



Lucy Orta

PHAIDON

Roberto Pinto Nicolas Bourriaud Maia Damianovic

Lucy Orta





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Nicolas Bourriaud We met at the beginning of the 1990s, a time when artists were beginning to question art's social usefulness in new terms. Artists such as Krzysztof Wodiczko and Christine Hill made works for the homeless, for example. For artists including Rirkrit Tiravanija, Carsten Holler, Peter Fend or even Maurizio Cattelan – all artists who emerged around that time – art was about working well within social reality, not just about finding a means of representing that reality. A debate arose: how can art have a direct effect on reality when it is mediated solely through the galleries and the art system? The ambiguity between the actual usage of the work and its aesthetics creates an interesting problem: what part is shaping and what part is operational in these works in these works that 'function'? Let's take for example your work, *Refuge Wear* (1993–96). Is the usage of this work integral to its form? In other words, can we speak of your work as a 'functional aesthetic'?

Lucy Orta The context for my first work in the 1990s was the economic recession, resulting from the repercussions of the first Gulf War and the stock market crash. There was rampant unemployment, and you could feel the effects of such instability sweeping the streets. I was working as a design consultant for several fashion houses and having some financial difficulties myself. Although I could have remedied them relatively easily by taking on more design contracts, I felt that I needed to become more socially active and work creatively in a new visual medium. I had been assisting my husband, Jorge Orta, with the production of his artwork, which was highly engaged with the social and political climate. Together we had been organizing protests, fabricating objects for the activist gallery shows and initiating the large-scale light projection works for Jorge's Machu Picchu expedition in 1992. Jorge had lived through the 1970s military dictatorships in Argentina and had dedicated his work to exposing the contradictions in society, challenging structures of power and giving new visual forums to suppressed issues.

Jorge was incredibly supportive of my desire to develop a critical and engaged art form that could respond to the growing problems in society. As a result of the research and projects that we worked on together, I created the *Refuge Wear* series. This was the first visual manifestation of my work, and you were one of the first people to see the drawings for that work, as well as *Habitent* (1992–93), exhibited at Galerie Anne de Villepoix in Paris in 1993.

The very first objects I created were shown outside the art system in the form of 'interventions', such as the *Refuge Wear* and *Nexus Interventions* in the Cité La Noue housing estate in Montreuil, east of Paris, or in the streets and abandoned outskirts of the city during Paris Fashion Week. The *Identity + Refuge* workshop (1995) for the residents of the Salvation Army was actually initiated by the director of the Cité de Refuge Le Corbusier shelter in Paris' 13th district; he believed that art had an important role to play inside the social reality of the city and totally supported the exhibition, 'Art Fonction Sociale!' (Salvation Army Cité de Refuge, Paris, 1993).

These interventions and actions did not attract any real interest from the art network in the beginning. I came to the conclusion that I would have to be active in two camps: both 'inside', in the museum and art centres – vitrines whereby I could confront and debate ideas – and 'outside', on the street. In this way I could engage with 'real life' situations and question the relationship between research and practice without making theoretical

Identity + Refuge - Pilot Workshop
1995
Workshop, Le Cité de Refuge,
Salvation Army, Paris

assumptions beforehand. My encounter with philosopher Paul Virilio in 1994 was also fundamental to where I chose to position my work. The social reality at the time was demoralising; I realised that the street was the place to begin asking the questions. It was here that the debate was heated and virulent.

Galleries and museums represent just a fraction of an active and complex system that I have put into place with Jorge, and the work functions differently in each scenario. I have initiated an artistic production and a communication medium by primarily fabricating objects conscious that the forms cannot just represent reality. On the contrary, they should be active, reactive, and also function as catalysts.

To go back to your question about what part is concerns the modelling and what part is operational, I try to work on four levels:

1. The work acts as a warning, an alarm bell or distress whistle to signal aspects of reality that the media ignore or simplify, before evacuating it completely.
2. The design innovations and the new materials I employ give the impression that they are operational, or functional. *Refuge Wear*, *Survival Kits* (1993–95), transformable and polyfunctional objects such as *Citizen Platform* (1997) or *Processing Units* (1999) are just some examples. Many manufacturers have approached me to re-appropriate such works in their own production lines.
3. The forms I model are poetic, and they raise questions. They are surprising, dream-like; maybe 'science fiction'. I employ *detournements* and metaphors – after all, they are art works!
4. Finally, and the most importantly, each work or series acts as a release mechanism for a gradual transformation process. To become 'operational', each work triggers another work via a network system of 'acts'. Each object or project forms a link in the catalyst chain.

'Functional aesthetics': the term seems right, and pertinent. Jorge and I are researching notions of 'operationality', and several projects could already be defined in these terms, the most successful being *Operation Life Nexus* (2001). We are developing poetic actions closely linked to human, social and economic developments. We oppose a nihilistic vision of 'art for art's sake'. We are interested in an art form that crosses disciplines, integrating both the poetic and the functional. One of the most interesting consequences of this approach is my nomination, in 2002, as Head of a new Master's Program, 'Man and Humanity', at the Design Academy of Eindhoven. This is a direct outcome of the transversal projects and theories that we have been researching for several years.

Bourriaud You evoke the nihilism of 'art for art's sake'. Isn't this position similar to that of the Russian Constructivists after the October Revolution? At that time, for example, the critic Osip Brik, denounced Modernism as a bourgeois and socially useless art? Couldn't certain non-functional works today indirectly turn out to be more 'useful' than those which specifically aim at social efficiency? In other words, doesn't social efficiency have to incorporate usefulness?

Orta Luckily, all points of view are permitted in art, leaving open multiple ways to invent alternatives according to each and every person's own certitude. What bothers me in certain artistic intentions is a nihilistic air

which often becomes a pose or a fashion, and the flippancy becomes a social reference. Cynicism becomes cool. Look at the lack of Utopian vision and the general level of apathy in youth culture today. Faced with manipulative globalization, how can one not react? I don't want to respond with a complacent or compliant work. Art-making is profoundly emotional, an expression of hope, a proposal for alternative living. It's a life project; it's a commitment with yourself as well as with society.

In my work I do not restrict myself to ideas of functionality or non-functionality. Concepts such as 'utility' or 'social effectiveness' are too complex to be answered in a few words without further debate and looking at specific examples. I totally agree that non-functional art can be useful, such as the work of Shirin Neshat, Mona Hatoum, Kendell Geers, Andrea Zittel, Peter Fend, n55 or Rirkrit Tiravanija. An obvious example in my work would be the *Nexus Architecture* where fabric tubes act as a metaphor for creating a social alliance. I try to investigate many different art forms such as pilot enterprises, object-making, public interventions, interactive websites, workshops, museum installations, relational objects and educational programmes; each of these functions in a different way, and can also be potentially operational in another. The projects have varying levels of effectiveness depending on the audience addressed.

Bourriaud Most artists seem to consider 'the street' as a metaphoric space, a symbol or a backdrop for their social or political preoccupations: the city as a decorative element. Do you consider your practice to be a tentative move towards producing a specific urban 'grammar'? How do you organize your work between the street and the gallery?

Orta The city is not décor; it is a vital space for interaction and a hub for social activity, a vector for exchange and an ever-changing scenario in which I

'intervene', employing new formats. In early investigations, such as the *Refuge Wear* and *Nexus Architecture* interventions, I utilized the street in an investigative manner, questioning the individual's right to occupy public space rather than becoming subsumed by the architecture. By reclaiming public space, these projects sought to empower marginalized individuals and render them more visible.

In more recent public works – such as the open-air fêtes, meals and picnics – I use the urban geography as a powerful tool to mediate dialogues between social groups. The buffet of surplus produce served up at the openings of *All in One Basket* (1997) and *Hortirecycling Enterprise* (1999) are a result of my dismay during the French agricultural demonstrations. Each year tons of fruit are dumped onto the highways to protest against imported goods. My reaction was to act locally, and direct my demonstration of empowerment towards the tons of edible leftover produce, utilizing the urban players in the Parisian street markets – vendors, clients, passers-by and cleaners – to create micro-community gatherings and discussion forums. The tasty dishes of surplus food prepared by a famous French chef in these public projects lead quite naturally to large-scale public picnics and open-air dinners, such as the *70 x 7 The Meal* project in the French rural town of Dieuze (2001), with its 300 m-long table snaking down the main street. The whole town was involved in preparing this project. All demographic, social and religious groups then shared a meal, which assumed the role of social space.

I'm not sure what you mean by 'grammar'; this term would imply to me a controlled set of signs or codes, but I hope that it's more of a fluid language. Perhaps, however, it is a new discourse weaving in and out of different scenarios, moving from the public to the private, crossing over, raising questions, listening to different reactions and building from these responses in a nourishing experience.

Some of my recent concerns are less about the kinds of different spaces than about new methods of creating dialogue, such as the simultaneous workshops in Stroom Centre for the Visual Arts, The Hague, and The Dairy, my project space outside Paris. Here, the dialogue effects the actual work in progress, and this is made visible on the Internet (www.fluidarchitecture.net).

Bourriaud Usually, art in public spaces is perceived as the shaping of an intention for the public, a public relationship. Do you have examples of events which took place in the urban space which modified the content of a work, or how you look at it? What have been your strongest experiences with the non-art public?

Orta I've just come back from Miami, where I was working on a project during Art Basel Miami, and this strikes me as an interesting example of a symbiosis between the community, the street, the gallery and the art exhibition. In conjunction with a touring show at the Florida Atlantic University Gallery, we had the intention to develop the audience and education program in a new direction, creating new links using the geography and the dynamics of an international art show. I installed *Nexus Architecture x 110* (2002) in a temporary gallery – situated in a central exhibition site in the Design District – 60 km south of the University Gallery and we orchestrated a series of projects for both the community and visiting

art viewers. The installation is made up of 110 tiny overalls, suspended from the ceiling. Hundreds of children were contacted from different social and geographic zones within the county of Miami; with the help of educational staff we engaged the children in a series of workshops to discuss notions of dialogue and connection. The suspended installation – without the small fragile human bodies – is a powerful image for connection, but the work takes on a whole new meaning when hundreds of children come together from all over the county to inhabit the work. The image and the power of the two concord projects – the installation and the workshops – has set in motion a process of forging new community links for parents, educational staff and art visitors, and these links can be built upon even after my work has gone.

Examples of work evolving beyond the initial parameters are incredibly moving experiences. *Identity + Refuge*, which I mentioned earlier, was a pilot project to engage Salvation Army residents, first in Paris and then in New York, in a series of creative workshops that would assist them in coming to terms with one of the many problems they face, that of identity. My brief was to deconstruct, transform and reconstruct the surplus clothes from the Salvation Army thrift store into more personalized garments without discarding anything. This process of revealing new forms, without changing the content, nurtured the confidence of the participants in a sustainable manner. These were the initial theoretical assumptions underlying the project, but only when working alongside the residents did *Identity + Refuge* really take form, and the results reached way beyond our expectations.

In *Identity + Refuge*, after a very difficult start coming to terms with the despair and lack of self-confidence of some members, I changed direction and brought in fashion magazines and young fashion design students. This unleashed a new set of dynamics between the individuals and the groups; the laundry where we were working became a dynamic hub which resonated throughout the hostel. The project transformed some of the participants' self-perceptions, it redefined my practice, and after our experimental catwalk show, which received major media coverage, hopefully altered the general public's misconceptions about the Salvation Army hostel itself.

The initial intentions of the enterprise were never realized and the

above, Nexus Architecture - 2nd Johannesburg Biennale

1997

Workshop with women from the Usindiso Shelter

Community Workshop, 'Trade Routes: History and Geography', 2nd Johannesburg Biennale

opposite, Nexus Architecture - 2nd Johannesburg Biennale

1997

Wax-printed cotton kangas, zips
175 × 130 cm

project is, effectively, unfinished. It will be completed, perhaps, when this kind of pilot enterprise becomes a functioning business proposition and can really contribute to assisting marginalized people to re-engage in society. A discussion I held with an art critic after the event perturbed me greatly; he simply refused to believe that the Salvation Army residents had the capacity to project beyond their present state and achieve results. The video, the photographs and the twenty-four outfits produced have been re-interpreted by many fashion designers since then and still remain a pertinent legacy to 'functional aesthetics'.

I recently edited the sound recordings of the *Nexus Architecture* workshop held during the 2nd Johannesburg Biennale (1997). Even though the discussions are in Zulu, Xhosa or Afrikaans, the verbal dialogues are so emotional that they transcend the premise of the workshop. That work resulted from a site visit I made to Johannesburg prior to the Biennale. I had visited the Usindiso women's hostel, located in the opposite side of the city to the exhibition venue. Between these two poles, thousands of micro communities live on and from streets – streets that no white person dares to walk. My initial instinct was to link the city symbolically, as well as physically, by drawing the women living in the hostel into the exhibition space with the work *Nexus Architecture*. A couple of weeks before the event I recruited women to form the core of the workshop, which was to be installed in a worker's library adjacent to the main exhibition hall. They were supposed to be skilled labourers, but the community was so desperate to work that I took on unskilled women as well and trained them to be totally autonomous. Each woman was able to cut, sew and assemble an entire suit, rather than being a segment in a production line, dependant on the non-existent factories and rampant all-male unions. By the end of the workshop each participant could produce beautiful *Nexus* suits, and the women kept the templates complete with the social link, the tube that joins the suits together. I had insisted that

**Nexus Architecture - 2nd
Johannesburg Biennale**
1997
Intervention with women from
Usindiso Shelter
'Trade Routes: History and
Geography', 2nd Johannesburg
Biennale

the garment could be manufactured for sale on the street without this umbilical element, but the women were adamant, claiming it was the most important part of the design. The proof was the public intervention that we staged for the opening of the Biennale, which formed a defiant chain linking the city and exhibition venues with passers-by, children, men and teenagers tagging on shoulder to shoulder. The women began spontaneously singing an improvised chorus version of *Nkosi Sikelel' iAfrica (God Bless Africa)*, which stopped everybody in their tracks and resonated so powerfully. This song had been outlawed under apartheid. The songs, hymns and rhythms

chanted by the women were extremely poignant and epitomized the social and political climate in the new South Africa.

Nexus Architecture x 50 - Nexus
Type Opera.tion
2002
6 mannequins, 50 Nexus suits,
Jacobean Cloisters, Le Printemps
du Septembre, Toulouse

Bourriaud Let's talk about other experiences you have had with cultures other than your own. In my opinion there is no absolute beauty, rather there are situations which generate different ratios of activity and thought. A work of art in a certain context could be insignificant, dull or repetitive; in the same situation another work could raise a whole new set of questions.

All aesthetics are circumstantial. We shouldn't look for a global aesthetics in a false universalism or a patchwork of specifics, but rather in the study and the discussion of circumstances, what could be called 'jurisprudences'. If I condemn political repression in a given country, I start from a set of universal values. I believe that the rights to democracy and of free expression apply to all the human beings, whatever their cultural tradition. Do you think on the contrary that absolute values exist?

Orta I agree that we should not globalize aesthetics, nor look for an absolute beauty. Each person and culture has individual values, beliefs, knowledge and aesthetics can therefore be described as circumstantial. When working with varying cultures, I'm interested in revealing these differences however subtle or insignificant they may seem. I travel with templates of existing works which have issued from diverse cultural contexts as a basis for initiating dialogues. This is a personal methodology that enables me to initiate discussions.

The *Collective Dwelling* (1991-98) project, which travels to different places, is an example of individual responses to the same brief: to investigate the idea of the body as a shared and mobile space. The children with whom I worked on the Lower East Side in New York, for example, have an amazing cross-cultural identity, expressed in their responses to the project workshops through their drawings, designs and models. In the same way the Glaswegian adult groups could transpose opinions and ideas belonging to their social and cultural heritage which are fully understood only when explained. In Freidrikstad, Norway, the response from the teenagers differed: an Iraqi refugee depicted a helicopter bombing a city and a local Norwegian talked about mythical emblems and symbols of cultural importance. I merely give groups a framework for their ideas to become visible.

Sometimes I travel with an artistic scenario in my head, such as the *Identity + Refuge* or *Nexus* projects, but what never ceases to amaze and change the process is the thirst that we and other cultures have for each other's particularities. The yellow and purple *Nexus Architecture* 'raincoat' that travelled to South Africa was at first far more appealing to the Xhosa women than the Dutch wax prints I'd also bought in the city of Johannesburg; I regretted that I had not brought more European raincoat fabric with me. It was only when we began experimenting with printed fabric associations that the women were able to find ground for their personalized expression.

What seems common place for some is 'exotic' to others and vice versa. A Mexican student on my 'Man and Humanity' course presented a final term personal project on 'mindsets', which define contrary positions within oneself, seeking out the best possible fusion. Her proposal was a quest for a 'hope' in the fusion of the colonial and the indigenous, the hope to re-define

universal values. This is not a confrontation or opposition, but a communion.

I will never forget my trip with Jorge to Peru in 1992. It was a beautiful example of gestures and the cross-cultural assimilation of different scales. Jorge and I were preparing the expedition: to paint the Andes mountains with light. We filled the projector fly-cases with pens, pencils and exercise books for the school children whom we hoped would participate in the workshops. I had found a sponsor to donate shirts to the participating children, and hanging from each shirt was a tag filled with confetti. I had an instinct to keep for the children the tags that Jorge had discarded so as not to be more encumbered during the arduous journey. On the train from Cuzco to Aguas Calientes, children clambered on and off the train, I gave these tags to as many as possible. These insignificant, miniscule, multi-coloured paper discs were to them an offering from heaven. I have never seen such awe before. These transfiguring experiences continued throughout our expedition, which culminated in the light projections in Cusco during the Intiraymi festival.

We had inscribed many Inca monuments over the weeks with the symbols Jorge had created. A statue of Christ nests in the valley about 1 km from the Colonial citadel; as the light projectors panned though the city, one of the technicians changed the light effect to a stroboscope, and what happened next was beyond our imagination. The beams hit the figure which then seemed to begin an incredible ascent to heaven. The thousands of Peruvian Indians assembled in the main square felt they were witnessing a miracle. No project of mine has ever moved an audience to such an extent, the experience left me just as incredulous. These are rare moments that are lived in a personal and divine way.

Bourriaud You talk about universal values in a political context, values that save human lives and strive for liberty. Art has been used a powerful tool to condemn repression and also to glorify dictatorships, there are no universal values for art and should we not be looking for (or to define) them?

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Orta I totally agree that we should not globalize aesthetics, nor look for absolute beauty. Each person and culture has individual values, beliefs and knowledge. Unfortunately even though absolute beauty does not exist, a universal aesthetic has already been imposed by more dominant cultures and, for the most part, has been assimilated by others resulting in a severe loss of their traditional cultures. A small example is my experience in Johannesburg. The yellow and purple 'raincoat' *Nexus Architecture*, which travelled to South Africa, was at first far more appealing to the Zulu and Xhosa women than the West African Dutch wax print Kangas that I bought in the local market. Initially I regretted that I had not brought the 'white man's raincoat' fabric with me. It was only when we began experimenting with printed fabric associations that the women were able to personalize their expression and rediscover an aesthetic that, although it was not all their own, they could identify with.

The loss of cultural identity and the dominant aesthetic are things I oppose, and this stance is fundamental to my postgraduate programme *Man & Humanity* at the Design Academy in Eindhoven. The first assignment for our students is the development of a new 'global' awareness devised around an eight-week design period in a developing country. Here we coach our students through the experience of working together with the local population – artists and artisans – before we even consider what aesthetic could be 'exported' for Western consumption. The students gradually re-define their notion of beauty by living alongside the people they are working with, and discovering their skills, images, textures, gestures, smells and tastes; most importantly there is an exchange of emotions. As with all new experiences, the difficulty is in discovering how to transform these sensations into ideas which can be brought back to the West. When re-situating or re-enacting that special experience in a totally different context, the viewer – or in the case of my students, the customer – is not attuned with a capacity to project themselves into the original situation and often does not even have the time, or the will, to do so. So yes, there is a great need to discuss, and also to act, in a way which opens windows to other cultures, increases awareness of the poverty of spirit in our own lives, and educates us through the beauty of experiencing others.

Connector Mobile Village (2000–03) and *Collective Dwelling* (1998–2003)

are examples of 'templates' that I use as a basis for initiating dialogues and stimulating awareness on a small and intimate scale with very diverse cultures and age groups. Over the past three years well over twenty groups have participated in the *Connector Mobile Village* project. The participants have come from far a field and from culturally diverse locations. They have included young children from the Metropolitan Ministries Care Center in Tampa Florida, and art and design graduates at Mushashino Art University in Tokyo. The *Dwelling* workshops have been running for five years and ten groups have been involved world-wide, including teenagers in Sydney, unemployed adults in Glasgow's notorious Gorbals estate, and young design students at a Design Camp at Minnesota University. The participants can investigate the idea of a collective membrane that envelops each person's body, yet forms the walls of a larger enclosure. Although the workshop briefs in both of these projects are common to all the participating groups and the methodology for the investigations conducted are the same in each location, each person is encouraged to express their individual identity and culture through various mediums. The children with whom I worked on the Lower East side in New York, for example, live in a amazing multi-ethnic community and this is expressed in their responses, such as colour associations, bold patriotic cultural signifiers, fascination with branding and logos. In the same way the Glaswegian adult groups could transpose opinions and ideas inspired from their social and cultural heritage such as a coat of arms, or designs related to their daily activities. In Freidrikstad, Norway, the response from the teenagers differed: an Iraqi refugee depicted a helicopter bombing a city and a local Norwegian talked about mythical emblems and symbols of cultural importance. Many of these signifiers are perhaps not obvious at first glance and the unusual compositions are fully understood only when explained. I merely give groups a framework for their ideas to become visible.

Beauty is circumstantial; an example would be the *70 x 7 The Meal* project for the rural town of Dieuze in the north east of France in 2001. Jorge and I took up the proposal of the director of the local Maison de Jeunesse et Culture (Youth Club) to unite the all inhabitants of the sleepy town. We believed that the *70 x 7* picnic meal could succeed in bringing disparate communities together, and that Royal Limoges Plates would be worth the costs of production despite resistance from a local association. We were not sure if the artichoke design on the plates would 'please' the inhabitants. However, the hard work of contacting each and every citizen, along with their personal contributions to the design of the plates, resulted in the successful sale of over 750 plates on the day of the picnic. I can imagine these plates now hanging above fireplaces in Dieuze and that they probably do not resemble any other design motif in the house. The circumstance of the meal evidently moved the inhabitants, and the memory and emotion of the event is conveyed through the object.

A more personal experience would be the unforgettable expedition to Peru in 1992 with Jorge, to realize his project to paint the Andes Mountain range with light. Before leaving we filled the projector fly-cases with pens, pencils and exercise books for Peruvian school children. A sponsor had donated shirts to the team and hanging from each shirt was a tag filled with confetti. I instinctively kept for the children the tags that Jorge had discarded so as not to be too encumbered during the arduous journey. On the journey from Cuzco to Aguas Calientes local children clambered on and off the train.

Nexus Architecture x 50 - Nexus
Intervention Köln
2001
Original colour photograph
150 x 120 cm

As well as the school books, we gave out the tags to as many as possible. I have never seen such awe before. Confetti, which is used during ritual offerings, is a rare commodity in the rural villages. These insignificant minuscule, multi-coloured paper discs were an offering from Heaven. More transfiguring experiences followed throughout our expedition and culminated in the light projections in Cuzco during the Intiraymi festival. We had already inscribed many Inca monuments with Jorge's light symbols over the weeks of the expedition. A statue of Christ nests in the valley about a 1 km from Cuzco, the colonial citadel. As the light projectors panned the city, one of the technicians accidentally changed their light to a stroboscope effect, what happened next was beyond anything we had imagined. The beams struck the statue and that immediately began an incredible ascent to heaven. The thousands of Peruvian Indians assembled in the main square were witnessing a miracle. No project since has moved an audience to such an extent or left me as incredulous. These are rare moments that are lived in a personal and divine way.

You cited universal values in a political context, values that save human lives and strive for liberty, these are dominant values, we should be sharing them and striving to implement them. It is too difficult to define absolute values, because values correspond to the human condition and are represented by current thinking. Each era has values, and we should continue to elaborate and re-define them. The more we progress, the more values



Modular Architecture - Igloo
1996
Microporous polyester, diverse
textiles, zips, telescopic
aluminium structure
210 x 120 x 160 cm

following pages,

Body Architecture - Foyer D
2002
(Dome) aluminium-coated
polyester, 3 telescopic aluminium
armatures (6 units), Clerprem
Solden Lycra, various fabrics,
silkscreen print, zips, 6 armatures
510 x 510 x 160 cm
Installation, 'Connector Mobile
Architecture IX', Musée d'Art et
d'Histoire, Cholet, France

should evolve. These values should transcend our beliefs, our thoughts, and what we have built, like Human Rights. Values should be universal, respect life and combat repression.

**Body Architecture - Collective
Wear x 8 (6 adults 2 children)**
1998
Membrane, aluminium-coated
polyamide, various textiles, 3
telescopic aluminium armatures
120 × 400 × 260 cm

