

May 2025

EXTENDED LIST

AMIN GULGEE
NO MAN'S LAND



SKIRA

AMIN GULGEE

NO MAN'S LAND



Amin Gulgee

No Man's Land

The first comprehensive monograph on Pakistani artist and curator Amin Gulgee, dedicated to his illustrious career.

Spanning over three decades, Gulgee's multifaceted practice unfolds through a rich tapestry of techniques and themes, inviting readers to immerse themselves in the intricate layers of his work.

AU \$110.00 | NZ \$120.00
9788857252926
416 Pages
Hardcover
305 mm x 240 mm
Skira Editore S.p.A

SCULPTURE

1989 - 2023

Photo by Shinya Kuzuno



Sufi III, 1996. Copper and computer motherboard. 63.5 × 5 × 10 cm. Photo by Nafees



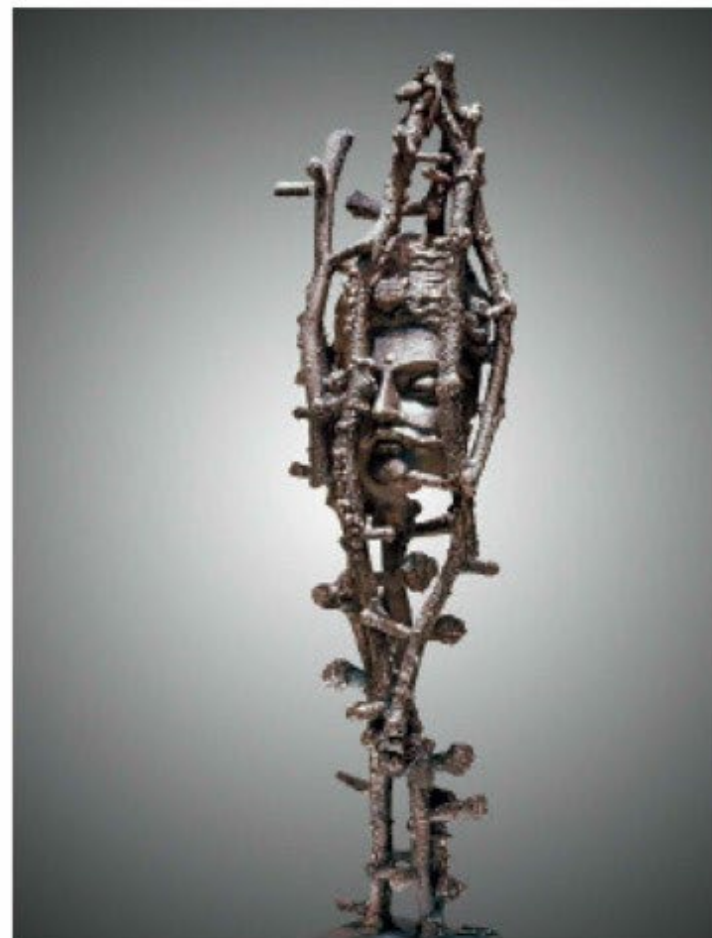
Chance, 1999. Copper and rock crystals. 152.4 × 10 × 10 cm. Photo by Nafees



Flying Buddha, 1992. Copper and bronze. 63.5 × 12.7 × 17.7 cm. Photo by Nafees



Krishna in Time, 1993. Copper, bronze, nickel plate and glass. 40.6 × 35.5 × 35.5 cm. Photo by Nafees



Buddah in the Kikar Jungle, 1998. Copper and bronze. 62 × 15 × 17 cm. Photo by Nafees

Opposite page

Ganesh, 1996. Copper and bronze. 33 × 25 × 18 cm. Photo by Humayun Memon

AMIN GULGEE

NO MAN'S LAND



Amin Gulgee

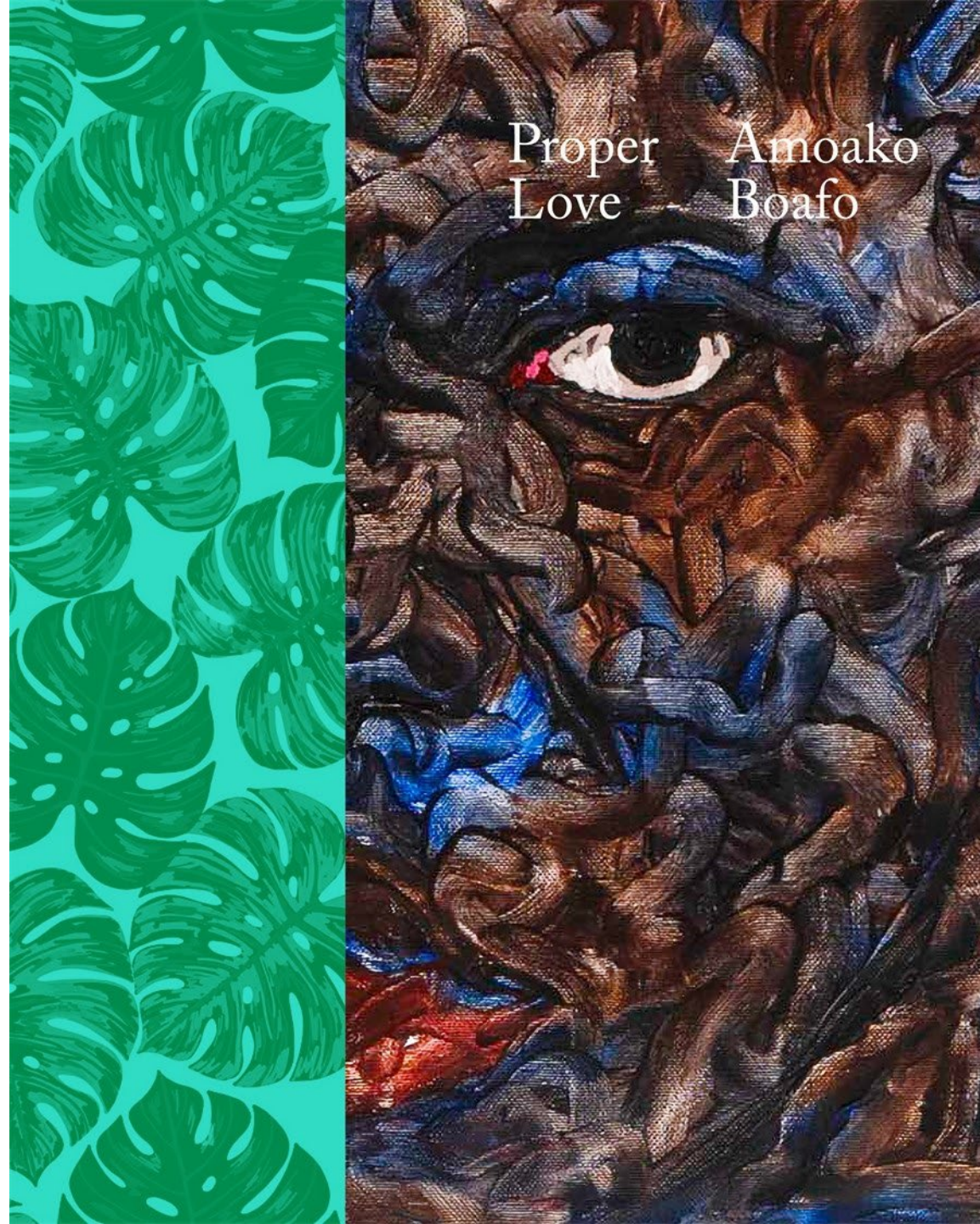
No Man's Land

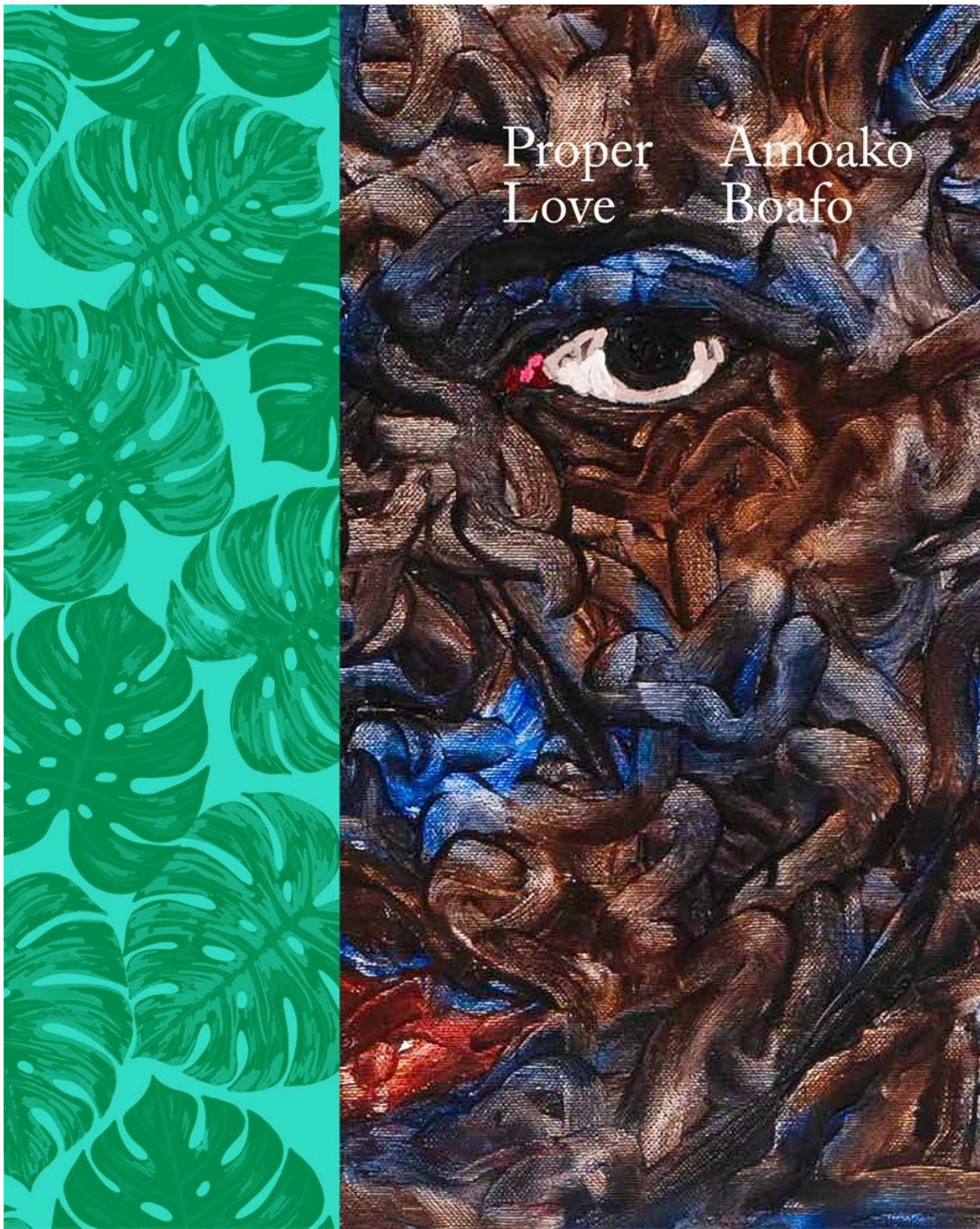
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Proper Love Amoako
Boafo





Amoako Boafo

Proper Love

Boafo's sculptural, collage-like paintings present a contemporary image of Black self-empowerment and self-perception.

- Amoako Boafo is a contemporary painter from Ghana who focuses on portraits of people projecting Black self-empowerment, which often include motifs inspired by literary works by key pioneers of the Black Freedom Movement.
- Handsome affordable hardcover presents an overview of Boafo's career to date.
- Accompanies exhibition in Vienna, Austria, at Belvedere 21, 10/25/24-01/12/25.

Boafo has over 142K followers on Instagram @amoakobofo

EARLY RELEASE - APRIL

AU \$74.99 | NZ \$85.00
9783753307220
160 Pages
Hardcover
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Walther & Franz König



Proper
Love

Amoako
Boafo

Verlag der Buchhandlung Walther
und Franz König



Ekow Eshun in Conversation with Amoako Bofo

Ekow Eshun: I'd like to start by going back to your arrival in Vienna in 2013 and what kind of experience that was. What you were looking for and what did you find when you arrived in Vienna?

Amoako Bofo: I had a chance because Sunanda [Mesquita] managed to get me a show in Vienna with an art space called Fortuna Galerie. It was a way for me to get to see Vienna and decide if it was a place where I would like to stay. It was just an introduction, a way to introduce Vienna to me. So we organized a small exhibition—I mean, now I'm saying small, but it was big!

EE: How many pieces were in the show at that time?

AB: I don't remember, but more than ten pieces. It was quite cold, and it was my first time traveling outside of Accra and experiencing that amount of snow and coldness. Although I couldn't handle the snow, it was nice to experience the city, and it gave me some answers to what I was looking for. That being an artist in Europe is possible because of the way they approached my work and the way they showed interest, this gave me the feeling that maybe Vienna was the right place. So we decided to try again, this time to come to Vienna around summertime, which was possible. It was when I arrived that I started getting rejections from the art world, because before, it had just been an introduction and visit. This time around I was staying a bit longer so I could see how to become an artist. When everything started going wrong—because almost all the spaces were replying, "We don't show African art, we don't show this type of art"—it was a big blow. For a moment I thought maybe what I was doing was not good enough, then I

turned around and asked why they asked me to participate the first time. This forced me to ask myself a lot of questions. That was 2013–14 for me.

EE: And then you enrolled at the Akademie der bildenden Künste Wien?

AB: Yeah, the idea from there was: if I was not in the art circle, then I wouldn't know the right places to look for exhibitions. And because Vienna is also very white and everything is really exclusive, since I wasn't in the right space and didn't know the right people, I didn't know where to go. At that point my partner and I decided that I should enroll at the academy. I thought if that happened, maybe it would be possible to find one or two places to exhibit my works. The academy was also a place where a lot of things happened, there were a lot of possibilities. So I did enroll, and at the beginning I thought it was a waste of time. I had already studied in Ghana for four years, and now I was going to study for four years in Vienna. You know, I had people back home who depended on me to provide for them. So anytime I brought up the topic of me going back to school, people would urge me to find a job instead of continuing my studies.

But the only thing—that was in Vienna—that I could do at the time was to either wash plates or clean, and I said to myself, I didn't come all the way here to be cleaning. No, that was not going to happen. So I stayed in the academy.

EE: You've said that when you were at the academy you learned how to be free to experiment and incorporate art-historical and



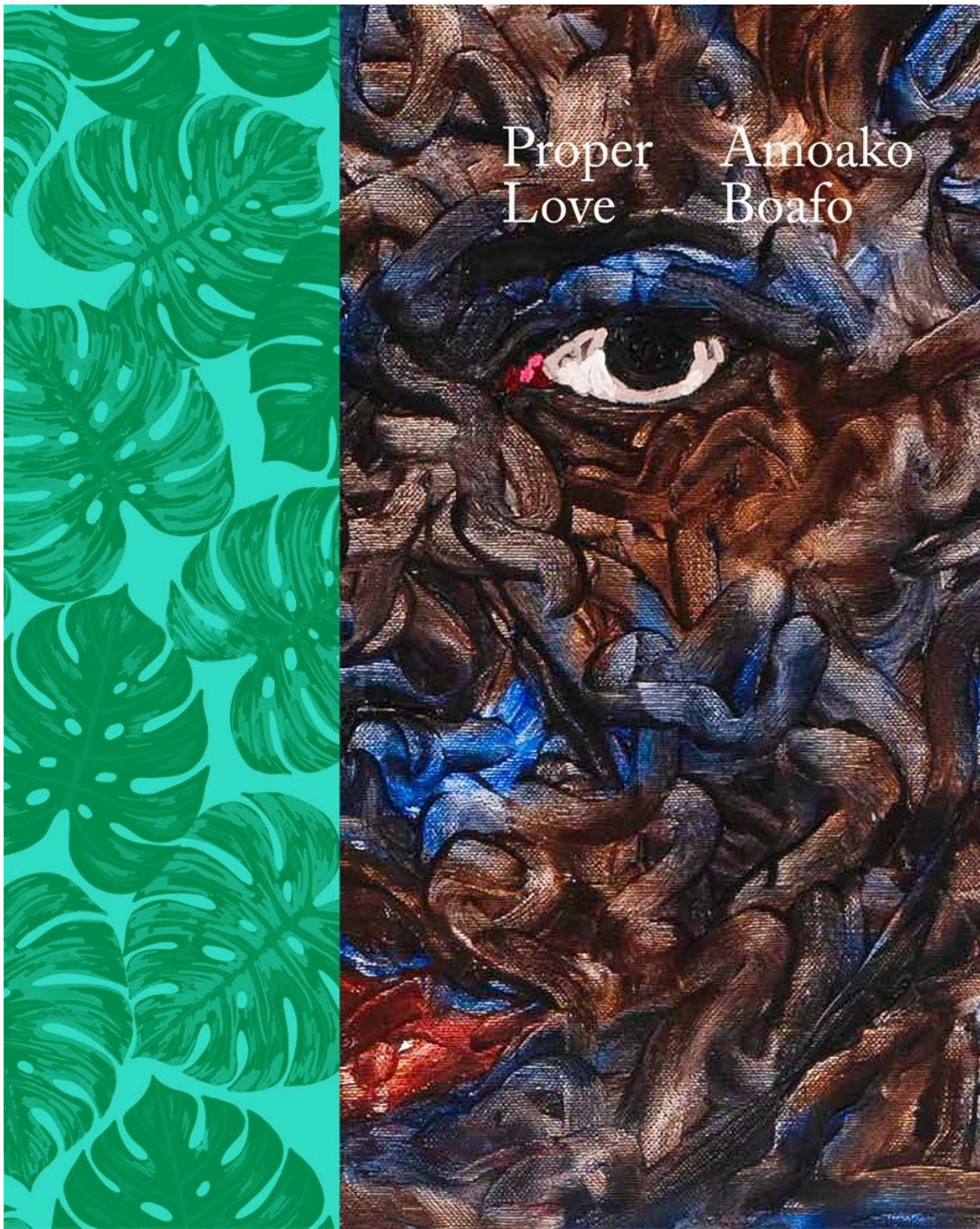
Answering Gaze



Chinese Collar
2021



Blondie
2019



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Anderson Zaca: Fire Island Invasion

Day of Independence

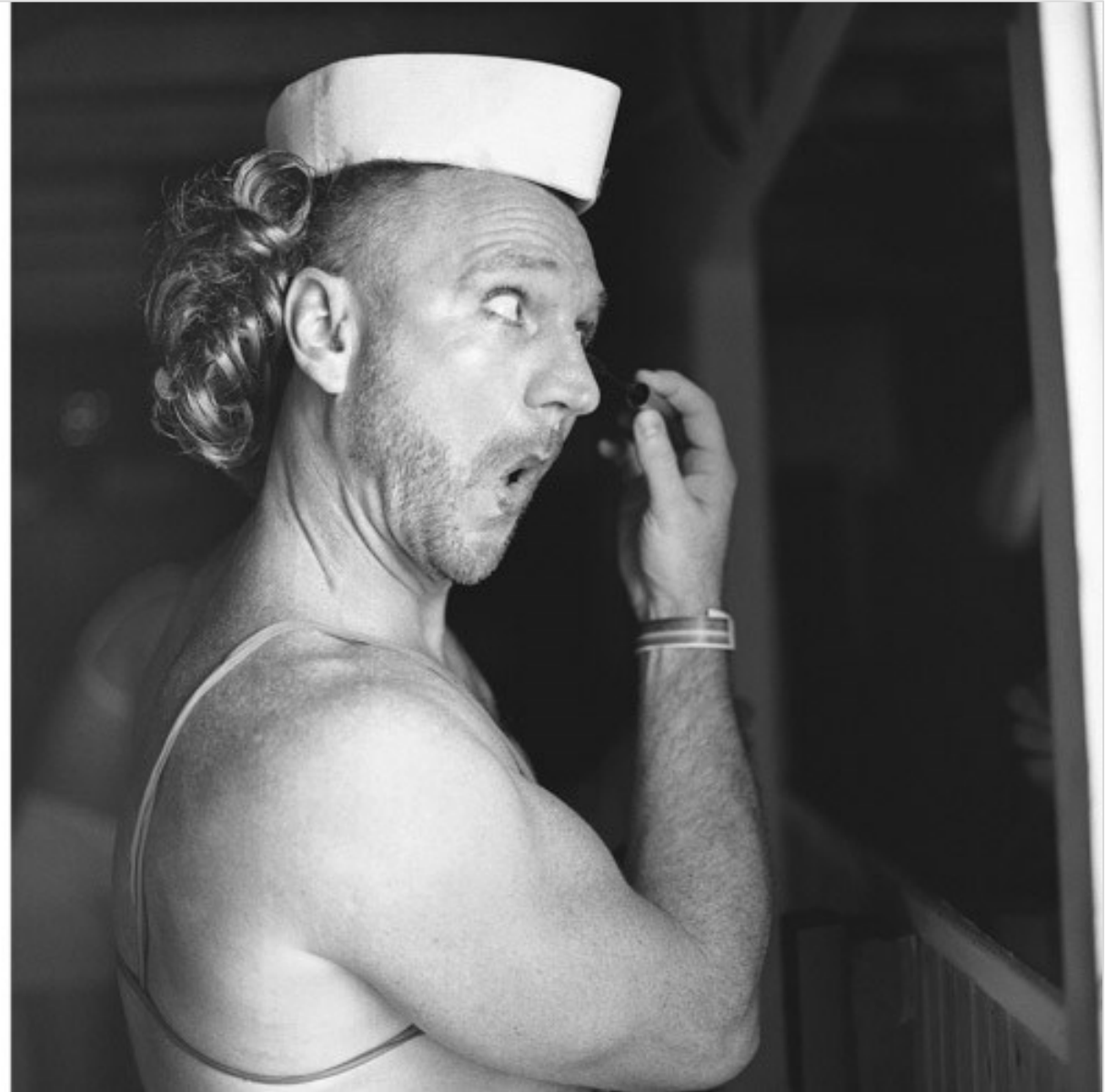
The 'Invasion', rooted in the rebellious spirit of the '70s gay liberation movement, represents a unique fusion of rebellion, glamour, and defiance of societal norms.

- Anderson Zaca is a Brazilian, New York-based photographer.
- Zaca has photographed almost two decades of the annual July 4 "invasion" of the Pines on Fire island, wherein drag queens from nearby Cherry Grove sail to Pines Harbor and a giant party ensues. Presented in duotone, with an introduction by the legendary host/emcee of the event, Panzi (who participated in the original invasion).

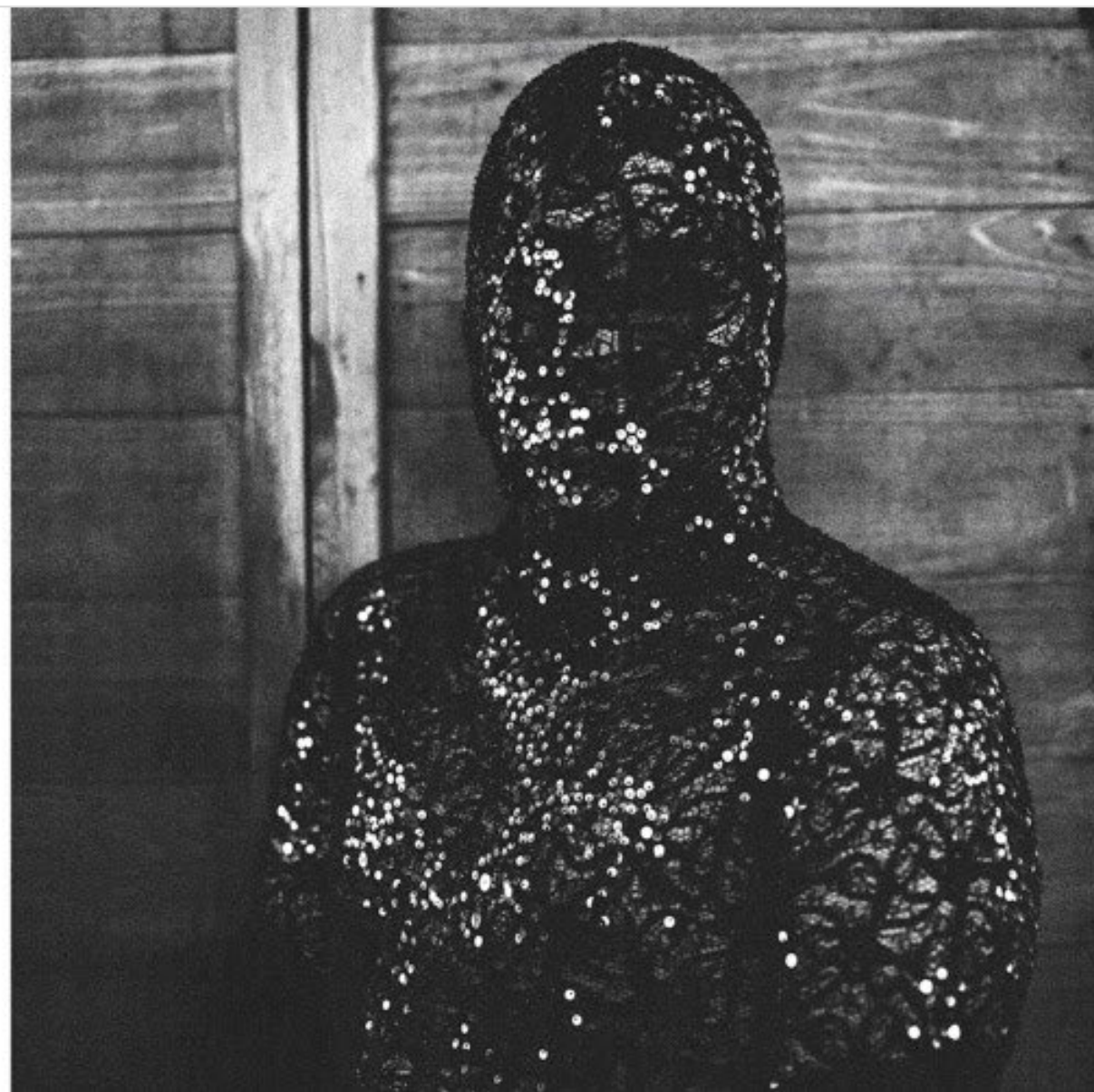
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"A place where I can experience and play with different sides of myself without being judged "

Peter Ciriola











Anderson Zaca: Fire Island Invasion

Day of Independence

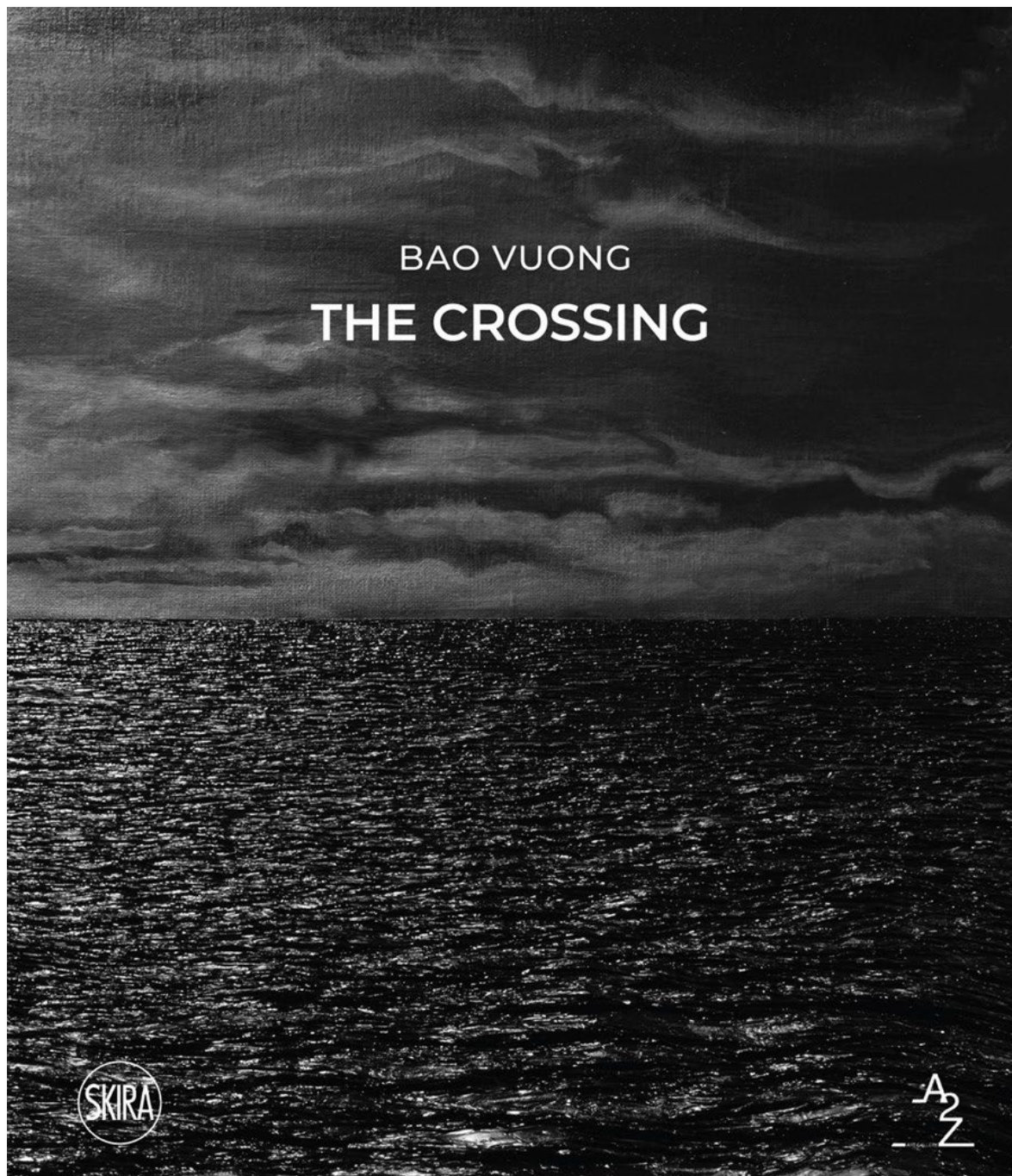
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BAO VUONG
THE CROSSING





Bao Vuong (Bilingual edition)

The Crossing

A rich presentation of the artist's four last solo shows.

Bao Vuong was born in the Mekong Delta in the late 1970s. When he was just one year old, he had to flee Vietnam for France with his family. After studying at the École des Beaux-Arts de Toulon and the École Supérieure d'Art d'Avignon, he returned to Vietnam to work as a visual artist. His work, and in particular the series The Crossing presented in this book, is strongly inspired by this flight and explores the themes of identity, memory and exile.

EARLY RELEASE - APRIL | BILINGUAL EDITION - ENGLISH | FRENCH

AU \$59.99 | NZ \$64.99

9782370742544

96 Pages

Hardcover

0 mm x 0 mm

Editions Skira Paris

Ce catalogue met en lumière quatre expositions de Bao Vuong, à savoir *The Crossing* (2020), *Coming through* (2021), *Horizon* (2022) et *Nuée* (2023). Ces séries picturales, présentées à la A2Z Art Gallery, s'inscrivent dans une continuité thématique explorant le voyage, l'exil, ainsi qu'une recherche introspective et cathartique. Ces œuvres captivantes, toutes issues du même fil narratif, révèlent un cheminement artistique qui résonne avec le public, évoquant la force de résilience personnelle de chacun. Découvrez l'univers unique de Bao Vuong à travers ces quatre expositions marquantes.

This catalog highlights four exhibitions by Bao Vuong, namely *The Crossing* (2020), *Coming through* (2021), *Horizon* (2022), and *Nuée* (2023). These pictorial series, showcased at the A2Z Art Gallery, delve into a thematic continuity exploring travel, exile, as well as introspective and cathartic self-discovery. These captivating works, all stemming from the same narrative thread, reveal an artistic journey that resonates with the audience, invoking the personal resilience of each individual. Explore the unique universe of Bao Vuong through these four impactful exhibitions.

Bao Vuong, A2Z Art Gallery, Paris





The Crossing XXIII (23), 2020

Huile sur toile | Oil on canvas
107 x 170 cm
Collection privée | Private collection



The Crossing - The Cloud, 2020

Huile et acrylique sur toile | Oil and acrylic on canvas
180 x 170 cm
Collection privée | Private collection



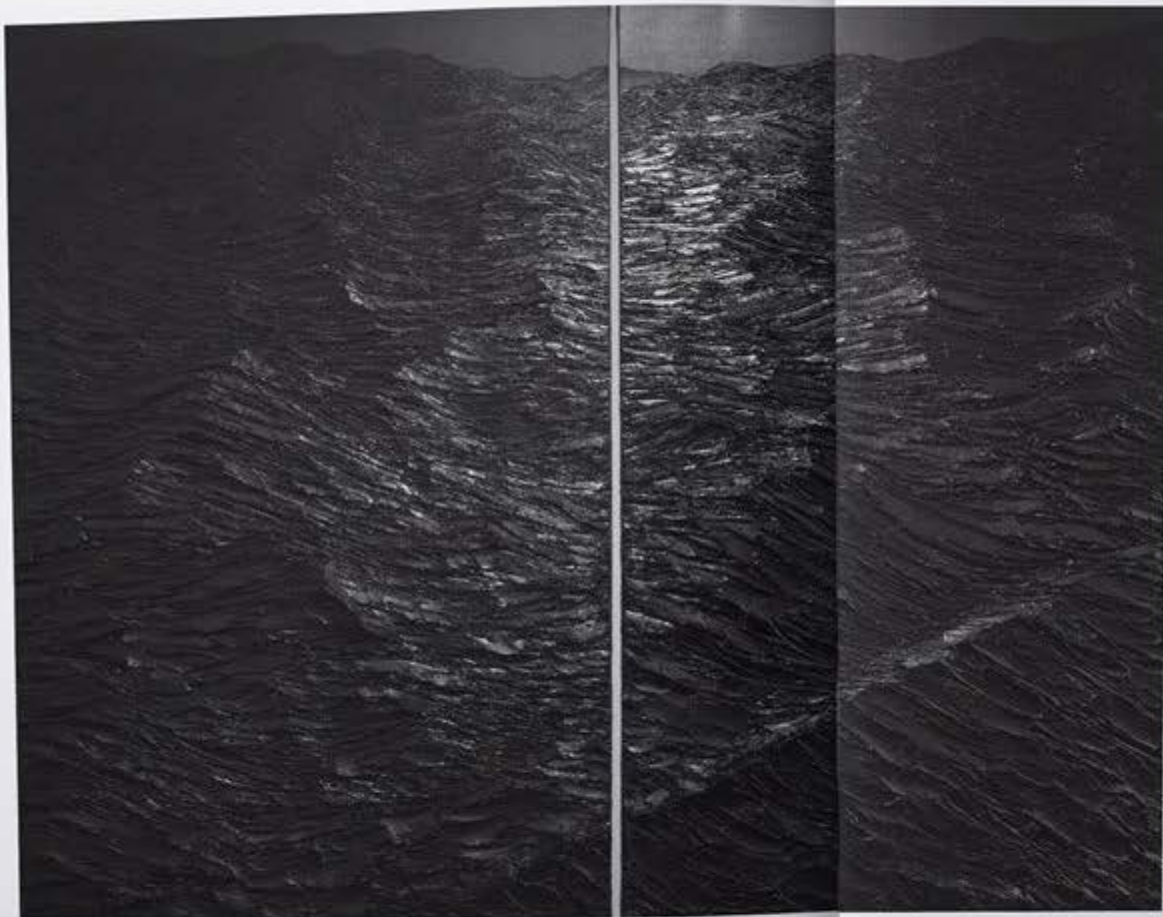
The Crossing - Lune, 2021

Huile, acrylique et poudre de graphite sur toile
Oil, acrylic and graphite powder on canvas
210 x 140 cm
Collection privée | Private collection



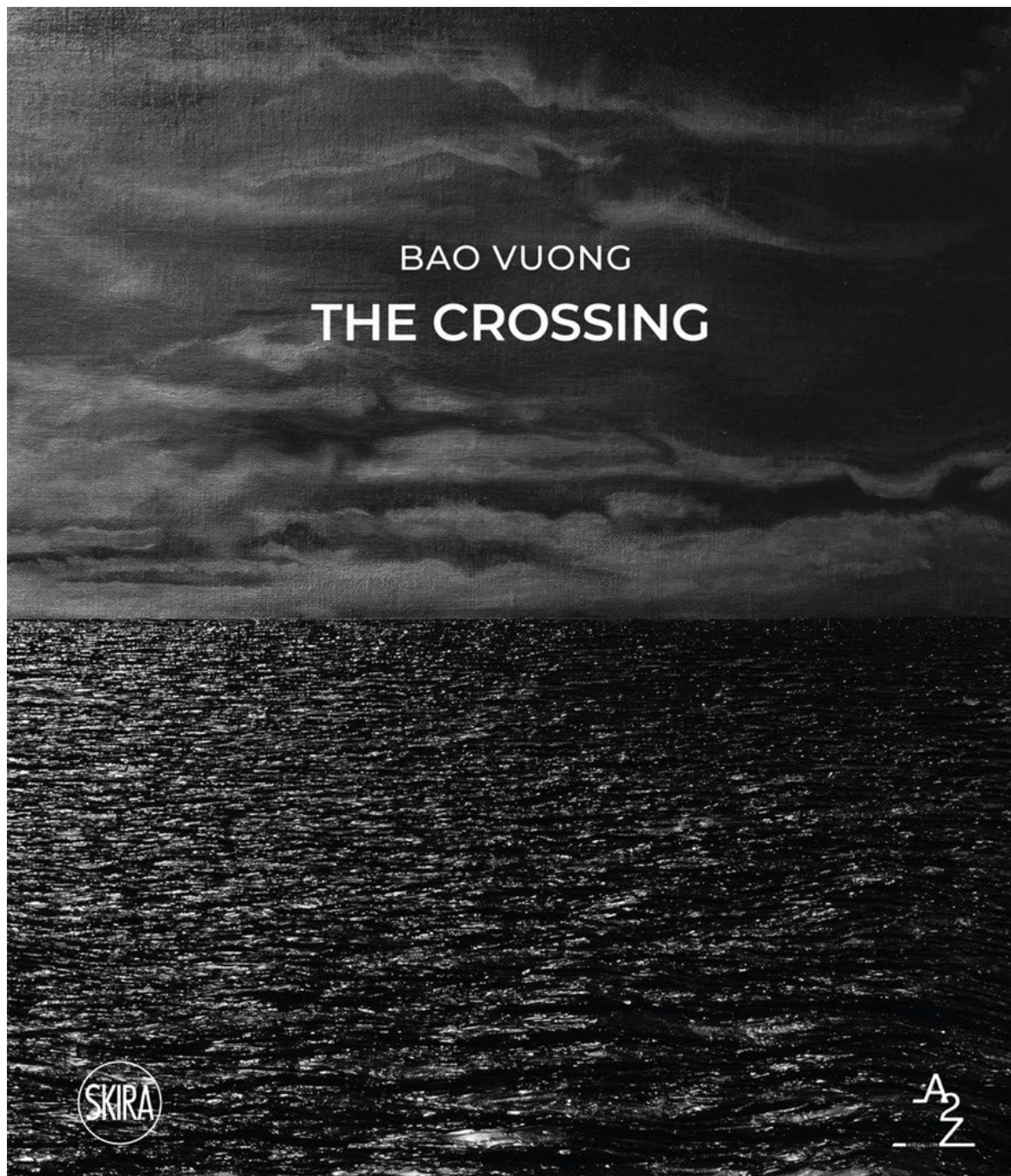
The Crossing XLIV (44), 2021

Huile, acrylique et feuilles d'or sur toile
Oil, acrylic and golden leaves on canvas
140 cm de diamètre | 140 cm diameter
Collection privée | Private collection



The Crossing LVII (57) 1 & 2, 2021

Huile et acrylique sur toile
Oil and acrylic on canvas
145 x 89 cm chacune | each
Collection privée | Private collection



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Sandra Mujinga
Nolan Oswald Dennis
Tabita Rezaire

Ancient

Futures

HIRMER

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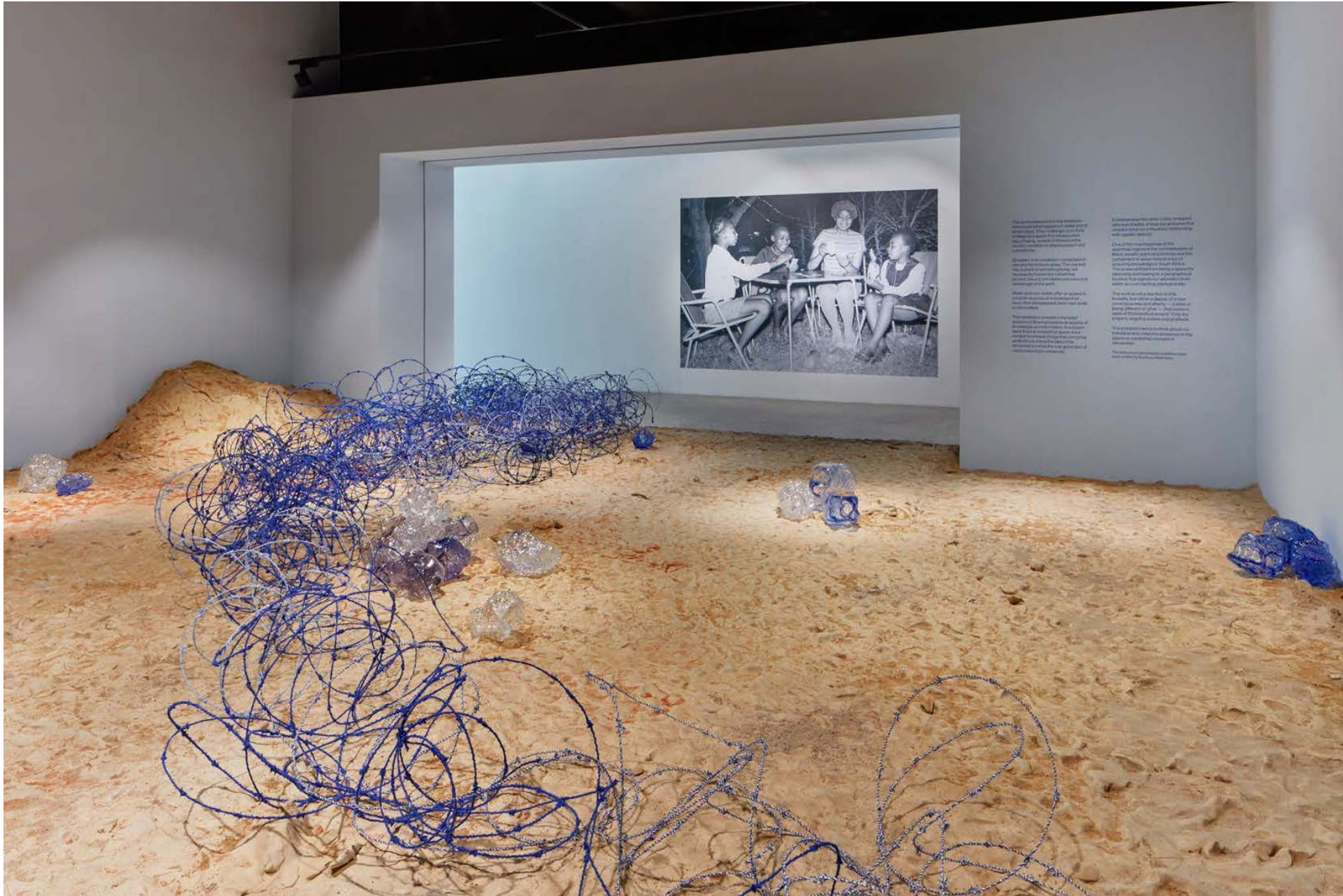
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Black Ancient Futures

Artists from the vast African diaspora challenging the dominant aesthetic representations of Africa.

The visual and textual proposals presented in this book challenge the dominant aesthetic representations of Africa through languages that propose and reimagine a past, a present and a future for the black artistic experience in a transcontinental reality. These are broad proposals that do not aim to illustrate a current or movement, but embrace the creation of fantasies, science-fiction narratives, and discourses where criticism, satire and irony are evident.

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Hirmer Verlag GmbH







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Chromotherapia

The feel-good color photography

Chromotherapia: The Feel-Good Color Photography offers genuine relief from the black-and-white world.

- An eye-candy collection of technicolor photography from the very earliest practitioners like Erwin Blumenfel and Walter Chandoha to Guy Bourdin and Alex Prager (among many others), edited by the colorful Maurizio Cattelan, publisher of the satirical image-based magazine *ToiletPaper*. Covers a broad spectrum from fashion and advertising to art.
- Maurizio Cattelan and Sam Stourdzé offer a rereading of the history of colour photography through the twentieth century and the works of some 15 artists who take us on a journey into vibrant, acidulous worlds.

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HERE TO THERE



CLARK WINTER

EDITED BY BILL SHAPIRO

HERE TO THERE



CLARK WINTER

EDITED BY BILL SHAPIRO

Clark Winter: Here to There

Photographs from the Road Ahead

Clark Winter's perceptive photographs of cars across the decades-and around the world-revel in nostalgia while revealing the subtleties of our relationship with automobiles, drivers and the things we see along the way.

- Clark Winter is an investment strategist and a fine art photographer, a combination that has sent him around the world with the opportunity to photograph various people, places and events.
- A sweet hardcover homage to car culture around the world.

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Dana Schutz



Dana Schutz



Dana Schutz: Jupiter's Lottery

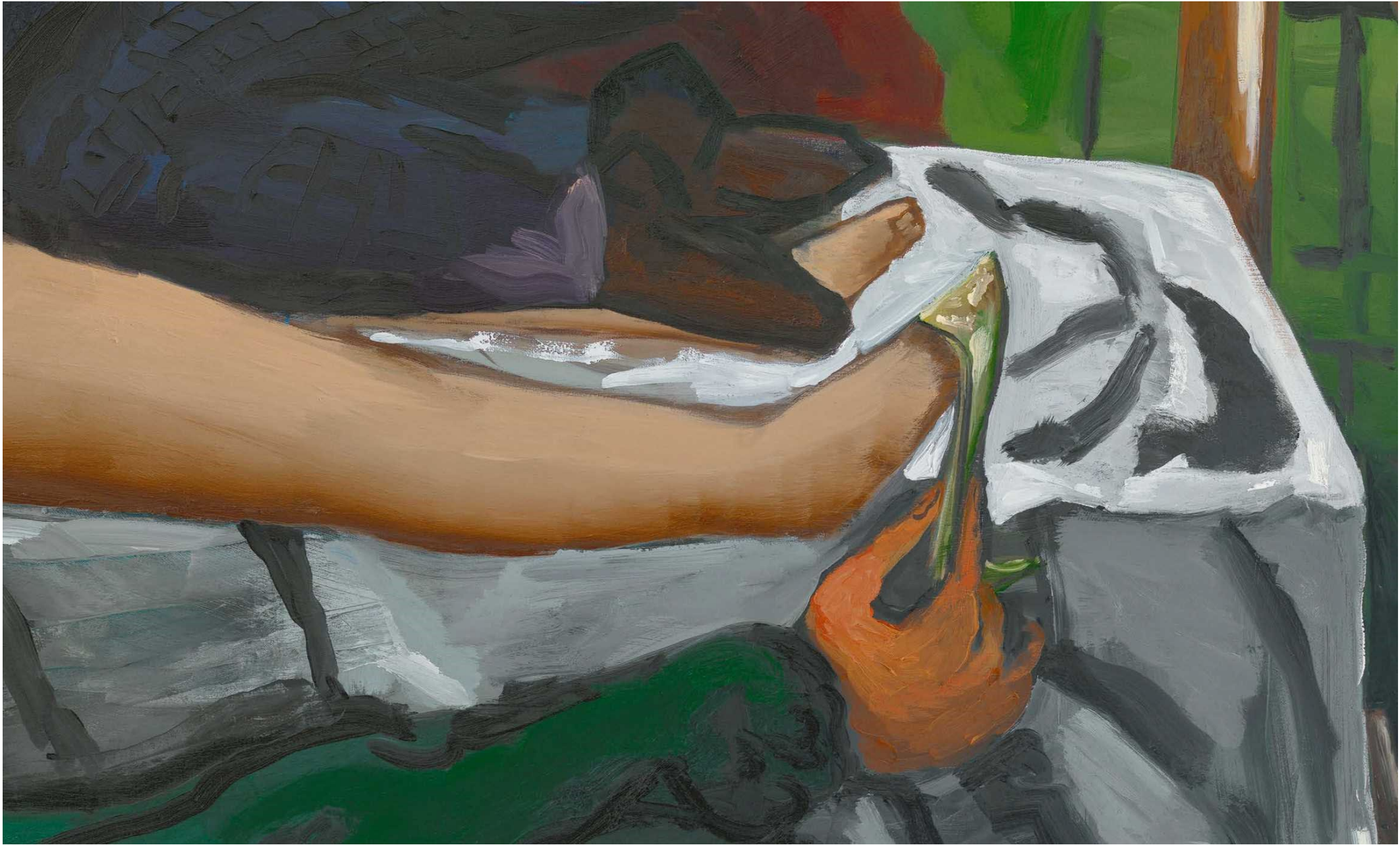
Dana Schutz

Viscerally evocative, Dana Schutz's newest paintings and sculptures depict allegorical scenes in which often grotesque characters negotiate their subjecthood.

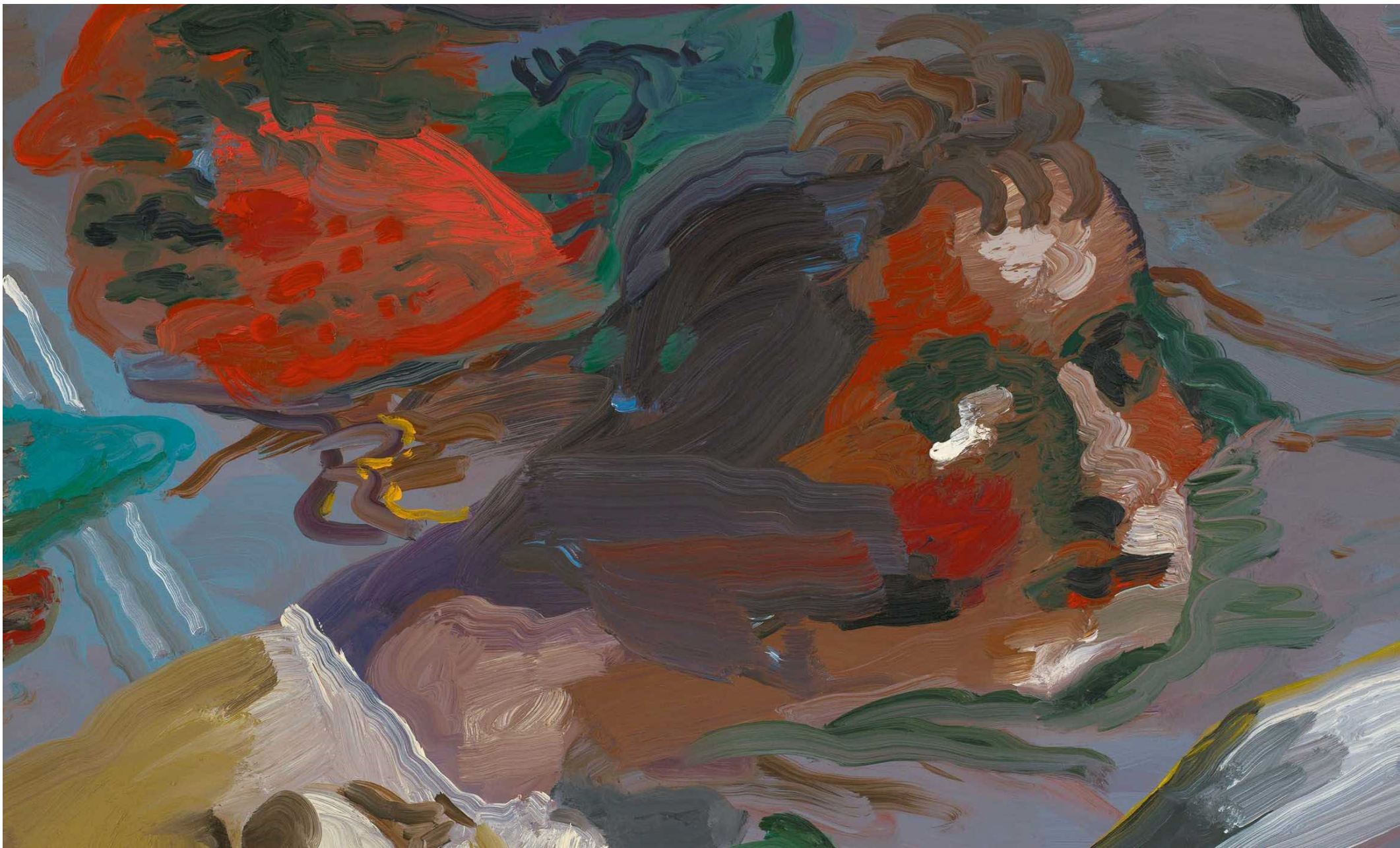
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The Hill, 2023
Oil on canvas
114 x 168 inches
289.6 x 426.7 cm







Dana Schutz



Dana Schutz: Jupiter's Lottery

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JUNK



AMERICA IN RUINS
DANNY LYON

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AMERICA IN RUINS
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Danny Lyon: Junk

American in Ruins

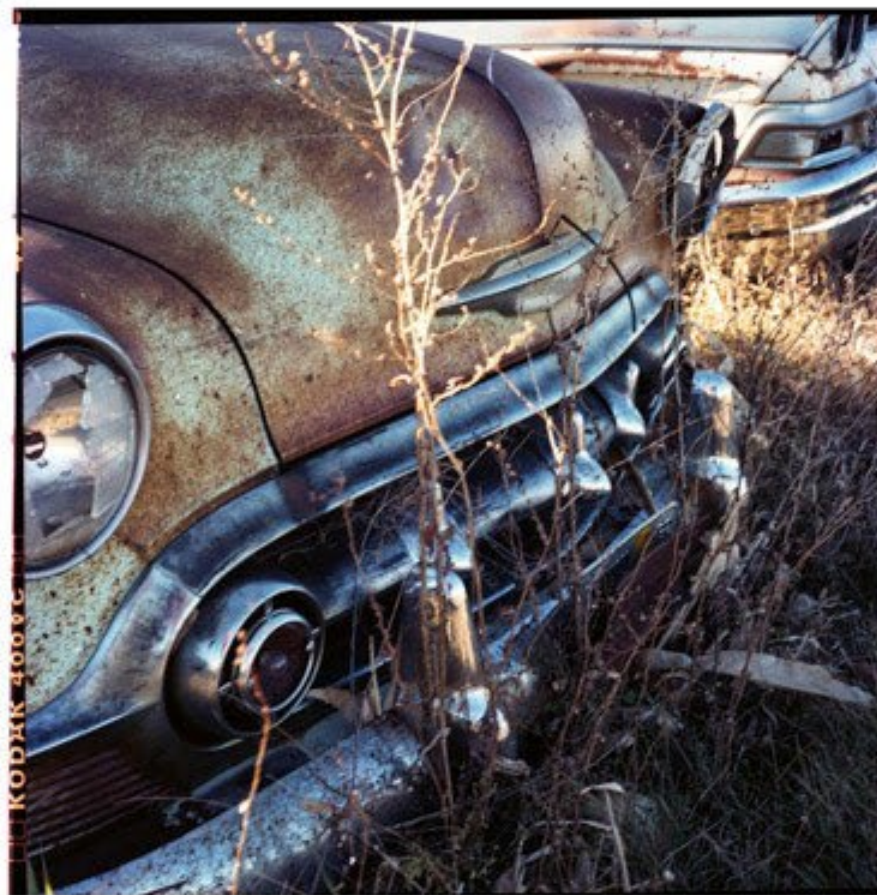
Lyon's *Junk: America in Ruins* is a book of pictures of 86 American cars, mostly from the 1950s and 1960s, made in the junkyards of the western United States.

- A leading figure in the American street photography movement of the 1960s, Lyon forged a new style of photography described in literary circles as "New Journalism," which was defined by his unconventional, personal form of documentary in which the photographer immersed himself in his subject's world.
- An affordable hardcover, will appeal to photography fans as well as gift market gear heads.

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1956 Ford Fairlane



1953 Chevrolet Bel Air



1954 Chevrolet Bel Air Shells



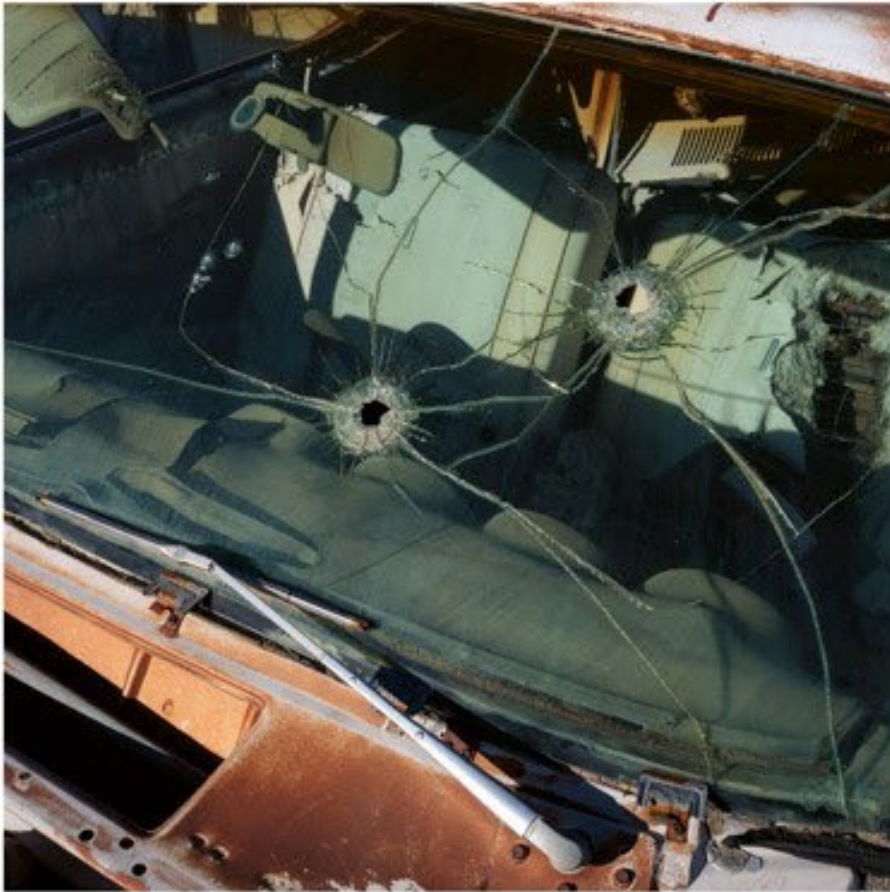
Nancy in her Tesla S



1950 Dodge Coronet



Shelves of Chrome Bumpers with 1948 Chrysler Windsor



Shatterproof Windshield with Two Bullet Holes



1965 Buick LeSabre

JUNK



AMERICA IN RUINS
DANNY LYON

Danny Lyon: Junk

American in Ruins

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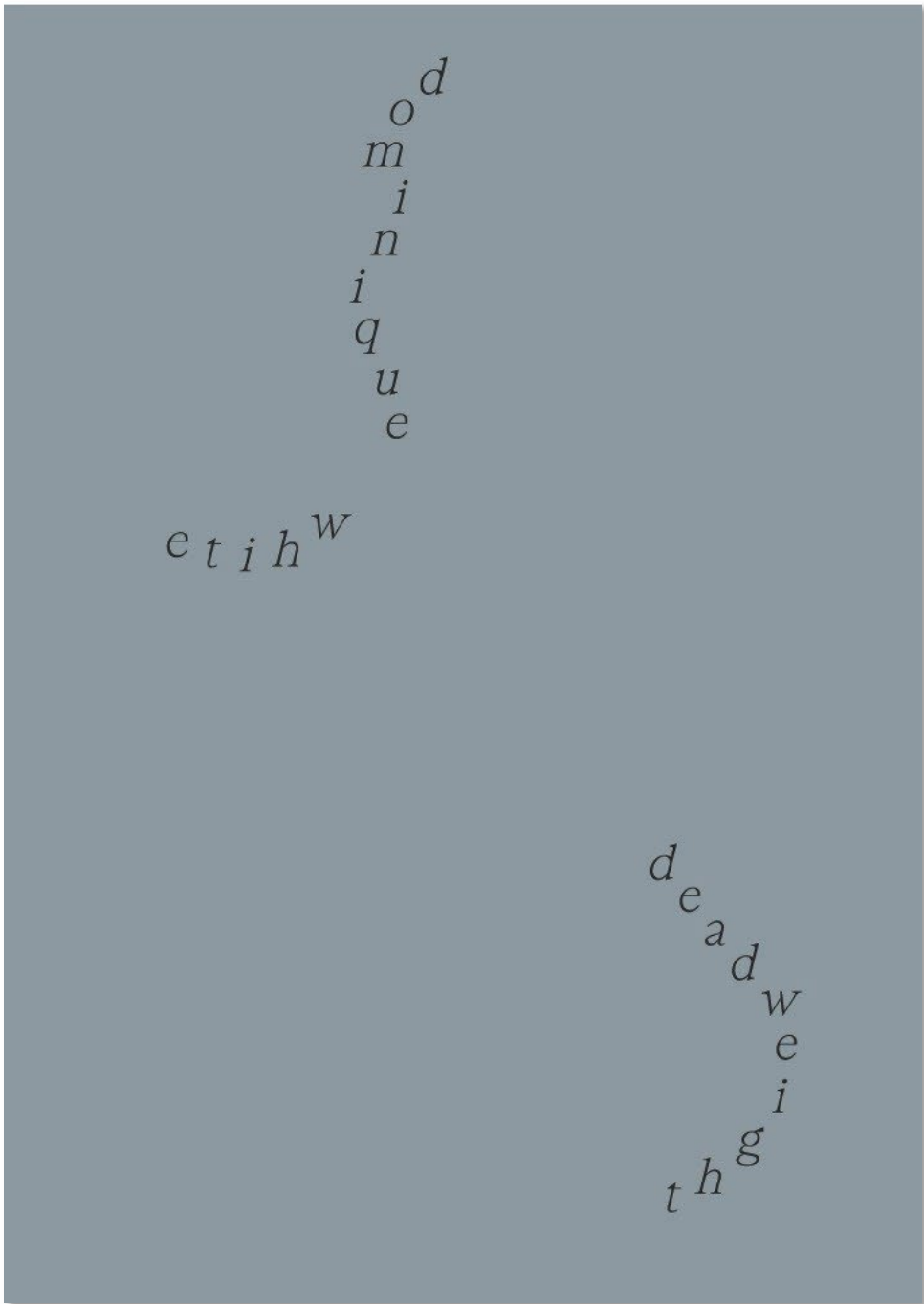
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Dominique White: Deadweight

Deadweight is a new body of work by Dominique White, winner of the 9th Max Mara Art Prize for Women, during a six-month residency in Italy.

Published to accompany the work's debut at Whitechapel Gallery, this exhibition catalogue includes installation photography, texts by Olamiju Fajemisin and Alexis Pauline Gumbs, an interview between the artist and Bina von Stauffenberg, and poems by June Jordan.

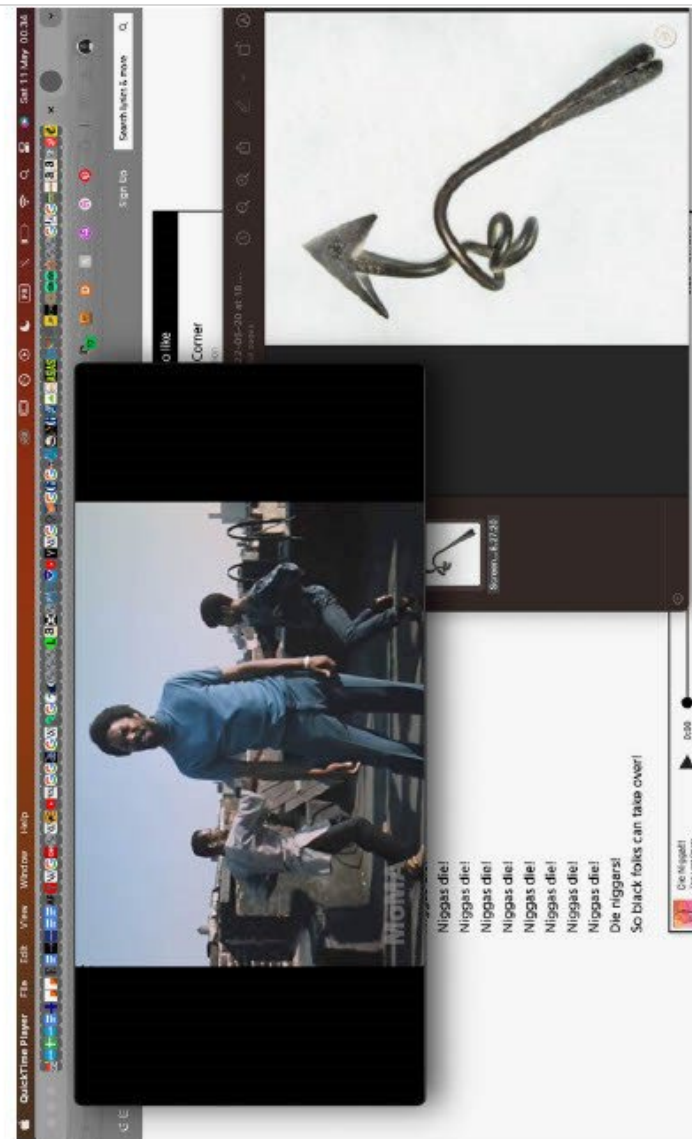
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Whitechapel Gallery





FaceTime between the Mediterranean Sea (Italy) and Clermont-Ferrand (France) (February 2024) / Facetime tra il Mar Mediterraneo (Italia) e Clermont-Ferrand (Francia) (febbraio 2024)



Screenshot from White's computer (May 2024) / Screenshot del computer di Dominique (maggio 2024)



INTO THE DEEP
WITH DOMINIQUE WHITE

NELLE PROFONDITÀ
CON DOMINIQUE WHITE

PRESSURE AND SALT

ALEXIS PAULINE GUMBS

PRESSIONE E SALE

This is for those of us who carry hurricane assignments. Our open hands. Our wild mouths. All of us children of pressure and salt who know that the wind connecting the west coast of africa, the caribbean volcanic arc and the east of the americas is a ceremony now. A dance of reckoning.

Many of us are in hiding. Whispering counterclockwise, whirling through quiet days. But not Dominique. Dominique leaves evidence. Daughter of salt and pressure, she suspends wreckage where you can see it, watch the contingency of net, rope, sail and metal fall apart.

You may think we are of one so-called race, the descendants, the targeted, the africans windswept into the americas in chains. You may think we are of one so-called species, human hands trying to undo what been done. You would be wrong.

Multitudes of us, in our uncountable cosmic blackness, have a reason to study pressure. Salt.

Sharks listen for the storm. Through a series of fluid-filled canals, their whole body becomes an ear for balance. And when the barometric pressure shifts, like right before a hurricane, they know. And they decide. To leave for deeper water

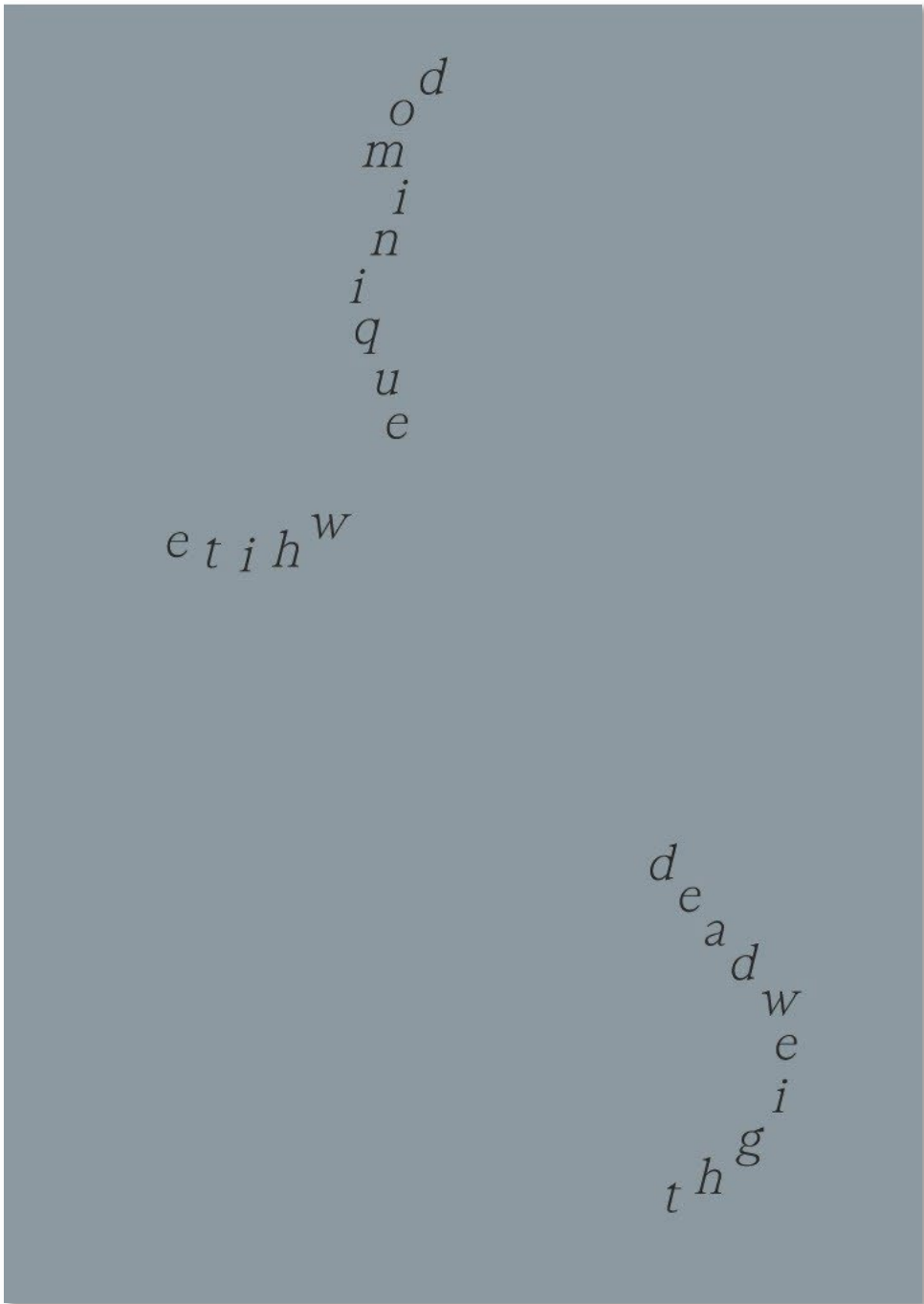
Questo è per quelli di noi che hanno incarichi da uragano. Le nostre mani aperte, le nostre bocche selvagge. Tutti noi figli della pressione e del sale sappiamo che il vento che collega la costa occidentale dell'Africa, l'arco vulcanico dei Caraibi e l'est delle Americhe è ora una cerimonia. Una danza della resa dei conti.

Molti di noi si nascondono. Sussurrando in senso antiorario, vorticiando in giorni tranquilli. Ma non Dominique. Dominique lascia tracce. Figlia del sale e della pressione, sospende i relitti dove è possibile vederli e osservate la contingenza di reti, corde, vele e metalli sgretolarsi.

Si può pensare che siamo di una sola cosiddetta razza, i discendenti, i mirati, gli africani trasportati in catene nelle Americhe. Potreste pensare che siamo di una cosiddetta specie, mani umane che cercano di disfare ciò che è stato fatto. Vi sbagliereste.

Molti di noi, nel nostro infinito nero cosmico, hanno un motivo per studiare la pressione. Il sale.

Gli squali tendono l'orecchio all'arrivo della tempesta. Attraverso una serie di canali colmi di fluidi, il corpo dello squalo diventa un sensore per l'equilibrio. E quando la pressione barometrica cambia, come prima di un uragano, lo squalo lo sa. E decide o di andarsene verso acque più profonde o di restare a



Dominique White: Deadweight

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Whitechapel Gallery

ALBERTINA

GHENIE

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CANTZ

ALBERTINA

GHENIE

HATJE
CANTZ

Egon Schiele & Adrian Ghenie: Shadow Paintings

Shadow Paintings

The lost works of an Expressionist master recovered and reimagined by one of the most celebrated painters of his generation.

- Egon Schiele was an Expressionist artist known for his raw, confrontational portraits of himself, his friends and family and his colleagues.
- Adrian Ghenie is a Romanian painter known for his large-scale, psychological paintings combining history with memory.
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Eight Decades of British Design

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1944 to Today

Eight Decades of British Design



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Essay

Penny Sparke

The 1950s was a decade of dramatic change. It began in the spirit of democracy and reconstruction, of the welfare state, and of austerity (austerity did not fully disappear until 1954), and ended in one of growing affluence, increasing individualism, and what Harry Hopkins has described as "the development of an 'American-style' mass market." The forces that underpinned that change came from both top down and the bottom up, often with strong tensions developing between them.

While the bottom-up forces were rooted in a *laissez-faire* approach, the governmental agenda was carefully planned. Both the Labour government and the Conservative governments of, in turn, Winston Churchill, Anthony Eden and Harold Macmillan, which replaced Labour in late 1951, focused on post-war economic growth. That necessitated influencing consumer taste to stimulate the home market and, as a result, the international market. The question of public taste was, therefore, linked to fundamental government policy and the brief was given to the Council of Industrial Design (CoID), to encourage people to engage with, and to purchase, 'good modern design'.

The government of 1950s Britain sought to enhance the cultural lives of its inhabitants in several ways. The Arts Council, for example, formed in 1946, was active during the 1950s, not only helping to fund the 1951 Festival of Britain but also, in 1955, the Royal Opera House and the Royal Court Theatre. A new design culture was part of that "powerful vision of a modern, democratic nation." Although it was embedded within the Board of Trade, the CoID adopted a moral, high cultural approach which sought to spread its

message as widely as possible. To that end it disseminated its message through popular magazines – the editor of *Woman*, Edith Blair, was a member of the CoID Board – TV programmes, and show houses in new housing estates.

At the same time as the government was fulfilling its mission, bottom-up social change was taking place in the UK, resulting in the emergence, by the end of the decade, of a fully-fledged popular culture, manifested in music, fashionable dress and other life-style accessories. The increasing affluence, especially of the working classes and lower middle classes of the British population, generated a new market for which taste was more about social aspiration and the fulfillment of desire than, as it was for the CoID, the implementation of moral, high cultural values.

The model for the bottom-up forces was provided by American popular culture, expressed in, among other forms, ostentatious automobiles and rock'n'roll music, while that of top-down 'good design', manifested in 'well-designed' products and environments, looked to industrial design and decorative arts precedents in the Scandinavian countries and Italy. The coincidence of the two forces leaching up against each other provided a scenario in which the CoID had to adopt some strong strategies to ensure that its mission was heard and understood.

The two forces met head on at the Festival of Britain (FoB) of 1951, held on London's South Bank. The event had been planned by the Labour government, led by the Deputy Prime Minister, Herbert Morrison, and key players included architect and interior designer, Hugh Casson; industrial designer, Misha Black; exhibition designers, James Gardiner,

36



ABOVE
LEFT

Pobucurtem quo eliquapsem
arritem di reverentia alio quis
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Pobucurtem quo eliquapsem
arritem di reverentia alio quis
magist tent fugas a volens dis

37

James Holland, and the designer of the Dome of Discovery, architect Ralph Tubbs. The idea was that 'the people [were] giving themselves a pat on the back.'¹ The CoID played a key role in the event, selecting all the exhibits for the *Homes and Gardens* and the *New Schools* sections. The overriding impact was of the bright colours and striking patterns that were on display in the words of Hugh Casson, 'After ten years of austerity and drabness, people wanted the sensation of plenty.'² So thrilled was the public that it generated a fear on the part of the design establishment that the pendulum of public taste would swing too far in the opposite direction.

That popular commitment to the new aesthetic was demonstrated again in 1953 when the Design and Industries Association (DIA), formed back in 1915, organised the *Register Your Choice* exhibition at Charing Cross Underground Station. Two room settings were displayed, one in the modern idiom and the other in a popular, more traditional style. Sixty per cent of the people who registered their choice preferred the modern setting.³

The desire for a 'new look' was reinforced by the fact that many people were inhabiting the new houses that the government was building to offset earlier housing shortages. Churchill's Conservative government, with Macmillan heading the Ministry of Housing from 1961, built around 200,000 houses every year between 1953 and 1967.⁴ Harry Hopkins explained that, 'An England which had discarded Empire needed a new start inside the home also...a studied informality and flexibility were to be the new keywords.'⁵ Claiming that it had influenced the shift in taste, the CoID proclaimed that, 'not for a generation have so many people

been interested in better design.'⁶ In addition to the new privately-owned housing, with its open plan, flexible interiors filled with products in what was described as the 'Contemporary' style, the government also constructed public housing, new towns, civic centres, and universities, all of which displayed what this author has described elsewhere as 'the rhetoric of Modernism.'⁷

Cheryl Buckley has explained that 'the home provided the space where the post-war modernist vision of a better world was best articulated.'⁸ Nowhere was that more in evidence than at the annual Daily Mail Ideal Home exhibitions, which having been initiated in 1906 ran throughout the 1950s, encouraging consumers to buy the new products and engage with the new, modern lifestyle.

The CoID was part of a larger, longer standing support system for design which continued into the 1950s, in addition to the DIA, the British Society of Industrial Artists, formed in 1936, was 'set up to look after the interest of designers and it was particularly keen to develop design as a legitimate vocation'⁹, while the Royal Designers for Industry (RDI) scheme, established in 1956 by the Royal Society of Arts, 'was one of a number of initiatives in the interwar years to raise the status of the industrial design profession in Britain.'¹⁰ Robin Day, one of Britain's leading furniture designers, became an RDI in 1959.¹¹

The strategic thrust of the CoID was to ensure that 'good modern design' prevailed. To that end it was important to train designers in a way that prepared them to work with manufacturing industry, to encourage manufacturers to engage with professional designers, and to ensure that consumers had access to designed goods. To fulfil the



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BELOW



above, Cheryl Buckley maintained that 'A new type of industrial designer was needed and to that end British art and design education renewed its offering.'¹² Under the leadership of Robin Darwin, who joined the institution in 1948, the Royal College of Art (RCA), which had been formed back in 1837, was restructured into a number of new schools - Ceramics, Textiles, Typography and Design for Publicity, led by Richard Guyatt, Silversmithing, Metalwork and Jewellery, Fashion Design, led by Mudge Garland, and Light Engineering and Furniture, led by David Pye.¹³ New staff with industry experience were invited to work there. Several students who graduated from the RCA in the 1950s went on to become leading figures through the decade, among them the furniture designer, Robin Day, who designed, among other iconic chairs, the 658 moulded plywood armchair created for the Royal Festival Hall, and, with his wife, textile designer Lucienne Day, a modern interior for the 1954 Milan Triennale; furniture and lighting designer, Robert Heritage; furniture designer, Ronald Carter, who went on to teach at the RCA himself; and designers Robert Welch and David Mellor. William Johnstone joined the Central School of Arts and Design in 1947 and quickly renewed the curriculum at that institution, adding 'basic design' to it.¹⁴

While many of the highly regarded 1950s modernist furniture designers graduated from the reformed art schools, others emerged from within industry itself. The Italian designer, Lucian Ercolani, for example, set up his own furniture manufacturing company, Ercol, in the late-1940s. Based on traditional Windsor chairs his products were adapted to suit the modern mood of the day. Another

designer-manufacturer, Ernest Race, established his own firm, Ernest Race Ltd, at the end of the second World War. His much-loved steel 'red' Antelope and Springbok chairs were admired at the FoB. Other furniture manufacturer and designer partnerships included those of Kandya and Danish designer, Carl Jacobsen, who created the elegant plywood Jason chair of 1955. Hille and Robin Day, Archie Shine and Robert Heritage, Rotalflex and John and Sylvia Reid, who created some memorable modern lights together. (The couple also work for Stag Furniture, designing a highly accessible range called Cumberford). The manufacturer and professional designer team proved a highly successful formula, leading to the emergence of some classic modern furniture designs which were given CoID approval.

In the hands of professional designers, what were formerly known as the domestic decorative arts - textiles, ceramics, glassware and metalwork - were also given the 'modern' treatment. Lucienne Day, Althea McNish and Jacqueline Graag emerged as key figures in the textiles field, while Heals' Fabrics (for which Lucienne Day created her highly successful fabric, Cello) and David Whitehead Fabrics came to the fore as important manufacturers in that area; popular ceramic items were designed by, among others, the McEwster company with Jessie Tait creating *Primavera* in 1954, and Terence Conran designing *Plantlife* in 1957. Whitefriars Glass produced some striking modern designs by Geoffrey Baxter¹⁵, while, in the field of metalwork, David Mellor created a strikingly modern cutlery set called *Pride* in 1959, and Robert Welch designed the elegant *Campden* candelabra in 1957 for J & J Wiggins Ltd. 'Good





Il momento più importante della
nostra vita è quello in cui siamo
nati. Il momento più importante
della nostra vita è quello in cui
siamo nati. Il momento più importante
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BACKSTAGE DREAMS



ERIC JAMES GUILLEMAIN

BACKSTAGE DREAMS



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The Secret Door to Sets

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GREENHOUSE



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Art, Ecology & Resistance

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Greenhouse

Art, Ecology and Resistance

A reflection on the relationship between nature, ecology and politics in the catalogue of the Portuguese Pavilion at La Biennale di Venezia.

The publication Greenhouse interweaves texts from artists, curators, as well as theoreticians concerning themes of ecology, identity, history and diaspora in relation to contemporary artistic practices.

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Negotiating the Will of Colonialism:
Self-Liberation, Double Orbits and Home

Ricardo Lima

"WHAT I WANT, AS A WOMAN AND ARTIST, IS HOME."¹

Melissa Rodrigues in a poster
for *Greenhouse* 2018, 16 cm x 24 cm
19 January 2021

If we were facing the imminence of colonialism's death and its continuities, Melissa Rodrigues would be reading the will, observing the intentions behind each clause, and negotiating the parts of her legacy: those she denounces and those she celebrates. I metaphorically propose colonialism as a testator, since its political and military domination over foreign territories has (mostly) ended, but its historical legacy continues, and I observe Rodrigues as one of the executors of this "property" in a constant negotiation on ways to abolish it or reconfigure it or to re-signify it. Throughout this process I see her recognizing that both her denunciation and celebration are collective and shared rituals, and so her singular discourse can be made by a polyphony of voices, visions, gestures and experiences without undoing their right to opacity².

In Rodrigues' work, the appropriation of several records and archives (literature, photography, film, music, etc.), and the incursion between unlike methods of reflection and action (art-education, anthropology, performance, dance, visual arts, activism) result in an intertwining of narratives that, more than competing for a dominant place of understanding, they dialogue to inscribe and update a plural voice and a shared heritage.

Rodrigues' multifaceted identity as an Afroportuguese artist, born in Cape Verde and resident in Portugal since her six years old, the extended communities and families that were configured in her childhood, as well as the nineteen house moves throughout her life, may have influence her approach to fixity and movement, from the understanding that roots and intimacies can be transnational and dispersed, and therefore the idea of local can be read as a changeable, expanded, elastic and flexible dimension: local as movement.

For Rodrigues to conceive local as movement, the body thought and action triangle cannot be easily dissociated, since her body-home³ is not limited to a fixed territory and this has implications not only at the physical level, but also at the philosophical, epistemological and ontological levels, and by extent at the political, ethical and aesthetic levels of her artistic work.

Thus, it makes sense to find Rodrigues' art in the midst of the decolonial debate on culture and politics, having as guiding principle the examination of the hegemony of the colonial legacy in the arts and visual culture. In the performance-conference *Submissive to Political - The Place of Black Bodies in Visual Culture* (2017), this examination is carried out by analyzing books, cinema, advertising speeches and images, television

¹The title is coming from an African proverb, with political undertone that presents the sociopolitical characteristics of cultural differences now embodied by Edward Said's *On Postcolonial Theory*.

²Using Homi K. Bhabha's notion of a "working toward" the *Greenhouse* 2018 by Clara de Almeida and Rodrigues as a response to the Department of Education and Cultural Mediation of the University of Coimbra, in its working group, which presented a theoretical framework and the development of the body-home concept, in *Intercultural and Intergenerational Dialogue* (2019).

programs, product brands, painting and photography, in an effort that covers a vast field of tensions (often silenced) that involve the production of representations of Black Bodies from a racist perspective. In the visual essay *Mediterranean* (2019), co-created with the artist Miguel F., this examination traces the genealogy of a repertoire of three colonial exhibitions - the First Portuguese Colonial Exhibition (Porto, 1934), the Portuguese World Exhibition (Lisbon, 1940) and the World of Discoveries, an Interactive Museum and Theme Park (Porto, 2019) - in which imperial rhetoric reduces cultural live diversity to a consumable human zoo for the Eurocentric gaze, assumed as the world's center of gravity or an ontological paradigm projected globally. In the video installation *Corpos in the Sky, Not a Manifesto/ An Essay on Afrofuturism and Liberation* (2020), the narrative is shaped by several non-normative visions and experiences by explaining their contexts, purposes and foresights of the future, not starting from an antagonistic perspective in which difference is seen as an obstacle, but from an Afro-futuristic possibility of creating another place of existence for those that cease to be defined as silenced cultures, those whose identities can be read as an infinite postponement of meaning. **LARS 19**

Rodrigues' artistic pieces constantly communicate with each other, establishing a solid dialogue that shares references, symbols, phrases, objects, devices and themes. In general, we will find in her work the complaint, the claim and the threat while facing the discomfort that comes with the exoticization, objectification, fetishization and stereotyping of the "other", also imposed to herself as an "Afroportuguese Black Woman Emigrant". So, there is the denunciation of the continuous colonial norm, and also her convergent process of *self-liberation* through art, since art is conceived as a space for education and therapy not only for the audiences but also for herself.

In addition to the criticism of the hegemonic colonial legacy and the halt of artistic liberation, negotiating the will of colonialism raises other particular questions that are not collateral, but the main conditions that inhabit Rodrigues' artistic options: the counter proposals that she presents to the legitimate heirs, so that we can move forward into a post-colonial era after establishing a relational practice and theory that recognizes that "eurocentrism is an historically situated discourse and not a genetic inheritance" (Sam and Shobai 2006, 24). In this sense, it is not enough to read Rodrigues' movements in a linear sequence, it is also necessary to locate her disillusionment, failed expectations and counter-movements along her path. I found the controversial relationship with anthropology and performance, a key to appreciate the genesis of a *double crisis*. In her work and a possible way to decipher what is most honest and committed in her art.

The interdisciplinarity with which she moves between visual anthropology, performance in the field of dance, performance from the 60s in the field of visual art, image and representation, non-formal and artistic education, and Black anti-racist activism, gives meaning to her intentions and upholds tensions with the coloniality within her chosen practices and disciplines.

Greenhouse

[04]

Negotiating the Will of Colonialism

If we follow the modes through which she deconstructs the disciplines in her work - in terms of the paradigms, contexts, means of production and co-creation - we will be faced with strategies of dissent and healing as a way home.

We may conclude that to speak freely and artistically about herself, Rodrigues permeates historical meanings on what is a dissident Afro-diasporic Black Woman Emigrant, to unbalance the conservative colonial continuities, and to sustain herself outside the boxes that tend to essentialize her identity in motion through rigid disciplinary boundaries and imperial discourses.

SELF LIBERATION

The dimension of self-liberation in Rodrigues' work is closely linked to the awareness of the intellectually, spiritually, emotionally and physically debilitating effects of colonialism, not only visible in contemporary visual culture, but in the shaping of contemporary subjectivities by this naturalized endemic legacy. It smells like mold, rotten, blood. A past that has not passed, it is present, it is now, there are more and more drifting corpses in the Mediterranean¹.

Rodrigues establishes the dialogue by working with facts, with records, with archives, with concrete evidence about our shared and common history. There is an agenda and a political program that started centuries before the visual essay *Mediterranean* or the performance-conference *Submissive to Political* took place, and it is this program that Rodrigues returns to the viewer as a starting point, in order to establish a dialogue and to demonstrate how the "dominant symbolic activity, the ruling episteme" repeats itself, and "murders over and over again".

Even though the rapacious flesh/body has been "liberated", and we too would pretend that even the quotation marks do not matter, dominant symbolic activity, the ruling episteme that releases the dynamics of naming and relation, remains grounded in the originating meta-phors of captivity and mediation so that it is as if neither time nor history, nor historiography and its topics, shown movement, as the human subject is "incubated" over and over again by processes of a bloodless and anonymous architecture, showing itself in endless disguise. (Rodrigues 1997: 68)

It was under the pressure of this dominant historical repetition that Rodrigues' work developed during a moment in her life in which, according to her, she needed to find herself, express and debate these ideas, polemize it in a way that she doesn't need any more today. But her concern with the liberation of those often placed as laboratory objects, without any ethical apprehension, it's always latent, and sometimes it is the inertia of colonial impositions in complex subjectivities and trajectories that drives their

Circle Garden

[05]

Self-liberation, Double Crisis and Home

¹Miguel F. Rodrigues, in a conversation with the author, 28 January 2021.

²Quoted in the visual essay *Mediterranean*.



[20] Mônica de Miranda, O sum do vento é a minha casa-de-série *CineMônica*, 2024, impressão digital em papel de algodão, 10x10 cm.
© Mônica de Miranda, Curitiba do Arquivo

Negotiating the Will of Colonialism



572 Mirinda de Miranda, Três fuses de série (sem título), 2014, impressão digital em papel de algodão, 100x100 cm
© Mirinda de Miranda, Cortesia do artista



[12] Mónica de Miranda, *Growth da casa* (Growthhouse), 2004.
Impressão digital em papel de algodão, 100x80 cm
© Mónica de Miranda, Galeria da artista

Growthhouse

[18]

Negotiating the Will of Colonialism



1. A photograph of the artist
in the garden, taken in 2004.
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[20]

Self-Iteration, Double Check and Home

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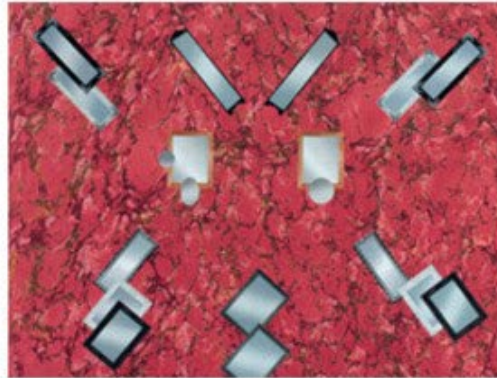
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7

- 1 *Hornbachbuch*, 1994
 2 *Hardware Store Collage –
 Bauhaus Fire Places #1*, 2013
 3 *Hardware Store Collage –
 Bauhaus Kitchen
 Sinks #1*, 2013

- 4 *Hardware Store Collage –
 Bauhaus Mirrors #1*, 2013
 5 *Hardware Store Collage –
 Schäfer Furniture
 Dollies #1*, 2014

- 6 *Hardware Store Collage –
 Schäfer Ballpoints and
 Mechanical Pencils #1*, 2015
 7 *Hardware Store Collage –
 Schäfer Wall Clocks #1*, 2015



8



10



11



12



9



13



14

8 *Hardware Store Collage –
Schäfer Protection
Barriers #1, 2015*

10 *Hardware Store Collage –
Baubaus Outdoor
Lamps #1, 2017*

12 *Hardware Store Collage –
OBI Mailboxes #1, 2017*
13 *Hardware Store Collage –
Schäfer Storage Boxes #1, 2017*
14 *Hardware Store Collage –
Leica Microsystems Clinic and
Surgery Microscopes #1, 2019*



The Cone of Concern
Museum of Contemporary Art and Design (MCAD), Manila, Philippines, 2020



ETA 1994-2018
Museum Ludwig, Cologne, Germany, 2018



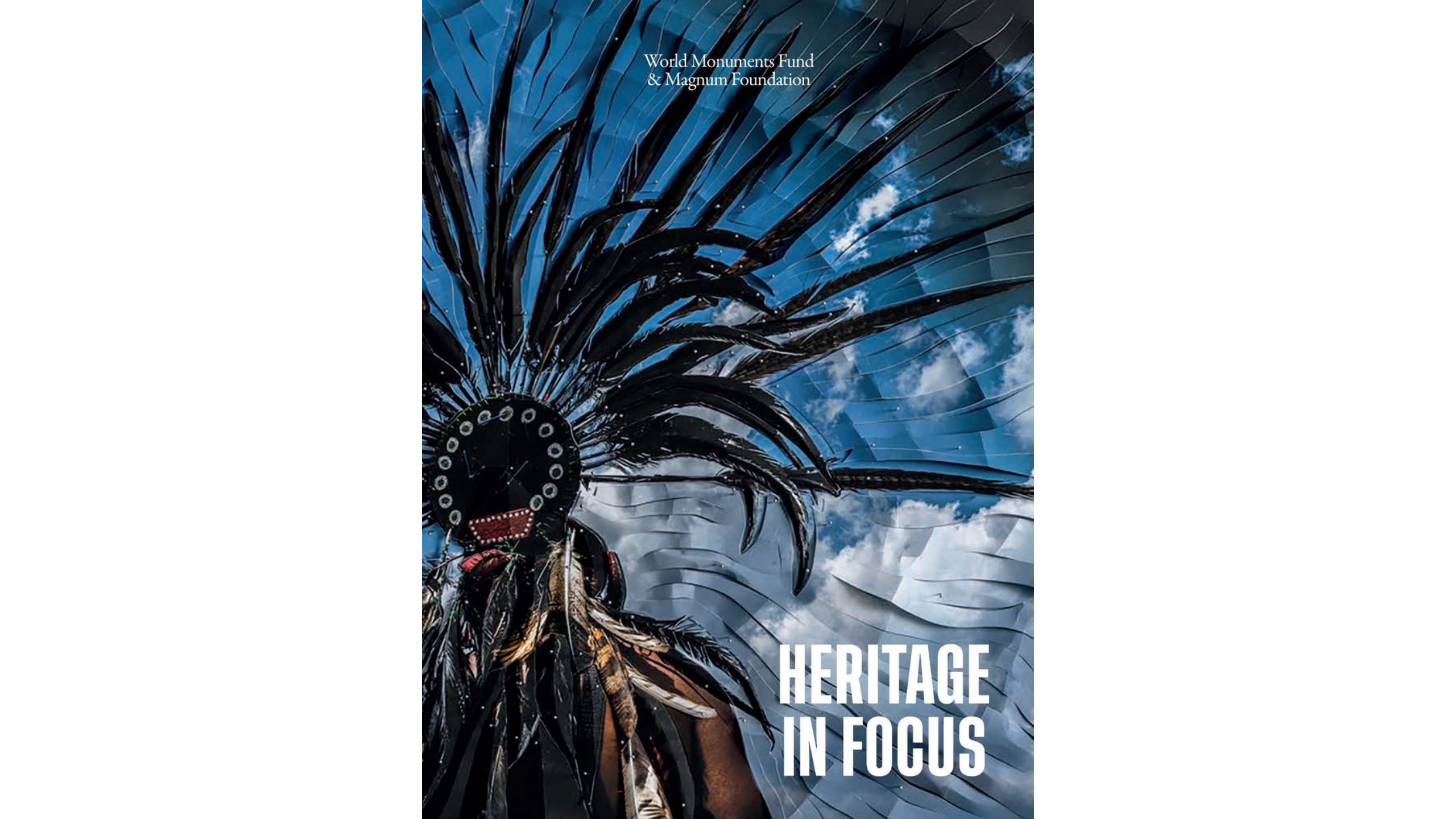
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HERITAGE IN FOCUS



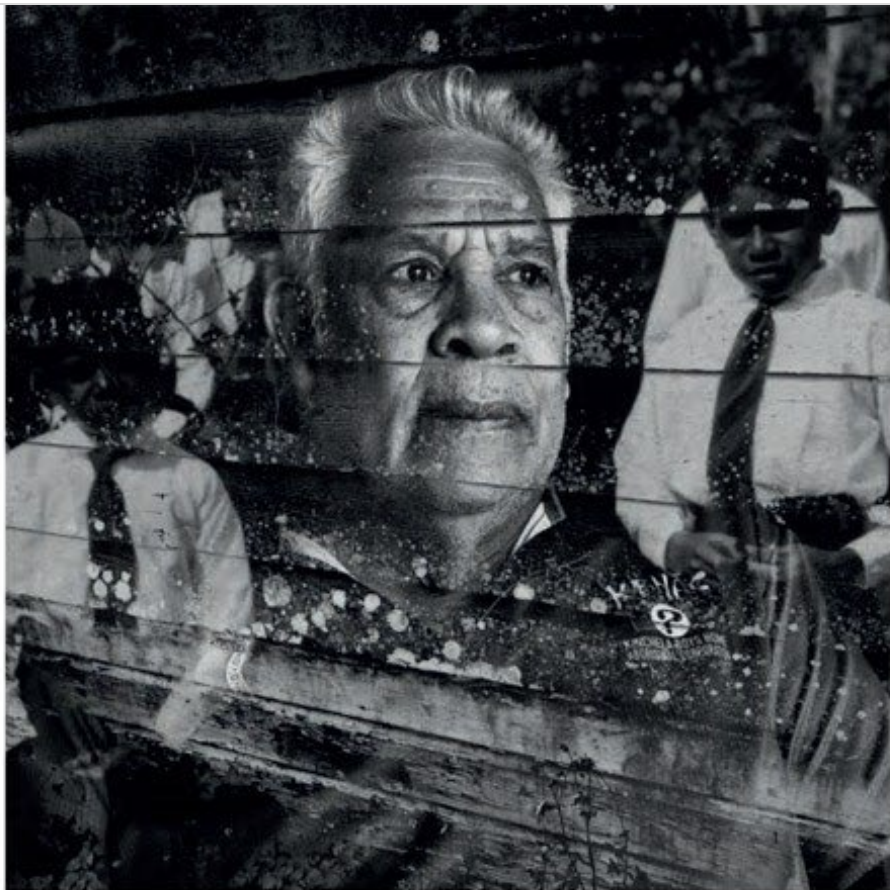
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"I'm a proud Gamilaroi man from up Quirindi. That's where I was kidnapped at the age of five. In 1954, my four siblings, we all got kidnapped." Uncle Bobby "Bullfrog" Young, #24.
 « Je suis un fier Gamilaroi du nord de Quirindi. C'est là que j'ai été kidnappé à l'âge de cinq ans. En 1954, mes quatre frères et sœurs ont tous été kidnappés ». Oncle Bobby = Bullfrog = Young, n° 24.



"I didn't learn anything about Aboriginality. We were taught to be white in there, you know what I mean? I lost my culture, my identity... I knew nothing when I got out of Kinchela. When I went to Mum's in Armadale, I cried to go back to Kinchela because that's all I knew." Uncle Harry Ritchie, #56.
 « Je n'y ai rien appris sur l'aboriginalité. On nous apprenait à être des Blancs, vous comprenez ? J'ai perdu ma culture, mon identité... Quand je suis sorti du foyer, je ne connaissais rien : à mon retour chez ma mère à Armadale, j'ai pleuré pour retourner à Kinchela parce que c'est tout ce que je connaissais. » Oncle Harry Ritchie, n° 56.

Next page / Page suivante

"They took our name away and gave us a number. The animals we had in the boys' home, they had names. And if we didn't call them by their names, we got punished... They had priority over us. The animals. We were animals. We didn't have a name." Uncle Bobby "Bullfrog" Young, #24.
 « Nous avons perdu nos noms et on nous a donné des numéros à la place. Même les animaux du foyer avaient des noms, et nous étions punis si nous ne les appelions pas par leurs noms. Ils étaient prioritaires sur nous. Nous, nous étions des animaux. Nous n'avions pas de nom. » Oncle Bobby = Bullfrog = Young, n° 24.



Left / Gauche

Portrait of Kwame Papeah, caretaker at the Yaw Tano Shrine.
Portrait de Kwame Papeah, gardien du sanctuaire Yaw Tano.

Right / Droite

A meeting between Ghana Museums and Monuments Board (GMMB) workers and caretakers at their office.
Réunion avec des employés et des membres du Ghana Museums and Monuments Board (GMMB) dans leur bureau.





Roof maintenance worker.
Agent d'entretien du toit.



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- Several photographers from this book appeared at Paris Photo 2024.

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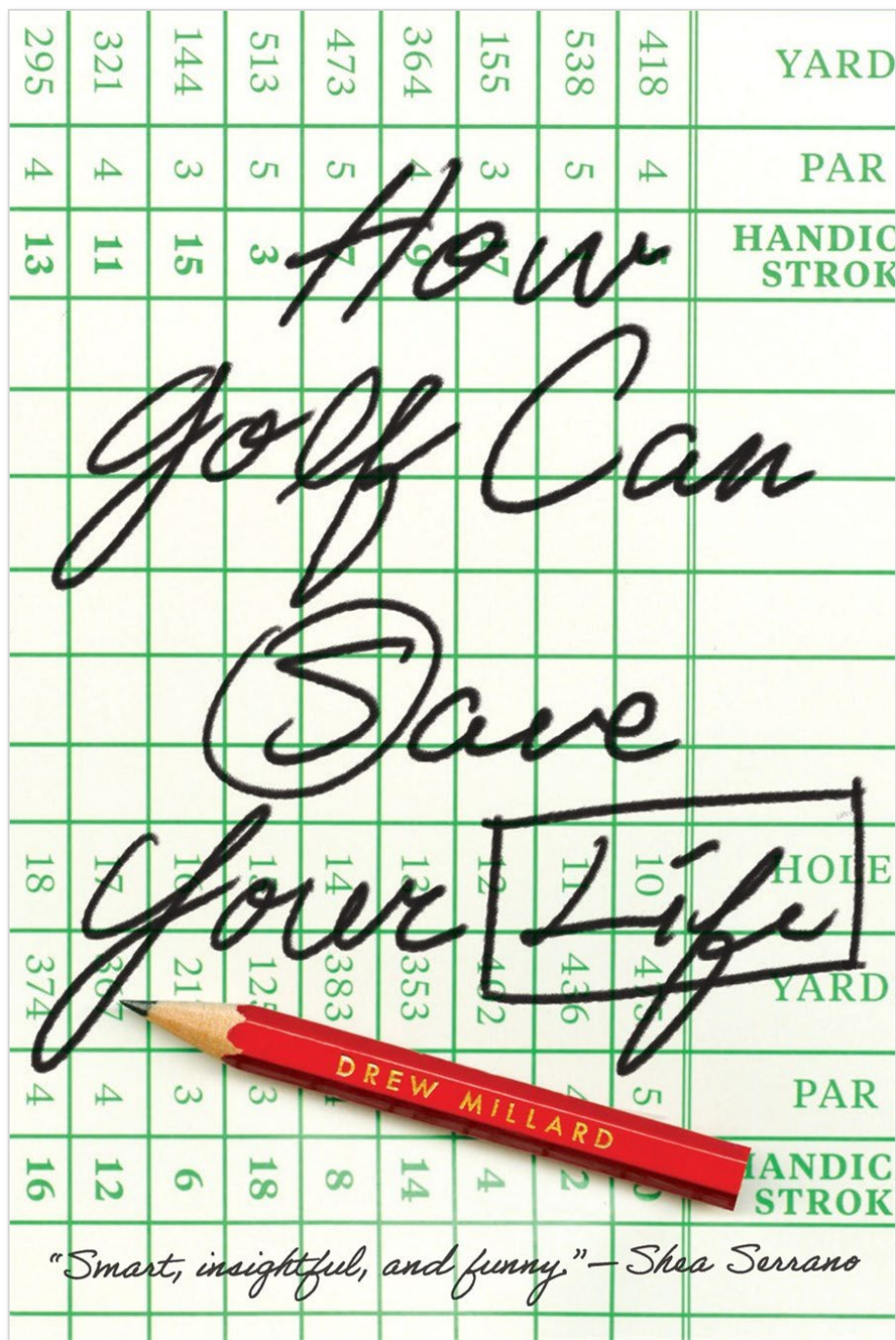
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ALASKA NATIVE RELATIONSHIPS TO PLACE

Nadia Jackinsky-Sethi

Alaska is a land of diverse geographies and ecosystems—taiga, rainforest, tundra, mudflats, high mountains, lakes, rivers, glaciers, and boreal forests. For thousands of years Alaska Native peoples have taken care of these lands and waters, relying on local resources for every aspect of survival. The land is our home, our teacher, our store, and our place of rest. We can envision the land as living, filled with abundant resources and storied landscapes. Some landforms carry evidence of stories we remember and pass on. On Nelson Island people remember Raven's daughter who had her first menses on the spot where red ochre is collected.¹ In Southwest Alaska, near Togiak, is An'gaqtar (Stone Lady), a mimetolith,² that is given offerings by those who pass by her as a symbol of respect.³ In the back of Anchorage, Mount Sisitna is imagined by some as a sleeping woman, commanding our respect and curiosity.⁴

These lands hold histories of migrations of people, of harvesting, camping, living, of joy, and of grief. The relevance of a particular place can be formed through connections that we nurture through repeated visits and habitual use, but also through stories of places that have long been known within our communities, stories that keep the mem-

ory alive and meaningful. There are places where we go to fish and to harvest berries, places that hold evidence of significant historical events. In Kodiak, petroglyph sites mark areas where whales were harvested, now a place where children visit every summer to connect for culture camps (Fig. 1). Along the riverbanks in Interior Alaska, generations of women have come to harvest roots for making baskets.



Fig. 1 Petroglyphs in Akhiok in Kodiak Island

The places where we live are part of our identity. The animals that we know, live alongside, and rely on for sustenance, the waterways, mountains, and other ecological nuances are part of our awareness through everyday activities. We experience our landscapes through textures, sounds, smells, and seasonal and daily rhythms: watching tides and celestial events, observing patterns of animal migrations, watching the river ice break up in the spring, tracking a moose, collecting clams, waiting for the return of the salmon and the crane. These observations collected over generations gave our ancestors incredible knowledge to be able to survive—knowledge of where animals migrate, understanding weather patterns, knowing which plants provide good medicine or nutrition, as well as those with strong poison, knowing the places to go to find safe harbor. This kind of land-based knowledge is learned through habitual engagement with place and is passed on through Indigenous creativity. Our cultures were co-created within these environments, and environmental knowledge is held in our

stories, art, dance, language, and all other aspects of culture. Caring for land is a responsibility. Care for the land, and the land in turn cares for us.

Alaska's Indigenous peoples created a system of care for the natural world guided by a few principles: be mindful of your place in the world, do not take more than you need, give back when you can, be grateful for what you have, use the resources around you carefully. This philosophy is embedded in our stories, and our material practices.

Stories found throughout Alaska share examples of the world as a sentient place (text box with Yaari's story placed nearby⁵). There are narratives that explain that a salmon will swim into the nets of those who are respectful and resourceful; stories that relate that a person's behavior, and even their thoughts, can influence the weather and the success of a harvest. There are stories that convey that animals pay attention to the tools and clothing that a hunter is using, preferring to be caught by those who have well-made clothing and beautifully constructed weapons. A whale, for example, will care-

"THE FIRST YUUK" STORY

By Colleen "Yaari" Walker

Ungipaghaaninguq imaani – Once upon a long time ago, when our Creator made earth, he put many different types of animals in every part of the world, according to environment. The Creator put the first yuuk in a qayaq (kayak). The qayaq washed up on the beach. The animals were curious, so they gathered and went to the beach to see the qayaq; inside they saw a creature sleeping and naked. The caribou says, "Look at this creature! He won't survive, he will freeze to death." And the polar bear says, "Look at this creature! He won't survive. He can't hunt like us; he doesn't have claws and teeth like us. He certainly won't survive. We must sacrifice ourselves to him, because without us he

will not be able to survive, but he must treat us with respect. The animals decided together that they were going to call him "yuuk" – human. Eventually the yuuk woke up. The wolf said, "You are yuuk, you are human. We have decided that we will sacrifice ourselves to you, because without our fur, you'll freeze to death, without our bones you cannot make tools, without our meat you cannot eat; but you must treat us with respect, you must not take more than what you need, you must not waste, and you must share." The yuuk and the animals made an agreement. This story teaches the human race to treat the animals with respect, for without them the human race would not be in existence.



Fig. 2. Umiak seat for the pilot of a whaling boat with carved likeness of a bowhead whale, late 19th century. Wood, glass beads, obsidian. Anchorage Museum, Gift of Arthur Eide, 1955.3.42.

fully observe a crew before deciding to give itself, choosing a boat that has clean, well-maintained hunting equipment over one that does not [Fig. 2]. With this philosophy, a maker should be mindful of decorating clothing, tools, and everyday implements in a way that honors the world around us. This philosophy is a lens to examine Alaska Native artistic expression.

Let's take for example, a carved hunting hat shaped in the likeness of a seal [Fig. 3]. A Sugpiaq hunter would don such a hat when seal hunting from a kayak. The hat served a purpose of keeping the glare of the sun out of the hunter's eye while also helping to amplify the sounds on the water, but it was also a way of communicating with a seal, showing respect for this animal that would feed and clothe our loved ones. In a similar vein, a fish skin parka resourcefully made from the skins of salmon illustrates the concept of using all the gifts that a harvested animal has to offer. A beautifully made fish skin parka will keep a person warm and dry, but also reflects respect and care for this precious resource.

Human animal relations

Many of Alaska's oral stories related that "when the earth was thin" animals and humans had close relations and could understand each other. A person could transform from human to animal form, and

back again. Raven showed our relatives what was safe to eat. Bear taught us how to fish from the rivers with patience. Animals possess inherent gifts that can benefit humans, they sense things our human brains miss (A bear has an olfactory bulb five times that of a human. Some animals are experts of echolocation. Salmon can navigate home using the earth's geomagnetism). What can we learn from wild relatives like bears, migrating cranes, and salmon? How do we maintain these connections to land and all the creatures in it?

Connecting with land

Being connected to and knowing our ecosystems require continuously reconnecting with them through place-based practices, such as walking on the land, listening, observing, and then returning again and again. Every spring I take my daughters on a trek to a glacier in Kachemak Bay [Fig. 4]. We build a fire on the beach, sit up late watching the stars come out, turn over rocks on the beach looking for artifacts. Visiting homelands means having a chance to see, hear, smell, and experience a place that has long been used by generations of people before us. Knowing how to harvest beach greens, how to gently walk in the forest without disturbing our wild rela-



Fig. 3. Seal head-shaped hunting hat, before 1780. Wood and sinew. British Museum Collection, Am, NW C.11.



Fig. 4. Grewingk Glacier, 2023

tives, how to read the waves, how to endure the elements, and how to stay safe are skills that are needed to ground oneself at home. When we attach ourselves to our land, we develop a sense of place-based identity and become primed to be caretakers of this place. Don't take more than you need. Give back when you can. Show respect and gratitude.

Land-based art practices

Artists have generations of accumulated knowledge about land-based arts practices. Land-based arts practices include basketry such as those made from cedar, grass, or bark. They also include arts like pigment making, rock art, and carving totem poles, which are sometimes installed on the land to commemorate events that happened in specific places.

In the case of a basket, a weaver's practice is evidence of an intimate relationship to place. Weavers spend long hours harvesting grasses, processing them, and then weaving the natural fibers into various forms, such as baskets, mats, socks, cooking vessels [Fig. 5]. This activity is a slow meditation on

place. A completed weaving embodies generations of environmental knowledge. A weaver knows which plants to harvest, where they grow, how to pick them, how to store them. A weaver may create a work that shares patterns based on close observation of an ecosystem: migrating geese, the track of worm, the flight paths of a butterfly, the head of a salmon berry. A weaver shared with me that when she sees a field of rye grass growing along the beach, she imagines the baskets that will be made in the future. If we take care of the land, the grasses will be there far into the future.

Some say that to understand our art forms it is necessary spend time within the landscapes where these arts were conceived. When we sit in a forest hearing the call of the raven, we might think differently about carvings that represent these trickster beings. After one has experienced the power of an ocean storm off Kodiak Island, perhaps they will have a deeper appreciation for the design of a kayak and the amulets that were used to keep a kayaker safe when on the water. Our material practices are symbols of our relationships to place, relationships that become strengthened by continuously honoring our place in the world through story, material practices, and place-based learning.



Fig. 5. Emily Johnston (Cu'pik) harvests bundles of beach grass from Mud Bay in Homer, Alaska, August 2024.

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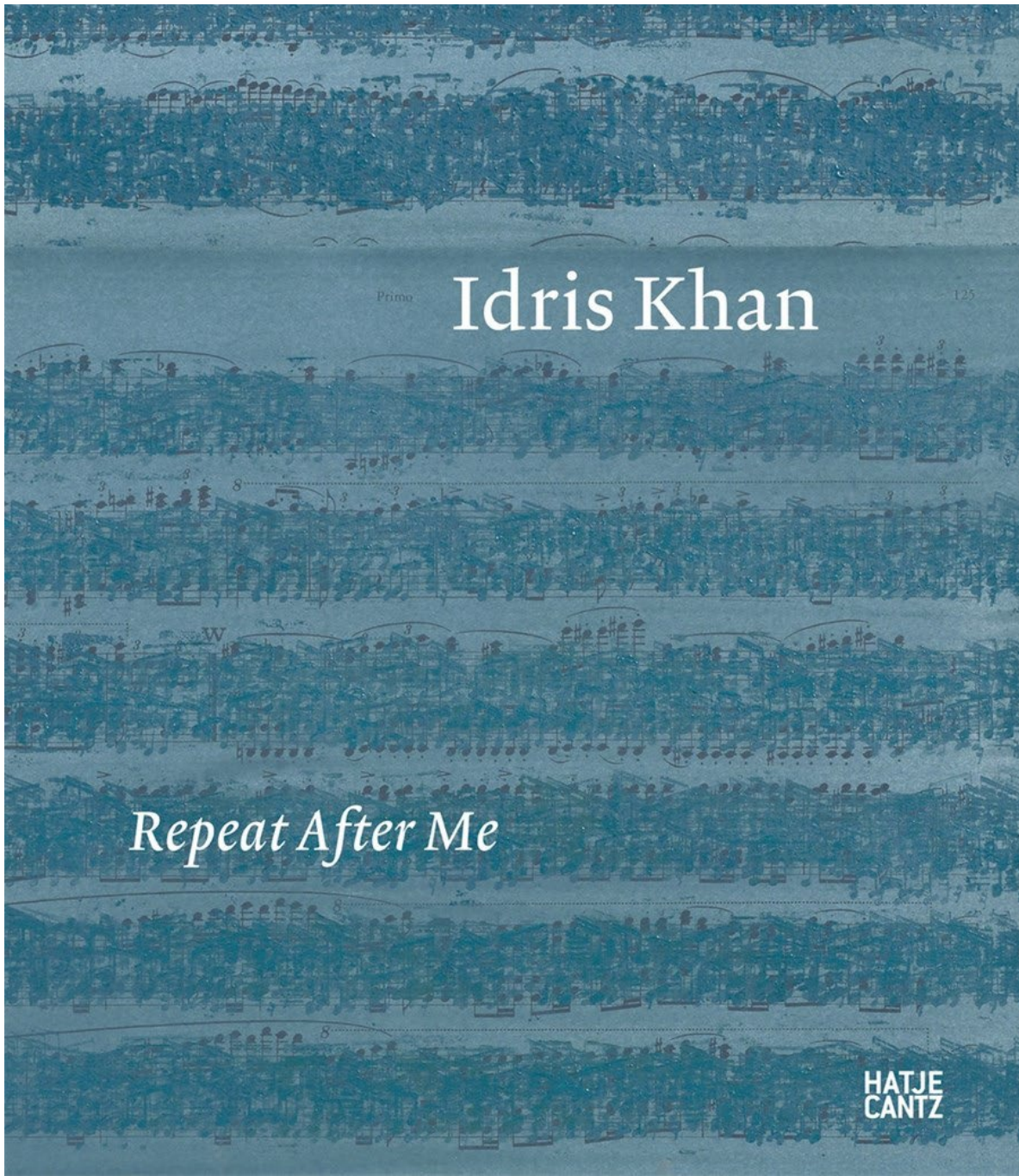
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Idris Khan

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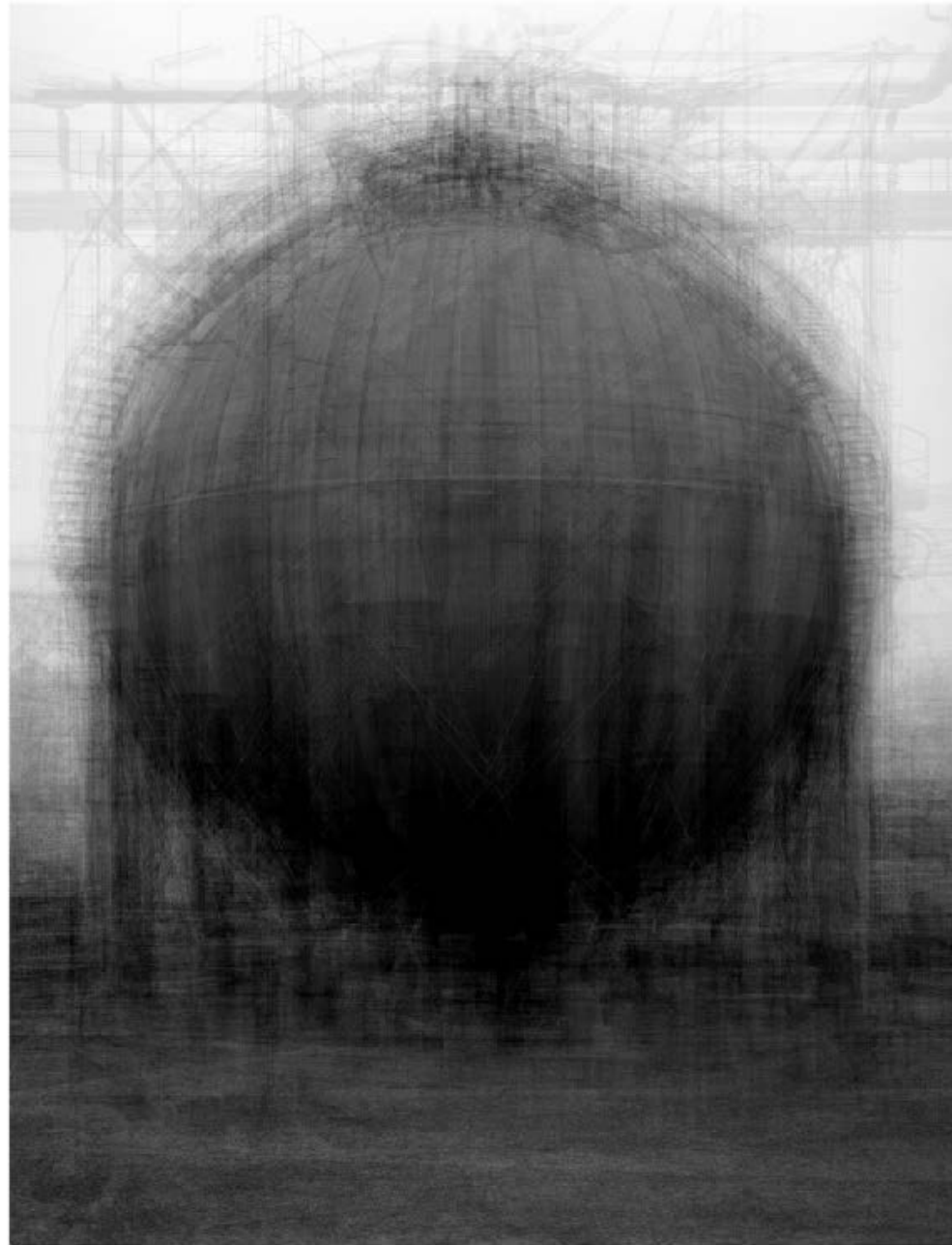


Idris Khan: Repeat After Me

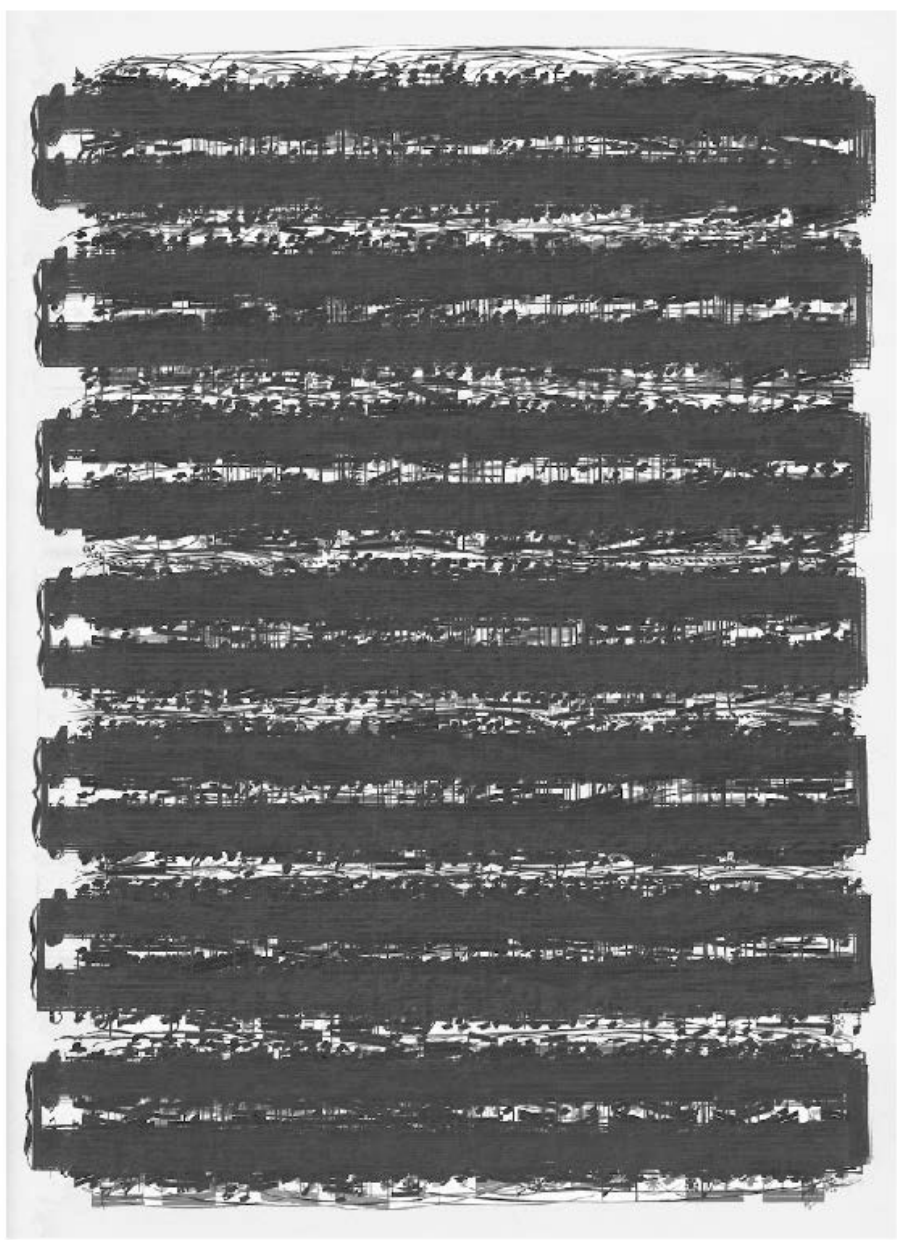
A two-decade survey of the artist evoking the “essence of an image” through various layering techniques.

- Idris Khan is a British artist whose work plays with authorship and repetition. His texturally rich composite prints are built from a series of images, both appropriated and original—such as Beethoven's complete sheet music, Bernd and Hilla Becher photographs, or William Turner postcards from Tate Britain—that are digitally layered and altered.
- Hardcover exhibition catalog to a US show in 2024 in Milwaukee presenting over 20 years' worth of work.

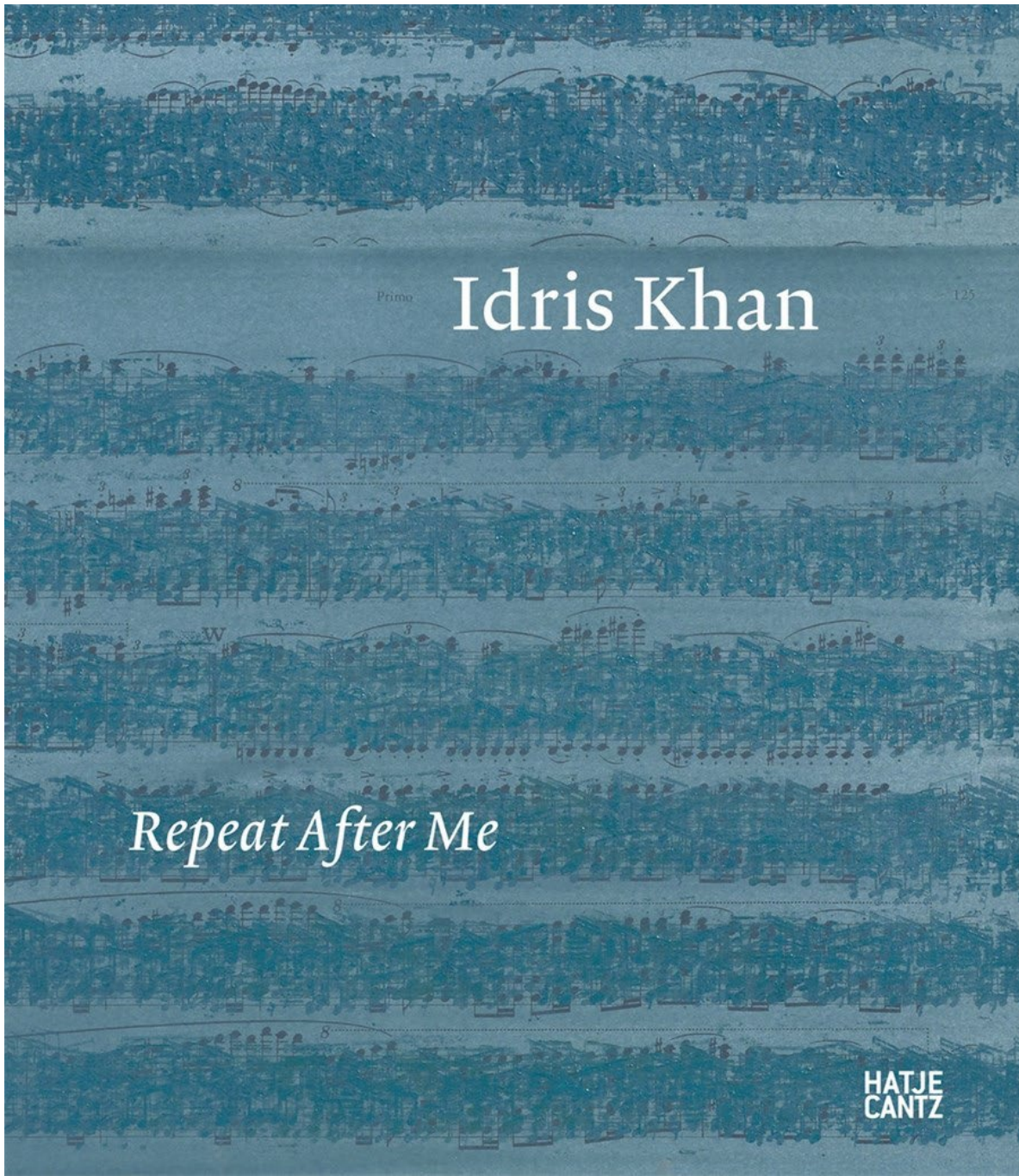
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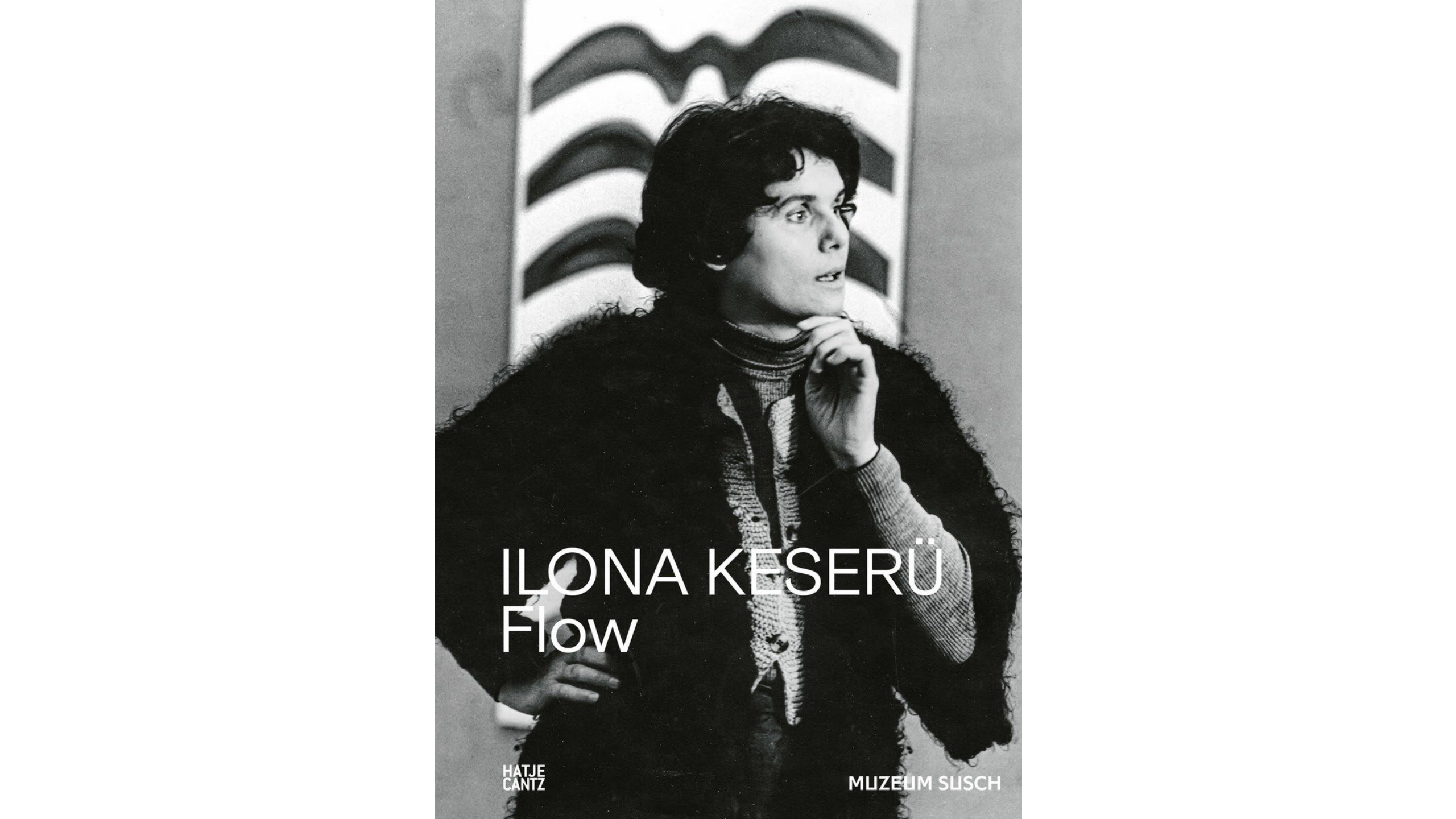


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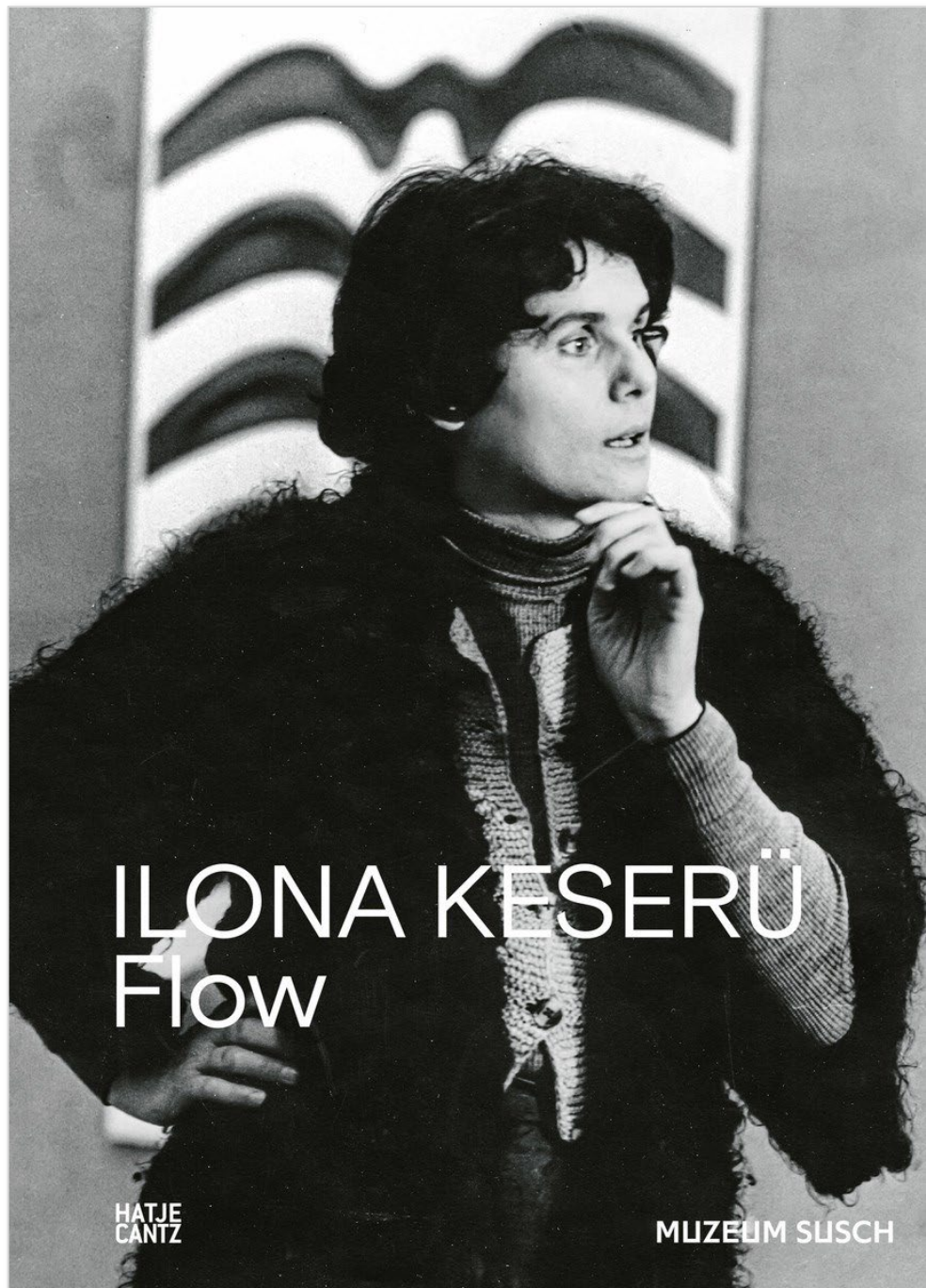
A black and white photograph of a woman, Ilona Keserü, looking upwards and to the right. She has dark, curly hair and is wearing a dark, textured shawl or cape over a light-colored, patterned sweater. Her right hand is raised to her chin in a contemplative pose. The background features a large, stylized graphic of a bird or wing shape with horizontal stripes.

ILONA KESERÜ

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Hungarian painter Ilona Keserü celebrated her 90th birthday in 2023. With a career spanning seven decades, she is one of the most important abstract artists of the postwar period, to whom this first comprehensive monograph is dedicated.

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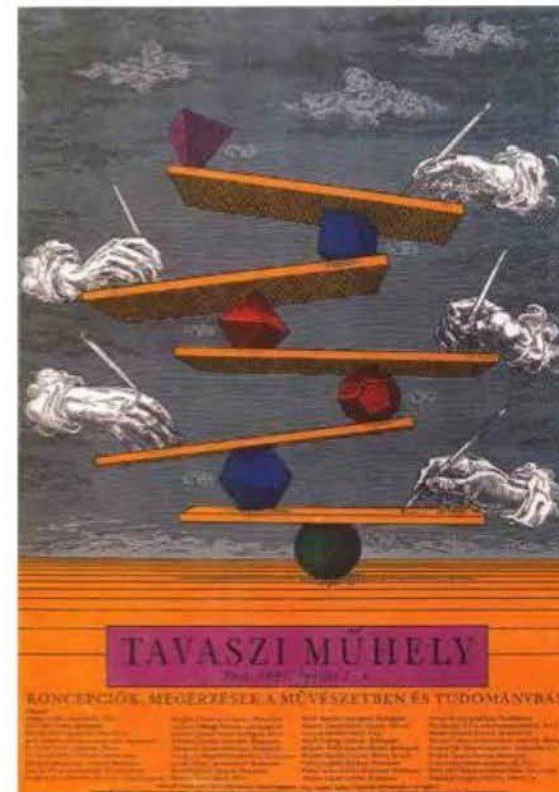


Installation view of Keserü's exhibition at the Kieselbach Gallery in Budapest, 2012, titled *Cagliostro – Colour Shifting*. Exhibition of Irena Keserü Irena (Cagliostro Színművészet – Irena Keserü Irena kiállítása). © Irena Keserü, photo: Gábor Horváth



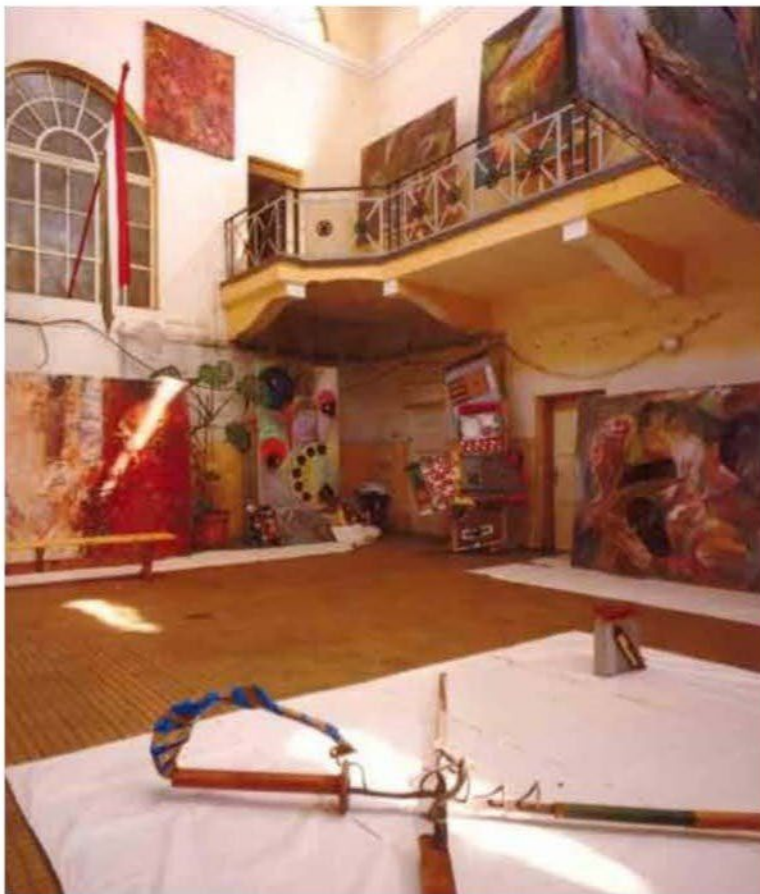
Installation view of the 2008 exhibition at MUSEUM in Debrecen, featuring *Turning Colour Line (Möbius 5)* (*Forduló színes (Möbiusz 5)*) (1991), oil on canvas on wood, 110 x 68 x 15 cm, and *Two Colour Möbiuses (Két színes möbiusz)* (1987–89), oil, canvas relief and stitching on canvas, 70 x 70 x 20 cm. © Irena Keserü, photo: Gábor Horváth

● Related to Keserü's color research was an important event that took place in Pécs in 1997, a conference organized by Keserü and the physicist George Grüner, with numerous artists, scientists, and theoreticians taking part: Spring Workshop—Conference on Science and Arts, which examined concepts and intuitions in art and science. Several of Keserü's color research topics were discussed, and it was here that the concept of the color Möbius was first introduced to the public.



Cover of the booklet published by Pécsi Kulturális Központ (Pécs Cultural Centre) in 2000. The Spring Workshop conference was held in 1997.

- In 1990, in cooperation with her colleagues István Bencsik, Imre Schrammel, and Sándor Rétfalvi, Keszrő started the process of establishing a postgraduate Masters' School of Art in Pécs, a pioneering initiative in Hungary. Teaching began partially in 1991, and in 1992 the school was officially accredited by the ministry. It was the beginning of a process that later led to the foundation of the Faculty of Arts at the University of Pécs and the launch of the first Fine Arts DLA training in Hungary (1995), where Keszrő continued to teach as professor emerita (2003).



Interior at István akna (former coalmining buildings in the Mecsek hills), residence of the painting department of Pécs Masters School of Fine Arts, with works by students on display. 1992. Courtesy the artist, photo: László Körtvélyessy

- Supporting new generations of painters has always been a core issue for Keszrő. In 2007, she started an annual program in Pécs called *Színerő - Léptékváltás* (Colour Force—A Shift in Scale), a two-week workshop that offered candidates the opportunity to work with large-scale surfaces of a minimum of two by two meters in the enormous, disused industrial spaces of the Zsolnay Factory in Pécs. Each of these workshops—the last of them organized in 2023—culminated in an exhibition of the works created by the participants.

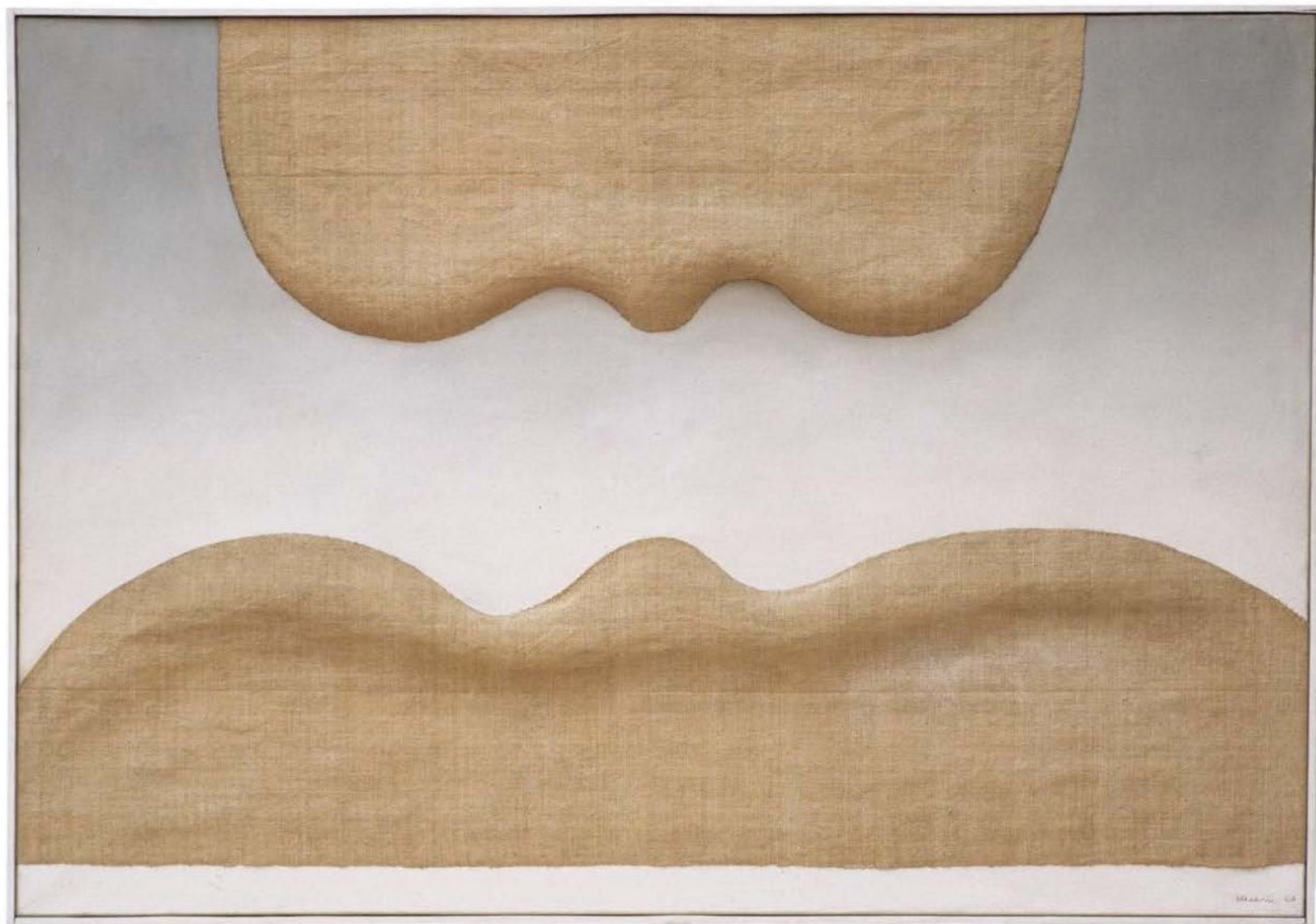


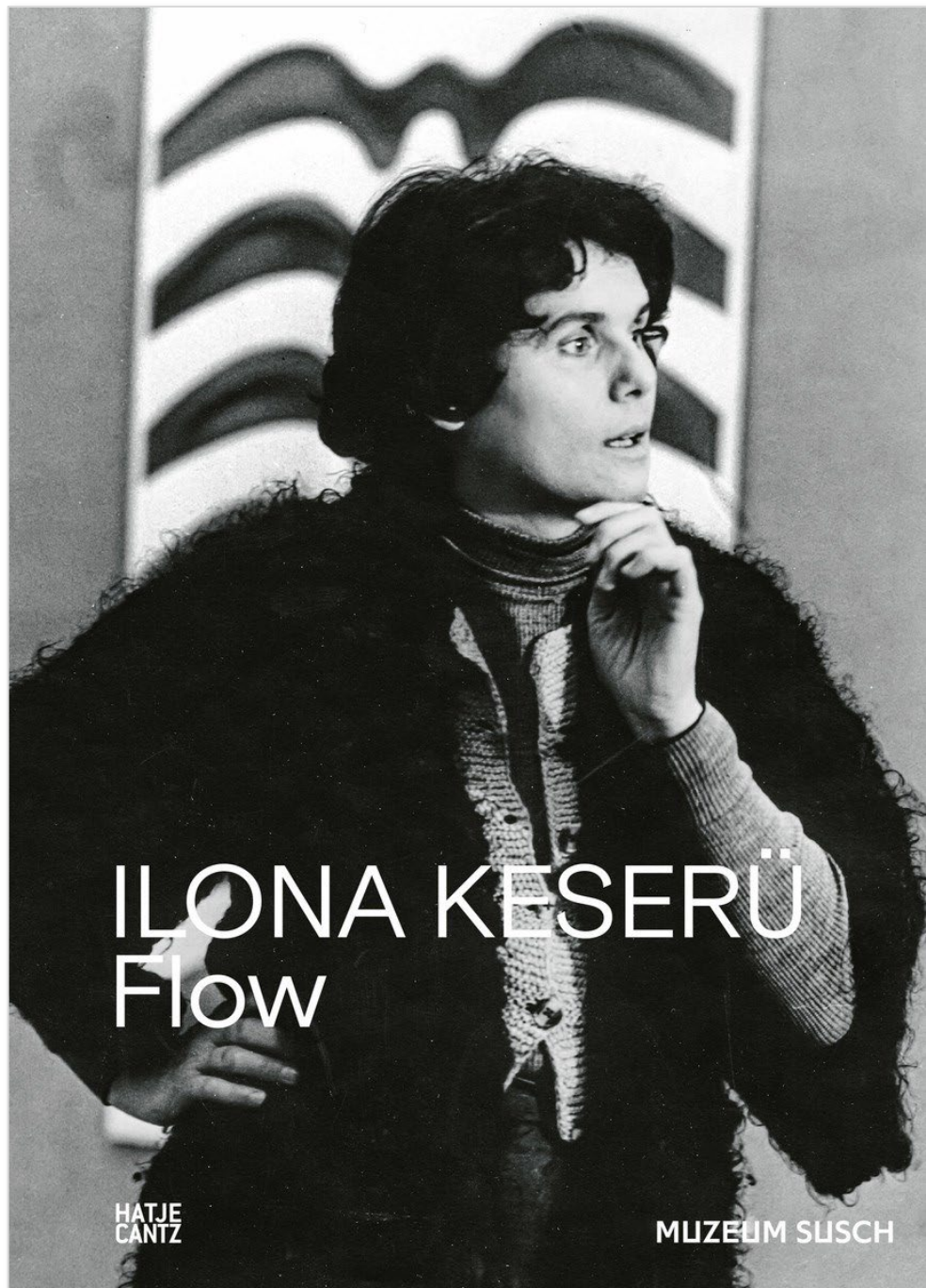
Colour Force workshop at the Zsolnay Factory in Pécs, 2008. Ilona Keszrő installing the Large Colour Shifting Titanium Tangle (Nagy színváltó titánugras, 2007) in the background large-scale works by participating artists. © Ilona Keszrő, photo: Gábor Horváth



[Fig. 2]

Rózsa Kováts, *Sound-Colour-Space* (in work with László Várkonyi) (*Hang-értelesség* (Várkonyi: *Létezés-képzőművészet*), 1944, 152 tuned PVC tubes, painted with oil, 3 m each, distance of suspension: 30 m. © Rózsa Kováts and László Várkonyi, photo: Gábor Horváth





Ilona Keserü

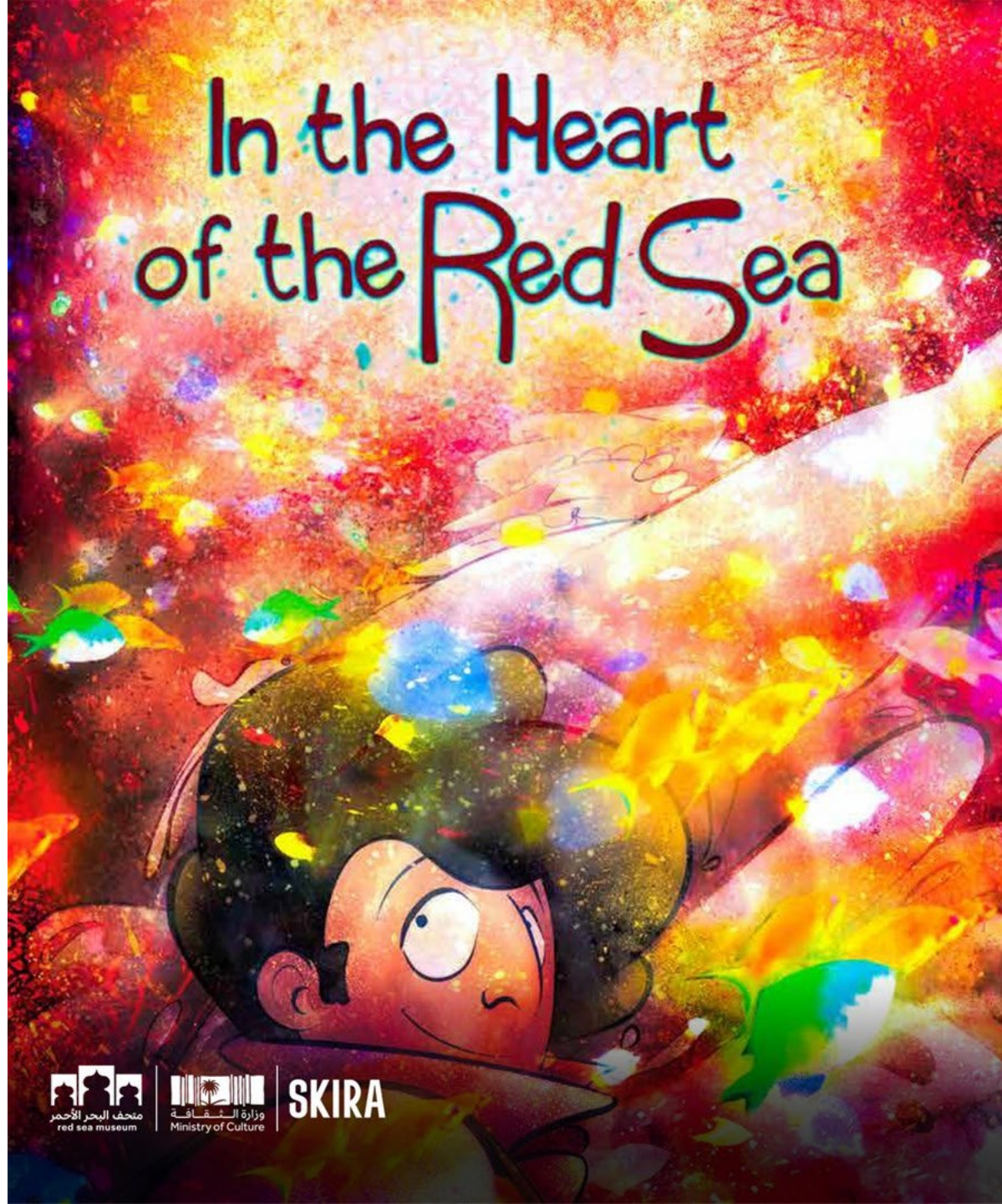
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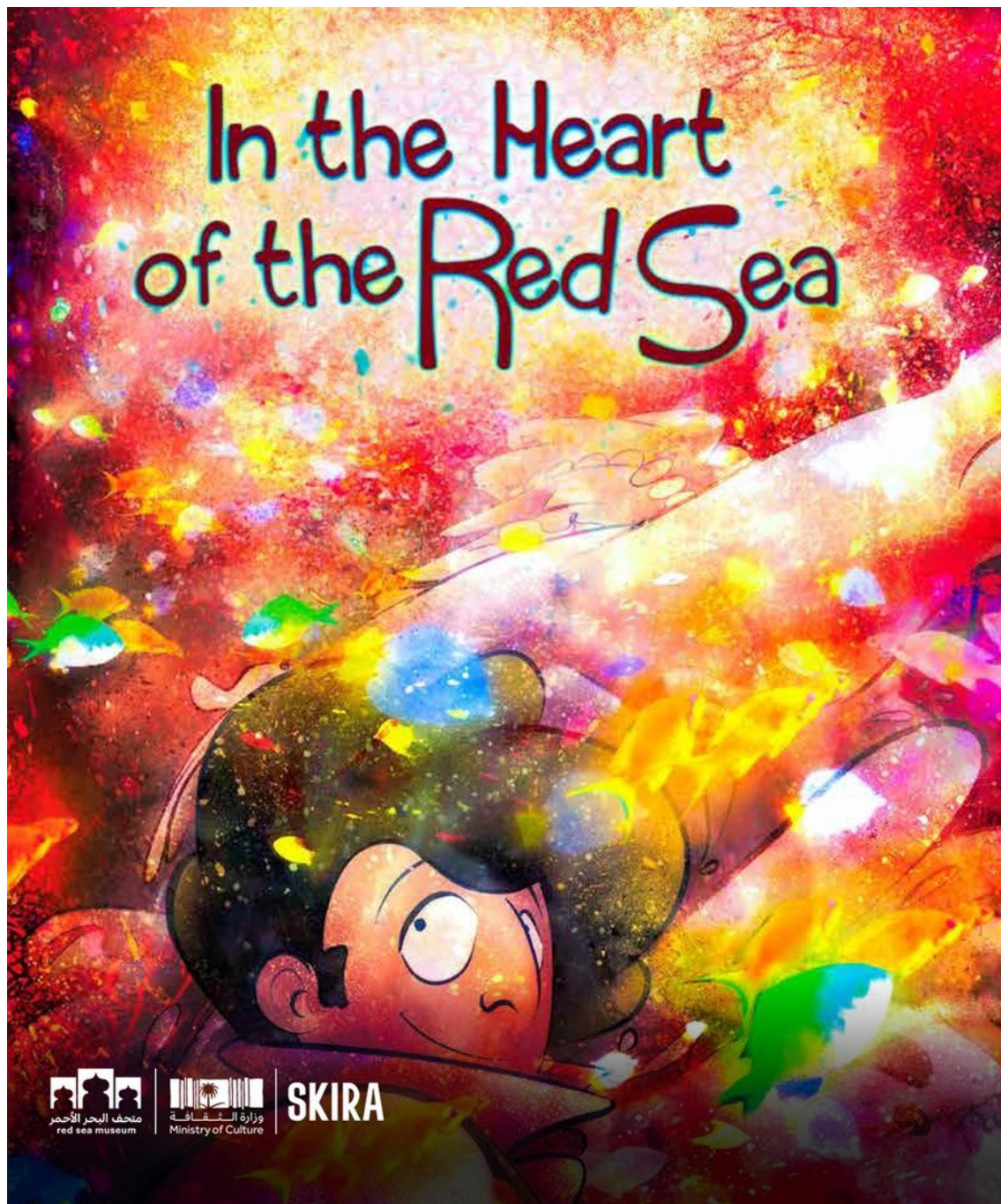


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He led Nahham through a dark endless tunnel. Nahham was amazed that he didn't need to breathe in that dark tunnel.

They passed through a very dark area, where they heard bombs, explosions and ships sinking. Nahham got frightened, but the Genius Loci comforted him: "Don't be afraid, this is the memory of the British ship that sank here. It was bombed by the Germans in World War II."

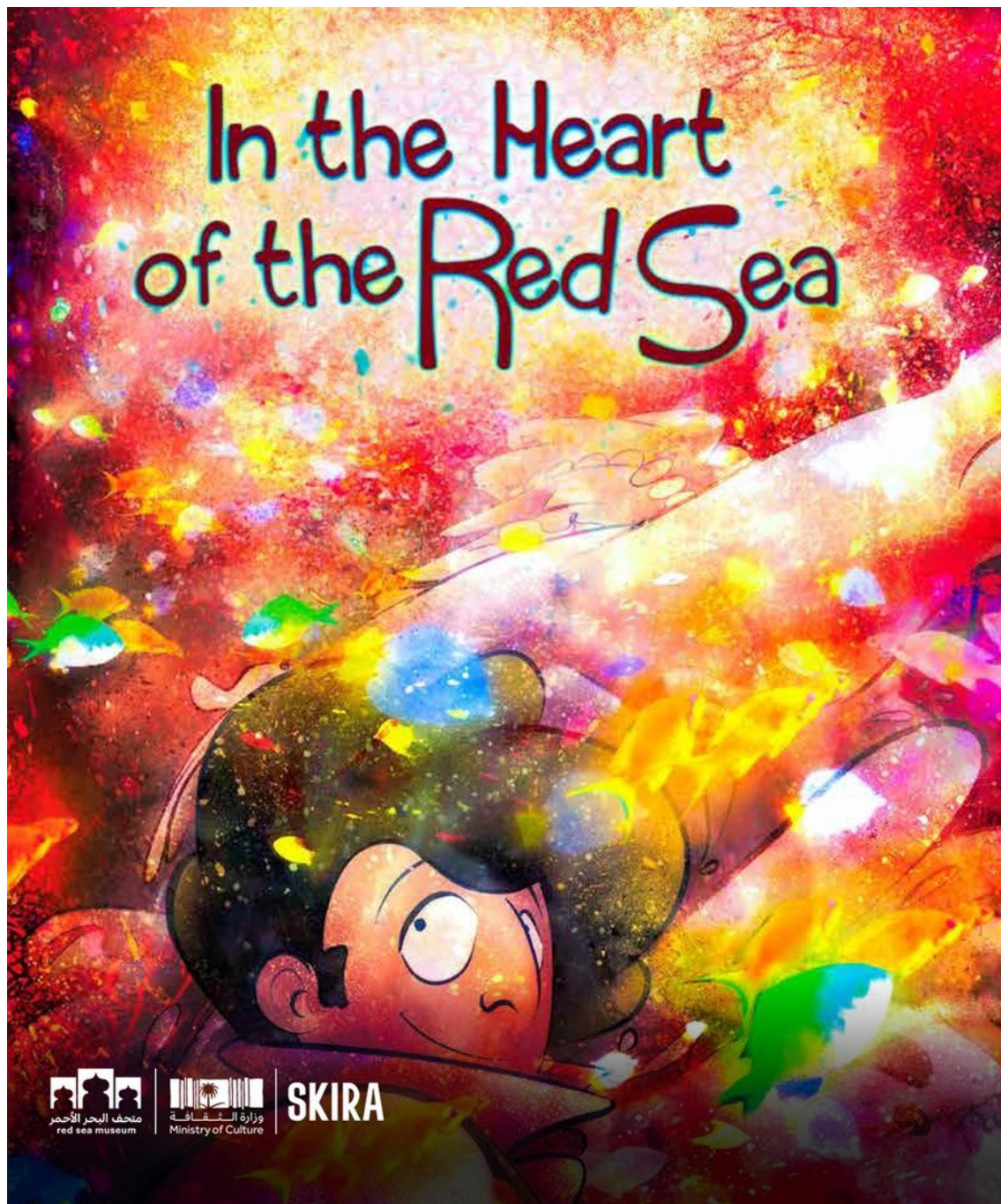
All of a sudden, everything went still and the huge shipwreck appeared in front of them.

Nahham was surprised to see a group of octopuses lying quietly on the ship's canons. "Sea creatures love peace," remarked the Genius Loci.

"All creatures hate war and love peace," answered Nahham.

Then they passed by huge hulls where eels and sharks had set home.

Nahham thought they would stop there, but the Genius Loci said: "These ships carry ancient treasures. They were commercial ships carrying antiques, oils, perfumes, and spices which still remain in their boxes. We guard them, until you discover them and uncover their secrets."



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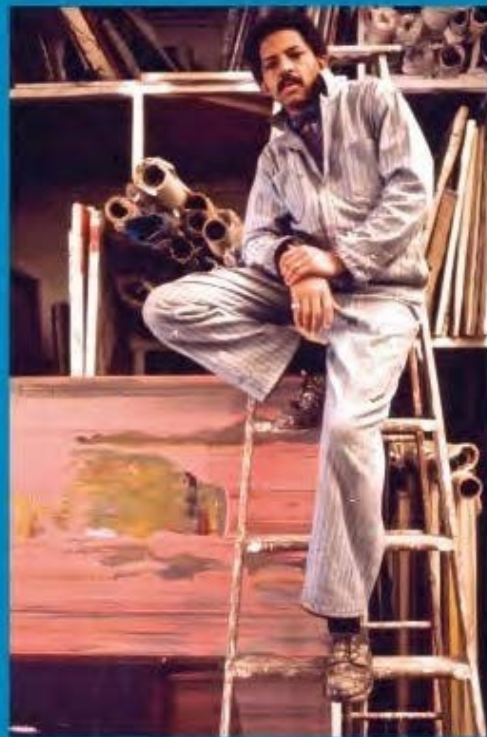
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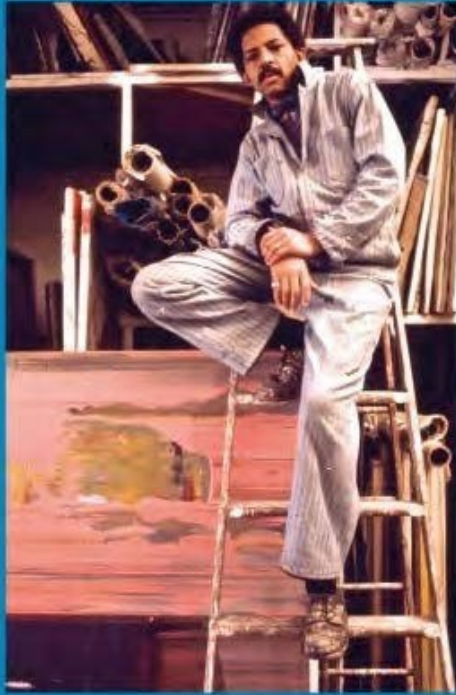
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In the Studio



Jack
Whitten

In the Studio



Jack Whitten

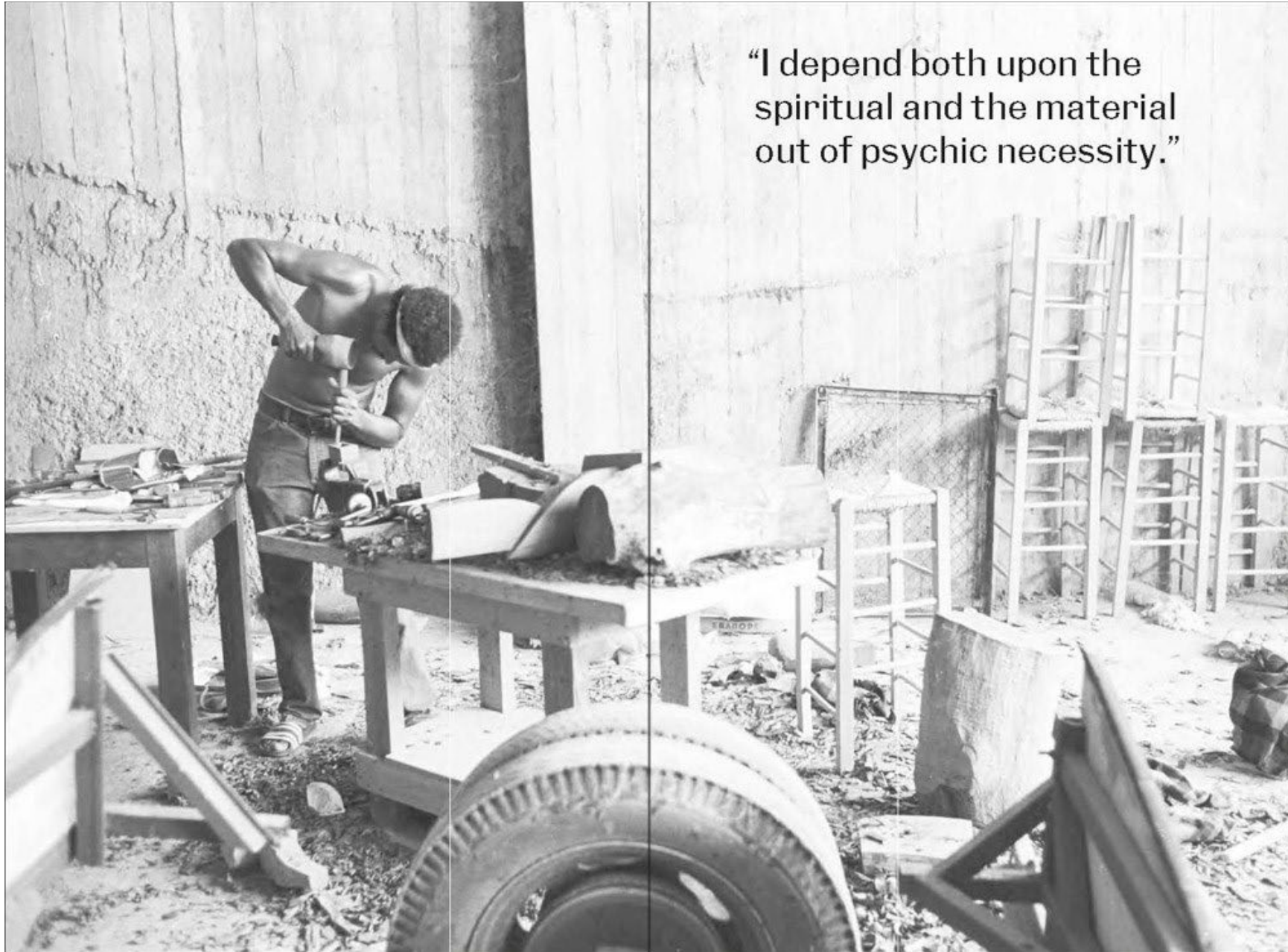
In the Studio: Jack Whitten

A fascinating insight into the creation of Jack Whitten's pioneering artworks through this richly illustrated companion to his life and work.

- Born in Bessemer, Alabama, Jack Whitten was an abstract painter and sculptor.
- The book intimately explores the career and studio practices of Jack Whitten, whose unconventional and experimental approach to painting changed the discipline as a whole.
- Part of the In the Studio series, which takes the reader inside the artists' studio, each edition is beautifully produced with a linen cover and full of archival images from the artist's practice.
- Jack Whitten will be the subject of a major retrospective at the Museum of Modern Art, New York, 03/23/25–08/02/25.

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"I depend both upon the
spiritual and the material
out of psychic necessity."



Oct 72

I've done so much. I've tried everything.
I've tried the saw blade, after comb.
I've made all sort of formal arrangements
about the importance of space, volumetric surface.
About making painting real. About physical
labor used to prevent me from thinking.
Space is important; that much is true.
I still come back to surface. Please I am
trying hard not to be confused. This shit
is complicated!

To be as clear as possible without
getting confused I JUST WANT A SLAB
of PAINT.

Whitten's studio note from October 1972

"I JUST WANT A SLAB OF PAINT"

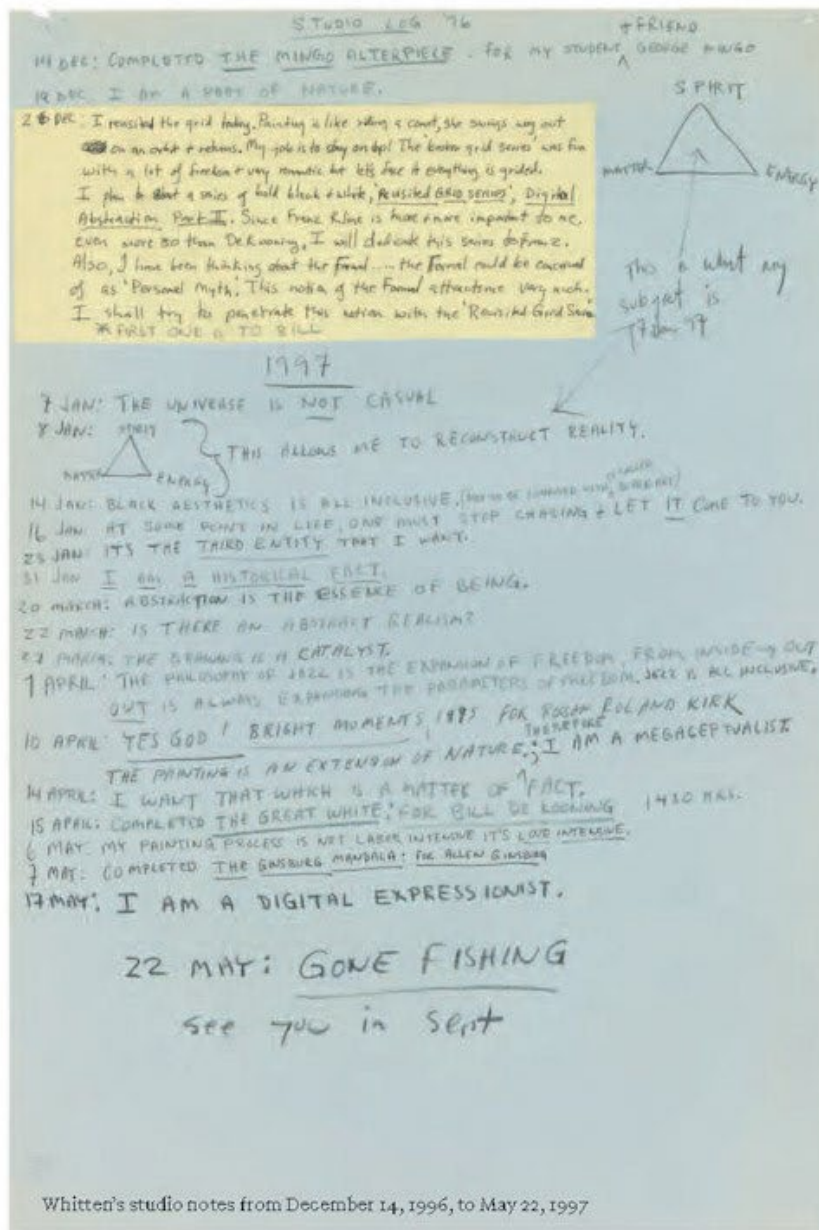
Most artists have a distinct visual language that makes their work instantly recognizable. Creating this signature approach takes considerable amount of effort and time to achieve. Sometimes this distinction is a combination of formal choices—as in the case of Kerry James Marshall, whose figures have dense, shiny black skins, and whose paintings usually seem unfinished. By contrast, Whitten's signature paintings, with their manipulated textured surfaces and blocks of tesserae, grew out of his love for process, which motivated him to develop custom tools and materials to produce the results he desired.

A craftsman is only as good as his tools, and Whitten knew this. Accordingly, he made most of his tools himself. For his sculpture he made heavy mallets with which he could chip away at or beat wood into shape. He also built chisels of all sorts, axes, cutlasses, and files. However, his most famous and perhaps ingenious tools were those made for use in his painting practice.



Whitten's photograph of his tools, 1983





Whitten's studio notes from December 14, 1996, to May 22, 1997

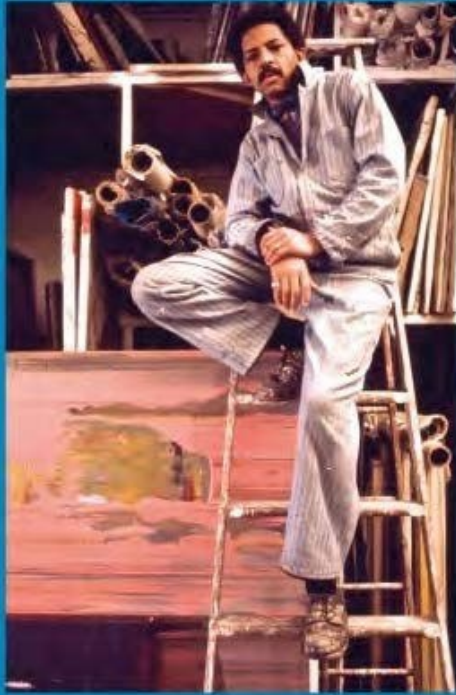
Woodshedding: Whitten's Writing

We usually infer artists' creative processes from their work, interpreting and attributing our own meanings to their visual language. Yet many artists have given us more direct access to their thinking via their texts, which range from essays and books meant for public consumption to letters and, most private of all, journals and diaries. Idiosyncratic and personal as these latter texts may be, they are nonetheless great literary achievements—both as writing about art and more broadly.

In Whitten's case, we have his notes, which he kept from 1962 to the end of his life. The entries are clearly dated, making their chronology easy to follow. He often wrote in a stream of consciousness, and many times in all uppercase letters. On some days—especially in the sections labeled “Studio Logs”—he typed only a single sentence. On other days he wrote many pages. Some of the entries resemble poetry, with line breaks and spaces between stanza-like sections, while others run on apparently endlessly, like prose. Whatever the form, Whitten's words tend to move smoothly from theory to events in his life, and back again—the two topics seemingly inseparable. The very first entry immediately pulls us into his deepest artistic concerns with its first line: “Objects do not exist without the presence of space as space is not present noticeable without objects.” Whitten was just twenty-three when he wrote this statement, but he was already in the vicinity of the thoughts that would preoccupy him his entire career.

Did he have any idea that his notes would amount to one

In the Studio



Jack Whitten

In the Studio: Jack Whitten

A fascinating insight into the creation of Jack Whitten's pioneering artworks through this richly illustrated companion to his life and work.

- Born in Bessemer, Alabama, Jack Whitten was an abstract painter and sculptor.
- The book intimately explores the career and studio practices of Jack Whitten, whose unconventional and experimental approach to painting changed the discipline as a whole.
- Part of the In the Studio series, which takes the reader inside the artists' studio, each edition is beautifully produced with a linen cover and full of archival images from the artist's practice.
- Jack Whitten will be the subject of a major retrospective at the Museum of Modern Art, New York, 03/23/25–08/02/25.

AU \$34.99 | NZ \$39.99
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152 Pages
Paperback
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Hauser & Wirth Publishers

Phyllida Barlow



In the Studio

Phyllida Barlow



In the Studio

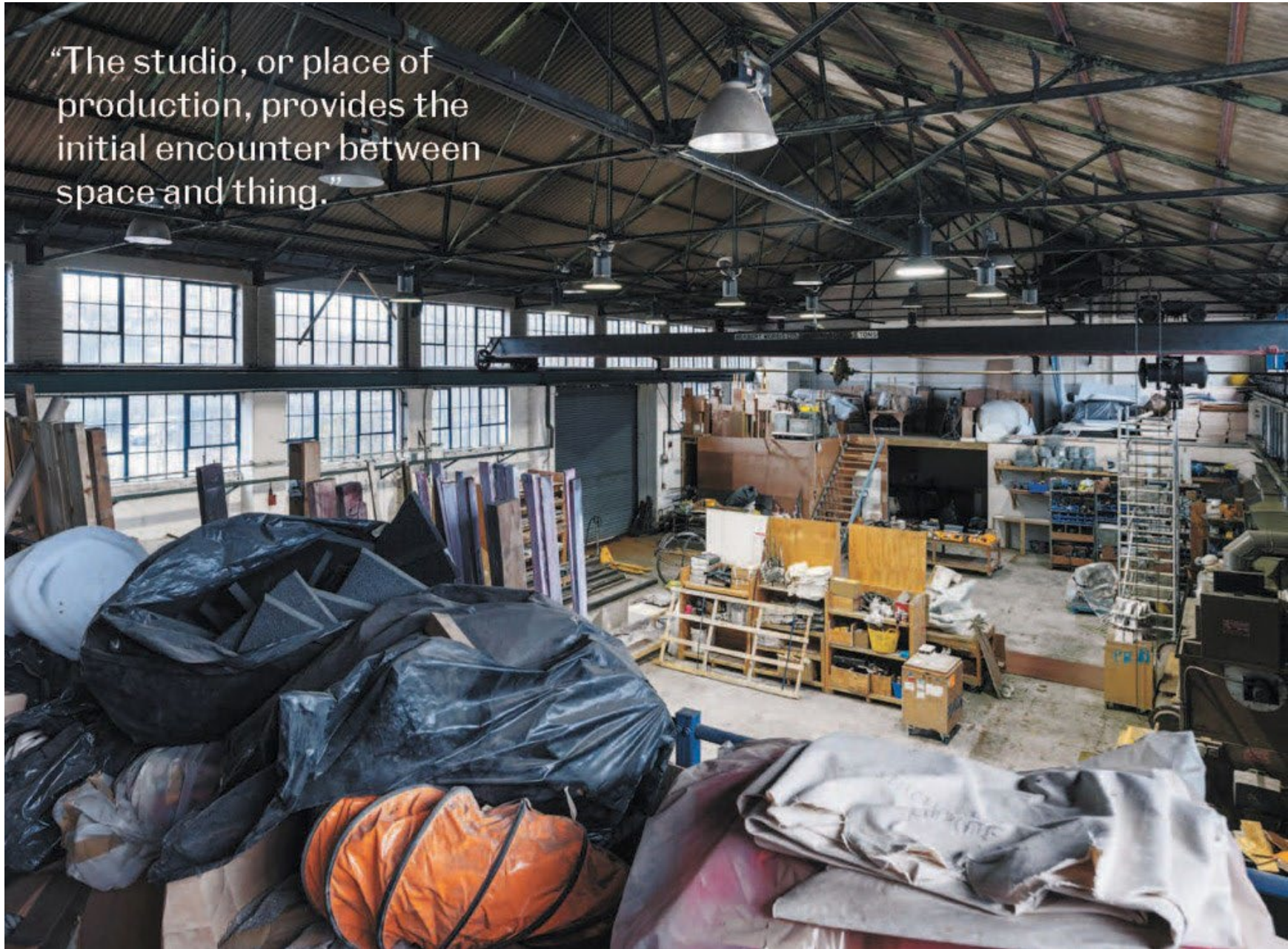
In the Studio: Phyllida Barlow

Go behind the scenes of Phyllida Barlow's extraordinary work in this essential guide to her practice, the first volume in a new series from Hauser & Wirth Publishers.

- Phyllida Barlow was a British visual artist best known for her inventive and colossal sculptural projects.
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“The studio, or place of
production, provides the
initial encounter between
space and thing.”



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“What happens when you don’t have exhibitions? Well, you get on with it, you just do it. You signed up for life, and maybe you don’t know where to put things when you’ve done them. . . . So I began to make things that would be kind of uninvited guests to both domestic spaces and then spaces on the street.”



Object for an ironing board, 1994



Tent, 1967, outside Barlow's studio, Islington, London

Beginnings

After briefly considering studying zoology, Barlow arrived at Chelsea School of Art in 1960, aged sixteen, keenly committed to pursuing painting. She had already experienced inspirational weekends at the Samuel Palmer School of Fine Art in Kent, where painting had been viewed as serious training for the complex adventure of looking at the world. At Chelsea, though, she was disappointed. She found the teaching dull, governed by incomprehensible rules and regulations, taught in an atmosphere both moralizing and misogynistic. After Anthony Hatwell, a sculptor teaching at the school, drew her attention to her emphasis on the tactile over the pictorial, she shifted her focus from painting to sculpture.

Similar rules held sway, though, in the teaching of sculpture at Chelsea. As a woman, Barlow was denied entry to the metalworking shop. Although she found the ritual of working in clay from the life model frustrating, she relished the material's tactility and malleability, its swift transformation from soft to hard. She also valued the time invested in mastering practical skills and sculptural techniques, and she found liberating role models and teachers in a number of tutors there, including the sculptors Robert Clatworthy and Elisabeth Frink. Most crucial for Barlow, however, was the arrival of George Fullard, a working-class war veteran from the north of England, who took over as head of sculpture in her final year. Fullard immediately abolished compulsory life-drawing classes and exhorted his students to look beyond nature and turn instead toward the gritty urban context of postwar London; he encouraged scavenging and bricolage as ways of working more appropriate to the

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ITHELL COLQUHOUN

BETWEEN WORLDS

TATE

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Photographs of Ithell Colquhoun demonstrating decalcomania (above), parasmage (below, right) and fumage (below, left) techniques in *Eye of the Artist: Fantastic Art*, BBC, 1948

THE ENERGETIC LINE: THE DRAWINGS AND WORKS ON PAPER OF ITHELL COLQUHOUN

Jacqui McIntosh

ARTISTIC IDENTITY AND PROCESS

Nestled in the BBC TV schedule for Monday 16 August 1948 between the light entertainment Latin music show *Cafe of Song and Dance* and the *Ten O'Clock News* sat an eclectic, one-off arts show, *Eye of the Artist: Fantastic Art*. Broadcast live from Alexandra Palace, and featuring demonstrations from artists Ithell Colquhoun and Eileen Agar alongside contributions from E.L.T. Mesens, Roland Penrose and others, the programme was billed as an introduction to surrealism, showing 'some of the extravagances of which art is capable'.¹ While TV audiences in 1948 were small, Colquhoun's demonstrations of automatic drawing and painting processes – by way of a bowl of water, candle, paints, paper and powdered graphite and charcoal – may well have been the first time that British viewers were exposed to the 'pure psychic automatism' of surrealism in action.² Showing some of her artworks as examples, Colquhoun would explain how they were made by 'making a stain by chance, or automatically as we say, and then looking into it to see what exciting shapes it suggests to our imagination'.³

A passionate advocate for automatism – the making of a line or mark without conscious control – Colquhoun's script for the programme would form the basis of her 1949 essay 'The Mantic Stain' (re-developed and published as 'Children of the Mantic Stain' in 1951). Colquhoun's essay, which she claimed was the first account in English of surrealist automatic processes, championed

automatism as an accessible method useful to anyone who found it difficult to begin an artwork. It also placed her firmly within a history of British and European surrealism – one which she felt entitled to be part of but from which, since her split with the British surrealists in 1940, she had been excluded.

Colquhoun's demonstration of an art accessible to all was in sharp contrast to her training at the Slade School of Fine Art twenty years earlier (1927–31).⁴ The ensuing period, between the early 1930s and the end of the 1940s, was a time of extraordinary development for her as an artist, as she moved from a practice rooted in figuration and the 'Truth to Nature' advocated by her academic training at the Slade to one which, by the mid-to late 1940s, fully embraced automatism. While she was intensely committed to developing as a painter, the medium of drawing and working on paper was central to her artistic practice. For Colquhoun, these were not only preparatory tools, but a means of recording ideas and experiences, with the page a site of experiment and, through the creation of finished artworks, an end in itself.

At the Slade, Colquhoun studied under Professor Henry Tonks, whose focus on the importance of observational drawing, anatomy and the life class defined the school's ethos at the time. Her life drawings, many of which have survived in sketchbooks and on loose papers, show her developing skill as a draughtsperson and mastering of

ITHELL COLQUHOUN AND THE LONDON ART WORLD

Emma Chambers

26

Much of the scholarship on Ithell Colquhoun's work has tended to focus on her independent investigations of surrealist and occult theory.¹ Her public profile has primarily been considered in relation to a specific moment of schism in British surrealism, and apart from the diverse interwar exhibition culture in which she participated. However, in the first two decades of her career she strove to position herself in the British art world: in the early 1930s she participated in the interwar revival in mural and decorative painting, and from the mid-1930s to the end of the 1940s she engaged with surrealism and surrealist networks in London and Paris. These contrasting affiliations can be traced through her participation in exhibitions between 1930 and 1949.²

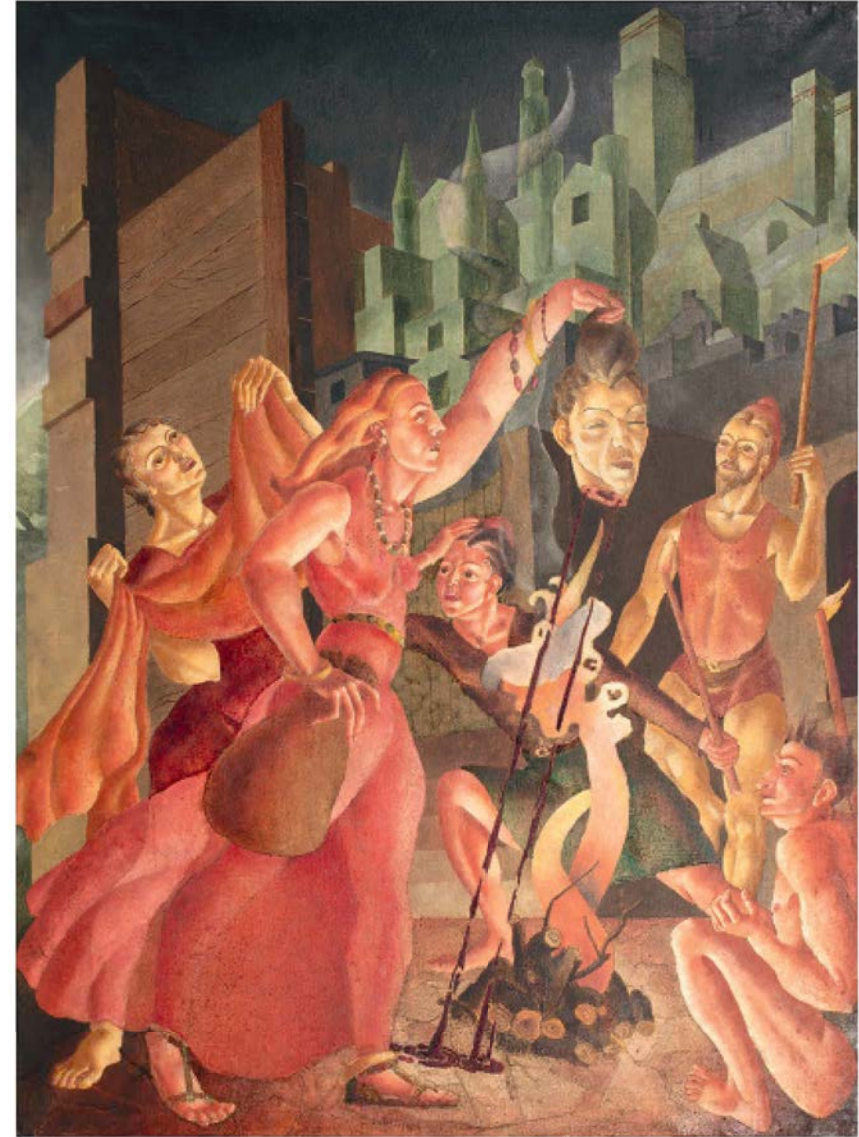
THE SLADE AND THE BRITISH SCHOOL AT ROME

After a year studying at Cheltenham School of Art, Colquhoun enrolled at the Slade School of Fine Art in 1927. Teaching at the Slade emphasised a 'direct vision of nature' based in the life room, combined with study of the old masters – both key elements of a traditional academic training (p.39).³ In 1893 Frederick Brown, Slade Professor from 1892 to 1918, instituted a figure composition painting prize which required students to produce a large-scale painting from a biblical or literary set title. This drew on the European art school tradition in which the execution of a large-scale, multi-figure composition of a subject from history or literature had, since the seventeenth century, been the test of the successful completion of academic artistic training.⁴

Called the 'Summer Composition Competition' because students were set a title to execute over the summer vacation, it was the most prestigious prize at the Slade. Over the years it had been won by many of the school's most prominent students, including Augustus John, William Orpen, Stanley Spencer, Rex Whistler and Winifred Knights. In 1929 the set title was 'Judith with the Head of Holofernes', and Ithell Colquhoun was awarded joint first prize.⁵ Her *Judith Showing the Head of Holofernes* 1929 (opposite) employs all the classic conventions of history painting in its adherence to the events of the biblical text and the compositional

Judith Showing the Head of Holofernes 1929
Oil paint on canvas
122 x 91.5

ARTISTIC IDENTITY AND PROCESS



27

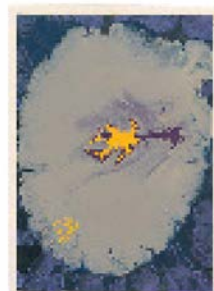


St. Elmo 1947
ink and gouache on paper
46 x 31

EARTH ENERGIES

Santa Wanda's Winding Well 1947
ink and gouache on paper
45.7 x 32.4





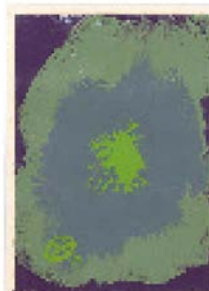
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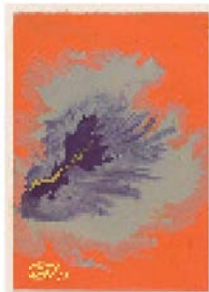
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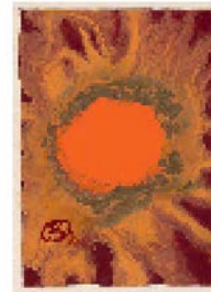
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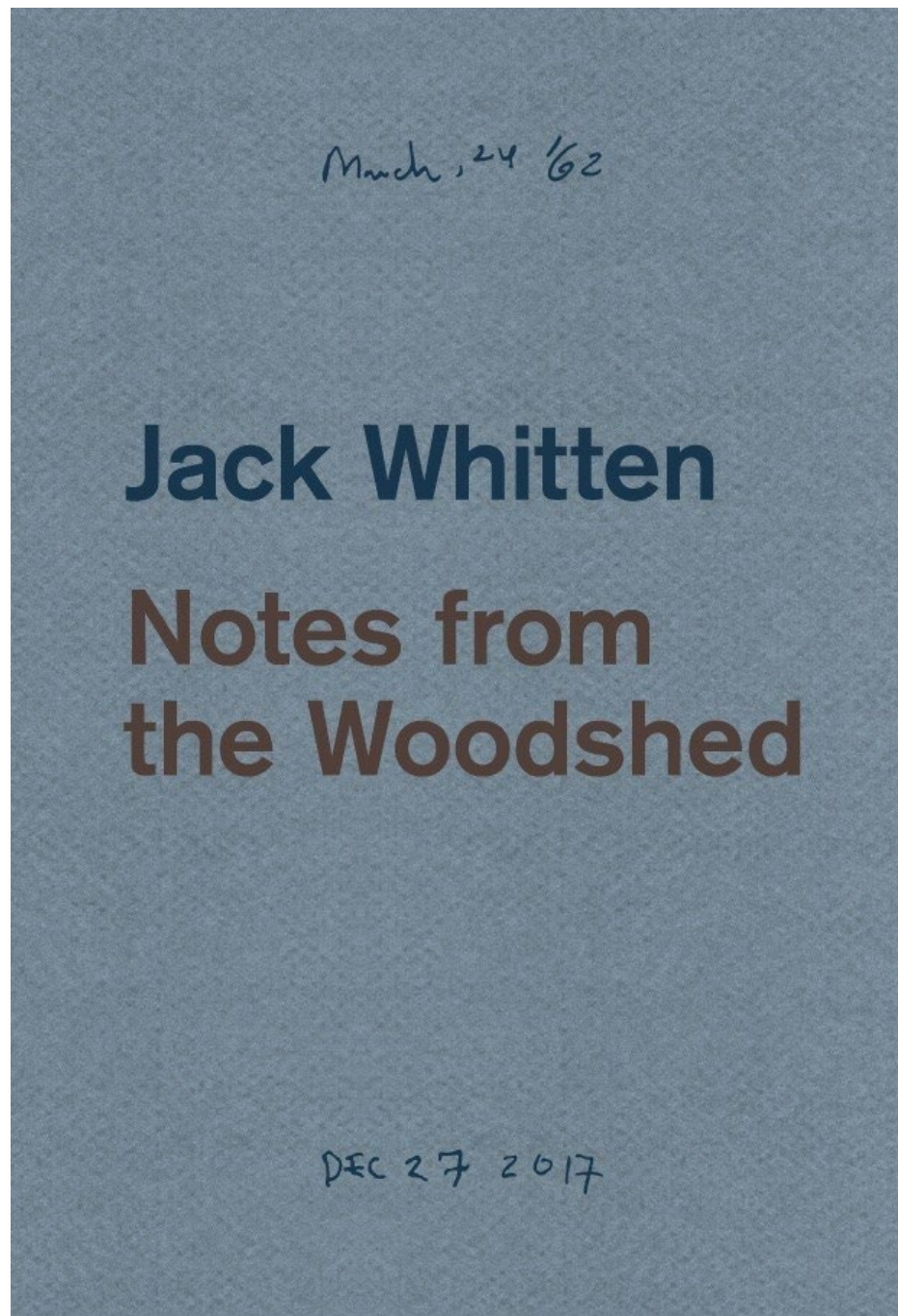
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March, 24 '62

Jack Whitten

**Notes from
the Woodshed**

DEC 27 2017



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February 22–March 25, 1974

22 Feb 74

The Santini Bros returned the paintings from the Guggenheim Foundation. Now I must wait. I try to keep very cool, calm + collective but my winning the Guggenheim would make a big difference. I do not want another year like this—so broke—no money which means no materials. Mary calls me a paint addict and she is absolutely right. I am not happy when I have no materials to work with. I know that I must not think about it . . . maybe Henry* will see to it.

25 MARCH 74

I DID NOT GET THE GUGGENHEIM! This is a very low blow for me. I am broke not able to paint, a one-show at the Whitney Museum in Sept, not really pleased with the paintings that I have—and no materials—but—Lennie Bacon sent me some paint—10 GALLONS OF VARIOUS PAINT. I now have Uncle Lennie + Uncle Sidney! Kaare Rafoss offered to loan me some canvas—30 with a little more money for paint. I am back in stride.

I received a letter from Emilio today. I think that he has had it with Chicago. We must face the reality of New York being the center of action. One cannot escape it, what ever is going to happen . . . it will take place in New York. It's very hard to live here but what can one do? all the energy is here, the challenge of making it . . . the testing ground of the art world.

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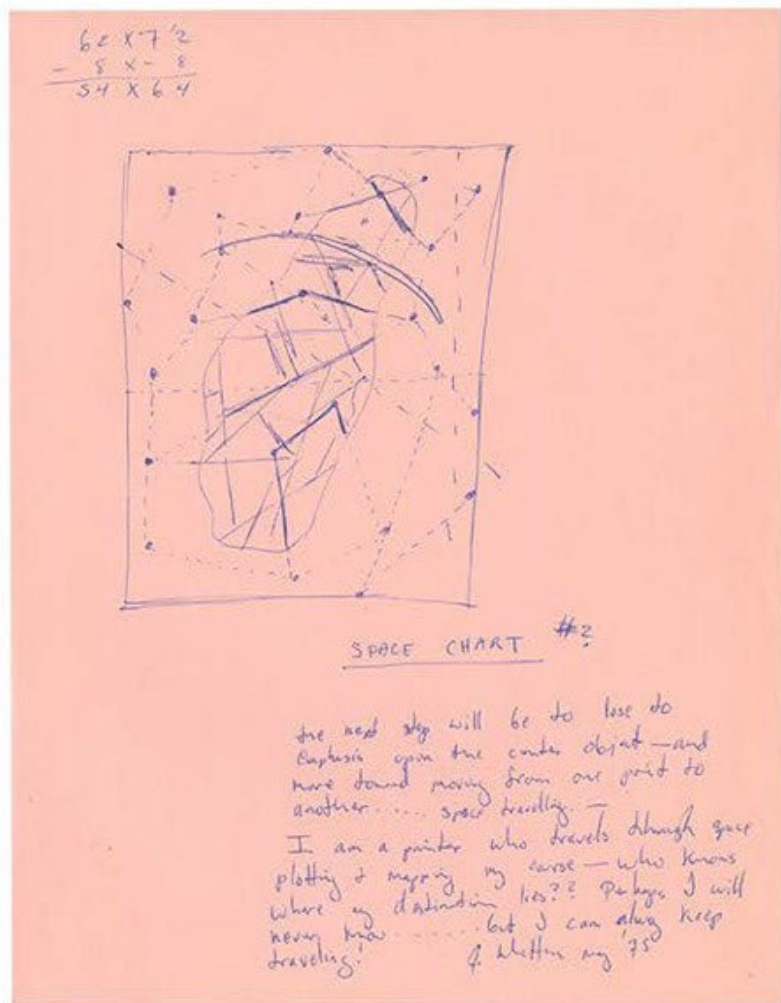
[drawing]

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Henry Geldzahler, Emilio Cruz



May 1975

$$\begin{array}{r} 62 \times 72 \\ - 8 \times - 8 \\ \hline 54 \times 64 \end{array}$$

[drawing]

SPACE CHART #2

the next step will be to lose to
 emphasis upon the center object—and
 move toward moving from one point to
 another space travelling. —
 I am a painter who travels through space
 plotting + mapping my course—who knows
 where my destination lies?? Perhaps I will
 never know but I can always keep
 traveling! J. Whitten May '75

STUDIO LOG

3 FEB 86 I DID IT: SOULSPACE I, 1986 (FOR BOB KAUFMAN) 45 1/2" X 45 1/2" A/C
 A FUSION OF THE MATERIAL AND THE SPIRITUAL
 THE SUBJECT MATTER IS THE TECHNOLOGICAL URBAN LANDSCAPE THE CONTENT IS TO BE FOUND WITHIN THE EFFECTS OF TECHNOLOGY UPON THE PSYCHE
 THE PAST FUSES WITH THE PRESENT I DO NOT KNOW THE FUTURE, ALTHOUGH IT IS PRESENT.

8 FEB. THE PLASTIC ELEMENT OF SPACE IN PAINTING IS NOT AN ILLUSIONISTIC DEVICE
 IT DEALS MORE WITHIN THE DIMENSIONS IMPOSED BY PSYCHOLOGY (I.E. IT'S PURELY CEREBRAL, A PRIORI IN NATURE, JUST AS KANT SUGGESTED.)
 IN PAINTING, LIGHT HAS DENSITY, LIGHT IS PLANAR.
 FAITH IS THE ONLY THING THAT KEEPS IT TOGETHER.

11 FEB. THE SPACE IS PHOTOGRAPHIC, NOT THE IMAGE!

15 FEB. THROUGH ALL THE YEARS OF STRUGGLE + SACRIFIC I NEVER KNEW THE EXACT OBJECTIVE OF MY ACTIONS, AT FIRST I SIMPLY UNDERSTOOD IT TO BE ONE OF PERSONAL, SELF REVELATION, I.E. TO SHOW THE NATURE OF SELF IDENTITY, BUT THAT IS NOT ENOUGH. WE MUST GO BEYOND THE SELF, TO GET RID OF THE ME. MY CAUSE IS THE SAME AS THE FIRST PRIMAL INSTINCT IN MAN: TO UNITE WITH THE GODHEAD. ONCE THIS IS DONE ALL THINGS ARE POSSIBLE.

23 FEB. I DON'T WANT ANYTHING THAT'S LITERAL NEITHER DO I WANT THE OBVIOUS, AND I HATE THE DECORATIVE.
 THE ACADEMIC IS AN ENEMY TO PAINTING, IT DENIES THE SPIRIT.

4 MARCH. MAYBE DOLLACE WAS RIGHT, THERE IS NO EDGE, JUST MORE OF ME!
 THE ORDER COMES AFTER THE FACT

8 MARCH: The center is not a fixed position, it is determined by time + location of subject.

19 MARCH: IF WE EXTEND THE MEANING OF THE PAINTING AS ORGANS, THAT ONLY IN ITS MATERIAL, COULD VERY WELL BECOME SPIRIT, LIGHT FUNCTIONS AS THE ELEMENT WHICH DE MATERIALIZES THE ORGANS AND ALLOW IT TO BECOME SPIRIT. ULTIMATELY I AM MORE CONCERNED WITH THE STATE OF CONSCIOUSNESS WHICH PRESENTS SPIRIT, THE PAINTING IS A BY-PRODUCT, THE WASTE.

20 MARCH: CONTENT IS HARD TO PIN DOWN, SOMETIMES I THINK ITS ABOUT EVERYTHING THAT I KNOW, BUT I'M NOT SURE. NOT KNOWING SAVED ME.

26 MARCH: I WANT A COLOR THAT'S FREAKY, ABSURDLY ECKY, A KINKY COLOR STRUCTURE BUT FROM THE EMPTIONS CONTAINS A SPECIFIC POINT OF REFERENCE
 IT'S VERY DIFFICULT TO PLAY WHAT'S REAL OFF THAT'S WHAT'S UNREAL MOST OF THE TIME WE DON'T KNOW, ITS HARD TO MAKE A DISTINCTION. I DO WANT THE FORCE THAT OFFERS THE MOST RESISTANCE. I GET A KICK OUT OF SLOWING THROUGH MUD!

27 MARCH. HAPPY BIRTHDAY MOM. TODAY I DISSECTED THE MURDER. I WAS TOO UNDERSTOOD WHAT I MEAN, BUT I GUESS I CAN'T HAVE EVERYTHING. ANYWAY, ITS YOUR BIRTHDAY. THE PRESENT! HAPPY BIRTHDAY!

5 APRIL: YOU MAY CALL ME A STRUCTURALIST;
 A ROMANTIC STRUCTURALIST ABSTRACT STRUCTURALISM

February 3-April 8, 1986

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—NOTES FROM THE WOODSHED—

13 SEPT 2013: GREAT SUMMER. NO FISHING ONLY WORK BUT GOOD WORK.. COMPLETED TWO SCULPTURES... CONTINUING THE THEME OF DIONYSIAN SWORD: WHITE MARBLE, CHARRED MULBERRY, LEAD.. METAL ROD.. STANDS TWO METERS... A TRULY POWERFUL PIECE. A SMALLER PIECE FOR MARY... SWEET.. FROM BLACK MULBERRY, SERBIAN OAK + IROKO WITH WHITE MARBLE + COPPER ROD TITLED 'ARRICHE' THE CRETAN HAWK.

LEAVE FOR CALIF. ON MONDAY... THIS IS GOING TO BE A FUN TRIP.. KATHYRN IS EXCITED! FIRST RETRO SO IT BETTER BE FUN!

LOTS OF COMMITMENTS FOR 2013+2014: LARGE SCALE PIECE FOR MONS PLUS SHOW FOR FRANK IN MAY... WORK—WORK—WORK— + MORE WORK!

I AM IN AN ANTI-CONCEPTUALIST MOOD... SO MUCH 'IDEA' ART... EVERYTHING IS A CUTE ILLUSTRATED IDEA... IT IS NOT PAINTING, IT IS ILLUSTRATION.

READ AN INTERESTING ARTICLE IN MY SCIENTIFIC AMERICAN ABOUT THE FOURTH DIMENSION... EXCITING STUFF! I FEEL SUCH A THING BUT ^{HOW} DOES ONE IMAGINE IT? ANOTHER DIMENSION COULD CHANGE THE HISTORY OF PAINTING. I'LL CONCENTRATE ON THIS THROUGH GEOMETRY... SOME FORM OF GEOMETRY THAT GOES BEYOND FRACTALS HOW WOULD A FOURTH DIMENSION AFFECT PAINTING? IS MISSING MATTER PART OF THE EQUATION?

September 13, 2013

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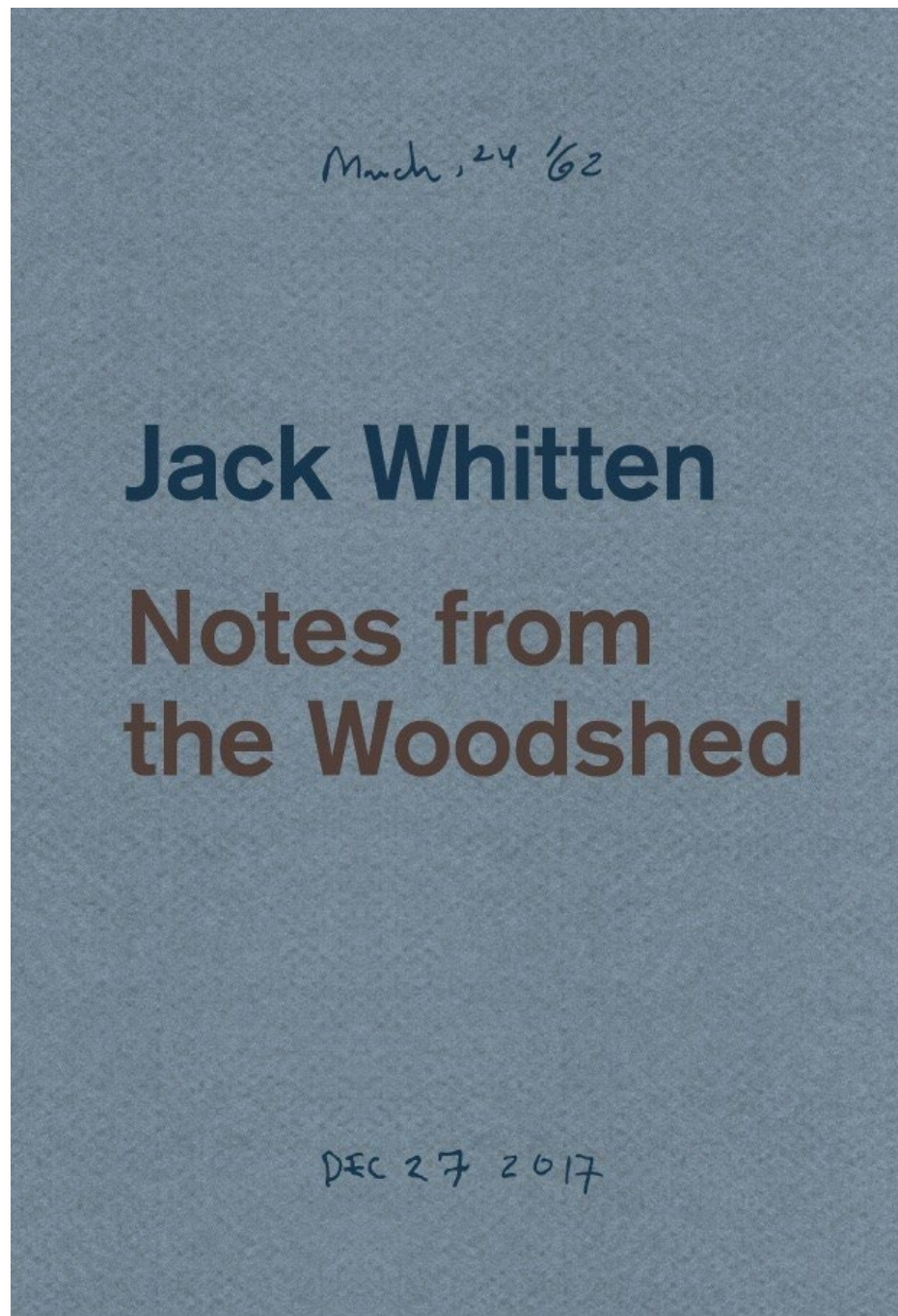
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Kathryn Kario, Frank Demegeid



Jack Whitten: Notes from the Woodshed

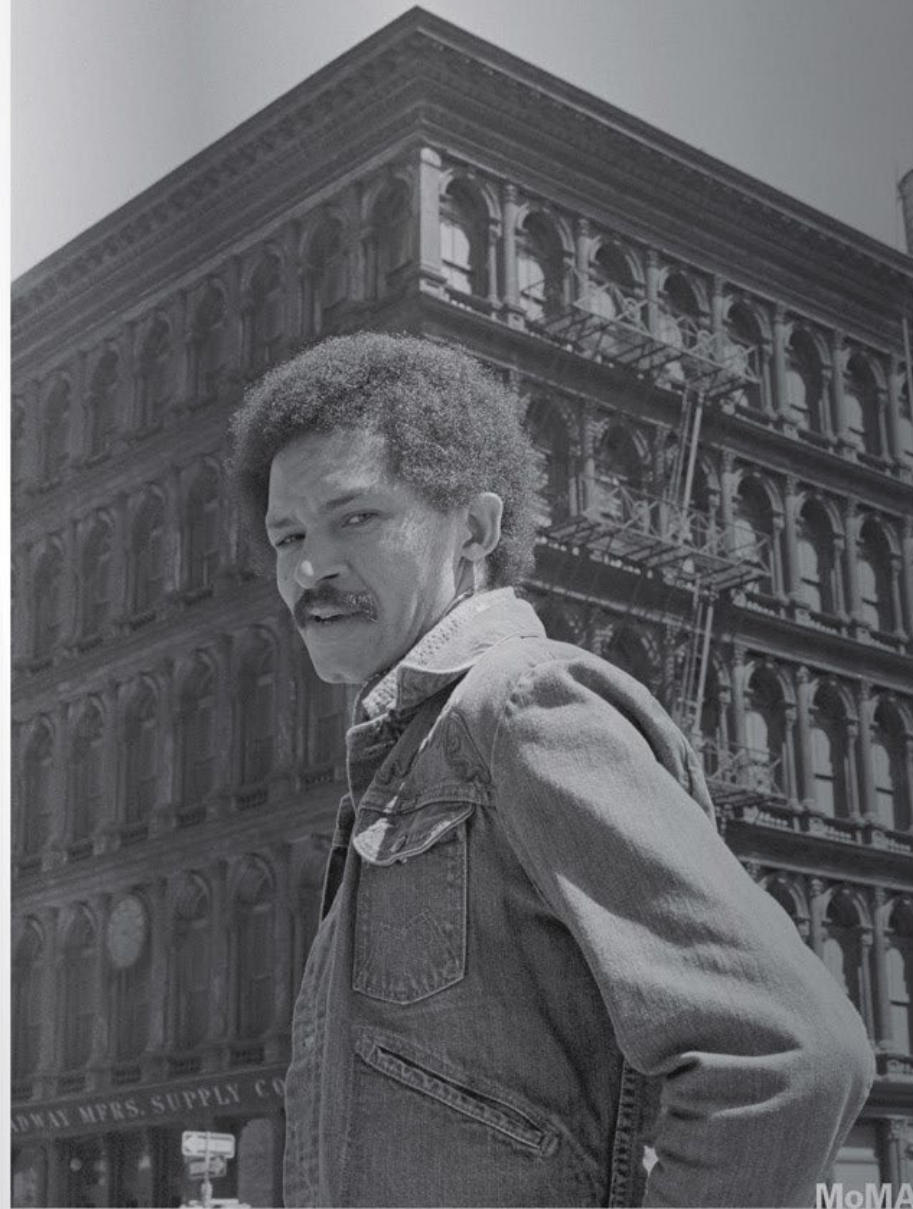
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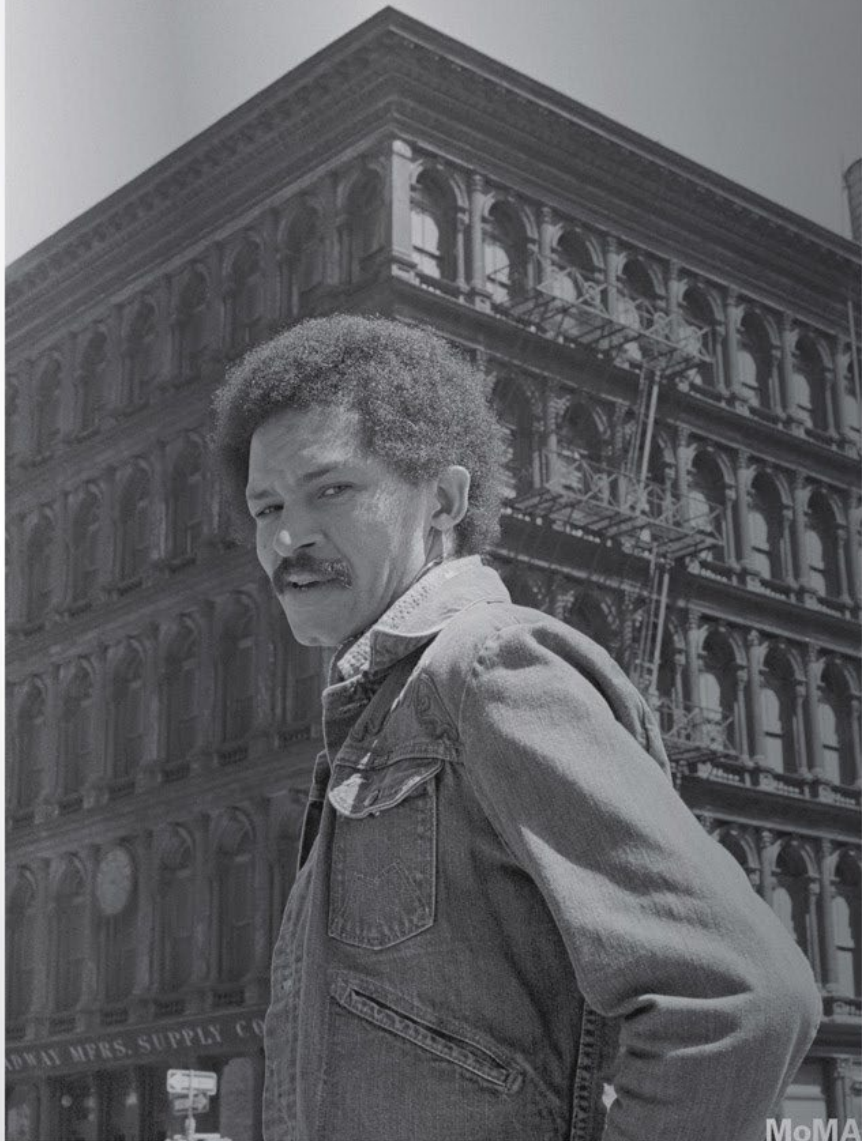
JACK WHITTEN

THE MESSENGER



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Jack Whitten: The Messenger

This comprehensive monograph accompanies the first full retrospective to explore the groundbreaking art of Jack Whitten, one of the foremost American artists of the postwar period, working between the 1960s and 2010s in New York.

- Jack Whitten was born in Alabama and lived most of his artistic life in New York. He made dynamic paintings that combine radical material experimentation, conceptual underpinnings rooted in Abstract Expressionism, and references to the civil rights movement.
- This monograph features essays by artists Glenn Ligon and Julie Mehretu, and playwright Anna Deavere Smith, among others. It contains previously unseen archival materials including notes, photographs and unpublished texts by the artist. Features a beautifully illustrated chronology.
- Accompanies the first full retrospective of Whitten's six-decade long career at the Museum of Modern Art, New York, 03/23/25–08/02/25.

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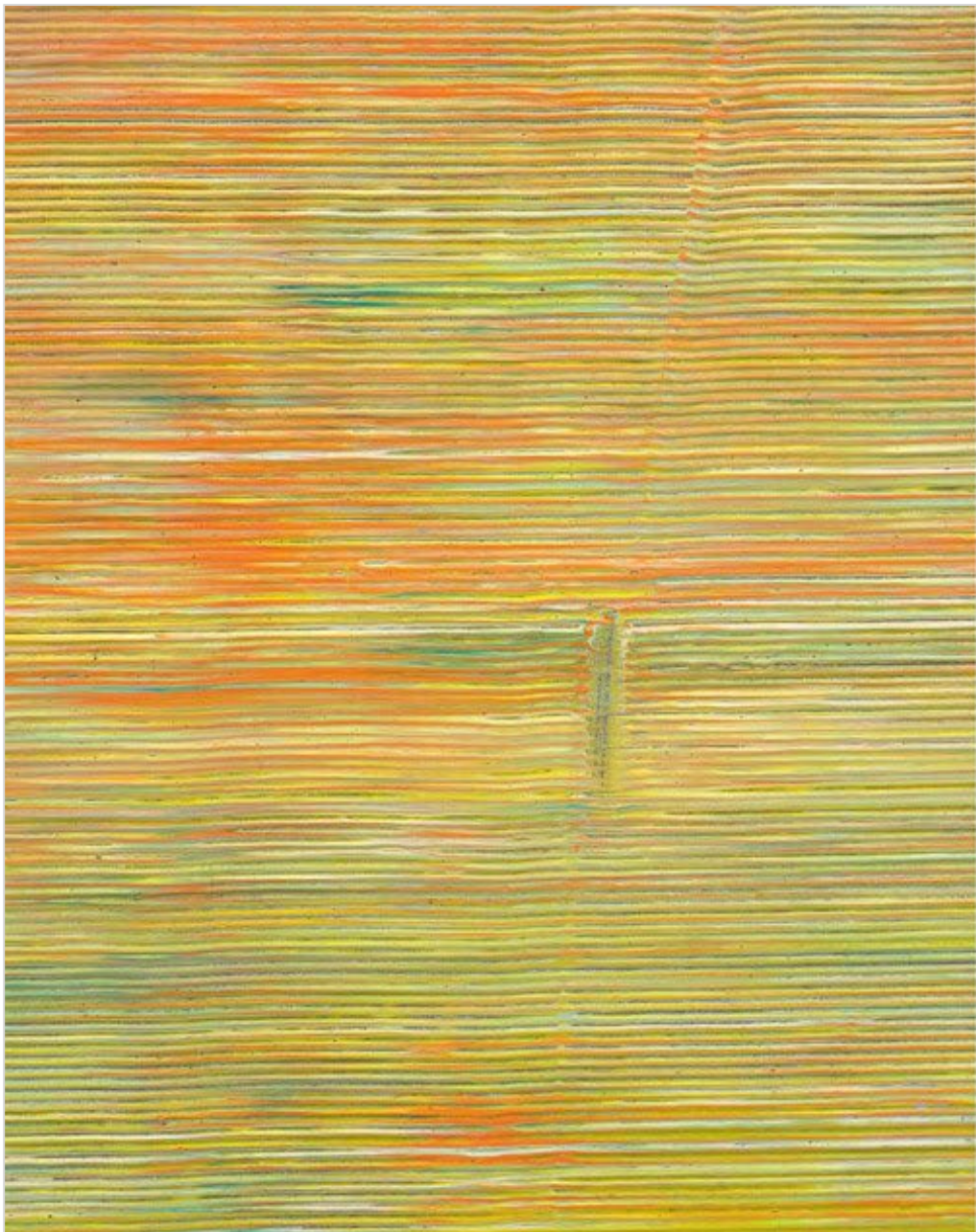
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The Museum of Modern Art



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Note: In this volume, Jack Whitten's writings and artwork titles retain the artist's spelling, grammar, and punctuation, with occasional minor editorial amendments and clarifications for ease of reading.

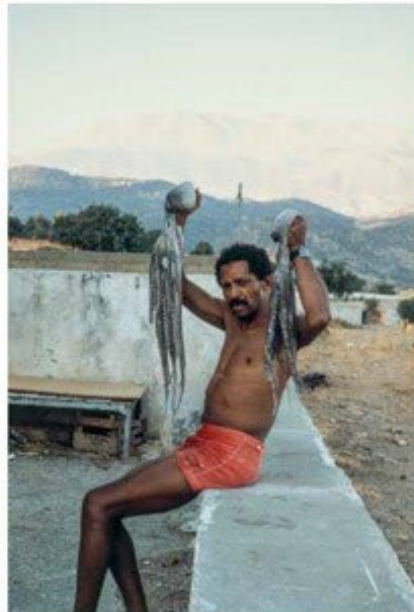


Agia Galini, Crete, c. 1970s. Photograph by Jack Whitten



Whitten carving the trees that will become his signature sculpture in the shape of a totem pole in Agia Galini, 1980

Whitten in Agia Galini, 1983 or later, with The Guardian (For May 1983). Photograph by Paul G. Varsi



Whitten in Agia Galini, 1979

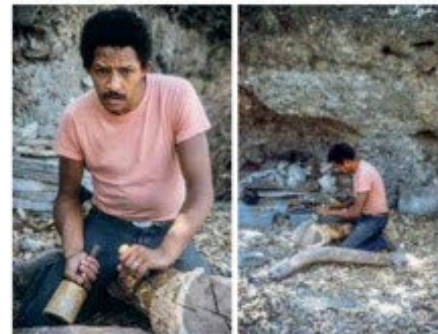


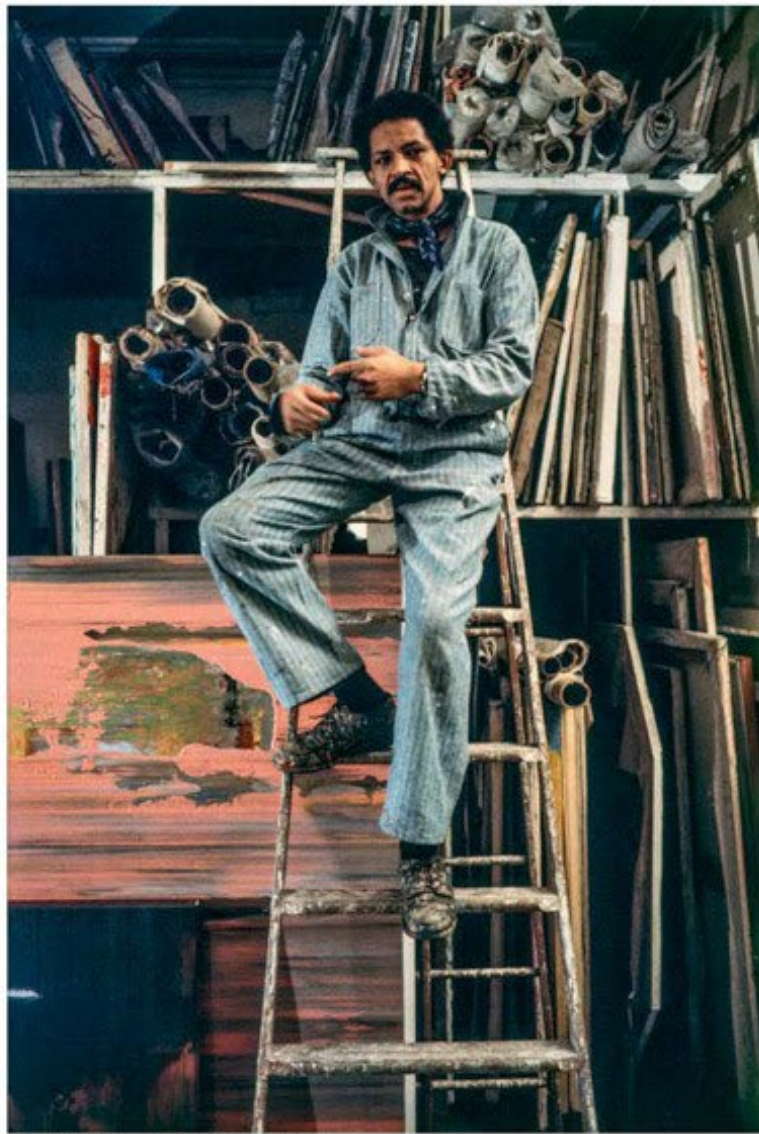
Whitten (left) and David Oser at Mount Ida, Crete, 1979. Photograph by Paul G. Varsi



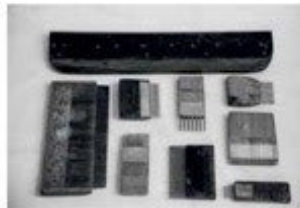
Norman and Quillo Lewis at the Acropolis, Athens, 1978

Whitten carving wood, Agia Galini, 1971





Whitten with Pink Psyche Queen (1978) in his Lispenard Street studio, c. 1975



Whitten's tools for painting, 1961. Photograph by Jack Whitten

1974

Dissatisfied with his existing works, Whitten decides at the beginning of the year to create an entirely new series of paintings. Curator Marcia Tucker organizes a solo exhibition of these works—his first solo museum show—at the Whitney Museum (August 20–September 22), as part of a series dedicated to the work of Black artists without gallery representation. Low on financial resources, Whitten makes an arrangement with Leonard Bocour, a prominent paint manufacturer who has popularized acrylics, to exchange one of his canvases for materials. The following year, Bocour donates the painting, *Mirrored Blue* (1974; plate 60), to the Herbert F. Johnson Museum of Art at Cornell University.

Roger d'Amico and Marguerite Lamy present a selection of Whitten's paintings in their gallery on rue Beaubourg in Paris. This is the artist's first exhibition outside the United States.

At a two-day artist's residency at Xerox Corporation in Rochester, New York, Whitten experiments with cutting-edge electrostatic printing processes. The company later sends him copier technology and materials with which he explores different modes of image making, including manipulating photocopier toner directly on canvas and paper.



Installation view of Jack Whitten Paintings, Whitney Museum of American Art, New York, 1974

1975

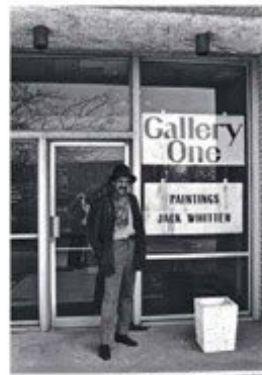
Whitten begins the Greek Alphabet series of paintings and works on paper, which will be his primary artistic output over the next four years. In these works, which extend his experimentation with acrylic paint, the Developer, and "disruptors" (objects placed on or below the artwork's support, disrupting the paint's trajectory), he largely eliminates the use of color: "Restriction, reduction . . . I got rid of all of the spectrum color, didn't allow it in the studio, only black and white and of course beyond its formal complications there enters into the scenario obviously politics of race, identity."⁸ He makes a set of four Alpha paintings and then cycles letter by letter through the Greek alphabet.

Whitten moves into a studio at 40 Crosby Street, which will be his primary working space for the next five years. He shares the nearly ten-thousand-square-foot loft with the artists Kaare Rasmussen and Donald Lewallen.

The curator Henry Geldzahler acquires *Delta Group II* (1975) for the Metropolitan Museum of Art. Whitten is proud of the museum purchase but questions its implications: "The Metropolitan can say 'Look, we have one!' . . . Does this represent a special category for me? The most accepted black abstract artist? A poem to keep the mass at bay?"⁹

1976

Whitten receives a Solomon R. Guggenheim Fellowship.



Whitten at Jack Whitten Paintings, Gallery One, Montclair State College, New Jersey, 1977



Installation view of Jack Whitten Paintings, Gallery One, Montclair State College, New Jersey, 1977



This spread: Whitten in his studio at 428 Broad Street, New York, 1874. Photographs by Paul G. Vian

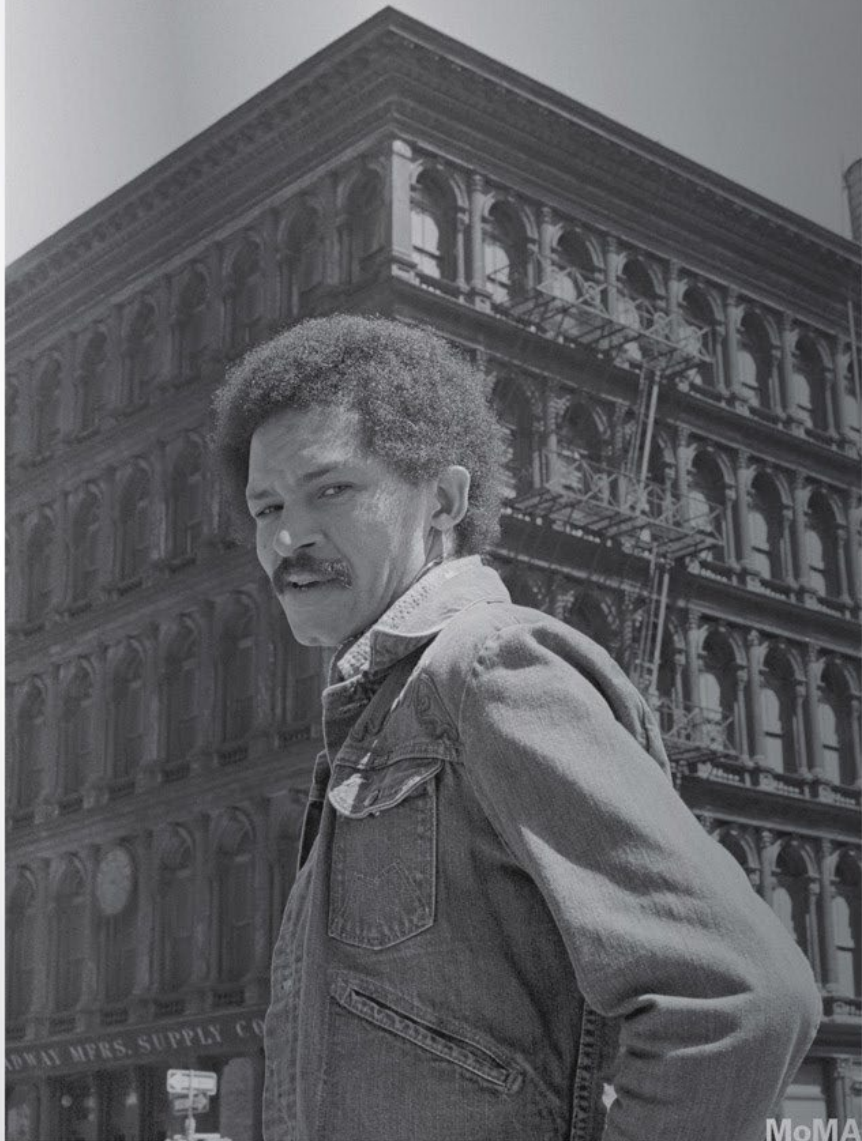


Above and below: Whitten with the Developer in his Broad Street studio, 1874. Following spread: Whitten in his studio at 42 Crosby Street, New York, c. 1877. Contact sheets of photographs by Paul G. Vian



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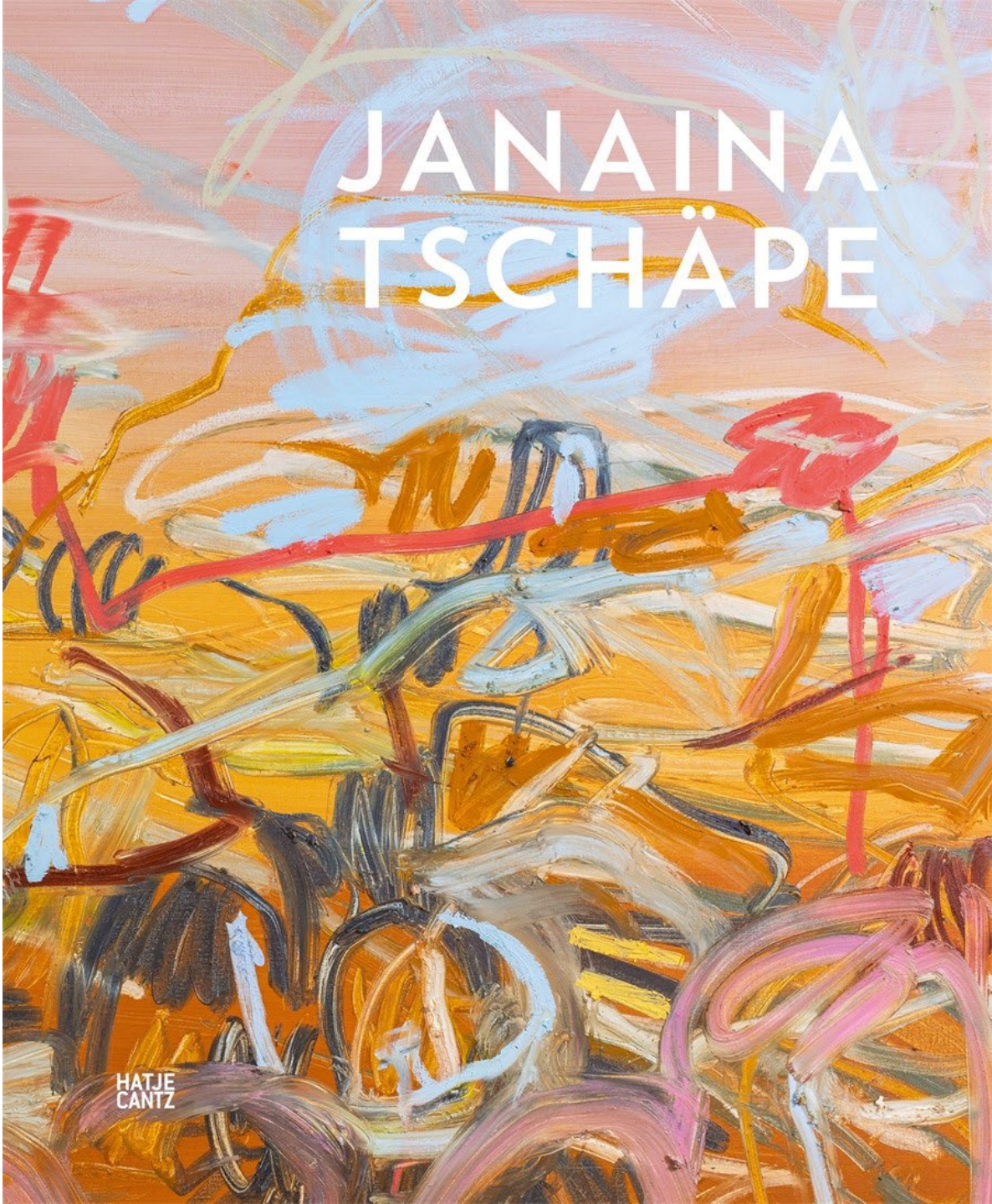
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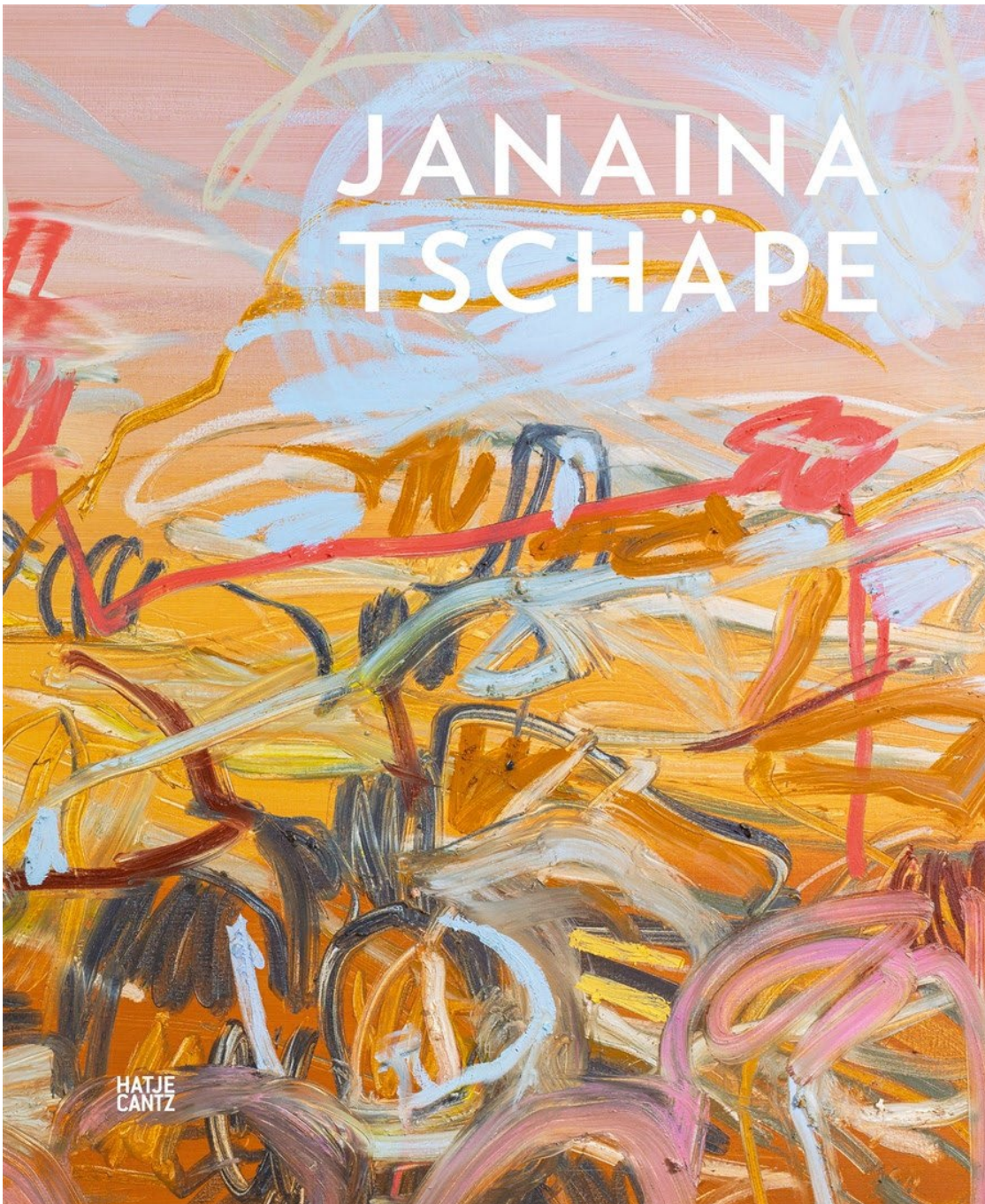
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The Museum of Modern Art

An abstract painting featuring a dense, layered composition of thick, expressive brushstrokes. The color palette is dominated by warm tones like orange, yellow, and red, with cooler accents of blue, white, and black. The strokes are varied in direction and intensity, creating a sense of movement and depth. The overall effect is one of organic complexity and vibrant energy.

JANAINA TSCHÄPE

HATJE
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Janaina Tschäpe

The painterly conquest of space.

Through highly gestural and beautifully colored compositions, Janaina Tschäpe's paintings skillfully blur the line between landscape and imagination. This volume highlights the last seven years of the artist's work, which has seen a breakthrough in the level of visual complexity, technical confidence, and aesthetic freedom that she brings to it. A new essay by art historian Joachim Pissarro delves into the literary and historical references that shape and inform Tschäpe's approach to painting. Richly illustrated, with superb reproductions of the artwork alongside installation images of Tschäpe's museum and gallery exhibitions worldwide, this monograph documents a prolific period of creativity and her boundary-pushing use of media.

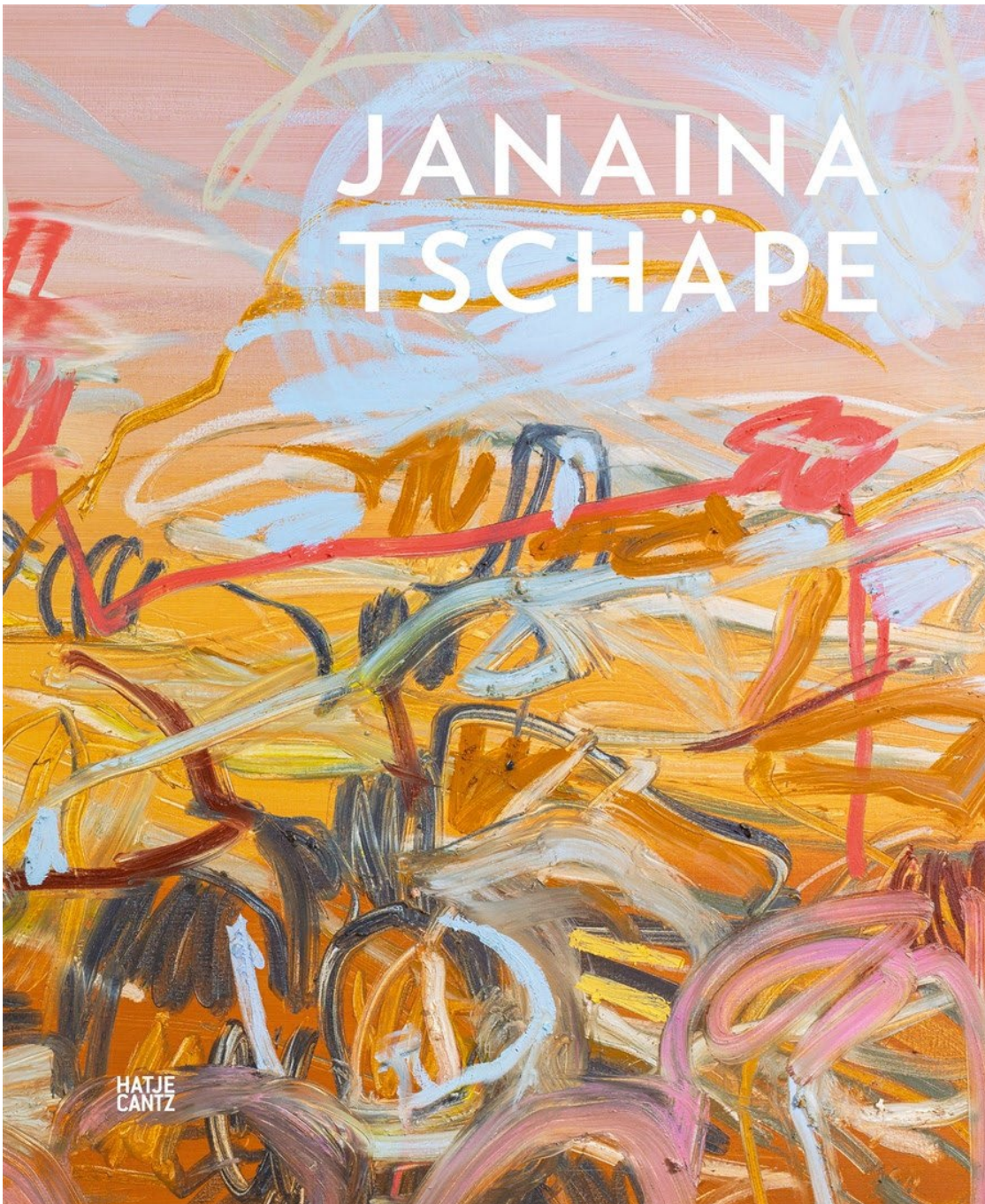
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CITY OF ANGELS



JASMINE
BENJAMIN



City of Angels

Houses and Gardens of Los Angeles

'When it comes to mapping out the true style of LA, I couldn't think of a better guide.' - Chioma Nnadi, Editor, Vogue.com & *British Vogue*

- Los Angeles-based photographer, stylist, creative director, influencer and costume designer Jasmine Benjamin helped to forge the city's vibrant creative community at the intersection of youth culture, fashion and music. She worked on styling and image creation for Interscope Records, Opening Ceremony, Ralph Lauren and many others. She was named i-D Magazine's "Top Stylist of 2016."
- Fashion insider Jasmine Benjamin captures Los Angeles' iconic and diverse streetwear—from surf and skate kids on the Westside to East LA's Chicano punks and from Leimert Park to Laurel Canyon. Features more than 120 portraits.

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Jesse Jo Stark

Artist

Malibu

JESSE JO STARK

Name

Jesse Jo Stark

Where in Los Angeles are you from?

Malibu

What do you love most about LA?

I love being able to drive.
The food. The Sun.

What would you tell someone who has never been to LA before?

Don't get lost.

What about LA inspires your personal style?

At heart I truly am a beach girl. As much as I love black leather, somehow I end up naked or in blue denim.

First childhood memory of LA style?

Lots of silver. Lots of leather. Lots of black. Bright colored hair. Chrome Hearts teddy bears. Those bears were better dressed than people at the time.

Create your soundtrack for LA in 1-3 songs

Purple Sun -Canons
Story of my Life -Social
Distortion
Real Love Baby -Father John Misty

Sugar High by me. (Wink wink).

Malibu



YG

Artist

Compton

YG

Name

YG

First childhood memory of LA style?

Where in Los Angeles are you from?

Compton

What do you love most about LA?

You take a 20 min drive and you are in a whole different world.

What would you tell someone who has never been to LA before?

I would tell people to get outside of hollywood. Do not judge LA if you are North of pico. You gotta be south of pico. Your experiences have to be south of Pico if you are gonna speak on LA.

What about LA inspires your personal style?

Gang culture of LA from the 80s/70s.

Snoop dogg. I was born in the 1990s. So the snoop was big and I was paying attention.

What is the one thing people get wrong about LA?

That there is no culture, period.

Create your soundtrack for LA in 1-3 songs

California Love -Tupac
To Live and Die in L.A. -Tupac
Bpt -YG

Compton



Thundercat

Musician

Compton

THUNDERCAT

Name	Thundercat	First childhood memory of LA style?
Where in Los Angeles are you from?	Compton	The Thundercats and Crippin.
What do you love most about LA?	The Dodgers	What is the one thing people get wrong about LA?
Where do you like to hang?	At Yo Momma's house, on the couch with your Momma.	People forget to tuck their chain in.
What would you tell someone who has never been to LA before?	Stay out of LA.	Create your soundtrack for LA in 1-3 songs
What about LA inspires your personal style?	I inspire my city.	Never Going to Give You Up -Rick Astley Sweat Of My Balls -CB4 Come With Me -Godzilla soundtrack

Compton

CITY OF ANGELS



75

Sonya Sombrenull

Artist / Owner of Cometeas

South Central

Georgina Trevino

Jeweler

Downtown

74



CITY OF ANGELS



City of Angels

Houses and Gardens of Los Angeles

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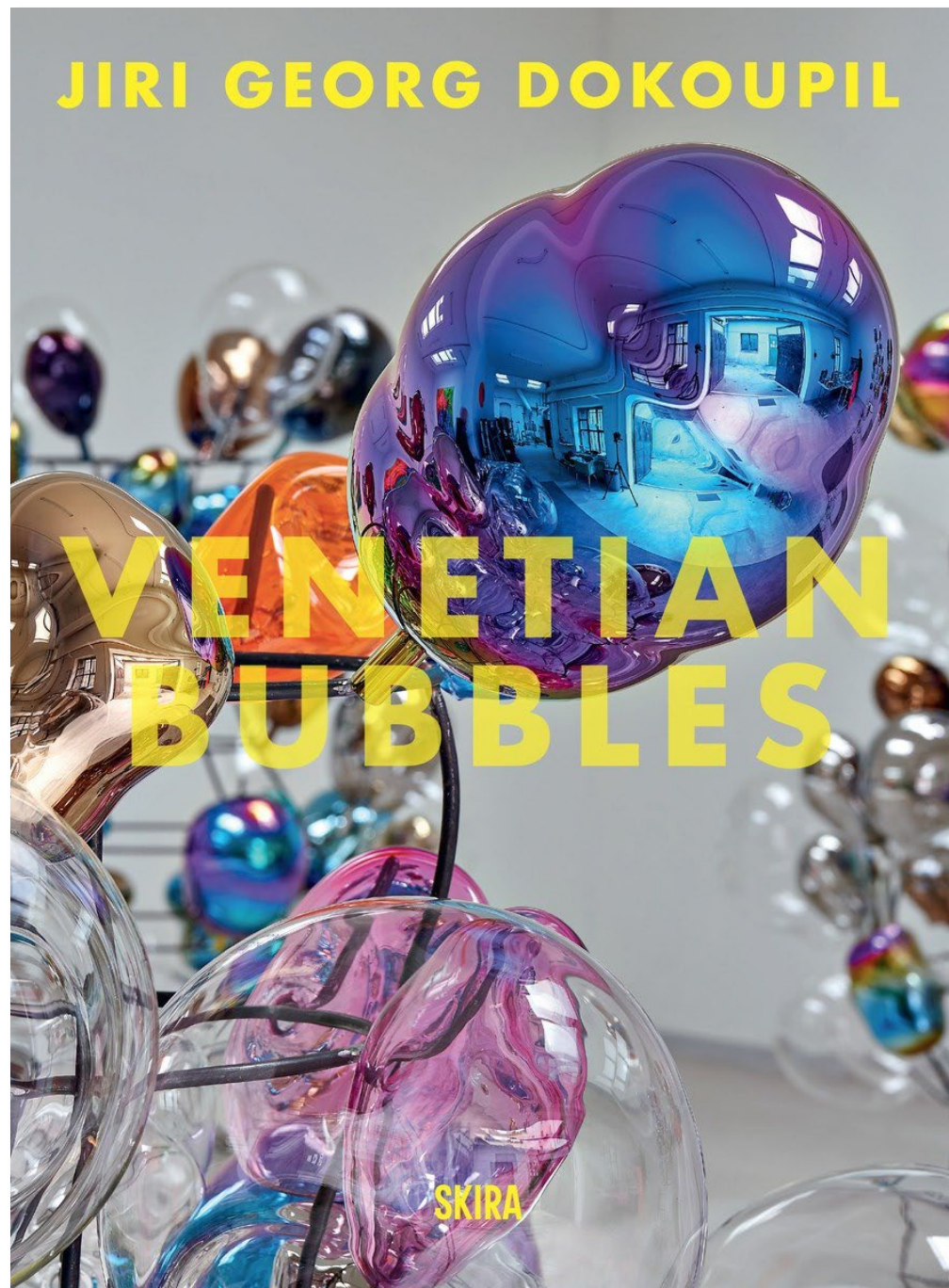
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JIRI GEORG DOKOUPIL

VENETIAN
BUBBLES

SKIRA



Jiri Georg Dokoupil

Venetian Bubbles

The new works of the versatile artistic practice of the acclaimed artist.

Published on the occasion of the exhibition in Venice, *Venetian Bubbles* inaugurates a new phase of the versatile and experimental artistic practice of the globally acclaimed artist Jiri Georg Dokoupil: the evolution of the artist's renowned Soap Bubble Paintings into three dimensional forms.

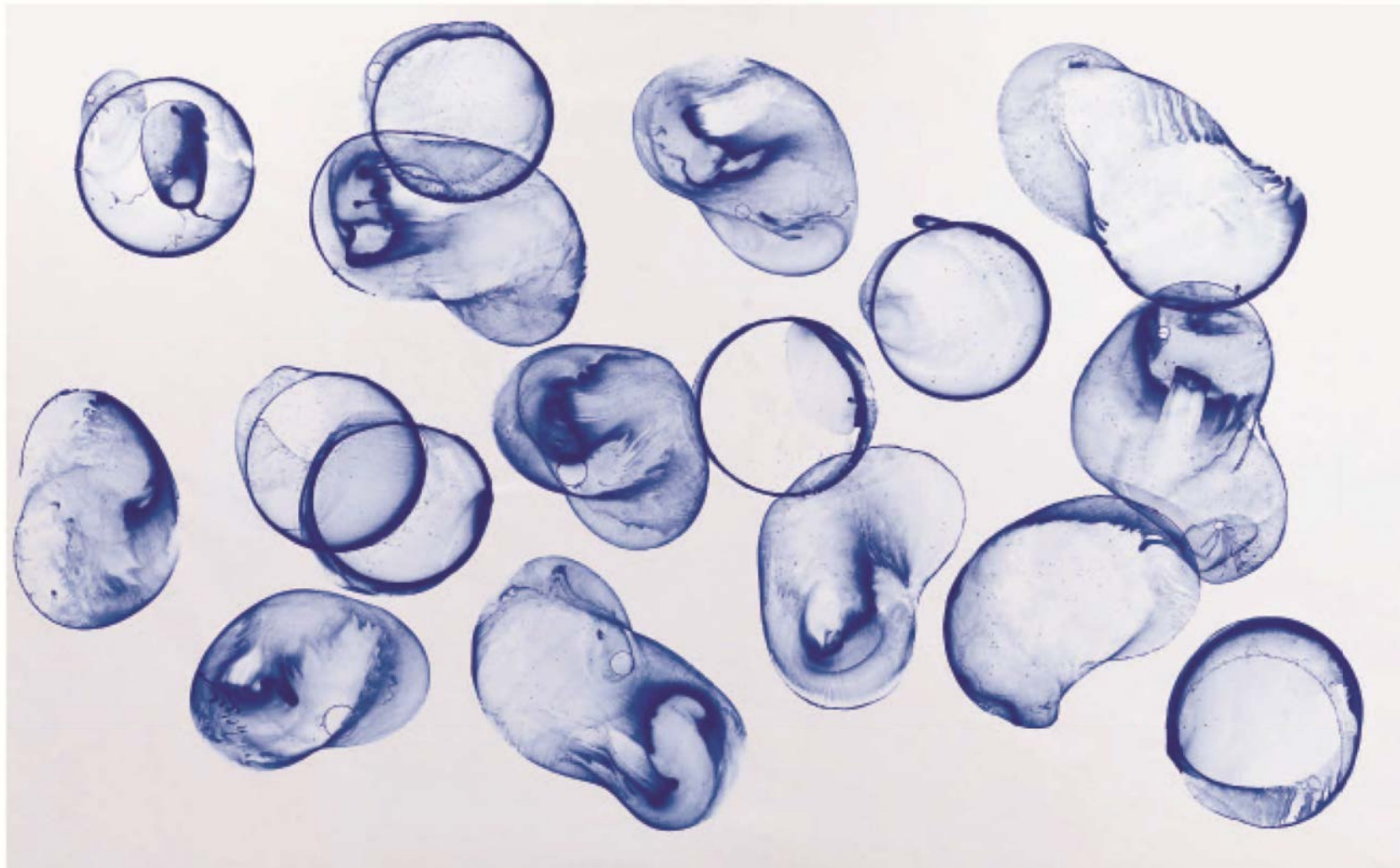
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Egun On (Buenos Dias), 2023
Soap-lye and pigments on canvas
205 x 390 cm

Pages 38-39
Untitled, 2023
Soap-lye and pigments on canvas
245 x 390 cm



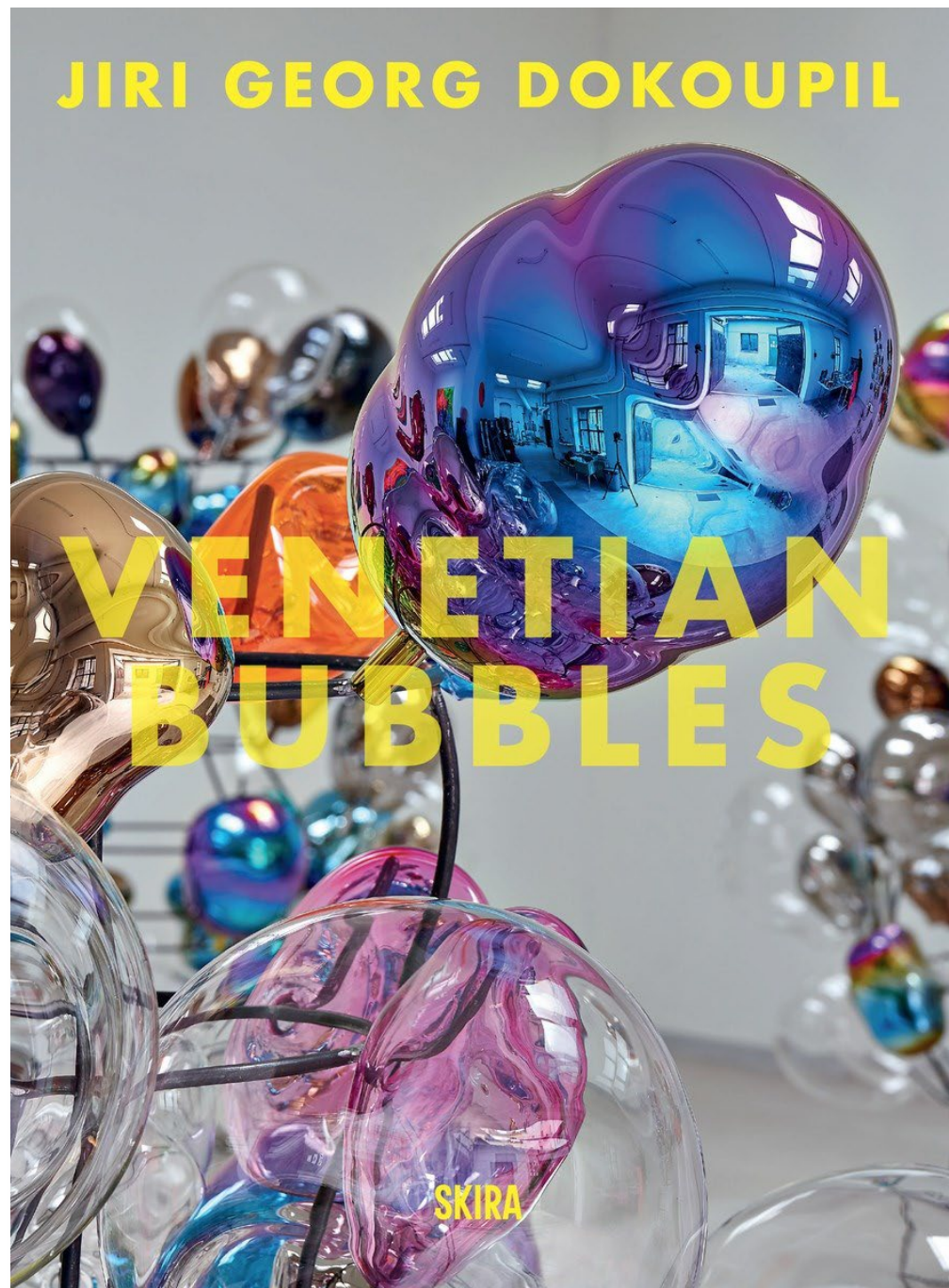
Weiß-Blau, 2022-23
Soap-lye and pigments on canvas
245 x 400 cm



✱
EVERYTHING ✱
✱ I KNOW AND
✱ I THINK OF
BECOMES A
BUBBLE.



✱ ✱
I KNEW THAT
IN ORDER TO BECOME
THE BEST PAINTER ✱
IN THE WORLD,
I HAD TO
CHANGE MY TECHNOLOGY
~ ONLY THIS WAY
WOULD I ACHIEVE NEW ✱
VISUAL RESULTS. ✱
WAS SUCCESSFUL I
BECAME THE BEST
BUBBLE-PAINTER IN THE
✱ WORLD.



Jiri Georg Dokoupil

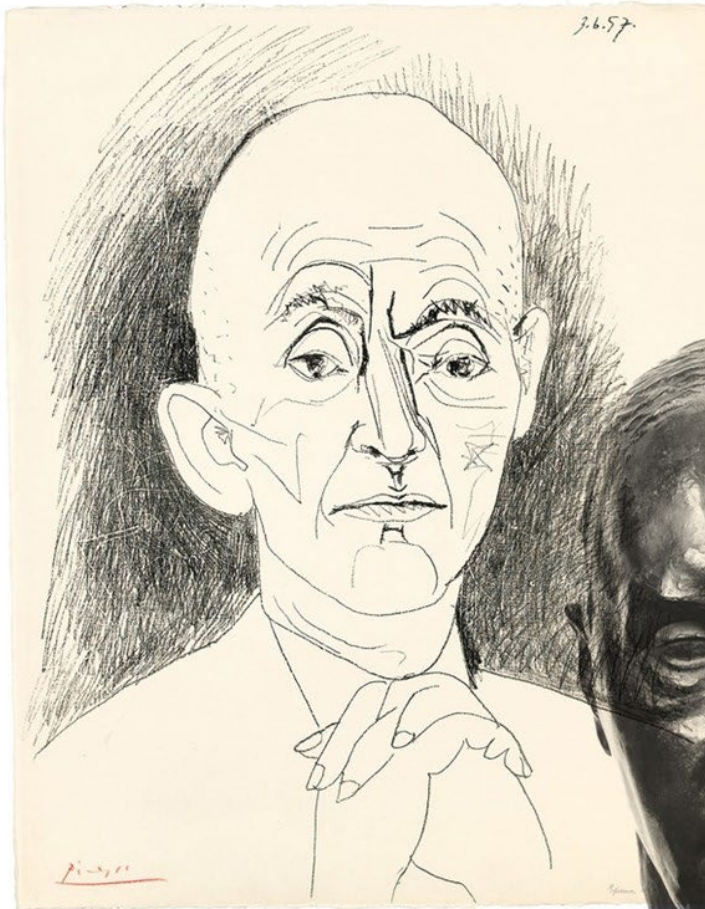
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KAHNWEILER & RUPF
Ein Galerist und sein Sammler
A Gallerist and his Collector
1933–1945

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**IF IT
DON'T EXIST
BUILD IT**

**LARRY
ACHIAMPONG**

IF
DON'T
BUILD

IT
EXIST
IT

LARRY
ACHIAMPONG

Larry Achiampong: If It Don't Exist, Build It

If It Don't Exist, Build It

Larry Achiampong

A visually stunning monograph that celebrates the work of Larry Achiampong, one of the most exciting and innovative contemporary Black British artists at work today.

CULTURAL FUSION: Highlighting how the artist seamlessly blends his British and Ghanaian heritage into his work, offering a bridge between cultures, and a unique perspective that resonates with a global audience.

MULTIMEDIA MASTERY: Demonstrating a mastery of diverse artistic mediums, including painting, sculpture, video, and sound, an approach that creates a rich and immersive experience for viewers.

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SUNDAY'S BEST



Sunday's Best sets the vivid experience of worship in a Ghanaian community church against the stark, sombre interior of a Roman Catholic church. By bringing these two practices into dialogue, the film explores how faith and religious traditions have been birthed and mutated throughout history due to colonisation. It looks at how those colonial legacies still affect people today, in particular the relationship with Christian imperialism and its impact on the artist's tribe, The Ashanti.

00:01:36



It's probably when I was at primary school, when my friend Jubair and I spoke that I first noticed it.

00:01:49



I learned about Allah and the holy month of Ramadan – this other aspect of fasting, somewhat different from what my mum, aunties and uncles did. I was always so curious about the many gods and deities that we celebrated at school; I would draw lines between these beings and the super heroes in Marvel comic books.

00:02:09



Amongst it all, Allah and the old white guy with the grey beard seemed to be the most popular. One day Jubair and I were talking, I had a theory pressing my mind, and so I shared it with him:

'What if both of our gods are the same?'

'No,' he responded. 'There is only one God.'

00:02:24



That thought made me sad. It meant that one of us was right, that only one might be righteous and the other just a charlatan. Maybe it was those moments that lead me to this...

00:02:41



There were three types of images you were likely to find at my home – that of Ghana's past freedom fighters – Yaa Asantewaa and Kwame Nkrumah, or images of family members. And then there were the images of white Jesus, or 'Yesu Christo' as my family pronounced in Twi. He was the only white person, important enough to share a place on my family's walls.

00:03:07



I always wondered why someone from Bethlehem was as white as chalk in those images...

'Yesu Tuntum', Black Jesus. I referred to our reverend minister Asofo Isaac using this name from the age of four. He was 'the only real Jesus to me.

00:03:38



My mum found it quite incredible that I'd made that name up by myself. Kids are usually good at smelling good or bad spirits and I sensed good in this man.

00:03:42



Looking back, I called Asofo Isaac Black Jesus because all of the scripture that spoke of the Christ, his compassion, relentlessness, warmth and uncanny spirit were all embodied in this strong man who led our congregation. He was a big man with strong arms and he had a big beard.

00:03:58



Prophets always have a big beard, right?

I cannot tell you how many Sundays that we were taken to church, but there were many. So many. We piled up into my dad's Toyota Corolla. I was always heaped into the open boot – I didn't mind it though, it kinda felt adventurous not quite having a seat and being swayed with each hard turn that my dad made on our long journey.

00:04:29



If you were of age you could refer to your fellow church member as 'brother' or 'sister', otherwise, us kids had to use 'aunty' or 'uncle' – respect being the cornerstone to the community.



IF
DON'T
BUILD

IT
EXIST
IT

LARRY
ACHIAMPONG

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LINDER



DANGER
CAME
SMILING



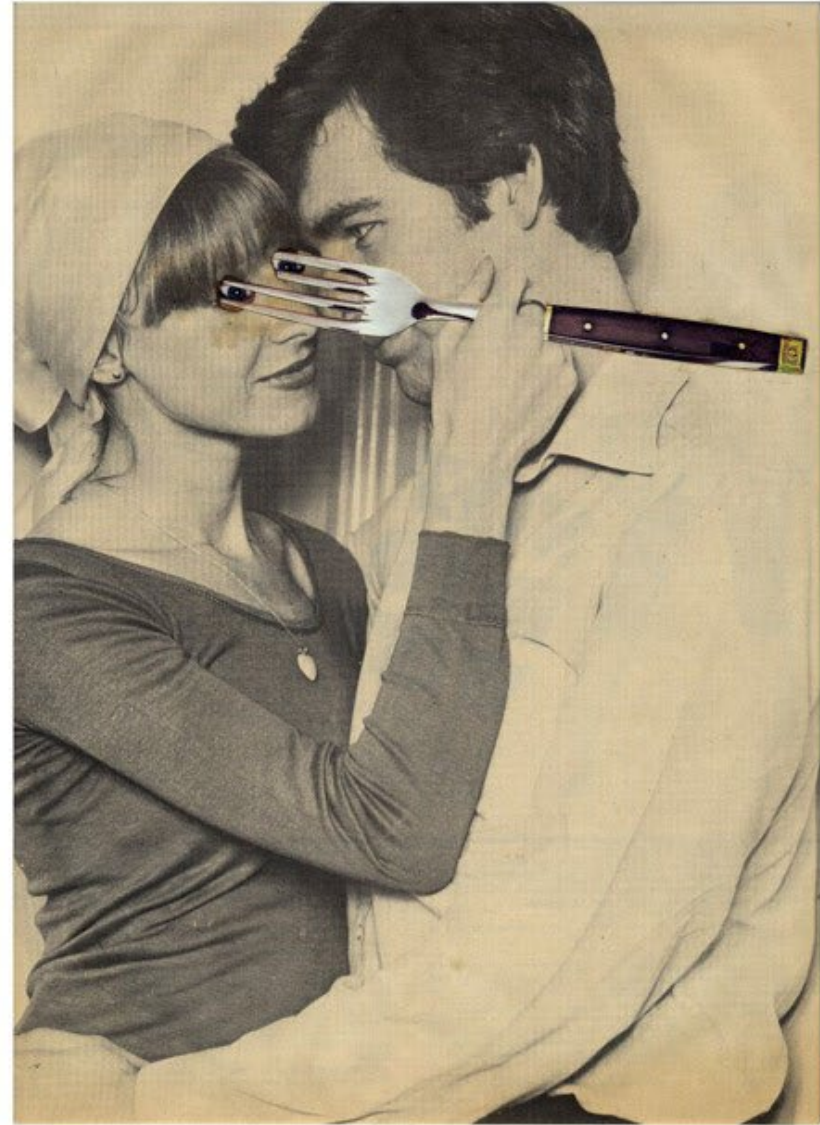
Linder

Danger Came Smiling

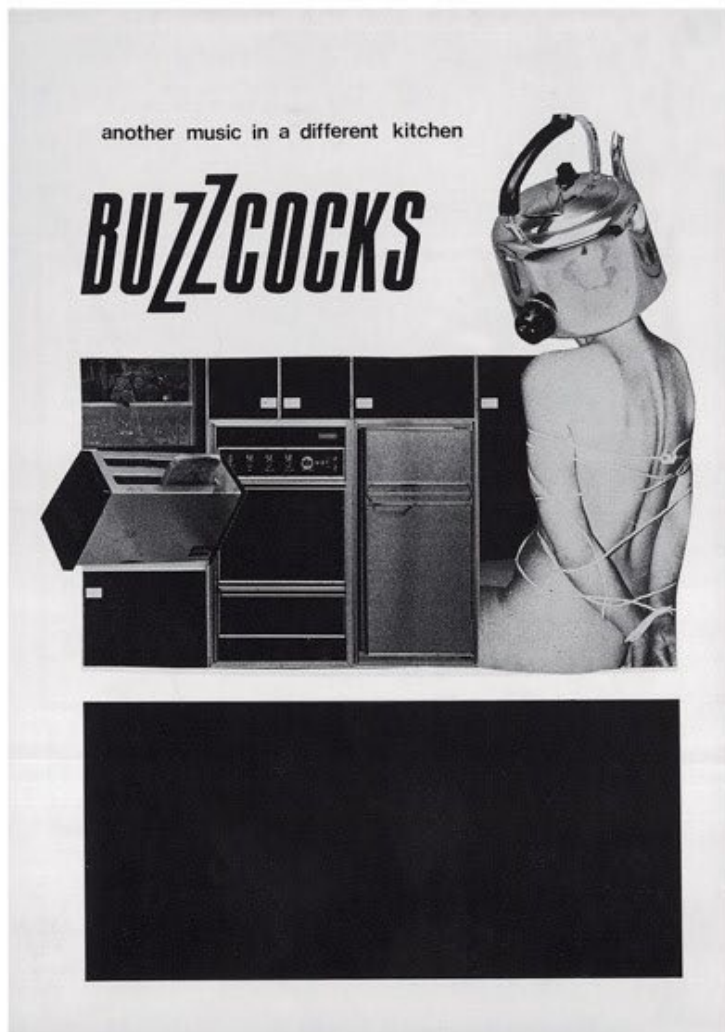
Major survey of the artistic provocateur and trailblazer Linder (b.1954, Liverpool). Offers an illuminating overview of the past 50 years of this iconic artist's career, exploring the full range of Linder's thought-provoking work and underscoring the experimental and feminist impulses of her practice.

- Linder Sterling (known as Linder) is a British artist who emerged from the late 1970s punk scene and is known for her uncompromising feminist photomontages, photography and performance pieces.
- An overview of punk icon Linder's decades-long career, spanning her early radical feminist photomontages skewering the commercialization of gender and sexuality to her photographic projects examining the performative notion of identity. This hardcover accompanies Linder's career survey at London's Hayward Gallery and features foil blocking on its cover and cutout/sticker pages inside.

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Hayward Gallery



Untitled, 1976



The Secret Public • Another Music
in a Different Kitchen, 1978



Untitled (Orgasm Addict), 1977



SheShe, 1977



.come find me when I'm hiding
hiding but still not knowing



am I your death
behind my flesh
does my skull smile



can I see me
I throw up screens
I am messy



it is not I
who seeks the fool
it is the fool
who seeks I



Linder

Danger Came Smiling

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LOUISIANA VISITS FRANZ GERTSCH

Andy Warhol
Roy Lichtenstein
Mark Rothko
Gerhard Richter
Jackson Pollock
Sam Francis
Chuck Close
Sigmar Polke
Frank Stella
Ellsworth Kelly
Morris Louis
Konrad Klapheck
Cindy Sherman
Peter Doig
Andreas Gursky
Thomas Struth
Franz Gertsch
Per Kirkeby
Mamma Andersson
Asger Jorn
Per Bak Jensen
Shara Hughes
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POST-WAR AND CONTEMPORARY ART IN DIALOGUE

HATJE
CANTZ

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Andy Warhol
Roy Lichtenstein
Mark Rothko
Gerhard Richter
Jackson Pollock
Sam Francis
Chuck Close
Sigmar Polke
Frank Stella
Ellsworth Kelly
Morris Louis
Konrad Klapheck
Cindy Sherman
Peter Doig
Andreas Gursky
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Franz Gertsch
Per Kirkeby
Mamma Andersson
Asger Jorn
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Gerold Miller
Troels Wörsel

POST-WAR AND CONTEMPORARY ART IN DIALOGUE

HATJE
CANTZ

Louisiana Visits Franz Gertsch (Bilingual edition)

Post-War and Contemporary Art in Dialogue

New insights into an extraordinary collection.

The Louisiana Museum of Modern Art in Humlebæk, Denmark, is one of the most popular museums in Europe. It owns an outstanding collection of 20th- and 21st-century art. Forty-five of these top works by about thirty artists-paintings, prints, drawings, and photography-are on display at the Museum Franz Gertsch in Switzerland from fall 2024.

The selection focuses on works and art movements that can be linked to the life and work of the Swiss painter and graphic artist Franz Gertsch (1930-2022).

EARLY RELEASE - MARCH | BILINGUAL - ENGLISH | GERMAN

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Hatje Cantz Verlag

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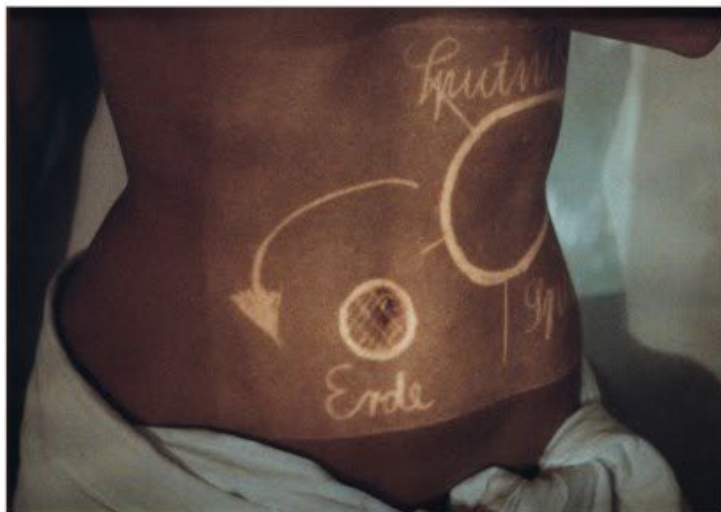
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Colophon



Birgit Jørgensen, *Osar Tind (Körperprojektion)*, 1988/2009
 Farbfotografie / Colour photograph, 50 x 70 cm
 Louisiana Museum of Modern Art, Helsingør, Denmark
 Acquired with funding from the Augustinus Foundation



Birgit Jørgensen, *Osar Tind (Körperprojektion)*, 1988/2009
 Farbfotografie / Colour photograph, 50 x 70 cm
 Louisiana Museum of Modern Art, Helsingør, Denmark
 Acquired with funding from the Augustinus Foundation



Birgit Jørgensen, *Ich möchte hier sein*, 1976/2006
 Schwarz-Weiss-Fotografie / Black-and-white photograph, 40 × 50 cm
 Louisiana Museum of Modern Art, Humlebæk, Denmark
 Donation: Estate Birgit Jørgensen



Birgit Jørgensen, *Ohne Titel* / *Untitled*, 1979
 SX 70 Polaroid, 10.5 × 8.7 cm
 Louisiana Museum of Modern Art, Humlebæk, Denmark
 Donation: Estate Birgit Jørgensen



Per Bak Jensen, *Dark Bay*, 2007
C-Print / C-print, 164 x 206 cm
Louisiana Museum of Modern Art, Humlebæk, Denmark
Donation: the New Carlsberg Foundation



Rune Anderson, *Dagor Efter (The Day After)*, 2020
Oil and linseed / Oil on canvas, 228 x 168 cm
Louisiana Museum of Modern Art, Humlebæk, Denmark
Donation: Rune Anderson

LOUISIANA VISITS FRANZ GERTSCH

Andy Warhol
Roy Lichtenstein
Mark Rothko
Gerhard Richter
Jackson Pollock
Sam Francis
Chuck Close
Sigmar Polke
Frank Stella
Ellsworth Kelly
Morris Louis
Konrad Klapheck
Cindy Sherman
Peter Doig
Andreas Gursky
Thomas Struth
Franz Gertsch
Per Kirkeby
Mamma Andersson
Asger Jorn
Per Bak Jensen
Shara Hughes
Josef Albers
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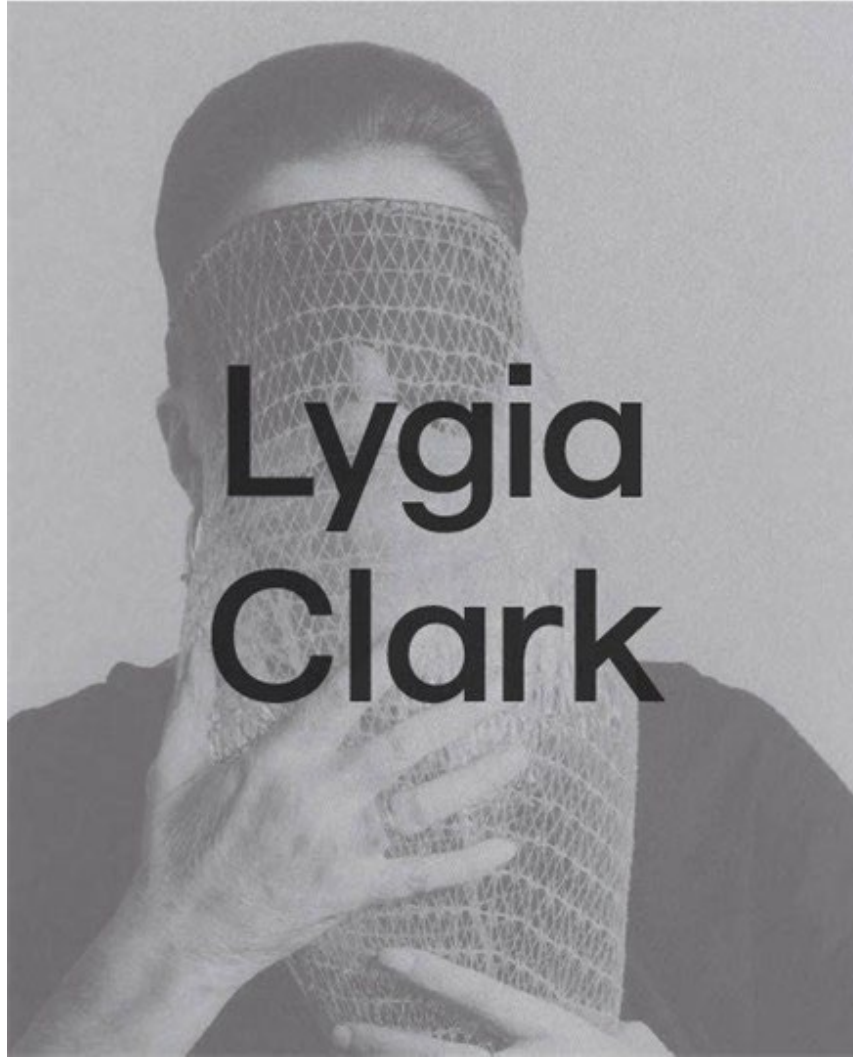
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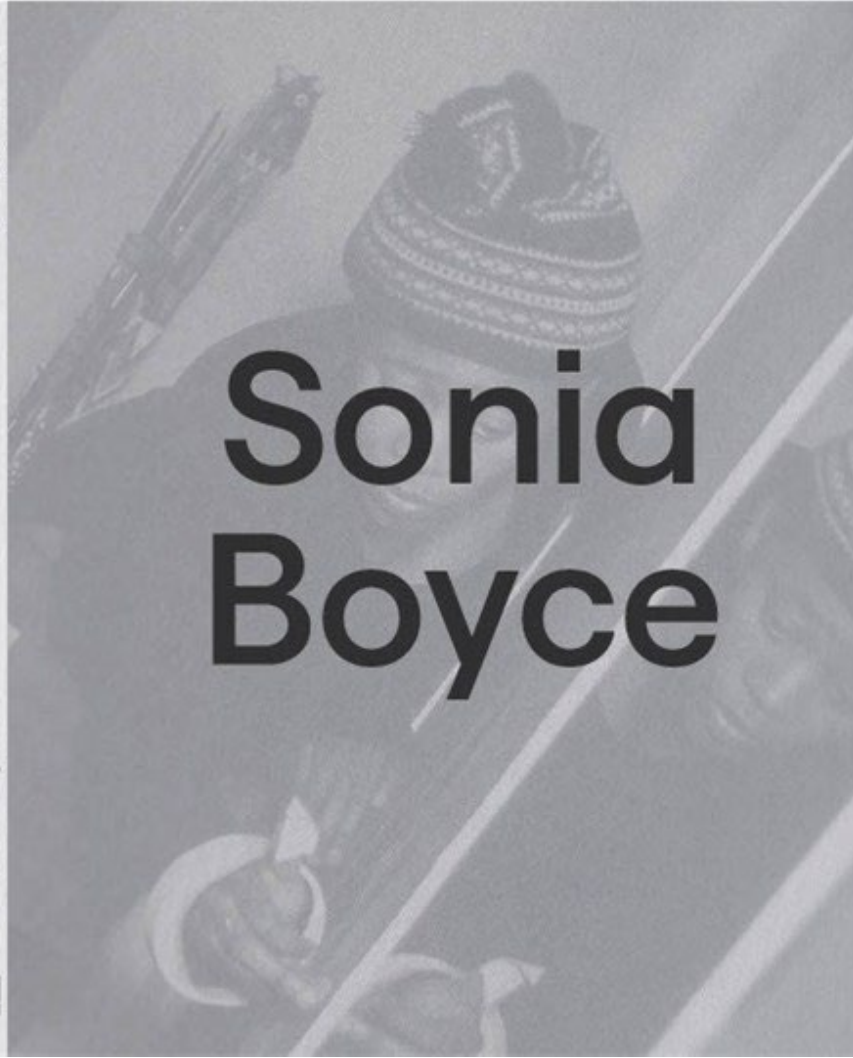
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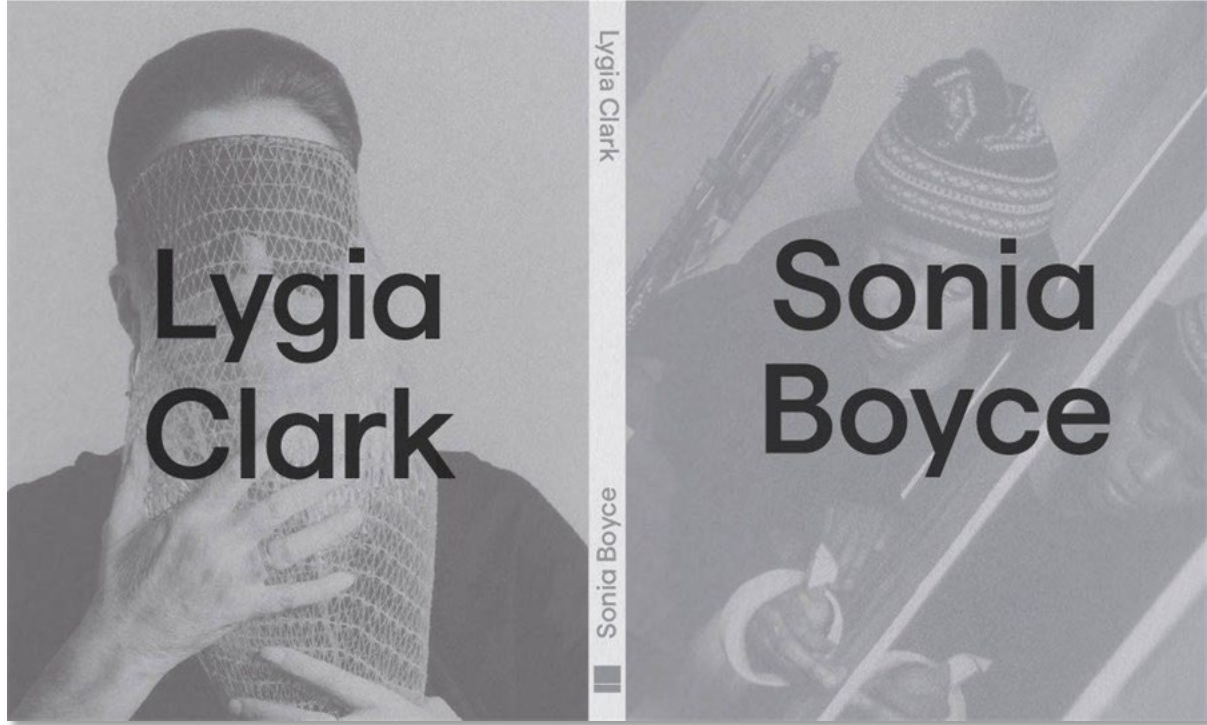
**Lygia
Clark**

Lygia Clark

Sonia Boyce



**Sonia
Boyce**

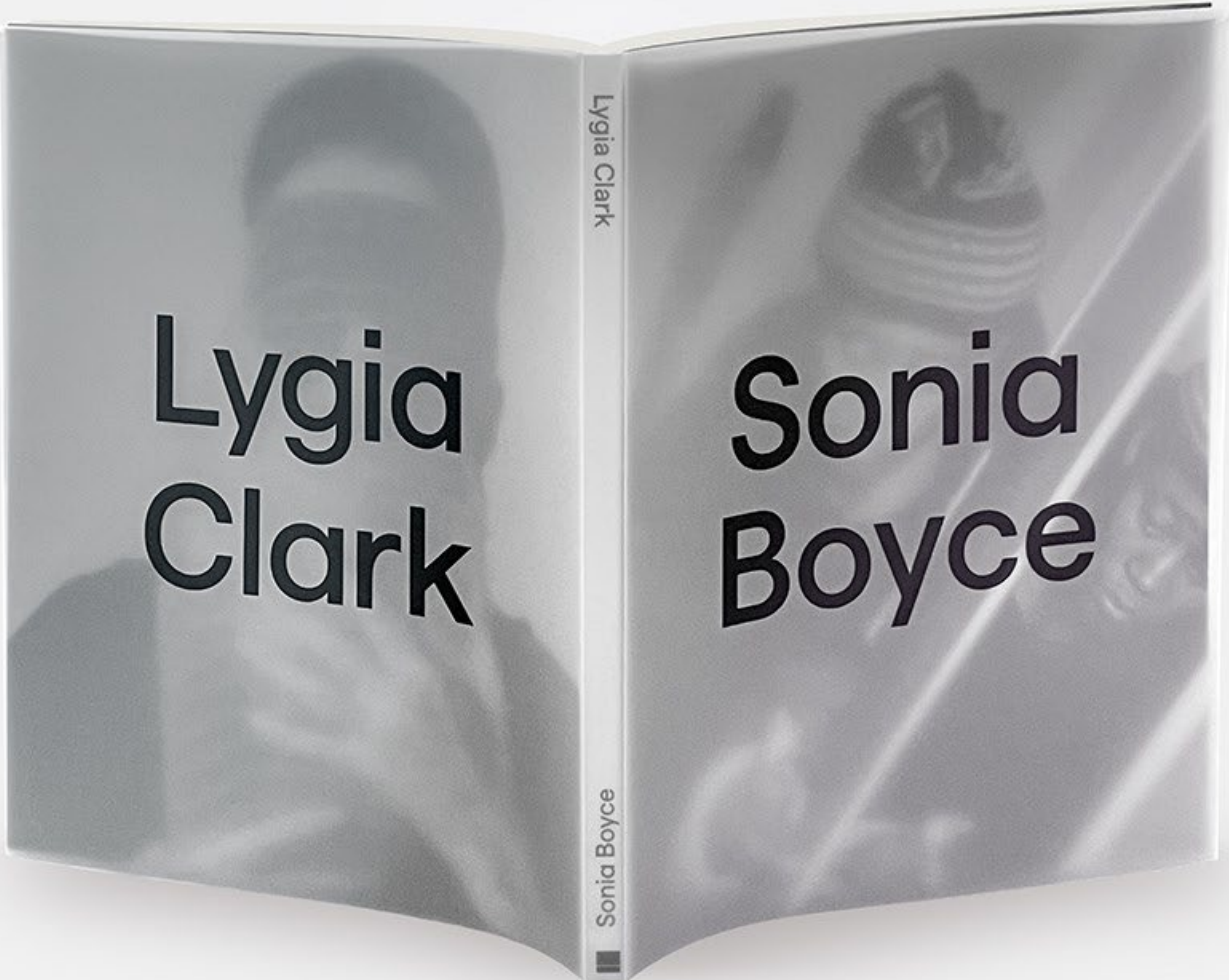


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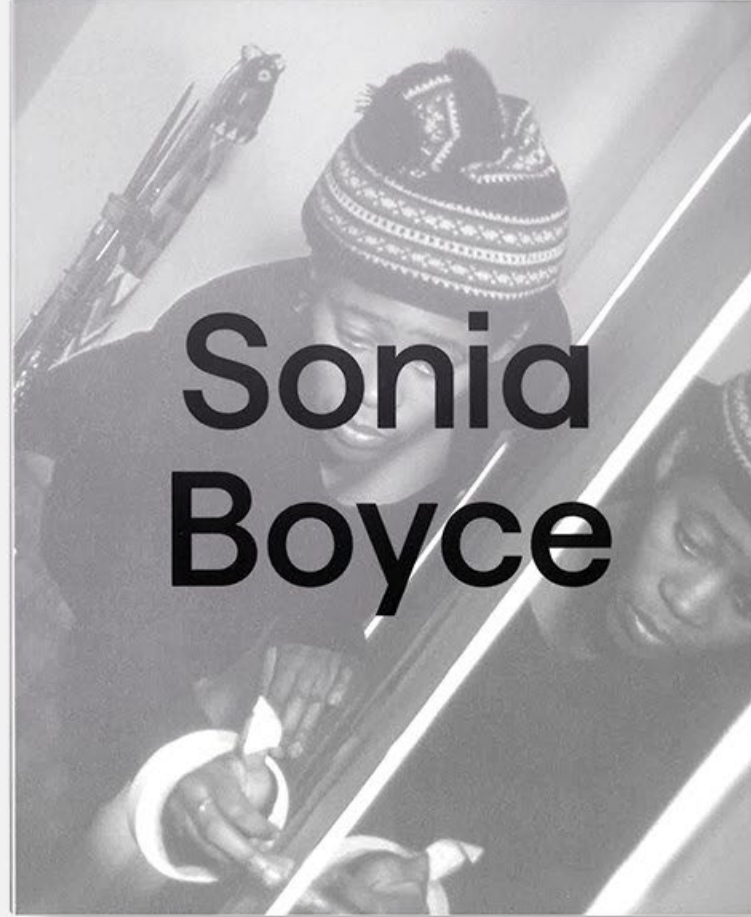
**Lygia
Clark**

Lygia Clark

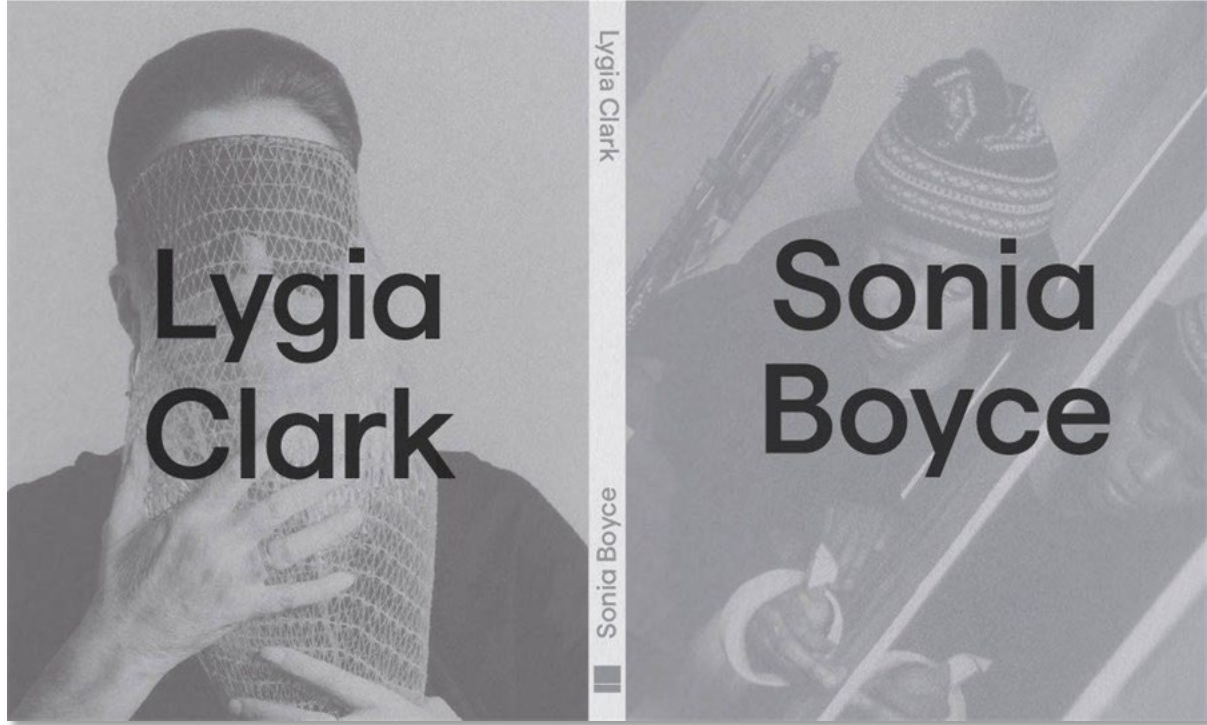
**Sonia
Boyce**

Sonia Boyce

**Lygia
Clark**



**Sonia
Boyce**



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260 mm x 210 mm
Whitechapel Gallery

A surrealist painting by Max Ernst. The scene is a dreamlike landscape with a large, green, stone-like face on the left. In the center, a figure with a large, colorful, feathered headdress and a small, dark face is seated on a large, red, fleshy object. To the right, a large, dark, beetle-like creature with a blue and yellow face is visible. The background features a body of water, distant mountains, and a small, dark, conical structure on a hill. The overall style is characterized by vibrant colors and distorted, organic forms.

Martina Mazzotta Jürgen Pech

max ernst

Surrealismo, Arte y Cine
Surrealism, Art and Cinema

SKIRA

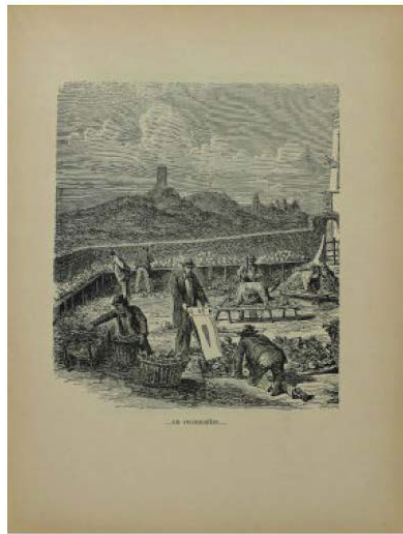


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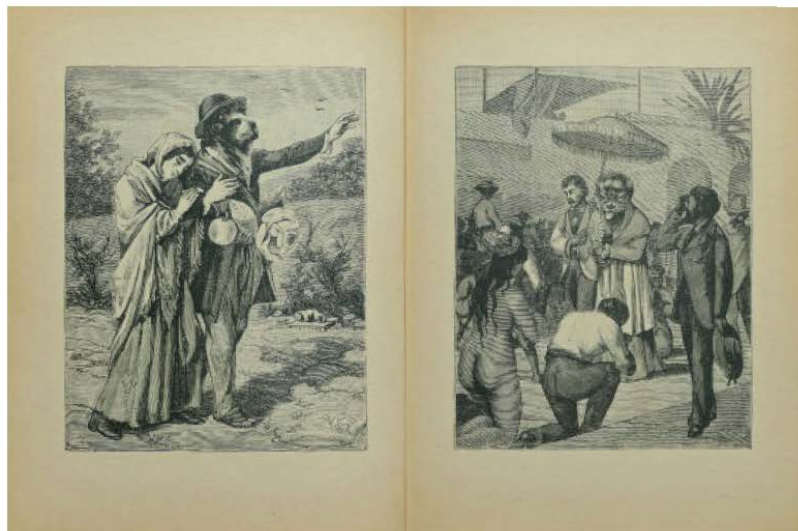
L'ÂGE D'OR

Max Ernst, ...on reconnaît..., página con la reproducción del collage de la película *La femme 100 têtes*, Paris 1929, Colección privada

Max Ernst, ...on reconnaît..., page with the reproduction of the collage from *La femme 100 têtes*, Paris 1929, Private collection

Max Ernst, *Une semaine de bonté*, primer cuaderno, "Le lion de Belfort," Paris 1934, Colección privada

Max Ernst, *Une semaine de bonté*, first booklet, "Le lion de Belfort," Paris 1934, Private collection



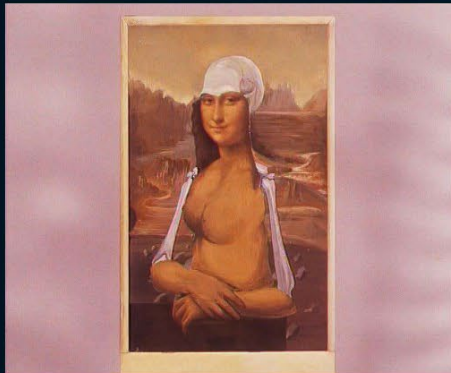
Max Ernst como jefe de ladrones en una escena de la película *L'Âge d'Or* de Luis Buñuel y Salvador Dalí, Paris 1930, Colección privada

Max Ernst as robber captain in a scene of the film *L'Âge d'Or* by Luis Buñuel and Salvador Dalí, Paris 1930, Private collection

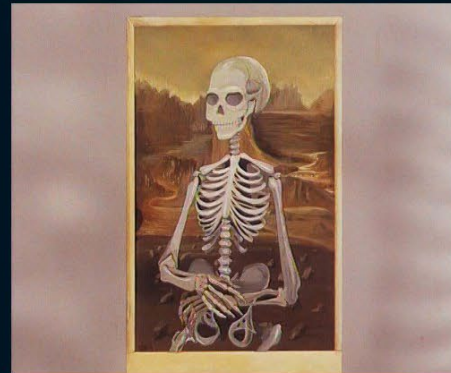


Fotogramas de la película *L'Âge d'Or* de Luis Buñuel y Salvador Dalí, 1930

Film stills from *L'Âge d'Or* by Luis Buñuel and Salvador Dalí, 1930



Fotogramas de la película *La Joconde: Histoire d'une obsession* de Henri Gruel, 1968.
Film stills from *La Joconde: Histoire d'une obsession* by Henri Gruel, 1968.





Max Ernst, *Leçon d'écriture automatique*,
ca. 1923, tinta sobre papel, 17,3 x 126 cm,
Colección privada
Max Ernst, *Leçon d'écriture automatique*,
ca. 1923, ink on paper, 17.3 x 126 cm,
Private collection



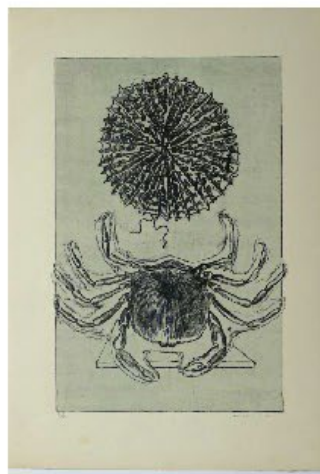
Max Ernst, *l'aimant est proche sans doute*,
ca. 1923, tinta sobre papel, 17,3 x 169 cm,
Colección privada
Max Ernst, *l'aimant est proche sans doute*,
ca. 1923, ink on paper, 17.3 x 169 cm,
Private collection



Max Ernst, *Oh titulo*, ca. 1922, collage
y acuarelas sobre papel, 24 x 18 cm,
Colección privada
Max Ernst, *Oh titulo*, ca. 1922, collage
and watercolor on paper, 24 x 18 cm,
Private collection



Karlheinz Bauer, Max Ernst, Huismes,
octubre de 1960, Colección privada
Karlheinz Bauer, Max Ernst, Huismes,
October 1960, Private collection



Max Ernst, Zu: Max Ernst, Huismes
naturelle, 1972, lithograph, 49 x 28,5 cm,
Colección privada
Max Ernst, Zu: Max Ernst, Huismes naturelle,
1972, lithograph, 49 x 28,5 cm,
Private collection



Fotografías dels peixos Huismes Naturelles,
Suite de Jan Svankmajer, 1967
Film stills from Huismes Naturelles,
Suite by Jan Svankmajer, 1967

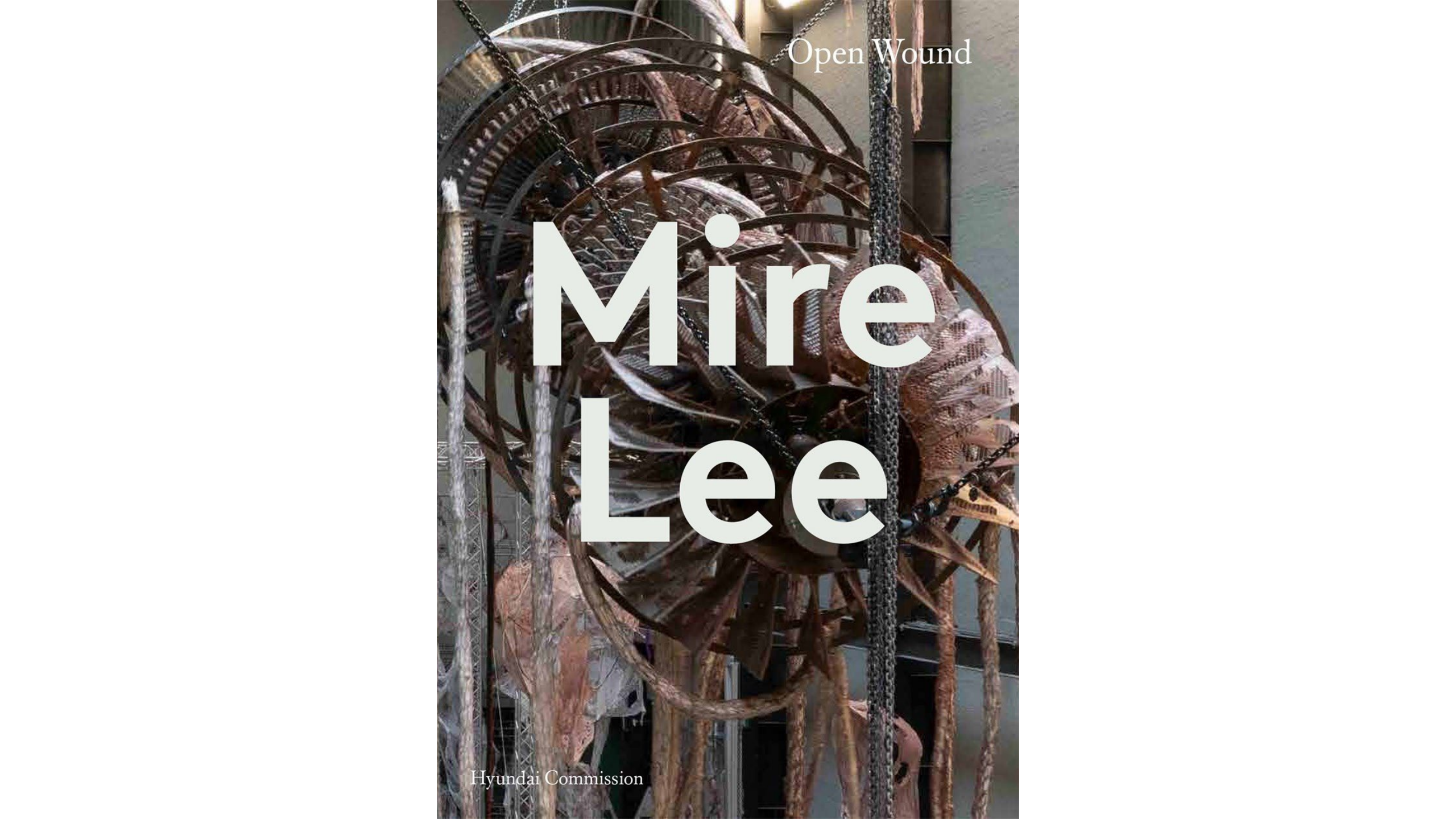


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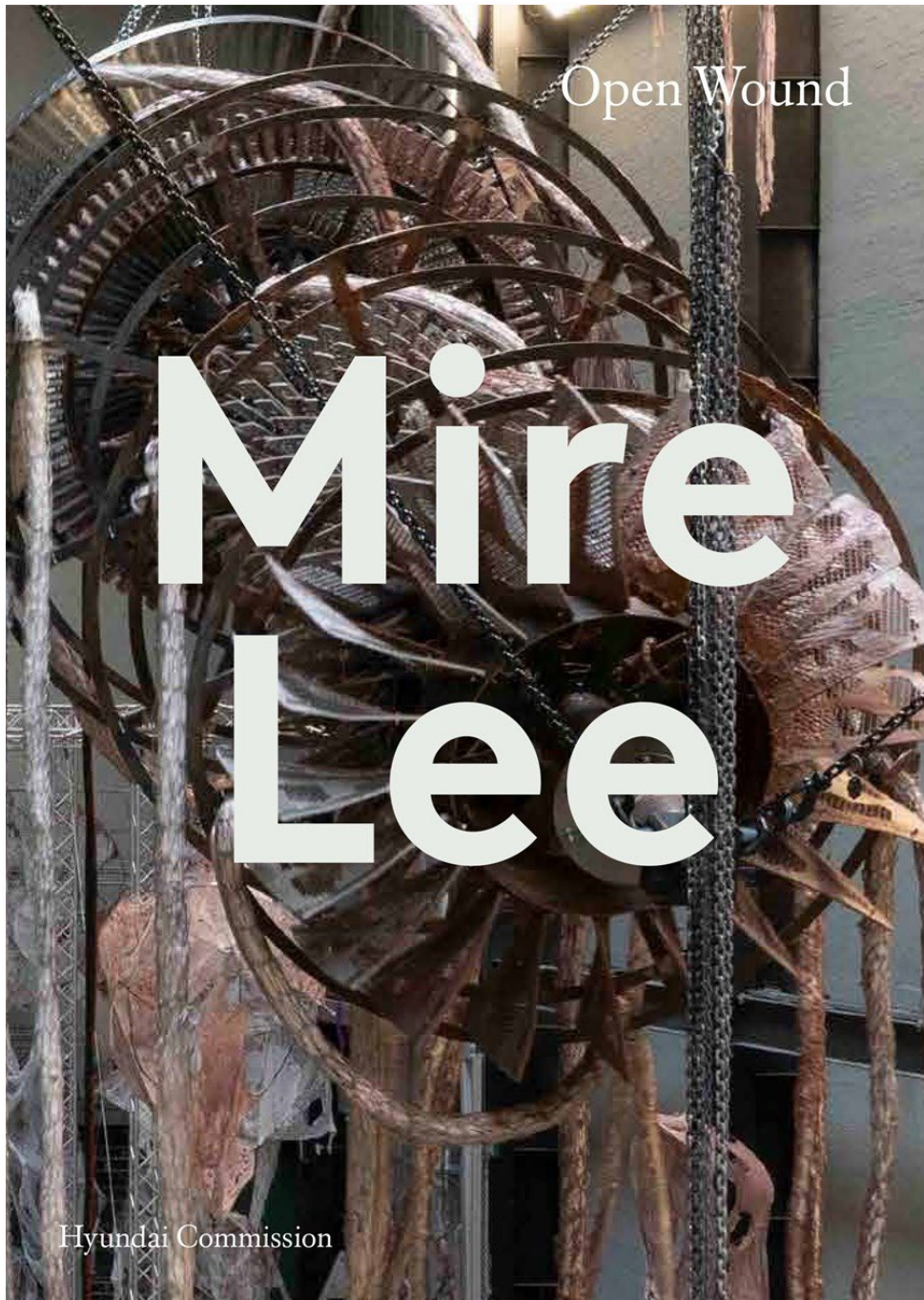
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112 Pages
Paperback
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Skira Editore S.p.A

The artwork is a complex, three-dimensional sculpture. It features a central, dark, circular form that resembles a wound or a deep crater. This central element is surrounded by a dense, chaotic arrangement of materials. There are numerous thin, curved, metallic-looking strips that spiral outwards, creating a sense of movement and tension. Interspersed among these are thicker, more solid elements, some of which appear to be made of wood or a similar natural material. The overall color palette is dominated by dark, earthy tones, with some highlights on the metallic surfaces. The lighting is dramatic, casting deep shadows and highlighting the textures of the various materials. The composition is dense and layered, suggesting a complex narrative or emotional state.

Open Wound

Mire Lee

Hyundai Commission



Mire Lee: Open Wound (Hyundai Commission)

Mire Lee is known for her visceral sculptures, which use kinetic, mechanised elements to invoke the tension between soft forms and rigid systems. *Open Wound*, her new sites-specific work, is a monumental installation that re-imagines Tate Modern as an industrial womb.

Reflecting on the building's former life as a power station, *Open Wound* presents the Turbine Hall as a living factory, finding human dreams and desires in sprawling mechanical systems.

AU \$39.99 | NZ \$44.99
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160 Pages
Paperback
240 mm x 170 mm
Tate Publishing



Mire Lee in conversation with Alvin Li and Bilal Akkouche

May 2024, Tate Modern, London



Hysteria, Elegance, Catbars; the islands 2017 (detail); series of different sculptures in mixed media, dimensions variable

Alvin Li: You once said you didn't want to become an artist. How did you end up studying sculpture at Seoul National University?

Mire Lee: Korea has a very competitive educational system – it's also a very brutal and rigid one. As you come to the end of school, it is as if the entire life and career ahead of you depends on just one exam, on one single day. I studied just like any other Korean student, but on the actual day of the exam, I failed at math.

I then had only a very short period of time to decide what to do. It was still possible for me to go to a good university if I applied for art – in Korea, arts students have low exam scores. On top of that, the sculpture department was the least popular. So, I decided to apply there and sit an entrance exam for art school.

Back then, Korea had a really distorted art education, which was imported from Japan, and which Japan in turn had imported from France. I think it's changed a lot now, but at the time when I sat the exam for sculpture school, you had a live model who would turn through ninety degrees, a quarter turn, every five minutes, and you'd take a bunch of clay and start making the head, same as what you see. We also had to make the head of Caesar, Brutus, Voltaire ... And I loved it. Not just that, but I was good at it. The whole system of studying in middle school and high school had been so oppressive, but touching clay and making something was genuinely a joy. I felt like I could do it forever just because it was so much fun.

AL: You took a class on kinetic art when you were studying sculpture, and something about the roughness of the technology made you realise that this might be for you.

ML: Yes. This had to do with a desire to be wild or wanting to create something that could shock myself. It was the crudity I was interested in.

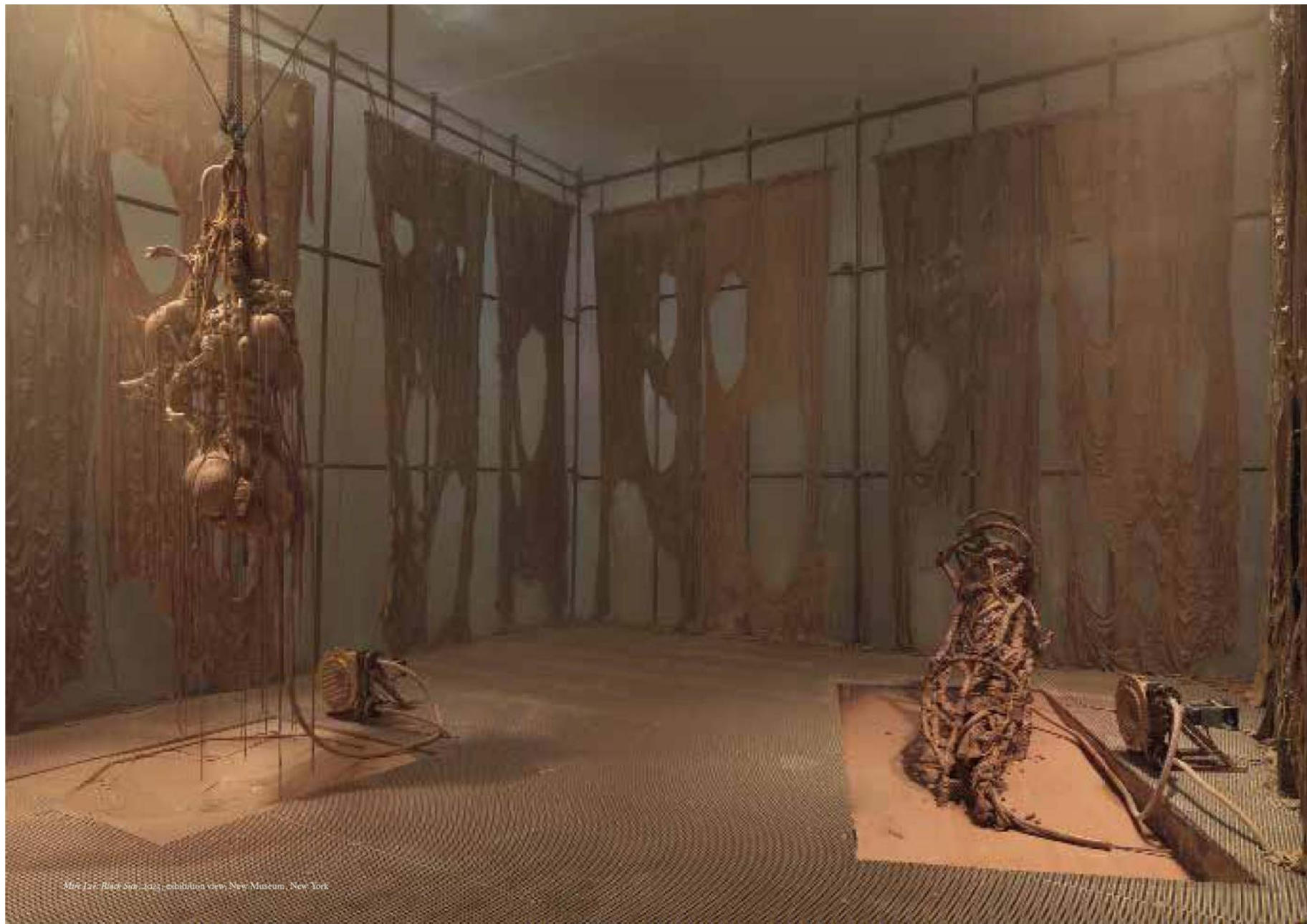
There was still something that I wanted to have for myself that I felt wasn't quite possible with drawing or sculpting. I found a deep undefinable satisfaction in doing motor-related things – not because I was interested in the engineering side of it, nothing like this. It was the joy of accidental crudity I was able to create myself that got me really into machinery works.

AL: What were some of the early experiments? What did they look like? I remember you saying that for one of your sculpture graduation classes, you made a silicone mould of someone.

ML: Of myself! I made a cast of my body in silicone, and then I took it out as it was like a skin and put a motor at the back so that it would dance. I also always wanted to make big works. I was a tomboy as a kid, and I think generally a lot of this comes from growing up in a patriarchal Korean society, and how there was always a tendency to attach positive values to masculinity. And also, because my mum raised me alone, and she was a self-made woman. So, I think I always had this thing about wanting to be tough.

AL: Can you talk a little about literary or theoretical influences on your work?

ML: I used to write a lot, but when I left Korea, my life shifted into being less language-centric in general. I was no longer speaking in my mother tongue, and I wasn't writing that much, and now I'm also reading a lot less. I feel it's a disaster, really. But as a teen I read a lot of French existentialist philosophies, a lot of Sartre, and then I was very into Nietzsche and Bataille. In my twenties, through my friend Rita, I got into queer theory and affect theory – the likes of Jack Halberstam, Paul Preciado and Sianne Ngai. I also loved reading a bit of psychoanalysis. I'm very influenced by the poet Kim Eon Hee, too, and if



Min Jai Park, 2012, exhibition view, New Museum, New York

Frederick Kiesler. Endless House. Project 1950-60; model 1958.



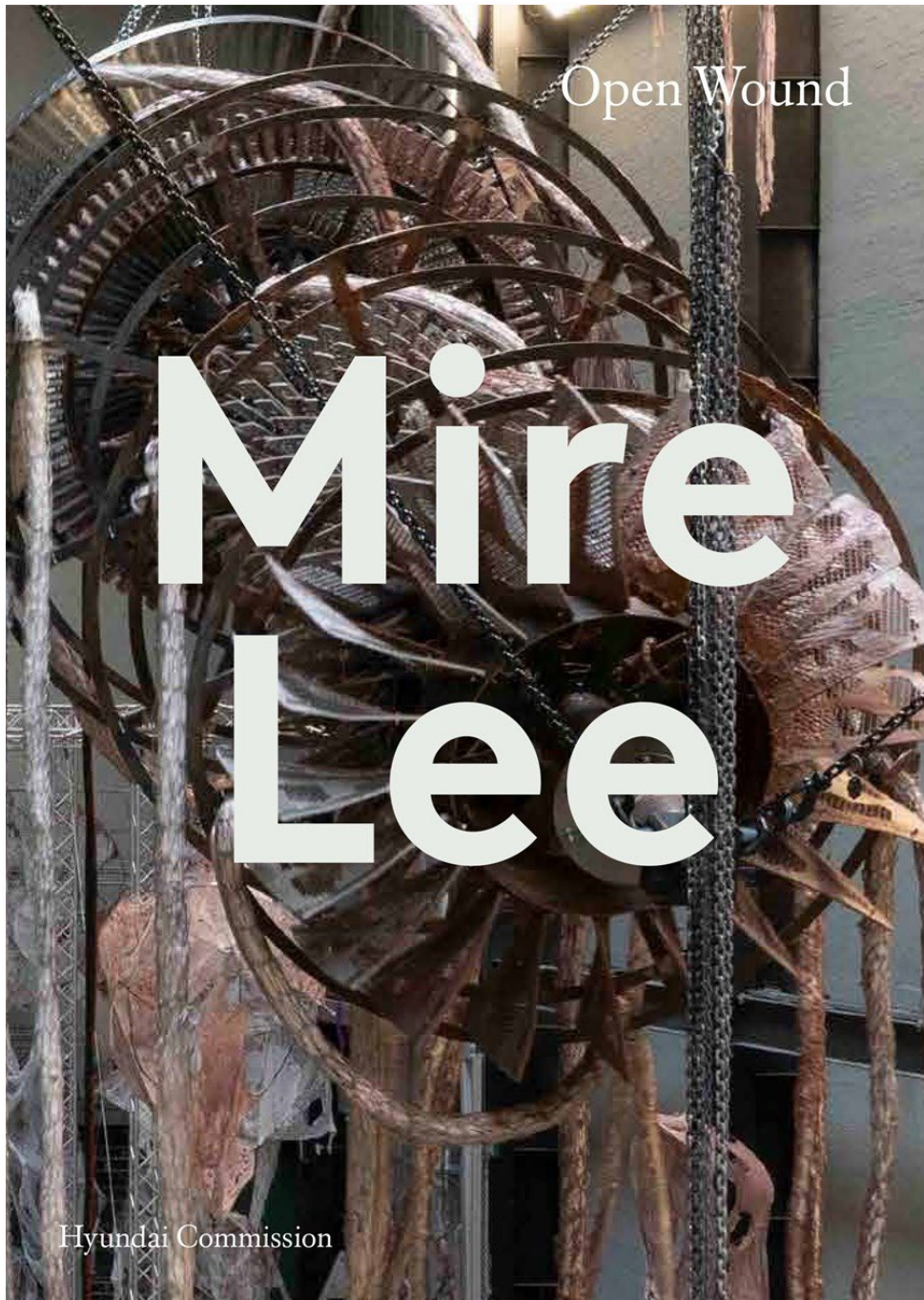
Still from David Lynch, *Eraserhead* 1976



Initial test of skin sculptures hung to dry outside the studio

Found object, 2018





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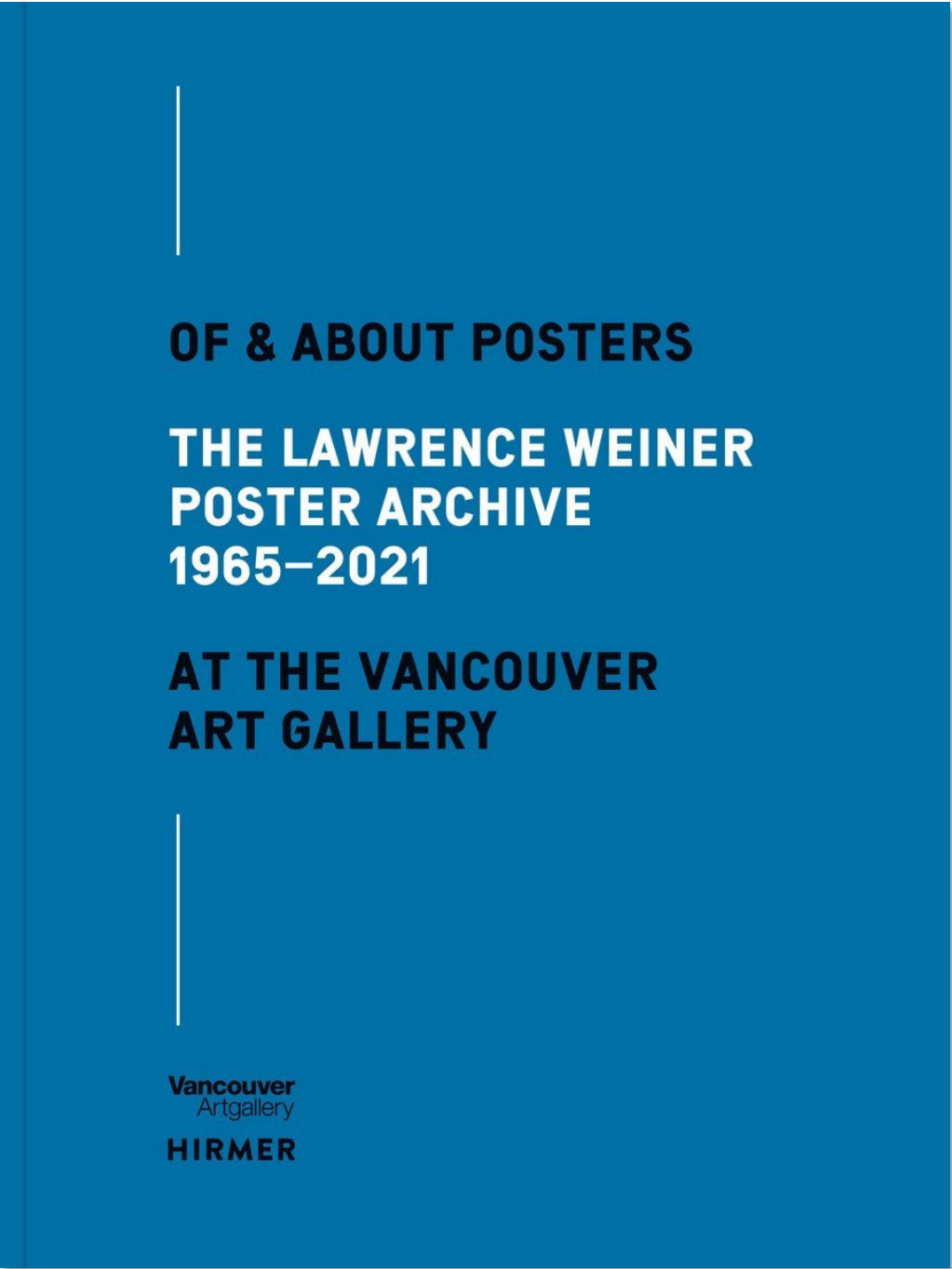
OF & ABOUT POSTERS

**THE LAWRENCE WEINER
POSTER ARCHIVE
1965–2021**

**AT THE VANCOUVER
ART GALLERY**

Vancouver
Artgallery

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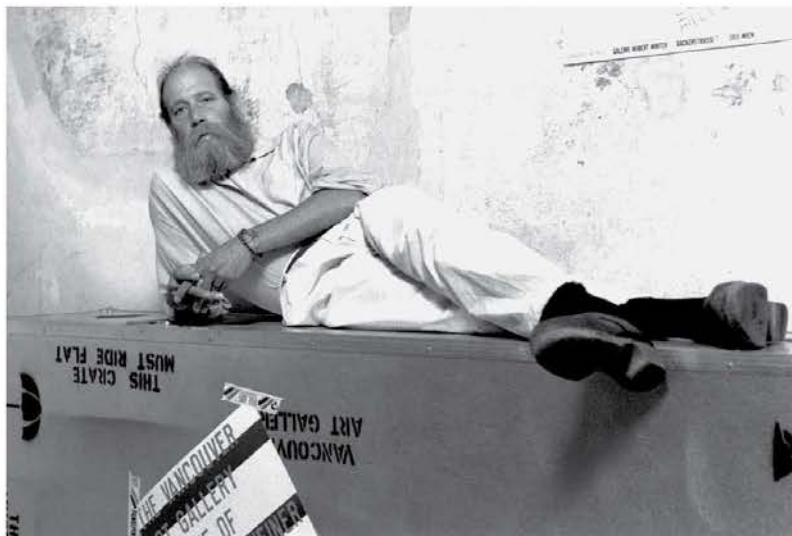
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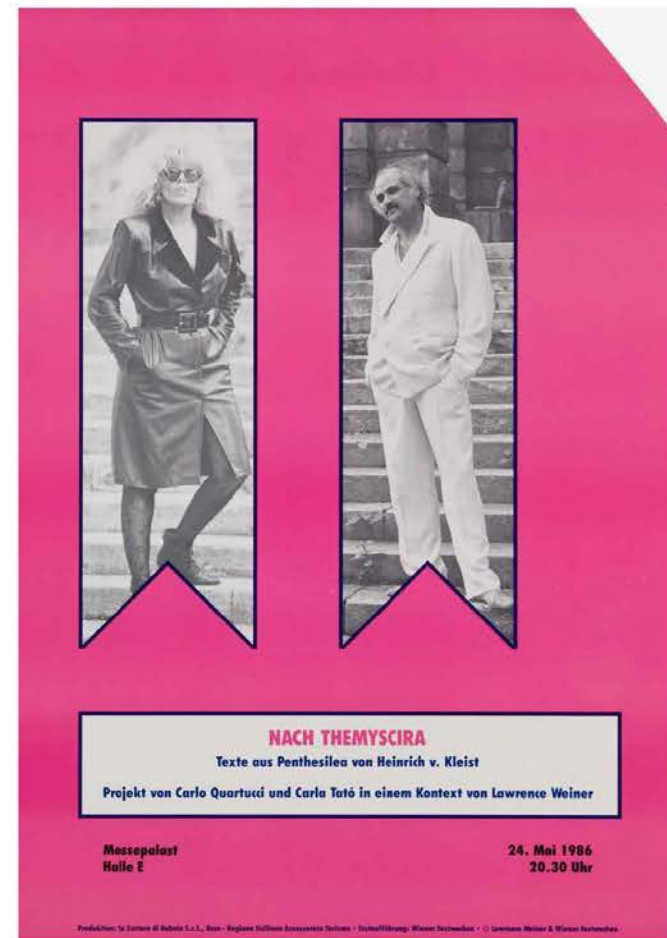
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WITHIN THE REALM OF ILLUMINATION, 1983, offset lithograph on polyester, 32.8 x 94.2 cm, Collection of the Vancouver Art Gallery, From the Lawrence Weiner Poster Archive established by the Nova Scotia College of Art and Design, Gift of the Artist and Progetto Genazzano, Italy, VAG 91.50.54





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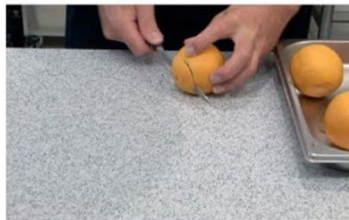
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TECHNIQUE

Retirer à l'aide d'un couteau la peau de l'agrume.



Préparer les ingrédients et le matériel.
Frotter et laver minutieusement les agrumes.



Retirer les extrémités en coupant le bout des agrumes
afin d'avoir une surface bien plane.



Passer à l'aide d'un couteau entre la chair et le zeste.



Garder la forme de l'agrume.



Utiliser de préférence un couteau à lame souple.

SAVARIN

Dessert à base de pâte poussée (levure biologique dite du boulanger) garni de chantilly et de fruits.

DENRÉES POUR 8 À 12 PORTIONS	UNITÉS	QUANTITÉS
ÉLÉMENTS DE LA PÂTE À SAVARIN		
- farine	kg	0,125
- levure biologique	kg	0,006
- lait	l	0,04
- sel		PM
- sucre	kg	0,015
- œuf (entier)	kg	0,075
- beurre	kg	0,045
ÉLÉMENTS DU SIROP À TREMPER		
- eau	l	0,50
- rhum	l	0,10
- sucre	kg	0,250
- vanille	gousse	1
- zeste de citron		PM
ÉLÉMENTS DE LA CRÈME CHANTILLY		
- crème	l	0,50
- sucre	kg	0,050
- vanille	gousse	1/2
ÉLÉMENTS DE LA GARNITURE		
- coulis de fruits rouges		PM
- fraises		PM
- oranges		PM
DURÉE MOYENNE DE PRÉPARATION : 2 H 30 MIN		
DURÉE MOYENNE DE CUISSON : 30 À 40 MIN		



MATÉRIEL

- Calottes
 - Russe
 - Moules à savarins
 - Plaque à pâtisserie
- Tamis
 - Batteur mélangeur
 - Fouet



TECHNIQUE DE RÉALISATION

- 1. Mettre en place le poste de travail**

Denrées, matériels de préparation, de cuisson et de dressage.
- 2. Préparer la pâte à savarin (voir p. 386)**

Tamiser la farine.

Tiédifier le lait.

Diluer le sel et la levure avec 2/3 du lait tiédi.

Ajouter à la farine tamisée, les œufs et le sucre.

Travailler au batteur.

Ajouter le restant du lait.

Ajouter le beurre fondu.

Cerner.
- 3. Préparer les moules**

Beurrer les moules.
- 4. Mouler les savarins**

Garnir les moules et faire pousser à l'étuve (35 °C environ).
- 5. Préparer le sirop à tremper (voir p. 340)**

Mélanger le sucre et l'eau.

Faire bouillir.

Ajouter le rhum.

Tiédifier.
- 6. Cuire les savarins**

Cuire au four à 180 °C environ.

Débarrasser sur grille.
- 7. Tremper les savarins**

Tremper dans le sirop.
- 8. Préparer la crème Chantilly (voir p. 424)**

Monter la crème Chantilly.
- 9. Préparer les éléments de décor**

Laver et découper les fruits.
- 10. Dresser les savarins**

Déposer de la crème Chantilly et des fruits frais sur les savarins.



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FICHE 54



Photo réalisée par Bertosch Salmanski pour 128 dB,
pâtisserie Christian Strabourg

BISCUIT AU CHOCOLAT

BON D'ÉCONOMAT

DENRÉES POUR 2 MOULES DE 5 PORTIONS	UNITÉ	QUANTITÉ
APPAREIL		
- œuf (jaune)	kg	0,080
- œuf (blanc)	kg	0,120
- farine	kg	0,110
- poudre de cacao	kg	0,020
- sucre	kg	0,125
CHEMISAGE DU MOULE		
- beurre	kg	0,020
- farine	kg	0,020
DURÉE MOYENNE DE PRÉPARATION : 1 H		
DURÉE MOYENNE DE CUISSON : 20 À 30 MIN		

TECHNIQUE



Préparer les ingrédients.
Tamiser la farine et le cacao.



Clarifier les œufs.
Blanchir les jaunes d'œufs et le sucre.



Fouetter jusqu'à obtention d'une préparation mousseuse.



Ajouter délicatement la farine et le cacao tamisés.



Mélanger l'appareil avec une spatule ou une maryse.



Incorporer les blancs d'œufs en neige bien serrés.

THE PASTRY CHEF HANDBOOK

PRÉFACE BY CHRISTOPHE FELDER



BASIC TECHNIQUES AND PREPARATIONS
RECIPES WORKSHEETS



The Pastry Chef Handbook

La Patisserie de Reference

Pierre Paul Zeiher

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ALL-ENCOMPASSING REFERENCE: Devised by expert teachers and successful professionals from the pastry world, this book offers essential guidance for professional pastry making.

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Prague Sketchbook

Jaroslav Kalfar

One of Europe's most beautiful cities is celebrated through the talents of artist Tom Mairs.

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Les Editions du Pacifique

Just a stone's throw from Old Town Square, Dlouhá ("Long Street"), one of Prague's oldest streets, is now packed with international bars and restaurants.

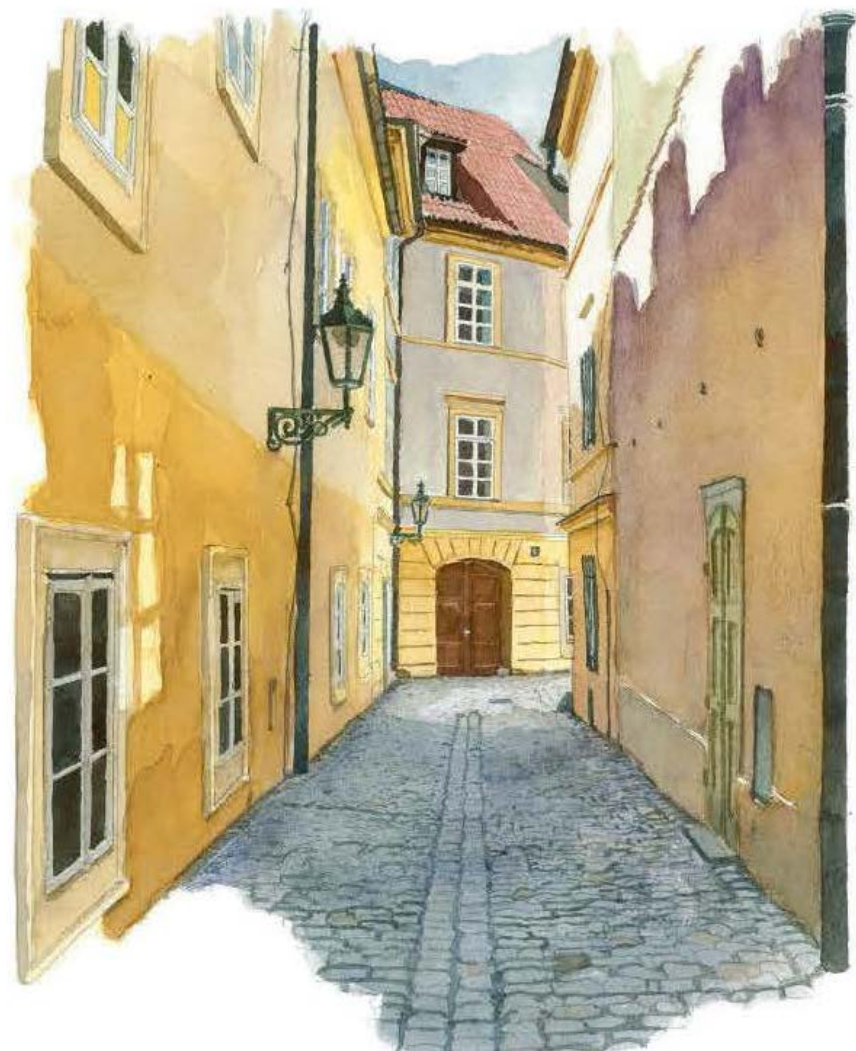


The Municipal House (Obecní dům), a jewel of Czech Art Nouveau, has seen welcoming guests and spectators to its cafe, restaurant and concert halls since 1912.



A Renaissance entrance in the old town: the house with the golden tears was the birthplace, a few centuries later, of writer and globe-trotter Milan Kundera (1929-1994).

Church of St. James the Greater, Malá Štupartská. This Baroque church with its remarkable portal replaced a Gothic building that was destroyed by arson in 1689 (or "from fire"), Louis XIV's revenge for getting the Habsburg capital.



An alleyway in the Old Town. Every pedestrian in Prague knows the unique feeling of these small, round cobblestones on their exhausted feet.



A streetlamp in Pohořanská. And a fine example of "Maria Theresa yellow", the yellow ochre colour typical of many Baroque and Classical buildings from Central Europe to Northern Italy.

In the streets of Klampa, graffiti dedicated to Václav Havel (1936-2011), playwright, poet, resistance fighter, rock fan and politician, a pivotal figure in Czechoslovakia's return to democracy.



Lazebná Street
Beethoven lived here for a few months in 1796 and composed a number of pieces for mandolin for Countess Dora.

Vinohrady Water tower
(1881-1882, architect
Antonín Turč, Kramář 62).
This neo-Renaissance
construction was
decommissioned in 1962.
After a few twists and turns,
it is due to Janě Hyčopols,
an ambitious water museum.



Vinohradská 52/1, the Federal
Assembly Building (1966-1974,
architect Karel Prager) is one
of the landmarks of the Velvet Revolution.
Later given over to Radio Free Europe,
it is now part of the National Museum.

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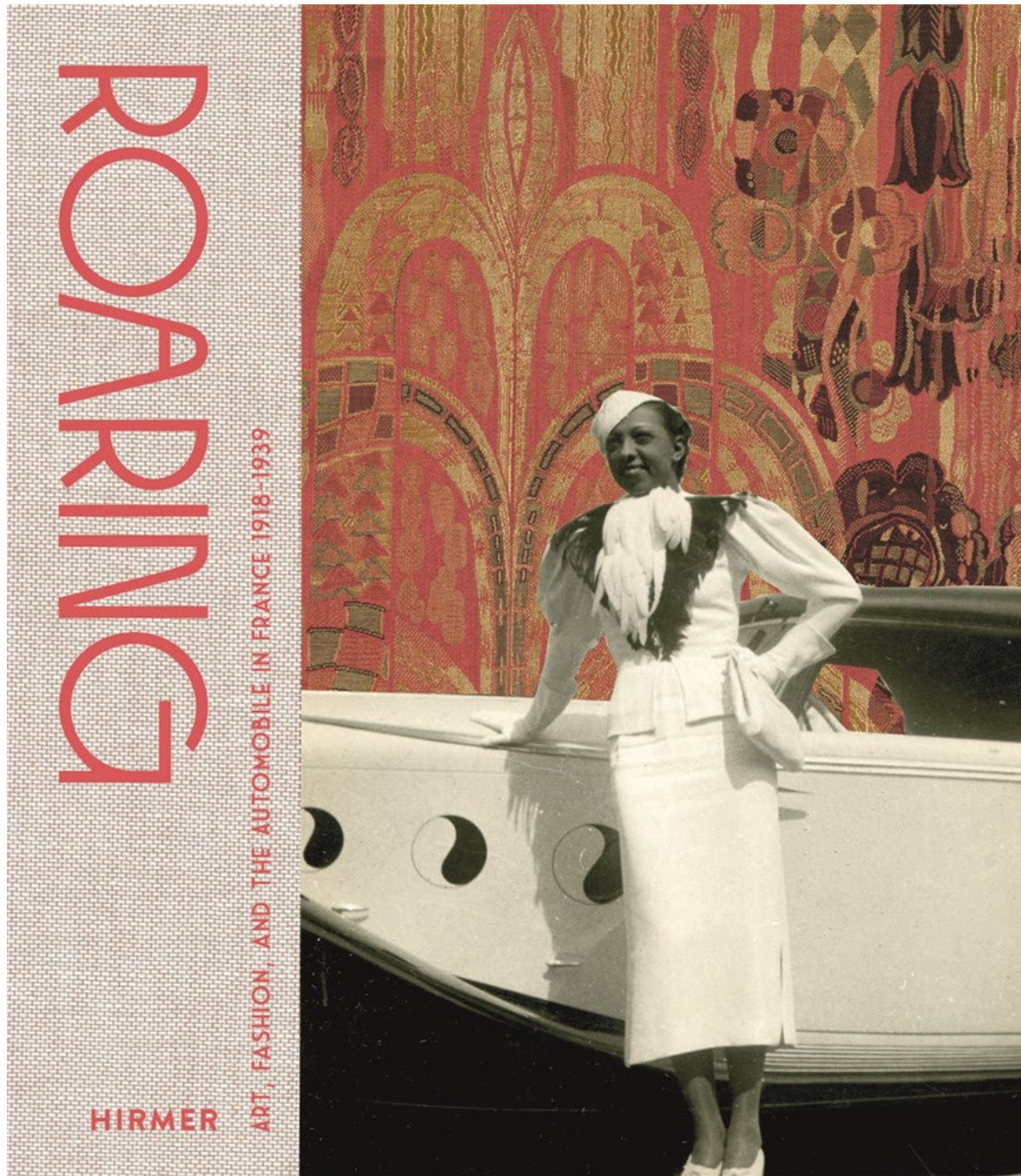
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ROARING

HIRMER

ART, FASHION, AND THE AUTOMOBILE IN FRANCE 1918-1939





Roaring

Art, Fashion, and the Automobile in France, 1918–1939

Genevieve Cortinervis

Lavishly illustrated, this catalogue explores the role of the automobile as both object and subject in interwar France, a period of exceptional creativity, innovation and turbulence.

Expansive and interdisciplinary, *Roaring* illuminates the rich creative ecosystems that nourished this golden age of French automotive design.

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FIG. 14
Designed by House of Worth,
Paris, France, active 1858-1906;
Woman's Ivory Satin Beaded
Dress, c.1905; silk; Courtesy of
the Museum Historical Society
2025.04

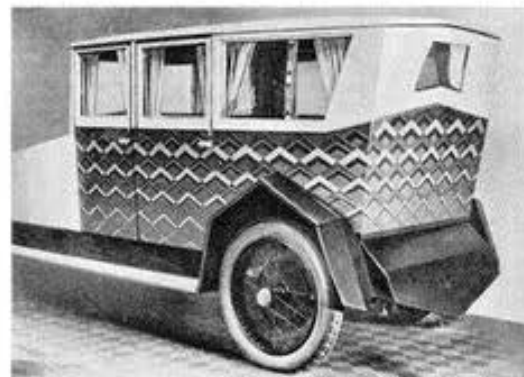
FIG. 15
Designed by Carlot Soeurs, Paris,
France, active 1865-1910;
Woman's Blue Green and Gold
Dress, 1907-18; silk beignage, gold
metallic filling threads: in robe
effect; Courtesy of the Museum
Historical Society 2025.06

FIG. 16
Salon of the Carlot Sisters Room,
Pavilion of Elegance; Musée des
Arts décoratifs, Jussieu-Collé
collection; photograph by REP



FIG. 17
Léon, Paul (1874-1942) - France,
Mobilier d'ensemble, de
l'industrie, des arts et des
métiers (1894-1903),
Exposition internationale des arts
décoratifs et industriels
modernes, Paris 1905: rapport
général, Section artistique et
technique, Paris: L'Éclair -
Larousse, 1907-1908

FIG. 21
Unknown designer: Woman's
Brocade Cocoon Coat, c.1920;
and Woman's Black Velvet
Cape, c.1920; both brocade
trimmed with monkey fur;
Courtesy of the Museum
Historical Society, St. Louis
2025.23-24



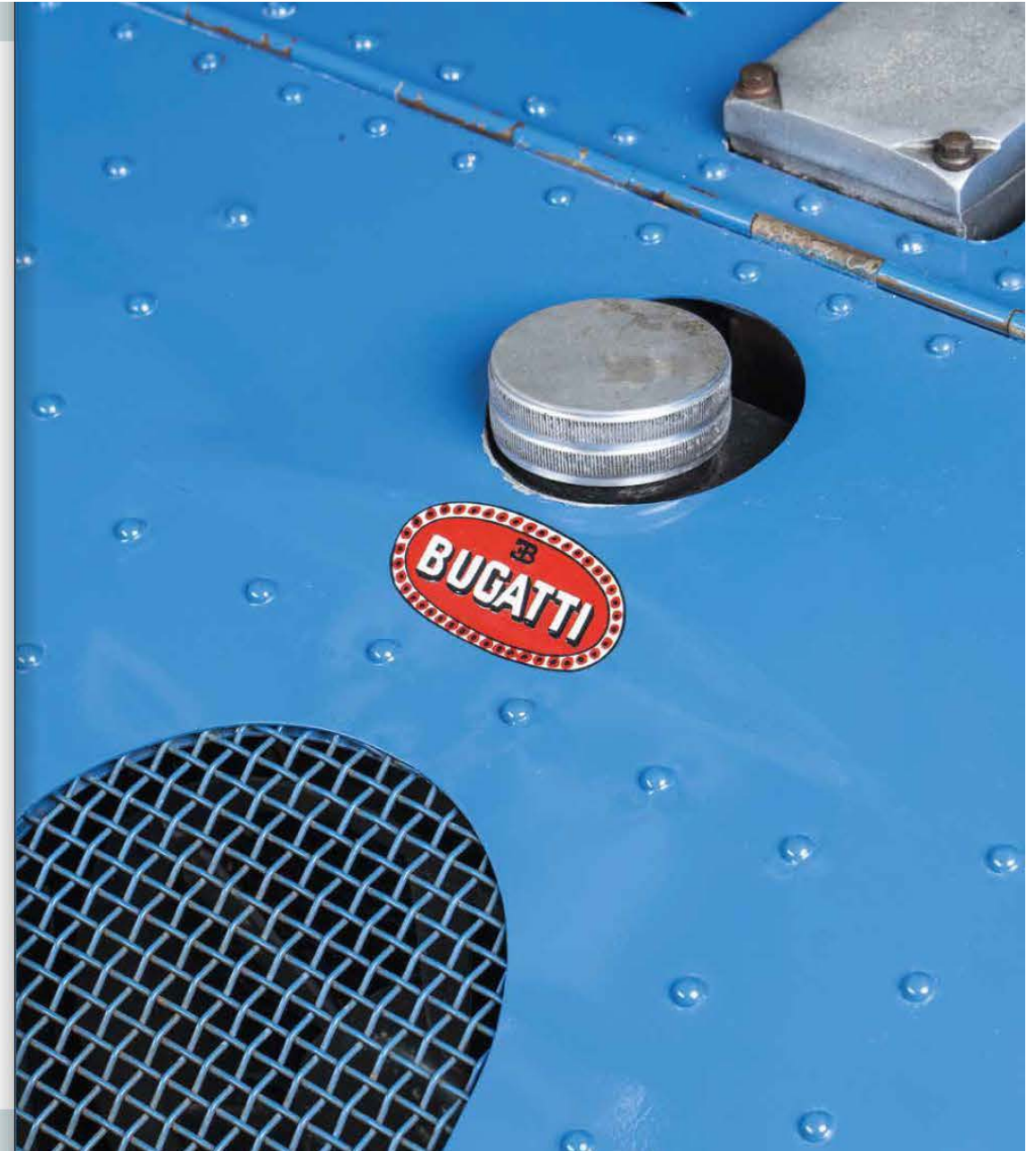
1923 BUGATTI TYPE 32 "TANK DE TOURS"



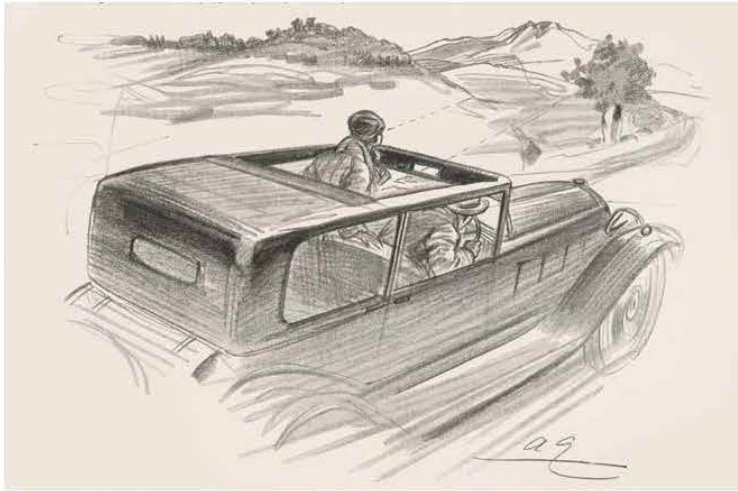
Etore Bugatti, an artistically inclined Italian engineer who lived in France most of his life, was always experimenting. In 1923, for the French Grand Prix, held that year in Tours, Bugatti entered four streamlined race cars that were unlike anything previously seen. Bugatti's competition cars were known for their agility and light weight. Taking it a step further, "Le Patron," as he was known, hoped that his new car's radical aerodynamic shape would yield an even bigger advantage. Built on a short 78-inch wheelbase, only 31-inches high, with an underslung chassis and reversed, quarter-elliptic leaf springs in each corner, the innovative but stubby little "Tank" was shaped like an airfoil. Oddly reminiscent of the allied battle tanks that shocked the German forces in World War I, the new car was so short that with its 90 bhp, 2-liter, single overhead camshaft straight-eight engine, derived from the early Type 30, and a three-speed transaxle, there was scant room for a firewall separating the powerplant from the driver and riding mechanic. The Type 32's wing-section shape, combined with its short wheelbase, undoubtedly reduced drag, but it also induced unwanted aerodynamic lift, resulting in erratic handling. Although one example topped 117 mph, two of the cars crashed early in

the race and another was forced to retire. The fourth car, driven by the Bugatti factory driver Ernst Friderich, finished in third place, 25 minutes after Sir Henry Segrave's winning Sunbeam. The Tanks did not compete again. Bugatti kept one example, sold three, and wrote off the wrecked car. A fully aerodynamic Bugatti race car would not appear until 1937, when a streamlined Type 57 G Bugatti on a longer wheelbase would win the 24 Hours of Le Mans race in 1937. After the Tank fiasco, Bugatti abandoned his streamlined experiments. He developed the innovative Type 35 and debuted it at Lyon, France, the following year. The new Grand Prix sensation won more races than any competitor for several subsequent seasons. The Bugatti enthusiast Bob Sutherland examined old photographs of the Tank and, as the only surviving example was in the Collection Schlumpf (now the French National Motor Museum), he decided to build an exact replica. In 1978, the museum permitted Sutherland to examine its Type 32. He took copious measurements and photographs, and then began with a 2-liter Type 35A engine and fitted a crankcase from a Type 30. Peter Shaw, in the UK, acquired parts from Paul Foulkes-Hal-

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(Elizalde), but the return of racing has given us *Voisin*, and we must congratulate G[abriel] Voisin and his collaborators, such as M. Noël [André Noël-Noël Telmont], for their search for the organic, for homogeneity linked to a perfection of construction that no foreign manufacturer can equal: they have created chassis that are truly admirable tools; the economy of their organism has yielded magnificent objects.²⁰



Of the two co-editors, Ozenfant held a personal stake in this argument, having previously designed a celebrated aluminum race-car body for the luxury mark Hispano-Suiza in 1911. A competitive racer in his own right, Ozenfant wrote the journal's review of the Salon, lamenting that car manufacturers, "hypnotized by commercial problems," had squandered the war years by privileging the whims of the market over technical innovation. Convinced of the positive impact of racing on the field of automotive design, he and Le Corbusier republished a comparative diagram of car-body types, organized in chronological sequence from 1900 to 1921, that had first appeared in the British journal *The Autocar* (fig. 10). In the original publication, this genealogical diagram was meant to reveal the progressive streamlining of the ideal sports car, the

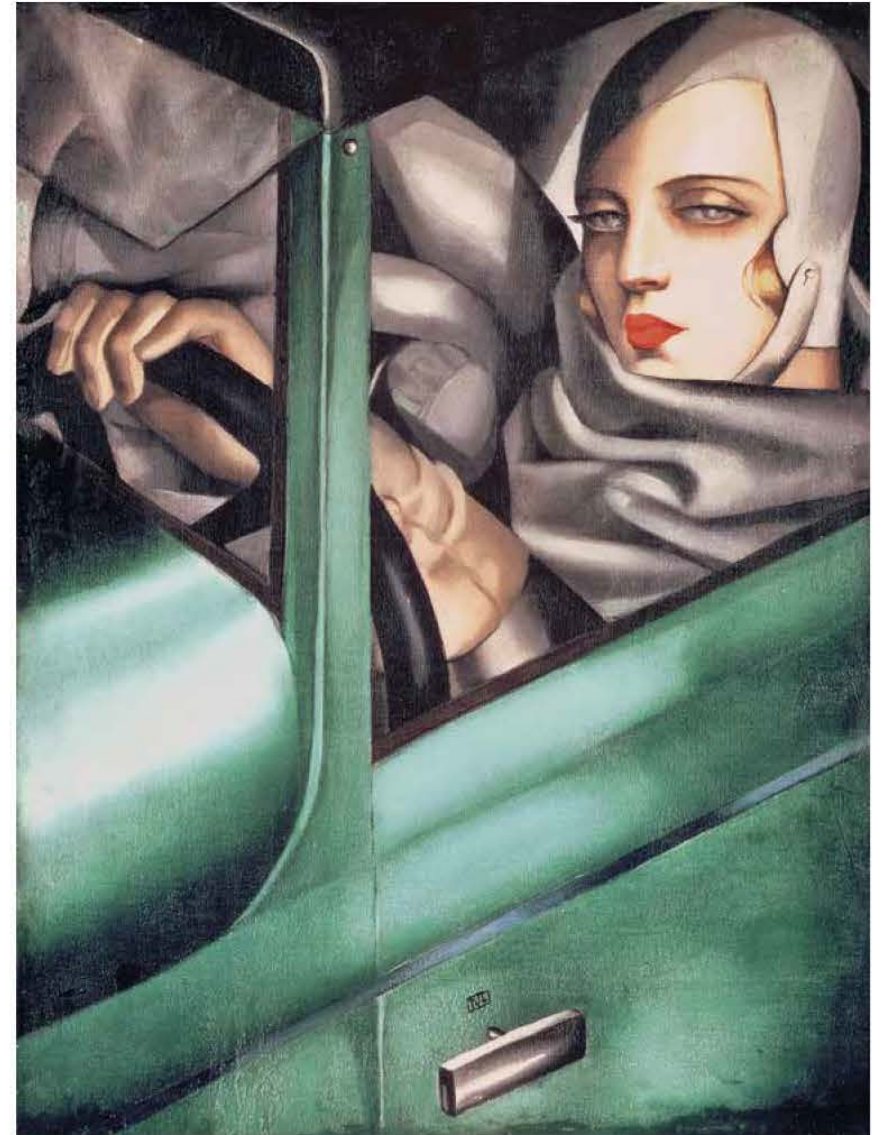
"Torpedo Body," which the author Gordon Crosby defended as expressive of automotive sportsmanship in its purest form.²¹ For Le Corbusier and Ozenfant, the diagram illustrated a general evolutionary tendency, applicable to art and technology alike, which they called "standart," emphasizing the generative duality of reason and aesthetic genius (hence stand-art). In the field of automotive design, they argued, a *standart* was imposed both through the refinement of industrial production (which imposed "an imperious necessity to stan-

dardize") and in the Hobbesian struggle of the market, as a result of which "each [firm] has found itself under obligation to dominate the competition, and, on top of the standard for realized practical things, there has intervened a search for perfection and harmony outside of brute practical fact, a manifestation not only of perfection and harmony, but of beauty."²²

Intending a rebuke to the field of decorative arts, including the art of *carrosserie*, Le Corbusier and Ozenfant rested their account of *stand-artsation* upon the double appeal of well-machined objects, which were both functional and beautiful, as contrasted with the merely extraneous appeal of ornamentation. In 1925, Le Corbusier clarified this argument, identifying the beauty of machines with the harmonious geometry of "shining disks,

FIG. 1
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FIG. 1
This is a caption for a Figure that has no caption yet, 15 x 19 in, and some other specs we do not yet know



SLOW WORK IN FAST TIMES

Craft, Industry, and Technology
at the 1925 International Exhibition of
Modern Decorative and Industrial Arts

I am not sure if airtable is the only
reference for the images in Genny's essay?
I am not sure, as I thought that we already agreed
on the starting image on page 339?

GENEVIEVE CORTINOVIS



FIG. 1
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yet know

In 1925, Paris was awash in cars: "taxi cabs . . . snub-nosed Renaults and the ubiquitous Citroëns . . . faithful old family limousines with antique hoods round as locomotive boilers. Motorized commerce—roaring dreadnaught trucks and the gleaming vans of the department stores . . . and a fifteen-thousand-dollar Hispano-Suiza impatient for the right of way."¹ The industries responsible for the astounding panoply of wheeled vehicles clogging the city's medieval streets and thundering down its wide boulevards had a surprisingly peripheral position in Paris's marquee event that year. The glittering International Exhibition of Modern Decorative and Industrial Arts (Exposition Internationale des Arts Décoratifs et Industriels Modernes) devoted a tiny fraction of the 55 acres it covered in central Paris to automobiles.

The fair was initially conceived to foster collaboration between decorative artists and man-

ufacturers and improve and increase French exports in the face of rising competition from Germany, whose architects, designers, manufacturers, craftspeople, and retailers were successfully forging partnerships that brought modern, often machine-made, goods to middle-class consumers. Yet by the time it opened on April 28, 1925, its organizers had abandoned the focus on cross-industry collaboration. Instead, they sought to reaffirm the superiority of French luxury production and recenter Paris as an international leader in taste and fashion (FIG. 1-4).² The organizers stipulated objects on view had to be modern, but only in the sense that they could not copy historic styles. Presenters were not required to embrace mass manufacturing or new materials or technologies. The fair's pavilions brimmed with shimmering textiles, sharkskin-covered furniture, and gem-encrusted couture reinforcing the "delusion" among outsiders that "Pari-

1937 DELAHAYE 135 M COMPETITION COURT

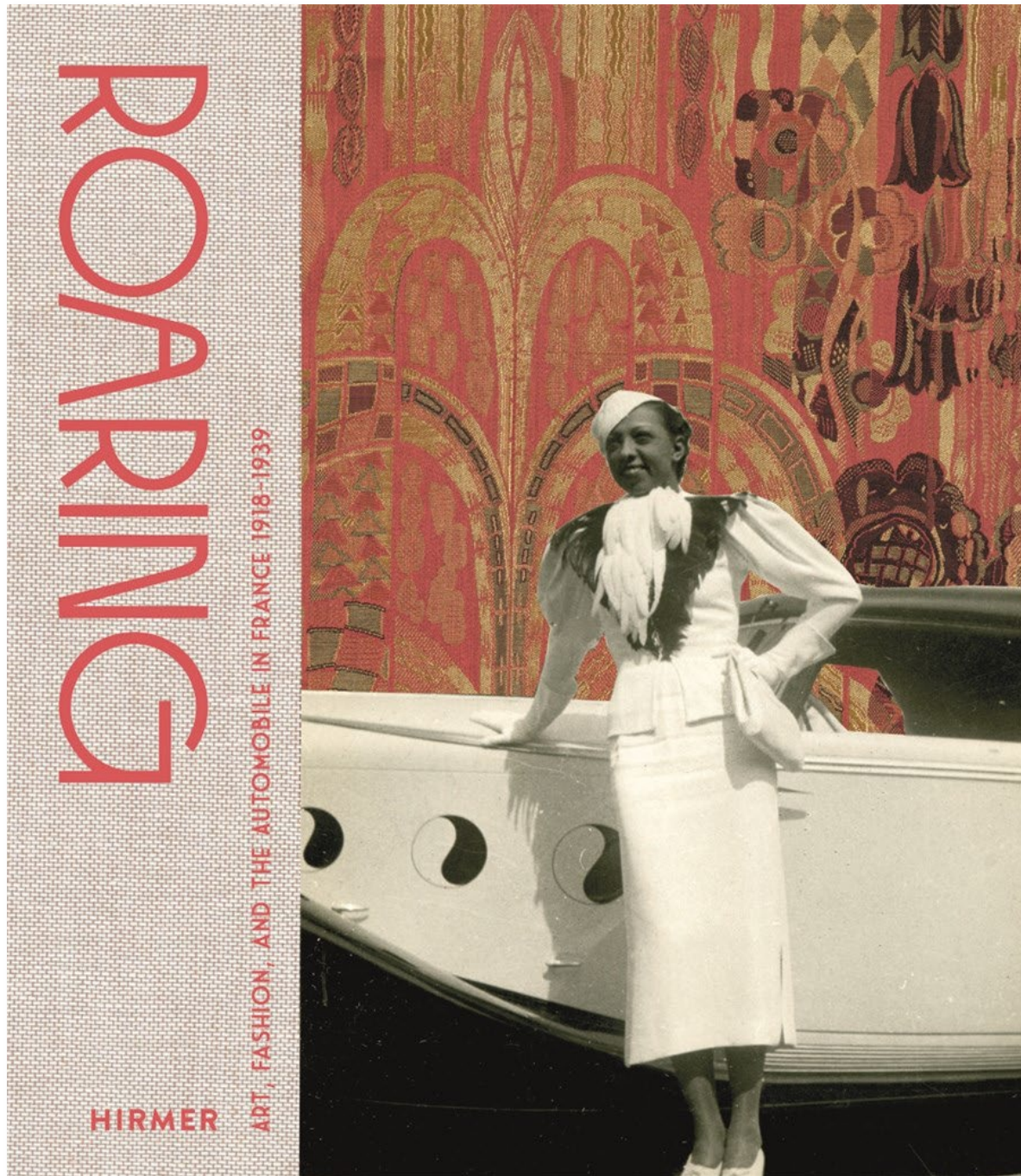


The Parisian coachbuilders Figoni et Falaschi, one of the most creative French carroissiers, created this unique Delahaye 135M roadster especially for the 1937 Paris Auto Salon. Just prior to the Salon it was shown at the August Concours d'Élégance du Gardénia at Saint-Cloud, France. Its one-of-a-kind, all-aluminum body was built on a short 270-meter competition chassis. The designer Giuseppe (Joseph) Figoni (1892-1978) incorporated the fenders into the body to create a singular, flowing form. He adorned the car's hood with scalloped Art Deco-like chrome trim pieces that accentuated the fender curves. This car appears to be moving even when it is standing still. The creation of this sleek, avant-garde design provided Figoni with the opportunity to file for four new French patents: no. 827640, for the curvaceous aerodynamic design that stabilized the front fenders; no. 820427, for the crank-operated, disappearing front windshield; no. 800721, for the lightweight com-

petition tubular seat; and no. 801728, for the disappearing convertible top. This car originally featured a central light mounted in the front grille. The door handles were mounted flush to the body for a streamlined look. Although not practical for adroit maneuvering, the stunning result resembles a Paris gown on wheels! In early 1938, the roadster was returned to the Figoni et Falaschi workshop, where its central headlight was removed. Front and rear bumpers were installed to protect the body from the hazards of daily driving. Its first owner, Roland Poncet, drove it fewer than 1,000 kilometers. It was then owned briefly by the French ambassador to Brazil, after which a subsequent French owner bought it and stored it on the Côte d'Azur until an Italian army officer appropriated it. When the fortunes of war turned against him, the Italian fled home with the car. Its previous owner found it in Milan in 1947.

Designed by Giuseppe Figoni, French (born Italy), 1894-1978, made by Delahaye, Paris, France, active 1894-1954; leather interior by Hermès; Type 135MS Special Roadster, 1937, 53 x 383 x 69 inches; Miles Corlier Collection at Revs Institute, Naples, FL





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