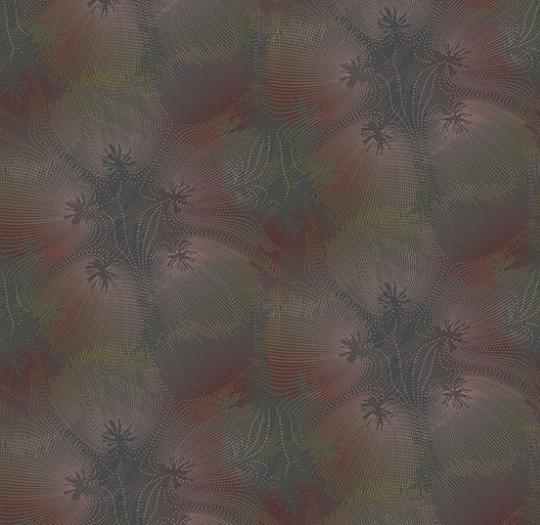


HOWL

Inspiration for Creatives
from *Wolf-Gordon*

Issue 07, 2023 — Quarterly
Curated by Paul Makovsky

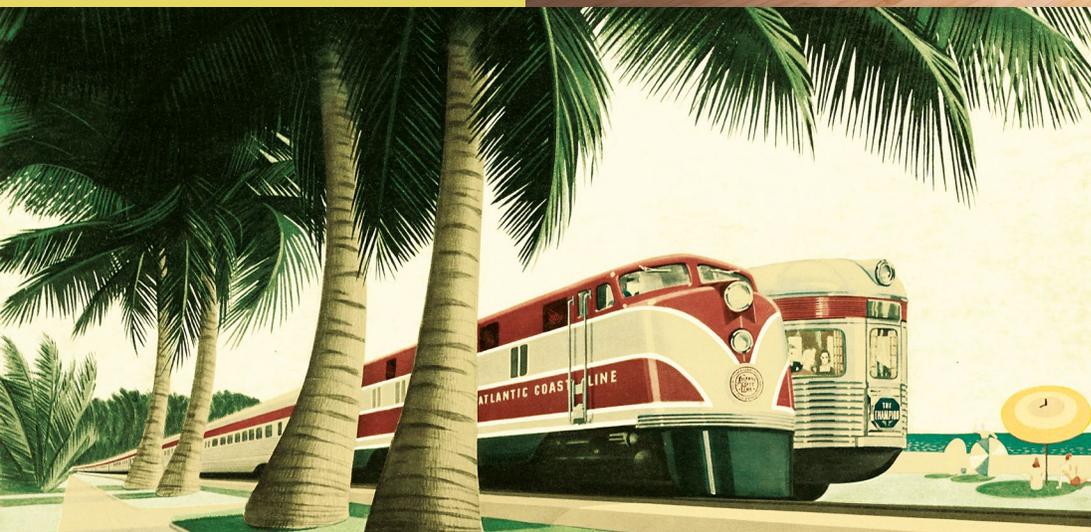


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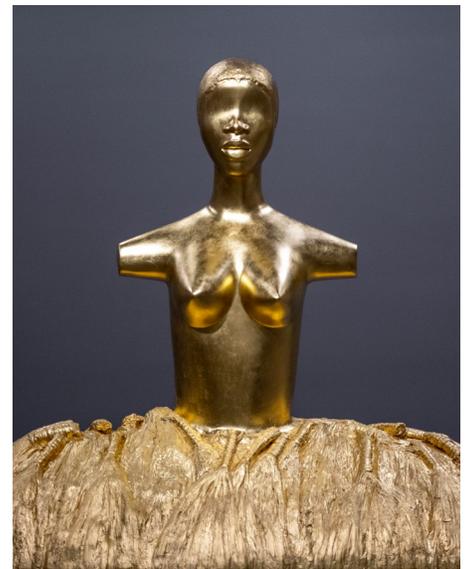
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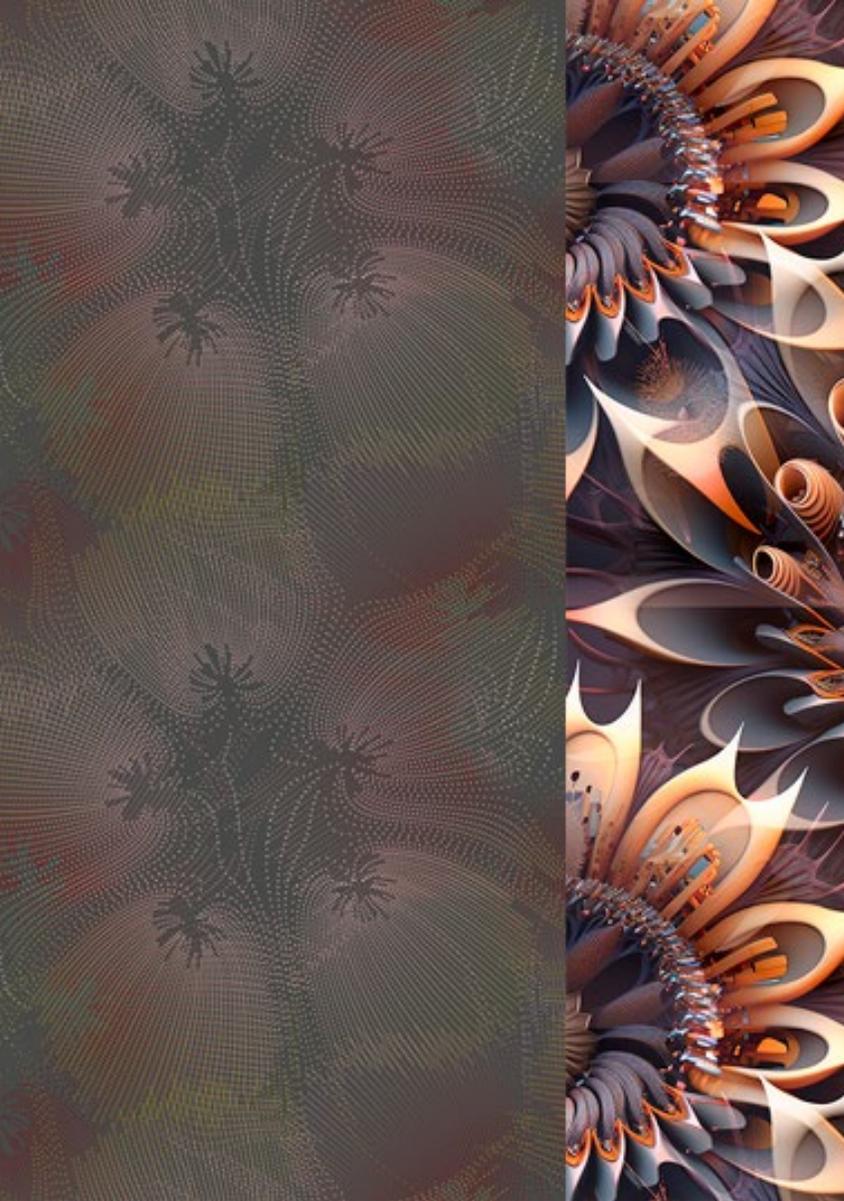
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Take a Look



— Feature

Project: HI > AI

When wandering the aisles of a large trade show such as HD Expo in Las Vegas, one does not expect to encounter a provocative exhibition on artificial intelligence, but that is exactly what Wolf-Gordon presented May 2-4 at the Mandalay Bay Convention Center.



Frank Tjepkema

Famossa (left) and *Famossa* generated by
WG Design Studio using Midjourney (right)
Digitally printed PVC-free wallcovering

In the guise of a booth showcasing the company’s digitally printed wallcoverings on PVC-free substrates, “Project: HI > AI” went deep: seven distinguished artists created original patterns that explored such diverse themes as the process of making, the uniqueness of human-generated art, and anxiety over impinging technology, surveillance, and control in our lives.

With the artists’ original works in hand, Wolf-Gordon Design Studio extracted verbal prompts from the patterns that were input into AI imaging software with the aim of creating outputs that were as close as possible to the originals. Although the AI software could not match the human’s creations, the results were remarkable for their range of interpretation and, in some instances, outputs that delighted for their otherworldly take on organic and traditional motifs, hand-drawn and -painted compositions, and multi-step art-making processes.

To ensure a varied and lively set of works, Marybeth Shaw, chief creative officer at Wolf-Gordon and the exhibition’s curator, invited artists working in several different media, from conceptual art and printmaking to art jewelry, calligraphy, textiles, and interior design.

Project: HI > AI is a provocative demonstration of the current state of AI imagery software, a series of works that catalyze much-needed conversation on the opportunities for and threats to creative production and its makers.

Shaw launched the project with a song, “Human Behavior” by Bjork (1993), which was written from the perspective of an animal observing humans. She suggested that for “Project: HI > AI”, we might be replacing the animal with a machine. How would AI interpret a 48” x 48” pattern designed by a human?

Based on the results exhibited in Las Vegas, the artists seemed to delight in devising different ways to fool the AI and make it as difficult as possible to replicate their patterns. Christine Tarkowski, artist and professor at the School of the Art Institute of Chicago, generated her pattern, *Large Square*, by folding water-soaked butcher paper over and over into a square, and then drizzling 2000-degree Fahrenheit molten glass onto the folded paper. The glass burned through several layers, revealing a pattern when it was extinguished and unfolded. While Tarkowski’s juxtaposition of geometry to entropic action—a persistent theme in her work—was impossible for the AI, through several different verbal prompts, to match exactly, the image of folded paper aflame in the AI version is relatable.

Christine Tarkowski

Large Square (left) and *Large Square* generated by WG Design Studio using Midjourney (right)

Las Vegas, NV

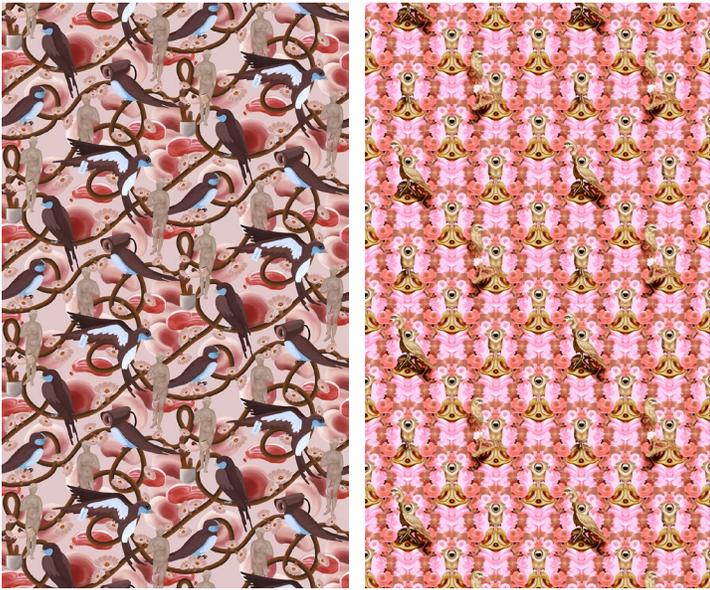
Digitally printed PVC-free wallcovering

Photo: Josh McCarver



Calligrapher and sign painter Jen Mussari explored the foundational shapes of her art in *Pattern 2*. She writes, “My pattern is made of simple typographic building blocks. Trained human hands have made words from these shapes for centuries to communicate, but what would a machine do with something seemingly so simple?” When Wolf-Gordon Design Studio input Mussari’s prompt—a linear pattern of calligraphy brush strokes reminiscent of the building blocks of hand-drawn typographic forms—the super-graphic output from the AI software was so compelling that they kept it as a large non-repeating mural.

The work undertaken with Midjourney and DALL-E by Wolf-Gordon Design Studio quickly revealed the importance of language in “Project: HI > AI”. In most cases, design director Michael Loughlin had to manipulate the artists’ original prompts to get outputs that approximated the art. Often, the language needed to be rendered simpler and more straightforward. In the case of designer Frank Tjepkema’s exquisite floral, *Famossa*, which he created on CAD software, a lengthy list of words yielded a better result when it was edited down. “Magnetic field, organic, floral, parametric”, as interpreted by Midjourney, output a fantastical, alien flower that one might encounter on Queen Amidala’s planet, Naboo.



Ghislaine Viñas

Playful Toile (left) and *Playful Toile* generated by WG Design Studio using Midjourney (right)
Digitally printed PVC-free wallcovering

In another case, that of textile artist Raylene Marasco’s hand-painted *Furrows*, the trick of the language was to rearrange the original prompt and add a few cues like “brick-like layout” and “soft grey color”. While less nuanced than Marasco’s painting, which she executed by dragging pigment down an unevenly hand-dyed fabric with a vintage metal graining comb, DALL-E output a complex light-infused pattern that resembles a high-tech ikat.

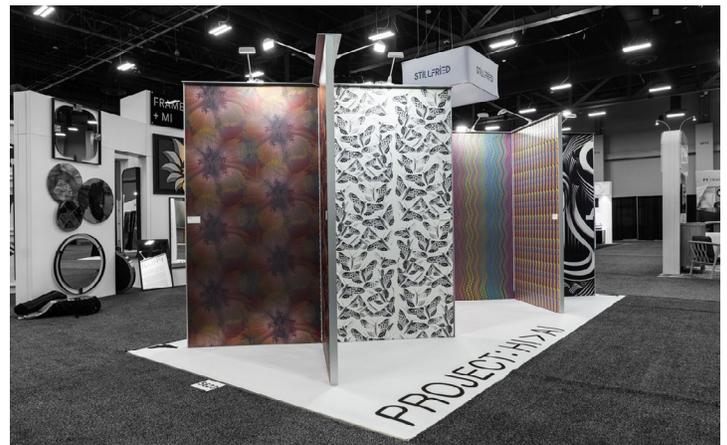
Native American metalsmith Pat Pruitt’s *Thunder & Lightning* pattern also proved too geometrically abstract for the AI software to replicate. In the Laguna Pueblo culture, thunder and lightning symbolize the coming of Shiwana, the rain, and its importance to desert agriculture. water serpent, Avanyu, and the importance of rainfall to desert agriculture. Pruitt’s particular pattern for lightning, also seen on his much-coveted wrist cuffs, was interpreted by DALL-E as a more cartoon-like zig zag.

Print media artist Hilary Lorenz’s *Migration* is the ultimate demonstration of the uniqueness of each living being and of each work of art. Lorenz has created awe-inspiring installations of individually printed and cutout hawk moths, most recently at the Denver Botanic Garden, which celebrate these winged insects as pollinators and metaphors for the exchange of ideas. Midjourney was able to generate a pattern of the moths in flight that could be said to be a distant cousin of Lorenz’s concept, at a significantly lower degree of resolution and, notably, in a very cloned, serialized repeat.

Perhaps most directly answering the question posed in the program—“What makes human-designed work uniquely human?”—is *Playful Toile* by Ghislaine Viñas. In her own words, she answers, “What is so inherently, indisputably human? Taking something ‘good’ and turning it on its head. This is our tableau of human-inflicted adversities existing in a developing or, controversially, collapsing world: surveillance, technology run amok, domestication. It’s a mash-up of misfortunes under the guise of a perfectly pleasing pattern, all penned by the very same human hand.” Midjourney output a traditional wallpaper pattern but could not match the degree of threat designed by Viñas.

“Project: HI > AI” is a timely snapshot of the meeting of human intelligence and AI. Beyond the possibility to utilize AI imaging software in commercial pattern design and the crucial role of language in the translation of imagery, the exhibition highlights what Shaw refers to as the rupture in viewing AI-generated art. She posits, “Visual elements in several of the patterns in the exhibition introduce something distinctively new. This AI rupture will undoubtedly influence human artists. Elements of AI imagery will make their way into human-generated works, thus setting up a potentially beneficial, or at least benign, symbiotic relationship between human and machine in writing, art, and design.”

“Project: HI > AI” will be on display in Wolf-Gordon’s Headquarters, 333 Seventh Avenue, New York through the end of December.



Installation of *Project: HI > AI*
at HD Expo 2023

Las Vegas, NV

Photo: Josh McCarver

— Interview

Smashing Silos

Curator Susan Cross on ceramics today and what we can learn from the artists in *Ceramics in the Expanded Field*, her recently curated exhibition at MASS MoCA.



Rose B. Simpson
Installation of Countdown I and II (2021)
Clay, steel, leather, jute, adhesives
Photo: David Dashiell



Francesca DiMattio
Teddy Bear Caryatid (2021)
Glaze and gold luster on porcelain, steel,
Plexiglass
110 x 36 x 23 inches
Photo: David Dashiell
Courtesy of the artist and Salon 94, New York

— How did you become interested in ceramics?

There are so many different ways I can answer this question because, in retrospect, I realized I'd grown up with ceramics. They were part of the water I was swimming in. It was part of my daily experience, along with the fact that we ate off of ceramics—off of plates and cups made by people that we knew. It was part of daily life and aesthetics.

When I started thinking about it as a curator, I noticed that about 12 to 15 years ago there was an explosion of ceramics in some of the galleries in New York and in private collections. There have been artists working in clay for decades, centuries, millennia ... But in the contemporary world, you hadn't seen ceramics so much



Linda Sormin
Stream (2020-21)

Glazed ceramic, metal, clay, video monitors and video with audio, found objects, and charcoal and watercolor on paper

Courtesy of the artist and Patricia Sweetow Gallery, San Francisco

Photo: David Dashiell

and it had been really left out of conversations about contemporary sculpture and relegated to a world of craft, often even seen in an ethnographic context.

—— You've noted that ceramics have long been marginalized. Why do you think that ceramics are increasingly being highlighted in contemporary art shows? What has changed?

Every decade, we say that we're breaking down hierarchies, but it seems like it's never enough and there are more hierarchies to be broken down ... I think that ceramics are benefiting from this more inclusive view of art making.

As we look at a culture that was very Eurocentric and patriarchal, we're looking at art forms that were often relegated to the side because they were connected to the domestic sphere and women's labor. Although ceramics are, for example, highly prized in Japan, a lot of the Western world kept them siloed. Now we're realizing the importance of inclusivity on so many levels: Who's making art? How are they making art? What do we consider art versus craft?

—— Your recent exhibition, *Ceramics in the Expanded Field* at the Massachusetts Museum of Contemporary Art (MASS MoCA), pulls its name from the critic and theorist Rosalind Krauss' 1979 essay "Sculpture in the Expanded Field." How did the essay inform this exhibition and how does the exhibition evolve Krauss's observations?

The title of the exhibition is meant to communicate something for those who don't know the Krauss essay and those who do. At its face value, it lets people know what the show is about very directly: ceramics in an expanded field of making that includes the artist's work in the fields of photography, printmaking, video, installation, performance, design, and architecture.

The reference to the Krauss essay can also be rather simple, but at the same time complex and layered, so a quick answer can be challenging. On the surface, my reference to Krauss' argument suggests that the definitions, and perhaps expectations, of ceramics are being expanded as Krauss was noting about sculpture at the time of her article. There is another layer in this as well—while any definition of sculpture does not necessarily describe a material, 'ceramics' seems to be both a category of form, a material, and a process.



Armando Guadalupe Cortés
Castillos (2021)

Site-specific installation

Adobe, cedar, obsidian, Tlaloche seed pod, Mesquite seed pod, blue desiccated lizard, flint stone, pyrite, turquoise, colorines, mother of pearl, fire opal, chiles, amulets (stick, string, feather), palo santo, chiles, braided hair (the artist's mother's), Silver dollar, Ocotillo thorns

Photo: David Dashiell



Jessica Jackson Hutchins
The Star (2020)

Glazed ceramic, upholstered blue paisley chair, wood, wood stain
Photo: David Dashiell

——— How do the eight artists curated for *Ceramics* showcase the ways in which ceramics inspire the art world—or other creative industries—more broadly?

An important aspect of the show in that notion of the expanded field and breaking hierarchies down further is that a lot of our artists are working in other modes of making that—like clay—are also considered outside the fine art world, for lack of a better word. I showed Rose Simpson’s car [titled *Maria* (2014)] as an image, but it’s actually a sculpture. She restored this low rider herself and painted it to pay homage to Tewa artist Maria Martinez and her black-on-black ceramics. But, Rose also has a degree in metalwork, so I wanted to show that aspect of her making, which she integrates into her clay sculptures ... Armando Cortés made vessels, but, to me, he actually made an architectural piece wrapping MASS MoCA’s columns in adobe and cedar. So, we’re thinking about how clay has been used for building. Likewise, Khalil Robert Irving is often referencing how clay is used to make bricks, and the importance of that industry in St. Louis, where he is from.

Most of the artists are also working in yet another discipline that has been left out of museums and, again, in this hierarchy placed in a different category.

Susan Cross is Senior Curator of Visual Arts at MASS MoCA, where she has organized exhibitions, commissions, and performances. Previously, she was a Curator at the Solomon R. Guggenheim Museum, New York.



Nicole Cherubini
Rose’s House, Gold Cabinet
(2001-2019)

Archival digital print, custom museum mount, glaze, luster, pine, acrylic, PC-11
67 x 36 x 4 inches
Courtesy of the artist and Marisa Newman Projects
Photo: David Dashiell

Before We Were Modern

An exhibition and book on the Art Deco movement suggest a reappraisal of its influence on North American architecture and design.



The Champion. Atlantic Coast Line Railroad (1939)

Lithograph. Atlantic Coast Line, Wilmington, NC, publisher.
© The Wolfsonian—Florida International University, Miami
The Mitchell Wolfson, Jr. Collection
Photo: Lynton Gardiner

When it comes to the history of modernism in architecture and design in North America, it's common to point to the Bauhaus—a style that emphasized functional, minimalist design as the originator of all things modern. A new exhibition, *Art Deco—France, North America*, at the Cité de l'architecture in Paris, posits an alternate theory, and instead shows how France in the 1920s influenced the architecture, interior design, and lifestyles of North America through the very pivotal and modern Art Deco period.

The École Nationale Supérieure des Beaux-Arts in Paris (ENSBA) has a history spanning more than 350 years, and trained many of the great artists and architects in Europe. The Beaux Arts style was modeled on classical antiquities, and today is often seen as the antithesis of modern architecture and design. As the Beaux Arts style declined in popularity after World War One, Art Deco emerged as a response to the changing cultural and technological landscape. Some architects and designers who were



Exhibition installation of *Art Deco—France, North America* at the Cité de l'architecture et du patrimoine.

Paris, France
Photo: Denys Vinson



Anonymous, student of Jacques Carlu
Project for "A Garden With a Fountain"
 (1929)

Watercolor on paper

© SIAF/Cité de l'architecture et du patrimoine/Archives

Pierre-Émile Legrain
Dresser by Louis Vuitton (1929)

Ebony veneer and lacquer

© Louis Vuitton Malletier



trained in the Beaux Arts tradition began to incorporate elements of the Art Deco style into their work, blending the grandeur and classical influences of Beaux Arts with the sleekness and modernity of Art Deco.

The influence of modernism in North America can be traced to artistic exchanges that began during the First World War, when American, Canadian, and Mexican soldiers were exposed to architecture in France that was transitioning to Art Deco. After the war, many of the memorials that went up to commemorate those who lost their lives were designed in the new style, and many of the soldiers began to study at ENSBA in Paris, the American Training Center of Art in Meudon, and the American School of Fontainebleau. These North American architects and artists returned home and began to build and furnish the new Art Deco buildings of New York, Chicago, Los Angeles, Mexico, and Montreal.

The International Exhibition of Modern Decorative and Industrial Arts in Paris in 1925 had a seminal impact and was designed by the French government to highlight the new *style moderne*—Art Deco—of architecture, interior decoration, furniture, glass, jewelry, and other decorative arts in Europe and throughout the world. When it opened, 150 pavilions and galleries presented the work of 20,000 people. Writing in 1926, the architect Frantz Jourdain concluded that it was a well-deserved success: "So it took the 1925 Exhibition to win the public over to twentieth-century art? This triumph, so laboriously earned, for the struggle was bitter and long, is largely due to the Group of Modern Architects and the Society of Decorators who were the instigators and, in a manner of speaking, the directors of the sumptuous pageantry that the world will remember forever."

Magazines, like Condé Nast's *Vogue* celebrated French modernity, where the French *garçonne* gave rise to the American flapper, and the modern women who would revolutionize their times, whereby Art Deco became a new state of mind. Several of the designers in the 1925 exhibition took part in the design of ocean liners, such as the *Île-de-France* (1926) and the *Normandie* (1935), which promoted French taste and know-how trans-Atlantically. Beginning in 1926, department stores, such as Macy's, Stewart and Company, and Wanamaker's, became huge promoters of the Art Deco lifestyle by organizing traveling exhibitions, an occasion for Art Deco-style interior designers to showcase their creations.

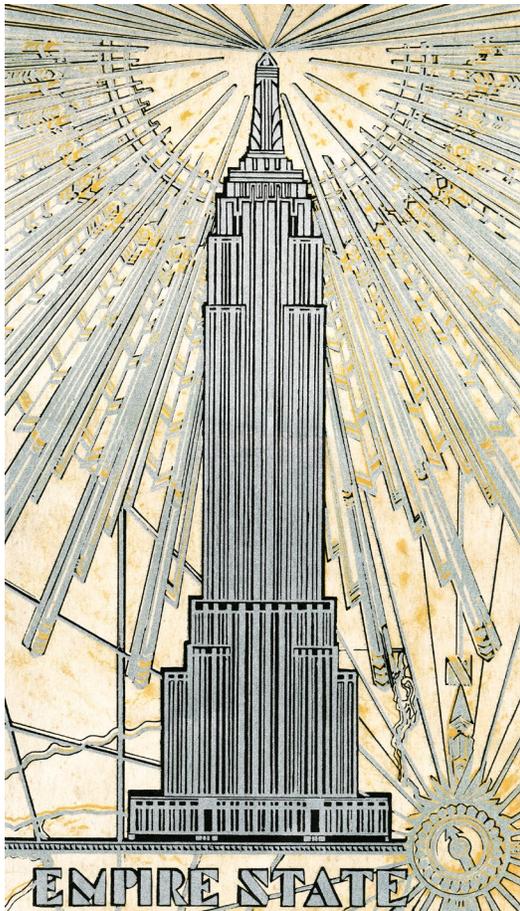
The founding of the Beaux Arts Institute of Design in New York in 1916 by the Society of Beaux Arts Architects,

itself established in 1893, became a seminal influence on architectural design in the US. Based on ENSBA in Paris, students received an education in architecture, as well as courses in sculpture, mural painting, and interior decoration. The school also established the Paris Prize, which offered a winning student a two-and-a-half year stay in Europe and direct admission to the ENSBA in Paris. At the same time, a number of French architects would go on to teach at various American universities. For example, Jacques Carlu—who designed the Palais de Chaillot near the Eiffel Tower, and the Eaton’s department store in Montreal—taught architecture at the Massachusetts Institute of Technology for nine years beginning in 1924. He influenced a number of students who would go on to design Art Deco-influenced buildings like the Waldorf Astoria and the Foshay Tower in Minneapolis—the only Art Deco building by a French architect in the US.

By 1926, North American department stores—Eaton’s, Lord & Taylor, Macy’s, Wanamaker’s, James Oviatt, Cheney

Illustration for the cover of a publicity brochure produced by the Empire State Building tracing its history and construction

© Cité de l’architecture et du patrimoine / musée des Monuments français



Brothers, and Stewart and Company—were all picking up new products and presenting window displays by young French or American designers, such as Jacques Carlu, Raymond Loewy, and Donald Deskey. The modernization of Macy’s, the biggest department store in New York, for example, included elevators with remarkable Art Deco grills, and featured furniture by the likes of Jules Leleu and Paul Follot. Leading industrialists, including the du Pont de Nemours family, Albert C. Barnes, and William Randolph Hearst, commissioned French artists to decorate their homes; and, the editors-in-chief of *Harper’s Bazaar* and *Vogue*, and Diana Vreeland—the emblematic New York columnist and socialite—wore only French fashion and jewelry.

By the 1930s, Art Deco was Americanized, with streamlined modern design taking over from Art Deco, and spreading into the homes of the American middle class. After a devastating hurricane in 1926 in Miami Beach, where everything had to be rebuilt, developers chose to embrace a simplified version of Art Deco, sometimes called “Tropical Deco.” Streamlined design became the popular American style for everything from pencil sharpeners, clocks, and typewriters to staplers, vacuum cleaners, and jukeboxes, designed by Donald Deskey, Walter Dorwin Teague, Norman Bel Geddes, Henry Dreyfuss, and the French designer Raymond Loewy.

While the Bauhaus style was focused on simplicity, functionality, and practicality, the Art Deco style focused on luxury, glamour, and visual impact. It ultimately had a lasting impact on the design world and is enjoying a resurgence in design today.



Anne Carlu
Diana the Huntress (1927)

Oil painting, 158,3 x 234,9 cm

© Rights reserved, Musées de la Ville de Boulogne-Billancourt,

Photo: Philippe Fuzeau



Ninon Choplin
*Ceramic vase made for the Clay LA
Exhibition (2022)*

Photo courtesy @neenineen

— @neenineen

Whimsical Wares

Paris-born artist Ninon Choplin is a ceramicist who graduated from the Rhode Island School of Design in 2014 with a degree in industrial design. After moving to Los Angeles to work in high-end furniture production and design, Choplin took to ceramics as a passion project which quickly turned into an independent studio, and they founded their brand, Neenineen, in 2017, specializing in whimsical and colorful table and smokeware. Choplin pieces include incense burners, mugs, and pipes, which come in all sorts of vibrant colors. The designer brings fun and colors to the table and strongly encourages users to play with their food all while using sustainable materials and renewable energies.



Anastasia Kolesnichenko
Interaction (2023)

Photo courtesy @vaasialis

——— @vaasialis

Dream Worlds

With more than 46K followers, the Cyprus-based artist, photographer, and set designer Anastasia Kolesnichenko translates senses into objects. Her work has a dream-like almost surrealist quality, drawing inspiration from words and feelings, and transforming them into playful and escapist fantasies. Her most recent series called *Feeling of Freedom*, is a series of portraits of the environment with elements that exist on the land. It's a narrative about biological diversity and the reunification of humans with nature.



Audrey Large
Celestial Proceedings installation in
Nilufar Gallery, Milan (2023)

Photo courtesy @audrylrg

——— @audrylrg

Between the Real and Virtual

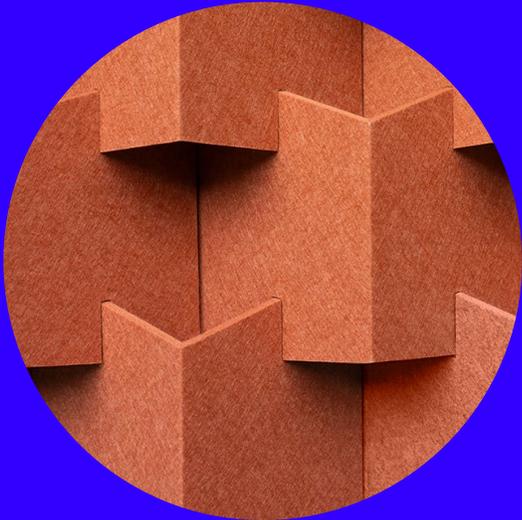
Audrey Large's work defies categorization, and has an otherworldly alien-like feeling, existing somewhere between art, digital cinema, and product design. She wants her objects to be thought of as visual effects of reality. Her most recent work, which she titled *Palcoscenico* at Nilufar Gallery, was a highlight of Milan Design Week, showcasing the results of her research into design and art over the past few years.



Acoustical

Ella

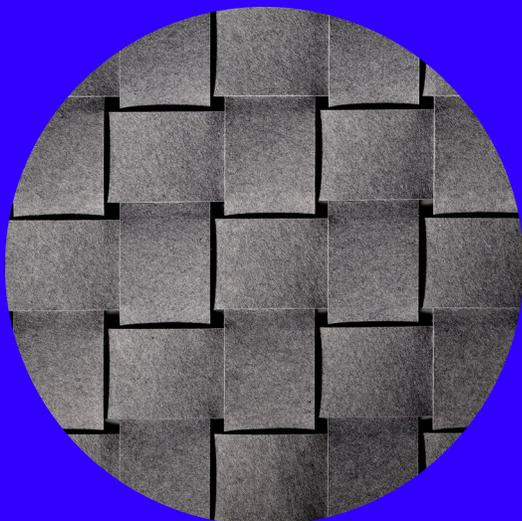
Precision cutout and double layered GATHER® Acoustical panels achieve noise reduction coefficients (NRC) of 0.45 to mitigate noise in commercial interiors, and, if installed with our standoff hardware, can reach 0.80! The *Ella* design is based on an exquisite tile pattern of graceful arcs that build to an overall floral effect in 100% recycled, felted PET.



Acoustical

Rafter

Perfectly cut, scored and folded modules are inserted into a standard ¼-inch panel to create this exciting dimensional wall with a 0.55 NRC. The *Rafter* design in GATHER® Acoustical panels can be interpreted in single or multiple colorways. Choose from the collection's 12 neutral and chromatic solid colors of 100% recycled, felted PET.



Acoustical

Basket

Another Wolf-Gordon dimensional exclusive, *Basket* is a handwoven super-scaled basketweave that can be adhered directly to a wall for a 0.50 NRC or installed with standoff hardware for an impressive 0.90 NRC. Create a dramatic feature wall that has exceptional acoustical performance with GATHER® Acoustical.



— Exhibition

Toshiko Takaezu/ Lenore Tawney

**Crystal Bridges Museum of
American Art**
Bentonville, AR

October 14, 2023–March 25, 2024

This exhibition debuts twelve new acquisitions to the Crystal Bridges collection that tell the story of a remarkable friendship between two artists, and highlights how these two women shaped craft history in the US by expanding and redefining the possibilities of their preferred mediums: Takaezu in ceramics, Tawney in weaving. The two artists had a close relationship for decades and, from 1977 to 1981, Tawney lived at Takaezu’s Quakertown, New Jersey, home, where the two shared studio space. The display showcases the dramatic scale and presence of Tawney’s fiber works and the dynamic glazing and textured surfaces of Takaezu’s varied ceramic forms.

Toshiko Takaezu
Crater Moon (1990s), *Tall Closed Form* (1970s),
Tall Closed Form (1974), *Tall Closed Form*
(1980s), *Alchemy Gold Moon* (1990s), *Tall Closed*
Form (1990s), *Form Blue #31* (1990)

Stoneware and porcelain

Crystal Bridges Museum of American Art, Bentonville,
Arkansas, Purchased with the Fund for Craft, 2022.6, 2022.2,
2022.3, 2022.5, 2022.4, 2021.20.

Photo: Edward C. Robison III



— Exhibition

A Dark, A Light, A Bright: The Designs of Dorothy Liebes

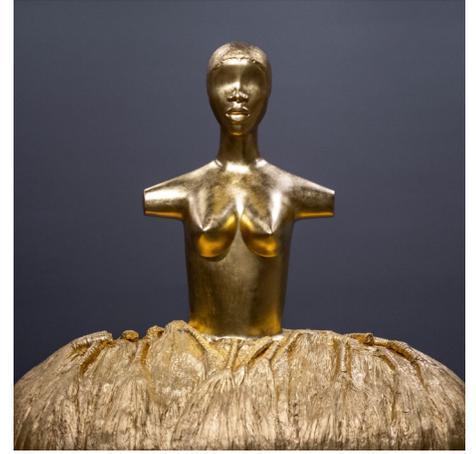
**Cooper Hewitt,
Smithsonian Design Museum**
New York, NY

July 7, 2023–February 4, 2024

This exhibition will present the first monographic exhibition in more than 50 years on designer and weaver Dorothy Liebes (1897–1972). Among the most influential designers of the 20th century, Liebes shaped American tastes in areas from interiors and transportation to industrial design, fashion, and film, and collaborated with architects and designers including Frank Lloyd Wright, Henry Dreyfuss, Donald Deskey, Raymond Loewy, and Morris Lapidus. The exhibition will feature more than 125 works, including textiles, textile samples, fashion, furniture, documents, and photographs.

*Dorothy Liebes in her Powell Street studio, San
Francisco, California, 1938.*

Dorothy Liebes Papers, Archives of American Art,
Smithsonian Institution; Photograph
© Center for Creative Photography, Arizona Board of Regents
Photo: Louise Dahl-Wolfe



— Exhibition

Simone Leigh

Institute of Contemporary Art
Boston, MA

Until September 4, 2023

In her first museum survey at the ICA Boston, New York-based American sculptor Simone Leigh presents a strong body of work from the past 20 years, in the form of ceramics, bronze, video, social-practice programs and installations that amplify the labors of black women and material culture against ways they have been overlooked through colonialism. These include a 24 ft-tall bronze *Satellite* (2022)—the body of which is based on a torso from the traditional Nimba ceremonial headdress of the Baga people of coastal Guinea, to an 89-inch-high bronze-and-gold sculpture “Cupboard” which depicts an armless female form that draws on variations of African architectural dwellings.

Simone Leigh
Cupboard (detail) (2022)

Bronze and gold, 88 1/2 × 85 × 45 inches
Courtesy the artist and Matthew Marks Gallery.
Photo: Timothy Schenck. © Simone Leigh



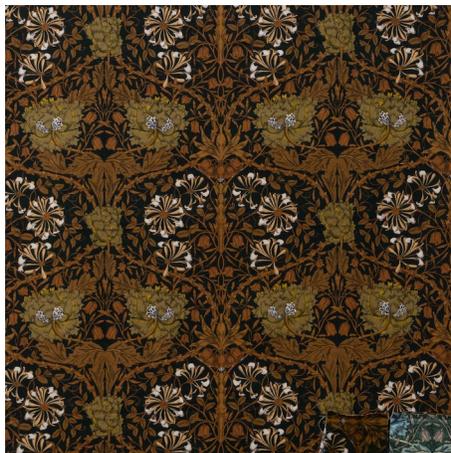
— Archive

Sonja Delaunay's *L'Élegance* Film

<https://www.youtube.com/watch?v=wbVJqUuBJig>

Check out the rare 1925 short film of the painter and designer Sonja Delaunay who created bold geometric fabrics and clothing, and collaborated with avant-garde poets like Guillaume Apollinaire and Tristan Tzara. Entitled "L'Élegance," the rare film was presented at the 2015 Sonia Delaunay retrospective at the Museum of Modern Art of the City of Paris, and showcases Delaunay's presentation of textiles and clothes, showing her cubistic influences, vivid colors and patterns. It demonstrates her exploration of color and contrast, integrating applied and decorative arts with fine arts, ultimately projecting her unique and vibrant exploration of modernity.

Still from Sonja Delaunay's "L'Élegance" Silent Film
Source: Youtube



— Exhibition

Futurliberty: Avant-garde and Style

Museo del Novecento

Milan, Italy

Until September 3, 2023

As British luxury textile company Liberty approaches its 150th anniversary, "Futurliberty" showcases new and old fabric collections that are emblematic of its bold, geometric designs inspired by early 20th-century artists, notably by the Italian Futurists –Giacomo Balla, Gino Severini and Umberto Boccioni – and their English contemporaries, the Vorticists, including Percy Wyndham Lewis, Christopher Nevinson, and Edward Wadsworth.

William Morris
Honeysuckle

Block printed textile, Liberty of London Design
William Morris Gallery, London

HOWL

Inspiration for Creatives
from *Wolf-Gordon*

Next Issue: Fall 2023.
See you then!

Feedback and suggestions for
future content should be addressed
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