

dOCUMENTA (13)

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dOCUMENTA (13)

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dOCUMENTA (13)

RESEARCH —

académico, activista, agente, agrocientífico, agroecologista, antropólogo, arqueólogo, **artista**, bailarín, biólogo, científico, cineasta, consejero, conservador, coreógrafo, crítico, curador, director cinematográfico, economista, editor, escritor, feminista, físico, hipnoterapeuta, historiador, historiador del arte, iconólogo, ingeniero, investigador, poeta, politólogo, psicoanalista, teórico cultural, traductor, zoólogo

La lista completa de participantes de la DOCUMENTA (13) se publicará el 6.06.2012

EUROPA

Giuseppe Penone (artista)

Garessio, 1947; vive en Turín y París

reconocido artista del *arte povera*

Muestras individuales recientes:

- Musée des Arts Contemporains de la Communauté Française de Belgique au Grand-Hornu (2011)
- Ikon Gallery, Birmingham (2009)
- Toyota Municipal Museum of Art, Japón (2009)
- Museo d'Arte Moderna di Bologna (2008), and the Art Gallery of Ontario, Toronto (2008)

Centre Georges Pompidou, Paris (2004, retrospectiva)

Participación en megamuestras:

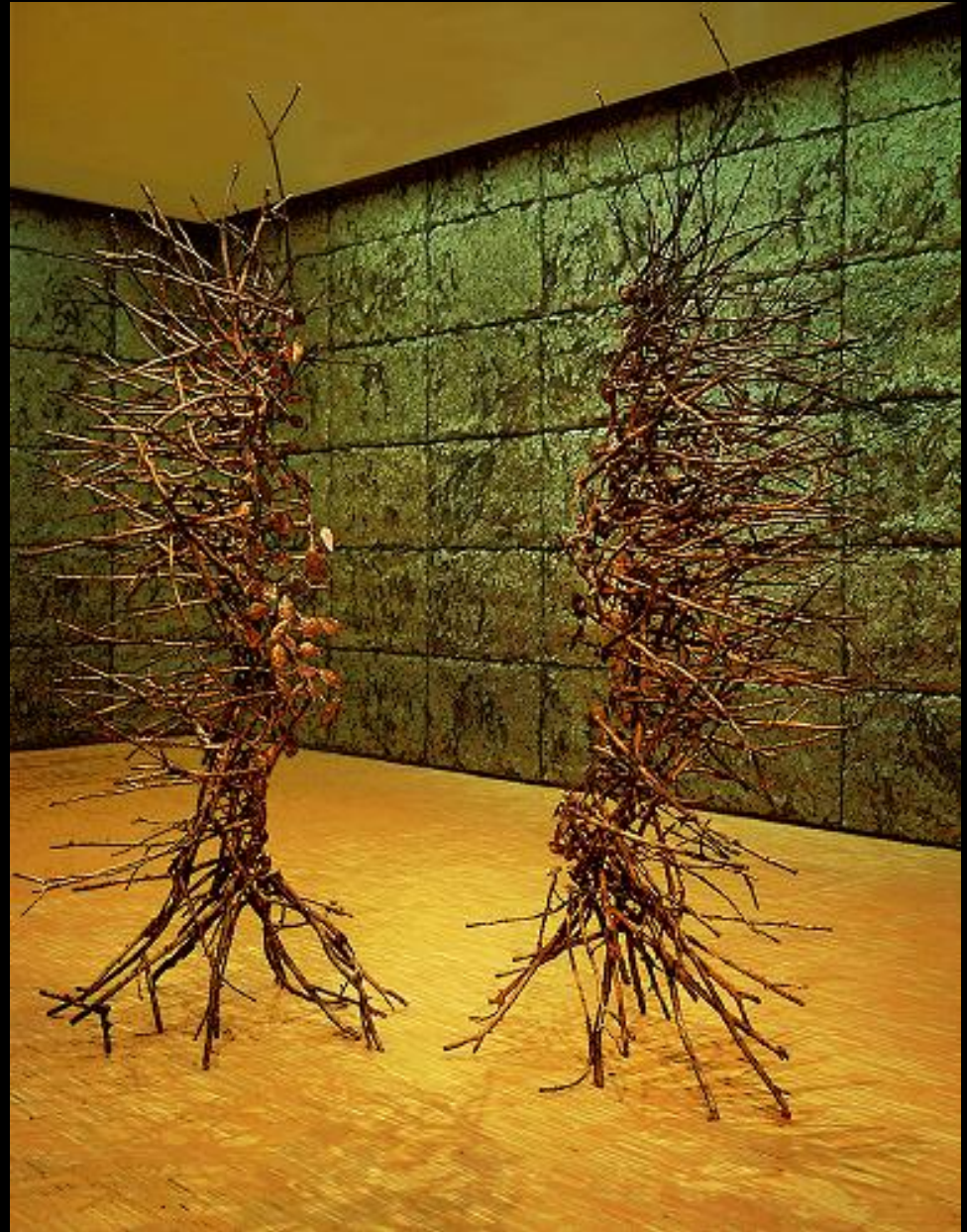
- 16th Biennale of Sydney (2008)
- the 52nd Biennale di Venezia (2007)
- documenta 5 (1972), 7 (1982), and 8 (1987)

Nominado al Turner Prize (1989)

Peau de feuilles [Pelle di foglie], 2000

Respirer l'ombre [Respirare l'ombra], 1999

Col. Centre Pompidou-Musée national d'art moderne, Paris



Idee di Pietra, 2004/2010
bronce y piedra
originalmente instalada en un parque
en la 16ª Bienal de Sidney
(cur.: Carolyn Christov-Bakargiev)

21.06.2010: presentación de *Idee di Pietra*,
primera obra en **DOCUMENTA (13)** en Karlsruhe

"This artwork", said Carolyn Christov-Bakargiev,
"celebrates the relation between nature and culture
in our contemporary world through an **ecological
perspective**. I was happy to see so many younger
artists from all over the world in Kassel yesterday, to
celebrate this moment together."







It stands here now as both a contribution to the remarkable history of outdoor sculptures that have been realised through previous documenta exhibitions and as a good omen for dOCUMENTA (13):
 Joseph Beuys' *7000 Oaks (7000 robles)*, throughout the city,
 Walter De Maria's *The Vertical Earth Kilometer (Km vertical en tierra)* at the Friedrichsplatz,
 Claes Oldenburg's and Coosje van Bruggen's *Spitzhacke (Pico)* near the river Fulda,
 Thomas Schütte's *Die Fremden (Los extranjeros)* on the roof of the Sinn Leffers department store, as well as
 Jonathan Borofsky's *Man walking to the sky (Hombre caminando hacia el cielo)* in front of the Kassel train station
 are examples that are part of the collective memory and life of Kassel residents.

Penone personally introduced his work with the following words: "The aim of painting is to cover with the light of colour. **The aim of sculpture is to discover, to bring to light.** The etymology of the word colour is related to the word cover and this is what happens when you brush colour over a surface. Sculpture discovers form in matter, it reveals it. If the meaning of painting is to cover and the meaning of sculpture is to discover, then the force of gravity characterises painting, and the force that escapes gravity, the force of light, characterises sculpture. The work that I am presenting is connected to these two concepts. The stone is a mineral, and the most stable colours are extracted from stones. The stone indicates the force of gravity on the ground. The vegetal escapes the force of gravity, it lives and it grows high as a consequence of light. The structure of the vegetal world is determined by light that attracts the weight of branches and leaves. Bronze fusion occurs by force of gravity and uses the structure of the vegetal world to distribute liquid bronze into the mould of the sculpture. The 21st of June, at midday, now, is the best and most appropriate moment to present this artwork and its intentions."



Ana Prvacki (artista)
Serbia, 1976; vive en Singapur y LA

Megamuestras:
-the Biennale of Sydney (2008),
-the Singapore Biennale (2006),
{the Torino Triennale (2005),

Proyectos en:
-the Isabella Stewart Gardner Museum, Boston (2011)
-Castello di Rivoli, Turin (2009).

Artist in Residence at the Hammer Museum, LA (2011).





100 Notes – 100 Thoughts

043: Ana Prvacki & Irina Aristarkhova:

The Greeting Committee Reports ...

English/German 24 pp., 20 ill., 17.6 x 25 cm, paperback € 8.– [D], CHF 11.90; E-Book € 6.49 [D].

ISBN (Print) / 978-3-7757-2892-8. ISBN (E-Book) / 978-3-7757-3072-3

In this notebook, artist Ana Prvacki and scholar Irina Aristarkhova **discuss the social idea of the greeting and the gestures and ethics of hospitality**. As an artist of Romanian heritage, Prvacki recalls stories of her grandmother's generous nature even in dark times, and her childhood mistake of putting snow in the boots of guests she didn't like. **Prvacki's personal approach to etiquette allows a certain history of artistic and political hospitality methods to be portrayed**: from the *faux pas* of Borat, and the Singapore Kindness Movement, to *Daniel Bozhkov's Training in Assertive Hospitality project*.

Aristarkhova's voice adds a theoretical lineage of the history and ethics of hospitality, from Immanuel Kant and his concept of "civility" to luminaries such as Gandhi, Mother Theresa, and Martin Luther King. Due to different approaches to hospitality protocols, awkward tensions will happen, but as Aristarkhova says, "dealing with difference is better than pretending we are all exactly alike."

Irina Aristarkhova (*1969) holds a joint appointment in Women's Studies and Visual Art at Pennsylvania State University (scholar).



Daniel Bozhkev
Proyecto para la muestra
Triple Frontera
(cur.: Ticio Escobar)
6a Bienal del Mercosur
2007



Massimo Bartolini (artista)
Cecina, 1962; vive en Cecina

His work embraces various materials and media,
from sculpture and performance to photography.

exhibitions :

- Manifesta 4 (2002)
- the Biennale of Sao Paulo (2004)
- the Biennale di Venezia (1999, 2009)
- the XV. Quadriennale di Roma (2008)
- the 6th Shanghai Biennale (2006)

solo exhibitions:

- Center of Contemporary Art, Toruń (2011)
- the Museu Serralves, Oporto(2007)
- the Ikon Gallery, Birmingham (2007)
- P.S.1, New York (2001).





O Som Também... 2003-2004, acrílico recortado, ca. 495 x 900 cm.
 (a partir de un fragmento de la novela *Las tres mitades de Ino Moxo y otros brujos de la Amazonia*,
 del peruano César Calvo, que refiere los sonidos y las virtudes de las plantas amazónicas)

Representación Nacional de Italia en *Territorio Libre*. 26ª Bienal de São Paulo, 2004.



Salvador Dalí (artista)
Figueres, 1904 - Figueres, 1989

He's known as a leader of the Surrealist movement.
Dalí's legacy and collection of his most significant
works are at the Dalí Theatre-Museum in Figueres,
which also houses the Centre for Dalinian Studies.
Dalí's works can be found in renowned museum
collections all over the world.





100 Notes – 100 Thoughts

039: Salvador Dalí

Introduction: Ignacio Vidal-Folch (1956, journalist and author living in Barcelona) (escritor, traductor)

English/German 24 pp., 13 ill., 17.6 x 25 cm, paperback € 6.– [D], CHF 9.90; E-Book € 4.99 [D]. ISBN (Print) / 978-3-7757-2888-1. ISBN (E-Book) / 978-3-7757-3068-6

Fear of death and the wish for immortality were central notions in Dalí's lifetime: his older brother, who was also named Salvador, died just nine months before the artist was born. This particular sensibility became even more prevalent after the Spanish Civil War and World War II. Dalí's initial plan to have his body frozen after death was replaced by a deep **fascination with the sciences**, in particular the discovery of the structure of DNA, which he believed to be the central component in our understanding of life. The previously **unpublished notes** by Dalí reproduced here contain anecdotes about author Stefan Zweig, who helped introduce the artist to Sigmund Freud. Additionally reprinted is an article from *Scientific American*, a magazine regularly read and commented on with handwritten notes by Dalí. In his introduction, Ignacio Vidal-Folch writes about Dalí's search for immortality, and different views on the topic from scientists and authors such as Ray Kurzweil, Elias Canetti, and Eugène Ionesco.



Horst Hoheisel (artista)

Poznan, Polonia, 1944; vive en Kassel

For more than twenty years, Hoheisel's work is concerned with the **commemoration of victims of the German National Socialist Movement**. He developed often together with Andreas Knitz **new shapes of monuments, which became internationally known as "negative-monuments" or "counter-memorials."**

Works in museums:

- The Museum of Modern Art, New York
- The Jewish Museum, New York
- Yad Vashem, Jerusalem
- Jewish Museum Berlin
- Deutsches Historisches Museum (German Historical Museum), Berlin
- German Resistance Memorial Center, Berlin
- Staatliche Kunstsammlungen Kassel (Kassel State Art Collections)



29 MAR 2011 Horst Hoheisel: Aschrott Fountain cleaning, 10 am, March 29, 2011

Artist Horst Hoheisel, with Artistic Director of dOCUMENTA (13), Carolyn Christov-Bakargiev, **will perform the monthly cleaning of Negative Form**, Hoheisel's counter-memorial to the Aschrott Fountain in the center of Kassel, at 10 am on March 29, 2011.

The Aschrott Fountain was named after Sigmund Aschrott, the Jewish benefactor who commissioned it from architect Karl Roth as a gift to the city of Kassel in 1908.

In April 1939, the narrow sandstone obelisk of the fountain in front of the City Hall was destroyed by the Nazis.

In 1987, artist Horst Hoheisel completed *Negative Form*. Turned invisible, **Hoheisel's fountain is a "counter-monument" that exists orally and actively, as a rumor that keeps the history and memory of the holocaust circulating. In a monthly ritual, Hoheisel personally cleans the fountain as he has carefully done for the past 25 years.**

Pierre Huyghe (consejero, artista, cineasta)

Paris, 1962; vive en NY

Educated at the École Nationale Supérieure des Arts Décoratifs

International solo exhibitions :

- Tate Modern, London (2006)
- the Castello de Rivoli, Turin (2004)
- the Guggenheim Museum, New York (2003)
- the Stedelijk Van Abbemuseum, Eindhoven (2001)
- the Centre Georges Pompidou, Paris (2000)
- the Museum of Contemporary Art, Chicago (2000)
- the Musée d'Art Moderne de la Ville de Paris (2006, 1998)
- La saison des fêtes*, Museo Reina Sofía, Madrid (2010)

Megamuestras:

- Biennale of Sydney (2008)
- the Whitney Biennial (2006)
- the Venice Biennale (2003, 1999)
- documenta 11 (2002)
- Manifesta 2 (1998)

Distinciones

- DAAD Artist in Residence grant in Berlin (1999–2000)
- Special Award from the jury of the Venice Biennale in 2001
- Hugo Boss Prize at the Guggenheim Museum in 2002.





His current project, *The Host and the Cloud* (2009–10), is an **experiment** which occurred within the entirety of the now-closed Musée des Arts et Traditions Populaires in Paris. A small group of actors, the employees of the museum, were exposed to certain influences played live by interpreters. This real situation was witnessed on Halloween, Valentine's Day, and May Day.

Events

14 Feb 2011 / Film Screening Pierre Huyghe, *The Host and The Cloud*, 2010

15 Apr 2011 / Pierre Huyghe - *A Journey That Wasn't*, Opening Reception: Friday, April 15, 7 p.m. Walter Phillips Gallery

Erkki Kurenniemi (artista)
Hämeenlinna, Finlandia, 1941

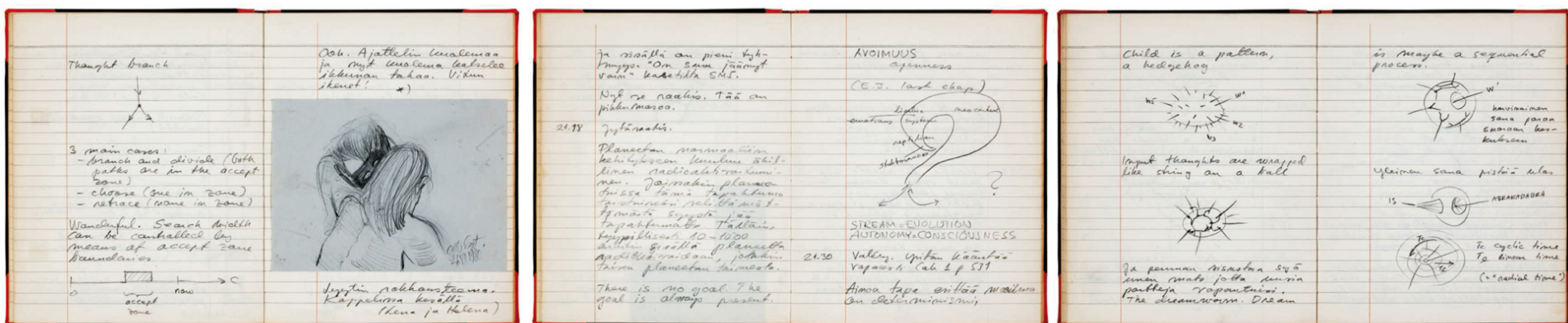
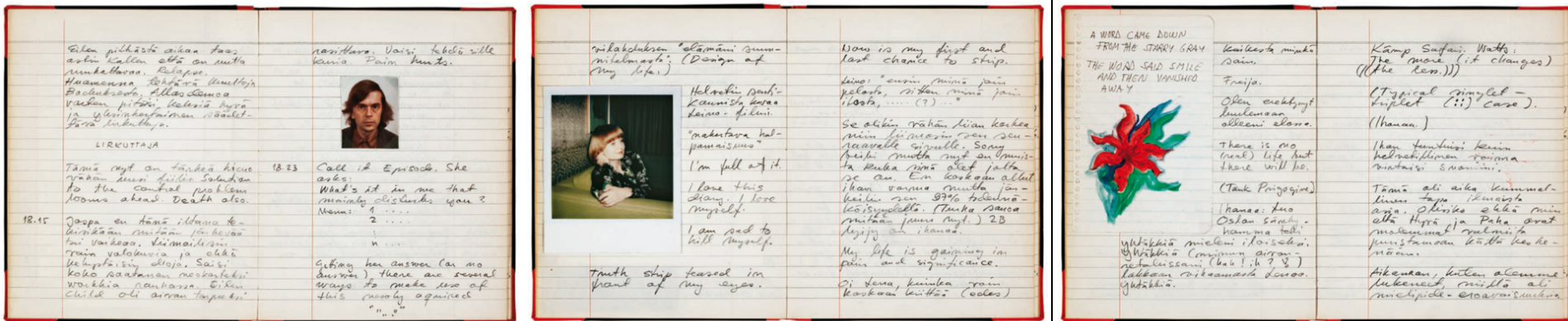
Pioneer of electronic music.

A former student of mathematics, theoretical physics, philosophy and nuclear physics, he founded the electronic music studio for the Department of Musicology at the University of Helsinki in 1961–1962.

Working on media art, happenings, and short films, Kurenniemi also built several electronic musical instruments for himself and for others, such as Ralph Lundsten, Osmo Lindeman, and M. A. Numminen.

In the early 1970s he developed a series of digital synthesizers, called DIMI.





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007: Erkki Kurenniemi; Introduction: Lars Bang Larsen

English/German 48 pp., facsimile 14,8 x 21 cm, paperback € 6,- [D], CHF 9,90; E-Book € 4,99 [D] ISBN (Print) / 978-3-7757-2856-0. ISBN (E-Book) / 978-3-7757-3036-5

A reprint of diary pages from October 1980, nuclear physicist turned artist and protagonist of electronic music in Finland whose work refutes, with a radical imagination, the common place that bases technology in frigid thought and loss of sensuality.

Over decades, Kurenniemi incessantly built up an archive comprised of photographs, floppy discs and harddrives, hundreds of video and audiotapes as well as dozens of notebooks, like the one presented here.

David Link (artista, científico)
Düsseldorf, 1971; vive y trabaja en Köln

The artist and media archaeologist, in 2004, he took his PhD in philosophy with a work on the **history of computerized text generation**. His **computer art installations and performances** have been shown all over the world. His current research focuses on the development of an **archaeology of algorithmic artefacts**.





Matias Faldbakken (artista, escritor)
Hobro, Dinamarca, 1973; vive en Oslo

Artist and novelist Matias Faldbakken studied at the National Academy of Fine Arts in Bergen and at the Städelschule in Frankfurt/Main. He represented Norway at the Biennale di Venezia (2005) and has had, among others, a solo exhibition at the Fridericianum, Kassel (2010). Faldbakken's debut novel, *The Cocka Hola Company* (2001), was published as part of his *Scandinavian Misanthropy* trilogy.



100 Notes – 100 Thoughts 035: Matias Faldbakken: *SEARCH*

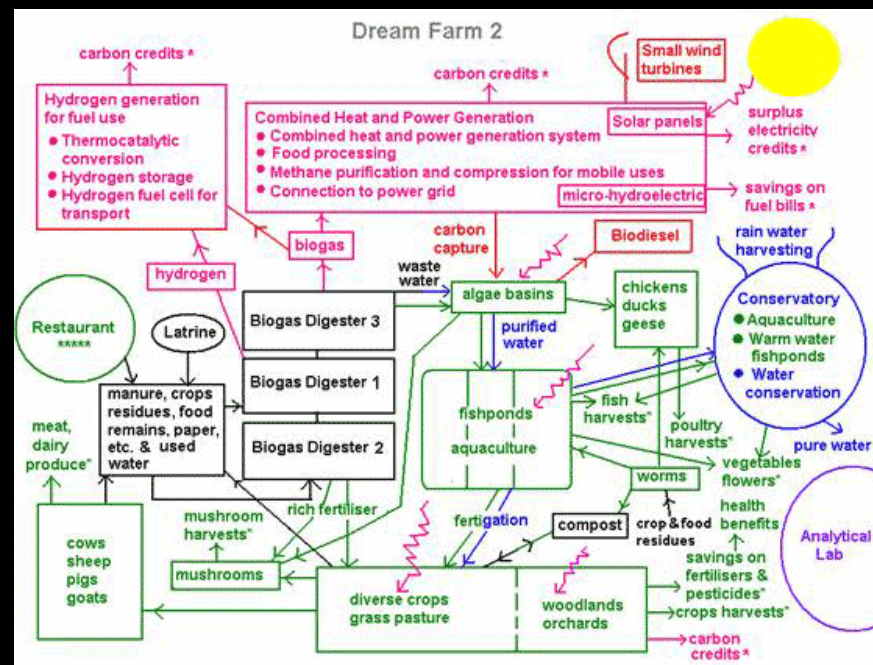
English/German 32 pp., 2 ill., 10.5 x 14.8 cm, paperback € 4.– [D], CHF 6.50; E-Book € 2.99 [D]. ISBN (Print) / 978-3-7757-2884-3. ISBN (E-Book) / 978-3-7757-3064-8

For *Search*, novelist and artist Matias Faldbakken went into the log of his different hard drives and **extracted parts of his Google search histories**. The search phrases are **printed chronologically** according to when they were typed into the search box. The texts are largely **based on image searches**. In many respects they **show the verbal semi-absurd foundation for the artist's image production**: they are partly his notes, partly his research. These search-word texts are **almost like automatic writing**: unconscious (or accidental) text production. They **allow the reader to witness part of his working process** and could be seen as a cross section of his thinking. The texts occupy a space in between the artist's visual and textual production, ending up here as a form of (concrete) poetry.

Fernando García Dory (artista, agroecologista)
Madrid, 1978; vive en Madrid, Cangas de Onís y Berlín

He studied Fine Arts and Rural Sociology.
His work engages specifically with issues affecting the
relation between culture and nature, embodied
within the contexts of landscape, the rural, desires
and expectations related with identity aspects, crisis,
utopy and social change, recently proposing a **neo-
pastoral genre**.



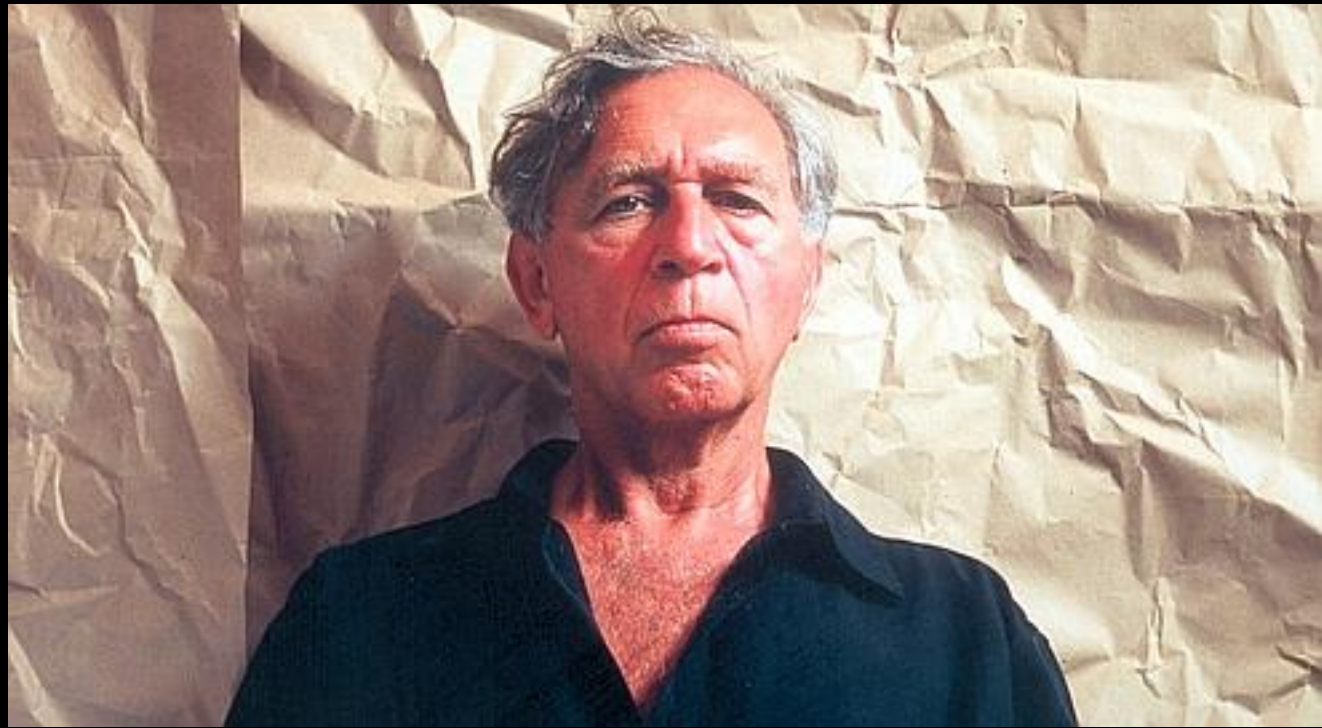


100 Notes – 100 Thoughts
 051: George Chan: *Dream Farms*
 Introduction: Fernando García-Dory

English/German c. 32 pp., 55 ill., c. 14.8 x 21 cm, paperback c. € 6.– [D], CHF 9.90; E-Book € 4.99 [D]. ISBN (Print) / 978-3-7757-2900-0. ISBN (E-Book) / 978-3-7757-3080-8

George Chan (*1923, agrocientífico, ingeniero) Environmental engineer, i a lifetime of work with farmers around the world, George Chan, the **father of integrated farming**, has been **searching for a formula that would transform “waste into wealth”**. He brought together their ancient knowledge with new technologies and elaborated a theory based on circularity and sustainable recycling where farming can exist with zero input and zero emissions—the Integrated Farming and Waste Management System. For the so-called Dream Farms, a sustainable cycle was developed using material and energy in different stages, such as raising chickens and using their waste as extra nutrients for the plants, effecting an increase of crop and gain. Chan has been a pioneer of our modern take on non-pollution and bio-farming, but unfortunately his revolutionary model comes out of site-specific research and exchanges and thus remains for the most part unknown. This notebook brings together key ideas of this committed thinker in the form of drawings, diagrams, notes, and photographs, which are introduced by Fernando García-Dory, who has carefully compiled these papers in close exchange with Chan.

América del Norte



Jimmie Durham (artista, escritor, activista)
Arkansas, 1940; vive en Berlin y Roma

He has been involved with the **American Indian Movement**
and served as their representative to the United Nations.

Megamuestras:

- documenta 9 (1992)
- the Biennale di Venezia (2005, 2003, 2001, 1999).

His writings have been published in various journals such as *Artforum*, *Third Text* and *Black Scholar*.

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049: Jimmie Durham: *Material*

English/German 24 pp., 5 ill., 14.8 x 21 cm, paperback € 6.– [D], CHF 9.90; E-Book € 4.99 [D]
ISBN (Print) / 978-3-7757-2898-0. ISBN (E-Book) / 978-3-7757-3078-5

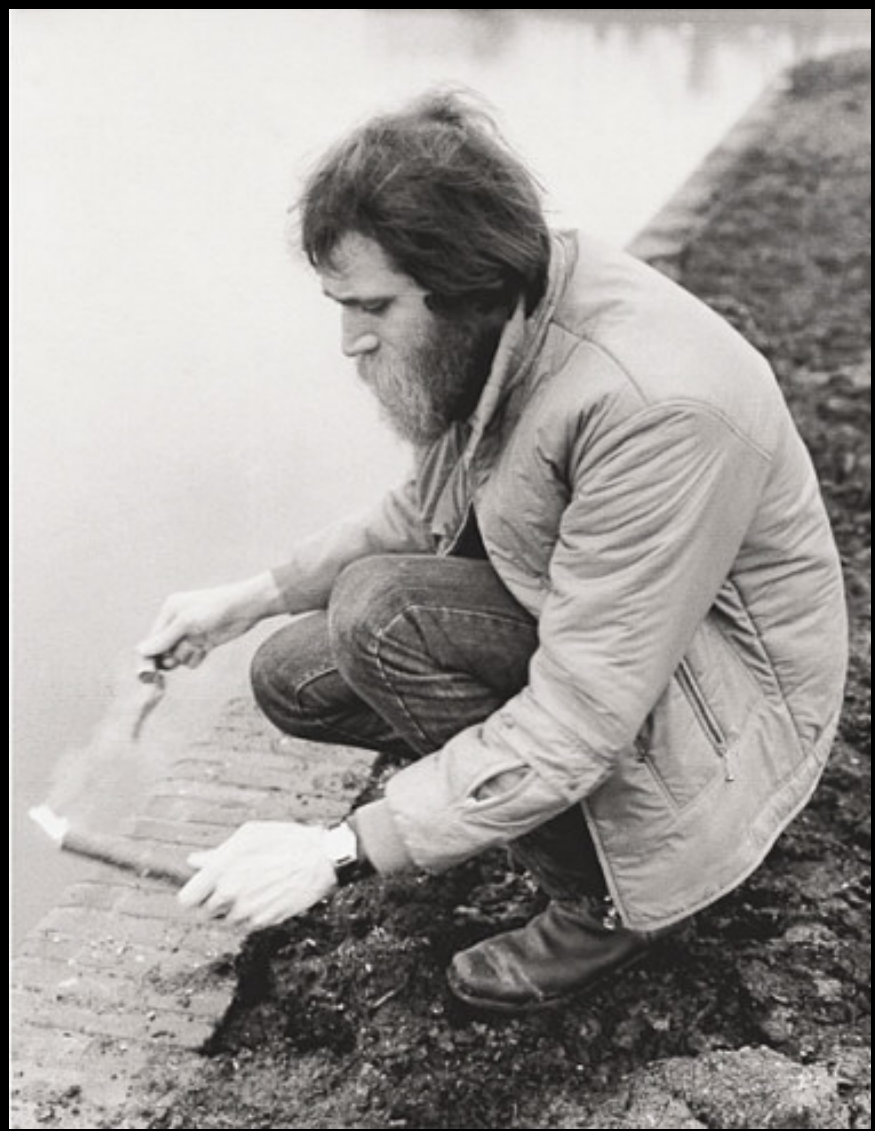
“We live in a world of our own construction . . . , and I want to look at that strangeness in the framework of material,” the artist Jimmie Durham says. Taking the form of **notes from a series of lectures given in Venice**, Durham **explores our relationship to the world through materials**, whether they are **concrete substance** such as wood, oak, petroleum, or plastics, or abstract, **theoretical matters** such as math, prime numbers, or computing. His notebook breathes life into the notion that “our knowledge of the world comes from the way we are constructed. We construct the world as we are constructed”. **By using wood and petroleum as his focal points, he leads us through the history of the construction of Venice, to a sculpture and its built-in mistake, and finally to how the tissue in fish is filled with so much plastic that a scientist friend no longer eats the animals.**

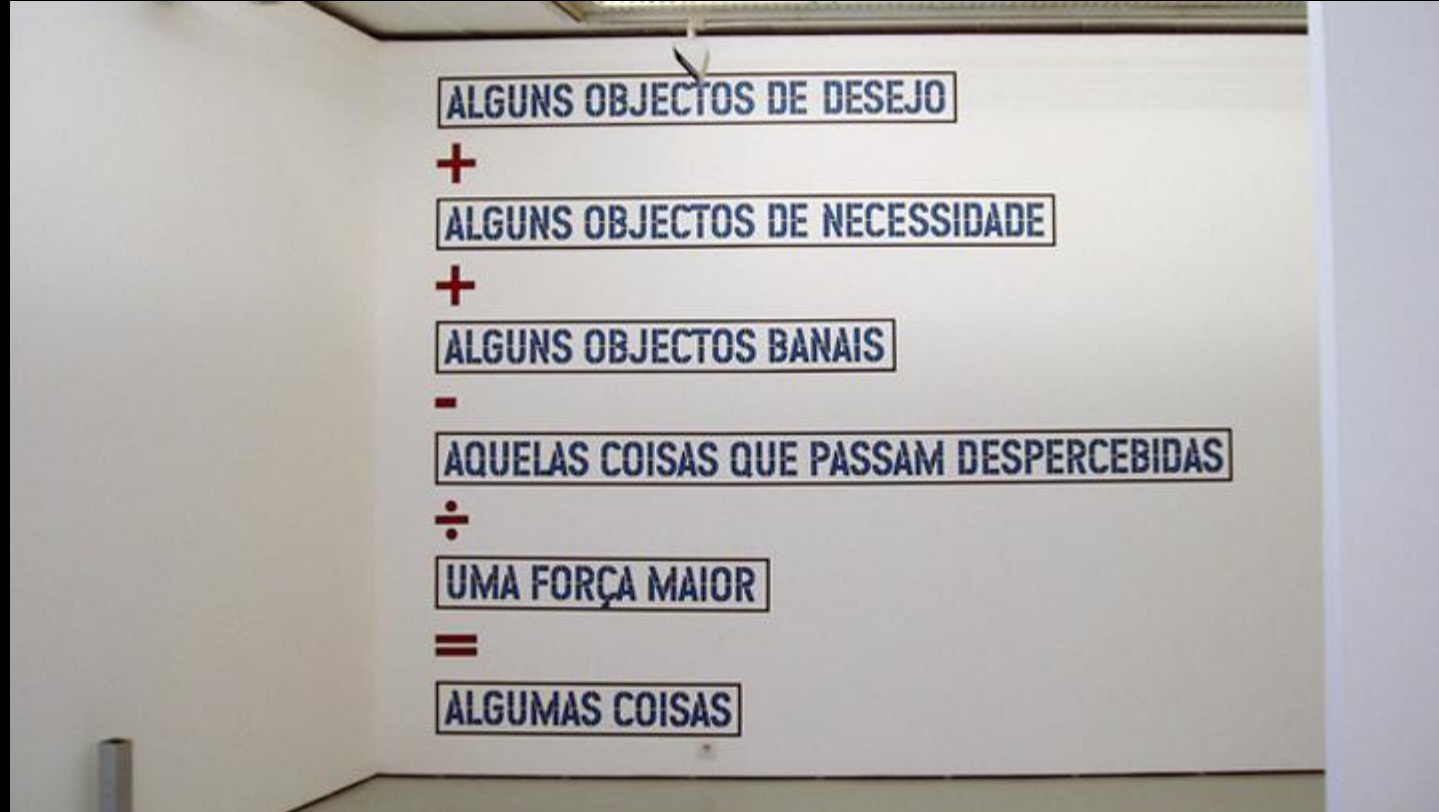


Lawrence Weiner (artista)
The Bronx, NY, 1942; vive en New York y Amsterdam

A retrospective of his work, “AS FAR AS THE EYE CAN SEE,” has been shown at the Whitney Museum of American Art, New York, K21, Düsseldorf, Germany, and the Museum of Contemporary Art, Los Angeles (2007/08).

- Megamuestras:
- 27th Bienal de São Paulo (2006)
 - 51st Biennale di Venezia (2005)
 - documenta 5 (1972), 6 (1977), and 7 (1982)





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008: Lawrence Weiner: IF IN FACT THERE IS A CONTEXT

English 24 pp., 22 ill. 10,5 x 14,8 cm, paperback € 4,— [D], CHF 6,50; E-Book c. € 2,99 [D]. ISBN (Print) / 978-3-7757-2857-7. ISBN (E-Book) / 978-3-7757-3037-2

For this series, artist Lawrence Weiner has made an **artist's book** in exactly the same format (A6) and with the same number of pages (24) **as his first contribution to documenta 5** in 1972, curated by **Harald Szeemann**. The partly handwritten instructions, statements, definitions, poems, and pictograms give an insight into his artistic practice and—as eloquently as **poetically—transfer his ideas around documenta (13) into language**. A central figure in Conceptual art from its beginnings, Weiner works in a wide variety of media including video, books, performance, and installation.

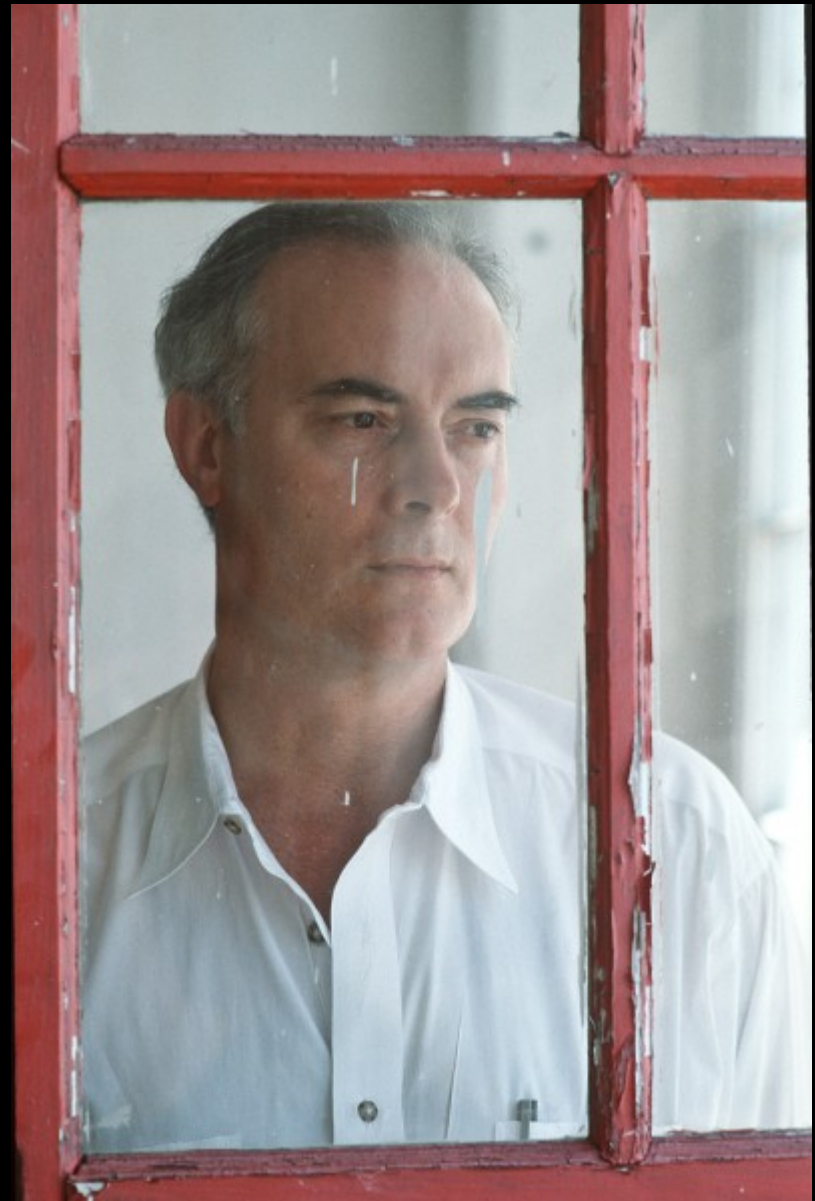
Ian Wallace (artista)
Shoreham, UK, 1943; vive en Vancouver

He has taught at the University of British Columbia from 1967 to 1970, and the Emily Carr Institute of Art and Design from 1972 to 1998. He has exhibited painting and photography since 1965, and has had numerous exhibitions in Canada, the USA, and Europe.

Works in collections:

- Museum of Modern Art, New York
- the Museum of Contemporary Art, Los Angeles
- the National Gallery of Canada, Ottawa.

A recent solo show was organized by the Kunstverein für die Rheinlande und Westfalen, Düsseldorf, Witte de With, Rotterdam, and Kunsthalle Zürich (2008/09).





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02: Ian Wallace: *The First documenta, 1955*

English/German 36 pp., 1 ill., 17,6 x 25 cm, paperback c. € 8,— [D], CHF 11,90; E-Book € 6,49 [D]. ISBN (Print) / 978-3-7757-2851-5. ISBN (E-Book) / 978-3-7757-3031-0

In 1955, the first documenta took place in Kassel. Originally planned as a one-time exhibition, it now takes place every five years and has become a primary periodic moment of exhibition and reflection on contemporary art. **In this 1987 lecture, held at the University of British Columbia, Vancouver, Ian Wallace sheds light on the first documenta.** After World War II, the exhibition followed the aim to represent and rehabilitate those artists who had been vilified as “degenerate” by the National Socialist regime. The first documenta is a mirror and protagonist of the postwar cultural and political climate. Under the guidance of Arnold Bode, and with the help of Werner Haftmann, it has notably contributed to what has been called “the triumphal march of abstraction,” which helped West-Germany to reintegrate itself into European modernity.



Etel Adnan (artista, escritora, poetisa)
Beirut, 1925; vive en Sausalito y Paris

She studied literature at the Sorbonne, Paris, at Harvard University, Cambridge, Mass., and Berkeley University. In 1984, she worked with **Robert Wilson** on his opera *CIVILwarS* and has exhibited internationally. Her recent publications include *Master of the Eclipse* (2009), *Seasons* (2008), *In the Heart of the Heart of Another Country* (2005), and *In/somnia* (2002).



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006: Etel Adnan: *The Cost for Love We Are not Willing to Pay*

English/German 20 pp., 1 ill., 14,8 x 21 cm, paperback € 6,– [D], CHF 9,90; E-Book € 4,99 [D]. ISBN (Print) / 978-3-7757-2855-3. ISBN (E-Book) / 978-3-7757-3035-8

In her poetic reflection, Etel Adnan describes various **forms of love**: the love for ideas, for God, for things, and for nature. However, today we have distanced ourselves from a higher form of love that drove Nietzsche into madness and the Islamic mystic al-Hallaj into martyrdom. The **love for nature**, which Adnan describes through her own experience, even seems to have given way to contempt—how else could the ecological catastrophe toward which we are steering be explained? The price to stop it would be too high, as it would **involve a radical change in our way of life—similar to the experience of conventional love between two people, which involves such intensity only a few are ready to endure it.**

Ida Applebroog (artista)
The Bronx, NY, 1929; vive en NY

Work is in collections:

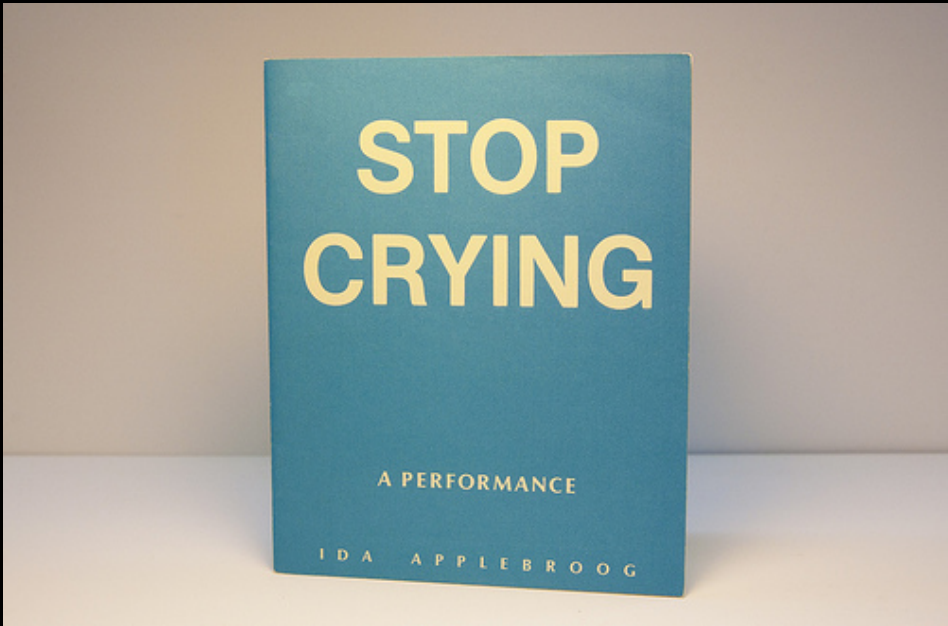
- Whitney Museum
- the Guggenheim Museum
- MoMA
- the Metropolitan Museum, New York

Awards:

- the MacArthur Foundation Fellowship (1998)
- the Lifetime Achievement Award, College Art Association (1995).



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042: Ida Applebroog: *Scripts*



English 28 pp., 26 ill., 17.6 x 25 cm, paperback € 8.– [D], CHF 11.90; E-Book € 6.49 [D] . ISBN (Print) / 978-3-7757-2891-1. ISBN (E-Book) / 978-3-7757-3071-6

Artist Ida Applebroog uses a wide variety of media to express themes of struggles within **gender and political roles, as well as sexual-identity issues**. The publication *Scripts* is a facsimile of excerpts from one of her **personal notebooks** containing a compilation of handwritten notes, storyboards, mise-en-scène drawings, and musical notations. Underlining, as well as annotations in different colors, shows that the artist has intensively worked through her notes several times. Some of the fragments on these pages read: “Silences are the undercurrent of all dramatic events.” “Each performance should be more of silence than words.” “Any silence must be punctuated by sound eventually.” For Applebroog, the staged scenes function as “a mode of narration,” and “the narratives are not meant to be truths; the characters simply are.” **With only a few words and brief instructions, Applebroog develops stage plays of great dramatic density that she simultaneously comments on, questions, and interprets, thus delivering an insight into her working method.**

Doug Ashford (artista, escritor, académico)
Birth Rabat, Marruecos, 1958; vive en NY

Ashford is Associate Professor at The Cooper Union for the Advancement of Science and Art in New York where he has taught design, sculpture, and theory since 1989. Principle art practice from 1982-96 was as a member of the artists' collaborative *Group Material*. Since that time has gone on to make paintings, write, and produce independent public projects. Most recent publication is *Who Cares* (2006), a book project built from a series of conversations between cultural practitioners on public expression, beauty, and ethics. Recent exhibitions of paintings include the Sharjah Biennial 10 (2011) and *Abstract Possible*, Malmö Konsthall, Museo Tamayo, and other locations (2010-11).



Julie Ault (artista, curadora, escritora, editora)
EUA, 1957

Ault is one of the cofounders of *Group Material* (1979–96) and has lectured at numerous institutions internationally. Her most recent exhibition is: *No-Stop City High-Rise: a conceptual equation*, in collaboration with Martin Beck, 29th Bienal de São Paulo (2010). She has authored and edited several publications, including *Show and Tell: A Chronicle of Group Material* (2010), *Come Alive! The Spirited Art of Sister Corita* (2006), and *Felix Gonzalez-Torres* (2006).



Mariam Ghani (artista, escritora)
NY, 1978; vive en Brooklyn, NY

Exhibitions and screenings:

- the Museum of Modern Art, New York (2011)
- Sharjah Biennials 10 and 9 (2011, 2009)
- National Gallery, Washington DC (2008)
- Tate Modern, London (2007)
- EMAP, Seoul (2005), Liverpool Biennial (2004)
- transmediale, Berlin (2003).

Public projects have been commissioned by Creative Time and the Arab American National Museum, among others.

Critical texts have appeared in *FUSE*, *Viralnet*, *Pavilion*, *Sarai Reader*, *Radical History Review*, and the *Journal of Aesthetics and Protest*.





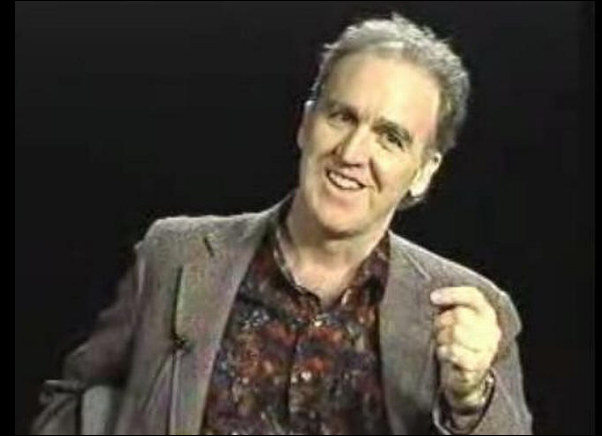
100 Notes – 100 Thoughts

029: Mariam & Ashraf Ghani: *Afghanistan: A Lexicon*

English 48 pp., 72 ill., 17,6 x 25 cm, paperback € 8,— [D], CHF 11,90; E-Book € 6,49 [D]. ISBN (Print) / 978-3-7757-2878-2. ISBN (E-Book) / 978-3-7757-3058-7

In the form of a **lexicon**, artist Mariam Ghani **describes, together with her father, the renowned anthropologist and political scientist Ashraf Ghani, the cycle of repeated collapse and recovery that Afghanistan has undergone over the course of the twentieth century.** The lexicon comprises seventy-one mostly illustrated terms that include central figures and places, words that carry a specific (political) meaning in the Afghan context, and entries on recurring events and defining themes. The notebook's point of departure is a detailed reflection on the reign of King Amanullah Khan (1919–29), whose successes and failures yielded a model for reformers who succeeded him. These thoughts are followed by a series of terms related to, among other things, Dar ul-Aman Palace, now ruin, which was part of Amanullah's design for a "new city," and which characterized—as a space of exception, a center of conflict, a prototype for future plans, and a symbol of past failures—twentieth-century Afghan planning policy.

Ashraf Ghani (*1949, antropólogo, politólogo), author of *Fixing Failed States* (in English) and *A Window to a Just Order* (in Dari and Pashtu), lives in Kabul.



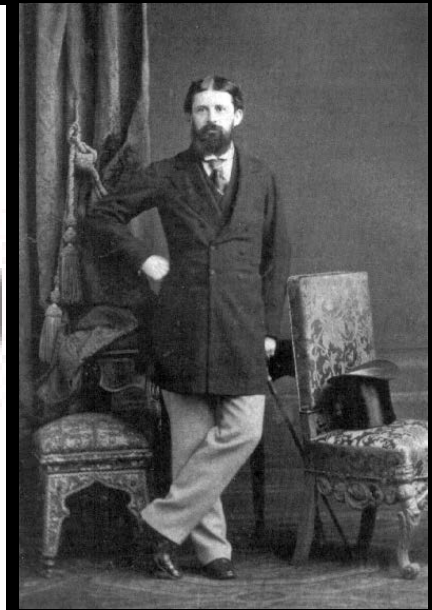
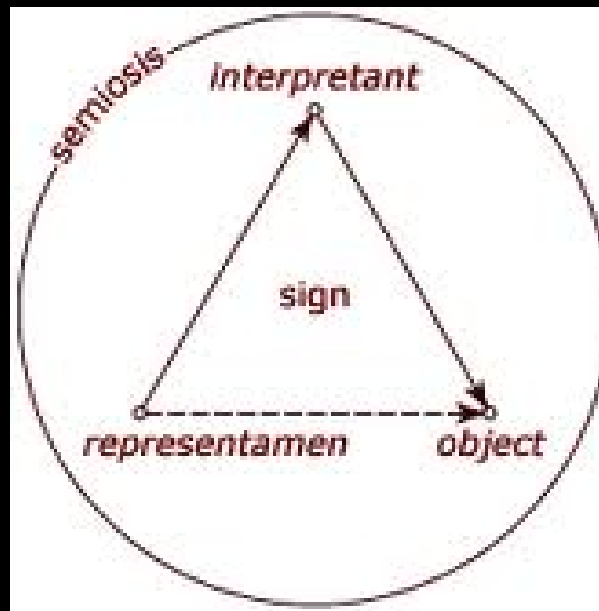
Paul Ryan (artista, escritor, académico)
NY, 1943; vive en NY

His video art has been shown in many countries including Korea, Turkey, and Ecuador.

He exhibited his experimental *Triadic Tapes* at the Museum of Modern Art in New York (1984).

An Associate Professor of Media at the New School, he authored seminal texts on video, published in *Radical Software* (1970–74), as well as *The Three Person Solution* (2009), *Video Mind*, *Earth Mind* (1992), and *Cybernetics of the Sacred* (1974).

The Smithsonian Institution in Washington is archiving his *Television Ecochannel*, his *Earthscore Notation* and his *Hall of Risk Program*.



100 Notes – 100 Thoughts

015: Paul Ryan: *Two Is not A Number – A Conversation with Ayreen Anastas & Rene Gabri*

English/German 48 pp., 9 ill., 14,8 x 21 cm, paperback € 6,- [D], CHF 9,90; E-Book € 4,99 [D]. ISBN (Print) / 978-3-7757-2864-5. ISBN (E-Book) / 978-3-7757-3044-0

In a conversation with dOCUMENTA (13) Agents Ayreen Anastas and Rene Gabri, New York–based video artist Paul Ryan talks about the theoretical and biographical background to his work, about formative experiences while being an assistant to Marshall McLuhan, and about his role within the video group *Raindance* and their magazine *Radical Software*—and about how all these **influences** shaped his desire to **connect his artistic practice with revolutionary social action**.

Ryan's idea of Threeing lies at the center. Based on Charles Sanders Peirce's phenomenological categories of firstness, secondness, and thirdness, **Threeing is a voluntary practice of relating, in which three people take turns playing three roles**.

The conversation is complemented by a detailed appendix with illustrated texts on Threeing and on Ryan's concept of the Relational Circuit.

MEDIO ORIENTE



Ayreen Anastas (agente, artista, investigadora)
Belén, Palestina

Ayreen Anastas abandons the exhausting pursuit of an old piece of herself, **she does not try to “restore” herself (as one would say of a monument)**. She does not say: “I am going to describe myself” but: “I am writing a text, and I call it my short biography.”

She shifts from imitation (from description) and entrusts herself to nomination.

Does she not know that, *in the field of the subject, there is no referent?*

The fact (whether biographical or textual) is abolished at the same moment it is written, because it immediately coincides with it. “*Writing oneself*” as one’s own symbol, she is the story which happens to her: freewheeling in language, she has nothing to compare herself to; and in this movement the pronoun of the imaginary “I” or “she” is *impertinent*; essential danger for the life of the subject: to write on oneself may seem a pretentious idea; but it is also a simple idea: simple as the idea of suicide.

Rene Gabri (agente, artista, investigador)
Teheran, Irán, 1968

Rene Gabri writes: It is October 14, 2010, on the writing of this brief biographical statement. I have just finished a workshop with students and people seeking employment **thinking together about the concept of work, labor, and action; distinctions outlined by Hannah Arendt in her book *The Human Condition***. Day by day, my conviction grows, that neither a biography nor a list of job accomplishments can come close to describing the life or vocation that seemingly evades me (us?). Unlike 30 years ago, we can no longer claim that we are separated from the work or labor we perform. Indeed, there is a separation, but the quality is not the same as the types of alienated labor associated with Fordism and even what was experienced in the postwar period into the '60s. No doubt these kinds of labor and even more archaic forms of organizing production still remain, but the difference today is that the large profits come less from the surplus earned on the backs of this type of work and more in mining the everyday affective, creative, relational, linguistic, and cognitive capacities of individuals. Thus, our very capacity for politics, that is, our capacity to speak to others, and consider together what it means to live alongside other humans, is central to production. The task today is to consider how we can wrest these elemental conditions of politics (that is, our intellectual, linguistic, relational, and performative capacities) away from their unquestioned instrumentalization toward an almost sacred pursuit of profit (even if it risks planetary destruction). **If the work (of art) was once seen as a portal or a means to measure the confines of our world, to find our place in it, then let us ask with Hannah Arendt, "What are we doing?"**





AND AND AND is an artist run initiative, which will use the time between now and dOCUMENTA (13) in June 2012 to **consider with individuals and groups across the world the role art and culture can play today and the constituent publics or communities which could be addressed.** The series of interventions, situations, and occurrences entitled AND AND AND are part of dOCUMENTA (13) and will **compose a map of emergent positions, concerns, and possible points of solidarity.**

Emily Jacir (artista)
Belén, Palestina, 1970; vive en Ramallah y NY

- Solo exhibitions:
- the Beirut Art Center (2010)
 - Guggenheim Museum, New York (2009)
 - Kunstmuseum, St. Gallen (2008)

- Megamuestras:
- 51st (2005), 52nd (2007), and 53rd (2009) Biennale di Venezia
 - 15th Biennale of Sydney (2006)
 - Sharjah Biennial 7 (2005)
 - 8th Istanbul Biennial (2003).

- Distinciones
- the Hugo Boss Prize (2008)
 - the Prince Claus Award (2007)
 - Golden Lion at the Biennale di Venezia (2007)

Professor and Academic Board at the International Academy of Art Palestine (2006–11).
Resident Professor at Home Workspace Program, Beirut (2011–12).





100 Notes – 100 Thoughts

004: Emily Jacir & Susan Buck-Morss (filósofa)

English 48 pp., 28 ill., 14,8 x 21 cm, paperback € 6,— [D], CHF 9,90; E-Book € 4,99 [D]. ISBN (Print) / 978-3-7757-2853-9. ISBN (E-Book) / 978-3-7757-3033-4

This **notebook** combines **photographs** by artist Emily Jacir with a **text** by political philosopher Susan Buck-Morss, who teaches at the City University of New York, written in **response** to the images and to conversations with the artist.

Jacir's photographs depict the former Benedictine monastery of **Breitenau**, near Kassel. A prison camp in the Nazi era, it became a girl's reformatory after World War II. These images as well as other photographs taken in Kassel are accompanied by selections from the artist's diary entries, which **investigate questions around the histories of the represented sites**.

Recalling Walter Benjamin's reading of Paul Klee's *Angelus Novus*, Buck-Morss' textual response unravels **how truth and collective memory are established and how the inextricable relation between knowledge and power leads to the selection of what is archived and remembered**.



Jalal Toufic (escritor, artista)
Beirut o Baghdad, 1962; vive en Beirut

Jalal Toufic is a thinker and a mortal to death.

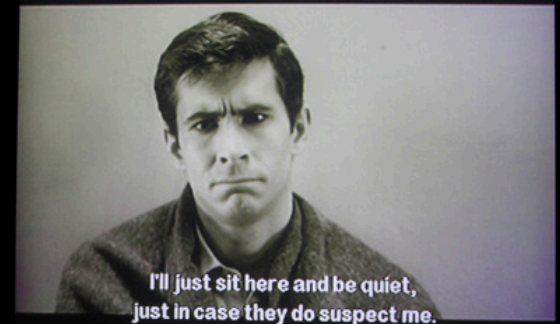
Books:

- *Graziella: The Corrected Edition* (2009)
- *The Withdrawal of Tradition Past a Surpassing Disaster* (2009)
- *Undeserving Lebanon* (2007)
- *Two or Three Things I'm Dying to Tell You* (2005)
- *Forthcoming* (2000), *(Vampires): An Uneasy Essay on the Undead in Film* (1993; 2nd ed., 2003)
- *Distracted* (1991; 2nd ed., 2003).

Most of his books are available for download as PDF files at his website www.jalaltoufic.com
He is a guest of the 2011 Artists-in-Berlin Program of the DAAD.



Jalal Toufic



100 Notes – 100 Thoughts

011: Jalal Toufic: *Reading, Rewriting Poe's "The Oval Portrait"—Angelically*

English/German 24 pp., 1 ill., 14,8 x 21 cm, paperback € 6,- [D], CHF 9,90; E-Book € 4,99 [D]. ISBN (Print) / 978-3-7757-2860-7. ISBN (E-Book) / 978-3-7757-3040-2

In the second edition of his book (*Vampires*): *An Uneasy Essay on the Undead in Film* (2003), Jalal Toufic notes: "I was for years concerned with **schizophrenia** and with schizophrenics, who appeared in my *Credits Included: A Video in Red and Green*, 1995; and I am now interested in 'the little girl,' whom I expect to appear in my coming vampire film. . . . At *one* level, the Thirteenth Series in Gilles **Deleuze's** *The Logic of Sense*, 1969, 'The Schizophrenic and the Little Girl,' can thus be retrospectively viewed as a program for the work of a decade on my part." In this new essay, he writes on the portrait of the pubescent girl, included in **Poe's** "The Oval Portrait." "The successful portrait of a pubescent girl is not a rite of passage but a rite of non-passage; what needs a rite is not passage, which is the natural state (at least for historical societies), but non-passage, the radical differentiation between the before, in this case a pubescent girl, and the after, a woman." From the portrait of the pubescent girl, Toufic moves to the portrait in general and its paradigmatic relation to the angel; thus the title of this notebook: *Reading, Rewriting Poe's "The Oval Portrait"—Angelically*.

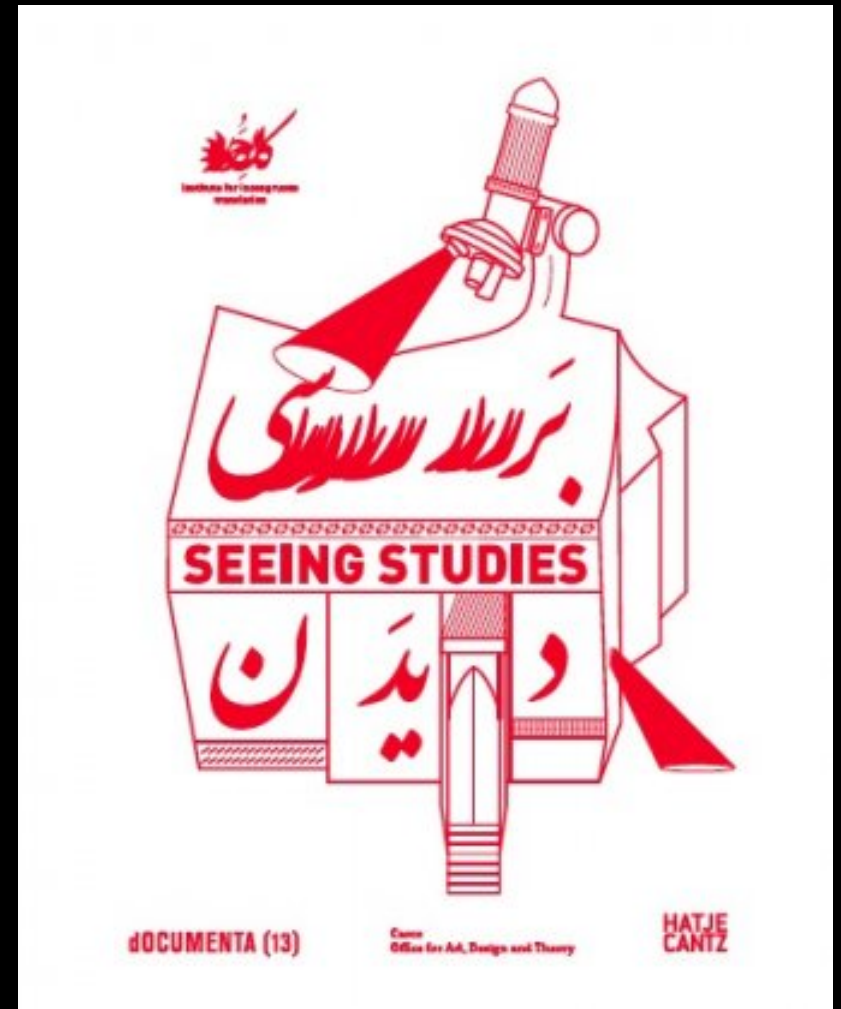
12 MAY 2011 **Opening "Irruptions of the Real - Jalal Toufic", daadgalerie Berlin, May 12, 2011, 7-9 pm**

Parallel to the exhibition: Seminar "Radical Closure" with Jalal Toufic Saturdays, May 14, May 21, May 28 4-8 p



Natascha Sadr Haghghighian (artista)

In place of her biographical note, Natascha Sadr Haghghighian wishes to draw the readers' attention to bioswop.net, where artists and other cultural practitioners can borrow, exchange, and compile CVs for various purposes. The site went on line in October 2004 and is a work in progress.



Artist Book: *seeing studies*, 2011

Edited by Natascha Sadr Haghighian and Ashkan Sepahvand,
produced by dOCUMENTA (13) in cooperation with

Casco – Office for Art, Design and Theory and the institute for incongruous translation,
published by Hatje Cantz.

LEJANO ORIENTE

Nalini Malani (artista)
Karachi, Pakistan in 1946; vive en Mumbai



In the last decade she has had six solo museum exhibitions amongst which a major retrospective in 2010 at the Musée Cantonal des Beaux-Arts, Lausanne, Irish Museum of Modern Art, Dublin in 2008 and in 2003 at the New Museum of Contemporary Art, New York.

- Recent group shows:
- Centre Pompidou, Paris (2011)
 - Martin Gropius Bau, Berlin (2009)
 - Serpentine Gallery, London (2009)
 - National Museum of Modern Art, Tokyo (2008)
 - 16th Biennale of Sydney (2008)
 - 52nd Biennale di Venezia (2007)
 - Castello di Rivoli, Turin (2005).

100 Notes – 100 Thoughts
023: Nalini Malani & Arjun Appadurai:
The Morality of Refusal

English/German 48 pp., 23 ill., 17,6 x 25 cm, paperback € 8,- [D], CHF 11,90; E-Book € 6,49 [D]. ISBN (Print) / 978-3-7757-2872-0. ISBN (E-Book) / 978-3-7757-3052-5

In his essay, Arjun Appadurai reflects on the significance of **Gandhi's ideas on non-violence as a form of political action in India**, pursuing the thesis that Gandhi's thought and practices exhibit a **double genealogy**. While one genealogy is related to Indian notions of asceticism, avoidance, and abstinence, the second is influenced by kingship, sacrifice, and martial prowess and has no regard for the injury of living beings. According to Indian traditions of warrior asceticism, both genealogies intermingle, which constitutes a vital resource for a politics of militant religiousness in India today. Nalini Malani responds to this essay with **drawings** that sometimes overlay the text, sometimes accompany it, sensually reflecting Appadurai's elaborations.

Arjun Appadurai (*1949) is an anthropologist and Goddard Professor for Media, Culture, and Communication at New York University.

Arjun Appadurai
*Die Moral der
Verweigerung*

I. Die doppelte Genealogie
der Gewaltlosigkeit in Indien

Die vorliegende Abhandlung beginnt und endet mit einer Betrachtung des Stellen- und des Stoffwertes der Ideen Gandhis zur Gewaltlosigkeit im Bereich politischen Handelns. Die Literatur über Gandhi und die Gewaltlosigkeit ist ein Stadium des Stadiums der Gewaltlosigkeit ist umfänglich. Dieses Stadium hat nun offene Fragen im Hinblick auf das Denken und Handeln Gandhis bezüglich der Art und Weise, in der Gewalt und Gewaltlosigkeit intermingeln sollen, offen. Die in diesem Beitrag entwickelte These besagt, dass die Ideen und Praktiken Gandhis zur Gewaltlosigkeit eine doppelte Genealogie aufweisen. Die eine Genealogie steht in Beziehung zu indischen Vorstellungen von Askese, Verzicht und Enthaltensamkeit und beruht ebenso auf anderen religiösen Traditionen auf den mit der Zügelung körperlichen Verlangens verbundenen moralischen Tugenden und besonderen Fähigkeiten. Die zweite Genealogie steht in einem anderen Verhältnis zur Welt der Sinne, die sich aus der Macht und verdankt sich indischen Vorstellungen von Kriegeraske, Opfer und kriegerischem Heldentum. Diese Traditionen stehen in einer Hinsicht auf eine Schädigung von Lebewesen und fordern ihre Ethik aus der militanten Logik von Aufopferung und Kriegsführung innerhalb des indischen Denkens. Beide Genealogien werden in dem Text als Traditionen kriegerischer Enthaltensamkeit miteinander vermischt, deren Ergebnisse in der indischen Politik im Folgenden auch zu sehen sind. Die abschließende Quelle für die Politik militanter Religiosität im heutigen Indien ist ein

II. Gewaltlosigkeit als eine
Form des Handelns

Hannah Arendts Betrachtungen über den Unterschied zwischen Handeln und Herstellen (1958) liefert uns vielleicht einen geeigneten Ausgangspunkt für eine Untersuchung zur doppelten Genealogie der Gewaltlosigkeit Gandhis.

ÁFRICA

William Kentridge (artista)

Johannesburg, 1954; vive en Johannesburg

His major solo survey “Five Themes” (2010) has been shown at

- the Museum of Modern Art, New York
- Jeu de Paume, Paris,
- Albertina Museum, Vienna, in 2010.

Retrospectives:

- Palais des Beaux-Arts, Brussels (1998)
- The Museum of Contemporary Art, Chicago, the New Museum, New York (2001)

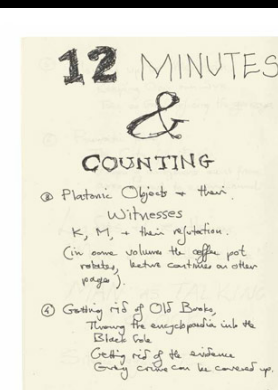
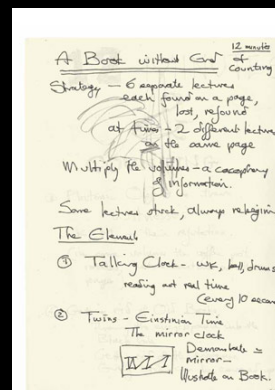
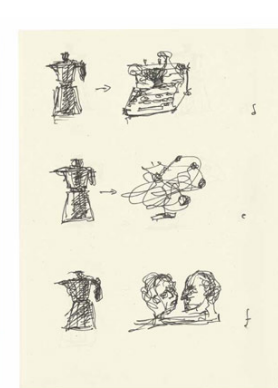
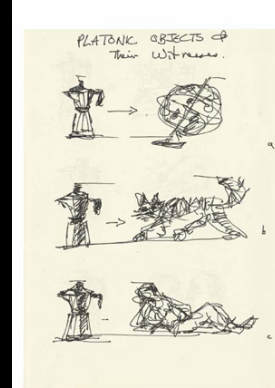
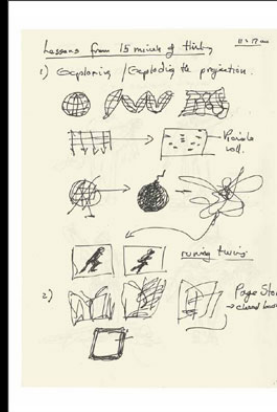
Group shows:

- 16th Biennale of Sydney (2008)
- documenta 10 (1997) and 11 (2002)
- 20th Bienal de São Paulo (1989).

Awards:

Kyoto Prize for Arts and Philosophy (2010)





100 Notes – 100 Thoughts

009: William Kentridge & Peter L. Galison: *The Refusal of Time*

Deutsch/English 48 pp., facsimile 17,6 x 25 cm, paperback c. € 8,- [D], CHF 11,90; E-Book c. € 6,49 [D]. ISBN (Print) / 978-3-7757-2858-4. ISBN (E-Book) / 978-3-7757-3038-9

The whole world is divided up by a system of arbitrarily sanctioned units: meter, kilogram, second, hour. This gives rise to many questions of a physical, technological, and philosophical nature. Especially: **What is time?** And how can one oppose its enforced standardization? Answers might be found anywhere from a dynamite attack on the Royal Observatory in Greenwich to Einstein's theory of relativity to quantum physics. In a congenial long-term collaboration with Peter L. Galison, historian, author, filmmaker, and Professor of the History of Science and Physics at Harvard University, South African artist William Kentridge is researching such solutions in *The Refusal of Time*, a project for dOCUMENTA (13) into which this notebook offers first insights.

AMÉRICA LATINA

Mario García Torres (artista)
Monclova, Coahuila, Mexico, 1975; vive en Mexico

Shows include:

- Museo Reina Sofia, Madrid (2010)
- Fundació Joan Miró, Barcelona (2009)
- CCA Wattis Institute, San Francisco (2009)
- Kunsthalle Zürich (2008)

Stedelijk Museum, Amsterdam (2007)

Megamuestras:

- 29th Bienal de São Paulo (2010)
- Taipei Biennial (2010)
- 8th Panama Biennial (2008)
- 52nd Biennale di Venezia (2007)

Awards:

Cartier Award at the Frieze Art Fair (2007).





100 Notes – 100 Thoughts

026: Mario Garcia Torres: *A Few Questions Regarding the Hesitance at Choosing between Bringing a Bottle of Wine or a Bouquet of Flowers*

English/German 28 pp., 7 ill., 14,8 x 21 cm, paperback € 6,- [D], CHF 9,90; E-Book € 4,99 [D]. ISBN (Print) / 978-3-7757-2875-1. ISBN (E-Book) / 978-3-7757-3055-6

In his notebook, Mario Garcia Torres invites the reader to share in his **thoughts on the relation between being a guest and being a host**. What kind of reactions are provoked when one gets an invitation? How does one act within a given context, and how can this context be escaped? How can the functions of guest and host be interchanged? Garcia Torres centers his essay on these questions, **employing examples provided by other artists who have explicitly put themselves in one of these two roles**: as hosts, **Alighiero Boetti** with his *One Hotel in Kabul* and Allen Ruppersberg with *Al's Grand Hotel* in Los Angeles; as guests, Daniel Buren in the Virgin Islands, where he installed in situ works, residing on Saint Croix in a resort that was destroyed in 1989 by a hurricane, and Martin Kippenberger, who lived in the Hotel Chelsea in Cologne. We are Garcia Torres's guests and must decide what to bring along: a bottle of wine or a bouquet of flowers.

Mariana Castillo Deball (artista)
Mexico, 1975; vive en Berlin y Amsterdam

Solo shows:

- Museum of Latinoamerican Art, Long Beach, Cal. (2010)
- Kunsthalle St. Gallen (2009)
- Museum Carrillo Gil, Mexico City (2006)
- Stedelijk Museum, Amsterdam (2004)
- Center for contemporary art, Maastricht (2004)

Megamuestras:

- 54th Biennale di Venezia (2011)
- ars viva 09/10, Migros Museum, Zurich (2010)
- Athens Biennial (2009)
- Manifesta 7 (2008).

Group shows:

- Tate Modern, London (2010)
- Museum of Contemporary Art, Detroit (2009-2010)
- ICA, London (2009-2010)
- de Appel, Amsterdam (2009–2010)



Roy Wagner Kojotenanthro- pologie



Es war einmal ein Krämer, ein weißer Mann im Laden drüben im Reserve, der hundert Indutren so gut ausstrichen, dass sie sogar ein bisschen stoch auf ihn waren. Eines Tages trat ein Indutren an den Ladentisch und sagte zum Krämer: «Du bist ja nun das Berrigerwunder der gesamten zivilisierten Welt, aber der Typ da, der ist noch besser als du.»

«Was, diese ausgemergelte Kreatur?»
«Genau der. Wie war's, wenn er's dir mal beweist?»
«Also spazierte der weiße Mann hinterhin zu Kojote und sagte: «Kommt, wir machen einen Trickserwerb, wer besser betrügen kann.»

«Geht nichts», sagte *amii lamani*, «weil ich meinen Trickserzauber zu Hause gelassen hab, und das ist zwei Tage entfernt.»

«Ein Problem», sagte *lamani* nicht gleich *sapiens*, «weil ich die mein Pferd kenne kann. Damit hebt du die deinen Zauber schneller als in einer Neo-Yank-Minute.»

«Keine Chance», sagte der coole Kanide, «denn eigentlich bin ich ein Raubtier, dein Gaul braucht nur meinen Geruch zu wittern, und keine *Lubbock-Nausebunde*, und er hat mich abgeworfen.»

«Heiliger Strohsack», sagte der Kaufmann, «dann leih ich dir eben auch meine *Klaidir*, und wenn das Pferd den Geruch wittert, wittert es mich anstatt dich.»

Und so geschah es, heiliger Strohsack und so weiter; Kojote nahm das Pferd des Kaufmanns, zog dessen Kleider an und ritt *amier* davon.

Kojote: «Tja, Roy, da sieht man's mal wieder.»

Roy: «Was sieht man mal wieder?»

Kojote: «Wahrnehmung ist ein höchst trickreiches Ding.»

Roy: «Nicht halb so trickreich wie die *Darstellung* denn alles, was du in diesen Zeiten siehst, siehst du nur, weil ich es auf diese



Weise darstellt habe.»
Kojote: «Du wärest mir nicht so sicher; es ist immer ein Trick dabei, und deine Barsch-Freunde in Neuriland haben dir ja erklärt, wenn du erst einmal befragst, dass etwas Täuschung ist ...»
Roy: «Oder vielleicht, dass alles Täuschung ist ...»
Kojote: «... befindet du dich nicht am Ende des Wissens, sondern an dessen Anfang.»

Roy: «Und jetzt erzählst du mir gleich, dass du deinen Trickserzauber zu Hause gelassen hast.»
Kojote: «Nicht ganz. Ich habe ihn direkt hier bei mir. Sieh in den Spiegel.»

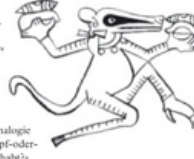
Roy: «Und wieso ist Wahrnehmung nun Täuschung?»
Kojote: «Also, Roy, wir sehen nicht die Welt, die wir sehen, hören nicht die Geräusche, die wir hören, berühren nicht die Dinge, die wir berühren, und nehmen nie wahr, was wir wahrnehmen, sondern nur, dass etwas anderes darwischkommt.»

Roy: «Was ist das denn jetzt? Eine schlaue Hundeanalgie zu Platons Höhle? Dass ihr Kaniden einen Kampf-oder-Flucht-Reaktionshemmer hinten im Hirn sitzen habt?»
Kojote: «He, Roy, ich hab einen direkt vor mir. Und außerdem, was ist ein Gehirn anderes als ein Kampf-oder-Flucht-Reaktionshemmer?»

Roy: «Gut, aber das ist auch das gesamte neuronale Netz des Körpers, es ist autonom und gleichzeitig mitführend, denn was wir einen Organismus oder Körper zu nennen belieben, ist insofern die Kehrseite des Gehirns, als er zeigt, wie es tatsächlich funktioniert, er ist das ihm zugrunde liegende intelligible Netzwerk.»
Kojote: «Du redest mit mir und lehrst die Sache einfach um? Eher handelt es sich doch um eine Art-Spionageabwehr, eine Gegenintelligenz; das Gehirn ist das einzige Organ im Körper, das narzisstisch genug ist, tatsächlich zu glauben, dass es denkt. Deswegen ist das der Kojoten auch so klein.»

Roy: «Ich sehe, du bist also das etwas andere, das darwischkommt?»
Kojote: «Na klar, Kollege; ich komme immer darzwischen – zwischen mich selbst und alles andere. Ich muss mich austricksen, um andere auszutricksen. Ich bin genau das, was die Wahrnehmung wäre, wenn sie genügend über sich wüsste, um sich entsprechend darzustellen.»

Roy: «Heißt das, was wir wahrnehmen ist in Wirklichkeit, was wir über Wahrnehmung denken?»
Kojote: «Nicht schlecht; die Wahrheit ist allerdings noch unheimlicher.»



100 Notes – 100 Thoughts / 100 Notizen – 100 Gedanken



100 Notes – 100 Thoughts / 100 Notizen – 100 Gedanken

100 Notes – 100 Thoughts 024: Mariana Castillo Debal & Roy Wagner: *Coyote Anthropology: A Conversation in Words and Drawings*

English/German 24 pp., numerous ill., 14,8 x 21 cm, paperback € 6,- [D], CHF 9,90; E-Book € 4,99 [D]. ISBN (Print) / 978-3-7757-2873-7. ISBN (E-Book) / 978-3-7757-3053-2

According to Roy Wagner's anthropological approach, **the unspoken, the unheard, and the unknown** are just as important as what is there. The **absences**, described by Wagner as “anti-twins,” are essential to the formation of culture and the study thereof. In this notebook, **Mariana Castillo Debal creates a two-level communication with the re-printing of a text excerpted from Wagner's writings**. On one level, the conversation unfolds between Wagner and his anti-twin Coyote, who expresses what is absent while also countering Wagner's statements. On the other, the artist's filigree drawings—of fantasy figures and objects, closely related to Mexican folklore, and especially produced for this notebook—accompany and comment on Wagner's text.

Roy Wagner (*1938) is a professor in the Department of Anthropology, University of Virginia.



Guillermo Faivovich & Nicolás Goldberg (artistas)
Buenos Aires, 1977 - Paris, 1978. Viven en Buenos Aires

Since 2006, Faivovich & Goldberg have been working on *A Guide to Campo del Cielo*.
In 2007, they conceived a 3D stamp depicting the 37-ton El Chaco meteorite, issued by Argentina's Postal Service.
In 2010, "Meteorito El Taco" was featured as their first solo show at Portikus, Frankfurt/Main, and the artist book *The Campo del Cielo Meteorites – Vol. I: El Taco* was published on this occasion.

Alicia Romero – Marcelo Giménez

2012