

How to  
How?

Notes

on Staged

Studies

Johanna Billing  
Hollybush Gardens  
Issue 14 / 2023

List of Credits

Johanna Billing  
*Each Moment Presents What Happens*, 2021  
27’25” loop HD

Director of photography  
John Podpadec

Second camera operator  
Jake Lucas

Third camera operator  
Nyles Holister

Sound recordists  
Paul Baker  
Todd Sinden  
Josephine Cressy

Technical student assistant  
Jemima Victory

Theatre AV technicians  
Mathew Avery  
Tom Borthwick

Directorial assistants  
Asha Peacock  
Astrid Finn Kelcey

Stills photographer  
Andrew Jones

Piano workshop leader  
Eddie Parker

Vinyl workshop leader  
Isaac Stacey

Choreography workshop leader  
Emily Brown

Painting workshop leader  
John Lever

Reprographic workshop leader  
Ruth Bennett

Film workshop leader  
John Popadec

Editing  
Johanna Billing

Sound mix  
Henrik Sunbring, Helter Skelter studio

VFX and Grade  
Ben McIntire

Title cards and graphic design  
Leo Norgren (Dear Sir Madam typeface  
by Radim Pesko)

Featuring  
Belnice Helena Nzinga, Jamie Potter, Tasha  
Burnell, Luke Dorman, Alex Brown, Simone  
Burgess, Louise Nunn, Jasleen Singh, Marcus  
Stevens, Mateo Davis, Jemima Victory, Charlotte  
Burge, Inigo Gonzales, Cara Addleman, Noah  
Hughes, Eden Vaughan, Frankie Moses, Alex  
Trowsdale, Sol Woodroffe, Amara Jenkins, David  
Goodgame, Asha Peacock, Astrid Finn Kelcey,  
Stan Smith, James Rossington, Amara Jenkins,  
Kyria Walker, Hattie Taylor, Zoe Wakling, Katy  
Miller, Kate Rumley, Jess Partridge, Makary  
Crosby, Lara Abraham, and Kevin (dog).

Notes  
Readings from *Lecture on Nothing* and *Lecture  
on Something*, written by John Cage (*Silence:  
Lectures and Writings*, Wesleyan University  
Press, 1961). Poems written and performed  
by Jasleen Singh and Cara Addleman. Mateo  
Davies performs the songs ”White keys” and  
”Oregano”, originally written and performed  
by Gonzales (“solo 1” album, No Format, 2004,  
“solo 2” album, EMI music publishing, p & c  
Gentle Threat, 2012).

Special thanks  
Matthew Bennett, John Lever, Beth Morgan, Jane  
Troup, Kitty White, Dominic Franks, Jon Rees,  
Vicky Hearn, David Briggs, Julia Carver and Rob  
Bowman.

Commissioned by Bristol Grammar School  
to commemorate the opening of the 1532  
Performing Arts Centre. Produced by Josephine  
Lanyon in association with Bristol City Council.  
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England.





## Introduction

The genesis of Johanna Billing’s film, *Each Moment Presents What Happens* (2021), departs from a collaborative premise and twofold dilemma: how to reimagine a historical event that exists most (in)coherently in the realm of memory, and to conceive a record of such an undocumented experience? Billing invited students, largely from Bristol Grammar School in England, to reimagine a seminal work by John Cage, *Untitled Event (Theater Piece No. 1)* (1952) – the first known happening or multimedia artwork held in Black Mountain College, USA. The film records the multifaceted outcome of such a collective response, with students engaging in an experimental, improvisational and multidisciplinary process open to exchange, imagination and failure. The film continues Billing’s long-held examination of performance and its parameters, exploring the affinities between staging and contingency.

*Each Moment* was commissioned by Bristol Grammar School to commemorate the opening of the 1532 Performing Arts Centre. This new centre inaugurated interdepartmental connections across the arts as well as public-facing access within the local community. Testing the differences between educational models and what qualifies as knowledge, *Each Moment* creates a dialogue between the school, founded in 1532, now selective,



independent and fee-paying and the defunct Black Mountain College, founded in 1933, specialising in liberal arts education. Cage’s *Untitled Event* was originally held in the dining hall of Black Mountain College, involving simultaneous and multidisciplinary chance activities variously created by: John Cage, Nicolas Cernovitch, Merce Cunningham, Franz Kline, Charles Olsson, Robert Rauschenberg, M.C. Richards and David Tudor.



In lieu of photographic or video documentation, the happening lives on today through memory and testimony. These contradictory recollections and the intrinsic anonymity of Cage’s work serve as a cue for the students, who were invited to imagine what could have taken place before, during and after the event, articulating responses through dance, music, theatre, poetry, painting, philosophy, photography, dj-ing and film production. Throughout *Each Moment*, Billing encourages a practical and poetic approach to learning that challenges the values of failure and success, process

and outcome. In this way, the project also advocates a means of thinking the past through the personal, coincidental and relational. The work’s title directly quotes Cage’s *Lecture on Nothing* (1959), which becomes a poignant motif throughout the film. By revisiting Cage’s historical texts, the performers consider the meaning of improvisation, success, authorship and artistic autonomy in relation to everyday experience.

*Each Moment* features a reconsideration of Cage’s *Prepared Piano Pieces* (1938–54). Originally, the act of preparation was designed to contort the instrument’s sound by inserting bolts, screws, erasers and other objects between the piano strings. In this, Cage sought “to place in the hands of a single pianist the equivalent of an entire percussion orchestra” with the prepared piano serving as a precursor to his later experiments with chance. In the film, students interpose the piano’s internal structure with a myriad of objects such as toys, art utensils, cutlery, science equipment and office stationary.

Notably, Cage’s *Prepared Piano Pieces* had been removed from the A Level music syllabus as the work’s ambivalent status undermined conventional academic assessment. By contrast, Billing’s revival of this exercise sees the instrument function as a site of collective ownership and cross-disciplinary creation.

Formally, *Each Moment* is distinguished by its attentive negotiation of time. Taking place over a single day, the work’s sensitivity to the passing and structuring of time is redoubled by a self-reflexive approach to the camera. Students are recorded preparing work, speaking publicly in the dining hall, and playing the piano – all are performances embedded within the reality of the school day. Parallel activities occur within the black box theatre, recorded by a camera installed upon a track in a 360 degree formation. The lens observes the students’ action and the supporting film crew in a circular orbit. This structure of recording echoes Cage’s original event where viewers were seated centrally and facing outward, each observing different activity. Here, the camera functions as both participant and structuring device, offering a viewpoint in the round which acknowledges simultaneous peripheral action. The students frequently interchange their handling of the camera, meaning the pace of recording is continually recalibrated by the body. Permitting a new activity to enter after a number of rotations, the camera – reminiscent of a clock face or timepiece – becomes an imperfect device to organise time. By physically relating to the camera’s movement in space, the students become conscious of “keeping time” only through a dynamic estimation and felt sense of its very passing.









## How to How? Notes on Staged Studies<sup>1</sup>

James Merle Thomas

*Paint, chairs, food, electric and neon lights, smoke, water, old socks, a dog, movies, a thousand other things [...] An odor of crushed strawberries, a letter from a friend, or a billboard selling Drano; three taps on the front door, a scratch, a sigh, or a voice lecturing endlessly, a blinding staccato flash, a bowler hat – all will become materials for this new concrete art.*

– Allan Kaprow, *The Legacy of Jackson Pollock* (1958)

For over two decades, Johanna Billing has created increasingly sophisticated projects focused on the personal and collective dimensions of contemporary life through video-based productions that involve the orchestration and documentation of intimate situations and rituals. Heavy on silence and atmosphere, simultaneously poetic and quietly political, and looped in ways that perpetually frustrate narrative resolution, the films are infused with a distinct cosmology the artist has continually refined since the late 1990s: obscure pop songs function as soundtracks for vignettes and performances set in community

centres, schools, summer camps, and working-class neighbourhoods. Vaguely pedagogical props (desks and stools) are found throughout, as though one has arrived at a classroom as the bell releases everyone. Parks, modernist architecture, or subsidised educational programs serve as settings for humble, bland ambience. Throughout, Billing combines self-reflexive cinematic techniques (cameras filming cameras, nuanced montage) with musical performance and projects grounded in small-scale, collective, and participatory expression. Informed by Hitchcock, Pasolini, and Cassavetes, the artist’s camera eye hovers between documentary and fiction, between the anthropological and the performative.



To mark the opening of its newly constructed Performing Arts Centre, the Bristol Grammar School – a prestigious independent day school established in 1532 – commissioned Billing to create a new film with the school’s students. Shot over several days with the assistance

of multiple cinematographers, *Each Moment Presents What Happens* (2021) is a meditative production – the twenty-seven-minute looped film features a soundtrack performed by a group of BGS students as they rehearse and perform in the new space. As establishing vistas of the campus’ historic buildings (old wood, stained glass, trimmed lawns) segue to shots of performers busying themselves in the new space, a production gathers itself into form: a grand piano is transported into a black box theatre, lighting and camera rigs are adjusted, and large, abstract canvases are hoisted above the stage. And as the actors begin to dance, play music, operate a wheeled camera dolly, and rehearse lines – *This is a talk about something and naturally also a talk about nothing* – the contours of an unconventional theatrical performance come into focus.

For those fluent in modern art, these cues reveal themselves quickly, and represent an homage to a now-legendary event staged in 1952 at Black Mountain College, an experimental undergraduate outpost in rural North Carolina, now recognised as one of the most influential art schools of the twentieth century. It is difficult to overstate the mythic role that Black Mountain occupies in the history of modern art and education. A utopian experiment in communal living and learning where students and faculty cooperatively farmed gardens, felled trees, and cooked meals, the school inspired a generation of artists who, while working in an atmosphere where the distinctions between teaching and learning were often blurred, helped to create a blueprint for post-WWII experimental arts education. Through a pedagogical approach that prized interdisciplinary collaboration and



Socratic thinking over rigid disciplinary structures and rote memorisation, the Black Mountain model has also inspired countless schools, including BGS, that aim to not only impart knowledge, but also instill in students a holistic sense of intellectual curiosity. In such models, the arts are institutionalised as part of a generalised curriculum of “creative expression” and purportedly support academic excellence, while shaping broader notions of citizenship and collective responsibility.



Established in 1933 by educator John Rice and grounded in the American pragmatist tradition of John Dewey, Black Mountain was an influential but short-lived experiment. During its twenty-four-year existence it offered a liberal arts core gathered around the arts: a diverse roster of artists, composers, poets, and creatives served as faculty, at times eschewing traditional hierarchies between teacher and student. That the school opened in 1933 – the same year the National Socialist Party shuttered the Bauhaus and triggered an exodus of European creative talent – is also significant. Like other American institutions, Black Mountain benefited from this influx of intellectuals who fled the violence of Europe of the 1930s. But while Bauhäusler Walter Gropius, Marcel Breuer, Herbert Bayer, and László Moholy-Nagy found refuge in research universities, humanist nonprofits, and

corporate patronage, Black Mountain arguably emerged as the most direct (and impactful) American expression of the fabled German art school. This is in no small part due to the influence of Bauhaus faculty Josef and Anni Albers, who arrived at the town of Asheville, North Carolina in December of 1933 – and whose core courses in colour, design, and material helped to translate the Bauhaus’ rigorous *Vorkurs* into a new American pedagogical context.

It is inspiring to gaze upon photos of the Alberses teaching in their newly adopted institute. Fresh-faced students appear rapt, focused on their German teachers (who somehow appear less severe in this new setting) as they model basic lessons in geometry, or work the looms in the school’s textile shop. Likewise, photographs of activities held outside the classroom are central to the Black Mountain mythos: denim-clad students sport shovels and shape the rustic campus; wrangle cameras as they wander through



a homegrown cabbage patch; or stand in a field with architect Buckminster Fuller as they enact his early geodesic dome experiments. As Helen Molesworth notes in her recent study of the legendary school, “sunny and optimistic images of young people studying, working the land, and making art created an image of an educational utopia.”<sup>2</sup> Parsing this documentation, one begins to understand that the Black Mountain experience was arguably grounded less in what happened in any particular classroom, but instead, in an overall ambience of American cool, one where jazz records played in the background, creative projects spilled over into common areas, and performances spontaneously erupted in dining halls.

It is from this rarefied context – an earthy (yet cosmopolitan) setting in the still-segregated American South, where kids wore dungarees, sported stylish haircuts, and rubbed elbows with legendary modernists as they became artists – that *Each Moment* takes its cue. Billing’s

latest project alludes generally to Black Mountain’s legendary summer sessions, which hosted New York’s creative class for focused studies of photography, poetry, music, and architecture – and specifically to an event held on an August evening in 1952. Organised by composer John Cage and staged in the dining hall, the performance featured an impressive roster of American creatives who resided at the school that summer: paintings by Franz Kline and Robert Rauschenberg were suspended from the ceiling while old records played on a phonograph; Merce Cunningham led a group of dancers through the hall as David Tudor played piano and Charles Olson, or someone, recited verses from atop a ladder. A projectionist screened films; there may have been a dog present. Or not – the lack of documentation and piecemeal memories of the event have further contributed to its aura.



Planned in just a few hours and devoid of detailed instructions outside of a minimal score, *Theater Piece No. 1* is now celebrated as the first “happening” – a nonlinear performance drawn from multiple artistic disciplines and staged in simultaneous, seemingly haphazard fashion. Theorised by Allan Kaprow in the 1950s and popularised through gallery performances, Fluxus gatherings, and Velvet Underground concerts, happenings



emerged from the heady midcentury modernism of Abstract Expressionism – and from a recognition that the stuff of everyday life could function not only as the *subject* of artmaking, but also serve as the *thing itself*. In other words, while Jackson Pollock’s abstract canvases might incorporate a cigarette butt, they were still bound up in the business of modernist painting, to be framed and hung in a gallery. What followed in Pollock’s wake – the Beats, Pop Art, Fluxus, Conceptual Art, and several decades of experimental dance and performance – sought to dissolve that very frame, and in doing so, claimed life itself as the genesis of a new mode of artistic expression.

By the time that *Theater Piece No. 1* occurred at Black Mountain, Cage was emerging as the most influential embodiment of this idea. His compositions and lectures inspired a generation of artists who, like Kaprow, found meaning in the quotidian and who blurred the distinctions between composer and audience, and between art and everyday life. It feels significant that within weeks of the Black Mountain happening, Cage

staged the first performance of *4’33”* – an event where, following the composer’s score, a pianist didn’t play a note, but instead opened and closed the keyboard lid to mark the piece’s progression, as the adjacent sounds of wind, rain, and the audience itself became the performance. (As the composer famously noted, “a cough or a baby crying will not ruin a good piece of modern music.”) Likewise, the (seemingly) frenetic nature of the first happening drew from these and other Cagean principles that intervened into longstanding conventions around compositional technique and audience behaviour: the event was structured around a specific seating arrangement, where the audience was instructed to sit in the middle of the space as action unfolded around them; events were staged simultaneously while loosely dictated through a score indicating moments of chance and duration – less “jamming” per se, and more of a purposeful simultaneity. Ironically, *Theater Piece No. 1* enjoys none of the documentation that has shaped Black Mountain’s mythic reputation; much of what we know of the piece comes from remembrance and *misremembrance*.<sup>3</sup> For her part, M.C. Richards – who recited poetry during the performance – created a hand-drawn diagram of the event decades later, noting that “you might mistakenly think that you are supposed to give each element the same attention that you would be giving it *if it was the only thing going on* ... you have to just sort of let it roll over you, and not try to make sense of the individual threads.”<sup>4</sup>

Filmed over several days in 2019, *Each Moment* gathers up this moment, prompting BGS students to immerse themselves in the history and spirit of



the first modern happening while making something entirely new. Drawing from everyday objects collected from the school’s various departments, the students create their own version of a prepared piano – less a “cover” of Cage’s earlier techniques, and more a utilisation of what is immediately at hand – augmenting the instrument with matchbox cars, common hand tools, and a cat’s skull. As the students begin to play the piano, recite poetry and read announcements in the school’s dining hall, one glimpses a kind of learning-in-real-time, as gazes reveal intention and gestures grow increasingly confident.

Upon repeated viewing it seems clear that Billing has intended these quiet moments, to borrow Richards’ phrase, to roll over us. Exquisitely documented and amplified to cinematic scale, these seemingly banal interludes reveal the dynamics of learning, as hesitation, concentration, purposeful experimentation, and discovery flicker across a young face within the span of seconds.



*Each Moment* layers Black Mountain’s Beat-era cool upon a prestigious English grammar school boasting over four centuries of Nobel laureates, intellectuals, and famous footballers (“Old Bristolians”).<sup>5</sup> We watch as BGS students follow a Cage-inspired score, learn about the concept of indeterminacy, and loosely “cover” *Theater Piece No. 1*. But such a strategy also prompts questions about the relationship between childhood, education, and the instrumentalisation of creativity – how, for example, do Bristol’s youths benefit from studying an obscure performance, now some seventy years old? Given the paucity of documentation, attempting such an open-ended interpretation might risk translating as merely “playing at” being creative. Billing, however, is less invested in rigidly “covering” (or even re-enacting) the original historic event, and instead more interested in the impossibility of studying and remaking a moment that, owing mostly to its lack of documentation

and archival trace, has largely vanished. Through a project that obliquely alludes to the complexity of originality and homage (e.g. the ways that a subsequent staging is inevitably gauged against its original), the artist creates a space for examining imagination and freedom.

While it may be tempting to read the film as referencing the emotional interiority (or even nostalgia) of childhood experience, education, or as basking in an open-ended sense of imaginative play, more salient is Billing’s overall interest in personal experience and the relationships that structure individual and society. Her projects are existential, in that they consistently explore what it means to be a human amid a broader cultural climate that prizes individual achievement and professionalisation, and which frequently (and uncritically) celebrates a generalised “culture of creative expression.” These staged situations function as a pedagogical tool, bridging the gap between the known

and unknown – a simultaneous *unlearning* and *re-learning* of gesture, action, and performance where improvisation becomes a means of navigating life. Crucially, “performance” grows increasingly malleable in the artist’s hands: just as we watch an improvised, choreographed gesture in a dance performance; we are reminded that we “perform” daily at our mundane jobs and are subject to periodic “performance reviews.” In Billing’s cosmos, such registers overlap, prompting us to consider the ways that a “staged” situation, whether a song, a group activity, or an intimate exchange with one’s peers, can productively disrupt the relentless alienation of modernity.

*How to teach art? How to teach? How to how?*

Billing’s films inevitably traffic in these first two questions, concerning themselves with the discourse of pedagogy and with subterranean histories of modern art, music, and performance. But to paraphrase Cage, what is called poetry is often reduced to content. The current project functions as a kind of trojan horse, where the artist has slyly inserted an unruly performance into a tidy curriculum – one where the arts and an elusive notion of “creative expression” are endlessly repeated in brochures that promise to transform students into well-rounded, democratic citizens.<sup>6</sup> Staged in a broader cultural climate where creativity is endlessly instrumentalised, celebrated, and commodified as a virtue, *Each Moment* forces young students to rest with uncomfortable, open-ended moments when instructions are not provided, and when the possibility of failure looms. The enduring salience, and true poetics, of Billing’s films is that they instead

focus on the third question, an indexical pointing at the “how,” in the open-ended question, “how will you...?” As with nearly all of her productions, the true joy of the current project comes from witnessing the ever-unfolding process of discovery – moments where, after recasting the historical event into a performance of their own making, the students emerge from hesitation, and claim moments of agency through interpretation and play.

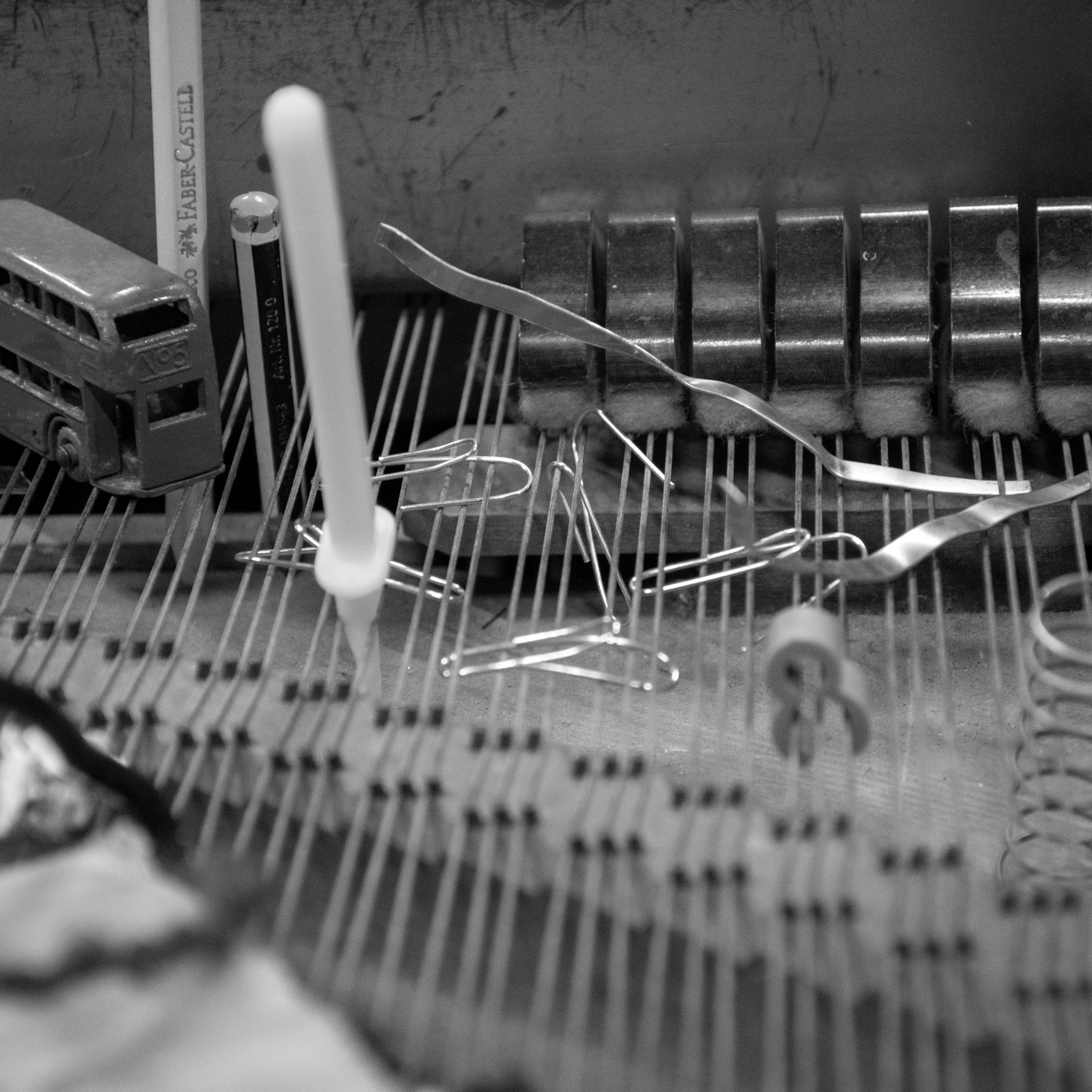
With her latest project, Billing adds another meditative “cover” to her cinematic output, and updates Kaprow’s grocery list with an ever-looping series of scenes – glimpses of what it means to exist in the banality of the twenty-first century, while navigating a universe of inherited songs and structures – the referents that help us to see and move through the how. Movers transport pianos, we stare at nothing while stuck in traffic, accumulate piles of books and pamphlets, and endure the clattering of photocopiers. We dwell in the ambiances of libraries, administrative suites, and school cafeterias; experience the awkwardness and satisfaction of learning of a new knot, melody, or a dance move. A young student, rehearsing one of Cage’s lectures, stumbles over – and eventually masters – a new word. Such glimpses and utterances are hardly accidental, but rather, a clue for unlocking how repetition and re-enactment – whether understood as “covering” a song or historic event, or through the act of repeated viewings of her looped films – are central to Billing’s artistic practice, and to our own self-structuring as we learn how to how.

*re...re...damn it...recapitulation.*

Notes

1. The title of this essay borrows from artist and Bauhaus alumnus Xanti Schawinsky (1904–79), whose *Spectodramas*, or “Stage Studies,” developed at Black Mountain College in the late 1930s, taught students to utilise the stage as an educational tool. For their collaboration and continued engagement with my writing over many years and multiple projects, I thank Johanna Billing; and Volker Zander, who has released many of Billing’s soundtracks as records – and who generously introduced me to the artist over fifteen years ago.
2. Molesworth, Helen, and Ruth Erickson. *Leap before You Look: Black Mountain College, 1933–1957*. Boston: Institute of Contemporary Art, Boston, 2015.
3. See Ruth Erickson, “Chance Encounters: Theater Piece No. 1 and its Prehistory.” in *Leap Before You Look*, 298–301.
4. Ibid.
5. I cannot help but notice that BGS’ history is also grounded in aspirational pedagogy, albeit a decidedly premodern one. Forged amid sixteenth-century political and philosophical debates about the church’s role in training children, Bristol was created by a newly ascendant merchant class seeking an updated educational model for their children – a teaching environment that replaced the monastery system that Henry VIII aggressively dissolved in the 1530s.
6. See, for example, Amy Ogata, *Designing the Creative Child: Playthings and Places in Midcentury America*. University of Minnesota Press, 2013, and Raunig, Ray and Wuggenig (eds.), *Critique of Creativity: Precarity, Subjectivity and Resistance in the “Creative Industries.”* MayFlyBooks, 2011.





Biographies

JAMES MERLE THOMAS is a New York-based curator and scholar and is currently Deputy Director of the Helen Frankenthaler Foundation. He previously served as inaugural Executive Director of the Resnick Center for Herbert Bayer Studies at the Aspen Institute, and as Assistant Professor of Art History at Temple University. Thomas holds a doctorate in Art History from Stanford University.

JOHANNA BILLING (b. 1973, Jönköping, Sweden) lives and works in Stockholm. She attended the Konstfack International College of Arts, Crafts and Design, Stockholm, graduating in 1999. Tandem to her visual art practice, from 1998 until 2010 Billing ran the Make it Happen record label, publishing music and arranging live performances. Billing has been making video works since 1999 that weave together music, movement, and rhythm.

Solo exhibitions include *Each Moment Presents What Happens*, Jan Mot, Brussels, Belgium (2022); *In Purple*, Riksidrottsmuseet, Stockholm, Sweden (2021); *Each Moment Presents What Happens*, Jan Mot, Brussels (2021); *In Purple*, Hollybush Gardens, London (2020); *In Purple*, Stadsbiblioteket, Jönköping, Sweden, (2019); *15 Years of You Don’t Love Me Yet*, Teatro Garibaldi/Galeria Laveronica, Modica, Italy, (2018); *I’m Lost Without Your Rhythm*, Trondheim Kunst-museum, Norwary, (2017); *Keeping Time*, Villa Croce, Genoa, Italy, (2016); *I’m Gonna Live Anyhow Until I Die*, the MAC, Belfast, (2012); *I’m Lost Without Your Rhythm*, Modern Art Oxford, (2010); *Moving In, Five Films*, Grazer Kunstverein, Austria, (2010); *Tiny Movements*, ACCA, Melbourne, Australia, (2009); *I’m Lost Without Your Rhythm*, Camden Art Centre, London, (2009); Taking Turns, Kemper Museum, Kansas City, USA, (2008); *This Is How We Walk on the Moon*, Malmö Konsthall, Sweden, (2008); *Forever Changes*, Kunstmuseum Basel, (2007); and *Keep on Doing*, Dundee Contemporary Arts, Scotland, (2007).

She has participated in significant group exhibitions internationally, including *Controra Ep. V*, curated by Like A Little Disaster, Palazzo San Giuseppe, Italy (2022); 8th Çanakkale Biennial, Turkey (2022); *The Harmonic Verb*, Centre d’Art La Panera, Lleida, Spain (2022); Seoul Mediacity Biennale, South Korea (2021); MOMENTUM 10, 10th Nordic Biennial of Contemporary Art, Moss, Norway, (2019); *It’s Time To Dance Now*, Centre Pompidou, Paris, (2010); 4th Auckland Triennial, (2010); Documenta 12, Kassel, (2007); Singapore Biennale, (2006); 9th Istanbul Biennial, (2005); 1st Moscow Biennale, 2005; and 50th Venice Biennale, (2003).

Her work is held in numerous museum and public collections, including MOCA, Los Angeles; Moderna Museet, Stockholm; Musée d’Art Moderne de la Ville de Paris; Museum of Contemporary Art, San Diego, USA; Centro Andaluz de Arte Contemporaneo, Seville, Spain; Malmö Konstmuseum, Sweden; Jönköpings Museum, Sweden; The Israel Museum, Jerusalem; FRAC Bourgogne, France; SMAK, Ghent, Belgium; Sørlandets Kunstmuseum, Kristiansand, Norway; Van Abbe Museum, Eindhoven, the Netherlands; Ulrich Museum of Art, Wichita,USA; Museum Sztuki, Łódz, Poland; and Museum Współczesne, Wrocław, Poland.

Colophon

Johanna Billing  
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Typefaces  
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