

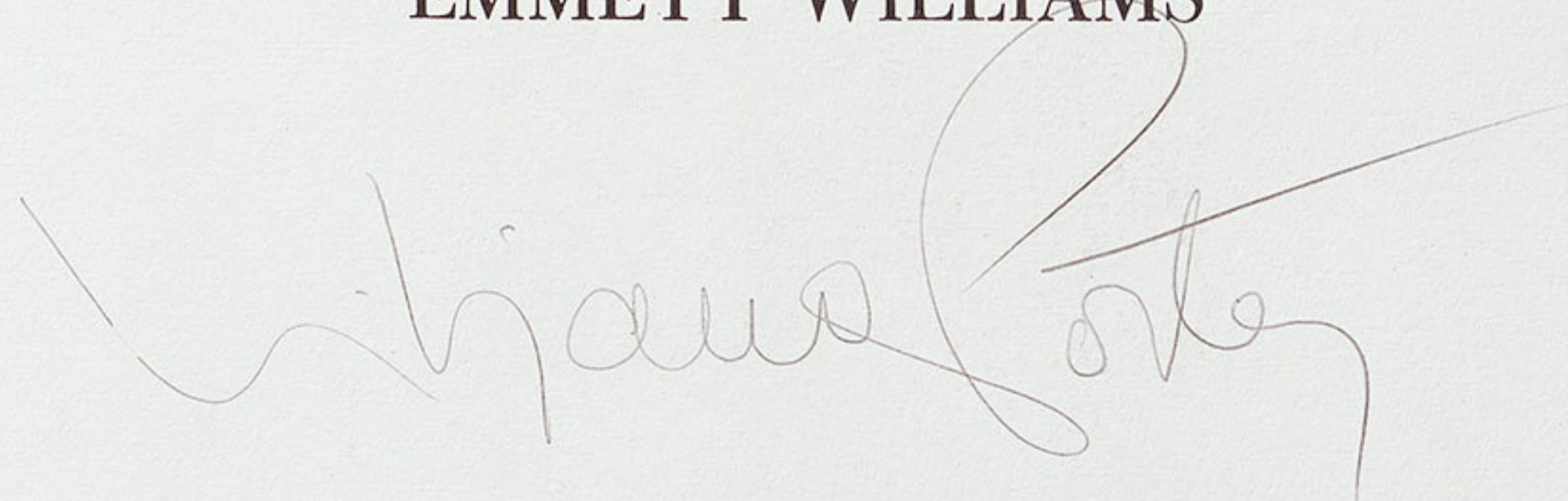
WRINKLE

10 PHOTOENGRAVED ETCHINGS BY

LILIANA PORTER

WITH AN INTERVIEW BY

EMMETT WILLIAMS

A handwritten signature in cursive script, reading "Liliana Porter", is written across the middle of the page.

NEW YORK GRAPHIC WORKSHOP

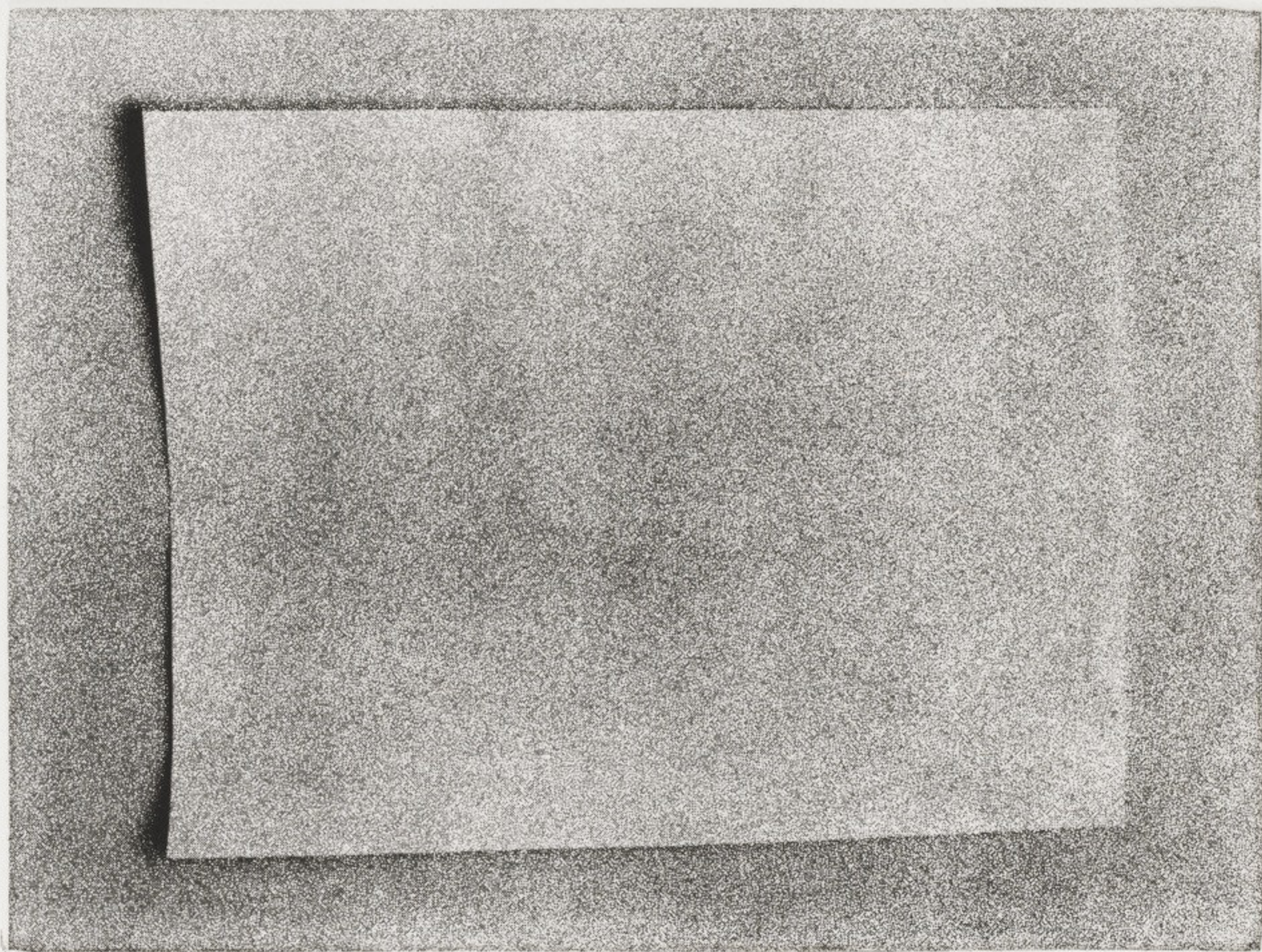
1968

No. $\frac{a}{p}$

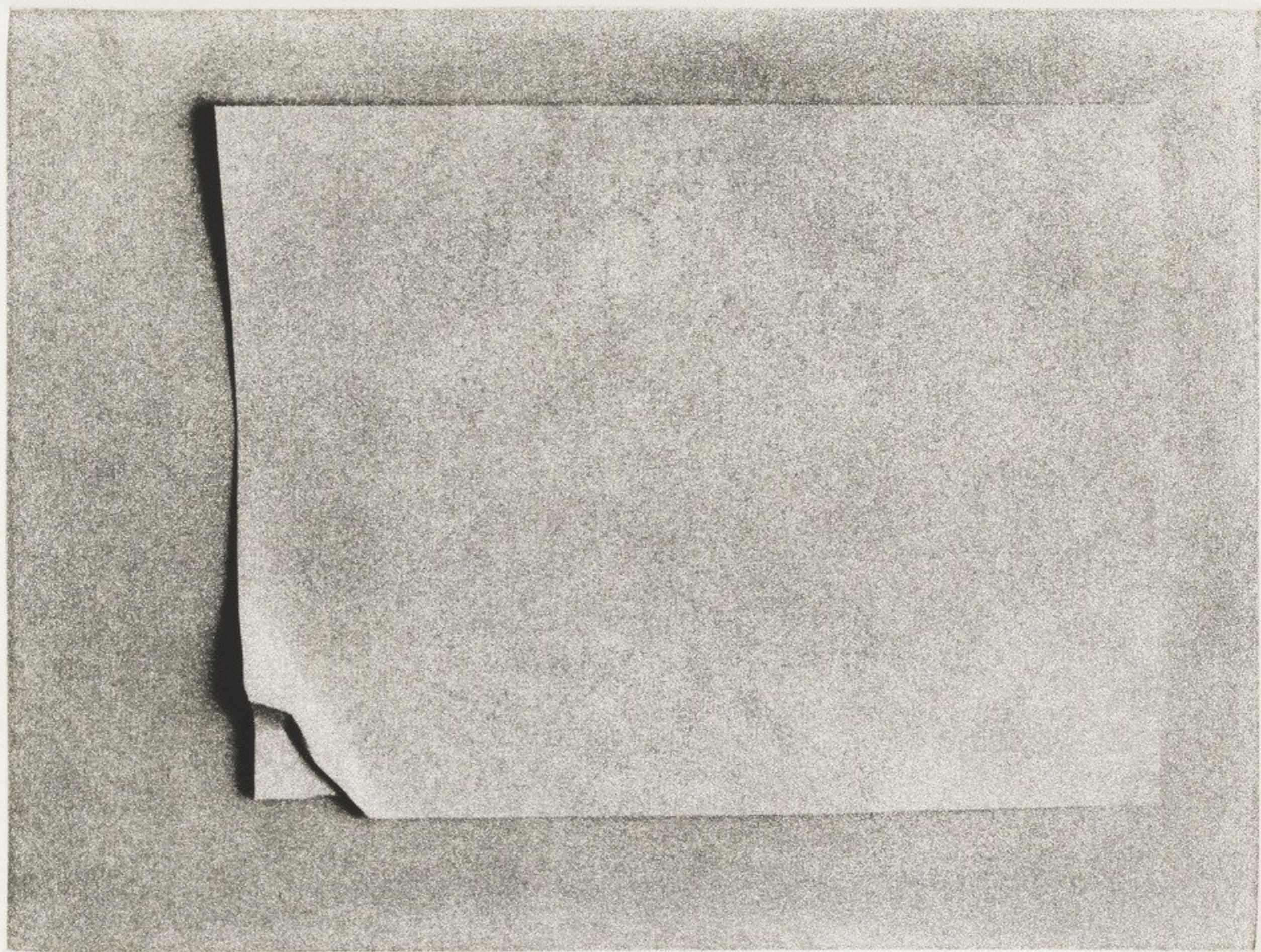
emm: so are they wrinkled pictures or pictures of wrinkles?
ett: well, to begin with, they're not pictures.
emm: and what would you call them?
ett: i'd call them still-lives of action paintings.
emm: whew! they're not even paintings.
ett: don't be so picky. i mean the gesture. her attitude toward the material. yves klein blues it, tinguely electrifies it, soto makes it vibrate, mathieu wallows in it, fontana slits it, christo wraps it up, arman collects it, spoerri glues it to the dinner table, diter rot lets it vegetate, liliana porter wrinkles it up . . .
emm: . . . and then flattens it out again.
ett: and there you are – a still-life. a still-life of a dynamic process.
emm: but does this process have anything to do with art?
ett: who needs art?
emm: who needs wrinkles?
ett: you may not need them, but you've got them.
emm: that's what i mean. wrinkles aren't very nice. wrinkling things up is messy . . . destructive.
ett: don't moralize, so is god. in nature, whenever anything shrinks or contracts . . .
emm: . . . earthquakes
ett: or when the wind blows
emm: soot on my wrinkled white pants . . .
ett: . . . ripples on the water, hokusai's waves . . .
emm: . . . muddy ditches . . .
ett. . . . the mountains of the wrinkled earth, and the valleys of the moon.
emm: don't go overboard, you'll be calling her a landscape painter soon.
ett: that's the point, wrinkled paper is a landscape, no less than the man in the moon.
emm: then maybe liliana is a cartographer.
ett: good grief, i'd never thought of that!

emm
ett williams

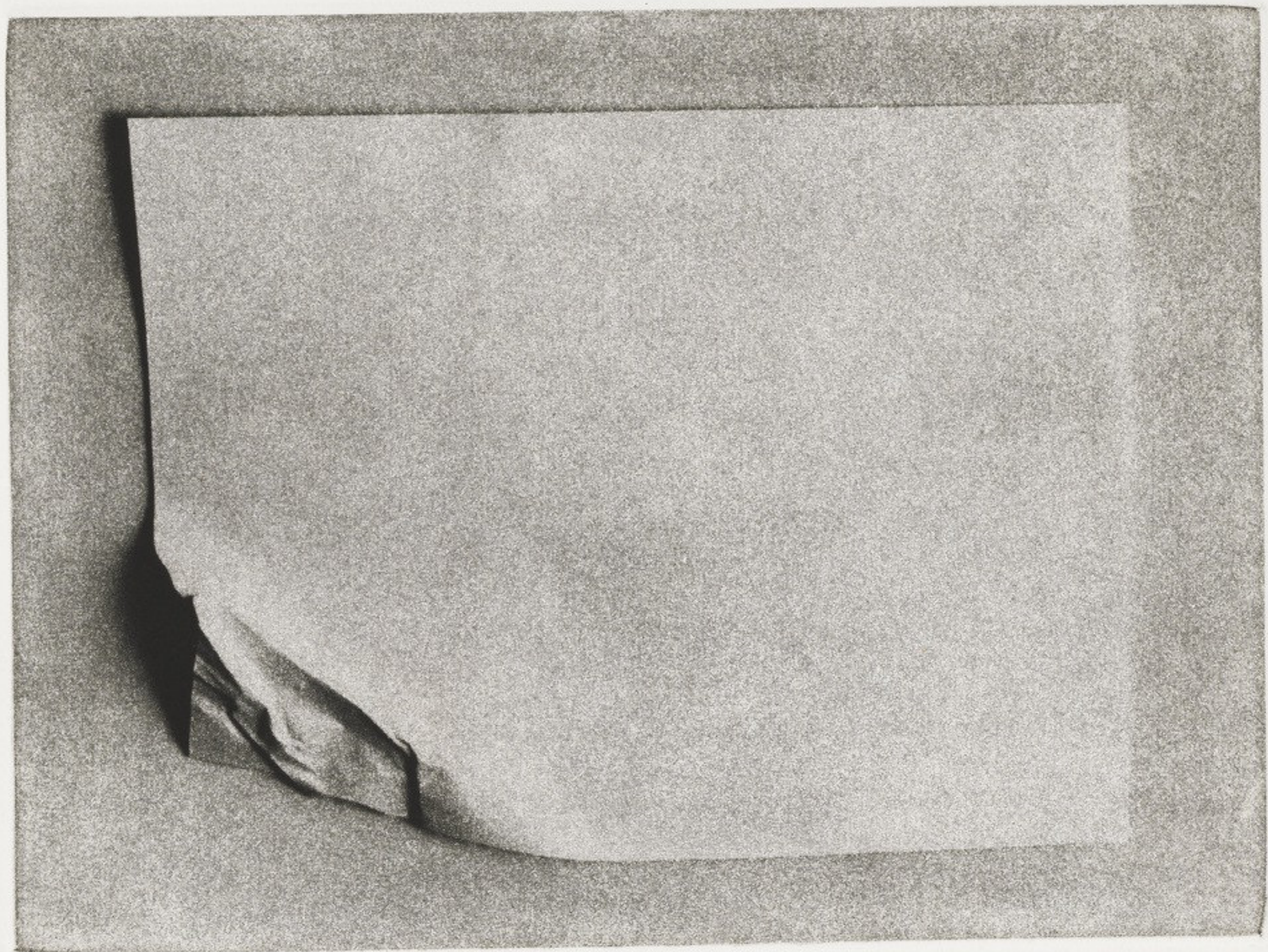
december 1968



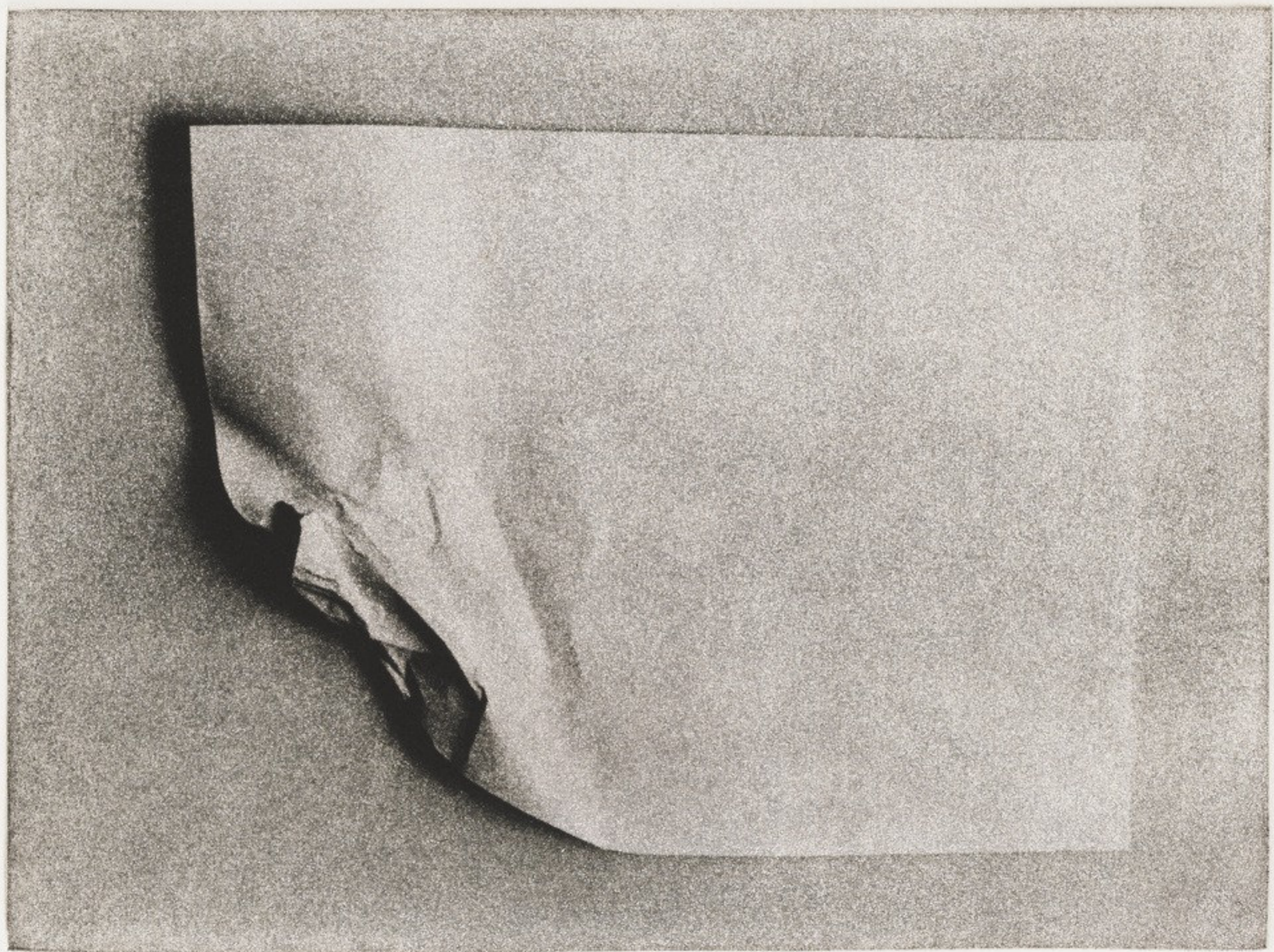
I



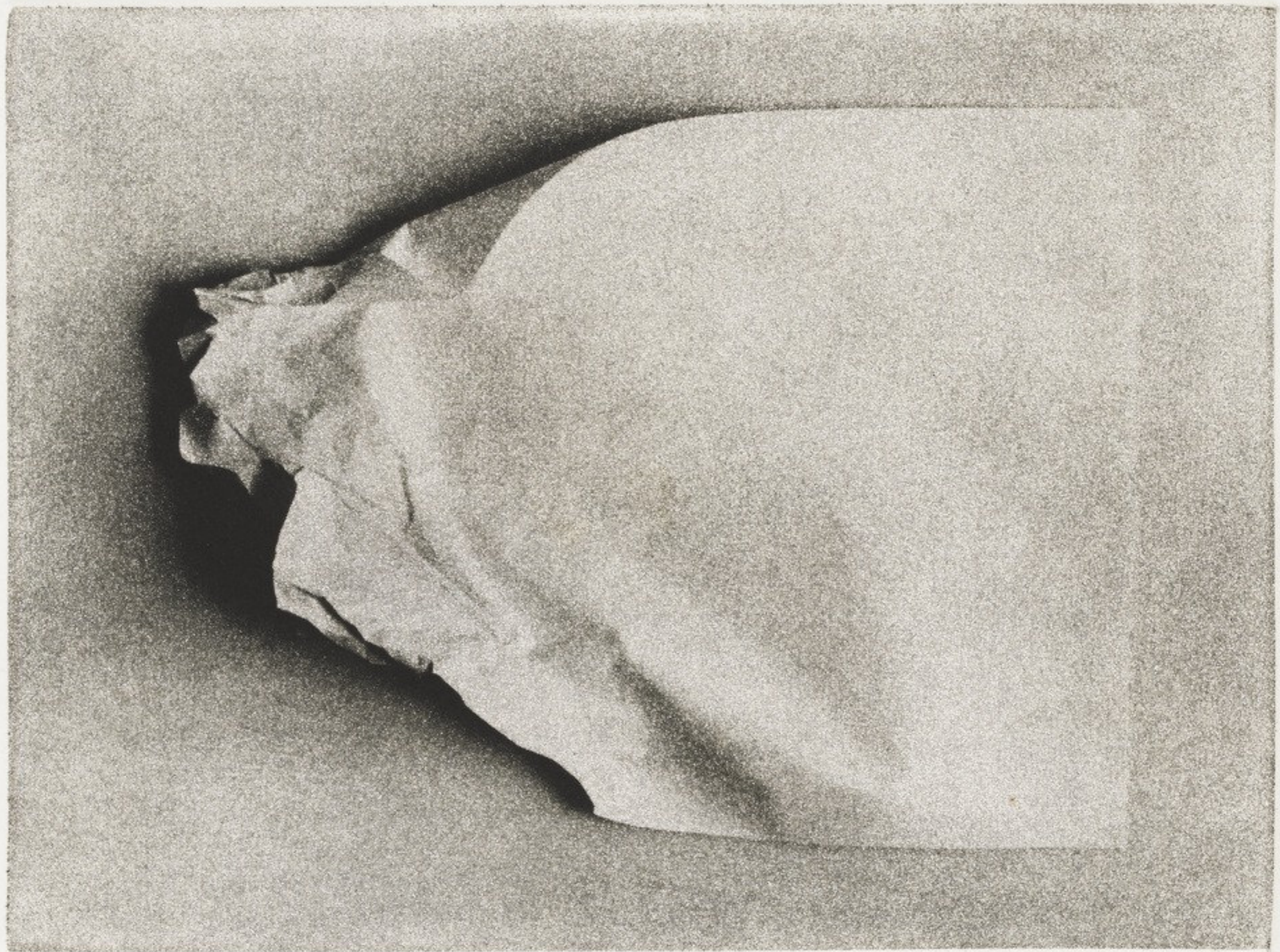
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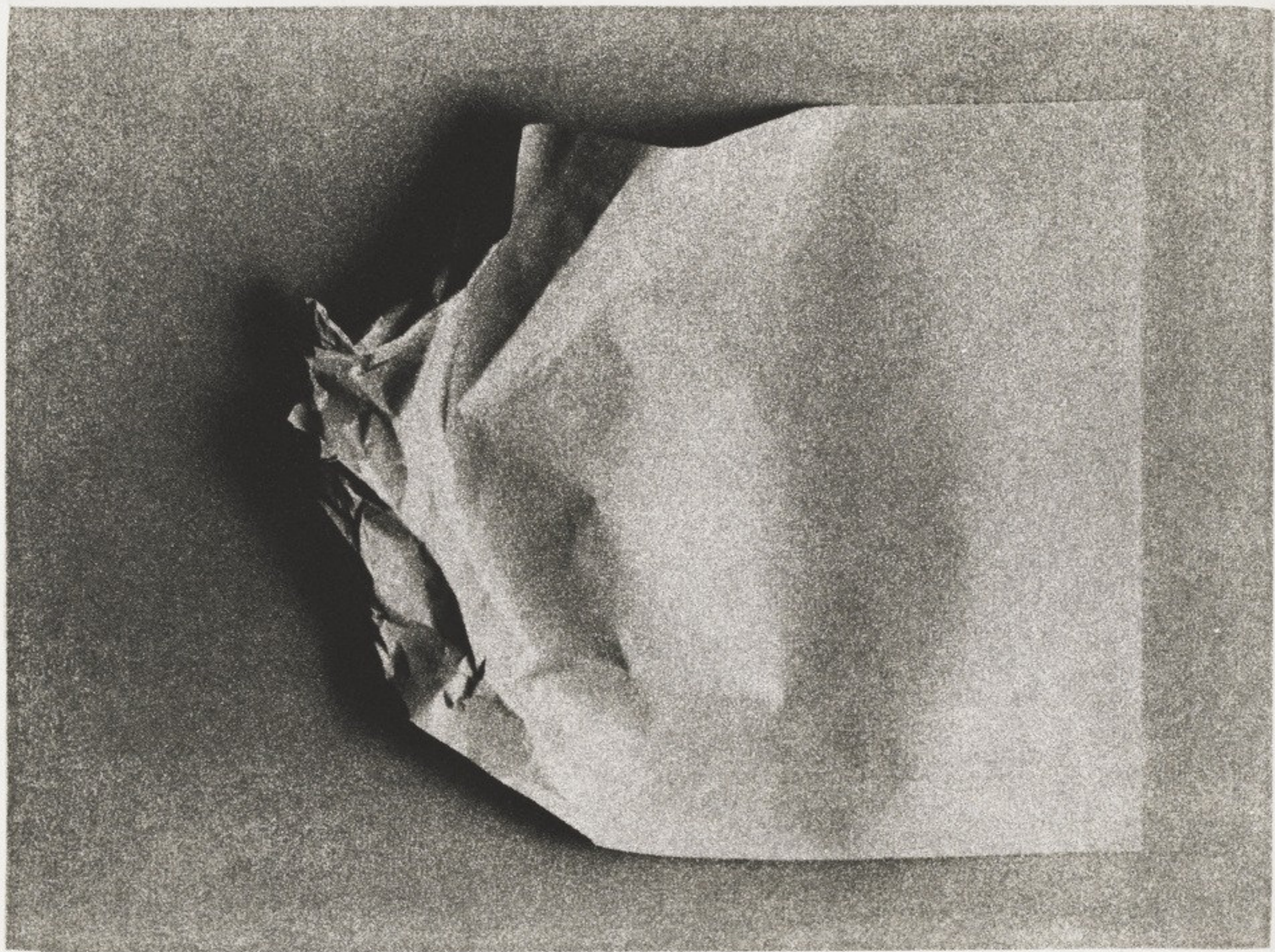
III



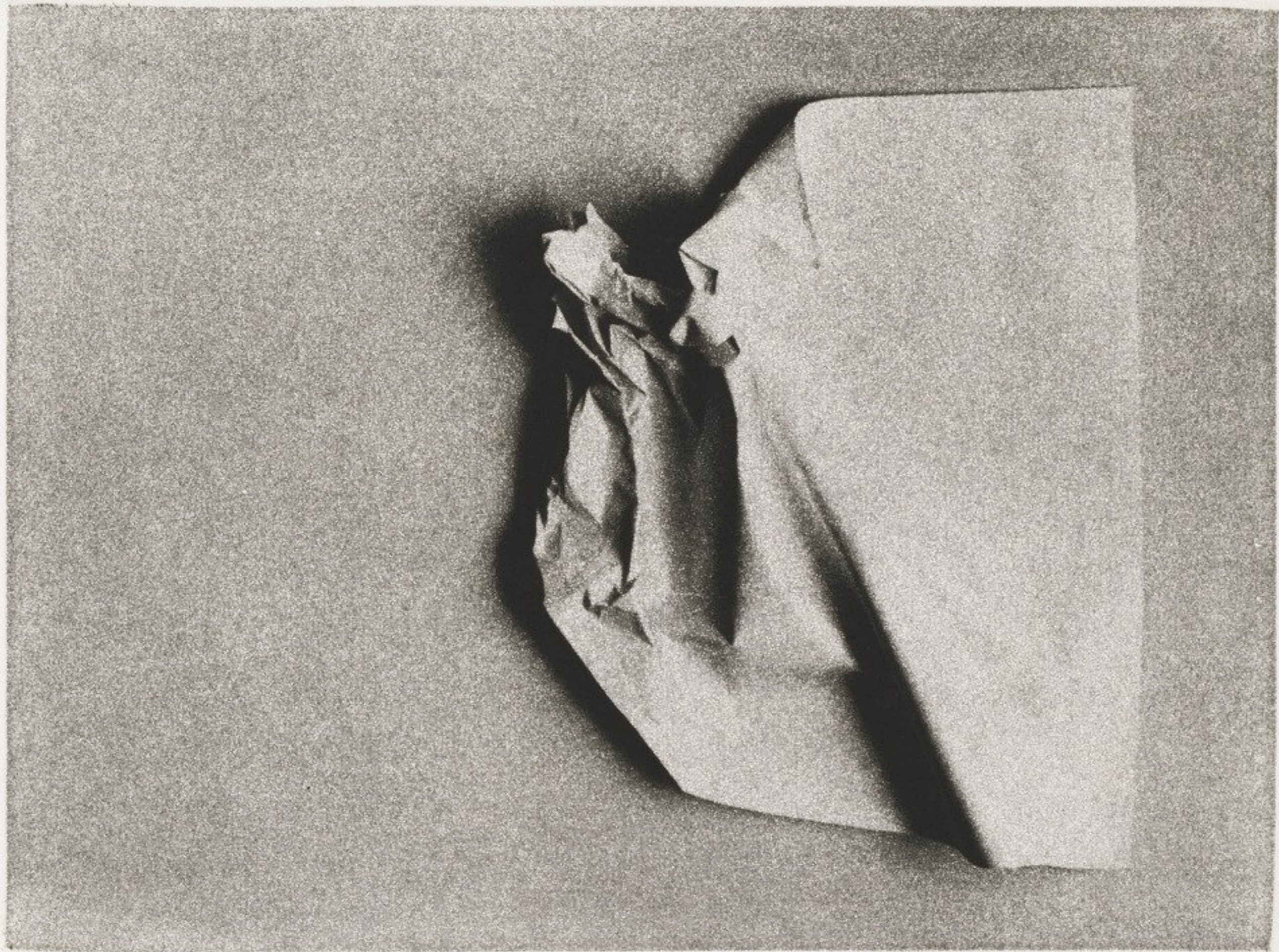
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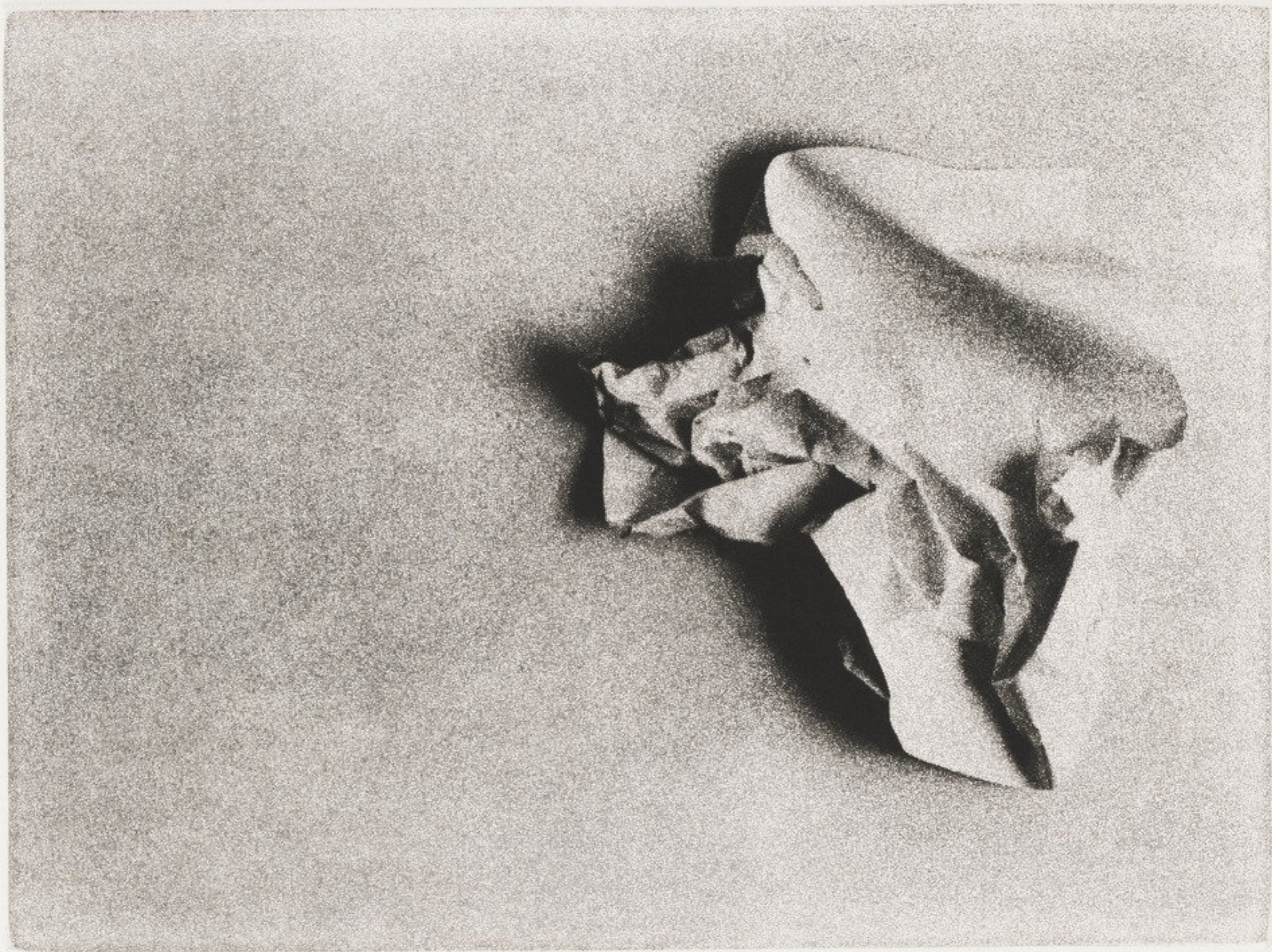
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VI



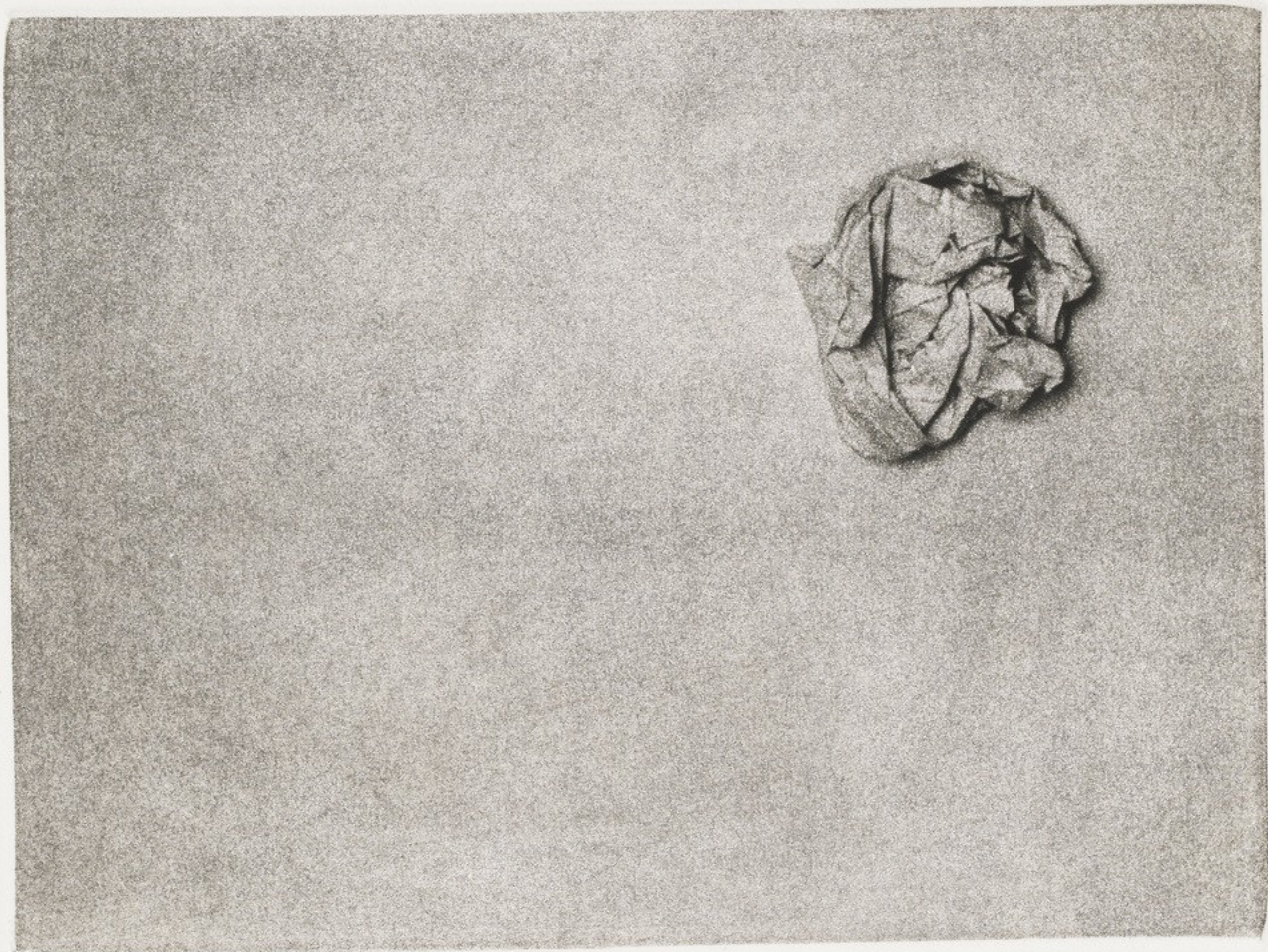
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VIII



IX



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