

5. Neo Naturists, *Black Rapport Day*, 1982. Performance view, Thames Beach, Wapping, London, July 17, 1982. From left: Jennifer Binnie, Wilma Johnson, Nico Holah, Bruce Lacey. 6. Louis Michel Eilshemius, *War*, 1917, oil on board, 31 1/8 x 39 3/8". 7. View of "Diane Simpson," 2015-16, Institute of Contemporary Art, Boston. From left: *Apron III*, 2001; *Muff*, 1998; *Vest (Scalloped)*, 2010; *Apron V*, 2002; *Tunic*, 2007. Photo: Charles Mayer. 8. View of "Tears Shared: Marc Camille Chaimowicz featuring Bruno Pélassy," 2016, Flat Time House, London. From left: John Latham, *Time Base Roller with Graphic Score*, 1987; John Latham, *Proto Universe*, 2003; Bruno Pélassy, *Untitled*, 1995. Photo: Plastiques Photography. 9. Mary Heilmann, *The Thief of Baghdad*, 1983, oil on canvas, 60 x 42". 10. Peter Fischli and David Weiss, *Car*, 1988, plaster, 19 x 59 x 26". From the series "Cars." 1988.



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"TEARS SHARED: MARC CAMILLE CHAIMOWICZ FEATURING BRUNO PÉLASSY" (FLAT TIME HOUSE, LONDON; CURATED BY MARIE CANET) This was an annus mirabilis for Chaimowicz: A career survey at London's Serpentine Gallery opened the same week as Cabinet Gallery's new custom-built home, which he helped design; and, with Marie Canet, he organized "Tears Shared" at Flat Time House, former home of the late John Latham. A poignant and immersive mise-en-scène, "Tears Shared" showcased the underknown, fragile, jewel-like art of Bruno Pélassy (1966-2002), setting in motion a fluid conversation among Chaimowicz's, Pélassy's, and Latham's respective projects, in which any clear lines of authorship were gently dissolved.