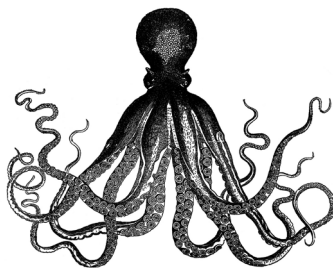


# Paesaggio

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EDITED BY  
Blauer Hase

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*The man in the purple turban  
Thanadar ata hai!  
(to lover) Will I give you that thrashing?*

*A crimson dhoti  
A ceremonial loincloth  
Presented by Benares Brahmins*

*Fat Bengali clerk  
Very much a Hindu  
Despite his earnest efforts*

*A man should lie  
To protect  
A lady in distress*

*Scornful Hindu  
Lynx-eyed Japanese  
Nervous Mohammedan*

*It's just India, I guess  
So big and teeming  
And strange*

The text fragments are from the 1937 novel *Bengal Fire*.

Chock a block with colonial identity overload. Ladies, Germs, Boys, Ghouls.  
Thrill to the fear and adrenalin. The “Mahometans.” The “Hindoos.” The “Japs.”

Brown and Yellow perils, all bleeding together in a kedgerree.

*Kedgerree* is made from cooked flaked fish, boiled rice, hard-boiled eggs, curry powder, and butter. It is believed to have been brought back to England by British colonials who had enjoyed it in India in the form of the rice-and-lentil dish *Khichri*. It became a breakfast dish in Victorian England, as part of a fashion for Anglo-Indian cuisine.

There is a rival theory that it was originally a Scottish dish, which traveled to India and then came back as an “Indian dish.” However, the years don’t match up. In *The Scottish Kitchen*, Christopher Trotter traces the dish to 1790. But Ibn Batuta is recorded as describing a dish called *Kishri* around 1340, and there is a recipe for it in *Ain-i-Akbari*, dating from 1590.

Lawrence Bloch was a 1930s author who specialized in thrillers set in steamy colonial India. Besides *Bengal Fire*, his other novels, all out of print, include *Wives to Burn* and *Bombay Mail*.

A well thumbed, carefully repaired, original paperback edition of *Bengal Fire* was sitting in a used book market in Lima, Peru. After months of grappling with Spanish basic books, I was desperate for something, anything, in English.

Later, that evening, when it became clear that the book was unreadable (in Bengali we say “okhaddyo”, or inedible), I started jotting down fragments on separate pieces of paper.

Not quite oulipo. But with scissors, book, and glue, you can write a piece of doggerel for a Lima evening.

Today, looking at the book again after ten years, I noticed that the spine is repaired with paper from elsewhere. The text on the spine now reads: Champagne “La Fourie”

And on the next line:  
Cognac Reservado

## Credits:

One sided (p. 5)

© Douglas Gordon, 2013.

Untitled (p. 6)

© Hreinn Friðfinnsson, 2013.

Unterfeldhaus, Germany, June 17, 1983 (p. 7, 46)

© Daniel Gustav Cramer, 2011.

I-X (p. 8)

© Haris Epaminonda, 2013.

Tropical Marxism: Sketch for a possible movie (p. 12)

© Kiluanji Kia Henda, 2013.

Bengal Fire (p. 15)

© Naeem Mohaiemen, 2013.

Two Fragments from Sweet Sweat (p. 19)

The pornographic novel *Sweet Sweat* (1931) that survived only in fragmentary form, is the only extant text by the Jewish-Belgian Surrealist painter Justine Frank (1900-1943). The novel's translation to English, along with a biography of the artist and an essay on her work, was published as Roee Rosen, *Justine Frank, Sweet Sweat* (Berlin, Sternberg Press, 2009). Translated from French by Joanna Führer-Ha'sfari.

© Justine Frank, 1931.

I Want Back Home (said the big frog) (p. 23)

From "I Want Back Home (said the big frog)", 2010, mixed media installation. Courtesy Galleria Continua San Gimignano / Beijing / Le Moulin.

Text edited by Christy Lange.

© Nedko Solakov, 2010.

A story of a man who is living in the woods (p. 26)

© Marko Mäetamm, 2012.

Introduction to a short untitled work of fiction in five chapters (p. 29)

Image at page 32: *Cities on the Starry Night: The Eaters of the Night (A Continuing Series)*, 1993.

White ink drawing and silkscreen print on black paper, 45 1/2 x 31 1/8 inches. Collection of Peggy T. Hall, New York.

Image at page 33: *Wars on the Starry Night: The Eaters of the Night (A Continuing Series)*, 1993.

White ink drawing and silkscreen print on black paper, 45 1/2 x 31 1/8 inches. Private Collection, New York.

© Alice Aycock, 2013.

An invention without a future (p. 35)

© Mark Lewis, 2013.

Tocuyo (p. 45)

© Oscar Muñoz, 2013.

The Green Ray (p. 47)

© Tacita Dean, 2001.

*Paesaggio* is a publication series that began in May 2010. Each issue presents a collection of artist works that respond to a request for textual contributions of landscapes that avoid the use of images.

Blauer Hase wishes to thank: Cornelia Lauf, Vittorio Cavallini and Enrico Vezzi for their inspiration and support, as well as all the artists who have accepted to contribute to this issue of *Paesaggio*.

Editing: Blauer Hase

*Paesaggio*'s graphic blueprint was conceived in 2010 by Giulia Marzin

Blauer Hase is: Mario Ciaramitaro - Riccardo Giacconi - Giulia Marzin - Daniele Zoico

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