

influential Black artists. Her work has been recently, and rightly, critically rediscovered.

Bob Law (1934-2004, UK) was a leading proponent of British conceptualism. *Nothing to be afraid of I 16.7.69* (1969) is one of seven paintings that he made in his studio in West London and consists of a white void within which a rhomboid is traced in black, with a date in the bottom corner. The title hints at the tensions inherent to questions of representation which were at the heart of his move into abstraction (provoked by fellow artists in St Ives), and more widely at stake in conceptual art of the time such as that of colour field painters Mark Rothko and Barnett Newman. The rhomboid fits uncomfortably in the plane of the painting, whose blankness is starkly confrontational and points toward the metaphysical.

Siobhan Liddell's (b. 1965, UK) work explores the mundanity and monumentality of daily life through an economy of means, channelling of the subconscious, and deadpan humour. The daughter of an engineer, she grew up with a keen sense of materiality. On moving to New York, she became the studio assistant of Robert Gober, whose surreal sculptural plays on banal domestic objects register in her work. *The Trick Is...*(2022) stages a slight of hand between painting and three-dimensional object. The handkerchief, rendered paradoxically in ceramic, breaks the pictorial plane, and frame, undoing the 'trick' of representational art.

Mark Armijo McKnight's (b. 1984, USA) photographic practice largely focuses on queer subjectivity, eroticism, and non-conventional forms of beauty. At the core of his work is an exploration of desire, sexuality and pleasure, depicting all of the complexity and nuance of those notions. The three prints on display are black-and-white photographs depicting absence, what remains on the wall after previously displayed items have been removed. There is a ghostly quality to the images, a lingering memory of what has come before.

Christodoulos Panayiotou's (b. 1978, CY) work spans installation, sculpture, and performance, deploying these to investigate hidden narratives of place and belonging. Included in this exhibition is Panayiotou's painting *Ideal Café* (2023) a painted one-to-one scale replica of the menu display of Ideal Café in the tourist area of Paphos, Cyprus, faithfully transposing onto canvas its intense design, plentiful errors, allusive name and unmatched variety of confoundingly named dishes, all jointly expressing a palpable commercial fervour.

Artists **Matt Paweski** (b. 1980, USA) and **Ryan Preciado** (b.1989, USA) were commissioned by Connors to create special sculptures to house broken shards of **Clarice Cliff** (1899-1972, UK) ceramics. Their sculptures are indeterminate objects, somewhere between artwork, modernist inspired furniture, and museum display case. The shards they house are indeterminate also, having lost their form and function, but retaining an aura. Connors bought them at auction, having long been a devotee of Cliff's, whose colourful abstract Art Deco ceramic designs were commercially hugely successful in the 1930s-40s, and brought modernity into the home.

Cora Pongracz (1943-2003, ARG) was born in Argentina to Jewish immigrant parents who fled Austria during WWII. She later returned to Vienna and became active documenting the seismic Actionist scene of the 60s and 70s. The photographs on show at CCA are from her seminal series, *erweiterte portraits* (1974), in which she staged seven portraits of Viennese women. In this series, two portraits directly depict each woman, while the remaining five were based on terms the women used to describe themselves – a pair of hands, weighty piles of books, or an empty doorway leading to a staircase. Through this imagery, Pongracz conveyed the inner landscape and self-determined essence of each woman.

Kye Potter (b. 1975, USA) has a roving artistic practice that sees him publishing books, releasing records and tapes, curating art exhibitions and organising concerts. His typeface, *Letter Lattice*, is on display both as exhibition title wall piece and as a gouache drawing. It was developed through his interest in concrete poetry and the aesthetic joy of constructing and deconstructing language.

Patrick Prockter (1936-2003, IRE) was known for his airy, almost ethereal portraiture which delved into the figures' inner selves. The two works included in this exhibition, *Leather Garments* (1965) and *Six Leather Boys* (1966) demonstrate the breadth of his oeuvre. These works on paper depict imagery associated with the leather community, and are examples of his unwavering and unapologetic depiction of the homosexual community he was embedded in, including key figures such as Derek Jarman, Francis Bacon and Cecil Beaton.

Barbara T. Smith (b.1931, USA) is a key figure in feminist art history and West Coast performance. On display are six of Smith's Xerox works, produced between 1965-1966. She began producing these pieces in the 1960s, determined to forge an artistic practice outside of her life as a housewife, they were born out of a need to produce creatively within the economy available to her. Using a leased machine, she copied household items, empty food packaging, family photographs and her own body to produce new images. While she drew on the mundane and commonplace to produce her compositions, the results are something quite different; an outlet for a woman who made art despite the barriers in her way.

Masaomi Yasunaga's (b.1982, JPN) ceramic sculpture *Empty Creature* (2023) draws on a number of influences, from his Catholic upbringing (a religious minority in Japan) and his resulting fascination with Western aesthetics, to his teaching under ceramicist Satoru Hoshino and dedication to Sodeisha; an art movement springing out of post-war Japan to expand the possibilities of ceramics as a sculptural form. *Empty Creature* appears almost geological in form. The way its surfaces are encrusted and speckled with sand and earth-toned shades of glaze gives them the appearance of being dug out from the earth, almost like cracking open a stone to unveil a crystal within.

EXHIBITION GUIDE

MATT CONNORS

Finding Aid

8 Mar – 2 Jun 2024

With: Clarice Cliff, Guy de Cointet, Robert Cumming, Deondre Davis, Masahisa Fukase, Luigi Ghirri, Joe Gilmore, Daan van Golden, Jan Groover, Miyoko Ito, Suzanne Jackson, Bob Law, Siobhan Liddell, Mark Armijo McKnight, Christodoulos Panayiotou, Matt Paweski, Cora Pongracz, Kye Potter, Ryan Preciado, Patrick Prockter, Barbara T. Smith and Masaomi Yasunaga.

'*We don't need chronology, a Matt Connors artwork says. We live in our cube of time, whose walls leave our moods unmolested.*'^[1]

Matt Connors' (b. 1973, USA) abstract paintings, drawings, and sculptures sensitively and intuitively balance colour and form to create affective artworks that often respond to architectural space and have a deep connection with art history. His rich network of references crosses the fields of photography, music, painting, printed matter, and poetry, of which he is a collector, publisher, and fan. *Finding Aid* is Connors' first UK institutional exhibition and is conceived as an invitation to create a spatial manifestation of these relationships, staging his works in dialogue with other artists and designers.

Finding Aid – which references a meta-document produced by archivists used to navigate a collection – features new and existing paintings by Connors, alongside works by invited artists that emphasise linguistic structures, reflections, echoes, and formal connections, combining to create a poetic after-image. The artists included have evolved until the exhibition's opening, as have the choices behind the presentation of Connors' own work, reflecting his instinctive approach to art and exhibition-making. His works have a sense of redrafting, their surface a record of thought, and the gradual development or elaboration of an image-idea can be tracked via the connections between pieces.

Connecting many of the works is a sense of movement between medium and framing, ideas echoed in Connors' paintings which create slippage through marks and overlays, or sometimes more literally as three-dimensional forms. Connors' eye is particularly drawn to systems, doubling, translation, and plays on scale.

¹ Wayne Koestenbaum, 'Matt's Machines', in *Matt Connors. GUI(L)D E*, Karma Books, (2019).

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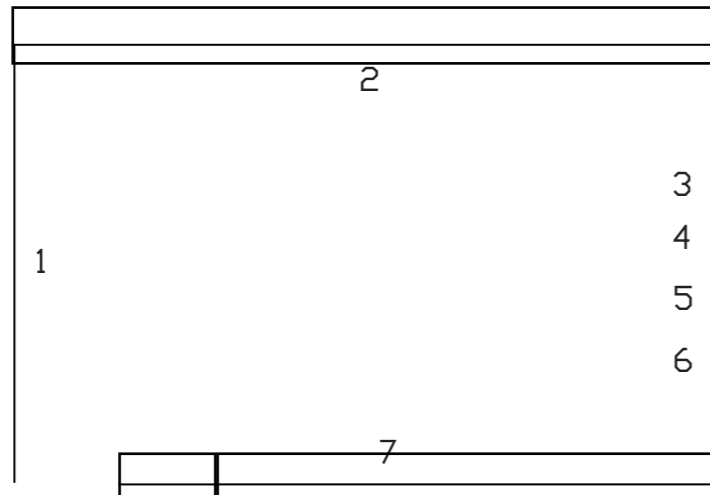
Emma and Fred Goltz, Herald St, Misako & Rosen, The Modern Institute, Xavier Hufkens, Ortuzar Projects, Guillaume Sultana and Pierre Beucler.

WITH THANKS TO:

Valentina Akerman, Laura de Gunzburg and Gabriel Chipperfield, Maxwell Graham Gallery, Andrew Kreps Gallery, Alexander V. Petalas, David and Indrè Roberts Collection, Gordon Robichaux, Hollybush Gardens, Michael Hoppen Gallery, Karma, Kendall Koppe, Matthew Marks Gallery, Alexandra Mollof Fine Art, MIT List Visual Arts Center, Richard Saltoun Gallery, Rodeo.

FLOORPLANS

First Floor
GERTLER GALLERY



Mural for a Gay Household I & II were made for a fantasy architectural space, and play with scale to move the images between states: possibly murals, or perhaps decor. This last category troubles the idea of 'high art' painting, a rich territory occupied by artists such as the Pattern and Decoration movement of the 1970s. Connors has used a stain painting technique, but refrained from gestural mark-making typical to that medium, to create formalised geometric images. This creates a pictorial tension, that is heightened by smudges painted across the strict checkerboard pattern. Connors often sets up systems within his work, only to frustrate or complicate them in the same piece.

1. Miyoko Ito
Monongahela, 1961
Oil on canvas
Courtesy the artist
2. Matt Connors
Mural for a Gay Household II, 2018–2020
Acrylic on canvas
Courtesy the artist and Herald St, London
3. Masahisa Fukase
HIBI 84, 1990
Artist estate wet stamp verso;
Unique vintage hand-coloured silver gelatin print
Courtesy the artist and Michael Hoppen Gallery
4. Masahisa Fukase
HIBI 88
Artist estate wet stamp verso;
Unique vintage hand-coloured silver gelatin print
Courtesy the artist and Michael Hoppen Gallery
5. Masahisa Fukase
HIBI 56, 1991
Artist estate wet stamp verso;
Unique vintage hand-coloured silver gelatin print
Courtesy the artist and Michael Hoppen Gallery
6. Masahisa Fukase
HIBI 29, 1991
Artist estate wet stamp verso;
Unique vintage hand-coloured silver gelatin print
Courtesy the artist and Michael Hoppen Gallery
7. Matt Connors
Mural for a Gay Household I, 2018–2020
Acrylic on canvas
Courtesy the artist and Herald St, London

BIOGRAPHIES

Guy de Cointet (1934-1983, USA) brought a French sensibility of surrealism and literary reference to the Californian conceptual art scene of the 1970s. As an émigré, he had a fascination for language structures and codes, creating text-based works whose meanings stretched those structures or lie just beyond comprehension. In his performances he would use cut up fragments of found text, dislocated from their context in literature or mass media, to make scripts, and paintings and drawings used as part of his sets alongside sculptural props. The drawings shown here display his playful probing of the expressive potential of text as carrier of meaning and graphic style.

American artist **Robert Cumming** (1943–2021, USA) is best known for his conceptual photography that illusionistically probes at the stability of meaning and the structures of perception. The large format colour images presented here focus on the visual intricacies of objects and environments unique to the Massachusetts Institute of Technology (MIT). Cumming invites us into the laboratory to witness the coexistence of old and new, and to register the effects of technological transformation that have pervasive impact but elusive substance. These assemblages of technological apparatus form ready made tableaux, corresponding to Cumming's method of building elaborate sets that he shot in detail, as well as shooting on stage sets of Universal Studios.

Deondre Davis (b. 1991, USA) uses what he refers to as "blueprints," to recreate an architectural process of drafting, as a conceptual framework grounded in research that explores historical and contemporary architectural influences, particularly those of Los Angeles, and its historical racial and social ideologies.

HIBI, meaning *cracks* or *day after day* in Japanese, is a series of street photographs by influential Japanese photographer **Masahisa Fukase** (1934-2012, JPN). Each of the black-and-white images pays particular attention to the road surface in Tokyo, highlighting a network of cracks in the asphalt, as well as lines and arrows eroded by the city's countless residents. In every image, the physical presence of the artist is also traced; in the series presented here, Fukase overlays fluid drawings in brightly coloured inks over each bromide print in a layer of signification that cannot be resolved.

Luigi Ghirri's (1943-1992, IT) colour-saturated photographs drew on the rich context of Arte Povera, conceptualism, and Neo-Realist cinema, to radically re-envision the industrialised cities of post-war Italy. His street snapshots extract surrealism from everyday scenes, capturing images that electrify the familiar. His work refuses a vision of place that appeals to history or nostalgia, seeking instead interlays of found images, architectural forms, and chance encounters that reveal the mechanics of perception. In *Arles* (1978), an image he reworked as two versions, the photograph crops in on

a Hawaiian print shirt with a pocketed tourist postcard on its side in an interplay of artificial touristic landscapes.

The Dutch artist **Daan van Golden** (1936–2017, NL) emigrated to Japan from 1963 to 1964. This journey would decisively influence his work, which evolved from an Abstract Expressionist-style toward geometric abstraction and Pop. He would painstakingly paint details of found Japanese textiles and wallpapers, attending to the evolution of forms through the idea of the copy or replica. The work exhibited here is a photographic series based on drawings made by the painter in 1988. Van Golden playfully shifts forms from one medium to another; here a series of drawings are photographed and enlarged.

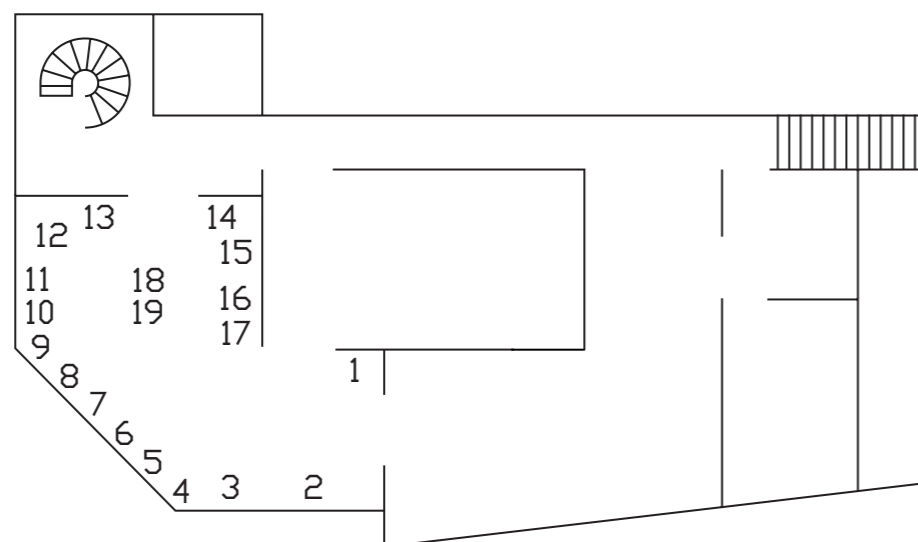
Jan Groover (1943-2012, USA) turned to photography in the early 1970s after studying painting, and throughout her career maintained the painterly sensibilities of composition, lighting, scale, and colour – pioneering the use of colour photography in a fine art context. She created a significant body of work consisting of street scenes, portraits, landscape views and, above all, still lifes of household objects such as utensils in her kitchen sink. Her formalist approach abstracts common objects, using light and perspective, to create a new dream-like image.

Miyoko Ito (1918-1983, USA) was born to Japanese parents in the US. In 1942, her final year at the University of California, Berkeley, she was interned alongside other Japanese-Americans in a POW camp. On release, she graduated and moved to Chicago to continue her studies within the artistic scene of the Imagists, a community of artists whose work ran counter to prevailing conceptualist trends in the New York dominated artworld. Her tonally sensitive and luminous oil paintings bear the traces of her start in ink, watercolour, and Japanese art traditions. Each canvas is made up of complex intersecting forms in dreamlike and mysterious abstract compositions that can be read as vistas. Connors has produced an exhaustive catalogue of Ito's work, the first ever published, helping to bring renewed attention to her practice.

Suzanne Jackson (b. 1944, USA) is a painter who pushes the material potentials of acrylic paint, out from canvas and frame, and into the realms of sculpture and assemblage. Incorporating found and recycled materials – eliminating waste as part of a keen ecological consciousness - her paintings stretch the potentiality of abstraction. *Tilt-Colour Smash* (2022) shown here, incorporates plastic sheeting, onto which acrylic is poured and dried. The structure is hung to allow light to pass through it, moving painting into the realms of stage backdrop in reference to Jackson's previous work as a scenographer. Jackson has long been an active artist and cultural producer, and from 1968 ran Gallery 32 in LA, which first showed David Hammons and other

Basement

BACK BASEMENT
GALLERY

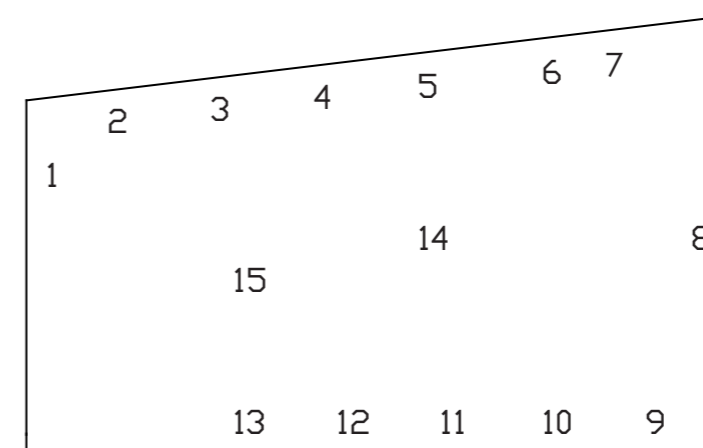


1. Matt Connors
Folkways, 2012
Two artist's frames
Courtesy the artist and Herald St, London
2. Deondre Davis
Untitled, 2023
Pencil, colour pencil and gouache on canvas
Courtesy the artist and Gordon Robichaux, New York
3. Matt Connors
Brick / Space, 2024
Oil, acrylic and pencil on canvas
Courtesy the artist and Xavier Hufkens, Brussels
4. Matt Connors
Echo Implies Room (Orange/Unprimed), 2012
Acrylic and coloured pencil on canvas
Courtesy the artist and Alexander V. Petalas
5. Matt Connors
Stanchion, 2023
Oil and acrylic on canvas
Courtesy the artist and Herald St, London
6. Matt Connors
Moonfleet, 2015
Acrylic on canvas
Courtesy the artist and Herald St, London
7. Matt Connors
First Fixed, 2021
Acrylic and pencil on canvas
Courtesy the artist and Valentina Akerman.
8. Jan Groover
Still Life with Forks, 1978-79
Colour photograph
Courtesy private collection
9. Matt Connors
Untitled, ca. 2001-2004
Coloured pencil on paper
Courtesy the artist and Ortuzar Projects, New York
10. Matt Connors
Untitled, ca. 2001-2004
Coloured pencil on paper
Courtesy the artist and Ortuzar Projects, New York

11. Matt Connors
Untitled, ca. 2001-2004
Coloured pencil on paper
Courtesy the artist and Ortuzar Projects, New York
12. Suzanne Jackson
fly away mist, 2021
Acrylic, acrylic detritus, produce bag netting, carpet edging, laundry lint, D-rings
Courtesy the artist and The David and Indr  Roberts Collection
13. Kye Potter
A, Letter Lattice (medium), 2024
Gouache on paper
Courtesy the artist
14. Cora Pongracz
Untitled (8 erweiterte portraits, Elisabeth), c. 1974 (top)
Untitled (8 erweiterte portraits, Katja), c. 1974 (bottom)
Gelatin silver print on semi-matte baryta paper
Courtesy Maxwell Graham Gallery
15. Matt Connors
Red Top (deployed hatch), 2015
Acrylic on canvas
Courtesy the artist and Emma and Frederick Goltz
16. Ryan Preciado
Little Oceano 2, 2024
Plywood and automotive paint
Courtesy the artist and Karma
17. Ryan Preciado
Little Oceano 3, 2024
Plywood and automotive paint
Courtesy the artist and Karma
18. Clarice Cliff
Ceramic shards
Courtesy Private Collection
19. Matt Paweski
Scalloped Bowl, 2024
Polished aluminum, aluminum rivets

First Floor

DASKALOPOULOS
TANK GALLERY

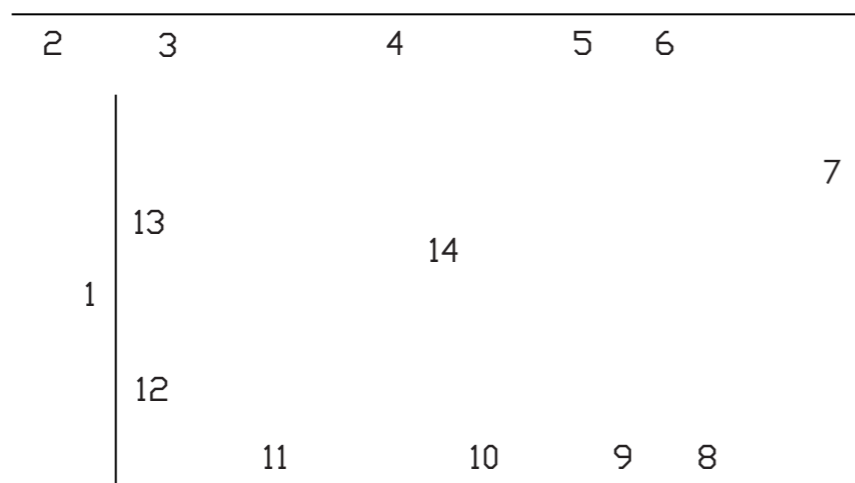


Many of Connors' paintings have visual origins in the real world and could be characterised as being observational. *Harlequin Set (III)* (2023) is one such painting, which is based on a photograph of a colourful kite stuck upside down in a tree. Connors made multiple versions of this image, and through repetition abstracted the original image. The result has an aura of observational specificity nestled inside an abstract painting. In contrast, two other paintings in this space, *Mind to Mind and How* (2016) and *JaJanus* (2015) are total inventions. And yet, in the making, systems and parameters are immediately set up within the initial improvisatory moves. These rules and problems become, in a way, the subject of the painting, and, as such, self-observational.

1. Matt Connors
Complaints, 2013
Powder coated steel
Courtesy the artist and Herald St, London
2. Mark Armijo McKnight
Palimpsest, 2015
Archival Pigment Print, custom frame
Courtesy the artist and Kendall Koppe, Glasgow
3. Matt Connors
JaJanus, 2015
Acrylic on canvas
Courtesy the artist and Herald St, London
4. Robert Cumming
Particle Collision Point, Bates Linear Accelerator (MIT)
1986
Colour photograph
Courtesy MIT List Visual Arts Center, Campus Lending Collection
5. Matt Connors
Harlequin Set (III), 2023
Acrylic and pencil on canvas
Courtesy the artist and The Modern Institute
6. Patrick Prockter
Leather Garments, 1966
Felt-tip pen and ink on cream wove paper
Courtesy private collection

7. Patrick Prockter
Six Leather Boys, 1966
Watercolor and felt-tip pen and ink on cream wove paper
Courtesy private collection
8. Matt Connors
Drift Stop, 2023
Oil, acrylic and pencil on canvas
Courtesy the artist and The Modern Institute
9. Matt Connors
Mind to Mind and How, 2016
Acrylic and pencil on canvas
Courtesy the artist and Ortuzar Projects, New York
10. Guy de Cointet
Broken Nose (page from a Sennelier drawing book)
c. 1982
Ink and pencil on paper
Courtesy private collection
11. Matt Connors
Murder(er)s Mom (Study) (For Patrick), 2018
Pencil and acrylic on paper
Courtesy the artist and Laura de Gunzburg & Gabriel Chipperfield
12. Siobhan Liddell
Rest, 2023
Oil on canvas
Courtesy the artist, Hollybush Gardens, London and Gordon Robichaux, New York
13. Deondre Davis
Untitled, 2023
Pencil, colour pencil and gouache on canvas
Courtesy the artist and Gordon Robichaux, New York
14. Matt Connors
HC Maquette I, 2019
Laminate on wood
Courtesy private collection, London
15. Suzanne Jackson
Tilt-Color Smash, 2022
Acrylic, wood, metal roofing, laundry lint, acrylic detritus
Courtesy the artist and Ortuzar Projects, New York

First Floor
BRIDGET RILEY
GALLERY



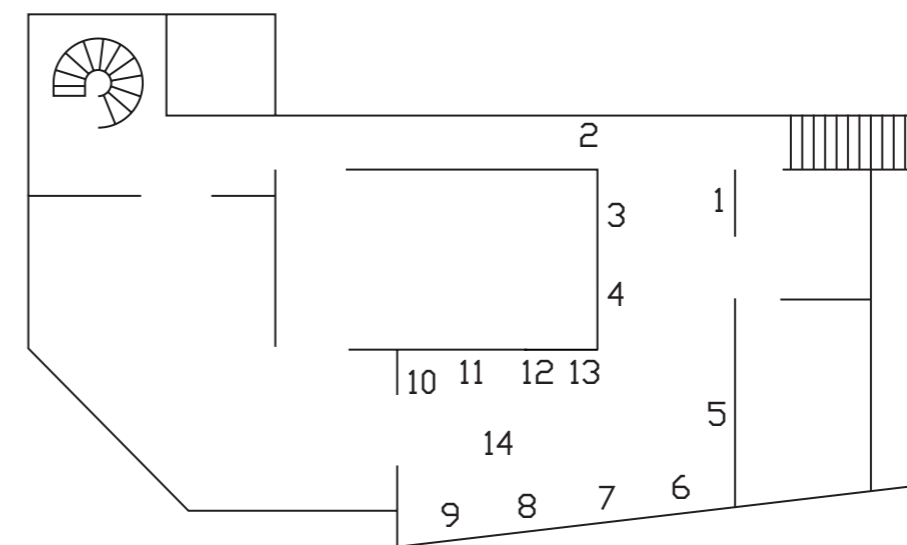
Connors often passes paintings through multiple stages of translation. When working on a piece, he photographs it to preserve stages of its progress. These photographs are the subject of new works and silk screens, that are again painted over. These remain in the studio, within Connors' visual field, to become the subject of another set of drawings or works. *Stripes in Nature* (2019) is a portrait of one of these, but turned upside down. Connors originally drew the grid to transpose the image faithfully, but it remains as a referent of that translation and a new form in its own right.

Connors applies his intuitive mode of art making to those works that are made with fabricators. The brass work *Invert* (2017) is an example of this process. Connors sent drawing files to a brass plaque company, asking them to translate delicate lines and ink stains to the materiality of brass, allowing for the end result to be beyond his control. In his laminate pieces – *Large Ingot Index (IV)* (2016), on display in the basement galleries, he attempts to create 3-D versions of his paintings, a material gamble that conveys the openness of the originating urge to make work.

1. Kye Potter
Letter Lattice, 2024
Typeface reproduced in vinyl
Courtesy the artist
2. Christodoulos Panayiotou
Ideal Café, 2023
Acrylic paint on linen canvas
Courtesy the artist and Rodeo, London/Piraeus
3. Ryan Preciado
Little Oceano 3, 2024
Plywood and automotive paint
Courtesy the artist and Karma
4. Matt Connors
Invert, 2017
Etched brass
Courtesy the artist and Herald St, London
5. Deondre Davis
Untitled, 2023
Pencil, colour pencil and gouache on canvas
Courtesy the artist and Gordon Robichaux, New York

6. Deondre Davis
Untitled, 2023
Pencil, colour pencil and gouache on canvas
Courtesy the artist and Gordon Robichaux, New York
7. Bob Law
Nothing to be afraid of I 16.7.69, 1969
Oil, acrylic and pencil on canvas
©The Estate of Bob Law, Courtesy Richard Saltoun Gallery, London and Rome
8. Matt Connors
Untitled, ca. 2001-2004
Coloured pencil on paper
Courtesy the artist and Ortuzar Projects, New York
9. Matt Connors
Untitled, ca. 2001-2004
Coloured pencil on paper
Courtesy the artist and Ortuzar Projects, New York
10. Siobhan Liddell
The Trick Is..., 2022
Oil on linen, glazed ceramic, screws
Courtesy the artist, Hollybush Gardens, London and Gordon Robichaux, New York
11. Guy de Cointet
What? I Can't Hear a Thing!
Ink and coloured pencil on Arches
Courtesy private collection
12. Mark Armijo McKnight
Echo, 2015
Archival Pigment Print, custom frame
Courtesy the artist and Kendall Koppe, Glasgow
13. Matt Connors
Stripes in Nature, 2019
Acrylic, oil and crayon on canvas
Courtesy the artist, Alexandra Mollof Fine Art and The Modern Institute
14. Masaomi Yasunaga
Empty Creature, 2023
Glaze, coloured glaze, slip, underglaze colour
Courtesy private collection

Basement
WESTON GALLERY



Fiction (2011) marks Connors' first break with traditional painting. Here he uses the actual material of the canvas and stretcher to make an image, and plays with the materiality of paint and colour. *Bug Chaser* (2021) is a photograph in which a real word image presented itself to Connors as a found artwork. He further abstracted it materially through framing, and it exists as a photo rather than a painting, providing insight into Connors' methodology and way of seeing. In *Cliff* (2024), a new work, accidentally abbreviated forms from shards of Clarice Cliff ceramics are a source for an abstract oil painting. Oil has become an increasing presence in Connors' work, demanding opacity, and providing its own, productive, material problems.

Red Top (deployed hatch) (2015) is one of a series of works made across a two year period, in which Connors made paintings in a formalised panel interior shape, within which he pondered the weight of colour and the meaning of positioning. He imagined these to be a kind of furniture, or openable panels, which correspond formally to the Ryan Preciado cabinet hung nearby.

1. Guy de Cointet
The Very First Time You Experience This Beauty Fluid...
c. 1983
Ink on paper
Courtesy private collection
2. Matt Connors
Bug Chaser, 2021
C-print
Courtesy private collection
3. Matt Connors
Pieta, 2019
Acrylic and crayon on canvas
Courtesy the artist and Alexander V. Petalas
4. Matt Paweski
Flower Cabinet (for CC), 2024
Birch plywood, oak dowels, mirror, enamel
Courtesy the artist and Herald St, London
5. Daan van Golden
Untitled, 2011
Photograph (set of 5)
Courtesy Misako & Rosen Gallery
6. Matt Connors
Fiction, 2011
Oil on canvas
Courtesy the artist and Herald St, London
7. Matt Connors
Cliff, 2024
Oil, acrylic and pencil on canvas
Courtesy the artist and Herald St, London
8. Robert Cumming
Hand Out Material, Low Field (Magnetic) Lab (MIT)
1986
Courtesy MIT List Visual Arts Center, Campus Lending Collection
9. Barbara T. Smith
Untitled, 1965-66
Xerox
Courtesy the artist and Andrew Kreps Gallery
10. Matt Connors
Untitled, 2016
Etched brass
Courtesy the artist and Herald St, London
11. Matt Connors
does it hurt to see your double, 2021
Acrylic and pencil on canvas
Courtesy private collection
12. Cora Pongracz
Untitled (8 erweiterte portraits, Mira), c. 1974
Gelatin silver print on semi-matte baryta paper
Courtesy Maxwell Graham Gallery
13. Luigi Ghirri
Arles from the series *Topographie - Iconographie*, 1978
Vintage c-print
Courtesy Estate of Luigi Ghirri and Matthew Marks Gallery
14. Matt Connors
Large Ingot Index (IV), 2016
Laminate on wood
Courtesy the artist and Xavier Hufkens, Brussels