

***CATALOG
IN-STOCK
PUBLICATIONS***

Fragments of Repair

2025

FRAGMENTS OF REPAIR

Edited by
Kader Attia,
Maria Hlavajova,
and Wietske Maas

SUPERBASICS **SERIES**

bak

**Edited by Kader Attia, Maria Hlavajova
and Wietske Maas**

Published by BAK, basis voor actuele kunst, Utrecht and MIT Press, Cambridge, MA

Today's entwined crises—from ecological catastrophe to the climate of permanent warfare—reveal reveal deep-seated wounds that issue from historical colonialisms and present-day authoritarianisms, economic disparity and growing racial violence, and the abuses inflicted on vulnerable populations and the planet. To address this disquieting chaos, *Fragments of Repair*, co-conceptualized by artist and curator Kader Attia with curators and researchers Maria Hlavajova and Wietske Maas, offers a collection of long- and short-form essays, visual essays, and conversations on decolonial repair as both a tool and a tactic of engagement with the current state of the world.

The book, which includes major voices such as that of Achille Mbembe and Ruth Wilson Gilmore, develops Attia's ongoing inquiry into the possibility of enacting "repair" in the acute context of brokenness, which brings chronic uncertainty, social isolation, exhaustion, loss, and fear into sharper relief. What pathways could repair, rather than return to, past ways? How can we develop collective tools for emancipation and resistance? And, in the face of what is irreparable, how can we meaningfully address wounds and scars, which are deeply tied to European modernity?

Contributions by Norman Ajari; Kader Attia; Souleymane Bachir Diagne; Ruth Wilson Gilmore; Maria Hlavajova; Wietske Maas; Catherine Malabou; Olivier Marboeuf; Wayne Modest; Omedi Ochieng; Luciana Parisi; Matteo Pasquinelli; David Scott; Rolando Vázquez; Françoise Vergès; Elena Vogman; and Eyal Weizman.

SUPERBASICS SERIES

bak

Toward the Not-Yet

2021

TOWARD THE NOT-YET: ART AS PUBLIC PRACTICE

EDITED BY
JEANNE VAN HEESWIJK,
MARIA HLAVAJOVA,
AND RACHAEL RAKES

SUPERBASICS **SERIES**

bak

**Edited by Jeanne van Heeswijk, Maria Hlavajova
and Rachael Rakes**

Published by BAK, basis voor actuele kunst, Utrecht and MIT Press, Cambridge, MA

Toward the Not-Yet: Art as Public Practice combines handbook, dictionary, and anthology, and gathers artistic and cultural practices that are propositional, collective, and centered on the yearning for a just life-in-common. While future-oriented, these practices abandon a “universal” progressive route forward, instead enlivening a different chronopolitics: that of the not-yet. Powered by imagination-as-practice and the commitment to decolonial futurity, the contributors—among them artists, scholars, activists, poets, writers, and organizers—reflect on and propose forms of practicing equitable life in relation with one another, Earth, and time; models for safer spaces for humans and nonhumans; ways of radically shifting policies and planetary priorities; and tactics and methods of creating sanctuary. Catalyzed by the work of artist Jeanne van Heeswijk, which focuses on radicalizing situated civic processes, *Toward the Not-Yet: Art as Public Practice* imagines and enacts alternative ways of being together.

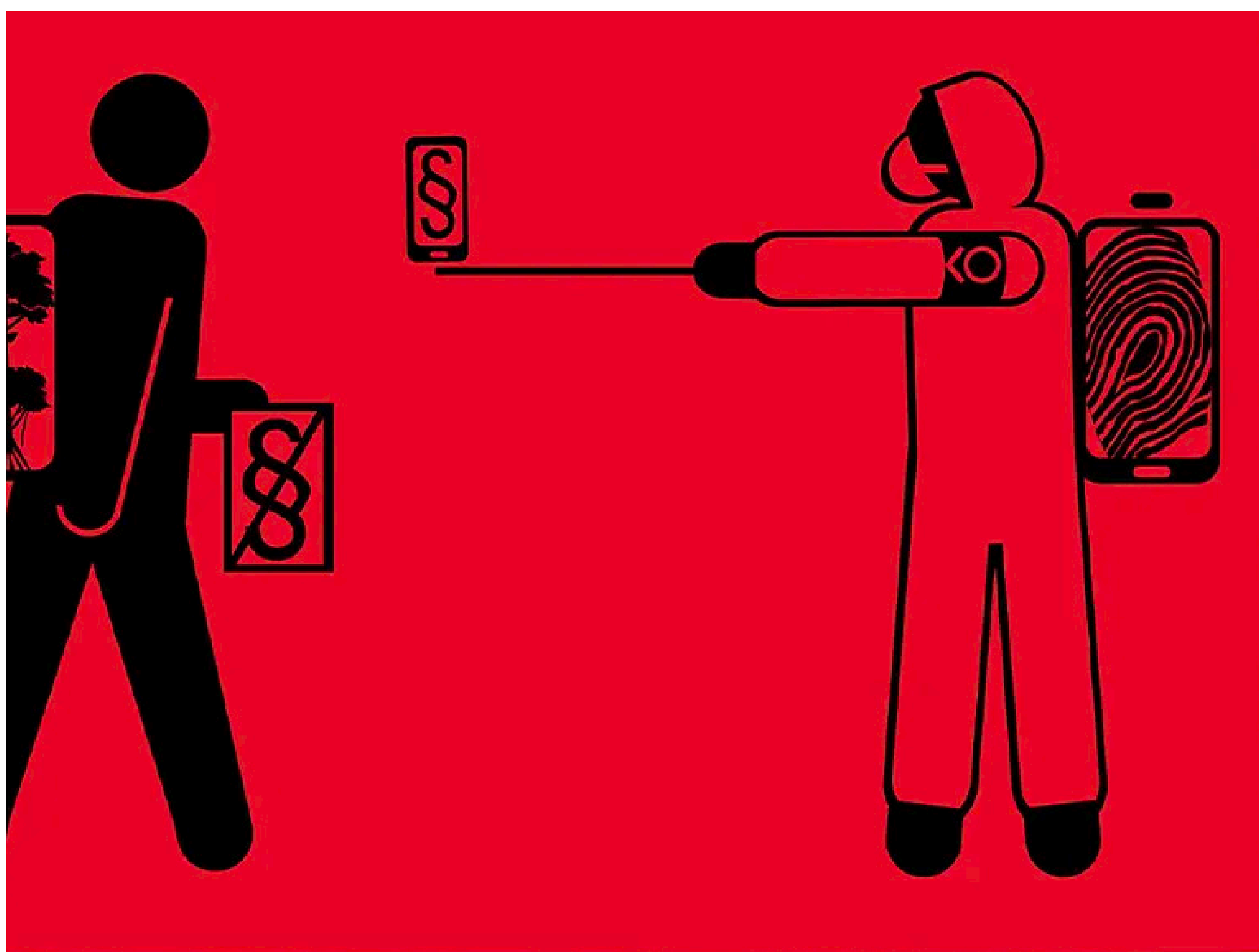
Contributions by Yasmin Ahmed, Grace Lostia, Ying Que, and the basic activist kitchen; Barby Asante; Athena Athanasiou; Clara Balaguer and Gabriel Fontana; Chloë Bass; Aimee Carrillo Rowe; Carolina Caycedo; Merve Bedir; Black Quantum Futurism (Camae Ayewa and Rasheedah Phillips); Dhanveer Singh Brar and Louis Moreno; David Bravo, Miguel Robles-Durán, and Urban Front; Allan deSouza; Nicoline van Harskamp; Adelita Husni-Bey; Rosalba Icaza; Walidah Imarisha; Hamada al-Joumah and Yasmine Eid-Sabbagh; Nancy Jouwe; Elke Krasny; Sandra Lange; Joy Mariama Smith; Francesca Masoero and QANAT; Lorenza Mondada; Lisa Myers; Carmen Papalia; Elizabeth A. Povinelli; Laura Raicovich; Hafiz Rancajale; Jonas Staal; Ultra-red; Françoise Vergès; We are Here; and Carol Zou

SUPERBASICS SERIES

bak

Deserting from the Culture Wars

2020



Deserting from the Culture Wars

EDITED BY MARIA HLAVAJOVA AND SVEN LÜTTICKEN

BASICSSERIES

bak

Edited by Maria Hlavajova and Sven Lütticken

Published by BAK, basis voor actuele kunst, Utrecht and MIT Press, Cambridge, MA

Deserting from the Culture Wars reflects upon and intervenes in our current moment of ever-more polarizing ideological combat, often seen as the return of the “culture wars.” How are these culture wars defined and waged? Engaging in a theater of war that has been delineated by the enemy is a shortcut to defeat. Getting out of the reactive mode that produces little but a series of Pavlovian responses, this book proposes a tactical desertion from the culture wars as they are being waged today—a refusal to play the other side’s war games, an unwillingness to be distracted.

The volunteer troops in the culture wars are often given marching orders by professional masters of propaganda. What, then, might artists and others who are professionally engaged with images and imaginaries, with narratives and assemblies, have to contribute to the collective discovery of different modes of living culture? Far from limiting the performance of culture to a one-sided speech act, an emancipatory understanding of culture needs to conceive of speech as embodied and intersubjective—as a collective performance.

Contributions by Bini Adamczak, Kader Attia, Rose Hammer, Tom Holert, Sven Lütticken, Diana McCarty, Dan McQuillan, Johannes Paul Raether, Natascha Sadr Haghigian, and Jonas Staal

Deserting From the Culture Wars

EDITED BY MARIA HLAVAJOVA AND SVEN LÜTTICKEN

BASICSSERIES

bak

Propositions for Non-Fascist Living

2019



PROPOSITIONS FOR NON-FASCIST LIVING TENTATIVE AND URGENT

EDITED BY MARIA HLAVAJOVA AND WIETSKA MAAS

BASICSSERIES

bak

Edited by Maria Hlavajova and Wietske Maas

Published by BAK, basis voor actuele kunst, Utrecht and MIT Press, Cambridge, MA

Propositions for Non-Fascist Living: Tentative and Urgent begins from an urgent need to outline the contours of what living in non-fascist ways could mean in uncertain times, when the resurgence of fascism violates the infrastructures and very foundations of a livable life.

The reader connects to BAK's research strand *Propositions for Non-Fascist Living* (2017–ongoing), a long-term itinerary for generating knowledge about, developing proposals for, and activating tactics of “non-fascist living”: that is, practicing life—and thus modeling the world—decidedly void of fascisms. Moving from critique to propositions, the project attempts to articulate and inhabit methods of de-individualized living and to practice ways in which multiplicity and difference establish relations other than those structured by power and hierarchy.

Contributions by Rosi Braidotti, Denise Ferreira da Silva, Jota Mombaça, and Thiago de Paula Souza, Forensic Architecture, Stefano Harney and Fred Moten, Patricia Kaersenhout and Lukáš Likavčan, Sven Lütticken, Jumana Manna, Dan McQuillan, Shela Sheikh, Eyal Weizman and Mick Wilson

PROPOSITIONS FOR NON-FASCIST LIVING TENTATIVE AND URGENT

EDITED BY MARIA HLAVAJOVA AND WIETSKE MAAS

BASICSSERIES

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Marion von Osten, Once We Were Artists: A BAK Critical Reader in Artists' Practice

2017



**Marion von Osten,
Once We Were Artists:
A BAK Critical Reader
in Artists' Practice**

Edited by Maria Hlavajova and Tom Holert

Published by: BAK, basis voor actuele kunst, Utrecht and Valiz, Amsterdam

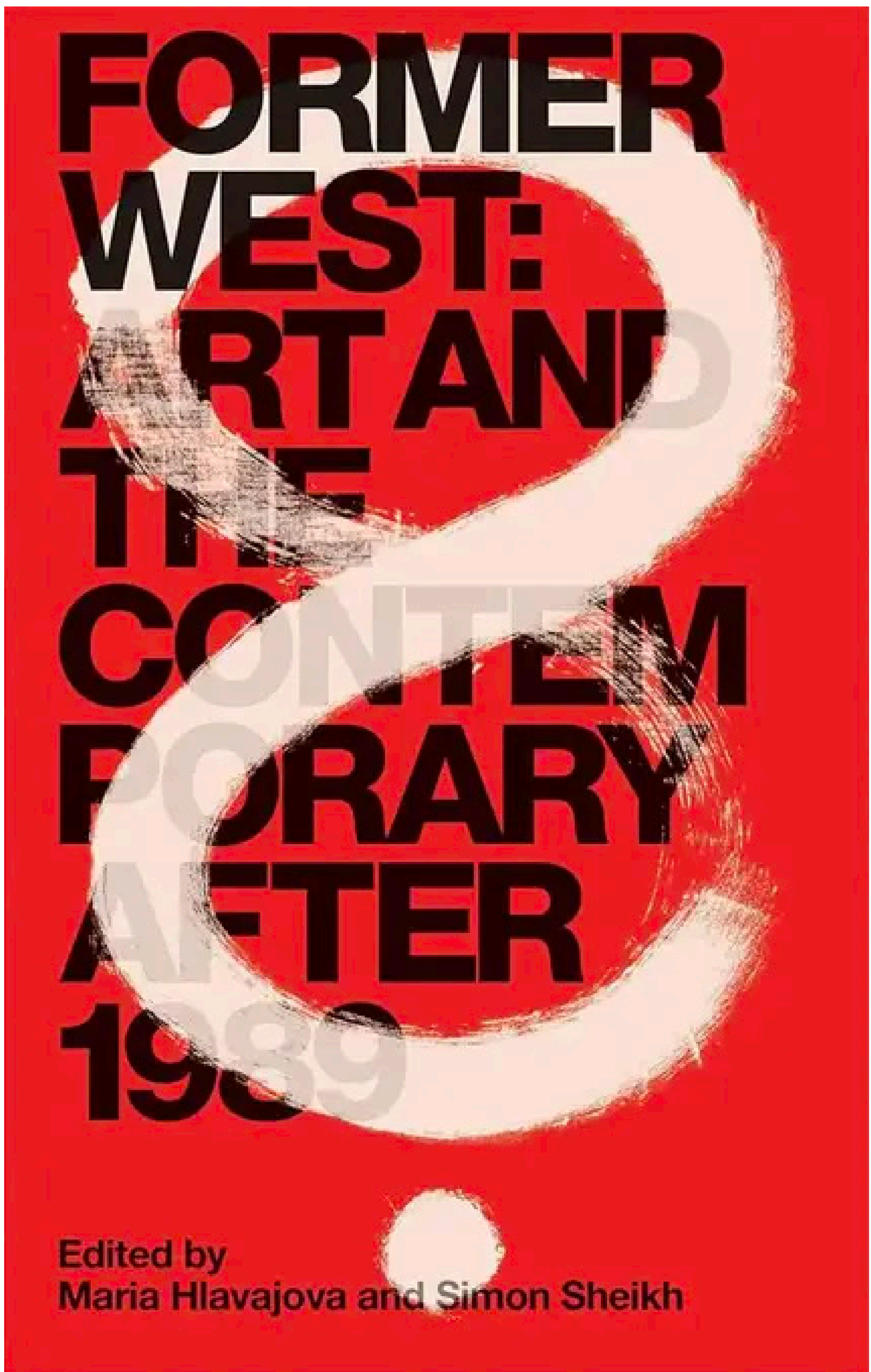
Marion von Osten, Once We Were Artists: A BAK Critical Reader in Artists' Practice critically maps the political commitment of von Osten's influential work to feminism, theories of labor, knowledge production, education, and (post)coloniality. Von Osten's practice systematically escapes strictures of canonization by scrutinizing, obstructing, and unsettling divisions categorizing art, art object, history making, theory, authority, curating, organizing, and teaching, opening up routes to radical re-readings of the contemporary. The contributions to this book discuss some of the many aspects of this situated, collaborative, process-oriented work so as to provide a locus from which to further engage her transversal practice, as well as the subject of the artist at present.

Contributions by Kader Attia; Sabeth Buchmann & Judith Hopf; Diedrich Diederichsen; Tom Holert; Brian Kuan Wood; Isabell Lorey; Angela McRobbie; Peter Spillmann; Marina Vishmidt; and Tirdad Zolghadr

*Marion von Osten,
Once We Were Artists:
A BAK Critical Reader
in Artists' Practice*

Former West: Art and the Contemporary After 1989

2017



Edited by Maria Hlavajova and Simon Sheikh

Published by BAK, basis voor actuele kunst, Utrecht and MIT Press, Cambridge, MA

A synthesis of eight years of the research, education, publishing, and exhibition project FORMER WEST, the publication takes it as its politico-aesthetic task to construct a “former West” through an inquiry into the complex relationship between art and the contemporary from 1989 onward. It both departs from, and surpasses the question: what has become of the West after the (supposed) end of the Cold-War tripartitioning of the world? An anthology of the wide array of approaches within the project, it probes the divisions of the geopolitical (dis)ordering of the North and the South, and seeks to collude the post-communist condition with the postcolonial constellation as well as the state of cultural, political, and environmental upheavals with the post-ideological, posthuman, and post-historical formations that have emerged alongside.

Bringing together both practice and theory from art and politics, the publication outlines a cartography of the contemporary and attempts to intervene in the present with the articulation of propositional alternatives to the given post-1989 narrative. In so doing, it seeks to draft “former West” as not a bare counterfactual, but rather an alternative prism through which art—as contemporary and as the producer of the contemporary—can be viewed, reviewed, and reclaimed to imagine that which is to come otherwise.

Contributors include: Nancy Adajania, Edit Andrés, Athena Athanasiou, Zygmunt Bauman, Dave Beech, Brett Bloom, Rosi Braidotti, Susan Buck-Morss, Campus in Camps, Dipesh Chakrabarty, Chto Delat?/What is to be done?, Jodi Dean, Angela Dimitrakaki, Dilar Dirik, Marlene Dumas, Keller Easterling, Okwui Enwezor, Charles Esche, Silvia Federici, Mark Fisher, Federica Giardini and Anna Simone, Boris Groys, Gulf Labor Coalition, Stefano Harney, Sharon Hayes, Brian Holmes, Tung-Hui Hu, Wendy Hui Kyong Chun, Sami Khatib, Delaine Le Bas, Boaz Levin and Vera Tollmann, Isabell Lorey, Sven Lütticken, Ewa Majewska, Artemy Magun, Suhail Malik, Teresa Margolles, Achille Mbembe, Laura McLean, Cuauhtémoc Medina, Sandro Mezzadra, Walter D. Mignolo, Aernout Mik, Angela Mitropoulos, Rastko Močnik, Nástio Mosquito, Rabih Mroué, Pedro Neves Marques, Peter Osborne, Matteo Pasquinelli, Andrea Phillips, Nina Power, Vijay Prashad, Gerald Raunig, Irit Rogoff, Boaventura de Sousa Santos, Naoki Sakai, Rasha Salti, Francesco Salvini, Christoph Schlingensief, Georg Schöllhammer, Susan Schuppli, Andreas Siekmann, Jonas Staal, Hito Steyerl, Mladen Stilinović, Paulo Tavares, Trinh T. Minh-Hà, Mona Vătămanu and Florin Tudor, Marina Vishmidt, Marion von Osten, McKenzie Wark, and Eyal Weizman

Future Publics (The Rest Can and Should be Done by the People): A Critical Reader in Contemporary Art

2015



Future Publics
(The Rest Can and Should
Be Done by the People):
A Critical Reader
in Contemporary Art

Edited by Maria Hlavajova and Ranjit Hoskote

Published by: BAK, basis voor actuele kunst, Utrecht and Valiz, Amsterdam

Future Publics (The Rest Can and Should Be Done by the People): A Critical Reader in Contemporary Art brings together contributions by artists, theorists, and activists to reflect on radically new publics—forward-looking yet pre-figurative, situated yet nomadic—as they emerge from the experiences of social crisis and political uncertainty that characterize our present. These future publics are provisional assemblies that question existing mechanisms of collective organization and constructions of social value and cultural meaning, recognizing that the institutions of public life cannot continue with a “business-as-usual” attitude as late capital’s certitudes collapse and entrenched regimes are being challenged across the globe. Resisting conscription into formal definitions of citizenship, these publics shape new solidarities that cut across conventional lines of class, region, ethnicity, and ideological affiliation. In the field of art, they demonstrate a renewed, insurgent, and self-critical capacity for engagement, rejecting the passive observation of the “viewer,” the commodifying gaze of the “consumer,” and the stylized participation of the “spectator.” Through these accounts, the contributors assemble a vocabulary relevant to artistic practices and civic conclaves mobilized outside the ossified institutions: among propositions such as rebel citizenry, orgnets, cultural users, stateless states, and devolutionary platforms, they articulate and address ways of being and doing beyond those that have been established within the neoliberal paradigm of “the contemporary.”

With contributions by: Nancy Adajania; Ariella Azoulay; Amelia Barikin and Nikos Papastergiadis; Bassam el Baroni; Manuel Beltrán; David Graeber and Michelle Kuo; Tom Holert; Brian Holmes; Geert Lovink; Elżbieta Matynia and Joanna Warsza; Simon Sheikh; Jonas Staal; and Stephen Wright

Future Publics
(The Rest Can and Should
Be Done by the People):
A Critical Reader
in Contemporary Art

FUTURE PUBLICS (THE REST CAN AND SHOULD BE DONE BY THE PEOPLE): A CRITICAL READER IN CONTEMPORARY ART

We Roma: A Critical Reader in Contemporary Art

2013

Albert Atkin
Huub van Baar
Zygmunt Bauman
Delaine & Damian James le Bas
Ethel Brooks
Agnes Daróczy
Tony Gatlif & Cécile Kovacs-hazy
Ian Hancock
Sanja Iveković
Timea Junghaus
Irit Rogoff
Regina Römheld & Bonaventure
Soh Bejeng Ndikung
Salman Rushdie
Mike Sell

**We Roma:
A Critical Reader
in Contemporary Art**

Edited by Daniel Baker and Maria Hlavajova

Published by: BAK, basis voor actuele kunst, Utrecht and Valiz, Amsterdam

We Roma: A Critical Reader in Contemporary Art inquires into the contemporary moment through the lens of Roma artistic and intellectual practices, gathering knowledge from the Roma way of life. With the emblematic claim in the artistic imaginary “we Roma,” including in it wider society, the reader asks how we can invoke the possibility of a different world and alternative futures. Artists, theorists, writers, and activists—both Roma and non-Roma—speculate on such questions and the possibility of art to imagine the world otherwise.

With contributions by: Albert Atkin; Huub van Baar; Damian James Le Bas & Delaine Le Bas; Zygmunt Bauman; Ethel Brooks; Agnes Daróczi; Tony Gatlif & Cécile Kovacshazy with Alex Lykidis; Ian Hancock; Sanja Ivekovic; Tímea Junghaus; Regina Römhild & Bonaventure Soh Bejeng Ndikung; Salman Rushdie; and Mike Sell

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Agnes Daróczi
Tony Gatlif & Cécile Kovacshazy
Ian Hancock
Sanja Ivekovic
Tímea Junghaus
Irit Rogoff
Regina Römhild & Bonaventure
Soh Bejeng Ndikung
Salman Rushdie
Mike Sell

We Roma:
A Critical Reader
in Contemporary Art

Rabih Mroué: A BAK Critical Reader in Artists' Practice

2012



Maaïke Bleeker
Keti Chukhrov
Fadi El Abdallah
Joana Hadjithomas
& Khalil Joreige
Nataša Ilić
Bilal Khbeiz
Anders Kreuger
Hila Peleg
& Stella Bruzzi
Walid Raad
Jalal Toufic
Kaelen Wilson-Goldie
Akram Zaatari
**Rabih Mroué:
A BAK Critical Reader
in Artists' Practice**

Edited by Maria Hlavajova and Jill Winder

Published by: BAK, basis voor actuele kunst, Utrecht and post editions, Rotterdam

The inaugural publication in the BAK Critical Readers in Artists' Practice Series, *Rabih Mroué: A BAK Critical Reader in Artists' Practice* examines the work of Mroué whose complex and diverse practice spans disciplines and formats such as music, performance, theater, and visual art. As one of the key artistic voices in Lebanon and beyond, Mroué's work explores how varied modes of art can open up a space of possibility in connection to civic and political imagination.

With contributions by: Maaïke Bleeker; Keti Chukhrov; Fadi El Abdallah; Joana Hadjithomas & Khalil Joreige; Nataša Ilić; Bilal Khbeiz; Anders Kreuger; Hila Peleg & Stella Bruzzi; Walid Raad; Jalal Toufic; Kaelen Wilson-Goldie; and Akram Zaatari

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Jalal Toufic
Kaelen Wilson-Goldie
Akram Zaatari
Rabih Mroué:
A BAK Critical Reader
in Artists' Practice

On Horizons: A Critical Reader in Contemporary Art

2011

Nancy Adajania &
Ranjit Hoskote

Jodi Dean

T.J. Demos

Sharon Hayes

Ernesto Laclau

Peter Osborne

Alexei Penzin &

Dmitry Vilensky

Simon Sheikh

Hito Steyerl

Ultra-red

On Horizons:

A Critical Reader

in Contemporary Art

Edited by Maria Hlavajova, Simon Sheikh, Jill Winder

Published by: BAK, basis voor actuele kunst, Utrecht and post editions, Rotterdam

On Horizons: A Critical Reader in Contemporary Art explores the theoretical notion of the horizon and the linkage between contemporary art and political imagination. It examines whether the horizon, commonly taken to be the “line” demarcating that which is beyond reach or declared impossible by the dominant order, could be recharged—via artistic and political imaginaries—with potentially liberating significance. A diverse range of speculative texts by artists, philosophers, theorists, and art historians examine the genealogy of the horizon in philosophy and art, explore how today’s neoliberal hegemony has been produced at the expense of a loss of a horizon of change and difference, and consider how art works and exhibitions set up certain horizons and thus partake in the production of the political.

With contributions by: Nancy Adajania & Ranjit Hoskote; Jodi Dean; T.J. Demos; Sharon Hayes; Ernesto Laclau; Peter Osborne; Alexei Penzin & Dmitry Vilensky; Simon Sheikh; Hito Steyerl; and Ultra-red

On Horizons:
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in Contemporary Art

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