

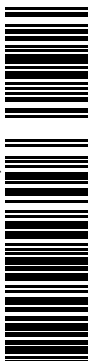
# L'OFFICIEL ART

INTERNATIONAL

## The Warning Issue

Chris Korda & Goswell Road, Nora Turato, Nüshû 女術 Workshop,  
Black Quantum Futurism, The Opioid Crisis Lookbook

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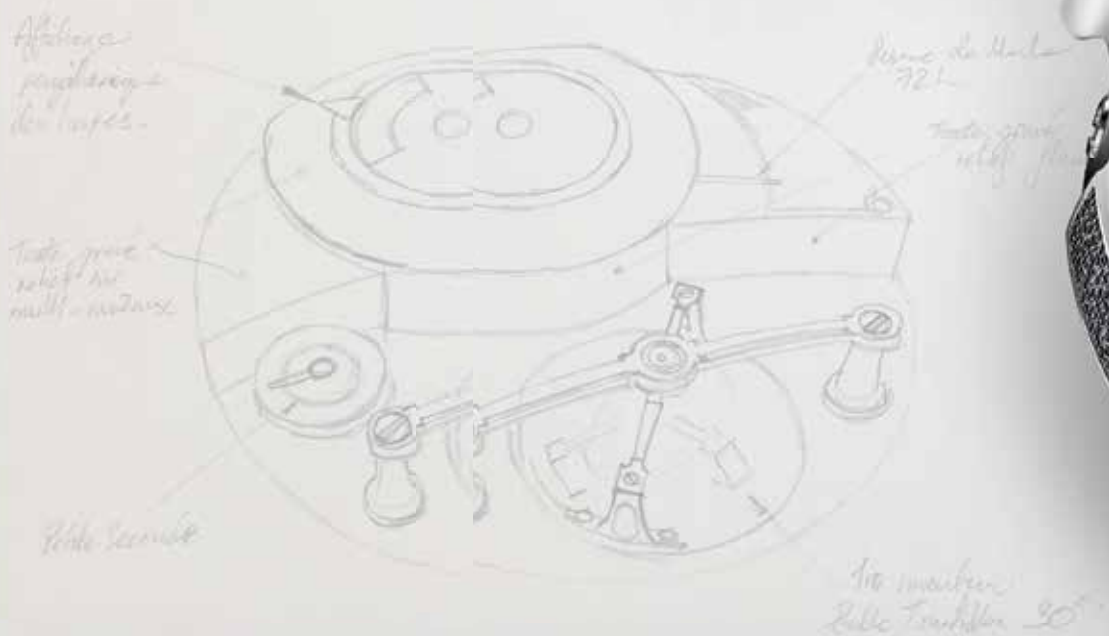


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L'ABUS D'ALCOOL EST DANGEREUX POUR LA SANTÉ, À CONSOMMER AVEC MODÉRATION.



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THE CHURCH  
OF EUTHANASIA  
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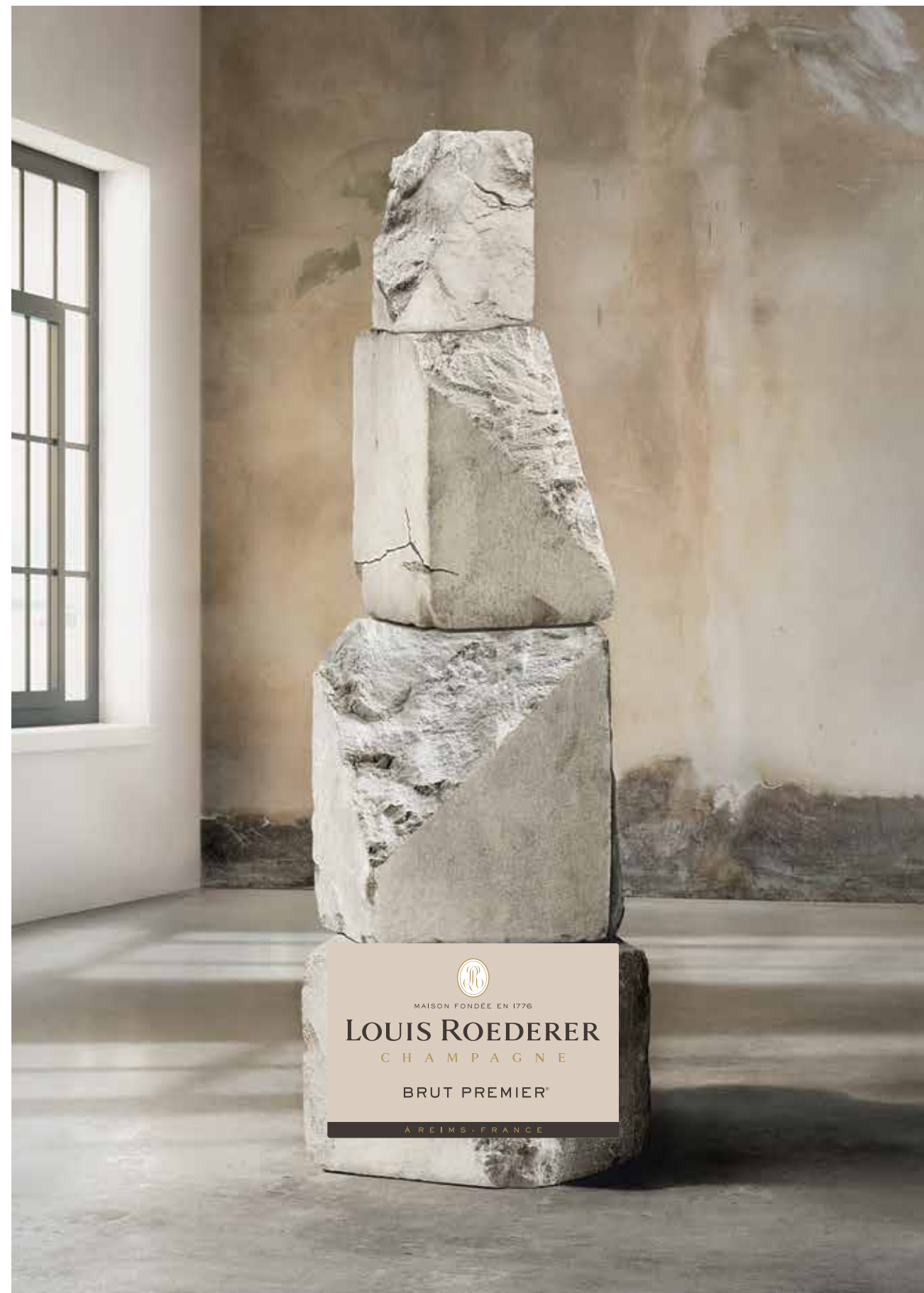
# EDITOR'S LETTER

How to end a decade? What horizon for the next ten years? For this issue, *The Warning Issue* looks back at the alerts that littered the '10s and their ability to bring out new forms, stories, and metaphors. For this, five artistic projects punctuate these pages as bursts, protrusions in an accelerated time, if not direct responses to contemporary jolts. The overload of information with which we are newly confronted, in fact, modifies our relationship with words and images. - *Focus, scrolling, cut and recut, copy-paste* - practices that participate in a form of attention bursting as much as they involve methods of poetic reconstruction, reversing the predictive logics imposed by algorithms.

Oral or written data, bloated and unexpected, activating by spam and notifications, are reshaped in slogans and language explosions as in Nora Turato's work. The networks that increase us, embellish us, and complete us through filters and masks potentially give us access to multiplicity, to new alterities as with the queer collective of Shanghai NVSHU. With *Black Quantum Futurism*, identities deviate from historical determinisms to reinvent the representations and temporalities of tomorrow. The real is virtualized and vice versa. The great crises become archives thanks to The Opioid Crisis Lookbook where the new great North American depression is seen from the angle of a nightmare soap-opera. Finally, the decade is a recipe for disaster. This is what Chris Korda already told us with his alarming happenings: *Save the Planet, Kill Yourself*. His motto, between deep-ecology and Dadaism, today finds today a new sagacity.

*The Warning Issue* is also the opportunity to see these five projects come to life in the form of a public exhibition. Slogans, provocative injunctions, unreal advertisements, horrifying posters, forward-looking programs, will all be displayed in Paris for the publication of this issue. How to end a decade? What horizon for the next ten years? These proposals are replicas of the agitations of time. They act like fires restoring by haloes, the contradictory excitement of the world, without being known if they serve as a guide or a route.

by Pierre-Alexandre Mateos & Charles Teyssou



**LOUIS ROEDERER**  
TUTOYER LA NATURE

L'ABUS D'ALCOOL EST DANGEREUX POUR LA SANTÉ, À CONSOMMER AVEC MODÉRATION



I. Agenda

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Texts and interviews  
by Audrey Levy





# 300 Shades of Grey

by Audrey Levy

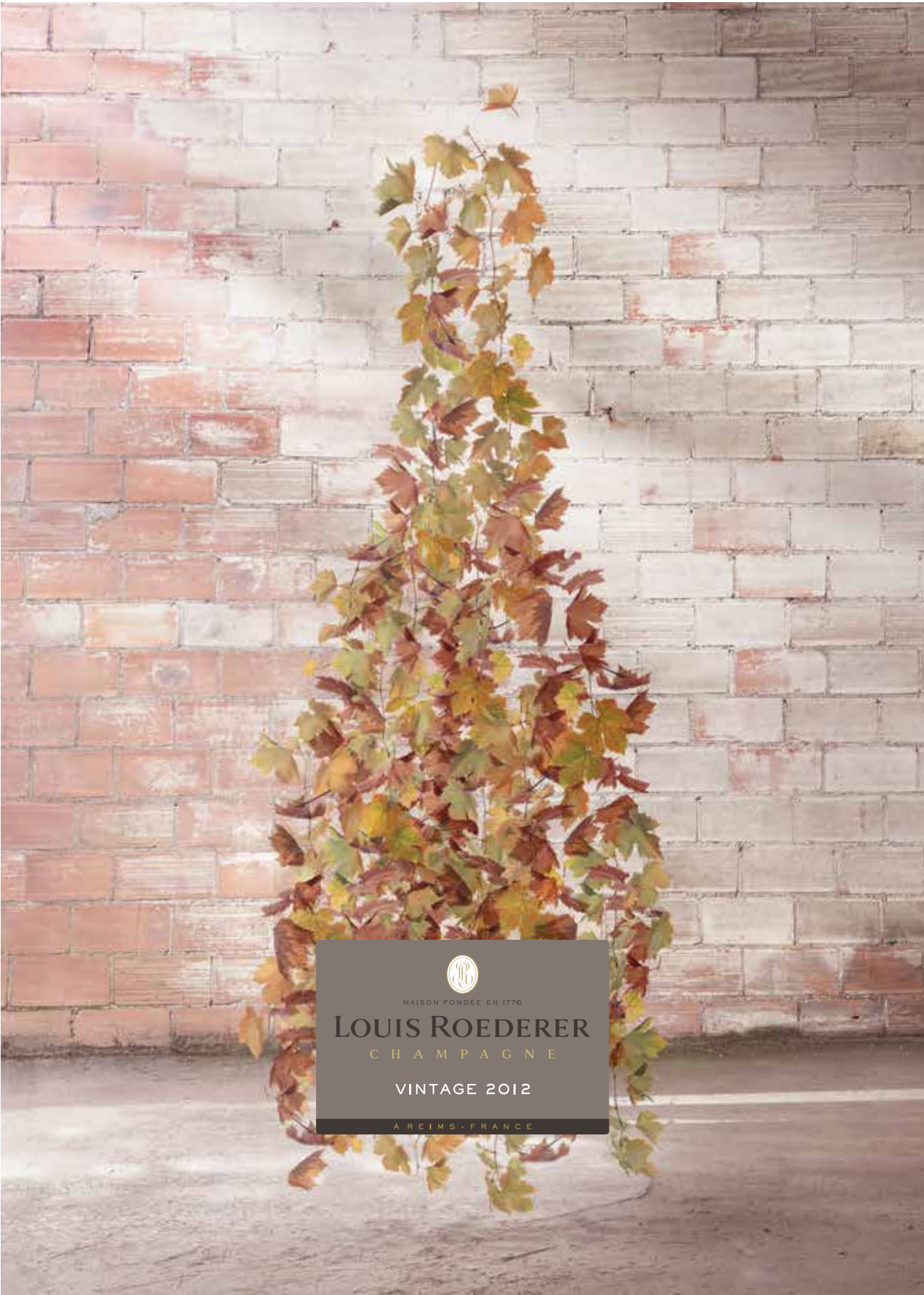


B.C.-D.L.-98, gelatin silver print, 120 x 180 cm

**In 2017, commissioned by the Flemish community he represented Belgium at the Venice Biennale: for this 57th edition, he dressed the Belgian pavilion unlike anyone else with his obscure, refined and monumental images. The Ghent photographer Dirk Braeckman still amazes, with his enigmatic, skilfully worked shots that brighten our daily lives.**

In his large-format photographs, which sometimes exceed a meter high, there are always empty rooms: here, paved stones in the corner of a corridor; there, a worn wall, decorated with some floral patterns. Elsewhere, there are deserted landscapes, a foggy bridge sprinkled with lonely trees. The void, always, and abandonment. Human presence in his pictures is sparse, except for naked female bodies whose faces you can hardly see because they are cropped in the framing. Sometimes, you only see the endless legs in suggestive positions. Bodies are also often blurred by playing with reflections or by superimposing images, by erasing the information and having images that seem unfathomable. It enables anonymity and lets the spectator, who can only believe in their own perception, have their imagination run free. This is what Dirk Braeckman's art is all about, a 61-year-old Belgian photographer, who in his sixth exhibition, *Dear Deer*, presented by the Zeno X gallery in Antwerp (by his side for the last 20 years) realises here a new tour de force: combining analogue with digital photography. In his palette there is always black and white and a predominance of grey, of which he would have more than 300 shades: chinchilla, pearl, slate, lizard grey . . . thanks to digital photography, his shots are sometimes suffused with soft colours, like on this photograph, entitled "I Hope", where a veiled sun

melts into calm, turquoise and pink red sea. The photograph's subtle tints, its tones of grey and the thick texture of its prints on matte paper, are always misleading the spectator, as if they were admiring a painting. Dirk has a secret: he always reworks his photographs in his studio as a portrait or landscape painter would do. It is as if his images were drawings or oils on canvas. In 1977 when he joined the Royal Academy of Fine Arts in Ghent, he actually wanted to become a painter. Starting with photography, it then became his passion. For Dirk it's always the touch that counts: not only the click that captures the moment but the hand of the artist who infinitely reworks his shots in the dark room. He works at night, always, to better distance the reality of the subject. If he processes each of his handprints, he says that they have no artistic value. What matters is the new appropriation he makes in the photographic act, manipulating his negatives according to his inspiration and under the impulse of creative energy. Like the surrealists: eliminating a detail here, spraying drops there, or exposing the negatives in the light of day. Sometimes he reuses the same print up to five times. In his photos, he has become accustomed to attaching a number as a title, preferring the date of development to the one of shooting. For this new series, *Dear Deer*, he has associated his own work with existing images drawn from Belgium's State archives. The gallery explains that he has reworked these images, like a pilot study, in an indistinguishable and confusing way. Braeckman is often interested in the places, objects, subjects and existing images that we neglect, leave abandoned or define as the periphery of our conformist society. No nostalgic feelings here. To ward off any temptation, he poetically transcends the negative, with a collage or the sublime. A bit like Baudelaire, whose work Walter Benjamin described as "chiffonnier", bringing poetry to daily life. This is the case of Braeckman who in his own way transforms the splenetic into an ideal.



**LOUIS ROEDERER**  
TUTOYER LA NATURE



# Prada Mode Under Surveillance

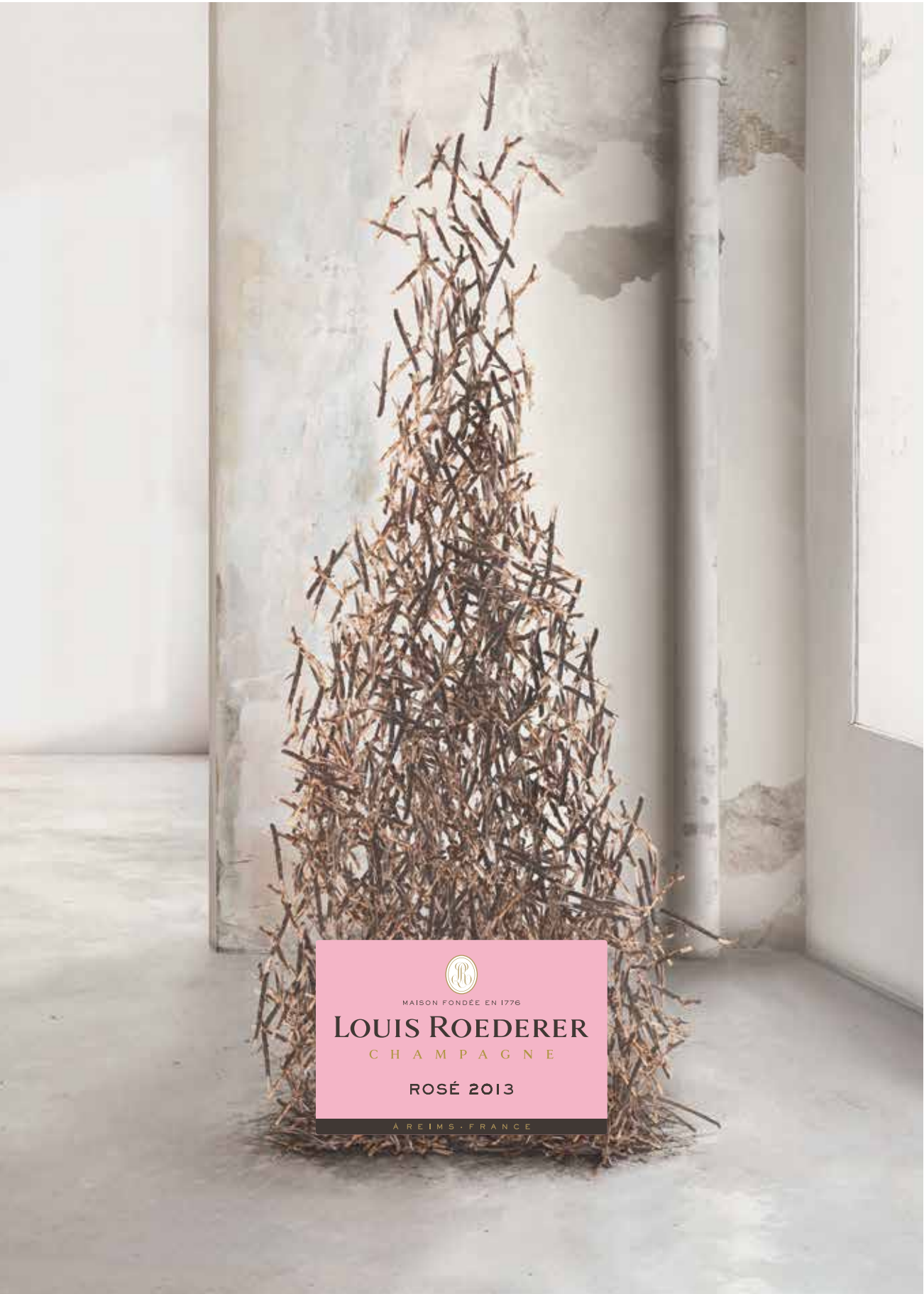
By Pierre-Alexandre Mateos & Charles Teyssou



Prada Mode, Maxim's Paris

**Prada Mode's fourth iteration has been at Maxim's Club for the beginning of Paris Haute Couture.**

Somewhere between a think-tank and a club, the eponymous brand's institutional hybrid is currently being overseen by technophile artist Trevor Paglen and AI specialist Kate Crawford. Their live program contains a series of talks, performances, and an installation on the state of contemporary digital surveillance, where the artist Hito Steyerl will take visitors through issues such as the politics of facial profiling and the use of AI by authoritarian states. In the art nouveau architecture of this début de siècle atmosphere, the artists have developed several windows and displays marked by characterology, a pseudoscience based on methods of personality reading. It attempts to decipher an individual's character and intelligence through their appearance. Inspired by this anxious historical precedent, Paglen and Crawford have created a digital panoptic installation where the visitor is immersed in a dystopian state of constant observation, replete with live analysis of visitors' own data. To complete this ambitious program, the legendary dark ambient composer's William Basinski has programmed a series of chaotic loops for the observing crowds.



MAISON FONDÉE EN 1776  
**LOUIS ROEDERER**  
CHAMPAGNE  
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**LOUIS ROEDERER**  
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# Hugo Boss Asia Art Award Bodies and Genders

by Audrey Levy

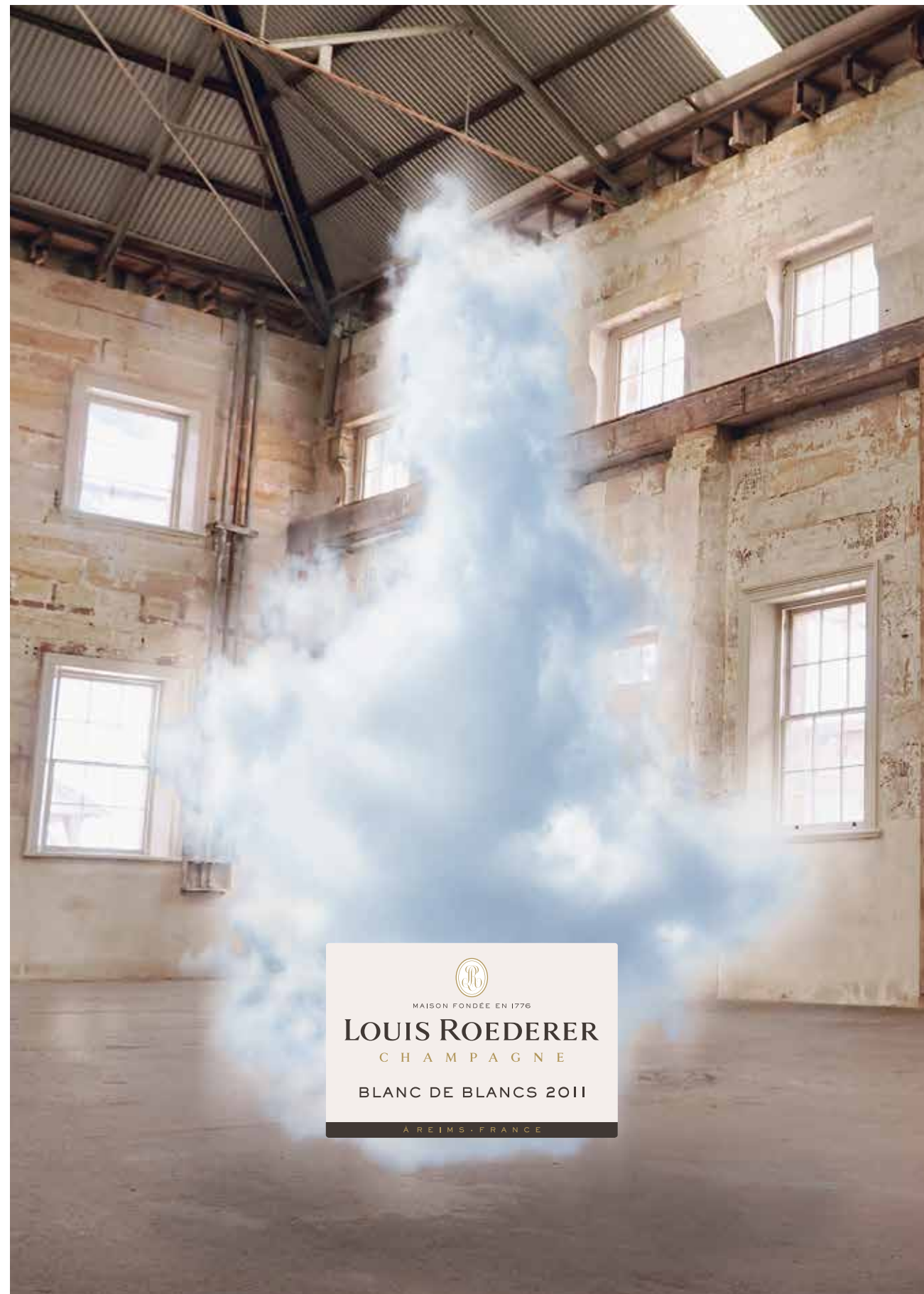


**Created in 2013 by the Rockbund Art Museum in Shanghai, the Hugo Boss Asia Art Award honours emerging Asian artists, especially those who are only at the beginning of their art practices. On November 6, for its fourth edition the jury – a mix of museum directors, curators and art critics – chose the Philippine dancer Eisa Jocson. The prize? 300,000 yuan... or 38,700 euros to be precise!**

This year, the Taiwanese artist Hsu Che-Yu, the Chinese artist Hao Jingban and the Vietnamese artist Thao-Nguyên Phan all thought they might win. But it was the pretty 33-year-old brunette, straight from Manila in the Philippines who dethroned them, earning the award they had been waiting for: the Hugo Boss Asia Art Award. They will have the privilege of exhibiting alongside her until January 5, 2020, in a room at the Rockbund Art Museum (RAM). It's no coincidence that Eisa Jocson was selected. First of all, she is unclassifiable: she comes from a classical ballet background

but received training in the visual arts. She says she is a dancer and as much a choreographer as a performer. Her obsession? Bodies in movement and their representations in places where they are subjected to severe tests, from pole-dancing to the work of airplane cabin crew.

When she scrutinises bodies and skilfully represents them on stage, it is to question them, to work through questions of identity, gender, power relations, and the quests for the perfect body, the objects of unrestrained desire and consumption. In her work we have a little glimpse of the societal turmoil in the Philippines... perhaps some were even shocked by the choreography that she presented in Paris, "Machos dancers", a tribute to men who indulge in erotic shows for other men; attired in waders and mini shorts, in her performance she re-appropriates the codes of male eros. At the award ceremony, Larys Frogier, the director of RAM preferred not to go into too much detail: "her work represents one of the most significant and successful contemporary visual creations, brilliantly combining media, such as performance, video and sound," he admitted. A trans-genre artist giving the world of fashion a promising future!



**LOUIS ROEDERER**  
TUTOYER LA NATURE



# Roman Molds Under Siege

by Audrey Levy

**At the latest Design Miami, the Swiss studio Kueng Caputo displayed a collection of objects inspired by the architecture of the famous Palazzo della Civiltà Italiana, the headquarters of the Fendi house in Rome.**

Fendi and design, it's an old story! It all started in 2008, at Design Miami, with design talks that brought together a young creative team, from the Campana brothers to Tom Dixon. It didn't stop there: the following year, the brand did it again at Milan's Salone del Mobile, with Craft Punk, a performance where the designers, supported by the craftsmen of the house, had a blast reinventing manufacturing methods. A series of amazing collaborations have followed each year: in Miami, Milan and Basel. This year, at Design Miami, Fendi's creative director, Silvia Venturini called on the Swiss studio Kueng Caputo, led by Sarah Kueng and Lovis Caputo. They created *Roman Molds*, a collection of ten objects inspired by the architecture of Fendi's Italian headquarters, the Palazzo della Civiltà Italiana.

**How did this collaboration begin?**

About ten years ago Fendi established a close partnership with Design Miami. Together, they examine and select tomorrow's talents for future collaborations. In our case, it was the directors of the fair, Rodman Primack and Rudy Weissenberg who, among others, suggested our name. Then, we were lucky to have aroused the interest of Silvia Venturini at Fendi, who selected us for this edition.

**Why do you think the brand selected you? What is your main strength?**

At Kueng Caputo, for each new project we think that it is important to question the norm, to transcend the obvious and to express a different opinion. We always approach a situation with a unique and critical point of view, without limiting ourselves to what we already know or what has already been done. Despite our many collaborations, our passion remains intact, as did the desire to work as a team. Fendi gave us a carte blanche with incredible freedom in terms of creation and experimentation. This created the possibility of also making new discoveries, while bringing across our point of view.

**How did the inspiration for *Roman Molds* and these new designer pieces come about?**

Usually, when we approach a new project we try to make our works reflect a reaction, resulting from our perception. The first time we visited the Palazzo della Civiltà Italiana, Fendi's headquarters in Rome, we were impressed by the building, its proportions, the way it occupies the surrounding space. And especially by the light and shadow. We immediately knew that it would be the foundation of our project and that this building would inspire us for this new adventure. In our pieces, we therefore tried to reinterpret this alternation between empty and full, just like the repetition of the arches and the purity of the lines. By studying the identity of the brand, we discovered in the archives that Fendi was a specialist in counterparts, staging oppositions in dialogue and creations in which contrasts admirably coexist, thus contributing to



*Roman Molds* by Kueng Caputo shooting at Palazzo della Civiltà Italiana





*Roman Molds* by Kueng Caputo shooting at Palazzo della Civiltà Italiana





making pieces, classics that are not at all classical. Like this Peekaboo navy bag which hides a surprising fuchsia lining. We wanted to apply and adapt this approach to furniture, which we designed by making materials coexist through contrasts, all in the same piece. The other thing that inspired us was Fendi's use of *Trompe-l'œil*. In this project, we used it through leather and the appearance it could take: we used a soft leather, which we worked in order to obtain not an aspect of flexibility but of rigidity.

**Can we say that, like Fendi in the world of fashion, the way you use this material is innovative in the world of design? How did you do it?**

We wanted to pay tribute to the craft and to show the leather in all its splendour. It's a symbol of excellence, one of the iconic materials used by Fendi. It's one of the first also, to have been used by humans and various civilizations, who over the centuries have developed a wide variety of techniques. Fendi cultivates this heritage while looking to the future, trying to reinvent its uses.

To do so, we had to find a material whose identity would contrast with the natural and organic beauty of leather: we therefore decided to use rough, hard and mineral bricks. We were delighted with the idea of playing with contrasts and showing that opposites could also coexist. In this project, the crucial step was the exchange and the dialogue that we had with the craftsmen. It was by talking to them, by getting closer to their creative process and their precious *savoir-faire*, that the project was able to grow. It then helped us a lot when we reinterpreted the material and reworked it to bring it to our final vision.

**What constraints did you come across? And how did you manage to get around them?**

To create the shapes we had imagined, we had to work the bricks a lot so that we could cut them, build them and combine them with leather. We first took a standard brick, which we burned once and then

a second time. This is not usually the case: when you work bricks you only burn them once. This was not obvious because some bricks were melting ... we therefore used an innovative technique that is used in the building industry: you pre-build a wall and, once it is built, you cut the windows. The factory we collaborated with had never cut rounded shapes before. So, they had to work upstream to see how they were going to adapt their techniques and their tools to our needs.

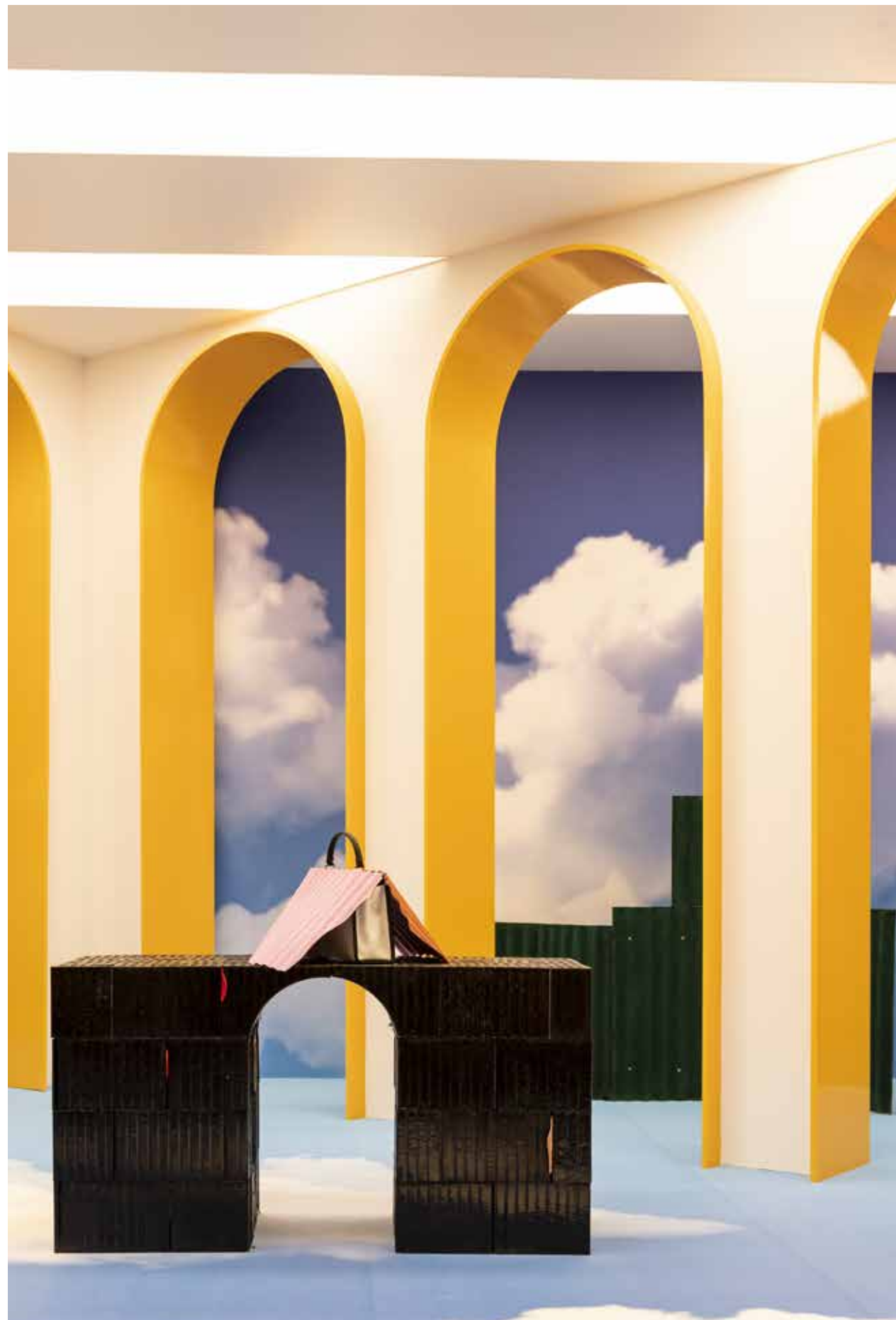
We didn't just want to paint these shapes, so we adopted a glazing technique used for ceramics. It was important for us to use glazing because it produces pretty contrasts with the bricks. Now that the pieces are finished, it sounds easy. But the process behind it has taken several steps, resulting in many attempts, errors and surprises! We did not expect such a result!

**What do you think of the partnerships between fashion brands and design?**

When experts from different fields work together in accordance with their respective working methods, it inevitably creates an unprecedented and unique fusion of *savoir-faire* and expertise. This kind of collaboration is fruitful and the result is a tangible and often surprising mixture of two universes. It is stimulating, inspiring and enriching to immerse yourself in other universes. We are fascinated by passionate people. And mutual respect for each other's knowledge is the basic principle of our work, which is based on collaboration.

**Through this creation, what message did you want to convey?**

We wanted to give our point of view on Fendi's identity and express it through our creations. Fendi and its headquarters have inspired us so much, just like the importance the house gives to craftsmanship and to passing down traditions. But also, their search for technical innovation and perfection, this unique way of processing materials. And finally, their ability to design and create a dialogue between contrasts... we wanted to transform all of this into something other than fashion.



*Roman Molds* by Kueng Caputo Booth at Design Miami 2019



# Ali Banisadr, “My paintings are time machines.”

Interview by Audrey Levy



Fravashi, 2013, Oil on Linen, 243.8 x 457.2 cm (96 x 180 in)

**He was born in Tehran in 1976 but grew up in the United States: first in San Diego, where his family settled when he was 12 years old. Then he flew to New York where he opened his studio after studying art. Since then, the painter Ali Banisadr has been shining: rated Number 1 in the top 100 artists of 2011 in a list by Flash Art, his work has been exhibited from the Metropolitan to the British Museum. His sixth exhibition is on display at Thaddaeus Ropac. *Ordered Disorders* alludes to the representation of conflicts in art history, offering a reflection on the troubles which agitate the world.**

**What gave you the motivation to become an artist?**

I was attracted to art at a very young age. It was for me fundamental and my paintings were an attempt to understand the world around me. I grew up in Iran, during the revolution and the eight years of war with Iraq. I experienced chaos and turmoil. At this age, I was trying to overcome these experiences, expressing them visually. Later, I realised that there was a deeper explanation for this war, a truer version than the one shown in the media. What interests me is what lies beyond history. This is where art comes in: it's an alternative and personal way of showing the world.

**What are you influenced by?**

The pioneering artists fascinate me. Especially the way in which Hieronymus Bosch and Pieter Brueghel, the Elder were able to create such singular words to express their observations. On the technical side, I admire the Venetians of the Renaissance, such as Tintoretto and Veronese, and the Spanish, like Velasquez and Goya. Picasso's *Guernica* or the monsters that haunted, Surrealists like Max Ernest because of the war. They resonate with my past. Japanese prints and Persian miniatures have also inspired me.

**Can you talk about your creative process?**

When I start a painting the brushstrokes create sounds and vibrations. They are my roadmap. And throughout the production of a piece, this includes lines, shapes, colours, textures, like figures, which arise at a later stage. These sounds are like music notes: they are light or heavy, soft or sharp.

**It is said that your work is about a “narrative art history” . . .**

I have always been sceptical of the linear idea of art history that I was taught in school. A few years ago, we still apprehended it in a very simplistic way. The Western civilizations did not indeed include in the aesthetic canon any other history of art. Looking closer, you can see the influence of other cultures: oriental cultures on Renaissance painters, Japanese art on the Impressionists . . . in my paintings, I try to create worlds where different languages meet, creating their own language, in dialogue with all cultures.

**In your paintings, behind the apparent beauty, there is also disorder, despair and horror . . .**

Chopin's works are said to be cannons buried in flowers. In my work, there are these hybrid figures that I represent, in the moment of metamorphosis, remaining faithful to the memory that I have of things, like in a dream, in constant evolution. They are a mixture of humans, gods, monsters, animals and relics, belonging to an ancient past or an unknown future. My paintings are time machines. And as on the rhizomatic internet, where we switch from one thing to another, from the past to the future, they reflect this way of moving in and out of time, in worlds without borders with a sense of freedom, of which I am also aware of the dark side. Because where does this information go? Perhaps everything is sent to a central system, a kind of god, who knows everything about these futuristic creatures. With the manipulation of genes, things could go wrong.

Ali Banisadr, *Ordered Disorders*, Thaddaeus Ropac Gallery, October 17 - November 16, 2019

Mollino / Insides



Enoc Perez

Carlo Mollino

Brigitte Schindler

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Max**M**ara



# Ruinart

## Conscious Wonderland

by Audrey Levy

Maya Mouawad and Cyril Laurier, photographed with their work *Retour aux sources*.

**In 2029 we will pop champagne at Ruinart with great fanfare! And for good reason: the house founded in 1729 will celebrate its 300 year anniversary! Why wait? Artists are already commissioned to concoct a project, under the sign of sustainable development and artificial intelligence. Its name? *Retour aux sources*.**

Thirty feet underground, you might find yourself in one of these crayères, or chalk pits, listed as a UNESCO heritage site. This is where Ruinart keeps its wines, inviting us to a magical show. In the darkness, there is first this gigantic, all-steel root, which is 7 meters high. And then on the walls, these rays of light are accompanied by sounds escaping from a dozen hanging bubbles. It looks like the reflections of the sun at the bottom of the ocean. And it's not just an impression: it once was an ocean . . . and this layer of chalk surrounding it was its bottom! That's the meaning behind *Retour aux sources*, the name of the immersive installation created by the artist duo Mouawad Laurier. It's a little glimpse of how the oldest champagne house is about to celebrate its 300th anniversary. Although not until 2029, at Ruinart we are starting ten years in advance, presenting each year to visitors a new – artistic, technological or architectural – piece, which will be installed in vineyards or cellars, emphasizing the commitments of the house in terms of sustainable development and innovation.

These artists have been given a *carte blanche* because they have

experience in the subject, integrating advanced technologies into their creations, such as artificial intelligence, innovative sound and light devices: Maya Mouawad manipulates LEDs like no other, and Cyril Laurier, a sound specialist thanks to his studies at Ircam, is an expert in the emotional analysis of music. The ultimate point in projects? "The strong relationship with nature, which we find in each of their pieces," adds Frédéric Dufour, president of Ruinart. Still, the constraints were heavy: it is difficult to deploy a work of this size and in these fragile depths. "Humid and underground temperature conditions are ideal for our wines but less so for this technology," he admits. The result: it took two years to develop!

And it's an artistic and technological feat! Equipped with artificial intelligence, the root can observe in real time the elements that take part in the making of champagne: the cycle of the seasons, climate and temperature changes . . . it feeds on them and reinterprets them, delivering this evolutionary choreography. And through it, its vision of the vineyard and production. As innovation does not go without relying on ancestral savoir-faire, craftsmen from Murano were asked to design these fine glass bubbles, equipped with LEDs, capable of reproducing underground, the effects of light. What message did the artists want to convey through the work? "We wanted to put the human being back in their place: tell them that, despite their apparent domination, they are temporally and physically small," they confide. And from Ruinart: "We wanted to symbolize our roots in the Champagne region and our strong bond with nature, while making visitors aware of the challenges of climate change." It's beautifully artistic and highly technological and yet also instructive . . .

## DIMENSIONS OF REALITY FEMALE MINIMAL

CURATED BY  
ANKE KEMPKE & PIERRE-HENRI FOULON

FELIZA BURSZTYN · ROSEMARIE CASTORO  
MARIA LAI · LILIANE LIJN · VERENA LOEWENSBERG  
MARY MISS · KAZUKO MIYAMOTO · LUCIA MOHOLY  
VERA MOLNÁR · MARLOW MOSS · LYDIA OKUMURA  
LOLO SOLDEVILLA · MAGDALENA WIĘCEK  
SHIZUKO YOSHIKAWA

PARIS PANTIN  
APRIL – JUNE 2020

## GALERIE THADDAEUS ROPAC

LONDON · PARIS · SALZBURG



# Max Mara Art Prize for Women Helen Cammock

by Audrey Levy



Helen Cammock in the *Che si può fare* exhibition space. Photo Emiliano Barbieri. Courtesy Collezione Maramo

**Before winning the Turner Prize, along with three other finalists, British artist Helen Cammock was awarded the Max Mara Art Prize for Women, receiving an artist's residency. She has produced works, presented during an exhibition, *Che si può fare*, at the Collezione Maramotti, in Italy.**

When Helen Cammock won the Turner Prize in December 2019, it was with three other nominees, Lawrence Abu Hamdan, Tai Shani and Oscar Murillo, and so they equally shared the most prestigious of British contemporary art awards. One of the best endowed too, worth 40,000 pounds. The artists requested to get the collective win themselves, "In the name of commonality, multiplicity and solidarity, in art as in society": "the political aspects we deal with differ greatly, but for us it would feel problematic if they were pitted against each other," speaking with one voice, forever marking the history of the Turner Prize (created 35 years ago). Their themes?

The misery of our time, resilience, patriarchy, migrations or the civil rights that they explore in their creations. Because the multidisciplinary practice of Helen Cammock (50 years old) integrates art as much as music, moving image as much as writing, speaking or drawing, challenging the questions of femininity, of negritude, of poverty and power, the jury of the Max Mara Art Prize for Women, chaired by Iwona Blazwick OBE, decided to award her its 7th trophy. Since its launch in 2005, in partnership with the Whitechapel Gallery, Max Mara and the Collezione Maramotti (housed in Reggio Emilia), works from the collection of the creator of the fashion brand, Achille Maramotti. The prize both honors an artist who, based in London, has not yet had the opportunity to exhibit solo. The objective? To support female artists, helping them to develop their potential, during a 6-month residency in Italy. Or in other words, give them the place they deserve in this world of art, long in the hands of men. This is how Emma Hart and Laure Prouvost, among others, launched their careers before Cammock. On site, Helen Cammock took the opportunity to learn classical



Performance by Helen Cammock in collaboration with Mondoinsieme Cultural Centre and Rosemary Project, which the artist has worked with during her residency in Reggio Emilia. Collezione Maramotti, Reggio Emilia, 12.10.2019 Photo by Emiliano Barbieri. Courtesy Collezione Maramotti

singing, studying the history of the 17th century aria. She also traveled, going frantically to Bologna, Florence, Venice, Rome, Palermo and Reggio Emilia, to meet artists, historians, and experts at the head of institutions who shared with her their research and archives, but also migrant and other marginalized communities. These outcasts, she knows them well, as before becoming an artist, she was a social worker in Brighton for 10 years, until she turned 35. Born to an English mother and a Jamaican father, she also herself experienced racism as a child. In a work, *Character Building*, Cammock takes us on a cinematic tour of the places where she has experimented with her family, examining questions of identity and social hierarchies. On her tour of Italy, she went to collect the voices of women, those who cannot be heard or those buried, who are lost in oblivion. Releasing them to explore more specifically the expression of their lamentations, such was her project. In her work, she examines feelings of mourning, loss and resilience, as so many strategies of survival and resistance. The result is *Che si può fare* (What can be done), the lament that

a forgotten Baroque composer, Barbara Strozzi, delivered in her *Arie a una voce*, in 1664. And which inspired her the name of her exhibition: after a stop in London in June, at the Whitechapel Gallery, it is on display until March 8, at the Collezione Maramotti, in Reggio Emilia. Her genius here, is to have subtly mixed in her creations, the stories of these women with 17th century baroque music, composed by other late geniuses. In this polyphonic mix, which commemorates the power of women's voices, from the Baroque period to the Italy of today, we marvel at this film which delivers her interviews, interspersed with music, with a social activist, a migrant, a Catholic nun and a resistance fighter who fought against the dictatorship. If the audience were captivated by her series of shimmering engravings and her 6-meter-long fresco which, painted by hand, combines the words and images of these women, they were speechless in front of her live performance, where with a jazz trumpeter, the artist performs Strozzi's score, reviving its legacy with her voice.



# Ryoji Ikeda seen by...

Interviews by Audrey Levy

**You might know the Japanese artist Ryoji Ikeda for his amazing installations, all monumental, which feed on computer data transformed into clever sound and visual signals. Exhibited at La Villette, the Almine Rech Gallery, or the Center Pompidou, they all reveal the artist's penchant for mathematics, the cosmos and the infinite. At the 58th Venice Biennale, we discovered his *Data-Verse*, an immersive installation put together with the support of the Swiss watchmaker Audemars Piguet, using data from NASA and the European Organization for Nuclear Research. During an “Beyond Watchmaking” exhibition the Swiss company revealed a new release. These specialists present Ryoji Ikeda, his journey and his unique work.**

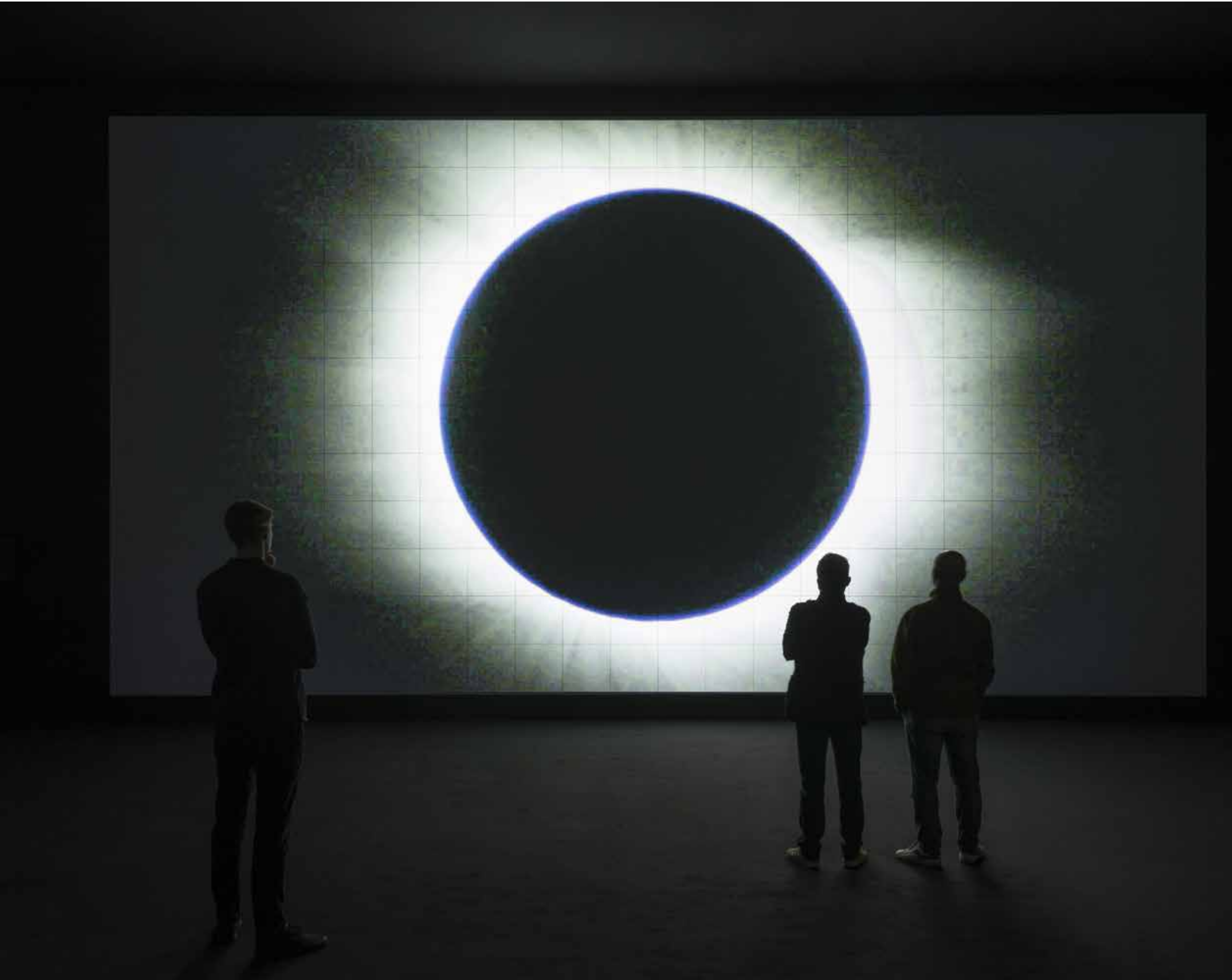
**Chus Martinez**, Spanish art critic, director of the Art Institute of the FHNW Academy of Arts and Design, in Basel

**What are Ryoji Ikeda's particularities?**

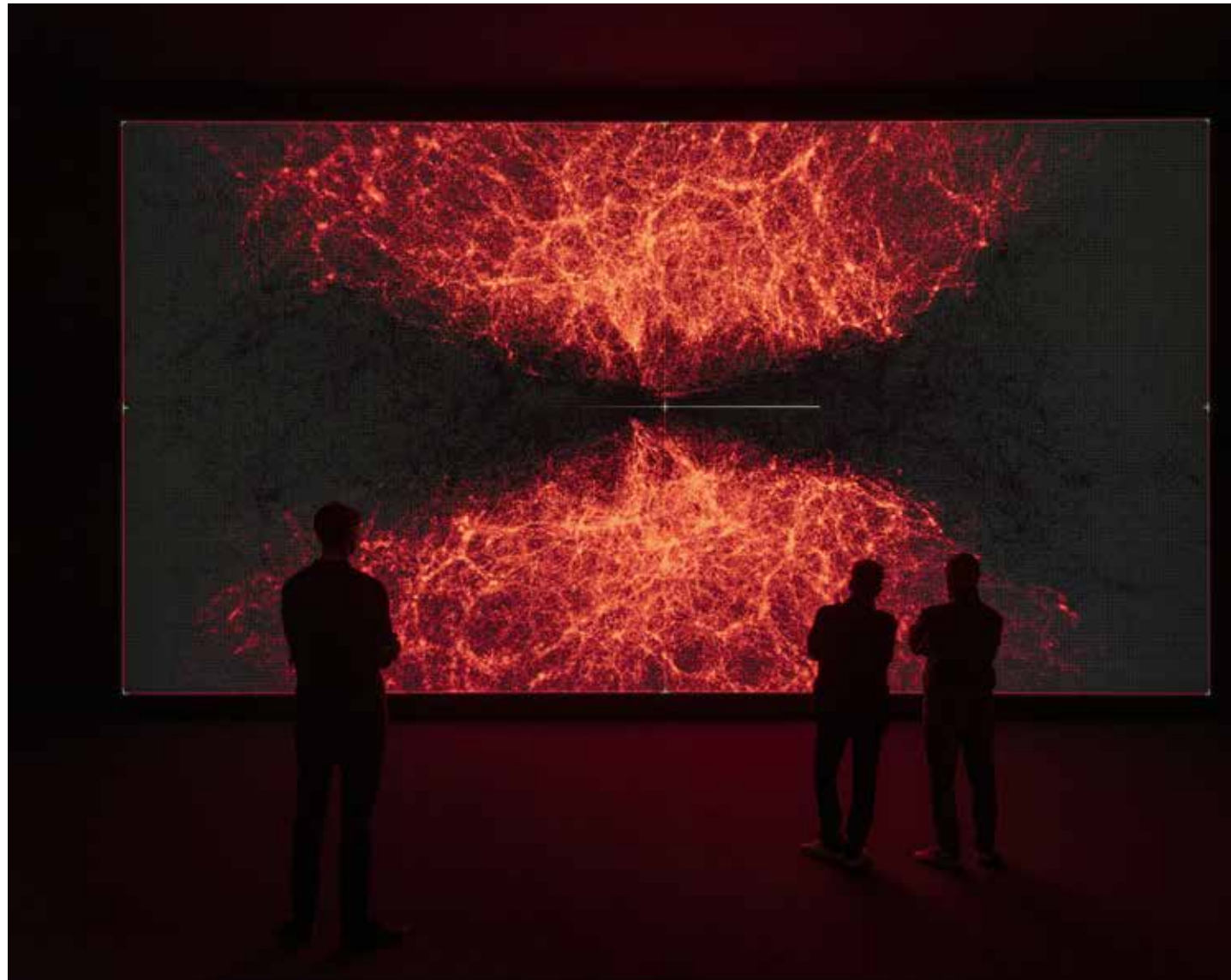
The uniqueness of his work is based on the way he mixes a reflection on both mathematics and the cosmos. He creates true technological symphonies in which numbers are converted into musical notes and lights in a philosophical way. The ultimate idea in his work is to establish a link between the different scales of what coexists in the universe, from the infinitely small to the infinitely large. His works are, so to speak, collections or treatises on how humans try to understand and dominate the world around them, on how we must learn to reconsider ourselves in front of many other forms of life and intelligence. You could say that each of his works invites us to rethink our domination over the world, the fact that we are present in this system, that we are only a small piece among so many others, and to question the generosity of the universe.

**What makes his creative process so special?**

His way of working is unique, not so much for the musical result but also for the role that music and sound play in this complex tangle of research. It is both technological and mystical; sound gives the experience of light and image an internal dimension that reaches deep inside us. With his work, sound has a physical dimension and our bodies fully react to it. Composing is for Ikeda, to study the body and life from other dimensions. And sound is a means of connecting our body to this invisible substance, giving us the almost magical possibility of feeling the universe. It is fascinating to see how the artist manages with technological tools to go beyond technology and to create another more spiritual dimension. In this sense, we can say that Ikeda is a precursor: he has created not only his own language but also his own thought; one might even say he has created a philosophy.







**Marcella Lista**, chief curator of the MNAM Center Pompidou and curator of the exhibition *Continuum* by Ryoji Ikeda, launched in 2018, as part of *Mutations / Creations 2*, within the museum.

#### How does the artist operate to compose a musical work through computer coding?

Ikeda didn't have a musical education; it is first thanks to radio programs and through his ear that he started sampling. In the eighties he joined a group that brought together artists from the performing arts, architecture, video and computers, called Dumb Type, a name mocking liberalism and its normative systems of the era, promoting individual competition. Since his beginnings, he has been moulding sound like plastic. After experimenting with collage, with the album *1000 Fragments* (1995), he proceeded on a complete analysis of sound's material. The texture is created by a mathematical sum of frequencies. On the one hand, the sine wave, the purest sound, smooth and without harmonics. On the other, white noise, its opposite, as the sum of all frequencies delivered in a formless buzzing. In his album, *+/-* (1996), considered as the matrix of his writing, Ikeda constructs a musical composition by the simple juxtaposition of these two types of sounds in unpredictable alternations. In such a way he radically redefines the auditory experience, starting from a work which relates sound to a quantity of information. It foreshadows an approach that is similar to digital technologies without using electronic tools.

#### What makes his work innovative?

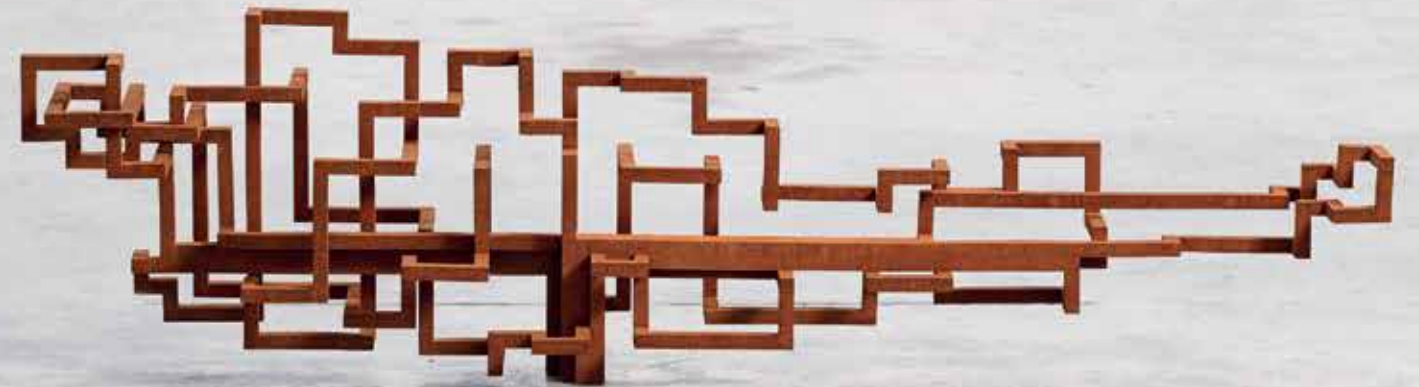
His approach to light and video, which became more precise at the start of the 2000s, corresponds to a desire to fully explore a language based on the boneless elements of a medium. When he undertakes to collect computer data and to submit it to progressively refined parades, Ikeda really succeeds in materializing the invisible dimensions of big data. His work proceeds from a gesture of composition that explores mass, density and extreme speed, all of which describe this new reality. In his installations and in his performances of the "data.matics" or "data.tron" series ... sound and image compress an incredible amount of data, giving a sometimes brutal and anxiety-provoking feeling, a sensorium re-orchestrated by the digital environment.

#### What are his most advanced experiments?

Ryoji Ikeda is constantly experimenting with new concepts, new formats and new spaces, including outdoors. He is reluctant to define himself as an artist. Close to the world of research, he has a strong interest in the leading questions and debates in the fields of mathematics and physics. Recently, in a conversation, he defined himself as a craftsman, paying tribute to the carpenters of Shinto temples who have built for centuries by the exact assembly of elements, without mortar, nails or screws. A distinct attitude, far from the codes of contemporary art.

## ANTONY GORMLEY IN HABIT

PARIS MARAIS  
MARCH – APRIL 2020



## GALERIE THADDAEUS ROPAC

LONDON PARIS SALZBURG

ANTONY GORMLEY, LEVEL, 2019, CAST IRON, 49,5 x 186,7 x 33,9 CM, © THE ARTIST



Curated by Pierre-Alexandre Mateos & Charles Teyssou

[illegible]



1

**TIES, TALES AND TRACES DEDICATED TO FRANK WAGNER, INDEPENDENT CURATOR  
CURATED BY THE REALISMUSSTUDIO  
KW INSTITUTE FOR CONTEMPORARY ART, BERLIN  
9 FEBRUARY – 5 MAY, 2019**



Frank Wagner in the exhibition Félix González-Torres (1957–1996), RealismusStudio / nGbK Berlin, 1996, photo: Jürgen Henschel

2

**HARALD SZEEMANN | GRANDFATHER: A PIONEER LIKE US  
SWISS INSTITUTE (SI), NEW YORK  
JUN 28 – AUG 18, 2019**



Harald Szeemann, *Grandfather: A Pioneer Like Us*, installation view



Harald Szeemann, *Grandfather: A Pioneer Like Us*, installation view



3

HENRIK OLESEN, REINA SOFIA, MADRID  
CURATED BY HELENA TATAY  
26 JUNE – 21 OCTOBER, 2019



Henrik Olesen, *Untitled 7*, 2018  
glass, glue, metal brackets, paper  
46 x 60 x 20 1/2 in; 116.8 x 152.4 x 52.1 cm  
Image Courtesy of the artist and Galerie Chantal Crousel, Paris.  
Photo: Florian Kleinfenn

-



Henrik Olesen. *Naked Lunch Box*, (detail) 2018.  
Silkscreen on wood, acrylic paint, lacquer, inkjet print on  
paper, plexiglas, 37 x 44 x 44 cm. Photo: Jens Ziehe



Gerry Bibby & Henrik Olesen, *Tongue*, 2016  
wood, paint, 250 x 112 x 30 cm



Henrik Olesen. View of the exhibition, Reina Sofia

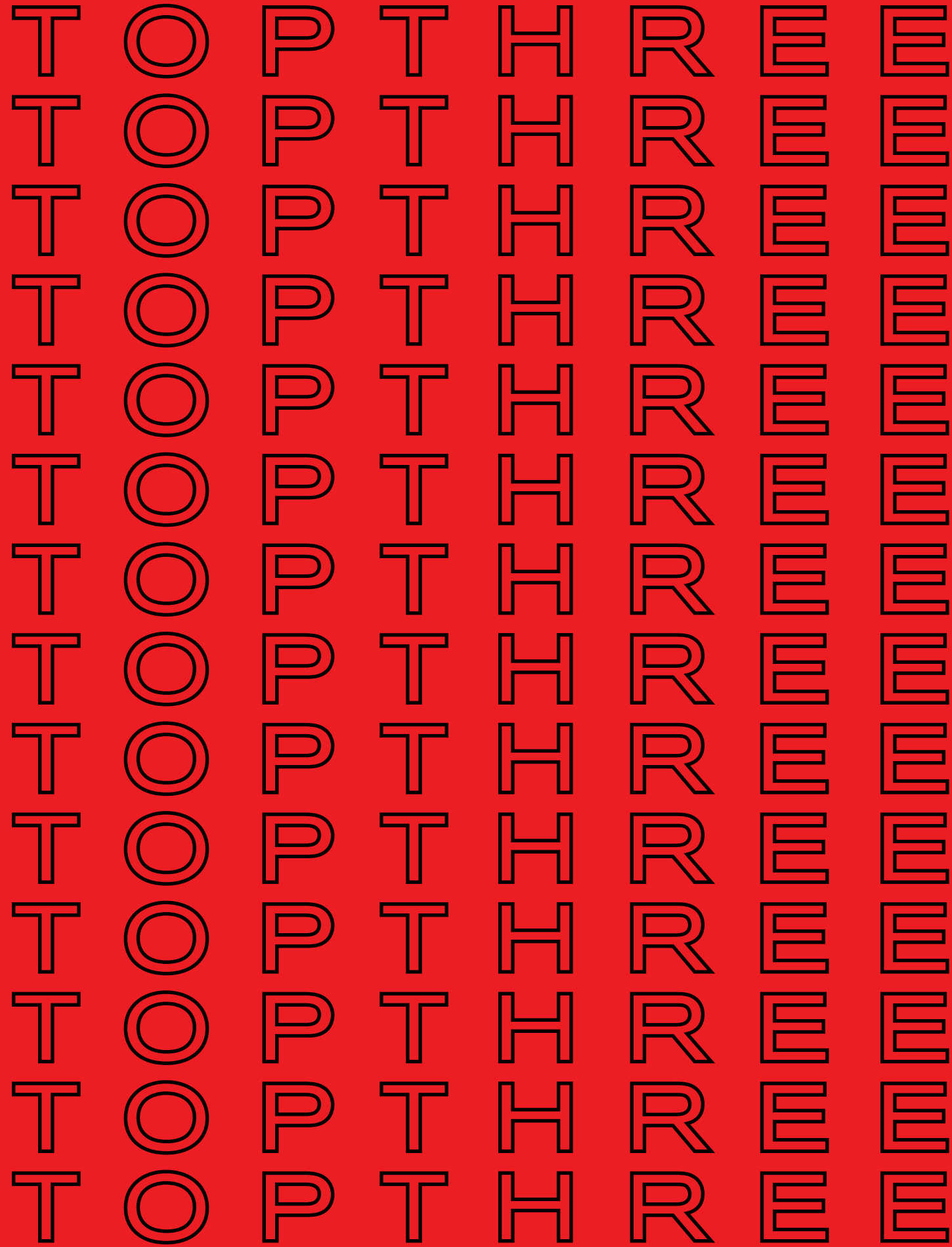


# The Warning Issue

III. Top Three

For this Warning Issue, 33 individuals and collectives have been invited to express what they loved and hated during the turbulent 2019. With exhibitions, artworks, films, series, or more sentimental material, they come back with their three highlights of last year.

Curated by Pierre-Alexandre Mateos & Charles Teyssou





Mitchell Anderson



Mitchell Anderson portrait, courtesy of the artist

Mitchell Anderson is an artist living in Zurich, where he runs the project space Plymouth Rock.

1. Riverdale Season 3 Finale

In a year pockmarked with television let downs, *Riverdale* continuously over-delivered shirtless guys and wack plots. Betty shot her serial killer dad after escaping an organ harvesting scheme run by a cult, Cheryl Blossom shot arrows at her mother, the founder of a life and death LARP game, and, in a flash forward cliffhanger, Jughead is, like, probably dead. It's the TV we both need and deserve.

2. Speedparade 19 at Mikro, Zurich

This annual weekend-long party in a humble shed of an exhibition space/music venue was ecstasy. Walid El Barbir, Flavio Audino, Luca Digilio and Nicola Kazimir run a club without members and toxicity: doors are open and music is the bouncer. Dancing until Sunday night my heart honestly felt like it was going to explode, then a bunch of us left to see *Parasite*.

3. Eva Kenny's Privilege Nostalgia: Reading Beckett During Brexit

Published in the Los Angeles Review of Books, this article generously and legibly clarified many questions related to the endless breakup of our times. With Ireland at the forefront of negotiations between Britain and the EU, Kenny traces the fairly recent independence of one country and the post-empire discomposure of another through a lens on a cultural giant who found himself part of neither. That this information came not through opinion articles or tweets, but through a reading of the cultural realm was a high point of hope in 2019.



Colin Bentley/The CW

Ilja Karilampi

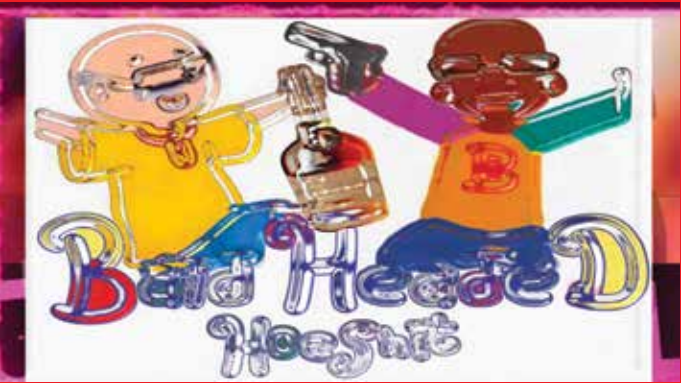


Ilja Karilampi portrait, courtesy of the artist

Ilja Karilampi is a Swedish artist working on upcoming exhibitions in Lima, Peru, and Tallinn, Estonia.

1. Mind Of A Dragon

I first heard this brilliantly executed 2step track on Rinse.fm early 2019, with a sound signature going "Its the mind mind mind . . .", and it turned out to be producer M.O.A.D. He belongs to a new-school wave of UK garage acts, often signed to Kiwi Records, and I'm now on his mailing list, where he pumps out a new track or remix every week and throws parties. It must've been his instagram videos, where he records old rewindable cassette and record player toys as artwork for his sound that really drew me in. Here's a producer that is meticulous even in the aesthetics; I like to catch the whole artistic vision.



Ilja bald Headed Hoeshit, credit Ilja Karalampi

2. The 12-Step programs

If you or a loved one have issues with addiction, go ahead and work the steps with a sponsor according to the Big Book. There are plenty of fellowships internationally so wherever you are, there's likely a meeting nearby that you can visit. It certainly changed my life for the better!

3. Elle Azdhari

Sweden-born Persian, Elle just moved back to Stockholm after 17 years in London, where she ran the brand The Fan. While on the verge of producing with Sean Combs, an accident had her look into improving her health and diet. Now back with a vengeance, she's inspiring people with her keto food program and upcoming venture RAAD. We're from the same generation so she gets the MTV The Grind jokes!

Ser Serpas

Ser Serpas is a poet and conceptual artist based in Geneva and Los Angeles.

1. Roh Projects Jakarta @AAAAHH!!!

Paris Internationale 2019

This installation broke me and I should be broken, enflamed, I'm a bit constipated even, but shit, Tromarama put something into the world that brought me to the edge of video game landscapes where things end technically but you're given enough material to imagine life after the border. By the end of the movie you kind of wonder why you don't just watch TV and get to dive more and more into a universe, granted they get more than one season, but hey. The real teary eyed tragedy was that this installation, Beta, ran on an algorithm that ID'd tweets hankered down by #nationalism, and manifested them in an anthem taught to children in Indonesian schools via hanging instruments and a blowy machine, in whichever abandoned hotel AAAAHH!!! Paris Internationale acquired this year, bravo!

2. Trillbilly Worker's Party

Do you like comfort food? Well I'm on a diet, but my brain is like, hijacked, I mean I really have not been able to stomach politics since I did my undergrad in New York and the two years after that I spent, something akin to, living there; well, let me rephrase that, I have not enjoyed being talked down to by quasi leftists with no ground level (that's right, non academic) experience in New York or Los Angeles, my hometown, for about as long as I haven't been an organizer (about six years now, sideways face) but boy oh boy, has it been a pleasure to discover the Trillbillies this past summer. With about a hundred plus episodes under their belt, the majority of which I've gorged myself on thus far, this is truly a feel good podcast about the end of the world put on by three leftists from the Appalachian region, and one of the few things that keeps me in my own head long enough to strategize the ways in which I as an American cultural worker have a long ways to go in unplugging the idea of class acclimatization from success in oh such a nefarious industry as the art market. Also I have a big crush on one of them so, there's that.

Sloanna Tsulaia's studio at VA[A]DS (Visual Art, Architecture and Design School) Free University of Tbilisi, Georgia, photo credit Guram Kapanadze



3. Ioanna Tsulaia's studio at VA[A]DS Free University Tbilisi, Georgia

It's not too often you get to witness a beginning in art, if you can really even claim the perspective to identify such a phenomena at my ripe age of twenty four, or if not a beginning at least a really new way of learning about or engaging with the beast that is contemporary art within a global city. VA[A]DS Free University in Tbilisi, Georgia, under the helm of Irena Popiashvili, is hosting one such manifestation ever present in a student body that just saw its first turn over, graduating students that came into the programs inaugural year, this past summer. In a visit I saw means of engaging with material that have taken stateside artists I'm familiar with, twice the age of many of the practitioners, years to unlearn, flip around, have breakdowns about and return to sender (their degrees), a few works in particular by third year Ioanna Tsulaia, featuring trash bags and crating that mirror the damage surely going on in between my synapses, (are) burned in my mind, along with (their) surrounding studio with near perfect lighting and a cat I almost took back with me to Geneva where I'd find myself studying once more, refueled by this engagement half a Eurasia away.



Shu Shu portrait, courtesy of the artist

Shu Shu

Shu Shu is the cutest rock star

1. Équihen-Plage

I went on a little road trip with friends in the north of France to shoot the 'my crown' music video. We kinda didn't have a clear plan, that's how we encountered the best things that you never expect, like the sea, the sunset, the car pet. The North of France is solid.

2. One Punch Man

A friend introduced it to me this summer, oh btw that friend is one of my top 3 too, the secret one strong outside but inside very lonely / mercy mercy him cause he ain't hairy the end of the fucking world is coming slowly / don't cry he will be there, the one last romantic he's got a strong mind, he's got thin hair too (oh wow i was so nice to say that) credit to one punch man

3. Soft Sculpture by Thomas Liu Le Lann

A cute sculpture at a cute group show curated by Lolita in Paris. I was very happy to discover it.



One Punch Man photo credits Viz Media



4

CADY NOLAND [SOLO-EXHIBITION]  
MMK, FRANKFURT  
27 OCTOBER – 26 MAY, 2019



Cady Noland, *Tower of Terror*, 1993, Glenstone Museum, Potomac, Maryland (US)





5

33RD LJUBLJANA BIENNIAL OF GRAPHIC ARTS,  
LJUBLJANA  
7 JUNE – 29 SEPT, 2019



Honza Zamojski, *The Gathering and The Meeting*, 2019. Installation view at the 33rd Ljubljana Biennial of Graphic Arts, 2019. Photo: Jaka Babnik. Archive: MGLC.

6

**HOMELAND,**  
**ORDET, MILAN**  
**JULY 10 – SEPT 14, 2019**



Hermann Pitz, *Berlin Lights*, 1994. Collezione La Gaia, Busca. Ph: Nicola Gnesi

# RIP

## Okwui Enwezor

### 1963 - 2019



**“The gap between (Guy Debord’s) spectacle and (Mikhail Bakhtin’s) carnivalesque is the space, I believe, where certain exhibition practices, as models of resistance against the deep de-personalization and acculturation of global capitalism, recapture a new logic for the dissemination and reception of contemporary visual culture today.”**

Okwui Enwezor "Mega-Exhibitions and the Antinomies of a Transnational Global Form."  
*Manifesta Journal: Contemporary Art and Globalization*, no. 2 (Winter 2003): 6-31.



7

*I, I, I, I, I, I, I, KATHY ACKER*  
ICA, LONDON  
1 MAY - 4 AUGUST 2019



Kathy Acker in conversation with Angela McRobbie at the Institute of Contemporary Arts. 1987. Copyright ICA, London.



Installation view of *I, I, I, I, I, I, I, Kathy Acker* at ICA, London, 2019.

Henrik Olesen. View of the exhibition, Reina Sofía

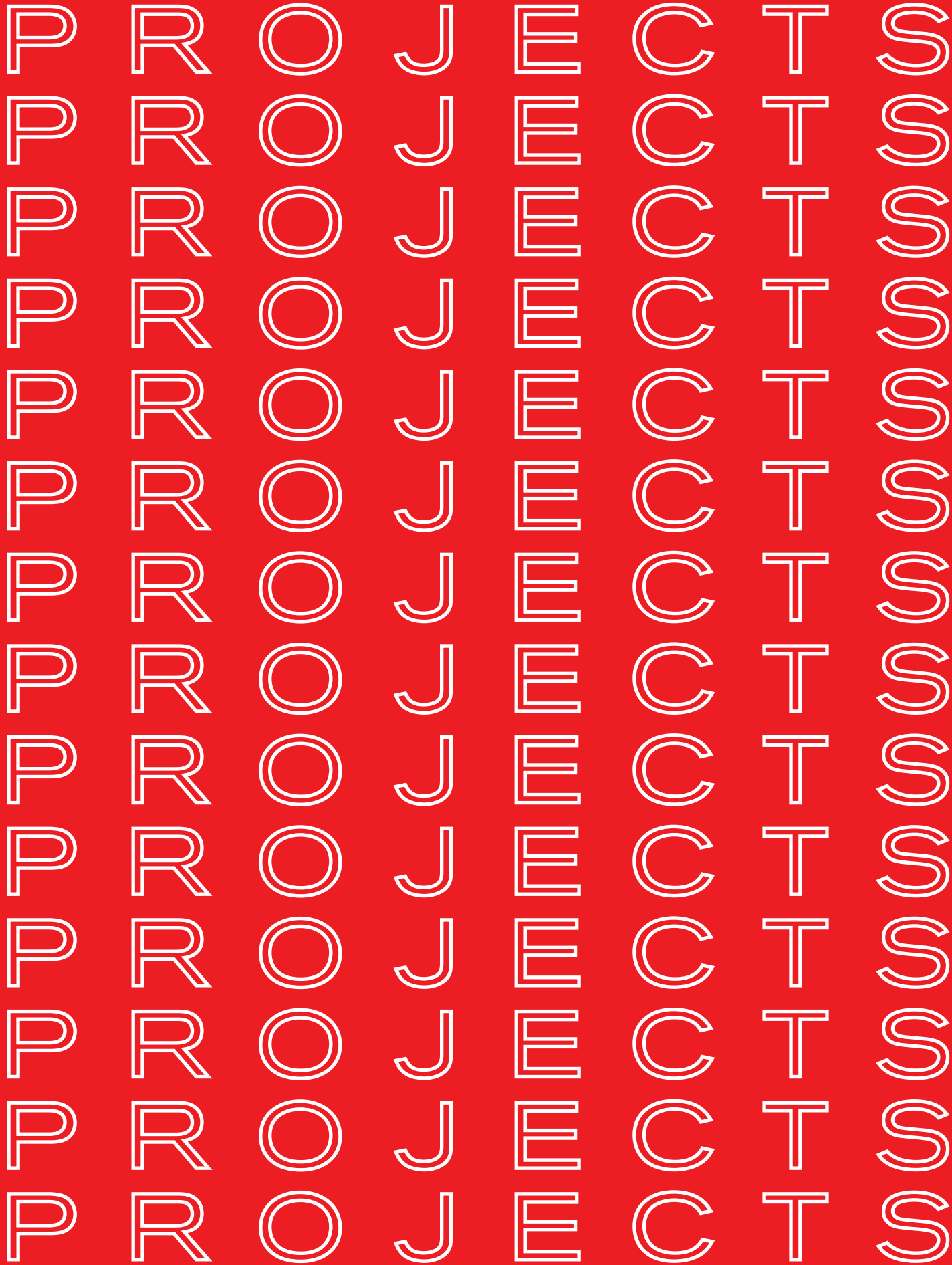


# The Warning Issue

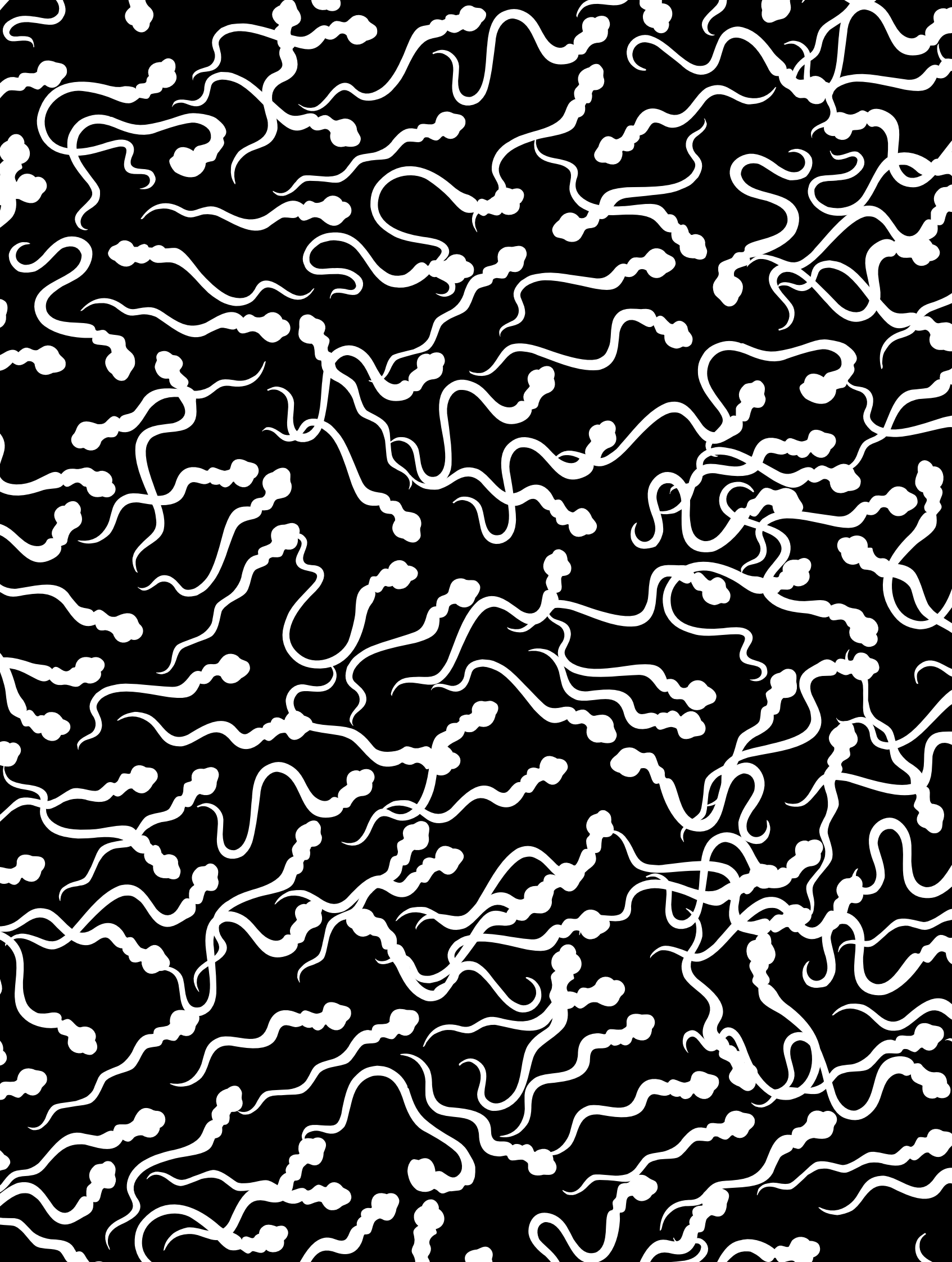
IV. Projects

**L'Officiel Art invited five collectives to each create a special project.**

Curated by Pierre-Alexandre Mateos & Charles Teyssou







# CHRIS KORDA & THE CHURCH OF EUTHANASIA

1992 - 2019

AN INCOMPLETE HISTORY

GOSWELL ROAD  
PARIS



Dear Jason,

January 26, 1994

I've been meaning to send you this for a while now, and your Fall issue pushed me over the edge and into action. It might have been the picture of Noam Chomsky that did it; he is one of our Big Heroes (though I doubt the feeling is mutual) along with Jaques Ellul, Jeremy Rifkin, Paul Erlich, E.O.Wilson, Allen Ginsberg, and Fairfield Osborn (an obscure zoologist who accurately predicted in 1948 that the primary threat to the human species was not nuclear war but topsoil depletion). I was very interested in your articles on cults and decadence. The Church of Euthanasia certainly qualifies as a decadent cult: our four pillars are suicide, abortion, cannibalism, and sodomy. What do they all have in common? I'm not telling...

You've probably never heard of us, so a little background is in order. It was the summer of 1992, and I was covering the Democratic Convention in New York for an underground cable channel called UTV. I got us inside with forged press passes, made it onto the floor somehow (Divine intervention?) and managed to give away or sell 400 "Save the Planet, Kill Yourself" bumper stickers to the assorted delegates, flunkies and hacks who where roiling down there. The story made the Daily News the next day, complete with a picture, and the Church of Euthanasia was born. We wound up interviewing Lenora Fulani and Larry Agran, and we also got amazing footage of the Anarchist riot that the press blacked out, but that's another story.

Since then the Church has instigated many more DADA actions. We have developed a small but devoted band of followers, and a much larger "virtual flock" on the Internet, where we distribute the "e-zine" and the more or less weekly "e-sermons" for free. The church has also spawned a variety of subversive consumer products, including the magazine (distributed by Tower, Fine Print, and Desert Moon), the "Save the Planet Kill Yourself" record (#39 on the Progressive Dance chart last July) and of course the ubiquitous stickers, of which Spencer Gifts (500 malls nationwide) has now sold over 30,000. Just last week Spencer's picked up two more of our stickers: "Eat People Not Animals" and "Thank You for Not Breeding." Apparently we're hitting a nerve out there. Our messages are readily absorbed into the Spectacle; we could hope for no more.

Needless to say, we have made many enemies, particularly on the so-called "Left." We are the pariahs of the Gaia movement, and mainstream organizations like Zero Population Growth and EarthSave hate us, in the same way that mainstream Gay organizations hated ActUp before ActUp got wise to the Big Money. We disrupt their activities whenever possible; it is essential to ridicule people who take themselves too seriously, no matter how "righteous" their ideas. Ideas are what got us into this mess in the first place. Like Tristan Tzarza, we are against ideas, and for DADA. We are fighting the death-grip of the rational mind, the Eyeball with Fingers we call the Octopus. The situation is desperate. Our only weapon is paradox, and our battle cry is "Kill the Planet, Save Yourself."

I enclose our first two issues, to give you the whole picture. I would love to cotribute an article to your zine. If you have access to the Internet, please e-mail us at [coe@netcom.com](mailto:coe@netcom.com), or call us (617) 628-\*\*\*\*. I look forward to hearing from you! Keep up the excellent work. Thou shalt not procreate.

Yours,

Rev. Chris Korda

P.S. Tell me about your Xexoxial visit!

*Sell a country! Why not sell the air, the clouds and the great sea, as well as the earth? Did not the Great Spirit make them all for the use of his children? -Tecumseh*

Above:  
Email from the CoE email archives  
January 1994



Top:  
*Wrapped In Plastic.*  
Modified billboard, July 1995

Bottom:  
National Stationary Show  
Javits Center, NYC, May 20, 1995





Both pages:  
CoE at the Repro clinic  
September 1996





“Burning Man” in *Atom Krieg (Nuclear War)*  
Kunsthau Dresden, curated by Antje Majewski and Ingo Niermann  
May 20 to August 15, 2004



“Fireworks” in *Atom Krieg (Nuclear War)*  
Kunsthau Dresden, curated by Antje Majewski and Ingo Niermann  
May 20 to August 15, 2004



8

**THE YOUNG AND EVIL, DAVID ZWIRNER, NYC**  
**CURATED BY JARRETT EARNEST**  
**21 FEBRUARY – 13 APRIL, 2019**



Jared French, *Murder*, 1942  
Egg tempera on gessoed panel  
16 5/8 x 14 1/4 inches  
42.2 x 36.2 cm  
Framed: 28 5/8 x 26 1/4 x 2 1/2 inches  
72.7 x 66.7 x 6.4 cm



Paul Cadmus  
*Stone Blossom: A Conversation Piece*, 1939-1940  
Oil and tempera on linen on panel  
Window: 23 1/2 x 33 1/2 inches  
59.7 x 85.1 cm  
Framed: 28 3/4 x 38 3/4 x 3 inches  
73 x 98.4 x 7.6 cm

# RIP

**Joyce Pensato**  
**1941 - 2019**



Mickey, 1997  
oil on canvas laid on panel  
60 x 40 in. (152.4 x 101.6 cm.)



9

ULRIKE OTTINGER  
BRIDGET DONAHUE, NYC  
24 JANUARY - 3 MARCH 2019



Ulrike Ottinger, Bridget Donahue, NYC

10

PHANTOM PLANE, *CYBERPUNK IN THE YEAR OF THE FUTURE*,  
TAI KWUN MUSEUM, HONG KONG  
5 OCTOBER 2019 - 4 JANUARY 2020



11

RYAN TRECARTIN, LIZZIE FITCH, *WHETHER LINE*  
FONDAZIONE PRADA, MILAN  
6 APRIL - 5 AUGUST 2019





12

OPENING SEASON, FALL 2019, MOMA, NYC  
OCTOBER, 2019 – FEBRUARY 2020



Installation view of Picasso *Les Femmes d'Alger (O.J.)* and Faith Ringgold *American People Series #20: Die*. (Gallery 503), The Museum of Modern Art, New York. © 2019 The Museum of Modern Art. Photo: Heidi Bohnenkamp



Installation view of *War Within, War Without* (Gallery 420), The Museum of Modern Art, New York. © 2019 The Museum of Modern Art. Photo: Robert Gerhardt



# Queer Is Not A Label



Queer Is Not A Label portrait, courtesy of the artist

Queer Is Not A Label is a recurring party in Paris since 2019. Founded by Kévin Blinderman (artist, member of the run-space Treize in Paris) and Paul-Alexandre Islas (artist, DJ), these noisy, aggressive and emo parties put forward DJs who place questions of identities at the heart of their musical practice.

**1. The first episode of *Tensei Shitara Slime Datta Ken***  
*Tensei Shitara Slime Datta Ken* is an isekai-type anime (reincarnation in another world) where the story is about a human being reincarnated as slime (the relaxing and viscous paste popular on Youtube). We find it to be the most relevant identity possible, even if the rest of the series does not develop in a transcendent way ... <https://www.jetanime.to/tensei-shitara-slime-datta-ken-1-vostfr/>

**2. Venus Liuzzo's YouTube video**  
Venus Liuzzo's YouTube video 'WHY DO I WORK AS A PROSTITUTE', which explains with a wry sense of humour her condition as a trans-woman sex worker in Paris. [https://www.youtube.com/watch?v=av2QlharaP8&feature=youtu.be&fbclid=IwAR0hfXEp\\_Yhlx-GNuaW09VGg2HGAVul-tVMW1-FhDZOQoAFMJJSR52N4p\\_Gk](https://www.youtube.com/watch?v=av2QlharaP8&feature=youtu.be&fbclid=IwAR0hfXEp_Yhlx-GNuaW09VGg2HGAVul-tVMW1-FhDZOQoAFMJJSR52N4p_Gk)

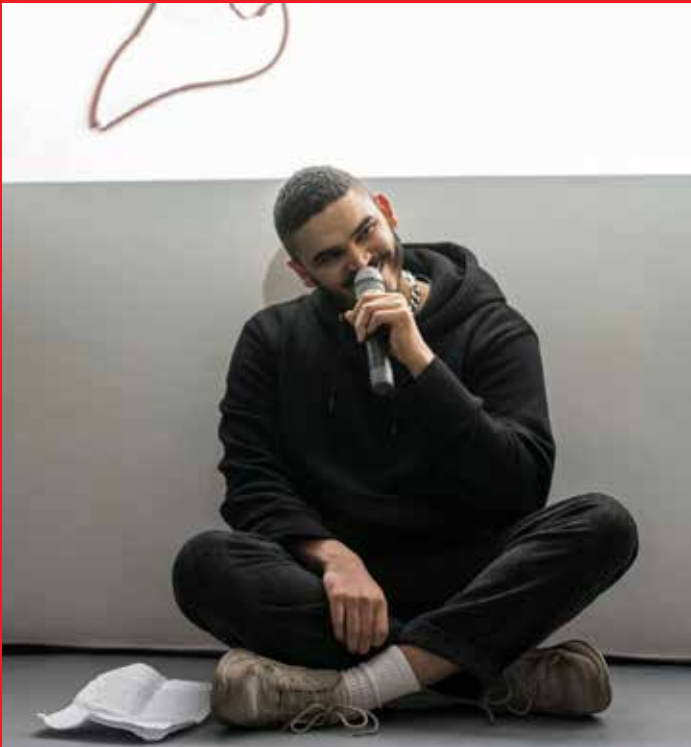
**3. Three essential Soundcloud mixes this year.**  
TORMENTA a crew of DJs and queer evenings from São Paulo (FACT mix 71); Taiwanese producer Stella Chung aka Scintii based in Shanghai with a pan-Asian mix that represents the best of local scenes (Dummy Mix 543 // Scintii) and finally Absent Fathers, a Hungarian artist based in Vienna that we invited for the second edition of Queer is Not a Label (ALL IS MORE BEAUTIFUL DOWNWARDS Mix)



Tensei Shitara

<https://soundcloud.com/fact-mag/fact-mix-711-tormenta-june-19>  
<https://soundcloud.com/dummy-mag/dummy-mix-534-scintii>  
<https://soundcloud.com/absenceofrave/downwards>

# Tarek Lakhrissi



Tarek Lakhrissi portrait, Photo credits Katarzyna Perlak

Tarek Lakhrissi is a visual artist, poet, and writer based in Paris. He's part of the 22nd Biennale of Sydney (2020).

**1. 'La misère est si belle' by PNL**  
PNL is an important Rap duo who have created their own myth with their cinematic music videos, French North African, references and poetic lyrics. This song from the album *Deux Frères* is all about a sad and political feeling related to the experience of being Arabic.

**2. Sissi Club, Marseille**  
Sissi is a wonderful independent art space based in Marseille and run by art historians Anne Vimeux and Elise Poitevin. The goal of the space is to promote artistic productions by young artists. It's a space in which I have had the chance to perform and launch my book *fantaisie finale* and it directly felt like home.

**3. *Atlantics* by Mati Diop**  
*Atlantics* is a dreamy zombie movie about belonging, migration and love set in Dakar (Senegal). I literally cried watching this fantastic and sensitive film, the soundtrack is by the talented Fatima al Qadiri. I also think it's an important movie for my generation with all its references, subtexts and aesthetics.



First Sight, affiches © Sissi club

# Steven Warwick



Steven Warwick portrait, photo credit Ilya Lipkin

Steven Warwick is an artist, musician and writer based in Berlin. His new album *MOI* is out now on PAN.

**1. HYPERHYPER SCHLIMMISCHLAMMI**  
HYPERHYPER SCHLIMMISCHLAMMI is a queer pole dancing gabber night in Berlin and what a title.

**2. *Border* - Ali Abbasi (film)**  
A Swedish border guard with heightened sensory perception, upon being told that she is in fact a fairytale troll, has her world turned upside down and questions how she fits into society.

**3. *The Teacher***  
A didactic operetta by Agnes Scherer with music by Tobias Textor starring Soya Arakawa. performed at Kinderhook & Caracas space Berlin. A baffling performance of only 12 minutes which successfully married the Von Trapp family puppet show with the manic energy of Einstürzende Neubauten.

Kinderhook & Caracas announcement Credit Agnes Scherer



# Jeremy Lecomte



Jeremy Lecomte portrait, courtesy of the artist

Jeremy Lecomte is Maître de Conférences (Assistant Professor) at l'École Nationale Supérieure d'Architecture de Versailles and editor of Glass Bead, <https://www.glass-bead.org/>.

**1. Richard Dawson, *2020* (Weird World, 2019)**  
After the sublime *Peasant* (2017), Richard Dawson strikes back this year with a beautifully crafted, lucidly dark yet realistically optimistic portrait of Brexit Britain ... brilliant in both auditory and intellectual terms.

**2. Céline Sciamma, *Portrait of a Lady on Fire* (Lilies Film, 2019)**  
Simply amongst the best films I've seen in recent years. It's a film whose highly composed and controlled directing does not enclose but empower its characters and the story it tells – where history does not mean the past but a lively, powerful channel to transform the present.

**3. Vincent Normand and Tristan Garcia (eds.). *Theater, Garden, Bestiary. A Materialist History of Exhibitions*. (Berlin: Sternberg Press, 2019)**  
Where contemporary art looks into the mirror and discovers a totally different portrait than expected: navigating between natural history museums, salons, international exhibitions, seminal art shows, and anatomical theaters, the contributions gathered in this volume profoundly transform the common ground on which art history used to rest. A book that will no doubt become a landmark.



Image caption and credit:  
Cover of Vincent Normand and Vincent Garcia, *Theater, Garden, Bestiary. A Materialist History of Exhibitions*. Edited by Vincent Normand and Tristan Garcia. Berlin: Sternberg Press, 2019. Copyright Sternberg Press.



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DORA BUDOR, *I AM GONG*  
KUNSTHALLE BASEL, BASEL  
24 MAY 2019 – 11 AUGUST 2019



Dora Budor installation at Kunsthalle Basel, Photo Gina Folly

# RIP

Barbara Hammer  
1939 - 2019



*Nitrate Kisses*, 1992, film, 67 min



14

GRETCHEN BENDER, *SO MUCH DEATHLESS*  
RED BULL ARTS NEW YORK, NYC  
MARCH 6 – JULY 28, 2019



*Wild Dead I, II, III* (Danceteria Version), 1984. Two-channel video on CRT monitors with soundtracks by Stuart Argabright and Michael Diekmann.  
Installation view of Gretchen Bender: *So Much Deathless* at Red Bull Arts New York, 2019. Photo by Lance Brewer.  
All artwork © The Gretchen Bender Estate and Courtesy of OSMOS



*Total Recall*, 1987. 11-channel video installation on 24 monitors and 3 projection screens, 18.2 minutes, with soundtrack by Stuart Argabright.  
Installation view of Gretchen Bender: *So Much Deathless* at Red Bull Arts New York, 2019. Photo by Lance Brewer.  
All artwork © The Gretchen Bender Estate and Courtesy of OSMOS

Detail of *People in Pain*, 1988 / 2014. Ninety titles, silkscreen on paint and heat set vinyl, neon, transformers. 84 x 560 x 11 in.  
Installation view of Gretchen Bender: *So Much Deathless* at Red Bull Arts New York, 2019. Photo by Lance Brewer.  
All artwork © The Gretchen Bender Estate and Courtesy of OSMOS





## NVSHU Sutra™

NVSHU was born in Shanghai as a DJ workshop teaching femme and LGBTQI people the art of DJing. CLUB NVSHU, an inclusive club night, sharing sessions and connection events followed. NVSHU is a story of collaboration, interaction and expansion.

NVSHU	re-	phrases
the	tradi-	tional
women's	phonetic	script of
Hunan Province.	Over a	millennium, passed
from woman to woman,	indecisive	pherable to others,
protecting those	removed	from history, education and activity.
Expanding to women's skill, NVSHU continues inventing subtle ciphers for communication		between those
confined by		society's
power		center
and acts as a living memory for those		
currently and historically constrained.		

*Protect, seduce: immediate empowerment for a lifetime...*

NVSHU Sutra™  
**FIRE TO FACE**  
*a daily affirmation*

保护·诱惑  
终生立即授权

Inspired by legendary protection energies. Forged in the furnace of Shanghai: inclusive, fluid, sharing, expanding. Capture creation in a volcanic serum linking music, fashion and art. This blazing face mask radiates natural unity, scorching illusions of femme fragility.

Complimentary NVSHU™ Sutra face mask visibly smolders as you ignite your flame and link your torch to the roaring fires of femininity and the LGBTQI community.

灵感来源于传奇的保护能量。上海熔炉锻造：包容、流动、共享、扩张。将音乐、时尚和艺术联系起来，捕捉火山喷发的精华。这个炽热的面具散发出自然的统一感，灼热的女性脆弱的幻觉。

当您点燃您的火焰并将您的火炬与女性气质和LGBTQI社区的熊熊火焰相连接时，免费的NVSHU佛经面纱会明显阴燃。



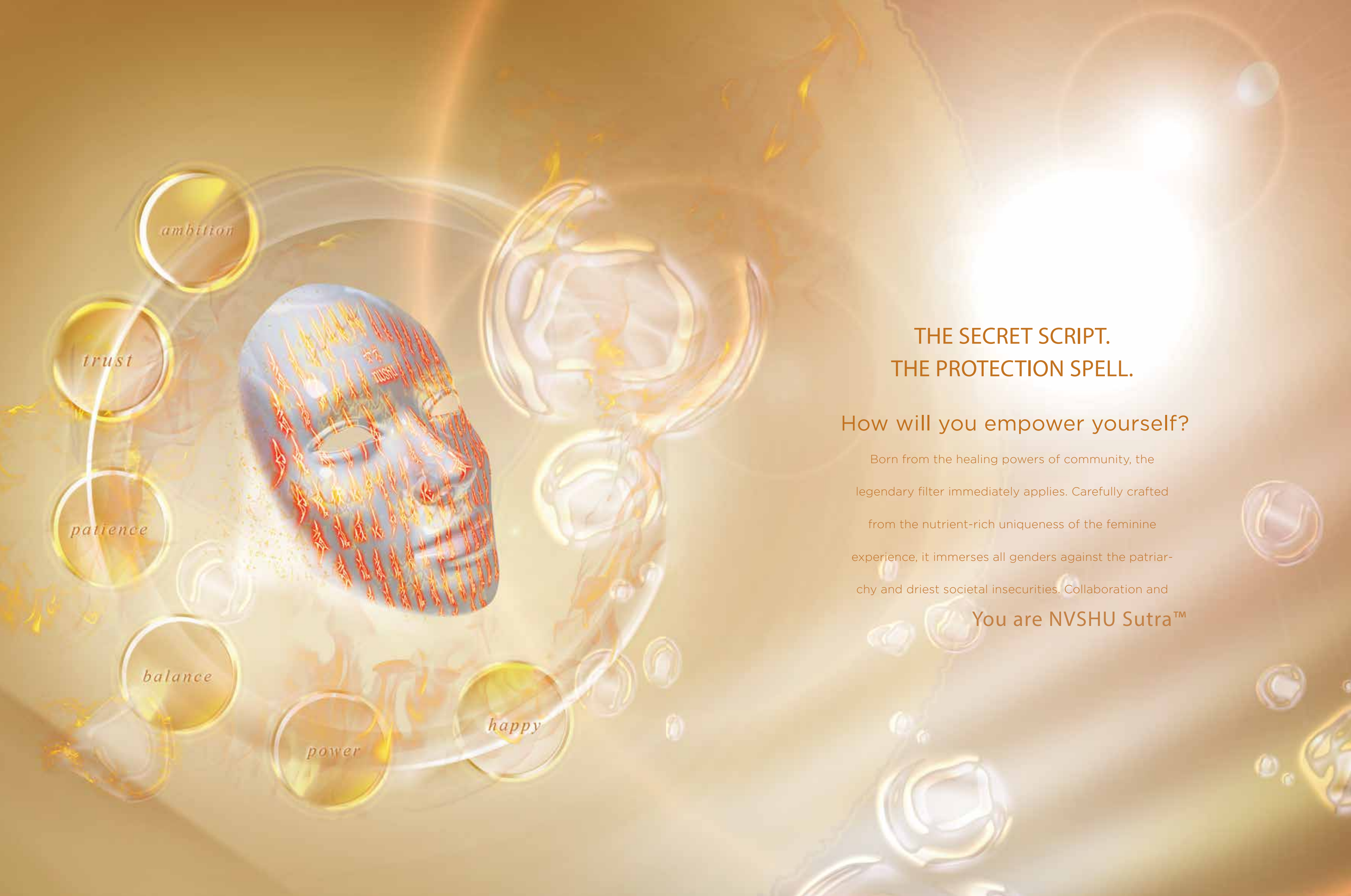
Unlock  
The Sutra



Exchange. Support. Create.  
@nvshushanghai

SHANGHAI - ZURICH - PARIS - SHIMONOSEKI - LOS ANGELES - SEOUL - LHASA





## THE SECRET SCRIPT. THE PROTECTION SPELL.

How will you empower yourself?

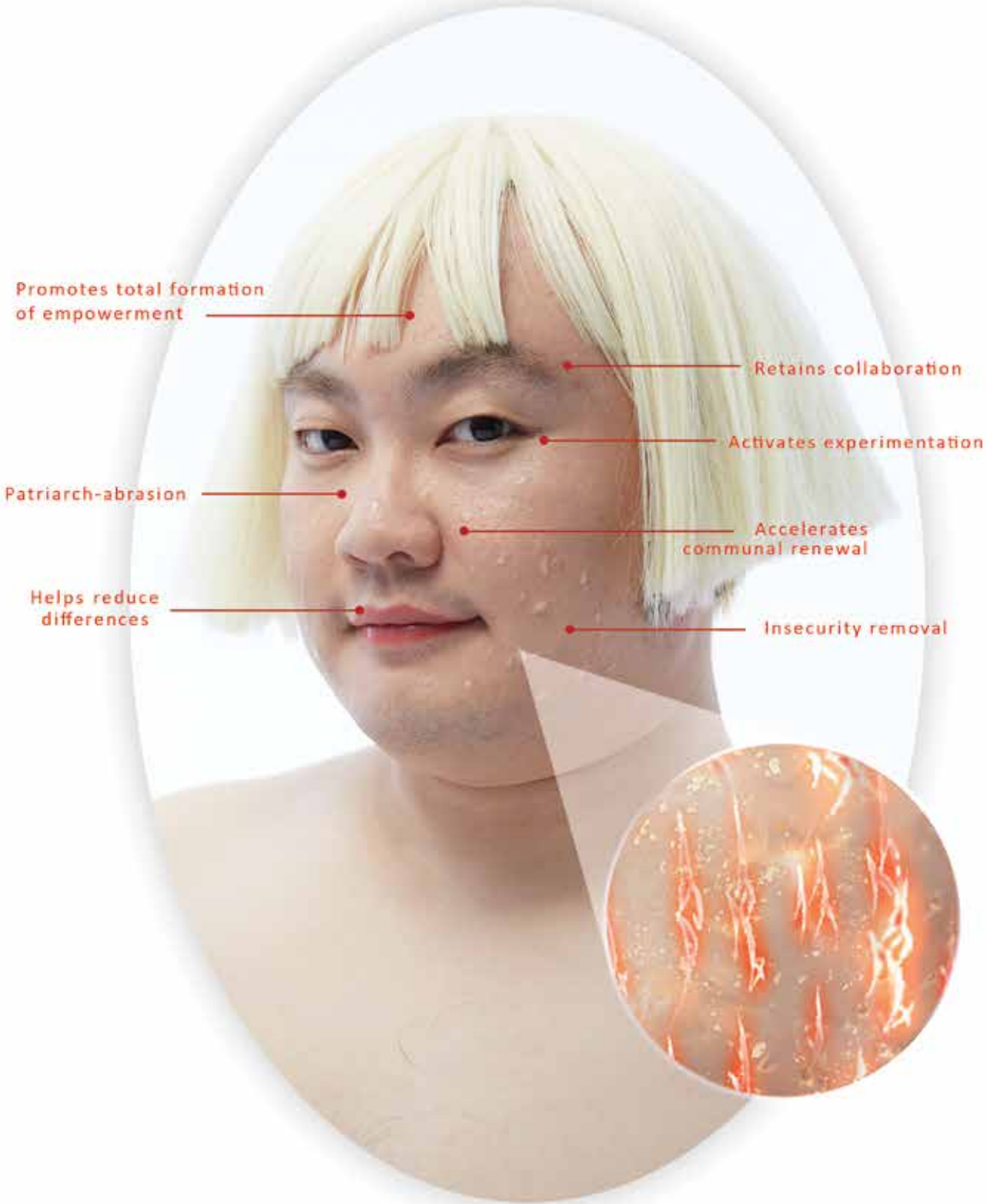
Born from the healing powers of community, the legendary filter immediately applies. Carefully crafted from the nutrient-rich uniqueness of the feminine experience, it immerses all genders against the patriarchy and driest societal insecurities. Collaboration and

**You are NVSHU Sutra™**



# NVSHU Sutra™

The Power To Change







You are ambition, trust,  
patience, balance, power, happy.  
You are NVSHU Sutra™

The hologram of tomorrow.  
On your face tonight.

Harness the protective rituals of Hoichi the Earless and the  
private 女书, women's script of Southern China.

NVSHU communicates across borders and disciplines, not for the  
status quo, but for each other. You are creative. You are collaborating.  
You are supporting. You are uplifting. You are NVSHU.

NVSHU aligns with South Korean beauty in its toppling of the Western  
ultra-rich paradigm and the support of accessibility, innovation and  
technology. Tradition is written on our soul, but a new together is our  
collective future.

*NVSHU is inclusive. NVSHU is marketed to you.*

#### FILTER



Jenny Yoo

Jenny Yoo is an artist and creative technologist based in LA. She works across AR, VR, Digital Storytelling, and Emag, previously developing creative tools at Snapchat and LINE. She is interested in the intersection of art and technology to make communication and storytelling in digital spaces more expressive, diverse, and meaningful.

#### POEM



Everlast Phantom

Everlast Phantom is a Shanghai based writer/producer/DJ/producer. She was inspired by NVSHU's work to become a DJ then decided to start her music journey across the Shanghai underground scene with her own show on Shanghai Community Radio.

#### SCRIPT



Jessie Yingyong

Jessie is a Chinese artist, currently based between Amsterdam and Shanghai. Fascinated with the topics of memory, identity, symbols and language, she has carefully studied and explored the NVSHU script in a lot of her work.

#### SOUND



Baby Val

Vincent de Michel aka Baby Val is an artist based in Zurich. Around 3 am, born in a bubble out of a bubble, rolled in a bubble and living in a bubble. Baby Val's DJ sets form a mixture of different worlds trying to break out and fall into another dimension of a sphere that she's going to play with - at any time possible to explode.

#### FOUNDERS



Asian Eyez

Uga Nandha Koorndhor (aka Asian Eyez) has always created platforms for alternative art, subcultures and genres with a focus on diversity. As a curator and creative consultant, Uga's main ability is as a connector of people and scenes, creating types and setting trends. The Swiss-born Tibetan moved from idyllic Rapperswil to Zurich, where, in addition to her management of Longstreet Bar and Dine, she and her friends created their own club label - House of Mixed Emotions. Now based in Shanghai, her work continues as a co-founder of NVSHU, while also curating events at Basel and Interzona Festival at the Theaterplatz to throwing parties in Zurich for Gucci. Uga is taking on new challenges, upsetting the status quo and not accepting any limitations.



Amber Akilla

Amber Akilla is a Chinese-Australian DJ and multidisciplinary creative based in Shanghai. Fascinated with art, fashion and music, she began DJing while at law school in Australia. Upon graduating she moved to Shanghai to connect with her heritage and explore new creative avenues. Amber's affinity with female empowerment has manifested in her co-founding of NVSHU. Her personal project 'Friend Crush' celebrates connection and friendship through photo-documentation, parties and personally designed merchandise. She has worked as a creative consultant and DJed for international artists and brands across Asia. Her clients include Nike, Adidas, Gucci, Saint Laurent, Parfums, B&B and Hypobee.

#### DESIGN



Chingli Tian

Chingli Tian is a multidisciplinary designer and creative based between Shanghai and Los Angeles. Constantly in flux between China and the United States, her work harmonizes aesthetics and philosophies from opposite sides of the world.

#### PHOTO



Yucheng Wu

Based in Shanghai, specializing in fashion & lifestyle shooting, Yucheng's work is dedicated to capturing subtle beauty and energy from youth, and fashion in its most authentic, raw style. She has been working on a consistent photography project LASH, which confirms the resonance with fashion photography, exploring social topics within art and culture context.

#### TEXT



Mitchell Anderson

Mitchell Anderson is a multi-disciplinary artist, interested in the narrative abilities of static objects and images. Since 2014 he has organized and curated Plymouth Rock, an experimental non-profit exhibition space based in Zurich. He is a frequent contributor of essays and criticism to a variety of international art publications.

#### MODEL



Yu Han

Yu Han, performer, designer and member of ASIAN DOPPELGÄNGER has participated in many performance projects with artist Chen Tianshu. As an actor he was known as CHENFU between 2015 to 2018. From 2017 he began DJing as BabyChenFu. In 2018 he started his revenue brand SORT PEOPLE'S AREA.

Enjoy. Create. Interact. The NVSHU Sutra™ Mask is your gateway. You are the road. Join a global caravan of thinkers, actors and doers.

Immediately apply protection and interaction with the flip of your phone and the tilt of your head.



**WARNING:** NVSHU exposes users to the risks of unity and collaboration, which can lead to empowerment, open ambition and a sense of calm. Assess each user's desire for change and monitor. For external use only. Do not dilute before administration. NVSHU is not liable for feelings of well-being. May cause radiance and connectivity. Shake well. Experience today, pass on tomorrow. To control your insecurities take regularly. Dancing and NVSHU mix well. Do not discontinue: expand and interact. Call your DJ for advice and effects. Do not crush.

FIRE TO FACE  
a daily affirmation

NVSHU Sutra™



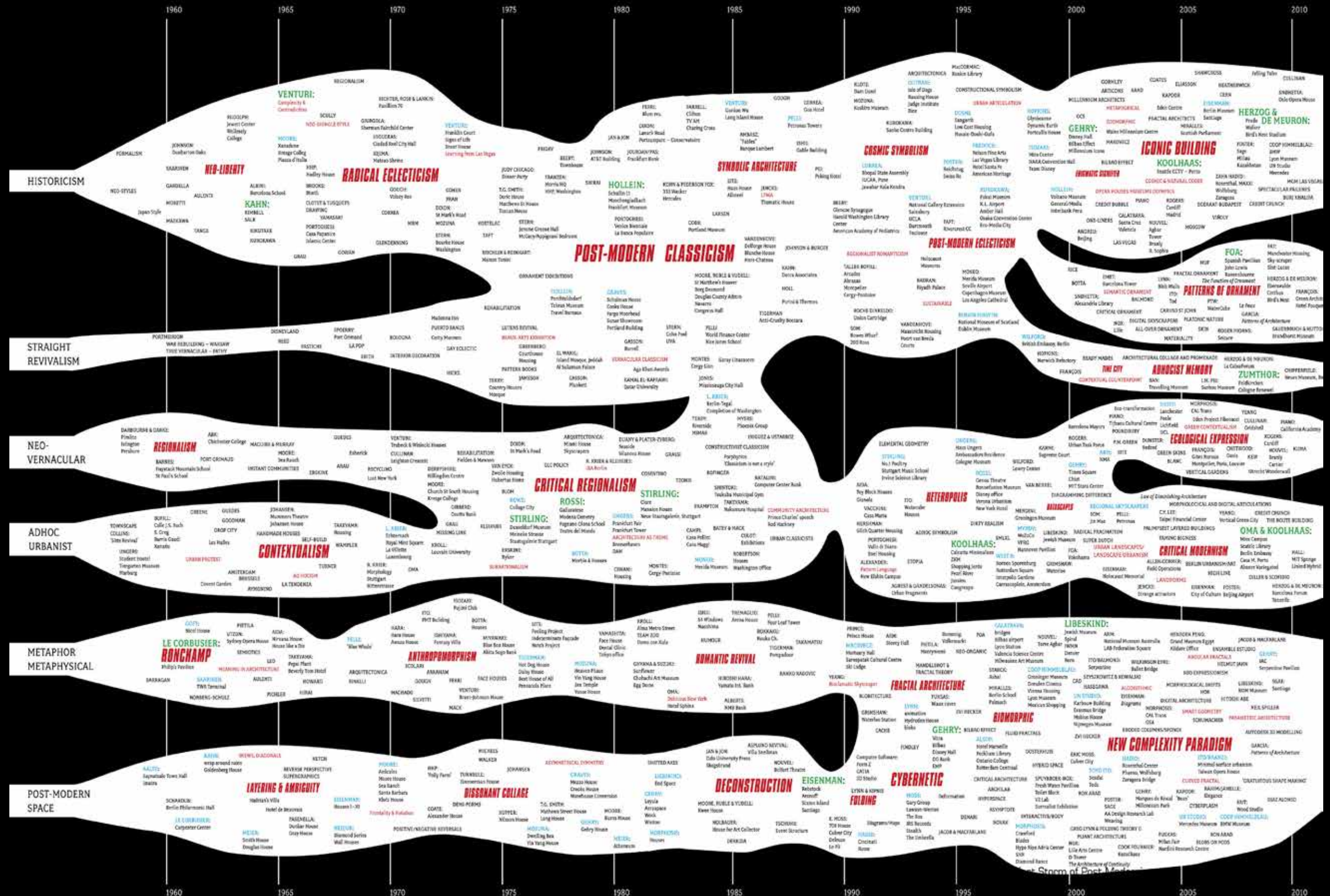
# RIP

## Charles Jencks

### 1939 - 2019

Evolutionary Tree, Charles Jencks.

The author's diagrams of Late-, Neo- and Postmodernism have never featured less than six streams to each of these large composite rivers, making twelve to eighteen competitors at any one time (image found online in article by Jencks, 'In what style shall we build?', *Architectural Review*, published 12 March 2015).





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AGE OF YOU CURATED BY SHUMON BASAR, DOUGLAS COUPLAND, AND HANS ULRICH OBRIST, MOCA TORONTO, TORONTO  
SEPTEMBER 5, 2019 – JANUARY 5, 2020



Age of You, Moca Toronto, Toronto



Puppies Puppies (Jade Kuriki Olivo), *Plague*, installation view, Halle für Kunst Lüneburg, 2019 Curated by Stefanie Kleefeld Photo: Fred Dott

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PUPPIES PUPPIES (JADE KURIKI OLIVO) *PLAGUE*, CURATED BY STEFANIE KLEEFELD  
HALLE FÜR KUNST, LÜNEBURG, GERMANY  
7 SEPTEMBER – 27 OCTOBER 2019





*David Wojnarowicz Reclining (2)* 1981 Peter Hujar  
Gelatin silver print, The Morgan Library & Museum, purchased in 2013 thanks to the Charina Endowment Fund  
© Peter Hujar Archive, LLC, courtesy Pace / MacGill Gallery, New York and Fraenkel Gallery, San Francisco



*Gary Indiana Veiled*, 1981  
Gelatin silver print, The Morgan Library & Museum, purchased in 2013 thanks to the Charina Endowment Fund  
© Peter Hujar Archive, LLC, courtesy Pace / MacGill Gallery, New York and Fraenkel Gallery, San Francisco

**17** **PETER HUJAR, *SPEED OF LIFE***  
**JEU DE PAUME, PARIS**  
**OCTOBER 15, 2019 – JANUARY 19, 2020**



# Philipp Timischl



Philipp Timischl portrait, courtesy of the artist

Philipp Timischl is an artist living and working in Paris.

## 1. Paris

Moving to Paris. Not only did it become a huge trend in the art world at large, it also manifested itself as my personal highlight of 2019. And why not? It's the best city in the world. Sure, a little pricey but everybody should totally *déménager*!

## 2. The working class

The working class as a theme. I might be biased because of my personal social background and it might have never really been completely out of fashion to begin with, but I do feel a big come-back lurking. 2019 made talking about social classes radically chic again and I'm here for it!

## 3. Lieber tot, als rot weiß rot – T-shirt

This beautiful piece of apparel designed by Austrian superstar comedienne Stefanie Sargnagel certainly hit a weak spot for me. Roughly translated to "Rather dead, then red white red" this breathtaking illustration of a talking embryo makes me wanna start wearing printed t-shirts again!

Cathédrale Notre-Dame de Paris burning (c) Wikipedia



# Phil Up



Phil Up portrait, photo credit Alexander Nussbaumer

Phil Up is half clown, half stripper, based in Paris.

## 1. The James Charles Eyeshadow Mini Palette

The smaller sister of his original palette is equipped with all the original colors but much smaller in size. It's the perfect palette for someone like me who doesn't like wearing make-up on a daily basis. Unleash your inner artist!

## 2. "Phil Up the Bern" Edition by Philipp Timischl

Collaborating with Philipp Timischl we produced this highly limited art edition on the occasion of the "Letzte Lockerung" exhibition at Kunsthalle Bern, curated by Varlérie Knoll. 50 unique photos cut out from the artists original artwork. 300CHF per piece, framed. A steal!

## 3. Beach Office, Berlin

Run by Enver Hadzijaj and Henning Strassburger, this tiny bank vault on Leipziger Strasse fulfills all your wildest desires for underground performance art. Self proclaimed as "Your favorite Co-working space" this certainly was my favorite (+ first and last) place to ever perform in. Fabulous but a little dirty.

(c) Morphe Brushes



# PailletteS



PailletteS portrait, credit Robin Plus

Born in 2016, PailletteS is a collective of artists based in Marseille. As students they wished to organise libertarian parties with no place for judgements, or restrictions of any kind; everything is mixed up with a contemporary art uprooted from its usual boundaries.

## 1. DJ Detweiler

DJ Detweiler's DJ sets because they are to music what Duchamp's *Bath Tub or Sink Stopper* is to a bathtub.

## 2. Ljubljana

Slovenia's capital Ljubljana, a city worth discovering for its green serenity and the art collective IRWIN .

## 3. Jacques Rigaut

Jacques Rigaut, who died 90 years ago, "And if I affirm, I still question."

Jacques Rigaut by Man Ray, credit Jacques Rigaut, portrait by Man Ray, 1922



# Clément Delépine



Clément Delépine portrait, courtesy the artist

Clément Delépine lives in Paris. He is the Co-Director of Paris Internationale, a freelance curator and writer.

## 1. School strike for the climate / Fridays For Future

July 2019 was the hottest month ever recorded. I am not intellectually equipped to summarise the global consequences of climate change but I know it's real. Since Greta Thunberg staged her first protest in 2018, awareness has been growing at an unprecedented pace. I really admire this generation for bluntly addressing the issue, refusing to be polite about it, and demanding action from our political leaders.

## 2. Ten Years, Hannah Quinlan and Rosie Hastings with Jesse Hultberg, Centre Pompidou (Paris)

In May 2019, on the occasion of Move at Centre Pompidou, Hannah Quinlan and Rosie Hastings presented Ten Years, a project in two parts consisting of a film and a sung performance. Ten Years was first shown in 2017 at the David Roberts Art Foundation in London to mark the anniversary of the 2007 financial crash. Back then the singer Zee Asha performed. For the Parisian iteration of this project, Quinlan and Hastings worked with the singer Jesse Hultberg with whom they also reshot a film. It was a beautiful performance and a very touching moment, the emotion in the room was palpable.

## 3. Jana Euler, Great White Fear, Galerie Neu (Berlin)

I truly enjoyed Jana Euler's exhibition at Galerie Neu in Berlin last April. The press release began with words from Euler herself: "Who is afraid of what, what is afraid of whom." No question mark. Fear might be the feeling which so sadly characterises the age we live in. It rapidly leads to anger and hostility when people in dominant positions are invited to question their privileges.



Ten Years, Hannah Quinlan and Rosie Hastings with Jesse Hultberg, Jesse Hultberg, Courtesy the Artists and Jesse Hultberg



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AMERICAN ARTIST, *MY BLUE WINDOW*  
QUEENS MUSEUM, NYC  
OCTOBER 6, 2019 - FEBRUARY 23, 2020



American Artist, *Untitled*, 2019.  
Sculptural installation with aluminum bleachers, scaffolding and velvet

19

JUTTA KOETHER, *TOUR DE MADAME*  
MUDAM, LUXEMBOURG  
16 FEBRUARY - 12 MAY 2019



Jutta Koether,  
*Tour de Madame*,  
MUDAM, Luxembourg

RIP

Lutz Bacher  
1943 - 2019



*Sex with Strangers*, 1986, black and white photograph, framed



Fiona Alison Duncan



Fiona Alison Duncan portrait as Hospital Patient on New Amsterdam, courtesy the artist

Fiona Alison Duncan is the Canadian-American author of *Exquisite Mariposa* and the organizing host of *Hard to Read*, a lit series.

1. Grazie a Dio Per L'Aborto

'Grazie a Dio Per L'Aborto': This year, artist Viva Ruiz merchandized her graceful dove, hands, and "Thank God for Abortion" slogan into a series of postcards, posters, tote bags, and t-shirts, available in seven different languages. I bought Spanish, French, and Italian editions of the poster as gifts for friends from New York's Participant, Inc., where Ruiz had a show.

2. Central Casting

Central Casting: In 2019, I played a sick patient on *New Amsterdam*, a 1980's AIDS ward visitor on *Pose*, and a 1970's Zurich bank client on the forthcoming *Hunters* starring Al Pacino. It takes an hour to register as a background actor with Central Casting. Though the work dries up as fast as it comes on (as productions prioritize new faces), CC is great if you want to get fed, paid within a week, and bear witness to America's entertainment industrial complex for a few shifts.

3. Nancy Lupo's Open Mouth at Pershing Square, LA

In October 2019, LA-based artist Nancy Lupo installed a jaw and tooth-like assemblage of benches in Downtown LA's fabled Pershing Square park. There, I hosted one of my favorite Hard to Read events of the year, an ode to LA communities, history, and architecture, featuring Lupo, Norman M. Klein, the work of John Rechy, and Reynaldo Rivera, whose beautiful monograph *Provisional Notes for a Disappeared City* is forthcoming from Semiotext(e) press in early 2020.

Reynaldo Rivera's Photograph Projected in Open Mouth by Nancy Lupo, Pershing Square November 2019, photo by Fiona Alison Duncan



NMT



NMT portrait, courtesy the artists

Based between Paris and New York, Not Manet's Type (NMT) is a loose group of female artists, art historians and writers working on collaborative curatorial projects, exploring new exhibition contexts and fostering cultural activism.

1. Black Mass

Black Mass, is an independent publisher promoting and publishing books and zines by Black artists. Established by Yusuf Hassan in 2019, they made an astonishing debut at Printed Matter's NY Art Book Fair. We're very enthusiastic about this project because it aims to gather many talented and diverse Black artists from the U.S and Europe around a common interest and desire to explore Blackness, its effects, and affects through representations in images and texts.

2. @zouk.vintage

@zouk.vintage is an Instagram account run by Marie-Julie Chalu, founder of the online magazine Afropea. We are big fans of this vibrant encyclopedia of Zouk, a musical movement rooted in the French Antilles which took Europe by storm in the 1980s. Zouk Vintage is not only an archive of the genre's visual language, it's an homage to the many artists who nourished and defended Zouk's musical craftsmanship throughout the years, allowing the style to remain an important influence for today's beatmakers.

3.NMT x ENSAPC, May 2019

This past May, NMT organized a curatorial intervention at my university, the École Nationale Supérieure d'Arts de Paris-Cergy, located in the Parisian suburbs. The one-day intervention was based on our collaborative approach to curation and our interest in exploring new exhibition contexts. We wanted students to appropriate the school's different spaces, with screenings of their work, performances, and writing and reading workshops. Our intention was also to tackle inclusivity issues in French art schools, which continue to struggle with being more socially and culturally diverse.

Screenshot of @zouk.vintage Instagram account, run by Marie-Julie Chalu. zouk\_vintage



Ian Markell

Ian Markell is an artist and photographer based in Los Angeles.

1. Cutting my eye open in Rome

The day that I arrived in Rome this summer, it was July 29th and a tree branch perfectly grazed my eye ... making a sharp slice on my cornea. The eye that was not damaged was so sensitive to the light, that the remaining week of my visit was spent more or less blind, forced to experience 18th century of Rome with my other senses and my memories of my experience of the city from the same time the year before. I also developed a major crush on my eye doctor.



Ian Markell portrait, credit photo Matthias Vriens-Mcgrath

2. Dinner party on newspaper

One of my favorite meals of the year was a dinner that I made for some close friends at my house in Los Angeles, with a long dinner table covered in that day's newspaper. We used the world's happenings as a backdrop for conversation as well as acting as a surface to catch the crumbs and spills of our meal— With some of my favorite people at the table with me, I remember being reminded of the macro and micro events that take place in a day, the tiny crumbs and stains contrasting the world news.

3. The Wall of Thieves

Toward the beginning of the year, a gay bookstore that had been around forever in Los Angeles closed its doors. But before closing I took one last visit out of sentimentality and was allowed behind the infamous elevated counter, drawn to a wall which was covered in images of people who were documented in the act of stealing, I took a photo. This accidental archive with personalized notes on each picture completely captured the spirit of this place and its employees. Something about accumulated vision and romance came to mind in all of these favorite moments from 2019.

The Wall of Thieves, Credit Ian Markell



Rosanna Puyol

Rosanna Puyol is an editor, poet and curator. She co-founded Brook, an independent press based in Paris, publishing writers such as Laura Mulvey, Shulamith Firestone, José Esteban Muñoz, Stefano Harney & Fred Moten and Cecilia Pavón.

1. The Undercommons translation workshops at Treize and Melissa Tun Tun's studio at Cité internationale des arts, Paris

Stefano Harney and Fred Moten *The Undercommons: Fugitive Planning & Black Study* is a theoretical and poetic work proposing modes of social experiments to resist racial capitalism and its tools (such as credit and governance). The collective translation into French, still in progress, is a fascinating piece of research and writing process.



Rosanna Puyol portrait, courtesy the artist

2. Sarah Abu Abdallah's painting 'Bad Hunches' at the Kunstverein in Hamburg

On the occasion of her solo exhibition *For the first time in a long time*, the artist showed a very long canvas: images, small drawings, screenshots, iphone pictures and photographs found online are displayed onto the dark background. Nights lit by blue screens unfolds into a cosmic routine, in between fiction and anecdote, tracks on a map with no territory.

3. Fétichisme et curiosité, by Laura Mulvey (translated by Guillaume Mèlère, Brook, 2019)

I can't resist telling you about the first book published by Brook press: *Fétichisme et curiosité* by Laura Mulvey. This series of essays, first published in the UK in 1996, is translated into French, with a preface by Clara Schulmann. Laura Mulvey is the feminist writer, film critic and researcher who developed the notion of the male gaze. She is also a fantastic filmmaker.

Laura Mulvey, *Fétichisme et curiosité*, éditions Brook, 2019





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DIAMOND STINGILY, *WALL SITS*  
KUNSTVEREIN MUNICH  
SEPTEMBER 21 – NOVEMBER 17, 2019



Diamond Stingily, *Wall Sits*, Kunstverein München, Munich, 2019.  
Courtesy the artist and Queer Thoughts, New York; photo: Margarita Platis



Jana Euler, *Great White Fear*, Galerie Neu, Berlin, Courtesy of the artist and Galerie Neu, Berlin. Photo: Stefan Korte.

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JANA EULER, *GREAT WHITE FEAR*  
GALERIE NEU, BERLIN  
26 APRIL – 30 MAY 2019





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*PATTERN, CRIME & DECORATION*, CURATED BY FRANCK GAUTHEROT & SEUNGDUK KIM  
CONSORTIUM DE DIJON, DIJON  
16 MAY – 20 OCTOBER 2019



*Pattern, Crime and Decoration*, curated by Franck Gautherot et Seungduk Kim Clérin Morin at Consortium Museum © Consortium Museum

# RIP

## John Richardson (1924 - 2019)



John Richardson, *Andy Warhol* (1928-1987)  
unique polaroid print, 4 1/4 x 3 3/8 in. (10.8 x 8.6 cm.)  
Executed in 1975.



23

DASH SNOW, *THE DROWNED WORLD*  
PARTICIPANTS INC, NYC  
31 MARCH - 12 MAY, 2019



Dash Snow, *The Drowned World: Selections From the Dash Snow Archive*, 2019, installation view, Participant Inc, New York © Dash Snow, Courtesy of the Dash Snow Archive, NYC Photo: Mark Waldhauser



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JULIE BECKER, *I MUST CREATE A MASTER PIECE TO PAY THE RENT*  
MOMA PS1, NYC



Installation view, Julie Becker: *I must create a Master Piece to Pay the Rent*, The Institute of Contemporary Arts, London, 2018. Courtesy Greene Naftali, New York, ICA, London, and MOCA, Los Angeles. Photo: Mark Blower



Julie Becker. *Researchers, Residents, A Place to Rest* (detail). 1993-1996. Mixed-media installation. Dimensions variable.



# Alexander May



Alexander May portrait, courtesy of the artist

**Alexander May (b. 1983, US) is an artist and curator living between Milan and New York. He's the founder of Fondazione Converso, a non-profit art foundation located inside the 16th century former church of San Paolo Converso, Milan.**

**1. Best Nudes**

The figurative sculpture collection at the Archaeological Museum of Delos; the 1950s installation is impressively contemporary: the museum is only naturally lit and the relationship amongst the figures is one of the best I've seen.

**2. Best Nap**

Alexander Baczynski-Jenkins's 'Untitled' (Holding Horizon), created such a safe space during the opening weekend of the Venice Biennale that I was lulled to sleep by the hypnotic environment and performance. It was magical.

**3. Best Near Death Experience**

First ever weekend on Fire Island thanks to Ronnie Sassoon, James Crump, Stefan Kalmár, and Andrew Durbin.



Archaeological Museum of Delos, summer 2019, Credit photo Alexander May

# Death Panel



Death Panel portrait, courtesy of the artists

**Death Panel is a politics and culture podcast and artist project comprised of Beatrice Adler-Bolton, Artie Vierkant, Emily Barker, Philip Rocco, and Vince Patti.**

**1. Health Justice Now by Tim Faust (Melville House)**

If you want to understand the depths of the depravity at play at the intersection of capitalism and America's healthcare system, look no further. Even better, Faust lays out what we must demand with a clarity and accessibility that is unparalleled. Everyone should read this book.

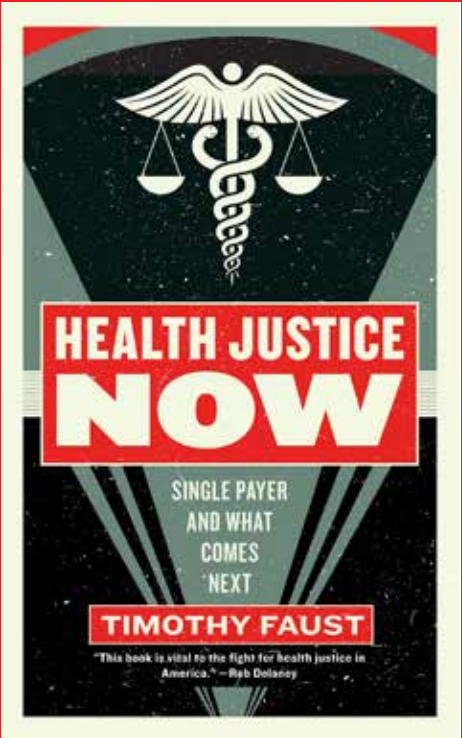
**2. Thomas Heatherwick Studio's "The Vessel"**

New York's 16 story monument to ableism and union-busting. A stairway to nowhere that screams of the city's hatred of the poor and disabled as much as its love for private equity. Tear this down and put Tilted Arc back up.

**3. General Strike in Chile and Worldwide**

Viva la revuelta proletaria a la huelga general par todo.

Health Justice Now by Timothy Faust



# Juliette Desorgues

**Juliette Desorgues is a curator and writer based in Llandudno, Wales and London. She is currently Curator of Visual Arts at MOSTYN, Wales, UK.**



Juliette Desorgues portrait, courtesy of the artist

**1. Sophie Lewis, Full Surrogacy Now: Feminism Against Family (London: Verso Books, May 2019)**

The first book by feminist theorist Sophie Lewis, published by Verso Books. Here, Lewis calls for gestational justice and the dissolution of heteronormative nuclear family structures, as a means towards new forms of collective kinship

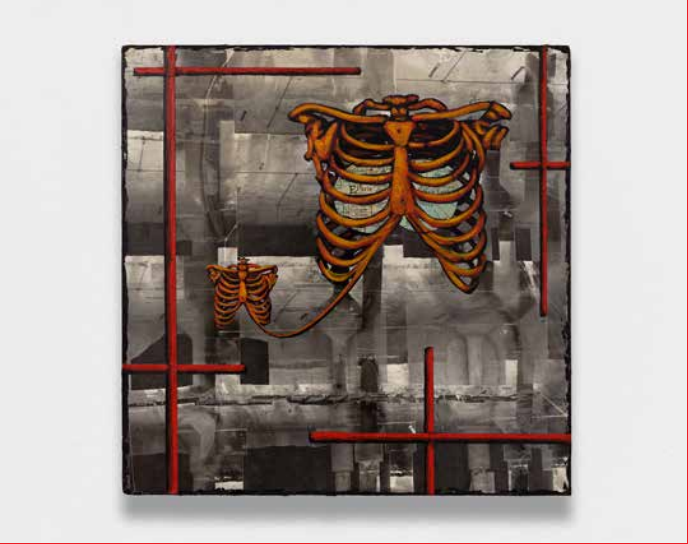
**2. David Wojnarowicz: Photography & Film 1978–1992 at KW Institute for Contemporary Art, Berlin, and I Wake up every morning in this killing machine called America: David Wojnarowicz and Marion Scemama at New Galerie, Paris**

Two seminal exhibitions this year on the work of artist, writer and AIDS activist David Wojnarowicz – the first at KW Institute of Contemporary Art which solely focused on his photographic and filmic work and the second at New Galerie, Paris presenting later works made in collaboration with Marion Scemama towards the end of his life.

**3. Life Forms, Apr 25 - Apr 27 2019, Haus der Kulturen der Welt, Berlin and John Tresch**

Three-day series of talks, lectures and performances that examined the possibilities of life on earth today within the context of the current tumultuous climatic, political and economic shifts. This event is part of a wider research project titled Technosphere, which has been dealing with the dilemma of global technology and its identity since 2015. Contributors included amongst others Lisa Baraitser, Luis Campos, Maria Chehonadskih, Louis Chude-Sokei, continent, Hu Fang, Maya Indira Ganesh, Wesley Goatley, Melody Jue, Noël Yeh Martin, Luciana Parisi, Sascha Pohflepp, Elizabeth A. Povinelli, Marina Rosenfeld, Kaushik Sunder Rajan, Jenna Sutela, Bronislaw Szerszynski, Gary Tomlinson, John Tresch.

New Galerie, I wake up every morning in this killing machine called America, David Wojnarowicz / Marion Scemama



# Victoria Colmegna



Victoria Colmegna portrait, courtesy of the artist

**Victoria Colmegna is a pop conceptual artist who lives in Buenos Aires and works in Europe.**

**1. Ambiens**

A film shoot in Buenos Aires across 2019-2020 by Ruy Krygier. The camera goes on either side embracing the surrounding environment; ambition, ambiance, circuit, intercourse, elections, favoreds, entourage, viscounts, limits, enterings and exits. Staring Cristian Dios, Camila Gassye and Victoria Colmegna

**2. Bonny Exile**

In 2019, my gallerist went A.W.O.L. to become a personal trainer. She works at a facility that trains pro athletes from the NFL and NBA. However, she may have found a great space in Paris to continue the gallery chapter in 2021... but I can't say yet.

**3. Verano Negro Oscuro**

A walkthrough, a Fashion Exit. 'FASHION VICTIM, DOLCE VITA, ENFANT GATÉ, 90S BUSINESSMAN, PLAYBOY, DOWNTOWN...' A Memorial Runway featuring my male friends in the attire of my late father, Flavio Luis Colmegna, a horse doctor and the owner of Colmegna Spa. Before the end of the year in the roman pool. Sarmiento 839, Buenos Aires, Argentina.

Spa circa 1956 Collage by the artist, Credit Colmegna





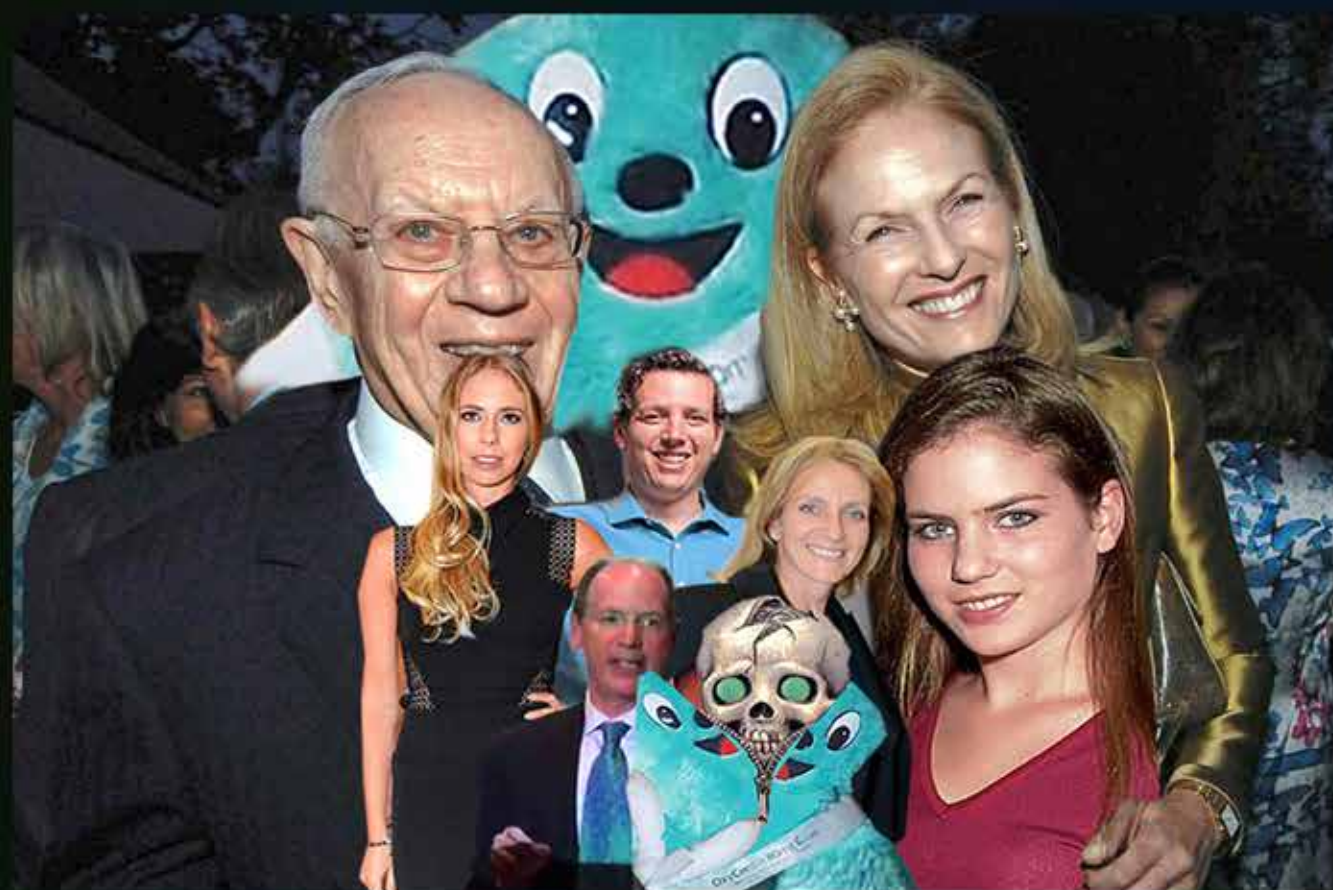
## V. RIP

Curated by Pierre-Alexandre Mateos & Charles Teyssou





1995 – OxyContin, a longer acting iteration of oxycodone, is patented, introduced and aggressively marketed as a safe pain pill by Sackler owned Purdue Pharma. From 1995 to 2001 OxyContin became a 'blockbuster drug', generating over \$31 billion (2016 stats) in revenue for Purdue.



## THE OPIOID CRISIS LOOKBOOK

## Winners don't use drugs

The Opioid Crisis Lookbook is a mysterious online magazine investigating the opioid crisis in the USA and internationally. Acting as the ghostwriter of the crisis, it explores this phenomenon through mainstream culture, absurd anti-drug slogans and pharmaceutical merchandizing with a deadpan humour and a harsh social realism.

– Why did you create The Opioid Crisis Lookbook?

When I was a junkie, I met a lot of weird characters with very radical views that, like myself were a tragicomic manifestation of the culture available to us. Fast forward to a decade or so later and we are in the middle of the biggest health crisis in American history, with over 300 million opioid prescriptions being issued per year, over 700,000 dead since 1999 and with projected death rises till at least 2030. The crisis was and still is mainly being documented through journalistic media – and when this happens some voices or narratives are suppressed or just not understood. In a way one of the scopes of TOCL is to make marginal narratives available, offer a re-reading of dominant narratives and kind of track down, acknowledge and celebrate the culture that the crisis creates.

– Could you describe the general social aesthetic behind your lookbook which seems to oscillate between the excess of candyfloss capitalism and the anti-drug political realism?

Opioid addiction rates are so high in the US that manifestations of the crisis are now present in every social strata, as a result the culture that the crisis produces is perhaps more plural and more dynamic than ever before. It is so much ingrained in life that the "styling" is now happening organically. So this provides me with a semiotic vernacular and imagery that I need and then I kind of weave the strands and put it back out there.

– Is the opioid crisis for you the ultimate state of the neoliberal version of the society of consumption in which Pharmaceuticals industries do not sell their products to the consumers, they sell the consumers to their products? The crisis as a phenomenon definitely displays all the empirical characteristics associated with classic critiques of capitalism and neoliberalism. The genesis of this crisis is also rooted in the "from patient to customer" attitude encouraged by big pharma in the 1990s. So yes in a lot of ways it is the ultimate neoliberal soap opera.

– What are the next project that you are working on with The Opioid Crisis Lookbook?

I'm dying to buy a Detroit dollar house and do something there. Like, right now I'm working on upcoming launch events in Europe to introduce the project. Hopefully next year I'll have some shows in America ... working on something with some American bands and writers. One of my dreams is to make a Sketchers x The Opioid Crisis Lookbook collab with a Britney AD, so this needs to happen in the US soon.





2016 – East Liverpool, Ohio, on-scene cops take a photo depicting a 4 year old child in the backseat of an SUV with two adults, one nodding, one overdosing in the driver's seat. The image went viral on Facebook becoming a national wake-up call.



Karli is a new Sesame Street character designed to alleviate some of the social and emotional hardships associated with the opioid crisis. Karli talks to young viewers about her mother's opioid addiction and about life in foster care while her mom receives treatment.

2014 – Ottawa pharmacist stages a robbery to cover up illicit 'Pill Mill' activity. The pharmacist was later charged and convicted for trafficking at least 5,000 Fentanyl patches amongst other opioids.



## THE OPIOID CRISIS LOOKBOOK





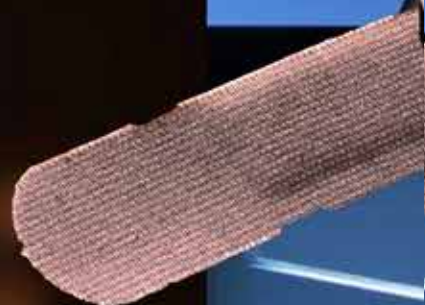
Trap house cotton candy and licorice cake -  
A trap house is a location, usually a squatted house or building, where illegal narcotics are sold, purchased, produced and consumed. Trap music named after Trap house, is a form of Southern rap that became popular in the early 2000s.



RY RARE 80MG  
YCONTIN PLUSH PILL  
UG REP GIVE AWAY



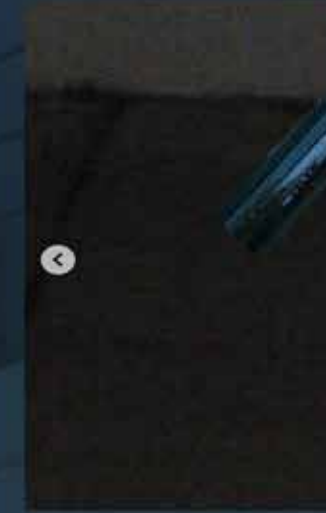
A cute anthropomorphic 80mg Oxy pill plushie from the late 1990s.  
Part of Purdue Pharma's marketing campaign to promote OxyContin.  
'Warning: may be habit forming' ... you don't say.



The Bermuda Hamilton Princess was one of the locations where doctors and sales reps were wired and dined by Purdue Pharma during the aggressive marketing of OxyContin in the mid 90s.



Speculative Semiotics? ... think of it like a "post-truth" JENGA game. Speculative Semiotics is a method of fantasizing about associations and connections between things (signs & symbols). The space in which these connections happen and develop is purely fictional.



### Speculative Semiotics part 5: Heroin

Slideshow: the smell of burning metal – Teen Spirit pink crush deodorant – Sterling Ruby's 'SCXV3ST' (2012) – Babylon Zoo's The Boy with the X-Ray Eyes (1996) – counselling-office waiting rooms – Leos Carax's film Holy Motors (2012) – black cats in the streets at night.



### Speculative Semiotics part 2: Methadone

Slideshow: 1997 Heaven's Gate mass suicide – Rozz Williams – Coil's album Musick to Play in the Dark Vol.1 (1999) – Slimer from the Ghostbusters movie (1984) – The Matrix movie franchise – Lucky Charms cereal – fidget spinners – Count Duckula cosplay – strip clubs.



### Speculative Semiotics part 3: Fentanyl

Slideshow: Jeremy Meeks mugshot (2014) – white Gs in Bone Thugs-n-Harmony merch – beamers – Chloé – Peter Steele fan art – Grate 'n' Shake cheese grater – Pam Anderson & Julian Assange – Aokigahara, 'suicide forest', Japan.





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GELATIN & LIAM GILICK, *STINKING DAWN*,  
CURATED BY LUCAS GEHRMANN, LUCA LO PINTO  
KUNSTHALLE WIEN, WIEN  
5 JULY – 6 OCTOBER 2019



Gelatin & Liam Gillick, *Stinking Dawn*, Kunsthalle Wien 2019, Photo: Marlene Rosenthal Photo to the right © eSeL.at - Lorenz Seidler

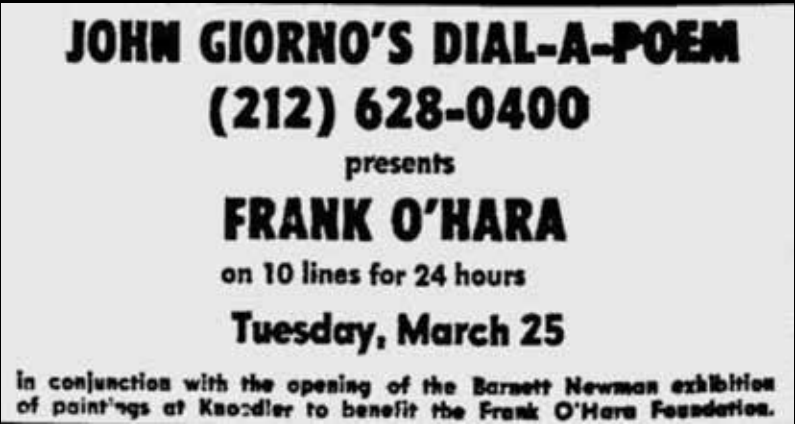
26

*FROM THE KITCHEN TABLE: DREW GALLERY PROJECTS 1984-90*  
SOUTHWARK PARK GALLERIES, LONDON



*From the Kitchen Table: Drew Gallery Projects 1984-1990*, exhibition view, Southwark Park Galleries, London, 2019. Photo Damian Griffiths, courtesy Southwark Park Galleries.

RIP  
John Giorno  
1936 - 2019



Ad for John Giorno's *Dial-A-Poem* in *The Village Voice*, 20 March 1969



MBL Architects



Benjamin Lafore & Sébastien Martinez-Barat architects portrait, Photo credit Nicolas Wagne

MBL Architects is a Paris-based architecture and research office founded by Benjamin Lafore and Sébastien Martinez-Barat.

**1. Yellow vest protesters on the Frech roundabouts**  
Those suburbs and territories, neither city, nor countryside, become the spaces of new political sensibilities. The roundabout, as a new kind of public space, empowers political issues and forms of life.

**2. The death of Charles Jencks**  
The American theorist and architectural historian was the first to use the term postmodern in 1977. He compared this style to "a double decaffeinated ristretto." His method of classification and diagrammatic way of thinking are still relevant today, the Po-Mo moment far less so.

**3. The Jade Eco Park in Taiwan**  
A park by Philip Rahm architects and Catherine Mosbach landscape designer. A site of contemporary follies which deals with climatic issues and where architecture disappears behind atmospheric effects. A first attempt at anthropocene architectural style.

Rond-point du Massif des Maures, Var, France, August 2019. Photo by MBL Architects.



Proxi



PROXI portrait, credit photo Tom de Peyret

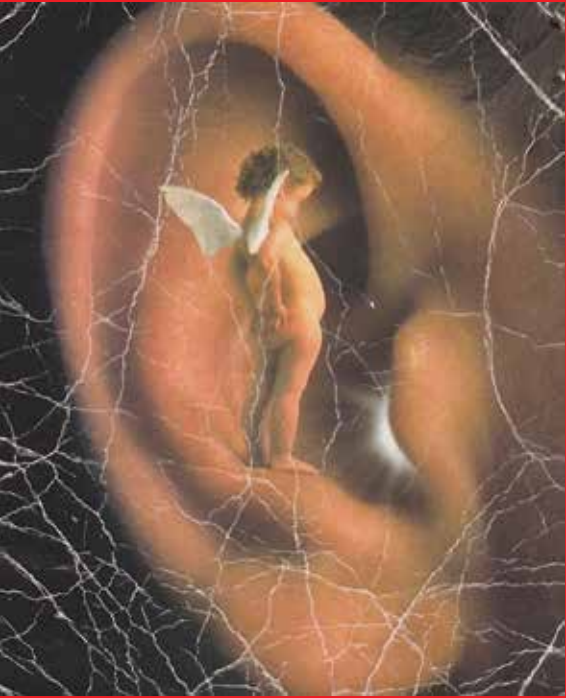
Proxi is a label promoting music through a mixed media approach. All material will come under varying shapes and will be documented using multiple practices. The first release will be delivered as a sound and culinary experience happening throughout November.

**1. Château-Chalon 2011, Philippe Chatillon**  
Phillipe Chatillon uses a crystal harp and singing bowls to harmonize the wines. This brings an energy, a search of harmony. Dry, crisp, and incredibly fragrant, exceptional!

**2. Vin Jaune 2010, Ludwig Bindernagel & Nathalie Eigenschenck**  
A beautiful pale gold colour, it is an incredibly stylish wine, quite exotic on the nose with vibrant citrus and tangerine fruit and marked salinity on the long finish.

**3. Arbois Vin Jaune 2011, Phillipe Bornard**  
As with many wines from the Jura this wine has been made with a slight oxidative edge which gives it a beautiful, nutty, savoury, umami quality that makes for compelling drinking.

Fermented for a minimum of six years, there are no top-ups to compensate for wine evaporates (known as la part des anges)



Marie Karlberg

Marie Karlberg is an artist based in New York, her upcoming show at Tramps, New York opens on December 11th.

**1. Benjamin Buchloh - Formalism and Historicity**  
Benjamin Buchloh's 2015 collection of essays on post-war 20th century art feels to me more relevant now than perhaps ever, an important book for artists and art workers across the board. I have been incredibly fatigued by the intensification of the contemporary art market and its consequences for artists, a normalization that portrays product as experience and expects us to all be thankful. Buchloh's criticism of canonical darlings that have formed the bedrock for what sells and resells is a relief, while his theorization of artistic practices that resist commodification is a challenge that I see as worth taking.

**2. Cafe Yemen - 176 Atlantic Ave, Brooklyn, NY 11201**  
This is a place I go whenever I miss my mother's cooking. While she's from Iraq, the cuisine here is the closest reminder that I can find in New York. There's always great music playing, delicious generous portions of food, and an atmosphere of hospitality, care and ease that is truly rare. Don't miss out on Sahadi's across the street or Damascus Bakery for that matter. In a city where extremely high prices passes for quality, these places stands out for putting taste first. Cafe Yemen—a gem.

**3. Text och musik med Eric Schüldt - www.sverigesradio.se**  
Every Sunday I'm excited for a new episode of this show. For somebody who's spent the past decade playing music at parties both known and unknown, especially music that will make people 'go crazy on the dance floor', classical music has always eluded me. While I love dance music and still DJ at parties, this show changed my view of classical music. Through personal anecdotes and philosophical reflection, Eric Schüldt makes clear the life that is expressed in this music, how to listen to and feel it in terms that aren't stuffy and narrow but deeply intimate and true.

Benjamin Buchloh, Formalism and Historicity



Armature Globale



Armature Globale portrait, courtesy of the artists

Armature Globale is a European architecture firm, involved in the design and planning of contemporary architectural intervention and structural research and consolidation. They are active in critical exhibition design for museum environments and taking part in the downfall of European architecture.

**1. Eko Atlantic City**  
A mass reclaimed land site hosting a large scale real estate intervention in West-Central Africa. An attempt at inserting global city features and high-rise technology in Lagos, Nigeria. With a few structures built and raw infrastructure framing its surfaces – in 2019 it remains our favourite quasi-virgin city.

**2. Reuters Data Center**  
Started in 1987 by Rogers Stirk Harbour + Partners is one of the few architecture hosts of computing powers that can still pretend to pass as a proxy for human labour. We believe that the only reader available to unlock the UK as a late high-tech stronghold is this temporary configuration of a commercial structure on Oxford Circus.

**3. Sep Ruf**  
Discovering the life and waves in the professional work of postwar architect Sep Ruf in 2019 was a sort of a late awakening. His life and several architectural reincarnations first as a neutral conservative architect, later as a postwar West German architect and in his liminal year as near-death traditionalist made the perfect code to unnerve present Europe political conditions.

Eko Atlantic city





27

TONY COKES, *IF UR READING THIS IT'S 2 LATE: VOL 1*  
GOLDSMITH CCA, LONDON  
29 SEPTEMBER 2019 – 19 JANUARY 2020



Tony Cokes, *If UR Reading This It's 2 Late: Vol 1*

# RIP

## Huguette Caland

### 1931 - 2019



*Bribes de Corps*, 1973, oil on linen  
47 1/5 x 47 1/5 in 120 x 120 cm



Left page:  
*ShadowGrams 1*, 2018  
 Courtesy of Black Quantum Futurism

# BLACK FUTURIST IMAGINARIES

Black Quantum Futurism is an interdisciplinary creative practice founded by Camae Ayewa and Rasheedah Phillips in 2014. It articulates quantum physics, afrofuturism, and cyberfeminism in order to invent practical ways to escape western temporal loops, and the hegemonic digital matrix.

To the extent that Einstein and his theory of relativity coupled time with space and created spacetime, Black Quantum Futurism is seeking to explore that coupling and decoupling through that same exploration. White men have conquered both time and space and then said they were the same thing, and what that has meant for Black people is a colonization of the temporal space of the future and the future of man in the universe. Black Quantum Futurism reappropriates clocks and maps to deconstruct hegemonic western spacetimes and dismantle the master's clocks. We create maps that embrace the inherent tensions between space and time and that provide opportunities for the reconfiguration of the same.

Our practice includes quantum event maps, housing journey maps, sonic mapping, and communal memory mapping. The quantum event map mimics African and Asian diasporic cultural practices and perspectives on time and space, bringing together the micro (or quantum) events that like to "happen in time together" to construct future moments/events or re-examine past moments/events as individuals or as groups and communities. Through this method of mapping, event memory (both future and past memory) is not attached to a specific calendar date or clock time, and memories are not formed in regard to a specific date

or time. Rather, time and date are made a part of the memory, so it is embedded or weaved in and controllable in future memory. The date or time of your choosing is embedded in the map as a part of your memory, which means you can forecast or backcast events. Time becomes something remembered, not something that defines and predates the memory. The quantum event map-maker becomes the active agent in the synchronicity/focal point, instead of time being the active agent defining the synchronicity.

In our workshops, we have groups creating communal quantum event maps that allow them to struggle through the ways in which a community constructs communal time around a past, future, or present event, composed of diverse and intersecting temporal rhythms and other event textures and features. Personal quantum event maps help mapmakers revisit personal pasts to encounter new features of a past event, plan and create personal futures, or explore and recontextualize personal "nows."

Extract from '*Placing Time, Timing Space: Dismantling the Master's Map and Clock*' by Rasheedah Phillips, first published in *The Funambulist*

THE FUTURE(S)  
 ARE BLACK  
 QUANTUM WOMANIST





Black Womxn Temporal Portal, 2018/19, by Black Quantum Futurism



Black Womxn Temporal Portal on display at Painted Bride Arts Center, 2019. Photo by D1L0 DeMille. Courtesy Black Quantum Futurism



Black Womxn Temporal Portal Interior with Bio Clocks, 2019. Photo by D1L0 DeMille. Courtesy Black Quantum Futurism











28

AVIVA SILVERMAN, *WE HAVE DECIDED NOT TO DIE*  
SPAZIO VEDA, FIRENZE



Aviva Silverman, *We Have Decided Not to Die*, VEDA, Florence.  
Courtesy of the artist and VEDA, Florence. Photo by Flavio Pescatori

29

JAMIAN JULIANO-VILLANI, *LET'S KILL NICOLE*  
MASSIMO DE CARLO, LONDON, UK  
21 JUNE – 21 SEPTEMBER, 2019.



Jamian Juliano-Villani's exhibition, *Let's Kill Nicole*.  
Photo credit to Massimo De Carlo Gallery Milan / London / Hong Kong.



30

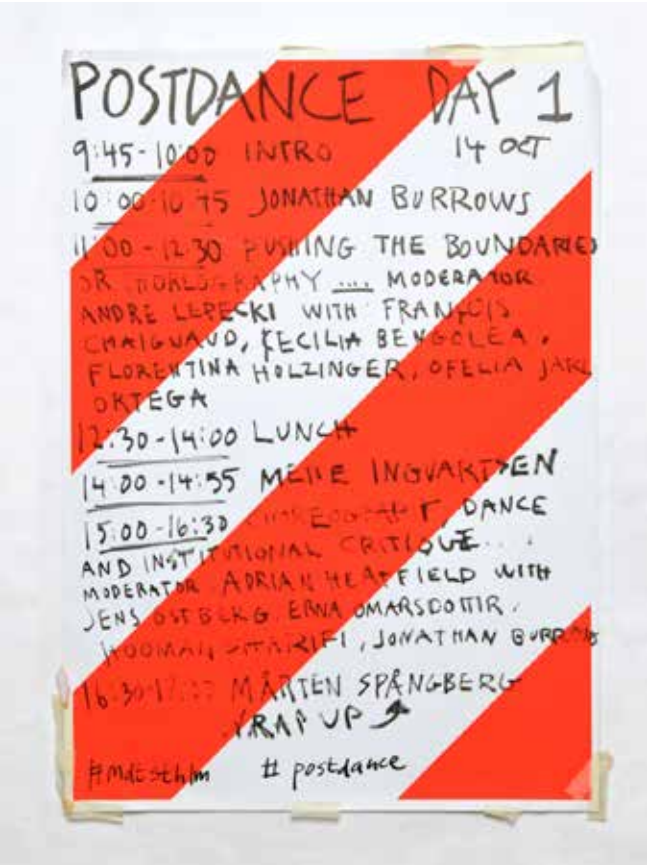
WADE GUYTON ZWEI DEKADEN MCMXCIX-MMXIX  
MUSEUM LUDWIG, COLOGNE  
NOVEMBER 16, 2019 – MARCH 1, 2020





31

POST-DANCE-ING, CONFERENCE  
MDT, STOCKHOLM  
23RD - 25TH OF OCTOBER 2019



RIP

Nancy Reddin Kienholz  
1943 - 2019



Edward Kienholz was buried back in 1994 in the front seat of his brown 1940 Packard Coupe, a dollar bill and a deck of cards in his pocket, a bottle of chianti and the ashes of his dog Smash in the seat beside him. It's his wife, Nancy Reddin Kienholz who drove Ed into his grave, literally, in the driver's seat. Ed's burial was supposed to be their final art installation, though incomplete until now. Indeed, the son of the Kienholz couple, Noah, confirmed that Nancy's ashes will make it to the front seat of the Packard, driving Edward and herself into the afterlife.



32

3X3X6, SHU LEA CHEANG, CURATED BY PAUL PRECIADO  
TAIWAN PAVILION, VENICE BIENNALE  
11 MAY - 24 NOVEMBER, 2019



Shu Lea Cheang, Exhibition View © Aslan Kudrnofsky/MAK

RIP  
Marisa Merz  
1926 - 2019

**“I came into the unknown  
and stayed there unknowing,  
rising beyond all science.  
I did not know the door,  
but when I found the way,  
unknowing where I was,  
I learned enormous things,  
but what I felt, I cannot say,  
for I remained unknowing,  
rising beyond all science.”**

*I Came Into the Unknown* by San Juan de la Cruz 1542 - 1591



33

MANUAL OVERRIDE, CURATED BY NORA N. KHAN  
THE SHED, NYC  
NOVEMBER 13, 2019 - JANUARY 12, 2020



RIP  
Douglas Crimp  
1944 - 2019



Douglas Crimp © 1982 Timothy Greenfield-Sanders



# Nora Turato

**no one cared  
who i was  
until i put on  
the ball gag**



i dont remember last time i ate,  
but then again, i dont remember  
last night

sound on

u see i had no secrets,  
i knew nothing, got out hope-full  
and found nothing

**U SEE I HAD NO  
SECRETS, I KNEW  
NOTHING**

i cant continue getting  
high and then confus-  
ing it for lust

**did you say something stupid  
to somebody stupid**

will i make friends here?  
probably not

The world is like cats, its impossible  
to sit down

**i don't trust  
the government  
to look after  
me or my dogs**

she's on her period, so i'm covered  
in blood by the end.

it is of no consequence to me what other people think  
of me. what matters is what i think of them

**you need  
to learn shame**

i drink a big glass of water and  
go submerge my dick in the sink  
and we chill for a little while  
and i sail, riding home the wrong  
way down the street in the middle  
of the night.

you just think hard and don't act, and then you question  
me when i do.



you are going to  
need new ways to  
understand your  
discontents, oke??

I took a nap on a couch in the office; again I felt the day  
had passed without my existing in it; by 4 I was unsure that  
I was real or that anything else was real, also having con-  
cerns with whether I had a face, sat not wanting to look to  
see if I had a face and feeling agitated at the prospect of  
not having a face.

why do you  
even need  
to come inside

how I'm aware of being a self-sufficient life-support  
system—fridge, dishwasher, dishwasher, and water  
—sat initially I felt as if I'd been plucked to a con-  
vex self serving, a remote and self absorbed  
being. Began to calm something into my own mouth  
I took up smoking; a friend in the same situation  
started biting her nails.

where the wish to be concretized  
overrides common sense.

except for visits, we stayed home  
and saved money.

corroborate  
solitaire

except for visits, we stayed home and saved

money. I wrote poems in sharpie all over the  
walls of my bedroom. I'd come to sleep ex-  
tremely quickly, yes, almost instantly. But nev-  
er passed out. I played monopoly on my own. I  
played chess on my own. When I eventually got  
around to it, masturbation seemed the natural  
outcome of my childhood.

I imagined that sex would be (some-  
how, god knows how) an amalgam of  
the mystical and the coarsely animalis-  
tic, a warm and blurry experience that  
would transcend the mechanics.

who moves chaos? chaos  
moves by itself

I hate texting,  
come live with me



**fuck em partner**

i circled the space partner:  
clean energy  
no jitters no crash

**but blatant ambition  
has an unfortunate way of  
accentuating failure**

i circled the space partner: dust-filled,  
highly bombarded by hoars and pneumatic  
balls, sensitive to cloudy stuff that seemed to  
want to spin and couldn't

**u see i've literally <sup>can</sup> thought about  
stuff and gotten ads for it**

it feels like the end of the world is near but not near enough  
to opt anywhere, you had to go everywhere;  
and i'm tired of having to wonder where they did it out of str-  
pidity or do it on purpose  
in the city of the mobile user and their helms, gears, processed  
books, the desperate energy and beauty produced by the at-  
tempt to escape the unrelenting jaws of death

fuck em partner offend emotional peril  
up it in a sub  
hey partner, what's worse: dust or mud?

**their good intentions  
had weakened  
over the years**

ARE THESE DARK TIMES, OR  
ARE THEY UNCONSCIOUSLY  
STUPID TIMES? ARE THEY  
BOTH?

how did i live so long believing that evil  
might have its own dignity?

is it the <sup>partner</sup> case that the worst,  
when it comes, comes in a clown  
car?

**because  
goals**



Julia Marchand

Associate Curator at the Fondation Vincent van Gogh Arles and EXTRAMENTALE Founder and Artistic Director, a curatorial platform devoted to adolescent symptoms in contemporary art. Based in Arles, France.

1. **Danarti** magazine, Tbilisi  
Danarti magazine is an independent publication that makes rooms for alternative visions on contemporary subjects and historical givens. Co-founded in 2011 by Goldsmiths College alumni Elene Abashidze, and mostly funded by Kunsthalle Zurich, Danarti addresses issues related to the post-nineties in Georgia (Georgia 1990's: Tips on Survival – edition n°5), to the art of avant-garde painter and stage designer David Kakabadze (1889-1952 – the latest edition ) as well as to the LGBTQ community in Georgia with a special edition paying homage to Bianca Shigurova, a transgender woman who was found dead in her apartment in 2016.

2. **Voiture 14**, Marseille  
Over the last few months Marseille has developed a healthy art scene with the setting up of new spaces that coincide with the wave of settlements of emerging artists. Voiture 14 plays a crucial role in the making of that scene by thinking and acting collaboratively. The founder Myriam Mokdes has partnered with Les Filles de Bledards, Leaving Living Dakota, RIAM Festival and Manifesto 21 for her recent exhibitions and performances have included works by Marseille-based artists including Sara Sadik, Sol Cattino, Moeasha 13 and Nicolas Perez, to name a few.

3. **LINK**, by Mohamed Bourouissa  
What is the relationship between sex and technology ? This sentence is taken from latest film by Mohamed Bourouissa, *LINK*, produced by Unemployed Magazine. After his striking exhibition this summer at Les Rencontres d'Arles, Mohamed takes us into the realm of sexuality, human obsolescence and artificial intelligence, and above all desire from which arises his own curiosity. There is no glorification but a mere observation of the mechanics of desire, and perhaps the expanded love in which we all participate. The film will be shown within an installation at Schinkel in January 2020.



The Community



The Community portrait, courtesy of the artists

The Community is a collective-run, Paris-based not-for-profit institute for multidisciplinary dialogue.

1. **Normandy Hôtel / building**  
The Normandy Hôtel was built in 1877 in Paris. The first large-scale renovation project in its history has recently started. In October, as to embrace the project, the hotel hosted the inaugural edition of the Salon de Normandy by The Community. Across one week, various old and historic rooms hosted 16 international exhibitors and 70+ artists. For the full-experience, The Community set-up a residency at the hotel for the month running up to the Salon, and we were honored to work in a mysterious room on the 1st floor facing the Louvre, whose previous occupant had been a local rabbi. thecommunity.io/salondenormandy

2. **Cotton Club / bar**  
A particular establishment in Pigalle, whose owner Lynda has continued hosting our various gatherings and encounters until the late hours. The decoration and little details are reminders of its rich and unrivaled past; it was run by one of the first female gallerists in town, and at this address, she sold Picasso's first works in Paris. Guaranteed serendipity for open minds.

3. **Editions Gravats / LOW JACK**  
The Parisian musical mastermind Philippe Hallais, aka Low Jack, has been destabilizing dance floors in Paris and across the globe with his always perfect and unexpected tunes, smoothly combining techno and experimental sounds with reggaeton and dancehall rhythms. Care for your body and mind. editions-gravats.bandcamp.com / lowjack.eu



Hotel Normandy, credit The Community

Julie Boukobza



Julie Boukobza portrait, photo credit Lilli Reynaud Dewar

Julie Boukobza is a curator and art critic based in Paris. She currently runs the Luma Arles Residency Program as well as the 89plus Residency Program at the Lab of the Google Cultural Institute in Paris. She is also working on a solo exhibition at Converso in Milan opening on January 23rd 2020 with the British artist Michael Dean. In October 2020, she is co-curating an exhibition at Centro de Arte Dos de Mayo with Julia Morandeira Arrizabalaga in Madrid, Spain.

1. **Rome, 1er et 2 novembre 1975** currently on view until January 5th 2020 at Haus der Kulturen der Welt and September 2020 at the Contemporary Art Museum in Montreal. Last February, my friend the artist Lili Reynaud Dewar invited me to Villa Medici in Rome to act alongside many other friends and collaborators in her new project based on a film tracing the last days of Pasolini by Abel Ferrara. In my first scene, I was called a queer and beaten to death by young Roman kids on a cold night in the Villa's magnificent garden. The life and death of a curator!

2. **'Dying on Stage'** a performance by Christodoulos Panayotou at Musée d'Orsay on October 19th 2019, as part of Festival d'Automne, invited by Donatien Grau  
I cannot say a word about this performance in three acts without spoiling it, even if we all know we are going to die. I can only advise anyone reading this text to go see the final iteration on December 14th 2019. It always coincides with the artist's birthday.

3. **'Les couilles sur la table',** a podcast, with invited guest Virginie Despentes  
First there is her voice, so soft, then the way she speaks with kindness and distance, and of course the content of these conversations in four parts: the tenderness of fathers, the power of fabulous tantrums, if Houellebecq was a woman, and how can you still be a heterosexual woman after thirty five years old? I don't agree with everything but I admire her deeply.



Dying on Stage Christodoulos Panayotou performance at Musée d'Orsay

Cyrus Goberville

Cyrus Goberville is co-founder of Paris-based record label Collapsing Market, an imprint for contemporary sounds and archival materials. He is also music editor for *Novembre* magazine.



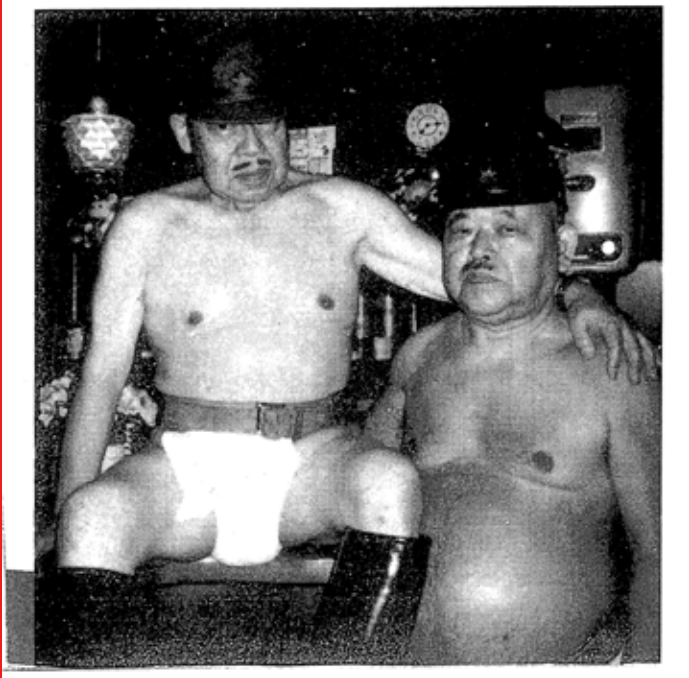
Cyrus Goberville portrait, photo credit Thomas Jeppe

1. **The Gerogerigegege, Ugui-sudani Apocalypse** (The Trilogy Tapes)  
An amazing soundtrack for the Uguisudani Tokyo train line, which "has the fewest number of users per day, but is the deepest" by one of the most fascinating Japanese noise groups of the nineties, in which exhibitionism was an integral part of their performances. The record is mostly joyful instrumental funk and lounge jazz, while also unveiling both deep melancholia and sexual desire. A proper one to turn up in an empty strip club.

2. **Paul Maheke, Nkisi, Ariel Efraim Ashbel, Sènsa** (Performa 19, New York City)  
I had blurred and strong feelings after Sensà at Performa this year. Paul Maheke's powerful gestures and paths through the audience bring us to an in-between state, where his visible-then-disappearing body highlights the shadows of marginalized voices. Late-night anxiety and a vital need to dance add to the confusion once raw drum patterns creep into Nkisi's radical sonic environment.

3. **Angèle, Brol La Suite** (Angèle VL Records)  
Following the Belgian singer-songwriter's debut LP *Brol* in 2018, this extended version delivers seven new tracks that prove her great potential for the years to come. Mostly underestimated by the critics, Angèle could be a fresh alternative to the globalized model for pop music. Without shifting from her initial line, she's questioning personal and generational issues in a very humble but catchy way. Sometimes subtle, sometimes clumsy, her vulnerability becomes a singular strength in a dull market constantly promoting perfectionism.

The Gerogerigegege, Uguisudani Apocalypse





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STEVEN COHEN, *PUT YOUR HEART UNDER YOUR FEET*  
FESTIVAL D'AUTOMNE, PARIS  
19 – 21 SEPTEMBER, 2019



Steven Cohen, *Put Your Heart Under Your Feet* (2019), Festival d'Automne, Paris. Photo Credit: Pierre Planchenault

# RIP

## Kevin Killian

### 1952 - 2019

### Silicon

Sara, I love ice creeping over napalm, an acrostic that begins with your name, and continues with six more words, the initial letters

of which,

spell out “silicon” just like the native valley where we live and learn from.

Silicon valley, like nothing on earth, revolves around a few famous legends, compare it to the poetry world with Claudia Rankine to the East and Ferlinghetti to the west, from M. Nourbese Philip in the North to, who’s a southern poet, oh, Sandra Simonds.

However it profits from the genius of Christian Bok who invented the whole shebang once upon a time, in a garage band with Steve Jobs and Bill Gates and Woz,

a boys club, Sara, from which the figures of Ada Lovelace and those women of Cape Canaveral have been hidden, occluded.

Scenting their little boxes in their garages in that valley,

we began to live like the little foxes of the Bible, first chasing our tails, then chasing

the rare earth elements that nothing human should possess.  
Leave silicon to the

hidden spirits of the earth that brought its scent to linger among us,

let the nature of information gathering systems eat themselves up,

and how is this like poetry? Every day we think about Studio One and try to come up with better answers for our children, and we look at the few remaining animals of world, and weep,

strange tears of silicon like Man Ray pebbles on our faces.  
Sara, I look inside crude occlusions now.



35

SUZANNE LACY, *WE ARE HERE*  
SFMOMA, SAN FRANCISCO  
APRIL 20 - AUGUST 4, 2019



Suzanne Lacy, *Anatomy Lesson #4, Swimming* 1977 (detail), five photographs, © Suzanne Lacy, Photo: Rob Blalack



Suzanne Lacy with Meg Parnell, *Cleaning Conditions*, 2013, performances, Manchester Art Gallery as part of do it 2013

RIP  
Nobuo Sekine  
1942 - 2019



Nobuo Sekine with his sculpture *Phase of Nothingness*, 1969/70, at the Japanese Pavilion at the 35th Venice Biennale, 1970. Photo: Yoriko Kushigemachi.



# Christelle Oyiri

Christelle Oyiri (also known as CRYSTALL-MESS) is a French music producer, DJ and multidisciplinary artist based in Paris.

## 1. Saucy Santana

I was growing increasingly bored of rap being polished and contained and then Miami rapper Saucy Santana shook the 2019 table with their single 'Walk Em like A Dog'. The revenge bop every femdom fantasize about – and add to that a New Orleans bounce beat and you won me over! Also I do believe Saucy Santana is going to be the first LGBTQ and non-binary rapper to break out in the mainstream.



Christelle Oyiri-K portrait, photo credit Sylvain Sey

## 2. Steven Traylor

I receive Steven Traylor's work with no disclaimer, no resistance. Whether it's a frenetic and mysterious low res video juxtaposing lusty twerk moves and car rodeos in slow motion, or candid black and white portraits of his community or as an editor and consultat for BLACKNEWS by Khalil Joseph exhibited at 2019 Venice Bien-nale – generosity is always the key. Nonetheless, this profuseness has its limits. Indeed, the 23 year old polymath from Los Angeles also questions the relationship gen X has with the consumption of inner-city black youth lifestyles. Indeed, the average hip-hop fan has unlimited access to narratives and artefacts, so they are able to fetishize the culture without experiencing it. This is the concept Traylor came up with for Vince Staples's groundbreaking video "FUN!".

## 3. Louvre Removes Sackler Family Name From Its Walls

On a sunny afternoon of July this year, my friend Manon Lutanie and her daughter went to Le Louvre for what I believed to be a candid and conventional daughter and mother moment. It turned out she was taking her to one of the most crucial political events that has happened in the art world these recent years. A protest against the Sackler family, owners of the OxyContin maker Purdue Pharma, linked to the opoid crisis in the United States, was led by collective P.A.I.N and photographer Nan Goldin. The plaques acknowledging the family donations were removed by the Louvre the same day as the protest and just like that my friend's daughter could witness the power of activism.

Credit Saucy Santana



# Marcelo Alcaide



Marcelo Alcaide portrait, courtesy of the artist

Marcelo Alcaide is a cultural producer and director at A.CO, REIF.LIFE & COURREGES

## 1. Lula da Silva

Lula da Silva, the former Brazilian president, was imprisoned during the last elections, as a result of his supposed involvement in 'Lava Jato' – which has still not been proven to this day. The result of his imprisonment led to Bolsonaro's election. Since then, Lula has been active from prison and now, since he is out, he has been participating in rallies against the extreme right-wing government taking place across the country. Truly inspiring.

## 2. Jannis Kounellis

Jannis Kounellis retrospective at the Prada Foundation in Venice, May 2019.

## 3. Courreges SS20 soundtrack

Last September I had the opportunity to direct Lafawndah and Jeff Mills and produce our Courreges SS20 soundtrack at Studio Ferber in Paris.



Jannis Kounellis retrospective at the Prada Foundation in Venice, May 2019. Photo credit Marcelo Alcaide

# Amalia Ulman



Amalia Ulman portrait, courtesy of the artist

Amalia Ulman is an artist based between L.A, NYC, Shanghai, and Gijón

## 1. Exquisite Mariposa by Fiona Duncan

*Exquisite Mariposa* by Fiona Duncan is an amazing book. I love it, not only because I'm in it and she says wonderful things about me, but because she has managed to craft something new and fresh that was much needed. It is emotional for me to read this book because I was present during the making but I think anyone can enjoy Fiona's writing, it's simply brilliant.

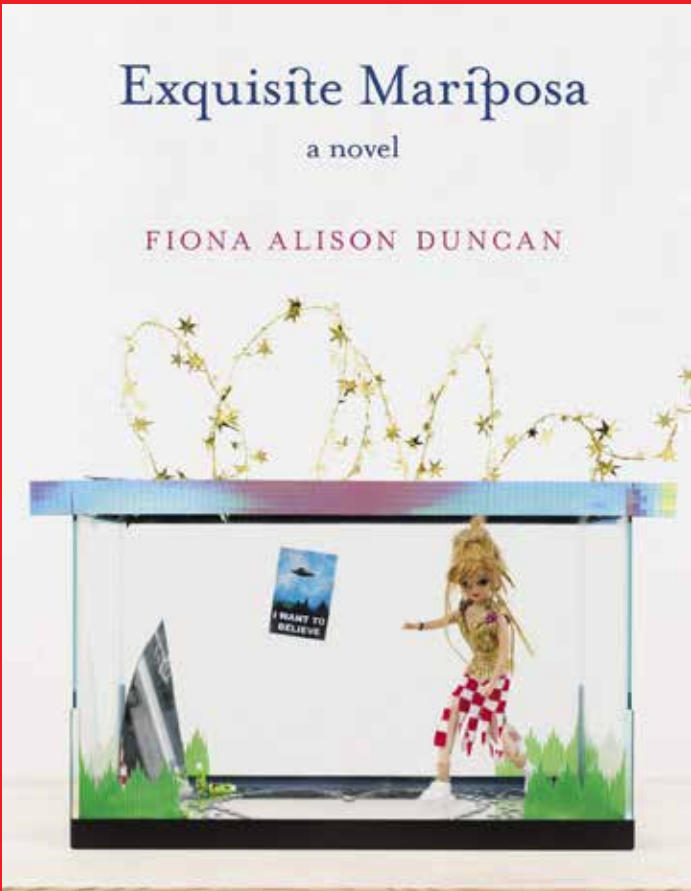
## 2. Non Fiction a film by Olivier Assayas

I'm a big fan of Olivier Assayas and this year I watched *Non Fiction* and absolutely loved it. There's a review that said it was Woody Allen's best movie in the past ten years. I agree, it is indulgently silly and french but done well. It felt as if he had a lot of fun among friends while filming and that's a nice feeling. Also it leads to point three because...

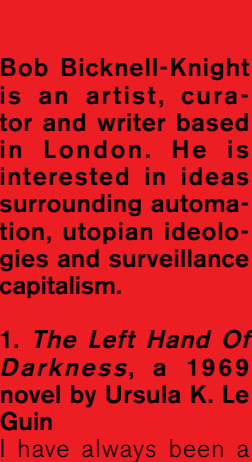
## 3. Vincent Macaigne

Thanks to *Non Fiction*, I discovered Vincent Macaigne and I'm obsessed with him. He's my favourite comedic actor right now. He and Vimala Pons are a match made in heaven in Antonin Peretjatko's movies. Her physical comedy is gold and he is the perfect combination between ugly, gross, attractive and sexy that I aspire to be.

Cover of Exquisite Mariposa by Fiona Alison Duncan



# Bob Bicknell-Knight



Bob Bicknell-Knight portrait, courtesy of the artist

Bob Bicknell-Knight is an artist, curator and writer based in London. He is interested in ideas surrounding automation, utopian ideologies and surveillance capitalism.

## 1. The Left Hand Of Darkness, a 1969 novel by Ursula K. Le Guin

I have always been a huge fan of the science fiction genre, consuming anything written by Philip K. Dick as a teenager. Unfortunately I only recently started reading Le Guin, whose revolutionary ideas surrounding gender and politics continue to inspire. In *The Left Hand Of Darkness* Le Guin questions and answers what it would be like if we lived in a genderless society.

## 2. Symptom Machine, a solo exhibition of work by Kate Cooper at Hayward Gallery, London

As the majority of Kate Cooper's work isn't accessible over the internet, her solo exhibition at Hayward Gallery earlier this year was a rare chance to see a number of her beautifully crafted CGI video works, produced from 2014-019. Within the work a series of female avatars, in various states of degradation, move and interact with different environments, enacting a number of pre-fabricated movements and activities. The videos are a critique and comment on the idealised images that dominate today's visual culture, exploring ideas of gender, technology and the politics of labour.

Kate Cooper, Infection Drivers, 2018. Courtesy of the Artist.





36

LUTZ BACHER, *FIREARMS*  
GALERIE BUCHHOLZ, KÖLN, GERMANY  
30 AUGUST – 26 OCTOBER, 2019



*FIREARMS*, 2019, digital pigment prints in artist frames. 58 parts, each 112,5 x 74 x 5 cm  
Installation view Galerie Buchholz, Köln 2019



*FIREARMS*, 2019, digital pigment prints in artist frames. 58 parts, each 112,5 x 74 x 5 cm  
Installation view Galerie Buchholz, Köln 2019



37

LOVE AND ETHNOLOGY, THE COLONIAL DIALECTIC OF SENSITIVITY (AFTER HUBERT FICHTE) HKW, BERLIN  
18 OCTOBER 2019 – 6 JANUARY, 2020



Love and Ethnology - The Colonial Dialectic of Sensitivity (after Hubert Fichte), HKW, Berlin, Omindarewa/Prata Jardim, Performance by artist collective Coletivo Bonobando, with Livia Laso, Vanessa Rocha, Adriana Schneider

38

SIAH ARMAJANI, FOLLOW THIS LINE  
THE MET BREUER, NYC  
FEBRUARY 20 – JUNE 2, 2019



Siah Armajani retrospective at The Met Breuer. Bridge Over Tree is curated by Public Art Fund Director & Chief Curator Nicholas Baume.



Billy Tang



Billy Tang portrait, courtesy of the artist

Billy Tang is a the senior curator at Rockbund Art Museum (Shanghai)

1. Opera for Animals at Para Site (Hong Kong)

I travelled from Shanghai after co-curating my first institutional exhibition at the Rockbund Art Museum and arrived in Hong Kong straight into the busy art fair week. It was a pretty intense experience having just opened an experimental butchery, plus a fully-functioning bar on the top floor of our museum, as well as a whole body of other new works by Tobias Rehberger for his solo exhibition that we worked on together. Going from this into Hong Kong, I was confronted with a typically dense encyclopaedic exhibition that filled the whole space of Para Site to the brim. In the midst of this, I found solace in the work "Sirens" by Adam Nankervis. It was a row of tender photographs documenting a daily ritual of impromptu artworks made between Adam and his partner David Mendalla.



Opera For Animals at Para site Hong Kong

2. Wang Xu, Garden of Seasons at Vincent Price Art Museum (Los Angeles)

Wang Xu can be friendly to the point of being too intense. When I first met him, he gifted me water jug that he handed to me at an opening. I believe this was the first ever present I have received from another man who is not my father. Somehow through these anecdotes I hope to convey to you the kind of strange sincerity and seriousness of doing something good, that reflects back into his artwork and projects. They are old-school in terms of always being rooted in the principles and lessons of sculpture - but they extend outwards into the myriad relationships forming together the ambient condition that envelopes or leaves an imprint on the work's final shape.

3. Closing Ceremony Magazine Launch of the Issue 'Americano' at Bank (Shanghai)

Technically this was not an exhibition because there were no official artists involved in the making of the project and it lasted only one day. It was a magazine launch - but in a short space of time, they improvised a series of interventions using the work of photographers from around the world to create objects, backdrops, and interiors that somehow create a *mis en scene* of a hybrid airport to somewhere. Same Paper is led by the Shanghai-based image-maker and photographer Xiaopeng Yuan, who operates between the commercial culture of image and his own independent projects and interventions that reflect and abstract the world views created by this industry. I met Xiaopeng through my partner Peng Ke - who I think together represent a very important generation of image-makers and thinkers exploring the phenomenon of image culture and its material effect on the environment unfolding here. They are people who started making images as kids, experiencing the ways people from the countryside came the shiny new city and found gaps to create their own spaces and culture from within. It's a style of photography I'm trying to studying and understand more about - but generally the philosophy is a type of baroque countryside modernism that has no added props or artificial intervention, because the way materials and characters coalesce together here are crazy and strange enough.

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CAFÉ DO BRASIL  
PARA SITE, HONG KONG  
SEPTEMBER 13 - NOVEMBER 24, 2019



Installation shot from the exhibition Coffee Shop, 1998 Image courtesy of Para Site



Installation shot from the exhibition Coffee Shop, 1998 Image courtesy of Para Site





Cajsja Von Zeipel installation, courtesy of the artist and Andréhn-Schiptjenko, Stockholm



41

**IF THE SNAKE, CURATED BY PIERRE HUYGHE**  
**OKAYAMA ART SUMMIT, OKAYAMA, JAPAN**  
**27 SEPTEMBER – 24 NOVEMBER, 2019.**



John Gerrard X. laevis (Spacelab), 2017 Courtesy of the artist, Thomas Dane Gallery and Simon Preston Gallery

42

**UNCANNY VALUES**  
**MAK VIENNA, VIENNA**  
**29 MAY – 6 OCTOBER 2019**



UNCANNY VALUES: Artificial Intelligence & You, MAK, VIENNA BIENNALE FOR CHANGE 2019, Curated by Paul Feigelfeld and Marlies Wirth MAK – Museum of Applied Arts, Vienna



43

FABIENNE AUDEUD, *MAQUETTE OF A RETROSPECTIVE 1:15 SCALE*  
TONUS, PARIS  
12 OCTOBER – 3 NOVEMBER, 2019



Fabienne Audeoud, *Maquette of a Retrospective 1:15 scale*, Paris

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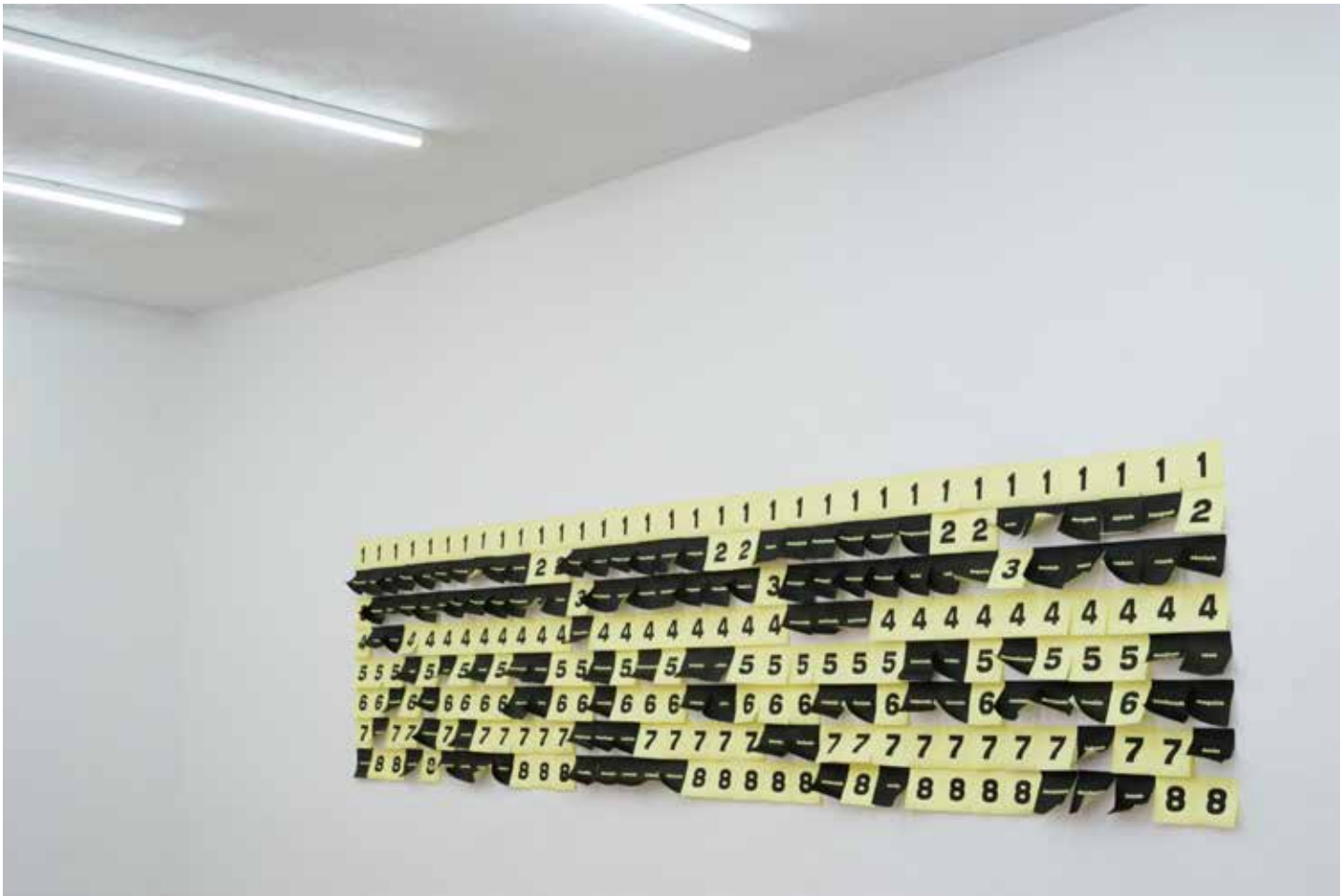
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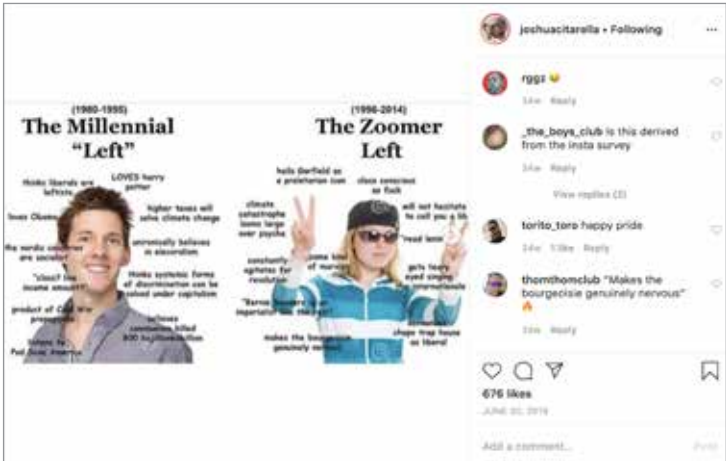
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**POST-IT: COLOMBIA**, CURATED BY THE OFFICE FOR CURATORIAL WONDERS  
ESPACIO MANGO, BOGOTÁ  
19 SEPTEMBER, 2019 – 26 APRIL, 2020



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**JOSHUA CITARELLA**  
INSTAGRAM, WEB  
@JOSHUACITARELLA



# RIP

## Huang Yong Ping

1954 - 2019



Xiamen Dada, 1986, *Xiamen Dada Event (Group Performanc)*  
Palais de la Culture de Xiamen, Fujian, China, 24 November 1986  
© ADAGP Huang Yong Ping Courtesy of the artist and Kamel Mennour, Paris/London



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STURTEVANT, MEMES  
FREEDMAN FITZPATRICK, LOS ANGELES  
SEP 5 – NOV 9 2019



Sturtevant, Memes, Freedman Fitzpatrick, Los Angeles, Courtesy the Sturtevant Estate and Air de Paris, Paris.  
For all installation images photo credit: Marten Elder

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# RIP

**Daniel Johnston**  
**1961 - 2019**



Daniel Johnston, 'Weirdly Sad' drawing.

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