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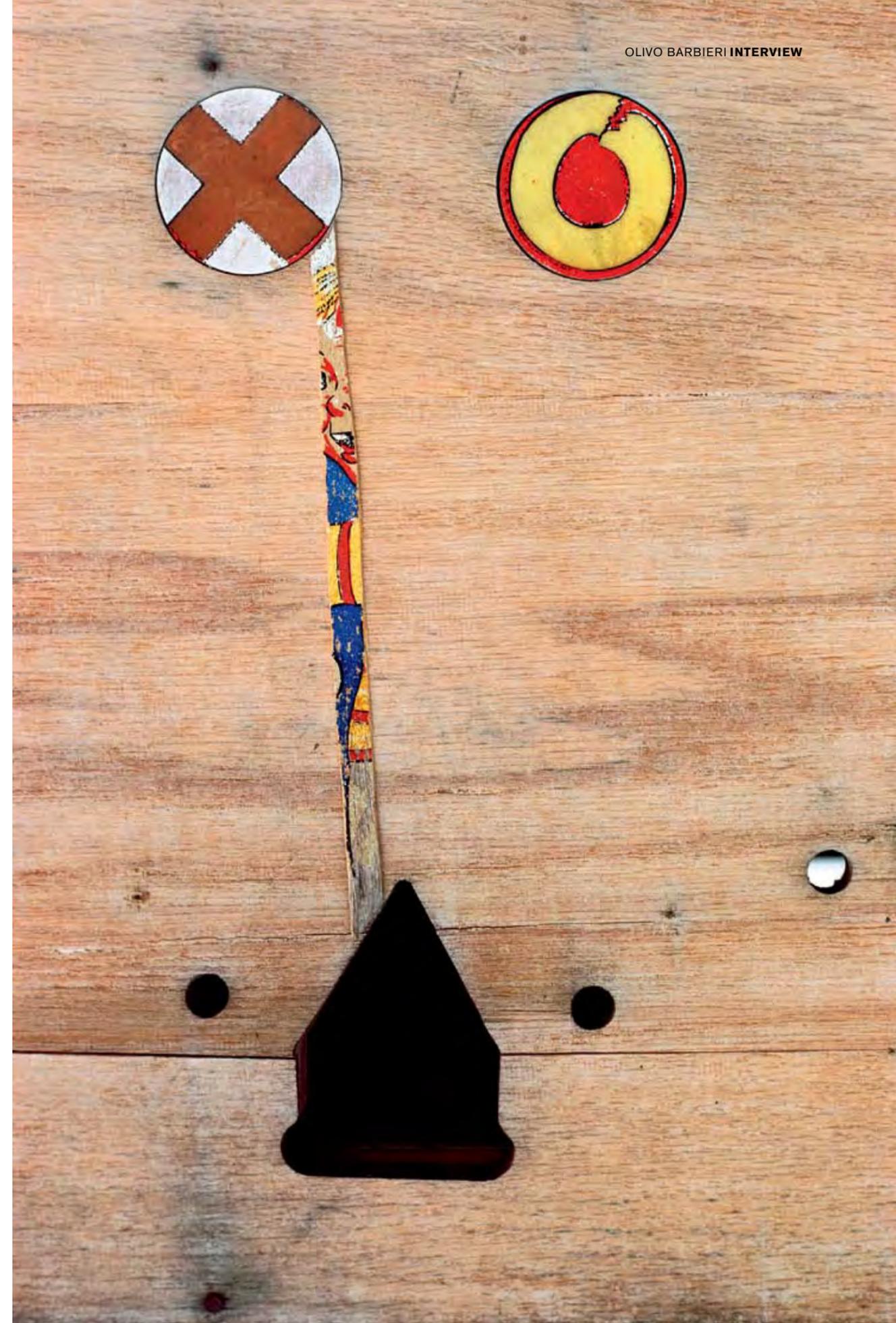
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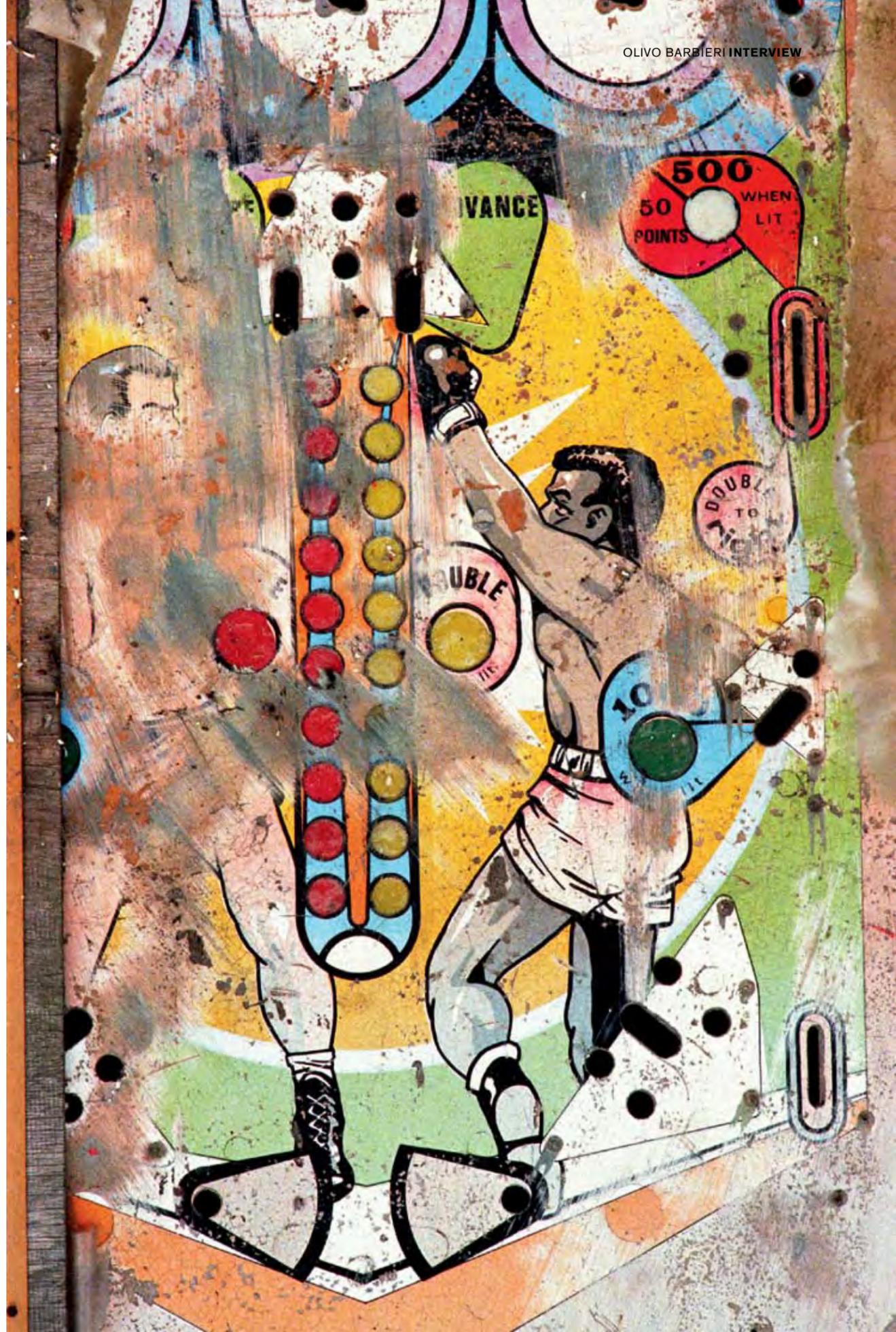


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The Past of the Future Francesco Zanot in conversation with **OLIVO BARBIERI**

Olivo Barbieri (Italy, 1954) investigates the intersections of reality and its perception through a single lens. The series *Flippers*, 1977-78, featured here was the starting point of his observations over the uncertainty of the world's surface, which then continued with an extended research on artificial illumination (that converts every place into its own stage-set) and the use of selective focus. In the renowned project *Site Specific* he looks at different cities around the world from a helicopter and recreates them as in a plastic model or even a drawn sketch using both photography and video. His pictures have been exhibited in museums and galleries worldwide, as have his films, which have also been screened at many festivals including Locarno, Toronto, New York, Berlin and Sundance. His images always lie between photographic accuracy and truth.

FRANCESCO ZANOT: *Why a series all about pinball machines?*

OLIVO BARBIERI: Actually it isn't only a series about pinball machines but about finding an abandoned depot where I believe they used to repair or assemble them.

When did you do the work on this series?

Between 1977 and 1978.

Had you already been involved with photography for a long time?

I have always been involved with photography. Some years before I had studied history and technique of photography with Paolo Monti at DAMS, the Department of Drama, Art and Music Studies at the University of Bologna.

At that time who were your contacts in the photography industry in Italy? Who did you first show these photos to?

At that time I had decided to abandon photography because I

felt that all the people I had come into contact with were very distant from my real interests. However, everything happened quite fast. I had taken part in a debate on photography publishing, where I had exchanged a few words with Mario Cresci and Luigi Ghirri, who I had never met before. A week later I bumped into Ghirri in a photographic laboratory (we lived in the same city), where I was picking up the proofs of the pinball machine photographs. He was curious about what I had said during the debate and asked me to show him what I was doing. He immediately invited me to exhibit the *Flippers* at the Civic Gallery in Modena with a text written by Franco Vaccari.

This series was also exhibited at the Diaframma gallery in Milan, which was the first gallery entirely devoted to photography to be opened in Europe in 1967. How did you get there?

I don't really remember but I do recall that when I went to see the space they were opening an Aaron Siskind's exhibition.

And what was the response of the public, the critics and the art and photography world?

This first project of mine became very popular and was exhibited numerous times. Essentially it got me known. It was very important because it enabled me to join the community of artists who were important in those years.

What were your references when you produced these pictures?

Mostly Man Ray and Andy Warhol.

The pinball machines act as a cultural reminder - an image bank of an entire age. In your pictures we can make out rock music legends, science fiction sets, symbols of western epics and movie stars. Do you still think that your work can be read as a sort of post-war iconostasis in which we can find all the protagonists of mass culture?

Yes, and the more time goes by the more these images become legible and perhaps necessary.

Color is the absolute protagonist in these pictures. I don't think I have ever seen, either in a book or in an exhibition, a photograph of yours in black and white. Have you always taken photographs in color? Why?

My generation knew for certain that color photography would be the most important art form of the second half of last century. However, that said, I don't see any difference between black and white and color.

Regarding the rules of photography, for some of the photographs in this series you have taken shots of the back of the lid of the pinball machine, showing a sort of negative (on the glass) of the image that is on the opposite side. Is it a tribute to the medium you use?

Yes it is, and it is an important part of this project. Those shots are like the plates of glass that were used at the beginning of photography. They are multiples.

Or is there a political message? I mean, most of the glass plates you found in the depot are broken, piled up, faded...

I am not saying I am clairvoyant but one knew that the use of images and their fragmentation would escalate thanks to new digital technologies and the Internet.

In this first series you already questioned the ability of photography to render a credible version of our world or rather, more in general, our ability to comprehend what surrounds us by means of our vision of it. During your entire career you have continued to examine this issue which has remained the crux of your work. Was it already clear to you when you began the series on pinball machines or did a second reading lead you towards a perpetual examination of this question?

It was already clear to me. What I wondered was why keep producing images and of what use were they.

And that helicopter that stands out against the sky painted on the pinball machine?

I had forgotten all about this picture. When I saw it again I realised that the pictures already knew what was going to happen, a trip in time and not just in space... indeed.

All images from the series Flippers, 1977-1978

© the artist, courtesy Yancey Richardson Gallery, New York







Daido Moriyama was born in Osaka in 1938. He started his photographic career as the assistant of Eikoh Hosoe and became one of the most important Japanese artists of the era. With vivid contrast and thick grain he has described in snapshots the clash between American culture and his homeland's traditions since the mid-60's. On May 6 2010, during the night, he met with Tokyo-based photographer Takashi Homma. They talked about art, cameras, books, childhood and love.

— DIGITAL FILE AND FILM

TAKASHI HOMMA *Your recent works are mainly digital, however I cannot feel the difference from the works done in film. For you, Moriyama-san, does it make any difference?*

DAIDO MORIYAMA I do not really care. In my mind I suppose I do not differentiate between digital and film. The digital is suitable for snapshots, you don't have to worry about quantity, you can take photos seamlessly.

I have heard that you are currently shooting Tokyo.

The theme is not Tokyo but I am living in Tokyo therefore I am taking photos of Tokyo. I am planning to publish the first volume next Spring. At first, I wanted to work in monochrome, then, gradually, I started to think it would be ok to leave it in color.

Are you planning to take photos of all of Tokyo's 23 wards on a certain schedule?

I have not decided at all. I thought to split Tokyo into East, West, South and North and publish the first volume about North. As I went on with the project I felt it was nonsense. I hate being tied up to my own plans.

Do you plan how many days a week you work?

No. I always have a camera and I can take a photo on the way to an appointment. Recently, I have had a lot

of different matters to take care of. In fact, I cannot photograph for an entire day. Whenever I'm free for 3 hours, I jump in a taxi and go shooting.

It doesn't sound like the way you worked on your essays: leaving home in the morning, relaxed, having a cup of coffee and going out to shoot.

No, I cannot afford that anymore. I do not think it is good to work in such a hectic way, but it is also interesting to take photos intensely, in a short, limited time.

When working with a film camera, you'd put several rolls in your pocket and say "If they are finished, today's shooting will be over." On the other hand, with a digital camera, you don't see the end.

There is no stopping, you take a photo and you see loads of details on the camera monitor; it makes me curious and I want to follow up the work. I end up with more photographs, and I consider it a good thing.

When you take a photo with a digital camera, the camera is far away from the body. It becomes similar to taking photographs in a "no-viewfinder" way.

After all, basically nothing has changed in my style.

— CAMERAS AND PHOTOGRAPHIC PAPER

What about cameras? You never had a particular attachment to any, like a strong commitment to Leica.

I do not have any special appreciation or commitment to any camera. Of course, as a photographer, I thought I should try a Leica so I bought a used one. I tested it with two rolls of film and called it quits. It was not for me. It bothered me to load the film and I could not get close to the subject either.

What about photographic paper? I remember you were committed to photographic paper No.4 by Gekko.

It is the only photographic paper that can express nostalgia.

The Most Neutral State of Mind Takashi Homma meets **DAIDO MORIYAMA**

Sometimes, I wish I had Gekko No.4. Other papers cannot convey that mood, that tone.

I see, only Gekko No.4 can be transformed into real Moriyama style vintage print.

Extremely speaking, it can be said so. Gekko No.4 was distinctly different from any other photographic paper. It is incredibly thin, if you leave it in water a bit longer during rinse, it gets easily discolored or stained. It was such a peculiar paper but it was the best.

Talking of printing, when you have an exhibition you have no edition numbers. Isn't that puzzling for Western people?

Well, perhaps it is. But if they ask me why, I would say that it is strange to have editions for photographs. It is said that printmaking originated the idea of "edition" but I think that there are various kinds of photographic styles and it is natural for some to have editions but you just cannot apply that to my snapshot works. It would contradict the nature of that kind of photography.

The sales of your work 10 years ago were dramatically slower than now, nevertheless you have never changed your policy.

It is in my senses. I have that in me.

When you show with Western galleries, do they ask for editions?

I tell them from the beginning that I will not make any editions. *Hawaii* was an exception, because a Japanese gallery really insisted. In that show, the exhibited works were made available as unique editions in their particular size. After, I found it really difficult to deal with it. If the work was sold, you could not include that piece in the next exhibition, right? I do not like to have such a restriction.

— PHOTOGRAPHY DOES NOT HAVE ORIGINALITY

I notice a lot of photographs of posters and poster images in your work. Were you doing that from the beginning?

I was not really thinking about it, it just came very naturally. Come to think of it... there were times in which I painted and did design and for that reason I had seen an overwhelming amount of graphic materials. That might have influenced me. I retrofitted the reasoning, "a real woman and a photographed woman on a poster are the same." I'd taken many photos of those things before I ever came to think about it. When I was a child I didn't like to study. In textbooks I'd only look at photographs and illustrations. I was strongly attracted to images, by the fact that by being printed they would become meaningful and powerful.

Your acts of appropriation seem to be related to an aversion to authority in the photographic world.

Originally, photography belongs to the world of copying, of reproduction, and copying and reproducing has nothing to do with authority. However, when I published *Japan: A Photo Theater* in 1968, I was often told that to many people the act of copying is cunning. And I wondered why they could only think that way...

Were you really told so? Were those people in photography?

Yes, they used to say that to me. Japanese believe that a photograph is an individual artwork that has its own originality. I think that photography is essentially non original. Besides, reproducing a whole city by taking photos has been already done by a lot of photographers before me. Nakaji Yasui did it and Kineo Kuwabara did it as well. I still love Mr. Kuwabara's photographs. He is my second favorite after Nakaji Yasui.

Where you also influenced by Warhol at the time?

Around 1968 I saw a Warhol catalogue and was very impressed, and my intuition said "This is precisely photography." In other words, I naturally had a preference and was familiar with reproductions and copying.

Moriyama-san, your thoughts were pretty modern for the Japanese photographic world at that time.

When I saw the works of Warhol, what I thought was “Why hasn’t any Japanese photographer recognized this point until now?” “Here, this is photography,” I thought.

Although there are people influenced by your snapshots taken walking in the city, there is no Japanese photographer influenced by the act of taking photos of posters, printed matter or media.

You could be right, I guess there aren’t many... I didn’t notice until you said it. If it is true, I wonder why. They would rather believe in originality, perhaps.

Possibly that concept doesn’t fit into the Japanese constitution. It’s in Japan’s taste to pursue purity in photography. It is somehow related to how to show photographs. For you it is not about showing a single artistic piece; you show multiple pieces. It looks like you were conscious of the importance of quantity and volume from the beginning of your career.

Yes. The pages in a book are limited so I need to make a selection but I keep on wishing to have more pages.

— HOW TO EDIT PHOTOGRAPHIC PUBLICATIONS

You always call your publications “the work,” Moriyama-san. Do you choose the pictures and decide their order for most of your publications?

Well, no, I leave those decisions to reliable editors and designers. In other words, I believe that pictures come alive by going through the eyes of others. But, of course, I make adjustments here and there ultimately.

Which are the publications you made yourself, including the layout?

My first book *Japan: A Photo Theater*. I decided to do everything in the middle of the editing process because I did not like the structure of the first part of the book at all. And *Lettre à St. Loup* in 1990. For *Lettre à St. Loup*, I failed spectacularly. I wanted to make a more scientific

catalog of photos, I flopped and it turned into my typical photography book (*laughs*).

You leave it to others, is it to see your work objectively?

I am not sure how far I can be objective. I try to abandon it, which might widen its possibilities, once the work is filtered through someone else’s awareness and sensitivity. I don’t think it matters who makes the structure of the publication in any way, they are all my pictures at the end of the day.

Western photographers cannot believe you are delegating these tasks...

I don’t understand their point of view either. Could it be the difference of ideas and perceptions on photography? I think photography is random and selfish in a way; I may be describing it in a strange way. What I find interesting in the work of foreign photographers is that it shows their character clearly. I don’t enjoy very much the works done by an inflexible, stiff person who is trying too hard, with a severe, utmost effort. I understand the photographer’s hard work but for me it is more interesting to see pictures reflecting a personality. It is more actual and enjoyable.

— FICTION AND REALITY

Shall we talk about fiction and reality? We can say that all of the things which appear in a photograph are fictional.

There, whatever it is, it’s fictional. I mean, I take snapshots in the city and one of the photos doesn’t immediately show its reality. It is interesting if a woman’s leg goes up the moment the photo is taken. It is interesting because the photo shows the unpredictable. The photographic reality can be seen in codification of fiction and actuality.

In contrast, most people do not think that way. The reason why they like a photograph is because it looks real.

When I was young I used to believe that sometimes. Now,

after all, I know photographic reality is indeed a lie, a fiction caught in a photograph. Then, the world becomes art itself. I cannot compete with the world that is filled with art by me making some art.

I guess it is not so easy for a woman to be with you...

Well, it is hard to locate my true, sincere feelings. I assume all men and women’s relations are fiction...

Don’t all photographers share this funny aspect?

It is because I cannot be completely dedicated, whole-hearted...

The photographer is a troubled human race...

At least, I, myself, and you are troubled for sure. In a sense, we can be called an interesting species. We are something mysterious, we are never done with taking photos. I am not even convinced of the true subject of photography and I keep on taking photos somehow messily, randomly... We are a strange race. I can believe more in a photographer with an imprecise character, from my point of view...

If I can describe it badly, it is a form of escapism. I feel like I levitate off from reality when I photograph.

Hmm, but I feel I am in the most neutral state of mind when I am taking photographs. It feels so easy. When I stop, something troublesome comes in the full consciousness of my mind, which I don’t like.

Going deeper into it, I feel salvation only when I am taking pictures... (laughs)

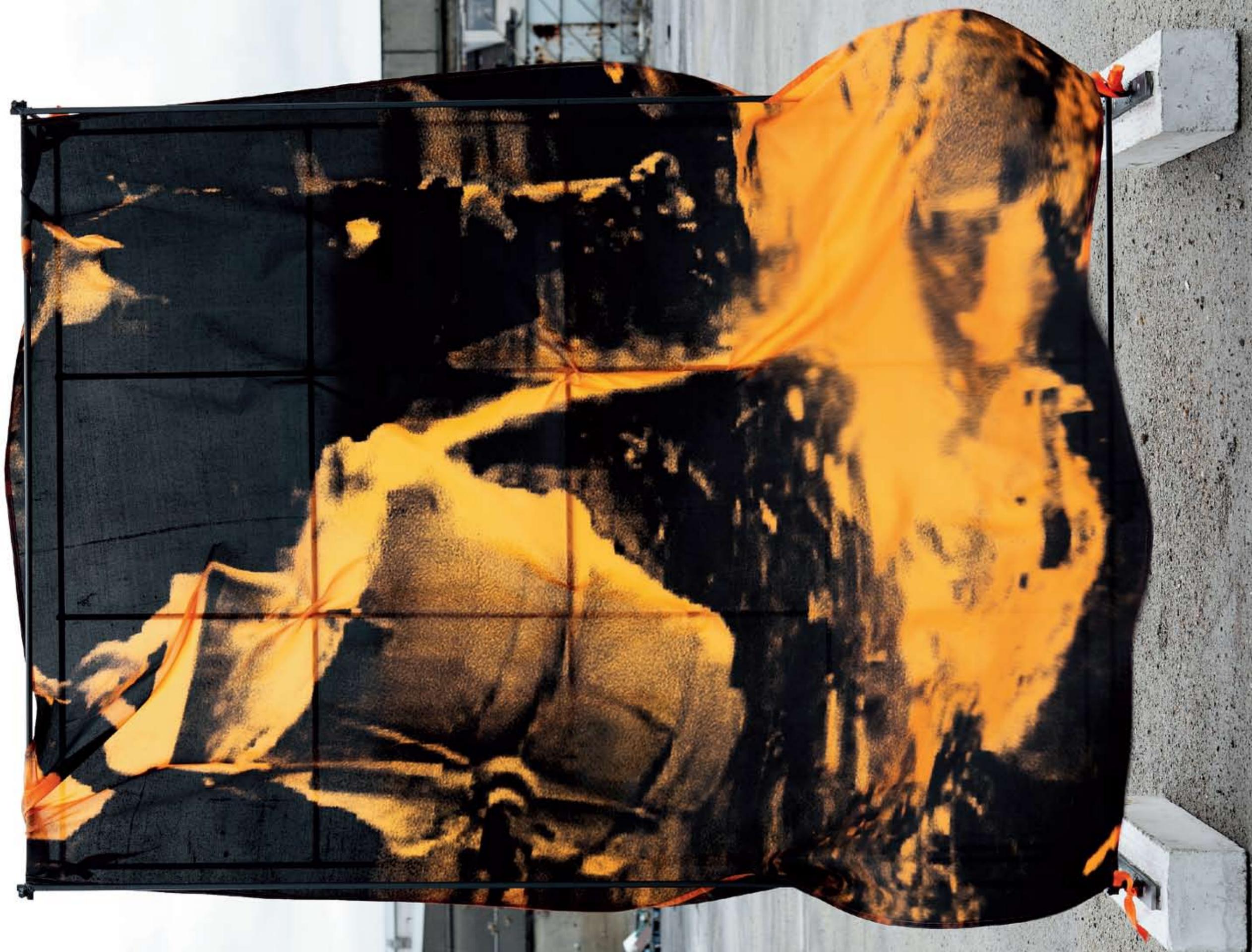
Right, right. In conclusion, when you take a photo it is not about having fun, it is about being interested in that very moment when you are cut from all the bonds of your life. There is only your will to take a photograph, a camera and the outside world.

All images © and courtesy Daido Moriyama









Untitled, 2009, digital print, cm 52 x 35. Courtesy Studio Cuzzani, Milan.



JOACHIM SCHMID *O campo* translated as “The Field”, is a series of screenshots of urban Brazilian football grounds taken in 2010 from Google Earth: “the images show the rather oddly shaped football pitches that seem to be built wherever possible, showing that the desire for playing the game has clearly surpassed and ignored the limitations of natural topography and FIFA’s laws of the game. According to the official rules and regulations you would not be allowed to play football on any of these fields.” *O Campo* is therefore a case study in cultural geography - in the way people shape their territories (and the other way around,) and a sympathetic celebration of the infringement of rules, a recurring theme in Schmid’s practice. The artist’s pioneering appropriation of found images and preexisting photographs emerged in the early 80’s and has technologically evolved to employ the Internet, now one of Schmid’s main resources. - Joachim Schmid, who is currently based in Berlin, was born in Germany in 1955. In 1990 he founded the Institute for the Reprocessing of Used Photographs. His work is in numerous collections, including Bibliothèque Nationale, Fonds National d’Art Contemporain and Maison Européenne de la Photographie, Paris; Daelim Contemporary Art Museum, Seoul; Museo de Arte Contemporánea, Vigo; Museum Folkwang, Essen; Nederlands Fotomuseum, Rotterdam; San Francisco Museum of Modern Art, and Stedelijk Museum, Amsterdam.

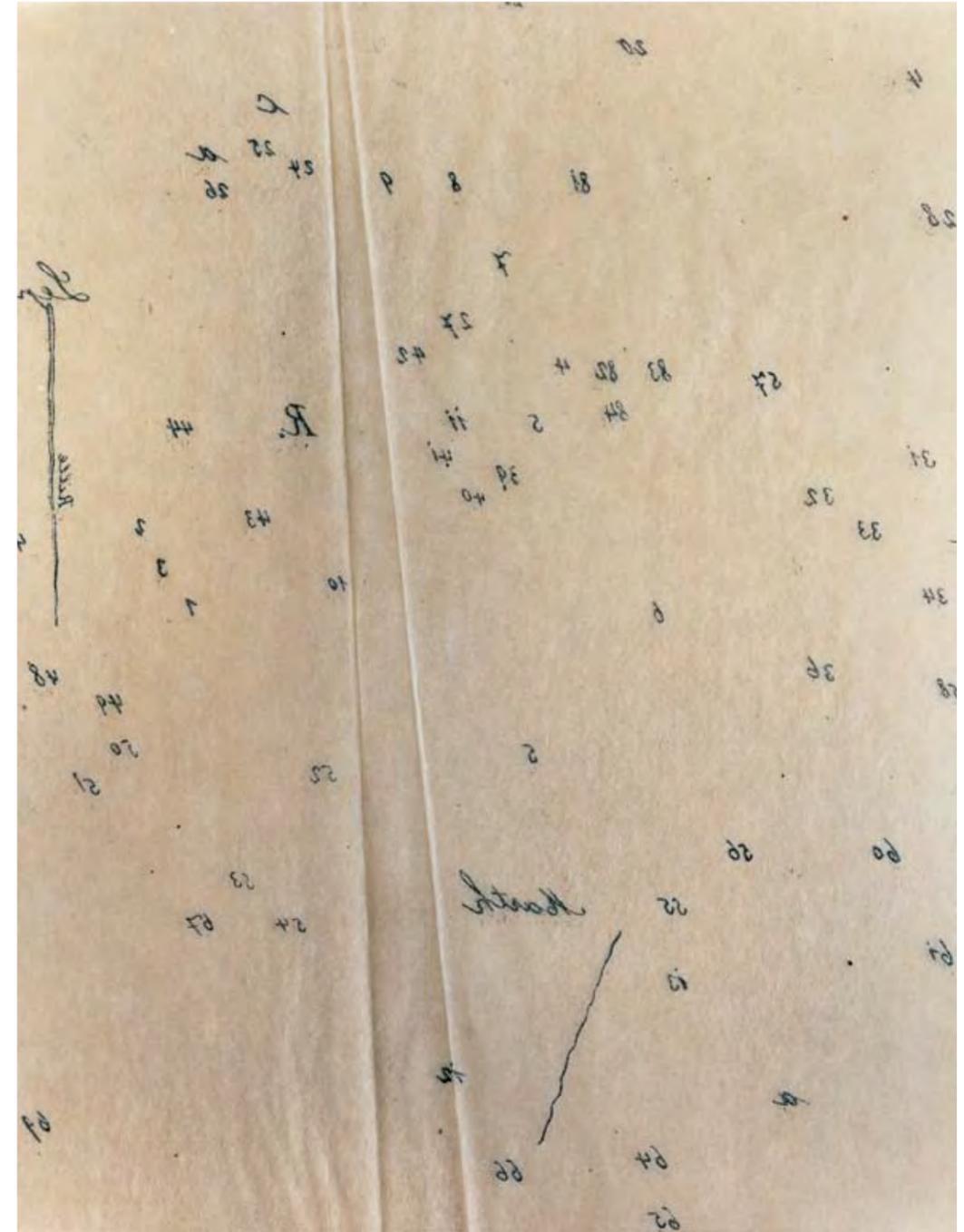
All images © Joachim Schmid 2010











Under the Volcano and Other Stories Gianluigi Ricuperati in conversation with **STEFANO GRAZIANI**

Graziani (1971) is a photographer like no other. His series adhere to non Euclidean rules of associations and constructions of meaning. They are distorted encyclopedias - hyper-elliptical narrations. For a writer working with an artist like this means plotting a veritable coastline of connections and references, ideas and stories. Stefano Graziani is able to transform the invisible lines of distant subjects into the visible lines of near objects. He loves display cabinets, the reverse side of collections, and the hidden face of museums. (The following conversation took place in Modena, Italy, in front of the steps of the city's synagogue.)

GIANLUIGI RICUPERATI: *There are many reasons why I am happy about this interview, first and foremost because of the title of this work, Under the Volcano, which has a literary connection. Indeed it comes from Malcolm Lowry's book, a masterpiece of literary modernism, now somewhat forgotten. So, let's start from this.*

STEFANO GRAZIANI: I know the book and the film directed by John Huston. However, there is no direct relationship. It is a citation to which I have added "and other stories." The reason why I chose this title is that there is a volcano in the photographs and I also wanted the cover to allude in some way to the geographical condition, and then to try to contradict it inside the book, in line with the aim of my work. What I am interested in saying is that the volcano is Vulcano. As for the famous embarrassment of description in photography... I tried to achieve a superimposition of object and name. I don't think it is embarrassing to say "that volcano is Stromboli" because in this case the volcano is Vulcano and there is therefore a further superimposition of object and place.

... as though the volcano were a God, an Entity, as though there were only one volcano in the world...

Yes, actually the words of the title are in capital letters because

it is in English, but in the book it is sometimes written "Vulcano," like the name of the island, and at other times "volcano," like the geographical feature.

I am curious about your relationship with photography. I would like to know if you feel that you are a photographer to the core or if you might at some stage decide to express your creativity by means of some other form of expression.

I wouldn't know. I have never thought about it. In any case photography is the medium that suits me most.

This exhibition, like the previous one, Taxonomies, is a collection of works that is apparently unrelated or related in a way that is not immediately obvious but is disclosed gradually. However, the strength of your work also lies in the ties between one photograph and another. How would you describe the network of analogies, of references, of rhymes that lies in these images compared to Taxonomies?

The first difference is that for *Taxonomies* I had to travel a great deal. I thought it was important to visit certain places, which happened to resemble one another, mainly botanical gardens. That too was a work linked to the word, to the problem of how to name the same things unambiguously all over the world, which meant I had to travel. On the other hand, *Under the Volcano* was produced in just one place, with the exception of the trip to Vulcano in Sicily. And it is not important to know where I worked. None of these photographs needs to be described by a place or a date.

And yet these are the features which determine the essence of a photograph, as testimonial of time and space. And yet you destroy these two parameters and this is what triggers the metaphysical tension of your work. The most thrilling aspect, from an intellectual point of view too, is that the images truly seem to be suspended in coordinates which are lacking dimensions.

Yes, it is a work done on voice. There are parrots, which are talking animals, although the ultimate talking animal is man.

My work is also a work of passion. Passion is one of human's potentials. It generally emerges when language is left behind. By bringing in talking animals I wanted to allude to what isn't there. The talking animal for me is, first and foremost, a parrot, not a man. It only occurs to you later that the talking animal is man.

Indeed, there are hardly any people in your photographs.

That is true. There are two human figures taken from a painting by Vasari, Perseus and Andromeda, and two more tiny ones on the cover, at the summit of the volcano. Otherwise there are imitating animals, the monkey and the parrot.

The reference to imitating animals is fascinating. There is a wonderful book by Thomas Bernhard, The Voice Imitator, which contains the framework of a story in which a character imitates the voices of a bureaucrat, a financier... But there is something else I would like to ask you. There is a photograph in this sequence that you didn't take, or perhaps more than one...

Yes, there are photographs of stars, obtained by scanning negatives given to me by the Astrophysical Observatory of Asiago. I took all the others but there is no precise poetical reason behind this choice. The various images were produced using various instruments and are presented in different ways. Each photograph has its own precise need, both when you take it and when it is mounted.

The poetics of imitation is a meta-project in some sense. Moreover, the animal in taxidermy is already in itself an imitation of the living animal... This might be a key to interpretation. There is a sort of taxidermal quality to all of the images.

In these images, as well as the stuffed animals, there are, amongst the various dead, inanimate objects, three prehistoric burial tools. They are an allusion to the cult of the dead and therefore to the origin of the soul. In addition there is the crow,

a bird, which 'celebrates' its dead, and the owl, which recalls witchcraft, the occult, the night. It is no coincidence that in the book the owl is placed next to the photograph of the cosmos. In folk tradition it is the animal of the devil because it sucks the blood of the he-goat.

Moreover, the journey through the nocturnal, infernal world is one of the themes of Malcolm Lowry's novels, which can be considered to be a sort of Divina Commedia, a descent into the human hell of alcoholism. Because the protagonist destroys himself as a result of a series of disastrous situations which happen to him and which come to pass. There are many things in this work, perhaps too many. Sometimes I even notice professionalism in this field, although professionalism is a strange word.

What do you mean by professionalism?

I mean the cancellation of secrets. At times you are aware of the professionalism but you no longer see the secrets, which are instead the most interesting part. I don't know if secrets can be perceived in this work. I think there are some there. What matters to me is generating questions, perhaps different questions from those I have asked myself. The installation, like the book, is a personal response to a question I was asking myself during the time it took me to produce the work.

What strikes me most deeply about your way of working is that this juxtaposition of images has a conceptual architecture behind it, a narration if you like, or anyway a logic of its own, yet it never achieves that kind of absolute coldness which many contemporary art operations have. Let me give a splendid example. I saw an exhibition of Dan Graham in New York, which clearly places him as one of the major artists, perhaps the greatest of them all, in the last 30-40 years.

Yes, he is.

However, there is a coldness, an emotional iciness that is almost

autistic, which represents a minus.

I think Dan Graham has paved the way for a completely transversal approach. His first works were essays published in newspapers and this is something inconceivable in Italian art circles. However, in his case, it is not important what medium he uses. He works on art.

Indeed, his history is very different from yours. One of the most interesting features of this work are the spaces between one work and another, where the question arises, where the secret is born, where vertigo is created, like the bust of the monkey, which is one of your most disturbing images. This is why I wonder if it makes sense for a collector to own just one piece, if you think it can alter the nature of your work or if it's ok, perhaps in the name of commercial interests.

There is a commercial side obviously. Perhaps it would be better to unify the works but, anyway, the exhibition has a life of its own and there is a book too. Books are important, they circulate, they are a work in themselves. In this case it isn't a question of a simple catalogue. It has its own structure which I planned with Francesco Mazzoli and Amedeo Martegani.

And there is a link with taxonomies too.

Yes, it is intentional. It doesn't mean to be an actual continuation of the previous work but there are similarities.

Instead, from the technical point of view, how do you work?

I use film.

Are these blocked out?

No I used a uniform lighting, a backing of white paper and objects placed on it. The light is reflected. And I also entrust my work to a printer who I have been able to rely on for many years.

And the shadow? Are there shadows of the pedestals for instance?

Yes there are. Actually, the entire corpus aspires to be a 'huge shadow' due to this relationship with the night.

I am lucky enough to be in your book. You asked me to come up with a piece without a critical slant, let's make that clear, as I am no art critic. Yes, I liked the idea of collecting what comes into your head when you see my photographs. In this way we invert our roles. This is what I asked you.

I want to respond in a very pragmatic way, talking not of poetics but of what I put on the page. One might draw inspiration from these images for a tale in the fashion of Italo Calvino's The Castle of Crossed Destinies or even for a work of composition in the style of Giorgio Manganelli. But that is not what I want to do because I think that seam has already been exploited by literature, however convincing it may be. I intend rather to linger on the method. These images, which are so different from one another, are perfect because they represent almost the entire cosmos in a nutshell - there are parrots, the plaster of the statue, the element of nature, the imitation of nature, painting, mythology, craftsman's tools, there is truly everything you need in order to live and die, and perhaps be born again. However, at a certain point I began to think about the conceptual architecture that lies behind it...

The method is a consequence. You start off without knowing where you'll end up.

It is camera work, almost an archive...

...which however alludes to incredible, fantastic journeys, navigations, shipwrecks, castaways, desert islands and atolls. Without necessarily having to go to the South Seas.

There, what gave me the inspiration for my piece is this idea of analogies between ghosts, objects and embalmed memories, which go through the mind of a man conscious of the imminence of his own death following a car crash - a cliché of quick, sudden, violent death - like in The Eye by Vladimir Nabokov. In that short novel a character continues to

talk about his life after his death, to spy on himself as though the brain was holding onto some posthumous neuronal drift, which allows him to watch himself alive for a few seconds. I also believe in that other cliché of your entire life passing before your eyes when you are close to dying and I liked the idea of bringing it to life with a sequence. This is why I didn't write a story about a parrot or a monkey because one work must always lead to another work, one budding to another.

It is a more productive relationship.

Finally, I would like to add a note about your life and self-perception as an artist. This is your first major exhibition in a private gallery.

Yes, a gallery which has a long and prestigious history.

You are joining a group that includes Alighiero Boetti, Giovanni Anselmo, Luciano Fabro, Jannis Kounellis, Gino De Dominicis, Enzo Cucchi and the whole of the Transavanguardia, Alex Katz, William Anastasi...

It is something which has an influence on you and it is important to feel part of the Italian context. You become aware of your roots. I took this into account and I felt a sense of belonging to a world, to an evolution, characterised by Italian-ness.

You are considered to be single-minded, a poet, a person obsessed with his work, equipped with a vein of 'Trieste-Po Valley madness.'

Well madness can be useful if it is controlled.

Do you see yourself in this role of 'moody scientist?'

I don't know. Every so often it seems to me to be an extremely rigid label, in this most recent work especially, where a lot more soul comes into play.

You are an extremely cultivated artist, but one who has 'buried' his own culture and the awareness of what is happening in the arts, literature, the production of ideas, "under the volcano," to leave room for insight.

You have to be able to go with your gut instinct and that is the hardest thing to do.

It takes years.

There are those who start doing it straightaway and those who never manage it.

You are 39 years old. Many artists debut much sooner, with weaker works perhaps...

I am extremely grateful to Emilio Mazzoli because he left me all the time and freedom I needed. He bought my previous works and he gave me the financial and mental stability I needed to be able to concentrate fully on the new project.

Would you like to do another work that takes you around the world?

No, I would like to start with some seeds, which are in *Under the Volcano*, the idea of spirit, of soul, what the photo doesn't show...

The hiatus, that which is not said, the empty parenthesis...

This is an earthly work, as it is all about the earth, caves, the volcano and rocks.

And the birds are stuffed anyway so they cannot take flight.

For the next book I would like to take to the air.

I can only end the conversation by saying that these meetings with artists are very important to me, also because they are sources of fertile and unexpected insights. The reference to the air, for example, strikes me in particular because I am about to publish a novel entitled Il mio impero è nell'aria - My Empire is in the Air. "In the air" is a lovely expression. Everything there is in the air could be something which dissolves and which is simultaneously on the point of materialising. I would like to end precisely with this idea.

All images © the artist, courtesy Galleria Mazzoli, Modena





Untitled, 2009, digital print, cm 52 x 35. Courtesy Studio Cazzani, Milan.



TRUE CITY

PHOTOGRAPHY MASSIMO PAMPARANA

THIS IS THE SECOND CHAPTER OF *FANTOM'S* PORTRAIT OF MILAN'S NEW ART SCENE. IN COLLABORATION WITH NIKE STADIUM, SHARING OUR INTEREST IN MAPPING AND FOSTERING THE EMERGING URBAN CREATIVE MOVEMENTS. STEP 2: IN STUDIO WITH MILANESE PHOTOGRAPHER MASSIMO PAMPARANA. NEXT STEP: WAIT AND SEE. NIKESTADIUMS.COM

MOUSSE MAGAZINE AND PUBLISHING HOUSE

Left to Right

EDOARDO BONASPETTI, 35, PUBLISHER AND EDITOR IN CHIEF *How does Milan influence what you do?* I spend a lot of time in the office *Apart from that, is there any other place where you like to go?* My girlfriend always takes me to Piazza Vetra *Where do you live?* Just around the corner, Ticinese *How is it?* Aperitivi, fashion shops and cakes from Caffè Cucchi *How do you move around town?* Bicycle and taxi *Where you born here?* No - moussemagazine.it

FRANCESCO VALTOLINA, 32, ART DIRECTOR *What do you think makes Milan special?* The fact that it is not unique for what it really is but for what it could always be; for "being potential" *Were you born here?* Yes, I was *Does the city influence you?* I don't think I am really influenced by Milan, apart from a certain dose of stress it imposes on me constantly *Where do you live?* Via Farini *How is it?* It depends on the day. On Saturdays it's worth going to the street market, walking around the fruit and vegetables stalls *Have you got other favorite places?* Caffè Cucchi: a rice pudding, a cold caffè macchiato and the waiter in his uniform *How do you move around?* Mostly by cable car, when it works.

CARLOTTA POLI, 25, MARKETING MANAGER *Where were you born?* Here, during the heaviest snowfall this city remembers *What do you think makes Milan unique?* To be born here *And how does this influence what you do?* I live and work in Milan so I am inevitably influenced by it. I travel a lot but I am usually happy to come back *What is your favorite place in town?* The cloister of Santa Maria delle Grazie around March 19 *Where do you live?* Corso Vercelli, like an extremely boring living room *How do you move around?* Bicycle.

ANTONIO SCOCCIMARRO, 26, NEWS EDITOR *Were you born here?* Of course I was

What is your favorite place in town? One way or another I always find myself hanging out in Porta Venezia; it must mean something *Where do you live?* In via Farini *How is it?* It's ok, just like many other places in Milan, it's crossed by a lot of cable cars *How do you move around?* Public transport *In what ways does the city influence what you do?* If I wake up in the middle of the night I know my way to the fridge in the dark. To stay here is a matter of sedentariness, so I think I can say it hasn't a positive influence on me, but it makes me feel protected, like an informant.

ELENA MORA, 27, GRAPHIC DESIGNER *What do you think makes Milan special?* People who spend days cursing at it while drinking Negroni's *How does it influence what you do?* It basically forces me to imagine ways to make it better. Sometimes I love it and I let myself be surprised by it *Were you born here?* Yes *Have you got a favorite spot?* The Duomo and the Martesana canal on Sundays, with the market stalls. It reminds me that I care for it *Where do you live?* In a street leading to via Vittor Pisani, the road to the railway station. A souvenir from the 80s. Full of busy yuppies at day, totally deserted at night, with the sound of cable cars passing in the streets nearby *How do you move around?* Bicycle, avoiding cobblestones.

CHIARA LEONI, THIRTY-SOMETHING, MANAGING EDITOR *Were you born here?* No, I don't think I could have been. I haven't got anything of the typical Milanese character *What do you think makes Milan unique?* People talking loudly on the phone. Almost everyone leads an interesting life *How does the city influence what you do?* Since I got here, I started doing what I do with a higher degree of awareness *Where do you live?* Lambrate, a world apart, that in fact longs for secession. (At a certain point the local skaters community invented "Lambrooklyn.") The borders of the

'Municipality of Lambrate' would be Parco Lambro, piazza Piola and via Rubattino *How do you move around?* Mostly public transport *What do you do apart from editing Mousse?* I surf and I constantly study different subjects, commonly definable as 'anthropological.' I filter them through art. Art is capable of letting itself be crossed by any matter, and of shaping it. It's a universal filter.

MARCO FASOLINI, 25, GRAPHIC DESIGNER *Were you born here?* No but I come in almost every day, I'm a commuter *Where do you live?* Fortunately in Bergamo, where I have also a design studio with some friends. If I had to live here and I was loaded I would go for Brera *How do you come to work?* Train-metro-cable car, a classic *Do you find anything special about Milan?* It is probably the only Italian city where I can really do my job and it has taught me to work in a different way; if I had stayed in my beautiful town it wouldn't have happened *Is there a spot in Milan that you particularly like?* The twin curves at the Triennale; if I was 14 I would do them every night with my Zip moped.

MARIA ACCIARO, 24, ONLINE EDITOR *Were you born in Milan?* No, but I have been living here for a while *What do you think is its main character?* Its claimed international attitude hiding a certain provincialism *How does it influence what you do?* I don't know; maybe it doesn't, maybe it does through the quick rhythm of its days *How do you move around?* By bike *Where do you live?* Porta Romana *How is it?* I like it. It's human-size, inhabited mostly by university students. In the street where I live you can still smell an air of neighborhood *Any other places you like?* The small Sant'Alessandro square, a tiny oasis of silence in the middle of town, where you can sit outside and drink a coffee, away from the chaos and the shopping streets.

CLAUDIO SINATTI, 38, VIDEO ARTIST
Were you born here? Yes, I was *What do you think makes this city special?* The weather. When it rains, and it does, it really keeps me focused *Where do you live?* Just a few meters from Parco Sempione, my favourite hangout *Why do you like it?* It is very quiet and residential *How do you move around?* Bicycle and car - claudiosinatti.com

NICOLA GOBBETTO, 30, ARTIST *You were born here, weren't you?* Yes, I was *What do you think makes this city unique?* I think it is enough to spell the names of people who were born here and left a permanent mark... Piero Fornasetti, Gio' Ponti, Alessandro Mendini, Luchino Visconti, Alda Merini, Gualtiero Marchesi, Mariangela Melato, the Prada brothers... It's an elegant, bourgeois town but it is also hospitable and self-ironic. We need to keep it as it is without changing too much. Adding without destroying *Does Milan influence what you do?* A lot... I was bred and born here, and therefore I've been shaped by it *Have you got a favorite place?* La Scala *Where do you live?* Between Loreto and Lambrate, a few steps from the Martesana. Linate, the airport, is very close and so is the railway station, and by biking 15 minutes I am in front of the Duomo *How do you move around?* Car, bicycle, cable car, flying carpet, according to distance, weather and degree of laziness.

CAMILLA CANDIDA DONZELLA, 36, PHOTOGRAPHER *What do you find special about Milan?* Its un-livability, superficiality, lack of humanity, thanks also to our mayor, Letizia Moratti *Does this influence what you do?* Yes, it makes me want to explore the world outside *Where you born here?* No, I wasn't *Any city spots you like?* Empty spaces *Where do you live?* Isola *How is it?* Still pleasant *How do you move around?* Silently - camillacandidadonzella.blogspot.com





MAIA SAMBONET, 28, ARTIST *What do you think makes this place remarkable?* The water running beneath *Were you born here?* Yes *How does Milan influence the things you do?* Time, movement and meetings give my work rhythm and breath. Milan is full of hiding places but it gives you good reasons to come out *Have you got a favorite place?* More than one; San Satiro, the mixed neighborhood of Porta Venezia, going to the borders of town, along the South-East canal, or towards South-West, Chiaravalle *Where do you live?* Paolo Sarpi (Chinatown). It's lively and popular, constantly changing shape *How do you move around?* Walking or by bicycle. maiasambonet.net

LUCA TREVISANI, 30, ARTIST *How does Milan influence the things you do?* You speak with people who teach, see what they teach and at the end what counts are good and bad examples *Were you born here?* No, I wasn't *Is there a place you like in particular?* All places where I kissed the person I loved at the time *Where do you live?* Right now in via Padova *How is it?* Nobody thinks very much about it, but it is possibly more real than many other places. latecomerforerunner.blogspot.com

LUCIA SAMMARCO, 29, ARTIST AND DESIGNER *Were you born here?* Yes *What do you think makes Milan special?* Unexpected places. You would never guess from the outside, but there is a world of enchanted gardens. In this it bears a resemblance to the people who inhabit it *Does this influence what you do?* It is my starting point *What is your favorite place?* Parco Sempione is my hideout, at all hours and in all seasons. There is space and a great variety of plants; the Oloea Fragrans, the Calycanthus and the Paulownia are true gifts *Where do you live?* Between Sant'Ambrogio and Sant'Agostino, a cross of two different worlds *How do you move around?* I walk, cycle and drive. luciasammarco.com

RICHARD SYMPSON - COSIMO PICHIERRI AND MARCO TRINCA COLONEL, 33 and 30, ARTISTS *How does Milan influence your work?* CP and MTC It makes everything more difficult *What do you think makes it special then?* CP The Duomo; MTC The grey sky *Were you born here?* CP and MTC No *Have you got a favorite place?* CP and MTC Piazzale Loreto *Where do you live?* CP Via Washington; MTC: Paolo Sarpi *How are they?* CP Residential; MTC Commercial *How do you move around?* CP and MTC Two wheels. richardsympson.com



ANTONIO BARLETTA, 26, ARTIST *Were you born in Milan?* No *What do you think makes it special?* Hidden things, and driving around at night when it rains *How does it influence what you do?* Sometimes it can unfortunately become my very core *Where do you live?* In the area of the Navigli, the canals, the only one where I want to live *Any other places you like?* Via Pietro e Marie Curie, the only real slope in town, and bar Pravda *What do you do?* Besides art, I teach at NABA, the New Academy of Fine Arts.

ALESSANDRO CERESOLI, 34, ARTIST *What do you think makes Milan unique?* The week of the furniture fair and "l'aperitivo" *How does it influence what you do?* In Milan I easily meet people with whom I can exchange ideas and there is the gallery I work with *Have you got a favorite spot?* The park of Villa Reale *Where do you live?* Piazza Argentina, near Corso Buenos Aires *How is it?* Very comfortable but when Inter or Milan win an important match it is impossible to sleep *How do you move around?* Metro or bicycle, or car when I find a lift, but generally I walk *Were you born here?* No, I was born in Romano di Lombardia, near Bergamo, not far - alessandroceresoli.it

ALICE CATTANEO, 34, ARTIST *Where you born here?* Yes, I was, in 1976 *What do think makes Milan unique?* The sound of the cable car rails in August, when the city is empty, during summer thunderstorms *Where do you live?* Piazzale Loreto *How is it?* Notwithstanding its very good ice cream parlors, pretty noisy *Have you got a favorite place?* The Naviglio della Martesana *How do you move around?* Bicycle. alicecattaneo.it

PAOLO GONZATO, 35, ARTIST *Where were you born?* Busto Arsizio, near Varese but I've lived in Milan since the late 90s, when I was studying at the Academy of Fine Arts *What do you think makes this city special?* Interesting people *And in what way does it influence what you do?* In the streets, at night, there is always a lot of interesting garbage *Have you got a favorite spot?* The Monumental Cemetery and the fish stall in Piazza 24 Maggio *Where do you live?* Near the railway station *How is it?* It's changing, a lot of artists live or have studios here *How do you move around?* Taxi, bicycle, and I walk a lot. paologonzato.com



GIOVANNI OBERTI, 27, ARTIST *Where were you born?* I was born in Bergamo (de sota); I moved to Milan after I finished school *What do you think makes this place special and how does it influence what you do?* It's all mine! But sometimes I think it has the same effect on me as the green walls of a hospital ward *Any favorite spot in town?* S. Maria at S. Satiro in via Torino but I also feel at home at the entrance of the tunnel leading to the trains of Porta Garibaldi Railway Station *Where do you live?* Near Porta Romana, in front of a hotel *How is it?* The best neighborhood I have tested in Milan so far, ideal to move around fast with public transport and on foot, ventilated and quiet at night. Doormen and neighbors ok *How do you move around?* Moped and metro, bicycle and at night I take walks.

LELE SAVERI, 30, PHOTOGRAPHER *What makes Milan special?* My friends *Does it influence what you do?* Yes, it does, through my friends *Were you born here?* No, I was born in Rome *Have you got a favorite spot?* I can't decide between the Dome at night or Bovisa *Where do you live?* Piazzale Loreto *How is it?* Mixed *How do you move around?* Bicycle or Vespa. lelesaveri.com/fotone.net

KALEIDOSCOPE
MAGAZINE, PUBLISHING HOUSE,
EXHIBITION SPACE

CHIARA COSTA (FROG), 33, EDITOR
What do you think makes Milan special? The carbon paper color sky *In what ways does it influence what you do?* In the way the place where you were born does; basically, and against my will, in everything *Have you got a favorite place?* "Il Baffo," tobacconist on the Navigli and former jazz drummers, Ginger, a small shop of old things in via Meravigli, and Stazione Centrale, the railway station *Where do you live?* Rotonda della Besana *How is it?* Full of attorneys *How do you move around?* Vespa. thekaleidoscope.eu

ALESSIO ASCARI (PIG), 27, PUBLISHER AND EDITOR IN CHIEF *You were born here, how did Milan influence what you do?* It taught me to fly low and avoid rocks. It's a tough city with a soft heart *Where do you live?* Ticinese *How is it?* Niiece, with 3 "i's" *Any favorite spots?* Piazza della Repubblica at dawn *How do you move around?* Walking, public transport, taxi.

CRISTINA TRAVAGLINI (POLAR BEAR), 24, MANAGING EDITOR *Were you born in Milan?* Yes *What do you find special about it?* Its rhythm, a peculiar lack of color, and architecture *How does it influence what you do?* It simply accompanies me *Have you got a favorite place?* The streets behind Sant' Ambrogio, via dei Giardini, the law court building; the Middle Ages, the Eighteenth Century, Rationalism *Where do you live?* Near the Colonne di San Lorenzo *How is it?* All potential, mostly wasted *How do you move around?* On foot and public transport. Preferably on foot.

MICHELE D'AURIZIO (RABBIT), 25, EDITOR *What do you think makes Milan special?* I wouldn't make my children grow up here *Were you born here?* No *How does the city influence you?* With its concentric urban structure *Where do you live?* Isola *How is it?* You know exactly if you are inside or outside *How do you move around?* Walking.

ANDREA SALA (MOUSE), 33, ARTIST AND CURATOR OF "MANIMAL," THE LATEST EXHIBITION AT KALEIDOSCOPE SPACE, FROM WHICH THE MASKS WERE TAKEN *What do you think makes Milan unique?* Montreal, where I spend the rest of my time *Were you born here?* No *Have you got a favorite place here?* The Torre Branca in Parco Sempione *Where do you live?* Isola, still a neighborhood *How do you move around?* Bicycle.



A PICTURE OF DIEGO PERRONE, 39, ARTIST *What do you think makes Milan special?* The PAC, the Pavillion of Contemporary Art *Any other favorite spots?* My small hen house *Where do you live?* Garibaldi *How is it?* It makes me feel protected *Were you born here?* No, I was born in Asti, Piedmont.



LE DICTATEUR
MAGAZINE AND GALLERY

FEDERICO PEPE, THIRTY-SOMETHING
How does Milan influence the things you do? It's the humus of many things *Where you born here?* No, I wasn't *Where do you live?* Porta Venezia *How is it?* Extremely dynamic and mixed *How do you move around?* In any possible way except by car, I don't drive

PIERPAOLO FERRARI, 38 *What do you think makes Milan special?* The fact that everybody complains about it but everybody continues to live here. (I hate that it was turned into a giant parking lot) *How does the city influence what you do?* Here I can organize and produce my works simply and fast, with people I have known for years and I completely trust. Moreover, the way Milan is perceived from the outside right now is very positive *Were you born here?* Yes *What is your favorite spot in town?* My sofa *Where do you live?* In a small street behind Porta Venezia. It's very quiet, we are all friends in the neighborhood. I have my gallery, my lab and my house all in 100 yards *How do you move around?* Bicycle or taxi, I have no license and I don't like the underground *What do you do for a living?* A lot of different things but I make ends meet with photography - pierpaoloferrari.com



VALERIO CARRUBBA, 35, ARTIST *Where you born here?* No, I was born in Siracusa, Sicily, on April 6 1975 *What do you think makes this place special?* In Italy, its international vocation, the cultural dynamism of the private sector and the beauty hidden behind the doors of historical buildings *How does it influence your work?* I don't think it does directly, even if among quite a few Milanese artists, me included, I recognize a common trend towards the conceptual *Have you got a favorite place in town?* The church of Santa Maria della Passione in Via Conservatorio, a shelter of beauty and quiet *Where do you live?* At the end of via Padova, in a private street, silent and peaceful... but around the corner you are immersed in the melting pot, assaulted by the smell of kebab and Chinese restaurants, in the chaos of daily life *How is it?* A lot of bad things have been said and written about via Padova but its contradictory and complex beauty deserves much more than a cursory tear to shreds *How do you move around town?* Public transport.

ROSSANA BUREMI, 34, ARTIST *What do you think makes Milan special?* This city is surrounded by a strange frenzy; everything seems to be consumed very quickly but at the same time it seems to have a generative power *Where you born here?* No, I was born in Augusta, near Siracusa, Sicily *Does Milan influence your work?* No, it doesn't, my work is very intimate *What is your favorite place in the city?* The Monumental Cemetery *Where do you live?* With Valerio. Petit bourgeois residential buildings inhabited mostly by old people, and a one star hotel for couples that are a little peculiar *How do you move around town?* Public transport.

**The Artist is Documented
MARCO ANELLI PHOTOGRAPHS
THE MOMA PERFORMANCE
OF MARINA ABRAMOVIC
by Alex Gartenfeld**

Marina Abramovic's recently closed retrospective, *The Artist is Present*, at the Museum of Modern Art in New York, generated unparalleled specialized and popular attention by keying into the still-young discussion of the presentation and historicization of works of performance. There were reenactments by actors, but also montages on digital monitors, and relics. And there was the exhibition's single new work, titled the same as the show, for which the 63-year-old artist sat for the entire run (736 ½ hours) on the museum's mezzanine floor, slumped forward at a large table persistently staring at visitors, who waited in long lines for the chance to sit for as long as they could bear it, or seemed polite.

During the performance, Italian photographer Marco Anelli created a portrait of each sitter. At the closing of the museum each day, the photographer would rush home, and, in an amazing feat of post-production and editing, post them day-of. By the end of the show, 1545 images had been published on a Flickr page and eventually on the MoMA web site. These images would document the performance; create a testament to a show that, more than most mid-career retrospectives, puts the form at stake; and introduce their own, differently communicable vocabulary on the Internet, which would proliferate the vocabulary of Abramovic's performance and create a community of depicted sitters.

The amount of post-editing would be easy to overstate. Anelli cleaned some images, and skewed his backgrounds to match colors with elements of the sitter's clothing, skin or eyes. "I wanted to make every portrait in the same position, the same square [format], from the same distance," says Anelli. Using a Canon Eos 1 Mark IV and 600-mm lens, Anelli shot each subject at about 45 degrees and from just above eye level. Abramovic sat under steady, bright daylight lamps, which

shined and exaggerated her ghostly pallor while emphasizing the fleshy irregularity and fatigue on her mature and now untraditionally beautiful face.

The images' close zoom and crop around the face confers both intimacy and severe regularity. Anelli stresses the expressivity of each sitter in his photographs: "I just wanted to capture the reactions as they changed from face to face and in the reaction... Each in the same situation, under the same constraints." Anelli says he edited and published his pictures to capture the variety of expression. These statements put the photographer's mission somewhere between capturing the essence of the subject and their performance of viewership, privileging the individual subject's ability to respond to the task of staring. Without seeing the range of images Anelli did not choose, it's impossible to totalize his specific sense of clarity. His taste for diagonals in the sitters' features is fairly varied. Those expressions generally resist maximum expression; often, they are echoed or move through, such that pursed lips, flared nostrils, or raised eyebrows animate by clicking through the series. Overall, there is a sense of losing oneself in the circumstance of the sitting. The photographer reports that he personally prefers the images of men and women crying ("because for me when somebody cries it is really the emotional peak of the meeting"); the photographs put full faith in whether these demonstrate release, some mysterious and primal subjectivity, or something more contrived.

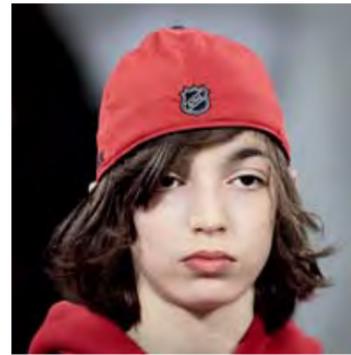
Each photograph is titled according to the date and number of the sitter, and captioned only with the duration of the sitting. The limited textual container echoes the minimal treatment of the set up, setting up an equally plausible variety. With diversity that both imparts and belies the series' beauty, Anelli has captured a variety of responses. Day 20, Portrait 5, sees a man of about 30 with a tan, healthy complexion and five-



DAY 12 VISITOR 230 - 33 MIN.



DAY 13 VISITOR 237 - 13 MIN.



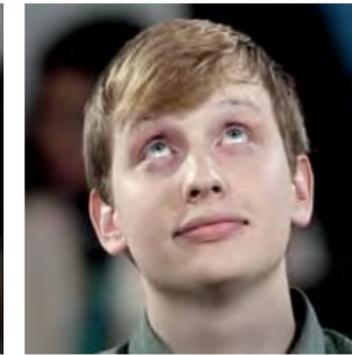
DAY 16 VISITOR 309 - 8 MIN.



DAY 17 VISITOR 335 - 3 MIN.



DAY 4 VISITOR 0080 - 23 MIN.



DAY 6 VISITOR 126 - 4 MIN.



DAY 8 VISITOR 156 - 9 MIN.



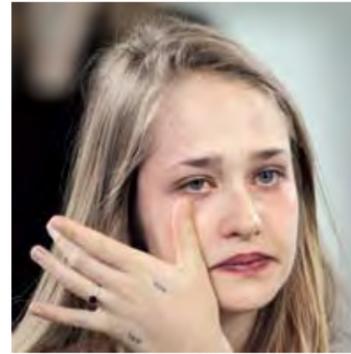
DAY 12 VISITOR 229 - 17 MIN.



DAY 24 VISITOR 481 - 4 MIN.



DAY 24 VISITOR 465 - 16 MIN.



DAY 32 VISITOR 581 - 8 MIN.



DAY 32 VISITOR 593 - 30 MIN.



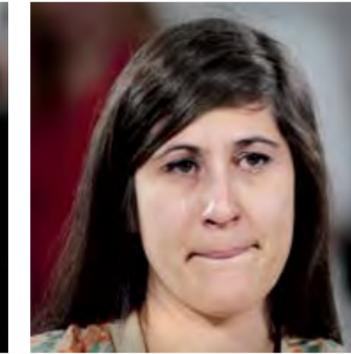
DAY 17 VISITOR 336 - 5 MIN.



DAY 20 VISITOR 379 - 10 MIN.



DAY 22 VISITOR 425 - 22 MIN.



DAY 23 VISITOR 443 - 3 MIN.



DAY 43 VISITOR 819 - 8 MIN.



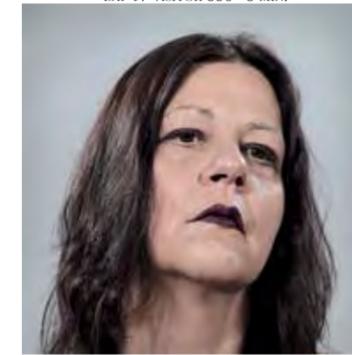
DAY 47 VISITOR 890 - 5 MIN.



DAY 48 VISITOR 922 - 1h 45 MIN.



DAY 52 VISITOR 976 - 8 MIN.



DAY 33 VISITOR 623 - 8 MIN.



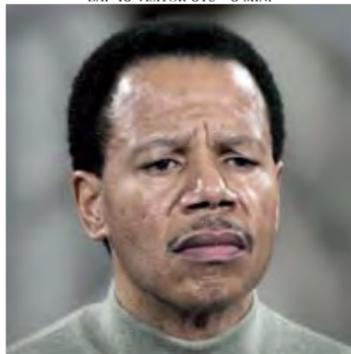
DAY 37 VISITOR 698 - 6 MIN.



DAY 38 VISITOR 729 - 5 MIN.



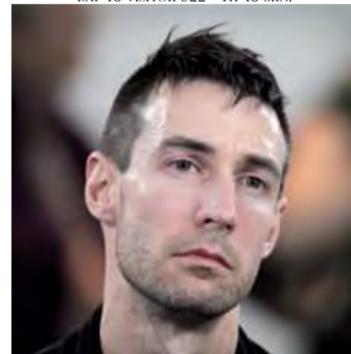
DAY 39 VISITOR 740 - 33 MIN.



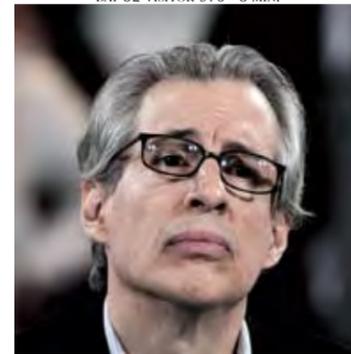
DAY 56 VISITOR 1055 - 1 h. 21 MIN.



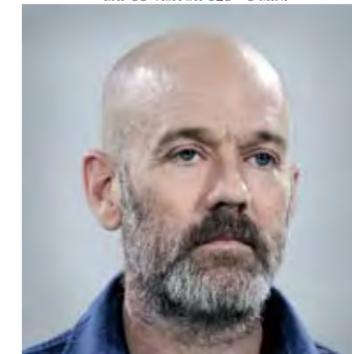
DAY 59 VISITOR 1100 - 7 MIN.



DAY 59 VISITOR 1102 - 52 MIN.



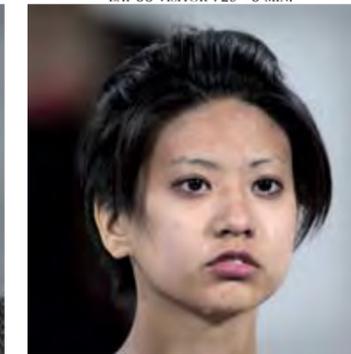
DAY 59 VISITOR 1106 - 1 h. 17 MIN.



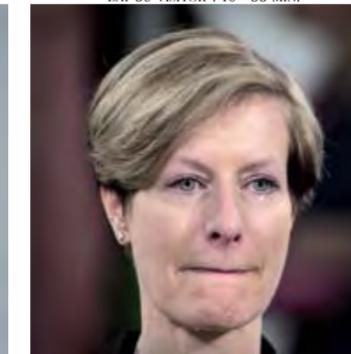
DAY 74 VISITOR 1484 - 4 MIN.



DAY 53 VISITOR 991 - 8 MIN.



DAY 53 VISITOR 1000 - 1 h. 54 MIN.



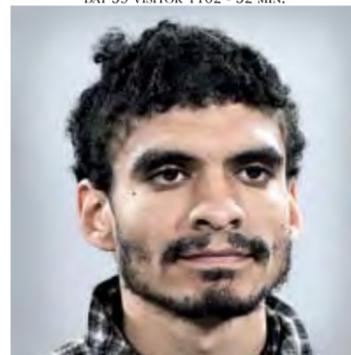
DAY 55 VISITOR 1038 - 23 MIN.



DAY 63 VISITOR 1192 - 18 MIN.



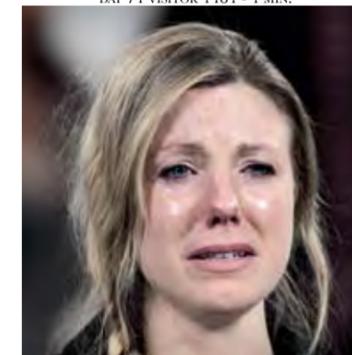
DAY 64 VISITOR 1213 - 45 MIN.



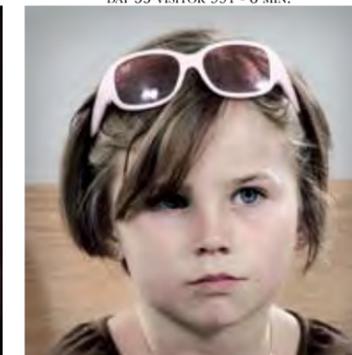
DAY 64 VISITOR 1214 - 8 MIN.



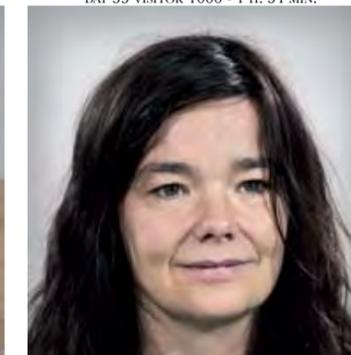
DAY 66 VISITOR 1261 - 16 MIN.



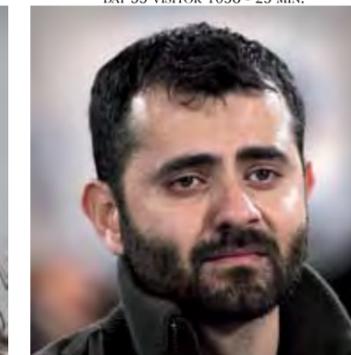
DAY 59 VISITOR 1108 - 23 MIN.



DAY 61 VISITOR 1169 - 3 MIN.



DAY 61 VISITOR 1170 - 4 MIN.



DAY 62 VISITOR 1173 - 46 MIN.

o'clock shadow. His head is tilted and his eyes seem pried wide open. Is he trying to overpower the female artist's unflinching stance, or is he, like some Babylonian icon before God, transfixed by the artist's aura? He only sat for eight minutes, which, it turns out, is a fairly typical duration, and seems to have been an organic point at which many decided they had gotten the point and should move on. But in the case of an aggressive, gender-charged interaction, singular questions re-emerge.

Anelli met Abramovic in 2007 when he was selected to take her portrait. She gave him 15 minutes for the assignment, until he expressed interest in documenting the scars that attest to her long history of performing self-inflicted wounds. The two bonded over the tortured irregularity indexed by the human body. In the present photographs, the single-image-per-sitter layout and cropping around the face locate meaning in the face while suppressing the signifiers of clothing and deportment. Abramovic herself chose monochromatic but by-no-means nondescript full-lengths gowns, and the closing party was thrown by Givenchy. One immediate register of viewing these photographs, and deciphering the subjects, is picking out the economic and political signifiers that persist. We remark the collars and the clarity of the skin, the ethnic background and weight. One primary impulse in portraiture, these images argue, is anthropology.

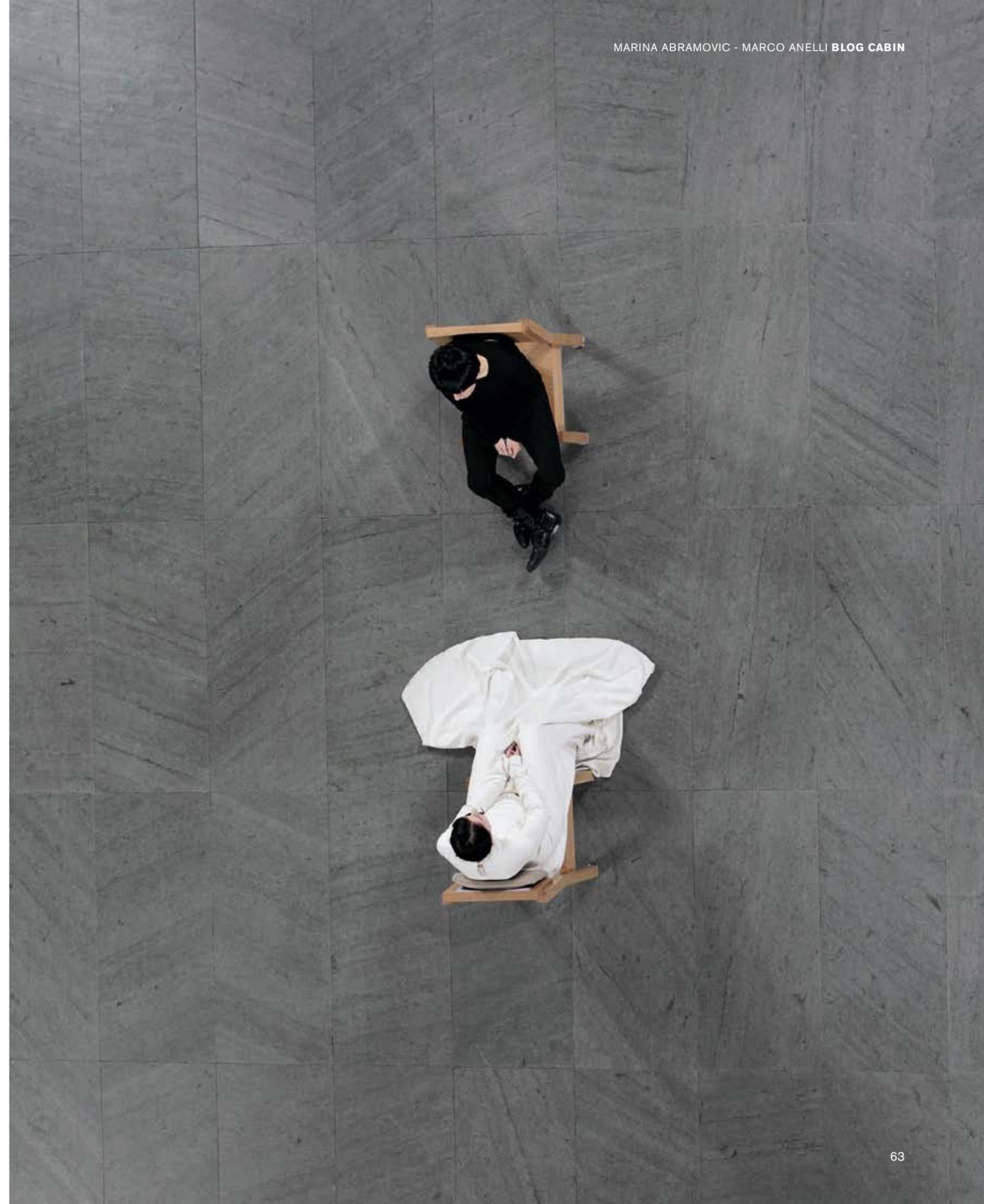
Provided you have the 20-dollar admission fee and the luxury to wait in line during the museum's hours of operation, you could sit with Marina. And people waited and waited. The general impression of this waiting was of a bread line, a constructed lack that demonstrated the insatiable desire to soak up the artist's aura. In the profusion of discourse that has arisen around *The Artist is Present*, much energy has been spent mining the privilege of this particular artist's singularity, the

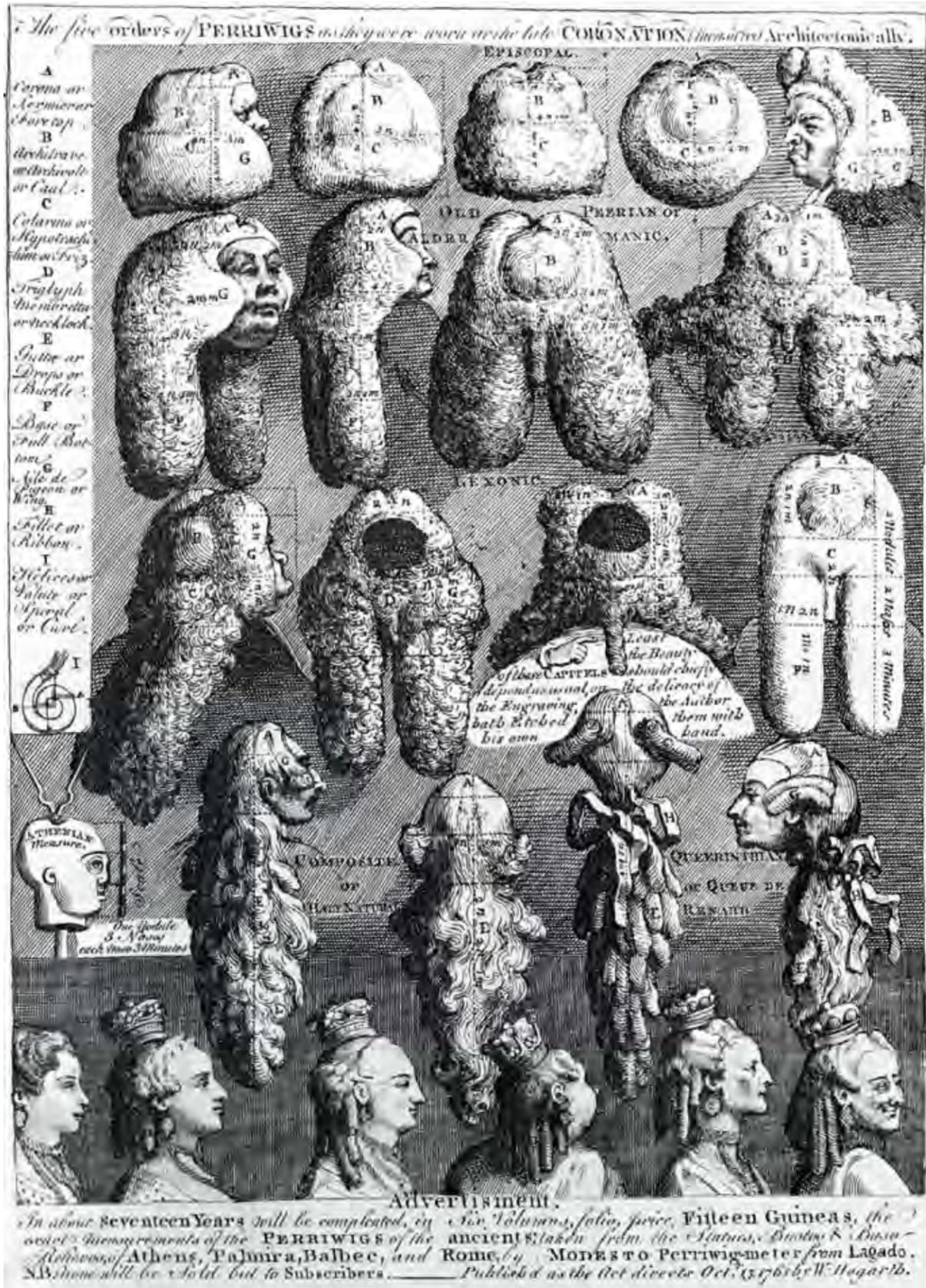
potential fetishism of the female artist, all of which Abramovic seductively broaches as discussion-worthy as she partakes. What kind of anthropology is significantly suppressed (so as to be unearthed) in the depiction of the artist, Abramovic? These photographs attest to a concurrent consideration of the politics of museum viewership as witness, particularly in the context of the programming at MoMA, which at late has deftly played with the causes and consequences of spectacle.

The Artist is Present is definitely the first show of its kind to generate daily news, and much of this was due to the museum's online outreach. In person, visitors responded with rabid attention, placid but expressive sitting, and on occasion involuntary responses like vomiting, or planned interventions - the performer who showed up and sat for full days, to name just one. This body of work is testament to the growing interest by cultural institutions in distributing their projects and their brand online. It should be noted that museums have outpaced other public and commercial purveyors of culture in creating exclusive and compelling online content. Because museums are still the owners of imagery in a culture of free distribution, bodying forth so many images is posited, like the artist's presence itself, like a displacement of the specialization of the artist and art imagery.

And so it is here that one facet of the display deserves special note. The row of sitters for Abramovic all face in one direction, like supplicants at the supper table. Only the artist appears turned to the right, breaking the compositional rhythm. She is the unwavering, both reciprocal and unmoving, answering on behalf of the museum and (munificently) justifying the wait. She does so in real-time and in the space of the Internet, assuring her powerful symbolism move across platforms that are supposed to reward multiplicity.

All images © Marco Anelli





KEY PRINCIPLES OF BEAUTY sampled by Marc Joseph Berg

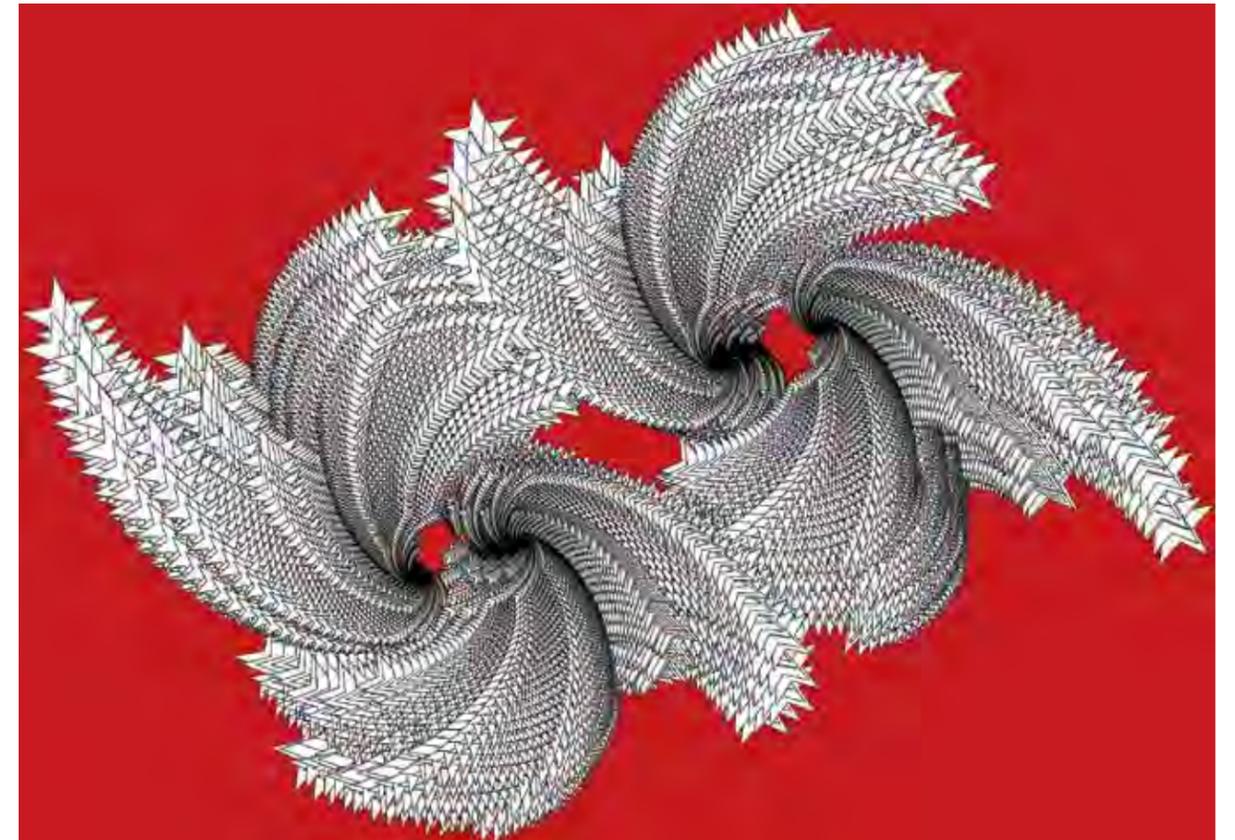
In *The Analysis of Beauty* Hogarth implements six principles, which independently affect beauty. Although he concurs that those principles have an effect, he is not determinate on their specific influence. The first principle of beauty Hogarth describes is fitness, which is not in itself a source of beauty, but can be described as a material cause of it. Though the account of fitness on the total beauty of an object is only moderate, it is a necessary cause. Fitness does not necessarily imply purpose. However, improperly implied forms cannot be the source of beauty. It is in this that the necessity of fitness must be seen: if not accounted for, a form cannot readily be assumed beautiful.

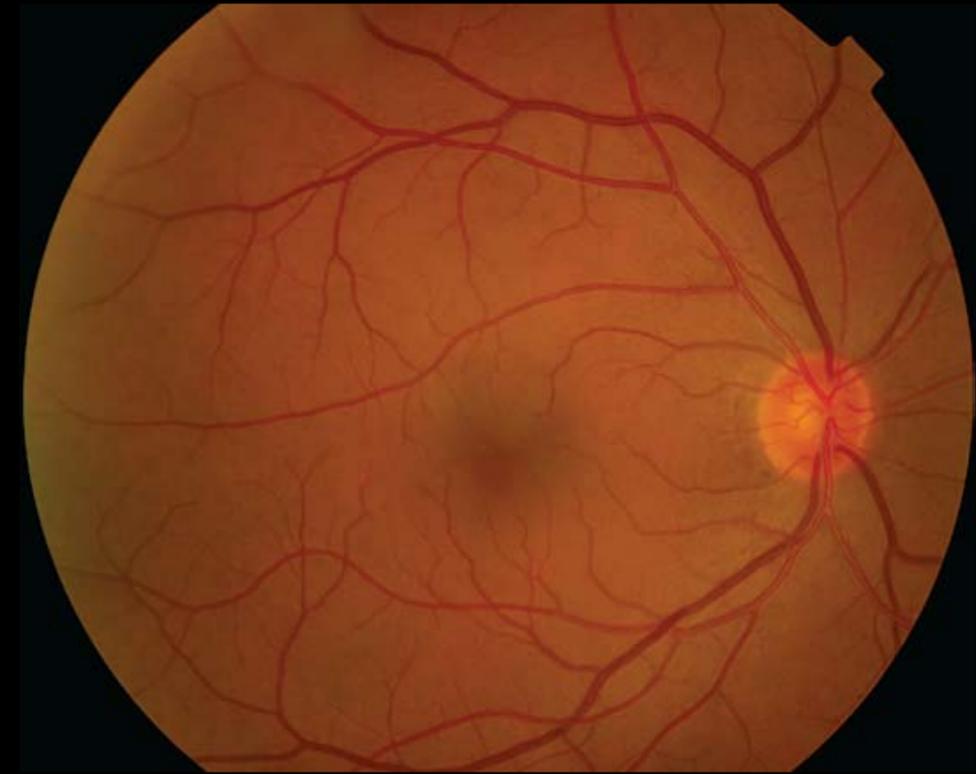
The second major principle of beauty is variety. It is the source of beauty, which Hogarth shows us by the contrary notion of "sameness," a lack of variety, offends the senses. "The ear is as much offended with one even continued note, as the eye is with being fix'd to a point, or to the view of a dead wall." In contrast, our senses find relief in discovering a certain amount of "sameness" within a varietal experience.

The third notion of regularity is understood as a form of "composed variety:" it only pleases us when it is suggestive to fitness. Similar to this notion in effect is simplicity, which enhances the pleasure of variety in that it pleases the eye. The variety which causes a beautiful experience should, so to speak, be tempered by simplicity. On the other hand: simplicity without variety at best does only not displease...

Intricacy is a strange principle in that it does not directly follow from the formal behaviour of a beautiful object. Hogarth means by this the habit which causes us end up in the whirling game of pursuit, when bit by bit discovering the beauty of an object. Intricacy arises from the love of this pursuit. Every difficulty in understanding or grasping the object enhances the pleasure of overcoming it, in order to continue the pursuit. There is a direct connection here to the *Line of Beauty* Hogarth dictates, along which every image is built up. Though the movement of our eye is discrete in itself, the movement of our "Mind's Eye" follows a duplicate course of the line, a principal ray of light moving along with the line of sight. The continuous movement of our "Mind's Eye" triggers the notion of intricacy.

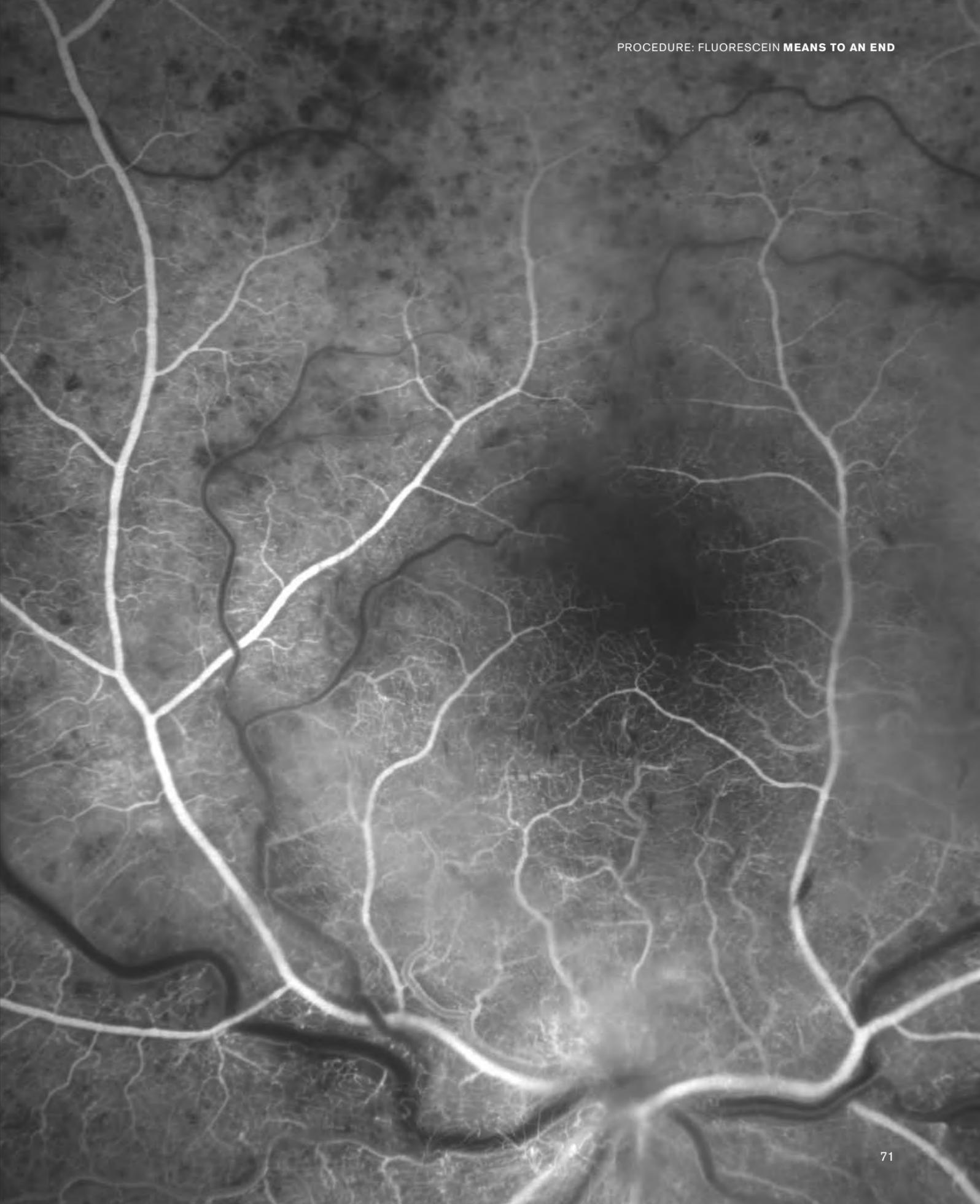
Quantity, finally, is associated with the notion of the sublime, which, when Hogarth's book appeared, was not yet entirely distinguished from the apprehension of beauty. Hogarth thus does not speak of sublimity, but of greatness. He recognizes a great quantity to have an aesthetic effect on the beholder without the necessity of a varietal or fitting form. This should not be exaggerated, as that might lead to absurdities. (From Wikipedia)





PROCEDURE: FLUORESCEIN by Pino Pipoli

FLUORESCENT ANGIOGRAPHY, OR FLUORESCEIN, IS AN EYE TEST THAT USES SPECIAL DYE AND A CAMERA TO LOOK AT BLOOD FLOW IN THE RETINA AND CHOROID. IT INVOLVES THE INJECTION OF SODIUM FLUORESCEIN - A FLUOROPHORE COMMONLY USED IN MICROSCOPY - INTO THE SYSTEMIC CIRCULATION, AND THEN AN ANGIOGRAM IS OBTAINED BY PHOTOGRAPHING THE FLUORESCENCE EMITTED AFTER ILLUMINATION OF THE RETINA WITH BLUE LIGHT AT A WAVELENGTH OF 490 NANOMETERS. THE WORD ITSELF COMES FROM THE GREEK WORDS *ANGEION*, "VESSEL," AND *GRAPHEIN*, "TO WRITE OR RECORD." THE FILM OR IMAGE OF THE BLOOD VESSELS IS CALLED AN "ANGIOGRAPH," OR MORE COMMONLY, AN "ANGIOGRAM." WHEN PRESCRIBED THIS TEST, YOU WILL BE GIVEN EYE DROPS THAT MAKE THE PUPIL DILATE. YOU WILL BE ASKED TO PLACE YOUR CHIN ON A CHIN REST AND YOUR FOREHEAD AGAINST A SUPPORT BAR TO KEEP YOUR HEAD STILL DURING THE TEST. WHEN THE DYE IS INJECTED IN YOUR EYE, YOU MAY HAVE MILD NAUSEA AND A WARM SENSATION. THESE SYMPTOMS ARE USUALLY VERY BRIEF. THE FLUORESCEIN DYE WILL REAPPEAR 12-24 HOURS IN YOUR URINE, CAUSING A YELLOW-GREEN APPEARANCE. THE IN-SIGHT OF SCIENCE.



ID: PPLGPP62L24F284B		Procedure: Fluorescein	
Name: Pipoli, Giuseppe Stefano		Label: 4UP	
Date: 02 - 03 - 2010		10:44 am	
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Photographer: Andrea Gentili		this image is printed by IMAGEnet 2000™ TOPCON Corporation	



**FRANCESCO ZANOT
VISITS THE COLLECTION OF
LORENZO MAPELLI**

Lorenzo Mapelli started collecting pictures in 2007. His research for vernacular studio portraits was initially driven by instinct and a classificatory attitude derived from his background studies in Economics. His collection was initially conceived as a digital archive, which now counts thousands of files that are published on a regular basis on Mapelli's blog *sexypeople-blog.com*. His printed material is mainly focused on the period between the 60's and the 90's, consisting of about 250 pieces which outline a complex narrative about the history of photography, photographic techniques, contemporary fashion and raise sociological and political issues: why most of the people in these pictures seem to belong to the lower and middle strata of society? Are they reproducing the practices and aesthetics which are typical of the higher classes? "I am interested in subjects which, being so normal, could be considered as icons of a specific period," Mapelli says. "They are representative of a collective imagery that pertains to the past, but still speaks of our present."

1. GIRL SITTING ON A BALE OF HAY - THE STUDIO The studio is one of photography's favourite environments. In producing an image in a studio the photographer has to make a pre-emptive choice between two macro-variables: making it known that the shot was taken in this context or reconstructing a natural scene. Light is the first instrument that enables this distinction. Then, in the case of a portrait, there are all the objects which surround the subject, including the floor and the background. Here we glimpse the creases in the paper of the red sheet placed behind a young girl sitting on a bale of hay. *C-print, 1980s, cm 12.5 x 8.5*



2. CHILD IN BEDROOM - PERSPECTIVE The camera generates perspectives. Conversely perspective is the mathematic and symbolic system that governs the making of every photograph. Starting from this premise each image emerges as a self-sufficient universe, observed from a specific point of view. Perspective is the key to the photographic illusion, just as it regulates the realisation of the two-dimensional background placed behind this little girl in order to simulate that the shot was taken in her bedroom. *C-print, 1987, cm 7.7 x 5.5*



3. MULTIRACIAL FAMILY - SCIENCE Photography is (also) a science. Or rather, its production is based on scientific assumptions drawn from the spheres of optics, chemistry and geometry, which satisfy the requisites of verifiability and repeatability. Precisely to the extent that it is possible to demonstrate the reasons why a couple consisting of a black man and a white woman will have children whose skin will be a cross between the two, as skin colour is not determined by Mendelian principles of dominant inheritance but by quantitative inheritance (there are various genes that control the same character and the combination of the resulting alleles determines the phenotypical aspect.) *C-print, 1989, cm 12.5 x 9*



4. YOUNG HISPANIC - STATUS In the beginning photography automatically allocated an elevated status to its subjects. Indeed, only those belonging to the most elevated social circles could afford to have their portrait taken with this medium. However, in a short space of time it became an extraordinarily democratic instrument to the extent that, starting with the *carte-de-visite* in 1854 (this was a simple procedure by which multiple poses were produced on the same plate, which were then printed and mounted individually on a small card), photographs became enormously widespread and popular collectors' items. This revolution was so rapid that when it exploded many people had their portraits taken imitating the codes of the previous portraits of aristocrats with their fashion choices and look, using photographs as a means to mime and/or affirm their social emancipation. In part this still happens today, if it is true that in this black and white photograph the subject is keen to show off the crocodile of a famous designer label stitched onto his shirt. *C-print, 2005, cm 6 x 4*



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5. BOY WITH RED HAIR - CUBISM Every photograph is a blend of “here” and “now”, where the former term translates as the edges of the frame and the latter corresponds to the length of the pose. In this sense, the photograph is an impressionist medium and, by its very nature, the reverse of the contextual multiplication of points of view introduced by cubism. In order to reproduce the effects of the latter, specific ruses are required - such as the multiple exposure of the same frame or the print compounded of various negatives - at the basis of which lies, in any case, the assemblage of different shots. For instance, in this portrait of a boy with red hair, the subject is shown from two incongruent perspectives in two discordant light conditions, with two different facial expressions. Simultaneity, which normally characterises everything we see within a photograph, is shifted exclusively to the side of the viewer. What we perceive inside the frame all at once and at a single glance did not happen just as simultaneously in front of the camera lens.

C-print, 1978, cm 7.7 x 5.5



6. MOTHER AND CHILDREN - BORDERS Any photograph is defined by a variable number of borders. From the observer’s point of view everything that is contained within these borders enters into a reciprocal relationship in the sense that it draws its meaning from the context in which it is found and, at the same time, modifies all surrounding objects. This photograph is composed by assembling two different shots which respectively contain two children and the face of a woman. Combined within a single frame they form the picture of a mother and her children.

C-print, 1980s, cm 7.5 x 5.2



7. LORENZO MAPELLI - THE COLLECTOR Honoré de Balzac wrote in his novel *Le Cousin Pons*: “...apparently heeding nothing, conscious of nothing, paying no attention to shop-windows nor to fair passers-by, walking at random, so to speak, with nothing in his pockets, and to all appearance an equally empty head... He is a collector, a millionaire, one of the most impassioned souls upon earth.”

C-print, 2009, cm 8.2 x 5.8



8. LITTLE BOY WITH ROSARY - RITUAL Photography is a ritual. Depending on which faith you belong to (small, medium, or large format, analogical or digital etc.) it presupposes a series of codified and repetitive acts. In the most traditional cases there are three fundamental steps which have to be observed in strict order. One must (1) look into the view-finder, (2) compose the shot and (3) press the shutter. All of this has to be preceded by an act of faith (in the ability of the camera to capture and hold an image) and tends towards the infinite, by affording the subject portrayed some form of immortality.

Gelatin silver print, 1960's, cm 8.9 x 6.3





THE GUNKAN APARTMENTS

photographed and told by
Yutaka Yamashita

“We mistakenly tend to think that a building is complete when construction ends. But in truth this is the point at which the relationship between the structure and the users begins. (...) As the residents of a certain generation learn to make the best use of the complex, in a physical sense, *the structure turns into a building filled with people’s feelings, and ripens into a dwelling.*” (From the essay of Gunkan Apartments by Shinya Hashizume.)

The apartments appear suddenly between the tall buildings and condominium buildings. When I visited this apartment complex as a college student, the impact of the buildings looming above me and the atmosphere hanging over the place captured my imagination.

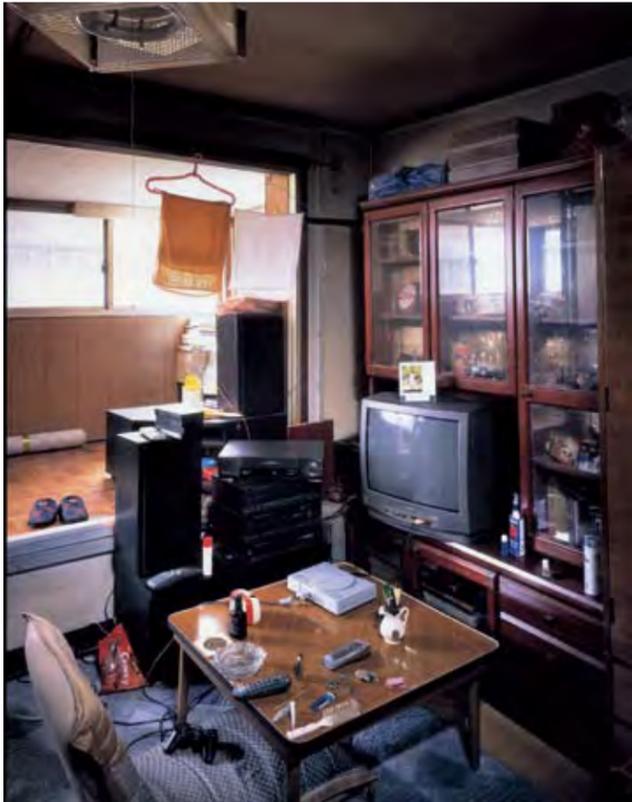
Between 1930 and 1932, in order to renovate these dilapidated apartments which had turned into something of a slum, Osaka City built a set of three-storey, reinforced concrete, ultramodern housing units in three locations. Baths were not included in the floor plans of the day, but the apartments did have one three-tatami room, one six-tatami room and a kitchen as well as a flush toilet. These are the oldest public housing facilities in Japan, and at the time they were built, they were the object of every Osakan’s dreams.

The nickname “Gunkan (Battleship),” given to the complex by its residents, is said to have its origins both in the stovepipes that jutted up from the roof to release smoke from the cooking ranges each kitchen was equipped with, and the shape of the buildings following a series of expansions and renovations.

I have been careful to document both of the buildings built in the early Showa period and the inhabitant’s life in the Heisei period (from January 1989.) Photographing not the people but rather the things, I wanted to show the sign where the people existed. Over seventeen years have passed since I first visited the buildings, and the last building was demolished three years ago.

In collaboration with Mikiko Kikuta. All images © and courtesy Yutaka Yamashita





In Between Tom McDonough in conversation with **ANNE COLLIER**



Untitled (Light Years, Douglas Kirkland), 2009, C-print, cm 116.84 x 150

Born in Los Angeles in 1970, Collier currently lives in New York. Recently her work has been on show at Anton Kern Gallery, New York, Galerie Giti Nourbakhsh, Berlin, Art Pace, San Antonio (Texas), Les Rencontres d'Arles (France) and Lewis Glucksman Gallery, Cork (Ireland). Her use of photography in exposing pop culture artifacts; the confluence of the cool, technical surface of her images and the warm, earthly overtones of the objects she exposes question the way our feelings are triggered and our gaze functions.

TOM McDONOUGH: *There is frequent discussion of “re-photography” in relation to your work, but I am as much struck by your mode of presentation - by its insistent two-dimensionality and the rectilinear format of what is pictured, the way it echoes the frame: photographs of open books, of other photographs, of puzzles, of magazine covers, of movie frames. Can you talk about this consistent approach - an approach that I might polemically characterize as one that, in its formality, approaches a refusal of photography’s historic task of appropriating the world at large in favor of an insistence on the studio? More generally, could you talk about the general rules or strategies that govern your photographic project?*

ANNE COLLIER: For the past few years I have been working exclusively in the studio, and shooting on film with a large format plate camera. It is a cumbersome and highly formal process that - once I have decided on a certain approach - provides little or no room for improvisation. Consequently most things need to be worked out in advance, usually through more informal photographic studies that I make using a small digital camera. Working with photography you are constantly aware of framing, it is inherent to the process: from the film stock via the camera’s viewfinder to the resulting print, you are always aware of the limits of each image. A lot of the work is shot with a rostrum set-up, where you are shooting static objects from above. The plane of the camera and the object being

photographed need to be perfectly parallel to one another, otherwise you end up with distortions in the image. This creates a literal flatness that is evident in my images of jigsaw puzzles or the black-and-white images of eyes in developing trays for example. My approach is influenced by both technical and advertising photography, where there is an emphasis on clarity, where a desire typically exists to depict something in an unambiguous manner. I’ve previously described my interpretation of this aesthetic as being somewhat forensic. The tension in my work, such as it is, is to apply this somewhat restrained and essentially objective approach to subject matter that is more ambiguous and unstable (emotional, psychological, etc.). I’m trying to establish a tension between how an image looks and what it describes or alludes to.

One instance of this approach are the open books, which you subtitle “Crépuscules.” In French this term could refer either to sunrise or sunset, and it immediately recalls Charles Baudelaire, two of whose most famous poems from the Les Fleurs du mal were the Crépuscule du soir and the Crépuscule du matin. But Baudelaire’s were insistently urban images, of the fall of night in the big city and the dawn after the debauched evening. In your photos, however, we see books displaying nature images, these transitional moments in an idyllic setting. What are you after here, and why that shift from culture to nature? (Unless, of course, photographic mediation itself stands in for that urban culture ambivalently embraced by the 19th-century poet.) My use of “Crépuscules” in the works you refer to is more literal: the book depicted in the images is actually called Crépuscules. The book was published in France so it is more than likely that they were alluding to Baudelaire. (The short texts printed in the book include writings by Victor Hugo and C. G. Jung.) The book is from the mid-1980s and consists solely of images of sunsets and sunrises. The images are almost clichéd and very reminiscent of stock photographs, in that they depict the kind of universal - and escapist - images that might be used

in motivational posters, calendars, or on greeting cards. So on the one hand they are very ordinary, pedestrian even, but on the other hand they still describe a kind photographic sublime. In my photographs the viewer is aware that they are looking at an image that depicts another person looking at an image, so there is a kind of doubling at play, where the real subject of the work is not so much a sunset or a stormy sea, but rather the activity of looking at something.

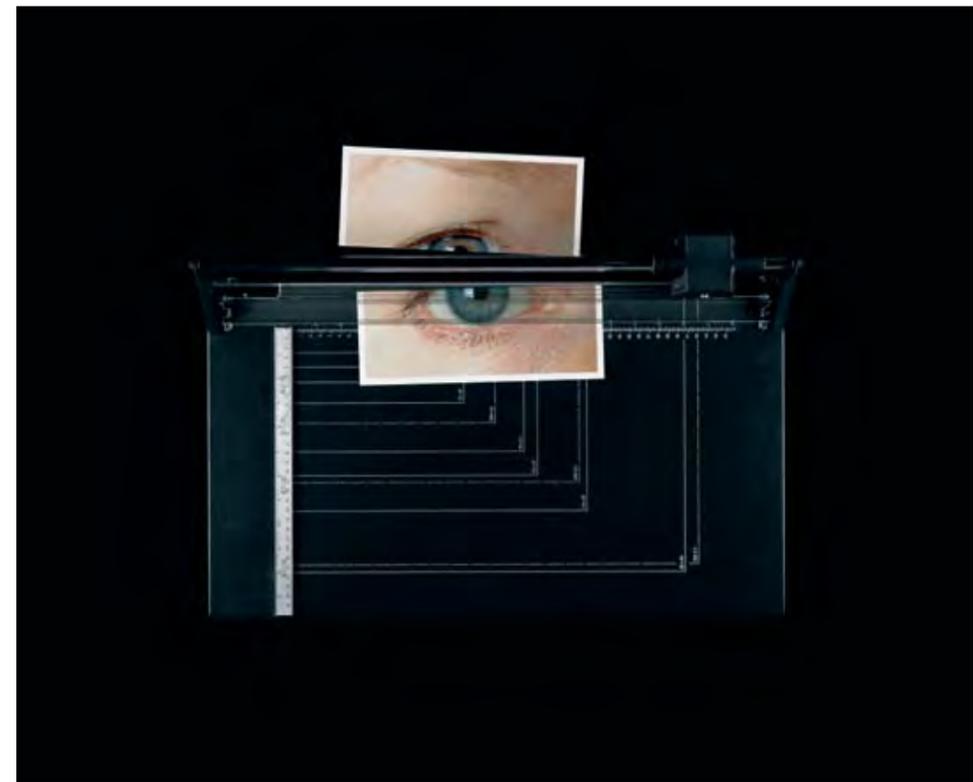
I'm curious about the Abstract Expressionism reference of Puzzle: a photo of an open box containing a jigsaw puzzle of Jackson Pollock's Convergence, a drip painting of 1952. The puzzle was originally released in 1964 as a 340-piece jigsaw called "the world's most difficult," although you photographed the 1968 version, which consists of 500 pieces. There seems to be some reference to the commercialization of modernism, but also perhaps to something else, some reference to the link made popularly between Pollock's "action painting" and the unconscious - could we think of the photo of this disassembled puzzle as invitation to reconstruction? As a certain type of therapy?

I came across a number of vintage jigsaw puzzles of abstract paintings, including the Pollock, one of a Hans Hoffman, and another of an abstract work by Roy Lichtenstein. All were produced in the 1960s, when I assume that abstract art was still regarded with a degree of skepticism by the public. As you suggest I was interested in the relationship between abstract art and the unconscious, which the fragmented puzzle pieces seemed to underscore, and also that these were fairly early manifestations of an attempt to both commercialize and democratize contemporary art. (Of course now it is commonplace to see images of avant-garde artworks on umbrellas, T-shirts, coffee mugs, ties, etc.) I was also interested that the jigsaw puzzles were literally photographic representations of unique objects (paintings.) A lot of my work is concerned with the manifestation of photographic images in, or on, everyday objects, e.g. album covers, posters, puzzles, magazine covers, advertisements,

books, etc. I'm sure for many people - myself included - these engagements with photographic imagery were among their earliest encounters with both the abundance and the potential of photography. I think of most of my work as a form of still life, and many of the works take the form of images of various kinds of photographic objects. This distinction is important to me, as I don't think of my work as appropriation or even re-photography, where a degree of confusion is created around the authorship of an image. In my work it is usually very clear that you are looking at an image of an existing object, or a group of objects.

That might bring us to the four-part photograph, First Person, which depicts a "personality profile checklist." Once again we find the theme of pop psychology. But what about format, with the book open and single pages photographed - not centered, but as they would appear on the plate of a photocopy machine, with the facing page extending to corner of frame. And with those very prominent black borders. Why this presentation? What link might it have to the book's content?

Photographing an open, bound book is a challenge. You are always aware of the binding, the gutter, and subsequent curvature of the pages, which invariably creates distortions in the text. Most people would be familiar with this issue, as you suggest, from photocopying things, where the pages of a book need to be flattened out to create a legible copy (often damaging the book's spine). I've made a number of images of individual book pages, where the image is cropped to show only a fraction of the facing page. With First Person, which consists of four separately framed photographs, I wanted to emphasize the serial nature of the list itself, which was printed over four separate pages of a self-help manual, and also to play - visually - with the idea of the pages being turned, which is alluded to through their presentation as a sequential group of four photographs. At a distance there's a formal symmetry and rhythm to the four works, which creates a kind of unfolding



Above Developing Tray #2 (Grey), 2009, C-print, cm 109.2 x 133.4
Below Cut (Color), 2010, C-type print, cm 111.1 x 134.6

visual narrative, which I hope both mirrors and is amplified by the continuous nature of the text/list itself.

Untitled is photographed from celebrity photographer Douglas Kirkland's 1989 collection, Light Years. It shows Judy Garland in New York in 1961, presumably at the time of her renowned Carnegie Hall concert. I am first struck by the tragic quality of the subject herself, but that emotional response is then undercut by the banal gutter of the book and the Post-It notes marking pages. Could you talk a bit about that ambivalent gesture, about the pointing-to and simultaneous withholding of identification with the subject?

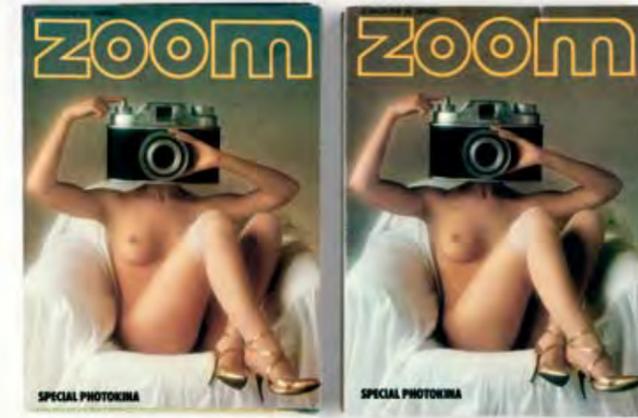
I had noticed that I had accumulated dozens of books in my studio where I had left Post-It notes marking images that I was either interested in or that I wanted to refer to in relation to my own work. Some books had many Post-It notes attached, and I started to become interested in how the accumulated Post-It notes functioned as a kind of frame around individual images or the book itself. They looked like a kind of abstracted frame or a multi-hued fringe. Also each Post-It note obviously identified an image that I was drawn to, so they became place markers for an ongoing archive, an image-bank of sorts, of images that I felt resonated with my work. I became interested in this double activity: the identification of a striking image and the subsequent act of acknowledging and recording its existence. Placing a Post-It note on a particular image was a way of claiming it, making it one's own, even when the images - like the one of Judy Garland or the one of Marilyn Monroe - are so well known as to be almost in the public domain. Like writing your name on an album sleeve, attaching a Post-It note to an image was a way to take possession of it somehow.

This perhaps brings us to what I consider the central motif of your recent work: the eye, the eye that looks back at us. Developing Tray #2 establishes a kind of mise-en-abyme, in which your (?) eye mirrors ours, and you are mirrored in your own eye as you take the photo,

with both of these contained within the self-reflexive gesture of the developing tray, and the black-and-white photo within the color print. All this generates some weird uncanny feeling, tied perhaps to something about the alertness of the gaze, and the curiously organic form of the tray itself, whose lower left corner recalls the peculiar shape of the tear duct in the human eye. Where does this come from? What sort of antecedents are mobilized in this work? Does surrealism stand somewhere in the background?

Surrealism certainly, but I was more influenced by how surrealism was eventually co-opted into advertising and commercial design. The eye has a pretty established lineage in photographic history (Man Ray, Herbert Bayer, etc.), to the point where, as a convention, it is something of a cliché. But at the same time it remains a compelling analogous image, simply because the camera approximates the mechanics of the eye and seeing to such an extraordinary degree. A few years ago I'd started to collect album covers that incorporated images of eyes - both open and closed. In the visual languages of popular music the eye was possibly as common as in photography itself. In the music context the eye image functioned as a kind of visual shorthand for the threshold between the rational world and the world of the unconscious (another sort of cliché). I am trying to allow these independent, but related, histories to co-exist in works such as Developing Tray #2, to create a kind of pop-historical image. Of course the works also allude to the analog photographic process, which my work is still rooted in, even if it is staged in these images.

A follow-up, since this is even truer of Cut, which seems to refer to the famous scene in Luis Buñuel Un chien andalou from 1929, in which a young woman has her eye slit open by a razor. In both these photos we find a balance of the matter-of-factness of the photographer's traditional - if increasingly obsolete - tools (developing tray, paper cutter) and the violent effect generated by the image itself. Does some punishment for the assumption of the masculine preroga-



tive of the gaze lurk behind the image?

That wasn't my motivation, or even intention, but it is clearly part of the image's potential. I am interested in the idea that my works can be quite open-ended and that they can withstand all kind of scrutiny. Certainly the way the works look might encourage a formal or even academic approach, but at the same time the works evolve in a fairly intuitive and organic way - a process usually triggered by my finding something at the flea market, or in a thrift store, or online. Often the works have quite sentimental or melancholic subject matter - which can almost sabotage any serious intent. I am interested in working around this threshold. When I first cut a print of my own eye in two, using a paper cutter, the reference to Buñuel's *Un chien andalou* was so instantaneous that I felt that it was almost a kind of visual gag, and as such it might not survive as a photograph. However the decision to stage the two resulting parts of the image on the paper cutter itself set something else in motion, where a cause and effect scenario was established. I liked this visual tautology, where the final image partly describes the process of its making.

I would also like to hear more about the conjunction of woman/camera/look in Zoom 1978, with its doubled covers of an old copy of the Italian photography magazine - a tamed surrealism in the image of a woman whose head has been replaced by camera. She possesses the gaze, but only at the cost of a kitsch objectification. What is the place of masochism in this project? And, for that matter, popular culture and kitsch, which are everywhere in your work, very self-consciously and knowingly cited, from Pollock jigsaw puzzles to soft-core photography magazines, to romantic nature photos.

A number of my works make reference to the 1978 film *Eyes of Laura Mars*, in which Faye Dunaway plays a fashion photographer whose works evoke the violence-glamour chic of Guy Bourdin and Helmut Newton, who probably would have been at the peak of their notoriety around that time. Bourdin

and Newton's influence was pervasive in this era. In photography magazines such as *Zoom* (and many others), women were commonly fetishized in compromised scenarios. The original *Zoom* image juxtaposes the kind of soft, out-of-focus eroticism of someone like David Hamilton with a post-pop caricature of woman as camera/object/machine. These types of depictions recur throughout that era. I was interested in how photography was partly the subject of these earlier images, and how at that time, photography was promoted along such divisive and gendered lines. (The up-market photographic journals of the time were almost exclusively targeted at men, as can be determined by both the editorial content and the nature of the advertisements.) Of course around this time artists such as Cindy Sherman, Sherrie Levine, Louise Lawler, and Laurie Simmons were just starting out, and soon the conversation around gender, photography, and representation etc. would shift radically.

You have mentioned a number of artists of the Pictures generation here, but earlier distanced yourself from the practices of appropriation and re-photography that they notably deployed. Could you speak briefly of where you see your own work fitting into the recent history of photography? It seems to me to occupy a highly original position: neither the nostalgic mourning for the passing of analog technology (although some sense of this may be present, at least allegorically,) nor an embrace of large-scale, digitally manipulated images. Where does your aesthetic of the copy stand place itself?

There's probably a greater freedom in photography now than at any point in its history, the lines between different approaches seem to be more elastic. Hopefully my work can occupy multiple positions simultaneously. The consistent feature of my current work is the use of the studio as both a framing device and as a 'stage' for various kinds of photographic tableaux. The work is as informed by commercial and technical photography as it is by 'art' photography, and I'm interested in continuing to negotiate the space between these different uses of photography.



Here First Person 1-4, 2009, C-print cm 92.7 x 102.4

Page 83, top Zoom 1978, 2009, C-print, cm 99.87 x 122

Page 83, bottom Studio Floor #3 (Marilyn Monroe, Norman Mailer), 2009, C-print, cm 107.2 x 142.75

Next spread Open Book #2 (Crépuscules), 2009, C-print, cm 112.2 x 149.86

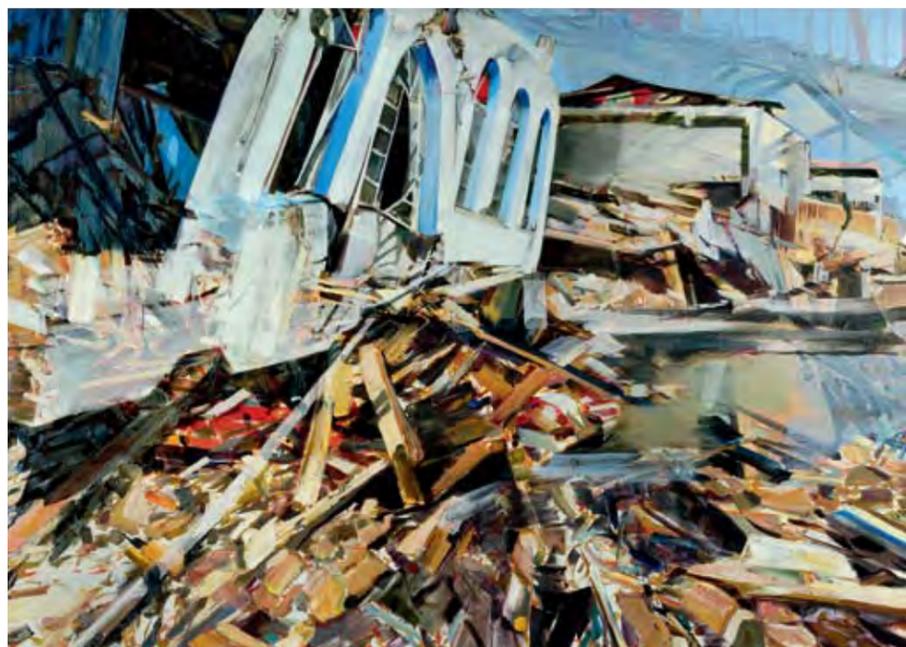
All images © the artist, courtesy Anton Kern Gallery, New York





DUNCAN WYLIE
Chaos and Discipline

Here, top State House, 2010, oil and spraypaint on canvas, cm 183 x 240, courtesy Virgil de Voldere Gallery, New York. *Here, right* Love All, 2010, oil on canvas, cm 261 x 370, collection Ondine Langford, Los Angeles; courtesy Gallery Dukan&Hourdequin, Marseille. *Next page* Post-Office (Utopia Has No Fixed Abode), 2009, oil on canvas, cm 183 x 235, courtesy Virgil de Voldere Gallery, New York, and CBK Foundation, Amsterdam. *Page 90* Cabin Fever, 2009, oil on canvas, cm 207 x 300, courtesy Grenoble Museum of Fine Arts Collection. All images © the artist



“I want my pictorial protocol to mirror the political and social events that I have witnessed,” says French-Zimbabwean artist Duncan Wylie. His works mix-up collective issues such as the physical loss of entire buildings, the feeling of exile and the dawn of a whole society with his personal touch on canvases. His process starts by superimposing on the white surface of the painting different photographic images: “This battle creates many surprises and accidents on all levels... the overall image auto-generates, I can’t predict the form produced by the impact of several images on the canvas.” The crash between the camera and the brush serves well to illustrate his creative process: “I want and need to discover new ‘écritures’ with painting, and they’re abstract. But I want these marks to belong to our present and vital world. The color, the light, the texture, the speed or slowness of a form are all derived from an attempt to render a feeling of reality in the photograph and to make every single stroke necessary and not gratuitous. Thus I can work a month on the initial underlying layers, knowing that they could disappear even completely... I believe that the stronger and richer the pictorial process is, the richer the results will be, as oil paint has an almost human capacity to adapt and resist and renew itself. My interest in deconstructed images (Beirut, Ground Zero, New Orleans, Haiti, Harare) is actually a passage, where the use of paint, and the superposition of these images generates something completely new and unexpected.” A selection of these works is now included in the group show *Dynasty* organized in conjunction by the Musée d’Art Moderne de la Ville de Paris and the Palais de Tokyo.



FAIR WARNING HANK WILLIS THOMAS introduced by his gallerist Katie Rashid

“We don’t smoke that s*. We just sell it. We reserve the right to smoke for the young, the poor, the black and stupid.” David Goerlitz, former model for Winston cigarette ads, quoting an R. J. Reynolds Tobacco Company Executive**

In *Unbranded*, Hank Willis Thomas’s largest and best known series to date, the artist selected two advertisements each year from 1968 to 2008, removing all logos and text in order to uncover what was really being sold: the representation of African-Americans, for consumption by the constituent public. A central concern in his work is how this representation, replete with prejudices and stereotypes, has evolved (or remained consistent) over that forty-year span.

While working on his latest series, *Unbranded*, Thomas noticed the high incidence of cigarette ads in publications geared towards African-Americans, such as *Ebony* and *Jet*. These ads became the basis for his current body of work, *Fair Warning*. Focusing on ads featuring African-American women in particular, Thomas once again removed logos, text, and the product in question (there is not a cigarette to be found) from the original advertisements. Thomas further obscured the context by removing nearly everything other than the black female models. In some instances, Thomas remained true to the original ad and a female and a male model appear together; in other instances he features a single woman; and in still others he created groups of three or more women from different ads and arranged them on a flat white background according to their physical posture or type of attire, from formal dress to casual sportswear. Stylish, free-spirited, confident women strike a myriad of poses. Their nonchalant hand gestures, sans cigarettes, appear almost natural, as if the women are using a

feminist sign language to communicate the key to their implied shared success and fabulousness.

Thomas occasionally juxtaposes these images with snippets of original ad copy: “Believe It,” “Definitely,” and “It Shows.” In one image/text combination, an elegant woman in a beige jumpsuit tilts her head back in knowing laughter. The only remaining ad copy is the ominous and ubiquitous warning from the Surgeon General, which lists numerous ailments linked to smoking, including one of particularly feminine concern (“may complicate pregnancy.”)

By repurposing images and text and reconfiguring them in stark compositions, Thomas uses the strategies of mass media, advertisers, and producers of popular culture, exposing the inane language and the rote repetition of a romanticized body in space. Whereas *Unbranded* focused on the illustration and perpetuation of stereotypes surrounding blackness, emphasizing caricatures of African Americans, their purported athleticism, sexual prowess, and culinary preferences, as well as their socioeconomic subjugation throughout American history, *Fair Warning* operates on a subtler and more sinister level (in no small part because of the products they promote.) Thomas’s reductive tactics uncover the absurdity of the ad makers’ empty emphasis on fashion and the body, and the resultant images, while compelling, seem almost entirely devoid of meaning. The only thing left for consumption is the lithe black female body.

Right She’s Come a Long Way. Pag 94 Alive with Pleasure. Pag 96 Defenitly. Pag 97 Look Normal 1980’s. Pag 98 Belive It. Pag 99 Look Natural Late 1980’s. All images from the series Fair Warning © the artist, courtesy Jack Shainman Gallery, New York.



SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.



DEFINITELY.



BELIEVE IT.



SALLY GALL Crawls She describes herself as a photographer of the natural world, for her images are always taken outdoors and have nature as their theme. Even when humans are part of a composition, the beauty and power of the environment accompanies, and can overwhelm, everything else. In 2007 the artist began a delicate series of color photographs which mirror a new landscape that attracted her attention: “the world at our feet, the ground level kingdom of things that creep and crawl and that so often goes unnoticed.” This issue of *Fantom* features a selection of the works Gall shot in 2009, and in black & white, of spider webs. “I find the ephemerality of the spider’s web compelling. It has a physical presence and yet seems to disappear as you look at it. It is both strong and fragile.” We are thus intrigued by the beauty and mystery of the nets, by the multiple possibilities of their structures, by the clarity of these photographs, by the idea of an eye that patiently investigates, searches and finds an ordinary event that we seldom look at, and now we beautifully rediscover. As Gall herself explains: “To immerse viewers in a visceral and sensual contemplation of nature and our place within it, I have taken as subjects gardens, cultivated fields, swimmers, jet contrails and power lines, the twilight zone in caves, blossoming trees, and the ground level kingdom of things that creep and crawl. I photograph with an ever deepening appreciation for how this ‘place’ shapes us, even as we shape it with our passage.” – Sally Gall lives and works between New York City and Montisi, Tuscany. Her work has been exhibited in numerous museum and galleries, and is part of prestigious collections.

Right Web #1. Page 102 Web #2. Page 103 Web #8. Page 104 Web #7. Page 105 Web #4. All images © the artist, courtesy Julie Saul Gallery, New York









PETER IRMAI

AMERICAN GERMAN

These are my pictures. Probably a photographer normally doesn't start a description of his photographs with a sentence like this. But in this case I have to remind myself that I am the one who really took these pictures.

One part of *American German* was taken in 1989 during a four week stay in Chicago and the other part in mid 1990 in some small villages of the former GDR (German Democratic Republic), near the border that parted East and West Germany. So these photographs belong to two rather different worlds, seen within a period of only one year.

In the beginning of the Nineties I used to shoot on slide film; later I ran my own professional lab with some other photographers where we could enlarge our prints from our negatives.

For whatever reason I kept all these slides in boxes in a basement room of our new house after I moved a few years back. They stayed there until some months ago I started looking for slides of the GDR pictures in conjunction with a book project on the fall of the Berlin



Wall. And then... I found these slides after their metamorphosis into a new state of a weird and wondrous alienation and rotten fragility. I couldn't believe it and didn't trust my eyes! All of the slides were covered with spots, speckles and at worst with dirt or a kind of mold. And most of them showed a rather strong color cast. A spark of hope remained that I could easily clean this, maybe just some scratches would be left. But pretty soon it became evident that the emulsion of the slides had been completely attacked by the effects of humidity and dirt, although they were stored in slide trays that were kept in plastic foil that again were packed in bigger cardboard boxes. Maybe it was naive to believe that this packaging could protect them. I wasn't aware of the fact that the basement was so humid; this house is more than a hundred years old. If you try to remove the speckles and dirt parts, which is possible, at the same time you remove pieces of the emulsion and the picture itself.

At first I thought I had irrecoverably lost something very important without any chance to get it back. But this 'state of shock' soon changed into a sense of delight about the new quality and possibilities that these pictures had developed. Apart from the fact that there are still numerous boxes with other slides that I didn't dare to take a look at, I really began to appreciate the new version of these particular photographs. They never were meant to be a combined project, but now as I found them stored together in the slide trays and equally subjected to the same mysterious pro-

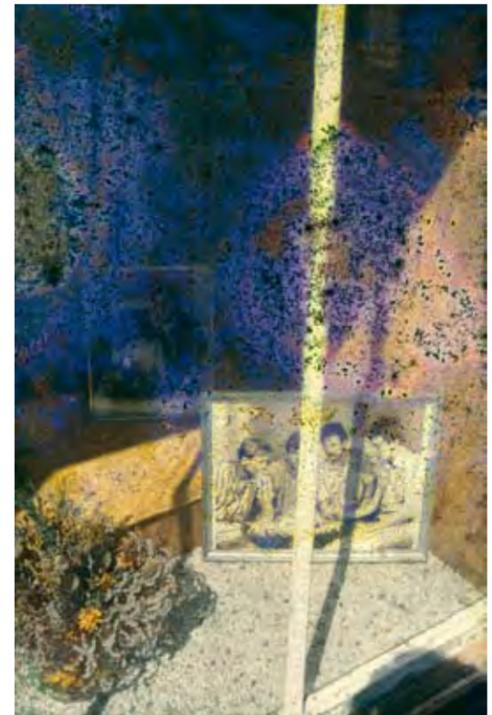
cess, it seemed to be almost self-evident that they should belong to one project.

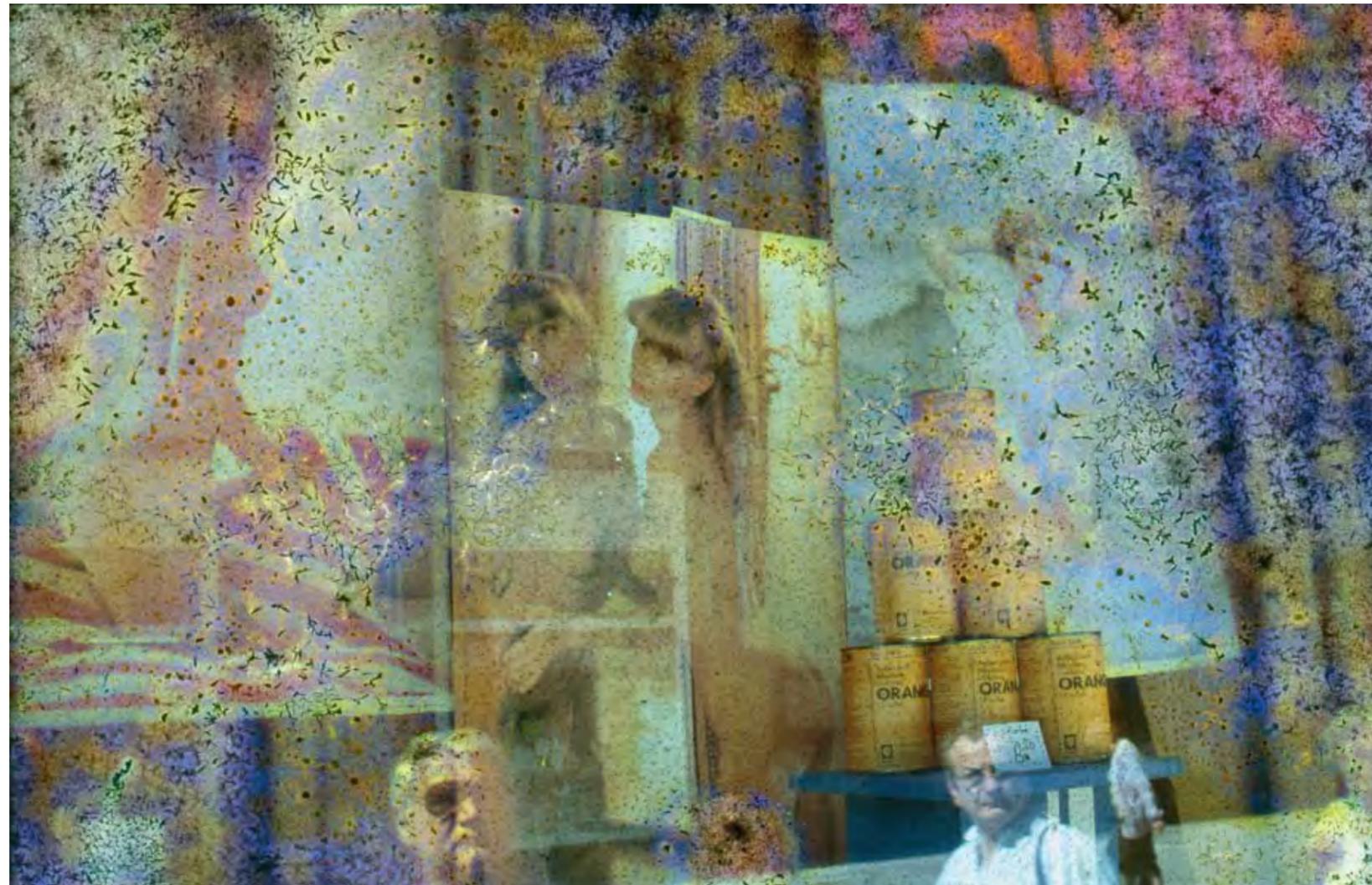
Sometimes I think it would be great to be able to see the 'real' picture behind this layer that has changed the transparencies in such a radical way that some do not even resemble photographic images anymore. But this seems to be another quality, that you know there is something hiding, a kind of secret reality or something that at least looks more real than that which you can see now.

Originally my aim was to document a certain status within a fraction of time. I knew that the GDR villages would change their appearance rather quickly and I knew that I would visit Chicago probably only in the distant future, so these latter photographs are more a personal document. Now a completely unintended process has changed the original statement or information of the photographs and they have become a new visual experiment and experience that goes far beyond their primary meaning.

I am continuing the work with these photographs, creating a layout for a book and I am still experimenting with an ideal size for the prints. For now I have scanned them for a size of about 60 x 40 cm. This was the size that seemed adequate to me and scanning them now means to get and keep as much as possible the information of the pictures, because one never knows how these slides will look in the future.

All pictures taken between 1988 and 1990, archival ink jet prints © the artist.









ON OUR SHELVES *Top: What Good Is the Moon? The Exhibitions of the Trussardi Foundation*, 368 pp., Hatje Cantz hatjecantz.de; Thomas Ruff *Surfaces, Depths*, 288 pp., Verlag für moderne Kunst Nürnberg/Kunsthalle Wien; *European Eyes on Japan*, Japan Today Vol. 11: Andrew Phelps, Arturas Valiauga, Hans-Christian Schink, 3 voll., 32 pp. each, EU-Japan Fest Japan Committee. *Center shelf: Joel Sternfeld iDubai*, 160 pp., Steidl steidlvilve.com; Luigi Ghirri, *Lezioni di fotografia*, edited by Giulio Bizzarri and Paolo Barbaro, with a text by Gianni Celati, 272 pp., Quodlibet quodlibet.it; *The Storyteller*, edited by Claire Gilman and Margaret Sundell, JRP|Ringier jrp-ringier.com; Ettore Sottsass *Foto dal finestrino*, 80 pp., Adelphi adelphi.it. *Bottom shelf: Alessandra Sanguinetti The Adventures of Guille and Belinda and The Enigmatic Meaning of their Dreams*, 120 pp., Nazraeli Press nazraeli.com; JoAnn Verburg *Interruptions*, 72 pp., Steidl steidlvilve.com; *Lay Flat 02: Meta*, edited by Shane Lavallette, 104 pp., Lay Flat layflat.org

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Fantom cover authors Giulia and Piero Fornasetti will be featured in our next issue, out in Autumn 2010. On this cover: Acireale, from their private album of a 1959 journey to Sicily © Fornasetti



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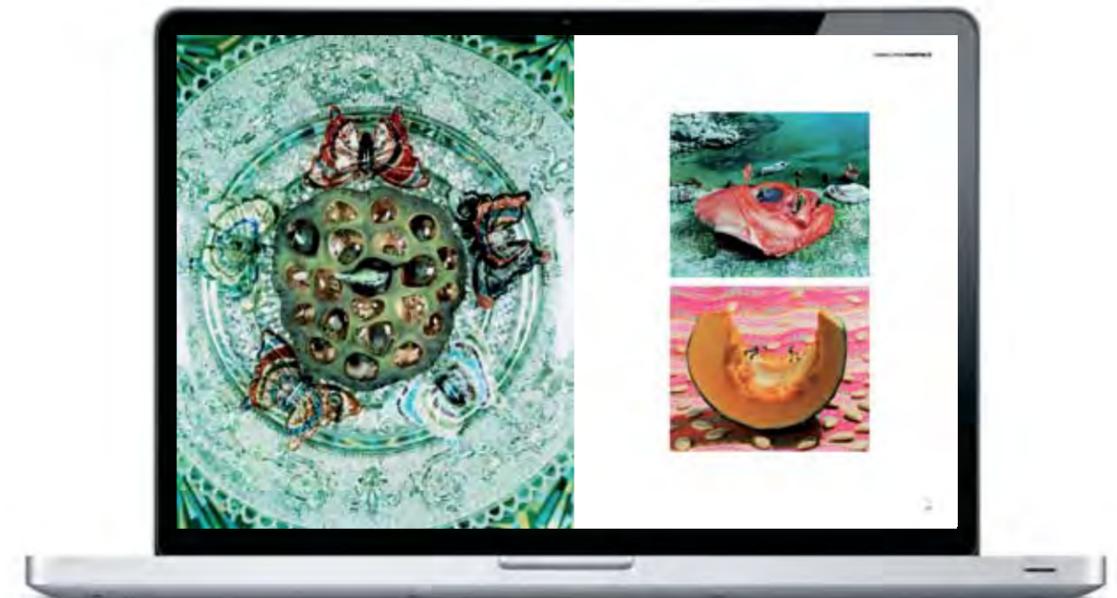
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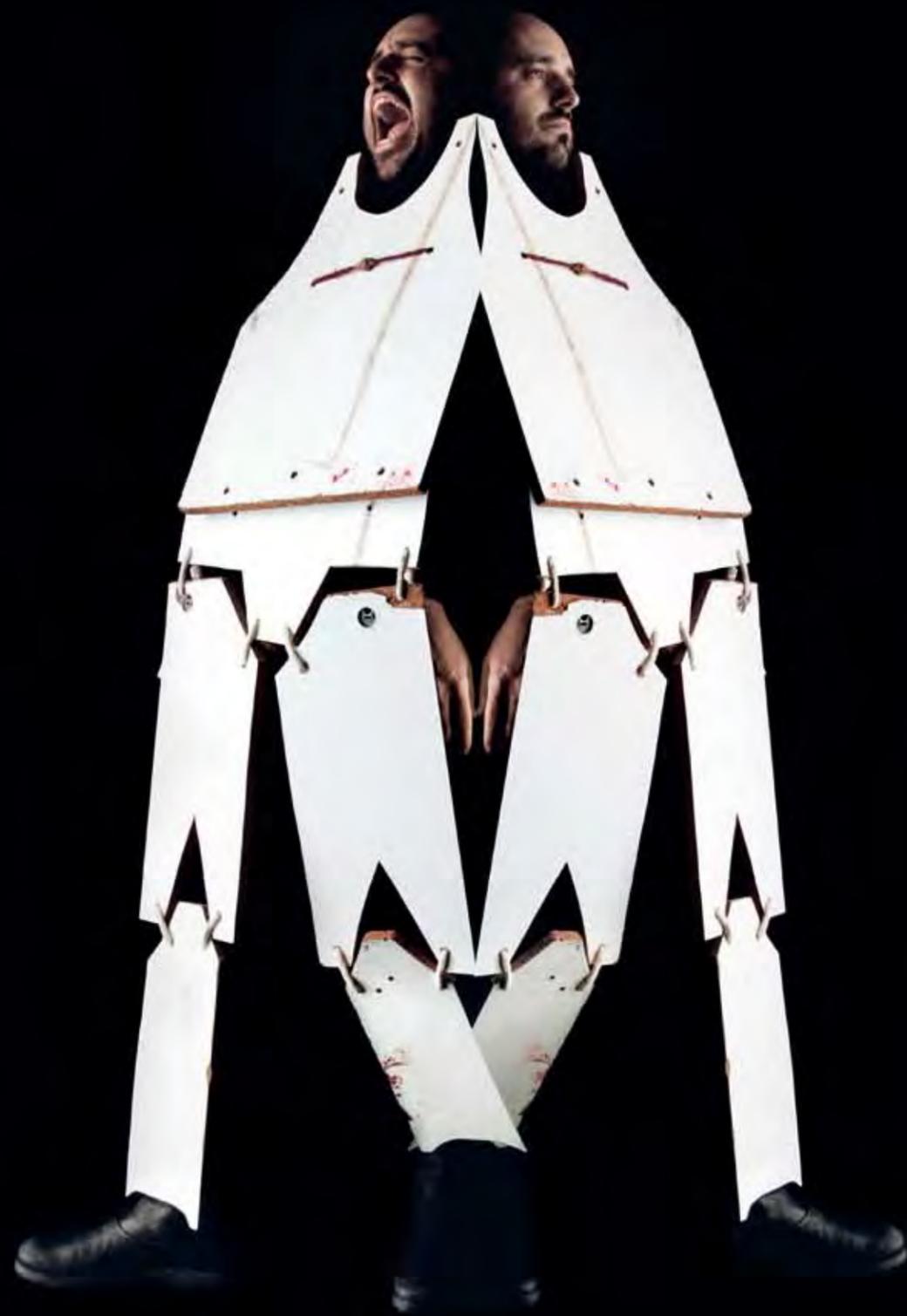
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