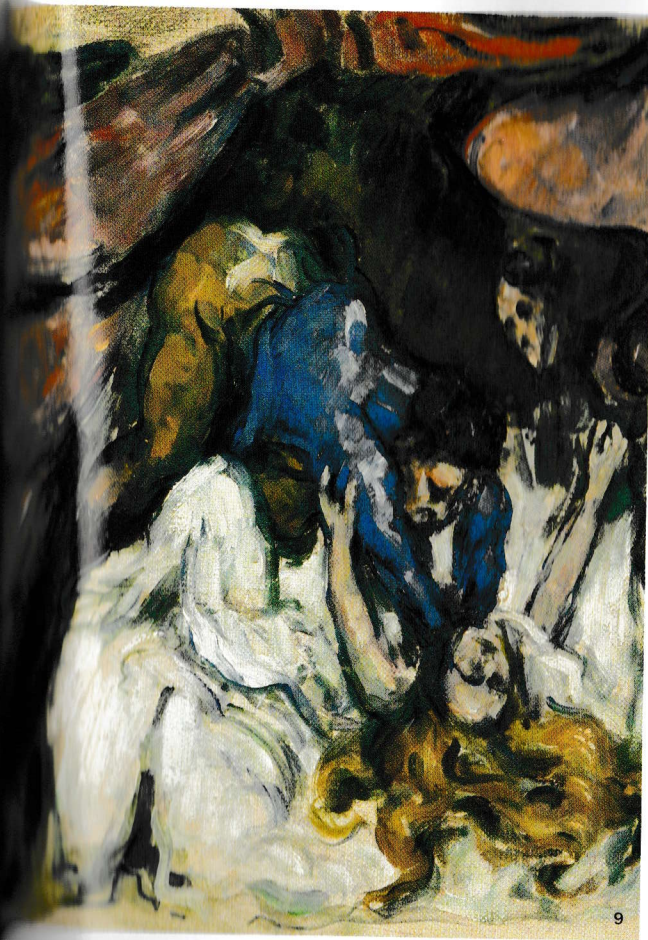




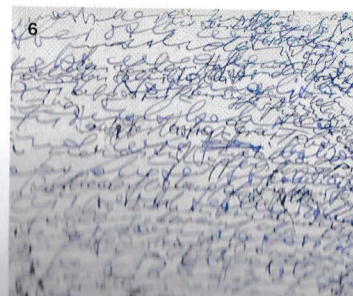
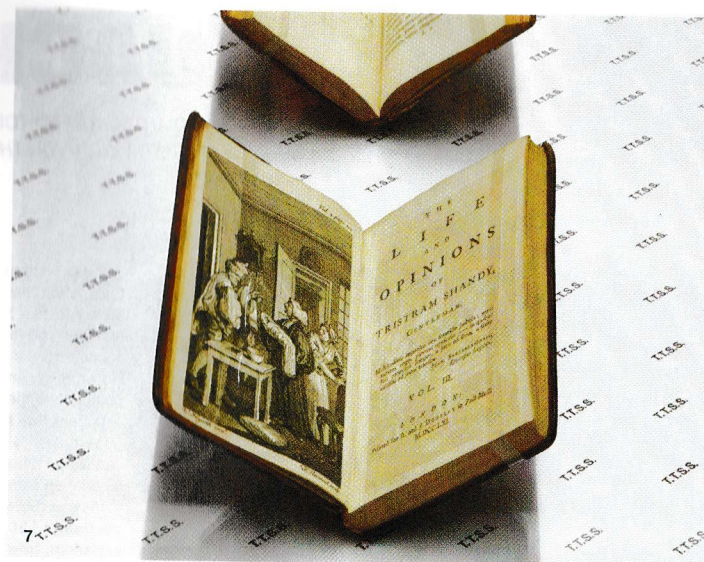
9

5
MERLIN CARPENTER, "THE OUTSIDE CAN'T GO OUTSIDE" This essay, the follow-up to Carpenter's exhibition "Poor Leatherette" at Berlin's MD 72, corrects the misconception that market value in contemporary art is contingent on the exploitation of immaterial labor within the art world itself (be it that of the artist, critic, or social network). We tend to use the term *cultural capital* as if it were more than just a metaphor, but Carpenter's text serves as a much-needed antidote to our narcissism, reminding us of the art world's structurally subordinate role in the broader regime of capitalism.

6
LITERATURMUSEUM, VIENNA The first exhibit in this newly inaugurated museum is a reverentially lit vitrine containing the personal effects of various figures from the history of Austrian literature. In presenting Peter Handke's walking stick and a lock of Arthur Schnitzler's hair, the showcase both courts and mocks our current fascination with public personality. According to the director of the museum, the vitrine is meant ironically; the remaining exhibits consist solely of sketches, notes, and correspondence—the true material of literature.

7
TOBIAS KASPAR (UDOLPHO, BERLIN) Kaspar's show "Toby's *Tristram Shandy* Shop" made the baroque complexity of Laurence Sterne's famously experimental novel relatable by enveloping it in slick aesthetics and language we all understand—that of merchandising and branding. Spatially representing the truism that Sterne was the first literary celebrity and providing the exact figures paid at auction for copies of his novel, the exhibition was at its most disturbing when taken at face value.

8
BITTER LAKE (ADAM CURTIS) In *Bitter Lake*—a film consisting of outtakes from twenty-six terabytes of video footage recovered from the BBC's abandoned Kabul office—we glimpse the fragments of a shattered history. If the past forty years can be recounted as a series of misunderstandings, gaffes, and catastrophes,



5. View of "Merlin Carpenter: Poor Leatherette," 2015, MD 72, Berlin. Photo: Stefan Korte. **6.** Page from Gert Jonke's manuscript for *Individual and Metamorphosis*, 1996, ink on paper, 8½ × 11". **7.** Laurence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman* (York and London, 1760–67). Volume 3 with frontispiece by William Hogarth. From "Toby's *Tristram Shandy* Shop." **8.** Adam Curtis, *Bitter Lake*, 2015, digital video, color, sound, 140 minutes. **9.** Paul Cézanne, *La femme étranglée* (Museum of Modern Art, 1935).