Onomatopee Projects is a curating and editorial led public gallery and publisher that is particularly known for their self-initiated, transdisciplinary projects. Furthermore, they host projects to progressive individuals as well as artist-run and institutional organisations.

Each project – consisting of a boundary pushing exhibition and an elevating publication – transfers exceptional cultural attention, as a source of wonder and knowledge that discusses a current experience of visual culture. Onomatopee’s award-winning publications and experimental exhibitions are known for their technically smart, well-balanced design and editing.

Assembling surprising teams of artists, designers, academic thinkers, creative writers, architects, exhibition designers, graphic designers and more; the exhibitions’ curatorial formats challenge contemporary topics in unconventional ways. Through the release of critical and independent visual culture within the experience economy, they established a safe haven for critical thought and refuge for poetic experience.
How is our view on exhibitions influenced by their digital re-/presentation on the internet? How can art affect the normalized, circulating installation views in a creative way—and articulate a subjective view in this way? And how, above all, do seemingly objective standards and subjectivity affect each other?

The publication Echoing Exhibition Views. Subjectivity in Post-Digital Times focuses on the subjectivity of the supposedly objective exhibition documentation. It is about how artists realize a kind of subjective view when they are presenting an exhibition—in terms of performative, spatial, visual or technological aspects—and how that view can broaden, reflect or criticize the standardized claim of exhibition views.

Contributions by João Enxuto & Erica Love, Calla Henkel & Max Pitegoff, New Noveta/Yair Delbaum, SANY, Hanna Stiegeler, Jasmin Werner, Jonas Paul Wilisch

Author Melanie Bühler, Erika Landström, and Agnieszka Roguski
Edited by Melanie Bühler, Erika Landström, and Agnieszka Roguski
Graphic design A.R. practice (Ann Richter)
English / softcover / 80 pages / 170 x 240 mm / 6.7 x 9.5 inch / 45 images in full color (respectively in three colors), 22 images in one color
€17 / $20 / £15
ISBN 978-94-93148-23-9
RESOLUTION MAGAZINE #0: THE PIXEL
By Laurens Otto (Ed.)

This issue of RESOLUTION looks at the most elementary building block of a digital image. It is nerdy, utterly unsexy, but nevertheless has remained enigmatic. This issue looks at pixel from a technical, ethical, artistic, and economic viewpoint.

The section “Devices” enters the discussion about the pixel from the viewpoint of a camera, the Digital Bolex. Caszimir Cleutjens discusses this spastically anachronistic device with filmmaker Tanguy De Donder, who used the camera for his film “Je suis un Monstre”. The section “Debates” restages a timely debate. Caszimir Cleutjens has put Lev Manovich and William J. Mitchell in a direct confrontation regarding the question if digital images are fundamentally different from traditional photography.

FICTION PRACTICE
By Mariana Pestana (Ed.)

Stretching imagination, enacting possibilities and prototyping the otherworldly in order to consider how reality can produce change. ‘Fiction Practice’ is not only a practice, but also paves the floor with these vibrant dynamics by establishing a meeting ground. That combines this praxis with the curatorial to establish a space where design practitioners—from writers to designers and curators—gathered to imagine new relationships between objects and ideas.

Contributions by Malique Mohamud and Marina Otero Verzier with Ibiye Camp, Dunne & Raby, Dani Ademiss and Gillian Russell, Jan Boelen and Vera Sacchetti, Alexandra Midal, Jose Bartolo and Mariana Pestana
Entrepreneur or precarious worker? These are the terms of a cognitive dissonance that turns everyone’s life into a shaky project in perennial start-up phase. Silvio Lorusso guides us through the entreprecariat, a world where change is natural and healthy, whatever it may bring. A world populated by motivational posters, productivity tools, mobile offices and self-help techniques. A world in which a mix of entrepreneurial ideology and widespread precarity is what regulates professional social media, online marketplaces for self-employment and crowdfunding platforms for personal needs.

The result? A life in permanent beta, with sometimes tragic implications.

With a foreword by Geert Lovink and an afterword by Raffaele Alberto Ventura.
Permanent Recession; a Handbook on Art, Labour and Circumstance is an enquiry into the capitals and currencies of experimental, radical and artist-run initiatives in Australia.

Excavating a shared history of independent practice stretching back to the 1980s, this publication situates new research within a rich continuum of debate about the Australian artmaking context. As a handbook, it is a compilation of useful information in a compact and handy form. It should be used!

Contributions by Esther Anatolitis, Peter Anderson, Hana Pera Aoake, Dr Marnie Badham, Terri Bird, Andrew Brooks, Andy Butler, Colleen Chen, Clare Cooper, Dr David Corbet, Dr Ben Eltham, Dr Léuli Eshraghi, Channon Goodwin, Sarah Gory, Tristen Harwood, Dr Mark Jackson and more.

#169 THEORY / MUSEOLOGY

By Channon Goodwin (Ed.)

THE GREAT EPHEMERAL SKIN

Body and Identity, the Erotic and the Exotic.

By Hadassah Emmerich (Ed.)

Under the titles The Great Ephemeral Skin, Hadassah Emmerich (Hearlen, 1974) presents a new series of works whose central focus is the female body as object. Body and identity, the sensory and the sensual, the commodification of the erotic and the exotic: these are frequently recurring themes in Emmerich’s work. The sensuality of her painting resides not only on the surface of the (erotic) image but also in her refined use of colour and technical execution.

Since 2016, Emmerich has worked with a new painting technique, using stencils cut from vinyl flooring, which she covers with oil paint and then impresses onto canvas, paper or a wall. Referring to the visual language of advertising and Pop art, she creates images that both aestheticise and problematize the female body. She depicts the paradox of simultaneous attraction and repulsion, intimacy and cool detachment, seduction and critique. In this way, Emmerich succeeds in making the act of looking truly provocative.
Diagrams of Power: Visualizing, Mapping, and Performing Resistance, brings together the work of designers, artists, cartographers, geographers, researchers and activists who create diagrams to tell inconvenient stories that upset and resist the status quo.

We draw diagrams to help us think, communicate and put forth what we think is important or what we want to be true. While some diagrams are seen as statements of fact, they can also further agendas by discounting other realities beneath a cloak of perceived objectivity. Diagrams of power work against representations that claim omniscience by speaking from a position, and making visible what and who gets represented and who does the representing. They also make us consider how we create and maintain relations between producers and receivers of particular forms of knowledge.

Contributions by Joshua Akers, Burak Arikan, Josh Begley, Joseph Beuys, Alexis Bhagat, Vincent Brown, Bureau d’Études, and more.
This book shows what the future of fashion could look like, according to designers, scientists, industry professionals and theorists in the fashion tech field. It unites their different perspectives on the challenges and explores alternatives to the plenitude of discarded garments buried in landmasses. Unfolding Fashion Tech: Pioneers of Bright Futures offers a hopeful vista for the future of fashion, textiles and technology.

50 Innovative Fashion Projects + 8 Short Articles. Despite technological advances in new materials, design processes, artificial intelligence, 3D-printing, miniaturized electronics and design software, changes in the fashion industry and everyday apparel have not been as significant as we might expect. Should the fashion industry embrace any of these innovations, its system could change completely within only one or two seasons.

Contributions by Jan Mahy, Daniëlle Bruggeman, Rens Tap, Ben Wubs, Loe Feijs, Koen van Os, Anke Jongejan, Pauline van Dongen, Oscar Tomico and many more.

#167 THEORY / FASHION
By Marina Toeters (Ed.)

Pioneers of Bright Futures
Edited by Marina Toeters
Graphic design Inedition (Eva van der Schans)

English / softcover / 172 pages / 155 x 220 mm / 6.1" x 8.66" / sewn-glued / a special timeline insert 1600_2020 places the pioneering Fashion Tech projects in the historical context of innovation.

€24 / $27 / £21*
ISBN 978-94-93148-14-7
COPY THIS BOOK
An Artist’s Guide to Copyright

By Eric Schrijver

This book is an artist’s guide to copyright, written for makers. Both practical and critical, this book will guide you through the concepts underlying copyright and how they apply in your practice.

How do you get copyright? For what work? And for how long? How does copyright move across mediums, and how can you go about integrating the work of others? Because they get copyright too! Copy this Book will detail the concepts of authorship and original creation that underlie our legal system. This way, it will equip you with the conceptual keys to participate in the debate on intellectual property today.

Extra-curricular is a reader of texts on and around the topic of self-organized learning, curriculum, experiments, and alternatives in graphic design education. Occurring both within and separate from existing institutions, these other forms of learning and organization question how such learning takes place, for whom, and the ideologies inherent in existing models, among many other things.

With contributions from: Adam Cruickshank, Chris Lee, Decolonising Design, Katharina Hetzendorf, & Ariadna Serrahima (Parallel School Cali), Elisabeth Klement & Laura Pappa (Signals from the Periphery), Esther McManus, Evening Class, Francisco Laranjo, James Langdon, Joe Potts (Southland Institute), Kristina Kataja Bore & João Doria (The Ventriloquist Summerschool), Leigh Mignogna & Frances Pharr (Recreating a Women’s School), Sophie Demay & Clara Depay, Stuart Bertolotti-Bailey and David Reinfurt (The Serving Library), and Will Street (The Transparent School).
In this paperback, questions regarding how to navigate in the present are not raised to generate an answer, a method, or a map, but rather as framing principles analogous to those of a logbook. On a voyage, a ship’s crew registers surroundings and important events in a manner such as this. The cargo contained within this edition is an assemblage of materials provided by over 60 practitioners from a variety of professions and personal backgrounds, and is therefore heterogeneous in terms of language, form and content. The resulting narratives emerge across the pages in the trails left by individuals and collectives of human beings as they move, teach, learn and unlearn, traversing the various apparatuses that determine their agency. In this way, the term navigation is activated, implicitly and explicitly on myriad levels such as the biographical, historical, epistemological, technological and the aesthetical.


This publication sees Katrin Korfmann and Jens Pfeifer place the composition and materialisation of cultural identity in focus. This feat is achieved by capturing the production sites of artisans from across the globe. By taking a bird’s-eye perspective, joined with anthropological interests, this series of photographs foretell the creativity that comes with human effort in the making, collecting and preserving of culture. Whether they are glassblowers, archaeologists, stonemasons or artists they’re all members of the same guild.

Back Stages: a series of twelve photographic works dedicated to the dynamic processes within the production of art and culture. Katrin Korfmann and Jens Pfeifer are both artists based in Amsterdam. Back Stages, their biggest collaborative work so far, was finished in early 2019 and has been displayed in museums, galleries and independent art spaces in, amongst others, the Netherlands, the United States and China.
Decoding Dictatorial Statues is a collection of images and texts revolving around the different statues behave in public space. How can we decode statues: the agency of their sculptured body language and their sociopolitical role as relational objects and media icons?

Coupling a designer’s perspective with an analytical approach, Ted Hyunhak Yoon explores the clichéd poses of dictatorial statues. In his image analysis, he lays out a choreography of these sculptures and uncovers the non-verbal rhetorics that shaped them. In the visual framing opened up by Hyunhak Yoon’s image research, readers can zoom in and out of the various narratives on offer. In addition to these visual narratives, the authors - acting as a group of decoders - contribute a wide range of perspectives on the subject. This research contains statues from different eras, located in different parts of the world, that form, the starting point for these precise dissections.
Evil and care, feminism and motherism, anti-culture and the underground, misanthropy and life — all are seemingly opposite yet are continuously recurring as themes in the life and work of Norwegian artist Grete Neseblod. As well as being a visual artist and a mother of three, Grete is the owner of legendary metal record shop Neseblod Records. This book features texts and images of Grete’s solo show at Onomatopee, documentation of early works, an interview with Grete by Vincent Koreman and a text about art and motherhood by Lise Haller Baggesen.

The True Meaning of S.M.H. Metal and Motherhood
By Grete Johanne Neseblot

Evil and care, feminism and motherism, anti-culture and the underground, misanthropy and life — all are seemingly opposite yet are continuously recurring as themes in the life and work of Norwegian artist Grete Neseblod. As well as being a visual artist and a mother of three, Grete is the owner of legendary metal record shop Neseblod Records. This book features texts and images of Grete’s solo show at Onomatopee, documentation of early works, an interview with Grete by Vincent Koreman and a text about art and motherhood by Lise Haller Baggesen.

#156 ART / ACTIVISM / MUSIC
By Grete Johanne Neseblot

Metal and Motherhood
Author Pernilla Ellens, Vincent Koreman and Lise Haller Baggesen
Edited by Pernilla Ellens
Graphic design Ronneke Keet
English / Hardcover / 112 pages / 171 x 118 mm / 6.5 x 4.5 inch / standing / 56 full-color and almost full-bleed images / Cover paper Maxisatin silk 135 gr. and Sirio Color vino 140 gr (Inside pages) / €14 / $20 / £13* / ISBN 978-94-91677-89-2

CONSUMER CULTURE LANDSCAPES IN SOCIALIST YUGOSLAVIA
By Natasa Bodrozic, Lidija Butkovic Micin &Saša Simpraga (Eds.)

Socialist Republic of Yugoslavia was a unique experiment with progressive social forms that were matched by specific urban and spatial development. Between the end of the 1960’s and the country’s disintegration in 1990’s, there was a period of ambiguous time.

While according to some researchers, the market-oriented economic reforms brought a much needed opening and liberalization, according to others it marked the beginning of an end of the revolutionary demand for equality. Thus, the anti-utopianism of the consumer welfare reflected in the rise of the middle class with its recognisable habits and taste.

Following a specific architectural typology, this book delves into this period which brought along social and economic changes. It focuses on the sports and shopping centre Koteks Gripa in Split and similar architectural complexes in Sarajevo, Novi Sad, and Pristina all designed by the Sarajevo based architect Živorad Janković and associates, gradually expanding towards broader considerations of the architectural practice, contention and coalescence within the Yugoslav modernist project.

#152 ARCHITECTURE & PUBLIC SPACE
By Nataša Bodrožic, Lidija Butkovic Micin & Saša Simpraga (Eds.)

Edited by Nataša Bodrožic, Lidija Butkovic Micin, Saša Simpraga
Graphic design Rafaela Dražić
English and Croatian / Hardcover / 148 x 210 mm / 5.8 x 8.3 inch / 488 pages / 9 full color images, 176 black/white
€27 / $30 / £20* / ISBN 978-94-93148-00-0
"A Cookbook of Invisible Writing", written and designed by Amy Wu, is an introduction to analog steganography, a type of secret writing that is hidden in plain sight. It is an invisible ink colouring book, recipe book, puzzle book and artistic research book. This book also serves as a starter pack to run workshops for those who are interested in alternative forms of communication. A Cookbook of Invisible Writing provides a wide variety of invisible ink recipes and other communication techniques that may be used to subvert surveillance, bypass censorship and make visible the struggles of minorities and other marginalised cultures. Additionally, it aims to inspire communities to develop their own new poetic and playful forms of communication as a way of nurturing social bonds.

In the tradition of esoteric manuals published on secret writing, this cookbook also channels the spirit of everyday access and the easy distribution and sharing of practical knowledge. The publication includes a critical essay about the history of surveillance through a feminist and postcolonial lens. In the last chapter is the artistic practice of the author and her body of work that aims to resuscitate analog techniques in light of surveilled and censored contexts.
ONE-TO-ONE READER
By Elisa van Joolen (Ed.)

One-to-One refers to a working method in which items of clothing became large-sized printing tools, covered in black and blue ink. Each clothing item served as a stamp, and was simultaneously being stamped on, thus creating a chain reaction and making each clothing item an original and a copy. As such the project One-to-One offers new perspectives on reproduction - it allows us to look beyond the status conveyed by the label and see the actual, material properties of clothing.

Bringing together contributions by Amelia Groom, Ruby Hoette, Joke Robaard, T'ai Smith and Hanka van der Voet this reader explores some of the project’s core questions: What does it mean to copy in fashion? What if a garment could be both a copy and an original at the same time? What if reproduction and production are one and the same? This reader documents the process and outcomes of the One-to-One project as well as exploring the implications and possibilities of this unique working method in the broader context of the fashion system.

Author
Amelia Groom, T'ai Smith, Hanka van der Voet, Joke Robaard

Edited by
Elisa van Joolen

Graphic design
Our Polite Society

English / Softcover / dust-jacket /
280 x 218 mm / 11 x 8.5 inch / 160 pages / Cover: 250 gr. starline

ISBN 978-94-91677-86-1
€28 / $30 / £22
SENSE & SENSIBILITY

It’s because feminism has become a fashionable commodity now, that we’re in desperate need of a more inclusive and varied reflection on contemporary girlhood, cross-cultural feminism, and the relationship between gender, politics and philosophy. Sense and Sensibility wishes to explore oppositions and contradictions between objects and subjects, between gender identities and between theory and visual modes of culture here and now.

We try to make sense by getting together during changing situations, rather than define a status quo, and we try to be sensible, by embracing diversity within the interpretation of the theme.

This book documents the exhibitions and thought processes of 4 local engaging visual makers regarding the theme, and features a collection of autonomous work, research outcomes, reflections, essays, interviews, columns, letters and notes on contemporary feminism by a variety of artists and academics, writers and rioters, curators and journalists.

Contributions by Mandy Roos, Gabriell Ann Maher, Olle Lundin, and more

MOVE ALONG

Instruction manual for open ended games, actions and interventions to untrain the body and recondition space.

By Ilke Gers

Edited by Pernilla Ellens

Graphic design: Virginie Gauthier

English / Softcover with round corners / 115 x 210 mm / 4.12 x 8.27 inch / 140 pages / Swiss binding / Sirio Black Black 260 gr (cover), Maxigloss coated glossy paper, white 90 gr + Woodstock, rosa 80 gr (inside pages) / 64 pages full color full spread images

€12 / $19 / £14

50-year-olds: they’re hung up in streets, stuck in dull, damp plastic sleeves; they are taped to lamp posts, to electricity substations or traffic signs, or they’re attached to trees with drawing pins. This publication explores the typically Dutch tradition of publicly displaying homemade photo collages throughout streets and neighborhoods in celebration of a person’s 50th birthday.

The presented collection of posters from the private collection of Freek Lomme is a study of non-intentional art under the scrutiny of the public eye, constitutes an archive and is an ode to amateur, homemade graphic design. Perhaps involuntarily, the posters bear a sense of humour and irony to the rest of the on-looking public.

Radiant Matter comprises of a series of recent artworks that are united in their desire to analyse and reflect on the nature of scientific inquiry, the role of speculation, fiction and spiritualism. A central position in this book belongs to the Radiant Matter, an edited pictorial essay consisting of over 250 images selected from various disciplines: astronomy, cosmology, medicine, technology and anthropology. Their colour composition is based on the gradient seen on scientific observations of cosmic background radiation. Radiant Matter reconfigures such moments in history, scientific or spiritual in nature, in order to analyse, manipulate and revaluate their significance. Together with a poetic image essay and a conversation between the artist and the editor Kris Dittel, this widely illustrated book includes texts by Ken Hollings, Maarten Vanden Eynde and Raqs Media Collective. This way, Emmerich succeeds in making the act of looking truly provocative.
Within graphic design, the concept of systems is profoundly rooted in form. Starting from a series of design research residencies in the context of the Porto Design Biennale, this volume proposes a variety of perspectives – social, cultural, political – to challenge this deeply engrained tradition.

Content
2. Design Systems, Porto Design Biennale Research Residencies – Luiza Prado & Pedro Oliveira, ACED, Ruben Pater, Demystification Committee
3. One Size Fits All – Ruben Pater
5. Anything with a Shape Can’t Be Broken – Ian Lynam
7. Lining Out – Georgina Voss

In recent years, the word ‘radical’ has risen to new levels of popularity within the design discipline at large. Modes of Criticism 4: Radical Pedagogy investigates the use of the word ‘radical’ in design education, discourse and practice. By means of various contributions by a.o. Danah Abdulla, depatriarchise design, Tanveer Ahmed and Anja Groten, this volume traces the precedents, problems and challenges involved with the use of the word ‘radical’ within the design discipline.

Content
1. Radicalise Me – Danah Abdulla
2. Ontological Design and Criticality – Anne-Marie Willis
3. Anti-Fashion: using the sari to decolonise fashion – Tanveer Ahmed
4. (Incomplete) – Kenneth FitzGerald
5. Design From Within – depatriarchise design
6. Design Friction – Anja Groten
7. Education at 400bpm – Hannah Ellis
The third volume of Modes of Criticism focuses on graphic design's struggle in dealing with political issues in recent years. From the bankruptcy of subverting, to the rise of the 'post-truth' after Trump's election and Brexit, and a permanent state of rebranding, there are new contexts demanding new strategies. Questioning the discipline's misconstruction of terminology such as 'design activism', while examining multiple tactics, their discourse, shortfalls and potential, this volume opens up an intersection between design and democracy.

Content
2. Continuous Rebranding: Interview with Angela Mitropoulos
3. Graphic Design Against Brexit (and Beyond), Laura Gordon
4. Design Activism: A Conversation by the Decolonising Design Group
5. Linkedin Society, Silvio Lorusso

Design and Democracy
Edited by Francesco Laranjo

The textures of our culture are reflected within the patterns we produce. Sometimes the surface that hosts the pattern is more slippery than imagined, or the pattern appears to have been too unstable in the first place. As the ruler is held exclusively in the hands of humankind, why then is the pattern so tempting and why do we give into it time and time again? Furthermore, as productive mastery is channelled through ever more abstract processes, digital tools and semi-finished particles, don't we lose touch with the fundamentals of the pattern produced?

This project concerns the visual poetry that is released within the woven patterns' ambivalence between fixation by rule and the dynamics of life; on the fracture of materialistic realism and the limits of the power we hold in our hands.

Contributions by Elisa van Joolen, Esther Stocker, Hansje van Halem / Tracy Widdess, Har Sanders, Koen Taselaar, Maria Hedlund, Sigrid Calon, Timon van de Hijden.

THE GHOST OF WEAVING
A mediation on patterns
By Freek Lomme (Ed.)
Anticipating to a hegemonic culture encroaching on the city centre, one that is turning exclusive due an engagement towards a “publics” while narrowing the diversity of cultural production for and by the majority; We Are The Market! commissioned 18 unannounced achievements in the high-streets that offered an alternative. As well as this, written contributions were delivered by people able to provide informed content after tending bar in the exhibition space.


The theory-sparked bartenders contributing their thoughts include Berit Fischer, Dirk Vis, Fred Dewey, Koen Haegens, Lietje Bauwens & Wouter De Raeve, Michel van Dartel, Robert-Jan Grijzhuzijzen and Rogier Brom.

Edited by Josh Plough & Freek Lomme

Graphic design Bart de Baets and Nina Schouten

Softcover / 336 pages / 170 x 240 mm / 6.7 x 9.5 inch / half full color, half duotone / newsprint paper cover,ulp mat paper inside, foil type on cover, color on sides.

€19 / $25 / £22*
THE STANDARD BOOK OF NOUN-VERB EXHIBITION GRAMMAR

By Niekolaas Johannes Lekkerkerk

The Standard Book of Noun-Verb Exhibition Grammar is a partial compendium of the different modes of being that inhabit exhibitions. These different modes of being, often placed outside the realm of art objects proper, are described and activated here as crucial players in the world of contemporary art.

Maximizing a poetic resourcefulness, this book proposes the exhibition as an ecology full of things that are infinitely more dimensional than their ascribed functionality would lead us to believe, and creates a space where species meet, where ontological and epistemological registers clash, overlap, and contaminate each other, where the living and inert, organic and inorganic exchange properties, qualities, and performances.

Ultimately this book aims to show that what revolves around, within, and beyond any given system, resolves to be just as serious and important as what that system aims to convey.
Art is artificial; it is a fake version of reality. The imagery of art represents, illustrates, suggests and provides stillness — it sharpens our perspectives and deepens the experience of reality.

Esther Tielemans’ work aligns opposites, like the two- and three-dimensional, the abstract and figurative, reality and artificiality. It forms an environment in which the experience of the new precedes the habitual of the familiar.

The authors of this book, Maria Barnas and Hans den Hartog Jager, describe their findings in a personal, poetic and investigative manner; while being supported by art history references and other cultural phenomena. Their in-depth approach illustrates how this body of work lets our perpetual sense of reality slip as it invades our senses. Yet this extraordinary environment, that grounds the past in the present, is simultaneously undetermined as it feels close to our own sense of particularity.

THE SCENE CHANGES
By Paul Segers (Ed.)

The Scene Changes gives prominence to manifestations of lurking excess: illusive and thought-provoking scenes, portraits and landscapes, by artist Paul Segers. In his work, threatening signs of acceleration, polarisation and technological overload are configured.

As many certainties of the past are overturned, the surreality of “the outsider” might become more acceptable to conservatives’ eyes’ experience. Paul Segers builds on the hypothetical opportunities of the settings in these scenes, delivering an array of hard-core exposures. Rigorously broad-minded and without any bias, these scenes are real scenarios.
We encounter so many things in our daily lives, but do we still experience a sense of wonder?

Artist-explorer Doina Kraal takes us along a journey of discovery and shares her findings. She reinvents old devices and uses today’s techniques to let us experience her world of physical and material sensations. This book is part travel log of things encountered, and part sensory quest to revive our ability to marvel at the things that are right in front of us. It offers a window through which we can perceive endless different realities, up close and from a distance, suggesting a wondrous alternative to the earthly mundane.

Featuring written contributions by Nicole Barbery Bleyleben, Joyce Roodnat, Tobias Tiecke, Sascia Vos, Bernadine Ypma.
The phenomenon of bootyfication exists in many contexts, as varied as the exploitation of the body in colonialism to 90s hip-hop culture. Post-Butt analyses the virility of images in our mediated society. More rounded than that though, it’s a case study around the image of female butts, bootys, and behinds, and their influence in media, society and art.

Post-Butt travels through different periods in time and place to analyse the political meanings associated with the representation of the female buttocks. It then goes on to discuss the role of the booty in various cultural expressions such as film, internet art, music videos, dance and plastic surgery. Deep inside, Post-Butt aims to reflect on how our society is conditioned by viral images that do not only exist in the digital context, and by offering more grounding to the virality of the image, it acknowledges a body-positivity beyond the hyps of the ages.

Featuring Eminem, Nicki Minaj, Guy Debord, Boyoncé, Kara Walker, Josephine Baker, Kim K. Sarah Baartman, Amalia Ulman and many more bootyful others!
PAINT & POLISH
Cultural Economy & Visual Culture from the Chicago West-Side
By Helen Maurene Cooper (Ed.)

Paint & Polish sources visual inspiration from the microeconomic culture of Hispanic and African-American nail artists in the Northwest Side of Chicago. It fosters engagement with these artists by highlighting their work and collaborating with them. Included are oral histories, conversations with various nail artists, their portraits by Helen Maurene Cooper, and photography from their business. By documenting the community, this set of materials engages with it profoundly. Inspired by these sources and the visually tempting, distinct style of the nail art, Cooper's photographic artworks open a gateway to elaborate on the visual identification of nail art. In both photography and the nail art scene, concerns such as gesture, self-expression and labor are prominent. The accompanying writings take these issues into consideration.

THE ECONOMY IS SPINNING
How does the economy speak to us? Does it speak through us? Sometimes its voice trembles with fear, and at other times it whispers with hope and sings in excitement about better days to come.

The Economy is Spinning looks into various manifestations of the language of economics and finance, a language that permeates our vocabularies and builds the boundaries of our imaginations. The project considers the economy as a "performing body" that reveals its state of mind in its language. With contributions by nine artists, the project accentuates and exaggerates the absurdity of this language and of its underlying mechanisms.

This book brings together contributions from visual artists, writers and theorists to rethink the way that the language of economics and finance influences our thought and modes of expression. Through artistic contributions, image essays and texts this book aims to manifest, across both art and theory, a poetic counter-language.

Contributions by Mercedes Azpilicueta, Kris Dittel, Zachary Formwalt, Sara Giannini, Monique Hendriksen, Jan Horky, Sami Khatib, Veronica Lippard, Toril Johannessen, Robertas Narkus, Antonis Pittas, Nick Thorsen and McKenzie Wark.
Edited by Kris Dittel
Graphic design Rafaela Dražić

English / Softcover / 160 pages / 160 x 230 mm / 63 x 90,5 inch, 62 full colour images
€22 / $30 / £20*
Although convention allows for much of what is current, poetry can be seen as supplementary in the placing of a sphere (yet) to be touched upon. This gesture is acted out in the white between the lines. It is within these linear constraints, that Lieven De Boeck delivers his inscriptions. Here, diverse dynamics are at play: laws become liberal units, markings become diffuse, the image becomes an after- or pre-image, the line a scenario. As fixation dissolves, the advance of resignation and mediation begins. As the universal and the relative collide in this cultural landscape, they leave space for a particular poetic criticality that engages identity formation. The artistic gesture marks an exception. It is a language, a breath, a code; this is where identity performs for us. In this exceptional reading, we explore imagined scenarios pertaining to elements of architecture, sculpture, graphic arts and more. All the while the author prosaically dissolves in his own solution.

Featuring written contributions by Andre Gordts, Chantal Pattyn, Jamah Loontjens & Jamal Mahjoub, Pascal Revoux, Tanguy Eeckhout, Zac Rose.
Dictionary Dressings is an ongoing research project by Femke de Vries that uses the nature of the dictionary definition as a “zero condition” for a piece of clothing, to decode clothes and explore an alternative fashion vocabulary. The book describes the characteristics of the items, their use and their relation to the body but never mentions fashion or style. Take the Dutch definition of a glove for example: “Handschoen: bekleding van de hand” (literally translated into English as Glove: covering of the hand). Since a hand can be covered by putting it in a pocket, by bandaging it or by sitting on it, the definition allows a pair of trousers or a bandage to be interpreted as a glove – they cover the hand and so adhere to the definition. It is exactly this particular nature of the definitions of clothing that forms the foundation and very structure of Dictionary Dressings as a research project and an emerging design approach.

On the Soft Edge of Space
By Marleen Sleeuwits (Ed.)

Artist Marleen Sleeuwits, known for her photography, objects and installations, takes this experimental book to propose a four-tiered representation of space: starting with two-dimensional images of space, that are then placed in a scale model, to the photos taken inside this model and, finally, to their convergence in this book. The spaces could be anything from a museum to a passage-way: locations we know as places for contemplation, for waiting or for movement. The condition of the spaces’ bare walls is hard and sober, offering little support: the space you see in front of you and the space outside your field of view, foreground and background, seem to be absorbed in a timeless vacuum. Surely there is space beyond our sight, in the realm of our imagination, containing much of our desire. How we would love to reach out for tangible attachments to activate the bare, cold or sober life: a supportive foundation not to be found in the spaces this book contains.

Depicted here are immersive spaces, waiting for someone to come and touch base. This way the book, as a space, is a challenging environment. As we leaf through these rooms, we can sharpen our view of the world: when will these spaces come to life and who will lead the way: the room, or the user? Sleeuwits touches upon the question how we might find consideration in such places. On the Soft Edge of Space is a visual experiment and a challenge to our imagination.
This book explores the role of ornament in contemporary fashion. De Vries presents fresh insights into how fashion functions in today’s experience economy. Several thought-provoking essays employ a wide range of sources from Adolf Loos to Michel de Certeau, mapping the process, symbolic value, branding and narratives of ornaments in fashion. Moreover, the publication focuses on the impact of the contemporary value-ornament on today’s makers and users, revealing potential for future alternatives.

Femke de Vries works as a designer and researcher in the field of fashion where she focuses on the social, economic and design-related effects of fashion as a system aimed at value production.
In this fourth edition of Field Essays we explore the specific decolonial and tactile research approach in the work of Paris-based design-duo dach&zephir. Convinced of the symbolic act of transmission and the gestures objects convey they zoom into the historic making of identity. Field Essays’ centrifugal node Sophie Krier follows upon their ongoing research Éloge Créole, Chapitre 2, Escale 1 in which they interweave creole histories and archival footage from the island of Martinique. Krier invited writer and curator Lucy Cotter to reflect on the ethics of cultural exchange and how the unknown in collaborative making might generate new ways of thinking. The art historian Thom- as Golsenne was also invited to analyse their work through the lens of ‘Bricolage’, the (non)science of mending and re-composing. From the island’s perspec- tive, the Martiniquan sociologist and poet André lucrèce speaks about the lasting (mental) hierarchies that persist to this day.

#55.3 DESIGN / THEORY

By Sophie Krier (Ed.)

#16.2 THEORY

Author Lucy Cotter, Thomas Golsenne, André lucrèce
Edited by Sophie Krier
Graphic design Fiey van der Schans

#118.2 THEORY

Effectuating Tactility and Print in the Contemporary (reprint)
By Freerk Lomme (Ed.)

Contributions from artists and authors: Lars Bang Larsen, Sema Bektovic, Mat-thieu Blanchard, Christopher Brew, Cleven de Boeck, Johanna Drucker, Frederic Geurts, Alessandro Ludovico, Esther Krop / De Monsterkamer, Ulrike Mohr, Thomas Renteister, Rik Peters, Marianne Sonneveld

What exactly is the tactile, in a world in which a rising technocracy exploits the designed environment we feel? Who authorises and who writes, what tradition do we stand in and how can we touch base? Can you feel it? presents artists in the practice of making and thinkers in the development of thought in the here and now, connected to tactile characteristics and with a specific focus on graphic, printed matter. The result is a palm-sized book jam-packed with information and ideas on the sub- ject. Six contemporary artists and eight international academics and authors in the field of graphic design, materiality, theory and art explore how, in the dig- ital age, our daily interaction with physical materials is greatly altered and how this affects us as humans.

#118.2 THEORY

Effectuating Tactility and Print in the Contemporary (reprint)
By Freerk Lomme (Ed.)

English / Softcover / Swiss binding
In 6-page cover, sewn and glued / 112 pages / 170 x 235 mm / 6.7 x 9.25 inches / 68 full color, 117 duotone / 5 black/white images
€20 / $25 / £20*
Diagrammatic Writing is a poetic demonstration of the capacity of format to produce meaning. The articulation of the codex, as a space of semantically generative relations, has rarely (if ever) been subject to so highly focused and detailed a study. The text and graphical presentation are fully integrated, co-dependent, and mutually self-reflexive. This small bookwork should be of interest to writers, bibliographers, designers, conceptual artists, and anyone interested in the meta-language of diagrammatic thought in graphic form.
Since the nineties, major artists such as Mike Kelley, Albert Oehlen, John Aderl, Carlos Amorales, Carsten Nicolai and Seth Price started their own record labels. Can You Hear Me? Music Labels by Visual Artists is the first survey on the obscure and fascinating phenomenon of record labels founded and run by visual artists. Spanning from 1980 to 2015, the book zooms in on 25 record labels from Europe, the United States and Mexico, touching upon their position in a wider tradition of independent music, art rock and artists’ mock enterprises;

Charting a pathway of historical analysis and speculative association outward from The Beatles, Sgt. Pepper’s Lonely Hearts Club Band, The Magic Circle is a meditation on the form of the concept album as a point of convergence between the worlds of rock and art.

Citing sources as varied as Theodore Stockhausen and Charles Manson, Tumlir charts a first-person present-tense path of historical analysis and speculates on the openly commercial self-reflexive art object. Confusing methodologies from each field, the author describes the concept album as a point of convergence between the previously distinct worlds of rock and art.

The book consists of visual and written essays, interviews between the authors, an inventory of works, and documentation of Dijkman’s installations in museums and galleries in the UK. The Installations and sculptures propose strange and fantastical juxtapositions, alleviate the weight of material, texts and objects from the UK. The book brings together the charged political history of this library, and the recent revelations of NSA files by Edward Snowden. In the book, Olthof collects personal photos, archive material, texts and objects and searches for the boundaries between documentary and imaginary images.

Since the nineties, major artists such as Mike Kelley, Albert Oehlen, John Aderl, Carlos Amorales, Carsten Nicolai and Seth Price started their own record labels. Can You Hear Me? Music Labels by Visual Artists is the first survey on the obscure and fascinating phenomenon of record labels founded and run by visual artists. Spanning from 1980 to 2015, the book zooms in on 25 record labels from Europe, the United States and Mexico, touching upon their position in a wider tradition of independent music, art rock and artists’ mock enterprises; their performative features; their collective and participative nature; and the D.I.Y. ethos embodied in the production of records and ephemera.
#122 DESIGN / CREATIVE WRITING
## LET’S START PLAYING THE GAME!

by Freek Lomme (Ed.)

Authors: Florian Schneider, Freek Lomme, Boek van Bo, Paul De Brugne, Patricia Van Brabandt, Laurence Scherz

Concept: Lucas Massen and Margriet Craens

Short erotic fiction: Twan van Bragt

Graphic design: Strange Attractors

If we want to stimulate interaction and open up dialogue, we cannot always play by the rules. A certain amount of healthy and tolerance towards the rules are indispensable to stimulate creativity and co-creation. Let’s Start Playing the Game, a reader designed to accompany the exhibition. The reader will help to guide you in understanding and approaching play as a synonym for social conduct, and as practice for social intercourse. The book offers a variety of perspectives on playing the game by artists, designers and writers, and includes four new games that were featured in the exhibition.

#123 ART
#126 MUSEOLOGY
## THE CHAIR AFFAIR
by Lucas Massen, Margriet Craens

Promoting the sexual connotation of chairs, this book surveys erotic series of chairs as well as series of chairs, never before shown. Artist Margriet Craens and designer Lucas Massen wondered to what extent chairs might play a part in a comic. Each chair (or person) has a particular character, which can sometimes lead to unsuspected combinations. Theatre-maker and actor Taw van Bragt has provided this intimacy with the necessary facts and fictions, which serves as captions to accompany the pictures.

Authors: Margriet Craens, Freek Lomme, Boek van Bo, Paul De Brugne, Patricia Van Brabandt, Laurence Scherz

Concept: Lucas Massen and Margriet Craens

Short erotic fiction: Twan van Bragt

Graphic design: Olivier Lebrun

Shiny silver softcover / 90 x 110 mm / 144 pages / 8 spreads with full colour images


#136 MUSEOLOGY
## ALSO-SPACE, FROM TO SOMETHING ELSE: HOW INDONESIAN ART INITIATIVES HAVE REINVENTED NETWORKING

by Reinaart Vanhoe

Author: Reinaart Vanhoe

Featuring: Ruangrupa, Lifepatch, JAF, Jakartawan Art Factory, Medanwilu, YK wrappers and the Rock and others

Research conducted by Marine Cramer

Editor: Johanna Menne

Graphic design: Ross Step

This book focuses on the Jakarta-based artists’ initiative ruangrupa and, to a lesser degree, on a number of other Indonesian artists and initiatives as case studies of how Indonesian artists organise and manifest themselves individually as well as collectively. The recurring question is: how can we develop an artistic practice that does not define itself as ‘alternative’ or ‘in opposition’ to the society in which it exists, but rather as an integral part of the various communities in which it functions, produces and lives, and is thus very much a part of?
WHO TOLD YOU SO?!
Over 50 practitioners’ perspectives into artistic ambiguity in an era of social ambivalence.

WAVING PLATFORMS
Concerning sound in the designed and architectonic works of Paul Devens.

WE CAN MAKE IT IF WE TRY
Four Dutch design practices activating the maker culture.

IDEAS AND THOUGHTS
By Helmut Smits
A notebook that captures the uncomplicated and inventive approaches to a symbolic playfulness in our environment.
Out of love for making books and stimulating underground culture, the ongoing Onomatopee Z series is produced by ourselves, our neighbours and our friends. The so-called zines feature special ways of binding and printing and are content-wise contemporary and eccentric, created as an extension of the artist’s work, and serving as an independent medium. RISO-graphed, silkscreened, sewn, stapled, cut and folded in very small editions, these booklets are one of a kind.

---

**ZINES**

#Z0001
**AN ILLUSTRATED GUIDE TO CAPITALISM**
By Davide Andreatta

#Z0002
**ON DRAWING**
By Simon & Marcel van Eeden

#Z0003
‘I READ THE COMMENTS. I SHOULDN’T HAVE READ THE COMMENTS. WHY DO I READ THE COMMENTS?’
By Erik Vermeulen

#Z0004
**EVIDENCE OF THE VERY RECENT PAST**
By Daeun Lim

#Z0005
**ZWISCHENLANDSCHAFTEN**
By Inge Nabuurs & Erwin van Doorn

#Z0006
**PORNO-GRAPHING**
What do ‘dirty’ sexual subjectives do to art?
By AnnaMaria Pinaka

#Z0007
**SUSTAINABILITY IS NOT ENOUGH**
By Alan Quireyns & Nav Haq

#Z0008
**INTIMATE NEGOCIATIONS**
By Bode Owa

#Z0010
**A MAGAZINE READER #3**
By Femke de Vries

#Z0009
**REWORLDING RAMALLAH**
By Callum Copley

#153.1
**PORNO-GRAPHING WHAT DO ‘DIRTY’ SEXUAL SUBJECTIVES DO TO ART?**
By AnnaMaria Pinaka

#Z0013
**SUSTAINABILITY IS NOT ENOUGH**
By Alan Quireyns & Nav Haq

#Z0015
**INTIMATE NEGOCIATIONS**
By Bode Owa

#Z0016
**NOT KNOWING THE CITY OF KNOWLEDGE**

#Z0017
**REWORLDING RAMALLAH**
By Callum Copley

#Z0018
**A MAGAZINE READER #3**
By Femke de Vries

#161.1
**TALES FROM A TECHNOCRATIC CITY**

#161.2
**HOW A CITY LISTENS**

#161.5
**NOT KNOWING THE CITY OF KNOWLEDGE**

***6968 ZINES***
DISTIBUTORS

ANTENNE BOOKS
(United Kingdom, Ireland, France and Scandinavia)
Studio 55, Hackney, Downs Studios
17 Amhurst Terrace, London E8 2BT
United Kingdom
T +44 (0) 203 582 8257
bryony@antennebooks.com

PERIMETER DISTRIBUTION
(Australia and New Zealand)
740 High Street
Thornbury, Melbourne
Victoria, Australia 3071
T +61 3 9444 8000
hello@perimeterdistribution.com

VICE VERSA DISTRIBUTION GMBH
(Germany, Switzerland, Austria, Netherlands)
Immanuelkirchstrasse 12
D-10405 Berlin, Germany
T +49 30 626 092 36
info@vice-versa-distribution.com

D.A.P. | DISTRIBUTED ART PUBLISHERS, INC.
(United States)
orders@artbook.com

CENTRAAL BOEKHUIS
(The Netherlands and Belgium)
www.cbonline.nl

Other / direct Wholesale through Onomatopee

*All prices are indicative. For wholesale outside mentioned area’s, please contact shop@onomatopee.net.