

**Outside:**

**Ana Jotta**

**Peau d'Ana #8**

**Anafaia Supico**

**Dyed fabric patchwork, 2020, 100 x 60 cm**

**Inside: (From the entrance clockwise)**

**Pati Hill**

**Untitled (flower), c. 1990, xerograph on yellow paper, 21.5 x 22.5 cm**

**Pati Hill**

**Untitled (branch), c. 1980, xerograph, 35 x 21 cm**

**Pati Hill**

**Untitled (shoes), c. 1976, xerograph on yellow paper, 35 x 21 cm**

**Pati Hill**

**How something can have been at one time and in one place and nowhere else ever again (study from Men & Women in Sleeping Cars), xerograph, 1979, 20.5 x 14 cm**

**Pati Hill**

**Untitled (electrical circuit), c. 1977-79, xerograph, 29 x 21.5 cm**

**Pati Hill**

**Untitled (banana), c. 1970, xerograph, 13.5 x 9 cm**

**Sylvie Fanchon**

**Untitled (The Purpose of Art), 2019, 50 x 60 cm**

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**Untitled (The Purpose of Art), 2019, 50 x 60 cm**

**Pati Hill**

**Dreams Objects Moments, 1976**

**Typewritten texts onto green, pink and yellow sheets (27.9 x 21.6 cm)**

**[Facsimiles] Courtesy Pati Hill Collection, Arcadia University**

There is little documentation existing about the initial exhibition of these works, only short and scattered written descriptions by Pati Hill. We could find in the archives only a part of the original texts from the *Objects* and *Moments* series, alongside a large number of drafts, without any indications about the texts' attribution to either category. For that reason, none of the *Dreams Objects Moments* series can be completed or presented as Hill first showed them in 1976 with certitude. For this reason we have chosen to present 21 texts from each series (totaling 63 texts rather than the original 100) that can, with authority be attributed to each series as per Hill's intention. Since the *Dreams* originals could not be found in the archives, we produced a series of facsimiles from a book she published in 1976 gathering a hundred examples. This book was to be the first part of a trilogy that would have been completed by two further volumes dedicated to *Objects* and *Moments* in turn.

**Pati Hill**

**Untitled (lilac petals), c. 1980, xerograph, 29.7 x 21 cm**

**Martin Laborde**

**Reloaded/Combinatory Collage #1, 2020, mixed media, 67.5 x 52.5 cm (framed)**

**Martin Laborde**

**Reloaded/Combinatory Collage #2, 2020, mixed media, 67.5 x 52.5 cm (framed)**

**Martin Laborde**

**Reloaded/Combinatory Collage #3, 2020, mixed media, 68.8 x 53 cm (framed)**

**Pati Hill**

**How something can have been at one time and in one place and nowhere else ever again (study from Men & Women in Sleeping Cars), xerograph, 1979, 28 x 21.5 cm**

**Table:**

**Martin Laborde**

**Books**

**Box 1: 30 x 21 cm; 27 x 21.5 cm; 29.5 x 24 cm**

**Box 2: 22.5 x 17 cm; 21 x 15 cm; 22.5 x 17 cm; 14.5 x 12 cm; 20.5 x 14.5 cm; 21 x 15 cm; 20.5 x 15 cm; 27.5 x 21.5 cm**

**Pati Hill**

**Letter from Pati Hill to Charles Eames, 21 Feb., 1978**

**A4 sheet scanned and printed from the correspondence between Charles Eames and Pati Hill. Charles Eames Papers, Library of Congress, Washington D.C.**

**Pati Hill**

**A Proposal for a Universal Written Language of Symbols, 1978**

**A4 sheets scanned and printed from the correspondence between Charles Eames and Pati Hill. Charles Eames Papers, Library of Congress, Washington D.C.**

**Pati Hill**

**Déchets, Apôtres et Anges, c. 1990, book of color xerographs, 95 pages, 27.94 x 43.18 cm  
Courtesy Pati Hill Collection, Arcadia University**

**Like all the books of xerographs Pati Hill assembled and bound herself, this unique work is extremely fragile and cannot be easily manipulated. To guarantee its conservation, we have photographed the book in its entirety, and present it as a slideshow.**

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**All the xerographs exhibited here come from the collection of Nicole Huard. She was the last assistant of Pati Hill and worked with her for eight years. She maintains a small and sentimental collection of Pati Hill's works. We thank Nicole Huard deeply for her kindness and her great help.**

**The three paintings by Sylvie Fanchon have been made with «l'aide à la création de la Fondation des Artistes, Paris».**

**Sylvie Fanchon (1953, Nairobi); Pati Hill (1921, Ashland; 2014, Sens); Ana Jotta (1943, Lisbon); Martin Laborde (1983, Paris); Baptiste Pinteaux (1992, Paris); Anafaia Supico (1986, Paris)**