



**ELEPHANT**

The word "ELEPHANT" is written in a bold, red, sans-serif font. A thick, red, curved swoosh arches over the text, starting from the left and ending on the right, framing the word.

Spotlighting arts communities and personalities from a range of cities on all continents. Elephant fuses together the best qualities of nostalgic pop-culture coverage with the intellectual rigour of traditional arts reporting. We provide a unique perspective on the contemporary artworld with artists as our lens. Dedicated to emerging artists and creatives since its inception, Elephant takes a non-hierarchical approach to contemporary art coverage. At Elephant, we champion all creative disciplines and are committed to diversity, from the artists we cover to our contributors and team at large.

Editor-in-Chief Tschabalala Self

# CONTRIBUTORS

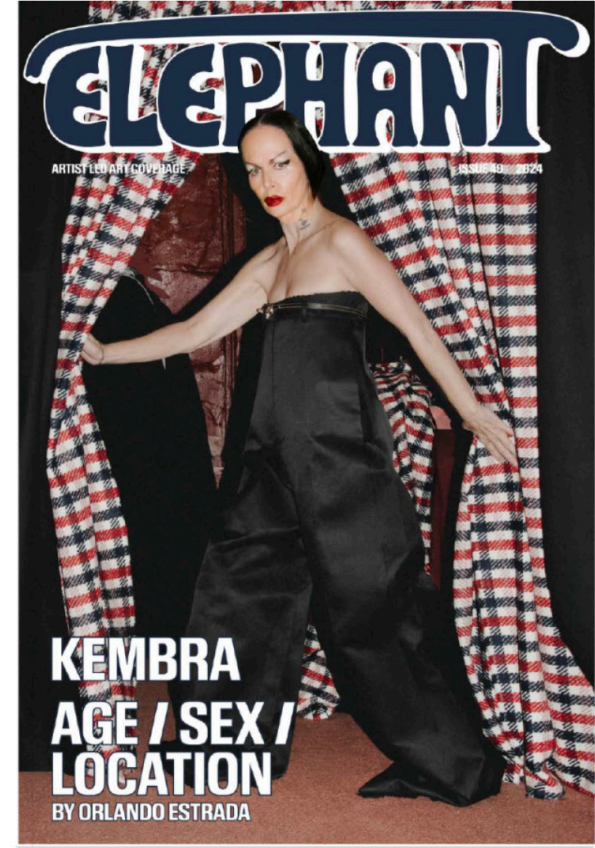
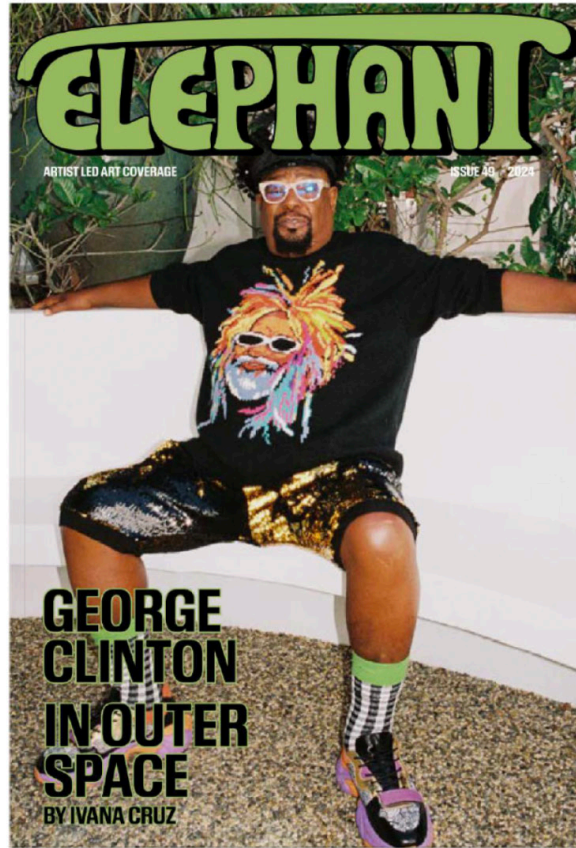
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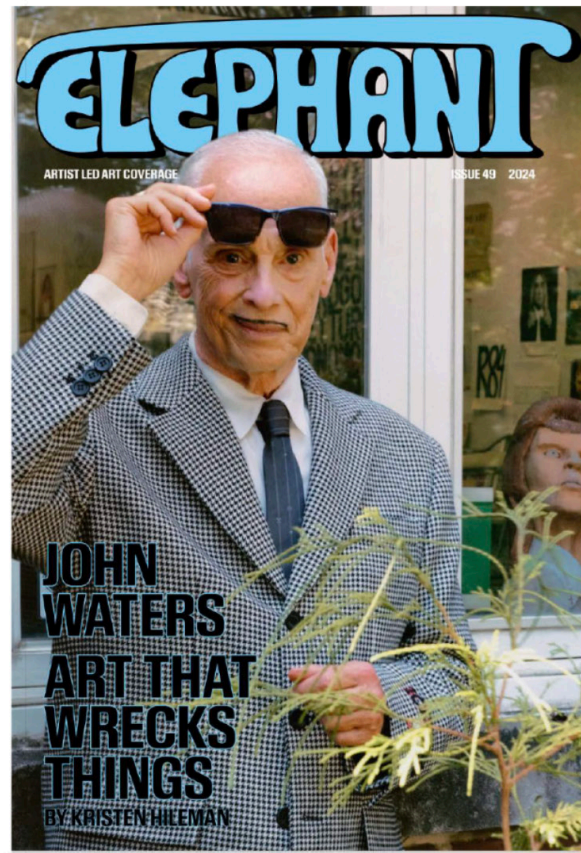
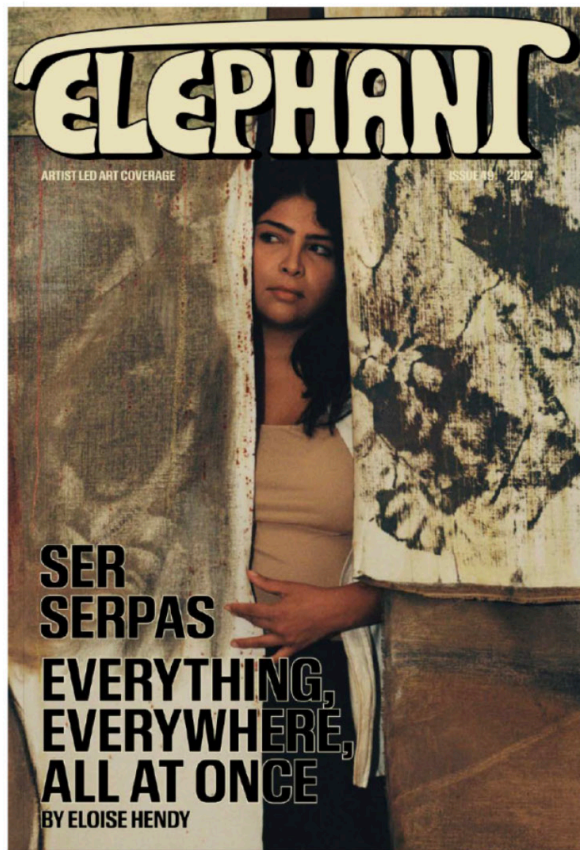
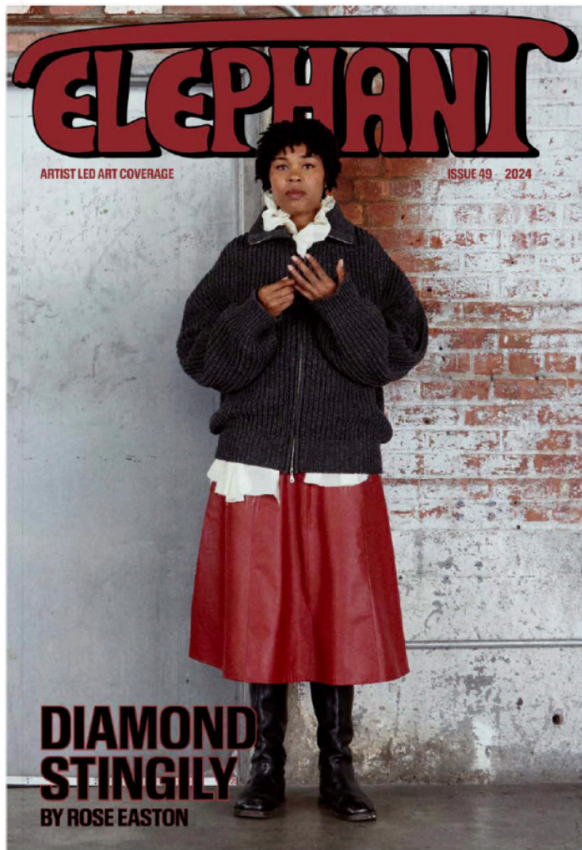
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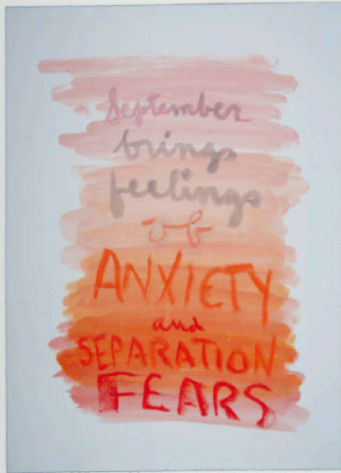
IN PRINT











MG This might be too superficial of me, but do you feel like you won? Do you think you succeeded? You built a new art-world and a whole new context, and your work not only exists within the mainstream art world now, but it's also celebratory, assimilated even. Do you feel all that effort has actually built the world you wanted?

JC If I hadn't, would we even be having this conversation? I have succeeded to a certain extent, but it was a lot of hard work, and so many other women didn't make it. So, yes, I feel like I've accomplished many of the goals I set out when I was young. Absolutely. But I still know there is so much to accomplish. My hope is for a transformed world. Not just for me. We're a long way from that, and I won't live to see it, but it's enough for me to feel that, if it happens, I made a small contribution to it. When I was at the nady of my career, after *The Dinner Party* was ridiculed and described as a ruse of the 1970s, I found comfort in the fact that all these women before me—the women in *The Dinner Party*—had been erased and cast aside, and yet I had found them and

learned from them. So all I could hold onto at that moment was the hope that somebody would find me in the future. What I find so touching and important about what we are doing with the "City of Ladies" installation is that all these incredible women artists were there, and they survived against a system that wanted to erase them. For years, I could only take comfort in the fact that somebody would find me, as I found them.

MG I often ask artists this question: Do you think you were—or still are—making work against something?

JC You could say my early work was literally an explosion against existing forms. My work with pyrotechnical and smoke was, consciously or unconsciously, a reaction against the patriarchal domination and dilapidation of the land—evidenced in all that early male Land art of the time. That's the only work that was explicitly polemical or adversarial. Eventually, I understood there was more power in saying "yes" than "no." And that might be a feminist way of exercising power, as we enable life rather than suppress it.

MG Your earliest, minimalist work was still very much in dialogue with your male contemporaries, wasn't it?

JC Yes, and that's because I wanted to be part of their art world. I felt like I needed to learn their language. But so much for how hard I tried. I always felt like I never fit in. My Minimalist work was always too colorful and emotional—that's how they would describe it—and it just wouldn't get accepted. Back then, I would suffer because of that exclusion. Today, you know what? I'm like, "Yes! I don't want to fit in."

MG When I was organizing Lynda Benglis's survey at the New Museum, she told me the reason she withdrew her work from "Anti-Illusion" at the Whitney in 1969 was because all the guys in the show were mad about the fact her work was so colorful. It seems so absurd to me today.

JC You have to understand how prescriptive and oppressive that scene was. You really have no idea. And how arrogant the guys were.

MG How was your experience as part of "Primary Structures" at the Jewish Museum in 1967?

JC I never went. I never saw that show. People find it hard to believe, but that tells you how isolated and on the margins I was. If say, Larry Bell or any of the guys were invited to be in "Primary Structures," their friends would have said, "That's amazing. You've got to go to the opening." Not one single person said that to me. I didn't know that when you're in a big New York show, you're supposed to get on the airplane and go to the opening. I was so isolated that I was completely ignorant of the rules of the art system, and there was nobody to tell me how it worked.

MG And how did your inclusion in that show come about?

JC That was actually because of my first dealer. At the time, I didn't understand what a big deal it was. In all honesty, it was only in retrospect that the exhibition took on such historic relevance. My first dealer, Rolf Nelson, was actually a pretty good guy. You have to keep in mind that as a woman artist in the 1960s, there was no way you could make it on your own. Rolf was one of the people who really helped me, and I am very thankful for that. He was showing women even in the 1960s, when not many others did. And, somehow, he got Kryston McShine, the curator of "Primary Structures," to look at my work and put it in the show. I didn't meet Kryston at the time, so I think it was all through Rolf.

MG Were there other curators or critics you were in dialogue with?

JC It would be easier to tell you who wouldn't talk to me. Walter Duggan, who, at the time, was probably the most







Friendship

Dreams

and an

Airbnb in  
Rome

Mosie Romney

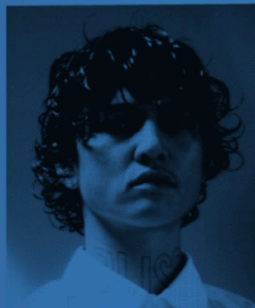
Marcus Jahmal







# TOSH BASCO



A CONDUIT FOR CARE

"I'm constantly trying to work through what it means to be alive right now," says Tosh Basco. Basco is an inquisitive artist who came into her multidisciplinary practice on a stage — her body is a conduit for her vision. In recent years, she has begun exploring ways to remove herself physically from her work, while leaving traces, indentations, and marks behind on canvases. The results are emotive, abstract artworks that are a stand-in for the artist herself, an extension of her performance practice.

Basco is constantly evolving as an artist. In recent years, she has expanded her practice across mediums in search of new ways to capture concepts of physicality beyond the moment. Gestures from dances are memorialized on paper (her first painting happened in real-time, as she moved her paint-covered body around the soon-to-be canvas), and physical markers of space are uprooted and re-contextualized in frames.

At the Rockbund Art Museum in Shanghai, Basco's drawings and paintings hang on the walls, are suspended on glass, and rest on plinths. "They're alluding to bodies," says Basco. "When I think about a body that's lying flat, I think about death and I think about rest." Basco's inclination toward a cosmic entanglement is at the heart of her practice: at Rockbund, the artist's body is both within and outside of the room. It is the artist's first solo museum survey.

"For many years, I felt the most comfortable and grounded with the ephemerality and the immediacy of my body being physically present in a space," says Basco. "I think for some people, performance can be kind of ungrounding, because everything happens in the moment. But for me, I actually have a lot of control in that space because of my experience, and I feel most comfortable with it. It feels really good to get to share these different parts of my work that I think some people don't know are all connected."

In a photograph on display at Rockbund, untitled (no sky), 2023, a sky dotted with white clouds above a navy blue sea peeks out through white translucent outlines of hands that stretch out to the horizon. Elsewhere, a body print made from professional clown paint is framed on a wall, and a gold, multi-armed deity-like painting appears to have been made by the artist repeatedly spreading her body across the white paper. In another work, scrolls of indigo allude to a hidden language. A large, abstract blue work on the first floor is a sum of its parts, refracting the movements that reverberate through the exhibition in a wall of colour and gestures; at any moment its tendrils seem like they could jump off of the white canvas and dance across the floor.

Feelings are a prominent conduit in Basco's work. Love is the message. "Emotions are socially constructed; colours mean different things in different places," she muses, "but I think when you see hand marks scrawled, or a body print, or a photo of the sky, those are things that lots of people can relate to in one way or another."

Basco is constantly using her art to channel the ineffable: a steady stream of creative output. Her next solo show will be at Company Gallery in New York in September. She is also working on two theatre productions with Moved by the Motion (a collaborative ensemble that she started with Wu Tsang in 2013) set to run at the Schauspielhaus Zürich starting in May. One is an interpretation of Georges Bizet's iconic opera "Carmen." Basco and her collaborators have been thinking about the tumultuous (oft-misunderstood) story of love and obsession for the last five years.

Photography by Guariñon Rodriguez

# Performa: A Museum Walls Without



Anyone who's ever had a minute of therapy, or engaged in any kind of self-help, knows that generosity in life, in order to function well, we need some boundaries. However, every now and then, having no boundaries, or being limitless, can lead to groundbreaking things that would never have occurred had they been in place. Performa, the small New York-based non-profit, which stages a Biennial across the city every two years, is an institution with very few boundaries, internally or externally. Founded in 2001 by Rosalind Goldberger, Performa is a tiny-but-mighty organization devoted to exploring the radical potential of performance in visual art, that she has always described as a "museum without walls," because we explore history by commissioning artists to make new work—often working with artists to make their first ever live performance—and we work all over the city, inside and outside. The interior structures of the organization are equally limitless, as there are no strict departments, everyone performs multiple different roles simultaneously. When we work with artists, we begin with their idea: from there, we build the structures, find the site, and put together a team of collaborators. In order to create their work, usually the project we present is near the idea we started with. This isn't an easy way to work for many artists, especially when it involves doing things that they have never done before—yet it's this lack of boundaries that leads artists to make surprising, ambitious, and often radical works, combining mediums and collaborators in limitless ways.

Every two years, the Performa Biennial reinvents itself anew, taking the cultural and political temperature, through its program of commissions, projects, and events. In 2021, the Biennial was shaped in response to the pandemic, as eight US-based artists presented commissions in outdoor spaces across the city, ranging from Tuckahoe's Jeff's experimental play *Sounding Board* in Jackie Robinson Park in Harlem, Kevin Beasley's cacophonous sound work *The Sound of Morning* on a Lower East Side intersection, Madeline Hollander's *Revue*, a brief history of the city's canceled dances presented in a disused swimming pool, Shikell's notes towards becoming a spilt, an experimental opera on Rockaway Beach, and Erica Beckman's *ITALIA*, a musical staged on a Brooklyn Pier. At the time, we discussed ideas of reclaiming the streets and public spaces of the city, of envisioning new ways of coming together socially outside, and we reacted to the protests of 2020, to the renewed energy and desire to be present together in collective experiences. Looking back, this feels like a uniquely utopian moment, one in which large-scale societal change actually felt possible. Now, in 2023, even with COVID still harshly affecting the most vulnerable, US society has the most part embraced a form of collective amnesia and emotional avoidance, unwilling on a societal level to acknowledge the trauma and the possibilities for change that this experience offered.

For the Performa Biennial 2023, we have reinvented the Biennial once again, taking strategies from earlier, pre-pandemic Biennials and combining them with the knowledge of working on a smaller, focused program of outdoor commissions in 2021. This year we are presenting new commissions by Julius Greut, Nikita Gale, Marcel Dzama, Nora Turato, Franz Erhard Walthers, and Haoguo Yang; a series of commissions and projects by Finnish artists in the Pavilion Without Walls program; a new performance by Senga Nengudi, co-presented by Dia Art Foundation and New York Live Arts; and a series of eight projects exploring the relationship between performance and protest in a new strand of program entitled *Performance and Protest: A Way of Life*, organized by Defne Ayas and myself, with Gregg Bordowitz and Pamela Stead, Louis Chude-Sokei, Rana Hanafiah, Lorraine Holloway, Gökhan Kural, Rabih Mouk, Sherin Neshat, Pages (Nasrin Tabatabaei and Babak Afsharsabab), and Hito Steyerl.

We work with artists over a period of two or so years to develop and produce their ideas, often introducing them to new collaborators and ways of working. For example, I first met Nikita Gale in early 2022, in the empty gallery space that the artist was using for a studio beside David Zwirner Galleries, as Nikita had just opened a show at their 52 Walker Street space. Nikita and I connected immediately, spending several hours together discussing our shared cultural and musical interests. Performa has always been a thread through Nikita's work; previous works, such as *Audienzen*, 2020, have considered the effect of staging, sound, and light on the audience's experience; and others have taken pop cultural icons, such as Tina Turner, as subject matter—yet the artist had never made a work with live performance. Surprisingly, the very first idea we discussed is the idea that we are making. Nikita

is taking the ubiquitous *Four Seasons* by Vivaldi—a work we discussed as radical when it was first performed in 1723, chosen as the classical equivalent to contemporary pop music, as we laughed at the idea of Vivaldi being the Kanye West of his time—and reworking it entirely, to reveal the arbitrary nature of the seasons today due to the voracity of climate change. We put together a team of collaborators, including the composer Lisa Liu, and The Unsung Collective, a Harlem-based musical ensemble devoted to reimagining the narrative of the Black experience, to work with Nikita to create the artist's first live performance. OTHER SEASONS will take aspects of Vivaldi's composition and abstract them, reconfiguring the piece's familiar musical phrases and combining acoustic performance—including choral, strings, wind, and percussion—with amplified sounds, to create an experience that conjures the ever-changing nature of the weather in both its banality and its drama.

Defne and I developed the program *Performance and Protest: A Way of Life* in part as a response to the murder of Mahan Amin, the 22-year-old woman who was killed in Iran when taken into custody by the "morality police," who detained her for a dress code violation. Amin's death sparked outrage in Iran and internationally, acting as a catalyst for fierce anti-government rallies across the country and protest actions taking place around the world. In the last decade or so, since *The Arab Spring* in 2010, the way protest occurs has radically changed due to the use of social media. On the one hand, protests are fueled by the viral spread of imagery; yet more recently, society seems increasingly immune to the global despair, as acts of protest quickly get lost in fast-paced news cycles that have sped up exponentially due to social media. The program begins in the Middle East with a series of projects by Rana Hanafiah, Rabih Mouk, and Pages, a bilingual Farsi and English artist magazine founded by artists Nasrin Tabatabaei and Babak Afsharsabab, then traverses more globally through an eclectic range of performances, including Gökhan Kural's first New York performance, Gregg Bordowitz and Pamela Stead's launch of year-long project addressing health and activism, and Hito Steyerl presenting *Medium Hot: Protest as White Noise*, a lecture that considers how in the last decade documentary cell phone imagery spawned protest and mass movements.

*Performance and Protest: A Way of Life* is by no means a survey of this area, rather it's the first chapter in an ongoing exploration of a complex subject that is continually evolving. There is a rich history of artists exploring the relationship between art and the performance of everyday life, but it is usually those who are fighting to change the dominant systems of pervasive inequality, no matter where in the world they live, who use activism as their medium. We are not seeking to impose one narrative on this subject; instead we are asking what even constitutes protest today and how can this be effective, how can this become part of our everyday lives? I always describe the way I work as a curator as a little bit of roles: part cultural commentator, part therapist, part dramatist, part editor, a little bit of a psychic, and a part that is an artist myself, as the way I interpret artists and imagine their ideas with them is deeply intuitive, even when dealing with highly academic or theoretical ideas.

Text by  
Kathy Noble





# ***An Hour with The White Pube***

"sentimental macho" project.

NH I guess as a female artist, it's quite easy to get trapped in categories such as the "feminist artist" or the "artist talking about disrupting gender roles," also because people tend to find these explanations really easy to grasp. Especially a couple of years ago, it was the way to make a headline, right?

BSK Exactly. It started to get really abused in my opinion. I feel like my work is running on more existential levels, beyond identity. It's about being this Thelma horse, entering people's minds or touching their skin. It's intimate. Feminism is there, even if you're not talking about it directly, it's in the act of provocation.

NH You often work with deconstructing an object, obscuring a form or making ridicule of something familiar. What happens in that process of deconstructing in your opinion?

BSK By transforming recognizable objects, I feel like you neutralize their charge. It becomes a new thing: a little monster or parasite or whatever. I started making clothing patterns by analyzing tops and imagining objects that don't exist, and maybe don't even have a function. The process was to then design that object and give it yet another function that it didn't have from the beginning. In my mind, or just to design the cover or shadow of that object. It's always important for me to work with objects that surround me, and try to make them something else.

NH What's humor to you? I feel like your work is infused with a lot of humor.

BSK Sometimes the work even makes fun of me. But humor is hard, it has a short expiration date. What felt really funny two years ago just feels like a dad joke today. In Mexico City people use humor a lot to resolve conflicts, humor is everywhere here.

NH I was reading the copy on your website, and found it really hilarious. "Calvin Tank Top is the perfect addition to your summer wardrobe. Upgrade your fashion game with this versatile tank top today!" - for me, it reads like you're making fun of the fact that you have a brand and sell things; humor becomes a way of fetishizing the whole situation.

BSK My head of studio used to write that copy, and she thought it was very corporate professional. I just let it pass, I thought it was fun.

NH Oh, I really thought it was intentional. How do you reflect on still having one foot in fashion? You still sell clothes.

BSK I don't think I will ever leave it; I really adore it when people write me an email, come by the studio and try on

my clothes and I can show them how to put things on. Maybe I used to have these goals of showrooms in Paris and so on, but I don't have a huge production, and I like it that way, I like the intimacy.

NH Does it change the way you view your own work when it has to exist in other value hierarchies, such as the art market or in the gallery? Do you feel you lose something when doing that, as you remove yourself from the everyday aspects that fashion has? Even if fashion's commercial aspects can be problematic, it's still a way to really insert your work into people's lives. It's really accessible and available in contrast to the object on a pedestal in a museum.

BSK I always wished I would find a piece of mine in a second-hand kilo shop.

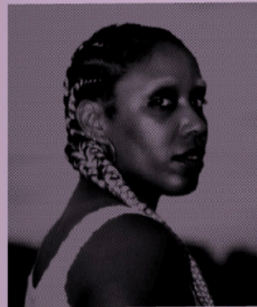
NH If someone buys something from you for \$200 they will use it, they will make it theirs. But if they buy something from your gallery, they might just put it somewhere.

BSK Haha, yes, and then they call you and ask you how to conserve it. Have you ever been to these people's houses where they have a thing they don't show to a lot of people, that they bring out for special occasions? You're not allowed to touch it or play with it... The idea is that my sculptures should be worn and torn, and maybe they change color and break because you do. My dad always wears his shirts until they break on the elbows and then takes them to get repaired - the scars become part of a new landscape, they add to the objects and create new points of view.





## E. JANE



THE DUALITY OF E. JANE/MHYSA

MHYSA puts her body on the line. The underground pop star's musical output is a work towards an enlightened diaspora. Her recent third album, "Release Control," is a synthesis of Southern rap, experimental pop, R&B, and ambient electronic music. The New York-based musician is the alter ego of the multidisciplinary artist E. Jane, who has spent their career exploring the labour and cultural output of Black diaspora: Whitney Houston, Janet Jackson, and Beyoncé. (Jane uses they/then pronouns, while MHYSA uses she/her.) Jane's universes is technicolour and rhythmic: luminescent pink and lavender hues set to a soundtrack of vocal powerhouses. "I'm not just judging these women from afar. I want to see how hard it is," says Jane as they prepare for MHYSA's upcoming performance at Pioneer Works curated by Jane Ursula Harris. Jane's world — and MHYSA's by default — is steeped in past and present history, hours of research filtered through fantasy grounded in the vision of a more empathetic future that centres the inner lives of Black women. Through their loving and meticulous archive, Jane arrives at a new framework for understanding American history: a safe space for Black women that challenges thinly veiled cultural moments of systemic racism, sexism, and media surveillance.

MHYSA is a decade-long embodiment of Jane's practice: she is constantly evolving. Seeing a trail of her genesis online and through Jane's work. To talk about the two personas inhabited by one artist is difficult but necessary in order to understand their respective efforts. One day, will the lines between their music, visual art, and identity blur? WILL E. Jane and MHYSA collapse into each other, forming a composite of artist-researcher and musician-performer? Or will they grow steadily on their own islands, acquiring creative significance so singular that their creative personas will crystallize? In the present day, Jane's first solo museum exhibition, "Drenched in Light," at the Museum of Fine Arts Boston and MHYSA's recently released album, "Release Control," are kindred spirits, joined by a lifelong inquiry into Black excellence and empowered womanhood. Jane's interest in diaspora dates back to their childhood. They came to consciousness online as an only child in the suburbs of Prince George's County, Maryland, surrounded by conservative Southern Baptist culture. From an early age, they were obsessed with the music of bonafide stars of the 80s: Brandy, Monica, Janet Jackson, Erykah Badu, Lauryn Hill, Whitney Houston, Chaka Khan and Mariah Carey. (When they were 8-years-old, they began burning tapes of R&B they heard on the radio.)

During middle school, Jane learned how to shoot and edit videos. "Taking through video really started for me there. It was the first language that I felt articulate in," they reflect. Their interests in digital spaces and music came to fruition while they were in the MFA program at the University of Pennsylvania, where they found solace from the predominantly white spaces of academia through music as well as with a community of Black women and femme graduate students and artists they met online.

"I am not grappling with notions of identity and representation in my art. I'm grappling with safety and futurism. We are beyond asking if we should be in the room. We are in the room," Jane declared in their 2015 "HOPE Manifesto." The statement originated as a Facebook status after they attended Fred Moten's lecture on "Blackness and Nonperformance" at MoMA, where, for the first time, they experienced a physical space that centred a community of Black luminaries such as Glenn Ligon, Coco Fusco, and Sidiya Hartman. Inspired, they began an ongoing exploration of physical space underscored by a list of utopian demands: "We need more people, we need better

Photography by Guariónex Rodríguez





Atu hac hic re, eorunde quoniam veni  
fac iuvet, quo comini caude, novoribus  
hac reitruenda nos horuti astidue  
tum citi grave, publi, no. Go hills.Medius  
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rum tallora ribitum, acclosterfex moen-  
ternus? Hui venice illitandis bonauitum,  
cultum, tantum essare ten moat periri  
semilitum illi caela vas horficum patet.

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Burke



ONLINE  
VERTICALS



**CULTURE**



Venice for the  
Inexperienced: Jeffrey  
Deitch Explains the  
Venice Biennale



**CULTURE**

The Whitney Biennial  
Roams Textures and  
Stories, With Room  
for Imagination to Run  
Through



A woman with a large, multi-colored afro wig made of soft, fuzzy material in shades of pink, orange, yellow, green, and blue. She is looking over her shoulder towards the camera. She is wearing a white ribbed top. The background is a blurred outdoor setting.

## CULTURE

Micaiah Carter's Debut  
Monograph What's My  
Name Carries on the  
Legacy of the Honoured  
Black Photographer



# SECOND SIGHT



DO I INSPIRE  
YOU? FIND YOUR  
MUSE IN JUNE



**ART LIVING**

**IN THE STUDIO**



**Jean-Marie Appriou: At the Intersection of Reality and Mythology**



# ART LIVING



LOVERS



**Maryah Ananda  
& Marcus Singleton**

# ART LIVING



## SHARING PLATES



Zeinab Saleh on Art,  
Success and Cacio e  
Pepe

# RECEIPT

## TO START

- X 1 BURRATA WITH LE FERRE OLIVE OIL
- X 1 BRUSCHETTA WITH BLACK IBERIKO TOMATOES & WILD OREGANO

## MAINS

- X 1 PICI CACIO & PEPE
- X 1 STRACCI WITH GORGONZOLA FONDUTA & SWEET ONIONS

## DESSERT

- X 1 TIRAMISU
- X 1 DARK CHOCOLATE SORBET

## DRINKS

- X 2 ROSEMARY LEMONADE (SPARKLING)





# ART/ICLES



Ser Serpas is  
Everything,  
Everywhere, All at  
Once

Gravity and GRACE:  
The Colourful World of  
Alvaro Barrington's Tate  
Commission



# ARTIST X ARTIST



**Sally von Rosen**

**Richard Kennedy**



# ARTIST X ARTIST



Can art ever  
outdo crimes



Kader Attia

committed  
by a state?



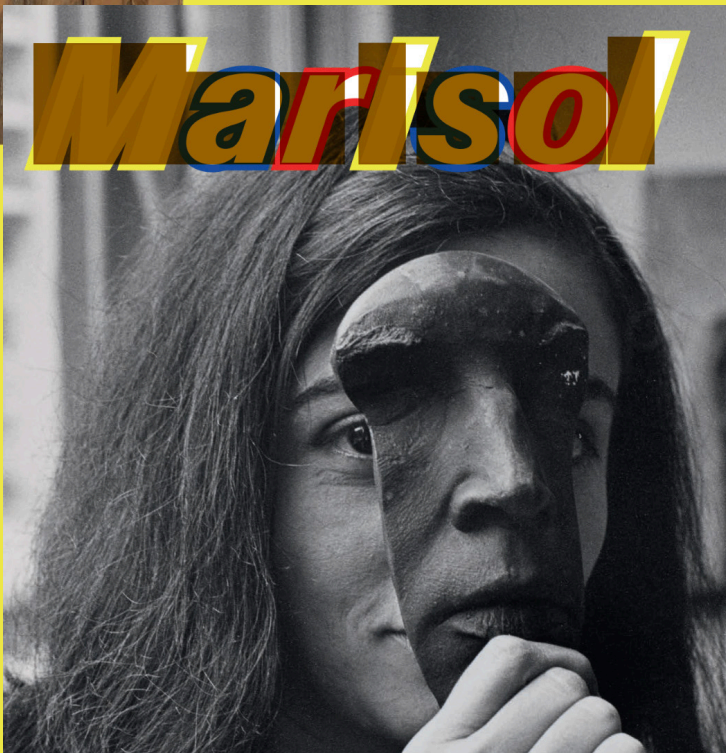
Mandy El-Sayegh





FRESH TAKE

7



10



9



11



# FRESH TAKE



Kiara Cristina Ventura  
Shares Intimate  
Streams of  
Consciousness from  
the Dominican  
Republic's Lively Art  
World





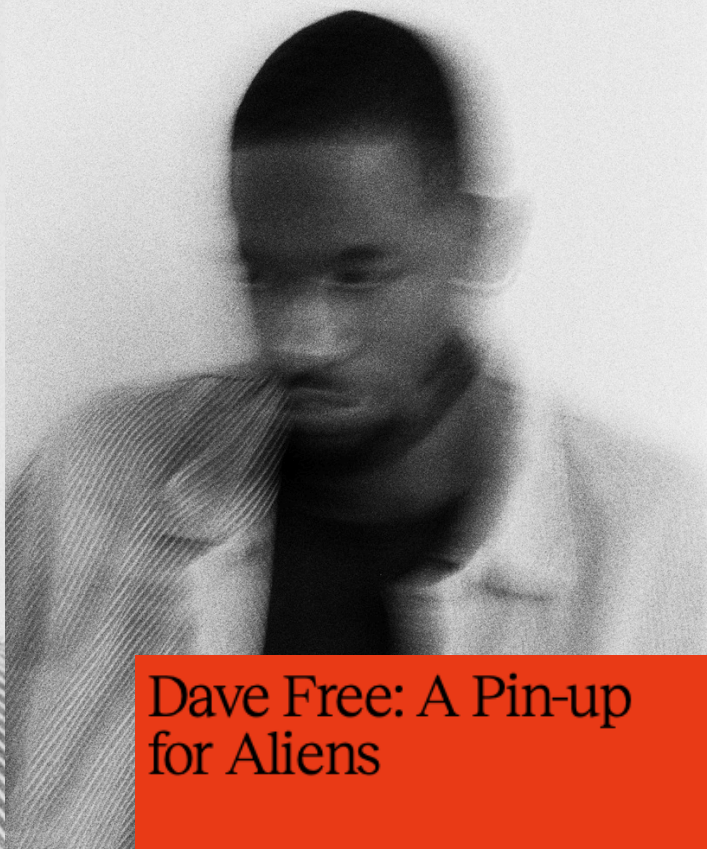
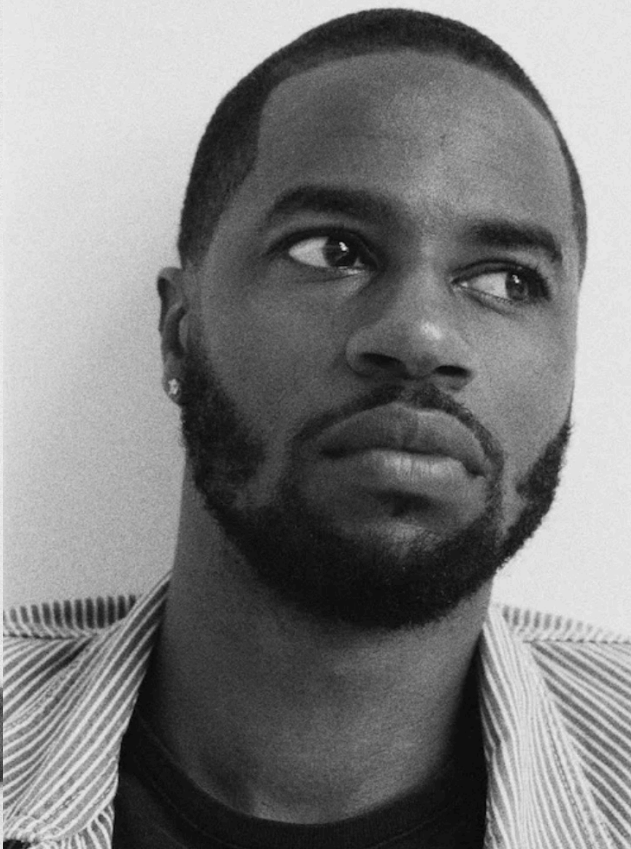
FRESH TAKE

# The Cowboy's Long Ride Through Contemporary Culture





# IN CONVERSATION



Dave Free: A Pin-up  
for Aliens



**IN CONVERSATION**

The Rites and Rituals  
of Photography Duo  
Studio Reyes & Israela

# IN CONVERSATION



What Do the Arts,  
Activism, Modelling,  
Filmmaking, UK Rap  
and Motherhood All  
Have in Common?  
Eunice Olumide MBE.





Stephen Kerr

**SEX ART**

Ross Johnston

Amelia Mitchell

Why Sex Work Is a  
Feminist Form of  
Labour

Johnathan O'Neill

Elaine Kelly

Laura Watson

HOLLY

GEM

HANNAH

MOLLY

Patrick Ward

James Fraser

ADAM

SALLY

SAMANTHA

ANAHARA

Jane Taylor

Catherine Brown

Katrina Young

Jeff Koons' Made in  
Heaven Sells Sex as the  
Ultimate Commodity



# ANECDOTE



This Artwork Changed  
My Life: A Nude Eve  
Babitz Taught Me to Be  
More Shameless



ELEPHANT

GALA



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# ELEPHANT RESIDENCY







# SELECTION OF ELEPHANT ARTISTS

John Waters

Judy Chicago

Chloe Wise

Anish Kapoor

Miles Greenberg

Dave Free

George Clinton

Diamond Stingily

Dread Scott

Jeffrey Gibson

Cindy Sherman

Nari Ward



AD SPACE

OPPORTUNITY

# DIGITAL RATES

## Elephant.art

Sponsored Series	\$14,500+
Homepage Leaderboard	\$8,000
Homepage Footer	\$4,000
Organic Content	POA
Video Feature	POA
Homepage Grid Advert	\$4,000.00

## Social Media

	\$16,000+
Elephant Social x Partnership	\$14,500
Instagram Live Stream Event	\$11,000
Instagram Live Interview	\$11,000
IG Image Of The Day Takeover	

## Newsletter

Newsletter Takeover	\$16,000
Leaderboard Banner	\$6,000

Agency recognized at 10%



## PRINT RATES

Inside Front Cover DPS	\$40,000
Inside Front Cover	\$30,000
DPS	\$30,000
Inside Back Cover	\$25,000
Outside Back Cover	\$45,000
SP	\$17,500

Agency recognized at 10%

All prices + VAT unless exempt

# STOCKISTS

## United States

Atlanta, GA	Emory University
Austin, TX	Book People
Chicago, IL	Quimby's Bookstore
Los Angeles, CA	Gagosian Gallery
Los Angeles, CA	Razolli Bookstore
Los Angeles, CA	Robertson Magazines
Memphis, TN	Dk Booksellers LLC
Miami, FL	Base
Nashville, TN	Vanderbilt University
New York	Casa Magazines
New York	Canal Iconic Magazines
New York	Mulberry Iconic Magazines
Oakland, CA	Daily Plant Books
Philadelphia, PA	Drexel University
Portland, OR	Rich's Cigar Store
Providence, RI	ADA Books
San Diego, CA	Paras News
San Francisco, CA	Fog City News
Seattle, WA	Bulldog News

## Australia

Sydney	Dymocks Sydney
Melbourne	Hill of Content

## China

Hongkong	Bleak House Books
Shanghai	Books & Co

## India

New Delhi	The Magazine Shop
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## Japan

Kyoto	Melon Books
Tokyo	Sinan Books
Tokyo	Arc N Book

## Korea

Seoul	ZiWU
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## Singapore

Singapore	Littered with Books
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## United Arab Emirates

Dubai	Books Kinokuniya Dubai
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## Cayman Islands

SMB	Palm Heights
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## Jamaica

Kingston	Kingston Bookshop
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## Thailand

Bangkok	Book Circle
Bangkok	Burapasarn

## Italy

Milan	Feltrinelli Bookshop
Milan	Reading Room
Rome	Opendoor Bookshop
Turin	Badoni Bookshop
Turin	Luxemburg Bookshop

## Netherlands

Amsterdam	Stedelijk Museum
Amsterdam	American Book Center
Amsterdam	MINERVA BV

## Norway

Bergen	Robot
Oslo	Astrup Fearnley Museet
Oslo	YME

## Portugal

Lisboa	Hello, Kristof
Lisboa	Magkiosk LDA

## Brazil

Sao Paulo	Livraria da Vila
Sao Paulo	Fnac
Sao Paulo	Livraria Cultura

## Canada

Montreal	Extra Mag
Toronto	Issues Magazine Shop

## Mexico

Merida	Libreria Buena Prensa
Mexico City	What's On Mexico

## Russia

Moscow	Boox Without Borders
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## Spain

Barcelona	Loring Art
Madrid	Naos Libras
Valencia	Librerfa Dada

## Sweden

Stockholm	Papercut
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## Switzerland

Basel	Orell Fussli Basel
Belarus	Literatura. by
Zurich	Pile of Books

## Ukraine

Kyiv	The Naked Books
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## Puerto Rico

San Juan	Librerfa La Tertulia
San Juan	The Bookmark
San Juan	Institute of Puerto Ricann Culture Store

## Ethiopia

Addis Ababa	Book Light
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## Ghana

Accra	Shakespeare and Sons
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## Kenya

Nairobi	Prestige Bookstore
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## Lebanon

Beirut	A'fshti Foundation
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## Morocco

Marrakesh	Librairie Maghreb Arabie
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## Nigeria

Lagos	Orange Roses
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## South Africa

Cape Town	The Book Lounge
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## Turkey

Istanbul	Dost Bookstore
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**BALENCIAGA**



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GASTRO**

**CELINE**

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**ELEPHANT**

The word "ELEPHANT" is written in a bold, red, sans-serif font. A thick, red, curved swoosh arches over the text, starting from the left and ending on the right, framing the word.