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Drawn from the PUBLICS stacks, this collection of books reflects the shared investments of the New York based artist Gordon Hall and the Rotterdam based exhibition space Shimmer, exploring the studio as a space of experimentation, the legacy of Minimalism, theories of identity and opacity, and sharing space with objects as companions.

Books selected by Gordon Hall, Eloise Sweetman and Jason Hendrik Hansma, on the occasion of Gordon Hall's reading at PUBLICS on Wednesday 15th January 2020. Part of PUBLICS Parahosting of Shimmer, Rotterdam over the course of 2020.

Affect Theory Reader
2010, 416 pages (Duke University Press Books)

Against Interpretation, Susan Sontag
1981, 304 pages (Dell)

Architecture from the Outside: Essays on Virtual and Real Space (Writing Architecture), Elizabeth Grosz
2001, 241 pages, (The MIT Press)

Art as Experience, John Dewey
2005, 371 pages (Perigee Trade)

Artificial Hells: Participatory Art and the Politics of Spectatorship Claire Bishop
2012, 390 pages (Verso)

Artist as Curator: An Anthology, Alexander Alberro, Monica Amor and Carlos Basualdo, Biljana Ciric, Ekaterina Degot, Elena Filipovic, Claire Grace, Anthony Huberman, Dean Inkster, Alhena Katsof
2017, 416 pages (Verlag der Buchhandlung Walther Konig)

De Appel: Performances, Installations, Video, Projects, 1975 1983, Marga van Mechelen
2006, 440 pages (De Appel)

Draw It with Your Eyes Closed: The Art of the Art Assignment Paper Monument
2012, 128 pages (n+1 Foundation)

Fanon Reader, The Frantz Fanon
2006, 232 pages (Pluto Press)

Felix Gonzalez-Torres: Specific Objects Without Specific Form Elena Filipovic, Danh Vo, Carol Bove, Tino Sehgal
2017, 656 pages (Koenig Books)

Handbook in Motion, Simone Forti
1974, 151 pages (Contact Editions)

Helio Oiticia, Carlos Basualdo
2002, 176 pages (Hatje Cantz Verlag GmbH & Co KG)

History of Sexuality, Vol. 3: The Care of the Self, The Michel Foucault
1988, 288 pages (Vintage)

How to See a Work of Art in Total Darkness, Darby English
2010, 376 pages (The MIT Press)

Mike Kelley: Educational Complex (AFTERALL) John Miller
2015, 124 pages, (Afterall Books)

Minimal Art: A Critical Anthology
1995, 454 pages (University of California Press)

Notes Toward a Performative Theory of Assembly (Mary Flexner Lectures of Bryn Mawr College), Judith Butler
2015, 256 pages (Harvard University Press)

Poetics of Relation, Edouard Glissant
1997, 256 pages (University of Michigan Press)

Publics and Counterpublics, Michael Warner
2002, 334 pages (Zone Books)

Queer Phenomenology: Orientations, Objects, Others, Sara Ahmed
2006, 240 pages (Duke University Press Books)

Rituals of Rented Island: Object Theater, Loft Performance, and the New Psychodrama—Manhattan
1970–1980, (Whitney Museum, New York Exhibition Catalogues)

- Jay Sanders
2013, 144 pages (The Whitney Museum of American Art)
- Scott Burton: Collected Writings on Art and Performance, 1965-1975, Scott
Burton, David Getsy
2012, 264 pages (SoberSCOPE Press)
- Staying with the Trouble: Making Kin in the Chthulucene (Experimental Futures)
Donna J. Haraway
2016, 304 pages (Duke University Press Books)
- Studio Reader: On the Space of Artists,
2010, 328 pages (University Of Chicago Press)
- Subculture: The Meaning of Style (New Accents) Dick Hebdige
208 pages (Routledge)
- Tools for Conviviality, Ivan Illich
2001, 128 pages (Marion Boyars)
- Triple Canopy and Ralph Lemon: On Value, Kevin Beasley
2016, 276 pages (Triple Canopy)
- Touching Feeling: Affect, Pedagogy, Performativity (Series Q), Eve Kosofsky
Sedgwick
2003, 208 pages (Duke University Press Books)
- Visible and the Invisible (Studies in Phenomenology and Existential Philosophy),
The Maurice Merleau-Ponty
1969, 282 pages (Northwestern University Press)
- Virtual Window: From Alberti to Microsoft, The Anne Friedberg
2009, 376 pages (The MIT Press)
- Witches, Witch-Hunting, and Women, Silvia Federici
2018, 120 pages (PM Press)