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# A Douard Glissant Hans Ulrich Obrist Documenta 13

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Hans Ulrich Obrist  
What Comes After Farce  
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Collection Agnès B

Conversas do arquipélago  
Design Emergency

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## ANDREWS CUNNINGHAM

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Hans Ulrich Obrist Verso Books

Hans Ulrich Obrist curated his first exhibit in his kitchen when he was twenty-three years old. Since then he has staged more than 250 shows internationally, many of them among the most influential exhibits of our age. *Ways of Curating* is a compendium of the insights Obrist has gained from his years of extraordinary work in the art world. It skips between centuries and continents, flitting from meetings with the artists who have inspired him (including Gerhard Richter, Louise Bourgeois, and Gilbert and George) to biographies of influential figures such as Diaghilev and Walter Hopps. It describes some of the greatest exhibitions in history, as well as some of the greatest exhibitions never realized. It traces the evolution of the collections from Athanasius Kircher's 17th-century Wunderkammer to modern museums, and points the way for projects yet to come. Hans Ulrich Obrist has rescued the word "curate" from wine stores and playlists to remind us of the power inherent in looking at art—and at the world—in a new way.

What Comes After Farce Jrp Ringier

Writings from 1990-2006 by visionary curator Hans Ulrich Obrist.

Somewhere Totally Else Verso Books

Conversas do arquipélago reúne diálogos entre o filósofo caribenho Édouard Glissant, um dos grandes pensadores de nosso tempo, e o curador e crítico de arte suíço Hans Ulrich Obrist. Nestas conversas, Glissant aborda os principais conceitos de sua obra, como criouliização, colonização, globalização, opacidade, pensamento rizomático e memória, trazendo suas referências a autores, artistas e cineastas. A partir de conversas realizadas entre 1999 e 2011 (ano da morte de Glissant), esses encontros transitam por continentes, ilhas, exposições e conferências, com um tom que oscila entre o casual e o formal. Desde o primeiro encontro, nos anos 1990, Obrist passou a considerar Glissant seu mentor – percepção que se reflete no texto. A relação especial que se estabeleceu entre os dois é revelada nas páginas do livro que reproduzem dedicatórias manuscritas, frases poéticas e desenhos do escritor para o curador. O livro apresenta ainda uma importante discussão sobre o projeto inacabado de Glissant, o Museu de Arte das Américas, o M2A2, na Martinica. Este livro é um diálogo que manifesta o pensamento de Édouard Glissant, oferecendo ao leitor conhecer as ideias do autor que desafiou as noções estabelecidas de identidade e cultura em clássicos como *Poética da relação* e *O discurso caribenho*.

*Collection Agnès B* Walter de Gruyter GmbH & Co KG

Exhibition catalogue and critical reader

*World Literature, Cosmopolitanism, Globality* Phaidon Press

Everything you ever wanted to know about Hans Ulrich Obrist but were afraid to ask has been asked by the sixteen practitioners in this book. Spanning the beginning of his “career” as a young curator in his Zurich kitchen to his time most recently as the Co-Director of Exhibitions and Programs, and

Director of International Projects at the Serpentine Gallery in London, the book is a “production of reality conversations.” It undertakes the impossible: pinning down this peripatetic curator, attempting to map his psychogeography so that silences may be transcribed. In a sense, it organizes a “protest against forgetting” and affirms the sagacity of an artist who told this dontstop curator “don't go” when he “contemplated leaving the art world” for other fields—“to go beyond the fear of pooling knowledge”—in lieu of bringing other fields into the (then) hermetic art world. Contributors Jean-Max Colard, Robert Fleck, Jefferson Hack, Nav Haq, Noah Horowitz, Sophia Krzys Acord, Brendan McGetrick, Markus Miessen, Ingo Niermann, Paul O'Neill, Philippe Parreno & Alex Poots, Juri Steiner, Gavin Wade, Enrique Walker

**Hello World** Hatje Cantz Verlag

Robert Coover's detective novelette, *STREET COP*, is set in a dystopian world of infectious 'living dead,' murderous robo-cops, aging street walkers, and walking streets. With drawings by Art Spiegelman, this short tale scrutinizes the arc of the American myth, exploring the working of memory in a digital world, police violence and the future of urban life. *STREET COP* is provocative and prophetic, asking us to interrogate the line between a condemnable system and a sympathetic individual.

The Extreme Self Three Continents Press

This collection of interviews is a diamond, remarkable in the way that it assembles so many of the major strains of Glissant's thought, and stunning in the expansive erudition at work in the composition of that thought. Two structuring experiences inform the writer's reflections on language and poetic engagement. On the one hand, there is the acculturation of his French intellectual ancestry, begun in the Martinican colonial system and continued in his mature student years in Paris, with the achievement of a Doctorate at the Sorbonne in 1980. On the other, there is his genetic heritage as an Antillean, nurtured in the Creole language of a people whose nearly forgotten history he will take pains to redeem. A lifelong interrogation of these two vital experiences of language are crucial to Glissant's concept of Relation, viewed as a transformative and vital process intrinsic to the project of poetics. Relation reverberates throughout Glissant's consideration of the many topics broached in this volume: medieval Europe and the creation of nation-states, the evolution of the epic and its global iterations, decolonization, creolization, landscapes and cultures, political engagement vs. the task of the writer, globality, questions of identity and Being. Absolutely the best introduction to Glissant's thought.

Mondialité Abrams

Edouard Glissant's *Monsieur Toussaint* tells the tragic story of Toussaint Louverture, the charismatic leader of the revolution - the only successful slave revolt in history - that led to Haiti's independence two-hundred years ago. Translated by the author himself in collaboration with J. Michael Dash, this new edition captures the striking essence of the original French play (first published in 1961).

**A Brief History of Curating** Litmus Press / Post-Apollo Press

French fashion designer and cultural broker agnès b. has been a major participant in the

international art world for many years--especially in New York, where her encouragement and support of numerous artists and institutions has made her a revered philanthropist and friend to many. Now, this book offers a window into agnès b.'s much-admired eye by surveying the highlights of the collection she has amassed over the decades. Initially organized around Modern photography, with a focus on Brassai, Diane Arbus, Helen Levitt and Weegee, as well as classic pieces by Atget, Richard Avedon, Henri Cartier-Bresson and Robert Frank, the collection quickly expanded into Contemporary art and photography, as agnès b. acquired works by William Eggleston, Andy Warhol, Larry Clark, Jean-Michel Basquiat and Nan Goldin, and later by Cameron Jamie, Richard Billingham and Martin Parr.

*Monsieur Toussaint* Verlag Der Buchhandlung Walther König

"Originally published in 1986, *Journey to Mount Tamalpais* is at once a love letter and a deep study in prose and drawings of and to a mountain, a landscape, a geological presence, a place. With a career spanning decades, genres, and nations, Etel Adnan's contributions to the fields of poetry, painting, philosophy, and journalism are indelible. In *Journey to Mount Tamalpais*, her alchemical command of language is enhanced by the use of painting and drawing as exploratory tools to express that which lies beyond the reach of the written word. This volume remains one of her most beloved works and a stunning example of her marriage of the visual and literary arts. A prose essay written with the lyricism and precision of a master poet, *Journey to Mount Tamalpais* documents Adnan's encounter with the Mountain, as both its witness and its collaborator. This expanded second edition includes an afterword by Omar Berrada and nine new drawings by the author"--

*Sharp Tongues, Loose Lips, Open Eyes, Ears to the Ground* Penguin

"Any landscape architect worth their soil should pick up *The Architecture of Trees*, an all-encompassing atlas of all things tree-related."—*The Architect's Newspaper* *Gorgeous*, large format volume shows each hand-drawn illustration in stunning detail. *The Architecture of Trees* is the result of over twenty years of dedicated study by landscape architects Cesare Leonardi and Franca Stagi. This new edition preserves the original magnificent illustrations and text, translated into English for the first time. Features more than 550 exquisite quill-pen drawings. Each of the 212 tree species are drawn to a scale of 1:100, with and without foliage. Complete with tables of seasonal color variation and projections of shadows cast during the hours of daylight and season by season, no other book contains such detailed and scientific drawings of trees. A legendary and unsurpassed botanical masterwork. Considered a standard in many landscape architecture firms, the drawings, essays, and detailed charts are essential for large scale landscaping projects and a helpful tool for backyard renovations. Landscape designers will think in new ways about the effect of seasons and the time of day on trees, and anyone interested in nature and trees will be captivated by the stunning illustrations. "This book could be considered the Bible for tree lovers."—*Western Art & Architecture*

*Participation* Sternberg Press

Transcripts of interviews by Hans Ulrich Obrist with architects, artists, curators, film-makers, musicians, philosophers, social theorists and urbanists.

**Museum of the Future** Independent Curators International

Our gadgets, appliances, and cars are sleeker and more elegant than they've ever been; in our free time, we trawl the internet for pictures of flawless minimalist interiors; and even the great

industrialist of our time—Steve Jobs—is admired more for his visual savvy than his technological inventiveness. And yet with Instagram and Pinterest at our fingers and great design more available—and more affordable—than ever, we've had no guidebook to this ever-fascinating field. Though it's an inescapable part of our lives, there has been no single book that could, in one fell swoop, tell us everything we need to know about design. Enter *Hello World*. The design critic for the *International Herald Tribune*, Alice Rawsthorn has spent many years reckoning with the history of design and with its place in contemporary life, and *Hello World* is the extraordinary summation of her research and reporting. Rawsthorn takes us on a trip through design that ranges across continents and centuries, and wherever she goes, she discovers inspiring, thrilling examples of resourcefulness, inventiveness, and sheer vision. From the macabre symbol with which eighteenth-century pirates terrorized their victims into surrender, to one woman's quest for the best prosthetic legs, to the evolution of the World Cup soccer ball, *Hello World* describes how warlords, scientists, farmers, hackers, activists, and professional designers have used the complex, often elusive process of design to different ends throughout history. Hailed as a "rapid-fire and illuminating ode to contemporary design" (Telegraph) and "an extremely readable tour of the subject" (Financial Times), *Hello World* is a major work that radically broadens our understanding of what design can mean, and explains how we can use it to make sense of our ever-changing universe.

*The Violence of Participation* MIT Press

This book offers a unique view into the creative universe and artistic circle of agnès b. by bringing together major works she has collected and the special contributions by personalities such as Kenneth Anger, Jonas Mekas, Jonone, Futura, Edouard Glissant, Harmony Korine, and Hans Ulrich Obrist. If the collection revolved initially around modern photography, with major ensembles by Brassai, Arbus, Levitt, and Weegee, as well as classic pieces by Atget, and Walker Evans, it soon developed into contemporary art and photography, with works by William Eggleston, Andy Warhol, Larry Clark, Basquiat, and Nan Goldin, as well as Seydou Keïta, Richard Billingham, and Martin Parr. It also includes works by Cameron Jamie, Absalon, Mona Hatoum, Chéri Samba, Jim Shaw, Frédéric Bruly Bouabré, and Malick Sidibé, among others.

**The Age of Earthquakes** Charta

*The Extreme Self* is a new kind of graphic novel that shows how you've been morphing into something else. It's about the re-making of your interior world as the exterior world becomes more unfamiliar and uncertain. The sudden arrival of the pandemic pushed the world faster and further into the 21st century. Now, life is dictated by two forces you can't see: data and the virus. Are you really built for so much change so quickly? *Basar/Coupland/Obrist's* prequel, *The Age of Earthquakes: A Guide to the Extreme Present*, became an instant cult classic. It's been described as, "a mediation on the madness of our media," and, "an abstract representation of how we feel about our digital world." Like that book, *The Extreme Self* collapses comedy and calamity at the speed of swipe. Dazzling images are sourced from over 70 of the world's foremost artists, photographers, technologists and musicians, while Daly & Lyon's kinetic design elevates the language of memes into a manifesto. Over fourteen timely chapters, *The Extreme Self* tours through fame and intimacy, post-work and new crowds, identity crisis and eternity. This is an eye-opening, provocative portrait of what's really happening to YOU. Contributor's include: Michael Stipe, Jarvis Cocker, Miranda July,

Agnieszka Kurant, Amalia Ulman, Amnesia Scanner, Ana Nicolaescu, Ania Soliman, Anna Uddenberg, Anne Imhof, Asad Raza, Barry Doupé, Bogosi Sekhukhuni, Cao Fei, Carsten Höller, Cécile B Evans, Chen Zhou, Christine Sun Kim, Craig Green, Dennis Kavelman, Dominique Gonzalez-Foerster, Emmanuel Iduma, Farah Al Qasimi, Fatima Al Qadiri, GCC, Goshka Macuga, Heman Chong, Ian Cheng, Isabel Lewis, Jenna Sutela, Johannes Paul Raether, John Menick, Jürgen Klauke, Koo Jeong A, Lawrence Abu Hamdan, Liam Gillick, Liam Young, Lorraine O'Grady, Lucy Raven, Lynn Hershman Leeson, Miles Gertler, Momus, Pamela Rosenkranz, Pan Daijing, Paul Mpagi Sepuya, Peter Saville & Yoso Mouri, Philippe Parreno, Pierre Huyghe, Precious Okoyomon, Rachel Rose, Raja'a Khalid, Samuel Fosso, Sara Cwynar, Satoshi Fujiwara, Simon Denny, Sissel Tolaas, Sophia Al-Maria, Stéphanie Saadé, Stephanie Comilang, Suzanne Treister, Tabita Rezaire, Thomas Dozol, Thomas Hirschhorn, Trevor Paglen, Urs Lüthi, Victoria Sin, Wang Haiyang, Yaeji, Yazan Khalili, Yu Honglei, Yuri Pattison.

*Our Final Hour* University of Virginia Press

Part of the acclaimed 'Documents of Contemporary Art' series of anthologies. This title explores the desire to move viewers out of the role of passive observers and into the role of producers. Participation begins with writings that provide a theoretical framework for relational art, with essays by Umberto Eco, Roland Barthes, Peter Bürger, Jean-Luc Nancy, Edouard Glissant, Félix Guattari, as well as the first translation into English of Jacques Rancière's influential 'Problems and Transformations in Critical Art'. This anthology also includes central writings by such artists as Lygia Clark and Hélio Oiticica, Joseph Beuys, Felix Gonzalez-Torres, Thomas Hirschhorn, Rirkrit Tiravanija, and features recent critical and curatorial debates, with discussions by Lars Bang Larsen, Nicolas Bourriaud, Hal Foster and Hans-Ulrich Obrist.

*Street Cop* Princeton Architectural Press

Hans Ulrich Obrist met the Martinique-born philosopher, poet, and revolutionary Édouard Glissant in the mid-nineties; the encounter influenced the direction of Obrist's work for years to come. As one of today's most prolific producers of culture, Obrist has left an indelible mark and Glissant, in part, through him. Throughout 2021, during the pandemic and ten years after Glissant's death, Obrist has edited, reworked, and arranged their conversations in their entirety for the first time. THE ARCHIPELAGO CONVERSATIONS is the result: a book designed to introduce the most important philosopher of the 21st Century to a broad, public audience - a ready-to-hand tool for building an interdependent Earth.

**The Baton Rouge Interviews** Liverpool University Press

"Since 2012, renowned curator Hans Ulrich Obrist has made a weekly contribution to Das Magazin, the weekend supplement of the Swiss Tages-Anzeigers newspaper, proposing, in the style of a diary, a survey of contemporary art and cultural current affairs. Week after week he reports on the main events, hot topics, and relevant issues of our times through the lens of his extensive knowledge. Offering a very open and globalized mapping of the 2010s, this anthology also reveals the personal cosmology of this curious-about-everything global citizen par excellence: from Etel Adnan and Lina Bo Bardi to Fischli/Weiss, from the importance of sharing and interdisciplinary thinking to the legacy of Édouard Glissant and the need to take into account climate change. This publication offers 100 entries written between 2012 and 2017, a series of drawings by British artist David Shrigley, and a 'creative' index listing the names, places, books, and exhibitions mentioned in the columns. Part of the JRP Ringier Hapax Series."

*After Babel - Poetry Will be Made by All!* - 89plus Walther König Verlag

Selected essays from the rich and complex collection of Edouard Glissant, one of the most prominent writers and intellectuals of the Caribbean, examine the psychological, sociological, and philosophical implications of cultural dependency.

*Sharp Tongues, Loose Lips, Open Eyes, Ears to the Ground* Hatje Cantz Verlag

Dieses Notebook ist eine Hommage des Kurators Hans Ulrich Obrist an den in diesem Jahr verstorbenen französischen Schriftsteller, Dichter und Philosophen Édouard Glissant (1928–2011). Glissant, einer der bedeutendsten Autoren der französischsprachigen Karibik und Wegbereiter des postkolonialen Denkens, machte aufmerksam auf »Möglichkeiten eines globalen Austauschs, die die Kultur nicht homogenisieren, sondern eine Differenz produzieren, aus der Neues entstehen kann«. Obrist begegnete Glissant, einer Empfehlung von Alighiero Boetti folgend, schon in den Anfängen seiner Arbeit als Kurator, und las seine Bücher, bevor er ihn später auch persönlich traf. Obrist entwirft ein facettenreiches Bild des Intellektuellen, indem er einige von dessen Schlüsselkonzepten – die Kreolisierung der Welt, das »archipelische Denken«, das Museum als Archipel sowie die Utopie – ausführt – Ideen, die ihren Niederschlag auch in persönlichen Widmungen, Notizen und Zeichnungen gefunden haben, mit denen Glissant die hier in einer Auswahl reproduzierten Titelseiten seiner Bücher versehen hat. Édouard Glissant (1928–2011) war ein französischer Schriftsteller, Dichter und Philosoph. Der Kurator und Kritiker Hans Ulrich Obrist (\*1968) ist Co-Director, Exhibitions and Programmes und Director of International Projects an der Serpentine Gallery, London. Sprache: Deutsch/Englisch