

Visiting and Revisiting Art, etcetera

Issue 10 — Summer 2007

Featuring  
**Henry II.**

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# TATE ETC.



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A Project by  
The Wrong Gallery  
Maurizio Cattelan,  
Massimiliano Gioni and  
Ali Subotnick



Film still from  
Eija-Liisa  
Ahtila's  
*The House*  
(2002)

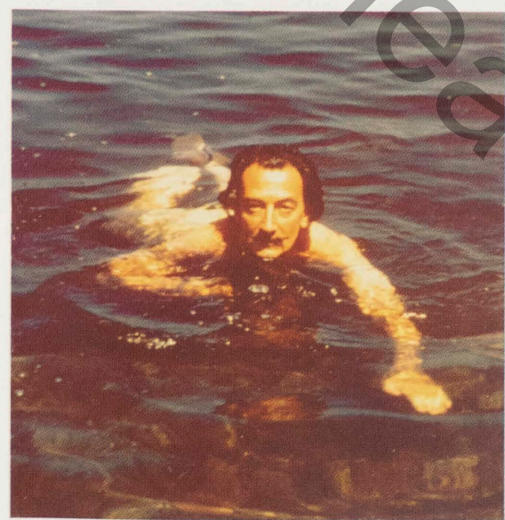
Film still from  
Andy Warhol's  
*Mrs Warhol* (1966),  
with Julia Warhola



Demonstrator  
arrested outside  
the US Embassy  
in Rio de Janeiro,  
19 June 1968



Musician Caetano  
Veloso wearing  
Hélio Oiticica's  
*P04 Parangolé Cape*  
01 (1964) in 1968



Salvador Dalí  
bathing at Port  
Lligat (1956)



Essay: Interiors

*Inner Visions*

By Beate Söntgen

— Page 30

Despite the early twentieth-century Modernists turning away from depicting domesticity and interiors, the subject has repeatedly been of interest to artists – from Matisse's study in colour and composition to, more recently, Gregor Schneider's obsessive and often claustrophobic transformation of his father's house in Germany.

Icon I: Joy Division's *Unknown Pleasures*

*Out of the Blue*

By Jon Wozencroft

— Page 36

"I first set my eyes on it one Saturday morning in Rough Trade in late June 1979. The record had just come into the shop... I bought it immediately." Peter Saville's design for Joy Division's first LP, *Unknown Pleasures*, has now become an iconic album cover.

Icon II: Piero Manzoni's *Merda d'artista*

*Excremental Value*

By John Miller

— Page 40

"Your work is shit" – the Italian artist Piero Manzoni was allegedly told by his father. In response to this slur, he came up with the idea of canning his own excrement as a work of art. *Merda d'artista* (1961) was made into an edition of 90. A neat riposte considering his father owned a canning factory.

Salvador Dalí I

*Lights, Camera, ...Metamorphosis*

By Ian Christie

— Page 44

Salvador Dalí as film-maker? A strange idea to those who think he was little more than a one-time collaborator with Luis Buñuel and consultant to Hitchcock on *Spellbound*. However Dalí, connecting with the first wave of Modernists, had a lifelong obsession with film.

Salvador Dalí II–IV

By Christopher Jones & José Montes Baquer, Roy Disney and Jonas Mekas  
— from Page 50

In 1976 Salvador Dalí made a film with José Montes Baquer called *Impressions of Upper Mongolia, Hommage to Raymond Roussel*, partly in response to the artist's brief correspondence with the French author and forefather of Surrealism. The origins of its making are as surreal as the film itself.  
— *Plus*: Roy Disney on Uncle Walt and Salvador, and Jonas Mekas remembers the Dalí happenings.

Peter Blake

*A Study in Denim*

By Stephen Daniels

— Page 60

Upon its prize-winning appearance at the 1961 John Moores' Exhibition in Liverpool, Peter Blake's *Self-Portrait with Badges* (1961) rapidly became an icon of British Pop Art. Now, decades later, the picture features in Blake's retrospective exhibition at Tate Liverpool.

Encounter: Roni Horn

*The Master Chameleon*

By Roni Horn

— Page 62

In the small town of Stykkishólmur, Iceland, Roni Horn has created a community centre that houses two installations, the second of which, *Water, Selected*, consists of an "archive" of water from 24 glacial sources across the country. Based on a recent visit, via the Thames, to Tate Britain and Tate Modern, Horn ruminates on how water is central to her work.