

Sarah Entwistle

Selected Press

signs and symbols

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Nivola Museum in Orani: Sarah Entwistle's exhibition, between emigration stories to NY and textile art

By **Claudia Giraud** - October 26, 2020

In her first exhibition in an Italian institution, the English artist intertwines personal stories (his, his grandfather, an architect like her and a contemporary of Costantino Nivola, both emigrated to New York) with shared material practices such as weaving



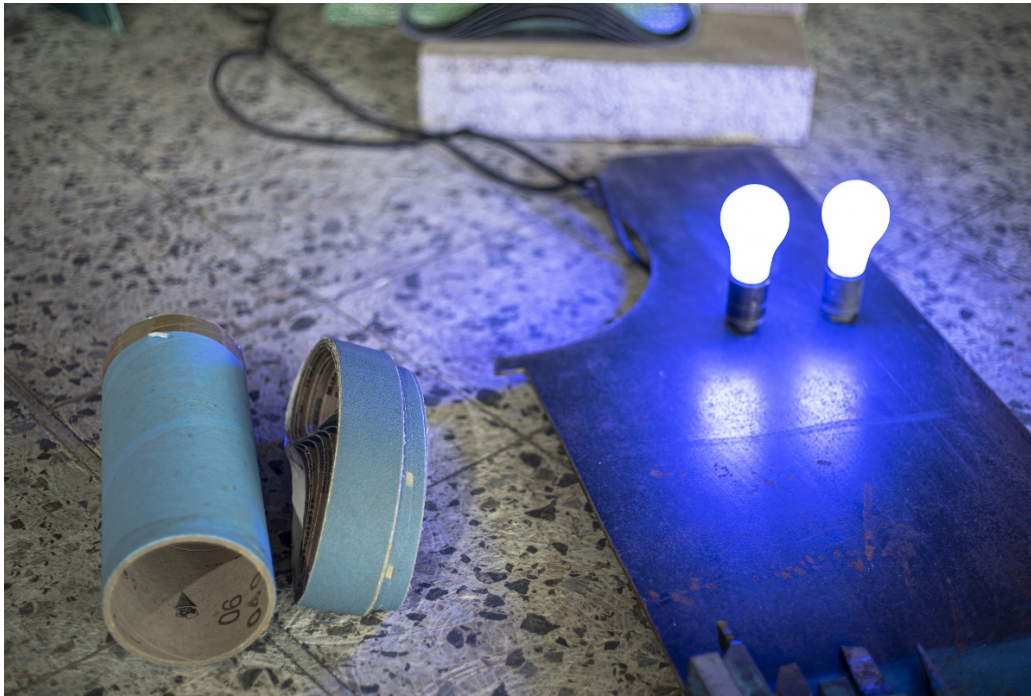
Studio installation, Berlin, 2020, credit Sarah Entwistle Studio

Art, architecture and landscape have always been the reference coordinates of the **Nivola Museum in Orani** (Nuoro). The institution, located in the center of a park in the heart of Sardinia, is in fact dedicated to the work of **Costantino Nivola** (Orani, 1911 - EastHampton, 1988), whose work has been in dialogue with the architecture, with the context of the work.

THE SARAH ENTWISTLE EXHIBITION FOR THE NIVOLA MUSEUM OF ORANI

And the same goes for **Sarah Entwistle** (London, 1979) architect and visual artist who bases her research on the daily practice of collecting objects and fragments of materials: for some years this ritual has begun to focus on the archive of her grandfather, **Clive Entwistle** (1916-1976) also an architect and contemporary of the Sardinian artist, who shared a story of emigration to New York. Now, all this is present at the Nivola Museum in the exhibition *You should remember to do those things done before that have to be done again.*, edited by Alfredo Cramerotti. This is Entwistle's first solo show in an Italian institution, where from 31 October to 28 February he proposes a completely new body of works that includes objects, two-dimensional works and tapestries such as the three hand-woven panels produced by local Sarule weavers: an intertwining of personal stories (his, his grandfather's and Costantino Nivola's) with shared material practices. Here are the preview images ...

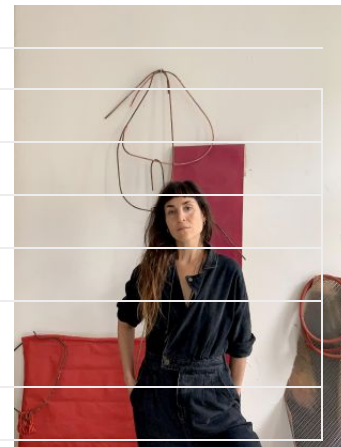
-Claudia Giraud



Sarah Entwistle, Detail of mixed media installation, (2022), credit Sarah Entwistle Studio and SAVVY Contemporary, Berlin

Vernissage

Duration	from 31/10/2020 to 28/02/2021
Author	Sarah Entwistle
Curator	Alfredo Cramerotti
Genres	contemporary art, personal
Exhibition space	NIVOLA MUSEUM
Address	Via Gonare, 2, 08026 - Orani - Sardinia



Sarah Entwistle



Claudia Giraud

<https://twitter.com/c1aud1>

Nata a Torino, è laureata in storia dell'arte contemporanea presso il Dams di Torino, con una tesi sulla contaminazione culturale nella produzione pittorica degli anni '50 di Piero Ruggieri. Giornalista pubblicista, iscritta all'Albo dal 2006, svolge attività giornalistica per testate multimediali e cartacee di settore. Dal 2011 fa parte dello Staff di Direzione di Artribune (www.artribune.com), è Caporedattore Musica e cura, per il magazine cartaceo, la rubrica "Art Music" dedicata a tutti quei progetti dove il linguaggio musicale si interseca con quello delle arti visive. È stata Caporedattore Eventi presso Exibart (www.exibart.com). Ha maturato esperienze professionali nell'ambito della comunicazione (Ufficio stampa "Castello di Rivoli", "Palazzo Bricherasio", "Emanuela Bernascone") ed in particolare ha lavorato come addetto stampa presso la società di consulenza per l'arte contemporanea "Cantiere48" di Torino. Ha svolto attività di redazione quali coordinamento editoriale, realizzazione e relativa impaginazione degli articoli per l'agenzia di stampa specializzata in italiani all'estero "News Italia Press" di Torino. Ha scritto articoli e approfondimenti per diverse testate specializzate e non (SkyArte, Gambero Rosso, Art Weekly Report e Art Report di Monte dei Paschi di Siena, Exibart, Teknedia, Graphicus, Esportoarte, Corriere dell'Arte, La Piazza, Pagina).



FLASH FEED

SAVVY Contemporary reopens with *RAUPENIMMERSATTISM*

September 21, 2020



1 ② 3 4 5 6

Sarah Entwistle, *An Architect and his Wife Arriving in his own Rather Large Airplane*, 2020. Hand woven wool, natural and synthetic dyes. 220 cm x 280cm. Courtesy of the artist.

SAVVY Contemporary reopens in a new venue with RAUPENIMMERSAATISM, a project that features performance, research, radio, and exhibition.

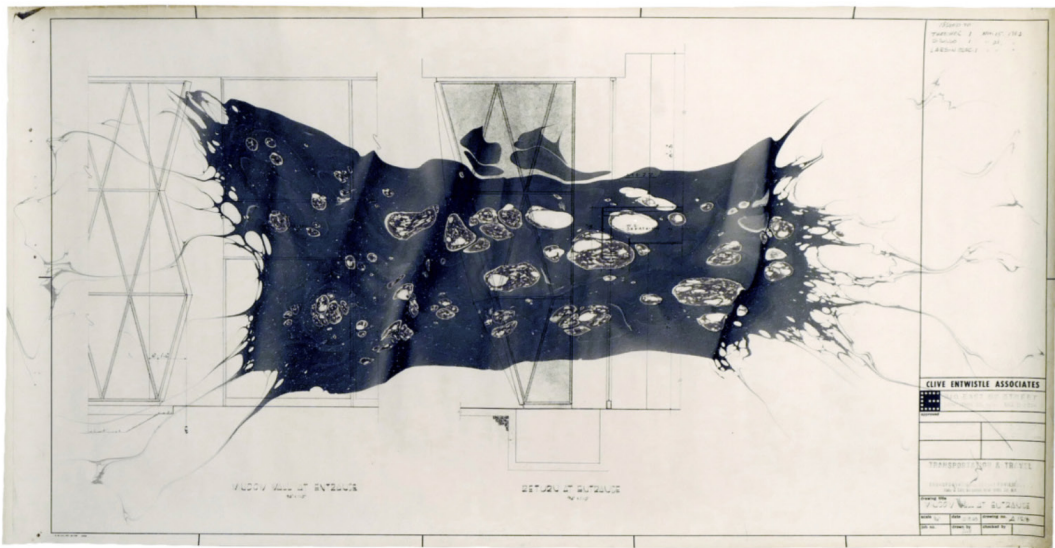
The project RAUFENIMIVERSAT ISIM grapples with what affluence, growth and degrowth have meant, mean, and will mean to societies, problematising the myth of endless consumption and our cultures of affluence, in particular within the context of Berlin and Germany. The exhibition wants to look at the paradoxes of a space like Germany and other “strong economies”, whose strength more often than not relies on the weakness of others. The project is an effort to reflect on the myths of a consumer society, especially in times of advanced information technology and social media.

The collective exhibition, which is the outcome of ten months of research and reasoning, coincides with the inauguration of the new space that now hosts the gallery, a former casino in Berlin. The show unfolds as a choral questioning to challenge structural inequalities and stand alongside positions of vulnerability through the work of several international artists.

Artists: Laylah Amatullah Barrayn, Lhola Amira, ArTree Nepal (Hit Man Gurung), Yasmin Bassir, Sol Calero, Mansour Ciss Kanakassy, Phil Collins, Minerva Cuevas, Sarah Entwistle, Samira Hodaei, ILYICH, Anton Kats, Cinthia Marcelle, Fallon Mayanja, Daniela Medina Poch & Juan Pablo García Sossa, Jean David Nkot, Krishan Rajapakshe, Nasan Tur.

CULTURED

STORYTELLING & DANCE PARTIES: 6 PROGRAMS AT NADA'S NEW YORK GALLERY OPEN



SARAH ENTWISTLE, *HARVEST MOON* (2018). MARBLING INK, INDIAN INK, ARCHIVAL DRAWING. 120CM X 60CM

“You shout first, and I will shout after,” by Rhys Tivey & Sarah Entwistle

Composer and musician Rhys Tivey activates artist/architect Sarah Entwistle’s first US solo exhibition, *It may prove a mere accident that we met, or it may prove a necessity*, with “You shout first, and I will shout after,” a six-movement composition. Entwistle’s exhibition is personal and autobiographical, drawing from the archive of her late grandfather, Clive Entwistle, a fellow architect. In response to a staged trade fair interior designed by Clive in 1969, the works include a table, steel wall lamps, ink drawings on archival paper, a white Persian cat; Tivey will utilize these objects in his performance, while a dancer—or several—move through the space.

Sunday, March 10, 1pm

Signs & Symbols, 102 Forsyth Street

ART ■ ZEALOUS

STORIES CALENDAR SUBMIT PHOTOS ABOUT NEWSLETTER HIRE A PHOTOGRAPHER

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Add to Calendar: Sarah Entwistle at signs and symbols

March 21, 2019 by *Art Zealous*



Spring is officially here, and that means time to get outside. After some Ube Purple Yam soft serve from [Soft Swerve Ice Cream](#), may we suggest heading over to the LES and checking out Sarah Entwistle's exhibition, *It may prove a mere accident that we met, or it may prove a necessity, at signs and symbols?* This is the British artist and architect's first US solo exhibition, and it's worth checking out.



Entwistle's autobiographical work grows out of the archive of her late grandfather and fellow architect, Clive Entwistle (1916–1976), whom she never met but whose personal effects she inherited in 2011. Responding to a photograph of a staged trade fair interior (c.1969) designed by Clive, her installation features a still life of objects ranging from marbled ink drawings on archival paper, a large handwoven tapestry, raw sheet steel wall lamps, a table and a faux white Persian cat. In the tradition of 'spolia,' the ancient architectural practice of dismantling and repurposing parts of buildings, Entwistle reclaims parts of her grandfather's archive, reconfiguring his biography through her own.

Sarah Entwistle's *It may prove a mere accident that we met, or it may prove a necessity*, is on view March 3 – April 14, 2019 at signs and symbols, 102 Forsyth Street, New York, NY 10002.

On View

23 High-Energy Gallery Shows Opening in New York This March That You Won't Want to Miss

Here's the definitive list of must-see shows opening this month.

Sarah Cascone & Caroline Goldstein, March 6, 2019

“Sarah Entwistle: It may prove an accident that we met or it may prove a necessity” at signs and symbols Through April 14



Sarah Entwistle, *Endless little carrots and frail sticks* (detail) (2019). Courtesy of the artist.

Architect and artist Sarah Entwistle's first US show is based on a photograph she discovered in her late grandfather's possessions, in which he (an architect) had staged an interior showing for a trade booth in 1969. The photograph features a cat, drawings, tapestries, and furniture, all of which Entwistle has re-imagined and re-constructed according to her own design sensibilities.

signs & symbols, 102 Forsyth Street

ANCESTRAL AWAKENING

Architect Sarah Entwistle revives her late grandfather in New York exhibition

By ALI ORIAKU • February 20, 2019



New York City's Signs and Symbols art gallery will present an autobiographical exhibition by English artist and architect Sarah Entwistle that looks at the legacy of her late grandfather, Clive Entwistle. Shown: Sarah Entwistle's show at Etage Projects in Copenhagen (Courtesy Etage Projects)

[New York City's](#) new Signs and Symbols [art gallery](#) will present an autobiographical [exhibition](#) by British artist and architect Sarah Entwistle. The [art installation](#), titled *It may prove a mere accident that we met, or it may prove a necessity*, explores the work of Sarah's late grandfather and troubled architect, Clive Entwistle, who died in 1976 before having met her. While Clive had once worked alongside Le Corbusier and was the lead designer of the original plan for [Madison Square Garden](#), most of his projects were never completed. The exhibition stems from Clive's only successful work, the Transportation and Travel Pavilion for New York's [1964 World's Fair](#), and it revolves around an image of a staged trade fair interior that he designed. In order to recreate the vision of her late grandfather, as well as revitalize his architectural legacy, Sarah displays rich and varied artifacts from Clive's most ambitious designs in a way that is reminiscent of a mise-en-scène. Relics include ceramics, elaborate architectural models, furniture prototypes, intricate drawings, a large handwoven tapestry, and photographic portraits of women accompanied by extensive correspondences with lovers.

Sarah received her late grandfather's personal belongings in 2011, after they had been unearthed from a Manhattan storage room where they sat untouched for over 30 years. Before then, she had little knowledge of his legacy, as he was absent from her life.

Through the project and exhibition, Sarah attempts to simultaneously revive and reinterpret her grandfather and his work, breathing new life into his biography by integrating it with her own.

Sarah noted, "each action from within the archive cleaves me further from the gravitational pull of my grandfather's complex legacy, with its meta-narrative of failure and erasure, towards a re-emergence, where that which has been consigned to the past is re-embodied and re-imagined."

Sarah Entwistle's exhibition will open on March 3 at Signs and Symbols gallery in [Manhattan's Lower East Side](#). She is also developing a new installation for the Zevaco House in Casablanca, Morocco, in collaboration with curator Salma Lahlou.

ARTE FUSE

“Ideal Types” Curated by Alfredo Cramerotti at HE.RO (The Netherlands)

03/05/2018 by [ALISON MARTIN](#)



“Ideal Types” Curated by Alfredo Cramerotti at HE.RO, installation view. Photographs courtesy of the artists and gallery.

A major showing of the work of 16 international artists is the inaugural offering of the new gallery HE.RO in Amsterdam, the Netherlands.

The exhibit, *Ideal Types*, features paintings, sculptures, photographs, tapestries, and furniture installations and other things. It was curated by Alfredo Cramerotti with input from Elsa Barbieri.

The title of the show refers to a term coined by sociologist Max Weber. For him, “ideal types” are models that share characteristics of real-life objects but do not seem to follow any specific example.

The curators and artists explore the study of the internal logic of a foreign world, and each artist illustrates this process in his or her own creative way.



Painting by Valerio Adami.

Valerio Adami of Paris presents a Roy Lichtenstein pop-art style painting entitled *L'ultimo Pound (allegoria)*. The piece depicts a bedroom perhaps of a hospital or orphanage with two beds on either side of the pitch-black doorway with portraits of an old man on one and a skull on the other with a terrified girl standing in the middle clutching her stuffed rabbit. The bright yellow paint used contrasts starkly with the black and grey.



“Ideal Types” Curated by Alfredo Cramerotti at HE.RO, installation view. Photographs courtesy of the artists and gallery.

Another notable work in the show is the installation *Harvest Moon* by Shezad Dawood of London. Like Adami’s piece, Dawood also illustrates contradictions of dark and light as Dawood’s piece features a black, wall-mounted backdrop with a thin, neon tube of light in the shape of a half-moon or half lightbulb.



“Ideal Types” Curated by Alfredo Cramerotti at HE.RO, installation view. Wooden sculpture by Peter Schuyff. Photographs courtesy of the artists and gallery.

Also of note is an installation by Peter Schuyff of Amsterdam entitled *Irene*. The 5-foot tall wooden sculpture is shaped into a curvaceous hourglass figure as though it were to represent some woman in some way. Schuyff’s other works in the show include two paintings depicting warped, close-up patterns of red, white, and blue stripes entitled *Nurse’s Aid* and *Lollipop*.



“Ideal Types” Curated by Alfredo Cramerotti at HE.RO, installation view. Tapestries by Sarah Entwistle. Photographs courtesy of the artists and gallery.

Sarah Entwistle of Berlin presents several large-scale tapestries with two of them darker colored and one with lighter colors like pink and red with various geometric designs outlined by thin sewing thread.

A number of the works were commissioned especially for the show and were premiered at the opening; others are by artists never before shown in the Netherlands in keeping with the gallery's goal of presenting the best of new contemporary art in Amsterdam.

The other participating artists in the exhibition are Athanasios Argianas of London and Athens, Adriana Arroyo of Berlin, Ewa Axelrad of London, Chloë Cheuk of Hong Kong and Montreal, Fabrizio Cotognini of Civitanova Marche, Laurence Kavanagh of London, Alice Pedroletti of Milan, Peter Sköld of Stockholm, Peter Tillessen of Zurich, Alesch Vital of Scuol, Gernot Wieland of Berlin, and Bedwyr Williams of Caernarfon.

At [HE.RO](#) through Mar. 31. The gallery is located at Beitelkade 4, 1021 KG, Amsterdam, the Netherlands. The gallery is open Wed.-Sat. from 12:00-18:00 (12 p.m.-6 p.m.).



Paintings by Jake and Dinos Chapman in the office of the gallery

Wallpaper*

Apartment story: Sarah Entwistle's family effects at Le Corbusier's Paris abode

Amy Verner · October 29, 2015



Artist and architect Sarah Entwistle has staged a collection of assemblages throughout Le Corbusier's former atelier/apartment in the west end of Paris

Ordinarily, when visitors arrive at the Le Corbusier's former atelier/apartment in the west end of Paris, they find a space sparsely furnished and even, daresay, abandoned. But from now until early December, artist and architect Sarah Entwistle has staged a collection of assemblages throughout this preserved penthouse, channeling a personal through-line from past to present. The seemingly random compositions of ceramic tile, irregular necklaces, scavenged readymades and metal forms were precipitated by her late grandfather, Clive Entwistle (1916–76), whose ambitious architectural ideas – none ever realised – included unconsummated collaborations with Le Corbusier.

Although the London-based artist never met her grandfather, in 2011 she came into possession of his vast collection of personal effects, which had remained stored away in a Manhattan facility for some 30 years. As Entwistle began processing the photos, letters, floor plans, sketches, annotated books and more, she arrived at the idea of a non-linear 'experimental biography'. (The subsequent tome, *Please send this book to my mother*, was published by Sternberg Press last month.) Her first solo exhibition in France, meanwhile, triangulates her sense of these two men by eschewing narrative or nostalgia in favour of deconstruction. Which is to say, instead of putting the pieces together, she has broken them down into unreadable – albeit visually striking – sculptural formations. Against one wall of the apartment's living area, an iron frame serves as an altar-type base for a grouping of ceramics and offcut light bulbs she found by chance. 'In architectural terms, offcuts are discarded elements, so to bring out the potential and the energy in these pieces that were essentially in a yard somewhere was exciting,' she says. 'An archive is like an offcut of ideas not realised.'

Still, the artist makes clear that her expression of elements should not be classified as archival; even when the ideas echo those conceived by the two men, she reintroduces them at different scales or using other media. 'Everything has gone through some translation for me,' she says, noting how this draws more on an architect's skills (as when progressing from drafting to building) than a historian's. 'Initially, I felt a need to put Clive out there, yet I wanted to physically contain him in the book because this is my space... I'm not being reverent to these two men.'

In fact, when Entwistle did enlist help creating certain elements – two traditionally woven rugs in a deep cyanotype blue hue, glass-blown cylindrical vessels, a welded steel frame – she turned to female artisans and her mother-in-law, which seems even more deliberate in the context of the show's title, 'He was my father, and I was an atom of him destined to grow into him'. Rather than erecting a model to parallel one of her grandfather's unrealised proposals (he competed for the Crystal Palace rebuilding in 1946, as well as the Liverpool Cathedral), she made a pleated, papery dress that hangs rigidly from a hanger like a building's curtain wall. One wood paneled wall is decorated with three necklaces, in which wire threads through engineering parts and erasers.

If the show seems to resist several ideas, it liberally embraces others, namely as the architectural notion of spolia, which re-purposes building materials in new sculptural ways. Visitors may also sense a nod to arte povera. But the artist, who began working on the project a year ago with the support of the Fondation Le Corbusier, says she's not interested in directing the experience. And when asked about the destiny of the show, she replies, 'It couldn't have gone somewhere else first. It needed to find its place here. And probably against wisdom, I don't feel they are fixed assemblages. I think they have personality.'



The displays draw heavily upon the writings and relics of Sarah's late grandfather, Clive Entwistle, whose unrealised architectural ideas included collaborations with Le Corbusier



Seemingly random compositions of ceramic tile, draped necklaces and flowing forms are on show



The practise of spolia – of repurposing industrial materials in an artistic way – combines Entwistle's architectural and artistic strains



Coinciding with the release of her experimental biography Please send this book to my mother, this exhibition is as much of a personal outpouring as a translation of her grandfather's ambitious designs

THE SPACE

Sarah Entwistle brings her grandfather and Le Corbusier together at last

The 'temporary artist' reimagines Clive Entwistle's work in the Swiss master's Paris apartment

Hettie Judah · October 27, 2015



Photography: Sabine Mirlesse

For 30 years, late architect Clive Entwistle's archive of designs lay abandoned in a New York storeroom. Now, granddaughter Sarah Entwistle, an architect in her own right, has revived those plans in an unlikely, yet long overdue, collaboration with Le Corbusier.

The self-dubbed 'temporary artist' describes her sculptural intervention as a 'three-way collaboration' between herself, her grandfather and the Swiss-French architect.

Clive Entwistle, who passed in 1976, crossed paths with the revered Swiss-French architect and the pair made plans to produce projects together. But, like many of Entwistle's schemes, they remained unrealised.

Sarah Entwistle has at last brought the two together, conceiving a 'constellation of objects' inspired by her grandfather's designs and ideas within Le Corbusier's former apartment in Paris.

By drawing conceptually and aesthetically from both parties she has created tension between 'what's authentic to the space

and what's an addition'. The subject of authenticity takes on significance at a moment when the apartment itself is about to undergo restoration work.

'It changed over the 30 years that Le Corbusier lived here, so there are questions about which era to look at for the restoration,' says Entwistle. 'My extra layer complicates that.'



Photography: Sabine Mirlesse

Entwistle grew up with little awareness of her grandfather's work, which preceded the advent of the conceptual architecture movement.

He had a reputation and self image that were strongly hinged on 'the consummation and manifestation of ideas', and his failure to build relegated him to a kind of 'self purgatory', she says.

It was only during her 10 years of training as an architect that Entwistle 'slowly got a sense of Clive's presence in the Modernist landscape'.

Thanks to her, Clive Entwistle's influence is now entrenched in the home of one of Modernism's forefathers.

'He was my father, and i was an atom of him destined to grow into him' runs at L'appartement-atelier de Le Corbusier in Paris until 6 December 2015. Sarah Entwistle's experimental biography of Clive Entwistle, 'Please Send this Book to my Mother' is out now via Sternberg Press.



One Plus One Is Three: A Conversation on Collaboration

Taco Hidde Bakker

Many good photobooks result from sustained, long-term collaboration—the kind that goes much further than just calling in a designer to make the finishing touches. An initial concept can be carried beyond the horizon of what an artist or photographer might have fancied on their own, with surprising results that could transcend individual authorship. Editors, typographers, graphic designers, or other photographers may act as collaborators and valuable sparring partners, for everything from determining sequence to designing layouts—delivering valuable input during the process and, in a sense, becoming authors in their own right. However, there are compromises to be made too: collaboration requires trust, honesty, open communication, and the ability to let go of favorite images or ideas. One must delegate, not dictate.

Here, six teams who have made collaboration part of their photobook-making process discuss the books they worked on together, and how they perceive two important aspects of collaboration: seeing your work through different eyes, and what forms of communication seem necessary to complete a successful collaborative project.

- Artist [Daniel Mayrit](#) and artist and publisher [Verónica Fieiras](#). Publication discussed: *You Haven't Seen Their Faces* (RIOT BOOKS, 2015). • [Shortlisted for a 2015 Paris Photo– Aperture Foundation PhotoBook Award Artist](#)
- [Sarah Entwistle](#) and graphic designer [Antonio de Luca](#). Publication discussed: *Please send this book to my mother* (Sternberg Press, 2015).
- Photographer [Alejandro Cartagena](#), photographer and editor [Fernando Gallegos](#), and typographer and editor [Roberto Salazar](#). Publication discussed: *Before the War* (self-published, 2015).
- Artist and photographer [Laia Abril](#) and editor and art director [Ramón Pez](#). Publication discussed: *The Epilogue* (Dewi Lewis, 2014).
- Photographer [Rob Hornstra](#) and graphic designer [Jeroen Kummer](#) of Kummer & Herrman. Publication discussed: [The Sochi Project: An Atlas of War and Tourism in the Caucasus](#) (Aperture, 2013).

How does collaborating get you out of your so-called “comfort zone?” To what extent does seeking the input of others help you see your work with different eyes, take a more objective stance toward it, and perhaps deepen your emotional engagement with a project?

Thobias Fäldt: There is always that point in the encounter at which “the other” reshapes the initial idea to the extent that things will get uncomfortable. We have learned to appreciate this moment of crisis. It has become crucial for the development of what we wish to achieve. And it involves a great deal of trust between us all.

Verónica Fieiras: It’s a challenge, because as an editor you usually start working on a project which is already clear and finished in the artist’s mind. However, many things need to be rethought and transformed in order to translate an exhibition project into a book, which needs a different language. I had liked Daniel Mayrit’s project *You Haven’t Seen Their Faces* since the first time I saw it, but thought it was too cryptic and needed to be a bit riskier. Daniel was open to it and we both gave it a twist.

Daniel Mayrit: When Verónica first approached me with the idea of making a book together, I told her I didn’t want to. At the time I was working on a dummy which was the opposite of what the book would finally become. A few weeks after the proposal, I agreed to listen to Verónica, and thought, Maybe I was wrong after all. From that moment on I had left my comfort zone, and every decision that followed was a piece of cake.

Alejandro Cartagena: For my book *Before the War* I wanted to let go of the images as much as possible—to see them in a different light. So I let Fernando Gallegos, with whom I had worked on *Carpoolers* [2014], crop and sequence the images as he pleased. This was an important step in order to detach myself from the images and not force any of my feelings onto them. After we had finished the dummy we brought in Roberto Salazar to look for loopholes in the design, but were primarily interested in his passion for typography. After multiple tests, the three of us decided which type would work best for our publication.

Fernando Gallegos: Being a photographer myself, I think there is always a need for fresh eyes, for new directions in which a project could go. We pushed ourselves to go beyond what the images actually portrayed. At the same time, we always pulled each other back to our original idea. The basis of our collaboration was keeping a balance between the initial idea and making things more complex, as well as abstract.

Roberto Salazar: First and foremost, collaboration is based on the notion that nobody possesses a 360-degree view—not of their own practice, nor those of others. I have an aesthetic and technical bias; however, my subjectivity is only relevant within the context of collaboration. As such, I’m able to enrich a project by adding to the gene pool, as it were.

Jeroen Kummer: Trust is a key factor and liberating to the creative process. You should be able to leave your comfort zone but also enter a new one together. As a designer, you should be aware of entering someone else’s creative space, but this doesn’t mean you should not get your hands dirty because you respect the work too much. For their part, photographers need to trust that their publication is in good

hands with a designer and leave space for them to do their thing, so common ground can be found—this is crucial to making something special.

Rob Hornstra: If you are not capable of leaving your comfort zone, I'm afraid you will end up with a mediocre book.

Laia Abril and Ramón Pez: In each project we adapt our skills, responsibilities, research, and motivation, depending on what we think the project needs. Our process is based on continuously researching every aspect of the edit. We find the inspiration and the answers to every project's difficulties by seeking new forms for narrative structures.

If anything seems important in a collaboration, it's open communication. You need to be able to trust one another and clearly and honestly share your feelings, doubts, and hopes for a possible outcome. Continuous debate and discussion often sharpen the concept and shape the project. How do you engage in such dialogue?

Entwistle: I had worked with my grandfather Clive Entwistle's archival material for a couple of years before deciding to make a book. It's an unstructured and pretty intimate collection. Until Antonio de Luca and I began working together, I was so steeped in this collaboration with my late grandfather that I felt an urgent need to have a live dialogue with someone, but also a desire to delineate the book as an object. I wanted a graphic collaborator who would have an emotional and visceral engagement with the material. I had already begun constructing the text component and was eyeing up a large hoard of visual material when our collaboration began. Working with Tony from an early stage of the project was a pragmatic necessity for me: I had to answer his questions and complete tasks that would allow him to access the project. Straight away, he encouraged me to bring the images into the process. The action of inserting groups of images into the text was a fairly crude and practical remedy for communicating via a Word document, where images would appear throughout the text.

de Luca: There are two voices in the book: Clive (the protagonist) and the caption information (the deuteragonist). Clive always passed judgment on himself and others, whereas the caption information never judges Clive; it supports him, regardless of the fact that most of the architectural and other projects he designed never did materialize. The challenge was to create a book that could be read linearly and intermittently while experiencing the two voices simultaneously.

Originally I had begun designing a photobook, but Sarah wanted neither a photobook nor a literary book. She wanted something in between. Because of the amount of material Sarah kept discovering and sending to me, the book took one year to design. The images were copied and pasted into a Word document, forming a long chain. Each element connected to another element, forming Clive's lifeline—which meant that if even one element was deleted or added, the entire book would have to be redesigned. It slowed down the process and forced me to respect Clive as a man with faults and triumphs, Sarah as an artist and as his granddaughter, and the book as an artifact.

Fieiras: Collaboration is a continuous process of reaffirmation, because you need to constantly justify your decisions and adjust your points of view, which helps make your ideas stronger. It's an enriching back-

and-forth process which teaches me a lot—not only about my collaborative partner, but also about myself. It's a way of testing my flexibility.

Mayrit: We both made it very clear what we wanted, which helped a lot in staying focused on the main goal. From the beginning we decided to keep the political statement I was making with the book, but we also wanted to make something useful for the audience, not just a book to be looked at.

Abril: We distinguish between a photographic project and the concept of a book. Usually, the book's concept is shaped by more people—such as an editor, designers, and a publisher. The moment at which the photographer stops being afraid to share the concept and all the ideas is when the book begins to grow exponentially. But no matter which point our collaboration starts at, both of us need to know everything, as if we were together on the project since day one. In our experience, this way of working can bring a story to a higher plane.

Pez: If a photographer knows how to do a good edit, and comes with a clear book concept, it's still interesting to collaborate and brainstorm about new ideas. With *The Epilogue*, Laia was already shaping the concept of the book before she even started to take photographs, which really makes a difference in helping to structure the book—the edit in this case is equal to the concept and the story.

Källström: The interplay between everyone involved shapes the concept, and the structures are chiseled out from our different experiences and expertise. In the actual book object, its form and the photographs cannot be reduced to the sum of their parts. To reach coherence, there must be constant discussion stemming from our various points of view.

Kummer: I see shaping the concept and story as the most important parts of bookmaking. Sometimes I come up with ideas at an early stage; sometimes images already carry a clear direction. But in whatever order you work together, a book needs to stand on its own and should in fact be the publication the photographer wants. And designers, who often have more technical knowledge than photographers with regards to printing, lithography, paper, etc., have an obligation to include photographers as much as possible in the decision process.

Hornstra: Designers are not really involved with the content of my projects—for example, *The Sochi Project*, which I did with writer Arnold van Bruggen. We usually invite designers to learn what our work's about while we're still making it. You then need to make your ambitions for the project clear, and why you want to turn it into a publication. It's important to express your feelings concerning the publication—not just how it should look, but what kind of emotion it should generate. You also need to articulate your desired audience.

This all creates a healthy starting point for designers to start thinking about a communication concept. The moment we start talking about the book, designers are totally involved and equal to us. This often goes wrong, as photographers and artists can find it difficult to treat designers as equal partners. It's a good thing to learn how to be equally invested in a book project.