Chapter two: Orchestrating graphic design:
A bibliography of Simon Starling

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2.0 – Introduction to chapter two

Chapter two is a complete bibliography of monographs on, and artist's books by, contemporary British artist Simon Starling (1967–).[1] The chapter serves two purposes. Firstly, it provides a general survey of approaches to graphic design in relation to contemporary art. Starling's bibliography charts his career through books of various scales, formats, and editorial concepts; which have been produced by various kinds of institutions and publishers in the field during the past two decades. Secondly, expanding on this bibliography, the chapter interrogates the conditions and contexts that enable an isomorphic graphic design approach. Starling's working methods, as I outline in section 2.2, below, might make his work especially receptive to isomorphic remediation.

The chapter is informed by my personal collection and close-reading of the bibliography, comprising, as of January 2021, thirty-five monographs and artist's books published between 1998 and 2016. In addition to their graphic and material form, the books contain numerous essays and paratexts, which I refer to throughout in my account of Starling's representation in graphic design.

In this chapter bracketed references — like this: (BIB.1) — next to titles of books refer to entries in the accompanying appendix. The appendix includes representative images, and basic technical descriptions of all of the books. To avoid excessive repetition, in the footnotes to the chapter, I give book titles and references to the bibliography (as above) in lieu of full citations, except in the case of quotations from texts that originally appear in titles from the bibliography, which have conventional citations.

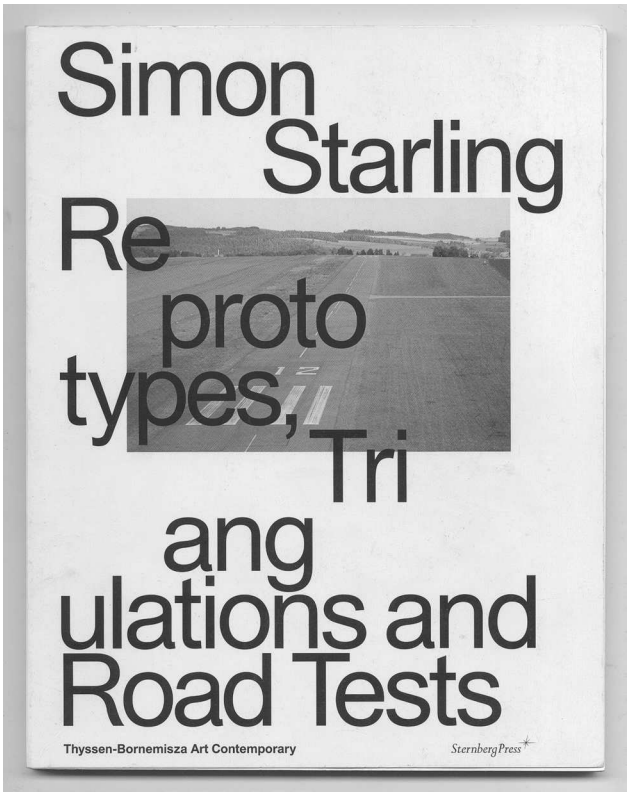
The books discussed at greater length in the main text are those whose graphic design makes — or fails to make, in apparently opportune circumstances — isomorphic representations of Starling's art practice. Naturally, there are numerous books, such as *Inverted Retrograde Theme* (BIB. 5, FIG. 2.0.1), or *Reprototypes, Triangulations and Road Tests* (BIB. 30, FIG. 2.0.2) that are graphically sophisticated, technically well executed, but whose editorial and graphic design approaches are outside the scope of this discussion on isomorphism.

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[1] The bibliography includes all of the titles available through mainstream distribution, or in the case of out-of-print titles, through specialist second-hand traders. I have not generally included ephemera, pamphlets and exhibition guides, except in a few cases where these contain relatively substantial original content, such as BIB. 1, BIB. 12, BIB. 14, BIB. 25, and BIB.34.



2.0.1. Starling, *Inverted Retrograde Theme*.



2.0.2. Starling, *Reprototypes, Triangulations and Road Tests*.

These books follow other paradigms of graphic design for contemporary art publishing, in many cases eschewing any attempt to make an interpretive handling of their content. In section 2.10, below, I discuss possible motives for graphic designers to make such a performative refrain in relation to Starling's work.

2.1 – Simon Starling and *Les Maquettes en Blanc*

In 2010, I initiated and co-curated a group exhibition, *Book Show*, at Eastside Projects, a contemporary art gallery in Birmingham, UK, of which I was then a co-director.[2] *Book Show*, through its combination of works by artists and graphic designers, acted on propositions made by Mexican artist and publisher Ulises Carrión in two essays on artist's books: 'The New Art of Making Books' (1975) and 'Bookworks Revisited' (1980).

In these texts (reprinted in *Book*, a publication that I edited and designed to accompany *Book Show*, see FIG. 2.1.0), Carrión attempts a structuralist explication of the codex book form. His assertion of the book as a "three-dimensional structure, a message sent through a sequential support", is typically expressed in provocations, such as, "A novel, by a writer of genius or by a third-rate author, is a book where nothing happens." Or, "A book may be the accidental container of a text, the structure of which is irrelevant to the book: these are the books of bookshops and libraries." Carrión's rhetoric calls for a book's content to be addressed — through conceptual, editorial, and design processes — directly to the book's form. For Carrión, the book is not a generic receptacle.[3]

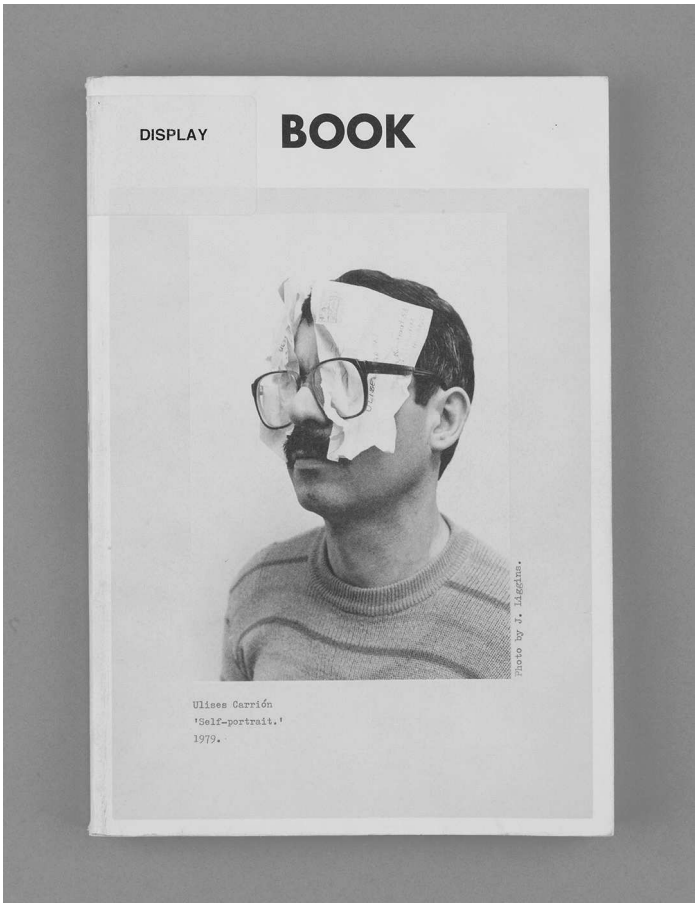
One contribution to the exhibition and publication was an artwork by Simon Starling, *Les Maquettes en Blanc* (1995–), shown in FIG. 2.1.2.[4] This ongoing and expanding artwork consists of a vitrine displaying unprinted 'dummy' books representing each of the monographs or artist's books produced by Starling to date. In the case of *Book Show*, as of July 2010, there were twenty-four dummy books. In a book design process, a dummy might be made by the graphic designer or, more commonly, by the printer or paper manufacturer, to establish

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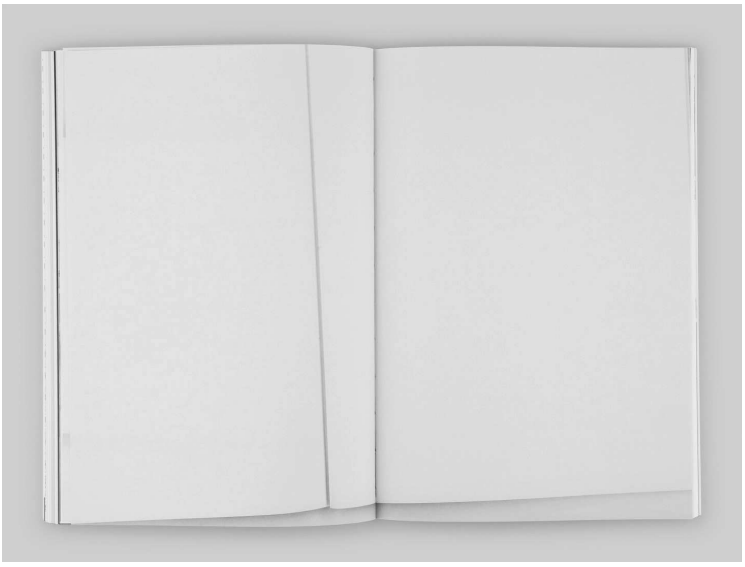
2 Gavin Wade was my co-curator.

3 James Langdon (ed.), *Book* (Eastside Projects, 2010).

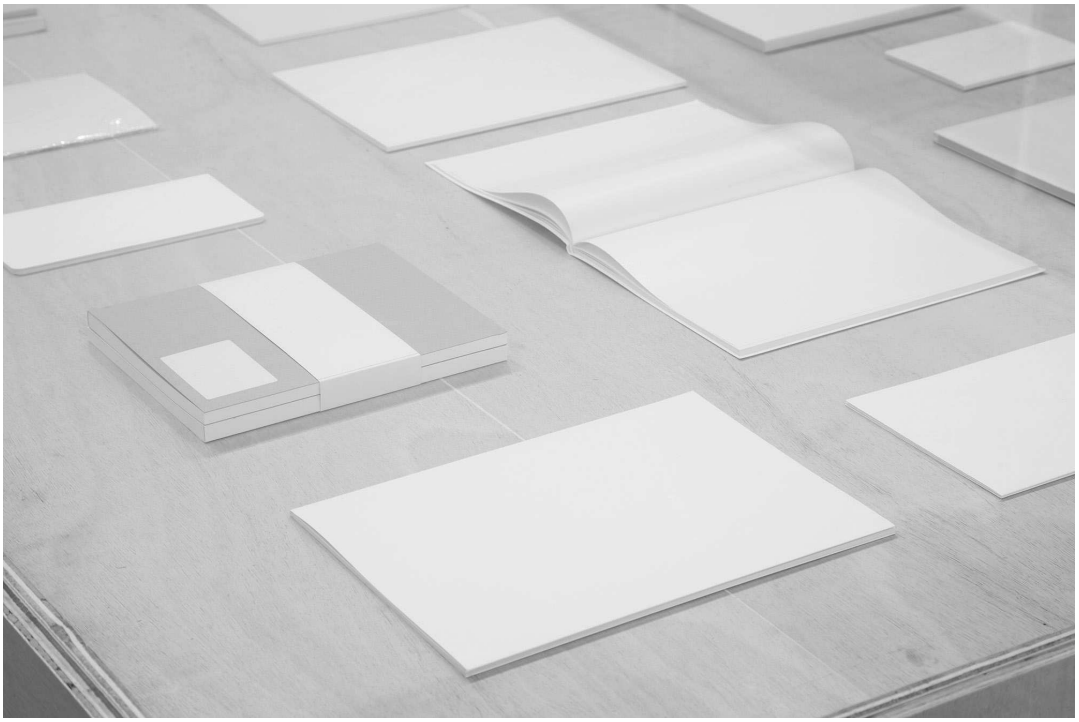
4 A section of *THEREHERETHENTHERE* (BIB. 23), one of the monographs whose dummy was presented in *Book Show*, was reproduced in *Book* (FIG. 2.1.3).



2.1.0. Cover of *Book*, with portrait of Ulises Carrión.



2.1.3. Pages from *THEREHERETHENTHERE*, reproduced in *Book*.



2.1.2. *Les Maquettes en Blanc*, installed in *Book Show*.

that a proposed combination of material specifications are satisfactory, in terms of their appearance, handling, and interaction with each other. A dummy also precisely determines some essential characteristics of a book that will inform its design and distribution, such as the width of its spine and its weight.

These unprinted books — routine parts of a book design workflow — are recontextualised as an artwork by Starling not to scrutinise individual details of their graphic design in a strictly bibliographic mode, but rather in the abstract, to exhibit the potentiality in their unprinted, intermediate state. Normally, *Les Maquettes en Blanc* is shown with a second vitrine containing corresponding printed copies of the books, but at Eastside Projects only the dummies were shown, in accordance with Carrion's statement that "The most beautiful and perfect book in the world is a book with only blank pages."[5]

Starling has said of *Les Maquettes en Blanc*:

> "Books have always been very important to me, an integral part of the practice; they bring research material into play, the documentation of a process, all these kinds of things. I've used them in a very active way in making work, and I was trying to find a way to introduce them into the frame of the exhibition. So we've presented the blank, empty dummies — 'maquettes en blanc' — in relation to the printed books in the two vitrines, and the sort of decisions that were made in terms of the choice of the pages that I opened the books on, these were an attempt to try to think about how the books function."[6]

2.2 – Isomorphic decision-making in Simon Starling's artistic practice

Simon Starling works primarily in sculpture, photography, and video. His working methodology epitomises decision-making that is radically responsive to content, consistent with what I term *isomorphic* in the context of graphic design. Starling's artworks are primarily research-based and are often defined by their exceptional rigour. Curator Dieter Roelstraate considers Starling to be:

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5 Ulises Carrión,'The New Art of Making Books', *Kontexts* no. 6/7 (1975).

6 Frank Lamy and Sandra Paton, 'Conversation with Simon Starling', *THEREHERETHENTHERE* (MAC/VAL Musée d'art contemporain du Val-de-Marne and Parc Saint Léger — Centre d'art contemporain, 2010).

> "... playing a significant role in an ongoing development that encompasses the intensification and upgrading of the concept of research as a key aspect of artistic practice. As an artist who spends a good deal of time reading and researching in libraries and archives or talking to people in the know, learning about certain minutiae of artistic, economic, political or scientific history, he must be considered an important figure in the recent reformatting of artistic practice as a form of 'production of knowledge.'"[7]

Starling's engagements with cultural and material histories, often channelled through studies of significant individuals or inventions, result in complex artworks that recursively employ the subjects of their enquiries in their own representation. No material detail of an artwork by Starling is innocent, arbitrary, or generic. Each choice — material, technical, presentational, distributive — is reasoned from a holistic perspective in which meaning is signalled through Starling's orchestration of correspondences between his subjects and the decisions he makes in visualising them.

While not primarily didactic, Starling's artworks can be decoded as narratives, and often take the form of apparently futile, circuitous or absurd journeys. His works are highly calculated, and, through their self-reflexivity, they convey a manic, obsessive quality, that accords with the psychological profile of isomorphism that I identify in Norman Potter's design practice in chapter one. Asked in an interview by curator Philipp Kaiser if his artworks have fictional elements — with the subtextual question being whether all of the actions that comprise one of his artworks actually have to take place for the artwork to achieve its effect — Starling responded categorically:

> "When I say I do something I do it. In all production processes there is a degree of slippage. But the factual or empirical aspect to the work is something I hold onto. It is very important. Again, it comes back to this idea of the specific nature of the object, the sculpture or the photograph. I suppose it is an attempt to carry people along with the convoluted narratives."[8]

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7 Dieter Roelstraate, 'Survey', *Simon Starling* (Phaidon, 2012).

8 Simon Starling interviewed by Philipp Kaiser, *Cuttings* (Hatje Cantz Verlag, 2005).

An example of Starling's *isomorphic* treatment of *content* is found in his 2007–2008 video work *Four Thousand Seven Hundred and Twenty Five (Motion Control/Mollino)* (FIG. 2.2.1).[9] The video shows a wooden chair with a dark-stained finish in a pure white photography studio. The camera moves around the chair in arcs, zooming in, out, over, and around with varying speed and intensity. The only sound in the video is produced by the motors controlling the camera, the load on whose mechanisms is audible as its volume and pitch change, corresponding with the speed and complexity of the camera's movement. This device gives the work its characteristic dramaturgy, culminating in a rapid, spiralling shot in which the motors accelerate to their highest pitch as the camera ascends toward a perfectly composed view of the chair from above. These movements of the camera are preprogrammed according to a precise choreography, as described in a caption to the artwork provided by the artist's studio:

> "The chair evolved from a Northern Italian folk design from Val d'Aosta that its designer, Carlo Mollino, discovered during his studies of the rural architecture in the region. Mollino was a student of the baroque, a skier, a pilot, a racing car builder, a designer of curvaceous furniture and complex architectural spaces. On the slopes of Cervino, Mollino engaged with skiing just as he did aerobatic-flying — as a dynamic form of three-dimensional draughtsmanship generating line and shape from the relationship between the forces of nature and the limits of technology. The arabesques generated on the snow-covered slopes of the Italian Alps fed directly into his work. ... The film is inspired by Mollino's drawing from 1947 that depicts the evolution of a chair design produced by continuously turning the paper while drawing, providing a spatial understanding of the chair's form. This work similarly tracks a chair in an elaborate series of seamless arcs made possible by the breathtaking precision of a computer-guided, motion control camera developed for special effects in the film industry."

The video is not designed to simply show the chair in any straightforward explicatory sense. It *performs* the showing of the chair, visualising it in a

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9 Neither term is particularly familiar in contemporary art discourse, I transpose this vocabulary to make my point.



2.2.1. Simon Starling, *Four Thousand Seven Hundred and Twenty Five (Motion Control/Mollino)*, video still.
Simon Starling Studio.

highly interpretive way, reasoned according to the artist's view of Carlo Mollino's life and work, and exemplified by the particular drawing referred to in the caption. This representation of Mollino's chair accords with Norman Potter's notion of "no-backs". The chair is surveyed from all angles, but the nature of that moving perspective is not merely *reasonable* or conscientious. It is a premeditated, *unreasonably* calculated assertion of the *essence* of this object, as Starling perceives it.

To describe the poetics of such a visualisation I use the term "drawing as", from sociologist and historian of science and technology Janet Vertesi's study of the imaging practices of scientists working with data produced by NASA's Mars Rover Panoramic Camera (Pancam). Drawing as, I propose, is one kind of isomorphic move. Not a strictly technical isomorphism, but an *argument* that justifies a figurative reciprocity later expressed in its technics. Vertesi demonstrates how scientists from different disciplines — a soil scientist and a geomorphologist, to take examples from her text — digitally manipulate the same raw Pancam image data to produce vastly different images of features on the surface of Mars, depending on the objectives of their research and the arguments they are engaged in constructing and supporting:

> "Through the work of digital image processing, a skilled vision is crafted into the image from the outset. The resulting picture thus depicts what the object ought to be seen as. This purposeful image construal, this active representational disambiguation, is the practice of drawing as."[10]

In *Four Thousand Seven Hundred and Twenty Five (Motion Control/Mollino)*, Starling "draws" Mollino's chair "as" an expression of a narrative that is decoded in the artwork's caption — "curvaceous", "complex", "sloping", "flying", "arabesque", "continuously turning", "seamlessly arcing". What makes it isomorphic is the *degree* of the work's disproportionate dependence on this singular view of its subject.

In Vertesi's usage, "drawing as" has a communicative intent:

> "The practical work of digital image processing is not only a matter of revealing distinctions, patterns, or 'information' in an

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[10] Janet Vertesi, 'Drawing as: Distinctions and Disambiguation in Digital Images of Mars', Catelijne Coopmans, Janet Vertesi, Michael Lynch, Steve Woolgar (eds.), *Representation in Scientific Practice Revisited* (MIT Press, 2014), 25.

> imaged object. It also includes the work of producing and then inscribing a visual aspect into an image — the practical activity of drawing a natural object as an analytical object, such that subsequent viewers and image makers will see, represent, and construe that object accordingly. As these images are deliberately constructed, manipulated, and pointed to with human hands and digital software suites, this practical work renders the pictured object meaningful and workable …"[11]

When Starling uses a motion control camera to "draw" Mollino's chair "as" a "continuously turning ... form", he visualises it isomorphically. This visualisation is exclusive and uncompromising. The features that Starling emphasises in the chair are not shown in a contextual scheme, such as the chair in use, or the chair in comparison to other objects. They are abstracted to produce a totally recursive vision of the object. Not just the chair as Starling believes Mollino saw it, but a view of the chair that is *more* Mollino than Mollino.

In 2016, I saw Starling's video work *Red, Green, Blue, Loom Music* (2015–2016) in his solo exhibition at Nottingham Contemporary, UK. The video documents a visit Starling made to Antica Fabbrica Passamanerie Massia Vittorio in Turin, Italy. This company has been producing woven fabrics on traditional looms in the same factory since the late-eighteenth century. In the gallery, footage of the looms and the primitive system of programmable punchcards that control them is projected from three perfectly synchronised data projectors, each configured to project only light from one of the trichromatic channels — red, green, or blue. In the air, and on the projection screen, these three channels of light are *woven* back together to form a perfect colour image, "drawing" its subject "as" an isomorphism — at once technical and poetic — between the apparatus of the factory and the apparatus of its visual representation in the gallery. The three projectors are installed in the space in a row, in the order of the acronym RGB.

Other artworks by Starling conduct more extensive and speculative original research into specific historical technologies of imaging and the economies of material and labour that contributed to their invention. Invited by Edition Copenhagen, a lithographic print workshop that annually commissions and

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[11] Vertesi, *Representation in Scientific Practice Revisited*, 31.

supports artists to develop prints for sale, Starling embarked on a journey into the material history of lithography and its cultural resonances. The resulting artwork, *Archaeopteryx Lithographica* (2008) is a series of lithographic prints reproducing an image of the first fossilised remains of Archaeopteryx, a dinosaur whose identification as a transitional genus between dinosaurs and modern birds was of great significance to evolutionary biologists. The fossil had been discovered in the process of quarrying for resources to supply the emerging lithographic printing industry in nineteenth century Germany. A fact that, in Starling's narrative, implicates it in a chain of causation and consequence that includes the materials and mechanisms of the printing industry, scientific publishing in western Europe, and the social reception of the theory of evolutionary biology. Starling connects these coincident histories to produce a printed image that is conceptually circular. Responding to the invitation to make a lithograph print, he constructs a historical argument to arrive at the most *fitting* image to be printed using this particular medium.

By describing the methodologies used in the research and presentation of these artworks, I mean to demonstrate how Starling's practice, in its "drawing as", resembles an exemplary graphic design process. This assertion is disambiguated from the assumption that Starling's practice, also for the reasons given in this section, would itself seem to be ideal *content* with which to make isomorphic graphic design decisions in the chapter's concluding section 2.10, below.

2.3 – Overview and typology of the collected books

Starling's bibliography contains fifteen exhibition catalogues, eleven artist's books, four survey monographs, and five pamphlets. The reasoning used in assigning these categories is discussed further in a separate introduction to the bibliography in section 2.11, below. The distinction between the first two designations — the exhibition catalogue and the artist's book — depends on whether the content of a book is considered documentation of existing artistic production (a specific exhibition, in the case of an exhibition catalogue) or is, in itself, an original artistic production, in the case of an artist's book. Such classifications are combined with some fluidity by Starling, and this is consistent with a general tendency in contemporary art publishing in the period under consideration.

In a 2010 interview, Starling spoke about the instrumental role that publishing has in his practice:

> "In some instances (*24hr Tangenziale*, 2006; *Three Birds, Seven Stories, Interpolations and Bifurcations*, 2008), the exhibition itself serves an intermediary 'editorial' process in the production of a book."[12]

Starling is not a graphic designer, but he is named as the sole designer of one book in the collection, *CMYK/RGB* (BIB. 4, FIG. 2.3.1). This book is explicitly and self-reflexively concerned with its own production through graphic design, reprographics, pre-press makeready, printing, and print-finishing, and will be discussed at length in section 2.6, below.

The books given most consideration in the chapter are those that directly respond to Simon Starling's artistic methodology — in general, or in the case of specific artworks — in their graphic design. Within this group there are two titles that, I argue, convincingly employ isomorphic approaches in their graphic design: *Nachbau* (BIB. 16, FIG. 2.3.2), discussed in section 2.7; and *Drop Sculpture (Atlas)* (BIB. 17, FIG. 2.3.3), discussed in section 2.8.

Some titles include content that is highly specific to Starling's practice but do not treat it isomorphically. *Djungel* (BIB. 7, FIG. 2.3.4) includes photographs of (what is presumably, but not certainly) the paper the book is printed on, as it is being manufactured at Curtis Fine Papers, in Fife, Scotland (FIG. 2.3.5.).[13]

Three Birds, Seven Stories, Interpolations and Bifurcations (BIB. 18, FIG. 2.3.6) opens with a sixteen-page section in which a 19.2mb computer file (which appears to represent a 3D scan of one of the sculptures shown in the book) is rendered, *typeset* as a stream of numerical data in minute, 3.5pt type (FIG. 2.3.7).

Details of this nature, although significant and representative, are mostly confined to the appendix. Outside this subset of books, and given only cursory description in the appendix, are those books that are either part of an existing series and adhere to the design standards of that series, or conform to a more loosely defined standard of contemporary art publishing that prioritises economy of design and production over artistic specificity. Such books are cheaply produced using commonly available materials and standardised

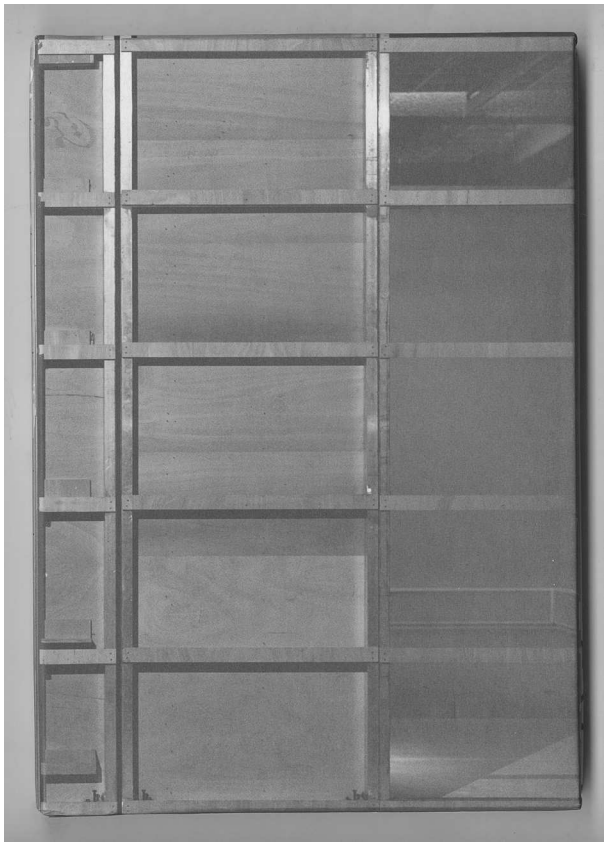
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12 Frank Lamy and Sandra Paton, *THEREHERETHENTHERE*, 121.

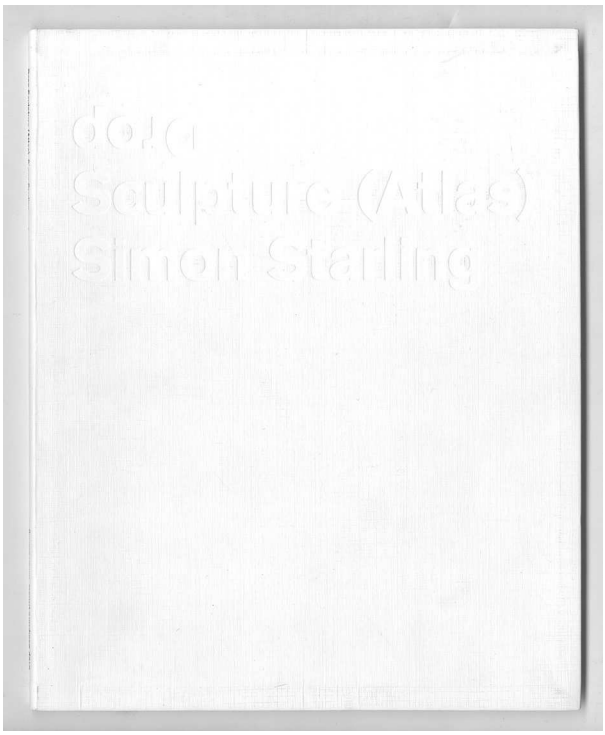
13 The photographs are captioned in the colophon as "Paper production, Curtis Fine Papers, Guardbridge, Fife, Scotland, March 2002." The colophon does not specify that this paper was used in the book's production.



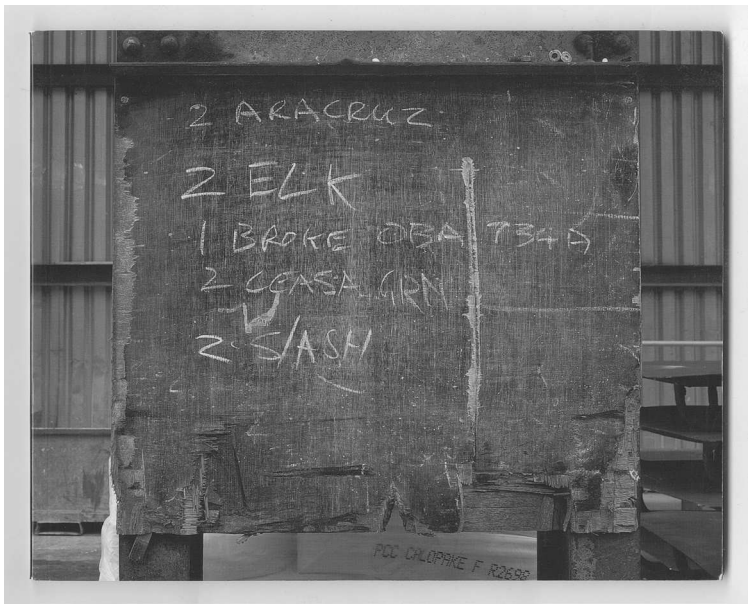
2.3.1. Starling, *CMYK/RGB*.



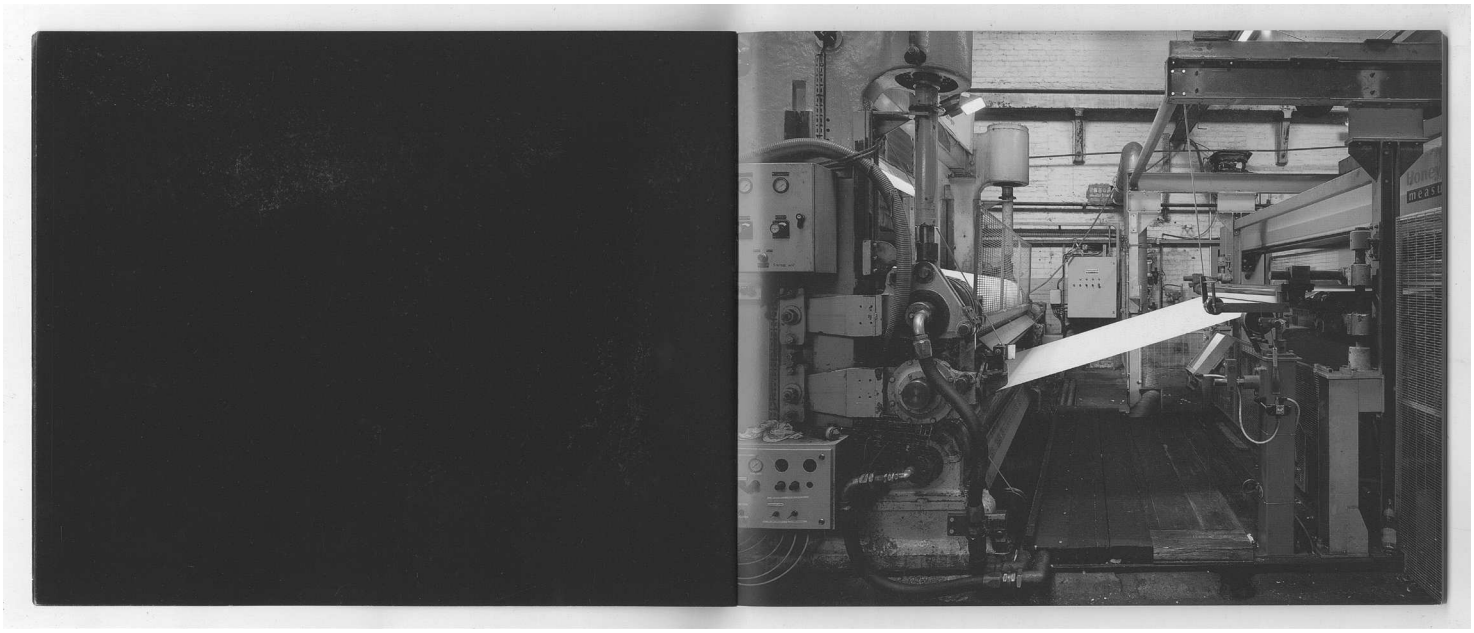
2.3.2. Starling, *Nachbau*.



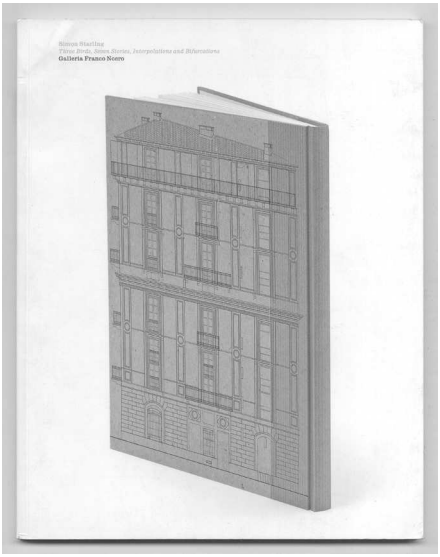
2.3.3. Starling, *Drop Sculpture (Atlas)*.



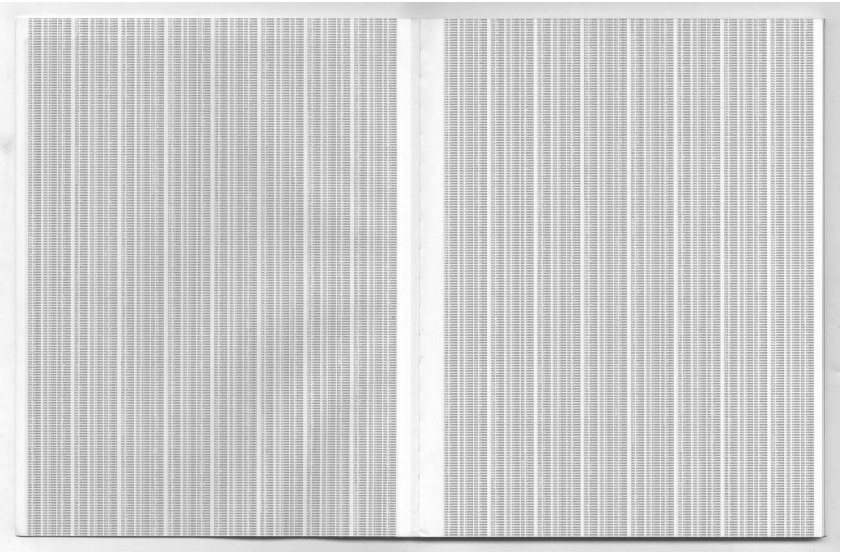
2.3.4. Starling, *Djungel*.



2.3.5. Starling, *Djungel*, photograph of paper production.



2.3.6. Starling, *Three Birds, Seven Stories, Interpolations and Bifurcations.*



2.3.7. Starling, *Three Birds, Seven Stories, Interpolations and Bifurcations*, 3D scan *typeset*.

production processes: these are the familiar A4 or A5, full-colour, matt-laminated, softcover art catalogues, of which there are several examples in Starling's bibliography.

I have argued elsewhere that commercial and publicly-funded contemporary art publishing contexts have converged, and I make little distinction between them in the following analyses.[14] This is especially true in the case of an artist such as Starling, who is internationally recognised and awarded, and is represented by commercial galleries who approach publishing as part of an artist's production and not only as a sales tool in the most direct sense. Most of the collected books, with the exception of the monographs from mainstream publishers such as Phaidon, are not purely commercial products. For this reason, aspects of their design that might typically be commercially motivated — their covers, primarily — are not subject to the conventions and constraints of mainstream publishing. An example is given in section 2.5, below.

Conversely, there are a number of notable recurring formats in the bibliography that are somewhat unusual for contemporary art publishing, at least in their frequency. There are six two-volume books in slip cases or other sleeves.[15] This would appear to be indicative of Starling's interest in copies and replicas: "Simon Starling's poetics seem to be haunted by the motif of the double."[16] These six examples differ considerably, but the relation between the double and the isomorph is explored in detail in relation to one of these titles, *Nachbau* (BIB. 16), in section 2.7, below. There are also six books that I sub-categorise as "book-objects". These are books whose format refers explicitly to another genre of book design, such as the field journal (BIB. 25), the car manual (BIB. 8), or the encyclopedia (BIB. 19). This trope is briefly mentioned in relation to *Drop Sculpture (Atlas)* (BIB. 17), in section 2.8, below.[17]

Naturally, the books vary in the quality of their graphic design and technical manufacture. There are books — generally the books made in series, with some exceptions — whose design is uninspired, and in some cases whose production is of low quality, or actually faulty. *Simon Starling* (BIB. 9) is cheaply produced with brittle, inflexible glue in its binding; while *Drop Sculpture (Atlas)* (BIB.

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14 James Langdon, *The Graphic Design of Tony Arefin* (Ikon Gallery, 2012).

15 *Simon Starling (Villa Arson)* (BIB. 10); *Nachbau* (BIB. 16); *Cuttings* (BIB. 19); *THEREHERETHENTHERE* (BIB. 24); *Black-Drop* (BIB. 32); *At Twilight* (BIB. 36).

16 Michel Gauthier, 'The Transporting Art of the Loop', *THEREHERETHENTHERE* (2010), 14.

17 *Poul Henningsen* (BIB. 6); *Flaga* (BIB. 8); *Kakteenhaus* (BIB. 10); *Cuttings* (BIB. 19); *The Inaccessible Poem* (BIB. 26); *A–Z* (BIB. 35).

17) has an identical specification of case binding without stiffening boards, but is executed with superior materials and industrial craftsmanship such that its covers do not curl at the edges and its pages lie flat on every opening. Purely technical observations like this appear only in the appendix. In graphic terms too, I offer some comment about aesthetic quality, mostly in relation to aspects that can be evaluated with some objectivity, such as the care taken in ragging a text or the sense in which images are sized according to an arbitrary grid or placed carefully in relation to their content.

Ten of the books were designed or co-designed by German designer Philipp Arnold, the only designer engaged more than once by Starling.[18] This is a long-standing collaboration: the first book designed by Arnold was published in 1999, the most recent in 2014. In my estimation, none of these ten books are among the most accomplished, and none seem to attempt isomorphic moves. This is telling because it suggests the artist may actually have a preference for less explicitly interpretive graphic design. The overall chronology of the books also has some bearing on this inference. The books whose designs, I think, warrant the most analysis in relation to isomorphism were made in 2007, 2008, and 2009. This may indicate a period of experimentation in the practice, during which Starling's preferred approach was established. This hypothesis will be discussed further in the concluding section of the chapter.

2.4 – Distinguishing isomorphic tendencies and pastiche in book design

In 2009, graphic designer James Goggin presented a paper at the conference *The Form of the Book*, held at St. Bride Printing Library in London, which was later published as 'The Matta-Clark Complex: Materials, Interpretation and the Designer' in *The Form of the Book Book*.[19] Goggin considered three then-recently published monographs on the American sculptor Gordon Matta-Clark, and compared the use of materials in their graphic design to two artist's books made by Matta-Clark himself around thirty-five years earlier. One rather notorious example, the 2003 Phaidon monograph *Gordon Matta-Clark*,[20]

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18 This remark needs minor qualification. Two 2019 solo exhibitions by Starling, at The Modern Institute and Galerie Franco Noero, include work made collaboratively with Swiss design studio Norm, designers of *Cuttings* and *Cuttings Supplement*, and I expect a publication may be forthcoming.

19 James Goggin, 'The Matta-Clark Complex', *The Form of the Book Book*, Sara De Bondt and Fraser Muggeridge (eds.) (Occasional Papers, 2010).

20 Corinne Diserens, *Gordon Matta-Clark* (Phaidon, 2010).

designed by Julia Hasting, has a large aperture cut in its case binding that reveals the stitched and glued sections of the spine beneath. This design move reads as a reenactment in design of one of Matta-Clark's signature artistic gestures, in which he manually cuts sections of walls from disused buildings. Goggin argues that, while the artist's books *Walls Paper* (1973) and *Splitting* (1974) constitute original, authentic expressions of Matta-Clark's aesthetic in book form, posthumous attempts by graphic designers such as Hasting to represent Matta-Clark by reenacting his characteristically destructive gestures through graphic design are "pastiche". Goggin writes:

> "With particular artists, one risks reducing to parody the very content of the book, or even blurring lines between 'the work' and 'the document'. The book should subjectively communicate the work in a sympathetic way, but not attempt to be the work, or risk being mistaken as such."[21]

Goggin acknowledges that his critique specifically assumes that the subject of the design process — the artist or author — is absent, and that the design decisions are being made posthumously. The suggestion is that an artist is uniquely qualified to make decisions about the representation of their work in graphic design. When a designer interprets and meditates content without the collaboration or consent of the artist, the results — however appealing — may be problematic:

> "A key role of the designer is not only to take interest in a book's content, but also to research and understand it. Critical analysis of the content and application of this knowledge usually result in a well-designed book, both aesthetically and conceptually. But there is a fine line between relevant, clever reference to the artist and more overt, less helpful pastiche."[22]

Goggin's argument is reasonable, and makes it evident that there is not a consensus view among graphic designers that an isomorphic approach — by whatever name — is an ideal or optimal design approach. Goggin takes Matta-Clark as his subject because the artist's work is known for its immediate material gestures, which apparently trigger the imagination of designers.

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21 Goggin, *The Form of the Book Book*, 23.
22 Goggin, *The Form of the Book Book*, 23.

The Phaidon monograph *does* exhibit a problematic disparity, which I might use to distinguish between isomorph and pastiche. The nature of that disparity is performative. Matta-Clark's manual architectural interventions are transgressive, direct, violent. But Hasting's translation of them into a design process is calculated and controlled. The cutting away of the book's case is a precise and repeatable industrial operation that has to be deployed reliably across the entire edition of a publication to be sold internationally by a mainstream publisher. Matta-Clark's artistic sensibility simply cannot be *drawn as* such a predictable and risk-averse design move. Pastiche, then, is a useful term for a design decision that fails to be isomorphic by interpreting its content in an overly simplistic or misleading way.[23] Just as Matta-Clark's work seems to provoke the pastiche material design gestures discussed in Goggin's essay, Simon Starling's work, I suggest, might invite research-based, conceptual design moves, and set the standards for their sophistication *unreasonably* high.

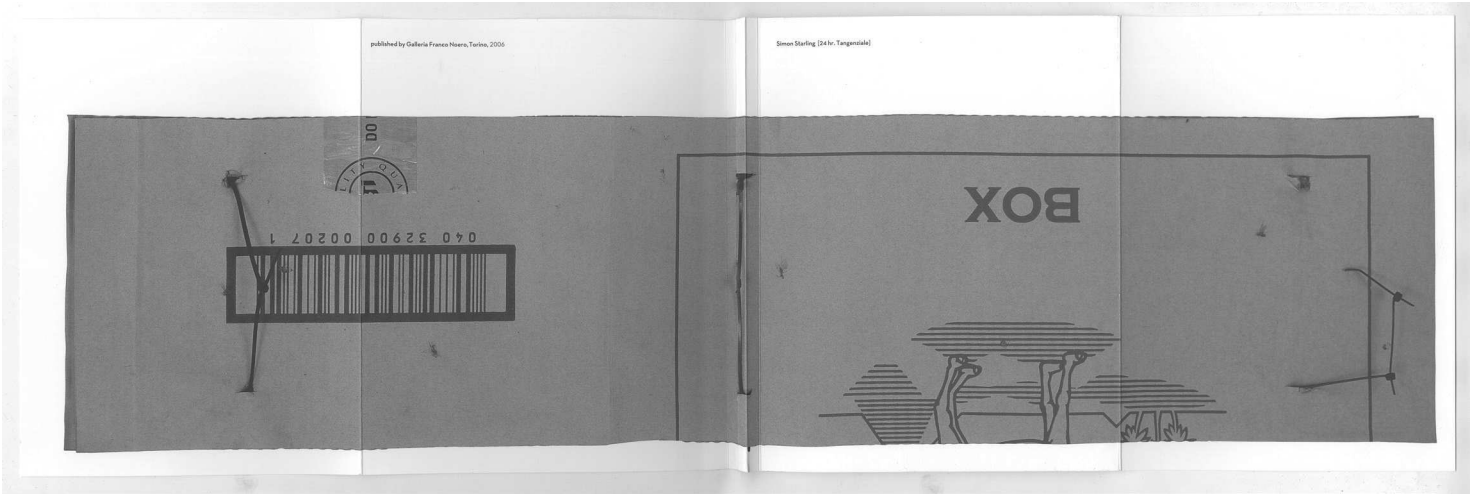
2.5 – A weak isomorph isn't an isomorph, it's just a reference

Several books in Starling's bibliography use materials, processes, or graphic devices, to *reinforce* meaningful aspects of the artworks they represent, or of Starling's practice overall. In some cases, these reinforcements result in *reasonable*, well-realised details of those books that I do not consider isomorphic because they are too incidental in their effect.

For example, *24 hr. Tangenziale* (BIB. 13, FIG. 2.5.1) documents the production of Starling's artwork of the same name. Pages show research material from Starling's enquiry into the archives of Italian designer Carlo Mollino and the process of retro-fitting a Fiat Panda car with a replica, made by Starling, of a radiator designed by Mollino for the Nardi Bisiluro racing car, unsuccessfully driven at the 1955 twenty-four-hour race at Le Mans, France. The book's graphic design, by Philipp Arnold, is well realised but conventional, with the exception of its cover, which has a notable detail. The cover is an eight-page flapped format, to enable the reproduction, at actual size, of a photograph of a piece of a cardboard box used by Starling as an improvised covering for his replica radiator. On the back cover and back flap, a spot varnish effect is used to

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[23] In section 0.6, above, I use the word "impersonation" to describe my own design of artist Sofia Hultén's monograph *Here's the answer, what's the question?* I would put that book's design somewhere between the isomorphic and the pastiche.



2.5.1. Starling, *24 hr. Tangenziale*.

distinguish the glossy surface of a small length of printed brown packing tape stuck to the cardboard, in contrast to the otherwise rough uncoated surface. This image has apparently been chosen as the cover for conceptual over aesthetic reasons. It is not a particularly appealing image, but it represents an element of Starling's artwork that had the function of *covering* the flaws in Mollino's beautiful but poorly functioning radiator design, the crucial factor that led to the Bisiluro failing to finish the 1955 race. To go to the expense of employing flaps to accommodate its exact size, and a spot varnish to render an incidental variation in its texture, this reproduction is clearly meant to convey the specific significance of an otherwise unremarkable image.[24] These moves — the metaphorical covering of the book that replicates the covering of the radiator, and the technical care taken in the reproduction of the photograph — could be read as isomorphic. I would argue instead that they belong to a tradition of cover design in which the cardboard operates like a cinematic "MacGuffin": a device meant to inspire curiosity that will later be rewarded when its significance is revealed. Importantly, the decision to use the cardboard on the cover in this way has no bearing on the overall graphic design of the book.

A similar reference to a detail from one of Starling's artworks is made on the cover of *The Nanjing Particles* (BIB. 22, FIG. 2.5.2).

The Nanjing Particles (After Henry Ward, View of C.T. Sampson's Shoe Manufactory, with the Chinese Shoemakers in working costume, North Adams and vicinity, c. 1875) (2008) is a major work that involved the production of several large-scale, stainless-steel sculptures, whose forms are enlargements derived from microscopic scans of the silver emulsion on a stereographic photograph of the factory workers described in the artwork's title. The publication, designed by Dan McKinley, refers to this procedure on its cover.[25] The cover boards are unprinted white with typography blocked in transparent foil. The foil-blocked cover sheets have been additionally die-cut with circular apertures, the size and position of which are explicated inside the book (FIG. 2.5.3).

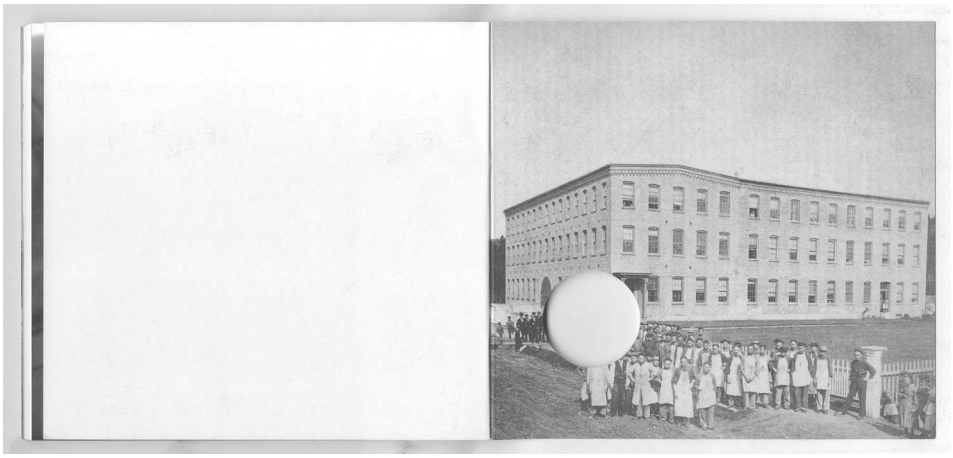
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24 These two procedures would add considerably to the book's cost. The addition of the flaps mean that the book cannot have its final trim to size performed automatically, the flapped cover needs some hand finishing. The 'spot' varnish is applied to a specific area of the cover only, and is therefore equivalent to adding a fifth printing ink to the book's specification. It requires a dedicated plate and module of the press to realise.

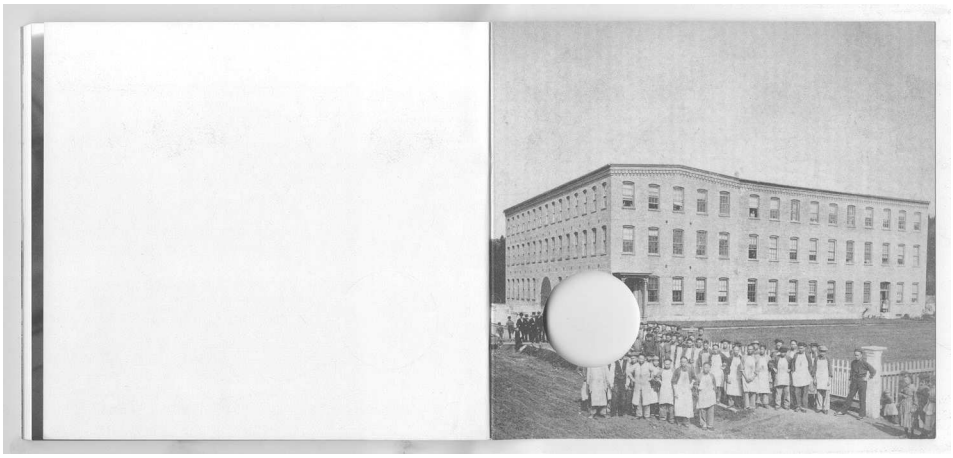
25 More precisely it refers to the staging of this procedure in the installation of the exhibition at Massachusetts Museum of Contemporary Art (MASS MoCA).



2.5.2. Starling, *The Nanjing Particles*.



2.5.3. Starling, *The Nanjing Particles*.



2.5.4. Starling, *The Nanjing Particles*.

Across the inside front and back covers, printed full-bleed, is a historical photograph showing workers standing outside the Sampson shoe factory. On pages 2–3, another full-bleed, double-page image shows an installation photograph from the exhibition, where the same shoe-factory image is pasted to a temporary wall of the gallery. The wall has had two large apertures removed from it to enable a view through to the gallery beyond (FIG. 2.5.4).

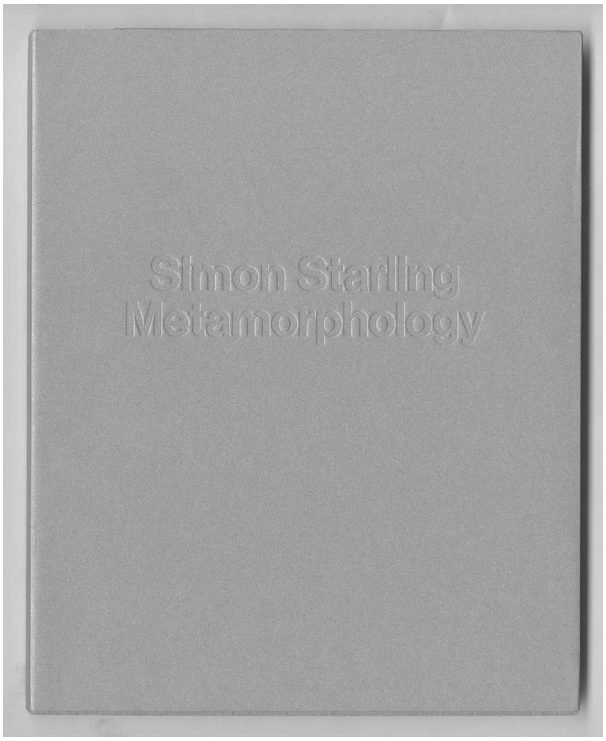
This creates the effect of seeing the silver material that was scanned from these two areas of the original image, dramatically enlarged in size over one million times. The apertures in the cover of the book precisely correspond, in relation to the image, to the position of these apertures in the gallery, and this single image and its relation with the die-cut apertures apparently determines the size and proportions of the book — the cropping of the image on the inside covers exactly corresponds to its cropping in the installation photograph.

This design gesture is apparently staged on the inside cover of the book because to stage it on the outside, with its apertures then immediately revealing the first interior page of the book, on which an image of one of the sculptures could have been printed, might be considered too obvious or overtly punning. As it is, the open book has apertures through its cover image that arbitrarily frame views of the environment in which the book is handled, which seems inappropriately random given that the apertures in the gallery are intended to frame a specifically composed view. As a transposition of the artist's gesture it is vague and "pastiche", to use Goggin's term, in its inconsequential use of apertures.

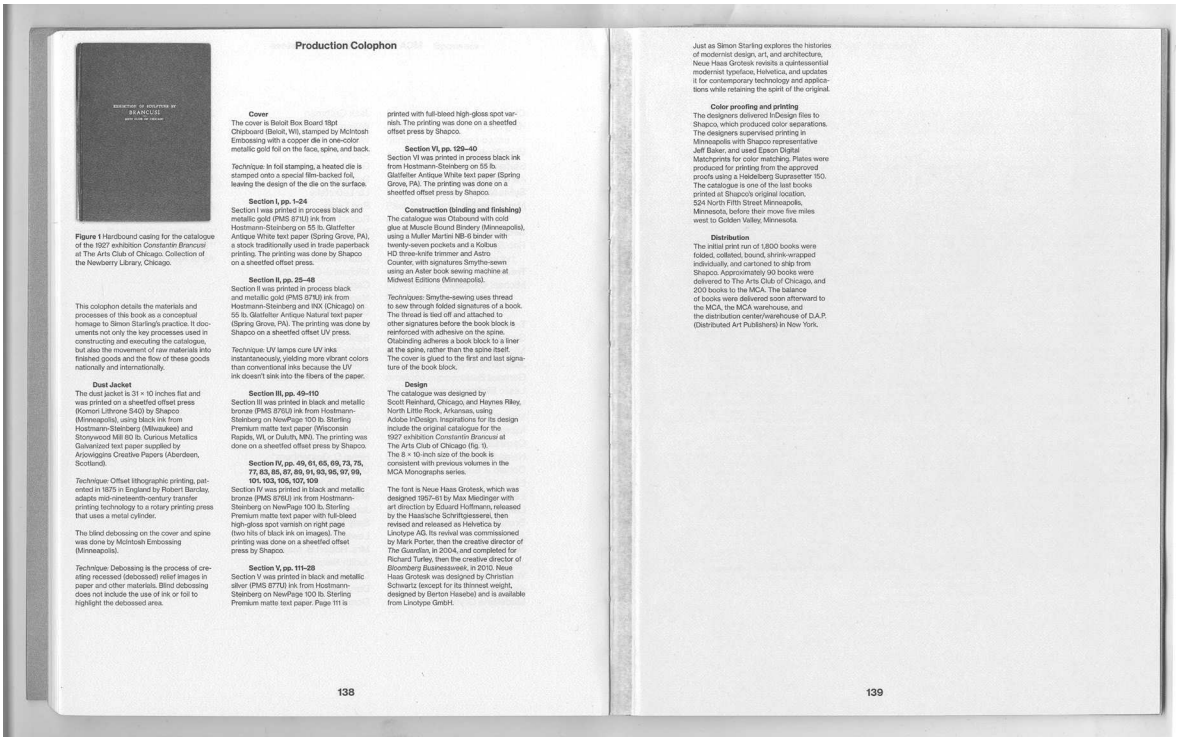
The monograph *Metamorphology* (BIB. 33, FIG. 2.5.5), published in 2014 by the Museum of Contemporary Art Chicago (MCA Chicago), attempts a post-hoc orchestration of its graphic design decisions, which it then claims as a reference to Starling's artistic practice. The book includes in its backmatter a 'Production Colophon' (FIG. 2.5.6), introduced with the following paragraph:

> "This colophon details the materials and processes of this book as a conceptual homage to Simon Starling's practice. It documents not only the key processes used in constructing and executing the catalogue, but also the movement of raw materials into finished goods and the flow of these goods nationally and internationally." [26]

[26] 'Production Colophon', *Metamorphology* (MCA Chicago, 2014).



2.5.5. Starling, *Metamorphology*.



2.5.6. Starling, *Metamorphology*, production colophon.

Accounting for the decision to typeset parts of the book in the typeface Neue Haas Grotesk, recently digitised in 2014, the 'Production Colophon' states:

> "Just as Simon Starling explores the histories of modernist design, art, and architecture, Neue Haas Grotesk revisits a quintessential modernist typeface, Helvetica, and updates it for contemporary technology and applications while retaining the spirit of the original."[27]

Neue Haas Grotesk is a readily available and heavily marketed commercial typeface, whose release was strategically timed to enable its supplier, the Linotype corporation, to compete in the market with other twentieth century sans serif revivals from younger and more fashionable type foundries. The suggestion that its use in *Metamorphology* is equivalent to even the most trivial decision in an artwork by Starling is uncritical to say the least, and the description of the typeface in such banal marketing language has nothing in common with Starling's use of paratext.[28] No explanation is offered as to why the retention of the "spirit" of the original metal typeface on which Neue Haas Grotesk is based would be an intelligent choice in relation to this book, or Starling's practice.

The point here is not to invalidate the notion of making an isomorphic design move through the specific choice of a digital typeface. The criticism is that the production colophon itself fails to be isomorphic because it merely documents the *existing conditions* of the book's production. Any of the design decisions listed — the choices of typeface, format, materials, suppliers — are entirely routine, industry-standard practices. Naming and drawing attention to these practices betrays a misreading of Starling's work, which never operates in established flows of labour or material, but rather recreates, or reverses, or reroutes such flows for the artist's narrative purposes. The point is compounded by the fact that the specifications listed in the *Metamorphology* production colophon are identical to the specifications of other titles in the 'MCA Monographs' series. A book on artist Anne Collier, also published in 2014, lists in its colophon the same designer, print supplier, and distributor. Presumably the

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27 'Production Colophon', *Metamorphology* (MCA Chicago, 2014).

28 A critical example of a decision taken and explained by Starling would be the description of Carlo Mollino's chair given in the caption of *Four Thousand Seven Hundred and Twenty Five (Motion Control/Mollino)*, in section 2.2, above.

Collier book's entire supply chain is identical, just not listed in its regular, reduced colophon.

If making an isomorphic graphic design decision in relation to Starling's work requires such elaborate conceptual and operational manoeuvres, this might either explain why so few designers attempt it, or confirm that Goggin's Matta-Clark hypothesis applies equally in Starling's case, and that designers would be well advised not to attempt to blur the lines between *the work* and *the document*.

2.6 – *CMYK/RGB*

CMYK/RGB (BIB. 4, FIG. 2.6.1) demands dedicated analysis here because its content self-reflexively represents its own production, making it the only original example of Starling's artistic methodology directly applied to graphic design. It is also, as such, the only book in the collection designed solely by the artist.[29]

The book was made in the context of a 2001 exhibition at the contemporary art centre FRAC Laguedoc-Rousillon in Montpellier, France. Reprographics and printing were done by Idea Design + Print in Cluj-Napoca, Romania, where the FRAC Laguedoc-Rousillon regularly printed its publications at that time. Starling travelled to the print factory, a former synagogue, that, during the book's production, also housed a television studio. He made photographs there, of the print factory — reprographics studio, pre-press and plate-making area, print room — and surrounding areas of the building and the urban environment, including one photograph of the interior of the television studio, with a blue-screen set, and a monitor showing a generic striped test card.

The book is entirely comprised of these photographs, shown full-bleed, on double-page openings, with the exception of the covers. The outer cover has a view of the street outside the exhibition space in Montpellier, where — in reference to a scene photographed in Romania and included in the book — Starling has installed bunting with triangular panels of cyan, magenta, yellow, and black; and a string of coloured light bulbs in red, green, and blue. The inside covers have two single page photographs of the exhibition at FRAC Laguedoc-

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[29] There are two other examples, BIB. 26 and BIB. 36, where Starling is credited with a design concept that is executed by another graphic designer.



2.6.1. Starling, *CMYK/RGB*.



2.6.2. Starling, *CMYK/RGB*, inside covers.



2.6.3. Starling, *CMYK/RGB*.



2.6.4. Starling, *CMYK/RGB*.



2.6.5. Starling, *CMYK/RGB*.



2.6.6. Starling, *CMYK/RGB*.



2.6.7. Starling, *CMYK/RGB*.

Rousillon, where the cover's unbound printed sheets were exhibited on racks alongside the offset printing press and print finishing equipment used to produce them (FIG. 2.6.2).[30] A small colophon is printed over one of these installation photographs on the inside back cover. There is no other paratext or explanation of the content.

The title of the book refers to the two archetypal colour gamuts of contemporary imaging displayed on its cover. CMYK is the subtractive quadrichromatic colour gamut of *full-colour* printing, typically on a paper substrate, in cyan, yellow, magenta and black (or key) ink. RGB is the additive trichromatic colour gamut of the pixels that make electronic screens: television screens, computer screens, mobile device screens.[31]

CMYK/RGB uses the prototypical circular narrative that will recur in later works by Starling. The sequence of images begins with views of the journey from France to Romania, and continues in travel documentary mode with street scenes in Cluj-Napoca (FIG. 2.6.3, 2.6.4).

These photographs have nothing to do with imaging technologies as such, but seen in the self-reflexive context of this publication, they appear conspicuous and premeditated — they are the *content* that will be subjected to the imaging procedures that follow. Their palette shifts from the bright blues of southern French skys to a stereotypically dull-grey eastern European urban situation. Small areas of intense colour seem to stand out — possibly they have been retouched for this purpose. On the runway of the airport, a bright red staircase is manoeuvred to an aircraft, next to a bright yellow tin shed, presumably containing safety equipment (FIG. 2.6.3). In Cluj-Napoca, a nondescript urban view includes the bright blue, yellow, and red stripes of the Romanian flag; a red and white traffic chevron; and other, brightly painted street furniture. Against the dirty white exterior of Idea Design + Print is a large yellow umbrella, of the kind used outside cafés, resting inexplicably unattended on the ground.

The narrative arc of *CMYK/RGB* proceeds through the convoluted intermediary processes of producing its image content. From the unmediated perceptual gamut of the colours Starling observed on the journey, through the digital RGB workflow of reprographics, and finally to the CMYK printing press, whose

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30 None of this information about the printing of the cover in the gallery is made apparent in the publication. I glean it from the essay 'Djungel Dwelling' by Katrina Brown in *Djungel* (BIB. 7).

31 A more elementary discussion of colour gamuts and isomorphism is offered in chapter three.

modular architecture embodies the notion of colour separation that informs these imaging techniques.

The critical moment of this journey is staged on two consecutive openings of the book. On pages 20–21 is a photograph taken by Starling in Idea Design + Print's reprographics studio (FIG. 2.6.5). It is a close-up view of a reference monitor — a colour calibrated computer monitor fitted with a hood to shield its screen from light distortions and reflections — that displays a second photograph by Starling: a view of the factory's Heidelberg Printmaster offset printing press, framed by the interface of computer imposition software.[32] The matrix of pixels on the monitor have been through a suboptimal conversion to appear on the printed page of the book, and artefacts of this are visible in discolouration and an overall moiré pattern across the image. On the following opening, pages 22–23, the same photograph of the press is printed directly, without the software interface, the monitor, and the reprographic artefacts (FIG. 2.6.6). The formally recursive, Droste effect of the sequence and layout of these two openings is reinforced by the presence, in Starling's photograph of the press, of a poster, on the factory wall, marketing a similar Heidelberg offset press.

The whole sequence of images in *CMYK/RGB*, staged as a productive journey from France to Romania and back to France, represents a sophisticated and technically informed enquiry into the mechanics of imaging. That enquiry, however, is constrained to a superficial survey of sites of production, and lacks the embodied visualisation of other artworks by Starling — such as *Archeopteryx Lithographica* — that I have described in section 2.2 of this chapter, above, and which exemplify the relation between Starling's practice and isomorphism in graphic design that I introduce in that section.

This lack is evident on pages 28–29 (FIG. 2.6.7). The opening shows a close-up photograph by Starling of a cyan and magenta makeready sheet from the book's production. A makeready sheet is a by-product of the process of preparing the press for operation. During this process the press is running, but ink levels, colour registration, and sheet rate are being adjusted by the press operator until they are satisfactorily configured for the final production run. The particular makeready sheet shown on pages 28–29 is consistent with the recursive effects in the sequence of images of the computer monitor and the press described above. The photograph shows pages 26 and 23 as they appear in 'printer's pairs'

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[32] Strangely, only three modules of the press appear in the image.

— they are adjacent on the sheet as they will be the inner pages in the second signature of the book's binding.[33] On pages 28–29, the cyan and magenta makeready sheet is reproduced — as are all the images in *CMYK/RGB* — in full-colour CMYK. This produces a tension: an additional layer of remediation in an already highly convoluted scheme.

The isomorphic way to reproduce the image of the makeready sheet would be using only cyan and magenta inks. A publication such as *CMYK/RGB* would seem to offer an ideal opportunity for such an isomorphic move.[34] What explains this omission? Certainly nothing is undermined by reproducing a two-colour makeready sheet in full-colour, and the approach is technically consistent with the rest of the publication, and its documentation of the economics of production of a regional French art centre and a typical offset printer. Despite the title of the book, no historical or technical explication of colour gamuts and their interactions is attempted within. The images in the book, though reflexive and revealing, do not, in their material production, embody any of the complexities of the processes they show. Bibliographically, *CMYK/RGB* is among the least remarkable of Starling's books: its production is a standard A4, full-colour offset printed on coated paper and bound with a softcover.

Given its already esoteric and self-reflexive nature, it would be difficult to argue that *CMYK/RGB* reflects any larger preference of Starling's not to engage in isomorphic graphic design approaches. It is perhaps more believable to categorise *CMYK/RGB* as an early work, predating the materially recursive approaches that Starling began to adopt around 2007.

2.7 – The extended scope of graphic design

I criticise *CMYK/RGB* and *Metamorphology* for not going far enough in the orchestration of their graphic design and production processes. To qualify my criticism, this section details an example from outside the Starling bibliography,

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33 A 'printer's pair' refers to two pages that appear adjacent in the imposition of pages onto larger sheets of paper for printing. After printing, these sheets are trimmed, collated and bound, at which point their sequence becomes that of the finished book — 'publisher's pairs'.

34 A comparative example: in Starling's work *D1-Z1 (22,686,575:1)*, a purely digital video rendering showing the operation of the world's first freely programmable computer, which had used ordinary 35mm photographic film to carry its code, is shown not as a data projection, but printed on 35mm film stock. Gauthier accounts for this as follows: "according to Starling's mimetic logic there could be no question of playing a sequence showing a 35mm film using any medium other than 35mm film." Gauthier, 'The Transporting Art of the Loop', *THEREHERETHENTHERE*.

the 2004 catalogue for *The Most Beautiful Swiss Books*, designed by Laurent Benner. I know of no other work of commissioned graphic design — work that is explicitly not self-initiated — that comes as close to the *scope* of decision-making in Simon Starling's artworks from 2007 and later.[35]

The awards programme *The Most Beautiful Swiss Books* has been organised by the Swiss Federal Office of Culture since 1943. In recent years, the awarded books are documented in a substantial catalogue, designed by a previous winner. This is a prestigious commission, undertaken by many notable designers, and attracting attention within an international graphic design community. Such attention, alongside the inherently self-reflexive tendencies of this genre of publishing — books about books, graphic design in the context of graphic design — have produced stimulating yet rather fraught conditions for graphic designers to work in.

The 2004–2006 catalogues were conceived by Benner, a Swiss designer working in London, and designed by him with British designer Jonathan Hares (FIG. 2.7.1). Benner's concept for the 2004 catalogue was audacious. He contacted the printers of each of the twenty awarded books from that year and asked them to reprint an eight-page section of their book exactly as it had been printed originally: from the original lithographic print films, using the original paper, on the original press.[36] These reprinted sections were then transported to Buchbinderei Burckhardt in Mönchaltorf, Switzerland, and bound (with some additional pages of front- and back-matter) to comprise the catalogue.

Benner describes the imperative of his concept:

> "Once I had this idea of re-using the lithographic film, I thought that maybe I don't need to design anything. I just have to organise this process. ... The moment that I knew this whole thing was going to work was when I could say to someone on the phone in one sentence: 'For this year's catalogue every printer is going to reprint one signature of the awarded book on the original paper stock.' That was it. I heard the click-click-click of

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35 In 2020, I published an interview with Benner in French graphic design journal *Revue Faire*. All quotations in the following discussion come from this interview. James Langdon, 'An original: The Most Beautiful Swiss Books 2004–2006', *Revue Faire*, no. 21 (2020).

36 This was before PDF, when printers routinely kept the films from which the printing plates were exposed, to reduce the cost of potential reprints. It had been a chance encounter with that fact that inspired Benner's proposal.



2.7.1. Laurent Benner, *The Most Beautiful Swiss Books*, 2004, 2005, 2006.
Photograph by Adrian Samson.



2.7.2. Benner, *The Most Beautiful Swiss Books*, 2004.

> the thought process on the other end of the phone and I knew I was onto something."

Behind the economy of this one-sentence programme was an extended, multi-faceted project. More a feat of logistical improvisation than a conventional design process:

> "This is what the daily work looked like: spreadsheets. I was constantly on the phone and email, communicating with all of these people. ... The entrance criteria for *The Most Beautiful Swiss Books* require only that the author, or the printer, or the publisher, be in Switzerland. That meant that some of the awarded books were printed all over Europe and beyond. I was dealing with people in Germany, Poland — there was even one printer in Lebanon — trying to work stuff out so that all of these sections of printed paper would be delivered in time."

This was not a strict, systematic exercise. Primarily to handle the differences in page size and paper type between the awarded books, Benner devised what he called "tactics" for implementing the design and formatting decisions that his concept necessitated. The 2004 catalogue's page format was an economical 34 × 24cm, Benner calls it "the A4 of offset printing". Any book with pages smaller than this was reprinted on the same 70 × 50cm sheets, folded, and ultimately trimmed to 34 × 24cm, with visible crop marks defining the edges of the original pages and unprinted paper around (FIG. 2.7.2).

The very few larger books were cropped down to fit the format. The selection of pages to be reprinted for each book was informed by short editorial reports written by the awards jury. From these Benner could see what the jury had appreciated about each book and select a sequence of pages that best reflected those aspects. In some cases, exceptions to these tactics had to be made. One awarded book, *Points of View* by artist Felice Varini, had a distinctive geometric pattern screenprinted on its top-, bottom-, and fore-edges, which was highlighted in the jury's report and which could only be shown by cutting the reprinted pages down to their original size and recreating the printed edges. Other books were treated as tactical exceptions for various artistic and technical reasons.

The catalogue is an assemblage of *as-found* extracts from the awarded books. At the level of the individual page, it has, perhaps, the highest degree of representational fidelity possible between two graphic objects, foregoing an

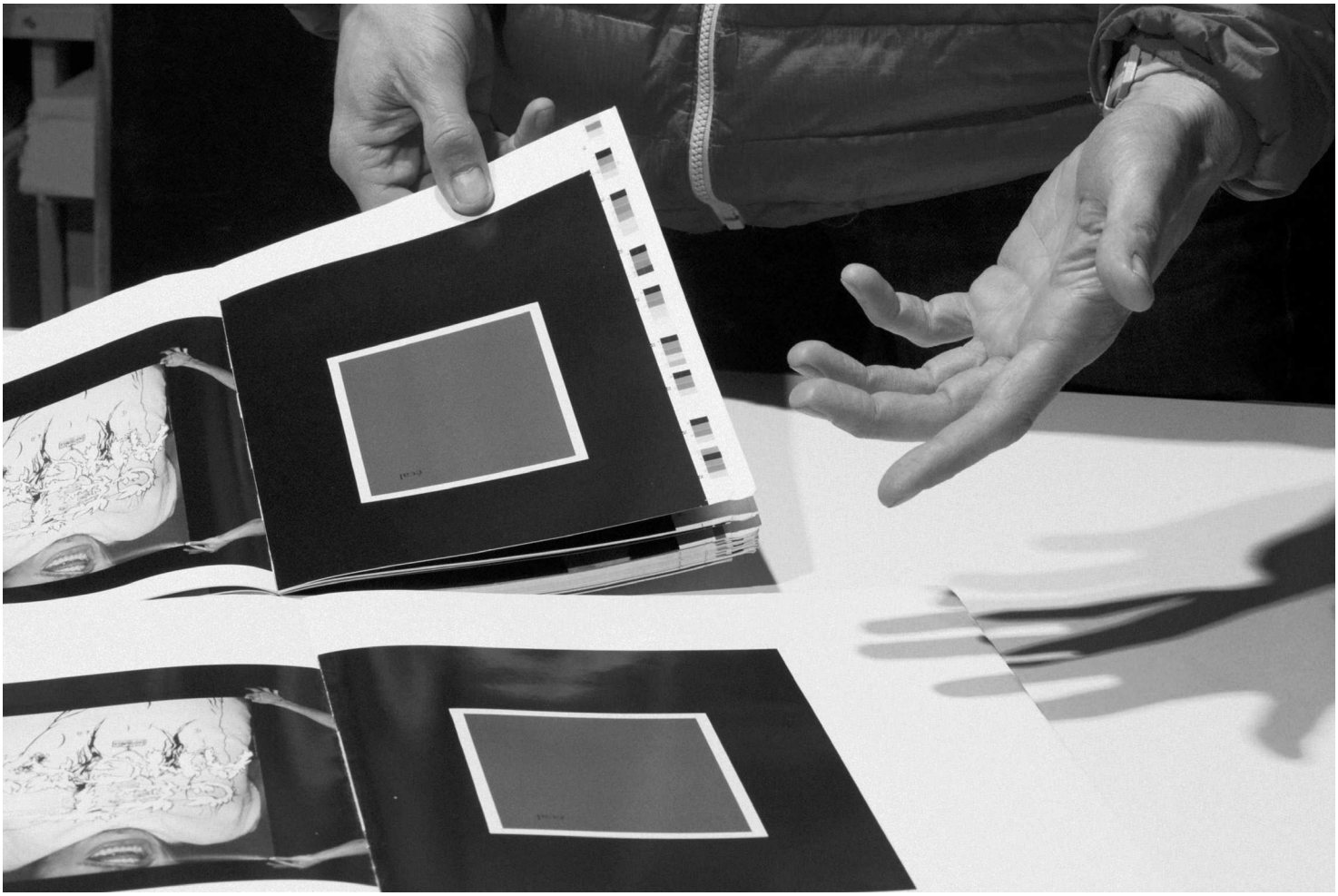
entire layer of conventional remediation. It goes *beyond* the *reasonable* graphic devices for reproducing artefacts described in section 0.12, above, such as showing images at 1:1 scale, the accurate reproduction of colour, and the use of layout to suggest relative orientation and alignment.

Compared with the image of the makeready sheet on pages 28–29 of Starling's *CMYK/RGB*, every page in *The Most Beautiful Swiss Books* is, in the poetic and technical senses, flawlessly isomorphic with the original page in the awarded book that it represents (FIG. 2.7.3). These reprinted pages have such a unique fidelity that they are difficult to define using the vocabulary of analytical bibliography. The word reproduction seems to describe the process that made them, but doesn't distinguish from the common use of that word to mean any printed picture. Something like *replica* is more fitting, for its slightly boyish connotations of model-making, and imbuing the pursuit of accuracy with meaning.

The broad logistical scope of Benner's catalogue is not directly comparable with a relatively modest monograph such as Starling's *Metamorphology*, but to confront the rhetoric of the *Metamorphology* production colophon with the materiality of *The Most Beautiful Swiss Books* is revealing. Benner's book operates on a level of imagination, relational complexity, and quiet technical sophistication that far exceeds what is only passively alluded to in *Metamorphology*. The single propositional sentence that determined its production is also the only explanatory paratext it requires.

According to the reasonable/unreasonable scheme employed in my introduction, the work of coordinating a project of this type seems decidedly unreasonable. That initial sentence sounds almost effortless — no extra design decisions required — but, compared to any other catalogue in *The Most Beautiful Swiss Books* series, it demanded an excessively labour-intensive process. Yet Benner himself sees the work, on the contrary, as entirely reasonable and measured. In response to speculations about other types and degrees of fidelity that he might have attempted, such as to insist that the pages from each awarded book be reprinted by the same press operator who had printed the original, or be printed on the same day of the week, he takes exception:

> "During the process, Jon and I would sit in the pub and we'd talk over and around every possible aspect of this. We'd say, 'OK, next year we'll do exactly the same but underwater!' Always joking like that about the absurdity of it all. I think we exhausted



2.7.3. Benner, *The Most Beautiful Swiss Books*, 2004, comparison with one of the original awarded books. Photograph by Adrian Samson

> all of these possibilities, but we would find our way back to things that had something to do with the basic project of representing the books. Because otherwise how would I have explained to someone that this particular section was reprinted by the same guy on the same day of the week? To what end?! What would that have added? It's like, 'Check the madness!' In such a situation my instinct would tell me that a decision has become laughable, or attackable."

Benner's work is at once exemplary in its orchestrational scope and its page-level fidelity to the awarded books. But it is not a dispassionate object. *The Most Beautiful Swiss Books* is an initiative of the Swiss Federal Office of Culture, and while this institution's mandate is to encourage the furthering of Swiss traditions in the practices of graphic design and book-making, naturally its interests are beyond pedantic questions of fidelity at the level of the individual page, and, presumably, only tolerant of logistical experimentation that can be accommodated within budget and on-time. Its motive in supporting *The Most Beautiful Swiss Books* is to convey, to an international audience, a positive message about Swiss publishing culture. Despite its calculated, conceptual foundation, Benner's catalogue manifests as a warm and sincere object that portrays the Swiss book scene not merely in text, photography, and design, but by directly involving the cooperative work of practically every significant contributor to that scene.

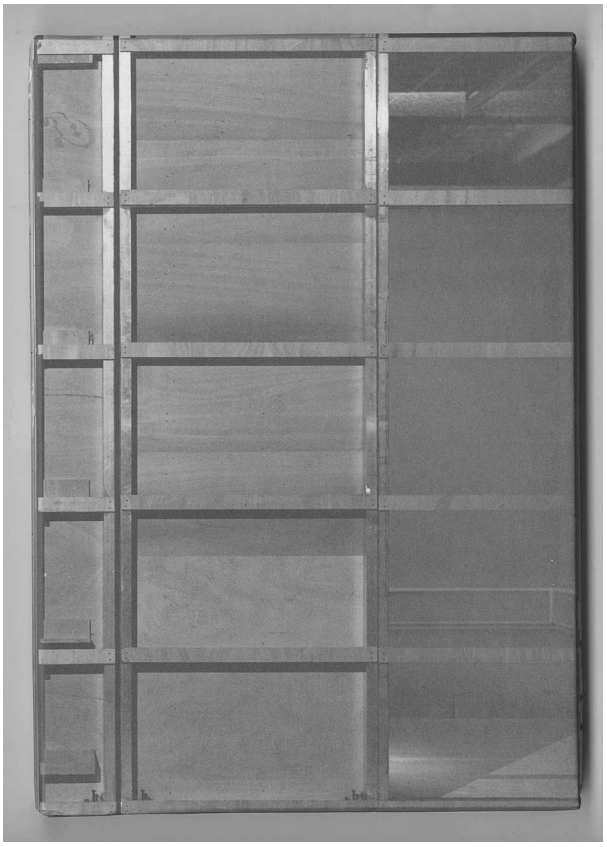
2.8 – Exemplary isomorphs: the double

Six books in Starling's bibliography are presented as two-volume sets in slipcases or sleeves. Of these, two — *Nachbau* (BIB. 16, FIG. 2.8.1) and *THEREHERETHENTHERE* (BIB. 24, FIG. 2.8.2) — use their double format isomorphically.[37]

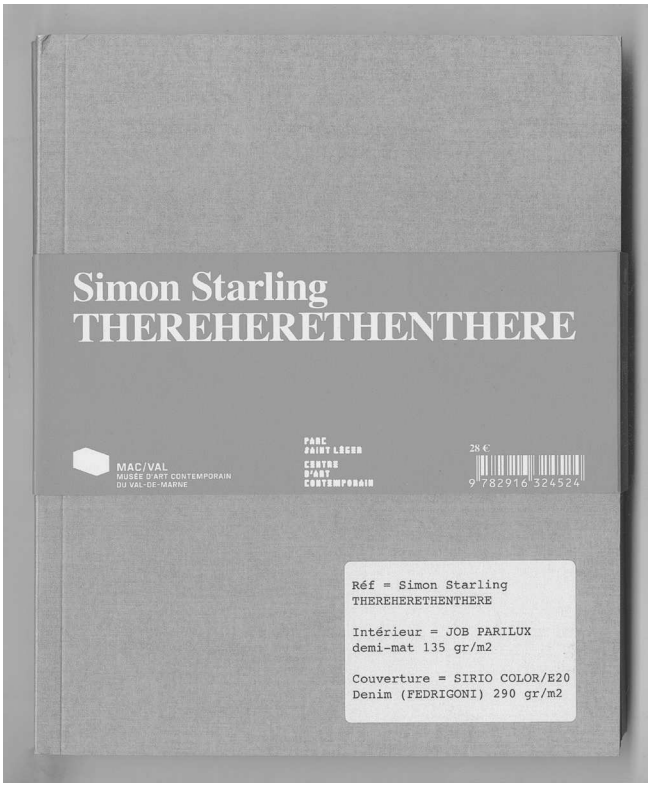
The two volumes of *Nachbau* are German and English versions of the same publication. Their design is identical, except the cover of volume I is grey with unprinted white type and the cover of volume II is white with black printed type (FIG. 2.8.3, 2.8.4).

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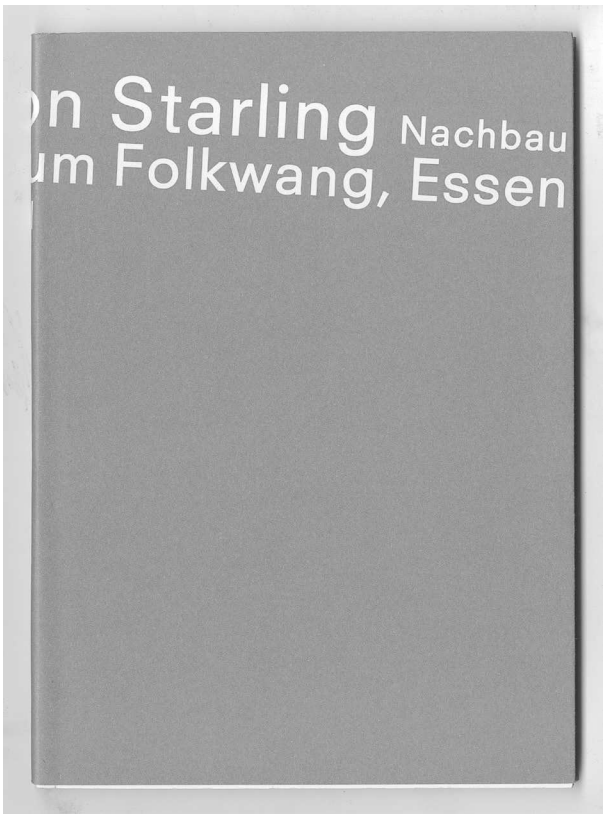
[37] It is important to stress here that the word "isomorphic" is not used by Starling or the designers of these books. It is my argument that these graphic and formal devices are isomorphic.



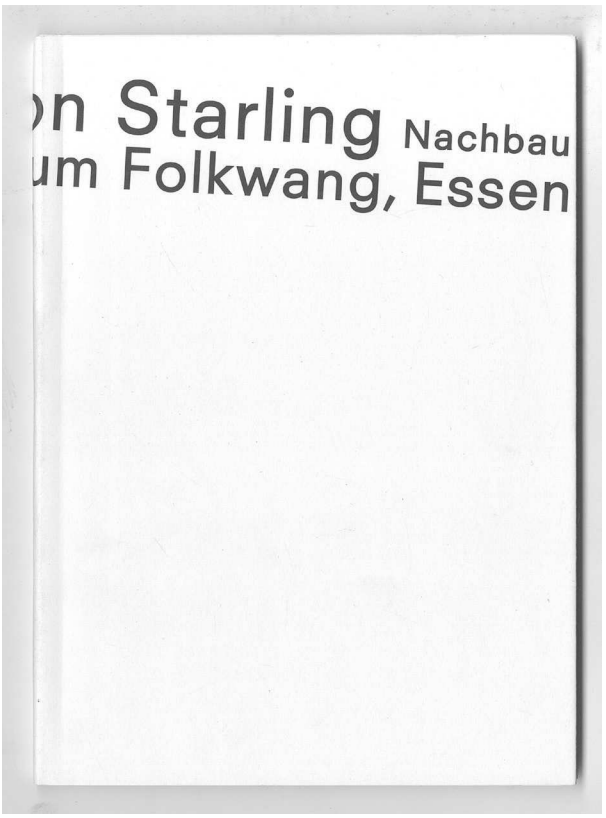
2.8.1. Starling, *Nachbau*.



2.8.2. Starling, *THEREHERETHENTHERE*.



2.8.3. Starling, *Nachbau*.



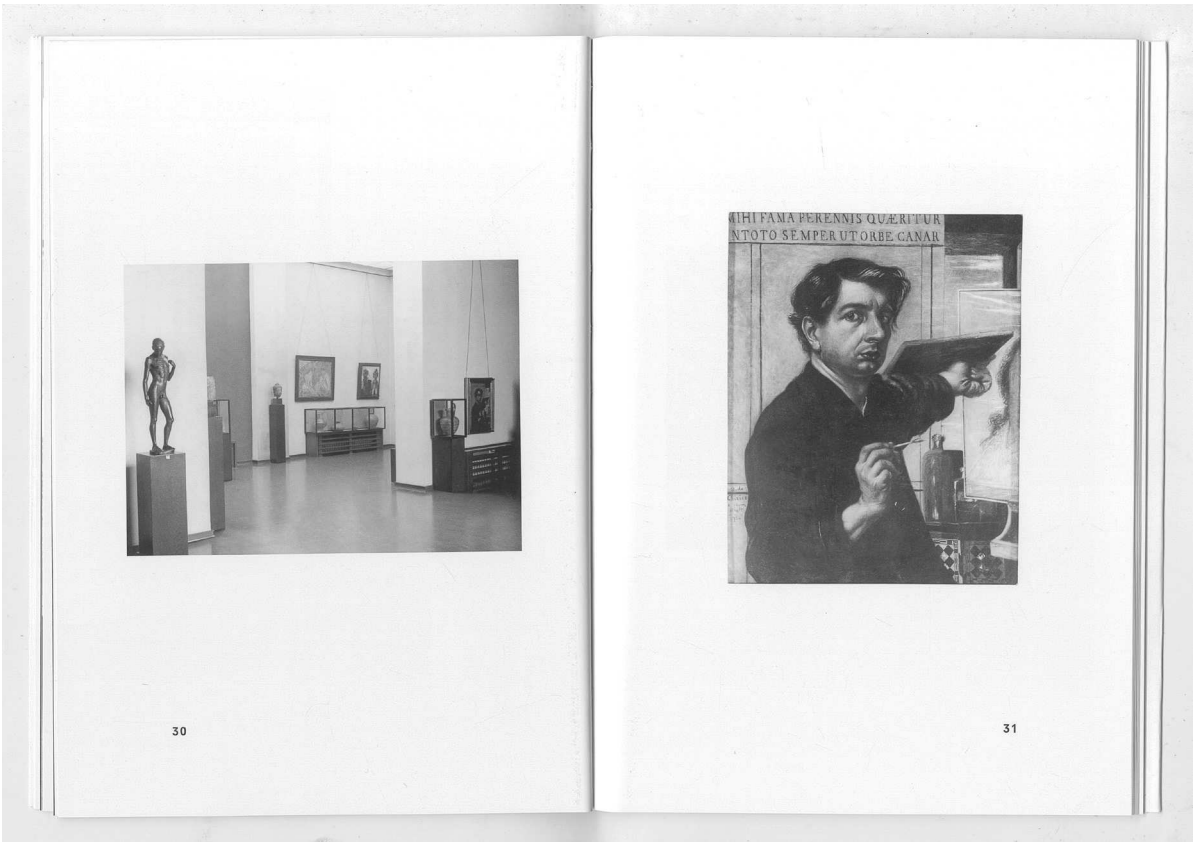
2.8.4. Starling, *Nachbau*.

A preface, plates, and an essay by philosopher Bruno Haas are printed in corresponding positions in the two volumes. However, the two-volume format of *Nachbau* is more than simply a solution to the organisation of bilingual material. It also functions isomorphically in relation to the conceptual parameters of the artwork to which it relates. In volume I, a series of twenty-nine historical photographs of the collection of what is now the Museum Folkwang in Essen, Germany, are printed. Taken during 1929–1932 by renowned artist Albert Renger-Patzsch, who worked then as the museum's in-house photographer, the images show some works individually, others grouped in exhibition views. The collection of the museum's founder, Karl Ernst Osthaus, included paintings, sculptures, ceramics and other artefacts, many of them non-European in origin. The exhibition views were photographed in the 1929 extension to the museum, designed by architect Eduard Körner, which was destroyed by bombing during the Second World War.

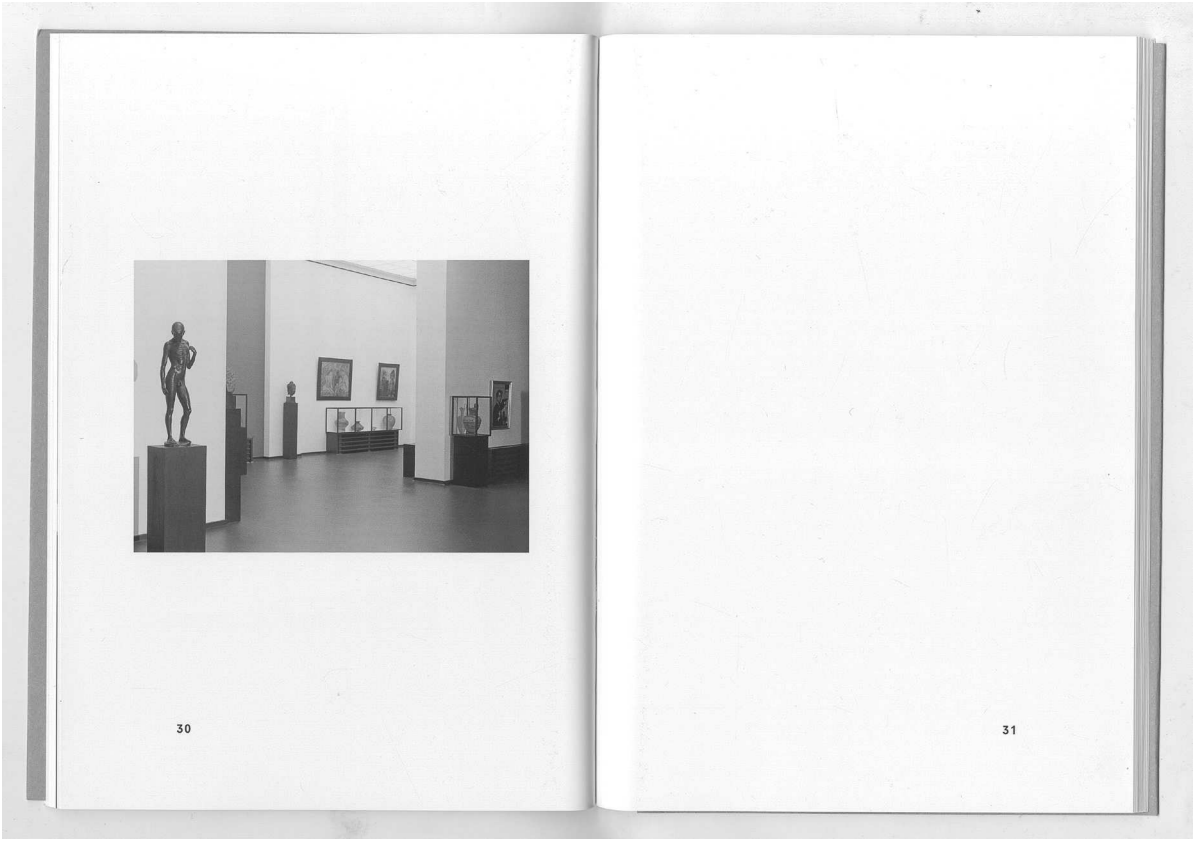
In volume II new "rephotographs" are printed, precise copies of Renger-Patzsch's originals, made by Starling in 2007. Starling's work in staging these images was extensive, involving both the reconstruction of the Museum Folkwang's 1929 exhibition architecture, and the faking of a number of artworks that appear in the original photographs but no longer exist, or could not be located. Both efforts were historically charged, considering the museum's fate during the war, and the fact that a number of artworks that appear in the original photographs had, prior to the museum being bombed by the Allies, been confiscated by the Nazis and condemned as "degenerate art".[38] For example, on page 30 of volume II, Starling's recreation of an image shows eleven works from the collection installed across the walls, vitrines, and plinths. This extraordinary effort by the artist to recreate the content, spatial situation, and formal qualities of the original photographs is underplayed in the minimal, elegant graphic design of the volumes (FIG. 2.8.5, 2.8.6).

Since the corresponding photographs and rephotographs appear on the same pages, in identical layouts in volumes I and II, in the cases where an original photograph could not be recreated, for reasons of the destruction or of a particular artwork appearing there, no rephotograph appears. Consequently the *majority* of the openings in volume II are unprinted, except for folios, where, at the corresponding openings in volume I, multiple photographs appear. For example, on pages 42 and 43 of volume I are front and rear-quarter views of a

[38] The provenance of each object is detailed in a list of plates in the backmatter of both volumes.



2.8.5. Starling, *Nachbau*.



2.8.6. Starling, *Nachbau*, with rephotograph and absent painting.

nineteenth-century figure from the Ivory Coast. On the corresponding pages in volume II, nothing. Absence.

In the accompanying essay, philosopher Bruno Haas uses the German word "Weltverlust" — loss-of-world. "The home of a work of art that has lost its world is the museum. The artwork's weltverlust (loss-of-world) is indicated by the glass showcase."

The graphic design of *Nachbau* is straightforward and not laboriously realised, but its format is conceptually systematised as rigorously as the original work of Starling's. Arguably, *Nachbau* is not documentation of this exhibition. It restages the material in a format equally as considered and meaningful. The fact that its image section of thirty-two coated pages contains only four photographs reinforces the difficulty and futility of the task Starling undertook. Instead of condensing the section to show just the four photographs that could be recreated, these empty pages make the emptiness and absence of volume II statistically and meaningfully equivalent to the content shown in the corresponding photographs in volume I.

This reinforcement comes specifically from the presentation of the second volume — as a separately bound and discrete replica of the first. This move constitutes a use of materials with a degree of futility and waste typical of Starling's artworks. Mark Godfrey defines this quality: "his projects ... sometimes are models of rigorous sustainability and other times of extravagant waste."[39] Although these two volumes are as conventional — arguably even more — in their graphic design as books that I argue are not isomorphic — *24 hr. Tangenziale*, for example — their use of resources is pointed and deliberate in its wastefulness. For the price of these two bindings and the slipcover, a single volume at a considerably larger format could have been produced that would allow closer inspection of the small details in the rephotographs. This opportunity cost clearly signals Starling's prioritisation of conceptual over visual fidelity. In any other genre of publishing, the idea of binding a book with so many unprinted pages would be considered absurd.

THEREHERETHENTHERE is a yet more complicated proposition, a double of a double. This publication explicitly relates to Starling's artwork *Les Maquettes en Blanc*, with which I opened this chapter. The page size of

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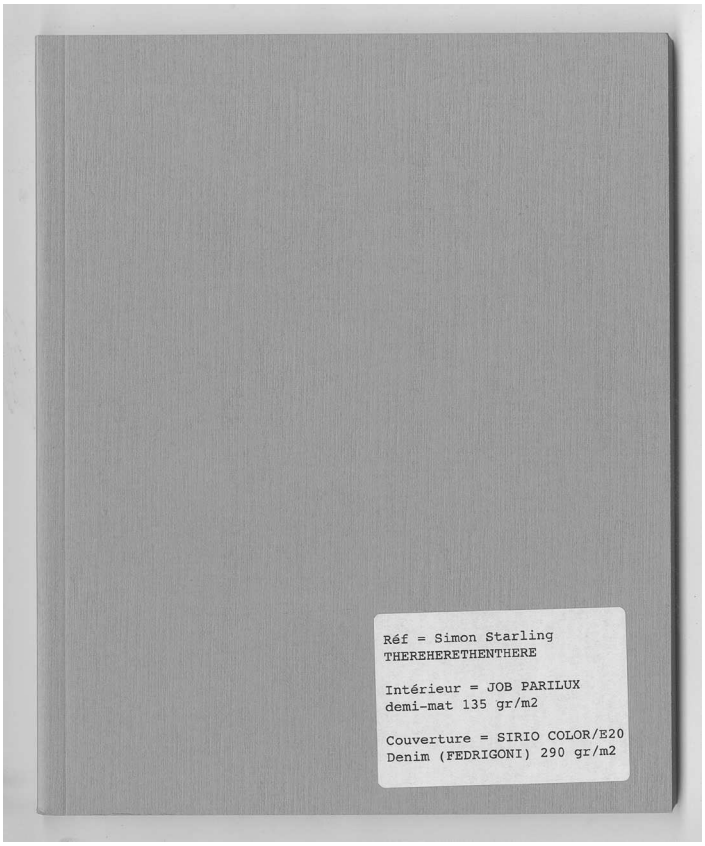
39 Mark Godfrey 'Prints, Particles, Palaces, and Planets: Simon Starling and Photography', *Metamorphology* (MCA Chicago, 2014).

THEREHERETHENTHERE is determined by averaging the page size of all of the books included in *Les Maquettes en Blanc* at the time of its production.

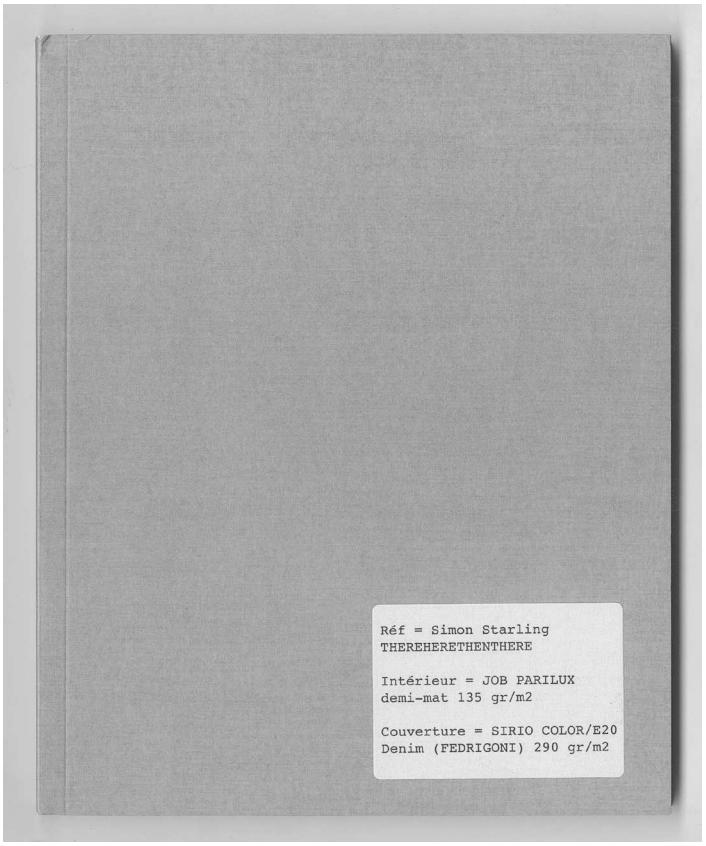
The first volume of *THEREHERETHENTHERE* resembles a dummy, of the type exhibited in *Les Maquettes en Blanc* (FIG. 2.8.7). On its cover is a white sticker, of the kind used by the paper manufacturer who made the dummy, to indicate the job name and the exact materials used. It is an unprinted book, identical in specification to the second, printed volume. The design of the second volume exhibits an unusual, self-reflexive relation to its dummy. The cover of the second volume is designed to resemble the dummy, by using as a cover image a scan of the dummy (FIG. 2.8.8). Conceptually, this is an imprecise move, as in order to reproduce the image believably, the cover of the second volume has been printed on white, coated paper instead of the machine-debossed brown board of the dummy. It immediately diverges from the dummy in its material specification.

THEREHERETHENTHERE confronts the relation between printed and unprinted in an inventive way, but its lack of economy makes it unsatisfying as an isomorph. Its second volume is its own dummy. It is clearly a sophisticated and ironised design decision, but, conceptually, it lacks precision. A dummy book is defined by its being prototypical. The reproduction of the dummy at the scale of an entire edition fundamentally distorts and compromises the relation between these two volumes. *Les Maquettes en Blanc* is shown in photographs of the included books and photographs of their dummy books in precisely matched framing. It also misses opportunities to be isomorphic. For instance, the books could be shown turned to the page at which they appear in *THEREHERETHENTHERE* but, instead, the openings shown are arbitrary, or possibly represent content choices.

Where *Nachbau* restages the artwork to which it relates *on the page*, *THEREHERETHENTHERE* only finds an appropriate graphic mode to document a work. On the facing pages 60 and 61, an intelligent graphic doubling takes place (FIG. 2.8.9). These pages are in the middle of a text by Michel Gauthier: ‘Simon Starling, le transportant art de la boucle’, or, in English translation: ‘Simon Starling: The Transporting Art of the Loop’. The original and the translation are presented on facing pages, but are allowed to drift out of sync according to the different lengths to which the original and the translation run. On page 60, in sans serif type, the English translation has reached footnotes 14 and 15, while on page 61 the French original is at note 12. Between these two pages, the layout is identical, except everything on page 60 is set in sans-serif



2.8.7. Starling, *THEREHERETHENTHERE*, dummy.



2.8.8. Starling, *THEREHERETHENTHERE*, printed reproduction of dummy.



It is true that reading the catalogue is often a vital complement to seeing Starling's exhibitions. Here he acknowledges the crucial role of publications in his work by including it among the exhibited objects. The catalogue is often the mediator of the history that explains the work. This relation becomes reversed in *Les Maquettes en blanc*: here, the work opens up the history of the catalogue. Already, in 2001, with *CMYK/RGB*,[14] Starling made the creation of the catalogue documenting the work the theme of the work itself. This was an installation featuring the machines and tools used for printing, as well as piles of printed pages waiting to be assembled into a publication which, without any text, relates a journey to a disused synagogue in Cluj, Romania, that has been converted into a television studio and the printing works that processed the images for the catalogue in question.[15] Once again, self-reflexivity involves travel. With *Les Maquettes en blanc*, a twofold action, materialistic and poetical, is performed: the publications are indeed reduced to

14/
The letters CMYK/RGB designate the principles of four- and three-colour reproduction, used respectively in printing and video.

15/
This work was made for an exhibition at the FRAC Languedoc-Roussillon (Montpellier) in summer 2001.

Above: *Les Maquettes en blanc (1995–2009)*, 2009. Parc Saint Léger.

Following double pages: *Djungel*, 2002, pp. 8–9. Graphic design: Dalrymple. *CMYK/RGB*, 2001, pp. 38–39. Graphic design: Simon Starling.

loin, l'image et sa trame, le reflet du présent et la photographie du passé. À Pougues-les-Eaux, l'œuvre suppose à nouveau le voyage, non plus d'un matériau ou d'un objet, mais du spectateur; non plus celui de l'embouchure de l'Avon à Bristol, ou cet autre, d'Italie en Pologne, que fit l'artiste au volant d'une Fiat 126 vers une unité de production délocalisée de la firme italienne, mais le passage d'un étage à l'autre d'un bâtiment.

Dans les deux lieux accueillant «THEREHERETHENTHERE», Starling a choisi de présenter une même pièce dans des versions légèrement différentes: *Les Maquettes en blanc* (2009) – deux vitrines horizontales rassemblant, pour l'une, toutes les publications éditées à l'occasion de ses expositions personnelles depuis 1995 et, pour l'autre, dans le même agencement, toutes les «maquettes en blanc», pages non imprimées, de celles-ci[12]. Cette pièce, appelée à évoluer au gré des futures parutions, accrédite le statut non totalement périphérique du

12.
Plusieurs catalogues de Starling contiennent des pages blanches. C'est notamment le cas du volume II de *Nachbau*, cat. exp., Essen, Museum Folkwang, 2007, pp. 8-23 et 31-44.

Ci-dessus: *Les Maquettes en blanc (1995-2009)*, 2009. Parc Saint Léger.

Doubles pages suivantes: *Djungel*, 2002, pp. 8-9. Design graphique: Dalrymple. *CMYK/RGB*, 2001, pp. 38-39. Design graphique: Simon Starling.

2.8.9. Starling, *THEREHERETHENTHERE*, pages 60–61.

type, and everything on 61 in serif type. At the top of both pages, identically sized, are two images of *Les Maquettes en Blanc*. On page 60 is a detailed view of the vitrine containing printed books — copies of *Moderna Museet Projekt*, *Three Birds ...*, and *24 hr. Tangenziale* are prominent and visible, among others. The angle of the photograph suggests a roughly forty-five degree perspective on the vitrine. On page 61, at an approximately forty-five degree view, but from the other side, is a view of the other vitrine that comprises the work, containing the unprinted dummies, with the dummies of the same titles visible. The switch of perspective creates a satisfying reflexive symmetry between the two photographs and their reproduction of the artwork.

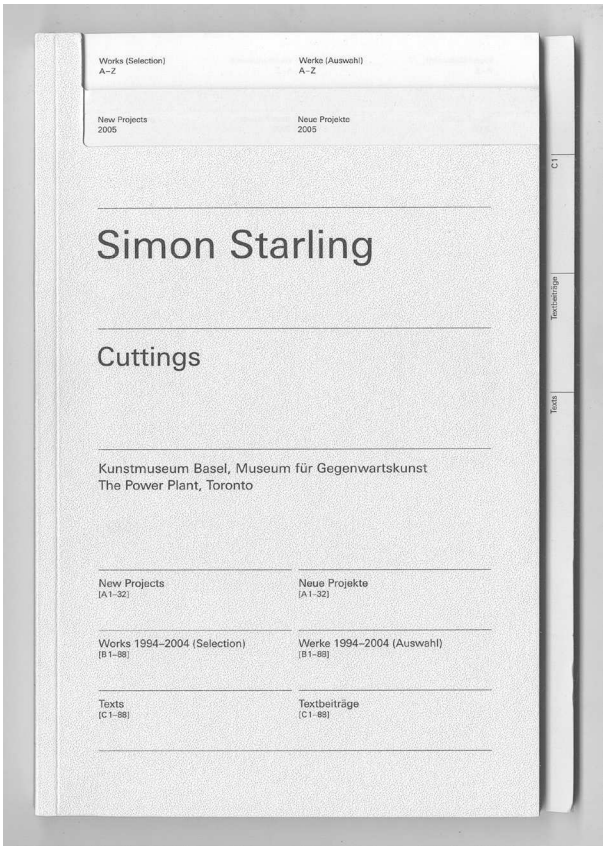
The difference between these two books is more than the difference between an artist's book (*Nachbau*) and a monograph (*THEREHERETHENTHERE*). *Nachbau* is isomorphic because it registers additional — excessive — labour and material production in its doubled format, which is, in some sense, absurd and overproduced as a solution to the presentation of bilingual material. That excess creates meaning.

2.9 – Exemplary isomorphs: tête-à-tête

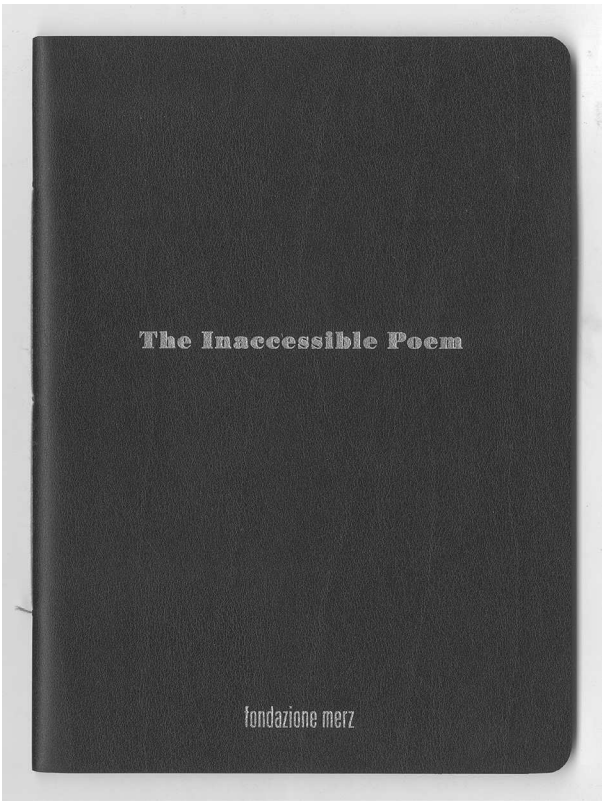
Six books in the bibliography are "book-objects", meaning that their formats are conceived to resemble archetypes from other publishing genres, probably with the intent to frame their content in relation to common tropes of those genres. *Cuttings* (BIB. 19, FIG. 2.9.1) resembles an encyclopaedia with die-cut tabs giving direct access to its sections; *The Inaccessible Poem* (BIB. 26, FIG. 2.9.2) resembles a field journal with a gold-embossed, leather-effect cover and tipped-in plates; and *Flaga* (BIB. 8, FIG. 2.9.3) resembles a car owner's manual. These book-objects are simple puns, whose graphic design is not discussed further here.

Drop Sculpture (Atlas) (BIB. 17) adapts its format loosely from the historical tête-à-tête. In this format, a single volume typically contains two titles, each having its own cover and text pages rotated at 180 degrees relative to each other, and meeting in the middle of the volume. *Drop Sculpture (Atlas)* exploits the structural suitability of this format for staging its content, but does not exactly observe its conventions.

Starling's book documents the production process of a single artwork with the same title as the book. Commissioned in the context of the mid-2000s



2.9.1. Starling, *Cuttings*.



2.9.2. Starling, *The Inaccessible Poem*.



2.9.3. Starling, *Flaga*.

renovation and new building projects of the Rijksmuseum, The Netherlands, and its Ateliergebouw — the site of the museum's conservation studios — the work involved the production, destruction, and reconstruction of three replicas of a 1657 sculpture of the figure of Atlas by Artus Quellinus. Each of these replicas was dropped by Starling from a plinth of a different height, creating different degrees of force at impact with the floor, and producing different degrees of destruction. The fragments of the three shattered replicas were then reconstructed in the Rijksmuseum's conservation workshops, using sophisticated manual and digital processes. The book is organised into a sequence of parts according to the elements of these procedures.[40]

The pages are divided into two consecutive sequences of parts, each beginning at opposite sides of the book and numbered in an unconventional scheme. These parts are named, '1. Scanning Atlas', '2. From digital data to 3-D model', '3. Replication', '4. Test drop', '5. The dropping', '6. Collecting and documenting fragments', '7. Restoration', and '8. Installation of the piece'. The first of these parts begins the book at page 1. Turning the pages from there, each following recto is numbered in this first sequence. The inside back cover concludes the first sequence, numbered as page 40. At this point — half way through 'The dropping' — the book should be rotated 180 degrees, its second sequence continuing back through to the beginning with its rectos in this orientation (which were versos in the first sequence) numbered from page 41 onward. In this scheme, the inside back covers represent a point of material and conceptual collision: two images, rotated 180 degrees relative to each other, one taken just before, the other just after, the critical moment in the process being documented (FIG. 2.9.4).

These two photographs show a white room with a pale grey tiled floor. At the end of the first sequence, Starling is seen standing behind one of the Atlas replicas, his hands easing the sculpture over the edge of its plinth. A shadow of the figure's foot and base appears on the front of the plinth. Momentarily, it will lose stability and fall. On the facing page, the first page in sequence two, the

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40 The work was apparently problematic for the Rijksmuseum Ateliergebouw, for its wilful transgression of codes of conservation, and, editorially, the book deals with the controversy it caused in the conservation community in and around the museum: "In his view, dropping the figures from different heights and subsequently having them restored represents the apparent link between the object and the function of the building. A conceptual approach that brought a frown to many conservators' brows." Robert Van Lange, 'Everything created, deserves to be annihilated, Simon Starling's "Drop Sculpture" from a conservation perspective', *Drop Sculpture (Atlas)* (Rijksmuseum, 2008), 75.



2.9.4. Starling, *Drop Sculpture (Atlas)*, inside back covers.



2.9.5. *Drop Sculpture (Atlas)*, pages 9 and 72.

sculpture has toppled and appears blurred in the photograph as it accelerates toward the floor. Starling's expression is sheepish, his cheeks puffed in anticipation. The following pages of sequence two show grids of photographs documenting the process of the other two drops, from increasing heights, resulting in increasingly energetic destruction and leaving ever smaller fragments to be recovered and restored.

The effect of this adapted tête-à-tête is that each opening of the book pairs moments from sequence one and moments from sequence two. For example, in the book's numbering scheme, page 9 and page 72 are facing pages. Page 9 shows one of the Atlas replicas in the conservation workshop, pre-dropping, and page 72 shows the same replica after restoration, displayed on the plinth from which it was dropped, in the museum itself (FIG. 2.9.5). While the pair of images on the rear endpaper mark the critical moment of this whole process, and expose the formal device that structures the book, it is this pair of images on pages 9 and 72 that make the adapted tête-à-tête a compelling isomorphic format. The objects in the two photographs assume a circular relation to one another, in which their being seen in opposite states of rotation *diagrams* the moment when the third replica was dropped from the highest plinth, as shown in a grid of thumbnail photographs on page 44, and had just enough time to become fully inverted before impact.

The *Drop Sculpture (Atlas)* publication replicates the procedural nature of its eponymous artwork by establishing a conceptual proposition in its format that then demands full compliance from its editors and artist. This proposition is conceptually consistent with the logic of the artwork, and (despite the difficulty of describing its effects economically in writing here) extremely simple to convey. In practice, however, this approach would have required an uncompromising commitment from the artist, editors, contributors, and publisher. In the resulting layout, each double spread pairs images from corresponding parts of the two production sequences according to a reflexive choreography that must have been meticulously planned. The replica sculpture appears rotated opposite its original; a text statement about the ethical concerns raised by the project appears rotated against an image of one of the conservators handling a replica; a screen capture from 3-D modelling software showing a partial view of the Atlas figure appears rotated against hand-numbered fragments of a corresponding section of one of the destroyed replicas. The work of cross-referencing the sequencing of this content, dictated by the overall symmetry of the concept, would have been considerable.

2.10 – Receptive conditions for isomorphic graphic design

What can be gleaned from Simon Starling's bibliography about receptive conditions for isomorphic graphic design? In section 2.2, I argue that Starling's artistic methodology itself operates in an isomorphic register. His works identify *content* that he "draws as" exhaustively and imaginatively *researched* objects. Section 2.6, on the 2001 publication *CMYK/RGB*, establishes that Starling's holistic approach can be applied to graphic design for publishing in a contemporary art context. In some respects, *CMYK/RGB* is broadly representative of Starling's approach: it proceeds along a convoluted narrative led by its own production, generating and remediating content as it goes. Yet, as I conclude in section 2.6, at the level of individual design decisions, it sometimes fails to exploit potential technical reciprocities to fully align its own production with its account of the print culture of a contemporary regional art centre. This may be because those *orchestrational* tendencies had not fully emerged in Starling's practice until around 2007, with, for example, works such as *Archaeopteryx Lithographica*. Compared to the example, given in section 2.7, of Laurent Benner's *Most Beautiful Swiss Books* catalogues, *CMYK/RGB* is pedestrian in its engagement with print production and distribution.

Of the two books in Starling's bibliography that I argue, in sections 2.8 and 2.9, most convincingly employ isomorphic graphic design approaches, *Nachbau* and *Drop Sculpture (Atlas)*, it is important to note that both represent individual artworks, rather than survey the artist's practice. The isomorphic approach of both books is expressed through format — the sculptural physicality of the books — rather than technical aspects of their imaging or typography. The designers of these books make singular gestures — the doubled format of *Nachbau*, the 'tête-à-tête' of *Drop Sculpture (Atlas)* — from which all other design decisions follow. Their choices of typefaces, their covers, their materials, are all subservient to format. *Nachbau*, in particular, is more like a *counterfact* of the artwork of the same name than a remediation. The photographs on its pages are derived from the same digital files as the prints in the exhibition, and its format functions as an alternative expression of its concept not dependent on the logic of the exhibition. As works of graphic design, these two books *perform* the showing of the artworks that they present, displaying reasoning consistent with Starling's in *Four Thousand Seven Hundred and Twenty Five (Motion Control/Mollino)*, as described in section 2.2, above. These books were evidently made in close collaboration with the artist, integrate their conceptual

formats impeccably with their editorial direction, and were manufactured to the highest standards of industrial design by suppliers in The Netherlands and Germany, countries with enduring print cultures and economies. Isomorphic graphic design depends on this level of artistic, editorial, design, and production collaboration.

Not all book design processes allow for the time and resources to achieve such results. In the overview of the bibliography in section 2.3, I surmise that many of the books were made in less than ideal conditions: in series with pre-designed templates, or subject to other kinds of graphic constraint, such as the corporate identity of the publishing institution. Indeed, many — most — designers, publishers, and printers might simply not be equipped or motivated to attempt an isomorphic approach. Some may even oppose it for the ideological reasons discussed in 0.2, above. In the discussion of Laurent Benner's *Most Beautiful Swiss Books*, it is clear that Benner's project, too, was produced in highly accommodating conditions that privileged artistic autonomy over commercial expedience. These accommodations don't simply make isomorphic graphic design approaches easier, it is *only* with such accommodations that they can even be attempted.

There are also the more generally pervasive economic and time factors that might preclude isomorphic approaches. These might primarily include resources (of money, and even more importantly, time) of the publisher, and their editorial objectives, which might require satisfying conditions of their funding that depend on accessibility and education. Particularly in the case of larger museum publishers, a certain didacticism necessarily dictates design decision-making. In these respects, and others, graphic design for contemporary art publishing has entirely different constraints than the production of Starling's artworks themselves. In these contexts, personnel also differ: separate publishing marketing departments may be involved as well as curators, or instead of them. Considering all of these factors, only a small fraction of the books in the bibliography actually represent an opportunity in which an isomorphic approach could have been taken.

Beyond these, there are also the more prosaic and relational factors that can determine how a project develops. Some institutions will have a preferred designer and use the maintenance of consistency across their publications as a decisive argument to use them. In Starling's bibliography, the case of designer Philipp Arnold is telling. Since Arnold has designed more than a quarter of the books, across Starling's entire career, it would suggest that he is the designer

that Starling has normally invited when he has had the choice. This could be because the communication between them is good, or because Arnold's competent but conventional approach is the artist's preference.

For any designer conversant with the contemporary art world, a commission to design a book for Simon Starling would be an intimidating prospect. At this point in his career, the scope afforded him as an artist has allowed him to develop works of formidable rigour and visual sophistication. *Metamorphology* is unfortunately telling in this respect. Produced during a period of generally high-quality, in-house graphic design at the MCA Chicago, as a graphic object it is convincing and technically accomplished. Its two-colour reproductions of Starling's artwork *Pictures for an Exhibition*, not discussed in 2.5, are sophisticated and, arguably, isomorphic. Given its graphic ambition and quality, it must be assumed that Starling approved its design, but it is hard to imagine that he would find the interrogative scope of its 'Production Colophon' satisfactory. Presumably, its designers felt compelled to attempt such an expansive response to Starling's work, but did not grasp the engagement required. Zurich designers Norm are probably the highest profile studio, and the studio most identifiable with a singular conceptual approach, to have designed a book for Starling. *Cuttings* may be the most covetable book in the bibliography, even though it does not attempt to be isomorphic. It is worth noting that Starling collaborated with the studio again in 2019 for the production of an artwork involving typography, suggesting that he regards their work highly.

Beyond any of the factors of limited resources and compromised conditions considered above, is perhaps the simplest explanation for the lack of isomorphic approaches in Starling's bibliography. It is an artistic decision. Starling prefers not to approach the representation of his work in graphic design this way. This may be because, as quoted in 2.2, he sees books as instrumental parts of his research but not as works themselves. This echoes the concern of James Goggin discussed in section 2.4, and his warning not to "confuse" the work and the document.[41] Starling may see the role of publishing as a necessary, didactic complement to his work. Starling's preferences could also reflect more nuanced conceptual problems with isomorphic graphic design approaches. There is a risk of implicit tension or redundancy in representing Starling's already self-referential work in such a way. Isomorphic graphic design proposals might seem

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41 Goggin was the Director of Design, Publishing, and New Media at the MCA Chicago — publisher of *Metamorphology* — from 2010 to 2013.

to embark on graphic design processes that, while they reinforce concepts in Starling's work, also require their own explanation and supporting paratexts. Such graphic design might *short-circuit*, or dissipate effects in the original artworks. In this analysis, isomorphic approaches would conflict with the didactic concerns that many institutions, and even the artist, may prioritise.

Appendix one

Annotated bibliography of Simon Starling

This is a comprehensive documentation of exhibition catalogues, monographs, and artist's books by, and on, British artist Simon Starling (1967–). The list of books was arrived at by consulting bibliographies at the websites of Starling's three main commercial representatives: Gallerie Franco Noero, Turin, Italy; The Modern Institute, Glasgow, UK; and Casey Kaplan, New York, USA. Some additional titles were identified by correspondence with booksellers in Germany and the UK, and by consulting reference entries in the publication *Simon Starling A–Z* (Mousse Publishing, 2015), which itself comprises an inventory of works and publications by the artist. All of the copies included here are in the collection of the researcher.

Special editions of some listed publications were produced that included artworks. These are identified in the annotations, but in all cases the copies inspected are the standard editions. The list is presented chronologically by date of publication. Measurements are formatted height × width. The designer, printer, and binder of each title are listed as they appear in each book's colophon. If no colophon is included, or if a colophon does not list technical contributors, these details are omitted. Printing is offset unless otherwise indicated.

I use the following categorisations in my book descriptions. As discussed in chapter two, such categorisations are combined fluidly in contemporary art publishing. I point out particular details of interest in notes identified with the 👀 emoji.

- *Artist's books*, or books published with some form of limited edition artwork as accompaniment. These books are either designed or co-designed by the artist and comprise or partly comprise an original or supplementary form of an artwork.
- *Pamphlets*, only very few of which I include, are small publications that accompany an exhibition and do not have mainstream distribution.
- *Exhibition catalogues* are books conceived and designed to document a single exhibition (or in some cases, artwork), with the possibility for their design decisions to reflect on the specific conceptual, material, and narrative aspects of that exhibition or artwork.

- *Monographs* are books that represent the artist's practice more generally, through an overview of works, with the possibility for their design decisions to reflect on the overall sensibilities of the practice.
- *Monographs (serial)* are books — generally not discussed in chapter two's analysis — that belong to series or conform to institutional publishing formats, and are therefore constrained in the extent to which their designers can make specific design decisions in relation to the works being represented.

1) ***Moderna Museet Projekt***
Moderna Museet, Stockholm, Sweden, 1998

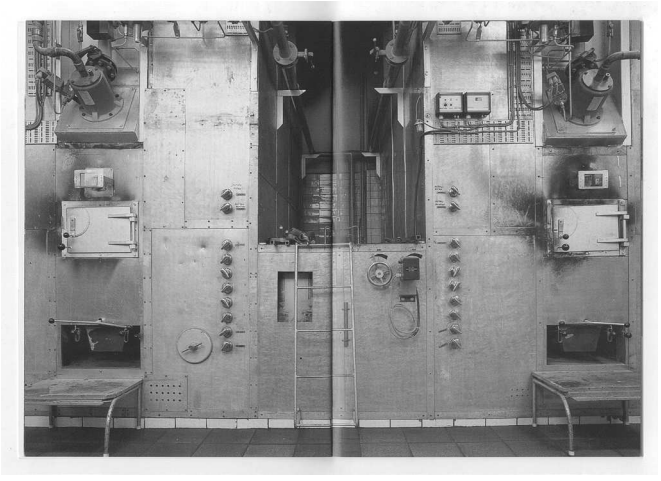
• Softcover, 209 × 147mm, 32pp + 4pp cover.
• Designed by Tomato, Susanne Engman; printed by Westlund & Söner Boktryckeri.
• Cover printed black on coated white board; interior printed full colour on white coated paper. Sections sewn and glued.
• Exhibition catalogue, including research and documentary material.

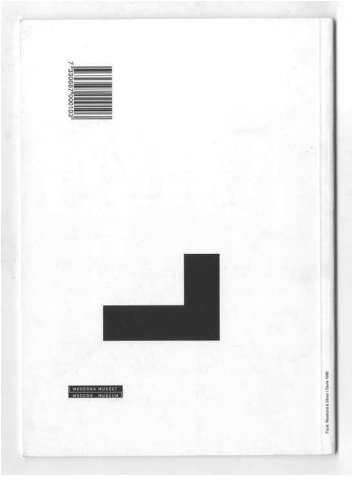






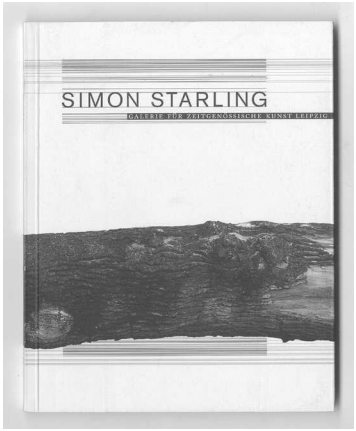






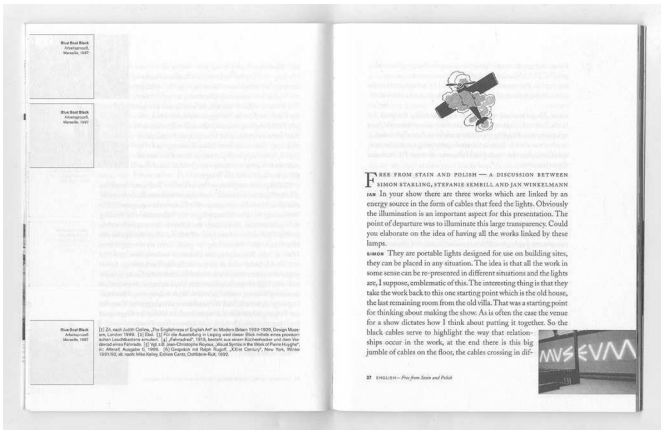
2) *Simon Starling*
Galerie für Zeitgenössische Kunst, Leipzig, Germany, 1999

• Softcover, 180 × 142mm, 94pp + 8pp flapped cover.
• Designed by Karla Detlefson and Philipp Arnold; printed by Pöge Druck, Leipzig, Germany.
• Cover printed full colour on white uncoated board; interior pages 1–4, 11–14, 63–88, 91–94 printed full colour on white gloss coated paper; pages 5–62 and 89–90 printed black on white uncoated paper. Perfect bound.
• Exhibition catalogue, including research and documentary material.









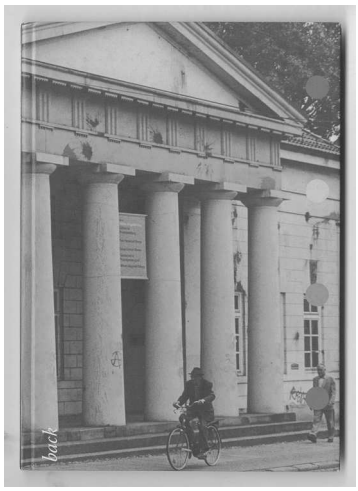


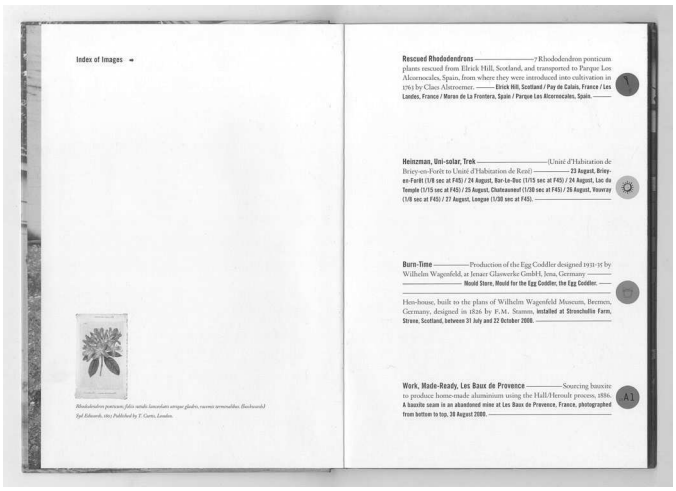


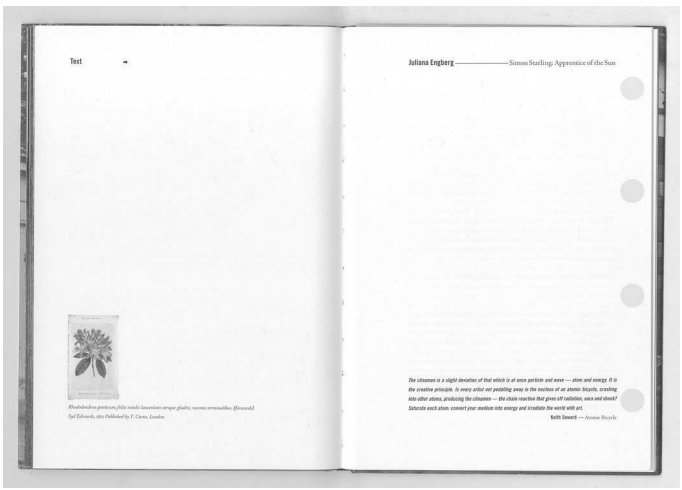
3) *Back to Front*
Camden Arts Centre, London, UK; Jon Hansard Gallery, Southampton, UK, 2000

• Casebound: 239 × 168mm (case), 60pp + printed endpapers + 4pp cover.
• Covers printed in full colour on white uncoated paper; interior and endpapers printed full colour and one spot varnish on warm white coated paper.
• Designed by Philipp Arnold; printed by Messedruck, Leipzig, Germany.
• Exhibition catalogue, including documentary photographs.

👀
The photographs, all shown full-bleed, intersperse the making and presentation of the four works. The work to which each image relates is labelled with 6mm coloured circles containing sketched graphics, appearing in one of four evenly-spaced vertical positions on the right edge of the recto pages. These circles are represented on every recto in the book. Where no image is identified by a particular circle, that circle is subtly indicated by a spot varnish.







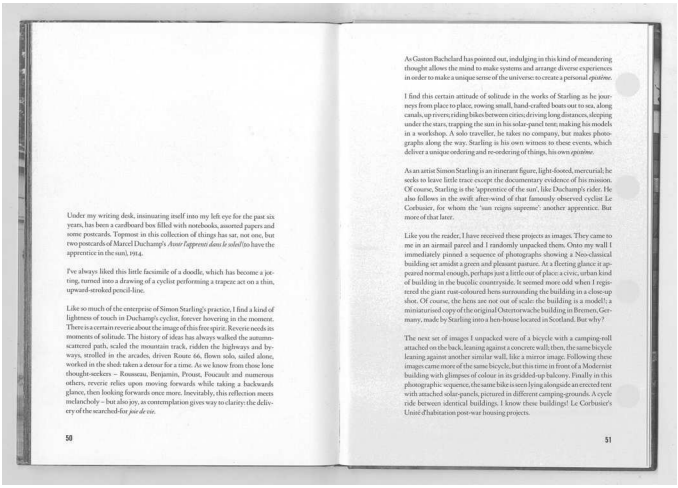


3) Back to Front









Under my writing desk, insinuating itself into my left eye for the past six years, has been a cardboard box filled with notebooks, assorted papers and some postcards. Topmost in this collection of things has sat, not one, but two postcards of Marcel Duchamp's *Avant l'apprenti dans le soleil* (to have the apprentice in the sun), 1914.

I've always liked this little facsimile of a doodle, which has become a jotting, turned into a drawing of a cyclist performing a trapeze act on a thin, upward-stroked pencil-line.

Like so much of the enterprise of Simon Starling's practice, I find a kind of lightness of touch in Duchamp's cyclist, forever hovering in the moment. There is a certain reverie about the image of this free spirit. Reverie needs its moments of solitude. The history of ideas has always walked the autumn-scattered path, scaled the mountain track, ridden the highways and byways, strolled in the arcades, driven Route 66, flown solo, sailed alone, worked in the shed: taken a detour for a time. As we know from those lone thought-seekers – Rousseau, Benjamin, Proust, Foucault and numerous others, reverie relies upon moving forwards while taking a backwards glance, then looking forwards once more. Inevitably, this reflection meets melancholy – but also joy, as contemplation gives way to clarity: the delivery of the searched-for *joie de vie*.

As Gaston Bachelard has pointed out, indulging in this kind of meandering thought allows the mind to make systems and arrange diverse experiences in order to make a unique sense of the universe: to create a personal *espirème*.

I find this certain attitude of solitude in the works of Starling as he journeys from place to place, rowing small, hand-crafted boats out to sea, along canals, up rivers; riding bikes between cities; driving long distances, sleeping under the stars, trapping the sun in his solar-panel tent; making his models in a workshop. A solo traveller, he takes no company, but makes photographs along the way. Starling is his own witness to these events, which deliver a unique ordering and re-ordering of things, his own *espirème*.

As an artist Simon Starling is an itinerant figure, light-footed, mercurial; he seeks to leave little trace except the documentary evidence of his mission. Of course, Starling is the 'apprentice of the sun', like Duchamp's rider. He also follows in the swift after-wind of that famously observed cyclist Le Corbusier, for whom the 'sun reigns supreme': another apprentice. But more of that later.

Like you the reader, I have received these projects as images. They came to me in an airmail parcel and I randomly unpacked them. Onto my wall I immediately pinned a sequence of photographs showing a Neo-classical building set amidst a green and pleasant pasture. At a fleeting glance it appeared normal enough, perhaps just a little out of place: a civic, urban kind of building in the bucolic countryside. It seemed more odd when I registered the giant rust-coloured hens surrounding the building in a close-up shot. Of course, the hens are not out of scale: the building is a model!; a miniaturised copy of the original Ostertorwache building in Bremen, Germany, made by Starling into a hen-house located in Scotland. But why?

The next set of images I unpacked were of a bicycle with a camping-roll attached on the back, leaning against a concrete wall; then, the same bicycle leaning against another similar wall, like a mirror image. Following these images came more of the same bicycle, but this time in front of a Modernist building with glimpses of colour in its gridded-up balcony. Finally in this photographic sequence, the same bike is seen lying alongside an erected tent with attached solar-panels, pictured in different camping-grounds. A cycle ride between identical buildings. I know these buildings! Le Corbusier's Unité d'habitation post-war housing projects.

4) *CMYK/RGB*
Frac Languedoc-Roussillon, France, 2001

• Softcover: 297 × 210mm, 48pp + 4pp cover.
• Designed by Simon Starling; printed by IDEA DESIGN + PRINT, Cluj Napoca, Romania and SAGA, Montpellier, France.
• Cover printed full colour on white coated board; interior printed full colour on white coated paper.
• Exhibition catalogue/artist's book.

👀
The only book in the bibliography whose design is credited to Starling alone. The book documents its own production.





4) CMYK/RGB







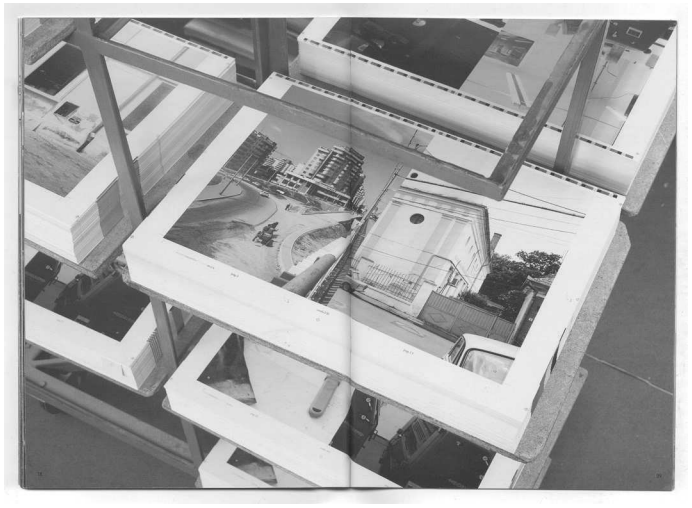


4) CMYK/RGB

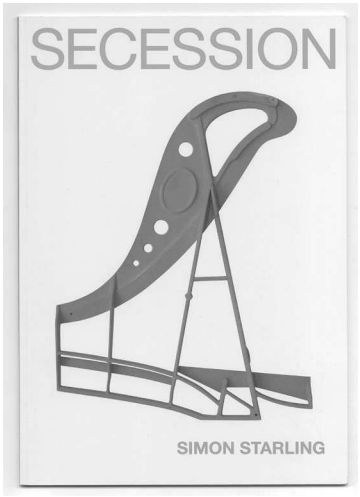




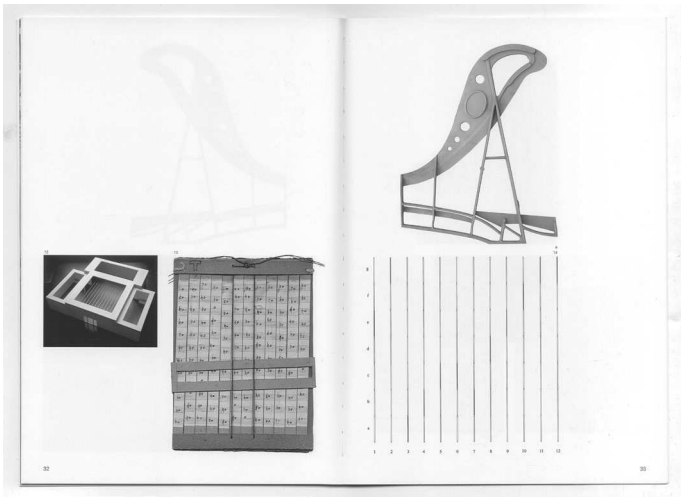


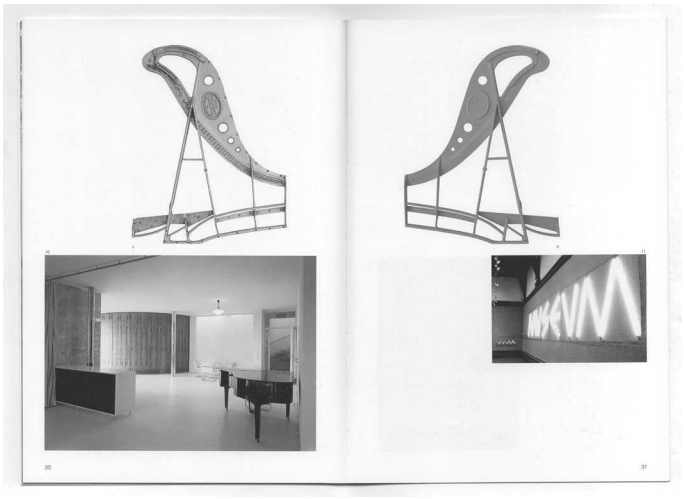


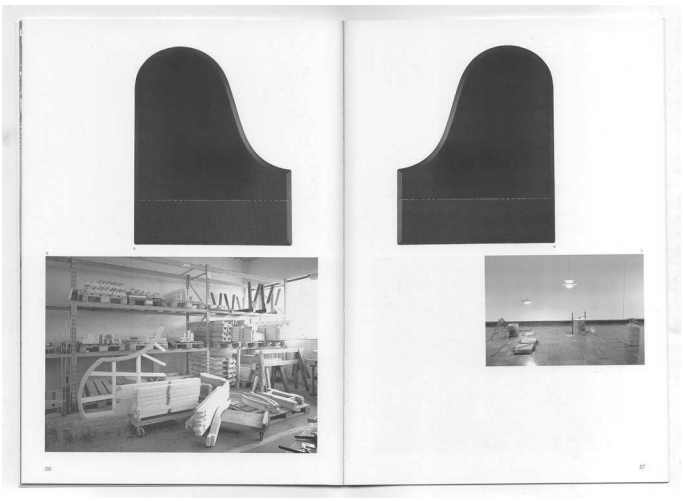
5) ***Inverted Retrograde Theme***
Secession, Vienna, Austria, 2001

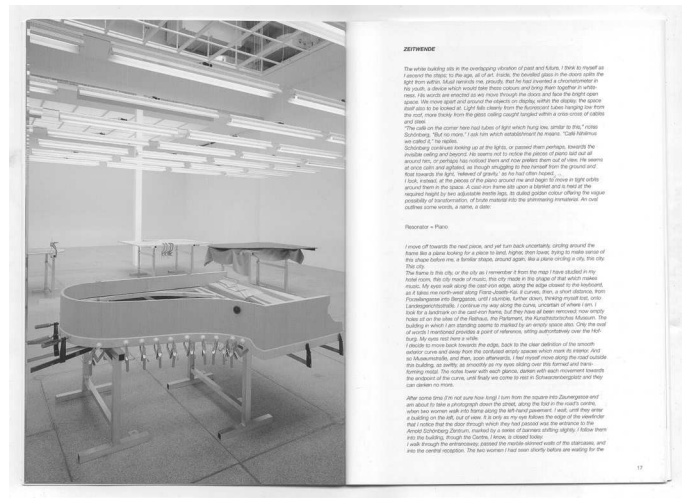


- Softcover: 296 × 210mm, 40pp + 4pp cover.
- Designed by Alexander Rendi; printed by Remparint, Vienna (Austria).
- Cover printed full colour and spot metallic silver on white coated board; interior printed full colour on white coated paper.
- Exhibition catalogue, including extensive research material.









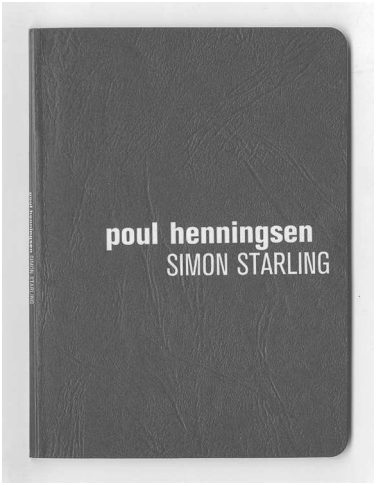




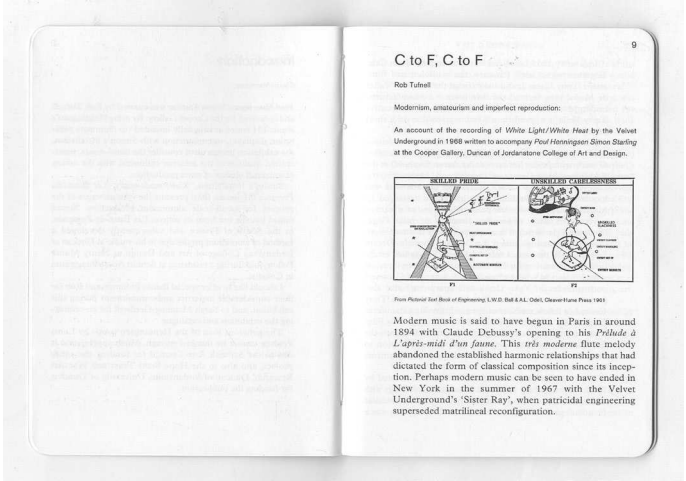
6) *Poul Henningsen*
Cooper Gallery, Duncan of Jordanstone College, University of Dundee Exhibitions, UK, 2001

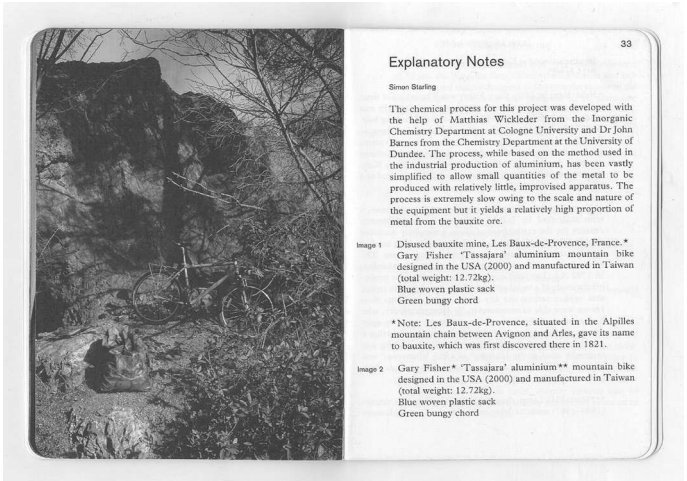
• Softcover, 148 × 107mm, 48pp + 4pp cover.
• Designed by Robert Johnstone; photography by Simon Starling.
• Cover printed blue on white carton board, matt laminated with leather texture, outer corners rounded by die cutting; interior pages 1–16 and 33–48 printed black on white coated paper; pages 17–32 printed full colour on white coated paper. Section sewn and glued.
• Exhibition catalogue, including work in progress and research material.

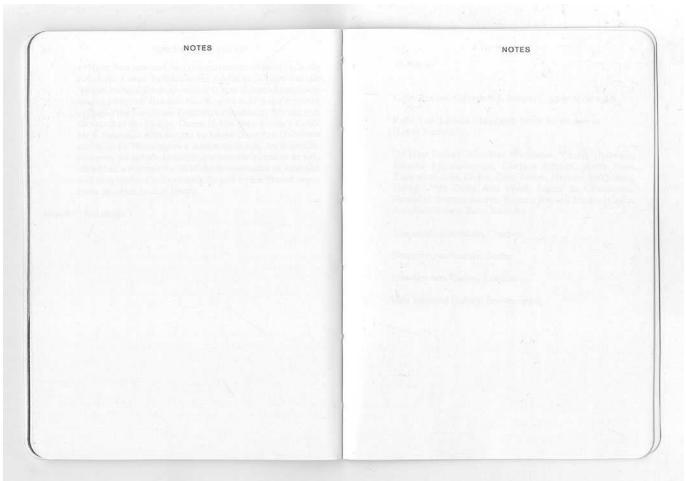
👀
Book object resembles a pocket notebook, includes pages just printed with the heading “NOTES” following Starling’s text ‘Explanatory Notes’.









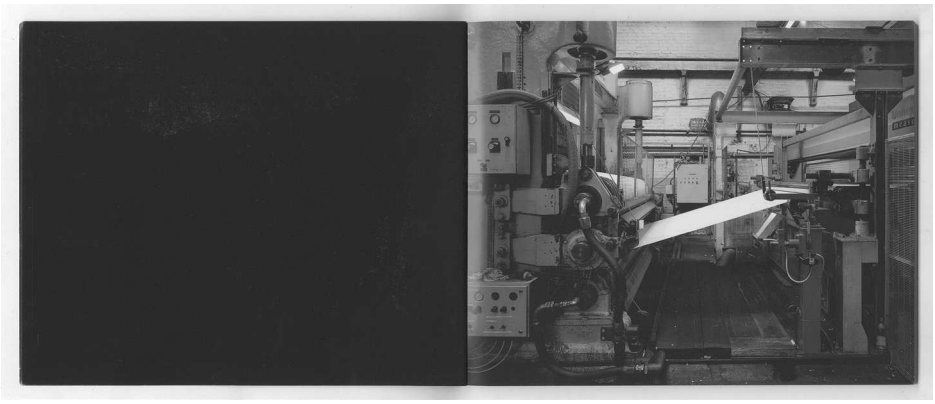


7) *Djungel*
Dundee Contemporary Arts, UK, 2002

• Softcover: 196 × 245mm, 72pp + 4pp cover.
• Designed by Damrymple; printed by BAS Printers Ltd.
• Cover printed full colour on white gloss coated board. Interior pages 1–12 printed full colour on white gloss coated paper; pages 13–36 printed black on warm white uncoated paper; pages 37–48 printed full colour on warm white coated paper; pages 49–60 printed black on warm white uncoated paper; pages 60–72 printed full colour on white gloss coated paper.
• Exhibition catalogue, including work in progress material.

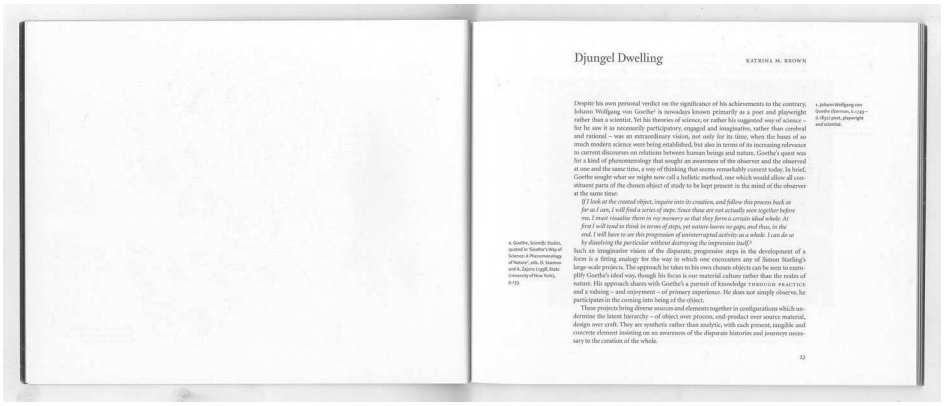
👀
The opening 12 pages of the book show photographs captioned "Paper production, Curtis Fine Papers, Guardbridge, Fife, Scotland, March 2002." It is not clear if these papers are used in the making of the book.







7) Djungel



Djungel Dwelling

KATHINA M. BROWN

Despite his own personal verdict on the significance of his achievements to the contrary, Johann Wolfgang von Goethe[1] is nowadays known primarily as a poet and playwright rather than a scientist. Yet his theories of science, or rather his suggested way of science – for he saw it as necessarily participatory, engaged and imaginative, rather than cerebral and rational – was an extraordinary vision, not only for its time, when the bases of so much modern science were being established, but also in terms of its increasing relevance to current discourses on relations between human beings and nature. Goethe's quest was for a kind of phenomenology that sought an awareness of the observer and the observed at one and the same time, a way of thinking that seems remarkably current today. In brief, Goethe sought what we might now call a holistic method, one which would allow all constituent parts of the chosen object of study to be kept present in the mind of the observer at the same time:

> *If I look at the created object, inquire into its creation, and follow this process back as far as I can, I will find a series of steps. Since these are not actually seen together before me, I must visualise them in my memory so that they form a certain ideal whole. At first I will tend to think in terms of steps, yet nature leaves no gaps, and thus, in the end, I will have to see this progression of uninterrupted activity as a whole. I can do so by dissolving the particular without destroying the impression itself.*[2]

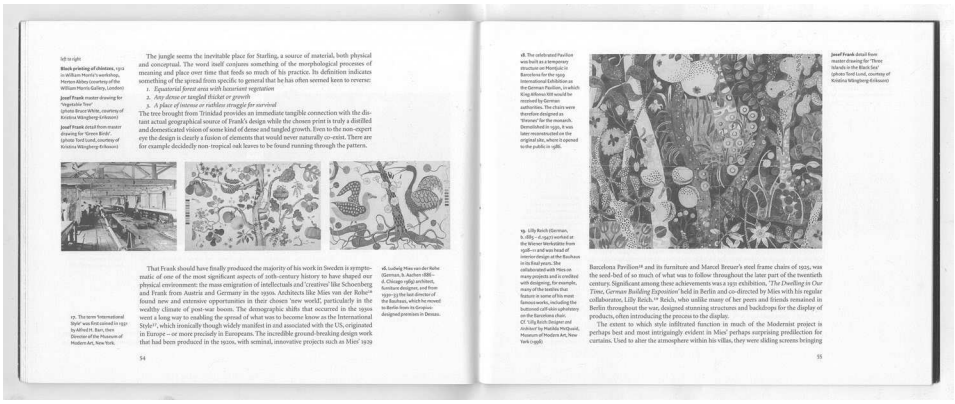
Such an imaginative vision of the disparate, progressive steps in the development of a form is a fitting analogy for the way in which one encounters any of Simon Starling's large-scale projects. The approach he takes to his own chosen objects can be seen to exemplify Goethe's ideal way, though his focus is our material culture rather than the realm of nature. His approach shares with Goethe's a pursuit of knowledge THROUGH PRACTICE and a valuing – and enjoyment – of primary experience. He does not simply observe, he participates in the coming into being of the object.

These projects bring diverse sources and elements together in configurations which undermine the latent hierarchy – of object over process, end-product over source material, design over craft. They are synthetic rather than analytic, with each present, tangible and concrete element insisting on an awareness of the disparate histories and journeys necessary to the creation of the whole.

1. Johann Wolfgang von Goethe (German, 1749–1832) poet, playwright and scientist.

2. Goethe, Scientific Studies, quoted in 'Goethe's Way of Science: A Phenomenology of Nature', eds. D. Seamon and A. Zajonc (1998, State University of New York), p.133

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Left to right

Block printing of chintzes, 1912 in William Morris's workshop, Merton Abbey (courtesy of the William Morris Gallery, London)

Josef Frank master drawing for 'Vegetable Tree' (photo Bruce White, courtesy of Kristina Wängberg-Eriksson)

Josef Frank detail from master drawing for 'Green Birds' (photo Tord Lund, courtesy of Kristina Wängberg-Eriksson)

The jungle seems the inevitable place for Starling, a source of material, both physical and conceptual. The word itself conjures something of the morphological processes of meaning and place over time that feeds so much of his practice. Its definition indicates something of the spread from specific to general that he has often seemed keen to reverse:

1. *Equatorial forest area with luxuriant vegetation*
2. *Any dense or tangled thicket or growth*
3. *A place of intense or ruthless struggle for survival*

The tree brought from Trinidad provides an immediate tangible connection with the distant actual geographical source of Frank's design while the chosen print is truly a distilled and domesticated vision of some kind of dense and tangled growth. Even to the non-expert eye the design is clearly a fusion of elements that would never naturally co-exist. There are for example decidedly non-tropical oak leaves to be found running through the pattern.

That Frank should have finally produced the majority of his work in Sweden is symptomatic of one of the most significant aspects of 20th-century history to have shaped our physical environment: the mass emigration of intellectuals and 'creatives' like Schoenberg and Frank from Austria and Germany in the 1930s. Architects like Mies van der Rohe[18] found new and extensive opportunities in their chosen 'new world', particularly in the wealthy climate of post-war boom. The demographic shifts that occurred in the 1930s went a long way to enabling the spread of what was to become know as the International Style[17], which ironically though widely manifest in and associated with the US, originated in Europe – or more precisely in Europeans. The incredible ground-breaking design work that had been produced in the 1920s, with seminal, innovative projects such as Mies' 1929

17. The term 'International Style' was first coined in 1932 by Alfred H. Barr, then Director of the Museum of Modern Art, New York.

18. Ludwig Mies van der Rohe (German, b. Aachen 1886 – d. Chicago 1969) architect, furniture designer, and from 1930–33 the last director of the Bauhaus, which he moved to Berlin from its Dessau-designed premises in Dessau.

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18. The celebrated Pavilion was built as a temporary structure on Montjuich in Barcelona for the 1929 International Exhibition as the German Pavilion, in which King Alfonso XIII would be received by German authorities. The chairs were therefore designed as 'thrones' for the monarch. Demolished in 1930, it was later reconstructed on the original site, where it opened to the public in 1986.

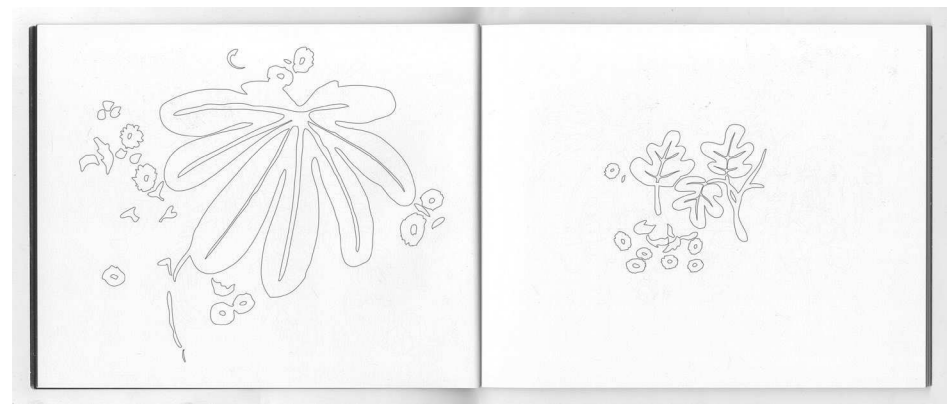
19. Lilly Reich (German, b. 1885 – d. 1947) worked at the Wiener Werkstätte from 1908–11 and was head of interior design at the Bauhaus in its final years. She collaborated with Hiro on many projects and is credited with designing, for example, many of the textiles that feature in some of his most famous works, including the buttoned calf-skin upholstery on the Barcelona chair. Cf. 'Lilly Reich: Designer and Architect', Matilda Mellquist, Museum of Modern Art, New York (1996)

Josef Frank detail from master drawing for 'Three Islands in the Black Sea' (photo Tord Lund, courtesy of Kristina Wängberg-Eriksson)

Barcelona Pavilion[18] and its furniture and Marcel Breuer's steel frame chairs of 1925, was the seed-bed of so much of what was to follow throughout the later part of the twentieth century. Significant among these achievements was a 1931 exhibition, '*The Dwelling in Our Time, German Building Exposition*' held in Berlin and co-directed by Mies with his regular collaborator, Lilly Reich,[19] Reich, who unlike many of her peers and friends remained in Berlin throughout the war, designed stunning structures and backdrops for the display of products, often introducing the process to the display.

The extent to which style infiltrated function in much of the Modernist project is perhaps best and most intriguingly evident in Mies' perhaps surprising predilection for curtains. Used to alter the atmosphere within his villas, they were sliding screens bringing

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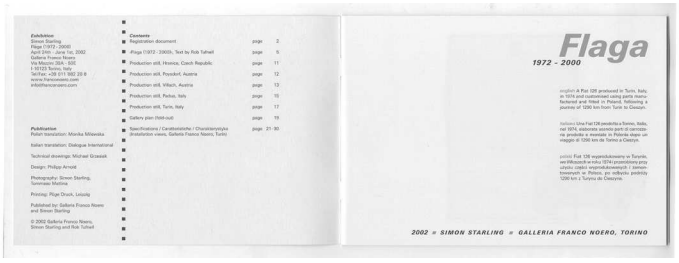
8) ***Flaga 1972–2000***
Galleria Franco Noero, Turin, Italy, 2002

• Softcover in plastic sleeve: 220 × 160mm (sleeve); 210 × 148mm, 28pp + 6pp foldout + 4pp cover.
• Designed by Philipp Arnold; photography by Simon Starling and Tommaso Mattina; printed by Pöge Druck, Leipzig.
• Clear sleeve debossed; cover printed black and orange on white coated board; interior pages 1–8, 21–28, and 6 page foldout printed black and orange on white coated paper; pages 9–20 printed full colour on white coated paper. Stapled.
• Exhibition catalogue/artist's book, including research material (technical vehicle specifications).

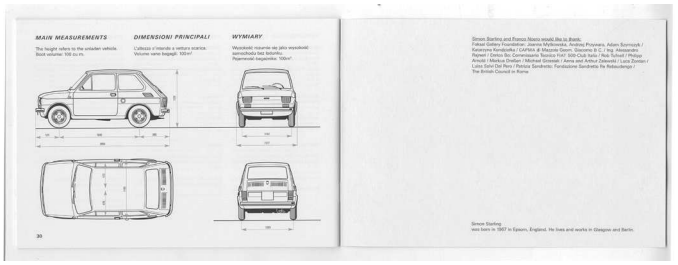
👀
Book object resembles vehicle manual.













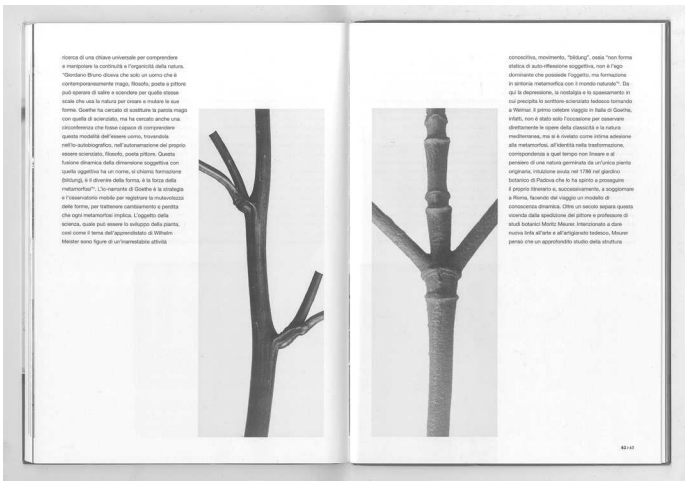


9) *Simon Starling*
MACRO Museo d'Arte Contemporanea Roma, Mondadori Electa S.p.A., 2003

• Softcover casebound without boards, 244 × 175mm (case), 80pp + 4pp cover + 4pp endpapers.
• Designed by Elena Brandolini; printed by Francesco Pavese srl.
• Monograph (serial).





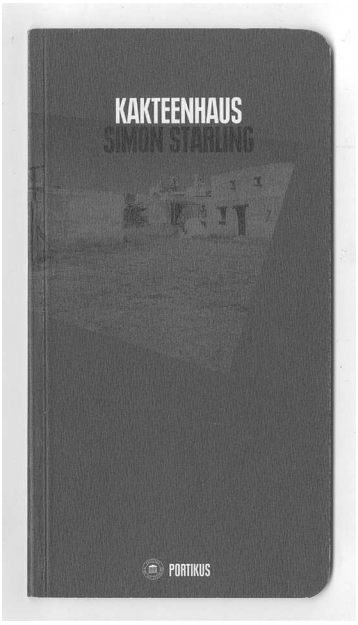




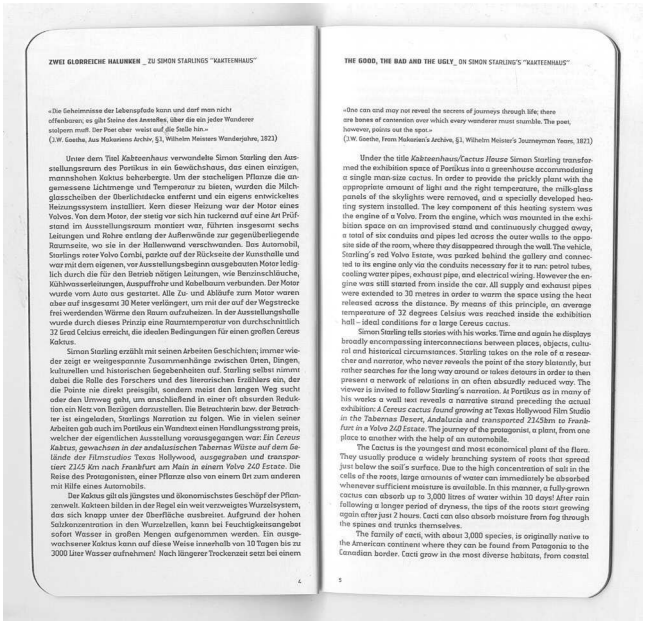


10) Kakteenhaus
Portikus, Frankfurt am Main, Germany, 2003

• Softcover: 200 × 105mm, 32pp + 4pp cover.
• Cover printed in black and green on uncoated board; interior printed full colour white coated paper with full colour photographs tipped in. Sections sewn and glued, two die-cut corners.
• Designed by Pridgar und Jurt, Günzel.Rademacher and Simon Starling; printed by Lautertal-Druck Franz Bönsel, Lautertal, Germany.
• Exhibition catalogue, including documentary material.



👀
Includes illustrated history of cactus houses by Simon Starling.


ZWEI GLORREICHE HALUNKEN _ ZU SIMON STARLINGS "KAKTEENHAUS"

«Die Geheimnisse der Lebenspfade kann und darf man nicht offenbaren; es gibt Steine des Anstoßes, über die ein jeder Wanderer straucheln muß. Der Poet aber weist auf die Stelle hin.»
(J.W. Goethe, Aus Makariens Archiv, §3, Wilhelm Meisters Wanderjahre, 1821)

Unter dem Titel *Kakteenhaus/Cactus House* verwandelte Simon Starling den Ausstellungsraum des Portikus in ein Gewächshaus, das einen einzigen, mannshohen Kaktus beherbergte. Um der stacheligen Pflanze die angemessene Lichtmenge und Temperatur zu bieten, wurden die Milchglasscheiben der Oberlichtdecke entfernt und ein eigens entwickeltes Heizungssystem installiert. Kern dieser Heizung war der Motor eines Volvos. Von dem Motor, der stetig vor sich hin tuckernd auf eine Art Prüfstand im Ausstellungsraum montiert war, führten insgesamt sechs Leitungen und Rohre entlang der Außenwände zur gegenüberliegende Raumseite, wo sie in der Hallenwand verschwanden. Das Automobil, Starlings roter Volvo Combi, parkte auf der Rückseite der Kunsthalle und war mit dem eigenen, vor Ausstellungsbeginn ausgebauten Motor lediglich durch die für den Betrieb nötigen Leitungen, wie Benzinschläuche, Kühlwasserleitungen, Auspuffrohr und Kabelbaum verbunden. Der Motor wurde vom Auto aus gestartet. Alle Zu- und Abläufe zum Motor waren aber auf insgesamt 30 Meter verlängert, um mit der auf der Wegstrecke frei werdenden Wärme den Raum aufzuheizen. In der Ausstellungshalle wurde durch dieses Prinzip eine Raumtemperatur von durchschnittlich 32 Grad Celcius erreicht, die idealen Bedingungen für einen großen Cereus Kaktus.

Simon Starling erzählt mit seinen Arbeiten Geschichten; immer wieder zeigt er weitgespannte Zusammenhänge zwischen Orten, Dingen, kulturellen und historischen Gegebenheiten auf. Starling selbst nimmt dabei die Rolle des Forschers und des literarischen Erzählers ein, der die Pointe nie direkt preisgibt, sondern meist den langen Weg sucht oder den Umweg geht, um anschließend in einer oft absurden Reduktion ein Netz von Bezügen darzustellen. Die Betrachterin bzw. der Betrachter ist eingeladen, Starlings Narration zu folgen. Wie in vielen seiner Arbeiten gab auch im Portikus ein Wandtext einen Handlungsstrang preis, welcher der eigentlichen Ausstellung vorausgegangen war: *Ein Cereus Kaktus, gewachsen in der andalusischen Tabernas Wüste auf dem Gelände der Filmstudios Texas Hollywood, ausgegraben und transportiert 2145 Km nach Frankfurt am Main in einem Volvo 240 Estate.* Die Reise des Protagonisten, einer Pflanze also von einem Ort zum anderen mit Hilfe eines Automobils.

Der Kaktus gilt als jüngstes und ökonomischstes Geschäft der Pflanzenwelt. Kakteen bilden in der Regel ein weit verzweigtes Wurzelsystem, das sich knapp unter der Oberfläche ausbreitet. Aufgrund der hohen Salzkonzentration in den Wurzelzellen, kann bei Feuchtigkeitsangebot sofort Wasser in großen Mengen aufgenommen werden. Ein ausgewachsener Kaktus kann auf diese Weise innerhalb von 10 Tagen bis zu 3000 Liter Wasser aufnehmen! Nach längerer Trockenzeit setzt bei einem

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THE GOOD, THE BAD AND THE UGLY_ ON SIMON STARLING'S "KAKTEENHAUS"

«One can and may not reveal the secrets of journeys through life; there are bones of contention over which every wanderer must stumble. The poet, however, points out the spot.»
(J.W. Goethe, From Makarian's Archive, §3, Wilhelm Meister's Journeyman Years, 1821)

Under the title *Kakteenhaus/Cactus House* Simon Starling transformed the exhibition space of Portikus into a greenhouse accommodating a single man-size cactus. In order to provide the prickly plant with the appropriate amount of light and the right temperature, the milk-glass panels of the skylights were removed, and a specially developed heating system installed. The key component of this heating system was the engine of a Volvo. From the engine, which was mounted in the exhibition space on an improvised stand and continuously chugged away, a total of six conduits and pipes led across the outer walls to the opposite side of the room, where they disappeared through the wall. The vehicle, Starling's red Volvo Estate, was parked behind the gallery and connected to its engine only via the conduits necessary for it to run: petrol tubes, cooling water pipes, exhaust pipe, and electrical wiring. However the engine was still started from inside the car. All supply and exhaust pipes were extended to 30 metres in order to warm the space using the heat released across the distance. By means of this principle, an average temperature of 32 degrees Celsius was reached inside the exhibition hall – ideal conditions for a large Cereus cactus.

Simon Starling tells stories with his works. Time and again he displays broadly encompassing interconnections between places, objects, cultural and historical circumstances. Starling takes on the role of a researcher and narrator, who never reveals the point of the story blatantly, but rather searches for the long way around or takes detours in order to then present a network of relations in an often absurdly reduced way. The viewer is invited to follow Starling's narration. At Portikus as in many of his works a wall text reveals a narrative strand preceding the actual exhibition: *A Cereus cactus found growing at Texas Hollywood Film Studio in the Tabernas Desert, Andalucia and transported 2145km to Frankfurt in a Volvo 240 Estate.* The journey of the protagonist, a plant, from one place to another with the help of an automobile.

The Cactus is the youngest and most economical plant of the flora. They usually produce a widely branching system of roots that spread just below the soil's surface. Due to the high concentration of salt in the cells of the roots, large amounts of water can immediately be absorbed whenever sufficient moisture is available. In this manner, a fully-grown cactus can absorb up to 3,000 litres of water within 10 days! After rain following a longer period of dryness, the tips of the roots start growing again after just 2 hours. Cacti can also absorb moisture from fog through the spines and trunks themselves.

The family of cacti, with about 3,000 species, is originally native to the American continent where they can be found from Patagonia to the Canadian border. Cacti grow in the most diverse habitats, from coastal

5






1651
Bislang unveröffentlichte Auszüge aus dem Werk von Francisco Hernández werden postum publiziert, aus denen wir zum ersten Mal die einheimischen Namen bekannter Kakteen erfahren.
Some excerpts of Francisco Hernández's work are published posthumously which lies for the first time the native names for various familiar cacti.

1697
Die Weiterentwicklung der Gewächshaustechnik in Großbritannien wird behindert durch die Einführung einer Fenstersteuer.
Further developments in glasshouse technology in Britain are hampered by the introduction of a window tax.

1724
Stephan Switzer errichtet das erste vollverglaste Gewächshaus für den Herzog von Rutland, um Trauben anzubauen auf Schloss Belvoir, Leicestershire, England.
The first fully glazed structure appears when Stephan Switzer builds a glasshouse for the Duke of Rutland to grow grapes in at Belvoir Castle, Leicestershire, England.

1786
Die spanischen Botaniker Hipólito Ruiz und José Pavón verlieren eine große Ladung Pflanzenexemplare, die sie in Peru und Chile gesammelt hatten, an Engländer, die ihr Schiff kapern und mit diesen nichts anzufangen wissen.
The Spanish botanists, Hipólito Ruiz and José Pavón lose one large shipment of plant specimens collected in Peru and Chile when it is captured by the unsuspecting English. Another is lost in a fire and a year later a third consignment is shipwrecked off the coast of Portugal.

1788
Erstmals werden mit Dampf beheizte Gewächshäuser gebaut.
Anmerkung: Diese Heizmethode eignete sich nicht für Sukkulenten, da diese ein trockenes, warmes Klima benötigen, sehr wohl aber für Farne, Orchideen und tropisches Laubwerk, die bei hoher Luftfeuchtigkeit gut gedeihen.
Steam-heated glasshouses are built for the first time.
Note: This method of heating discriminated against succulent plants that require a dry-warm environment in favour of ferns, orchids and tropical foliage which thrive in the damp air.

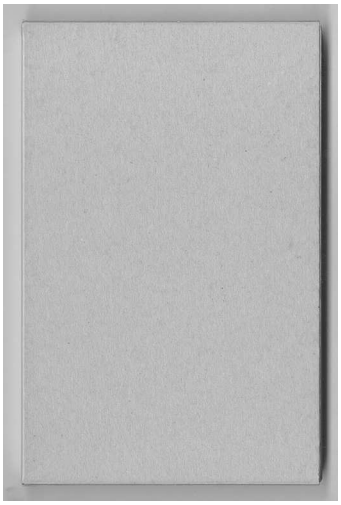
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1799
Am 16. Juli kommt der deutsche Wissenschaftler Alexander von Humboldt, begleitet von dem französischen Botaniker Aimé Bonpland, in Venezuela an, um eine große Expedition durch Mittel- und Südamerika zu unternehmen. Auf dem Schiffweg schicken sie 60.000 Pflanzenexemplare nach Europe. Humboldt und Bonpland entdecken und benennen 35 Kakteenarten, darunter 11 Cerei.
On the 16 July the German scientist Alexander von Humboldt arrives in Venezuela, in the company of the French botanist Aimé Bonpland to undertake a major expedition through Central and South America. Between them they are responsible for shipping 60,000 plant specimens back to Europe. Humboldt and Bonpland are credited with discovering and naming 35 cacti, including 11 Cerei.

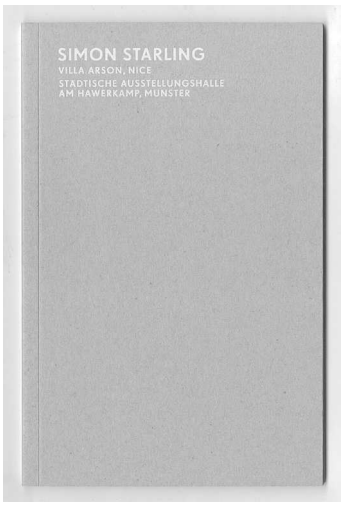
1813
Ihr aus Mähren stammende Missionar Benjamin Heyne entdeckt den heute als Crassulacean-Acid-Metabolism, oder CAM, bekannten Prozess, als er folgende Beobachtung bei den Crassulaceae macht: die Blätter dieser Pflanzen schmecken am Morgen bitter und säuerlich, diese Säure verliert sich aber am späten Nachmittag. Er führt dies auf die Aufnahme und Speicherung von CO^2 während der Nacht zurück.
Anmerkung: Der ökologische Erfolg der Sukkulenten und Kakteen hat mit ihrer einzigartigen Atmung zu tun, d.h. die Art wie sie mit ihrer Umgebung Sauerstoff, Kohlendioxid und Wasserdampf austauschen. Bei Sonnenaufgang öffnen die meisten dieser Pflanzen ihre Stomata und nehmen CO^2 aus der Atmosphäre auf. Dies führt unweigerlich zu einem Wasserverlust, der umso mehr zunimmt, je wärmer es wird. So wie ein nasses Handtuch auf der Leine nachts langsamer trocknet als an einem warmen Tag, speichern Kakteen und Sukkulenten Wasser, indem sie nachts, wenn die Temperatur niedriger und der Wasserverlust minimal ist, ihre Stomata öffnen. Sie haben biochemische Eigenarten entwickelt, durch die sie CO^2 nicht nur aufnehmen, sondern auch speichern können.
The Moravian missionary Benjamin Heyne discovers the process known as Crassulacean Acid Metabolism, or CAM, following the discovery of just such behaviour in Crassulaceae. Heyne noted that the leaves of these plants have a bitter, acidic taste in the early morning and then lose their sourness by the late afternoon. He attributes this to the absorption and storage of CO^2 during the night.
Note: The ecological success of succulents and cacti relates to their unique way of breathing – how they exchange oxygen, carbon dioxide and water vapour with the environment. When the sun comes up most plants open their stomata and take up CO^2 from the atmosphere. This inevitably leads to the loss of water vapour. This water loss increases as the temperature rises. In the same way that a wet towel hung on the line at night will dry more slowly than during a warm day, Cacti and other succulents conserve water by opening their stomata at night when temperatures are cooler and water loss minimal. They have developed biochemical quirks that allow them not only to take up CO^2 at night but also to store it.

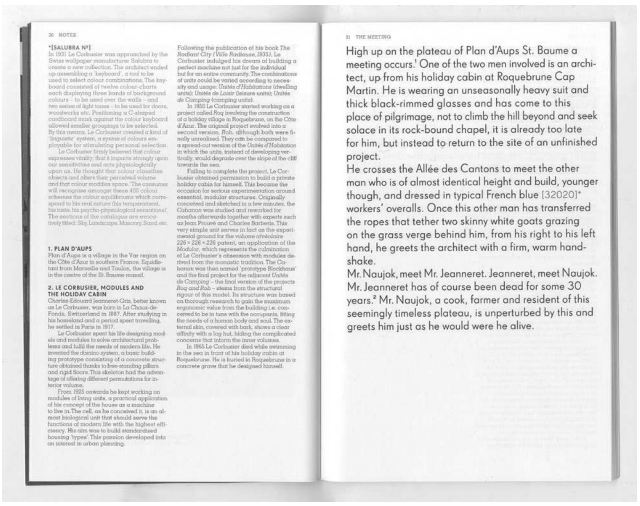
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11) ***Simon Starling***
Villa Arson, Nice, France; Städtische Ausstellungshalle Am Hawerkamp, Münster, Germany, 2004



• Two softcover volumes in slipcase: 233 × 148mm (case); 230 × 147mm, 64pp + 4pp cover (first volume); 147 × 230mm, 96pp + 8 2pp throwouts (second volume, separately titled *Notes on the Buildings of Mr. Naujok and Mr. Jeanneret*).
• Designed by Philipp Arnold and Kerstin Riedel; printed by Jütte-Messedruck Leipzig GmbH, Germany.
• Slipcase single layer grey board.
• Catalogue for two exhibitions and separate artist's book with same page dimensions but bound in different orientation.

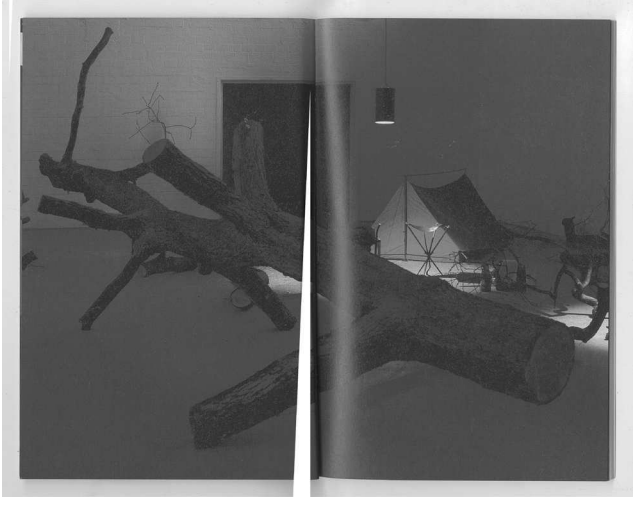






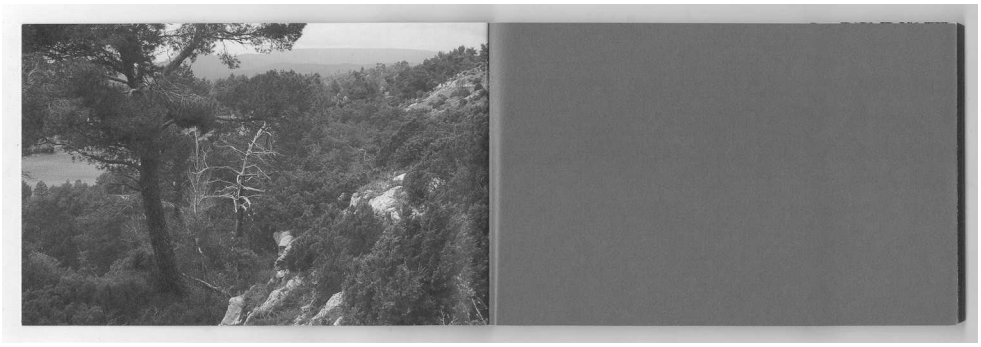


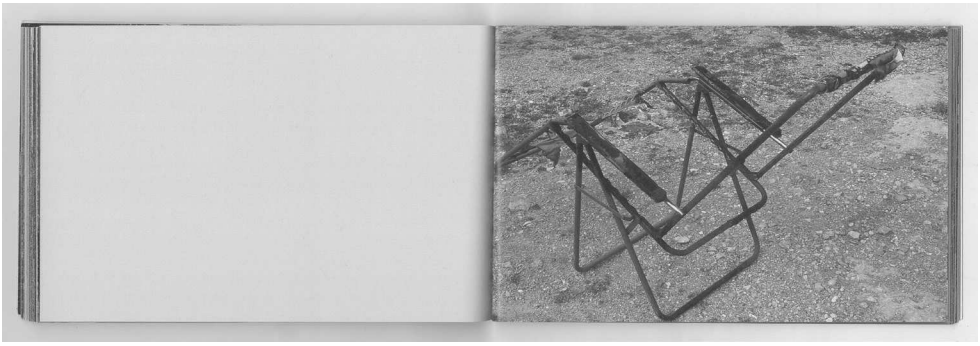


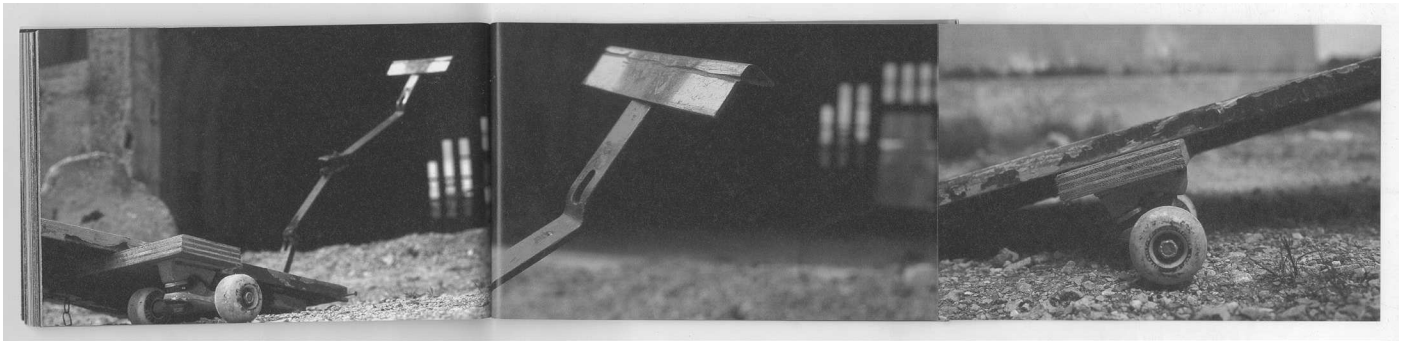


11) ***Simon Starling***



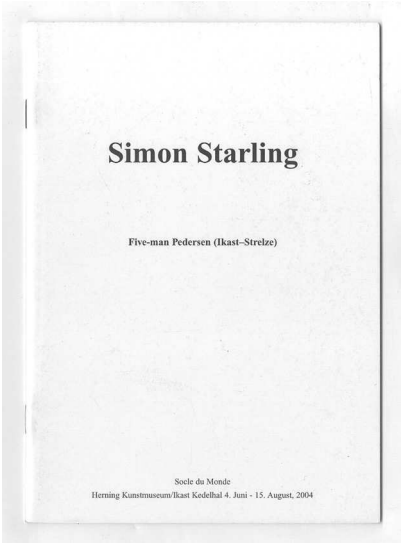






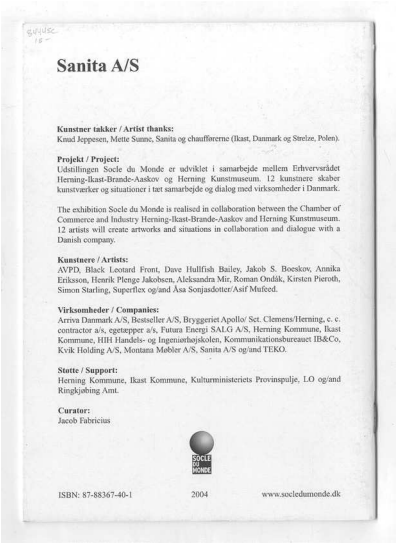
12) ***Five-man Pedersen (Ikast—Strelze)***
‘Socle du Monde’, Herning Kunstmuseum; Ikast Kedelhal, 2004

• Softcover, 210 × 148mm, 16pp + 4pp cover.
• Designer and printer unknown.
• Cover printed full colour on white coated board; interior printed full colour on white coated paper. Stapled, two wires.
• Pamphlet with research material.


Simon Starling

Five-man Pedersen (Ikast–Strelze)

Socle du Monde
Herning Kunstmuseum/Ikast Kedelhal 4. Juni - 15. August, 2004


Sanita A/S

Kunstner takker / Artist thanks:
Knud Jeppesen, Mette Sunne, Sanita og chaufførerne (Ikast, Danmark og Strelze, Polen).

Projekt / Project:
Udstillingen Socle du Monde er udviklet i samarbejde mellem Erhvervsrådet Herning-Ikast-Brande-Aaskov og Herning Kunstmuseum. 12 kunstnere skaber kunstværker og situationer i tæt samarbejde og dialog med virksomheder i Danmark.

The exhibition Socle du Monde is realised in collaboration between the Chamber of Commerce and Industry Herning-Ikast-Brande-Aaskov and Herning Kunstmuseum. 12 artists will create artworks and situations in collaboration and dialogue with a Danish company.

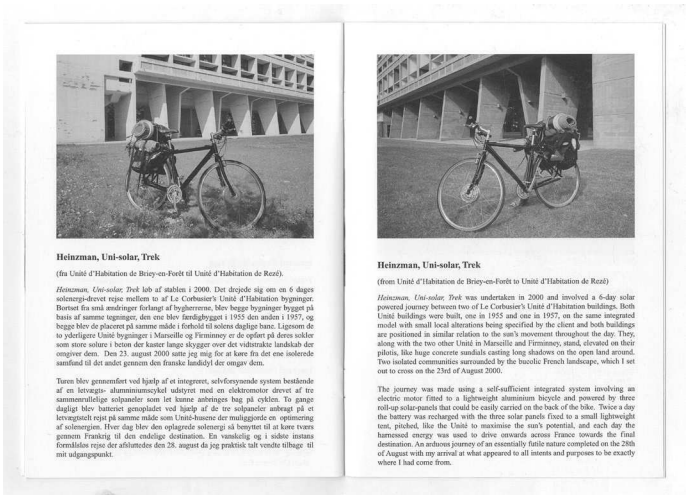
Kunstnere / Artists:
AVPD, Black Leotard Front, Dave Hullfish Bailey, Jakob S. Boeskov, Annika Eriksson, Henrik Plenge Jakobsen, Aleksandra Mir, Roman Ondák, Kirsten Pieroth, Simon Starling, Superflex og/and Åsa Sonjasdotter/Asif Mufeed.

Virksomheder / Companies:
Arriva Danmark A/S, Bestseller A/S, Bryggeriet Apollo/ Sct. Clemens/Herning, c. c. contractor a/s, egetæpper a/s, Futura Energi SALG A/S, Herning Kommune, Ikast Kommune, HIH Handels- og Ingeniørhøjskolen, Kommunikationsbureauet IB&Co, Kvik Holding A/S, Montana Møbler A/S, Sanita A/S og/and TEKO.

Støtte / Support:
Herning Kommune, Ikast Kommune, Kulturministeriets Provinspulje, LO og/and Ringkjøbing Amt.

Curator:
Jacob Fabricius

ISBN: 87-88367-40-1 2004 www.socledumonde.dk


Heinzman, Uni-solar, Trek

(fra Unité d’Habitation de Briey-en-Forêt til Unité d’Habitation de Rezé).

Heinzman, Uni-solar, Trek lab af stablen i 2000. Det drejede sig om en 6 dages solenergi-drevet rejse mellem to af Le Corbusier's Unité d'Habitation bygninger. Bortset fra små ændringer forlangt af bygherrerne, blev begge bygninger bygget på basis af samme tegninger, den ene blev færdigbygget i 1955 den anden i 1957, og begge blev de placeret på samme måde i forhold til solens daglige bane. Ligesom de to yderligere Unité bygninger i Marseille og Firminney er de opført på deres solkler som store solure i beton der kaster lange skygger over det vidstrakte landskab der omgiver dem. Den 23. august 2000 satte jeg mig for at køre fra det ene isolerede samfund til det andet gennem den franske landidyl der omgav dem.

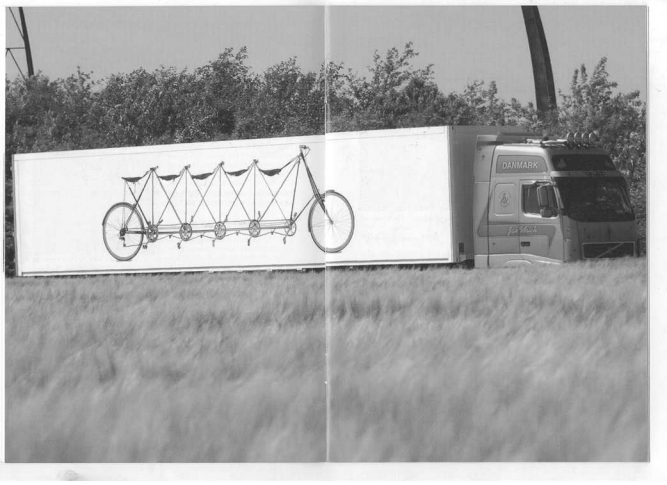
Turen blev gennemført ved hjælp af et integreret, selvforsynende system bestående af en letvægts- aluminiumscykel udstyret med en elektromotor drevet af tre sammenrullelige solpaneler som let kunne anbringes bag på cyklen. To gange dagligt blev batteriet genopladet ved hjælp af de tre solpaneler anbragt på et letvægtsteli rejst på samme måde som Unité-husene der muliggjorde en optimering af solenergien. Hver dag blev den opfangede solenergi så benyttet til at køre tvæs gennem Frankrig til den endelige destination. En vanskelig og i sidste instans formålsløs rejse der afsluttedes den 28. august da jeg praktisk talt vendte tilbage til mit udgangspunkt.

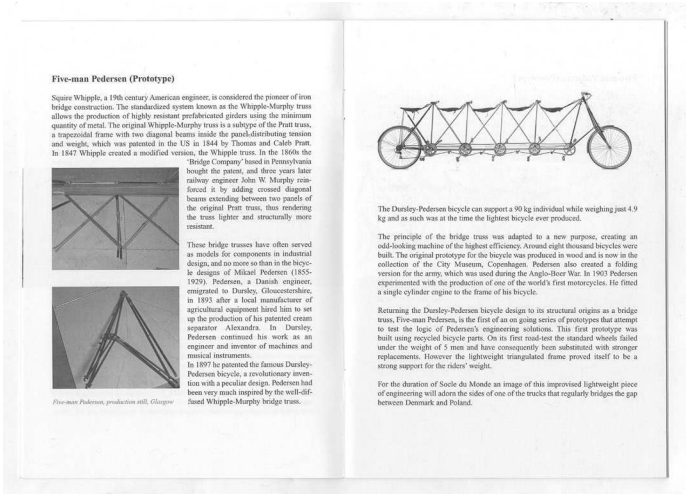
Heinzman, Uni-solar, Trek

(from Unité d’Habitation de Briey-en-Forêt to Unité d’Habitation de Rezé)

Heinzman, Uni-solar, Trek was undertaken in 2000 and involved a 6-day solar powered journey between two of Le Corbusier's Unité d'Habitation buildings. Both Unité buildings were built, one in 1955 and one in 1957, on the same integrated model with small local alterations being specified by the client and both buildings are positioned in similar relation to the sun's movement throughout the day. They, along with the two other Unité in Marseille and Firminney, stand, elevated on their pilotis, like huge concrete sundials casting long shadows on the open land around. Two isolated communities surrounded by the bucolic French landscape, which I set out to cross on the 23rd of August 2000.

The journey was made using a self-sufficient integrated system involving an electric motor fitted to a lightweight aluminium bicycle and powered by three roll-up solar-panels that could be easily carried on the back of the bike. Twice a day the battery was recharged with the three solar panels fixed to a small lightweight tent, pitched, like the Unité to maximise the sun's potential, and each day the harnessed energy was used to drive onwards across France towards the final destination. An arduous journey of an essentially futile nature completed on the 28th of August with my arrival at what appeared to all intents and purposes to be exactly where I had come from.




Five-man Pedersen (Prototype)

Squire Whipple, a 19th century American engineer, is considered the pioneer of iron bridge construction. The standardized system known as the Whipple-Murphy truss allows the production of highly resistant prefabricated girders using the minimum quantity of metal. The original Whipple-Murphy truss is a subtype of the Pratt truss, a trapezoidal frame with two diagonal beams inside the panels distributing tension and weight, which was patented in the US in 1844 by Thomas and Caleb Pratt. In 1847 Whipple created a modified version, the Whipple truss. In the 1860s the 'Bridge Company' based in Pennsylvania bought the patent, and three years later railway engineer John W. Murphy reinforced it by adding crossed diagonal beams extending between two panels of the original Pratt truss, thus rendering the truss lighter and structurally more resistant.

These bridge trusses have often served as models for components in industrial design, and no more so than in the bicycle designs of Mikael Pedersen (1855-1929). Pedersen, a Danish engineer, emigrated to Dursley, Gloucestershire, in 1893 after a local manufacturer of agricultural equipment hired him to set up the production of his patented cream separator Alexandra. In Dursley, Pedersen continued his work as an engineer and inventor of machines and musical instruments.
In 1897 he patented the famous Dursley-Pedersen bicycle, a revolutionary invention with a peculiar design. Pedersen had been very much inspired by the well-diffused Whipple-Murphy bridge truss.

Five-man Pedersen, production still, Glasgow

The Dursley-Pedersen bicycle can support a 90 kg individual while weighing just 4.9 kg and as such was at the time the lightest bicycle ever produced.

The principle of the bridge truss was adapted to a new purpose, creating an odd-looking machine of the highest efficiency. Around eight thousand bicycles were built. The original prototype for the bicycle was produced in wood and is now in the collection of the City Museum, Copenhagen. Pedersen also created a folding version for the army, which was used during the Anglo-Boer War. In 1903 Pedersen experimented with the production of one of the world's first motorcycles. He fitted a single cylinder engine to the frame of his bicycle.

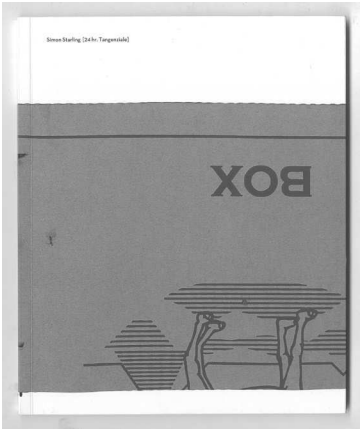
Returning the Dursley-Pedersen bicycle design to its structural origins as a bridge truss, Five-man Pedersen, is the first of an on going series of prototypes that attempt to test the logic of Pedersen's engineering solutions. This first prototype was built using recycled bicycle parts. On its first road-test the standard wheels failed under the weight of 5 men and have consequently been substituted with stronger replacements. However the lightweight triangulated frame proved itself to be a strong support for the riders' weight.

For the duration of Socle du Monde an image of this improvised lightweight piece of engineering will adorn the sides of one of the trucks that regularly bridges the gap between Denmark and Poland.

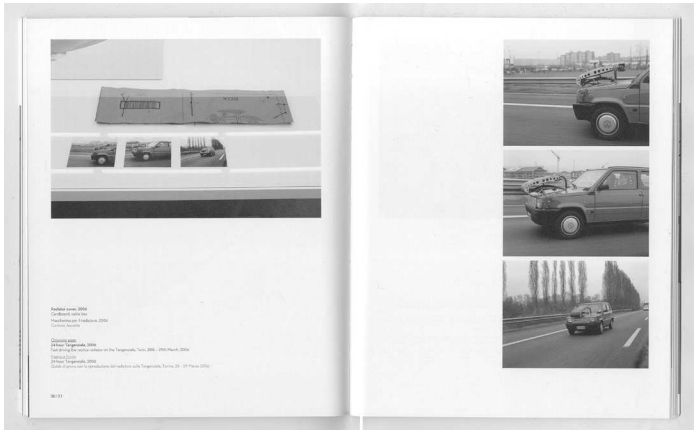
13) ***24 hr. Tangenziale***
Galleria Franco Noero, Turin, Italy, 2006

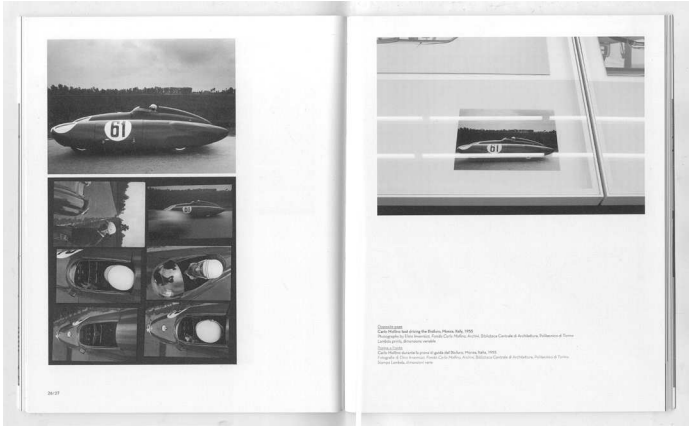
• Softcover: 243 × 199mm, 56pp + 8pp flapped cover.
• Designed by Philipp Arnold; printed by Jütte-Messedruck Leipzig GmbH, Germany.
• Cover printed full colour on warm white coated board with spot varnish; interior pages 1–36 printed full colour and spot green on warm white coated paper, pages 37–56 printed black and spot green on warm white uncoated paper. Section sewn and glued.
• Exhibition catalogue, with work in progress and research material.

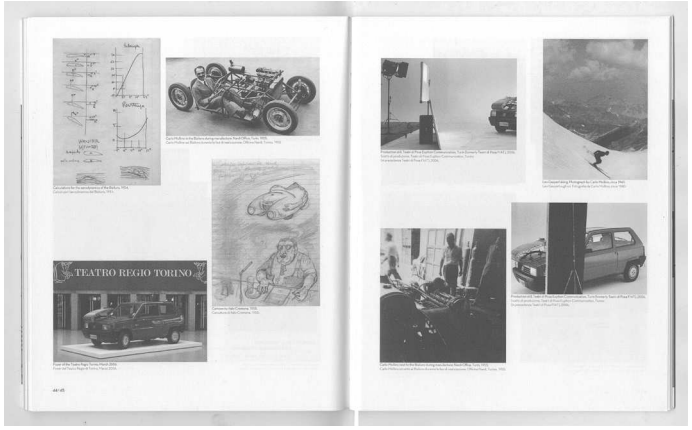
👀
From the title page: “A replica of the radiator from the Bisulro designed by Carlo Mollino and Mario Damonte for the 750cc class at the 1955 Le Mans 24 hour race, fitted to a 1986 FIAT Panda and driven for 24 hours on the 28th and 29th of March 2006 around the Tangenziale, Turin.” The book’s flapped cover shows the improvised radiator cover used in the artwork. Precisely positioned spot varnish conveys the glossy appearance of brown packing tape used to secure the radiator.





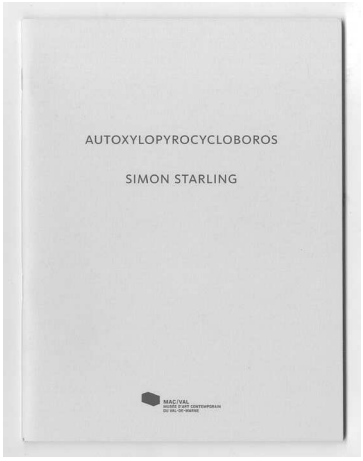


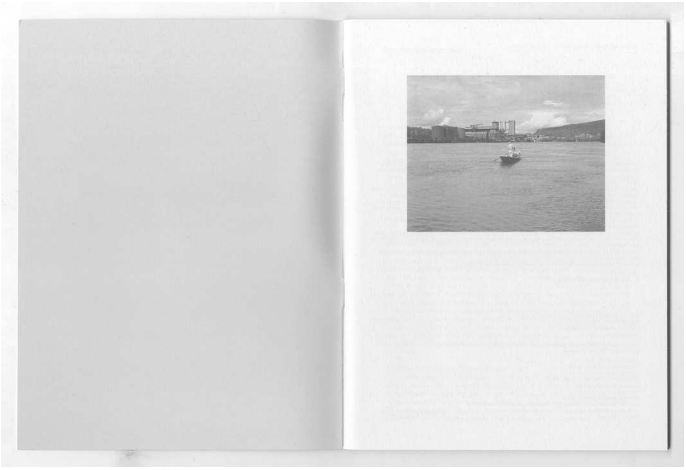




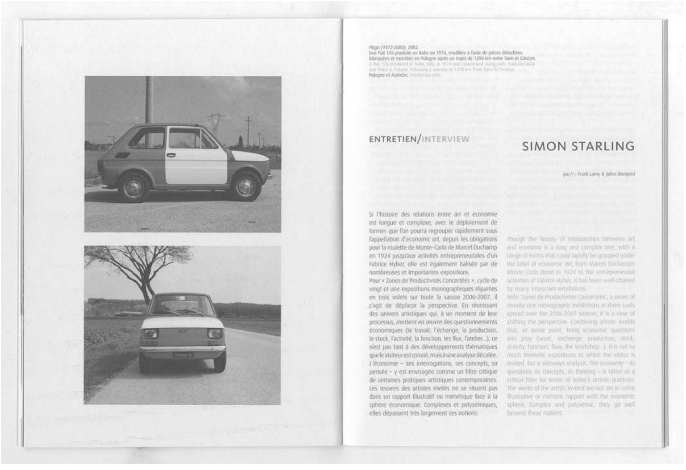
14) ***Autoxylopyrocycloboros***
MAC/VAL Musée d'art contemporain du Val-de-Marne, Vitry-sur-Seine, France, 2007

• Softcover: 219 × 165mm, 32pp + 4pp cover.
• Cover printed in black on pale blue uncoated board; interior printed in full colour on warm white uncoated paper. Saddle stitched two wires.
• Designed by Marie Auvity, printed by Stipa, France.
• Exhibition catalogue with work in progress material.





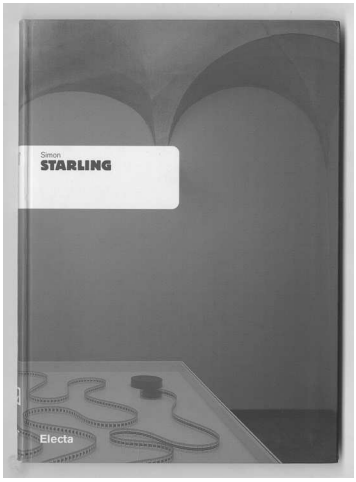


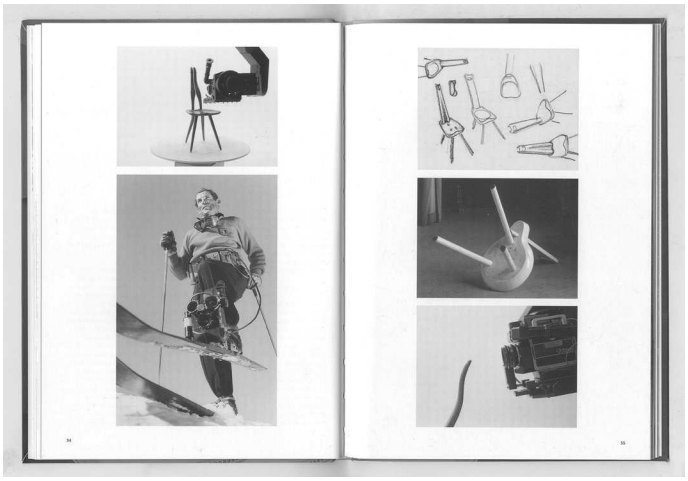




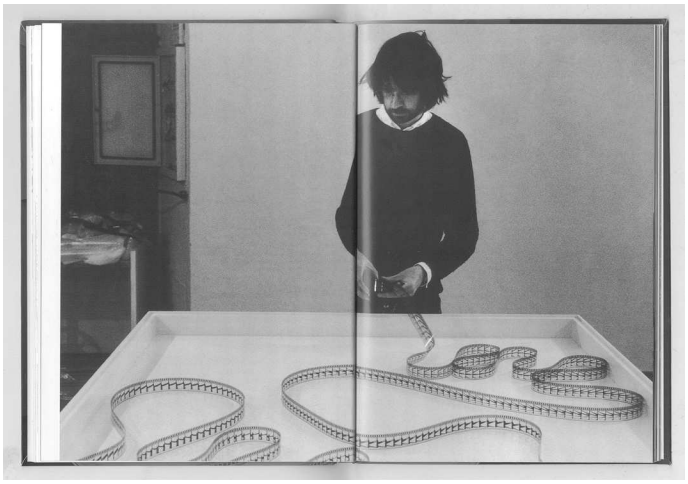
15) ***Simon Starling***
Electa S.p.A., Milan, Italy, 2007

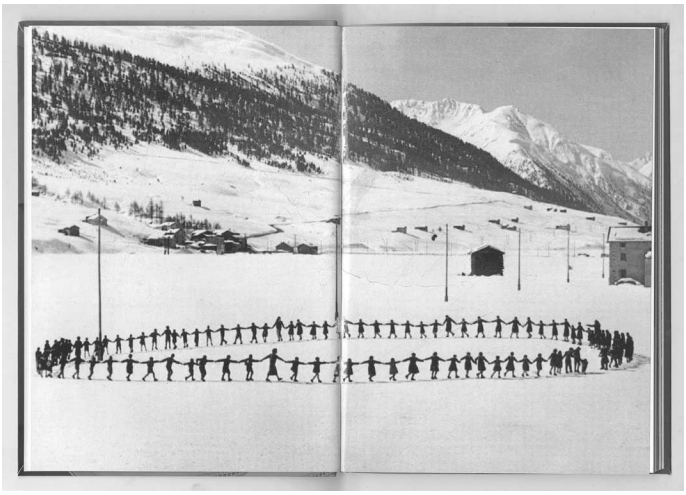
• Softcover casebound without boards, 244 × 175mm (case), 80pp + 4pp cover + 4pp endpapers.
• Designed by Giorgio Gardel; printed by Mondadori Printing S.p.A., Verona.
• Monograph (serial).







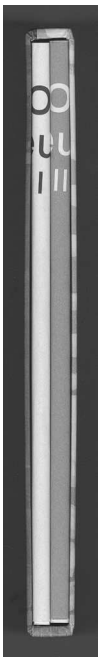
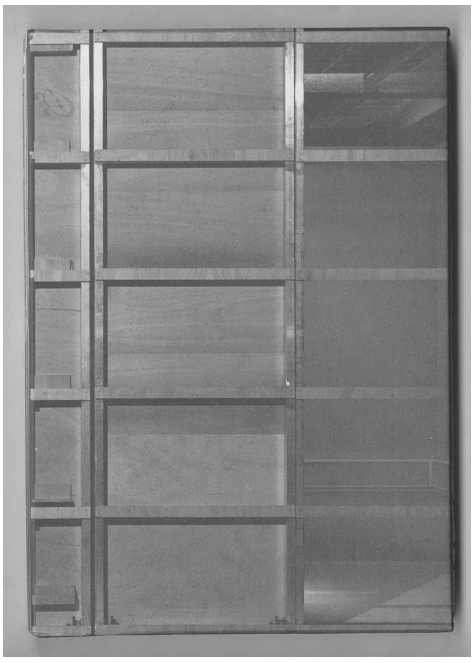




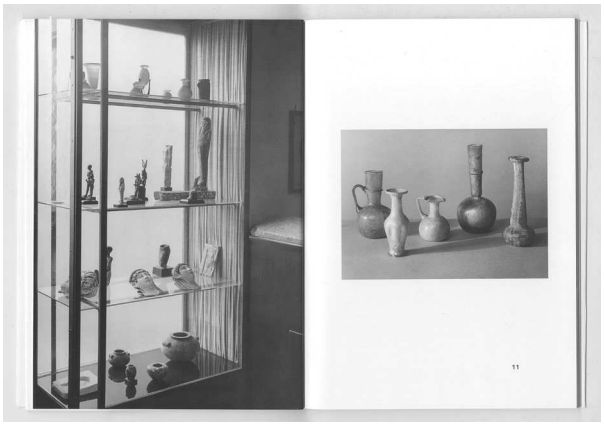
16) ***Nachbau***
Museum Folkwang, Essen; Steidl, Göttingen, Germany, 2007

• Two softcover volumes in slipcase: 251 × 173 (case); 240 × 170mm (volumes), each volume 68pp + 4pp cover + dustjacket.
• Case wrapped in white uncoated paper printed in black; dustjacket ('Volume I') printed in black on white uncoated paper, dustjacket ('Volume II') printed in grey on white uncoated paper; cover (both volumes) unprinted white uncoated board; interior (both volumes) pages 1–8 and 45–68 printed in black on white uncoated paper, pages 9–44 printed in black and grey duotone on white coated paper. Section sewn and glued.
• Designed by Trix Wetter and Iza Hren; printed by Steidl, Göttingen, Germany.
• Artist's book published on the occasion of an exhibition.

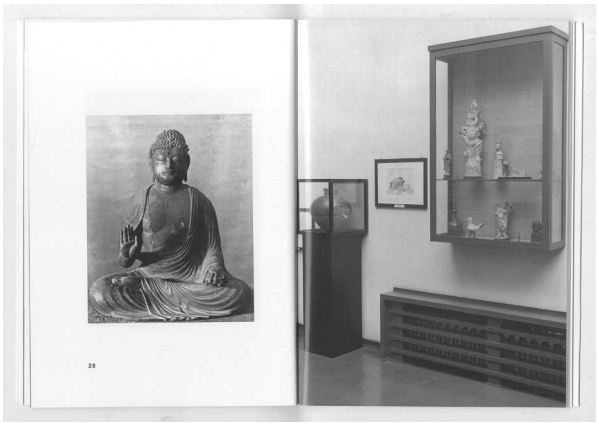
👀
The distribution of content between the two volumes is at once pragmatic and faithful to conceptual moves made in the exhibition. Volume I has texts in German, Volume II has translations in English. The photographs of historical exhibitions in the Museum Folkwang that appear printed in the coated paper section in Volume I are rephotographed by Starling in a "purpose built reconstruction of part of Körner's museum building" and reproduced in precisely corresponding positions in Volume II. If no remake of a particular photograph in Volume I was possible, the corresponding position in Volume II is left unprinted. The slipcase shows a detail of front and back of a temporary wall from this reconstruction.

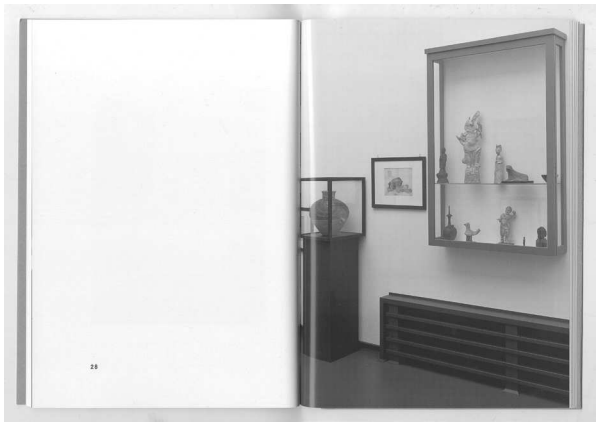




16) *Nachbau*














Institution and Place

Bruno Haas

Fate, writes Hegel, "does not restore their world to us along with the works of antique art... but only the veiled recollection of that actual world. Our act of enjoyment of them is therefore ... an external activity – the wiping-off of some drops of rain or specks of dust from these fruits, so to speak – one which erects an intimate scaffolding of the dead elements of their outward existence, the language, the historical circumstances, etc. in place of the inner elements of the ethical life which environed, created, and inspired them. And all this we do, not in order to enter into their very life, but only to possess an idea of them in our imagination."[1] The home of a work of art then has lost its world in the museum. The artwork's «either/or» (loss-of-world) is indicated by the glass showcase. It separates the viewer from the work, in order to conserve it for posterity, though it is, in fact, evidence of a rupture: the rupture that separates our own world from the world in which the work of art was created. The only way for visitors to enter that world is by a leap of imagination that brings them into proximity to the Bodhisattva (fig. pp. 24–25). In other words, by entering, in the mind's eye, the proper space of the artwork itself as represented by the glass showcase. Certainly since Hegel's time, the museum has been defined by this rupture. It is the place where those objects are kept that have lost their world, insofar as they have lost that world. What is more, since Hegel's time, and probably much earlier still, art has also been created specifically and expressly for the museum. This is a bewildering situation – a situation made possible by that same «either/or» and by the fact that a work of art, in this loss-of-world, still means something to us, so that the loss is, in itself, a positive aspect of our own world. It is only under these circumstances that the relationship between art and life can become a matter for contemplation and reflection. The question as to whether art and life are separate or interrelated, and whether 'art and life' can be reunited after their alleged separation, also addresses the issue of the museum as a place not only for objects that have lost their world, but also for objects that have been created for a place that is a repository of objects that have lost their world.

44 45


Vom Museum als Institution und Ort

Bruno Haas

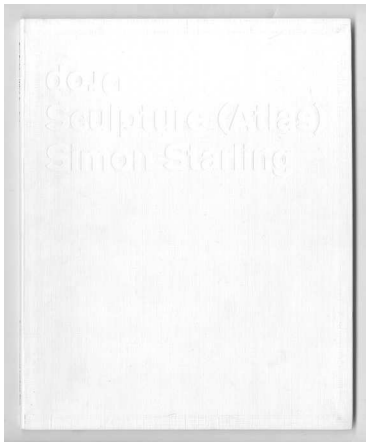
Das Schicksal gab uns, schreibt Hegel, «mit den Werken der Kunst nicht ihre Welt mehr (...), sondern allein die eingehüllte Erinnerung dieser Wirklichkeit. – Unser Thun in ihrem Genusse ist daher (...) nur das äußerliche Thun, das von diesen Früchten etwa Regentropfen oder Staubchen abwischt, und an die Stelle der inneren Elemente der umgebenden, erzeugenden und begeisternden Wirklichkeit das wirklichlose Gerüste der todten Elemente der äusserlichen Existenz, der Sprache, des Geschichtlichen u. s. f. errichtet, nicht um sich in sie hinein zu leben, sondern nur, um sie in sich vorzustellen.»[1] Der Ort eines Kunstwerkes, das seine Welt verloren hat, ist das Museum. Der Weltverlust des Kunstwerks zeigt sich, an der Vitrine. Diese trennt den «Betrachter» vom Werk, es auf Dauer zu schützen, sie ist aber eigentlich die Spur eines Bruches: desjenigen Bruches, der unsere Welt von derjenigen trennt, in welcher das Werk entstand. In jene Welt kann nunmehr der Besucher nur noch sich «hineinversetzen», indem er sich imaginär in die Nähe z. B. jenes Bodhisattva begibt (Abb. S. 24/25 und 28), d. h. in den Raum hinein, den die Vitrine anzeigt, welcher der eigene des Werkes wäre. Das Museum ist spätestens seit Hegels Zeiten durch diesen Bruch definiert: Es ist das Haus, worin solche Gegenstände aufbewahrt sind, die ihre Welt verloren haben, und zwar, insofern sie sie verloren haben. Es gibt aber, ebenfalls seit Hegels Tagen und vermutlich noch länger schon, eine Kunst, die ihrerseits genuterus und ausschließlich für dieses Haus geschaffen ist. Diese Situation ist befremdlich. Sie wurde überhaupt erst ermöglicht durch jenen Weltverlust und wiederum dadurch, dass eine Kunst trotz ihres Weltverlustes und in ihrem Weltverlust für uns immer noch etwas ist, ja dass dieser Weltverlust selbst positiv zu unserer Welt dazugehört. Erst unter der Voraussetzung dieser Situation kann das Verhältnis von «Kunst und Leben» überhaupt zum Thema eines Nachdenkens werden. Bei der Frage, ob Kunst und Leben einander fremd oder nah, ob «Kunst und Leben» nach ihrer angeblichen Trennung wieder zur Einheit gebracht werden sollten, geht es um das Museum als Ort von Gegenständen, die ihre Welt verloren haben, und

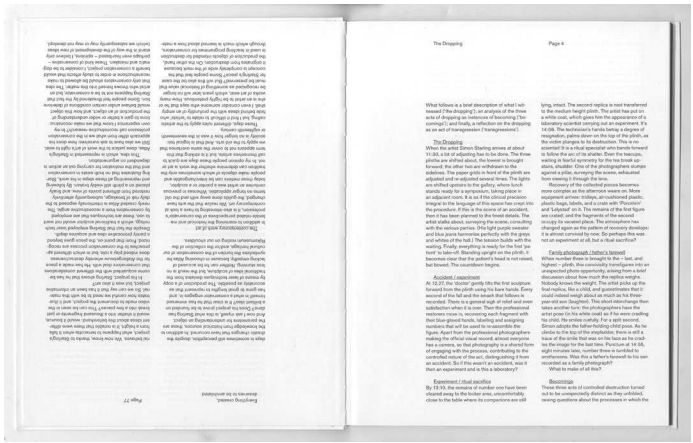
44 45

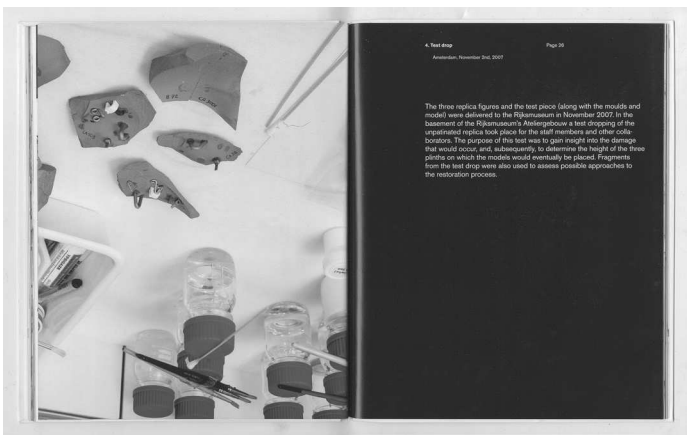
17) ***Drop Sculpture (Atlas)***
Rijksmuseum Publishing, Amsterdam, Netherlands, 2008

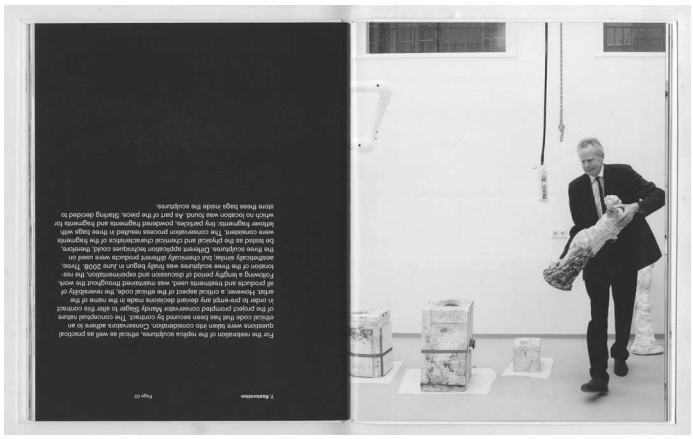
• Softcover casebound without boards, 270 × 215mm (case), 80pp + 4pp cover + 4pp endpapers.
• Designed by Coup Amsterdam, Peter van den Hoogen, Erica Terpstra; printed by robstolk, Amsterdam, Netherlands; bound by Jansenbinders, Leiden, Netherlands.
• Cover debossed and printed black on white synthetic paper with linen textured machine embossing; interior printed full colour on white coated paper. Section sewn and glued, white head and tail bands, endpapers unprinted white paper matches interior.
• Exhibition catalogue/artist's book.

👀
The book's format resembles a tête-à-tête, but the content is organised as one passage through the recto pages when opened from the front cover. With the book then rotated 180°, the content proceeds back through on recto pages in the rotated orientation. This turnaround reflects the critical moment in the process being documented. From the foreword: "The decay in the objects that are conserved and examined in the Ateliergebouw has usually been a slow process. Starling's project, by contrast, epitomises a rapid expiry. He made three copies of an existing sculpture from the collection of the Rijksmuseum, placed the replicas on plinths of different heights, after which he pushed them off, had them restored, and presented them once more displaying the damage they sustained."

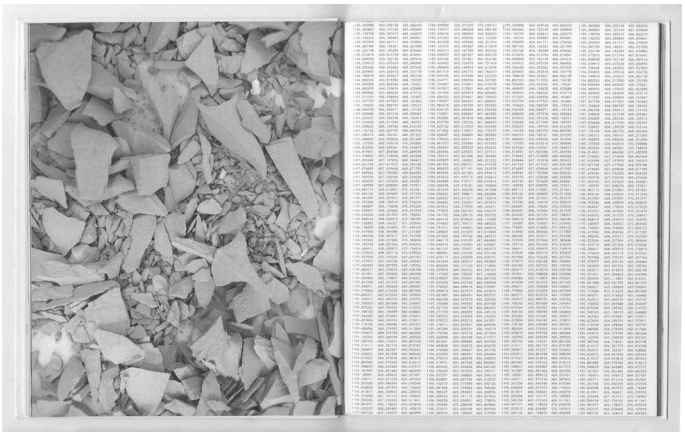








17) *Drop Sculpture (Atlas)*

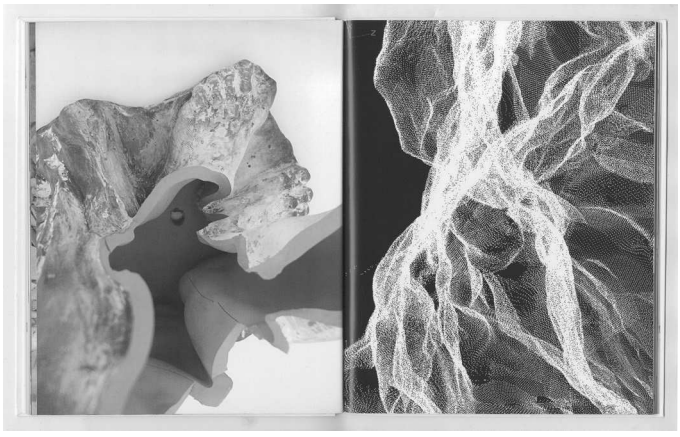








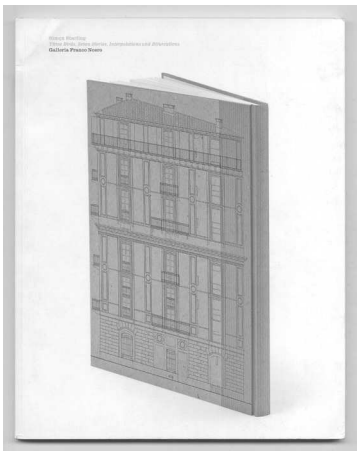


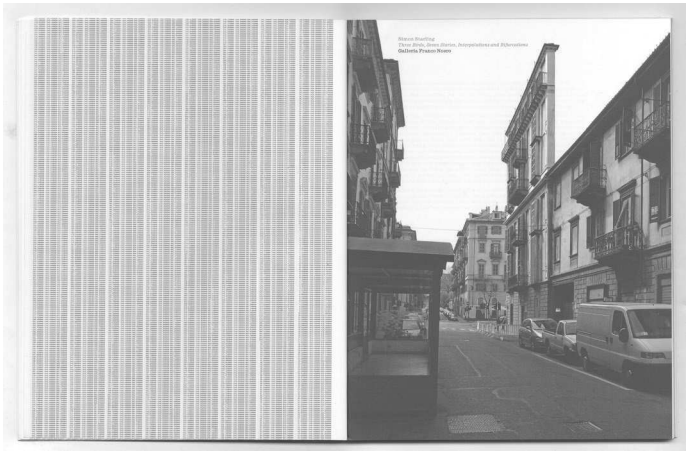


18) ***Three Birds, Seven Stories, Interpolations and Bifurcations***
Galleria Franco Noero, Turin, Italy, 2008

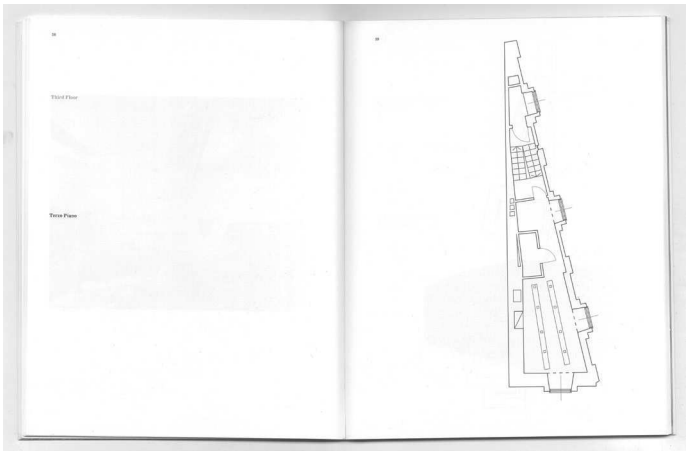
• Softcover, 300 × 236mm, 92pp + 8pp flapped cover.
• Designed by Philipp Arnold; printed by ScanColor, Leipzig, Germany; bound by Buchbinderei Müller, Leipzig, Germany.
• Cover printed full colour on white coated board with matt laminate; interior pages 1–16 printed black on thin white uncoated paper; pages 17–76 printed full colour and spot pale metallic bronze on warm white uncoated paper; pages 77–92 printed black on thin white uncoated paper.
• Exhibition catalogue, including extensive research material.

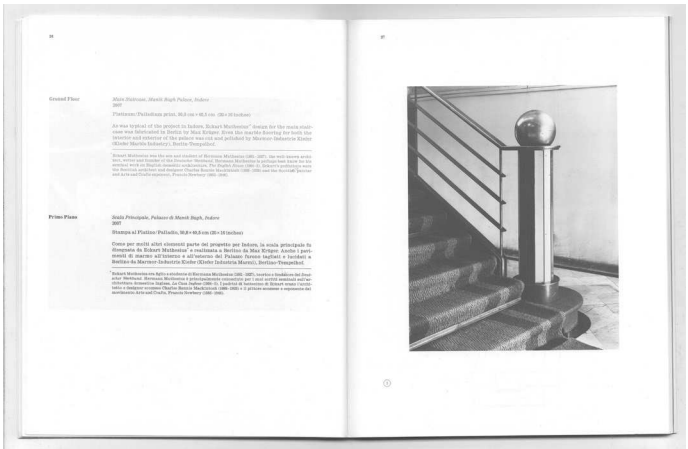
👀
Opening sixteen pages are a *typeset* version of a 3D scan file.









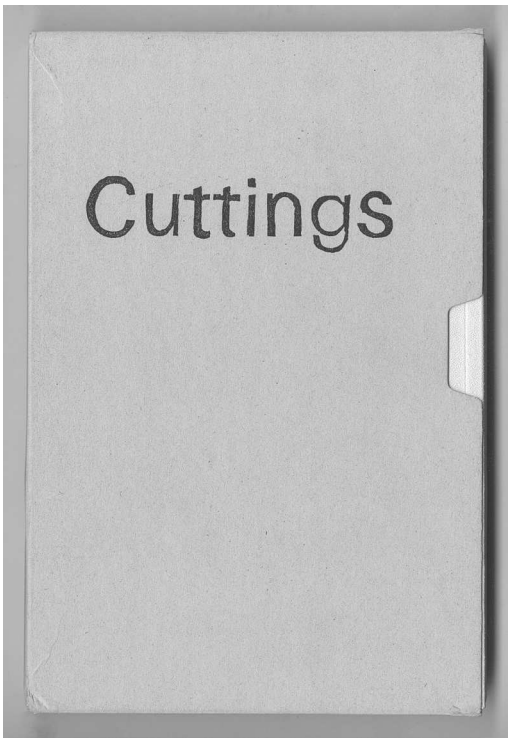




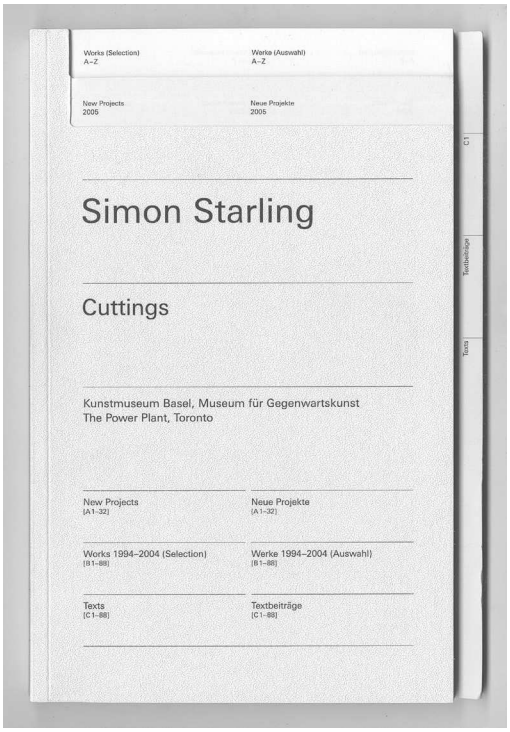
19) *Cuttings* and *Cuttings (Supplement)* in slipcase.
Cuttings: Hatje Cantz Verlag, Ostfildern-Ruiz, Germany, 2005.
Cuttings Supplement: The Power Plant, Toronto, Canada, 2008.
Slipcase edition: publisher and date unknown.

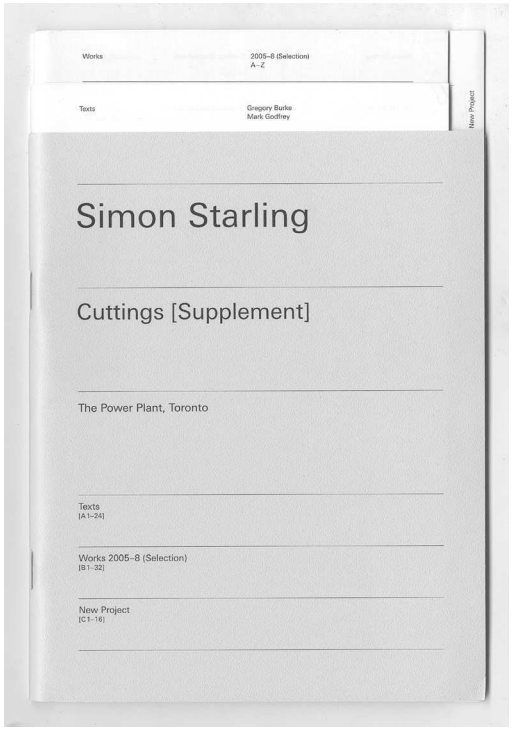
• Two softcover volumes in slipcase, 237 × 158mm (slipcase), 234 × 156mm (volumes), 208pp + 4pp cover ('Cuttings'), 72pp + 4pp cover ('Cuttings Supplement').
• Designed by NORM | Dimitri Bruni & Manuel Krebs (*Cuttings*); NORM, Zurich (*Cuttings Supplement*); printed by Odermatt AG, Dallenwil, bound by Buchbinderei Burkhardt AG, Mönchaltorf (*Cuttings*); printed and bound by Druckerei Odermatt AG, Dallenwil.
• Slipcase: front letterpress printed black from a linocut on carton board with greyboard outer and machine glazed white inner, single ply construction, glued, die-cut at vertical centre of opening to ease removal of the volumes. *Cuttings*: cover printed black on white machine embossed board, front cover cut to 200 × 146mm (with 14mm uncut margin at upper left edge); pages A1–A16 printed black on warm white gloss coated paper, A17–A32 printed full colour on warm white gloss coated paper, pages A1–A32 cut to 212 × 146mm; pages B1–B88 printed full colour on white coated paper, 234 × 146mm; pages C1–C88 printed black on white uncoated paper. *Cuttings Supplement*: cover printed black on grey machine embossed board, 198 × 156mm; pages A1–A24 printed black on warm white uncoated paper, 215 × 143mm; pages B1–B32 printed full colour on white coated paper, 234 × 143mm; pages C1–C16 printed black on warm white coated paper. 234 × 156mm.

👀
A photograph of the linocut lettering form for printing the type on the slipcase is shown on page C86 in the original 2005 *Cuttings*, meaning the supplement and slipcase was either anticipated then or this linocut was later recycled or remade to print the slipcase.

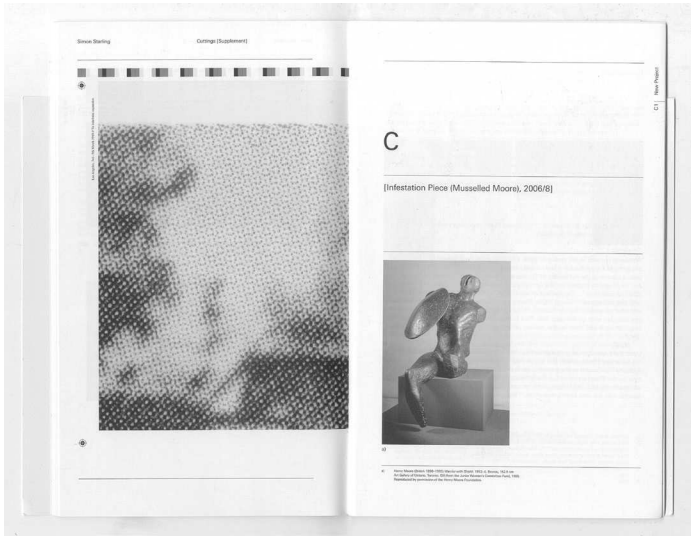


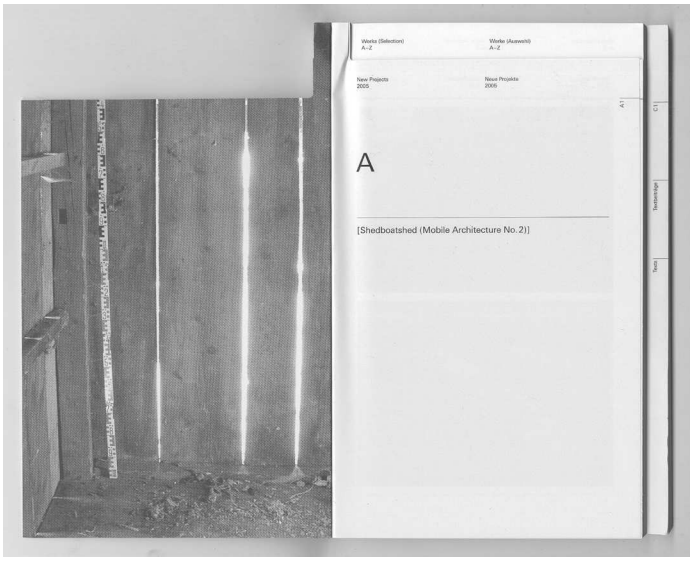
19) *Cuttings* and *Cuttings (Supplement)* in slipcase

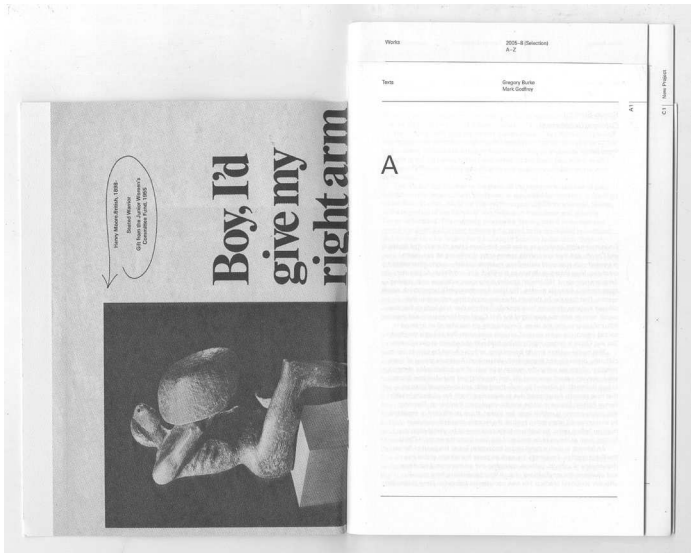




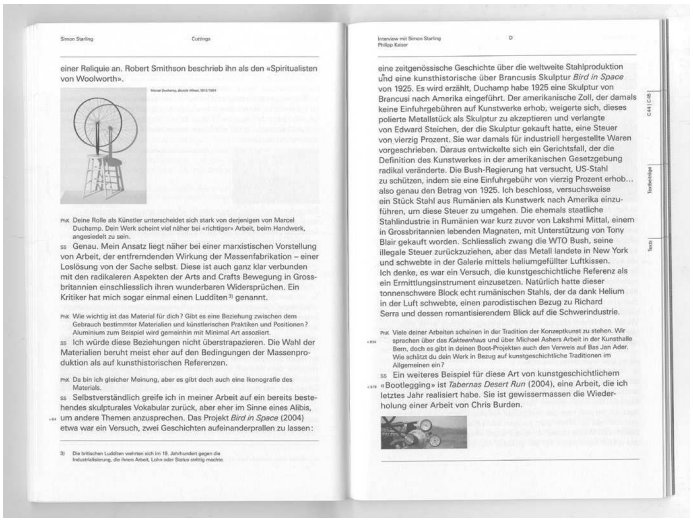


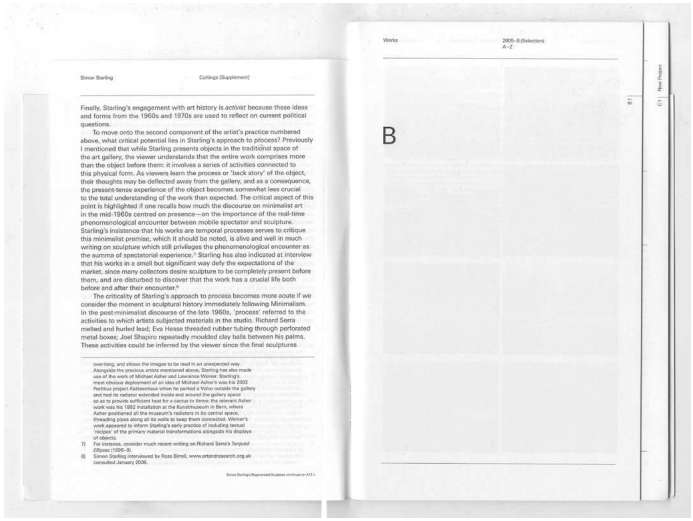


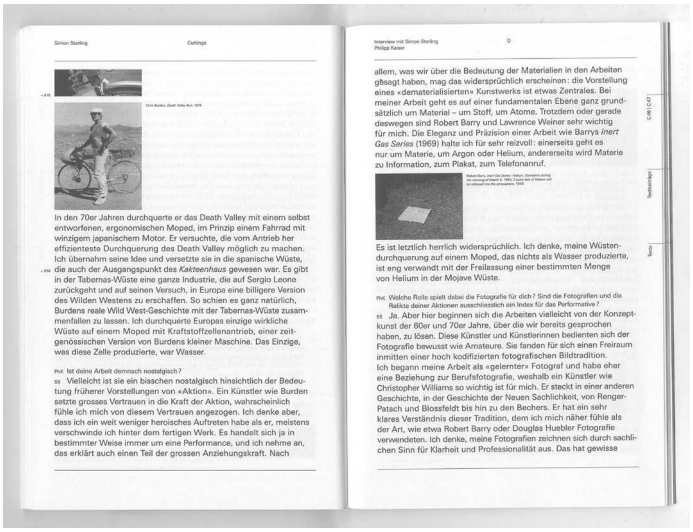




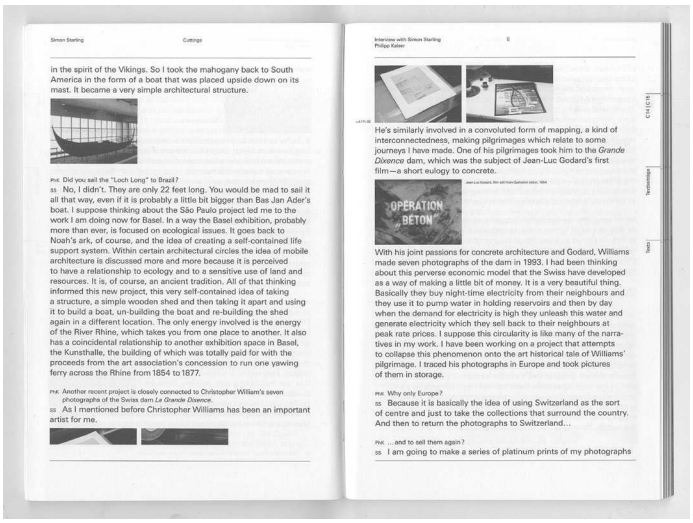
19) *Cuttings* and *Cuttings (Supplement)* in slipcase





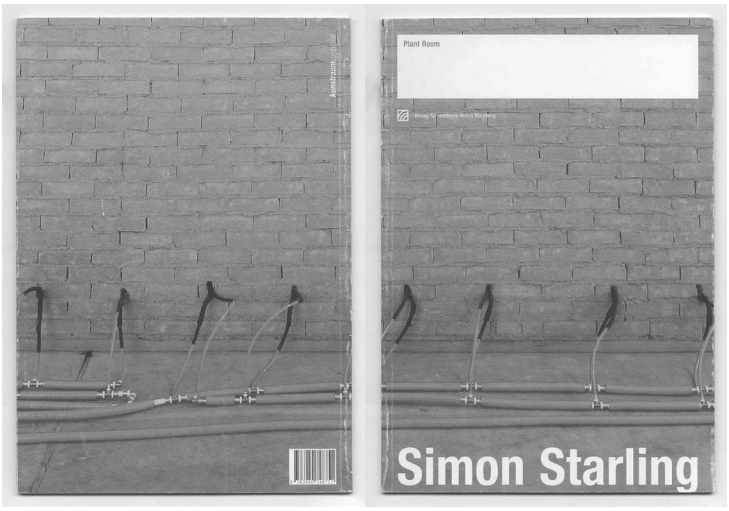


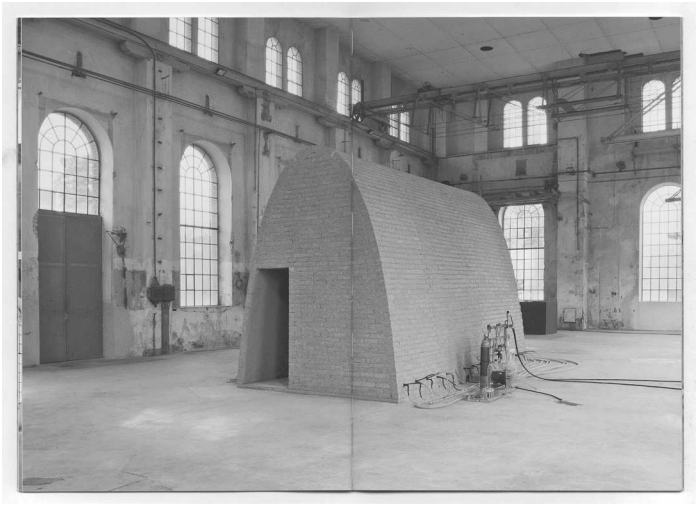


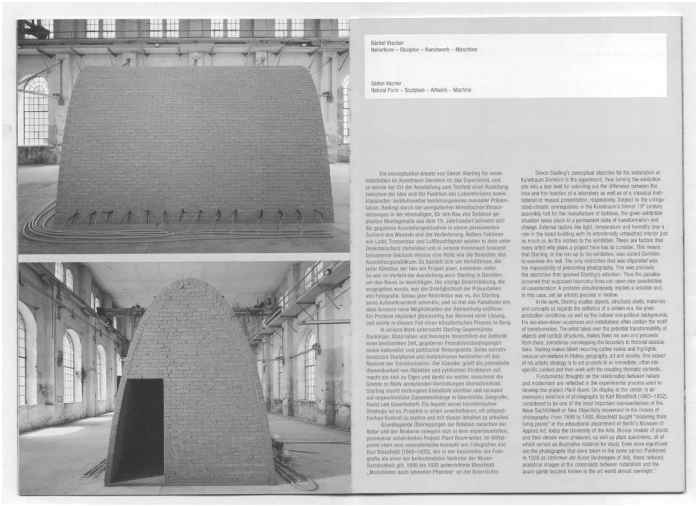


20) ***Plant Room***
Kunstraum Dornbirn, Austria; Verlag für moderne Kunst Nürnberg, Germany, 2008

• Softcover: 296 × 210mm, 32pp + 8pp flapped cover.
• Designed by Flax, Just, Mätzler Agentur für Kommunikation; printed by Bucher Druck und Verlag, A–6845 Hohenems, Austria.
• Cover printed full colour on white coated board; interior printed full colour on white coated paper.
• Exhibition catalogue, including research material.



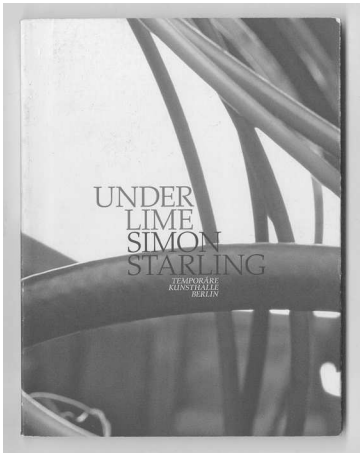


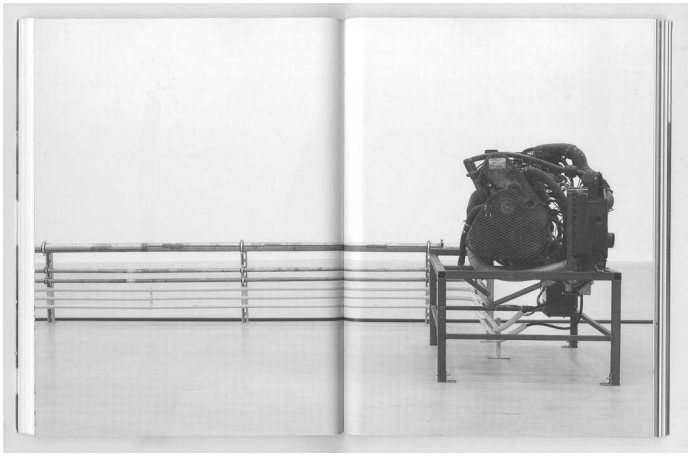


21) ***Under Lime***
Verlag der Buchhandlung Walther Königin-Luise-Straße, Köln, Germany, 2009

• Softcover, 225 × 170mm, 128pp + 8pp flapped cover.
• Designed by very, Frankfurt am Main; print production by Printmanagement Pitt, Oberhausen (Germany).
• Monograph.

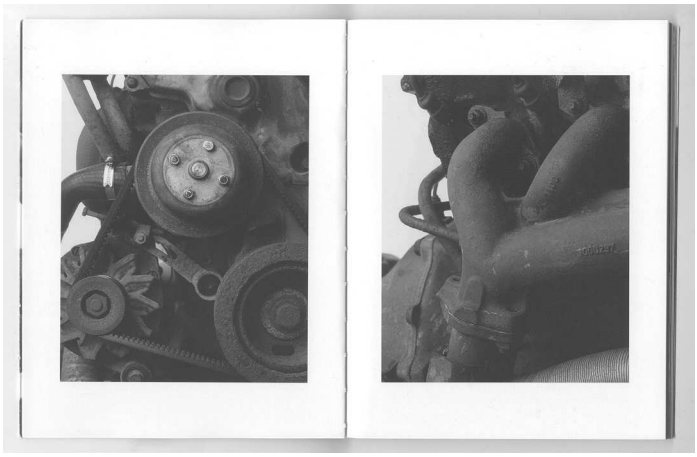
👀
A special edition of this book came with eight pressed flowers.









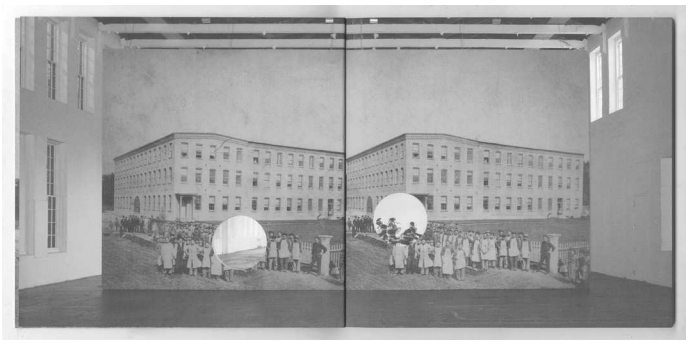


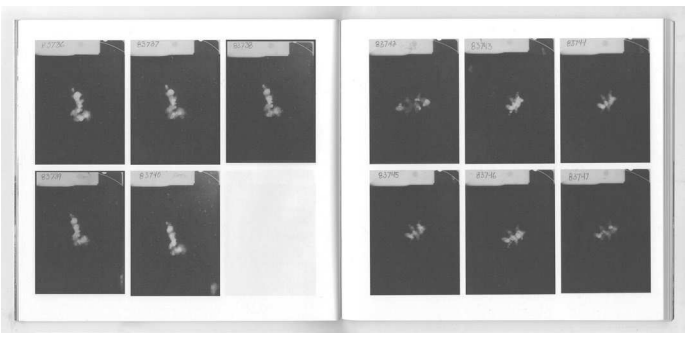
22) ***The Nanjing Particles***
MASS MoCA, Massachusetts, USA, 2009

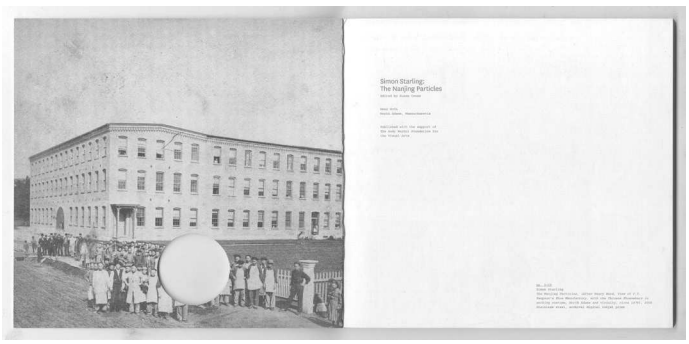
• Softcover: 222 × 241mm, 96pp + 4pp cover.
• Designed by Dan McKinley; printed by Westcan, Canada.
• Cover printed black and blocked in transparent foil on white uncoated board, two 51mm holes die-cut from the cover (one front, one back) after blocking. Interior printed full colour on white uncoated paper. Section sewn and glued.
• Exhibition catalogue, including extensive work in progress and research material.

👀
The hole in the cover refers to apertures cut in the walls of the installation at MASS MoCA. Pages 2–3 show a full bleed photograph of the exhibition. An inkjet print is hung from a steel structure across the width of the large galleries. The print shows a view of C.T. Sampson's Shoe Manufactory, with the Chinese Shoemakers in working costume from circa 1875. Two circular apertures are cut from the print such that, from the position of the camera, one of the large stainless steel sculptures is visible in the gallery space beyond. The inner front and back covers reproduce the same image, and the position of the two apertures on the book's cover precisely is determined by matching the positions of the apertures in relation to those visible in the installation.



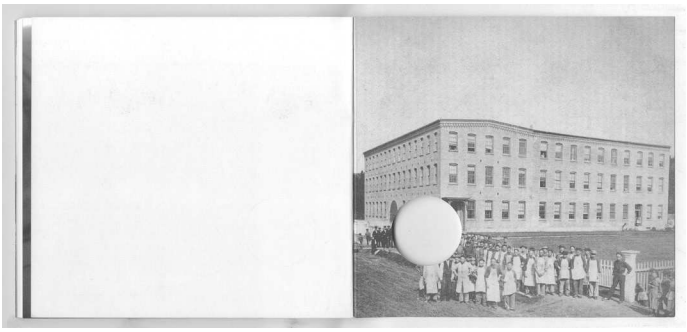


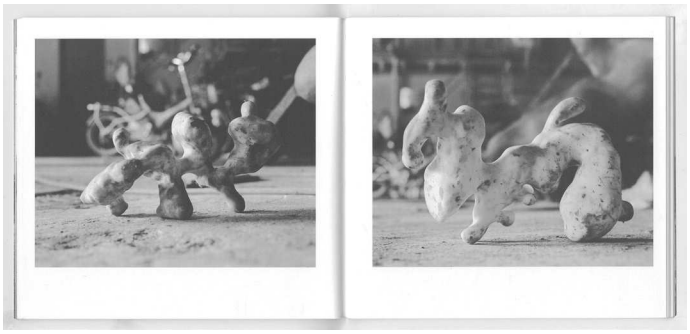


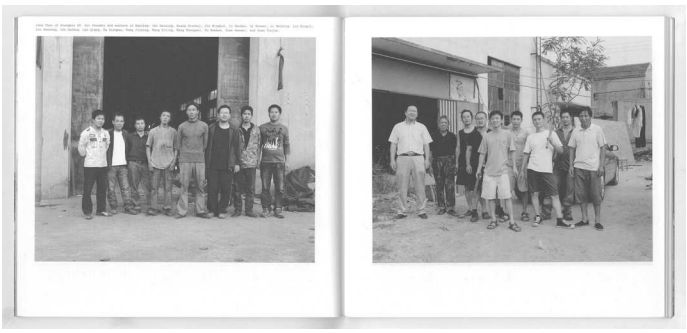


22) *The Nanjing Particles*

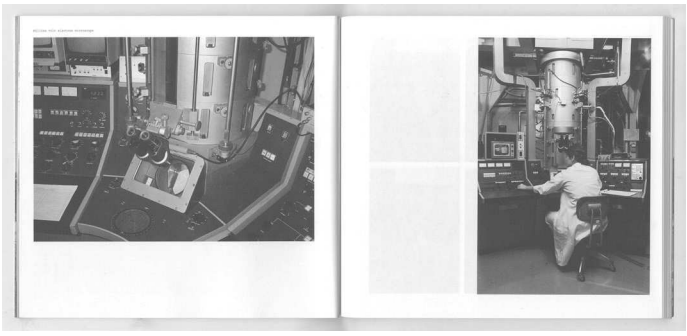






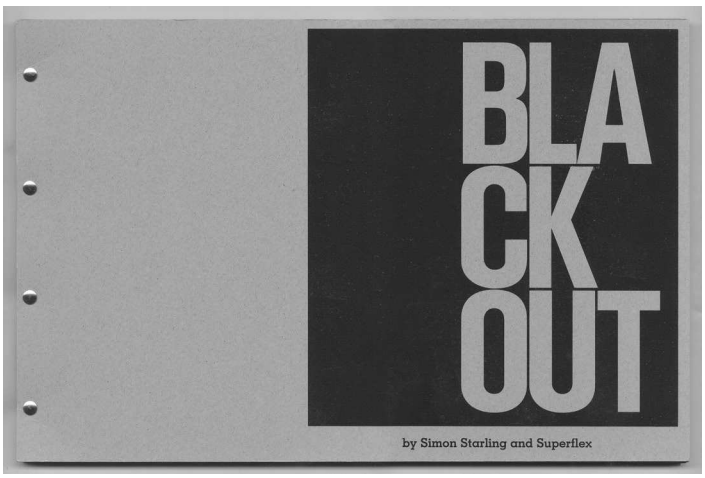


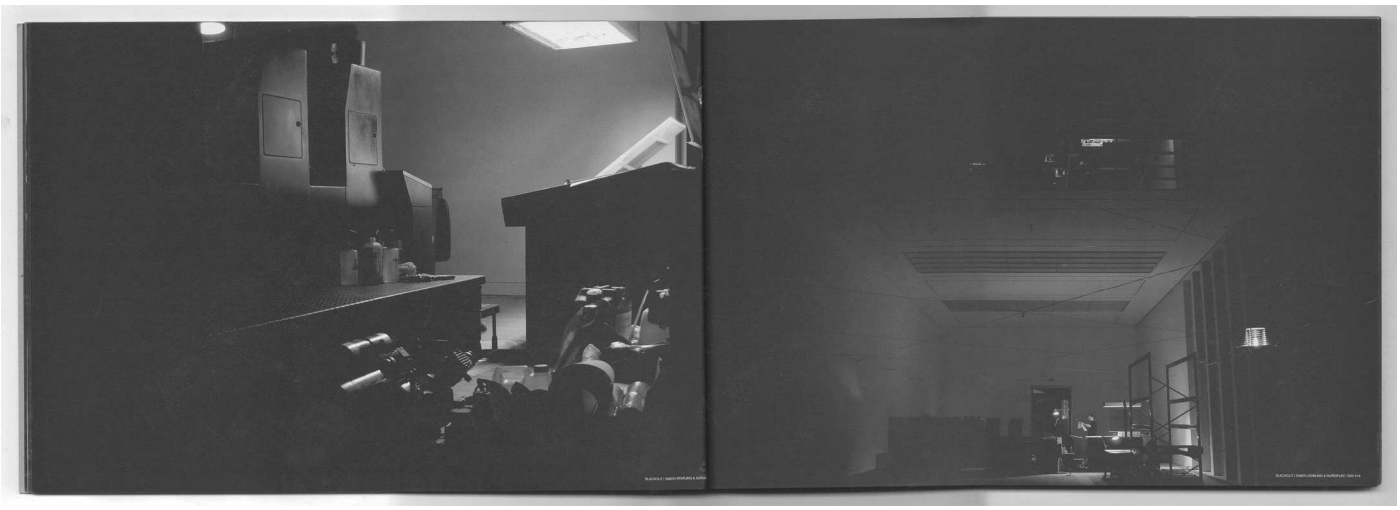




23) Simon Starling and Superflex *Blackout*
Kunsthallen Brandts, 2009

• Softcover, 300 × 460mm, 164pp + 4pp cover.
• Picture editing and layout by Copenhagen Brains; logo by Rasmus Koch; cover designed by Philipp Arnold; printed by HTOdense A/S, Tauer Siebdruck, Leipzig; bound by Buchbinderei Moench oHG, Leipzig, Germany.
• Cover screenprinted black on greyboard; interior pages printed black on white coated paper; pages trimmed and bound with four stainless steel screw fasteners.
• Artist's book, "The publication includes 172 black and white photographs by Vinh Van Bui and Chakrit Sattichan documenting 86 days of activity in the exhibition *BLACKOUT*. The photographs were printed during the exhibition on a printing press kindly supplied by HTOdense A/S."



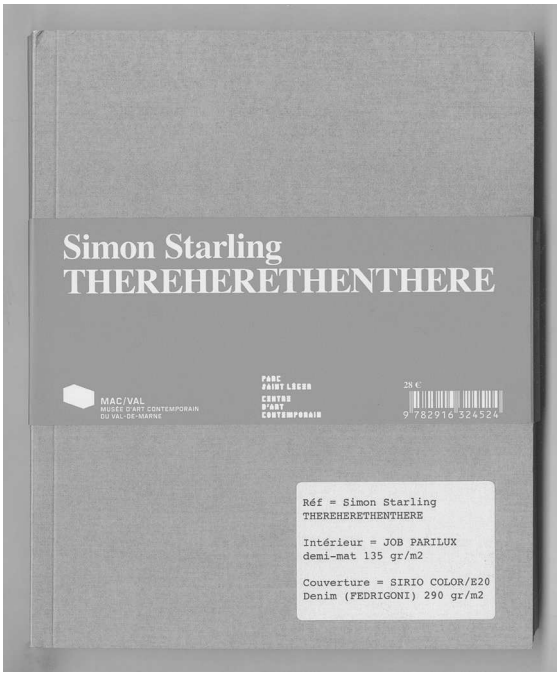


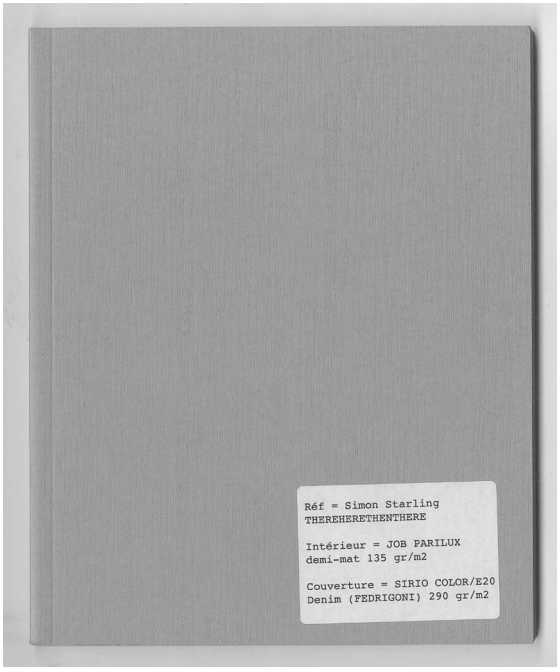
24) *THEREHERETHENTHERE*
MAC/VAL Musée d'art contemporain du Val-de-Marne, Vitry-sur-Seine, France; Parc Saint Léger — Centre d'art contemporain, Pouges-les-Eaux, France, 2010

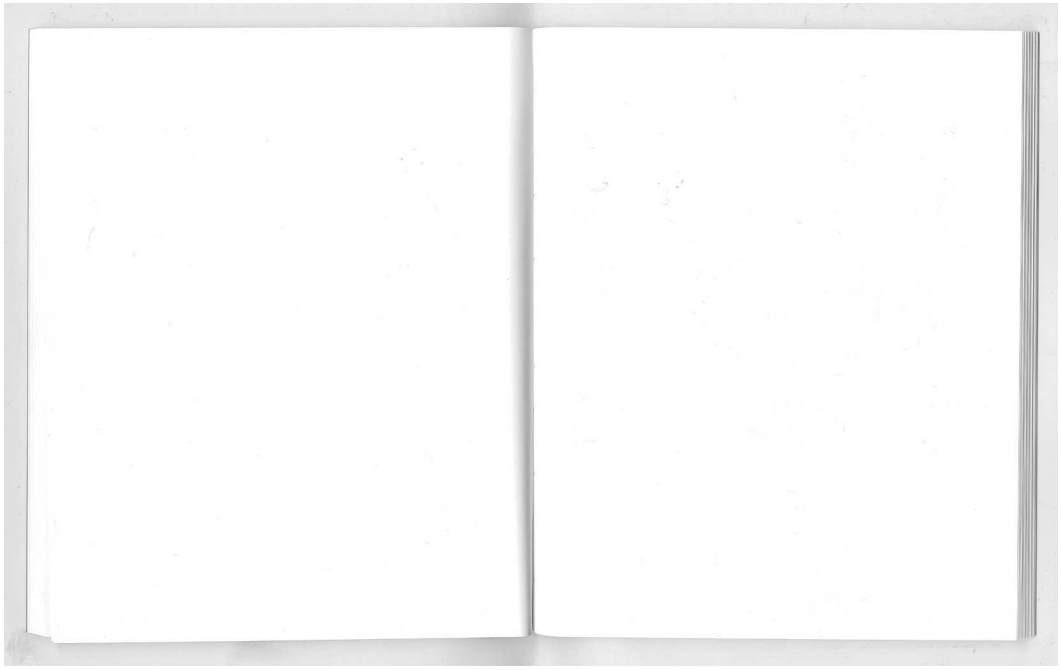
• Two softcover volumes in paper band: band 75mm high, each volume 225 × 181mm, 144pp + 4pp cover.
• Designed by Jérôme Saint-Loubert Bié; printed by Compagnons du Sagittaire, Rennes; bound by Le p'tit façonnier, Rennes, France.
• Band printed red on white uncoated paper.
• Exhibition catalogue/monograph.

👀
From designer Jérôme Saint-Loubert Bié's website: "A central work in the artist's conception of the two exhibitions, *Les Maquettes en blanc (1995-2009)* presents all of Starling's publications to date in one vitrine and their corresponding blank dummies in a second vitrine next to it. As Starling writes, this piece 'mimics a series of other physical and intellectual journeys to be travelled in the exhibitions.' It seemed the logical starting point for the design of the catalog. *THEREHERETHENTHERE* is made of two volumes, one of which is the blank version of the other one, constituting its 'dummy.' The other volume, however, simulates through offset printing the beige color and weave texture of the dummy's cover and the white sticker on it presenting the paper stock information. These two volumes are held together with a red paper band showing the artist's name, the title, the publishers' logos, the bar code, and price. The size of this pair of books is an average calculated from all the books shown in *Les Maquettes en blanc*. Taking the artist's idea of duality and transition further, the left-hand pages, set in Helvetica, constitute the French version of the book while the right-hand pages, set in Times, constitute the English version. The works in the two exhibitions are represented by onsite installation views, while all other works referred to in the essay are shown through their reproduction in previous publications. Copies of those publications were opened to the appropriate pages and scanned and reproduced in the present catalog on a one-to-one scale. The corresponding blank pages of those books' dummies are reproduced in the same order with the exact same framing in the second half of the book. The different designers who worked on Simon Starling's various publications are credited in the captions and bibliography."

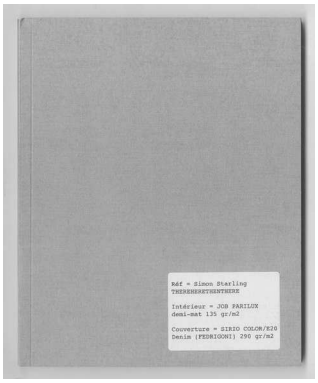
24) ***THEREHERETHENTHERE***

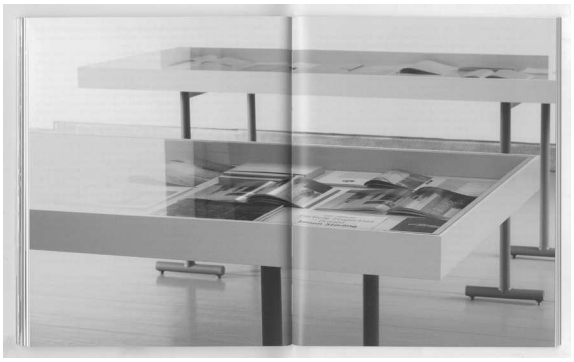




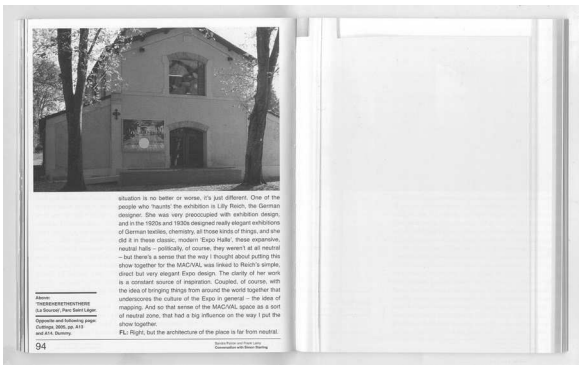


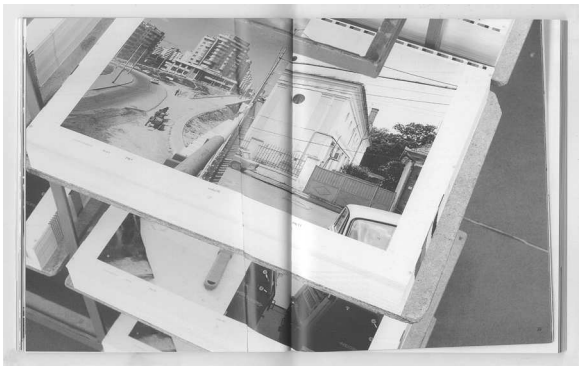
24) *THEREHERETHENTHERE*



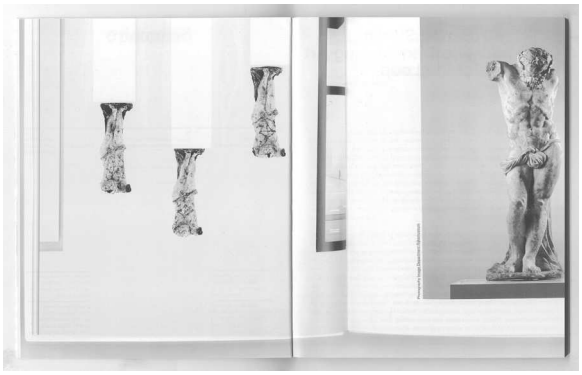


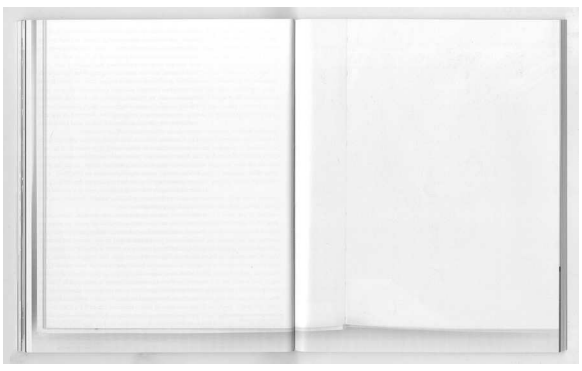


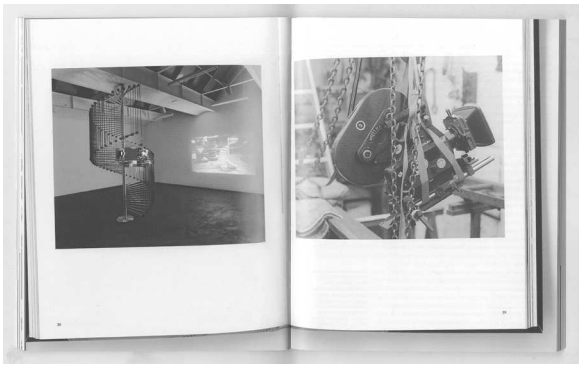


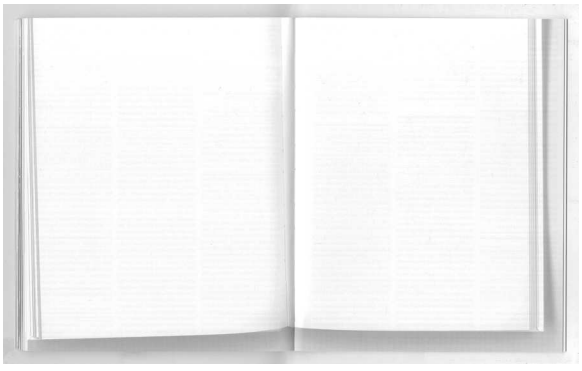










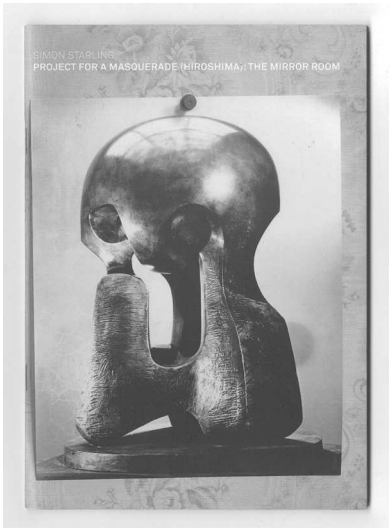


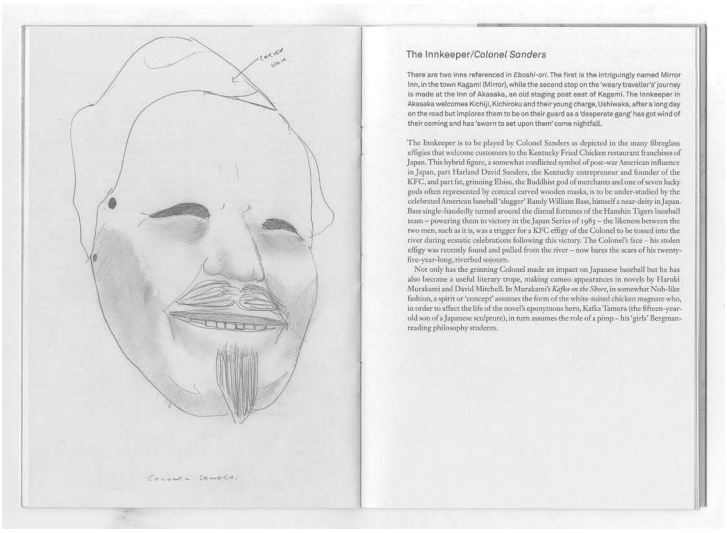
25) ***Project for a Masquerade (Hiroshima): The Mirror Room***
The Modern Institute, Glasgow, UK, 2010

• Softcover: 210 × 147mm, 24pp + 8pp flapped cover.
• Cover printed full colour on white carton board, coated side for outer cover; interior pages printed black on white uncoated paper; stapled, three wires.
• Designed by Robert Dallas Gray, printed by 12 Colour, Glasgow, UK.
• Artist's book/pamphlet.

👀

"This publication is an integral part of the exhibition *Project for a Masquerade (Hiroshima): The Mirror Room*"



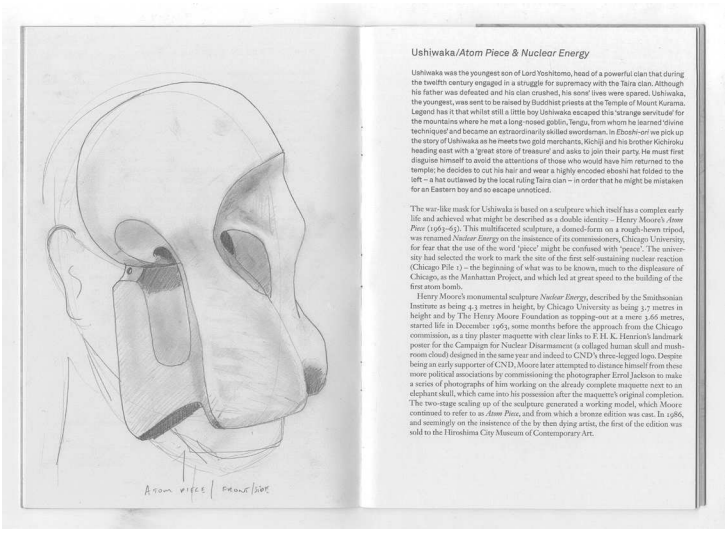


The Innkeeper/*Colonel Sanders*

There are two inns referenced in *Eboshi-ori*. The first is the intriguingly named Mirror Inn, in the town Kagami (*Mirror*), while the second stop on the 'weary traveller's' journey is made at the Inn of Akasaka, an old staging post east of Kagami. The Innkeeper in Akasaka welcomes Kichiji, Kichiroku and their young charge, Ushiwaka, after a long day on the road but implores them to be on their guard as a 'desperate gang' has got wind of their coming and has 'sworn to set upon them' come nightfall.

The Innkeeper is to be played by Colonel Sanders as depicted in the many fibreglass effigies that welcome customers to the Kentucky Fried Chicken restaurant franchises of Japan. This hybrid figure, a somewhat conflicted symbol of post-war American influence in Japan, part Harland David Sanders, the Kentucky entrepreneur and founder of the KFC, and part fat, grinning Ebisu, the Buddhist god of merchants and one of seven lucky gods often represented by comical carved wooden masks, is to be under-studied by the celebrated American baseball 'slugger' Randy William Bass, himself a near-deity in Japan. Bass single-handedly turned around the dismal fortunes of the Hanshin Tigers baseball team – powering them to victory in the Japan Series of 1985 – the likeness between the two men, such as it is, was a trigger for a KFC effigy of the Colonel to be tossed into the river during ecstatic celebrations following this victory. The Colonel's face – his stolen effigy was recently found and pulled from the river – now bares the scars of his twenty-five-year-long, riverbed sojourn.

Not only has the grinning Colonel made an impact on Japanese baseball but he has also become a useful literary trope, making cameo appearances in novels by Haruki Murakami and David Mitchell. In Murakami's *Kafka on the Shore*, in somewhat Noh-like fashion, a spirit or 'concept' assumes the form of the white-suited chicken magnate who, in order to affect the life of the novel's eponymous hero, Kafka Tamura (the fifteen-year-old son of a Japanese sculpture), in turn assumes the role of a pimp – his 'girls' Bergman-reading philosophy students.



Ushiwaka/*Atom Piece & Nuclear Energy*

Ushiwaka was the youngest son of Lord Yoshitomo, head of a powerful clan that during the twelfth century engaged in a struggle for supremacy with the Taira clan. Although his father was defeated and his clan crushed, his sons' lives were spared. Ushiwaka, the youngest, was sent to be raised by Buddhist priests at the Temple of Mount Kurama. Legend has it that whilst still a little boy Ushiwaka escaped this 'strange servitude' for the mountains where he met a long-nosed goblin, Tengu, from whom he learned 'divine techniques' and became an extraordinarily skilled swordsman. In *Eboshi-ori* we pick up the story of Ushiwaka as he meets two gold merchants, Kichiji and his brother Kichiroku heading east with a 'great store of treasure' and asks to join their party. He must first disguise himself to avoid the attentions of those who would have him returned to the temple; he decides to cut his hair and wear a highly encoded eboshi hat folded to the left – a hat outlawed by the local ruling Taira clan – in order that he might be mistaken for an Eastern boy and so escape unnoticed.

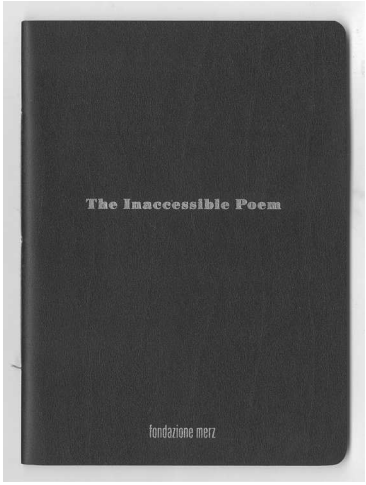
The war-like mask for Ushiwaka is based on a sculpture which itself has a complex early life and achieved what might be described as a double identity – Henry Moore's *Atom Piece* (1963–65). This multifaceted sculpture, a domed-form on a rough-hewn tripod, was renamed *Nuclear Energy* on the insistence of its commissioners, Chicago University, for fear that the use of the word 'piece' might be confused with 'peace'. The university had selected the work to mark the site of the first self-sustaining nuclear reaction (Chicago Pile 1) – the beginning of what was to be known, much to the displeasure of Chicago, as the Manhattan Project, and which led at great speed to the building of the first atom bomb.

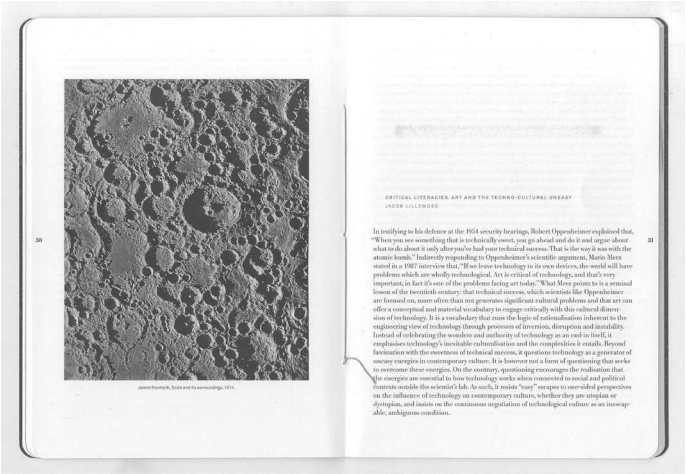
Henry Moore's monumental sculpture *Nuclear Energy*, described by the Smithsonian Institute as being 4.3 metres in height, by Chicago University as being 3.7 metres in height and by The Henry Moore Foundation as topping-out at a mere 3.66 metres, started life in December 1963, some months before the approach from the Chicago commission, as a tiny plaster maquette with clear links to F.H.K. Henrion's landmark poster for the Campaign for Nuclear Disarmament (a collaged human skull and mushroom cloud) designed in the same year and indeed to CND's three-legged logo. Despite being an early supporter of CND, Moore later attempted to distance himself from these more political associations by commissioning the photographer Errol Jackson to make a series of photographs of him working on the already complete maquette next to an elephant skull, which came into his possession after the maquette's original completion. The two-stage scaling up of the sculpture generated a working model, which Moore continued to refer to as *Atom Piece*, and from which a bronze edition was cast. In 1986, and seemingly on the insistence of the by then dying artist, the first of the edition was sold to the Hiroshima City Museum of Contemporary Art.

26) ***The Inaccessible Poem***
Fondazione Merz, Turin, Italy, 2011

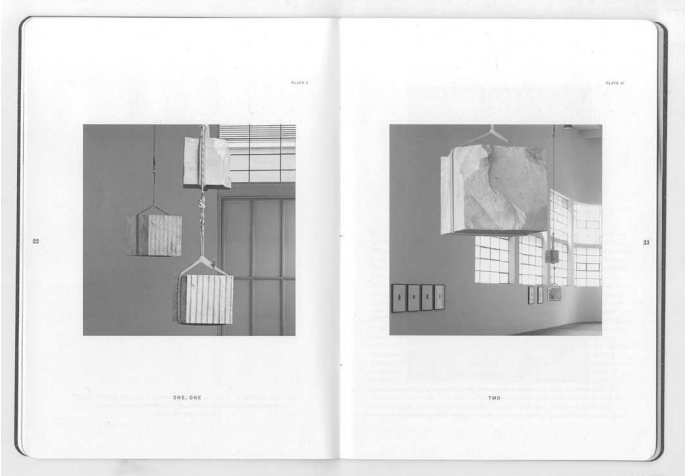
• Softcover: 220 × 159mm, 60pp + 4pp cover.
• Cover foil blocked in gold on textured black composite material; interior printed black and spot grey on white coated paper with full colour photographs tipped in. Stitched with brown thread, two die-cut corners.
• Design concept by Simon Starling and Philipp Arnold, layout by Philipp Arnold; printed by Medialis, Berlin, Germany.
• Exhibition catalogue (for an exhibition curated by Starling), including historical research material, other artist's works and scientific documents.

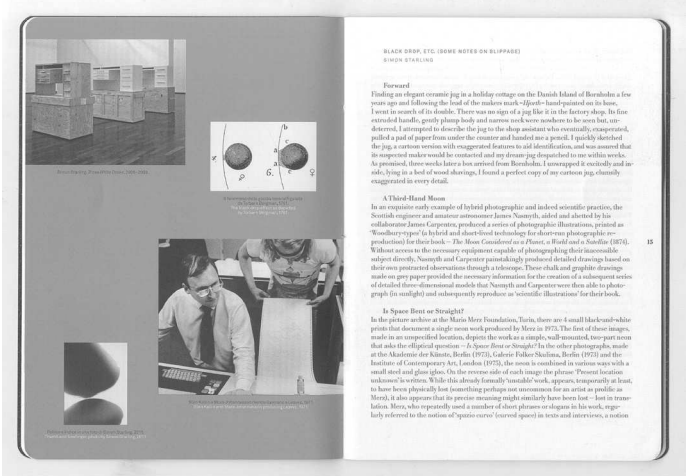
👀
Catalogue for 'interdisciplinary' group exhibition conceived by Starling and including works by him. The book object invokes a scientific notebook.





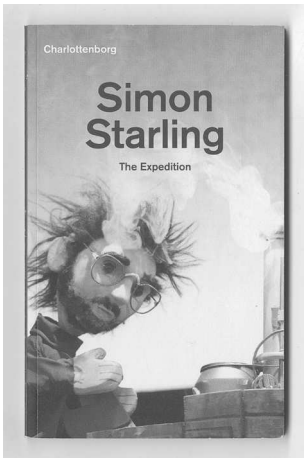




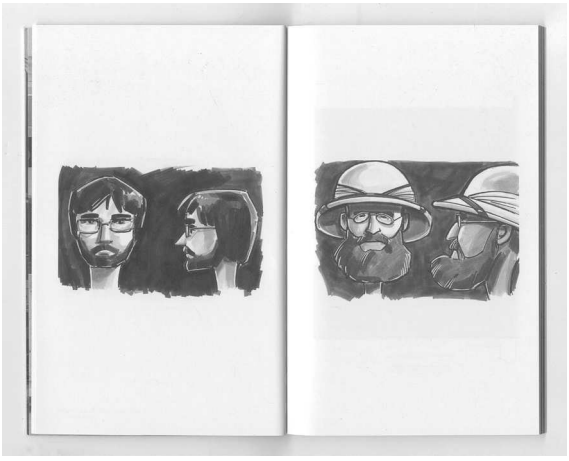


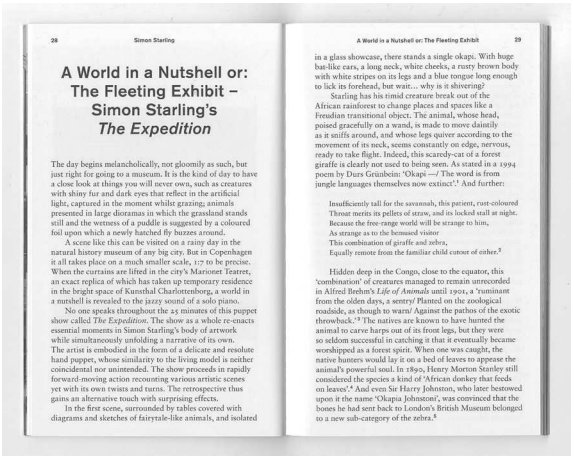
27) ***The Expedition***
Charlottenborg, Copenhagen, Denmark, 2011

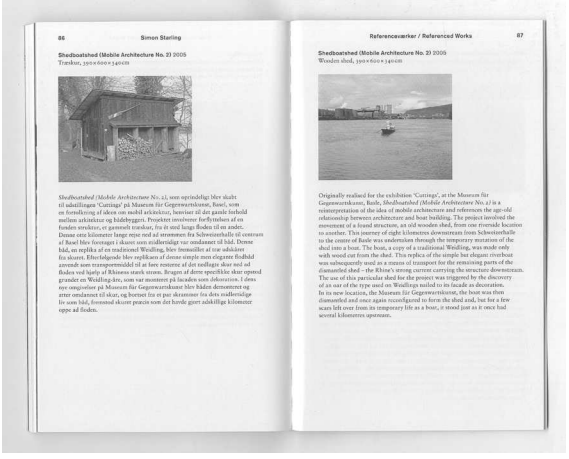
• Softcover, 180 × 112mm, 96pp + 4pp cover.
• Designed by Sara De Bondt Studio; printed by Centertryk.
• Cover printed full colour on white uncoated board; interior printed full colour on white coated paper. Sections sewn and glued.
• Exhibition catalogue/monograph (serial).







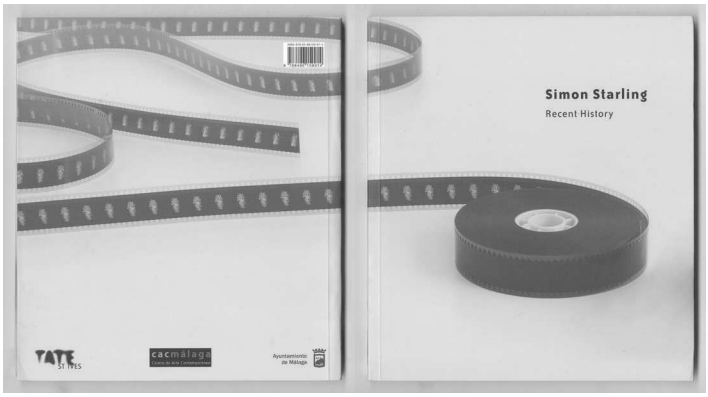


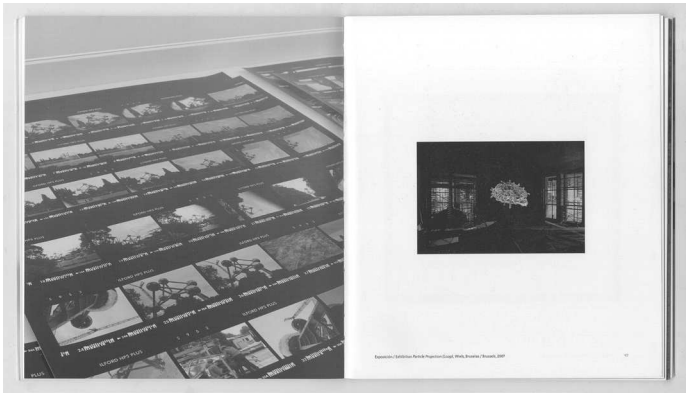




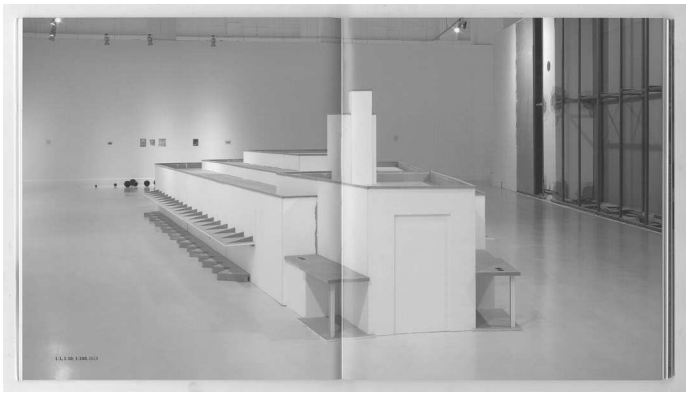
28) ***Recent History***
Centro de Arte Contemporáneo de Málaga; Tate St. Ives, 2011

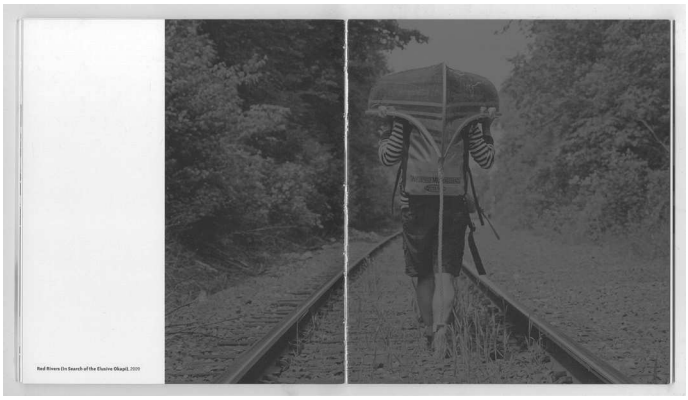
• Softcover, 250 × 222mm, 112pp + 8pp flapped cover.
• Designed by Alberto Ricca; printed by Imprenta Cervantina, S. L.
• Cover printed full colour on white coated board; interior printed full colour on white coated paper. Sections sewn and glued.
• Exhibition catalogue.





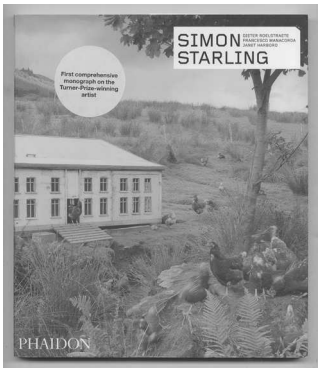


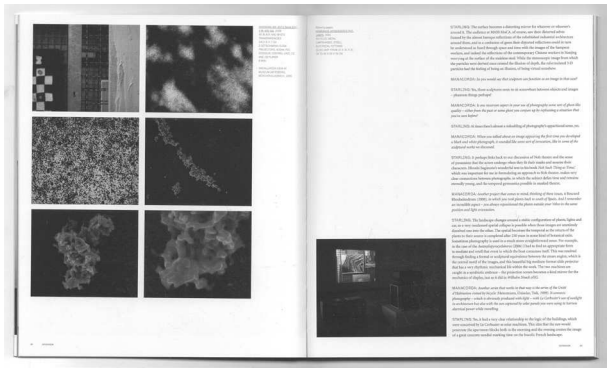




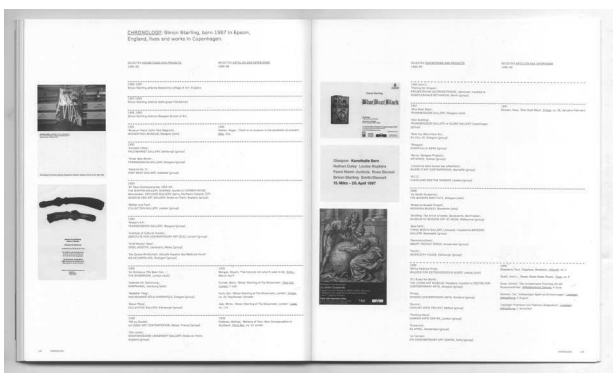
29) ***Simon Starling***
Phaidon, 2012

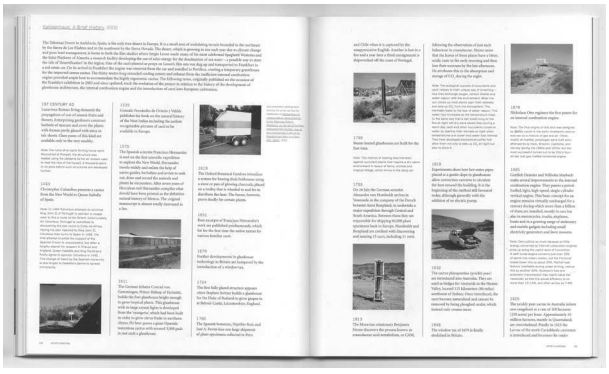
• 289 × 250mm, 160pp + 4pp cover + dustjacket.
• Designed by Melanie Mues, Mues Design, London, UK; printed in Hong Kong.
• Dustjacket printed full colour on white coated paper, 60mm diameter circular sticker printed in black on yellow sticker; cover printed full colour on white coated board; interior printed full colour on white coated paper.
• Serial monograph, confirms entirely to the template of the Phaidon Contemporary Artists series.





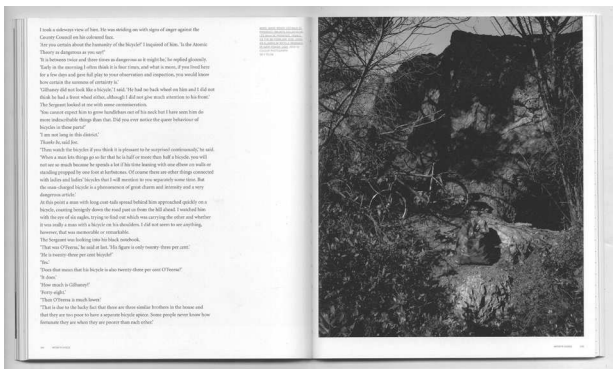








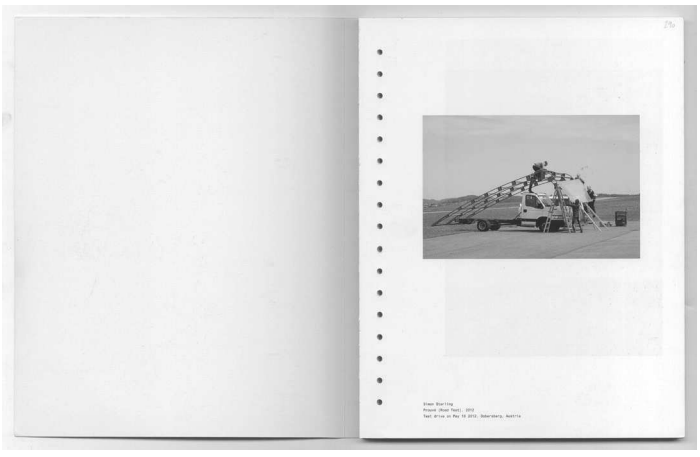


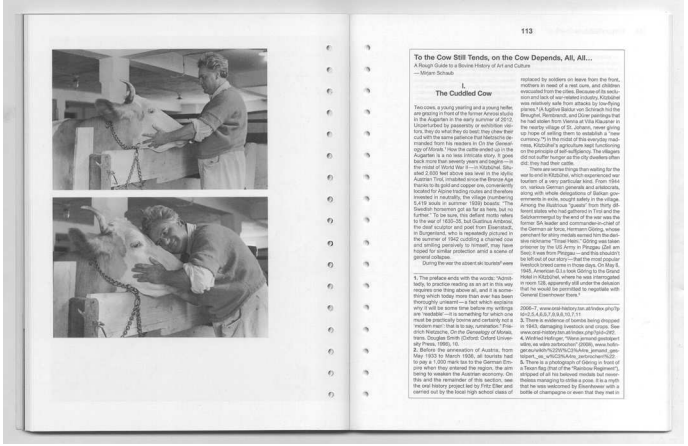


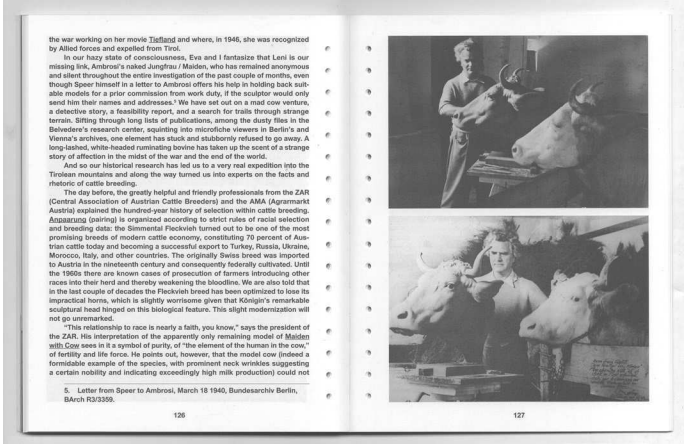
30) Simon Starling/Superflex,
Reprototypes, Triangulations and Road Tests
Sternberg Press, Berlin, Germany, 2012

• 297 × 230mm, 144pp + 4pp cover.
• Designed by Sara Hartmann, John McCusker; printed by REMAprint, Vienna, Austria.
• Dustjacket printed full colour on white carton board; pages 1–112 printed full colour on white coated paper, pages 113–144 printed black on white uncoated paper. Swiss style binding with column of apertures cut in interior pages (as a stylistic device, not integral to the binding's structure).
• Exhibition catalogue, including extensive work in progress and research material.

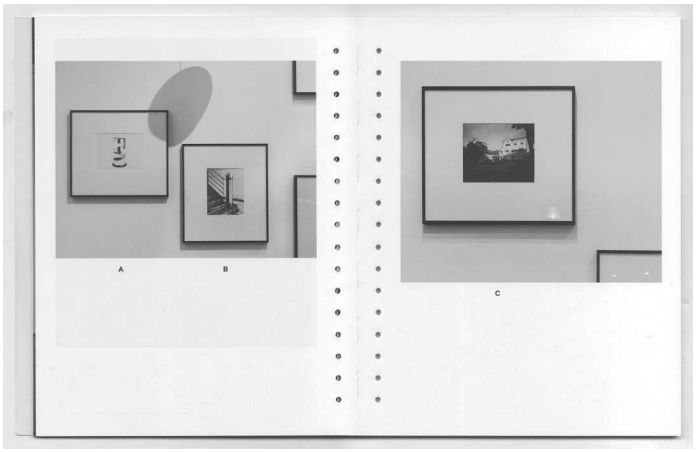


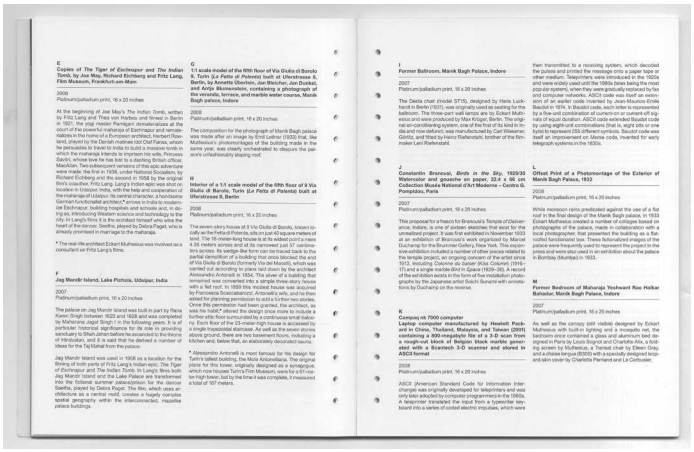






30) *Reprototypes, Triangulations and Road Tests*





E
Copies of *The Tiger of Eschnapur* and *The Indian Tomb*, by Joe May, Richard Eichberg and Fritz Lang, Film Museum, Frankfurt-am-Main

2008
Platinum/palladium print, 16 x 20 inches

At the beginning of Joe May's *The Indian Tomb*, written by Thea von Harbou, Lis Horbes and filmed in Berlin in 1921, the young Indian Hindget disinterestedly at the court of the powerful maharajah of Talpur. Having undertaken studies in the home of a European architect, Herbert Rowland, played by the Danish matinee idol Olaf Fønss, whom he persuades to travel to India to build a massive tomb in which the maharaja intends to imprison his wife, Princess Sita, played by Mia Ha has lost to a dashing British officer, Mackillan. Two subsequent versions of this epic adventure were made: the first in 1937 by the original director, Richard Eichberg and the second in 1938 by the original film's coauthor, Fritz Lang. Lang's Indian epic was shot on location in Udaipur, India, with the help and cooperation of the maharaja of Udaipur. Its central character, a handsome German functionalist architect,* arrives in India to modernize Eschnapur, building hospitals and schools and, in addition, the huge mausoleum mentioned above. Much of the city in Lang's films it is the architect himself who wins the heart of the dancer, Seetha, played by Debra Paget, who is already promised in marriage to the maharaja.

* The real-life architect Eckart Muthesius was involved as a consultant on Fritz Lang's films.

F
Jag Mandir Island, Lake Pichola, Udaipur, India

2007
Platinum/palladium print, 16 x 20 inches

The palace on Jag Mandir island was built in part by Rana Karan Singh between 1620 and 1628 and was completed by Maharana Jagat Singh I in the following years. It is of particular historical significance for its role in providing sanctuary to Shah Jahan before he ascended to the throne in 1628 and, in 1657, after he had executed a number of rivals for the Taj Mahal from the palace.

Jag Mandir island was used in 1958 as a location for the filming of both parts of Fritz Lang's Indian epic, *The Tiger of Eschnapur* and *The Indian Tomb*. In Lang's films both Jag Mandir island and the Lake Palace are transformed into the fictional palace of Eschnapur, the home of Seetha, played by Debra Paget. The film, which uses architecture as a central motif, creates a hugely complex spatial geography within the interconnected, mazelike palace buildings.

G
1:1 scale model of the fifth floor of Via Giulia di Barolo 9, Turin (*La Petite di Polonia*) built at Uferstrasse 8, Berlin, by Annette Oberlein, Jan Bleicher, Jan Dunkel, Eckart Muthesius, Berlin, containing a photograph of the veranda, terrace, and marble water course, Manik Bagh palace, Indore

2008
Platinum/palladium print, 16 x 20 inches

The composition for the photograph of Manik Bagh palace was made after an image by Emil Ladner (1933) that, like Muthesius's photomontages of the building made in the same year, was clearly orchestrated to obscure the palace's unfashionably sloping roof.

H
Interior of a 1:1 scale model of the fifth floor of 9 Via Giulia di Barolo, Turin (*La Petite di Polonia*) built at Uferstrasse 8, Berlin

2008
Platinum/palladium print, 16 x 20 inches

The seven-story house at 9 Via Giulia di Barolo, known locally as the Petite di Polonia, sits on just 40 square meters of land. The 18-meter-long house is at its widest point a mere 4.35 meters across and at its narrowest just 57 centimeters across. Its wedge-like form can be traced back to the building's history. Built in 1854 on the garden of the villa of Via Giulia di Barolo (formerly Via del Mosetti), which was carried out according to plans laid down by the architect Alessandro Antonelli in 1854. The sliver of a building that remained was converted into a simple three-story house with a flat roof. In 1859 this modest house was acquired by Francesca Scacciabarozzi. Antonelli's wife, and he then set about building a monumental house for his family. Once this permission had been granted, the architect, as was his habit,* altered the design once more to include a further attic floor surrounded by a continuous small balcony. Each floor of the 23-meter-high house is accessed by a single trapezoidal staircase. As well as the seven stories above ground, there are two basement floors, including a kitchen and, below that, an elaborately decorated sauna.

* Alessandro Antonelli is most famous for his design for Turin's tallest building, the Mole Antonelliana. The original plans for this tower, originally designed as a synagogue, which now houses Turin's Film Museum, were for a 97-meter-high tower, but by the time it was complete, it measured a total of 167 meters.

I
Former Ballroom, Manik Bagh Palace, Indore

2007
Platinum/palladium print, 16 x 20 inches

The Deola chair (model ST15), designed by Hans Luckhardt in Berlin (1931), was originally used as seating for the ballroom. The three-part wall lamps are by Eckart Muthesius and were produced by Max Krüger, Berlin. The original air-conditioning system, one of the first of its kind in India and now defunct, was manufactured by Carl Wilkens-Schmitz, and those by Heinz Rahenstahl, brother of the film maker Leni Rahenstahl.

J
Constantin Brancusi, *Birds in the Sky*, 1929/30
Watercolor and gouache on paper, 32.4 x 56 cm
Collection Musée National d'Art Moderne – Centre G. Pompidou, Paris

2007
Platinum/palladium print, 16 x 26 inches

This proposal for a fresco for Brancusi's Temple of Celebration, Indore, is one of sixteen sketches that exist for the unrealized project. It was first exhibited in November 1933 at an exhibition of Brancusi's work organized by Marcel Duchamp for the Brummer Gallery, New York. This expansive exhibition included a number of other pieces related to the Indore project, including *Endless Column* (originally 1913, including *Colonne du Sacrifice* [Kiss Columns] (1916-17) and a single marble *Bird in Space* (1929–35). A record of the exhibition exists in the form of five installation photographs by the Japanese artist Soichi Sunami with annotations by Duchamp on the reverse.

K
Compaq nb 7000 computer
Laptop computer manufactured by Hewlett Packard in China, Thailand, Malaysia, and Taiwan (2005) containing a 800-megabyte file of a 3-D scan from a rough-cut block of Belgian black marble generated with a Scantech 3-D scanner and stored in ASCII format

2008
Platinum/palladium print, 16 x 20 inches

ASCII (American Standard Code for Information Interchange) was originally developed for teleprinters and was only later adopted by computer programmers in the 1960s. A teleprinter translated the input from a typewriter keyboard into a series of coded electric impulses, which were then transmitted to a receiving system, which decoded the pulses and printed the message onto a paper tape or other medium. Teleprinters were introduced in the 1920s and were widely used until the 1980s (telex being the most familiar application) before the widespread use of email and computer networks. ASCII code was itself an extension of an earlier code invented by Jean-Maurice-Emile Baudot in 1874. In Baudot code, each letter is represented by a five-unit combination of current-on or current-off signals of equal duration. ASCII code extended Baudot code by using eight-unit combinations (that is, eight bits or one byte to represent 256 different symbols. Baudot code was itself an improvement on Morse code, invented for early telegraph systems in the 1830s.

L
Offset Print of a Photomontage of the Exterior of Manik Bagh Palace, 1933

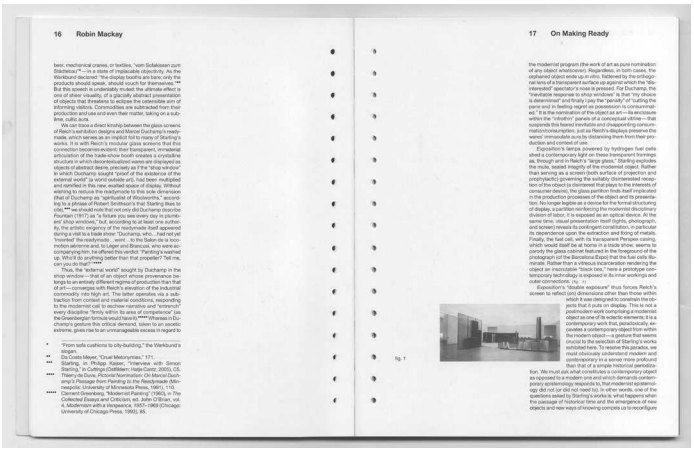
2008
Platinum/palladium print, 16 x 26 inches

While monsoon rains predicated against the use of a flat roof in Indore, Muthesius and his brother, the film maker Eckart Muthesius, created a number of collages based on photographs of the palace, made in collaboration with a local photographer, that presented the building as a flat-roofed functionalist box. These fictionalized images of the palace were frequently used to represent the project in the press and were also used in an exhibition about the palace in Bombay (Mumbai) in 1933.

M
Former Bedroom of Maharaja Yeshwant Rao Holkar Bahadur, Manik Bagh Palace, Indore

2007
Platinum/palladium print, 16 x 20 inches

As well as the canopy (still visible) designed by Eckart Muthesius with built-in lighting and a mosquito net, the bedroom once contained a glass and aluminum bed designed in Paris by Louis Sognot and Charlotte Alix, a folding screen by Wulfleitus, a fitted unit by Otto Unig, and a chair by Wulfleitus. A fitted unit was designed here and also one by Charlotte Perriand and Le Corbusier.



benn, mechanical cranes, or textiles, "vom Schalldesign zum Städtebau"* — in a state of implacable objectivity. As the Werkbund declared: "the display booths are bare; only the products should speak, should vouch for themselves."** But this speech is undeniably muted: the ultimate effect is one of sheer visuality, of a glacially abstract presentation of objects that threatens to eclipse the ostensible aim of the exhibition: the promotion of a rational system of production and use and even their mortal, taking on a sublime, cultic aura.

We can trace a direct kinship between the glass screens of Reich's exhibition designs and Marcel Duchamp's ready-made, which serves as an implicit foil to many of Starling's works. It is with Reich's modular glass screens that this "aesthetic of indifference" — with its cool, affectless, serial articulation of the trade-show booth creates a crystalline structure in which decontextualized wares are displayed as objects of abstract desire, precisely as if the "shop window" in which Duchamp sought "proof of the existence of the external world" (a world ineffable art), had been multiplied and reinflect in this new exalted space of display. Without the "shock" of the ready-made, the "aesthetic indifference" (that of Duchamp as "spiritualist of Woolworths," according to a phrase of Robert Smithson's that Starling likes to cite),*** we should note that not only did Duchamp describe *Fountain* (1917) as "a fixture you see every day in plumbers' shop windows," but, according to at least one authority, the artistic exigency of the readymade itself appeared to him in the form of a urinal: "It was in 1915 that I first 'invented' the readymade, … went … to the Salon de la Inconvention aériforme and, to Lager and Brancusi, who were accompanying him, he offered this verdict: 'Painting's washed up. What'll do anything better than that propeller? Tell me, can you do that?'"****

Thus, the "external world" sought by Duchamp in the readymade is not that of the "retinal" painting which belongs to an entirely different regime of production than that of art — converges with Reich's elevation of the industrial commodity into High art. The latter operates via a subtraction from context and material conditions, responding to the modernist call to eschew narrative and "entrench" every discipline "firmly within its area of competence" (as the Greenbergian formula would have it).***** Whereas in Duchamp's gesture this critical demand, taken to an ascetic extreme, gives rise to an unmanageable excess in regard to

* "From sofa cushions to city-building," the Werkbund's slogan.
** Da Costa Meyer, "Cruel Metonymies," 171.
*** Starling, in: Philipp Kaiser, "Interview with Simon Starling," in *Cuttings* (Ostfildern: Hatje Cantz, 2005), 05.
**** Thierry de Duve, *Pictorial Nominalism: On Marcel Duchamp's Passage from Painting to the Readymade* (Minneapolis: University of Minnesota Press, 1991), 89.
***** Clement Greenberg, "Modernist Painting" (1960), in *The Collected Essays and Criticism*, ed. John O'Brian, vol. 4, *Modernism with a Vengeance, 1957–1969* (Chicago: University of Chicago Press, 1993), 85.

the modernist program (the work of art as pure nomination of any object whatsoever). Regardless, in both cases, the orphaned object ends up *in vitro*, flattened by the orthogonal lens of a transparent surface up against which the "disinterested" spectator's nose is pressed. For Duchamp, the "aesthetic indifference" is a means by which "the choice is determined" and finally (via the "penalty" of "rubbing the pane and in feeling regret as possession is consummated."† It is the nomination of the object as art — its enclosure within the "infrathin" panels of a conceptual vitrine — that suspends this feared inevitable and disappointing consummation/consumption, just as Reich's displays preserve the wares' immovable aura by distancing them from their production and consumption.

Starling's display is powered by hydrogen fuel cells shed a contemporary light on these transparent frontages as, through and in Reich's "large glass," Starling explodes the mute, sealed integrity of the modernist object. Rather than serving as a screen (both surface of projection and prophylactic) governing the solitary disinterested relation of the object (a relationship that plays to the interests of modernist art), the glass is opened up to reveal its role in the production processes of the object and its presentation. No longer legible as a device for the formal structuring of display, a partition reinforcing the modernist disciplinary division of labor, it is exposed as an optical device. At the same time, visual presentation itself (lights, photograph, and screen) reveals its contingent constitution, in particular its dependence on the "black box" of the camera obscura. Finally, the fuel cell, with its transparent Perspex casing, which would itself be at home in a trade show, seems to parody the glass cabinet featured in the foreground of the photograph (of the Barcelona Expo) that the fuel cells illuminate. Rather than a virtuous incarceration rendering the object an inscrutable "black box," here a prototype contemporary object is exposed in its inner workings and outer connections. ‡‡ ‡

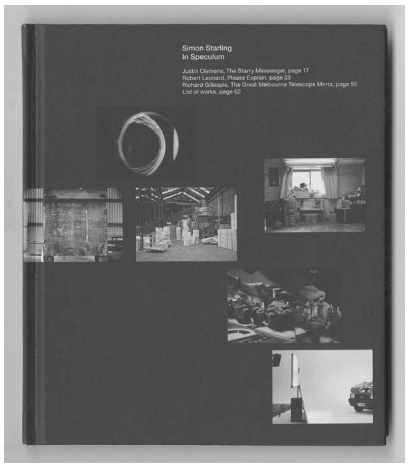
Exposition's "double exposure" thus forces Reich's screen to reflect (on) dimensions other than those within which it was designed to constrain the objects that it puts on display. This is not a postmodern work comprising a modernist object and its critique, nor a modernist or contemporary work that, paradoxically, excavates a contemporary object from within the modern object — a gesture that seems crucial to the selection of Starling's works exhibited here. To resolve this paradox, we must obviously understand modern and contemporary not as two distinct periods rather than of a simple historical periodization, We must ask what constitutes a contemporary object as opposed to a modern one and which demands contemporary epistemology responds to, that modernist epistemology did not (or did not need to). In other words, one of the questions asked by Starling's works is: what happens when the passage of historical time and the emergence of new objects and new ways of knowing compels us to reconfigure

Fig. 1

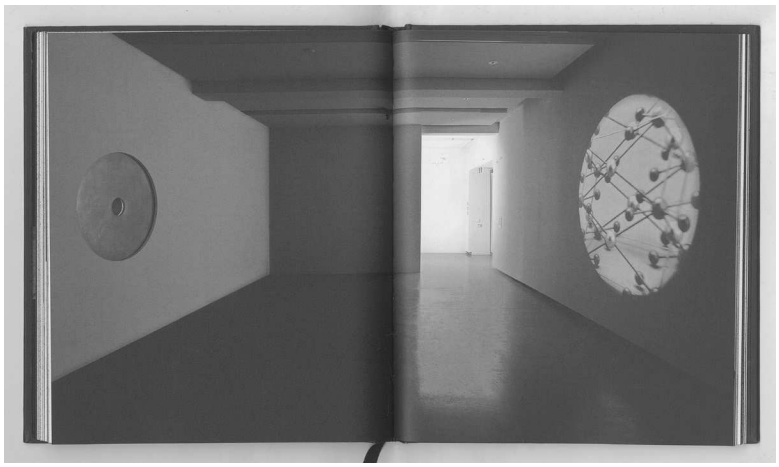


31) ***In Speculum***
Monash University Museum of Art, Melbourne, Australia; Institute of Modern Art, Brisbane, Australia; City Gallery Wellington Te Whare Toi, New Zealand, 2013

• Casebound: 205 × 176mm (case), 72pp + 4pp throwout + printed endpapers + 4pp cover.
• Covers wrapped in white uncoated paper printed in full colour; interior and endpapers printed full colour on white uncoated paper. Black head and tail bands, edges of book block painted black.
• Designed by Yanni Florence; printed by The Omne Group, Australia.
• Exhibition catalogue for survey exhibition across three venues.








Starling's current Australasian touring exhibition, *In Speculum*, debuted at Monash University Museum of Art, Melbourne. It showcases six very different projects made over the course of Starling's career. *Wilhelm Noack oHG* 2006, *Three White Desks* 2008–09, *Project for a Masquerade (Hiroshima)* 2010 and *Black Drop* 2012 are bookended by the earliest and most recent works, *Le Jardin Suspendu* 1998 and *In Speculum* 2013, both of which have Melbourne connections.

Le Jardin Suspendu was made for *Strolling: The Art of Arcades, Boulevards, Barricades, Publicity*, a show that included several emerging Scottish artists. It was held at Melbourne's Heide Museum of Modern Art in 1998. The Museum occupies Heide II, an iconic international-style building from the 1960s, the former residence of modernist art collectors John and Sunday Reed. Although the Reeds planted their grounds with exotic trees, they left a large indigenous River Red Gum, which bears a boat-shaped scar, apparently inflicted by an ancient Aboriginal canoe-maker. The contrast between the modernist house and the scarred tree prompted Starling's work.

Paralleling the construction of that wooden Aboriginal vehicle, Starling built a model aeroplane from another kind of tree. He made a scale model of a 1920s French 'Farman Mosquito', the plane that featured in Le Corbusier's seminal 1923 book *Towards a New Architecture*, where it provided an analogy for the modernist home as 'a machine for living'. After flying the radio-controlled model over Heide II, Starling installed it inside, on a glass table, by a window, looking onto the garden.[1]

The wall text starts: 'A 1 : 6.5 scale model of a 1920s French 'Farman Mosquito', built using the wood from a balsa tree cut on the 13th of May 1998 at Rodeo Grande, Baba, Ecuador, to fly in the grounds of Heide II, Melbourne, designed in 1965 by David McGlashan and Neil Everist . . .' We are left wondering why Starling is quite so specific. He doesn't use a generic modernist airplane, but the Farman Mosquito. He doesn't use just any balsa wood, but 'wood from a balsa tree cut on the 13th of May 1998 at Rodeo Grande, Baba, Ecuador'. The wall text prompts us to make these connections, when otherwise we wouldn't. It goes on to force the Ecuador connection:

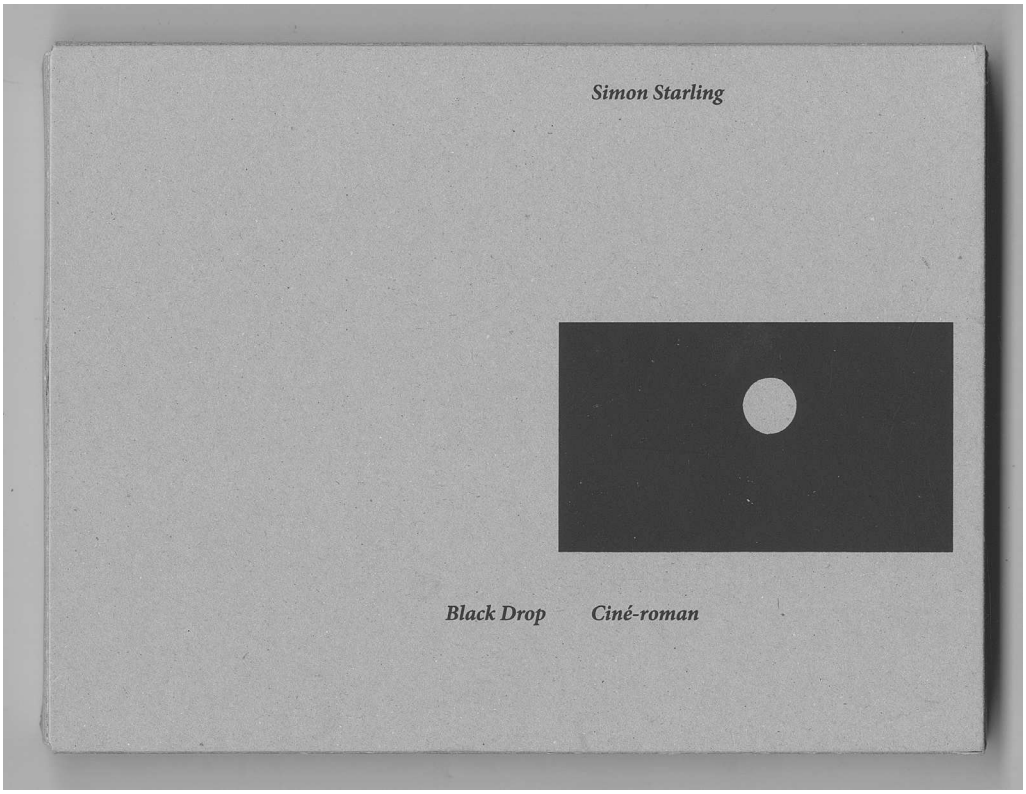
> Two years after Heide II was built, the Spanish explorer Vital Alsar journeyed from Ecuador to Australia by balsa-wood raft, landing at Mooloolaba, just north of Brisbane. His 8,600-mile voyage showed the possibility, if not the proof, of the cross-pollination of ideas, goods and people among the ancient cultures of the Pacific. Paralleling the building of the Aboriginal canoe, a modern structure was built from another kind of tree: an aeroplane for Heide.

The model modernist airplane looking out at the garden, with its scarred Gum tree, reminds me of the famous match cut in Stanley Kubrick's 1968 movie *2001: A Space Odyssey*, where a bone, a prehistoric tool hurled into the air by an ape

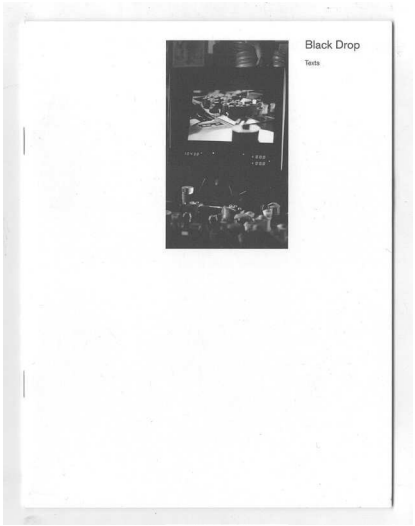
32) *Black Drop*
Modern Art Oxford, UK; Humboldt Books, Berlin, Germany, 2013

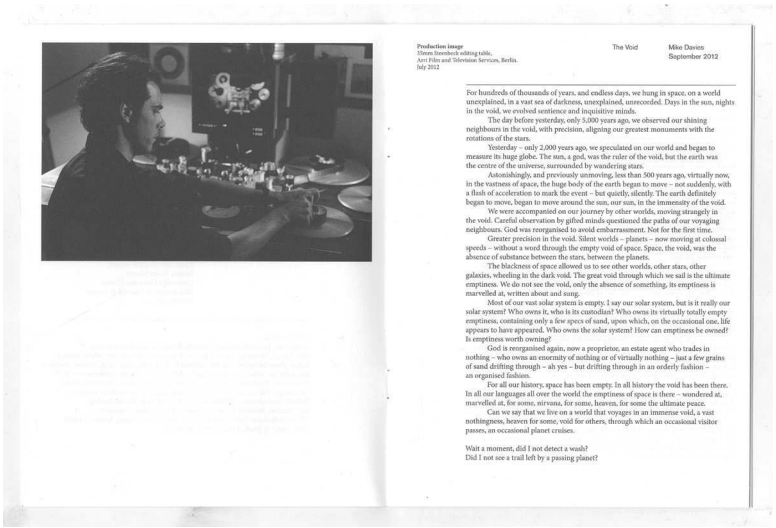
• Two softcover volumes in slipcase: 173 × 228mm (case); 167 × 223mm, pp (first volume, titled *Black Drop Ciné-roman*), 224 × 167mm, 16pp + 4pp cover (second volume, titled *Black Drop Texts*. Printed black and spot grey. Sections sewn and glued, edges painted black.

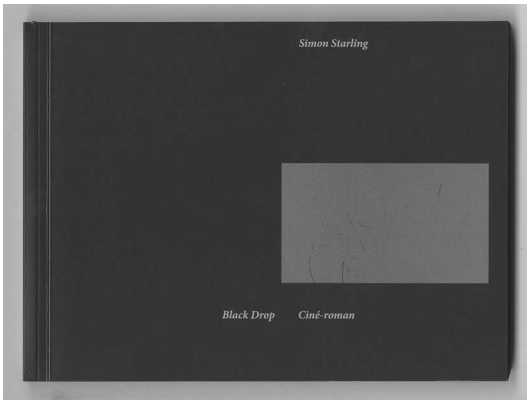
👀
Two volumes in slipcase. Apparently to preserve the integrity of the cine-roman, all text and accompanying date are presented in a stapled supplement.



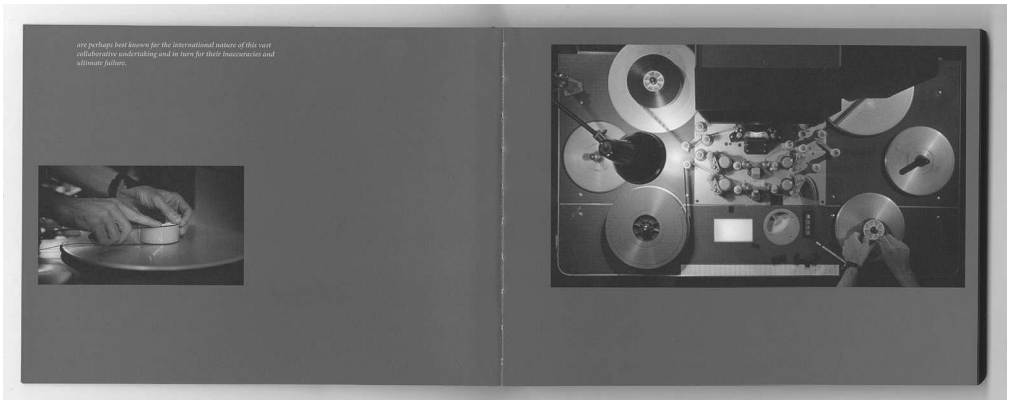
32) *Black Drop*







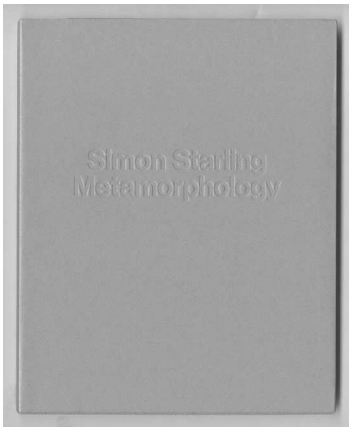


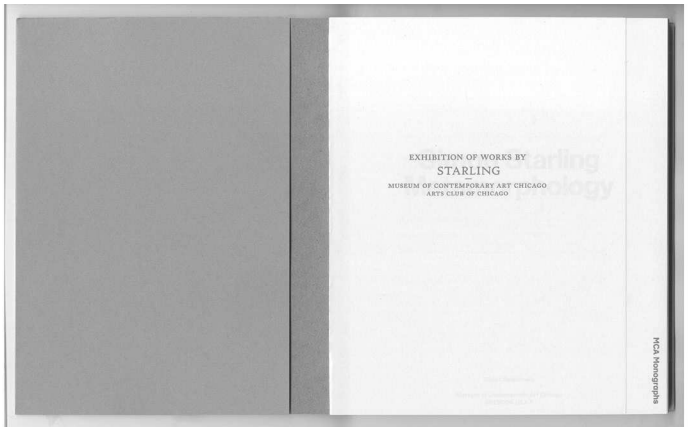


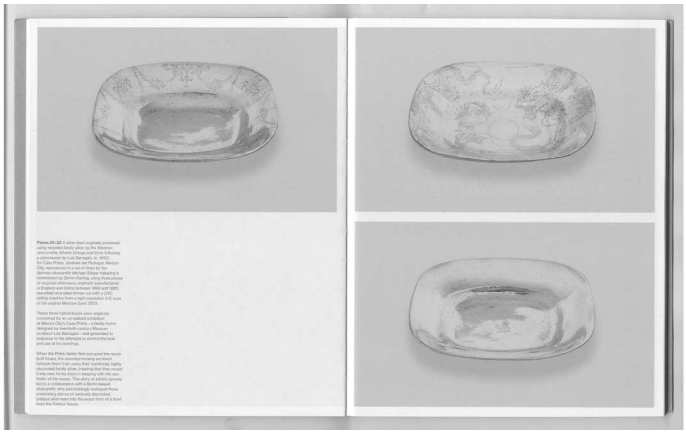
33) ***Metamorphology***
Museum of Contemporary Art Chicago, USA, 2014

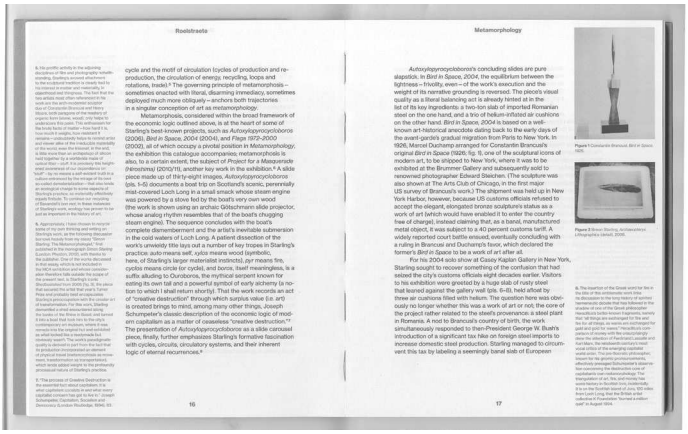
• Softcover: 254 × 204mm, 140pp + 4pp cover + dustjacket.
• Designed by Scott Reinhard and Haynes Riley, Scott Reinhard Co., Chicago; printed by Shapco Printing Inc., Minneapolis, USA.
• Dustjacket debossed on front, spine and back, and printed in black on back and back flap on blue iridescent paper; cover blocked in gold foil on front, spine, and back on brown carton board; interior pages 1–24 printed black and metallic bronze on warm white uncoated paper, pages 25–48 printed full colour plus metallic bronze on warm white uncoated paper, pages 49–80 print specification uncertain, pages 129–140 printed in black on warm white uncoated paper. Section sewn with metallic bronze thread, otabind or derivative. Covers printed in full colour on white uncoated paper; interior and endpapers printed full colour and one spot varnish on warm white coated paper.
• Exhibition catalogue.

👀
The backmatter includes a ‘Production Colophon’, which begins by describing itself as follows: “This colophon details the materials and processes of this book as a conceptual homage to Simon Starling’s practice. It documents not only the key processes used in constructing and executing the catalogue, but also the movement of raw materials into finished goods and the flow of these goods nationally and internationally.” The catalogue for a 1927 exhibition by Constantin Brancusi is identified as an inspiration for the book’s design, following the prominent role works by Brancusi play in Starling’s exhibition at MCA Chicago.

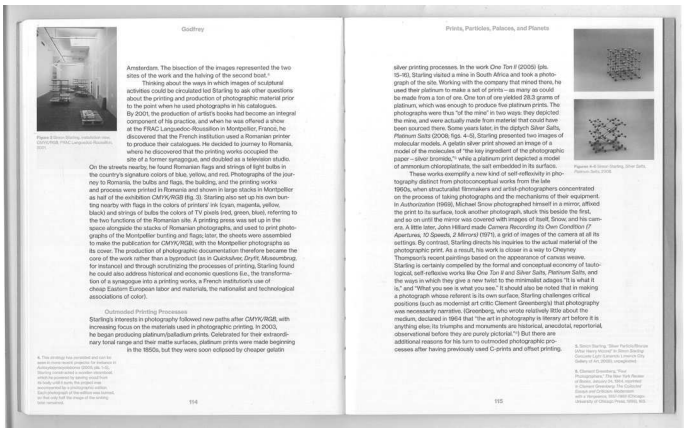








33) *Metamorphology*


Godfrey

Prints, Particles, Palaces, and Planets

Amsterdam. The bisection of the images represented the two sites of the work and the halving of the second boat.[4]

Thinking about the ways in which images of sculptural activities could be circulated led Starling to ask other questions about the printing and production of photographic material prior to the point when he used photographs in his catalogues. By 2001, the production of artist's books had become an integral component of his practice, and when he was offered a shine at the FRAC Languedoc-Roussillon in Montpellier, France, he discovered that the French institution used a Romanian printer to produce their catalogues. He decided to journey to Romania, where he discovered that the printing works occupied the site of a former synagogue, and doubled as a television studio.

On the streets nearby, he found Romanian flags and strings of light bulbs in the country's signature colors of blue, yellow, and red. Photographs of the journey to Romania, the bulbs and flags, the building, and the printing works and process were printed in Romania and shown in large stacks in Montpellier as half of the exhibition CMYK/RGB (fig. 3). Starling also set up his own buntingmeets with flags in the colors of printers' ink (cyan, magenta, yellow, black) and strings of bulbs the colors of TV pixels (red, green, blue), referring to the two functions of the Romanian site. A printing press was set up in the space alongside the stacks of Romanian photographs, and used to print photographs of the Montpellier bunting and flags; later, the sheets were assembled to make the publication for CMYK/RGB, with the Montpellier photographs as its cover. The production of photographic documentation therefore became the core of the work rather than a byproduct (as in Quickshave, *Dry/It*, *Museumshop*, for instance) and through scrutinizing the processes of printing, Starling found he could also address historical and economic questions (i.e., the transformation of a synagogue into a printing works, a French institution's use of cheap Eastern European labor and materials, the nationalist and technological associations of color).

Outmoded Printing Processes

Starling's interests in photography followed new paths after *CMYK/RGB*, with increasing focus on the materials used in photographic printing. In 2003, he began producing platinum/palladium prints. Celebrated for their extraordinary tonal range and their matte surfaces, platinum prints were made beginning in the 1850s, but they were soon eclipsed by cheaper gelatin

4. This strategy has paralleled and can be seen in more recent projects: for instance in the publication accompanying *Tate Modern*, Starling turned solid a wooden mannequin, which he covered by sanding wood from the floor of the Tate Modern, and then encompassed by a photographic edition. Each photograph of the edition was burned, so that only half the shape of the sanding was contained.

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Prints, Particles, Palaces, and Planets

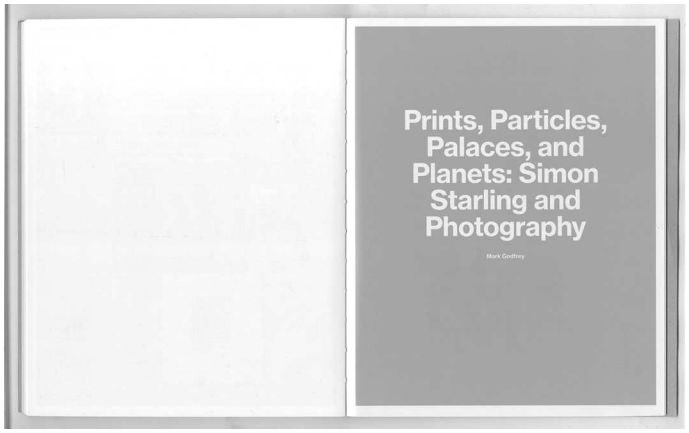
silver printing processes. In the work *One Ton II* (2005) (pls. 15–16), Starling visited a mine in South Africa and took a photograph of the site. Working with the company that mined there, he used their platinum to make a set of prints – as many as could be made from a ton of ore. One ton of ore yielded 28.3 grams of platinum, which was enough to produce five platinum prints. The photographs were thus "of the mine" in two ways: they depicted the mine, and were actually made from material that could have been sourced there. Some years later, in the diptych *Silver Salts, Platinum Salts* (2008; figs. 4–5), Starling presented two images of molecular models. A gelatin silver print showed an image of a model of the molecules of "the key ingredient of the photographic paper – silver bromide,"[5] while a platinum print depicted a model of ammonium chloroplatinate, the salt embedded in its surface.

These works exemplify a new kind of self-reflexivity in photography distinct from photoconceptual works from the late 1960s, when structuralist filmmakers and artist-photographers concentrated on the process of taking photographs and the mechanisms of their equipment. In *Authorization* (1969), Michael Snow photographed himself in a mirror, affixed the print to its surface, took another photograph, stuck this beside the first, and so on until the mirror was covered with images of itself, Snow, and his camera. A little later, John Hilliard made *Camera Recording Its Own Condition (7 Apertures, 10 Speeds, 2 Mirrors)* (1971), a grid of images of the camera at all its settings. By contrast, Starling directs his inquiries to the actual material of the photographic print. As a result, his work is closer in a way to Cheyney Thompson's recent paintings based on the appearance of canvas weave. Starling is certainly compelled by the formal and conceptual economy of tautological, self-reflexive works like *One Ton II* and *Silver Salts, Platinum Salts*, and the ways in which they give a new twist to the minimalist adages "It is what it is," and "What you see is what you see." It should also be noted that in making a photograph whose referent is its own surface, Starling challenges critical positions (such as modernist art critic Clement Greenberg's) that photography was necessarily narrative. (Greenberg, who wrote relatively little about the medium, declared in 1964 that "the art in photography is literary art before it is anything else; its triumphs and monuments are historical, anecdotal, reportorial, observational before they are purely pictorial."[6]) But there are additional reasons for his turn to outmoded photographic processes after having previously used C-prints and offset printing.

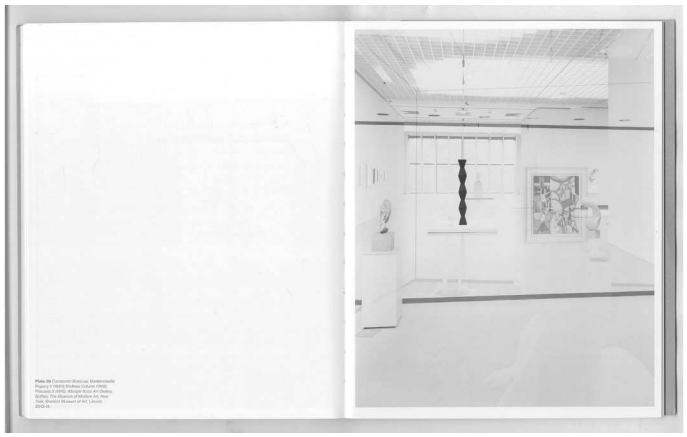
5. Simon Starling, "Silver Particle/Bronze (After Henry Moore)" in *Simon Starling: Wilhelm Tell*, exh. cat. (Kunsthaus Zürich City Gallery of Art, 2008), unpaginated.

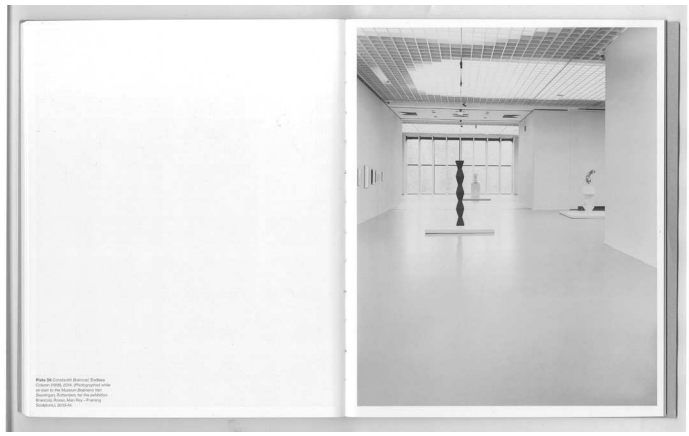
6. Clement Greenberg, "Pop Photographers," *The New York Review of Books* (September 24, 2009). Reprinted in *Clement Greenberg: The Collected Essays and Criticism*, Modernism Meanwhile, vol. 4 (Chicago: University of Chicago Press, 1993), 169.

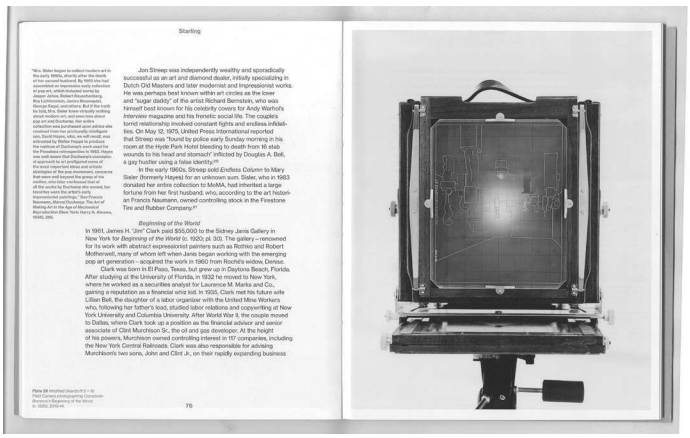
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Prints, Particles, Palaces, and Planets: Simon Starling and Photography

Mark Godfrey


Plate 29 Constantin Brancusi, *Mademoiselle Pogany* I (1913). Bronze. Column (1918). Limestone. Albright-Knox Art Gallery, Buffalo; The Museum of Modern Art, New York; Brancusi Museum of Art, Lincoln. 2012-14.


Plate 30 Constantin Brancusi, *Endless Column* (1918). Oak. Photographed while on loan to the Museum Boijmans Van Beuningen, Rotterdam, for the exhibition Brancusi, Rosso, Man Ray – Framing Modernity, 2013-14.


Starling

"Mrs. Sisler began to collect modern art in the early 1950s, shortly after the charts showed her husband to be rich. She soon assembled an impressive early collection of pop art, which included works by Jasper Johns, Robert Rauschenberg, Roy Lichtenstein, Andy Warhol, Claes Oldenburg, and others. But if the truth be told, Mrs. Sisler knew virtually nothing about modern art, and even less about how to build a collection. Her collection was purchased upon advice she received from her profoundly intelligent daughter, Mary Sisler Hayes, who was enthralled by Walter Hopps to produce the replicas of Duchamp's work used for the retrospective exhibition. Mary Hayes was well aware that Duchamp's conceptual approach to art prefigured some of the most important ideas and artistic strategies of the pop movement, someone that Walter Hopps, a curator at the Pasadena Art Museum, who later condoned their of all the works by Duchamp she owned, but Duchamp's influence on the pop movement is overstated perhaps." Ben Francis Naumann, *Marcel Duchamp: The Art of Painting in the Age of Mechanical Reproduction* (New York: Harry N. Abrams, 1999), 266.

Jon Streep was independently wealthy and sporadically successful as an art and diamond dealer, initially specializing in Dutch Old Masters and later modernist and Impressionist works. He was perhaps best known within art circles as the lover and "sugar daddy" of the artist Richard Bernstein, who was himself best known for his celebrity covers for Andy Warhol's *Interview* magazine and his frenetic social life. The couple's torrid relationship involved constant fights and endless infidelities. On May 12, 1975, United Press International reported that Streep was "found by police early Sunday morning in his room at the Hyde Park Hotel bleeding to death from 16 stab wounds to his head and stomach" inflicted by Douglas A. Bell, a gay hustler using a false identity.[7]

In the early 1960s, Streep sold *Endless Column* to Mary Sisler (formerly Hayes) for an unknown sum. Sisler, who in 1983 donated her entire collection to MoMA, had inherited a large fortune from her first husband, who, according to the art historian Francis Naumann, owned controlling stock in the Firestone Tire and Rubber Company.[8]

Beginning of the World

In 1961, James H. "Jim" Clark paid $55,000 to the Sidney Janis Gallery in New York for *Beginning of the World* (c. 1920; pl. 30). The gallery – renowned for its work with abstract expressionist painters such as Rothko and Robert Motherwell, many of whom left when Janis began working with the emerging pop art generation – acquired the work in 1960 from Rochlis's widow, Denise.

Clark was born in El Paso, Texas, but grew up in Daytona Beach, Florida. After studying at the University of Florida, in 1932 he moved to New York, where he worked as a securities analyst for Laurence M. Marks and Co., gaining a reputation as a financial whiz kid. In 1935, Clark met his future wife Lillian Bell, the daughter of a labor organizer with the United Mine Workers who, following her father's lead, studied labor relations and copywriting at New York University and Columbia University. After World War II, the couple moved to Dallas, where Clark took up a position as the financial advisor and senior associate of Clint Murchison Sr., the oil and gas developer. At the height of his powers, Murchison owned controlling interest in 117 companies, including the New York Central Railroads. Clark was also responsible for advising Murchison's two sons, John and Clint Jr., on their rapidly expanding business

Plate 28 Modified *Duane's F + N2* Field Camera photographing Constantin Brancusi, *Beginning of the World* (c. 1920). 2014-16

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Plate 31 Constantin Brancusi, *The Kiss* (1909). Oak. Base (1937). *Oak Base was photographed while on loan to the Art Institute of Chicago, 2013.* Installation view, The Great Upheaval: Masterpieces from the Guggenheim Collection, 1940–1976, 2016 | Philadelphia Museum of Art; Solomon R. Guggenheim Museum, New York, 2016–18.

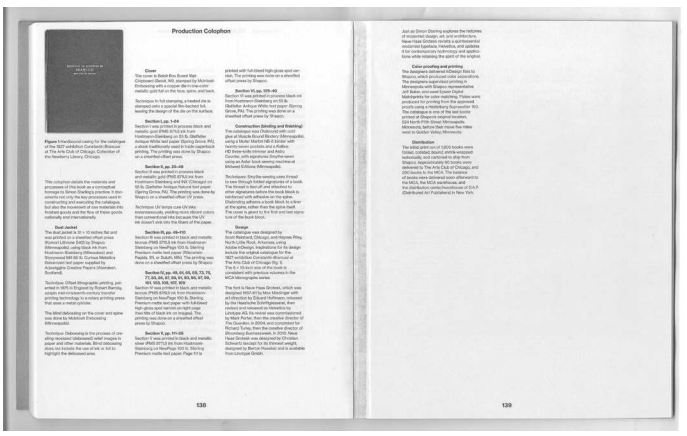

Production Colophon

Figure 1 Hardbound casing for the catalogue of the 1927 exhibition Constantin Brancusi at The Arts Club of Chicago. Collection of the Newberry Library, Chicago

This colophon details the materials and processes used in the publication, paying homage to Simon Starling's practice. It documents not only the key processes used in constructing and executing the catalogue, but also the movement of raw materials into the factory and of the finished book across postal networks and internationally.

Dust Jacket
The dust jacket is 31 × 13 inches flat and was printed on a sheetfed offset press by Bookmobile, Minneapolis, Minnesota, using black ink from Hostmann-Steinberg (Milwaukee) and Sappi Magno Satin 80 lb. Cursiva Metallica (Silversmith) text paper supplied by Arjowiggins Creative Papers (Wiesbaden, Bucksport).

Technique: Offset lithographic printing, patented in 1875 in England by Robert Barclay, adapts mid-nineteenth-century transfer lithography to the rotary letterpress printing press that uses a metal cylinder.

The blind debossing on the cover and spine was done by Mcintosh Embossing (Minneapolis).

Technique: Debossing is the process of creating a recessed impression in leather, paper and other materials. Blind debossing does not include the use of ink or foil to highlight the debossed area.

Cover
The cover is Rabbit Box Board 60pt (Graphic Board, MI), stamped by Mcintosh Embossing with a copper die in two-color metallic gold foil on the face, spine, and back.

Technique: In foil stamping, a heated die is stamped onto a special film-backed foil, leaving the design of the die on the surface.

Section1, pp. 1–24
Section 1 was printed in process black and metallic bronze (PMS 8760) ink from Hostmann-Steinberg on 55 lb. Glatfelter Antique White text paper (Spring Grove, PA).

Section 2, pp. 25–48
Section 2 was printed in process black and metallic gold (PMS 8764) ink from Hostmann-Steinberg on 55 lb. Glatfelter Antique White text paper (Spring Grove, PA). The printing was done by Shapco on a sheetfed offset UV press.

Technique: UV (ultra-violet) lithography uses inks that contain no solvents; instead, they are cured by exposure to UV light. Their use is more environmentally friendly than conventional inks because the UV ink doesn't sink into the fibers of the paper.

Section 49, pp. 49–113
Section 49 was printed in black and metallic bronze (PMS 8760) ink from Hostmann-Steinberg on NewPage 100 lb. Sterling Premium matte text paper (Wisconsin Rapids, WI). Sheetfed offset printing was done on a sheetfed offset press by Shapco.

Section 114, pp. 114–137
Section 114 was printed in black and metallic silver (PMS 8773) ink from Hostmann-Steinberg on NewPage 100 lb. Sterling Premium matte text paper. Page 119 is printed with full-bleed high-gloss spot varnish. The printing was done on a sheetfed offset press by Shapco.

Section 10, pp. 139–40
Section 10 was printed in process black ink from Hostmann-Steinberg on 55 lb. Glatfelter Antique White text paper (Spring Grove, PA). The printing was done on a sheetfed offset press by Shapco.

Construction (Binding and Finishing)
The book was bound by Shapco (formerly Bind-all Manufacturing, Minneapolis), using a Muller Martini NB II binder with handy-sewn pockets and a Rollem HD three-knife trimmer and Astro Machine Corporation (Minneapolis) case-in-and-Apter book sewing machine at Midwest Editions (Minneapolis).

Techniques: Smyth-sewing uses thread to sew through folded signatures of a book. Case-in is the process by which the other signatures before the book block is reinforced with adhesive on the spine. Clothbinding adheres a book block to a liner at the spine, rather than the spine itself. Apter book sewing is a method that will not lay more flat.

Design
The catalogue was designed by Scott Reinhard, Chicago, and Haynes Pfeiy, Chicago. The typeface Arnhem by Fred Smeijers of Typotheque for its design exclude the original catalogues for the exhibition Constantin Brancusi at The Arts Club of Chicago (fig. 1). The 6 × 10-inch size of the book is consistent with previous volumes in the MCA Monographs series.

The font is Neue Haas Grotesk, which was designed 1957–61 by Max Miedinger with Eduard Hoffmann. It was originally released by the Haasche Schriftgiesserei, then redrawn and released as Helvetica by D. Stempel AG. The font was redrawn again by Matt Porter, then the creative director of The Guardian, in 2004, and completed for Richard Turley, then the creative director of *Bloomberg Businessweek*, in 2010. Neue Haas Grotesk was released by Linotype and Schwartz (accept for its thinnest weight, designed by Bernie Hoesker) and is available from Linotype GmbH.

Just as Simon Starling explores the histories of equipment design, art, and architecture, Neue Haas Grotesk remains a quintessential modernist typeface, and we have chosen it for contemporary technology and addictions while retaining the spirit of the original.

Color proofing and printing
The designers delivered InDesign files to Shapco, which produced color separations. The designers supervised printing in Minneapolis at the press's representative Jeff Baker, and used Epson Digital Matchprints for color matching. Plates were produced using a Heidelberg Suprasetter 105. The catalogue is one of the last books printed by Bookmobile (formerly 224 North Fifth Street Minneapolis, Minnesota, before their move five miles west to Golden Valley, Minnesota.

Distribution
The initial print run of 1,800 books were folded, collated, bound, shrink-wrapped and packed in cartons by Bookmobile/Shapco. Approximately 90 books were delivered to The Arts Club of Chicago, and 1,000 to the MCA, for the exhibition of The Arts Club of Chicago (fig. 1). The 6 × 10-inch size of the book is consistent with previous volumes in the MCA Monographs series.

The font is Neue Haas Grotesk, which was designed 1957–61 by Max Miedinger with Eduard Hoffmann. It was originally released by the Haasche Schriftgiesserei, then redrawn and released as Helvetica by D. Stempel AG. The font was redrawn again by Matt Porter, then the creative director of The Guardian, in 2004, and completed for Richard Turley, then the creative director of *Bloomberg Businessweek*, in 2010. Neue Haas Grotesk was released by Linotype and Schwartz (accept for its thinnest weight, designed by Bernie Hoesker) and is available from Linotype GmbH.

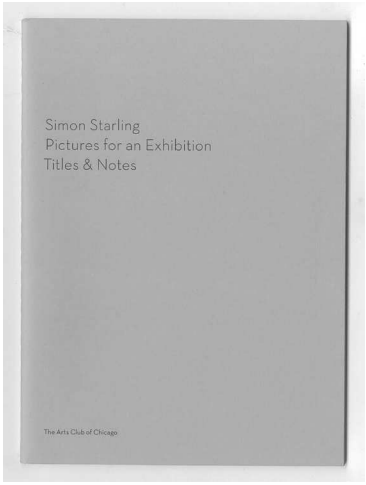
138

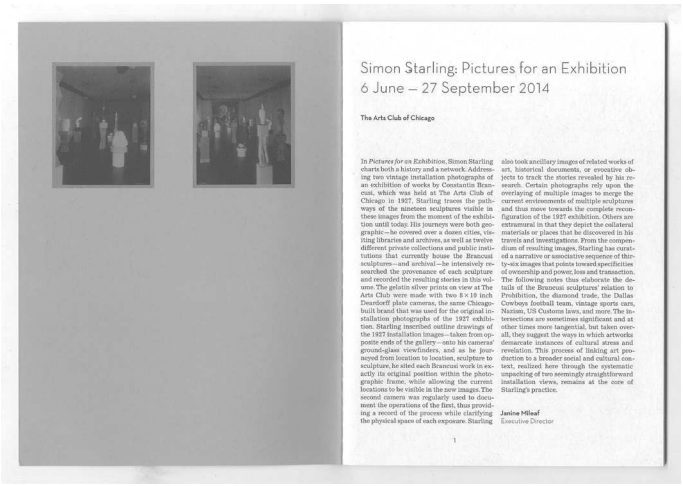
139

34) ***Pictures for an Exhibition (Titles & Notes)***
The Arts Club of Chicago, USA, 2014

• Softcover: 219 × 159mm, 36pp + 4pp cover.
• Designed by Philipp Arnold; printer unidentified.
• Cover printed black on green uncoated board; interior printed black on white uncoated paper. Singer sewn with white thread.

👀
From page 2 : “Addressing two vintage installation photographs of an exhibition of works by Constantin Brancusi, which was held at The Arts Club of Chicago in 1927, Starling traces the pathways of the nineteen sculptures visible in these images from the moment of the exhibition until today.”





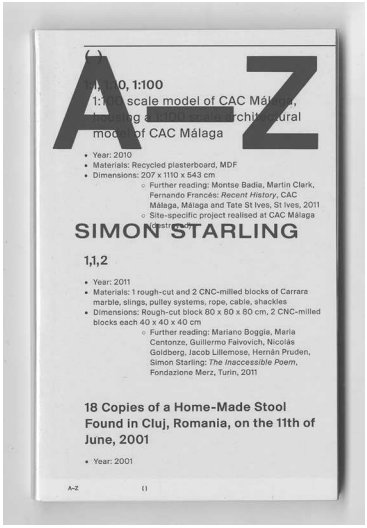


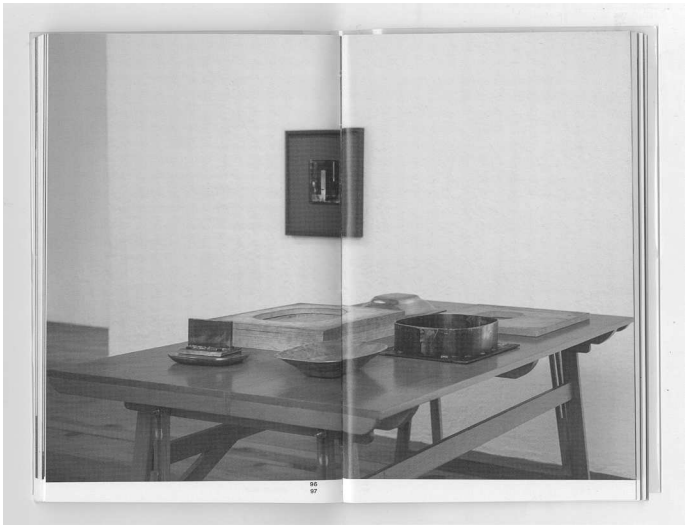


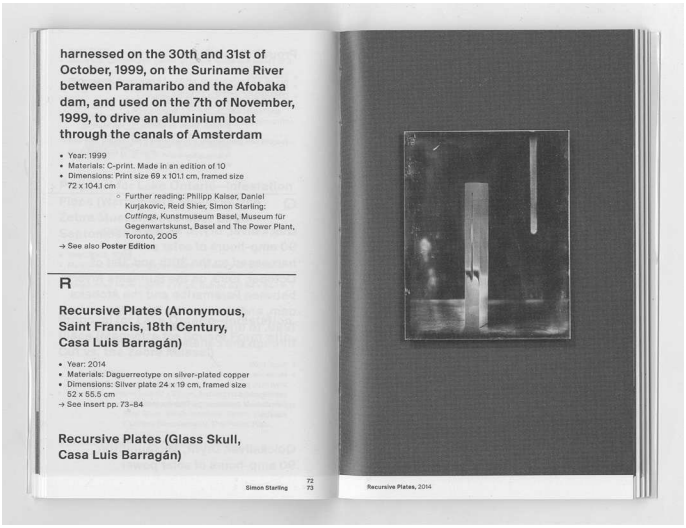
364

35) ***A–Z***
Mousse Publishing, Milan, Italy, 2016

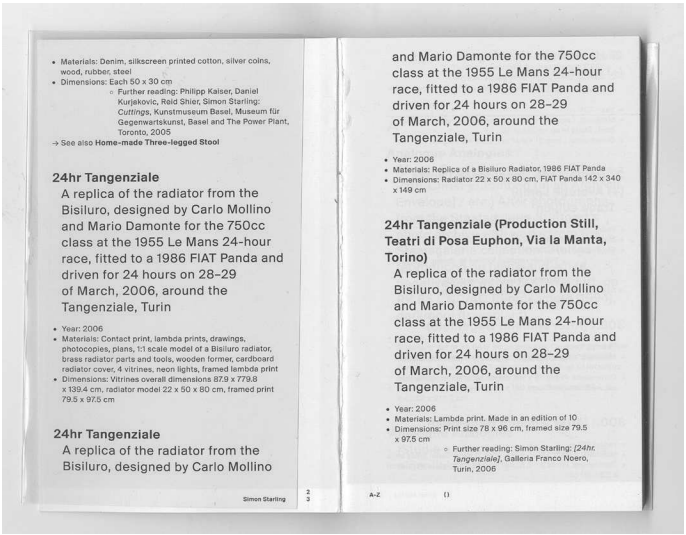
• Softcover: 165 × 106mm, 124pp + 4pp cover + 8pp dustjacket.
• Designed by Mousse; printed in Italy.
• Dustjacket screenprinted blue on clear acrylic; cover printed black on white coated board, overall laminated except 7mm footer; interior pages 1–16 printed black on white uncoated paper, overall laminated except 7mm footer. Sections sewn and glued.
• Exhibition catalogue, including documentation of two exhibitions organised around a complete, alphabetical list of works by Starling, with extended captions.





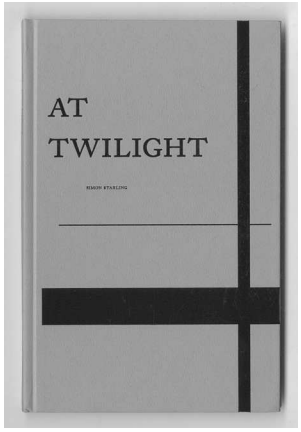


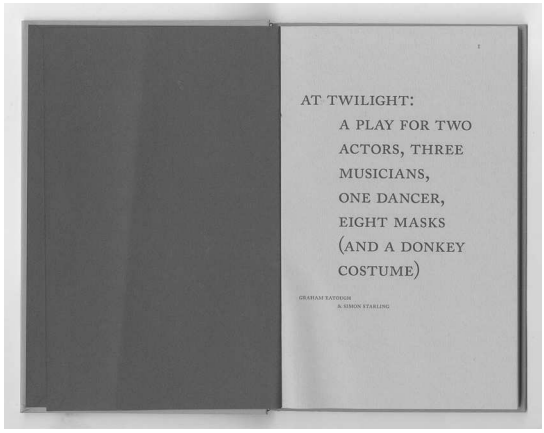


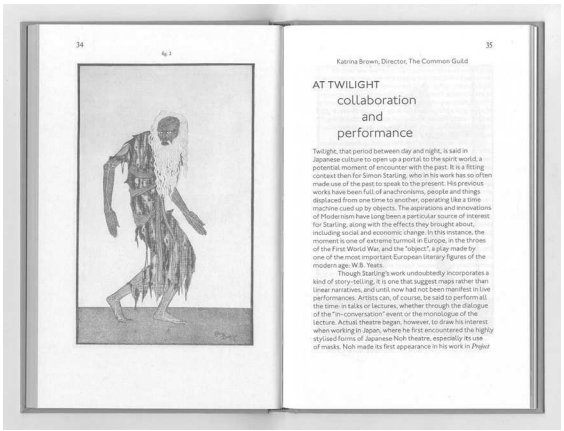


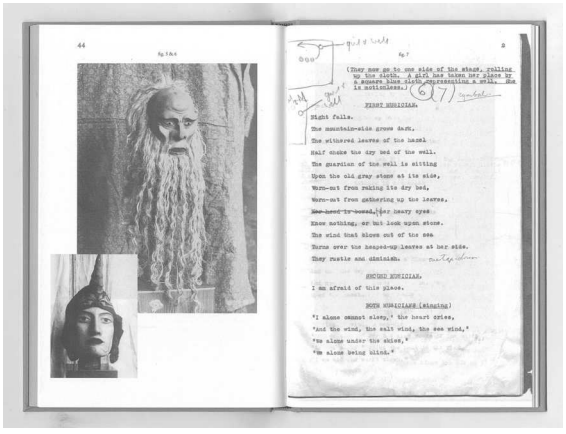
36) ***At Twilight***
The Common Guild, Glasgow, UK; Dent-de-Leone, London, UK; Japan Society, New York, USA, 2016

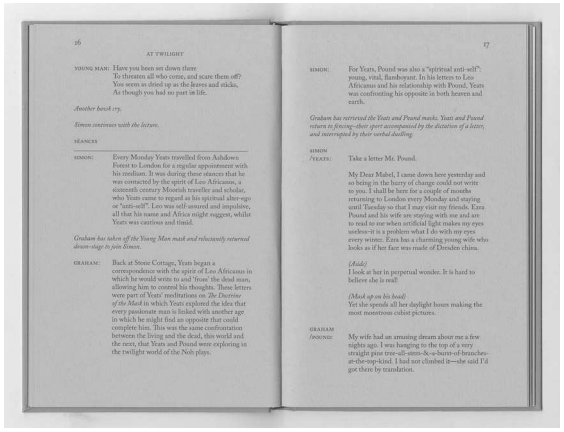
• Concept by Simon Starling and Åbäke; designed by Åbäke; printed by Die Keure (Bruges, Belgium).
• One casebound volume, one newsprint volume in clear plastic pocket; casebound volume: 205 × 134mm, 80pp + 8pp endpapers + 4pp cover; newsprint volume: 368 × 290mm, 48pp.
• Casebound volume: case wrapped in light brown uncoated paper blocked in black foil; endpapers unprinted uncoated purple paper; pages 1–32 printed black on light brown uncoated paper; pages 33–80 printed black on warm white uncoated paper. Newsprint volume: printed full colour on white newsprint.

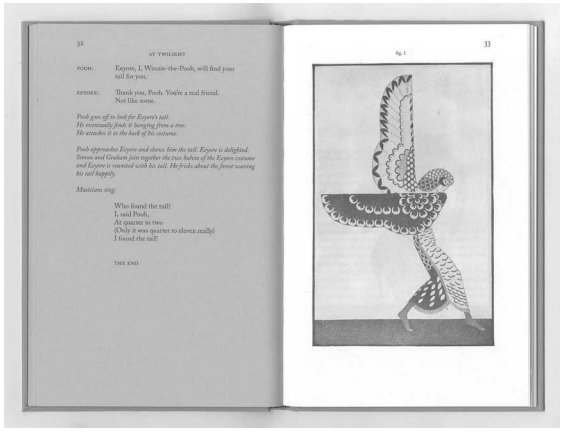




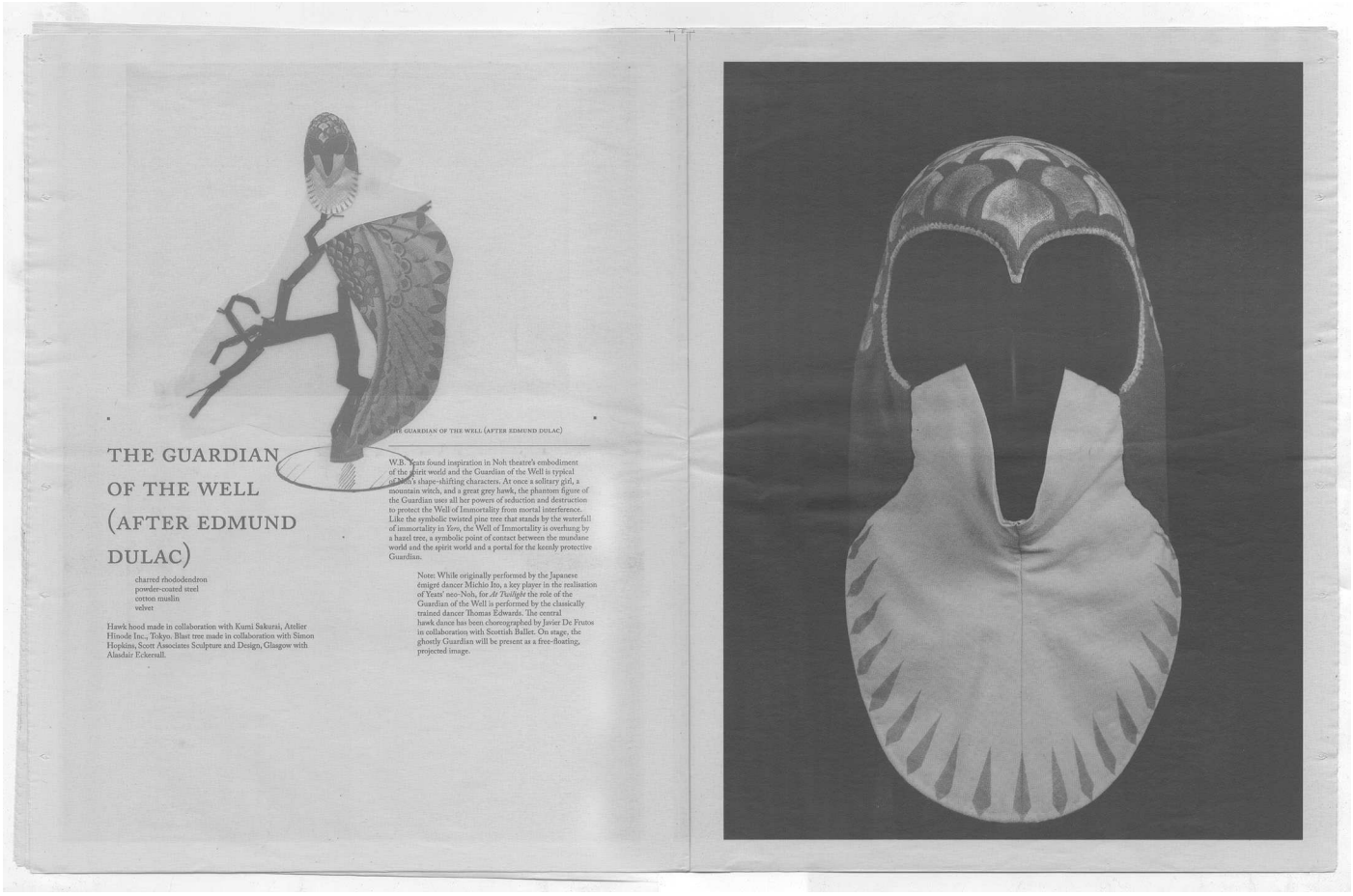








36) *At Twilight*



THE GUARDIAN OF THE WELL (AFTER EDMUND DULAC)

THE GUARDIAN OF THE WELL (AFTER EDMUND DULAC)

charred rhododendron
powder-coated steel
cotton muslin
velvet

Hawk hood made in collaboration with Kumi Sakurai, Atelier Hinode Inc., Tokyo. Blast tree made in collaboration with Simon Hopkins, Scott Associates Sculpture and Design, Glasgow with Alasdair Eckersall.

W.B. Yeats found inspiration in Noh theatre's embodiment of the spirit world and the Guardian of the Well is typical of Noh's shape-shifting characters. At once a solitary girl, a mountain witch, and a great grey hawk, the phantom figure of the Guardian uses all her powers of seduction and destruction to protect the Well of Immortality from mortal interference. Like the symbolic twisted pine tree that stands by the waterfall of immortality in *Yoro*, the Well of Immortality is overhung by a hazel tree, a symbolic point of contact between the mundane world and the spirit world and a portal for the keenly protective Guardian.

Note: While originally performed by the Japanese émigré dancer Michio Ito, a key player in the realisation of Yeats' neo-Noh, for *At Twilight* the role of the Guardian of the Well is performed by the classically trained dancer Thomas Edwards. The central hawk dance has been choreographed by Javier De Frutos in collaboration with Scottish Ballet. On stage, the ghostly Guardian will be present as a free-floating, projected image.