



Ian Carr-Harris
Tracings
installation view



Ian Carr-Harris
installation view

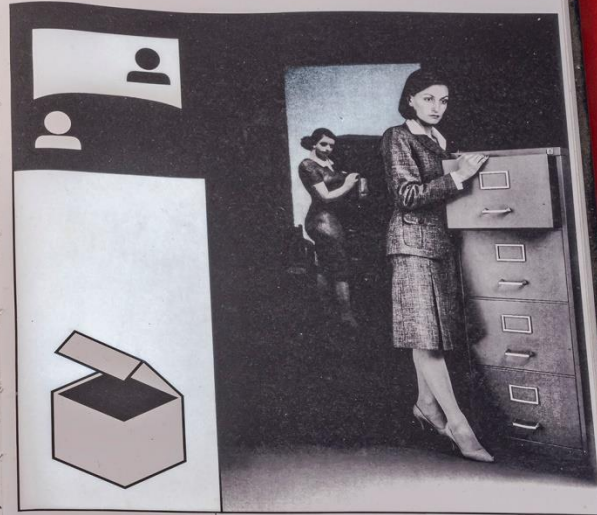


Ian Carr-Harris

Furnishing the Office: Rozenstraat 8, part 2, 1995

metal card-table with vinyl surface, reading lamp, fabricated book with backlit illumination
39 x 30 ½ x 30 ½ in. (99 x 77.5 x 77.5 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, Gad 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 "asking stretch" loosely pinning the images to the period of the painting — but I've made no other gesture towards a 1940s feel. I 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, 1991-92

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
34 x 43 ¼ x 26 in. (86 x 110 x 67 cm)



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



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



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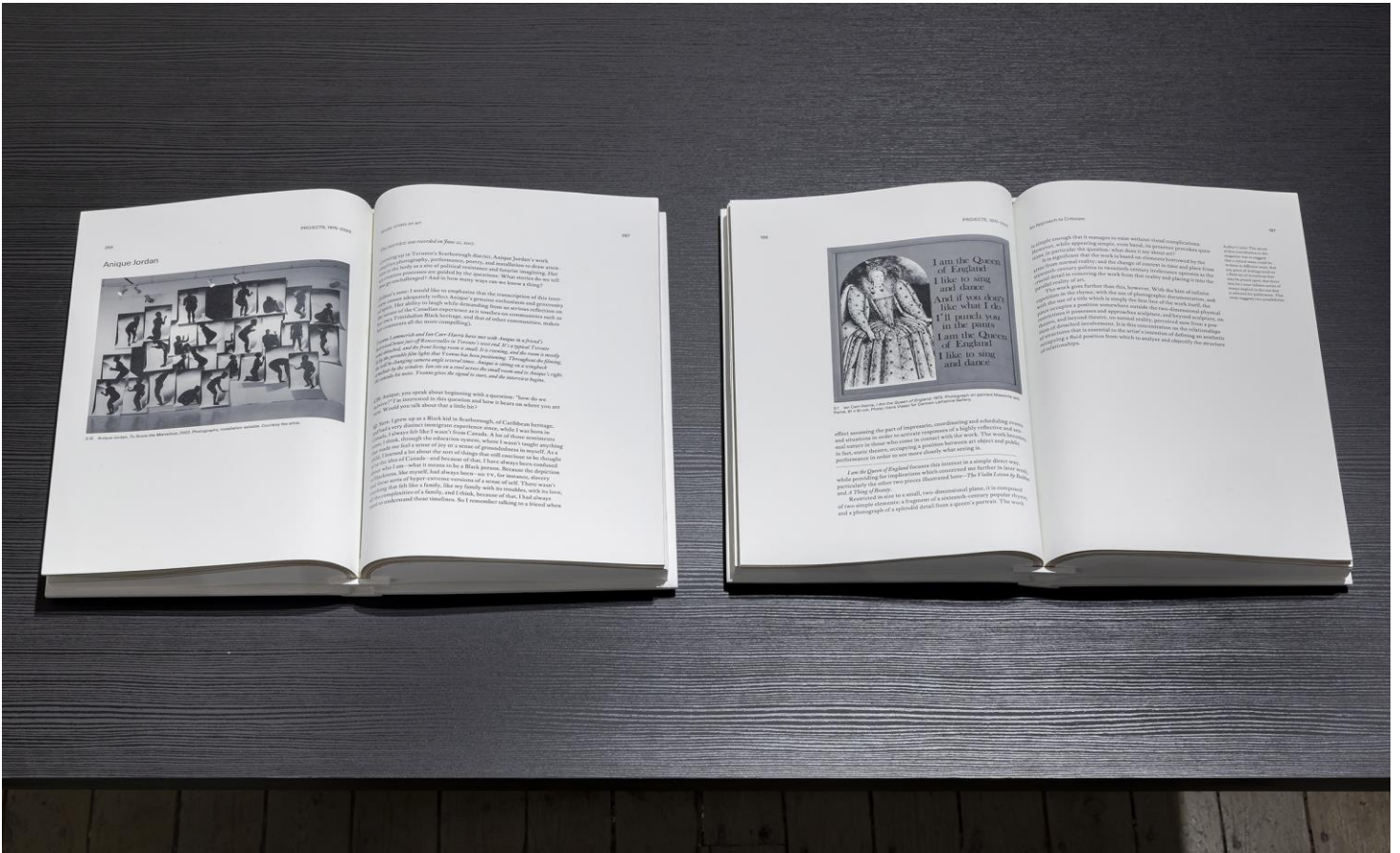
Ian Carr-Harris
Artists, 1978-2018, 2024
Johanna Householder, p.150-151
Staging Painting in the Work of Ulrike Nattermueller, p. 126-127
paper, plywood
32 x 43 ¼ x 26 in. (81 x 110 x 67 cm)



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
32 x 43 ¼ x 26 in. (81 x 110 x 67 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 ½ x 31 ½ in. (80 x 80 cm)