

**BOOKSWAPPING &
SERIOUSITY DUMMYS *from***

*** FRAGMENTS.**

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R E A L E X I S T I N G

A R T I S T

Michalis Pichler

BOOKSWAPPING

Please note: a friendly book swap is always one on one.

That is, a swap between publishers, artists, or authors where one book is exchanged for another.

Ideally, both parties have a choice, and are swapping their own books.

Exchanging one big book for three small books is “paying in books” (this is not a friendly book swap).

Friendly book swaps typically take place at the end of book fairs, when exhibitors don’t want to carry home the books they brought with them, while having spotted books they would rather carry home.

Book swapping is a great way to both distribute one’s production and of building up a collection.

It is also a binding ritual and an expression of mutual sympathy.

I have done friendly book swaps with AA Bronson, Alex Alberro, Todd Alden, Mark Amerika, Michael Baers, Luke Batten, Derek Beaulieu, Erick Beltrán, Jérémie Bennequin, Anita di Bianco, Doro Boehme, Carol Bove, Riccardo Boglione, Sylvie Boulanger, Amir Brito Cadôr, Eleanor Vonne Brown, Sabeth Buchmann, Susanne Bürner, Bernhard Cella, Banu Cennetoğlu, Steve Clay, Albert Coers, Lin Charlston, Julie Cook, Natalie Czech, Adam Davis, Sonia Dermience, Arnaud Desjardin, Sue Doggett, Brad Downey, Martin Ebner, Sammy Engramer, Yusuf Etiman, Jacob Fabricius, Edie Fake, Marc Fisher, Robert Fitterman, Jean-Pascal Flavien, Jan Freuchen, Anne-Valérie Gasc, Peter Gente, Annette Gilbert, Mark Gisbourne, Kate Glicksberg, Patrick Greaney, Dejan Habicht, Sebastian Hackenschmidt, Ben Lee Ritchie Handler, Bill Hayden, John Holten, David Horvitz, Christoph Keller (the one), Christoph Keller (the other), Brian Kennon, Gandha Key, Hubert Kretschmer, Tom Lamberty, Tanja Lažetić, Gareth Long, Helena Louro, Michael Maranda, Scott McCarney, Sara MacKillop, Dan Mitchell, Lasse Krog Møller, Jonathan Monk, Simon Morris, Audun Mortensen, Ariane Müller, Olaf Nicolai, Aurélie Noury, Edgar Orlaineta, Peter Osborne, Dan Perjovschi, Stavros Petsopoulos, Claudio Pfeiffer, Vanessa Place, Tadej Pogačar, Susan Porteous, Nick Relph, Cia Rinne, Stefan Römer, Jeremy Sanders, Martin Schmitz, Roman Schramm, Stefan Schuster, Yann Sérandour, Travis Shaffer, Izet Sheshivari, Willoughby Sharp, Seth Siegelau, Tom Sowden, Erik Steinbrecher, Marcus Steinweg, Mladen Stilinović, Branka Stipančić, Vassiliea Stylianidou, Derek Sullivan, Temporary Services, Aimée Terburg, Gerhard Theewen, Carolyn Thompson, Nick Thurston, V. Vale, Eva Weinmayr, Jan Wenzel, Roger Willems, Dale Wittig, Eric Zboya, Hermann Zschiegner, and many more.

I do flatrate-swapping with Céline Duval, Jesper Fabricius, John Stezaker, and Eric Doeringer.

The emergence of print on demand (POD) has radically diminished this phenomenon as the authors of POD books have not already paid for bulk printing and hence do not have stock they want to get out there, or get rid of.

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SIX HANDS AND A CHEESE SANDWICH. Ruscha der Fischotter aka: Printed Matter And Other Visible Things On Paper Not Necessarily Meant To Be Viewed ...

Images for michalis pichler

Report images

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We cannot precisely say what is not appropriation. Impossible to draw a categorical line. Appropriation is practiced everywhere and all the time, also by people ...

Slide Shows - Michalis Pichler on Vimeo

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Sep 12, 2012

Michalis Pichler is a Berlin-based poet, conceptual artist and publisher. [http:// www.buypichler.com](http://www.buypichler.com) <http://www.>**"greatest hits", Berlin**www.g-r-e-a-t-e-s-t-h-i-t-s.com/ Translate this page**Michalis Pichler**, Artist, Berlin. ... 5 – 31, 2012 versammelt mit Craig Dworkin, Kenneth Goldsmith, Jonathan Monk und **Michalis Pichler** einige dieser Positionen.**Michalis Pichler (Contemporary Art Daily)**www.contemporaryartdaily.com/tag/michalis-pichler/

Feb 23, 2013 - Artists: John Baldessari, Erica Baum, Barbara Bloom, Jonathan Callan, Clegg & Guttman, Eli Cortiñas, Natalie Czech, Kajsja Dahlberg, Diango ...

Michalis Pichler | LinkedIn<https://www.linkedin.com/pub/michalis-pichler/6/823/7a2>

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Michalis Pichler, 2009 all the text of ...**Michalis Pichler - Forever & Today, Inc.**www.foreverandtoday.org/Michalis_Pichler.html**Michalis Pichler**: Der Einzige und sein Eigentum (The Ego and Its Own). Off-Site Publication Launch, Program, and Performance: Goethe-Institut New York ...**Searches related to michalis pichler**

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Michalis Pichler

Author

Born: 1980, Berlin, Germany**Books:** SOME MORE SONNET(S), New York garbage flag profile, "War" diary, Twentysix Gasoline Stations**People also search for**

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Edward Ruscha



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Feedback

SERIOSITY DUMMIES

Here you had a medium that was cheap, that allowed for direct contact with the public, that gave artists a greater autonomy from the critics, that would promote social responsibility among creators, that would enlarge infinitely the number of possible consumers, and so much more. This view was obviously based on total ignorance on the part of the artists of the traditional book world that, in its 500-year-history (I'm talking about printed books), has developed with market mechanisms and a celebrity syndrome similar to those that typically oppress the artworld.

Ulises Carrión

(sighs) True, true.

Striving for success almost always goes along with striving for seriosity. Peter Sloterdijk calls this “serio-ism” and “gravity of normalization.”

This means that in the arts, just as in any other field, a career is built by accumulating seriosity-dummies for a good-looking CV.

But it's not only in the realm of CV-files, it also affects the very materialization of books.

A book with a spine is more serious than a stapled one.

A big publisher is more serious than a small publisher.

Big names as contributors are more serious than small names.

Thomas Kapielski, when he was still self-publishing, self-ironically called his imprint EVS (Eigenverlag stinkt): self-publishing stinks.

Hardcover is more serious than softcover.

Offset is more serious than POD, and forget about Xerox.

That's why Phaidon, Hatje Cantz, and others usually use a too-high grammature and, often, a hardcover.

That's why the front and back covers of many books are too far apart.

That's why I don't like Richard Prince's books with Gagosian.

They're not too big. They're too big for the wrong reason.

As if the supremacy of wall pieces and “gallery art” over “book art” was more than a misunderstanding.

Is it really the ultimate success to be represented by the most commercial galleries and to be bought by the most wealthy collectors?

“Yes, but it's only a book,” I often hear.

Not sure about this. What does that mean, “only” a book?

“But it's not only not-a-book, yes,” I'd rather say.