

BORTOLAMI

SCOTT KING

Totem Motif

4 September - 4 October 2014



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Anish and Antony Take Afghanistan, 2014

Inkjet print on paper

4 Prints: 33 x 23.25 in / 83.8 x 59.1cm

10 Prints: 23.5 x 16.625 in / 59.7 x 42.2cm

18 Prints: 16.628 x 11.75 in / 42.2 x

29.8cm

Inv# SK6532



SCOTT KING

A Balloon for Spandau, 2014

Inkjet print on paper

30.04 x 45.69 in / 76.31 x 116.06cm

Inv# SK6531



SCOTT KING

Totem Motif, 2014

Photograph and photocopy

Framed photograph: 12.99 x 17.87 x .98 in /
33 x 45.4 x 2.5cm

Framed photocopy: 9.45 x 12.99 x .98 in /
24 x 33 x 2.5cm

Inv# SK6533



SCOTT KING

Study of Blackpool Tower, 2014

Inkjet print on paper

14 photographs each: 15.75 x 11.81 in /
40 x 30cm

Each framed: 16.61 x 12.68 x 1.18 in /
42.2 x 32.2 x 3cm

Inv# SK6530



SCOTT KING

Infinite Monument: Parts 8- 17 (A \$320 million hotel on Broadway about halfway between Times Square and Central Park has eclipsed a Marriott at the Renaissance Center in Detroit to become the tallest single-use hotel in North America. Built and owned by G Holdings and managed by Interstate Hotels & Resorts, the towering property will house two brands across its 68 floors: a 378-room Courtyard by Marriott and a 261-suite Residence Inn. "This opening is a prime example of an ideal dual-branded hotel," Janis Milham, senior vice president of modern essentials and extended stay for Marriott International Inc (NASDAQ:MAR), said in a statement. She added that the building would be both brands' "crown jewel" and an iconic addition to the New York City skyline. "The new hotels' contemporary designs and stunning views coupled with our friendly associates will surely make the property a great ambassador for the bustling city." The combined hotel at 1717 Broadway officially opened to the public on Dec. 29 with rates hovering around \$300 per night. It boasts 6,000 square feet of meeting space, full-wall murals by abstract expressionist William DeBilzan and a fitness center on the 35th floor with floor-to-ceiling windows and an outdoor sundeck. The location in the heart of Midtown Manhattan offers guests convenient access to Carnegie Hall, the Broadway Theater District, Fifth Avenue, Rockefeller Center and Radio City Music Hall. Harry Gross, president and CEO of G Holdings, noted that the new Residence Inn Central Park and Courtyard by Marriott Central Park were the "most innovative hotels" the company had built. "In addition to fabulous views, a stellar New York City location and amenities galore, our 21st century telecommunications, with free international phone calls, digital systems and hi-tech wiring, set these hotels far above the standard that business travelers and tourists expect," he said in a statement. At 750 feet (228.6 meters) high, the Courtyard-Residence Inn Central Park is 23 feet taller than the 727-foot (221-meter) Detroit Marriott at the Renaissance Center, according to the Chicago-based Council on Tall Buildings

and Urban Habitat, or CTBUH. Neither building cracks the top 10 in 'tallest hotels on the planet' list, which is dominated by skyscrapers in Dubai. A towering Four Seasons rising above Lower Manhattan will actually be taller than the new hotel in Midtown, but will include condos and therefore be ineligible for the title of tallest hotel in North America. Both properties reflect a surging demand for hotel space in the Big Apple. New York City welcomed a record 54.3 million visitors in 2013, and the hotel industry is racing to keep up with demand. According to analysts Smith Travel Research, occupancy rates were among the highest in the country last year at 85 percent / Ignoring an international outcry, Afghanistan's puritanical Taliban Islamic militia began demolishing statues across the country on Thursday, including two towering ancient stone Buddhas. Taliban Minister of Information and Culture Qudratullah Jamal told AFP the destruction of scores of pre-Islamic figures, designed to stop the worshipping of "false idols," had begun throughout the country. He said militiamen started wrecking the almost 2,000-year-old Buddhist masterpieces in the central province of Bamiyan, including the world's tallest standing Buddha measuring 50 meters (165 feet), after sunrise. "The work started about five hours ago but I do not know how much of it (the two Bamiyan Buddhas) has been destroyed," Jamal said. "It will be destroyed by every means. All the statues are being destroyed." He said Taliban soldiers were at "work" in the Kabul museum and elsewhere in the provinces of Ghazni, Herat, Jalalabad and Kandahar. An edict announced Monday by the militia's supreme leader, Mulla Mohammad Omar, calling for the destruction of all statues in line with "Islamic" laws, has caused shock around the world. Afghanistan is home to an array of pre-Islamic historic treasures from its days as a key stop on the ancient Silk Road and a strategic battleground for conquerors dating back to Alexander the Great and the Aryans before him. The two massive Bamiyan Buddhas, carved into a sandstone cliff near the provincial capital in central Afghanistan, stand 50 meters (165 feet) and 34.5 meters (114 feet) tall

and were built around the second century. Appeals for their preservation have come from the United States, France, Germany, Thailand, Japan, Sri Lanka, Iran, Pakistan, Germany, Russia, India and UN Secretary General Kofi Annan. Koichiro Matsuura, chief of the UN Educational, Scientific and Cultural Organization (UNESCO), said he had convened an emergency meeting of members of the Organization of the Islamic Conference to try to stop the destruction." They are destroying statues that the entire world considers to be masterpieces," Matsuura said." And this is being done in the name of an interpretation of the Muslim faith that is not recognized anywhere else in the world." But Afghan Foreign Minister Wakil Ahmad Mutawakel said the edict was irreversible. "Have you ever seen any decision of the Islamic Emirate (Taliban) reversed?" Mutawakel asked. The Taliban, or movement of religious students, seized Kabul in 1996 and have imposed a puritanical mix of Pashtun tribal and Sharia law in a bid to create their idea of a true Muslim state. Their regime is recognised only by Pakistan, Saudi Arabia and the United Arab Emirates, and is not represented at the United Nations nor the Organisation of the Islamic Conference. UN special envoy to Afghanistan Francesc Vendrell told AFP he discussed the edict with Mutawakel in Kabul Thursday but was told "the Islamic Emirate (Taliban) is not in the habit of rescinding their edicts." "I told him that the international community is baffled at the moment and it would create international outrage if the edict is carried out," Vendrell said. Afghans, baffled at first by the decree and now its implementation, quietly and sadly condemned the destruction."Destroyed cities can be rehabilitated. But once the statues are gone, they can never be replaced," said a resident of Kabul. "It is not helping the war-wounded country." Taliban officials also privately said they were not happy with Omar's decree, which is seen as absolute law in more than 90 percent of the country under the militia's rule. "It is causing big damage to our history," said a senior official, refusing to be named for fear of retribution from the hardline militia. "The war had taken everything else. We had only these (monuments) which are

now fading." Another Taliban official added: "Personally I am against a brick of Afghanistan being destroyed. It is very sad." / On the morning of Aug. 7, 1974, after months of preparation and years of dreaming, a French daredevil named Philippe Petit stepped into the sky above Lower Manhattan. For almost 45 minutes he ambled back and forth on a metal cable strung between the towers of the World Trade Center, a feat of illegal tightrope walking that, according to a New York Police Department sergeant who recounted Mr. Petit's act of physical poetry in dry press-conference prose, would more aptly be described as dancing. *High-Wire Act* for a Film Festival (April 18, 2008). For many years after, Mr. Petit's stunt was a cherished footnote in the annals of New York history, one of the touchstones of a crazy, awful, glittering era in the life of the city. The destruction of the twin towers in the terrorist attacks of Sept. 11, 2001, revived the memory of that earlier aesthetic assault on the buildings, which is now the subject of "Man on A Wire" James Marsh's thorough, understated and altogether enthralling documentary. Wisely, Mr. Marsh, who based his film on a book Mr. Petit published in 2002, never alludes to Sept. 11. That would have been both distracting and redundant, since it's impossible, while watching a movie so intimate in its attention to the towers, not to be haunted by thoughts of their fate. But it is also worth recalling that the trade center inspired more love posthumously than while it stood. Mr. Petit was an exception. A zealous, daring wire walker — the French word *funambule* is a more lyrical, as well as a somewhat more ridiculous-sounding term — he conceived a passion for the structures even before they were built. As he recalls it (and as Mr. Marsh imagines the scene in one of many witty, unobtrusive re-enactments), the young Mr. Petit was flipping through a magazine at a doctor's office when he saw an article about plans to construct the two tallest skyscrapers in the world side by side at the bottom of Manhattan. In his mind, and then in a series of sketches and diagrams, he drew a simple line connecting the buildings and imagined himself perched atop it. / The Cristal Grand Ishtar Hotel is a

hotel in Baghdad, Iraq located on Firdos Square. It is the tallest building in Baghdad, and the tallest structure in Iraq after the Baghdad Tower. Opened in 1982 as the Ishtar Sheraton Hotel & Casino, it was one of the most popular Western-run hotels in Baghdad until the Gulf War began in 1991, when Sheraton Hotels severed their management contract with the Iraqi Government, which built the property. The hotel continued to use the Sheraton name without permission for the following 22 years. While the hotel was briefly popular with foreign journalists and contractors after the 2003 invasion of Iraq, its occupancy level soon dropped sharply. The hotel, an obvious and imposing target, was periodically hit with mortar or rocket fire during the early years of the post-Saddam era. The structure was seriously damaged during a bomb attack in October 2005 and was closed for more than a year afterward. 37 were killed in a car bomb attack outside of the hotel on January 25, 2010. This hotel was renovated in 2011 along with five other of the biggest hotels in Baghdad in preparation campaign for Arab summit. Renovation was done by a Turkish Company and have improved the interior and leisure facilities. The hotel was renamed Cristal Grand Ishtar Hotel in March 2013. During Arab summit in 2012 many officials from different countries accommodated in this hotel along with press and journalists. Now many of conferences and workshops, internally or internationally, are organized in this hotel /

The pyramid seems to have evolved out of the mastaba. During the first dynasties graves were marked by a man-high flat rectangular superstructure with sloping sides. Rather like the part of a sedan car that got the windows in it. King Djoser, first pharaoh of the third dynasty, got the idea of putting four of those on top of each other at Sakkara, to make a stairway to heaven. He later made the whole thing even bigger so he could manage six layers. It's called the 'stepped pyramid' and is believed to have sparked the idea of making a true pyramid. Djoser's pyramid still stands, but the structure has failed in places. Obviously mere piling-up of mastabas did not make for a solid enough building. Later kings tried to do better, but

it took quite some experimenting before they got it right. Two obvious misses are the 'collapsed pyramid' at Meidum and the 'bent pyramid' at Dashur. The first was started as stepped and then the steps were smoothened. It's outer shell fell apart. The one at Dashur was constructed as smooth from the start, but the angle of the sloping sides had to be decreased drastically half-way, because the base could not carry the weight of the top. Why go smooth? The triangular shape mimics the Benben, a symbol of the universe, being both the primeval hill that rose above the waters at the moment of the Creation, and an image of the sun's rays shining down to create life. It was a gold-covered stone in the shape of a pyramid that was kept at Heliopolis in the temple of the sun. You also see it on top of obelisks. A pyramid made the ideal shape for resurrection of the dead king. It replayed the creation of the universe for his soul. The top would have been clad in bright metal (gold for Cheops, we know) and the sides were polished to a shine. A pyramid must indeed have looked like a divine shower of sunshine. In the dark, it still was the stairway to heaven too, of course. One way of becoming immortal was to go and live among the northern, undying stars. (The northern stars never set.) Also, it is the most stable shape if you want to go big. The sloping sides pressing inward balance the top pressing down and out, the down-pressure is divided over the broader base so that the weight-strength-ratio does not limit the size. From the Meidum pyramid we can see how the structure was conceived: blocks are piled up at an angle that is about half the slope of the sides, like columns leaning against each other being pushed inward at the bottom by the lower columns of the mantle. Think of the capital A. If a weight is put on top, the sides will bend. The mass in the centre stops the sides from bending inward, so they get pushed out. To stop that, you add weight to the sides to press back inward, the lower you get, the greater the pressure from what is above, so the more weight is needed. Why not build straight up or along the sides of the slope? Pressure straight down cannot be divided over a broader base and will crush the

lower stones in the center (the highest pile). Piling at the slope-angle will leave the sides unsupported at the base and the outer layers will slide off like unfastened shingles off a roof. The 'base-fattened-A' construction gets you the perfect balance between all those forces. / "Nel progetto il Monumento Continuo, Superstudio si interroga con una immagine su quale mai differenza ci sia tra l'utopia quantitativa della griglia razionale di Coketown e l'utopia "negativa" del Monumento continuo che si staglia sullo sfondo delle casette, sovrastandole come un infinito grattacielo disteso. Così l'immagine finale della sequenza riproduce una vista aerea del M.C. che attraversa la penisola di Manhattan, lasciando un vuoto "archeologico" dal quale spuntano come rovine un fascio di grattacieli attorno al mitico Empire State, a testimonianza di come la città del moderno fosse ancora luogo di contraddizioni non composte dalla forza omologante della tecnica e della scienza". Cristiano Toraldo di Francia Superstudio Firenze 1966 Adolfo Natalini Cristiano Toraldo di Francia Roberto Magris Piero Frassinelli Alessandro Poli Alessandro Magri / When LK Advani announced in all seriousness that the proposed Sardar Patel statue in Gujarat will be the tallest in the world, he sounded like a Dubai sheikh taking credit for the highest building, the biggest island, the largest aquarium. Something not for public good but for the Guinness Book of Records. Once complete, this 600-foot statue, Narendra Modi's brainchild, made of iron and concrete with a bronze outer layer, will shine in the afternoon light as it faces the Narmada Dam. But while a public commemoration of Patel as the architect of the Indian republic could hardly be underplayed, a display of such heedless gigantism does little to convey the man's stature. Since its estimated cost is a gigantic Rs 2,500 crore, many people argue that such money should instead go to public health, education and a tireless battle against poverty. Unfortunately, against the onslaught of wily political craft and expediency, they are fated to cry till hoarse. To assuage its own feelings of guilt, Gujarat government wants to assemble the statue from iron scrap

contributed by the poor. This is an old devious strategy to strike at the moral Hindu heart. Like the Ram inscriptions on bricks planned for an Ayodhya temple, it seeks to present Patel's statue as a people's demand. A door-to-door campaign to canvass for necessary metal is being waged by an NGO called Citizens for Accountable Government. Almost two lakh collection boxes have been set up throughout India, and marathons called Run for Unity are being organised. Awarding the construction work to a company that engineered the world's highest tower in Dubai — the Burj Khalifa — signals seriousness of the intention. To give additional weight to Gujarat's biggest venture in public art, the statue will house a memorial, visitors' centre, hotel, convention facilities, amusement park and research institute — all the usual paraphernalia inserted when no serious usage is available. An open lift alongside the Sardar will carry tourists up to his head for a panoramic view. Despite its monumental size, this is timid art. A failure of the imagination, it dwarfs and cheapens the surrounding landscape and is a poor replacement for the real Sardar. For a man so decisive, his pose conveys both discomfort and tentativeness. Then there is the expressionless, mildly embarrassed face, as if caught at a road junction waiting for the traffic light to change. The utter silliness of this artistic approach is compounded by the misuse of materials, human skills and engineering to petty purpose. Its gullible acceptance is merely the result of political imposition, a tacit agreement between political zeal and trumped-up public expectation. Of course the idea of public deification is a familiar one and colossal statuary is nothing new to India. But in recent years, religious trusts emboldened by new technology and excess funds have gone on an especially conspicuous building spree. The 58-foot Buddha in Hyderabad is dwarfed by the proposed Maitreya Buddha in Bodh Gaya at 150 feet, equivalent in height to the concrete Hanuman also coming up near Hyderabad. Such figurative statuary oscillates between the sublime to the ridiculous. Besides Lucknow's numerous Mayawatis and Ambedkars, some years

back the Maharashtra government came up with a giant commemoration of Shivaji, a 310-foot-high statue set a mile into the Arabian Sea, a project now given an environmental nod. Is Kolkata then likely to ask for a 700-foot-high Mother Teresa in the Bay of Bengal? Will Tamil Nadu propose a 900-foot-high MGR along the coastline? Or Kerala a 1,000-foot Vasco da Gama? It is just a matter of time. Unfortunately, the equivalent of a 60-storey building rising out of the Narmada and towering over the countryside casts a long shadow on politicians' claim to art. Government coercion to make the public believe in the symbolic benefits of a 600-foot Sardar Patel, and in its own good intentions, should not worry exchequers as much as artists and environmentalists. Leaving aside the sheer audacity of public expenditure and the grotesque misuse of political power to electoral ends, the statue's conception raises questions of ecological malpractice and the visual des-truction of landscape, not to mention those concerning the public's view of politics as art. The place of public sculpture will always be controversial in a country that still regards statues of political figures, living and dead, as the only form of public art. Without an informed choice in which the public selects its own art, how is the Patel statue any different from those of Lenin in Soviet Russia? If, however, even a small fraction of the budget for stone-faced political heroes were to be diverted into a more liberal — and liberating — form of public art, Indian cities and landscapes may become more engaging places. So as the sun goes down on the low hills around the Narmada dam, and as tour buses head home, Sardar Patel, bronzed and glinting in the evening light, will one day soon gaze desolately into the night, a great man reduced by human folly to an inert piece of stone, stranded forever on a small island in eastern Gujarat. / This is certainly one purchase where the buyer should beware. A couple of flatmates are hoping there will be a few brave souls left at the end as they auction a 'haunted' mirror which they claim has brought them nothing but misery. Student Joseph Birch, 20, and painter Sotiris Charalambous, 34, acquired the antique mirror when their landlord put it in

a skip outside their in Muswell Hill, London five months ago. But ever since then, the pair claim they have been brought nothing but bad luck, misery, financial problems and illness. Mr Charalambous says it has caused him to wake up screaming with 'stabbing pains' in the night. He said: 'The landlord said keep it, I don't want it.'

Joseph, an art and design student, and his flatmate began seeing 'flickering shadows' and 'glimpses of black darkness' in the mirror and orbs of light in the room. Since the walnut mirror was painted metallic silver by Sotiris two months ago, the flatmates began to suffer intense nightmares and their problems escalated. Joseph woke up covered in red scratchmarks in the middle of the night last week and both have had sleepless nights which they blame on the antique. But if that's the bad news, the good news is the mirror only has a few scratches and is not broken. They have placed the mirror on internet auction site eBay with a price of £100 but say it is 'only right' that a potential buyer knows about the problems it may bring. The flatmates have had a number of bids slightly below the reserve price so far. And one prospective buyer is even eyeing up the mirror as a gift for an ex. Sotiris said: 'I think someone could have been murdered in front of the mirror and that's why it has been haunting our house. 'I don't think it the mirror likes it since I painted it silver. I took it to an antique dealer who said it was worth £100 once and that's why we're asking for the price, but we would ideally like it to go to someone who has experience of the paranormal.' The item has attracted interest from all over the country, with 20,000 people having viewed the item so far. Joseph said: 'We've had a lot of queries from people interested in the paranormal and skeptics too. 'I just know we don't want it in the house anymore, but we didn't think it was fair to sell it without warning people.' The mirror is described as a 'beautiful grand Victorian style mirror' which had enjoyed pride of place in the pair's North London studio apartment. Joseph said: 'Since the mirror was put up, everything has gone wrong. 'A few days after we put the mirror up, both myself and my flat mate have woken in the early

morning hours screaming in pain. 'We both experienced what I can only describe as intense sharp stabbing pains throughout our bodies. 'They would strike us both at the same time, then disappear as fast as they came. 'Originally we thought somebody was performing some kind of voodoo or black magic on us, but the mirror gives us the creeps and we started seeing strange shadows in it.' / Victor Lustig was born in 1890 in what is now the Czech Republic. As a youngster he studied languages. He also studied people: their habits, mannerisms, and especially their weaknesses, and decided to do something in that field instead. By the age of twenty he was a confirmed conman. By the age of thirty he was a confirmed wanted man on the run from police in several European countries. He started over again in the United States and called himself 'Count' because it sounded important. One dupe he conned was Al Capone; the most dangerous criminal in America at that time. The Count knew that the crime lord couldn't be taken in like the others; he would get revenge. Lustig devised something different for the underworld boss. The count asked Capone to invest \$50,000 in a swindle that he claimed he was working on. Lustig promised to double his money in sixty days. The homicidal Capone gave the cash - and a warning of what would happen to Lustig if there was a double-cross. Lustig let the money sit in the bank for sixty days. At the end of that time he went back to Capone with a look of disappointment. He told his investor that the deal fell through. Just before Capone was about to explode, Lustig handed back the \$50,000. The crime boss was so impressed with Lustig's honesty (!) that he rewarded the conman with a thousand dollars. Which is what Lustig expected Capone to do. In 1925 Lustig was back in Paris with his new friend Dapper Dan, relaxing at an outside cafe. They were in need of money just as they read in the newspaper that the Eiffel Tower was in need of repairs. While others said what was really needed was to tear down the 985 foot structure. Almost immediately the Count thought up a scheme; he would sell Paris' most famous landmark to a scrap

metal dealer. He gave himself the title 'Deputy Director-General of the Ministry of Mail and Telegraphs'. Dapper Dan would be his secretary. They typed-up letters with Lustig's title printed on them and mailed them out to the five leading scrap metals dealers in Paris. They were asked to come meet with Lustig and his secretary at their room in the fashionable Hotel Crillon. The buyers were told that it had become too costly to repair the Eiffel Tower and that the 7,000 ton steel structure would be sold to the highest bidder to be torn down. They were also told to keep the meeting secret; if the public found out too soon there would be an outcry. The secret bids meant nothing to Lustig. He talked to each client and picked out the man most likely to fall for the scam; the one who seemed most anxious to get ahead. A week later the chosen victim, Monsieur Poisson, showed up at Lustig's place. He was handed a phony contract that stated that he owned the Eiffel Tower while Lustig was handed a real check. The Count and Dapper Dan quickly cashed their earnings and just as quickly fled France for Austria. Lustig never did say how much he got paid for France's top tourist attraction. Resting in Vienna they scanned the newspapers to see if Poisson went to the police; he didn't. Poisson was too embarrassed to tell anyone what happened. After a month's vacation Lustig and Dapper Dan decided to do it again. This time they used the same techniques but with different results. The scrap metal dealer who was fleeced reported his loss of \$100,000 to the police. Once again the Count fled to America. The law caught up with Lustig when he tried to pass off counterfeit dollars. In 1935 he was sentenced to twenty years in Alcatraz prison where he died from pneumonia in 1947. While in prison he was protected from harm by orders from another prisoner ... Al Capone. / The architect who won the competition to rebuild on New York's Ground Zero has revealed how the process degenerated into bitter feuds and childish squabbles among rival designers - though he rejects the notion that the new plan for the site is an uninspiring compromise. In a candid new book, *Breaking Ground*, Daniel Libeskind recounts what he calls his "forced

marriage" to David Childs, the favoured architect of the World Trade Centre site's developer, Larry Silverstein. He portrays Mr Childs as patronising and overbearing, and intent on eliminating as much of Mr Libeskind's vision as possible from the eventual design. Relations between the two architectural practices were so fraught that they "recalled the orchestrated arrangements between North and South Korea at the very tense border at Panmunjom". Since winning the competition last year, Mr Libeskind, designer of the Jewish Museum in Berlin, has been fighting to preserve what he can of his original concept, which had as its centrepiece a Freedom Tower, 1,776 feet high, to represent the date of the American declaration of independence. That symbolic height has been maintained, and the tower's cornerstone was laid in July. But much of the rest of the design has been heavily modified to meet Mr Silverstein's "uncompromising demands for yet more office space without regard for the public plazas, parks, memorials and streets of the master plan", as Mr Libeskind puts it. Mr Childs's company, Skidmore Owings and Merrill (SOM), was hired directly by the developer - who told reporters he had an "absolute right to choose the architects" - while Mr Libeskind won the prize from the Lower Manhattan Development Corporation. The consequent working relationship, Mr Libeskind writes, was often "downright nuts". He claims that no representative from his company was allowed to enter SOM's offices unless someone of equivalent seniority was present, and that for the majority of the time during their weekly meetings, Mr Childs would "chatter on about where he'd just been or would lecture me on architecture". "He gave me the patronising look reserved for the village idiot," he notes on another occasion, describing it as "weird to inhabit David Childs's universe, where everybody knew his or her prescribed place ... Childs wasn't interested in what we were working on; he was proceeding with plans for the building he had proposed to Larry Silverstein many months before." The process was only kept on track at all, he says, because of the forceful intervention of George Pataki,

the governor of New York state. The collaboration was undoubtedly a clash of cultures between the black-suited European architect, poetic and sometimes baffling in his pronouncements about the site, and the no-nonsense American commercial designer. Elizabeth Kubany, from Mr Childs's company, said Mr Libeskind's account was highly partisan. "We're not going to respond to it point by point," she said. "Certainly there are many things in it that are half true. We have a building that we're trying to build, so all of this time spent talking about the process seems counterproductive to us." A spokesman for Mr Silverstein called the plans for the site "spectacular", adding: "We regret that Daniel Libeskind feels the need to attack so many of the participants in that effort." Mr Libeskind seemed more conciliatory yesterday. "I compromised here and I negotiated there ... but I believe in [the project]," he told the Associated Press news agency. "You have to be flexible. You have to be able to accommodate future needs. At the same time, you have to create a plan that has integrity and strength and that can withstand all these changes. I think when it's built, people will forget the squabbles." That perspective is far from unanimously shared among design experts. "It's like that old cliché about a camel being a horse designed by a committee," said Paul Goldberger, the New Yorker magazine's architectural critic. "We now have the camel of skyscrapers. Do you ask Matisse and Dalí to collaborate on painting a picture together? No." / In 1933, 33rd degree Freemason Franklin D. Roosevelt added the Great Seal to the US Dollar, transforming it into an occult Talisman. The same year he signed a Gold confiscation order and took the US off the gold standard. At a press conference on March 8th, 1933, he joked, "As long as nobody asks me whether we are off the gold standard ... that is alright, because nobody knows what the ... gold standard really is." "The 33rd degree Freemason and Black Nobility president, Franklin Delano Roosevelt, had this symbol printed on the dollar bill from 1933. It was a symbol of secret societies in Europe long before anyone heard of the United States and

it is awash with Freemasonic and secret society symbolism going back to the ancient world." -David Icke, "The Biggest Secret" 353. Notice the symbology and numerology used on the dollar bill. The most obvious symbol is the Illuminati pyramid with the hovering all-seeing eye in the capstone. Opposite this is the "all-American" Eagle with a down-turned US flag affront (sic) its chest. These and many other symbols on the dollar come from the ancient Stellar, Solar, and Lunar cults. "The Pyramid is for the Stellar Cult, as are the various stars that appear on the bill. The Golden Eagle is for the Solar Cult. The Eagle is the symbol of America because it signifies the constellation in Scorpio called Aquila. Scorpio is the sign of power, money and wealth, as well as secret knowledge. (The U.S. elections are held right in the middle of Scorpio and the birthday of America is in the Scorpionic decanate of Cancer.) The color green also relates to the Solar Cult. The number thirteen, which appears frequently on the dollar bill stands for the Lunar Cult. There are thirteen months in the Lunar Year. (America originally had thirteen States. London is made up of 28 boroughs, this being the number of the Lunar 'mansions'.) Thirteen is also a Stellar Cult numeral, much used by the Israelites and other Semitic tribes and nations. Then there are the watermarks, or 'moon letters,' for the Lunar Cults." - Michael Tsarion, "Astrotheology and Sidereal Mythology". The double-headed eagle symbol which came from Babylon and survived through the Scottish Rite of Freemasonry has been today adopted by America, Mexico, Israel, Germany, France, Chile, Italy, Honduras and many others. "The eagle is a widely used Brotherhood symbol and it can be found on the coats of arms of many countries, including Egypt, Libya and Iraq. It was a major symbol for the Nazis in Germany and it appears in the designs of pulpits and lecterns used by the Christian Church. Seals like the one used in the Great Seal of the United States can be traced back to at least 4,000 BC in Egypt, Babylon, Assyria and India." -David Icke, "The Biggest Secret" (353). The word "mon-ey" comes from the Lunar cults. Early words for the Moon

were “mon” and “min” giving us “mon-ey” printed at a “min-t.” We have a global “mon-archy” that controls the world’s “mon-ey” supply. We have finance “min-isters,” prime “min-isters” and their “min-istries” being controlled by occult elites/societies. “Mon-ks” perform “mon-thly cere-mon-ies” in “mon-asteries.” It is interesting to note that the plant “mint” is green, our “mon-ey” printed at the “min-t” is green, and the Isis moon goddess Statue of Liberty is green. Someone who is ignorant is green. Moon-lovers are “luna-tics,” from the French; They are “mon-sters.” You can see how the elite esoterically worship the moon continuing the Lunar cult, while exoterically condemning and marginalizing it. “You will see beneath the pyramid seventeen seventy-six, spelled out in Roman Numerals, plus the words, Annuit Coeptis, and is translated as Annuit, our enterprise. Coeptis is translated to mean ‘crowned with success,’ or ‘is crowned with success,’ therefore, Annuit Coeptis is ‘our enterprise, which is now a success.’ Then in order to find out what enterprise was a success, read on the one dollar bill at the bottom of the pyramid, Novus Ordo Seclorum. Which translates as the ‘New Order of the World’ - The New World Order! Now, we must remember that Germany was the home of the concept of The New World Order. Adolph Hitler’s entire motivation was to establish a new world order.” -Jordan Maxwell, “Matrix of Power”. The Latin translation of Annuit Coeptis Novus Ordo Seclorum is “Our New World Order is Crowned with Success.” The other Latin phrase E Pluribus Unim means “One Out of Many.” Order out of Chaos. The Hegelian dialectic. The problem-reaction-solution paradigm used by the elites to drive world events, opinions and policies. There are 13 letters in Annuit Coeptis and 13 letters in E Pluribus Unim. The dollar encodes the number 13 repeatedly. There are 13 stars above the eagles head, 13 steps on the Pyramid, 13 vertical bars on the shield, 13 horizontal stripes at the top of the shield, 13 leaves on the olive branch, 13 arrows, 13 fruits, and 13 numbers. “You will find on the dollar bill, the eagle, which comes from the ancient concept of the Phoenix, and has thirteen stars above it. The thirteen stars are

arranged in the configuration of the Star of David, or the hexagram. Most people think the thirteen stars represent the original thirteen colonies. In the first place, why did they have to have thirteen colonies? Why couldn't they have twenty-seven, or four, or ten? When one understands that the number thirteen is a very important, profound Masonic number, and that many of the founding fathers of this country were Freemasons, as well as Rosicrucians, then you will follow this connecting thread of material to see what was actually being created. They knew what they were doing when they divided this country into thirteen colonies. The number thirteen is not an unlucky number for them. It is an unlucky number for you." -Jordan Maxwell, "Matrix of Power". If you draw a six-sided "Star of David" around the pyramid on the back of the dollar, 5 of the 6 corners will point to letters: A,S,M,O,N or when you re-arrange them, MASON. / Vladimir Tatlin's tower in St Petersburg was never built - yet it has inspired generations of artists. Why does it still have such mystique, asks Brian Dillon), 2014

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