

October 25, 2025–January 25, 2026

A Tale of A Tub, Rotterdam

MARJA BLOEM with SETH SIEGELAUB

SUE CRAMER and EMMA NIXON with JOHN NIXON

JUF (BEA ORTEGA BOTAS and LETO YBARRA)
with FRAN HERNDON and friends

VANITA and JOHANNA MONK

Exhibition design: MAUD VERVENNE

Guest Writer: DODIE BELLAMY

Accumulating over three months, THE CLOCK WIFE is an exhibition that focuses on artist estate management by presenting four estates through the eyes of the women overseeing them: Marja Bloem presenting her partner Seth Siegelau; Sue Cramer and Emma Nixon presenting husband and father John Nixon; Johanna Monk presenting her beloved Vanita Monk; and Juf (Bea Ortega Botas and Leto Ybarra) presenting their peer Fran Herndon.¹ At the core of the exhibition is the conflation of administrative and emotional labour inherent to this line of work. Yet an exhibition built around an acknowledgement of the invisibility of certain forms of labour—and an attempt to centre them in turn—has a paradox at heart: how do you make visible that which is not seen?

While still acknowledging the artists around whom each of the estates revolve, THE CLOCK WIFE spotlights the work of the executors themselves. In order to do so, each executor has been asked to state a current need of the estate, one that, if filled, would better equip her to do the work at hand. In turn, the exhibition budget, as well as aspects of the broader institutional budget that pertain to some of the needs—such as the advertising budget, the public program budget and the ‘office costs’ budget—have been redistributed towards tending to them.

Each of the executors are at different points in the establishment of the estates as well as in their journeys with the grief that unfolds alongside this work: some have been doing it for decades, others picked it up unexpectedly only recently, learning and healing all wrapped up in one. Additionally, the social and familial relations that inform each of the bonds vary, with each pushing at normative understandings of artistic legacy in their own way. Naturally, then, the needs of each estate are also different: Sue and Emma strive for more visibility for John Nixon’s practice outside Australia, Marja struggles with digitisation requests and seeks an assistant skilled in this area. In another case, Bea and Leto desire more scholarship on Fran Herndon’s work, while Johanna simply needs money to buy her time to actually get everything in order. Yet in the conversations that determined these needs, and despite the variations in practice and contexts, all the estates had two overarching things in common: 1. a desire to meet others doing this work in order to learn, and 2. further visibility for the practices. Or, as Johanna concisely put it, ‘Simply, a platform’. With this in mind, THE CLOCK WIFE revolves around a central platform system that draws on the invisible histories of the space of A Tale of A Tub—a former washhouse and site of gendered labour itself—and which acts as an intervention into the architecture. Developed by designer Maud Vervenne, the platforms are both metaphor and actual stage, upon which a series of talks, performances and informal meetings will take place throughout the exhibition.

Felt throughout the conversations that informed the making of THE CLOCK WIFE is the material and administrative weight of loss. This is not just as physical reality—apartments stacked to the brim with storage boxes full of possessions too achy to part with, paintings dispersed in homes and garages all over the world, begging to be catalogued—but also a financial one—said artworks needing to be sold in order for executors to pay tax on the ones that remain, foundations requiring legal establishment, so on and so forth. And with all this in mind, much of this daily work is done to learn to live with the loss, or, as Marja Bloem said, ‘to keep Seth alive’. Beyond art historical legacies and histories of gendered labour more broadly speaking, in the marginal spaces of the emotionally administrative—the scribbled inscriptions housed in archival systems so personally felt that they refuse objective organisation—there is a lot to be learned from and to acknowledge in the commitment of estate managers. This exhibition is an attempt to begin that process.

1. Given the personal nature of this project, this footnote demands an uncharacteristic insertion of the ‘I’ into the press release form: During a gallery visit a number of years ago, I enquired about the name of the estate executor of Vit Cimbura, a Czech post-modern designer most known for the kitschy experimental clocks he made in the later years of his life. The person I asked wasn’t sure of the name and proceeded to yell out to his colleague at the gallery, ‘What’s the name of the clock wife?’ As evidenced by the nickname, Cimbura’s widow had looked after his work since his passing, and the label, however descriptive, betrayed a certain historical attitude toward the position of both the widow and the estate executor: that being someone defined by her relationship to (the work of) another. This was one of a number of instances that got me thinking about the designation of women to anonymous administrative roles within the narratives of artistic legacy and now serves as the anecdote from which this exhibition got its name.

LIST OF WORKS

Ground floor

JUF with FRAN HERNDON and friends
VANITA and JOHANNA MONK
SUE CRAMER and EMMA NIXON with JOHN NIXON

First floor

MARJA BLOEM with SETH SIEGELAUB
SUE CRAMER and EMMA NIXON with JOHN NIXON

Audio guide

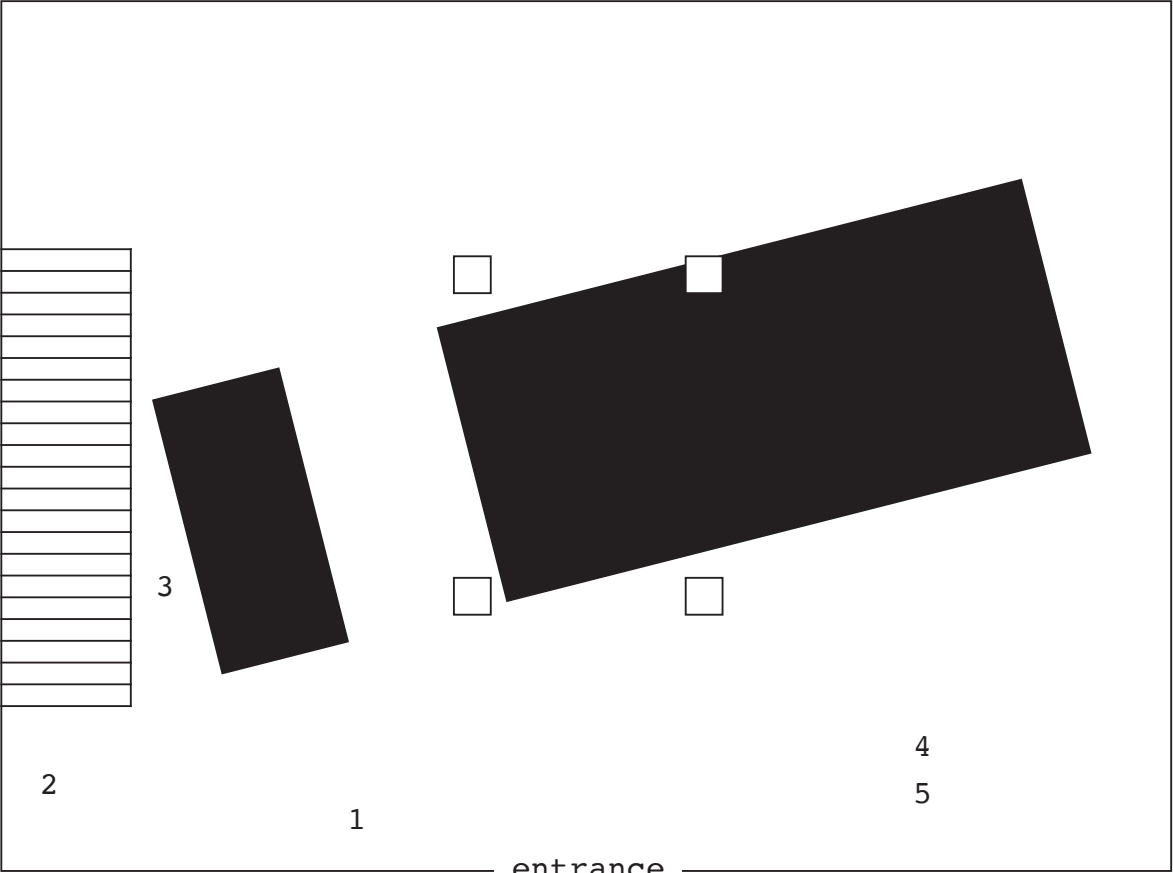
A series of conversations conducted by Isabelle Sully with Marja Bloem, Sue Cramer and Emma Nixon, Johanna Monk, and Bea Ortega Botas and Leto Ybarra, 2025, MP3 players and headphones, durations vary. Recorded by Nick Thomas, edited by Monty Mouw. Available at the front desk.

JUF with FRAN HERNDON and FRIENDS

The Estate of Fran Herndon has been informally looked after by Juf (Bea Ortega Botas and Leto Ybarra) since 2023. Through Juf—which focuses on contemporary art and poetry—the pair learnt of the work of Fran Herndon (1926–2020) when researching the San Francisco Renaissance poets and the social scene surrounding their work. In wanting to learn more about Herndon but not exactly knowing where to look, Ortega Botas and Ybarra reached out to figures from this scene, and were then, perhaps unexpectedly, informally appointed by this very friendship group—comprising of figures like Jack Spicer, Robin Blaser, Jess and Robert Duncan, Kevin Killian, Dodie Bellamy, George Albon, Norma Cole and Elizabeth Robinson—to be the central point in an otherwise decentralised and previously unestablished archive. Since then, the pair have been collating information on the work of Herndon, which can largely be found hanging on the walls of her friends' homes in San Francisco.

When asked about the needs currently facing the estate, Ortega Botas and Ybarra noted the necessity for more scholarship on Herndon's work. As such, in redistributing elements of the print and advertising budget of the institution, the two have commissioned a series of texts that will be published throughout the course of the exhibition, made available both here in the space and online via The Back Room, a publishing initiative of Small Press Traffic—a Bay Area seedbed for poets who push boundaries in the arts. During the exhibition, as information roles in, the first official inventory of Herndon's work will also be finally collated.

Ground floor



1
Checklist of works by
Fran Herndon, compiled
by Juf from 2023–ongoing.

2
Fran Herndon
Untitled, Unknown date
Oil on canvas
30.8 × 38.1 cm

3
Fran Herndon
File Rats, 1961
Oil on canvas
37.47 × 27.31 cm

4
Reprint of the booklet
FRAN HERNDON: AN ART OF
WONDERMENT, first produced
and printed in 1985–1986
by the artist Christopher
Wagstaff, with original file
reprinted on the occasion
of this exhibition upon
his request.

5
A series of texts on
Fran Herndon, commissioned
by Juf and published via
The Back Room, an online
publishing platform
of Small Press Traffic—
a San Francisco Bay Area
seedbed for poets who push
boundaries in the arts.
Texts are available in the
space on A Tale of A Tub's
iPad or viewable online at
[www.smallpresstraffic.org/
the-back-room](http://www.smallpresstraffic.org/the-back-room).

A text will be released
each month of the
exhibition, with writers
including Ariel Goldberg,
Sanja Grozdanić and
Tumelo Mtimkhulu.

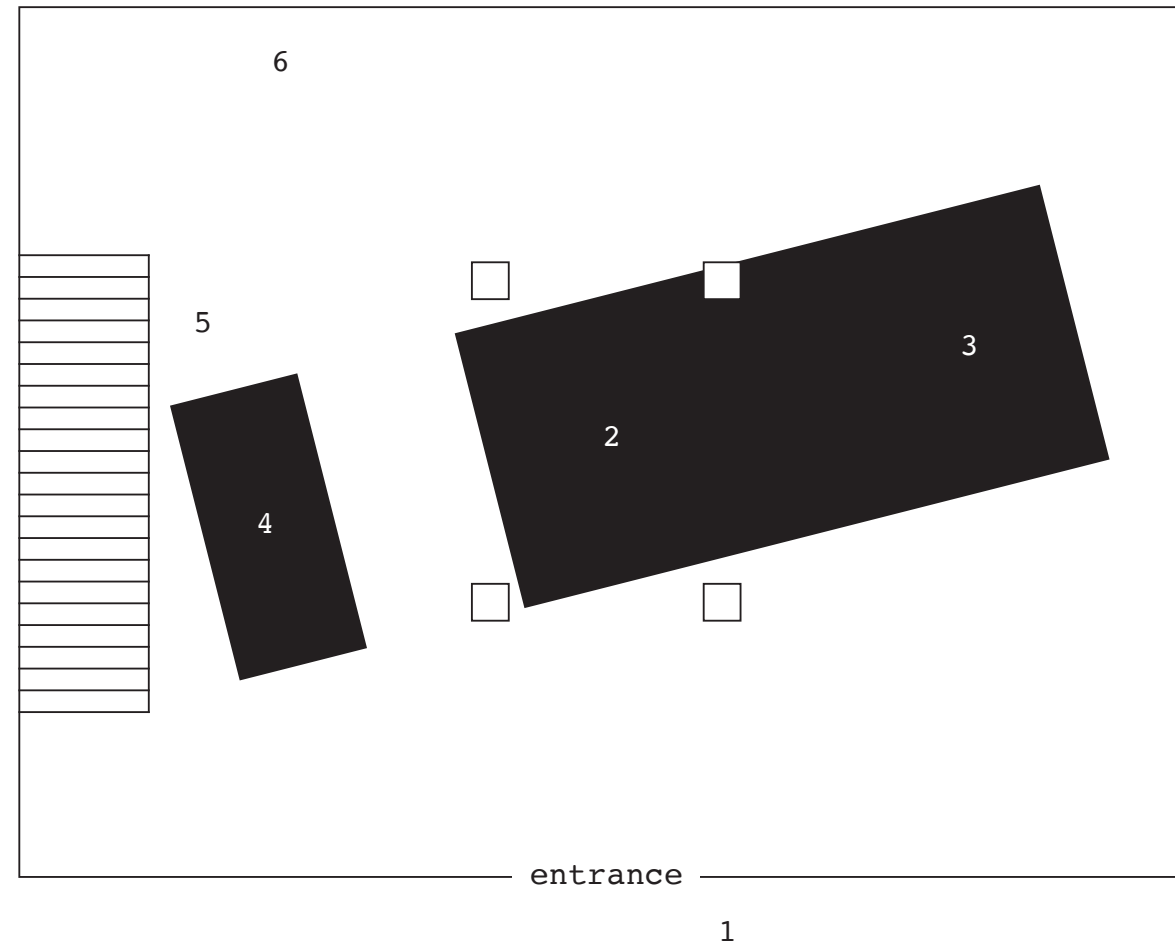
VANITA and JOHANNA MONK

Vanita and Johanna Monk made and performed art, music and literature together for thirty-five years until Vanita's death in 2024. Often authoring works as a duo, even if only rendered by one set of hands, Johanna now continues this collaboration beyond the boundary of life, her practice existing on a continuum from past to future, between estate curation and new works rooted in a personal mythology of love, trauma, healing, violence, transformation, lust, enlightenment and death.

As the newest to the role of 'executor', when asked of her needs Johanna stated that she simply needs money to buy her time to get everything in order: to properly catalogue the thousands of drawings, paintings, poems, audio recordings, videos and publications that are kept at home in their apartment in Rotterdam and scattered throughout the Netherlands in various collections, such as at the Zeeuws Museum—an institution tending to an area of the country where Vanita resided for the early years of her practice. In beginning to do this cataloguing work, more needs inevitably revealed themselves: for instance, the need to loan the ten artworks included in the Zeeuws Museum Collection—made before Johanna and Vanita's time together—so as to properly document them and, significantly, for Johanna to actually sight most of them for the very first time. In needing an institutional voice to legitimise the loan, the works travelled to Rotterdam to be unpacked throughout the duration of the exhibition.

Additionally, in returning to the first aim, with money comes time and—as is preached in the art world—with visibility comes money (though, highly sceptical of this, each estate has also been paid a donation to assist in buying 'time'). Therefore, as a third and final need and in continuing to make work with Vanita beyond their time on earth together—an emotional need in the journey of grief—Johanna will perform alongside a video work of Vanita's on three occasions throughout the exhibition, platforming their practice repeatedly in turn.

Ground floor



1
Vanita and Johanna Monk
Bakfiets, 2020.
Electric cargo bicycle,
formerly with passenger
seat (scrapped), featuring
digital prints of three
artworks by Vanita Monk,
all 2013–2014 (detail
from Fossils Reborn #10
[left panel], #20 [front
panel], #4 [right panel]).
The bakfiets will be used
to transport equipment
on the occasion of each
live music performance and
parked on display on the
terrace.

2
Vanita Monk
Vol van niks
[Full of nothing], 1986
Wood, plaster, modeling
clay, acrylic, tempera, oil
190 x 120 x 15 cm
Courtesy of the Zeeuws
Museum, Middelburg,
Province of Zeeland

3
Live music by Johanna Monk
and friends, 2024-2025.
Three performances
throughout the course of
the exhibition, building
on a 22 minute cut of
A Year in the Life of a
Plane Tree Outside Our
Window.

4
Eight works by Vanita
Monk on loan from the
Zeeuws Museum, Middelburg,
Province of Zeeland. The
works will be be unpacked
by Johanna Monk on a number
of occasions throughout
the exhibition for the
sake of documentation and
inventorising, as they are
being sighted by her for
the first time:

Vanita Monk
Damesliefde met hindernis
[Lady love with obstacle],
 1975
 Ink and pen on paper,
 coloured with various media
 Dimensions unknown,
 probably ca. 36.5 × 27 cm

Vanita Monk
Wilt u ook een stukje
kauwgom [Would you also
like a piece of gum?],
 1976
 Ink and pen on paper,
 coloured with various media
 Dimensions unknown,
 probably ca. 36.5 × 27 cm

Vanita Monk
Het veugelen geeft mij
vleugels [Doodling gives
me wings], 1977
 Ink and pen on paper,
 coloured with various media
 36.5 x 27 cm

Vanita Monk
Imitatie van een kunst
[Imitation of an art],
 ca. 1980
 Ink and pen on paper,
 coloured with various media
 30.5 x 46.5 cm

Vanita Monk
Imitatiekunstje [Imitation
of artifice], ca. 1980
 Ink and pen on paper,
 coloured with various media
 47 x 37 cm

Vanita Monk
Metamorphose II, ca. 1985
Ink and pen on paper
Dimensions unknown

Vanita Monk
Guess what [Raad eens],
 1987
 Gouache on paper
 62.5 x 48 cm

Vanita Monk
Persona non grata, 1987
 Gouache on paper
 62.5 x 48 cm

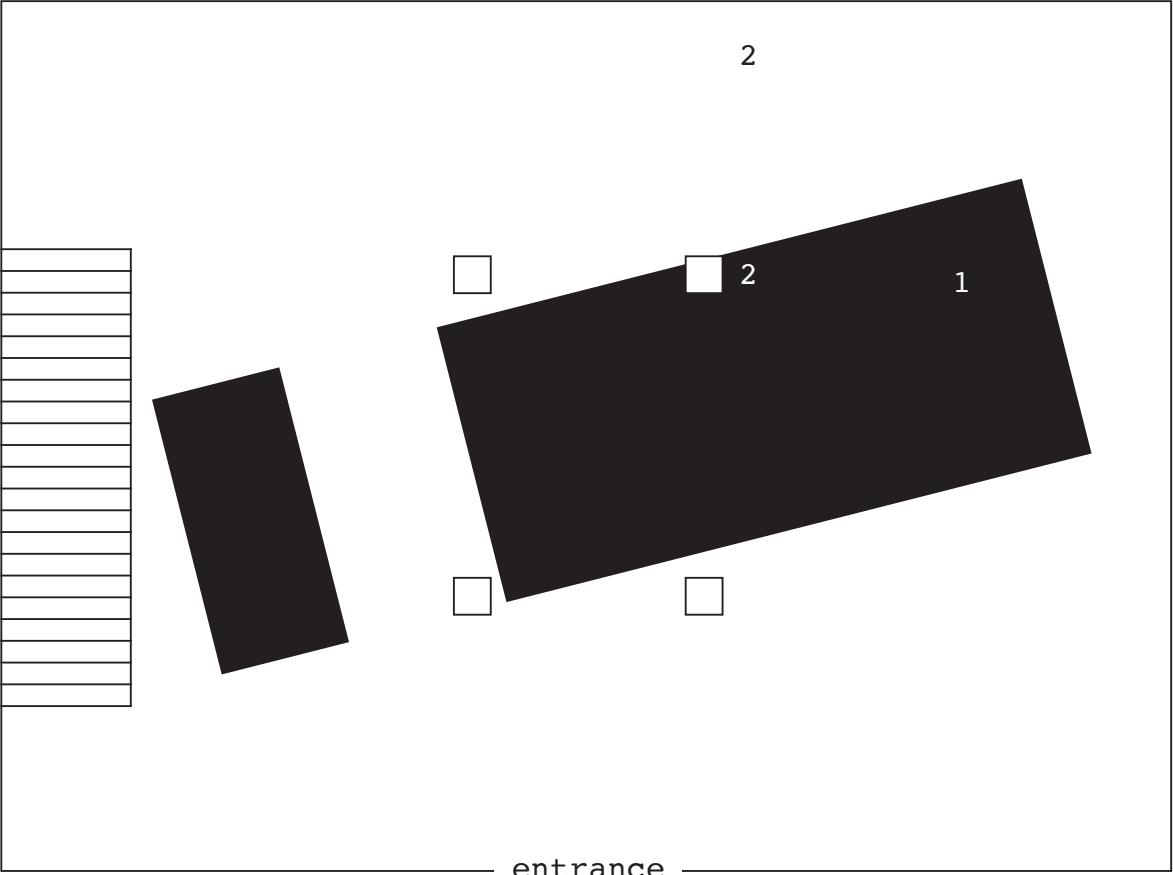
5
Vanita Monk
A Year in the Life of
a Plane Tree Outside Our
Window [Een Jaar uit het
Leven van een Plataan
Buiten Ons Raam], 2010–2011
Silent video, 59 minutes.
Video was written and
directed by Vanita Monk,
with video editing and
post-processing by Johanna
Monk from 2024–2025.

6
Archive in progress, 2025
Slideshow and livestream
of ongoing archiving
activities by Johanna
Monk. All artworks by
Vanita Monk unless
specified, presented on
a facsimile of Vanita's
working laptop.

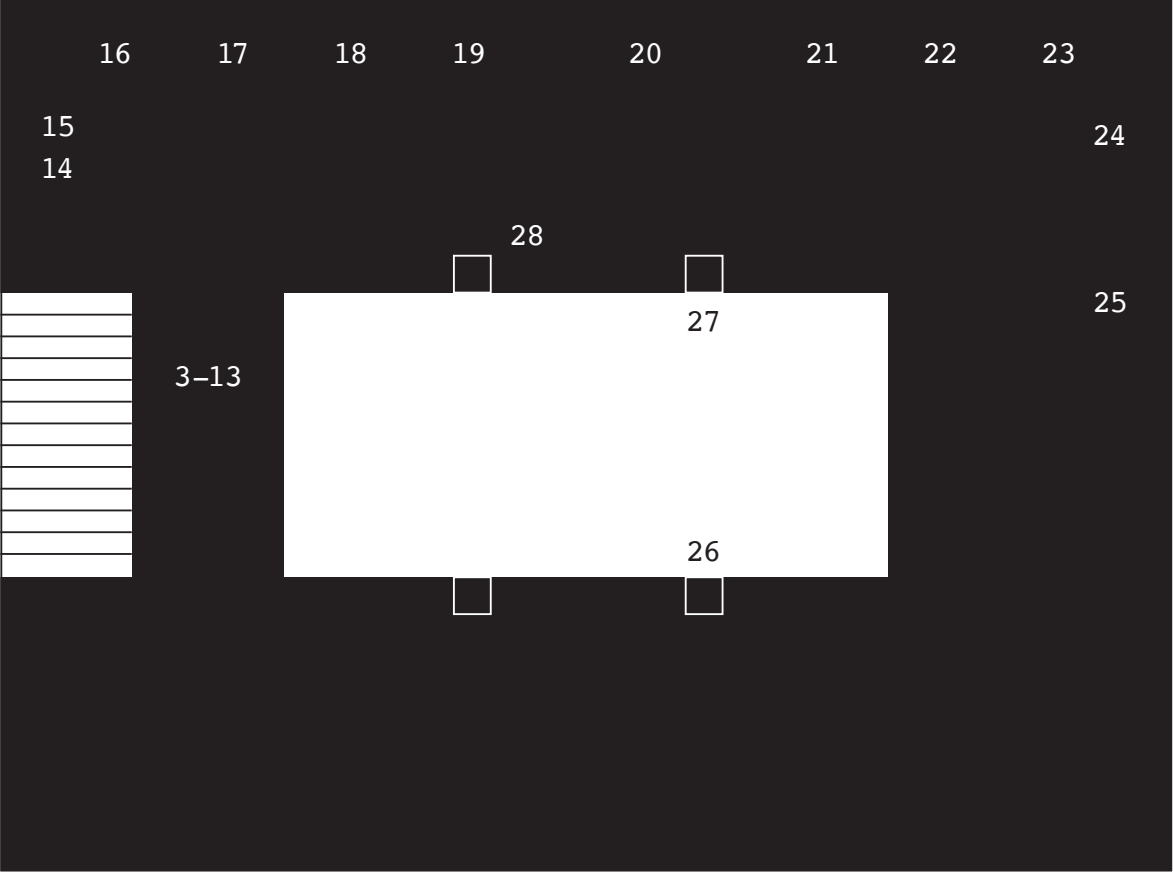
Sue Cramer and Emma Nixon are a mother and daughter duo both sharing in the responsibility of managing the estate of their late husband and father John Nixon (1949–2020). Active as curators in their own right, the two have been navigating the breadth of Nixon's body of work since his passing in 2020—a task forever beholden to Nixon's unshakable work ethic and daily practice over five decades, principally focused on painting, but also spanning a wide range of mediums. Driven by experimentation and engagement with radical modernism—'Minimalism, the Monochrome, Non-Objectivity and Konstruktion'—Nixon was and remains an influential and collaborative figure, whose legacy can be easily witnessed in younger generations of Australian artists today.

Often making artworks in-situ whilst travelling for exhibitions, Nixon treated each city he visited as a kind of 'ad-hoc studio', sourcing his materials locally and inexpensively, including carefully chosen found objects and standard hardware store supplies. In doing so, and perhaps done in an attempt to navigate the geographical isolation that often faces artists in Australia, Nixon established a series of informal 'Nixon Depots' throughout the later decades of his practice. Sounding more official than how they might appear in reality, the 'depots' were born from a network of fellow artists with whom Nixon was in avid contact with. One such painter, Jan van der Ploeg, residing in Amsterdam, has stored one of Nixon's depots over a number of years. Evidence of the ways in which Nixon's familial and social biography informed his work, he began almost exclusively using the colour orange in the lead up to Emma's birth, in part to simplify his practice in preparation for the new baby (as he said, 'one colour, one daughter'). Presented here, this collection of around twenty paintings, featuring orange paintings and other examples of Nixon's Experimental Painting Workshop, tends to Sue and Emma's desire for John's work to have more exposure outside of Australia—essentially, to make use of the depots John fortuitously set up in anticipation of a future invitation, such as this one.

Ground floor



First floor



- 1

John Nixon
The Donkey's Tail,
2011-2017
Assorted CDs
- 2

John Nixon
The Donkey's Tail,
Undated
Assorted posters
- 3

John Nixon
EPW:O Bruxelles, 1999
Enamel on metal
59 × 55 cm
- 4

John Nixon
EPW (mini painting),
Undated
Enamel on plywood
3.5 × 9 cm
- 5

John Nixon
EPW:O, 1995
Enamel on canvas
10.5 × 15.5 cm
- 6

John Nixon
EPW:O (M), 1996
Enamel on plywood
30 × 30 cm
- 7

John Nixon
EPW:O (Copenhagen), 1996
Enamel on wood
34 × 29 cm
- 8

John Nixon
EPW:O (L.A.) (block painting), 1996
Enamel on canvas
13 × 10 cm
- 9

John Nixon
EPW (mini painting),
Undated
Enamel on wood
4.5 × 6.5 cm
- 10

John Nixon
EPW:O orange monochrome with pale blue, 1995
Enamel on masonite and cardboard
23 × 23 cm
- 11

John Nixon
Untitled, Undated
Enamel on plastic
7 × 5.5 cm
- 12

John Nixon
EPW:O (M), 1996
Enamel on wood
30 × 30 cm
- 13

John Nixon
EPW:O, 1995
Enamel on chipboard
20 × 16.5 cm
- 14

John Nixon
Untitled (block painting), 1969
Felt over wood
9 × 9 cm
- 15

John Nixon
Untitled (block painting), 1969
Canvas over wood
9 × 9 cm
- 16

John Nixon
Untitled, 1991
Enamel on plywood
40 × 20 cm
- 17

John Nixon
Untitled (Amsterdam), 2014
Wood, enamel, metal on canvas
68 × 40 cm
- 18

John Nixon
Untitled (N), 1991
Enamel on MDF
15 × 13.5 cm
- 19

John Nixon
Untitled, 1994
Enamel on denim
15 × 15 cm
Courtesy of Collection Jan van der Ploeg
- 20

John Nixon
EPW:O (Leiden), 1995
Enamel on MDF with spirit level
75 × 60 cm
- 21

John Nixon
Untitled, 1995
Enamel, canvas board and plastic on cardboard
15 × 15 cm
- 22

John Nixon
Untitled (block painting), 1994
Enamel on board
15 × 10 cm
- 23

John Nixon
Untitled, 1992
Enamel on metal
26 × 17 cm
- 24

John Nixon
Untitled, 1991
Enamel on paper
48.5 × 48.5 cm
- 25

John Nixon
EPW (Leiden), 1995
Enamel plus chinaplate on masonite
59 × 59 cm
- 26

John Nixon
Untitled (block painting), 1993
Felt over wood
9 × 9 cm
- 27

John Nixon
Untitled (block painting), 1969
Enamel on canvas
9 × 9 cm
- 28

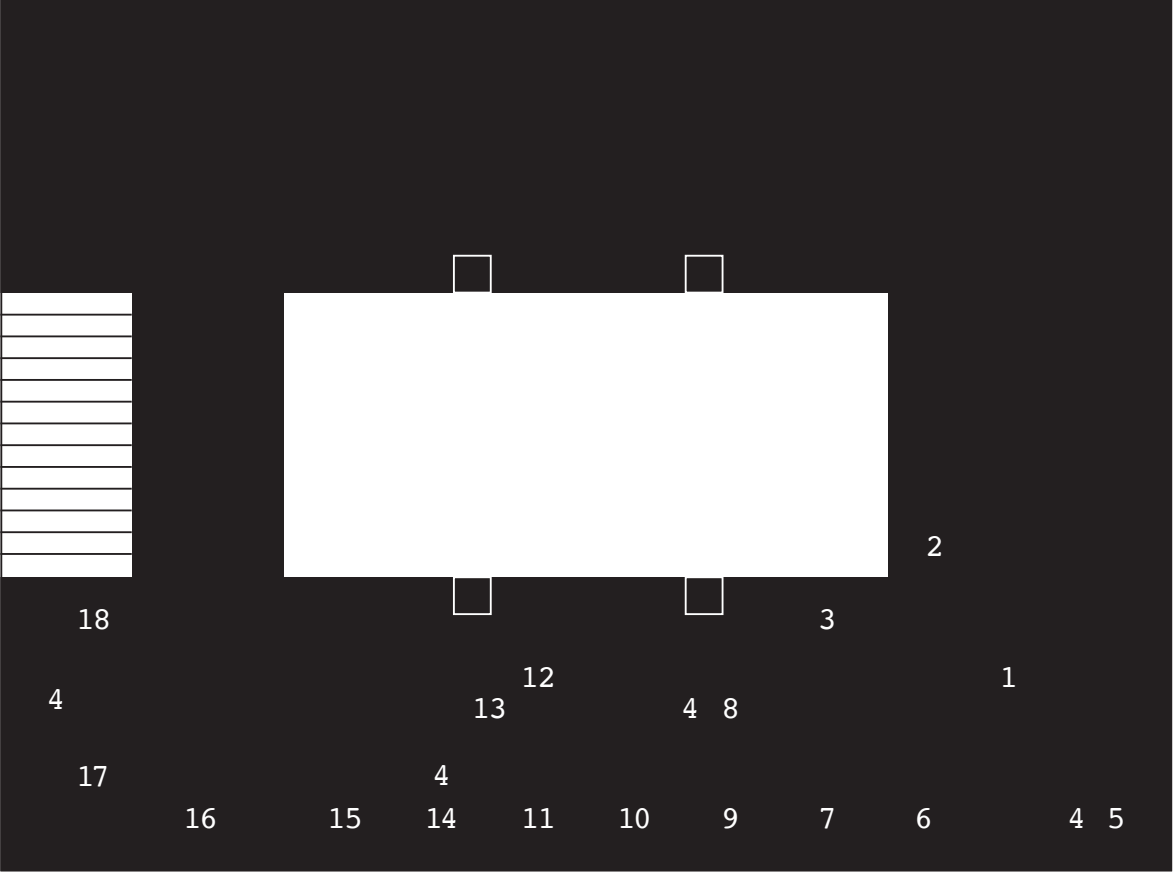
John Nixon
EPW:O (Amsterdam), 1997
Oil on wood
90 × 6.5 cm

MARJA BLOEM with SETH SIEGELAUB

Marja Bloem is a curator, art historian and writer specialising in art since the 1960s, as well as the wife of the late Seth Siegelau (1941–2013). Playing a vital role in the emergence of Conceptual Art and the politics of how art is shown, Siegelau developed new modes for exhibiting art, among which the Xerox Book can be counted—a publication that refigured the book as exhibition space—as well as the widely repurposed 'Artist's Contract', which sought to protect the artist's moral and economic rights. In the 1980s he turned his interest to the social and economic history of textiles, building an enormous collection amidst which Marja lives today.

Since Siegelau's passing in 2013, Marja has focused her curatorial work—which previously unfolded through her former role as curator at the Stedelijk Museum Amsterdam (1971–2007)—primarily on the organisation of his estate, establishing and acting as the sole director of the Stichting Egress Foundation, which takes care of the legacy of Seth Siegelau. Given Siegelau's art historical significance as well as the sheer scale of his various collections—which range from textiles to plastics to caskets to books and more—Bloem struggles to keep up with the image digitisation requests facing the estate, which come in weekly. As such, in expressing her need for the exhibition, Bloem requested funds to pay an assistant to support her throughout its duration, working to properly organise her existing digital files as well as to digitise many of Siegelau's illustrations—which he made for every object he acquired in his collection—for the very first time.

First floor



1 Digitisation of drawings made by Seth Siegelau, scanned for the first time throughout the exhibition by Luuk Hoogewerf, assistant to Marja Bloem. For each item in the collection, upon acquisition, Siegelau would make an inventory of the item through illustrating it.

2 Ikat, Indonesia, 20th century, from Seth Siegelau's textile collection.

3 Ikat, Indonesia, 20th century, from Seth Siegelau's textile collection.

4 Collection of items from Seth Siegelau's Plastics Collection.

5 The Artist's Reserved Rights Transfer and Sale Agreement, contract by Seth Siegelau and Robert Projansky, 1998-2015.

6 Collection of twenty books on 'Textiles'. All books are inscribed by Seth Siegelau with their respective catalogue numbers.

In the late 1980s, Seth Siegelau founded the Center for Social Research on Old Textiles (CSROT) in Amsterdam. This one-man research center brought together the varied strands of his investigations into the social history of hand-woven textiles. Although he worked independently, he was a well-known figure among textile specialists, having collected books since the 1980s with the aim of establishing a library and compiling a reference bibliography on textiles. His magnum opus, Bibliographica Textilia Historiae: Towards a General Bibliography on the History of Textiles Based on the Library and Archives of the Center for Social Research on Old Textiles, was published in 1997. Siegelau's

prestigious CSROT library, which today comprises 7,300 titles, has recently been acquired by the Antonio Ratti Foundation in Como. His textile collection was donated alongside the library by Marja Bloem, director of the Stichting Egress Foundation Amsterdam. Each of the twenty books on display is accompanied by its annotated entry from the bibliography, highlighting Siegelau's approach as a compiler as well as his relationship to books as historic and material objects. In dialogue with the books, a selection of four items from his remaining textile collection is also shown. This selection testifies to Siegelau's interest in fabrics as transportable objects that combine social, economic and practical aspects with artistic and decorative qualities.

7 Beaded Betel Nut Box, Iban Dayak people, Borneo, 20th century, from Seth Siegelau's casket collection.

8 Kasai Kuba Shoowa with kauri shells, Democratic Republic of Congo (former Zaïre), 20th century, from Seth Siegelau's textile collection.

9 Indian bronze box, 19th century, cast bronze with engraved motifs, from Seth Siegelau's casket collection.

10 Collection of twenty-six books on 'caskets'. All books are inscribed by Seth Siegelau with their respective catalogue numbers. [Casket] refers to an unknown bibliography started by Seth Siegelau in circa 2000 began after noticing connections between the motifs on certain textiles and those on certain caskets.

11 Carved Wooden Casket India (Goa), 17th-18th century, hardwood, from

Seth Siegelau's casket collection.

12 Collection of 18th century French and German Pamphlets, Royal and Governmental Edicts, Statutes and Laws on the textile trade discussing trade policies, quality control and the economic importance of the industry. This selection represents part of the CSROT collection and forms a significant chapter in Bibliographica Textilia Historiae.

13 Strong Box Nuremberg, 16th-17th century (?), engraved iron, from Seth Siegelau's casket collection.

14 Bloem, Marja and Martin Browne, eds., Colin McCahon: A Question of Faith (Nelson, New Zealand: Craig Potton Publishing, 2002).

15 Wedding Belt, Fez, Morocco, 19th century, from Seth Siegelau's textile collection.

16 Various publications produced by International General—the publishing house of Seth Siegelau—which between 1972 and 1989 released fifteen books, most of which are presented here in bulk:

Ariel Dorfman and Armand Mattelart, How to Read Donald Duck: Imperialist Ideology in the Disney Comic, trans. David Kunzle, 4th corrected and enlarged edition (New York: International General, 1991). [First edition 1975].

Francisque-Xavier Michel, ed., Recherches sur le Commerce, la Fabrication et l'Usage des Étoffes des Soies (Amsterdam/New York: International, 2001),

Seth Siegelau, ed., Bibliographica Textilia Historiae (New York: International General, 1997).

Seth Siegelaub
[International Mass Media
Research Center], ed.,
Marxism and the Mass
Media: Towards a Basic
Bibliography, Vols. 1, 2,
and 3, 2nd revised edition
(New York/Bagnolet:
International General,
1978). [First editions
1972, 1973, 1974].

Seth Siegelaub
[International Mass Media
Research Center], ed.,
Marxism and the Mass
Media: Towards a Basic
Bibliography, Vols. 4
and 5 (New York/Bagnolet:
International General,
1976).

Seth Siegelaub
[International Mass Media
Research Center], ed.,
Marxism and the Mass
Media: Towards a Basic
Bibliography, Vols. 6
and 7 (New York/Bagnolet:
International General,
1980).

Lee Baxandall and Stefan
Morawski, eds., Karl Marx
and Frederick Engels
on Literature and Art:
A Selection of Writings.
Documents on Marxist
Aesthetics 1, 2nd edition
(paperback), (New York:
International General,
1977). [First edition
1974].

Seth Siegelaub and
Armand Mattelart, eds.,
Communication and Class
Struggle: An Anthology
in 2 Volumes: Capitalism,
Imperialism and Liberation,
Socialism (New York/
Bagnolet: International
General/IMMrC, 1979/1983).

Yves de la Haye, ed.,
Marx and Engels on the
Means of Communication:
The Movement of Commod-
ities, People, Information
and Capital; A Selection
of Texts (New York/
Bagnolet: International
General, 1980).

Sakari Hänninen and Leena
Paldán, eds., Rethinking
Ideology: A Marxist Debate.
International Socialism-
Discussion (Berlin/New
York/Bagnolet: Argument-
Verlag and International
General/IMMrC, 1983).

Sakari Hänninen and Leena
Paldán, eds., Rethinking
Marx. International
Socialism-Discussion
(Berlin/New York/Bagnolet:
Argument-Verlag and
International General/
IMMrC, 1984).

Armand Mattelart, ed.,
Communicating in Popular
Nicaragua: An Anthology
(New York/Bagnolet:
International General,
1986).

Wolfgang Fritz Haug,
Commodity Aesthetics,
Ideology and Culture
(New York / Bagnolet:
International General,
1987).

Bernard Miège,
The Capitalization of
Cultural Production
(New York: International
General, 1989).

17
Maria Eichhorn
Vier Multiples in Tasche
[Four multiples in bag],
2009
Various ecological deter-
gents, marker, folder
with instructions, braided
bag, edition signed
and numbered
40 × 41 × 15 cm
From the collection of
Marja Bloem

18
Cotton Selendang,
Lesser Blossom group
(Hubi Iki), Savu,
Indonesia, 20th century,
from Seth Siegelaub's
textile collection.

BIOGRAPHIES

MARJA BLOEM (1944, the Netherlands) is an art historian and former curator of the Stedelijk Museum Amsterdam, where she specialised in art since the 1960s. She is now active as exhibition maker, author and director of the Egress Foundation, which takes care of the legacy of Seth Siegelaub. She was a board member of Kunstverein, Amsterdam, and an advisor of the Mondriaan Fonds.

SETH SIEGELAUB (1941–2013) played a vital role in the emergence of Conceptual Art. He developed new models for exhibiting art, among which the Xerox Book, which refigured the book as exhibition space. Siegelaub was also involved in the politics of art as shown by the publication of How to Read Donald Duck in the Third World and the 'Artist's Contract', which sought to protect the artist's moral and economic rights. In the 1980 he turned his interest to the social and economic history of textiles, building an enormous collection.

SUE CRAMER, based in Narrm (Melbourne), is an independent curator, writer and Director of the John Nixon Estate. She has held curatorial roles in several Australian museums and galleries. Her major exhibitions include Hilma af Klint: The Secret Paintings at the Art Gallery of New South Wales, Gadigal (Sydney), 2021–22, and the forthcoming John Nixon: Song of the Earth 1968–2020 at Heide Museum of Modern Art, Melbourne, 2025–26.

EMMA NIXON is Assistant Curator at TarraWarra Museum of Art in Victoria, Australia. She completed a Bachelor of Art History and Curating at Monash University, and her peer-reviewed Honours thesis 'Friendship as a Curatorial Methodology' was published in Findings Journal. She co-curated John Nixon—Four Decades, Five Hundred Prints at Geelong Gallery in 2023 and A Fictional Retrospective: Gertrude's First Decade 1985–1995 at Gertrude Contemporary in 2025.

Australian artist JOHN NIXON (1949–2020) created abstract art for over five decades, driven by experimentation and engagement with radical modernism: 'Minimalism, the Monochrome, Non-Objectivity and Konstruktion'. An influential and collaborative figure, he exhibited widely in Australia, Europe and New York. While painting—explored through his Experimental Painting Workshop (EPW)—was central, his multidisciplinary practice encompassed printmaking, theatre, music and publishing.

JUF is a curatorial and research project that revolves around contemporary art and poetry, directed by Bea Ortega Botas and Leto Ybarra, and now based between New York and Madrid. Juf's work has recently been shown at Et. al (San Francisco),

99CANAL (New York), Judson Memorial Church (New York), Gasworks (London), La Casa Encendida (Madrid), NYU Tisch School of the Arts (New York), Hangar (Barcelona) and TBA21 Thyssen-Bornemisza Art Contemporary (Madrid). Juf is currently investigating the work of the artist Fran Herndon, carrying out an inventory of her oeuvre and contributing to the establishment of her estate.

FRAN HERNDON (1926–2020) worked through a variety of media and helped define the San Francisco Renaissance along with painters and poets such as Robin Blaser, Jack Spicer and Jess and Robert Duncan. In 1959, Herndon became the art editor of the poetry/art magazine J, often credited as the first journal of the 'mimeo revolution', and in the following years she showed at the experimental 'poets' galleries' of the period. Today, new interest in her work connects it with urgent aesthetic and political conversations within contemporary art.

VANITA and JOHANNA MONK made and performed art, music and literature together for thirty-five years until Vanita's death in 2024. Johanna now continues this collaboration beyond the boundary of life, her practice existing on a continuum from past to future, between estate curation and new works rooted in a personal mythology of love, trauma, healing, violence, transformation, lust, enlightenment and death.

DODIE BELLAMY is a novelist, poet and essayist. Key to her work is a commitment to narrative experimentation, through which she challenges the distinctions between fiction, essay and poetry with a focus on feminism, sexuality, cultural artifacts, both high and low, and all things queer. Past titles include When the Sick Rule the World (2015), Bee Reaved (2021) and Writers Who Love Too Much: New Narrative Writing 1977–1997, edited with her late husband Kevin Killian.

MAUD VERVENNE is a designer based in Amsterdam, collaborating with artists, curators, publishers and cultural institutions. In her practice, she works at the intersection of identity development, exhibition-making and spatial design.

COLOPHON / ACKNOWLEDGEMENT

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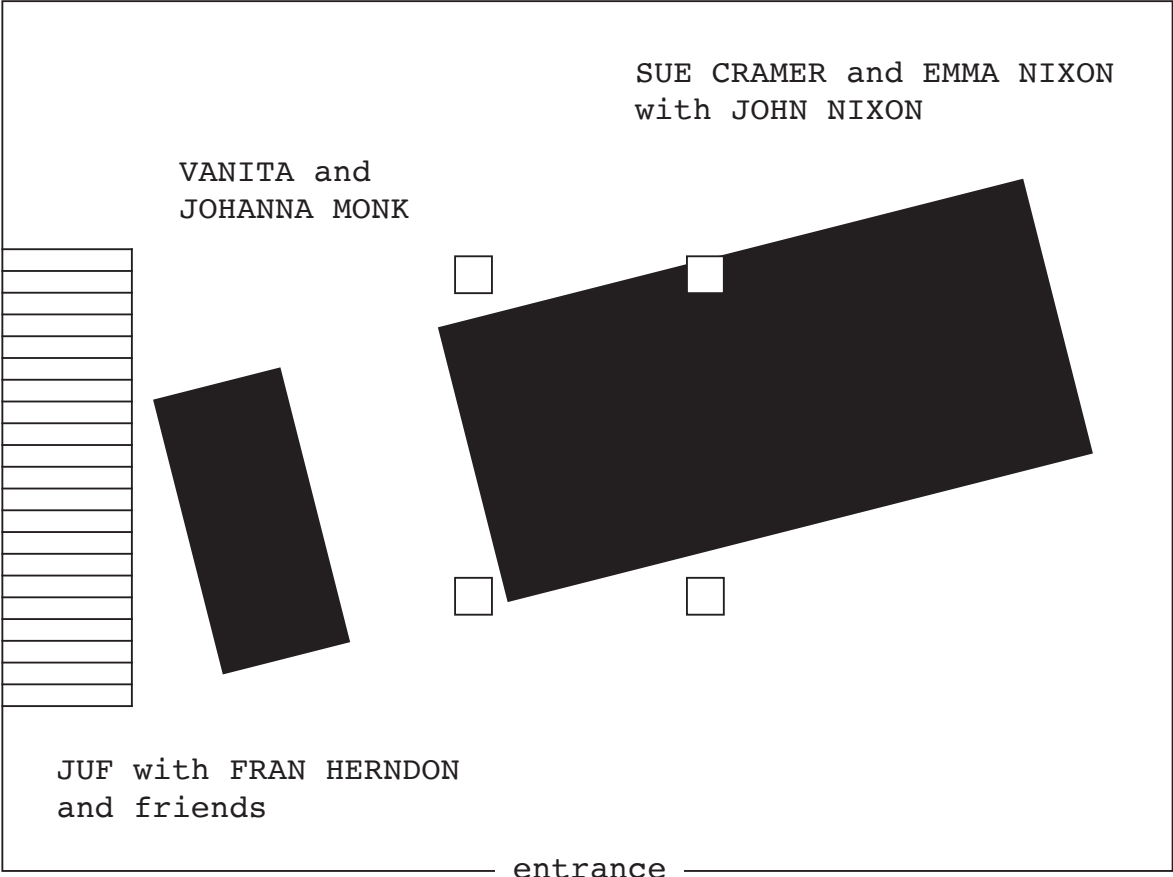
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THE CLOCK WIFE

Ground floor



First floor

