

Paul Chan's work is as fluid and dynamic as any community ought to be: Historical documents coexist with animated gifs, philosophical essays have symbiotic relationships with personal records, and literature classics and computer codes copulate and procreate entire families of digital fonts. While in some cases he creates his own files, very often he also makes use of existing ones.

In fact, Chan's aesthetic and intellectual work has been largely informed not only by his "reckless reading", but most importantly, to mis-reading. For some of his pieces, he has mis-read and appropriated classics such as Samuel Beckett's *Waiting for Godot*, Plato's *Phaedrus*, *The 120 Days of Sodom* by Marquis de Sade, as well as the thinking of infamous and iconic figures such as Duchamp, Saddam Hussein, and Nietzsche.

His new series of essays is no exception. He's currently mis-reading Homer's *Odyssey*, thinking of Odysseus as an artist. Keywords in his essays include: that moment, elation, "echo reconciles," Adorno, form, "fatefulness," Calypso, cave, contemporary art, homesickness, zones of engagement, Ithaca, luxury, alienation, the *Iliad*, force, gravity, cunning, *polutropos*, Athena, *sophia*, honor, *themis*, *aristoi*, Hesiod, *aidos*, glory, *demos*, bow and arrow, harbinger, reason, Athenian democracy, Sperber and Mercier, confirmation bias, credit card fraud, and art as cunning.

Paul Chan

(b. 1973, Hong Kong) lives and works in New York. A survey entitled *Selected Works* was mounted by Schaulager in Basel, Switzerland in 2014. Other solo exhibitions have been presented at The Renaissance Society, Chicago, 2009; Carpenter Center for the Visual Arts, Harvard University, Cambridge, 2008; Serpentine Gallery, London, 2008; New Museum, New York, 2007; and Para/Site art space, Hong Kong, 2006. His work has also been included in many international shows including: *Documenta 13*, Kassel, 2012; 53rd Venice Biennale, 2009; ZKM, Karlsruhe, 2008; Centre Pompidou, Paris, 2008; 16th Biennale of Sydney, 2008; 10th International Istanbul Biennial, 2007; and the Whitney Biennial, New York, 2006.

In 2002, Chan was a part of *Voices in the Wilderness*, an American aid group that broke U.S. sanctions and federal law by working in Baghdad before the U.S. invasion and occupation. In 2007, he produced a site-specific outdoor presentation of Samuel Beckett's *Waiting for Godot* in New Orleans. Chan's essays and interviews have appeared in *Artforum*, *Frieze*, *Flash Art*, *October*, *Tate etc*, *Parkett*, *Texte Zur Kunst*, *Bomb*, and other magazines and journals.

In 2010, Chan founded the publishing house Badlands Unlimited, which publishes ebooks, paper books, and artist works in digital and print forms.

Bookstore By Paul Chan

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