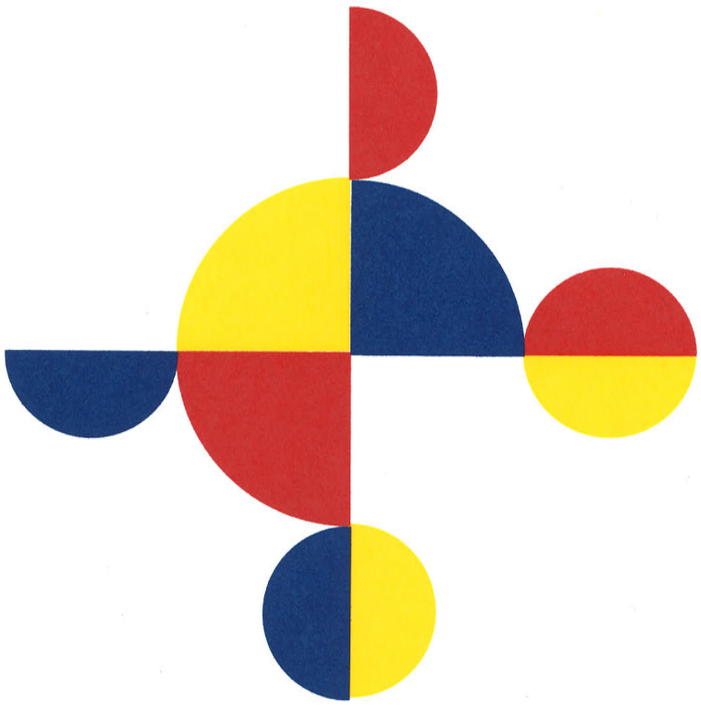
CAHIERS D'ART



40TH YEAR REVUE 2016–2017

GABRIEL OROZCO

Geometry in Action
BRIONY FER
4

Archaic Algorithms:
Gabriel Orozco's Working Tables and Riverstones
BENJAMIN H. D. BUCHLOH
60

Profanations of Play: Gabriel Orozco's Games
ANDRÉ ROTTMANN
98

Gabriel Orozco in conversation with
HANS ULRICH OBRIST
122

Frank Gehry in Malibu:
The Ron Davis Studio and Residence
JEAN-LOUIS COHEN
148

Beyond Painting (Over and Over Again) :
Sol LeWitt's Late Wall Drawings
BÉATRICE GROSS
160

Drawings by Adel Abdessemed
183

The Ocean of the Real
ADONIS
184

When the Meal Is Over, the Bones Will Remain:
Adel Abdessemed's Drawings
DANIEL BIRNBAUM
200

The Dual Role of *Cahiers d'Art* as a Source
and a Showcase for Picasso's Ceramics
HARALD THEIL
202

Thomas Schütte's Skulpturenhalle
224

John Giorno: Recent Works
238

Gabriel Orozco

in conversation with Hans Ulrich Obrist

Hans Ulrich Obrist: In our first interviews in the early 1990s, our discussions had a lot to do with the idea of being between geographies, not belonging to any particular place. You kept spending a lot of time in different cities—London, Paris, New York—making them into your own cities and places where you worked.

Now, having since spent several more years between New York and Mexico, you unexpectedly decided to spend time in Japan. How did that idea start? What prompted it?

Gabriel Orozco: Well, I was always very interested in Japan in general, and Japanese art has always been important in my work. I had come here before at different times and always enjoyed it, and at some point Maria and I were thinking that it would be nice to spend six months in Japan, at least, and to live in Tokyo—we like Tokyo very much.

So we just moved for six months' time, as an experiment. We moved with Simon; we put him in a new school. We have a small place in a nice area of the city, and we all enjoy being in Tokyo. I can work here very well. There is no such thing as an art world in Japan, so that is very refreshing.

Can you tell me about your studio in Japan?

One of the things that makes my life light, in terms of luggage and mobility, is that I don't have a studio. Here in Tokyo I just live in a two-bedroom apartment with Simon and Maria, and I work here, wherever I can. Then, if I want to do a specific work, I make a provisional team and possible set for working, but I still basically work without a studio most of the time. I can float around the world easily like this. But I work differently depending on where I am living at the time.

I do my work in Mexico in one way, then I work in my house in New York in a different way, and then I go to the observatory house by the ocean and spend a few weeks working there every year. Then I do my work in the summer in Burgundy in France. I work in different ways and on different things at the same time.

I remember in Paris, there wasn't a studio, it was always an apartment from which you spread into the city.

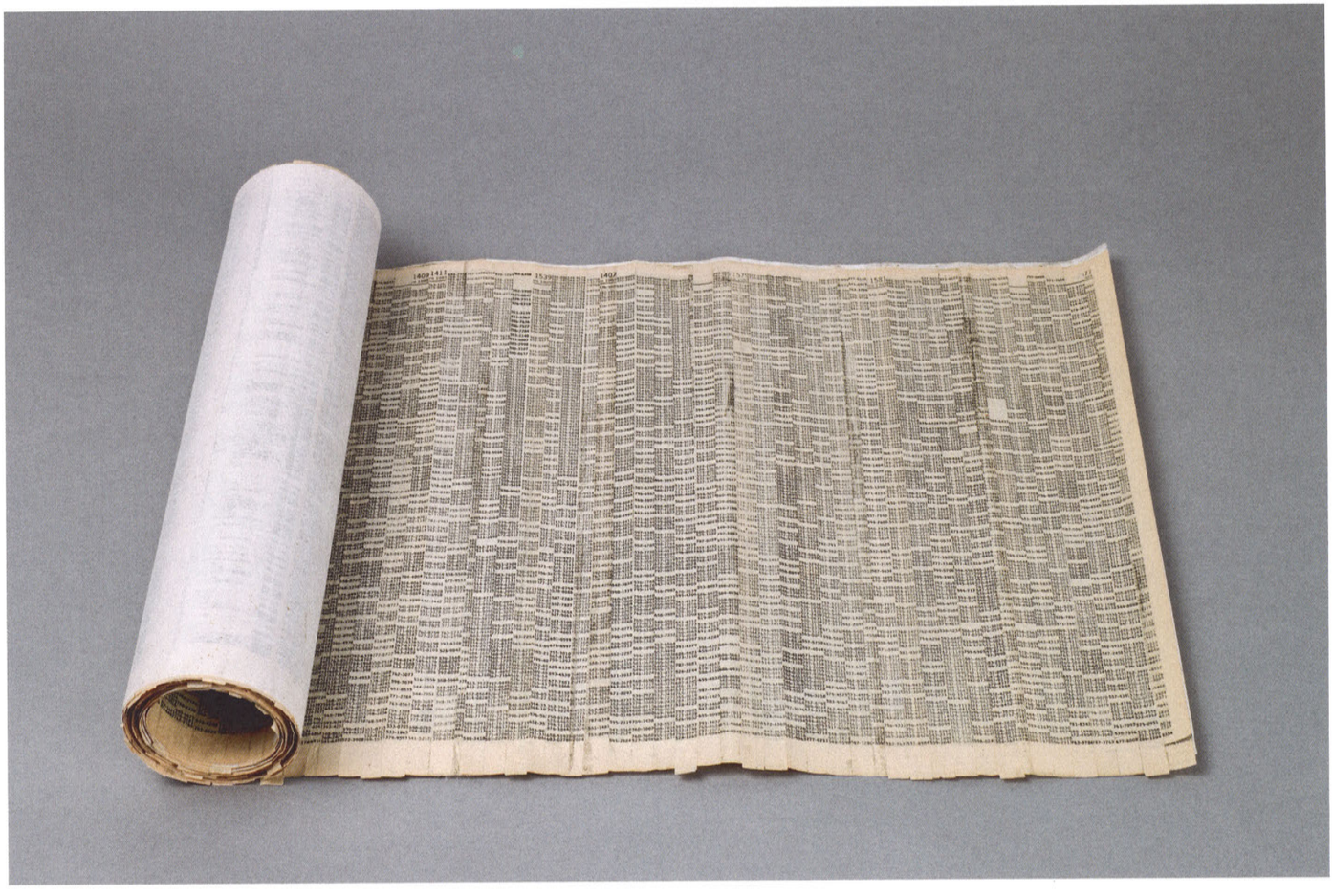
Yes, in Paris it was very similar. It's nice to feel like you are at the beginning all the time, so you are starting things that are new, and learning things—starting all over again, somehow.

Traveling today and being based in Tokyo means I have to go around the world two or three times a year. But airplanes are very fast lately, so the flights are all the same, ten to twelve hours. I watch a lot of movies, so it works.

Before we talk more about what's going to happen with the issue of *Cahiers d'Art*, I'd like to ask you more about the work you've been doing in Japan. I remember, when we met in Berlin, you told me about your encounter with the Schwalbe motorcycle, which led to a whole body of work. And I spoke the other day to Etel Adnan, and she was mentioning that, for her, the great inspiration from Asia came from these paper and textile scrolls, which for her opened a possibility of working with time. It seems that for you, also, this encounter with Japanese scrolls and textiles has been quite important. Can you tell me what intrigued or fascinated you most, at the moment of moving there?

I did a work in 1992 with this idea of time and a kind of a scroll-like book as a way of reading things. Do you remember the *Dial Tone* piece I made in New York? The long scroll with all the columns of phone numbers, cutting out the names, in the New York phone book? At the same time, the ideas of circularity and circulation are important in my practice.

Here in Japan I was intrigued by the textile embroidery in the obis and kimonos and I wanted to make some collage with these textiles. I started to cut them, deconstructing these embroidery works. And I decided to install them on a scroll so you could see it hanging like a fabric. It was simplest to show them hanging on the wall. It's not exactly like a painting or a canvas on a stretcher; it's a more mobile or a kind of portable object. The reading or viewing is somewhere in between

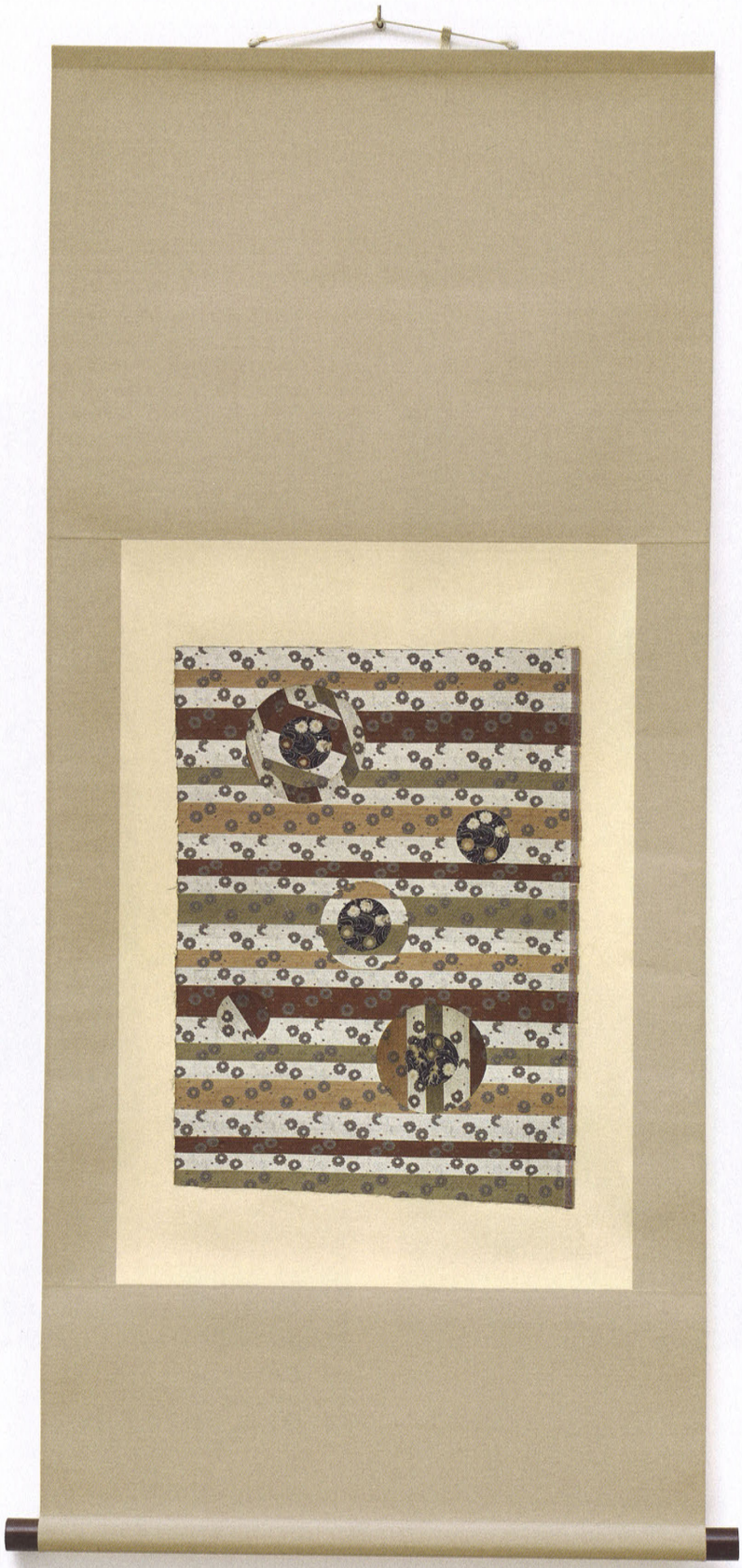


DIAL TONE, 1992
Paper, Mexican phone directory
27.9 × 330.2 cm (11 × 130 in.)

OBI SCROLL 8 (detail), 2015
Silk, washi, Japanese wood
128 × 54.5 cm (50 3/8 × 21 7/16 in.)

OBI SCROLL 8 (detail), 2015
Silk, washi, Japanese wood
128 × 54.5 cm (50 3/8 × 21 7/16 in.)

opposite page:
OBI SCROLL 8, 2015
Silk, washi, Japanese wood
128 × 54.5 cm (50 3/8 × 21 7/16 in.)



OBI SCROLL 19 (detail), 2015
Silk, washi, rosewood
128 × 56 cm (50 3/8 × 22 in.)

opposite page:
OBI SCROLL 19, 2015
Silk, washi, rosewood
128 × 56 cm (50 3/8 × 22 in.)

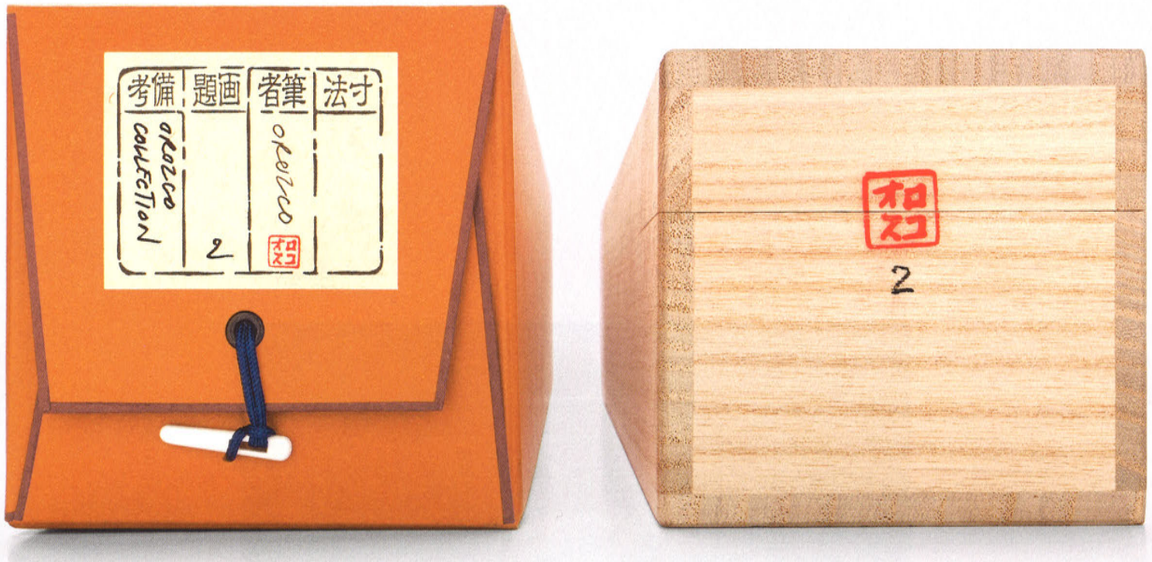
OBI SCROLL 9 (detail), 2015
Silk, washi, rosewood
128 × 54.5 cm (50 3/8 × 21 7/16 in.)

OBI SCROLL 9 (detail), 2015
Silk, washi, rosewood
128 × 54.5 cm (50 3/8 × 21 7/16 in.)

opposite page:
OBI SCROLL 9, 2015
Silk, washi, rosewood
128 × 54.5 cm (50 3/8 × 21 7/16 in.)

OBI SCROLL 12 (detail), 2015
Silk, washi, rosewood
137 × 54.5 cm (53 7/8 × 21 7/16 in.)

opposite page:
OBI SCROLL 12, 2015
Silk, washi, rosewood
137 × 54.5 cm (53 7/8 × 21 7/16 in.)



OBI SCROLL 2 / WOODEN BOX (detail), 2015, cotton, washi, Japanese wood, 47.7 × 9.8 × 9.3 cm (18 3/4 × 3 7/8 × 3 11/16 in.)

a book, a fabric textile, and a written thing mounted on a scroll unfurling. You can read a textile, you can read embroidery. There is information there that it is interesting to think of as a kind of book—many pages or one continual page folding and unfolding over time.

I wanted to ask you more about circularity. The other day I was thinking about the recurrence of the circle in your work—which we spoke about in an earlier interview, actually, fifteen years ago—and I wanted to return to that. It's not as if the circle has become your personified abstraction, because of course you do many, many other things, but it's something that keeps returning. It's almost, in a Nietzschean sense, an eternelle retour: an eternal return. Can you say a bit more about this eternal return of the circle? When and where did it appear for the first time?

[*laughs*] It started very, very early on, when I was a kid. I have always drawn with circles. I still have some of the drawings from when I was 12 years old. I was fascinated with the movement of the planets, with notions and diagrams in geometry and mathematics, so at the same time that I was learning those topics at school, my personal drawings started having to do with circles. I also always liked games, like chess which I have played in tournaments since I was 9 years old, and I liked to invent games with my friends . . .

Then, when I was starting to do all my artwork and actions with objects in my surroundings or in the street, the circle as an instrument worked very well for me as a kind of geometric background system. Even if the object itself doesn't show a circle, there is a circular movement in the process of the making and a way of circular action and a circular or cyclical way of working.

So they were always there: You can see in my notebooks and sketches early on. There are always diagrams with circles. I think it's somehow the geometry of action behind my work, and how I proceed. But it's not the circle as an absolute, abstract, symbolic thing; it's more like a tool, and a kind of instrument that I use in sculpture or in three-dimensional work in general but also in my drawing, photography, and painting.

It has been very useful for me to think in terms of circular movements and cycles of time. The progression of my work is not linear, its space is not exactly a grid-like thing; my work grows and retracts in different ways.

Another fascinating thing about these scrolls is that, on the one hand, in your exhibition, I saw them fixed on the wall, so in this sense they were like wall pieces. But at the same time, they also come in these wooden boxes, like display features. We spoke about display features in an earlier interview, but it's relevant for this also. Richard Hamilton always told me that he learned from Marcel Duchamp that we only remember exhibitions which also

OBI SCROLL 2 / WOODEN BOX (detail), 2015, cotton, washi, Japanese wood, 47.7 × 9.8 × 9.3 cm (18 3/4 × 3 7/8 × 3 11/16 in.)

OBI SCROLL 2 / WOODEN BOX, 2015, cotton, washi, Japanese wood, 47.7 × 9.8 × 9.3 cm (18 3/4 × 3 7/8 × 3 11/16 in.)

invent a new form of display feature, so I'm interested in these wooden boxes as a display feature you came up with for these scrolls.

What is important to understand with scrolls in Japanese and Chinese culture is that they are not meant to be displayed permanently. They are exchangeable on the wall. You have one place to put one scroll in a house, and depending on the season, the guest, or the mood of the day, you exchange the scrolls. You can have poetry, writing, calligraphy, or a landscape. It's almost like arranging fresh flowers in the same vase . . . So the box for the scroll is something you need to have, because it's how you carefully, almost ritually package and store the image for another season or occasion.

Now, the fact that I display the wooden boxes visibly in the show reflects that, as much as you can find a way to install the work that is appropriate in the context of a contemporary art gallery, it will be always changing depending on the context. But where and how do you install the work when it is not visible, when it is not in the public domain? It was interesting to show how people would be storing those images when they are not on display.

So I wanted to show that aspect also, that the boxes are part of the work, and even if the work is not on display, it is there, somewhere, in this space. That is a space that I am interested in also: showing the backstage or showing the crates. There is a very nice work Robert Filliou did with the boxes of transportation. I especially love how Filliou plays and makes some nice collages with the crates and the wood of the boxes, and then how Broodthaers projects films on the box itself. How they use those crates and boxes as a platform, as a base for a sculpture or an object.

The interesting thing is that in Japan the scrolls are a very old tradition, but the boxes are never on display. You show the scroll, but the boxes are in the closet. I show them just because it was a nice thing to see that the scrolls were not framed, and that you have the boxes to store them and protect them when you need them. But when they are on display, they have to be somehow naked and fragile, without glass or a frame.

Your connection to Japan, as you said, predates your arrival in Japan by a long time. You had called your earlier paintings the "Samurai Tree" series [2004–]. But now in Japan you have created a new kind of painting—a kind of mechanized, spirographic repetition, where you repeat the circular grid. Can you tell me about these paintings, and how they were triggered by, or in, Japan?

The paintings I do with tempera on canvas are mostly done in Mexico. It takes six months to a year to make one of those paintings. It is a series that started twelve years ago and has been growing on its own. It's a growing system that keeps just happening. Here I am working with Japanese watercolor on gold leaf paper.

The other day I was thinking about my first encounters with Japan. I read an exhibition catalogue of a show Isozaki did in Paris, which was very influential in introducing Japanese culture into Europe. It was in the late 1970s. It was called "Ma," and Ma is, of course, the Japanese idea of in-between-ness and in-between space.

Izozaki's show connected with the famous Roland Barthes visit to Japan when Barthes wrote about the empty center, because Tokyo, which is one of the densest urban areas in the world, has this empty center.

I found a text the other day by Briony Fer where she describes your circular works as a twinned action: on the one hand, a rumination on the center, and then an infinite dispersal of its elements. I was thinking that this idea, where you cut out the center, is almost like Barthes's idea of the center being empty or missing.

Tokyo is a very dense city, and the whole is made up of interconnected small spaces and corridors and big spaces and avenues, but the center, the Imperial Palace, is a big garden: a big green spot at the center. And the whole way of circulation around is circular. It's not much like Manhattan, for instance, where also you could say that the center is kind of empty green space because of Central Park, but that park is a big rectangular field, and you have the streets numbered and the whole is very rectilinear.

Here in Tokyo, you have many curvilinear small streets that look like they are all going around something, and it's easy to get lost. It is a big city, but you don't have a sense of straight-line avenues, it's more like small streets, small corners, full of detail crossing through the wide avenues. It's a city that you can live in like a small village—like some parts of Paris that are small villages in the middle of the city.

But, yes, in Tokyo the idea of the empty center is somehow a way to forget about a possible center: You start to circulate around nothing, and then you just move around, but move for what? Not to come back to the center, because the center doesn't matter anymore.

Yes, this idea of something being missing is fascinating. It is almost like when Ernst Bloch was pushed against the wall by Adorno to finally define what is utopia. He was short of words but then suddenly came up with this definition: that something is missing.

I'm not so much about the missing thing. I guess it's more like the center is everywhere. There is nothing missing because at the end, if the center is everywhere, and the circumference is nowhere, then you are always where you have to be. When you accept that, and that is the center of the world in that moment, at that precise second, then this idea of the center as a monolithic religious or financial power, or something, doesn't really fit anymore. So I think that we are witnessing more and more that the center is everywhere, and that has been an interesting thing to happen in the last thirty years.

Yes, and we can see that also in the art world, that there is no longer a quest for one center. Paris lost the avant-gardes after the Second World War to New York, and now we have a polyphony of centers, an archipelago of centers.

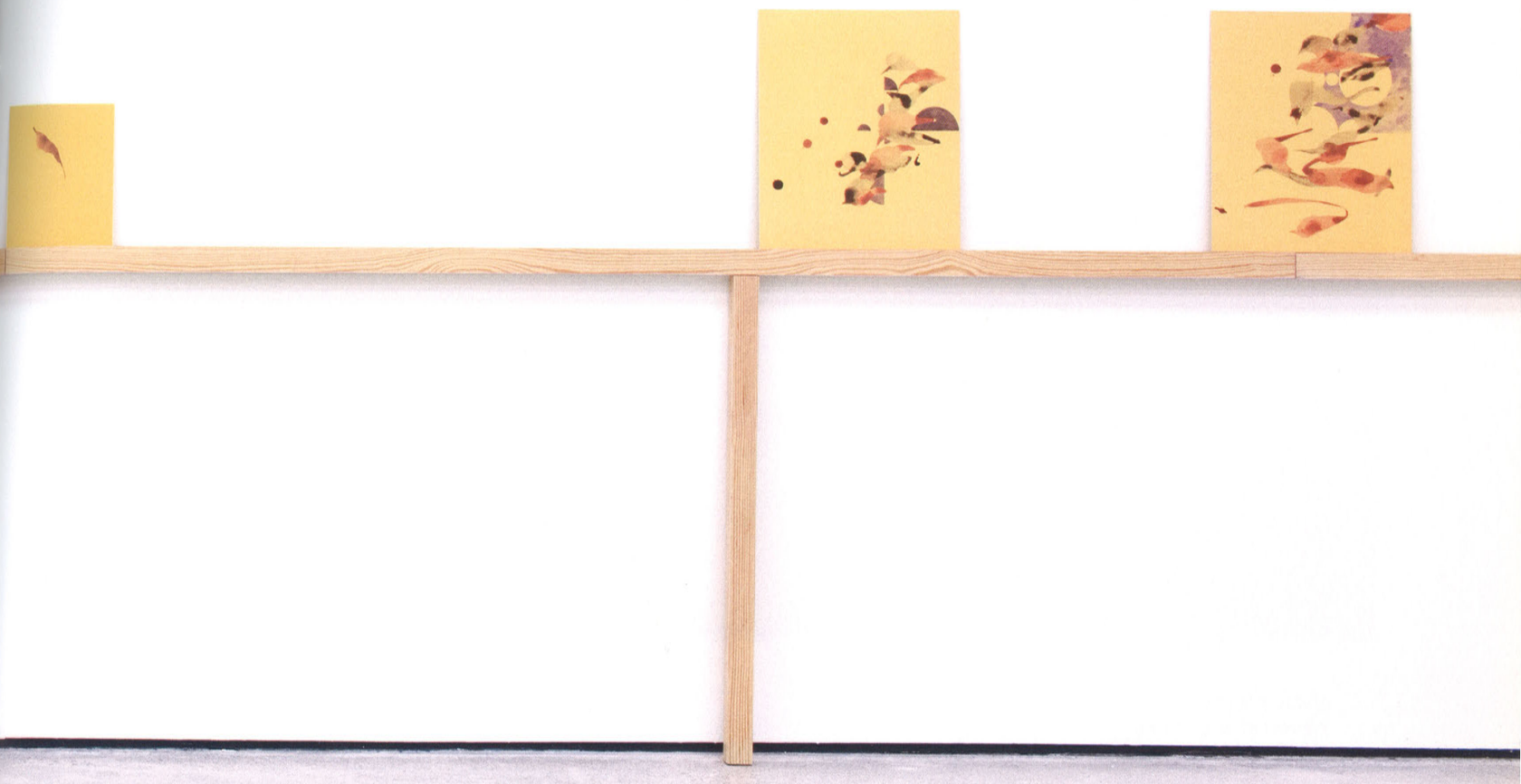
SUISAI I, 2016
Watercolor on gold card
27 × 24 cm (10 5/8 × 9 7/16 in.)

SUISAI III, 2016
Watercolor on gold card
27 × 24 cm (10 5/8 × 9 7/16 in.)

SUISAI XLII (detail), 2016
Watercolor on gold card in three parts
Each: 27 × 24 cm (10 5/8 × 9 7/16 in.)

SUISAI IV, 2016
Watercolor on gold card
27 × 24 cm (10 5/8 × 9 7/16 in.)

SUISAI XLIV, 2016
Watercolor on gold card
27 × 24 cm (10 5/8 × 9 7/16 in.)



SUISAI XIV, 2016
Watercolor on gold card
41 × 32 cm (16 1/8 × 12 5/8 in.)

previous spread:
View of "Gabriel Orozco, Suisai: Tokyo Strokes,"
White Cube, Hong Kong, 2016

SUISAI LI, 2016
Watercolor on gold card
46 × 38 cm (18 1/8 × 14 15/16 in.)

This morning I was looking at our old interviews—we've been recording these conversations now for twenty-three years—and the earlier conversations were still very analog, in a way, but over the two decades of our dialogue, the world has entered the digital age. The World Wide Web was invented in '89 by Tim Berners-Lee, the year the Berlin Wall came down, but obviously we only got to use it in the '90s. Looking at the way that you now use your iPhone and take photos of your journeys, I was wondering to what extent the digital has changed the way you work. In a way, it doesn't seem to be a categorical change, because you still use found, local materials for your sculptures, things you find in the city, yet at the same time, there are also these iPhone images. So I was wondering: What has changed, and what doesn't change?

Photography has changed completely, we know that, and obviously that has affected a lot of the way we use the body in relation to the image, how we perform in reality and how we capture and store the images of our everyday life. That has been a huge transformation in photography. I don't even know if we should call it photography anymore. Somehow we use the word *photography* as we use the word *sculpture*: We just use it because it's kind of comfortable, but the way we do sculpture or photography today is completely different from the way we were thinking about sculpture or photography even in the '80s, you know?

I think that in the nineteenth century, and again at the end of the twentieth century, big transformations began that changed sculpture and photography in very complex ways. The sense of time, the way we work, how we produce and exchange visual images or objects, is being modified so much—probably more in photography than anywhere else, because of the Internet and all that, but I think our connection with three-dimensionality has also been transformed, and how we use the body in relation to those things has changed a lot. So that has to do with a new sense of geography, with the place we live, and with the loss of centers—or, better to say, how the center is a floating thing that moves with the individual in a more intimate way than before.

Some of the photos I saw that you took in Japan, you took with the iPhone. Are all the photos you take now with the iPhone, or do you in some instances continue to use analog photography?

No, I don't use analog photography at all, since a long time ago, and I don't even use a camera that much, since a long time ago. I work with my iPhone, mostly. When I do a specific project of photography I take my camera with me, but in general, my everyday life of photography is through the iPhone.

One difference between digital and analog is about how do you store the images. Before, in the analog world, I enjoyed very much working with my slides in a light table. To edit, and to think about photography, using slides and a light table is a very, very different thing from using a computer screen. With a light table, it is a kind of puzzle, an all-around game that you play visually while you think. When you are looking at photos linearly on the screen of a computer, it's not something I enjoy. It is really boring. Even in the iPhone archive, which is much more immediate and faster, it is quite tedious.

I never liked photography before, when it was the time of black and white and all about the darkroom. I dislike black-and-white photography because of the enormous time and tediousness of developing and printing your own photos, because you have to spend the day in a darkroom. But now again we are living in the same situation, even as it is the exact opposite. There is this "Lightroom," called the screen in the computer, which isolates you as much as a darkroom did before. So you are always exposed to an enormous amount of light, and you have to be looking at photos over a light panel with a huge amount of blinding light, and it's very tiring. It is an even more bureaucratic or office-like feeling than the old darkroom, which was more like a jail. So it's the opposite but it's the same kind of isolationist nightmare. That's why photography has become a very tedious enterprise. I mean, I like to take pictures, but I hate to see them on the computer screen.

How do you archive the images now? Do you print them all out, or do you have a kind of atlas?

Do you remember, when we talked about the archive before, I told you my perfect archive is the trash can? I don't like archives.

But that's why I'm asking you. I read again this morning that you had said that, and I was wondering if that's still the case in the digital age, now that it's almost impossible to erase images.

I like to erase images. But it is getting harder and harder, because they easily accumulate without taking up any space, and then I don't have the time. The ratio of the time it takes to take a photo versus the time it takes to erase it is increasingly uneven, to the degree that soon there will be more images than reality. I feel like every day there are more images produced than reality happening, so why to bother to go out and take more photographs? I don't use iCloud because I don't want to have an archive up in the air, somehow accumulating.

The first time I showed my slides in a light box was in '93, when I showed *La DS* at Chantal Crousel. I showed the light boxes of the process of making that work with all the photographs I was taking in Paris at the time. I put them all on display on the table, and it was not so much like an archive, but more like a working table. It's like when you arrive to a working desk and you see all the papers and everything.

I remember, when I showed them in '93, people were surprised. In those years people were showing photography in big displays, photography was trying to play the role of painting—you remember, we talked about it—of landscape, or of painting portraiture. What I like about slides on a light box is that you see a totality; it's more like a puzzle than an illusion of landscape. Today the screen is the new landscape, but it's too linear, too flat. When you have an open book in your hands, there is some three-dimensional experience that I can enjoy, and I think photography is similar: Even when there are many slides

SUISAI XXXIX (detail), 2016
Watercolor on gold card in three parts
Each: 46 × 38 cm (18 1/8 × 14 15/16 in.)

in a horizontal light box, you have a sense of a tridimensional field. The narrative is not linear and it doesn't feel like a flat screen space.

Our history of collaboration, yours and mine, is punctuated by artists' books: We worked on your amazing artist's book *Triunfo de la Libertad #18*, published with Oktagon which is now such a fetish; and then more recently, the second book we did which came out a few years ago, with König, *The Obituaries*.

Now, we're in 2016 and are working on your issue for *Cahiers d'Art*. Of course it's not an artist's book, but it's not entirely different, because with all of the *Cahiers* issues, the featured artist is very much involved, not only in designing the pages and the cover but in making it his or her own object. Could you tell me a bit about your thoughts for your *Cahiers d'Art* issue?

What's special about the *Cahiers d'Art* tradition, I think, is showing the inner workings: the studios, the photos, the documentations of the artist at work. So I hope we can show some of the working tables, some elements that are not normally in the books or catalogues when you show the finished work. I love to show works that are in progress, or they look like they are not finished, or they are somehow material to think about but not so much a finished product.

It's our old discussion, Gabriel, about liberating time, which is still relevant.

That's why I'm in Japan, in a way—because it is in a different time zone. I don't speak Japanese, and that gives me a lot of time, and one of the issues of work today is time. For many artists, I suppose, the issue or the subject of art is money, but I'm really not so interested in that; I'm more interested in time, and how you use, afford, and spend time.

This idea of time is not only about magazines. With exhibitions, people spend only ten seconds or something like that, on average, in front of artworks in museums. That's even true for the Mona Lisa. As the American anthropologist Margaret Mead said as early as 1948, "We need to come up with a ritual of exhibition where people spend more time than just a few seconds."

The ritual of the exhibition—and the same thing is true for the ritual of the magazine—is that we choose the amount of time we spend with it. It's not like the opera or the theater, where we are obliged to spend two or three hours. If you think about the idea that we can have the freedom to choose the amount of time we spend, that is obviously a great thing, but then if people don't spend any time at all, it might have to do also with a certain degree of detachment. So the question is how can we supersede this notion of detachment and create a new attachment.

Margaret Mead says for the exhibition, it could happen through a more multisensory environment that wouldn't appeal just to the visual sense but also to the sense of touch and the olfactory sense. If you think about rituals, like in Bali, or even old medieval masses, people used to spend a lot of time in these very multisensory rituals.

I think the most important time in the end is not so much the time you spend in front of the artwork but the time you spend thinking about it afterward, and how that artwork, that maybe you saw just for three minutes after you arrived, changed the way you see things.

I was trying to propose something like that when I showed *Shoebox* in Venice, because obviously in Venice, with the multitudes going there, there was already this sense that people would not spend more than thirty seconds per work. But then the shoebox was so clear and banal and also unspectacular, and was not asking for any particular attention: You didn't need to spend time or anything like that because you could get it immediately. But then, maybe, the idea would really be in the memory, spending time in the brain of the people who actually saw it.

So there is the time of art, and, yes, you don't go to see the Mona Lisa, physically, more than three seconds because it's so crowded. In the end, maybe you can see the Mona Lisa better in a postcard, but still that work is in the memory of the people, and you go back to that image. The image, as a physical presence in the memory, really lasts very long in the brain. You have works, maybe you saw them just for one minute, or five minutes, but then they stay in your brain for a very long time.

That's actually a wonderful conclusion, I think, for our first chapter. So I have only one last question, Gabriel, which as you know is my only recurrent question in all the interviews. What is your unrealized project? As you know, I'm obsessed by projects which have been too big or too small to be realized, censored or self-censored projects, forgotten projects, unbuilt roads. Now that the unrealized project that you gave me for my book in 1996, '97, has been realized—that was the project of your own house—what are your unrealized projects in 2016?

[*laughs*] You always ask the same thing. I don't have any particular project in mind that is not realized. Probably, if you ask me right now, the answer right away is to go and spend a few weeks alone in an island in the middle of nowhere. That's an unrealized project.

In terms of art, I don't think I have anything in particular that I have not realized. I just work with what I have in front of me.

SUISAI XX, 2016
Watercolor on gold card
33 × 24 cm (13 × 9 7/16 in.)

CAHIERS D'ART

EDITORS
STAFFAN AHRENBERG, SAM KELLER, HANS ULRICH OBRIST

ASSOCIATE EDITOR & CREATIVE DIRECTOR
ANYA BONDELL

ADVISOR TO THE PUBLISHER
ISABELA MORA

DESIGN CONSULTANT
MIKE MEIRÉ

EDITORIAL BOARD
STAFFAN AHRENBERG, SAM KELLER, ISABELA MORA, HANS ULRICH OBRIST

WITH THANKS TO
JULIE ABDESSEMED, ANTHONY ALLEN, STÉPHANIE ANSARI, CATHERINE BELLOY, IRO BIEHLER, JENNIFER BRENNAN, PAULA COOPER, ELIZABETH DEE GALLERY, PETER DILLON, MARK DREYFUS, CLARA FOISSNER, DAVID GROSZ, STEVEN HENRY, JOHN HOGAN, LAURA HUNT, JOSÉ KURI, MEAGHAN LLOYD, MÓNICA MANZUTTO, TAKAAKI MATSUMOTO, FUNDACIÓN ALMINE Y BERNARD RUIZ-PICASSO PARA EL ARTE (FABA), CHRISTINE PINAULT, ANDREW RICHARDS, JACK SHEAR, JOYCE SHIN, CHRISTOPHER VACCHIO, EVA WALTERS, AMY WILKINS

WITH OUR DEEPEST GRATITUDE TO
GABRIEL OROZCO, BRIONY FER, BENJAMIN H. D. BUCHLOH, ANDRÉ ROTTMANN, FRANK GEHRY, JEAN-LOUIS COHEN, THE SOL LEWITT ESTATE, BÉATRICE GROSS, ADEL ABDESSEMED, ADONIS, DANIEL BIRNBAUM, SUCCESSION PICASSO, HARALD THEIL, THOMAS SCHÜTTE AND JOHN GIORNO

RIGHTS AND REPRODUCTIONS
JULIE WALTER

TRANSLATORS & COPY EDITORS
GAIL DE COURCY-IRELAND, CLAIRE LEHMANN, SARA MARCUS

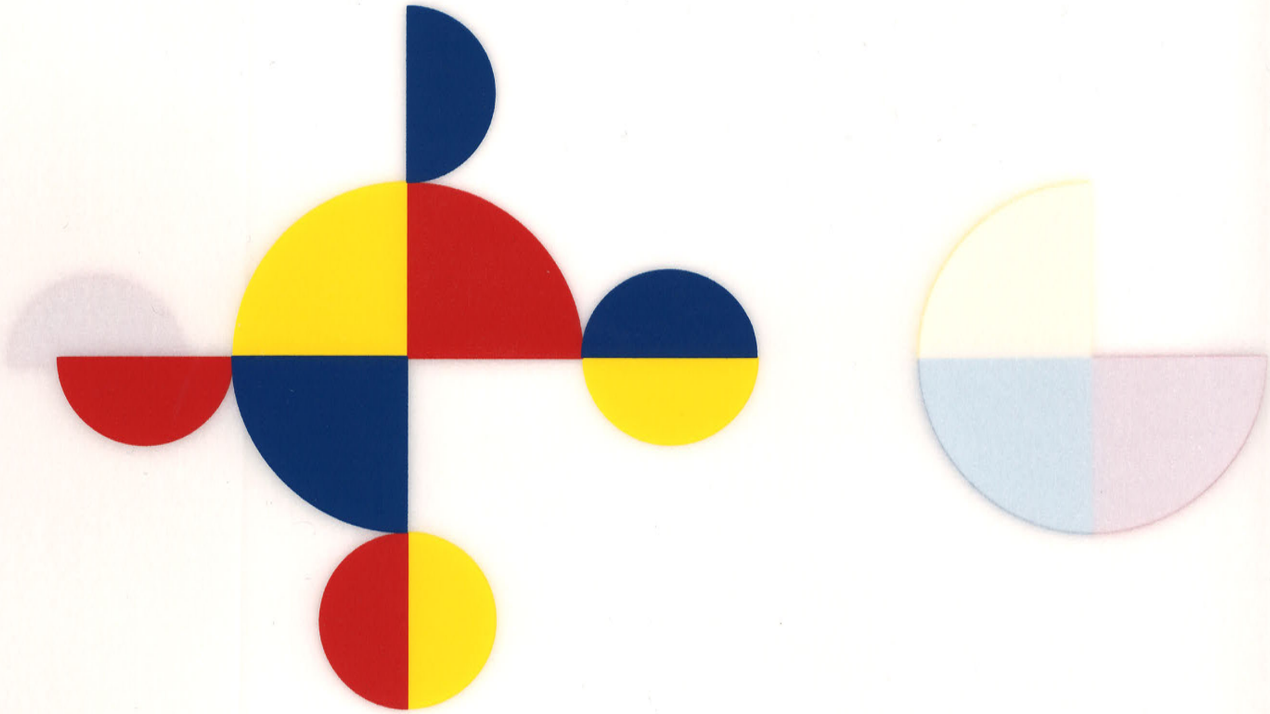
LAYOUT
JOCHEN RUDERER AT MEIRÉ UND MEIRÉ

CAHIERS D'ART TEAM
KAREN CHAIX, DANICA CURCIN, HELENA DE SIGNORI, PAUL FERLONI, PIERRE DE FONTBRUNE, MATHIEU FEUILLETTE, MARIE GARNIER

LEGAL ADVISOR
MADELEINE FABRE

PUBLIC RELATIONS
CLAUDINE COLIN COMMUNICATIONS – PARIS

ÉDITIONS CAHIERS D'ART
14, RUE DU DRAGON, 75006 PARIS, FRANCE

PUBLISHER STAFFAN AHRENBERG
PRINTER KARL GRAMMLICH GMBH, GERMANY
PUBLICATION DATE DECEMBER 2016
DEPOT LEGAL DECEMBER 2016
PRICE 75 €
ISBN 9782851171856

© ÉDITIONS CAHIERS D'ART, PARIS 2017
ALL RIGHTS RESERVED