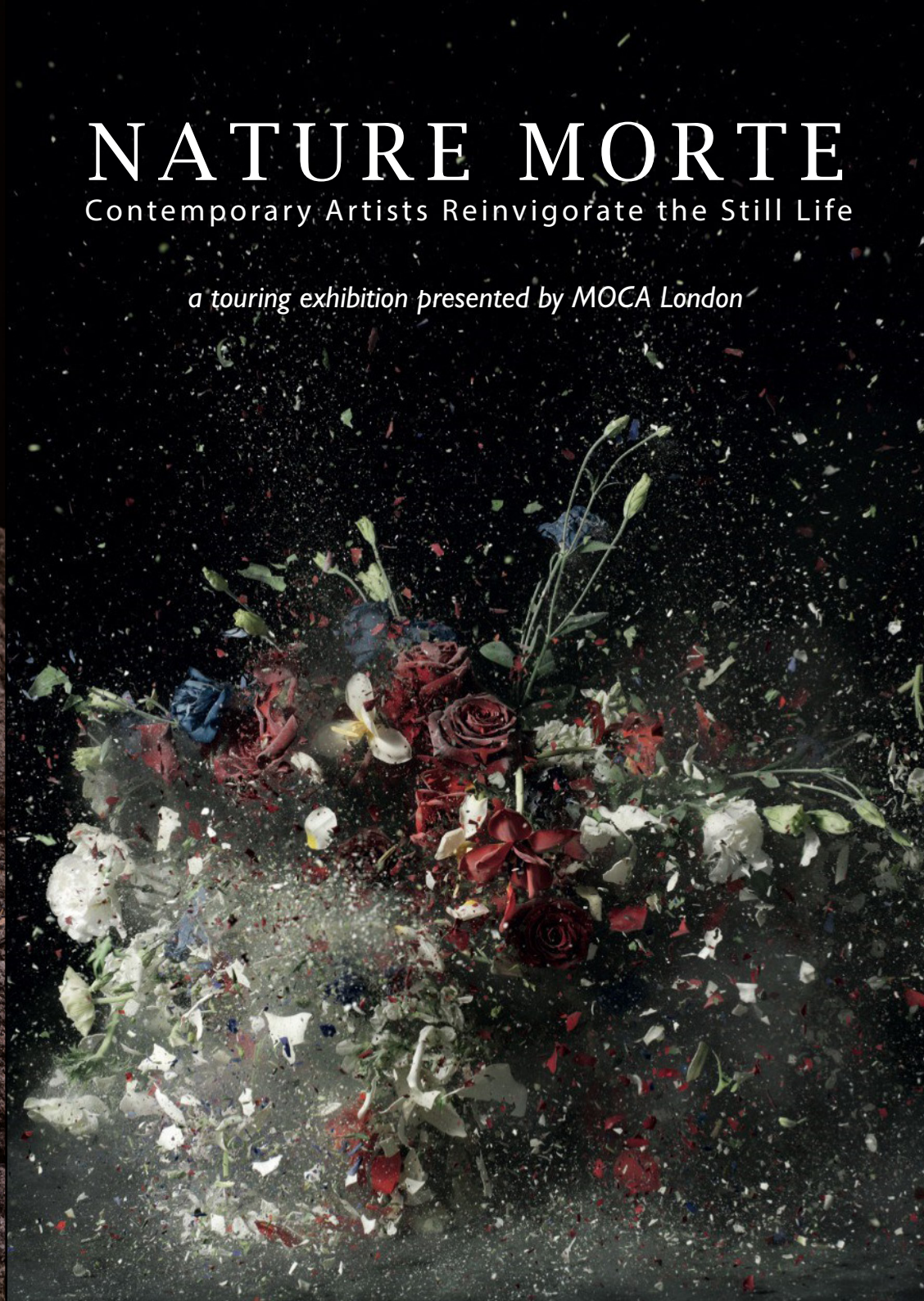


NATURE MORTE

Contemporary Artists Reinvent the Still Life

a touring exhibition presented by MOCA London



MOCA
LONDON

NATURE MORTE

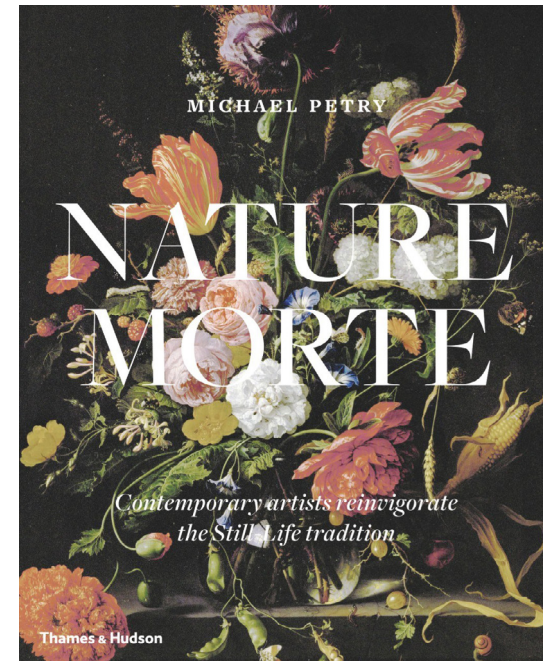
Contemporary Artists Reinvigorate the Still Life

'Nature Morte', translated literally from the French as 'dead nature', is a genre of artwork which dates back as far as the ancient Egyptians. More commonly known as 'still life', the genre is recognised primarily through its depictions of inanimate objects, such as food, flowers, or other such domestic ephemera. Still life works achieved their zenith in the Western tradition around the end of the 16th century, but continue to be produced today, in new and intriguing forms.

It is this modern re-imagining of the genre that inspired artist and author Michael Petry to bring together over 180 contemporary artists in his 2013 book 'Nature Morte'. Subsequently, in his guise as Director of MOCA London and alongside Curator Roberto Ekholm, he staged a touring exhibition based upon the publication, which would travel Europe for three years, visiting Sweden, Norway and Poland before finally returning to London.



Peter Jones, Ollie Monkey



Nature Morte, by Michael Petry

NORWAY 2015

Hå Gamle Prestegard, Stavanger
6 June - 30 August

In the summer of 2015 the Nature Morte tour made its first stop at Hå gamle prestegard, a former pastor's residence which now functions as a modern art gallery and cultural centre. Works from the core 62 travelling artists were arranged over both the ground floor of the space and the loft, in which the traditional timber roofing and sombre lighting accentuated the projections and video works of Jennifer Steinkamp and Guillaume Paris.



Interior views of Nature Morte downstairs at Hå Gamle Prestegard

Nature Morte

Contemporary Artists Reinvigorate the Still Life

Hå gamle prestegard, Stavanger, Norway

6 June – 30 August, 2015

www.hagamleprestegard.no



Artists:

Peter Abrahams • Sue Arrowsmith • Annie Attridge • Aziz+Cucher • Conrad Bakker • Barnaby Barford • Berthold Bell • Jan Kjetil Bjerheim • Elaine Bradford • Per Christian Brown • Mat Collishaw • Marcus Cope • Michael Craig-Martin • John Dugdale • Roberto Ekholm • Saara Ekström • Nancy Fouts • Nick Fox • Anya Gallaccio • Ana Genovés • Ori Gersht • Rigoberto A. Gonzalez • Cynthia Greig • Martin Gustavsson • Jefferson Hayman • Paul Hazelton • Todd Hebert • Renata Hegyi • Jim Hodges • Bill Jacobson • Alexander James • Peter Jones • Darren Jones • Edward Kay • Rob Kesseler • Jone Kvie • Alana Lake • Janne Malmroo • Carol Marin-Pache • Livia Marin • Caroline McCarthy • Damien Meade • John Mitchell • Polly Morgan • Museum Clausum • Dermot O'Brien • Gabriel Orozco • Bruno Pacheco • Guillaume Paris • Michael Petry • Marc Quinn • Victoria Reynolds • Eric Rhein • Miho Sato • Rebecca Scott • Andro Semeiko • Jane Simpson • Jim Skull • Matt Smith • Rob Smith • Jennifer Steinkamp • Richard Stone • Yuken Teruya • Hanne Tyrmi • Maciej Urbanek • Mathew Weir • James White • Kraig Wilson • Cindy Wright

Curated by Michael Petry & Eva Watne

Assisting curators: Roberto Ekholm & Ingunn Nord-Varhaug

The flyer for Nature Morte at Hå Gamle Prestegard, Norway





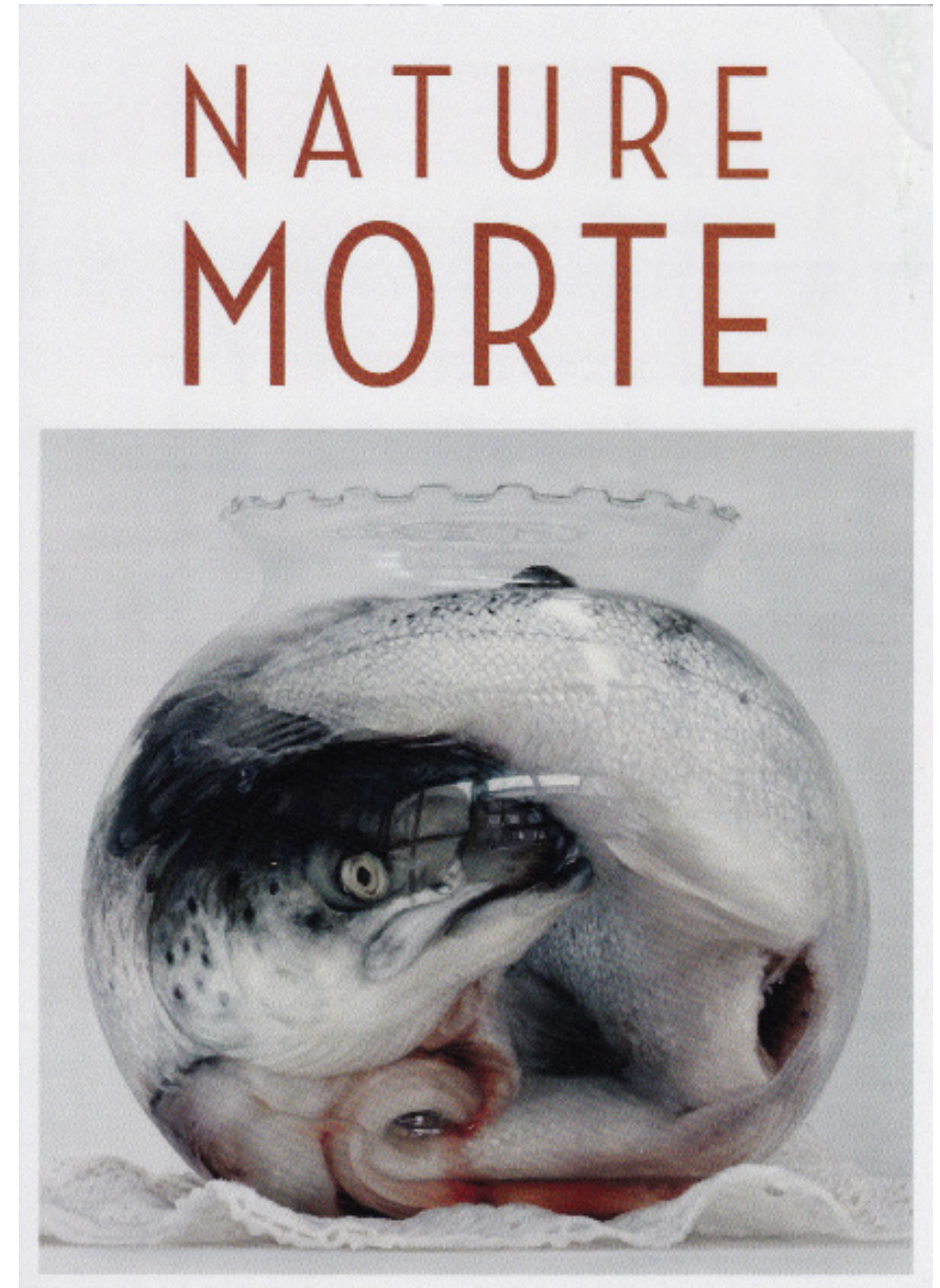
SWEDEN 2016

Konsthallen-Bohusläns Museum, Uddevalla
7 May - 28 August

When **Nature Morte** arrived in Sweden in 2016 the exhibition was hosted by Konsthallen-Bohusläns Museum, in the town of Uddevalla. 10 new Swedish and Nordic artists were added to the presentation, and for the first time historic works from the museum's collection were shown alongside the contemporary pieces. This facilitated an artistic discourse which reached back from the modern artists all the way to the Old Masters of the 16th and 17th century.



The entrance to Nature Morte at Konsthallen - Bohusläns Museum



The flyer for Nature Morte at Konsthallen - Bohusläns Museum



Barnaby Barford, *Do It Again I Didnt Press Record*



Interior views of *Nature Morte* at Konsthallen - Bohusläns Museum



Interior views of Nature Morte at Konsthallen - Bohusläns Museum



Interior views of Nature Morte at Konsthallen - Bohusläns Museum

POLAND 2017

The Four Domes Pavilion, National Museum, Wrocław
18 February - 14 May

In the beginning of 2017, the tour made its most impressive stop thus far, at one of Poland's main branches of its National Museum system in Wrocław. The exhibition was heralded by impressive, multi-story displays of signage around the city, and received extensive coverage on Polish national television and press.

The exhibition itself was again bolstered by the showing of historic works from the National Museum's collection, and the introduction of over 30 native artists. As part of the presentation, a nation-wide jewellery competition on the theme of still life was also exhibited within the space, adding an entirely new angle on the central theme.



Interior signage for Nature Morte at The Four Domes Pavilion, Poland



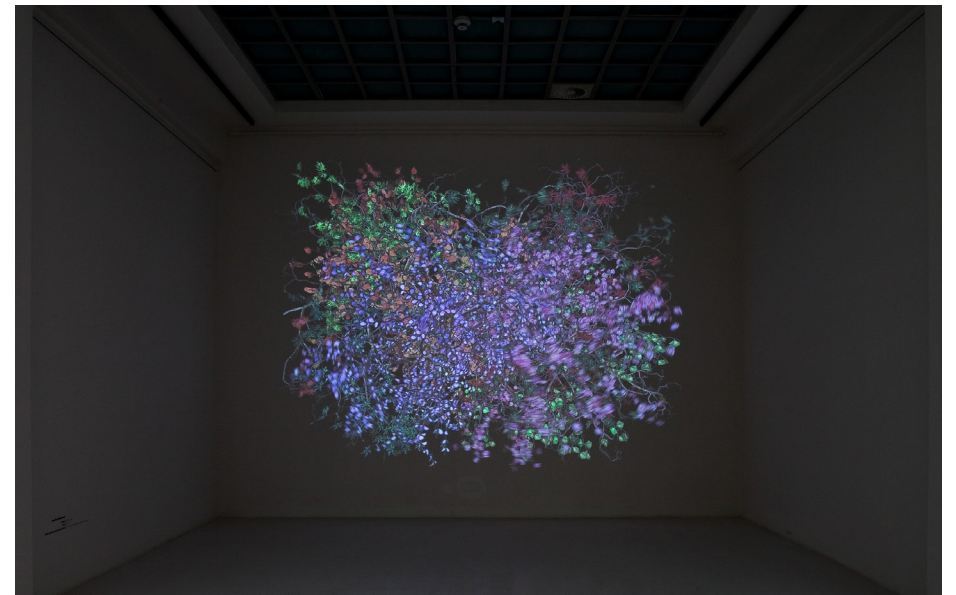
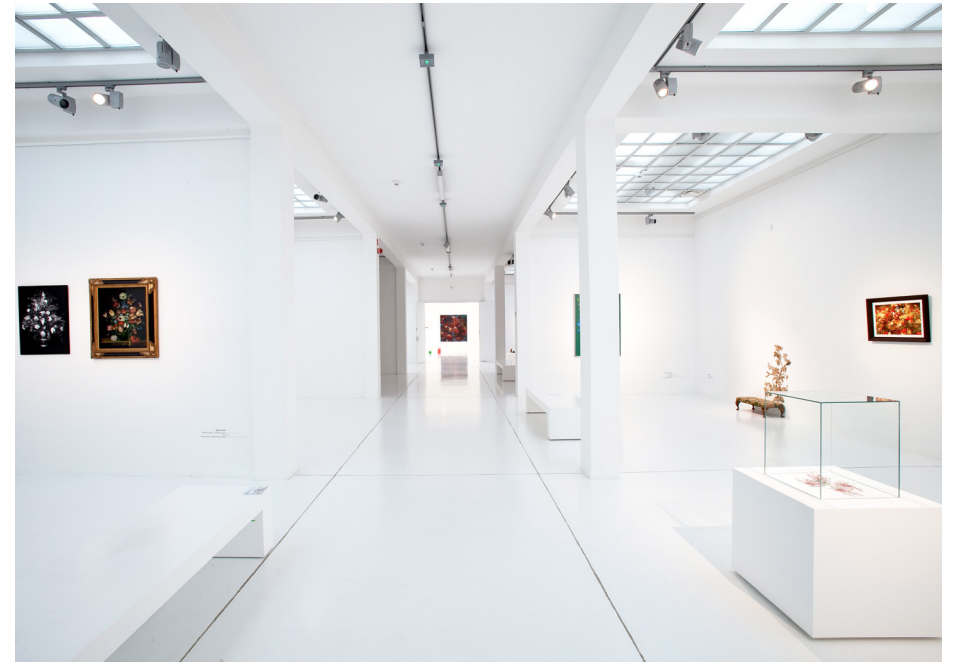
Exterior signage for Nature Morte at The Four Domes Pavilion, Poland



Interior views of Nature Morte at The Four Domes Pavilion, Poland



Jim Skull, Untitled



Interior views of Nature Morte at the Four Domes Pavilion, Poland



Interior views of *Nature Morte* at The Guildhall Art Gallery

ENGLAND 2017/18

The Guildhall Art Gallery, London
7 September 2017 - 2 April 2018

The **Nature Morte** tour made its final stop at London's Guildhall Art Gallery in September, 2017. The Guildhall is known for housing the City of London's historic art collection of some 4,000 pieces, but exhibitions of contemporary artworks are practically unheard of. Thus, when **Nature Morte** reached London it was met with widespread media interest.

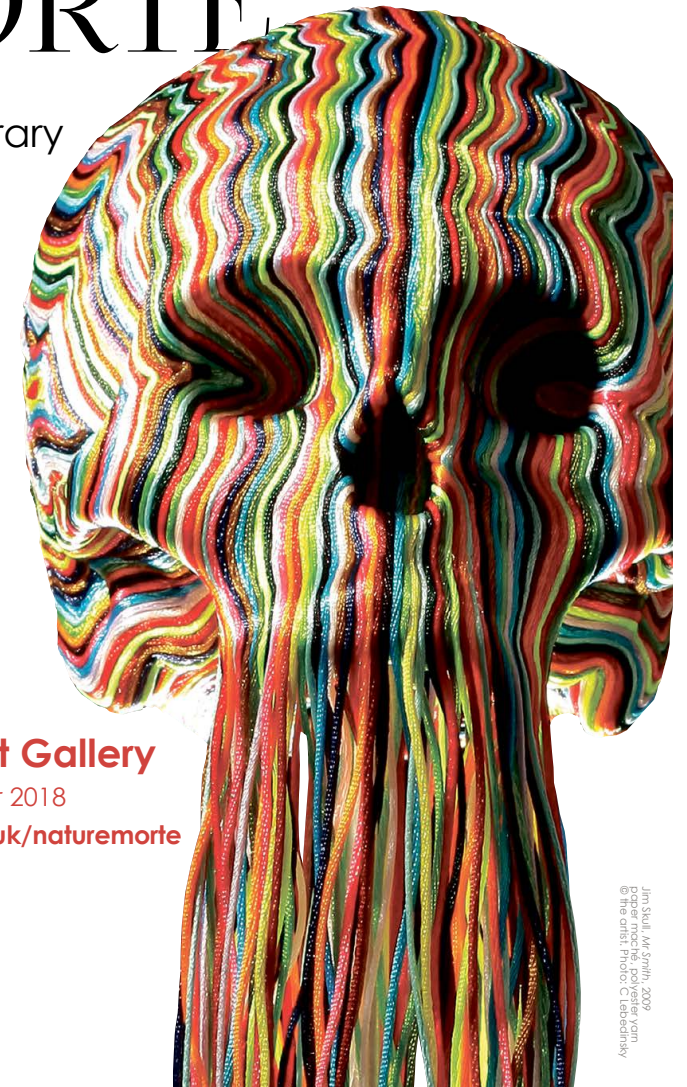
The display at the Guildhall Art Gallery incorporated works from the City of London's world renowned collection of classics, enriching the historical dialogue within the show like never before. Conversely, several contemporary pieces from the touring show were displayed upstairs, in the historic gallery, thus disrupting the traditional narrative even further.



Exterior view of The Guildhall Art Gallery

NATURE MORTE

Contemporary
Still Life



Guildhall Art Gallery
7 Sep 2017 – 2 Apr 2018
cityoflondon.gov.uk/naturemorte



The flyer for Nature Morte at The Guildhall Art Gallery



Michael Petry, *Revenge of the Florist*



Interior views of Nature Morte at The Guildhall Art Gallery

P W

2015 - 2018

Over the course of **Nature Morte's** international tour the exhibition attracted a large amount of attention from myriad media outlets, ranging from online blogs to national tv companies.

Images of the opening reception for the National Museum, Wroclaw (shown below and to the right) document how **Nature Morte** was anticipated eagerly as one of the landmark cultural events that year. Curators Michael Petry, Roberto Ekholm and Małgorzata Santarek subsequently conducted many interviews for Polish national television.



The curators being interviewed for Polish national television



The curators speak at The Four Domes Pavilion, Poland



The opening reception at The Four Domes Pavilion, Poland

Samtida konst möter stilleben

”Nature Morte” är Konsthallen Bohusläns museum sommarutställning, vars vernissage är på lördag. I salen i Bohusläns museum visas verk av mellan 70 och 80 konstnärer, både svenska och internationella, perioden 7 maj-28 augusti.

Årets sommarutställning i Konsthallen, Bohusläns museum, är stor. I ”Nature Morte” ställer 70-80 konstnärer ut i ett flertal olika tekniker. I skaran finns namn som Anna Camner, Ernst Billgren, Klara Kristalova och Cindy Wright.

Samtida konstnärer visar upp arbeten som på olika vis förhåller sig till stillebentraditionen från 1500- och 1600-talen, då mästare som Jacob Jordaens och Willem Claeszoon Heda verkade. Ett annat namn för stilleben (”stilla liv”) är just nature morte, som betyder död natur.

Vid vernissagen på lördag närvarar två konstnärer, Roberto Ekholm samt Michael Petry. Tillsammans presenterar de ”Nature Morte” på svenska och engelska, sedan Konsthallen curator, Agneta von Zeipel, hälsat dem och



Konstverket ”Nature morte 2” skapades av konstnären Cindy Wright 2010. (Bilderna är beskuren.) FOTO: Cindy Wright

Zeipel har för övrigt varit curator till utställningens svenska urval. Museichefen Hans Kindgren är med och inviger det hela. Utställningen utforskar tidlösa teman som liv, död, förgänglighet och tidens gång och har tidigare visats i norska Stavanger.

maren blir det visningar av utställningen vid tolv tillfällen, med start den 18 maj. Vid visningarna den 23 respektive 26 juli är det Roberto Ekholm som berättar om utställningen.

Stefan Hagel stefan@u7d.se

Nature Morte at Konsthallen-Bohusläns Museum reviewed by Swedish press



BILD MORROR. Inom stillebentraditionen är blommotivet de populäraste. ”Likt en blomma ska vi alla vissna”, säger Michael Petry.

Dåtidens och samtidens stilleben

KONST: 70 SAMTIDA KONSTNÄRERS VERK SAMLADE PÅ BOHUSLÄNS MUSEUM

Årets sommarutställning på Bohusläns museum heter Nature morte. Över 70 samtida konstnärers verk, utländska och svenska, möts i denna stora presentation av stilleben.

Nature Morte är en omfattande utställning, skapad för att vandra runt till olika länder. För sammansatta av den skandinaviska och engelska konsten. När den nu kommer till Bohusläns museum, möts i denna stora presentation av stilleben. Nature Morte är en omfattande utställning, skapad för att vandra runt till olika länder. För sammansatta av den skandinaviska och engelska konsten. När den nu kommer till Bohusläns museum, möts i denna stora presentation av stilleben.

Nature Morte at Konsthallen-Bohusläns Museum reviewed by Swedish press



EVIGT LIV. Konstnären Jennifer Steinkamp har skapat ett digitalt animerat blomstilleben som lever så länge det finns elektricitet.



MORD. Mexikanen Roberto A. Gonzalez visar vad som händer om man sätter sig upp mot drogkartellerna.



MER MORD. Cindy Wright tar upp frågan om människans rätt att döda djuren. Målningen Nature morte 2 är även ögat.

ta sig med generna olika teman och döda betydelse.

— Klassiska teman är flora, fauna, mat, hus och hem, och död. Samma motiv återkommer ofta och har en djupa symboliska värden. — Skulpten, snittet och levande ljus när det handlar om döden och de motiven ser vi kommer tillbaka på vilka sätt de samtidiga verken. I djurvärlden finns till exempel djuren som symbol för den goda familjeförsörjaren. Och exklusiv mat och exotiska frukter utlånades flitigt.

— På den tiden var man en god karens som man var rik. HAN VISAR PÅ en av de klassiska klassiska verken där det dukade bordet, med fina glas och fint porslän, markerade vilseländer. Bredvid hänger ett samtidigt verk där direkt kränk ritats till just den gamla tiden. — Det är en klassisk konstverk där det dukade bordet, med fina glas och fint porslän, markerade vilseländer. Bredvid hänger ett samtidigt verk där direkt kränk ritats till just den gamla tiden. — Det är en klassisk konstverk där det dukade bordet, med fina glas och fint porslän, markerade vilseländer. Bredvid hänger ett samtidigt verk där direkt kränk ritats till just den gamla tiden.

DERAS TANKE MED vandringsutställningen är att ge utrymme för nya spännande möten och samtliga konstnärer. — När jag gick på konstskola tycker jag först att stilleben var så tråkigt, men sedan när jag fick reda på att den bakom motiven väcktes mitt intresse, säger Michael Petry. — Så tror han att det är för de flesta som aldrig fått möjlighet att bekanta sig med konstens värld.

Fakta: Nature Morte

- Nature Morte presenteras ett 70-tal internationella, nordiska och svenska samtidskonstnärer med verk skapade i en stillebentradition
- Medverkar går bland andra Ernst Billgren, Mat Collipaw, Michael Craig-Martin, Cecilia Ekblad, Sara Ekström, Cindy Wright och Nils-Erik Mattson.
- På utställningen visas verk av konstnärerna Agneta von Zeipel, curator Konsthallen, Roberto Ekholm och Michael Petry, curatorer för utställningen. Hans Kindgren, museichef, samt konstnärerna Anna Camner, Renata Hegyi, Nils Erik Mattsson, Sally Kindberg, Museum Caspary, Wingo Sata och Rebecca Scott.
- Utställningen visar den 28/8.

FOTOMÅTT UTSTÄLLNINGEN avtjänar över 70 intressanta stilleben i en mängd olika former, från mållning, skulptur, fotografi och video, så är den packad med uttryck som reflekterar över döden, livet och tiden. Ja, över hela vår existens.

— Vi tycker att det är ett intressant sätt för yngre att möta konsten, säger Roberto Ekholm. Han menar att barn ofta blir ståta med en pensel och föremål framför sig, att måla av stilleben är ofta en första inlägg, men när de inte får red på kanten bakom blir det svårt att förstå konsten. — Vi hoppas att de efter att se den här utställningen går hem till köket och gör sina egna stilleben.

SARA KIRKODD Nordqvist

Nature morte Współczesni artyści ożywiają martwą naturę
 19.02 – 14.05.2017
 Pawilon Czerech Kopuł
 Muzeum Sztuki Współczesnej
 Oddział Muzeum Narodowe w Wrocławiu
 ul. Wystawowa 1



Wystawa towarzysząca: Nature morte Biżuteria
 19.02 – 13.04.2017
 Muzeum Narodowe we Wrocławiu
 pl. Powstańców Warszawy 5

Nature Morte at The National Museum, Wroclaw banner advertisement

Dead symbolic: art of the still life, then and now

Modern works meet old masters in a new exhibition about beauty and decay

Maev Kennedy

Death is everywhere among the roses in an initially charmingly pretty but increasingly disconcerting exhibition, the first at Guildhall Art Gallery devoted to still life art: the lovely flowers are there, but so are bloody hunks of raw meat, a bullet fashioned from human bone, and a cobwebby skull made from dust.

"It's death," its curator, Michael Petry, said cheerfully, "it's always been all about death. In the 17th century you looked at a vase of luscious blooms and everyone immediately got the message: this is the peak of perfection and beauty, it's all downhill from here. That's the element that is really hooking in contemporary artists."

Change and decay is a very practical issue with the skull made from a duster and glued household dust by the artist Paul Hazelton, entitled Fright Wig. "It is a conservation nightmare," said the Guildhall's curator, Katherine Pearce, watching nervously for any falling dust.

"And of course most of household dust is actually made up of human skin," Petry added, "so the circle is complete."

Darren Jones's A Time and a Place is also cause for anxiety, a collection of objects perilously balanced on a small glass shelf, representing a rollicking weekend in the gay bars and clubs of Fire Island off New York, including ferry tickets, mouthwash, lubricant, whiskey, paracetamol - and a tape measure.

The exhibition, which opens at Guildhall in London on 7 September, brings together contemporary works, including pieces by Michael Craig-Martin, Marc Quinn and Mat Collishaw chosen by Petry, an artist and author, and his co-



PHOTOGRAPH: ALEXANDER JAMES

Details from The Great Leveller, Alexander James (main); Rabbit with Curlers, Nancy Fouts; and Bouquet, Jennifer Steinkamp

'A generation of young artists has grown up in the shadow of endless killing, nonstop war'

Michael Petry, artist and curator

curator, the artist and dancer Roberto Ekholm, and old master still lifes from the stores of the City of London.

Death is explicit in many of the contemporary pieces. Collishaw's work resembles a 17th century Dutch still life, food piled against a dark background; it actually represents the last meal chosen by a real death row prisoner, Juan Soria, before his execution for murder in Texas.

Petry, who has just published a book on still lifes, wants visitors to look more carefully for what artists are really saying - the exhibition is called *nature morte*, literally "dead nature" in French.

"We are more aware of death than ever now," he said. "A generation of young artists has grown up in the last



two decades in the shadow of endless killing, nonstop war in Afghanistan, Iran, Iraq - and now we have two madmen with their fingers on the nuclear button."

Visitors may pass three glass vases at the entrance without realising they are the first exhibit, Petry's work. The colours of the vases and flowers relate to the gay code of coloured handkerchiefs to indicate sexual preference; the shapes have even more intimate meaning. "It will all be explained," Pearce said, "this isn't an exhibition where we're shying away from anything edgy."

Nature Morte, Guildhall Art Gallery, 7 September 2017 to 30 April 2018

Nature Morte received extensive press coverage from English media outlets when it came to London in 2017, including full page reviews from The Guardian, and The Times, shown here. The exhibition was among The Guardian's 'Five of the Best' cultural events and The Times' 'Top Picks'.

Nature Morte also featured in Arts Industry Magazine, Country Life, Londonist, The Metro, Womens Weekly, and many other printed publications and online blogs.

Nature Morte Press Features

Norway

Sweden

Poland

England

Apollo Magazine

Arts Industry Magazine

Country Life

The Guardian

The Jonathon Ross Show

Londonist Magazine

The Metro

The Times

Womens Weekly

What the critics would pay to see



dance

5 Soldiers
Drill Hall,
London
Debra Crane,
page 21



theatre

Late Company
Trafalgar Studios,
London
Ann Treneman, page 21

Nature Morte
Guildhall Art
Gallery, London
Rachel Campbell-
Johnston, page 21



BARCELONA: GUY AROCA/ARTS & CULTURE

visual art

Una
On general release
Kevin Maher, page 20

film

Nature Morte at The Guildhall Art Gallery featured in *The Time's Top Picks*

Five of the best

1 Basquiat

Jean-Michel Basquiat replaced the jazz improvisations of Jackson Pollock with scrawled, death-haunted messages from the street. This raw style made him a sensation in 1980s New York. His death in 1988 at the age of just 27 only intensified that reputation. Now, with the US plunged into political and social disunion, Basquiat looks like a prophet of the country's woes. He also looks like a remarkable painter who showed how youth and rebellion can electrify art. *Barbican Art Gallery, EC2, Thu to 28 Jan*

2 Degas

"Impressionist" is a woefully inadequate description of this artist of obsessive voyeurism, almost frightening observational power, and erotic imagination. Degas lived in a solitary world of his own while moving endlessly through the public spaces of Paris, from the ballet to race tracks and circuses. His

studies of women sublimate sexual fascination into images of strange poetic intensity. *The National Gallery, WC2, Wed to 7 May*

3 Martin Boyce

The reality of modern cities is potently recreated by this 2011 Turner prize-winning Glasgow artist in works that seem abstract yet are full of poignant associations. His installations are like frozen playgrounds where something terrible has happened and the swings are off-limits. He creates melancholic sculptural prisons from decaying public spaces, brutalist shopping centres and dreary parks. *The Modern Institute, Glasgow, Mon to 4 Nov*

4 Arte Povera

For once, the Estorick Collection abandons its obsession with minor futurists and puts on an exhibition that actually matters. The 1960s Italian group Arte Povera was the

first art movement to confront environmental crisis. At a time of dramatic urbanisation and economic growth in Italy, artists such as Mario Merz chose natural materials over the plastic world of pop. Here their influence on British artists from Richard Long to Gavin Turk is mapped.

The Estorick Collection of Modern Italian Art, N1, Wed to 17 Dec

5 Nature Morte

Mat Collishaw and Gabriel Orozco are among the contemporary artists revisiting the still life tradition here. Ever since eye-fooling bowls of fruit were included in ancient Roman frescoes, the still life's frozen perfection has represented both life and death. It lends itself remarkably well to conceptual reinventions, including Collishaw's eerie reconstructions of last meals on Death Row. *Guildhall Art Gallery, EC2, to 2 Apr*

Jonathan Jones

Nature Morte at The Guildhall Art Gallery featured in *The Guardian's Five of the best*

visual art

Putting the thrill into still life

A dying genre is reanimated in this rich and audacious exhibition, says Rachel Campbell-Johnston

In English we call it still life. In French they say *nature morte*. Translated literally that means "dead nature". And it is no accident, it emerges, that the curator Michael Petry chose to use the French title for his new Guildhall Art Gallery show. Contemporary audiences, their responses too often blunted by the brash and the brazen, can easily dismiss the still life as dull and outmoded. The prospect of looking at flower arrangements and defunct fishes hardly sounds enticing. Yet, although you will find both in this Guildhall exhibition, you will also discover plenty that's rather less predictable: a squirming confection of pornographic cut-outs, a bullet created from a ground-down finger bone, a sickening close-up of freshly butchered entrails; a stuffed rabbit with hair rollers curling its ears.

This show translates a traditional genre into contemporary language. It sets out to reinvigorate a once-popular tradition, to make it look not just fresh again, but feel politically, socially and, most saliently, philosophically relevant.

The still life first came into its own in the mid-17th century. It was then that Netherlandish artists began to paint their *stillleven* paintings of objects that, instead of being treated as mere props in some more salient drama, were treated as main players.

You can see this in a number of otherwise fairly unremarkable paintings that, drawn from the Guildhall's collection of Dutch golden age paintings, now go on show. Floris van Schooten focuses on breakfast cheeses; Pieter Claesz shows us a dinner to be swilled down with a tankard of ale. Whatever the subject, the curators of this show suggest, the term "still life" cannot do it justice. These are, quintessentially, allegorical images. They are freighted with messages about life, its meanings, its morals and, most saliently, its fundamental brevity. They are, basically, the curator argues, all about death, but it was left to the French, in the 18th century, to coin the name that best conjures up this darkly brooding symbolism.

A newly restored 18th-century painting, on show for the first time, makes the point clear. It is not particularly riveting. There are books in the foreground; at the back a



...and a Cello, 2002, painted by Michael Craig-Martin

pointed candles or Damien Hirst's diamond skull. But don't be dismayed. This is an intellectually vivid (despite the banal text panels) and visually striking show. It intersperses its handful of fairly uninspiring but usefully illustrative period pictures with a vibrant array of modern pieces in a broad range of media.

Divided into sections, the hang focuses on such subjects as the depictions of food or domestic accoutrements, the symbolism of animals or the allegories of flowers. Yet the range of approaches is stimulatingly wide. Several artists refer directly to their Dutch predecessors. Maciej Urbanek details each desiccated wrinkle on the skins of citrus fruit as carefully as Rembrandt painted the slack furrows on an ageing sitter's skin. Alexander James photographs underwater still lifes. But for John Kaine it is enough just to spell out "Dead Roses" in rusted steel capitals. The flowers, he suggests, would decay into a memory as stark as this.

Berthold Bell photographs a dead rat as part of a series that documents political crisis in contemporary Greece. Bill Jacobson's blurry pictures are about the AIDS pandemic. Images in this show, it emerges, can allude to pretty much anything from mental illness through street death squads to threats to our biosystem — although I defy anyone to guess that James Hart Dyke's painting of a rubber duck is about secret intelligence without reading the label.

At times the show is rather too all-encompassing. Does Guillaume Paris's digital animation starring Pinocchio coughed up by a whale really count as a still life?

Then again, one of the points of this exhibition is to provoke us into reconsidering the art-historical genre it deals with. Contemporary artists pick up the metaphors of the traditional still life painting and carry them into new territories. The result is a richly varied and audaciously imaginative range of work, but death, it emerges, is the most treasured prize. You can't miss it. The grinning skulls of the *nature morte* are everywhere. *Nature Morte: Contemporary Still Life* is at Guildhall Art Gallery, London EC2 until April 2

candlestick. And before conservation a pot and paintbrush, which had been added two centuries later. Now, removed by restorers, they reveal a human skull beneath. This canvas, like so many works of its genre, was intended to function as a "vanitas". The name, Latin for "emptiness", alludes to the transience of human existence and warns of the worthlessness of all our earthly goods. It is this presence of death

“These allegorical images contain messages about life's brevity”

that gives this picture its gravitas.

Nature Morte is a touring exhibition, designed to accompany the lavishly illustrated book that Petry published a few years ago. It has already been in a number of international venues. This is the only chance to see it in the UK. Its fundamental argument is that these images of frequently mundane objects have been adapted over centuries. A tradition that can be traced back as far as ancient Egyptian tomb paintings is reinvigorated by contemporary artists for our modern age. This show presents anything from textiles to taxidermy, digital projections to a skull made from sloughed-off human skin. Yet, however radical the style or the medium, death and its metaphors remain lurking.

Artists from two dozen countries are chosen to illustrate the argument. A few are quite famous — Gabriel Orozco, for instance — but most are little known. Those who bought Petry's book may well be disappointed. You won't find Gerhard Richter's

Marcus Cope's *Various Tiles*, 2009. Below: Nancy Fout's *Rabbit with Curls*, 2010. Left: Matt Smith's *Looking for a Chicken Hawk*, 2015



Nature Morte at The Guildhall Art Gallery reviewed by *The Times*

NATURE MORTE

Contemporary Artists Reinvigorate the Still Life

Nature Morte Artists

Travelling Artists

Peter Abrahams, Sue Arrowsmith, Annie Attridge, Aziz + Cucher, Conrad Bakker, Barnaby Barford, Berthold Bell, Per Christian Brown, Mat Collishaw, Marcus Cope, Michael Craig-Martin, John Dugdale, Roberto Ekholm, Saara Ekström, Nancy Fouts, Nick Fox, Anya Gallaccio, Ana Genovés, Ori Gersht, Rigoberto A. Gonzalez, Cynthia Greig, Martin Gustavsson, Jefferson Hayman, Paul Hazelton, Todd Hebert, Renata Hegyi, Bill Jacobson, Alexander James, Peter Jones, Edward Kay, Rob Kesseler, Alana Lake, Janne Malmros, Carol Marin-Pache, Livia Marin, Caroline McCarthy, Damien Meade, John Mitchell, Polly Morgan, Dermot O'Brien, Gabriel Orozco, Bruno Pacheco, Guillaume Paris, Michael Petry, Marc Quinn, Eric Rhein, Miho Sato, Rebecca Scott, Andro Semeiko, Jane Simpson, Jim Skull, Matt Smith, Rob Smith, Jennifer Steinkamp, Richard Stone, Yuku Teruya, Maciej Urbanek, Mathew Weir, James White, Kraig Wilson, Cindy Wright

Additional Artists - Norway

Jone Kvie, Hanne Tyrmi

Additional Artists - Sweden

Anna Camner, Dan Perrin, Ernst Billgren, Jone Kvie, Klara Kristalova, Mats Adelman, Matts Leiderstam, Nils-Erik Mattsson, Sally Kindberg, Filippa Barkman

Additional Artists - Poland

Magdalena Abakanowicz, Jan Jaromir Aleksiun, Zdzislaw Beksinski, Andrezej Bielawski, Felice Boselli, Renata Buziak, Jan Kjetil Bjorheim, Włodzimierz Borowski, Krystyna Cybinska, Witold Dederko, Andrzej Dudek-Durer, Marek Gardulski, Darren Jones, Tadeusz Kantor, Przybyslaw Krajewski, Hanna Krzetuska-Geppert, Andrzej Lachowicz, Jerzy Lewczynski, Zbigniew Makowski, Nils-Erik Mattsson, Klaus Wehner, George Nerlich, Malarz Nieznany, Jerzy Nowosielski, Victoria Reynolds, Jadwiga Sawicka, Jonasz Stern, Alina Szapocznikow, Zbigniew Tomaszczuk, Barbara Zworska-Raz

Additional Artists - England

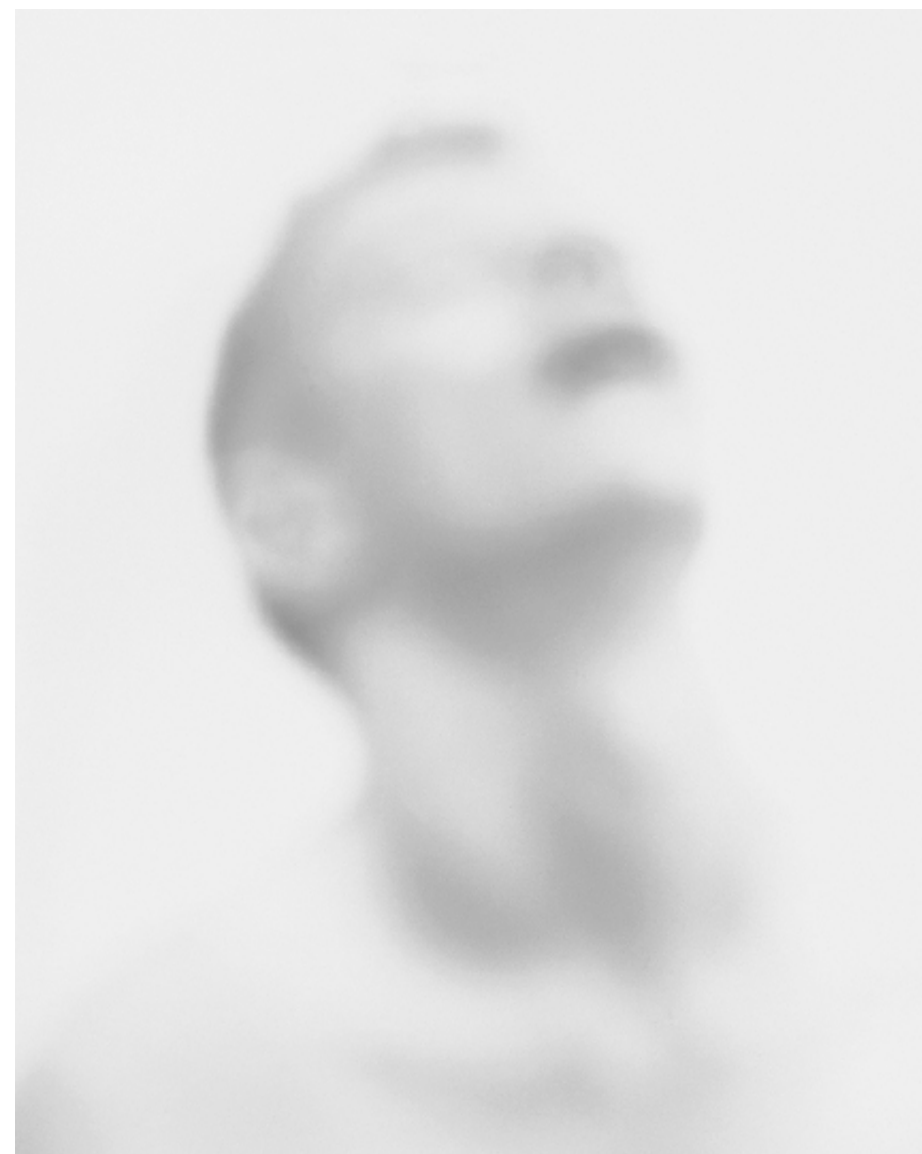
Emma Bennett, Maurizio Bongiovanni, Kim Baker, Claudia Carr, Simon English, Helena Goldwater, James Hart Dyke, Kate Joyce, John Kaine, Sally Kindberg, Nils-Erik Mattsson, Aidan McNeill, Lisa Milroy, Carlos Noronha Feio, Michael Raedecker, Jane Telford, Cammie Toloui, Clare Twomey

Front Cover - Blow Up, Ori Gersht

Back Cover - Milk and Earth, Peter Abrahams

Book Design: Elliott Higgs

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Bill Jacobson, Interim Portrait #378

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