



Ian Carr-Harris  
*Tracings*  
installation view



Ian Carr-Harris  
installation view

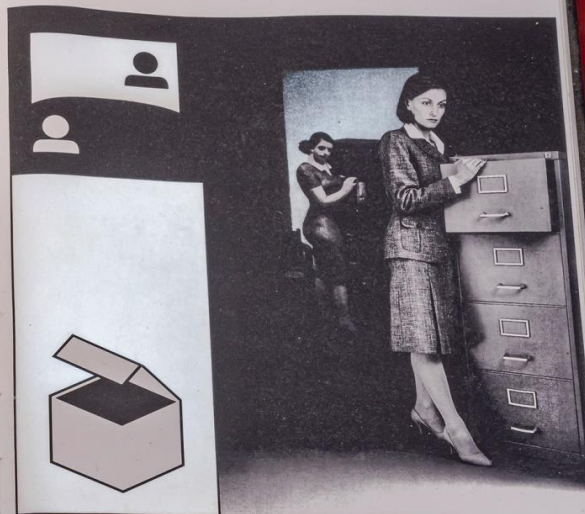


Ian Carr-Harris

*Furnishing the Office: Rozenstraat 8, part 2, 1995*

metal card-table with vinyl surface, reading lamp, fabricated book with backlit illumination  
30.5 x 30.5 x 39 in. (77.5 x 77.5 x 99 cm)

HOPPER SPENT A YEAR IN PARIS IN 1906 AND EXHIBITED IN the Armory Show of 1913, but he never had any truck with Modernism. Today, history has moved around his work and effectively changed its "valency" from aesthetic conservative to proto-postmodernist. There is much in Hopper's work which clearly derives from the cinema and from photography, and throughout much of his life he was directly involved in the production of vernacular imagery in his work as an illustrator. In a recent book on Hopper, Gal Levin observes that the office equipment and furnishings seen in the 1940 painting, *Office at Night*, are derived from his office illustrations of the 1910 period, albeit the dress worn by the woman in this picture clearly belongs to the same period as the painting. In the photographs I've just started shooting "around" this image, my model wears a 1940s business suit — as a sort of "hacking stick," loosely pinning the images to the period of the painting — but I've made no other gesture towards a 1940s feel. History has moved around my own work, changing at least one of its meanings. When I began using photo-text it was in the interests of a "zero degree" of style, an "absence" of style. Today, such work constitutes a distinct genre, and an item in the available repertoire of stylistic conventions. For this particular work I would like to vary the genre a little. To emphasise the reference to the social order, I'm thinking of replacing the printed word component with the "isotype".



PREPARATORY WORK FOR OFFICE AT NIGHT, 11 INCHES HIGH, 1995-96

Ian Carr-Harris  
detail of  
*Furnishing the Office: Rozenstraat 8, part 2, 1995*





Ian Carr-Harris  
*Notes, 1982-2018: Rozenstraat 8, p. 336-337, 2024*  
paper, plywood  
43.5 x 26.5 x 39 in. (110 x 67 x 86 cm)



Ian Carr-Harris  
detail of  
Notes, 1982-2018: Rozenstraat 8, p. 336-337, 2024



Ian Carr-Harris  
*Trace*, 2024  
oil stick on blackboard  
12 x 10 in. (30.5 x 25.5 cm)





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installation view





Ian Carr-Harris  
*Artists, 1978-2018, 2024*  
*Johanna Householder, p.150-151*  
*Staging Painting in the Work of Ulrike Nattermueller, p. 126-127*  
paper, plywood  
43.5 x 26.5 x 32 in. (100 x 67 x 81 cm)

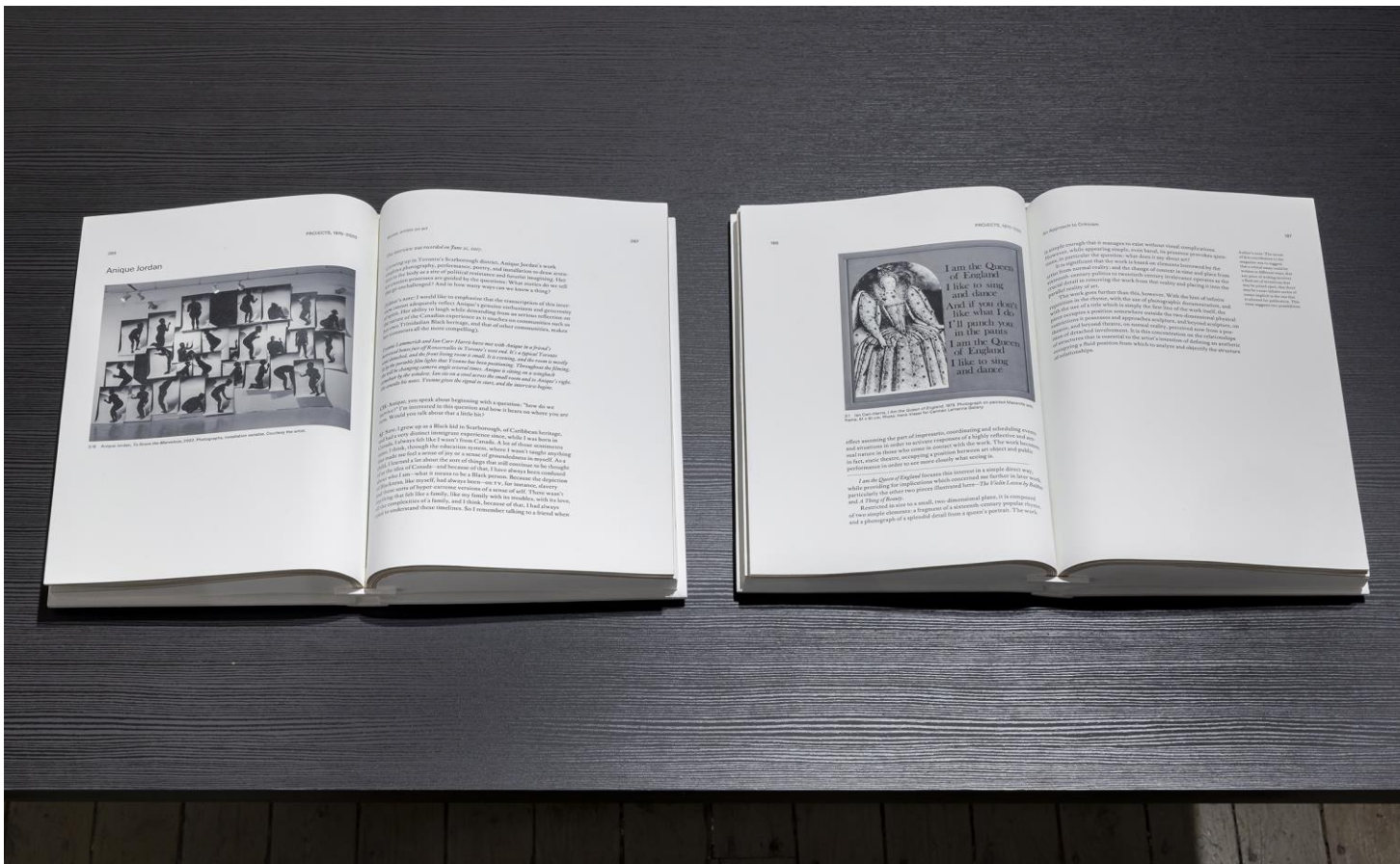


Ian Carr-Harris  
detail of  
Artists, 1978-2018, 2024  
Johanna Householder, p.150-151  
Staging Painting in the Work of Ulrike Nattermueller, p. 126-127



**Ian Carr-Harris**  
*Projects, 1975-2020, 2024*  
*Voices: artists on art, p. 266-267*  
*An Approach to Criticism, p. 186-187*  
paper, plywood  
43.5 x 26.5 x 32 in. (100 x 67 x 81 cm)





Ian Carr-Harris  
 detail of  
 Projects, 1975-2020, 2024  
 Voices: artists on art, p. 266-267  
 An Approach to Criticism, p. 186-187



Ian Carr-Harris  
*I Am the Queen of England, 1973/2024*  
giclee print  
31.5 x 31.5 in. (80 x 80 cm)