

Sally Thurer



Exhibition

The Legacy of The Body Bottle, Exhibition examining the surrealist influence of Schiaparelli's 1937 perfume bottle.

Mmuseumm

2016, Ongoing

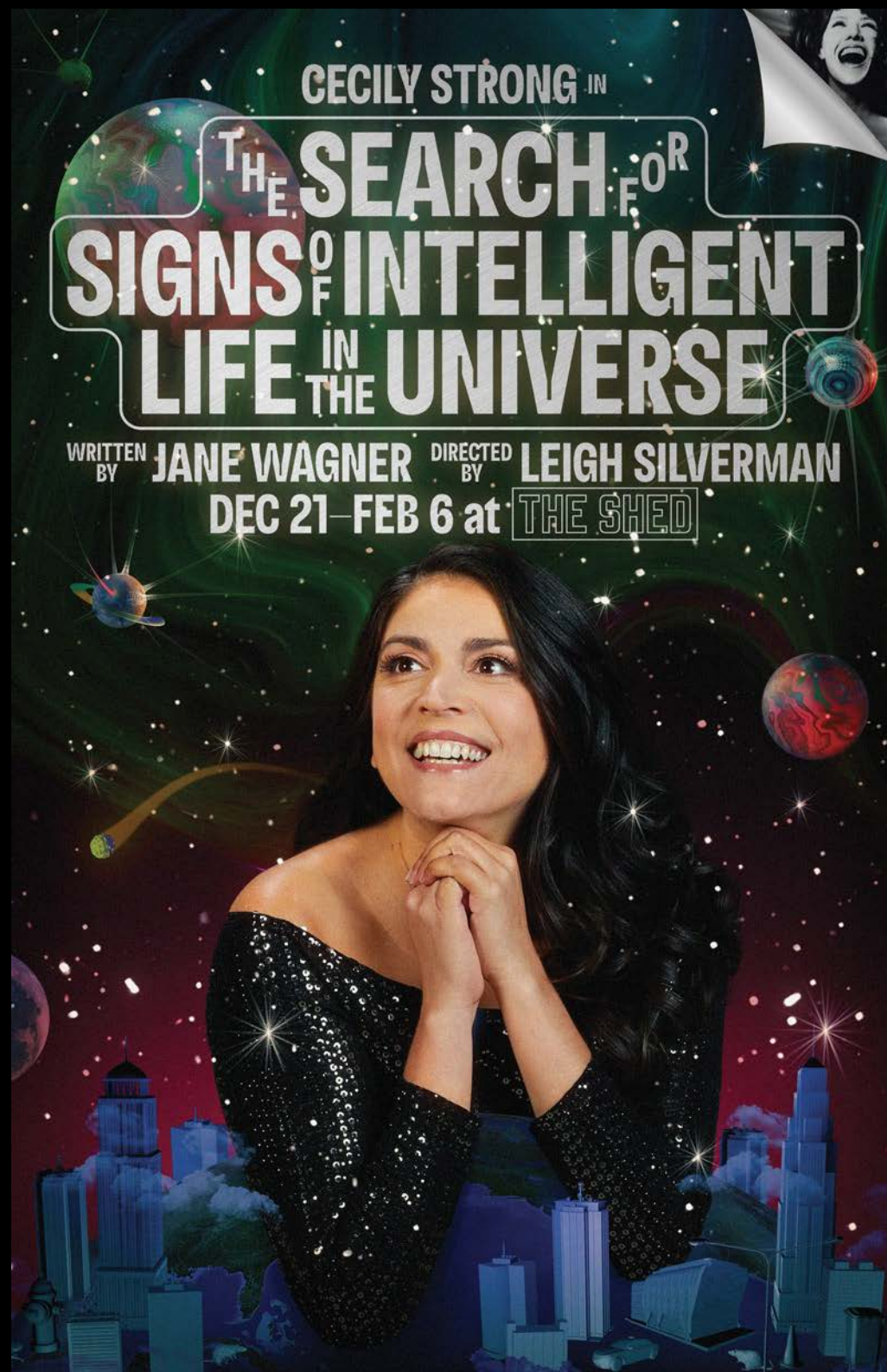


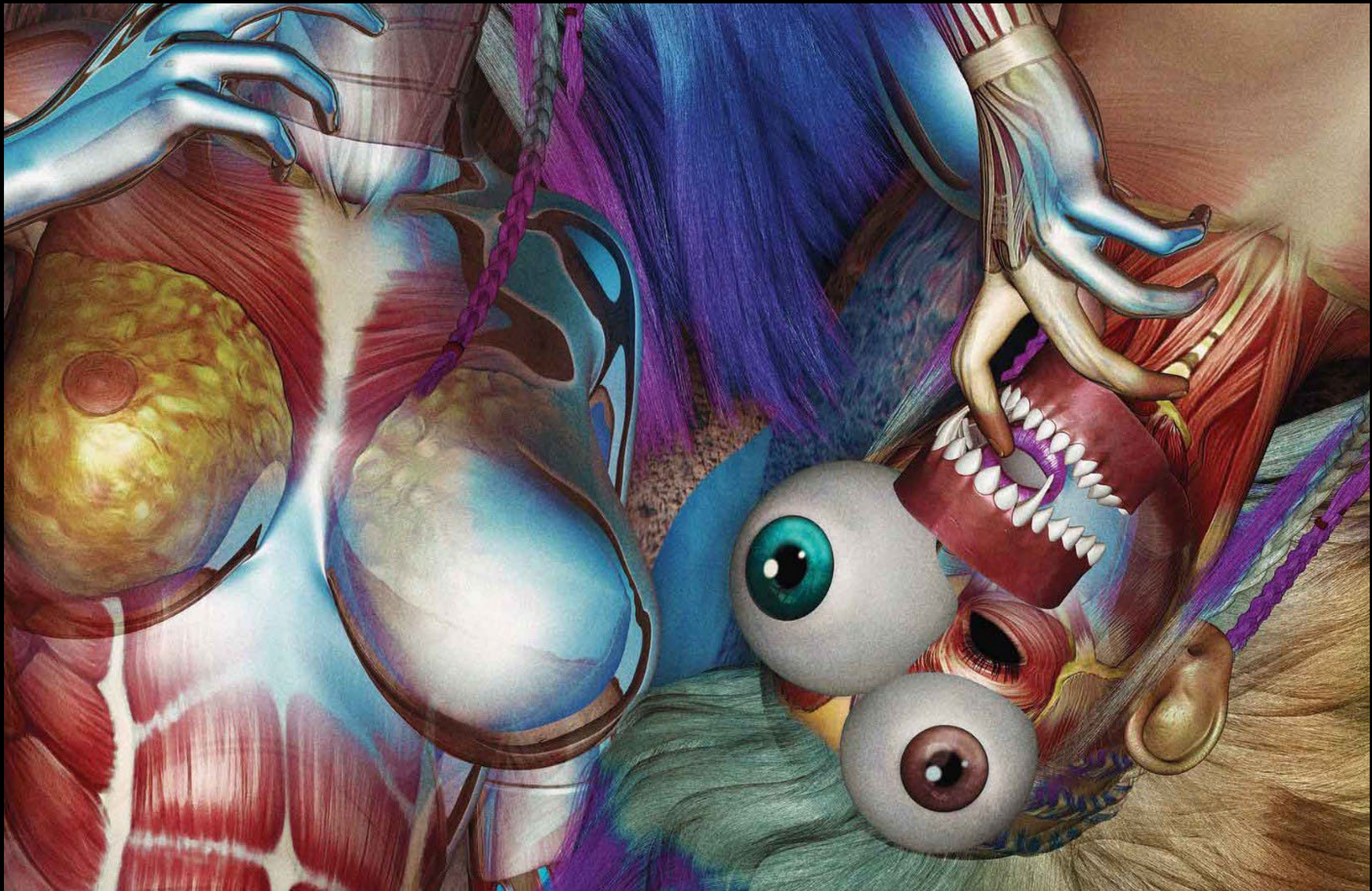
Illustration

How Lip-Syncing Got Real: Lip-Syncing Was The Domain of Drag Queens. Now It's How Scrappy Amateurs Get Famous.

The New York Times

2021





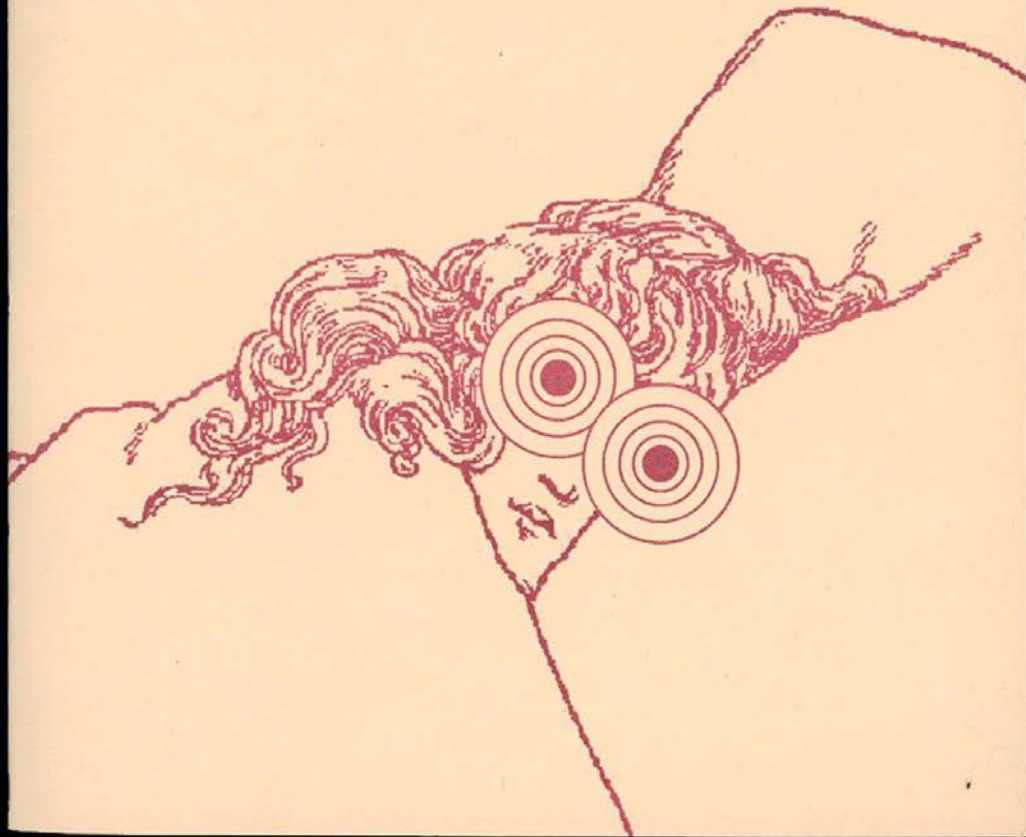
Illustration

Cover Illustration

Precog Magazine

2018

Bedtime Stories for the Despairing Precariat by Hans Christian Andersen



Publishing

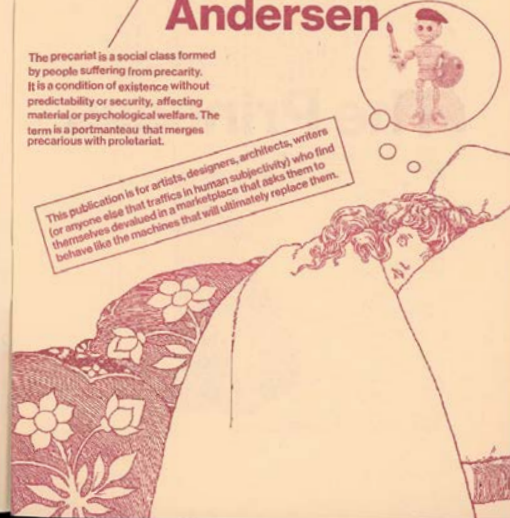
Bedtime Stories for the Despairing Precariat by Hans Christian Andersen, Publication about artifice and subjectivity.

Compiled and Annotated by Sally Thurer

Bedtime Stories for the Despairing Precariat by Hans Christian Andersen

The precariat is a social class formed by people suffering from precarity. It is a condition of existence without predictability or security, affecting material or psychological welfare. The term is a portmanteau that merges precarious with proletariat.

This publication is for artists, designers, architects, writers (or anyone else that traffics in human subjectivity) who find themselves devalued in a marketplace that asks them to behave like the machines that will ultimately replace them.



The Princess and The Pea is about cultural capital—connoisseurship as a flex—the idea that refined sensibilities are what separates the royalty from the rabble. But like The Emperor's New Clothes and The Nightingale, the other stories in this booklet, it is also an interrogation of pretense.

The Princess



and

the Pea

Are you real or an impostor? What is the role of the museum in this story? What is the test? Is the test real? Did you pass? If the prince's can't discern fake from real, why does it matter? Does it matter?

1837

Like The Princess and The Pea, The Emperor's New Clothes is an interrogation of pretense...but we get a different view. We only suspect the princess is an impostor. We know the weavers are impostors.

The Emperor's

Evidence that the Emperor is unfit for office. THE EMPEROR'S NEW CLOTHES. MANY years ago, there was an emperor who was very fond of fine clothes. He spent all his money on them, and he was so vain that he would not let anyone else see him in his nightgown. One day, he decided to go to the city to see the new clothes that the weavers had made for him. He was so proud of them that he wanted to show them to everyone. But when he got to the city, he found that the weavers had made nothing at all. He was so embarrassed that he ran away in a hurry. The people laughed at him, and he was never seen again.

New Clothes

This is quite dark, because one would hope to see the Emperor in his nightgown. But the Emperor is so vain that he would not let anyone else see him in his nightgown. One day, he decided to go to the city to see the new clothes that the weavers had made for him. He was so proud of them that he wanted to show them to everyone. But when he got to the city, he found that the weavers had made nothing at all. He was so embarrassed that he ran away in a hurry. The people laughed at him, and he was never seen again.

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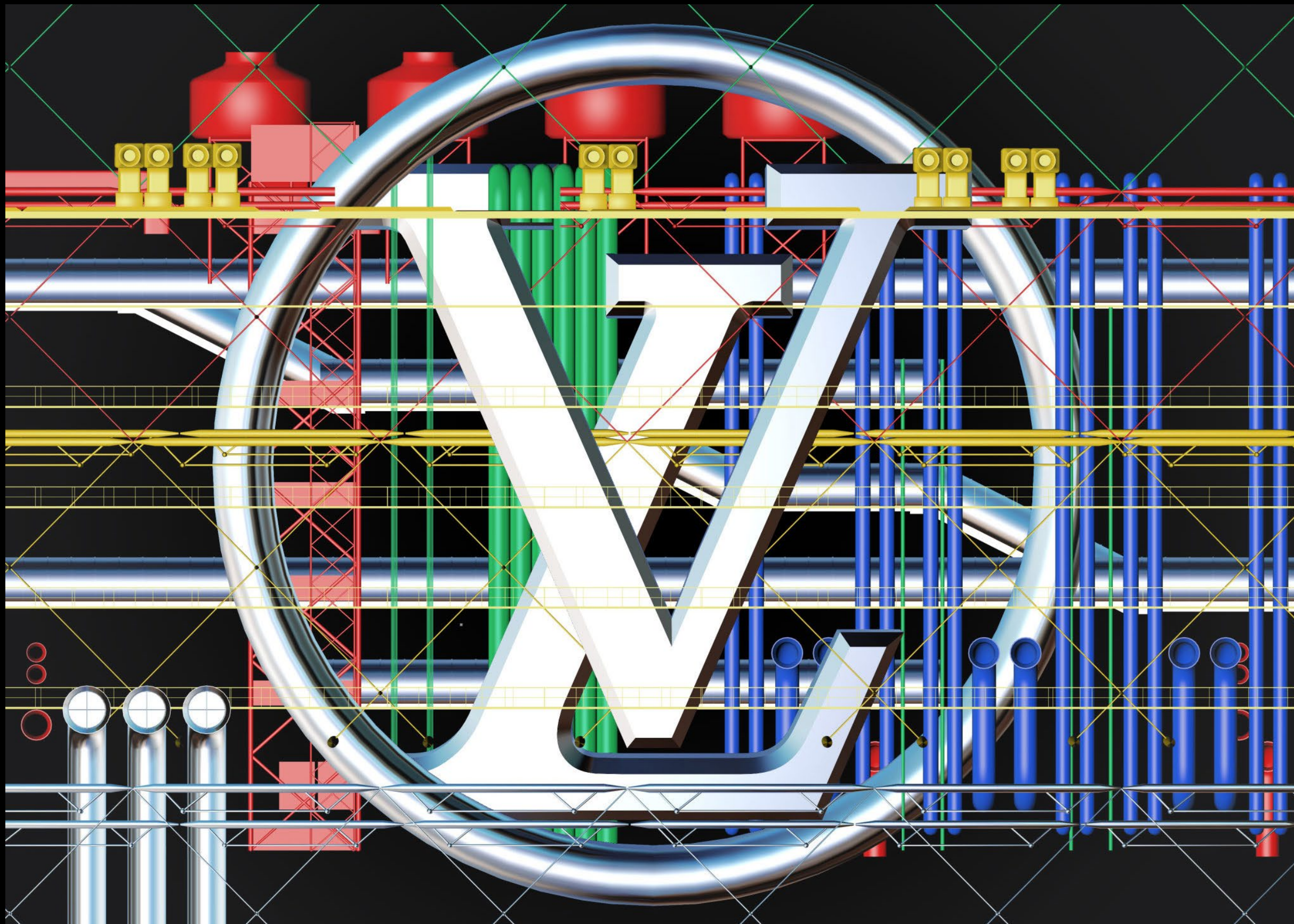
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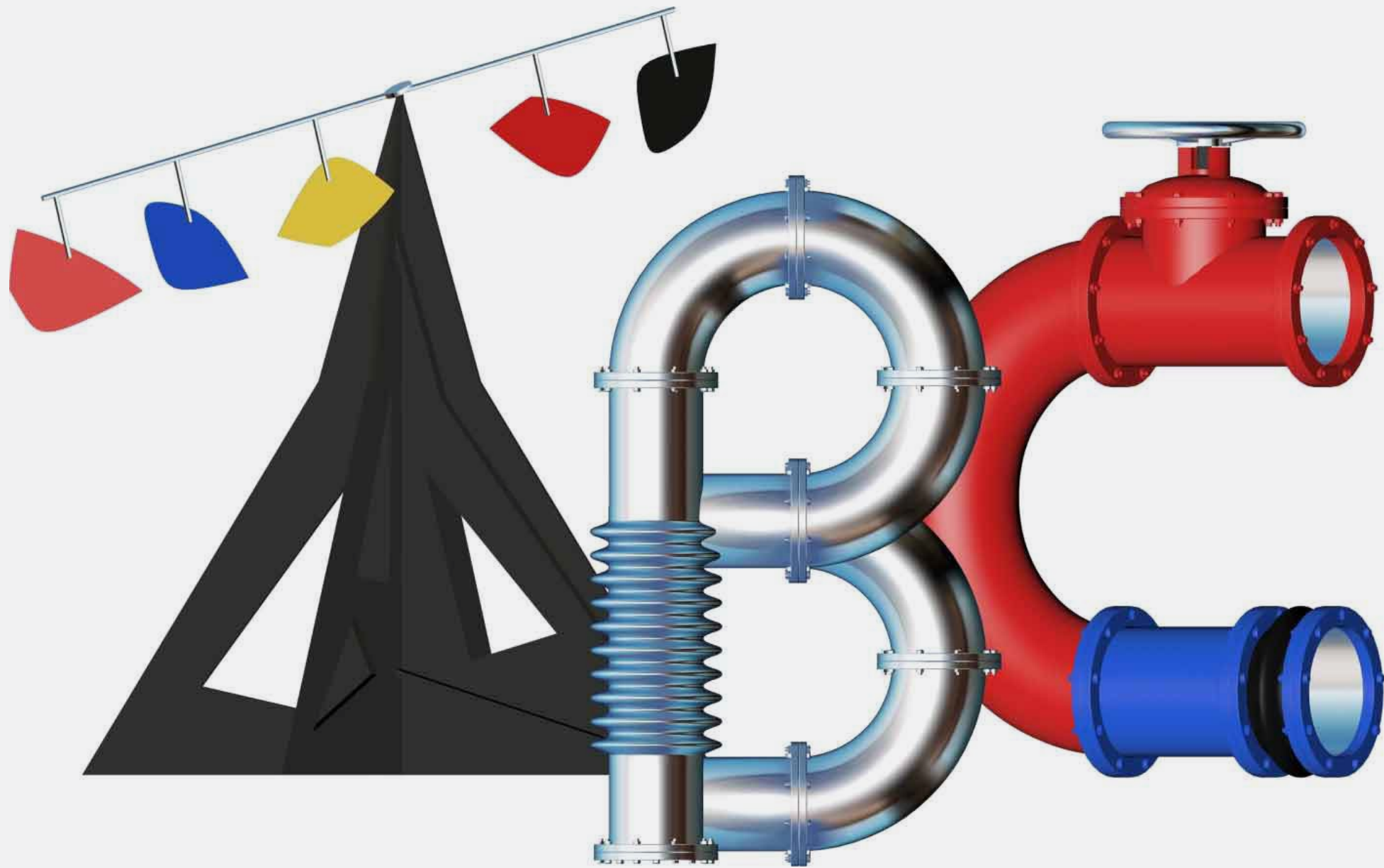
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TXT Books

2018







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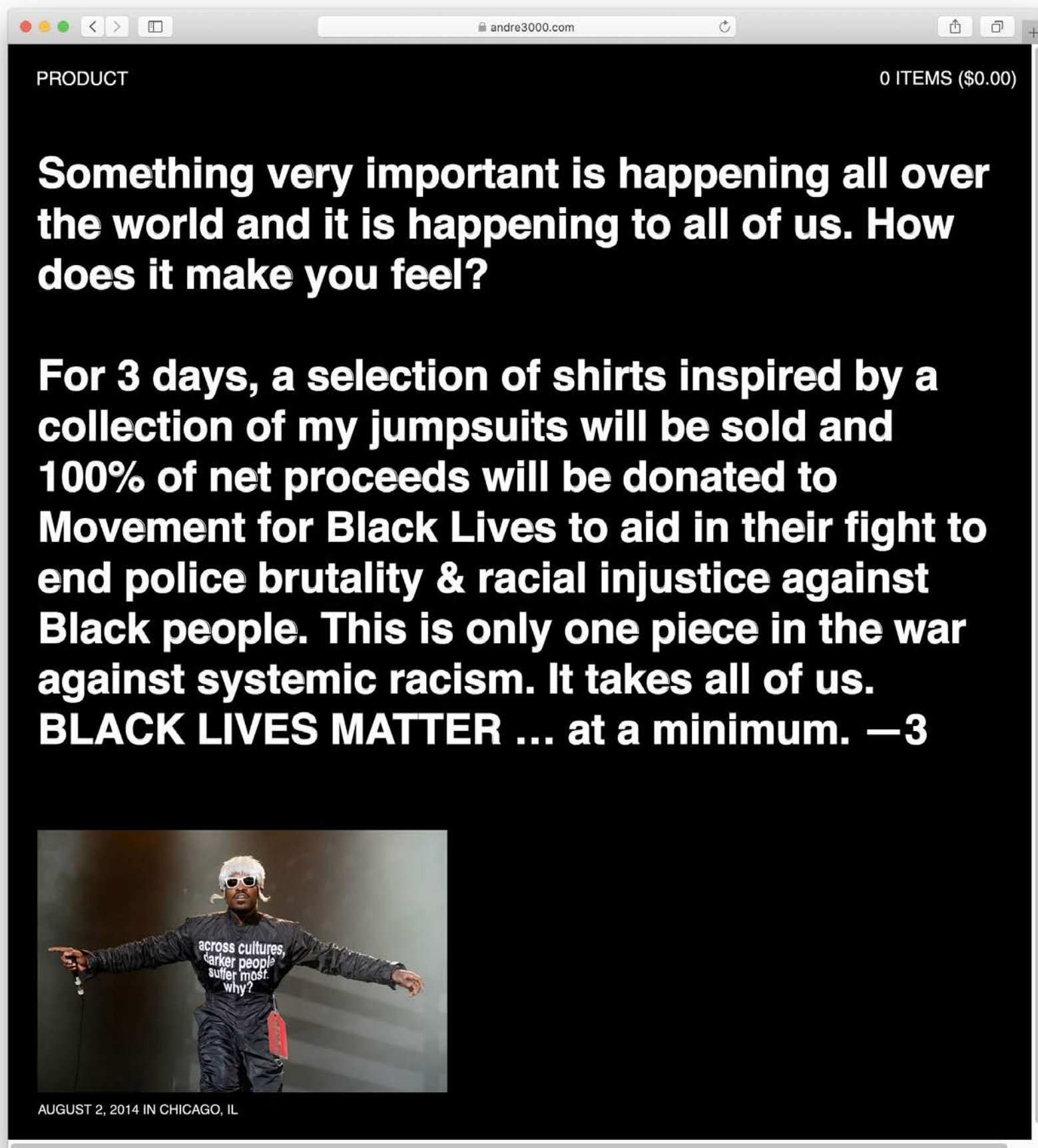


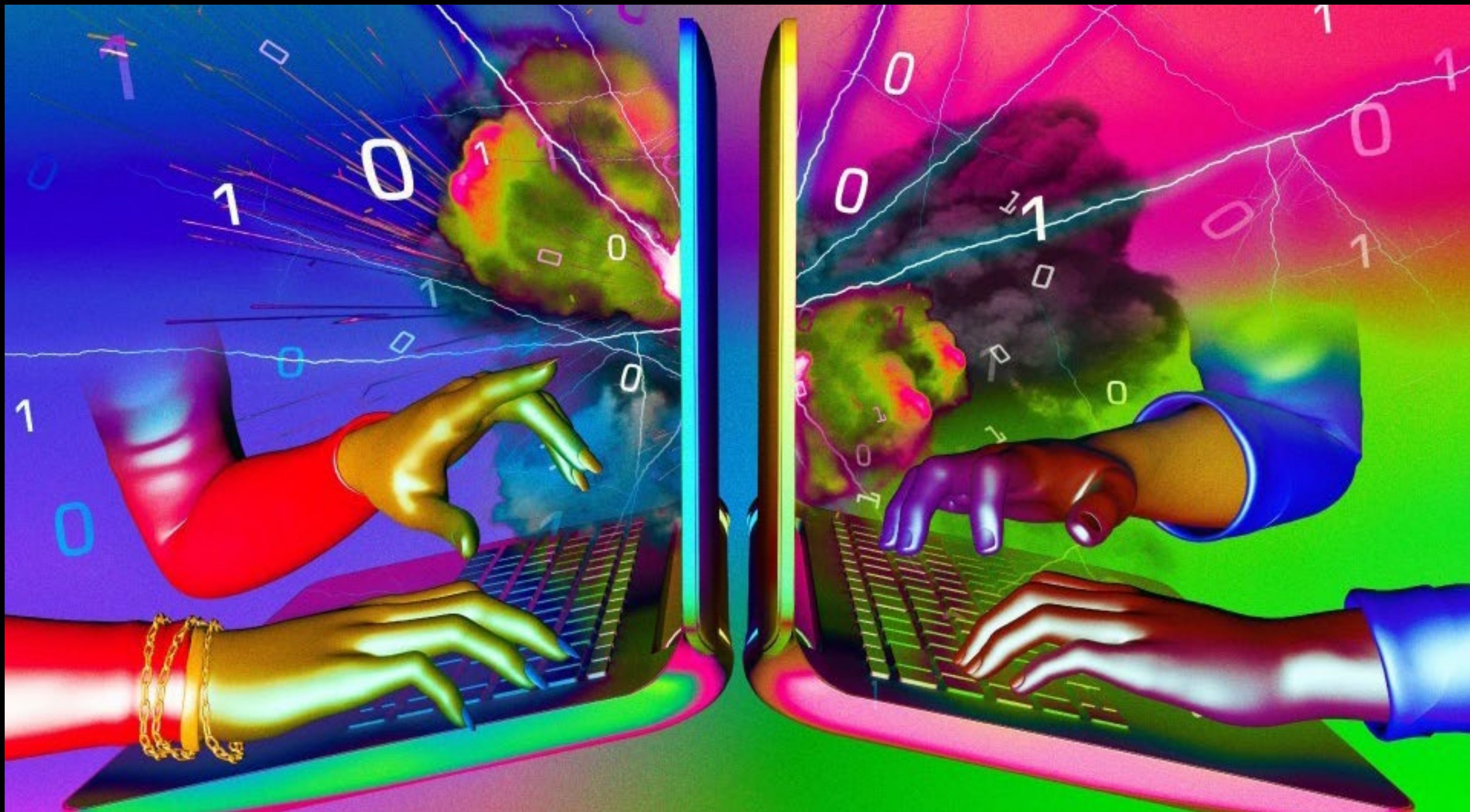
Design

Logo and graphics for BLM shirts worn by Bella Hadid, designed with André 3000 and Amy Davis.

André 3000

2020





RESTORATION

Reader

Compiled by
SALLY THURER

Publishing



This text is an excerpt from a manifesto by William Morris and other founding members of SPAB (The Society for the Protection of Ancient Buildings) in 1877.

MANIFESTO

No doubt within the last fifty years a new interest, almost like another sense, has arisen in these ancient monuments of art; and they have become the subject of one of the most interesting of studies, and of an enthusiasm, religious, historical, artistic, which is one of the undoubted gains of our time; yet we think that if the present treatment of them be continued, our descendants will find them useless for study and chilling to enthusiasm. We think that those last fifty years of knowledge and attention have done more for their destruction than all the foregoing centuries of revolution, violence, and contempt.

For Architecture, long decaying, died out, as a popular art at least, just as the knowledge of medieval art was born. So that the civilized world of the nineteenth century has no style of its own amidst its wide knowledge of the styles of other centuries. From this lack and this gain arose in men's minds the strange idea of the Restoration of ancient buildings; and a strange and most fatal idea, which by its very name implies that it is possible to strip from a building this, that, and the other part of history—of its life that is—and then to stay the hand at some arbitrary point, and leave it still historical, living, and even as it once was.

RESTORATION

In early times this kind of forgery was impossible, because knowledge failed the builders, or perhaps because instinct held them back. If repairs were needed, if ambition or piety pricked on to change, that change was of necessity wrought in the unmistakable fashion of the time; a church of the eleventh century might be added to or altered in the twelfth, thirteenth, fourteenth, fifteenth, sixteenth, or even the seventeenth or eighteenth centuries, but every change, whatever history it destroyed, left history in the gap, and was alive with the spirit of the deeds done midst its fashioning. The result of all this was often a building in which the many changes, though harsh and visible enough, were, by their very contrast, interesting and instructive and could by no possibility mislead. But those who make the changes wrought in our day under the name of Restoration, while professing to bring back a building to the best time of its history, have no guide but each his own individual whim to point out to them what is admirable and what contemptible; while the very nature of their task compels them to destroy something and to supply the gap by imagining what the earlier builders should or might have done. Moreover, in the course of this double process of destruction and addition the whole surface of the building is necessarily tampered with; so that the appearance of antiquity is taken away from such old parts of the fabric as are left, and there is no laying to rest in the spectator the suspicion of what may have been lost; and in short, a feeble and lifeless forgery is the final result of all the wasted labour.



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PRESERVATION IS OVERTAKING US

The following text is a transcript of part of a talk delivered by Rem Koolhaas at Columbia University on September 17th, 2004.

We were lucky in 2002 to receive a commission from the Beijing government that enabled us to try to investigate and define for China a specific form of preservation. This is one of those unique moments in which we come closer, and maybe I should say in this case that I come closer, to one of my most intimate utopian dreams, which is to find an architecture that does nothing. I've always been appalled that abstinence is the one part of the architectural repertoire

RESTORATION

that is never considered. Perhaps in architecture, a profession that fundamentally is supposed to change things it encounters (usually before reflection), there ought to be an equally important arm of it which is concerned with not doing anything. To the extent that this may sound like I am coveting an appointment in [Columbia's] historic preservation department, it may not be far off.

What we started to do is look at preservation in general and look at a little bit at the history of preservation. Now, the first law of preservation ever defined was in 1790, just a few years after the French Revolution. That is already an interesting idea, that at the moment in France when the past was basically being prepared for the rubbish dump, the issue of preserving monuments was raised for the first time. Another equally important moment was in 1877 where, in Victorian England in the most intense moment of civilization, there was the second preservation condition. If you look at inventions that were taking place between these two moments—cement, the stethoscope, anesthesia, photography, blueprint, etc.—you slowly realize that...

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REM KOOLHAAS

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Photo by Mike Albano

On July 13, 2000, a wall and two floors collapsed at Irreplaceable Artifacts, an architectural salvage shop at Second Avenue and Houston Street. City officials ordered the building destroyed, along with everything inside including a walnut ceiling from William Randolph Hearst's collection and several Tiffany windows valued at \$50,000 each.

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Vincent Callebaut

Nouvelle



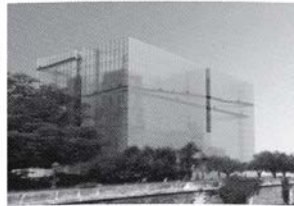
Radegh Bebbani



YTTY Design

RESTORATION

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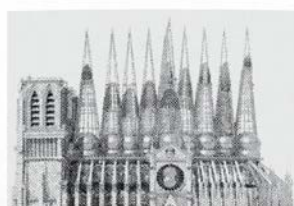


Boltassi + Le Clercq



Clayton Kenneth Nickum

Notre-Dame



Chicago Underground Practice

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THE CUSTODIANS

How the Whitney is transforming the art of museum conservation.

BY BEN LERNER

I walk south on Manhattan's High Line toward the Whitney Museum of American Art: international tourists with their selfie sticks, sunbathers on the wooden benches in various stages of address. The power of the High Line—abandoned railway tracks repurposed as a popular park—is that it feels at once triumphant and post-apocalyptic. Grass grows over the rails, trees among the treetops; it's almost as if nature had reclaimed the infrastructure of a civilization wiped out by an unspecified disaster. I feel as if I were wandering through a composite, the rails peeking through the C.G.I. And the elevation itself is eerie, an acknowledgment of rising seas.

The park now terminates in a great ship: Renzo Piano's nine-story Whitney building, one of many architectural nods to the largely vanished industries on which the surrounding neighborhood once depended. (Piano was born into a family of Genoan builders; his Astur Fearnley Museum, on the water in Oslo, resembles a giant glass sail.) The Whitney was, in fact, erected with flooding in mind. Hurricane Sandy struck early in the construction process, leading Piano to adjust the museum's design: the steel frame is built to bend, not break, whenever the next storm arrives. I can't help thinking of it as the Noah's Ark of American Art. You are to bring into the ark two of every kind of painting, two works of every school...

I enter through the museum's glass facade—the lobby is crowded, but the lines move quickly—and take one of the elevators to the fifth floor. The walls of the elevator are paneled with mirrors, half of the occupants are filming their reflections as we ascend. I've come to see a sculpture entitled "Cost of Living (Aleyda)," by Josh Kline, one of a series, for which Kline, who is thirty-six, interviewed janitorial workers and then used 3-D-printing technology to create sculptural assemblages



The Whitney Museum Renzo Piano, 2015



Cost of Living, Josh Kline, 2014

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based on scans of their bodies. The physical work consists of a janitor's cart, to which L.E.D. lights have been taped, and on which are several objects, printed in plaster and cyanocrylate: brushes, sponges, a bottle of cleaning fluid. Also on the cart are two 3-D prints of the digitally imaged head of "Aleyda," a housekeeper at the Hotel on Rivington, along with a print of her hand, enclosed in a plastic glove, and of her foot, in a sock and shoe. The surface of one of the heads shows Aleyda's face; the other has been replaced by the label from a bottle of Strain-X. Her body is not only segmented; it is becoming another cleaning product.

Standing before the sculpture, I think of how it has long been fashionable in the art world to speak of "dematerialization": the dematerialization of labor in our so-called information-based economy, the dematerialization of the art object in conceptual practice. To confront the severed head and fragmented body of a janitor in a museum space is a disconcerting reminder of the undocumented (in more than one sense) material labor from which such discourses can help distract us. Somebody is still making the hardware from which you upload data to the cloud; somebody is still scrubbing the toilets at the museum that hosts your symposium on Internet art.

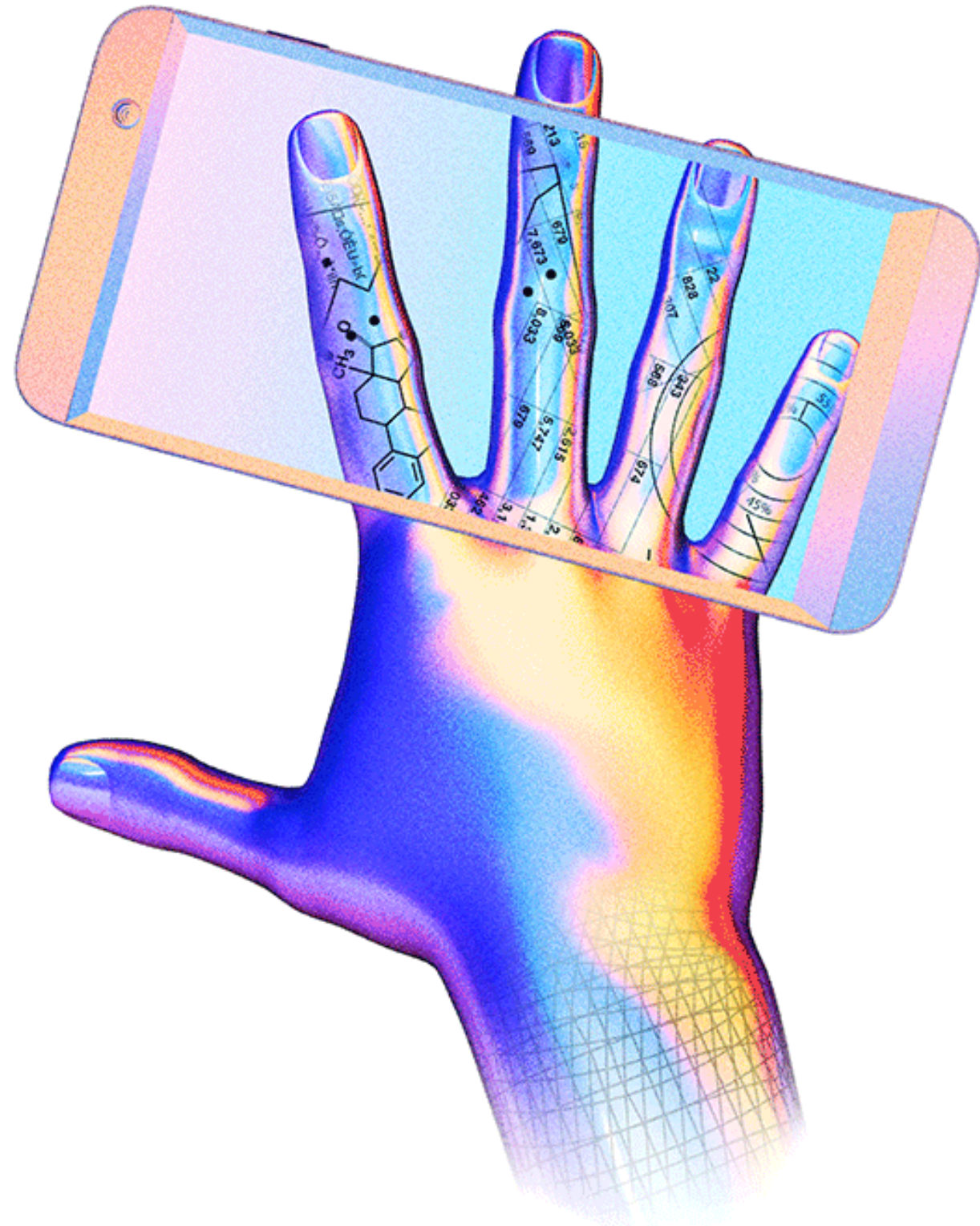
More subtly, "Cost of Living" could be said to pun on the museum as "custodian" of art works. Kline's 3-D objects are not intended to last. There is what he calls a "resolution gap" between the digital files and current 3-D-printing technology, meaning that printers capable of matching the resolution of his scans don't yet exist. At a certain point—five years or fifty, it's hard to say—technology will improve, enabling the scans to be realized in full detail. But part of the conceptual content of the work is, will have been, the process of switching out the objects over time. Kline is reversing the traditional temporality of the "original" art work: what comes first are copies; the real work will arrive in the future. None of this complexity is indicated in the placard beside Kline's sculpture in the current show; the museum doesn't know how to represent it yet.

READER

Restoration Reader, Publication about the history and philosophy of restoration, preservation and authenticity.

Personal Project

2019



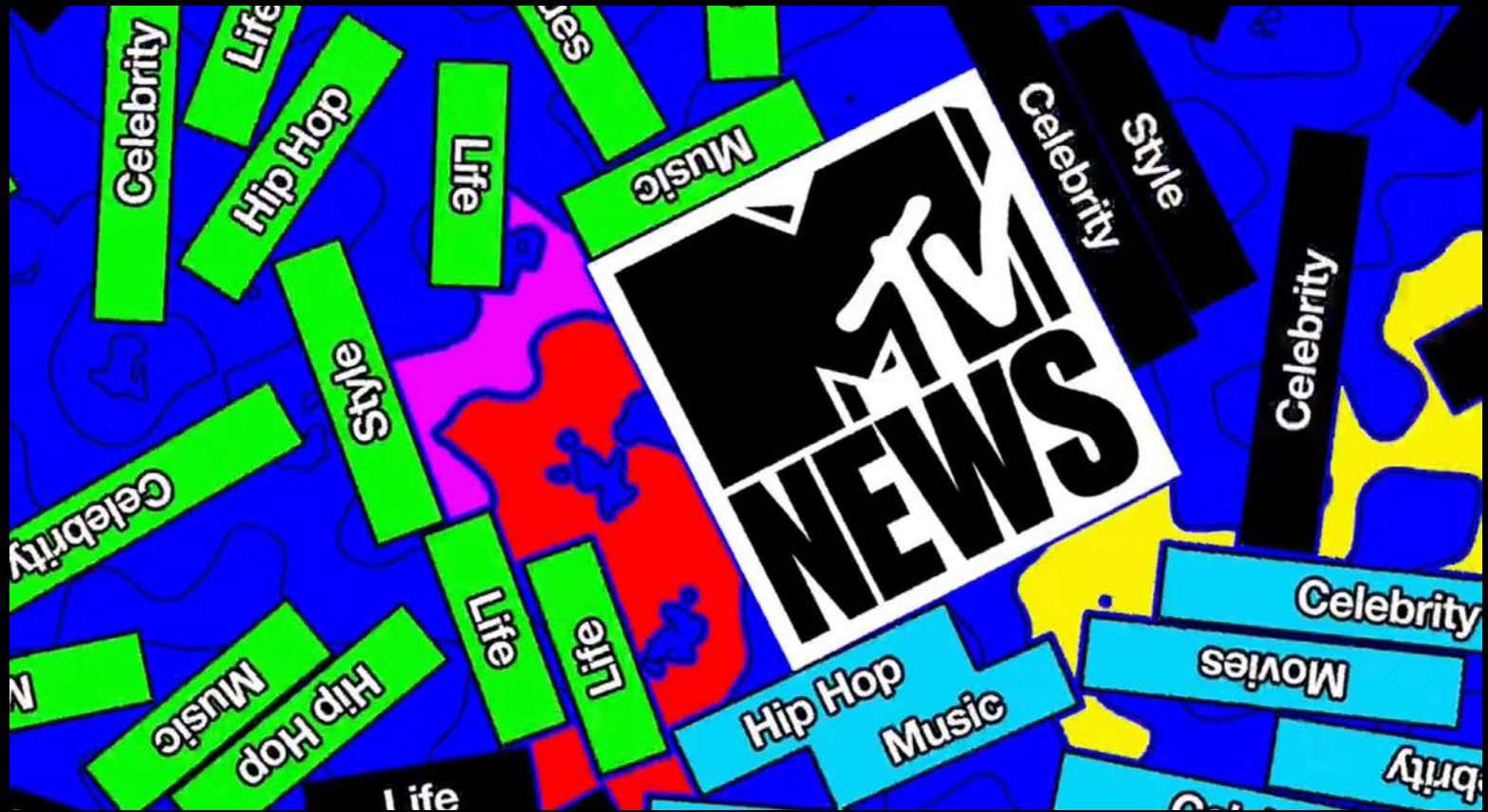
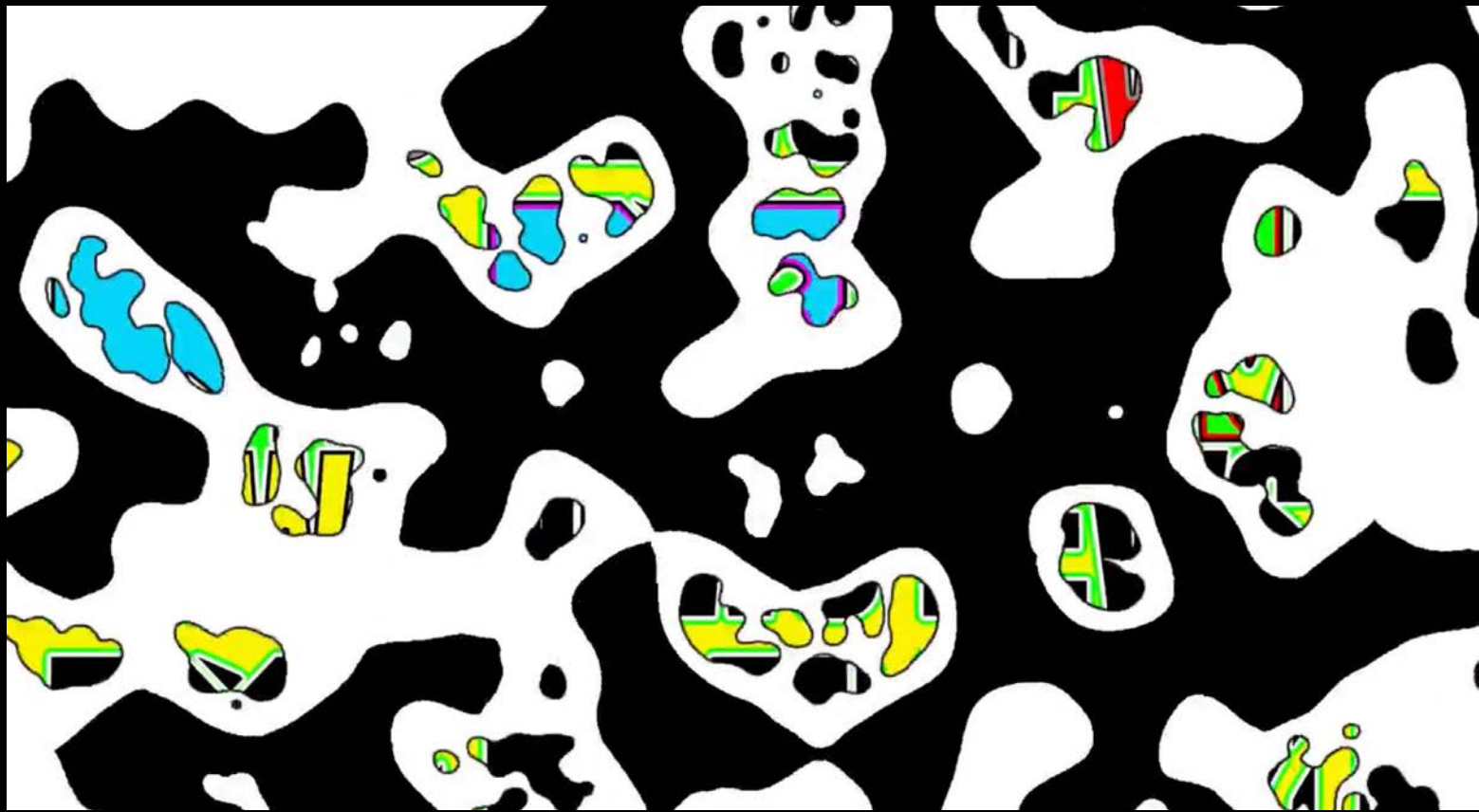


Publishing

[Bootlegwiki](#), Casual research project on Instagram about artifice, appropriation, counterfeiting and piracy.

Personal Project

2014–present



Motion Design

Full visual identity for the MTV News rebrand
under the direction of Richard Turley

MTV News

2015





Art Direction & Design

Missbehave Magazine, Brooklyn based lifestyle magazine covering fashion, music, art and pop culture.

Colossal Media

2007–09



Graphic Design

Yale 2011 Painting + Printmaking Thesis Exhibition,
Visual Identity, signage and window design.

Yale School of Art

2011

