There is no art without geometry. The American Frank Stella and the Iranian Monir Shahroudy Farmanfarmaian have long been friends, sharing a deep interest in geometry seen as an inescapable foundation for artistic output. Hans Ulrich Obrist and Suzanne Cotter met with the two artists to trace back through progressions and turning points in their respective careers, and to talk about the techniques applied in Stella’s latest works, shown in the major retrospective co-organized by the Whitney and the Modern Art Museum of Fort Worth.

A conversation between Monir Shahroudy Farmanfarmaian, Frank Stella, Suzanne Cotter, and Hans Ulrich Obrist

Born in Iran in 1924, after formative years in New York (1945 - 1957) during which she was absorbed into the art scene of the time (coming into contact with, among others, Willem de Kooning, Louise Nevelson, Barnett Newman, and, later, Andy Warhol) Monir Shahroudy Farmanfarmaian returned to Iran. The Islamic Revolution in 1979 forced her to come back to the American city, however, where she stayed for 26 years, until finally getting the chance to return to her country of origin in 2004. Her artistic practice is clearly marked by the multiplicity of cultural influences she has experienced. In her paintings, drawing, collages and carpet and textile design, she combines the geometric patterns and traditional craftsmanship techniques of her Iranian heritage with aspects of modern Western geometric abstraction. Farmanfarmaian’s work has been exhibited in venues such as the Museum of Modern Art, New York; the Solomon R. Guggenheim Museum, New York; Leighton House Museum, London; Haus der Kunst, Munich. A new solo show dedicated to the artist will be open from November 16 to December 24, 2015 at The Third Line in Dubai.

Internationally praised for his contributions to the development of minimalism, post-painterly abstraction and color field painting, Frank Stella—born in 1936 in Malden, Massachusetts to parents of Italian descent—enjoyed early success. He debuted at 23 in the important “Sixteen Americans” exhibition at MoMA, which only ten years later gave him a retrospective. Stella’s originality lies in how he moved past the language in which he got his start, abstract expressionism. Following the motto “what you see is what you see,” Stella was an early practitioner of nonrepresentational painting, which refused to allude to hidden meanings, emotions, or narratives. Instead, the artist focuses on the basic elements of an artwork—color, shape, and composition. He currently lives and works in New York. Stella’s work was included in several important exhibitions that defined 1960s art, including the Solomon R. Guggenheim Museum’s “The Shaped Canvas” (1965) and “Systemic Painting” (1966). Since the 1970s his art has been the subject of retrospectives in the United States, Europe, and Japan, and can be found in major international collections.
THERE IS NO ART WITHOUT GEOMETRY
M. S. FARMANFARMAIAN AND F. STELLA

Courtesy: the artist; Marianne Boesky Gallery, New York; Dominique Lévy, New York/London
HANS ULRICH OBRIST

Monir and Frank, tell us about your first meeting.

MONIR SHAHRoudy FARMANFARMAIAN

I kept ringing the bell, and nobody answered. Finally a man came to
the door and said, “Who are you looking for?” and I said, “I have an appointment with Mr. Frank Stella. Does he live here?” and the man said, “Yeah.” He opened the door, and I followed him to the second or third floor, and then he said, “Sit down.” I sat at a red, round, wooden table. He went out and didn’t come back—after a long time, he came back to
the table. I said, “When is Frank Stella coming?” and he said, “I’m Frank.” [laughter] He was wearing blue jeans with paint on them, his shoes had paint on them. He was missing two fingers, and teeth. I said, “A horse kicked you, huh?” or something like that.

SUZANNE COTTER

Were you already familiar with Frank’s work?

MSF

No, I didn’t know it. When I was in Tehran, all I knew about was that
John F. Kennedy was president of the United States, and that man had gone to the moon. Those were the only things I had heard, on the radio or television. But artworks? No.

SC

You have parallel interests in a particular type of visual composition, looking at pattern, at principles of decoration, and geometries, but this developed in very different ways. Over the course of the friendship that you developed, did the two of you ever have conversations about your work, what you were both doing?

FRANK STELLA

We never talked about any of that sort of thing. We became friends
entirely via our families and the social life of New York City, and her children, and my children. We may both be in the art world, but there was very little art in the art world. People didn’t talk about ideas. They just gossiped about who was doing what with whom. (Monir never gossiped that much.)

HUO

So your children were a connection?

FS

Yes, Monir’s children’s were the same age as my children, when I married the second time.

MSF

Honestly I didn’t realize that Frank knew I was an artist. We never
talked about art. To tell the truth, I didn’t feel good enough
to talk about art. He was so high level. The first time I saw his architecture and design, he was working on his roof project for the Groninger Museum in Holland.

HUO

Yes, there is a connection you both have to architecture. Frank, a lot of
your work is architectural; you were exposed to architecture very early in your childhood, and Frank Lloyd Wright was important for you as a student. Likewise, Monir, I’ve always seen you as having a connection to architecture.

FS

Well, the fine arts are painting, sculpture, and architecture. Or if
you’re an architect, it’s architecture, sculpture, and painting.
Or if you’re a sculptor, it’s sculpture, painting, and architecture. The fine arts are the fine arts, and most people who do it have the ability to cross over, and they do at various times in various circumstances.

Once I had the notion and began making the shaped paintings, that idea led quite straightforwardly to the notion of relief. Then I started building those models. I wasn’t worried about architecture; I was worried about building my paintings. This was in relation to Constructivist art in general, and early Russian Constructivism. The paintings were shaped, but also built, and built up. The notion of building a painting—I don’t know how different that is from building a building.

HUO

You call one series “Polish Village”, which is connected to the synagogues that disappeared. That’s another link to buildings.

FS

That was the link, the notion of building. Those works were built in a straightforward but intricate way. They are wooden buildings.

MSF

You used to see Richard Meier very often, remember?

FS

I’ve been friends with Richard for a long time, since we were students.

HUO

I always love to ask about unrealized projects. Do you have unrealized projects with Richard Meier?

FS

I don’t see anything very interesting in talking about unrealized projects. However, we did have one that was insanely simple, which involved window shades. You could have a clear Mylar panel with a printed image on it. You’d roll it down and see a drawing, and when you got tired of that and wanted to see the real world, you could roll it up. The drawings were open and quite simple. It worked well, because the drawings tied in with the space on either side of the walls.

SC

I think Frank made an interesting point: here are two artists, working in entirely different contexts, who came to know one another, who actually have some shared preoccupations in their work. But their connection remains really a life connection.

FS

I think the thing is geometry. Monir grew up with it, and it was part of her world. I was a visitor to that world, and saw more or less the same things she grew up with and that she continued to see all of her life. For Monir, starting out, she was accustomed to it, but it didn’t come until later that she immersed herself in it. It became a way of working that gave her confidence. In other words, coming to the West, and being familiarized with what was going on in the Western art world, she was able to go back, assimilate geometry, and come out on the other side, able to be completely free with her native geometry.

HUO

That’s beautiful.

SC

I think it’s interesting, Monir, that you understand geometry in Islamic thought, its traditional uses. But you always refer to your work in very objective terms. You say, “there is no meaning”, which for me is an echo of the now-legendary statement by Frank: “What you see is what you see.”

FS

It could become un-legendary, and it wouldn’t hurt anybody! [laughs]

SC

I think it speaks to what you’re saying, Frank, about two very different traditions, and how one uses them, and Monir’s artistic empowerment through an understanding of that tradition that is also filtered through her encounters with a different perspective on art that is much more object based.

FS

Monir took geometry out of the surface of architecture, and made it into essentially its own surface. She hasn’t put it back on the wall; it’s come back as art. She’s taking a geometry that is so tied to architecture, actually tied to a wall, and making it an independent surface.

HUO

That’s such an important point. I read this wonderful interview with Monir by Lauren O’Neill-Butler in Arsenale in which Monir said that her work is at all times about geometry.

FS

Ultimately, everyone says, there is no art without geometry.

HUO

Who said that?

FS

I just did. [laughs] No, I didn’t, I got it from somebody else. I don’t know where I got it.

HUO

It’s a great quote.
Monir Shahroudy Farmanfarmaian, Group 4 from “Convertible Series”, 2010. Courtesy: the artist and The Third Line, Dubai
© Frank Stella by SIAE, 2015. Courtesy: the artist; Marianne Boesky Gallery, New York; Dominique Lévy, New York/London

Opposite - Monir Shahroudy Farmanfarmaian, *Decagon* (detail), 2011.
Courtesy: the artist and The Third Line, Dubai
The point is that space is defined by measurement. Geometry is a measurement.

But there’s something Monir has to explain. It’s one thing to work with patterns and geometry, but the way that your new pieces have evolved—there would be a shape, say, a triangle. The triangle is made up of striations. Why?

Because if you make a circle, and divide it, you’re left with a triangle.

Right, but what I’m talking about is not the outline of the shape, but when you fill in the shape, you’re using the bands or stripes or strips of mirror. “Striated” is the only word I can think of. The mirror is cut in strips, and then fitted into the triangle form. It has an effect that is unusual—not unusual, but very good. Even though all of these pieces are made of mirrors, and mirrored surfaces, there’s very little reflection off the mirrors because the striation breaks up the light. You have the forms, but you don’t get this infinite mirroring. They have a quality that is unlike just being a mirror.

Monir Shahroudy Farmanfarmaian, *Variation on a Hexagon 8*, 1976. Courtesy: the artist and The Third Line, Dubai

They seem to me to be more about light.

One thing it might be nice to hear you talk about, Monir, is progression. In your earliest work, you say you start with the line, you go to the point, you go to the circle, and from the circle you create the hexagon. I understand the evolution. It’s very striking to me that you begin with a diffuse pattern that contains these diverse geometries, and then you single them out, and suddenly the geometry becomes like a mobile form, its own form.

That’s only in my imagination; it’s not planned intellectually. I don’t have that brain. I made this sculpture that Frank saw, with stainless steel. I thought the square in it could be a different measurement, and set in the circle. It gives it a different perspective, the movement.

Right, that we can all understand. It starts with a base, and then you turn it, and it builds up. But we can’t understand why you start, say, with just the triangle, and you cut out one part of it and then you lift it slightly, and then it fits together. What made you cut off the triangular band? You start with the perimeter?

I suppose I don’t want it to be flat; I want it to be different. So I put cardboard under each, and then I make a small maquette, and give it to an engineer, and he makes a bigger pattern with the measurements. Then I do the metalwork, and I decide what form it takes.

You’re saying that it has a general plan, and then the detail comes when you have a sense of how you want the large plan to go. So you have two plans.

Maybe three plans, with the dreaming up. That’s simple.

It’s not that simple. And then how do you explain the color in the simplest ones, where it’s mirror, and then there’s green line? Where does the green line come from? What is it made out of?

I have a big sheet of glass, and I put a color of stained glass, and it’s transparent. When it’s wet, I put glitter over it. You remember how much glitter you used to have, and you gave me some when I was going to Iran?

Yes.

At my first exhibition, Frank asked me, “What is this shining in the back of the color that you have used?” and I said, “It’s glitter.” It sticks to wet paint, and shines from the other side. About two years later, I went to New York and visited Frank’s studio, and I saw eight containers of glitter. He used to paint on metal, three-dimensional pieces, and would throw glitter on like dust.

Most of it has fallen off those pieces by now.

It’s a great story, with the glitter. What year was that?

I used glitter from 1978 on. I used it starting with the “Indian birds” [*Shoubeegi (Indian Birds)*, 1978].

He used to paint the large metal works with a big broom.

I think it could be interesting for Monir to talk about her studio. She said to me this week, “Everyone talks about the Factory. It’s perfectly normal for an artist to have a studio with people working there.”

You should both talk about your factories.

With Persian miniatures, three or four hundred years ago, there would be five or six people working on each piece. One would only draw the black lines, one would only paint the green leaves, et cetera. But people criticized me in one newspaper, saying, “Monir doesn’t produce art. There are other people working on it for her.”

The ultimate issue is a modern issue, the signature issue. People are interested in the so-called individual hand and the individual signature. Certainly, art historians do cartwheels trying to prove to everyone that they can recognize the individual hand. I wouldn’t bet my last dollar on most of the attributions. Here’s the thing, Monir: you’re ninety years old, and the pieces themselves, especially the new works, have what I would call this physical reality.

They’re heavy, I can’t pick them up myself. So I make small maquettes.
They are still my heroes: the American Abstract Expressionist painters during and after the Second World War. Pollock, Hans Hofmann, Kline, de Kooning, Newman, Gottlieb. I loved their work. Was there an invention. Like Albert Hoffman and LSD. It’s a kind of norm at the beginning of the twentieth century. You simply have to look at Malevich, Kandinsky, and Mondrian. By 1920, that was an established practice, and a complex one at that.

So, how did it all start? How did art come to you, or how did you come to art?

My mother went to design school, and later she painted all the time. When we were young, she’d paint a turkey on my bedroom window for Thanksgiving, Santa Claus for Christmas, a bunny for Easter. My father was a physician, and when he went to medical school it was during the Depression, and so they gave everyone employment when they weren’t in school, and he worked as a house painter, and painting department stores in Boston. We worked with my mother making seashell ashtrays and painted on those. We’d paint our house, and sand and varnish the floors. So I was always in paint, either commercial paint or oil paint. When I went away to school at Phillips Academy they had an art appreciation course that was half art history, half studio. That’s when I started painting seriously.

When I interview scientists, they often remember a rainy Wednesday when they had an invention. Like Albert Hoffman and LSD. Did you have a similar moment with the “Black Paintings” from 1958–60? Or was it a gradual process?

I’d say it was gradual. Delta (1958) wasn’t exactly an epiphany, but it was certainly a turning point. Yugaran (1958) contains a painted-out painting, it’s all black enamel. Then, working on the next painting, which had these boxes or borders or striped or banded designs, the same things happened except I painted it out, following the direction that was already there. When I left the painting and came back and looked at it again, it didn’t look so painted-out. It looked like the beginning of something. Then I had the idea, which seemed quite workable, that the painting could be just black, that it didn’t need anything else. Working with various geometric designs, I could make black paintings.

Was there an epiphany from the “Black Paintings” to the shaped canvases? How did that transition happen? Color entered into the work...

The “Black Paintings” themselves are quite painterly—there’s a space in between, and the painting bleeds, and so it becomes a kind of all-over painting. And as I began to think about the diagrammatic aspects of it, I had different notions of diagramming the bands or stripes. And it happened with the aluminum paintings: once I had this idea of a stripe that didn’t go in a straight line but jogged, essentially, and created a notch or a space, then I had a version of a shaped canvas. It’s pretty simple. Once you have an idea, variations on that idea become obvious. Shaped painting has been with us a long time, going back to altarpieces, and probably beyond that.

Who were your heroes at that time, in the 1950s?

They are still my heroes: the American Abstract Expressionist painters during and after the Second World War. Pollock, Hans Hofmann, Kline, de Kooning, Newman, Gottlieb. I loved those painters while I was going to school, while I was a “student painter”. And that never changed.
You said once that in the 1980s, you attempted to rejuvenate abstract paintings by introducing an element of baroque painting.

You could equate that with the narrative impulse—the urge to bring something else to it. The implication was that abstraction, seen from the perspective you’re suggesting—the architectonic or geometric perspective—is limiting. But by taking a slightly more oblique tack, it seems to me it’s possible...
THERE IS NO ART WITHOUT GEOMETRY
M. S. FARMANFARMAIAN AND F. STELLA

Monir Shahroudy Farmanfarmaian, Group 6 from “Convertible Series”, 2010. Courtesy: the artist and The Third Line, Dubai
Monir Shahroudy Farmanfarmaian, *Drawing with Mirror 2 (detail)*, 2012. Courtesy: the artist and The Third Line, Dubai
L’americano Frank Stella e l’iraniana Monir Shahroudy Farmanfarmaian condividono una lunga amicizia, oltre a un profondo interesse per la geometria, assunta come base imprescindibile della loro produzione artistica. Hans Ulrich Obrist e Suzanne Cotter hanno incontrato i due artisti per ripercorrere progressioni e punti di svolta delle rispettive carriere e per parlare delle tecniche utilizzate nella produzione degli ultimi lavori di Stella, in mostra nella grande sala d’esposizione di Fort Worth, e di cui Monir ha raccontato le sue avventure in Olanda.

HANS ULRICH OBRIST Monir e Frank, parlateci del vostro primo incontro.


SUZANNE COTTER Conoscevi già l’opera di Frank?

MSF No, non la conoscevo. Quando vi svevo a Tehran, sapevo solo che John F. Kennedy era il presidente degli Stati Uniti e che l’umanità sbarcò sulla Luna. Non ha mai discusso della vostra produzione, che mi piace molto sollevare. I disegni erano chiari e puntuale un’immagine. Abbassandolo si sentiva un disegno. Per me ci sono, ma il risultato non è uno specchio, perché il disegno si integravano con lo spazio. Dici che lavoravi in contesti troppo diversi, mi pareva di capirlo mentre studiavo la scultura, che Frank ha visto, in acciaio. Ho realizzato una forma, un triangolo, composto di superfici architettoniche, trasformando che la sua opera riguarda sempre la geometria. Quindi i vostri figli sono stati un punto di contatto?

FS Si, quelli di Monir avevano la stessa età che avevano i miei quando mi sono sposato per la seconda volta.

MSF Onestamente non ne avevo capito che Frank Sapesse che ero un’artista. Non parlava dire la verità, non aveva un senso abbastanza bravo per parlare con lui, perché era un livello davvero altissimo. La prima volta che vidi l’architettura e i progetti di Frank fu quando stavano lavorando all’idea per il tetto del Groninger Museum, in Olanda.

HOU Si, siete entrambi legati all’architettura. Frank, molto della tua produzione è architettonica; ti sei avvicinato da ragazzo a quest’ambito e, durante gli studi, Frank Lloyd Wright è stato importante per te. 

FS È un’affermazione davvero significativa. Su Artforum ho letto una splendida intervista che la sua opera riguarda sempre la geometria.

HOU E un’autentica dichiarazione. Il punto è che lo spazio è definito dalla misura, e la geometria è una forma di misurazione.

MSF Credo che Frank sappia spiegare molto meglio di me. Ti ringrazio.

FS C’è una cosa che tutti i Monir deve spiegare. Un conto è lavorare con il cemento e la geometria, ma il modo in cui hanno evoluto i tuoi ultimi lavori... Mettiamo che c’è una forma, un triangolo, composto di superfici. Perché?

MSF Perché se disegni un cerchio e poi lo dividi ottieni un triangolo.

FS D’accordo, però non sto parlando del contorno della forma, ma del fatto che la riempie usando bande, strisce o schegge di specchio. “Superfici” è un’altra parola che mi viene in mente. Lo specchio viene tagliato in schegge e poi posizionato all’interno della forma triangolare. L’effetto è insolito... no, non insolito, ma molto efficace. Anche se tutt’altro che evoluto, da specchi e da superfici specchianti, riflettono molto poco, perché la struttura frammenta la luce. Le forme che sono, mi ritengo non sia uno specchio infinito. Hanno una costanza che le rende diverse da un semplice specchio.

SC Mi sembra che abbiano più a che fare con la luce.

FS Sarebbe bello sentirti parlare di progettazione: è un punto che hai sorpassato in tutte le tue prime opere, dici di essere partita dalla linea, di essere arrivata al punto e poi al cerchio, e di aver creato da esso l’asulago. CAPITOLI DELL’EVOLUZIONE. Mi colpisce molto il fatto che tu, partendo da un patto ampio che comprende queste diverse geometrie, le isoli, trasformando così la geometria in una sorta di forma fluida, a sé stante.

MSF Esiste solo nella mia immaginazione, non è pianificato a livello intellettuale. Non ho quel tipo di mente. Ho realizzato una scultura, che Frank ha visto, in acciaio. Ho pensato che il quadrato nell’opera potesse essere una misura diversa, e quindi l’hanno inserito nel cerchio, che le riporta con una certa precisione legata all’arte costruttivista in generale.

FS Monir ha spostato la geometria dalle superfici architettoniche, trasformando la geometria in una superficie a sé stante. Non l’ha però ripassata a un muro, l’ha resa arte. Lei trasforma una geometria profondamente legata all’architettura, anzi legata a un muro, in una superficie indipendente.

HOU E un’autentica dichiarazione. Il punto è che lo spazio è definito dalla misura, e la geometria è una forma di misurazione.

FS In fin dei conti, lo dicono tutti, non c’è arte senza geometria.

HOU Chi l’ha detto?

FS Io, un attimo fa. [ride] No, non è vero, l’hento dire a qualcuno, ma non ritengo che CI sia una forma, un triangolo, composto di superfici.

MSF Perché se disegni un cerchio e poi lo dividi ottieni un triangolo.

SC Mi sembra che abbia più a che fare con la luce.

FS Sarebbe bello sentirti parlare di progettazione: è un punto che hai sorpassato in tutte le tue prime opere, dici di essere partita dalla linea, di essere arrivata al punto e poi al cerchio, e di aver creato da esso l’asulago. CAPITOLI DELL’EVOLUZIONE. Mi colpisce molto il fatto che tu, partendo da un patto ampio che comprende queste diverse geometrie, le isoli, trasformando così la geometria in una sorta di forma fluida, a sé stante.

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MSF Non voglio che l'opera risulti piatta; voglio che risulti diversa. Metto del cartone colorato, ma quel compito che spetta a qualsiasi altro, ovvero all'artigiano che lavora per te.

SC Di solito non si espongono le maquet- te in una mostra.


HUOM Com’è cominciato tutto? È stata l’ar- te a trovare te, o tu a trovare lei?

FS Mia madre frequentò una scuola di moda, e disegnava sempre. Quando ero bambino, disegnava sulla finestra della mia stanza un tanchock per il Ringraziamento, Babbo Natale, un coniglio pasquale. Mio padre era un dottore, e frequentò la facol- tà di Medicina durante la Grande depres- sione; in quel periodo venivano offerti impieghi part-time agli studenti, e lui lavo- rava come imbalsamatore, in case priva- te e grandi magazzini di Boston. Lui e io lavoravamo con mia madre per realizzare e dipingere posacenere fatti con le conchi- glie. Abbiamo dipinto la nostra casa, scar- tavetrato e verniciato i pavimenti. Quindi ero sempre immerso nella pittura, che si trattasse di verniciare i culi adesivi o di colori a olio. Quando mi trasferii per frequerare la Phillips Academy, seguì un corso di ar- vicinamento all’arte diviso in studio della storia e pratica in atelier; è stato allora che ho cominciato a dipingere davvero.

HUOM Quando ti intervisi gli scienziati, spesso ricordano un’epifania, ma di cer- to fu una svolta. Yutagar (1958) contiene un dipinto ricoperto, realizzato con smalto nero. Poi, lavorando al dipinto successivo, che raffigurava dei rettangoli, o motivi a strisce, righe o bande, il risultato fu lo stes- so, solo che li ricoprii seguendo la direzio- ne che già c’era. Quando, dopo un po’ di tempo, tornai a osservare il dipinto, non mi parve tanto ricoperto, quanto l’inizio di qualcosa. A quel punto mi venne l’idea che, seppur pietrificata, la forma poteva essere più ricca. Quando, dopo un po’ di tempo, tornai a osservare il dipinto, non mi parve tanto ricoperto, quanto l’inizio di qualcosa. A quel punto mi venne l’idea che, seppur pietrificata, la forma poteva essere più ricca. Quando, dopo un po’ di tempo, tornai a osservare il dipinto, non mi parve tanto ricoperto, quanto l’inizio di qualcosa. A quel punto mi venne l’idea che, seppur pietrificata, la forma poteva essere più ricca. Quando, dopo un po’ di tempo, tornai a osservare il dipinto, non mi parve tanto ricoperto, quanto l’inizio di qualcosa. A quel punto mi venne l’idea che, seppur pietrificata, la forma poteva essere più ricca.
non “illustrati”. Il punto è che, con l’astrazione, si può avvicinare di più a quel concetto, a un riferimento alla letteratura che sia illuminante, chiarificatore, anziché illustrativo.

HUO Parlami dei tuoi nuovi lavori.

FS Sto usando tecniche di prototipazione rapida per creare dei rilievi scultorei. Alcuni parlano dalle forme a stella presenti nelle prime sculture: le stiamo isolando e ingrandendo. Non si possono realizzare cose troppo grandi quando si usa la prototipazione rapida; se si vuole fare in grande, bisogna isolare la geometria e costruire con il legno, il metallo o la fibra di carbonio.

HUO Si potrebbe dire che in questo modo vengono traslate. Che impatto ha avuto l’avvento del digitale sulla tua produzione?

FS Ormai non c’è più molta scelta: se vuoi che i tecnici costruiscano qualcosa, usando o meno il digitale, sei obbligato a lavorare con dati digitali. Se non sei in grado di fornisli, loro non possono costruire nulla.

HUO E che ne pensi della nuova sede del Whitney?

FS Mi sembra fantastica. È grande e dagli spazi generosi, ma s’inserisce bene nel contesto di New York. Il palazzo è in un certo senso lineare, ma è carico di espressività e ha un ampio respiro.

HUO Qual è il tuo museo preferito in assoluto?

FS È difficile non amare il Louvre, ma ce ne sono talmente tanti... Parlando di musei moderni, nessuno è all’altezza – in termini di espressività pittorica, scultorea e architettonica – del Guggenheim sulla Quinta Strada.

HUO Un’ultima domanda: che consiglio daresti a un giovane artista?

FS Non invecchiare.