

*a note to the reader:*

*Before we enter the Terrorists In The Library, please allow me to reveal few details regarding me, myself, the project's author. My family exists in a lacuna of consistency concerning place and language. The past three generations have been unable to find nor read each other's graves, this created an ongoing rift of distances and alienation which then impressed upon me a state of statelessness, and a close encounter with regimes of terror, the first was Totalitarian –I was born in 1984 in Siberia, USSR— then a Democratic Apartheid; I immigrated, at the age of seven, to Israel. My practice is informed by my political consciousness and historical awareness, that my biography defines. Today, in the US, this unhomely distance provides me with the space to be attentive, and to produce close criticism, of the commonly overlooked. These factors demarcate the project I am discussing here.*

*Ruslana Lichtzier*

**THE DISREGARDED,  
THE CENSORED,  
THE DESTROYED.**

It's early October, the daylight shortens apace; we are trapped in high winds. Snatched from the present, we are thrust away from a foreseeable future. It's going to be a dark winter. Maybe a dark summer too.

In the clear, bright days of Obama's second term, between 2014 and 2015, I worked on *Terrorists in the Library*; a time when my intellectual milieu was optimistically oblivious to the darkening political horizon. As a foreigner, I did not have the privilege to surrender to myth while foregoing history.

*Terrorists in the Library* is a research project that concerns itself with objects of knowledge on the verge of destruction and objects of knowledge that are being nullified in the present. Responding to Foucault's statement that "power produces knowledge,"<sup>1</sup> the project presents a resistance to dominant structures of power, specifically to the academic one. It does so by participating in the academic institutions, at the same time as displaying tracings of the ideological entanglements<sup>2</sup> that

The term *Edition* enables, within the context of exhibition making, a continuous production, that exceeds a singular manifestation. It provides one with the freedom to revise decisions, and crystalize tactics. Most importantly, it allows for the project to remain open-ended and sequential. the work is never done. No project is complete.

construct (and deconstruct) the power relations within institutions of knowledge production and preservation.<sup>3</sup>

The project's first **edition** sparked with an invitation from my mentor, Joseph Grigely, who offered me a space in order to create a show for *MacLean 705*, a small exhibition space in an office foyer on the seventh floor of the MacLean building, in The School of the Art Institute of Chicago (SAIC); a bureaucratic domain, with narrow corridors, low ceilings, and dim florescent lights. There, Grigely produced, between 2013 and 2014, minor

---

<sup>1</sup> Michel Foucault, *Discipline and Punish the Birth of the Prison* (New York: Vintage Books, 2011), 27.

<sup>2</sup> I follow here Chiara Cappelletto's definition of ideology as "the set of prejudices and notions that have produced a certain paradigm of thought and that have forgotten their own origin." Chiara Cappelletto, "Trace and Source in Walter Benjamin's Thought: About a Polarity," *Res: Anthropology and Aesthetics* (2013): 62

<sup>3</sup> In a sense, the project can be placed within the tradition of Institutional Critique, though, it distances itself from that tradition by criticizing not the specific institution that it was hosted in, but the ideological constructions that are being manifested at large in institutions of knowledge production and preservation.

exhibitions.<sup>4</sup> The project's second edition was presented the following year in the President's Gallery of Harold Washington College, Chicago.

To redress previous concepts, what are "objects of knowledge?" in the context of this project, "objects of knowledge" signify objects of art. From the moment when Duchamp answered his own question, dating to 1913, "[how] can one make works that are not 'of art,'"<sup>5</sup> we have been trapped in an epistemological limbo regarding the art object, and in what ways it can be defined. The Duchampian entrapment is simple: the object is "art," because I placed it in an exhibition; meaning, the object is defined as "art" only via its position. In effect, the definition dismisses any inherent value that the art object may have had. This idea is old, and yet explosive. It holds the potential to shatter not only the economical speculations regarding the object's value, but also its disciplinary boundaries, since the object can be "art," and, at the same time, a thing of the world. In this elucidation the art object becomes an epistemological object; an object of knowledge that questions the limits of (its own) knowledge.<sup>6</sup>

*Terrorists In The Library* should be read then as a project that presents objects of knowledge that explore the nullification of knowledge, while they themselves question their own cultural values, and, by that, their relation to power.

The project presented a structural problem. At its inception I grappled with what should be its research form. How can one find objects of knowledge that are on a verge of destruction? Where should I look for objects that I cannot fully define? What disciplinary rules should guide the research? Of what discipline? Faced with these questions, I decided to adopt Grigely's hybrid methodological approach,<sup>7</sup> which provided me with the freedom to "problematize, rather than

---

<sup>4</sup> I define Grigely's exhibitions as minor vis a vie Deleuze and Guattari (Gilles Deleuze and Félix Guattari, *Kafka: Toward a Minor Literature* (Minneapolis, MN: Univ. of Minnesota Press, 2012)).

A digression: between 2012 and 2013, when Grigely worked on *MacLean 705*, and then on the book that documented the project, I worked with him as his studio assistant. My position provided me with an intimate insight into Joseph's ways of thinking. It is only now, while I am writing this, that I realize how impactful his work was on my own ways of thinking. I carried his experimental tactics into *Terrorists in the Library* and beyond.

<sup>5</sup> Elena Filipovic, "A Museum That Is Not," *A Museum That Is Not - Journal #4* March 2009 - E-flux, March 2009, accessed October 30, 2018, [https://www.e-flux.com/journal/04/68554/a-museum-that-is-not/#\\_ftn30](https://www.e-flux.com/journal/04/68554/a-museum-that-is-not/#_ftn30).

Grigely echoes the same question, while defining the project of *MacLean 705*: "How to make art that has nothing whatsoever to do with art, yet has everything to do with what we know as art?" Joseph Grigely, *MacLean 705* (London: Bedford Press, 2015), 23.

<sup>6</sup> It does so with a material resistance, that resists a full analysis.

<sup>7</sup> Grigely, who designed the program of Visual and Critical studies at SAIC, the department I attended in pursuit of my Master Degree, describes it as a place where "methodological approaches that involve hybrid practices, heuristics and interdisciplinary and transdisciplinary study are common..." It is a department that

resolve, the ways that disciplines come together.”<sup>8</sup> The research opened the potential towards “irresolution and contradiction and loose ends, because this is the nature of this kind of study.”<sup>9</sup> With time, I came to define this practice as *negative research*.

In contrast with the academic research—that is directional, projecting a direction, through a thesis, and its approval or disapproval— *negative research* is defined by a question that obstructs a clear route. It does so not because it succumbs to vagueness or partiality, but because its question, by design, cannot be answered. Negative research creates a *différance*, and it structures a machine. It allows for “the possible that is presently impossible” to appear.<sup>10</sup> It follows an open, mutational code that manifests and exposes differences while generating spaces of deferral and productive negation. By embracing the yet unknown, and the unknowable, it produced unstable objects that are placed in distinctive and yet simultaneous presences, in contradictions, in paradoxes. *Negative research* commands a leap of reason, obsessive play and risk.

*Imagine this: Your favorite public library is burned. Prior to this sudden disaster, you visited it quite often. Your nose knows its way around that place. Your fingers remember the grain of the wooden shelves, and the slightly dusted cloth covering the spines of the books in your most frequented sections.*

*Or else, you read a book and then you lose it. You lost the book, you moved to another place, the new location speaks another language. You neither have the title, nor do you remember any other cataloging details. It all escapes you, the author’s name, the publication and so on. You do remember the book itself: its mental images, your thoughts and feelings when you read it, how your body rested, where and when you held it open.*

*What does remain when it comes to its finality? You know then that you know, but it is missing.*

Following the logic of the negative, I outlined two oppositional objects of reflection: The *Library*, and the *Terrorist*. The *Library* is an object of cultural authority that practices power upon its subjects by way of choosing what books to store, under what categories, and what to censor. The

---

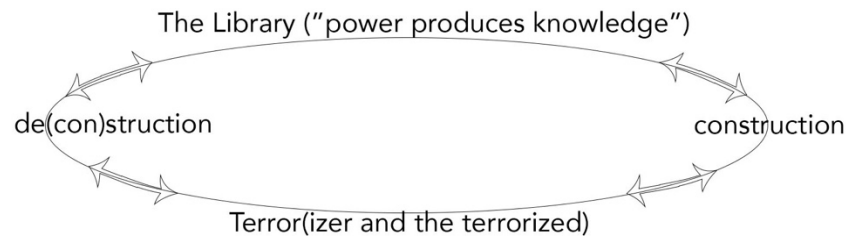
encourages and supports “disciplinary migration within a framework of intellectual responsibility,” while seeking to “pose and juxtapose questions as a way of showing that the means by which we produce and consume culture cannot be easily mapped out, or anthologized, or indexed.” Grigely, 23.

<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

<sup>10</sup> Jacques Derrida, *Différance*, in Moran, Dermot, ed. *The Phenomenology Reader*. London: Routledge, 2002. 555

*Terrorists* is a missing object, always threatening to return and to attack the social order. Being born with the French Revolution, it is modern Democracy's twin;<sup>11</sup> an object of inversion, revealing that the government and the terrorists are of one order.<sup>12</sup> Between the two objects a network of relationships was traced:



The first edition of *The Terrorists In The Library* included still-images and copies of original documents supporting the research behind Benny Bruner's documentary film *The Great Book Library* (2012), as well as Noa Abend's partially burned object from the Garden Library in Tel Aviv (*Untitled*, 2013). Between 2011 and 2013, Abend volunteered in the Garden library that is built in the middle of a park in the southern end of Tel Aviv; a unique domain, with no walls or doors, which is designed to serve the refugee and migrant worker communities of Tel Aviv.<sup>13</sup> The burned object, a kid's toy, is a material remnant of the violence these communities face from the Israeli citizens and administration.<sup>14</sup> Ryan Coffey's hat *Local 705, International Brotherhood of Teamsters* was hung on a wall; a stand-in for the struggle Coffey led at the time, to unionize his workplace, Mana Terry Dowd, that employed high-end art craters, most of them with Master degrees in Art, for fourteen dollars an hour. Troy Briggs' stack of cards, titled, *vol. 12* (2004-2014), were placed on the office's

<sup>11</sup> Walter Laqueur and Bruce Hoffman, *A History of Terrorism* (Routledge, 2017), 6.

<sup>12</sup> Baudrillard identifies this inversion well: "[It] is everywhere...like the shadow of any system of domination, [it] is ready everywhere to emerge as a double agent. There is no boundary to define it; it is in the very core of this culture that fights it - and the visible schism (and hatred) that opposes, on a global level, the exploited and the underdeveloped against the Western world, is secretly linked to the internal fracture of the dominant system. The latter can face any visible antagonism. But with terrorism - and its viral structure - as if every domination apparatus were creating its own antibody, the chemistry of its own disappearance; against this almost automatic reversal of its own puissance, the system is powerless. And terrorism is the shockwave of this silent reversal." Jean Baudrillard, *The Spirit of Terrorism: And Other Essays*, trans. Chris Turner (London: Verso, 2013), 14-15.

<sup>13</sup> "The Garden Library for Refugees and Migrant Workers / Yoav Meiri Architects," ArchDaily, February 20, 2011, accessed November 30, 2018, <https://www.archdaily.com/112495/the-garden-library-for-refugees-and-migrant-workers-yoav-meiri-architects>.

<sup>14</sup> "Border Criminologies Blog - Law.ox.ac.uk," , accessed November 30, 2018, <https://www.law.ox.ac.uk/research-subject-groups/centre-criminology/centreborder-criminologies/blog/feed/19988>.

round table. On the cards, a Harold Washington Library call-number was printed, inviting the viewers to leave the show and search after the thirteen volume Briggs secretly inserted into the public library's circulating system. Kevin Goodrich's *Bullit*, 3 bound hardcover books with slip cases (2013), set on a shelf, while I presented my last art works, culminating of a vitrine arrangement titled *Hitler's Private Library* (2014), a trailer for the show, that reappropriated Alain Resnais' *Toute La Mémoire Du Monde* (1956), and a large scale sign announcing the effects of The Patriot Act (2014).

Due to this text spatial limitation, I will provide two entries to the exhibition's first edition.

The third entry will present a failure; an object I could not redeemed from its destruction.

1. *The Great Book Robbery* (2007-2012), a documentary by Benny Bruner.<sup>15</sup> The film traces the research conducted by Gish Amit, who uncovered the story behind 30,000 Palestinian books that are stored in Israel's National Library. Amit discovered that the books, labeled as AP— "Abandoned Property"— were systematically looted from private Palestinian homes by the Israeli soldiers and librarians during the war of 1948. Today they are still marked as "abandoned," despite the recurring requests of Palestinian owners and their families for restitution.

"Abandoned Property," signifies the Israel's National Library institutional alignment with the Zionist narrative. A narrative that constructs the Israeli national identity is on biblical myths, that tie, in an ahistorical manner, the Jewish people to a territory. Regarding the war of 1948, the Zionist project structured a narrative, a story, about a cultured, young Israeli nation that protected itself from the Arab invaders ("the terrorists"), while managing to rescue the Palestinian "abandoned property." The film reveals a different story. In it, the Israelis looted the private intellectual property systematically, with the aid of both the military branch and the academic personal (the librarians). In this light, the AP label reveals an ideological inversion; a secret that the country desires to conceal: its systematic attempt to cleanse the Palestinian culture as well as the Palestinian people.<sup>16</sup> The National Library, in storing the "Abandoned Property" books, holds a

---

<sup>15</sup> Benny Bruner, *The Great Book Robbery* (2012; Qatar: A 2911 Foundation and AL Jazeera English production, 2012), DVD.

<sup>16</sup> During the war of 1948 the Israelis led a systematic destruction of 418 Palestinian villages and 11 Arab neighborhoods. The intentionality behind the administrative cleansing attempts is exemplified with Golda Meir's question, "Shall we leave the villages for the inhabitants return or shall we erase all traces of the villages recorded existence in any place or time?" When the battles ended, Israel prevented the return of the

ticking bomb that threatens to expose its secret: it, being a governmental agent that is ethically corrupted. More specifically it uses its authority not to store knowledge, but to conceal it, while it manufactures "History."

Stills from *The Great Book Robbery* and copies of original supporting documents were included in the exhibition. They were not included in the second edition due to structural constraints.<sup>17</sup>

2. A news item published by the San Francisco Chronicle on March 10, 2003, featuring the Santa Cruz Public Library, that placed a sign, explaining the implications of the Patriot act to its readers. The Act, that passed six weeks after 9/11, expanded the government's authority to spy on its own citizens. Within the public library context, it gave permission to federal agents to go through individual borrowing records, while prohibiting the "library workers from informing you if federal agents have obtained records about you." That is after the Justice Department allegedly found evidences that public library computers were used by some of the 9/11 hijackers to communicate with one and other.<sup>18</sup>

In the face of governmental abuse of power, the Santa Cruz librarians' acted in civilian resistance. Standing in resistance to the official ideology and paranoia, they informed their readers of the violations of their rights.

Inspired by this action, I reproduced the original sign as a large-scale poster and placed it in the hallway of SAIC. Its unassuming and yet alerting presence blended in with the school's daily affairs and the project's intentions, spreading the exhibition's anxieties outwards, like a virus.<sup>19</sup>

3. A failure:

On August 25, 1992, during the Siege of Sarajevo in the Bosnian War, the Serbian forces launched a direct attack on the National and University Library Bosnia and Herzegovina.

---

expelled and escaped Palestinians. Noga Kadman, *On The Side Of The Road And The Margin Of Awareness* (in Hebrew, November Books Pub., Israel, 2008), 24.

<sup>17</sup> Since the documents were in Arabic and in Hebrew, with no translation, their information was inaccessible to most Americans; viewing these documents with no translation could offer an orientalist enjoyment, a gaze I wished to avoid.

<sup>18</sup> Bob Egelko and Maria Alicia Gaura, "Libraries Post Patriot Act Warnings / Santa Cruz Branches Tell Patrons That FBI May Spy on Them," SFGate, January 21, 2012, accessed October 30, 2018, <https://www.sfgate.com/news/article/Libraries-post-Patriot-Act-warnings-Santa-Cruz-2664869.php>.

<sup>19</sup> The decision not to limit my work to the exhibitions' spatial boundaries, but to use opportunities to spill the project's potential effects out in to the world became an important strategy within my exhibitions' designs. I am delving further into these strategies later in the text.

The shells fired from the surrounding hills set the library on fire, that went on for days. One account recalls that “by the morning of August 27 the library and its books...had vanished...Through the long summer night, the entire city was lit up by the flames...The next day the sky was dark with smoke, while across the city, pages and small bits of burned books sailed through the air. Burning paper could be smelled throughout the city.”<sup>20</sup> Before the siege, the library’s collection contained 1.5 million volumes and over 155,000 rare books and manuscripts. The majority of it was lost in flames.<sup>21</sup> On UNESCO’s website, I found a video depicting the burning of the Library. It presents its history, followed by footage of the burning building, with what seems to be a solarization effect, juxtaposed with a staged performance of a man playing cello, then images of the library destroyed, ending with a short interview with unknown characters recounting the importance of the site. The sequence that caught my attention, was a brief recording of the library burning from within. There, the camera turns towards the flames, as if it about to enter them, then it rotates away, but then it returns back, again, facing the fire. The footage records knowledge that is being nullified in present.

Wishing to use that sequence in the show, I contacted UNESCO, and after a clunky and prolonged communication, I received the following response: “I regret to inform you that we do not have the original of this film. These images were brought by the musician himself, and in order to use for this film only. Unfortunately I cannot help you because we don’t have the rights to use it outside this framework.” I followed up, asking if the mentioned musician is Vedran Smailović, also known as the “Cellist of Sarajevo”,<sup>22</sup> but, yet again, UNESCO could not assist. “This movie was made long ago and so completely improvised. I have no document that can bring [...] information on it,” the representative responded.

Needless to say the video was not “improvised,” but meticulously composed. The irony that UNESCO –the United Nations Educational, Scientific and Cultural Organization— misplaced the

---

<sup>20</sup> Munevera Zećo and William B. Tomljanovich, “The National and University Library of Bosnia and Herzegovina during the Current War” *The Library Quarterly: Information, Community, Policy*, Vol. 66, No. 3 (Jul., 1996): 297

<sup>21</sup> National Library of Finland - The European Library, accessed December 01, 2018, <http://www.theeuropeanlibrary.org/tel4/contributor/P01198>.

<sup>22</sup> Nedim Loncarevic and Carole Mann, UNESCO Multimedia Archives, January 01, 1994, , accessed October 30, 2018, [http://www.unesco.org/archives/multimedia/?pg=33&s=films\\_details&id=215&vl=Eng&vo=2](http://www.unesco.org/archives/multimedia/?pg=33&s=films_details&id=215&vl=Eng&vo=2).

Vedran Smailović, also known as the “Cellist of Sarajevo” due to his daily performances in ruined buildings around Sarajevo during the siege. “Two Decades After Being Shelled, Sarajevo's Vijecnica Is Reborn,” NBCNews.com, , accessed December 01, 2018, <https://www.nbcnews.com/news/world/two-decades-after-being-shelled-sarajevos-vijecnica-reborn-n100356>.



original document was not lost on me; neither my own failure to salvage the document for an exhibition that is concerned with the disregarded, the censored and the destroyed. I arrived at a dead-end. The original document was lost. I was left with a corrupted copy. The library kept burning in my mind, evoking documents' nullification and disappearing archives.

In the spring of 2014, Jason Pallas, who at that time was the curator of the President's Gallery in Harold Washington College, invited me to produce a second edition of *Terrorists In The Library*. While visiting the gallery I realized it had an uncanny resemblance to 705: a wall-to-wall carpet, low ceiling, greenish lights, an unutilized, yet unmovable reception desk, that was placed at its entrance. Towards the end, a waiting area, where one could sit, on black pleather couches, while waiting for the president. I couldn't ask for more. The project's first edition utilized aesthetics that were in accordance with the its host, the institution. The individual works did not stand out, did not provoke the viewer; rather, their presence mirrored the materiality of the institutional machinery: a book, a call-card, some documents, etc. The President's Gallery, that was four times larger in its scale, provided me with a playground to further develop this aesthetics. Secondly, by the fact that the gallery was also utilized as a waiting area for the college' president (or vis versa), it opened its doors to people that did not choose to see "art," a condition that further excited me. It raised a potential for "unarmed", unintentional viewing (the visitors did not always choose to see "art," but they rather stumbled upon it). This condition produced a fragile space, where the art is not hastily categorized as such, while the viewer is not always already prepared to confront it (as is the case with the white cube), which provided me with a perfect opportunity to investigate the temporal value of "objects of knowledge."

Upon reflection on the project's first edition, I decided to share my ongoing thoughts and findings with the artists that I was working with. In doing so, I did not attempt to state clear positions, as much as I worked together with the artists through the intensities that I and they were after.<sup>23</sup> The artists and I created a discursive space, one in which granted distinctive processes with the possibility for

**Influenced practices** does not have a prescribed form. It is not a collaboration; it is not based on a contract. It is a covenant. It is based on trust and risk. It welcomes chance and accidents. Its effects and consequences are unpredictable.

---

<sup>23</sup> I use the term "intensities" to signify that artistic research does not follow disciplinary methods, rather, it is based on a persistent attitude that attempts to set processes into motion and therefore creating a productive machine.

cross pollination.<sup>24</sup> As with copying and pasting multiple citations, the artists' production became interwoven with my own, creating what I came to define as **influenced practices**.<sup>25</sup>

The exhibition's second edition traced a net of relationships that I don't have the capacity to fully represent here (or perhaps at all, since we are always partially blind to our own productions). It included works by Anna Shteynshleyger, Dora García, Michal Bar-Or, Jase Flannery, Fred Schmidt-Arenales & Asa Mendelsohn (FKA Sarah Mendelsohn), Lior Modan, Kelly Lloyd, Ajax Athena, Rami George, Troy Briggs, Molly Brandt, and Dario Robleto. Below are four entries<sup>26</sup>:

1: Dan Miller, *About our stack of printed paper*, placeholder for a Samizdat, 2015

Dan Miller and I met about a month prior the exhibition's opening, at a late summer party, where we, while having some drinks, chatted about our fall plans. Miller mentioned offhandedly his upcoming trip to Yekaterinburg. I was dumbfounded. At that time, I was desperately trying to lay my hands on a Samizdat, a self-published, banned book produced during the Cold War era in the USSR. The Samizdats were originally typed privately, in secret, then shared and retyped by other people, typically a group of close friends, who would then pass on the copies, drawing a network of liberated communication in a totalitarian regime.<sup>27</sup> A few days after our meeting, I wrote to Dan, "...I hope you will have a great and exciting trip! And please be in touch in general and if you come across Samizdats." A week upon his arrival to Russia, the stars aligned and he indeed found an original Samizdat, and not any, but, Bulgakov's *Master and Margarita*! The owner of the prized possession agreed to lend it for the exhibition, setting off Miller to Yekaterinburg's post-office.

---

<sup>24</sup> It is important to note that not all the participating artists engaged in this type of relationship. Dora García, Michal Bar Or, Ajax Athena and Dario Robleto, for example, exhibited works that were produced prior the exhibition.

<sup>25</sup> This type of production highlights the boundaries of authorship; an issue that was previously addressed by Harold Bloom, in his book, *The Anxiety of Influence* (Harold Bloom, *The Anxiety of Influence: A Theory of Poetry* (New York: Oxford University Press, 1973)). But, while Bloom thinks through historical influence, in his case of one poet/poem and its successor, I am tracing horizontal influences, of one person on another, while both simultaneously produce new work. These traces generally remain invisible, since they do not necessitate a formalist mark to be carried from one producer to another. Exposing them reveals the net of social relationship that makes the work—in this case the exhibition—possible.

<sup>26</sup> One of the exhibitions' limits was the fact that a large portion of the supporting information was not presented in the space. I had not shared all the information provided here because I was refraining from positioning the works as illustrations to ideas. I did speak about the hidden links in several performative lectures, both during the show and after. Writing about these connections now, in my opinion, does not make the works illustrative but rather complicates the net of relationships and ideas around them.

<sup>27</sup> Olga Zaslavskaya, "From Dispersed to Distributed Archives: The Past and the Present of Samizdat Material," *Poetics Today* 29, no. 4 (2008): 683

We must reach here a full stop and travail upon a short detour. Bulgakov began writing *Master and Margarita* in 1929. He continued expanding and revising the novel until his death, in 1939. The background to his writing was a period of violent reconstruction in Russia. State terrorism ruled in every aspect of civilian lives. Bulgakov knew he was writing an unpublishable novel. It's theatrical religiosity bluntly satirized the Soviet ideology.<sup>28</sup> With his death, the book remained unfinished. Several chapters had conflicting drafts. Twenty-seven years later (!), in 1966, his widow, Elena Sergeevna, finally succeeded in publishing the novel in the literary magazine *Moskva*. But, the published text is heavily redacted, resulting in nearly sixty pages of the novel having disappeared. Shortly thereafter, the full text appears as a Samizdat.<sup>29</sup> I was about to receive a Samizdat of one of the greatest works of literature, that appeared firstly as a Samizdat!

In the post-office, while Miller was filling out paperwork for the publication's expedited shipping, unexpected complications had occurred. Echoing the famous Brancusi' 1926 incident, when his sculpture, *Bird in Space* (1923), was held up at the US border because the customs officials didn't think it was "art," categorizing it instead as "a Kitchen Utensils and Hospital Supplies,"<sup>30</sup> the Russian authorities demanded for proof that the Samizdat had no cultural value; a contradiction of sorts.

Without having the possibility to provide a proof, the Samizdat never arrived at its destination. In fact, it did not leave Russia. As a result, Miller and I decided to print out the email he wrote me, where he explains the situation, describing his Kafka-esque journey through Russian bureaucracy. The printed email was titled *About our stack of printed paper*, placeholder for a Samizdat, 2015.

The placeholder contoured an absence. It outlined an object in abeyance, suspended from presentation in an exhibition, lost in state bureaucracy, because its cultural value was put into question. The object's absence presented a tremor of unresolved questions. How can one prove that an object that is intended to be shown in an exhibition has no cultural value? How can one evaluate a work that one cannot engage with? What is the current, temporal value of a work of art whose value is put in question by governmental authorities? Can a placeholder be a work of art while it defines itself as a substitute for a work that is absent?

---

<sup>28</sup> Richard Pevear, Introduction, Mikhail Bulgakov, *The Master and Margarita*, Translated by Richard Pevear and Larissa Volokhonsky (Penguin Books, 1997), 2

<sup>29</sup> Pevear, introduction, Bulgakov, *The Master and Margarita*, 9

<sup>30</sup> MaryKate Cleary, "MoMA | "But Is It Art?" Constantin Brancusi vs. the United States," InsideOut, accessed October 30, 2018, [https://www.moma.org/explore/inside\\_out/2014/07/24/but-is-it-art-constantin-brancusi-vs-the-united-states/](https://www.moma.org/explore/inside_out/2014/07/24/but-is-it-art-constantin-brancusi-vs-the-united-states/)

One question that can be rescued, concerns the object's value as a historical evidence. How can one prove, in today's Russia, the existing or non-existing cultural value of a Communist-Era illegal publication? To answer this, we need to better understand Russian society's historical consciousness. One way to address it will be by looking into the ways in which Russian history is taught in state schools, the current history textbooks are commissioned only by The Office of the President. Meaning, the Russian historical consciousness is controlled (since 2007, when the order came to action) directly by the president., Vladimir Putin. In them, the previously condemned Soviet period is re-legitimized, though, its re-legitimization occurs with false conceptions. The books do not present the socialists and totalitarian forces that formed that regime, rather, they portray the period as a "Red Religion." Since Communism held a strictly anti-religious ideology, this representation fictionalizes history. To push things further, the textbooks manufacture the image of the socialist state as a manifestation of The Russian Empire, an ahistorical superstructure, that has always centralized its power within the hands of the head of the state.<sup>31</sup> In effect, in today's Russia the history text books taught in schools are being utilized as a political weapon that legitimizes any past or further action done by the President, Vladimir Putin.

In going back to our question; "how can one prove the cultural value of a historical object, while its history is being fictionalized?" The exhibition entangled, or revealed, the question further, by presenting a placeholder, one that outlined a displaced aura of the original missing object, while becoming evidence of histories erased; an object that is being nullified in present.

2: Jase Flannery, *Elsewhere*, 69 removed library security tags (2015-)

Following my invitation to participate in the exhibition, Jase Flannery sent me images of works he thought may suit the concept, but we had yet to land on a satisfying object, at that point I then shared with him a story.

At 2:00 a.m. on March 20, 1990, Stephen Carrie Blumberg was arrested, at his home in Ottumwa, Iowa, for the theft of more than 23,600 rare books from 268 or more universities and museums in 45 states, and 2 Canadian provinces. The books were stored in his three-floor brick house that was stripped of all furniture aside from endless rows of bookshelves. The worth of the stolen books reached 5.3 million dollars. Upon arrest, Blumberg was recognized as the most successful book thief in the history of the United States. Though he

---

<sup>31</sup> Vera Kaplan, "The Vicissitudes of Socialism in Russian History Textbooks," *History and Memory* 21, no. 2 (2009): 101-102

was approached, on more than one occasion, by the Chicago mafia that attempted to persuade him to sell the books, he kept them all to himself, in an unassuming building in a Midwestern town.<sup>32</sup> While Blumberg's collection was retrieved to the different libraries, it is still being commonly referred by some libraries as "temporarily part of the Stephen Blumberg Collection."<sup>33</sup>

In the coming months, after sharing the story, I received a package in the mail. In it was *Elsewhere*, a framed collection of 69 removed library security tags, organized on a grid and mounted on a dark grey mat. No further information was provided by the artist.

How did Flannery find sixty-nine library security tags? Is it that Blumberg's case inspired the artist to become a thief? Is my curatorial work instigating a criminal activity? Where are these books, that had the security tags presented in the frame? What were their titles? Why sixty-nine? Is it a dirty joke? Perhaps Flannery found out that Blumberg sometimes licked the tags in order to remove them... a truly transgressive act, when was the last one licked a book?

The work presents the registration of a removal, the trace of a reduction; an object that outlines missing objects. What knowledge does this produce? Perhaps it exposes the entanglement between the desire to own and the desire to know; a hidden fetishized transgression that is in the base of knowledge preservation and production. What is worse is that it reflects back on me. While I attempt to think through the thoroughfares that construct objects of knowledge, leaving footnotes like Hansel and Gretel to trace my way back, Flannery rocketed off and stole.

3: Lior Modan, *Villa of the Papyri*, fabric, paper, paint, mesh, wood, resin, wood putty, my books (2015)

On August 29, AD 79, Mount Vesuvius erupted, covering large portions of the Campania' region with volcanic ash. The eruption concealed Pompeii, as well as the city of Herculaneum, preserving, beneath 30 meters of ash, the last library of antiquity. Villa dei Papiri, discovered in 1752, held over 1,800 –now carbonized— papyrus scrolls, remnants of

---

<sup>32</sup>Washington State University Libraries Films, YouTube, June 07, 2011, accessed November 30, 2018, <https://www.youtube.com/watch?v=-Fe7XbEsoA>.

<sup>33</sup>"TIGER, the Library Catalog," Start Over, accessed November 30, 2018, <http://tiger.coloradocollege.edu/record=b1172647~S5>.

ancient knowledge that by now is mostly lost.<sup>34</sup> The carbonized scrolls, that were first discovered emerged as a new object; a perfectly obscure object of knowledge. While the scrolls are present, their knowledge is concealed (unfolding the scrolls would bring them to their destruction).<sup>35</sup>

I shared this story with Lior Modan; he in return produced *Villa of the Papyri*. A large scale painting (58 x 42 x 2 inches), that is almost monochromatic. Aside of a dirty-sky-blue oval shape, that is placed near the painting's center, its hues are reddish-brown. The entire painting is enclosed with mesh. It encapsulates –quite literally, as we will see— a disfigured, elongated shape of an arm, reaching, across the painting's horizontal plane, touching two out of the two three rows of books, that are organized in the shape of a fractured rainbow. In order to construct the painting, Modan built a mold that was to be removed after vacuum sealing the painting's facing. His list of materials included fabric, paper, paint, mesh, wood, resin, wood putty, and “my books.” Intentionally or accidentally, Modan used his favorite books for the construction of the mold, but through a chemical miscalculation the books got trapped in the painting's frame. Modan doesn't remember the specific titles. All he knows is he lost his most treasured books.

*Villa of the Papyri* resonates with one of my favorite Duchamp's objects, *With Hidden Noise* (1916). It is a tiny work, 5 x 5 x 5 1/8 inches; a ball of twine that is trapped between two brass plates with four long screws. After finishing the object, Duchamp asked his patron and friend, Walter Arensberg, to insert a hidden object in the middle of the ball of string, while refraining from informing the artist of the content. Then again, in 1963, in Pasadena, during the preparations for Duchamp's first retrospective, the artist gave the curator Walter Hopps, the permission to look inside the object, while asking that the hidden object be kept in secret from him and everyone else.<sup>36</sup> In doing so, Duchamp submitted his own authorship and mastery over the work's content, effectively producing a break in the possibility of its analysis. The work cannot reveal its secret; its inner content is obscured. Or rather, its meaning is its secrecy, its hidden noise.

---

<sup>34</sup> Daniel Delattre. "Daniel Delattre: The Herculaneum Scrolls Given to Consul Bonaparte (2010) (Interview by Chantal Lheureux-Prevot, Francois Houdecek)." Accessed October 30, 2018. <http://www.napoleon.org/en/magazine/interviews/files/476891.asp>.

<sup>35</sup> Recently, scientists discovered x-ray methods sensitive enough to detect the text, while scanning the rolled up scrolls. Victoria Jaggard, "Ancient Scrolls Blackened by Vesuvius Are Readable at Last," Smithsonian.com, January 20, 2015, , accessed December 01, 2018, <https://www.smithsonianmag.com/history/ancient-scrolls-blackened-vesuvius-are-readable-last-herculaneum-papyri-180953950/>.

<sup>36</sup> Alice Goldfarb. Marquis, *Marcel Duchamp, the Bachelor Stripped Bare: A Biography* (Boston: MFA Publications, a Division of the Museum of Fine Arts, Boston, 2002), 129-130

Similarly to *With Hidden Noise*, Modan's painting resists art historical analysis, one that fails and must fail, by definition, to explain the work. Its hidden noise is present, incomplete, confronting us with an unresolved whisper. The key is missing.<sup>37</sup> How can we decipher a work that lacks a center, and whose center lays in secrecy? In much the same way that the carbonized scrolls of Villa dei Papiri signify enshrouded knowledge that is unknown, Modan's painting encases knowledge, that cannot inform us of what that is there; a perfectly obscure object of knowledge.

Before the next entry, a detour:

In 1955 the Disneyworld is built, a place "where dreams come true." Its crown jewel, the castle of Sleeping Beauty. Indeed, a castle of dreams, a place where dreams come true because no one visiting it is awake. The castle, a dream-image from another dream, dreamt by King Ludwig. Ludwig, also known as The Mad King was possessed by Wagner's operas, built the Neuschwanstein castle for the musician. The Neuschwanstein was constructed as a total work of art; a theatre that took the form of a gargantuan castle; a castle, that was designed as a re-imagined site of the medieval times.<sup>38</sup> Walt Disney, who was inspired by this mad hallucination, brought it to the US, and made it real.

Trailing upon these dreams, J. Paul Getty instructed, in 1968, to model the Getty Villa on the floorplans of Villa dei Papiri.<sup>39</sup> The Villa became a site, a copy without a source; a simulacra (same as The Sleeping Beauty Castle, the villa was inspired by the historical site, but it is not its copy).<sup>40</sup> It presents and enacts history, while blending it with myth; there, the origin can be a copy, a copy that can be a copy without a source. What The Getty Villa teaches us is in fact not History, but that both History and Present no longer exist. While the Disneyworld castle, as an escapist theme park, hides the fact that it is not an illusion, an escape, but actually "the "real" country, all of "real" America,"<sup>41</sup>

---

<sup>37</sup> Gavin Parkinson writes in *The Duchamp Code*: "Insofar as the standard practices and conventions of art history grasp the object of their inquiry through description, demarcation, categorization, classification, circumscription, and determination, the discipline can never attain its much-sought-after contact with Duchamp's work, because it misrepresents it through the very act of attempting to get in touch with it. Through that response, the work's play is stilled; the object is altered; the game is spoiled." Gavin Parkinson, "The Duchamp Code," in David J. Getsy, ed. *From Diversion to Subversion*, Pennsylvania State University Press, 2011, 25-45

<sup>38</sup> Max Herford, "From Bavaria to Disney: Modern Castles Built for Entertainment," *Literature & Aesthetics* 27 (1) 2017: 54

<sup>39</sup> Kenneth Lapatin, "The Villa J. Paul Getty Built but Never Saw," *The Getty Iris*, April 24, 2018, accessed November 30, 2018, <http://blogs.getty.edu/iris/the-villa-j-paul-getty-built-but-never-saw/>.

<sup>40</sup> Nick Stanley, "Can Art Education Become Reflective Praxis? Reflections on Theme Park Experience." *Visual Arts Research*, Vol. 28, No. 2, (2002): 100

<sup>41</sup> Jean Baudrillard, *Simulacra and Simulation*, trans. Sheila Faria. Glaser (Ann Arbor: University of Michigan Press, 1994), 13.

The Getty Villa presents a dream that morphs into a nightmare; there is no more “real.” Here, everything belongs “to the hyperreal order and to the order of simulation.”<sup>42</sup>

4: Anna Shteynshleyger, *Test prints in the study case of Eastlake Terrorce I*, inkjet photographs in a vitrine, (2015)

In 2010, Anna Shteynshleyger used a Chicago lakeshore apartment to stage and photograph domestic terrorist cells. She developed the project, reenacting the scenes, as well as the materials used for the production of the bombs, by basing her constructions on news items she found online. That until, one evening, maintenance workers reported her actions to the police. Soon thereafter, eight blocks around the studio were evacuated. The FBI seized the apartment and a Bomb Squad detonated the artist’ sets. The final photographs were taken after the FBI left the scene.

In order to understand this work, I would like to break it into three phases:

- A. Shteynshleyger’s initial photographic simulation was based on news items, on what we consider to be real documents.
- B. The FBI invaded and detonated the artist’s studio because it misread Shteynshleyger’s simulation as that which is real. By doing so, it clashed the simulation with what is perceived as reality.
- C. Shteynshleyger presents the documentation of the real event as art.

The work lays bare the question of reality: what is real, the artist’ actions or the FBI’s? It also bares the question of where reality resides: is it in the artist’s studio, or in the artist’s studio that is invaded by the FBI?

Phase A of the work is clear. The artist simulates reality in her studio. Reality is that in which outside, in the everyday and in the news, the media; the studio is a site of simulation.

Phase B is far more complex. There reality and simulation continuously shift positions: the artist studio begins as a site of a simulation, then it crashes into the real, which results in it becoming a simulacrum. To delineate the movements let’s consider closely Baudrillard’s, *Simulacra and Simulations*. There he writes: “Abstraction today is no longer that of the map, the double, the mirror or the concept. Simulation is no longer that of a territory, a referential being or a substance.

---

<sup>42</sup> Inid.



**It is the generation by models of a real without origin or reality: a hyperreal. The territory no longer precedes the map, nor survives it.**<sup>43</sup> (emphasis is mine). In a brilliant, terrifying way, art here is thrown into the real, and the real, the FBI, becomes the artist. The final photographs document a doubled simulation, a simulation without a source, the hyperreal. They produce a map that becomes geography.

In phase C Shteynshleyger presents the final work; the work is done. The presentation allows the work to retreat from the hyperreal and to become again “art,” a simulation. It being “art” allows us, the viewers, to retrace a distance. We have stepped back from it, as if from a ticking time bomb and can therefore read the works’ effects without being affected by its terror.

The work had a deep effect on me. I, also, wanted to invade the real somehow, so I then decided to viralize the press release. Using legal sized pink paper the press release began as follows:

It’s quiet before the storm, well, now it’s over. The terrorists are back. Don’t worry, we are not going to surprise you, just to expose exactly what you always feared. Don’t bother to rush and bury your dirty secrets. We opened books and went through the obscure classifications. We reached up high and broke into the locked locations, also storages. We gathered experts in exposing what you’re afraid of. You know it well (the nightmare). It hurts, but trust us, it aims to cure you, or at least, to bring forward an abreaction to the numb, post traumatic nature of your mind. Sorry, our mind. Are you the terrorist? Who are you? What do you know? Who taught you that? Do you trust your teachers?

The back side of the press release had a reprint of the Patriot Act. By using legal sized pink paper, the press release alluded to the “pink slip,” a uniquely American practice used by different governmental authorities and private businesses to signify a refusal, be it a notice of a termination of employment, or a refusal for a visa (which I happened to receive while working on this edition). By producing the pink-slip as a take-away, I hoped the visitors would shove it, in a nonchalant manner, into their back pockets, signifying themselves unintentionally to the outside world as the refused, the marked, the weakened. My intention was to spread the exhibition’s intensities outwards, to touch the unknown other, the “outsider, non-citizen-named asylum seeker, refugee,

---

<sup>43</sup> Baudrillard, *Simulacra and Simulations*, 1

illegal, sanspapier, clandestini, detainee, deportee,” and to open the potential for knowledge to be produced “...with ‘difference and the unknown, in both ‘artistic’ and ‘social-political’ terms.”<sup>44</sup>

The four entries present objects that are on the edge of remembrance. Not quite here, they already disappear. Through them being nullified in present, we contemplate on the end of history.

This text does not deliver a linear thought formation; I am not writing to make “a point.” Rather, I contemplate upon the objects presented here while following a series of drifts, drifts that touch upon fields such as critical analysis, history, philosophy and journalism, to name a few. I am writing while emphasizing on my own experience, not only to give the works the space that they demand, but also, to connect the present with the past; to allow the past to be dislodged from its position as a dusty object, and to be reconsidered, as a potential experience that is in a multi-directional temporality.

The four entries embrace accidental and chance movements. I trust those more than reason. It is because I strive to reach the yet unknown (to me and others), that which hides in darkness and in ignorance. Each entry traces a series of resemblances; each link is connected to the next via a similitude. This chain of resemblances follows Foucauldian logic; it aims to make things “from the depth of the world” visible. Then, “the space inhabited by immediate resemblances becomes like a vast open book; it bristles with written signs; every page is seen to be filled with strange figures that intertwine and in some places repeat themselves. All that remains is to decipher them.”<sup>45</sup>

One may criticize this text, these “drifts” as being imbalanced. It does not adhere to disciplinary traditions as much as it creates anti-systems; idiosyncratic readings of the works, which I came to define as negative research. This is not a submission to a caprice, rather, it is a tool I use intentionally. My reading is seduced, driven by seduction, and my aim is to seduce you too. In this, I am opposed to cultural accounts that follow the sober principles inherited from the Enlightenment thinkers. The Age of Reason brought upon us not only the light of “progress” but also the absolute darkness of Political Terror. This position defines not only the way the text was structured but also the project that is in the center of this text. *Terrorists In The Library* aimed to present that not EVERYTHING can be inscribed, catalogued and organized, but that EVERYTHING can disappear into the darkness of “reason,” and its logical destruction.

---

<sup>44</sup> Sarat Maharaj, "Unfinishable Sketch Of 'An Unknown Object In 4 D': Scenes Of Artistic Research," *Artistic Research*: 45-46, doi:10.1163/9789401201018\_005.

<sup>45</sup> Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences*. Tavistock/ Routledge 1970. 30.

Coda.

When I was nine years old my parents bought me an encyclopedia, this despite their prevailing lack of funds. Perhaps they tried to purchase it out of their guilty conscious for moving me to a different country, a new language; a process during which I lost my books (it was only many years later I realized that at that moment my parents had purchased for me my debt). With the encyclopedia settling upon my shelf, I felt for the first time, the presence of what became one of my most frequent voracities: a hunger, to know.

Moving my fingers between the shut volumes, I heard a whisper, a promise for the world to be known. Alef was the tome I read first; then, in order, I read through Bet and Gimel. Around Dalet, a strange digression began occurring. My thought started to distract itself, its pace unrest. The gaze began drifting from the words toward the pictures, while my fingers caressed the edge of the page I was reading, slowly inserting themselves in-between the further, yet-unknown parts of the book. My interest, and focus, began to bounce between seemingly unrelated subjects, spiraling out of control, this despite the many attempts to call myself to order. I failed to resume and accomplish the task. I never finished reading the encyclopedia.

Today I still sense this deeply familiar load. No matter what I do, I fail to arrive to a sense of its completion. As with my encyclopedia, while the project (the text) ends, the force that brought it to being remains, vibrating hunger.

I would like to close with an image; a key. Think of an inverted encyclopedia.

While the encyclopedic desire is to collect and organize all that can be known, the *Terrorists In The Library's'* desire was to collect that which is about to be lost, about to be forgotten, that which is already fictionalized, and that which cannot be fully grasped.

To define this image of inversion, we shall outline first the encyclopedia. It is governed by the arbitrary rule of the alphabet, encompassing "the expertise of contributors," and it requires the "attention of editors to the categories of knowledge, [and] the boundaries of disciplines."<sup>46</sup> Yet, when modern encyclopedias were introduced, at The Age of Enlightenment, we encounter encyclopedias that are structured accordingly to the alphabet, and also with the aid of visual maps

---

<sup>46</sup> Richard Yeo, "Lost Encyclopedias: Before and after the Enlightenment," *Book History*, Vol. 10 (2007), 50-51

of knowledge. These visual maps “outlined the relationships between the various arts and sciences”<sup>47</sup>; A forgotten remnant of the pre-Enlightenment encyclopedic projects.

Strangely though, during The Enlightenment era, these maps of knowledge are presented as labyrinths. In D'Alembert's preface to Diderot's *Encyclopedia* of 1751, he writes: “The general system of the sciences and the arts is a sort of labyrinth,” through it, one must walk. A walk, that is a “tortuous road which the intellect enters without quite knowing what direction to take.” Then it “delves as far as it can... [and] plunges on to a new route; now it retraces its footsteps, sometimes crosses the first barriers only to meet new ones...”<sup>48</sup>

D'Alembert does not present us with a disciplinary stroll, but with a quest. The space that he outlines is distorted, knowledge there is not only disorganized, but also not guaranteed. Yet, he does not present us with an inverted encyclopedia. To reveal the negative, I shall juxtapose D'Alembert's walk with another walk, taken much later, in 1932.

Wandering through a city that is about to be overcast by the shadows of fascism, Walter Benjamin outlines a walk that becomes a manual for gaining knowledge: “Not to find one's way in a city may well be uninteresting and banal. It requires ignorance—nothing more. But to lose oneself in a city-as one loses oneself in a forest-this calls for quite a different **schooling**. Then, signboards and street names, passers-by, roofs, kiosks, and bars must speak to the wanderer like a twig snapping under his feet in the forest, like the startling call of a bittern in the distance, like the sudden stillness of a clearing with a lily standing erect at its center. Paris taught me this **art of straying**; it fulfilled a dream that had shown its first traces in the **labyrinths** on the blotting pages of my school exercise books.”<sup>49</sup> (emphases are mine)

While D'Alembert presents us with an image of an intellect confronting uncharted territories, while knowing that not all is known, Benjamin present an image of a body caught in the already known. Facing with the common, the familiar –that which, for it to be truly known, must be estranged— one must be schooled, reeducated. Benjamin trains himself to unlearn knowledge as

---

<sup>47</sup> Yeo, “Lost Encyclopedias,” 54

<sup>48</sup> Jean le Rond d'Alembert, “Preliminary Discourse to the *Encyclopedia* of Diderot,” trans. Richard N. Schwab with the collaboration of Walter E. Rex (Chicago: University of Chicago Press, 1995), 3-140. Online access: <https://quod.lib.umich.edu/d/did/did2222.0001.083/--preliminary-discourse?rgn=main;view=fulltext;q1=Locke#N58>

It is important to pause here for a moment and nod to the disembodied, though much embodied experience that the Enlightenment thinkers master.

<sup>49</sup> Walter Benjamin, *Walter Benjamin: Selected Writings. Vol 2 Part 2*, ed. Michael William. Jennings, Howard Eiland, and Gary Smith (Cambridge, MA: Belknap, 2005), 598.

it's been given. The city, Paris, is the encyclopedia, which he inverts. The outcome is a labyrinth (The Arcade Project),<sup>50</sup> with no center.

The excavation of D'Alembert's image reveals the forces behind Benjamin's radical estrangement, which in return, present my frame of mind while I worked on this project. In order to find objects of knowledge that are being nullified in present I had to unlearn what I have received from the academic institution. I inverted the encyclopedia.

## BIBLIOGRAPHY

### Books and Articles:

**Benjamin**, Walter. *Walter Benjamin: Selected Writings*. Vol 2 Part 2. Edited by Michael William Jennings, Howard Eiland, and Gary Smith. Cambridge, MA: Belknap, 2005.

**Baudrillard**, Jean. *The Spirit of Terrorism: And Other Essays*, Translated by Chris Turner. London: Verso, 2013.

**Baudrillard**, Jean. *Simulacra and Simulation*. Translated by Sheila Faria Glaser. Ann Arbor: University of Michigan Press, 1994.

**Bulgakov**, Mikhail, *The Master and Margarita*, Translated by Richard Pevear and Larissa Volokhonsky, Penguin Books, 1997

**Bloom**, Harold. *The Anxiety of Influence: A Theory of Poetry*. New York: Oxford University Press, 1973

**Cappelletto**, Chiara, "Trace and Source in Walter Benjamin's Thought: About a Polarity," *Res: Anthropology and Aesthetics* 63-64 (2013). 161 - 172

**Deleuze**, Gilles and **Guattari**, Félix, *Kafka: Toward a Minor Literature*, Minneapolis, MN: Univ. of Minnesota Press, 2012

**Derrida**, Jacques "Différance," in Moran, Dermot, ed. *The Phenomenology Reader*. London: Routledge, 2002.

**Foucault**, Michel. *Discipline and Punish the Birth of the Prison*. New York: Vintage Books, 2011

---

<sup>50</sup> Alexander Gelley defines the Arcade project as an "indeterminate archive, one whose boundaries and method of classification remained open. The multiple cross-references, the repeated attempts to create supplementary classifications, the excess of citations over commentary—all this ensured that this textual landscape would allow for further exploration. In this sense, Benjamin fashioned a labyrinth where he might wander without premeditation, one where constellations could come about without intention." Alexander Gelley, *Benjamin's Passages: Dreaming, Awakening* (New York, NY: Fordham Univ. Press, 2015), 128

**Foucault**, Michel. *The Order of Things: An Archaeology of the Human Sciences*. Tavistock/ Routledge 1970

**Gelley**, Alexander. *Benjamins Passages: Dreaming, Awakening*. New York, NY: Fordham Univ. Press, 2015.

**Grigely**, Joseph. *MacLean 705*. London: Bedford Press, 2015

**Kaplan**, Vera. "The Vicissitudes of Socialism in Russian History Textbooks." *History and Memory* 21, no. 2 (2009): 83 - 109

**Herford**, Max. "From Bavaria to Disney: Modern Castles Built for Entertainment," *Literature & Aesthetics* 27 (1) 2017: 53 - 72

**Parkinson**, Gavin "The Duchamp Code," in Getsy, J. David ed. *From Diversion to Subversion*, Pennsylvania State University Press, 2011

**Kadman**, Noga. *On The Side Of The Road And The Margin Of Awareness* (in Hebrew). November Books Pub., Israel, 2008

**Laqueur**, Walter, and **Hoffman**, Bruce. *A History of Terrorism*. Routledge, 2017.

**Maharaj**, Sarat. "Unfinishable Sketch Of 'An Unknown Object In 4 D': Scenes Of Artistic Research." *Artistic Research*: 39-59.

**Marquis**, Alice Goldfarb. *Marcel Duchamp, the Bachelor Stripped Bare: A Biography*. Boston: MFA Publications, a Division of the Museum of Fine Arts, Boston, 2002.

**Stanley**, Nick. "Can Art Education Become Reflective Praxis? Reflections on Theme Park Experience." *Visual Arts Research*, Vol. 28, No. 2, (2002): 94-101

**Yeo**, Richard. "Lost Encyclopedias: Before and after the Enlightenment," *Book History*, Vol. 10 (2007): 47 - 68

**Zaslavskaya**, Olga. "From Dispersed to Distributed Archives: The Past and the Present of Samizdat Material." *Poetics Today* 29, no. 4 (2008): 669-712.

**Zećo**, Munevera and Tomljanovich, William B., "The National and University Library of Bosnia and Herzegovina during the Current War" *The Library Quarterly: Information, Community, Policy*, Vol. 66, No. 3 (Jul., 1996): 294 - 301

Articles from Database:

"The Garden Library for Refugees and Migrant Workers / Yoav Meiri Architects." ArchDaily. February 20, 2011. Accessed November 30, 2018. <https://www.archdaily.com/112495/the-garden-library-for-refugees-and-migrant-workers-yoav-meiri-architects>.

"Border Criminologies Blog - Law.ox.ac.uk." Accessed November 30, 2018. <https://www.law.ox.ac.uk/research-subject-groups/centre-criminology/centreborder-criminologies/blog/feed/19988>.

National Library of Finland - The European Library. Accessed November 30, 2018. <http://www.theeuropeanlibrary.org/tel4/contributor/P01198>.

"Two Decades After Being Shelled, Sarajevo's Vijecnica Is Reborn." NBCNews.com. Accessed November 30, 2018. <https://www.nbcnews.com/news/world/two-decades-after-being-shelled-sarajevos-vijecnica-reborn-n100356>.

"TIGER, the Library Catalog." Accessed November 30, 2018. <http://tiger.coloradocollege.edu/record=b1172647~S5>.

**Cleary**, MaryKate. "MoMA | "But Is It Art?" Constantin Brancusi vs. the United States." InsideOut. Accessed October 30, 2018. [https://www.moma.org/explore/inside\\_out/2014/07/24/but-is-it-art-constantin-brancusi-vs-the-united-states/](https://www.moma.org/explore/inside_out/2014/07/24/but-is-it-art-constantin-brancusi-vs-the-united-states/).

**Delattre**, Daniel. "Daniel Delattre: The Herculaneum Scrolls Given to Consul Bonaparte (2010) (Interview by Lheureux-Prevot Chantal, Houdecek Francois)." Accessed October 30, 2018. <http://www.napoleon.org/en/magazine/interviews/files/476891.asp>.

**D'Alembert**, Jean Le Rond. "Preliminary Discourse to the Encyclopedia of Diderot." Michigan Family Review. Accessed November 30, 2018. <https://quod.lib.umich.edu/d/did/did2222.0001.083/--preliminary-discourse?rgn=main;view#N58>.

**Egelko**, Bob, and **Gaura**, Maria Alicia. "Libraries Post Patriot Act Warnings / Santa Cruz Branches Tell Patrons That FBI May Spy on Them." SFGate. January 21, 2012. Accessed October 12, 2018. <https://www.sfgate.com/news/article/Libraries-post-Patriot-Act-warnings-Santa-Cruz-2664869.php>.

**Filipovic**, Elena. "A Museum That Is Not." Journal #4 March 2009 - E-flux. March 2009. Accessed October 12, 2018. [https://www.e-flux.com/journal/04/68554/a-museum-that-is-not/#\\_ftn30](https://www.e-flux.com/journal/04/68554/a-museum-that-is-not/#_ftn30).

**Jaggard**, Victoria. "Ancient Scrolls Blackened by Vesuvius Are Readable at Last." Smithsonian.com. January 20, 2015. Accessed November 30, 2018. <https://www.smithsonianmag.com/history/ancient-scrolls-blackened-vesuvius-are-readable-last-herculaneum-papyri-180953950/>.

**Lapatin**, Kenneth. "The Villa J. Paul Getty Built but Never Saw." The Getty Iris. April 24, 2018. Accessed November 30, 2018. <http://blogs.getty.edu/iris/the-villa-j-paul-getty-built-but-never-saw/>.

## Filmography

Brunner, Benny, *The Great Book Robbery*, 2012; Qatar: A 2911 Foundation and AL Jazeera English production, 2012, DVD

Loncarevic, Nedim, and Carole Mann. UNESCO Multimedia Archives. January 01, 1994. Accessed October 30, 2018.

[http://www.unesco.org/archives/multimedia/?pg=33&s=films\\_details&id=215&vl=Eng&vo=2](http://www.unesco.org/archives/multimedia/?pg=33&s=films_details&id=215&vl=Eng&vo=2).

Films, Washington State University Libraries. YouTube. June 07, 2011. Accessed "The Garden Library for Refugees and Migrant Workers / Yoav Meiri Architects." ArchDaily. February 20, 2011.

Accessed November 30, 2018. <https://www.archdaily.com/112495/the-garden-library-for-refugees-and-migrant-workers-yoav-meiri-architects>.

"Border Criminologies Blog - Law.ox.ac.uk." Accessed November 30, 2018.

<https://www.law.ox.ac.uk/research-subject-groups/centre-criminology/centreborder-criminologies/blog/feed/19988>.

National Library of Finland - The European Library. Accessed November 30, 2018.

<http://www.theeuropeanlibrary.org/tel4/contributor/P01198>.

"Two Decades After Being Shelled, Sarajevo's Vijecnica Is Reborn." NBCNews.com. Accessed November 30, 2018. <https://www.nbcnews.com/news/world/two-decades-after-being-shelled-sarajevos-vijecnica-reborn-n100356>.

"TIGER, the Library Catalog." Accessed November 30, 2018.

<http://tiger.coloradocollege.edu/record=b1172647~S5>.

, 2018. <https://www.youtube.com/watch?v=-Fe7XbEsoA>.