

Crucible New York

Documentation Archive
Entry № 2

Client:

Michael Assiff
Pier 1
Valentin Paris
7 September - 7 October 2017

Fabrication:

Oheneba Siaw Studio
Nkoso copper filigree technique
Kumasi, Ghana
[6°41'03.3"N 1°35'24.2"W]

Michael Assiff at Valentin

September 23, 2017

Search this website



Artist: Michael Assiff

Exhibition title: Pier 1

Venue: Valentin, Paris, France

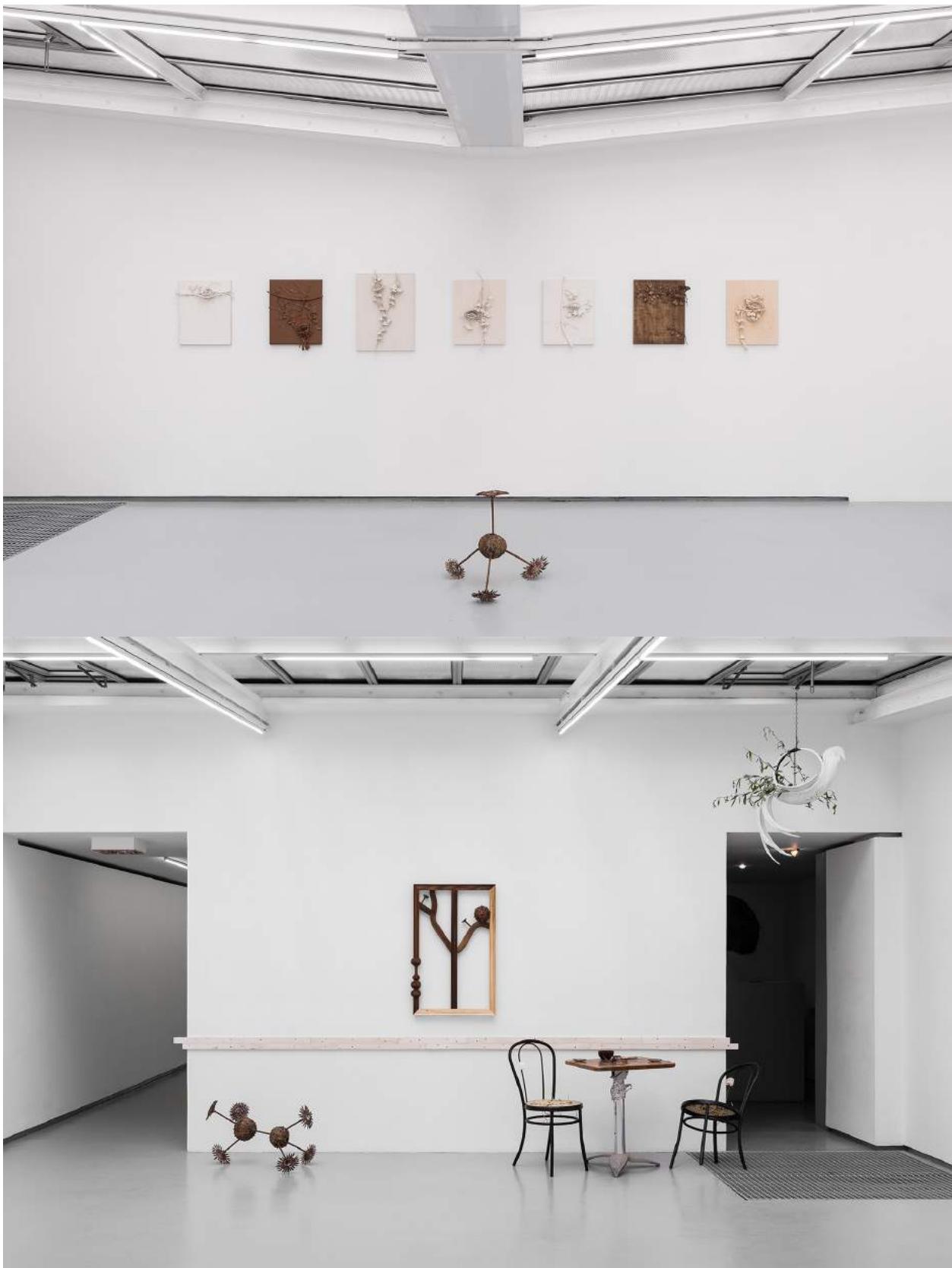
Date: September 7 – October 7, 2017







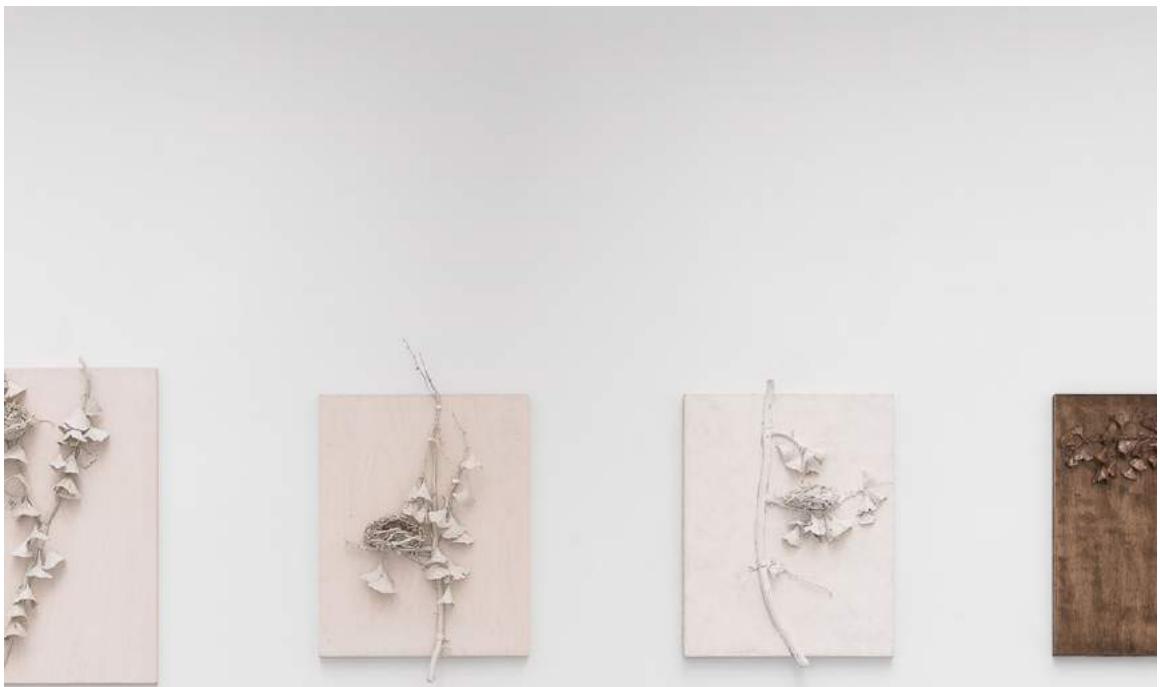


































0210869255

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0556700166

0556722520

city/town

India

Peter
ame

ame

Kumasi
(Berlin)

WhatsApp
+49 151 10412868

NYC

Kumasi

extra cost

1 Soldreing stem to flower



caps

~~100 ps~~ x 29-87

145.00 -

2, 3 extra stems 20.00 ghf = 60.00 ghf

3, 6 extra cups 10.00 x 6 = 60.00 ✓

4 10.00 x 329 = soldre stem 320.00 ✓

5, 10.00 x 39 = 390.00 ✓

4 soldre stem to the balls 10.00

5, approval for paper C. M. S. 10.00

6 extra 1 ball 200.00 x 1 200.00

Idrisuahmed@yahoo.e...

~~A 28121972~~

0.175" = 05 Medium 40PS

0.175" = 03 Medium 40PS

0.175" = 01 Medium 40f^s

0.20" = 0.2 Large 54 ps.

0.175" = 02 Medium

~~0.2"~~ = 0.4 Large

~~0.2"~~ = 0.1 Large 54^{PS}

1.1.0" → 0.2 small 72^{PS}

0.1.0" = 0.4 small 72^{PS}

Small

1.1.0" = 05 small 72 P^s

60 P^s

0.1.0" = 01 small 72 P^s
~~0.01 = 0~~

0.2.0" = 03 large 54 P^s



U-Fresh Ghana

Crucible 003-Copper
Michael Assiff
July 20 2017

14 P's

$$\begin{array}{r} 8 \\ 24 \\ 13 \\ \hline 45 \\ 29 \\ \hline 23 \end{array}$$

Petals for the flowers
*Drawn to scale

Small petals,
360 total



x 72



x 72

14
13



x 72

14



x 72



x 72

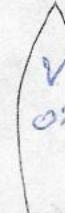


the largest can be 1.0 inch

Medium petals,
200 total



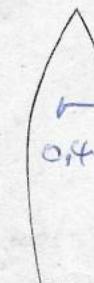
x 40



x 40



x 40



x 40

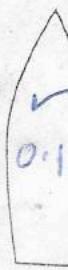


x 40

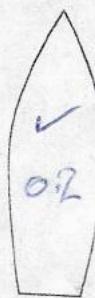


the largest can be 1.75 inches

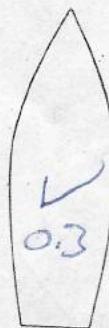
Large petals,
216 total



x 54



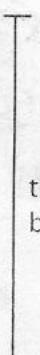
x 54



x 54



x 54



the largest can be 2.0 inch

Gh& 800.00

1, Casting copper & seeds $5.00 \times 20 = 100.00$

2, 2 copper ball $50 \times 2 = 100.00$ first one

3, extra 160 Ghf for the first flower cast, one disc
Solid 110.00
was added

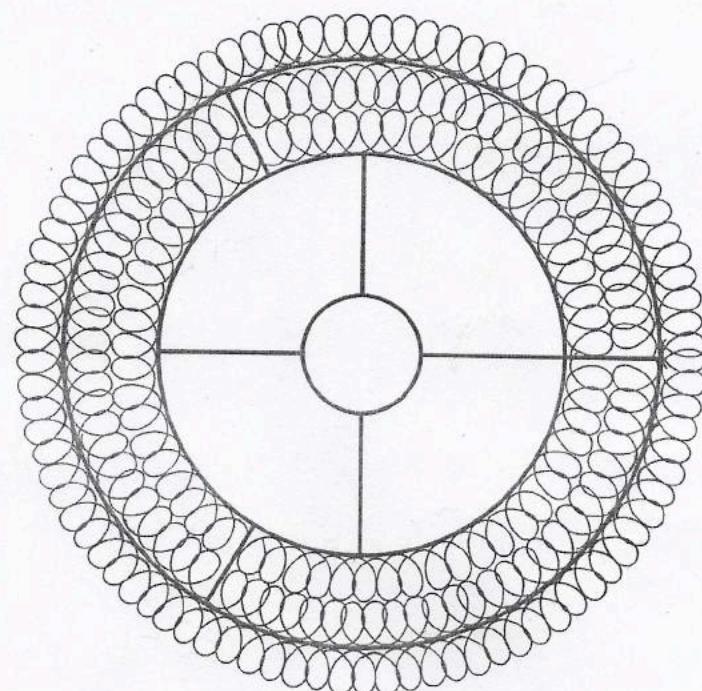
4, 160×2 big orange balls. = total 320.00 Ghf

total 680 Ghf

Balass 120 Ghf

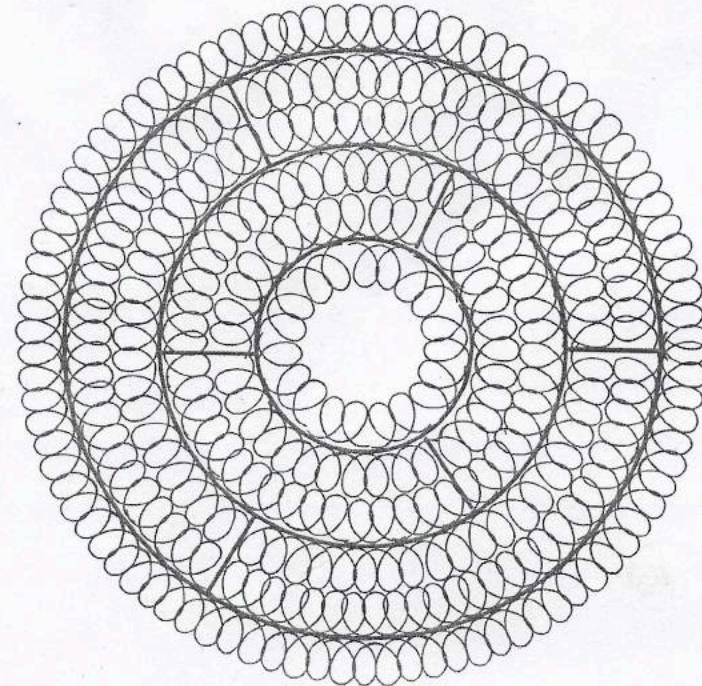
Crucible 003-Copper
Michael Assiff
July 20 2017
1/2

All Face Plates 4" Diameter



x 2

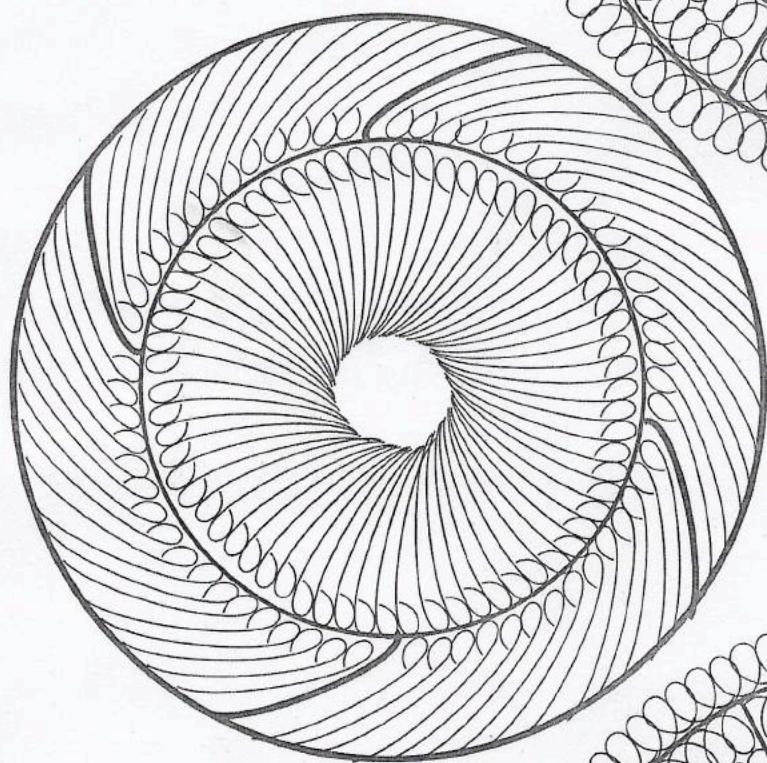
294



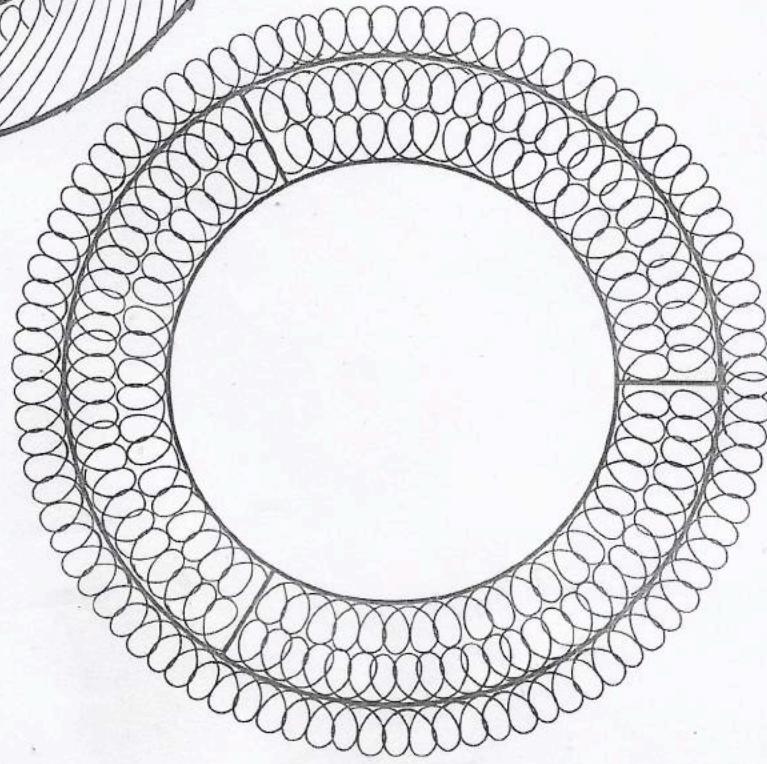
x 12

reducible 003-Copper
Michael Assiff
July 20 2017
/2

All Face Plates 4" Diameter
*Drawn to scale



X 23



X 4

X 4

Ai 28121972

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Compose Back to Message Small Flower.pdf 1 / 1

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B

The Getty

Recent



small flower

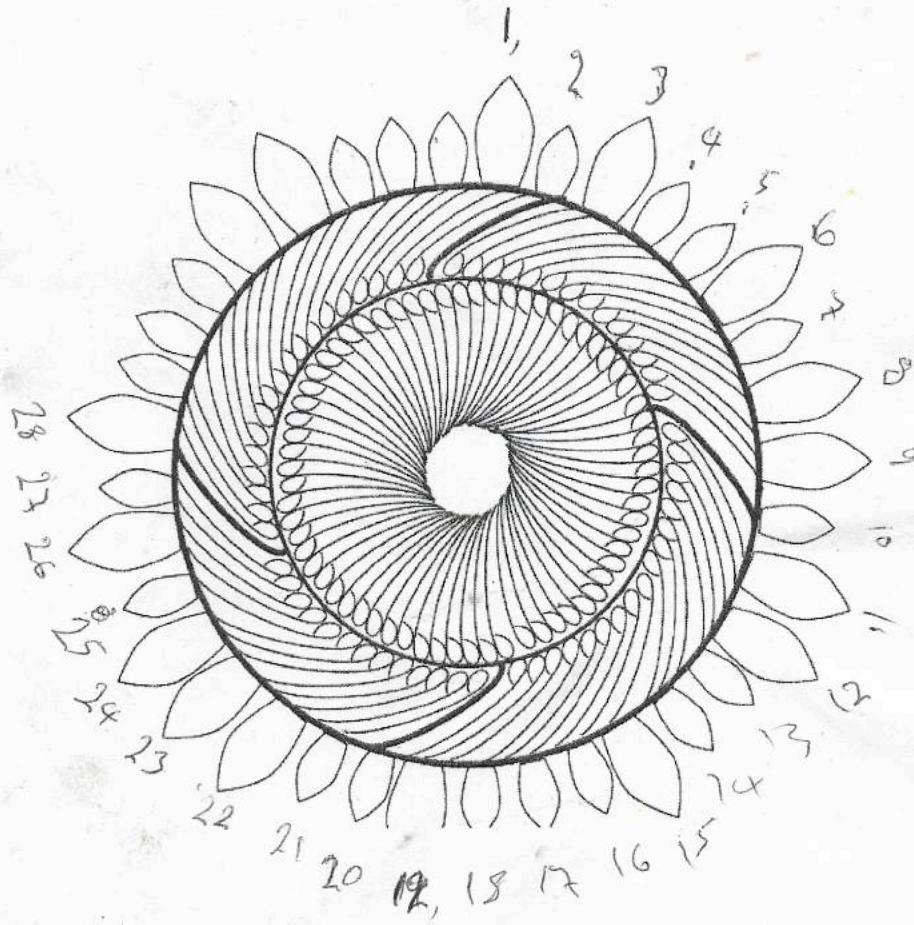
~.5" -.75"



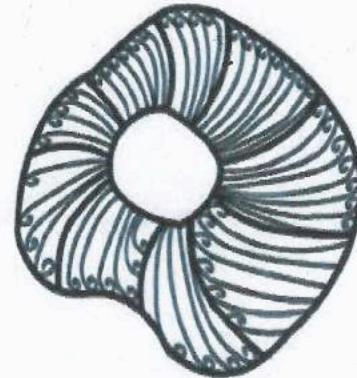
approxima

36 PPF

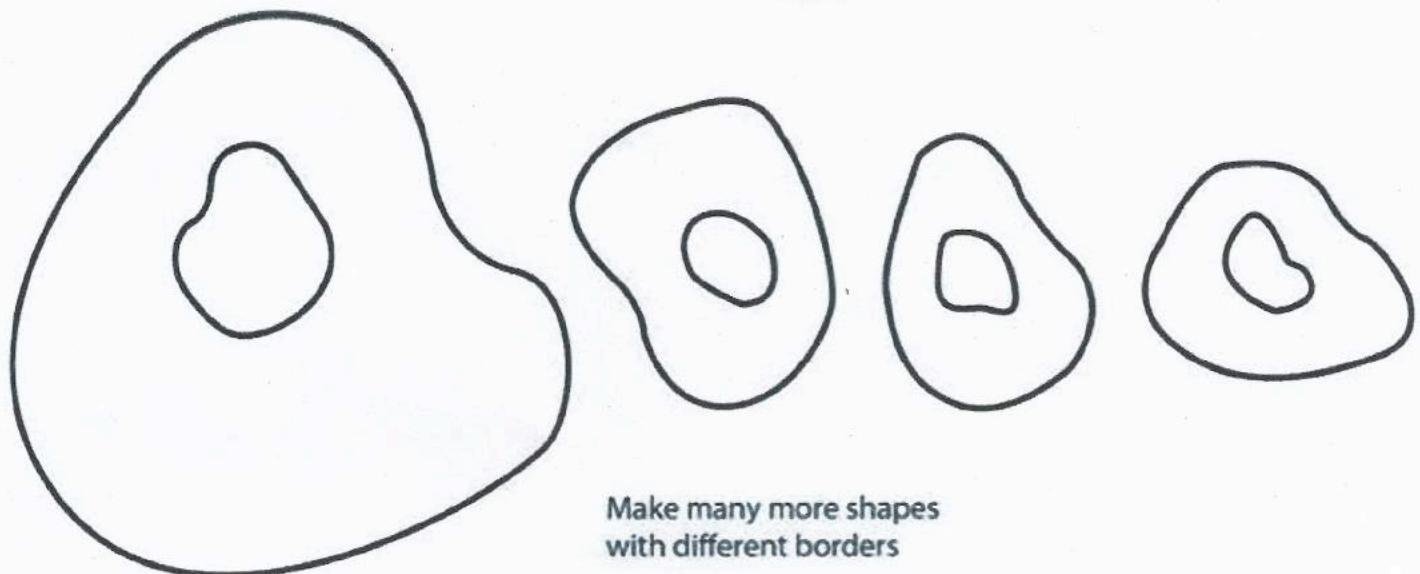
(petals per fl



Michael Assiff
July 17 2017
1/2

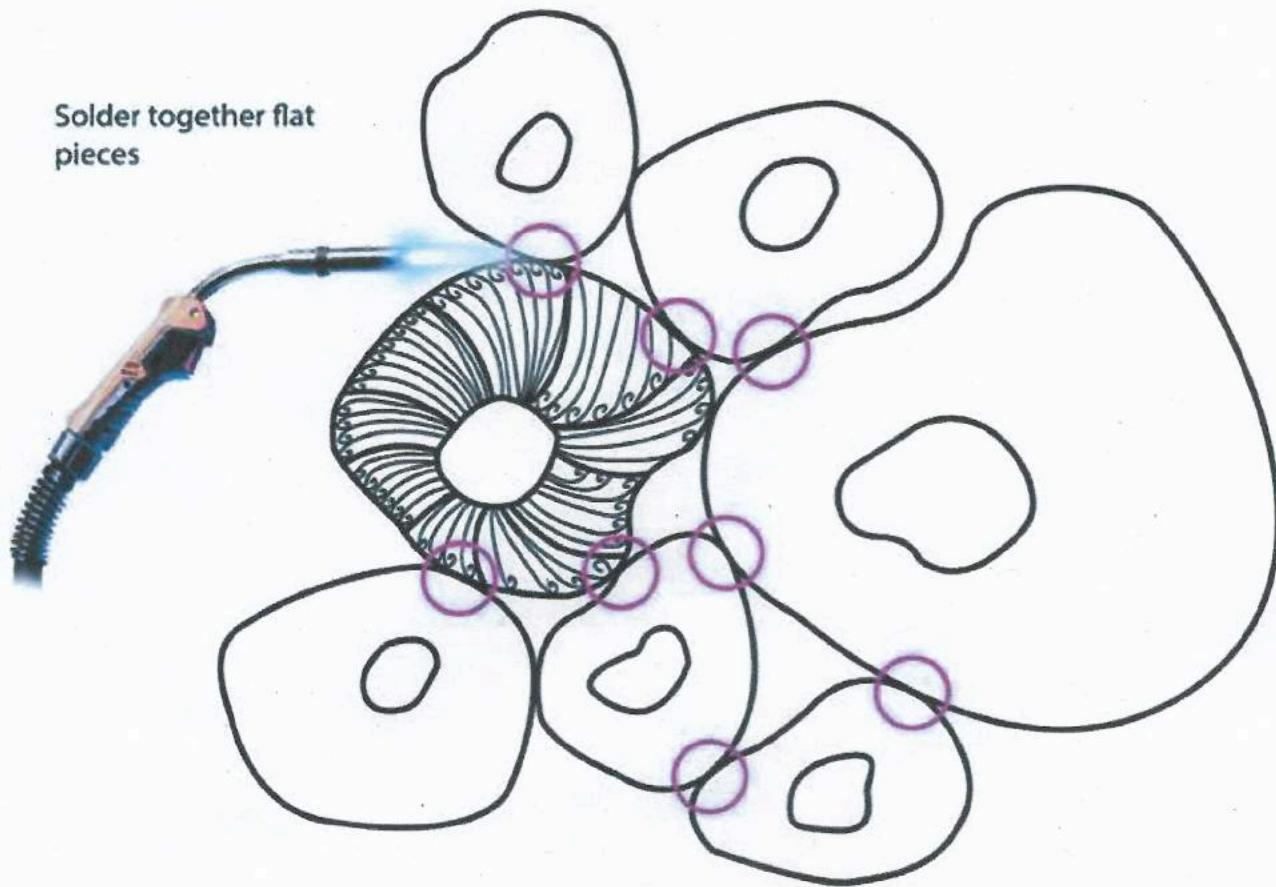


Flat irregular shapes



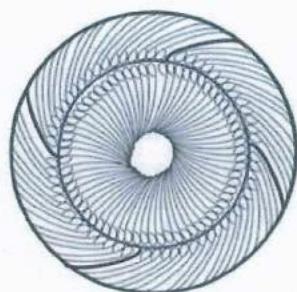
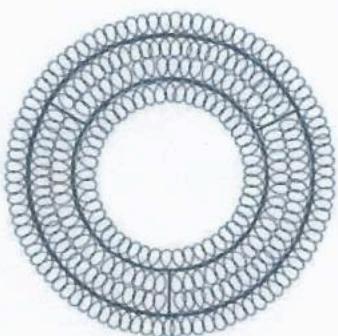
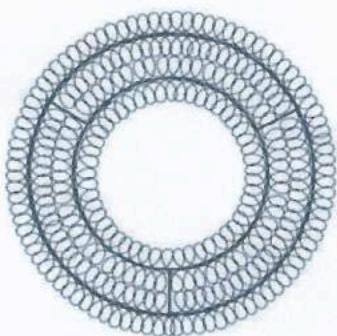
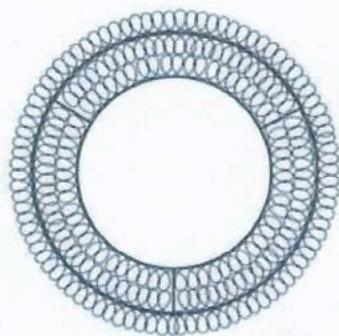
Make many more shapes
with different borders

Solder together flat
pieces



FILIGREE DRAWINGS FOR CRUCIBLE

DOUBLE STACKED CURVED FILIGREE

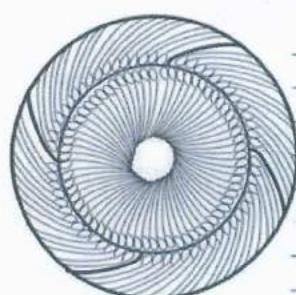
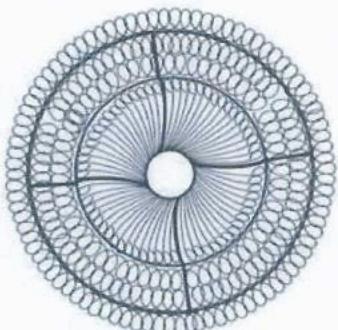
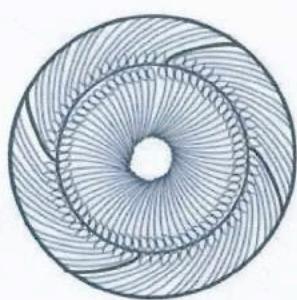
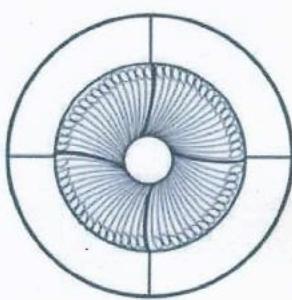


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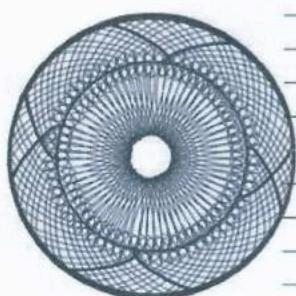
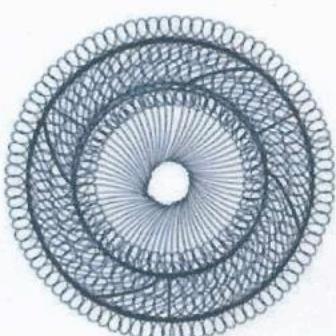
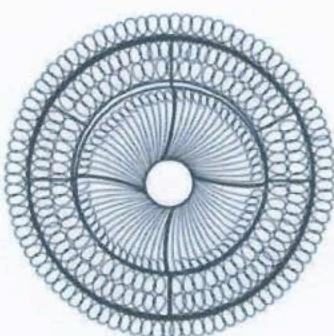


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Crucible 003-Copper

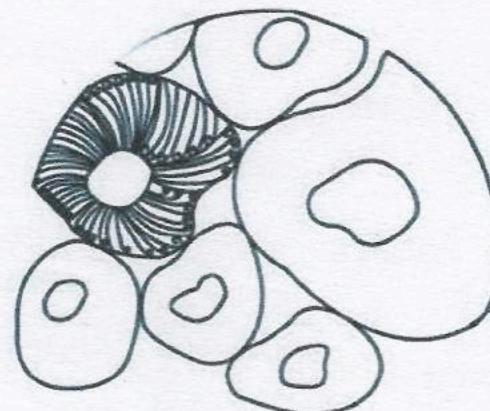
Michael Assiff

July 17 2017

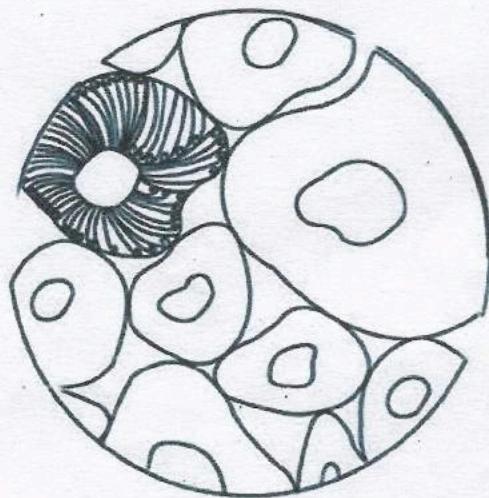
2/2



hammer into round dome shape



Repeat x2

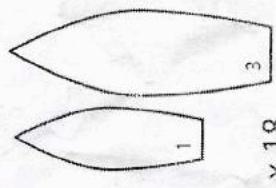


Friday 21/07/2017

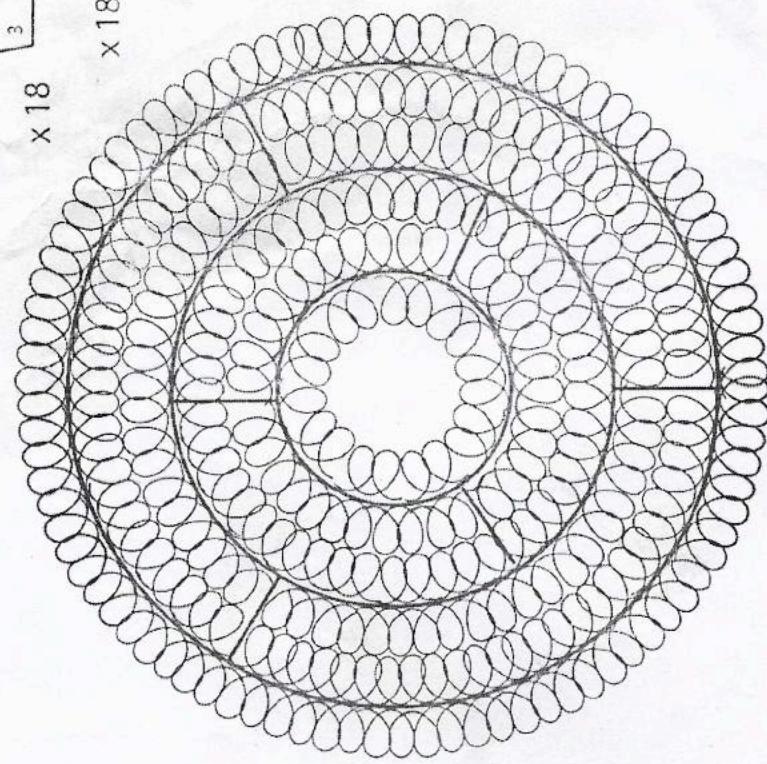
1200.00 Ghana Cedis has been payed
to Mr. Okineba ~~is~~ ^{will} ~~be~~ ^{be}

balance would pay after finishing all the order

Medium petals,
36 total

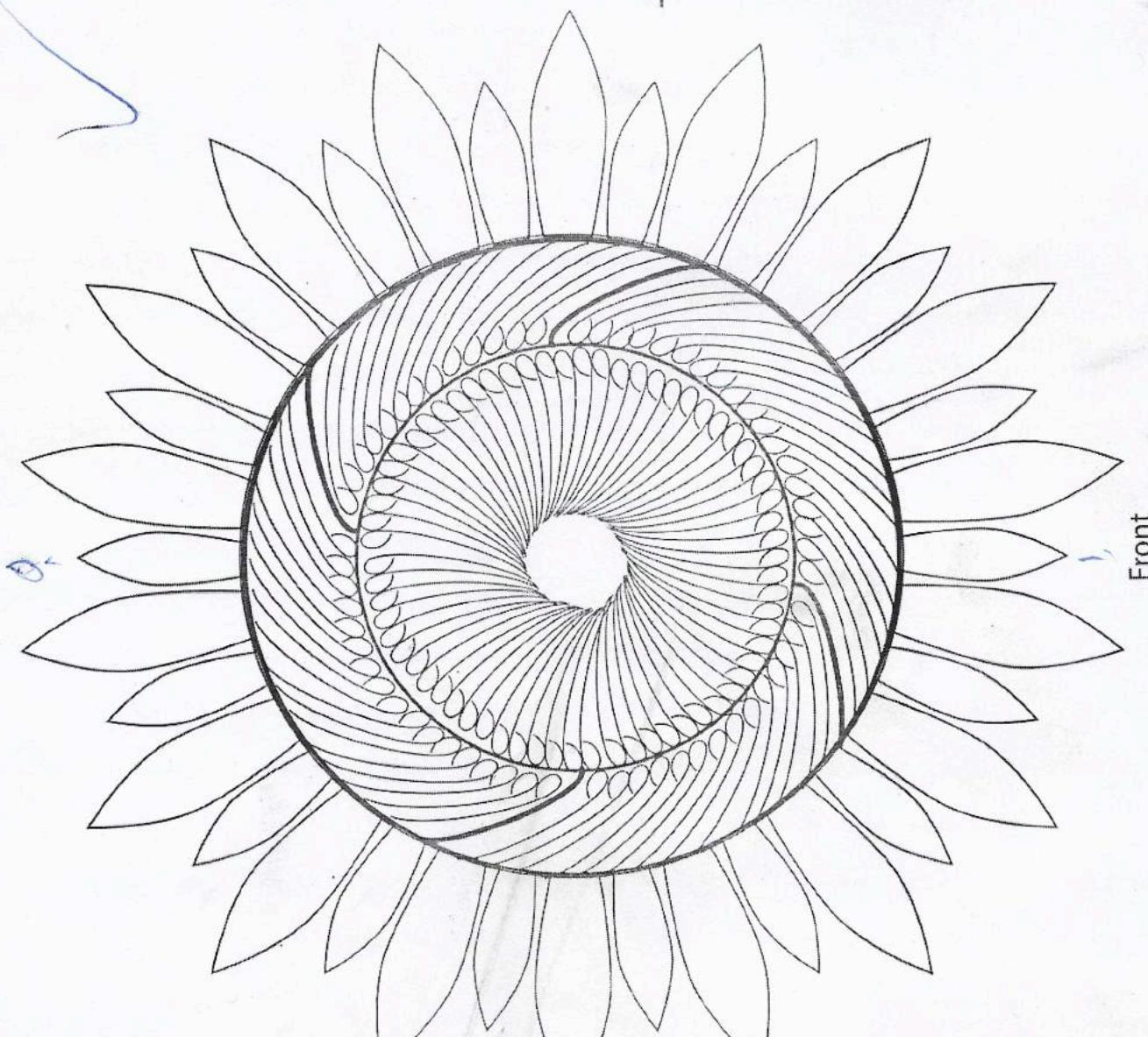


x 18



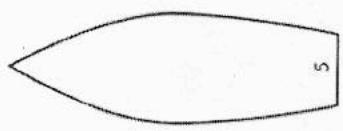
Back

+

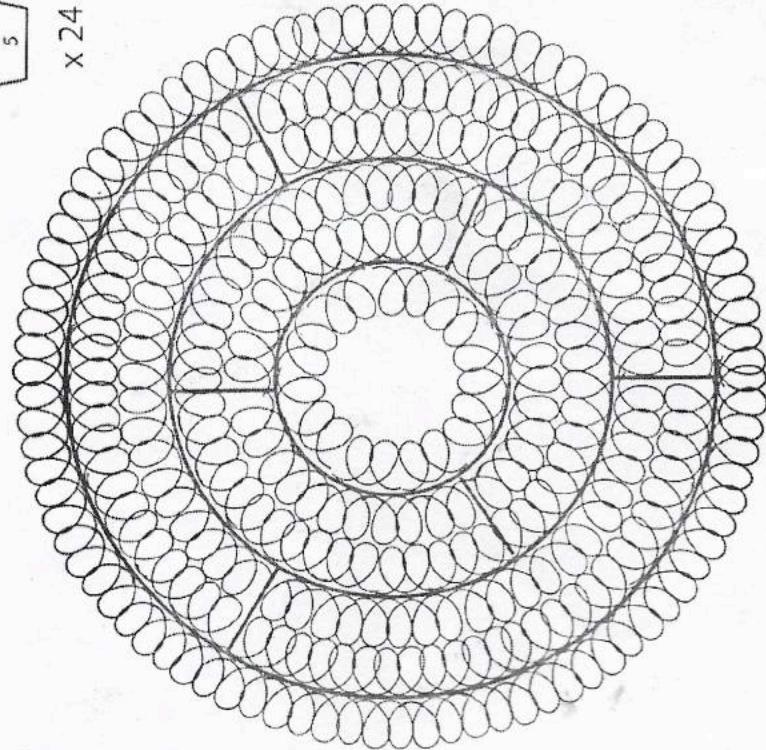


Front

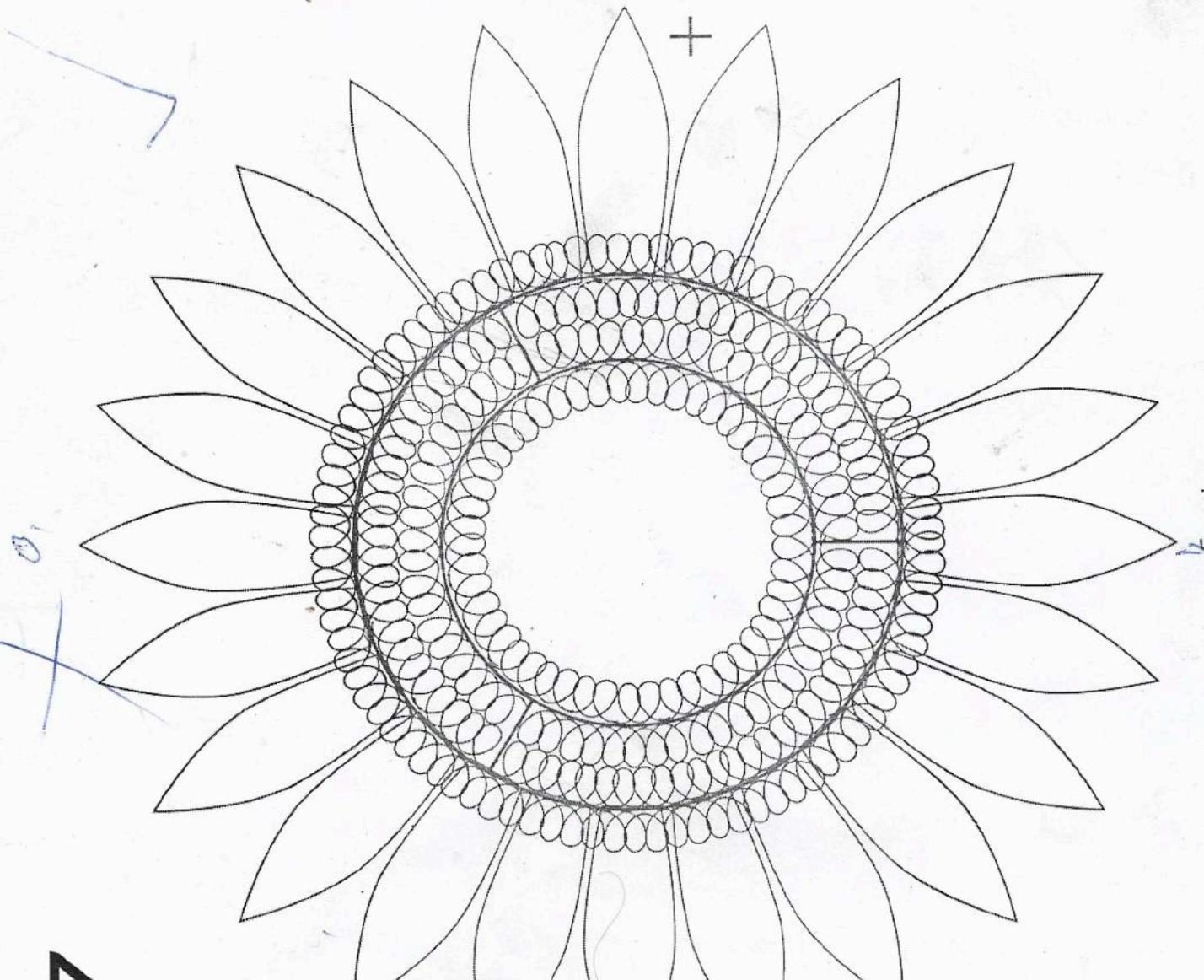
Medium petals,
24 total



x 24

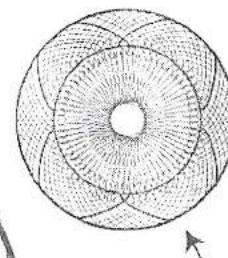
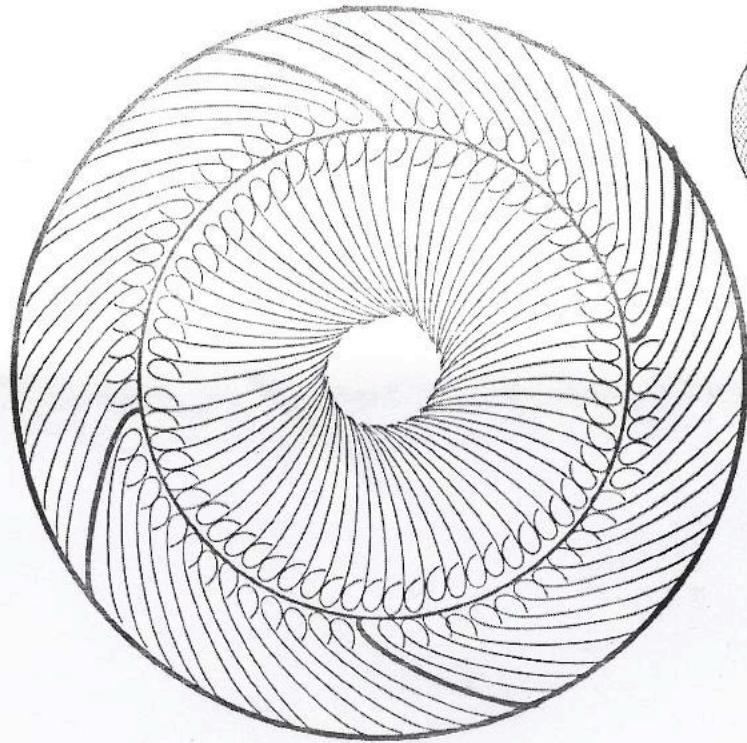
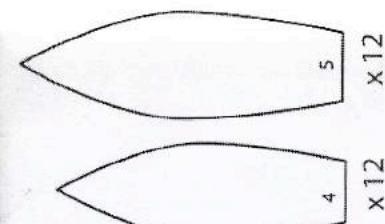


Back



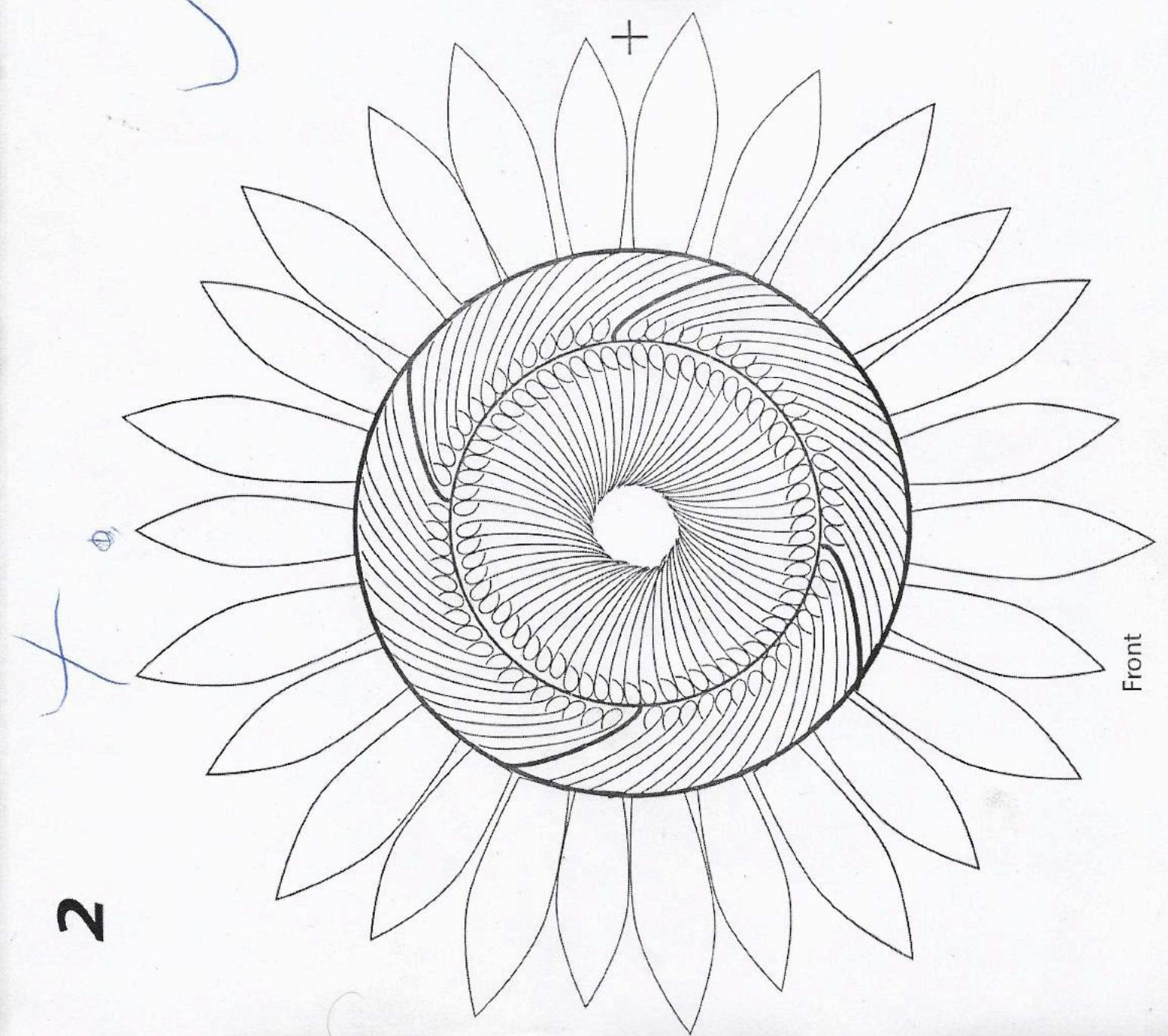
Front

Medium petals,
24 total



Back

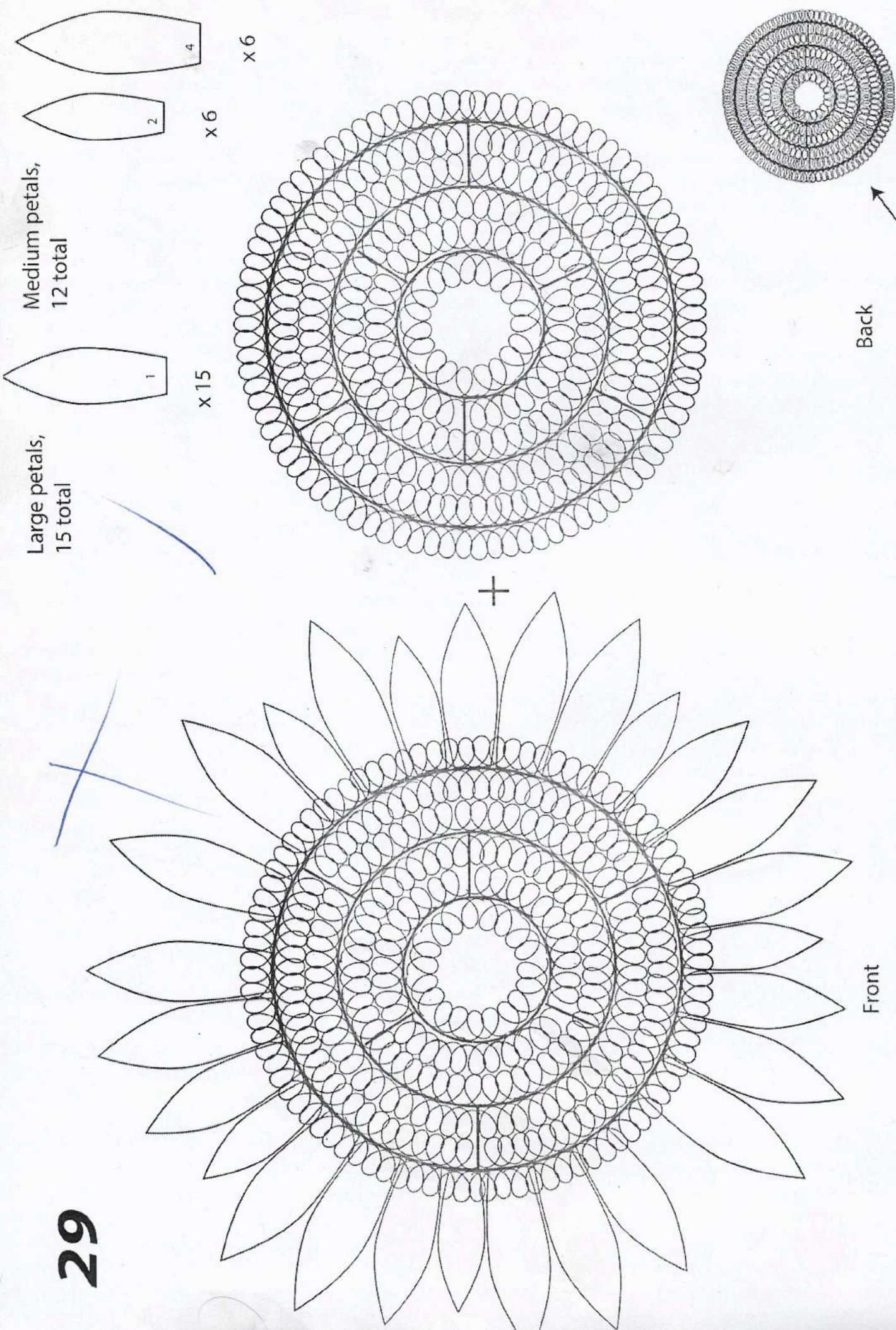
(BACK PLATE SAME PLATE AS FRONT BUT UPSIDE-DOWN)



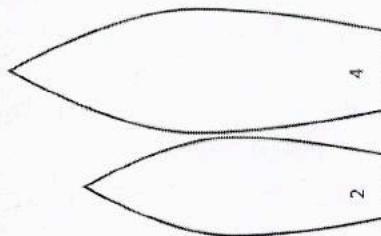
2

Front

29

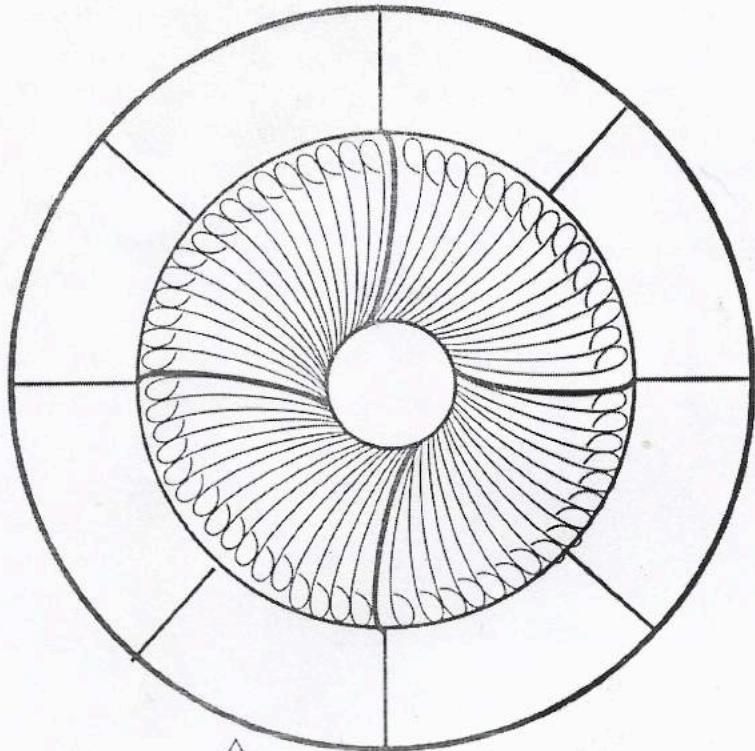


Large petals,
24 total

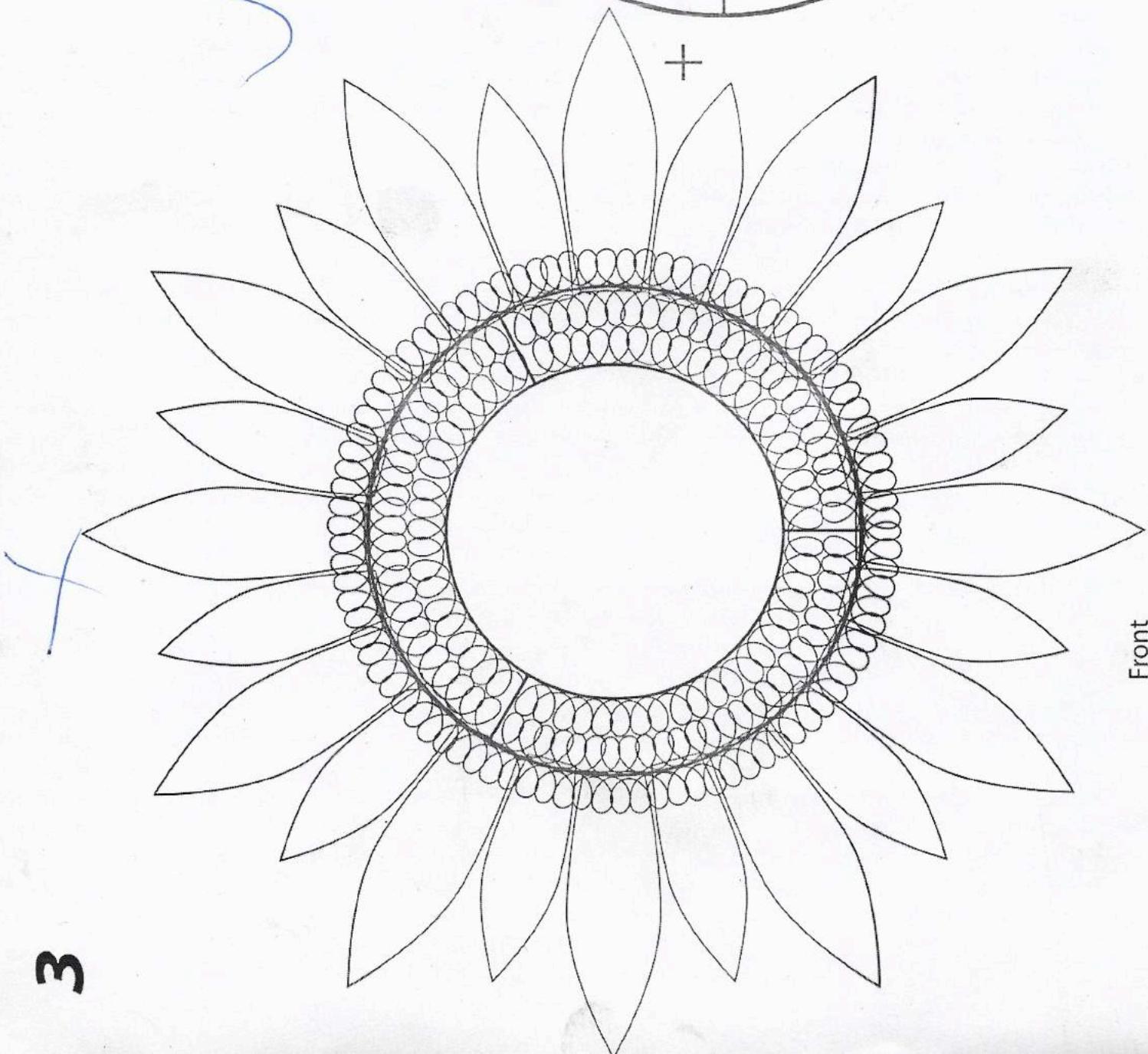


$\times 12$

$\times 12$



Back



Front

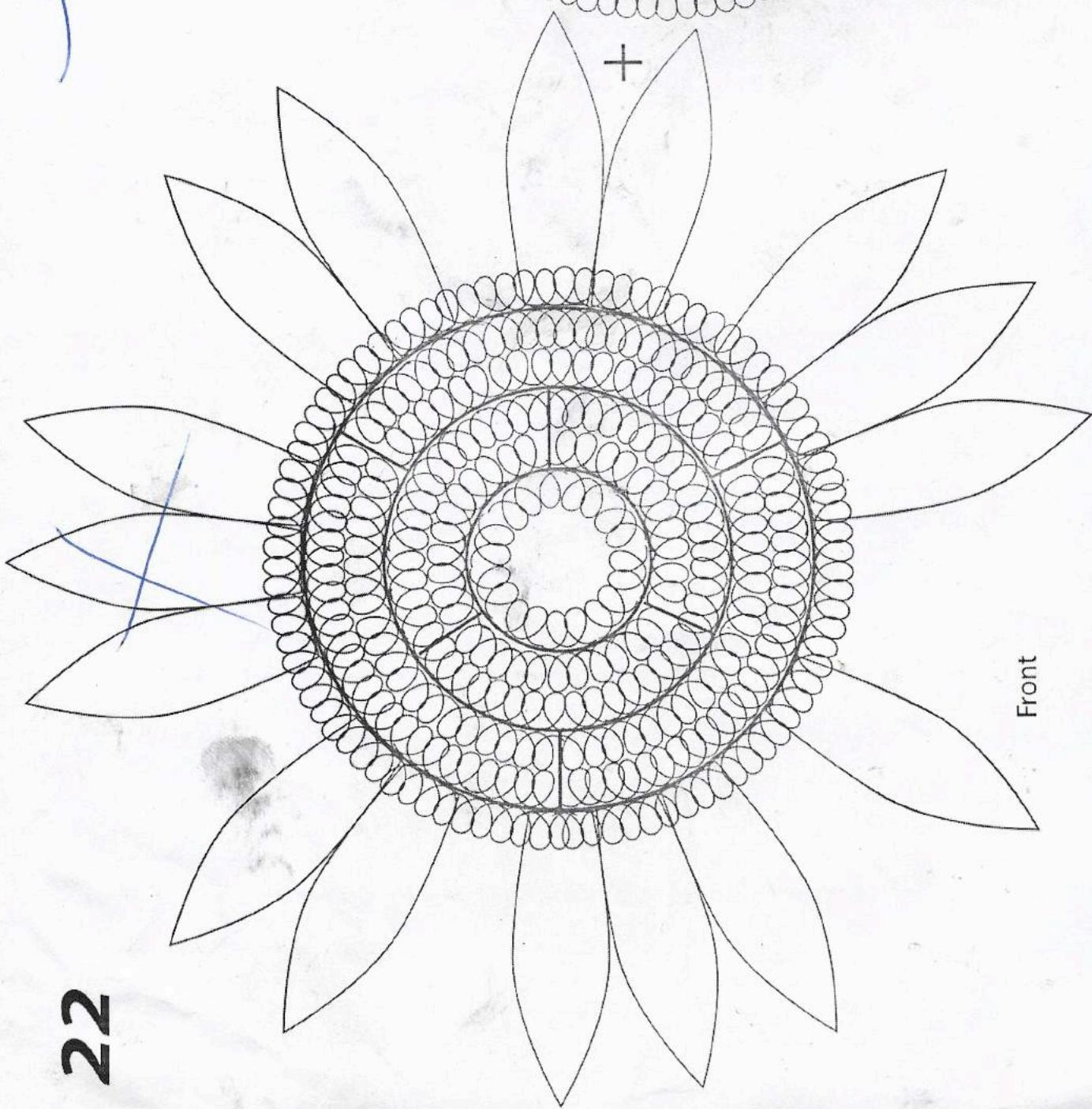
3

22

Large petals,
16 total

4

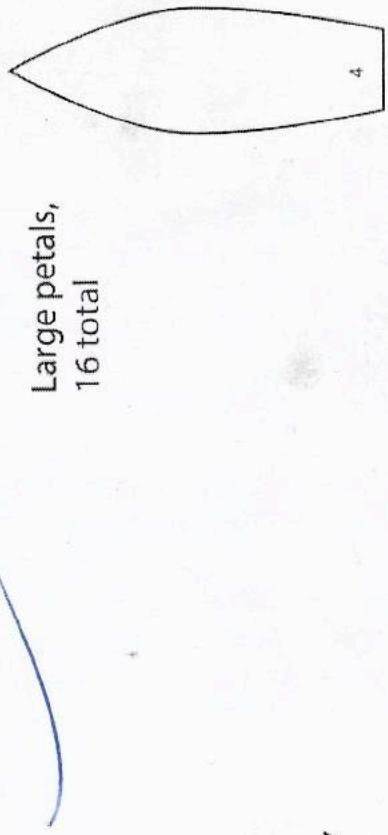
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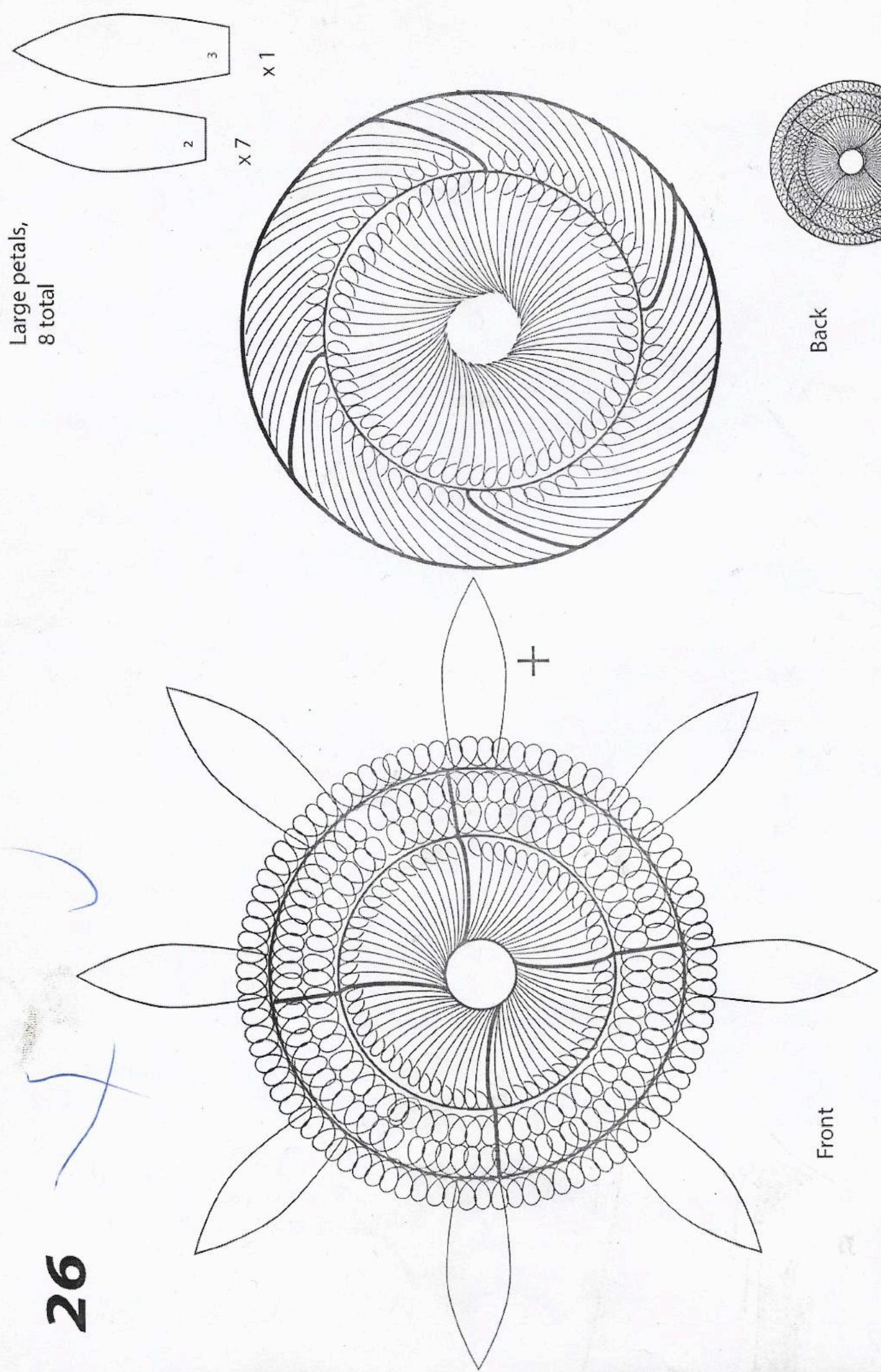


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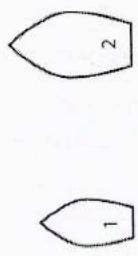
Back

(BACK PLATE SAME PLATE AS FRONT BUT UPSIDE-DOWN)

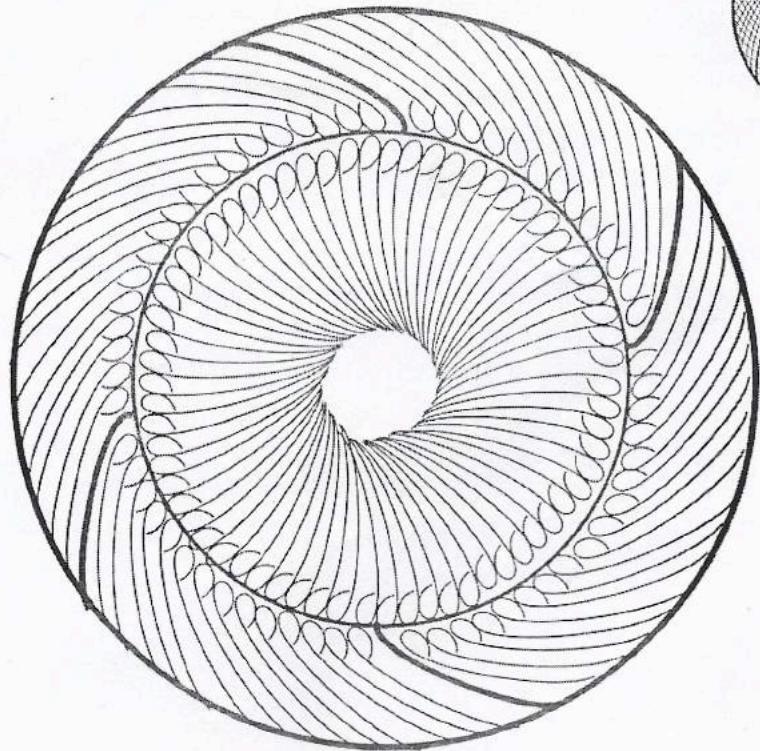




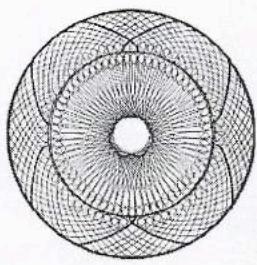
Small petals,
48 total



x 24 x 24

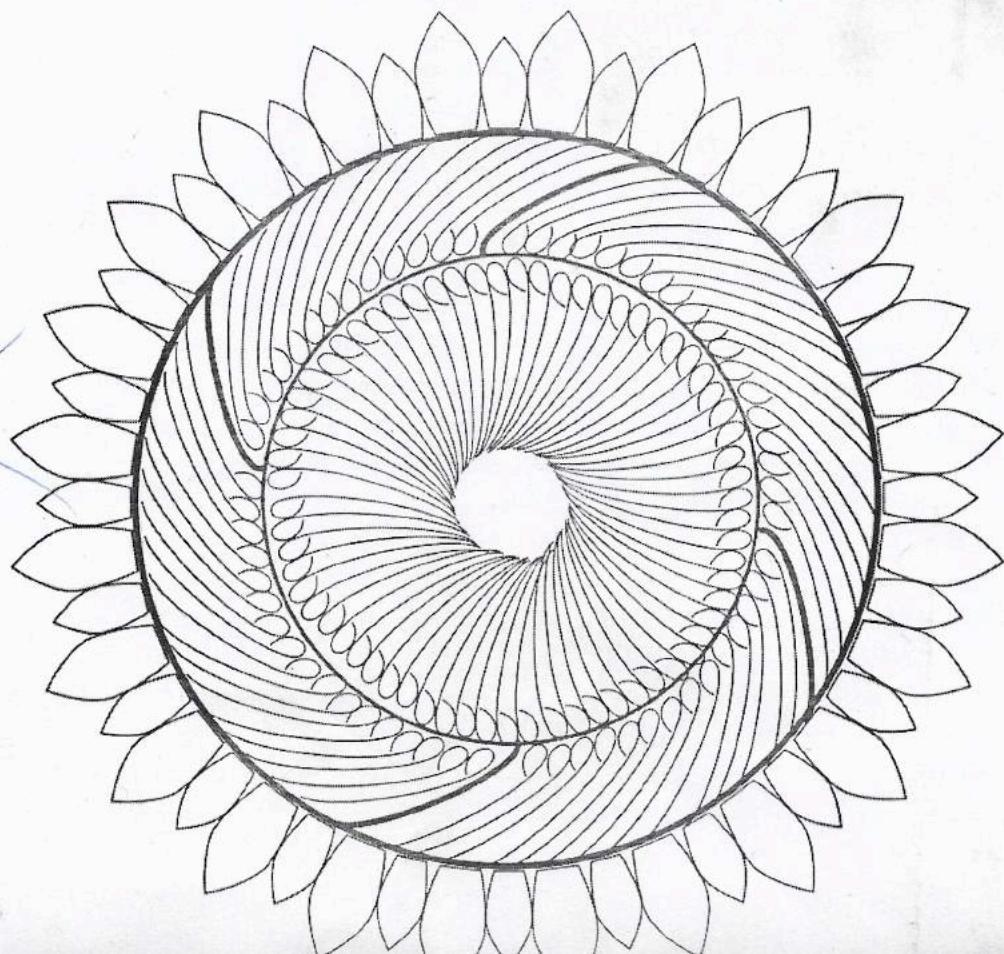


Back



Front

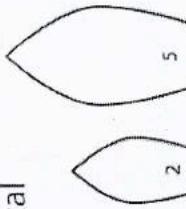
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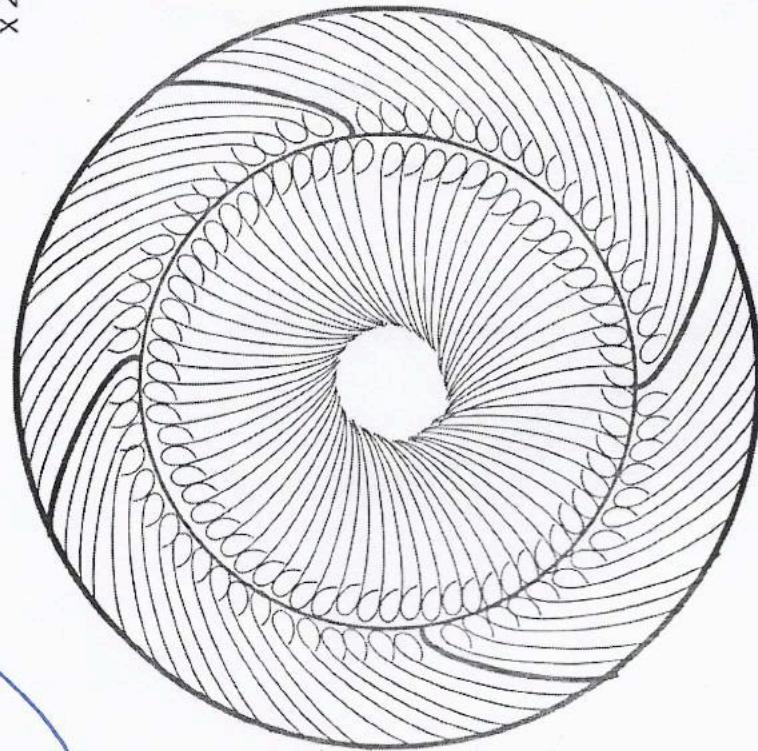
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(BACK PLATE SAME AS FRONT PLATE BUT FLIPPED UPSIDE-DOWN)

Small petals,
36 total

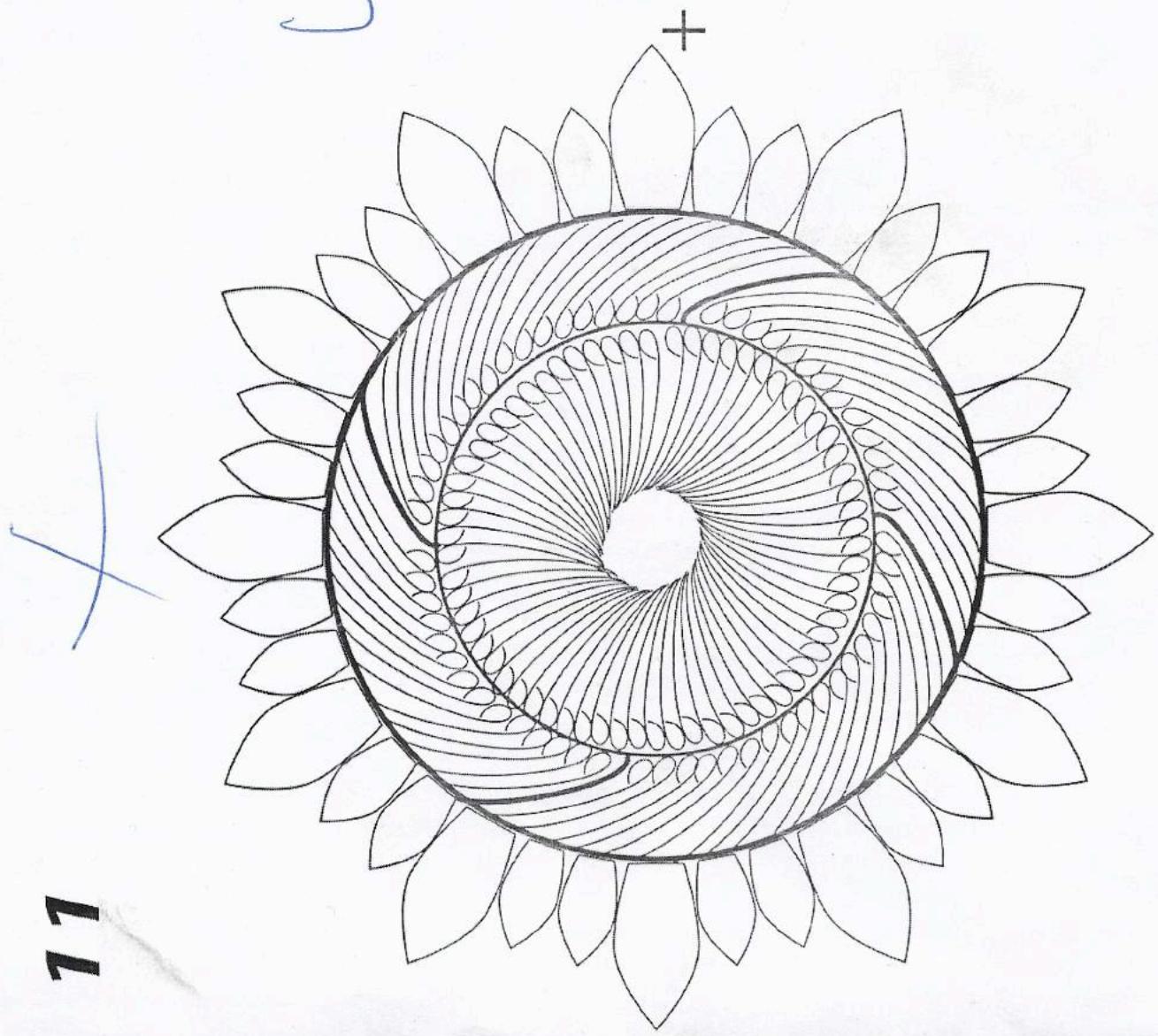


x 24 x 12



Back

(BACK PLATE SAME PLATE AS FRONT BUT UPSIDE-DOWN)



Front

11

Small petals,
34 total

x 7

5

4

x 7

3

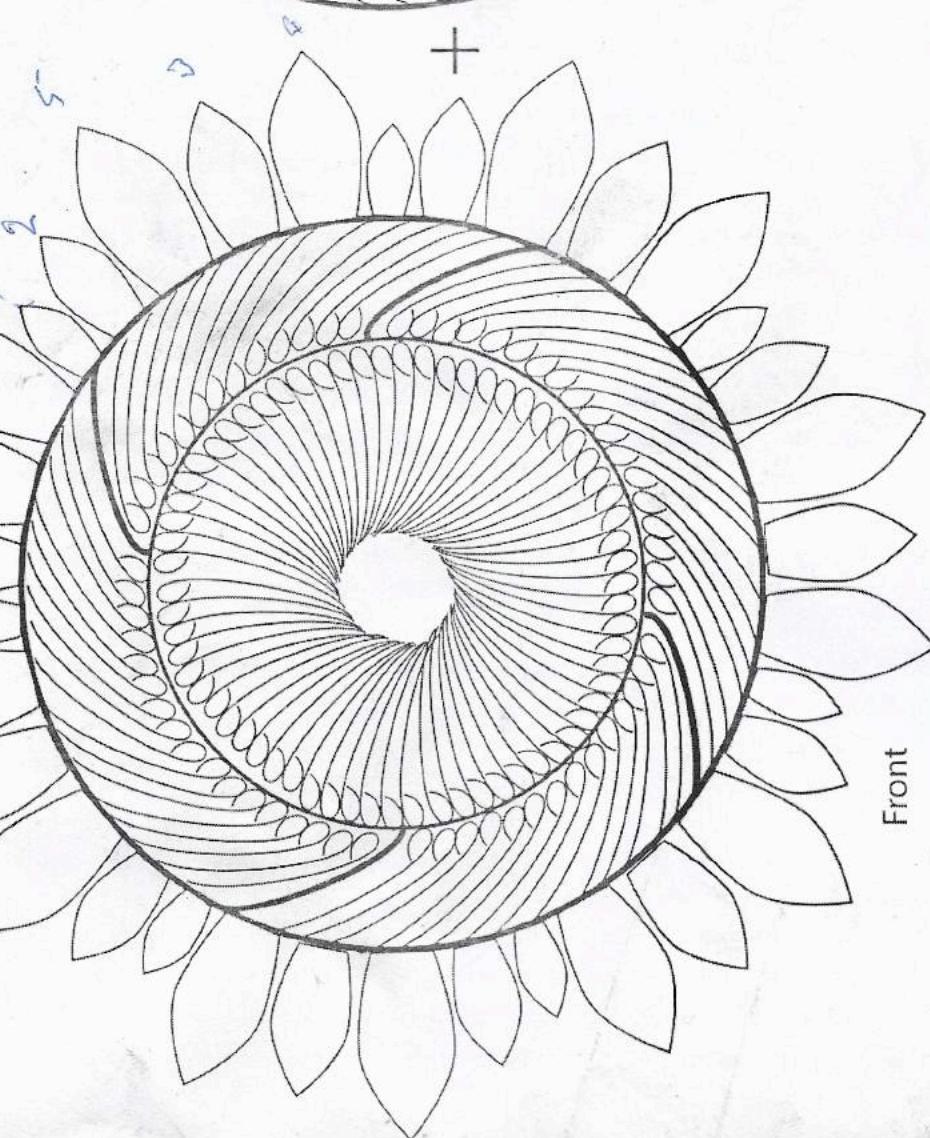
x 6

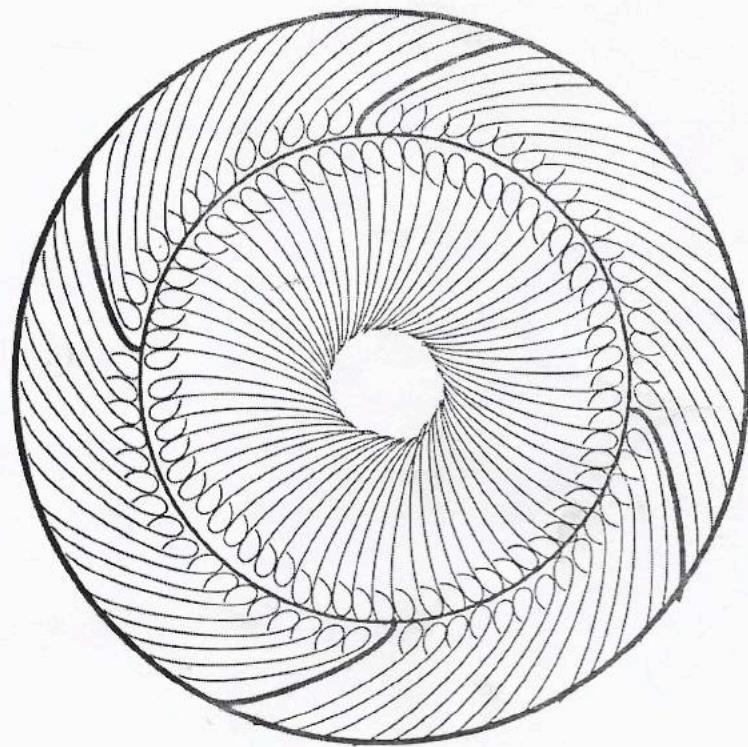
2

x 7

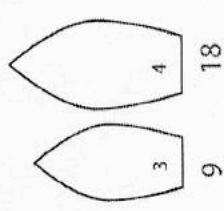
1

x 7

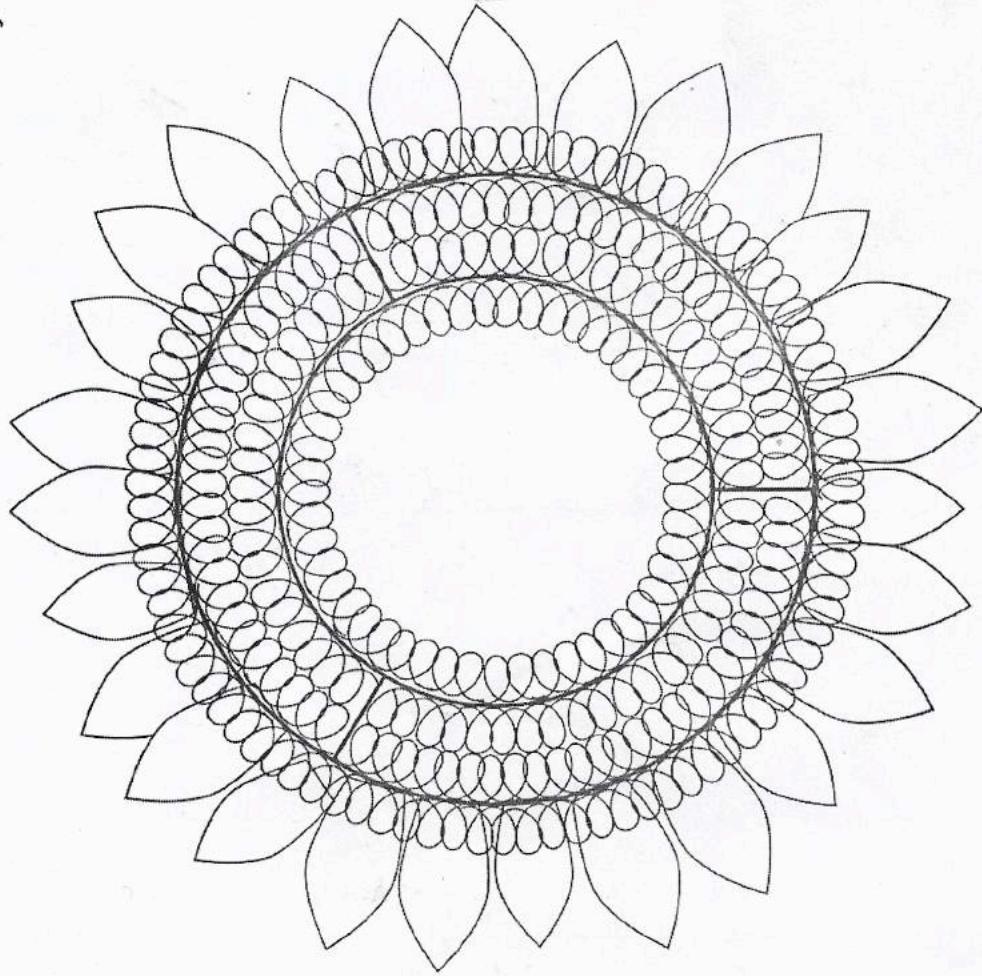




Small petals
27 total



+

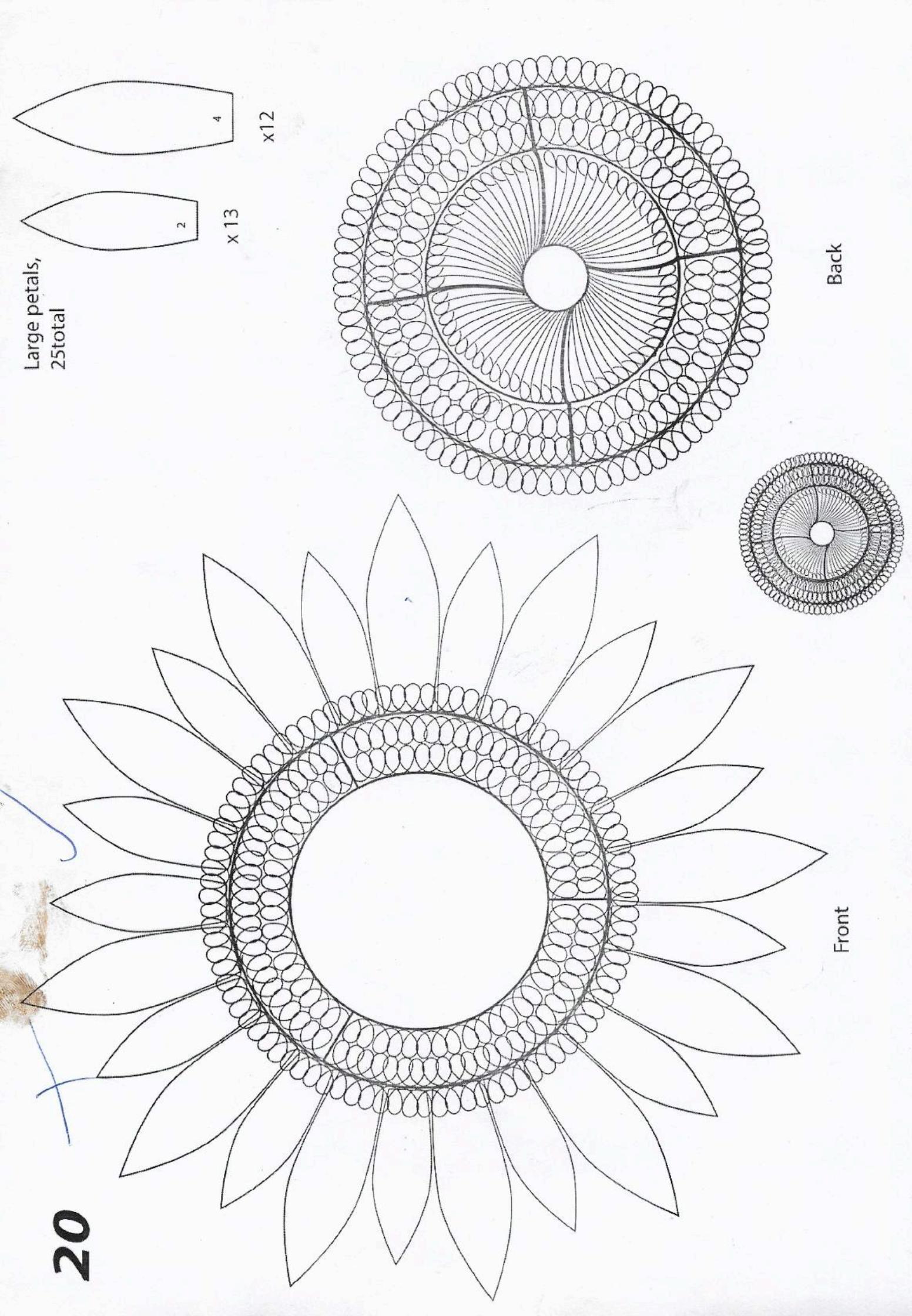


Back

Front

1

1



Large petals,
25total

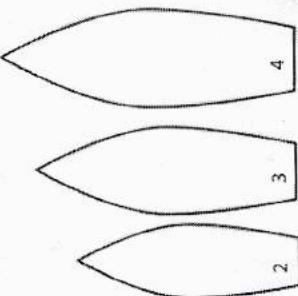
x 12

x 13

Back

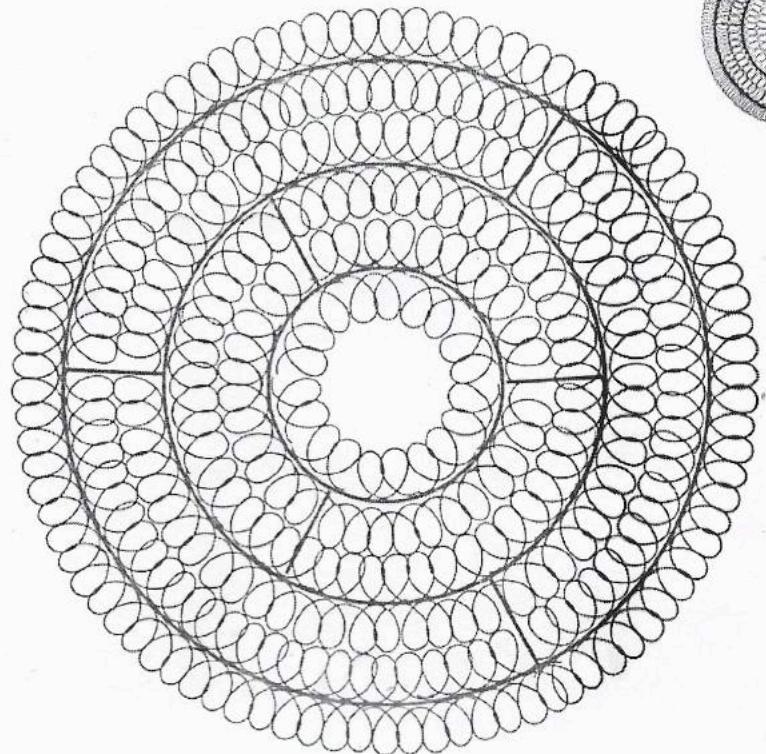
Front

20

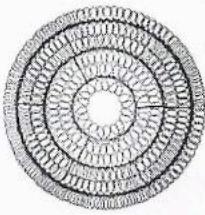


Medium petals,
33 total

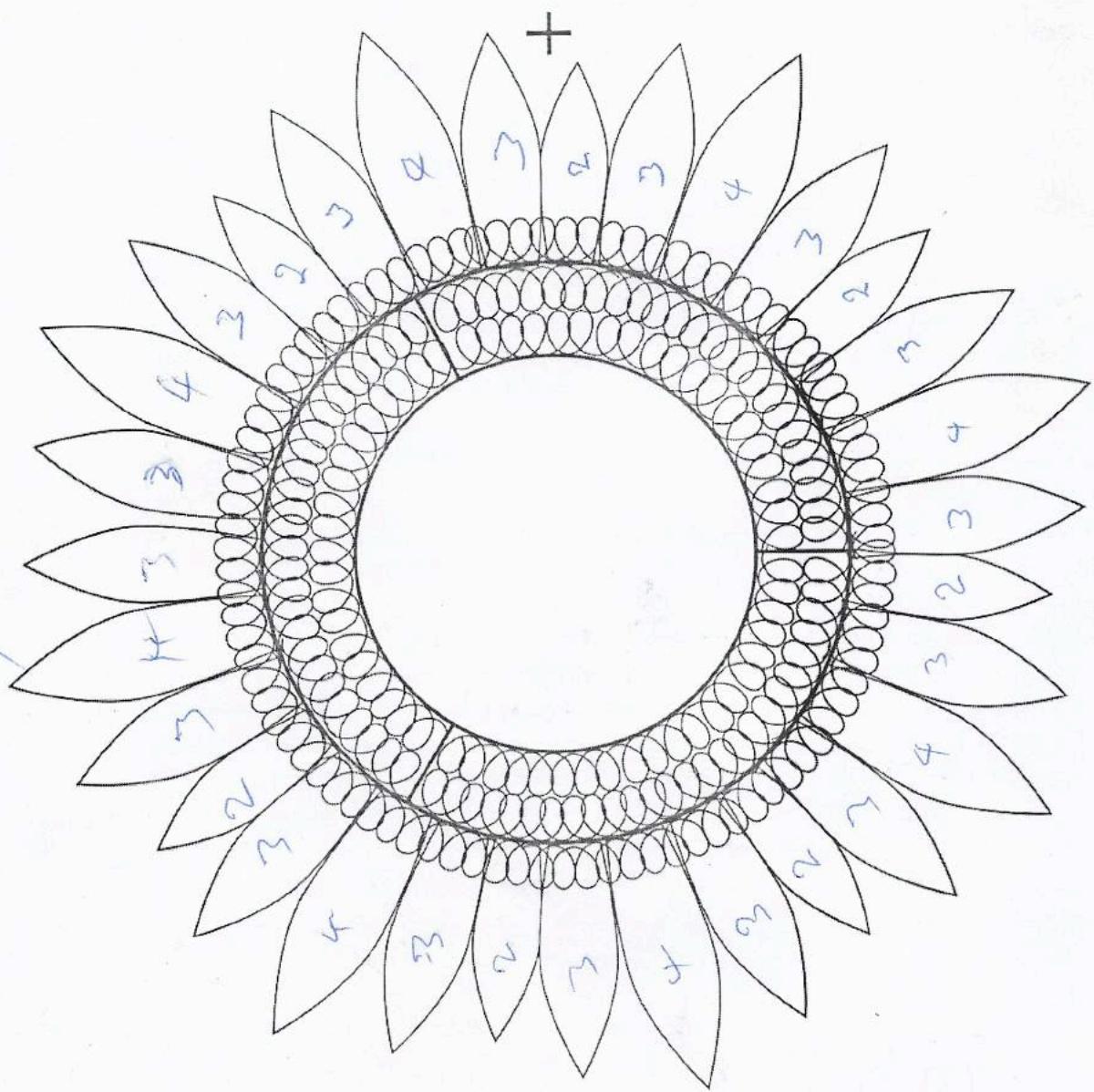
$\times 9$ $\times 16$ $\times 8$



Back

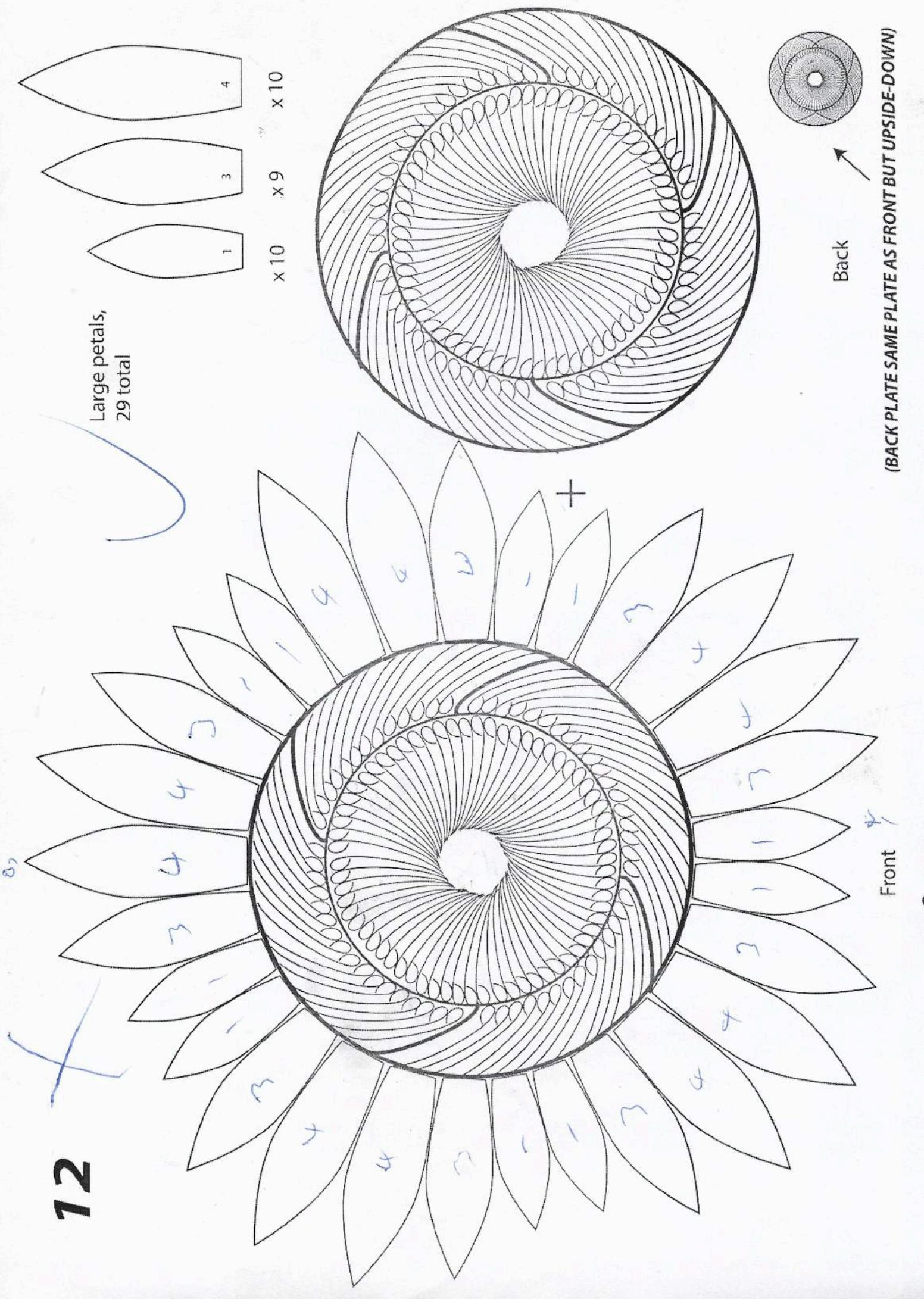


(Plate Rotated so the wire frame doesn't line up and is staggered)

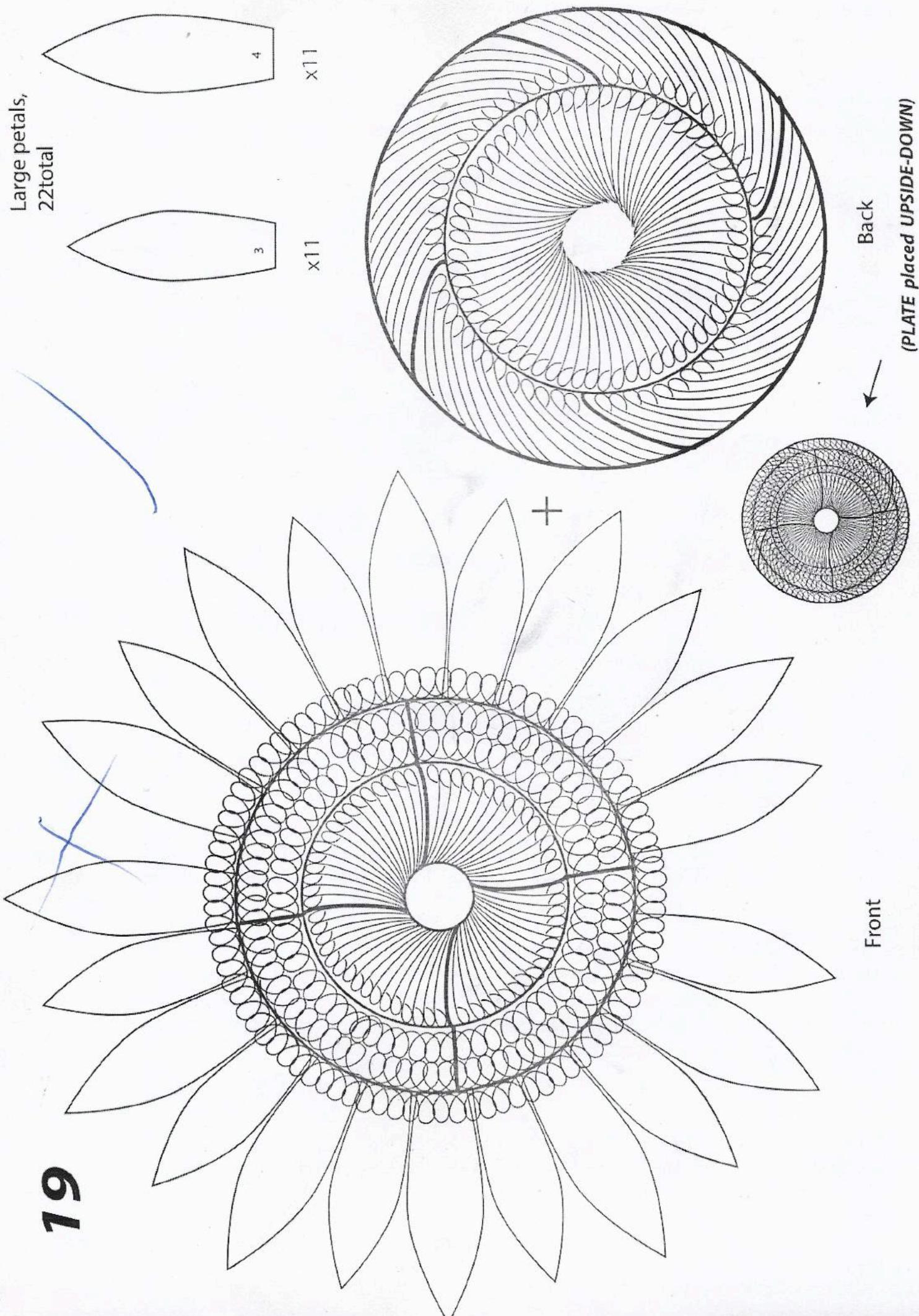


Front

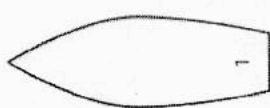
13



19

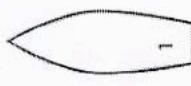


Large petals,
16 total

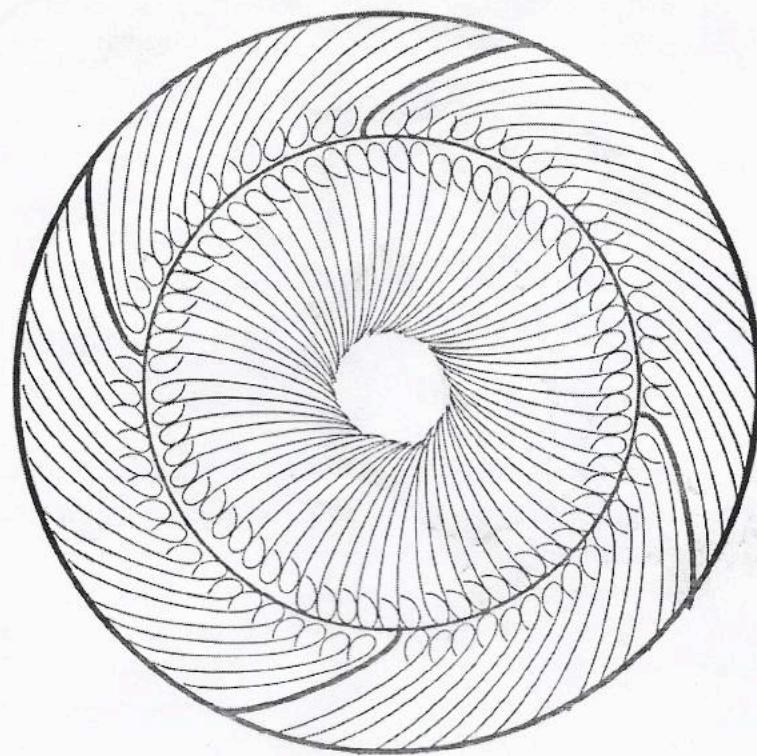


x 16

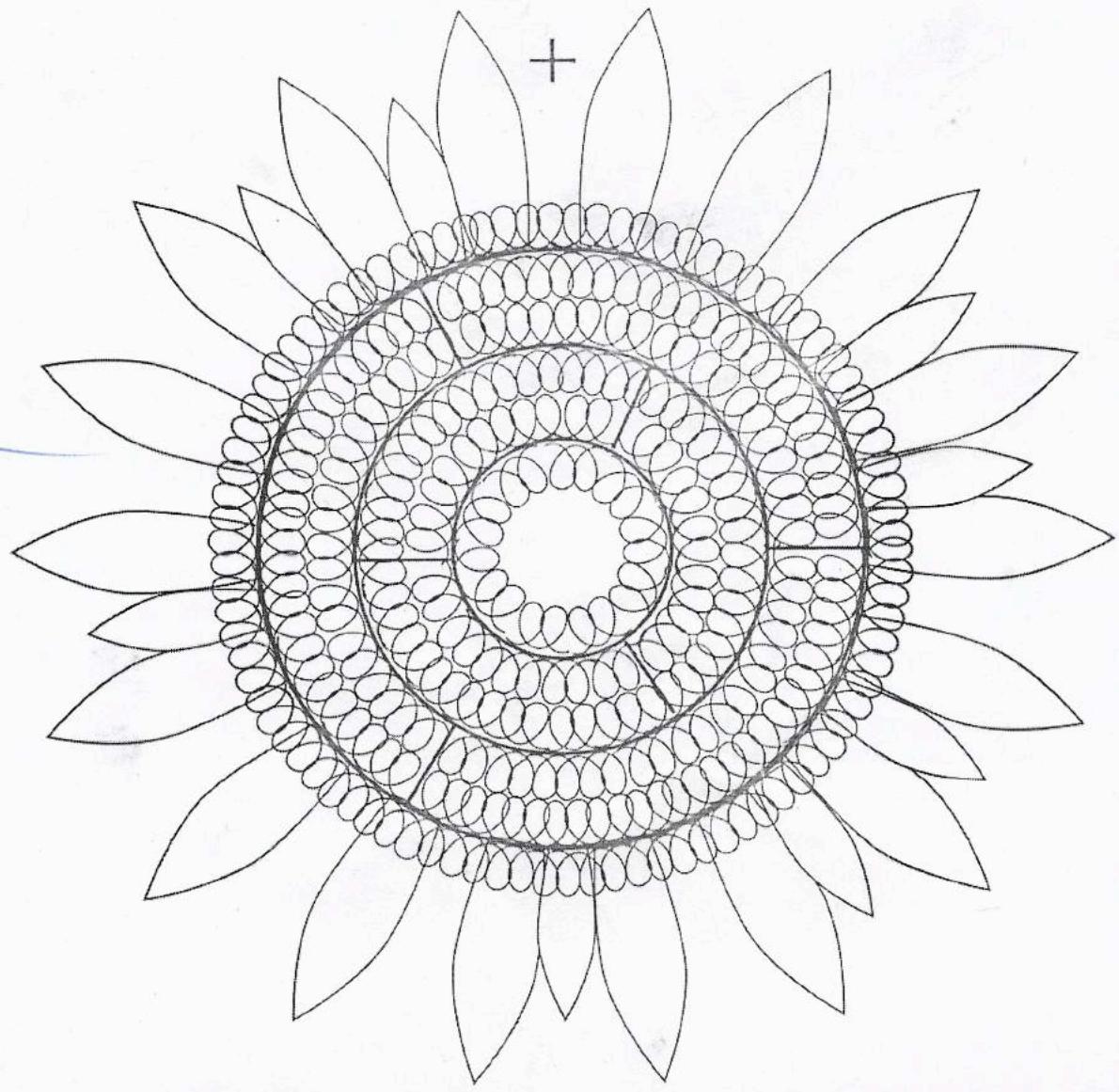
Medium
petals,
8 total



x 8

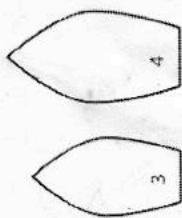


Back



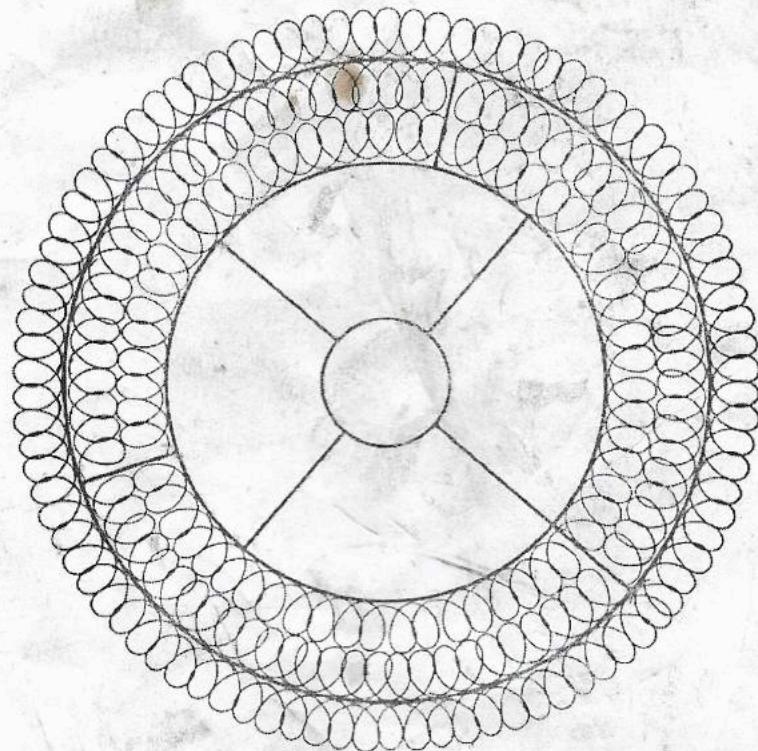
Front

Small petals,
28 total



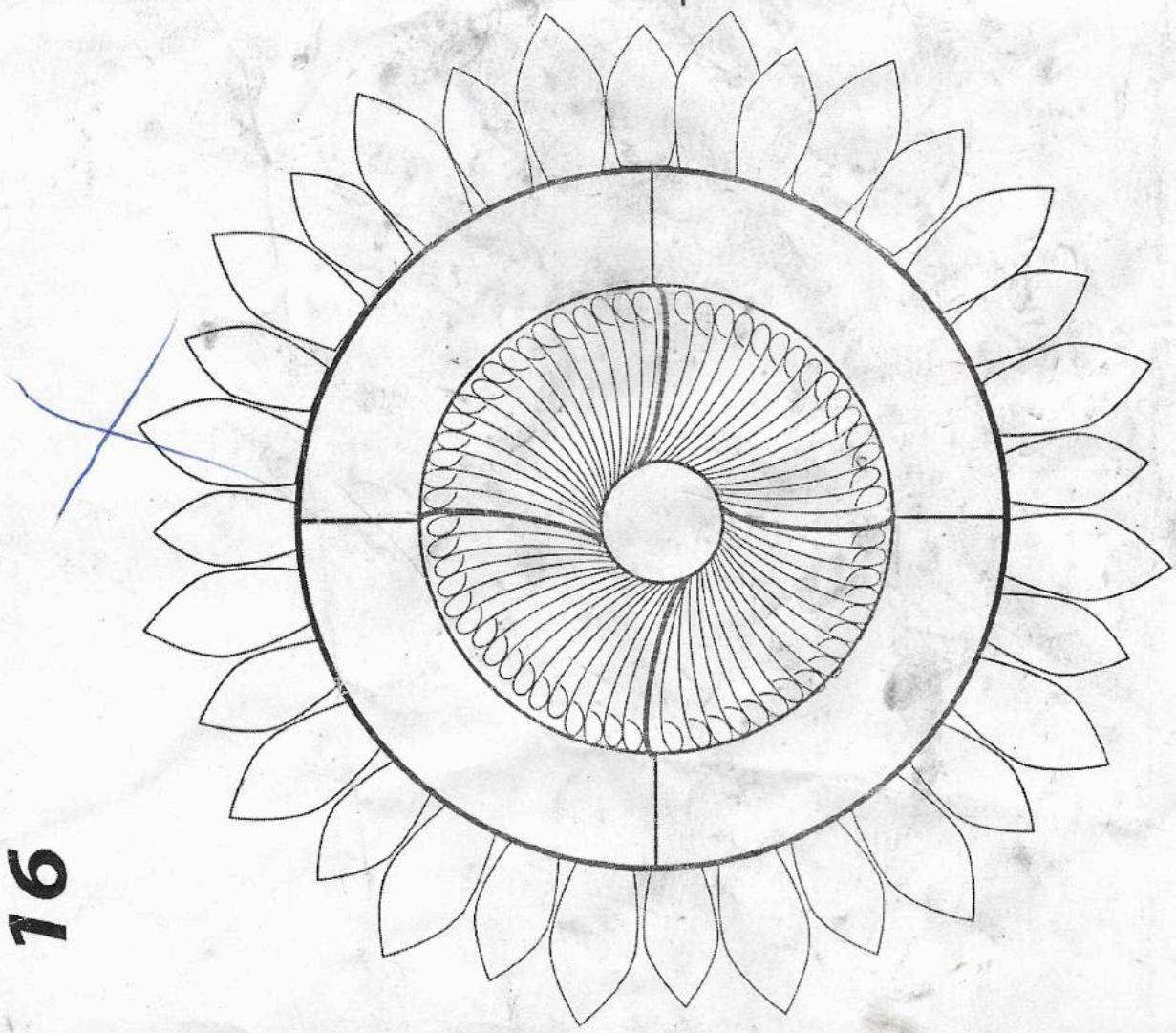
$\times 14$

$\times 14$



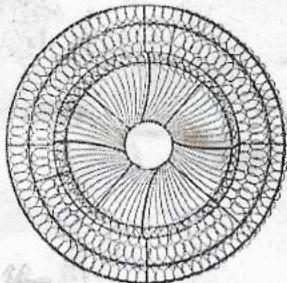
Back

+

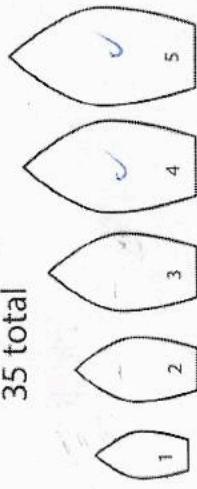


Front

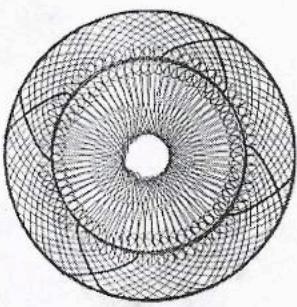
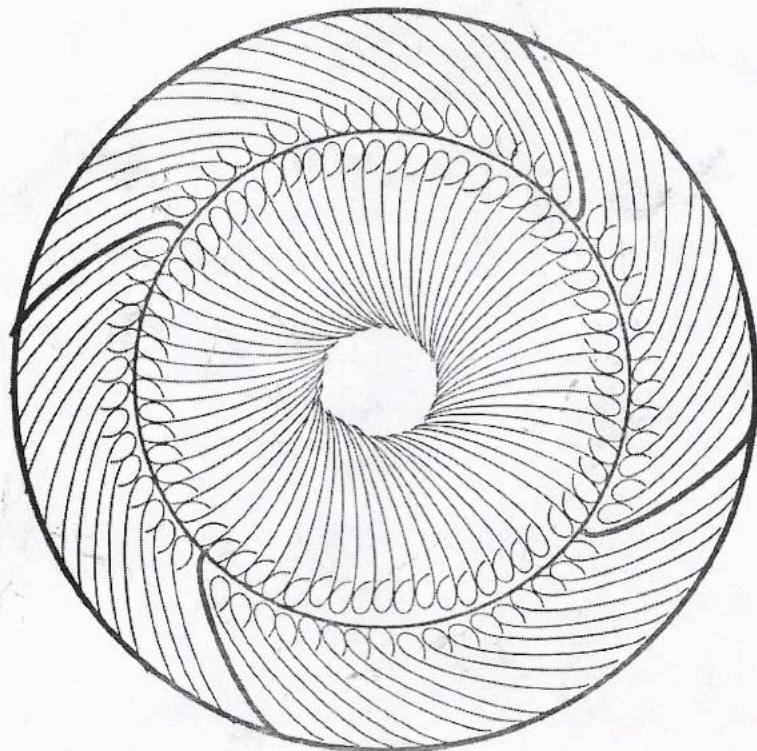
16



Small petals,
35 total



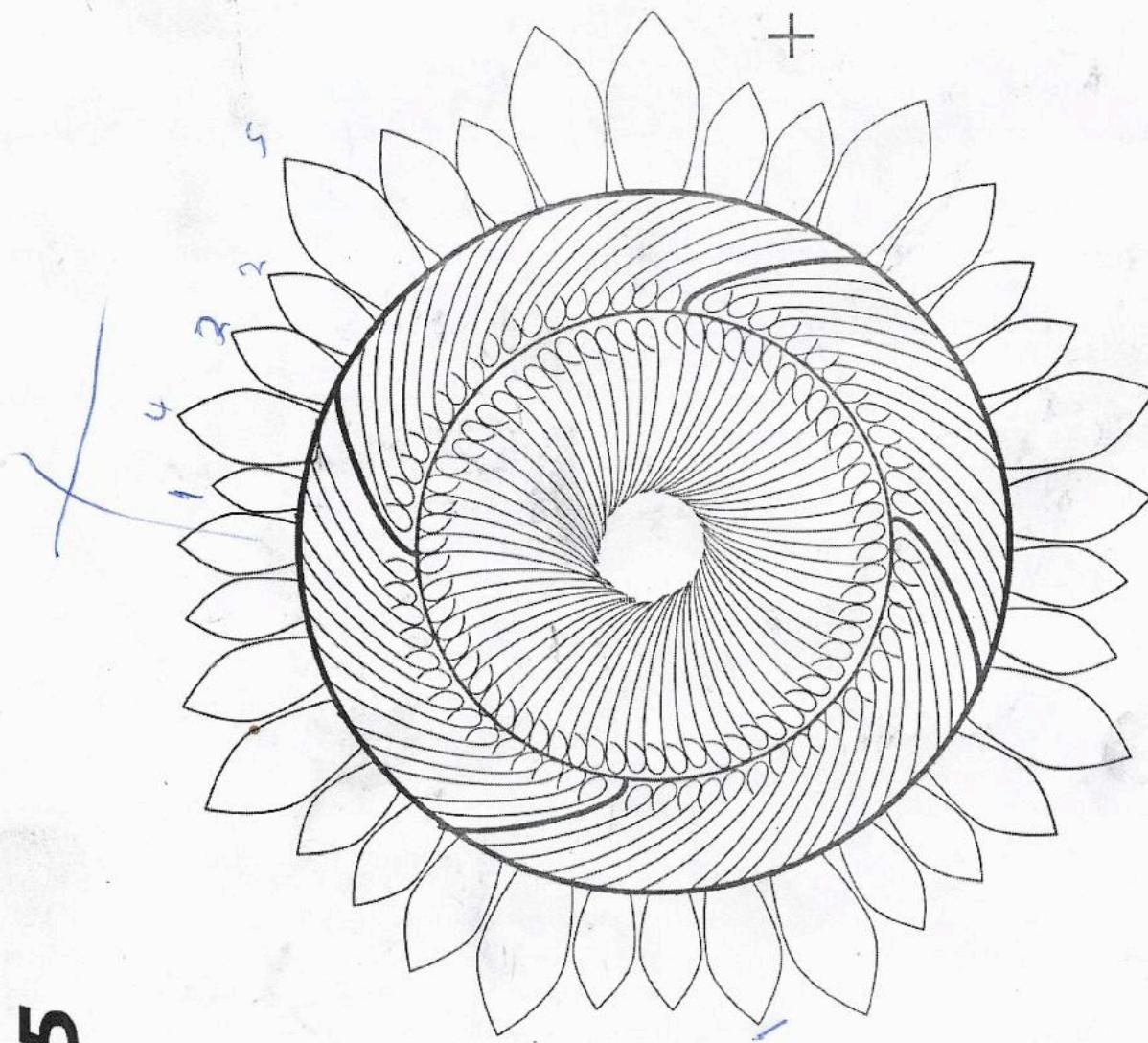
x 1 x 17 x 7 x 7 x 3



Back

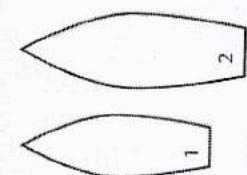


(BACK PLATE SAME PLATE AS FRONT BUT UPSIDE-DOWN)

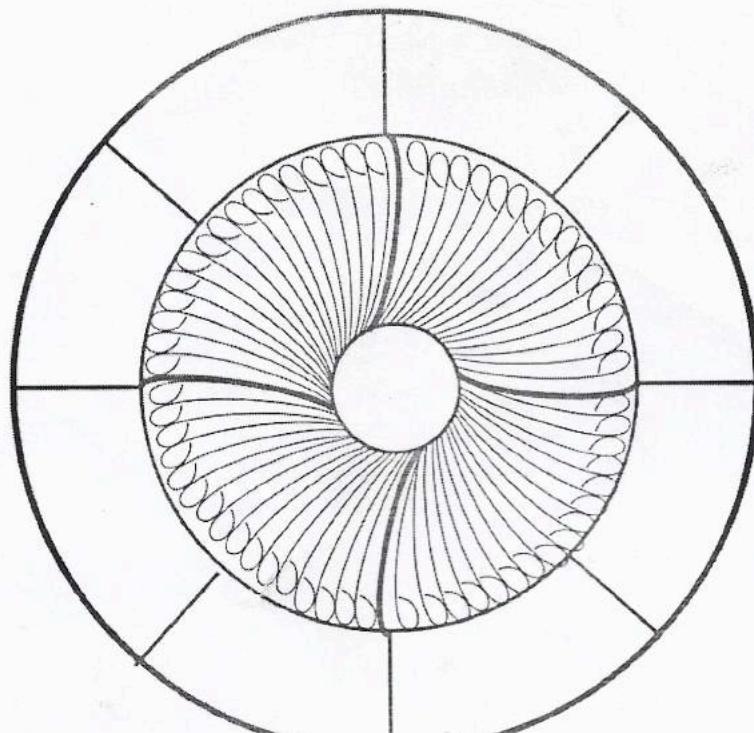


Front

25

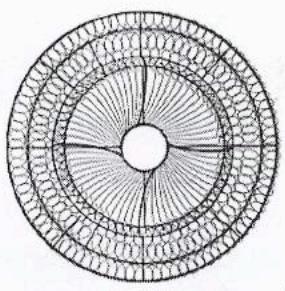


Medium petals,
30 total

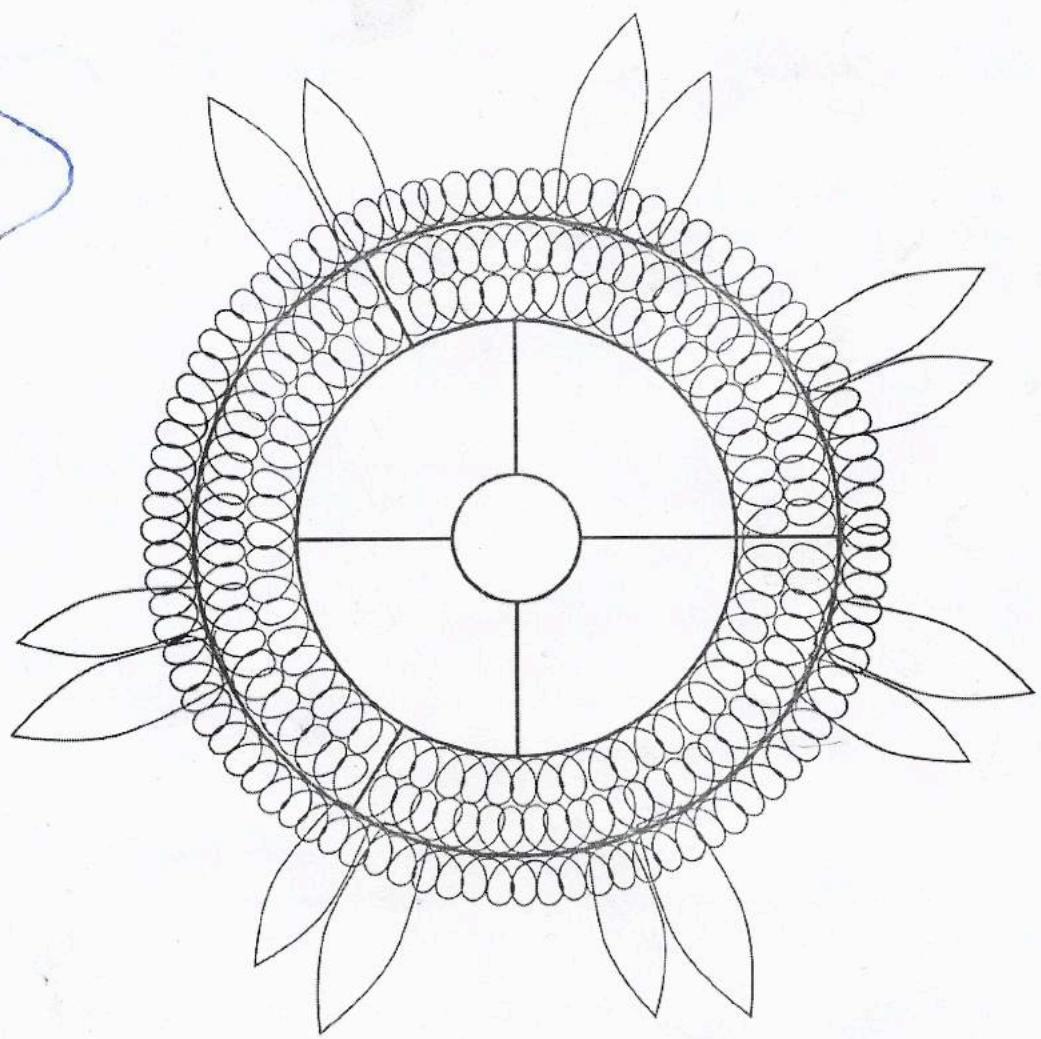


x 7

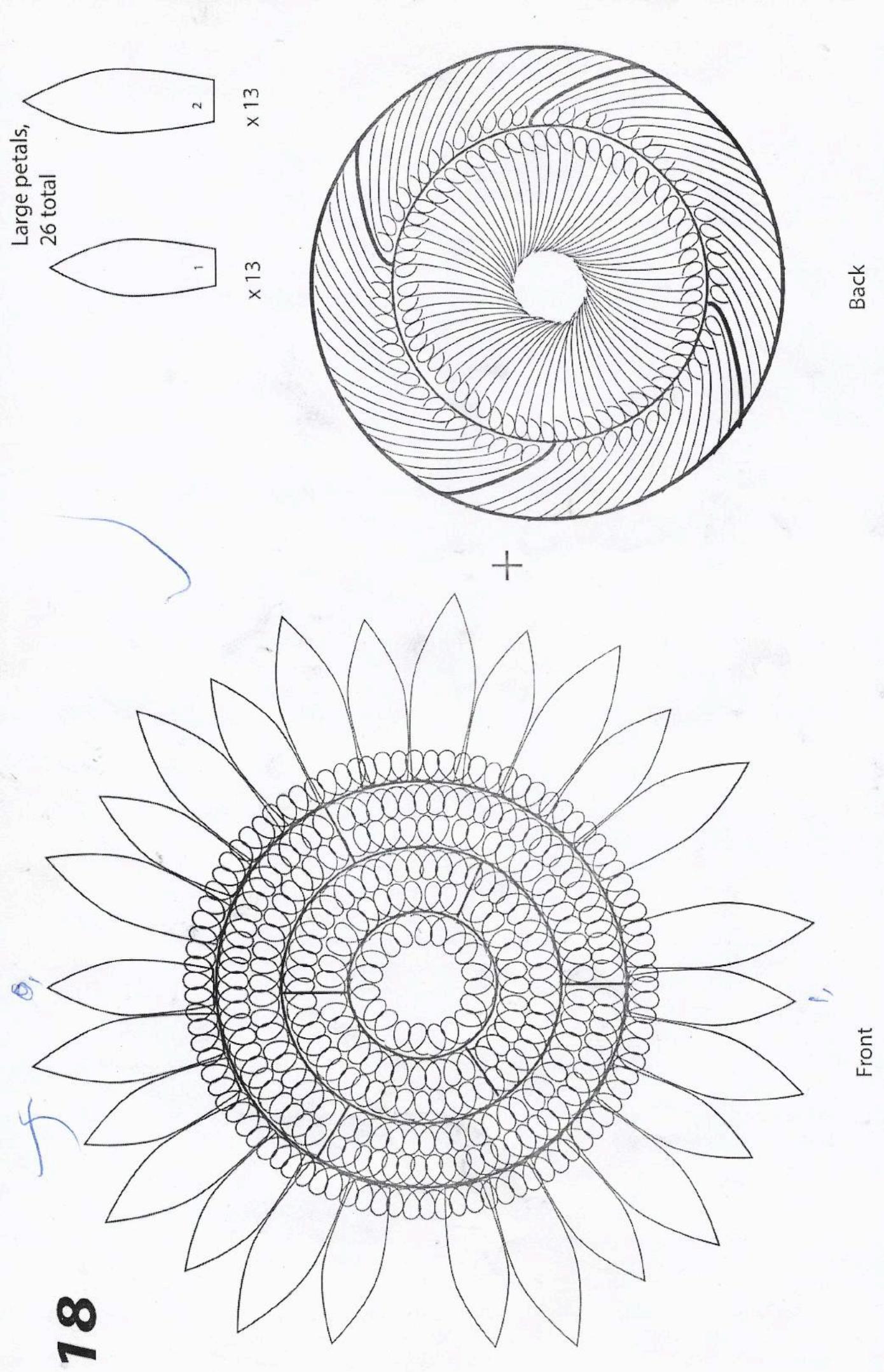
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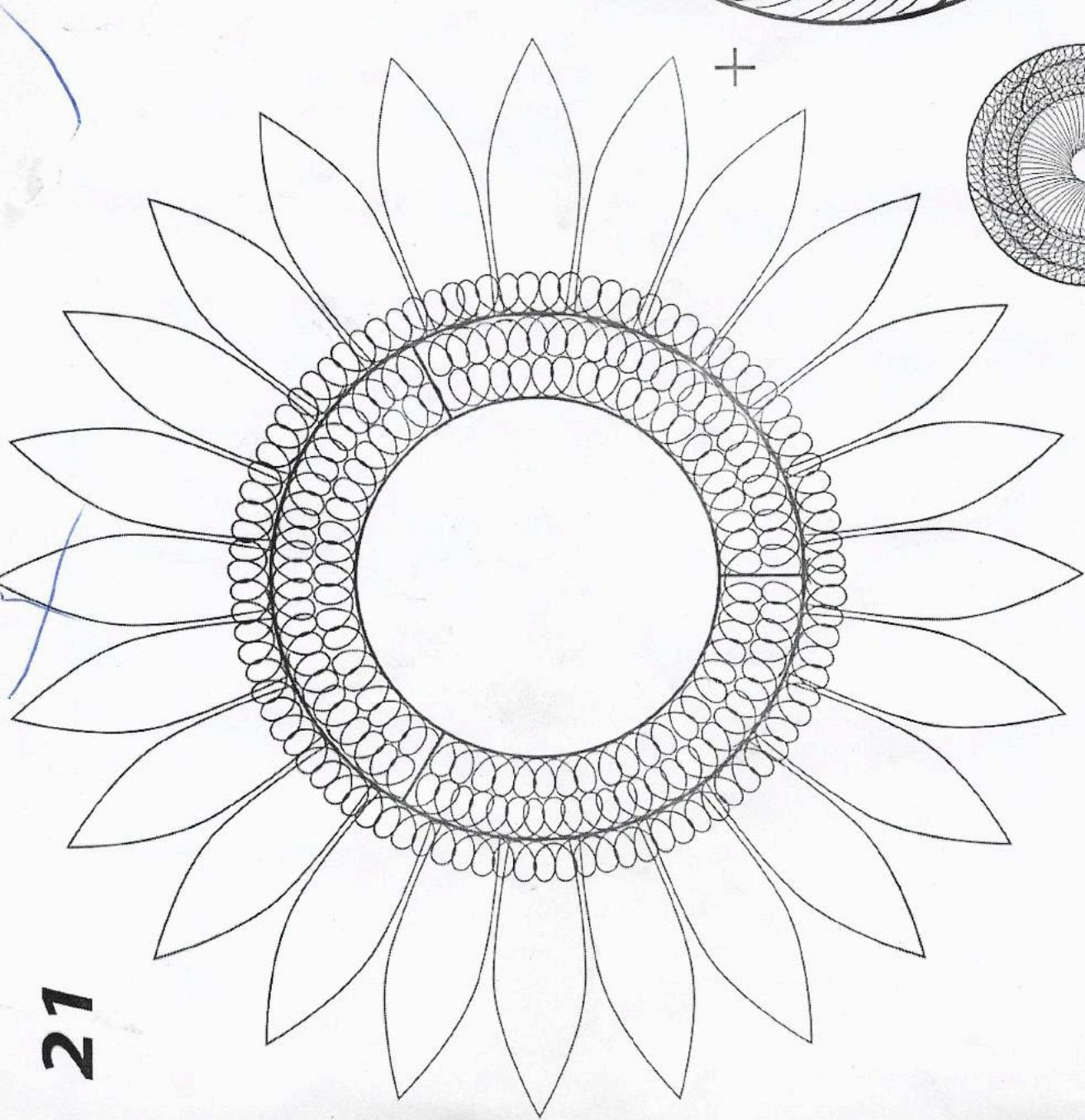
Back



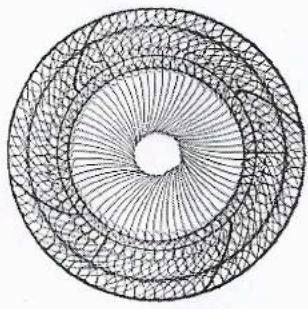
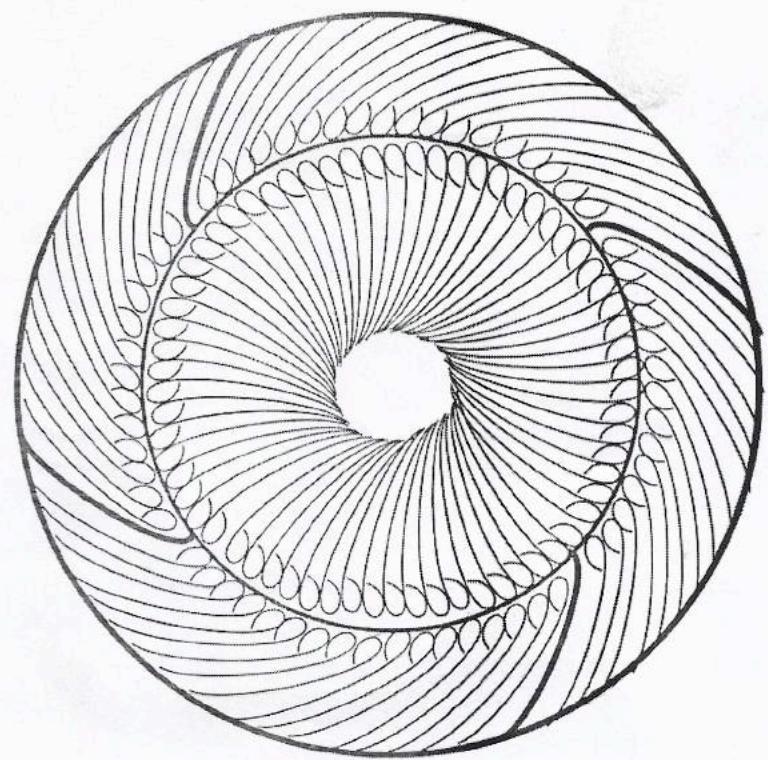
Front



Large petals,
24 total



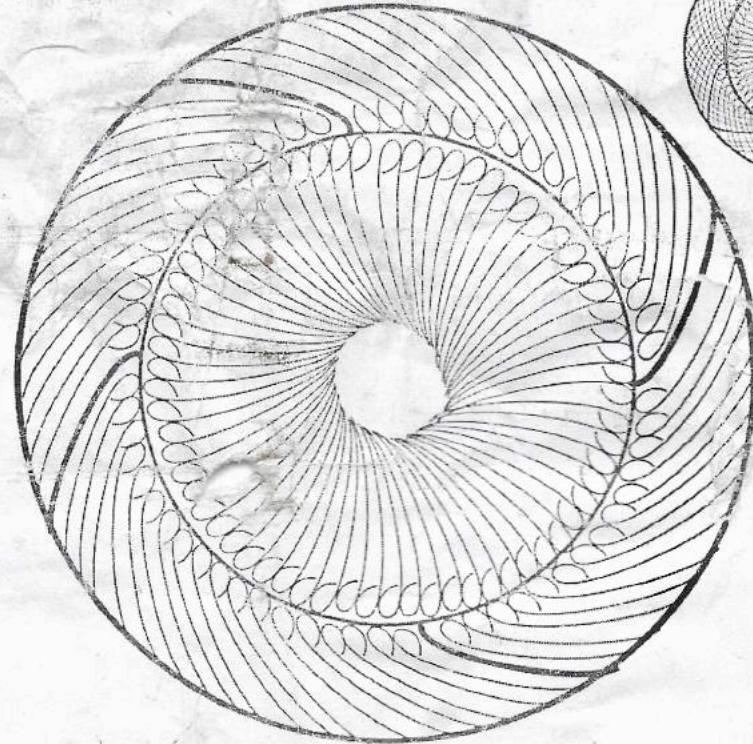
x 24



Small petals,
24 total

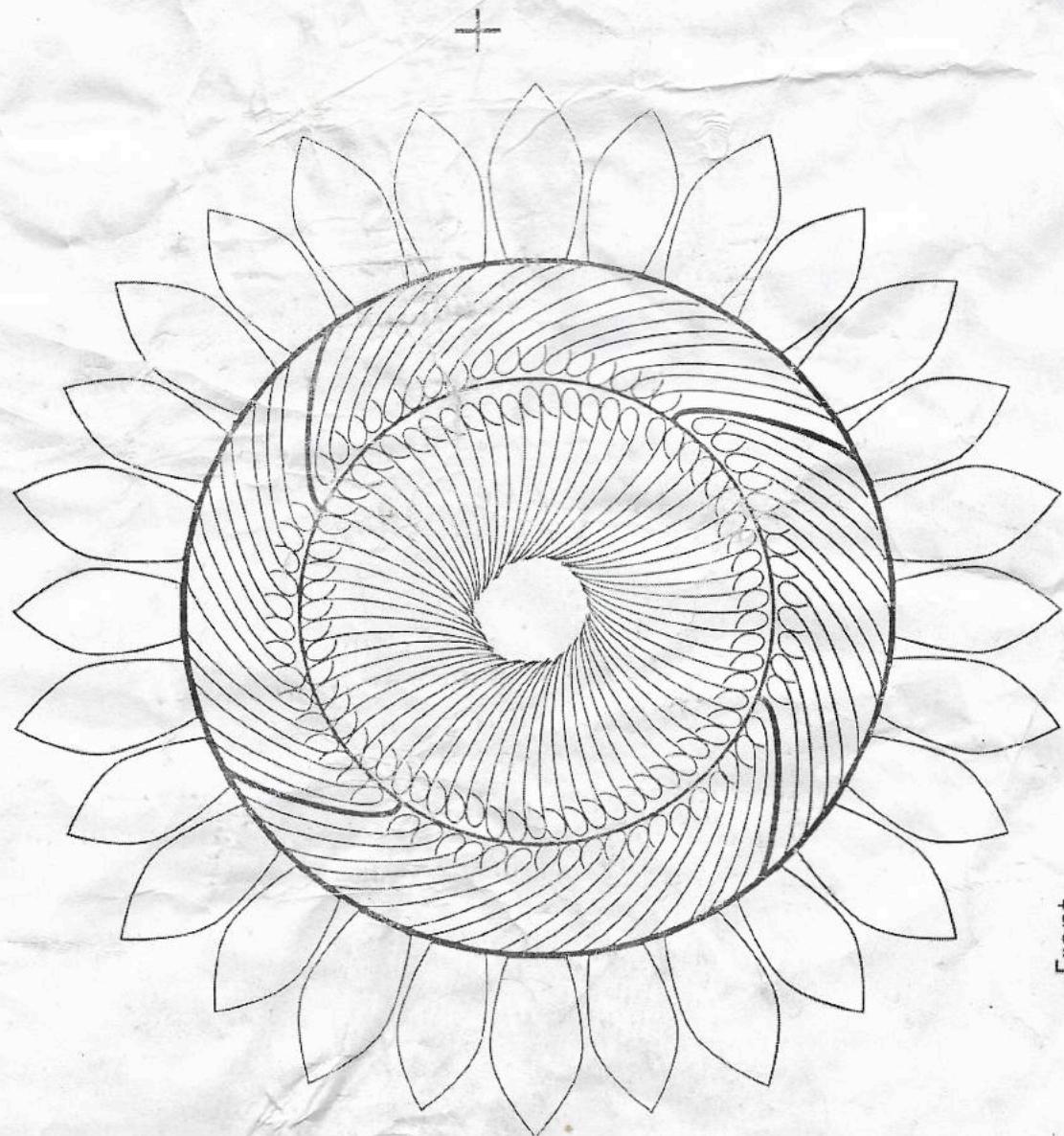


x 12



Back

(BACK PLATE SAME AS FRONT PLATE BUT FLIPPED UPSIDE-DOWN)



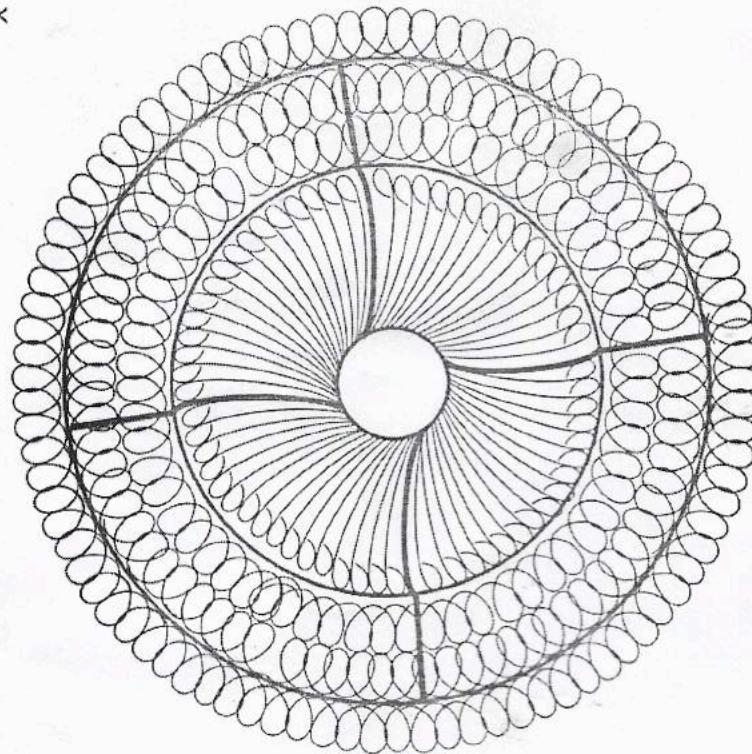
Front

10

Small petals,
40 total

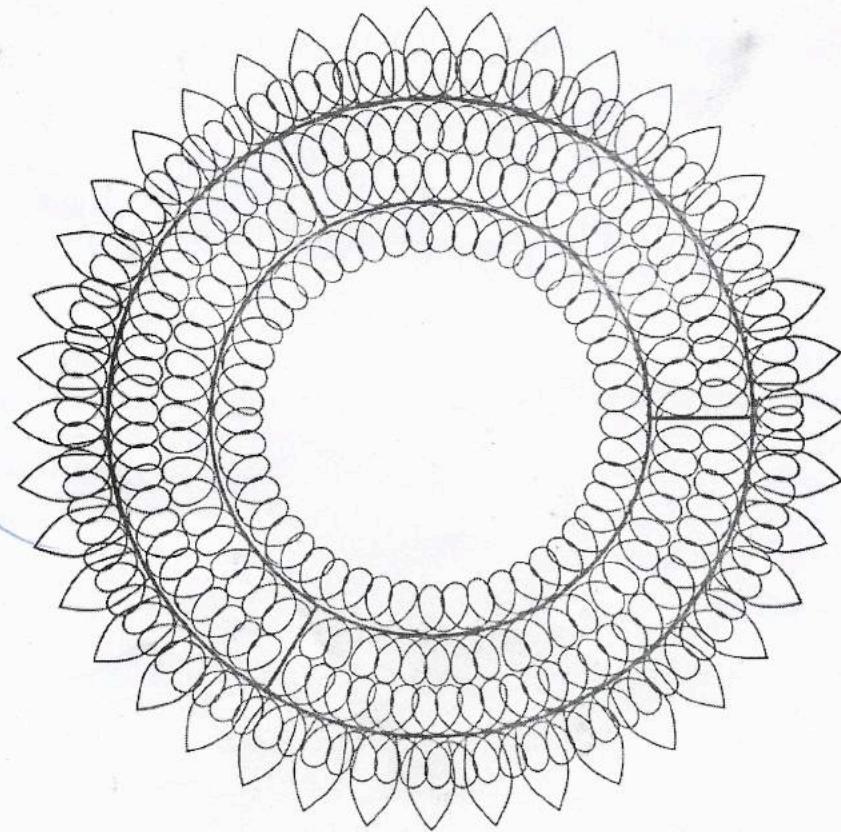


x 40



Back

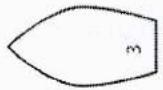
+



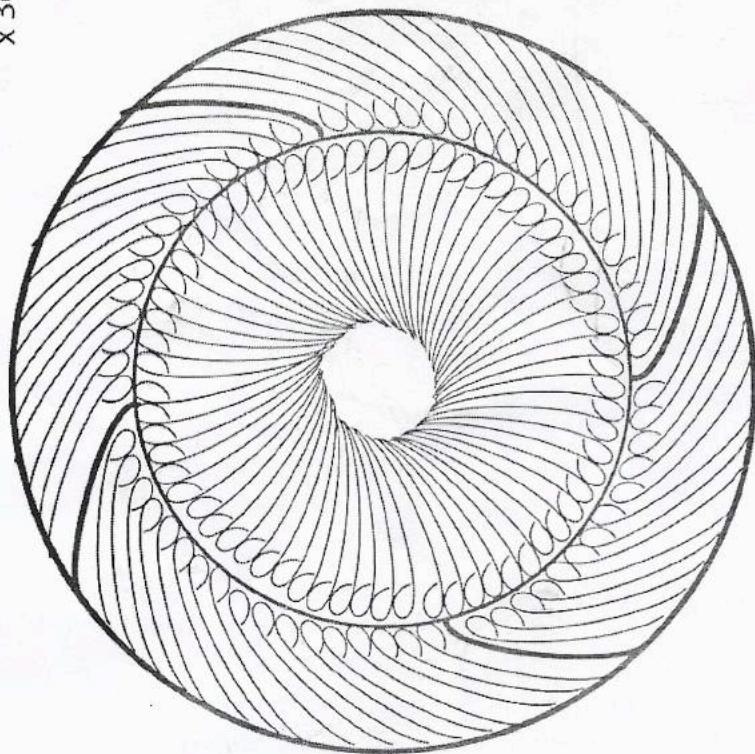
Front

24

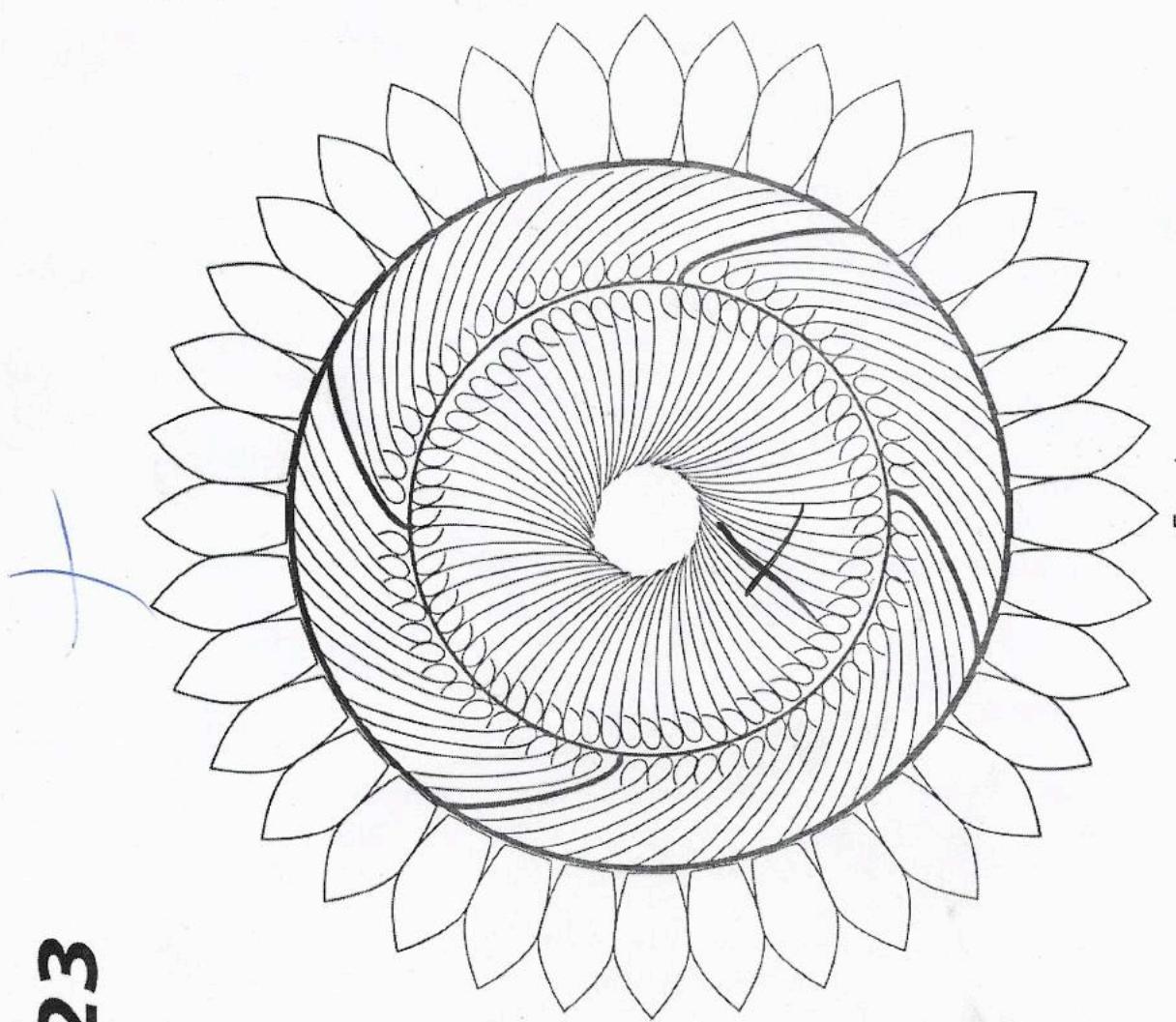
Small petals,
36 total



x 36

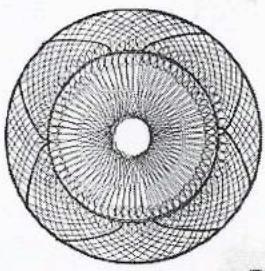


+



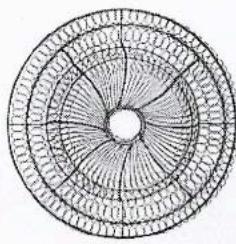
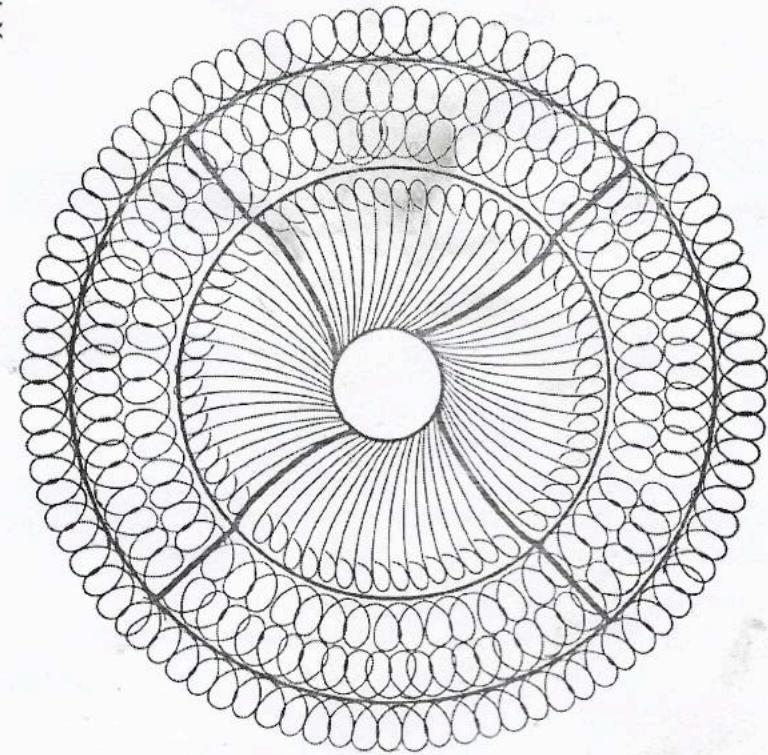
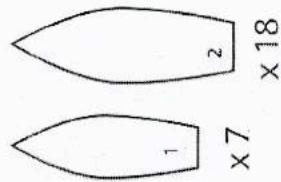
Front

Back



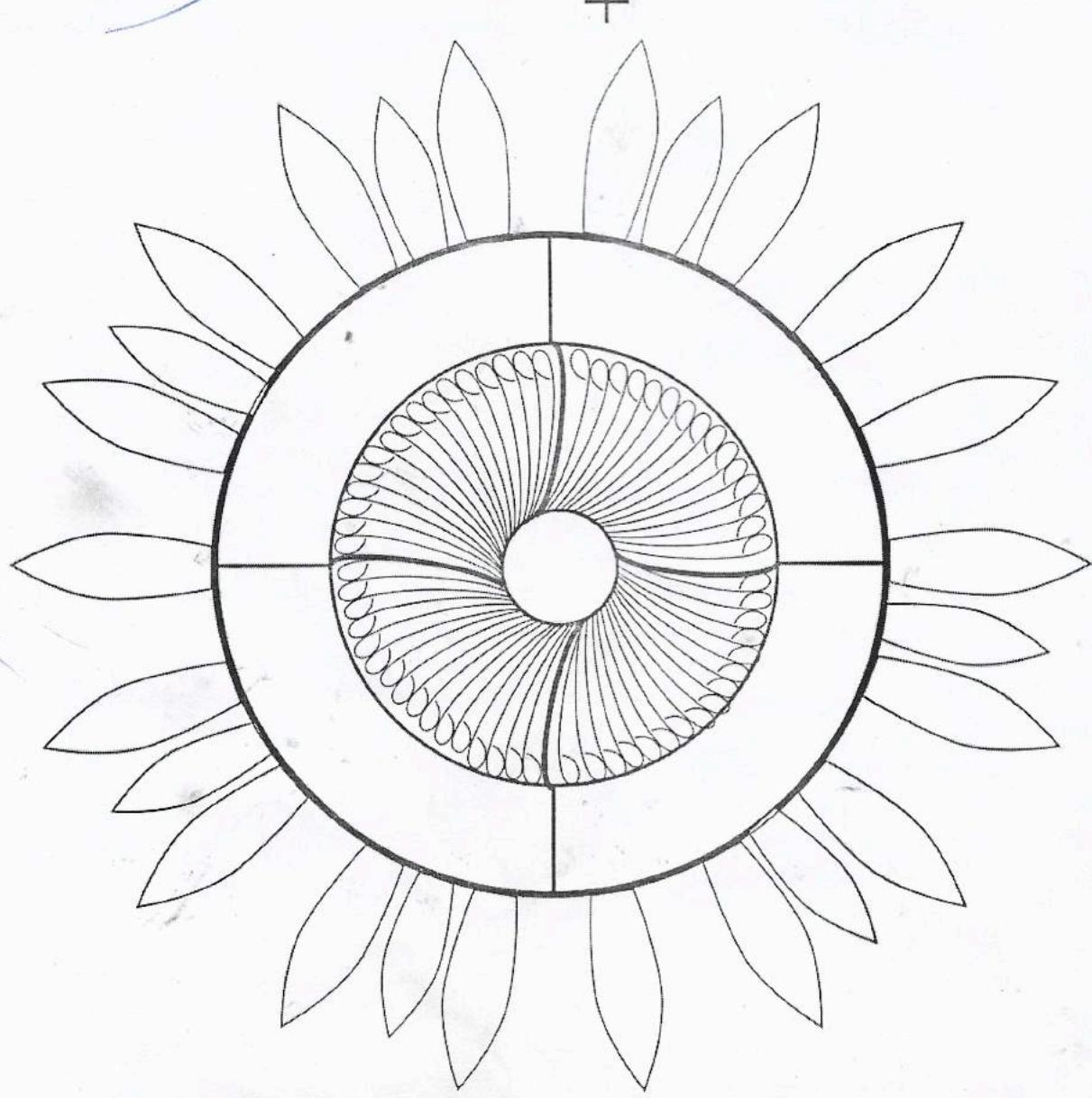
(BACK PLATE SAME PLATE AS FRONT BUT UPSIDE-DOWN)

Medium petals,
25 total



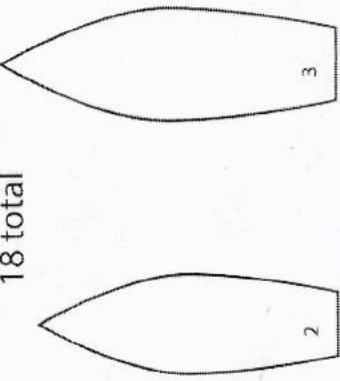
(PLATE rotated and placed UPSIDE-DOWN)

4

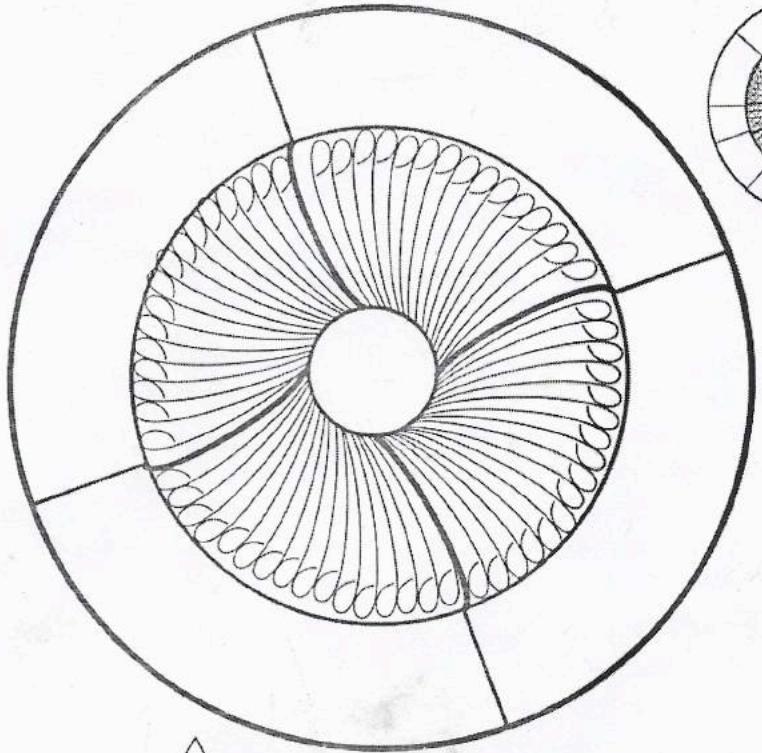


Front

Large petals,
18 total



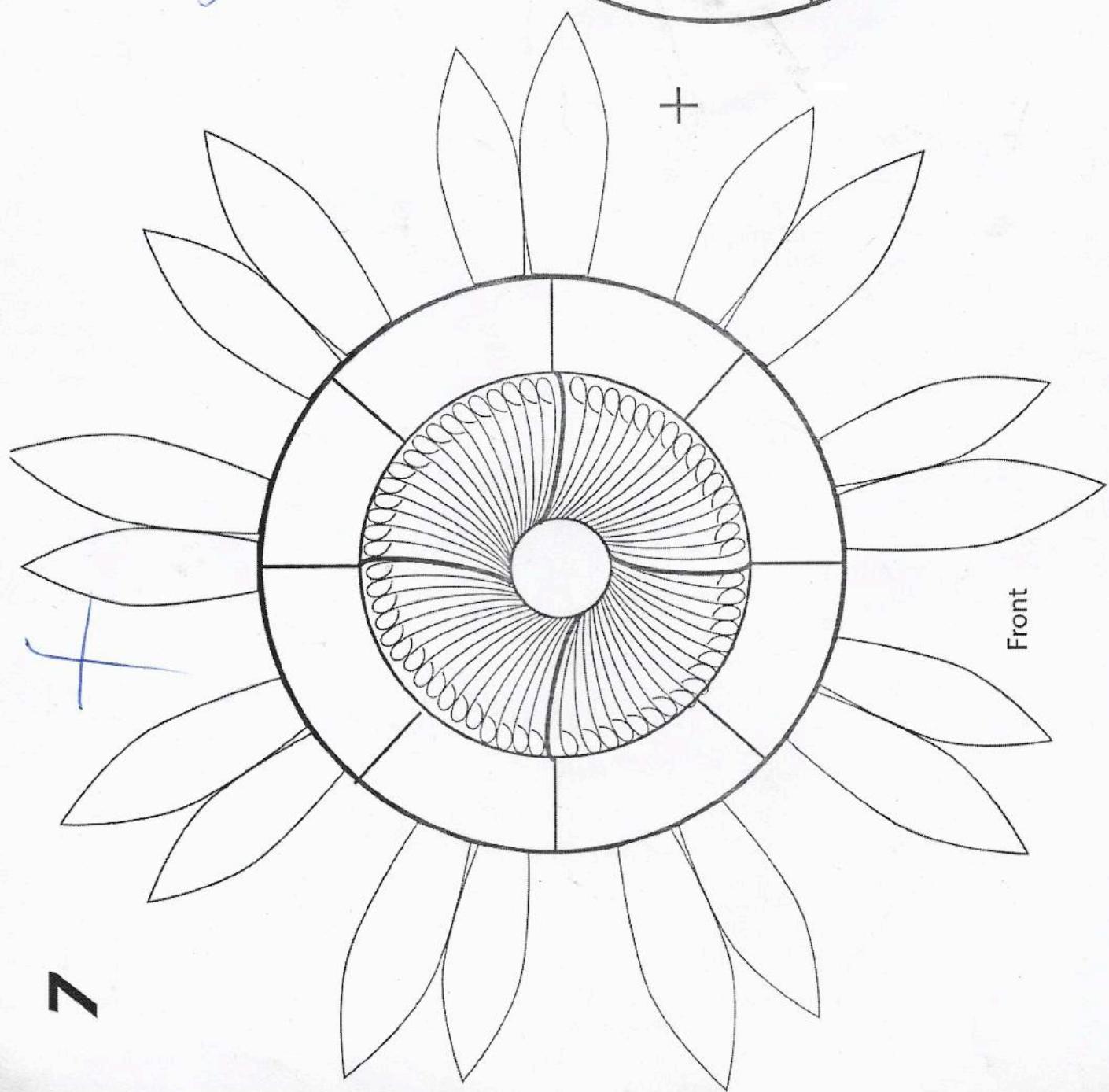
x 9.



Back



(PLATE placed UPSIDE-DOWN)



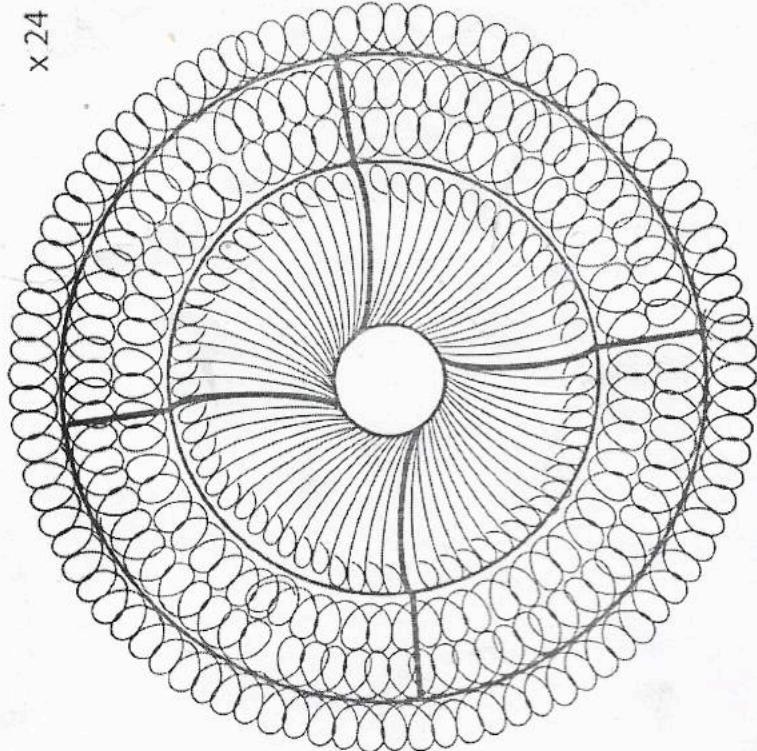
7

Small petals,
24 total



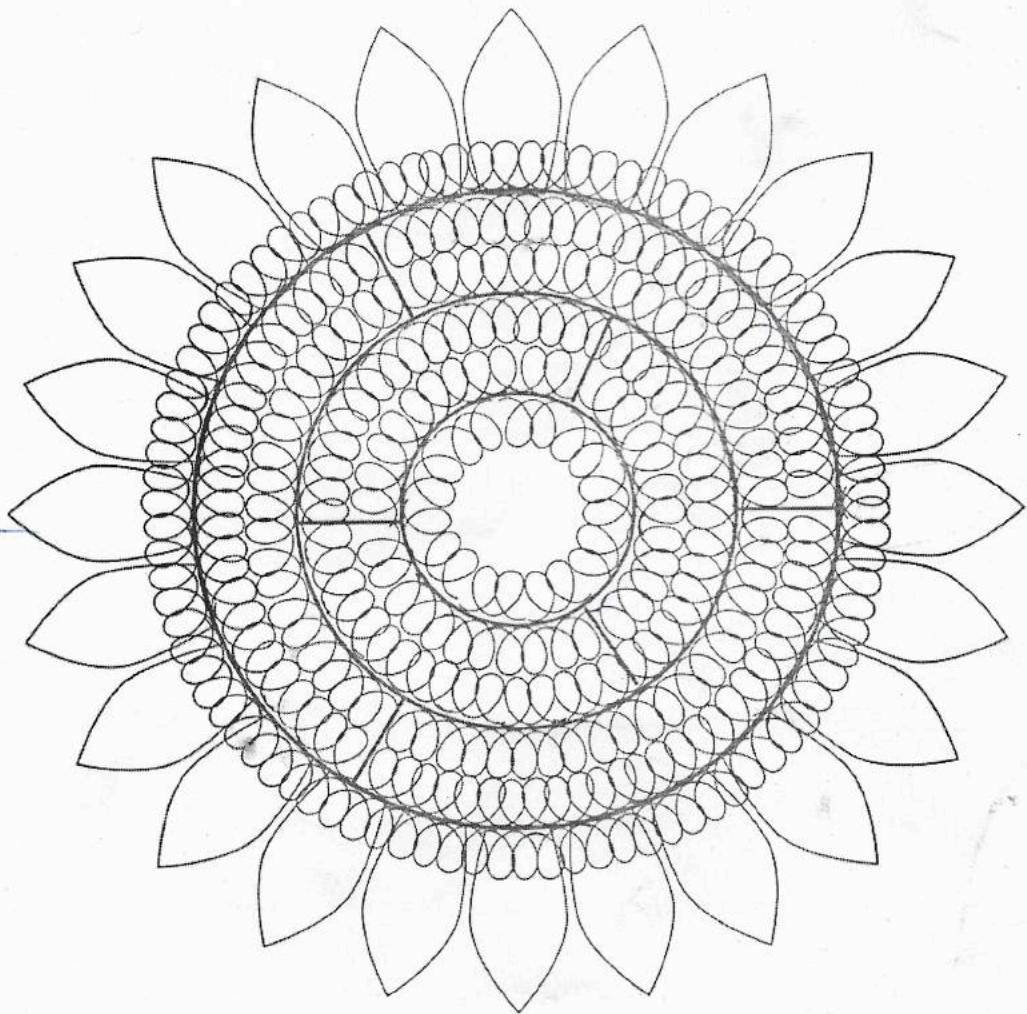
5

x 24



Back

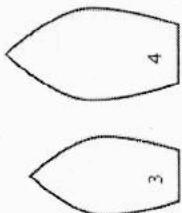
+



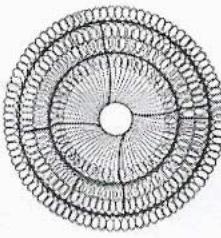
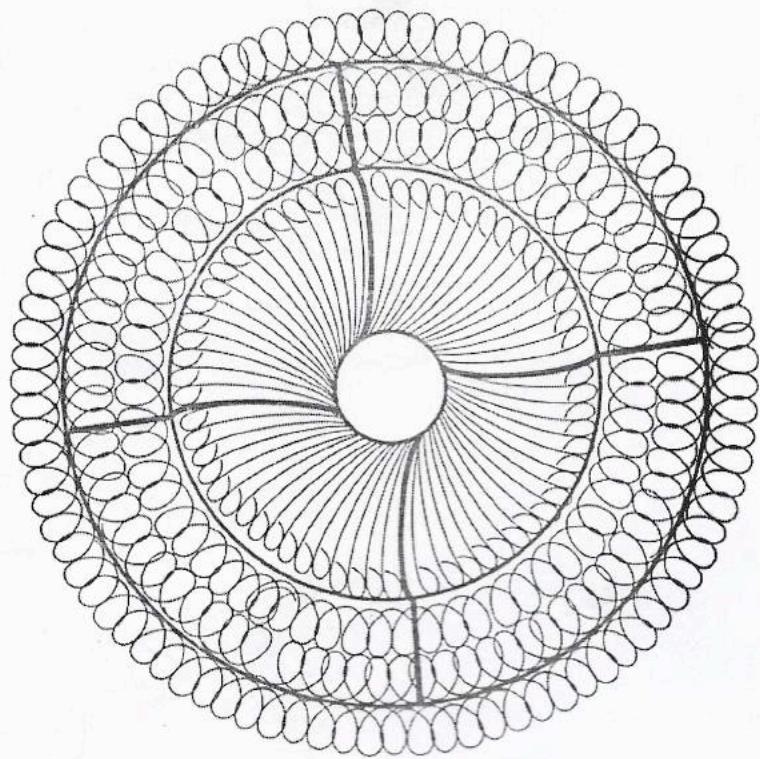
Front

28

Small petals,
28 total

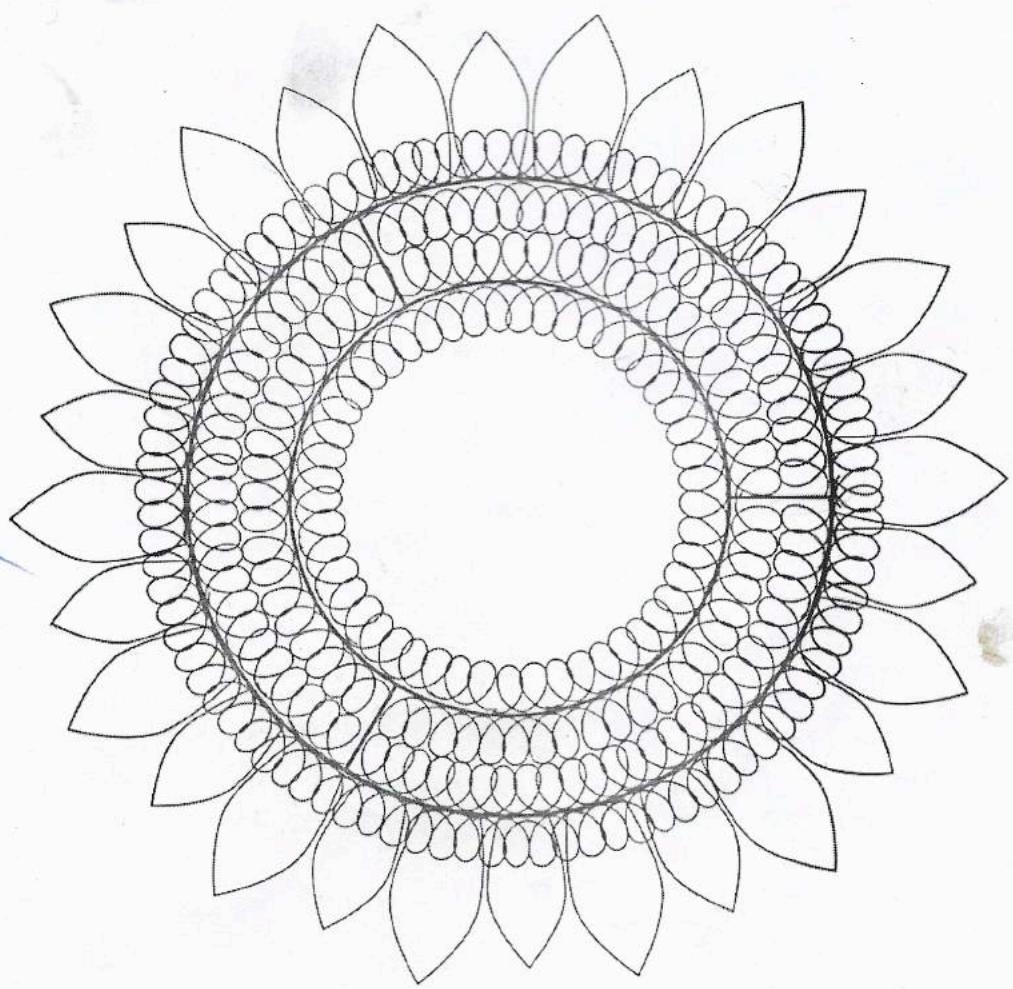


$\times 14$ $\times 14$



Back

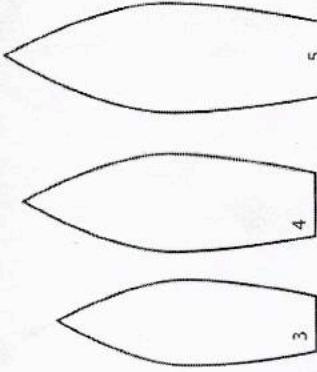
+



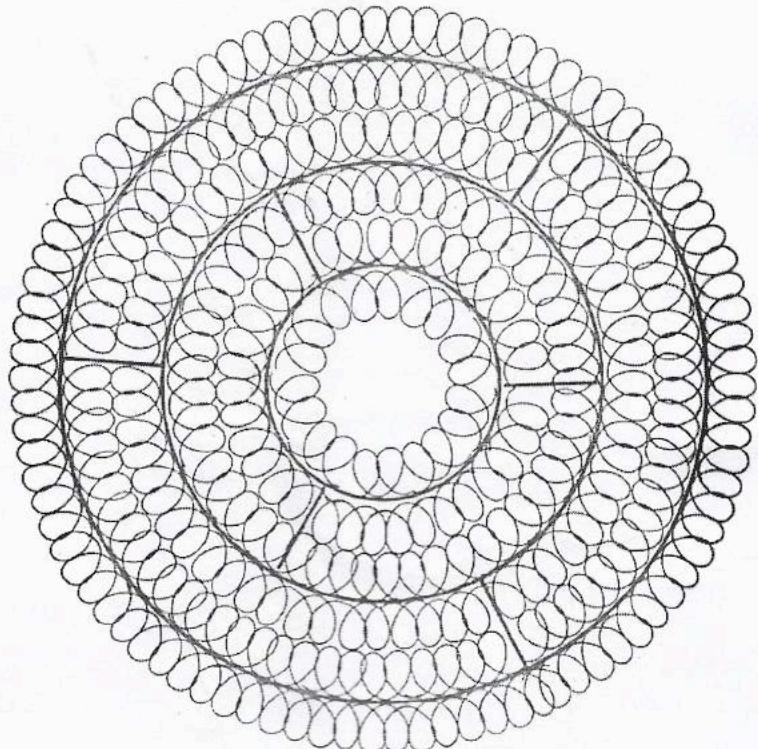
Front

14

Medium petals,
24 total

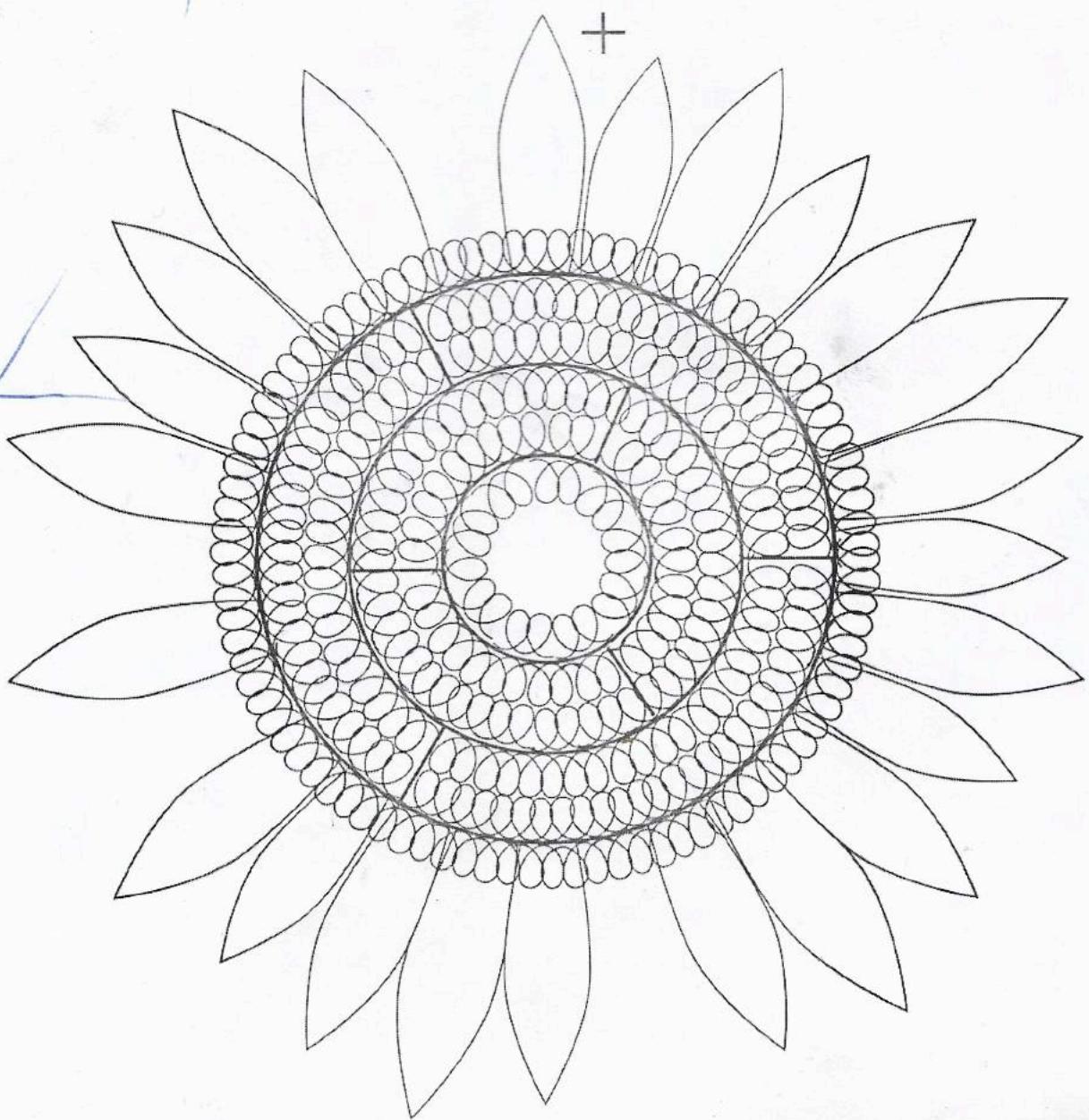


x 6 x 14 x 4



Back

(PLATE rotated)



Front

[Home](#)[Mail](#)[Search](#)[News](#)[Sports](#)[Finance](#)[Celebrity](#)[Weather](#)[Answers](#)[Flickr](#)[Mobile](#)[More](#) All [Search your mailbox](#)[Search Mail](#)[Search Web](#)[Home](#)[Ahmed](#)[Compose](#)[Back to Message](#) **Small Flower.pdf** 1 / 1

Inbox (5721)

Drafts (47)

Sent

Archive

Spam (61)

Trash

Smart Views

Important

Unread

Starred

People

Social

Shopping

Travel

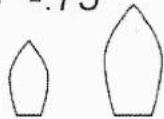
Finance

Folders

B

The Getty

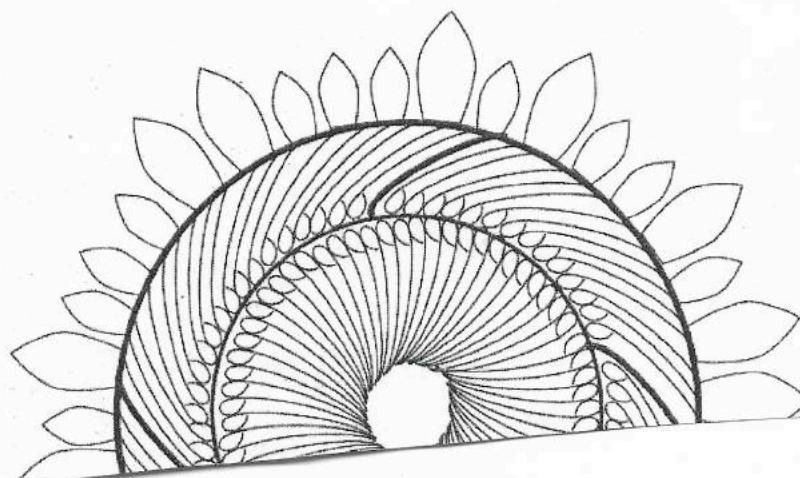
Recent

**small flower** $\sim .5" - .75"$ 

approxima

36 PPF

(petals per fl



W 42

$$120 \times 27 = 3240.00$$
$$120 \times 29 = 3480.00$$
$$120 \times 30 = 3,600.00$$

800.00

Casting = } 5 x 20 = 100.00, 60.00 for expentions
Copper = }

Copper = } 50 x 2 = 100.00
ball = }

1 use = } 160.00 for the first flower

17 two, discs = } 10.00 x 32 = 320.00 total cost
Orange = } 420.00

600

109, 1, 20th 55

2, 21th

3, 22th discs

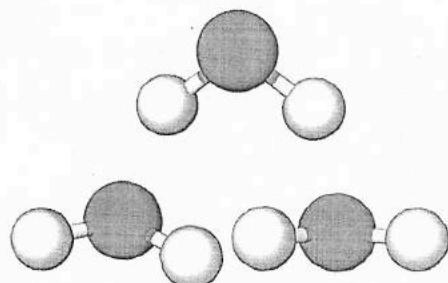
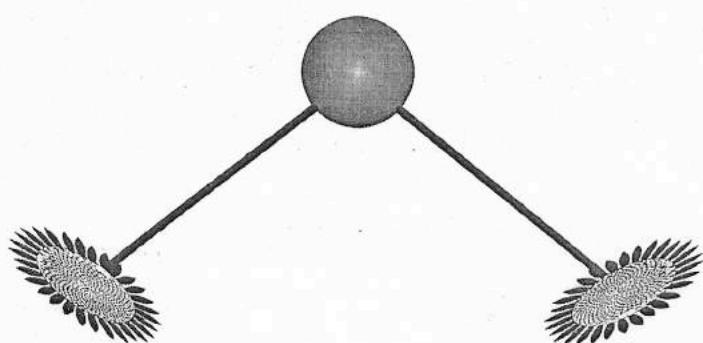
~~23~~

24

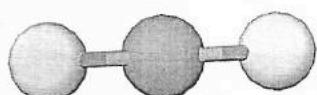
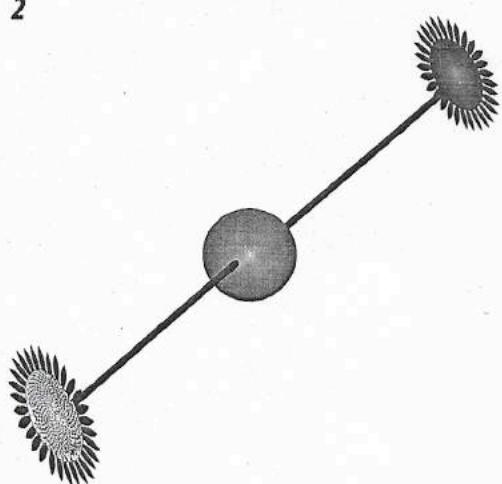
3860

Grey = Onion Orange Ball
White = Flower Face Plate

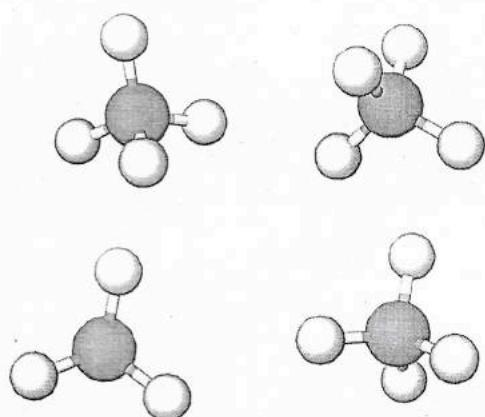
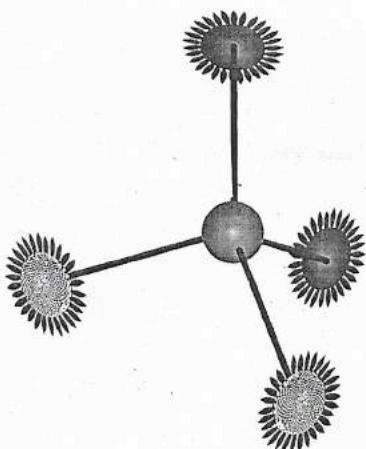
1



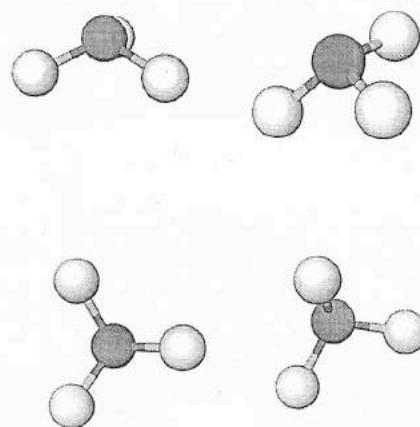
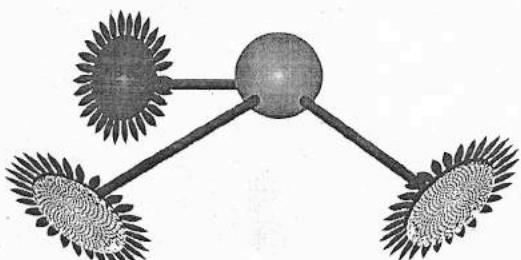
2



3

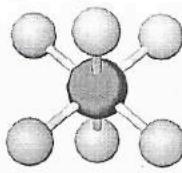
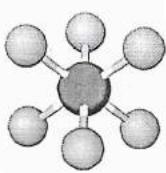
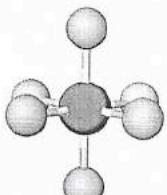
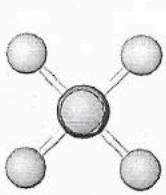
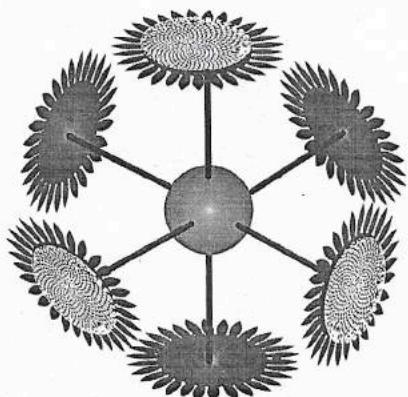


5

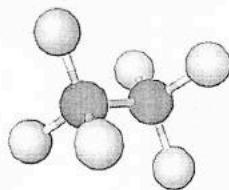
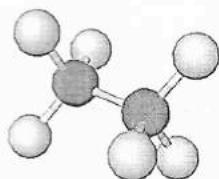
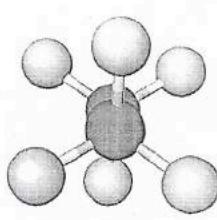
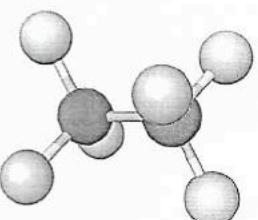
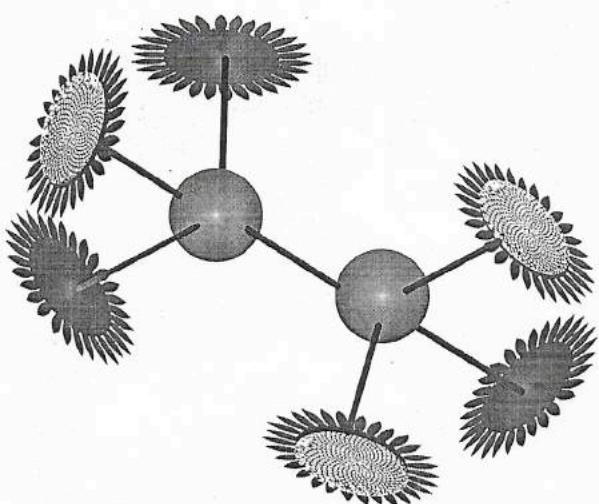


Grey = Orange Onion Ball
White = Flower Face Plate

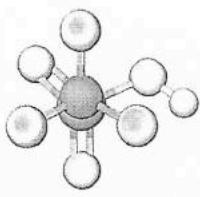
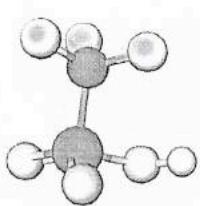
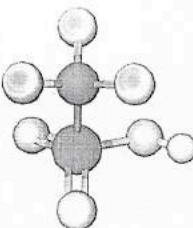
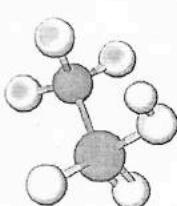
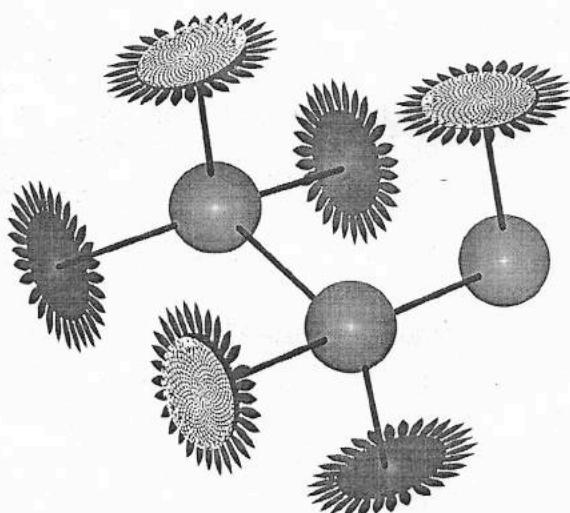
4



6

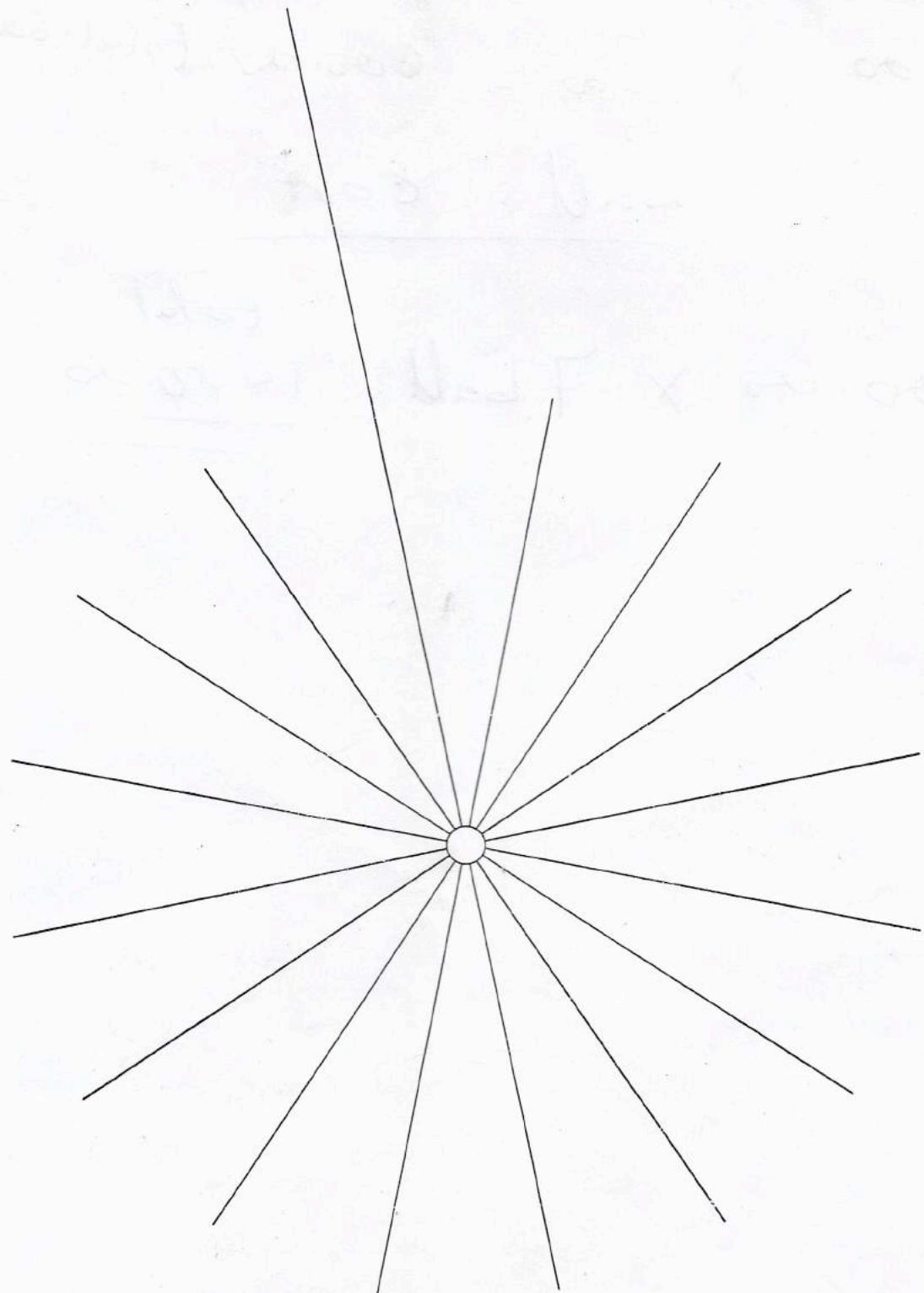


7



1

all lines for the frame must be in this length (5.5 inches)



$$3480 + 900 + 1280 = 5660$$

1, 120.00 \times 29 = 3,480.00 total 29 flowers

2, 10.00 \times 16 = 160.00 -

3, 160.00 \times 10 = 1,600.00 total 10 balls

4, 50.00 \times 8 = 400.00 total 8 discs

5, 1.00 \times 600 = 600.00 total 600 seeds

balls cost

200.00 \times 7 balls total 1400.00

all stems = 5.5"

no caps, except to cover hole
when stem connects to top

/həʊərəʊs/

SUITCASE

SATCATS E7
(the ones)

please refer to the orientation
of the balls below

refer to the orientation of the ball's below

ozone

carbon
dioxide

nitrogen
nitrovinyl

44.5 cm
circum.
 ≈ 14.9

sulphur
hexafluoride

systems = 500M, 7"

$$\text{stems} = \cancel{\text{1}}\text{1}$$

stems = $\phi \otimes q^{11}$

24 stems = 7" ~~stems~~ but add structures for the "void" at top &

A photograph of seven circular, yellowish-green objects arranged in two rows of three and one row of four. Each object has a small white label attached to its center. Above the objects is a hand-drawn diagram of a cross-shaped structure with a central circle and a vertical line extending upwards.

Three circular ammonite fossils are shown side-by-side, illustrating different views of their internal siphuncular structures. The fossils are yellowish-brown with dark, radiating septa.

The image shows two circular oil paintings on wood, possibly from a chandelier. The left painting depicts a figure in a landscape with a large tree and a building in the background. The right painting depicts a figure in a landscape with a large tree and a building in the background.

○○

no caps, except to cover hole when stem connects to top

please refer to the orientation of the balls below

Box X

Box X

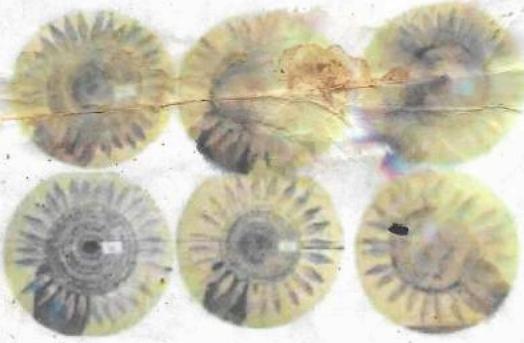
methane

hex of hexoethane

trifluoromethyl-
anesulfonic

stems = 9"

stems = 7"



stems = 7"

stems = 7"

50 Fowl

270 Field

40. Midsin

15. 00 cream

165 rings No

200 Numbers Small



**AIR COMMERCE FOREX BUREAU
KOTOKA INTERNATIONAL AIRPORT
ACCRA**

TEL: 0302776171 EXT:2339

CASHIER: CH

PURCHASES

CUST. NAME: NATIONALITY 304

ID, TYPE: pp ID NUMBER:

CURRENCY	AMOUNT	RATE	CEDI EQUI	DATE
US Dollars	100.00	4.3600	436.00	2017-08-23 5:02:33AM
RECEIPT NO.:	12730			
Grand Total:	<u>436.00</u>			

ozone

#14 #8

sulfur

hexaFluoride (shex)

#28 #24 #23

#11 #10 #9

methane
#20 #16 #12 #4

nitrogen
trifluoride
(nitri)

#25 #21 #5

hexafluoroethane
(hex)

#27 #29 #18 #13
#6 #2

trifluoromethanesulfonic
(trif)

#26 #22 #19 #15
#7 #3

Ghana Museums & Monuments Board



REPUBLIC OF GHANA

Telephone No. 221633

BARNES ROAD
P. O. BOX 3343
ACCRA.

28/08/2017 20

NOTIFICATION TO CUSTOMS

CERTIFICATE ON NON-ANTIQUE OBJECTS

A GMMB N° 026846

Under paragraph 3(2) of the National Museum Decree 1969 (NLCD.) 387.

It is certified that the following objects presented by Alissa Davis
for Export to France - Paris

7 pieces of metal sunflower
Leaves

Of P.T. 30 P.M.D. old Tafe - Tel - 0249584280 K.S.Y.
have been examined and found to be non-antiquities within the meaning of the
afore-mentioned decree and subsequent Legislation.

GHANA MUSEUMS & MONUMENTS BOARD
NATIONAL MUSEUMS

CERTIFIED BY: [Signature]

FEES PAID £ 75.00 (IN FIGURES & WORDS) Thirty-five Ghana Cedis



MICHAEL ASSIFF

PIER 1

Exposition du 7 septembre au 7 octobre, 2017.

Vernissage jeudi 7 septembre, 18-21h.



1. Imaginez-vous pénétrant dans le décor abandonné d'un film de science-fiction de série B. On y voit, à l'intérieur d'un centre commercial sous saisie, un magasin appelé The Silk Road où des antiquités rares, importées illégalement depuis des zones de guerre, franchissent l'au-delà pour y rencontrer leurs doubles de contrefaçon, produits industriellement. Et bien qu'il y ait assez de preuves sur le tournage pour permettre une analyse médico-légale, il n'est pas simple de déterminer immédiatement la cause de la faillite ou ce pourquoi le tournage du film a brusquement cessé.

2. Qu'est-ce qui incite les petits entrepreneurs immigrés à décorer leur commerce de fortune avec des posters aux couleurs vives représentant des monuments historiques de leur pays d'origine ? La réponse à cette question n'est peut-être pas tant liée à la fierté nationale ou à la conservation du patrimoine mais davantage à un désir de minimiser le coût élevé de la vie sur le marché libre des migrations géopolitiques. La vraie fonction de ces images de monuments en tant que piétres moyens de survie est sans doute la même que celle d'autres éléments plus communs du restaurant, comme les meubles dont les répliques exactes se trouvent dans d'autres restaurants étrangers où l'on mange pour moins de 10 . On imagine habituellement que ce n'est qu'avec l'avènement de la modernité et le début du commerce international que les pays du sud ont commencé à produire, de façon industrielle, des artéfacts culturels destinés à la consommation occidentale. L'anthropologie montre pourtant que l'histoire de l'exportation illégale d'objets exotiques vers les pays occidentaux remonte bien avant l'arrivée des premiers Européens aux Amériques ou en Afrique. Il n'a pas fallu longtemps aux autochtones pour comprendre qu'ils pouvaient tirer profit de leurs cultures et traditions, et créer une industrie artisanale basée sur ce qui intéressait les Européens. Ce qui a peut-être changé aujourd'hui est le fait que ce commerce n'a plus une seule destination géographique ou culturelle évidente, mais une multitudes de points de production, de trafic et d'échange répartis partout sur terre sous la forme d'une nébuleuse semblable à la carte du réseau Internet. Dès lors, pourquoi s'étonner quand Hobby Lobby, l'un des plus gros fournisseurs de matériel de travaux pratiques et d'accessoires de décoration à bas prix aux Etats-Unis, est accusé de trafic d'objets anciens en provenance du Moyen-Orient ? Ne devrait-il pas être évident que les deux économies de production d'authenticité, de haute et basse gammes, qui sont en apparence distinctes possèdent la même base métaphysique ? À cet égard les objets authentiques, qu'ils soient ou non de qualité, fonctionnent comme les technologies de transport qui nous connectent à des lieux lointains inconnus et à leur temporalité.

3. L'un des leitmotsifs du cinéma de science-fiction est la manière dont les différents développements souvent réalistes de l'intrigue sont soudain interrompus par un événement beaucoup plus important qui force la narration à abandonner ou à modifier son cours, révélant ainsi le thème principal ou la dynamique véritable du film. Dans le cas de Pier 1, ce brusque revirement se manifeste par l'arrivée du changement climatique et son rapport crucial à l'ornemental et au représentatif. Les lampes en cuivre récupérées, qui façonnent simultanément différents arrangements floraux et des molécules de gaz à effet de serre, servent aussi de décosations d'intérieur en filigrane. Tout comme l'environnement, lui-même substrat naturel de la verve planétaire, détermine nos modes de vie politiques, culturels et technologiques, la crise du climat est progressivement devenue la cause de tous les autres désastres humains qui sont présentés dans Pier 1. Ainsi le nom Pier 1 évoque-t-il un espace générique servant à l'échange d'objets inutiles entre le commun des habitants de la planète ainsi que le point naval de sortie et d'entrée au coeur du commerce comme de l'immigration de masse.

4. "Si l'on considère que la mondialisation signifie l'effacement des frontières et la libre circulation des personnes, des biens et des idées, il devient alors assez clair que le mouvement lui-même [anarchisme] est un produit de la mondialisation, mais aussi que la majorité des groupes qui y participent – les plus radicaux en particulier – contribuent à cette mondialisation généralement bien plus que ne le font le FMI ou l'OMC."

David Graeber, The New Anarchists, New Left Review, 2002

Pier 1 réimagine l'ambiance de la production, du trafic et de l'échange au sein de la culture matérielle mondiale. Des cadres en bois sculptés représentant des statues impériales, des oreillers en soie sur lesquels sont tracées des routes commerciales éblouissantes et pailletées de fleurs invasives, des meubles bon marché et des peintures murales représentant des Sites du patrimoine mondial à Palmyre accrochées sur les murs d'un petit restaurant de cuisine exotique comptent parmi les éléments composant Pier 1. L'humour masque à peine l'angoisse d'avoir à faire face à un monde agité et sans ancrage. Sous une apparence ludique, Pier 1 répertorie les manières dont les conséquences déplaisantes de la mondialisation deviennent de plus en plus horribles, avec des guerres sans fin, une immigration de masse, un climat bouleversé et une exploitation sans limites. Pier 1 met en scène le clash esthétique entre l'optimisme des années 90 envers la mondialisation et le multiculturalisme et la manière dont ceux-ci se manifestent aujourd'hui au travers du nationalisme réactionnaire, du chauvinisme et des idéologies identitaires, montrant comment ces deux aspects ont peut-être toujours été les deux faces du même phénomène. Cette ligne de partage n'est peut-être pas très différente du rapport dialectique qui existe entre la mondialisation et son opposition anarchiste.

Pier 1 présente les crises environnementale, politique et technologique de notre temps comme les fines couches superposées d'une pile renversée par la brusque modification cosmique de sa logique d'organisation interne. Des éléments provenant de lieux lointains et d'époques révolues qui, normalement, sont liés de façon proportionnelle selon l'évolution du temps et de l'espace semblent isolés les uns des autres. Les petites choses sont à présent gigantesques et inversement. Le champ de la gravité n'exerce plus son attraction habituelle.

Soumis aux pressions émotionnelles et psychologiques de la vie, il peut nous arriver d'avoir des rêves qui contiennent leur propre interprétation ou sont si cohérents qu'il ne leur en faut aucune. Enfermé dans l'espace sans cesse plus réduit de la valeur symbolique et écrasé par le poids de la substance métaphorique, l'art actuel a désespérément besoin de confronter notre monde tumultueux, débarrassé de son attrance pour un excès de références. À cet égard, Pier 1, comme répondant à une surenchère contemporaine de sens, prend en otage l'espace et les interprétations normatives de l'art afin d'en renouveler la fonction.

Écrit par Mohammad Salemy

