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Caspar Heinemann
The Frayed White Collar
2 December 2023 – 27 January 2024

Dear Ed -

Hope all is well with you?

I'm writing because I'm working on a show right now that will be at Edouard Montassut in Paris. I was wondering if you would have any interest in writing a text?

To give some context, it's primarily a fiction / history of the Unabomber constructing a kind of , based on his own account of a conversation with a psychiatrist as a young man. So it's using that to think about the connections between / . And then situating myself in that, in a way that's about complicated ', how we create and understand our own . In addition to the drawings, there's a large wooden wall-mounted sculpture that I'm still working on, . I'm 90% certain the show is that's kind of / / going to be called The Frayed White Collar. There's a kind of humour to it all, I hope, but it's also very sérious. I've attached an image of the drawings - sorry it's not more high res, it was just a quick one and

I was thinking about people who I'd trust to write about/with/around it, and you kept coming to mind - hopefully you're _______. As you know, these things are often quite lateral, but I just feel like there's some resonance. The fee is € _____ and the show opens December 2nd. Let me know if you have the time and desire, and I'm happy to talk more / explain some more things that are going on in the work - maybe ______.

Either way, I hope you're good, and hope to see you someplace, sometime.

Caspar x

Dear Caspar -

Thanks for writing. I am sorry for the sluggish response: a mix of the fireworks set off by the request and my busyness.

First off, the show sounds terrific. The insistent disidentification feels enormously productive. That insistence, seemingly dismissable through the funny, or rather the not-being-taken-seriously, allows some rhyme with conspiracy reality and myth, MK Ultra, which is deniable and also definitely real. I love the expanding and contracting of scale. Or the openness to confusing one thing for another, etc. A brazen covert that relates to the status of an artwork. The IED treehouse sounds fantastic, the handiwork of the birdbox maker. You're terrific at this wildly complex radicality. So loving. A refusal to calm interpretative panic. More productive deniability. It seems to push art's familiar indeterminacy right up into synonymity with far more complex, militantly exigent, lived indeterminacies — which is a favour to art, points to a way to love art actually.

(The drawings are so precisely redolent of the aesthetics of counter histories, prexeroxed feel, Oz mag and zine-something. Am I thinking of someone in particular? Brain's gone. Reality obtains from a kind of pastiche.)

But I can't do it, Caspar. I have no time till December. I have a show opening in late November, and I'm stupidly behind on everything. My life veers silly between only urgent things, and I'm way off course.

I'm sorry not to be able to write this. Sorry for me, too; a glimpse of the work makes me shiver happily with the texture of it all. Good luck on the hunt. Perhaps you've already found someone else to do it. I'm very flattered to be asked. Thank you for that.

Sending my very best. Till someplace, sometime.



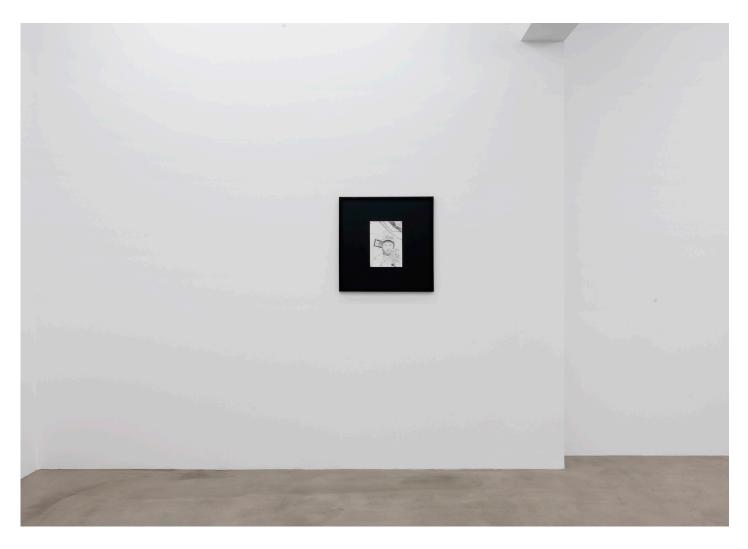
Caspar Heinemann, The Frayed White Collar, 2023



Caspar Heinemann, The Frayed White Collar, 2023



Caspar Heinemann, *Grandfather's Axe*, 2023 Mixed media $112 \times 80 \times 14 \text{ cm}$ (44 x $31\frac{1}{2} \times 5\frac{1}{2} \text{ in}$)



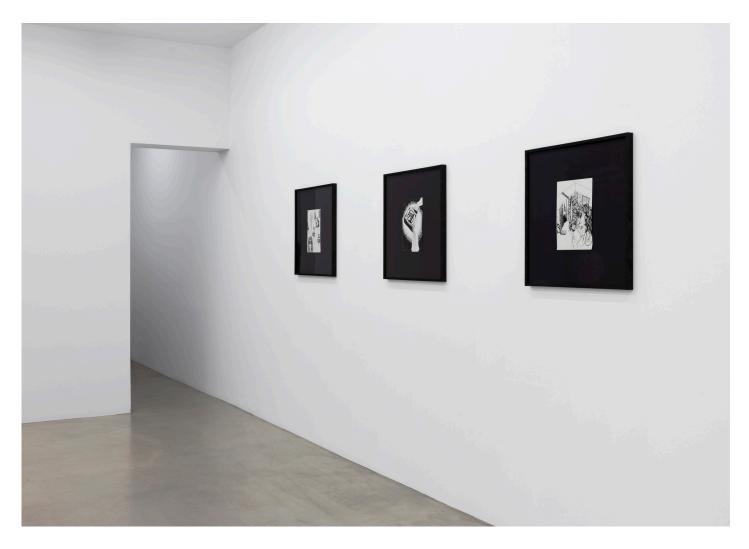
Caspar Heinemann, Between Man and Man, 2023 Pen, ink, and pencil on paper $60 \times 60 \text{ cm}$ (23½ x 23½ in)



Caspar Heinemann, The Frayed White Collar, 2023



Caspar Heinemann, The Frayed White Collar, 2023



Caspar Heinemann, The Frayed White Collar, 2023



Caspar Heinemann, *Theodora and Her Cabin (Exterior)*, 2023 Pen, ink, and pencil on paper $60 \times 60 \text{ cm}$ (23½ x 23½ in)



Caspar Heinemann, *Rising Tide*, 2023 Pen, ink, and pencil on paper 60 x 60 cm (23½ x 23½ in)



Caspar Heinemann, *Theodora and Her Cabin (Interior)*, 2023 Pen, ink, and pencil on paper $60 \times 60 \text{ cm} (23\frac{1}{2} \times 23\frac{1}{2} \text{ in})$



Caspar Heinemann, Between Man and Man, 2023 Pen, ink, and pencil on paper $60 \times 60 \text{ cm}$ (23½ x 23½ in)

Caspar Heinemann (b. 1994, United Kingdom) lives and works in Glasgow. Recent solo exhibitions include: *Glorie*, Cabinet, London, 2022; *The Farmyard is Not a Violent Place and I Look Exactly Like Judy Garland*, Cell Project Space, London, 2020. Recent group exhibitions include: *Sneckdown, Espai d'Art Contemporani de Castelló*, Madrid, 2023; *The Condition of Being Addressable*, ICA LA, Los Angeles, 2022; *The Baroness*, Mimosa House, London, 2022; *Star(s) Speak*, VBKÖ, Vienna, 2020. His work features in the collections of Kadist, Paris.