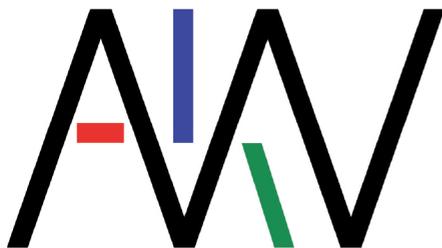


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By Kevin Kemter

Anita Di Bianco / anitadi.net Corrections and Clarifications / 2001 - 2012

Corrections and Clarifications is an ongoing newspaper, an edited compilation of daily revisions, retractions, re-wordings, distinctions and apologies to print news from September 2001 to the present. A reverse-chronological catalog of lapses in naming and classification, of tangled catchphrases, patterns of mis-speech and inflection, connotation and enumeration.

Previous editions are available through Printed Matter.

Corrections and Clarifications will be featured in the October launch of Creative Time's media site, *Creative Time Reports*:
<http://creativetime.org/projects/creative-time-reports/>



13 Juli 2007. Peinlicher Rückzug bei der BBC: der Fernsehsender entschuldigte sich gestern bei Königin Elizabeth II. für die Ausstrahlung eines Videos, auf dem sie anscheinend vorzeitig wütend eine Fotosession mit der amerikanischen Promifotografin Annie Leibovitz verlässt. So wie das Video zusammengestellt sei, stelle es nicht die tatsächliche Abfolge der Ereignisse dar, erklärte der Sender in einer offiziellen Entschuldigung bei der Queen und zugleich bei Leibovitz.

Damit widersprach die BBC ihrer eigenen früheren Darstellung, wonach die Königin Aufnahmen mit der Amerikanerin vor Wut darüber abgebrochen habe, dass diese sie gebeten habe, ihre Krone abzunehmen. Die entsprechende Bitte der Fotografin war auf dem Video zwar enthalten, das zudem zeigte, wie die Königin scheinbar verärgert und rasch den Saal im Buckinghampalast verlässt. Zwischen beiden Szenen gab es jedoch einen Schnitt. Es sei „nicht die tatsächliche Abfolge der Ereignisse“ gewesen, dass die Queen unmittelbar nach der Bitte von Leibovitz den Saal verlassen habe, erklärte die BBC in ihrer Richtigstellung. Die Königin habe die Fotosession „nicht vorzeitig“ abgebrochen.

12 July 2007. The BBC has today apologised to the Queen after admitting it “misrepresented” her by implying she stormed out of a photoshoot with American photographer Annie Leibovitz, filmed for the documentary, *A Year With The Queen*, to be shown later this year. Leibovitz is seen in the trailer telling the Queen she will look better without her tiara because “the Garter robe is so...”

At the autumn launch, BBC1's channel controller, Peter Fincham, added: “Annie Leibovitz gets it slightly wrong and the Queen walks out in a huff.” However, it has emerged that the scene where the Queen was complaining to an aide was actually filmed on her way to the sitting. In a later joint statement, the BBC and production company RDF Media said the film had been edited out of sequence and supplied to the corporation in error.

but was officially renamed Eris in this month. Mercury is the Roman rather than Greek, name for the god of commerce, travel and thievery. Ceres was not the first to observe Saturn, which was known to the ancients. Galileo was, however, the first to observe rings in 1610.

Dienstag | Tuesday 26.9.2006

In der Montagsausgabe sind in der Grafik des Tagesthemas die Abkürzungen verwechselt worden. Die ungarischen Sozialisten firmen unter dem Kürzel MSZP und nicht unter SzDSz.

We said in an article about plastic surgery at McDonald's to offer online lessons for its employees, September 19, 2006, that 97% of British households now have a computer. In fact that is the proportion of its staff that McDonald's estimates has access to a computer.

Montag | Monday 25.9.2006

In an article on page 12, September 21, we described Kalmykia as a country when it is a region of Russia. Its leader, Kirsan Ilyumzhinov, claimed he was abducted by aliens in 1992, seven years ago.

We said in an article, page 12, September 19, that when the Crusade reached Jerusalem in 1099, the entire Muslim population was massacred. In fact the Crusaders massacred the entire population of Jerusalem, Muslim and Jewish.

Freitag | Friday 22.9.2006

In a report headed Iranian president Khatami labels US a lawbreaker, September 22, we referred to a stand-off between the US and Iran over the latter's “nuclear weapons programme”. We should have said simply “nuclear program”.

ABOUT ARCHIVE

Archive is a nonprofit organisation for cultural research. *Archive* seeks to bring together editors, writers, scholars, graphic designers, artists and architects in a non-hierarchical and adaptable space in an attempt to foster unique exchanges between diverse contributors. *Archive* is engaged in a range of activities including publishing, design and exhibition making. *Archive Books* is a publishing house that produces monographs and artist's books as well as journals focusing on contemporary cultural production and reception. Located in Berlin, *Archive Kabinett* is both a bookstore showcasing a selected range of publications, and simultaneously a platform for discussions, lectures, screenings and exhibitions. *Archive Journal* is a cross-disciplinary journal published biannually. As its name suggests, *Archive Journal* is primarily concerned with notions of documentation and collection, but also with contemporary uses of translation and recirculation. *Archive Appendix* is a design office that brings a conceptual approach to the relationship between text and image.

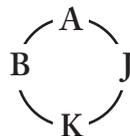
Archive Books • Upcoming titles

JOURNALS

Archive Journal, Volume I October 2012
No Order, Issue 2 January 2013
The Exhibitionsits, Issue 7 January 2013

BOOKS

Fight Specific Isola October 2012
Rossella Biscotti, *Il Processo* October 2012
Warren Niedich, *Berlin Works* October 2012
Der Standpunkt der Aufnahme – Point of View January 2013
Eric Baudelaire, *Anabases* January 2013



Pedro Wirz

**Not the New, Not the Old,
But the Necessary**

Published by Künstlerhaus Stuttgart



Stuttgart 2012
132 pages, 76 images
21 x 21 cm
German / English
EUR 18.00
ISBN: 978-3-942700-27-6

With an introduction by John Beeson and an interview between Pedro Wirz and Adnan Yildiz. • Pedro Wirz's work is indebted to collaborators in some way or another. In his series of *Curated Sculptures* (2010–ongoing), he develops a physical structure — a sculpture — and then invites a curator to arrange artworks by artists other than himself on and around it. In this book Pedro Wirz invited 24 different artists to produce patterns to be applied onto an “origami folding geometry” that he developed. In this new series of *Curated Sculptures*, he also worked together with members of the German Origami Association. With contributions by Adriana Lara, Alfred Boman, Aljoscha Lanz, Bevis Martin and Charlie Youle, Breana Murphy, Carlos Dias, Christian Mueller, Dan Perjovschi, Dan Solbach, Daniella Domingues, Emil Michael Klein, Friedemann Heckel, Jan Kiefer, Jonathan Zawada, Keiichi Tanaami, Lucas Rampazzo, Lucas Wirz, Samuel Leuenberger, Sara Vidas, Stephan Doitschinoff, Thomas Jeppe, Tilman Schlevogt, Tobias Rehberger, Tobias Willa.

Jacqueline Doyen

Eclipse

Published on the occasion of the exhibition
at Kunstverein Wolfsburg

Berlin 2012

48 pages

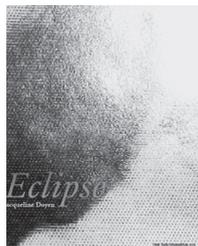
29 x 23.5 cm

German / English

EUR 12.00

ISBN 978-3-942700-28-3

With an introduction by Justin Hoffmann and an interview between Meike Behm and Jacqueline Doyen. • The present catalogue documents works that Jacqueline Doyen developed further during her stay in New York, as well as works that were created directly in New York. In this endeavor, Jacqueline Doyen remained true to her principle of investigating the backstage reality and, through a process of reduction, of penetrating to what is essential. For her work *Die Ausarbeitung der Spontaneität* (The Elaboration of Spontaneity, since 2007), Jacqueline Doyen has brought together a large number of pictures of politicians published in the mass media. The silhouettes of the depicted persons, politicians from vari-



ous countries, cut out and placed upon a sheet of white paper, allow comparison. Doyen's manner of working is reminiscent of Aby Warburg and his famous collection (from 1901), which formed the basis for his pictorial atlas Mnemosyne. (Justin Hoffmann)

Katrin von Maltzahn

Records Journal Survey

Berlin 2012

176 pages, 155 images

19 x 13 cm

English

EUR 18.00

ISBN 978-3-942700-11-5



Katrin von Maltzahn is a translator who acts on the gap between rhetoric and research, chaos and contingency. Her legibility of this world is an invitation to a productive misunderstanding. (Gerrit Gohlke) • This beautifully cloth-bound artist book functions as a kind of breviary. It is a portable and compact reference for a world of codes and signs – that also happens to offer an overview of the artist's work over the last years. Accompanying the book, BKV Potsdam presented a solo exhibition of Katrin von Maltzahn's *Alphabet*.

Vorratskammer / Pantry



Berlin 2012

Design: Kristina Brusa,
Leipzig

150 pages, 201 images

36 x 28.6 cm

German / English

EUR 29.00

ISBN: 978-3-942700-26-9

Published on the occasion of *Über Lebenskunst* at Haus der Kulturen der Welt. • Edited by myvillages, Kathrin Böhm, Wapke Feenstra, Antje Schiffers, Thomas Sprenger. In August 2011, the Haus der Kulturen der Welt in Berlin hosted the *Über Lebenskunst* Festival, a project initiated by the German Federal Cultural Foundation in cooperation with Haus der Kulturen der Welt. The artist collective myvillages.org was asked to develop and deliver an artistic project to feed and cater to the masses of festivalgoers. The artists began stocking up on supplies for the Pantry a year before the festival — in cooperation with organizations, interest groups, and commercial producers, with amateurs and experts, in large and small amounts. They wanted to serve foods that were locally available, but also included other kinds of food in the Pantry. Slowly but surely, they filled the *Pantry* with food that was acquired by exchanging, purchasing, planting, harvesting, developing new products, and accepting generous gifts and donations. Everything that was eaten or drunk during the festival came from the Pantry. • www.myvillages.org / www.vorratskammer.myvillages.org • www.japsambooks.nl

AUGUST VERLAG BERLIN

IMPRINT IM VERLAG DER BUCHHANDLUNG WALTHER KÖNIG, KÖLN



Der August Verlag ist ein Forum für Theorie im Schnittpunkt von Philosophie, Politik und Kunst. Die KLEINE EDITION steht in der Tradition des Essays, jenes Genres der Intervention, die zu lang für eine Zeitschrift und zu kurz für ein herkömmliches Buch ist. Im GROSSEN FORMAT werden zeitgenössische Theorie und moderne Klassiker veröffentlicht.

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Ein Versuch über das Glück
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Schriften zum Film
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NACH EINEM UNERMESSLICHEN
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Benoît Grimbert and Julie Cortella

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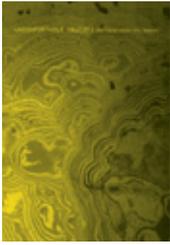
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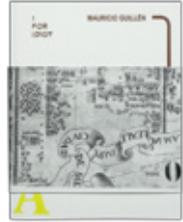
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Mariana Castillo Deball



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Daniel Steegmann
Mangrané



I FOR IDIOT
Mauricio Guillén



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OF THE PUBLICATION:
CADERNOS PARA O
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NEVER ODD OR EVEN
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Common Objectives

Nina Power

Why ask what is to be done when it is already happening? Why write, when all around us, the streets are filled with words anticipating the future? We can't capture the essence of rebellion, only anticipate it. If the collective struggles of the recent past - from Tahrir Square to Occupy, to the mass student and workers' movements that stretch from Quebec to Chile and beyond - offer us anything more than images of resistance, more than the anger of the streets, more than the replacement of one puppet with a future stool-pigeon; they offer a challenge for art and writing to similarly shatter the codes and norms of production, to ceaselessly pour scorn on those who feed off others, and for words to celebrate the potential for the unimaginable.

Common Objectives is a series of collective projects, engaging critically in this potential. Selected from open submission, commissions from the first series due for publication in Spring 2013 range from Steve Beard and Victoria Halford's photographic prequels to retail park

Brad Downey

makes books sometimes with the left side of his brain.

for more information:
bigtimebrad@gmail.com
www.braddowney.com





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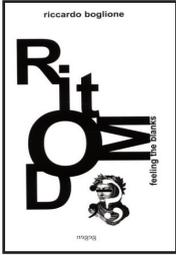


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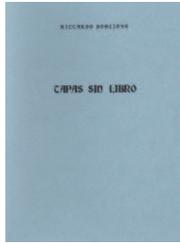
Publisher, exhibition director: Reinhard Braun
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DAI PUBLICATIONS

is a collection of more than 100 artist books issued by the Dutch Art Institute (DAI) and designed in collaboration with the Werkplaats Typografie (WT).



The 2012 edition consists of 13 publications developed in the context of Publishing Class, a two year course designed by Casco-Office for Art, Design and Theory by delving into the act of publishing as a critical art practice, both as a ways to make things public – forming publicness – and as a form of dissemination beyond time and space constraints. For its second year, the “class” operated in three editorial cooperatives and each under the guidance of artists Mattin, Falke Pisano and Wendelien van Oldenborgh

respectively. The students teamed up with the Werkplaats Typografie students to develop an “art and design” relationship beyond the established manner and reflect on publishing as a versatile medium.

DAI and WT both located in Arnhem are Master’s programs of ArtEZ, one of the major arts universities in the Netherlands. Gabriëlle Schleijsen, head of program at the DAI, founded DAI PUBLICATIONS in 2003. It began as an experimental research and publishing platform aiming to address the specific process of artist books production and is now an acclaimed editorial project. Since its inception more than 90 artist books have been published. As of 2006 an annually appointed collection editor supervises the series; for the 2010/2011 academic year DAI has taken a new path by commissioning Casco to develop a two-year trajectory regarding publishing in art practice, Publishing Class, curated by Binna Choi, Director of Casco, and coordinated by Yolande van der Heide, Publishing Coordinator of Casco.

www.dutchartinstitute.eu
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<http://www.editionpatrickfrey.com/>

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Fillip

General Information

Fillip is a Vancouver-based publishing organization formed in 2004 to expand spaces for critical discussions on contemporary art. Through a magazine and publications programme, Fillip provides platforms for examining the relationship between art and society.

Its methods of discourse include long form essays, interviews, exhibition reviews, critical anthologies, artist projects, and talks. While these modes of address are neither new nor neutral, Fillip consistently strives to interrogate the spaces it inhabits, attempting to build a vital forum from a position of criticality.

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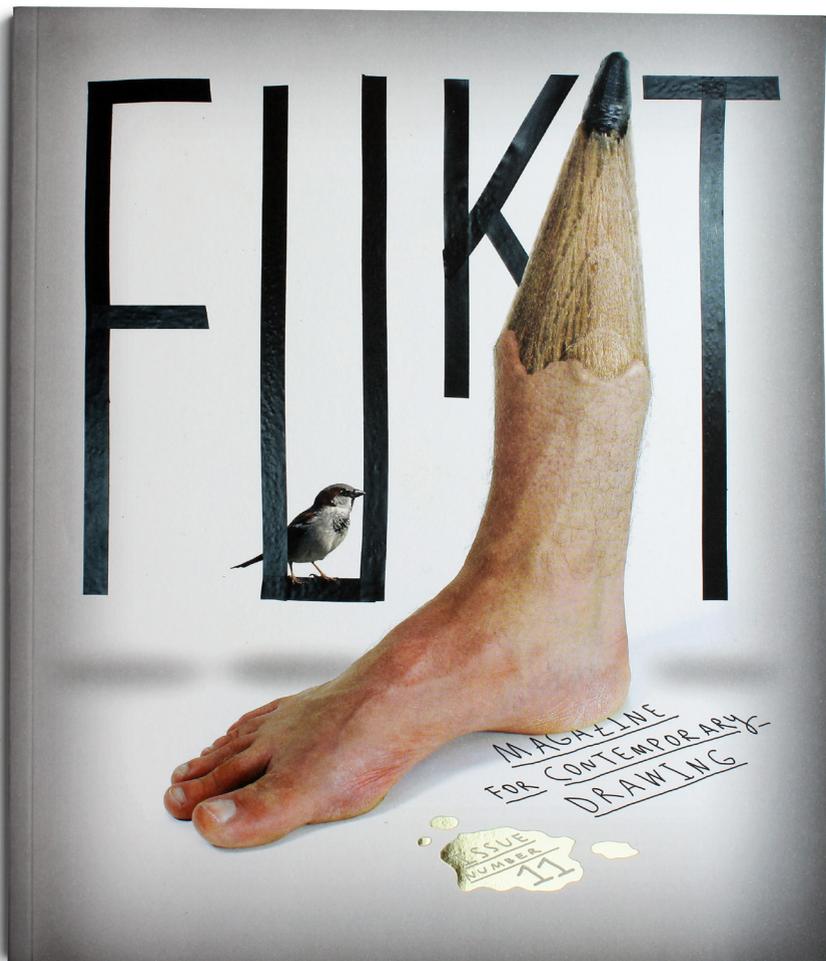
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www.fukt.de

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HANK SCHMIDT IN DER BEEK

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Ich frag sie: “Trinkst a Bier mit mir?”
Sie sagt: “Ein ander Mal.”

Hinter meiner Stadttür
Steht die Bridget Riley.
Ich frag sie: “Trinkst a Bier mit mir?”
Drauf sagt sie: “Aber freili!”

Oans, zwoa, drei, vier
Heb di stad
Dass di ned obadraht!
Oba übers Hobernfeld
Geht’s a wengerl schnell!

(aus: *“Was reimt sich schon auf de Saint Phalle?”*,
Niklas Schechinger Fine Art, 2010)

Außerdem von Hank Schmidt in der Beek bei Niklas Schechinger Fine Art erschienen: *“Ein Akt, eine Treppe hinabzumsteigen”*, *“Das große Tick, Trick und Track-Album”*. *“Kasimir Malewitsch, wir sind alle sehr froh, wenn die Drachensaison endet!”*, *“10 Gedichte für Ulli Wulff”*, und mehr.

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AND OTHER SPECIAL GUESTS AT THE BOOTH...

Komplot is a curatorial collective based in Brussels. Of variable composition and condition since 2002, it is concerned by nomadic creative practices and trends of specialisation. Projects such as 'Midi Zuid', 'Vollevoix', 'Architecture of Survival' or 'Influence' explored new terrain in relation to objects, spaces, artists and the public. Komplot conducted extensive research into post '68 collaborative art practices in Belgium; organising seminars and making the two documentary films 'Sad In Country'.

Newly installed next the Wiels, Komplot produces exhibitions, films, books and an annual magazine titled YEAR.

This second YEAR is still an almanac, a choral book revealing what's behind the stage. Seasons are information. Look at what has been done, should be or will be or never be. This issue is like talking with images.

Text can be spare, descriptive or exhaustingly disruptive. We asked people about what's in their mind from the past or for the future and that creates an all present. In the first issue, we talked about no future, now we are no present. YEAR is still a chain reaction, organizing its content in the form of sequences. YEAR is still an experimental constellation.

YEAR is published by Komplot,
directed by David Evrard,
designed by Pierre Huyghebaert & Uberknackig,
distributed by Motto and Anagram.

www.kmplt.be <<http://www.kmplt.be>>
info@kmp.lt.be
<http://yearmagazine.tumblr.com/>



The imaginary now resides between the book and the lamp. The fantastic is no longer a property of the heart, nor is it found among the incongruities of nature; it evolves from the accuracy of knowledge, and its treasures lie dormant in the documents. Dreams are no longer summoned with closed eyes, but in reading; and a true image is now a product of learning: it derives from word spoken in the past, exact recensions, the amassing of minute facts, monuments reduced to infinitesimal fragments, and the reproductions of reproductions. In the modern experience, these elements contain the power of the impossible. Only the assiduous clamor created by repetition can transmit to us what only happened once. The imaginary is not formed in opposition to reality as its denial or compensation; it grows among signs, from book to book, in the interstice of repetitions and commentaries; it is born and takes shape in the interval between books. It is a phenomenon of the library. Michel Foucault, 1967.

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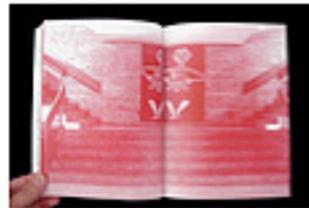
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Michael Baers has been making comics (or "sequential art") since 2004, after Guy Debord came to him in a dream and commanded him to stop making art and start making comics. Since that time he has produced many publication projects in different formats and many works for magazines and journals. He has exhibited his work internationally and contributed to many art journals/initiatives such as the e-flux journal, Fucking Good Art, Chto Delat, as well as others.

you can see his work at: www.michael-jbaers.com, or write him at michaelbaers@gmail.com



“greatest hits”

the quotation marks are programmatic

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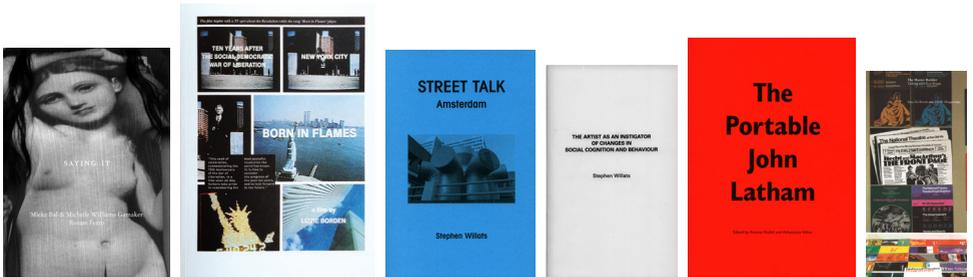
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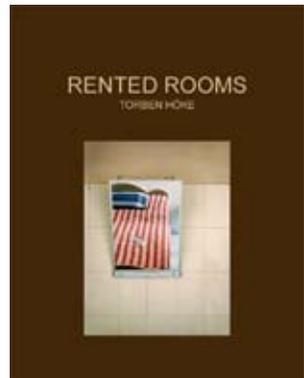
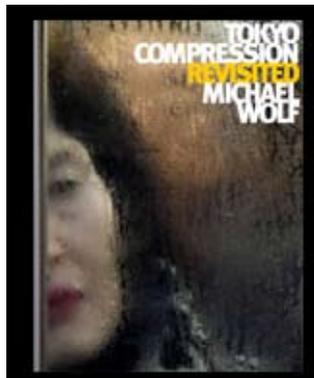
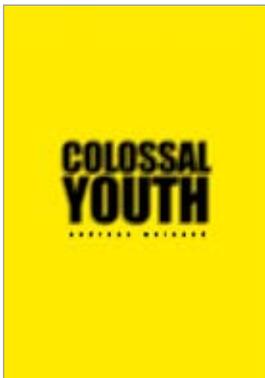
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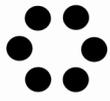
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SCRIPTINGS

Artists, writers, graphic-designers, performers as well as publishers are invited - all of which are working with the formats of "script" and "text" within their processes of production. The use of "script" or "text" does not necessarily head towards the final production of printed matters, but might result in the production of a movie, drawing, performance or object generated through processes of reading, writing or verbal utterance. The presentations consist of live events (talk, discussion, reading, display, performance) as well as the instant publishing of the magazine Scriptings.

Scriptings

is edited by artist Achim Lengerer.



Scriptings/Achim Lengerer
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www.scriptings.net
contact: lfp.lengerer@gmail.com

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PUBLICATION

2012

***I Dream because I Don't, SiuFung,*
**Poetry, 40 pages, printed with
Risograph in single color, 9 x 17 cm****

2011

***Vanishing Point: How to disappear
in China without a trace, Susanne
Bürner, Writing, 72 pages, offset
printing in single color, 12 x 17.5 cm***

2010

***Pointing to Wonder newsprint,
Visual analysis with interviews,
writings and images, offset printing
in duo-color, 37 x 57 cm***



In 2011, Beatrix Pang the founder started her independent publishing project - Small Tune Press in Hong Kong, which she endeavours on art book and zine production. To a certain extend, the project aims to facilitate and support the community on producing small scale independent publications and projects.

Space Poetry, Copenhagen
<http://www.spacepoetry.dk/>

Spector Books, Leipzig
<http://www.spectorbooks.com/>

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Susanne Bürner

books are part of my artistic practise:

Fog Book, Revolver Frankfurt 2003; *Vanishing Point: How to disappear in America without a trace*; Revolver Frankfurt and ToastinKPress Paris 2006; *Only You*, Argo-books Berlin, 2008; *Vanishing Point: How to disappear in China without a trace*, Revolver by VVV Berlin and small tune press Hong Kong, 2011; *leaves* boabooks Geneva, 2011; *Euville*, captures éditions Valence, October 2012 and others.

www.susannebürner.de

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small history

In 1988 Barbara Wien started a bookshop for artists' books, art books, writings by artists, rare books since 1960 (Fluxus, Conceptual Art, artists' movements since 1960), conceptual photography books, editions, multiples, graphic art, videos, and DVDs, and a gallery. Meanwhile around 40 artists' publications were produced and edited in Wiens Verlag. In 1994 Barbara Wien edited the collected texts by Arthur Köpcke and in 2002 the collected interviews by Dieter Roth. Since 2009 Wilma Lukatsch is the co-partner of Barbara Wien in the gallery, bookshop and publishing house. Amongst other book and audio projects Wien and Lukatsch edited and published in 2008 the interview book *Tomas Schmit / Wilma Lukatsch, Dreizehn Montagsgespräche*. In 2009 they founded the *tomas schmit archiv*, Berlin. On the website www.tomasschmit.com they published the complete oeuvre catalogue by Tomas Schmit.

The gallery and bookshop provide since its existence a whole cultural program to the public in Berlin: lectures, filmscreenings, book presentations etc..

In our publishing activities (Wiens Verlag) we edited art books which are meanwhile sourcebooks for art historians: for example *Dieter Roth Collected Interviews* and *Tomas Schmit Dreizehn Montagsgespräche*. At the moment we are preparing the second volume of *Jimmie Durham's Poems That Do Not Go Together* which will be published in October 2012."

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<http://www.zavod-parasite.si/>

MISS READ 2012 TALKS

Sunday, September 16, 2012

2 pm

RR, Relaxed Reading or The Ambient Stylistics of Tan Lin
Westphalie, Lisa Holzer and David Jourdan:

Tan Lin is one of Westphalie's favourite artists and Heath (Plagiarism/Outsource), Notes Towards the Definition of Culture, Untilted Heath Ledger Project, a history of the search engine, disco OS is "one of the most exciting books (we) have read in years, provocative on issues of reading, writing and publishing. Readers should not be surprised to find that Heath challenges not only the traditional standards of poetry-book production but what it even means to be a book."

3pm

Contemporary Poetics in a Publishing Context
Carson Chan in conversation with Shane Anderson:

A timely talk surrounding contemporary poetics, looking at the idea of writing poetry today and what it can mean/its relevance and the forms and arenas of publication.

Shane Anderson has published this summer *Études des Gottnarrenmaschinen* with Broken Dimanche Press. He has hosted the reading series Here!Here!There! and co-curates the Internet art-lit site www.brokentoujours.eu. He also works as a bookseller and translator. Carson Chan is an editor at 032c, Kaleidoscope magazine and co-director of PROGRAM. Most recently he co-curated the 4th Marrakech Biennale 2012.

4pm

Re-Print. Appropriation (é) Literature
Book Launch and Talk between Annette Gilbert, Stefan Römer, Anne Thurmann-Jajes and Albert Coers (The talk will be in German.)

What Jorge Luis Borges only dreamed of in Pierre Menard, Author of the Quixote (1939) is nowadays almost part and parcel of literature: there is an increasing number of books for which new texts are no longer generated. Instead there are a lot of existent texts or even complete books that are simply re-edited, that is: copied, imitated, censored, revised, reframed etc. and reprinted by (usually small) publishing houses. Among them there is a remarkable preference for canonical texts like those by Boccaccio, Flaubert, Freud, Hemingway, Joyce, Kant, Mallarmé, Shakespeare. In contrast to Appropriation Art that was booming in the 1980s Appropriation Literature has, interestingly enough, lead neither to

scandals in the art and literature business nor to a more profound attention in the humanities yet. The research project on Appropriation Literature initiated by Annette Gilbert in 2010 aimed to map the phenomenon and to make it better known. The results that have been published in a printed collection of papers and an anthology of Appropriation Literature, which will be presented in the talk.

Annette Gilbert is a postdoctoral Fellow at Peter Szondi Institute of Comparative Literature at Freie Universität Berlin. She edited the anthology *Re-Print. Appropriation (&) Literature* (forthcoming, luxbooks 2012) and the conference proceedings *Wiederaufgelegt. Zur Appropriation von Texten und Büchern in Büchern* (transcript 2012).

Stefan Römer is an artist, author, art critic and filmmaker. He writes regularly on art, theory, and fake for *Kunstforum*, *Texte zur Kunst*, *Spex*, *Frieze*, *Springerin*, *Konkret*. His recent work includes the films *Loop Unlimited* (2011) and *Conceptual Paradise: There Is a Place for Sophistication* (2006).

Anne Thurmann-Jajes is an art historian, curator and Head of Research Centre for Artists' Publications, *Weserburg | Museum of Modern Art Bremen*. She teaches at *Universität Bremen* and has recently co-published *Manual for Artists' Publications, Cataloging Rules, Definitions, and Descriptions* (2010), *Artists' Publications. Ein Genre und seine Erschließung* (2009).

Albert Coers is an artist and art historian. He wrote his thesis on artists' catalogues. He has recently published *I SOLITI TITOLI* (2011) und *Müde Bücher* (Salon Verlag 2012).

5pm

The Tender Spot

Mario Lombardo,

Mario Lombardo, art director & designer speaks about his work and his interpretation of the task.

Mario Lombardo (*1972, Rosario, Argentina) is one of Germany's most relevant graphic designers. His characteristic talent for melding emotional intensity with an intelligent design approach makes his work simultaneously some of the most significant being produced today and timeless. Lombardo's multifaceted repertoire includes works for clients such as *Berlin Biennale*, *Kunsthalle Düsseldorf*, *Staatliche Museen zu Berlin*, *ZKM*, *Bielefelder Kunstverein*, *KaDeWe*, *Mercedes-Benz*, and art direction for publications such as *SPEX*, *Liebling*, *Dummy*, *Grid*, *Zitty Fashion*, and *Design Book*. In 2008 he was honored as *Visual Leader* for his oeuvre. 2010 *Gestalten* published the monograph: »The Tender Spot–The Graphic Design of Mario Lombardo«.

Mario Lombardo lives and works in Berlin.

MISS READ

MISS READ

MISS READ Artist Book Festival Berlin
14th–16th September, 2012

This booklet is published on occasion of the fourth edition of MISS READ.

Cover: Dan Perjovschi

Distribution: la bibliotheque fantastique.

Content, Proof Reading and Picture Editing: All the exhibitors (see back cover)

Wine Spirit: Barefoot Wine

Organisation Team and Staff MISS READ 2012: Vanessa Adler, Maria De Sande, Chiara Figone, Erik Font, John Holten, Antoine Lefebvre, Michalis Pichler, Yorgos Sourmelis, Susanne Pfeffer, Eva Temponera, Natasa Tepavcevic.

Thank you to: Barefoot Wine, Jan Dietrich, David Frohnapfel, Marc Glöde, Gaby Horn, Joanna Kamm, Seán Kennedy, Stephan Müller, Jeroen Nieuwland, Dan Perjovschi, Amelle Said Saleh, Anke Schleper, Alexander Schröder, Erik Steinbrecher.

This year MISS READ is taking place in conjunction with abc art berlin contemporary during Berlin Art Week. MISS READ will comprise a selection of 62 international publishers and artists.

The festival will present artistic publishing and invited a selection of active contributors in this field to present their program to a wider public.

September 14th–16th, 2012
Station Berlin, “Bananenhalle”
Luckenwalder Strasse 4-6
10963 Berlin

Opening hours:

Friday, September 14, 5–8 pm

Saturday, September 15, noon–9 pm

Sunday, September 16, noon–7 pm

MISS READ is a collaborative project of argobooks, Michalis Pichler and KW Institute for Contemporary Art.

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