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3 Summers Prestel Publishing

In exploring the intersection of art, politics and society, few collections in the world can compare with the David King collection. David King (1943-2016) was not only a passionate collector, but also an artist, designer and historian. Over a lifetime he amassed one of the world's largest collections of Soviet political art and photographs. Every step of the Soviet journey is documented in visual media, photomontage, photographs, paintings, handwritten notes, books (signed with annotations and marginalia), enclosures and ephemera. The collection is also unique in examples of image manipulation techniques, erasures and deletions, and in the survival, despite the purges, of extremely rare books and manuscripts by the early revolutionaries who died in the Show Trials of 1936-38.00Exhibition: Tate Modern, London, United Kingdom (08.11.2017 - 18.02.2018).

Singapore Biennale 2016 Yale University Press

Home -- signaling a dwelling, residence or place of origin -- embodies one of the most basic concepts for understanding an individual or group within a larger physical and social environment. Yet home has been a little noted, although prevalent, feature in art since the 1950s, a period in which artists challenged the traditional "object" of the visual arts through the use of material and media culture, new forms, and performative actions and processes. This volume explores works by diverse U.S. Latino and Latin American artists whose engagement with the concept of "home" provides the basis for an alternative narrative of post-war art. Their work brings together an impressive array of formal languages, conceptual strategies, and art historical references with the varied social concerns characterizing both the postwar period in the Americas and an emerging global economy impacting day-to-day life. The artists featured in this volume engage home as both concept and artifact. This can be seen in the use of building fragments or

excisions (Gordon Matta-Clark, Gabriel de la Mora, and Leyla Cárdenas), household furniture (Raphael Montañez Ortiz, Beatriz González, Doris Salcedo, Amalia Mesa-Bains, Guillermo Kuitca), and personal possessions (Carmen Argote, María Teresa Hincapié, Camilo Ontiveros), and also in the use of coca leaves as a material base of the American Dream and its economic exchange with Colombia (Miguel Angel Rojas). Within more representational work, home is the re-creation of fraught domiciles (Abraham Cruzvillegas, Pepón Osorio, Daniel J. Martinez), a collage of spaces, styles, and materials (Antonio Berni, Andrés Asturias, Jorge Pedro Nuñez, Miguel Angel Ríos, Juan Sanchez), and a juxtaposition of bodies and place (Laura Aguilar, Myrna Báez, Johanna Calle, Perla de León, Ramiro Gomez, Jessica Kairé, Vincent Valdez). In more conceptual work, home is all these things reduced to form--a floor plan (Luis Camnitzer, León Ferrari, María Elena González, Guillermo Kuitca), a catalog of objects (Antonio Martorell, Hincapié), or a housing development plan (Livia Corona Benjamin, Martinez). In the end, home is a journey without arrival (Allora y Calzadilla, Luis Cruz Azaceta, Christina Fernandez, Felix Gonzalez-Torres, Julio César Morales, Teresa Serrano). Home--So Different, So Appealing reveals the departures and confluences that continue to shape US Latino and Latin American art and expands our appreciation of these artists and their work.

Cercle D'art Des Travailleurs de Plantation Congolaise Tate
Published in conjunction with the first North American survey of the work of Jimmie Durham, this beautifully illustrated catalogue explores Durham's vital contributions to contemporary art since the 1970s, both in the US and internationally. Born of Cherokee descent, in 1940s Arkansas, Jimmie Durham takes up such issues as the politics of representation, histories of genocide, and citizenship and exile. This volume collects an array of Durham's sculptures, drawings, photography, video, and performance. It includes essays about Durham's material choices and their metaphoric potential; his participation in the NYC art scene in the 1980s; his use of language; and his ties to Mexico after living in Cuernavaca. An interview with Durham traces his involvement with the American Indian Movement and his self-exile from the

US, which along with his essays and poetry, illuminate his life and work. This book provides an opportunity to gain a deeper understanding of Durham, arguably one of the most important artists working today.

Home--so Different, So Appealing Prestel

The contributors to *Nervous Systems* reassess contemporary artists' and critics' engagement with social, political, biological, and other systems as a set of complex and relational parts: an approach commonly known as systems thinking. Demonstrating the continuing relevance of systems aesthetics within contemporary art, the contributors highlight the ways that artists adopt systems thinking to address political, social, and ecological anxieties. They cover a wide range of artists and topics, from the performances of the Argentinian collective the Rosario Group and the grid drawings of Charles Gaines to the video art of Singaporean artist Charles Lim and the mapping of global logistics infrastructures by contemporary artists like Hito Steyerl and Christoph Büchel. Together, the essays offer an expanded understanding of systems aesthetics in ways that affirm its importance beyond technological applications detached from cultural contexts. Contributors. Cristina Albu, Amanda Boetzkes, Brianne Cohen, Kris Cohen, Jaimey Hamilton Faris, Christine Filippone, Johanna Gosse, Francis Halsall, Judith Rodenbeck, Dawna Schuld, Luke Skrebowski, Timothy Stott, John Tyson

Artificial Light Rizzoli Publications

Relational Undercurrents accompanies an exhibition by the same name that opens at the Museum of Latin American Art in Long Beach, California in September, 2017. The exhibition and edited volume call attention to the artistic production of the Caribbean islands and their diasporas, challenging the conventional geographic and conceptual boundaries of Latin America.

100 Atmospheres Manchester University Press

Martin Wong: Human Instamatic explores the work of Chinese American artist Martin Wong (1946-1999), tracing his transition from an introspective youth in San Francisco painting haunting self-portraits, to his subsequent engagements with communities in the Bay Area and later New York City. In the late 1960s and 1970s, Wong became an active participant in the thriving

countercultural movement in California, where he collaborated with the radical queer performance groups Cockettes and Angels of Light. In 1978, Wong moved to New York where he could play a pivotal role in the arts scene throughout the 1980s and 1990s. Wong's work of that period captures the vibrancy of the Lower East Side: a resilient, multi-ethnic, bohemian community grappling with an advanced process of gentrification. Diagnosed with HIV in 1994, Wong returned to San Francisco where he lived under the care of his parents until he died in 1999. *Martin Wong: Human Instamatic* offers a comprehensive overview of Martin Wong's career through a number of scholarly essays, archival material, and an interview with Wong made accessible to the public for the first time. *Martin Wong: Human Instamatic* is in partnership with the Bronx Museum of the Arts.

Martin Wong Duke University Press

100 Atmospheres is an invitation to think differently. Through speculative, poetic, and provocative texts, thirteen writers and artists have come together to reflect on human relationships with other species and the planet.

Letters to a Young Painter Philip Wilson Publishers

CATPC is the first publication to focus on the activities of the Congolese Plantation Workers Art League, an cooperative based in Lusanga in the Democratic Republic of Congo. Included in this compact but hefty and fully illustrated monograph are writings and projects rethinking postcolonial power relations within the global art world. Contributors include curators Ariella Azoulay, Eva Barois De Caemel, Ruba Katrib, Alexander Koch, artists Eleonore Hellio and Renzo Martens, art historian Els Roelandt, political theorist Francois Verges, documentary filmmaker Leonard Pongo, art critic Charles Tumba Kekwo and writers J.A. Coster and Charles Siketele Gize, among others. CATPC, initiated in 2014 by Amsterdam-based artist, Renzo Martens, whose radical and controversial hybrid practice feeds into many current debates and Ren Ngongo, a Kinshasa-based biologist and environmental activist, this cooperative continues to develop independently and redefine the relations between art, agriculture, industry and value creation. CATPC has exhibited at The Sculpture Center, NY (2017) and MIT List Visual Art Center (2014).

Allora & Calzadilla Walther Konig Verlag

Recite your poem to your aunt. I threw myself to the ground. Where were you in the night? In a school among the pines. What

was the meaning of the dream? Organs, hormones, toxins, lesions: what is a body? In *3 Summers*, Lisa Robertson takes up her earlier concerns with form and literary precedent, and turns toward the timeliness of embodiment. What is form's time? Here the form of life called a poem speaks with the body's mortality, its thickness, its play. The 10 poem-sequences in *3 Summers* inflect a history of textual voices — Lucretius, Marx, Aby Warburg, Deleuze, the Sogdian Sutras — in a lyricism that insists on analysis and revolt, as well as the pleasures of description. The poet explores the mysterious oddness of the body, its languor and persistence, to test how it shapes the materiality of thinking, which includes rivers and forests. But in these poems' landscapes, the time of nature is inherently political. Now only time is wild, and only time — embodied here in Lisa Robertson's forceful cadences — can tell. "Robertson proves hard to explain but easy to enjoy. . . . Dauntlessly and resourcefully intellectual, Robertson can also be playful or blunt. . . . She wields language expertly, even beautifully."—The New York Times "Robertson makes intellect seductive; only her poetry could turn swooning into a critical gesture."—The Village Voice Lisa Robertson's books include *Cinema of the Present*, *Debbie: An Epic*, *The Men*, *The Weather*, *R's Boat and Occasional Works* and *Seven Walks from the Office for Soft Architecture*. Lisa Robertson's *Magenta Soul Whip* was named one of The New York Times' 100 Notable Books. She lives in France.

Gloria Creative Time

Luis Negrón's debut collection reveals the intimate world of a small community in Puerto Rico joined together by its transgressive sexuality. The writing straddles the shifting line between pure, unadorned storytelling and satire, exploring the sometimes hilarious and sometimes heartbreaking nature of survival in a decidedly cruel world.

Jimmie Durham Prestel

Never before translated into English, Rainer Maria Rilke's fascinating *Letters to a Young Painter*, written toward the end of his life between 1920 and 1926, is a surprising companion to his infamous *Letters to a Young Poet*, earlier correspondence from 1902 to 1908. While the latter has become a global phenomenon, with millions of copies sold in many different languages, the present volume has been largely overlooked. In these eight intimate letters written to a teenage Balthus—who would go on to

become one of the leading artists of his generation—Rilke describes the challenges he faced, while opening the door for the young painter to take himself and his work seriously. Rilke's constant warmth, his ability to sense in advance his correspondent's difficulties and propose solutions to them, and his sensitivity as a person and an artist come across in these charming and honest letters. Writing during his aged years, this volume paints a picture of the venerable poet as he faced his mortality, through the perspective of hindsight, and continued to embrace his openness towards other creative individuals. With an introduction by Rachel Corbett, author of *You Must Change Your Life: The Story of Rainer Maria Rilke and Auguste Rodin* (2016), this book is a must-have for Rilke's admirers, young and old, and all aspiring artists.

Nicolas A. Moufarrege Menil Foundation

Mixed-media artist Carlos Betancourt and his influential studio, Imperfect Utopia, helped to launch the Miami art scene in the 1980's. Betancourt's oeuvre is a lush explosion of radiant, eccentric colors in which he explores the kaleidoscope (multi-racial, multi-lingual, trans-cultural) of Caribbean and American culture. His work alludes to issues of memory, beauty, identity, and communication. He bends the lines between art, photography, and nature in his photographs, collages, painting, installations, and conceptual pieces. Carlos Betancourt's imagery reinterprets the past and present and offers it in a fresh context. He is inspired by Puerto Rico, Miami, and his extensive travels; also artist Ana Mendieta's interventions in nature, Robert Rauschenberg's assemblages, Andy Warhol's perceptions, Neo Rauch compositions, and a Federico Fellini-esque cast of characters for his photo assemblages. This exuberant volume explores Betancourt's body of work, with more than 250 images and texts by art critic Paul Laster, art history professor Robert Farris Thompson and United States Inaugural Poet, Richard Blanco. His artwork is included in the permanent collections of various museums, including The Metropolitan Museum of Art, The National Portrait Gallery, and The Smithsonian Institute.

Bhupen Khakhar Distributed Art Publishers

Exploring the ways in which sustainable development is being used by an emerging group of artists who combine fresh aesthetic sensibilities with constructively critical approaches to the production, dissemination, and display of their art, this book

considers environmental issues in the context of art and design.

Hélio Oiticica Art / Books

'Living as Form' grew out of a major exhibition at Creative Time in New York City. Like the exhibition, the book is a landmark survey of more than 100 projects selected by a 30-person curatorial advisory team; each project is documented by a selection of colour images.

Katharina Grosse Smart Museum of Art, the University of C

"Pour ces artistes, la lumière -naturelle et artificielle- est le moyen de poser les questions de la perception, la mémoire, l'énergie et le pouvoir. Influencés par les pionniers de la sculpture de lumière des années 60 et 70, comme Dan Flavin, James Turrell et Bruce Nauman, ces artistes d'une nouvelle génération ont étendu l'utilisation de la lumière comme forme sculpturale pour adresser un large éventail de préoccupations. Le titre de l'exposition se réfère au fait que la lumière électrique sert de matière principale, mais il se réfère aussi aux thèmes liés au concept d'artifice, comme la technologie, la nature, la beauté et le mystère.

Marcel Broodthaers Seven Stories Press

Bhupen Khakhar (1934–2003) was active in India from the late 1960s. A gentle radical, his luminous paintings addressed issues of class, gender and sexuality with sensitive, often tragicomic nuance. This publication presents a fresh take on his artistic, social and spiritual interests. Significant essays on Khakhar's artistic influences are accompanied by focused responses to key works by leading writers, curators and artists. Khakhar's unique voice is revealed in excerpts from the last interview before his death in 2003, and in a facsimile reproduction of the artist's book *Truth is Beauty and Beauty is God*, out of print since 1972. With personal and touching contributions by those who knew him, this

richly illustrated publication is an essential reference to one of the most compelling and unique voices in twentieth-century art, as well as a significant contribution to the field of international modernism. 0Exhibition: Tate Modern, London, UK (01.06-06.11.2016) / Deutsche Bank Kunsthalle, Berlin, Germany (18.11.2016-06.03.2017).

The Ordinary Man of Cinema Duke University Press

Foreword and essay by Doug Ashford. Introduction by Anne Pasternak.

Relational Undercurrents Coach House Books

Marcel Broodthaers's (Belgian, 1924-1976) extraordinary output across mediums placed him at the center of international activity during the transformative decades of the 1960s and 1970s. Throughout his career, from early objects variously made of mussels, eggshells, and books of his own poetry; to his most ambitious project, the Musée d'Art Moderne. Département des Aigles; and the Décors made at the end of his life, Broodthaers occupied a unique position, often operating as both innovator and commentator. Setting a precedent for what we call installation art today, his work has had a profound influence on a broad range of contemporary artists, and he remains vitally relevant to cultural discourse at large. Published to accompany the artist's first museum retrospective in New York, Marcel Broodthaers examines the artist's work across all mediums. Essays by the exhibition organizers Christophe Cherix and Manuel Borja-Villel, along with a host of major scholars, including Benjamin H. D. Buchloh, Jean François Chevrier, Thierry de Duve, and Doris Krystof provide historical and theoretical context for the artist's work. The book also features new translations of many of Broodthaers's texts.

Merce Cunningham David Zwirner Books

What does it take to be a serious art collector? What drives someone to go after a particular work regardless of the cost? What form of addiction or compulsion causes an individual to devote vast amounts of time, money and emotional energy in pursuit of something that is unobtainable to most of us? Tiqui Atencio has been collecting since she was eighteen years old. Decades later she is one of the most prominent collectors of contemporary art, on the boards of international museums and art-world power lists. For *Could Have, Would Have, Should Have*, she has interviewed more than eighty of the world's most influential collectors - from financiers to artists - and asked them to tell their own story of how they started to collect and what continues to motivate them. In a series of thirty chapters - among them 'Serendipity', 'Obsessions', 'Auction moments', 'What was I thinking?', 'To sell or not sell', 'Being custodians' - they reveal their highs and lows, the successes and regrets, the shared passions and intense rivalries, the works that got away ... and the ones that perhaps should have done. Their anecdotes and recollections reveal the many practical and emotional aspects of collecting art, all the unexpected pleasures and challenges. What emerges is a frank and honest, surprising and eye-opening, and sometimes hilarious account of a lifelong dedication that is described by some as a heroic commitment and by others as a crazy sickness. Cartoons throughout the book by celebrated artist and satirist Pablo Helguera complement the humorous and entertaining tone of the text.

Infinite Island National Geographic Books

Published in conjunction with exhibitions held at Walker Art Center, Minneapolis, February 8-July 30, 2017, and Museum of Contemporary Art, Chicago, February 11-April 30, 2017.