

'Fifteen People Present Their Favorite Book', Lannis Gallery, May 7 To June 7, 1967

Carl Andre:

Friedrich Waismann 'Introduction to Mathematical Thinking'¹

Jo Baer:

an etymological dictionary

Mel Bochner:

one of the four identical books from 'Working Drawings and Works on Paper Not Necessarily Meant to be Viewed as Art' at the School of Visual Art Gallery, December 1966 is instance of resituating an exhibition in a different context.²

Dan Graham:

the desk check book from Daniel's Gallery

Joseph Kosuth:

W. S. Andrews 'Magic Squares and Cubes'

Christine Kozlov:

graph sheet sample book from the Keuffel and Esser Company

Sol LeWitt:

Chester Himes 'The Heat's On'

Robert Mangold:

a French cookbook

Robert Morris:

New York Telephone Company's Yellow Pages

Ad Reinhardt:

Julia b. De Forest, 'A Short History of Art' JK, NYC, May 2015.

Michael Rinaldi:

All White match book

Ernest Rossi:

handbook of mathematical functions

Robert Ryman:

Henry Miller, 'Tropic of Cancer'

Sinan Tanju:

'The Art of Bricklaying'

Kosuth file, 1, Lucy Lippard papers, [1960s–2010] Archives of American Art, Smithsonian

Fifteen people present their favorite book May 7 to June 7, 1967. It is listed in Joseph Kosuth's CV in the exhibition catalog for 'Conceptual Art and Conceptual Aspects', New York Cultural Center 1970, [p. 86.] Kosuth referred to it as 'his secret exhibition' in 'Art After Philosophy' part 3, *Studia International* vol. 178, Dec. 1969, [pp. 212-13.] p. 212 Germano Celant, 'The Book as Artwork 1960-72' [p. 31.]

'Fifteen People Select Their Favorite Book Spoleto', September 10–12, 2017

Cristina Caterinangeli:

Franco di Mare 'Non chiedere perché'

Ian Davenport:

Harper Lee 'To Kill a Mocking Bird'

Emanuele De Donno:

'Transactions of The Second International Symposium of Molinology'

Primo De Donno:

Paola Navone & Bruno Orlandoni 'Architettura Radicale' Casabella

Sean Dower:

Charles MacKay 'Memoires and Extraordinary Popular Delusions'

Jeff Gibbons:

Aaron Appelfeld 'Badenheim 1939'

Joschi Herczig:

JocJonJosch 'Existere'

Jeffrey Isaacs:

Sol LeWitt 'Autobiography'

Eva LeWitt:

Larry McMurtry 'The Lonesome Dove'

Jo Melvin:

Studio International July/August 1970

Giovanni Rendini:

Robert M. Pirsig 'Zen and the Art of Motorcycle Maintenance'

Guy Robertson:

Virginia Woolf 'To the Lighthouse'

David Tremlett:

Bruce Chatwin 'What am I doing here?'

Franco Trioani:

Lamberto Pignotti 'Parola per parola diversamente poesie'

Grace Weir:

George Kubler 'The Shape of Time'

1. Carl Andre recalled the exhibition as well as his choice of book. NYC, September 14.
2. Bochner, Working Drawings and Other Works on Paper not Necessarily Meant to be Viewed as Art, School of VA, December 1966

Fifteen People in Spoleto

These pages stem from a project I developed with the Mahler & LeWitt Studios in Spoleto, Italy on the subject of artists' books. It began in September 2017 when I organized an event titled *Fifteen People Present Their Favorite Book*, in part to celebrate the fiftieth anniversary of the Lannis Gallery/ Museum of Normal Art's seminal exhibition, *Fifteen People Present Their Favorite Book* (1967). Since Sol LeWitt was one of the original participants, and its exhibition space was beneath his studio, it was natural to use his presence in Italy as a trigger for the exhibition's re-staging.

The Lannis Gallery was founded and directed by Joseph Kosuth and Christine Kozlov and though short lived, it had a radical program. They asked for books from a mix of fellow students and more established artists; some were their teachers at the School of Visual Arts including Mel Bochner, Dan Graham, and Sol LeWitt. Germano Celant used this show as a touchstone in his introduction to *The Book As Art Work* (1972), held at Nigel Greenwood Gallery in London, remarking, "This idea, which involves the problematic question of art as an object or as a physical-aesthetic symbol uses the book as content and written language as a means of intervention." The idea of a book as art, or a publication as exhibition, is as open to interpretation now—fifty years later—as it was then. It makes us reconsider platforms, situations, and contexts. It also brings together a set of variable conditions and spirals of interconnections between the different books' temporalities, their presenters, and the exhibition's particular locale. Exhibiting books is deceptively simple but it plays with concepts of curation and authorship over both the works and exhibition.

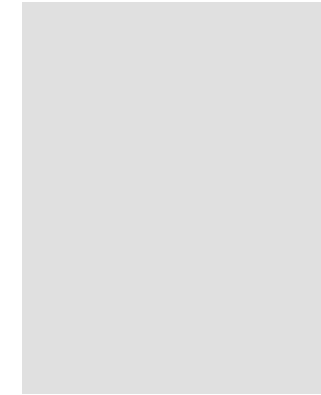
What we encounter in an exhibition of books is multi-layered: the strata of displayed books and how this group of curators make connections and overlaps; what dialogues occur that may seem transient but are absorbed and might become significant in their thinking about practice. These are substrata and elusive. I am interested in the way an anecdote may initially appear inconsequential, but its casual lightness reveals attitudes and depths of thinking that transform our sense of the present.

Stratospheres are constantly being opened up and placed before us. Books and ephemera are the tip of intersections, between artists. Then there is the consideration here as to how the town of Spoleto, itself and its peoples, exists as a point of intersection: layers of interactions, invitations, and provocations to thinking. Exhibitions, artists' books, recent habitations, and consequent conversations are traced to contemplate the specificity of the place. Not knowing what might ensue creates new possibilities for the production of meaning.

When Sol LeWitt gave a lecture at NSCAD in Halifax, Canada in March 1970, he was preparing for his solo exhibition at the Gemeentemuseum Den Hague. LeWitt asked artists, curators, and critics to contribute to the catalog by affinity, not description. For one page, LeWitt selected the line: "Don't lose your head, your ass goes with it" from Chester Himes's *The Heat's On*. This book was LeWitt's choice for the exhibition *Fifteen People Present Their Favorite Book*. In Spoleto in September 2018, I came across a copy of Chester Himes's selected writings *Chester Himes: An Annotated Primary and Secondary Bibliography*, published in 1992. Inside was a postcard sent to LeWitt from a friend in Scotland. The knowledge that Himes's writing was important to LeWitt over an extended period speaks to us in an openhanded, honest, and generous way.

I asked the participants to respond by thinking about the book/publication as a site for exhibition, how books speak, and the presence of books in shaping work; or LeWitt's strategies, work, attitude or thinking. Or, alternatively, to reflect on projects in Italy with publication as an extension of the site. These contributions could be visual and/or written. What determines my curatorial approach is finding ways to excavate exchanges and crossovers between artists' practice via archives as well as my conversations with the protagonists. The finding and retelling of these stories and anecdotes, positions the archive itself as a generative mode of production, and forgotten moments become the medium to create a fusion of something new. ☹

JO MELVIN is Bio Tk.



Portrait of Jo Melvin, pencil on paper by Phong Bui.



Image caption Tk.

Ian Davenport and Jo Melvin on Sol LeWitt

JO MELVIN: You told me you were drawn to dichotomies between Pollock and LeWitt's work.

IAN DAVENPORT: I was attracted to the physical way that Pollock dealt with materials and his balletic, fluid gestures. I liked the performative aspect of his painting, but I did struggle with some of the discourse around his work. I was also looking for something that wasn't as mystical as Pollock's approach. I was interested in LeWitt and bought a book on his work. I like the way he described the contents of the work, the way it was made, and what it was made on. I found that straight forward and accessible. The demystification of what art could be about, seemed incredibly liberating. I guess I was trying to pull those two elements together and looking at those two artists seemed to highlight an important way of giving the more physical aspects of my painting a kind of neutrality.

MELVIN: LeWitt makes drawings that are instructions and also which are enacted by assistants. Could you say something about that relationship?

DAVENPORT: The instructions and procedure are interesting. I actually tried to give instructions to people to make my paintings, but I realised that touch and making my own work was very important. I could get assistants to make certain things, but again it was a sort of distancing device. The titles of LeWitt's works are straightforward and the descriptions of the titles are something that I look for in my own work. The series of paintings made with an electric fan, simply became *The Electric Fan Paintings*, and in a way that took away from the romantic reading of those particular paintings. They could have been read in all sorts of different ways, and it just grounded them, and made them about materiality again.

There is something else about LeWitt that is really interesting for me: as his career developed, he enjoyed the reality of the things that the works are made from. It is not painterly in the more expected way: it is the dryness of the pencil that is rubbed and rubbed and rubbed. It is the gorgeous pastel smeared into walls. Those sorts of things are very seductive, but maybe over looked. ☺

IAN DAVENPORT is an artist based in London. His exhibition *Horizons* is at Dallas Contemporary until March 17, 2019.



Image caption TK.

JM Primo and Emanuele De Donno

I sincerely confess that I cannot remember whether I had already seen the word "molinology" when I first used it. All I know is that it was in 1962, while cruising the Azorean seas on board the steamer "Carvalho Araujo" that I wrote in my note-book,

Molinology can be the description and the study of mills or other "mechanical devices, using the kinetic energy of moving water or wind as a motive power for driving, namely grinding, pumping, sawing, pressing, and filling machines. More particularly, molinology aims at the knowledge of those traditional engines which have been condemned to obsolescence by modern technical and economical trends, thus being a chapter of the History of Technology and part of the History of Civilization. The word is a hybrid of MOLINUM—a low-Latin word extensively adopted in romanized Europe for mills in general—and the known greek suffix logos (λόγος)—discourse—in the usual form LOGIA: knowledge of. (1). Molinology as a mental discipline and a field of research, should survey and collect all data referring to Wind and Watermills as a whole—terminology, technology, ecology, ethnology, economy, history, jurisdiction, protection, preservation, and restoration, as well as their aesthetic values—in order to determine their origin and evolution, their economic and social role, their human testimony and, thus, ethnological importance. The comparative study of Wind and Watermills will bring new lights to the knowl- edge of the intercourse of civilizations...

Contemporaneamente al decadere dell'arte Pop, si assiste negli anni tra il 1965 e il 1968 al manifestarsi di tutta una serie di nuove operazioni figurative, ispirate a espressioni artistiche meno note e diffuse dello stesso pop ma ad esso contemporanee o precedenti, e quindi già sufficientemente radicate nella cultura europea e americana fin dal finire degli anni '50. Tutto il vasto fenomeno dell'arte concettuale e comportamentistica a cui ci riferiamo, spesso non eccessivamente omogeneo e di fatto composit e composto da differenti momenti apparentemente contrastanti, trae i propri motivi di contraddizione interna, oltre che dal perseguire una gamma di finalità vasta e quindi differenziata e discontinua, dall'aver le proprie matrici in referenti storici e figurativi discordi. ☺

EMANUELE AND PRIMO DE DONNO are based in Foligno, collectors and bibliophiles; sometimes curators of book exhibitions and displays.

33 ¹/₃ RPM — Performance for record turntable, loop effect pedal and vinyl records

Equipment:

Record turntable and loop effects pedal, mixer, and PA system.

Media:

34 x 33¹/₃ RPM, 12" vinyl records—predominantly musique concrète compositions, along with experimental, electronic, and other modern works from the 20th century.

Set-up:

The turntable and other equipment sit on a table at floor level and the records are stacked in a pile to one side of the turntable. The audio output of the turntable is routed to the stereo inputs of a loop pedal before passing through a mixer and out to the PA.

For larger audiences a video camera can be placed above the stack of records so that the image of each record sleeve can be seen on a projection screen as it is being played.

Performance:

The performer begins by taking the uppermost record sleeve from the pile, removing the disc and placing it on the turntable. With the turntable rotating at 33¹/₃, the needle is placed in the centre, run-out groove of the record. When the needle is locked in the centre groove, the loop pedal is pressed and the sound of one revolution is captured. The length of this loop is approximately 1.8 seconds and now repeats. The needle is then lifted, the record removed and put back in its sleeve on a new pile next to the original. Immediately, a second record sleeve is taken from the first pile, the disc removed and placed on the still rotating turntable. The needle is placed in the run out groove of this record and when the needle is locked in the centre groove, the loop pedal is again activated to capture the sound of a single revolution, the same length as the first. This second sound is overlaid over the first loop, both now repeating.

The above process is repeated with subsequent records from the first stack. The scratches, hisses, and other sounds in the centre grooves of each record are overlaid progressively and the sound builds in density and complexity, in the fixed tempo dictated by one revolution of the record turntable.



Above: The artist performing 33¹/₃ RPM at *Kabinet Múz*, Brno, Czech Republic 2017

The original stack of records at the front of the table dwindles as each disc is played and the growing stack of used records becomes visible behind the first stack. The performance lasts until all of the records' centre grooves are played. The last of the thirty-four records is only captured for a third of its rotation.

When all the records' centre grooves have been over-laid, the resulting accumulated sound is allowed to play for a short while before the loop pedal's parameters are altered and the sound is faded out.

At the end of the performance, which typically lasts between seventeen to twenty minutes, the loop pedal is turned off and the turntable is stopped.

Notes:

Musique concrète is music constructed by mixing recorded sounds, first developed by experimental composers in the 1940s. ☺

SEAN DOWER, artist lives in London, 2019 Henry Moore Institute Fello.

Possible paintings that act like this: incorrectly correct, rightly wrong; placed here and nowhere, attached and not attached. The shifts from one step to another, seemingly obvious, become so utterly inconsistent, unquantifiable, impossible to pin down and yet commonplace and everyday. What seems clear and obvious is caused out of equilibrium and an imbalance, which holds temporarily, awkwardly, somehow tastelessly, crudeness with delicacy. The book is pervaded with a fragility in every moment, (like the pause before the ship sinks in *Moby Dick*), it hovers and we anticipate... *something* or maybe nothing at all. A creeping banality of dailyness and at the same time the gloriousness of the moment before it is all gone.

In *Cupboard Love*, a book I published recently, I attempted to articulate this staging/stepping process, the nuances, observations, and drifting thoughts which lead to a work being made. *Cupboard Love* is a form of cloaking in order to reveal, it is a false affection, a performance with the intention to attain a circuitous, round-about result. The bland predictability of the black and white cupboard photos, inserted in the text every ten pages, show hardly noticeable shifts. Appelfeld's text hovers towards the disaster. A contemplation of the moment suspended, then lost in confusion and again the recognition that perhaps the confusion is the elusive itself. That it isn't 'lost' but is just impossible to hold on to for long. As if it is somehow always there, like a pause, waiting. ☺

JEFF GIBBONS is an artist based in London. His exhibition *Volare* will be at the Temple of Clitunno in December 2018.

Jeffrey Isaac Chimeracarousel 2018

Museu del Tessuto e del Costume, Palazzo Rosari Spada,
September 28 – November 30, 2018

Isaac's painting installation of composite beasts was installed on a revolving carousel in Spoleto's textile museum, with an accompanying sound work by Nyla van Ingen. ☺

JEFFREY ISAAC is an American artist and publisher who lives in Umbria. His work often includes fantastical content with an absurdist approach.



Birdmanpelican, 2018



Boylfyspidercockatoo, 2018



Capybaraparrotgeisha, 2018



Cowboyrooster, 2018



Falconwomanmummy, 2018



Gullballerinaogost, 2018



Mousewomanongoose, 2018



Womanbirdlizard, 2018

Badenheim 1939 and My Painting

The vaudeville-like impresario Dr. Pappenheim, is a rather weird and ever hopeful person, like a manifestation of the artist who, in order to be able to make work, has to remain positive despite all the signs that might suggest otherwise. I imagine him dressed in an outfit not unlike one of my alter ego characters Tom Bland; a straw boater, tie, flopping handkerchief in his top pocket, patent leather shoes, a cream suit, with his umbrella. In Ahron Appelfeld's *Badenheim 1939* there is a suggestion of a kind of collapsed performance which will never take place.

Tom Bland performs an enactment of painting, attempting to present its essential nature as a non-direct form of communication; like a modern-day shaman he attempts a personification of painting's language. I see a relationship between *Badenheim 1939* and my approach to painting. I intend to make paintings which are both deadpan and alive to sensibilities, cold and heartfelt, careful and in some senses frivolous. There is a bleakness, a flatness in the text, a way of coming at the subject from an oblique angle that parallels painting's performative aspect. By performative I mean the building of a visual idea or dialogue with the viewer as a metaphorical interlocutor.

JocJonJosch

Existere is an artist book based on a living sculpture that took place on three dates in July 2011 at Testbed in London. In collaboration with 125 volunteers, the performance took the form of a "shelter" made of naked human bodies. The "shelter" was held together in an endured brace, before inevitably coming apart, pausing and reforming.

The book cover is the skin of the memory. A blue cotton skin, that covers each edition and is cut from the cloth on which the naked performers held their embrace on those three days in July, that now seem many years ago. It is a blue filtration system, sieving out the glorious human stain; catching the filth collected, digested, and excitedly excreted by the huddle of human bodies. And beneath the blue cesspit, words call out the memories from those days.

Despite the time that has now passed and the future it shaped, I still occasionally find it difficult to look backward, gazing over the edge, between the covers of the book, and at the intensity that reflects back from my gaze. Like a peeled onion, the truth reflected in those words stings my eyes. And I still don't know if this is in shame or pity. Perhaps it is both. ☹

JOCJONJOSCH is an Anglo-Swiss visual arts collective based in London, Zürich, and the Valais canton of Switzerland. The collective's members are Joschi Herczeg, Jonathan Brantschen, and Jocelyn Marchington.



Image caption TK.

Parrots Parrots

I selected Robert M. Pirsig's *Zen and the Art of Motorcycle Maintenance*, for *Fifteen People Present Their Favorite Book* curated and re-staged by Jo Melvin. Written in 1975, it combines storytelling and philosophical speculation. The following lines about Mattia Pajé's exhibition *Do You Come Here Often?* are freely inspired by Pirsig's approach.

I first met Mattia Pajé around three years ago. From the beginning, Mattia was a welcoming, kind, and very interesting person. In July 2017, I had the opportunity to invite him to create a work inside the Ponte Sanguinario in Spoleto. Built around 27 B.C., the Roman Bridge is now twenty feet below the ground of Spoleto. It is reached by a flight of steps sited in a busy traffic intersection. With two of its arches exposed in an excavated cavern, it is an archaeological site almost forgotten by the Spoletino citizens.

Mattia joined me for the first site visit. Upon seeing the space, he became convinced that he wanted to explore the idea of the mind. The arches reminded him of the two cerebral hemispheres. Pajé thought of bringing thirty recurring thoughts that would move and scratch inside what he saw as an underground brain. The form that he wanted to give to these obsessions were thirty parrots, set free within the space.

"Mattia, what are you talking about?" I said.

"Mh, yes"

When he told me, I burst into laughter, then—enticed by the madness of the concept—I made myself available to support him in every way. I, too, was interested in bringing birds to an underground space. This action links directly to the way images populating social networks are produced. Surfing the internet, we frequently encounter photomontages in which subjects—often animals—have been "pasted" into totally alien environments. I relished the idea of physically overturning this. Like Giovanni Carandente, in the 1962 exhibition *Sculture nella città*, combining contemporary sculpture with the Medieval and Roman aesthetic of the city, we managed to juxtapose an archaeological site with an almost digital looking environment.

Alongside the parrots, Pajé installed a numerical series derived from his research on Russian pseudoscience. These numbers, according to this pseudoscience, act as cures for mental illness. Starting from the axiom that all reality is made up of data, the idea is to act on reality itself through the use of numerical data. In his work, Pajé wants to present the possibility of generating a positive psycho-physical effect on the visitor, whether conscious or not. As a curator, I am intrigued by this dynamic possibility.

Do You Come Here Often? Thirty parakeets, steel numbers, UV and blue lights, dimensions variable.

Do You Come Here Often? was part of XI Viaggiatori Sulla Flaminia and was supported by Mahler & LeWitt Studios. ☹

GIOVANNI RENDINA is an independent curator based in Italy, currently working with Rob Chavasse on his solo show opening in Bologna in February.

Sol LeWitt Wall Drawings, Torre Bonomo, Spoleto

Writer Rye Dag Holmboe and photographer Joschi Herczeg were the first residents to explore the Torre Bonomo in Spoleto as part of the Mahler & LeWitt Studios program. The tower belonged to Marilena Bonomo, Sol LeWitt's first gallerist in Italy, and is now owned by her daughter Valentina. Its terrace provided the vista for the final pages of LeWitt's photo-book *From Montelucio to Spoleto* (1976) and hosted an exhibition of his work during the 1977 Festival Dei Due Mondi. Amongst the exhibited works, still extant, were a unique set of site-specific wall drawings—properly known as Wall Drawing #288—which Dag Holmboe, in an essay being published in *October* journal this fall, describes as "studio drawings" because of the unusual circumstances in which they were made (arguably they were executed over a prolonged period of time, whilst LeWitt was on his own "residency" with the Bonomo family in Spoleto). Joschi Herczeg documented these little-seen wall drawings and we now have the challenge of transposing their web of inter-connected lines and affiliated text into book format to bring them to a wider audience.

GUY ROBERTSON is co-director and curator of Mahler & LeWitt Studios, based in London and Spoleto.



Image caption TK.

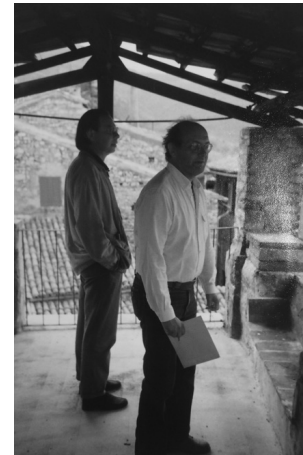
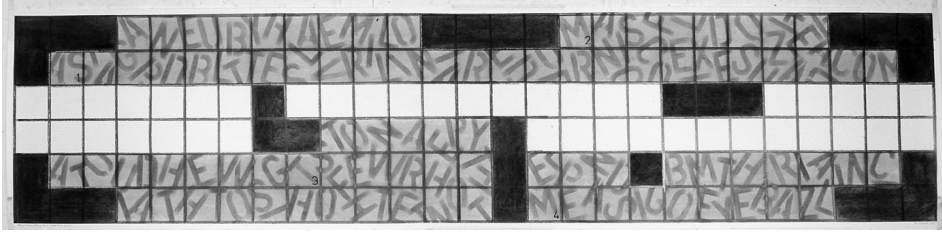


Image caption TK.



Image caption TK.



Drawing 4: Bruce Chatwin *What am I doing Here, 2010*

I phoned David Tremlett to ask for his book and without hesitation he said: "Bruce Chatwin's *What am I doing here?*" Tremlett has worked extensively with scores; and maybe, in a way, all his wall-work can be read as notations or scores of a kind. He has made a series of four specifically text-based works. Each of these take a sentence from a book by an author with whom he feels an affinity. In addition to Chatwin are Elmore Leonard (*The Complete Western Stories*), John Haldane (*Faithful Reason*) and Hunter S. Thompson (*Kingdom of Fear*). By chance Tremlett and Sol LeWitt were reading Elmore Leonard at the same time. The Leonard and Chatwin drawings have two forms:

both exist as wall drawings and works on paper. The wall drawings were shown in Tremlett's exhibition, *Drawing Rooms* at the Kunsthalle in Hamburg in 2010. Chatwin's sentence, like the others in the series, becomes a score when the jumble of letters creates a puzzle like a cryptic crossword. These were not constructed to be decoded or even to make sense in a literal way, but obliquely to suggest thoughts and associations. It is fitting to have a third location for the drawing in the *Brooklyn Rail*.

DAVID TREMLETT is an artist living in Hertfordshire, UK. His upcoming project *Walls and Ceiling of Palazzo Butera, Sicily, 2020* Kaiserslautern Museum, Frankfurt, Germany.

Sol Lewitt — Extraordinary traveller in Spoleto



Image Caption: *Muro*, Sol LeWitt, Spoleto 1980; photo by Emanuela Duranti

"As the first painting was. The first painting was a single line, which surrounded the shadow of man cast by the sun upon the walls": poetic definition taken from the *Trattato della pittura* by Leonardo da Vinci. Reading through it, many years ago now, I immediately thought of Sol LeWitt rather than Giotto. Of his first lines, black pencil on a wall.

Wall Drawing #136, black pencil lines on wall, made in 1972 at Chiostro di San Nicolò, after the one in *Torre Bonomo*, is the first public work by Sol LeWitt in Spoleto.

A very long wall with a small arched door in the center, received infinite curved, straight, not-straight, dashed lines, intersected by asymmetric arches originating from a corner, in a vast square lattice. I hadn't yet understood Sol's conceptual lesson, I naively associated it with a sort of Renaissance *sinopia*. Unfortunately, *Wall Drawing #136* was later erased, then drawn again for *Incontri 1980 - Interventi di artisti contemporanei a Spoleto* and finally erased again a few years later, without any reason.

Only *Muro*, designed and made in 1980, still stands, a lonesome witness, visible from the Viale Matteotti Promenade, slightly removed from [Buckminster] Fuller's geodesic dome on the lawn above the subterranean parking structure by architect Macchia along the SpoletoSfera. There it converses with Sol

LeWitt's white house, sitting on the opposite side, in the foreground of the panoramic view of Monteluco mountain. A square, built in limestone and mortar, maybe in homage to the millenarian history of the city of Spoleto; I like to think that Sol dedicated it to rural civilization, to the simplicity of life in the fields and in the woods.

And again, new polychrome geometries, overlays and modular variations. Structures, shapes, and white pyramids, getting larger and more complex, the outcome of careful design, distinctive thought and work of the entire conceptual poetics of Sol: the *idea* as work of art, the primacy of *idea* over handcraft. This concept, perhaps, allows us to agree that the *idea*, as a design of the mind, can't be reduced to a fetish as it usually happens with handcrafts, and thus can be defined as "pure art."

Franco Troiani - Spoleto August 14, 2018
(freely excerpted from the book/catalogue "SOL LEWITT Extraordinary traveller", edited by Franco Troiani / MAD Umbria Museum - Campello sul Clitunno, Perugia, 2013).

FRANCO TROIANI is an artist living in Spoleto, Italy. He investigates and curates *Studio A'87* and *Luoghi del corpo & dello spirit, Viaggiatori sulla Flaminia*.



For every line, a point not on it .

Image caption TK.