

This printing of Michael Asher's *Writings 1973-1983 on Works 1969-1979* was produced in March 2016 and manufactured at Also Dominie Pte. Ltd. in Singapore, a printer recommended by art historian and photography scholar, Daniel Abbe. The first iteration of this book, printed in Canada by the Nova Scotia College of Art and Design in 1983, in an edition of 1500 copies, was part of the *Source Materials of the Contemporary Arts* series, edited by Benjamin H. D. Buchloh. It was the first extensive document featuring Asher's own writing detailing a number of his site-specific and temporary works. The book would later be printed again in an edition of 500, with The Museum of Contemporary Art, Los Angeles as a co-publisher, in time for Asher's exhibition at MOCA for the *In Context* exhibition series that ran from 1983-1985. The most notable addition between these versions, is the printing on the inside of the dust jacket detailing Asher's plans for *The Michael Asher Lobby* at MOCA.

Work on this edition began October 26, 2012, and by its completion in March 2016, preceded the Primary Information reprint of 2021 by five years. This edition sought to reduce the economic bubble that surrounded second-hand copies of the first printings after Asher's death on October 15, 2012. At that time, secondary market copies were difficult to acquire, either being entirely absent from the marketplace or appearing at prices between \$400 and \$1000. Additionally, the low-resolution scan readily available online, distributed primarily through UbuWeb, was missing a spread.

Copies of this edition were originally priced just above the manufacturing cost, but would slowly increase in price to account for the shipping costs associated with the remaining copies' shifting locations. The book appeared in select international bookstores and were sold under the condition that the copies were priced so the retail outlets would only gain a profit of \$5 per copy. The Michael Asher Foundation for years has been aware of this version. Upon initially learning about its existence, the foundation communicated that they were impressed, and an attempt was made via proxy to sell the files to them to assist in the larger print run released in 2021, though an agreement could not be reached.

This iteration of the book was unwittingly funded by the Luce Scholars Foundation and not authorized by the Michael Asher Foundation.

On the back of this checklist is a black and white scan of the sticker sheet of the 200, "Made in Singapore" stickers provided to Oldham that were made and attached to all back covers of the book by Tokyo customs officials with the weakest possible adhesive, in order to facilitate the entry of the shipment into Japan, as they were otherwise held at the border due to having no point of origin printed throughout the publication.

Writings 1973-1983 on Works 1969-1979 by Michael Asher and Benjamin H. D. Buchloh
2016
PUR glued book
8.5 x 0.9 x 12 inches, 229 pages
Edition of 200

Originally conceived of by independent curator, theoretician, researcher, collector, and bibliographer, Seth Siegelaub, *How is Art History Made?* is a poster that interrogates the foundation upon which art history sits. With a series of probing questions, the poster discomfits the mechanisms underlying the construction of art's value and meaning. These questions were initially presented in six European languages on the occasion of the 2011 edition of Art Basel in Switzerland, in an attempt to make connection to the various European contexts and cultures present in town for the art fair.

The poster was produced anew in early 2025 for the exhibition *Flower Planet* by Christian Kōun Alborz Oldham and Kosen Ohtsubo, marking a timely shift in context. The second edition features a Japanese translation, replacing the Dutch found in the original, in order to reflect the evolving nature of art's discourse as it finds new relevance in the exhibition that focuses predominantly on the topic of ikebana, a medium largely unacknowledged by art history.

Siegelaub's poster was unveiled at Kunsthalle Basel, where it was pasted throughout the city ahead of the art fair. This initial presentation was followed by a panel discussion that took place on June 19, 2011, and an accompanying online forum hosted by the Stichting Egress Foundation Amsterdam, Siegelaub's organizational platform that has supported his numerous projects throughout the years. Renewed attention was brought to this panel discussion and piece by art historian Greg Allen in a blog post made on October 9, 2017, entitled, "Statement-As-Question: How Do You Get Here? From How Is Art History Made?" Oldham came across the post sometime in late 2018, eventually reaching out to Kunsthalle Basel on October 9, 2023, and later Siegelaub's widow, Marja Bloem, on September 24, 2024.

Designed by Siegelaub, the original poster has been adapted for this second edition by Oldham. The Japanese translation was graciously facilitated by Minami Shimakage, Daniel Abbe, and Machiko Takahashi. This new edition, produced by SOCIETY on the occasion of *Having no talent is not enough*, was produced to circumvent increased tariffs that otherwise made shipping of the 2025 edition from Germany, produced in collaboration with Kunstverein München and with permission from the Stichting Egress Foundation Amsterdam, prohibitively expensive. The edition produced with the Kunstverein was printed with an initial run of 1,000 copies. This edition is open during the run of the exhibition with a print-on-demand status.

How is Art History Made? by Seth Siegelaub

2025

Digital print

33.11 x 46.81 inches

On June 3, 2012, Taishi Miyaji, a Kyoto native and DJ, was on a trip to Seoul, South Korea, where he traveled regularly to buy overlooked local South Korean records originating from the 1970s to 1990s. On this Sunday, he made a trip to a flea market and found a large, almost life-size framed watercolor painting depicting a masculine figure from a $\frac{3}{4}$ rear perspective, wearing a white button-up shirt, black slacks, brown laced derby shoes, and a dark blue Eastpak backpack. The figure's mouth is slightly ajar, their eyes half-open. The background from top to bottom begins white and is quickly met with amorphous ashen hues that might represent smoke, or the abstract suggestion of a background. The work featured a red stamped signature, $\frac{1}{3}$ rd of the way up on the right-hand side of the painting.

Miyaji photographed the framed painting, wishing to buy it, but not having an easy way of transporting it back to Kyoto. He continued about his days in Seoul, thinking about the painting, eventually returning to the same market stall hoping it still might be there, leaned up against mismatched furniture like he found it initially. It was gone. Miyaji would end up posting the photo on a blog of his. Years later, Oldham, who became friends with Miyaji via tumblr and the now-defunct Japanese DJ crew known as BACON (of which Miyaji was a member and Oldham was an occasional satellite guest), came upon his blog and the photo of this painting. After asking Miyaji about information about the work, years passed, with the image of the painting still having a hold over the two artists.

During COVID-19 lockdown, Oldham was living in Berlin and the recipient of California unemployment benefits. Unusually flush with cash, the painting came to front of mind. Oldham had heard of Dafen Village, a suburb of Buji, Longgang, Shenzhen, in the province of Guangdong, China, where a majority of the world's annual paintings are produced, and how peers had apparently hired artists to produce some of their image-based works as paintings, often uncredited. The late artist Chris Coy, also known as Seecoy, who tragically passed away earlier this year, provided Oldham with an introduction to the manager of Dafen Village Online, where Oldham eventually placed an order for a reproduction of this presumably South Korean watercolor.

Prior to placing the order, Oldham had realigned and color corrected the image, and Miyaji attempted to decipher the stamped artist seal. Due to the low-resolution of the original photograph, there was no luck in being able to interpret the signature and identify the original artist.

This painting was completed on May 17, 2020 and was done by an artist employed by Dafen Village Online named Lizi. Oldham received the painting in a rolled tube on May 26, 2020. Impressed by the facsimile, Miyaji also placed an order for his own rendition, done by another employed artist through the website. All are markedly different from one another.

Untitled (Figure with Backpack)

2020

Watercolor on paper

65 x 36-3/4 inches

On September 12, 2021, Clara Pacotte and Charlotte Houette, the founders of EAAPES ("Exploration des alternatives arrivantes de provenance extra-solaire" or "Exploration of the Arriving Alternatives of Extra-Solar Provenance"), a research and translation group focused on the circulation of feminist and queer writings in science fiction, presented a talk in Bagnolet, France. During the talk, conducted in French, copies of various issues of their EAAPES readers were distributed to be perused by the audience.

This postcard comes from a photograph taken of EAAPES #2 3/4, published April 2019, in a portion of the reader dedicated to writing on the science fiction author Joanna Russ. Written by a friend of Russ', the content of the postcard, written in 1985, opens with, "This Samuel R. Delaney business puzzles me," with the author going on to ask Russ to fill them in with details about Delaney and his work. Russ and Delaney corresponded regularly.

The postcard the letter was written upon was produced in 1983 by The Company Duck, based out of Massachusetts, as part of their Leverett Series, photographed by artist Lisa W. Kroeber. Kroeber dedicates the

postcard "[t]o Sadie for the love and licks," presumably the dog in the photograph. Additionally thanked are "Jukpa, & Ted," perhaps one of them being the duck.

It is a luxury to be understood

2022

Digital print

8.35 x 5.79 inches

edition of 200

On November 9, 2017, Oldham's tumblr account, active since 2011 with a number of associated sub-accounts, was deleted due to being misflagged by an automatic content recognition system implemented by Verizon Media, who had newly purchased the microblogging platform that same year from Yahoo! After mourning this deletion and after failed attempts at resurrecting the account with the help of various corporate tumblr employees, they began sending e-mails with the subject line, "Update" in March 2018.

Updates are a non-essential, information-laden, intrusive, small-scale publication, and distribution system that utilizes standard e-mail services. Visual, textual, and sonic media of various file types, contents, and themes, appear in a simply formatted message. The reach and size of an Update is defined by the limitations of the Apple Mail program. As a result, it is sent out to 99 bcc'd recipients, with a 26-megabyte attachment limit per e-mail. The tempo of their release is mercurial. Content is both original and sourced without citation unless exhibited publicly, in which case authors are listed alphabetical by last name. In some cases, media comes from recipients of Updates themselves.

Since January 2024, all published Updates are available via **itsawowthing.org**. This website and associated Python script were made with the gracious help of Cameron Guthrie.

Update / Itsawowthing.org

2024-

Website

itsawowthing.org

The image on this postcard was taken March 26, 2023 while riding on a short Hong Kong ferry between North Point and Kowloon. Four years earlier, in 2019, a large advertising company based in Hong Kong, POAD, celebrated their 30th anniversary and launched their "30 Years of Seeing" campaign to celebrate their advertising spaces around: Hong Kong's Victoria Harbour; atop city taxis; surrounding various city tunnels; and numerous commercial and retail spaces.

n was 31 at the time of coming upon the untimely graphic and thought it was apropos to misuse the advertising company's anniversary campaign to commemorate the past 30 years of their own seeing, reflected in Updates. It is one of three examples of a physical Update, the others produced as a lookbook for Japanese clothing

company Cav Empt's 2019 Fall/Winter collection, and a woven blanket now in the art collection held by the city of Seattle, Washington.

Self-portrait at 31

2023

Digital print

8.35 x 5.79 inches

edition of 100

Moon High School, a transcription sub-account under Oldham's primary tumblr page, began in 2013 and was also removed from the internet on November 9, 2017. Transcription began again on March 22, 2018, and continues to this day. Texts are selected for transcription based on Oldham's individual interests, sometimes with the intention of using the text as a citation in a piece of original writing. Sometimes a text is transcribed simply as a memory aid, or something to sit with. The vast majority of these texts are transcribed by typed-hand, naturally leading to occasional typographical errors. In only a few instances, when texts are very long, Oldham will copy and paste passages from a PDF of the text, if available. Texts that make up *Moon High School* find their way into individual *Updates*, based on when they are transcribed, though they have never been published altogether as a collection.

Text sources can come from anywhere and have originated from restaurant menus, film scripts, periodicals, advertising copy, song lyrics and titles, talks, lectures, literature, essays, poetry, interviews, artist statements, journals, e-mails, captions, object descriptions, marginalia, errata, etc. They're notated hastily, never cited, only ever occasionally corrected for errors when the mood strikes. For the first time, a retroactive bibliography was constructed for this period found in this florilegium. In some instances, here, the source for a text in question could not be located, so a bracketed description was provided as a potentially temporary placeholder.

Moon High School

2025

8.5 x 11 inches, 320 pages

Upon Oldham's first visit to Japan with artist and designer Laurel Schwulst, the two visited one of Kyoto's many iconic temples, *Ginkakuji* (otherwise known as the Temple of the Silver Pavilion) on June 13, 2013 with Taishi Miyaji and Yusuke Nomoto. The temple grounds featured two well-known sand sculptures, each with distinct names. One being *Kogetsudai*, translating to 'Moon Viewing Platform', and the other, *Ginshadan*, meaning 'Silver Sand Beach'.

Kogetsudai is approximately ten feet in diameter and six feet tall. Its overall shape is a cone with a flattened top and sides. It has been remade on a regular basis for approximately 500 years, though what it's meant to depict hasn't ever been confirmed. The form is remade after inclement rain, as heavy downpour distorts its shape. Insects also frequently burrow into it and security guards working at the temple confirmed that cats frequently sit atop the form.

Both *Kogetusdai* and *Ginshadan*, as well as the sand sculptures on the grounds at the nearby *Honen-in* Temple, all originated from sand—or arguably gravel—dredged up from the *Shirakawa*, or the White River, likely named as such to refer to the color of its gravel, which is itself understood to be weathered granite. Since the 1950s, the river has had protected status, thus forbidding further extraction to replenish any sites that use this sort of gravel for dry-landscape gardens. As a result, new gravel is sourced from quarried mountains of similar mineral compositions and are then crushed and sieved to achieve a similar look and texture. The dry landscape garden at the Portland Japanese Garden has a similar texture, its gravel is imported from a quarry in nearby British Columbia, Canada.

This is a tool used to sculpt sand or gravel, though rendered out of verawood, the fourth densest wood with a perfume-like scent that has an oxidizing surface, transitioning in color from a polished gold to a murky, seaweed green. These were one of two design variations commissioned by Oldham, made by Portland-based woodworker Brian Thackeray.

Tools for Kogetsudai/Moon Viewing Platform

2019

Verawood, screws

7.56 x 3.5 x 11.93 in

Edition of 4

Oldham, together with co-author Davora Lindner, have been reproducing several different iterations of a sweater made by Comme des Garçons [CDG] that was introduced in their 1983 Fall/Winter collection known as, *Gloves, Skirts, Quilted Big Coats*. The project began June 24, 2018. The iteration here is the first full-scale reproduction composed in an undyed merino wool. It was handknitted by Simone Berry who tested a schematic made by patternmaker and hand-linker to the sweater, Helen Sharp. The recreation of this sweater was based upon limited available information and multiple institutional refusals to study an original held in permanent collections. The authors' understanding of this historical garment was primarily based on an image that was reproduced in the publication *Fashion: A History from the 18th to the 20th Century: The Collection of the Kyoto Costume Institute* [KCI]. In this photo, the sweater was exhibited in a manner that concealed design elements that are present in the runway documentation and editorial photography by Peter Lindberg, used in CDG marketing materials.

After about a year of searching for the original, Lindner found on retail site Farfetch, a similar looking sweater in a brown mélange, produced by one of the company's sub-labels from a 1996 F/W collection. Lindner purchased the garment intending to study it during a two-week return window. In this period, the pattern and linking instructions were produced by Sharp, with assistance by Oldham. The two artists additionally threw a going-away party for the sweater on July 28, 2019, inviting colleagues to try the garment on and learn of the project before returning the sweater to receive a full refund. Berry was invited to attend the going-away party thanks to Oldham's peer at the University of Washington, Nate Clark, who knew Berry through her mother, Clark's landlord. Berry agreed to knit the sweater and in approximately a year and a half, completed it.

After the completion of the sweater, Lindner found a previously unseen runway photograph of the garment in its initial 1983 presentation. After assessing, the two realized that while the exterior of the 1996 variant they had based their version of the sweater on looked similar to the original they were familiar with—the 1983 variant held by KCI—there was a fundamental construction difference that was observable only when the sweater was worn on a moving

figure. The image revealed that the 1983 version did not have a knitted liner to hold the various panels in place as the 1996 version did. Additionally, the runway photograph revealed that the garment had a knitted waistband that was concealed in the KCI photograph. The artists realized that, through an act of misunderstanding media in the quest for exactitude, they had created an amalgam of the 1983 sweater's handknit method of production with the revised pattern and construction of the 1996 sweater.

The sweater is presented here as performance ephemera. When the work is fully installed it is both installation and performance. The space where the work is shown must be reconceived as a CDG branded boutique and renovated to look as such, employing a number of house codes based on the artists' research around the company's numerous retail spaces and architectural interventions. During the exhibition of the sweater, the artists additionally assume the role of shop staff, describing the project at length to visitors of the space, with the possibility of trying the garment on with their assistance. The sweater here is presented in a vacuum sealed bag for protection but also as a reference to the company's motif of packaging their perfume, publications, and garments in a similar manner.

Oldham and Lindner recently received an invitation from the Centraal Museum in Utrecht, Holland, the second known institution to have the original 1983 sweater in their collection, to visit, study, and notate the sweater's pattern in October.

Comme des Garçons F/W 1983: Gloves, Skirts, Quilted Big Coats (Performance ephemera)

2018-

Merino wool, plastic vacuum sealable bag

Dimensions variable

'Made in Singapore' - Printed on the back of checklist/fact sheet