ARTISTS' LIBRARY:

1989–2021

ENGLISH

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INTRODUCTION

Artists' Library: 1989–2021 is a three-dimensional bibliography, a project in which the publications and texts on display help the audience understand the ways of thinking, writing, collecting, and creating of the artists who chose them—as well as suggesting the infinite possibilities offered by the book as a medium. Rather than focusing on an already chronicled period, the show examines the years since 1989. A symbolic date, a turning point, that bears witness to the fall of the Berlin Wall, the shift from analogue to digital, and the invention of the World Wide Web.

Each of the invited artists has been asked to choose three books (from any genre) published since 1989 that are particularly important to their own artistic paths. They have also each contributed a short text explaining their choices. In addition, each artist has submitted one of their own publications.

The outcome of this invitation is a temporary library, a window onto the editorial production of the past thirty-two years, but also onto the different approaches of the participants to art and the making of books. Faced with this variety of propositions, rather than transforming the space of BIBLIOGRAPHIC OFFICE into a reading room, *Artists' Library* acts as a three-dimensional index: it displays the books alongside the artists' motivations, and encourages visitors to experience the bibliographic materials and the knowledge they contain outside the walls of the museum.

Reading is generally reserved to a more intimate and private context, for which the white walls of an institution can hardly offer an ideal condition. The exhibition thus opens a series of windows onto the readings, thoughts, and lives of its artists. It is a portrait gallery, and you can find its portraits collected here as well—in their textual form.

NOAH BARKER

01 Noah Barker, *Publishing Pavilion*,
ed. 1 of 3 + 2 artist's proofs, 2019–in progress.
02 Philippe Parreno, *Snow Dancing*, G-W Press 1995.
03 *Lotta comunista* no. 609, 2021.
04 Marvin Bower, *Perspective on McKinsey*,
McKinsey & Company Inc. 2004 (first ed. 1979).

01
(translated, revised, and reformatted in perpetuity)

02
Will we dance together or apart?
Toward the music and away from the party:
over the hill and through the trees,
bass ruffling the leafs.

03
Let us relish the essential question:
am I animating or am I animated?
"And as always,
coherence in contradiction expresses the force of a desire".

04
Answer with another:
where can history locate leverage
with collapse of the old apparatus?

ÉRIC BAUDELAIRE

01 Éric Baudelaire, *aprés*, Centre Pompidou & Poulet-Malassis 2017.

02 Don DeLillo, *Libra*, Viking Press 1988.

03 Christian Janicot, *Anthologie du cinéma invisible : 100 scénarios pour 100 ans de cinema*, Arte éditions Place 1995.

04 *Félix González-Torres*, edited by Nancy Spector, Harry N. Abrams Inc. 1995.

02

Summer 1995, freshly out of college, I am working as a research assistant in political science at Harvard University. Each day, I am digging deeper into the Kennedy administration archives, looking in detail at the fourteen days of the 1962 Cuban Missile Crisis. One night, I start reading Don DeLillo's *Libra*, and it feels like I am falling into a rabbit hole. DeLillo's intertwined historical and fictional characters capture my imagination in ways that the raw archival research does not. This book, more than any other, steered me away from academia and led me to become an artist—this compels me to include it in this list, even though technically it was published in August 1988, a few months before the cut-off date of 1989. (DeLillo shows us that dates are less important than the feeling of a time.)

03

A phonebook sized anthology of 100 unrealized film scripts by writers and artists ranging from Luigi Pirandello to René Magritte and Marcel Duchamp. In a script never meant to

be produced, Francis Picabia resumes the magic of invisible cinema in this way:

> I ask you to come visit, for a few moments, my own movie theatre; all the seats are good, it'll be easy to choose the best one: you can stay in your own bed and watch the shoot!... I've heard that the screenplay is nothing... That's why I ask each one of my readers to direct, to shoot for themselves on the screen of their imagination, a truly magical screen, incomparably superior to the poor black and white canvas of the cinema... Shoot for yourselves while reading *The Law of Accommodation among the One-Eyed*, the seats are all the same price, and you can smoke without bothering your neighbours.

04

The perfect artist's monograph, because it is so simple: a small book made to be read, a single long-form essay, minimal but sufficient illustrations. It does everything I want a book about art to do.

PAULINE CURNIER JARDIN

01 Pauline Curnier Jardin, *Grotta Profunda. Les humeurs du gouffre*, LP, KRIEG 2018.
02 Virginie Despentes, *King Kong Theorie*, Le Livre de Poche – Grasset 2007.
03 Roberto Bolaño, *2666*, tr. Robert Amutio, Gallimard 2011.
04 Goliarda Sapienza, *L'art de joie*, tr. Nathalie Castagné, Editions Viviane Hamy 2005.

02

I can still see this book and its cover glowing on the supermarket shelves in Quissac, a hamlet of the Basses-Cévennes where my family lives. The illustration *passionately* sports the style of the 1990s, something reminiscent of the great Tank Girl. I had never read anything by Virginie Despentes before, but I had seen *Baise-moi* in a Parisian erotic cinema in 2000, which had by then been censored for a week; this was one of the most intense experiences of the end of my adolescence and of my early years in Paris; some guy started jerking off behind me, while I was there to see the avant-garde. Reading *King Kong Theory* from a paperback book I bought for €5 at the supermarket of a village where 33% of the population voted for Front National in 2007 kind of had the same effect. It is a thermal shock that makes us feel like we are alive and worldly, and that this world is made up of contrasts and frictions. Also, because I recognized myself in this book, not necessarily through the narrated biography but rather through the manifesto it put forth. While reading it I wanted, above all, to be Virginie. *King Kong Theory* is one of those texts whose voice

one could follow forever. It is in my stomach and envelops my guts like a joyous armour.

This book should be sold in all the supermarkets of all the villages of all the suburbs of the world, and Virginie would be president.

03

I initially read *2666* to understand the person I lived with. I knew that reading it would transform my world and my life with this person. *2666* is a book that burns through your hands and enters your body. It has something of a lover. It is too big, too long, there are too many characters with lives that are too complicated; too many settings and histories of these settings; there are too many descriptions of atrocities and too many loves at first sight. But the love for life emanating from Bolaño's literature is too powerful to let go, and I fervently clung to it until I was out of breath. Another way of coping would be to cut up the book. I remember it was summer when, after having read through *The Part about the Crimes*, in which over 200 femicide autopsies performed on Mexican women are described, I cut the book with a knife and kept only the last "part" with me. I never finished the book and I never should have separated it from the rest. Some years later, I saw Silvia Federici hold a conference in Berlin, speaking in front of an incredible crowd—it was electric. Her talk was that of an activist rather than of a philosopher, and it seemed fitting to speak only of the reality of women's lives and nothing else, of the dangers they face, and of their physical pain, to a crowd of people far from this reality. *The Part about the Crimes* of *2666* instantly came back to me all at once, and so I understood another dimension of Bolaño's writing. I joined it with another part, not written by Bolaño and yet present everywhere in the book, a part that was in fact

Caliban and the Witch. These two texts came together in that Berlin conference room in the summer of 2018.

04

I do not know how to describe what this book means to me, in just a few words. When I think about what it did to me, I want to cry. At the same time, I feel that this book was—more than all the treatments, cures, and psychoanalyses—it was one of the most positive exaltations of the way I live my life and traverse it with delight. And I will tell you a secret: Modesta, the protagonist-narrator, is the one that got me pregnant for the second time. How can I explain it, she is the Holy Spirit. *The Art of Joy* reminds us that life has nothing useful nor effective to it, but that it is joyful and voluptuous, monstrously beautiful, within a life of misery, of wretchedness, while starving, mourning love and loved ones, being incarcerated, being a mother, a lover or a princess. The setting of the novel changes while its protagonists are born, live and die. The group of characters that come together is neither a clan, nor a family related through blood ties or honour, or through whichever outdated patriarchal structure; the home is a fire and not a nucleus. Where all this takes place reminds me a bit of Sicily. The book is this island. Modesta is the incarnation of what I experienced on the island. There, I learnt that the art of joy occurs in a cosmic and almost ecstatic upheaval, in a certain violence of the elements. And my world constantly collapses and is reshaped there, like in Modesta's life. One day I will read the novel in Italian. But I always think about its translator, Nathalie Castagné, and about the intimate connections she might have had with this book. One day I will ask her.

CLAUDIA DE LA TORRE

01 Claudia de la Torre, *SIDE A*, backbonebooks 2019.
02 George Cullen, *the mind follows*, self-published 2014.
03 Ximena Pérez Grobet, *Around the Corner*, Nowhereman Press 2020.
04 Robin Waart, *Dedication(s)*, self-published 2018.

02

To flip the pages of a book—the beginning and the end. A stretched copy of the artist's fingers, which creates a landscape. Scale in real scale. "The hands pick up the book, and the mind follows the hands", George Cullen states. Inside the book, we find nothing but the repetition of the fingers, which constantly move. Stretched and blurred, leading the user throughout the content until they gain a recognizable shape, "Like a mantra giving the mind focus until it moves back out again and takes solid form". The design puts the user in touch with the act of moving through the book rather than the reading itself. George's fingers stretching throughout the spreads make us aware that we are holding an object that begins to exist the moment we flip its pages, as active users rather than passive observers. In his words: "I have always been interested in the contact hands have with books. In terms of being the activator, pace setter and way of navigating the space. The hands are just as important as the eye when it comes to reading. At least they are when it comes to physical books".

03

This artist's book is both container and content, fragment and whole. A tautological object. A book about books and bookmaking—image and object at once. A book that creates different spaces in space. 1,135 pages that can be looked at from the outside or activated as a flip book. It starts off with a black and white fragment of the image of the book itself (the same one that is on the fore edge), which slowly increments in size, until it occupies the entire space of the white page. Like a virus that depends on the host cell it infects to reproduce. A book that needs the body and pages of the book itself to exist. This object showed me that what's around the corner is never certain.

04

I've always been fascinated by accumulation and order: what stays in and what stays out—how we organize things to understand them. The cover and back-cover of this book press thirty pages. The word *Dedication(s)* is printed in black over white paper. If you flip the book, you will notice the same word on the back cover, but mirrored, as if words were objects capable of crossing the pages. This gesture makes us aware that, even if the object has a beginning, you don't know where it will end. As if the book itself was asking us (the readers) to go back in and look twice. Robin collected, selected, appropriated, and re-organized three-letter dedications by other authors and made them his own by arranging them into an artist's book. The letters seem to float in the white of the pages, one after the other. But the work gives us a clue, which is not apparent until we hold its pages against the light. Then a watermark appears, revealing the source of each dedication. To me, this book is about the boundless possibilities and strategies artists use to make sense (or not) of the world we

live in. Books are after all bridges between the author and the reader, offering us the chance to go from one point to another as many times as we want.

MARIA EICHHORN

01 Maria Eichhorn, *Film Lexicon of Sexual Practices / Prohibited Imports*, Morris and Helen Belkin Art Gallery & Buchhandlung Walther König 2019.

02 Andrea Fraser, *2016 in Museums, Money and Politics*, MIT Press 2018.

03 Adrian Piper, *Escape to Berlin: A Travel Memoir*, APRA Foundation Berlin 2018.

04 Laura Poitras, *Astro Noise: A Survival Guide for Living under Total Surveillance*, Yale University Press 2016.

02

This book by artist Andrea Fraser sheds light on the year 2016 from a particular perspective: it gives an account of politically motivated donations to different art museums in the United States during the presidential elections.

03

New York-born artist Adrian Piper left the United States in 2005. In this book, she tells the story of why she left her country of birth and moved her primary residence to Germany, delving into her family history, her art practice, and identity.

04

Artist and filmmaker Laura Poitras invited people from different backgrounds to create this book about mass surveillance. The contributions have resulted in a compendium on various methods of gathering private information.

SIMONE FATTAL

01 Leslie Scalapino, *The Dihedrons Gazelle-Dihedrals Zoom*, Post-Apollo Press 2010.
02 Pierre Caye, *Durer : Eléments pour la transformation du système productif*, Les Belles Lettres 2020.
03 *Bidayat Magazine* بدايات مجلة no. 28–29, 2020.
04 *L'epopea di Gilgameš – L'eroe che non voleva morire*, tr. from Akkadian by Jean Bottéro, tr. into Italian by Matteo De Chiara, Edizioni Mediterranee 2008.

01

This is one of the last books I published with my publishing house, the Post-Apollo Press. My dream was to publish a book of narrative that would be as progressive and fast-forward as some of the poetry that Post-Apollo had published; my dream was fulfilled, thanks to this book. Scalapino's prose is so extremely avant-garde that, to date, it has no equal for me.

02

One of the last books I read, *Durer* (To Last) is an important and urgent study on sustainable development and how our current production system can be effectively changed. A book that should be on everyone's reading list.

03

My second book is actually a magazine: *Bidayat* (بدايات, Beginnings). A magazine that focuses on the history, culture, and politics of the Middle East with a refreshing and independent point of view. It has informed my practice in many ways and it is a very important source of unbiased information

on the Middle East's past and present.
bidayatmag.com/en/english.

04

The Epic of Gilgamesh tells of a man—a Sumerian king—who does not want to die. It was written more than 2,500 years ago and it is still topical: all the fundamental questions about human existence are contained in it; all the greatest passions and human ambitions are described with disconcerting modernity. It is a story on which I never stop reflecting and which continues to influence my work.

DAVID HORVITZ

01 David Horvitz, *Nostalgia*, Gato Negro Ediciones 2019.
02 *A Selection of Snapshots Taken by Félix González-Torres*, A.R.T. Press 2010.
03 Martin Herbert, *Tell Them I Said No*, Sternberg Press 2016.
04 Aram Saroyan, *Complete Minimal Poems*, Primary Information 2016.

02

This book is beautiful. It is a collection of snapshot photographs that Félix González-Torres sent to friends, some with handwritten notes on the back. They are brief, quick, ephemeral glimpses. It reminds me of a text message I might send to a friend today: Here is a blooming red camellia in the winter morning light I saw today, I thought of you. As photographic prints, they exist materially—unlike a texted digital photo—so they have a physical life and a journey. They travel in an envelope, end up on someone's desk, get stuck in a book as a bookmark, end up in a drawer or a shoebox, or maybe framed in someone's apartment. Maybe they get lost, maybe re-found years later. I wonder how many were not included in the book because they have been lost or forgotten. I like the lightness of these photographs, their literal weight. And the intimacy, the intimacy of friendship, of the network and solidarity of friendship; and also the spontaneity of poetry in this fleeting un-precious yet so precious form. I obviously have a connection to this as correspondence, as a kind of mail-art work. But it's not really mail-art. It's more about love.

03

I am not sure why but when I first heard of this book, from a friend in Santa Monica, he told me it would be impossible for me to find. I don't think I actually tried to buy it then, so I'm not sure if what he said was true, but this rumor gave the book an initial aura of mystery and evasiveness to me. It was almost like one of the artists discussed in it, Stanley Brown, refusing to cooperate, refusing to make things easy and efficient. So when I glanced at it at the bookstore in the Palais de Tokyo, I quickly bought it so as to not miss this opportunity. This is a much-needed book for today's professionalized art world of Instagram and Facebook, where one is always striving for success, always present, always saying yes, always self-branding, always in need of more likes and friends as a valuation, and always looking so happy. It is a collection of short writings on artists' acts of refusal and unwillingness. Maybe something like this is less important for me and my generation, and older generations, but more important for younger artists, who are born into the world of social media, and who might be (hopefully) seeking out alternatives. I see it as an important gift to younger generations.

04

The writings here were originally published before 1989. But they were all compiled and republished in 2008. So I am taking the liberty to put it here. I like how the republishing of something leads to a rediscovery of something past to the next generations. A slight readjustment to cultural memory. I remember driving up the 101 to San Francisco when a friend first showed me Aram's work. My friend handed me his phone and it said:

sky
every
day

Words. Poems. Minimalism. Conceptual. Photographic. Again, like text messages, or haikus. And then there was the coincidence that he became my neighbor in LA, and as I write this he is probably about 500 feet away from me right now.

AARON FLINT JAMISON

01 Aaron Flint Jamison, *Cascades*, Edition Patrick Frey 2015.
02 *McMaster-Carr Catalog* no. 127, McMaster-Carr 2021.
03 Julietta Singh, *No Archive Will Restore You*, Punctum Books 2018.
04 John Chris Jones, *The Internet and Everyone*, ellipsis 2000.

02–04

The movement of translation and access to that information (or lack thereof!) through printed material is something that I consider. A floating target. What is reference? What is poem? What is utility? What is gibberish? What is tool? What is market? What is recycling? This is the loop of everything.

TOBIAS KASPAR

01 Tobias Kaspar, *The Street Cards*, Buchhandlung Walther König 2018.

02 *Shandyismus: Autorschaft als Genre*, edited by Helmut Draxler, Merz Akademie 2007.

03 Stéphane Mallarmé, *Mallarmé on Fashion: A Translation of the Fashion Magazine* La Dernière Mode, *with Commentary by P.N. Furbank and A.M. Cain*, Berg 2004.

04 Jean-Luc Hennig, *The Little Black Book of Grisélidis Réal: Days and Nights of an Anarchist Whore*, tr. Ariana Reines, Semiotext(e) 2009.

02–04

I've always been interested in poets taking the materialization of their writing into account and reflecting upon the mechanisms and structures they are trapped in. Lawrence Stern has been one of the first to excellently write, develop his marketing strategy, and even reflect upon it in his work. German curator and writer Helmuth Draxler turned the whole thing into a grand publication and exhibition called *Shandyismus*. Stéphane Mallarmé with his fashion magazine *La Dernière Mode* very much did the same. So, I admire artists and writers who can both seduce and charm with a fantastic narrative and be equally reflective and sophisticated about it.

The Little Black Book of Grisélidis Réal is another all-time favourite of mine. Réal was a Swiss feminist, writer, and sex worker. She lived in Geneva, studied art, and published several novels. Both in the art and sex work worlds, collector/customer preferences and the price of performances are valuable assets.

Struggling with her memory, Réal started to keep a black book where she wrote down her customers' preferences and the prices she charged them. Publishing this was something like institutional critique—making transparent and accessible what is kept secret.

GIULIO PAOLINI

01 Giulio Paolini, *Dall'Atlante al Vuoto in ordine alfabetico*, Electa 2010.

02 Gilles Deleuze, Giorgio Agamben, *Bartleby. La formula della creazione*, Quodlibet 1993.

03 Jean-Pierre Vernant, *L'immagine e il suo doppio. Dall'era dell'idolo all'alba dell'arte*, Mimesis 2010.

04 Pierre Zaoui, *L'arte di scomparire. Vivere con discrezione*, Il Saggiatore 2015.

02–04

Written at different times in different places, these three titles reiterate the same themes, in unison: to "create" means to repeat, to double-up, to duplicate, to evoke to the point of glimpsing the dawn of art and, immediately thereafter, to "vanish" in the shadow of the finished work.

Thus three interpretations, or simply one, converge to illustrate a single indemonstrable datum concerning the evolution of aesthetic experience.

To read, to see, and to put to the test.

WALID RAAD

01 Walid Raad, *Let's Be Honest, the Weather Helped*, Roma Publications 2019.

02 Jalal Toufic, *(Vampires): An Uneasy Essay on the Undead in Film*, Station Hill Press 1993.

03 Jalal Toufic, *Forthcoming*, Atelos 2000; second ed., e-flux journal & Sternberg Press 2014.

04 Jalal Toufic, *What Was I Thinking?*, e-flux journal & Sternberg Press 2017.

02–04

For almost thirty years now, since the publication of his first book *Distracted*, and after meeting him in Beirut soon thereafter, Jalal Toufic has been a voice I cannot get out of my head. Rarely a week goes by, and some weeks rarely a day goes by without my opening one of his books or hearing my internal monologue dialogue with one of his concepts. For years, my focus was on his concept of "The Withdrawal of Tradition Past a Surpassing Disaster". But time and again, I find myself circling his writings on "Radical Closure", "Dying before Physically Dying", "Silence-over", among others. I did not choose to focus on Jalal's writings. His writings were the words I needed at some point as I was trying to "make sense" of some strange experiences I was having while photographing Beirut. Little did I know that I would encounter my (almost) double in one of Jalal's books. Such encounters are scary and joyful. Since then, I have not been able to think without going through Toufic's sentences and concepts.

GEORGIA SAGRI

01 Georgia Sagri, *IASI, Stage of Recovery*, Divided Publishing 2021.
02 *Call*, self-published 2001.
03 *LIES: A Journal of Materialist Feminism* no. 2, 2015.
04 Κώστας Αξελός, Το παιχνίδι του κόσμου, ΕΣΤΙΑ 2018.

02

The small brown book that was distributed during the protests in Genoa in 2001, during the anti-globalization uprisings. At that time, the book was connected with the collective Tiqqun, later split to form the group Invisible Committee:

> Proposition VI
> On the one hand, we want to live communism; on the other, to spread anarchy.

03

A journal of materialist feminism led by a queer feminist collective based in multiple cities: Oakland, New York, Baltimore, and New Orleans. *LIES* embraces conversations and critiques that are difficult, impossible, or dangerous if cis men are in the room. It is an attack on the legacy of racism and transphobia that has plagued feminist organizing, and an attempt to develop new autonomous feminist practices that consider antagonism to white supremacy and transphobia as an essential part of the feminist struggle.

The articles, poems, and texts are experience-based, which immediately suggests forms of writing and readership that embody the practice of autonomy. It is also an actualized support network of movements of feminist, queer, and trans circles, and a platform for voices that perhaps wouldn't be heard otherwise—and to whom the journal is devoted. It is a communist journal against communists.

LIES, to me, carries the spirit of the Occupy movement of 2011, in New York and Oakland. One of the statements in the magazine intro is still with me until today:

> Everything we write will be used against us. Every claim on or lament against society that we write will be received in the same way as accounts of rape—as lies. We don't care anymore. As soon as we stop resisting the charge we can turn around and face the others that have not accused us, those we should have been talking to the whole time. We name this journal after the shame we no longer feel and commemorate all these outcast comrades: the witches, crones, hysterics, spinsters, she-wolves, oracles, and misfits—our fellow-travellers. See you at the gun club / dance hall / hot springs / savage blockade. We'll be in touch. Endless winter.

04

This book was written in French by Κώστας Αξελός (Kostas Axelos) in 1969. He had been residing in France since 1945, due to his involvement with the Greek Communist party and the ongoing persecution of communists in Greece. Axelos was a lifelong Marxist and one of the few with the courage to connect his political materialism to major figures of philosophy such as Heraclitus and Heidegger, as well as with contemporaries such

as Lukács, Deleuze, Barthes and Lyotard. The book was finally published in Greek by ΕΣΤΙΑ in 2018 (translation by Katerina Daskalaki) with the title: Το παιχνίδι του κόσμου (The Play of the World). Given Axelos' own understanding of language and thought, as one of the elementary forces that sets power in motion, this translation offers new meanings alongside an expanded understanding of his work:

> *Globalization* names a process which universalizes technology, economy, politics, and even civilization and culture. But it remains somewhat empty. The world as an *opening* is missing. The world is not the physical and historical totality, it is not the more or less empirical ensemble of theoretical and practical ensembles. It deploys itself. The thing that is called *globalization* is a kind of *mondialization* without the world.

LUCA TREVISANI

01 Luca Trevisani, *The Effort Took Its Tools*, Argobooks 2008.
02 OMA, Rem Koolhaas, Bruce Mau, *S, M, L, XL: Small, Medium, Large, Extra-Large*, 010 Publishers & Monacelli Press 1995.
03 Jonathan Safran Foer, *Tree of Codes*, Visual Editions 2010.
04 Wolfgang Tillmans, *Soldiers: The Nineties*, Buchhandlung Walther König 1999.

02

In 1995 Quentin Tarantino won an Oscar for the fragmented and counter-intuitive screenplay of *Pulp Fiction*. That same year, Rem Koolhaas made his most ambitious and radical building, he did it on paper, with the 1,344 pages of *S, M, L, XL*. It was a sophisticated but obvious game: to construct a private anthology and to disguise it as a collective encyclopaedia, to peddle a personal mythography as a shared, unavoidable necessity. Koolhaas expanded the boundaries of architecture with an epic, ruthless book, pulverizing its presumption of innocence with a typographic, intellectual and moral wager.

This book is a seductive, high-spirited Wagnerian overture, charismatic but contradictory, it reads like a magazine one can browse. It alternates between delusions of authorial grandeur and violent dictates of the global economy, as well as surprising political writings that are avowedly self-promotional. A technicolour mish-mash, a stream of consciousness that seamlessly shifts from diary to personal notes to sketches, sociological essays, and projects, all mixed and orchestrated by the graphic talent of Bruce Mau.

What emerges is a milestone of editorial imagination. A hypertrophic, gargantuan but very refined manifesto that gobbles up the history of the architecture book and reinvents it in the form of a motivational pamphlet for global investors, and a fetish for worshippers. Here we have the *De re aedificatoria* of Leon Battista Alberti blended with the visionary comics of Archigram, cut with *Vers une architecture* by Le Corbusier, and stuffed with *The Medium Is the Massage* of Marshall McLuhan and Quentin Fiore. The references are so explicit as to be obvious, but no one can explain why the result reminds us more of a shrewd and corrosive mail-order catalogue than of a book for architecture professionals. After all, these were the years of Taschen, of cultured, seductive and consumable publishing, and *S, M, L, XL* sold with the speed of a platinum record (100,000 copies in just two editions), making collectors hysterical and dividing the world into fans and enemies, acritical adulators and outraged detractors.

03

Giorgio Manganelli was convinced that the page of a book was not simply a smooth rectangle to explore by reading, but a cube to climb, or a well in which to fall, a mystery of multiple dimensions to probe fearlessly. In 2010, Jonathan Safran Foer took him at his word, showing us the space that exists between the letters and the ink, taking a story by Bruno Schulz and freeing its words from the weight of the paper.

Tree of Codes is an artist's book made by a novelist. It is a sculpture written by erasing words, by punching them out with a different cutter for each page. It is a musical book because it is light, made of time and hence of rhythm. Every page becomes a peephole to look at the layer underneath, the story is written, read, touched, from right to left, from bottom to top, but also

from the surface to its depths, like miners using their fingertips to find words.

Each book is a spinning machine that draws out signs, it warps and wefts to make threads, but also stories. Bruno Munari would certainly have liked this useless and necessary book, which obliges us to break free, to construct a train of thought rather than following it.

04

The photography of Wolfgang Tillmans is political, ruthless because it is gentle, destabilizing because it is tender, concise like a manifesto, as seductive as a smile. *Soldiers* is a book of photographs gathered across ten long years, drawing them from magazines, newspapers and television screens. It is a montage that disrupts the rhetoric of masculinity as it has been formulated since the 1950s, from John Wayne to Che Guevara.

Page after page, we are swept away by a dance of black and white bodies, powerful in their humble silences, robust in their unspeakable fragility, finally light years away from idealized military imagery, that of the gladiator without feelings, the body as pure war machine, always healthy, always in charge.

Suddenly the barracks are vulnerable: uniforms are supple, stereotypes are deflated. Tillmans has always taught us to love life for who we are, ignoring and subverting exaggerated, doped-up and impossible fantasies, social expectations, and performance anxieties. In this small masterpiece he is at his best, with great erotic precision.

BIOGRAPHIES

Noah Barker
is an artist born in California in 1991. Recent solo exhibitions include *Five Summer Stories* (2020) and *We walked toward the music and away from the party*, Fanta-MLN, Milan (2019); *More spaghetti please, comrade*, Lodos, Mexico City (2019); *a room like any other*, Air de Paris, Paris (2018); *Redevelopment of a Soundtrack*, Éclair, Berlin (2017). Recent texts by Barker have appeared in *May Revue*, *Mousse*, and *Cura*.

Éric Baudelaire
(Salt Lake City, Utah, 1973) is an artist and filmmaker based in Paris, France. After training as a political scientist, Baudelaire established himself as a visual artist with a research-based practice incorporating photography, printmaking, and video. Since 2010, filmmaking has become central to his work. Baudelaire has had monographic exhibitions at the Witte de With, Rotterdam, the Fridericianum, Kassel, the Beirut Art Center, Gasworks, London, and the Hammer Museum in Los Angeles, and has participated in the 2017 Whitney Biennale. In 2019, he was the recipient of a Guggenheim Foundation Fellowship, and the Prix Marcel Duchamp.

Pauline Curnier Jardin
(Marseille, 1980) is a Berlin-Rome based artist working across installation, performance, film, and drawing. She is the winner of the 2019 German Preis der Nationalgalerie, the 2021 Villa Romana Prize in Florence, and recipient of the 2019-20 Villa Medici fellowship in Rome. Her work was included or commissioned over the last years in: steirischer herbst, Graz; Manifesta 13, Marseille; Palais de Tokyo, Paris; the Bergen Assembly, Bergen

Biennial; International Film Festival, Rotterdam; the 57th Venice Biennale; Tate Modern, London; Performa 15, New York. CurnierJardin's current solo exhibition, *Fat to Ashes*, is on display at Hamburger Bahnhof, Berlin.

Claudia de la Torre
(Mexico City, 1986) is a Berlin-based artist and publisher. Since 2011, she has been directing the publishing house backbonebooks. De la Torre has also been teaching artist's books workshops in several international institution, such as the hKDM Freiburg, Germany, and the École supérieure des beaux-arts de Nîmes, France. Her work is part of diverse collections, including those of the Thomas J. Watson Library at the Metropolitan Museum of Art, the MoMA Library, and the Faber Birren Collection of Books on Colour at Yale University Library. She has been awarded several scholarships and grants, comprising the Shannon Michael Cane Award (2018), the National Fund for Culture and the Arts (FONCA) grant, Mexico (2017), the Frida Kahlo Scholarship for Women Artists (DAAD), Germany, and the Baden-Württemberg StiftungStipendium (2016).

Maria Eichhorn
(Bamberg, 1962) is an artist based in Berlin. Her work has recently been seen in a solo exhibition at the Migros Museum of Contemporary Art, Zurich (2018–19). Eichhorn participated in documenta 14 in Athens and Kassel (2017), documenta11 in Kassel (2002), and the 56th Venice Biennale (2015). Her works have been shown at the Musée d'Art Moderne de la Ville de Paris, the Centre Pompidou, Paris; the San Francisco Museum of Modern Art; the Museo Nacional de Arte, Mexico City; Hamburger Bahnhof, Berlin; and the Centro de Arte Reina Sofía, Madrid, among

others. Her numerous publications include *Film Lexicon of Sexual Practices / Prohibited Imports* (2019), a *Catalogue raisonné* (2017), *5 weeks, 25 days, 175 hours* (2016); she also launched the website rosevallandinstitut.org (2017).

Simone Fattal
(Damascus, 1942) grew up in Lebanon, where she studied philosophy at the École des lettres in Beirut. She then moved to Paris, where she continued her philosophical pursuits at the Sorbonne. In 1969 she returned to Beirut and began working as a visual artist, exhibiting her paintings until the start of the Lebanese civil war. She left Lebanon in 1980 and settled in California, where she founded the Post-Apollo Press, a publishing house dedicated to innovative and experimental literary works. In 1988 she enrolled at the Art Institute of San Francisco, to return to her artistic practice and a newfound dedication to sculpture and ceramics. Her work has been widely exhibited internationally, though subject, only late in her career, of exhibitions in major institutions such as MoMA PS1, Punta della Dogana – Pinault Collection, Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean, National Museum of Qatar, Doha, Musée Yves Saint Laurent Marrakech (2018); Château de Rochechouart Contemporary Art Museum (2017); and Sharjah Art Foundation (2016). In January 2020, she opened her solo exhibition at Bergen Kunsthall.

Playful and poetic, the works of David Horvitz
(Los Angeles, 1982), an ocean romantic, based in Los Angeles, California, meddle with the systems of language, time and networks, hyper-paced Zoom calls, emails, and images transmitted through screens. Eschewing categorization, his expansive

nomadic body of work, traversing the forms of photographs, word of mouth and physical movement or distribution, artist books, performances, memes, mail art, sound, rubber stamps, gastronomy, weather, travel, walks, and watercolour, is presented through examining questions of distance between places, people and time in order to test the possibilities of appropriating, undermining or even erasing this distance. As lullabies imprinted in our head, Horvitz deploys art as both object of contemplation and as viral or systemic tool to effect change on a personal scale. David Horvitz makes fictions that insert themselves surreptitiously into the real. Shifting seamlessly pebbles often possess a naturally frosted finish.

Aaron Flint Jamison
(Billings, Montana, 1979) is an artist living in the northwestern United States. He was the co-founder and President of the Board of Directors of Yale Union, a contemporary art centre in Portland, Oregon (2008–2021), and was the co-founder of the artist-run centre Department of Safety (2002–2010) in Anacortes, Washington. In 2020, the Board of Directors of Yale Union announced that it would transfer the ownership of its multi-million dollar property to the Indigenous-led Native Arts & Cultures Foundation. Jamison is the founding editor of *Veneer Magazine* and Associate Professor of Art at the School of Art, Art History, and Design at the University of Washington in Seattle. In 2019, he opened his exhibition *Opportunity Zones* at Kunst Halle Sankt Gallen.

Tobias Kaspar
(Basel, 1984) is an artist based in Zurich and Riga. In 2020, Kunsthalle Bern and Verlag der Buchhandlung Franz und Walther König published the artist's monograph *Independence*. With the

project *Rented Life*, Kaspar has sold his life to twenty subscribers for the years 2020 and 2021. He is currently preparing a museum show dedicated to it, which will open in summer 2021 at MAMCO Musée d'art moderne et contemporain, Geneva.

Giulio Paolini
(Genoa, 1940) lives and works in Turin. Since 1961, the year of his first group show, he has shown in galleries and museums all over the world. One of the protagonists of Arte Povera, he has been invited many times to documenta Kassel and the Venice Biennale. As a graphic designer by training, Paolini has always been particularly interested in publishing and the printed page. From the outset he has accompanied his artistic research with writings, and the editing of various publications: from *Idem*, published in 1975 by Einaudi with an introduction by Italo Calvino, to *L'autore che credeva di esistere* (2012). His work has been presented in retrospectives at many national and international institutions, including: Fondazione Prada, Milan (2003), Whitechapel Gallery, London (2014), and Castello di Rivoli, Rivoli-Turin (2020).

Walid Raad
(Chbanieh, Lebanon, 1967), in part, an artist and a Professor of Art in *(the still-charging-tuition, and the school should stop doing so now before yet more debt burdens more students who are not the ones who mismanaged the school's finances—its Board of Trustees and administrators did so for decades)* [check out the lawsuit against the Board] The Cooper Union. The list of exhibitions (good, bad and mediocre ones); awards and grants (merited, not merited, grateful for, rejected and/or returned); education (some of it thought-provoking; some of it, less so); publications (I am fond of some of my books, but more so of the

books of Jalal Toufic. You can find his here: jalaltoufic.com), can be found somewhere online.

Georgia Sagri
(Athens, 1979) is an artist living and working in Athens, where she is the Tenure professor of Performance at the Athens School of Fine Arts. At the centre of her practice lies an exploration of performance as an ever-evolving field within social and visual life. Much of her work is influenced by her ongoing engagement in political movements and struggles, concerning issues of autonomy, empowerment, and self-organization. She has exhibited internationally in various solo and group exhibitions at art institutions, such as de Appel, Amsterdam (2021); Mimosa House, London (2020); Portikus, Frankfurt am Main (2018); Cycladic Museum, Athens (2017); Sculpture Center, New York (2016); KW Institute for Contemporary Art, Berlin (2016, 2015); Kunsthalle Basel (2014); MoMA PS1, New York (2013); Guggenheim Bilbao (2011). Sagri has also participated in documenta 14 (2017), Manifesta 11 (2016), the 14th Istanbul Biennial (2015), the 12th Lyon Biennial (2013), the Whitney Biennial (2012), the 3rd Thessaloniki Biennial (2011), and the 1st Athens Biennial (2007). Her first monographic catalogue, *GEORGIA SAGRI GEORGIA SAGRI and I*, was published by Sternberg Press in 2018.

Luca Trevisani
(Verona, 1979) is an artist whose research ranges from sculpture to video, by way of performance and graphic arts, architecture, design, and experimental cinema. He questions—if not subverts—the historical qualities of sculpture in his works, thanks to constant investigation of materials and narratives. Trevisani te-

aches at the IUAV University of Venice, writes for art magazines and national and international newspapers, and has published various books, including *The Effort Took Its Tools* (2008), *The Art of Folding for Young and Old* (2012), *Water Ikebana* (2014), *Grand Hotel et des Palmes* (2015), *Via Roma 398. Palermo* (2018). Trevisani has won many prestigious prizes and honours, including Premio Furla, Premio New York and the Italian Council award. His multidisciplinary projects have been shown on an international level in museums and institutions, including the Museum of Contemporary Art Tokyo (2007), the 16th Biennale of Sydney and Manifesta 7 (2008), the Venice Architecture Biennial and Le Magasin, Grenoble (2010), KunsthalleWien, Vienna (2015), ZKM Karlsruhe (2019), MAXXI, Rome (2020).

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