

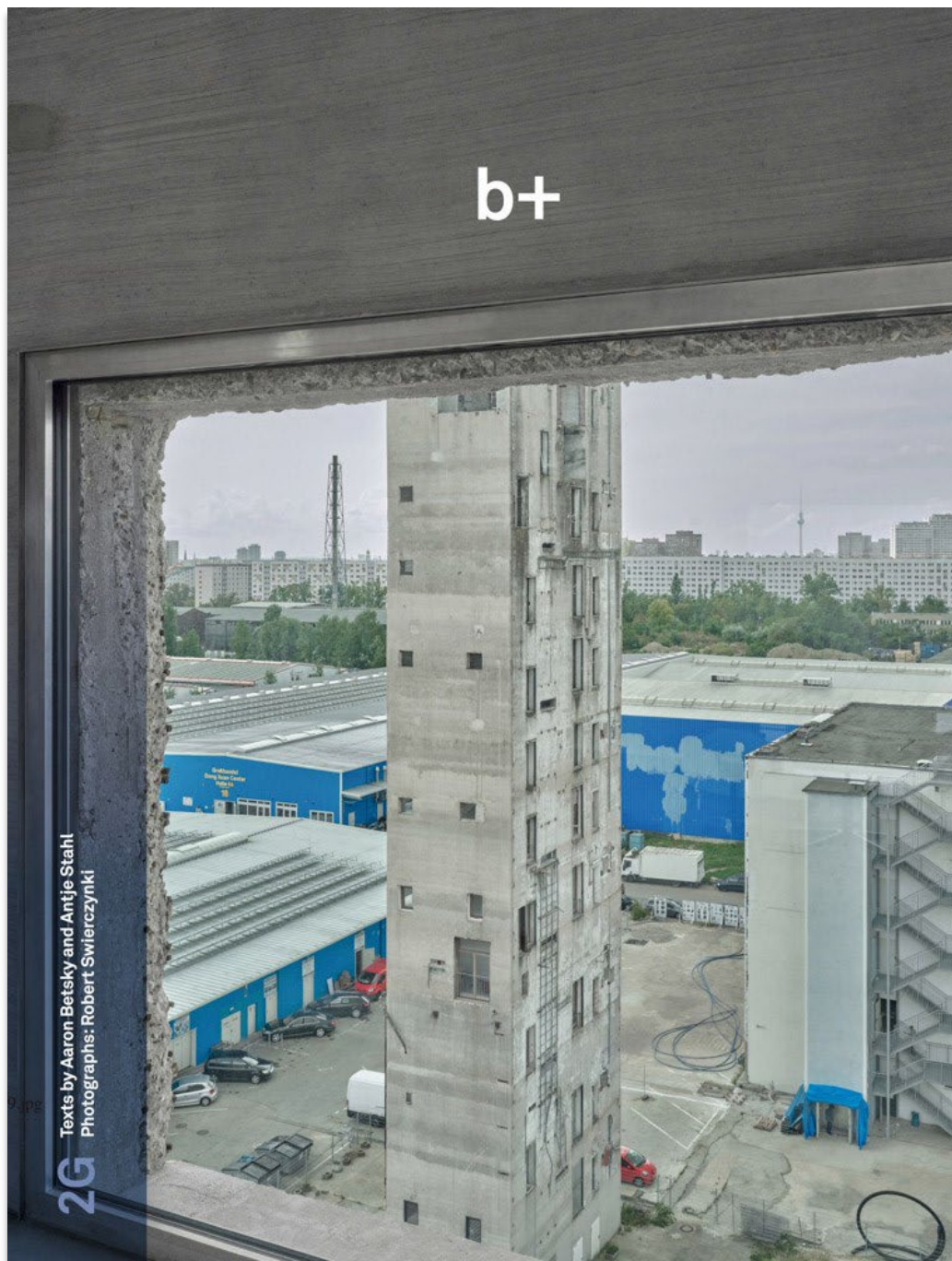
# August 2025

## EXTENDED TITLES

b+

2G Texts by Aaron Betsky and Antje Stahl  
Photographs: Robert Swierczynski





## 2G 94: b+

### No. 94. International Architecture Review

The first monograph on b+ reflects their wide-ranging practice, including building projects in Berlin, Minneapolis, fashion shows and furniture pieces.

- b+ is a collaborative project led by Arno Brandhuber, Olaf Grawert, Jonas Janke and Roberta Jurcic that understands architecture as an open process, and views buildings as part of larger systems that require a systemic approach and can have a transformative effect.
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- The monograph is preceded by texts by Aaron Betsky and Antje Stahl, as well as a reflection by the architects themselves on their practice within the international context.

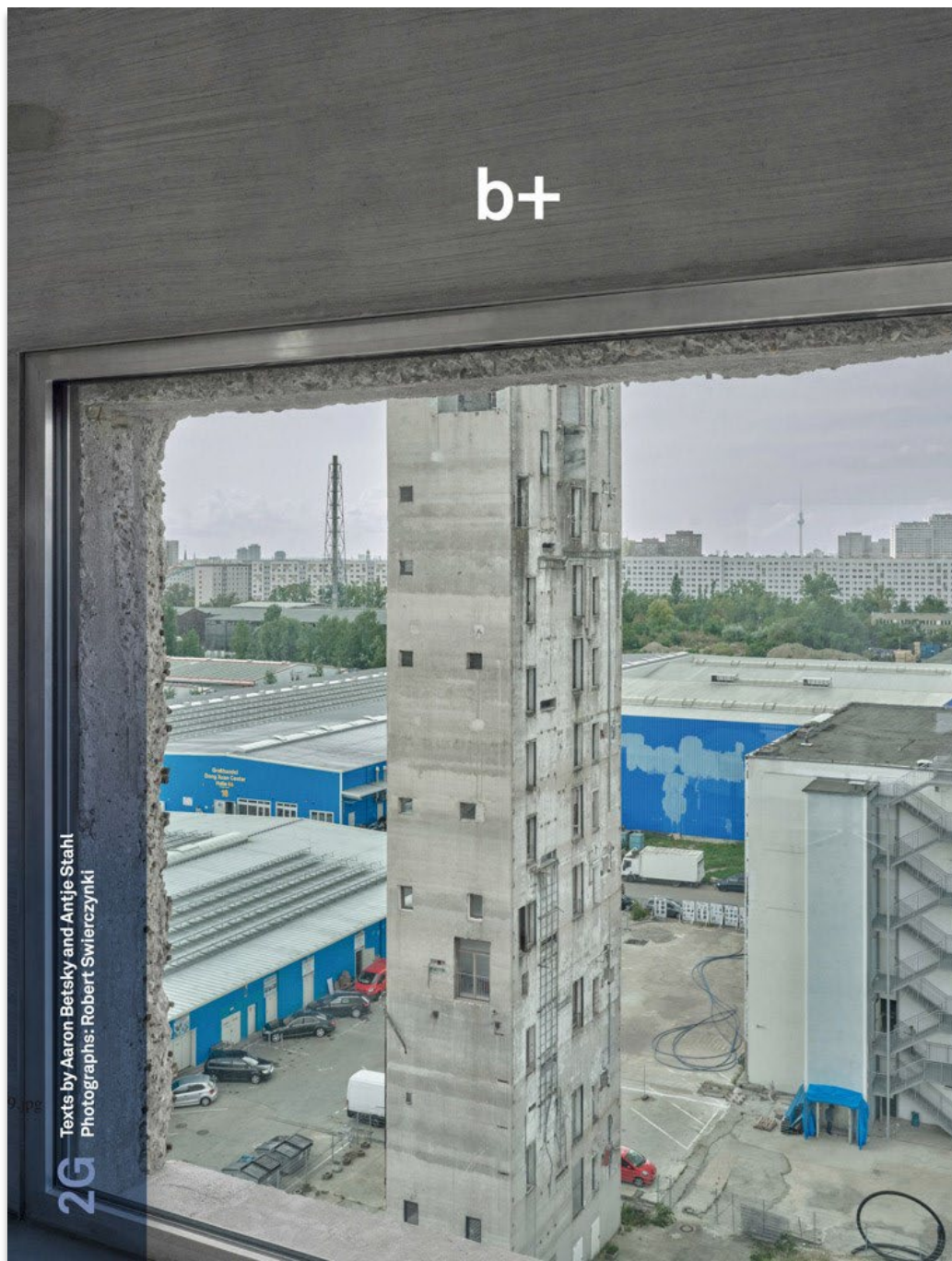
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9783753307824  
160 Pages  
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Walther & Franz König











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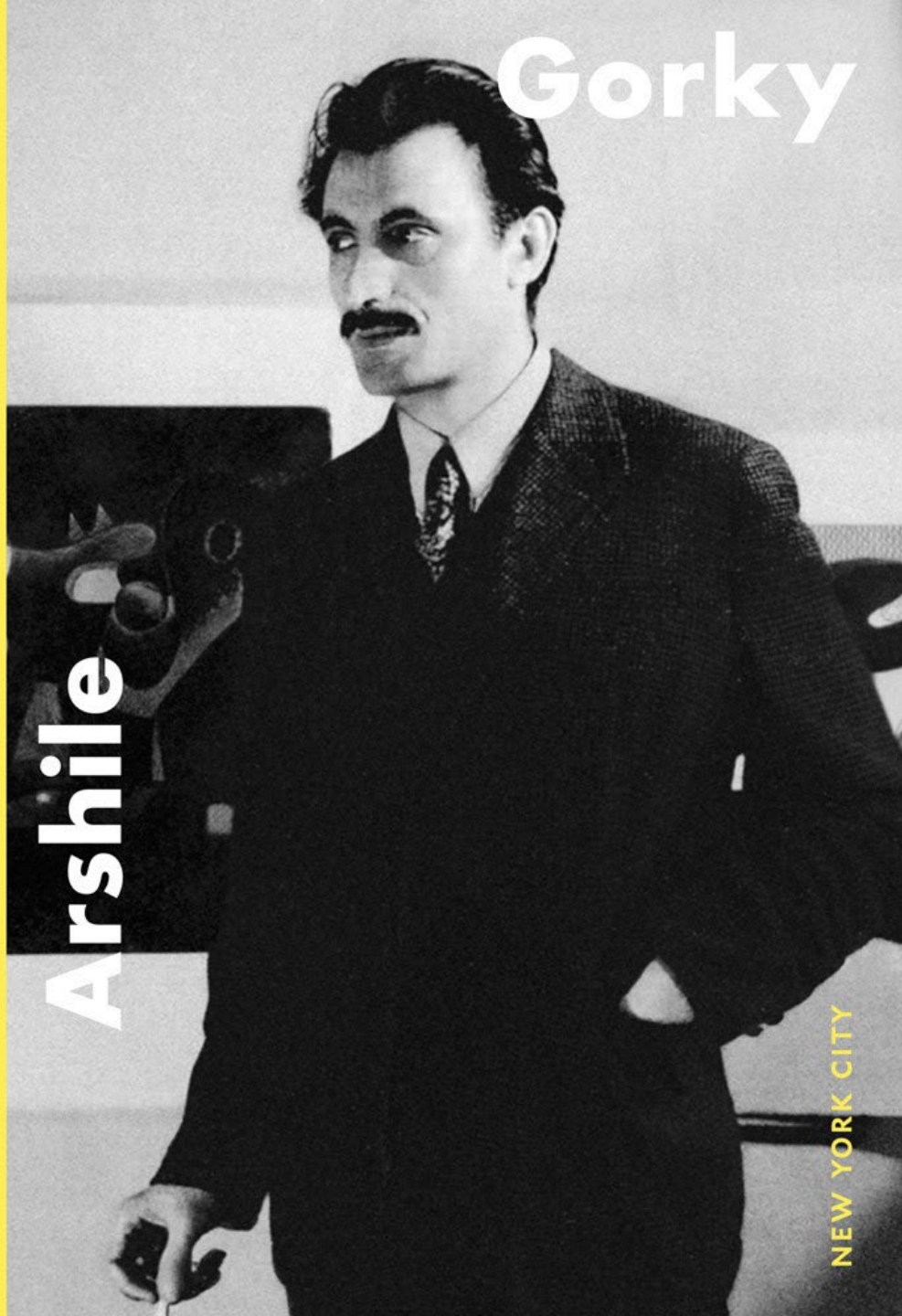
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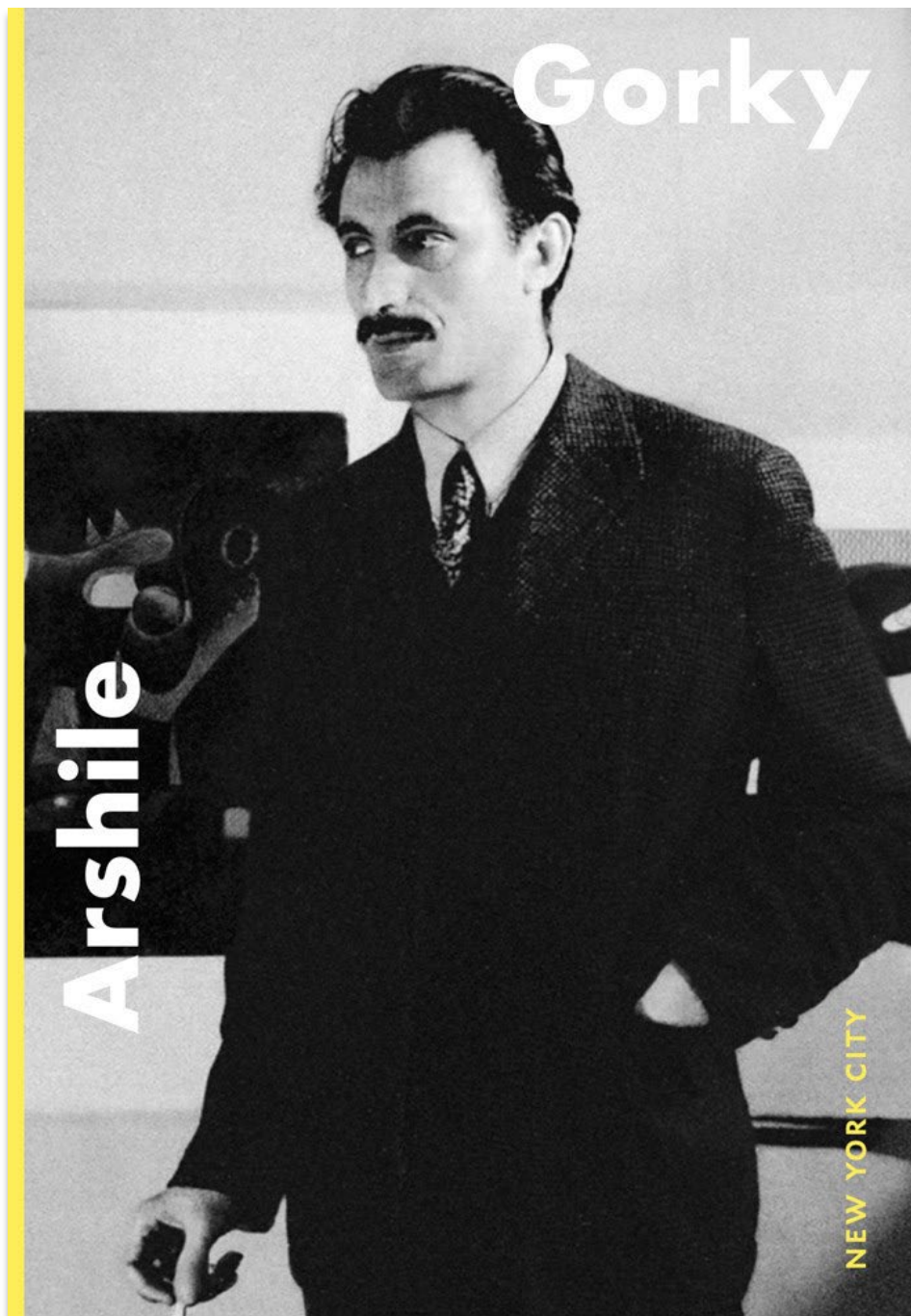
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Arshile

Gorky

NEW YORK CITY





## Arshile Gorky: New York City

Celebrating 100 years since Arshile Gorky's arrival in New York, this illustrated reader unpacks the mutually influential relationship of the young artist and the city.

- Arshile Gorky was an influential Armenian American abstract painter, often considered a bridge between European Surrealism and American Abstract Expressionism.
- Published to coincide with the 100th anniversary of Arshile Gorky's arrival in New York, this book examines the artist's time in the city and its influence on culture.
- Edited by Ben Eastham, this richly illustrated book combines fascinating new insights into Gorky's work with broader reflections on his status as an immigrant artist, and includes essays by writer Adam Gopnik, art historians Tamar Kharatishvili, Christa Noel Robbins, and Emily Warner, alongside a meditation on Gorky's enduring influence by painter Allison Katz, and WPA-era images of New York by Berenice Abbott.

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Gorky in Watertown, MA, c.1922. Unknown photographer.  
Image caption for the image on the inside flap image, with a description of the location.





Gorky and his mother, Shushan Der Marderosian Adoian, Van, c. 1912.  
Unknown photographer likely Hovhannes Avedaghayan. Courtesy of Dr. Bruce Berberian.

c.  
1902  
1904

The artist is born in the village of Khorkom, in the Armenian and Kurdish province of Van, on the eastern border of the Ottoman Empire (present-day Turkey).[1] His birth name is Vosdanig Adoian, which he will later change to Arshile Gorky.



July

**Setrag Adoian** (c. 1871–1948), Gorky's father, a trader, leaves Khorkom and immigrates to the U.S., arriving in New York in late December and settling in Providence, Rhode Island.[2]

September 27

Gorky's younger sister **Vartoosh Adoian** (d. 1991) is born in Khorkom.

1906

c.  
1908

Gorky attends a one-room school attached to the church of Saint Vardan in Khorkom. Among other subjects, he takes a drawing class which he quickly finds is his favorite.

1909

Gorky's paternal grandfather **Manouk Adoian** dies. According to Armenian tradition, Gorky is given his grandfather's name, **Manouk** (or **Manoug**), which means "child" or "infant."

March–April

**Ottoman massacre of Armenians in Van;** by 1909, 30,000 have been killed.

1910

August  
Death of **Hamaspiur Der Marderosian**, Gorky's maternal grandmother. He attends her funeral.

September  
Gorky's mother, **Shushan Der Marderosian Adoian** (1880–1919), moves to Van City with her three children, including Gorky's older sister **Satenig** (c. 1901–1989). They live near her brother **Aharon Sarkissian** (1886–1962), who teaches in the carpen-

c.  
1912

Gorky and his mother pose for a photograph to send to Setrag in the U.S. This will later serve as the source for the two paintings known as *The Artist and His Mother* (P114 and P115).



17

September

Gorky becomes a full-time member of the faculty in the School of Painting and Drawing at the Grand Central School of Art, a position he holds for five years. An article covering his faculty appointment is published in the New York Evening Post, wherein he is described as a cousin of Maxim Gorky.[8] This is his first newspaper article about Gorky. He moves temporarily to a rooftop studio at 19 West 50th Street, a loan from a Norwegian-born painter named Sigurd Skou (dates unknown) who is also a member of the school's faculty.

November

In what is likely his first exhibition, the Grand Central faculty show, Gorky shows two paintings: a portrait and a still life. Gorky also publishes a poem, "Thirst," in the Grand Central School of Art Quarterly. The poem's wording was taken from a work by the Armenian poet Siamanto (Atom Yarjanian), who was killed during the Armenian Genocide.

Shortly after Frederick Kiesler (1890–1965), the Viennese architect and designer, arrives in New York, Gorky invites him to lecture at the Grand Central School of Art.[9] During a visit to his half-sister Akabi Amerian's home in Watertown, Gorky likely rediscovers the photograph taken of him and his mother, Shushan, in Van, c. 1912. Taking it with him to New York, around this time, Gorky begins painting his first version of *The Artist and His Mother* (P115), a canvas he would spend a decade reworking.[10]

1925 January 9

Gorky is admitted to the National Academy of Design where he enrolls in a life-drawing class. He leaves after only one month.

by June

Gorky is enrolled as a student at the Grand Central School of Art located in Grand Central Terminal at 42nd Street. Two of his drawings are illustrated in the catalogue for the 1925–1926 season (the school year ran from September to June), under the heading "Student Work for the Season 1924–1925." The accompanying captions identify him as an "Assistant Instructor."

1926



Image caption for this image.

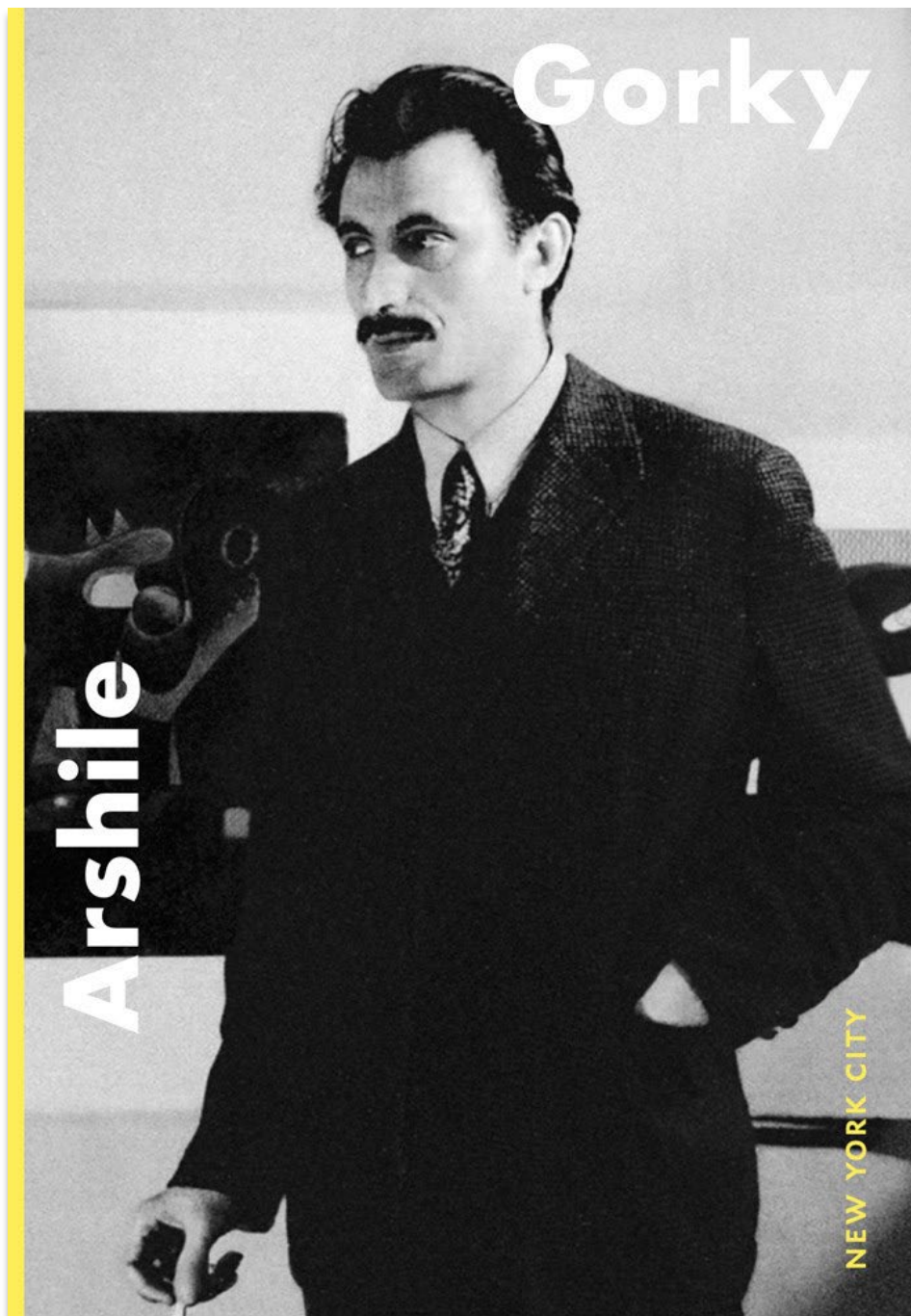
c.

1926

Gorky moves to a studio on Sixth Avenue at Fifty-seventh Street where he lives with Stergis M. Stergis (1897–1987), a Greek-born student at Grand Central. At this time Gorky meets Nathan I. Bijur (1875–1969), another art student at Grand Central who works as a leaf tobacco merchant but would have preferred to earn his living as a painter. Bijur comes to Gorky's studio for painting lessons on Saturday mornings. In 1929, Bijur's daughter Jean (1912–1995) joins her father for these Saturday morning sessions.

In 1929, Gorky began a series of abstract works which is now referred to as "Nighttime, Enigma, and Nostalgia." While he continued working on this until 1936, it was between 1931 and 1934 when he was most dedicated to developing the composition. Ultimately, he produced nearly one hundred drawings and three related paintings. The body of work can be divided into subsets, such as *Objects* and *Enigma*, which were Gorky's own titles, as well as the posthumously titled "Fish and Head," "Column with Objects" and "Écorché." The imagery for the 1934 mural design is derived primarily from Gorky's "Nighttime, Enigma, and Nostalgia" series. In combining the various elements from the series, Gorky borrowed the compositional structure of Paolo Uccello's six-part tempera panel, *Miracle of the Desecrated Host* (c. 1467–69), black-and-white reproductions of which were pinned to his studio wall.



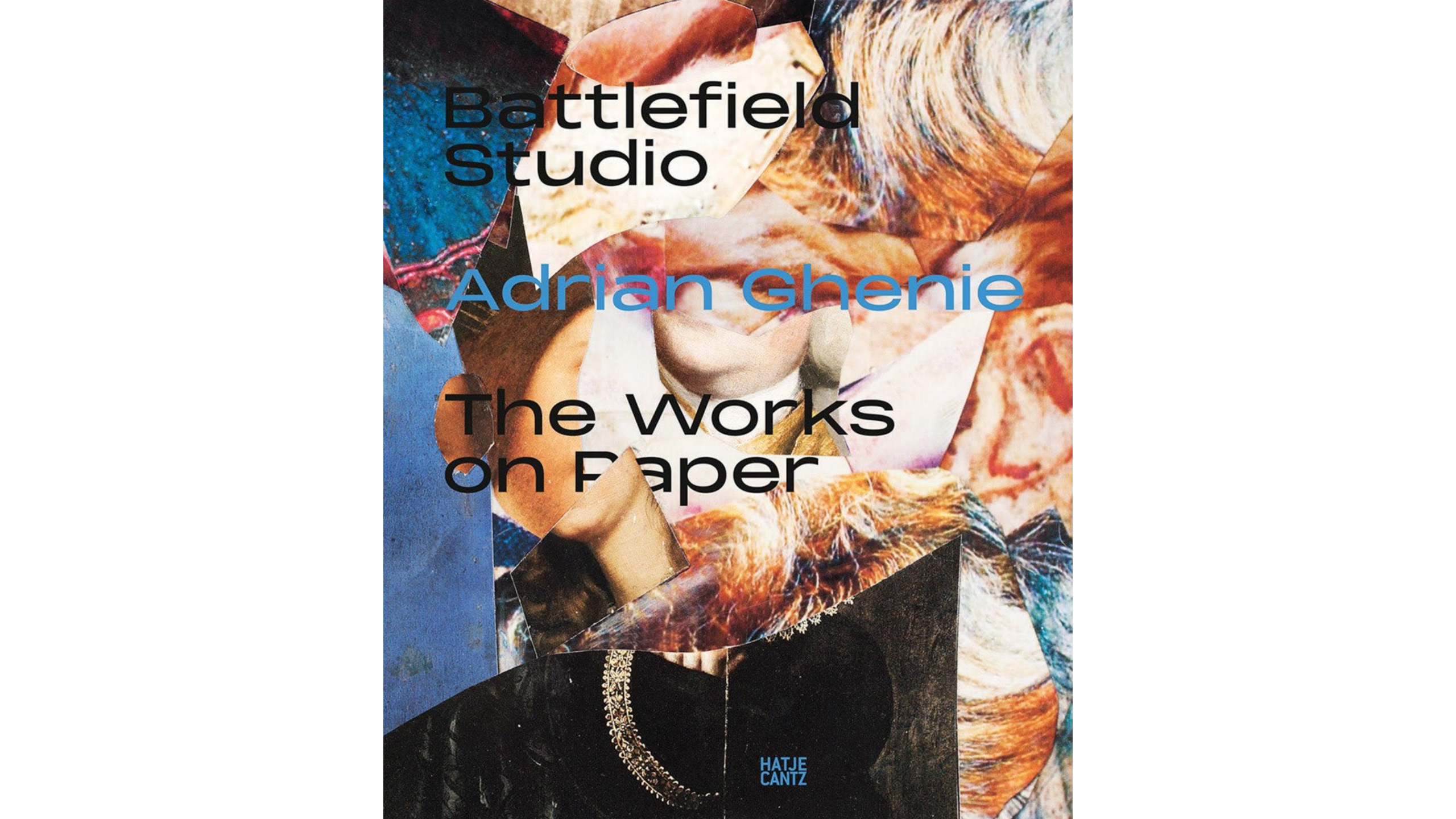


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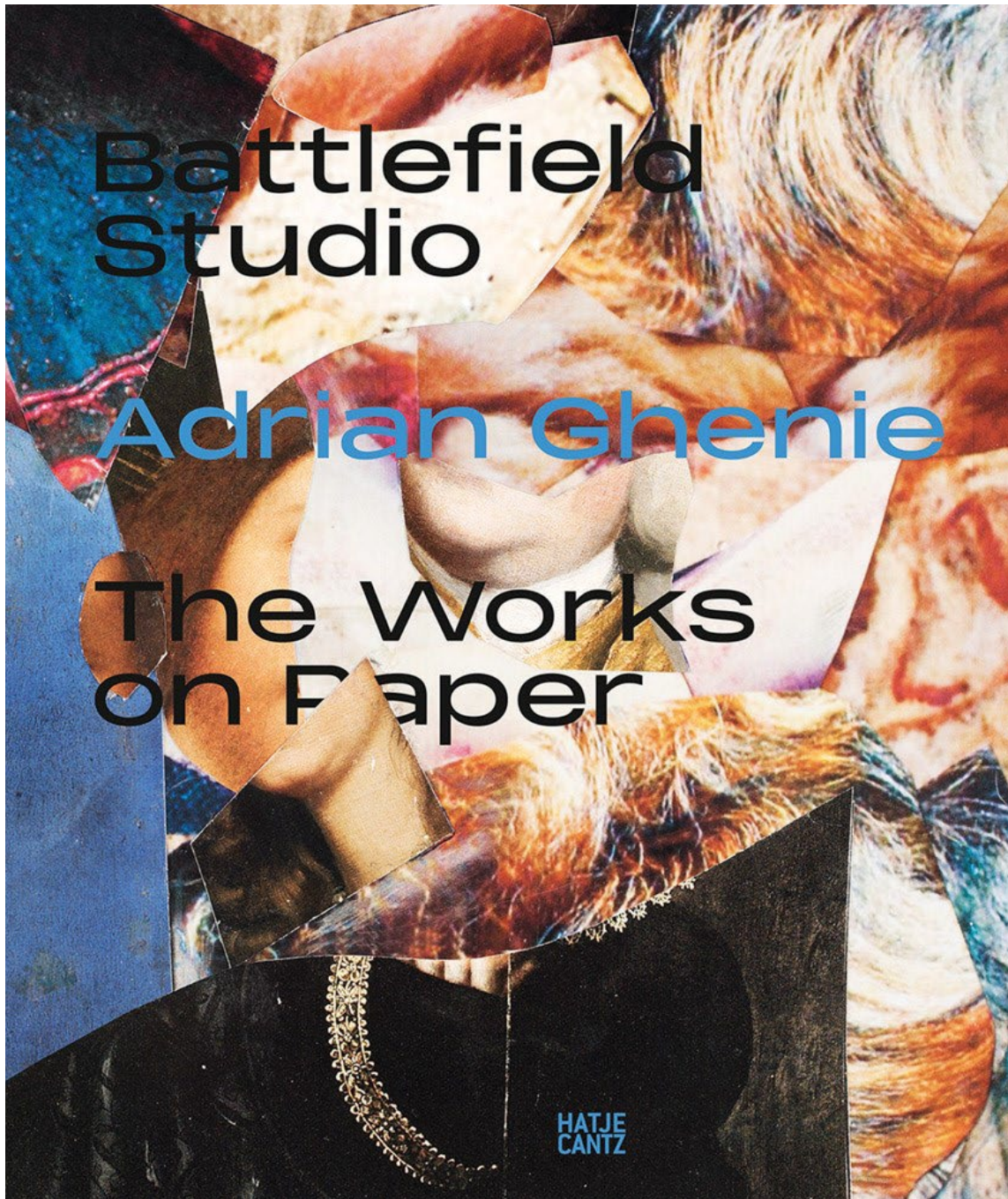
An abstract collage artwork featuring various textures and colors. It includes a central figure that appears to be a classical statue or sculpture, partially obscured by torn paper and other elements. The background is a mix of warm tones like orange, red, and brown, with cooler blue and black areas. The overall style is layered and complex, typical of Ghenie's work.

Battlefield  
Studio

Adrian Ghenie

The Works  
on Paper

HATJE  
CANTZ



# Adrian Ghenie: Battlefield Studio

## The Works on Paper

Ghenie's haunting, grotesque drawings and collages expand upon his ideology of estrangement through montage and abstraction

- Adrian Ghenie is one of the most acclaimed artists of his generation. He is interested in the dangers and catastrophes caused by the ideologies of the 20th century, which the artist describes as the century of "humiliation."
- The gloomy setting of his paintings and the deformed figures reveal the physical and psychological injuries caused by dictatorship and war. In the group of current charcoal drawings, Ghenie transfers his theme to the present and deals with the effects of digital media on people.
- The now extensive oeuvre of drawings and collages plays a central role in the pictorial alienation through motif montage and abstraction, which is presented for the first time in the Dresden KupferstichKabinett in its development from the beginnings to the present day.

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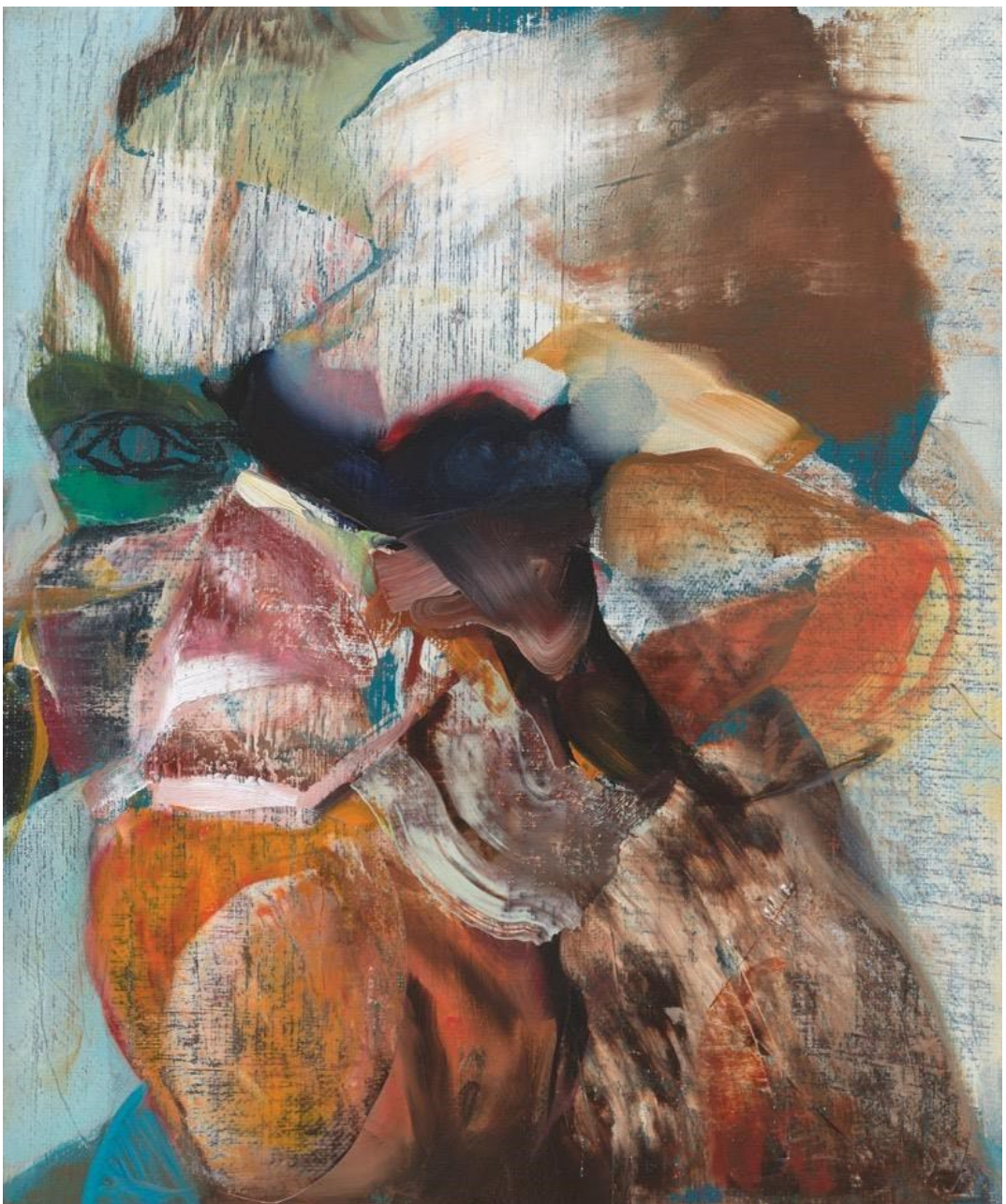
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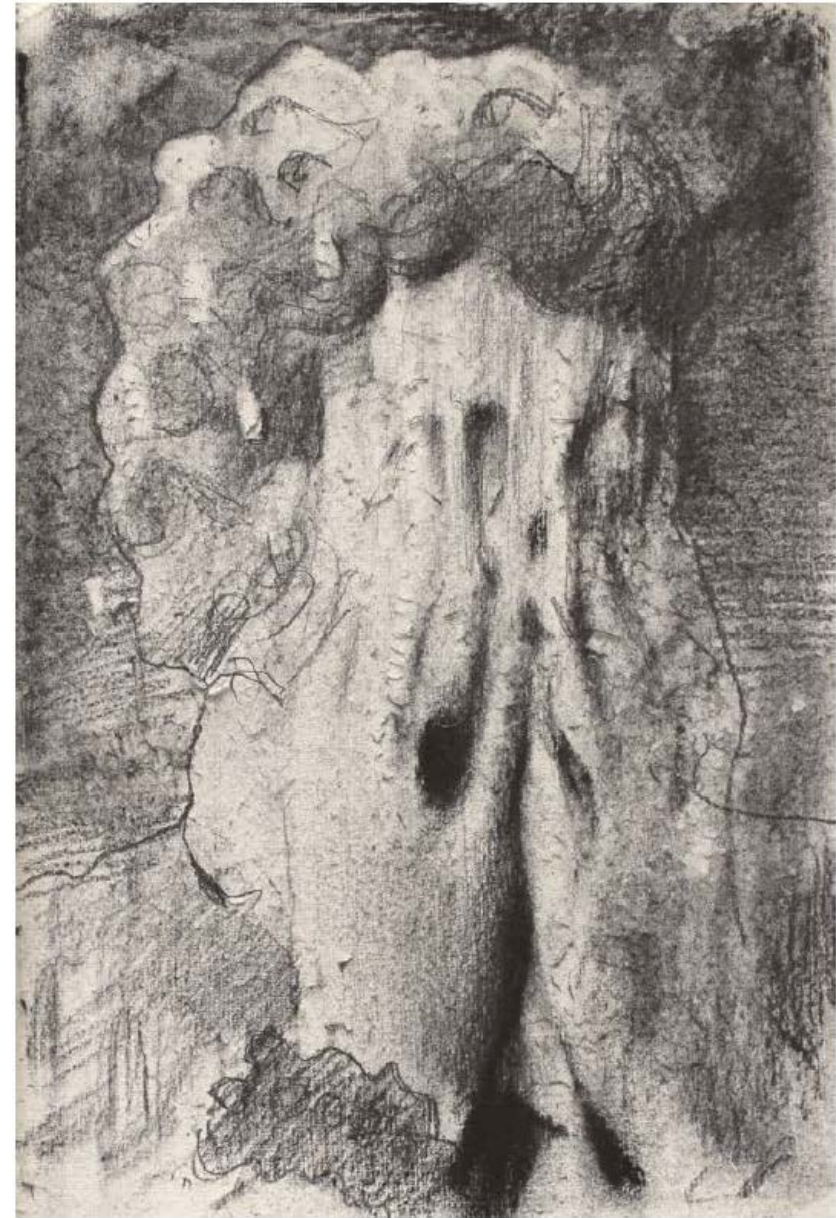
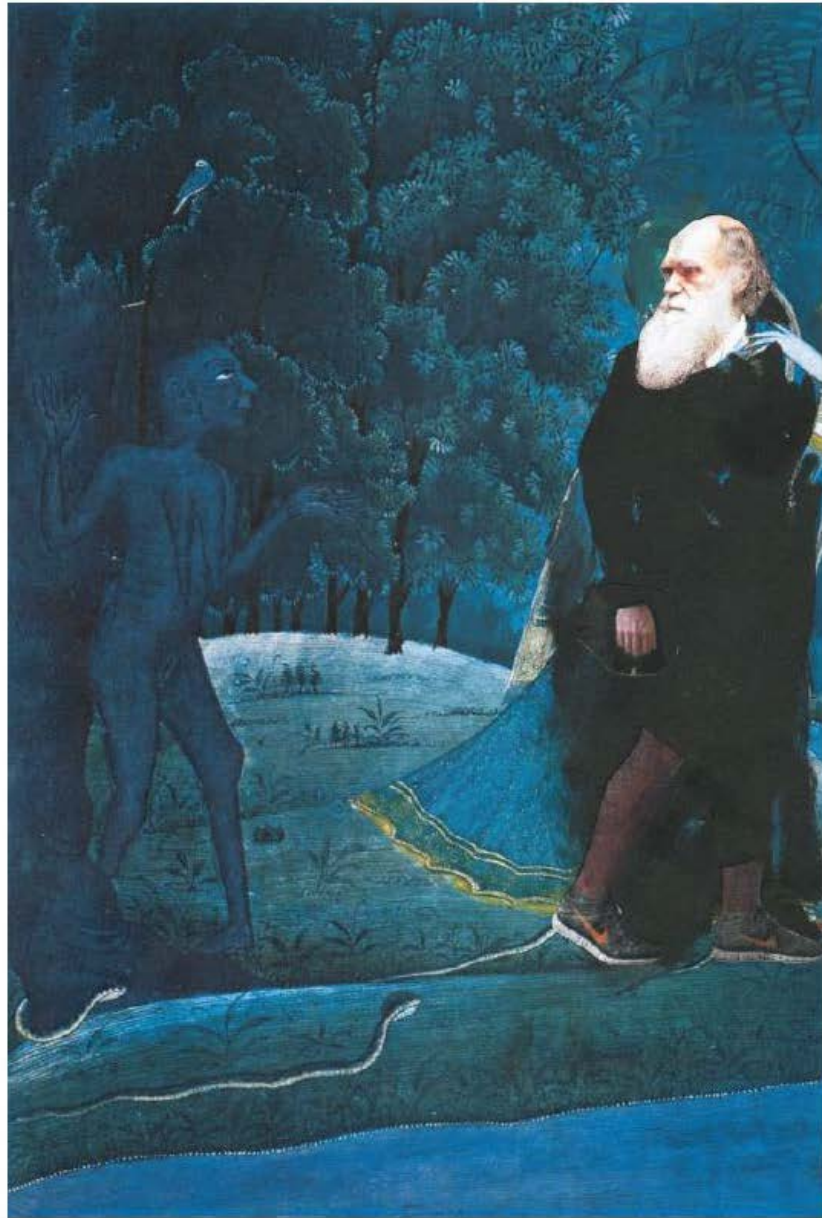
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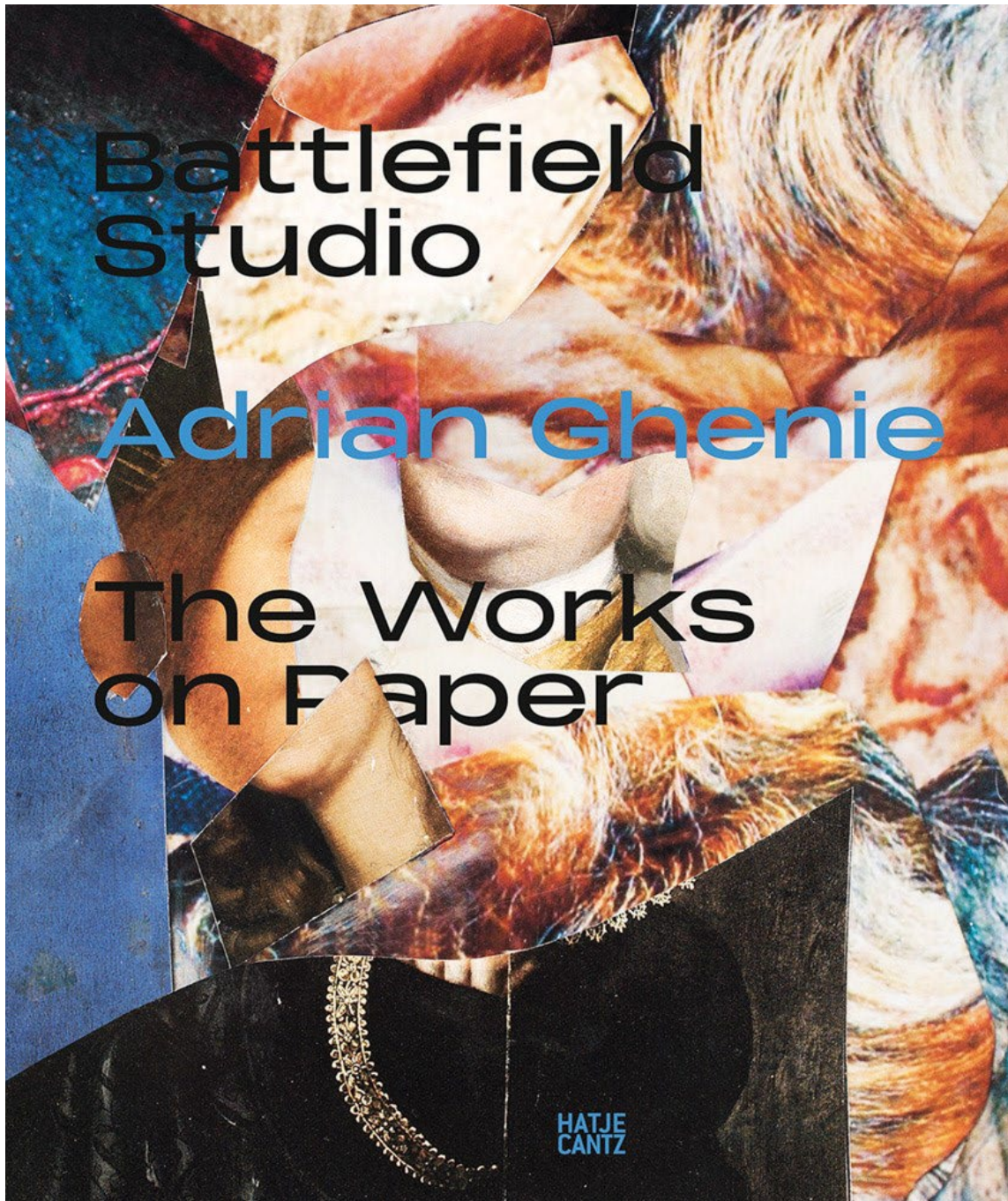
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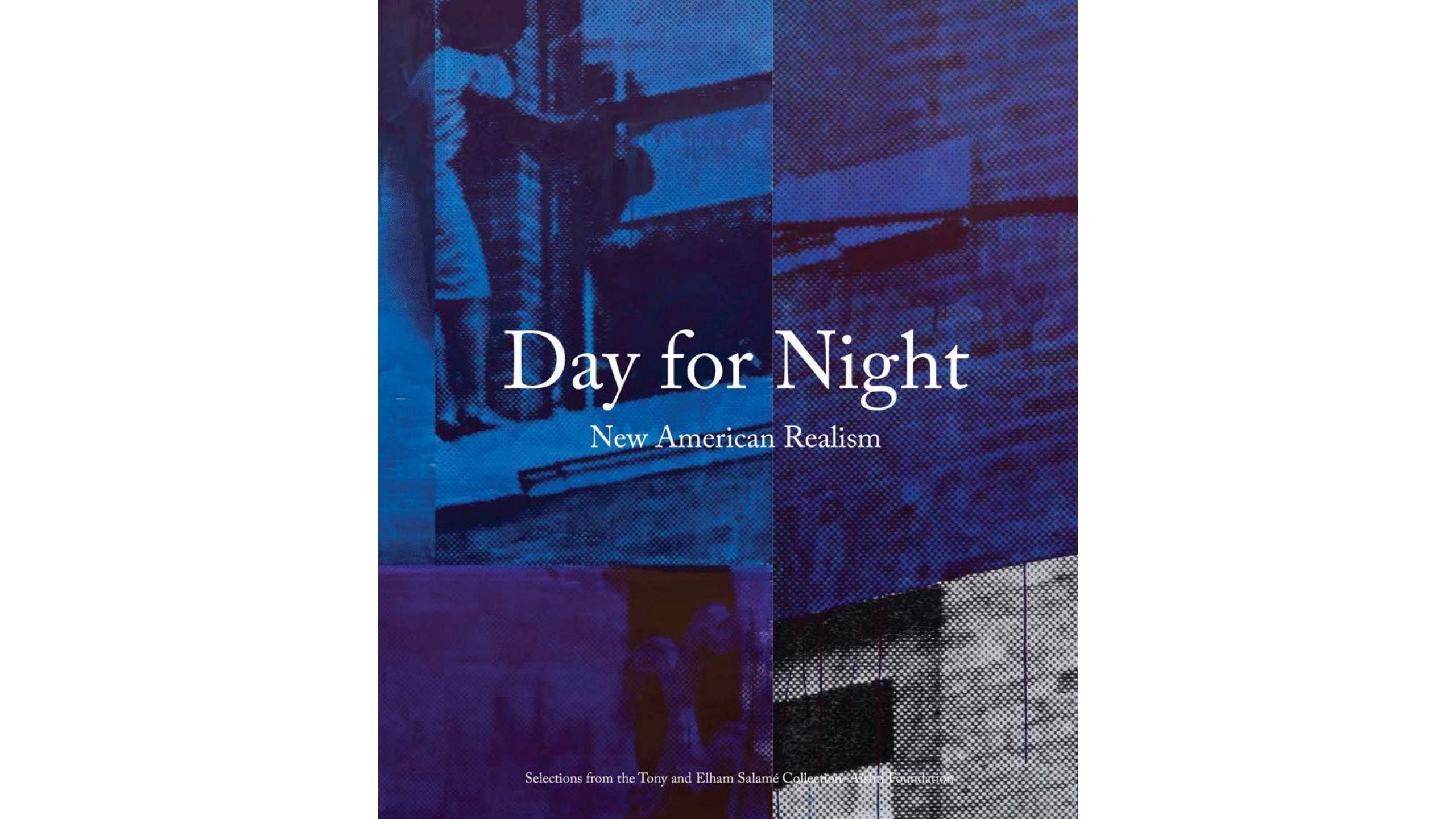
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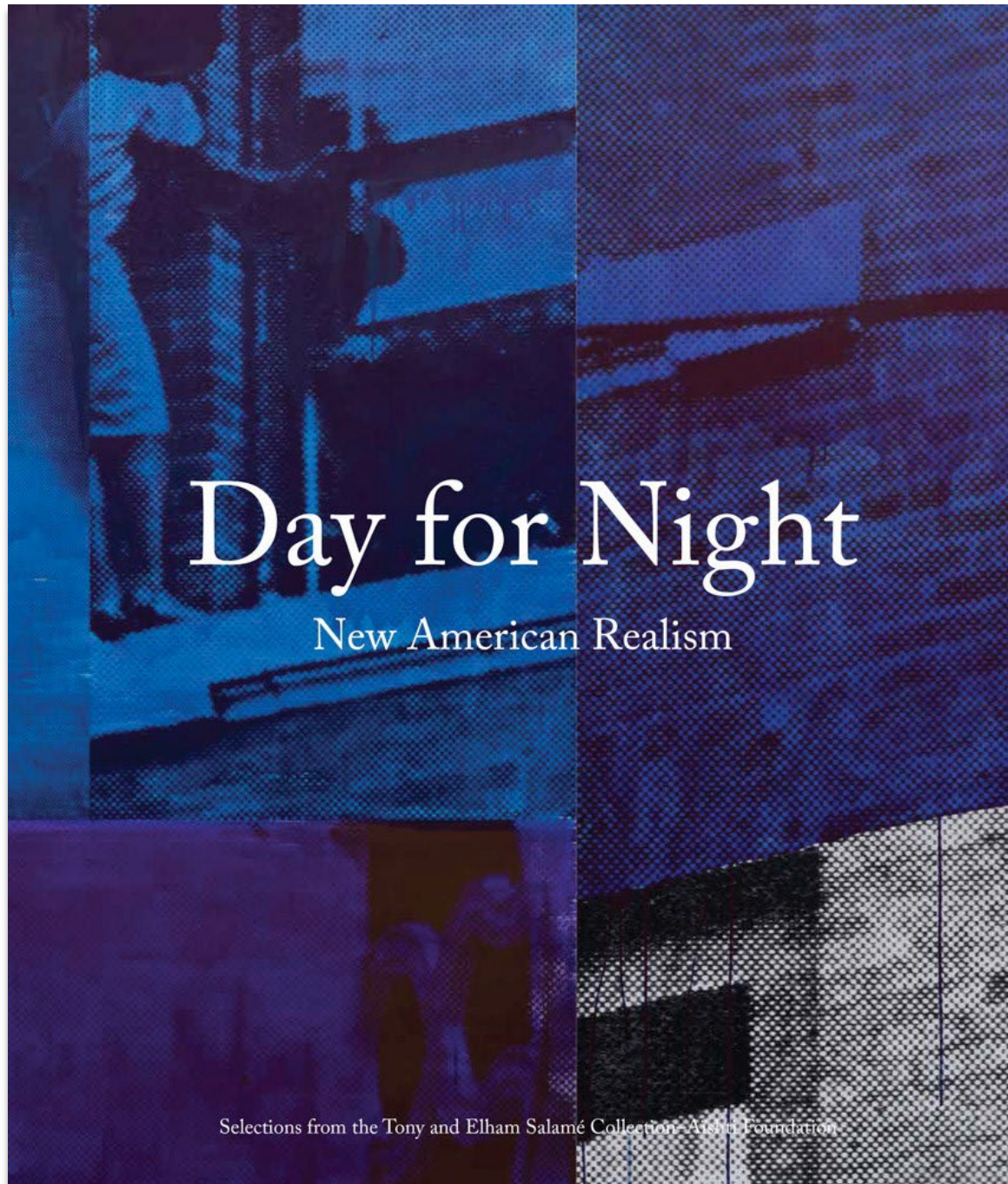
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# Day for Night

New American Realism

Selections from the Tony and Elham Salamé Collection / Artist Foundation



# Day for Night: New American Realism

**Selections from the Tony and Elham Salamé Collection  
– Aïshti Foundation**

Works by the biggest names in contemporary American art that probe the limits of truth and reality.

- Taking its title from Day for Night, a work by New York artist Lorna Simpson in the Salamé collection, the book features a selection of works by US-based artists whose work addresses the crucial question of realism and the representation of truth.
- Works by emerging artists are presented alongside the work of significant predecessors who have anticipated recent reflections on the concept of verism and representation.
- This reflection on realism finds an original and extraordinary setting in the National Galleries of Ancient Art at Palazzo Barberini in Rome, which house the world's largest collection of works by so-called "Caravaggisti", the painters who, at the beginning of the seventeenth century, participated in completely reconfiguring the naturalistic representation of reality, profoundly affecting the history of Italian and European art.

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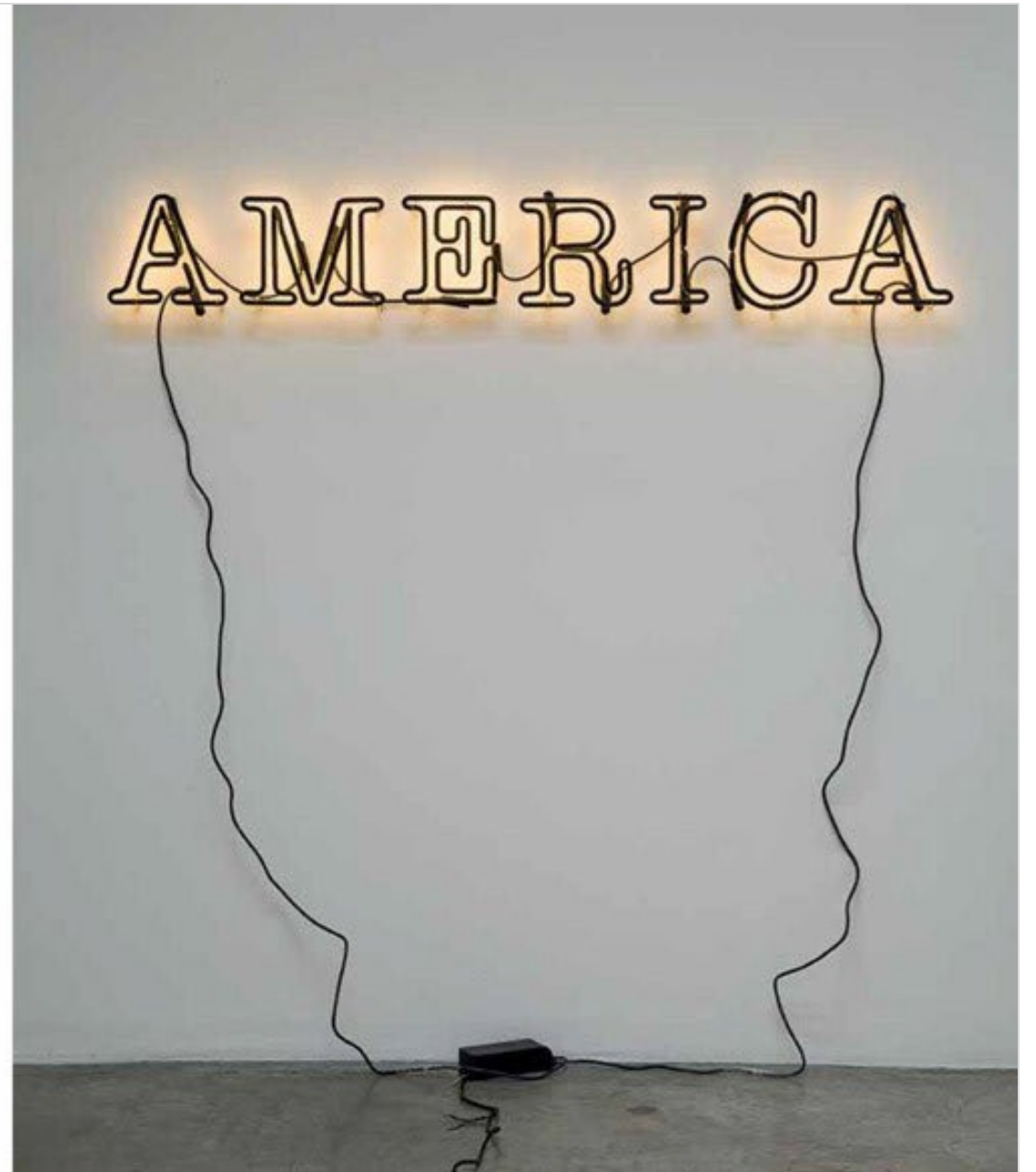
SKIRA



Simon Vouet, *The Fortune Teller*, 1617

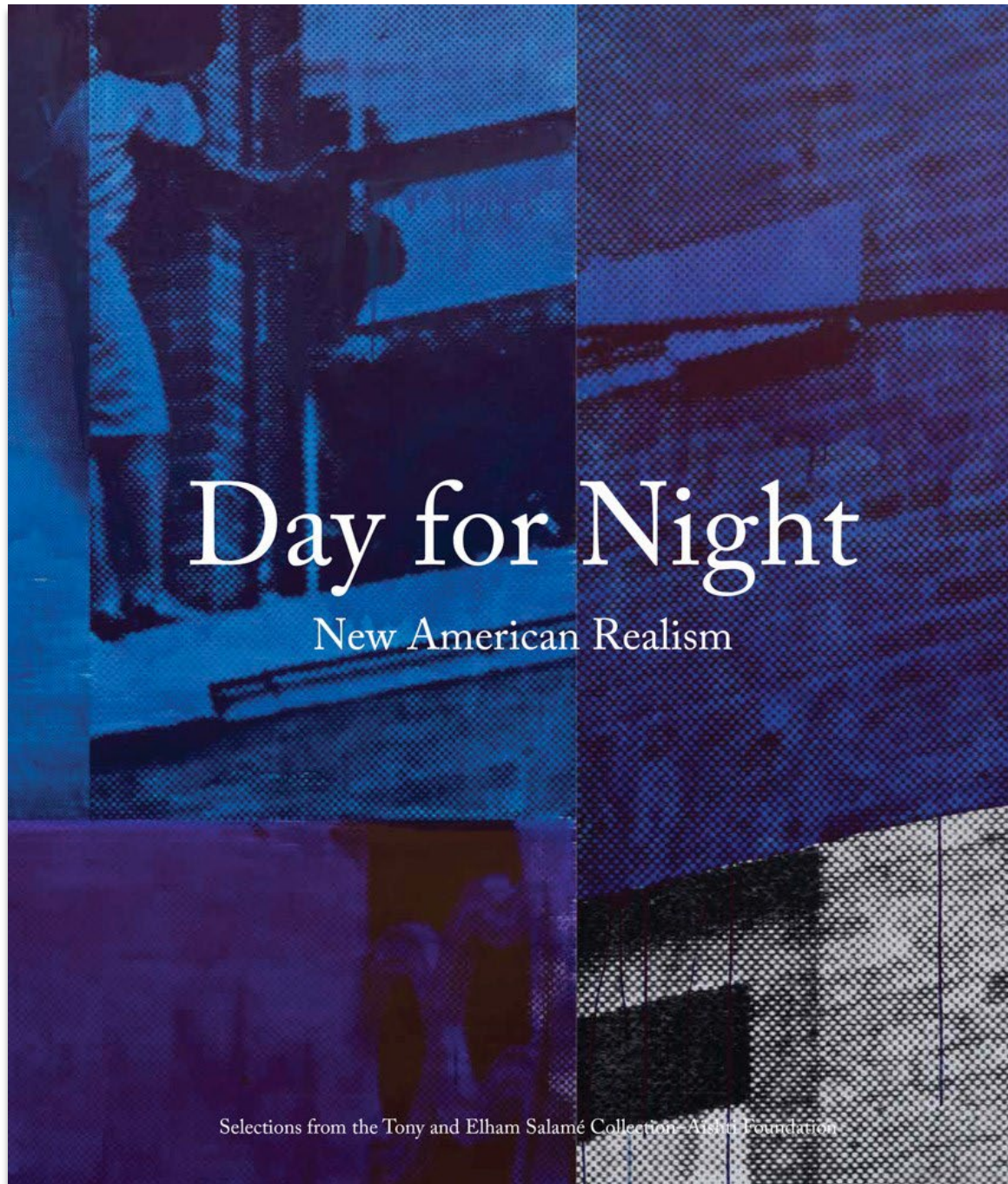
Page 53  
Glenn Ligon  
*The Period*, 2005  
Neon  
20 x 154 cm

Pages 54–55  
Kaan Upson  
*6 Cases*, 2016  
Aluminum  
12.7 x 5 x 5 cm each can  
Dimensions variable









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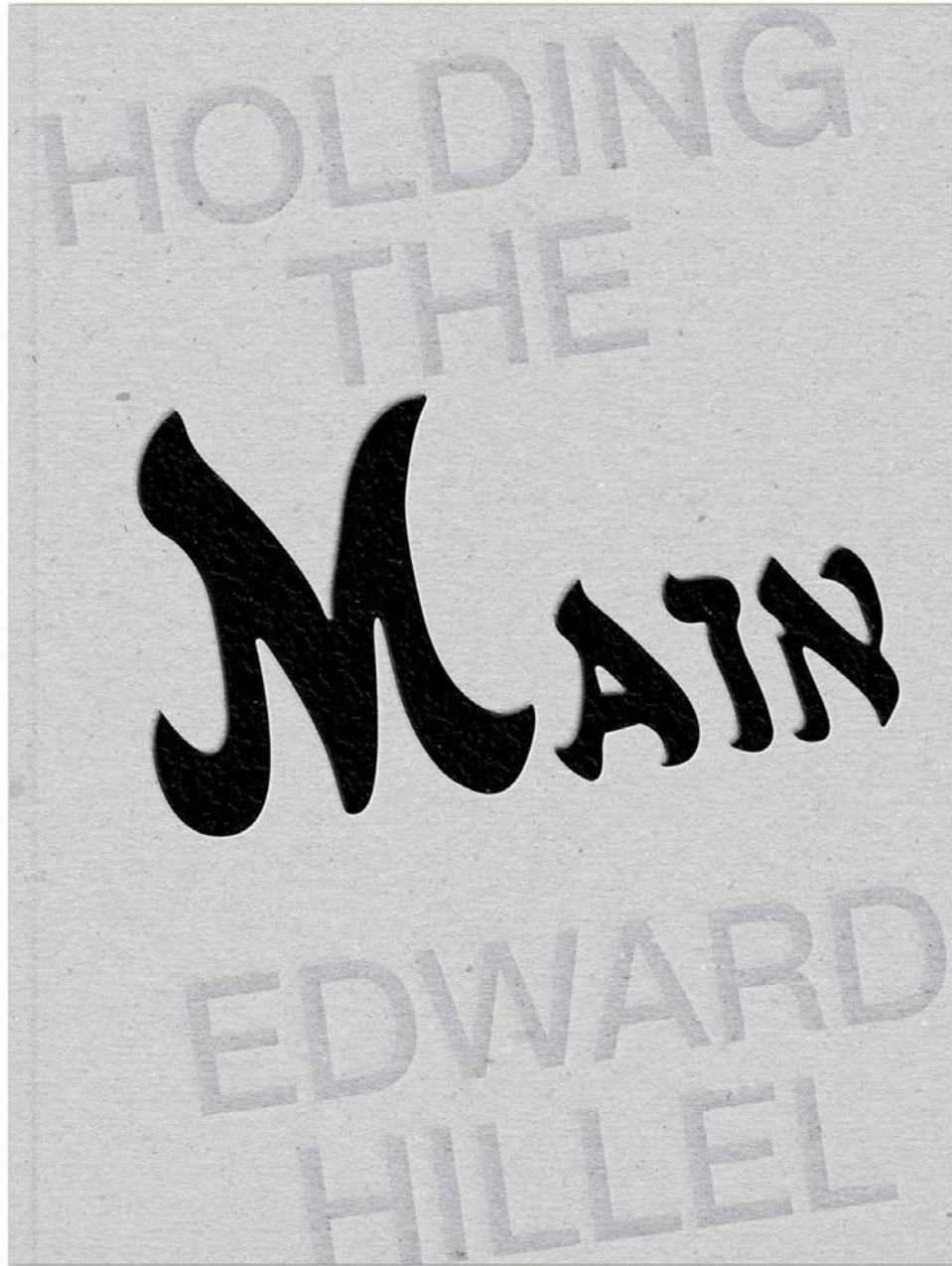
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SKIRA

HOLDING  
THE

**Main**

EDWARD  
HILLEL



# Holding the Main / Tendre la Main

**Holding the Main • Tendre La Main**

Edward Hillel

In 1987, 'The Main: Portrait of a Neighborhood' celebrated tolerance and the urban immigrant experience around Montreal's Boulevard Saint Laurent.

- In 2017 to celebrate the city's 375th anniversary, the author was invited to reimagine the original book. This 2025 reimagining investigates belonging, identity and memory in a globalized world.
- Returning to his former neighbourhood, his new book weaves old and new photographs with texts and archives, inviting us on a journey into his creative process to reflect on questions of home, identity, time, memory, and the evolving urban landscape, and asking: in a globalised world where people and cities are in constant movement, what happens to places and memories? Can we go home again?

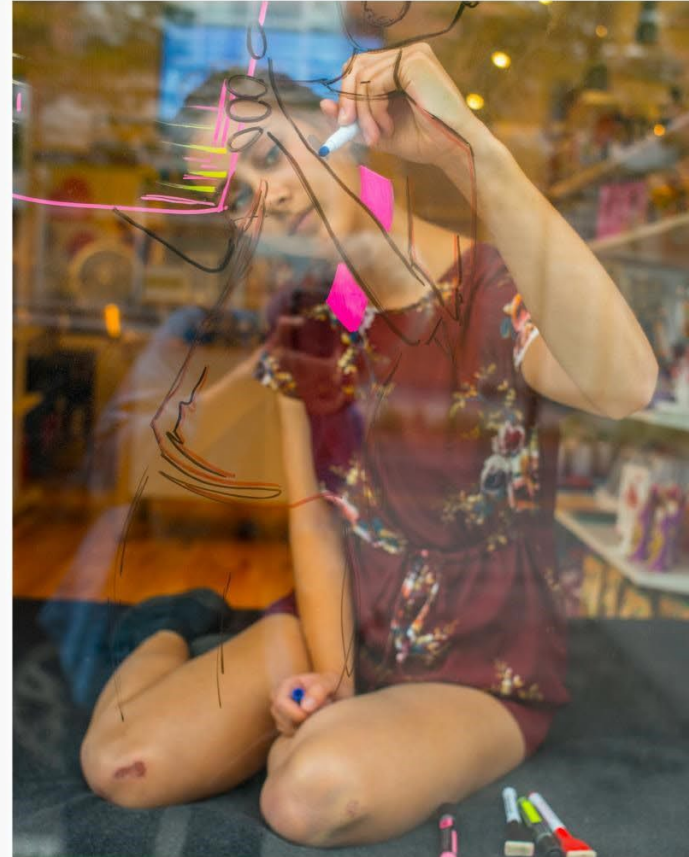
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HOLDING THE MAIN

23



TENDRE LA MAIN

24

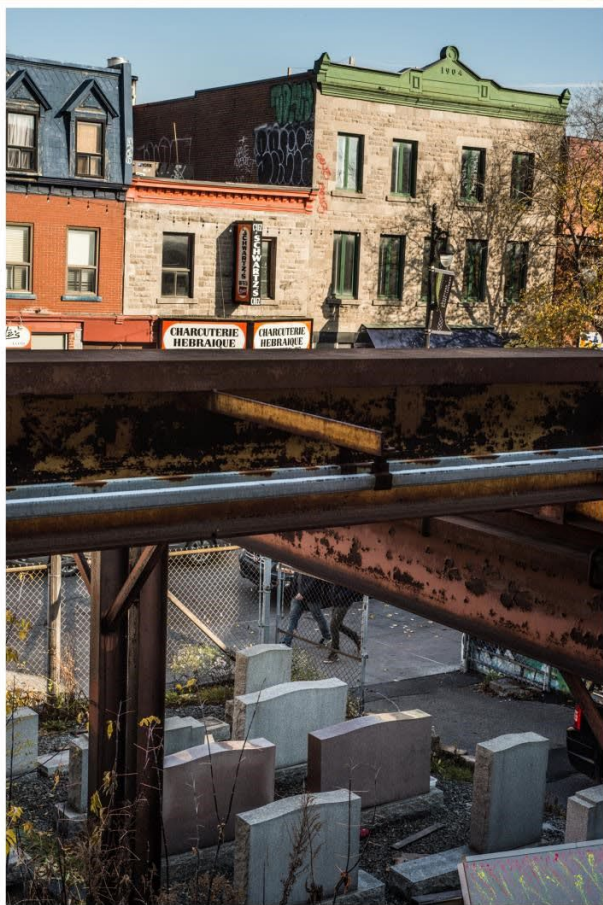
This building was originally built as the city hall for the St. Louis ward. Constructed in 1905 according to the plans of architect J-Emile Vanier, it had space for the Mayor's office, the Municipal Council Assembly, a municipal judge, a prison, police headquarters, and a fire station complete with stables for the horse-drawn fire trucks. It also housed a bank and a post office. It did not serve its purpose for very long however. In 1908 St. Louis was incorporated into the City of Montreal, thus giving up its municipal status to become a district. Today the building, located on the corner of St. Laurent Blvd. and Laurier street, serves the dual role of fire station 30 and police precinct 17.



HOLDING THE MAIN

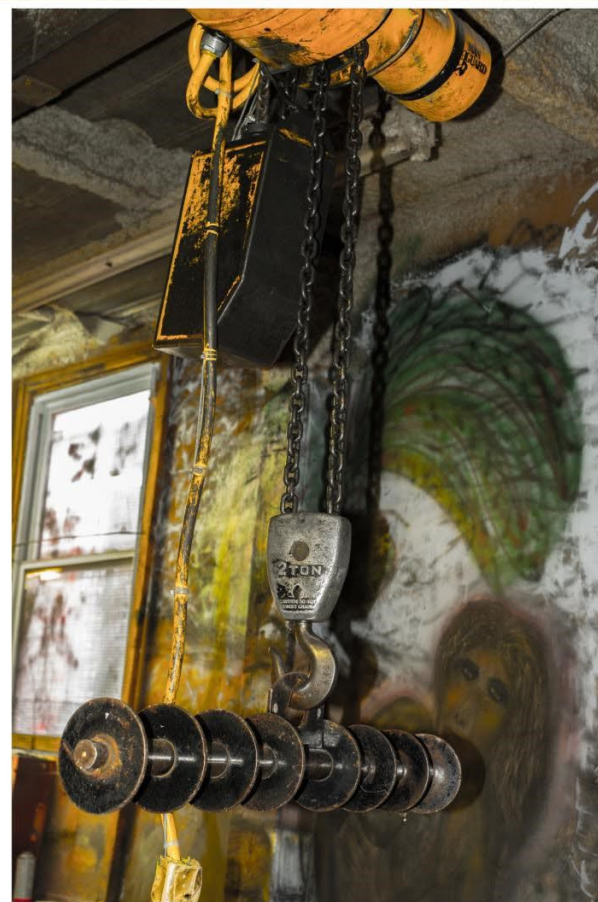


TENDRE LA MAIN



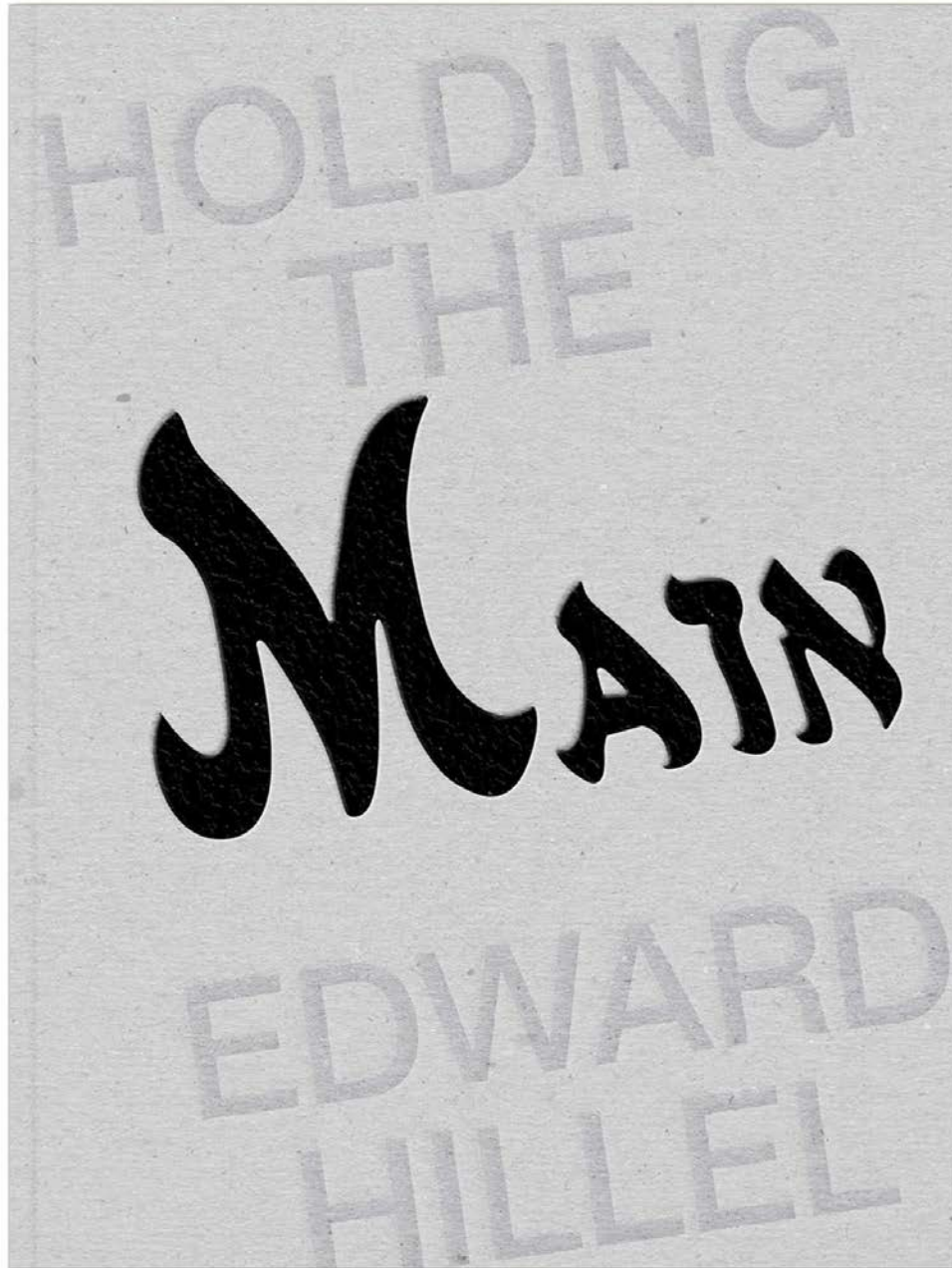
HOLDING THE MAIN

105



TNEDRE LA MAIN

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## A Floating World

Impermanence and Motion  
in Japanese Art



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## Movement and Impermanence in Japanese Art

Accompanies an exhibition at the Museum Angewandte Kunst in Spring 2025.

- This book demonstrates how Japanese art aesthetically permeates and comments on the changes and uncertainties of existence in a variety of ways.
- It deals with weathered wooden sculptures, Hokusai's "Great Wave" as well as tea ceramics, some of which have been skillfully repaired with gold lacquer.
- Also on display are images depicting human life with and on the water, cherry blossom festivals and courtly butterfly dances. With Ueda Rikuo, Hide Nasu, Shiriagari Kotobuki, Peter Granser and Mari Kashiwagi, surprising positions in contemporary art, tea culture and poetry have their say, reflecting in different ways the panta rhei attitude to life that has always characterised Japan

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**Oil plate (*aburazara*)**

Stoneware, multicoloured decoration beneath transparent glaze

H 1.6, Dia 21.6 cm

Japan, Seto(Y), Edo period, 18th/early 19th c.

17262, Gabriele Günther bequest, 2012, acquired from Japan Art/Frankfurt am Main

Round, shallow plate with a raised rim. Under a transparent glaze in bluish, brown, and beige is a stylised coastal landscape featuring boats and amorphous hatching, perhaps representing a highly stylised group of trees. The bluish-brown portion of the plate's lower edge may represent the coastline. The boats move in a boundless expanse of water. The motif may also be interpreted as a view of a flat marshland studded with grasses and plants. In either case, the figurative nature of the work's decoration – and its ambiguity – offer a wide variety of associations for the imagination.

*Aburazara* were placed under lanterns and used to collect lamp oil. They are characterised by free, spontaneous decorations in the *mingei* (folk art) style. Typical features of *aburazara* decoration include, as here, segments accentuated by bright colours around the edge of the plate.





Shiragari Kotobuki, 諸国遍廻り 氾濫 Flood, C-print in varying dimensions, 2024  
Parody of Katsushika Hokusai's woodblock print "The Waterfall by Aigooka in the Eastern Capital" (c.f. cat. no. 81, p. 178f.)



Shiragari Kotobuki, 諸国遍廻り 極寒 Extreme Cold, C-print in varying dimensions, 2024  
Parody of Katsushika Hokusai's woodblock print "The Waterfall by Ono at Kisokaidō" (c.f. cat. no. 80, p. 178f.)



# The Trade Route from Edo to Nagasaki

Scroll, ink and paint

H 52.5, L 1741 cm

Japan, Edo period, 18th/19th c.

Ernst Arthur Voretzsch collection, private loan

This very long scroll also serves as a map with written place names and a narrative depiction of the cities and landscapes which line this major trade route. Beginning at the capital city of Edo, the cities along the route are depicted from a fore-shortened perspective. The act of journeying across country roads is also integrated into the image, as in the scene directly before Edo's city gates: there we see palanquins and standard bearers in front of them evidently waiting for the travelling party of a daimyō returning to his home prefecture. Striking information about mountains (including Fuji) are depicted with a certain naturalism.

The scroll's wooden storage box displays the following text: *Tōkaidō gojūsan eki amakimono* 東海道五十三駅絵巻物 (handscroll of the fifty-three stations of Tōkaidō). Since the ancient trade route between Edo and Kyōto is simply given as *Tōkaidō*, the title ignores the sea route shown running further west to Nagasaki. This city was Japan's sole international harbour during the Edo period, mostly engaging in sea trade with Korea and China as well as acting as the sole base for Western countries thanks to the Dutch mission, enabling exchange with other regions in Asia and with Europe.

Paintings with such panoramas seem to have been in wide circulation, which speaks to the heavy traffic on this important long-distance trading route of Japan.



Image on right page:  
Nagasaki and surrounding areas

Images on this page:  
The start of the trade route near Edo (top) and  
the trade route near Mount Fuji (bottom)



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KAI10 | ARTHENA FOUNDATION

# Illusions

Contemporary Art Between  
Fiction and Reality

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Contemporary Art Between  
Fiction and Reality

HATJE  
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## Illusions

### Contemporary Art Between Fiction and Reality

More than meets the eye: how illusions in contemporary art affect us on psychological and political levels.

- This publication documents the exhibitions *Phantoms and Other Illusions*, *Bodies, Grids and Ecstasy*, and *Frozen Mirrors* at KAI 10 | ARTHENA FOUNDATION in Düsseldorf, each of which dealt with facets of the topic of "illusion" in contemporary art.
- Themes and motifs range from illusionistic imitation, *trompe-l'œil*, and countering naturalness with artificiality to the fictionalization of spatial experiences.
- A further focus is put on the psychological and political meaning of the concept of illusion, as well as the impact of digital simulation and AI programs on contemporary image production.
- Texts on the artists and works represented in the catalogue are accompanied by essays that shed light on the topicality of the subjects of illusion and "deception" in farther reaching social contexts.

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216 Pages

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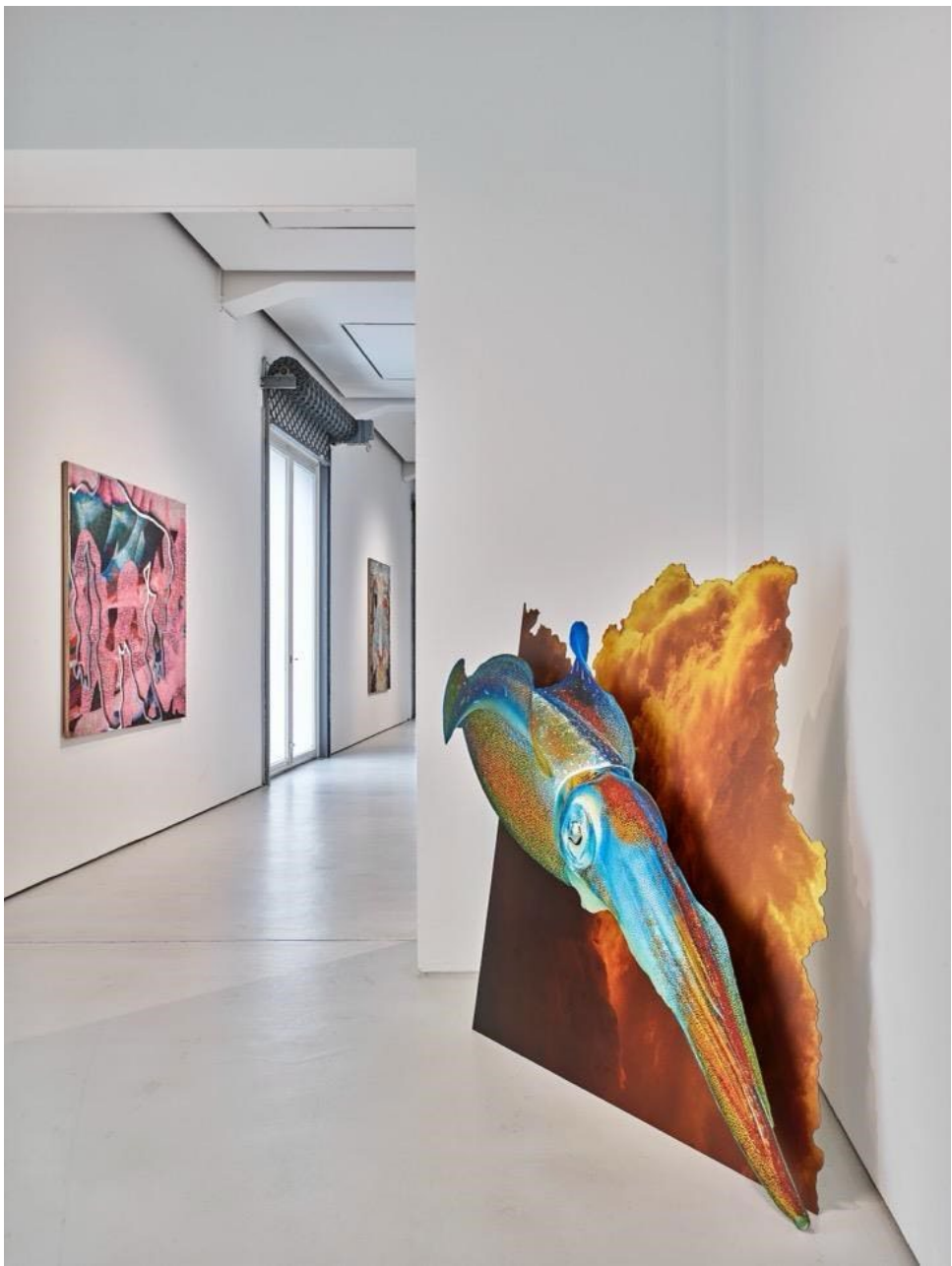
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KAI 10 | ARTHENA FOUNDATION

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## Illusions

### Contemporary Art Between Fiction and Reality

More than meets the eye: how illusions in contemporary art affect us on psychological and political levels.

- This publication documents the exhibitions *Phantoms and Other Illusions*, *Bodies, Grids and Ecstasy*, and *Frozen Mirrors* at KAI 10 | ARTHENA FOUNDATION in Düsseldorf, each of which dealt with facets of the topic of "illusion" in contemporary art.
- Themes and motifs range from illusionistic imitation, *trompe-l'œil*, and countering naturalness with artificiality to the fictionalization of spatial experiences.
- A further focus is put on the psychological and political meaning of the concept of illusion, as well as the impact of digital simulation and AI programs on contemporary image production.
- Texts on the artists and works represented in the catalogue are accompanied by essays that shed light on the topicality of the subjects of illusion and "deception" in farther reaching social contexts.

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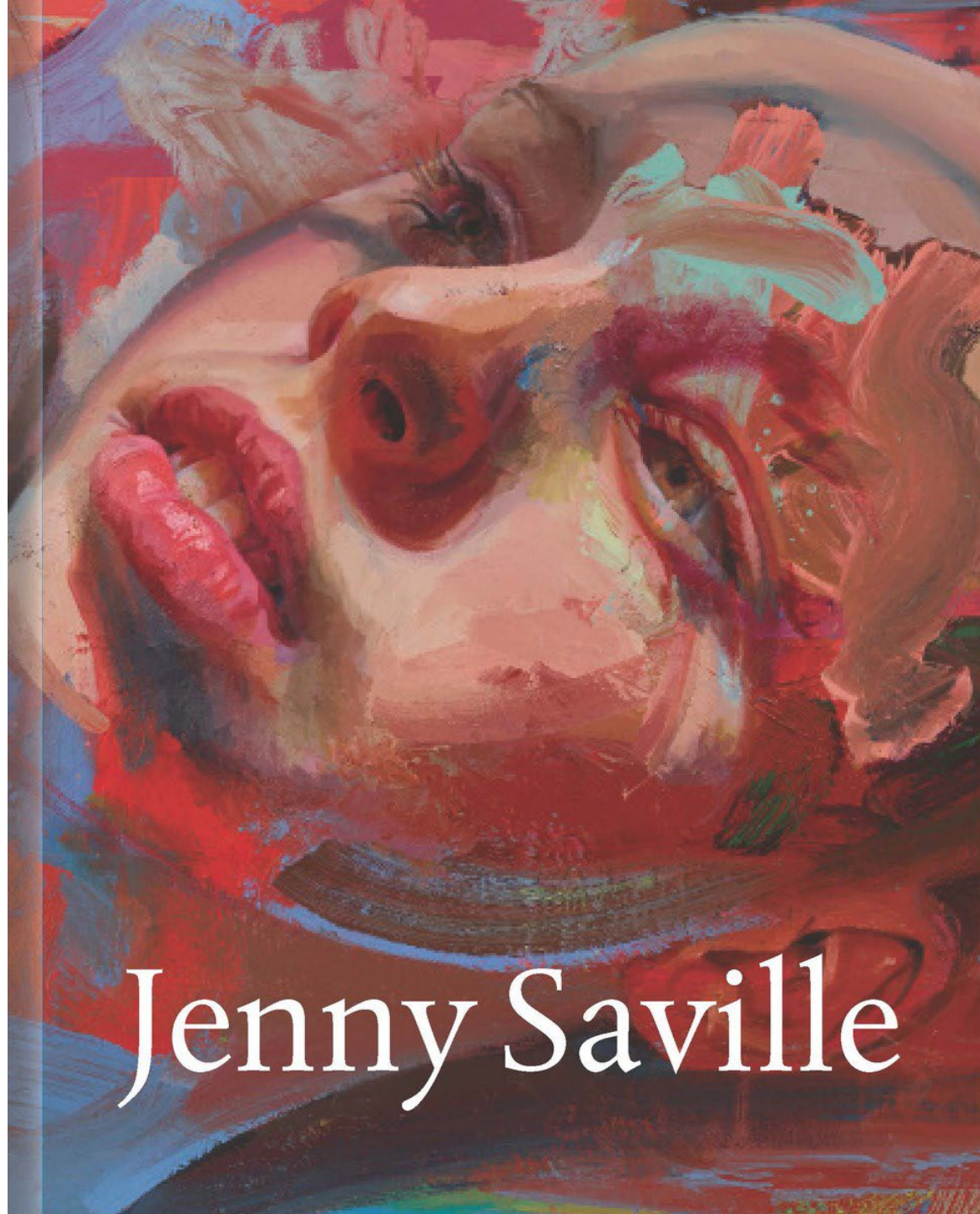
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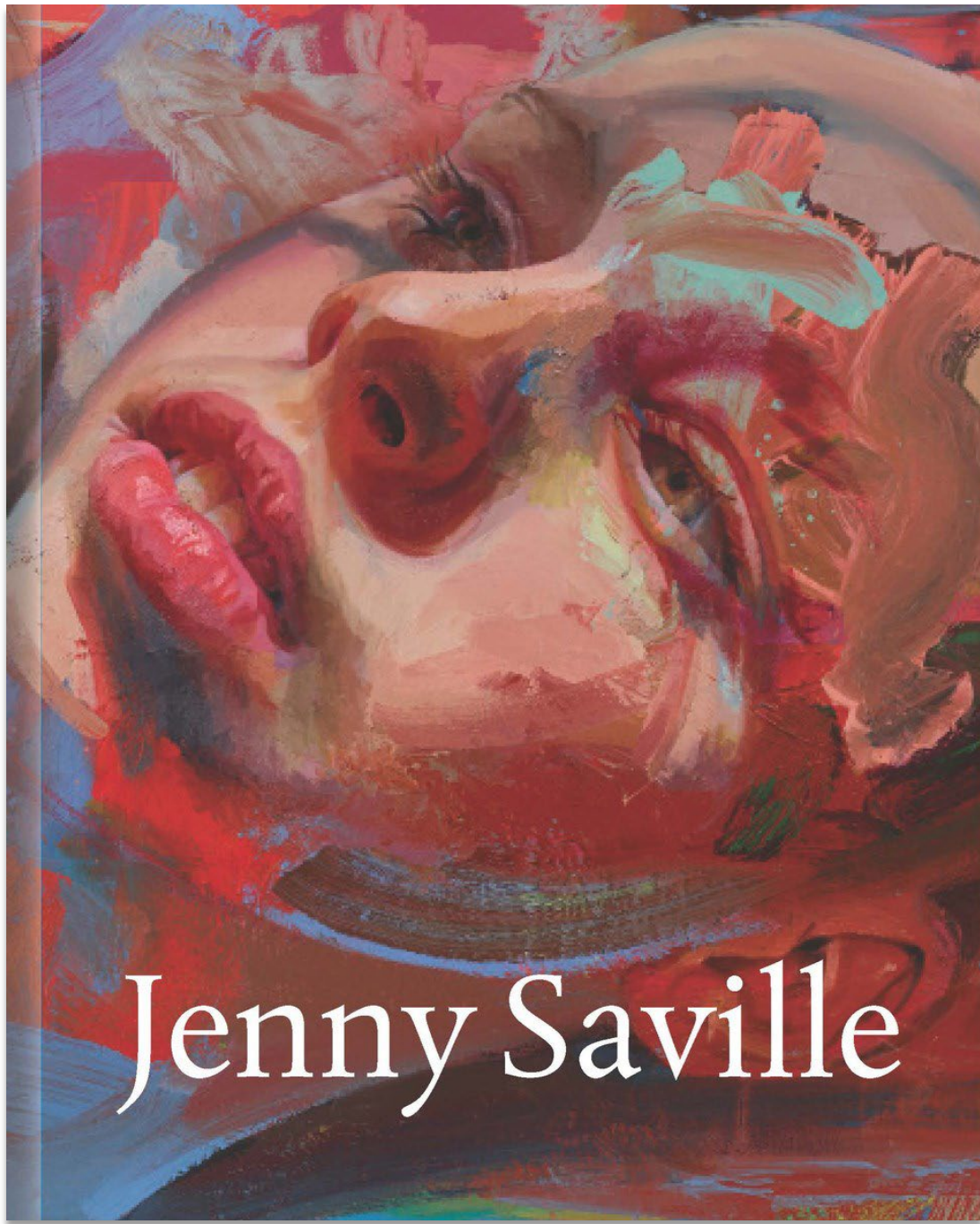
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Hatje Cantz



Jenny Saville



# Jenny Saville

## The Anatomy of Painting

Jenny Saville's large-scale depictions of the human form are a celebration of flesh and paint, figure and abstraction.

- The British artist Jenny Saville is one of today's leading painters, for whom painting the human body gives the artist 'the possibility to work in both an abstract and figurative way'.
- *Jenny Saville: The Anatomy of Painting* accompanies Saville's first major museum exhibition, showcasing over 50 works from throughout her career in a broadly chronological framework.
- Essays consider the development of Saville's practice, marking key moments and the strong connection she makes to art history, while a conversation with the artist gives us a glimpse into her life in the studio, her working methods and influences.

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300 mm x 240 mm  
National Portrait Gallery



Fig. 9  
*Cascade (Self-Portrait)*, 2020  
Oil on linen  
2000 × 1600 mm

Fig. 10  
Willem de Kooning  
*Woman VI*, 1953  
Oil and enamel on canvas  
1740 × 1486 mm  
Carnegie Museum of Art,  
Pittsburgh



them up to the surface'. This issue for Saville placed her figurative art firmly in the orbit of the most ambitious modernist painting, from de Kooning and Jackson Pollock to Jasper Johns and Brice Marden, the latter of whom famously maintained, 'The whole evolution of modernism is about getting up, up, up to the surface, tightening the surface to the plane'.<sup>52</sup>

We may remember that Saville said of her first sight of de Kooning's work in 1991, 'The paint was right on the surface'. She said this in 2013. By the end of that decade, she was giving greater emphasis to the surface in her own work, making figure compositions and portrait heads from coloured paint or pastel without contrasting dark lines but with linear tracks, also of paint or pastel. In addition, in a group of richly coloured pastels, she made explicit the appearance of an assemblage of images pasted onto the surface that had been implicit in the 1992 *Hybrid*. She named this series *Ekkylema* (see p.TK), after the Greek for 'roll-out machine', a platform rolled out onto the stage in ancient Greek theatre to bring interior scenes into the view of the audience. (Also, since the depiction of violence was prohibited in those theatres, it was used to bring the bodies of dead characters onto the stage.) Saville's works comprise parts of bodies below and within geometric shards and rectangles, whether frontal or in perspective, that seem as if collaged on the surface, with a profusion of drawn lines above, below, and between.

Complementing these were studies of heads, whose methodology had remained more

or less constant in Saville's work since around 2006. The new heads, such as *Cascade* of 2020 (fig. 9), have faux-collaged eyes apparently on top of paint or overlapped by highly coloured paint, applied in abstract patches, broadly drawn strokes, and allowed to run down the surface. These comprise what Greenberg had called, in reference to the work of de Kooning (fig. 9) and Johns (fig. 10), an 'exhibitively and poignantly superfluous' painterliness, to which he had added of Johns's work, 'When the image is too obscured the paint surface is liable to become less pointedly superfluous; conversely, when the image is left too prominent, it is liable to reduce the whole picture to a mere image'.<sup>53</sup> Saville also works between these two poles.

## The Sublime and the Grotesque

Previously in this essay, I wrote of Saville's early paintings as works that may not always be quite pleasurable to see but are so compelling of our attention that we do not want to look away from them. In conclusion, I want to sketch two broad associations of her art that speak to a viewer's confrontation with the less than pleasurable.

The first is 'the sublime', a term that has long passed into the vernacular to mean the affectingly spectacular. In the eighteenth century, however, it became fundamental to the

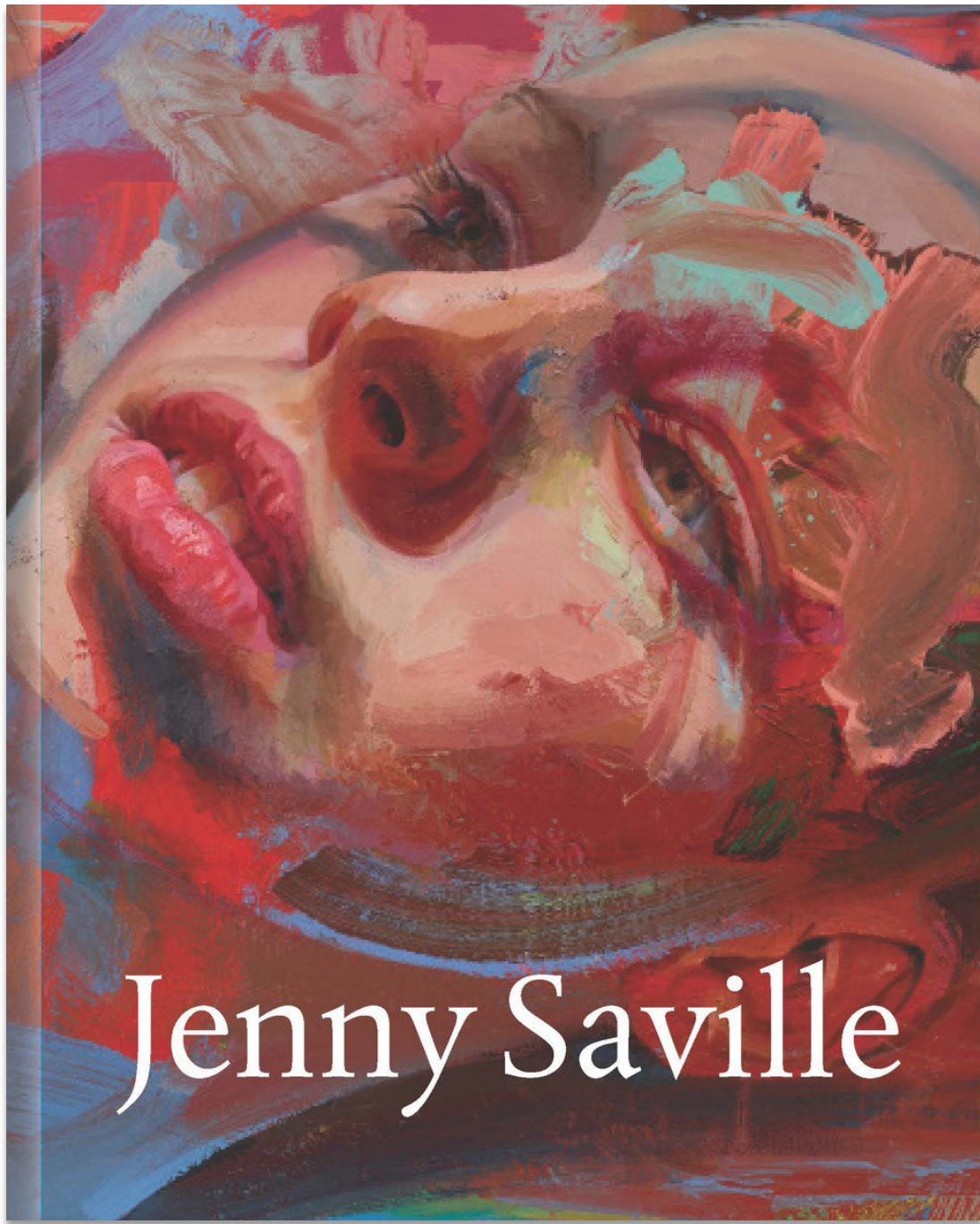






What is pictorial space in a time  
of panels of floating realities on a  
computer screen? ... We are living  
in a profound moment ... I want  
my painting to have the necessity  
of modern living.

Jenny Saville, 2020



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Julie Mehretu



A Transcore of the Radical Imaginatory

## Julie Mehretu



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American artist Julie Mehretu is renowned for her powerful and often monumental works.

- Drawing on histories of art and architecture, they also speak to urgent contemporary issues such as revolution, migration, global capitalism and climate change.
- Published to coincide with the Museum of Contemporary Art Australia's major career survey, and focusing on new and recent *works* *Julie Mehretu: A Transcore of the Radical Imaginatory* will include monumental and medium-format paintings, as well as works on paper dating from the mid-1990s to the present.
- The catalogue will provide new and important scholarship on an artist regarded as one of the most significant painters of her generation.

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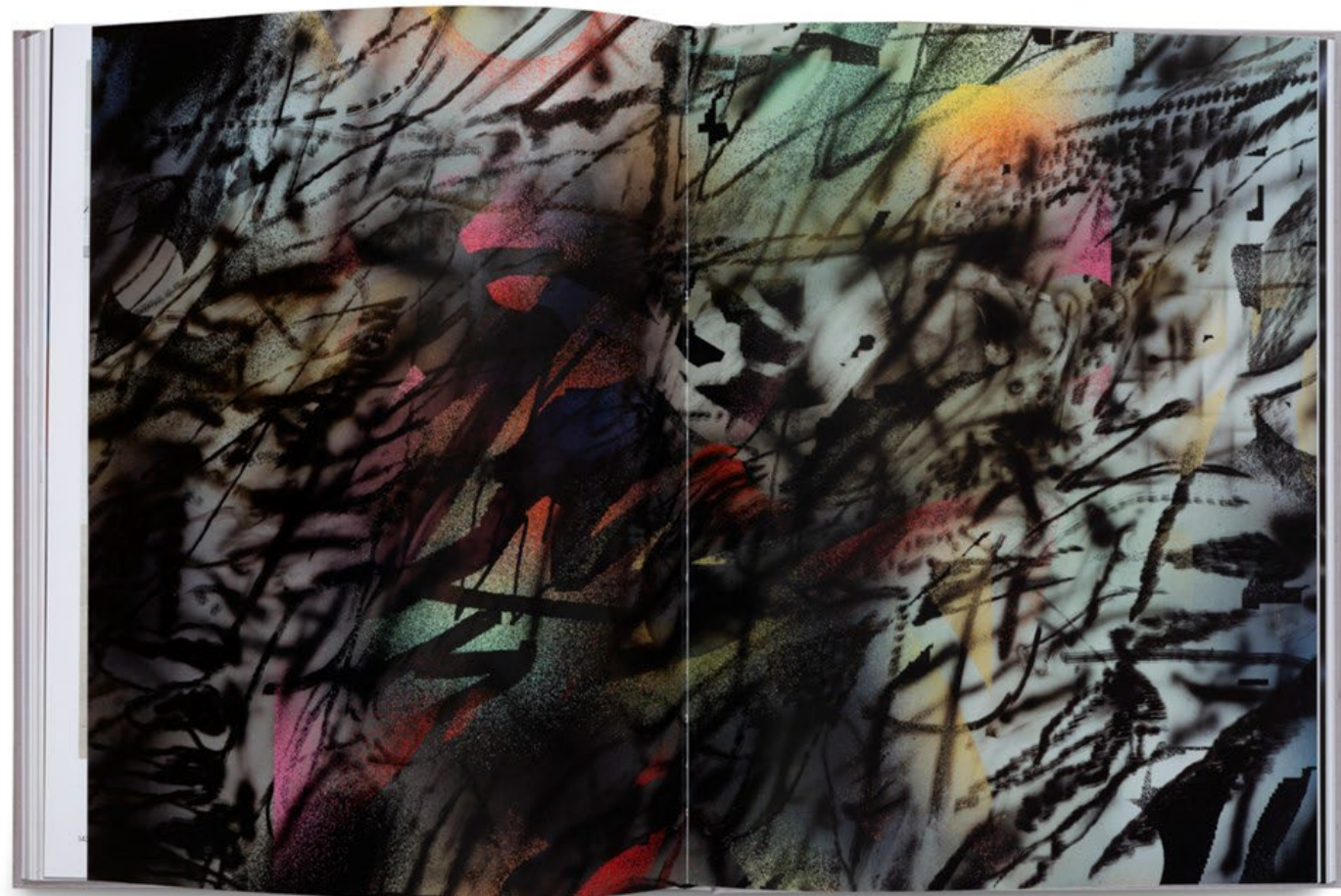
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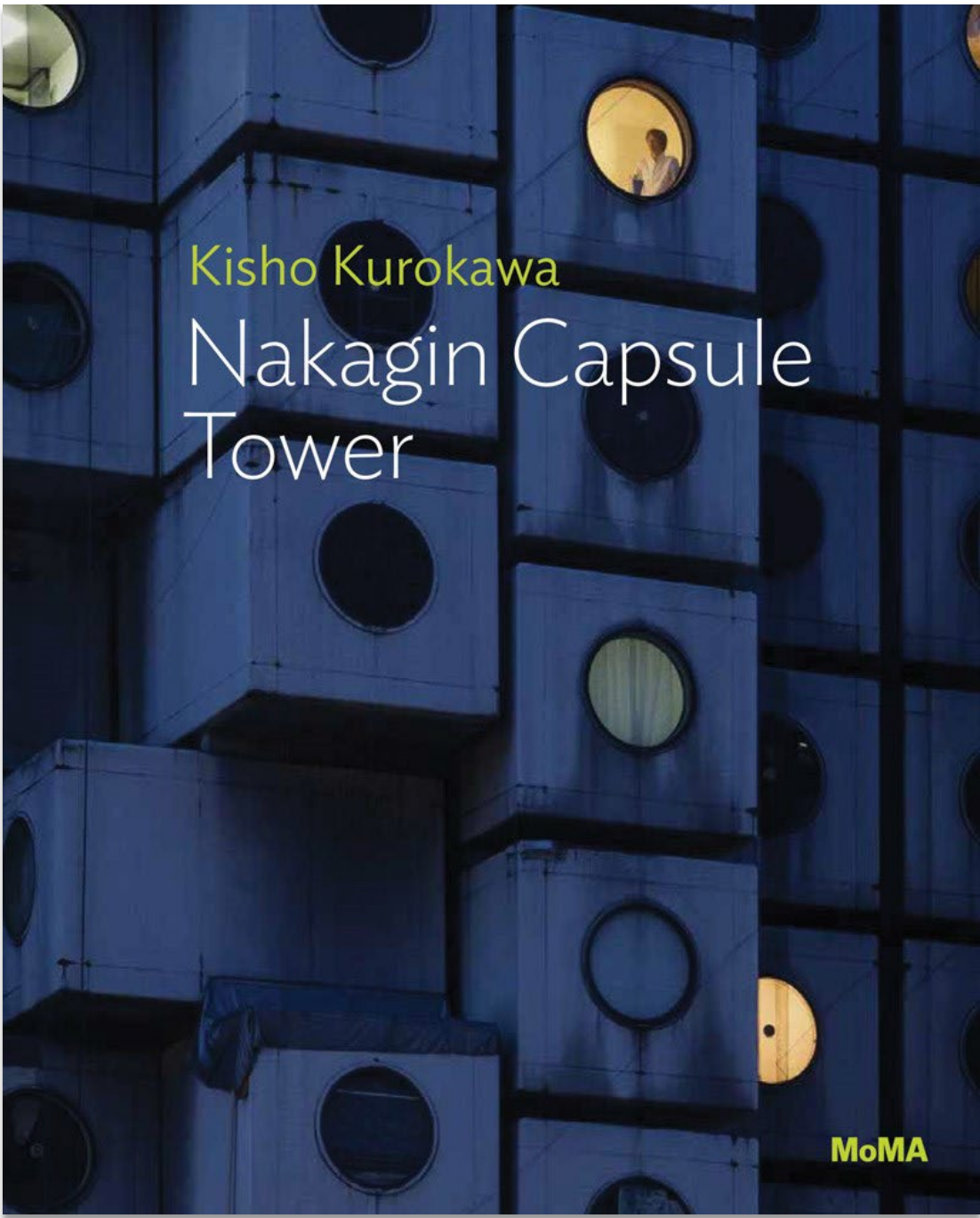
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A photograph of the Nakagin Capsule Tower at night. The building is a dark, grid-like structure with many circular windows. Some windows are illuminated from within, showing people inside. The overall color palette is dark blue and black, with some warm yellow light from the windows.

Kisho Kurokawa  
Nakagin Capsule  
Tower

MoMA



Kisho Kurokawa  
Nakagin Capsule  
Tower

# Kisho Kurokawa: Nakagin Capsule Tower

## MoMA One on One Series

Kisho Kurokawa

A look inside the Nakagin Capsule Tower, a landmark of the Japanese Metabolist movement that stood for over 50 years

- In this volume of the MoMA One on One series, curator Evangelos Kotsioris delves into the groundbreaking design, construction, evolution, and ultimate need for the demolition of this remarkable structure in 2022.
- The Nakagin Capsule Tower was designed by Kisho Kurokawa and built in Tokyo's Ginza district between 1970 and 1972. A key example of Japanese Metabolism, this small-format paperback takes a deep dive into the iconic building.
- A capsule from the Nakagin Tower will be on display in MoMA's ground floor level from July 2025 to spring 2026. This marks the first time that one of the capsules will be on display in the United States.

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MoMA, New York

**"THIS BUILDING IS NOT AN APARTMENT HOUSE," WAS THE FIRST SENTENCE BY JAPANESE architect Kisho Kurokawa (Japanese, 1934–2007) in a statement about his design for the Nakagin Capsule Tower Building, completed in Tokyo between 1970 and 1972 [FIG. 2-3].** This unconventional opening, that focused on what a building was not, signaled that what looked like a conventional housing structure was in fact a pioneering experiment in urban living. Consisting of 140 single-occupancy "capsules" attached to two concrete-and-steel towers, the building offered commuting businessmen a compact pied-à-terre so that they could spend the night in Tokyo's vibrant Ginza district instead of returning back to their homes in dormitory towns. On a technical level, the Nakagin Capsule Tower also pushed the boundaries of prefabricating architecture. Its living units were constructed almost entirely in a factory, then transported to the site, lifted by crane, and secured in their place with four high-tension bolts. Measuring about 2.5 × 4.2 × 2.7 meters, each capsule came equipped with an ensuite bathroom, built-in bed, fold-out desk, telephone, and color TV [FIG. 2-3]. Despite their small footprint, the capsules created an intimate interior, while their distinctive circular windows framed dynamic city views—from the streaks of car lights on the elevated expressway to distant Tokyo Bay, and even the snow-capped peak of Mount Fuji on clear days. A hybrid between a hotel, a condominium, and a business center, Kurokawa's suggested a new type of urban infrastructure for the nomadic workers of the future.

Since its inception, the Nakagin Capsule Tower has come to be one of the most discussed and written about modern buildings of the 20th century as a rare, realized experiment of how architecture could radically reshape the way we inhabit cities in the future. Kurokawa's groundbreaking design has been the object of countless articles, books, documentaries, and a prominent feature in architecture exhibitions, including three at The Museum of Modern Art in New York. After more than fifty years of continuous occupation, a contested history of limited maintenance, and multiple attempts to secure its restoration and



Kisho Kurokawa (Japanese, 1934–2007). Caption Here caption here. THE MUSEUM OF MODERN ART, NEW YORK. CREDIT INFORMATION HERE



FIG. 1. Caption here, the caption is here under this photo. Caption here, the caption is here under this photo. Caption here, the caption is here

preservation, the building had to be eventually disassembled in the summer of 2022. Even if the Nakagin Capsule Tower no longer stands on the ground anymore, the enduring legacy of the ideas that gave birth to it lives on and continues to inspire new generations of architects and wider audiences alike to ask questions about how we can live together.

For Kurokawa, the design amalgamated in physical form a diverse range of ideas, from his observations on the changing nature of traditional living culture to contemporary mobility and the overwhelming "flood of information" that defined life in the late 1960s and early '70s. He envisioned the tower as the habitat of *Homo movens*, the modern individual in an increasingly mobile society. Amid Japan's rapid economic growth and technological transformation, Kurokawa argued that "not only the office, but also the home and the ride on the commuter train become an extension of the workplace." To shelter this individual from constant overstimulation, Kurokawa promoted the single-occupancy capsule as a recuperative cocoon, a response to Japan's emerging "information society" (*jouhoukashakai*). He described it as "a place of rest to recover in modern society, an information base to develop ideas, and a home for urban dwellers who love the city center." Kurokawa's sharp insight into these evolving societal



FIG. 2. Caption here, the caption is here under this photo. Caption here, the caption is here under this photo. Caption here, the caption is here



FIG. 4. Architect Here. Title. 19XX. Oil on canvas, 38 x 63 3/4" (96.5 x 161.8 cm). [COLLECTION INFO HERE](#)



FIG. 6. Architect Here. Title. 19XX. Oil on canvas, 38 x 63 3/4" (96.5 x 161.8 cm). [COLLECTION INFO HERE](#)



FIG. 5. Architect Here. Title. 19XX. Oil on canvas, 38 x 63 3/4" (96.5 x 161.8 cm). [COLLECTION INFO HERE](#)

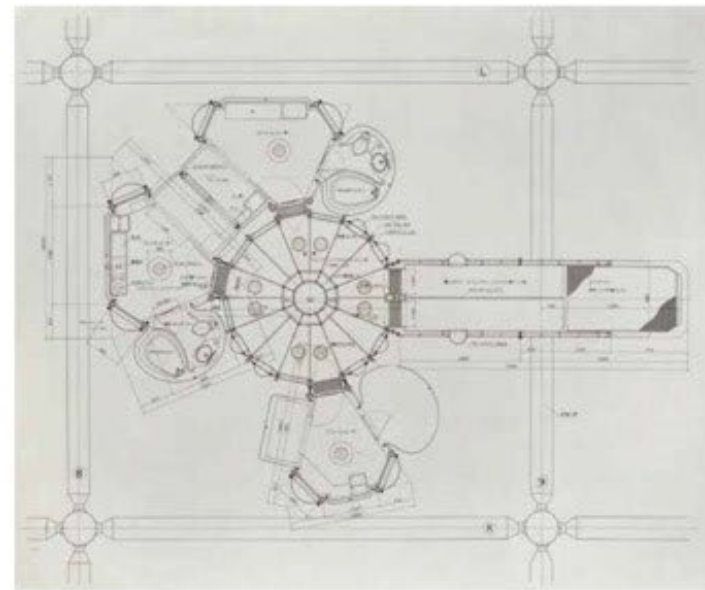


FIG. 7. Architect Here. Title. 19XX. Oil on canvas, 38 x 63 3/4" (96.5 x 161.8 cm). [COLLECTION INFO HERE](#)

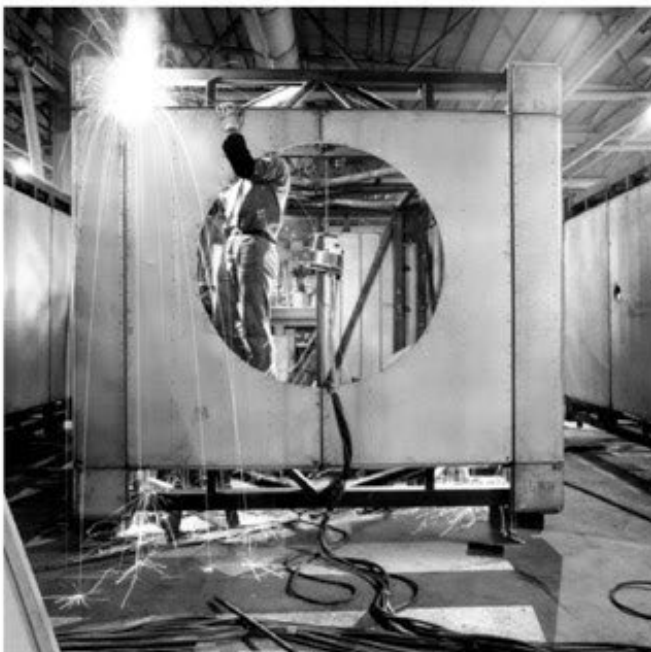
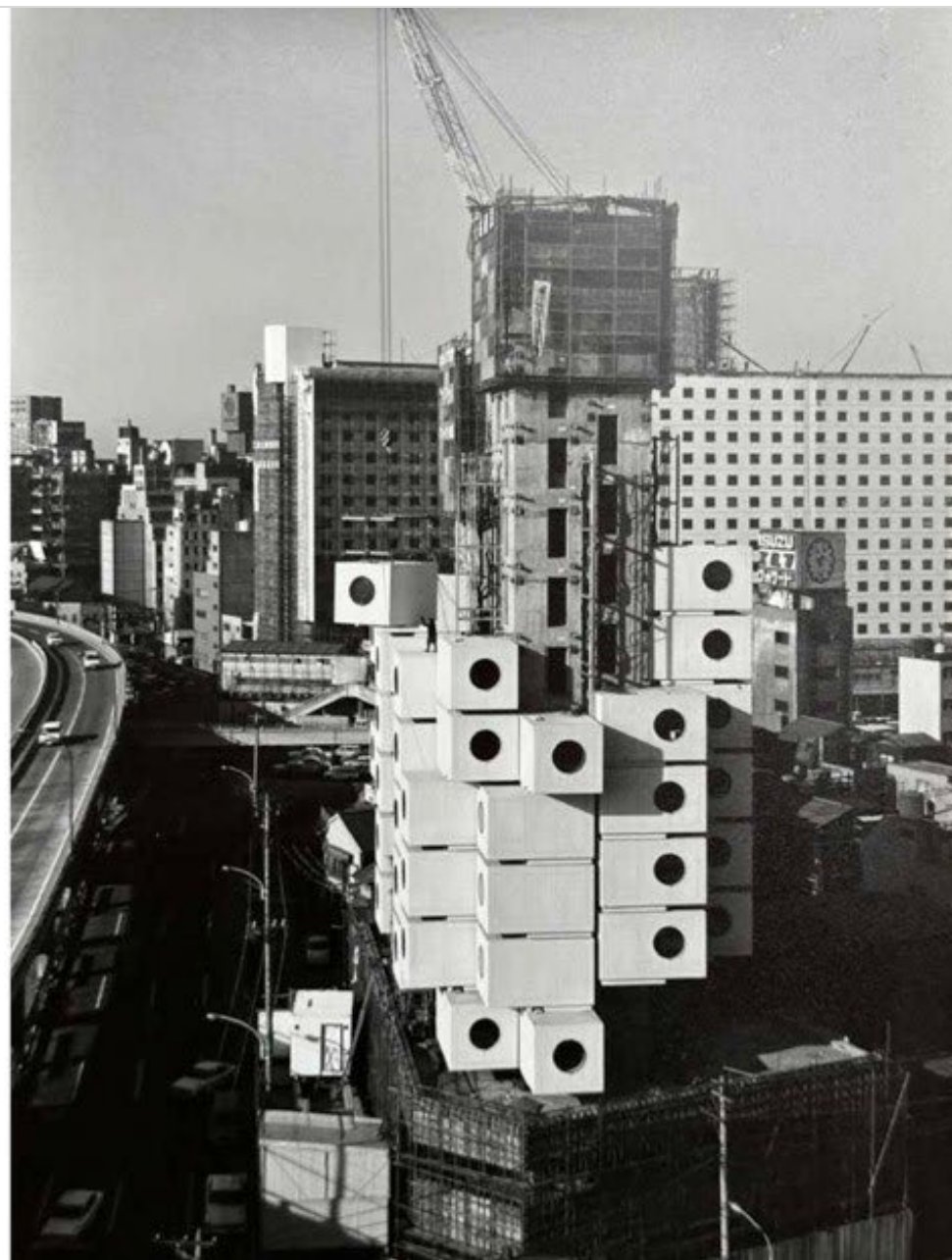
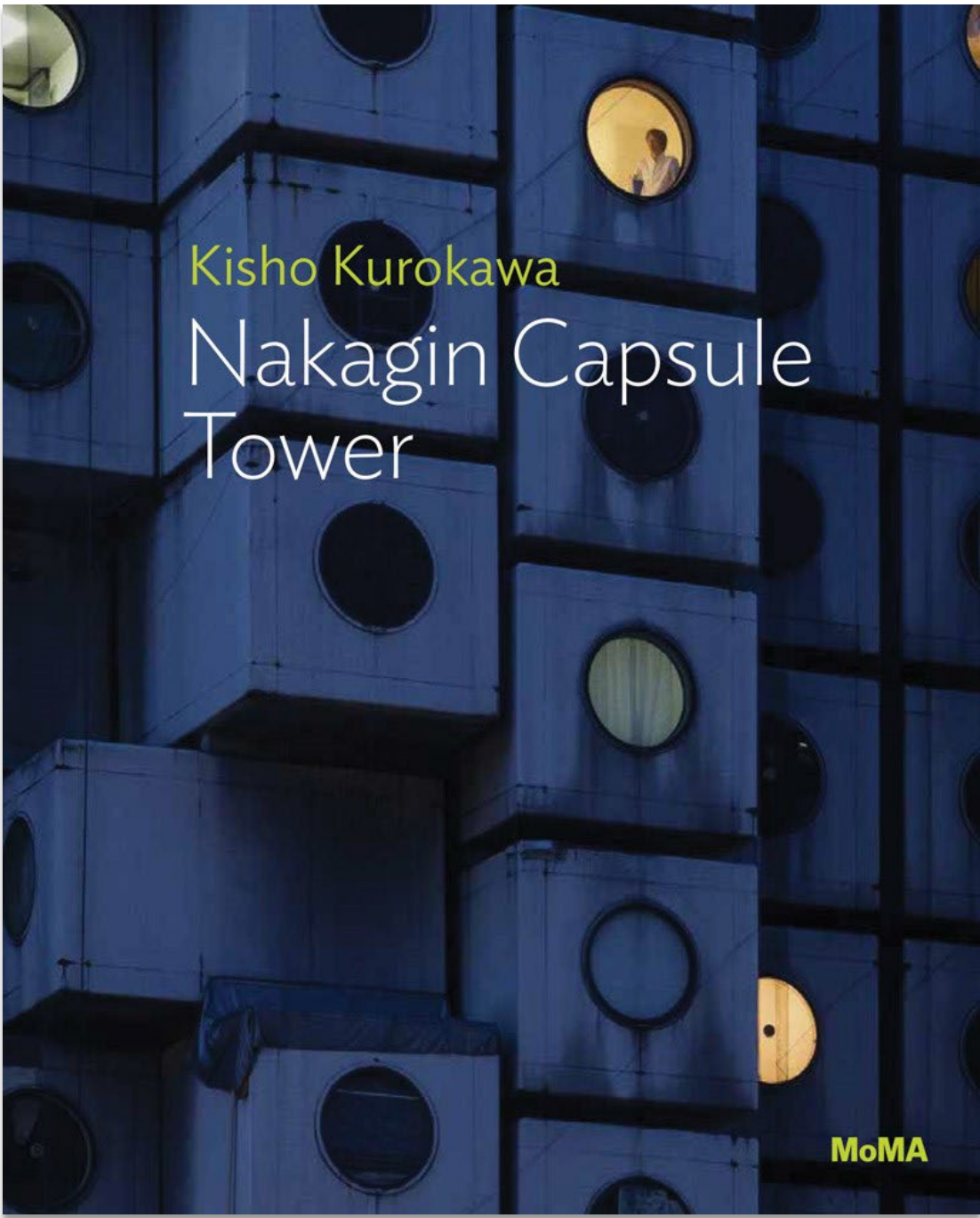


FIG. 18. Artist Name Here (Nationality, 19xx–20xx). Title if Applicable. 19xx. Medium, 38 × 63 7/8" (96.5 × 161.8 cm). COLLECTION INFO HERE COLLECTION INFO HERE, COLLECTION INFO HERE COLLECTION INFO HERE, COLLECTION

assembly. Once the building's vertical cores were completed, the first capsule—finished with a fresh coat of vibrant white paint—arrived on-site in Ginza just before dawn on November 8, 1971. Over the next month and a half, Isuzu trucks transported nightly batches of capsules from Maibara to Tokyo for daily installation. Each capsule was carefully hoisted by crane in a precise, aerial choreography, maneuvered into place and attached to the building's vertical plumbing stacks [FIG. 22]. To personally witness and document the placement of the last capsule, Kurokawa arrived on-site equipped with his own camera early in the morning of December 24, 1971. Champagne was poured over the capsule's circular window, and colorful streamers fluttered as the capsule ascended, marking a landmark moment when an experimental architectural vision was transformed into a tangible reality.

FIG. 19. Artist Name Here (Nationality, 19xx–20xx). Title if Applicable. 19xx. Medium, 38 × 63 7/8" (96.5 × 161.8 cm). COLLECTION INFO HERE COLLECTION INFO HERE, COLLECTION INFO HERE COLLECTION INFO HERE, COLLECTION





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Margret Eicher

**IT'S A  
DIGITAL  
WORLD!**



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# Margret Eicher: It's a Digital World!

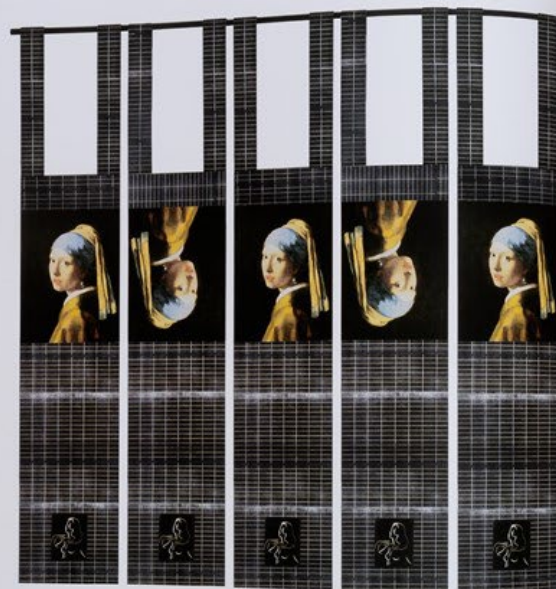
## It's A Digital World

Eicher's large-scale tapestries swap royals for celebrities to riff on art history and contemporary visual culture.

- For over 25 years, Margret Eicher has been creating a unique oeuvre of tapestries. With precise knowledge of the history of this genre, she revives it and gives it a surprising and convincing topicality.
- Where once the nobility celebrated themselves on tapestries and demonstrated their own power, Margret Eicher's tapestries feature the superstars of today. At the same time, however, she gives room to those who have had little or no power to date.
- The formerly affirmative character of tapestry art is thus expanded to include a critical dimension, as Margret Eicher turns it into a tool of profound media reflection.
- There can hardly be any other oeuvre today that presents the consequences of the digital revolution in such a clear and differentiated way.

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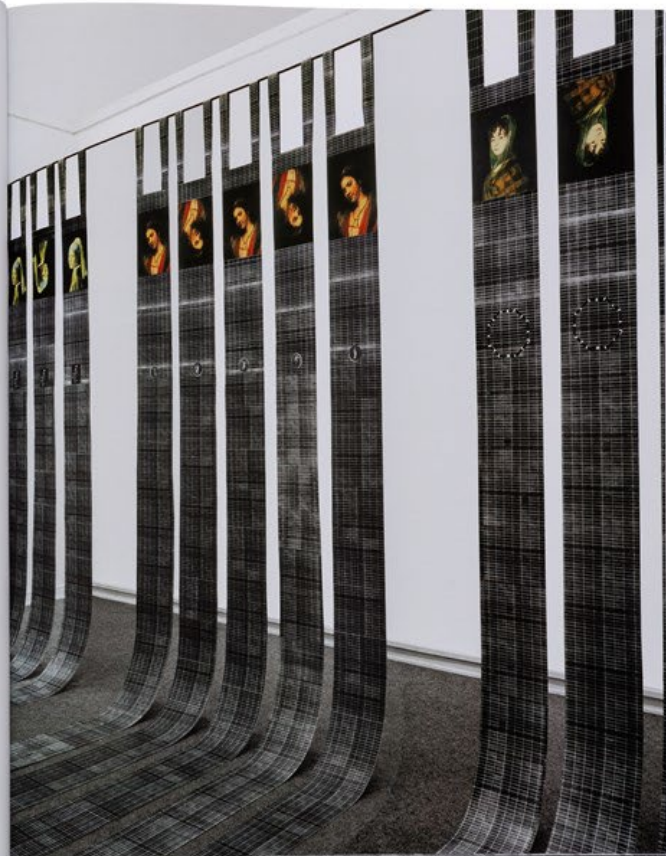




34

*Look at me! Look at me! 1, 1991*

*Look at me! Look at me! 2, 1991*  
Kunstvermittlung Kunstvermittlung



## Immaterialisierung und Verklärung durch Bilder

Je mehr Bilder von einer Person zirkulieren, desto mehr wird diese zum Star. Denn sie ist dann nicht nur omnipräsent, sondern zudem in nichtkörperlicher Form gegenwärtig. Im Bild zu existieren heißt, neben dem Leben in Fleisch und Blut ein immaterielles Leben zu führen – und sich allein deshalb ins Imaginäre und Mythische zu verwandeln, zu einer Erscheinung zu werden. Selbst die banalsten Figuren, in Habitus und Selbstverständnis alles andere als adlig, bekommen eine Ausstrahlung und Aura, eine erhaben-transzendente Dimension, wenn es viele Bilder von ihnen gibt. Und erst recht, wenn diese immer wieder reproduziert und variiert werden. Denn dann wirkt es, als lebe die Person vor allem in ihren Bildern, sei insgesamt viel mehr ein virtuelles als ein leibliches Wesen. Nicht nur in ihren Tapisserien, sondern ganz pointiert auch in einer Serie von Digitaldrucken mit dem Titel „In the Cloud“ (2021) macht Margret Eicher dieses Phänomen anschaulich. Denn im Unterschied zu einer Tapiserie, die schwer und von starker Materialität ist, wirkt ein auf Alu Dibond oder Büttenpapier gedrucktes Bild ziemlich immateriell, hat keine haptische Dimension, sondern ist flach und leicht, kann also die nichtkörperliche Erscheinung von Bildern umso besser vergegenwärtigen. Grundlage von „In the Cloud“ ist ein historisches Deckengemälde mit der Darstellung eines Götterhimmels. In ihn hat Margret Eicher auf jedem Blatt einen anderen Star – darunter Michael Jackson, Pamela Anderson, Gangster-Rapper Nelly oder Brad Pitt – montiert und davor jeweils einen Begriff wie „Immortality“, „Vulnerability“, „Dignity“ oder „Lethality“ gesetzt. Das verleiht den Figuren den Status von Allegorien, lädt ihre immaterielle Erscheinung also ideell auf. Wenn Bildwerdung generell zu Verklärung – Idealisierung und Berühmtheit – führt, dann werden die großen Stars heute mehr denn je zu Gottheiten, ist es doch dank der Digitalisierung so unkompliziert wie noch nie, Bilder zu produzieren und in Umlauf zu bringen: Die körperlich-reale Gestalt der Stars hat gegenüber den Umläufen an bildlichen Ereignissen, die es von ihnen gibt, kaum noch eine Bedeutung.

## Immaterialization and Transfiguration through Imagery

The more images of a person that circulate, the more they become a celebrity. Because they are then not only omnipresent but also present in incorporeal form. To exist as imagery means to lead an immaterial life alongside the one in flesh and blood – and for that reason alone to transform oneself literally into the imaginary, but also the mythical, to become an apparition. Even the most banal figures, anything but noble in their habits and self-image, acquire charisma as well as an aura, a sublime, transcendent dimension, when there are innumerable images of them. And even more so when these are reproduced and continually varied, since it would then seem as if the person resides primarily in their imagery and is overall much more of a virtual than corporeal being. Margret Eicher illustrates this phenomenon not only in her tapestries, but also in a series of digital prints titled „In the Cloud“ (2021). In contrast to a tapestry, which is heavy and materially robust, an image printed on aluminum Dibond or mold-made paper appears quite immaterial, possessing no haptic dimension, but is flat and light, and is therefore all the more capable of evoking the incorporeal aspect of imagery. The source for „In the Cloud“ is a historical ceiling painting depicting a heavenly pantheon. Margret Eicher has inserted a different celebrity on each sheet – including Michael Jackson, Pamela Anderson, gangster rapper Nelly, and Brad Pitt – and superimposed them with such slogans as „Immortality“, „Vulnerability“, „Dignity“, and „Lethality.“ This lends the figures the status of allegories, endowing their immaterial appearance with specific imaginary qualities. If the production of imagery generally leads to transfiguration – idealization and fame – then today the biggest celebrities are becoming ever more like deities as, thanks to digitalization, it is easier than ever before to produce and circulate images. The corporeal form of the celebrities is of little significance any more in comparison to the vast number of representational instances involving them.



In the Cloud, 2021, Series





# Margret Eicher: It's a Digital World!

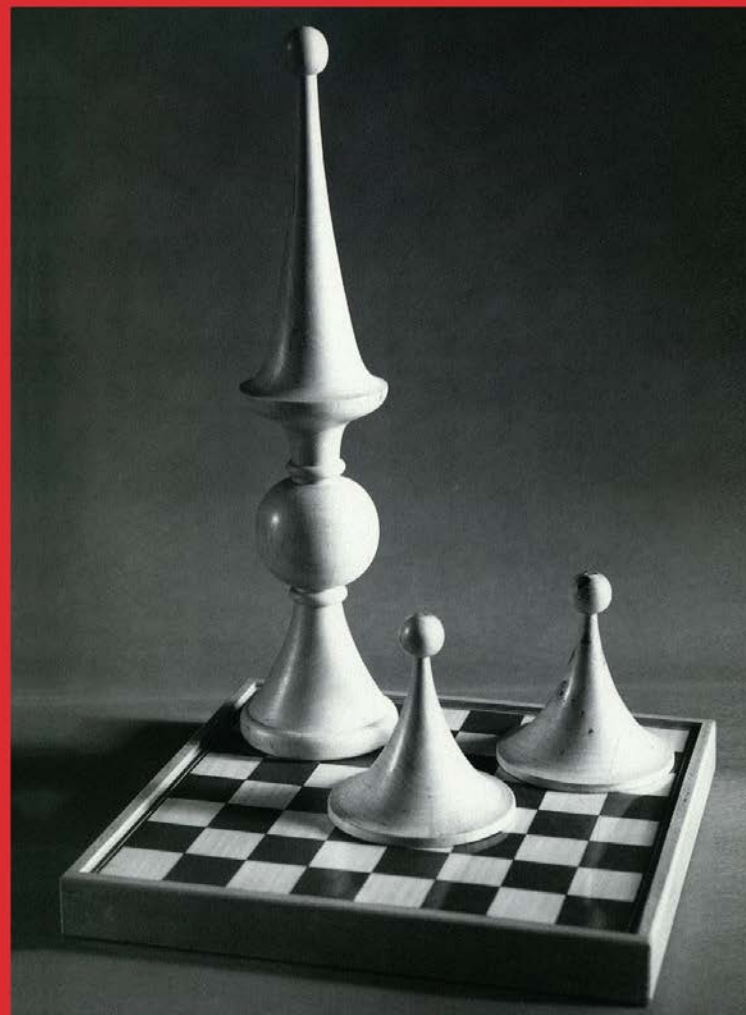
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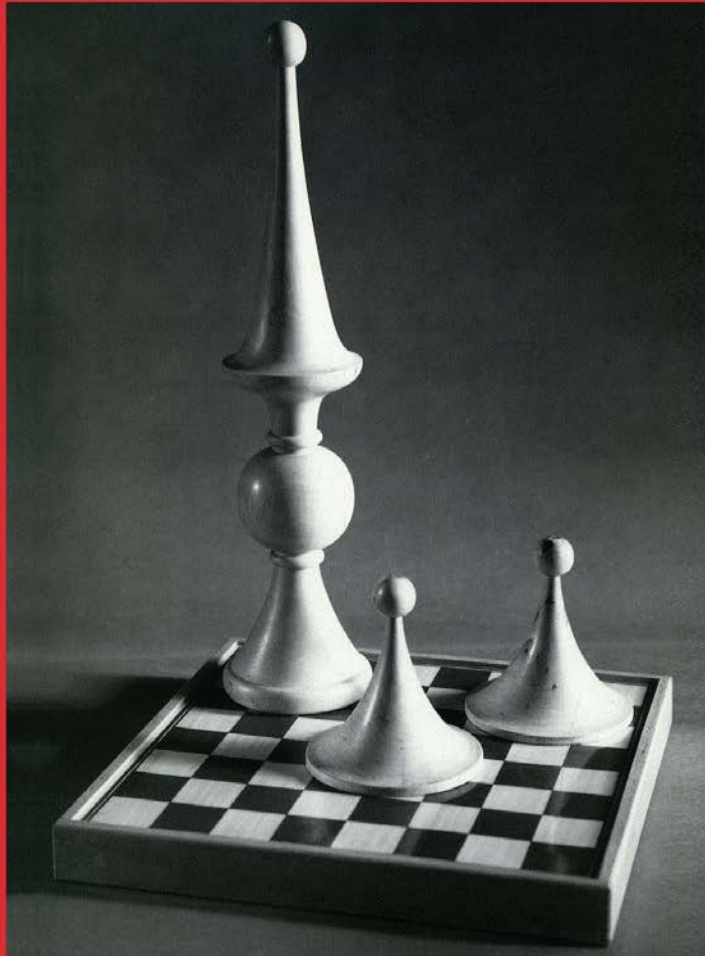
**PERMANENT ATTRACTION**  
**MAN RAY & CHESS**



**LARRY  
LIST**

**Dada & Surrealist Chess Art**

# **PERMANENT ATTRACTION** **MAN RAY &** **CHESS**



**LARRY  
LIST**

**Dada & Surrealist Chess Art**

## **Permanent Attraction: Man Ray & Chess**

### **Dada & Surrealist Chess Art**

Authorised by The Man Ray Trust, Permanent Attraction: Man Ray & Chess, is the first and only book on Man Ray's chess-themed works in all media.

- With experience in studio art, chess, photography, cartography, prototyping and scholarly research, the author offers a comprehensive interpretation of when, how, and why Man Ray created these timeless works.
- Man Ray's chess set designs are as sought after as his innovative photography, collected by everyone from the Maharajah of Indore to Igor Stravinsky, Artie Shaw and David Bowie.
- Today, Man Ray's chess-themed works are in the collections of the Metropolitan Museum of Art, the Museum of Modern Art, the Museum of the Art Institute of Chicago, Centre Georges Pompidou, the Philadelphia Museum of Art and numerous other institutions, as well as being highly prized by private collectors the world over.

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9783777444475  
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Hirmer Publishers



## THE ARTIST COMPLETES HIS KNIGHT'S TOUR: MAN RAY'S FINAL CHESS DESIGNS

By the late 1960s Man Ray had finished his work with Marcel Zerbib and was entertaining other ideas and offers to produce editions of works, both new and old. As early as in his *Hollywood Album* of the 1940s Man Ray granted himself free license to do so, writing "it is permitted to repeat oneself as much as possible...nothing is more legitimate & satisfactory."

He eagerly combined images, objects, and ideas from the past with the present. He considered what he hadn't done yet, and worked out variations he couldn't have afforded to execute earlier. He fully exploited his lifetime of designs to the fullest.

In the case of his chess themed work, the artist returned to a 1948 design that he had executed only as a unique large, exotic hardwood chess set commissioned by his close friend, collector, and gallerist William N. Copley. He entertained the prospect of re-envisioning it as a small scale, small edition, like his successful anodized aluminum chess sets, but this time made of traditional luxurious European materials, like silver, gold, or ivory, as if a deluxe jewelry item in a fancy presentation case. He wanted them to be small, but to communicate the weight and beauty of something quite valuable.

By 1969 Man Ray had figured out how much he wanted to reduce the design in size. He had two prototype copies lathe-turned and milled in wood and presented in leatherette-clad wood cases with

felt-lined partitioned interiors, FIG. 19 – 3. He used these to promote the edition idea and to be used as "masters" from which to make molds, as had been done with the 1962 Zerbib cast editions.

Luciano Anselmino, who greatly admired Man Ray, had begun showing his work along with Giorgio de Chirico, Max Ernst, Leonor Fini, Yves Klein, Allan Kaprow, Allen Jones, and Andy Warhol, at his Galleria il Fauno in Turin, Italy.

By 1971, Anselmino produced a small deluxe edition of four examples cast in solid sterling silver. The first example of the edition, in lustrous solid silver and gold-plated finish, FIG. 19 – 1, went into the permanent collection of the Museum of Modern Art, New York, and the other three copies, FIG. 19 – 4, each gold plated and black patinated, with cases, were acquired by private collectors.

Pleased with the success of the jewel-like *1971 Silver Chess Set*, the following year Man Ray decided to issue one final chess set edition to sum up his career of chess set designing. With it, in terms of his chess designs, Man Ray was in essence completing his lifelong "Knight's Tour," the classic chess exercise whereby the knight is moved to sequentially touch each and every square on the board before finally returning to its starting point. In this final chess set, he touched upon salient design details and materials from many earlier works.

FIG. 19 – 1. MAN RAY. *1971 Silver Chess Set*. 32 cast solid sterling silver pieces. 16 gfk, 16 silver. Tallest piece 1 5/8 inches. Edition of 4. Published by Luciano Anselmino, Galleria il Fauno, Turin, Italy. Produced by Cassina, S.p.A., Milan. Museum of Modern Art, NY. Gift of Luciano Anselmino, Torino, Italy.



FIG. 15.3. MAN RAY. 1961 *Giant Wood Chess Pieces*. 6 lathe-turned hardwood pieces: 3 in black; 3 in white finish. Tallest piece: 12 inches. (30.5 cm.). Don Jelit & Brice Brown Collection, New York. SHOWN WITH: MAN RAY. 1946 *Aluminum Chess Pieces*. 6 lathe-turned red anodized aluminum pieces. Tallest piece: 2 inches (5 cm.).

To inject an irreverent sense of humor and eros and as a reference to his *Mr. & Mrs. Woodman* portfolio of photos of a male and female couple of wooden mannequins coupling, Man Ray mounted one of his miniature male mannequins on the board straddling a black Bishop, perhaps to symbolize himself as a "third-rate player, a woodpusher." If the mannequin was a stand-in for the White King, chess master Wilson pointed out that "a black Knight has put the King in check, but neither the Knight nor the Bishop has 'mated' with the King." Duchamp, in a gesture of affirmation and collaboration with his friend, initialed the foot of the wooden mannequin and Man Ray signed, dated and titled the piece in the lower right corner square of the board.

#### KNIGHTS' TABLE NOT SQUARE

Furthermore, the title *Knights of the Square Table*, is a pun on "The Knights of the Round Table," recasting of Man Ray and Duchamp as contemporary characters related to the Arthurian tales of courtly warfare and romance. However, the artist also refuted the domain of his own "title" because neither the frame nor the chessboard is a true square!

Using the cartographic scaling trick he had used to create the Queen in his 1948 *Permanent Attraction*, (Fig. 00?) Man Ray this time stretched the chessboard grid units on the "X" axis and compressed the units on the "Y" axis resulting in a work that is 3 inches wider than it is high. This gesture may have been a matter of pure invention on Man Ray's part



FIG. 15.2. MARCEL DUCHAMP. *Pocket Chess Set*. 1943. Leather, celluloid, and pins. 6 5/16 x 4 1/8 inches (16 x 10.5 cm.). Philadelphia Museum of Art. The Louise and Walter Arensberg Collection, 1950. Accession # 1950-134-949.

or might have been inspired by the need to adapt to the basic dimensions of the ornate inlaid frame, which he may have found at one of the many flea markets he frequented in search of objects to transform.

#### THE PEN & THE PIN

Aside from its illusion of physical practicality, the notion of literally "pinning" pieces to the board relates to Duchamp's 1943 edition of a *Pocket Chess Set*, (Fig. 15.2), wherein he custom-made replacement pieces of the small celluloid chess pieces for a standard pocket chess set and pierced each to fit onto pins mounted to the miniature leatherette board. The alleged utility of this gesture actually rendered the set useless to play. Moreover, it, and this Man Ray piece, both refer to the chess tactic of "pinning a piece." One pins a piece by feigning an attack that forces the opponent to freeze a piece in place to protect a more valuable piece from capture. Of course, with their deep love of wordplay Man Ray and Duchamp had also transformed a "pin" into a pun since they were aware of chess-master and owner of a Man Ray 1947 *Aluminum Chess Set*, (Fig. 12.3), Fred Reinfeld's admonition "The pin is mightier than the sword," a word-play on "The pen is mightier than the sword."



FIG. 15.4. MAN RAY. 1961 *Giant Wood Chess Set*. 32 lathe-turned hardwood pieces: 16 black; 16 white finish. Tallest piece: 12 inches. (30.5 cm.). Installation at the *Movement in Art* exhibition at the Moderna Museet, in Stockholm, Sweden. Acquired by the Moderna Museet, 1961.

#### THE 1961 GIANT CHESS SET

1961 also marked the opening of the *Movement in Art* exhibition at the Moderna Museet, in Stockholm, Sweden, for which Curator Pontus Hulten had invited Man Ray to contribute a work. Stimulated by Duchamp's Chess Federation project and the recounting his earlier chess-playing and chess set designing ventures he began to experiment anew, this time with the element of scale, and produced a singular new 1961 *Giant Chess Set*. He based the pieces exactly upon his smallest scaled design to date, one of three variants of the 1947 *Aluminum*

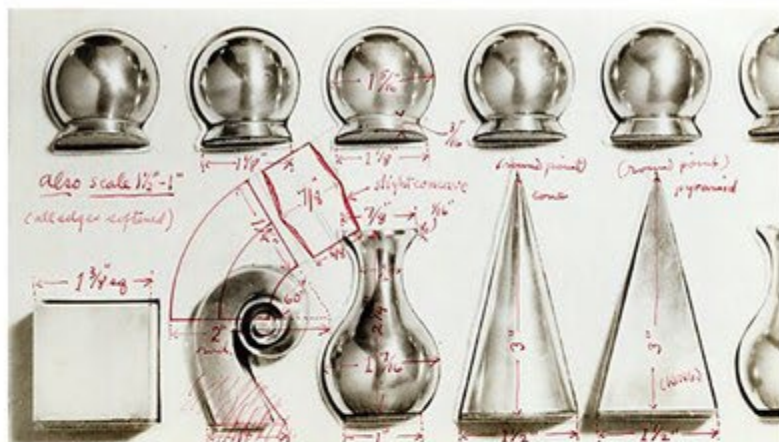


FIG. 19-2. MAN RAY. Chess Pieces. 1943-46. Pen and red ink and graphite on gelatin silver print; 5 3/8 x 9 3/4 in. (13.7 x 24.8 cm) Metropolitan Museum of Art, N.Y. Purchase, Gustavus A. Pfeiffer Fund, 2001 © 2023 Artists Rights Society (ARS), New York.



FIG. 19-3. MAN RAY. Wood Prototype Chess Set. 1969. Natural & ebonized lathe-turned wood with felt bottoms in felt-lined presentation case, 8 x 12 x 1 1/2 inches. (20.5 x 30.5 x 4 cm). Case labeled with plastic punch-type "Echecs 1/2 MAN RAY. 1969."



FIG. 19-4. MAN RAY. 1971 Silver Chess Set. 32 cast solid sterling silver pieces. 16 gilt, 16 silver. Stamps on underside of each piece - "859MI" and "925" (sterling ID). Tallest piece 1.625 inches. Felt-lined & partitioned leatherette clad case. 1 1/2 x 12 1/8 x 8 3/4 inches. (4.4 x 30.8 x 20.9 cm.) Edition of 4. Published by Luciano Anselmino, Galleria il Fauno, Turin, Italy. Produced by Cassina, S.p.A., Milan

Pleased with the success of the jewel-like 1971 *Silver Chess Set*, the following year Man Ray decided to issue one final chess set edition to sum up his career of chess set designing. With it, in terms of his chess designs, Man Ray was in essence completing his lifelong "Knight's Tour," the classic chess exercise whereby the knight is moved to sequentially touch each and every square on the board before finally returning to its starting point. In this final chess set, he touched upon salient design details and materials from his earlier works.

He began by incorporating the King, Queen, Bishop and Rook forms from his earliest 1920 *Wood* and 1926 *Silver* chess sets. He went on to feature the "double concave" sided Knights that he first introduced in his 1946 *Wood* and 1946 *Aluminum Chess Sets* and the pawn design of the first 1946 *Aluminum* design. He used plastic for his board, as he had first done in California, though this time printed in two colors by silkscreen on the underside of clear plastic, to avoid abrading the squares when playing. The boards were framed in thin borders, just as his 1943-

46 *Wood Chess Boards*, but this time in silver aluminum, not wood, FIG. 19-5. In a nod to the luxury style of presentation cases he had returned to with his 1960s European-made luxury chess sets, all of this was presented in a rich, plush royal blue velvet clad & lined case, FIG. 19-7, that contained the board and a clear Plexiglas box to contain the pieces, FIG. 19-6.

As he had in 1946 when he created his first bold, bright-colored aluminum set, he returned to the origin forms again by drawing revisions and dimensions in red ink on top of another photo of the 1926 *Silver Chess Set* in its case, FIG. 19-2. The set was made not small, but near the scale of his original 1920 *Wood Chess Set*. To celebrate again his pioneering of new materials and colors for chess sets these final sets were made from lathe-turned, brightly anodized aluminum. As a final resolution between his European and his American tendencies he made one side of the pieces "American" bright silver aluminum and the other side as red as his most traditional 1964 "European-made" red and white ivory set.



FIG. 19-5. MAN RAY. 1972 Aluminum Chess Set and Board. 32 lathe-turned and anodized chess pieces: 16 silver; 16 red. Tallest piece: 2 1/4 inches. (5.8 cm.) Incised "MR E.A." on red King. Silver aluminum-framed back-printed chess board in green and blue ink: 13 1/2 x 13 1/2 inches (34.2 x 34.2 cm.) Edition of 25 and 3 Artist's Proofs. This example: an Artist's Proof. Numbers 6/25, 7/25, 11/25, 14/25, 21/25 and this Artist's Proof are known to be extant.



FIG. 15.1. MAN RAY & MARCEL DUCHAMP: *64 en 46, Knights of the Square Table*, 1961. Comprised of 1946 Wood Chess Set. Chessboard. Painted wood. Found/bought inlaid hardwood frame and art store wood mannequin. 25 1/4 x 28 1/4 x 4 1/2 inches. (64 x 71.8 x 11.5 cm.) Signed "à Man Ray" on foot of mannequin; signed, dated and titled "Man Ray vient jeu 64 en 46" on lower right hand white chessboard square.

## XV. 64 EN 46 KNIGHTS OF THE SQUARE TABLE THE GIANT CHESS SET & THE GIANT CHESS BOARD PAINTING

### RETURN TO PARIS

Once Man Ray had moved back to Paris, it had taken him considerable time to re-acquaint himself with the city he had once known so well. He had to introduce and settle his wife, Juliet, who had never been to Europe and spoke no French, into an older, denser, urban environment without many of the comforts and amenities of sunny southern California. He had to find and outfit a Paris studio, re-establish old ties and forge new personal and professional relationships.

He resumed his experimental work in all media, and began receiving increasing critical acclaim and at last (finally) financial rewards. In 1961 he was awarded the gold medal for Photography at the Venice Biennale. Photography! The medium that many now regarded as the pinnacle of his creative talents. Photography: the medium which he had for so long regarded as the obstacle that prevented him from being better recognized for his talents as a painter.

### A FAVOR FOR A FRIEND

In addition to being recognized for his groundbreaking photography in 1961, Man Ray's chess design talents were also recognized again. In June of 1960 his friend Duchamp, had been appointed chairman of the Arts Committee of the Board of Directors of the American Chess Federation in New York, and had decided to arrange an exhibition and auction of artwork to create the Duchamp Fellowship to support young chess players. Of course Man Ray contributed a piece, for which Duchamp wrote him from New York "On behalf of the Chess Foundation, thank you for the object, the chess game played out as a wall relief. I am so pleased to have it." The auction, *Contemporary Modern Paintings, Drawings, Collages, and Sculpture*

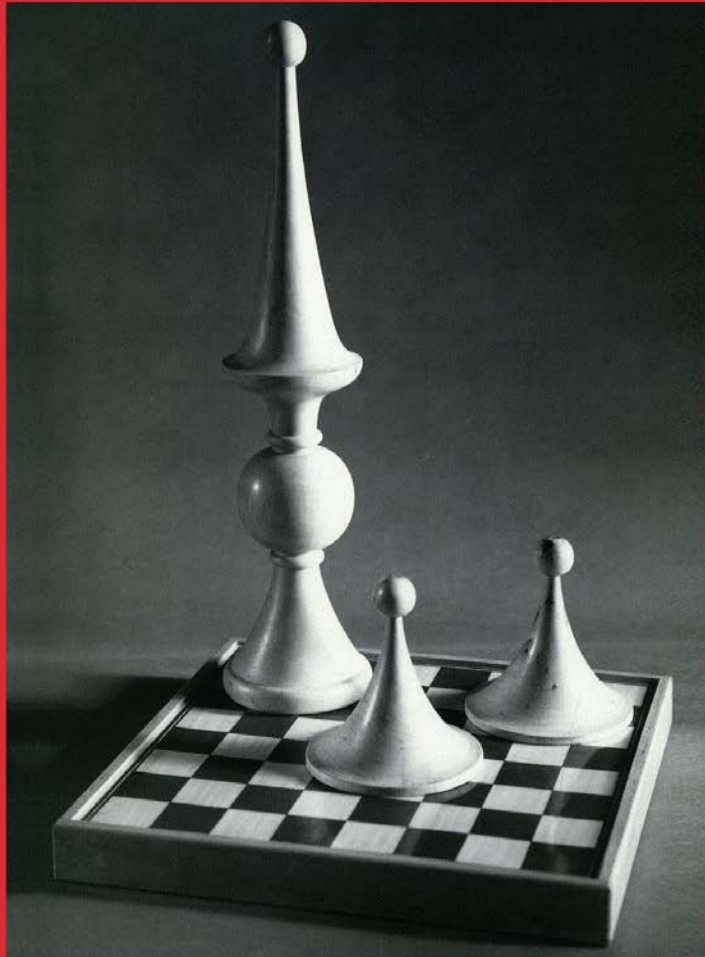
was held at Parke-Bernet Galleries in New York. With over 150 works contributed by artists as diverse as Lee Bontecou, Alexander Calder, Marc Chagall, Rene Magritte, Henri Matisse, Joan Miro, Robert Motherwell, Max Ernst, Helen Frankenthaler, Philip Guston, Jasper Johns, Picasso, Robert Rauschenberg, Diego Rivera, Frank Stella, it netted \$ 34,400.00 for a chess fellowship fund, which would be over \$330,000.00 in 2023.

### KNIGHTS OF THE SQUARE TABLE

Man Ray had concocted a stunning hybrid work, *Knights of the Square Table*, or *64 en 46*, (Fig. 15.1), that was comprised of an actual crème and crimson checked chessboard (64) that hung on the wall in an ornate inlaid wood frame and portrayed what looked like a middle-game position using twenty-nine of the thirty-two pieces of one of Man Ray's 1946 *Wood Chess Sets* (46) with the help of metal pins mounted in the pieces' bottoms.

As per Man Ray's mandate that his chess sets be regarded as "sculpture[s] of many parts" and "sculpture in motion," pin holes centered in each square enabled the prospect of the piece to be randomly re-composed at will by a viewer, or played further by two players, hence recomposing the work by way of a "competitive collaboration." New York chess master and bibliophile Fred Wilson examined the color image of the work reproduced here and said "in its present state it does not resemble any rational or recognizable middle-game position for white or black.... Especially with the absence of a White King." However, faint haloes appearing on other, now blank squares, indicate the pieces had been in one or more different configurations earlier and the artwork may even have had a complete set of thirty-two chess pieces, not the twenty-nine extant.

# **PERMANENT ATTRACTION** **MAN RAY &** **CHESS**



**LARRY  
LIST**

**Dada & Surrealist Chess Art**

## **Permanent Attraction: Man Ray & Chess**

### **Dada & Surrealist Chess Art**

Authorised by The Man Ray Trust, Permanent Attraction: Man Ray & Chess, is the first and only book on Man Ray's chess-themed works in all media.

- With experience in studio art, chess, photography, cartography, prototyping and scholarly research, the author offers a comprehensive interpretation of when, how, and why Man Ray created these timeless works.
- Man Ray's chess set designs are as sought after as his innovative photography, collected by everyone from the Maharajah of Indore to Igor Stravinsky, Artie Shaw and David Bowie.
- Today, Man Ray's chess-themed works are in the collections of the Metropolitan Museum of Art, the Museum of Modern Art, the Museum of the Art Institute of Chicago, Centre Georges Pompidou, the Philadelphia Museum of Art and numerous other institutions, as well as being highly prized by private collectors the world over.

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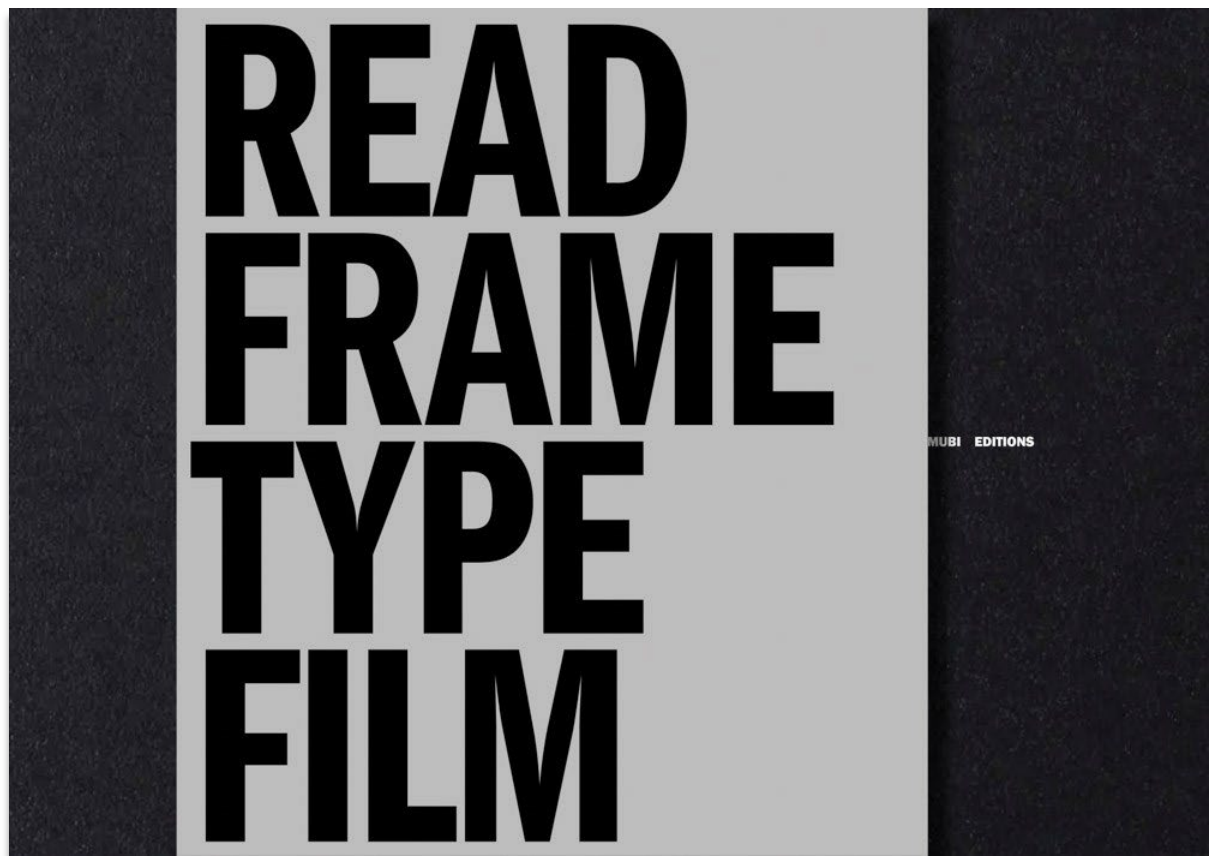
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**READ  
FRAME  
TYPE  
FILM**

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# Read Frame Type Film

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This ambitious survey chronicles text and typography in 20th-century artists' films and experimental cinema.

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- Drawing from the Centre Pompidou's film collection, this landscape hardcover considers 24 artists' films that capture the impact of typographic design on the history of cinema. 100 color images-including original photography of analog film strips from the Pompidou's archive-present the interplay between images and letters, from credits to titles to subtitles.
- The book features a section of acetate pages as well as unbound/loose photographs throughout the book.
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MUBI Editions

В ВАШИХ  
РУКАХ  
В ВАШИХ  
РУКАХ  
ШЕСТАЯ

"something simplified". This remains one of the unresolving relationships that have for centuries kept the tension between image and text – which has often been photo-tyranny – in its best thought. *John Berger*, published in 1968.

ly, key scenes such as *William Shakespeare* (the director) and *William Shakespeare* (the actor) are both played by Michael Caine (who also features in the film's cast), illustrating how there is, even two hundred pages, there are no images. This absence emphasizes that the film chooses to inhibit the continuity of the director's text, while maintaining the great epic quality of the narrative, with its superlatives and its music. For what comes up again and again in the act of seeing, which is the film itself.

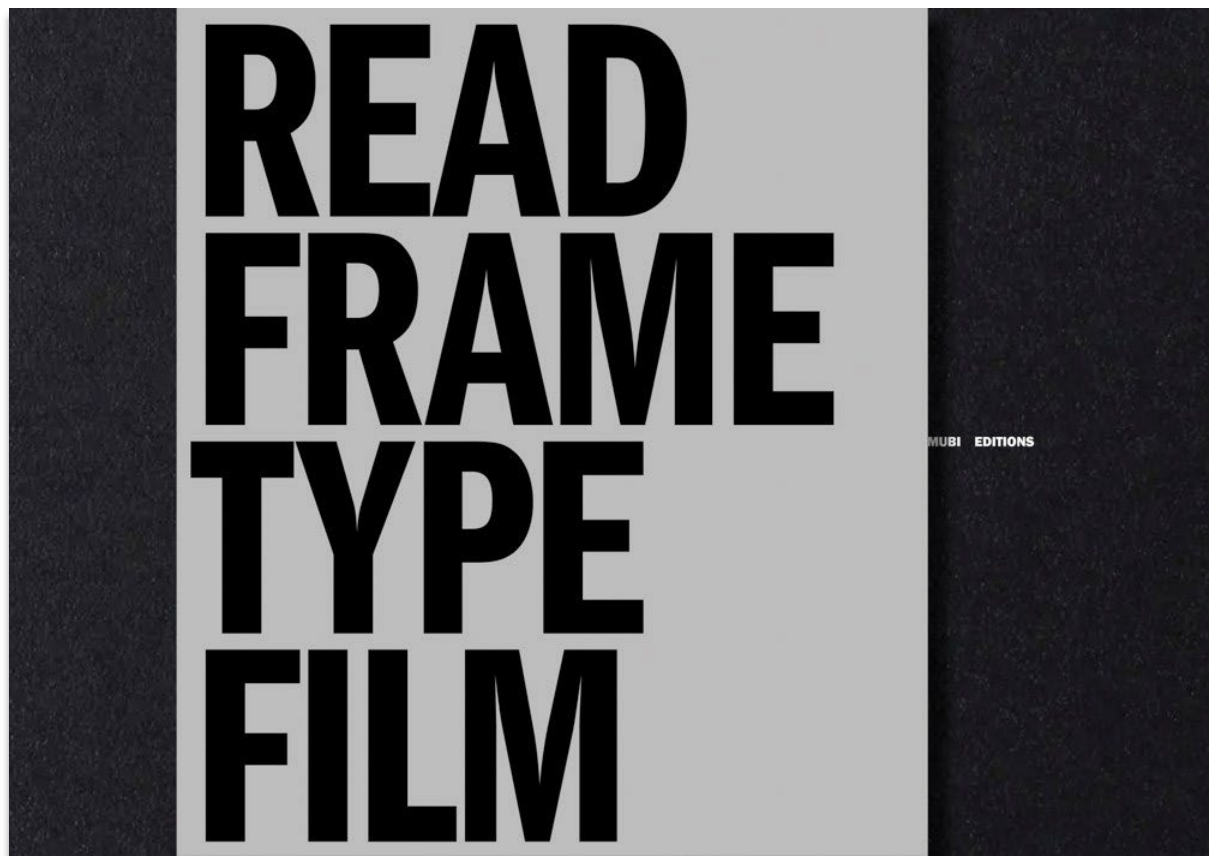
[illegible][illegible]

Looking at the following on the film screen, something with the title card and its title *Book of Numbers* (1999) by David Byrne, the *Open University* (UK) says: "By 1999, David Byrne's *Open* had been on the front of the American *Atlantic* record *Atlantic*, which was published in February in 1999. You therefore adopted his non-integer alphabet to different widths to meet his aesthetic demands. The book's various pages feature repeating series of words by artists, painters, sculptors, and architects of the 19th and 20th century, and each design has a negative (transparent) cut-out section and a positive. With *Open* begins with a 'visual alphabet' card and an ordered sequence throughout the film. It also does more: a complex definition of linear algebra is shown, and a complex geometric diagram related with the beautiful perspective of the classical architecture."









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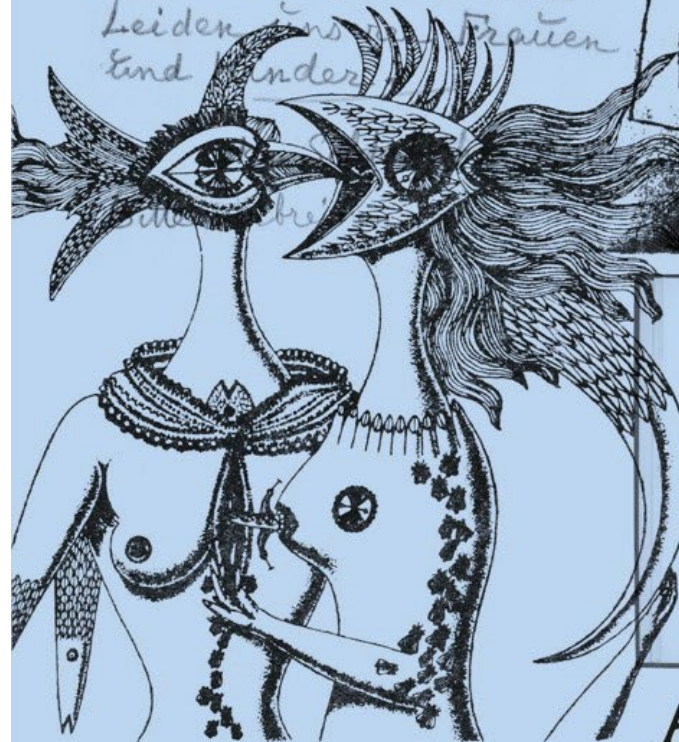
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MUBI Editions

# Surrealism and Anti-fascism

*Welche Frage ist das  
Recht ein Volk zu opfern  
um eine Regierung zu  
retten?*

*Die Revolution in Deutschland  
... gewiss! Und je länger  
der Krieg, desto länger  
und verwirrter die  
unausweichliche Revolution,  
desto schlimmer die  
Leiden uns Frauen  
und Kinder*



8 RAD SPANISH NOTEBOOK

The porters walked past where we stood, the ends of their blue smocks falling out round their hips like ballet skirts below the tight elastic belts. They made jokes. I only wanted to get to Barcelona; their jokes irritated me, especially because of the French sound of the words which I heard as they walked past our table.

The train with third class to Barcelona left at night from the Gare d'Orsay. After we had spent an idle day in the streets, we went across the arch of a bridge which made a soft and languid shape in the darkness, with groups of light quivering down into the river. The Gare d'Orsay looked like a wedding-cake on the quay opposite. This station has stores and a basement, and the Spanish train was leaving from the basement. It was lying at the bottom of the stairs, quiet and green, and people were jamming in a mass through the ticket-barrier at the last moment. We were at the end of the line, almost the last.

The ticket-collector was holding my ticket in his hand. I looked down. The pale was deep, thick and ridged, scored with hard work and long hours. He signed the ticket for a time, and bent over it looking at Barcelona while I was gazing his eyes in the circle of darkness between the rim of cap and the nosebridge.

"Is that where you're going?"

"Yes," I said.

He pushed the cap back off his forehead and shook me suddenly by the hand.

9 THE JOURNEY THERE

"Comrade!" he said, still holding my hand tightly and looking at me, "good luck to you, comrade. And to all of them," he added. "I wish I was you."

The train had nearly gone. I jumped into the last carriage.

It was full. The lines of people's evening bodies stood in the corridor, blocking out the profile of the moon. The blue light was already turned on in most of the compartments, and people slept in mounds. At the same time I felt as if there was a trail of excitement, like goosepox, running through from one carriage to another. How many of them are going there?

They had nearly all been allowed out before we reached the south of France. Three men suddenly got in at a small station, two of them very dark and sallow, with thin noses, and the other short and fair who seemed to be of a different race. One had his arm in a sling, and in several places the blood had poured through the rough and dirty bandages. They talked a great deal together in Spanish, and seemed tired. After listening to them for a time we thought the young one might be Belgian.

"Are you going to Spain?"

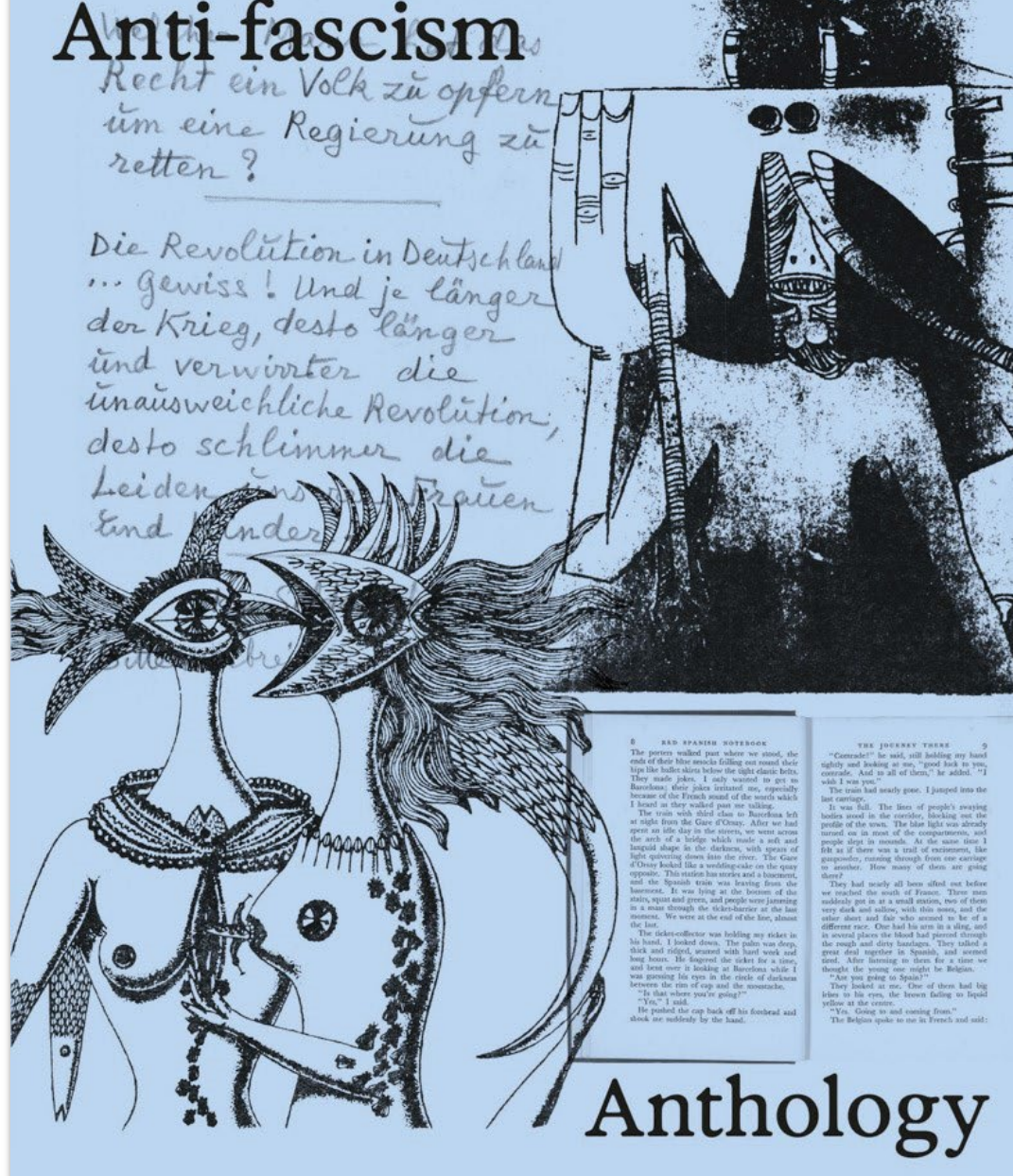
They looked at me. One of them had big ideas in his eyes, the brown fading to liquid yellow at the centre.

"Yes. Going to and coming from."

The Belgian spoke to me in French and said:

## Anthology

# Surrealism and Anti-fascism



## Surrealism and Anti-fascism: Anthology

### Anthology

A detailed and intellectually invigorating collection that places Surrealism in the thick of the battle for political emancipation.

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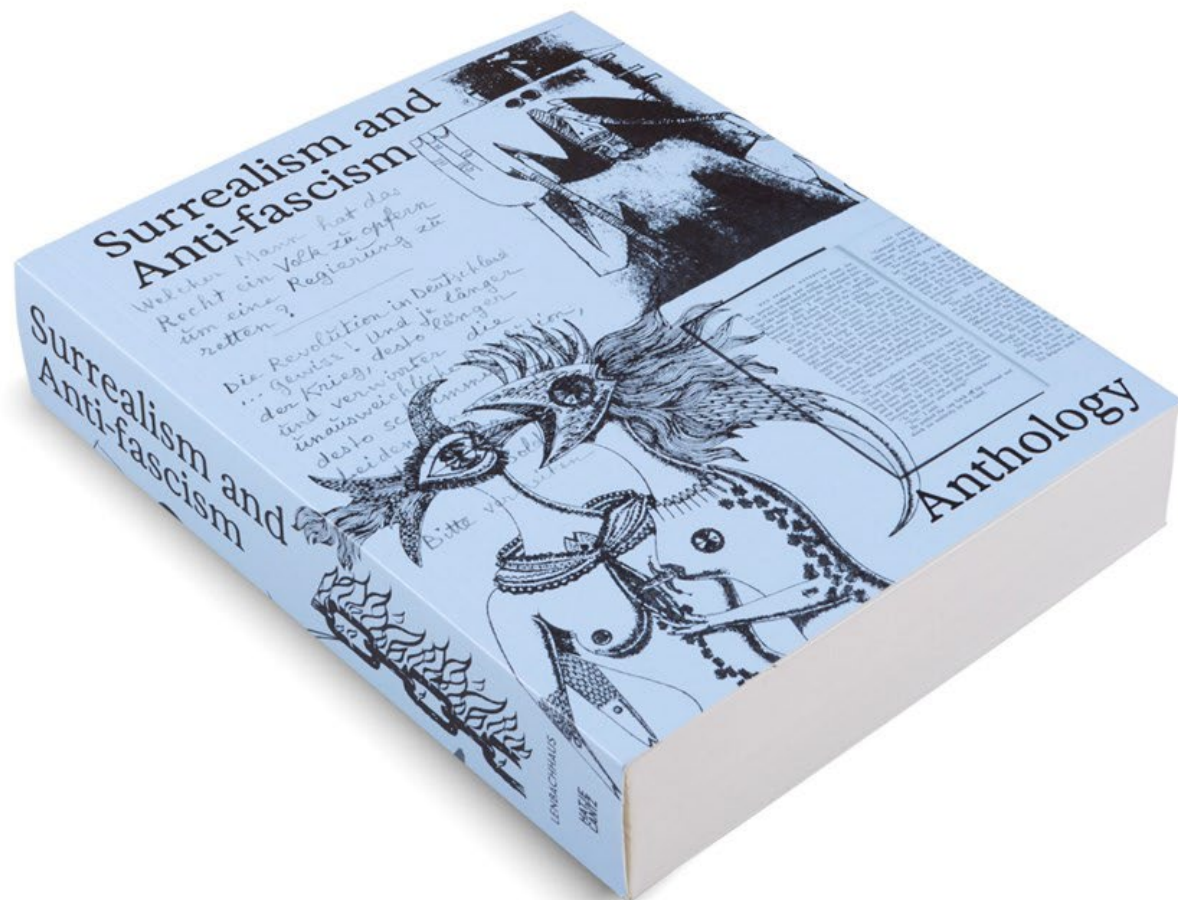
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Hatje Cantz



The Chicago Surrealist Group, Now's the Time, (in Arsenal Surrealist Subversion 4, 1989, p. 3)

# ARSENAL

## SURREALIST SUBVERSION

**SURREALISM**  
in the service of  
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**POETRY**  
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REVOLT  
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WILDERNESS  
&  
**LOVE**



A Meeting of the Chicago Surrealist Group

## NOW'S THE TIME

We're at the Kingdom of Liberty  
—Philip Lamantia

Surrealism began, point blank, with life-and-death questions that everyone else ignored or pretended to ignore: questions of everyday life, suicide, madness, racism, poetry, love, language and absolute truth. The most seductive dreams of centuries suddenly were dissected anew and brought to fruition in this new and unexpected "communion of genius" that plunged us more deep in the marbled forms of outward subjectivity. There was a dialectical leap of world historical implications, transcending once and for all the conditions of thought, art, poetry and life itself.

And today? To the extent that the tentative answers to surrealism's questions have been reduced to any of the numerous and all too usual reasons—for example, literature, art or some literary criticism, art criticism, or worse of all, a political career—the superficial observer could conclude, as so many have concluded, that surrealism has failed. But can the viability of surrealism intervention, and surrealism solutions, today and here or anywhere, really be proved or disproved by such obviously backhanded logic suggesting in the money-making ideological sublimation of the dominant culture?

All these "surrealist" dictionaries, encyclopedias, doctoral dissertations, TV documentaries and the whole mindless complex of hypocritical academic cynicism and misrepresentation are ridiculous, no doubt about it, but can such sorry displays of commercial confirmation truly be said to have silenced surrealism for all time, so that its own authentic voice can never again be heard?

Must assembly, if surrealism continues to develop, it will be because surrealism continues to develop it. And even if every one of those who call themselves surrealism today there in the crowd, the fight would hardly be over. Surrealism's questions, in any case, remain defiantly and even terribly open—bearing wounds all over the bleated body of christian capitalist hypocrisy—and quite unphased by the would-be career occupations of those whose job it is to transmit society's self-appointed managers that surrealism, like workaholic misanthropism, is safely obsolete. Even were we to join the mass confessions, there that sing surrealism's death, it would make little difference, for those who resolve to pursue these questions must sooner or later discover for themselves that inevitably it lives again, albeit perhaps in forms not immediately apprehensible to the postfalsely gift-born exoteric.

of total consumer revolution. As my footprints carry me along the rubberbacked backwaters radiant with fallen oak-leaves in the morning mist—a mist on the highway glances down as I glance up. What can this meaning of eyes perceive?—it is more other than the subject of *The Marriage of Heaven and Hell* who speaks to me, in a voice closer than any other, and with a true urgency that admits of no mistake.

Without commerce is no progression. *Energy is fire and delight*. . . . Those who require divine do so because *there is work enough to be redeemed*. . . . *The road of reason leads to the palace of wisdom*. . . . *He who desires the act of sex, breeds possibility*. . . . *All who desire food is caught without a net or a trap*. . . . *Persons are built with stones of Law, Babel's with bricks of Religion*. . . . *What is new proved was once only insight*. . . .

To invoke Blake here reminds us that dialectics is not something to which Hegel was awarded an ex-chancellor patent, but rather an insight, a gift of overflowing life, here and where consistently in the face of revolutionary thought and action. And so it is with the issue of poetry, love and freedom—that is, with surrealism, in a word. In the exceptional and decisive moments and chances of daily life—breaking our letters, falling in love, making all—surrealism inevitably emerges anew, and ready for anything.

We are living, presumably enough, in a strange place called the United States, a nation founded on genocide, and whose government, the most modern in history, is the dedicated enemy of human freedom in the world today. Eighteen years after the appearance of the first ARSENAL, we surrealism are more than ever committed, unshaken, afloat, inescapable revolutionaries, implacable enemies of things as they are, unrepentant workers of a truly free society.

Surrealism continues to advance today, and to make a difference, because it refuses to compromise with anything, because it holds true to its own irreducibly wild and untranslatable means, outside all repressive frameworks. Anti-racist, anti-sexist, anti-racist, anti-religious, anti-endogamous, anti-academic, divergent to Western civilization and its values and institutions, surrealism places with living colors what John May, one of the greatest of American surrealists, called the "art of the wilderness."

"And how do we reach this truly free society?" Start by dreaming.

Those who don't know how to cross their bridges before they come to them will never get anywhere.

"Guernica" de Picasso



« Pour la nation mondiale en danger  
 réveille le genre "ART et LIBERTÉ"  
 Tous, artistes, écrivains, artistes, hommes,  
 que que "cité de genre..." »

جوليا و الحرب الأهلية « ليكاسو »

« هذا البيان العالمي هو كوكبنا :  
 « الفن والفن »  
 « وسط العالم الحاد والموت  
 « نأخذها على نساءنا الحرة »

# FEUILLE ROUGE

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Écrivains et Artistes  
Révolutionnaires

N° 4

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les 2 yeux!*

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## On TUE AUSSI dans la "tranchée de la liberté"

La culture en face du fascisme allemand

Le fascisme allemand, qui a envahi l'Allemagne, a envahi aussi la culture allemande. Il a envahi la littérature, le théâtre, le cinéma, la presse, la radio, la musique, la peinture, la sculpture, l'architecture, la science, la philosophie, la religion, la morale, la politique, la vie sociale, la vie intellectuelle, la vie artistique, la vie humaine tout entière. Il a envahi tout, et il envahit encore.

## SAUVEZ GEORGES DIMITROV

Georges Dimitrov, le héros bulgare, est en prison à Berlin. Il est accusé d'avoir assassiné le ministre allemand des Affaires étrangères, le comte von Helldorf. Mais il est innocent. Il est un homme d'État, un homme de bien, un homme de paix. Il est un homme qui a fait beaucoup de bien à son pays et à son peuple. Il est un homme qui a fait beaucoup de bien à l'humanité tout entière.

## POUR LE PROLETARIAT CONTRE LES FASCISMES

Le fascisme est le pire ennemi du prolétariat. Il est le pire ennemi de la paix, de la liberté, de la justice, de la vérité, de la vie humaine tout entière. Il est le pire ennemi de l'humanité tout entière. Il faut le combattre, il faut le détruire, il faut le vaincre. Il faut le vaincre partout, il faut le vaincre toujours, il faut le vaincre partout et toujours.

## La torche entre les dents

Le fascisme allemand, qui a envahi l'Allemagne, a envahi aussi la culture allemande. Il a envahi la littérature, le théâtre, le cinéma, la presse, la radio, la musique, la peinture, la sculpture, l'architecture, la science, la philosophie, la religion, la morale, la politique, la vie sociale, la vie intellectuelle, la vie artistique, la vie humaine tout entière. Il a envahi tout, et il envahit encore.

## Lettre d'ALLEMAGNE

CONTRE LES FASCISMES ET L'IMPÉRIALISME FRANÇAIS  
POUR LA DÉFENSE DE LA LIBERTÉ DE PARIS

## La Culture brûle

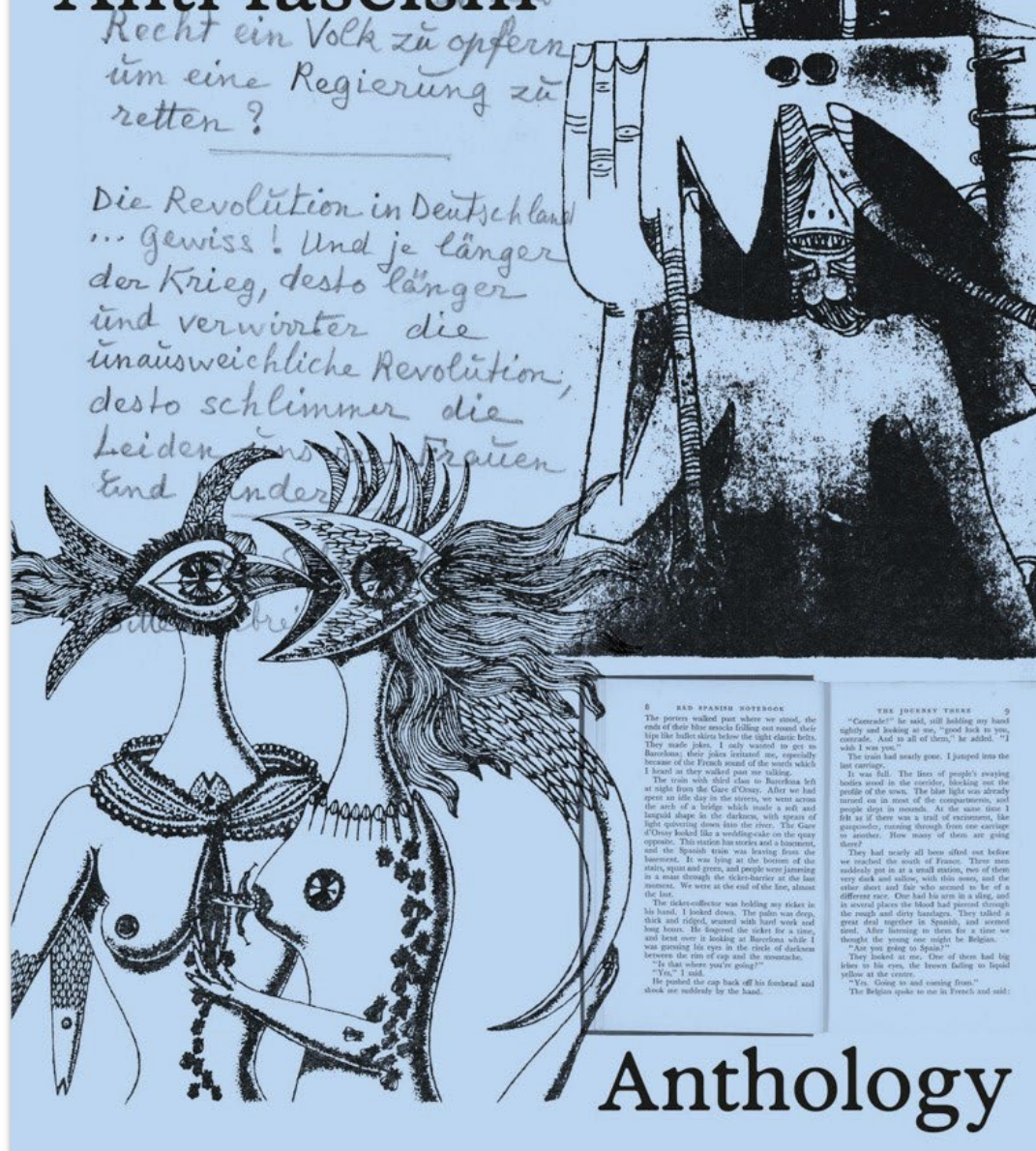
Le fascisme allemand, qui a envahi l'Allemagne, a envahi aussi la culture allemande. Il a envahi la littérature, le théâtre, le cinéma, la presse, la radio, la musique, la peinture, la sculpture, l'architecture, la science, la philosophie, la religion, la morale, la politique, la vie sociale, la vie intellectuelle, la vie artistique, la vie humaine tout entière. Il a envahi tout, et il envahit encore.

## Contre le fascisme mais aussi contre l'impérialisme français!

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LE BUREAU DE L'ADAR  
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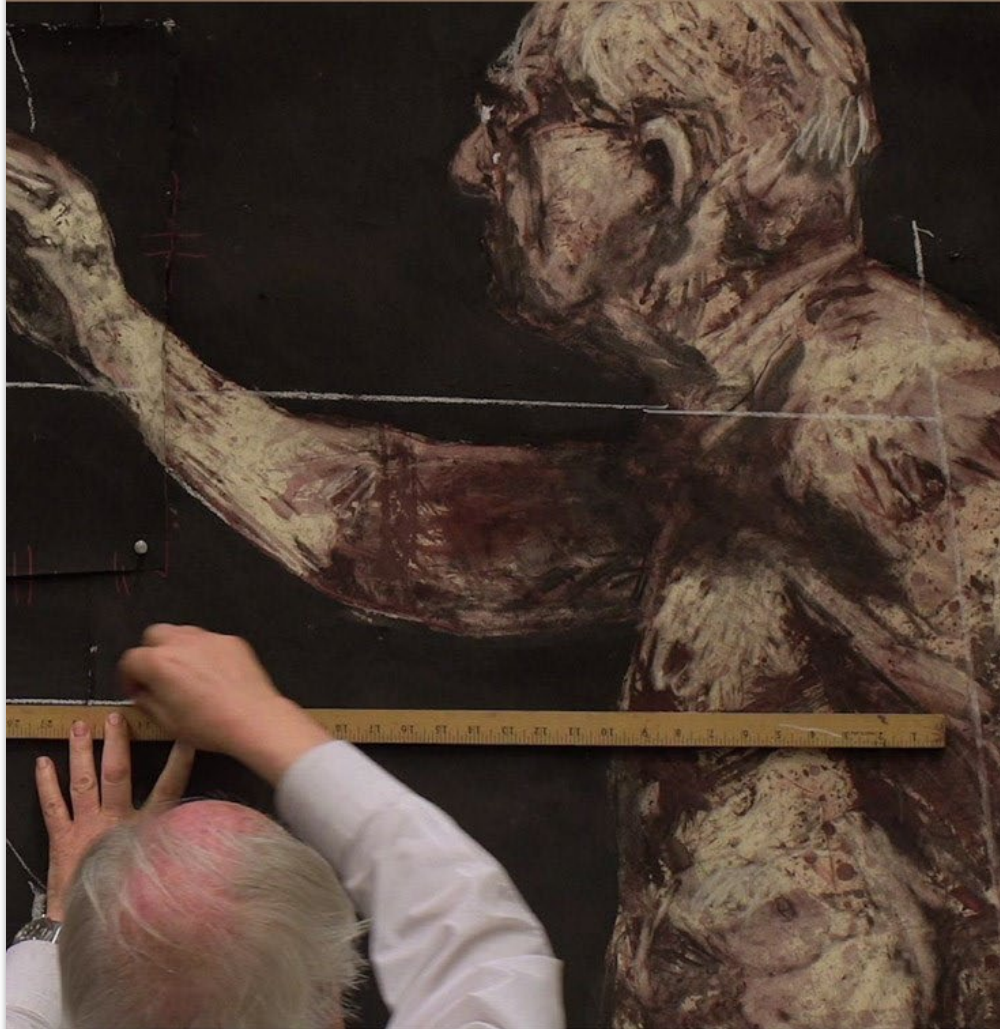
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# WILLIAM KENTRIDGE



## WILLIAM KENTRIDGE



## William Kentridge: Self-Portrait as a Coffee Pot

The print companion to Kentridge's latest film series, bringing to life the eccentric, whimsical world of the artist's mind and his studio.

- William Kentridge reimagines his film series 'Self-Portrait as a Coffee Pot' that premiered during the 2024 Venice Biennale in this comprehensive artist's book.
- The artist enters into a rich dialogue with himself in the studio, hashing out questions of art, work, memory, history, and time in magnitudes ranging from the intimate to the universal.
- Created in close collaboration with the artist, this publication translates his multidisciplinary approach to his films—combining film with performance, collage, drawing, and music—into book form, richly illustrated, with exquisite special features such as tipped-in drawings and transparent interleaves bringing the vivid materiality of the artist's studio into the hands of the reader.

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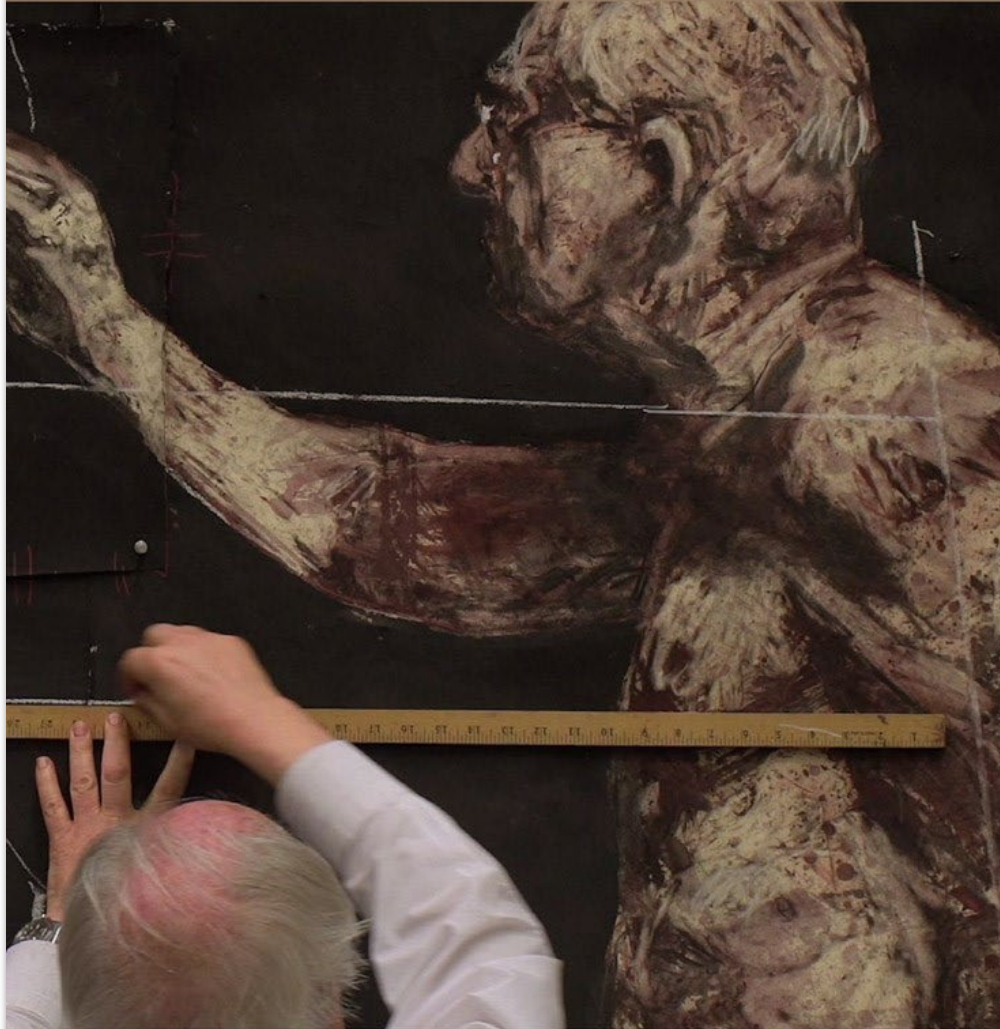








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