Black Abstraction

Black ecstatic *Black Chapel*

RYAN DOHONEY

With *Black Chapel*, Theaster Gates plays out a theme that has occupied him for his entire career. His Serpentine Pavilion commission continues the work of consecration and ritualisation undertaken in the exhibitions *Black Chapel* at Haus der Kunst in Munich in 2019–20 and *Black Madonna* at Kunstmuseum Basel in 2018. In each of these, Gates reimagined the 'museum as a temple, or Black Church', working with his band the Black Monks to charge these European spaces with the vitality of Black sound and spirit.[1]

Sound was multiply present in these exhibitions. At Haus der Kunst, Gates installed the record collection of Olympic gold-medalist Jesse Owens as a musical archive. Those present were invited to listen across time as Owens was conjured in a space initially devoted to triumphalist Nazi aesthetics and 'Deutschen Kunst.' Owens' phantom sounds, as well as the live funk of the Black Monks, radically changed the affective atmosphere of the museum and temporarily made it into a *Black Chapel*. Of this archival project Gates wrote, 'We were able to catalogue his work and play his albums to honour the victorious activity of Owens and Black life in Germany. I hope to have a similar encounter with vinyl in *Black Chapel*, achieving the honorific, interrogating the sacred and encouraging the social.' Sound's sacred work was adumbrated by visual means – Gates' installation of sculptures, photographs and documents, which brought 'Black spiritual life into this "sanctuary for war."' *Black Madonna* effected a similar transubstantiation through an ecumenical sensibility that brought together images of Black maternity with the Euro-Catholic cult of the Black Madonna. In conjunction with live performances in Basel Minster, as well as the Kunstmuseum, the sonic power of the Black Monks (and Gates' other performance interventions) overwrote the aesthetic ideology of these spaces and signalled towards a new universality – albeit a Black one.

Part of the critical-spiritual force of these exhibitions comes from the tensions arising from a juxtaposition of the secular space of the gallery and the material that inhabits it. To assert the status of chapel for an installation, as Gates has, is to radically rethink what a chapel can be. With the Serpentine Pavilion, however, Gates has himself determined the space of the chapel and with it, produced greater alignment between its aesthetic-spiritual orientation and the musical rituals that will make it resound. Even with control of the space, Gates does not rely upon traditional elements of sacred architecture but asks us (as he often does) to recognise the sacred in the quotidian and, especially, in human labour. Sacred labour is signified in *Black Chapel*'s evocation of bottle kilns located in Stoke-on-Trent. Valued by Gates for their place in manufacturing traditions (as well as their relationships to his own pottery practice), they are also sonic spaces: 'The kilns themselves are also amazing empty vessels that can produce the energy and acoustics of a sacred space or chapel through their sound chamber and their circular condensed volumes.'[2] Sacred sound is manifested in conjunction with the kiln-inspired architecture; a bell from the demolished St Laurence Church on Chicago's South Side is installed outside the chapel, thus interweaving histories in much the same way as he had in the earlier *Black Chapel* and *Black Madonna* exhibitions.

As a musicologist, I admire Gates' devotion to sound. None of his projects realise their full spiritual potential until they are filled with Black resonance. This resonance is often provided by Gates' ensemble of musicians and singers, the Black Monks, and in what follows, I'll explore their performance practice through acts of close listening and

musical description. My commentary offers some ways in which visitors might appreciate the music and sound on offer in *Black Chapel* during the summer of 2022. My belief is that the way Gates makes sound has much to tell us about how he makes visual art.

II

Gates writes that, 'I have always wanted to build spaces that consider the power of sound and music as a healing mechanism and emotive force that allows people to enter a space of deep reflection and/or deep participation.'[3] What I want to dwell upon here is how Gates' own musical practice supports such aims and, indeed offers ways to think about his practice more broadly – as a means of mining abstraction for spiritual ends. In *Black Chapel*, the Black Monks' works are estranged from their context and recombined as kiln and church bell. Though this abstracting-estrangement seems at first blush to distance us from the work, it instead reconfigures the world into something new – viewed from the standpoint of redemption. Through my reflections on the Black Monks music, I'll track how this spiritual efficacy works in the sonic register. My goal is that, by attending to the accumulation and intensification of musical material proffered in all its historicity, we can in turn listen for the spiritual logic at work in Gates' images. This will, I hope, reveal the plenitude of abstraction as it manifests in Black ecstasy.

The focus of my deep listening is an older performance from 2014, back when the Black Monks were still said to be 'of Mississippi' and when the group comprised Gates (voice, loops), Yaw Agyeman (voice), Mikel Avery (percussion), Khari Lemuel (cello, flute, voice) and DJ Madrid Perry (turntables and laptop).[4] Despite its vintage, it is illustrative of Gates' ongoing performance practice with the group. Performed at the Menil Collection in Houston, Texas, the Black Monks' revival-concert-meditation event was aligned with the ecumenical modernist aesthetics of the institution's founders – John and Dominique de Menil. The de Menils mobilised their considerable financial resources to reinvigorate spiritual art and did so over much of the twentieth century both in their adopted home of Houston and beyond. Abstraction – exemplified by the 1971 de Menil – commissioned Rothko Chapel – assumed pride of place in their patronage aesthetics. For Dominique de Menil, it allows one to 'approach the threshold of the divine'.[5] Abstraction of the spiritual and late-modernist kind are juxtaposed in the Black Monks' Menil performance – musically through the ensemble work but also in the positioning in front of a large, wild Frank Stella painting, *Takht-i-Sulayman I* from 1967 (fig. 1; p. xx). Stella's title suggests a spiritual meaning embodied in the abstract protractions. Takht-i-Sulayman is an Azerbaijani archeological site in present-day Iran dating back to the seventh century CE. The ruins of the citadel contain a crater filled by a spring, as well as the remains of a Zoroastrian fire temple. Stella's painting becomes a potent exemplar of spiritual abstraction and thus a fitting ally for the Black Monks' own sonic re-signifying of the sacred. Grounded in Black modernist traditions of creative music (improvisation) as well as gospel and Buddhist chant, the Black Monks inflect this historical material with the repetitions of dance music and sonic collage.

To get at just how Black ecstasy sounds out in their work through musical abstraction, I'll focus on a twenty-minute segment of the nearly seventy-minute performance. Up to the twenty-seven-minute mark, the group has fragmented and riffed-on numerous tunes – *We Shall Overcome* and *Peace Like a River* among others – building to a

moment of maximum excitement, proclaiming lines from Psalm 116: 'I love the Lord … He heard my cry … Long as I live.' The energy further intensifies as the gospel force snaps suddenly into *See-line Woman*, a traditional Black vernacular song made famous by Nina Simone. Powerful femme-energy takes over the group as holy praise flips into a sexy strut. Enthralling as it is, I'm most interested in what happens after *See-line Woman*. DJ Perry loops a propulsive rhythmic motif as the rest of the ensemble withdraws into silence. Lemuel begins a plaintive melody on his flute based in the minor pentatonic mode that has the feel of folksy melancholy and familiarity. Because I've been listening with Simone on my mind and in the hearts of the band, this new melody sets off an instance of misrecognition. It appears that they are channelling ever more deeply the High Priestess of Soul and taking up *Black is the Colour of My True Love's Hair* – the John Jacob Niles song that Simone made her own. Yet, my mishearing eventually clarifies into recognition that we have returned to the realms of gospel – Lemuel encourages the ensemble to take up the traditional song *Walk with Me*.

The group's handling of *Walk with Me* is a masterclass in sacred abstraction. As Lemuel continues his plaintive piping, Agyeman sings out the first line of the text – 'Walk with me.' In the context of the song's poetry, the line implores Jesus to accompany us on life's way. In the real-time moment of the performance, it speaks to the movement of ensemble and the collaborative effort exerted up to this point. As the *See-line* rhythmic loop fades out, the musicians begin to work together anew and are soon joined by Gates, who adds his own lyrics – 'Guide my hands' – which Agyeman glosses as 'these precious hands'. Both Gates' and Agyeman's performances fragment *Walk with Me* into lines for rumination and elaboration, buoyed by Lemuel, now on cello. At this moment, their performance is more *about* the gospel tune than it is the song itself. Their individual lines – their dwelling on fragments of text without presenting any verse in full – abstract the materials and saturate the musical texture. This sense of diffuseness, though, should not be understood as a lack of focus. The musicians are searching, beseeching one another. Gates brings this affective quality into sharp focus as his singing forgoes the song text altogether and opens into rapturous glossolalia. His ecstatic utterance knits the music into a tighter weave. Avery gives the totality a rhythmic drive that supports Lemuel's cello solo and prepares us for a full verse of *Walk with Me* sung by Agyeman.

These first few minutes have traced an energetic arc from abstraction (the sung fragments of the song) to representation, as if we're witnessing the creation of *Walk with Me* from nothing. My sense of this has been triggered by the uncertainty of melodic identity of the tune (wrapped up as I am in thoughts of Nina Simone) and heightened by the creative strategy of the Black Monks. They begin with fragments of a song and rebuild it from the ground up. This musical process – one we might think of as a taut weaving and unweaving between abstraction to coalescence – can be heard across the Black Monks' performances and is something to listen for in the sonic work that is presented in *Black Chapel*. I should be clear, though, that in adopting this type of listening that heightens awareness to processes of fragmentation and recognition, I don't want to privilege the notion that we *should* be listening for moments of clear representation. The experiential goal is not simply to name that tune and feel satisfied that we now know the meaning of the music. Rather, we should dwell with tension between the known and unknown.

Such ambiguity is in the foreground of my experience of the Black Monks' *Walk with*

Me. My personal association with the tune is based in Mahalia Jackson's 1949 recording for Apollo Records. With its lilting swing and organ accompaniment, Jackson's record has a self-assured bounce that seems to say, 'Yes, in fact, Jesus will be walking with me.' Thus far into their performance, the Black Monks have offered no such surety. Their searching, ascetic divination of the song's fragments plays up a potent sense that our salvation is not yet guaranteed. Agyeman's declamation of the full verse with its steely quiet does little to alter that impression.

If recognition-representation of the song itself doesn't evoke Jackson's blessed assurance, what, if anything, does? For me, it is precisely the subsequent undoing of the song that realises the Black ecstasy latent in *Walk with Me*. The musicians' path back to abstraction and fragmentation gets us there. Minister, musician and musicologist Braxton Shelley notes that such expressive ruptures as we find in the Black Monks' music are gospel's powerful means to grant transcendence. Shelley remarks that Bishop Paul S. Morton's song *Let it Rain* is applicable to the Black Monks' engagement with *Walk with Me*: 'As the cracks made in the song's structure become the objects of the audience's experience, these musical fissures amplify "an invitation, a call to a then-and-there, a not-yet-here."'[6] He goes on to compellingly argue for the ways in which spiritual immanence is paradoxically created through productions of sonic distance – what we might also think of as abstraction.

The role of technology in the ensemble is essential to the making of Black ecstasy. As Agyeman completes delivery of a full stanza, ending with 'While I'm on this pilgrim journey / I want you to walk with me', digital loops fragment 'walk with me' and Agyeman begins to duet with himself. He does not return to the song, but improvises melismas that saturate the sonic texture as more loops accrue to the mix. In a gesture of musical friendship, Agyeman then offers his microphone to Lemuel, who adds a nearly whispered 'everyday' to the texture. These loops merge into the antiphonal chorus of live and processed sound. We have in this moment of virtual and actual liveness, a powerful instance of what Nathaniel Mackey calls 'metavoice', which Anthony Reed interprets as 'a name for a supplemental voicing for a constitutively irreparable collectivity, a fictional collectivity whose realization will have followed the utterance, if utter is what voice does'. Reed goes on to reinterpret Mackey's metavoice as a 'fugitive voice' that 'names a confluence of the technical (including the mechanical), the biological, and a speculative or experimental practice conceived as message emanating from the other side of the henceforth, a hailing of subjects yet to emerge.'[7] Fugitivity is the watchword of the back half of *Walk with Me* as the accumulative logic of the mechanical-digital loops creates a foundation upon which Lemuel and Agyeman build, with Agyeman intensifying his own seeming estrangement from the hope in the song. Exasperated, he implores 'I need a buddy, oh, to walk with me.' Moments later, the resonant chapel the Monks have built collapses. The loops cut out suddenly and we're left with Agyeman's frantic petition: 'Every minute, every hour, every second, I need some peace, I need you.' This moment of raw self-exposure brings back the rich looping texture, which is cut again by Gates, whose voice returns poignantly to the ensemble with 'While I'm on this tedious journey / I need you to walk with me.'

Gates' solo initiates a new move towards transcendence. Lemuel begins a low two-note vamp (a repeated musical gesture, here from C to D), over which Agyeman signals

reconciliation with melodic expressions of the text 'I'm your friend.' *Walk with Me* has been transcended and we are on the other side of salvation, walking hand in hand. Agyeman's voice is again looped as his lines are fragmented and layered, while Lemuel begins a new vamp that gives the ensemble greater forward momentum. The sound climaxes with the roar of Avery's percussion saturating the already dense quilt of sound. In the Black Monks' performances, conceptual differences between abstraction, fragmentation, loop and gospel vamp seem less distinct and begin to reveal their family resemblances. The vamp (and by extension the loop) shows itself, in the words of Shelley, to be a 'musical technology of transcendence' that produces 'a complex of words and music used to induce religious experience'.[8]

III

But what of the Frank Stella painting that hangs in the background of this performance? The juxtaposition of abstract painting and Black creative music – and the invitation to think of both as having something to do with one another – goes back at least to the Ornette Coleman Double Quartet's 1961 LP *Free Jazz*, whose cover was emblazoned by Jackson Pollock's *White Light*, 1954. It's appealing to think about the Black Monks making their ecstatic music in front of Stella's monolithic canvas, but without suggesting that their work should be understood through the artist – just as we should not interpret Coleman's free music as a sonic translation of Pollock. The co-presence of Stella and the Black Monks is another instance of creative estrangement that results in new transcendence. Taken together, we might understand the work of Coleman, the Black Monks and Gates' practice more broadly as a form of metamodernism that proceeds from the standpoint of *Black universality*, mastering abstraction in myriad forms. By metamodernism, I mean Gates' combination of a number of aesthetic strategies working in aggregate and deriving its particular force from the dissonances between those strategies. Produced through the fugitive voice of the vamp-loop, the estranging and transcending of *Walk with Me* becomes the conceptual framework through which other abstractions (Pollock's, Stella's and the de Menils') might be measured. Such a view would take as its cue (and intensify) Huey Copeland's insistence that Black artists and abstraction have 'always already belong[ed] together'.[9] Indeed, it seems that the Black Monks made a habit of performing with Stella. Their 2018 performance at the Kunstmuseum Basel was offered in front of Stella's *Damascus Gate*, 1970 (fig. 2; p. xx).

In the nominally secular space of the museum gallery, an artist's christening of work as a chapel invites reflection on just what we are meant to worship. Leo Bersani and Ulysse Dutoit described this problematic in relation to the Rothko Chapel:

> If a visit to the chapel is to be different from a visit to an art gallery, and if the chapelness of the place is to induce a state of mind more specific than a momentary disposition to a contentless deism, then the word 'Rothko' in 'Rothko chapel' cannot help having some of the particularizing value we would naturally attribute to 'Methodist' or 'Anglican' in entering a Methodist or Anglican chapel. The art in the Rothko chapel is, then, indispensable to an understanding of something other than the art. But if the art in the Rothko chapel is the chapel's religion, the absolute value of the paintings is somehow

identical to their disposition to withdraw from our sight, which means that in order to approach the chapel's sense we must adjust to the disappearance of the source of its sense.[10]

Bersani and Dutoit offer a compelling provocation for our encounters with *Black Chapel*. Here, a fully realised architectural space filled with the artist's own sonic art resonates with the Rothko Chapel, a relationship intensive by the installation of 7 tar paintings by Gates that makes these resonances explicit. Both are the work of unified artistic conceptions that foreground visual darkness and abstraction. But beyond that, their engagement with Blackness is of two distinct hues. Blackness stands in for the void of existential tragedy for Rothko. For Gates, Blackness colours the work of salvation, work that takes broken fragments of worldly goods and sounds and makes them holy.

1 Gates quoted in Joseph Helfenstein, 'Director's foreword in Black Madonna, ed. Josef Helfenstein and Daniel Kurjaković (Cologne: Verlad der Buchhandlung Walther König, 2018). p. 33.
2 Theaster Gates, Statement on Black Chapel, 2022 courtesy of Theaster Gates.
3 ibid
4 In the early years, the group was known as the Black Monks of Mississippi. Gates has since dropped the geographical designation.
5 Dominique de Menil, 'Inaugural Address at the Rothko Chapel', in The Rothko Chapel: Writing on Art and the Threshold of the Divine (Houston: Rothko Chapel, 2010), p. 18.
6 Braxton Shelley, '"Play the Rain Down": Prince, Paul Morton, and the Idea of Black Ecstasy', in Twentieth-Century Music 19/1 (2022): 108.
7 Anthony Reed, Soundworks: Race, Sound, And Poetry in Production (Durham, NC: Duke University Press, 2021), p. 28.
8 Braxton Shelley, 'Analyzing Gospel' in Journal of the American Musicological Society 72/1 (2019), pp. 181–243, p. 210.
9 Huey Copeland, 'One-Dimensional Abstraction', Art Journal (Summer 2019): 116.
10 Leo Bersani and Ulysse Dutoit, The Arts of Impoverishment (Cambridge, MA: Harvard University Press, 1993), p. 132.

THEASTER GATES (b. 1973) creates works that engage with space theory, land development, sculpture and performance. Drawing on his interest and training in urban planning and preservation, the artist redeems spaces that have been left behind. His work contends with the notion of Black space as a formal exercise, one defined by collective desire, artistic agency and the tactics of a pragmatist.

In 2010, Gates created the Rebuild Foundation, a non-profit platform for art, cultural development and neighbourhood transformation that supports artists and strengthens communities through free arts programming and innovative cultural amenities on Chicago's South Side.

Gates has exhibited and performed at The Victoria and Albert Museum (2021), London, UK; Whitechapel Gallery (2013 and 2021), London, UK; Tate Liverpool, UK (2020); Haus der Kunst, Munich (2020); Walker Art Center, Minneapolis (2019); Palais de Tokyo Paris, France (2019); Sprengel Museum Hannover, Germany (2018); Kunstmuseum Basel, Switzerland (2018); National Gallery of Art, Washington D.C., USA (2017); Art Gallery of Ontario, Canada (2016); Fondazione Prada, Milan, Italy (2016); Punta della Dogana, Venice, Italy (2013) and dOCUMENTA (13), Kassel, Germany (2012).

Gates is the twelfth recipient of the Frederick Kiesler Prize for Architecture and the Arts (2021). In 2020, Gates received the Crystal Award for his leadership in creating sustainable communities. He was the winner of the Artes Mundi 6 Prize and a recipient of the Légion d'Honneur in 2017. He was awarded the Nasher Prize for Sculpture 2018, as well as the Urban Land Institute's J.C. Nichols Prize for Visionaries in Urban Development. Gates is a professor at the University of Chicago in the Department of Visual Arts and serves as the Senior Advisor for Cultural Innovation and Advisor to the Dean at the Harris School of Public Policy.

SIR DAVID ADJAYE OBE is a Ghanaian-British architect who has received international acclaim for his impact on the field. In 2000 he founded Adjaye Associates, which today operates globally with studios in Accra, London, and New York and on projects spanning the globe. Adjaye's largest project to date, the Smithsonian National Museum of African American History & Culture, opened on the National Mall in Washington DC in 2016 and was named 'Cultural Event of the Year' by *The New York Times*.

In 2017, Adjaye was knighted by Queen Elizabeth II and was included in *TIME*'S 100 Most Influential People List. He was winner of the 2021 RIBA Royal Gold Medal. Approved personally by Her Majesty the Queen, the Royal Gold Medal is considered one of the highest honours in British architecture for significant contribution to the field internationally. Adjaye is also the recipient of the World Economic Forum's 27th Annual Crystal Award, which recognizes his 'leadership in serving communities, cities and the environment' and was recently honoured as an inaugural recipient of the TIME100 Impact Awards.

JAYDEN ALI is the Founding Director of interdisciplinary practice JA Projects and works at the meeting point of architecture, urban planning and art, focusing on public facing, cultural projects that strengthen communities and enrich society. Approaching a decade of working; previous projects range from architectural masterplans, new builds, refurbishments and exhibitions, through to the production of documentaries, urban research and the establishment of community institutions. He is a Senior Lecturer on Central Saint Martins' MArch Architecture course, is a trustee of Open City/Open House and a columnist at *Elephant* Magazine. He is a Mayor's Design Advocate, is part of the Hackney Regeneration Design Advisory Group and sits on the London Legacy Development Corporation Quality Review Panel. Ali has been recognised as a key voice in architecture 'shaping a new future for London' by the Design Museum, *Wallpaper* Magazine and the Architecture Foundation, and is included within the *Architects' Journal's* prestigious '40 Under 40' list. Ali is the co-curator of the British Pavilion at the Venice Biennale 2023.

DR JAREH DAS is a researcher, writer and curator who lives and works between West Africa and the UK. Das' academic and curatorial practice is informed by an interest in global modern and contemporary art with a specific focus on performance. In 2022, Das curated *Body Vessel Clay: Black Women, Ceramics and Contemporary Art*, Two Temple Place, London and York Art Gallery, an exhibition that spanned seventy years of ceramics and explored how clay has been disrupted, questioned and reimagined by Black women artists including Ladi Kwali, Magdalene Odundo, Phoebe Collings-James and Jade Montserrat amongst others. Since 2011, Das has held curatorial and editorial positions with Middlesbrough Institute of Art, Middlesborough; Etemad Gallery, Dubai; Arts Catalyst, London; MVRDV, Rotterdam; and Camden Art Centre, London and has contributed to a number of publications including *Wallpaper**; *Ocula*; *Nka Journal of Contemporary African Art*; and *ARTnews*. In 2022, Das was awarded a two-year early career fellowship from Paul Mellon Centre for Studies in British Art as part of their New Narratives Awards. She holds a doctorate in Curating Art and Science: New Methods and Sites of Production and Display in partnership with Arts Catalyst and Royal Holloway, the University of London and holds an MA in Curating Contemporary Art, the Royal College of Art, London and a BA (Hons) in Material Culture, Architecture and Museum Studies from the University of Leeds.

RYAN DOHONEY is a scholar of twentieth and twenty-first century U.S. and European modernism and experimentalism. Drawing on ethnomusicology, microhistory, affect theory, religious studies and phenomenology; Dohoney's writing and research documents the relationships formed by musical performance and artistic collaboration. His first monograph, *Saving Abstraction: Morton Feldman, the de Menils, and the Rothko Chapel* (Oxford University Press, 2019) charts the history of Feldman's collaboration with Dominique and John de Menil on the music for the Rothko Chapel that premiered in Houston, Texas, in 1972. In 2022, Dohoney published his second monograph *Morton Feldman: Friendship and Mourning in the New York Avant-Garde* (Bloomsbury) which examines Feldman's relationships with John Cage, Philip Guston, Merle Marsicano, Frank O'Hara, Jackson Pollock, Earle Brown and Charlotte Moorman. Dohoney is Associate Professor of Musicology in the Bienen School of Music at Northwestern University. At Northwestern he is also core faculty in the programmes of Critical Theory and Comparative Literary Studies and affiliate faculty with the Programme in Gender and Sexuality Studies and the Black Arts Consortium.

HANS ULRICH OBRIST (b. 1968, Zurich, Switzerland) is Artistic Director of the Serpentine in London, Senior Advisor at LUMA Arles, and Senior Artistic Advisor at The Shed in New York. Since his first show *World Soup* (The Kitchen Show) in 1991 he has curated more than 350 exhibitions. Most notable amongst these are the *Do It* series (1993–), *Take Me (I'm Yours)* in London (1995), Paris (2015) New York (2016), and Milan (2017); and the Swiss Pavilion at the 14th International Architecture Biennale in Venice (2014). Obrist has also co-curated the *Cities on The Move* series (1996–2000), *Laboratorium* (1999); the operatic group exhibition *Il Tempo del Postino* in Manchester (2007) and Basel (2009), and *The 11, 12, 13, 14, 15 Rooms* series (2011–2015). Obrist's recent shows include *IT'S URGENT* at LUMA Arles (2019-2021), and *Enzo Mari* at Triennale Milano (2020). *The Handwriting Project*, which protests the disappearance of handwriting in the digital age, has been taking place on Instagram since 2013 (@hansulrichobrist).

In 2011 Obrist received the CCS Bard Award for Curatorial Excellence, and in 2015 he was awarded the International Folkwang Prize. Most recently he was honoured by the Appraisers Association of America with the 2018 Award for Excellence in the Arts. Obrist has lectured internationally at academic and art institutions, and is contributing editor to several magazines and journals. Obrist's recent publications include *Ways of Curating (2015), The Age of Earthquakes* (2015), *Lives of the Artists, Lives of Architects (2015), Mondialité* (2017), *Somewhere Totally Else* (2018) *The Athens Dialogues* (2018), *Maria Lassnig: Letters* (2020), *Entrevistas Brasileiras: Volume 2* (2020), *An Exhibition Always Hides Another Exhibition* (2019), *The Extreme Self: Age of You* (2021), and *140 Ideas for Planet Earth* (2021).