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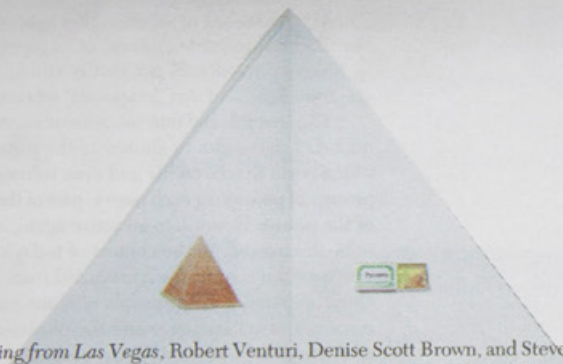
aperture

SUPPLEMENT TO APERTURE MAGAZINE

Olivier Cablat
Enter the Pyramid
 RVB Books
 Paris, 2012
 Designed by Olivier Cablat and Rémi Fauchaux
 8 1/4 x 11 1/4 in. (22 x 30 cm)
 72 pages
 72 color photographs
 Hardcover
 www.rvb-books.com

Paulo Nozolino, poems by Rui Baião
bone lonely

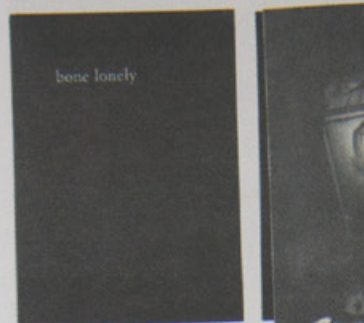
Steidl
 Göttingen, Germany, 2010
 Designed by Paulo Nozolino
 7 x 10 1/4 in. (18 x 26 cm)
 72 pages
 32 black-and-white photographs
 and 32 poems
 Hardcover
 www.steidville.com



In 1972, in the book *Learning from Las Vegas*, Robert Venturi, Denise Scott Brown, and Steven Izenour, studying the architecture of that city, outlined the concept of the "duck": a building in which the form highlights its primary function in a literal and most often ostentatious and playful manner. It is a building that is also a sculpture; the term honors the Big Duck on Long Island, a duck farmer's roadside stand constructed in the shape of duck. In this sense, with its triangular form that, once unfolded, becomes a perfect pyramid, Olivier Cablat's *Enter the Pyramid* is a duck-book. Its form perfectly espouses its object: a pyramidal book on the pyramid.

This is the first thing that distinguishes *Enter the Pyramid*, realized between 2006 and 2012, from all the books comprising images found on the Internet. Olivier Cablat describes it as follows: "The book is the transposition of a digital installation that documents a mental journey, a fantasy in symbols that preceded my real trip to Egypt. It is based on thousands of images that I found on the Internet through different search engines (Google, Yahoo, Ebay, p2o, Amazon, etc.) using the keyword 'pyramid.' These images delve into a very rich history concerning the representation of Egypt by the west, from the Napoleonic campaign to disco and funk album covers."

This simple principle—a book or an installation based on images found on the Web through a keyword—has been explored many times. The success of this volume, what further separates it from other books researched in this manner, is tied to three things: the sculptural and tautological aspects of the object, reinforced paradoxically by graphic design (realized by Cablat with Rémi Fauchaux) that is intentionally minimalist, even low-fi—thin paper, basic gray cardboard cover; the semantic richness of the term "pyramid"; and the organization of the book itself. Behind a seeming simplicity, its structure is as complex as the legendary internal complexity of the pyramids of Egypt. Going beyond the cliché tourist destination or postcard,



*If man is dust,
 Those who go through the pl
 Are men*

—Octavio Paz

Paulo Nozolino is one of those v carrying a camera. The photograph us that what he shows us actually e oppressive atmospheres in indistin light, but it is mostly dark: mornir suspiciously quiet, dust-covered; hi

As depicted in *bone lonely*, N calamities, and the great utopias memories that feed on cheap men claustrophobic spaces that have when the horizon bestirs itself, a bleak, broken by chimneys and re

Of the rapport between hum tained more by the survival instinc Only sex conjures something like who looks, of women who touch cy that ensures life yet subjugate that people go on dreaming, living me to think that some of the inha not lost the hope that things will c again be found.

bone lonely is an elegant yet promising book: there are no dec numbers. It is impeccably produce brings back from his journeys an book with blackness. As well as be precise, as if it were the clinical d

The book is clothbound (in l the cover but the title stamped consists of thirty-two vertical-fo same number of pages, and the by Rui Baião, printed in black The luminosity of these pages, h by the messages they convey: more empty than boorish . . . no day after, and so on. The bo calculated, and short enough to prove the rule. The volume is p and is soon leafed through.

The folded sheets of the This is not noticeable on the p tions of the photographs, but which the poems are reproduc reader to "discover the black lonely is a book brimming wi



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QUENTIN BAJAC will assume the post of chief curator of photography at the Museum of Modern Art, New York, in January 2013. He has been chief curator of photography at the Centre Pompidou, Paris, since 2007. During his tenure at the Centre Pompidou he has curated such exhibitions as *Dreamlands* (2010, with Didier Ottinger), *The Subversion of Images: Surrealism, Photography, Film* (2009), and a retrospective of the photographs of William Klein.

Translated from French by Molly Stevens