

The Infinite Library

Haris Epaminonda
Daniel Gustav Cramer

15.2.20-24.5.20



The Infinite Library was founded in 2007 and is an ongoing collaboration between Berlin-based artists Haris Epaminonda and Daniel Gustav Cramer. It is an expanding archive of books, made through the recombination of pages from one or more found publications dating from 1890 up to the 1980s. Each book is dismantled, modified, and restructured into new unique volumes. Pictures and pages—momentarily out of order—are brought together to shape yet another whole. The concept for each new volume develops gradually, starting from the content of the original book and the associations that unfold in the process of making. Through empirical, conceptual or poetic criteria, Haris Epaminonda and Daniel Gustav Cramer's 'infinite library' questions the plasticity of the printed books as an art form and the innumerable possibilities of appropriating such material by recycling, overlapping, juxtaposing, remixing, merging or altering them—even to the point that the original material ceases to exist, and in effect shifting the way we view them.

Inspired by Jorge Luis Borges's writings, in particular his short story 'The Library of Babel', the artists imagine the library as a space of all possible arrangements and combinations, serving as a metaphor for the universe, in which humanity is on an endless search for knowledge. Perhaps even going so far as to consider the project as an analogy to the evolution of species, with multiple endings and beginnings, through reproduction and overlaps of origins, cultures and identities. The selective use and de-contextualisation of existing content and knowledge also reflects current tendencies. In an accelerating digital world, the handling of the indefinite multiplicity and excessive nature of images and knowledge distribution becomes ever more complex and harder to grasp. The newly created volumes of *The Infinite Library* question matters of authenticity and authorship, acting as an acutely contemporary reflection on the status of images, on their production, re-production and circulation, and on their capacity to capture and carry information and meanings.

At Fabra i Coats, *The Infinite Library* is presented over two floors. The artists have designed 18 identical vitrines, inside which 100 books will be on view, exhibited across the entire space of the 2nd floor. On the 3rd floor, Epaminonda and Cramer are launching a new durational work, an 'event' that will take place every day during the opening hours over the course of the exhibition. Visitors are invited to take part, welcomed by a representative of *The Infinite Library*, who will guide each person, one at a time, to a desk placed inside the exhibition space. The visitor is then asked to inscribe his/her signature onto a page of a new volume that the artists have created and which they consider a 'living' sculpture: their largest book to date. Each visitor, by agreeing to sign the book with his/her

name or a pseudonym, will become part of its making, and in return will be given a unique certificate of participation. The first volume will be completed at the end of the exhibition and will remain thereafter closed and displayed as such in the future.

The library, like the exhibition space which we have inherited and which ranges from the museum to the art centre, is a strategic place for establishing a narrative. The hand that arranges is also the one that catalogues. Whoever does the selecting and organising establishes the order of the discourse. Any collection follows that principle. As random as it may appear, everything in it is telling us what to look at and how to do it. The vitrines only seem transparent: as containers, they define their content. How we look at and read things always depends on their context, and the mechanism of exhibition has been fine-tuned and made intentionally aseptic, artificially neutral, for the purpose of directing without revealing a singular and univocal narrative—pretending that the things themselves are saying what someone has intended them to say. A pedagogical logic which assumes we are ignorant, incapable of reckoning what we do and don't know. As a result, we tend to rely on exhibition labels, to quickly explain to us what we are seeing and thinking.

In this context, the proposal by Haris Epaminonda and Daniel Gustav Cramer is a radical one, since it exhibits an undefined content that breaks free from its container. Today, recovering the unimaginable space Borges described or the spaces that housed the cabinets of curiosities in the Renaissance leads us to rethink both exhibition and library as spaces of encounter and discovery. Places that offer shared, multiple and shifting narratives, which foster creativity, not just learning. Like the *Imaginary Museum* proposed by André Malraux in 1947, *The Infinite Library* tells us that it is possible to find a new use for what has been handed down to us, that there is room for that expanded museum, that potential library, but it all depends on us. As a part of their construction, we have to ask ourselves about the imaginary that (re)presents us.

In this exhibition, like in a library, the acts of looking and reading are on display, as actions rooted in imagination and reflection. In that sense, the individual and shared experience that takes place on the second floor gives rise, on the third, to a new expository condition, which generates a new book. The collection as a fetishistic ensemble encounters its immaterial, imaginary or critical nature. Contrasting with the calculated staging of history, seeing how this inventory of books participates in the present gives us a vision of art as everything it is and can be: an inexhaustible text that unfolds among the works. That is its boundlessness, represented in the perpetual action that records a secret collection of names, the mul-

tiple and unknown testimony of the literary community—that “unavowable community” referred to by Maurice Blanchot. And that is also the visitors’ commitment and emancipation; they must redefine their role in this open conversation.

Reception is a part of authorship and also sets it free. Without authority, every library, and every book in it, is a world of combinations that contains all possible books—those that have been written and those that are yet to come. A forthcoming publication *The Infinite Library: Books 1–50*, designed and produced by New Documents (Los Angeles), will be published in collaboration with Badischer Kunstverein and Fabra i Coats. This is the first time we will see *The Infinite Library* as a book. Time and space will change the images, and the exact replica of the old content will become original in a new container. “It suffices that a book be possible for it to exist,” as Borges wrote.

#1
Jukes Roger Sauter
*Brasilien - Paradies
der Edelsteine*
Fotografien von Harold
& Erica Van Pelt
1982

&
Rudolf Pfister
150 Eigenheime
F. Burckmann Verlag,
München
1932

#2
Jukes Roger Sauter
*Brasilien - Paradies
der Edelsteine*
Fotografien von Harold
& Erica Van Pelt
1982

&
Rudolf Pfister
150 Eigenheime
F. Burckmann Verlag,
München
1932

#3
Jukes Roger Sauter
*Brasilien - Paradies
der Edelsteine*
Fotografien von Harold
& Erica Van Pelt
1982

&
Rudolf Pfister
150 Eigenheime
F. Burckmann Verlag,
München
1932

#4
2×
Wilhelm Behn
*Von grossen und
kleinen Tieren*
Westermann Verlag,
Braunschweig
1961

#5
Ludwig Zukowsky
Mit Lasso, Falle und Netz
Neumann Verlag,
Radebeul
1958

&
Erich Wustmann
*1000 Meilen im
Rentierschlitten*
Neumann Verlag,
Berlin
1953

#6
Hans Schiller
Knaurs Gartenbuch
Droemersch
Verlagsanstalt,
Zürich
1957

&
Tibor Déry
Der Balaton
Druckerei Kosuth,
Budapest
1968

#7
Walther Haage
*Das praktische
Kakteenbuch in Farben*
Neumann Verlag,
Radebeul
1966

&
Tibor Déry
Der Balaton
Druckerei Kosuth,
Budapest
1968

#8
Hermann Lons
*Im Wald und auf
der Heide*
Safari Verlag,
Berlin
1956

#9
Deutscher Sport
*Das offizielle Bildwerk
des Dt. Sportbundes*
Olympischer
Sportverlag,
Dortmund
1967

#10
Marcel Jaquet
Lanzarote
1981
&
Prints of
Gerhard Appel
*Projektionszeichnungen
und Darstellende
Geometrie*
Grothus Verlag,
Kassel
1956

#11
Dr. Walter Kross
*Praxis der
Farbenfotografie*
Verlag Wilhelm Knapp,
Halle
1951

#12
2×
Jacques-Yves Cousteau
& Frédéric Dumas
Die Schweigende Welt
Lothar Blanvalet Verlag,
Berlin
1956

#13
Francisco Mas Ruhi
*Paisaje y color en
Lloret de Mar*
Cusco, Mallorca
1967

#15
Konrad Onasch
Ikonen Teil 1–6
Union Verlag,
Berlin
1969–1974

#17
Alfred Wunderwald
*Skizzen 1954
Die kleine Form mit
Feder und Pinsel
A. Wunderwald*
Druck Uerlings + Schall,
Kreuzau
1954

#18
Azevedo Neves
*A Mascara d'um Actor
Cabeças d'Expressao*
Paulino Ferreira
80, Rua Nova da
Trinidade, 82, Lisboa
1914

#19
Maurice Malingue
& Andre Jardot
*La Peinture au Palais
de Monaco*
Les Documents d'Art,
Monaco
1942

#20
Hans Ludwig Oeser
Deutscher Wald
Deutsche Buch-
Gemeinschaft,
Berlin
1941

#21
2×
Jacques-Yves Cousteau
& Frédéric Dumas
Die Schweigende Welt
Lothar Blanvalet Verlag,
Berlin
1956

#22
Jos. Jul. Schätz
Wunder der Alpen
F. Bruckmann A. G.,
München
1926
&
Herbert Otto &
Konrad Schmidt
Minarett und Mangobaum
Fotografien von
Jochen Moll
Verlag Volk und Welt,
Berlin
1961

#23
Dr. phil. Dr. med. Dr.
phil. H. C. Karl Saller
& Dr. med Heinz
Mergarten
*Das Geheimnis der
Menschwerdung*
Freyja-Verlag GmbH
1964

#24
2×
Wilhelm Behn
*Von grossen und
kleinen Tieren*
Westermann Verlag,
Braunschweig
1961

#25
Konrad Frenzel
Grosser Volksatlas
Velhagen & Klasing,
Bielefeld und Leipzig
1938

&
Georg Westermann
with the cooperation
of geographers
and educators
*Der Lebensraum
des Menschen*
Georg Westermann
Verlag,
Braunschweig
1958

&
Georg Westermann
*Diercke Schulatlas für
höhere Lehranstalten*
Grosze Ausgabe
Georg Westermann,
Braunschweig und
Hamburg
1924

#26
Hermann Lons
*Im Wald und auf
der Heide*
Safari Verlag,
Berlin
1956

#27
Maurice Malingue
& Andre Jardot
*La Peinture au Palais
de Monaco*
Les Documents d'Art,
Monaco
1942

#28
Ballet
*Order of Lenin State
Academic Opera
The Grand Theatre
of the USSR*
The State
Publishing House
1955

#29
Azevedo Neves
A Mascara d'um Actor
Cabeças d'Expressao
Paulino Ferreira
80, Rua Nova da
Trinidade, 82, Lisboa
1914

#30
Island
Sigurdur Thorarinsson,
Gunnar Gunnarson
Fotografien von Helga
Fietz & others
Hans Reich Verlag,
München
1955

&
Japan
Werner Bischof
Manesse Verlag,
Conzett & Huber,
Zürich
1954

#31
Antonio Machado
de Faria
Armorial Alusitano
Editorial Enciclopédia,
LDA, Lisboa
1961
&
Gästebuch
Gut Hospelt,
Eifel
1926

#32
K. Miethe
*In das Eismeer
verschlagen*
Dietrich Reimer Verlag,
Berlin
1925

#33
Georg Steinbacher
Knaurs Vogelbuch
Droemersch
Verlagsanstalt,
München, Zürich
1957

&
John Gould
& Annette Kolb
Farbenfrohe Vogelwelt
Hallwag,
Bern
1956

#34
Alfred Weitnauer
Bei uns im Allgäu
Verlag für Heimatpflege,
Kempten
1959

#35
Heini Demmer, Ure
Demmer, Erich Tylinek
*Tschitschi, der
Bambusbär*
Artia Verlag,
Hanau
1961

#36
A. C. Muller-Idzerda
*100 Zimmerpflanzen
in Farbe*
BLV, München,
Basel, Wien
1968

#37
Armando Vieira Santos
*O Retabulo da Igreja
do Paraiso*
Artis,
Lisboa
1958

#38
Armando Vieira Santos
*O Retabulo da Igreja
do Paraiso*
Artis,
Lisboa
1958

#40
Heinz Temmler
Der Grosse Photohelfer
Hanns Porst Verlag,
Nürnberg
1954

#41
Rose Marie Trösch
Blumen, die nie verblühen
Eigenverlag
1969

#42
Harding Cox
Dogs of Today
A. & C. Black, Ltd.,
London
1931

#43
Blumenfibel
VEB Deutscher
Landwirtschaftsverlag,
Berlin
1972

#44
Frantisek Vopat
& Julius Komarek
Die große Menagerie
Artia Verlag,
Prag
1955

#45
Hermann Holm
*Zimmerpflanzen
richtig pflegen*
Neumann Verlag,
Radebeul und Berlin
1954

&
Hermann Holm
*Zimmerpflanzen
richtig pflegen*
Neumann Verlag,
Radebeul und Berlin
1967

#46
W.S. Berridge
*The Whipsnade Zoo
and its Inmates*
A. & C. Black, Ltd.,
London
1932

#47
Roger Rössing
*Fotografie mit der
Praktica*
VEB Fotokinoverlag,
Leipzig
1959

#48
2×
Wilhelm Behn
*Von grossen und
kleinen Tieren*
Westermann Verlag,
Braunschweig
1961

#49
2×
Manfred Manke
Palmen
Verlag für die Frau,
Leipzig
1988

#50
Lord Aberdale
*Rackets, Squash
Rackets, Tennis Fives
& Badminton*
Seeley Service & Co.,
London
1934

&
A. G. Moyes
Australian Bowlers
Georg G. Harrap
& Co. Ltd.
1953

#51
Hampton Gordon, C. B.
Old English Furniture
John Murray,
London
1948

#52
Bogdan Rutkowski &
Andrzej Dziewanowski
Kreta
E. A. Seemann Verlag,
Leipzig
1978

#53
Prof. Dr. Max Robitzsch
*Ausführliche Tafeln
zur Berechnung der
Luftfeuchtigkeit*
Verlag Willibald Keller,
Leipzig/Berlin
1941

&
Adolf Schmidt
Jugend fotografiert
VEB Wilhelm
Knapp Verlag,
Halle (Saale)
1955

#55
Maria Tompropoulos
*Ein kurzer Führer
durch Olympia*
Kakoulidis Reiseführer
K. Kakulidis, bookseller
and publisher, Athen
1966

#56
Francisco Franco
Bahamonde
*Jesucristo, cuadros
evangélicos*
Licencia de
la Santa Iglesia,
Madrid
1944

#57
Fr. A. C. De Romanis,
Ep. Porphyry.
Dei Gloria Mariae Honor
*Jubeljahr in Erinnerung
an ein Jahrhundert
Apostolischer Arbeit*
*Unter dem Banner
Unserer Lieben Frau*
Vicarius Generalis
Civitatis Vaticanae
1950

#58
Jakob Schlittler
& Fred Waldvogel
Pilze, Band 1: Blätterpilze
Silva-Verlag,
Zürich
1972

#59
Eric Bois & Anne
Marie Trechslin
Rosen
Silva-Verlag,
Zürich
1961

#60
Author unknown
*Inside Filmland,
Life with the Stars*
Robinson
1940

#61
F. Maurice Speed
Film Review
MacDonald & Co.,
Ludgate Hill
1972

&
C. Schröter
*Das Pflanzenleben
der Alpen*
A. Baustein,
Zürich
1906

#62
L. Richmond
& J. Littlejohns
*The Technique of
Water-Colour Painting*
Sir Isaac Pitman
& Sons, Ltd.,
London
1929

&
Elisabeth Müller
*Bonsai, Pflanzen
und Pflege*
Buch und Zeit
Verlagsgesellschaft
mbH, Köln
1981

#63
Verband der Edelstein
& Diamantenindustrie
e.V.
*Edelsteine, Systematik
und Beschreibung*
Schäfer & Schmidt KG,
Friedrichshof/Taunus
1966

#64
Ivy Crane Wilson
*The Eleventh
Hollywood Album*
Sampson Low Marston
& Co. Ltd.,
London
1957

#65
Vox Atlas Geográfico
Bibliograf, S. A.,
Enero, Spain
1970

#66
C. Schröter
*Das Pflanzenleben
der Alpen*
A. Baustein,
Zürich
1906

#67
Robert Gerber
*Gefiederte Sanger,
Erster Teil*
Jugendbuchverlag
Ernst Wunderlich
1953

#68
Paul Lambert
*Indianerland am
Amazonas*
Avanti Club,
Neuenburg
1963

#69
Jan Elfers
*200 Zimmerpflanzen
in Farbbildern und
ihre Pflege*
P. Bakker, Beeklaan,
Hillegom, Holland
1970

#70
Richard Glyn
*Das Grosse Buch der
Pferderassen*
Albert Muller Verlag,
Ruschlikon-Zurich
1971

#71
Kupper, Linsenmaier
Orchideen
Verlag Silva -
Bilderdienst Zurich
1952

#72
Jules Bernex
*Saint-Denis à travers
les Siècles*
Editions De La Sarcelle
1952

#73
Camara Municipal
de Lisboa
*Exposicao Lisboa Joanina
Consulado/Reparticao
dos Sericos Culturais
Palacio Galveias,*
Lisboa
1950

#74
Manfred Schulz
*Traumlandschaften
zwischen Berlin
und Ostsee*
Brandenburgisches
Verlagshaus,
Berlin
1997

#75
Steven Watts
Stars and Films of 1938
Daily Express
Publications,
London
1938

#76
Jean-Christian
Spahni & Maximilien
Bruggmann
Peru
Silva-Verlag,
Zürich
1970

&
Herbert Maeder
L'attrait de la montagne
Editions Silva,
Zurich
1971
&
Bengt Widehag
Grekland - utan pelare
Bernces Förlag,
Sweden
1973

#77
*Fine Art Reproductions of
old and Modern Masters*
Pallas and Soho Prints
The Pallas Gallery Ltd.,
London
1965

#78
*Weimar. Klassiker-
Stätten im Bild
Nationale Forschungs-
und Gedenkstätten der
klassischen deutschen
Literatur in Weimar*
1975

&
Found images of gems

#79
Patrick Lichfield
*Most Beautiful Women
Patrick Lichfield*
Elm Tree Books /
Hamish Hamilton,
London
1983

#80
Dr. Med Habil
Alexander Berg
*Ernst Leitz. Optische
Werke. Wetzlar,
1849-1949*
Umschau Verlag,
Frankfurt am Main
1949

&
Alexander Wetmore
*Song and Garden Birds
of north America*
National Geographic
Society, Washington,
D. C., USA
1977

#81
*Weimar. Klassiker-
Stätten im Bild
Nationale Forschungs-
und Gedenkstätten der
klassischen deutschen
Literatur in Weimar*
1975

&
Found postcards

#82
Herbert Mace
*Egmont and the Children
of the Mountain Mist*
Thomas Avery
& Sons Ltd.,
New Plymouth,
New Zealand
1931

#83
Jaques Donvez
Paris
Panoramas,
Paris
1951

#84
60 collected
postcards

#85
Robert Froeschle
Billiard Games
Billiard Congress
of America,
Chicago
1968

#86
Michael Marons
Instant Makeover Magic
Rawson Associates
Publishers, Inc
New York
1983

#87
Fritz Seidel
Wildtiere unter Menschen
Urania Verlag Jena
1954
&
Fritz Seidel
Wildtiere unter Menschen
Urania Verlag,
Jena
1951

#88
Giovanni Cecchini
e Dario Neri
Il Palio di Siena
Electa Editrice,
Milano
1958

UNREAD BOOKS /
SERIES #0

#0-1
Santiago Prezado
Entre a Folhagem
Seara Nova,
Lisboa
1924

#0-2
Henri Herman
O Ilusionista das Salas
Livraria Progresso
Editora,
Lisboa
Unknown year

#0-3
Joao Vaz
Sinfonia do Quotidiano
Lisboa
1960

#0-4
*Bibliografica e Critica
de Agrippino Grieco*
Ministerio da
Educacao e Cultura
Rio de Janeiro
1968

#0-5
*Utopie et Socialisme au
Portugal au XIX Siecle*
Actes du Colloque
Fondation Calouste
Gulbenkian,
Paris
1982

#0-6
Adolpho Ferreira
de Loureiro,
*Europa, Asia,
Africa e Oceania*
Atlas,
Coimbra
1886

#0-7
Jaime Selenita
Enxurrada Perus
Contos,
Lisboa
1953

#0-8
Percy Bysshe Shelley
Epipsychidion
Officina Bodoni
Montagnola
1923

#0-9
Hu Chiao Mu
*Epitomos: The History
of the Chinese Revolution
(Thirty years of the
Communist Party
of China)*
Athens
1956

#0-10
Stefano Palmieri
*Le pergamene amalfitane
della Società Napoletana
di Storia Patria*
Presso la Sede
del Centro,
Amalfi, Italy
1988

#0-11
José Echegaray
*Conflicto entre
dos deberes*
Tip. Yagües,
Madrid
1882

#0-12
Manuel Lopes
de Almeida
*Arquivo de Bibliografia
Portuguesa*
Atlantida,
Coimbra
1957

#0-13
Dr. E. Fontseré
*Resumen de las
Observaciones
Meteorológicas
Correspondientes
al Año 1940*
Reial Acadèmia
de Ciències i Arts
de Barcelona,
Spain
1942

#0-14
Content n. a.

#0-15
Ruben Andresen Leitão
*Academia Portuguesa
da História*
Uma Polémica Real
1965

INDEXES / SERIES X

#X
A collection of Indexes
of various books

#X
A collection of Indexes
of various books

#X
A collection of Indexes
of various books

Certificate (1), 2020
Installation of
various objects
Performance

Activities

Dialogue Visits with:

Joana Hurtado Matheu: Wednesday, 25.3 at 18.30

Anna Pahissa: Wednesday, 22.4 at 18.30

Enric Farrés Duran: Thursday, 21.5 at 18.30

Our Infinite Library

Curated by Anna Pahissa

Programme of activities at the public libraries of Barcelona. With the collaboration of Barcelona's Consorci de Biblioteques (Library Consortium) and the Servei de Biblioteques (Library Service) of the Generalitat de Catalunya's Culture Department.

For more information and registration go to:

barcelona.cat/fabraicoats/centredart

Opening times

Tuesdays to Saturdays, 12.00 to 20.00

Sundays and Holidays, 11.00 to 15.00

Guided tours every Saturday at 18.00

and on Sundays at 12.30

Sant Adrià, 20

08030 Barcelona

+34 932 566 155

centredart@bcn.cat

centredart.bcn.cat