

# HOWL

Inspiration for Creatives  
from *Wolf-Gordon*

Issue 06, 2022 — Quarterly  
Curated by David Sokol



— Feature

**Sol Cycle**  
The Ancients  
Mark Time

— Feature

**Ingo Maurer**  
Remembering the  
Seasons with the  
Maestro of Lighting



— Feature

**Annet Couwenberg**  
Family Stokes a  
Creative Fire



# 3

Feature

Sol Cycle  
The Ancients  
Mark Time

# 6

Feature

Ingo Maurer  
Remembering  
the Seasons with  
the Maestro of  
Lighting

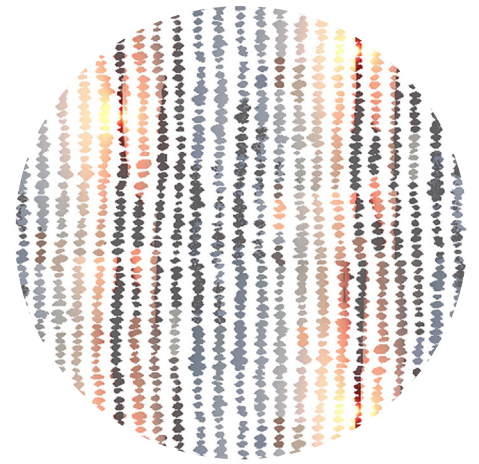
# 9

Feature

Annet Couwenberg  
Family Stokes a  
Creative Fire

# 12

Space/Pattern/Texture



# 15

Collection Spotlight



# 16

Take a Look

# Sol Cycle

Throughout history, human-scale architecture has been a tool for understanding our place in the universe.



## Stonehenge

Wiltshire, England

Built in six stages between 3000 and 1520 BCE, Stonehenge is calibrated to the winter solstice sunset.

Photos: Stephen Dorey / Alamy

As a milestone for measuring time, the winter solstice is an opportunity to reflect, recalibrate, and look ahead. The shortest day of the year is so meaningful that, across epochs and cultures, it has compelled humans to create monuments whose engineering and symbolism we still do not fully understand.





### Goseck Circle

Goseck, Germany

This bird's-eye view of Goseck Circle shows the southwest gate in the foreground.

Photo: Iurii Buriak / Alamy

## Goseck Circle

Goseck Circle is the world's oldest known solar observatory. For a 200-year period that began around 4900 BCE, Neolithic farmers in modern-day Germany and Austria created Goseck Circle and many similar enclosures using wood palisades.

In 2002, eleven years after a circular mound appeared in an aerial photo of a wheatfield, archaeologists Peter Biehl and Francois Bertemes conducted an excavation as an exercise for their students at Halle-Wittenberg University. Using GPS and in-situ evidence, the professors determined that the circle's southeast and southwest gates aligned perfectly to sunrise and sunset at winter solstice. The discovery was made public the following year and, by 2005, the pair of concentric circles had been reconstructed with 2,000 oak posts.

## Newgrange

In 1699, Charles Campbell did not think much of the mound of stones he had just uncovered beneath his estate outside Dublin—that is, until further probing revealed a large, decorated stone guarding an entrance to a passage. Over years of excavation and research, antiquarians determined that this acre-spanning dome, dubbed Newgrange, was built of 200,000 tons of material in 3200 BCE as a passage tomb.

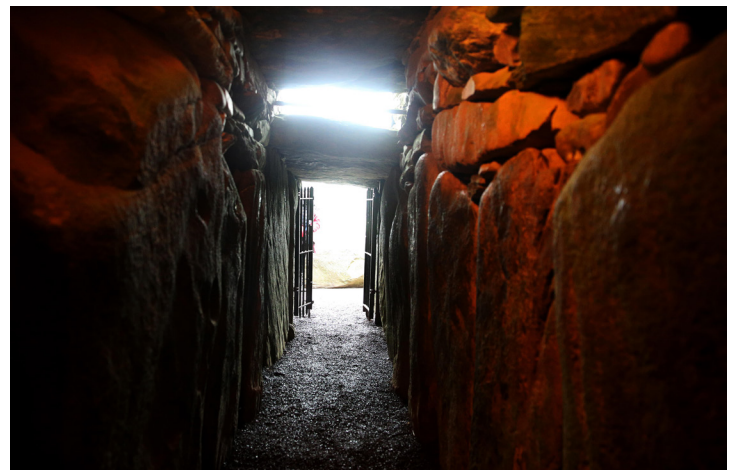
While theories about who was buried at Newgrange, and why, proliferated almost from the day of its discovery, it would not be until 1967 when archaeologist Michael O'Kelly learned that the dome had been calibrated to the winter solstice. After repeatedly hearing lore that that sunrise penetrates the dome's main chamber, O'Kelly placed himself within the cruciform-shaped compartment before dawn and waited. The emerging sunlight hit a small, theretofore-unseen "roof-box," traveled 62 feet into the main chamber, and illuminated it for 17 minutes. O'Kelly was the first person to witness this shaft of daylight in more than five millennia, and today the winners of an annual lottery are permitted into Newgrange to experience the profundity directly.

### Newgrange

County Meath, Ireland

On the winter solstice, daylight penetrates the Newgrange dome to reveal royal burial tombs.

Photos: RM Ireland (panorama) and PA Images (interior) / Alamy



## Fajada Butte

Standing at the entrance to New Mexico's Chaco Canyon, Fajada Butte is an unlikely place to find evidence of pre-Columbian culture: the surrounding valley is characterized by long winters and minimal annual rainfall. Defying expectation are the many traces of Pueblo, Hopi, and Navajo life. A ramp equal in length to two and a half football fields was carved into the butte, and summit-area dwellings were occupied between 850 and 1250 AD according to analysis of pottery fragments.

When community organizer and artist Anna Sofaer visited Chaco Canyon as a volunteer recording rock art in June 1977, a pair of spiral petroglyphs on a southeastern facing cliff near the top of Fajada Butte caught her eye. Three large stone slabs surrounding the cliff wall manipulated the light and shadow that reached the cliffside, and at noontime, a shaft of daylight seemed to bisect the larger of the two spirals. Further study showed that the sun's rays reached the exact center of the petroglyph at summer solstice, and that they bracketed the spiral inscription during the winter solstice. Now known as the Sun Dagger, the site may also mark the passage of the lunar cycle, and supports the theory that Chacoan people centered commerce, ceremonies, and social exchange at Fajada Butte thanks to the landform's spiritual resonance.



### Fajada Butte

San Juan County, New Mexico

At Chaco Culture National Historical Park, the winter solstice casts two distinctive shafts of daylight on the Sun Dagger petroglyph atop Fajada Butte.

Photos: Efrain Padro (panorama) and Charles Walker Collection (detail) / Alamy



### Machu Picchu

Aguas Calientes, Peru

At Machu Picchu, the winter solstice shines through the Temple of the Sun.

Photo: Jennie Lewis / Alamy

## Machu Picchu

Although the world's ancient solar observatories were built for longevity, they were used by their makers for comparatively brief stretches. The Historic Sanctuary of Machu Picchu is no exception. This sprawling UNESCO World Heritage site located at the intersection of the Peruvian Andes and the Amazon Basin was erected in the 1400s, and the Inca Empire abandoned it after its fall to Spanish colonists just a century later.

The enormity of Machu Picchu is a testament to the innovation and industry of the Incan people. So big is the community, that it is divided into urban and farming sectors that meet at a central square. Meanwhile, Machu Picchu's religious buildings attest to all residents' interest in agricultural advancement. Within this quarter of the urban sector stands the Temple of the Sun, Machu Picchu's one curved building whose two windows are aligned to the solstices and equinoxes. Only the emperor, noble family, and highest-ranking priests were allowed to enter the Temple of the Sun, and only priests with astronomical training were allowed to oversee many of Machu Picchu's houses of worship, given the buildings' coordination to the seasons.

# Ingo Maurer

The designer created products and installations that celebrate humans' relationship with natural and artificial light.



Ingo Maurer  
*Five Butterflies* (2014)  
Photo courtesy of Ingo Maurer



Ingo Maurer  
*Johnny B. Butterfly* (2011)  
Photo courtesy of Ingo Maurer

At about the same time that Goseck Circle (see Feature 1) was erected, humans learned how to make light by igniting dry material with flints. According to archaeological evidence, the invention of the lamp took place not long afterward when fire (which had been transported by self-consuming torch) was placed in shells or hollowed-out rocks. In the eras that followed, lighting design was largely a process of finding ever more efficient technologies—kerosene, gas, carbon filament, mercury vapor, diode—for sustaining and then replacing flame.

That arc changed in 1966 when Ingo Maurer launched his Bulb table lamp, in which bulb-shaped Murano crystal surrounds a simple incandescent lightbulb. A revelation



Ingo Maurer seen in 2015

Photo: © Tom Vack

to industry colleagues and the public alike, Bulb suddenly elevated light's enclosure to the same importance as the light itself, because Maurer had treated it as a canvas for his personal observations.

Commentators often praise the humor that the German designer brought to the medium. Handwritten notes, shattered porcelain plates, and rubber gloves were all fair game as holders and shapers of light. Fans also make the point that Maurer was just as fascinated by emerging lighting technologies as his predecessors, and he regularly pioneered applications for LEDs.

Yet not every visionary has had the longevity of Maurer, who worked consistently and charismatically until his death in 2019. One reason for his remarkable staying power is the poignance that lies just beneath even his most comical works. Calling light "the spirit which catches you inside" Maurer understood that manmade illumination could be as emotionally powerful as daylight—that it could stimulate memory, prompt feelings of safety, and inspire camaraderie. His works pay tribute to the natural phenomena that long dictated everyday life, and to humans' millennia-spanning efforts to create light in the sun's absence.



Moritz Waldemeyer and Ingo Maurer  
*My New Flame* (2012)

Photo courtesy of Ingo Maurer



Designer Theo Möller worked with Ingo Maurer and his studio to create the installation *Blow Me Up* for Frankfurt's Luminale festival in 2018. Color-changing LEDs embedded within inflatable tubes were programmed with dynamic content, and the elements were mounted in an allée of trees.

Photo courtesy of Ingo Maurer

# Tomorrow's Maurers

Like Ingo Maurer before them, these lighting designers are producing meditations on the natural world.

## Davide Groppi

Italian designer Davide Groppi's early career bears a striking resemblance to Ingo Maurer's. Just as the maestro worked as a graphic artist before bursting onto the design scene with the 1966 launch of Bulb, so Groppi created mechanical illustrations for a living and then made a splash in 1993, when 40 of his Baloo lamps were displayed at the Salone del Mobile. Groppi has also shared Maurer's fascination with recreating natural phenomena with electric light. His iconic Moon pendant is a spherical PVC frame covered in rice paper, the variations in which evoke lunar topography.

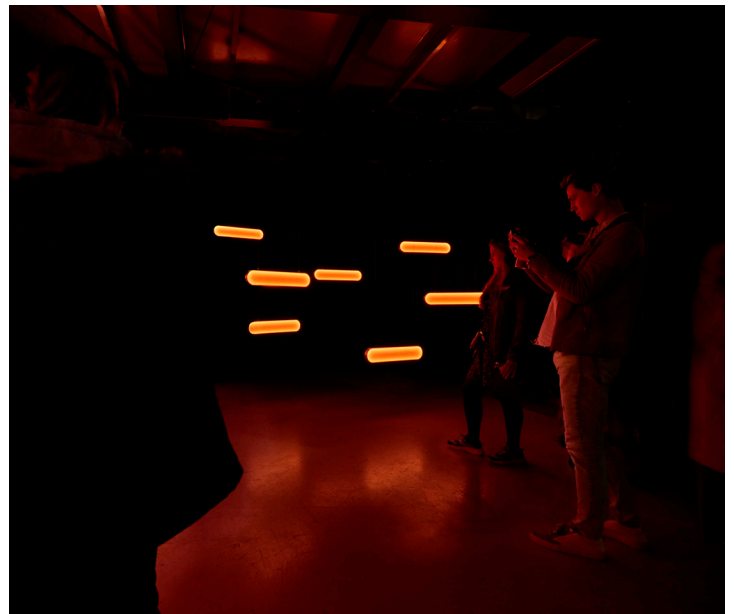
## Marjan van Aubel

In 2021, Dutch designer Marjan van Aubel launched a Kickstarter campaign for a pendant light called Sunne that was fully funded by the next day. The suspended fixture elegantly packs several of-the-moment themes in one capsule-shaped product: it is powered by integrated photovoltaics, programmable by smartphone, and color-changing according to users' circadian rhythms. With the help of her new business and technologist partner Erwin Marges, van Aubel formally launched Sunne in 2022, and the luminaire is being made to order.



Moon is available in sizes ranging from 24–79 inches in diameter.

Photo courtesy of Davide Groppi



A glimpse of the Sunne Experience, installed at Dutch Design Week 2022.

Photo: © Marjan van Aubel Studio





—— Feature

## Annet Couwenberg

Winter is a season of family gathering. But to the artist known for marrying traditional textile practice and digital fabrication, it can also be a creative revelation.

Mara Meyers is the daughter of Annet Couwenberg and Dan Meyers.

Photo: Dan Meyers

What knowledge and customs do we embrace in our search to define ourselves? Which ones do we leave behind? And what aspects of our identity are impossible to control, no matter how hard we try?

These questions have intrigued Baltimore-based artist Annet Couwenberg since her childhood in Rotterdam, where three generations of Couwenberg women would gather every Tuesday for a sewing circle. "From their making I learned about their character, about who they were, [as well as] how their methods reflected their personalities, the culture, and how they perceived their roles in life," she recalls. Technique was as formative as the final textile.

Couwenberg also notes times when the formation of an artistic identity eluded her control. At her first-ever student presentation at Cranbrook, for example, a visiting artist took one look at Couwenberg's work and announced that it was forged by northern European hands; the critique made her think about an inescapable

“Whose shoulders am I standing on?’ is a question I often pose of my work, but now I reflect on Mara and B and ask, ‘What of my heritage will be preserved or should be preserved, and what of it should be questioned?’”

—Annet Couwenberg

Mara Meyers wears *Living Organism* in two different positions.

Photo: Dan Meyers



“ancestral intelligence” and “how I could move [that] into the present and the future.”

Today, while Couwenberg’s work makes overt reference to Delftware and other signatures of Dutch culture, she is equally interested in the processes by which these objects are made—and how she might replace them with more contemporary construction techniques. Among other things, she has conceived a contemporary lace by CNC-cutting polyethylene into interconnecting Y shapes, investigated Jacquard digital weaving, and become so fluent in the software platform Rhino that *BmoreArt* magazine stated, “In her own studio practice, Couwenberg has so neatly dovetailed technology with traditional craft methods that the two can’t be separated.”

Couwenberg’s work got *BmoreArt*’s chief editor Cara Ober to wondering whether there were other intersections for the artist to explore. In 2019, Ober asked Couwenberg how the shape of her futuristic origami and lace might change on the human form. Couwenberg had thought about textiles as a kind of skin that grows with the body and responds to environmental stimuli. She had not created textiles explicitly to be worn since a stint in New York’s fashion industry in the early 1980s.



Ober's musing sparked a new exploration for Couwenberg, who agreed to formulate an answer that would become *A Family Affair*. For the photo essay, the artist and her husband Dan Meyers, as well as their daughter Mara Meyers and her partner B Bonner, convened in Baltimore on the eve of the COVID-19 pandemic to dress in Couwenberg's artworks.

*A Family Affair* interpreted Couwenberg's textile constructions as Dutch collars, in part because the artist had been trying to dissect the inherent contradictions of ruffs since 2001: "it is quite beautiful and it makes you look quite important, but it is very much a constriction," Couwenberg says of the garment; "you have to wear it to belong to a position or a group of people, but you can't move in it. You can't do the work of belonging." Through *A Family Affair*, Couwenberg has begun to think of Dutch collars in new ways—perhaps as a metaphor for the personal traits that family members can express or suppress to maintain the group peace. The shift has also prompted Couwenberg to think about her own work's relationship to family history. "'Whose shoulders am I standing on?' is a question I often pose of my work, but now I reflect on Mara and B and ask, 'What of my heritage will be preserved or should be preserved, and what of it should be questioned?'"

Couwenberg's monograph *Sewing Circles*, which surveys work completed in the past decade, will be published in February. As for what follows, the artist anticipates more trusting collaborations: "Could they lead to additional pattern-breaking reversals? Can we rewrite the future together?" Whatever these answers, they will be a testament to the power of family.



Like all of *A Family Affair*, the artwork *Deviation* was photographed at Couwenberg and Meyers's Baltimore home.

Photo: Dan Meyers



B Bonner and Mara Meyers model *Hereditament*.

Photo: Dan Meyers



Barbara Earl Thomas  
*Broken is Mended* (2022)

This stained glass is one of six that Seattle artist Barbara Earl Thomas created for the dining hall at Yale's Grace Hopper College.

Photo courtesy of Yale University

— @barbaraearlthomas

## *Grace Hopper College*

Several weeks after Yale University's 2016 announcement that it would not remove the name John C. Calhoun—the 19th-century U.S. senator now best known for vehemently defending slavery—from one of its residential colleges, dining-hall worker Corey Menafee frustratedly shattered a stained-glass window depicting enslaved cotton pickers. The college was rededicated to computer scientist Grace Hopper the following year, and earlier this fall artist Barbara Earl Thomas installed six stained-glass panels in the dining hall which honor Menafee's agitation as well as broader social movements.



A rare yellow gold world time open face watch with cloisonné enamel map of North America, made by Patek Philippe in 1948, provides the time in 41 locations.

Photo courtesy of Sotheby's

—— @daryn.schnipper

## *Important Watches*

Since joining Sotheby's in the 1980s as a cataloger, Daryn Schnipper has risen to the chair of the auction house's international watch division. Today, Schnipper steers the division through the fast-changing marketplace with headline-making force. The New York-based executive has expanded watch sales in Geneva, opened the first Sotheby's watches department in Hong Kong, and set a new world record for auction price—twice. Schnipper documents her world of horology via Instagram, and her snapshots celebrate the technique, craftsmanship, and beauty that has been harnessed to mark time's passage.

— @hansneleman

## *Ripped*

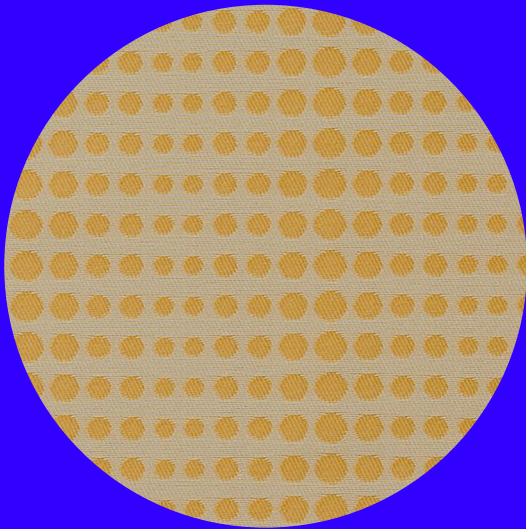
Hans Neleman's contributions to visual culture range from Toad the Wet Sprocket music videos to extensive documentation of the Māori tattoos known as tāmoko. While the Dutch-born artist's work has consistently had a found quality, his *Ripped* paper collages treat salvage as a medium. The series is made from the unillustrated scraps of the 1941 book *Roman Portraits*, which Neleman paints and then assembles into collage. While the loosely geometric compositions may be interpreted as a kind of marbling, as a process *Ripped* represents the dialogue between artists that takes place over generations.



Hans Neleman  
*History and Unit II* (2022)

46 x 66 x 1.75-inch paper collage on canvas  
and 17 x 9 x 6-inch paper collage on wood,  
respectively

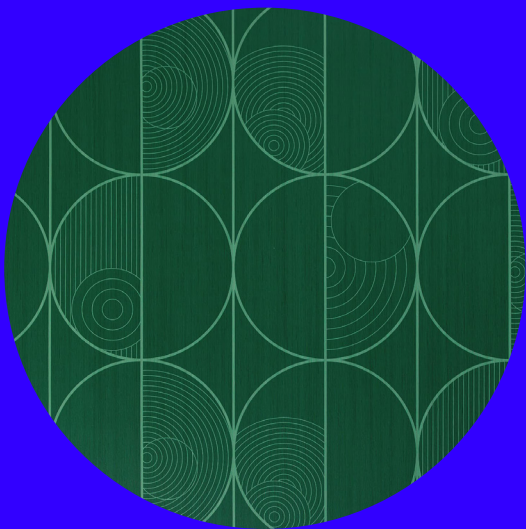
Photo courtesy of Hans Neleman



Upholstery

## Soleil

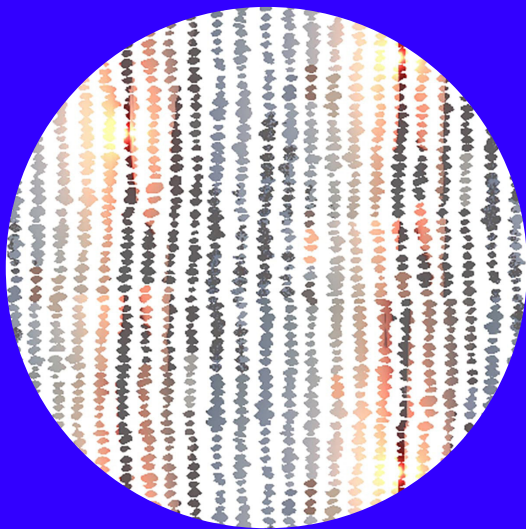
Designed for interiors requiring particularly high performance, this subtle geometric brings a calming vibe to busy spaces. Easy-on-the-eye rows of circles in graduated sizes—reflecting the rhythms in nature—are woven in 100% Crypton Green® polyester that contains 25% post-consumer and 45% pre-consumer recycled content. *Soleil* not only meets all ACT performance standards, rating 100,000 double rubs, but also is antimicrobial, stain-resistant, and backed with a moisture barrier. Free of PFC/PFOA/PFOS.



Wallcovering

## Vicious Circle by Ghislaine Viñas

Designer Ghislaine Viñas was inspired by the interaction between circles and lines found in Wolf-Gordon patterns from the 1980s in developing this large-scale geometric design. Dense versions of green, blue, and red—Viñas's favorites—as well as several grays with subtle tonal streaks are represented in the seven colorways. The [Repeat Offenders Collection](#) has been recognized by *The Architect's Newspaper* Best of Products, NYCxDESIGN, and HiP awards.



Digital Wallcovering

## Digital Sunset by Carla Weisberg

Photography and hand-drawn patterning come together in Carla Weisberg's exquisite digitally printed wallcovering. Warm and cool shades complement each other in an abstracted image that transforms the horizon into a vertical composition and turns our perspective sideways. *Digital Sunset* can be printed on a high-performance PVC-free wallcovering substrate.



— Exhibition

# Double Vision: Jessie Oonark, Janet Kigusiuq, and Victoria Mamnguqsualuk

**The Textile Museum of Canada**  
Toronto, Canada

until March 31, 2023

From New Deal murals to the Esposizione Universale di Roma, government-sponsored arts initiatives are historically identified with unique visual languages. In 1960s-era Canada, a government sewing program in an Inuit community not far from the Arctic Circle generated a new kind of *Nivinngajuliaat*, or wall hangings, of brightly stitched appliqué and embroidery that portray human-animal-spirit relationships. *Double Vision* explores the work of Jessie Oonark and of her daughters Janet Kigusiuq and Victoria Mamnguqsualuk, who formed the core of this movement. The show is a collaboration with the Toronto Biennial of Art.

*Installation views of ᑕᑦᑲᑦᑲᑦᑲᑦᑲᑦᑲᑦ Double Vision: Jessie Oonark, Janet Kigusiuq, and Victoria Mamnguqsualuk.*

Photo: Darren Rigo



— Exhibition

# Avaar

By Jeannine Falino and  
Eleanor Hughes

**Catskill Art Space**  
Livingston Manor, NY

until 2027

In 1972, art teacher Charles F. Beck founded the Catskill Art Society out of his home in upstate New York, so creative locals could have a space for camaraderie and dialogue. On its golden anniversary, the group is broadcasting more global ambitions for the future. Relaunching as Catskill Art Space, it has installed *Avaar* by James Turrell (on loan from the Seattle Art Museum) and two Sol Lewitt wall drawings in a renovated cinema building. They are on display through 2027.

*The Sunshine Colony ponders the James Turrell installation mounted at the newly renovated and rebranded Catskill Art Space.*

Photo: Clint Spaulding



— Podcast

# On Video Games: Ten Minutes with Amira Virgil

**The MoMA Magazine Podcast**

Now that people spend as much time with screens and avatars as they do with IRL spaces and peers, the 2000 release of *The Sims* seems like a watershed moment: the video game was a safe, fun introduction to digital life for millions. Yet one of those fans, Amira Virgil, realized that that virtual world lacked accurate black and brown skin tones, and the story of her solution—and of the dramatic transformation that ensued—accompanies the MoMA exhibition *Never Alone: Video Games and Other Interactive Design* on display through July.

*Will Wright, Maxis Inc, and Electronic Arts. SimCity 2000. 1993. Video game software.*

Photo courtesy of The Museum of Modern Art, New York. © 2022 Electronic Arts





— Exhibition

## The Cold Gaze - Germany in the 1920s

Louisiana Museum of Modern Art  
Humlebæk, Denmark

until February 19, 2023

*The Cold Gaze* rebuts any conflation of Weimar Germany and the Kit Kat Klub. To be sure, democratic activity and free expression flourished between 1918 and 1933, and this 600-piece exhibition reflects a culture of tolerance and experimentation that preceded the Nazi takeover. But in portraits, still lifes, furniture, and other works that are both clinical and distorted, museumgoers will also see a community of artists trying to find logic and order in a world turned upside-down by World War I.

Franz Wilhelm Seiwert  
*Freudlose Gasse (The Joyless Street)* (1927)

Oil on canvas, 65.5 x 80 centimeters  
Courtesy of Galerie Berinson, Berlin  
Photo: Friedhelm Hoffmann



— Exhibition

## The Energy Show

Het Nieuwe Instituut  
Rotterdam, Netherlands

until March 5, 2023

In a single hour, Earth receives enough energy from the sun to electrify human activity for an entire year. While humanity has long understood that solar power could replace non-renewable sources of electricity, we have begun to harness that potential in earnest only recently. *The Energy Show* guides viewers through the accelerating history of solar innovation. The exhibit not only examines new technologies and their economic impacts, but it also considers the social and cultural shifts that may accompany our clean-energy transition.

*The Energy Show is readied for museumgoers.*

Photo: Aad Hoogendoorn

# HOWL

Inspiration for Creatives  
from *Wolf-Gordon*

Next Issue: Spring 2023.  
See you then!

Feedback and suggestions for  
future content should be addressed  
to [howl@wolfgordon.com](mailto:howl@wolfgordon.com).



Wallcovering  
Wall Protection  
Upholstery  
Paint  
Wink.  
Digital

Contact  
Lookbooks  
News  
Sustainability  
Resources

Share



[wolfgordon.com](http://wolfgordon.com)