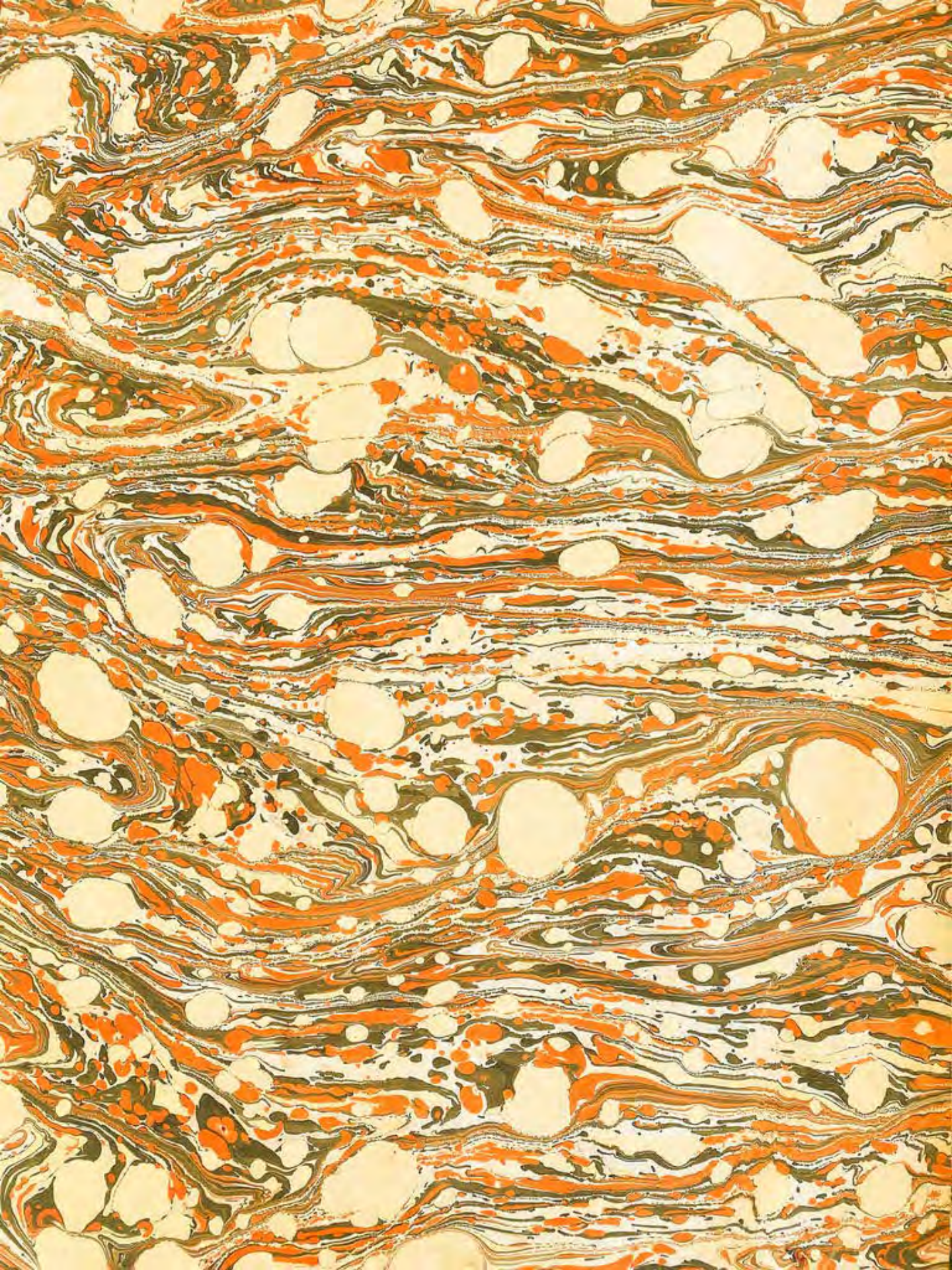
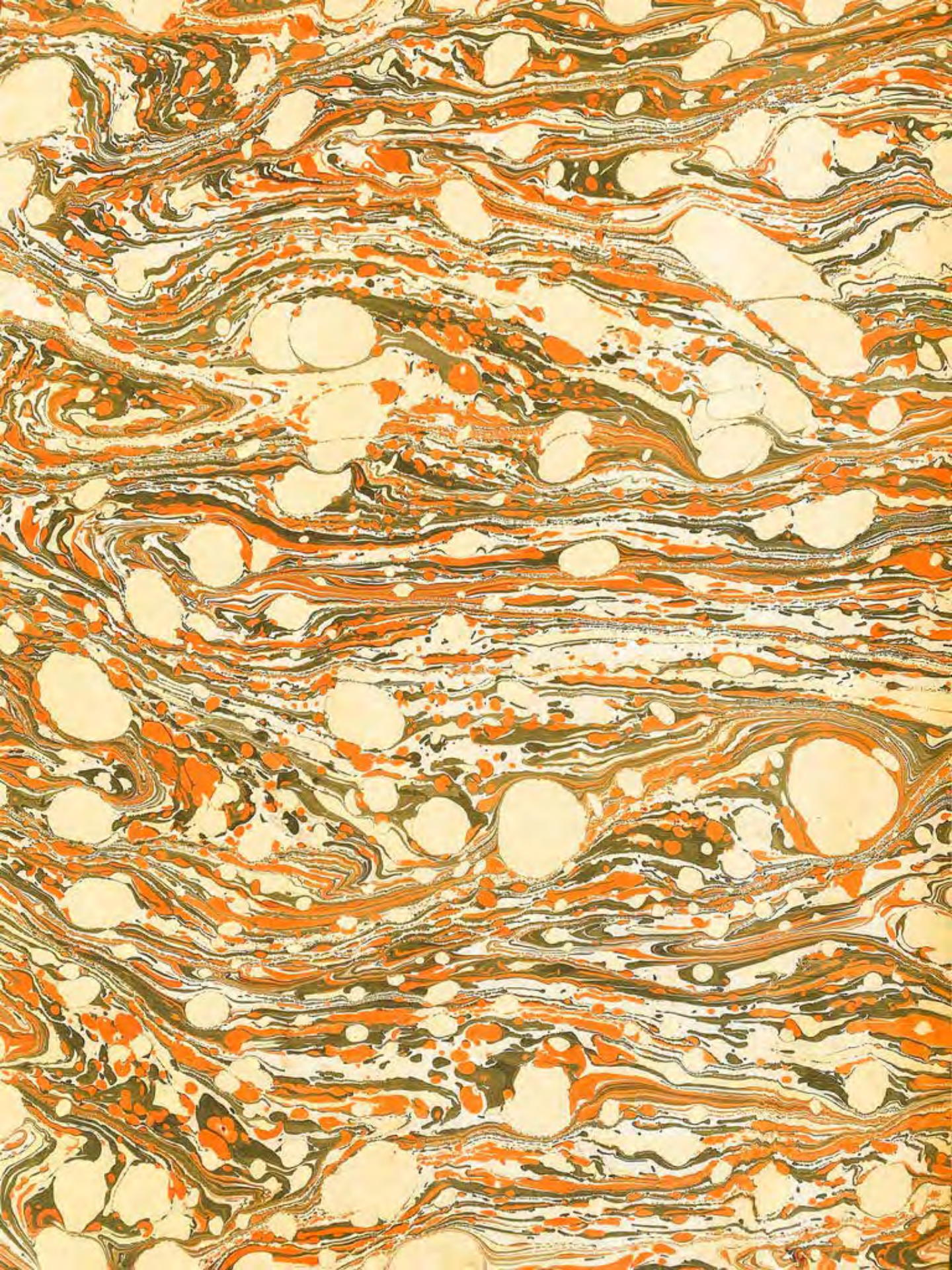


# PRIVATION

2001







# PRIVATION

2001

Angela Grauerholz



And concerning the number of books, the establishment of libraries, and the collection in the Hall of the Muses, why need I even speak, since they are all in men's memories?

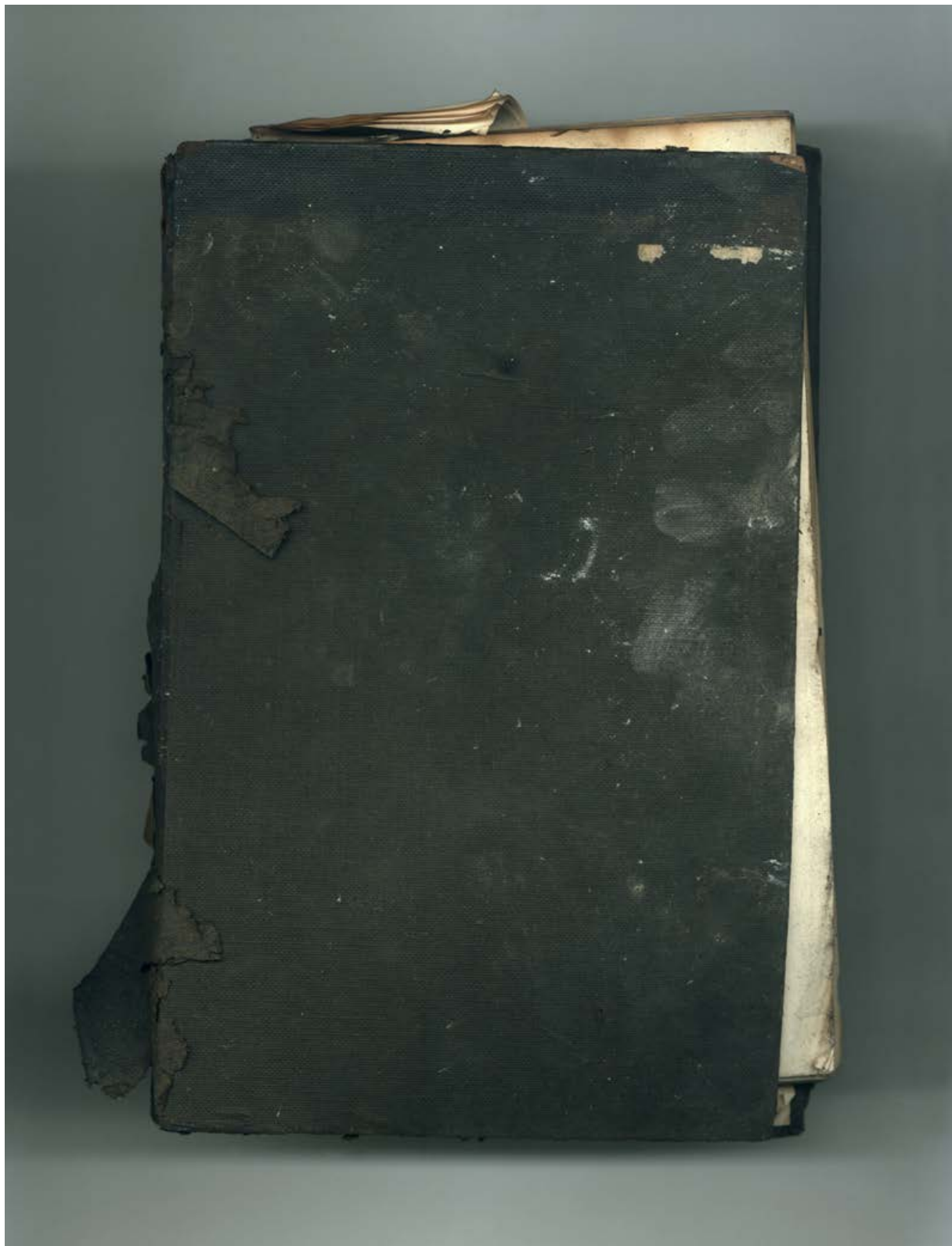
**Athenaeus of Naukratis**, [Comments on the destruction of the Great Library of Alexandria], *Deipnosophistae*, 90 AD

Last autumn, the National and University Library of Kosovo [sponsored by the Kosovo Foundation for an Open Society], conducted its own survey and found that two-thirds of Kosovo's 180 libraries had been "annihilated" between 1990 and 1999. Over 900,000 books — or almost half of all library books in Kosovo — had been destroyed. What has actually happened is that all ethnic Albanian material in Kosovo was removed from the libraries or fired or sacked about 10 years ago, and that no new books in the Albanian language have been acquired since 1991. And in this sense you might speak of ethnic cleansing in the libraries.

**Carsten Frederiksen**, [Deputy Director of the Library Federation], *Rebuilding Libraries in Kosovo*, March 02, 2001.











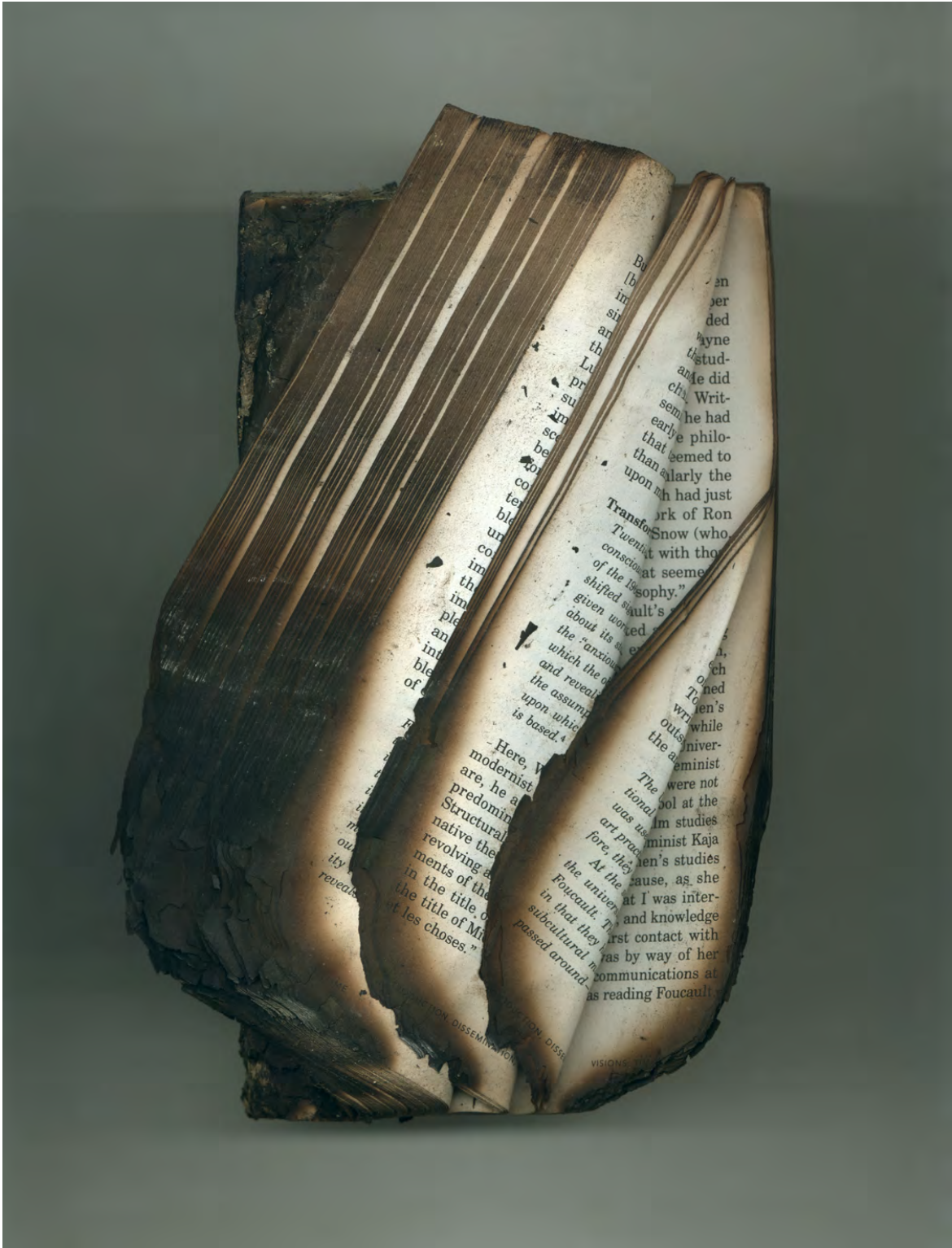
TRUE GHO

s a Tasmanian-writer  
living in Bath, who  
Australia and England. He  
about the first man to  
in New South Wales.















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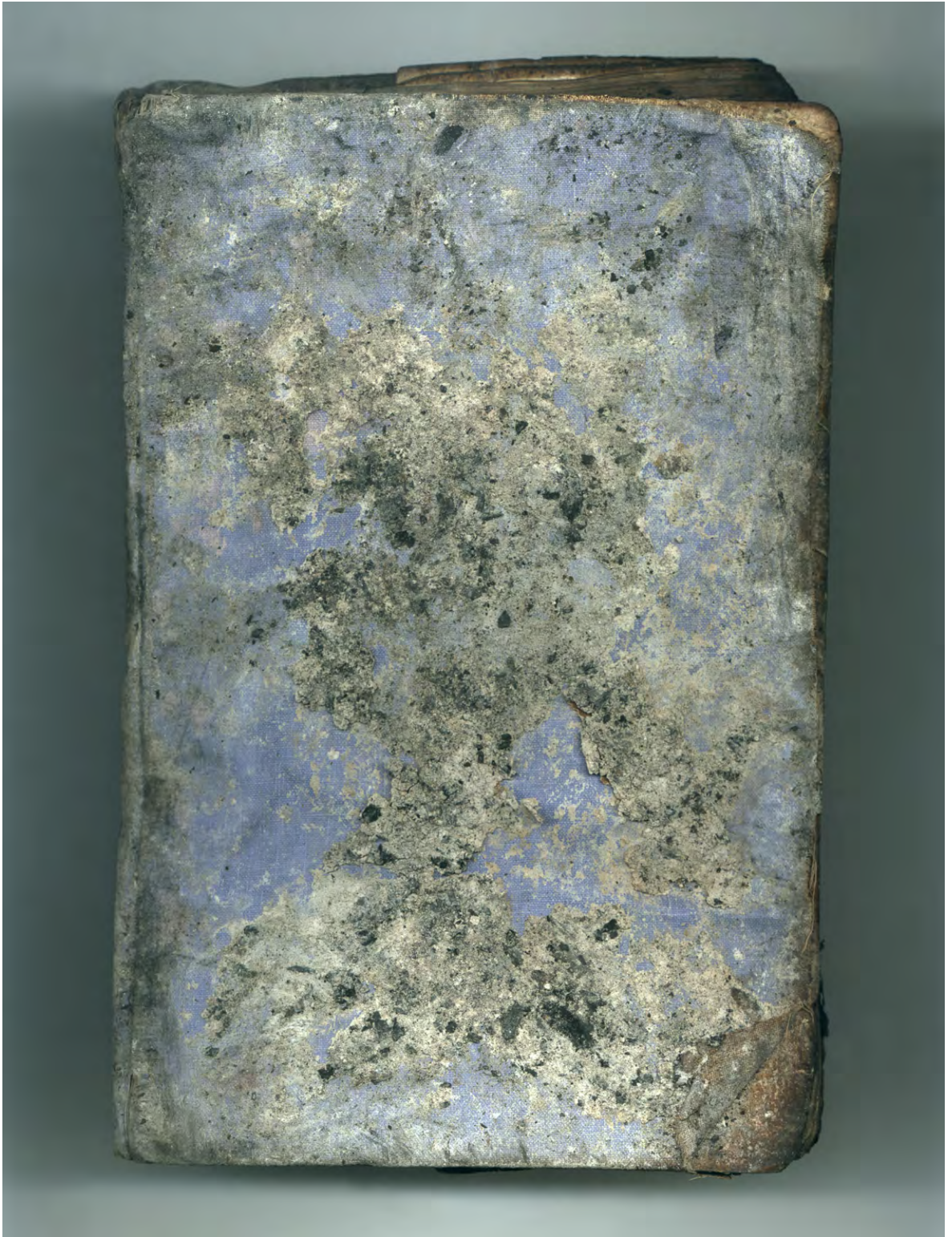
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This project developed out of an event that my husband and I experienced many years ago, when as a consequence of a fire in our home, we lost almost our entire library representing some twenty-five years of collecting. The physical evidence of the loss, the remnants of books rendered unusable have come to embody for me a form of privation made visible.

Inevitably the images of the charred remains of books remind us of those libraries destroyed by fire, war, and cultural hatred; from the burning of the Great Library of Alexandria by Julius Caesar in 47 – 48 BC, the Nazi's burning of "degenerate literature" on the night of Thursday, March 16, 1937 in Nuremburg, to the present day "ethnic cleansing" of all the libraries in Kosovo. These series of calamitous tragedies have forever erased histories, knowledge, and identities, both personal and cultural.

For the project *Privation* I have scanned the front, and back covers, of a selected number of the books damaged by the fire, leaving their content either hidden from view, or, at times, only alluded to through a title, a word, or part of an image. Using the scanner as camera, the resulting digital images of the book covers are printed as ink jet prints.

Angela Grauerholz  
2001

I would like to thank Pushpamala N and the organizers of the Chennai Photo Biennale for making the presentation of the *Privation* project in the form of a book possible.

