

January 2026

EXTENDED LIST

200 Years KIT 100 Objects

Parts of a
Whole

Selected
Objects from
KIT's History

published
by Klaus Nippert

HATJE
CANTZ

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200 Years KIT

100 Objects. Parts of the Whole. Selected Objects from the History of the KIT

To mark the 200th anniversary of the Karlsruhe Institute of Technology (KIT), its history is being told through 100 selected objects.

- Proposals from the entire institute were submitted in response to a "Call for Objects." The curators Klaus Nippert and Andrea Stengel provide historical classifications of the objects with regard to their role in research, teaching, and development.
- The catalogue shows numerous new images of the objects, photographed by Jonas Zilius and Amadeus Bramsiepe, and mediates between their current appearance and the historical perspectives raised. In the design, Christoph Engel interweaves text and image in a special form that invites you to take a visual stroll.

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ARS ELECTRONICA 2025

Festival for Art, Technology & Society

 ARS ELECTRONICA

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Ars Electronica 2025 Festival for Art, Technology, and Society

panic yes / no

Europe's largest festival for art, technology, and society stands for open exchange and brings together international artists, scientists, developers, designers, entrepreneurs and activists to present their work and visions.

- Panic is probably the best way to describe the current mood in the face of global crises and profound upheaval. We are in a state of shock as we watch the speed and ignorance with which our previously rule-based value system is being brought down.
- Instead of allowing ourselves to be paralyzed by fear and panic and retreating into the private sphere, it is precisely now that we need to take action, point out alternatives, and jointly develop a sustainable "social contract" in order to cope with the major technological and geopolitical changes.

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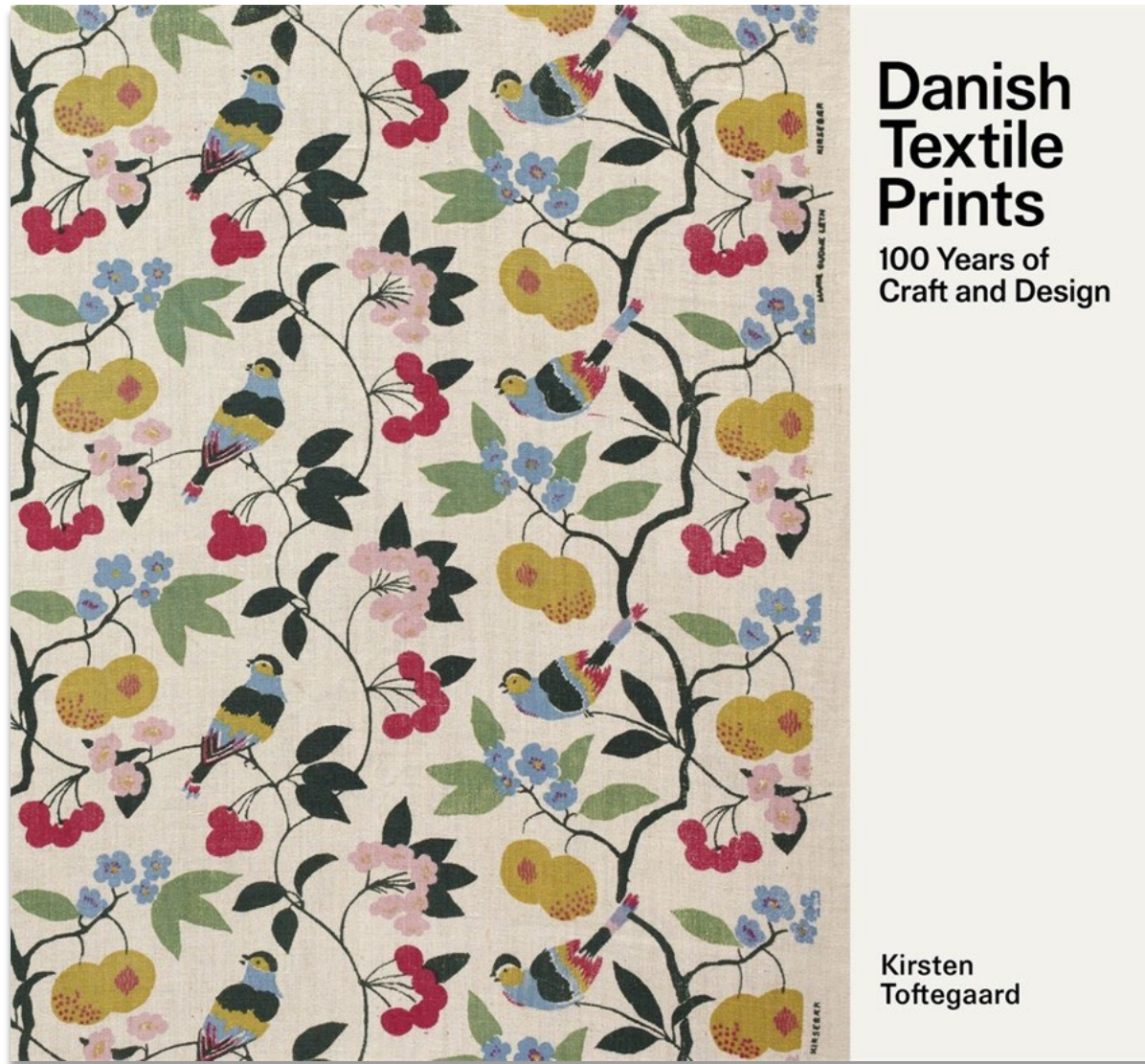
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Danish Textile Prints

100 Years of
Craft and Design

Kirsten
Toftegaard



Danish Textile Prints

Through 100 Years

Kirsten Toftegaard

The often-overlooked story of the importance of fabric printing in Danish modernism and its relevance today

- Danish modernism is widely known for its emphasis on minimalism, function and restraint, but a lesser-explored part of this design history is that of Danish textile design. The vibrant application of color and pattern taps into the concurrent history of abstract modernism, Scandinavian traditions of craftsmanship and the modernist principle of high design as part of everyday life.
- This clothbound book charts the diversity of textile printing and its significance within Danish modernism. Drawing on Designmuseum Danmark's extensive collection of printed fabrics as well as new works by contemporary textile artists, 100 color images help illustrate the craft's history and techniques, and the connections between fabric printing, home decor and clothing.
- This book accompanies the exhibition at Copenhagen's Designmuseum Danmark, 05/22/25–10/19/25.

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Marie Gudme Leth
(1895–1997)

'Markblomster' / 'Field Flowers'
Linen, 1940

Marie Gudme Leth's 'Markblomster' signal the beginning of a new, bold Scandinavian style.

Marie Gudme Leth

By the late 1920s, Marie Gudme Leth and Gudrun Stig Aagaard reintroduced textile printing in Denmark. Modernism was gaining ground, leading to a demand for a wider selection of affordable quality textiles. Marie Gudme Leth explicitly aimed to 'elevate textile printing to the same level as other disciplines within Danish decorative arts'.

In 1930, during a stay at the Kunstgewerbeschule (School of Arts and Crafts) in Frankfurt am Main, Marie Gudme Leth was called back to Copenhagen to head the textile printing programme at the newly established School of Arts and Crafts there. The school was located at the Museum of Decorative Art in Bredgade and was the result of the merger of the museum's Craft School, founded in 1901, with the decorative art department at the Technical Society's Schools. The new school taught artistic disciplines, such as drawing, composition and colour studies.

Marie Gudme Leth (1895–1997) in her workshop, which was located in a back building in a courtyard at Rosenmængde Allé 1 in Copenhagen's Østerbro district. The photo shows her working on a version of 'Tripoli med hvid udsparring' ('Tripoli with white masked-off areas') that she designed in 1958 as part of her last design, a group of four or five prints.



A study tour of a textile factory in Munich in 1934 gave Marie Gudme Leth insight into the screen-printing technology. Compared to block printing, screen printing offered entirely new possibilities. It was not just faster, it was also more accurate. Marie Gudme Leth realized that the screen-printing technology made it possible to produce yard goods in a workshop setting. This in turn brought her closer to her dream of practising textile printing as a decorative art form while creating products that were affordable for a wider audience.

In 1935, Marie Gudme Leth founded the company Dansk Kattuntrykkeri (Danish Calico Printing) with support from a number of investors. She had her breakthrough with an exhibition at Magasin-BØ in Copenhagen in 1937. That same year, her textiles appeared in the Danish pavilion at the World's Fairs in Paris and, two years later, New York. Marie Gudme Leth made a name for herself with distinctive, elegant leaf and flower prints in a bright and limited colour scale.

Marie Gudme Leth left Dansk Kattuntrykkeri in 1940 and founded an independent studio, which she continued to operate, with a number of assistants, until the 1960s. Looking at her prolific production of printed textiles over this period of about 30 years, we can trace both the technological development from the characteristics of block printing to the possibilities of screen printing and the stylistic development in pattern preferences. She enriched us with beautiful designs, such as 'Meadow Flowers' (1940), 'Guinea Fowl' (1941), 'Cherry' (1946), 'Tripoli' and 'Beirut' (1958).

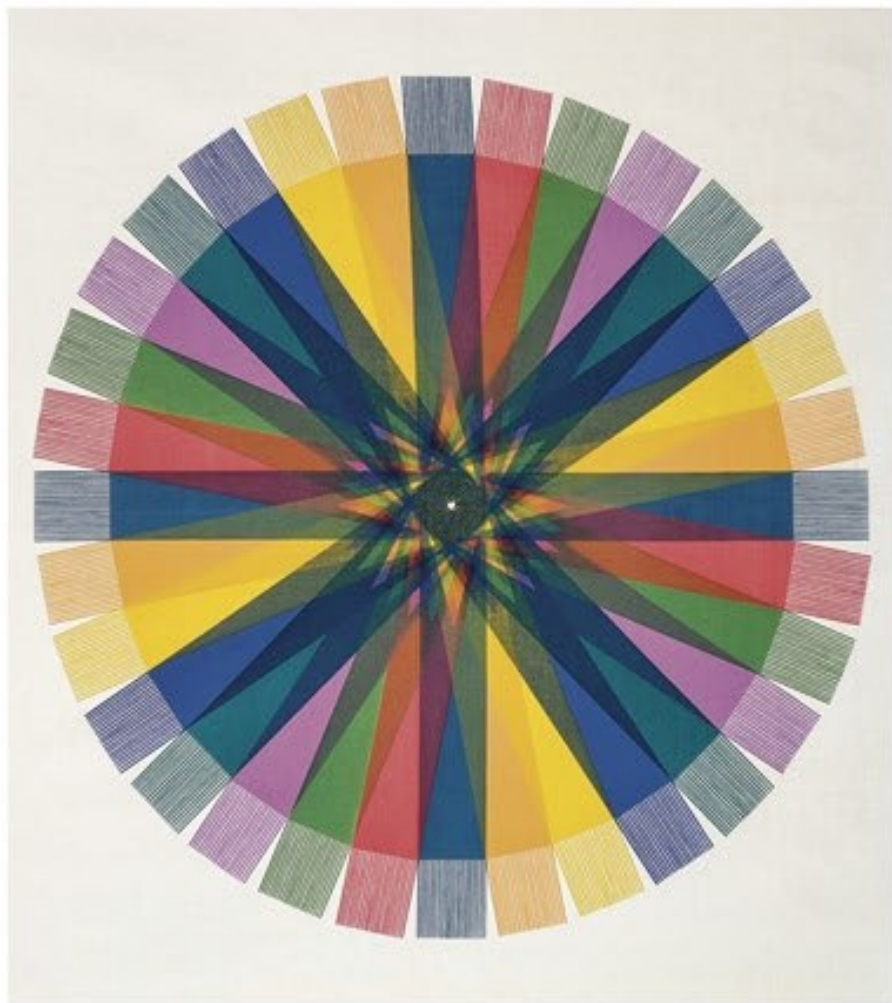
Marie Gudme Leth was a contemporary of several other talented textile printers, but hers is a particularly rich legacy, both thanks to her innovative – and now classic – patterns and through her teaching at the School of Arts and Crafts. Many regard Marie Gudme Leth as the personification of Danish textile printing, and her status today remains undiminished.

Modernism

Rolf Middelboe
(1917–1995)

'Farvevirklen'
/ 'The Colour Wheel'
Cotton, 1958

A very characteristic design for Rolf Middelboe, who was trained both as a textile printer and as graphic designer. The design is intended for a tablecloth for a round table.



The style of 1940s patterns was characterized by a rich presence of flowers, vines and animals. Many patterns had a decidedly romantic expression. Several designers drew inspiration from historical styles, for example the romantic, cultivated floral patterns of the 18th century. This could be described as a retro wave, a search for reassuring comfort in a tumultuous world through a return to stylistic expressions from the past.

An interior design guide from 1931 recommended choosing light-coloured fabric without a pattern for curtains and hand-woven, monochrome fabrics with a textured pattern for furniture upholstery. In this light, it is interesting to consider the success of Danish textile printing during the late 1930s and into the 1940s and the popularity of many of Marie Gudme Leth's patterns with animals, flowers and bright colours.

Material shortages during and after the Second World War had a big impact on many textile makers and artists, especially weavers. If textile printers were able to get dyestuffs, they could work on ersatz fabrics

and textiles from the linen closet, such as sheets and white damask tablecloths, if the household could spare them.

After the dip in Danish textile printing during the Second World War, the craft enjoyed a vibrant post-war revival, as the first generations of graduates from the School of Arts and Crafts established their practices, took part in exhibitions in Denmark and abroad and sold their wares from outlets such as Den Permanente and Illums Bolighus in Copenhagen and the shops of Haandarbejdets Fremme, which were present around the country. In addition to the initial pioneers – Marie Gudme Leth, Gudrun Stig Aagaard and Karen Schrader – practitioners included Ruth Christensen, Helga Foght, Ruth Hull, Inge Ingetoft, Arne Jacobsen, Rolf Middelboe and Dorte Raaschou, among others.

Despite the lingering war-time shortages, the demand for printed textiles was high. After a few years when society and industry had been forced to adapt to difficult conditions, austerity was replaced by boom time, and the market expanded to match the growing demand. The number of trained textile printers making yard goods for furnishing and clothing increased, and with the breakthrough of Danish Design around the world, the export markets too began to show an interest in Danish textile printing. The textile industry made a dedicated effort to market the textiles abroad, assisted by the large travelling exhibitions, including *Design in Scandinavia: An exhibition of objects for the home*, which was on the road from 1954 to 1957, and *The Arts of Denmark* from 1960 to 1961.

The patterns gradually moved away from the naturalist and romantic retro wave in favour of abstract or geometric textiles with small repeats in bright, crisp colours. While many patterns were previously printed in linen or synthetic fabrics, for example *vistra*, a heavy cotton quality now became the norm. Several classic patterns were created during this period. Some saw the 1950s as the decade of 'frank' designs – it was certainly a decade of pronounced optimism. Perhaps that was why collaborations between textile designers and industry were so successful during the 1950s. There was a strong preference for tasteful, versatile and high-quality textiles.





Arne Jacobsen
(1902–1971)

*'Riggekroner' / 'Crown Nest' [sic]
for Textil-Lassen
Cotton, 1961*

The architect Arne Jacobsen designed textile print patterns in collaboration with several textile manufacturers, including Textil-Lassen.

Arne Jacobsen

As a young man, the architect Arne Jacobsen (1902–1971) dreamt of becoming a painter. Instead, he became an architect. In his later life, he dreamt of being a gardener. He merged his two dreams in watercolour paintings of nature. Together with his wife, the trained textile printer Jonna Jacobsen, he fled to Sweden during the Second World War. Unable to work as an architect, he turned instead to watercolours. By many accounts, he received his wife's help with translating these nature studies into repetitive textile patterns.



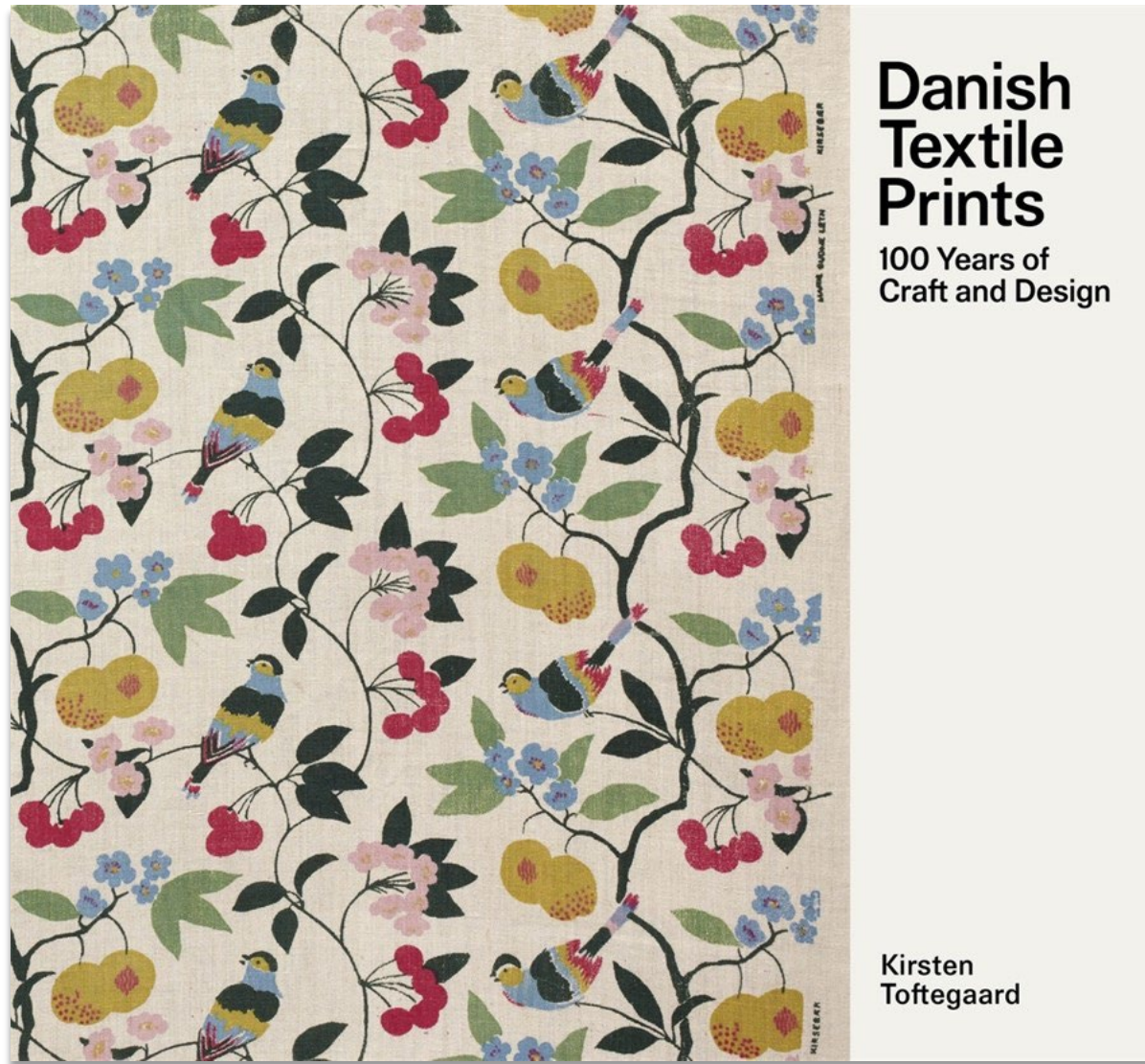
From 1943 and into the 1960s, the architect Arne Jacobsen created a large number of printed textile designs. He began this production in 1943, during his war-time exile in Sweden. That same year, he married Jonna Jacobsen (née Møller), who had trained as a textile printer under Marie Gudme Leth. Jonna Jacobsen helped develop Arne Jacobsen's drawings and watercolours into textile patterns. While in Sweden, he established a collaboration with Nordiska Kompaniet (NK), a Swedish department store founded in 1902. The textiles were created for NK's Textilkammare, which was headed by the Swedish textile artist Astrid Sampe from 1937 to 1971. NK worked with some of the leading Nordic textile designers. As early as 1944, the department store held a large exhibition presenting 16 of Arne Jacobsen's printed patterns and framed design studies. This exhibition marked Arne Jacobsen's breakthrough as a textile designer, and the Swedish Nationalmuseum bought 12 patterns for their collection. Back in Denmark after the war, Arne Jacobsen continued to design and paint patterns for printed textiles, which were produced by several Danish textile manufacturers, including Grautex, Textil-Lassen and, not least, C. Olesen's brand Cofil.

The same stylistic influences that characterize the patterns of most textile printers are also seen in Arne Jacobsen's textiles. Marie Gudme Leth's botanical patterns were inspired by garden flowers, often arranged into bouquets and slightly stylized. Arne Jacobsen's plant motifs, on the other hand, were lush, wild nature with naturalist flowers and plants, sometimes entire plant environments. After his return from Sweden, the inspirations from wild nature were gradually replaced by patterns in which the repeat itself stood out more. His patterns for Cofil from the 1950s and 1960s had a supple, geometric and graphic expression.

Arne Jacobsen
(1902–1971)

*'Faldblad' / 'White Helleboos'
for Textil-Lassen
Cotton, 1960–1970*





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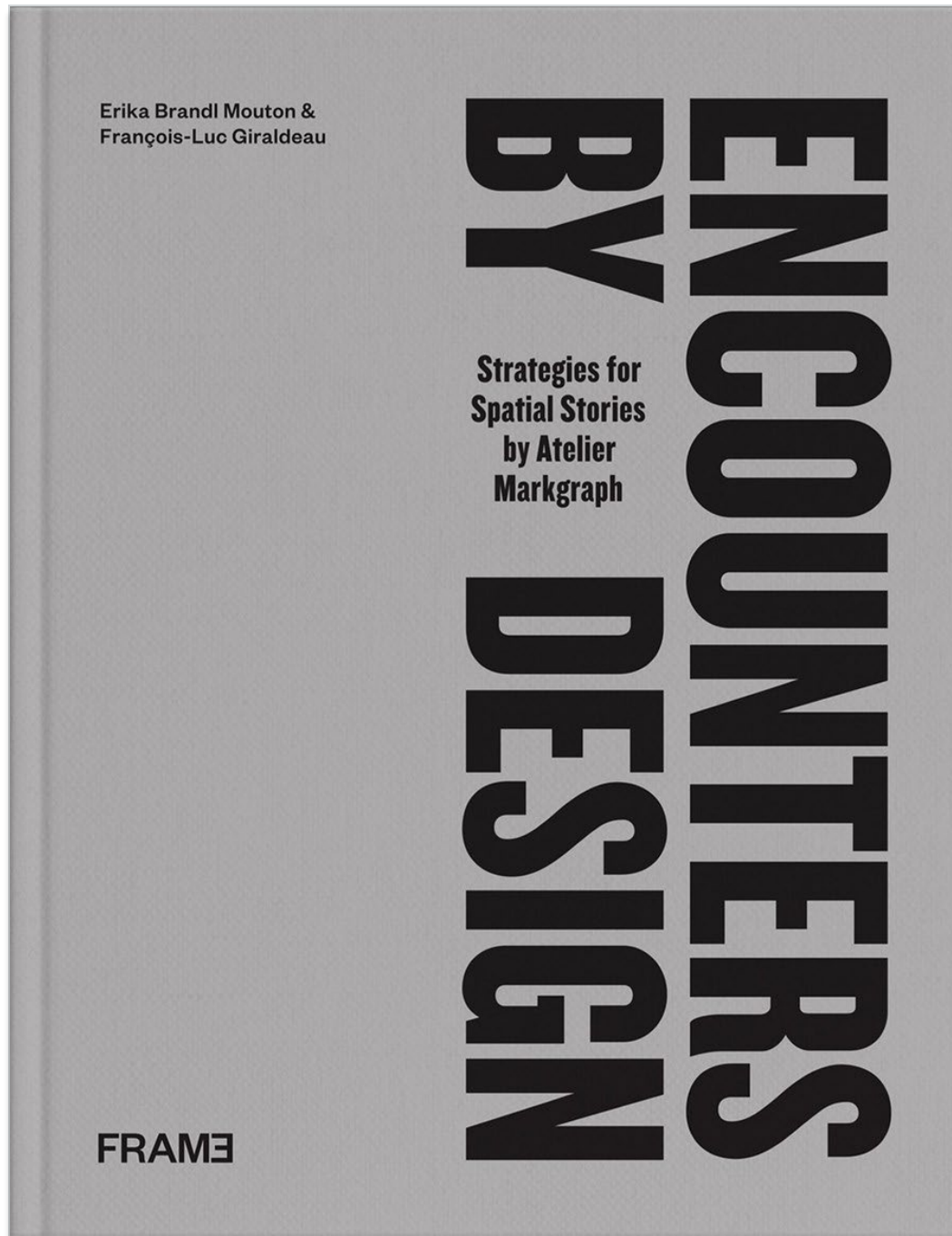
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ENCOUNTERS BY DESIGN

Strategies for
Spatial Stories
by Atelier
Markgraph

Erika Brandl Mouton &
François-Luc Giraldeau

FRAME



Encounters by Design

Strategies for Spatial Stories

Erika Brandl Mouton

Meet Markgraph, a dynamic spatial design Atelier, and discover what it means to orchestrate encounters and tell stories through an unexpected medium - space.

- Using the studio's projects as case-studies, Erika Brandl Mouton guides readers with poignant writing and perceptive insights through the philosophy of spatial encounters and stories.
- Coupled with François-Luc Giraldeau's editorial expertise, this volume breaks down complex notions, creating accessible content that upholds the integrity of the Atelier's practice. What follows is a captivating title, shining light on an accomplished, perpetually forward-looking studio.

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004 The facade lighting effects, which are
programmed along different times,
intensities and patterns, make the
facade a dynamic interface of the
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So, the ribbon-like facade of MOMEM is conceived as a literal screen. It is a generously informative interface that populates the sunken plaza with multimedia, day and night. This guiding principle for the conception and realization of the museum finds a special relevance given its aforementioned placement: an undesirable, dotted space of passage becomes an eye-catching urban destination. Its glassy surfaces alive with bodies, beats and light beams, the MOMEM creates a round-the-clock spectacle where threshold encounters are revealed in their best and highest form.

Atelier Markgraph's animation of the MOMEM's public-facing glazed facade arises as a design approach, specific to the project's location and program. Likewise, it is one that the office has refined for decades through different edge-oriented iterations. Bold Markgraph works such as *Ship of Ideas*, presented in Frankfurt in 2003, as well as *ARTWHEEL*, also presented in Frankfurt in 2006, suggest a lineage of interfaces where museum walls do in fact 'dematerialise' to spill their contents into the urban space. In the former project, a block of brightly lit media screens and other LED displays was placed on a barge, gliding slowly up and down the Main, offering illuminated vistas of the city's various museum collections. In the latter, a Ferris wheel doubled as an impressive projecting canvas, playfully exhibiting paintings and drawings that otherwise hung in enclosed Frankfurt galleries. *Ship of Ideas*, *ARTWHEEL*, MOMEM: three formats for one simple yet impactful idea about the power of interface encounters. Audiences for the wide world of art and music can be accidental, augmented, diverse. Audiences that participate in forming the socio-cultural imaginations of people and cities need to be challenged, stimulated; called upon. By crafting evocative, architectural screen objects, Markgraph confirms its desire to include and share with the multitudes, global and local. It also shows its fair for a humanist use of technology. Certainly, screens and flashy pixels can alienate individuals from the reality of things from life, from one another. However, these screens and pixels can also be used toward the democratisation of artefacts which were historically enjoyed by too few.

The Ötztal tourist information centre reclaims this goal of creating new proximities through threshold encounters. Located in the alpine village of Sölden in the Austrian Tyrol, the centre welcomes its visitors with many mediated experiences. Layers of expansive glass panes and screens direct the eye toward the tourism services, as well as the locations that these services celebrate. The first approach resembles that of MOMEM.





017 Fragments of an urban scene
and landscape are projected onto
the walls of the installation,
creating a sense of a city in motion.
The installation is a complex
of screens and projections,
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screens; monochrome screens, hue-saturated screens work to form a staggering patchwork of moving images which evoke the show's theme of future mobility. Conceptualised by Markgraph as the grand finale of an experiential trail for Mercedes-Benz, the Big Picture is an installation of urban scale, with its massive screens appropriately referred to as facades. A building's facade functions as the discursive interface of architecture; it is fundamental to the formation of spatial meaning and style. The 2019 IAA project understands this discursive power of the facade, which it multiplies through a screen accumulation intended to be embraced in one total gaze. A straightforward, engaging and lushly arranged idea, Atelier Markgraph's Big Picture forces the viewer into an act of mad contemplation, where stimuli can only be made sense of by deliberate focus and choice.

EMPOWERED OBSERVERS ARE NOW ACTIVE PARTICIPANTS IN THE ACT OF LOOKING; IN THE ACT OF CREATING MEANING. FLUX DOES PASS AND INFORM, BUT IT DOES SO IN A CRITICAL MANNER.

An environment which thoroughly operates in the realm of glowing interfaces, Markgraph's Big Picture design for the Internationale Automobil-Ausstellung finds its place in a lineage that goes way back to the Atelier's roots. The aforementioned Ship of Ideas and ARTWHEEL showed fragmented visions of art in the urban space. With the impactful SkyArena, visions of sportsmanship and athletic feats were projected onto Frankfurt's tallest buildings in an everlasting celebration of football and its importance for the city, for Germany, for Europe and for the world. Imagined in the context of the 2006 World Cup, SkyArena was a near hour-long light and media show which transformed a 'financialised' skyline into a breathtakingly oversized canvas for the sport of football. Blade Runner-like visions of animated skyscrapers made for an emotional, extravagant display;

019 The installation is a complex
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THINKSHEET Interface as Encounters

32

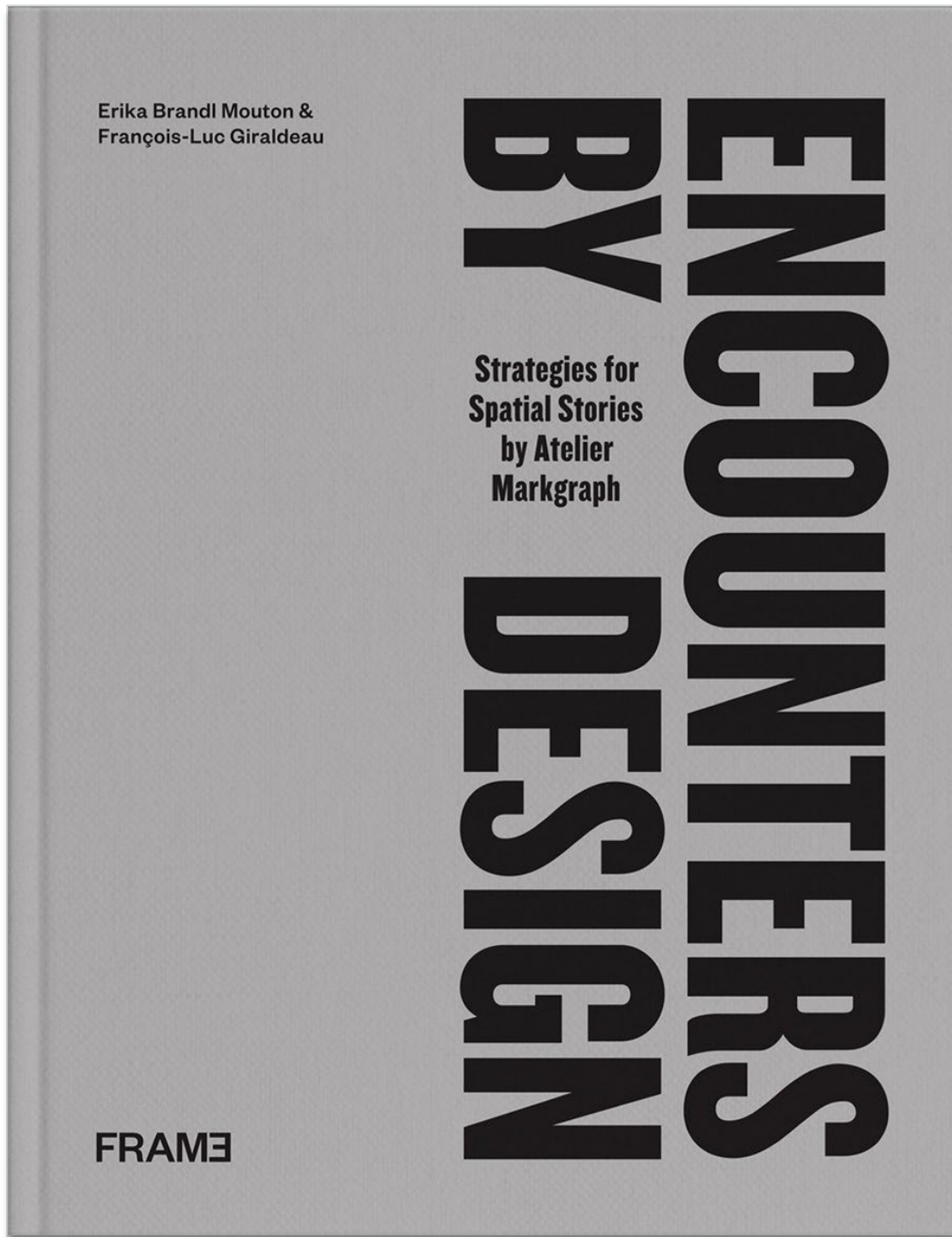


2019 IAA

33



**AS VISIBLE INCORPOREAL
SPIRITS, SPECTRES ARE
ASSOCIATED WITH MARKED
PERCEPTUAL, EMOTIVE OR
SENSORY IMPRESSIONS**



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ISAAC JULIEN I DREAM A WORLD



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Isaac Julien

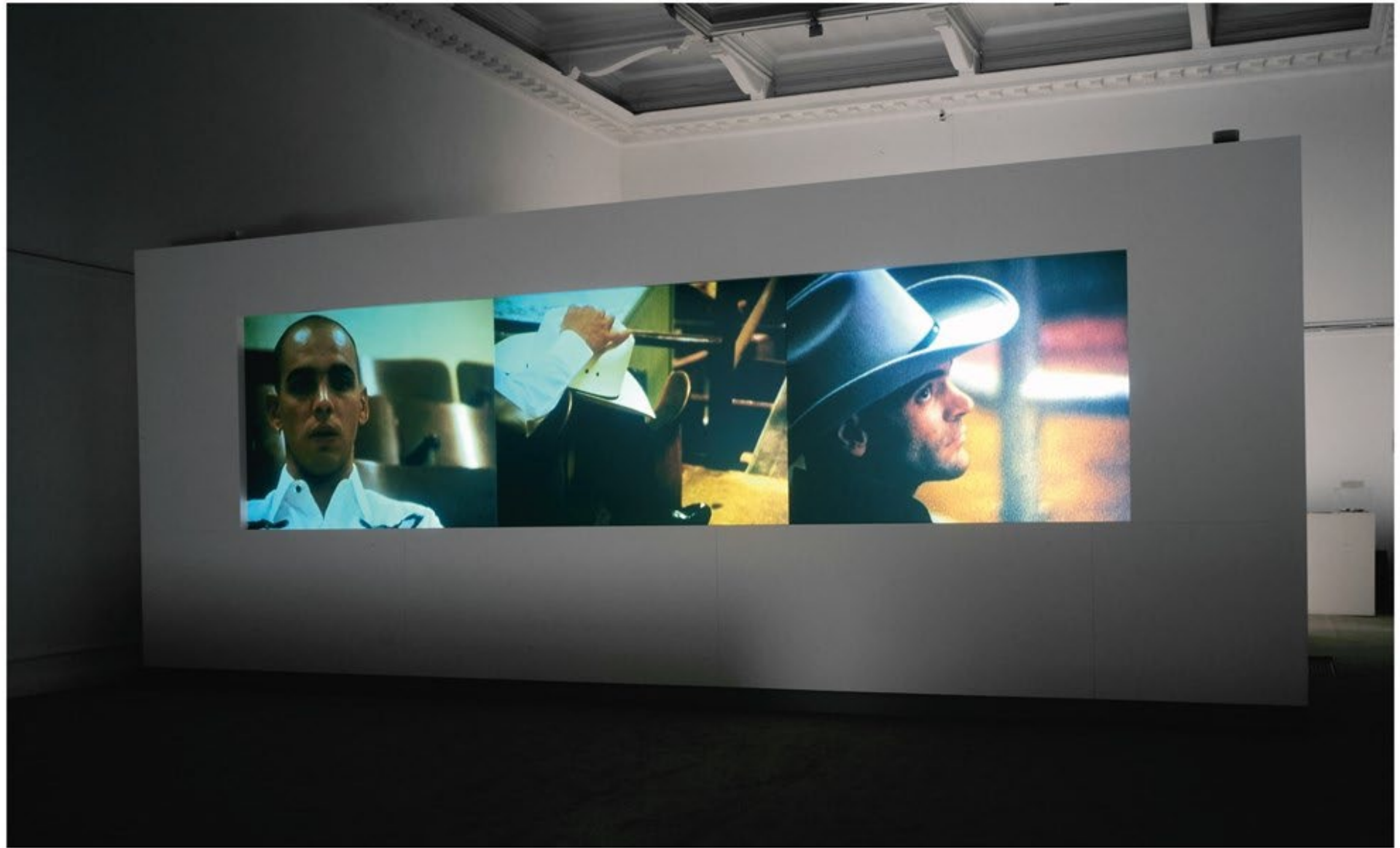
I Dream a World

Hilton Als

Catalogues the first thorough exhibition of Isaac Julien's work in the USA, and the largest to date on his film and video installations

- Issac Julien (b. 1960) is a British installation artist and filmmaker known for multi-screen video installation artwork that explores themes of race, migration, and global politics.
- Julien's works often blend historical fact with speculative fiction to offer commentary on current socio-political issues.
- *Isaac Julien: I Dream a World* is published to accompany an exhibition of the same title at the de Young Museum in San Francisco, running between April 13 - July 13, 2025. The publication will include extensive installation photography.
- Julien is an important contemporary artist whose works have been shown at major museums across the U.S., including MoMA, the Barnes, and the Hirshhorn.
- Julien lives and works in both London, England, and Santa Cruz, California.
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1. Isaac Julien, *Baltimore Series* (Angela in Blue No. 2), 2003. Digital print, 49 1/2 x 49 1/2 in. (125.5 x 125 cm)
 2. Isaac Julien, *Baltimore Series* (Jude B. Wild / Still Life), 2003. Digital print, 33 1/2 x 43 1/2 in. (85.5 x 110.5 cm)

art museums, Julien implicitly gives serious status to Van Peebles's iconoclastic movie heritage. But Van Peebles doesn't simply represent erudition like Philippe de Montebello taking Charlie Rose through the Metropolitan Museum of Art. Wearing a rakish fedora, sporting a stogie between his lips and a twinkle in his blue eyes, Van Peebles is a cultural mack daddy: always observant, always street-savvy, and nobody's fool — in short, an inspiration.

Like Van Peebles when he financed and produced *Sweet Sweetback's Baadasssss Song* outside the institution of Hollywood, Julien intends to make movies his own way. His most daring gesture was shooting *Baltimore* on 16mm film, against the vogue for digital video. This is partly an artisanal choice — every image on the three screens is in clear focus and impressively composed as either a single shot or component shot that can be sutured together in the mind's eye. But his preference for film is also a challenge to the contemporary viewer's visual appreciation; Julien emphasizes the sharpness of celluloid resolution to make *seeing* a privilege — not a commonplace. The stretches of highway that slash through Baltimore beckon, then connect. Doubled images of street corners come across as reflections and then as contemplations of time-shifting, and of the sharing of Van Peebles's sojourn by someone else, such as the stylish Black woman (Vanessa Myrie) sprouting a bouquet-like Afro reminiscent of Tamara Dobson, the actress who portrayed seventies icon Cleopatra Jones. It's bold to put these images, these ideas, in a gallery. The gallery world needs to be revived (and more inclusive) just as much as movie culture (and its pretense of inclusion) needs to be shaken up. It's a cultural principle for Julien's *Baadaasss Cinema*, as he is especially aware of two developments: the big screen's creative imperative that has been lost since the seventies (apolitical Tarantino has replaced Van Peebles as a cultural luminary), and indie filmmakers' gravitation toward undemanding video technology that enables them to make movies without giving thought to aesthetics. Something minuscule has resulted — TV culture, not cinema. Proof of our film culture's aesthetic shrinkage became undeniable with the IMAX presentation of *The Matrix Revolutions*. Although the screen was gargantuan and the sound booming, the actual content and momentum were no different than a TV monitor that plays Xbox games. Even the narrative (despite its play with multiculturalism and issues of enslavement and empowerment) was similarly both superficial and convoluted. The Wachowski brothers took their original dramatic idea and extended it to its logical commercial conclusion — the world's most elaborate video game. They turned *The Matrix Revolutions* into its own tie-in product. Oracular? No, just — a capitalist Möbius strip.

Julien comments on *The Matrix* phenomenon in *Baltimore* when Van Peebles's perambulations cross paths with the stylish Black woman's — the stylish Sister. In a hit of sci-fi whimsy, the Sister can make Van Peebles materialize out of the ether; later she levitates in one of the museums, which features paintings by Piero della Francesca. Julien's caprice asserts the power of Black imagination within the European institution. He doesn't merely use Black figures to market an old genre — the way Black performers, including Professor Cornel West, are used in *The Matrix* movies. Julien's sense of pop history and political necessity emboldens him to assert their presence, their art, as legitimate. Perhaps the most splendid special effect in any movie of recent years is the blue plume that mysteriously streaks across all three screens; it's like an

is unquestionably north," positioning Henson's autobiography as extending the African American tradition of northward journeys, often associated with freedom and migration.¹ Though Henson was born to freed slaves, his family faced persecution by the Ku Klux Klan, leading Henson to relocate to Washington, DC, and then to Baltimore, for safety.² Despite living in a new era, the remnants of slavery persisted in the Jim Crow era. Henson became an orphan by eleven and, before working for Peary in 1888, was an able-bodied seaman, and had already traveled widely as a cabin boy on the *Katie Hines*, a steam-powered merchant vessel, reaching destinations such as China, Japan, Northern Africa, France, Spain, and Southern Russia.³ His journeys, Julien suggests, offer a more nuanced perspective on narratives of freedom and exploration.

True North also subtly references the crisis of masculinity at the turn of the century, a time when exploration was increasingly linked to ideals of ruggedness and self-determination.⁴ Julien's work invites viewers to reframe these masculinist ideals through a Black, queer, and feminist aesthetic lens. The result is a film that not only commemorates Henson's achievements but also recontextualizes the Arctic as a space where histories of race, exclusion, and reclamation unfold.

Decentering the Heroic Age of Polar Exploration

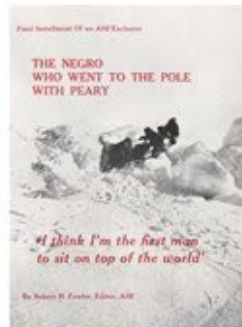
The Heroic Age of Polar Exploration (1897–1922) occupies a significant place in the cultural imagination, often constructed as the ultimate test of endurance, heroism, and masculinity. This era is characterized by nationalistic fervor, where expeditions to the North and South Poles became symbolic acts of imperial conquest. For much of the twentieth century, these narratives were dominated by white male figures whose achievements were celebrated while failures were either erased or reframed as noble acts of self-sacrifice.⁵ Isaac Julien's *True North* reclaims this historical narrative, offering a counter-narrative that centers on Matthew Henson, whose contributions were long overlooked due to the racial hierarchies of the time.

Julien's *True North* brings us back to the Heroic Age of exploration, a time when many of the Arctic regions had yet to achieve independent Indigenous self-governance systems. The absence of this autonomy marked a stark colonial period, the implications of which linger even today, as seen in Nunavut's 1999 independence and Greenland's 2008 move toward self-governance while remaining part of Canada and Denmark, respectively.⁶ Julien's critique aligns with a broader movement within Arctic studies, which emphasizes that the heroic era cannot be viewed as entirely distinct from contemporary issues. Rather, these colonial and masculinist perspectives persist, subtly shaping ongoing political and environmental crises in the region.⁷

Drawing in part from my first book, *Gender on Ice: American Ideologies of Polar Expeditions*, published thirty years ago, and Henson's writings, Julien critiques earlier Arctic representations, notably in works like Robert Flaherty's *Nanook of the North* (1922), a signature silent film that presented the Inuit as primitive and incapable of adapting to Western "progress."⁸ Julien's film resonates with contemporary audiences because it responds to the larger visual culture of the Arctic created in recent years that is temporally, geographically, and materially diverse. Aesthetics plays an important part in *True North* as



1. Photographic portrait of Matthew Henson taken immediately after the sledge journey to the North Pole and back, 1909



2. Title page from "The Negro Who Went to the Pole with Peary" in *American History Illustrated* (vol. 1, no. 3) from May 1966



3. Matthew Henson's photograph of the four Inuit men (left to right: Egingwah, Ootah, Ooqueah, and Seegloo) who accompanied Robert E. Peary and Henson on their voyage to the North Pole, ca. 1909

Julien explores the relationship between aesthetics and politics, delving into the complex politics of exclusion present in Peary's expedition.⁹ Through this critical lens, *True North* challenges the sanitized portrayals of heroism often associated with polar exploration by re-centering Henson's perspective.

Moreover, Julien's film brings to life the complexities of Henson's role in Peary's expedition, highlighting the tensions and raw violence inherent in his relationship with his employer. In retelling this story from Henson's point of view, Julien draws upon Henson's own account, where he describes reaching the North Pole before Peary.¹⁰ Henson's decision to press on ahead of Peary, after learning he might be excluded from the final march, adds a layer of resistance to the narrative. As discussed in *Gender on Ice*, Henson's retelling unsettles colonial stereotypes that framed Black men as irrational or violent in contrast to the rational and "heroic" white explorers.¹¹

True to Henson's perspective, Julien uses a voice-over in the middle of the film from Henson's writings posthumously published in 1966 to communicate the explorer's anxieties, especially after Peary's violent outburst aimed at securing his own claim to the pole.¹² The consequences of Peary's betrayal were profound for Henson, who struggled financially despite his pivotal role in the expedition. While Peary begrudgingly acknowledged Henson's contributions in a brief foreword to *A Negro Explorer at the North Pole* (1912), Henson endured years of hardship, working low-paying jobs before gaining some stability as a clerk at the US Custom House in 1913. Although he received belated recognition later in life, including membership in The Explorers Club and the Peary Polar Expedition Medal, Henson's legacy was overshadowed by Peary's and his achievements undervalued during his lifetime.¹³

Julien's *True North* thus rewrites these otherwise sanitized narratives by presenting Henson not as a subservient figure but as a resilient explorer confronting racial and social barriers. In *True North*, Julien situates Henson at the center of a narrative that frequently privileges white male heroism, reconfiguring the story so that figures like Henson and the four Inuit men who accompanied Peary on the expedition—Egingwah, Ootah, Ooqueah, and Seegloo—become witnesses to Peary's achievement rather than silent participants. This approach shifts focus to the integral, yet historically marginalized, contributions of nonwhite individuals, with Julien using visuals to underscore their significant yet overlooked presence.¹⁴ By recasting Henson and the Inuit men as central figures, Julien challenges the hierarchical narratives that have long dominated the discourse of polar exploration.

By casting the Black British actress Vanessa Myrie as Henson, Julien shifts registers to mock older racial theories, such as climate determinism, which argued that Black people could not endure or belong in the Arctic environment. Historian Anthony S. Foy has noted that this pseudoscientific notion functioned as an ideological counterpart to Jim Crow segregation, limiting Black individuals to the tropical South while suggesting they lacked the physical resilience for Arctic climates. Foy explains, "If Henson embodied the race's contribution to an American triumph, then his ability to weather the extreme physical demands of the Arctic frontier also symbolized the race's mobility as it excelled despite the political, economic, and social limitations placed on it at home."¹⁵



ISAAC JULIEN I DREAM A WORLD



Isaac Julien

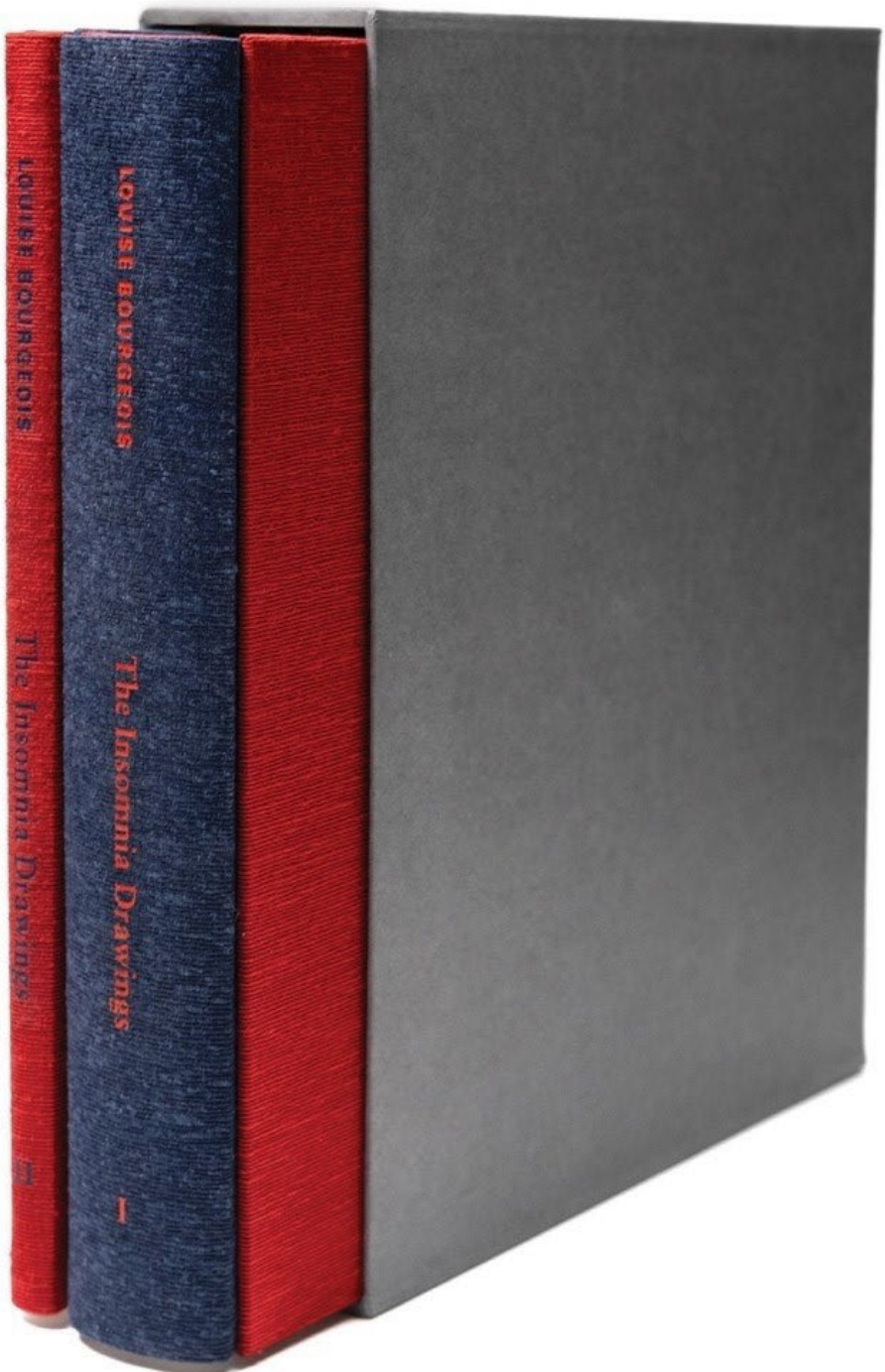
I Dream a World

Hilton Als

Catalogues the first thorough exhibition of Isaac Julien's work in the USA, and the largest to date on his film and video installations

- Issac Julien (b. 1960) is a British installation artist and filmmaker known for multi-screen video installation artwork that explores themes of race, migration, and global politics.
- Julien's works often blend historical fact with speculative fiction to offer commentary on current socio-political issues.
- *Isaac Julien: I Dream a World* is published to accompany an exhibition of the same title at the de Young Museum in San Francisco, running between April 13 - July 13, 2025. The publication will include extensive installation photography.
- Julien is an important contemporary artist whose works have been shown at major museums across the U.S., including MoMA, the Barnes, and the Hirshhorn.
- Julien lives and works in both London, England, and Santa Cruz, California.
- c. 400 color illustrations

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LOUISE BOURGEOIS

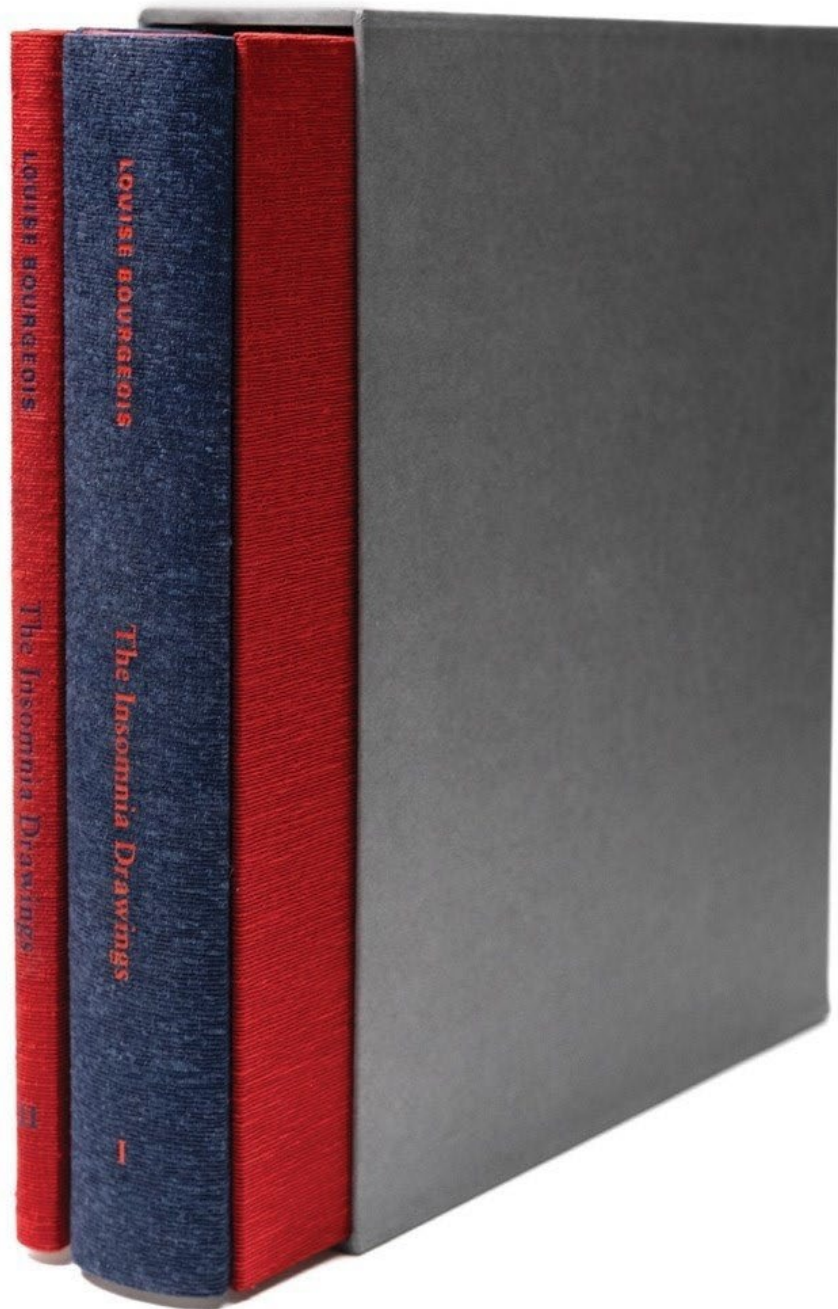
The Insomnia Drawings

I

LOUISE BOURGEOIS

The Insomnia Drawings

II



Louise Bourgeois: The Insomnia Drawings (Limited edition)

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This exquisite special edition of 'The Insomnia Drawings' is printed in a limited run of 1,500 copies, with both volumes bound in a sumptuous textured cloth and housed in a robust slipcase.

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- Volume II features essays by Marie-Laure Bernadac and Elisabeth Bronfen, alongside a chronology and checklist of works, including full transcriptions of Bourgeois's writings, which were written in French and English.
- At once beautiful and disquieting, humorous and passionate, *The Insomnia Drawings* are a unique mirror of an extraordinary artist's life and work.

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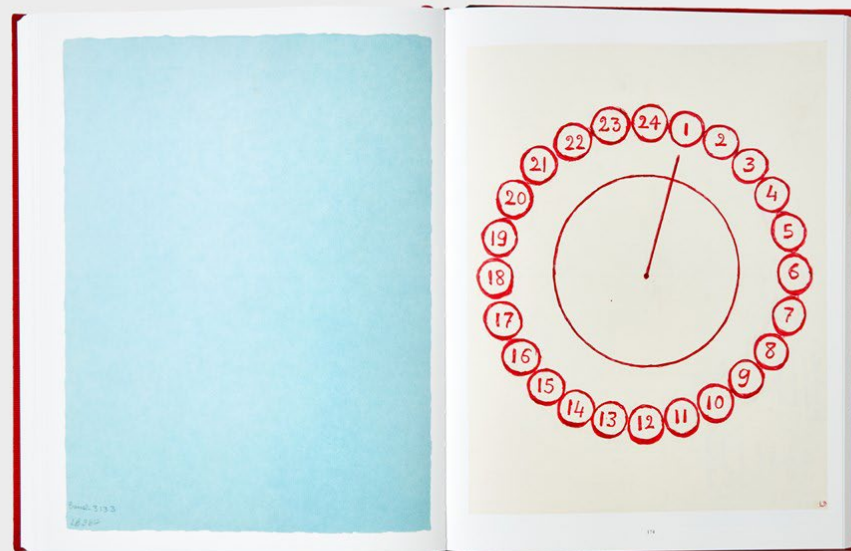
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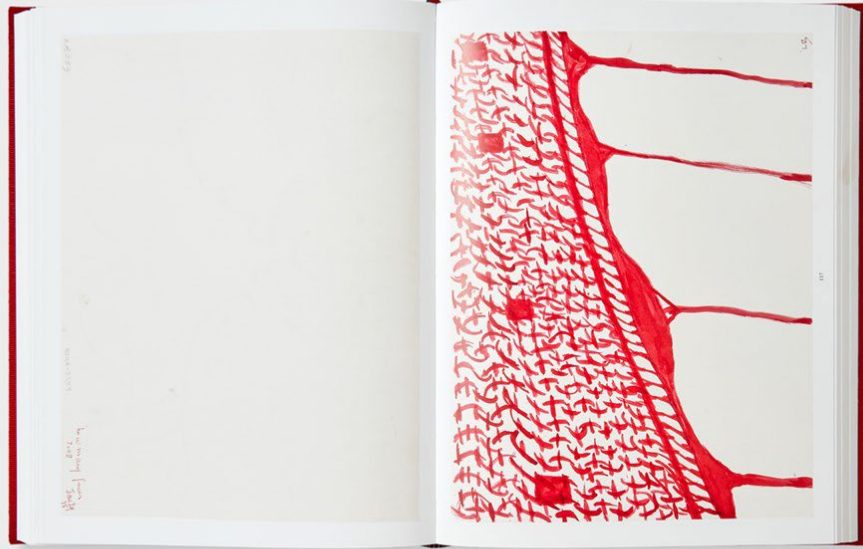
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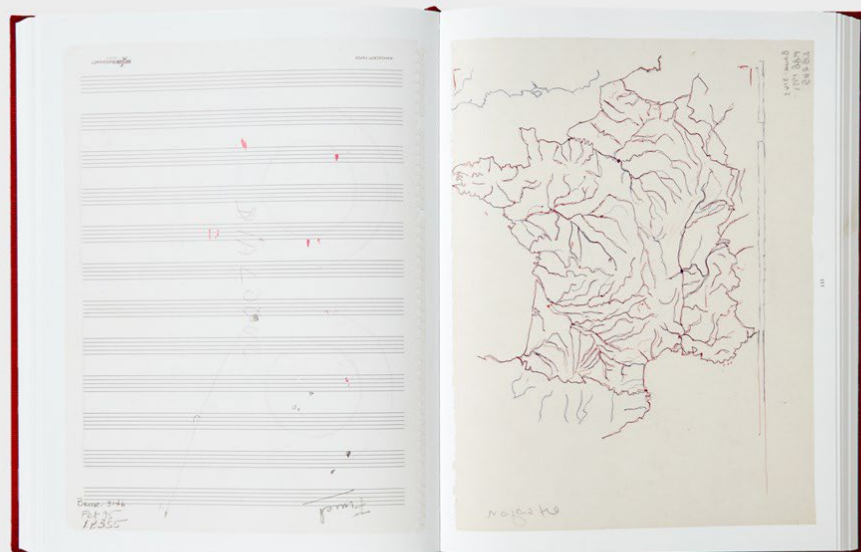
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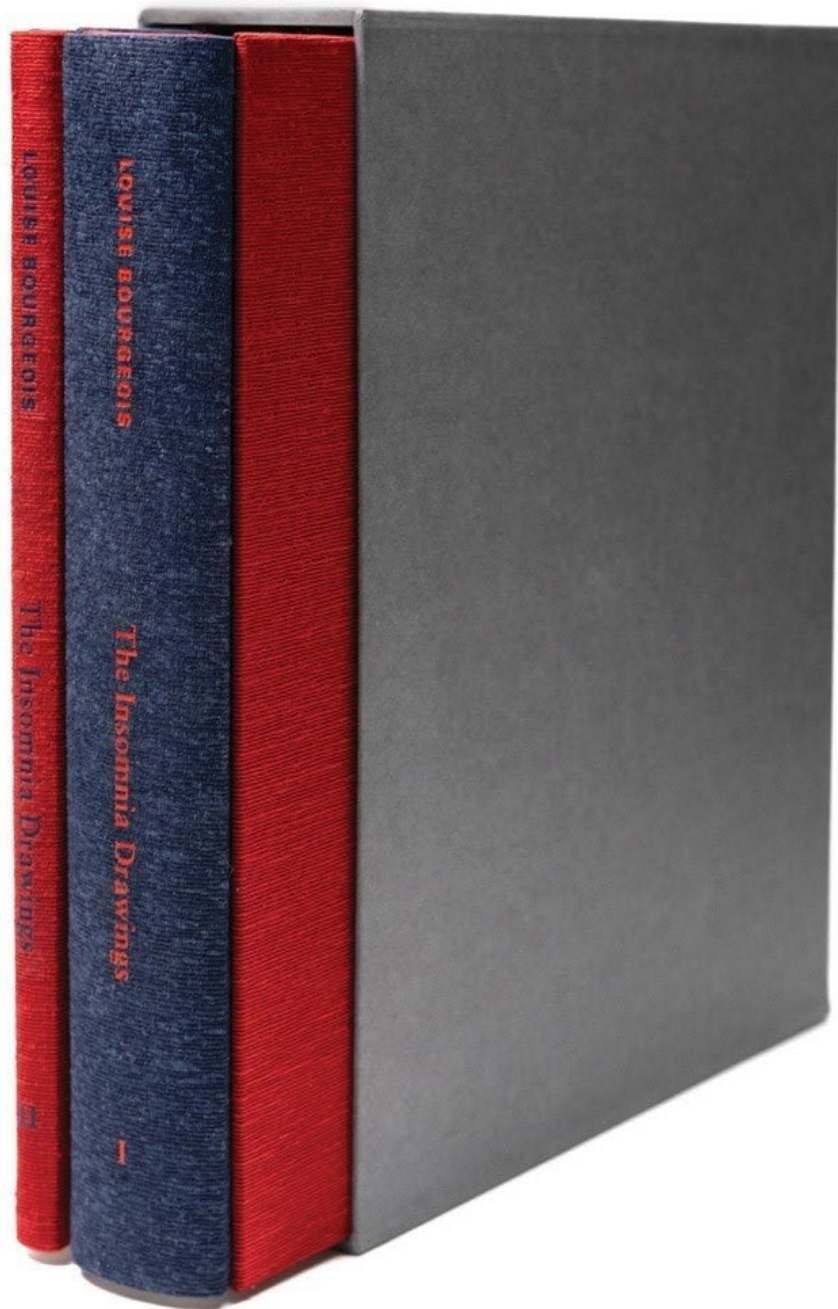
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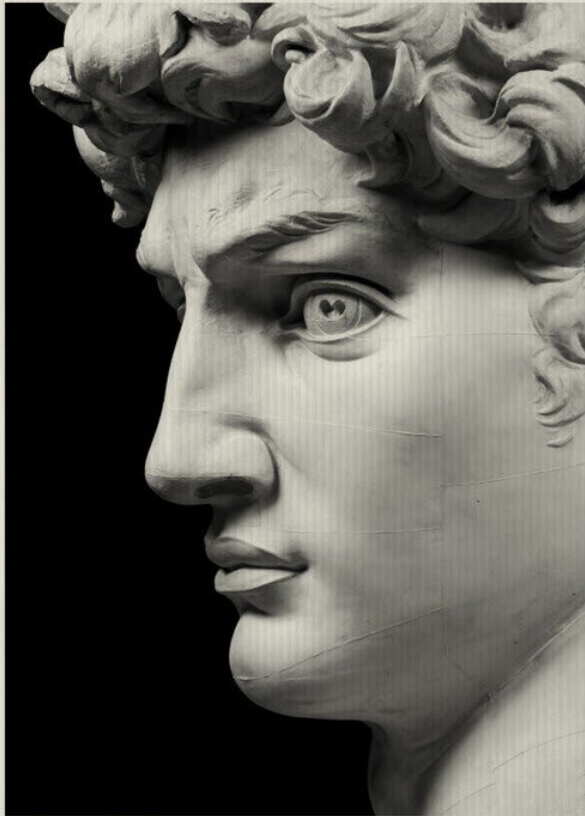
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IMPERFECT



MICHELANGELO

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Michelangelo Imperfect

A sweeping account of Michelangelo's life as a sculptor and the multiplication of his work in the modern era.

- The book tells the story of Michelangelo's career as a sculptor, his life and practice, as well as that of the multiplication of his work in the form of casts and other reproductions in the modern era.
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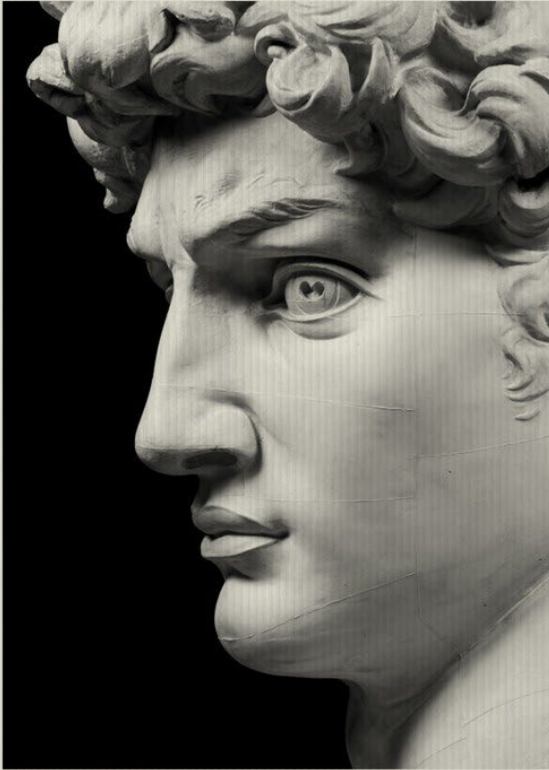








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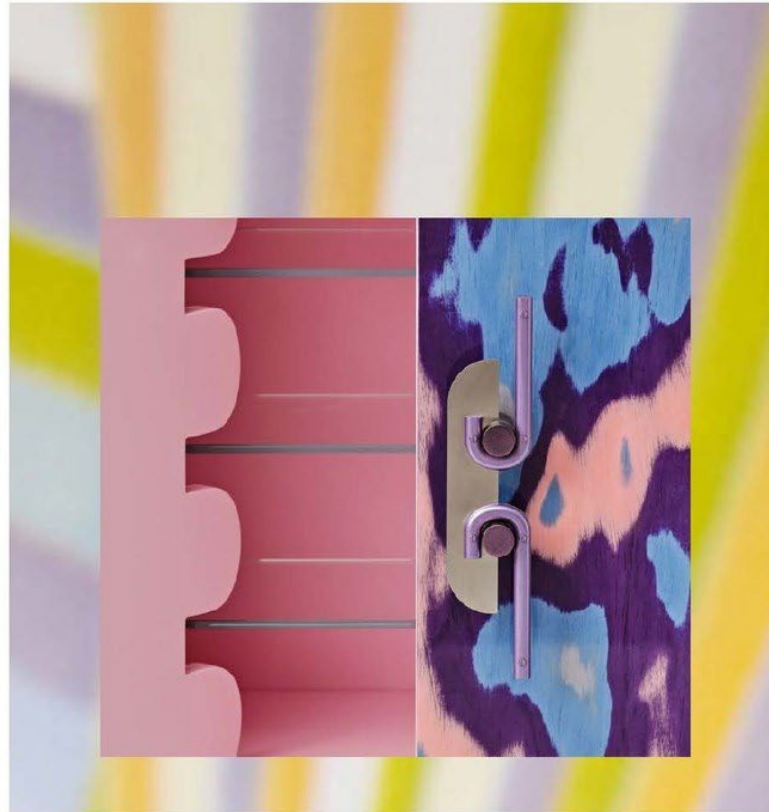
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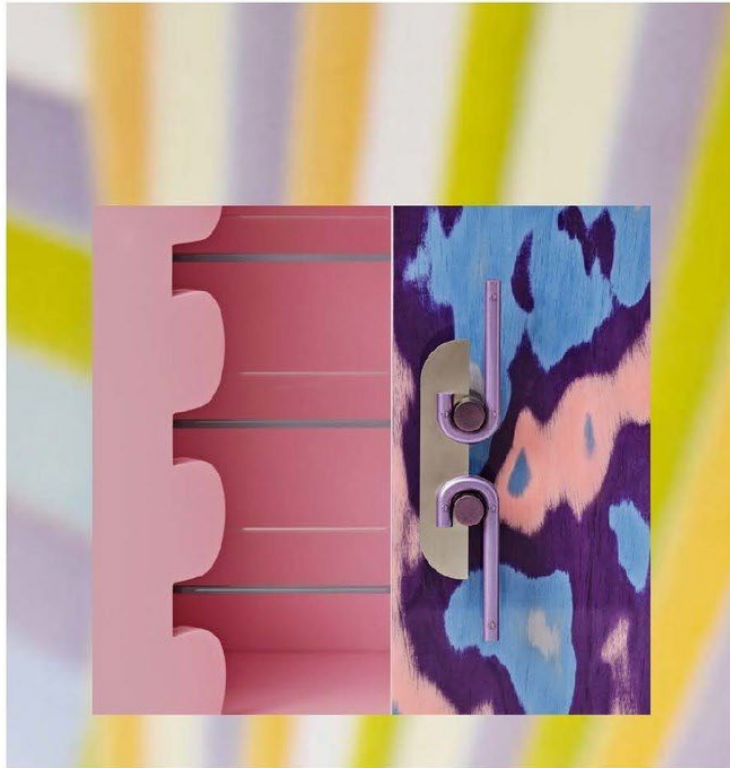
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Bethan Laura Wood

Platform



Bethan Laura Wood

Platform: Bethan Laura Wood

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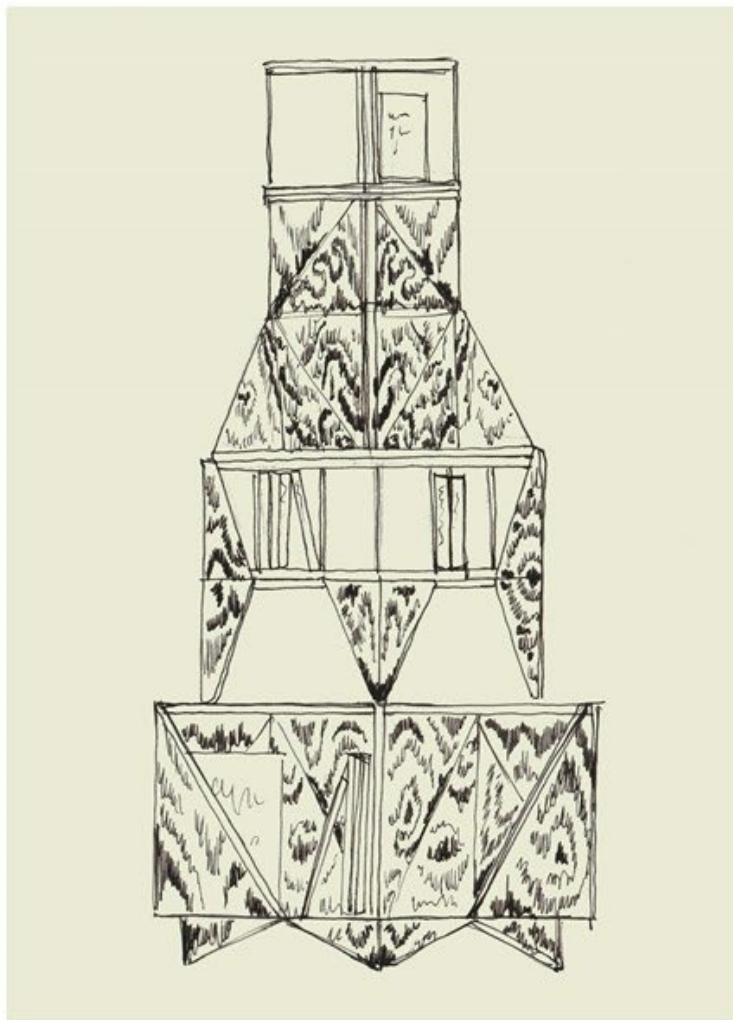
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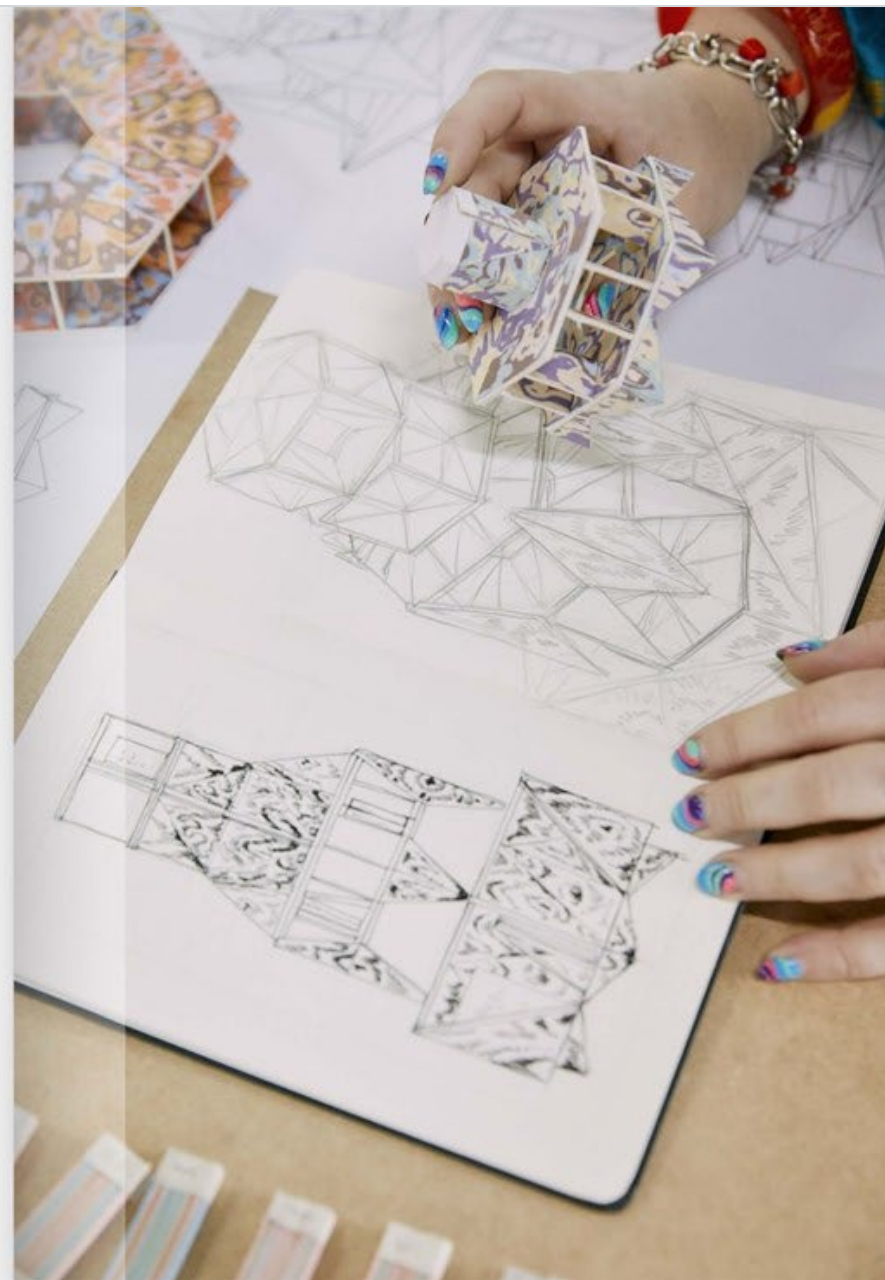
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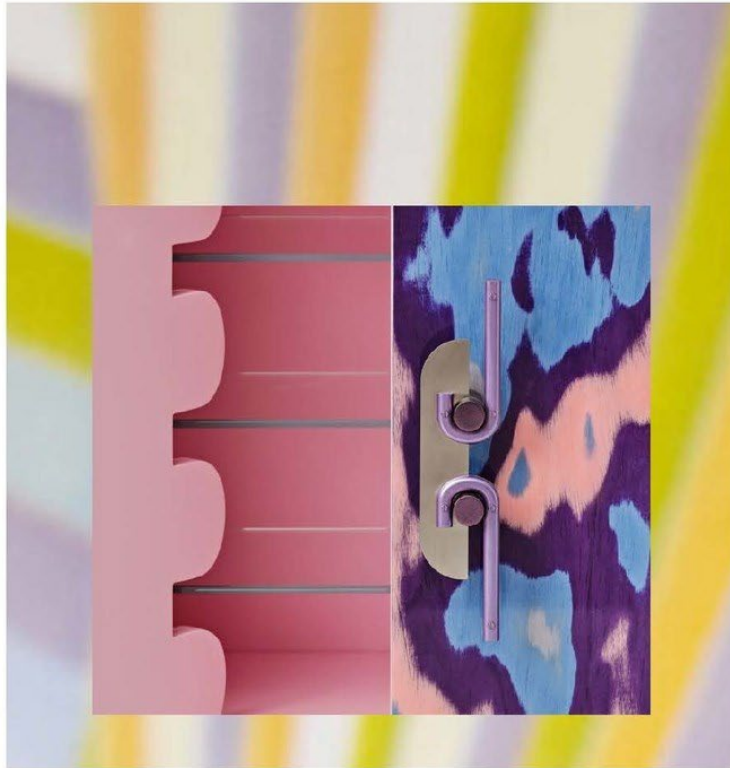
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Prix Ars Electronica 2025



Prix Ars Electronica 2025



 **ARS ELECTRONICA**
Art, Technology & Society

**HATJE
CANTZ**

Prix Ars Electronica 2025

The Prix Ars Electronica is the most internationally renowned competition for artistic works at the interface of science and technology.

- It has been held annually since 1987 and is now considered the most highly endowed competition, with around 4,000 entries from more than 100 countries each year, testifying to the dynamism of international media art.
- With many images, texts, and statements from the jury, the book brings together the works that were awarded in 2025 in the categories New Animation Art, Artificial Life & Intelligence, Digital Musics & Sound Art and u19-create your world.
- The book also includes a best-of from the S+T+ARTS-Prize and S+T+ARTS-Prize Africa, which were awarded on behalf of the European Commission. The focus of this highly endowed competition was on innovative projects at the interface of science, technology, and art (= Science, Technology and ARTS).
- The European Union Prize for Citizen Science, awarded for the third time on behalf of the European Commission, is also included in this catalogue and the award-winning projects are presented in detail together with a statement from the jury.

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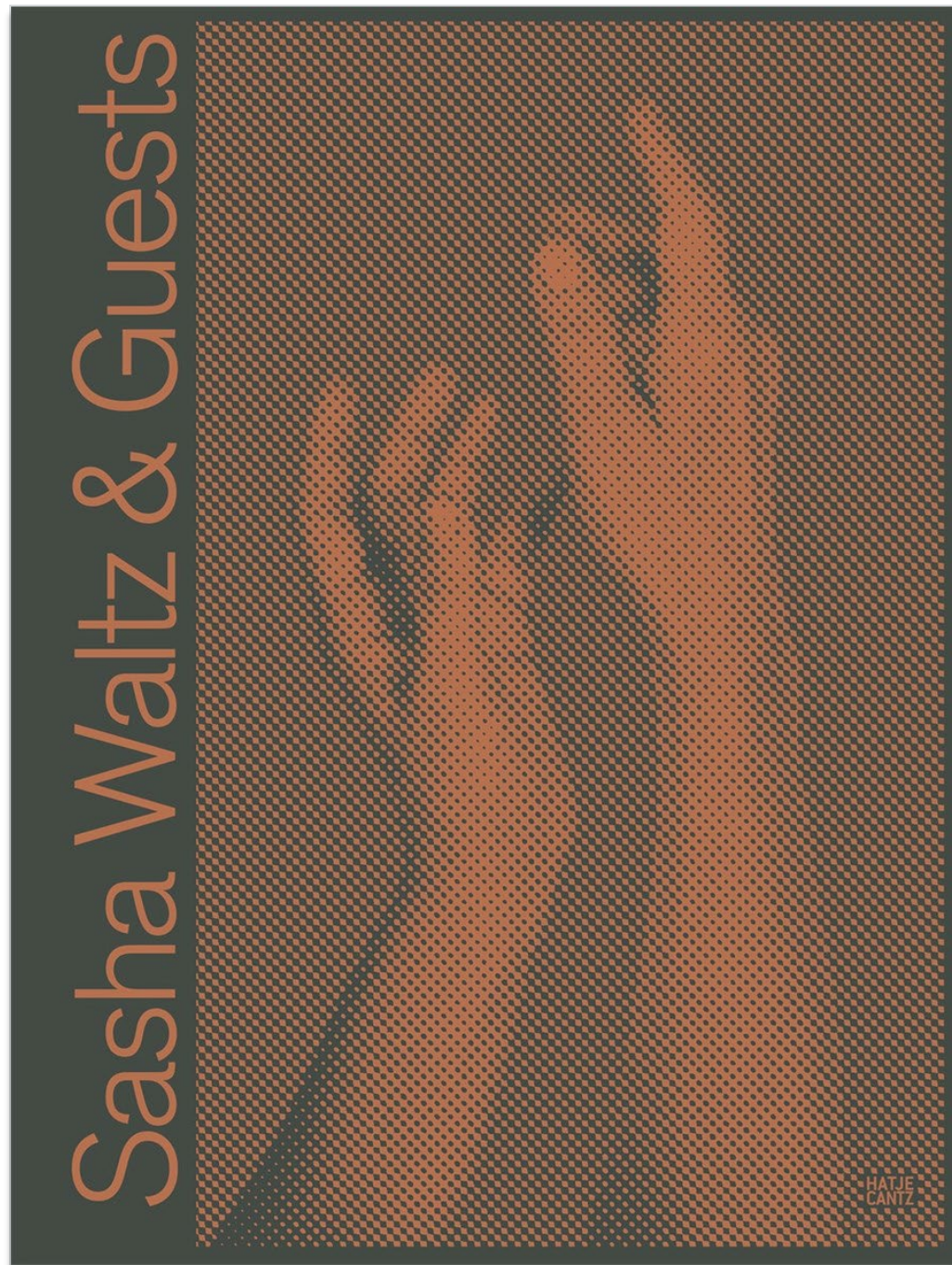
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Sasha Waltz & Guests



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Sasha Waltz & Guests (Bilingual edition)

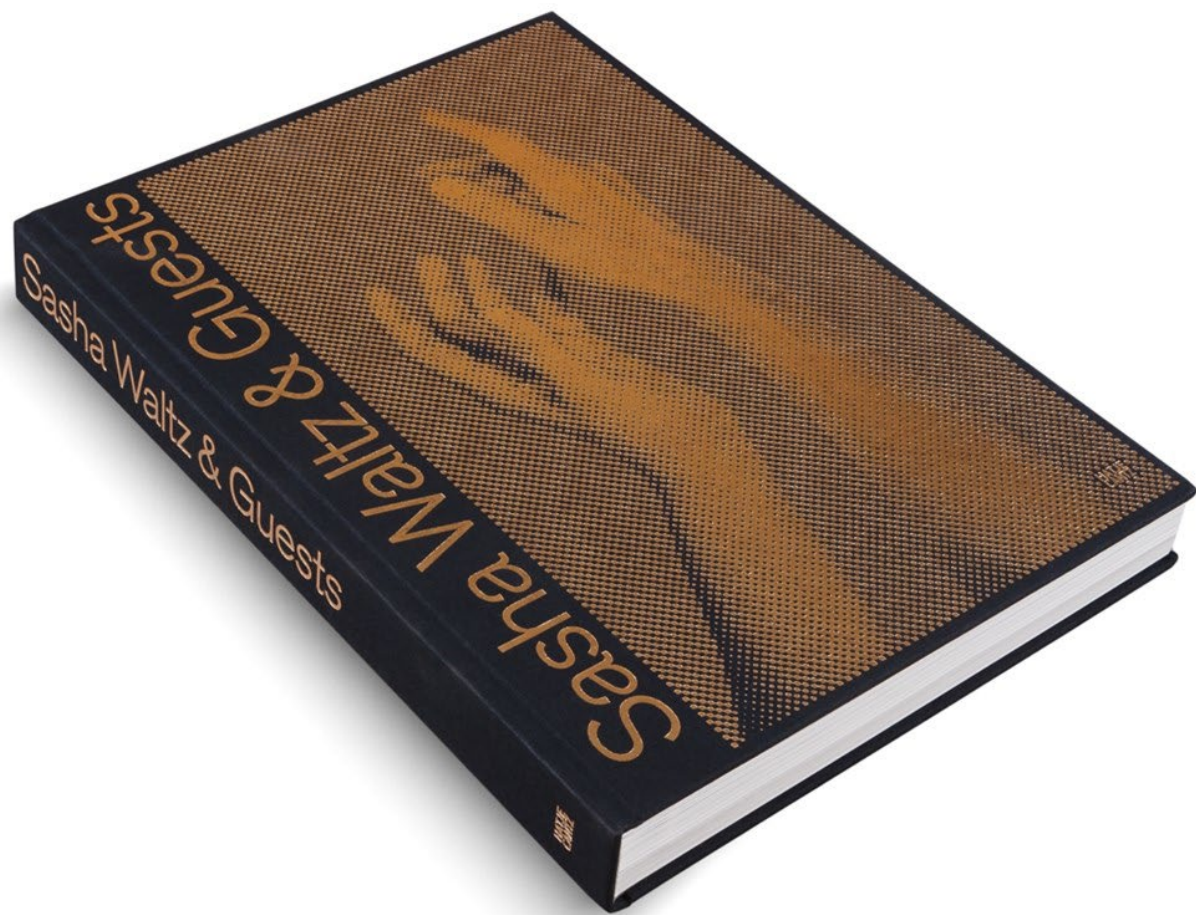
For 30 years, the dance company and artistic collective Sasha Waltz & Guests has celebrated international success with its contemporary choreographies, social sculptures, Dialoge projects, operas and films.

- On the occasion of its anniversary, choreographer Sasha Waltz looks back together with people who have accompanied her along the way. As she herself aptly describes it, "an ensemble is a living archive." But how does an ensemble collectively remember?
- Beyond the mere chronology of events, the book brings an aspect of remembrance to the fore that ensures the repeatability of dance: notations. Sasha Waltz's "scores" consist of an eclectic collection of evocative terms, each of which designates individual choreographic figures.
- Like an encyclopedic cabinet of curiosities, this publication takes up 50 of these "codes" and detaches them from their actual context.
- Through links to art history and complemented by texts and poems creative rearrangement of Sasha Waltz's oeuvre emerges that makes the choreographic figures themselves dance once again.

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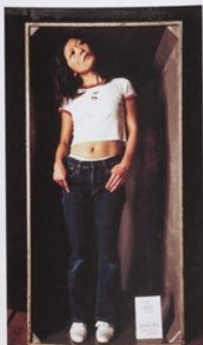
To dance is
to participate actively
in the vibration
of the universe.

Sasha Waltz





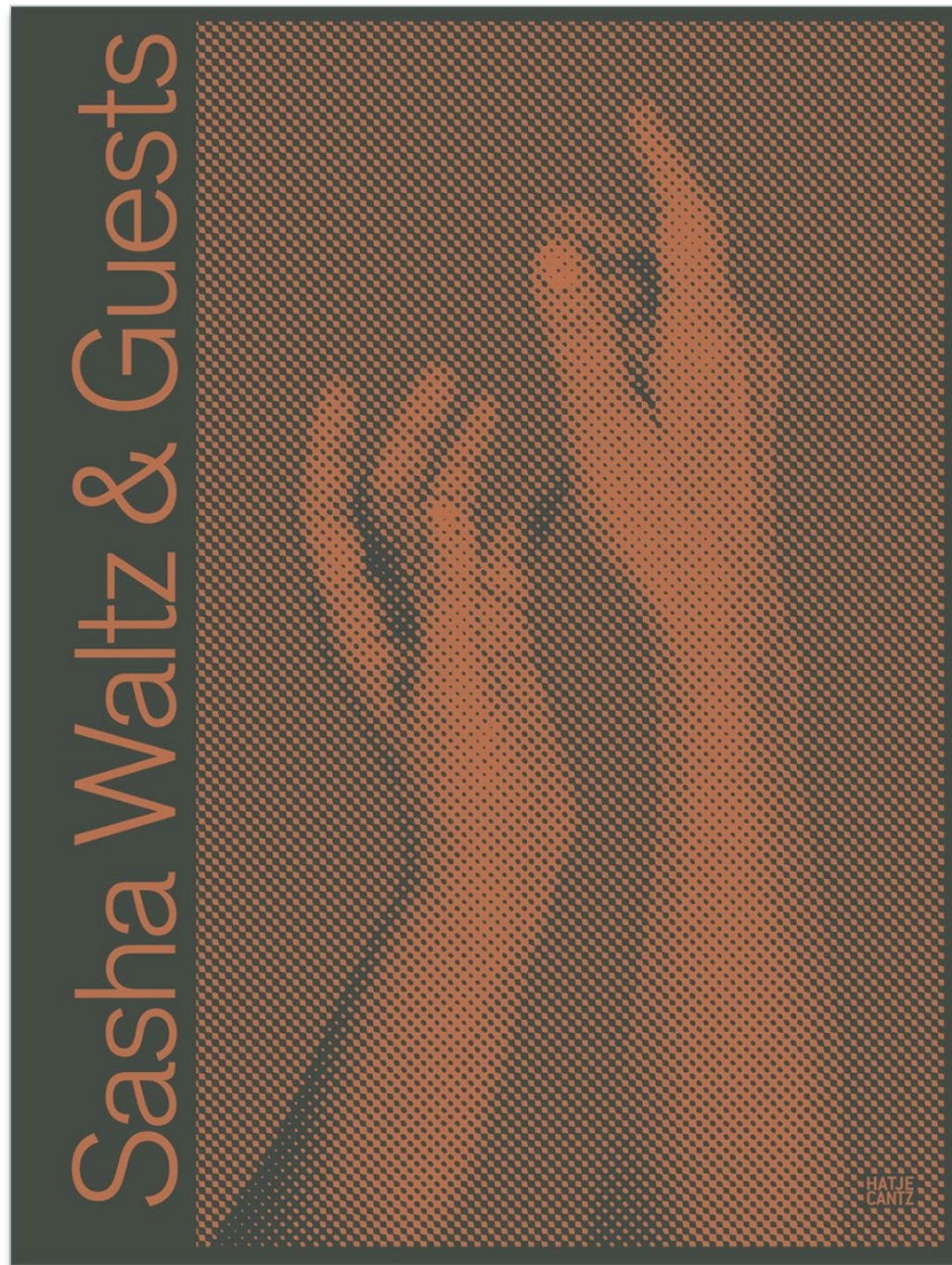
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THE SHAKERS

A WORLD IN THE MAKING



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THE SHAKERS

A WORLD IN THE MAKING



The Shakers: A World in the Making

The Shakers: A World in the Making aims to both examine the lasting impact of the Shaker legacy as well as the more unexpected facets of their production, ideology and way of life from a contemporary perspective.

- Shaker furniture-made by members of the celibate, pre-feminist, communal, pacifistic, utopian religious society that flourished in early America who "shook" with religious ecstasy-is renowned around the world for its purity, simplicity, functionality, lack of unnecessary ornament and iconic perfection of balance. All American designers must contend with it. It is beloved by furniture collectors, designers and architects.
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- On view now at the Shaker Museum in Chatham, NY: an exhibition of Shaker cradles curated by actress Frances McDormand and artist Suzanne Bocanegra.

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8

TIMELINE

1730s

FIRST GREAT AWAKENING

A major religious revival in colonial America begins, also known as the Great Awakening or the Evangelical Revival, characterized by passionate evangelical preaching and a widespread renewal of spiritual devotion. The Protestant movement emphasizes personal faith and a deep commitment to religious piety, shaping the social and cultural landscape of the colonies.

1736

Shaker leader Ann Lees, daughter of a blacksmith, is born on February 29 in Manchester, England. Literate, she grows up to be a textile worker. In Shaker usage, her surname is later changed to Lee.

1750-1850

INDUSTRIAL REVOLUTION

A shift from handmade goods to machine-based manufacturing transforms the societies and economies of Britain and America. It drives urbanization, boosts factory production, and advances transportation with innovations like the steam engine and railroads.

1767

The Wardley Group, a small religious sect set up by former Quakers Jane and James Wardley, who believe in the imminent Second Coming of Christ, is founded in Bolton and Manchester, England. The group worships with intense fervor, participating in energetic religious practices such as shaking, dancing, and speaking in tongues. They are referred to as the "Shaking Quakers" or "Shakers" for their exuberant style of prayer. While the nickname is derogatory, future Shakers will later adopt the name as their own.

1768

Ann Lee joins the Wardley Group.

1762-74

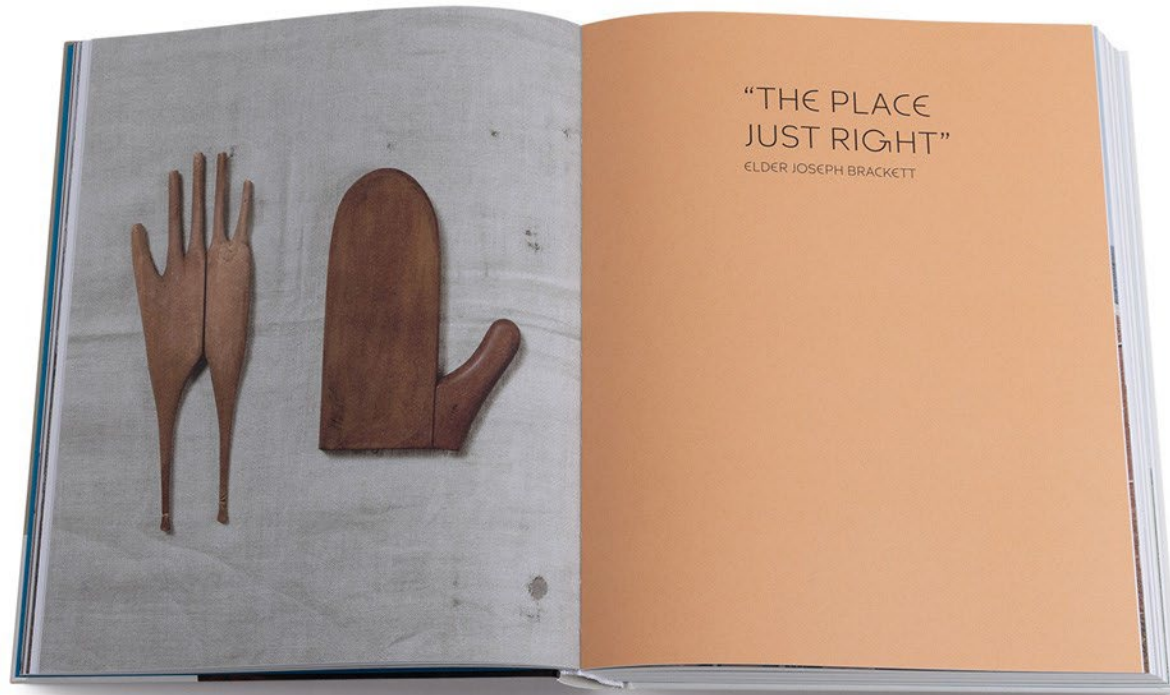
After suffering the personal tragedy of losing four children at birth or in infancy, Ann Lee endures a profound spiritual crisis, resulting in her radical recommitment to her faith, later recounting, "My soul broke forth to God."

1770-72

Ann Lee and other Shakers are imprisoned on multiple occasions for interrupting religious services in Manchester. During Lee's detainment, she experiences a vision that will become the basis of the Shaker doctrine of celibacy. Upon her release, the Shakers acknowledge Lee as their leader and give her the title Mother Ann.

1774

Under Mother Ann's leadership, a small group of followers depart for America, arriving in New York City on August 6. Their goal is to establish a religious community based on principles of shared property, equality of the sexes, pacifism, and charity. They call themselves the "United Society of Believers in Christ's Second Appearing."



"THE PLACE
JUST RIGHT"

ELDER JOSEPH BRACKETT



Side chair painted yellow with tape seat, Mount Lebanon, N.Y., c. 1840–60
Maple, weaving, reamish, 32.0 x 19.3 x 14.0 in. (81.3 x 49.1 x 35.6 cm)
Shaker Museum, Chatham, New York

CHAIRS

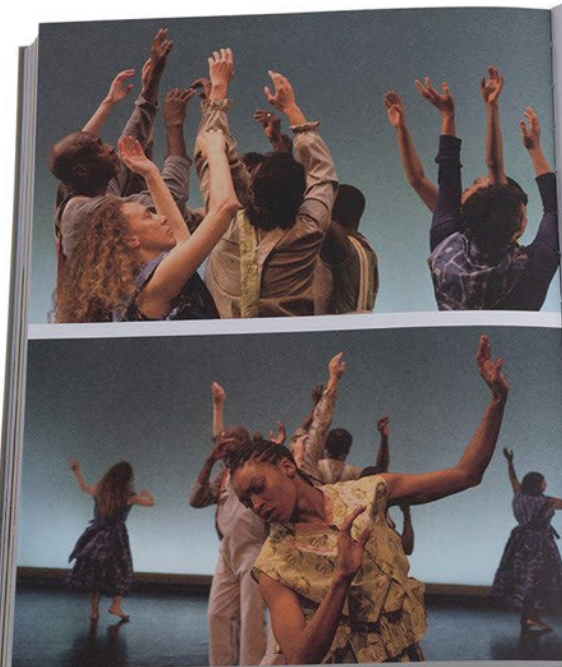
In the Shaker universe, chairs are their own gospels. The United Society of Believers first began making chairs for their own use, with many communities producing them for their own members and occasionally selling them to the outside world. The only true chair business was founded at Mount Lebanon, at the Second and South Families, who operated it until the 1940s. The business grew slowly but steadily, with an 1860 New York State manufacturing census reporting that the community produced and sold 600 chairs that year. Production only increased through the last quarter of the nineteenth century, and with that increase came standardization and commercial promotion. So recognized was the Shaker seating business that the Mount Lebanon community was awarded a bronze medal for their chairs at the 1876 Centennial Exposition in Philadelphia.¹ Shaker chairs were prized by "The World" for their rightness, simplicity, and durability.

As the Shaker chair standardized, it also diversified. Its simplicity made it particularly adaptable, and sales catalogues in the second half of the nineteenth century provided not just different sizes but also various add-ons of arm and rocker types, with the additional option of choosing wood finishes. Jigs helped reinforce this consistency, providing guides for forming the back slats and rocker blades that Brothers used as they made thousands of each component a year. Chair seats also provided options for consumers; some were made of colorful tape weaving—first woven by Shaker Sisters and later purchased from commercial mills—while others were rush, splint, or even cane.

The chairs pictured here are just a few of the many variations of Shaker seating. Consistent across all of them is a radical simplicity that comes from a religious injunction against decoration.² That simplicity also reflects economic practicality—highly decorated or ornamental chairs are more expensive and time-consuming to produce. The design of the "typical" Shaker chair, with its narrow turned supports and stretchers, arched back slats, and the simplified lines of country furniture, is the result of spiritual guidelines meeting and reinforcing century, as many scholars have noted: no one is born a Shaker, and many Brothers brought their training and taste as cabinetmakers with them when they joined the Society and then trained young Shaker converts in the trade.³

The side chair, which is painted yellow and features a tape seat, exemplifies Shaker approaches to decoration and innovation. Their ward architecture and furniture. The bright hue of the chair indicates that it may not have been a production model, as Mount Lebanon catalogues list only three color options: "mahogany, ebony, or white [natural] finish."⁴

The dramatic lean of the chair identifies it as a "titter," a type of chair developed by the Shakers to accommodate rather than limit the very human instinct to lean back. Designed with a ball and socket at the back feet, the back legs while the feet remained on the ground, making it possible for the sitter to tilt back while relaxing without damaging the floors or rugs below but in 1852, Brother George O'Donnell at New Lebanon developed a brass or pewter titter that put less strain on the chair legs. He patented his device in 1852, one of many Shaker patents, and by the 1870s the "titter chair" was offered to consumers.⁵



FROM VIEWING INTO SEEING

Notes on Mastering Choreographic Observation
For Kinesesthetic Anthropology

A Guide with steps and some tips: This is guidance to assist in discovering the answers to the question "What do you see?" Nothing is too stupid to note or observe if it is actually taking place in front of you. Please do not underestimate the value of a small observation.

Take note. You do not have to interpret or assign importance immediately, try to hold off on that. You will have emotions and interpretations. You will make associations. You will make stories and create metaphors. However, that is a separate endeavour from the "muscle" and skill we are trying to exercise here.

Identify the Time elements, the Space elements and the Movement elements. This is only the beginning.

1. A. Note/describe what is physically taking place: what is happening that you can see. What are the bodies doing? Where are they in the space? Where are they going? Do they go anywhere or remain in the same place? Where are they in relation to each other? How long does it take them to do it? How fast or slow are they doing it? What changes happen? How long do changes take to happen?
B. Are you seeing patterns? In space, time or action (movements)? Repetitions? Can you surmise if and when improvisation might be being utilized?
C. Is there music? What is the relationship of the action to the sound?
D. What are they wearing? Are there differences or similarities amongst the participants? What is the setting? Is lighting having any impact, intentional or otherwise? Is there any interaction with the setting? When is the thing happening? What time of year? What time of day? How long? How is the event organized in the space?
2. What is the title, name of the work, event? What is the platform that you are viewing this on? What support/contextual information is provided? Who is doing what you are observing? Where is the event taking place? What is the history/tradition of what you are observing?
3. Interviews/statements of meaning or interpretation from the participants, community, and "traditional" observers of the event/practice.
4. Statements and observations of outsiders, non-participants, non-traditional observers, historians, scholars, critics, etc.?

THE SHAKERS

A WORLD IN THE MAKING



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SURREAL ON PAPER



SURREAL ON PAPER



Surreal on paper

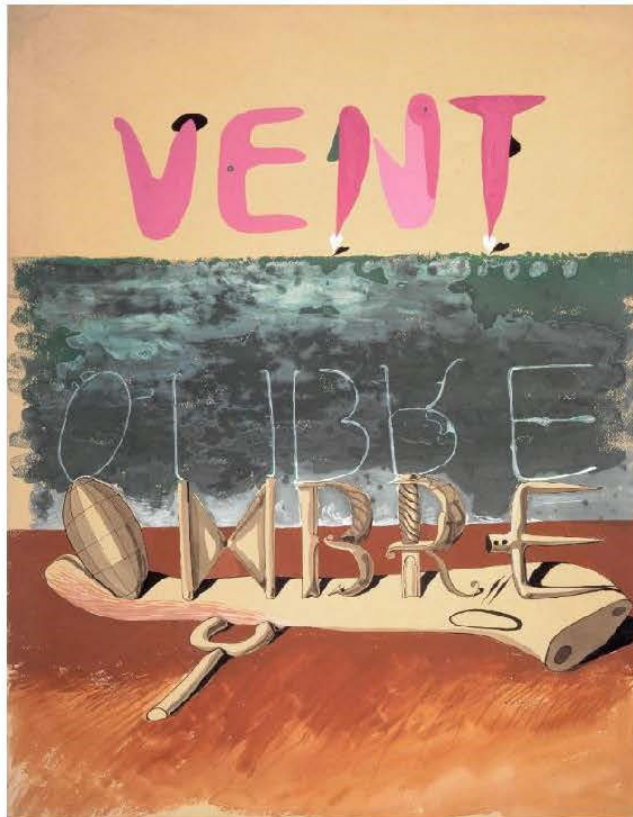
Playful artworks that reveal the surrealist movement's evolving ideology.

- The avant-garde movement founded around André Breton in Paris in the mid-1920s transformed the perception of artistic media and their application. The surrealists favoured poetic strategies that placed works on paper, in their various forms, at the heart of their artistic practice.
- This richly illustrated book presents a large selection of drawings, collages, and print-related artworks by surrealist artists including Méret Oppenheim, Man Ray, Jacqueline Lamba, Joan Miró, Valentine Hugo, Yves Tanguy, Max Ernst, and Remedios Varo.
- The book features four essays that collectively explore surrealist aesthetics in relation to works on paper. Topics include discussions on the role of women in the movement, the significance of biomorphic representation, and the intersections of surrealism, the occult, and contemporary culture.

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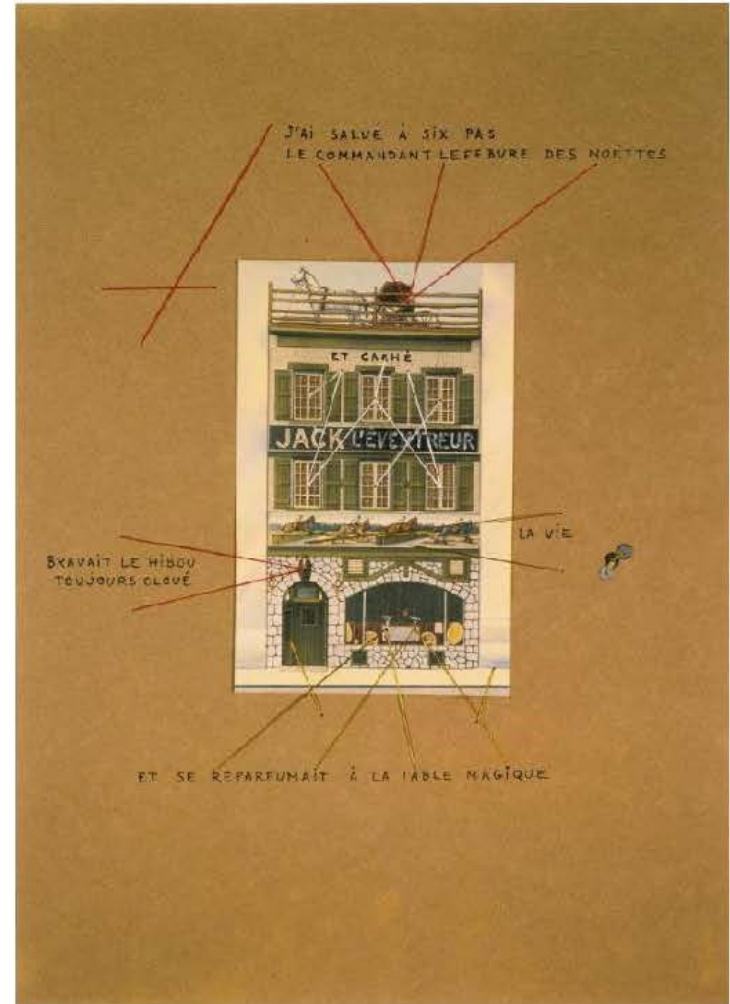
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- 3 Viktor Brauner, *Surrealistiske tegninger*, 1932
- 4 Viktor Brauner, *Vind-Skygge*, 1935
- 5 Viktor Brauner, *Begær ets anatomi*, 1936



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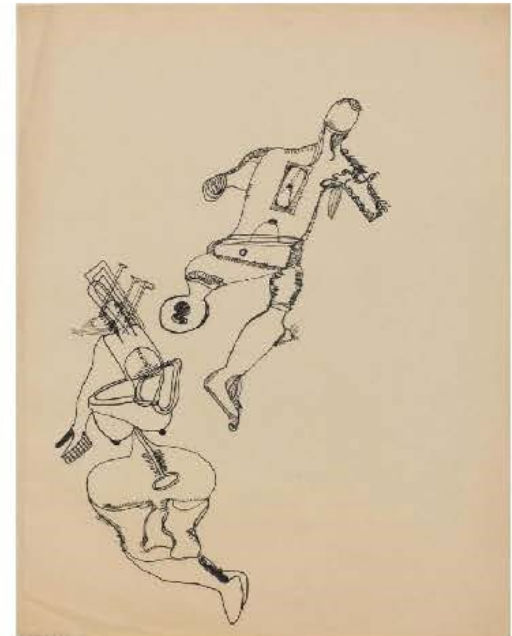
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- 8 Canille Bryen, *Røg*, 1939
- 9 Canille Bryen, *Genstand fra gaden*, 1936
- 10 Canille Bryen, *Automattegning*, 1936-1938

FORESTILLINGER OM SEKSUALITET OG KON I SURREALISMEN

CAMILLA SKOVBJERG PALDAM

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- ¹ Alle oversættelser er forfatterens egne.
- ² Pierre 1992, s. 186.
- ³ I alt deltog syv kvinder: Nusch – som senere blev gift med Paul Eluard, og som bidrager til flere *Cadavre Exquis* i *Surrealismens tegning*, Jeanette Tanguy, Madame Unik, Simone Vion, Madame Léna, Katia Thirion, og en kvinde, der blot optræder som "Y". Pierre 1992, s. 155-156.
- ⁴ Pierre 1992, s. 188-189.

Surrealisterne ville skabe en ny, mindre fornuftstyret verden med plads til fantasi og drømme, og heri indgik friere seksualitet som både mål og middel. Denne artikel vil undersøge, hvordan surrealisternes forestillinger om køn og seksualitet udtrykkes i *Surrealismens tegning*. Dette vil konkret ske gennem en ikonografisk analyse af en række af værkernes repræsentationer af mænd og kvinder, hvor især de mandlige surrealist, som står bag langt hovedparten af udstillingens værker, ofte har den nøgne kvindeskrop – eller dele af den – som motiv. Et eksempel er Óscar Domínguez' tegneserie: *De 4 lydlige sfærer (inklusive 2 på begunstighedsessøjen) i en kvindes anatomi*¹ (1943) [69]. Gennem seks tegninger undersøger Domínguez en kvindes anatomi. Først ser man kun bryster og baller (titlens "lydlige sfærer"), hvor brysterne svæver frit i luften, og ballerne hviler på en piedestal. Derefter får man resten af kvinden at se i en legende, stiliseret streg. Barnligt, muntert forsøger hun at fange en sommerfugl. Hun strækker og vender sig smidigt, men fikspunkterne forbliver de samme fire erotiske 'sfærer' for den mandlige tegner. Sådanne fremstillinger af kvinder som barnlige, spontane og erotiske finder man ofte i surrealismen, men når man dykker ned i udstillingens billeder, viser det sig dog snart, at der ikke blot er én forestilling om kvinden eller forholdet mellem kønnene; hverken for de mandlige eller kvindelige kunstnere.

Surrealisternes forhold til køn og seksualitet viser sig ikke blot i deres værker, men også i deres øvrige virke. Surrealismen var en avantgardebevægelse, der ønskede at ændre verden. I stedet for en autonom kunst uden andet formål end at være kunst, ønskede surrealisterne at skubbe til deres egen og betragterens virkelighedsopfattelse. Kunsten skulle ikke være et særskilt, 'fint' domæne, men hænge sammen med livet, række ind i livet. Det var derfor heller ikke vigtigt for surrealisterne at skabe kunst, der skulle holde for tid og evighed, hvorfor meget – som netop denne udstilling viser – blev skabt på billigt papir med ringe holdbarhed. Kunsten skulle være og virke her og nu, og en del blev slet ikke set som 'kunst'. Det gælder for eksempel de såkaldte automattegninger og fællestegninger, der indgår i udstillingen, hvoraf en del er resultatet af den populære leg *cadavre exquis* (på dansk: 'det udsøgte lig'), hvor deltagerne ikke ser, hvad de andre har tegnet eller skrevet, før alle er færdige, og papiret foldes ud.

Ligesom fællestegningerne er en integreret del af det surrealistiske projekt, er en række samtaler om seksualitet, som de nedskrev i slutningen af 1920'erne, det også. Som den britiske kunsthistoriker Dawn Ades påpeger i sit efterord til den engelske oversættelse af samtalerne, er de en vigtig kilde til forståelsen af surrealisternes tilgang til seksualitet og til deres opfattelse af kønnene,² og inden vi dykker ned i værkerne fra *Surrealismens tegning*, skal vi først se nærmere på disse samtaler.

SAMTALER OM SEKSUALITET

I årene 1928-30 afholdt surrealisterne 12 samtaler om seksualitet, som blev nedskrevet. De udspurgte hinanden om alt fra skam, onani og deres første seksuelle erfaringer, til hvilke samlejestillinger de foretrak. I alt 40 mennesker deltog i samtalerne, men kun surrealisternes leder, André Breton, deltog i dem alle. Ellers varierede antallet af deltagere fra 4 til 15, og kun i tre sessioner deltog der kvinder.³ Målet med samtalerne var at få en dybere indsigt i seksualitet gennem deling af seksuelle erfaringer og præferencer.

Ifølge Ades var denne type grupperesearch med til at skabe en fælles identitet i den surrealistiske gruppe, men det blev hurtigt klart, at deltagerne langt fra var enige om de spørgsmål, der blev taget op.⁴ Homoseksualitet er for eksempel et omtåleligt emne i gruppen. Nogle, herunder forfatteren Louis Aragon, ser det som "en seksuel tilbøjelighed som enhver anden",⁵ men

- 5 Kan slettes efter oversættelse. "a sexual inclination like any other". Pierre, s. 27. Alle oversættelser er forfatterens egne.
- 6 Pierre 1992, s. 27-28.
- 7 Pierre 1992, s. 126.
- 8 Pierre 1992, s. 91.
- 9 Pierre 1992, s. 94.
- 10 Pierre 1992, s. 3-5.
- 11 Pierre 1992, s. 31.
- 12 Pierre 1992, s. 104-105.
- 13 Pierre 1992, s. 109-110.
- 14 Pierre 1992, s. 116.
- 15 Kan slettes efter oversættelse. "They frequently disagree with the men, but, while not silent, are in a sense mute. There was no question as to their full participation, equal sexual rights, or their right to speak openly of their own sexuality, which they do, but it is as though they are not heard, or, if they are, only to be contradicted." Pierre 1992, s. 198.
- 16 Pierre 1992, s. 198.
- 17 I det første surrealistiske manifest nævnes kun mandlige kunstnere på listerne over bevægelsens medlemmer, selvom der var adskillige kvindelige surrealerister. De seneste år har der været fokus på de kvindelige surrealerister på udstillinger som *Avantgardens kvinder*, Louisiana 2012; *Kvindernes surrealisme*, Gammel Strand 2018; *Fantastic Women*, Louisiana 2020; *Sonja Ferlov Mancoba. Maske og Ansigt* på Statens Museum for Kunst 2019 og Centre Pompidou i Paris 2019, *Franciska Clausen. Høle billedet*, ARoS 2022; *Leonora Carrington*, Arken 2022, samt på kunstbiennalen i Venedig i 2022, der var domineret af surrealistisk kunst lavet af kvindelige kunstnere fra 1920'erne til i dag.
- 18 Pierre 1992, s. 49.
- 19 Kan slettes efter oversættelse: "Contemplation of a woman's physical beauty is the most important thing in the world. A woman can be a genius, can embody all the mental qualities I hold dear, yet all it takes is one single physical detail which displaces me for me to lose all interest." Pierre, s. 31.

"De er ofte uenige med mændene, men selvom de ikke er tavse, er de på en måde stumme. Der er ingen tvivl om deres fuldgældige deltagelse, lige seksuelle rettigheder eller deres ret til at tale åbent om deres egen seksualitet, hvilket de gør, men det er, som om de ikke bliver hørt, eller, hvis de gør, er det kun for at blive modsagt."¹⁵

Ades påpeger modsætningen i, at seksuel frihed for de surrealistiske kvinder stadig betød, at de var fanget som tavse og ofte feticherede objekter for det mandlige blik.¹⁶ De bliver beundret, elsket og begæret, men oftere på baggrund deres udseende end som kunstnere i egen ret.¹⁷ Igen er der store forskelle mellem surrealeristerne. Mens Aragon primært lægger vægt på kvinders udstråling, har Péret og Marcel Noll meget klare idéer om, hvordan en kvinde skal se ud,¹⁸ og Breton siger:

"Kontemplation af en kvindes fysiske skønhed er det vigtigste i verden. En kvinde kan være et geni, kan legemliggøre alle de mentale egenskaber, jeg holder af, men det eneste, der skal til, for at jeg mister al interesse, er en enkelt fysisk detalje, som ikke behager mig."¹⁹

Mændenes fokus på kvindelig skønhed og erotiserede kropsdele ses også i deres billedkunst, der flyder over med bryster og baller og køn, der ikke behøver være tilkøbt et individ. Kvinden er, for en del af de

Breton ønsker ikke, at det overhovedet diskuteres og truer med at gå, hvis der ikke skiftes emne. Han hævder, at han bifalder alle seksuelle perversiteter foruden denne.⁶ Denne erklærede omfavelse af "perversiteter" hænger sammen med surrealeristernes ønske om at nedbryde samfundsskabte hæmminger og normer. I samme ånd fremhæver flere en præference for analsex – både for at undgå graviditet og som et oprør mod reproduktiv, ægteskabelig sex.

Deltagernes seksuelle erfaringer er meget forskellige: Kathia Thirion siger, hun har haft tre seksualpartnere, digteren Paul Éluard hævder at have haft 500-1000.⁷ Breton og forfatteren Pierre Unik kommer efter 20-40 sekunders penetration, mens forfatteren Benjamin Péret kan blive ved i et kvarter – i hvert fald anden gang.⁸ Péret og Breton afviser klart voldtægt, mens forfatteren Raymond Queneau siger, at det er det eneste, der tiltaler ham, og kunstneren Jacques Prévert finder voldtægt "legitim".⁹ Nogle af disse svar er således rystende, andre kan pirre ens nysgierhed. Selvom den alvorlige og omhyggelige nedskrivning af alt dette måske i dag kan virke patetisk, er samtalerne et interessant historisk dokument. Det er radikalt i 1920'erne at have en så åben og seriøs samtale om seksualitet, og samtalerne siger også meget om kønnenes forhold til hinanden. I de første samtaler indgår der kun mænd, men kvinders seksualitet og orgasme er et centralt emne. Det allerførste spørgsmål i den første samtale er således, hvorvidt man som mand kan vide, om en kvinde har fået orgasme, og de diskuterer også, hvordan kvinden mon kan vide, at manden er kommet.¹⁰ Louis Aragon protesterer mod, at kvinderne ikke bliver spurgt selv. Han mener, det afspejler en ulighed, og at validiteten af det, der bliver sagt, undermineres af, at det hele kommer fra et mandligt synspunkt.¹¹ Ingen af de øvrige tilstedeværende mænd tager dog notits af hans indvending. Mændene virker mere optagede af deres egne forestillinger om kvindens seksualitet. Breton hævder eksempelvis skråsikkert, at blot 5 % af kvinders orgasmer opstår gennem stimulering af klitoris.¹²

I de samtaler, hvor der rent faktisk deltager kvinder, siger de meget lidt, og når de siger noget, virker det ikke til, at der bliver lyttet til dem. De diskuterer for eksempel hvilke eksplicitte seksuelle billeder, man foretrækker, og mens mændene oftest siger bryster, baller eller kønet, siger flere af kvinderne øjnene, hvorpå Breton protesterer og fastslår, at øjnene ikke er seksuelle.¹³ Også kvindernes erfaring af egen orgasme bliver modsagt.¹⁴ Som Ades skiver om kvindernes deltagelse:

mandlige surrealerister, primært objekt for hans begær og kærlighed, og i begge tilfælde projektfelade for hans fantasier. Udstillingen byder således også på flere billeder af kvinden set i sværmeriske drømmesyn [52, 64, 65, 66, 77]. På den måde handler det reelt mere om manden selv end om kvinden. Når pennen i automattegning glider hen over papiret i et ønske om at lade det ubevidste råde, ser vi hos både Yves Tanguy, André Masson og Camille Bryen, at der mellem stregernes mere eller mindre nonfigurative kruseduller opstår kvindebrystlignende former (moderens og/eller den elskedes) [47-49]. Ifølge psykoanalytikeren Sigmund Freud, som surrealeristerne var meget inspirerede af, er seksualiteten det undertrykte, der fylder mest i vores kultur, og i automattegningens vilde kontroltab er det da ofte også den, der viser sig.

De kvindelige surrealerister vender sjældent blikket den anden vej og objektger manden, men der findes dog eksempler i blandt andet Leonor Finis malerier af nøgne, sovende mænd [side 35], og i collagen *Anatomilektionen (La Leçon d'anatomie)* (1935) [60] undersøger Remedios Varo mandens krop. Collagen indeholder en række forskelligartede elementer: fire mænd med nøgne overkroppe og skitserede lunger; røntgenbilleder af lunger; en æggelignende form fyldt med fotos af lunger; samt en rorschachtest-lignende form (den psykologiske test rorschach var allerede velkendt på dette tidspunkt), der både kan ligne diverse væsener eller en røgsky, og i hvis åbninger et utal af øjne kigger ud. 'Røgkyen' dækker eller gør det ud for mændenes underkroppe, og foran flere underliv er en udklippet mund eller indklæbede øjne. Collagen er morsom og overraskende. 'Røgen', røntgenbillederne og lungerne samler sig til et medicinsk tema om rygning, men røgkyen over deres underliv peger måske også på alt det, der ikke fortælles om i datidens anatomilektioner: Om lungerne kan man få en indgående viden, men om mændenes penis og seksualitet kun en sløret forestilling, hvilket genererer både nysgerrighed (øjnene), lyst (munden) og fantasier (væsenerne).



Leonor Fini, *The Alcove/Self-Portrait with Nico Papatakis*, (1941)/Courtesy of Weinstein Gallery, San Francisco

SURREAL ON PAPER



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