

ARTBOOKS

**AVV
RIE**

VUOTI A RENDERE
INTERNATIONAL EDITION

In Ersilia, to establish the relationships that sustain the city's life, the inhabitants stretch strings from the corners of the houses, white or black or gray or black-and-white according to whether they mark a relationship of blood, of trade, authority, agency. When the strings become so numerous that you can no longer pass among them, the inhabitants leave: the houses are dismantled; only the strings and their supports remain. From a mountainside, camping with their household goods, Ersilia's refugees look at the labyrinth of taut strings and poles that rise in the plain. That is the city of Ersilia still,

and they are nothing. They rebuild Ersilia elsewhere. They weave a similar pattern of strings which they would like to be more complex and at the same time more regular than the other. Then they abandon it and take themselves and their houses still farther away. Thus, when traveling in the territory of Ersilia, you come upon the ruins of the abandoned cities, without the walls which do not last, without the bones of the dead which the wind rolls away: spiderwebs of intricate relationships seeking a form.

Italo Calvino

peter downsbrough the utopia of the subversive image

We live in a world of clichés and we don't even know what an image is because we don't know how to see an image, and we don't know how to see what's in an image.

Gilles Deleuze

Nietzsche has been telling us for almost a century that where there is a sign, there can be no man, and that where the signs are made to speak, man must remain silent.

Michel Foucault

frame 1 – the subject [the image]

[without] The body disappears and deserts the image. Man turns away and leaves traces of himself in the construction of urban space: streets, walls, buildings, cities, suburbs, architecture, industrial areas.

What disappears or does not disappear is the form. It is neither the concept of man nor the existing man. It is about the “human” form. It is the human form that disappears in favour of something else.

Gilles Deleuze

[set] Images tell things, in the indifference of their objectivity and their anonymity, in the ambiguity of their being interchangeable yet detailed, localizable and recognizable. Things exist without man, their appearance depends on the position or point of view.

[held] Man goes away, his gaze remains. Invisibility does not question presence. Images make things visible, bring relief to reality, which hides instead of showing, and they allow to – see *what we may not have seen before, so far* (Gilles Deleuze).

[still] A pure optical situation, the image relies on itself, does for itself, independent of man and reality. It stays alone, and stays. It doesn't represent, it presents. It produces, adds, removes, moves, and moves itself, changes.

[place] Utopian place par excellence, imaginary, unrealizable, but real and (r)ex(s)isting in the alternative space that is art, in the heterotopia that is a book.

The city, however, does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the gratings of the windows, the banisters of the steps, the antennae of the lightning rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls.
Italo Calvino

Art is the extraction of images that make you see. These days images do not show, they are really “current” in the exact sense of the word. The eye is the most suitable organ to shake up the apparatus of metaphors, meanings, associations, to see only what it sees, i. e. lines and colours, but especially lines. Images are not objects, they are descriptions of objects. What is optical is the description of people and objects: and this may be where Art would begin. The description replaces the object. Not only would it be valid for the object, but it would be the real object; it would replace the object, it would destroy the object, it would erase the object. It affirms its creative function. A description that starts from nothing, it does not first give an overview, it seems to be born from a small fragment without importance from which it invents lines, plans, architecture. Doubt is cast upon the image while being constructed. It is accomplished in a double movement of creation and erasure.
Gilles Deleuze

frame 2 – the object [the book]

This city which cannot be expunged from the mind is like an armature, a honey-comb in whose cells each of us can place the things he wants to remember.

Italo Calvino

[as] Like the image, also the book goes without man. It stays alone, stays. Like a construction, it stands up, becomes volume, offers itself not only to looking and reading, but also to manipulating.

[in] Man leaves, disappears from the image, but returns to the space, thanks to the solidarity between the eye and the hand and the consequent performative use of the book.

Minimalism has gone so far as to lower the optical referent, in the name of which it engages the spectator to move, to walk on or around the work, or along it; the spectator, henceforth an actor, will then access the three-dimensionality of which he was deprived; he now enters a real, sensitive and concrete space. And, once again, thanks to this means (the act of moving that suddenly broadens the act of seeing) we verify our golden rule – the exhaustion or thinness of the means always brings us unexpected effects – not only the material radicality, the synopsis but the entry into the basic, and while the sight alone deprived us of the fullness of the volume.

François Dagognet

[but] Plastic object, the book allows the transition from horizontal to vertical, from the two-dimensional image to the vision based on the four directions of space, spatial model made even more concrete by the aesthetic choice of the leporello – *sort of interchange station between painting and architecture*, as El Lissitzky defined his paintings.

For me, books are another volume, another space, to work in. A book is very much a volume – it's even called by that name – that's constructed of a certain number of pages just as a typical room is a volume constructed of four walls, a floor and a ceiling. There's also the question of architecture, of structure, and geography.

Peter Downsborough

[or] Mobile object, the book is not familiar with a fixed form and a definitive position, but creates dynamic tensions between the elements that compose it and leaves freedom of assembly to the reader-spectator, so that – *between each idea and each point of the itinerary an affinity or a contrast can be established* (Italo Calvino).

Ten properties of a subject, according to Leonardo: light and dark, color and substance, form and position, distance and nearness, movement and stillness.

Robert Bresson

[t/here] Not only deambulation inside the book, but also projection of the object in the space where it's placed and on the surface where it lies, unfolds, moves, leans or stands. Utopian construction, however, that immediately reveals the illusion of the volume whenever the book's pages are being closed or the leporello's sections are folded again.

[place] Without place, according to the etymological meaning of utopia, a sort of sculpture without base and open on the sides, transferable and portable, it's always else(where), but connected to the real space that surrounds it, in a heterotopic sense.

Movement in space is a temporal section of becoming or duration.

Henri Bergson

[time] The architectural thing should not be understood as a structure, but as an action, an act of organization, and therefore of transformation, of space, a process in the making that doesn't turn the book into a direct object, but rather into a kind of verbal predicate, literally a variable part of the construct endowed with a particular flexibility of forms. In its spatial composition, in the sequential arrangement of photographs and stills from films that meet each other there, or in their simultaneous presentation in series, the book constitutes the basis for a deep reflection on time, in its meaning of flow and arrest, of stratification and permanence.

I regard letters and words as objects. The usual context for a word is a sentence. A word extrapolated from the context no longer has the support of the rest of the sentence. Here it has the support of the surrounding architecture plus the viewers, the people who are looking at it and waking around in it. They've entered into a dialogue based on that word as it's recontextualized into the space.

Peter Downsborough

[context] Man returns as time. Rather than for the description of reality, the mimesis of time itself, the book calls for cognitive process, thought, narration, life that are basically all human declensions, and therefore temporal conjugations. Finally, the tension between the static composition and the constant movement is completed by the words and graphic signs complementary to the visual part of the book, which is therefore not only an architectural arrangement, but also a simple interface between the various elements it contains. With the text – “con-text” – the book becomes dynamic: words and lines guide the reader-viewer between the pages, forcing him to stop if necessary, to go back, or pushing it forward, to the edges, beyond the page, beyond the book itself, towards other volumes.

[and] If the leporello, by its own architecture capable of unfolding, works almost as a conjunction, a bridge at the end of which it may meet an external element of the project, the book specifies itself in the form of an adverb, in which the – *mobility of writing* (Stéphane Mallarmé) – is not only understood in terms of movement, but also as a possibility of changing the position and modifying the meaning of the heterogeneous materials bound inside it.

[hence] Words are mostly indicators of place (there, here, place, out, in) or passage (and, to, continue, time), and the book thus becomes a convergence of time and space – *a space-time sequence* (Ulises Carrion) – which is fully realized within the derridian concept of *espacement*, where the noun ending in *-ment* resonates with the way adverbs are constructed.

[if] While “espacer” in French is the action of separating, of creating intervals between successive facts in duration and of distributing objects or words at a certain distance in a given area, in Italian the verb “spaziare” means also to walk, to go from one thing to another, to stretch out. If the reflection on time is anyhow inextricably linked to the spatial aspect, and space is never a fixed category, but includes its own “*mobility*” in its active form of *espacement*, the book, object that therefore offers space, seems to translate at best the freedom of movement given to the other, the openness towards the other.

frame 3 – the mode [the movement]

Elsewhere is a negative mirror. The traveler recognizes the little that is his, discovering the much he has not had and will never have.

Italo Calvino

[as] Movement is an artistic process, motion (in Italian “moto”) is first and foremost manner (“modo”): not only an exchange of one letter within the Italian word, but also a change of position within the book, which gives the reader-viewer the possibility of perceiving what is normally absent due to the inability to see, and to the artist the possibility to make it appear by operating a short circuit of vision, an actual overturning of the image.

[tiempo] Against the impossibility of intervening materially in reality, of modifying the rigid structures that make up the social and housing fabric, the artist interferes with the tools of the image and the word, which substitute that one reality not only by altering its meaning but even by reflecting it, and thus placing the man-reader-spectator in a position of observation and “textual” reflection.

[continue] If, for example in volume *Or*, the word “time” is reflected in the word “space” thanks to the overturning of “as”, adverb and conjunction that simultaneously transforms and unites, *Hence* seems to manufacture missing images that create the illusion of being in the middle of a street where in fact the opposite wall doesn’t exist. They, like a Foucaultian mirror, allow us to observe what is absent, to make ourselves be where we are not, where we could never be in reality. They transfer us to an other, unreal space that we can however see, and which still maintains a continuity, a correspondence with all the images that make up the book and which represent reality, of which the mirror provides an even more precise description. The utopian image replicates, yet it alters; it is the same, yet different.

[but] The overturning is not only literal: the aesthetic choice of the reflected image or word has a fundamental ethical dimension, it's indissociable from a political perspective, from a statement. It proposes a critique of the established order, of architecture and urbanism intended as a regulatory system that influences social relations, instead providing an alternative to the existing imposed model, thanks to the different points of view that the image can offer for its easier and free use.

[still] The artist's work is therefore a quiet subversion, in which once again it's the image that does everything by itself, becomes independent of man, challenges his immobility with its movement and overturning, showing him a mirror where to rediscover the power of action, of movement indeed and, paradoxically, the value of difference through repetition. The utopian image is a subversive image in every sense.

From one part to the other, the city seems to continue, in perspective, multiplying its repertory of images: but instead it has no thickness, it consists only of a face and an obverse, like a sheet of paper, with a figure on either side, which can neither be separated nor look at each other.

Italo Calvino

What is the zero degree of architecture? It is not to be sought on the side of utility, function, solidity ("architecture begins where there is no longer a practical purpose. Architecture as such"), but of the shaping of space by means of fundamental oppositions (vertical/horizontal; full/empty). These scale models were not designed for any construction but as theoretical models.

Kazimir Malevič

frame 4 – the rhythm [the interruption]

**Always the same joy, the same
astonishment at the fresh
significance of an image whose
place I have just changed.**

Robert Bresson

[place] The image takes the place of man and forces him to abandon his position: it doesn't simply move him, but removes him from his role as author, it dispossess him of his authority and authorship, deprives him of his consolidated references, his reassuring visual habits. In the form of the book in which the images are articulated and enter into dialogue with each other, this displacement is made even clearer: the journey on the pages, or through them, is not only necessary, but obligatory.

[out] Since words and images are disseminated on the page and in the book, for the reader it becomes essential to move in order to connect them and reassemble their sense, which therefore remains always open. The opening is such that the dissemination continues up to the offstage: fragments beckon to each other from one book to the other, bypassing the closed shape of each volume, while the unique edition, which brings together a variety of elements that can be chosen separately, allows their articulation on the one hand and guarantees independence on the other. In fact, it creates a sort of interdependence among the books, which makes one perceive the absence of something that is elsewhere, dispersed, but makes it possible to imagine, and perhaps even desire, its presence.

**Your film is not
readymade. It
makes itself as
it goes along
under your
gaze. Images
and sounds
in a state of
waiting and
reserve.**

Robert Bresson

[then] In the end what was an obligation translates into extreme freedom: the editorial proposal is not a well-defined construction, the editing varies according to the choices of the reader who in this way finds his own power. Man returns as will.

[or] In order for this circulation between pages and books to be possible, it's necessary that space is discontinuous, made of interruptions, intervals and alternations of solids and voids that the reader-spectator joins thanks to his own deambulation and his choices. The connective element is in fact a basic disjunction that gives the whole thing an intermittent, suspended, broken rhythm, whose spatial and visual model is once again the city.

The ways that open to each passerby are never two, but many. [...] And so Esmeralda's inhabitants are spared the boredom of following the same streets every day. [...] Combining segments of the various routes, elevated or on ground level, each inhabitant can enjoy every day the pleasure of a new itinerary to reach the same places.

Italo Calvino

There is a precipice between two steep mountains: the city is over the void, bound to the two crests with ropes and chains and catwalks. You walk on the little wooden ties, careful not to set your foot in the open spaces, [...]. Below there is nothing.

Italo Calvino

frame 5 – the form [the geometry]

On fragmentation: this is indispensable if one does not want to fall into representation. To see beings and things in their separate parts. Render them independent in order to give them a new dependence.

Robert Bresson

[and] A constant of the artist's practice is the use of the line, whose frequent binary form makes graphically visible the dual function that it plays in the conceptual elaboration of his books. At the same time continuous and discontinuous, it's the material translation of that invitation to travel, to cross and to meet, but also of that injunction to stop, to break with the established norm and with the familiarity of the places that prevents us to really see, to interrupt the narrative flow of images and the progressive logic of words in order to stop and start thinking. In its being principle, the line is not only at the origin of the creation of space by actual volumetric construction, but is also able to illude and make us believe in its three-dimensionality by simple delimitation and particular framing.

See your film as a combination of lines and of volumes in movement apart from what it represents and signifies.

Robert Bresson

[to] Stripped of its meanings, the line drives us down to the essence and leads back to primary structures. By subtraction, it geometricizes reality and shifts the focus from temporal succession to spatial composition. Side, it is the basis of abstract shapes and geometric figures, of the square in particular, model of the architectural structure of our publishing project which is articulated around the four main elements that make it up – *harmonic skeleton on which to build the artistic construction [...] static if it stands on its side, and dynamic if it stands on a corner* (Bruno Munari).

[set] Through its very nature of sign and trace, that of the gesture, the line is also able to register a presence, that of the object, whose volume is thus flattened, guaranteeing us the passage from the physical and vertical space of reality to the plane and horizontal level of the page or image. By moving in reverse, therefore, the line creates negative volumes, outlining white spaces so that it's no longer possible to talk of construction but rather of intersection.

The actual objects are not very important to me: what interests me is the way they are laid out, the relations between them in space, the play of their forms and their masses.

Peter Downsborough

Ignoring the objects' variety of form, he could grasp the system of arranging one with respect to the others on the majolica floor. [...] Contemplating these essential landscapes, Kublai reflected on the invisible order that sustains cities, on the rules that decreed how they rise, take shape and prosper, adapting themselves to the seasons, and then how they sadden and fall in ruins.

At times he thought he was on the verge of discovering a coherent, harmonious system underlying the infinite deformities and discords, but no model could stand up to the comparison with the game of chess. Perhaps, instead of racking one's brain to suggest with the ivory pieces' scant help visions which were anyway destined to oblivion, it would suffice to play a game according to the rules, and to consider each successive state of the board as one of the countless forms that the system of forms assembles and destroys. [...] At checkmate, beneath the foot of the king, knocked aside by the winner's hand, a black or a white square remains. By disembodying his conquests to reduce them to the essential, Kublai had arrived at the extreme operation: the definitive conquest, of which the empire's multiform treasures were only illusory envelopes. It was reduced to a square of planed wood: nothingness...

Italo Calvino

frame 6 – the composition

[the intersection]

Cinematographic film, where the images, like the words in a dictionary, have no power and value except through their position and relation.

Robert Bresson

[in] Coming out of a pure sequential dynamics, one enters the simultaneous space of the book, where the instrument of the line becomes the model of a system of relationships that are intertwined on the blank page and no longer obey the logic of succession, but that of sharing and, at the same time, paradoxically, of separation. Subtle and sometimes invisible, the line guides us from one side of the book to the other, drawing up things that were not meant to be united and turning our vision into – *the insensible bond connecting your images which are furthest apart and most different* (Robert Bresson).

[out] On the other hand, again because of its dual or ambiguous function, the line is also a limit, it can obstruct the gaze when it comes to demarcation or circumscription. Visible in this case, it perfectly embodies the narration of the border. Geometric paradigm of the wall, the furrow or the barrier, the line conceptualizes and aestheticizes the problem of the margin. In the photographs it is often a question of suburbs, industrial or abandoned neighborhoods, non-places, road junctions, bridges but also channels, isthmuses and straits. Areas of passage, or exclusion, more or less difficult to cross, points of escape invested by the desire for encroachment and freedom, within which, however, one otherwise risks to remain confined, isolated. Scraps and gaps at the same time, they are indeed residual and interstitial territories.

What distinguished living things from things, according to Bergson? The living, things, men, everything was image, he explained to, there are only images. But what distinguished the images that were called living from the images that were called inanimate? It's quite simple, it's that one thing, it undergoes an action, it has a reaction, a tree leaf and the wind for example. And it's immediate. While animals from a certain stage and then

[and] Intersections are oxymorons that are accomplished when dividing – to meet always presupposes a departure, a separation, a tear, a wound: images and words inside the books intersect not only because sometimes they touch or overlap, but also because by crossing each other they stop and maintain all the distance that the caesura of the page or of the cut inevitably generates between them.

[here] Also the books in this project meet while remaining autonomous, self-sufficient, detached from each other because of their closed and de-finite shape, while they are following a guiding line that in some way perimetrates the space that separates them and makes them deictic factors of a void no longer absolute and infinite, but tangible and habitable. If on the one hand the different elements of the project represent the threshold of a void whose limits are delimited, on the other, by virtue of the privative suffix *de-*, they also make it possible to skip the limits, the differences and the separations, transforming it into a common, shareable space, that can definitely be occupied, in which one can literally “stay in”.

we humans, we above all have a brain. And what does a brain mean? It only means a gap. In a sense, a brain is empty - as Bergson defined it. That's a pretty good definition. A brain is emptiness. It only means that, instead of the reaction immediately following the action, there is a gap between the action suffered and the reaction executed. It doesn't happen in sequence. And that's why the reaction can be new, and unpredictable. The brain refers only to a gap in time. A time gap between the action taken and the reaction performed. Wonderful definition of the brain.

Gilles Deleuze

It is our eyelids that separate them, but we cannot know which is inside and which outside.

Italo Calvino

frame 7 – the plot [the interstice]

All the rest of the city is invisible. Phyllis is a space in which routes are drawn between points suspended in the void: [...] Your footsteps follow not what is outside the eyes, but what is within, buried, erased. [...] Millions of eyes look up at windows, bridges, capers, and they might be scanning a blank page.

Italo Calvino

[with in] Latent, the void exists, even when occupied, hidden by images and words, or partly covered as in the artist's urban interventions, whose sculptures entail an important buried section, invisible but essential to the structure, index of the indissociability of the work from the place where it's produced. If also in the case of the artist's book the void is inseparable from the book-form in which it's expressed, what is done by separation is instead its apparition. What is a division is actually an opening, and the emptiness is rather a gap: by dividing the words from the images, or the words between them and the letters inside them, new interpretations, intercommunications and interactions unfold for the other, for the reader-spectator, an additional space is created that didn't exist before.

A rhizome has no beginning or end; it is always in the middle, between things, interbeing, intermezzo. The tree is filiation, but the rhizome is alliance, uniquely alliance. The tree imposes the verb "to be", but the fabric of the rhizome is the conjunction, "and... and... and..." This conjunction carries enough force to shake and uproot the verb "to be". Where are you going? Where are you coming from? What are you heading for? These are totally useless questions. Making a clean slate, starting or beginning again from ground zero, seeking a beginning or a foundation—all imply a false conception of voyage and movement (a conception that is

[contain] Optional like the content of square brackets in computer science, the vacuum not only steps in, but nests itself inside. The interval is in fact a parenthesis. This equivalence is perfectly rendered in French, where the preposition "entre" (between) has the same root as the verb "entrer", to enter: it would thus seem an invitation to penetrate, to enter into the space (of the book, of the exhibition), a concept that is well encapsulated by the English expression "in-between". Emptiness is an intrinsic value: the image and the word carry it in themselves, hide it, incorporate it, making it not only an inclusive space, and therefore no longer of exclusion or peripheral, but also concave and central, to all effects necessarily intermediary.

[in] And it's in the center and from the center that new images can take shape, such as those that insinuate themselves in the space-time of a film that flows and suddenly stops. In particular in the book *Or*, the "isthmian" photographs that especially represent interstitial places in the city or geographic maps, good example of that network of relationships that the space "in-between" puts in place, come to invade, in shape and position, the center of the book, going from edge to edge or cutting the white of the page, when it's not the white itself that interrupts their graphic outline.

[f/or] Sometimes, being in the middle is synonymous with encumbrance: the operation that this sort of "colonization" of the center accomplishes is actually that of obstructing the vision. The parallelism that is created at certain points in the book between photography and the thick black stripe traced by the artist is not only physical but has also the metaphorical meaning of the impossibility to see, of an illusion. Whether the page is white or not, perhaps there is nothing to see, the image has nothing left to show. If the interstice is occupied, it is "displaced" by the image, the image takes the place of the void, it assumes its characters.

methodical, pedagogical, initiatory, symbolic...). But Kleist, Lenz, and Büchner have another way of traveling and moving: proceeding from the middle, through the middle, coming and going rather than starting and finishing. American literature, and already English literature, manifest this rhizomatic direction to an even greater extent; they know how to move between things, establish a logic of the AND, overthrow ontology, do away with foundations, nullify endings and beginnings. They know how to practice pragmatics. The middle is by no means an average; on the contrary, it is where things pick up speed. "Between" things does not designate a localizable relation going from one thing to the other and back again, but a perpendicular direction, a transversal movement that sweeps one and the other away, a stream without beginning or end that undermines its banks and picks up speed in the middle.

Gilles Deleuze, Félix Guattari

Apply myself to insignificant (non-significant) images. [...] An image must be transformed by contact with other images, as is a color by contact with other colors. A blue is not the same blue beside a green, a yellow, a red. No art without transformation.

Robert Bresson

[with out] The image is no longer interested in being the representation of reality, which ceases to be its referent; its aim is a non-utilitarian occupation of space, an ideal occupation that concretely doesn't come true, but that virtually subverts the existing order which is literally "abstracted" in spite of its verisimilitude.

If even reality disappears from the image, the body returns to it in the form of desire. Even if subversion is utopian, it remains desirable. Finally, what is truly independent, and intrinsic to man, is the dream, the desire, the imagination: one can't help dreaming, one can't stop imagining even in the awareness that the image will remain the incomplete and fragmentary sign of an absent space.

At times all I need is a brief glimpse, an opening in the midst of an incongruous landscape, a glint of lights in the fog, the dialogue of two passersby meeting in the crowd, and I think that, setting out from there, I will put together, piece by piece, the perfect city, made of fragments mixed with the rest, of instants separated by intervals, of signals one sends out, not knowing who receives them. If I tell you that the city toward which my journey tends is discontinuous in space and time, now scattered, now more condensed, you must not believe the search for it can stop.

Italo Calvino

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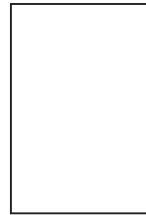
Peter Downsbrough (New Jersey, 1940) lives in Brussels. His work – which encompasses sculpture, graphics, photography, video, film, and books – presents complex associations between architecture, text and typography. Associated with such major art international movements as minimal art, conceptual art and visual poetry, he has been exhibiting regularly in the United States and Europe since 1972. He is represented by: Angels, Barcelona; Martine Aboucaya and GdM, Paris; Krakow Witkin Gallery, Boston; Thomas Zander, Cologne.

Giuliana Prucca (lives in Berlin) publisher and curator, founder and art director of the independent press Avarie. Phd in French Literature and Visual Arts, she is the author of an essay on Antonin Artaud and translator of artists' texts, such as Yves Klein, Gina Pane and Antoine d'Agata's. Professor of image analysis and performer butoh, she has curated several exhibitions, among which *From static oblivion: Ion Grigorescu* – Minimum Studio, Palermo, during Manifesta 12 (2018); *Noctiluca* – The Others Fair, Ex-Carcere Le Nuove, Turin (2015) and *I do not want to disappear silently into the night: Katrien de Blauwer* – Fotoleggendo, Officine Fotografiche, Rome (2015).

AVARIE* (Artbooks Vuoti A Rendere International Edition) is a Paris/Berlin based independent publisher founded in 2012, specialising in contemporary art and photo books and exploring the relationship between texts and images. With thoughtful stylistic choices, accurate studies on contents and particular attention to the quality of materials, Avarie sees books as a jamming incident in the system: a privileged space of creation that results from a close collaboration with the artist, at the outskirts of commercial production. Through a transversal perspective, from photography to cinema to performance to collage, Avarie's publications intends to deepen the concept of emptiness and show the artistic process as a form of resistance of the body and a trace of (dis)appearance. First [Vuoti A Rendere]: *Position(s)* by Magnum photographer Antoine d'Agata, *I do not want to disappear silently into the night* by collagiste Katrien de Blauwer and *From static oblivion* by contemporary artist Ion Grigorescu, which have been widely exhibited and were selected for the Author's Book Award at *Rencontres de la Photographie d'Arles*.

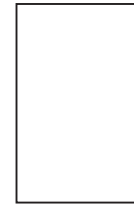
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Peter Downsbrough



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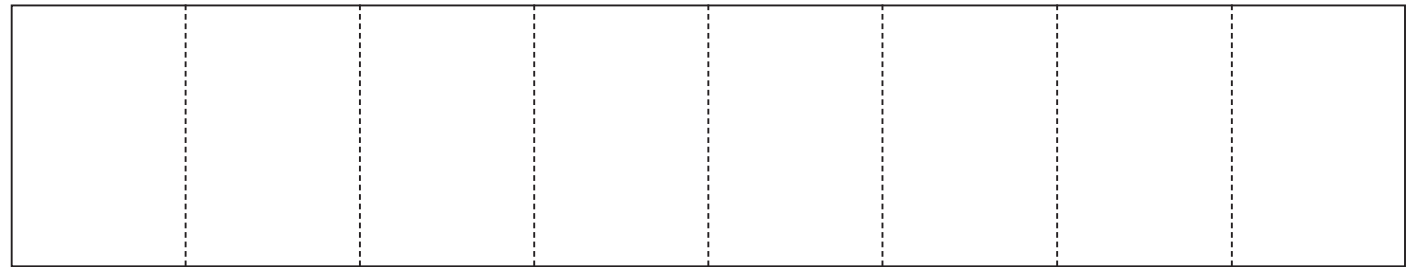
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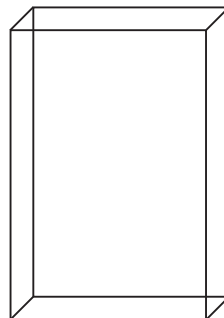
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English
Soft cover/otabind
Paper: Fedrigoni Arco Design 285 gsm (covers); Fedrigoni Symbol Matt Plus Premium White 130 gsm (interior pages)
Digital print



Here ... 2018

16 x 24 > 24 x 128 cm
b/w plates
English
Leporello
Paper: Fedrigoni Arco Design 285 gsm
Offset and letterpress print
300 copies

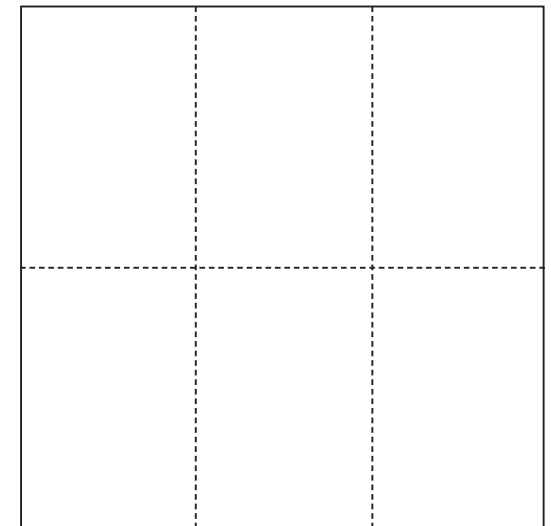


50 special edition boxes: signed copies + **Option 2018**

16 x 24 > 48 x 48 cm
b/w
English
Poster

Paper: Fedrigoni Arco Design 120 gsm
Letterpress print

Typeface: Helvetica



Creative direction:
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and Vito Raimondi

Printing and binding:
Archivio Tipografico,
Bottega Fagnola
& Moglia,
Torino (Italy)

Publisher:
Avarie 2018

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