

**[COVER VERSO]:**

The Broken Dimanche Press Bumper Book of Rumour  
Compiled by Francis Alÿs

**[COVER RECTO]:**

The time has come, all that is left is broken irony and the grand negative of Bartleby, when the center hasn't even left a trace, what is left are rumours, the grand fictional realist narratives of our time. In a globalised world of instantaneous news feeds and instantaneous exchange of information, the perfect petri dish for the creation and spread of rumours exists. Indeed now more than ever we must ask what makes a good rumour? Are rumours inherently negative things due to their unverifiable nature or can they have positive outcomes, in the fields of science or politics for example.

You do not have to believe everything you read and see inside this book, but you probably should.

By the way, have you heard...?



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Cover and layout: FUK Laboratories

Art | Writing | Fiction

**[Cover Verso:]**

Infraviews

John Holten

With Richard Mosse & Trevor Tweeten

**[Cover Recto:]**

A trenody

A documentary narrative in infrared

A history full of indictment

A testimony

What are we looking for when we go looking for something in the Congo? In the autumn of 2013 Richard Mosse was in the Congo for a last journey to realise his artwork *The Enclave*. He and his cinematographer Trevor Tweeten almost lost their lives along with hundreds of others when stuck in an exposed UN compound on the outskirts of the city of Goma, the frontline between the insurrection by the M23 rebel army group and the chaotic FARDC Congolese army.

John Holten, who was a refugee some kilometers away in Rwanda at the time, interviews the two men, who have worked together in places such as Thailand, Iraq, Palestine and extensively in the Congo, about their time working together. Taking this as a starting point, Holten carries out interviews that invite several important players in Mosse's and Tweeten's work together, and dispensing with the Q & A format, the interviewees are given free range to roam in their thoughts, descriptions and stories. The result is a mosaic that amounts to a monument, a landscape of testimony as unusual and unique as those of the Kivus in east Congo.

The world of Richard Mosse has become iconic, recognisable in its ability to place the viewer in the beautiful infrared world of dangerous horror and war of eastern Congo. The photographs of his series *Infra*, shot on a discontinued Kodak aerochrome film first developed with the US military, met with worldwide acclaim, and in 2013 Mosse was chosen to represent Ireland in the Venice Biennale for which he filmed on 16MM infrared, creating an immersive six screen installation called *The Enclave*. Holten has used war testimonies before in his work that often extends fiction into reality and vice versa: the unique events surrounding the making of *The Enclave* ensure that this documentary novel is no different.



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Fiction | Documentary | History

**[COVER VERSO:]**

Eastfear  
Jan Karan

**[COVER RECTO:]**

On the morning of 7 March 1990 there was an altercation on the border between Croatia and Hungary that led to the death of Jan Karan's uncle, Peitr Karan, a successful biologist. While the circumstances remain disputed, it is known that Karan refused to pay a bribe requested on the Croatian side of the border, and when in Hungary his car was intercepted and a fight pursued. Resulting investigations went nowhere.

Jan Karan takes this family history as the starting point of an extended meditation on politics and art, musings that become a wide-ranging review and investigation of western European modes of representing eastern Europe ten years after the accession of ten eastern European countries into the EU, an event that would, along with the fall of the Berlin wall, appear to herald an unprecedented history rapprochement.

A book like few others, *Eastfear* identifies, through its eclectic focus – taking in everything from witty and erudite examinations of the personality of Slavoj Žižek, the artist group Slavs and Tatars, the cinema of Bela Tarr and many others – cultural and aesthetic modes of seeing our world that are certain to become definitive and important parts of life in the coming century.

**Jan Karan** is a theorist and publisher originally from Croatia. He is part of The Phoenix Atlas and founder of FForFake, Ljubljana.



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Design: FUK Laboratories

Memoir | Theory | Criticism

**[COVER VERSO:]**

The Cartographies of Grapus  
Christophe Bachalard

Translated by Thomas O Neill

**[COVER RECTO:]**

*rerouting the message through acts of visual vandalism*

'I remember well when I first saw a Grapus poster: I was twenty years old and on my way to some party or other in the dead of night, it was on the corner of Boulevard Sebastopol and rue Étienne Marcel and why it was there and what it was for, I haven't the slightest memory. Sometimes design is recalled with sentiment only, a feeling more than a mapped-out concept rooted in thought, a bullying insistence to consume or vote. Rather to be – to persist – with joy. I woke up knowing then I wanted to be a designer, I wanted to work with people, to communicate with people, I wanted to spend my life delivering messages in the most immediate way possible.' – CB

For the first time in English, a comprehensive study of the French communist graphic design group Grapus by one of the most sought after designers at work in Paris today.



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Design | Theory

**[COVER VERSO]:**

To Warmann  
Djordje Bojić

**[COVER RECTO]:**

Translated from the Serbian by Thomas O Neill  
236 pages

The definitive inside story of The LGB Group is told in the remarkable text by one of the group's founding fathers, the artist Djordje Bojić, who before his untimely death at the age of just 35, was one of Europe's most exciting, daring and progressive artists and writers. Spread across the continent's cities, the story of the group seeps out of the catastrophe of the Balkans in the 1990s.

There is a dark centre to this book, a receding answer to the many questions which Bojić's death asked, not only for his friends and admirers, but for a Europe and its on-going art history.

What makes this book so fascinating is how it charts a journey from the battlefields of Bosnia to the sophisticated artworld of Paris, from Europe's cultural 'margin' to its 'centre': it is at once a condensation of 20<sup>th</sup> century European cultural history yet also a last hurrah for the concept of the avant-garde. It maps for us how the historical never lets the personal free of obligations. The LGB Group managed to find stimuli in the turn history forced upon them and their region, their journey was a tropism but the burden of this movement, as this book proves, can be a hard, unforgiving and indeed pathological one.

*To Warmann* is a provocative book that demonstrates how a story of the art world – The LGB Group – can show the paradoxes and conflicts of contemporary society in terms of the global and local. It develops an intertextual approach that shows the hybridity and heterogeneity of the contemporary: an allegorical game facing life, death and art. *To Warmann* shows the potentiality of contemporary relations between East and West – the First and Second Europe – through the outer and inner experience the writer Djordje Bojic. This is a unique book that represents the transition from micro to macro culture through human and artistic experience. ---Miško Šuvaković – Professor at the University of Arts Belgrade and author of *The Clandestine Histories of The OHO Group*



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Biography | Art History