

## The library

### Outline



Pieter Verwoerd as 'Kay Gonda', in response to the fan letter in *Ideal* by Ayn Rand, 2010



Luigi Pirandello, *Six characters in search of an author*, 1921



Maurice Blanchot, *The Infinite conversation*, 1996



Ronald Sukenick, 'Momentum' in *The Death of the Novel and Other Stories*, 1969



Luigi Pirandello, *Six characters in search of an author*, 1921



*Becoming Duchamp*, Sylvère Lotringer, 1998



Gregory Bateson, *Steps to an Ecology of Mind*, 1972



Tristan Tzara, *Dada manifesto*, 1918



Michael Serres, *Parasite*, 1980



Sylvère Lotringer, *Becoming Duchamp*, 1998



Virginia Woolf, *Orlando: A Biography*, 1928



Enrique Vila-Matas, *Bartleby & Co*, 2004



The Seven Lamps of Architecture, J. Ruskin, 1849



Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman*, 1759



Jorge Luis Borges, 'The Other Tiger' in *Rosa y Azul*, 1977



Gregory Bateson, *Steps to an Ecology of Mind*, 1972



Pasolini, *Lutheran Letters*, 1983



Witold Gombrowicz, *Cosmos*, 1965



Gregory Bateson, *Steps to an Ecology of Mind*, 1972



Herman Melville, *Bartleby the scrivener*, 2002



Witold Gombrowicz, *Cosmos*, 1965



T.S. Elliot, *The Cocktail Party*, 1949



Ayn Rand, *Ideal*, 1934

### Scene 1



Thomas Mann, *Disillusionment*, 1972



Walter, Murch, *Worldizing: a sound design concept*



Hanns Eisler, *Vierzehn Arten den Regen zu beschreiben*, 1941.



Theodor W. Adorno, Hanns Eisler, *Composing for the films*, 1947



Samuel Beckett, *Faber and Faber*, 1984



Marguerite Duras, *Destruction and Language*, 1970



Jacques Rivette, *Jacques, Céline et Julie vont en bateau - Phantom Ladies Over Paris*, 1974.



Gilles Deleuze, *Rivette's Three Circles in: Cahiers du Cinema*, no. 416, February 1989



Jean-Paul Sartre, *Imagination: A Psychological Critique*, 1972



Albert Camus, *The Myth of Sisyphus and Other Essays*, 1942



Francis Ford Coppola, *The Conversation*, 1974



Alain Resnais, *Alain Robbe-Grillet, Last Year at Marienbad*, 1961



Robert Bresson, *Role of Words in Cinematography*



Hannah Arendt, *The Life of the Mind*, 1978



Albert Camus, *The Myth of Sisyphus*, 1969



Robert Morris, *Babette Mangolte, FOUR PIECES BY MORRIS*, 1993, 16mm 94 min.

### Scene 2



Edmond Jabès, *Le livre des Questions*, 1963-1973



Sam Shepard, *True West*, 1981



Samuel Beckett, *Worstward Ho*, 1983



Donald Barthelme, *Forty Stories*, 1987



Robert Coover, *Spanking the Maid*, 1982



John Ashbery, *Self Portrait in a Convex Mirror*, 1975

#### Scene 4



Vic Chesnutt, *Forthright*, 2005



Charles Dickens, *Bleak House*, 1953



Bruno Schulz, *The Sanatorium Under the Sign of the Hourglass*, 1977



Joseph Roth, *The Bust of the Emperor*, 1935



Richard Hughes, *The Fox in the Attic*, 1961



Howard Hawks, *To Have and Have Not*, 1944



Leo McCarey, *Duck Soup*, 1933



Harold Pinter, *The Dumb Waiter*, 1957



Emmet Gowin, *Barry and Dwayne*, Danville, Virginia, 1970



Klaus Nomi, *The Air of the Cold Genius*, 1982



Giorgio Morandi, *Natura Morta*, 1946, Tate, London



Vittore Carpaccio, *Young Knight in a Landscape*, 1510. Thyssen-Bornemisza Museum, Madrid

#### Scene 5



Day, Jeremiah, *Protest, Solidarity*, in: *Metropolis M*, issue 4, 2011



Mirosław Balka's exhibition *Nother*, 9 December 2008 – 7 February 2009 at Masons's Yard White Cube Gallery.



Verwoert, Jan, *How much Ocean is in the Fish*, in: *frieze Magazine d/e*, issue 2, autumn 2011.



Kraus, Chris, *I Love Dick*, Los Angeles: Semiotext(e) Native Agents, 2010, p. 61



About the relationship between the real world and the parallel world, a work by Harald Thys and Jos De Gruyter.



Verwoert, Jan, *Tell me what you want, what you really, really want*, Berlin: Sternberg Press, 2010, p. 98