Второй мировой войны, когда из экспозиций американских музеев изымали работы Пикассо и Магритта как «подрывные и прокоммунистические» и когда в Европе не знали американских абстрактных экспрессионистов, именно эти люди знакомили зрителей двух континентов с новейшим искусством своего времени.

Ханс Ульрих Обрист (р. 1968) – куратор, художественный критик, содиректор лондонской галереи «Serpentine». В 1996 г. был со-куратором биеннале современного искусства «Манифеста 1», работал куратором Музея современного искусства Парижа. В 2009 году журнал «ArtReview» назвал Обриста самым влиятельным человеком в мире искусства. Книга «Краткая история кураторства»

- часть многолетнего проекта «Интервью», в рамках которого опубликованы более 70 бесед Обриста с ведущими деятелями европейской и американской культуры, в частности, с Захой Хадид, Йоко Оно, Ремом Колхаасом и Джоном Бальдессари.

КРАТКАЯ ИСТОРИЯ ФОТОГРАФИИ

Автор: Вальтер Беньямин, 2013. 144 стр.

В сборнике представлены три текста немецкого философа, критика, писателя и переводчика Вальтера Беньямина, посвященные фотографии: «Краткая история фотографии», «Париж – столица девятнадцатого столетия» и «Произведение искусства в эпоху его технической воспроизводимости». Специально для этого издания послесловие написал известный историк фотографии Владимир Левашов. В статье «Краткая история фотографии» (1931) Беньямин не ставил перед собой цель дать четкую картину развития фотографии за сто лет ее существования; внимание философа сосредоточено на важных для мировой культуры в целом последствиях возникновения фотографии. В статье «Париж – столица девятнадцатого столетия» (1935) Беньямин пишет о новых отношениях искусства и техники в эпоху бурного технического прогресса – не только о фотографии, но и об архитектуре, в которой впервые начинают применять искусственный строительный материал – железо, об изобретении живописных панорам, о зарождении индустрии развлечений на всемирных выставках XIX века. Завершает сборник самая известная работа Беньямина – «Произведение искусства в эпоху его технической воспроизводимости» (1936). Именно в ней он развил свою идею об ауре – «здесь и сейчас» произведения искусства, его уникальном бытии в пространстве и времени, которым определяется понятие его подлинности. Репродуцирование разрушает ауру, обнуляет историческую ценность, а значит, авторитет вещи.

Вальтер Беньямин (1892-1940) – немецкий философ, теоретик культуры, литературный критик, писатель и переводчик. Ранние труды посвящены немецкому романтизму, в частности Гёте, и немецкой барочной драме. Известность Беньямину принесли эссе «Произведение искусства в эпоху его технической воспроизводимости», оказавшее значительное влияние на европейскую эстетическую теорию, и опубликованный посмертно текст «О понятии истории».

КРУГ ОБЩЕНИЯ

Автор: Виктор Агамов-Тупицын, 2013. 320 стр.

Книга философа и теоретика культуры Виктора Агамова-Тупицына – своеобразная инвентаризация его личного архива, одного из самых богатых источников по истории русской арт-сцены последних сорока лет. Жанр этой книги определить трудно – в ней собраны интервью, письма, критические эссе, личные воспоминания автора и его соратников по кругу нонконформизма. Сам автор называет свою книгу «лоскутным одеялом» и подчеркивает, что «лоскутность – неотъемлемая часть ландшафта культуры, поскольку каждый такой ландшафт представляет собой констелляцию кластерных зон, «кругов общения». Именно в них (и благодаря взаимодействию между ними) происходит воспроизводство культуры».

Круг общения в неофициальном искусстве советского времени – не просто сообщество друзей и единомышленников, но необходимая среда для формирования и развития идей. Автор поддерживал отношения с ведущими фигурами нонконформизма – от Никиты Алексеева и Эрика Булатова, Бориса Михайлова и Андрея Монастырского до Ивана Чуйкова и Игоря Шелковского. Каждому из них посвящена отдельная глава, включающая переписку, интервью, расшифровки бесед – ценный источник информации о советском времени. Беседы были необычайно важны в эпоху застоя, когда художники и критики этого круга не могли печататься в официальной прессе; именно в кухонных разговорах создавалась и литература, и теория культуры, к сожалению, по большей части не записанная. Есть в книге и критические замечания Агамова-Тупицына, и размышления художников о собственном творчестве и творчестве коллег (Эрик Булатов говорит о проблеме пространства и плоскости в живописи, Ирина Нахова – о целях творчества, Илья Кабаков – о Борисе Михайлове и Леониде

Сокове). В «Круге общения» отражены фрагменты истории русского неофициального искусства 1970–2000-х.

Виктор Агамов-Тупицын (р. 1945) – философ и теоретик культуры. Автор книг *The Museological Unconscious* (2009), «Москва – Нью-Йорк» (в соавторстве с Маргаритой Тупицыной, 2006), «Глазное яблоко раздора: беседы с Ильей Кабаковым» (2006), *Post-Soviet Russia* (2002), «Коммунальный постмодернизм» (1998), «"Другое" искусства» (1997) и др. В 1989 году он был редактором русского издания журнала *Flash Art*, его статьи печатались во многих журналах Америки и Европы, в частности в *Arts* и *Art Journal* (США), *Neue Bildende Kunst*, *Lettre International* и *Texte zur Kunst* (Германия), *D'Ars* и *Tema Celeste* (Италия), *Parallax* и *Third Text* (Англия), «А – Я» (Франция), «Кабинет», «Место печати» и «Логос» (Россия). Живет в Нью-Йорке и Париже.

МИНСК: ПУТЕВОДИТЕЛЬ ПО ГОРОДУ СОЛНЦА

Автор: Артур Клинов, 2013. 128 стр.

«Минск: путеводитель по Городу Солнца» белорусского писателя, художника и архитектора Артура Клинова – попытка психогеографического описания одного из главных градостроительных проектов сталинской эпохи. Текст, иллюстрированный фотографиями автора, сочетает биографическую прозу, историко-архитектурный очерк и культурологический анализ великой советской утопии. Книга, написанная на белорусском языке в 2005 году, переведена на немецкий, польский, шведский и венгерский языки, на русском публикуется впервые.

Минск – не единственное место, где в 1930-е начали строить идеальный советский город. Однако только здесь этот проект удалось реализовать наиболее полно, так как именно в Минске была максимально уничтожена древняя историческая ткань города. Клинов пишет о политической, социальной, религиозной и этнической истории Минска, и в этом контексте новое значение приобретает советская утопия и ее эстетика, в первую очередь архитектура и монументальная скульптура 1930–1950-х годов. Одна из важных тем книги – отношения власти и искусства: Город Солнца – город художников и поэтов, создававших декорации для Страны Счастья – оформлял колхозы советской символикой, то есть делал деньги на «богах»). И все же «Идеальный Город Утопии должен иметь одного Автора, Великого Архитектора, Дирижера. Имя ему – Диктатура».

Артур Клинов (р. 1965) – художник, писатель, издатель. Родился в 1965 году в Минске. В 1987 году закончил архитектурный факультет БПА. В 80-е годы активный участник нонконформистского движения в белорусском искусстве. Создатель одной из первых в Беларуси неформальных арт-групп «Сообщество БЛО» (1987), основатель Белорусской ассоциации современного искусства (1998), с 2002 года издатель и главный редактор журнала о современной белорусской культуре *pARTisan*. Автор романов «Шалом. Военный роман» (2011) и «Стеклотара» (2013). С 2009 года работает в кино как художник и сценарист. В 2011 году представлял Беларусь на 54-й Международной биеннале в Венеции.

МОСКОВСКИЙ ДНЕВНИК

Автор: Вальтер Беньямин, 2012. 264 стр.

Философ, критик, писатель и переводчик Вальтер Беньямин – один из наиболее влиятельных теоретиков культуры XX века. Его эссе «Произведение искусства в эпоху его технической воспроизводимости» стало ключевым для осмысления новых условий бытования искусства в индустриальном обществе.

Зимой 1926–27 гг. Беньямин два месяца провел в Москве, где вел подробный дневник, на основе которого после возвращения в Берлин написал серию эссе о Москве и русской культуре того времени. Главной причиной поездки Беньямина в Москву стала влюбленность в Асю Лацис – латышскую актрису и коммунистку, с которой он познакомился на Капри в начале 20-х. Близкий друг Беньямина и первый издатель дневника Гершом Шолем считает историю этого неудавшегося ухаживания «наиболее личным, полностью и безжалостно открытым документом, рассказы-важущим нам о важном периоде жизни» Беньямина. Но значение этого текста не исчерпывается ценной биографической информацией.

Тонкий наблюдатель, приехавший в Москву с желанием ближе узнать страну, в которой «интенсивность бытия не имеет аналога в Европе», Бенъямин оставил нам необычайно интересные заметки о России середины 1920-х.

В «Московском дневнике» Бенъямин описывает русскую театральную и литературную жизнь того времени (включая травлю Мейерхольда и раскол между «левыми» и «правыми» пролетарскими писателями), пишет о проблеме цензуры в кинематографе, о московских музеях, в частности, лучше в Европе Музее игрушки. Интересует наблюдательного иностранца и общественная, и частная повседневная жизнь – он посещает рабочие клубы, народные суды, фабрики, Сухаревский рынок, пишет об уличных торговках, беспризорниках и нищих (по его мнению, самой «стабильной структуре» русского общества), о московских пивных и трамваях.

От точных описаний Бенъямин постоянно переходит на уровень метафор и обобщений, например, пишет о значении советских географических карт как новой, почти сакральной иконографии, об особом отношении русских к времени и русском фатализме, о чисто русском понятии непрекращающегося «ремонта».

В начале эссе «Москва» Бенъямин пишет о том, что поездка в Россию «оказывается проверкой для тех, кто его совершает. Каждый оказывается вынужденным занять свою позицию». И современному читателю очень интересно наблюдать за тем, как сам мыслитель определяет и формулирует свою позицию.

Вальтер Бенъямин (1892–1940) – немецкий философ, теоретик культуры, литературный критик, писатель и переводчик. Ранние труды посвящены немецкому романтизму, в частности, Гёте, и немецкой барочной драме. Известность Бенъямину принесли эссе «Произведение искусства в эпоху технической воспроизводимости», оказавшее значительное влияние на европейскую эстетическую теорию, и опубликованный посмертно текст «О понятии истории».

О ТЕАТРЕ

Автор: Ролан Барт, 2013. 174 стр.

Книга французского философа и семиотика Ролана Барта «О театре» – сборник его критических статей о жизни французской сцены 1950-х гг. 28 острых и полемических текстов представляют Барта с новой для русских читателей стороны. Эти статьи были опубликованы в журнале «Театр попюлер», газетах «Летр нувель» и «Франс обсерватер» с 1953 по 1960 год, когда театральная критика была его главным занятием. Необычайно разнообразная парижская театральная жизнь того времени – традиционалистский театр «Комеди Франсез», новаторский Национальный народный театр, первые пьесы абсурдистов и гастроли Брехта с его «Берлинер ансамблем» – давала Барту богатую пищу для размышлений. Но значение этих статей превосходит полемические отклики интеллектуала левых взглядов на театральные события середины XX века. Философ дает порой совершенно неожиданную дешифровку зрительных и звуковых театральных образов и первым начинает заниматься настоящей семиотикой театра. Внимание Барта занимает прежде всего творчество Бертольта Брехта и основанного им театра «Берлинер ансамбль». Барт высоко ценил в постановках подлинную историчность, политическую и социальную мысль и поэтому считал брехтовский театр эталоном для французской сцены тех лет. По его мнению, театр Брехта с его откровенно политической подоплекой добивается взаимодействия зрителя и спектакля, обнажает социальное зло и в то же время не заражает зрителя чувством безысходности. В статье «Актер без парадокса», написанной в 1954 году после проходивших в Париже гастролей «Берлинер ансамбля», Барт называет главным секретом такого театра актерскую технику, которая позволяет яснее доносить смысловой посыл роли. По его словам, Брехт заставляет актеров не «влезать в шкуру» персонажа, а уходить от его настроения и «отстраняться».

Ролан Барт (1915–1980) – французский философ, семиотик и критик, один из ведущих представителей структурализма. Занимался изучением различных сфер культуры как семиотических систем, исследовал проблему отношений языка и власти. К наиболее известным трудам Барта относятся «Нулевая степень письма» (1953), «Мифологии» (1957), «Система моды» (1967), «S/Z» (1970). В

рамках совместной издательской программы Центра «Гараж» и издательства Ad Marginem также опубликована книга «Ролан Барт о Ролане Барте».

О ФОТОГРАФИИ

Автор: Сьюзен Сонтаг, 2012. 272 стр.

Знаменитый сборник эссе Сьюзен Сонтаг, опубликованный в США в 1977 году, по сей день остается одной из главных книг о фотографии, которые не может обойти ни один современный исследователь этого предмета.

В своей книге Сонтаг разрушает стереотипы о фотографии, сложившиеся в обыденном сознании, и определяет отношение фотографии к реальности, времени и истории. Сонтаг подчеркивает ошибочность представлений о фотографии как средстве достоверного фиксирования опыта: в работе фотографа «творятся те же, обычно темные, сделки между правдой и искусством», что в живописи или литературе. Фотография по своей природе сюрреалистична, сюрреализм заложен в самой попытке создать дубликат мира, реальности «второй степени», более узкой, но более эффективной.

Сьюзен Сонтаг (1933 – 2004) – американская писательница, литературный и художественный критик, философ культуры, политическая активистка. Мировую известность ей принесли сборники эссе «Против интерпретации» (1966), «О фотографии» (1977), «Смотрим на чужие страдания» (2002). Книга «О фотографии» составлена из статей, печатавшихся с 1973 по 1977 годы в «Нью-Йоркском книжном обозрении» (New York Review of Books). В год первого издания сборник получил Премию национального кружка литературных критиков (National Book Critics Circle Award).

ПОЛИТИКА ЭСТЕТИКИ

Автор: Борис Гройс, 2012. 400 стр.

Книга объединяет эссе из двух англоязычных сборников – Art Power (MIT Press, 2008) и Going Public (Sternberg Press, 2010), а также статьи, опубликованные в американских и европейских журналах. Большая часть этих работ на русском языке публикуется впервые.

Борис Гройс – один из редких мыслителей, умеющих с необычайной ясностью вскрывать главные проблемы современности. Его тексты хладнокровны и даже могут показаться жестокими, так как делают очевидным, что «современность хронически апокалиптична». Но красота логики и прозрачность языка, с которыми Гройс разбирает самые сложные и запутанные процессы сегодняшнего дня, находя им причины и объяснения, дарит читателю спокойствие понимания. Понимания того, что зависит от тебя, а что нет. Это понимание не даст вам секретных ноу-хау по увеличению КПД или повышению доходов, но позволит с большим хладнокровием принимать нашу эпоху.

Борис Гройс (р. 1947) – философ и теоретик культуры. Родился в Ленинграде, в 1971 году окончил отделение математической логики мехмата ЛГУ. С середины 1970-х активно публикует в самиздате статьи по философии и теории искусства, участвует в домашних семинарах по неофициальному искусству. В 1981 году эмигрировал в Германию. В настоящее время – профессор философии, теории искусства, медиа-теории Государственной высшей школы в Карлсруэ, приглашенный профессор Нью-Йоркского университета.

ПРОТИВ ИНТЕРПРЕТАЦИИ И ДРУГИЕ ЭССЕ

Автор: Сьюзен Сонтаг, 2014. 376 стр.

«Против интерпретации» – собрание эссе Сьюзен Сонтаг, сделавшее ее знаменитой. Сонтаг была едва ли не первой, кто поставил вопрос об отсутствии непроходимой стены между «высокой» и «низкой» культурой, а вошедшие в сборник «Заметки о кэмпе» и эссе «О стиле» сформировали целую эпоху в истории критической мысли XX века. Книга «Против интерпретации», впервые опубликованная в 1966 году, до сих пор остается одним из самых впечатляющих примеров картографии культурного пространства минувшего столетия.

ПЯТЬ ЛЕКЦИЙ О КУРАТОРСТВЕ

Автор: Виктор Мизиано, 2014. 256 стр.

«Пять лекций о кураторстве» Виктора Мизиано – это первый опыт обобщения практики русскоязычного куратора, уникальная возможность для российского читателя познакомиться с историей кураторства и выставок, а также с примерами из профессиональной биографии автора. Текст Мизиано переносит интернациональные понятия профессии в российский контекст, освещая соотношение локальной системы искусства и глобальных процессов, а также политических и социальных тенденций и событий.

Название книги стоит понимать буквально: пять лекций, прочитанных в институте УНИК, посвящены ключевым понятиям кураторской практики, истории кураторства, системе искусства, в которой функционирует куратор, его положению в современном арт-мире и этике кураторского труда. К центральным идеям этой книги принадлежит и представление о реляционном, диалогическом характере кураторской практики, кроме того, в ней дается психологическая характеристика личности куратора, образа его жизни и работы. Формируя теоретическую базу понимания профессии, Мизиано обращается как к работам о кураторстве и социологии искусства, так и к собственному обширному опыту работы в российских и международных проектах. Деятельность куратора рассматривается автором в контексте системы искусства, а также через соотношение местных и мировых художественных процессов. Говоря о связи глобального и локального, автор отмечает постоянное изменение роли куратора в глобализированном политическом пространстве.

Текст лекционного курса сохраняет связь с устной речью. Эта «легкость», подвижность транслируется и в некоторые ключевые идеи книги: кураторство представляется живым знанием, постоянно изменяющимся и обогащающимся. Через анализ работы куратора Мизиано вводит читателя в мир современного искусства, показывая его механику, не скрывая ему порой свойственного цинизма, но захватывая воображение предметом исследования.

Виктор Мизиано – видный теоретик современного искусства, куратор, трижды бывший ответственным за российский павильон на Венецианской биеннале (1995, 2003, 2005), основатель и главный редактор «Художественного журнала», «Manifesta Journal: Journal of Contemporary Curatorship». Сотрудничает со многими художественными изданиями, читал лекции в таких университетах, как Royal College of Fine Art (Лондон) и School of Visual Arts (Нью-Йорк), ведет активную кураторскую деятельность.

«Пять лекций о кураторстве» – редакция лекций, прочитанных в институте УНИК в 2012 году.

РАДИКАЛЬНАЯ МУЗЕОЛОГИЯ, ИЛИ ТАК ЛИ УЖ «СОВРЕМЕННЫ» МУЗЕИ СОВРЕМЕННОГО ИСКУССТВА?

Автор: Клэр Бишоп, 2014. 96 стр.

В своей книге Клэр Бишоп по-новому трактует термин «современность» в сфере современного искусства и анализирует кураторские практики, определяющие роль музея в общественной жизни сегодня. Это эссе – манифест о важности представления «современности» как политизированного метода интерпретации исторических событий, а не как инструмента для характеристики хронологии. По мнению Бишоп, сегодня музей современного искусства представляет особую среду, где становится возможным экспериментирование с восприятием настоящего и, как следствие, переосмысливается модель будущего.

Сегодня музей современного искусства, по мнению Бишоп, не может ограничивать свои возможности ролью банальной площадки для нарциссического филантропизма. Как коллективное выражение того, что мы считаем важным в культуре, музей превращается в архив общественного сознания и берет на себя функцию исторического проводника для зрителя, помогая ему понять настоящее через призму переосмысленного прошлого.

Иллюстрации к книге выполнены художником Даном Пержовски.

Клэр Бишоп (р.1971) – американский историк искусства, критик и куратор, живет в Нью-Йорке. Постоянный редактор журналов Artforum и October. Курировала выставку Double Agent в Институте современного искусства в Лондоне (2008).

РОЛАН БАРТ О РОЛАНЕ БАРТЕ

Автор: Ролан Барт, 2012. стр.

«Ролан Барт о Ролане Барте» – увлекательная интеллектуальная автобиография одного из самых цитируемых мыслителей XX века. Барт сочетает в этом тексте попытку взглянуть на себя «объективно», со стороны, с абсолютно искренним «дневниковым» тоном. В этой мозаике из кратких фрагментов Барт формулирует свои политические и теоретические взгляды, разъясняет свои главные идеи и термины, говорит о своем понимании дружбы и любви. И, конечно, пишет о своей интеллектуальной жизни как о захватывающем приключении. Не удивительно, что Барт сравнивает жизнь ума с любовными переживаниями – радость познания, неожиданная новая идея дает дозу адреналина сравнимую с встречей с любимым. И еще это книга о свободе: свободе мысли, независимости от идеологий любого толка, свободе от мифов и стереотипов мышления, навязываемых нам обществом, свободе от языковых штампов и условностей.

СМОТРИМ НА ЧУЖИЕ СТРАДАНИЯ

Автор: Сьюзен Сонтаг, 2014. 210 стр.

«Смотрим на чужие страдания» (2003) – последняя прижизненная книга Сонтаг, своеобразное продолжение и дополнение к ставшему классическим сборнику эссе «О фотографии», изданному на четверть века ранее (он также опубликован на русском языке в рамках издательской программы Центра «Гараж» и издательства Ad Marginem). В этой книге Сонтаг исследует фотографию как метод визуальной репрезентации войны и насилия в современной культуре. Автор рассматривает историю изображения войны – начиная со знаменитой серии офортов Гойи и фотографий, сделанных во время Гражданской войны в США, вплоть до современных образов войн в бывшей Югославии, Руанде, Израиле и Палестине – и пытается ответить на вопросы: в чем цель демонстрации ужасов войны? какое воздействие оказывает на нас созерцание чужого страдания на телевидении или в прессе? побуждают ли нас самих к насилию картины чужой жестокости?

Сонтаг дает обзор накопленных за последние полтора столетия военных фотодокументов, обращая внимание читателей на изменение техники, стилистики и идеологических установок. Например, во время Крымской и американской Гражданской войн сражения еще не были доступны фотокамере, и даже во время Первой мировой фотографировали в основном не сами бои, а их последствия; вплоть до войны во Вьетнаме в военной фотографии часто применяли инсценировки и реконструкции.

Но можем ли мы верить фотографиям, действительно сделанным в разгар боя? Без подписи и контекста такой снимок может быть истолкован по-разному (так, воюющие друг с другом стороны могут использовать одни и те же изображения погибших в бомбежке детей в пропагандистских целях, просто поменяв подписи). Объективность присуща фотографии по природе, но, с другой стороны, напоминает Сонтаг, надо помнить, что это всегда чья-то точка зрения, регистрация реальности и в то же время личное свидетельство и интерпретация. Сам отбор материала и кадрирование, при котором что-то остается за рамкой, являются субъективными.

Сьюзен Сонтаг (1933–2004) – американская писательница, литературный и художественный критик, философ культуры, политическая активистка. Мировую известность ей принесли сборники эссе «Против интерпретации» (1966), «О фотографии» (1977), «Смотрим на чужие страдания» (2003).

СОЗНАНИЕ, ПРИКОВАННОЕ К ПЛОТИ. ДНЕВНИКИ И ЗАПИСНЫЕ КНИЖКИ. 1964–1980

Автор: Сьюзен Сонтаг, 2014. 560 стр.

Второй том собрания дневников Сьюзен Сонтаг, знаменитого литературного и художественного критика, продолжает серию публикации личных записей американской писательницы. В дневниках 1964–1980 годов – этого зрелого периода жизни и творчества Сонтаг – особым образом отражается ее склонность к интроверсии и глубокому самоанализу. Мы следуем за автором в ее стремлении проникнуть в суть личностных проблем и комплексов, возникших на почве драматичных отношений с близкими людьми – с матерью и возлюбленными.

События личной жизни фигурируют в дневниках Сонтаг наравне с ее критическими заметками о мире литературы и искусства. Длинные списки изученных ею научных эссе, книг, фильмов и музыкальных произведений лишней раз говорят о редкой любознательности и постоянном стремлении Сонтаг к открытию новых горизонтов. Сонтаг писала: «Рассказ, который вообще стоит писать, должен быть как крик, выстрел, вопль. Рассказ должен разбивать читателю сердце». При чтении дневников Сьюзен Сонтаг невольно возникает ощущение индивидуальной связи с автором; это проникновенное чувство доверия, симпатии и сопереживания оставляет особое эмоциональное и интеллектуальное впечатление надолго после окончания книги. Сьюзен Сонтаг (1933–2004) – американская писательница, литературный и художественный критик, философ культуры, политическая активистка.

ТИНТИН И ТАЙНА ЛИТЕРАТУРЫ

Автор: Том Маккарти, 2013. 176 стр.

Английский писатель Том Маккарти (род. 1969), известный российской публике по роману «Когда я был настоящим» (Reminder), в своей книге исследует знаменитый цикл комиксов Эрже «Приключения Тинтина» как феномен европейской культуры, выводя его за узкие рамки жанра «рисованных историй».

Оперируя методологией Ролана Барта, Маккарти приходит к выводу, что Тинтин, по сути, воплощение бартовской нулевой степени письма, герой без свойств, герой-симулякр. Не случайно имя Тинтин на французском арго означает «ничто», а его лицо – букву O с двумя точками вместо глаз – сам Эрже называл «нулевой степенью типографского дела».

Том Маккарти (род. 1969) – британский писатель, критик и художник. Закончил Dulwich College (1978–1986), затем New College, Оксфорд, где изучал английскую литературу. В начале 90-х прожил несколько лет в Праге, затем перебрался в Амстердам, где работал литературным редактором местного журнала Time Out. Писал сценарии для телевизионных программ, занимался инсталляциями и видеоартом. В 2005 году вышел его дебютный роман Reminder

NOBROW. КУЛЬТУРА МАРКЕТИНГА. МАРКЕТИНГ КУЛЬТУРЫ

Автор: Джон Сибрук, 2012. стр.

Автор журнала New Yorker Джон Сибрук пишет в своей книге о крушении привычной культурной иерархии высокого и низкого, элитарного и массового, хорошего и дурного вкуса. Сегодня продукты культуры, как и другие товары – машины, одежда и обувь, предметы интерьера – подчиняются маркетинговым критериям: модно/не модно, продается/не продается. На смену привычной иерархии «высокой» (элитарной) и «низкой» (массовой) культуры пришло единое поле культуры нобрау.

В своей книге Сибрук пишет о ключевых феноменах нобрау: о музыкальной культуре, сформированной телеканалом MTV, о группе Nirvana – главных разрушителей некогда незыблемого барьера между андеграундом и поп-музыкой, о киноэпопее Джорджа Лукаса «Звездные войны», создавшей новую «нерелигиозную мифологию», о журнале New Yorker и других СМИ, ставших выразителями новой культурной иерархии нобрау, о современной моде, в которой старые критерии вкуса и стиля больше не действуют, а лейбл стал намного важнее фасона, о дизайне и современном искусстве.

ФИЛОСОФИЯ ЭНДИ УОРХОЛА (от А к Б и наоборот)

Автор: Энди Уорхол, 2014 (переиздание 2005). 267 стр.

В своей книге культовый американский художник Энди Уорхол, человек, стоявший у истоков поп-арта, делится с читателями остроумными историями из своей жизни в США в эпоху расцвета американской поп-культуры. Однако по мере погружения в особую атмосферу рассказа становится ясно: книга – это исключительно личный по характеру манифест художника, документация его рефлексии. Это – собрание критических комментариев, обрывков многочисленных внутренних монологов на темы любви и красоты, работы и славы, секса, еды, денег и успеха, и главное – отношений между людьми. Книга объединяет в себе коллекцию ярких заметок с емкими и оригинальными определениями всему, что

считалось современным в Америке, очевидцем которой был Уорхол. Художник, по сути, развивает и утверждает философию повседневности, философию поп-культуры – того блестящего и сознательно легковесного содержания если не всего мира, то той его части, к которой Уорхол неизменно себя причисляет. Не настаивая на своей непредвзятости, художник всему выносит точный и искрометный вердикт, обаяние непосредственности которого почти невозможно побороть. «Как я уже сказал, я хочу собственное шоу под названием "ничего особенного"» – фраза Уорхола, достойная стать слоганом столь типично-неповторимой истории жизни.

Энди Уорхол (1928–1987) – американский художник, кинорежиссер, фотограф, дизайнер и продюсер, один из лидеров поп-арта. В начале 1960-х создал программные для поп-арта в целом произведения с изображениями банок «Кока-Колы» и супа «Кэмпбелл». С 1963 года его мастерская «Фабрика» становится одним из главных центров богемной жизни Нью-Йорка.

ФОТОГРАФИЯ И ЕЁ ПРЕДНАЗНАЧЕНИЯ

Автор: Джон Берджер, 2014. 240 стр.

В книгу британского писателя и арт-критика Джона Бёрджера (р. 1926), специально составленную автором для российских читателей, вошли эссе разных лет, посвященные фотографии, принципам функционирования системы послевоенного искусства, а также некоторым важным фигурам культуры XX века, от Маяковского до Ле Корбюзье. Тексты, в основном написанные в 1960-х годах, содержат как реакции на события того времени (смерть Че Гевары, выход книги Сьюзен Сонтаг «О фотографии»), так и более универсальные работы по теории и истории искусства («Момент кубизма», «Историческая функция музея»), которые и поныне не утратили своей актуальности.

THE IRONY TOWER. СОВЕТСКИЕ ХУДОЖНИКИ ВО ВРЕМЕНА ГЛАСНОСТИ

Автор: Эндрю Соломон, 2013. 496 стр.

Книга американского писателя и журналиста Эндрю Соломона посвящена советскому неофициальному искусству рубежа 1980–1990-х годов. Соломон приехал в Москву летом 1988 года на знаменитый аукцион Sotheby's, на котором впервые продавались работы нонконформистов, и благодаря счастливой случайности оказался в средоточии неофициального искусства того времени – знаменитом скворце в Фурманном переулке. Там он познакомился с главными героями неофициальной арт-сцены (например, с Константином Звездочетовым, Вадимом Захаровым, Дмитрием Приговым, Иосифом Бакштейном, Андреем Монастырским, Свенем Гундлахом), на протяжении нескольких лет регулярно встречался с ними в СССР и на Западе и в результате написал книгу о советском художественном сообществе эпохи перестройки.

На английском языке книга вышла в 1991 году, на русском она публикуется впервые. Комментарии и послесловие к русской версии написал один из главных героев книги Константин Звездочетов. В русском издании впервые публикуются портреты художников конца 1980-х фотографа Виктории Ивлевой, а также фотографии из научного архива Центра «Гараж».

Эндрю Соломон (р. 1963) – американский журналист и писатель, живущий в Нью-Йорке и Лондоне. Пишет в New York Times, New Yorker, Artforum на разнообразные темы, включая политику и современное искусство. «The Irony Tower» (1991) – его первая книга, Соломон также автор романа «A Stone Boat» (1994) и книги о семьях, в которых растут дети с ограниченными физическими, психическими и социальными возможностями «Far from the Tree: Parents, Children, and the Search for Identity» (2012). Его книга о депрессии «The Noonday Demon: An Atlas of Depression» получила в 2001 году Национальную книжную премию США и вошла в список финалистов Пулитцеровской премии 2002 года.