



# The Avant Garde is moving to Asia

**SAM VENGHELUWE** ON **DAVID HOCKNEY'S** SECRET KNOWLEDGE

**FRANCES OLIVER** ON REAL LIVES IN ART

**JOSEPHINE GARDINER** REVIEWS DON'T LOOK UP

**ALEXANDER STANFIELD** IN CONVERSATION WITH **AUDREY BRACIO**

**MARY FLETCHER** REVIEWS **TIM SHAW'S** NEW SHOW AT ANIMA MUNDI, ST IVES

**LIVIANA MARTIN** REVIEWS **MONDRIAN'S** FIGURATIVE WORK AT MUSEO DELLE CULTURE, MILAN

The New Art Examiner is the product of the thinking and life-long contribution of Jane Addams Allen. We thank you in her name for reading her independent journal of art criticism.

If you have an interest in our venture, please consult Google, also Art Cornwall, for an interview with the publisher, Derek Guthrie, a painter who keeps his art practice private.

The New Art Examiner has a long history of producing quality and independent art criticism. Any art scene, needs writers to keep a professional eye on art activity. Otherwise, insider trading will determine success in this troubled art world.

You can participate directly by sending letters to the editor which are published unedited.

All editions include the digital issue sent via e-mail.

Subscription rates for 6 issues print and digital:

UK	£42.00	postage incl.
Europe	€54.50	postage incl.
USA	\$65	postage incl.
World	\$80	postage incl.

[Subscribe at http://newartexaminer.net](http://newartexaminer.net)  
Our offices addresses:

UK Office: Sunny Corner Lodge, Panters Bridge, Bodmin. PL30 4DP  
D.C. Office: 2718, Ontario Road, Washington DC. 20009

Subscriptions to the New Art Examiner in 2021-22 are £42 (\$67) for six issues  
Digital subscription \$5.00 annually (£3.60) - more a donation than a subscription  
Individual copies are £4.50 (\$7.00) plus postage £2.50 (\$2) or \$2 each  
as a download from [www.newartexaminer.net](http://www.newartexaminer.net)

YOU MAY SUBSCRIBE BY PAYPAL OR CREDIT CARD ON THE WEBSITE [WWW.NEWARTEXAMINER.NET](http://WWW.NEWARTEXAMINER.NET)

## The Attentive Artist



*Surf Riders, Honolulu. 1919-1920*

Whether or not Bartlett could learn at 57 to carve local wood skilfully and print the resultant blocks even competently, it is still a question whether any gains in artistry would be as enormous as the reviewer hoped. The few earlier efforts along these lines by his friend Elizabeth Keith resulted only in her hasty return to the Wanatabe workshop. Only the redoubtable Lillian May Miller among Westerners who attempted pure “self carved, self printed” works could be accused of success. The examples of Paul Jacoulet, Helen Hyde, Peter Irwen Brown, and Bartlett himself, suggest that in the matter of craft technique, better leave it to the artisans. Those Europeans and a few Japanese who sought immediacy by crude sincerity were much admired by those who argued that “self carved, self printed” was the only route to greatness, but in the view of the humbling efforts of the fine artist Ito Shinsui in that regard, Bartlett was not about to go down that road, whatever he told local newspaper reporters, the Hawaiian woodblock prints would come out of Japan, not Honolulu.

*A Printmaker in Paradise  
The Art and Life of Charles W Bartlett  
by Richard Miles & Jennifer Saville Honolulu Academy of Arts 2001 pp 64/5*

### STATEMENT OF PURPOSE

The New Art Examiner is a not-for-profit organization whose purpose is to examine the definition and transmission of culture in our society; the decision-making processes within museums and schools and the agencies of patronage which determine the manner in which culture shall be transmitted; the value systems which presently influence the making of art as well as its study in exhibitions and books; and, in particular, the interaction of these factors with the visual art milieu.

### IN THIS ISSUE YOUR CONTRIBUTORS ARE:

DANIEL BENSHANA is the European editor of the New Art Examiner, author of many children's books and sometime poet. He runs [www.footstepsbooks.com](http://www.footstepsbooks.com).

GRAZIELLA COLOMBO lives in Milan, Italy. She has a degree in foreign languages and literature and has taught for many years. She is a volunteer and guide at the Diocesan Museum of Milan. She has always had a passion for art that is one of the things in which Italy excels.

MARY FLETCHER is a multimedia artist Flaneur: [www.axisweb.org/p/maryfletcher](http://www.axisweb.org/p/maryfletcher). She has an MA in contemporary visual art and writes the blog: [4maryfletcher.blogspot.com](http://4maryfletcher.blogspot.com). She is a humanist, feminist and socialist, influenced by psychotherapy. She lives in St Ives, Cornwall, UK.

JOSEPHINE GARDINER has spent most of her working life as a newspaper journalist, including many years on the staff of The Times Educational Supplement. She has lived in Oxford, London, Barcelona, and Brighton, and now lives in Penzance, Cornwall. Her first novel, Whistling Jack, is being published in May 2022 by Hypatia Publications.

PABLO HALGUERA is an artist, performer, author, and educator. From 2007 to 2020 he was Director of Adult and Academic Programs at the Museum of Modern Art in New York City. He currently is an Assistant Professor at the College of Performing Arts at the New School.

BIODATA HARIYANTO studied at Malang State University Department of Art and Design. Teaching courses: History of Art (Indonesia, West, East), Capita Selecta of Nusantara Cul-

ture. His research covers Arts of Southeast Asian Studies, Innovation Media Arts and Creative Industries Project Arts.

RACHEL LEBOWITZ has written articles on a range of topics for artsy.net since 2015.

MIKLOS LEGRADY is a visual artist, writer, anti-hero and protagonist who's expecting trouble. He steps out of the art world's blind spot, uncovering myths and deconstructing fictions. He has a B.Sc. in visual studies workshop, Rochester, N.Y and an M.F.A from Concordia, Montreal. He is co-founder of N.Y. performance group The Collective Unconscious.

LIVIANA MARTIN was born in Northern Italy and lives in Milan. She has a degree in Philosophy and she taught for many years. She is keen on ancient and contemporary art, because she is absolutely confident that “the beauty will save the world”.

ALEXANDER STANFIELD is an art historian, writer, critic, and commentator with a BFA in Art History and an MA in Art History and Criticism.

Sam Vengheluwe is a Belgian painter, art historian (specialising in African arts), critic and translator. He questions preconceived notions in art theory and criticism, and what Samuel Beckett called ‘academic dementia’.

TINA WASSERMAN has written prolifically about art, trauma, and understanding and has taught in Chicago and Boston.

If you have ideas for articles or are a writer please get in touch:

[contributor@newartexaminer.net](mailto:contributor@newartexaminer.net)

The San Antonio Aesthetic

Editor,  
Very well said, Neil! We enjoyed reading your article ... so very well written and interesting, as well... thank you! And furthermore... you are an attorney, which Phil was especially interested to read about you! Neither of us had any idea that you had gone to Law School. You are quite an interesting fellow, on many levels, it seems! Thanks for your great article!  
*Fauna and Phil White*  
10/01/2022

Thank you Neil! I loved it. Hope you and Josey and the family are all safe and happy!  
*Ken Little* 10/01/2022

San Antonio and the Art of Do-It-Yourself Culture

Editor,  
It's been a true pleasure working with Rigo and Jenelle, who have championed BIPOC, LGBTQIA+, border artists, and a generally wide range of voices. South Texas, specifically Brownsville, is a mostly untapped place, and I thank Rigo for amplifying and giving that area the attention it deserves. I also applaud you for pouring your blood, sweat, and tears into Presa House, a truly unique place that has created connections beyond Texas. I couldn't be more happy and proud as I witness your growth and exciting journey. Cheers.  
*Alejandro Macias* 14/01/2022

Editor,  
Wow! What a great article and so important and informative. You have brought artists of all backgrounds to the forefront. Stay focused and keep moving forward. Paz y fuerza!! Viva la raza! #apoyalafamilia  
*Anonymous* 10/01/2022

In The Distance: A Curator's Experience of South Texas And The Border

Editor  
Our beautiful Leslie: as we live our (mostly self induced) complicated lives it becomes commonplace to ignore the beauty amidst the chaos in which we exist.  
Thank you Leslie, for a brief but inspiring reminder of that part of our existence that is all around us: Beauty/ conflict, wealth/poverty, joy/sadness, history/ reality : all expressed powerfully and eloquently as only your passion for the power of the arts could express.  
I do believe that God specifically created that one destiny in each of us. i do believe and exhort you to continue to follow yours.  
Keep on, Christian, God's hand is guiding you!  
*Joe and Jo Villarreal* 11/01/2022

Did Marcel Duchamp Pave the Way For Donald Trump?

I was always convinced Duchamp was the Angel of Death.  
Trump only an objet trouvé.

Anonymous 17/12/2021  
Anon,  
Good one!  
*Miklos Legrady* 21/12/2021

Editor,  
This is such a well researched and thoughtfully written article Miklos! I have been saying that since Trump's election we have entered into an era of dis-enlightenment. I think you've done an excellent job showing how we have evolved into this kind of society.  
*Virginia Eichhorn* 01/10/2021

Virginia Eichhorn  
The best is yet to come.  
*Ian Russo* 03/10/2021 12:33 am

Editor,  
I've begun looking into the intersection humour + visual art + writing this past, unfunny COVID year. M. Legrady's well-supported think-piece (bolstered by his teasing artworks) is a bracing counter to shaky academic precepts about facture and diligent practice. Putting air-quotes around a proposition doesn't automatically elevate it to the status of art. Now added to my insight-trove is the final quote from Oscar Wilde to the effect that honest, combative artists must keep 'em laughing to avoid being squashed like a bug. Wondering about Maurizio Cattelan...  
*Betty Ann Jordan* 30/09/2021



March 2022  
Volume 36. No.4

TABLE OF CONTENTS

FEATURES:

- 8 CONTEMPORARY ASIAN ART Biodata Hariyanto
- 15 REAL LIVES MATTER Frances Oliver
- 17 DON'T LOOK UP (FILM REVIEW) Josephine Gardiner
- 20 SELF EXPRESSION THROUGH ABSTRACTION Alexander Stanfield in conversation with Audrey Bracio
- 27 IMAGINATION ENHANCED Rachel Lebowitz

DEPARTMENTS:

- 2 LETTERS
- 4 EDITORIAL Daniel Benshana
- 5 SPEAKEASY – TOO MUCH IS UNSAID Pablo Halguera

EXHIBITIONS:

- 23 A BIGGER SECRET: DAVID HOCKNEY'S SECRET KNOWLEDGE Sam Vengheluwe
- 31 THE COWS OF MONDRIAN Liviana Martin
- 33 THE GRAND TOUR IN ITALY Graziella Colombo
- 34 TIM SHAW AT ANIMA MUNDI Mary Fletcher
- 35 THAO NGUYEN PHAN AT TATE ST IVES Mary Fletcher

We publish all letters unedited to give artists and readers a fair say. If you would like to start a conversation, or enter one please visit

[www.newartexaminer.net](http://www.newartexaminer.net)

or write an email to

[letters@newartexaminer.net](mailto:letters@newartexaminer.net)

QUOTE of the Month:

“Art deteriorates when it is done for the audience.”

James Pierce



NEWART  
examiner

THE INDEPENDENT VOICE OF  
THE VISUAL ARTS

Publisher: Annie Markovich  
Founder and Advisor: Derek Guthrie  
European Editor: Daniel Nanavati  
[ukeditor@newartexaminer.net](mailto:ukeditor@newartexaminer.net)  
London Editor: Stephen Lee  
[london@newartexaminer.net](mailto:london@newartexaminer.net)

EDITORIAL OFFICES:

Assistant Editor  
Josephine Gardiner

Chicago, Founded 1973  
Editor: Margaret Lanterman

Washington DC, Founded 1980  
Editor: Al Jirikowic [washingtondc@newartexaminer.net](mailto:washingtondc@newartexaminer.net)

New York, Founded 1985  
Editor: Darren Jones

West Coast Editor, Founded 2019  
Editor: Alexander Stanfield

Toronto, Founded 2017  
Editor: Miklos Legrady

Paris, Founded 2018  
Editor: Viktor Witkowski

Milan, Founded 2017  
Editor: Liviana Martin

Cornwall, Founded 2015  
TBA

Contributing Editors:  
Annie Markovich, Washington DC: George Care, Cornwall

Books Editor:  
Frances Oliver

Media Editor:  
Dhyano Angius

WEBSITE: [www.newartexaminer.net](http://www.newartexaminer.net)

UK Distributor: Central Books, London

Cover:

Cartoons

The New Art Examiner is indexed in:  
Art Bibliographies Modern, Art Full Text & Art Index Retrospective and Zetoc. It is in the British Library, Bodleian Libraries of the University of Oxford, Cambridge University Library, The National Library of Scotland, The Library of Trinity College, Dublin, The National Library of Wales, The Smithsonian, Washington DC.

UK Office: Sunny Corner Lodge Panters Bridge,  
Mount Bodmin, Cornwall PL30 4DP

Washington Office: 2718, Ontario Road NW, Washington DC 20009  
Chicago Office: 7221 division#5, River Forest, IL 60305

Inquiries:  
[advert@newartexaminer.net](mailto:advert@newartexaminer.net)  
[contributor@newartexaminer.net](mailto:contributor@newartexaminer.net)  
[subscribe@newartexaminer.net](mailto:subscribe@newartexaminer.net)  
All Letters to the editor are printed without editing.  
[letters@newartexaminer.net](mailto:letters@newartexaminer.net)

The New Art Examiner is published from and registered in the UK.

# EDITORIAL

We have a lovely article in this issue on several artists who made toys for the children in their lives. It had us thinking about toys, and how they affect the aesthetic development of children. By development you may read ‘taste’, a word no one seems to like any more, but not using it doesn’t mean what it describes goes away or is less of an influence. For the purposes of this editorial we are dealing with seven-year-olds and downwards.

The pragmatic philosopher John Dewey believed that children learn best by forming their own views and can enhance their education through their own experiences and interactions. We don’t leave children to their own devices but when we do, we do it within a context of play (unless it is sleep when many of us are very glad to leave them alone). Pre-school and primary school have large elements of play. But as to forming their own views we skew history to ensure a high degree of patriotism, and we demand certain skills such as mathematics to ensure employability.

Rudolf Steiner’s anthroposophy movement on aesthetic development suggests that children need intellectual, creative, moral and spiritual development. He understood that children to the age of seven learn everything they can learn from their environment, in which, imitation plays a key role. While he states something of the obvious as all learning is now ruled by state laws, his use of the word imitation is essentially the motivational element in learning that interests the visual arts.

There was a time when a piece of string was all a child might have to play with, or a hand-made ball or corn doll – whatever their parents could make themselves. In this world imagination was king. The string had to serve as everything and, tied to various bits of wood, everything else. Today the majority of children are subject to colourful plastics based on TV shows and entrancing video games. This is a vastly different kind of aesthetic and if children are learning from it, then the taste of the coming generations is changing. These kinds of changes have always happened as we have evolved society and materials, so the question has to be, does this observation on what we give children to play with, matter?

In as much as what children are learning today will create the visual arts of tomorrow it is worth noting, but in as much as limiting the imagination of children to the creations of mercantile people, this is worrying. It is the same as letting someone else do your thinking for you and it eventually degrades their own imagination which will degrade their ability to think independently within the visual arts. Just as the physicality of the spaces we grow-up in inform our perceptions of the world around us, so the manufacturing of toys limits while pretending to liberate. It is the perfect example of more is less.

Daniel Benshana

# SPEAKEASY

Each issue, the New Art Examiner invites a well-known, or not so well-known, art world personality to write a speakeasy essay on a topic of interest.

PABLO HALGUERA is an artist, performer, author, and educator. From 2007 to 2020 he was Director of Adult and Academic Programs at the Museum of Modern Art in New York City. He is currently an Assistant Professor at the College of Performing Arts at the New School.

# TOO MUCH IS UNSAID

A few months ago, the news watchdog organization Project Censored published its annual report of the top news stories that were under-reported by the mainstream news media – or, as they describe it, “the corporate news media”. Founded at Sonoma State University by journalist Carl Jensen in 1976, Project Censored’s mission is to “educate students and the public about the importance of a truly free press for democratic self-government.”

Contrary to what the organization’s name appears to imply, Project Censored does not necessarily dig out news that was literally censored by news organizations or governments, but highlights stories that were minimized by the press or barely reported with little to no follow-up. Among the 2020-21 stories was the report that due to the European Union’s biomass energy demands (in order to maintain their green energy quotas), European countries import wood pellets from the United States, causing massive deforestation and carbon pollution. Another story in the top 25 list is about the “extensive and disproportionate deployment of police dogs against people of color”. Many of these stories are concerning and disturbing. Whether one considers these urgent or not, the research that Project Censored offers its readers shows the extent to which many important news items are buried in the pile of mainstream news reporting – a result of what Jensen used to describe as “news abuse” (the minimization of important news) and “junk food news” (news that is trivial or superficial but presented as sensational).

For anyone in the art world, looking at the work of Project Censored can make one reflect that the larger issues and phenomena that are impacting our field are barely or insufficiently touched on by the art press. We have a huge and continuous stream of art news, nurtured by a rich environment of art publications that include general trade magazines (which mainly report on auction sales, museum exhibitions, and some gossip items about art world figures), magazines focusing on criticism, reviews, interviews and other features, and academic publications that engage contemporary art and theory. However, these publications, regardless of their format and various

David Wojnarowicz, poster image for the Rosa von Praunheim film Silence=Death, 1989  
photograph © Andreas Sterzing

vehicles (print/digital, social media, etc.) still do not cover several important topics that require investigative reporting or a lens that would go beyond collecting or art criticism. In the past I have tried to illustrate, for example, how discussions around art education are practically absent from these publications as they are seen as marginal and un-sexy. But the absences are much bigger than that.

There are a wide range of taboo subjects that are seldom if ever addressed for many reasons: mainly, at an individual level, speaking out can negatively affect one’s career, curtail professional opportunities and damage relationships. As a friend of

PAGE 4

NEW ART EXAMINER | Volume 36 no 4 March / April 2022

PAGE 5

NEW ART EXAMINER | Volume 36 no 4 March / April 2022

mine once said: “the art world asks you to speak your mind. Be honest, be yourself. They admire your bravery in speaking out. But when you do, you begin to lose professional opportunities.” I approached a few artists, curators, writers, and others whose opinions I respect to honestly share – anonymously, if they so preferred – the topics that in their view are seldom, if ever, discussed, or touched upon superficially. These were their responses.

**Irmgard Emmelhainz**, Mexican writer, and theorist, presents a few examples:

“In Mexico race is taboo, except if one is celebrating ethnic origin or if an artist who becomes famous is coming from a lower-class background. In the performing arts world, there was a space created to debate this topic, Poder Prieto (Brown Power) organized by the actor Tenoch Huerta. Unfortunately, the debates that seek to denounce the normalization of racism in film, theater, and television, tend to be Manichaeen, polarizing and from the onset start by instigating resentment. Nonetheless, it is a necessary debate and has brought to the surface important problems (such as brown actors always playing stereotypical roles and almost never playing the lead— whenever a lower-class character is the leading role, this role is always played by a white actor).

“Another topic is the Israeli-Palestinian conflict, around which there is an entrenchment in cultural institutions and particularly academia. Today, the kind of solidarity that Palestinians request is through BDS, but for European and American institutions to adhere to BDS brings consequences that very few people are willing to accept, like losing their job. Last year, with the attack in Gaza in May of 2021 and the commemoration of the 73 years of Nakba or the Palestinian catastrophe, there was an alliance between Black Lives Matter and Strike MoMA with the Palestinian struggle – and this alliance is perceived as radical and threatening beyond words. Of course, the spaces to converse around the Palestinian struggle are being curtailed more and more (in 2020, Zoom censored a presentation by Leila Khaled through that platform). My own involvement with the Palestinian cause has negatively affected my professional life: it almost cost me my doctorate and academic jobs in the U.S.”

Artist **Dread Scott** shared the following:

“There is more awareness of some problems that are entrenched in the art world (racism and patriarchy are endemic to all facets of the art world, what sells is too often equated with what is good, radical work is often ghettoized) and recently there have been some changes in the arts that is very welcome (black artists are flourishing and receiving acknowledgment and support, it’s harder to do a major show/biennial which only has one woman, etc.). But in some ways I feel we’re rearranging deck chairs on the Titanic. America and large parts of the world are being increasingly governed and shaped by fascists. Black people are being murdered by cops and white supremacists are emboldened. Imperialist powers are sabre rattling and there is not a substantive movement against this. No country, large cor-

poration, or activist group is doing what is needed to stop climate change.

For art movements or ideas that could do with more exploration and investigation I’d say: “America is the fucking problem, not a solution. People (including progressives and liberals in the arts) who wish to make America more inclusive or democratic or wish it to live up to its ideals, should take an honest look at the history of this country and its economy. It’s a country that was founded on slavery and genocide and is based on exploitation and oppression. If people would end their romantic belief that there is something good at America’s core or ideals, we’d all be much freer to dream of a world we’d actually flourish in and work towards it.”

One of the comments I received from a collective of contributors that requested anonymity, points at the hiring of white European curators to lead art organizations across the country and especially in New York. According to these contributors, these are institutions that purport to primarily serve communities of color but continue to operate from a white supremacist, white savior colonial model:

“This is troubling given the current climate and conditions we have due to the continuous uprisings and calls for museum and cultural shifts to end white supremacy. How do you end white supremacy, except to actually end it!

What does this say about who is listening to the demands of all manner of artists and those who work in museums and galleries; why do we keep replicating the colonial model? There is no white savior who can do what black and brown leaders should be trained well to do now at this juncture. We suppose this observation would apply to the head of the Highline and the head curator at the New Museum; it would apply to the head of MoMA PS.1, Socrates Sculpture Park and The Queens Museum and used to apply to the chief curator [i.e. previously senior deputy director of curatorial affairs, now associate director] at MoMA. Why do museums and their boards continually and blatantly hire white Europeans (many of whom move to the United States for these exact job offerings) to lead cultural spaces, especially in heavily diverse and culturally non-white neighborhoods? And why isn’t this consistently written about, critiqued and discoursed in art newspapers and online blogs ? A more just model would be to have these directors share their knowledge in such a way that they give up their collective white supremacy. These institutions and their directors want it both ways; they want to work in under-served communities and make a difference in their names while continuing the colonial, white supremacist model. For shame! And it appears that the art press follows along to the beat of white supremacy so nothing, absolutely nothing shifts except the addition of more white saviors.”

Artist **Coco Fusco** wrote:

“A buried art world story – investigation of blue-chip gallery payments to museums to finance solo shows for their artists.

What began years back as the practice of galleries paying for museum catalogues and dinners after openings has mushroomed into full-on financing of solo exhibitions. Some attention has been paid to private collectors engaging in a similar practice by putting their collections on display in museums. But we are now talking about how top tier galleries exercise control over museums and compel curators to focus their attention on those artists in their stables in order to obtain needed backing for exhibitions.”

Another anonymous contributor pointed out the oversize influence that individual collectors have on the art world both in the United States and in Latin America, particularly through the creation of single-funder museums. “No one speaks of institutional violence, which is the product of the privatization of culture and the art system. It is a taboo subject, there is fear of reprisals, and I was one of its victims.”

And artist **Caroline Woolard**:

“The stories of the communities and friends and networks that lifted up so many artists. In other words: a community story / non-individual arts story as the norm; decolonial aesthetics; when art and livelihood and being are one in so many cultural traditions that are carried today by culture bearers; the connection between cooperative economic innovation and the arts – for example the first native worker-owned business, the first democratic loan fund in the US, Black Lives Matter, and the first non-extractive VC fund were all started by artists; DAOs / web3 and no extractive cooperative art futures; artists’ day jobs; the strategic ways that networks of elite people conspire the make some artists famous; histories of freedom art schools / social movement art schools.”

It is perhaps unsurprising that, particularly in the United

States, the issues that pertain to matters of race and ethnic origin remain overlooked or poorly addressed, and institutional attempts to engage with them usually gloss over deeper and more entangled questions about representation. The difficulty of addressing these issues partially lies in the fact that doing so requires a level of vulnerability and self-introspection that can feel risky to any platform, whether it is an arts organization or an arts publication. As a result, we often undertake proxy culture battles, such as specific controversies generated by an exhibition, the dealings of a museum’s board member, institutional hires, etc., but what is needed is better research and analysis, accessible to the public and not to a small academic audience, of the root causes of these problems.

Similarly, whenever some of these conflicts surface in artist-led protests, the focus is often on a list of demands for change but not on a deeper investigation about the endemic and systemic context that produce these problems, all of which can help find solutions.

All of these require long-term investigative reporting, a practice that I don’t believe to be practiced enough in the art press. For starters, a useful avenue for activist organizations in the arts would be to develop more art-focused journalism projects that would help surface the issues that have remained unspoken or unaddressed, helping in defining and articulating problems and influencing change through awareness, individual and collective ethical behavior in the art world. Can art history and criticism and curatorial programs in universities help us expand the possibilities of art writing to go beyond the theoretical text and the art review, and support the integration of investigative journalism into our field that we so much need?

---

**The New Art Examiner welcomes ideas for articles and short reviews in all languages for our web pages.**

**Please send a sample of your writing (250 words) and any pitch to [contributor@newartexaminer.net](mailto:contributor@newartexaminer.net)**

**If you look at our website [www.newartexaminer.net](http://www.newartexaminer.net) you will see we have already published in Italian and Mandarin.**

**Deadlines:**

**December 3rd - February 3rd - April 3rd - June 3rd - August 3rd - October 3rd**



# Contemporary Asian Art: Re-framing Local Tradition

Biodata Hariyanto

Asia has a large population and a cultural diversity that has evolved over thousands of years. Asian cultures include Indian (Hindu), Chinese (Confucian and Buddhist), and the Arab (Islam) which has spread to various regions in Asia since the 8th century BCE. East Asian cultures like Japan and Korea have also influenced various parts of Asia. Southeast Asia is dominated by Malay culture which has become one of the more ethnically diverse regions in Asia.

A large part of Asia became a colony of the West. Since that time there has been deep contact between Asian and Western culture. As a result of decolonization across the region, there has been modernization in all areas. One of the most prominent Western influences is in the field of fine arts.

In the 20th century the region became independent. Post-colonial energy and discovery has been influential in the development of contemporary Asian art. At the end of the 20th century, Asia entered the era of globalization. Economic globalization has had positive and negative cultural influence.

Postmodern thought entered the Asian region. Postmodernism is synonymous with post-colonial in the field of Asian culture. Modernism in Western art has never recognized the existence of modernist art in Asia. Critics in the west still think of modern art in Asia as unauthentic. Postmodernism has a character that contrasts with modernism. Modernism glorifies universalism, regarded as Eurocentric, masculine and white. Most artists in the region have used postmodernism to fight against the domination of western art. Postmodern art reveals the spirit of the present or contemporary thought.

Contemporary art has a character that refuses the principle of modern art that is characterized by progressive left premodern cultural tradition and exalts the principle of originality in the creation of works of art. Contemporary art practice instead respects local culture and traditions. These become a theme or default materials in the production of contemporary art.

The works produced by contemporary Asian artists are mostly related to their local traditions. Chinese artists use material calligraphy, Japanese artists developed a tradition of art prints of the Edo period, and Indonesian artists are using puppet prototypes. Visual tradition that has developed in the territory of each culture is maintained and communicated, with the visual language related to the postmodern contemporary.

The strategy in the production of contemporary art made by the artists of Asia can be categorized with some of the terms such as negotiations with the tradition, reframing tradition, transformation of tradition, beyond tradition, deconstruction

of tradition and so on. Wu Hung stated that the Chinese artists have been negotiating with their tradition by using three strategies, namely: distilling materiality, translating visuality, and refiguration.

Contemporary art is often paired with postmodern art in which the artist used to use a method or technique of appropriation and hybridization in realizing their visual concept. Discourse on local tradition communicated with international language (installation, performance art, video, and so on) so that contemporary art has a hybrid character. Appropriation techniques (lending/equalization) became one of the most frequently used by contemporary Asian artists.

Some of the reasons why the artists of Asia are still loyal to local traditions is because they reject the principle of originality in modernism, demonstrating the principle of authenticity demanded by western observers, and as a form of identity politics.

## The Rise of Contemporary ArtAsia

In recent decades several countries in Asia have experienced a change of regime power and rapid socio-economic changes. China and India, the most populous, have experienced the most rapid economic growth. Past history and socio-economic changes in the countries in Asia have been influential in art practice. Art practice in the region cannot be separated from the interconnected history of the countries. Before the modern period, Asia as a whole was heavily influenced by India and China. Asian contemporary art with its western influences, has developed since the 1980s and has the character of avant-garde, post-colonial Europe.

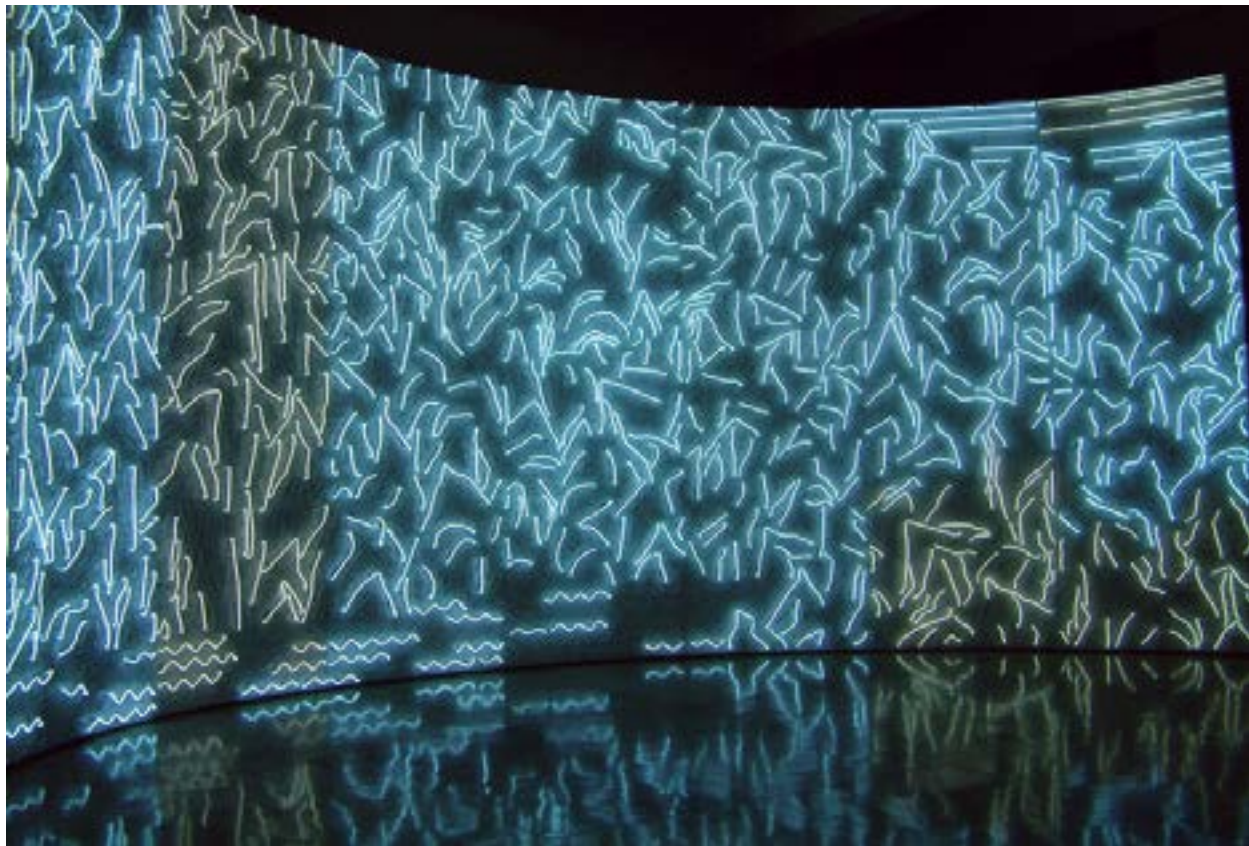
Contemporary art in Asia (and the Pacific) in more modern times is in confrontation with the West. The development of contemporary art in Asia has been unable to follow western hierarchical models. Asian artists reject the very idea that their traditions and practices are inferior in cultural terms to western practices. Through the 1990s, when the Asian contemporary art was nascent but flowering, Euro-American paradigms were still prevalent but no more.

The 1990s was the era of revival of Asian contemporary art. To deal with the dominance of Euro-American art, Asian artists developed their own contemporary paradigms. At the same time bienniales and trienniales emerged in Asia. Some exhibitions held before the 1990s were: Indian Triennale, Asian Art Biennale Bangladesh, and Fokuoka Asian Art Exhibition. The Asia-Pacific Triennale (1993), Shanghai Biennale, Yokohama



Shirin Neshat: Speechless (1996) from the Women of Allah series  
© Shirin Neshat





*Shen Fan. Landscape Commemorating Huang Binghong (2006)*  
© Shen Fan. Image: Shanghai Art Gallery.

Triennale, Kwangju Biennale, the Singapore Biennale, and the Taipei Biennale. These have opened up new possibilities for the international stage. Biennales and triennales of contemporary art in various Asian cities each exhibit their own approach and perspective which is the engine of discussion for the future of Asian culture. The artists of the third world in Asia are in a unique position to remain in touch with their traditions. Indonesia has also appeared in several biennales of contemporary art such as the Jakarta Biennale, Biennale Jogja, Biennale Bali and East Java Biennale. Besides biennales the are art fairs such as Artjog in Yogyakarta, Korea International Art Fair (Seoul), Affordable Art Fair Seoul, Art Taipei, Abu Dhabi Art, Singapore Art Fair, India Art Fair, Art Fair Tokyo, Art Beijing, Art Osaka and others. Asian contemporary art has grown into as important a creative industry as any in the west. Artists from Asia mostly feature the works that show their identity as artists as distinct from the west. Each Asian artist draws upon their rich and diverse local traditions. Japanese artists highlight the pop art that comes from the tradition of the Edo period woodblock. The Chinese artists developed calligraphy and ink painting as a material in their installations and performance art. Indian women artists use bindis, the dot on the forehead of Hindu women, as an aesthetic concept all its own. Bamboo materials are used by artists from Japan, China, Indonesia dam others. Buddha figures are widely used by art-

ists of Southeast Asia and East Asia. Artists from Indonesia use puppetry as a way of finding and centring their Javanese identity. This revival of Asian contemporary art is not only marked by numerous art exhibitions (biennale, triennale, and art fair) in Asian cities, but also exhibitions of Asian art in Western countries, especially in America. The works of art from Asia, especially from China and Japan can fetch high prices in the global art market.

#### **Re-Framing Local Tradition in Contemporary Fine Arts Asia**

The diversity of Asian contemporary art works can be viewed from various aspects: materials used, techniques and visual styles presented, according to the selected media, or themes and symbols grafted into the works. Most of the artists are still using conventional media such as painting, sculpture, and printmaking. Most Asian artists, while still using local materials or local traditions, are aware that the use of new media that quickly becomes the mainstream of contemporary art cannot be ignored. They deliberately marry these new media, such as installation, performance art, and video art, with the materials or elements of the local culture.

One universal element in Asian contemporary art is calligraphy. Iranian photographer Shirin Nesat often adds text in ‘Ara-



*FX Harsono: Affandigital (2007), oil on canvas*  
© FX Harsano

bicton’ the body of the model in the photograph. Chinese artist Xu Bing frequently used Chinese calligraphy in his installations. Indonesian artist FX. Harsono also uses Chinese calligraphy in some installations. One work of Shirin Neshat titled *Sppeechless* (1996) is a series of photographic self-portraits in the form of close-ups, and on the side of her face there is a gun muzzle. This work depict sArab women in black costume always carrying a firearm; a picture of women in the era of the Iranian revolution. Feminists see this work as an illustration of the contrast between women in the west who are free and women of the east (Islam) who are restricted.

One of the works of Xu Bing using calligraphy is *A Book from the Sky* (1988); a very massive installation. Xu Bing presents hundreds of traditionally printed books of the Song Dynasty laid out neatly on the floor, while above the book hang dozens of meters of white cloth with Chinese characters of text. The irony is, this book cannot be read by observers.

FX Harsono is an Indonesian artist of Chinese descent, who is lately discoursing his life experiences as a minority. For over two decades Harsono has focused on the theme of identity politics. His personal experience is an endless source of inspiration. In the solo performance piece titled *Erased Time* at the National Gallery in 2009, Harsono demonstrated his ability to write his own name in Chinese characters. The resultant writings were then used as the main feature in the installation. Harsono works also contains quite sharp criticism of the New Order government policies that curb the rights of minority citizens to express their ancestral culture.

Between 2010-2013 Harsono participated in the project titled *Edge of Elsewhere* in a sub-urban community in Sydney. On that occasion Harsono showcased a video performance entitled *Writing in the Rain* (2011) which was a continuation of *Erased Time* (2009). *Rewriting the Erased* is a collaborative exhibition between Campbelltown Arts Centre and the Centre for Contemporary Asian Art, with invited artists in Asia-Pacific to engage directly with *Erased* (2009). This work is intended to recover the history of the forgotten citizens, and to communi-

cate their narratives about their experiences of cross-cultures. Other elements of traditional Asian art are ink painting, – landscapes that have evolved and survived for centuries in China (Guohua) and Japan (sumi-e). Ink painting with landscape objects and annotated with calligraphy have abounded. With the development of socialist realism and modernism, traditional ink painting had to fight for its place. After the death of Mao and Tiananmen Square, China’s traditional painting became popular again. Since the 1980s contemporary art in China became popular and many artists use visual idioms or language to portray their identity in their paintings. Chinese artists reinterpreted the art of landscape painting believing in the mantra that “the past is the future”.

The Chinese contemporary scene utilizes new media to realize their concept of nature. The work of Shen Fan, *Landscape-Commemorating Huang Binghong* (2006) is a masterpiece of light and sound installation composed of 2520 neon tubes. This work is intended to commemorate the landscape painter Huang Binghong, a master of the lines in his work. Shen Fan deliberately repeats a line from the landscape painting Binghong with his own line generated from the fluorescent light tubes. Shen Fan’s work pays homage to Binghong in this form of a two-way communication between tradition and modernity.

Duan Jianyu, a Chinese female artist, created images of traditional Chinese landscape painting in silhouettes painted on the surface of ripped carton packaging. Jianyu’s work is the deconstruction of the traditional Chinese landscape painting which has a classic character and is elitist. Through this work Jianyu wants to convey the message that the classical works of art can exist on modern materials that are cheaper and more populist. Water is an important and sacred part of life. In Greek mythology Neptune is the god of the sea, which illustrates the belief that there is a master of the sea. Hindus believe the river Ganges is a sacred river. The majority of Indonesian people in rural hinterlands still believe that water has a latent strength. Water is a traditional element in many Asian initiation ceremonies. Many contemporary Asian artists use water both as a source of ideas as well as a material in their works.



Indian contemporary artists Subodh Kerkar, Anish Kapoor, and Vivan Sundaram are three artists who use water as a source material their work. Subodh Kerkar's installation, *The Earth Bowl* (2011), is a bowl carved out of the flat rock at Ozran, Vagator beach, Anjuna. The bowl of this land will be filled with water with each tide. Anish Kapoor's installation entitled *Descension* (2014), is a black vortex by an iron fence. A whirlpool that appears bottomless can be interpreted as something that can consume anything. Vivan Sundaram's installation entitled *Black Gold* (2013), was created from fragments of pottery taken from an archaeological sites in Pattanam, a former port, that was destroyed by flooding.

Indonesian artist Sanjaya Tisna from Bandung initially cultivated the graphic arts in his practice. Lately his focus has been on social, political and environmental issues. In 2012 Tisna cooperation with Greenpeace Indonesia to stage the performance art piece *Urine Citarum* in the village of Cigeban, in the Baleendah Bandung regency. The collaboration aims to provide a solution to the dying natural resources due to the omission, systemically from various parties, to undermine the vitality of the water and the environment. Tisna Sanjaya's social art project for the last few years is in Cigondewah, a region ravaged by industrial agriculture. Through this project Tisna encourages local communities to get involved in fixing the region themselves.

Subodh Gupta is one of the Indian artists who transform everyday objects such as household appliances into a work of art that are readily accessible to a global audience. He gathered metal objects such as pots, buckets, tins and pans. In order to appropriate everyday objects and then turn them into works of art that dissolves the previous function and meaning – close to that of Duchamp's joust with everyday objects. *The Guardian* dubbed Gupta the 'Damien Hirst of Delhi' (Feb. 20, 2007). Buddhism's religious symbols are widely embraced by Asian artists. Nam June Paik, a Korean video artist, in some of his work displays Buddhist figures who are faced with a television monitor. In *Reclining Buddha* (1994) Paik presented a Buddha statue lying on two TV monitors that were showing the image of a naked woman. *Golden Buddha* (2005) is a video installation consisting of a golden Buddha statue facing the TV monitor equipped with video cameras that record images of other Buddha statues, so this Buddha was looking at his own face on the TV screen.

**Identity Politics and Strategy, Creative Artists Asia**

Identity politics refers to the idea that individuals tend to form their opinion on political issues on the basis of gender, race, ethnicity, and sexual orientation. Variations of identity politics can be seen in forms that would strive toward universal understanding or centre upon the aesthetics of the form. The contemporary artists have been creating works that consciously identify themselves through various symbols, techniques, media, materials, or discourses that characterize Asia.



*Duan Jianyu: Beautiful Dream 4 (2008)*  
© Duan Jianyu



*Sanjaya Tisna: Theater 5th August (detail) 1994*

All the artists of Asia also adhere to the principle or concept of cultural hybridization, also known as an eclectic creative strategy with elements of appropriation. Cultural globalization has created a space in which on the one hand, uniformity, homogenization and cultural imperialism can be discerned, while the other hand, cross-cultural exchange and cultural enrichment form an extremely complex cultural map. Hybridization is the process of parasitism in a system in which an entity is used as a place to live off other entities, which can destroy both identity and otherness, even though the hybrid may establish its own identity. The concept of hybridization is a key criticism in the study of



*Anish Kapoor Descension (2014)*  
*Exhibition at Galleria Continua, Italy 2015*  
© Anish Kapoor

post-colonial culture. It forms an argument in all debates on the appropriation of culture, and arises in conjunction with the concept of limits and the ideal cosmopolitan society. The function of hybridization, among others, concerns a mix of different phenomena that refers to the process of cross-category. Hybridization also functions as part of the power relationship between the centre and the edge, between hegemony and minorities, and blurs, destabilises or subverts the hierarchical relationship. Eclecticism is a tendency in art, literature, design, and architecture that merges completely different styles and traditions forming a new style from the various artists or period chosen. Eclecticism can accommodate the interests of Asian artists. The artists chose eclecticism because it gives them the opportunity to scrutinize various styles, simultaneously. Contemporary artists present traditional images in a way or through a new approach such that their work cannot be categorized as traditional any more. Installation, performance, video, and multimedia have brought conceptualism into the culture. The artists on the one hand presents the elements of tradition, on the other hand rejects the principle of traditionalism that is seen as static, while demonstrating to the West that they still hold authenticity as Asian. Eclecticism also signalled a rejection of the principles of originality and novelty upheld by modernism.

Appropriation had become a standard in the production of contemporary art. Appropriation in the production of contemporary art includes: remix, copy-paste, collage, montage, and quotations. Appropriation is a form of criticism of the myth of originality, authorship, and aura in modern art. The myth of modernist art is usually attributed to the dominance of male artists, so many female artists are found in the deconstruction of this mythos.

*Re-Framing Art Tradition In The Production Of Asian Contemporary Art* can be read as an attempt by Asian artists to resist the hegemony of western aesthetics that considered traditional art to be a lower form than European modern art. Asian artists want to show to western observers that they are authentic because they still show the characteristics of Asian culture and Asian identity. Most Asian artists believe that the past can be communicated by way of the present. Traditional art that is synonymous with the past is being re-interpreted, rediscovered, and repackaged as new in accordance with the contemporary scene. Dialogue between traditional art and conceptual art is proof that contemporary art appreciates in practice the principles of relationships. Art is not a single individual. Fine arts and social





Nam June Paik: Electronic Superhighway: Continental U.S., Alaska, Hawaii 1995–96  
*Exhibited at the Smithsonian American Art Museum*  
(Image: Wiki Commons)

plurality respect differences and diversity. With emphasis on the principles of relationships and pluralism of the Asian con-

temporary scene, art is seen as at least equal among collectors and western observers.

**Further Reading:**

Antoinette, Michelle dan Turner, Caroline, 2014, Contemporary Asian Art and Exhibitions Connectivities and World-making, Canberra: ANU Press The Australian National University Canberra ACT 0200, Australia

Coombes, Annie E. dan Brah, Avtar, 2005. Hybridity and its Discontents Politics, science, culture, New York : Routledge.

Cotter, Holland, 2014, “Nam June Paik’s Work at Asia Society” The New York Times, 4 September 2014.

Greenpeae Indonesia, 2012, “Memperingati Hari Air Sedunia, Seniman Tisna Sanjaya Melukis Diatas Sungai Citarum” Siaran Pers - 21 Maret, 2012.

Hong, Xu, 2005, “Chinese Art”, dalam Turner, Caroline, ed, Art and Social Change. Contemporary Art in Asia and the Pacific, Canberra: Pandanus Books.

Kapur, Geeta. “Dismantled Norms: Apropos other avantgardes” dalam Turner, Caroline, ed, Art and Social Change. Contemporary Art in Asia and the Pacific ,Canberra: Pandanus Boo

Ling, Min,2014 “Chinese Ink Painting: Dialogue between Ancient

Traditions and a New Generation of Artists” dalam <http://www.artesmagazine.com/2014/01/chinese-ink-painting-dialogue-between-ancient-traditions-and-new-generation-of-artists/>

MacDonald, Scott, 2004, “Between Two Worlds:An Interview with Shirin Neshat”, Feminist Studies 30, no. 3 ,Fall.

Nelson, Robert S..2003, ‘Appropriation’ dalam: Nelson, Robert S. dan Shiff, Richard,ed, Critical Term for Art History ,Chicago: The University of Chicago Press.

Patin, Thomas & McLerran, Jennifer 1997, Artwords: a Glossary of Contemporary Art Theory ,Westport, CT: Greenwood Press.

Sultana, Parveen, 2015, Contemporary Indian Installation Art and Ecology - Two Renewable Resources, Buzau: Bridge Center.

Smith, Roberta, “Ink Art, the Met’s First Big Contemporary Chinese Show”, New York Times, 23 Desember.

Turner, Caroline, 2005. “Indonesia: Art, Freedom, Human Right and Engagement with the West”, dalam Caroline Turner, ed, Art and Social Change. Contemporary Art in Asia and the Pacific,- Canberra: Pandanus Books.

Real Lives Matter

Frances Oliver

The artist Sven Berlin wrote a novel, *The Dark Monarch*, whose characters it seems were based on the St Ives artists he knew in the 1940s and ‘50s, thinly disguised. The book, now republished, had to be withdrawn, and a spate of libel suits followed, to great financial loss.

Things have changed much since those days. Now everyone, short of actionable defamation, is fair game for fiction, drama or cinema, and under her or his own name; not just known artists or royalty or celebrities but really anyone, even an obscure victim whose only distinction is a brutal death. The disabled passenger Leon Klinghoffer, thrown overboard in his wheelchair by the terrorists who boarded a cruise ship, became not only a figure in opera but gave the whole opera its name. How did Klinghoffer’s family feel about this? His widow died of colon cancer soon after her husband’s murder. His daughters said, quoted in an article in the *New York Times* dated Sept 11, 1991:

“We are outraged at the exploitation of our parents and the coldblooded murder of our father as the centerpiece of a production that appears to us to be anti-Semitic, ... While we understand artistic license, when it so clearly favors one point of view it is biased. Moreover, the juxtaposition of the plight of the Palestinian people with the cold-blooded murder of an innocent disabled American Jew is both historically naive and appalling.”

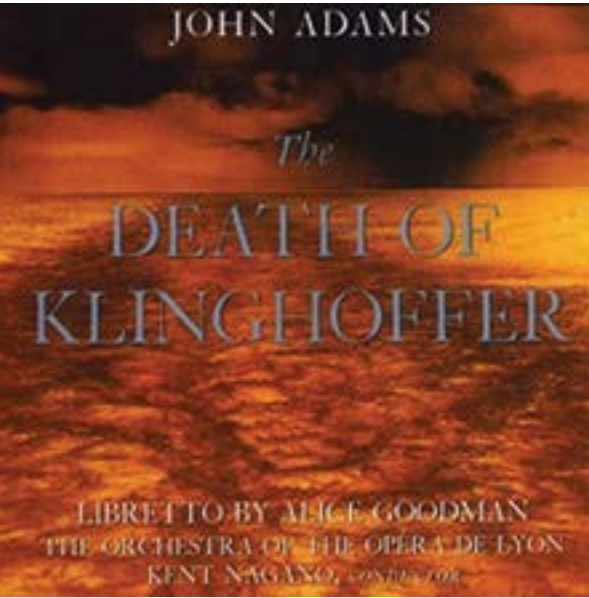
And in the *Los Angeles Times* October 19, 2014:

“We are strong supporters of the arts, and believe that theater and music can play a critical role in examining and understanding significant world events,” the daughters wrote. “*The Death of Klinghoffer* does no such thing ... It rationalizes, romanticizes and legitimizes the terrorist murder of our father.”

The family members said they were not consulted and “had no role in the development of the opera.”

“Terrorism cannot be rationalized,” the letter said. “It cannot be understood. It can never be tolerated as a vehicle for political expression or grievance. Unfortunately, *The Death of Klinghoffer* does all this, and sullies the memory of a fine, principled, sweet man in the process.”

Clearly no one consulted the bereaved relations before that opera was written. Did anyone consult William and Harry about the figure of their mother Diana in the film *Spencer*, or consider how they might feel about the graphic representation of their mother’s bulimia? Royals, I suppose, must come to expect such treatment; but how far should it go? In our postmodern politically-correct age where a word, a joke, touching on religion, race or sexual orientation can produce not only ‘cancels’ but penalties, why is it then that when artistic fabrications cause distress to simple individuals or their kin, the arts are exempt from blame? There are of course some decent examples of this



*The last photo of Leon Klinghoffer, taken on the cruise ship Achille Lauro in 1985.*

*Courtesy of the American Jewish Historical Society at the Center for Jewish History.*

dubious genre. *Minemata* for instance is a film with an important political message and one that showed respect to its originals. By and large however, ‘faction’ and ‘docudrama’, unimaginative art on the bandwagon of notoriety, where real people not just recently dead but alive appear clad in the author’s inventions and rub fictitious shoulders with beings dreamed up for the occasion, are a recipe for distortion and for lies. Biography and autobiography can of course also lie. There are veritable battles between auto’s and bio’s, pupils debunking





masters, wives raging at ex-husbands etc. But at least these profess to aim at a truth, whereas faction, held to no accepted yardstick, can cover a multitude of sins.

In his damning review of *The Da Vinci Code* film (*The Guardian*, 26 May 2006) which presents the ‘Priory of Zion’ European secret society as a fact when in fact it was a hoax, Simon Jenkins concluded, “Facts are sacred. If writers use them to disguise their fabrications, they are liars.” The lies of ‘faction’ and ‘docudrama’ may not often be as blatant or influential as the one cited by Simon Jenkins. But fictionalised images, especially in theatre or film, speak much louder, reach many more people, than sober attempts at faithful representation, and leave a picture behind which the real person or event may be lost forever in the public mind.

At a sale of old books I recently stumbled on a ‘popular’ biography of Mozart published in the 1930s, the first book of a later famous and acclaimed New York novelist, Marcia Davenport.

Her mother was a renowned opera singer; Davenport knew the music scene and Mozart was her great love. The Mozart that emerges from her pages is a very different person from the clown in that silly film *Amadeus*; a complex and sometimes contradictory character, at once convivial and private, profligate and financially stressed, vulgarly funny but also conventional, berating wife Constanza for flirtatious behaviour, deeply religious, a loyal son and friend, an unprepossessing engaging little man imbued with the divinity of genius. Davenport put in a few, very plausible imagined conversations, all quite in tune with Mozart letters she quotes and I have read. In a preface to a later 1955 edition Davenport says she stands by her book but if she were to rewrite it she would leave the conversations out. In our age of faction and docudrama such modesty and scruple would be greeted with surprise and disdain.

Perhaps we should find a way to copyright our lives.



# Don't Look Up (Film Review)

Josephine Gardiner

It can be instructive to watch a film without having seen a single review. This is what I did in January in the case of *Don't Look Up*, in which Americans respond to the news that a huge comet will collide with the earth in six months and 14 days. The film, I concluded in my naiveté, managed to capture two subjective sensations: helplessness in the face of existential threat to the planet, and fuse-blowing exasperation when this threat is met by tidal waves of denial and a relentlessly myopic focus on anthropocentric trivia. And it did this with humour (not subtle, but humour nevertheless), a brisk pace, two or three strong characters to invest in, some great visuals and, above all, an understanding that if you want to get a serious point across to a wide audience, one minute of pure entertainment is worth a thousand sermons.

The next day, however, I learned via Twitter that *Don't Look Up*, was 'divisive'; in fact “the most divisive movie in years”. A brief scan of the critics confirmed this, with some papers publishing violently contradictory reviews on successive days. You might expect the negative assessments (“a laboured satire”, “slapstick apocalypse”, “bombastic”) to come from those whom the drama sets out to skewer, namely the denialists; but this was not necessarily the case – quite a few climate activists were unimpressed, as well as a slew of snuffy critics from both ends of the political spectrum.

Overwhelmingly these people focused on what the film fails to do – what it leaves out – rather than what it does or intends to do. The comet metaphor is ‘clumsy’, they said, because it places the cause of the crisis firmly beyond humanity, rather than confronting the truth that we, down here, are the cause. This perhaps is the criticism with most validity, but I don't think the film sets out to explain causes, its focus is quite specifically on how people – individuals and groups - react, or fail to react, to impending catastrophe. Other critics argued that the fossil fuel industry gets off too lightly, that the exclusively US setting obscures the unequal impact of climate change globally. Again, valid points, but this isn't a documentary. Meanwhile a different bunch of critics were complaining the film wasn't funny enough, or not funny in the right way, and anyway it had too many famous actors in it (yes, that was an actual criticism).

The most bizarre review (in *The Guardian*, I won't name the journalist) accuses director Adam McKay of “blanket contempt” for humanity, and then goes on to say the film has “the tone and reach of a political Facebook meme sent out by a well-meaning elder relative”. No patronising ageist contempt there, then. So what is good? Our guides to the apocalypse are Kate Dibiasky (Jennifer Lawrence) as the astronomy PhD who discovers the comet, and Leonardo DiCaprio as her supervisor, Professor Randall Mindy, whose sudden emergence into public life trans-

forms him from modest academic (“I haven't published in a while”) to AILF (Astronomer I'd Like to Fuck) on social media. They are required to do little more initially than express incredulous outrage when the US President decides the best thing to do about the comet is “sit tight and assess”, but their stories diverge abruptly, with just enough credibility to provide two anchoring points of view.

One sturdy test of a decent film (or play, or novel) is the attention paid to secondary characters, and here the score is quite high. Mark Rylance clearly enjoys himself as the chilly, wispy-voiced tech billionaire, a study in bland contempt, while Melanie Lynskey, in contrast, is touching as June, Prof Mindy's unassuming wife, contributing a note of authentic pathos to the last supper toward the end. Meryl Streep's Trumpish President (she appears here like a cross between Ivanka Trump and Carrie from *Sex and the City*), seems OTT until you remember the real Trump. Ariana Grande's flamboyantly self-absorbed socialite (given top billing on the TV news, naturally, ahead of the End of the World) is a perfect cameo. There was some superfluity in the cast though – the gung-ho rocket man added little, and Jennifer's Lawrence's skateboarder love interest (Timothee Chalamet) seemed underpowered as a character.

*Don't Look Up* moves at breakneck pace and is so stuffed with content it's hard to identify standout scenes or dialogue, with the result that many sharp throwaway lines are, literally, thrown away. There is, for instance, the phlegmatic studio technician who comments after Kate Diabasky's enraged outburst on live TV: “It's ok, my brother has bipolar disorder too.” Some great directors from the past (Alfred Hitchcock and Carol Reed come to mind) would have appreciated the wry human truth a line like that can give, especially when spoken by a walk-on part. Attention to detail is one of the marks of a superior film; *Don't Look Up* has so much detail that individual moments tend to be swamped. It borrows from the 20th century past in punctuating the action with newsstand headlines (“Will there be a Superbowl?” “Stock markets up” “Stock markets down” “23% don't believe there is a comet”) as well as social media conspiracy theories, notably “Jewish billions invented this comet” – satire that hits the spot but made me wish for the occasional sobering moment of silence, with no words or people.

If anything, then, *Don't Look Up* probably tries to do too much, not too little, which is why the criticisms seem so off-beam. Any artistic project which takes a massive question or problem as its central theme – and you can't get more massive than the end of the world – will have to decide where its focus is, and to be ruthless in cutting a great deal out. The focus here is on denial, the tone is satirical, the appeal broad. To ask why the film omits





most of the science, why it fails to include all political and economic malefactors, or to object that the humour is not to your taste, seems wilfully peevish.

For those who say the film lacks subtlety, watch out for the early scene where Mark Ryland's character is marketing his new phone. A supposedly cute but oddly repellent meme pops up behind him - a puppy riding on a hen's back, like a hybrid creature. Right at the end, a similar, decidedly uncute creature appears. I don't know if this was deliberate, but if so, bravo.

*Don't Look Up* bears comparison with two other excellent films with similar themes: *The Day the Earth Caught Fire* (1961) and *Melancholia* (2011).

The 1961 disaster film directed by Val Guest is superb – it's the one set in a London newspaper office, ending with two alternative front-page headlines waiting for the presses: 'World Doomed' and 'World Saved'. This time the earth has been tilted off its axis by Russian and American nuclear bomb tests and is moving nearer the sun. It's prescient: odd changes in the weather are noticed slowly, the government won't give out any information, it gets hotter, there are water shortages and riots, the Arctic melts, then the Thames dries up...and the dialogue is consistently sharp. The reporter/hero's final article starts like this:

"So Man has sown the wind – and reaped the whirlwind. Perhaps in the next few hours, there will be no remembrance of

the past, and no hope for the future that might have been. All the works of Man will be consumed in the great fire out of which he was created."

Powerful, but "the works of Man". The natural world, the destruction of animals and plants, barely figure in *The Day the Earth Caught Fire*, it's all about us *Don't Look Up* shows more awareness, intercutting a jewel-like hummingbird with a rubbish truck, for instance, but it's still quite anthropocentric. For an experience of subtly escalating, immersive dread, set against a background of heartbreaking beauty, Lars von Trier's *Melancholia* is unbeatable. Here a large planet (named Melancholia) has unexpectedly emerged from behind another one. Needless to say, there is absolutely no danger that this planet will crash into earth; instead, everybody says, it will be a spectacular 'fly-by', something to tell your grandchildren.

In the first half of the film we are at a grandiose wedding reception with fractious guests and a bride, Justine (Kirsten Dunst), on the verge of a nervous breakdown. As the human party disintegrates in bitterness and farce, night descends: Tristan and Isolde is the soundtrack, the last wedding guests disperse across shadowed lawns to watch the full moon rise – except there are two full moons up there. Beauty and horror.

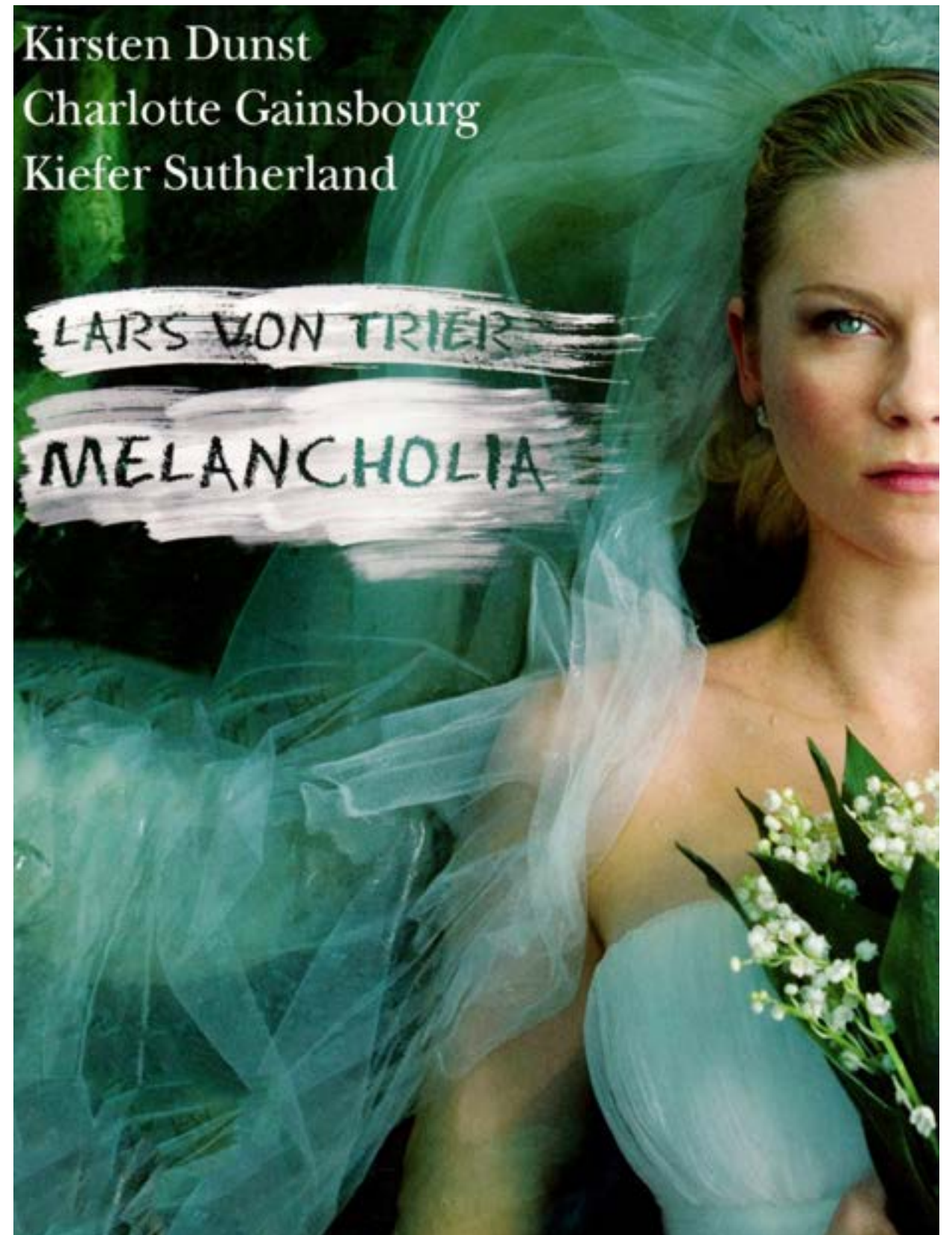
In the second part we are alone in the isolated country house with Justine, her sister Claire (Charlotte Gainsbourg), Claire's husband (Keifer Sutherland) and her son. Claire's husband is in bullish denial about the new planet, her depressed sister either does not care or even welcomes the prospect of total annihilation, and the child is too young to understand. The scene where Claire holds up a crude measuring instrument to the sky (her husband made it to reassure her that Melancholia is moving away) and understands that the rogue planet is now bigger, closer, is one of the most frightening in cinema. It was Dunst who picked up a best actress award for Justine in *Melancholia*, and while she is good, in my view this is Gainsbourg's film. Compassionate, conscientious, unable to deny the truth, Gainsbourg's Claire seems to represent the best of humanity, and in the end she is utterly alone.

Von Trier made *Melancholia* in 2011, seven years before the climate crisis finally began to grab the headlines. In the film the world becomes more beautiful as doom approaches, the rogue planet creating sudden storms and luminous light effects that crystallise the beauty of what is about to be lost. The symbolism seems clearer now than it did at the time, but pedantic critics pointed out that the proximity of the visiting planet would have caused fatal destruction long before it got that close. Von Trier created a work of art, but still there were people determined to pick holes in it. The makers of *Don't Look Up*, a very different film, could take comfort from that.

*Don't Look Up* (2021), Film directed by Adam McKay  
Netflix, 2hr 25m

And:

*The Day the Earth Caught Fire* (Val Guest, 1961),  
*Melancholia* (Lars von Trier, 2011)





# Self-Expression Through Abstraction

## Alexander Stanfield

Artists often attempt the creative leap to connect the personal and universal, which is no simple task. *(no subject) non-attachment* is a deftly executed exhibition by Audrey Bracio that seeks to bridge that gap through self-reflection on their own heritage, their methods of creative practice, and captivating abstraction. Bracio has created a body of work that echoes the abstract expressionists of the mid 20th century. Formalism is on full display with this exhibition of 22 paintings. Vibrant patterns are the sum of shapes, hard edges, and rhythmic angles creating visually striking compositions. Geometric forms play with bold and pastel colors to create compositions that keep the viewer's eye entertained and intrigued. The use of mica in the matte-finished acrylic paints adds another layer for the viewer to interact with and to see how refracted light creates new images to contemplate depending on their perspective. These two-dimensional works possess a tactility that invites the viewer to consider the interplay between mediums. This exhibition of work also deals with the idea of assemblages and craft, as several of these canvases are stitched together with interdisciplinary precision. Here, Bracio is battling with the pejorative connotations of 'craft' as opposed to 'art'. A term often associated with female artists in art history, 'craft' as a genre was used to lessen the recognition many female artists deserved. This creates a dialogue between Bracio and their creative practice. To stitch together pieces of canvas alludes to an attempt to piece together their own identity as an artist through family history, personal experiences, and art history in the larger sense. The act of stitching paired with the geometric forms is reminiscent of pieces of fabric laid across a sewing ta-

### Conversation

**AS:** Your body of work appears to draw from several styles of visual and installation art. Do you subscribe to a particular mode? Or would interdisciplinary be an appropriate way to describe your approach?

**AB:** I have always given permission for concepts to lead my decision-making process. This action can lead my work towards sculpture, installation, video or painting, although from an early age my interest has been rooted mostly in painting as a medium. Painting has a unique history, and that history is also personal for me. It challenges me and pushes me forward in a way that I find liberating.

**AS:** Your work also appears to be influenced by artists from the

ble, waiting to be combined. It's as if the individual, colorful forms are connected to aspects of Bracio's identity as a person. Many of Bracio's paintings play with the concept of negative space. The witty title for the exhibition references the idea of a void, and many of the individual pieces are also untitled. The utilization of 'gaps' extends to the painting compositions with the use of grey and white checkered sections. These areas act as a negative space while simultaneously suggesting that something does indeed exist there. Bracio's relationship with the concept of personal memory is manifested by these gaps in the compositions and may even be a nod to the effect of a Photoshop Lasso; whimsical, but effective. There is a feminine presence that influences several pieces in this exhibition, such as *Untitled*, 2020, Acrylic, flashe and mica on stitched canvas, 54" x 42'. The frequency of pyramid forms and the compositions of several works suggests a connection to a greater feminine identity, not unlike the presence of an O'Keefe floral painting, but with geometric forms instead of deserts blooms. There is an undeniable influence of female painters such as Ages Martin, Joan Mitchell and Hilma af Klint present in Bracio's work. However, that does not detract from Bracio's own sense of creative practice. To reflect on the body of work, and those who came before you as an artist only furthers the legacy you wish to create. With the uncertainty of the pandemic, I was not able to physically attend Bracio's exhibition, but I was fortunate enough to be able to ask Bracio a few questions about this exhibition of their newest body of work and their sense of what it means to be an artist.

New York School. Are/were you drawn to this collective for specific reasons, if at all?

**AB:** To have been alive in New York in the 1950s and 60's, and to have been welcomed to be part of that group of talented artists, poets, musicians and playwrights/actors, would have been profound. One of the best books that gives a glimpse into that time period is *Ninth Street Women* by Mary Gabriel. Topics raised in that book inform a painting class I teach that combines art history and theory with painting, and which begins from that era. One of the most profound discussions from this course surrounds how many individuals from that time period were not invited to participate because of their identity, politics, or even aesthetics, and who were denied access to the market



Audrey Bracio: (no subject) non-attachment  
(Image: Echo Arts)

and have been left out of the historical canon. To me, with my art history education (which was mostly based on a Euro centric, white male perspective) I am not surprised by how many LGBTQ+ artists, artists of color, women artists, Indigenous artists, and disabled artists have been left out of the conversation. My mission as an educator is to destroy the bigoted historical and market driven canon and instead present an inclusive point of view for my students. As an artist, when I consider who I draw influence and inspiration from, it tends to come from those who have been overlooked.

**AS:** I think the hand-sewn aspect in your work is great. As a creator, do you differentiate between craft and art?

**AB:** Artists use methods to reinforce their concepts. For me, the choice to use sewing in my painting process is intentional to my concept of stitching together past and present histories—both personal with the loss of parts of my physical body and the wearing of prosthetics, as well as referring to lineages within art history to which I relate. The conversation between art and craft is challenging. Any artistic technique could theoretically also be utilized as part of a 'craft-based process.' The 1978 essay

"Art Hysterical Notions of Progress and Culture" by Valerie Jaudon and Joyce Kozloff addresses, among other things, the false hierarchies that have been invented to separate so-called fine art from other aesthetic phenomena, mostly as a way of diminishing the work of artists who don't identify as male. I've seen this first-hand from my previous experience working at a commercial gallery where female artists are marginalized for using the same processes male artists are championed for using. I've never heard anyone call Picasso and Braque crafty for using collage.

**AS:** When you began to produce the works in this show, what was your intent? What type of dialogue with the viewer(s) were you hoping to instigate?

**AB:** My intention for this body of work to have a conversation with my heritage, both personal and historical. I've previously veered away from personal narration in my work and have instead focused on universalities. But since 2020 when I began to make this new series, I have felt that there has been a collective focus on self-reflection. During the pandemic, I've reflected on the path that has led me to where I am today, and those who





*Audrey Bracio: (no subject) non-attachment  
(Image: Echo Arts)*

came before who influenced me.

**AS:** My last question is more of a statement and question. It is notable that you have received recognition from two foundations with female artist namesakes, Pollock-Krasner Foundation and Joan Mitchell Fellowship. Do you identify as a female artist, and if so, does receiving said recognition have more value to you as an individual?

**AB:** I do identify as a female, and I hold in high honor those artists who have left behind foundations and other mechanisms to support other artists through grants, fellowships and mentorship. I've been immensely fortunate to receive such support myself, including the Pollock-Krasner Foundation Grant, and I was recently nominated for, although not awarded, the Joan Mitchell Fellowship. I often wonder which successful contemporary artists are right now considering leaving behind a

similar legacy. As an artist, I think one of the most notable things we can offer is support for the next generation of artists, whether through teaching or grants and scholarships. I am proud that teaching is part of my overall artistic practice, and as soon as I'm able I intend to set up a scholarship for first generation college students like myself.

*A special thank you to Sahra Beaupre at Echo Arts for providing me with a digital tour of Audrey Bracio's work in the gallery space.*

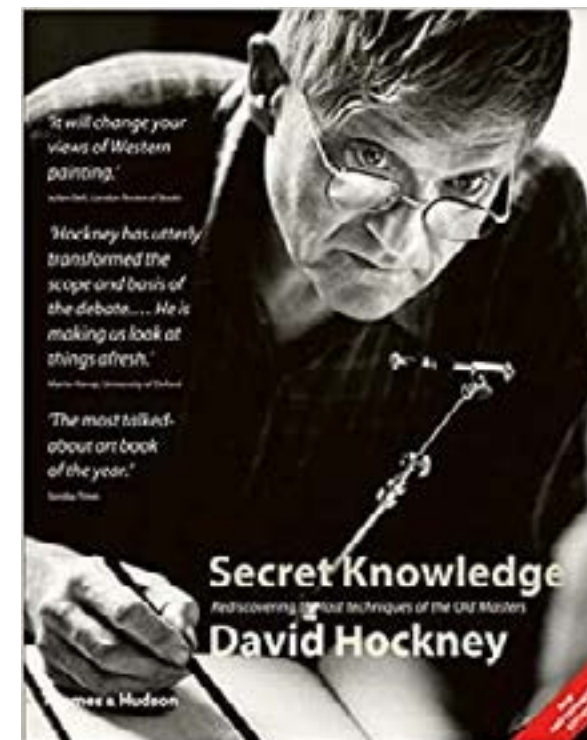
*Audrey Bracio: (no subject) non-attachment 12.10.2021-2.09.2022, Echo Arts, Bozeman, Montana.*

# A Bigger Secret: David Hockney's Secret Knowledge

Sam Vangheluwe

*"This book is not just about the past and the secret techniques of the artists; it is also about now and the future; the way we see images, and, perhaps, 'reality' itself."*

*David Hockney*



On a windy yet sunny afternoon, a child lies on his bed day-dreaming. The bed is placed along the window, which faces south. Outside, the clouds are rushing along against a brilliant blue sky. Then, a miracle occurs. On the ceiling directly above the child a round patch of light appears, featuring clouds rushing along a blue sky. The spectacle is delicate, precious and mesmerizing.

This is how the miracle came about: on the sunny window sill lay a round plastic box with a mirror on one side (for the life of me, I cannot remember the mirror being convex or concave). How or why, I never found out, but the mirror distinctly reflected a circular section of the sky, with the movement of the clouds, onto the ceiling. Soon the light changed, and the projection ceased, never to be reproduced.

This episode of my childhood I recalled when reading about

optics in David Hockney's *Secret Knowledge*. As far as I know, it is my only first-hand experience with a camera obscura – apart from photographic cameras, or my very own organ of sight.

The optical projection of images reminds me of the set-up of Plato's Cave in the *Republic*: people are imprisoned in it, chained so they can only see the wall of the cave. Behind them is a fire, and between them and the fire, people carrying puppets, whose shadows are cast upon the cave wall. The prisoners only see these more or less distorted shadows, yet believe them to be reality: they are not aware of a reality outside of the cave. Most humans remain in the cave and know no better than that the shadows are reality. Very few are the artists that project the shadows using man-made fire. Only a true philosopher can escape the cave.

Some twenty years ago now, the painter David Hockney opened a Pandora's camera, with the publication of his *Secret Knowledge*.

To tell the truth, it took me all that time to discover *Secret Knowledge*. Why? I had by that time resolutely chosen the path of rejecting photography as a basis for my painting. In earlier days, I had made some forays into using photography in painting, but they left me fundamentally unhappy and suspicious. It felt too easy, too docile an acceptance of photographic 'reality' – the shadows on the cave wall. I was not principally opposed to the thesis that (some) painters throughout art history had used optics, but my interests lay elsewhere, and *Secret Knowledge* seemed to propose a line of inquiry opposed to my own. When, some years later, in a radio interview about *Secret Knowledge*, I heard Hockney pleading against the monocular vision (of the lens) in favor of binocular (human) vision, stating that the photographic image does not equal reality, I was confused. By that time, painters in Belgium and Europe in search of 'subject matter' were happily taking snapshots, or leafing through magazines in search of ready-made images of 'reality', to be projected onto canvas. Anything else was out. Painting was no longer the ever-unsuccessful hunt for reality, for meaning, but instant capture. Monocular reality tastefully copied onto canvas, with a ready-made back-story for 'meaning' – why complicate things? Some even grouped the epigones of photo-based painting under the header of '*New European Painting*' (see *NAE* volume 36 no.2 Nov/Dec 2021). On the occasion of the recent double exhibition of David Hockney in Brussels (see the previous issue of *NAE*), they were there, the New European (Belgian) Painters, eager to be associated with Hockney,





Detail of the chandelier and mirror from Jan van Eyck's Arnolfini Portrait 1434.  
One of Hockney's key examples

(Wiki Commons)

for endorsement, to share a bit of the light radiating from the man who so intensively experimented with photography/optics.

Why then, was I in agreement with Hockney? Had *Secret Knowledge* not promoted this impoverished, this pitiful reduction of reality, of painting?

So, after far too long a lapse, I finally read *Secret Knowledge*. Do not expect a regular book review. Do not expect me to stick my oar into the disputes of those who fiddle about with vanishing points, optical instruments or historical sources. The few critical reviews that I read, to me seem petty, and deviating from the main argument. I for one am not horrified that 'raw painterly talents' are unmasked as 'cheats'. My aim is the put some – to my mind – important questions to the fore.

*Secret Knowledge* is divided into

- (1) the visual evidence;
- (2) the textual evidence;
- (3) the correspondence.

It is driven by Hockney's limitless curiosity, and his keen painter's eye. As the artist himself puts it: "My concern is not really with 'art history' as such – it is with the history of making images. Art history is not usually interested in these practical questions."

Painting and drawing, to use Hockney's straightforward terminology, involve 'eyeballing' (using hand and eye alone) and 'groping' for the form one sees. Optics, e.g. the camera lucida

and obscura, mirrors and lenses, are a means of bypassing this eyeballing and groping. Hockney's thesis is that from the early 15th century, many western painters used optics – mirrors and/or lenses, to project living images.

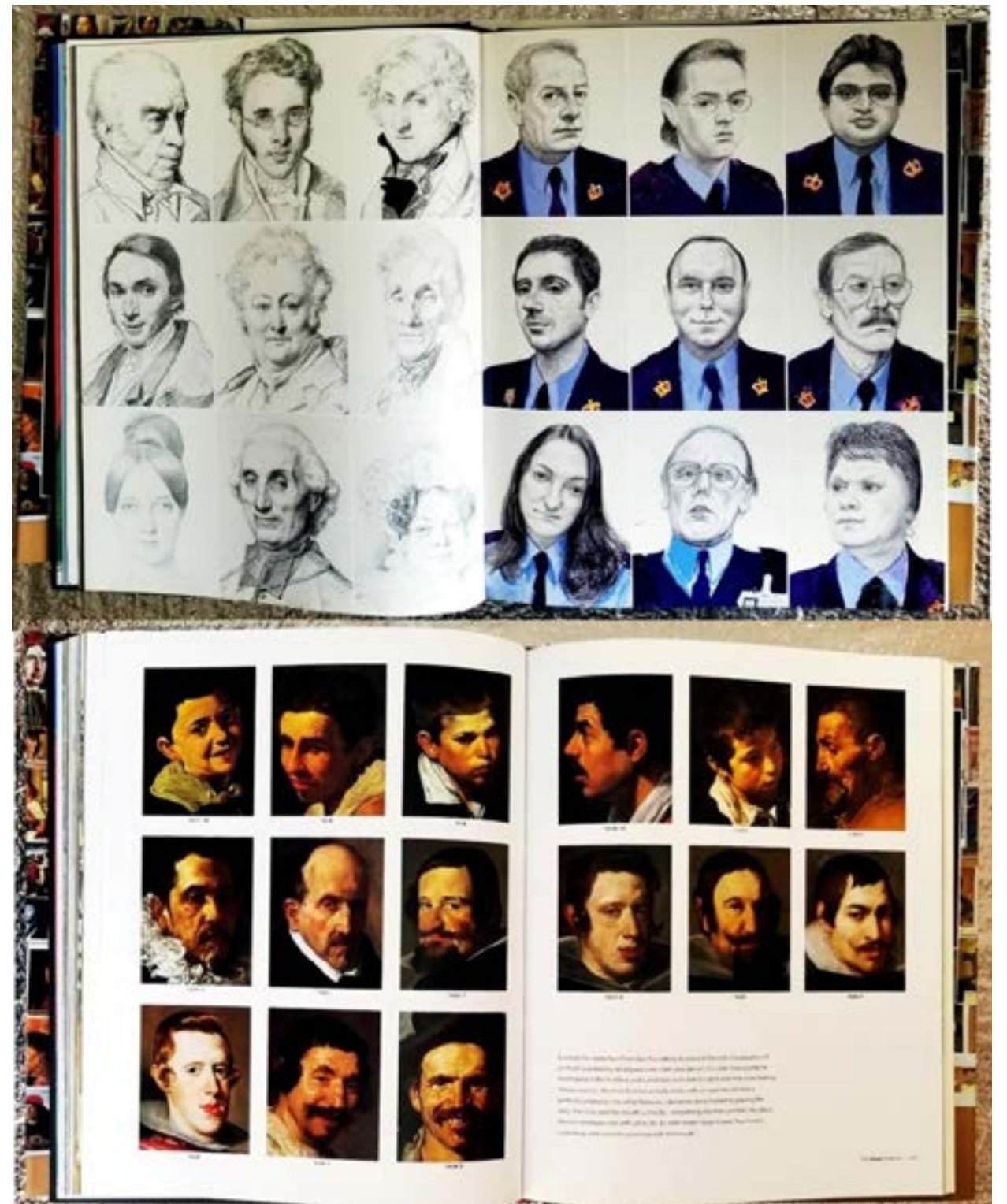
The seed for *Secret Knowledge* was sown with the 1981 'Before Photography' exhibition at the MOMA, which implied that hardly anyone had made use of optics before 1839. Later on, based on his hunch that Ingres had (at times) used a camera lucida, Hockney drew hundreds of portraits using this optical device, from 1999 onwards. In the visual evidence (part I), he compares paintings from the early 15th and following centuries, in their 'depiction' of clothes, armour, angels' wings, texture, foreshortened objects, focus, perspective, portraiture. He explores the use of the camera lucida and obscura, composition, the collage-effect, mirrors and lenses, lighting, projection, underdrawing, facial expression, body proportion, etc.

The merits of *Secret Knowledge* are undeniable. Hockney directs the viewer's gaze, makes you question what you see, and the way you contemplate. He offers a plausible explanation of aspects of historical paintings that might for a long time have niggled the viewer, but were left unexplained.

Pages 184-185 reproduce a hand-drawn timeline, starting in 1400. The straight red line is the lens-based image, the wandering green line represents the 'eyeballing' tradition. What surprises and excites me most is not so much the early and sustained use of optics in painting, is the realization that it came to an abrupt end around 1870, with Manet, Cézanne, Cubism, and the rise of modernism. A simple fact. Moreover, Hockney's conclusion that since computer manipulation in the 1970s, "it's no longer possible to believe that a photograph [...] is objective and true."

In the few pages following this, I find what – to me – is the core of Hockney's message: the opposition of monocular vision (of the lens), as opposed to binocular or human vision: "two eyes, two viewpoints, and therefore doubt." I can hardly imagine anyone but a painter, capable of seeing that at a distance, Caravaggio's basket of fruit becomes more difficult to see, whereas Cézanne's apples "come out at you": they occupy the viewer's space. I cannot think of an art historian who would offer this 'vision at a distance' as evidence in support of a thesis. I reckon few art historians truly understand why painters spend so much time backing away from their work, to peer at it from a distance.

A painting is not an iconographical catalogue, whatever art historians might believe. Think of every instance where paintings are shown and analyzed: tv-documentaries, museum audio guides, Ultra High Resolution photos of masterpieces – have you ever seen anything but close-up shots leisurely traveling over the painting's surface? Is the viewer ever invited to back up, and see? Is contemplation of painting ever anything but the contemplation of the minutest detail? How can Cézanne's apples ever "occupy the viewer's space", if the various guides draw him to the details, if any 'recul' is impossible due to the throngs



Pages from Secret Knowledge  
© David Hockney

of visitors, armed with audio guides, apps, cameras?

In first instance, this backing up helps the painter to see 'if the painting holds': if it doesn't, it becomes increasingly 'unclear' – if it does hold, the painting comes out at you. It then no longer "reduces the viewer to a mathematical point, fixing him to a

particular spot in place and time."

In fact, the painter peering at his work from a distance, what else is he looking out for, but the genesis of a viable reality? Not an imitation of an assumed reality, but the coming into being of an entirely new one?



Is that why, without any premeditation, I feel greater affinity, in the main, with those painters who did not use optics, who ‘eye-balled’ and ‘groped’? For Rubens over Caravaggio, for example. Hockney himself provides a masterful comparison of Caravaggio’s *Entombment* with Rubens’ copy of it – to Caravaggio’s disadvantage. Could it be that Caravaggio, using optics, copied two dimensions (and ‘collaged’ them), whereas Rubens’ universe is three-dimensional and ‘shimmering with life’? What is the significance of the fact that painters who were into optics, often did not draw at all? After all, Hockney himself regrets the abandonment of drawing in art schools: “giving up drawing is leaving everything to photography, which isn’t going to be that interesting.”

Hockney repeatedly states that optics are a means: “Optical devices are just tools. They don’t make marks, they don’t make the painting. You can draw using optical devices – and it actually is drawing, that is, an imaginative treatment of what you’re dealing with. It’s not just tracing something. In any case, I’m not suggesting that these artists projected a whole picture, then just traced it. That’s not how it was done at all.” I agree that it may be an ‘imaginative treatment’, but it is not necessarily or automatically so. Personally, I fail to see the ‘imagination’ in the examples he reproduces of Warhol’s traced drawings, for example. As I see it, Warhol merely traced a photo. In a benevolent, or art-historical mood, one could allow that Pop Art at least expressed or ‘commented upon’ the 20th century proliferation of photography and printed matter. Current monocular photo-based painting, i.e. ‘New European Painting’, does not even do that. If anything, it aggravates the divorce between man and world: it “reduces the viewer to a mathematical point.” It downsizes the chaos of the world with its countless realities, to a photographic catalogue from which images are selected as ‘subject matter’ for paintings.

As Hockney states, Cubism and subsequent modernism opened up the ways we see the world. Once again, reality was the hunt and not the capture. “The lessons of Cézanne were seen by a few at the beginning of the 20th century and seem now on their way to being lost at the beginning of the 21st century.” It is possible that “Cubism as practised by its originators [...] has not really been developed.” To have Cubism lead to ‘abstract’ painting, as conventional art history suggests, I agree “runs into problems.” However, it cannot be denied that abstract painting – the best of it – pursued the hunt. Unlike Impressionism, Expressionism, Surrealism, it did not presuppose the presence of a sacred reality, to be captured, deformed, or peeked at through the keyhole.

Throughout his long career, Hockney has not been a lover of ‘abstract’ painting. For a good while it dominated the art world, and in the struggle for recognition between ‘abstract’ and ‘figurative’ painters, Hockney belonged to a minority. At its best, however, abstract painting embraced the prolific pandemonium of the world – it did not attempt to mimic an (photographic) image of it, it did not strive to ‘re-present’ the world, but ventured to offer an ‘equivalence’.

As Hockney himself says: “[Photography] makes [the world] look very, very dull. Yet now we’re moving back to all the stuff that modernism moved away from. We live in an age when vast numbers of images are made that do not claim to be art. They claim something much more dubious. They claim to be reality.” The images ‘that do not claim to be art’ are now the sacred reality for contemporary painting. A warehouse of visual props. A summary overview of the contemporary landscape of painting reveals a dismal paradigm. Millions of painters, amateurs and professionals alike, art school students, graffiti artists, ‘realist’ painters from all continents, do not face the world that is around and inside them, they do not “eyeball” or “grope”: their default setting is to bypass their true connection with the world, and grab a shadow of it – the photographic image, and somehow copy that. Like tracing a shadow on the wall of Plato’s cave, and hoping it to be reality. The main alternative is a particularly anodyne and decorative avatar of ‘abstract’ painting, blatantly ornamental, utilitarian and commercial. No concern with any reality whatsoever. So it is either cold feet, or laziness. As the reader may have gathered by now, I do not naturally share Hockney’s optimism. Without doubt, copying/tracing a photograph does not equal drawing through the camera lucida, the camera lucida must differ in use from the camera obscura, the latter does not equal projecting a whole image onto paper or canvas and tracing it. I sense that all of these techniques involve a greater or lesser degree of ‘imaginative treatment’. But I am still unsure if they can ever equal ‘eyeballing’ and ‘groping’.

I too suspect that photography is done for. We may think we know what the world looks like, but we don’t: “Most people feel that the world looks like the photograph. I’ve always assumed that the photograph is nearly right, but that little bit by which it misses makes it miss by a mile. This is what I grope at.”

Ever an optimist, Hockney is excited about the future of painting: “Photography is just a blip in a longer history. Now it’s coming to an end. We are moving out of what we thought photography was and back to painting.”

How “the computer can now destroy [the] tyranny [of photography]” , is verily witnessed by Hockney’s recent work. One cannot but surmise an ongoing development of digital drawing and painting. However, the future of painting surely cannot depend solely on the computer, as the future of drawing must not depend on the use of optical devices.

If painting is to have a future, it will surely require painters to at the very least question photographic reality. It will require a whole lot more eyeballing and groping, and an uncomfortable amount of awkwardness. It will have to impeach photography and reinstate doubt.

# Imagination Enhanced

Rachel Lebowitz

In the art world, artists must often come to terms with the changing market, and creating work can become serious business. But there is an intrinsically playful element of the creative process, which celebrates limitless imagination and childlike exploration. It seems fitting, then, that many well-known artists were known to create toys for children. While some of these artists pursued toy-making alongside developments in their broader art practices, others found that the two modes of creation were indistinguishable.

Particularly during the first half of the 20th century, as artists grappled with enormous political and social changes, some aimed to mold young minds through educational toys that were mass-produced for children everywhere. Other toys created during this era were intended purely for fun, made by artists for their own children or grandchildren, while they also reflect revolutionary strides in modern art.

The following seven toys, conceived by artists from Alexander Calder to Renate Müller, take various forms and functions, whether that be dynamic blocks or therapeutic stuffed animals.



*Alexander Calder, Circus (1926-31)*

Yet they all showcase their makers’ inventiveness and overarching interests—and invite us to embrace our inner child. With his revolutionary Cubist paintings and assemblages, Pablo Picasso pushed beyond the academic tradition of creating that that imitates life. To hone his style, he studied from his own four children, admiring the imperfection and energy of their drawings. The link between Picasso’s children and his own creativity extended to paper and wooden dolls that he made in the 1930s and ’40s. (In turn, he sometimes incorporated his children’s toys into his own sculptural artworks.)

One of his most well-known toys, however, is the horse he made for his grandson Bernard in the early 1960s. Standing around two feet tall and perched on four wheels, the toy was made to be ridden by the toddling Bernard (who has recalled attempting just that). The horse is made up of six pieces of metal TV-table legs, with eyes drawn on; its angular, abstracted form aligned well with Picasso’s larger oeuvre.

Alexander Calder’s experimentations with motion and industrial materials run throughout his large-scale mobiles and wire sculptures—as well as the numerous toys he created. Beginning in the 1920s, he made rocking- and pull-toys: horses, kangaroos, birds, and fish wrought from wood, wire, and string. He also fashioned toy cars from cigar boxes and tin cans. Yet his most famous toy is perhaps his least conventional: The traveling circus that the American artist made in Paris around 1926 to 1931 has been in the permanent collection of New York City’s Whitney Museum of American Art for 35 years, and is the subject of Jean Painlevé’s 1955 film *Le Grand Cirque Calder*, 1927.

In over 200 live presentations of his circus, Calder used strings, air hoses, and levers to animate dozens of figurines inside a miniature ring, set to grandiose recorded music. Calder operated the characters—which were made from wood, wire, leather,



*Pablo Picasso: Petit Cheval (1961)*



*Renate Müller: Therapeutic Seal (1965-1971)*

and cork—in sequential acts, for audiences that included fellow artists like Piet Mondrian and Marcel Duchamp.

While the pieces could originally be neatly contained in two suitcases, later it required five. The set grew to include acrobats, clowns, a ringmaster, an elephant, a lion trainer, a dancer, a horse and standing rider, a chariot race, and more, all based on real-life circus performers of the day. Many of the figurines—like the lion, with its simplified wire body and shaggy, fabric mane and tail—not only reveal Calder’s playful approach, but also echo the well-known wire sculptures he developed around the same time. Reviewed by critics as a serious art form when it was first performed in Paris, the Circus is a significant part of Calder’s body of work, and brought the joy of toys to adult audiences.

Anyone who has ever owned a stuffed animal knows their potential for comfort and companionship. Over half a century ago, German artist Renate Müller began creating her jute-and-leather toys to serve as therapeutic aids for hospital-bound children with disabilities. Hospitals found that they were effective, and with their bright colors and huggable bodies (some are large enough for kids to sit on), it is easy to see why. Through her handmade purple seals, green-horned rhinos, red-eared elephants, and multicolored birds, Müller also pays homage to the 19th-century German toy-making tradition, which insisted upon high production standards. She uses her own technique of hand-stuffing with a combination of wooden pieces and soft filler to make the animals, which also include invented creatures like two-headed horses and two-tailed hippos.

Today, Müller shows her creations in the gallery setting, where they attract serious collectors. Yet while in school at Sonneberg Polytechnic for Toy Design in the 1960s, Müller learned to strive for simplicity, and her forms, colors, and materials have consistently adhered to that mantra over the decades.

Along with Rafael Pérez Barradas, Uruguayan artist Joaquín



*Paul Klee: Puppets (1916–25)*

*To mark his son Felix’s ninth birthday Paul Klee fashioned eight hand puppets based on stock characters from Kasperl and Gretel, Germany’s answer to Punch and Judy*

Torres-García co-founded Vibrationism, which applied Cubist and Futurist aesthetics to depictions of modern city life. His other brain-child was Constructivismo Universal (Universal Constructivism), the philosophy behind the grid-and-symbol paintings guided by universal forms for which he is celebrated. Alongside his cerebral art practice, beginning around 1917, Torres-García also created dozens of different children’s toys, which he intended to be both recreational and educational. He based his oil-painted wooden figures on turn-of-the-century pedagogical theories that valued active learning, and through which avant-garde artists strove to teach a new generation how to realize utopian ideals in the aftermath of World War I. Through mass production, Torres-García disseminated his designs for what he called juguetes transformables (transformable toys). The figurines—including people, vehicles, and farm and circus animals—were made from various wooden pieces that children could assemble in different arrangements to hone their own creativity and construction skills. Their simple shapes and caricature-like detailing cleverly veil the serious intentions behind their creation.

Along with Picasso, Paul Klee was fascinated by the spontaneity of children’s artwork. In 1902, Klee described his own childhood drawings as his “most significant” artwork up until that point. He also cherished drawings made by his son Felix, for whom he created toys, including a cast of hand puppets, to nurture the boy’s creativity. Beginning with a group of eight that



*Lyonel Feininger: City at the Edge of the World (1925–55)*

were based on the popular German puppets Kasper and Gretel—characters that were similar to the British Punch and Judy toys—Klee made some 50 puppets from 1916 to 1925, which Felix used to perform shows in their apartment.

Simultaneously adorable and ominous, the puppets were made of plaster and—like Klee’s few sculptural artworks—incorporate found materials like beef bones, nutshells, and electrical plugs. They are strange, somewhat totemic creatures with haphazard costumes—apt vehicles for the satirical, politically driven shows that Felix later put on as a young student at the Bauhaus, where Klee taught. When Felix left home as an adult, he brought a number of the puppets with him. Sadly, many were destroyed during the Allied bombing of Würzburg, Germany, in World War II, with only 30 remaining today.

Beginning in 1922, Alma Siedhoff-Buscher was a student at the Bauhaus, studying under Klee and Wassily Kandinsky before she began to specialize in wood sculpture. During her tenure at the school (where she later taught), the German designer created children’s furniture that was both practical and facilitated play, like a wardrobe-type cabinet from 1923, which had built-in space for a puppet show. The objects she designed for children extended to toys, such as her Throw Dolls (1924), which were made from fibers and wooden beads, and were designed to survive being tossed about by their young handlers.

Closer in form and material to her furniture was her Small Ship-Building Game (1923), a mass-produced set of 22 assorted

wooden triangular and rectangular blocks that children could use to assemble a toy ship. Painted in the Bauhaus’s signature primary hues (red, yellow, blue), as well as green and white, the pieces could be arranged into numerous combinations, with the educational aim of strengthening children’s inventive capacities. Soon after their roll-out, Siedhoff-Buscher’s furniture and toys were shown at conferences for daycare staff and kindergarten instructors, helping to advance the Bauhaus’s desire to use design to positively influence the next generation on a day-to-day basis.

At age 16, American-born Lyonel Feininger moved to Germany to pursue a music career, but instead studied art. Today, he is recognized for his innovative contributions to German Expressionism and to the Bauhaus, where he taught, headed the school’s print workshop, and later served as an artist-in-residence. Feininger’s drawings and oil paintings illustrate his long-standing interest in urban architecture and spaces, depicted through Expressionistic strokes and colors, as well as angular forms and planes that are indebted to Cubism. These same interests surface in Feininger’s City at the Edge of the World (1925–55), a set of 68 objects including human and animal figures, houses, and a bridge.

Playful and sketch-like, the figures (the largest of which is a little under four inches tall) are painted in bright reds, pinks, blues, and oranges, and are made from rough-cut, unpolished wood. Feininger originally made the hand-carved pieces for his





*Alma Siedhoff-Buscher: Small Ship-Building Game (1923)*

three sons, including photographer Andreas Feininger. Another grouping of similar figures, *Wooden Toy Town at the End of the World* (ca. 1919–50), which highlights Feininger's nostalgia for

Medieval buildings and small towns, resides in the permanent collection of the Museum für Kunst und Gewerbe Hamburg in Hamburg, Germany.

## The Cows of Mondrian

Liviana Martin



*Piet Mondrian: Three Cows in a Pot Stall (c.1898-99)*  
Watercolour on paper  
Private collection

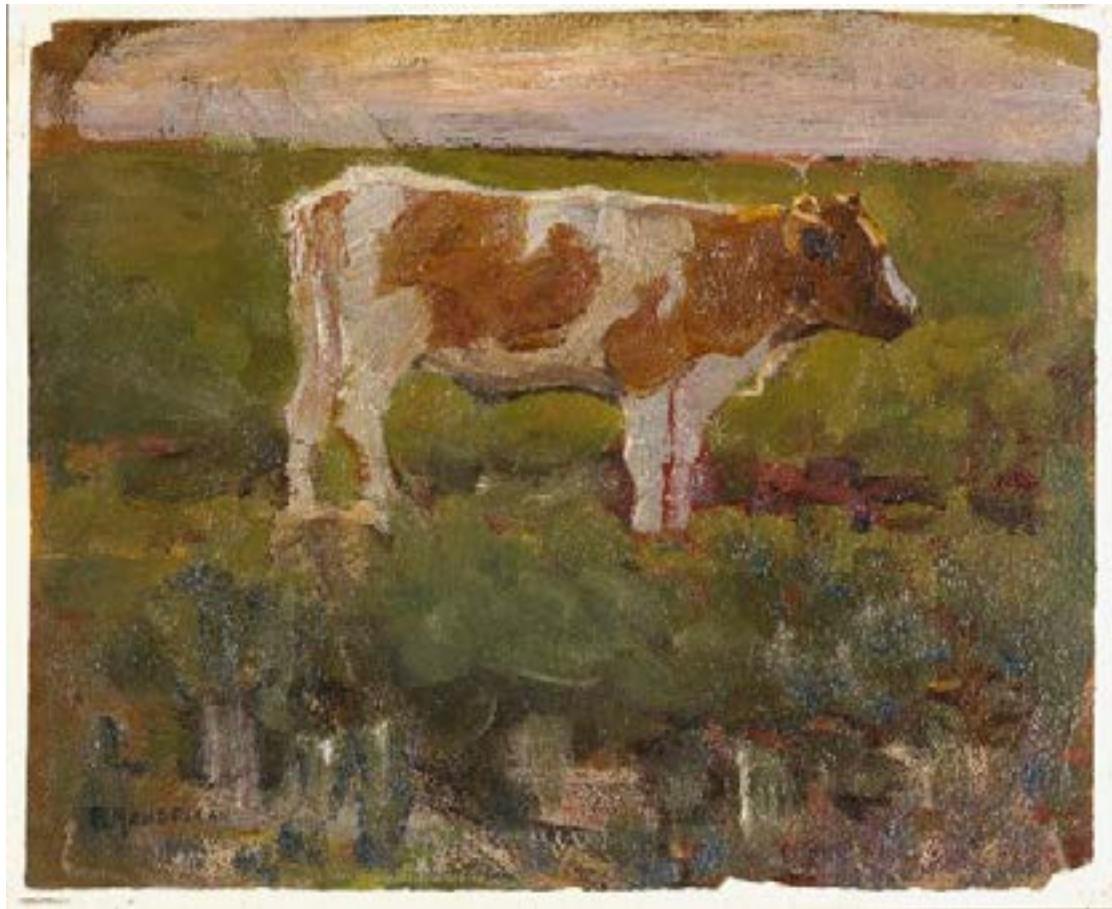
Piet Mondrian, whom we know as a painter of abstraction and a destroyer of naturalistic forms, was a figurative artist at the beginning of his career. The current exhibition at the MUDEC (Museo delle Culture) in Milan presents the path taken by the artist (1872-1944) from figuration to the turning point of neo-plasticism, comparing his paintings with the works of the Hague School, of which he was part.

Around 1870, a group of young artists revolutionized Dutch painting, rejecting the idealized subjects of the Romantic era in favor of a more realistic painting style. Landscape paintings depicted windmills, canals, flowers, churches and villages, set in the typical flat Dutch landscape. The origins of Mondrian's painting lie in this context. Driven by a strong sense of innovation, the artist tried to capture the absolute essence of the sur-

rounding world, a rhythm of surfaces and colors, of horizontal and vertical lines. However, only by observing the real world precisely could he achieve pure abstraction. The landscape was the journey through which he remained faithful to the roots of the Dutch tradition and at the same time revolutionized the history of art.

In his writings the artist says that as a young man he loved to paint landscapes seen under a grey sky or struck by a very strong light. He also painted in the moonlight - cows crouched or standing motionless on the meadows were among his favorite subjects. The countryside around Amsterdam was one of his most beloved places: masterpieces such as *Windmill in the Evening* were born, or *The Mill on the River Gein*, which he portrayed at least 25 times. Mondrian preferred intense, bright





*Piet Mondrian, Red Coloured Cow, (1904-1905)  
Gemeentemuseum Den Haag. Via*

colors, which he would later use for his abstract works. Starting from 1900, he abandoned the faithful representation of nature to experiment with new shapes and colors, to reduce the world to its absolute essence: planes, colors and lines. His inspiration also derived from theosophy, a philosophical current of the second half of the 19th century, which wanted to free man from the individual ‘mud of reality’ to draw on universal reality. The works carried out after 1908 (such as *Two Calla*, or *Calla, Blue Flower*) demonstrate his search for the essence of flowers (in nature the petals of the calla lilies are white). His cows are dashed with brushstrokes of white, black and orange, the irrigation channels are rendered in flat colors, the willows in the foreground reinforce the lack of depth. The path to abstraction is now defined. Undoubtedly his Calvinist faith also influenced his art, which refuses to define the divine in terms of images in anything that can be circumscribed. Here, in the same way, the destruction of the realistic image proclaimed by Mondrian is linked to the deepest essence of all that exists. Even the places where Mondrian lived, from the suburbs of Amsterdam, to Paris, to London during the war, and finally to New York, where he died in 1944, undoubtedly affected his artistic path: passing from the quiet Dutch spaces to the great capitals of modernity, Mondrian must take into account the

profound contrast between the life of the province and that of the metropolis. The city, of which New York is the symbol, is permeated by an incessant rhythm, by the lights always on, which he reproduces in his abstract compositions. Mondrian finds many similarities between his paintings and the jazz bands: intuition and improvisation were fundamental for both the artist and the jazz musicians. Even jazz music is ‘rhythm in freedom’, without allusion to a plot, just as Mondrian’s painting does not refer to the natural world. In jazz, the artist finds the musical equivalent of Neoplasticism. Mondrian said that in his early works he was a figurative realist and in later ones an abstract realist. “For me there is no difference between the first and the last works: they are all part of the same thing. I don’t feel the difference between the old and the new in art, but the continuity.” The starting point is *The Village Church* of 1898, the finish line is *Composition* of 1929. And the circle closes.

*Piet Mondrian - From Figuration to Abstraction  
MUDEC, Milan - from 24/11/2021 to 27/03/2022,  
Tickets 14 euro*

# The ‘Grand Tour’ in Italy

Graziella Colombo

In this time of pandemia, when it’s difficult to travel, Milan celebrates at the Gallerie d’Italia the international phenomenon of the Grand Tour with a large and very interesting exhibition open till March 27th. What is it about? The term Grand Tour has been used to refer the educational and formative trip that, between the end of the 17th century and the first half of the 19th century, was taken by writers, musicians, artists, literary and church men, scholars and nobles, who came to Italy from the whole of Europe, from Russia and later also from America. For these European élites, the trip was not only a pleasure or a fashion, but an opportunity for cultural enrichment and professional improvement. Travelling along the Italian Peninsula they could enjoy the variety and beauty of nature and landscapes, still intact, and admire the many monuments and masterpieces of our art. For all these learned ‘tourists’, Italy was a sort of unique open-air museum. A country still poor and underdeveloped from certain points of view, but also the cradle of the values and culture of the west world.

The exhibition shows 130 works coming from Italian and foreign institutions such as, for instance, the National Gallery, the Louvre, the Prado, the Uffizi, the Vatican Museums and includes sculptures, decorative arts, and, above all, a lot of painting landscapes, portraits, scenes from everyday life, reproductions of ancient monuments. Many European landscape painters, between the 17th and 19th centuries, spent their time in Italy and produced, meaningful works, some of which we can see in the exhibition in Milan. Among the Italian and foreign artists who contributed at the birth of the ‘Bel Paese’ we find the names of Canaletto, Piranesi, Van Wittel, Ducros, Ingres, Giovanni Paolo Panini, Elisabeth Vigée Le Brun and Valadier. Many of the marble, bronze and porcelain items on show were commissioned by noble and learned travellers who wanted to take home some examples of beautiful ancient models. The artistic souvenirs industry developed and flourished along with the popularity of the Grand Tour. Canaletto’s Venetian views, for instance, were the postcards of the time to bring back home as well the detailed views of Rome by Panini. Italy was not yet an independent country, but for the travellers Italy was really a nation and when they went back home, they



*Giovanni Paolo Panini: Capriccio (with Rome’s famous ancient monuments)*

talked about our art and nature, our people, our history, traditions, customs and even food. They were fascinated by our rich towns and by the ancient ruins, by the blue sky, sea, mountains and lakes as well by the volcanoes. They talked about a deep, unique experience. Rome, the capital of antiquity and of Christianity, Venice lying on the wonderful lagoon, Florence with the art masterpieces of the Renaissance and Naples, situated between the gulf and the Vesuvius were all favourite destinations. The rediscovery of the buried cities of Herculaneum and Pompei destroyed by the eruption of the Vesuvius in 79 A.D., revealed a fascinating ancient world. And, in the end, Sicily, one of the roots of European civilization. Many literary men and artists, such as Byron or Goethe or Canova were deeply influenced by the classical past and the classicism. Samuel Johnson, great English writer and literary critic, wrote that a man who has never come to Italy, will be always aware of his inferiority. The Beatles sang *All We Need Is Love*. It’s true but I think that we also need beauty.



## Tim Shaw at Anima Mundi, St Ives

Mary Fletcher

Tim Shaw's exhibition *Fag An Bealach* in Irish means 'Clear The Way'. He is a sculptor who has shown in San Diego, California and had a year long residency in Bonn, Germany, which is probably why the Breakdown Clown, an animatronic large figure which one encounters here, speaks some words in German. It's quite a scary experience to meet this large personage, described in the gallery notes as androgynous but appearing to me as male, deep voiced and with moving eyes. Would he suddenly strike out with his arms or lurch forward more than the few inches that he does as he addresses the room with a melancholy and menacing impact, intoning about the purpose of life, about being a shape-shifter and inviting a response?

I was told at the preview this figure reacted to visitors but it was not working as well by the second day. It's made of some probably ecologically unsound polystyrene-like material and unattractively naked, except instead of genitals it has a curious curved crescent appendage. It calls itself a clown and strangely says that we never left the garden of Eden. It's a menacing figure: the machine workings are partly visible and yet it still seems lonely and grim. The meaning is ambiguous.

On the next floor up are two smooth blue bronze heads – the same but one small facing one larger. They are accordingly priced by size at £6,500 and £50,000. There are also figures based on Northern. Irish Mummors that the artist has seen perform, now in safer times than when as a child Tim Shaw experienced a bomb going off in a cafe.

He later made *Mother The Air Is Blue; The Air Is Dangerous* – an installation shown at The Exchange, Penzance, a few years ago which was very powerful as the viewer was plunged into the experience using moving images. That piece had a reality and impact not matched by this show, in which Tim Shaw uses mythic figures and refers to shamanic ritual, which must mean a lot to him but is not part of most folks' way of dealing with the modern world. In Cornwall we do have continuing traditions such as Montol, the meaning of which was once part of society; though today our reconstructions are more enthusiastic gestures to a mysterious past set of beliefs than rituals used to deal with present crises.

On the top floor another large figure stands in the middle of a circle of charred wood which on its own would resemble a Richard Long. This piece is this artist's way of responding to Gilbert and George's recent cursing of the Royal Academy, of



*Tim Shaw: Fag An Bealach (2022)*

which Tim Shaw is a member, when their latest work was rejected. Plans are to burn Shaw's wooden construction at the end of the show – at an outdoor location. Tim Shaw lives in Cornwall and here we get a rare opportunity to see premiered the work of a local internationally known artist.

I respect his intention to deal with serious contemporary issues but I find the results, although memorable and thought provoking, rather sidetracked by his love of archetypal symbols that are outrageously out of tune with contemporary life and that I find are ultimately taking refuge in grotesque imaginings.

*Fag An Bealach , at Anima Mundi, St Ives, Cornwall. February 18 to April 4th 2022*

## Thao Nguyen Phan at Tate St.Ives,

Mary Fletcher

The booklet issued with admission tells us this 35-year-old woman artist, who lives in Ho Chi Minh City, 'collapses and then redrafts the standardised histories of Vietnam and wider south-east Asia.' However, many of us don't actually have much idea of the history to collapse.

This exhibition will expand our knowledge if we have the patience for it – because the pace is very slow in the videos and the paintings are small, pale and exhibited so we can't see them very easily – many behind a barrier and at right angles to the walls.

I lack patience and found the rope-upholstered seats, which only accommodate about eight people, very uncomfortable. Visitors were taking the time to watch on a wet Sunday afternoon, having paid £12 to enter the gallery. I watched three videos presented on three screens and taking 20 minutes. Some of the shots are very beautiful and poetic. I loved the ingenious insect finding lanterns made from tin cans which children wheel through fields. I absorbed something of the symbolism, of the tragedies of famine and fire, of the smelly thouren fruit, the patterned concrete sun screens, the busy city and the wide Mekong river.

I was shocked by the words on the screen, 'they began to sell their children and their wives' presented so matter of factly and so oblivious of the sexism in the way it says 'they' not 'men'. A patriarchal power structure is conveyed. A lot of it is acted out artfully, for example children posed with fairy lights in their clothing at dusk. It doesn't come from the artist's own direct experience and it's filtered through layers of artistry which to me get in the way.



*Portrait Of August From Dream Of March And August, 2020.*

*Image by Truong Minh Tuan, courtesy of the artist*

The whole space seems dimly lit and dominated by the faint sounds from the videos and the delicate paintings which are so hard to examine closely. The atmosphere was very quiet, almost reverent.

It seems Thao Nguyen Phan is ambitious in scope and presents a lot of work, but I found it frustrating and bewildering. An attendant advised a second visit but most people won't be going twice. Maybe I should have bought the book about it from the shop. I encourage people to see for themselves – and be prepared to make an effort to respond.

*Thao Nguyen Phan at Tate St Ives, Feb and 5 to 2 May 2022*



*Thao Nguyen Phan at Tate St Ives (2022)*

NEW YORK

Illegal America

Tina Wasserman

In response to the present social and political climate of censorship, shifting international politics, and a global epidemic, Jeanette Ingberman and Papo Colo, the original curators of *Illegal America*, first shown in 1982 at Franklin Furnace, and subsequent co-founders of the New York City gallery Exit Art that same year, felt it necessary to reconstruct the exhibit in 1990. Featuring the original work along with several additions, the purpose of the show was twofold. First, the exhibit focused on artists whose work challenges social ideas and, intentionally or unintentionally, conflicts with established law. Second, structurally, *Illegal America* dealt with the process of documentation since much of the work and the show was conceptual and temporary in its original formulation. Thus, the exhibit relied heavily on text in whatever traces were left from the original event or display – often taking the form of documentary photographs, statements from the artists or residential artefacts. Due to the volume and nature of much of this documentation, *Illegal America* was a show of casual perusal nor did it allow instantaneous consumption. The exhibit consisted of works by 36 individual artists and artists groups. The work of French surrealist Louis Aragon served as a point of origination, beginning the exhibit at the turn-of-the-century, and historically contextualising transgressive art. Similar works, predominantly from the last 30 years, suggest that censorship is not specific to time or place, but always narrowly threatening. Dread Scott's piece *What Is The Proper Way To Display A Us Flag?* (1989) was next to text concerning *The People's Flag Show* (1970) in New York. In both cases flag desecration laws were invoked to either censor the work or arrest the organisers of the show. Vito Acconci's work and written text underscored the importance of social context in transgressive work. By the 1970s he noted in his statement, work that had once been identified as obscene or illegal was now invited to participate in a sanctioned arena of cultural consumption. It was even expected, to a certain degree, by art audiences and galleries in the newly defined art district of SoHo in New York. In addition to works addressing issues from South Africa to ur-

ban decay, the exhibit included work that specifically addresses the imbalance of the art world itself. This was most explicit in the work of GAAG (Guerrilla Art Action Group) which, among other things, staged a protest in 1969 at the Museum of Modern Art by removing Maravich's *White On White* from the wall and replacing it with a list of demands that included museum reform. Photographer Richard Mock and César Chávez, in an effort to publicise a political issue but without funds, took panels of Christo's \$2 million *Running Fence*. Without authorisation they photographed grapes in the configuration of the number of the Bill that would grant union rights to migrant workers in California with the Chávez's signature on top of the panels making clear the level of disparity between established artists' resources and others. The only disappointment to the show was that of the 36 artists and groups featured, though only for women artists. More unfortunate was that two of the women artists featured – Charlotte Moorman and Carolee Schneerman – figured as signifiers of transgressive sexuality. Undoubtedly, it is the political task of women artists to address issues of the body and sexuality, but retaining half of the female participants primarily in the realm of sexuality – and two other pieces by women dealt with animal rights and stealing – problematically reiterates already existing social patterns of sexual inequality. Regardless of this inequality, this show was an important and voluminous one; the strongest work seems to be that which elicits the strongest reactions and forces public involvement. Like the flag in Dread Scott's piece, which was alternatively taken off the floor and folded by those who believe in it as something to regard with total reverence, and then trampled upon by those who believe it is to be a more debatable symbol, strong work allows itself to go through whatever mutations are necessary to force an issue into the public arena.

*New York, Illegal America, Exit Art 578 Broadway  
(This was Exit Art's first show as a new gallery  
Ed.).*



*Dread Scott: What Is The Proper Way To Display A U.S Flag? (1989)*



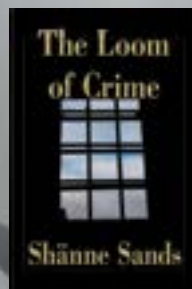


# FootSteps Press

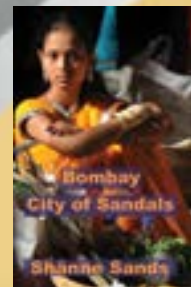
The best in digital publishing



Selected verse of Shānne Sands  
5 Volumes  
£8 each



The Loom of Crime  
Shānne Sands  
£9.99



Bombay City of Sandals  
Shānne Sands  
£14.99

## A WORLD OF BOOKS TO LOVE AND ADMIRE

Find Your Nearest Bookstore Now:  
[www.footsteps.co](http://www.footsteps.co)  
[admin@footsteps.co](mailto:admin@footsteps.co)