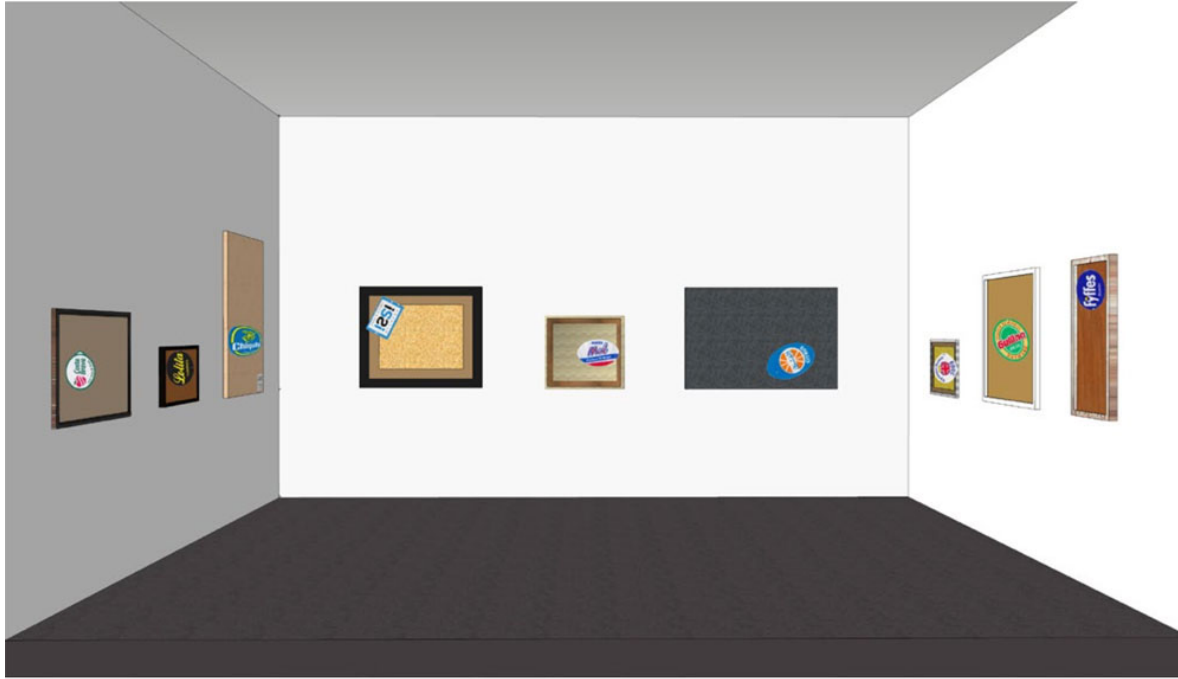


Label Paintings l'ensemble des 8 oeuvres



Cristina Garrido

Label Paintings l'ensemble des 8 oeuvres, 2017

Label Paintings

Acrylic paint on the back side of found canvases. Piece composed of 8 elements
dimensions variable

Unique artwork

INV Nbr. CG2019011009

Description:

For Artissima 2019, Cristina Garrido (Madrid, 1986) has produced a brand new series entitled "Roots and Labels". She paints canvases on the back of flea markets. It has a sticker that is regularly used on fruits and vegetables, indicating their brand and geographical origin.

Thus, the Spanish artist questions the importance of territorial stamping in an artistic career. Every major period of art history has known these capital cities that attracted artists as lighthouses (Florence, Paris, New York). In our digital world, it is no longer a particular city that dominates, however, the geographical origin of artists can contribute to their emergence on the international scene. The fashion effects are regular that see a sudden focus on one or the other geography space. Of course, political choices contribute radically to the visibility or invisibility of certain countries on the international art scene.

This stamping also refers to the question of nationalism. What makes one a Spanish or Catalan artist's Belgian or Flemish?

The stamping is also that of brands as some galleries have become self-labelizing companies. The simple fact that an artist belongs to the stable of the so-called gallery makes him a world star.

Cristina Garrido



Cristina Garrido

Label Paintings - Arab (Citrus), 2017

Label Paintings

Acrylic paint on the back side of found canvases. Piece composed of 8 elements

37 x 43 cm

Unique artwork

Cristina Garrido



Cristina Garrido

Label Paintings - China (Guang Yuan), 2017

Label Paintings

Acrylic paint on the back side of found canvases. Piece composed of 8 elements

54 x 73 cm

Unique artwork

Cristina Garrido



Cristina Garrido

Label Paintings - Colombia (Tropy), 2017

Label Paintings

Acrylic paint on the back side of found canvases. Piece composed of 8 elements

45,5 x 55 cm

Unique artwork

Cristina Garrido



Cristina Garrido

Label Paintings - Côte d'Ivoire (ISSI), 2017

Label Paintings

Acrylic paint on the back side of found canvases. Piece composed of 8 elements

45,5 x 55 cm

Unique artwork

Cristina Garrido



Cristina Garrido

Label Paintings - Italy (Rivoira), 2017

Label Paintings

Acrylic paint on the back side of found canvases. Piece composed of 8 elements

49,5 x 67 cm

Unique artwork

Cristina Garrido



Cristina Garrido

Label Paintings - Panama (Chiquita), 2017

Label Paintings

Acrylic paint on the back side of found canvases. Piece composed of 8 elements

60 x 92 cm

Unique artwork

Cristina Garrido



Cristina Garrido

Label Paintings - South Africa (Unifrutti), 2017

Label Paintings

Acrylic paint on the back side of found canvases. Piece composed of 8 elements

41 x 33 cm

Unique artwork

Cristina Garrido



Cristina Garrido

Label Paintings - UK (Cox), 2017

Label Paintings

Acrylic paint on the back side of found canvases. Piece composed of 8 elements

55,5 x 46 cm

Unique artwork

Perruvian Conceptualist, 2019



Cristina Garrido

Perruvian Conceptualist, 2019

Print

80 x 60 cm

Unique artwork

INV Nbr. CG201909007

Description:

Cristina Garrido took various small excerpts from articles in the artistic press where the geographical origin is pointed out sometimes with a certain clumsiness.



Cristina Garrido

Peruvian Conceptualist

Cristina Garrido

Peruvian conceptualist, 2019

Print

80 x 60 cm

Unique artwork



Cristina Garrido

Swiss sculptor

Cristina Garrido

Swiss sculptor, 2019

Print

80 x 60 cm

Unique artwork



Cristina Garrido

American Indian artist

Cristina Garrido

American Indian artist, 2019

Print on paper

80 x 60 cm

Unique artwork



Cristina Garrido

German painting

Cristina Garrido

German painting, 2019

Print

80 x 60 cm

Unique artwork



Cristina Garrido

artists from the Baltics

Cristina Garrido

Artists from the Baltics, 2019

Print

80 x 60 cm

Unique artwork



Cristina Garrido

Luanda-based artist

Cristina Garrido

Luanda-based artist, 2019

Print

80 x 60 cm

Unique artwork

Veil of Invisibility. Ensemble, 2015

**Cristina Garrido**

Veil of Invisibility. Ensemble, 2015

Veil of Invisibility

Acrylic on museum postcard

Unique artwork

INV Nbr. CG20190405010

Description:

This project consists of pictorial interventions on postcards purchased from international museums and galleries of contemporary art. My intervention consists in partially concealing the artwork from the postcard, whether it shows a sculpture, a performance or documentation of an intervention. This removal is negative only in appearance, as, on the mechanically reproduced artwork, I add a layer of paint that turns the postcard into a unique object, altering its perceived value.

Its installation in the exhibition space aims to explore the current curatorial practices by involving curators to curate the piece every time it is shown via a set of prepared guidelines.

Big Wheel Barrow, 2015



Cristina Garrido

Big Wheel Barrow, 2015

Veil of Invisibility

Acrylic on museum postcard

14,9 10,4 cm

Unique artwork

INV Nbr. CG20190405008

Texte

Cristina Garrido



Cristina Garrido

Genoa Datum Cut 73, 2013

Veil of Invisibility

Acrylic on museum postcard

10,5 x 14,9 cm

Unique artwork

Cristina Garrido



Cristina Garrido

Warm Borad Glow II, 2015

Veil of Invisibility

Acrylic on museum postcard

10,4 x 14,8 cm..

Unique artwork

Cristina Garrido



Cristina Garrido

Ourhouse, 2015

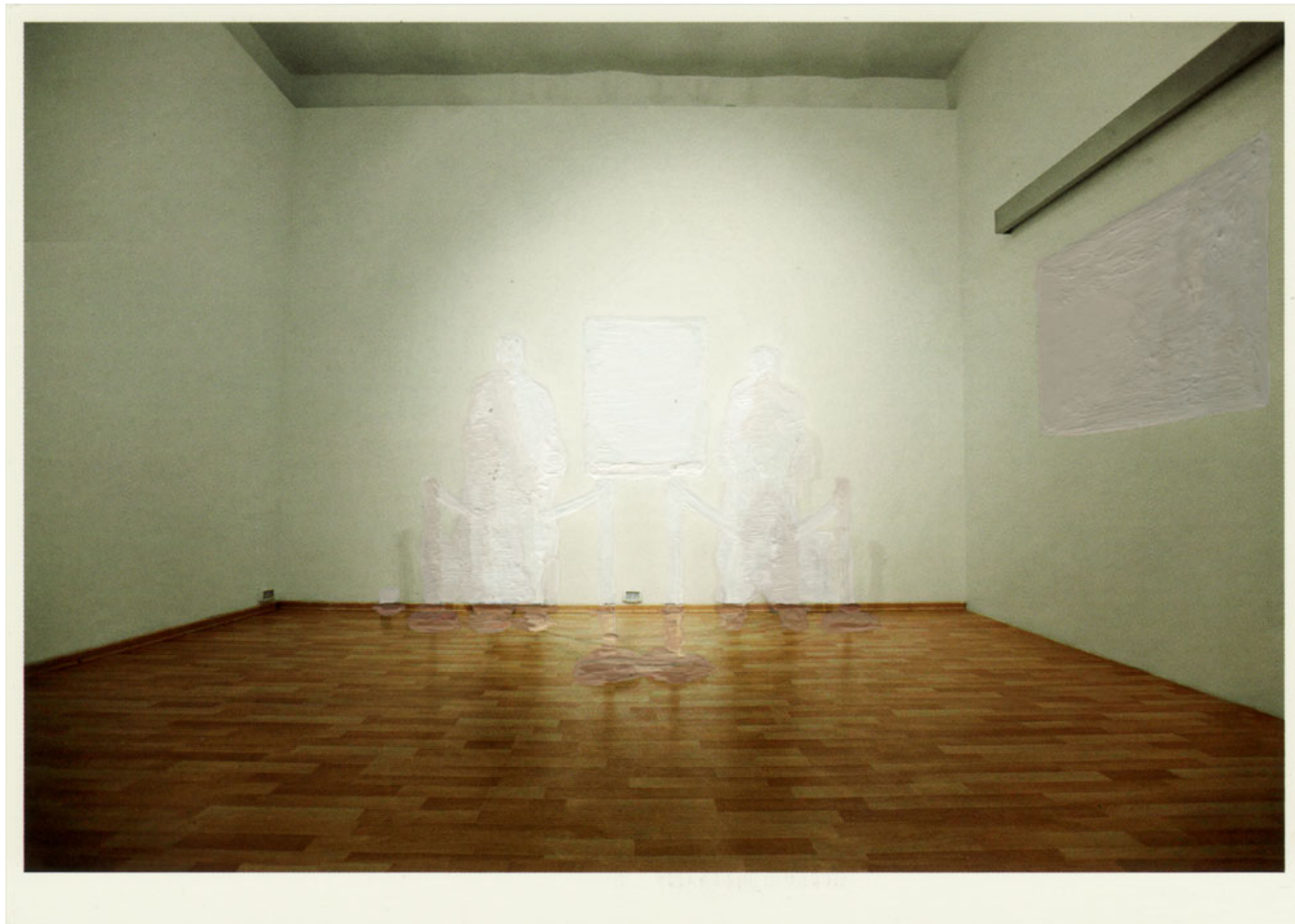
Veil of Invisibility

Acrylic on museum postcard

14,9 x 10,4 cm.

Unique artwork

Cristina Garrido



Cristina Garrido

Picasso in Palestine, 2015

Veil of Invisibility

Acrylic on museum postcard

10,5 x 14,8 cm

Unique artwork

Cristina Garrido



Cristina Garrido

DAVID, 2015

Veil of Invisibility

Acrylic on museum postcard

14,8 x 10,4 cm

Unique artwork

Boothworks, 2018



Cristina Garrido

Boothworks, 2018

Single-channel HD digital video, black and white, with sound

Edition of 5 ex + 2 AP

INV Nbr. CG201808002

Description:

'The increasing institutional interest in boothwork practices that mobilized the gallery as a discursive narrative demanded an intensive physical mobilization of the galleries to create works in various cities throughout the cosmopolitan art world. Gallerists were traveling more than ever to fulfill boothworks in situ. The extent of this mobilization of the gallery radically redefined the commodity status of the artwork, the nature of artistic authorship, and the art-site relationship.'

Boothworks is fictional documentary in which a voice off describes, from an uncertain future, an international art form consolidating around the 2010's. This new art form, carried out by the gallerists of the time, took the gallery booth as an artistic medium and the art fair as its exhibition space. Booth art, as he calls it, was nomadic, portable, "anti-gallery", ephemeral, performative, site-specific and attempted to resist commodification...However, the narrator problematizes this challenging art form questioning its relationship to capitalism, its social impact, the shift of focus from the art object to its context, the institutional and curatorial aims that promoted these practices and how the gure of the art critic became unnecessary under these new circumstances.

The text is a collage entirely composed by (edited) quotes from well-known art critics, curators, art historians, artists and other artistic agents speaking about conceptual, site-specific, performative, ephemeral art practices from the 60's and 70's, such as Lucy Lippard, Miwon Kwon, Germano Celant, Helen Molesworth, Seth Siegelaub or Joseph Kosuth, amongst others.

The visual part of the video was con gured by editing video documentation from art fairs and other art events found on the Internet, in platforms such as Vernissage TV.

#JWIITMTESDSA? (Just what is it that makes today's exhibitions so different, so appealing? [Video], 2015



Cristina Garrido

#JWIITMTESDSA? (Just what is it that makes today's exhibitions so different, so appealing? [Video], 2015

Single-channel digital video HD; 16:9

24'23"

Edition of 5 ex + 2 AP

INV Nbr. CG20190405012

Description:

Today, what criteria must a work of art fulfill in order to experience success on the international art scene?

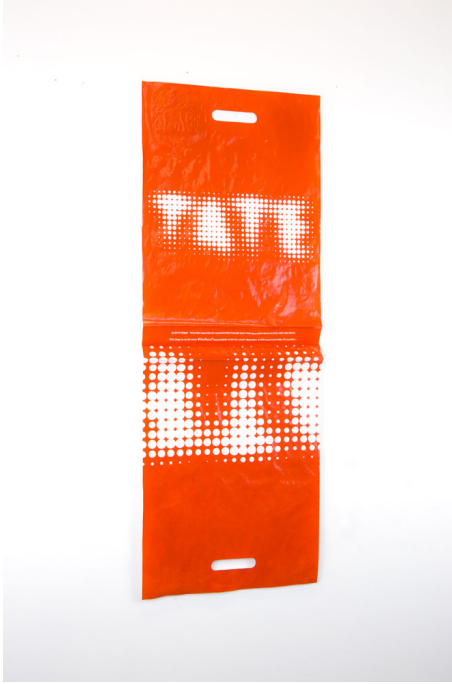
I combed through well-known art magazine blogs as well as galleries and social media websites and gathered more than 2500 photos of art exhibitions from all over the world, dating from the past four years. I evaluated the picture archive looking for formal trends, and identified 21 categories, which constitute a kind of canon of the contemporary international exhibition business. This includes motifs, objects, materials and forms of presentation: "Birds", "Bottles", "Canvases hanging directly on the wall", "Cardboard boxes", "Circles and spheres", "Classical antiquity", "Creased things on the floor", "Fans", "Folded things on the floor", "Grids", "Monoliths", "Neon", "Plants", "Quadrangular shapes on the floor", "Rocks", "Rugs", "Squared TV monitors", "Stands with hanging elements", "Things leaning on the wall and the floor", "Vertical axes" and "With wheels".

I confronted 36 agents involved in the art world (artists, curators, art critics and historians, gallery directors, institution staff and collectors) from diverse countries with this canon and asked them questions about its possible causes and consequences: Is there a real democratization in the use of digital technologies? Who controls these legitimization devices and how far their influence can reach? What role do the various actors of the art system play in making these decisions?

This research took two independent forms: of a video and an installation consisting of a spatial collage of objects and materials loosely representing the various categories. They are set in relation to a soundtrack with representative reactions from the creatives I questioned.

As a continuation of this project, I conceived a set of guidelines to be entirely interpreted by the curator/s of the exhibition where the installation is presented in the future.

Every artwork starts with a purchase/ TATE, 2018



Cristina Garrido

Every artwork starts with a purchase/ TATE, 2018

Every artwork starts with a purchase

acrylic on paper

100 x 35,4 cm

Unique artwork

INV Nbr. CG20190405001

Description:

An ongoing series of hand-made replicas of plastic bags gathered from several art institutions after buying different items from their stores.

Frieze N°187, May 2017, 2017



Cristina Garrido

Frieze N°187, May 2017, 2017

An Unholy Alliance

Object, Art magazine, glue

9,5 high

Edition of 5 ex

INV Nbr. CG20190404007

Description:

This work looks at art magazines and compares the number of pages devoted to advertising to the pages with textual and image content, creating a 3D graphic that formally visualizes the tension between two interdependent and often intertwined worlds. The pages of each magazine are reconstructed into two spherical volumes in the manner of papier maché by shredding their paper, displayed horizontally next to the spine of each magazine. The information of which pile corresponds to which content is not revealed to the viewer.

It Don't Mean a Thing (If it Ain't Got That Swing)/ Daniel Buren - Bortolami, Petzel
(MOUSSE), 2017



Cristina Garrido

It Don't Mean a Thing (If it Ain't Got That Swing)/ Daniel Buren - Bortolami, Petzel (MOUSSE), 2017

It Don't Mean a Thing (If it Ain't Got That Swing)

Archival ink pen on couché paper

37 x 26 cm

Frame: 37,7 x 27 cm

Unique artwork

INV Nbr. CG20190404009

Description:

A large number of the pages of today's contemporary art magazines is occupied by full-size advertisements of exhibitions in commercial galleries and art institutions. This is a privilege only accessible to an elite.

This work focuses on the presence of the relationship between artist and gallery in these publications. I aim to explore how this powerful brand associations – both artist and gallery names - work in relation to the perception of value in today's art world.

The series of drawings are made by highlighting with a black pen the names of artists and galleries from the pages of full-size ads on contemporary art magazines in couche's paper, preserving the size of each magazine's original page

Cristina Garrido



Cristina Garrido

It Don't Mean a Thing (If it Ain't Got That Swing)/ Mel Bochner - Jewish Museum, 2017

Archival ink pen on couché paper

26,8 x 26,8 cm

Unique artwork

Cristina Garrido



Cristina Garrido

It Don't Mean a Thing (If it Ain't Got That Swing)/ Yoko Ono - MoMA, 2017

~~MOUSE~~ pen on couché paper

37 x 26 cm

Dimensions: 37,7 x 27 cm

Unique artwork

Cristina Garrido

**NICK RELPH
'TOMORROW THERE IS NO RECORDING'**

Chisenhale Gallery presents a solo exhibition by London born, New York based, artist Nick Relph who works across video, drawing and installation. This commission of an entirely new body of work is Relph's first major solo exhibition in a public institution.

Tomorrow There Is No Recording examines handicraft, materials and ideas of value. Using a four-harness floor loom, Relph has fabricated a series of weaves using materials including polyester, rayon, silk, monofilament, latex and paper. The weaves are presented at Chisenhale as part of a specially conceived installation.

Relph's interest in handmade, woven textiles stems from an appreciation of the labour involved in their production, in addition to the particular formal and material resonance of these constructed fabrics within our digitally-oriented culture. Woven surfaces can be read as images, whilst also retaining the information of their making – mistakes and irregularities or impressions from the loom – and the signs of wear that emerge over time and through use. This preoccupation with the relationship between image and surface emerges from Relph's previous film and video work. He has said: 'I can't think about moving image now without thinking about the surface upon which it's being viewed'.

Relph first began to explore his interest in the material and social effects of textiles through moving image. *Three Strypis Quhite Upon ane Blak Field* (2010) – presented at the Venice Biennial 2011 and currently on display at Tate St Ives – connects the meandering history of tartan with the Japanese fashion label Comme des Garçons and the artist Ellsworth Kelly. Here, Relph employs a trilogy of colour – red, blue and green – as a visual motif and conceptual device to weave associations between subject matter in the film. The history of colour reproduction, manufacture and consumption are further explored through the presentation of the film as a composite RGB projection, which recalls the mechanical print processes used in the textile industry.

Relph's contemporary methodology of accumulating, cutting and pasting, and manipulating research material, as a source of both information and inspiration, is juxtaposed with materials and processes that are idiosyncratic and often homespun. The links Relph makes are tentative, suggesting something elliptical at play in the manufacture and circulation of goods, and, in turn, influencing our subjective attachment to them.

Nick Relph (born 1979, London) lives and works in New York. Recent solo exhibitions include Gavin Brown's Enterprise, New York (2012); Standard, Oslo (2011); Herald Street, London (2010) and Frieze Projects, Frieze Art Fair (2010). Recent group exhibitions include *Summer 2013*, Tate St Ives (2013); *How To Look At Everything*, Common Guild, Glasgow (2012); *Modify as Needed*, Museum of Contemporary Art, Miami (2011). Relph was a participating artist in *ILLUMInations*, the 54th Venice Biennale (2011).

Nick Relph's exhibition is supported by The Henry Moore Foundation, Shane Akeroyd and Andrew Hale.

Chisenhale Exhibitions Partner 2013: Fiorucci Art Trust.

Cristina Garrido

Nick Relph 'Tomorrow There Is No Recording' - Chisenhale Gallery (London, ~~20 September - 10 October~~, 2013)

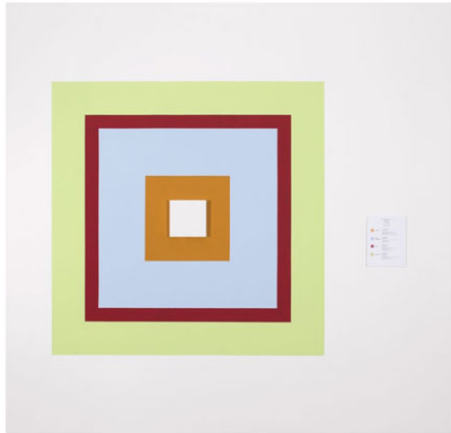
Archival ink pen on copy paper, 100 gr

29,7 x 21 cm

Unique artwork

, 2013

Risk Management Paintings / Chart, 2018



Risk Management Paintings

LISTE Art Fair

Basel, Switzerland
11 - 17 June, 2018

[100 USD = 100 cm²]

<div style="display: flex; align-items: center; margin-bottom: 10px;"> <div style="width: 15px; height: 15px; background-color: #c47a3b; margin-right: 5px;"></div> <p>Transport</p> </div>	<p>Cost: 1774 USD Area: 1774 cm²</p> <p><small>Shipping of 1 painting (20 x 20 x 2 cm) From MADRID (Spain) to BASEL (Switzerland) Packaging: ECOFIT box Transportation insurance (Rates: SIT Expedición Arte y Seguridad S.L.)</small></p>
<div style="display: flex; align-items: center; margin-bottom: 10px;"> <div style="width: 15px; height: 15px; background-color: #a6c9ec; margin-right: 5px;"></div> <p>Booth + application fee</p> </div>	<p>Cost: 7650 USD Area: 7650 cm²</p> <p><small>Participation in the section New Galleries (1st Year), Solo Booth size: 30 m² Booth fee n°: 248 USD Application fee: 353 USD</small></p>
<div style="display: flex; align-items: center; margin-bottom: 10px;"> <div style="width: 15px; height: 15px; background-color: #a52a2a; margin-right: 5px;"></div> <p>Travels</p> </div>	<p>Cost: 3231 USD Area: 3231 cm²</p> <p><small>Flights for 2 people (return) From GUADALAJARA (Mexico) to BASEL (Switzerland) Dates: 8 - 18 June 2018 Airlines: Iberia (Rates: Skyscanner)</small></p>
<div style="display: flex; align-items: center; margin-bottom: 10px;"> <div style="width: 15px; height: 15px; background-color: #90ee90; margin-right: 5px;"></div> <p>Hotel + per diem</p> </div>	<p>Cost: 9832 USD Area: 9832 cm²</p> <p><small>Stay of 2 people Hotel: Radisson Blu Basel ****, double room with 2 beds Dates: 8 - 18 June 2018 Per diem: 231 USD/day per person (Rates: Booking)</small></p>

Risk Management Paintings/ LISTE Art Fair 2018, 2018
151,2 x 151,25 cm.

Legend chart

Cristina Garrido

Risk Management Paintings / Chart, 2018

Canvas and acrylic paint on wall, labels

dimensions variable

Edition of 5 ex + 2 AP

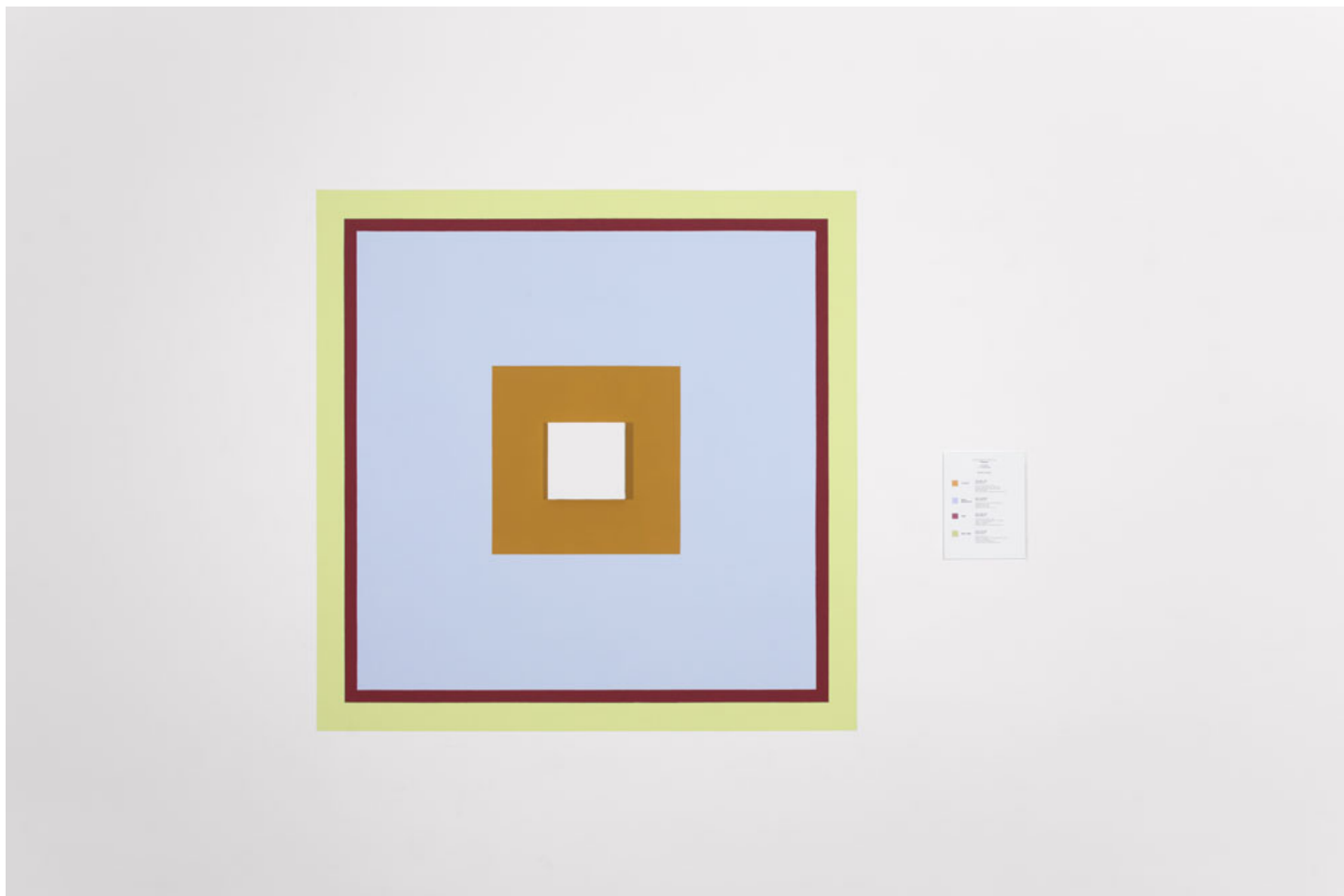
© Carlos Díaz Corona

INV Nbr. CG20180928

Description:

This series graphically reproduces the necessary investment for Galeria CURRO in Guadalajara (Mexico) to present a specific piece by Cristina Garrido a white monochrome measuring 20 x 20 x 2 cm, hung in the center of each painting - on several international art fairs: ARCOmadrid (Madrid), ZsONA MACO (Mexico City), Artissima (Torino) and LISTE Art Fair (Basel). Formal in appearance - referencing Geometric Abstraction and Color Field Painting -, these site specific paintings consider factors that, despite being independent of the artwork, end up altering its reception. Each expense involved in presenting an artwork to a specific art fair was allocated a color: transport (ochre), application and booth fee (light blue), travel expenses for 2 gallerists to the city where the art fair takes place (burgundy red) and hotel and per diem expenses (light green). A label was placed next to each painting, as a legend chart, giving detailed information about the calculations. The concentric squares and the white canvas in the middle seek to put into play the nancial, statistical and pictorial discourse.

Cristina Garrido



Cristina Garrido

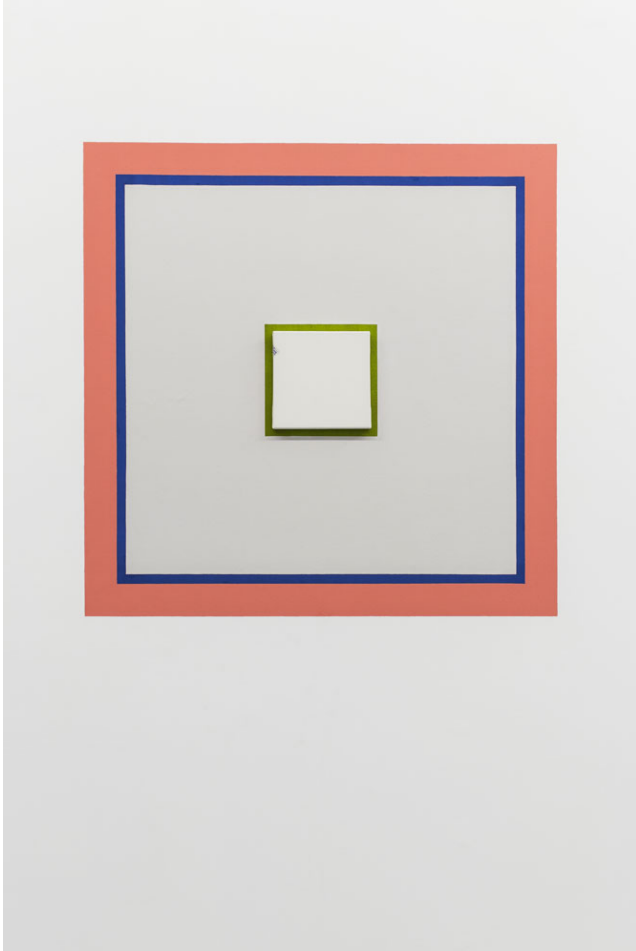
Risk Management Paintings / ML_2272, 2018

Canvas and acrylic paint on wall, labels

dimensions variable

Edition of 5 ex + 2 AP

Cristina Garrido



Cristina Garrido

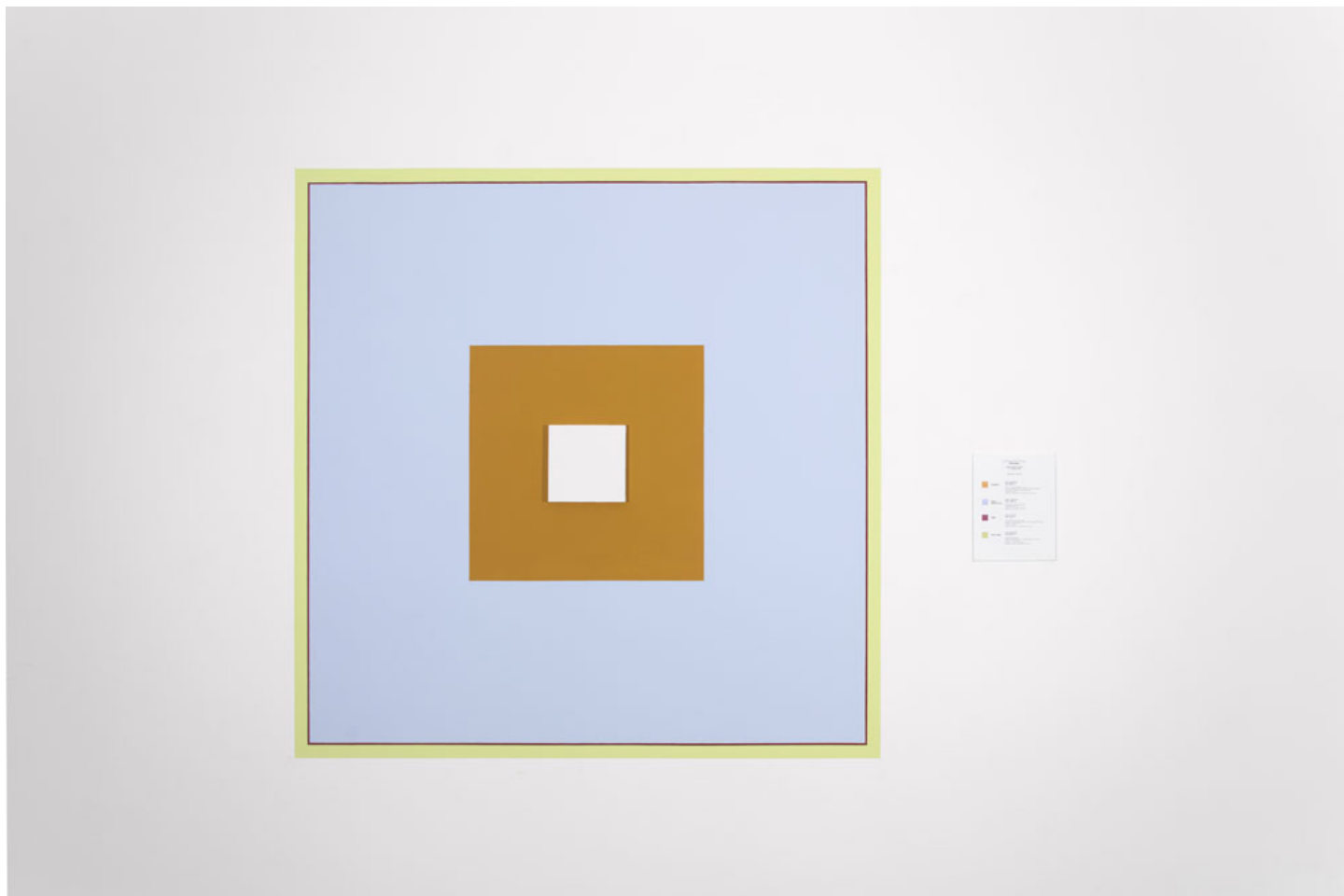
Risk Management Paintings, 2018

Canvas and acrylic paint on wall, labels

variable

Unique artwork

Cristina Garrido



Cristina Garrido

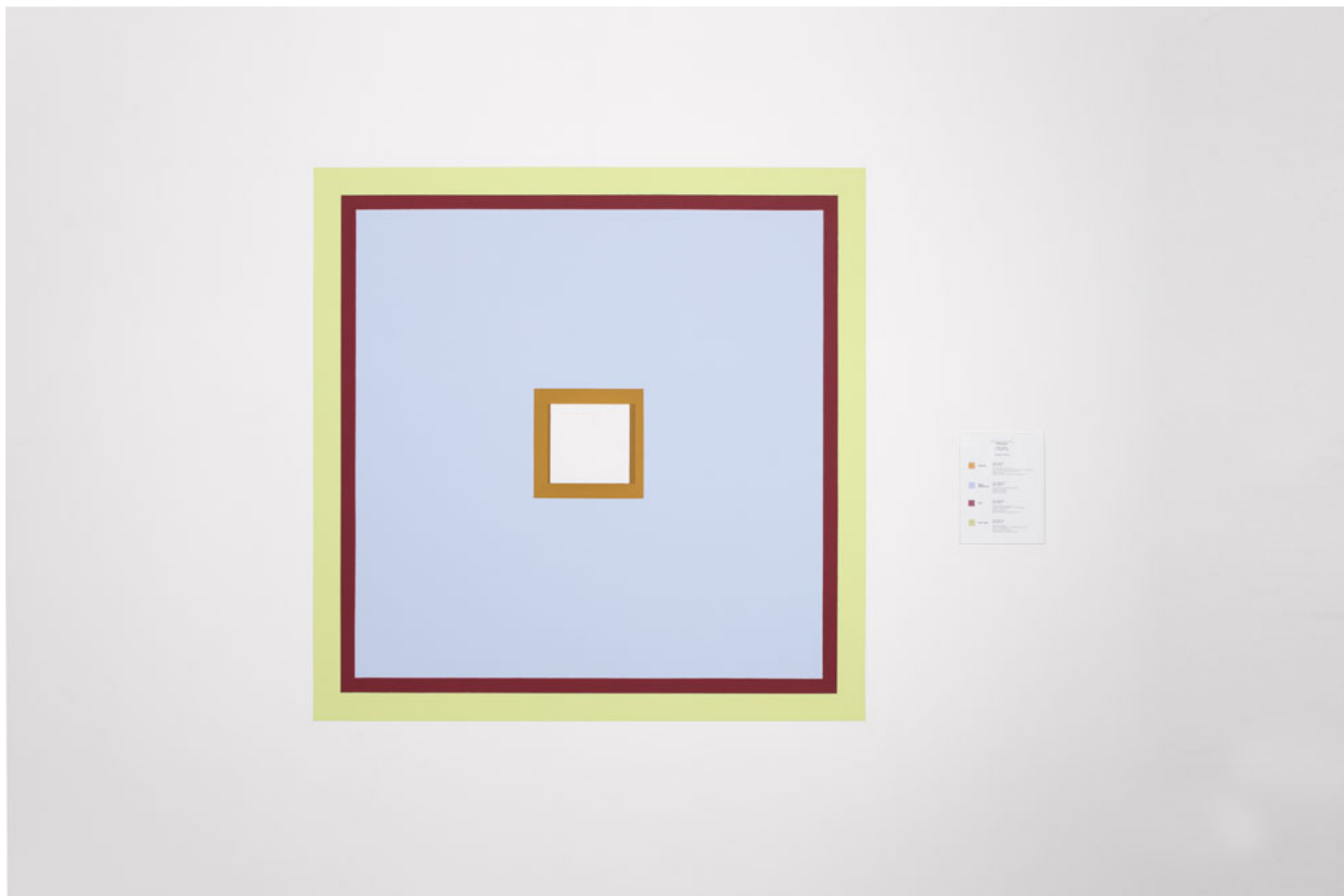
Risk Management Paintings / ML_2276, 2018

Canvas and acrylic paint on wall, labels

dimensions variable

Edition of 5 ex + 2 AP

Cristina Garrido



Cristina Garrido

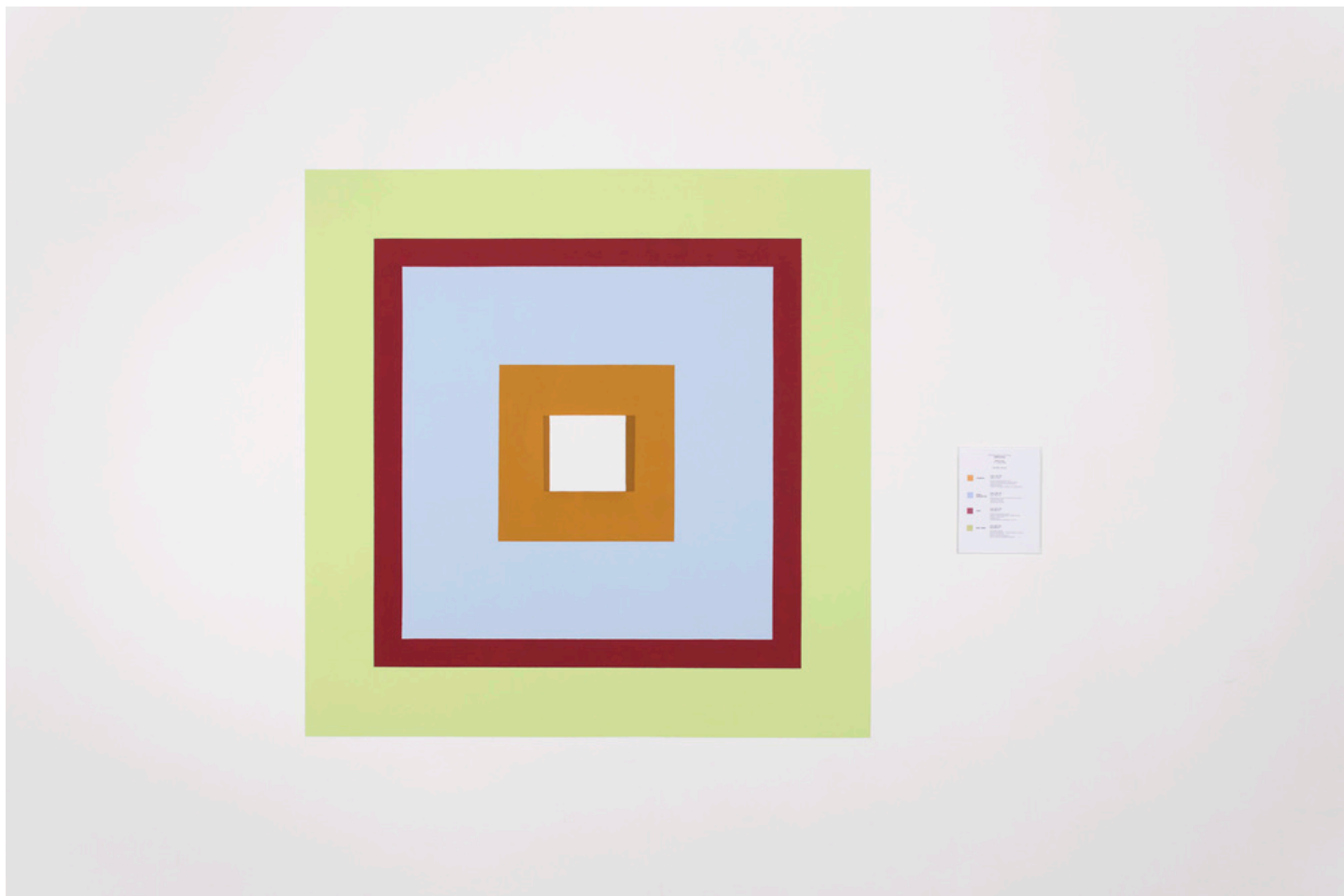
Risk Management Paintings / ML_2287, 2018

Canvas and acrylic paint on wall, labels

dimensions variable

Edition of 5 ex + 2 AP

Cristina Garrido



Cristina Garrido

Risk Management Paintings/ LISTE Art Fair 2018, 2018

Canvas and acrylic paint on wall, labels

dimensions variable

Edition of 5 ex + 2 AP

The (Invisible) Art of Documenting Art, 2019



Cristina Garrido

The (Invisible) Art of Documenting Art, 2019

Single-channel digital video HD, color, sound; 16:9
37'23"

Edition of 5 ex + 2 AP

INV Nbr. CG20190405014

Description:

This video is the result of an important work on the place of photographers of exhibitions in the constitution of the memory of the art of today. It shows those we do not see but who give us to see the works of others. Through the portraits of eight photographers, Garrido emphasizes the importance of their looks and habits on our perception of art. As examples, some include visitors or not, or that the works are presented in isolation or in a larger context.

The Social Life of `Untilled (Liegender Frauenakt), 2016

**Cristina Garrido**

The Social Life of `Untilled (Liegender Frauenakt), 2016

Looped single-channel digital video HD in vertical monitor
2'04"

Edition of 5 ex + 2 AP

INV Nbr. CG201904050011

Description:

I used the hashtag #pierrehuyghe on Instagram in order to track documentation of a sculpture by the French artist. The photos include the first time "Untilled (Liegender Frauenakt)" was shown at dOCUMENTA 13 in 2012 as well as its display at different venues in which the exhibition travelled: the Centre Georges Pompidou in Paris, the Museum Ludwig in Cologne, the Hayward Gallery in London, LACMA in Los Angeles and MoMA in New York, where it was acquired as part of its permanent collection. Compiling these images, I created a stop-motion video showing the various angles and scenarios in which the sculpture appeared for almost three years - its social life, as the video's title references. The piece indirectly also reveals changes in the use of Instagram; for example, the excessive use of lters during the app's rst couple of years, which then tends to fade over time.

They are these or they may be others. L'ensemble, 2015



Cristina Garrido

They are these or they may be others. L'ensemble, 2015

Acrylic on laser printing on RC paper

Image: 100 x 66 cm

Unique artwork

INV Nbr. CG20190404014

Description:

This work seeks to propose a critical and analytical view onto the transformation of ways of seeing art in the Digital Age and the implications these changes have in the production of art and exhibitions themselves. It also aims to question the processes that determine the commercial value of art and its legitimization.

Browsing on Internet platforms such as Contemporary Art Daily, thisistomorrow, gallery websites and social networks, I built an archive of more than 2500 installation views from contemporary art exhibitions, taking place internationally since 2011. The images were grouped into 21 different formal categories according to repetitions in the use of elements in the artworks or in the way the artworks were displayed.

This research was the basis from which to create 21 staged photographic images, working alongside an art photographer. Each of them seeks to synthesize each of the formal categories found. The prints are then represented as Internet memes, through a textual intervention with paint that literally describes the name of each category, using the font Impact.

Cristina Garrido



Cristina Garrido

They are these or they may be others/ #BOTTLES, 2015

They are these or they may be others

Acrylic on laser printing on RC paper

Image: 100 x 66 cm

Unique artwork

Cristina Garrido



Cristina Garrido

They are these or they may be others/ #BOXES, 2015

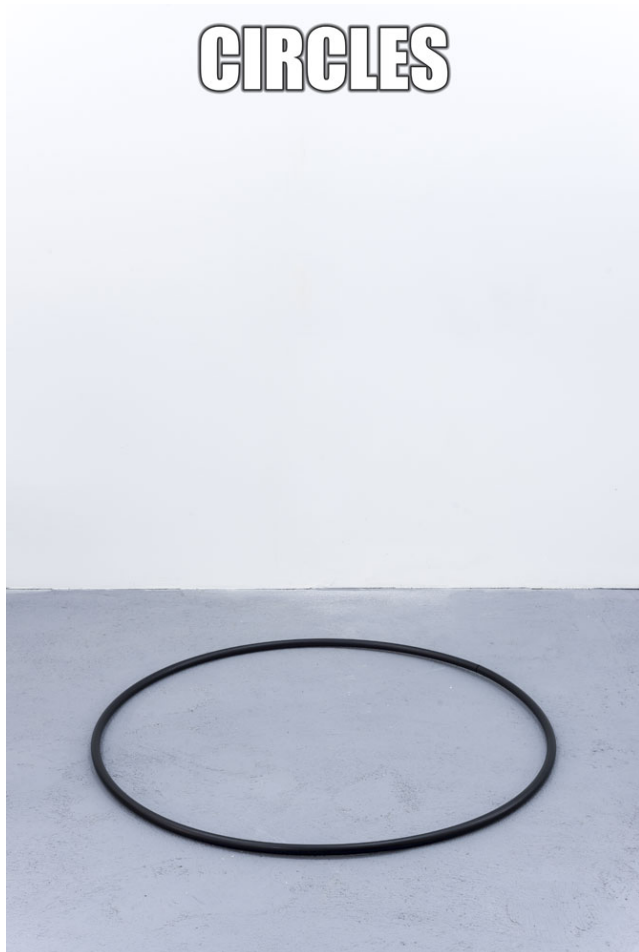
They are these or they may be others

Acrylic on laser printing on RC paper

Image: 100 x 66 cm

Unique artwork

Cristina Garrido



Cristina Garrido

They are these or they may be others/ #CIRCLES, 2015

They are these or they may be others

Acrylic on laser printing on RC paper

Image: 100 x 66 cm

Unique artwork

Cristina Garrido



Cristina Garrido

They are these or they may be others/ #FAN, 2015

They are these or they may be others

Acrylic on laser printing on RC paper

Image: 100 x 66 cm

Unique artwork

Cristina Garrido



Cristina Garrido

They are these or they may be others/ #FOLDINGSCREENS, 2015

They are these or they may be others

Acrylic on laser printing on RC paper

Image: 100 x 66 cm

Unique artwork

Cristina Garrido



Cristina Garrido

They are these or they may be others/ #ONTHEFLOOR, 2015

They are these or they may be others

Acrylic on laser printing on RC paper

Image: 100 x 66 cm

Unique artwork

Cristina Garrido



Cristina Garrido

*They are these or they may be others/
#QUADRANGULARSHAPESONTHEFLOOR*

Acrylic on laser printing on RC paper

Image: 100 x 66 cm

Unique artwork

, 2015

Cristina Garrido



Cristina Garrido

They are these or they may be others/ #RUGS, 2015

They are these or they may be others

Acrylic on laser printing on RC paper

Image: 100 x 66 cm

Unique artwork

Tote Bag Paintings, 2016

**Cristina Garrido**

Tote Bag Paintings, 2016

/ Frieze London (2016)

Gesso and oil on tote bags, nails, wooden stretchers

27 x 27 cm

Unique artwork

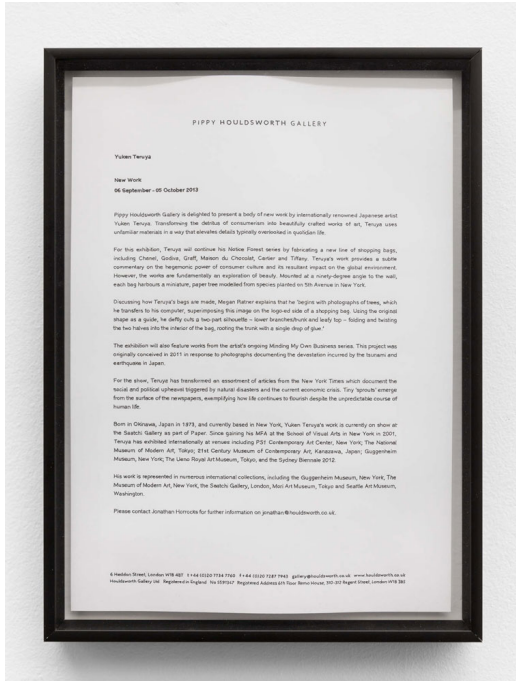
INV Nbr. CG20190103

Description:

In this project I am using tote bags – an item with use value which is given to actors in the art world, that has a limited life span and is associated with advertising, commerce, circulation and consumption – gathered from international art fairs, museums, galleries or art events, and I take these objects to the realm of painting.

Each of these bags is used as a canvas, prepared in a traditional manner, and the content of each painting is determined by the message on each bag. Their use value is frozen turning them into art objects that reflect on their own subsequent circulation and consumption.

Yuken Teruya 'New Work' - Pippy Houldsworth Gallery (London, 6 September - 5 October, 2013), 2013



Cristina Garrido

Yuken Teruya 'New Work' - Pippy Houldsworth Gallery (London, 6 September - 5 October, 2013), 2013

For Immediate Release

Archival ink pen on copy paper, 100 gr

29,7 x 21 cm

Unique artwork

INV Nbr. CG20190404011

Description:

The series "For Immediate Release" is a work of great meticulousness. Of a very radically conceptual appearance, it is nevertheless a drawing in felt. Like a copyist monk, she copies precisely the press releases of exhibitions she visited in London while she was studying there.