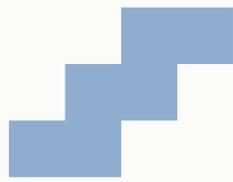


# Marlborough Contemporary

Adam Chodzko — Room for Laarni, Image Moderator

Adam Chodzko  
Room for Laarni,  
Image Moderator



**Adam Chodzko**  
**Room for Laarni,**  
**Image Moderator**

# Marlborough Contemporary





**I See Through Every Image.  
(A souvenir for Laarni;  
A planting template for  
Belladonna seeds)**

2013

Fortuna poster, plywood  
with laser cut lettering,  
Belladonna seeds

Approx; 118 × 147 × 2 cm

Unique



Following page

**Same**

2013

HD video with sound

10 minutes

Ed. 3 + 1 AP

Skype File Edit View Contacts Conversations Window Help

Laarni Laarni  
Add Credit

Skype ...  
Contacts

RECENT  
History

Everyone Billions  
Online

Search

Video Call

Everyone Billions  
what are the bad images like.? 10:27

Laarni Laarni  
how do you imagine them? 10:27  
ok they are worse than that 10:28

Everyone Billions  
what are most of images like? 10:28

Laarni Laarni  
so facebook 10:28  
worse than that 10:28  
more boring even than that 10:28

Everyone Billions  
oh 10:28  
and who do you work for? 10:28

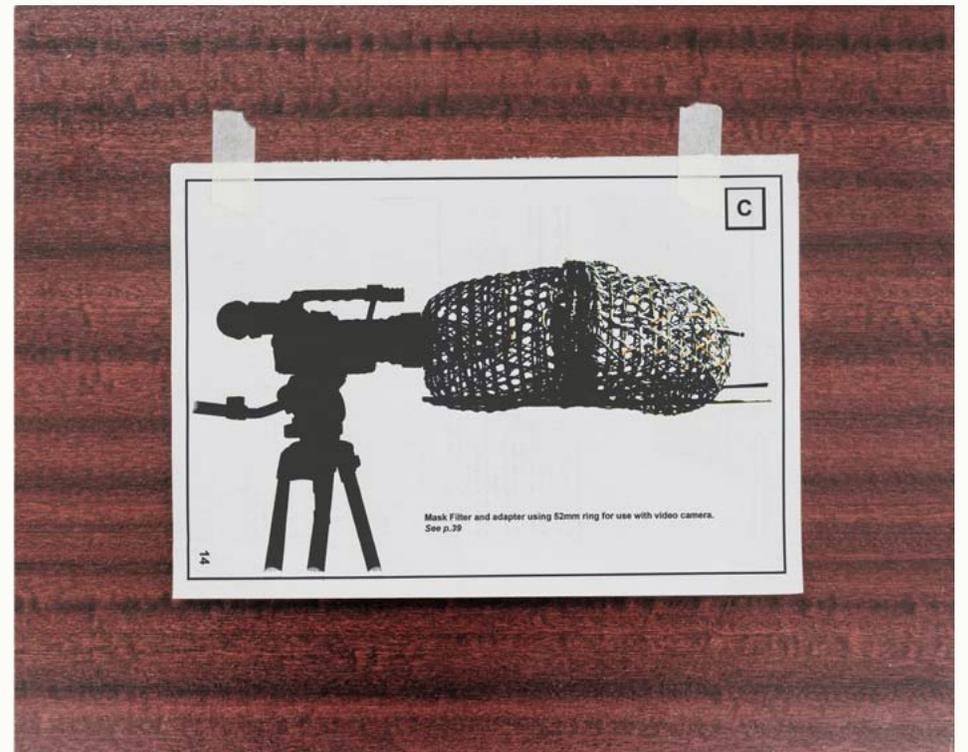
Laarni Laarni  
please wait 10:29  
thanks 10:29  
I work for various people but mostly i moderate images for social networking sites. 10:29  
the one i mainly work for is based in the UK. what about you?? 10:30

|

## Mask Filter

2013

Trap made from woven twigs, FireWire 800, leather, silver and camera lens adapter  
27.9 × 35.6 × 66 cm



## a loose leaf falls between

2013

Inks and pencil on  
paper, board, tape  
36 × 44.5 cm

Following nine pages

**Too**

2013

Found 35 mm slide

Dust from Geneva

Airport, Sept. 2013

Printed as C-type

17.8 × 25.4 cm

Ed. 2



Location and date unknown



Location unknown, 1964



Location unknown, 1978



Location and date unknown



Location and date unknown



Location and date unknown



Flint, 9 Jun. 1953



Location unknown, Jun. 1973



Location unknown, Jun. 1966



Kansas, date unknown



Location unknown, Jan. 1976



Location unknown, 6 Sept. 1966



Brighton, Oct. 1987



Location unknown, May 1965



Location and date unknown



Brighton, Oct. 1987



Kansas, 2 Sept. 1958



Location unknown, Aug. 1981



Location unknown, Jun. 1966



Location unknown, Jul. 1979

## Suddenly we all began...

2013

Circus posters

from 1970 – 2013,

Wallpaper paste, window

Dimensions variable

Ongoing series



Following seven pages

**Sleepers. Hole**

2013

Punctured found

35 mm slide

Printed as C-type

17.8 × 25.4 cm

Ed. 2



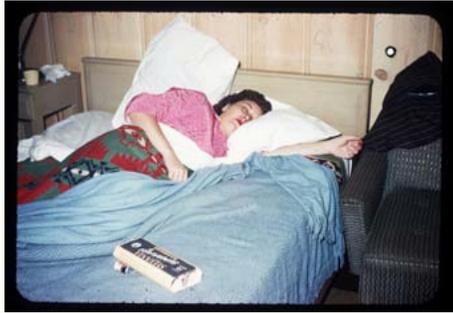
Date unknown



Apr. 1974



Jun. 1972



Date unknown



Sept. 1965



Date unknown



May 1963



Apr. 1959



Date unknown



1969



May 1969



1971



Jun. 1976



Apr. 1975



Sept. 1966



Jul. 1960



Date unknown



Date unknown



Date unknown



Feb. 1960

# Dialogue

## 'I am having more fun than them': Adam Chodzko, Jennifer Higgin and Andrew Renton in conversation

### Jennifer Higgin

Could you give me a brief introduction to the evolution of 'Room for Laarni, image moderator'? Where did you first encounter Laarni? And does an 'image moderator' really exist?

### Adam Chodzko

I first came across her existence a few years ago via a conversation. A friend of mine had set up a social networking site; a crude one for teenagers called something like 'Get on 1!!'. They'd had problems with people using the system to disseminate child pornography and, although he personally thinks there should be no internet censorship, they now use an image moderator from a company based in the Philippines. (It's cheap.) A colleague of his goes out to see her every couple of years to check everything is ok, but otherwise their image moderator remains an entirely remote 'filter'. I became fascinated by this woman and her job. And I imagined sitting next to her watching this imagery flash up on her screen every few seconds. I wondered about 'us' through her eyes. I wanted to make a piece of work about her and her role, so was planning to travel out to the Philippines to meet her, but I couldn't afford to. More recently I thought I would try a different approach that would make the most of her physical distance from me and the lack of information I had about her. I needed to give her a name so chose Laarni, a Tagalog name meaning 'princess', 'high heaven'. So yes, an image moderator really exists. Like a moderator on an online forum or comments section, but in this case just for images. It can be done by a computer, but apparently it is better to use 'live' moderators.

**JH**

Have you ever been to the Philippines?

**AC**

No! At the moment I am stuck in Whitstable behind a desk, a bit like Laarni. Whereas she is inevitably building a picture of us (a truthful or highly inaccurate one) through the pictures she is sent, I am trying to build a picture of her thoughts during this process of hers. I can imagine the building, her office, and the area in which it is, but this mental image keeps shifting. (Sometimes the room is full of other image moderators, sometimes she seems to be the only one there.) I mostly imagine it as horribly repetitive work but sometimes I experience flashes of sublime amazement when I glimpse the absurdity of our present reality; a world where we have created a need for 'image moderation'.

**Andrew Renton:**

It strikes me that Laarni doesn't just moderate images, she's mediating a whole community. And this seems to link to something consistent in your work over many years – self-constituting communities built around over-specific shared interests – such as **Reunion; Salò.**, 1998 or **Product Recall**, 1994. Of course, these were pre-digital projects, but they seem to anticipate the way that the internet becomes the most efficient means for shared obsessions to coalesce. But the implication of Laarni, meanwhile, is that there is a need for moderation. Many of your works seem to involve moderators, modifiers – things that change your perception within a bigger field of information. Does that make sense?

**AC**

Yes, that does make a lot of sense. I think a form of moderator is certainly there in most of my work, but

this is one of the first times I have specifically implied that someone's moral judgement is caught up in this assessing, or organising, of material. In my previous work it varies who this other 'higher power' is. Often the moderator's power is inadvertent; they are oblivious to their role and become so good at their job precisely because of their lack of professionalism and lack of expertise. (Perhaps it requires an innocence, at least a 'fresh pair of eyes'?) Sometimes the moderator is a group; sometimes an individual (if so, invariably, they are female). Sometimes the 'moderation' is enacted by a place (the island in **Echo**, 2009) or a building (**Pyramid**, 2008, and **Hole**, 2007). Sometimes the moderators are real and sometimes they are invented. In **Plan for a Spell**, 2001, the moderator is both the supernatural force at work within the randomised system and also a narrating witness, who is commenting (via subtitles) on the working of the system.

As viewers, we experience the object making itself but never quite reaching a final form. It might be that the moderator is disturbing and unsettling the thing we see; or it might be that our looking is creating the instability. I am always interested in creating this parallel experience of looking; revealing something to see, while also simultaneously observing another who is experiencing the same thing.

**JH**

With your intermingling of fact and fiction (imagining Laarni, a woman you don't know, in a country you've never visited) it could be said that you, as an artist, also function as a moderator sifting fragments of information through your own moral filter. (Meta-moderating?) Thinking about this aspect of your approach makes me wonder: to what extent is the backstory to Laarni

made explicit for the viewer? How do you want them to react? What can Laarni do for them? For you?

[Three weeks later.]

## AC

It has taken me a long time to answer these questions, hasn't it? Weeks to find a kind of settled position to respond from. I think I'm there now. It's a really good series of questions, and when you asked, I still hadn't completed the work, so Laarni (and her room) were still taking shape and shifting by the hour. (After building up an overall framework and atmosphere to work within I'm never sure what will end up being drawn into this space. This is usually the situation right up until the last minute). Yes, we are all image moderating the whole time. Scanning, moderating, filtering, everything, everyone, to work out the state of things; Am I ok? Are you ok? Are you ok for me? Are we happy? Is this fun? Indeed these concerns, adapted from an R.D. Laing 'poem' from his book *Knots*, are, for me, the questions motivating the making, sharing and viewing of images sent via social media. Our worries regarding this exchange become embedded (literally) within a recycled 'happy' advertising image within the exhibition. Image moderation needs parameters. It requires limits. But the problem for that process is that the pictures it tries to moderate suggest boundaries that are in constant flux and which are dependent on their time, culture, aesthetics, ethics, etc. Artists are another kind of image moderator but perhaps the artist sets the criteria for this process to be impossibly at odds with each other so that art appears through the gaps in these rules? And externally nothing stays still either. On the day the exhibition opened in November the front page of the Metro newspaper told the story of 'Sweetie', a ten year



I See Through Every Image. (detail)

old Filipino girl, generated by computer to ensnare paedophiles via internet chatrooms. Since then, of course, there has been the terrible environmental devastation wrought by Typhoon Haiyan across the Philippines.

Part of my exhibition contains **Too**, a series of twenty images drawn from a collection I have been building of amateur 35 mm slides documenting storm destruction around the world – flattened houses, ripped up trees – dating from the 1950s to the late 1980s. In trying to empathise with Laarni's process these photos were part of what I imagined as analogous imagery; a surreal shift, or symptomatic reaction, against the banal and mostly narcissistic images Laarni moderates each day. I intended **Too** to act as a dream hyperbole to the reality of this stream of online imagery.

But of course since the exhibition opened, **Too** now coincides with a new reality, the disaster in the Philippines, reflecting immediately a situation Laarni would now be

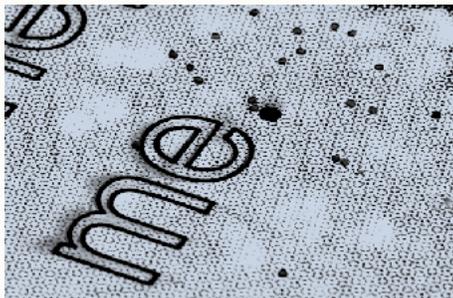
terrifyingly in the middle of, or could even be destroyed by. These storm images have suddenly, and accidentally, become more literal, or perhaps, impossibly, predictive. Whatever their current status, this shows us very clearly that their meaning does not remain still. In fact it is difficult to find any undisrupted boundaries in the exhibition; they always reveal a leak into or from other spaces.



Suddenly we all began... (detail)



Sleepers. Hole (detail)



I See Through Every Image. (detail)



I See Through Every Image. (detail)



Suddenly we all began... (detail)



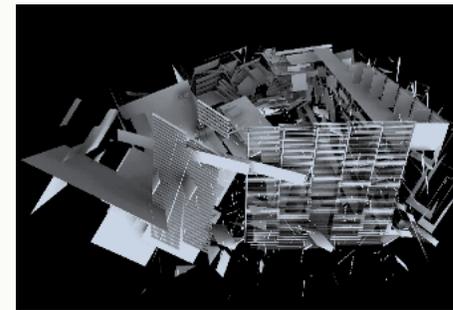
I See Through Every Image. (detail)



Too (detail)



Mask Filter (detail)



Knots  
2013, single screen video



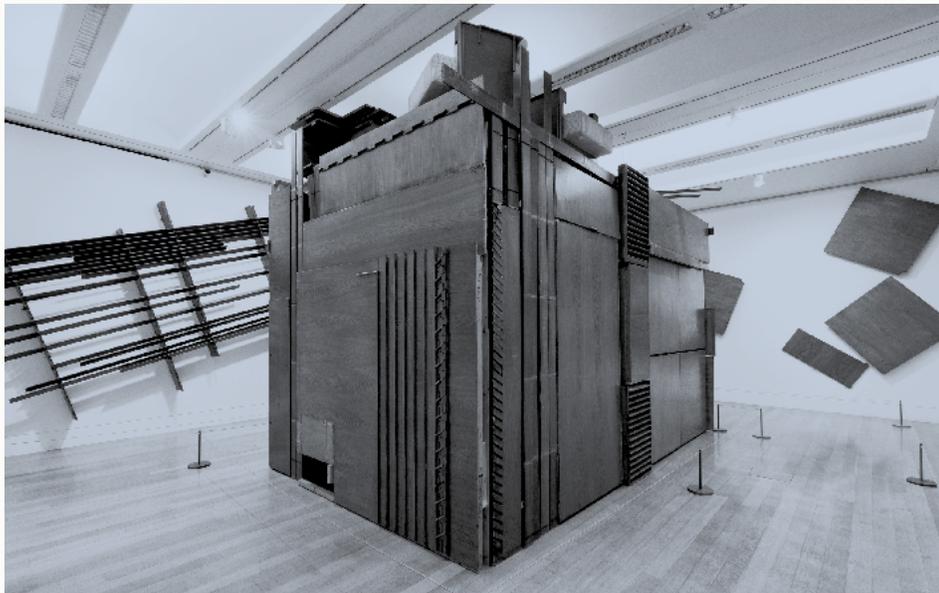
Adaptation  
2013, Single screen video with sound, 10 minutes

Laarni's laptop screen reveals reflected imagery over the Skype chat; the 35 mm slide images are either pierced with holes (**Sleepers**) or have accumulated dust on their surface (**Too**); a text cut into a board has holes for full stops allowing a particular distribution of Belladonna seeds for planting; a gallery window is fly-posted from the outside by circus posters so that a projection from outside the space is prevented from consolidating itself as an image within the gallery. Everywhere in the exhibition there are signs of excess, although some works are instruments proposing ways to moderate this excess.

In the context of these disturbed edges I'd like to return to your question about the backstory evident within the exhibition. Because, of course, I can only rely on what is explicit and implicit within the work. In the gallery, Laarni's

identity and her labour are clearly, simply, and briefly, presented through the recording of moments of Skype chat between her and a stranger.

This 'stranger' interviewing Laarni, the subject, would normally be occupying of the position of the artist and viewer. However, the Skype chat is recorded from Laarni's screen rather than her interviewer's so that the viewer is located as empathising with, or even coinciding with her. This folding of layers of identification, and the circuits of empathy that result, provides the works in the exhibition with a kind of energy for the system of viewing. And to answer your question regarding how I might want the viewer to react, I guess I would like the viewer to become aware of the flow of these different positions of perception and the fluid sense of self they create. Laarni's presence in the space is somehow very palpable yet also impossible, somehow wrong, fragmented and floating between



**HeadInsideOutsideln**

2013, Frank Lloyd Wright Room; The Kaufmann Office 1937, designed for the Kaufmann Department Store in Pittsburgh, USA. Panels of swamp cypress plywood and mixed media. Collection of V&A Exhibited: Tate Britain, London



**Desert Island**

2013, Palm tree, soil, 1800 x 150 x 150 cm, exhibited: Raven Row, London

remoteness and, apparently, close proximity and intimacy. In a similar way the 'exploded' and 'missing' Frank Lloyd Wright office in **Because**, 2013, at Tate Britain is a materialisation of the hopes circulating between Edgar Kaufmann and Kurt Schwitters. The absent 'quarantined' sixty foot palm tree that 'failed' to turn up to an exhibition at Raven Row (**Desert Island**, 2013), due to the activities of a palm weevil, were both further attempts to create the sense of a vacuum, a hole, at the centre of the installation, while also invoking an excessive kind of presence.

There is a shift I often make in my work where a documentary reality collapses or grows into surreality. It is a change of language. One we need to make when one language is deficient by itself and a closer 'truth' can only be found through a migration into another system. This fluidity between different visual or literary languages seems natural in some other cultures, appearing, for instance, in Asian, Iranian and South and Central American cinema. But I think the British are less comfortable with this free movement. (Reality or fiction? Formalism or conceptualism? A dialogue between both is usually too much to cope with, suggesting instead that something has 'gone wrong'.)

So what happens when we see things go wrong? We have a typhoon, see an alarming image, endure a bad event. It's exhausting to work out what to do with all of this. We can all sleep perhaps, but then we might dream. The images won't stop. They can even get worse. We hope, therefore, that somewhere there will be neutrality: an intervention of neutrality. Some moderators to step in. A god. A parent. A psychotherapist. The UN. (A movement through Geneva airport might produce a resolution!) But at the same time we always also believe that we could have more fun with total freedom, with no-one watching what we do. But there are images which won't go away from situations we were told would never happen again. Images which actually indicate we were looking away. Turning a blind eye. Making billions of selfies. No-one saw anything!

I wonder if we keep accelerating our production and exchange of images (isn't Snapchat currently dealing with 500 million images per day?) then perhaps the images – in order to achieve the required speed of production



The sky above Fojhar, a village near Srebrenica  
2013, Still image, projected into exhibition space  
from outside

and reception – can only be originating from gut instinct and not 'careful thought.' As a result, they must be in many ways less masked, less performed, and therefore perhaps more 'truthful' and open, inadvertently yielding all our secrets. This puts the image moderator in an immensely powerful position. And my next thought would be to wonder what position does this therefore put art in?

**JH**

Meaning often emerges from restrictions, and no life is free of limitations of some sort. It occurred to me when I spent time with your exhibition yesterday, that you (your work?) simultaneously pulls systems/ideas/images apart, in order to better understand them. But in so doing, tends to sidestep a concise explanation in order to allow new layers of mystery and meaning to emerge. Would it be fair to say that, for you, confusion is a more truthful understanding of the world than a supposedly rational explanation of cause and effect? Does getting rid of limitations simply create new ones?

**AC**

I think maybe not 'confusion' because that seems to be a final static position, a kind of giving up: 'I'm confused!'

But it is certainly, as you suggest, about sensing a very complex series of movements within culture which looks, on the one hand, chaotic and yet also seems always on the edge of converging into an understandable form. (We need to find this encouragement to feel we are nearly there, nearly close to understanding the world). But, as we catch sight of this clarity the world seems to move off again in another direction. I think this constant moving in and out of familiarity and recognisability is very beautiful. Like watching a large flock of starlings 'swarming' in flight.

**JH**

I've been thinking about your show, with its wildly divergent use of materials – from found images, to a woven sculpture, to belladonna seeds, advertising posters for circuses and a group show from different parts of your imagination and memory. In this sense it's both a tough show to get a grasp on and wonderfully generous and playful in its possible permutations and links. Some people might think you're being obtuse, but I tend to think your work shows immense respect for the associative and imaginative powers of an audience. In a world saturated with images, you're insisting that your audience slows down and makes connections. Your show is also full of allusions to dream-states, and to the idea that sometimes 'truth' can only be found through a migration of language into another system. Could the ideal system for this new kind of meaning be summed up in one word: art?

**AC**

Yes. Thank you. That is a really good way of putting it. Perhaps art is that one word but with this in parentheses: if only we can see it in this way. Or perhaps it is: What art always seems just about to become... Your summary very nicely echoes the last moments of the Skype chat (**Same**, 2013) where Laarni's final responses dissipate

her previous remoteness. She and the viewer become located in a single physical place (and a single body sharing the same visions). Laarni here conflates the space – the digital online space – she is talking about, working within and even dreaming about, into the gallery and the art it contains.

December 2013

**Everyone Billions:** laarni?

?

?

?

**Laarni:** shhhh....I sleep

**Everyone Billions:** moderating?

**Laarni:** Yep

**Everyone Billions:** can you tell me about some images you are seeing right now?

**Laarni:** grrrrrrrrrrrrrrr!!!!

ok. Look around you very carefully.

what do you see?

well I am seeing exactly that

right

now.

## Adam Chodzko

### Born

1965, London

### Lives and works

Whitstable, Kent, UK

### Education

1985–88 BA Hons History of Art University of Manchester  
1992–94 MA Fine Art Goldsmiths College, London

### Solo Exhibitions

2013 Benaki Museum, Athens  
Marlborough Contemporary  
2011 Neue Alte Brücke, Frankfurt.  
2010 Siakos.Hanappe, Athens.  
2008 Proxigean Tide, Tate St Ives  
2007 Signal, Malmö, Sweden  
Then, Dublin City Gallery The Hugh Lane and various sites across Dublin  
MAMbo - Museo d'Arte Moderna di Bologna, Bologna  
2004 Carlier Gebauer, Berlin  
Els Hanappe Underground, Athens  
2003 Herbert Read Gallery, KIAD, Canterbury  
2002 Fabrica, Brighton  
Arizona State University Art Museum, Tempe, Arizona  
Plains Art Museum, Fargo, North Dakota  
Cubitt, London  
2001 Sandroni.Rey Gallery, Venice, California  
Galleria Franco Noero, Turin  
Els Hanappe Underground, Athens  
2000 Accademia Britannica, Roma  
1999 Galleria Franco Noero, Turin  
Ikon Gallery, Birmingham  
1998 Gallery II, Bradford  
Northern Gallery of Contemporary Art, Sunderland  
Viewpoint Gallery, Salford  
1996 Lotta Hammer, London

### Selected Group Exhibitions

2013 Assembly: A Survey of Recent Artists' Film and Video in Britain 2008–2013, Tate Britain.  
Two person exhibition; with Iain Baxter&, Raven Row, London  
How is it towards the East? pp.8, 26, 27. Calvert 22, London  
Loop, Barcelona  
Because... New commission as part of Schwitters in Britain, Tate Britain, London  
Among Other Things, Ruskin Gallery, Cambridge  
2012 The Beaney, House of Art and Knowledge, Canterbury, Kent (until 2014)  
Notes from Nowhere, Foreground, Frome, Somerset  
Made in Britain – Contemporary Art from the British Council Collection 1980 – 2010,  
Benaki Museum, Athens, touring to Albanian National Gallery of Arts, Tirana.  
Getting it Wrong, Weisses Haus, Vienna  
In the Belly of the Whale Part III, Montehermoso, Vitoria-Gasteiz, Spain  
2011 The Profane Myth - The Mining Institute, Newcastle upon Tyne  
Made in Britain – Contemporary Art from the British Council Collection 1980 – 2010,  
Hong Kong Heritage Museum and Suzhou Art Museum.  
Loophole to Happiness, Museum of Contemporary Art, Lodz, & Futura Centre for  
Contemporary Art, Prague & AMT Projects Bratislava  
2010 Made in Britain – Contemporary Art from the British Council Collection 1980 – 2010,  
Sichuan Provincial Museum, Chengdu; touring to Xi'an Art Museum; Hong Kong Heritage  
Museum and Suzhou Art Museum.  
Loophole to Happiness, Trafo, Budapest, Museum of Contemporary Art, Lodz, & Futura  
Centre for Contemporary Art, Prague & AMT Projects Bratislava  
Kraftwerk Religion. Deutsches Hygiene-Museum, Dresden.  
Blood Tears Faith Doubt, Courtauld Gallery, London  
The Gathering, Longside Gallery, Yorkshire Sculpture Park.  
2009 Altogether Elsewhere, Zoo, London  
Dark Monarch, Tate St Ives touring to Towner Gallery, Eastbourne

Journeys With No Return, Akbank, Istanbul Biennale.  
Plot 09: This World & Nearer Ones, Governors Island, NY  
2008 For the Straight Way is Lost, Athens Biennale  
Martian Museum of Terrestrial Art, Barbican Art Gallery, London  
Tales of Time and Space, Folkestone Sculpture Triennial, Folkestone, Kent  
2007 Print the Legend, Fruitmarket Gallery, Edinburgh  
2006 Breaking Step, Museum of Contemporary Art, Belgrade  
One Brief Moment, apexart, New York  
Unfinished Business, Museum of Contemporary Art, Belgrade  
2005 Belief and Doubt, The Aspen Art Museum, Colorado  
Documentary Creations, Kunstmuseum Luzern, Switzerland  
Monuments for the USA, CCA Wattis Institute for Contemporary Arts, San Francisco and  
White Columns, New York  
Displacements: British Art 1900–2005, Tate Britain  
British Art Show 6, Baltic, Newcastle, touring to Manchester, Nottingham and Bristol  
General Ideas. CCA Wattis Institute for Contemporary Arts, San Francisco  
Seeing God. Museum of Fine Arts of Thurgau, Kartause Ittingen, Warth, Switzerland  
2004 Le Voyage Interieur, Espace EDF-Electra, Paris  
Perfectly Placed, South London Gallery  
Romantic Detachment, PS1, NY, touring to Chapter Art Gallery, Cardiff  
2003 Electric Earth, British Council curated, the State Russian Museum, St Petersburg, then  
touring Russia, and Lithuania through 2004  
Micro/Macro: British Art 1996–2002, British Council curated, Mucarnok Kunsthalle,  
Budapest  
Independence, South London Gallery  
Bad Behaviour, Longside Gallery, Yorkshire Sculpture Park, touring to other venues across  
the UK  
2002 Tabu, Kunsthaus Baselland, Switzerland  
Location, Uk, Gimpel Fils, London  
Fabrications, Cube Gallery, Manchester  
2001 On a Clear Day, Sophienholm, Lyngby-Taarbæk, Denmark  
Bright Paradise, 1st Auckland Triennial, Auckland Art Gallery, New Zealand  
2000 Night on Earth, Städtische Ausstellungshalle Am Hawerkamp, Münster  
Dreammachines, (curated by Susan Hiller), Dundee Centre for Contemporary Art, touring  
to Mappin Gallery, Sheffield; Camden Art Centre, London; Glyn Vivian Art Gallery,  
Swansea  
Found Wanting, The Contemporary, Atlanta, USA  
Somewhere Near Vada, Project Art Centre, Dublin  
Artifice, Deste Foundation, Athens  
Face On, Site Gallery, Sheffield touring to Milton Keynes Gallery; Open Eye Gallery,  
Liverpool; Stills, Edinburgh  
1999 Places in Mind, Ormeau Baths Gallery, (with Stan Douglas and Elizabeth Macgill), Belfast  
Sleuth, fphotogallery, Cardiff, touring to Oriol Mostyn, Llandudno, Wales; Barbican Centre,  
London  
1998 Wrapped, Vestjælands Kunstmuseum, Sorø, Denmark  
1997 It Always Jumps Back and Finds its Own Way, Stichting de Appel, Amsterdam  
Sensation, Royal Academy, London touring to Museum für Gegenwart, Berlin; Brooklyn  
Museum of Art, New York  
At one remove, Henry Moore Institute, Leeds  
1996 Brilliant, Contemporary Art Museum, Houston, Texas  
Perfect, Jan Mot and Oscar van den Boogaard, Brussels  
British Waves, curated by Mario Condognato, Rome  
1995 Zombie Golf, Bank, London  
General Release, British Council selection for Venice Biennale, Scoula San Pasquale,  
Venice  
Brilliant, Walker Arts Center, Minneapolis  
1994 High Fidelity, Kohji Ogura Gallery, (with Simon Patterson), Nagoya (January 1994); tour to  
Röntgen Kunst Institut, Tokyo  
1993 Making People Disappear, Cubitt Street Gallery, London  
Okay Behaviour, 303 Gallery, New York  
Wonderful Life, Lisson Gallery, London  
1992–93 Instructions Received, Gio Marconi, Milan  
1991 City Racing, London

# Marlborough Contemporary

**Adam Chodzko**  
**Room for Laarni, Image Moderator**  
**6 Nov–21 Dec 2013**

Marlborough Contemporary  
6 Albemarle Street  
London W1S 4BY  
United Kingdom  
+44 (0)20 7629 5161  
info@marlboroughcontemporary.com  
marlboroughcontemporary.com

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**Editor**  
Andrew Renton

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Adam Chodzko, Jennifer Higgie, Andrew Renton

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**London**  
**Marlborough Fine Art (London) Ltd**  
6 Albemarle Street  
London, W1S 4BY  
Telephone: +44 (0)20 7629 5161  
Telefax: +44 (0)20 7629 6338  
mfa@marlboroughfineart.com  
info@marlboroughgraphics.com  
www.marlboroughfineart.com

**Marlborough Contemporary**  
6 Albemarle Street  
London, W1S 4BY  
United Kingdom

**New York**  
**Marlborough Gallery Inc.**  
40 West 57th Street  
New York, N.Y. 10019  
Telephone: +1 212 541 4900  
Telefax: +1 212 541 4948  
mny@marlboroughgallery.com  
www.marlboroughgallery.com

**Marlborough Chelsea**  
545 West 25th Street  
New York, N.Y. 10001  
Telephone: +1 212 463 8634  
Telefax: +1 212 463 9658  
chelsea@marlboroughgallery.com

**Madrid**  
**Galería Marlborough SA**  
Orfila 5  
28010 Madrid  
Telephone: +34 91 319 1414  
Telefax: +34 91 308 4345  
info@galeriamarlborough.com  
www.galeriamarlborough.com

**Barcelona**  
**Marlborough Barcelona**  
Valencia 284, local 1, 2 A  
08007 Barcelona  
Telephone: +34 93 467 4454  
Telefax: +34 93 467 4451  
infobarcelona@galeriamarlborough.com

**Monte Carlo**  
**Marlborough Monaco**  
4 Quai Antoine Ier  
MC 98000  
Monaco  
Telephone: +377 9770 2550  
Telefax: +377 9770 2559  
art@marlborough-monaco.com  
www.marlborough-monaco.com

**Santiago**  
**Galería A.M.S. Marlborough**  
Nueva Costanera 3723  
Vitacura, Santiago, Chile  
Telephone: +56 2 799 3180  
Telefax: +56 2 799 3181  
amsmarlborough@entelchile.net  
www.galeriaanamariastagno.cl