

Library Acquisitions

2018 -1

Ethno-Aesthetics and Institutions :

Afterall 44. ed. Charles Esche

London: , 2017

2018/011 'AFTERALL'44"2017

Published twice a year, each issue of Afterall journal includes in-depth considerations of the work of contemporary artists, as well as essays on art history and critical theory.

Issue 44 of Afterall journal is organised around the theme of Ethno-Aesthetics and Institutions.

Parkett 100/101 : Expanded Exchange.

Bice Curiger (ed.)

Zürich: Parkett-Verlag, 2017

2018/010 'PAR'100"2017

The collaborative strength of Parkett unfolds with artists and writers, with retrospective and future views — one last time. Parkett's closing print issue is a double one — one volume is a traditional issue, this time with ten new artist collaborations, while the other consists of recollections and tributes.

The second half of the issue opens with two roundtables on the future of art publishing. The first discussion, moderated by editor Mark Welzel, took place in Berlin and featured Diedrich Diederichsen (writer on music, art, cinema, theatre, and politics), Jörg Heiser (director of the Institut für Kunst im Kontext at the Universität der Künste, Berlin), Olaf Nicolai (artist), Susanne Pfeffer (director of the Museum für Moderne Kunst in Frankfurt), and Steffen Zillig (artist and writer), in addition to Parkett's founding editors, Bice Curiger and Jacqueline Burckhardt.

Mutilaties : metamorfoze twintig jaar.

tekst Tijs Goldschmidt, Marg van der

Burgh; ontwerp Irma Boom

Den Haag: Koninklijk Instituut voor de

Tropen, 2017

2018/036 ,002,KB:M"2017

Mutilaties, het jubileumboek van twintig jaar Metamorfoze, is ontworpen en vormgegeven door Irma Boom. Het is een ode aan Metamorfoze en aan het papieren erfgoed.

De titel Mutilaties verwijst naar de machinaal gemaakte insneden (beschadigingen) in het boek en komt van het essay van Tijs Goldschmidt. Die in zijn essay ingaat op de overeenkomsten en verschillen tussen culturele - en biologische evolutie. Hij beschrijft Metamorfoze, het kopiëren van originelen en de sensaties van het bekijken van een origineel. "Een troostrijke gedachte is dat het leven op aarde al een jaar of 3,5 miljard bezig is met het perfectioneren van het kopieermechanisme en de schrijvende, boekdrukkende en digitaliserende mens nog maar net is begonnen."

South as a state of mind #9 [documenta

14 #4]. Eds. Quinn Latimer, Adam

Szymczyk

Kassel: Documenta, 2017

2017/344 ,01,KASSEL"2017

Last issue of South as a state of mind.

Writing and publishing are an integral part of Documenta 14, and this journal, a site of essays, projects, interviews and features, heralds that process. With writing by artists, poets, scholars, architects and filmmakers, the first volume examines forms of displacement and dispossession, and the modes of resistance found within them.

Into words : the selected writings of

Carroll Dunham. edited and with a

foreword by Paul Chan

New York: Badlands Unlimited, 2017

2018/001 ,7(04),DUNHAM,1

From reviews of Pablo Picasso and Jasper Johns to a gonzo Peter Saul interview, to an appreciation of Kara Walker's films and reflections on his own practice, Dunham writes about what is made and why it matters with incisiveness, wit and candor. Considering the work of a range of artists with a perspective inflected by a deep knowledge of art making, Dunham's writings provide an alternative history of the art of the past 100 years.

Brieven aan kunstenaars. Philippe Van

Cauteren

Veurne: Hannibal, 2017

2018/009 ,7(04),VA:NC"2017

Al jarenlang schrijft Philippe Van Cauteren, directeur van het Gentse S.M.A.K., brieven naar kunstenaars van over de hele wereld. Hij richt zich op een zeer persoonlijke manier tot kunstenaars die hem inspireren en legt hen uit waarom. Vaak zit in de brieven reeds de basis van een nieuwe tentoonstelling vervat.

Deze publicatie bundelt meer dan honderd brieven. Elke brief wordt geconfronteerd met een sleutelwerk van de kunstenaar aan wie hij is gericht.

Boredom. edited by Tom McDonough

London: Whitechapel, 2017

2018/002 ,7.01,DO:CU"2017

Without boredom, arguably there is no modernity. The current sense of the word emerged simultaneously with industrialization, mass politics, and consumerism. From Manet onwards, when art represents the everyday within modern life, encounters with tedium are inevitable. And starting with modernism's retreat into abstraction through subsequent demands placed on audiences, from the late 1960s to the present, the viewer's endurance of repetition, slowness or other forms of monotony has become an anticipated feature of gallery-going.

Destruction. edited by Sven Spieker

London: Whitechapel, 2017

2017/345 ,7.01,DO:CU"2017

The effects and meanings of destruction are central to the work of many of our most influential artists. Since the early 1960s, artists have employed destruction to creative ends. Here destruction changes from a negative state or passive condition to a highly productive category. The destructive subversion of media imagery aims to release us from its controlling effects. The self-destructing artwork extinguishes art's fixity as arrested form and ushers in the ephemeral and contingent "open work."

Information. edited by Sarah Cook

London: Whitechapel, 2017

2017/346 ,7.01,DO:CU"2016

This anthology provides the first art-historical reassessment of information-based art in relation to data structures and exhibition curation. It examines such landmark exhibitions as "Information" at The Museum of Modern Art, New York, in 1970, and the equally influential "Les Immatériaux," initiated by the philosopher Jean-François Lyotard at the Centre Pompidou, Paris, in 1984. It reexamines work by artists of the 1960s to early 1980s, from Les Levine and N. E. Thing Co. to General Idea and Jenny Holzer, whose prescient grasp of information's significance resonates today. It also reinscribes into the narrative of art history technologically critical artworks that for years have circulated within new media festivals rather than in galleries.

Animals. edited by Filipa Ramos

London: Whitechapel, 2017

2018/003 ,7.01,DOCU"2016

This interest in animal nature reflects a number of current issues. Observations of empathy among nonhumans prompt reconsiderations of the human. The nonverbal communication of animals has been compared with poetic expansion of the boundaries of language. And the freedom of animal life in the wild from capitalist subordination is seen as a potential model for reconfiguring society and our relationship to the wider environment. Centered on contemporary artworks, this anthology attests to the trans-disciplinary nature of this subject, with art as one of the principal points of convergence.

Experimentality. Editor: Henk Slager;

Participants: Andrew Pickering ...

Utrecht: Metropolis M Books, 2016

2018/037 ,7.01,EX:P"2016

The current discussion on art seems to increasingly focus on a research-based and research-oriented discourse. How does this influence the concept of experiment that, in the past century, has been so crucial for an ever innovating art practice? These and more questions formed the starting point for the first Research Pavilion that took place in 2015 in the context of the Venice Biennale.

Were it as if : beyond an institution that is. Defne Ayas ... [et al.]

Rotterdam: Witte de With, 2017

2018/043 ,7.01,WD:W"2017

Whom does a contemporary art institute like Witte de With belong to? How are its stories told and untold? And could a staging of its exhibition history through traces,

remains, and scars constitute an act of resistance against the tide of accumulation? This publication follows WERE IT AS IF by Bik Van der Pol as a case study and much more. Many-voiced, it enlists the power of fragments as points of provocation to engage with methodologies of the contemporary. An important consideration of the history and future of contemporary art venues, taking Witte de With and its socioeconomic context as its departure point.

Poetics of relation. Edouard Glissant

: University of Michigan Press, 1997

2018/008 ,7.015,2,GL:IS"1997

Glissant turns the concrete particulars of Caribbean reality into a complex, energetic vision of a world in transformation. He sees the Antilles as enduring suffering imposed by history, yet as a place whose unique interactions will one day produce an emerging global consensus. Arguing that the writer alone can tap the unconscious of a people and apprehend its multiform culture to provide forms of memory capable of transcending "nonhistory," Glissant defines his "poetics of relation"—both aesthetic and political—as a transformative mode of history, capable of enunciating and making concrete a French-Caribbean reality with a self-defined past and future.

Supercommunity : diabolical togetherness beyond contemporary art.

edited by Julieta Aranda

London: Verso, 2017

2018/033 ,7.015,CO:M"2017

Leading artists, theorists, and writers exhume the dystopian and utopian futures contained within the present. Invited to exhibit at the 56th Venice Biennale, e-flux journal produced a single issue over a four-month span, publishing an article a day both online and on site from Venice. In essays, poems, short stories, and plays, artists and theorists trace the negative collective that is the subject of contemporary life, in which art, the internet, and globalization have shed their utopian guises but persist as naked power, in the face of apocalyptic ecological disaster and against the claims of the social commons.

New materialisms : ontology, agency, and politics. Edited by: Diana Coole ...[et al.].

Durham: Duke University Press, 2010

2018/028 ,7.015,NE:W"2010

New Materialisms brings into focus and explains the significance of the innovative materialist critiques that are emerging across the social sciences and humanities. By gathering essays that exemplify the new thinking about matter and processes of materialization, this important collection shows how scholars are reworking older materialist traditions, contemporary theoretical debates, and advances in scientific knowledge to address pressing ethical and political challenges.

Duty free art : art in the age of planetary civil war. Hito Steyerl

London: Verso, 2017

2018/031 ,7.015,ST:E"2017

In Duty Free Art, filmmaker and writer Hito Steyerl wonders how we can appreciate, or even make art, in the present age.

What can we do when arms manufacturers sponsor museums, and some of the world's most valuable artworks are used as currency in a global futures market detached from productive work? Can we distinguish between information, fake news, and the digital white noise that bombards our everyday lives? Exploring subjects as diverse as video games, WikiLeaks files, the proliferation of freeports, and political actions, she exposes the paradoxes within globalization, political economies, visual culture, and the status of art production.

The erotic life of racism. Sharon Patricia Holland

: Duke University Press, 2012
2018/019 ,7.015.4,RA:C"2012

A major intervention in the fields of critical race theory, black feminism, and queer theory, The Erotic Life of Racism contends that theoretical and political analyses of race have largely failed to understand and describe the profound ordinariness of racism and the ways that it operates as a quotidian practice. If racism has an everyday life, how does it remain so powerful and yet mask its very presence? To answer this question, Sharon Patricia Holland moves into the territory of the erotic, understanding racism's practice as constitutive to the practice of racial being and erotic choice.

We wanted a revolution : black radical women, 1965-85 : a sourcebook. edited by Catherine Morris and Rujeko Hockley
New York: Brooklyn Museum, 2017

2018/050 ,7.015.42,RE:V"2017

Examines the political, social, cultural, and aesthetic priorities of women of color during the emergence of second-wave feminism. It showcases the work of black women artists such as Emma Amos, Maren Hassinger, Senga Nengudi, Lorraine O'Grady, Howardena Pindell, Faith Ringgold, and Betye Saar, making it one of the first major exhibitions to highlight the voices and experiences of women of color. In so doing, it reorients conversations around race, feminism, political action, art production, and art history in this significant historical period. Republishes an array of rare and little-known documents from the period by artists, writers, cultural critics, and art historians such as Gloria Anzaldúa, James Baldwin, bell hooks, Lucy R. Lippard, Audre Lorde, Toni Morrison, Lowery Stokes Sims, Alice Walker, and Michelle Wallace. These documents include articles, manifestos, and letters from significant publications as well as interviews, some of which are reproduced in facsimile form.

Australiana to zeitgeist : an A-Z of contemporary Australian art. Port Melbourne: Thames & Hudson Australia, 2017

2017/343 ,7.036(94), LO:U"2017

Australiana to Zeitgeist offers an immersive look at a new breed of early career Australian artists proving them wrong. Championing underrepresented and often, unrepresented up-and-comers, it delves into the various themes shaping the Australian psyche and showcases not only contemporary artists, but artists who are making work that is new and relevant. From a range of disciplines and working across multiple mediums, these rising stars are making waves here and offshore and setting the direction for generations to follow.

Out of sync. looking back at the history of sound art. Texts by Ragne Nukk, Kati Ilves, Kiwa...[et al.]

Tallinn: Kumu Art Museum, 2013
2018/030 ,7.039.21,OU:T"2013

Out of Sync. Looking Back at the History of Sound Art, is a project comprised of an exhibition and this publication. It was motivated by the aspiration to map the history of Estonian sound art and its developments during the last few years. Works by twelve Estonian and foreign artists, which provide a survey of sound art as a diverse art medium. The term "sound art" includes all the phenomena and practices related to sound, listening and hearing. Sound art, which did not develop as a separate art form until the end of the last century, includes very diverse fields of activity directed at the sense of hearing (visual music, sound sculpture, sound poetry, experimental music, happenings, presentations etc.).

Zafos Xagoraris: silencers and amplifiers. Edited by Massimiliano Scuderi; Text by Manuel Herz, Eyal Weizman, Tobi Maier
Milano: Postmediabooks, 2009

2018/026 ,7.039.21,XA:G"2009

Silencers and Amplifiers is a collection of the series of sound-work made by Zafos Xagoraris from 1990 until today. The book includes brief statements by the artist, an interview by Katerina Gregos and essays by Massimiliano Scuderi, Manuel Herz, Eyal Weizman and Tobi Maier. Zafos Xagoraris (Athens 1963) lives in Athens. His Ph.D. thesis (2000) was about the construction of "miracles" by Hero of Alexandria. In his artistic career he has been part of significant international exhibitions such as the 27th Sao Paulo Bienal (2006) and Manifesta 7 (2008).

Midnight - the tempest essays. Molly Nesbit

New York: Inventory Press, 2017
2018/007 ,7.072,NE:S"2017

"What Was An Author?" Right from the opening words of these Tempest Essays, we see the great Molly Nesbit at work undoing and radically repositioning the time codes for the artist. She creates a living archive of critical debates, politics and philosophies. She paints a vivid picture of the many junctions between people, objects, quasi-objects and non-objects throughout the twentieth century and into the twenty-first. This is a true protest against forgetting as well as a toolbox for contemporary art criticism. Call it a guidebook to the labyrinth of reality." —Hans Ulrich Obrist

Glad that things don't talk. Essay: Adrian Searle; Editor: Rachael Thomas
Dublin: Irish Museum of Modern Art, 2003
2018/023 ,7.075,SE:A"2003

The premise of Searle's installation is intriguing, being based on a selected body of work about which he has written a fictional text. The exhibition is displayed as an installation, which is intended to reveal itself gradually, hand in hand with the accompanying text. Artists in the exhibition are Art and Language, Eric Bainbridge, Antony Gormley, Michael Landy, Richard Long, Lucia Nogueira, Julian Opie, Richard Wentworth, Rachel Whiteread, Alison Wilding and Bill Woodrow.

Mounira Al Solh : a city guide in low literacy : the diary part. design: Sandra Kassenaar. : [eigen uitgave], 2013
2017/340 ,73,AL SOLH,4

Mounira Al Solh describes at this city map personal stories of some of the low literate adults of Amsterdam.

Nancy Atakan: passing on. Edited by Nat Muller; Texts: Wendy Shaw, Yeşim Turanlı, Merve Ünsal
Berlin: Kehrer, 2016
2018/025 ,73,ATAKAN,1

Over the past decades American-Turkish artist Nancy Atakan has developed a practice in which the past and future intersect in order to complicate our understanding of the present. With a great sensitivity to how memory, history, gender, identity and national narratives operate, in particular in relation to the female body, Atakan situates herself as an artist of a mixed background who occupies an in-between position. Passing On includes a selection of Atakan's oeuvre made over the past decade, but concentrates on works that highlight professional women who were born in the Ottoman period, matured and worked in the Turkish Republic, and whom – the artist believes – should not be forgotten. Merging fact with fiction, and her own personal story, Passing On traces a female lineage that remembers, inspires and passes poetic strength and value on to posterity.

Catherine Biocca : bonsai feeling. text by Simone Neuenschwander; interview with Aaron Bogart
Berlin: Floating Opera Press, 2017
2018/006 ,73,BIOCCA,2

Under the title BONSAI FEELING, Catherine Biocca presented at the Kunstverein Nürnberg new and existing works that examine the various meta-levels of the human experience of reality. With the term "bonsai", Biocca makes reference to a piece of artificial nature that is shaped through acts of intervention into the miniaturized, ideal form of a tree. The cultivation of the bonsai plant does not follow a natural, organic growth pattern, but instead takes as its template the representation of trees from traditional Japanese and Chinese art.

Paul Chan. Prologue: David Neuman, Daniel Birnbaum
Stockholm: Magasin 3, 2006
2018/020 ,73,CHAN,3

Like fleeting shadows on the ground, we see objects defying gravity. Sunglasses, cars, people, everything is falling against a background in shifting colors. Paul Chan says that he has animated this in a way he believes Darger would have worked if he had been alive today and had access to the internet and knowledge about contemporary art and photography.

Jimmie Durham : the bishop's moose and the Pinkerton men. Curator: Jeanette Ingberman; texts: Papo Colo ...[et al.]
New York: Exit Art, 1990
2018/016 ,73,DURHAM,7

Jimmie Durham is a multidiscipline artist: poet, writer, performance artist and sculptor. In this catalogue his work is presented during an exhibition at EXIT ART, several essays explains the artist's works and background.

Kimsooja. Curators: David Neuman, Tessa Praun; Text/Essays: Doris von Drathen, Tessa Praun
Stockholm: Magasin 3, 2006
2018/021 ,73,KIMSOOJA,1

Kimsooja combines elements from Korean culture with contemporary artistic expressions, to create colorful installations and poetic performance-based video works. Kimsooja is always present in her own video works, leading us into the works and into her art. Existence and communication in contemporary society, and the nomadic rather than rooted life, are central themes in her work. She compares herself to a needle, holding the world together with her observations.

Ricardo Basbaum: Diagrams, 1994-ongoing. Editors: Ricardo Basbaum, Will Holder and Emily Pethick
Berlin: Errant Bodies Press, 2016
2018/040 ,73,BASBAUM,1

This book is the first comprehensive study of Ricardo Basbaum's diagrams, cataloguing a body of work that has been integral to his artistic practice.

ABTE : quince anos de cultura ferroviaria. Victoria Noorthoorn
Buenos Aires: Museo de Arte Moderno de Buenos Aires, 2016
2018/004 ,73,LARRAMBEBERE,1

Otobong Nkanga : luster and lucre. texts Philippe Pirotte
Frankfurt: Portikus, 2017
2018/042 ,73,NKANGA,1

Otobong Nkanga's first monograph, Luster and Lucre, charts an intensely productive period from 2013 to 2016, which includes exhibitions at the 8th Berlin Biennale; Portikus, Frankfurt am Main; KADIST, Paris; and M HKA, Antwerp. Its title encapsulates the complex concerns that underpin these shows: "luster," the illustrious shining of materials; and "lucre," profits and gains. With the mineral mica as her starting point, Nkanga's research took her to archives in Berlin, Strasbourg, and Windhoek, and led her along a colonial railroad in Namibia to the historic Tsumeb mine. This rich research became works that probe the ambivalence of that which shines: poems, intricate drawings, modular sculptures that form systems of display, and performances that are both gestural and dialogical

Mandla Reuter: no such st. Edited by: Lorenzo Benedetti, Adam Szymczyk
Milano: Mousse Publishing, 2014
2018/029 ,73,REUTER,1

Mandla Reuter's latest monograph, No Such St, released after his solo exhibitions at the Kunsthalle Basel (2013) and SBKM, De Vleeshal, Middelburg (2011) provides new perspectives on both exhibitions as well as into the artist's

work realized between 2009 and 2014, which primarily derives from his extensive practice with architectural, spatial, and situational issues.

Alain Séchas: Jurassic Pork II. Photos:
Florian Kleinefenn

Paris: onestar press, 2005
2018/024 ,73,SÉCHAS,2

*Published at the occasion of the exhibition 'Alain Séchas, Jurassic Pork II' at Palais de Tokyo, Paris
31 March - 5 June 2005.*

Hale Tenger : mission impossible, 1990 - 1996. Interview by Vasif Kortun; edited by David Frankel, Zeynep Tenger
Istanbul: Galeri Nev, 1997

2018/012 ,73,TENGER,1

Hale Tenger is primarily known for her large scale installations based on an elaborate combination of unconventional use of materials, audio, and video. Her wide range of production is inspired by diverse historical, political and psychosocial references. Presence and experience is a key element in her installations whether they create meditative atmospheres or uncanny ones. State power and violence, oppression and repressed aspects of both society and self are questioned throughout her works that operate with the qualities of mood, sound, texture and affect.

Goran Trbuljak : 1972 artiste anonyme
1974. Zagreb: Galerija suvremene umjetnosti, 1976

2018/013 ,73,TRBULJAK,1

Trbuljak's visual arts career commenced in the late 60-s, when he established himself as a conceptual artist. During that period, Trbuljak collaborated with Braco Dimitrijevic. In 1969, Trbuljak performed a series of street art actions. His series Works in Progress linked and embraced corresponding projects he had executed in various media including photography, video, and in the 1990-s, with animated film.

Mark Wallinger: Prometheus.

Frankfurt am Main: Portikus, 2000
2018/018 ,73,WALLINGER,3

The book Prometheus is about a two-minute video that plays on a continuous loop. It was produced in an edition of ten. Although it is intended to be displayed as a large projection, so that the image fills the gallery wall, it has also been shown on both a monitor and as a projection, as part of a larger installation of the same name. In Prometheus Wallinger explores the paradoxes of creativity and the contradictory role of the artist.

Heatwave : an installation by Richard Wilson made at Ikon Gallery, Birmingham, 1st to 12th February, 1986.

Interview by Lynne Cooke
Birmingham: IKON Gallery, 1986
2018/014 ,73,WILSON,7

This catalogue is about an installation by Richard Wilson made in 1986 at Ikon Gallery in Birmingham. Born in 1953, Richard Wilson is one of Britain's most renowned sculptors. He is internationally celebrated for his

interventions in architectural space which draw heavily for their inspiration from the worlds of engineering and construction.

The fifth line : thoughts of a painter, Steven Aalders interviewed by Robert van Altena. Robert Altena

London: Koenig Books, 2017
2018/044 ,75,AALDERS,3

'Look, the circumference of a painting consists of four lines. So the first line you place on the canvas as a painter is actually the fifth line. This is the essence of every composition, abstract or figurative.'

This idea and others are discussed in the interviews that Robert van Altena conducted with the painter Steven Aalders about art, and particularly abstract painting and how it relates to the world.

The book progresses like a journey, visiting topics such as originality, tradition, the creation of a work of art and its place in the world. In short, a broad spectrum that goes beyond the work of Aalders himself and offers a worldview of our time.

De vijfde lijn : gedachten van een schilder : Steven Aalders. Robert Altena

Amsterdam: Prometheus, 2017
2018/045 ,75,AALDERS,4

'Kijk, de omtrek van een schilderij bestaat uit vier lijnen. De eerste lijn die je als schilder op het doek zet, is dus eigenlijk de vijfde lijn. Dit is de essentie van elke compositie, abstract of figuratief.'

Deze gedachte en andere komen aan bod in de gesprekken die Robert van Altena voerde met de schilder Steven Aalders over kunst, in het bijzonder abstracte schilderkunst en haar relatie tot de wereld.

Naast het werk van Aalders zelf komt ook dat van collega's en voorgangers aan de orde. Bovendien worden verbanden gelegd met andere disciplines zoals literatuur, muziek, architectuur en filosofie; een breed spectrum dat verder reikt dan het werk van Aalders zelf en een wereldbeeld geeft van onze tijd.

Charlotte Salomon : Life? or Theatre? : a selection of 450 gouaches. essays by Judith C.E. Belinfante and Evelyn Benesch
Koln: Taschen, 2017

2018/034 ,75,SALOMON,13

This is the cathartic masterpiece of Charlotte Salomon. Entrusted to a friend before her deportation to Auschwitz, her gouache series Life? or Theater? live on as an artistic feat beyond category or comparison. Published here with the 450 most important pieces, including film-like sequences and musical suggestions, this fictional autobiography is a shattering document of self-expression born from family tragedy.

Sebastian Diaz Morales : mise en abyme.
Text: Philippe-Alain Michaud, Malena Souta

Berlin: Bom Dia Books, 2017
2018/005 ,78,DIAZ MORALES,2

The films and videos of Sebastian Diaz Morales, which he has been producing since 1995 show that reality is nothing more than a figment of the imagination. Every figure and every narrative in them is a metaphor for the boundary

between reality and fiction. His films revolve around the suspension of time and the displacement of space and time through the constant dreaming an reconstruction of reality.

Stories. Susan Sontag

: Hamish Hamilton, 2017

2018/032 ,82,SO:N"2017

In her essays, Susan Sontag spoke with one of the great, sure voices of the last century. From her salon at the centre of the cosmopolis, marvellously at one with her books and her learning, she considered, renamed and renewed our relationship with camp, with photography, with illness: a living legend of braininess and cool.

Miroslav Tichý & Julia Margaret

Cameron: long moments. Stockholm:

Magasin 3 Stockholm Konsthall, 2008

2018/017 77,TICHÝ,4

Working independent of his contemporaries in the 1960's, 70's and 80's, Miroslav Tichy (b. 1926) created an idiosyncratic style, fascinating in its imperfection and reminiscent of photography's early experimental years. Using homemade cameras Tichy took blurry mottled photographs in his Czech hometown Kyjov – anonymous portraits, often framed by elaborate mounts. In contrast, Julia Margaret Cameron (1815–1879) was an early star in the writing of photographic history.