

## FOLDED CITIES

May 20 - November 26, 2023

Studio 454 - open by appointment only

Giudecca 454, Venice, Italy

In one of his seminal texts, Gilles Deleuze interprets the world as a body of infinite folds that intertwine in time and space. With this image in mind, **Folded Cities** investigates the representation of urban architecture through a small selection of artists' books, while echoing a myriad of concepts that defined the transition of the cities from the modern to the postmodern: Walter Benjamin's myth of the *flâneur*, Guy Debord's *psychogeography*, Dick Higgins and Wolf Vostell's *pop architecture* and Germano Celant's *radical architecture*, to name but a few.

Four leporellos are at the core of this display: *Venezia. Il Canal Grande*, a curious publication produced by Il Gazzettino Illustrato in 1931, *Ginza Kaiwai. Ginza Haccho* by Shohachi Kimura and Yoshikazu Suzuki (1954), *Every Building on the Sunset Strip* by Ed Ruscha (1966), and *Broadway* by Jan Henderikse (1983). Conceived in four different moments of the 20<sup>th</sup> century, most probably without awareness of the existence of one another – the latencies of the collective subconscious – these booklets compress in their folds the essence of four cities by scrupulously reproducing, through photographs, every building on the Grand Canal (Venice), Ginza Street (Tokyo), Sunset Boulevard (Los Angeles) and Broadway (New York).

This rigorous mapping of urban architecture forms a contrast in the exhibition with a more sensorial approach to the theme: the notion of *psychogeography*. According to the legend, Guy Debord and Asger Jorn created *Fin de Copenhague* in less than 24 hours, dripping paint on top of 32 collages they had previously made (following the logic of *détournement*) by mixing up clippings from French newspapers and a pile of "Politiken" stolen from a kiosk upon Debord's arrival in the Danish capital. The pure psychogeographical pages are sparse compared to *Guide psychogéographique de Paris* (1957), but this joyful collaboration Jorn-Debord – followed the year after by *Mémoires* – marks a significant moment in the representation of the new flâneurs. And so does

Martin Kippenberger, who documents his extended stays in Brazil (1986) and Spain (1988) through an uncanny selection of photographs of public sculptures, scaffolds and buildings, be they finished or under construction (*Psychobuildings*, 1988). Three titles complete this slightly utopian perspective on the city: *Pop Architektur. Concept Art* – the most relevant case study for the concept of fantastic architecture, anticipated by Wolf Vostell and Dick Higgins in 1969, and two rare volumes by Superstudio and Gruppo 9999, which are at the origin of the *radical architecture*, a term coined by Germano Celant in 1972. **Folded Cities** expands into the conceptual through Stanley Broun's performative book *This Way Broun* (1971) and Ed Ruscha's radiography of Los Angeles and its surroundings in five iconic artist's books from the 1960s, on display in their first editions: *Twentysix Gasoline Stations*; *Some Los Angeles Apartments*; *Thirtyfour Parking Lots*; *Nine Swimming Pools*; *Real Estate Opportunities*.

The current exhibition wouldn't be complete without illustrating the imaginary architecture, the *invisible cities*, to quote Italo Calvino. Google Earth rejoins the mythological and the archeological in Tiane Doan na Champassak's alternative reading of a "city" through a publication that anticipated, back in 2020, the opening of Michael Heizer's monumental piece in the desert of Nevada. Placed at the end of the exhibition, this para-photographic experiment of appropriation and variation compresses a gigantic architecture into a small collection of archetypal forms, making even more visible the tiny place we occupy in this world, in this *body of infinite folds*.

**Folded Cities** is the second show in a series of artist's book-related exhibitions co-curated by Tiane Doan na Champassak and Larisa Oancea at Studio 454 Venice.

To book an appointment, please contact:  
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### LIST OF WORKS

#### **Wolf Vostell**

*Venedig*

silkscreen on paper, 1969

edition of 100, signed and numbered 77

#### **Matthäus Merian the Elder**

*Pianta prospettica della città di Venezia*

copper engraving, printed on paper from two plates,  
joined

Frankfurt, 1635

#### **Eusebio Floriolo (photographs by)**

*Venezia. Il Canal Grande*

Venezia: Il Gazzettino Illustrato, 1931

#### **Jan Henderikse**

*Broadway*

New York and Rotterdam: Uitgeverij Bébert Edition,  
1983

edition of 200, signed

#### **Edward Ruscha**

*Every Building on the Sunset Strip*

Los Angeles: self-published, 1966

edition of 1000

#### **Shohachi Kimura and Yoshikazu Suzuki**

*Ginza Kaiwai / Ginza Haccho*

Tokyo: Toho-Shuppan, 1954

#### **Pol Bury**

*Milano*

Venezia: Edizioni del Cavallino, 1967

edition of 400, signed and numbered 288

#### **John Stezaker**

*The Bridge*

Paris: &: Christophe Daviet-Thery, 2010

edition

of 33 plus 7 AP and 2 HC, signed and numbered 6

#### **Erik Steinbrecher**

*Šunka Buch*

Berlin: Rakete.co and Motto Books, 2015

#### **Roger Eberhard**

*Schöne Heimat*

Berlin: Galerie für Moderne Fotografie, 2013

edition of 50, signed and numbered 28

#### **Martin Kippenberger**

*Psychobuildings*

Cologne: Walther König, 1988

edition of 1000

#### **Asger Jorn and Guy Debord**

*Fin de Copenhague*

Copenhagen: Le Bauhaus Imaginiste, 1957

edition of 200, each unique, signed and numbered 99

#### **Wolf Vostell and Dick Higgins**

*Pop Architektur. Concept Art*

Düsseldorf: Droste Verlag, 1969

#### **Superstudio and Gruppo 9999**

*S-Space: Vita, morte e miracoli dell'architettura*

Florence: Edizione G. e G. Editrice, 1971

#### **Gruppo 9999**

*Ricordi di architettura/ Architectural Memoirs*

Florence: Tipolitografia G. Capponi, 1972

#### **Stanley Brouwn**

*This Way Brouwn: 25-2-61 : 26-2-61*

Cologne and New York: Verlag Gebr. König, 1971

#### **Charles E. White III**

*Charles E. White III Rules the World*

Los Angeles: Whitehouse, 1967

#### **Edward Ruscha**

*Thirtyfour Parking Lots*

Los Angeles: self-published, 1967

edition of 2413

#### **Edward Ruscha**

*Nine Swimming Pools and a Broken Glass*

Los Angeles: self-published, 1968

edition of 2400, signed

#### **Edward Ruscha**

*Some Los Angeles Apartments*

Los Angeles: self-published, 1965

edition of 700

#### **Edward Ruscha**

*Twentysix Gasoline Stations*

Los Angeles: self-published, 1962

edition of 400, numbered 359

#### **Edward Ruscha**

*Real Estate Opportunities*

Los Angeles: self-published, 1970

edition of 4000

#### **Wolf Vostell**

*Kaiserdorn Aachen*

silkscreen on paper, 1969

edition of 100, signed and numbered 28

#### **Tiane Doan na Champassak**

*Untitled [Blow-Up]*

inkjet print on Japanese Awagami paper, 2021

unique piece

#### **Robert F. Heizer and Martin A. Baumhoff**

*Prehistoric Art of Nevada and Eastern California*

Berkeley and Los Angeles: University of California

Press, 1962

#### **Tiane Doan na Champassak**

*City*

Paris: Siam's Guy Books, 2019

edition of 50, signed and numbered 41