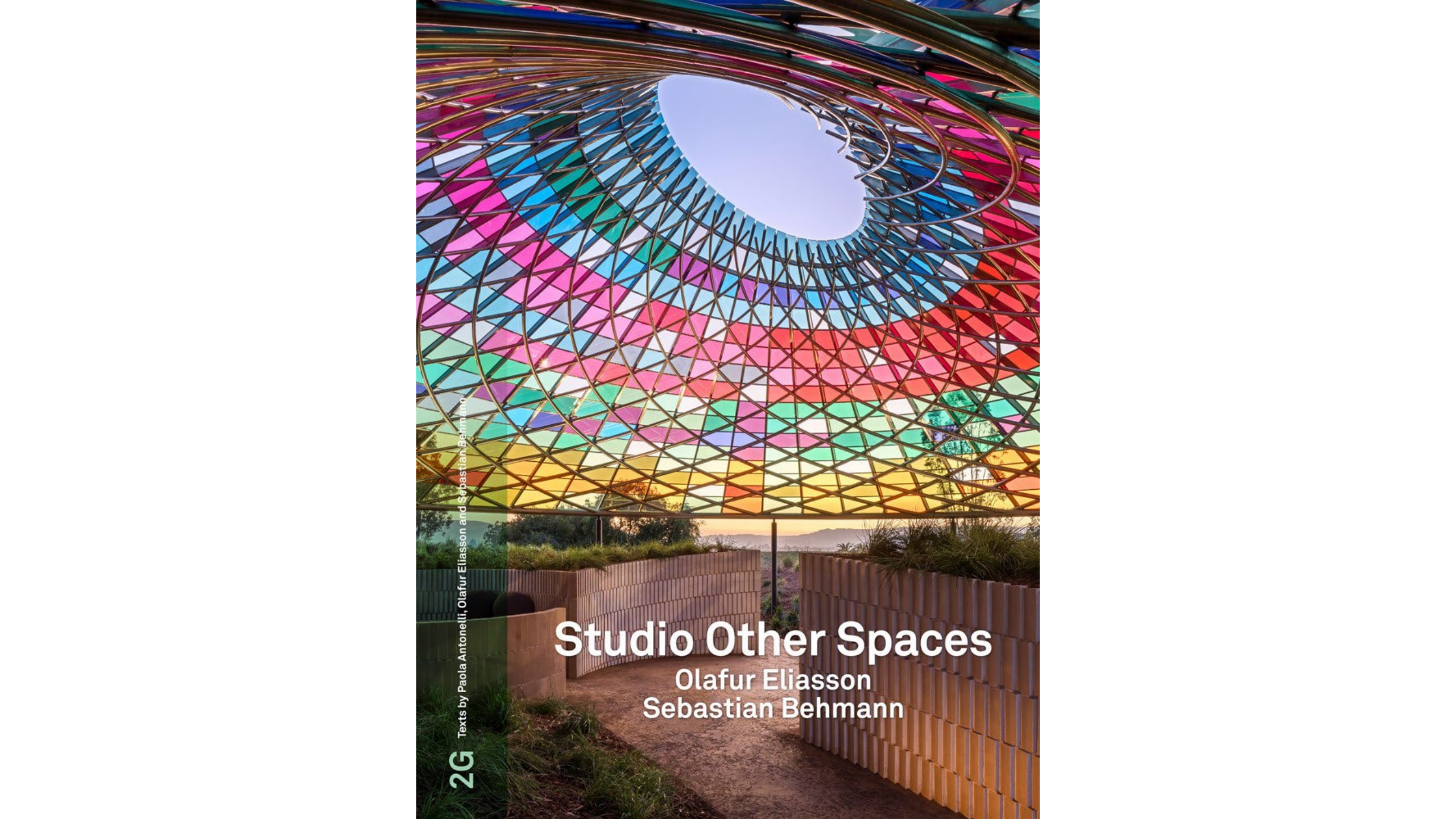


# July 2025

## EXTENDED LIST



2G Texts by Paola Antonelli, Olafur Eliasson and Sebastian Behmann

# Studio Other Spaces

Olafur Eliasson  
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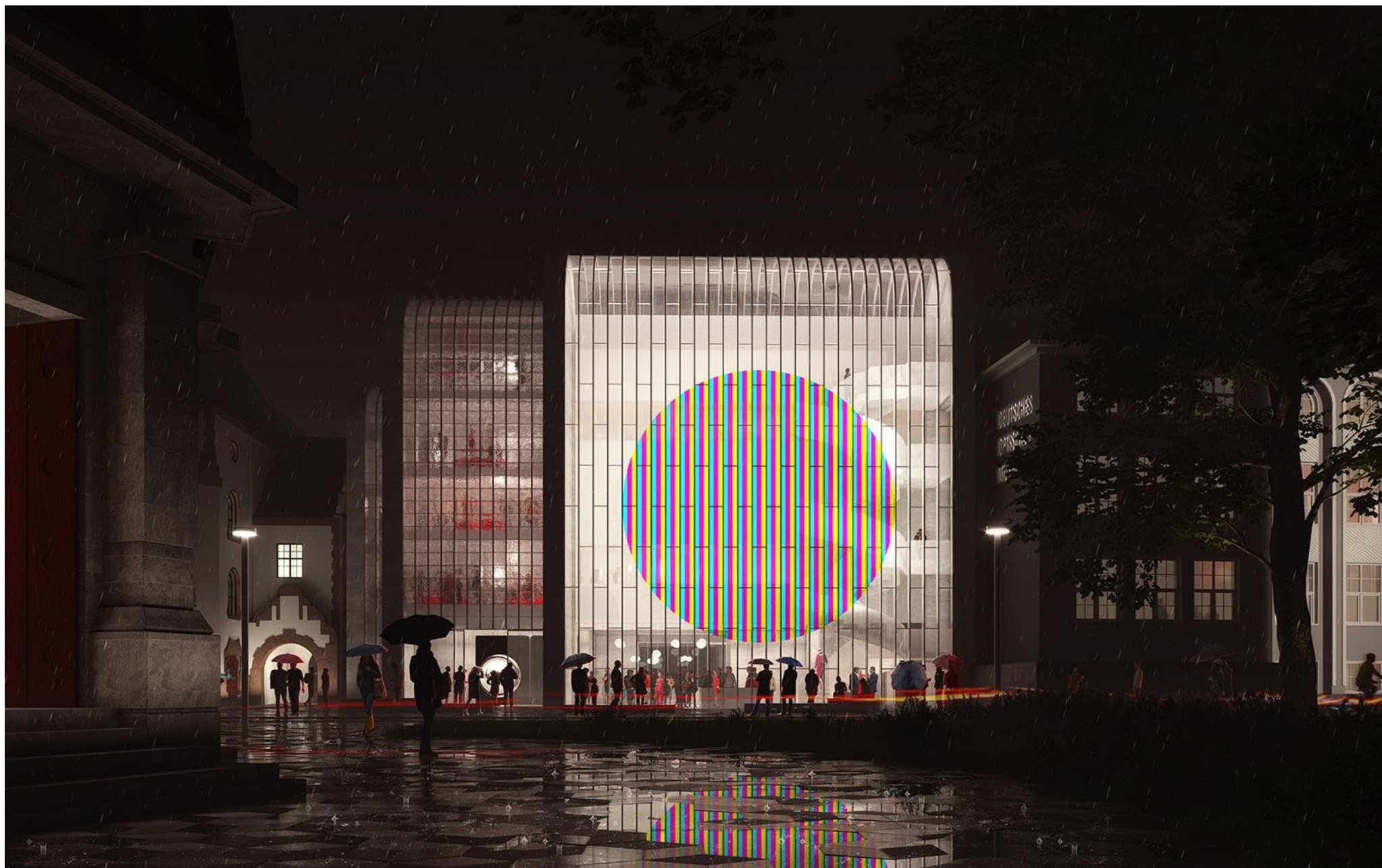
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# acts of art

in Greenwich Village



edited by Howard Singerman



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A first-ever look at a network of Black visual artists in Manhattan in the 1960s and 1970s.

This comprehensive account of the six-year history of Acts of Art, a gallery founded by and for Black artists in Greenwich Village in 1969, includes a complete exhibition record, biographies of the gallery's key artists, and entries on important group exhibitions and events.

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**LLOYD TOONE**

**APRIL 7-27, 1972**

Lloyd Toone [Acts of Art; April 7 - 27] is a young black artist bursting with ideas. In plastic and sculptural reliefs, Toone creates patterns of letters or keys and locks. Some of his collages utilize assorted papers and textures; others combine photographs in figure studies. In still another group, he uses collage only as a ground for highly colored crayon- and acrylic abstractions. Some of these look almost ceramic. In his sculptures, Toone combines leather, wood and nails to create heads and masks. His work is quiet, yet full of energy and admiration for both African and Western sources.



# JACKSON

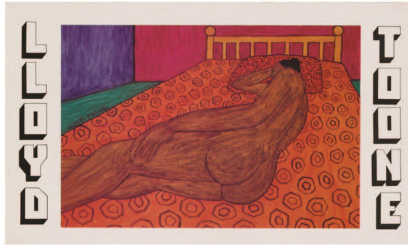
# JACKSON

Nigel Jackson [Acts of Art; to May 20] has some very clear ideas about the role of a black painter in today's world. He feels that it is essential for a black artist, at least in the beginning, to make crucial connections with his audience in terms of subject matter. As a result, most of Jackson's portraits show strong black individuals with intense characters. His treatment of them is powerful. Rich color, expressive brushwork, strong vertical and horizontal compositions which lock the figures in the picture plane, work in conjunction with photographic cropping devices to force the sitter's presence up to the forefront of the viewer's attention.

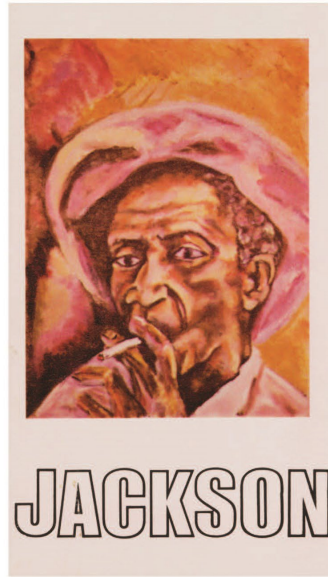
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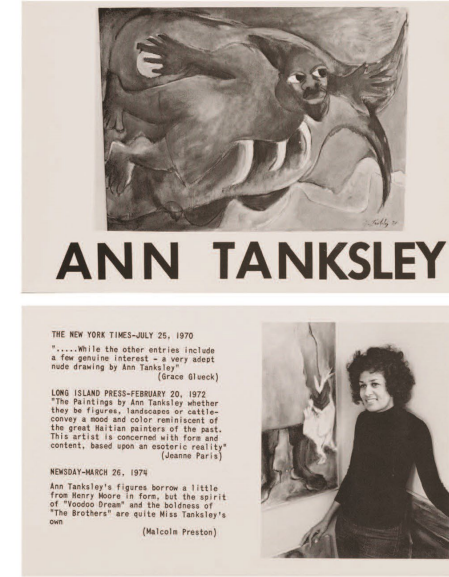
1974



FEB 22-MAR 16 1974  
Lloyd Toone: New Works

MAR 19-APR 9 1974  
Frank Wimberley

APR 12-MAY 3 1974  
Nigel Jackson:  
Paintings and Drawings. New Works

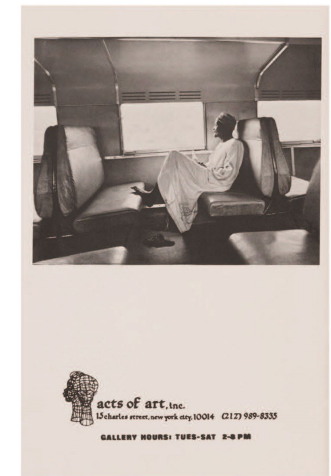
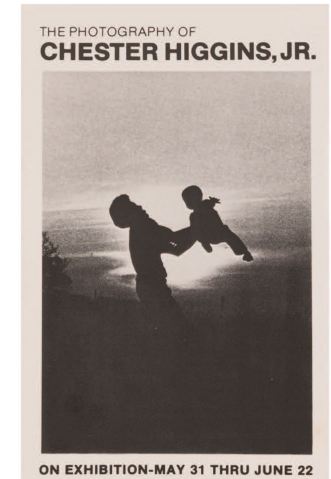


MAY 7-28 1974  
Ann Tanksley:  
Paintings, Drawings, and Prints

MAY 31-JUN 23 1974  
The Photography of Chester Higgins, Jr.

*These are emotional images, not at all dispassionate, but the photographer rarely slips into sentimentality or cliché. Nor does he force his subjects, or his images, to fit into a single overriding visual style. The consistency of these photographs is not one of graphics, but rather of gentleness, warmth, and precise responsiveness to the uniqueness of human beings.*

—A.D. Coleman, *New York Times*, June 16, 1974



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in Greenwich Village



edited by Howard Singerman

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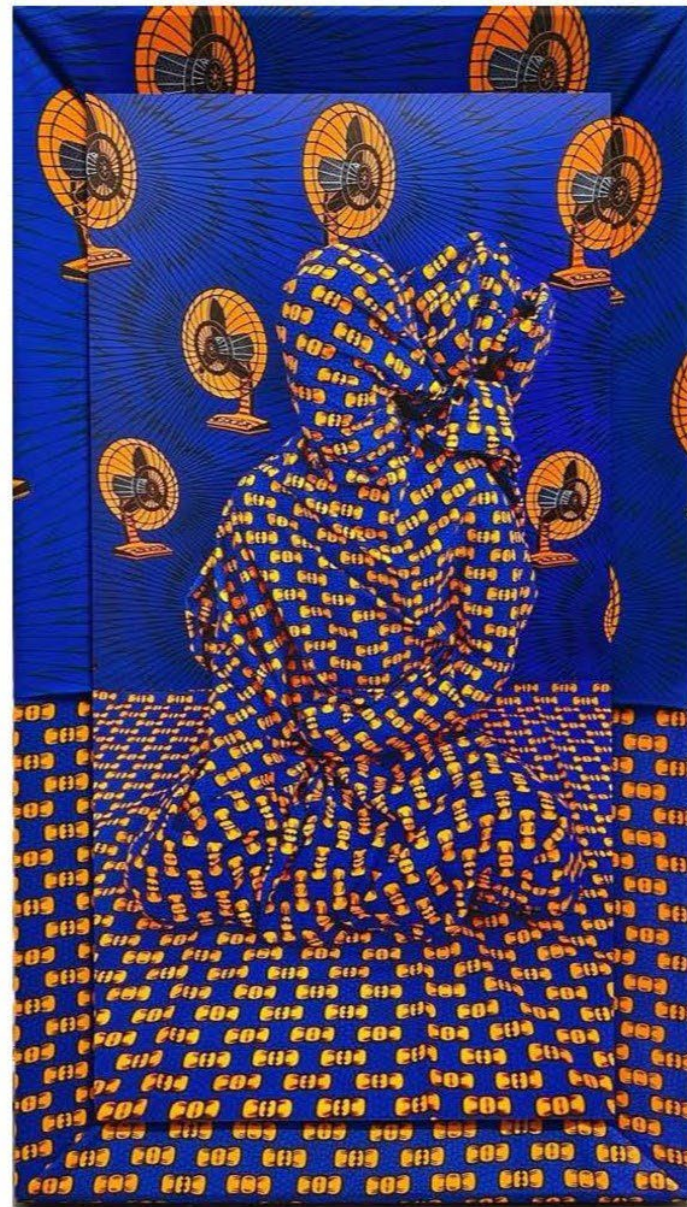
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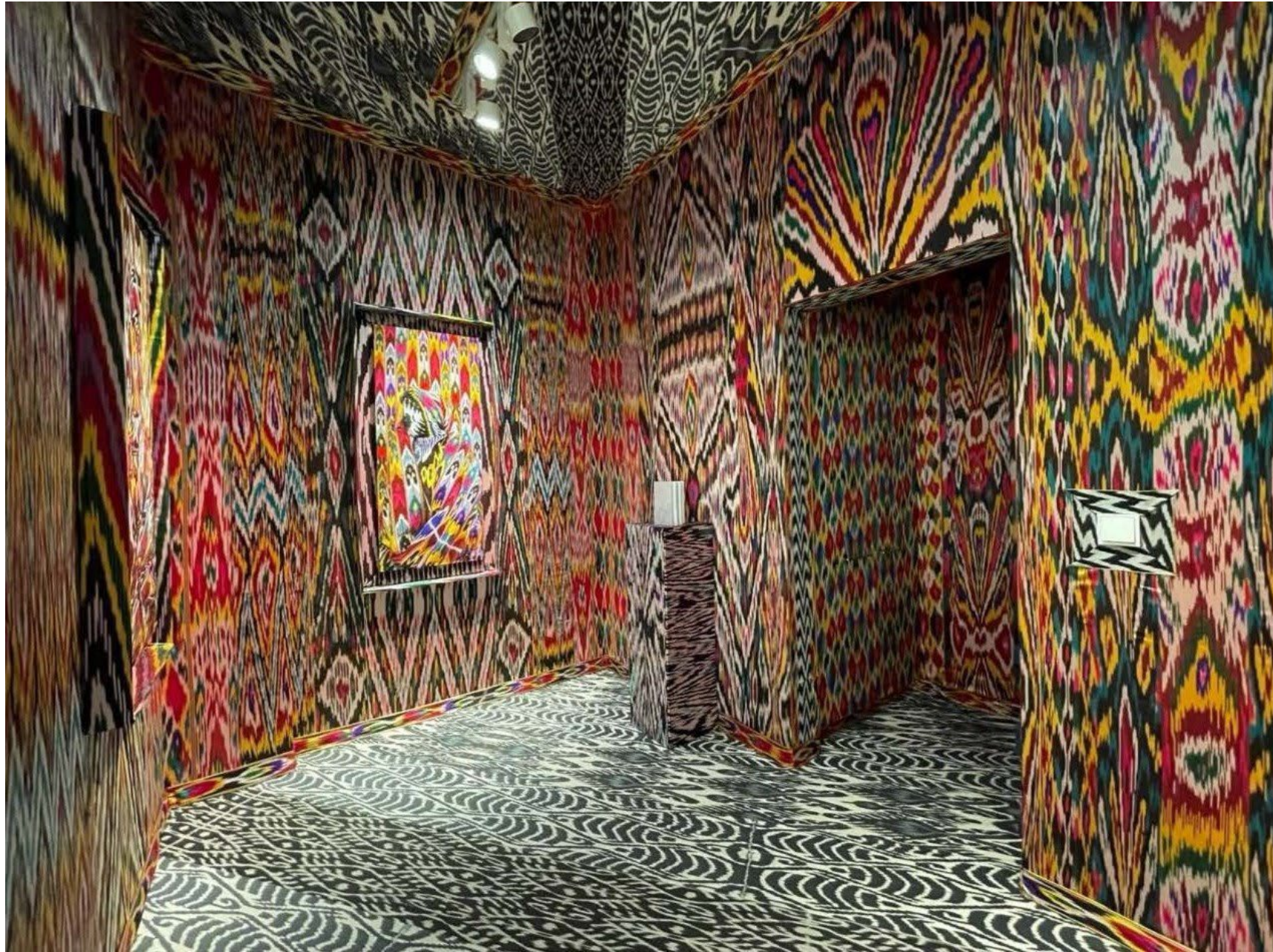
















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## AWAW Roundtable Discussion

OCTOBER 18, 2022

Lynn Gumpert, Director, Grey Art Museum, NYU [LG]

Susan Unterberg, Founder, Funder, AWAW Award [SU]

Vesela Sretenović, Exhibition Co-Curator [VS]

Nancy Princenthal, Exhibition Co-Curator [NP]

award, which took place in 2020. I'm joined by the two guest co-curators for the show, Nancy Princenthal and Vesela Sretenović. Susan, would you begin by describing the award for those who aren't familiar with it?

**SU:** Since 1996, AWAW has awarded ten unrestricted grants of \$25,000 a year to women artists over the age of 40. To do so, we solicit over two hundred nominators—mainly women curators and critics—in order to get a hundred to participate. Nominators anonymously recommend an artist for the award, and can't propose the same artist two years in a row. Similarly, they also can't nominate a previous winner. And, most importantly, everyone remains anonymous—except, of course, the artists who receive the awards! In 2021 we received external funding for three years that has allowed us to distribute even more awards, sponsorship we hope will continue. We also have a smaller number of nominators. I never wanted the chances for a nominated artist winning to be lower than one in ten. And it's never been that low; it's usually one in seven. The only thing that has changed since the early years is the minimum qualifying age to win an award. Originally, it was 35 years old, but no artist that young ever received a grant because jurors thought the younger artists would have time to mature and they'd be nominated again. We raised the minimum age to 40 within the first five years of AWAW's establishment.

**LG:** Can you talk about why and how you came up with the name "Anonymous Was A Woman"?

**SU:** Yes. Though many people have understood it this way, the reason is not because I stayed anonymous in the beginning, but because women throughout history—and especially women artists—have often remained anonymous. They didn't sign their work, and of course, they received very little recognition. The name paraphrases a line from Virginia Woolf's famous essay "A Room of One's Own," and it seemed an appropriate title for this award.

**VS:** I have a personal question for you, Susan. How did you come to art? Where did this passion come from?

**SU:** Well, my two best friends from third grade through high school had parents who collected art. We all lived on the Upper East Side and, once we were old enough, we would go to the Met by ourselves, since we all loved talking about art. As a youngster, I was the only one in my family who ever carried a camera on a trip,

**LG:** We have gathered to talk with Susan Unterberg about the history and future of the Anonymous Was A Woman (AWAW) award.

I'm Lynn Gumpert, the director of the Grey Art Gallery—soon to be Grey Art Museum—at New York University (NYU), which is hosting an exhibition in 2025 commemorating the 25th anniversary of the



LYNN GUMPERT, SUSAN UNTERBERG, NANCY PRINCENTHAL, VESELA SRETENOVIC





FIG. 4 JOYCE PENSATO, *IMUST BE DREAMING*, 2007, ENAMEL ON LINEN, 90 × 72 IN. (228.6 × 182.9 CM) © 2025 THE JOYCE PENSATO FOUNDATION, COURTESY PETZEL, NEW YORK

(see page 307), a kind of visual jujitsu in which examples of print pornography are caressed with lavish washes of color and pattern that thoroughly obscure the subjects' bodies (although details like six-inch heels and bits of skimpy underwear are sometimes visible). Also putting expressionist painting to work on commercial imagery, Joyce Pensato (*AWAW* 2010) endowed Donald Duck, Mickey Mouse, Bart Simpson, and other characters (fig. 4) with a spectrum of human emotions, emphasizing hysterical happiness and electrifying rage. Among the most caustic of institutional culture's critics is Andrea Fraser (*AWAW* 2012), whose identity-shifting performances include taking a hilariously convincing spin as a museum docent. Again, the corporatization of art is a target.

Media critique itself has had critics. Mira Schor (*AWAW* 2022), a participant in the legendary Feminist Art Program at CalArts led by Judy Chicago and Miriam Schapiro, is an artist and writer whose figural paintings are deeply personal and often bear first-person texts. In an early 1990s essay, Schor wrote that her artistic choices had isolated her during a time—the Reagan years—when works grounded in materials and processes were replaced by those based on “critiques, often collaborationist, of capitalism.”<sup>12</sup> Collusion notwithstanding, Schor said, women had been sidelined in the rising market of the 1980s, a problem she had also addressed a few years earlier in a 1985 essay titled “On Failure and Anonymity” and an issue to which she would return.<sup>13</sup> In a 2008 essay titled, in part, “Anonymity as a Political Tactic,” she further worried that blogs, which had become a significant outlet for feminist discourse, were navigating without a reliable compass in a newly ascendent and hazardous internet that lacked accountability; one such dubious blog was in fact called Anonymous Female Artist.<sup>14</sup> Echoing Woolf, Schor again zeroed in on problems of compensation, noting the dim economic prospects for writers publishing online. In conclusion, she observed that while tactics of anonymity once were important, helping to broaden the range of feminist voices and sharpen attacks on an increasingly professionalized art world, they were now (in 2008) “necessary to reidentify a feminist politics in the public arena.”<sup>15</sup>

Another artist who has looked critically at theory-based art is Adrian Piper. “The ideology of postmodernism functions to repress and exclude CWAs [Colored Women Artists, a term Piper prefers to Black women] from the art-historical canon of the Euroethnic mainstream,” she wrote in 1990, arguing that just when non-white women artists began to gain attention, the cultural lineage in which their contributions could finally be registered was rendered obsolete by fiat of “theory.”<sup>16</sup> Piper warned that the postmodernist “claim that there is no objective truth” is a dangerous denial of “prejudice, repression, and exclusion,” all incontrovertible, pernicious, too, is the belittling belief in the “impossibility of innovation.”<sup>17</sup>

Piper does not favor emphasizing the artist at the expense of the art, but personal experience—corroborated by political, social, and cultural conditions, including of race—plays a major role in her work as an artist (she is also an esteemed philosopher). Many other Black women have made what can be deemed “postmodern” art that nonetheless shares Piper’s condemnation of mainstream visual culture, using images of anonymity as a sharpened tool. Lorna Simpson (*AWAW* 2012) gained acclaim, in the early 1990s, with photo narratives whose subjects turn their backs to the camera, or whose faces are obscured by cropping (fig. 5). Short, cryptic texts allude to norms of beauty and decorum, and also to historic or contemporary acts of harm and violence: identity—gender, skin color—is simultaneously foregrounded and obscured. Betye Saar (*AWAW* 2004), a pioneer among Black women taking on race-based conventions in commercial imagery, introduced *Liberation of Aunt Jemima* in 1972. The famously devastating little assemblage features a likeness of the longtime breakfast-food brand’s packaging image: a hefty, smiling Black woman with a bandana holding back her hair. In Saar’s depiction, she has a screaming white baby on her hip and a shotgun at her side.<sup>18</sup>

The racism that these artists target has a further, troubling connection to anonymity. Insofar as women of color trace their lineage to various cultures of Africa and elsewhere in the global south, they inherit traditions that white observers have long claimed, falsely, to be collective and immutable, largely ignoring the dynamic changes and individual invention inherent to such traditions. In other

FIG. 27 SENGU NENGUOT'S R.S.W.P., 1972, ACTIVATED BY MAREN HASSINGER, COURTESY THE ARTIST, SPIRITZ MAGERS, AND THOMAS ERBEN GALLERY, NEW YORK



emerged from craft traditions to confront such narratives headlong while making space for the deep repositories of womanist work in beading and fiber traditions. They adopt discrete studio practices and collective engagements with artists and various publics that have been tapped to realize or manifest their work. The prodigy that is Scott can be traced to the traditions that her parents embraced and handed down. She inherited a love of materials from her mother, celebrated quilter Elizabeth Telford Scott, which Scott has realized in her extraordinary beadwork tapestries, sculptures, and performance art. Through formal training, Clark has also embraced the tradition of craft, combining it with Black womanist traditions and histories. By frequently making Black hair her subject and sometimes using it as material in her work (fig. 28), Clark both embodies and alludes to markings of identity, occupation of space, and histories. Her endeavors in reconfiguring the Confederate battle flag with braids—traditional to Black women's hair fashion—speaks volumes to the political, social, and cultural ramifications of Black womanhood under the specter of the past. And in such performances as *Unaveling*, first performed in 2015 (see page 325), Clark invites audience members to undo the past with her, deconstructing a Confederate flag—a symbol of the period in American history where Black men and women were robbed of their autonomy and, as such, their futures—thread by thread. Such histories handed down from those who lived them or by the iconic writers who imagined such lives, form the basis of what we understand as an early, collective, and shared Black history.

Using painting as a diaristic tool, Beverly McIver (*AWAW* 2000) draws deeply from her familial and personal histories. Her paintings, when not mining self-portraiture, focus on her elderly father or older sister who reside in an assisted living facility (fig. 29). She skillfully renders her own reality without manipulation or irony, inviting audiences to sit at the table of her everyday life—the joys and challenges of her being. Her gestural paintings in acrylic impasto imply their immediacy as well as the evident love tendered to both parent and sibling. This tendering is not designed for voyeuristic consumption.



FIG. 28 SONYA CLARK, OCTOPODE, 2018, CANVAS AND THREAD, 85.4 x 30.9 x 2.14 (216.9 x 97.2 x 5.1 CM), CHRYSLER MUSEUM OF ART, NORFOLK, VA, MUSEUM PURCHASE, 2020.6



## María Elena Gaitán

BORN 1949, LOS ANGELES; BASED IN TUSCON

Performance artist María Elena Gaitán's practice spans a variety of disciplines that include music, linguistics and translation, education, philanthropy, and healthcare. Rooted in Mexican and Chicana cultural heritage, she works in the lineage of Chicana political activism and improvisational techniques, seeking to both increase cultural competency among her viewers and use music as a healing force. Gaitán is specifically known for her touring one-woman shows. One such show, entitled *Chola Con Cello: A Home Girl In The Philharmonic* (performed various times since 1992), was staged in response to California's Proposition 187, which sought to deny public education and

prenatal care to undocumented immigrant women and children. In the performance, Gaitán takes on the persona of her alter ego, Chola Con Cello, and symbolically defies oppression through both spoken word commentary in a fluid blend of English and Spanish, and her cello playing.

Gaitán has created five solo performances over the course of her career, each of which has toured the country. In addition to receiving an *AWAAN* award, Gaitán has collaborated with the Ford Foundation and has been honored by the Coleman Chamber Music Association, Pasadena. MQJ



CHOLA CON CELLO (MARÍA ELENA GAITÁN), 2006. DIGITAL PHOTOGRAPH  
© MSHA BRWITT

## Gillian Jagger

BORN 1930, LONDON; DIED 2019, KERHONKSON, NY

Through her multimedia sculpture and installation, Gillian Jagger prompted compassion as she poignantly conveyed the vulnerability of all living things. Her career began in the 1960s with innocuous castings of found objects like manhole covers. This was her first attempt at producing work rooted in truth and reality, void of artifice and illusion. An old dairy farm she acquired in 1978 was the source for most of the items in her large multimedia installation *Rift* (1999), in which she suspended bones, a mummified cat, and other animal carcasses on barbed wire looped around farm implements fed through upright wooden cow stanchions. After viewing photos

of animals in a slaughterhouse, she conceived *The Conversation* (2004), a wall-sized mixed-media work on paper that depicts three cows huddled behind barbed wire.

Jagger received a BFA from Carnegie Mellon University and an MA from New York University. Her work has been the subject of exhibitions at the Chazen Museum of Art, University of Wisconsin-Madison; the Sculpture Center, New York; and the Katonah Museum of Art, NY. Her work is in the collection of the Aldrich Contemporary Art Museum, Ridgefield, CT. JM



RIFT, 1999. CALF STANCHIONS, ANIMAL BONES, FARM IMPLEMENTS, AND BARBED WIRE, 11 x 30 x 20 FT (3.4 x 91 x 61 M)  
COURTESY THE ESTATE OF GILLIAN JAGGER AND DAVID LEWIS, NEW YORK

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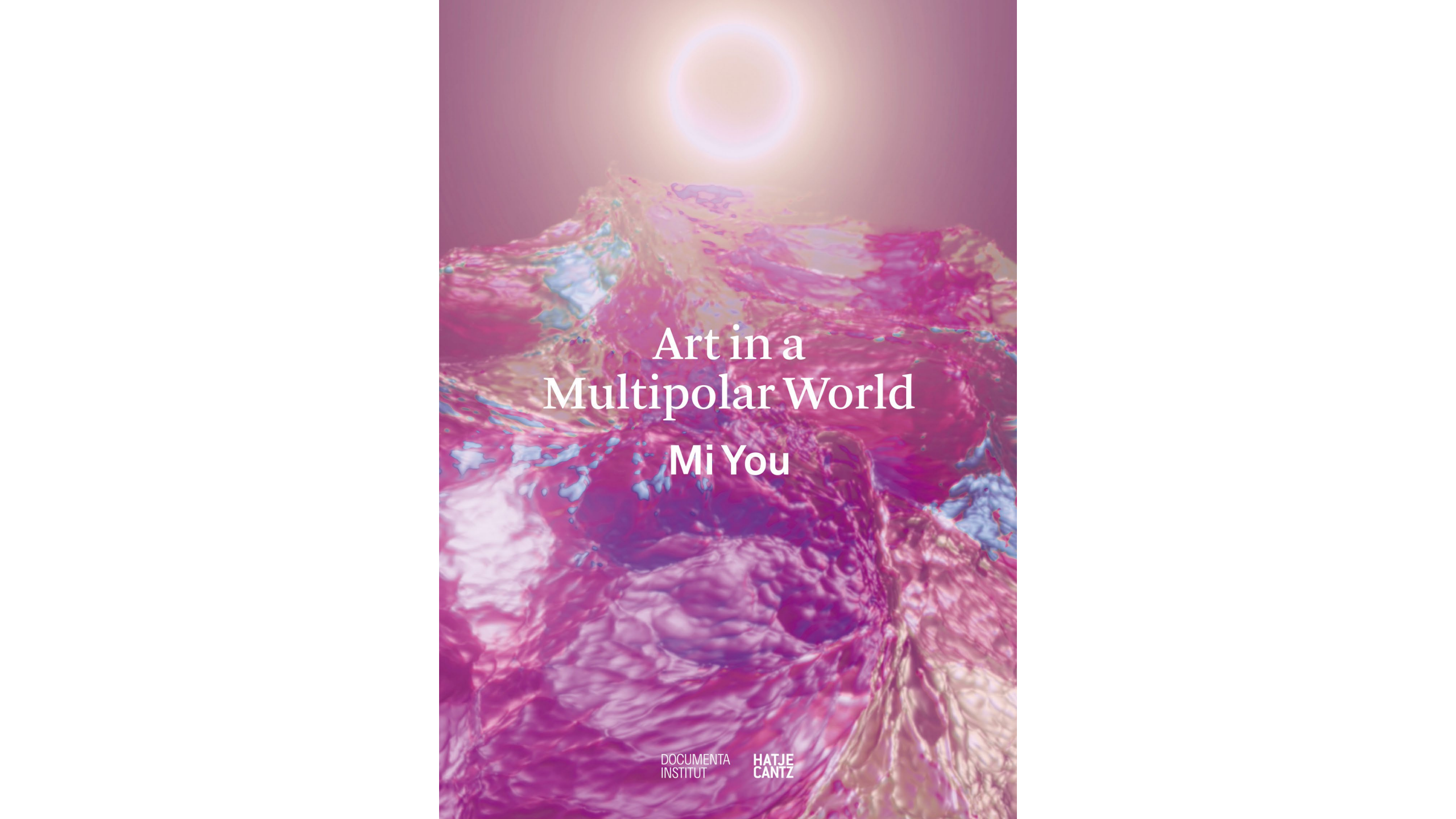
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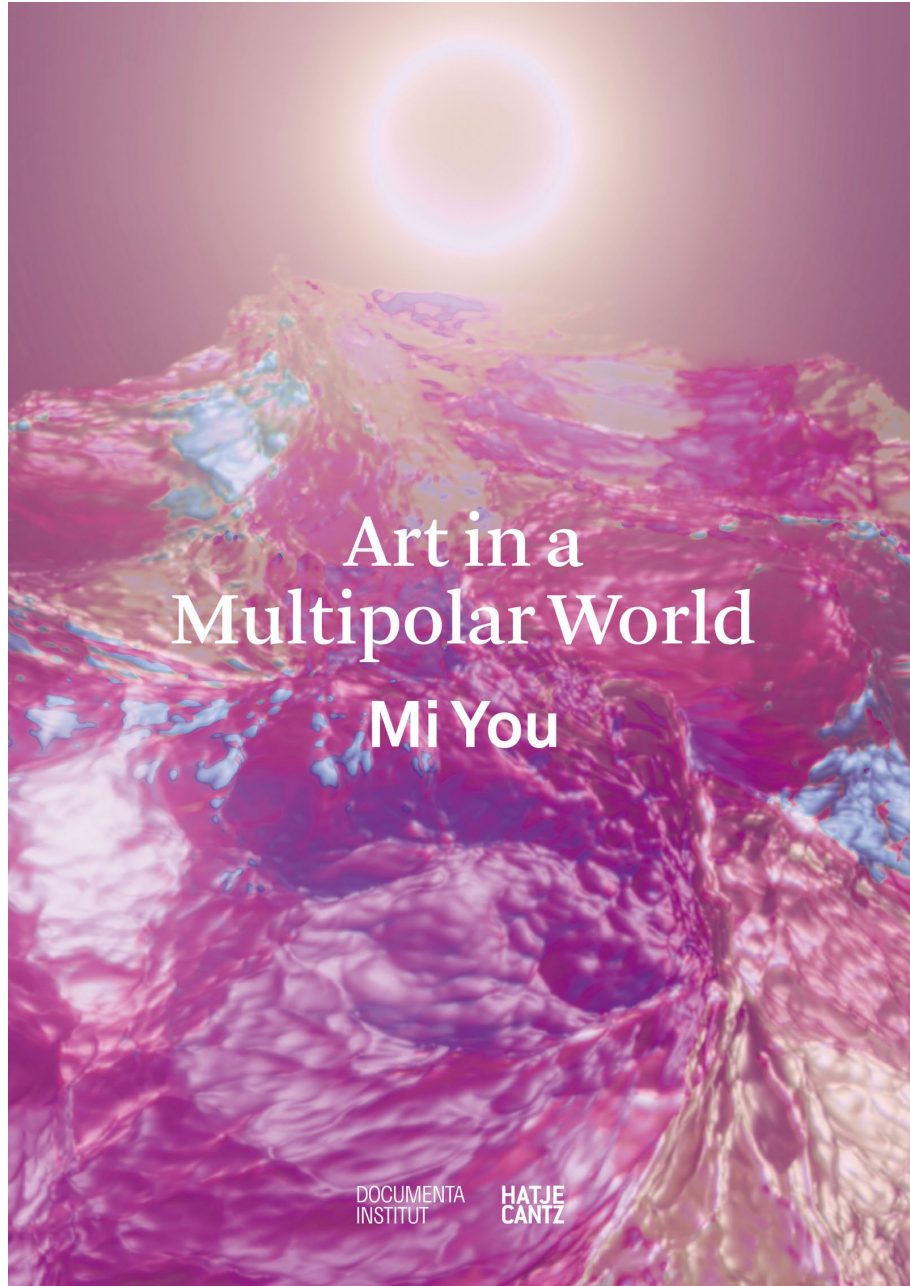


An abstract, surreal landscape with a glowing orb in the sky. The terrain is composed of swirling, textured forms in shades of purple, pink, and blue, resembling a celestial or geological formation. A bright, glowing orb with a purple and blue aura hangs in the dark purple sky at the top center. The overall mood is ethereal and otherworldly.

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# Baselitz / Schönebeck

1962–66

The works by the two leading artists after the dissolution of their friendship.

*Baselitz / Schönebeck 1962-66* focuses on the subjects and stylistic shifts of German artists Georg Baselitz and Eugen Schönebeck during the immediate four-year period after their friendship ended in 1962.

Both artists experienced the final days of World War II as adolescents. During their twenties, they produced the groundbreaking Pandemonium Manifestoes (1961-1962), retrospectively heralded by critics for shifting post-war painting through figuration and abstraction. Despite their accomplished collaboration, a paired exhibition has not been possible in six decades.

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# Undecidable

Richard Schiff



Fig. 1. Schönebeck, *Ohne Titel (Untitled)*, 1963.  
Ink over preliminary graphite on paper,  
36.8 x 26.9 cm. Private Collection.  
Photo: Kalin Hammer



Fig. 2. Schönebeck, *Mao Tse-Tung*, 1965.  
Oil on canvas, 220 x 100 cm. Museum Frieder  
Burda, Baden-Baden

A drawing by Eugen Schönebeck, dated 1963, depicts Schönebeck at top and Georg Baselitz below, the two joined at the head as if Siamese twins (fig. 1). The image likely refers to the time of the artists' cooperatively produced *Pandemonium* manifestos—the first in late 1961, the second in early 1962. The manifestos presented independently authored texts and drawings by the pair of rebellious individuals, each expressing his own antisocial anarchism. Created a year later, Schönebeck's drawing suggests that the two minds were, or at least had been, synched in fluid communication.<sup>1</sup> Of the two, Schönebeck's flow of thought has a more apparent logic to it: he writes of "learning to see political symbols as art," presumably fair game for strategic manipulation (second manifesto). This statement—provocative, open-ended, and worthy of debate—may reflect a temperamental gap between Schönebeck and Baselitz, with Baselitz insistent on letting chaos prevail. "All writing is an outrage," he says (second manifesto).<sup>2</sup> Baselitz's absolutism cuts off discussion before it starts. Already by 1963, the year of the Siamese portrait drawing, the Baselitz-Schönebeck experiment in collaboration had ended. But the split may have occurred for pragmatic reasons and personal resentment rather than because of moral or philosophical differences; commerciality, the painters' joint exhibitions were utter failures.<sup>3</sup>

There are intimations, nevertheless, that an ideological divide lay just over the horizon. Schönebeck, though thoroughly countercultural in disposition, felt increasingly drawn to artists and writers who promoted communistic theories of social reform and revolution. In 1965, only two years after the joint portrait—and in a manner devoid of the morass of gestural marks that characterized his early work, and that of Baselitz as well—Schönebeck portrayed Mao Zedong as a paradigmatic contemporary hero (fig. 2). The Mao image derived from journalistic photography of the time; Schönebeck stretched or widened the configuration slightly and, along the edges of forms, used flat outlining in place of natural halation. Despite these graphic adjustments, abstractions in themselves, the image manifested photographic directness; and with its aura of newsworthiness, it gathered up historical momentum, facing forward not backward. Yet Schönebeck was hardly parroting doctrinaire propaganda, nor was he predicting regime change in favor of German Maoists. Instead, he dandified his military Mao with a rose replacing a cigarette; its redness echoes the insignia on the figure's uniform, itself a Schönebeck invention.<sup>4</sup> It seems that Schönebeck retained at least some of the unruliness and absurdity of the *Pandemonium* spirit, even as his art gradually inclined toward making political statements, especially in the Socialist style of public murals. The manner of the Mao portrait evokes East German poster art (in which Schönebeck had early training), but in its soul, as the artist affirmed in a later interview, it was far more libertarian than communistic.<sup>5</sup> In this regard, Schönebeck and Baselitz continued to share an attitude that had encouraged their early alliance. Schönebeck's libertarianism, however, turned positive, reflecting a certain degree of political idealism, whereas Baselitz's libertarianism remained nihilistic and negative.

The blocky, patchwork character of Schönebeck's facture, evident in *Interieur (Interior)*, a painting of 1964 [plate 30], seems to reflect his initial study of design in Russian-influenced East Germany; it also alludes to his early interest in the leftist art of David

him. In other words, he and his art would be ordered by a fixed principle, precisely the situation this order-free artist was determined to avoid, having developed, as he later said, a "distrust toward events I couldn't influence."<sup>9</sup>

For all their eventual divergence, the early pictorial styles of Schönebeck and Baselitz are remarkably similar, at least through 1963. In those first years of the decade, their countercultural impulses may have been as acutely raw as they would ever be. Both artists cultivated the look of an outsider who never mastered, and never desired to master, the normative modes of either postwar abstraction (favored in the West) or postwar representation (favored in the East). As residents of West Berlin and free to travel, they had models of aesthetic adventurousness available to them during the late 1950s and early 1960s, the formative years of their visual sensitivity. These predecessors—among them Wols (Alfred Otto Wolfgang Schulze), Jean Fautrier, Henri Michaux, Hans Hartung, Francis Bacon, Jackson Pollock, and Willem de Kooning—share a degree of material unruliness. In each case, one might argue that the artist energized the image materially rather than pictorially or mimetically. The emotional resonance of a painting by, say, Fautrier, hinges on his use of impasto in low relief more than on his rudimentary composition of human figures.<sup>10</sup>

As I've intimated, the early representational works of Schönebeck and Baselitz place materiality and physical gesture, the action of the hand, ahead of the figuration that results. Their images foreground cultural discord and aesthetic dissonance rather than memorializing a particular figural type unambiguously. And with such an aggressive material presence, their works discourage a search for refinements of authorial identity. In 2011, when asked to reflect on the linearity of his early drawings, Schönebeck denied that he ever achieved or had sought a sustainable personal style: "I don't use line in the drawings as a graphic or stylistic element at all. Lines correspond to blotches in my work that overlap each other. That is normal, nothing special."<sup>11</sup> The statement may, of course, amount to a retrospective expression of false modesty, but take the artist at his word. Baselitz's drawing leaves a similar impression: the line is vigorous and impulsively driven, determined in the direction it takes; and yet it often doubles back on itself or circles around, stressing its ambivalence rather than efficiently addressing a concept or a theme. Consider the study in ink, *Ohne Titel* (*Die große Nacht im Eimer*) [*Untitled* (*The Big Night down the Drain*)] (1962 [plate 3]). It acquires its current parenthetical title by resemblance to the scandalous masturbatory image of that year, *Die große Nacht im Eimer* (*The Big Night down the Drain*) (fig. 4).<sup>12</sup> Yet it also suggests two figures embracing. Baselitz drew the contour lines repeatedly insistently. This insistence, its compacted energy, dominates the image, whatever it might represent. Ambiguity, which constitutes the core of irony, is a Baselitz indicator, the sign of an aggressive and restless temperament. The emotional force of *Untitled* (*The Big Night down the Drain*) stems from the marking itself independent of its function in representational rendering, and independent, too, of any quest for a personal style. The nominal background, consisting of areas of parallel lines, hatchings, and spotting (pokes of the pen), amounts to a catalogue of graphic possibilities. These elements signify mere differentiation rather than the specific qualities of various surfaces in an actual scene. They leave interpretation hanging.

Schönebeck had his own impulsiveness, his own ambiguities. *Ohne Titel* (*Untitled*) (1962 [plate 5]) is a mass of pen scribbles that in sum evoke a seated figure; the chair, indicated by thin lines, is more clearly rendered than the figure itself, an early instance of the bloody, tunnel-head type. Just as Schönebeck later referred to "blotches," this drawing is indeed blotchy to the point that most of the figural details become lost in a jumble of strokes of the pen; lines of ink multiply to assert a contour and increase exponentially to compose a shadow or an area of indefinite obscurity. Where the drawing grows darker and denser, interpretative possibilities increase while becoming all the more tenuous. About a year later, in 1963, Schönebeck produced *Ohne Titel* (*Untitled*) (plates 10a and 10b), a double-sided drawing in tusche, a greasy ink. The recto shows a figure standing on its head, rendered with both fine and coarse markings. Had the artist not signed the sheet, I would be dubious of its intended orientation, for there are indications of a base at both top and bottom (though the bottom area is more emphatic). On the verso,



Fig. 4. Baselitz, *Die große Nacht im Eimer* (*The Big Night down the Drain*), 1962-1963. Oil on canvas, 250 x 100 cm. Museum Ludwig, Cologne. Photo: Jochen Löffmann, Berlin

a figure, possibly female, seems to sit, though without evidence of a support. To the right are sketches of two heads, distorted by widening or stretching (a more extreme example of what occurs in *Interior* of 1964 and the Mao painting of 1965, not to mention Baselitz's *The Big Night Down the Drain* of 1962-63). But the salient aspect of this drawing is the rhythmic application of dark washes of tusche that form a loose set of tilted parallel bands; regarded sequentially, they pass downward from left to right, defining both the nominal background and the figure itself, its arms, torso, and legs. Though the companion is chronologically misleading, I'm reminded of the way that slanting waves of ink characterize the whole of Baselitz's *Hero with Flag* of 1965.

History has proven both artists, Schönebeck and Baselitz, precocious. Not because they achieved distinctiveness at quite a young age, but because they developed manners of representation that touch the emotions and challenge interpretation even today. Their youthful works are still young—the material components alone have aged, not the gestural forms or the imagery. What appeared improper and even abhorrent during the 1960s retains enough of its impropriety to provoke an intensity of response in 2024. If the work had become easier over the years, I as well as other critics would have an easier time discussing it. I still waver over deciding whether the most revelatory analysis would stress the two artists' similarities or highlight their differences.

1. Thanks to Matthias Kaprielis for alerting me to this drawing. Kaprielis notes that it had originally been signed at both top and bottom, giving it a double orientation, at some point, Schönebeck obliterated the signature under his portrait, leaving only the one under "Baselitz." As a comparable drawing with an ambiguously oriented figure, see Schönebeck's *Ohne Titel* (undated 1962) [plate 2]. For essential art in research, I am grateful to Prof. Matthias Kaprielis, Dörte Grottel, Julia Westrich, Julia Semelitz, and especially Stephanie Böse.

2. For a detailed presentation and analysis of the two Pandemicum-manifestos, see Prof. Dr. Dr. h.c. Karsten, "Der erste Teil: Die Pandemicum-Manifeste von Eugen Schönebeck und Georg Baselitz." In: *Der erste Teil: Die Pandemicum-Manifeste von Eugen Schönebeck und Georg Baselitz*, ed. Jörg Jochen and David Rosen (Berlin: Suva, 2019), 15.

3. Georg Baselitz, "Birth to Death: Georg Baselitz in Conversation with Donald Kuspis" (1995). Collected writings and interviews, ed. Dörte Grottel (London: Ridinghouse, 2019), 245.

4. Baselitz, in a letter to the author, 6 February 1967, as translated by Dörte Grottel.

5. An exception is *Vier Studien: Die Kuh* (Four Studies—The Cow), an ink and pencil drawing of 1964 consisting of four paired sheets of paper (plate 25).

6. Baselitz, "Somersaults Are Also Movement, and They're Fun Too" (1992), trans. Joachim Baeggenicht. Collected writings and interviews, 32.

7. Baselitz, although impoverished, purchased a work by Paul Klee in 1961.

8. Eugen Schönebeck in conversation with Pamela Kort 196, July 2011, in Kort, *Eugen Schönebeck—The Drawings*, 62.

9. On the emotional, essentially engineered, see "Interview with Michael Werner" (6 July 2011). The press coverage followed an anonymous report by the *Spa* (German Press Agency), which appeared the day after the opening, on October 2, 1962. On the events critically reviewed and reconstructed, compare Skandalumachen (1967), 62. Der Stern um die Kunstwelt (1962), 182. Sarah Wessner (2 Jan. 2017), on <https://www.spiegel.de/kultur/kunst/der-stern-um-die-kunstwelt-1962-a-1088888-1>. Technische Universität Berlin, Institut für Kunstwissenschaft und Historische Urbanistik (before 2017), 614. 2503-0007, <https://nbn-resolving.org/urn:nbn:de:hbz:5:1-63488-p0007-9>.



As a student, Baselitz worked often with found paper including the pages of books from flea markets. Two untitled drawings dated 1961/62 are examples taken from the book *Die Briten in Rom* (1942). Conceptually the practice underscored the artist's interest in literature as a source of inspiration, if not practically resolving a financial burden. The abstract compositions are comprised of painted India ink in circular gestures towards an interior. The collector Günter Gercken characterized a shift in Baselitz's technique after 1959; "the object is brought back into the drawing by way of anamorphosis. The formless elements of Tachist drawing congeal into forms seen from distorting angles and unorthodox perspectives." By 1961, Baselitz had read Hans Prinzhorn's *Bilderei der Geisteskranken* [*Artistry of the mentally ill*] which featured artistic works by patients of the Psychiatrische Universitätsklinik Heidelberg. He also found influence in Old Master paintings, including Rosso Fiorentino's *Madonna and Child*.



Georg Baselitz, Kreuz [Cross], 1963.  
India ink on paper, 29.5 x 20.9 cm.  
Private collection.



Georg Baselitz, Ohne Titel (nach Rosso)  
[Untitled (after Rosso)], 1960. Ink on paper,  
32.5 x 25.4 cm. Private collection.

1. Georg Baselitz  
Ohne Titel (Untitled), 1961/1962  
Ink on book page  
7 x 4-1/2 in. (18 x 11 cm)



2. Georg Baselitz  
Ohne Titel (Untitled), 1961/1962  
Ink on book page  
4 x 4-1/2 in. (10.5 x 11.5 cm)



Cultural magazines were scarce following the war, but Baselitz was introduced to Irish poet and playwright Brendan Behan from the publication *Blätter + Bilder*. Behan had controversially read poems in public while intoxicated with his fly undone. Baselitz made the drawing *Ohne Titel* (*Die große Nacht im Eimer*) (1962) on lined commercial paper, depicting a deformed and abstracted figure exposing himself, comprised of dense marks and an atmospheric wash. In October 1963, Baselitz's first one-man exhibition at Galerie Werner & Katz included the painting to which this drawing relates, causing a scandal and confiscation of two paintings (*Die große Nacht im Eimer* and *Der nackte Mann* [1962]), as well as an obscenity case against Baselitz and the gallerists in district court which would last until 1965.

During the same year, Baselitz made similar drawings depicting a nude Artaud masturbating. The intention of these subjects reflected a time of turmoil, even before the gallery scandal. In West Berlin, Baselitz described himself as an "émigré," in part because he was isolated from his family and former home. It was also a time of conflict within the family: "The father-son relationship was very bad, full of aggression on my side. Part of the reason was that my father was in the Party. Later on, I took it back and apologized. And then we had a wonderful relationship, but in those rough times it was really bad." The paintings from this period exude this frustration also by color, as Baselitz collected remnants of paint by other students, again combining a financial burden with conceptual purpose: "The result was a dirty grey-brown, which I then used for the backgrounds of three paintings [...] Eventually, I wanted to be able to actually paint with trash and shit. Nowadays, people would go about this more directly, but back then this approach was considered pretty extreme."



Georg Baselitz, *Die große Nacht im Eimer* [The Big Night down the Drain], 1962–63, Oil on canvas, 250 x 180 cm, Museum Ludwig, Köln. Photo Jochen Litzkemann, Berlin

3. Georg Baselitz  
*Ohne Titel* (*Die große Nacht im Eimer*)  
[Untitled (The Big Night down the Drain)], 1962  
Ink and ink wash on lined paper  
9-1/2 x 7-1/2 in. (24 x 19 cm)







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1962–66

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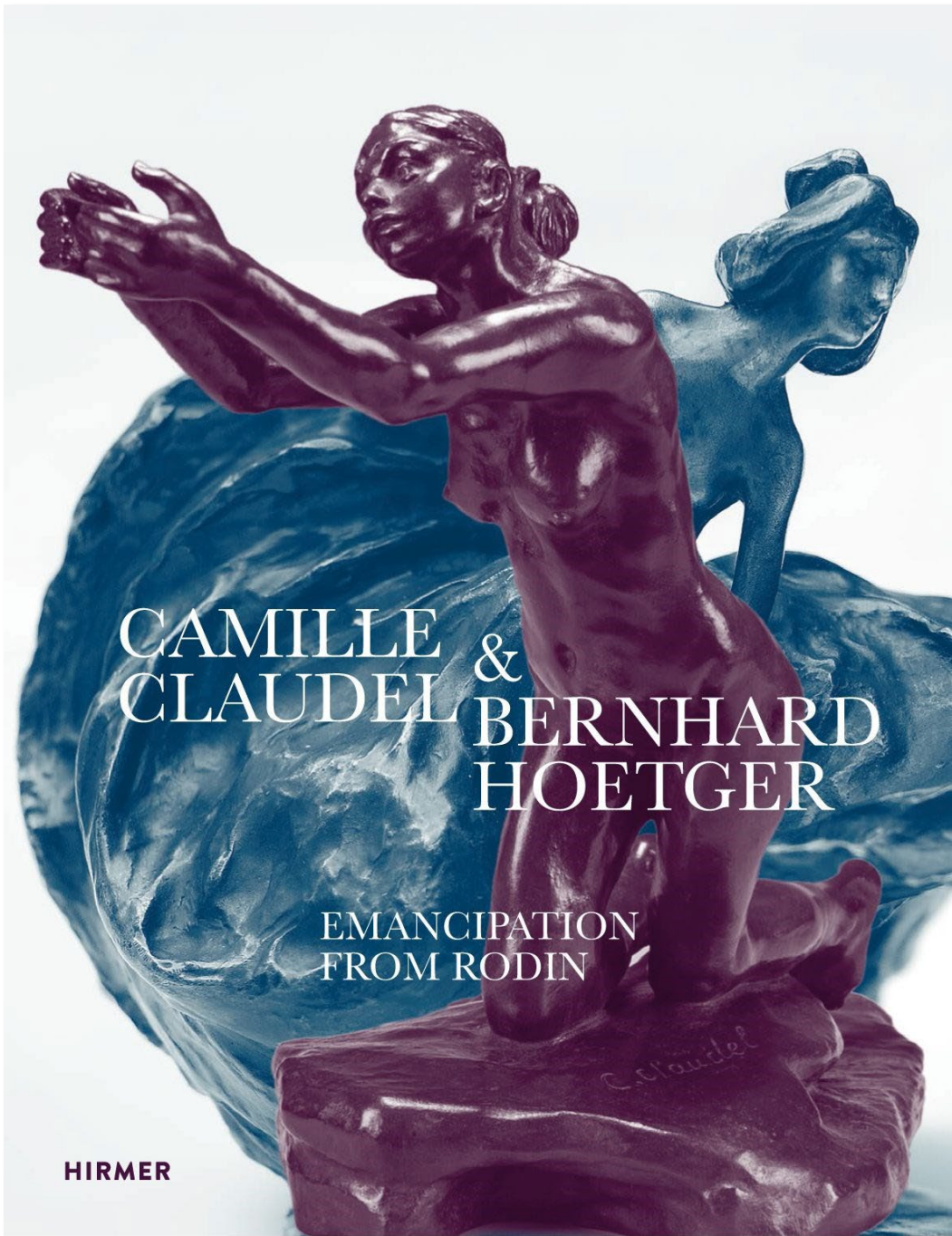


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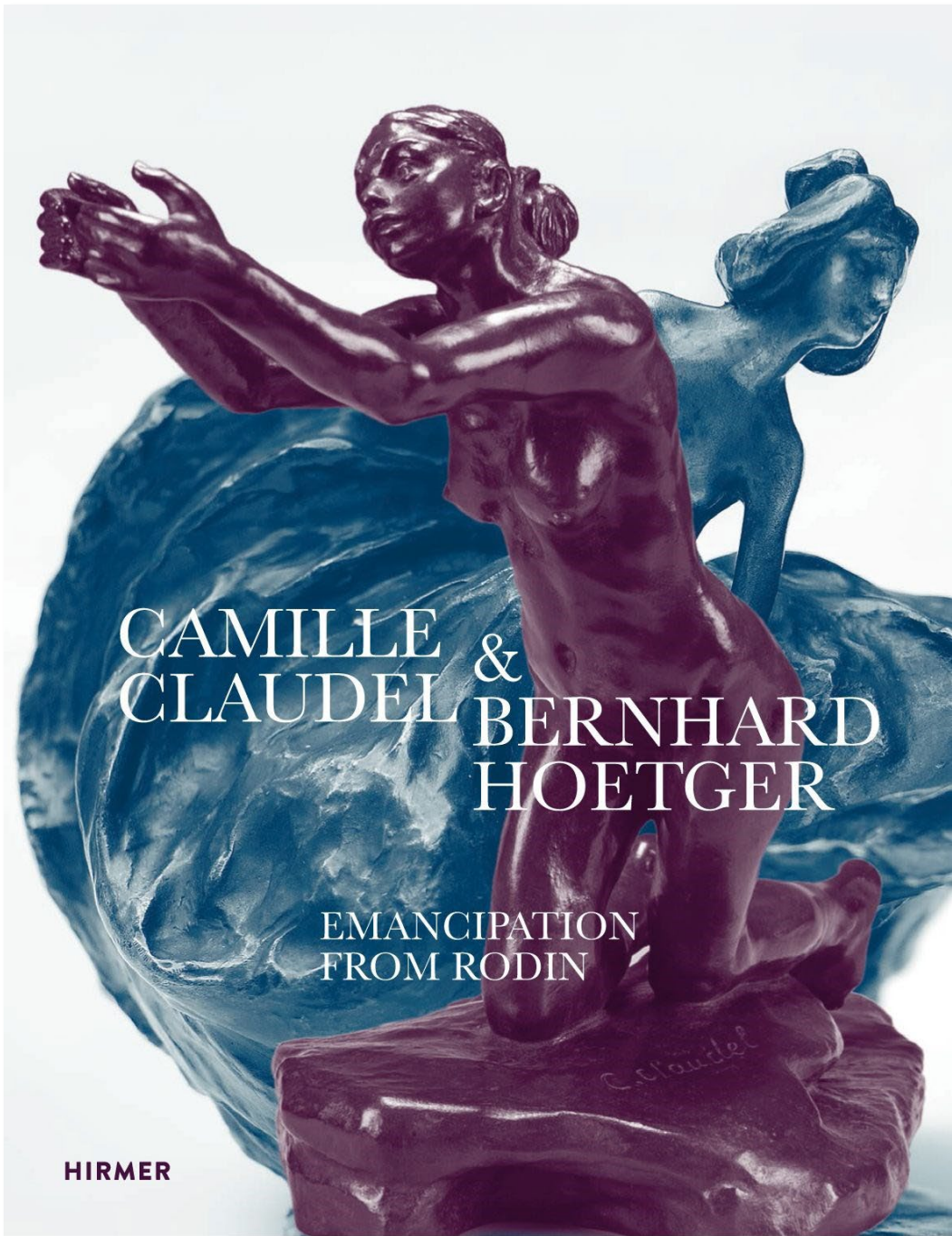












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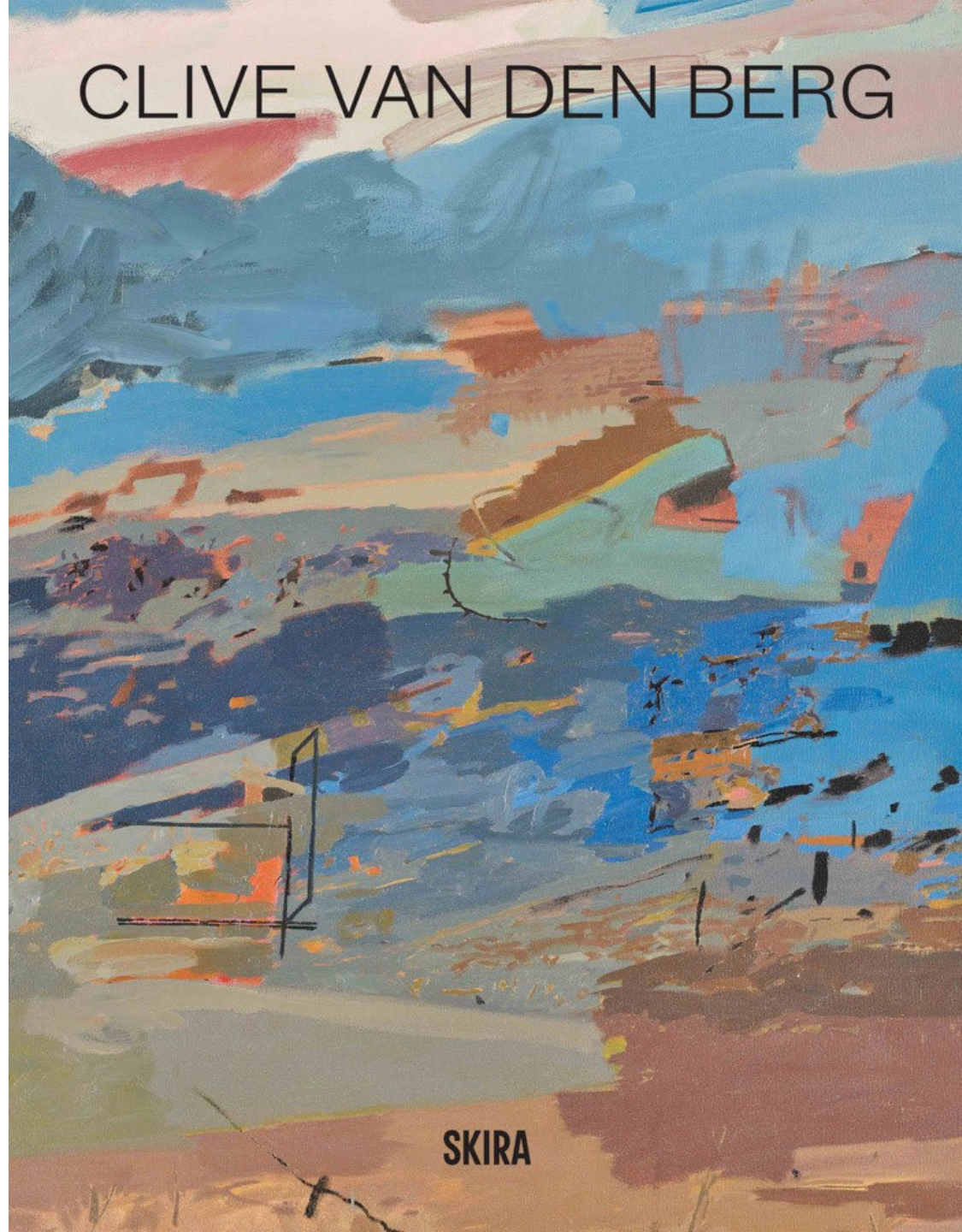
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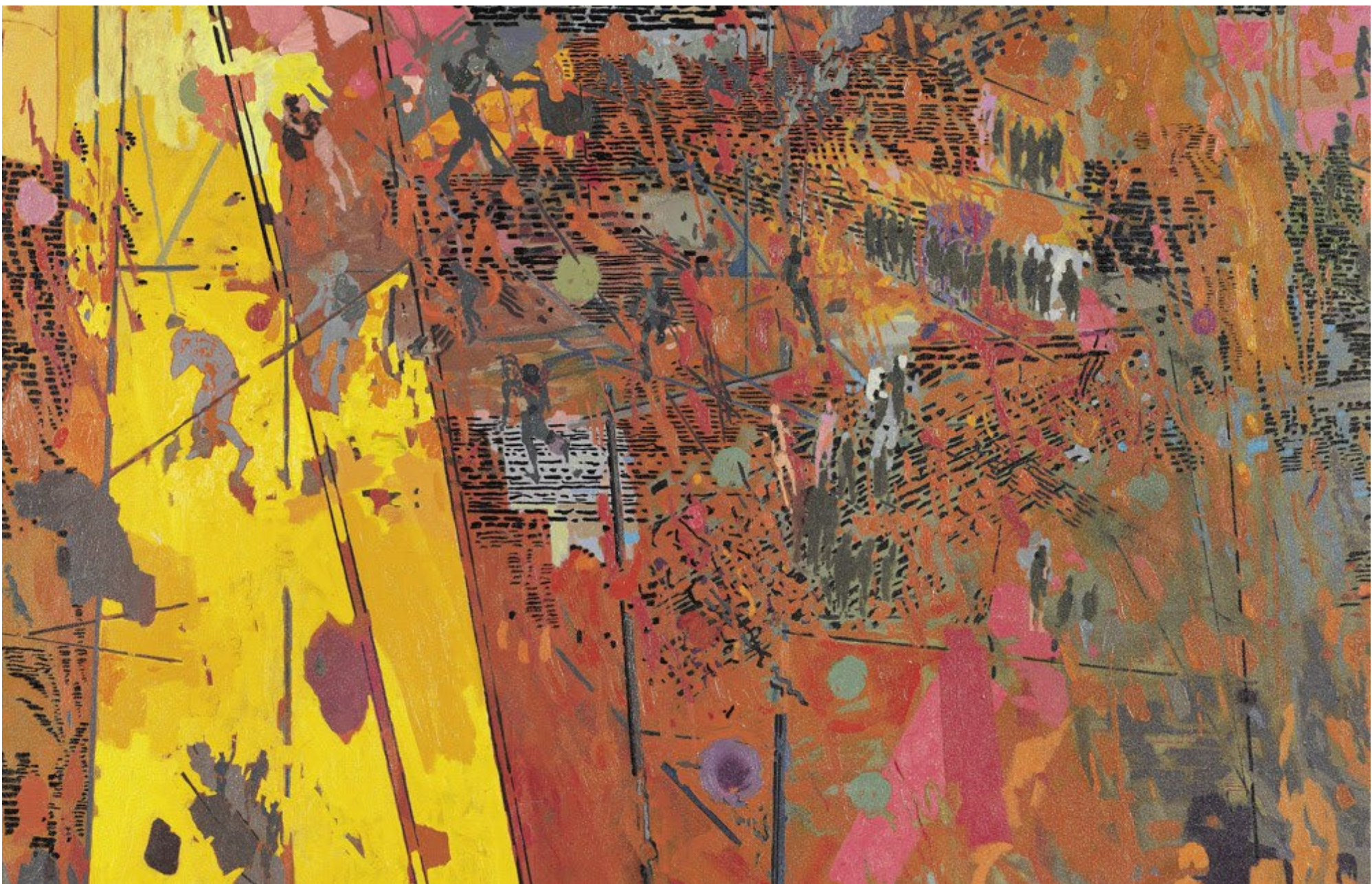
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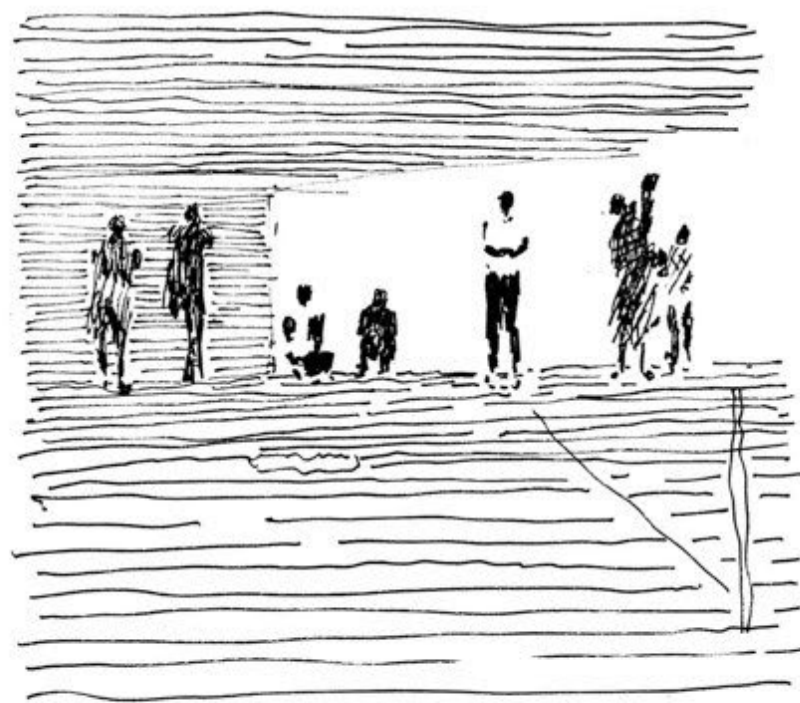








*Remembered Friends*, 2008.  
ink on paper, 60 x 35 cm  
Sketchbook drawing, undated,  
ink on paper, 23 x 13 cm





*Embeded Memorial*, 2019, watercolour on paper, 61 x 48 cm  
*The Hand of Constantine*, 2019, watercolour on paper, 61 x 48 cm





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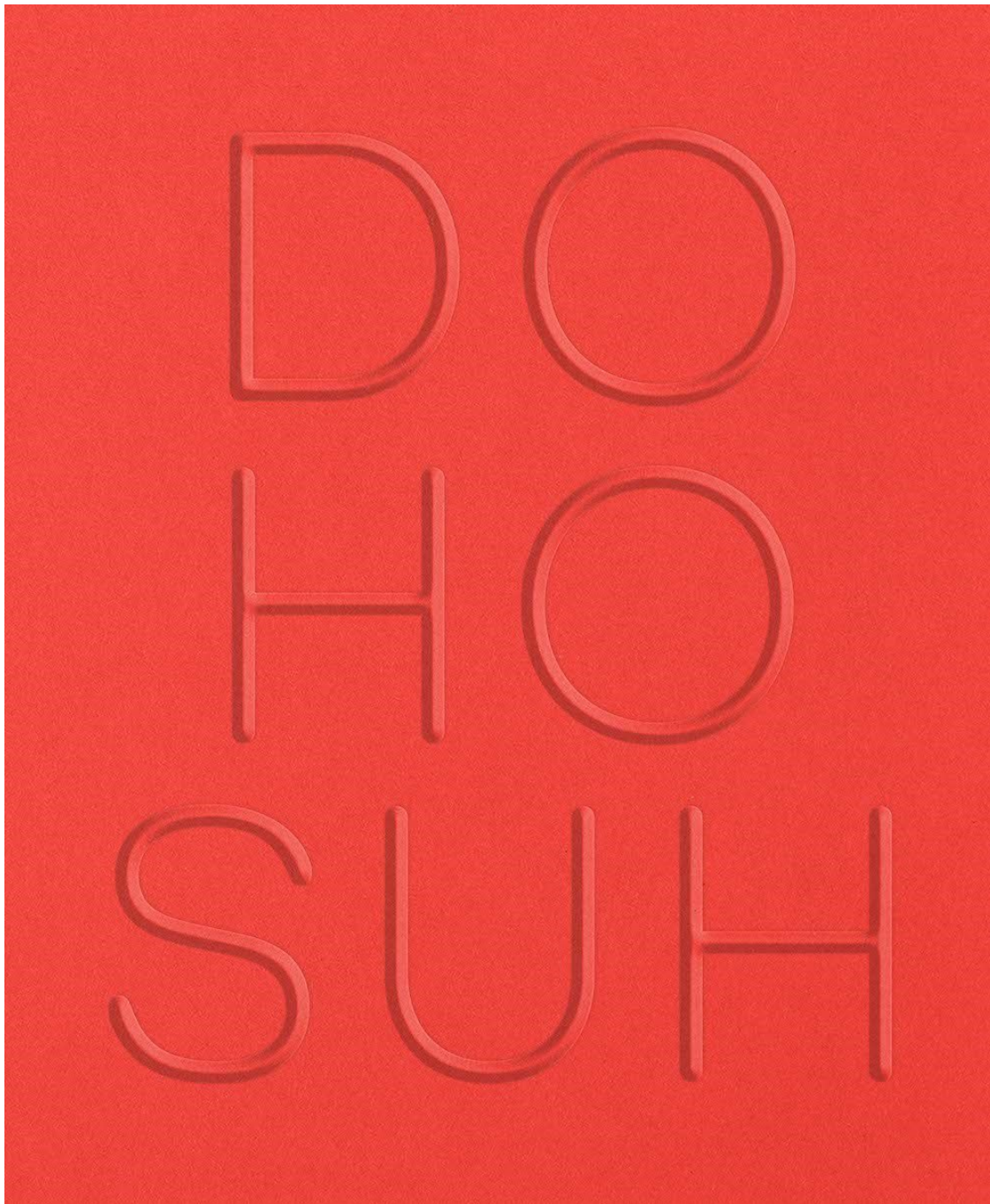
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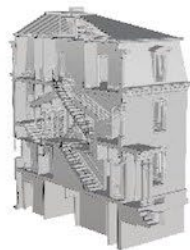
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Above: Staircase III 2010  
Below: Digital render of Home within Home 2020-5

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'Site-specificity [that] becomes highly translatable and transportable'  
Do Ho Suh

To walk the house, or to make a house walk, is a now infrequently used Korean expression that the young Do Ho Suh heard from the master carpenter of his childhood home in Seoul. Aged nine at the time, Suh observed as his parents oversaw the building of a *hanok*, a 'traditional' Korean house, in an intentional effort to preserve this architectural form amid the waves of rapidly modernising architectural projects that were producing ever-growing high-rises in 1970s South Korea. Built with wooden joinery for structural support and rice paper for windows and doors, the *hanok* was a house that could be – and historically on occasion would be – 'walked': disassembled, transported and reassembled at a new site. Unravelling the fixity and rootedness of place, its modular form held the seeming contradiction around which Suh's decades-long practice has developed: tending to place site-sensitively, site-responsively and site-specifically, while offering the notional possibility of dislocating and transplanting it elsewhere. Suh's practice thus collapses the boundaries between the local and the global, the rooted and the mobile, the solid and the impermanent.

Do Ho Suh moved to the US in 1991 following his BFA and MFA studies in Korean ink painting at Seoul National University. He studied first for a BFA in painting at the Rhode Island School of Design, then for an MFA in sculpture at Yale University. It was during this time that he developed the beginnings of an enquiry that would combine material and memory, space and body. Measurement became a method for Suh to give heightened attention to space as a substance in itself, which he brought together with the relative lightness of textile. In this combination of site-specificity of space and transportability of textile, Suh experimented with both intervention in space and its relocation. Some of these early experiments include *Room 516* 1994, a project of 'clothing' his studio in muslin, complete with ribs and zippers, allowing it to be erected elsewhere as a tent-like structure, and *Red Conjunction* 1995, in which a translucent red scrim-like fabric structure cut a corridor in half, calling attention to an otherwise overlooked space of transition.

It was during this time, too, that spaces through which Suh himself transited and that he carried with him became more visibly present in his artistic imagination. 'The experience of leaving home is what made me think and become aware of the notion of home for the first time', Suh has stated. 'It could therefore be said that home started to exist for me once I no longer had it. But if that is the case, where and when does home exist?'<sup>2</sup> Suh's use of ready-made textiles intended for making Korean clothing – and their implied proximity to the human body – to produce his soft architectures serves as an apt material vehicle



*Red Conjunction* 1995

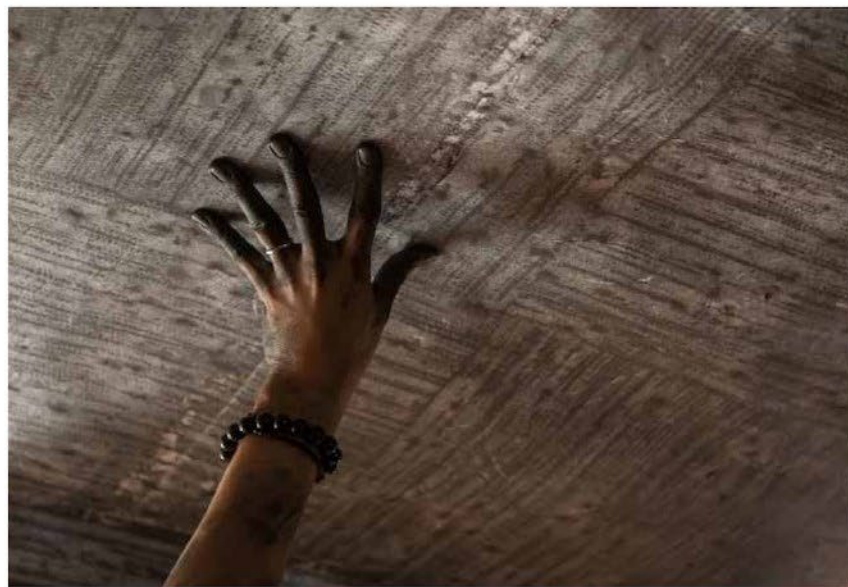
for shaping architectural spaces that exist as inseparable from how they were experienced, metabolised and remembered through the body.

Three cities Suh has called home over the course of his life – Seoul, New York and London – recur and accumulate throughout his oeuvre, materialising as expansive fabric architectures, as attentive and time-consuming rubbings of fixtures, room interiors and exteriors of buildings, as videos and installations that utilise experimental new technologies such as photogrammetry, 3D printing and robotics, and as both intimate and large-scale works on paper. These are spaces that have appeared, separately and together, in numerous exhibitions across the world recognising Suh's responsiveness to increasingly interconnected, transnational, hybrid, migratory structures of contemporary existence. Whether locating himself in the Korean Pavilion of the 2001 Venice Biennale or the Los Angeles County Museum of Art in 2009 and 2019, the Leeum, Samsung Museum of Art in Seoul in 2012 or the 21st Century Museum of Contemporary Art, Kanaza-



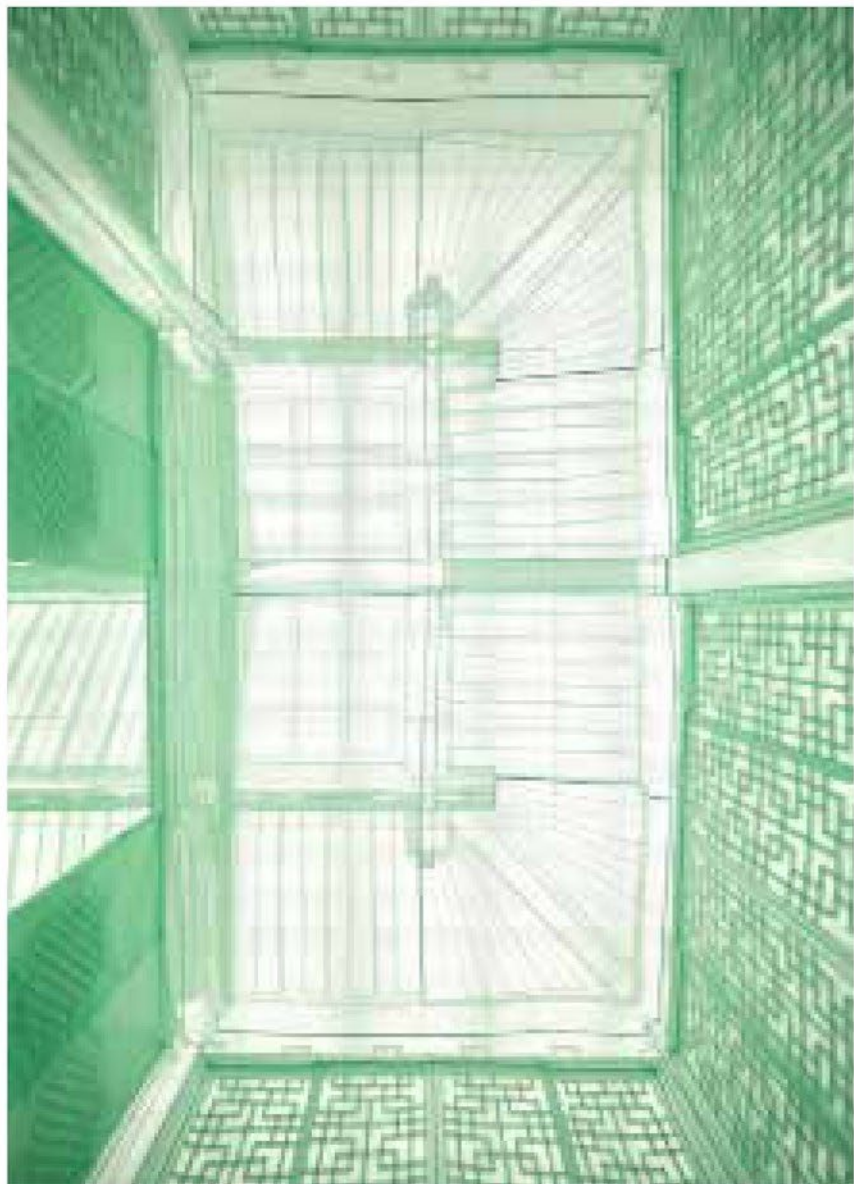
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Above and opposite: Do Ho Suh rubbing the Company Housing of Gwangju Theatre 2012





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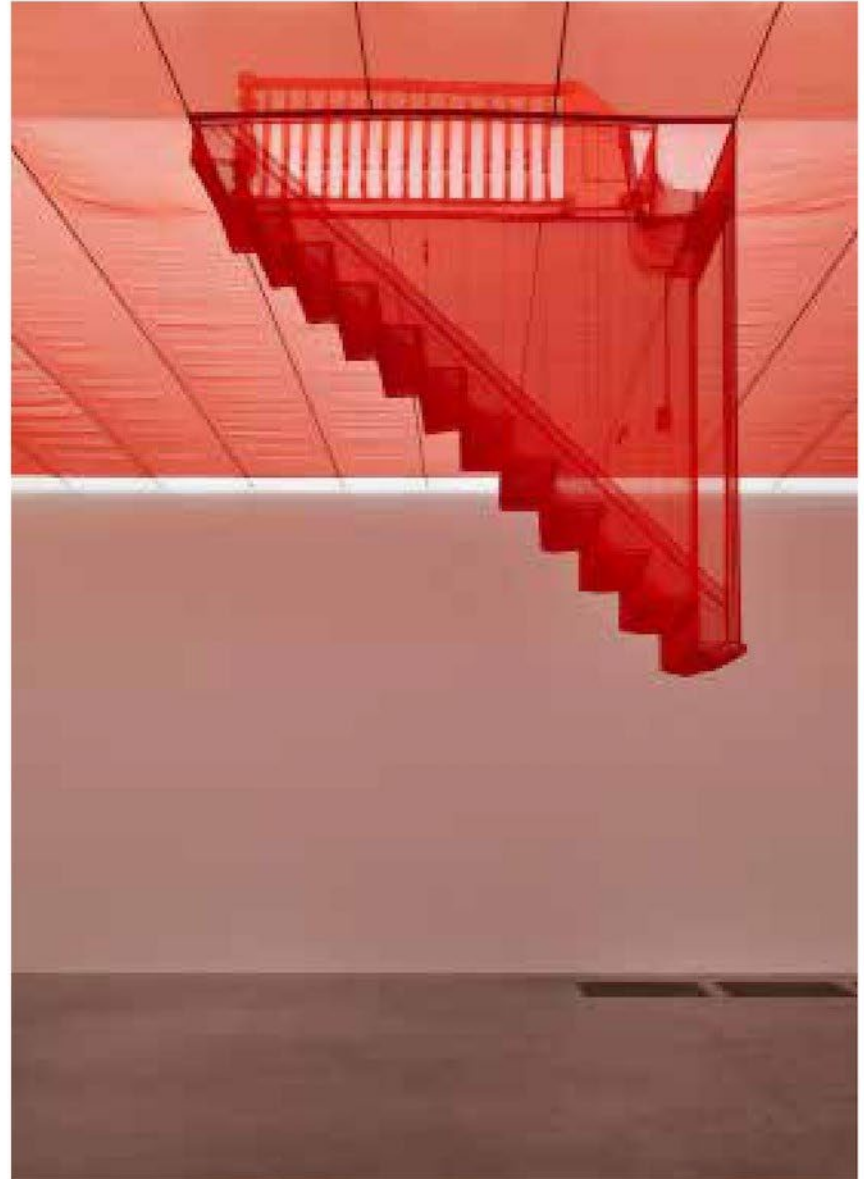


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Left, above and overleaf: *Seoul Home / Seoul Home / Kanazawa Home / Beijing Home / Pohang Home / Gwangju Home / Philadelphia Home*, installation views, 21st Century Museum of Contemporary Art, Kanazawa 2012



Above: *Staircase III* 2010, installation view, Museum Voorlinden, 2019  
 Opposite: *Staircase III* 2010, INSTALLATION VIEW?







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Top: *Haunting Home* 2023  
Bottom: *Robin Hood Gardens, Woolmore Street, London E14 OHG* 2018 (still)

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On an empty plot of land on the surface of our planet, a material structure is built from concrete, wood, glass, and cement. These materials are fashioned together to produce a space inside which human beings will dwell. No one has lived here before; this building has no history other than a history of construction.

Other buildings, however, bear witness to a more complex history, their surfaces, alcoves, walls, and rooms revealing (or sometimes concealing) layers of experience accumulated over numerous decades, if not centuries. These stories belong to the history of human existence, to the dramas and banalities of any given life, and they all take place within the *home*.

Home is a recurring motif in Tate's exhibition of works by Do Ho Suh, from textile environments such as *Perfect Home: London, Horsham, New York, Berlin, Providence, Seoul 2024* to moving image works (*Robin Hood Gardens, Woolmore Street, London E14 OHG* 2018, *Dong in Apartments* 2022) and drawings such as *Home Clothing* 2014, *Walking Home* 2014 and *Haunting Home* 2019. Each of these articulations and explorations of home attests to the multifaceted nature of the concept. Suh's work encourages us to approach the idea of home from different angles, literally and figuratively: his homes are displaced, interstitial, transported, miniaturised; they are intimate and personal yet geometrical and topographical; above all, each is the site of a singular biography but also the nexus of a multiplicity of histories. Instead of approaching the home as a beacon of stability and permanence, Suh instead approaches it as malleable and porous.

This conception of home challenges the (Western) view of home as an irreducible presence, unwavering in time. In Suh's work, home is not just temporally but spatially malleable: in the watercolour *Home within Home* 2010, a home extends from the top of a person's head before multiplying itself time and again. These are homes stacked upon one another, not in separation from each other but forming part of a continuous whole that extends itself in the world. Likewise, in *Walking Home* 2014 the thread home has enmeshed itself in the body of its inhabitant, the two entities fusing into a single structure and walking as one. In *Sleeping Home* 2014, the home presents itself as an entity that extends beyond its own materiality, channeling an aura that reaches into the night sky. 'For me,' Suh has said, "space" is that which encompasses everything.<sup>1</sup> How, then, to understand this space 'which encompasses everything' in relation to the home? One way we might think about it is in terms of an *atmosphere*.

#### Atmospheres of Home

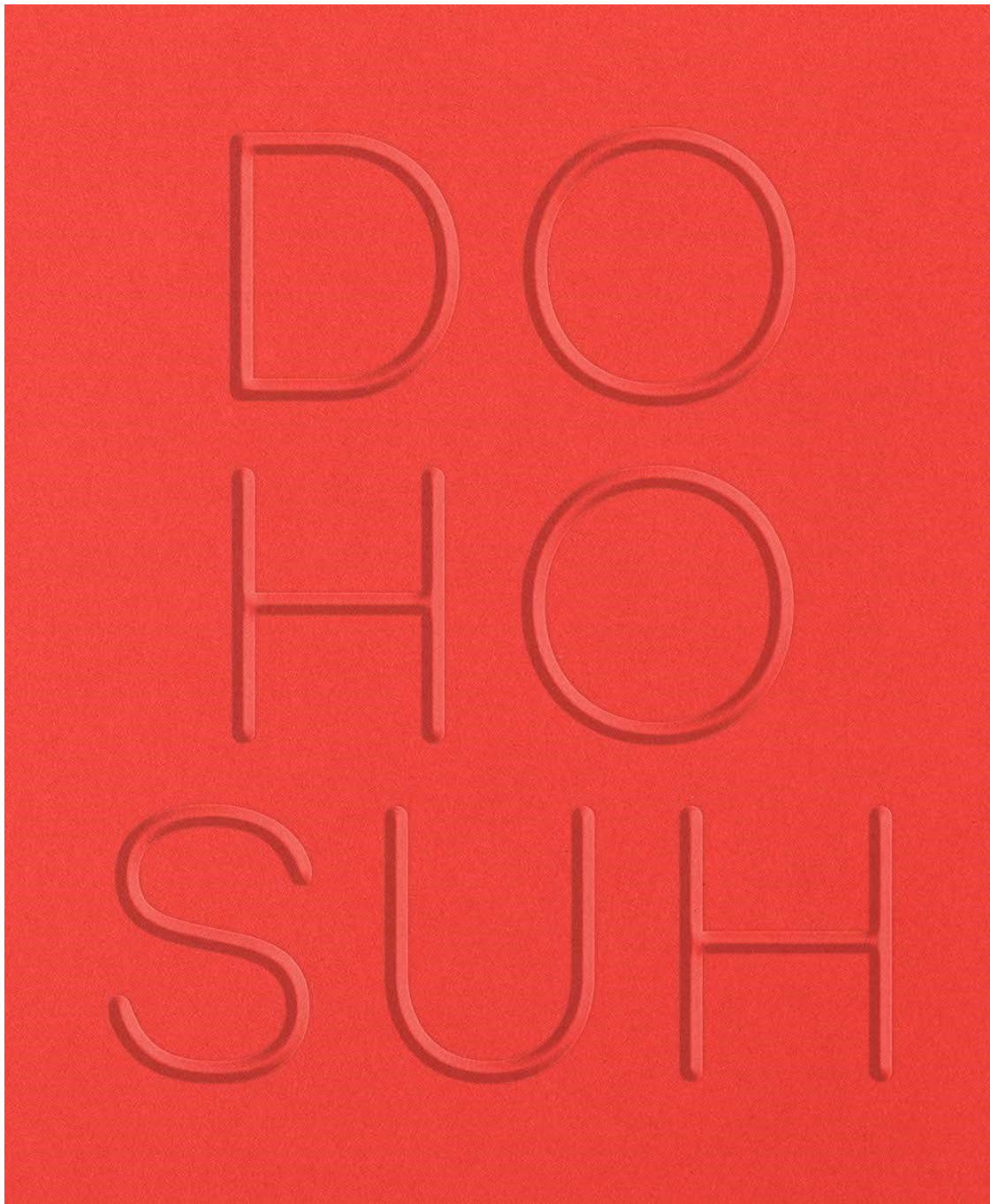
In a general sense, the notion of 'atmosphere' is a constitutive aspect of everyday life. Be it the enchanted atmo-



*Home Within Home* 2010

sphere of a cottage nestled deep in a forest or the humdrum atmosphere of commuting, atmospheres confront us on all sides and at all times. Sometimes they are subtle and refined, and we have to be attuned in order to discern them. On other occasions an atmosphere presses down upon us in an invasive way such that it is felt as a mode of oppression. In each case, atmospheres can be both diffused in the air but also expressed in singular objects (aisles lit by fluorescence, empty hallways, ancient ruins, flickering curtains) without ever being reducible to those objects. Indeed, a strong atmosphere seems to dissolve boundaries, lingering in the air before getting under our skin. It is no wonder, then, that in the rich literature on the subject, philosophers will often invoke the language of an atmosphere as *pouring over* space, as being indeterminate and being between materiality and the body. As the philosopher Gernot Böhme writes:

Atmospheres are indeterminate, above all, in regard to their ontological status. One does not quite know whether to attribute them to the objects or environments from which they emanate or to the subjects who experience them. One also does not quite know where they are. They seem to fill the space with a *Gefühlston* (feeling-tone), like a haze, as it were.<sup>2</sup>



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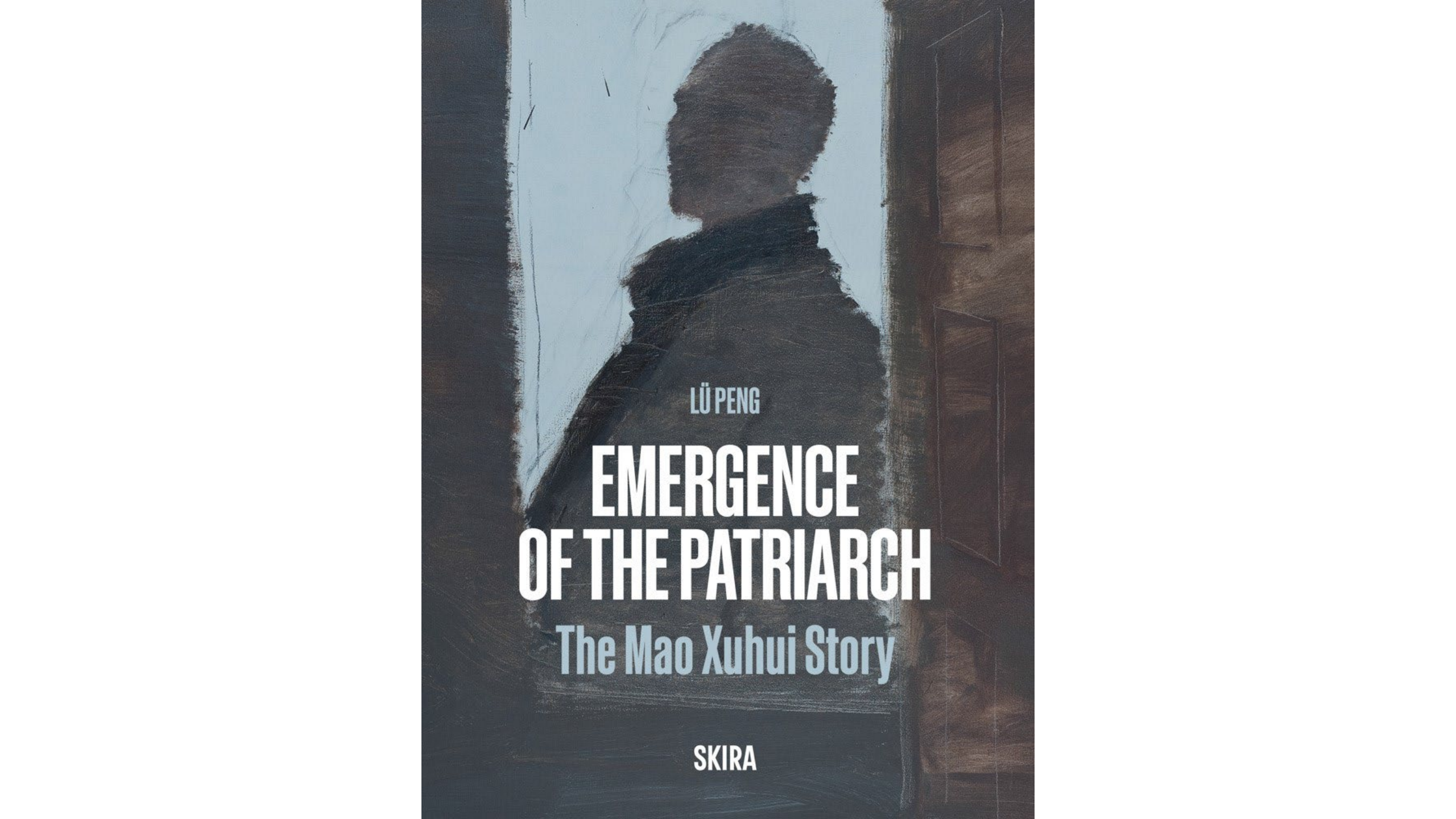
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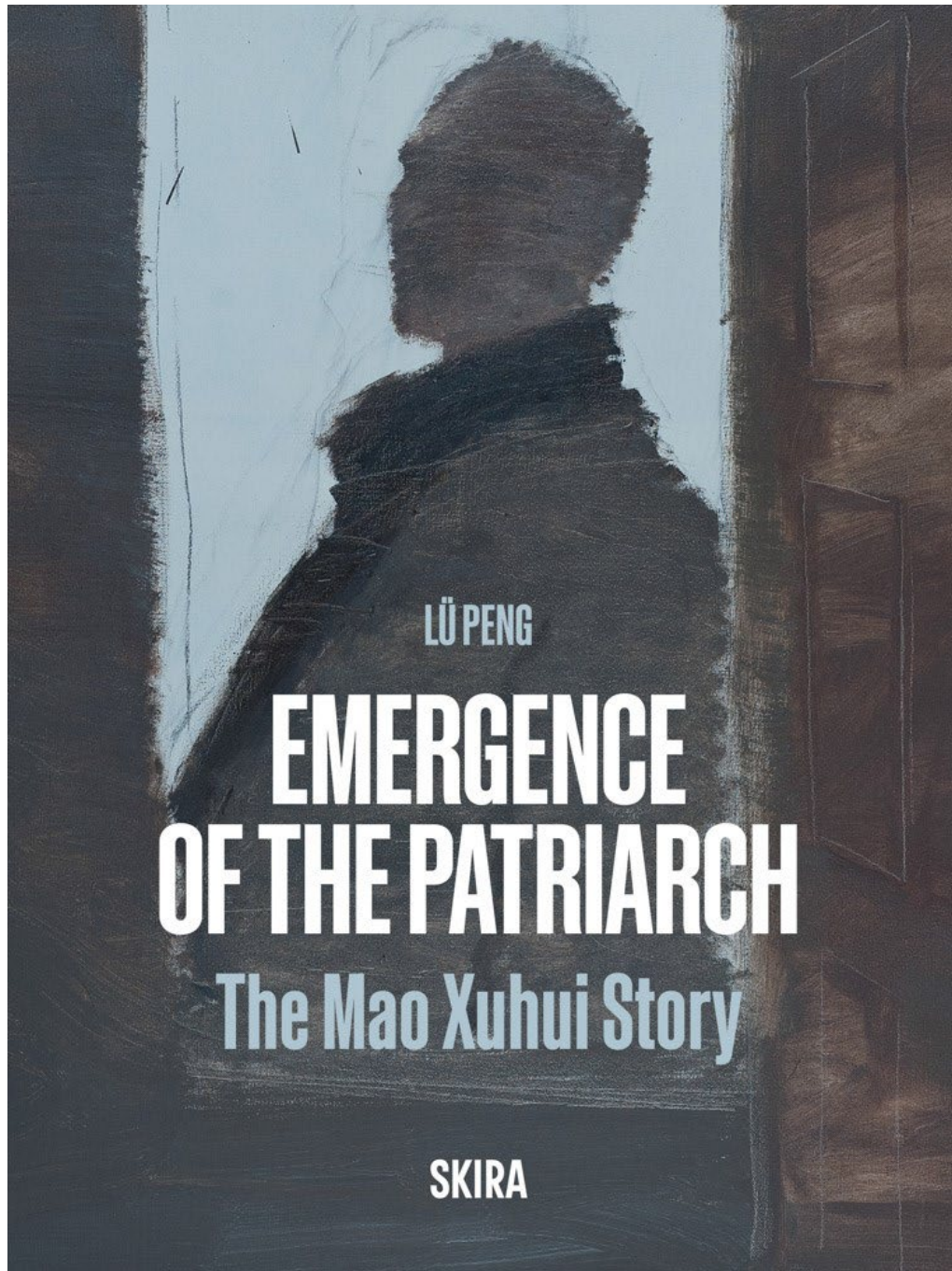


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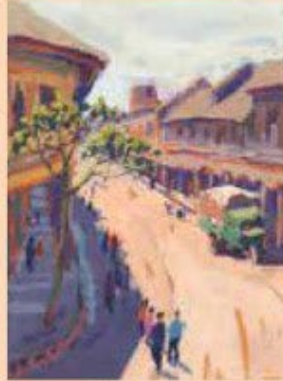
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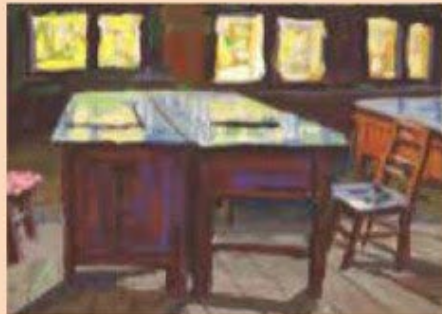




1.2.4 Mao Xuhui  
Deshang Bridge Bridgehead, Jinbi Road (Jinbiu deshengqiao qiaotoubu), 1975  
Gouache on paper, 15.5 x 15.5 cm



1.2.5 Mao Xuhui  
Tongren Street Close to Baoshan Street  
Crossing (Tongrenyiejie baoshanyietou), 1975  
Gouache on paper, 15 x 11 cm



1.2.6 Mao Xuhui  
My Office (Wo de bangongshi), August 1976 Gouache on paper, 21 x 28 cm



1.2.7 Mao Xuhui  
Leader Passed Away (Lingxiu qushi), September 1976  
Oil on paper, 27 x 39 cm

Mao Xuhui notes on 3 October 2015: "The year when Zhou Enlai and Mao Zedong passed away in quick succession, Su Xinhong and I stood on the roof of the general merchandise store watching the scene of people marching through the streets to mourn the deaths of these great figures, and we started to paint. Below us was Jin Park and its fountain, with the general merchandise store on its right. The procession made its way from Dongfeng West Road, with Sanshi Street on its right."



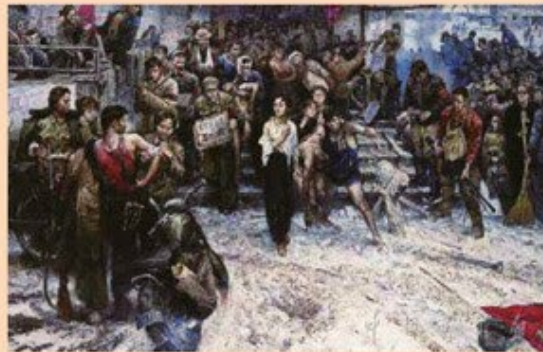
1.2.8 Mao Xuhui  
Leader Passed Away No. 2 (Lingxiu qushi zhi 2), September 1976  
Oil on paper, 21 x 27 cm



1.2.9 Mao Xuhui  
Leader Passed Away No. 3 (Lingxiu qushi zhi 3), September 1976  
Gouache on paper, 18 x 24 cm



13(2)13 Gao Xiaohua  
*Why (Weishenme)*, 1978  
 Oil on canvas, 107.5 x 136.5 cm  
 National Art Museum of China, Beijing



13(2)14 Cheng Conglin  
*A Snowy Day in 1968 (1968 nian Xue yue Xing xue)*, 1979  
 Oil on canvas, 196 x 206 cm  
 National Art Museum of China, Beijing



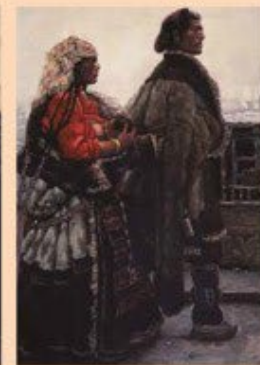
13(2)15 Luo Zhongli  
*Father (Fuzhi)*, 1980  
 Oil on canvas, 215 x 150 cm  
 National Art Museum of China, Beijing



13(2)16 He Duoling  
*Spring Breeze Has Awakened (Chunling ying xing)*, 1981  
 Oil on canvas, 96 x 130 cm  
 National Art Museum of China, Beijing



13(2)17 Chen Danding  
*Tibet Series: Into the City No. Two (Xizang zhusu—Jincheng zhier)*, 1980  
 Oil on canvas, 70 x 45 cm

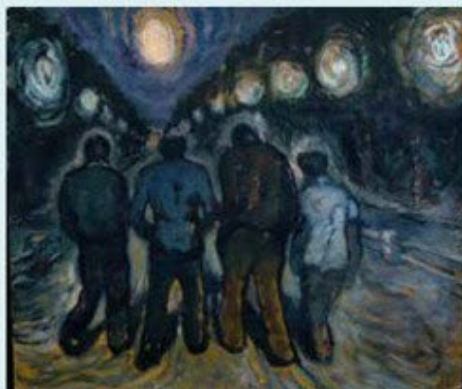


13(2)17 Chen Danding  
*Tibet Series: Mother and Son (Xizang zhusu—mu yu z)*, 1980  
 Oil on canvas, 51 x 75 cm





21.2 Mao Yuhui  
By the Moat at Night (Yewen de huchenghe bian), May 1962  
Oil on paper, 39.5 x 55 cm



21.3 Mao Yuhui  
Walking on Dongfengdong Road at Night (Zou zai yewen de  
dongfeng donglu), 1962  
Oil on paper, 47 x 54 cm



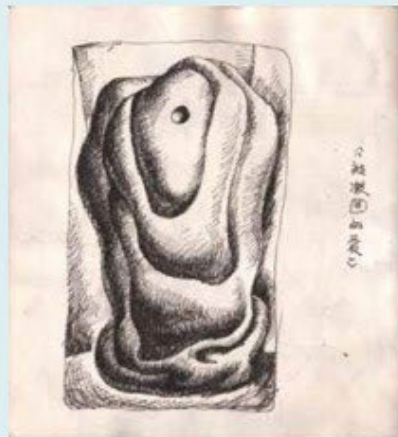
21.4 Mao Yuhui  
Strolling by the Moat after Drunkenness (Jiuhoumanbu zai huchenghe  
bian), 1962  
Oil on board, 67 x 62 cm



21.5 Mao Yuhui  
Moat at Night (Yewen de huchenghe), 1962  
Oil on board, 60 x 42 cm



2.3(2)15 Draft of *Perishing Love, Memory* (Paooshi de ai - jiyi), in the red-covered sketchbook dated February to November 1982



2.3(2)16 Draft of *Congealed Love* (Bei ninggu de ai), in the red-covered sketchbook dated February to November 1982



2.3(2)17 Mao Xuhui  
*Boundless Love* (Wujin de ai), 1982  
Fountain pen on paper, 20 × 27 cm

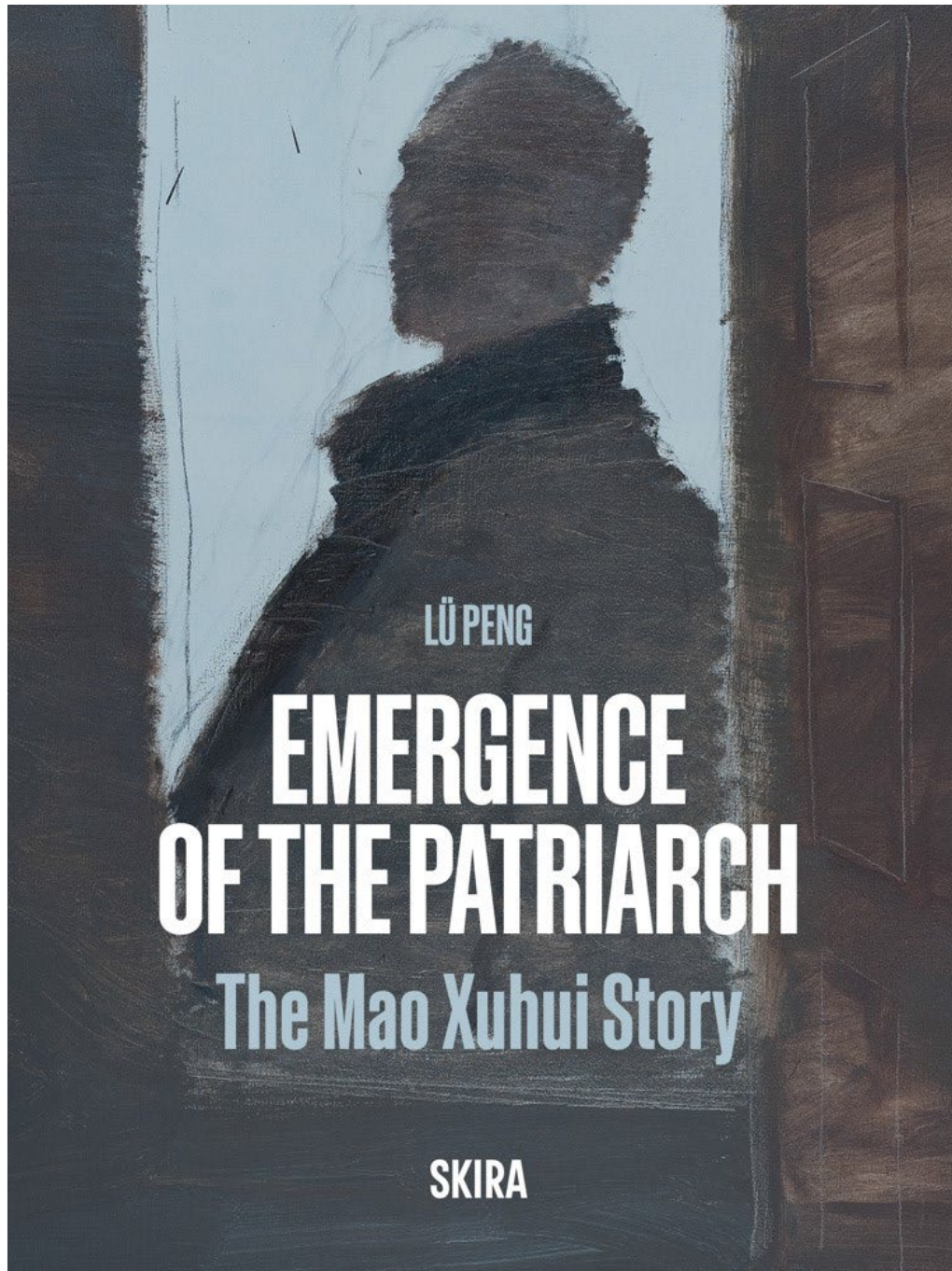


2.3(2)18 Mao Xuhui  
*The Corporeality of Love* (Ai de shi), 1982  
Charcoal pencil on paper, 10 × 29.5 cm



2.3(2)19 Mao Xuhui  
*Night* (Ye), 1982  
Fountain pen on paper, 20 × 27.5 cm





# Emergence of the Patriarch

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Lu Peng

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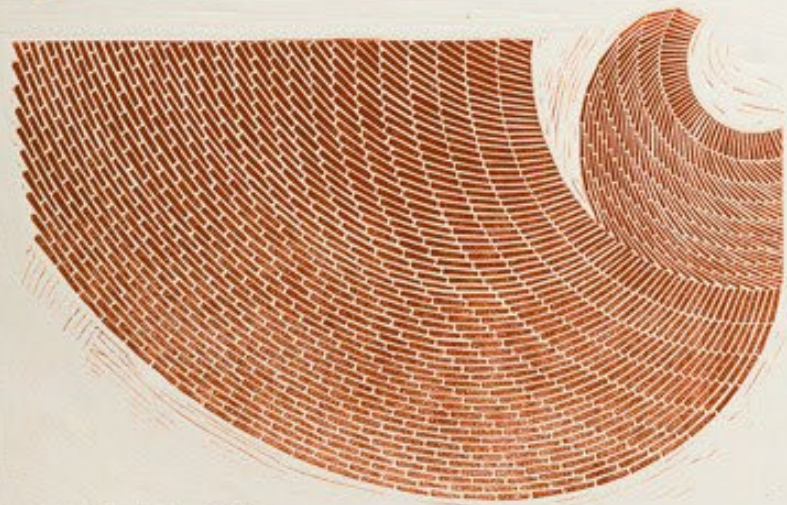




1950 - pencil brown



1950 - pencil brown



1950 - pencil detail



1950 - pencil brown  
red drawing



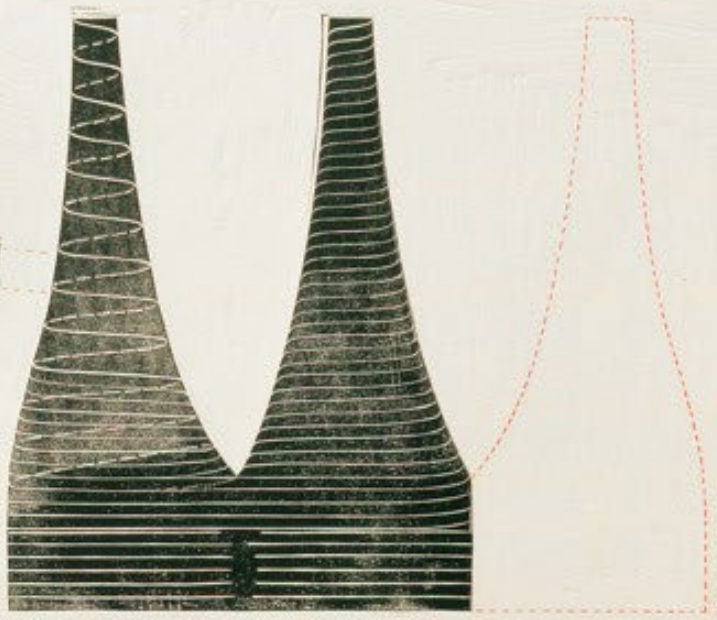
1950 - Pencil brown with detail



1950 - G-Town  
Pencil brown



1950 - G-Town

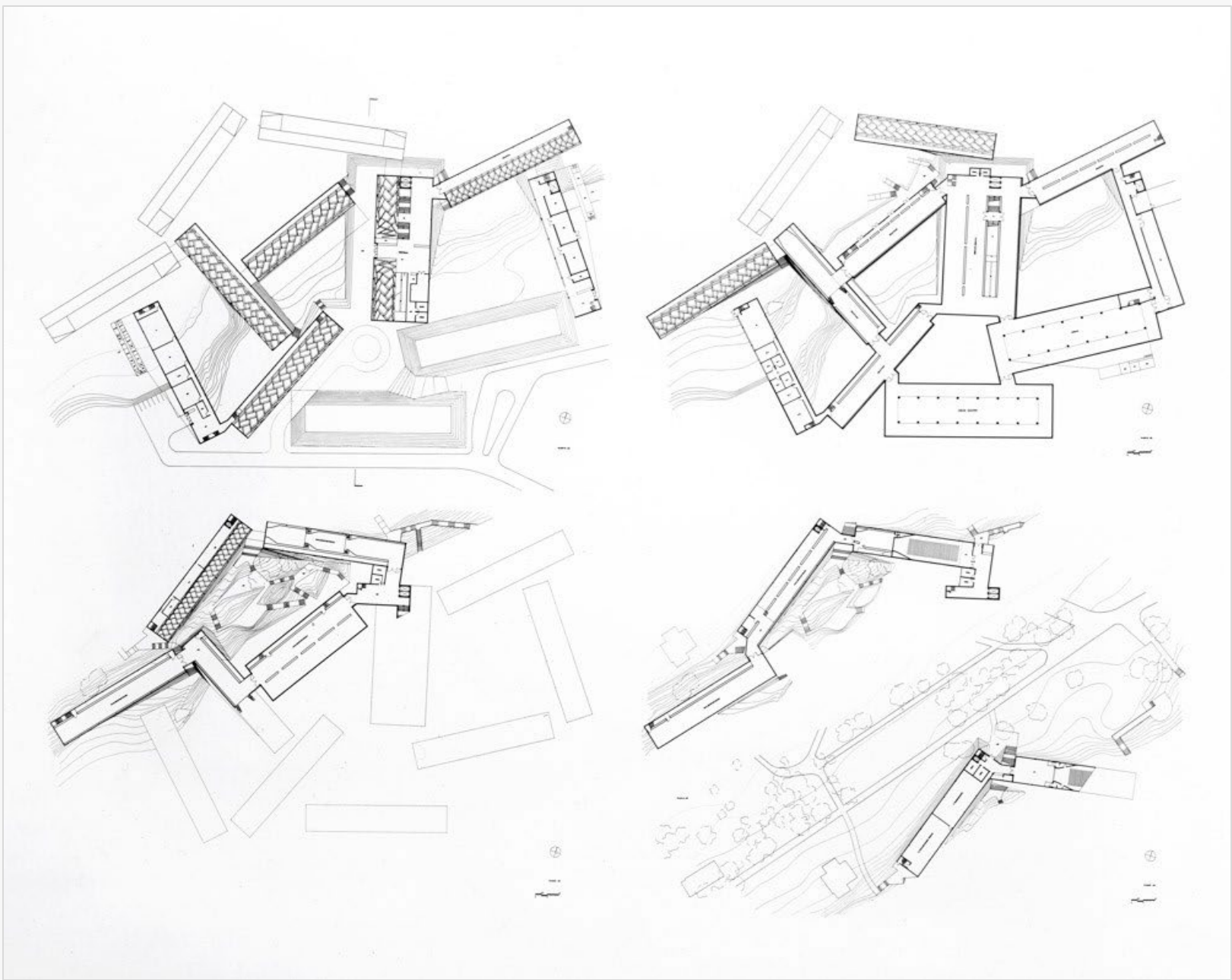


1950 - G-Town Pencil brown











# Fragments and Coherence

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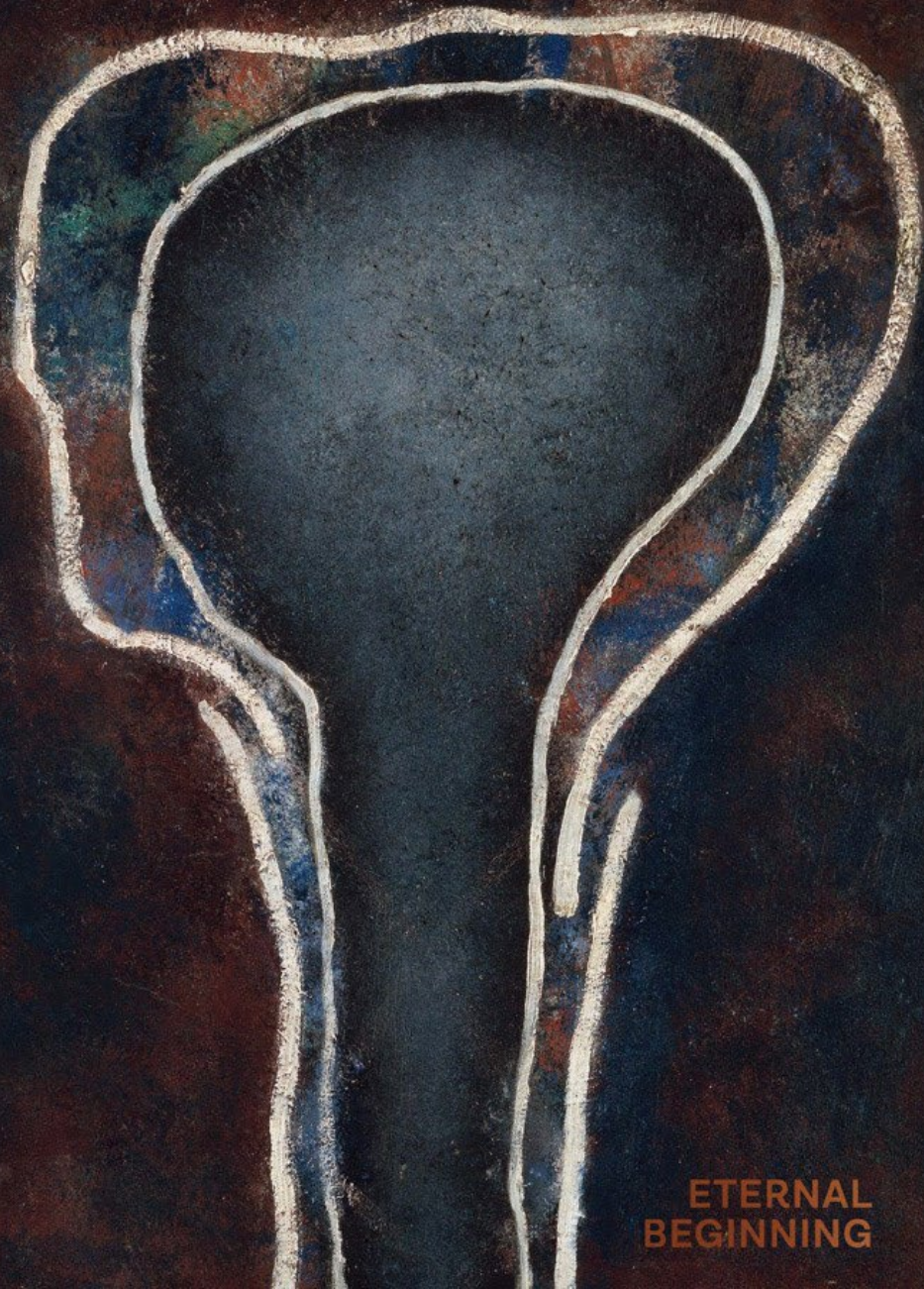
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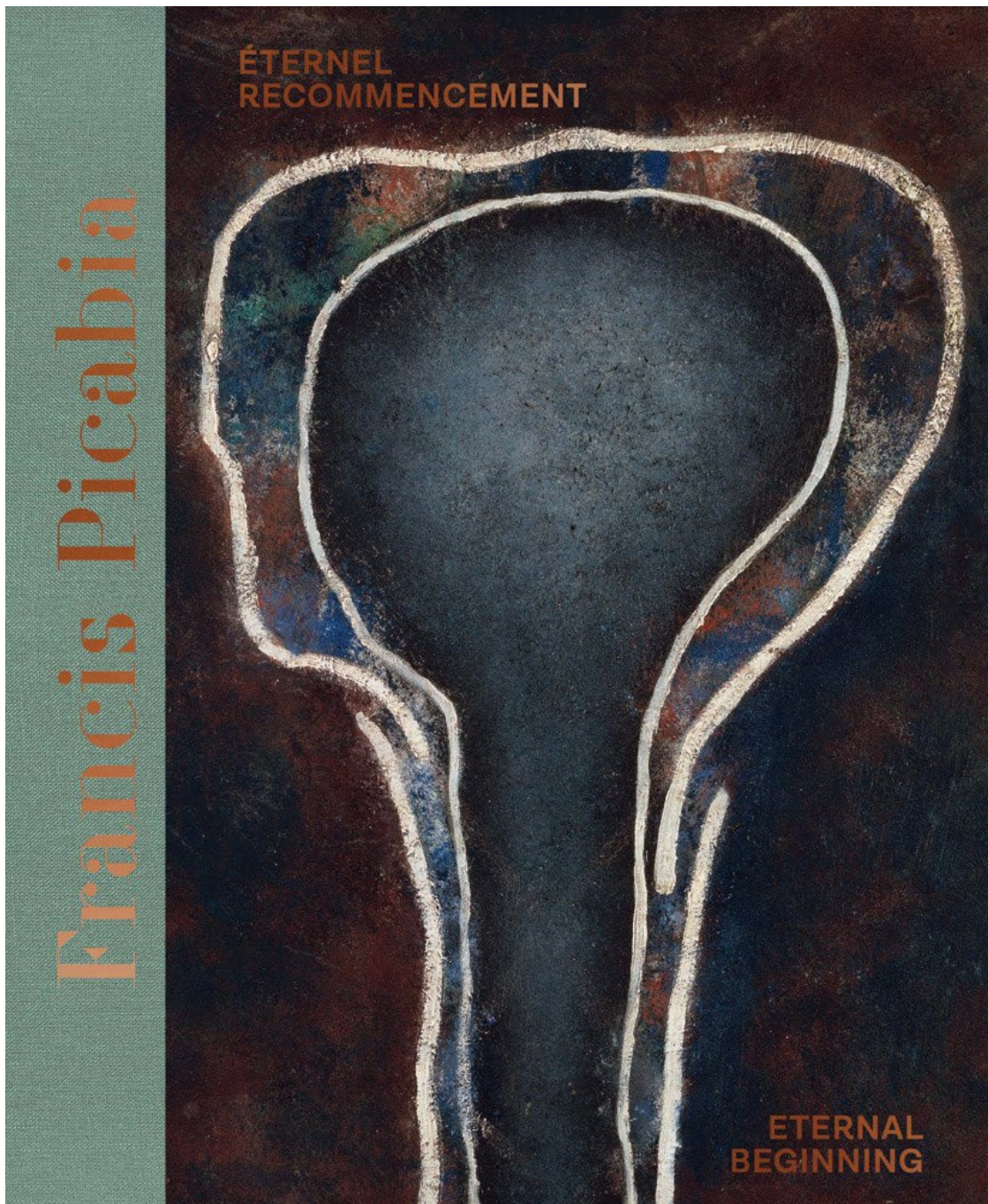
Francis Picabia

ÉTERNEL  
RECOMMENCEMENT



ETERNAL  
BEGINNING





# Francis Picabia: Eternal Beginning

Éternel recommencement / Eternal Beginning.

Documenting the great, late, neglected work of a modernist master.

- Francis Picabia was a pioneering figure in the Dada movement. He was also associated with Cubism, Orphism and Surrealism, and his work is often satirical, sexual and absurdist.
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Francis Picabia et sa femme Olga avec les portraits de sa grand-mère maternelle et de sa mère, v. 1930. Photographie de Michel Sinau / Francis Picabia and his wife, Olga, with portraits of his maternal grandmother and mother, ca. 1930. Photo: Michel Sinau.

## Extraits de · Excerpts from ALBUM PICABIA

OLGA MOHLER PICABIA

C'est en 1936, sur la Côte d'Azur, où elle partageait l'existence de son futur mari Francis Picabia, qu'Olga Mohler s'est mise à compiler photographies, articles et reproductions de dessins et de peintures témoignant de la vie de l'artiste. Cette même année, elle les a réunis dans un album personnel, qui a finalement été publié sous l'intitulé : *Olga Mohler Picabia, Album Picabia*, ed. Beyerley Calté (éd.), Bruxelles, Pirella Göttsche, 2016. Les pages qui suivent présentent une sélection de cet ensemble de photos et de documents divers. Hormis la reproduction d'un portrait de sa future épouse, réalisé par Picabia en 1936, ce choix privilégie les années 1945 à 1952.

While living with her future husband Francis Picabia on the Côte d'Azur, Olga Mohler collected photographs, articles, and reproductions of drawings and paintings that documented the artist's life. In 1936, she assembled them in an album, which was later published as *Olga Mohler Picabia, Album Picabia*, ed. Beyerley Calté (ed.), Brussels, Pirella Göttsche, 2016. The following pages feature selections from this collection of images and ephemera, including Picabia's 1936 portrait of Olga, and otherwise focusing on the years 1945 to 1952.



PICABIA SOUS LA DOUCHE

La République

### L'EXPOSITION FRANCIS PICABIA

Peut-on dire que la génération artistique des années vingt est une génération de révolte ? Les artistes ont voulu s'affranchir de la tradition, de la technique, de la forme. Ils ont voulu exprimer leur sentiment, leur émotion, leur pensée. Ils ont voulu créer une œuvre qui soit une œuvre personnelle, une œuvre qui soit une œuvre de leur temps.

Francis Picabia, un des plus grands artistes de cette génération, a voulu exprimer son sentiment, son émotion, sa pensée. Il a voulu créer une œuvre qui soit une œuvre personnelle, une œuvre qui soit une œuvre de son temps.

La exposition de Francis Picabia à la Galerie des États-Unis, à New York, est une œuvre qui est une œuvre de son temps. Elle est une œuvre qui est une œuvre de son temps.

# PARADE SPIRITUELLE DU SURREALISME

ANNÉE 19 FÉVRIER 1947

## LES LETTRES ET LES ARTS UN ARTISTE MULTIPLE FRANCIS PICABIA

L'HISTOIRE de la création moderne, depuis 1900 jusqu'à nos jours, peut se diviser en quatre périodes. La première, celle de la rupture, celle de la révolte, celle de la révolte.

Francis Picabia, un des plus grands artistes de cette génération, a voulu exprimer son sentiment, son émotion, sa pensée. Il a voulu créer une œuvre qui soit une œuvre personnelle, une œuvre qui soit une œuvre de son temps.

La seconde, celle de la révolte, celle de la révolte, celle de la révolte. La troisième, celle de la révolte, celle de la révolte, celle de la révolte.

Francis Picabia, un des plus grands artistes de cette génération, a voulu exprimer son sentiment, son émotion, sa pensée. Il a voulu créer une œuvre qui soit une œuvre personnelle, une œuvre qui soit une œuvre de son temps.

La quatrième, celle de la révolte, celle de la révolte, celle de la révolte. La cinquième, celle de la révolte, celle de la révolte, celle de la révolte.

Francis Picabia, un des plus grands artistes de cette génération, a voulu exprimer son sentiment, son émotion, sa pensée. Il a voulu créer une œuvre qui soit une œuvre personnelle, une œuvre qui soit une œuvre de son temps.

### Une exposition de peinture moderne à la Galerie des États-Unis

Une exposition de peinture moderne à la Galerie des États-Unis, à New York, est une œuvre qui est une œuvre de son temps. Elle est une œuvre qui est une œuvre de son temps.

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La sixième, celle de la révolte, celle de la révolte, celle de la révolte. La septième, celle de la révolte, celle de la révolte, celle de la révolte.

Francis Picabia, un des plus grands artistes de cette génération, a voulu exprimer son sentiment, son émotion, sa pensée. Il a voulu créer une œuvre qui soit une œuvre personnelle, une œuvre qui soit une œuvre de son temps.

# BRAQUE A PICABIA

## ★ LES ARTS ★

par Charles ESTIENNE

Il y a une certaine ressemblance entre les deux artistes. Ils ont tous deux une certaine ressemblance. Ils ont tous deux une certaine ressemblance.

Francis Picabia, un des plus grands artistes de cette génération, a voulu exprimer son sentiment, son émotion, sa pensée. Il a voulu créer une œuvre qui soit une œuvre personnelle, une œuvre qui soit une œuvre de son temps.

La huitième, celle de la révolte, celle de la révolte, celle de la révolte. La neuvième, celle de la révolte, celle de la révolte, celle de la révolte.

Francis Picabia, un des plus grands artistes de cette génération, a voulu exprimer son sentiment, son émotion, sa pensée. Il a voulu créer une œuvre qui soit une œuvre personnelle, une œuvre qui soit une œuvre de son temps.



PICABIA : Jésus et le Diable

Il y a une certaine ressemblance entre les deux artistes. Ils ont tous deux une certaine ressemblance. Ils ont tous deux une certaine ressemblance.

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La dixième, celle de la révolte, celle de la révolte, celle de la révolte. La onzième, celle de la révolte, celle de la révolte, celle de la révolte.

Francis Picabia, un des plus grands artistes de cette génération, a voulu exprimer son sentiment, son émotion, sa pensée. Il a voulu créer une œuvre qui soit une œuvre personnelle, une œuvre qui soit une œuvre de son temps.

La douzième, celle de la révolte, celle de la révolte, celle de la révolte. La treizième, celle de la révolte, celle de la révolte, celle de la révolte.

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La quatorzième, celle de la révolte, celle de la révolte, celle de la révolte. La quinzième, celle de la révolte, celle de la révolte, celle de la révolte.

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La seizième, celle de la révolte, celle de la révolte, celle de la révolte. La dix-septième, celle de la révolte, celle de la révolte, celle de la révolte.

Francis Picabia, un des plus grands artistes de cette génération, a voulu exprimer son sentiment, son émotion, sa pensée. Il a voulu créer une œuvre qui soit une œuvre personnelle, une œuvre qui soit une œuvre de son temps.

La dix-huitième, celle de la révolte, celle de la révolte, celle de la révolte. La dix-neuvième, celle de la révolte, celle de la révolte, celle de la révolte.

Francis Picabia, un des plus grands artistes de cette génération, a voulu exprimer son sentiment, son émotion, sa pensée. Il a voulu créer une œuvre qui soit une œuvre personnelle, une œuvre qui soit une œuvre de son temps.

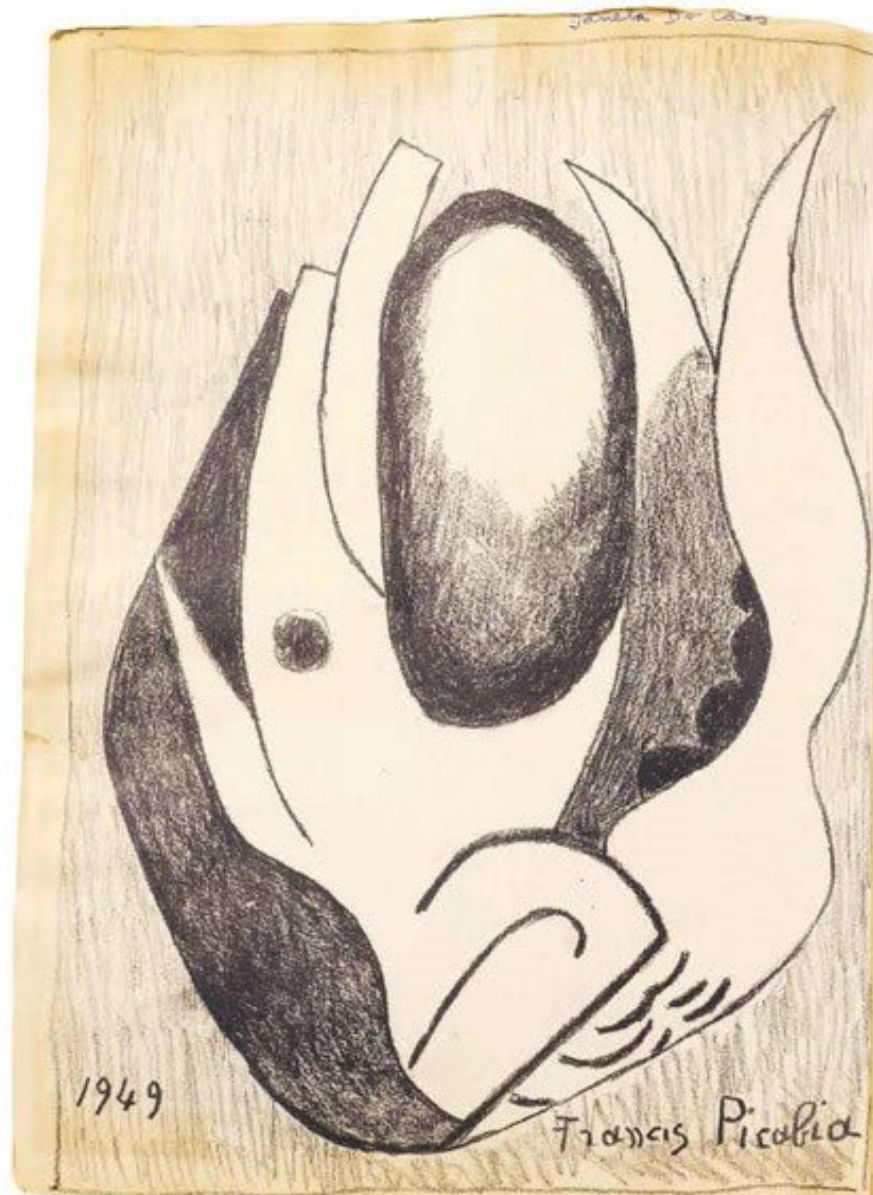
La vingtième, celle de la révolte, celle de la révolte, celle de la révolte. La vingt-firstième, celle de la révolte, celle de la révolte, celle de la révolte.

Francis Picabia, un des plus grands artistes de cette génération, a voulu exprimer son sentiment, son émotion, sa pensée. Il a voulu créer une œuvre qui soit une œuvre personnelle, une œuvre qui soit une œuvre de son temps.

La vingt-deuxième, celle de la révolte, celle de la révolte, celle de la révolte. La vingt-troisième, celle de la révolte, celle de la révolte, celle de la révolte.

Francis Picabia, un des plus grands artistes de cette génération, a voulu exprimer son sentiment, son émotion, sa pensée. Il a voulu créer une œuvre qui soit une œuvre personnelle, une œuvre qui soit une œuvre de son temps.





## Éternel recommencement Picabia après 1945

### Eternal Beginning Picabia after 1945



FIG. 1 René Drouin, Michel Tapié et Francis Picabia à la Galerie Drouin, probablement automne 1949 / René Drouin, Michel Tapié, and Francis Picabia at the Galerie Drouin, probably in the fall of 1949.

Francis Picabia died on 30 November 1963, just a month after the Salon Octobre had paid homage to him at the Galerie Craven, Paris. Directed by the art critic Charles Estienne, Octobre aimed at bringing together a certain number of "abstract" and "semi-figurative" artists who found themselves at odds with the dominant doxas of abstraction and figurative art—artists who, in Estienne's words, "started again from scratch, not from geometry, but from the matter, the very substance of their painting"<sup>1</sup>. Beyond its rather odd, eclectic list of some sixty or so participants, whom we would loosely categorize today as "informal" or "gestural," what mattered most in the eyes of the critic was that their paintings represent a radical rupture, described twice in his text as "starting from scratch."<sup>2</sup> The American painter Barnett Newman used the same expression some years later, as if to confirm the need for a *tabula rasa* throughout the West after the trauma of World War II and its apocalyptic nuclear conclusion in 1945: "starting from scratch as if painting didn't exist."<sup>3</sup>

Another of Picabia's early postwar supporters who joined the Salon Octobre homage was the critic Michel Tapié, who the previous year had coined his own expression—"un art autre" (an art of another kind) and, p. Although the somewhat vague expression was never clearly defined, it called for a radical reinvention of something entirely new and different from existing art—not so much an aesthetic as again an ideological affirmation of the need for a *tabula rasa*. Paradoxically, the ideology of the "fresh start" did not claim to be cut off from history: being linked to the Dadaist movement, it was the relaunch of the "tradition of the new"—a step that had never seemed more urgent to take. "Dada was the great

Francis Picabia decided on 30 November 1963, just a month after the Salon Octobre had paid homage to him at the Galerie Craven, Paris. Organized by the critic Charles Estienne, Octobre aimed at bringing together a certain number of "abstract" and "semi-figurative" artists who found themselves at odds with the dominant doxas of abstraction and figurative art: artists who "repatriated to zero," wrote he, "not from geometry, but from the matter, the very substance of their painting". Beyond its rather odd, eclectic list of some sixty or so participants, whom we would loosely categorize today as "informal" and "gestural," what mattered most in the eyes of the critic was that their paintings represent a radical rupture, described twice in his text as "repatriated to zero". The expression we will find a few years later in the mouth of the American painter Barnett Newman, as a confirmation of the necessity of a new table wiped clean after 1945 in the whole of the Western world after the trauma of the Second



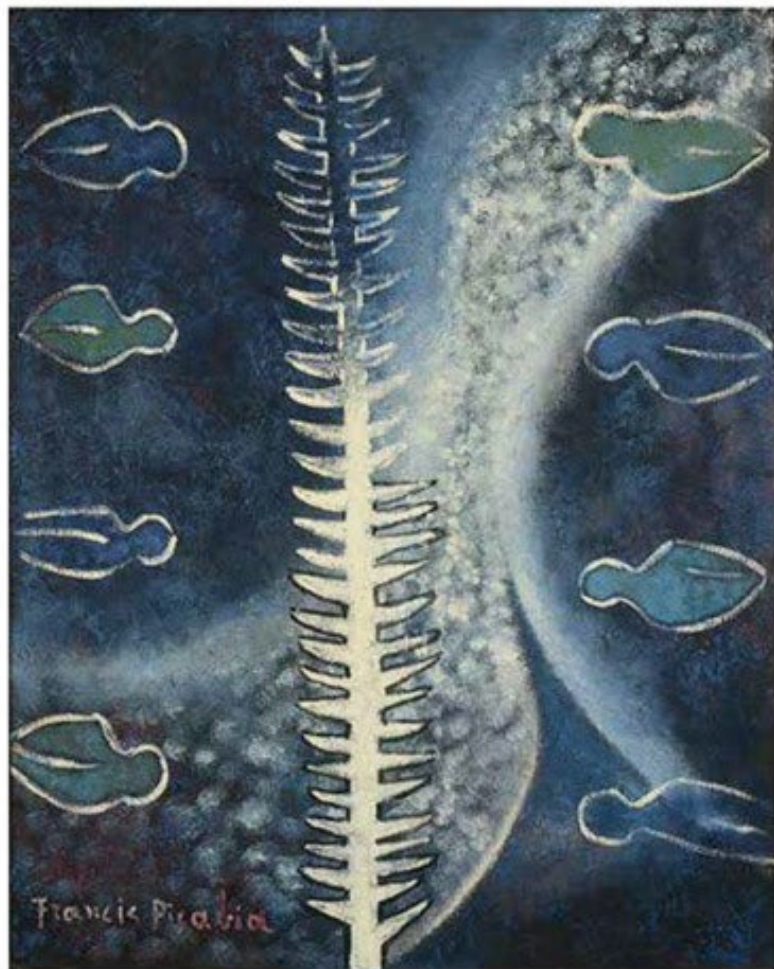


FIG. 22 Sans titre (Tu ne le vendras jamais) (Untitled [You Will Never Sell It]), 1945  
Huile sur carton / Oil on cardboard, 92 × 73 cm (36 1/8 × 28 3/4 in.), encastré / framed

art si subtil, trop subtil pour l'Académie qui avait jugé sain de le classer bien à part<sup>28</sup> – glissant au passage une mention aux menhirs anthropomorphes du Rouergue, incisés plus que sculptés, dont le rouergat Soulagas a toujours reconnu l'influence qu'ils exercèrent sur sa sensibilité. L'engouement pour la préhistoire est international et inspire partout la recherche d'une peinture de signes primordiaux ; ceux des *Uiformen* (1949) de Willi Baumeister ; ceux qui rythment les *Superficie* (1950) de Giuseppe Capogrossi, co-fondateur du bien nommé Gruppo Origine à Milan en 1950 ; ceux de Mathias Goeritz et des artistes de l'École d'Alamira qui se réunissent sous la célèbre voûte des bisons de la grotte espagnole pour discuter de l'origine et de la fin de l'art. Les uns et les autres soutiennent cette orientation de convictions animistes affirmées ; Atlan prétendait : « ce ne sont pas les musées qui m'ont conduit à ma vocation de peintre, mais les chamanes<sup>29</sup> » ; Boumeister, parmi d'autres, croyait fermement en la « force magique » de ses tableaux, selon Goetz qui rappelait sa fascination pour certains rituels observés pendant

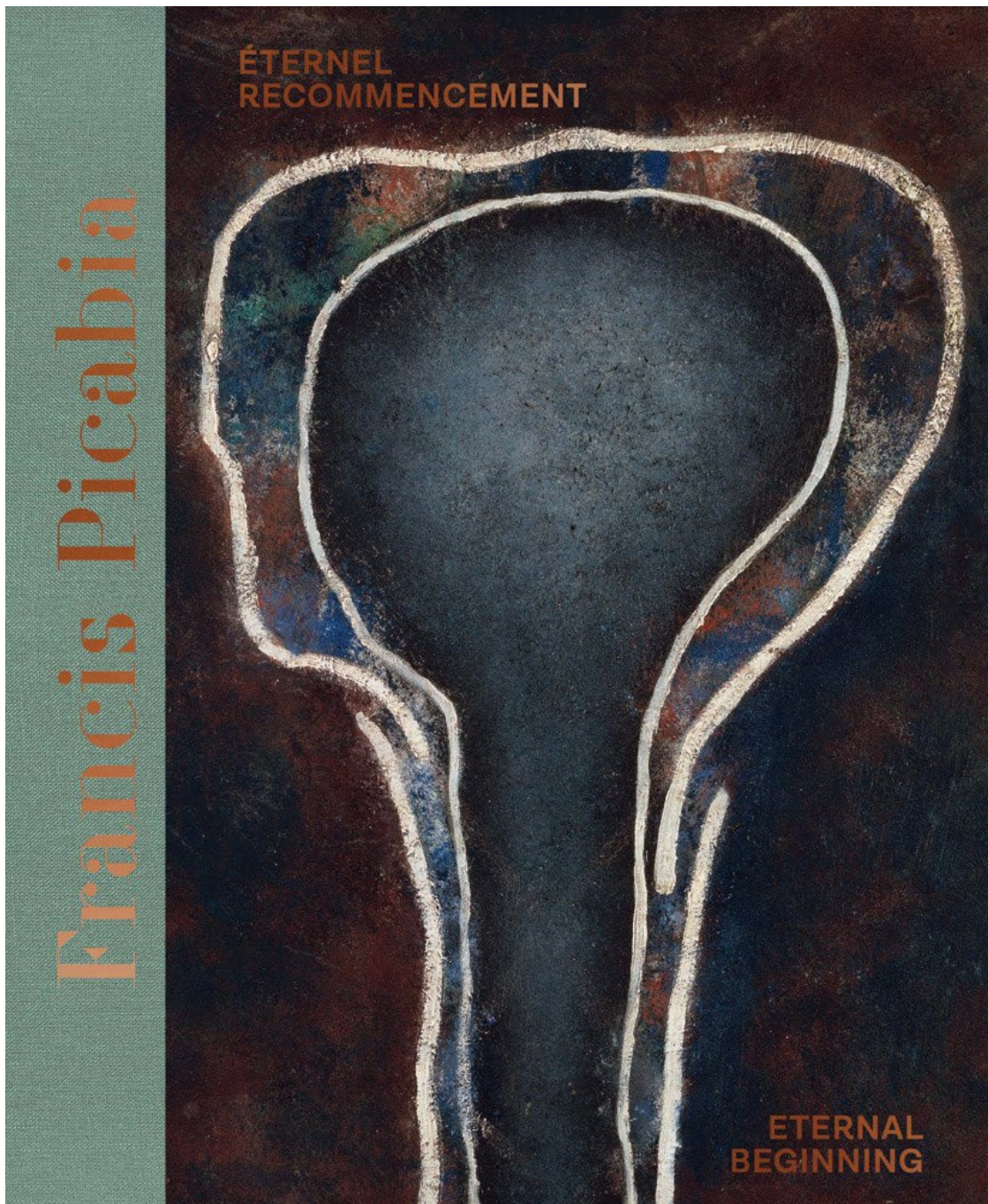


FIG. 23 Page de / from Salomon Reinach, *Répertoire de l'art quaternaire*, Ernest Leroux, Paris, 1913

"prehistory of abstraction" Beion and Bourat both noted the coexistence of representational forms and abstract signs in paleolithic art, readily transposing them to the contemporary situation. However, their aim was not to set abstraction against figuration but rather to study the dialectics of their relationship: Do image and sign follow on from each other, or are they instead two possible manifestations of the same urge for symbolization, divided by a difference of degree? In the end, both came down on the evolutionist side: over the lifetime of forms, figures eventually resolved into signs, generating a sort of pictographic proto-script. In support of his case, in *L'art abstrait* Bourat reproduces a small frieze illustrating the formation of an abstract sign, with two downstrokes like a capital "M," as found on painted pebbles at Le Mas d'Aud, a cave in southwestern France, itself based on a crouching-woman motif, the schematic symmetry of which is echoed in a Picabia drawing (*Figure féminine* [Female Figure, 1945]) and, turned on its head, several of his paintings, such as *Mon atmosphère* (*My Atmosphere*, ca. 1945–48, fig. 20) and *Colloque* (*Colloquium*, 1949, no. 2).

Recent research has confirmed the hypothesis, outlined twenty years ago,<sup>30</sup> that some of Picabia's late paintings were directly informed by prehistoric sources. The artist borrowed several of his motifs from the well-known French archaeologist Salomon Reinach's 1913 *Répertoire de l'art quaternaire*.<sup>31</sup> The two vertical friezes with vulva motifs framing a sort of toothed harpoon in the work *Sans titre* (*Tu ne le vendras jamais*) [Untitled [You Will Never Sell It]] (1945, nos. 22–23) derive from a carved reindeer bone, which was also the source for the bison head in *Quelle est le titre ?* (sic, What Is the Title?, ca. 1945–46, no. 24). Two bone amulets, reproduced side





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# FRIDA ORUPABO



## ON LIES, SECRETS AND SILENCE

Astrup Fearnley Museet

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# FRIDA ORUPABO

## ON LIES, SECRETS AND SILENCE



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## Frida Orupabo: On Lies, Secrets and Silence

### On Lies, Secrets and Silence

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dear nina,  
by the time the news reached us, the mud was too  
thick to swallow. we were girls, tall like lightning  
bolts, tough like potato peels, but young in music,  
we counted to seventy with our fingers and toes  
and missing teeth. we searched for your crown in  
the pockets of our overalls. they said to handle you  
like hot coals or fine china. where in heaven are you?  
how violent have you become? have you damned the  
blues? how many hours do you practice now? is your  
body any more black as a dead and sweet thing than  
it was alive and bitter? and when will you return?

Opposite On My Hands and Knees II  
Overleaf Lead by the Nose





# FRIDA ORUPABO

## ON LIES, SECRETS AND SILENCE



Astrup Fearnley Museet

SKIRA

BONNIERSKONSTHALL

## Frida Orupabo: On Lies, Secrets and Silence

### On Lies, Secrets and Silence

Works that challenge colonial notions and explore themes of race, gender, identity, family, sexuality, violence and the body.

- Frida Orupabo is a Norwegian artist who uses images sourced from Pinterest, Instagram, Tumblr and other websites to create large-scale collages of Black figures.
- Surveys Orupabo's recent three-dimensional collage installations shown across two museum exhibitions, alongside curatorial essays and several poems by C. LeClaire.

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A long-dormant artists' community revived as a historical and cultural village in the heart of Arabia.

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## **Gisela Colón: Matéria prima**

Joachin Pizarro, Christian Viveros-Fauné, Kristin Korolowicz

Monumental land sculptures from the Puerto Rican ecofeminist artist.

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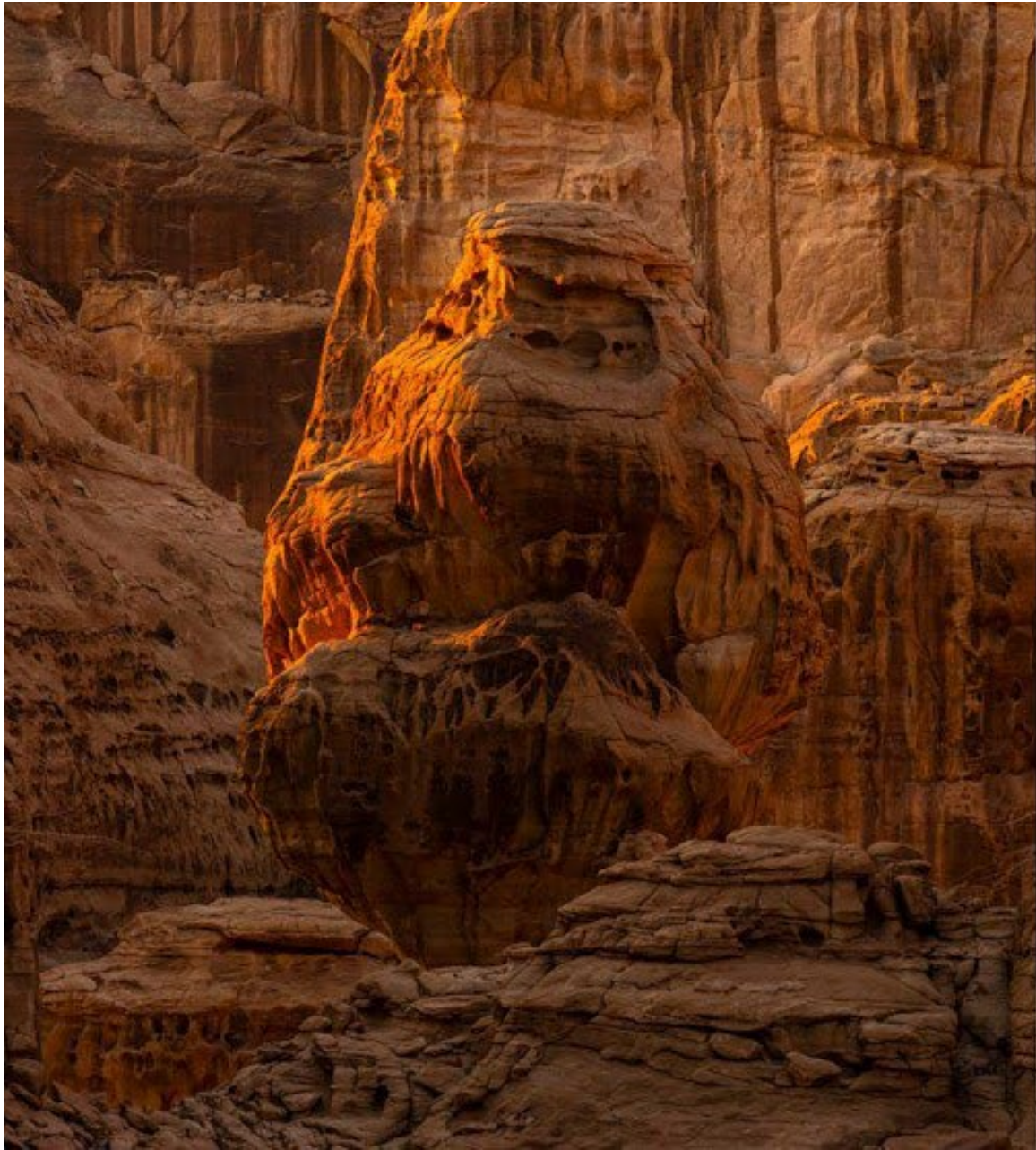




**26.6031° N, 37.9295° E**  
DESERT X, ALULA, SAUDI ARABIA

















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Joachin Pizarro, Christian Viveros-Fauné, Kristin Korolowicz

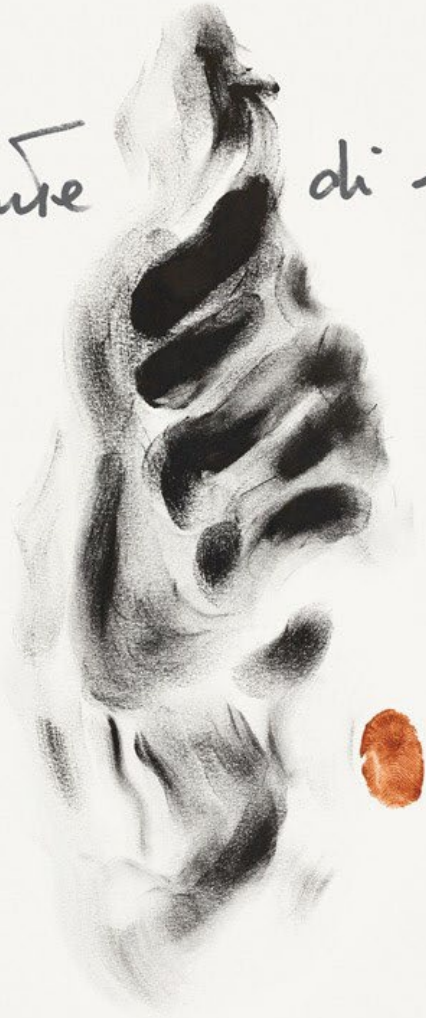
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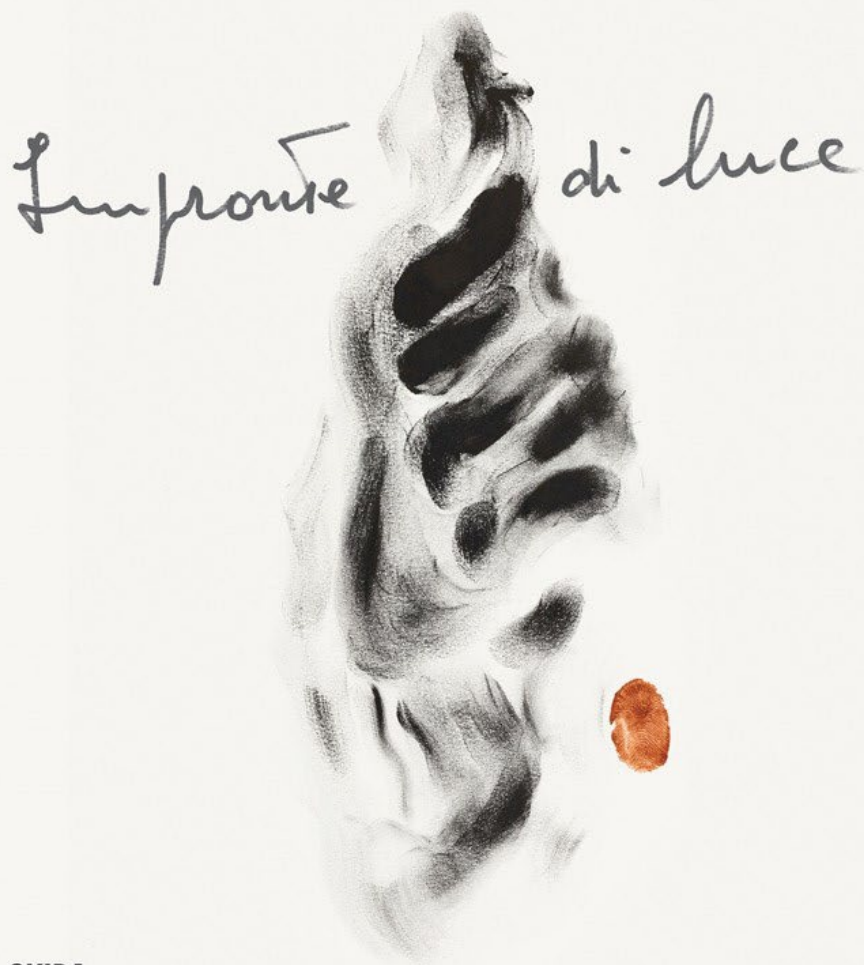
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*Impronte di luce*



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# PENONE



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## Giuseppe Penone: Imprints of Light

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The work of one of the main protagonists of international contemporary art. Penone's imaginative renderings of trees probe the contact between humans and nature, body and forest.

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Coincidenza di immagini (medio) / Coincidence of Images (Middle Finger) — 1971



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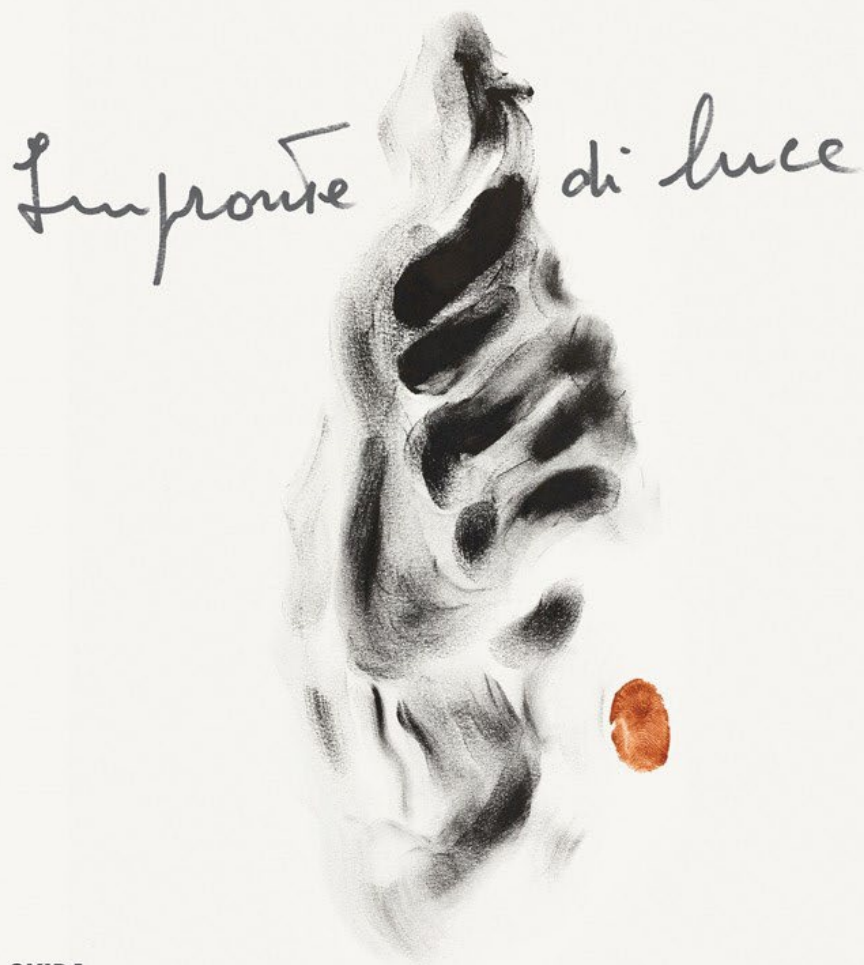
Pensieri di foglie / Thoughts of Leaves — 2014



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# HENOK MELKAMZER

Telsem Symbols and Imagery

Edited by Elizabeth W. Giorgis



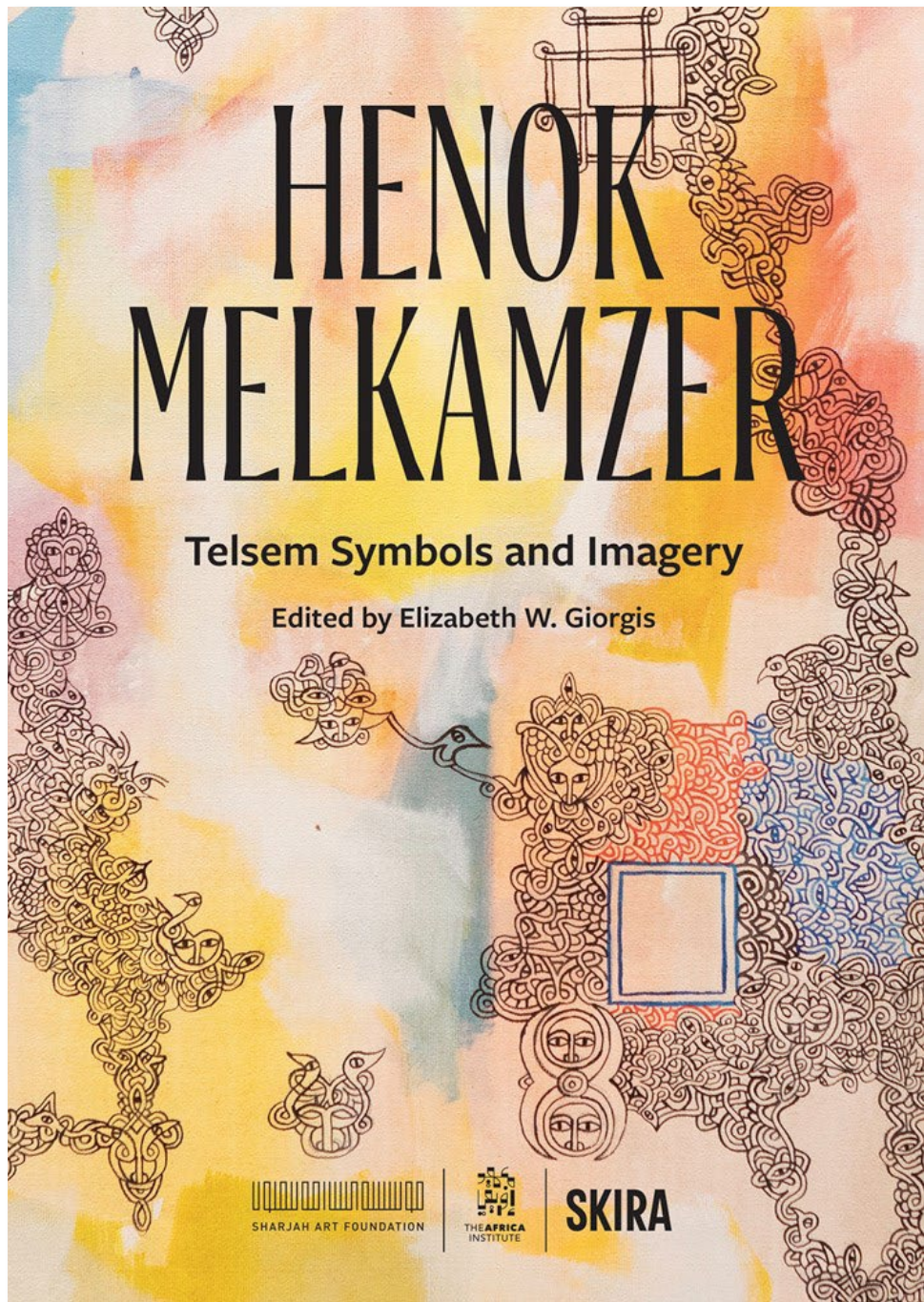
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- A career-spanning survey of Melkamzer's contemporary *telsem* paintings, primarily made with acrylic on canvas and adapting an ancient and highly intricate art to the realities of the modern world.

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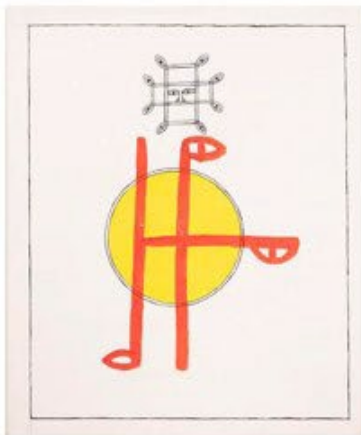
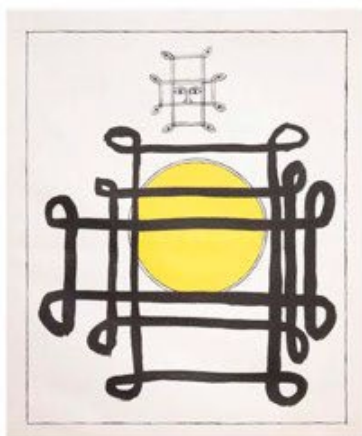
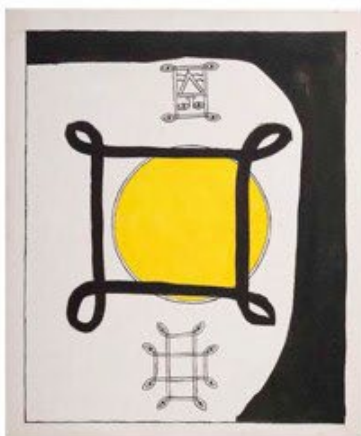


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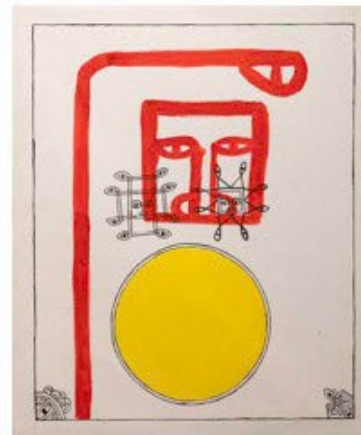
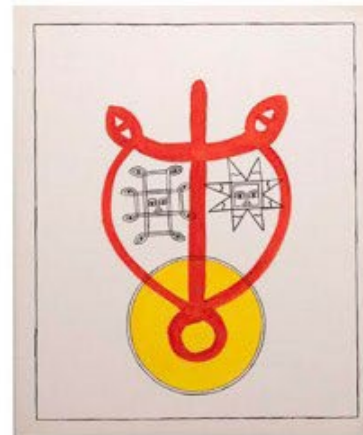
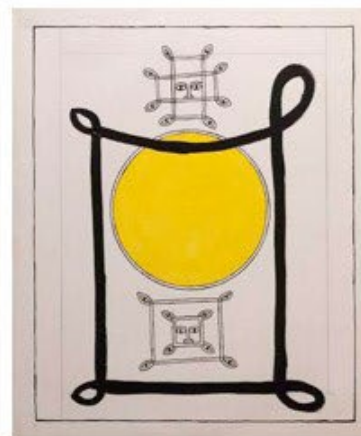
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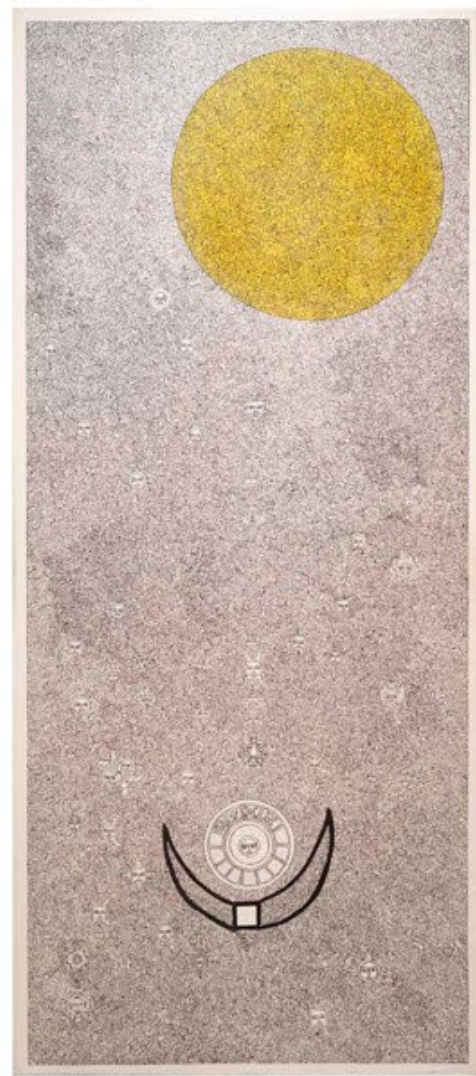
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Untitled, 2022. Acrylic on canvas, 300 x 130 cm

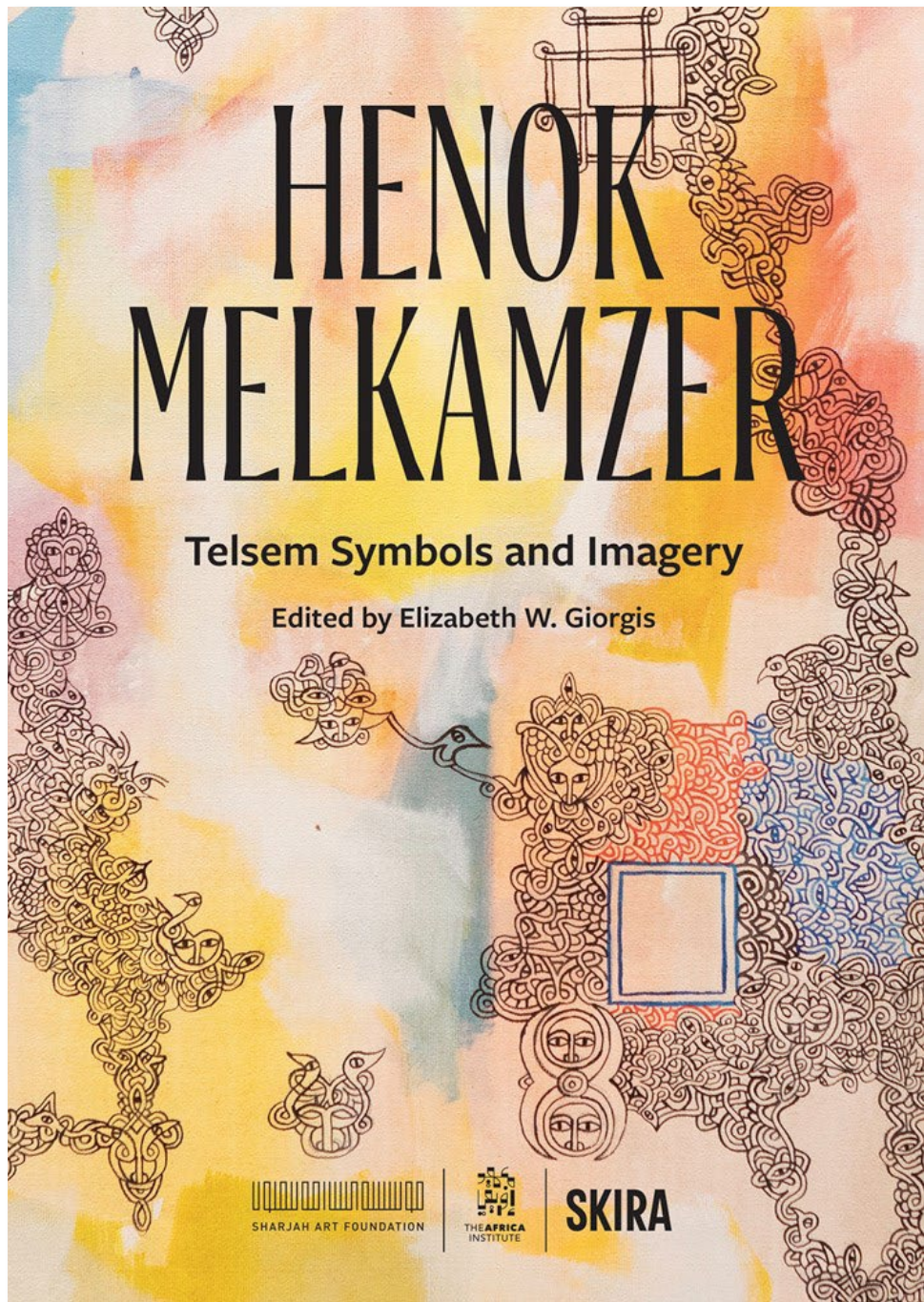




*Untitled, 2023. Acrylic on canvas, 200 x 100 cm*







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Itsuko Hasegawa

# Shonandai

Exposing the World







# Itsuko Hasegawa

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Jelena Pancevac

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## Exposing the World

"In 1968, the year I started graduate studies at the Tokyo Institute of Technology, an article in the Austrian magazine *Bau* about Hans Hollein's revolutionary new thesis that "Everything is Architecture" had a huge impact on me. His words could be taken as a denial of modernism, and I soon felt that architecture included non-material things like air and states of being."  
—Itsuko Hasegawa



*Bau: Magazine for Architecture and Urban Planning*, issue 1/2, 1968 (photography Stefano Graziani)

A month before the ill-fated opening of the 1968 Milan Triennale, Hans Hollein used his editorship of *Bau* magazine to publish his radical manifesto *Alles ist Architektur*. The phrase, borrowed from Le Corbusier, was an explicit reference to the modernist belief in the totalizing capacity of architecture, but here the notion of 'everything' was expanded ad absurdum. As if copied from a Team 10 workbook, Hollein's manifesto-magazine opened with the claim: 'Today the environment as a whole is the goal of our activities.' Hollein—who up to then had only built a candle shop in Vienna, and fashioned himself more as an artist than an architect—found the perfect opportunity to test the limits of this ambition when he was commissioned by Giancarlo de Carlo to design the Austrian contribution to the Triennale. *Austriennale* would turn out to be a sort of madcap catalogue of environments, a recursive scenography of (Austrian) reality. Visitors were faced with a series of doors: to a refrigerated corridor with artificial snowstorms, to a hall of mirrors, to a room full of filing cabinets, to a corridor with many doors that could not open, marked simply 'frustration'. A machine churned out plastic glasses in the red and white stripes of the Austrian flag that allowed one to 'see things through Austrian eyes'. Architecture was dissolved into the technological production

<sup>1</sup> Itsuko Hasegawa, "My Theory of Architecture", Japan *SPOTLIGHT*, no. 133 (January/February 2004).

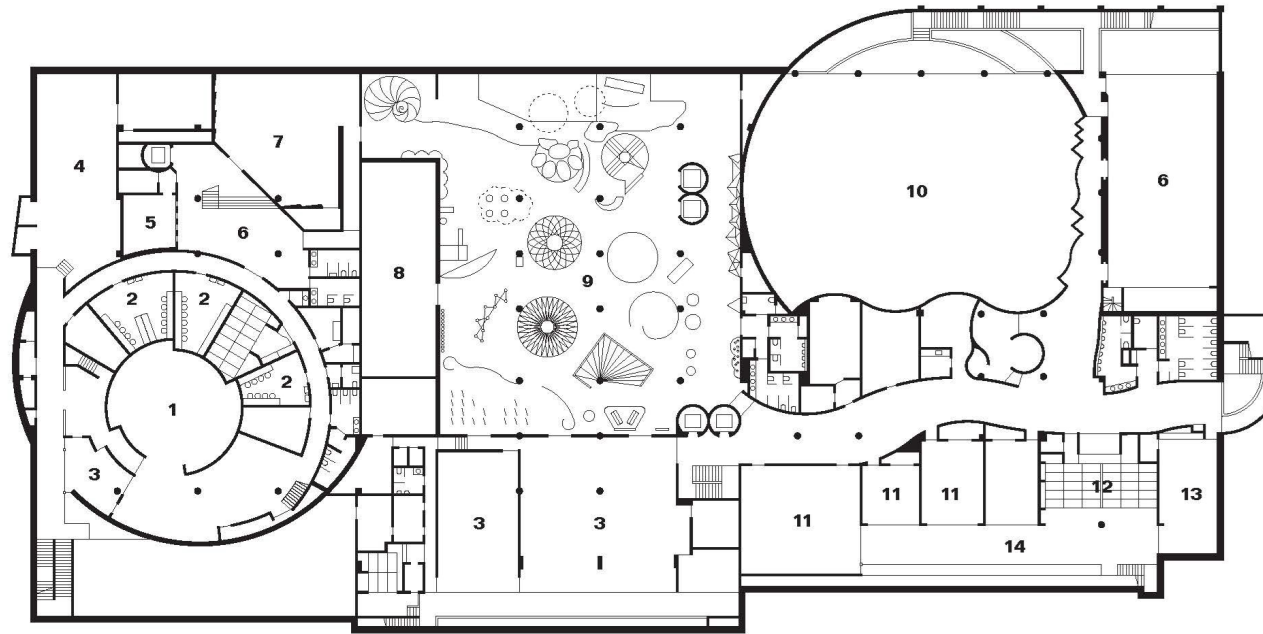












- |                             |                                     |
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| 1 Theatre stage (trap room) | 9 Children's museum exhibition hall |
| 2 Dressing rooms            | 10 Void                             |
| 3 Office                    | 11 Lounge                           |
| 4 Mechanical room           | 12 Tatami room                      |
| 5 Studio                    | 13 Kitchen                          |
| 6 Lobby                     | 14 Sunken garden                    |
| 7 Rehearsal room            |                                     |
| 8 Parking ramp              |                                     |







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# JAUME

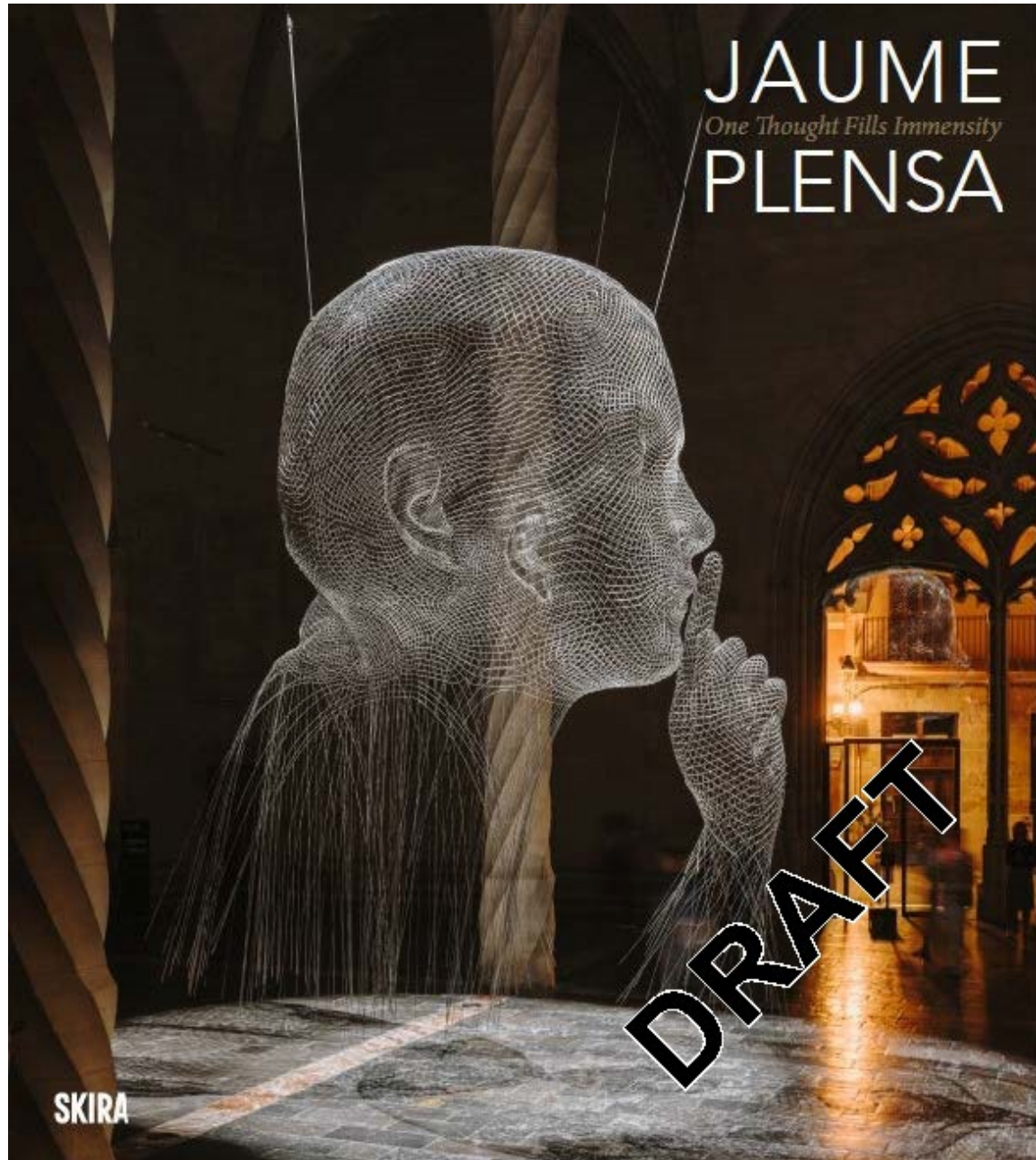
*One Thought Fills Immensity*

# PLENSA

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# Jaume Plensa

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Through monumental installations across continents, Plensa's nomadic practice celebrates the similarities of seemingly divergent cultures

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85. *Wieder Kugel Die Welt II*, 1998 / *Scholars Of War, Hotel Paris, Kugel Mit Kissen III*, 1998, polyester resin, wood, and light, 78 x 121 x 114 cm each





106. Tania León, 2006. Installation view of *Jirruviri*, Espacio Cultural El Tiempo, Santa Cruz de Tenerife, Spain, 2009.

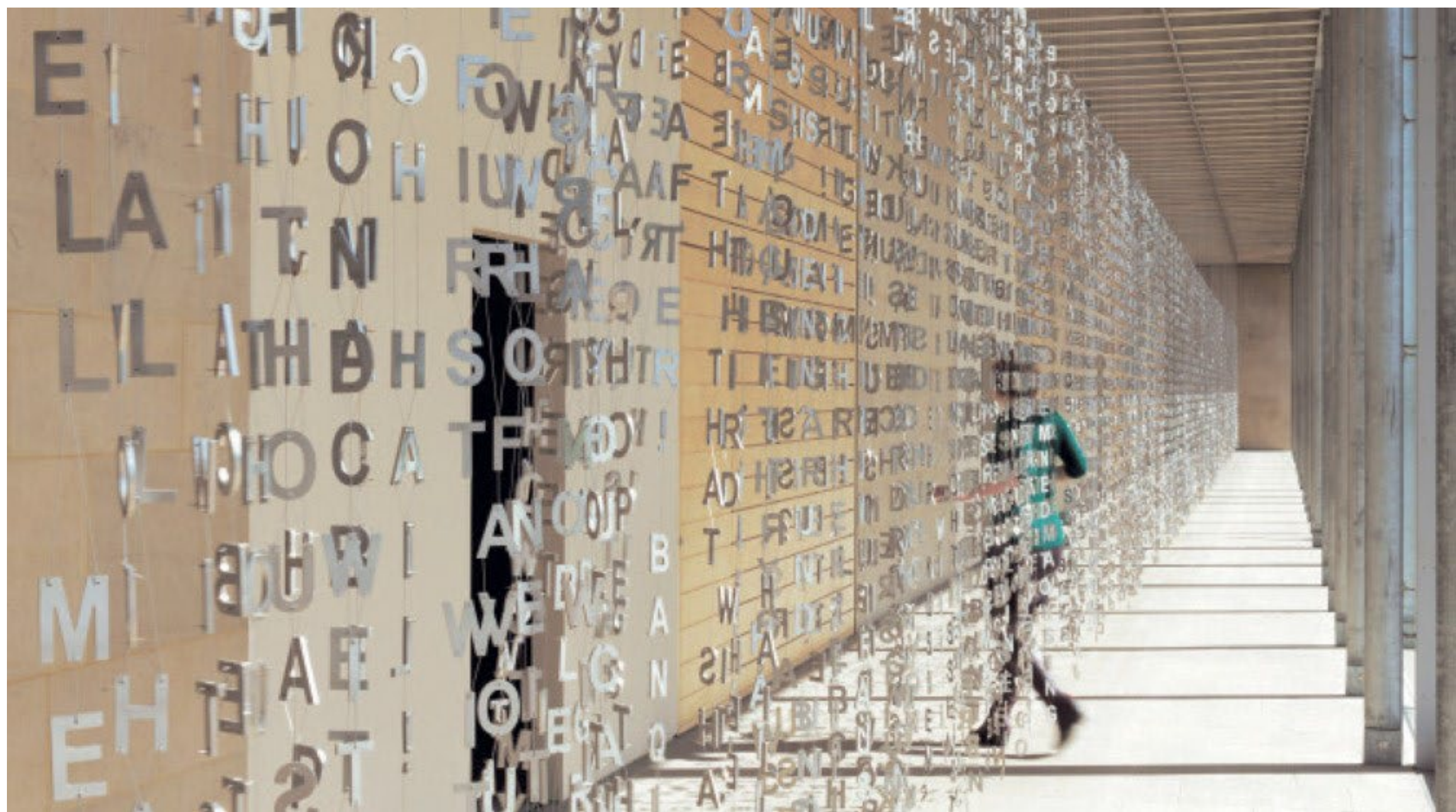


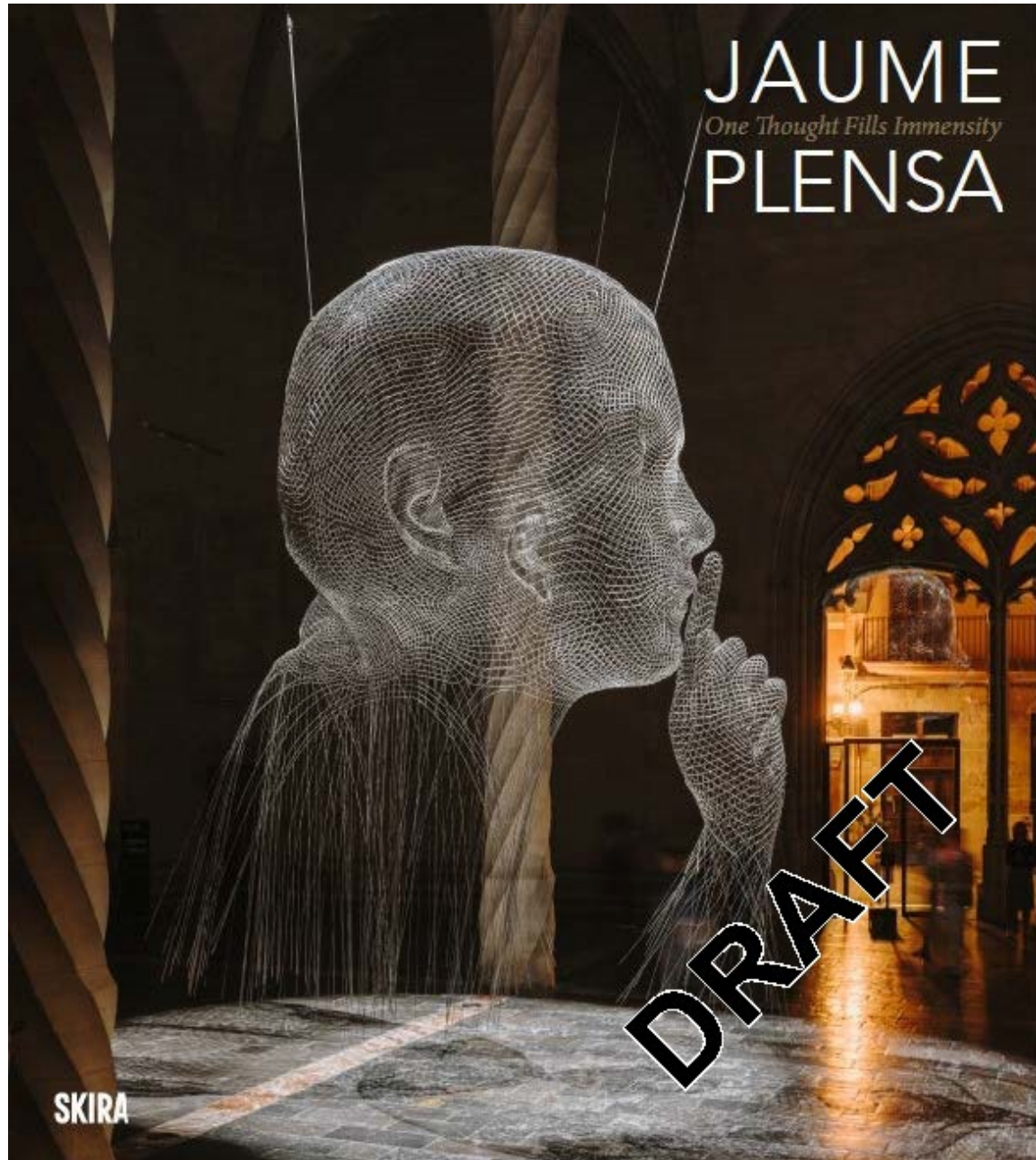






Fig. 100. *Head*, 2007 / *Head*, 2010. Installation view of *Head*, Sculpture Park, West London, UK, 2011



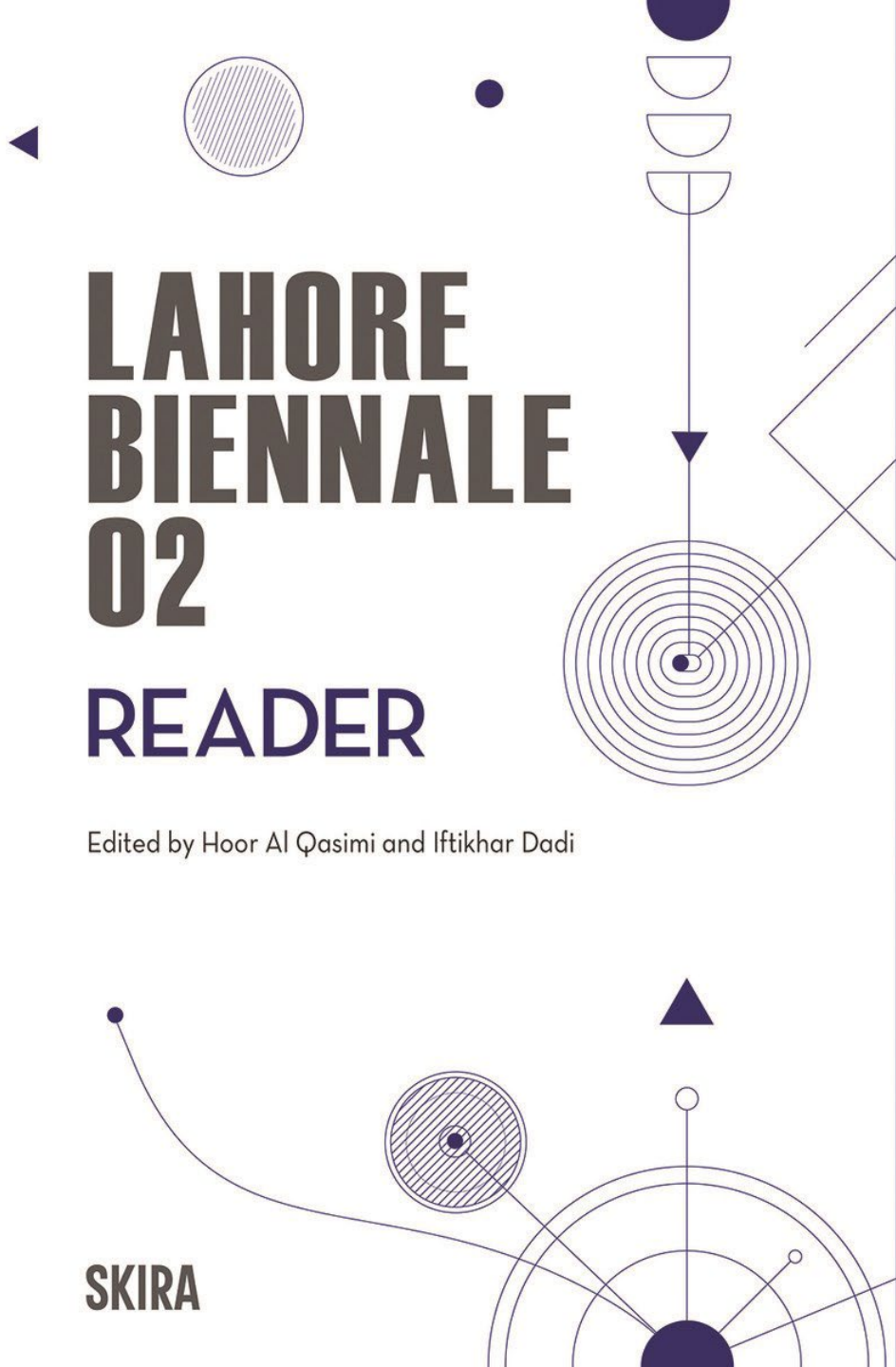


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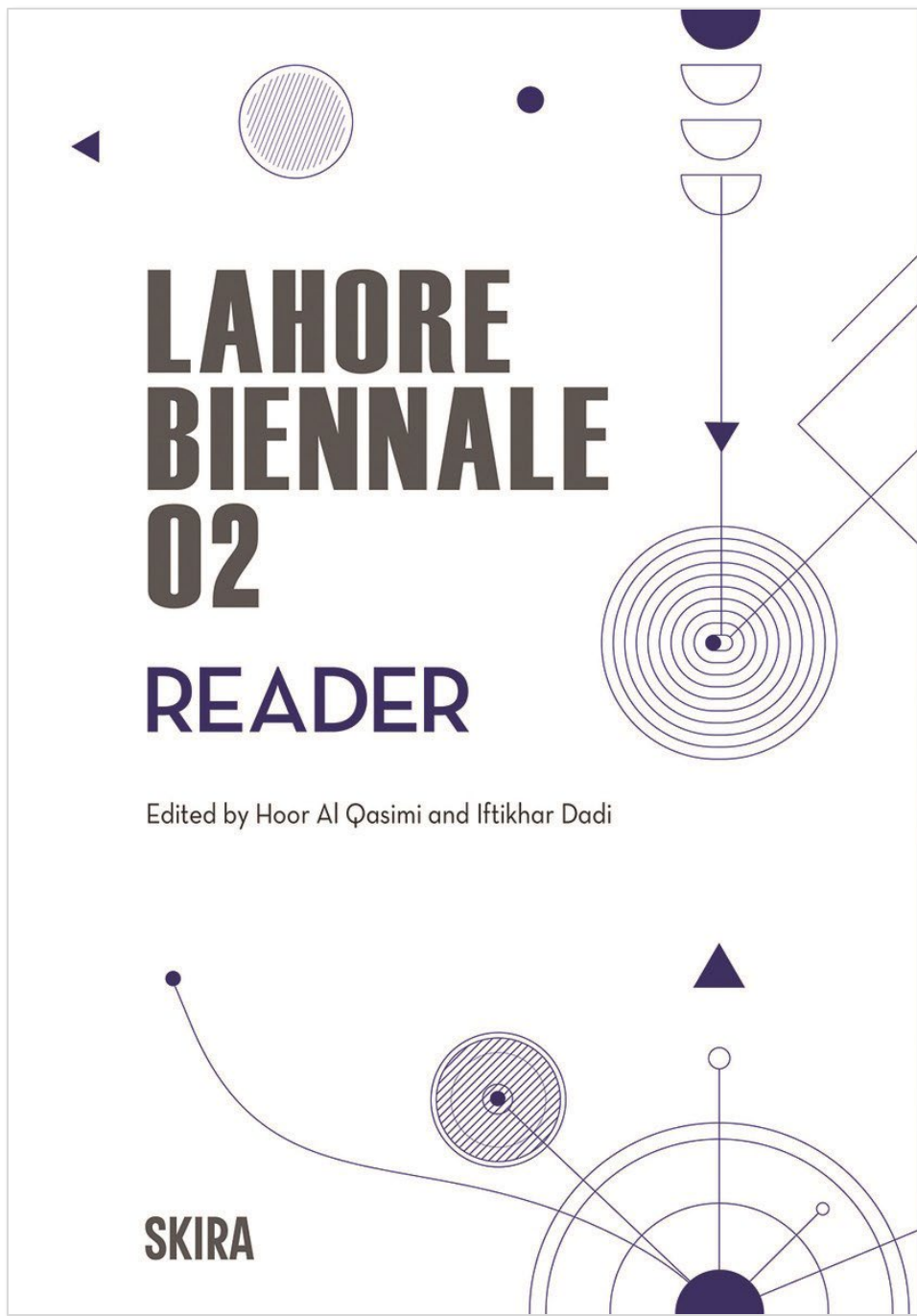


# LAHORE BIENNALE 02 READER

Edited by Hoor Al Qasimi and Iftikhar Dadi

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## Lahore Biennale Reader 02

Hoor Al Qasimi, Iftikhar Dadi

The catalogue of the Lahore Biennale, Pakistan's most socially liberal and cosmopolitan city.

*The Lahore Biennale Reader 02* consists of two parts. Part I includes reflections on the Biennale by Lahore-based viewers and the artists, images of the sites, and the artworks. Part II includes essays based on presentations at the LB02 Academic Forum convened by Hoor Al Qasimi and Iftikhar Dadi.

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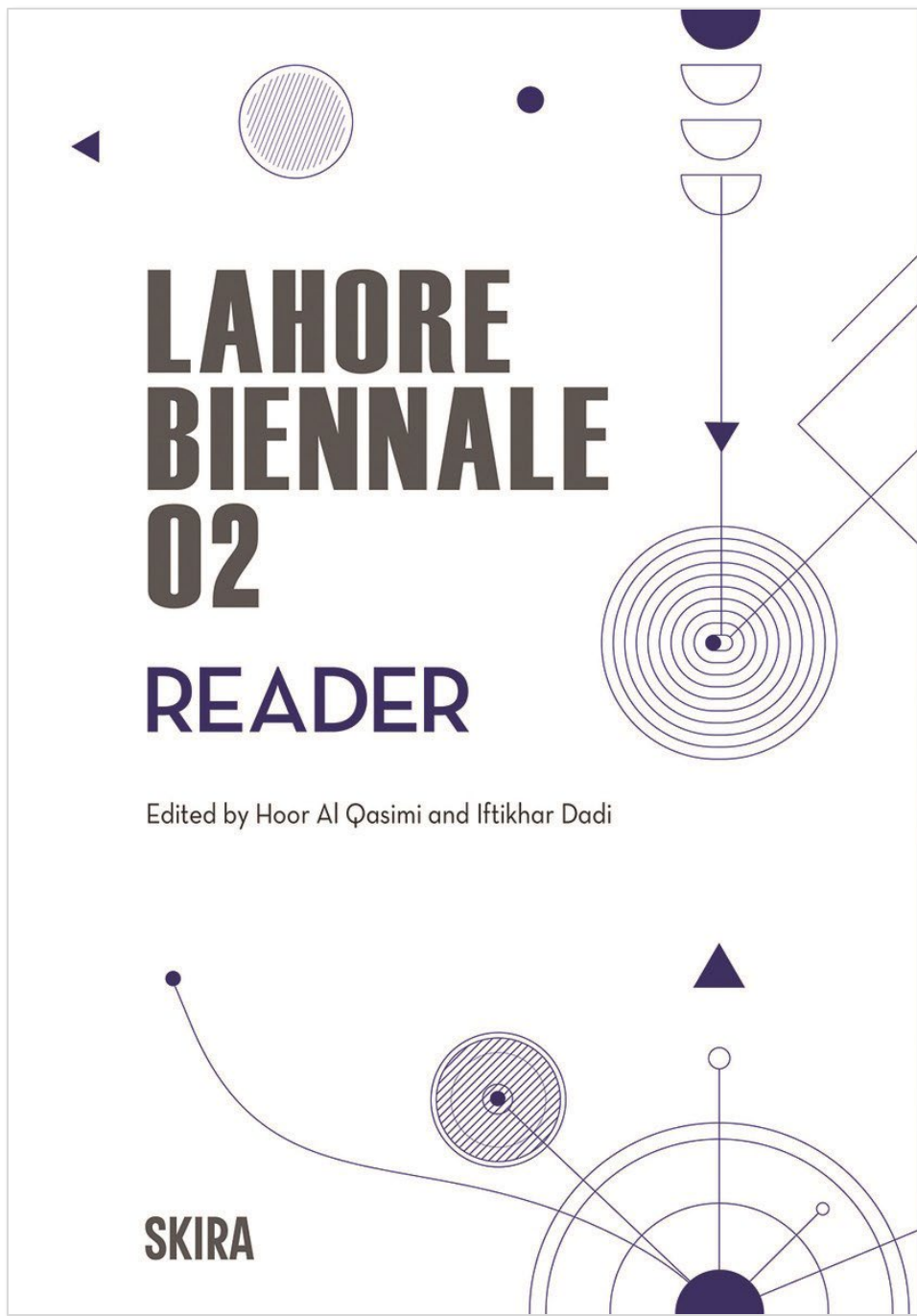












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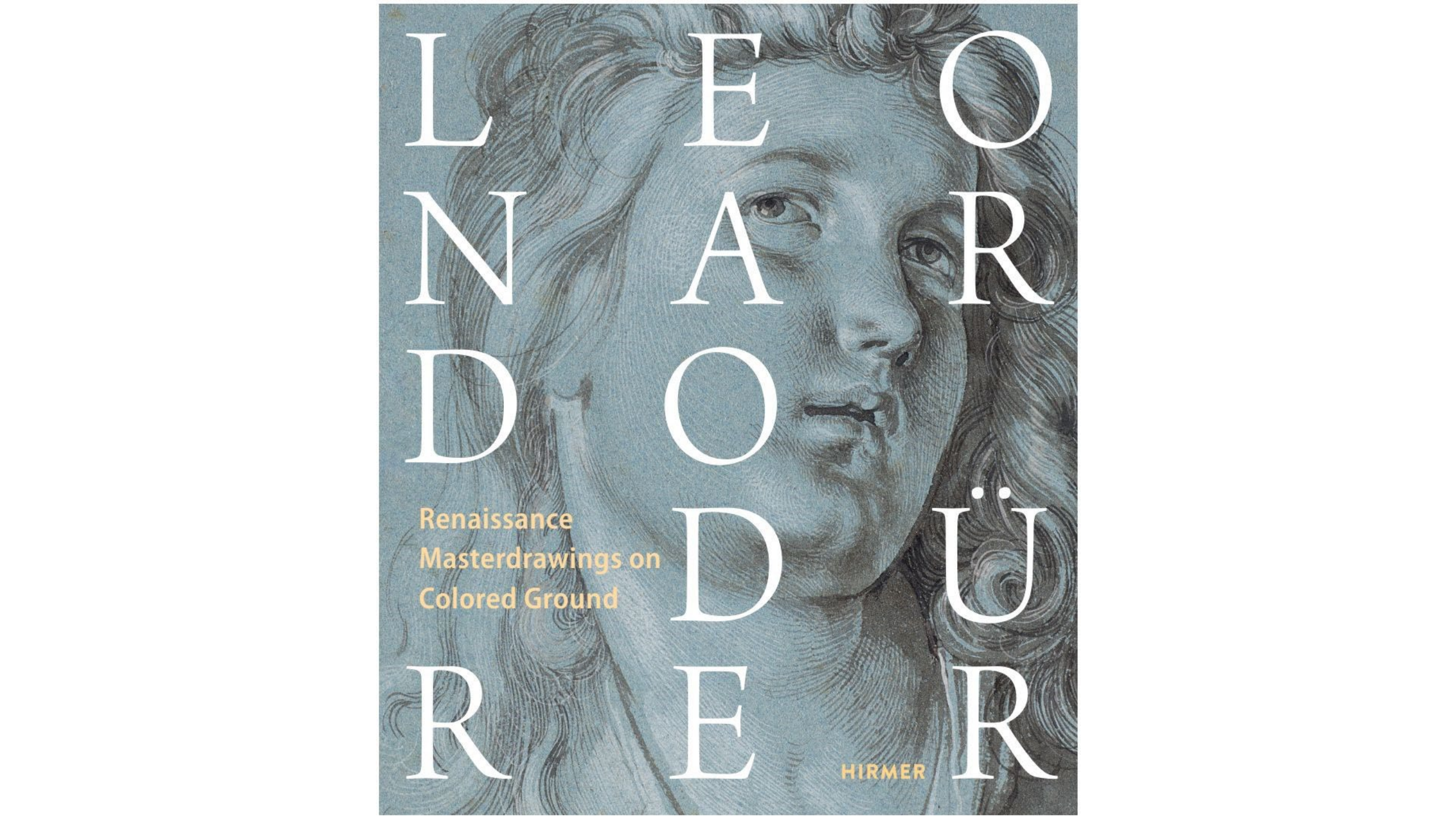
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The background of the book cover is a reproduction of Leonardo da Vinci's Mona Lisa. The image is in a monochromatic blue-grey tone. The title 'LEONARDO' is printed in large, white, serif capital letters across the top half of the cover, with the letters partially overlapping the Mona Lisa's face and hair. The subtitle 'Renaissance Masterdrawings on Colored Ground' is in a smaller, orange, sans-serif font, positioned to the left of the central part of the title. The publisher's name 'HIRMER' is in a small, orange, sans-serif font at the bottom right.

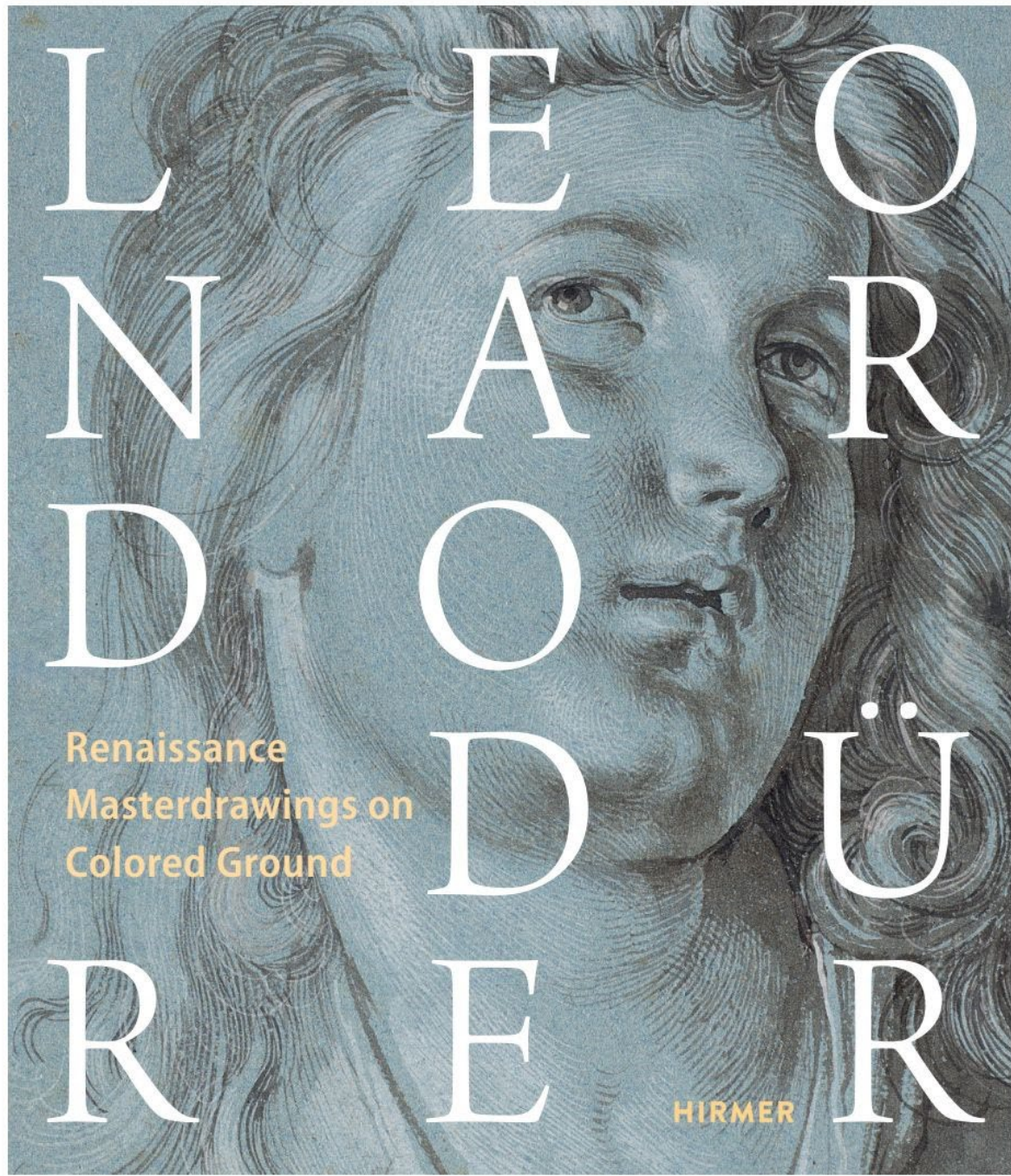
# LEONARDO

Renaissance  
Masterdrawings on  
Colored Ground

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## Leonardo / Dürer

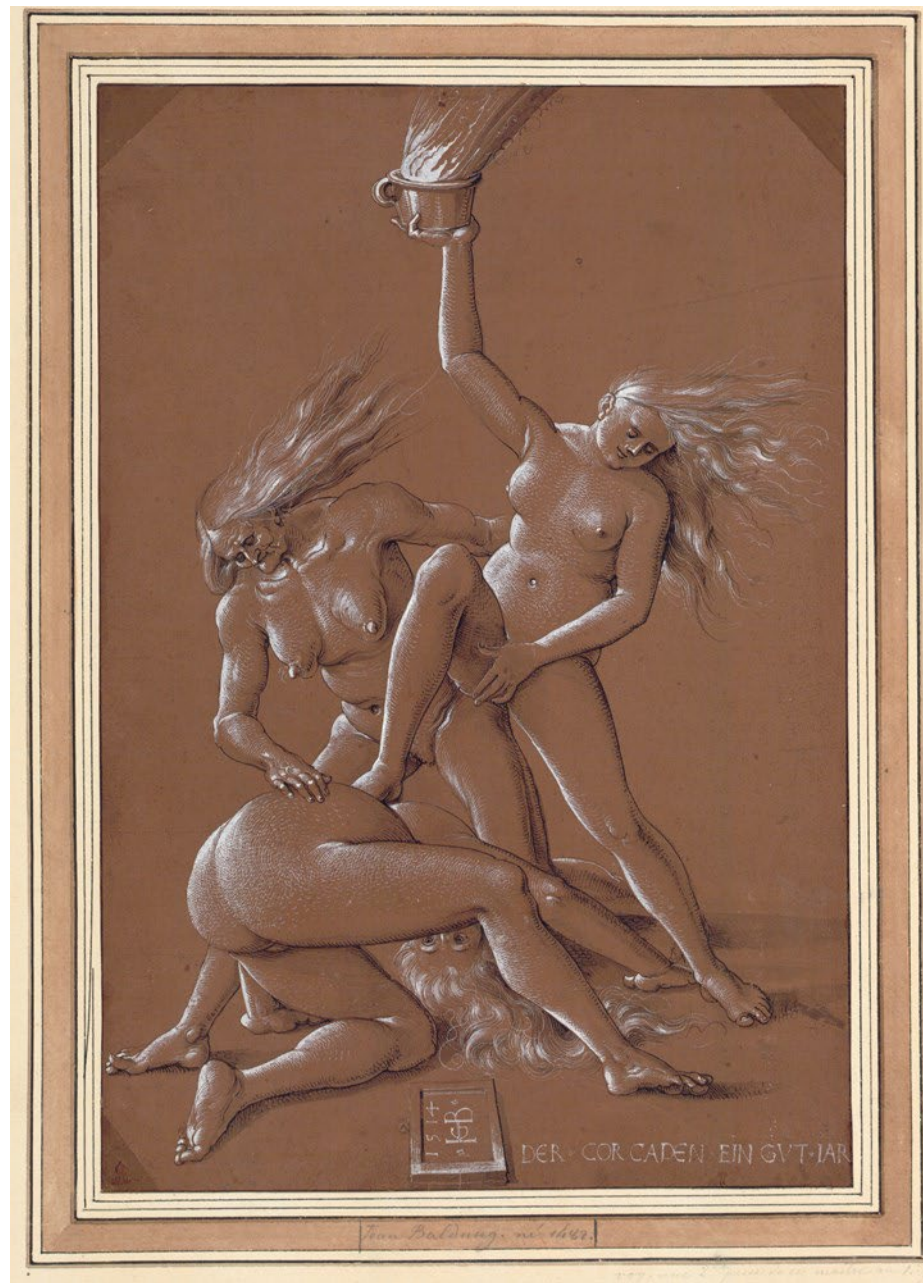
### Renaissance Masterdrawings on Colored Ground

Iftikhar Dadi, Achim Gnann, Christof Metzger

Dürer's *Praying Hands* are one of the world's most popular artworks. Few artists have changed the art world more profoundly than Leonardo and Dürer. They bring their subjects to life with breath-taking virtuosity, creating masterpieces of incredible intimacy.

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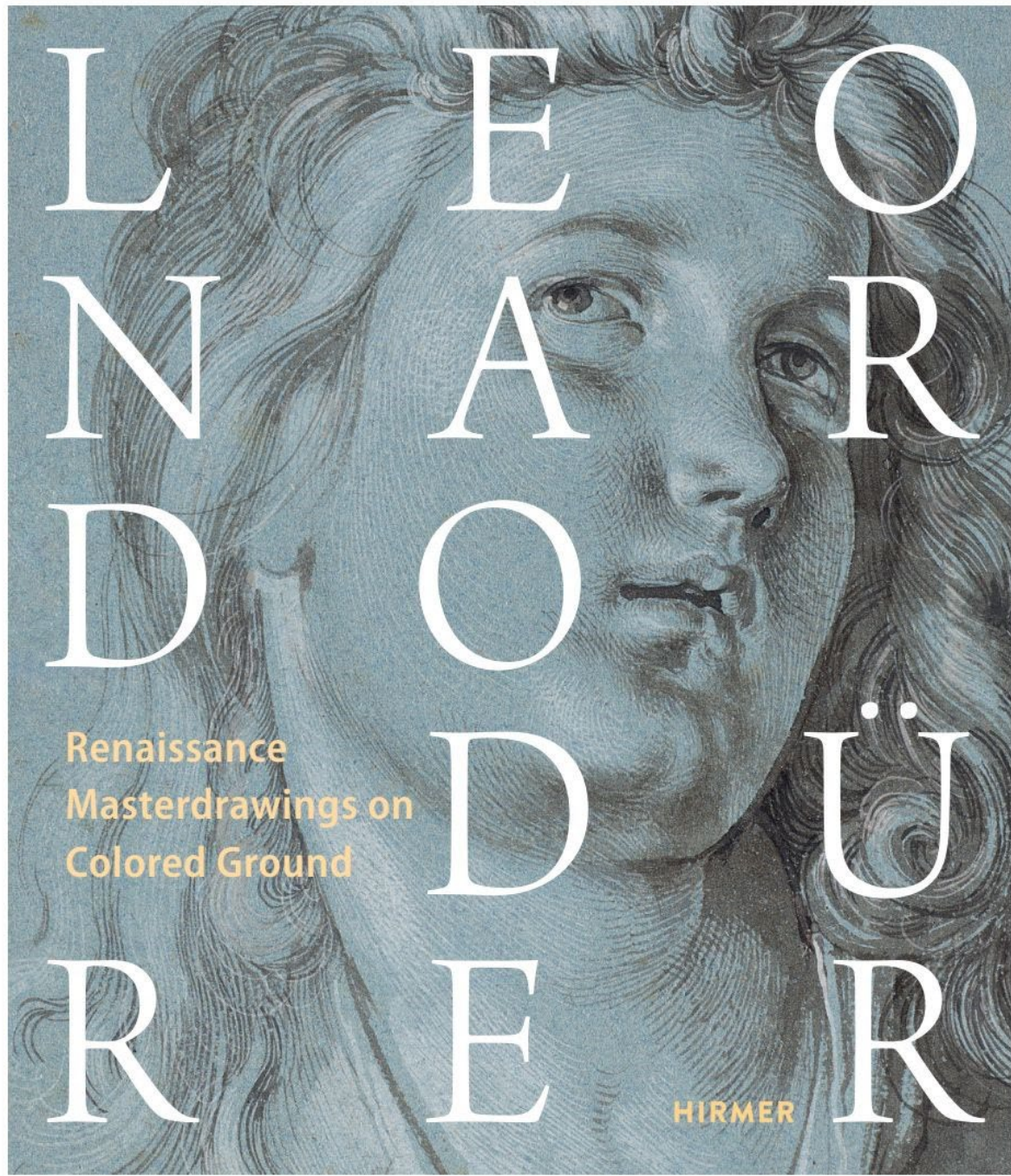












## Leonardo / Dürer

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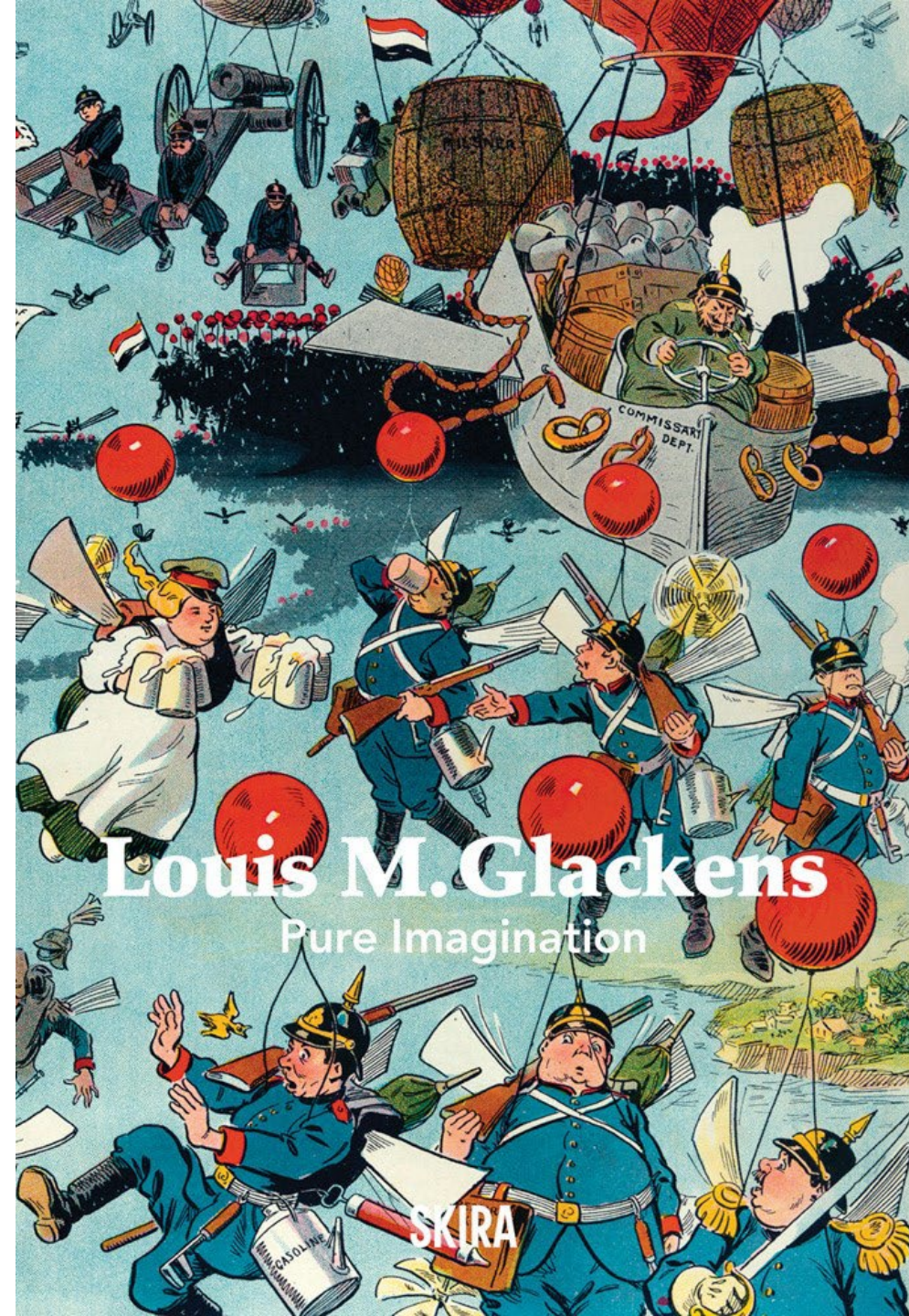
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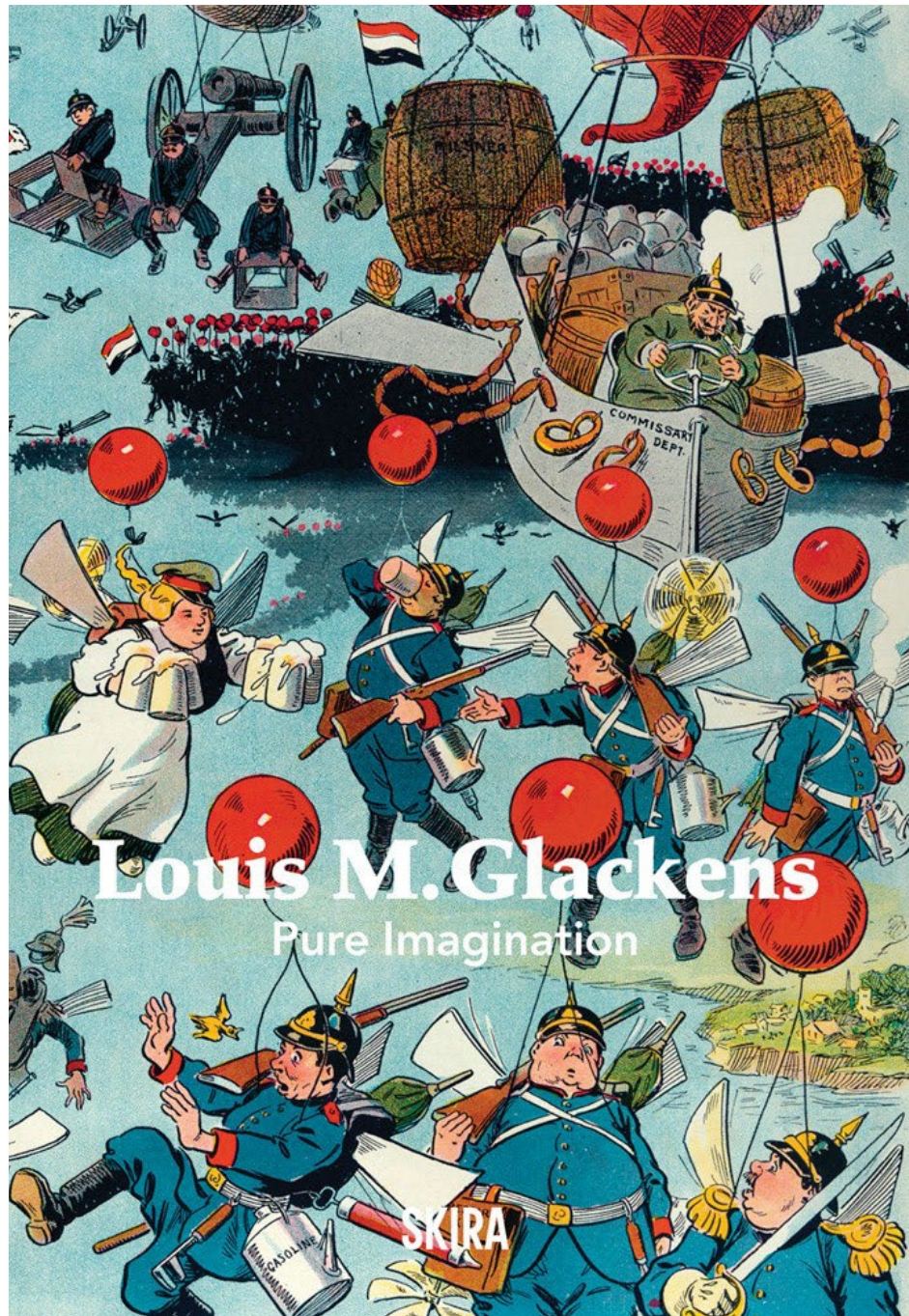


# Louis M. Glackens

Pure Imagination

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# Louis M. Glackens: Pure Imagination

## Pure Imagination

Rediscovering an overlooked illustrator and pioneer of film animation.

- Louis M. Glackens, brother of Ashcan School painter William J. Glackens, was an illustrator for *Puck*, the satirical magazine, and then worked as one of the first film animators at Pathé and Sullivan Studios. While his fantastic designs never gained widespread popularity, they are echoed in the early creations of Walt Disney.
- The first publication on Glackens' life and work, over 100 years after *Puck* closed down in 1918. 100 color illustrations re-situate his witty, joyous work among the pantheon of American political cartoonists, creating a chain of influence from Thomas Nast to Walt Disney.

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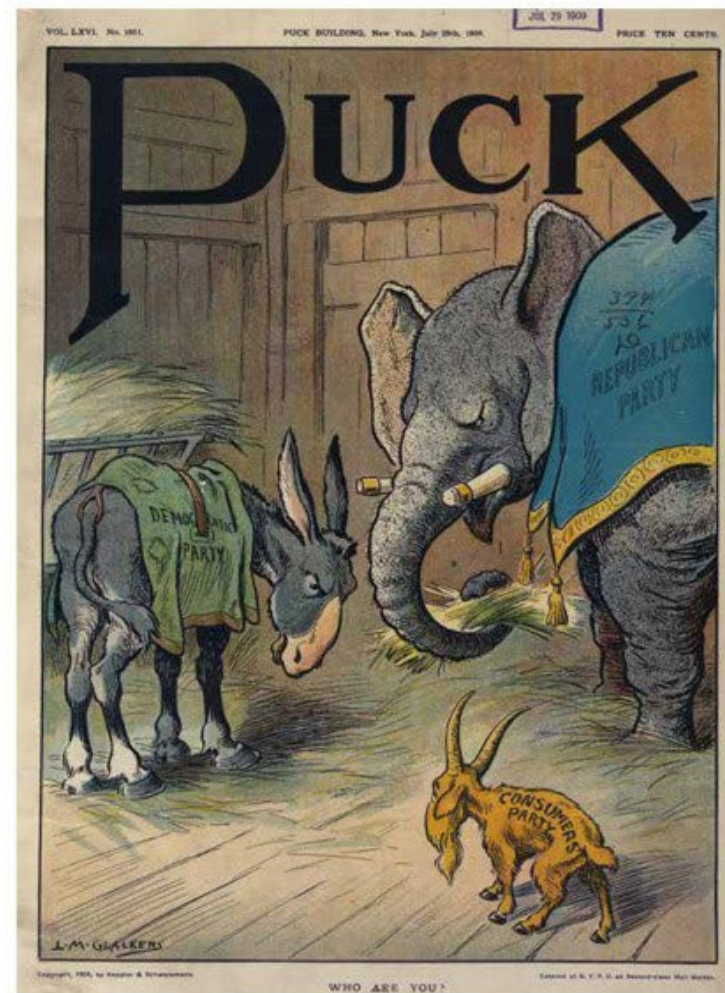


Pl. 23 "Who Are You?"  
 July 28, 1909  
*Puck*, vol. 66, no. 1691 (cover)  
 Photo mechanical offset color print  
 NSU Art Museum Fort  
 Lauderdale; William Glackens  
 Archives Collection GA.2024.10

A Democratic donkey and  
 Republican elephant glare down  
 at a trembling Consumers Party  
 goat. Nestled away in their stable  
 of the traditional political system,  
 this everyman intruder (though far  
 less powerful) threatens to disrupt  
 the comforts of the two-party  
 establishment. In the face of new  
 movements such as the Socialist  
 Party, Populist Movement,  
 Prohibition and Labor, members  
 of major parties were made to  
 decide whether to adapt or attack  
 in the face of these rising factions.

# Following pages

Pl. 24 "The Invasion of England,"  
 August 18, 1909  
*Puck*, vol. 66, no. 1694 (centerfold)  
 Photo mechanical offset color print  
 William Christy & Sons'  
 Old Florida Book Shop, Fort  
 Lauderdale







THE INVASION OF ENGLAND.  
FROM THE SECRET ARCHIVES OF THE GERMAN WAR OFFICE.

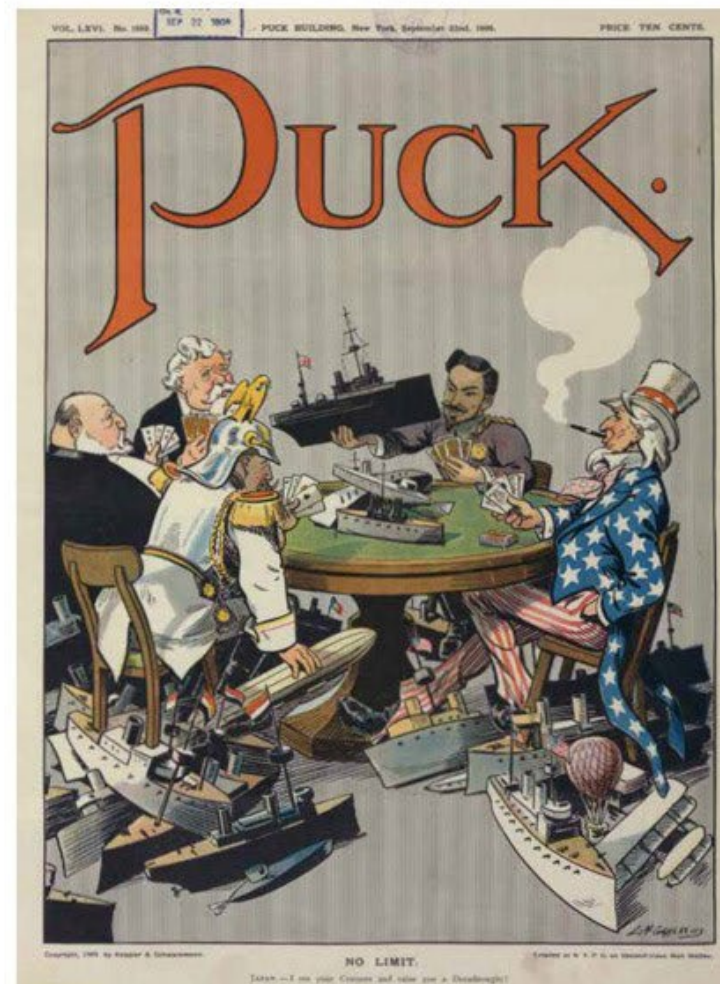
Pl. 25 "No Limit,"  
September 22, 1909  
Puck, vol. 66, no. 1699 (cover)  
Photo mechanical offset color print  
NSU Art Museum Fort  
Lauderdale; William Glackens  
Archives Collection GA.2024.11

A high stakes poker game is depicted between Kaiser Wilhelm II (1899–1941), Edward VII, King of the British Empire (1841–1910), French President Armand Fallières (1841–1931), Emperor Meiji of Japan (1852–1912), and Uncle Sam. Meiji holds up a battleship, raising the stakes of the game. As these international leaders vie for imperial dominance of the seas, there seems to be *No Limit* in the naval arms race, an early twentieth century global phenomenon that radically impacted international relations and set the stage for the World Wars.

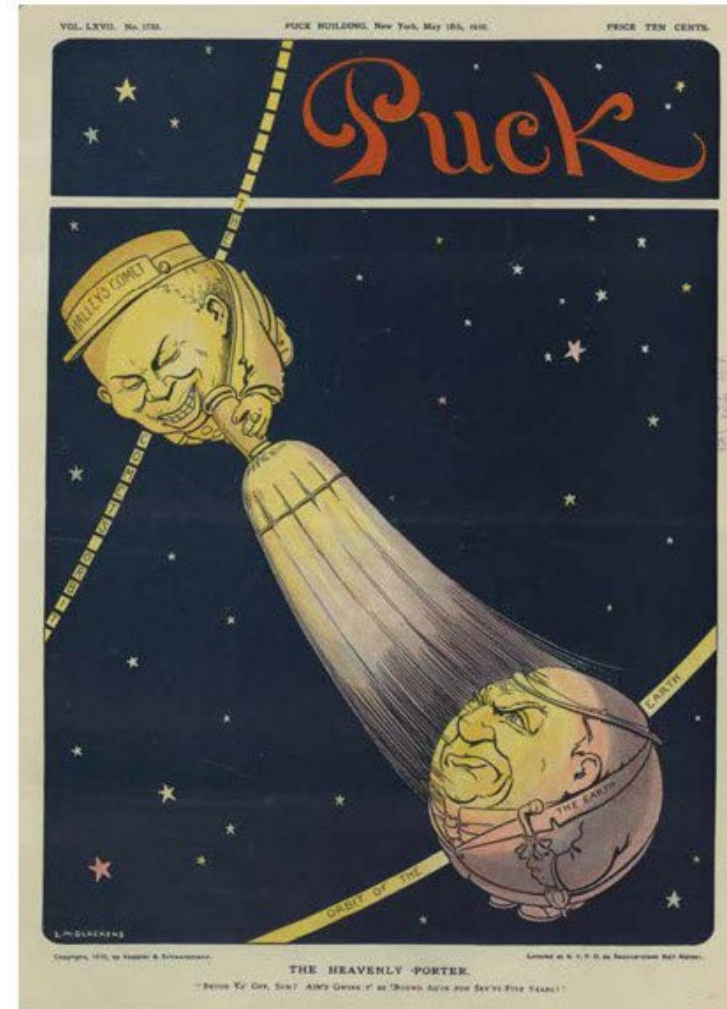
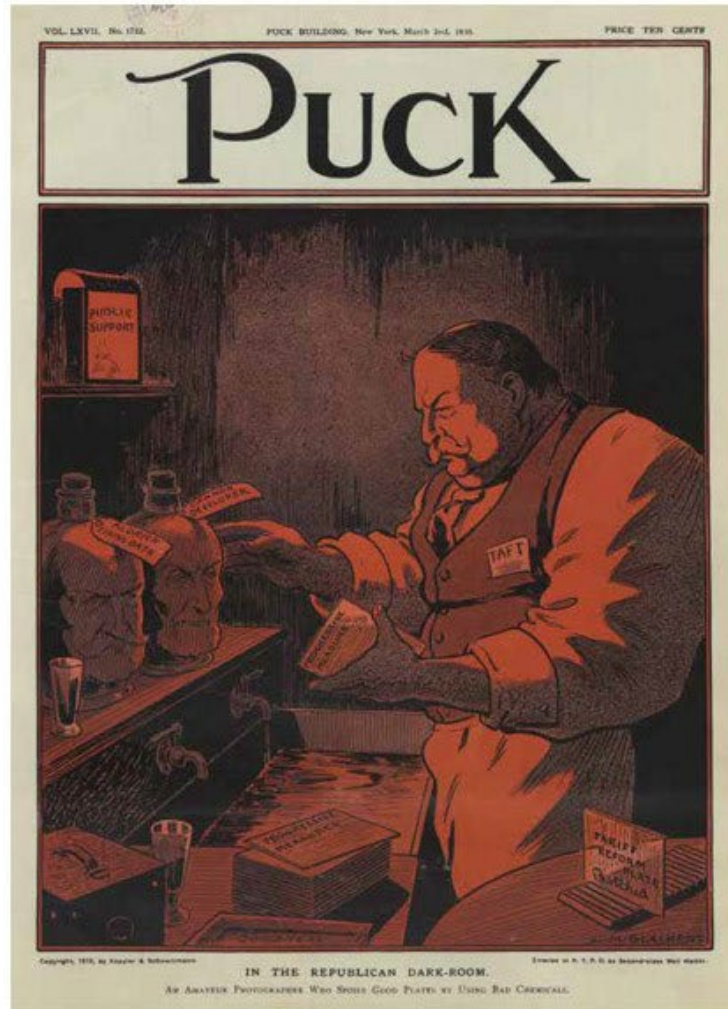
#### Following pages

Pl. 26 "In the Republican Dark Room," March 2, 1910  
Puck, vol. 67, no. 1722 (cover)  
Photo mechanical offset color print

Pl. 27 "The Heavenly Poner," May 18, 1910  
Puck, vol. 67, no. 1733 (cover)  
Photo mechanical offset color print







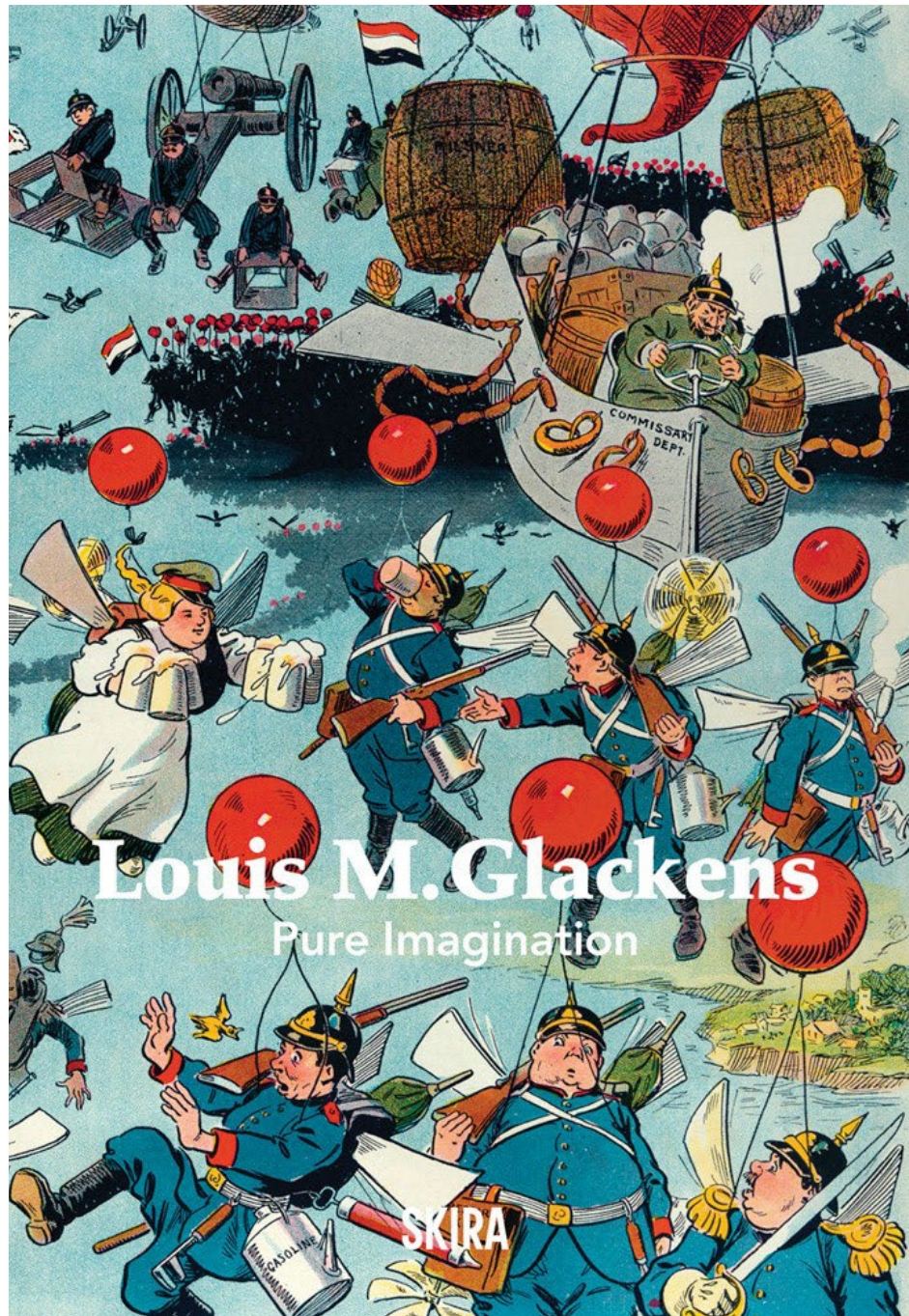




THE YELLOW PRESS

Those Who Faint In 1890 Those Who Were Of Faith





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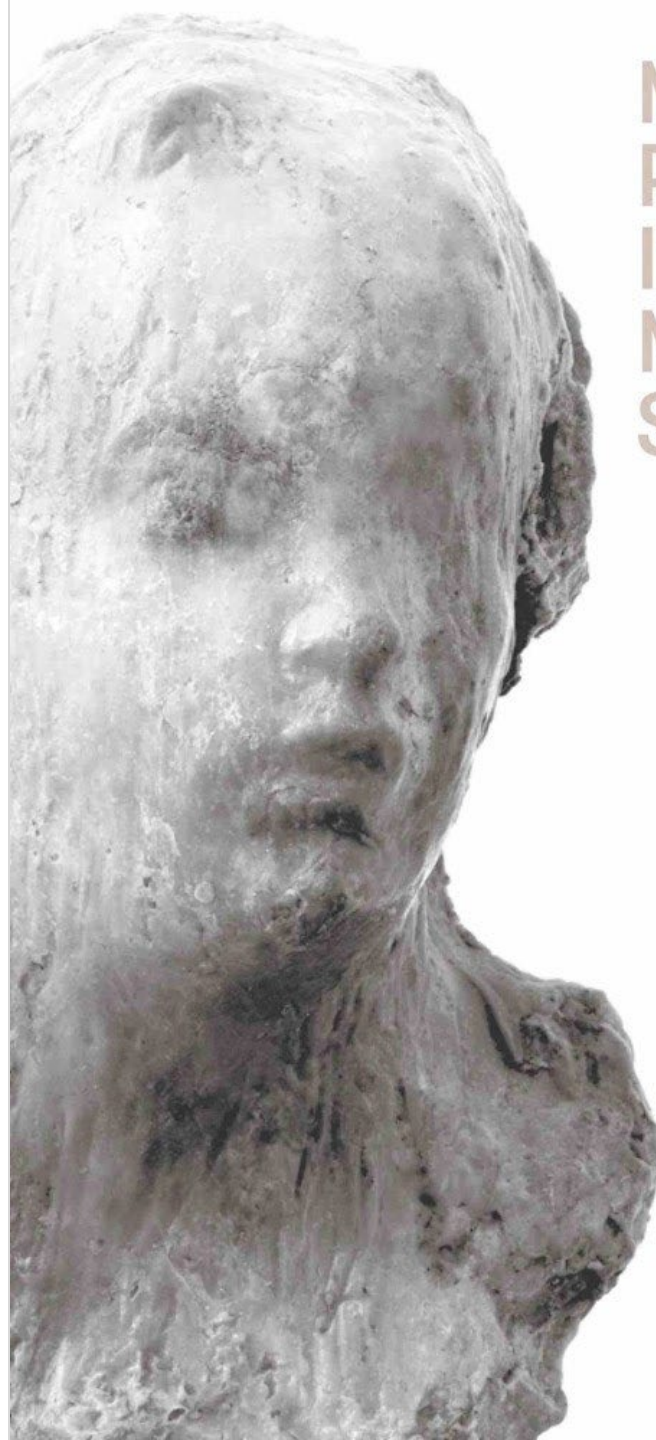
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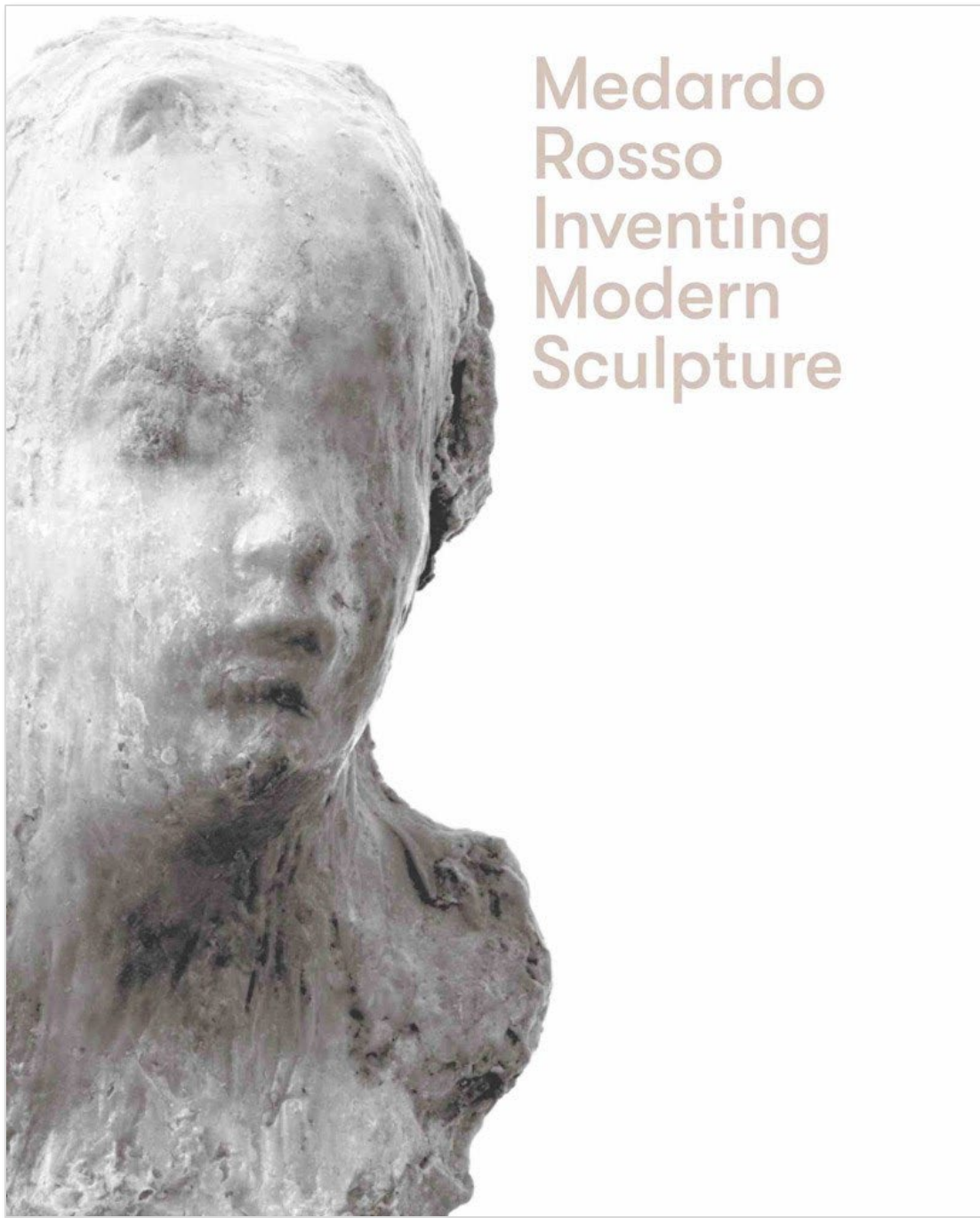
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Medardo  
Rosso  
Inventing  
Modern  
Sculpture





# Medardo Rosso Inventing Modern Sculpture

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46

## In Wirbeln<sup>1</sup> Georges Didi-Huberman

•

### Welches Material für den (Zeit-)Raum eines Moments?

Sich einer Skulptur Medardo Rossos zu nähern, bedeutet meistens, die Erfahrung eines Wirbels (*remous*), eines regelrechten visuellen *Rumorens* zu machen. Angesichts der *Femme à la voilette* (S. 100) zum Beispiel hat man zunächst den Eindruck, einer Lavaformation gegenüberzustehen, während das Material – Wachs auf Gips – äußerst fragil ist. Überall herrschen «Faltenbildungen», aus denen sich allmählich hier der Anflug eines Gesichts, dort der Anschein eines Huts mit Schleier herauschälen (Abb. 1). Die Operation der Formfindung – damit meine ich die nichtfigurative Verfahrensweise – drängt sich hier durch ihre große Radikalität und ihren paradoxen Charakter auf, denn das Gesicht scheint sich in der Masse aufzulösen oder zu verwischen, während die bei der Modellierung ringsum gebildeten Falten hervor- und uns entgegentreten und – beinahe gewaltsam – die ihnen eigene Dynamik eines rein materiel-

len Wirbels, der jeglicher Komposition und Darstellung gegenüber in different bleibt, verschärfen.

Die *Femme à la voilette* – deren Datierung sehr umstritten ist und zunächst zwischen 1888 und 1897 schwankte, bis sie namentlich von Anne Pingeot auf 1893 und von Paola Mola im *Catalogue raisonné* der Skulpturen Rossos auf 1895 festgelegt wurde<sup>2</sup> – ist in der Tat eine überaus seltsame Skulptur. Eher modelliert als skulptural herausgearbeitet, besitzt sie keinen Sockel, wie ihn jedes statuarische Werk normalerweise voraussetzt. Mola spricht diesbezüglich von etwas «Gasartigem, ohne Geometrie»<sup>3</sup>. Zudem ist die Skulptur ungewöhnlich geneigt, «als würde sie gerade fallen, ohne Sockel [und wie] in der Schwebe»<sup>4</sup>. Heute ist es übrigens unmöglich, sie in ihrer ursprünglichen Neigung zu präsentieren, da das Wachs sich im Laufe der Zeit von seinem Gipskern lösen würde. Man sollte, strenggenommen, nicht sagen, diese Figur sei «verschwommen»: Sie ist weniger abstrakt und *vague*, sondern besteht vielmehr aus sehr konkreten *Wellen* [*vagues*], die sowohl von einer großen morphologischen Unruhe als auch von einer verallgemeinerten *Faltung* zu zeugen scheinen, sowie von einer materiellen *Griffzeit*, die, wie bereits gesagt, an so etwas wie einen kaum erkalteten Lavafluss erinnert.

Rosso hat sich selbst zu diesem Werk geäußert, insbesondere im Rahmen seiner Londoner Ausstellung im Jahre 1906, wo das Werk unter dem Titel *Femme à la voilette: impression de boulevard* firmierte. Anderswo finden sich leicht varierende Titel: *Vers le soir. Femme à la voilette*, oder, auf Italienisch, *La velata*. In einem Interview mit dem Kunstkritiker Tiburce Beaugregard zeichnete der Künstler die Entstehung seiner Skulptur wie folgt nach: Auf einem Pariser Boulevard sei er zufällig einer Frau begegnet, die die Stufen einer Kirche hin abschrift. Während er sie nur «im flüchtigen (Zeit-)Raum des Bruchteils einer Sekunde» gesehen hatte (*seen in the fugitive space of a fraction of a second*) und es bereits däm-



47

<sup>1</sup> *Femme à la voilette*, 1895 (Gu. 1919–1923).  
Wachs über Gips, 72,1 × 60,3 × 29,8 cm.  
Museum Boijmans Van Beuningen, Rotterdam.

<sup>2</sup> *Femme à la voilette*.  
Aristotype, 8,1 × 7,7 cm.  
Privatsammlung.



## Rieuse

- 1 *Rieuse*, 1894 (1890)  
Bronze, 28,5 × 28,5 × 25 cm  
rec. Pieter Coray Collection
- 2 *Rieuse*, 1930er Jahre  
Bronze silbargaltnobisug,  
(Originalnegativ: ca. 1900), 16,2 × 6,2 cm  
Mattelodiumabsug, 12 × 7,3 cm
- 3 Silbargaltnobisug, 11,5 × 6,4 cm
- 4 Aristotypie, 23 × 11 cm
- 5 *Grande Rieuse*, 1903–1904 (1891–1892)  
Wachs über Gips, 28 × 20 × 14 cm (ohne Sochall)  
Galleria d'Arte Moderna, Milano
- 6 Autotypie, 11,5 × 21,5 cm
- 7 *Grande Rieuse*, 1892  
Gipsbeiml, 11,5 × 21,5 cm  
Galleria d'Arte Moderna, Milano
- 8 moderner Absug von Original-Gipsnegativ, 11,8 × 14,5 cm

gandrei Exemplare der *Rieuse*<sup>8</sup> nebeneinander, darunter auch eine Bronzeausführung (Abb. 10), die mit der Materialangabe «Bronze mit Gold» gekennzeichnet war. Bemerkenswert ist hier die Materialbeschaffenheit des Gusses: Der bräunliche Grundton der Bronze ist an einzelnen Stellen von weiteren Farben überlagert. Frontal betrachtet, ist das Gesicht von einem goldenen Schimmer durchsetzt, während auf der linken Seite die Bronze grünlich changiert und am Hinterkopf einzelne Erhöhungen goldfarben akzentuiert sind.

Möglicherweise ist die goldene Patinierung durch die Schmelzung eines Goldringes hervorgerufen worden.<sup>9</sup>

Mino Borghi nahm in seinem Werkverzeichnis aus dem Jahr 1950 eine Unterteilung des Motivs in eine «Petite Rieuse» und eine «Grande Rieuse» vor, die bis heute in der Forschung Bestand hat, wenngleich der Künstler diese Größendifferenzierung selbst nie vorgenommen hat. Was die einzelnen Versionen, unabhängig einer Zuordnung zu «petite» oder «grande», jeweils kennzeichnet, ist eine individuelle Momentaufnahme des jeweiligen Akts des Lachens, die von einem geheimnisvollen, in sich gekehrten Lächeln (Abb. 10) bis hin zu einem breiten, extrovertierten Lachen (Abb. 10) reicht. Von einem Kopf der *Rieuse* fertigte Rosso eine Fotosequenz in kurzer zeitlicher Abfolge an (Abb. 10). Minimale Veränderungen des Aufnahmewinkels ergeben das Bild einer Bewegungsstudie, in der der Ausdruck des Lachens jeweils eine andere Form annimmt. Rossos Serie der *Rieuse* kann als plastische Entsprechung der damals vielbeachteten philosophischen Veröffentlichungen Henri Bergsons (1859–1941) über die Theorie des Komischen als soziale Funktion gesehen werden.<sup>10</sup>

Birgit Brunk

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5 M. Rosso 1893/2 Rodini. Man bei handelt es sich um die einzige Widmung auf einer Bronsepastille. Rosso's alle anderen Dedikationen wurden in Wachspastillen eingestrichen. Trotz der sytären Präzision zwischen Rodin und Rosso variierte Rodin diese Plastiken 1906 ging sie zusammen mit anderen Werken aus Rodins Sammlung in das Musée Rodin, Paris, ein.

6 Rosso hatte einen Torso von Rodin erhalten, den er in seinen Ausstellungen des Öfteren als Vergleichsstück präsentiert.

7 *Tête de Rieuse* (Bronze) und *Rieuse*. *Impressions* (Bronze).

8 *Rieuse*: *Impressions* (Bronze), *Rieuse* (Bronze und Gold), *Rieuse*: *Impressions* (Wachg).

9 «Giorgio Nardoni [...] remembers that Rosso used to remove a gold ring from his finger and throw it in the molten metal because he thought so much gold gave the finished bronze finer highlights». Margaret Scolari Barr in: *Moderne Rosso*, Ausstellung: The Museum of Modern Art, New York, New York 1963, S. 70, Anm. 80.

10 Henri Bergson, *Le Rire*, Folge von drei Aufnahmen in *Revue de Paris*, 1900.

107



La Rieuse 1



140

Бюст № 6

SM D1492 X 5,1 cm



141

Бюст № 7





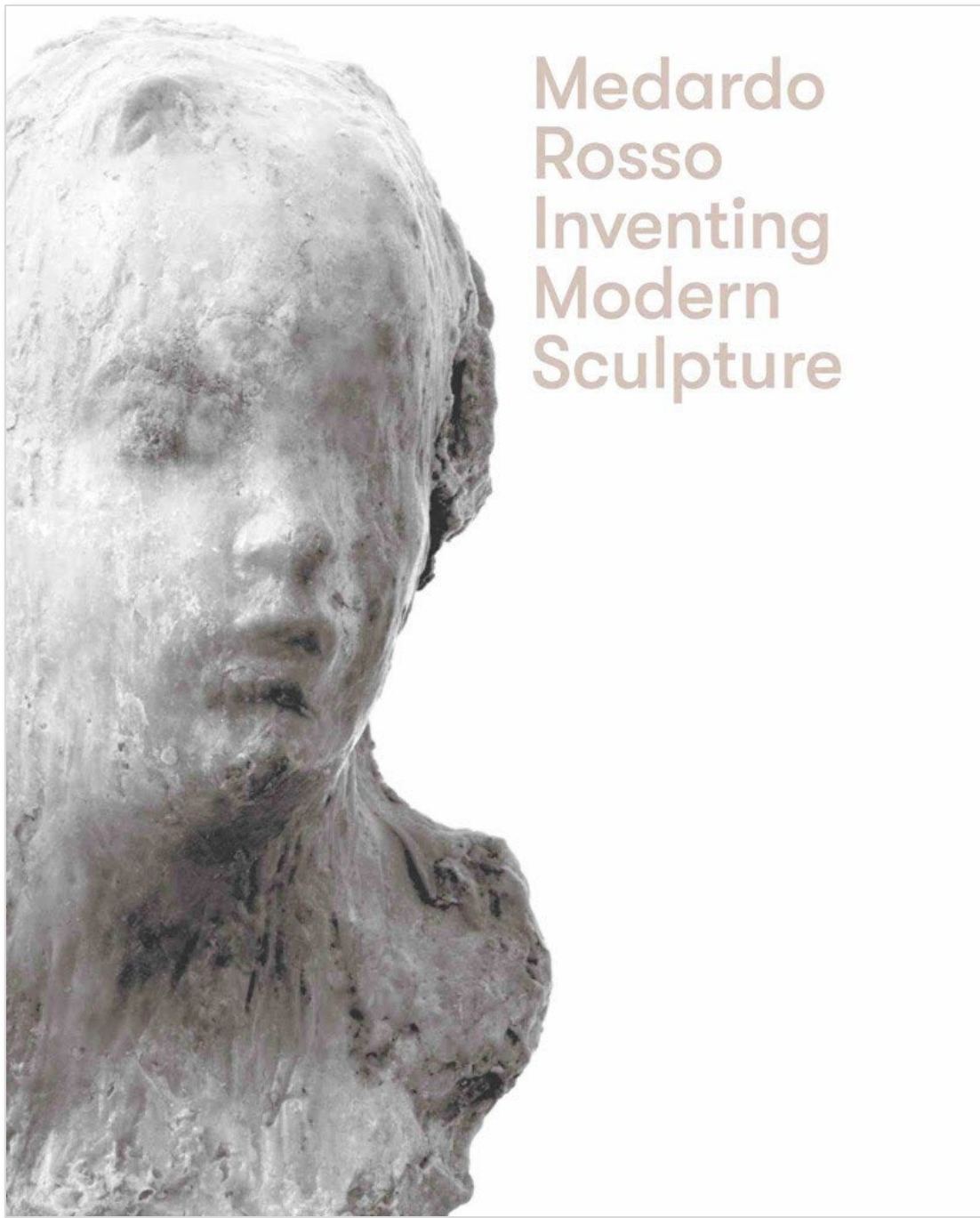
Aetas aurea 2 | 3 | 4

172

173



Aetas aurea 5



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Oh! Favorable Wind Arise, 2009  
Acrylic on canvas, 180 x 230 cm





18



Angel of Victory (In the Memory  
of Martyrs of the Constitutional  
Revolution), 2015  
Acrylic on canvas, 800 x 130 cm

19

Status, 2021  
Acrylic and oil on canvas,  
110 x 100 cm





Candle Light Vigil, 2016  
Acrylic on canvas, 200 x 250 cm





Mid-day Temptation, 2016  
Acrylic on canvas, 150 x 200 cm









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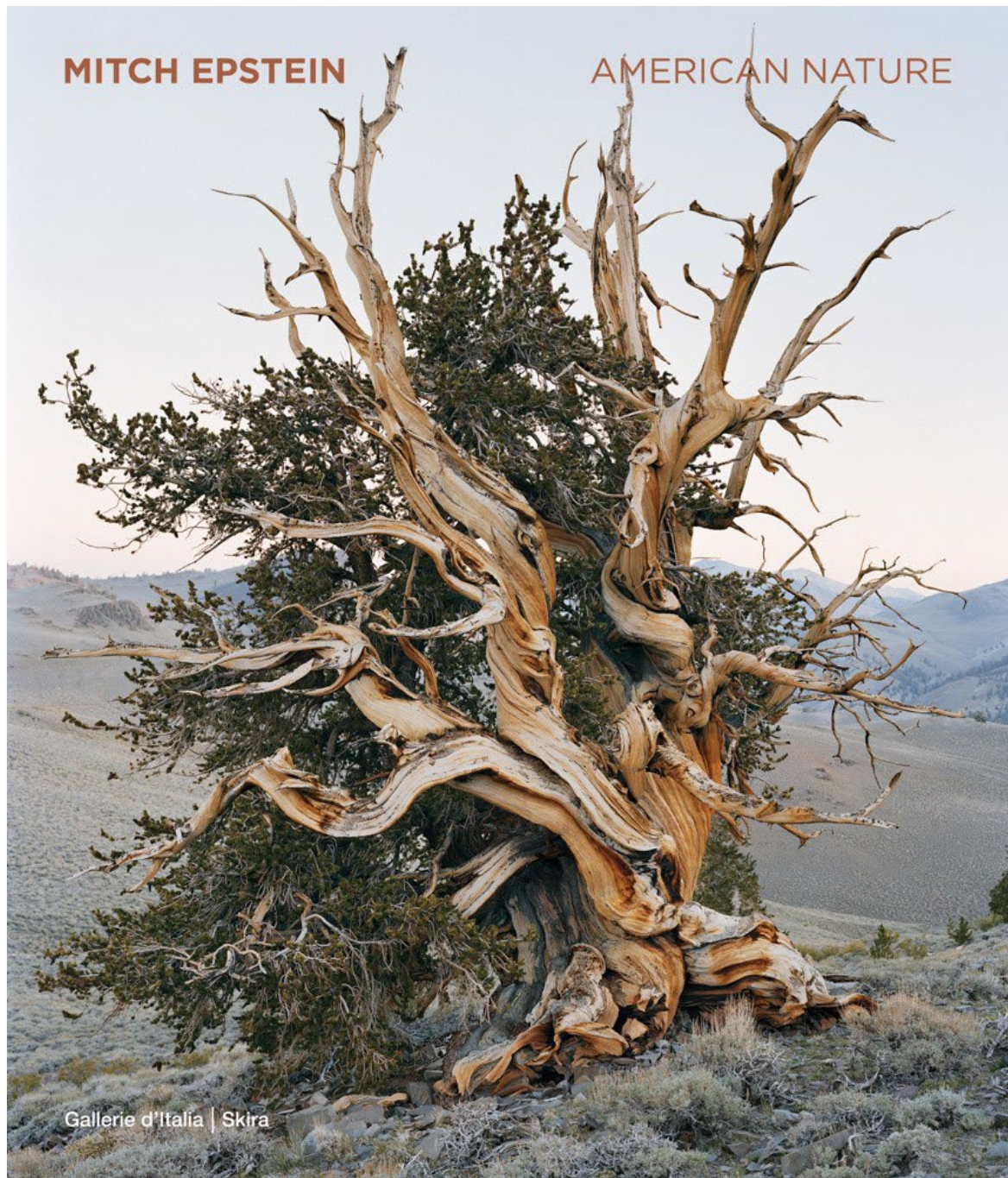


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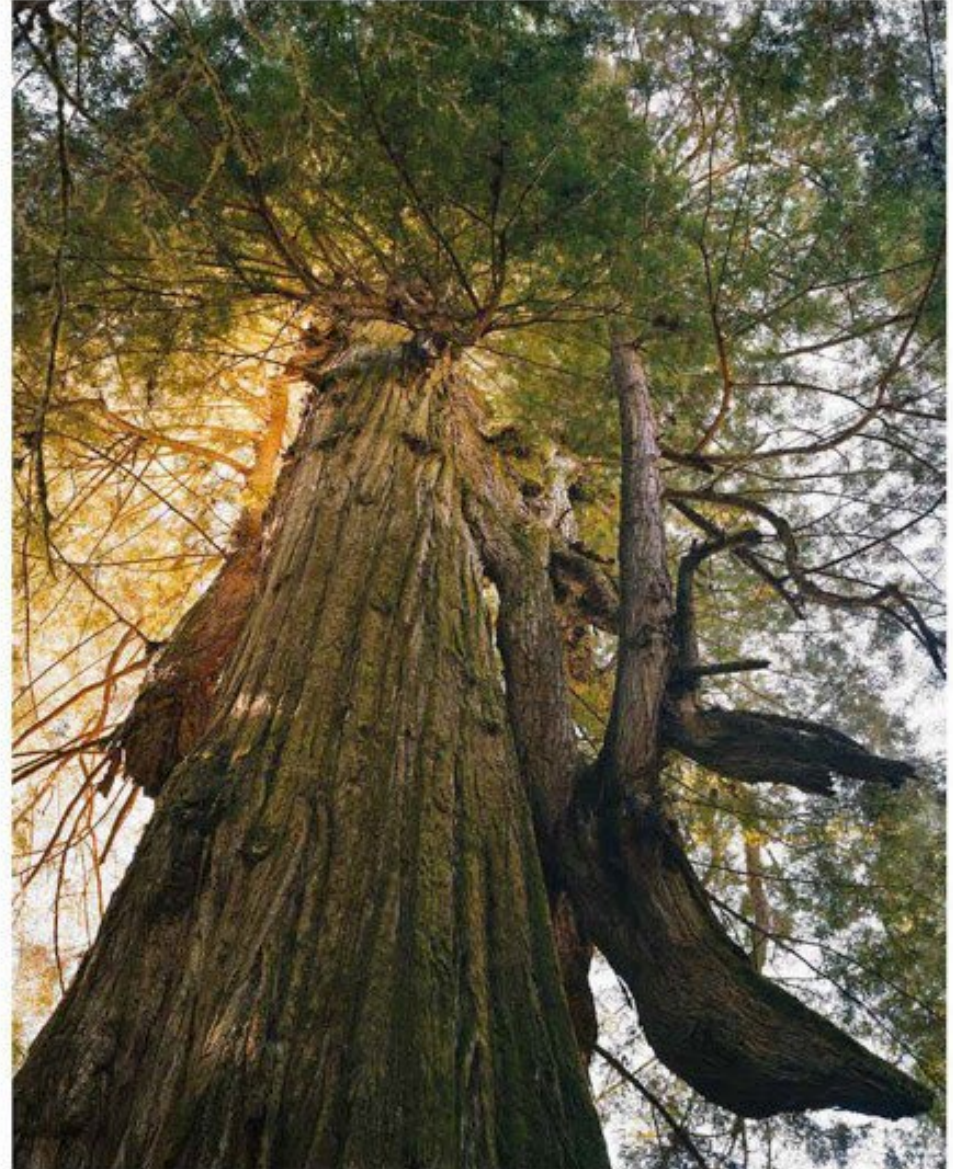
Congress Trail, Sequoia National Park, California 2021 (from Old Growth)  
Archival pigment print, 84 x 147 cm (72 x 58 in.)



Coastal Redwood, Grove of Titans, Jedediah Smith Redwood State Park, California 2021  
Archival pigment print, 164 x 147 cm (72 x 58 in.)

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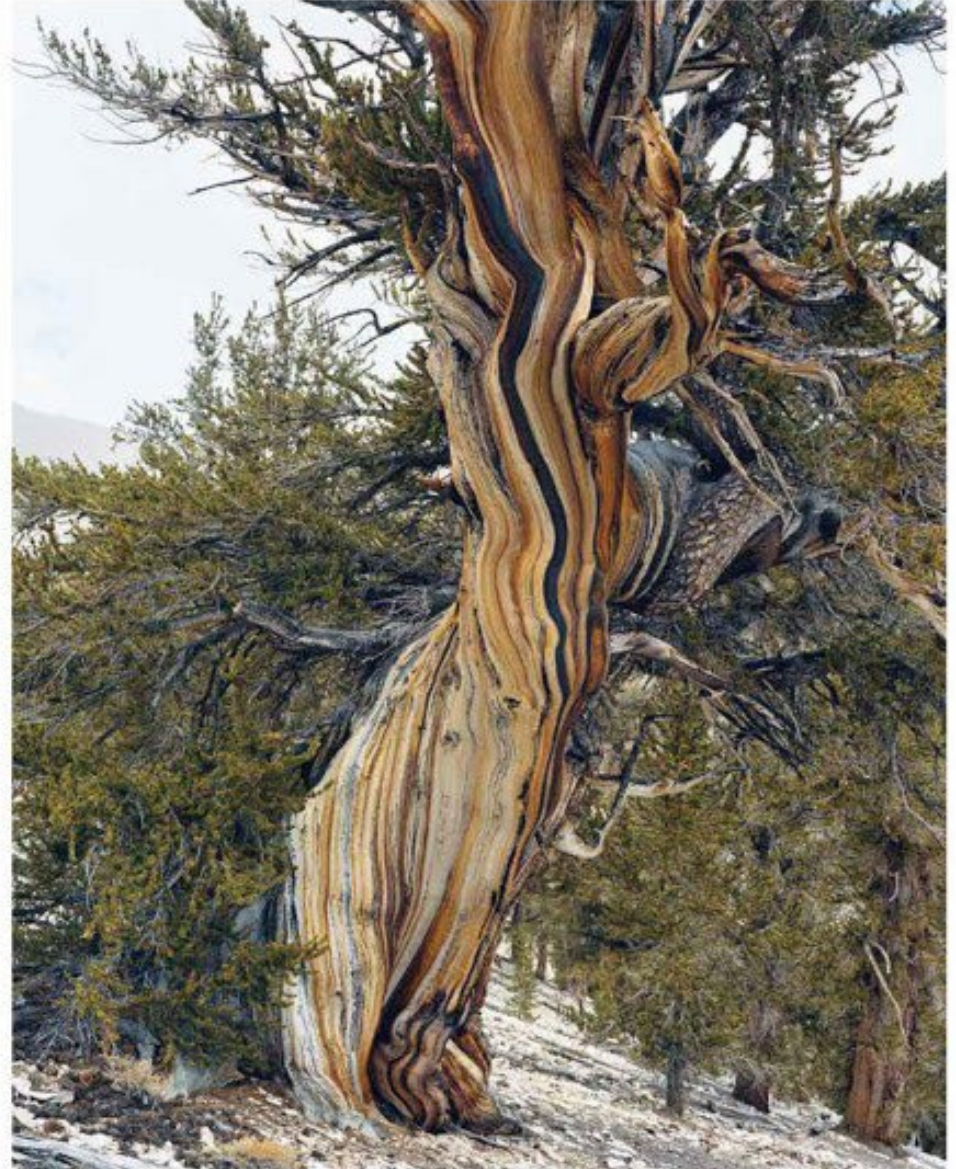
90





Patricia Grove, Ancient Bristlecone Pine Forest, California 2021  
Archival pigment print, 84 x 147 cm (72 x 58 in.)

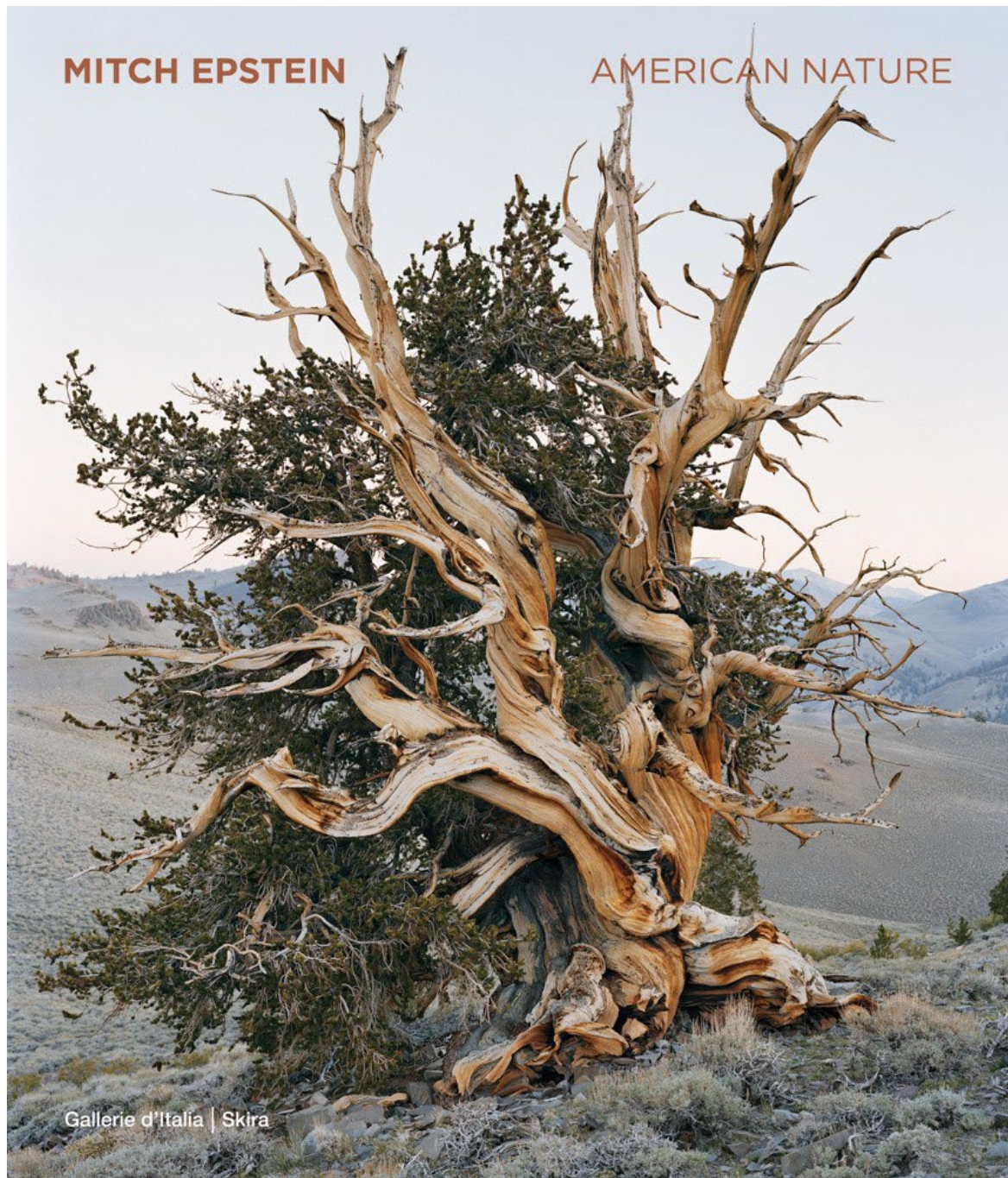
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*Amos Coal Power Plant, Raymoud, West Virginia 2004*  
Archival pigment print, 157 x 203 cm (62 x 80 in.)





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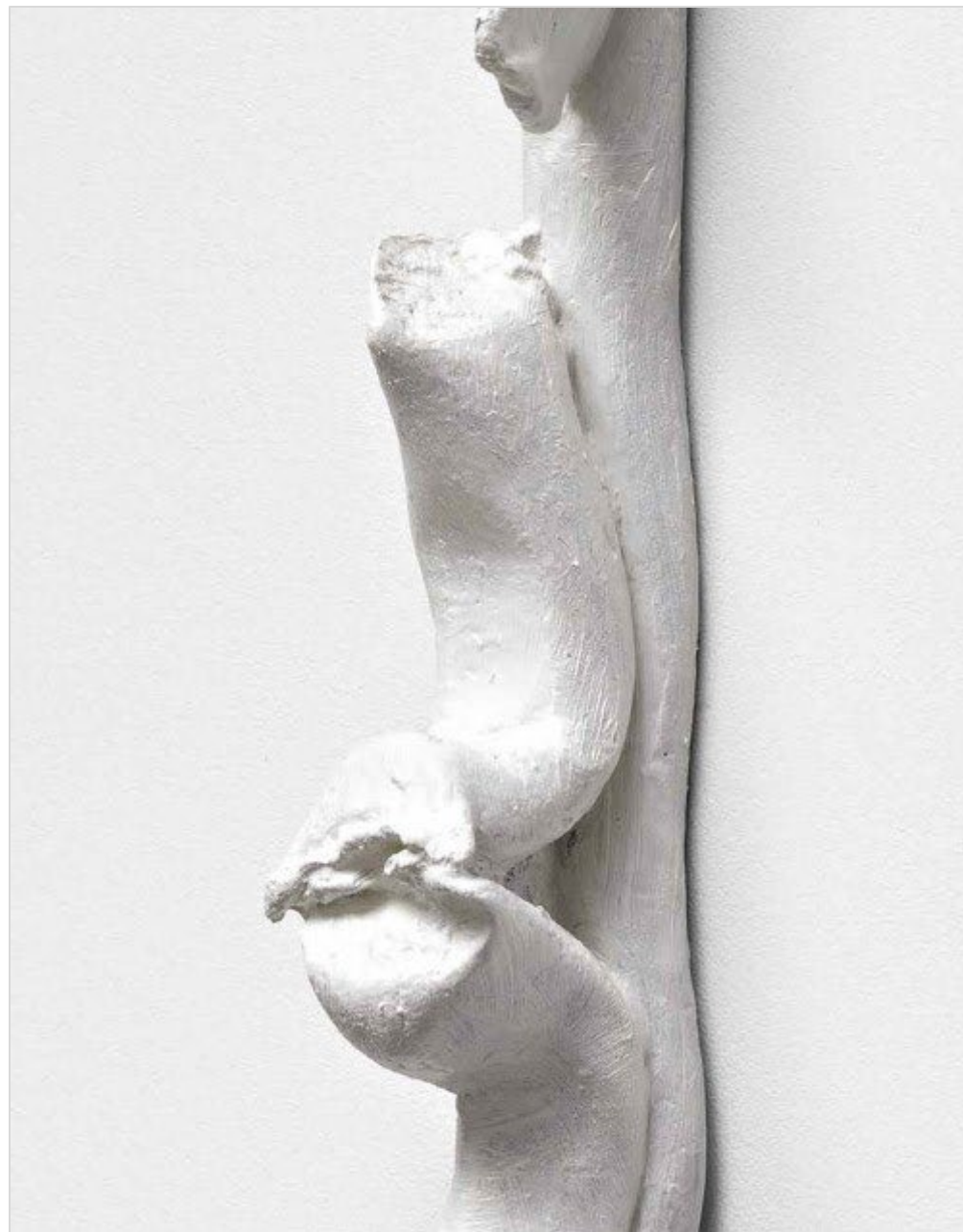
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Untitled, 2022  
Enamel on bronze  
23 x 2.7 x 3 cm  
9 x 1 x 1 1/4 in.  
Edition of 2 (of 4)  
Unique in series of 2 (of 4)  
(MWP.MTC.180-4)



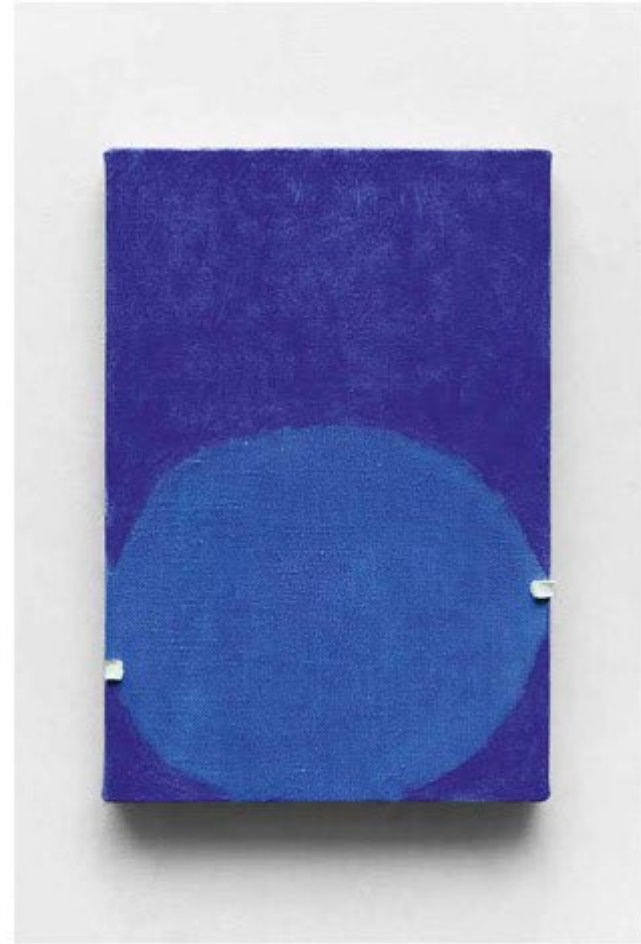


Untitled, 2009  
Red bronze  
14 x 4 x 9 cm  
5 1/2 x 1 5/8 x 3 5/8 in.  
Unique in series of 2 + AP (AP)  
(MCW.PMT.1319)





Untitled, 2020  
Oil on linen  
25 x 17 cm  
9 3/4 x 6 3/4 in.  
(MW.PMCT.1376)



Untitled, 2020  
Oil on linen  
25 x 17 cm  
9 3/4 x 6 3/4 in.  
(MW.PMCT.1449)





Untitled, 2020  
Oil on linen  
70 x 50 cm  
27 1/2 x 19 1/2 in.  
(MW.PMT.1477)



Untitled, 2020  
Oil on bronze  
45 x 6 x 6 cm  
17 1/2 x 2 1/4 x 2 1/4 in.  
Unique in series of 2 of 4  
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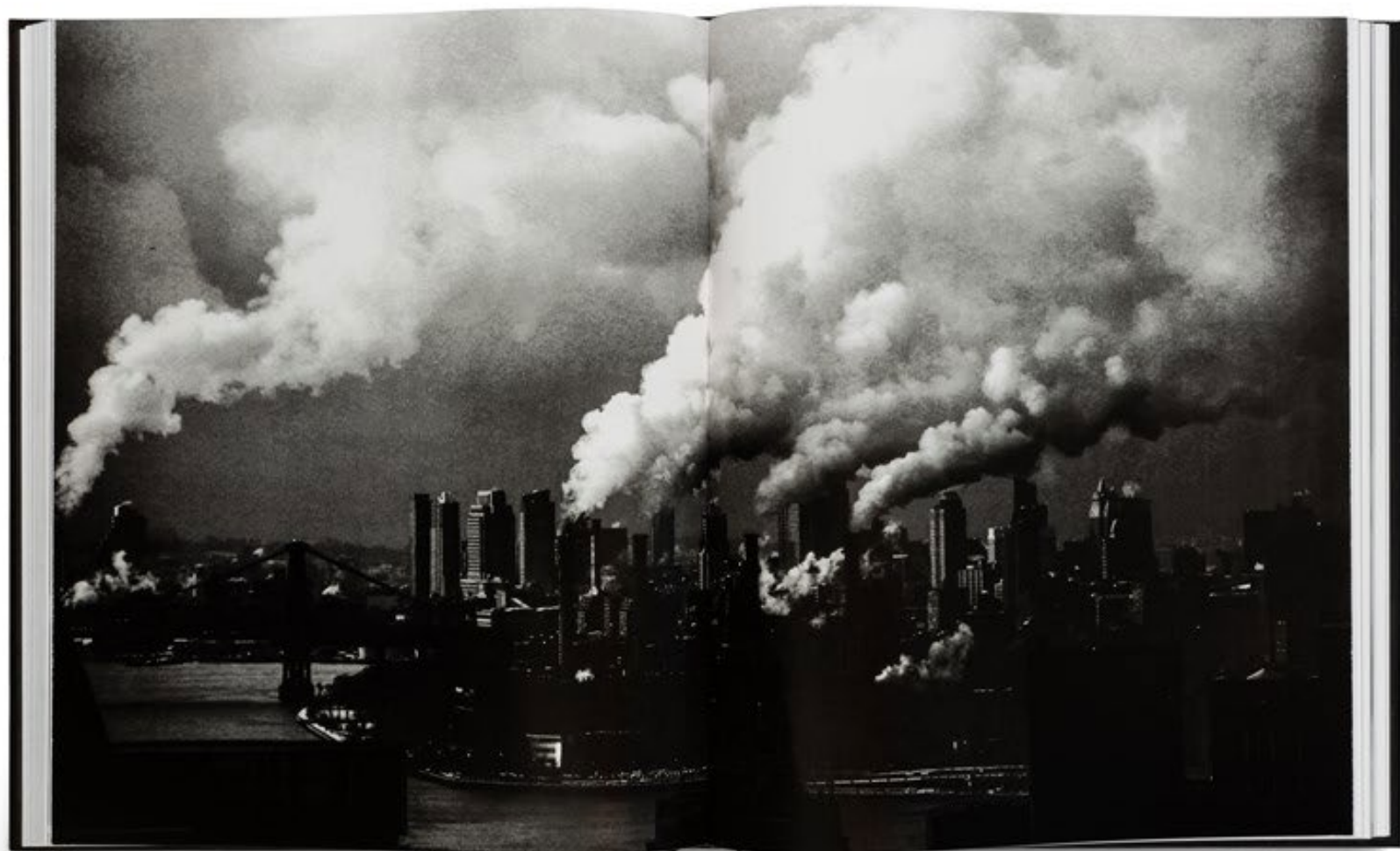
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**“Remo Salvadori”,  
Christian Stein, Milano, 1999**

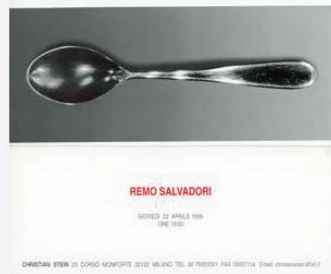


fig. 464. Invito (recto e verso)

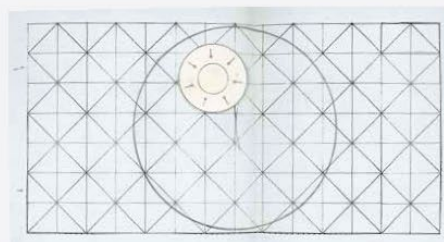
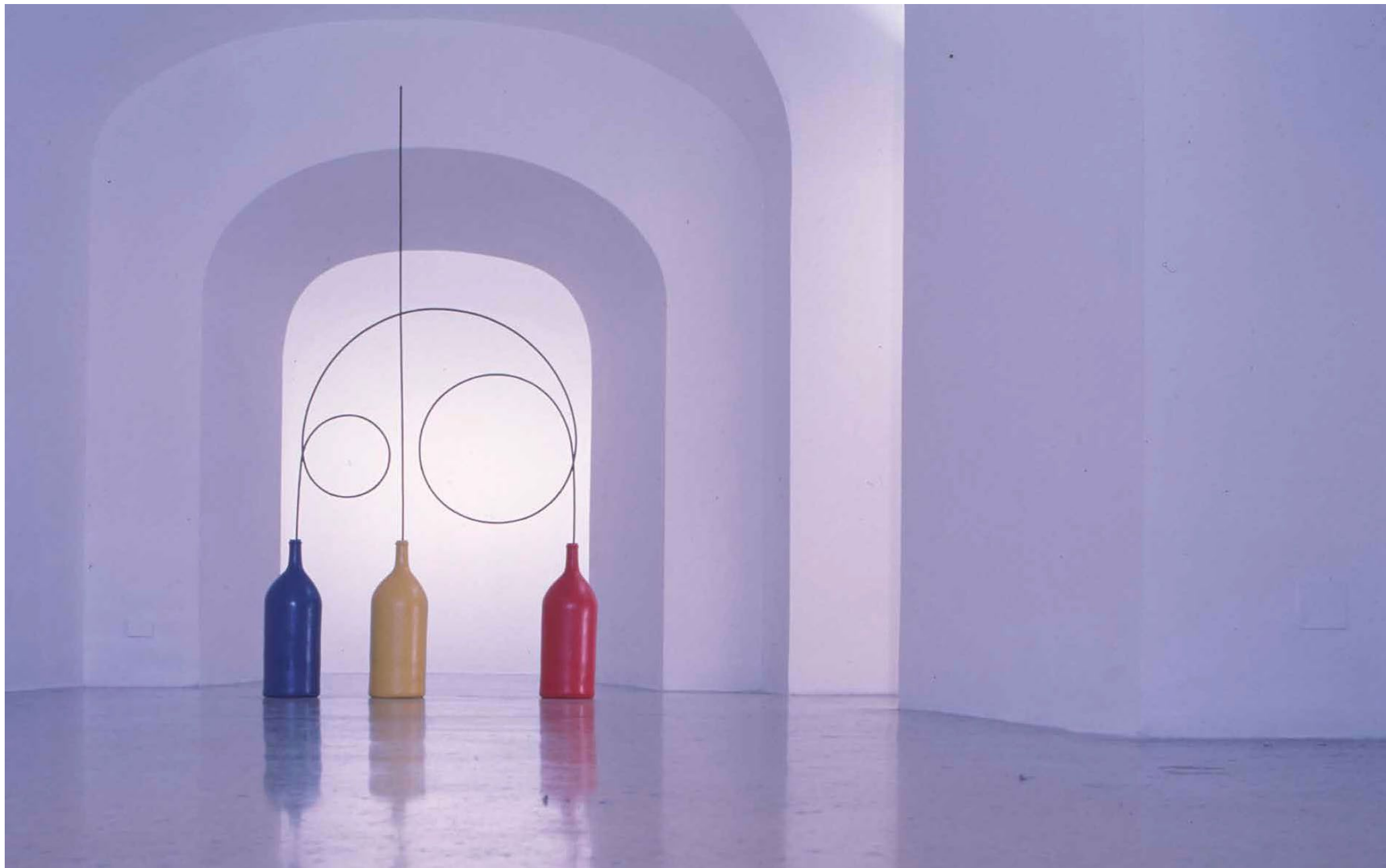


fig. 465. Piano con collocazione delle opere

a destra e alle pagine seguenti  
figg. 466-467. Vedute della mostra













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of a lot

of things

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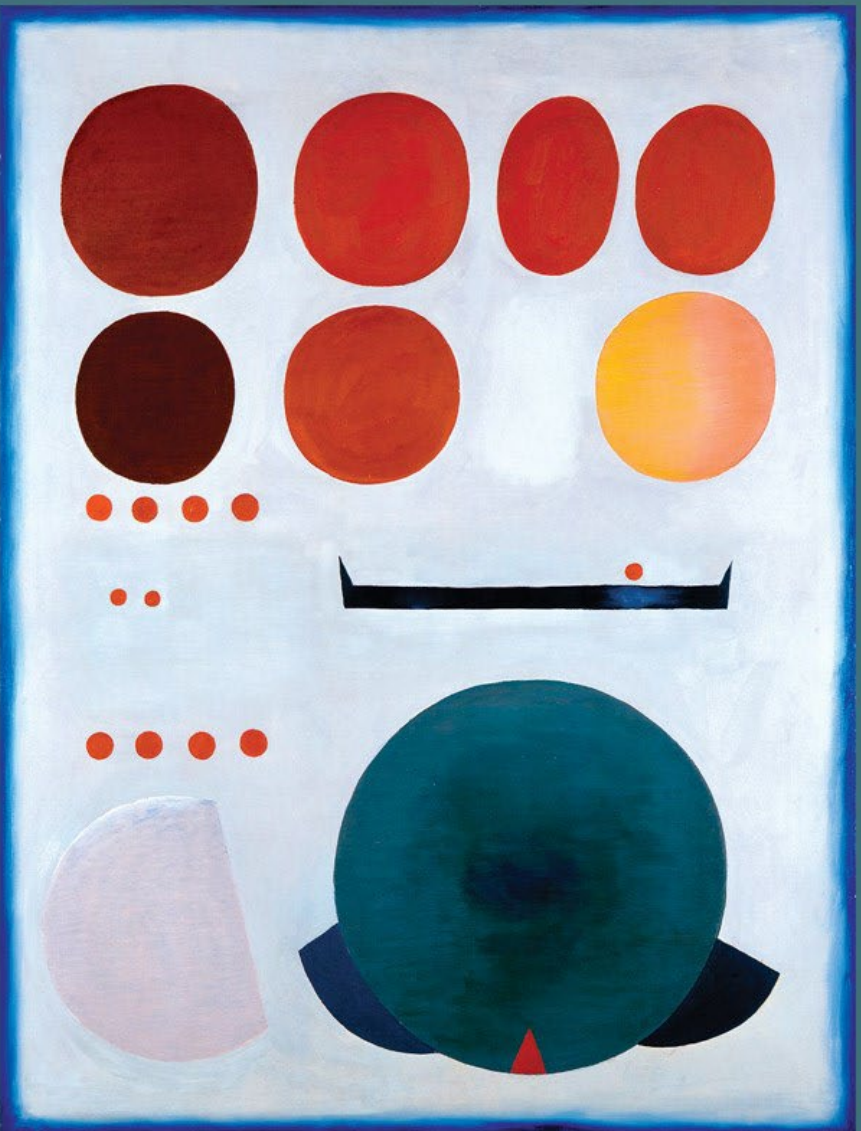
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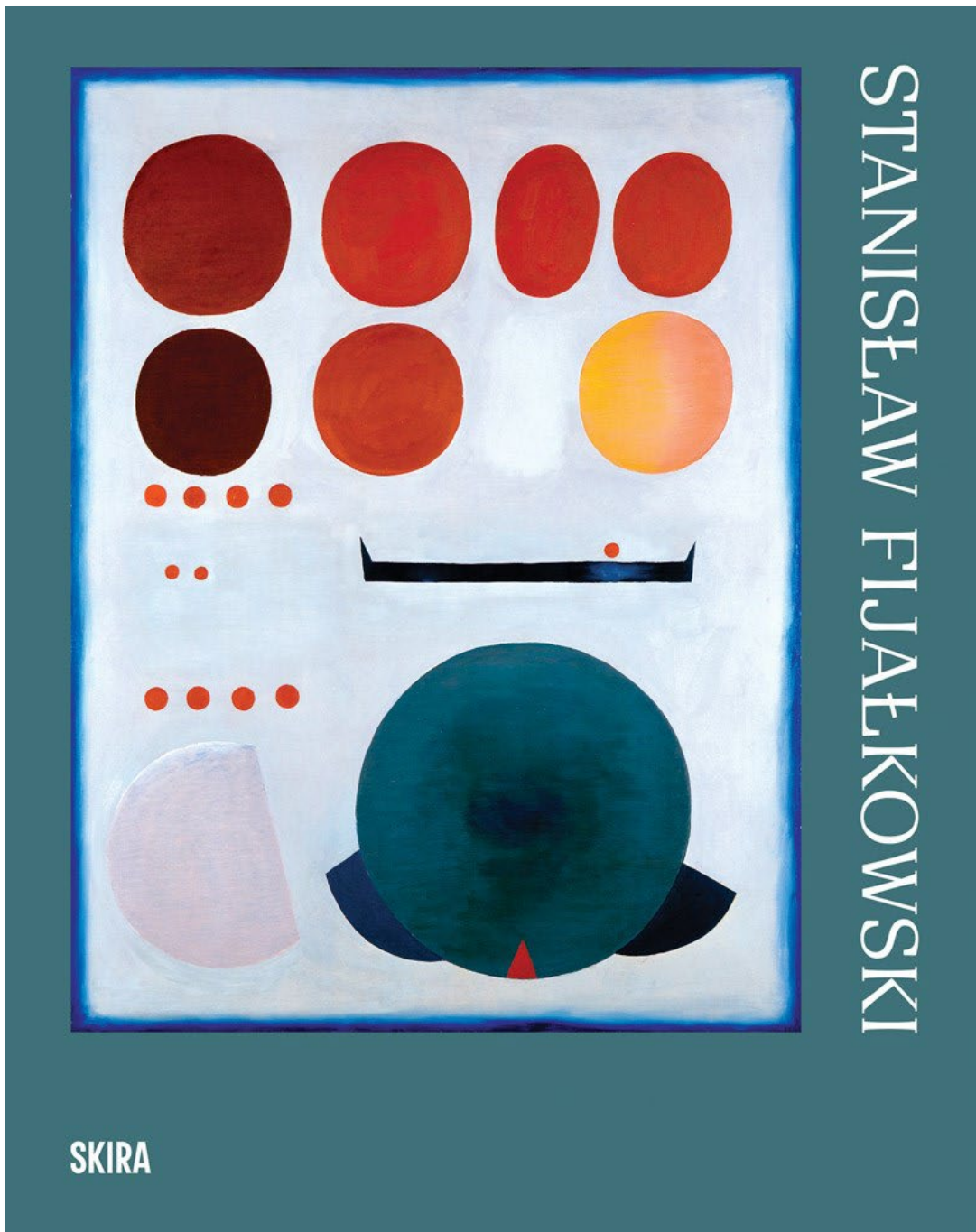
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**Seascape, 1948**  
Oil on canvas, 46 x 38 cm

**Typical Poet, 1956**  
Resin on fibreboard, 61 x 50 cm



**Pegas 48-49**

**Poet I, 1957**  
Oil on fibreboard, 73 x 60.5 cm

**Poet II (Construction), 1957**  
Oil on fibreboard, 72.5 x 59.5 cm

**Pegas 45-47**

**Poet of Contrasts, 1957**  
Oil on fibreboard, 73 x 60 cm

**Young Poet (The Red Angel), 1957**  
Oil on fibreboard, 61 x 46 cm









Composition, 1958  
Oil on canvas, 75 x 63 cm

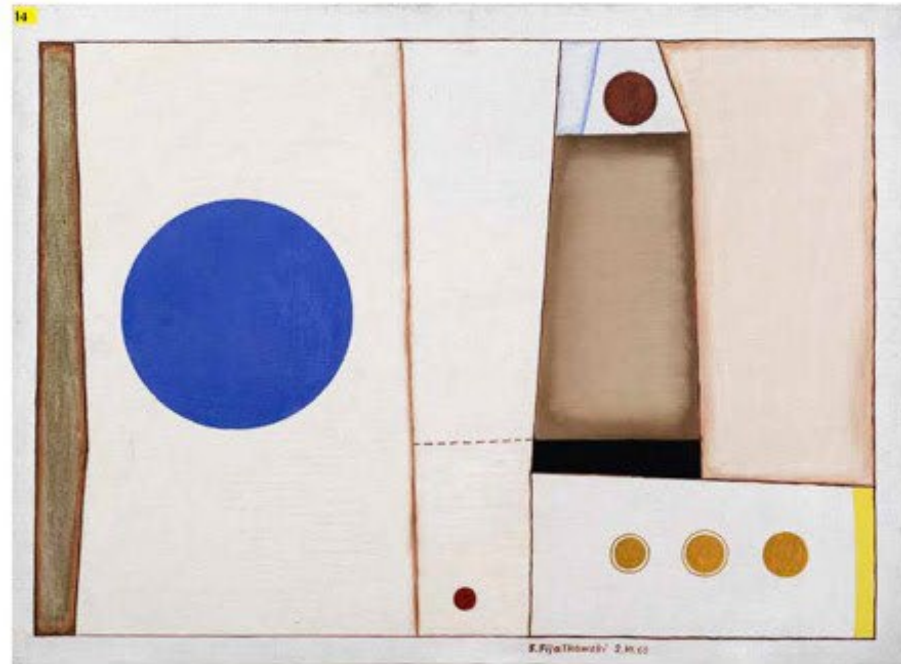
Great Composition with Clouds  
Oil on canvas, 116 x 85 cm





2.VI.60. 1960  
Oil on canvas, 60x81 cm

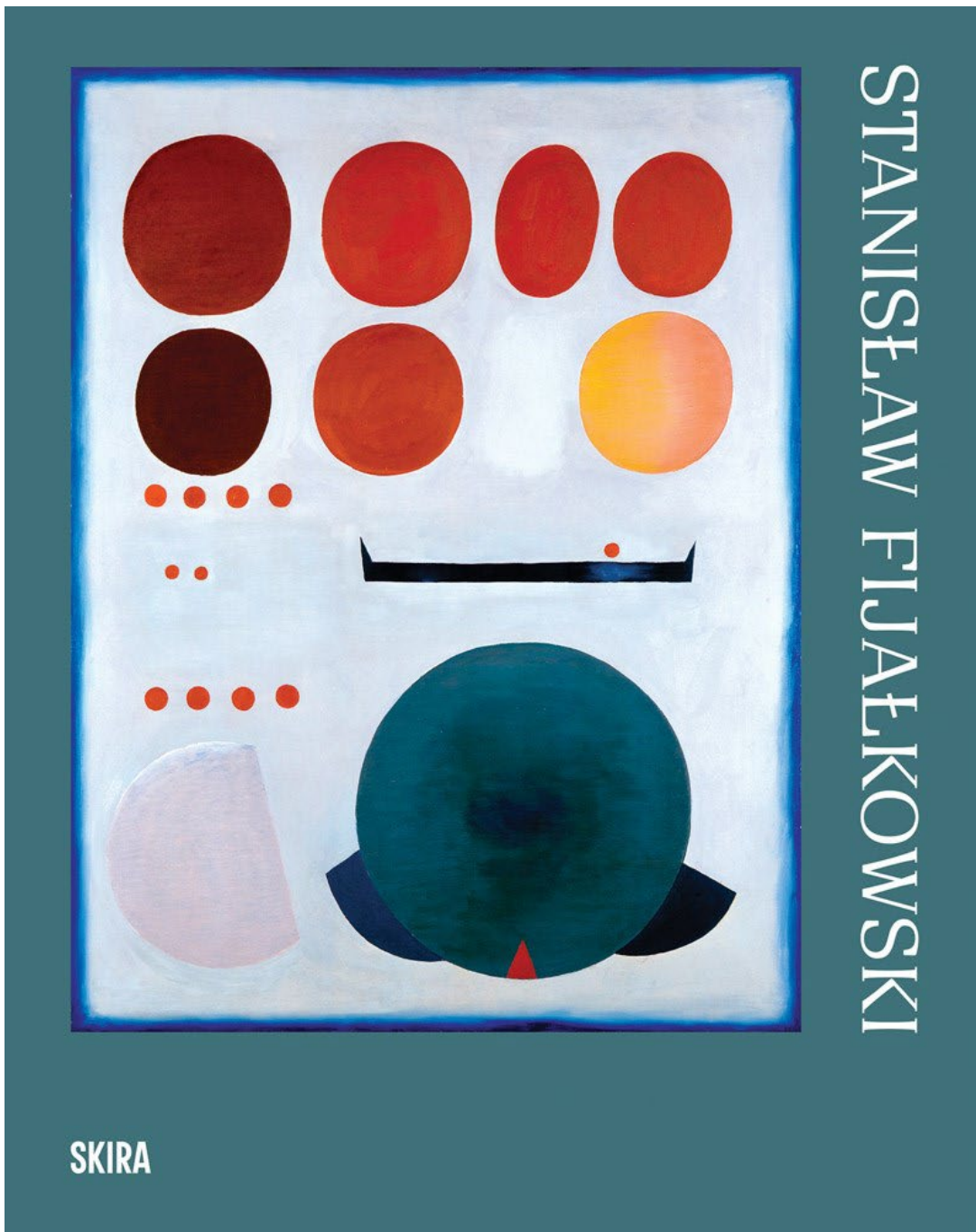
29.X.60. 1960  
Oil on canvas, 73x60 cm



1.161 - Oppositions, 1961  
Oil on canvas, 30 x 23 cm  
16.11.61, 1961  
Oil on canvas, 73 x 60 cm







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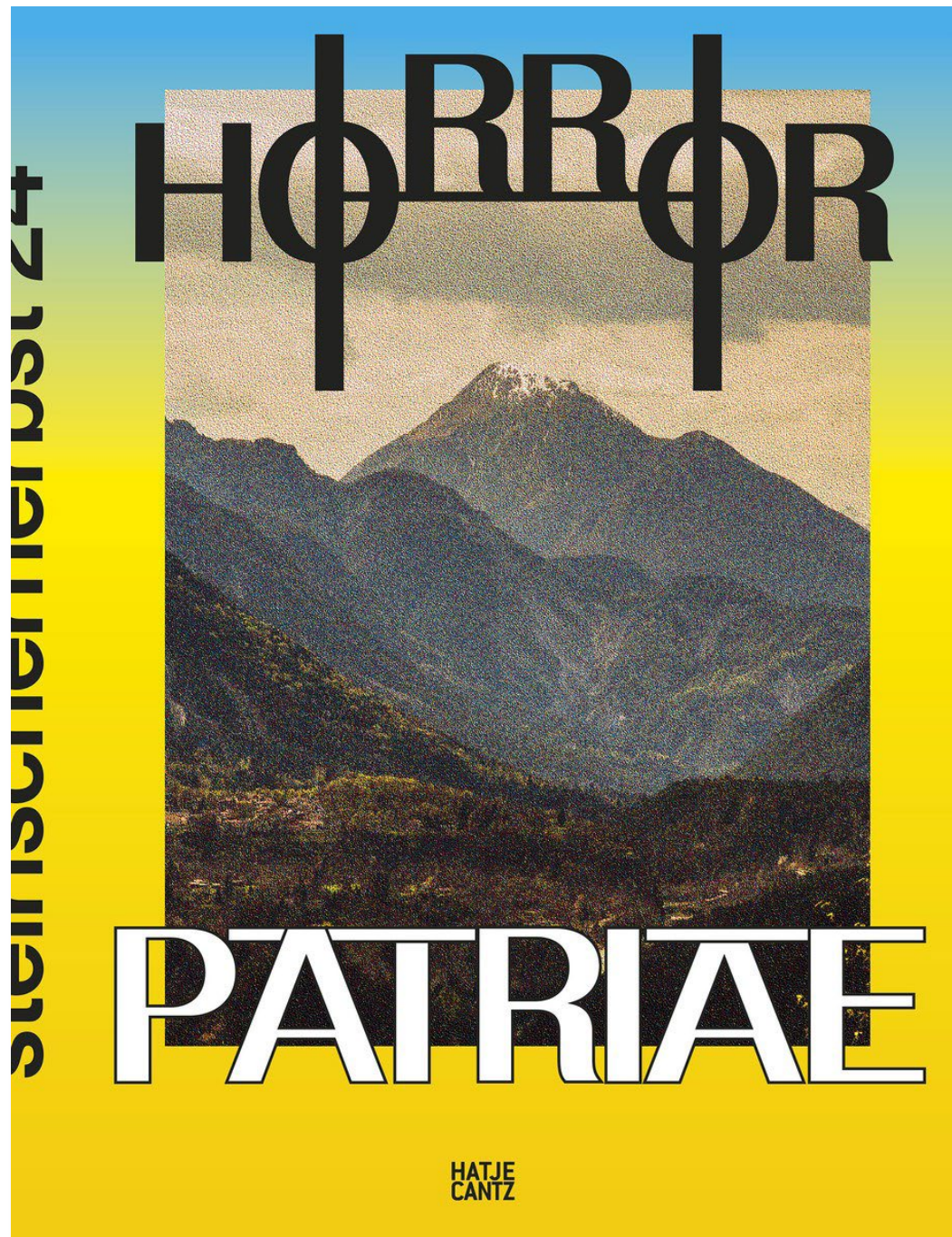
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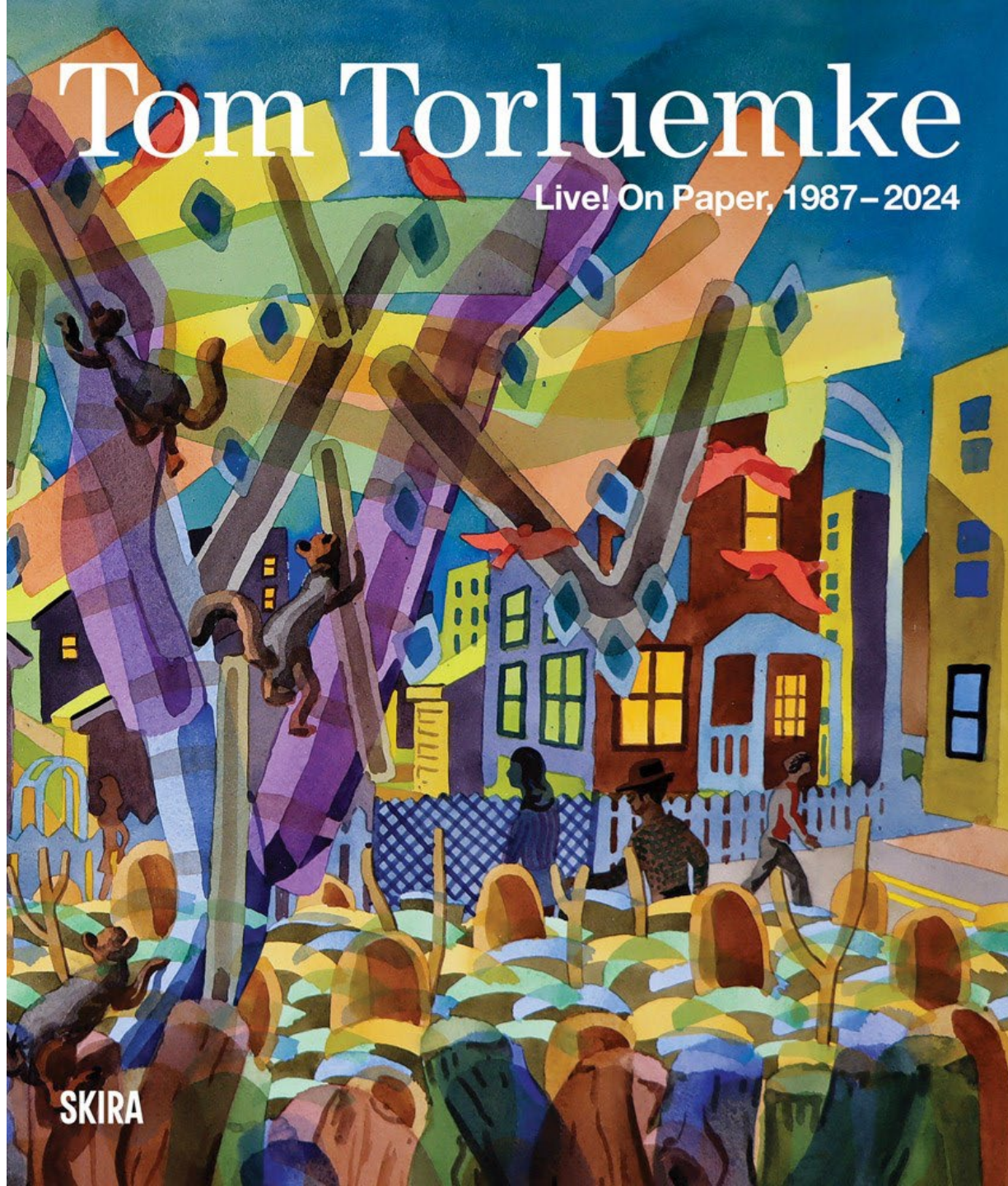
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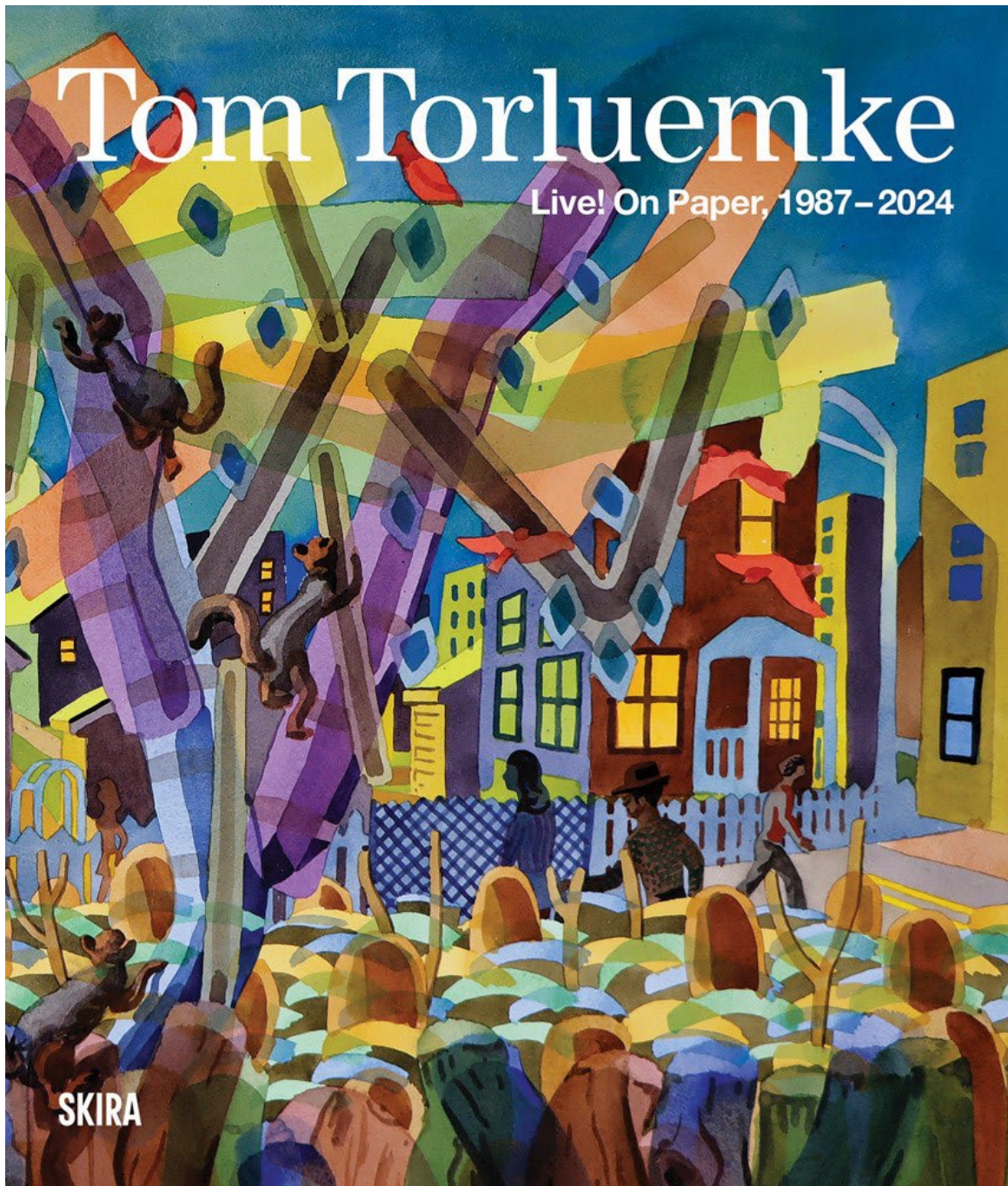
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[24] **Fiddling with Fetish**, 2016, watercolor on paper, 15 x 22 in.

[25] **Not So Safe Place**, 2016, watercolor on paper, 15 x 22 in.





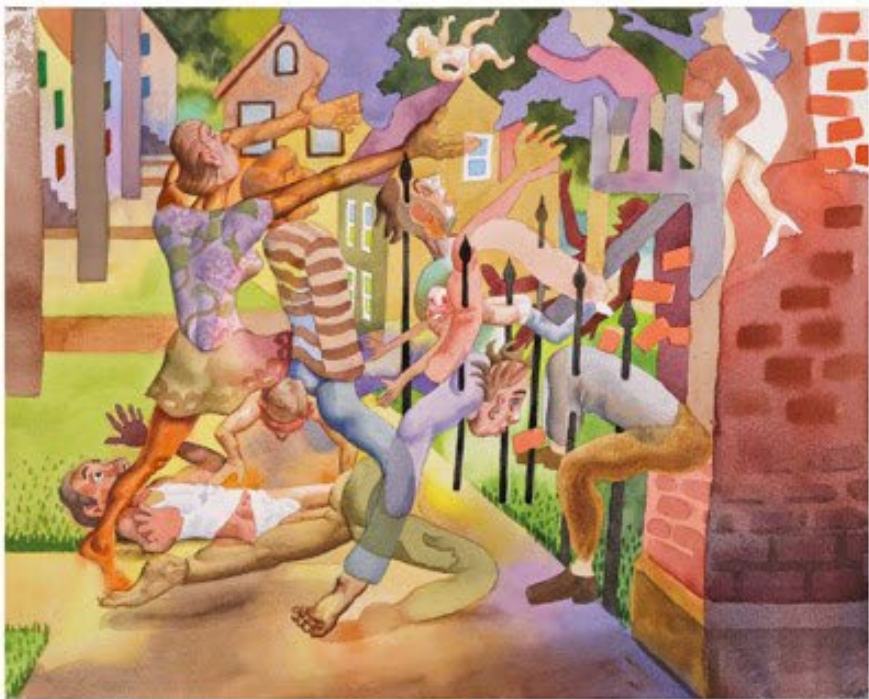
[43] Squirrely Urban Garden, 2019, watercolor on paper, 24 x 36 in.





[60] *A Two-Faced Conversation with Nature*, 2020, watercolor on paper, 43 x 66 in.





[6.1] **Urban Mishep**, 2023, watercolor on paper, 16 x 20 in.

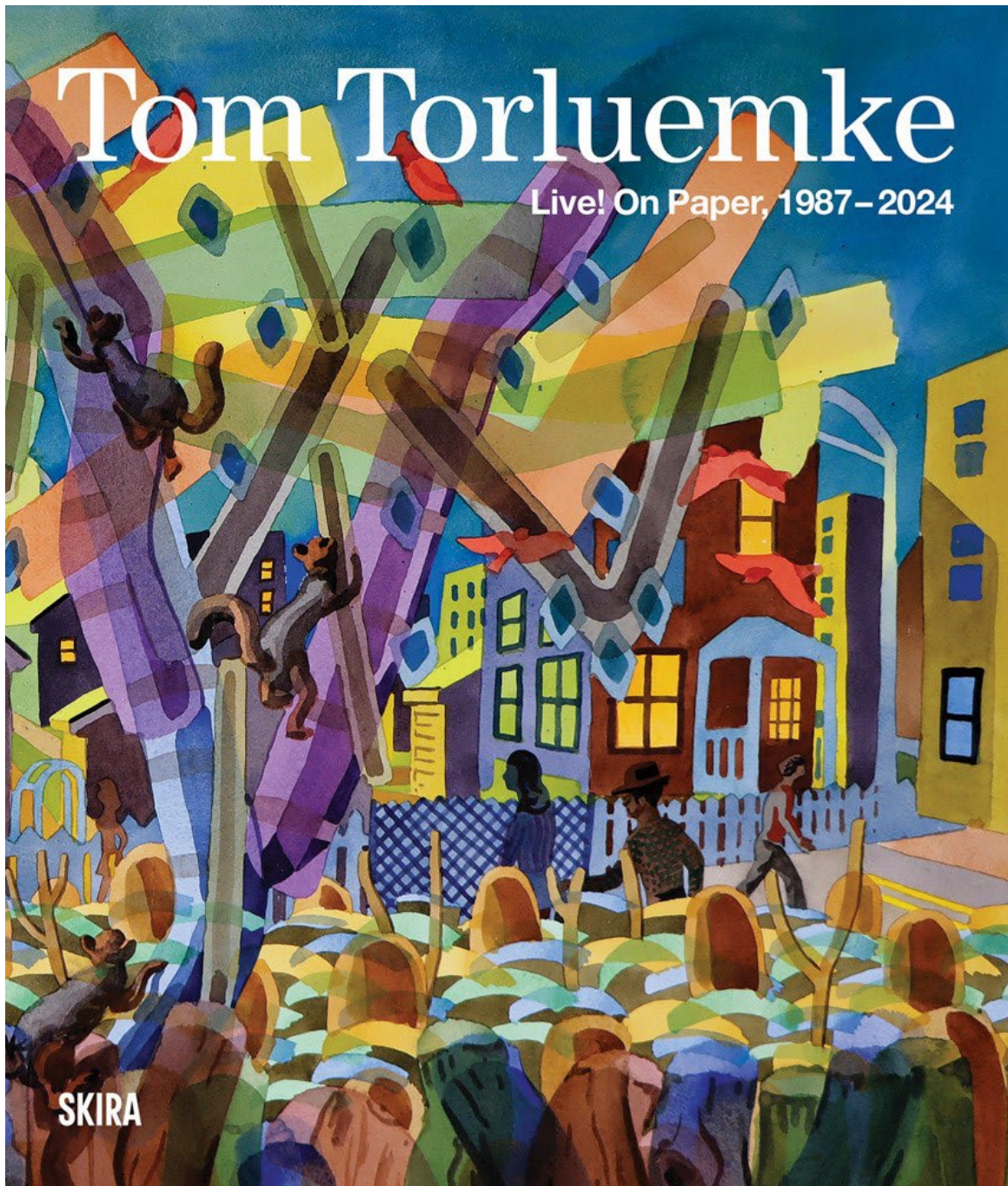
[6.2] **Sweeping Breeze**, 2023, watercolor on paper, 22 x 30 in.



[53] **Holy Magnolia**, 2022, watercolor on paper, 16 x 20 in.  
(Collection of Michael and Jennifer Medler)

[54] **Frog Silence**, 2022, watercolor on paper, 16 x 20 in.  
(Collection of Michael and Jennifer Medler)





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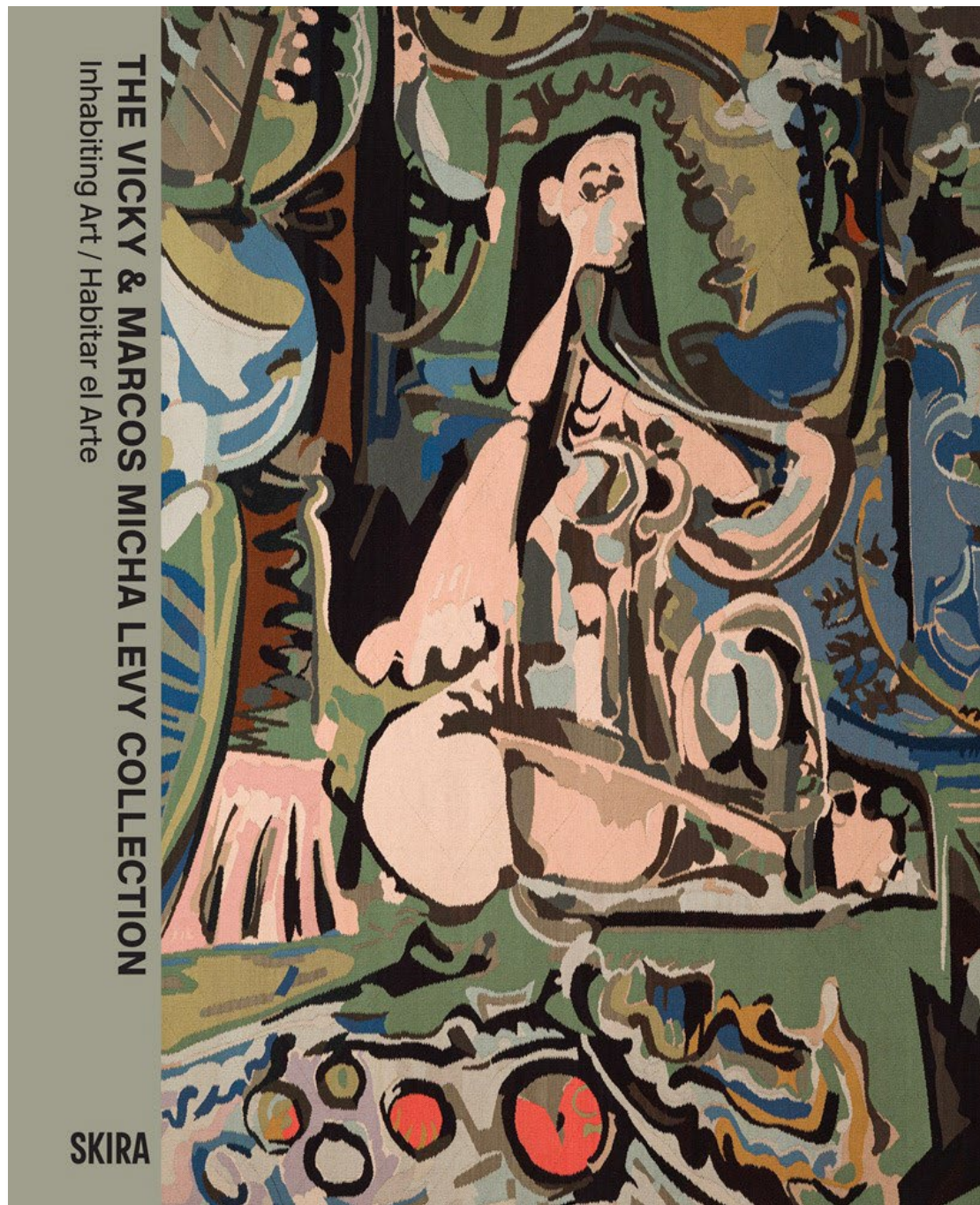




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Germaine Cuesta, *Figure oubliée*,  
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James Metcalf, *Velocity*, 2009



Raoul Dufy, *Nature morte  
au sucrier bleu*, ca. 1943





Alex Duval, *Ritratto di matrimonio*,  
1961



Sam Francis





Ioan Miró, *Femme A. Chiles*



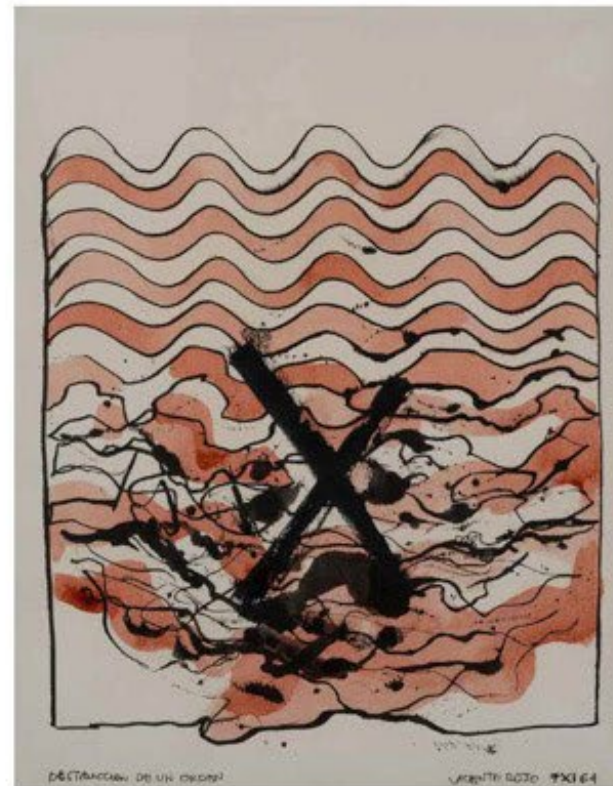
Carlos Mérida. Trajes regionales,  
ca. 1945



Auguste Renoir, Tame a Japanese dog, 1876

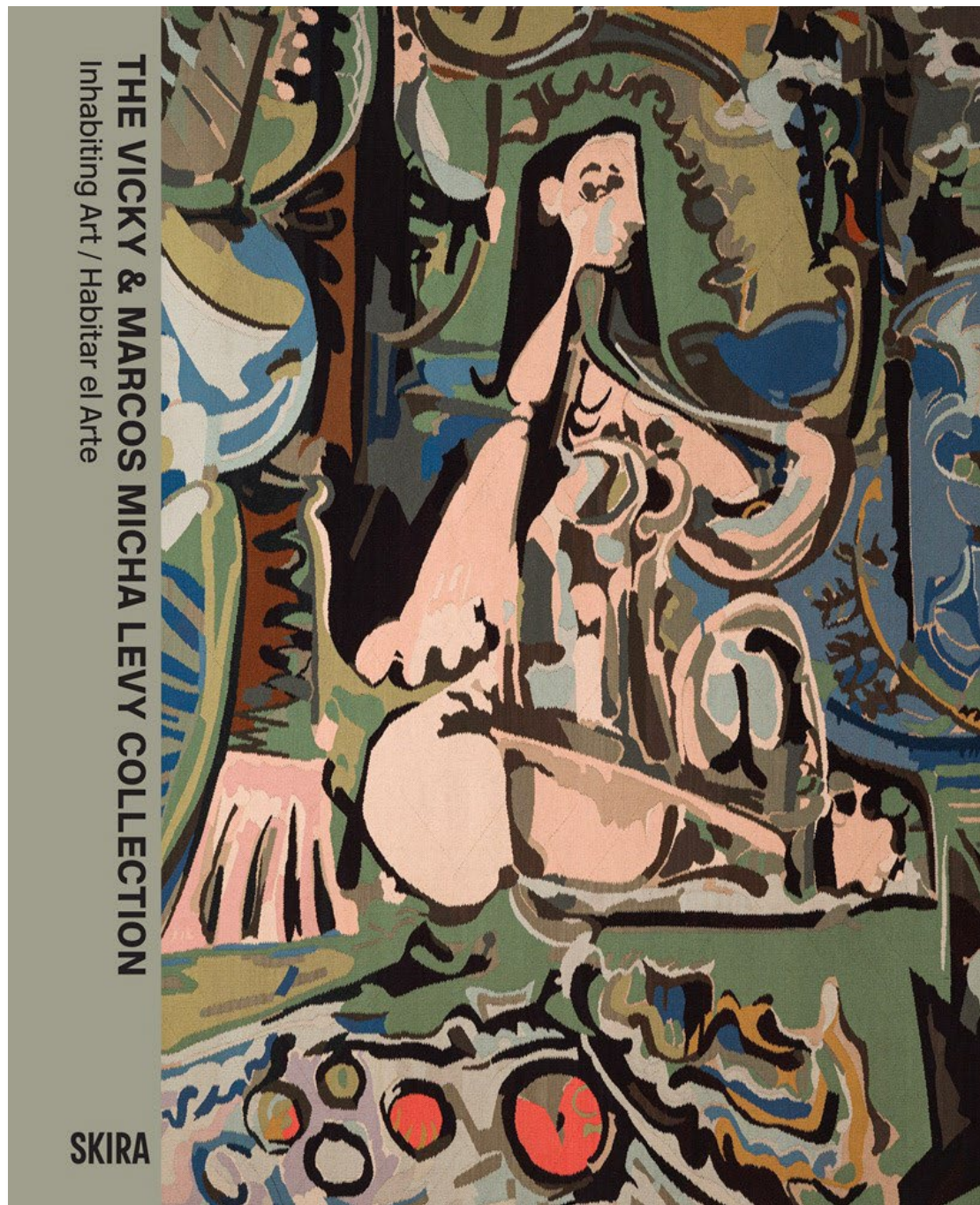


Vicente Rojo, Destrucción de un orden, 1964









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