

DULL^{UK} LETTER



AWW 25

THE ART OF THINGS

005
Editors Letter

006 — 007
From The Artists' Mouth

Erwin Wurm Gives Us A Minute—P122

In conversation with Albert Shyong.

008 — 021
It's All A Blur

022 — 027
The Art Of Wearing

028 — 043
Are You Still There?

044 — 075
The Magician's Hotel

True Spirit—P208

Takashi Homma shoots in his comfort zone on the streets of Tokyo. With just a few rolls of film and four hours- proving how second nature his craft has become to him.

076 — 091
Furry Friends

092 — 093
The Raw, The Real, The AI-Powered

094 — 113
Hotel Collecting

114 — 121
Putting The Pieces Together



The Magician's Hotel—P44

A Kesuke Yoshida special shot off-season in the empty 1947 built architecture of Japan's iconic Hatoya Hotel.

122 — 127
Erwin Wurm Gives Us A Minute

128 — 135
Sculptural Things

136 — 139
Fashion In The Gallery

140 — 155
Dries AW25 Under The Microscope

156 — 159
Chromatic Diet

160 — 173
Colour Blocking

174 — 179
off-cut

180 — 181
When Jeff Met Mona

182 — 205
Everyday Inspiration

206 — 207
What If The Muse Was Made Of Fluff?



Hotel Collecting—P94

Welcome to the Pull Letter Hotel where AI does the architecture and fashion checks in.

ERWIN WURM gives us a minute.

In conversation with *Albert Shyong*.



Mined from the quarry of the banal, the sculptures of Erwin Wurm transmute absurdity into an uncannily profound meditation on form. Across four decades, the Austrian artist has interrogated the sculptural condition not through monumentality, but through the subtle appreciation and subversion of the everyday. A pullover stretched into ludicrous dysmorphia or a brisk movement frozen in time, Wurm's provocations arrive with a wink and a lightness of being. Humor often descends into the existential, asking us not only to reconsider what sculpture is, but what bodies are — how they're seen, judged, disciplined, and distorted. Since 1996, and recently performed during Issey Miyake's Autumn Winter 2025 presentation, his One Minute Sculptures challenge authorship and provenance by dissolving boundaries between object and subject, viewer and participant. Wurm deconstructs the psychological depths of both materiality and legacy, revealing a practice grounded in intuition and the irrepressible urge to reshape perception, one ephemeral gesture at a time.



ALBERT SHYONG Do you remember the first time you looked at an ordinary object and realized it could be art?

Erwin Wurm There was a long development behind that simple act of looking at an object and asking, Could this be art? I found myself working more and more with everyday objects because they were part of my surroundings, easy to get, easy to catch. It started with clothes and house dust, and then I moved on to cars and houses. I'm surrounded by all these materials and themes, and maybe they're a possible beginning of an artwork

AS I love how you treat them as collaborators rather than materials. What is it about the banal that keeps drawing you in?

EW I think it comes from when I was a student, learning and trying to understand the art world. I realized that the grand themes artists dealt

with became very heavy and full of pathos. I didn't like this, because pathos makes us, the spectators, feel small. I saw several artists working with this enormous pathos, speaking about eternal truths; everything felt so overwhelming, so didactic, and it was far too much for me. What I like, in a way, is to make people levitate and reflect on our lives from another perspective, without feeling suppressed or pushed down by pathos. So I decided to work with this ease of normalcy. The Japanese say if you want to be lucky, you should learn to enjoy cleaning your shoes or washing dishes, the simplest things we deal with. That same concept was important to me, and that's why I started to work with daily objects.

AS When people engage with your work, do you see them more as performers or more as objects to reposition and recontextualize?

EW They are performers, of course, because they accept the invitation



Look: 50



18 Pullovers, 1992

to realize the piece. If you've ever tried it, you'll see there are different stages: First, the drawing and the instruction. You can leave it at that, just reading and thinking about it — that's the conceptual level. For many years, I made photographs so people could see what's happening. But the real experience is to perform the piece. When you do this, you shift from being a spectator to becoming part of the object, because you're being watched. That transformation changes everything. It opens the door to psychology, to complex layers, and to philosophical questions.

AS In today's culture, with social media, people are always performing for their feeds. Has that changed the way people interact with your work?

EW When I started in 1996, there was no internet, no social media. We asked museums to provide Polaroid cameras so people could take a photo of themselves performing the One Minute Sculptures. They could take it home as proof, because the idea is so ephemeral, it fades away. The art world is constructed differently. You need to leave an imprint in the world, in time, so you're recognized and people can remember. That's why I created

instructions — so the piece can be performed anytime, even without me. It doesn't matter if I'm alive or not.

AS Very Fluxus.

EW Yes, I was really into Fluxus and Dada. But when you look at Maciunas, Brecht, or Filliou, you see objects from their time, very specific ones. They've become curiosities of a certain period. The object loses its strength and its cleanness. Even Duchamp, in my opinion, made that mistake with Bottle Rack. Today, it's an obscure object from the 1920s, no longer free from the aesthetics of its time. What I found much more interesting was his idea: Go to the shop, buy a shovel, show it, and then throw it away. With my One Minute Sculptures, I never keep the props. They have to be thrown away afterwards. In my pullover work, people could follow the instructions, hang the pullover on the wall, and after the exhibition, wear it again. But when I sold those

pieces to museums, we made a contract that they had to throw the pullovers away after a certain time and buy new ones. That way, we preserved the cleanness of the concept. We're aware that it's not an object from the past, full of memory and sentiment. The instructions are like a musical piece — people can interpret it. When we make a show, we sometimes send the instructions, and the institution has to write it themselves. They don't even have my personal signature. What's important for most of the art world is to have an original from the artist you can keep, this aura. But here there is no aura, because it's not drawn by me. The object isn't mine.

AS I'm curious how these sculptures work in the context of fashion.

EW From the very beginning, I was deeply connected to clothing. This came out of my research into what a sculpture is. When you look at Roman or Greek sculptures, you see massive figures in bronze, like heroes or goddesses or horses. They are all only defined by a very thin layer of metal skin, as they're hollow inside. This brought me to the idea that it's the skin which performs the volume and the mass of these bodies. Our clothes are like a second skin. They duplicate our surface. Clothes have no sculptural quality because they are flat and cannot stand by themselves. Once we wear them, they become something special. They protect us from the outside, give us safety, and allow us to play with our identities. That's why clothing and fashion have always been important in my work.



Look: 20



Director's Rest, 2023



AS What about when you make clothes with very exaggerated proportions? Is it a metaphor for identity?

EW I'm playing around with forms and asking questions. Gaining and losing weight, for example, changes cultural context. A slim person is read differently than someone with more volume. But it's not only related to people, it's also related to structures. One can modify the volume of a bank account or of many other things. Volume can change content. Another reason I use clothes, especially knitwear, is because of how stretchable it is. I can put things in it and create very fast-changing sculptures. I have a big variety of possibilities in an easy way. I've used friends as well as myself, and there, psychology comes into play. And when you take a garment from Yves Saint Laurent or Helmut Lang, suddenly it becomes something serious because you have this added layer of context. This is, in a way, a second reality.

AS You've collaborated with several fashion houses over the years. Do you see it as working with their design codes or breaking them?

EW I was very much interested in breaking them. I never made advertisement, even now they aren't allowed to use my work that way. The only time I tried was with Palmers, an Austrian underwear company that was very successful in the 1970s and 1980s. All the big names and famous models were making pictures for them, posing for them. At that time, making advertisement would have killed me. As an artist, you were supposed to be the enemy of the industry, but I still tried it because I was so interested. I made something that contradicted the male gaze on the female body. But Palmers hated my photographs. The models hated my photographs. Everybody hated them. They didn't publish the advertisement, and maybe that was a good thing. I asked the models to wear pajamas upside down or twist the meaning of the



clothes — to take sense away and make nonsense. Palmers became part of my body of work and I have been showing these pieces ever since. Later on, Hermès asked me if I would be willing to interpret Hermès Homme. We collaborated for an exhibition but they weren't authorized to use my work for advertising. Even Balenciaga once sent me big boots as a thank you for inspiring them... I had no idea. When Issey Miyake contacted me, they were very polite and kind. The creative director Mr Satoshi Kondo told me that his new AW2025 collection was based on my work. We loved what they created, and my wife now wears some of the pieces. For the presentation of the new collection in Paris, they asked me to create an installation for the runway. Most of the sculptures were old works, except for one new piece Psyche - As You Like It (2024): the two large-scale human figures are wrapped in pullovers that people could wear. I had shown it at the Albertina last year. I think it worked out very well, especially with the sculptures in motion, short-lived yet moving. The way Kondo drew from my work and created something new, something of his own, was very meaningful to me. It didn't feel like a brand was using my work, but more like a respectful and enriching dialogue between two artists.

AS How do you feel about the commercialization of your sculpture, now being worn every day?

EW The commercialized, beautiful



Issey Miyake garments are not sculptures of mine. Kondo connected with my work but made his very own creations from it. They are Issey Miyake's now, and that's the beauty of it.

AS The issue of this magazine is about the Art of Things, like the accidental: spills, stains, missed moments and connections. Your work is very in tune with that. Do you see beauty in dysfunction?

EW Beauty happens when you are not strictly following your ideas from beginning to end, but you allow the process to take over and lead the way. I know it sounds stupid, but I cannot describe it better. When I have an idea for a piece and draw it out, that's the starting point. For many years, I did everything myself. Now I have assistants, which helps a lot. I still stay very involved, but there are other people working on it too. If they follow my instructions from start to finish, that's one way of working. But if I'm there during the process and notice that it might work better another way, or that the material wants to go in a different direction — and I accept that shift, whether it comes from someone else's suggestion or simply from what's unfolding in the moment —

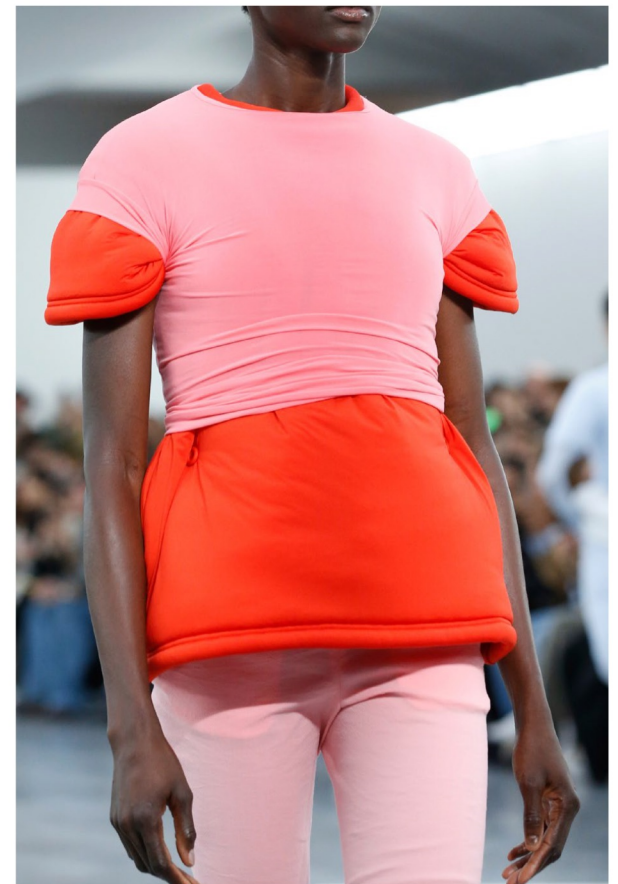
then the piece usually becomes better. I often feel that the work itself is leading me and it is very important in my creation process. I guess one could call it coincidence.

AS Do you think mistakes, whether visual or otherwise, are essential to how we experience reality? Is it absurd?

EW I mean, it depends on the mistake — there can be terrible mistakes. But terrible mistakes can also transform a piece into something very good. It's a case by case story. You cannot generalize it. But in relation to the world, yes, I'm interested in the absurd. If I bend a sailboat, that's absurd. But for me, it's ordinary. There's a big gap between how I look into the world and how the world looks at me, and that conflict makes it interesting.

AS It feels very existential.

EW When you're a doctor or a lawyer, you can be good or bad, but you're still a lawyer or a doctor. It doesn't matter so much. But when you're a bad artist, you're nobody. It becomes very existential because it's connected so closely to your human entity and personality. We always ask questions. It's never



stable. It's always moving — this situation between me, my work, and the world.

AS Do you think this motion is liberating, in the sense that it's so fast and ephemeral nothing is taken too seriously?

EW It's liberating in a way, but also scary. On one hand, we know that everything is moving and changing. On the other hand, look in the mirror now, wait twenty years, then look again. You are another person. All of a sudden, you see the end. Another thing that constantly strikes me is how we treat our world, how we treat animals we eat, the plants, and each other. At the same time, you're aware of things like the speed of light. In one second, light travels seven and a half times around the world. To the moon it's one and a half seconds, to the sun eight minutes, but through our galaxy it takes 100,000 years. What an incredible size... how small we are, how non-important we are, yet we pretend to be so important. You live in your own universe, I live in mine. The whole construction becomes very fragile, more and more, every day. Maybe that's aging too. You start to see how nothing everything is, and still, so beautiful.