

FOLDED CITIES

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 20th 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 Brouwn's performative book *This Way Brouwn* (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.



Folded Cities, installation views, Venice, 2023



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Wolf Vostell, *Venedig*, silkscreen on paper, 1969

Matthäus Merian the Elder, *Pianta prospettica della città di Venezia*, copper engraving, 1635



Shohachi Kimura and Yoshikazu Suzuki, *Ginza Kaiwai / Ginza Haccho*, Tokyo: Toho-Shuppan, 1954



Shohachi Kimura and Yoshikazu Suzuki, *Ginza Kaiwai / Ginza Haccho*, Tokyo: Toho-Shuppan, 1954



Shohachi Kimura and Yoshikazu Suzuki, *Ginza Kaiwai / Ginza Haccho*, Tokyo: Toho-Shuppan, 1954



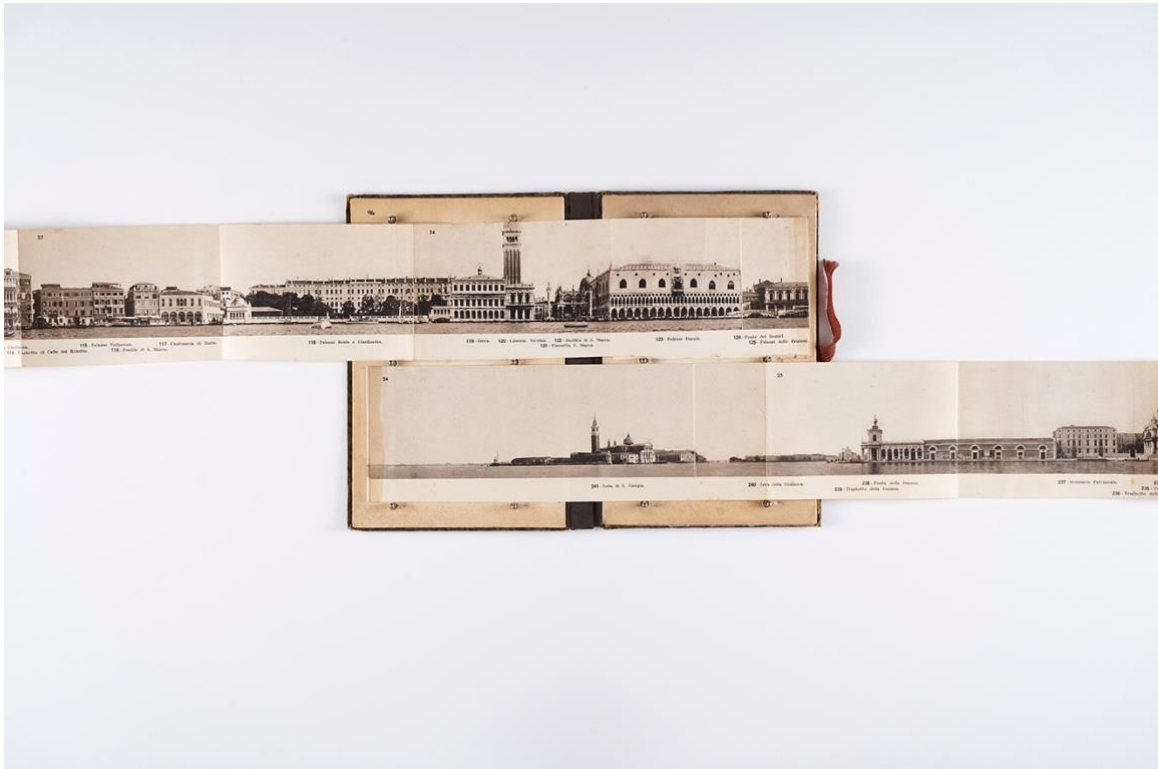
Eusebio Fioriolo (photographs by), *Venezia. Il Canal Grande*, Venezia: Il Gazzettino Illustrato, 1931



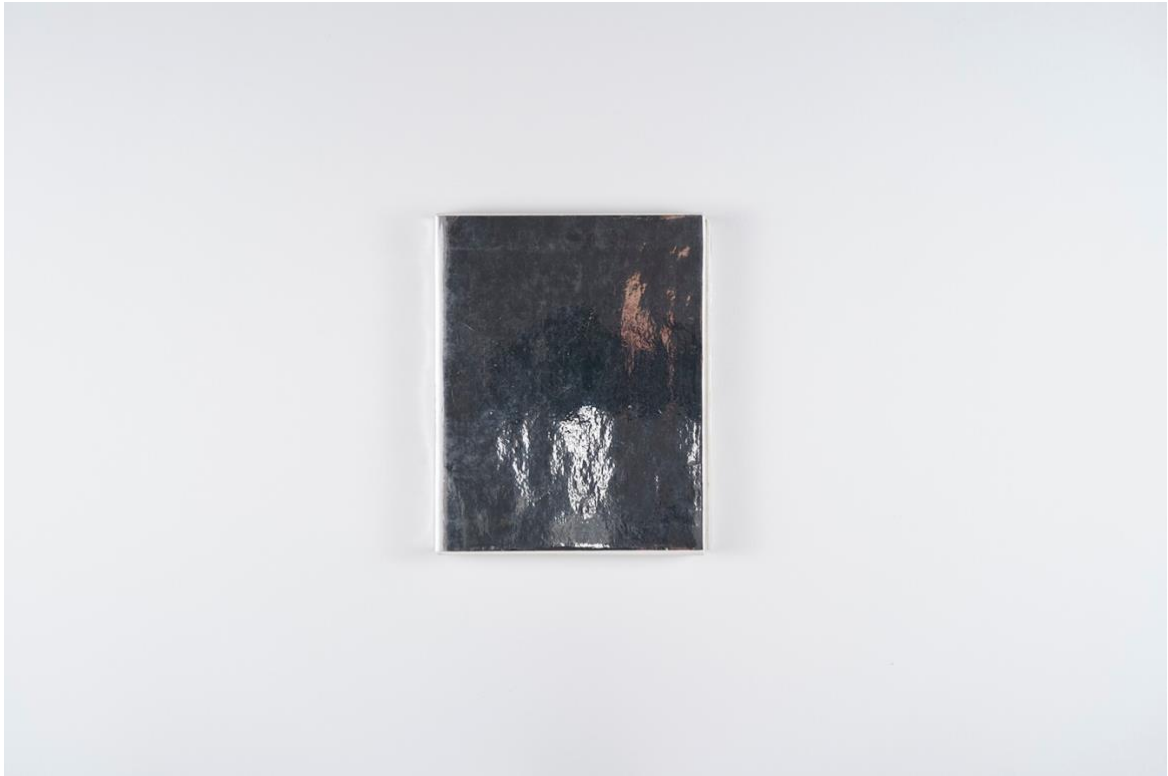
Eusebio Fioriolo (photographs by), *Venezia. Il Canal Grande*, Venezia: Il Gazzettino Illustrato, 1931



Eusebio Fioriolo (photographs by), *Venezia. Il Canal Grande, Venezia: Il Gazzettino Illustrato, 1931*



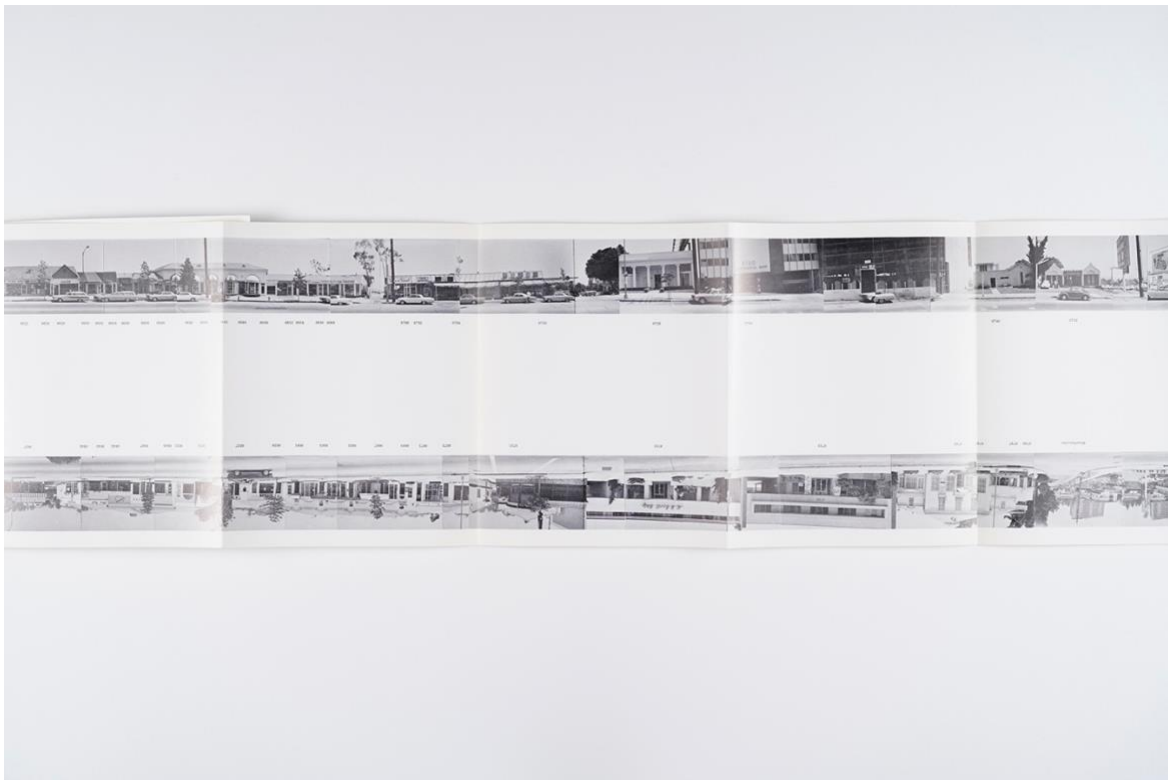
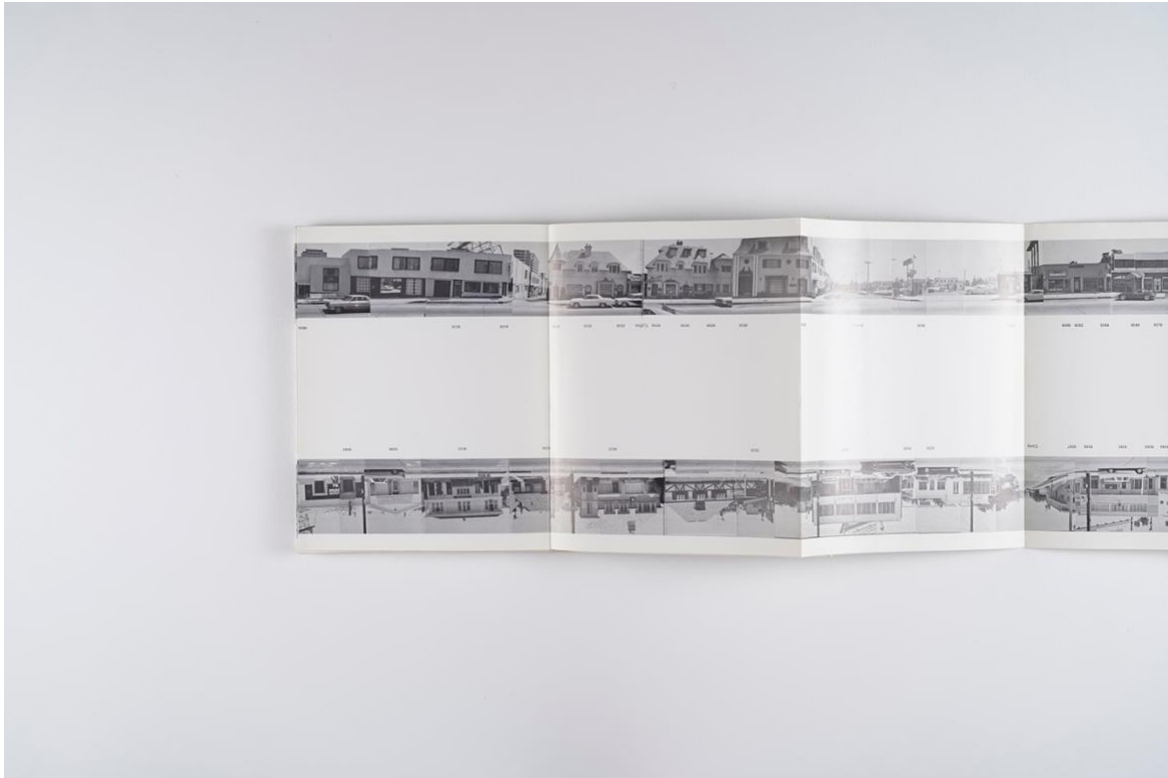
Eusebio Floriolo (photographs by), *Venezia. Il Canal Grande*, Venezia: Il Gazzettino Illustrato, 1931



Edward Ruscha, *Every Building on the Sunset Strip*, Los Angeles: self-published, 1966, edition of 1000



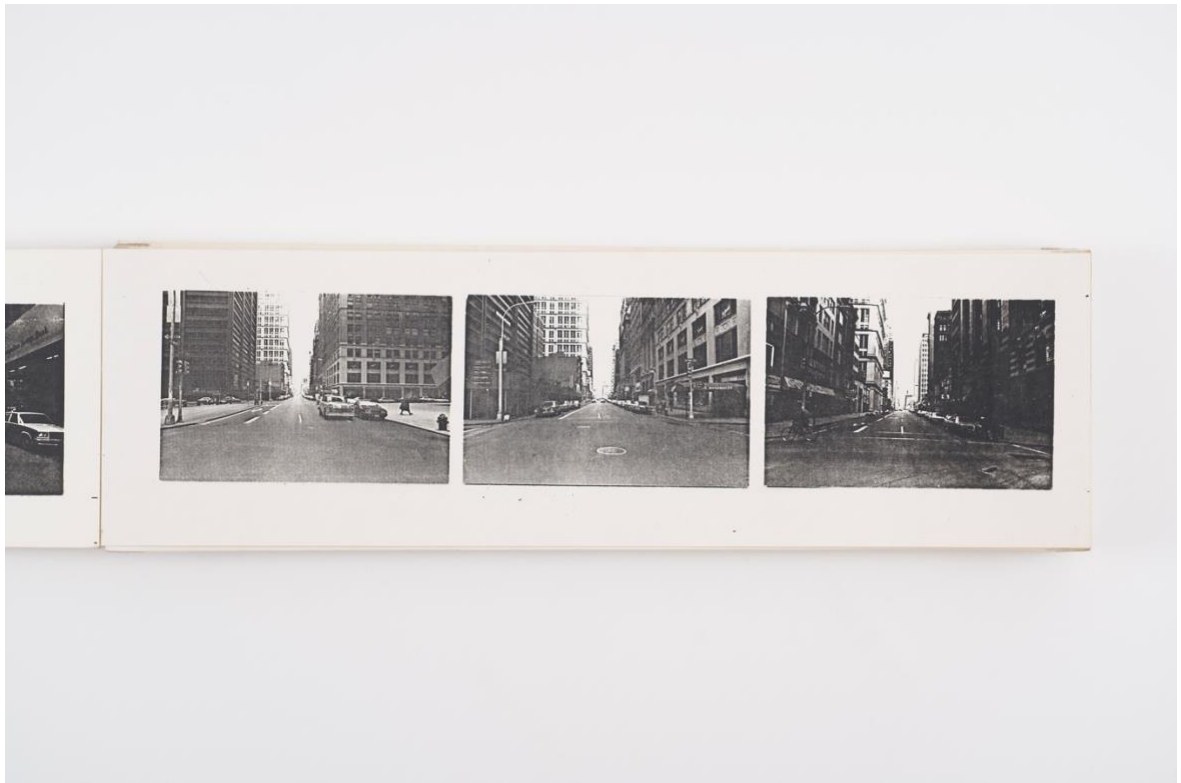
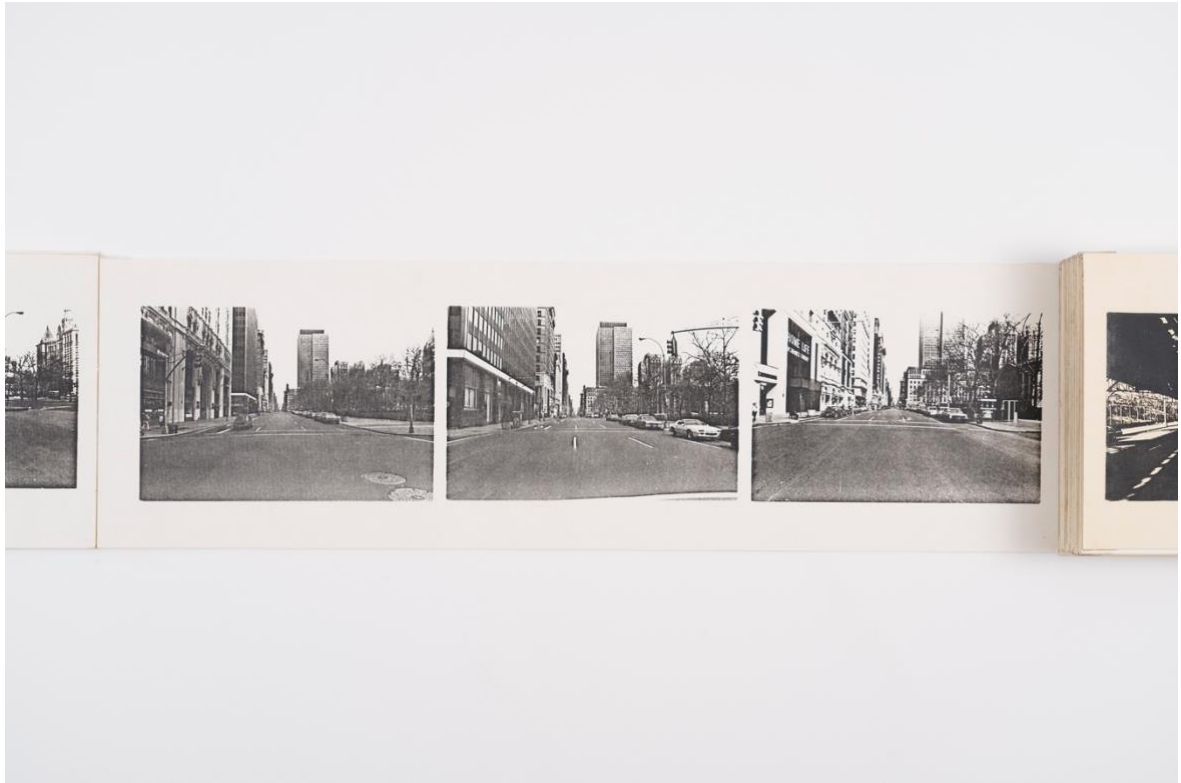
Edward Ruscha, *Every Building on the Sunset Strip*, Los Angeles: self-published, 1966, edition of 1000



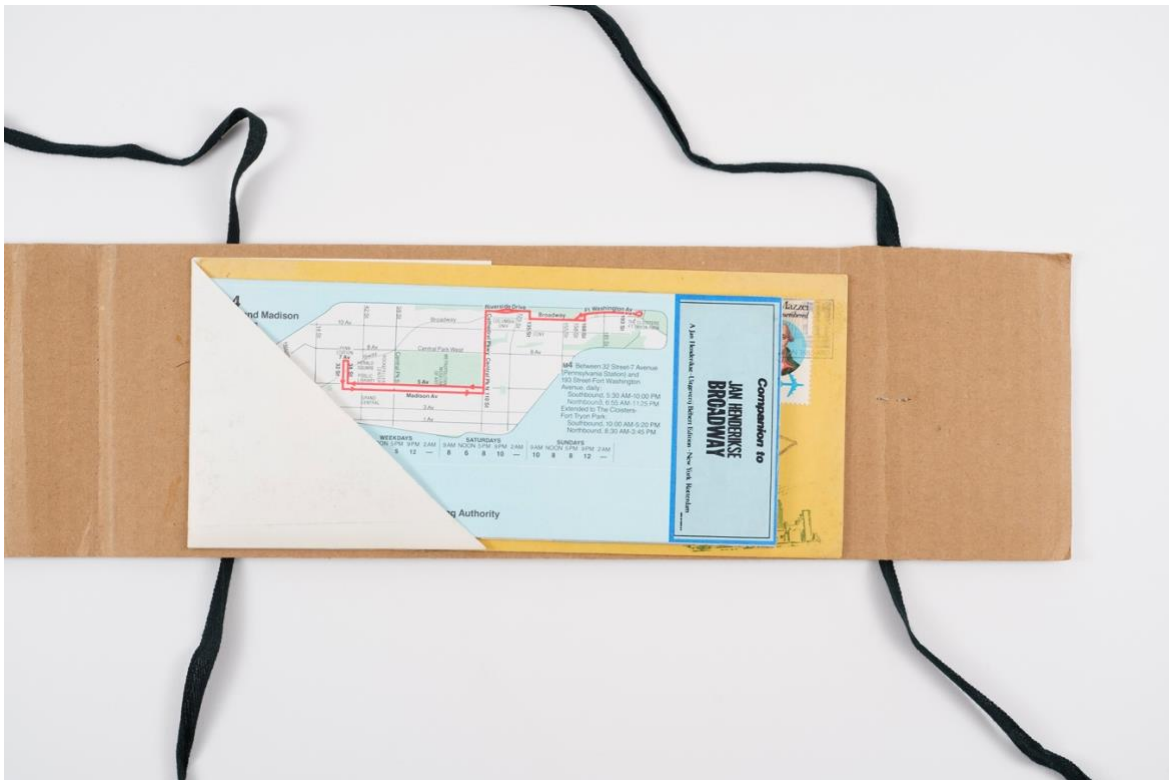
Edward Ruscha, *Every Building on the Sunset Strip*, Los Angeles: self-published, 1966, edition of 1000



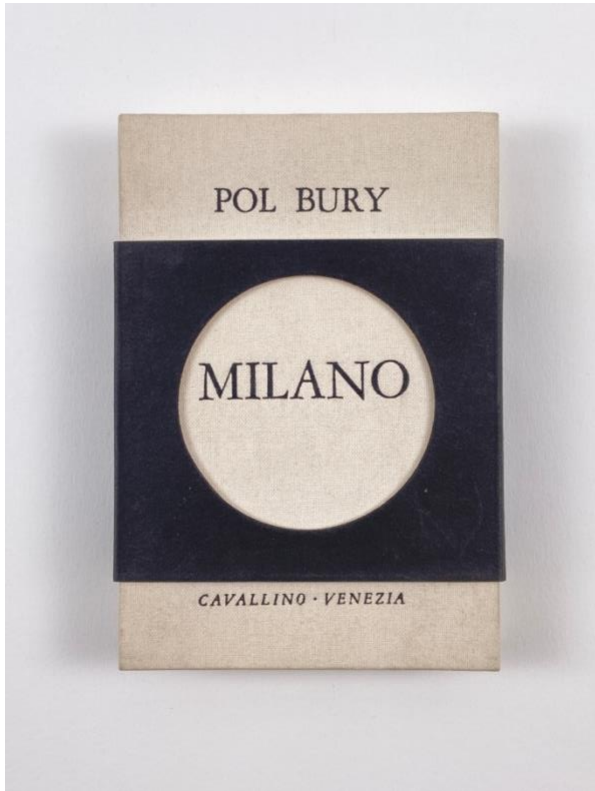
Jan Henderikse, *Broadway*, New York and Rotterdam: Uitgeverij Bébert Edition, 1983, edition of 200, signed



Jan Henderikse, *Broadway, New York and Rotterdam*: Uitgeverij Bébert Edition, 1983, edition of 200, signed



Jan Henderikse, *Broadway*, New York and Rotterdam: Uitgeverij Bébort Edition, 1983, edition of 200, signed



Pol Bury, *Milano*, Venezia: Edizioni del Cavallino, 1967, edition of 400, signed and numbered 288



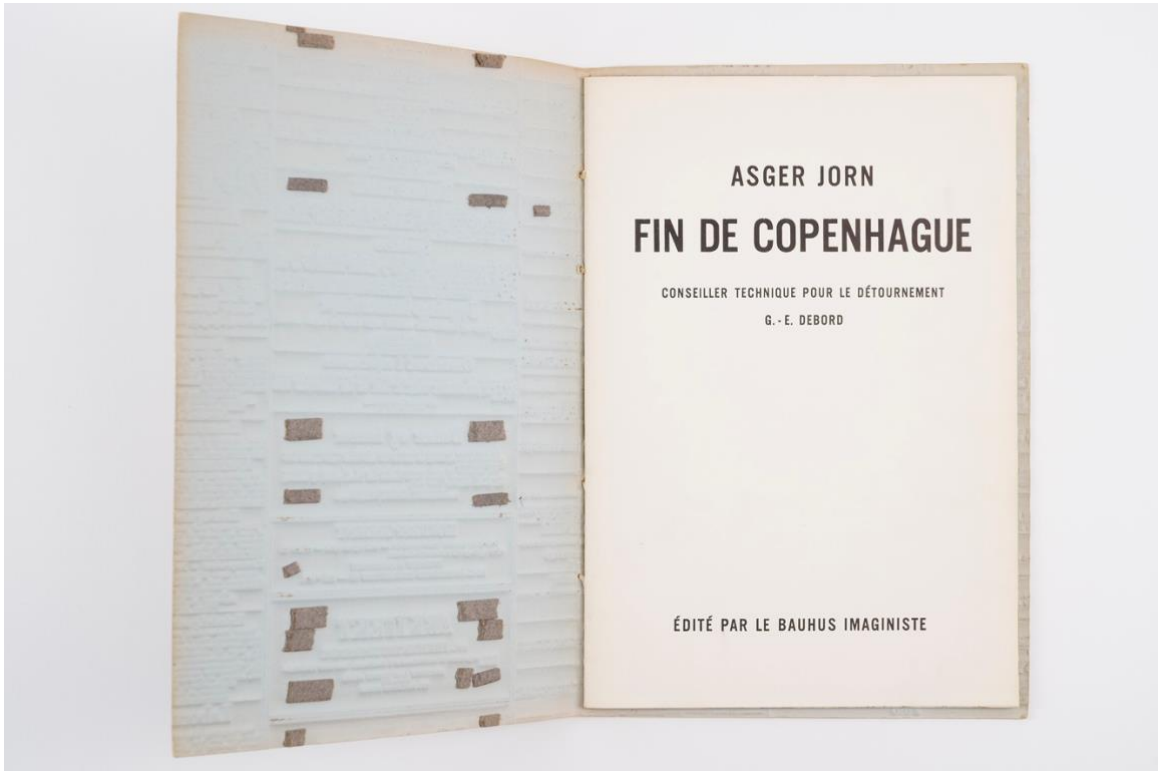
Pol Bury, *Milano*, Venezia: Edizioni del Cavallino, 1967, edition of 400, signed and numbered 288



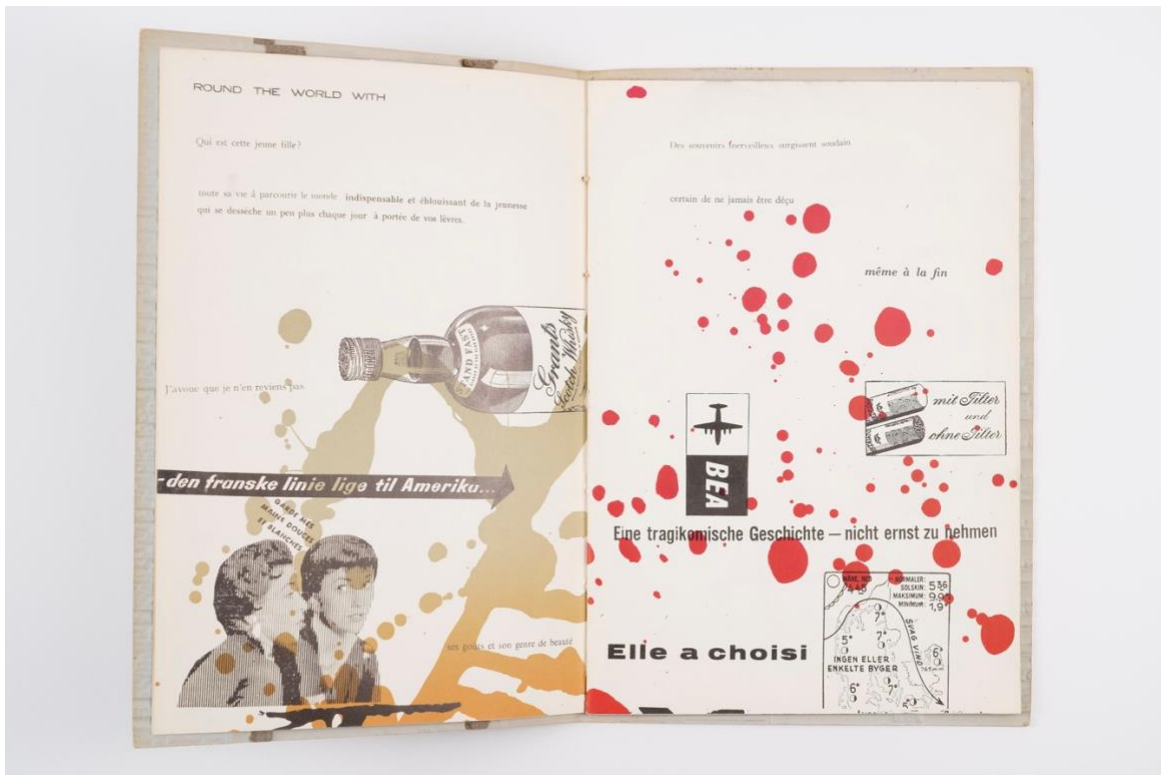
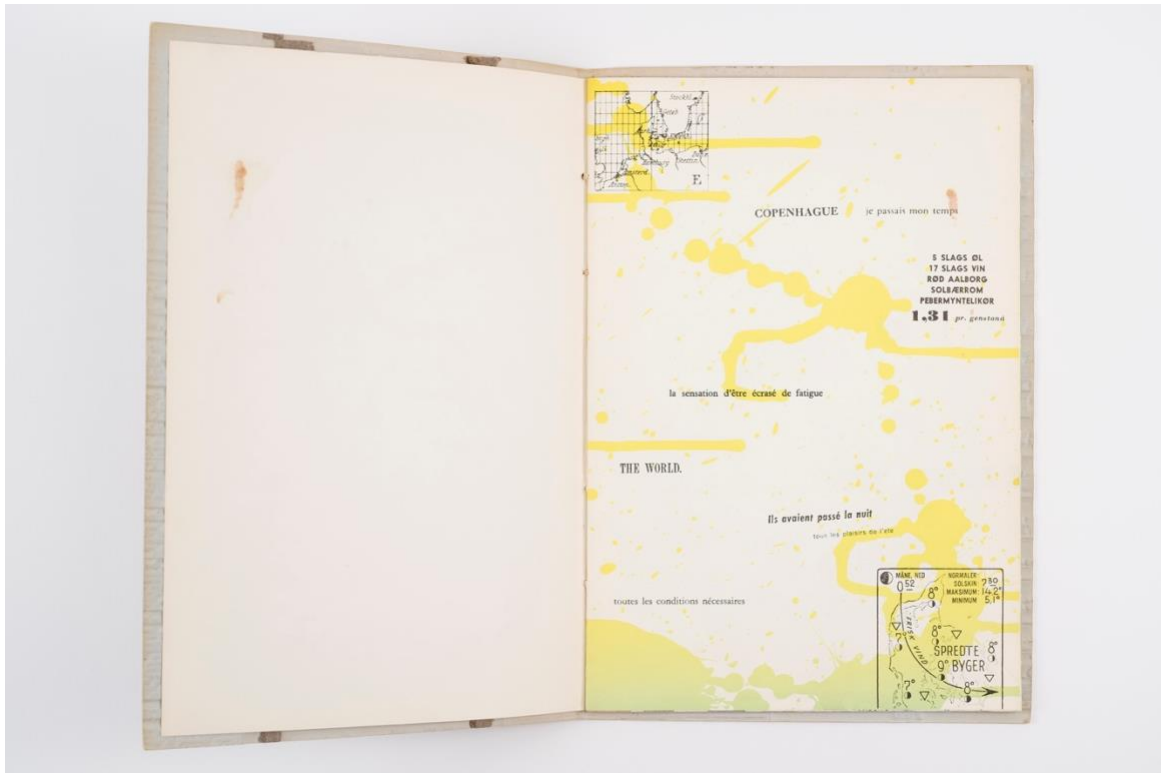
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VOSTELL

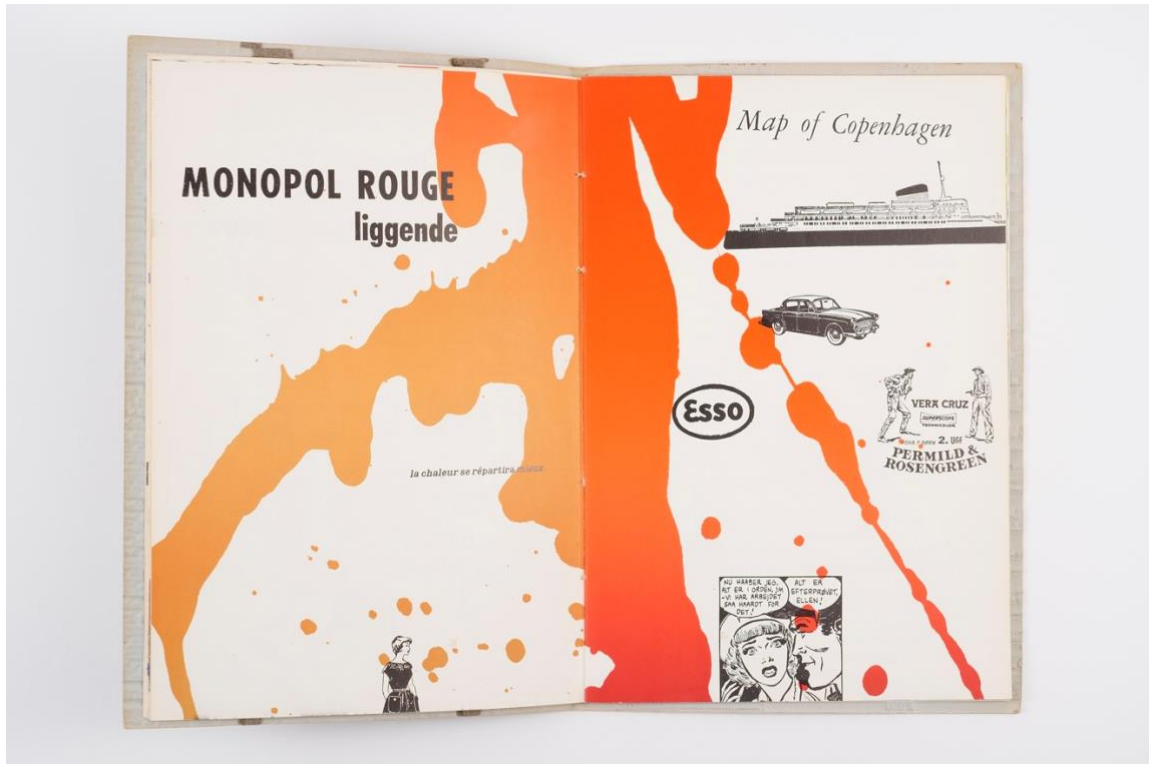
Wolf Vostell, *The concrete Cadillac at Rathenauplatz in Berlin*
color etching and heliogravure on paper, 1987, edition of 25, signed and numbered 2



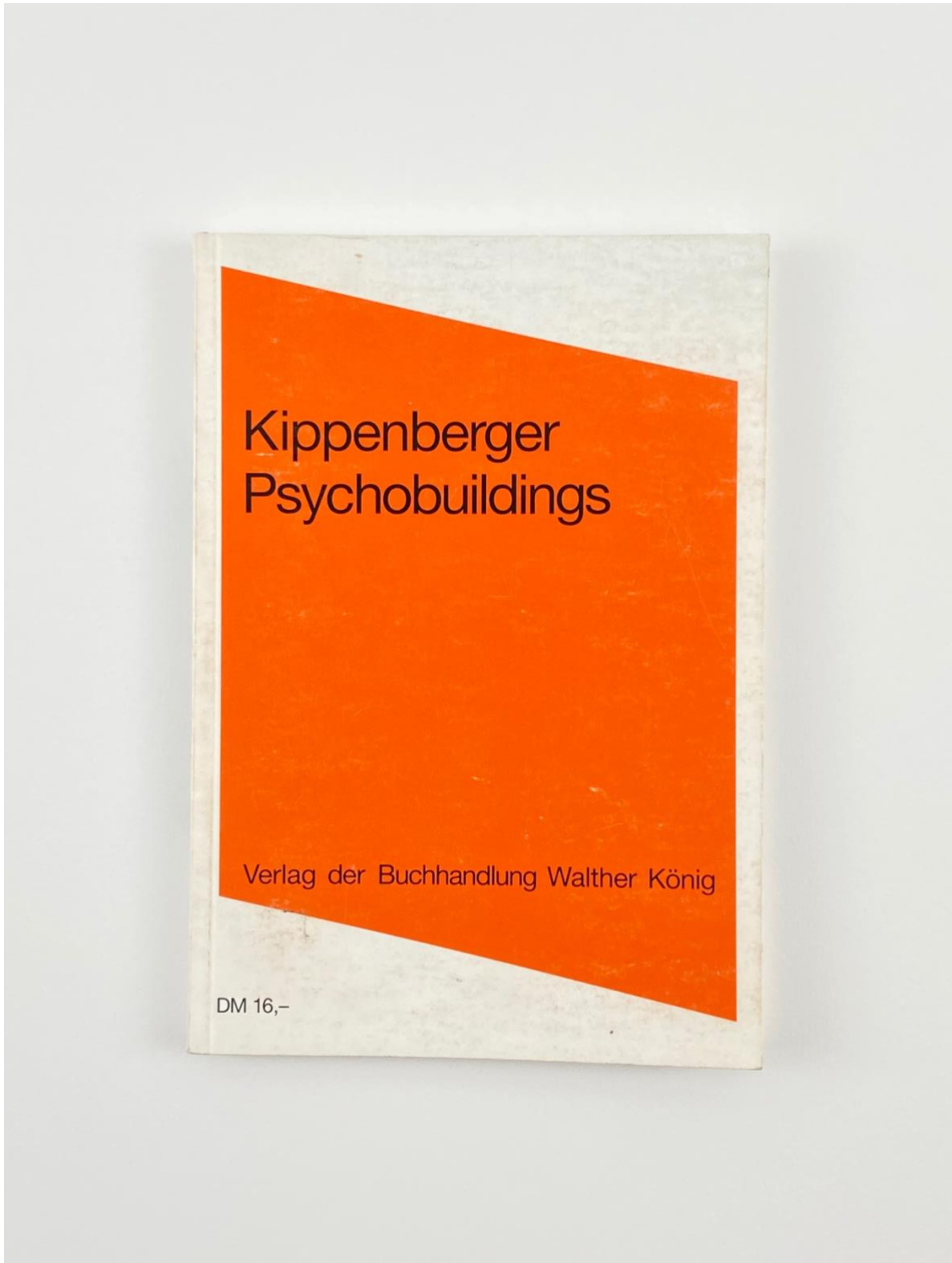
Asger Jorn and Guy Debord, *Fin de Copenhague*, Copenhagen: Le Bauhaus Imaginiste, 1957, edition of 200, signed and numbered 99



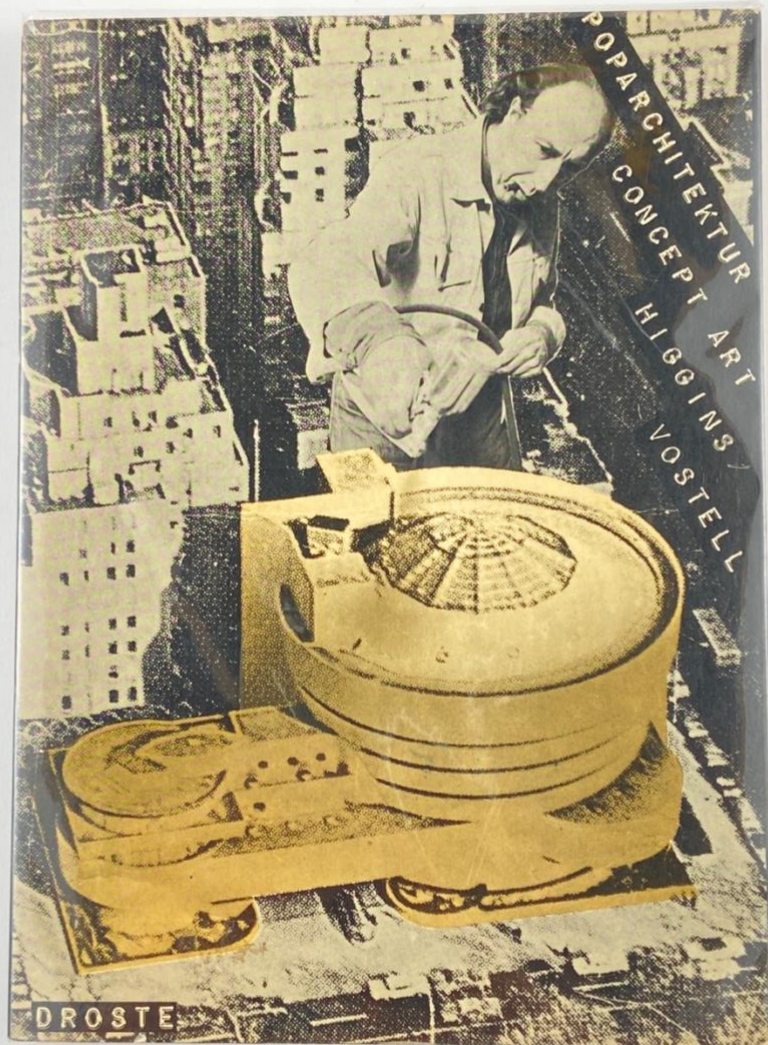
Asger Jorn and Guy Debord, *Fin de Copenhague*, Copenhagen: Le Bauhaus Imaginiste, 1957, edition of 200, signed and numbered 99



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Martin Kippenberger, *Psychobuildings*, Cologne: Walther König, 1988, edition of 1000



Wolf Vostell and Dick Higgins, *Pop Architektur. Concept Art*, Düsseldorf: Droste Verlag, 1969



Erik Steinbrecher, *Šunka Buch*, Berlin: Rakete.co and Motto Books, 2015

DEWAG

Märchenschatulle

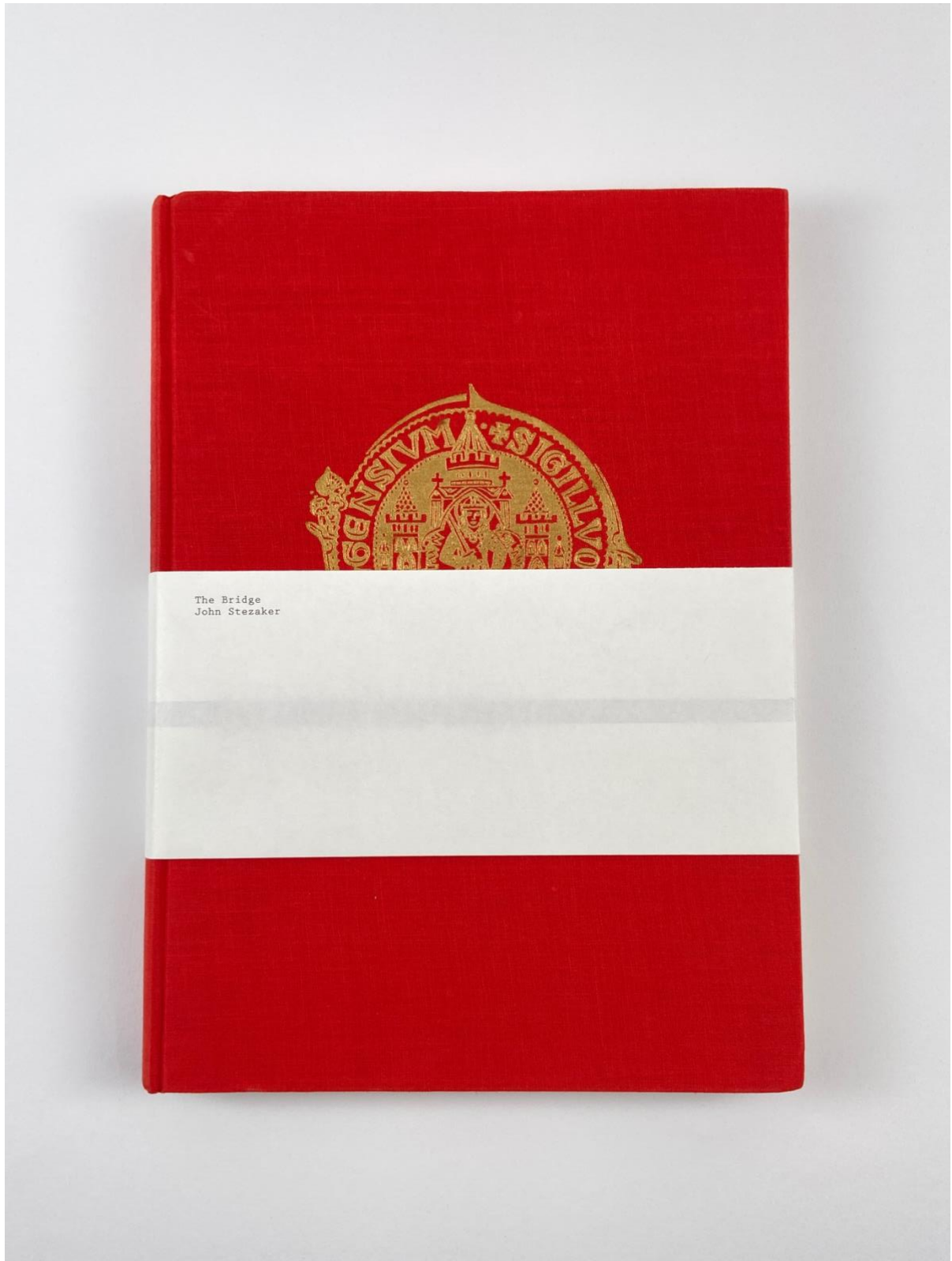
12 Color-Bildbänder

Rotkäppchen – Schlaraffenland – Hänsel und Gretel – Frau
Holle – Schneewittchen – Tischlein deck dich – Aschenputtel
– Hans im Glück – u.v.m.

EVP: 24,- M

CNr. 1

Roger Eberhard, *Schöne Heimat*, Berlin: Galerie für Moderne Fotografie, 2013, edition of 50, signed and numbered 28



John Stezaker, *The Bridge*, Paris: & Christophe Daviet-Thery, 2010, edition of 33 plus 7 AP and 2 HC, signed and numbered 6



Gruppo 9999, *Ricordi di architettura/ Architectural Memoirs*, Florence: Tipolitografia G. Capponi, 1972



Superstudio and Gruppo 9999, S-Space: *Vita, morte e miracoli dell'architettura*, Florence: Edizione G. e G. Editrice, 1971

Stanley Brouwn

This way Brouwn

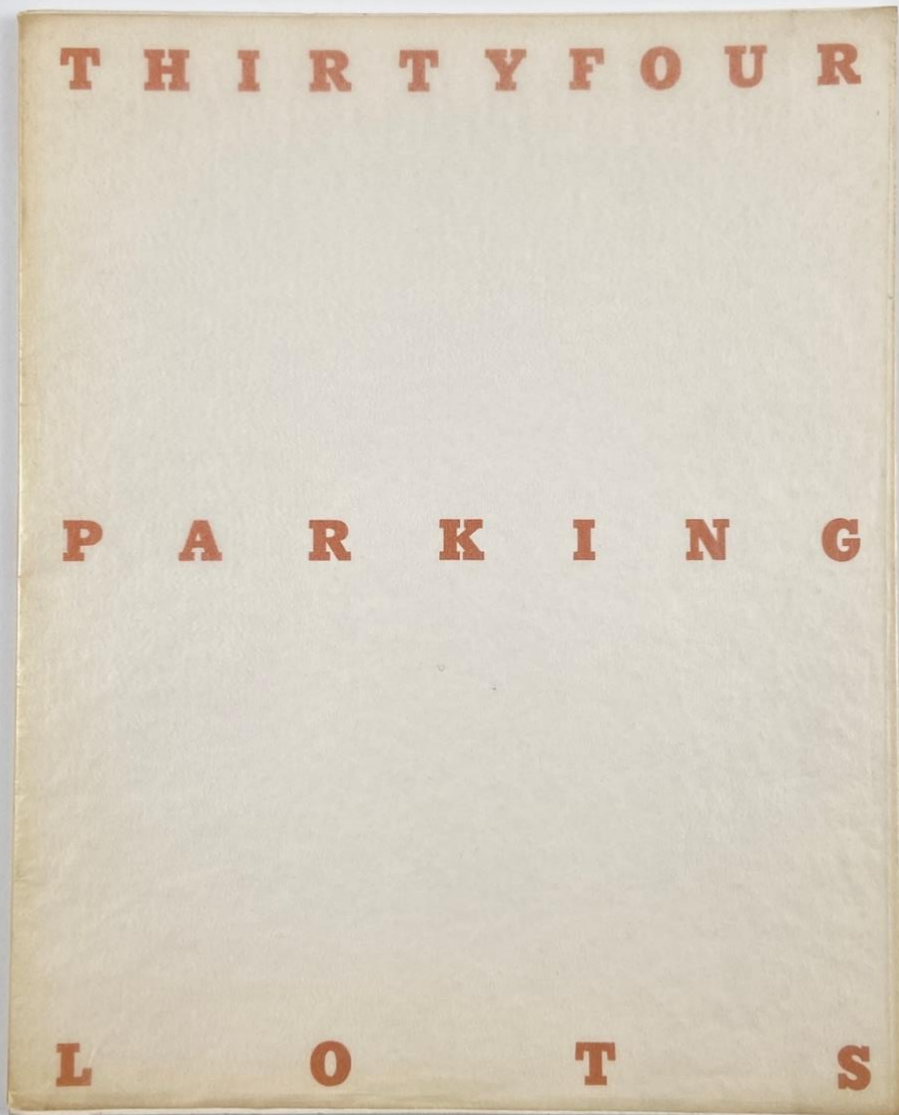
25 - 2 - 61
26 - 2 - 61

Zeichnungen 1

Verlag Gebr. König Köln — New York

CHARLES E. WHITE III RULES THE WORLD

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

NINE

SWIMMING

POOLS

Edward Ruscha, *Nine Swimming Pools and a Broken Glass*, Los Angeles: self-published, 1968, edition of 2400, signed

SOME

LOS ANGELES

APARTMENTS

Edward Ruscha, *Some Los Angeles Apartments*, Los Angeles: self-published, 1965, edition of 700

TWENTYSIX

GASOLINE

STATIONS

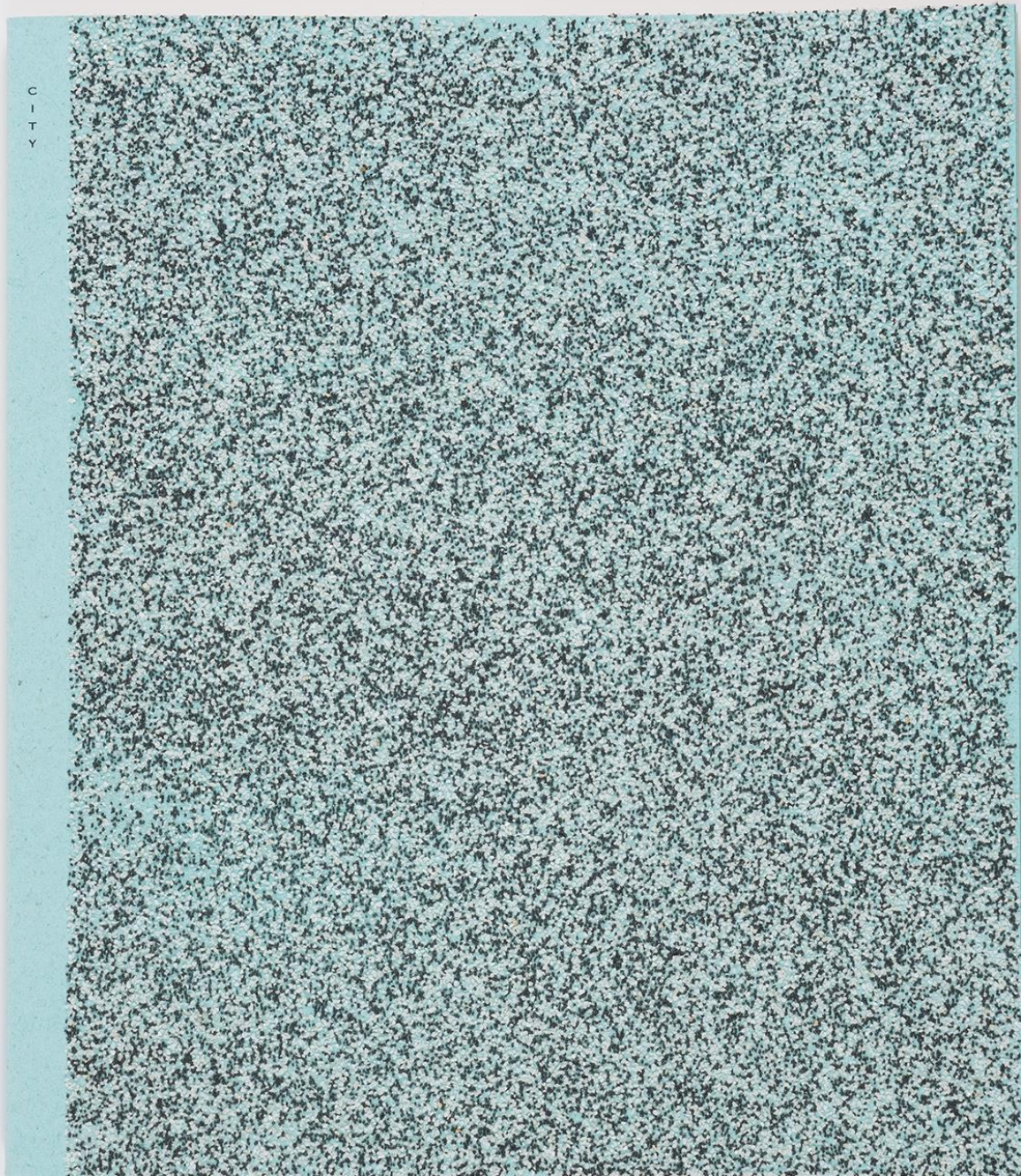
Edward Ruscha, *Twentysix Gasoline Stations*, Los Angeles: self-published, 1962, edition of 400, numbered 359

REAL

ESTATE

OPPORTUNITIES

Edward Ruscha, *Real Estate Opportunities*, Los Angeles: self-published, 1970, edition of 4000

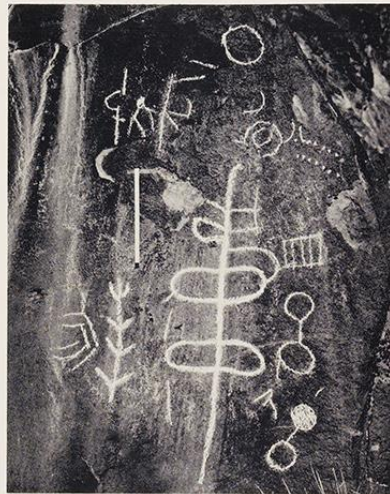


Tiane Doan na Champassak, *City*, Paris: Siam's Guy Books, 2019, edition of 50, signed and numbered 41

Prehistoric Rock Art

OF NEVADA AND
EASTERN CALIFORNIA

ROBERT F. HEIZER AND MARTIN A. BAUMHOFF



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, *Untitled [Blow-Up]*
inkjet print on Japanese Awagami paper, 2021, unique piece

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

Frankfurt, 1635

Eusebio Fioriolo (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

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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

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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

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Studio 454, Venice
May 20 - November 26, 2023
curated by Tiane Doan Na Champassak and Larisa Oancea