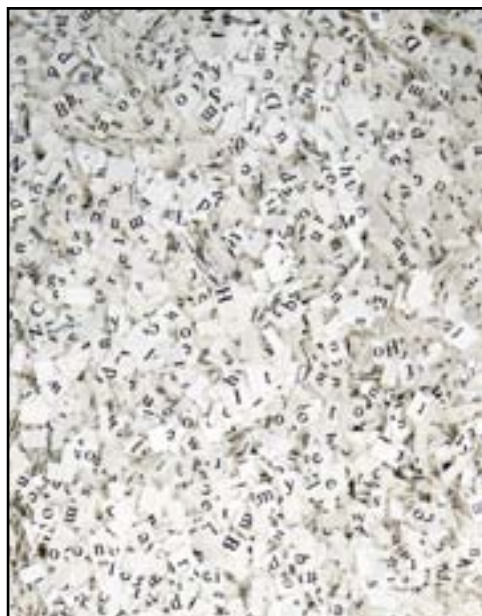


**ONE OF A KIND**



# ONE OF A KIND

Unique Artist's Books

curated by  
**Heide Hatry**

Pierre Menard Gallery  
Cambridge, MA  
2011

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Frontispiece (detail): Richard Humann  
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## Foreword

John Wronoski

*If there is such a thing as an immortal soul, it is in the book that it resides.*

In working with the book or book-form as a visual art medium, or as a mixed art form enfolding the visual and the verbal, we draw upon the ontology, epistemology, and history of the book without necessarily incorporating them in all their depth and complexity into our productions, almost necessarily not doing so, in fact. The unique artist's book is often more an allusion to the book, or a dream of the book, an homage or a monument to the book, a fantasy or a symbol or perhaps even a theory of the book, than a book proper in all its richness, density, depth, and disseminative complexity. Whereas the book is a broad-ranging social entity, a collaboration between author, who is in fact a fiction himself, and reader, who is everyone and no one, the unique artist's book tends to be idiosyncratic, even idiolectic, a retreat into the lost and forgotten depths of the book, to its reptile brain, as it were, to the book that is each of us rather than the book that is all of us.

The unique artist's book, more typically than not, bears the characteristics of what is known as outsider art. It seems almost like a rebellion from the book in its rigid formality, a return to the earnest play of childhood, though certainly with the notion of breaching the walls of the formidable adult world.

Children love to play at making books. Paranoid schizophrenics are attracted to them like moths to the light: Books harbor secret voices, ever subtly mouthing their obsessions in silence. They also represent order, and a realm of stability, perhaps of objectivity, for the mind at sea. Watchers (or at least makers) of movies seem to be convinced that they hold the impenetrable secrets of the "real" world – these closed, opaque, silent things whose dormant texts might as well be lists of intransigent numbers requiring genius to decipher them. They are a mystery for those who have not surrendered all imagination in actually reading them. And the books children make, the books the barely literate outsider makes, the books of the schizophrenic, are unique and simple things – books that disavow the welter of books, even as they are made compulsively, again and again.

The epitome of the unique artist's book might, in fact, be the book without text, or more pertinently, the book with nonsense text, faux-hieroglyphic, the suggestion of a forgotten, pre-Babel language, a holistic language not susceptible to mis-understanding because it requires no interpretation. It is inhabited by a spirit, a unique spiritual being – and not the plurality of voices in dialogue, or cacophony, that constitutes even the most naïve work of literature.

The unique artist's book wants to save the book from its alienation, to free it, to revere it as a charmed object, a discreet, univocal Being. This is why the mere form transports us to the primitive, to the state in which we first encountered these strange and powerful magical things, before we became disenchanting.

## Curator's Statement

Heide Hatry

*A book must be an ice-axe to break the frozen seas of our souls*

I fell in love with bookmaking long before I thought of myself as an artist, and I lived a long life in books – I was an antiquarian bookseller for seventeen years – before I ever had the chance to live my life as one. I am, therefore, keenly attuned to the possibilities that the book form opens up to the visual artist as well as the limits it imposes. I have been observing the practice of book artists for many years now, and I have long harbored the plan of creating an exhibition in which I could reveal this rather secret aspect of art practice to a wider audience.

For me, all art that deserves the name must shake us from the complacency of habit, expectation, and received opinion. This is its very purpose. Kafka's injunction that *a book must be an ice-axe to break the frozen seas of our souls* has remained the standard by which I have judged art and the goal which has informed the creation of my own. It is the standard I have employed in curating the present show.

I think of this exhibition as a way to identify, point up, and explore spiritual dimensions of the book which, although they are inherent in it, rarely assert themselves forcefully in an age in which mass publishing turns the form to inferior purposes and in which the form itself is widely perceived as being in decline as a technology. What the book is in itself and what it can be as a social force are hardly touched by contemporary publishing, and even the contemporary artist's edition is typically bland and repetitive or arbitrarily clever. It is an apt time to permit the book to speak on its own behalf, in all its breadth and depth, and to reassert the fundamental interior act by which a creator relates to another being. The power of the medieval codex gradually and imperceptibly waned over the centuries during which an art form became a mechanical method and eventually simply a means of conveying information. Although the same potential always resides in the charged object that is the book, its social destiny has obscured that fact. The use of the codex form by single individuals whose work specifically addresses the essence, the history, and the full spiritual and emotional range of the book redeems its promise. In entering the world of the book and abandoning the self to the ethereal world of the mind, we respond not to a personality, an imagination, or an individual artist, but to what is inherent and possible within each of us: we recall, if only for a while, the unity, and the universality, that both language and the sensorium imply.

The book is unique among human creations. It transcends its ostensible purposes and potentiates thought and experience beyond what it contains. It is our conscience, and we are at pains to silence it; it is the best that we are, and we scarcely give it a thought. The exhibition before you reveals it in all its power and its vulnerability. I think of these works as meditations on the book just as much as they are themselves instances of the book. The more than fifty artists who have graciously offered me their work have profoundly given voice to the soul of this most eloquent and most silent of objects, opening a space in which it speaks with its own essence, and not merely as an unwitting vessel, in all its demanding complexity, exuberance and solemnity.

## The Artist's Book: A matter of self-reflection

Thyrza Nichols Goodeve

Speed now, Book, and make yourself known wherever the winds blow free.  
Never before has your like been printed.  
A thousand hands will grasp you with warm desire  
And read you with great attention.

– Broadsheet Anton Koberger, printer of Hartmann Schedel's *World Chronicle, the Nuremberg Chronicle 1493*<sup>1</sup>

Where, your act is always applied to paper; for meditating without a trace is evanescent...

– Mallarmé, *Divagations, 1887*<sup>2</sup>

“What Will Happen to Books?”

– *New York Times Magazine, May 14, 2006*

If I look at them with the eye of a stranger, they resemble an abbey that, even though ruined, would breathe out its doctrine to the passer-by.

– Mallarmé, *Preface to Divagations*<sup>3</sup>

### Prologue: A word about the text

In the beginning, yes, let us agree: The book is and was and will be, even though, according to book historian Frederick G. Kilgour, we are now in the “Fourth Evolution” of the book – electronic publication.<sup>4</sup> Here, our experience of “the book” as we have known it as a physical object is undergoing a major transformation, one that whispers in the ear of any artist's book even if the artist's project is ostensibly about something else.<sup>5</sup> For instance, Tatana Kellner's *71125: 50 Years of Silence* (1992) is not about the metaphysics of the book the way Buzz Spector's books are. It is about her mother's fifty years of silence in regards to her imprisonment in a German concentration camp during World War II. But in order to “write” this book, she could not limit herself only to conventional pages of text and image but had to go beyond the book. Her intent was not to write the story into public consciousness but to embody the experience of dehumanization and fragmentation of the camp by incorporating a three-dimensional reproduction of her mother's tattooed “71125” forearm inside the pages as a die cut – as the core or “spine” of the book through which the reader reads her story.

1 Broadsheet advertisement for Hartmann Schedel's *World Chronicle*, the Nuremberg Chronicle – an encyclopedic rendering of world history from the Creation to the present (the end of the fifteenth century) with Nuremberg at the center. Quoted in Andrew Pettegree, *The Book in the Renaissance* (New Haven: Yale University Press, 2010), 41-42.

2 Stéphane Mallarmé, *Divagations*, Translated by Barbara Johnson (Cambridge, MA, Belknap Press of Harvard University, 2007), 216.

3 “What Will Happen to Books? Reader, take heart! (Publisher, be very, very afraid.) Internet search engines will set them free, A manifesto by Kevin Kelly,” *The New York Times Magazine*, May 14, 2006.

4 Frederick G. Kilgour, *The Evolution of the Book* (New York: Oxford University Press, 1998) “Over the last five thousand years there have been four transformations of the ‘book’ in which each manifestation has differed from its predecessors in shape and structure... the clay tablet inscribed with a stylus (2500 B.C.- 100 A.D.), the papyrus roll written on parchment with brush or pen (2000 B.C.- 700 A.D.), the codex, originally inscribed with a pen (100 A.D.), and the electronic book, currently in the process of innovation.” 3-4.

5 Tatana Kellner, *71125: 50 Years of Silence*. Eva Kellner's Story.

In formal terms, the book is comprised of printed pages which have been die cut to accommodate a sculptural element – a life-size cast of an elderly woman's arm... The arm sculpture lies on the inside back cover of the book so that it remains the center of the reading experience. Because the pages are die cut throughout the arm never goes away, and as the pages diminish, its dimensionality is increasingly apparent.<sup>6</sup>

Kellner transforms the book while using its basic format and as Joanna Drucker states, *The transformed book is an intervention*.<sup>7</sup>

Today the physical book is turning from solid into air, from matter into light, a mass of electromagnetic signals – photons – transformed into code. If this is its future, what is the book as we have known it? What is its metaphysical legacy – that dream thing Mallarmé so famously said everything exists to end up in? For him it was both the ultimate destination for writing and yet a vague ultimately never-to-be completed project. It is significant, and not often mentioned, that he himself left instructions not to create “the book” from his papers after death. *Though the situation may have been ambiguous in the case of Kafka, here it is perfectly clear. Mallarmé died unexpectedly . . . M spent his brief respite writing his ‘instructions concerning my papers.’ He wanted everything destroyed . ‘Burn, then: there is no literary legacy here my poor children.’*<sup>8</sup> In other words, all that he had existed as, was not to end up in a book because for Mallarmé, the book was everything the physical object was not. He dreamed of it as a radical form, inspired by the complexities of verse rather than the conventions of the codex with columns and sequential sentences or the newspaper, which he ranted against quite vigorously. The book was the dreamscape for textual complexity, made of a precise architecture (chance was not encouraged). Yet he still called it the book. It is no accident, and not too much of a reach, that many have looked to him as a source for cyberspace. He defined the book as a series of relations – *Hymn, harmony and joy, a pure cluster grouped together in some shining circumstance, tying together the relations among everything*<sup>9</sup> – rooted in the page, yet, as he envisioned, more like a force out to shatter the page completely with thinking: “to spend a whole life toward a multiple outburst – which would be thinking: *or else, using the means available now – journals and their whirlwind – to send a force in some direction, any direction...*”<sup>10</sup> Because the book, the sentence, the representation, for Mallarmé, as Blanchot puts it,

is not simply projected linearly. It opens out. In this opening, other sentence and word rhythms emerge, space themselves out and regroup at varying depths – words and sentences which are interrelated by definite structural affinities though not according to common logic (the logic of subordination) which destroys the space and standardizes the movement. Mallarmé is one writer who can be said to be deep... because what he says presupposes a multi-dimensional space and can only be understood at various levels.<sup>11</sup>

6 Johanna Drucker, *The Century of Artists' Books* (New York: Granary Books, 1995), 96.

7 Drucker, 118.

8 Maurice Blanchot, “The Book to Come,” in *A Book of the Book: Some Works & Projects About The Book & Writing*, ed. Jerome Rothenburg and Steven Clay, “The remarkable footnote 4, 158.

9 Mallarmé, “The Book as Spiritual Instrument,” in *Divagations*, transl. Barbara Johnson (Cambridge, MA, Belknap Press, 2007) 226.

10 Mallarmé, “Restricted Action,” in *Divagations*, 215

11 Maurice Blanchot, “The Book to Come,” in *A Book of the Book: Some Works & Projects About The Book & Writing*, ed. Jerome Rothenburg and Steven Clay, 151.

It is why Mallarmé is the link between the future and the past, the present that is modernity in its multi-dimensional evolution, perfectly fit as the theorist of the artist's book, the trace evanescent, ever unfurling because for him, the book is a thinking thing.

#### Part I: The book: a short history

*I am concentrating here on understanding what a book is when it functions as a book, when it provides a reading or viewing experience sequenced into a finite space of text and or images.*<sup>12</sup>

The book is the lap it rests in, the hands in which it is held, the fingertips that scan and flip pages forward and back. *I rejoice if the passing wind half opens and unintentionally animates aspects of the book's exterior.*<sup>13</sup> The book is the pair of eyes that scan and absorb this page, looks up (the moment of true reading according to Roland Barthes) and pauses.

The book is the space of writing. *To lean, according to the page, on the blank...*<sup>14</sup> Yet the picture book was there from the beginning: *The Palette of Narmer, from the first Dynasty, a little more than two feet high, is inscribed on the verso with a design that shows two long-necked catlike animals, which have been taken to represent Upper and Lower Egypt, being held apart from attacking one another.*<sup>15</sup>

It is both sacred and profane. At once clean, pious and unforgiving, but most itself when dirty, in use, something to spill on, tear, and mark up.

*On a certain shelf in the bookstore are collected a number of volumes which look somewhat the worse for wear. Those of them which originally possessed gilding have had it fingered off, each of themselves at places wherein I have been happy; each of them has remarks relevant and irrelevant scribbled on their margins. These favorite volumes cannot be called peculiar glories of literature; but out of the world of books have I singled them, as I have singled my intimates out of the world of men.*<sup>16</sup>

The book is our intimate, the friend in the future that doubtless will be there. In Edward Bellamy's Victorian utopia, *Looking Backwards* written in 1887, but set in the future, there is no doubt that the book will still exist in the year 2000. In fact, they were given to Julian West as friends...

*Here are your friends," said Edith, indicating one of the cases, and as my eye glanced over the names on the backs of the volumes, Shakespeare, Milton, Wordsworth, Shelley, Tennyson, Defoe, Dickens, Thackeray, Hugo, Hawthorne, Irving, and a score of other great writers of my time and all time, I understood her meaning. She had in-*

*deed made good her promise in a sense compared with which its literal fulfillment would have been a disappointment. She had introduced me to a circle of friends whom the century that had elapsed since last I communed with them had aged as little as it had myself. Their spirit was as high, their wit as keen, their laughter and their tears as contagious, as when their speech had whiled away the hours of a former century. Lonely I was not and could not be more, with this goodly companionship, however wide the gulf of years that gaped between me and my old life.*<sup>17</sup>

The book keeps us company. It is who we are. It has been written in sand, on skin, across the crushed membranes of trees and now in light. It has been soft and pliable, hard and unforgiving, a dream space to take us out of our world. *The book, total expansion of the letter, should derive from it directly a spacious mobility, and by correspondences institute a play of elements that confirms the fiction.*<sup>18</sup>

It began as a rock (clay and stone tablets), turned into skin (parchment), into rags (rag paper) and eventually became a scroll made of mashed pieces of plants (paper). But the book as we know it and think it is the fold and the cut, pages stacked and bound between two covers. The codex.

*The greatest benefactors of mankind are unsung and unknown – the inventor of the wheel, the deviser of the alphabet. Among their number we should place the inventor of the codex. In this form of book the sheets and papyrus or of cut and treated skin are not pasted or stitched together to form a long roll but are superimposed on each other, folded across the middle, and then secured by stitching so that they open into pages. The outside pages can be protected by binding covers and the whole ensemble then forms a durable sturdy book, easy to store, easy to open and refer to, easy to carry about, and withal capacious since it uses both sides of the writing material.*<sup>19</sup>

An instrument of needle and thread, the book was first sewn just like our clothing, until glue was convenient, ubiquitous, and readily available. *Adhesives are advantageous for joining thin or dissimilar materials, minimizing weight, and when a vibration dampening joint is needed. A disadvantage to adhesives is that they do not form an instantaneous joint, unlike most other joining processes, because the adhesive needs time to cure.* Egyptians used glue made from animals to “adhere furniture, ivory, and papyrus.”<sup>20</sup>

The book is an extended moment of time. It takes curing.

Yet the essence of the book is born of our exponential addiction to speed: *It was the need for speed which transformed hieroglyphic to hieratic to demotic. As it is speed which pushed from hand to print to mass to electronic.*<sup>21</sup>

The book is therefore binding in time. Each manifestation sprouts a new epistemology. *Our writing materials con-*

12 Drucker, 14

13 Mallarmé, “The Book as Spiritual Instrument,” in *Divagations*, 226.

14 Mallarmé, “The Mystery in Letters,” in *Divagations*, 236.

15 Kilgour, 24.

16 Alexander Smith, Dreamthorp, quoted in *Ex Libris: A Small Anthology*, printed and bound (and sold), compiled by Christopher Morley (NY, 1936), for the First National Book Fair, sponsored by the New York Times and The National Association of Book Publishers, 1936.

17 Edward Bellamy, *Looking Backwards*, 1887, <http://xroads.virginia.edu/~hyper/bellamy/toc.html>, 58

18 Mallarmé, *Divagations*, 228

19 Eric G. Turner, *The Typology of the Early Codex* (University of Philadelphia: Press, 1977), 1. quoted in Kligour, 52.

20 <http://en.wikipedia.org/wiki/Adhesive>.

21 Kilgour, 39.

tribute their part to our thinking. Nietzsche wrote this on a typewriter, rather than by hand. And now we are told... different forms of writing required different applications of the brain's original structures and in the process helped to change the way we think.<sup>22</sup>

So the invention of the codex was not just a simple restructuring of writing and images in shape and form but a revolution in thought: *A codex allows for different sorts of reading. Where a scroll is intended for consecutive reading, a codex can be browsed. As the reader can move from one part to another in a manner of their own devising, forwards or backwards, this encourages reflective thought.*<sup>23</sup>

...this encourages reflective thought, what is this thought? Especially when, *The convention of the book is both its constrained meanings (as literacy, the law, text and so forth) and the space of a new work (the blank page, the void, the empty place).*<sup>24</sup> And, here in an instant: *In October, 2004, without the permission of publishers and authors, Google announced that, through its Google Books program, it would scan every book ever published, and make portions of the scans available through its search engine.*<sup>25</sup>

Is it therefore a piece of hardware we work as a machine or is it pure metaphor, the software program that mimics the book, embedded in the past, a prehensile tail?<sup>26</sup>

The book is a program (Apple IBooks), an algorithm that allows one to tap the corner of the “page.” It is called a “touch scroll,” i.e., electronic mimesis of the old volume even to the point, if you so choose, of turning yellowed “pieces of paper” that curl at the edges. The Kindle offers no such mediation, no frills, just straight text absent of the visual fiction (bookshelf, page, dust jacket). It is not sentimental, it does not lie. But *Anna Karenina* or anything by Henry James, E.M. Forester, Virginia Woolf, Don DeLillo or even Stephen King on a Kindle or Nook, is no longer a book but a tablet where one is reading by scroll as did the ancient Egyptians. And so one asks, does this disable reflective thought? *...I do wonder whether typical young readers view the analysis of text and the search for deeper levels of meaning as more and more anachronistic because they are so accustomed to the immediacy and seeming comprehensiveness of the on-screen information – all of which is available without critical effort, and without any apparent need to go beyond the information provided.*<sup>27</sup>

Yes, the book is a social organism, the fall-guy and locus of rapture. *Will the constructive component at the heart of reading begin to change and potentially atrophy as we shift to computer-presented text, in which massive amounts of information appear instantaneously... when seemingly complete visual information is given almost simultaneously, as it is*

22 Maryanne Wolf, *Proust and the Squid: The Story and Science of the Reading Brain* (New York: Harper Perennial, 2007), 24.

23 Ibid.

24 Drucker, 109.

25 “Publish or Perish: Can the Ipad Topple the Kindle, and Save the Book Business?” by Ken Auletta, *The New Yorker*, April 26, 2010.

26 “Just as the average human carries around the remnants of a prehistoric tail and a useless appendix, the tools we use also bear marks of the evolutionary process from which they arose... Designers in all fields are regularly confronted with versions of this choice: whether to incorporate cues to keep people grounded in what has come before, or scrap convention completely.” NYT, Joshua Brustein.

27 Wolf, 224.

*in many digital presentations, is there sufficient time or sufficient motivation to process the information more inferentially, analytically, and critically?*<sup>28</sup>

Online, it has become our reflection, our face and profile, the place where we make and remake friends out of strangers, old loves, new affairs, affective bonds defined in a moment: “Confirm,” “Deny,” “Remove.”

How will we let the book of light and air know how much it means to us? *The way we can tell whether we really like a book is, do we find ourselves writing our name in it.*<sup>29</sup> And what accidental fragments from it will remain? *Obviously there is not much papyrus that has survived but there are some fragments. Among them gynecological and veterinary texts.*<sup>30</sup>

Spill on the ebook, and it is the end of the book. Blanchot as science fiction.<sup>31</sup>

In truth, the book is a drug, a hankering for interiority, a form of palliative care.<sup>32</sup> It is the web the spider has spun, a labyrinth, hall of mirrors, black hole with a head, a mouth and ears, whose tongue is supple, sweet, and always ready for more. The book is a bed where we dream and lay our head, always a newborn that we raise as we read. Mallarmé was correct, it should be left alone to grow as it wishes rather than *to fit the human yawn.*<sup>33</sup> Because books are all appetite. “... always different... furling unfurling...”<sup>34</sup> They happen to be where we join.

## Part II: The “rare or auratic” artist’s book<sup>35</sup>

*An artist’s book should be a work by an artist self-conscious about book form, rather than merely a highly artistic book.*<sup>36</sup>

The singular artist’s book is the ultimate act of intervention in the age of electronic publication. Joanna Drucker calls these “the auratic or rare book,” the playground of the haptic even if many are too delicate to touch. They invoke the unique and unprecedented, a dwelling and space of exploration manifested in worldly materials, concepts, aesthetics and one-of-a-kind moments of creation. They are objects in a room or in the case of Bodo Dietz, even the dividers of a room.

28 Wolf, 16.

29 *Trade Winds*, No Author in Morley, 20.

30 Kilgour, 30

31 In the first of two theoretical appendices to his novel *Triton* (1976) Samuel R. Delany famously discusses the rhetorical strategies of science fiction, which is the literalization of metaphors: “Such sentences as ‘His world exploded,’ or ‘She turned on her left side,’ as they subsume the proper technological discourse (of economics and cosmology in one, of switching circuitry and prosthetic surgery in the other), leave the banality of the emotionally muzzy metaphor, abandon the triviality of insomniac Rosalind, and, through the labyrinth of technical possibility, become possible images of the impossible. They join the repertoire of sentences which may propel *textus* into text.” *Triton*, Samuel R. Delany (New York: Bantam books, 1983) Appendix A, 3.

32 Avital Ronell, *Crack Wars: Literature, Mania, Addiction* (University of Nebraska Press, 1992).

33 Mallarmé, “Displays,” *Divagations*, 223.

34 Mallarmé, quoted in Blanchot, in Rothenberg and Clay, footnote 7, 159.

35 Joanna Drucker’s history of the artist’s book, “the rare or auratic book” is one chapter among fourteen.

36 Drucker, *Ibid.*

But the artist's book is not merely the artfully done book. It is an act of self-reflection.<sup>37</sup> Although mute, it can never be dumb, for it too, is a kind of thinking. *The moment to self-consciously articulate the metaphysics of the book within the field of either poetics or philosophy. Though they [Blake, Morris, Burgess] were highly engaged with the idea of the book as a visionary or aesthetic form, they did not produce any discussion of the book as an idea in critical or philosophical terms.*<sup>38</sup>

Kaestner and Kahn & Selesnick's actually derive from an early interest in Blake's illuminated books (as well as "post-modern meta-narratives of writers such as Borges and Calvino and artists such as Joan Fontcuberta") but they use their artist's books as an occasion for installations. In other words, it is the artist's book that initiates the discussion of an eventual work, becoming the very centerpiece of the installation: "our desire to create artist's books of our work strongly influences the form the work takes."<sup>39</sup>

*Subcutaneous Reckoning*, 2011 by Jim Peters and his wife Kathline Carr, directly addresses issues of electronic publication and the necessity or definition of the artist's book as a physical book yet they use the digital medium to produce the content. Their digital work has become an "intensely personal and romantic form of collaboration."<sup>40</sup> The digital creates a space for a different kind of collaboration that is generative, fluid and entwined. It allows them to interweave their images and texts in an almost infinite 4-D environment versus say, the 2-dimensional space of the flat canvas or page (for instance the Frank O'Hara and Larry Rivers collaborations). But the digital lacks the physical presence and tactility, the additional affect of the analogue book.

Rush Lee is an artist who describes herself work as "drawn to the physicality of the book, as familiar object, medium, and archetypal form,"<sup>41</sup> Her *Pod* is an example of a piece that is really only about the book. It historizes and comments in a whimsical way on the book as a spherical rather than a rectangular form, a series of scrolls glued together into an object. By using the scroll, her artist's book comments on the structure of the codex – reading as a habitat made up in the round, circular, not manufactured on lined paper, which is all sequence and vulnerable to interruption. The scroll just carries on endlessly rather than as a piece of staccato reading, flipped page by page. Interruption is coded into the codex yet ironically, none other than Florence Nightingale warned us of the "evils" of interruption. *Interruption is an evil to the reader which must be estimated very differently from ordinary business interruptions. The great question with interruptions is not whether it compels you to divert your attention to other facts, but whether it compels you to tune your whole mind to another diapason.*<sup>42</sup>

37 It is ultimately a product of modernism, a condition of reflexivity and breaking with the past (the conventional codex). This is what Joanna Drucker means when she states, "the artist's book is the quintessential 20th century art form." It emerges precisely in the early to mid 20th century, with precedents in the late 19th century modernism epitomized by Mallarmé

38 Drucker, 33.

39 Kaestner and, Kahn & Selesnick, Artists' statement.

40 Jim Peter's and Kathline Carr's, Artists' statement.

41 Rush Lee, Artist statement.

42 Florence Nightingale, quoted by P.G. Hamerton, *The Intellectual Life*, (Letter to a Man of Business Who Desired to Make Himself Better Acquainted with Literature,) Morley, 26.

One can't help but reflect on our current modes of "post-codex," post-alphabet reading, where the link and the search engine, not to mention the multitasking of everyday life, have made interruption our daily bread, i.e., embedded in the very format of reading online, as well as the quotidian rhythm of our 21st century existence. Lee's "book" suggests the idea of reading as perpetual motion, the serpent eating its tale.

In the 21st century we can look at the unique artist's book as a kind of revenge on Walter Benjamin's canny insight that "aura" is lost in the age of mechanical reproduction: "the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens."<sup>43</sup> This being-in-the-world is only exacerbated, and reinterpreted, in the age of electronic reproduction where data becomes a floating sea of simulacra. Today, the artist's book and the book itself, but especially the unique one-of-a-kind book, is absolute "aura." They take on the role of the return of the repressed, a punch to the face to Baudrillard's "society" of simulation.

For many of the books in this exhibition, the affect of physicality is intentional and key to the work. For instance, Rachel Rabinovich's *River Library 378 with Footnotes 2011* "written with mud from the world" or Dove Bradshaw's *Indeterminacy / Equivalents*, with pages treated with liver of sulfur paired with untreated opposing pages, are constructs of the physical world. *Indeterminacy / Equivalents* in particular is a kind of living organism because "Over time the chemically treated square affects its opposing square."<sup>44</sup> The book is the record and activity of this physical process, each page is a creation of the "science of matter" (chemistry) and the work of everyday phenomenological time, the world as it "is." Bodo Korsig's books are also about time – "layers of text... not as pages but as aesthetic intervals of time and space" that are so much about "being there" that many are accompanied by performance.

In *A Painter's Daybook*, the artist Deem also produces a physical diary of time and experience. He uses languages that he *cannot read*, so they are only "the letter," i.e., the alphabet scraping against the post-alphabetic world of digital communication: *Writing in this age of photographic and electronic reproduction is fundamentally postalphabetic in that it no longer relies on scripts to store and transmit information: cultural memory is becoming digital, more image than letter.*<sup>45</sup> He imprints the archive of "languages he can't read" with the day's leftover paint scraped from her palette, "Wiping the leftover oil paint across an open page."<sup>46</sup> Although he also does this with languages he can read – as in Immensee where he uses Scott's Ivanhoe and Greek Drama – the process is the same, turning the page each day so, "when it dries it creates a striated record of the colors I am using in my paintings at the time." Over what we could call geological as opposed to phenomenological time, as much as a year, the book becomes a diary of a painter's expressive life as literal stroke and color.

Christine Kruse's complex diaries of her experience on the road as a fashion model are "Not exactly artist's sketch-

43 Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations* (New York: Schocken Books, 1955) 218.

44 Dove Bradshaw, Artist statement

45 Charles Bernstein, "The Art of Immemorability," in Rothenberg and Clay, 512.

46 DEEM, Artist statement.



books – although many of her current large-scale works are derived from their pages. Neither are they simply a personal diaries or journals – though they do provide an intimate record of Kruse’s emotional life.<sup>47</sup> The diary as a purely verbal description, say the typed or hand-written diary, or even of images as in the case of a video diary, are not enough to reproduce the thickness of her experience. Made out of “small Polaroids with textured tape, water-color ink, crayon, gouache, metallic paper, newsprint, and colored plastic gels” they are pure “aura” – presence of a life lived in the habitat of textures of feeling.

*These diseases of the psyche have now culminated in the most terrifying casualty of the 20th century: the death of affect.*  
– J. G. Ballard, 1974, Introduction to *Crash*.

To conclude, it is not that effect is lacking in the digital realm, but the particular effect produced by our connection to the physical world is precisely what artist’s books, by definition, evoke. Even though Rachel Rabinovich’s work is “...interest[ed] in what we don’t see, or in what seems invisible,” and with “how something emerges into view from concealment,”<sup>48</sup> the invisible or hidden is manifested in her work as physical matter and material – mud as the metonym for the actual rivers.

In the same way, all of the artist’s books in this exhibition are a concretization of experience, the production of palpable material effect, the return or insistence of aura in the age of mechanical and electronic reproduction. Although Drucker states, *the artist’s book is the quintessential art form of the 20th century* (her history was originally written in 1994 and reissued with an Author’s Preface in 2004, the same year as Google Books and the Kindle), she assures us *it is not going away anytime soon*.<sup>49</sup> In fact, as the physical book itself becomes an auratic object because each choice to read something bound into a book versus reading the electronic signal embedded in a piece of hardware is a choice to maintain connection with the nuances of the haptic, the artist’s book may become even more relevant to the 21st century. Although the book is transforming from solid into air, matter into light, perhaps the moral of the legacy of the actual physical book is that the book has always been disappearing, because that’s what it does as we read or experience it no matter what form it takes, for ultimately it disappears into us, which is why Mallarmé could never manifest his own book, nor left instructions to do so. *The book is always different, it changes and switches through a collation of diversity of its sections; thus the linear progression – the one-way system, is avoided in its reading. Moreover, the reading, furling and unfurling, dispersing and uniting, demonstrates its lack of substantiality: it is never there but is always decomposing as it is composed*.<sup>50</sup> But in this new age, this fourth evolution, when the book as electromagnetic signal is literally without end, only seeming to end when turned on or off, but never ending because as Avital Ronell has so brilliantly convinced us in her unprecedented and still unsurpassed *The Telephone Book* (which is, no doubt, an artist’s book), technology is always on, it is the artist’s book, always seeking the auratics of new forms and new language, that beckons the future. Perhaps the unique artist’s book is the *punctum* of the photograph of the Future. The *punctum* that was for Roland Barthes both the physical sting and the mark of Time. We don’t have to

47 Christina Kruse, Artist statement.

48 Rachel Rabinovich, Artist statement.

49 Drucker, 2.

50 Mallarmé, in Blanchot, Rothenberg and Clay, Footnote 7, 159.

be in mourning to feel time passing (as his book about photography is suffused with the death of his mother) but presence itself is increasingly taking on the quality of the thing ‘(*that-has-been*)’, as Barthes described the uncanny sensation of the *punctum*.<sup>51</sup>

So yes, it is here, the book, and its philosopher stone, the artist’s book, in a world submerged in its own intangibility, not merely a hold-over of modernism but *the secret gift* in object form – *of time* to touch and *think*.<sup>52</sup> If the book can be said to embody the rapture of epistemology, and the artist’s book the space of critical reflection, then each artist’s book exists as a memory and a prophecy: unique in its *own existence at the place where it happens to be* (Benjamin), the site of the haptic engaged in self-reflection.



*Escriba* (from *Ashes in Arcadia*), The Garbage, USA, 1984-87. 8 3/4 x 12 x 1 7/8 in., wax, pigment, found book object. Courtesy of the artist and Leslie Tokonow Artworks + Projects.

51 From Roland Barthes, *Camera Lucida*, “A photograph’s *punctum* is that accident [of photographic detail] which pricks me (but also bruises me, is poignant to me),... for me *punctum* is also sting, speck, cut, little hole – and also a caste of the dice.” (slightly rearranged, 27) and “I now know that there exists another *punctum* (another *stigmatum*) than the ‘detail.’ This new *punctum*, which is no longer of form but of intensity, is Time, the lacerating emphasis of the *noeme* (*‘that-has-been*’), its pure representation. These two quotes are taken from “Walter Benjamin and Roland Barthes on Photograph and their relevance for photos found in second-hand shops” an online essay found at: <http://www.swarthmore.edu/Humanities/pschmid1/array/instant.relatives/b+b.html>  
52 Wolf, 221.

## Roberta Allen



When Jeffrey Deitch said to Roberta Allen around the mid-1980s, “You’re in a completely different profession!” he was right. Roberta had been a very active conceptual artist here and in Europe, (with four solo shows at John Weber Gallery in New York, two solo shows at P.S. 1, and solo shows in galleries in Germany, Italy, and Belgium and a solo museum show in Germany) between 1974 and 1981. She participated in numerous group shows worldwide. Her works include, besides unique artist’s books, limited edition and offset published artist’s books, drawings, room installations and photo-based works. But when she discovered writing, her attention shifted to short stories. Roberta Smith told her she was not surprised that she was writing. Language had been at the core of Roberta’s art which, most often, included common signs that she redefined with verbal labels in order to expand the viewer’s perception. Her first story collection was published in 1986. In the 1980s, Roberta resumed traveling alone, a habit she had started in the 1960s when she left home in New York to paint in Europe where she had her first exhibition in 1967. Her travels were the inspiration for many stories and her memoir about her trip alone in the Amazon. Though she continued making art, she retreated from the art world. Gradually her art was forgotten though she had a fellowship in Perth and did a museum show in Australia in 1989. Since then, she has continued writing (she has eight published books and two more manuscripts) and has a renewed interest in photography. In recent years, a flood in her New York apartment destroyed nearly 200 works on paper, but fortunately her favorite works were in Woodstock at the time where she had a cottage. She is especially happy to see her unique artist’s book *Negation* from 1976, unearthed.

I question conventional notions of surface/space by creating an interplay between 2 and 3 dimensions. Using the implied 3 dimensionality of photography combined with drawn lines of the sign X and verbal labels, I present paradoxical information. Original photographs of the artist were made in a photomat. The artist’s positions, derived from prior sketches, were performed to the rhythm of the camera. Photographs with drawn lines alter perceptually empty space by interacting on the same plane. The 3rd dimension is simultaneously suggested and denied. Ambiguities of position, distance, and direction result.

[www.robertaallen.com](http://www.robertaallen.com)

**Solo Artist’s Book Shows:** 1977 *6 Books*, Franklin Furnace, NYC. **Group Artist’s Book Shows:** 1994 “5 Artists”, Printed Matter, NYC. 1992 “Women Artists’ Books 1969–1979”, Printed Matter, Dia Center for the Arts, NYC. 1988 “Committed To Print” (150 Artist’s Book), The Museum of Modern Art, NYC. 1986 “The Bookmade Art: A Selection of Contemporary Artist’s Books”, Department of Special Collections, The University of Chicago Library, University of Chicago, IL. “Estampes et ‘livres d’artistes’ du XXe siècle: Enrichissements du Cabinet des Estampes 1978–1986”, Bibliotheque Nationale, Departement des Estampes et de La Photographie, Paris, France. 1985 “Artist Made Books”, Centro Culturale Artein Gallery, Rome, Italy. “Well Read And In The Pink”, Center For Book Arts, NYC. 1984 “Artist’s Books”, University Oldenburg, Germany. “Artist’s Books”, Kathryn Markel Gallery, NYC. 1982 “Artist’s Books”, William Patterson College, Wayne, NJ. “Artist’s Books Biennial”, Centro de Arte y Comunicacion, Buenos Aires, Argentina. 1981 “Artist’s Books”, Centre de Documentacio d’Art Actual, Met-



*Negation*, New York, 1976.  
8 1/4 x 5 1/4 x 1/2 in. 18pages,  
black binder with metal clasp.  
Photomat photos and ink on  
archival paper. Signed.

ronom, Barcelona, Spain. 1978 “Artwords Bookworks”, Los Angeles Institute of Contemporary Art, CA (traveling exhibition) Herron School of Art, Indianapolis, IN; New Orleans Contemporary Arts Center, LA; Franklin Furnace, NYC. “Artist’s Books USA”, Dalhousie Art Gallery, Dalhousie University, Nova Scotia, Canada; University of California, Irvine, CA; Allen Art Museum, Oberlin College, OH; University of Wisconsin, Stout, WI; Art School, Hartford, CT. “Artist’s Books”, National Art Gallery, Wellington, New Zealand; The Auckland City Gallery, Auckland, New Zealand; The George Paton Gallery, Melbourne, Australia; Experimental Art Foundation, Adelaide; Institute of Contemporary Art, Brisbane, Australia. 1977 “Book Objects by Contemporary Artists”, Albright Knox Art Gallery, Buffalo, NY

## Tatjana Bergelt



**I am a collage.** I was raised bilingually and have been influenced by two strong cultures, German and Russian. I moved to Finland in 1998. The necessity of indirect or direct exchange of human experience, belief, and knowledge play a decisive role in my working process. Interpretation of time, our environment, the consciousness of Central European art history and its language constitute the background of my artistic expression.

**My life is a collage.** I was born in East-Germany, a country that no longer exists. I was studying in another country, moved to a third, was an exchange student in a fourth, going back to my Russian-Jewish roots to a fifth, to settle in Berlin, my home town and capital of the reunited Germany, finally to leave again for a new place, the home of my husband – Finland. With all this living and studying in different countries I have had to create my own place within a new culture. My bilingual education and ability to speak several languages give me the opportunity to include those in my work.

**My work is a collage.** I am a painter, printer and collage artist. Found materials get a new layer of narrative by collage, paint, or other different print techniques. The distinctiveness of the surface, contradicting or enhancing perceptible traits of the story, create my unique perspective on reality. Humans and their relationships have been always my focal point. Distortive techniques such as montage and fragmentation exploit the dialogue between the underlying system and the specificity of the new surface. Transparency creates the illusion of movement in time as well as in space. Language creates correspondences between both the visual and the philosophical planes, which leave residues that suggest a new reality.

In my unique artist's books I like to use different graphic techniques on found material, which in recontextualizing becomes, in effect, reinvented, especially when it is integrated with language. Texts by living authors and my own, play with language create unexpected relationships between the visible and imagined worlds. My work relates to time, history and the human being as such. My work is held by the Amos Anderson Art Museum, Helsinki, Finland; Bibliotheque Nationale, Luxembourg; Bibliotheque Nationale, Paris, France; Centre George Pompidou, Paris, France; Deutsche Nationalbibliothek, Germany; Helsinki City Library, Finland; Klingspor Museum, Frankfurt Offenbach, Germany; Kunstkabinett Dresden, Germany; Lohja City Library, Finland; New York Public Library, NY, USA; Staatsbibliothek, Leipzig, Germany; Staatsbibliothek, Berlin, Germany; and Suomen Taideyhdistys, Finland. [www.tatjanabergelt.com](http://www.tatjanabergelt.com)

**Solo Shows:** 2010 *Intellectual Emancipation*, Galleria Pirko-Liisa Topelius, Helsinki, Finland. 2009 *Menschenraum*, Galerie Horst Dietrich, Berlin, Germany. 2008 *What Are You Aiming At?*, Galleria Pirko-Liisa Topelius, Helsinki, Finland. *Missing C.D. Friedrich*, Galerie 1911, (w/Guillaume Lavigne), Paris, France. 2007 *Shabbat*, Galleria Joella, Turku, Finland. 2006 *Sydämenbaju—the smell of heart*, Savoy theatre, Helsinki, Finland (w/Pilar Colás). 2005 *Die Haut greift nach Freunden*, Galleria G, Helsinki, Finland. *Puzzle of the past*, curated by Ali Lasheb, Lasipalatsi, Helsinki, Finland. 2004 *the same woman as I*, Galleria Nunes, Helsinki, Finland. 2002 *maalauksia*,

*kollaaseja*, Galleria G, Helsinki, Finland. *Kesäkulkuet*, Galleria Avant, Joensuu, Finland. 2001 *Finnish tango*, Galerie article, Köln, Germany. **Group Shows:** 2011 *James Joyce Unique Books*, Musée Gutenberg, Fribourg, Switzerland; Neue Sächsische Galerie, Chemnitz, Germany. *Kunniolta isäsi ja äitiäsi*, curated by Otso Kantokorpi, Mänttä, Finland. 2010 *BuchKunstBiennale X*, Kunsthau Horn, Austria. *DDR. Tulokulmia Itä-Saksaan*, Tampereen Työväenmuseo Werstaas, Finland. *Artist's books from Helsinki*, Frankfurt Book Fair, Germany *Monumental Idea of Minimal Books*, international travel-exhibition of artist's books, Proyecto'ace, Buenos Aires, Argentina; University of Granada, Spain; National Academy of Fine Arts, Hangzhou, Zhejiang Province, China; Yonsei University, South Korea; International Artist Book Fair at Seoul, Korea and Kyoto, Japan; University of Nevada, Reno, NV; University of Texas, Arlington, TX; Cleveland Art Institute, Louisiana State Univ. Baton Rouge, LA; City Art Institute, Kansas City, MO; Thompson Rivers Univ. BC, Canada. 2009 *NAUM BooK ART Suomi*, curated by T. Bergelt, Museum Papiermühle Homburg, Germany. *Venemaa, Rossija, Kunstiboone*, curated by Kimmo Sarje, Tallinn Art Hall Gallery, Estonia. *Kunstnerboken*, Tegnerfobundet, Oslo, Norway. *CON-TEXT*, Kulturspinderiet, Silkeborg, Denmark. *James Joyce Unique Books*, curated by Leo Koenders, Galerie des Staatsarchivs Ludwigsburg, Germany. *Kiven muisti*, Raisio Museum, curated by Pro-litografia ry, Raisio, Finland. 2008 *Magic books*, Bogazici University, Istanbul and Ankara National Library, Turkey. *Buchmagie*, Finnisches Kulturzentrum Berlin, Germany. *Uudenmaan kuvot*, Sipoo, Finland. *Artist's books from Helsinki*, Frankfurt Book Fair, Germany 2007 *Artist's books*, University Library of Tallinn, Estonia. *Salon de Mai*, Paris, France. *Stockholm Art Fair*, Galleria Nunes, Sollentuna, Sweden. *NAUM BooK ART Suomi*, Institut Culturelle Finlandais, Paris, France. *Works from Paperland*, Grafiska Sällskapet, Stockholm, Sweden. 2006 *TARU-talli*, Helsinki Festival, Finland. *Verstecke, Artist's book project*, Künstlerhaus Lukas, Ahrenshoop, Germany. *75 graphic artists*, Galleria G, Helsinki, Finland.





(previous page) *und mit dem Wort sich doch sein Recht erstritten / and jet fought with the word one's right*, Helsinki, Finland, 2009. 13 x 4 3/4 in., 8 pages including accordion bound cover, mixed media collages. Signed.

(above) *Legende vom verödeten Kontext*, Berlin, Germany, 1997. 11 1/2 x 15 1/2 x 1 in., 16 bound pages, in green paper box, mixed media, collages. Signed by the artist and Andreas Koziol



## Elena Berriolo



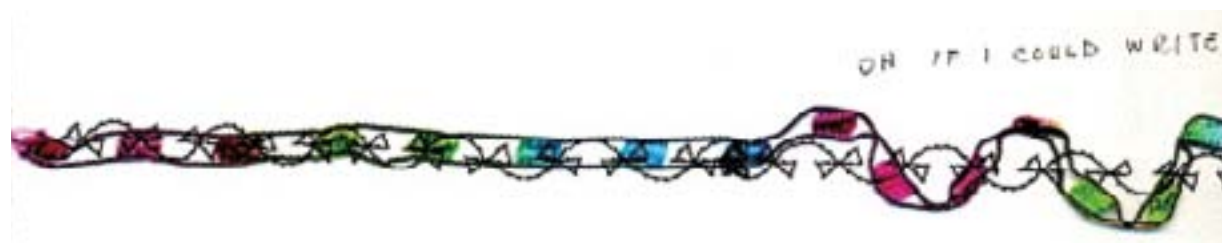
Elena Berriolo is an artist living in New York. Her sculptures and installations have been exhibited at international museums and institutions including the Museo Pecci, Prato; la Galleria D'Arte Contemporanea, Bologna; Kunst Palast, Duesseldorf; Ludwig-Forum, Aachen; Staedtische Ausstellungshalle, Muenster; Centre Cultural La Beneficiencia, Valencia, Spain; Artists Space, New York; and Thread Waxing Space, New York. Her work has also been included in the Venice Biennale. Berriolo's artist's books have been shown at the Museo Pecci, Prato, Italy; the Jewish Museum of Venice, Italy; La Bibliothèque Carnegie, Reims, France; and La Cité du Livre in Aix en Provence, France. The artist's books, created in collaboration with the French publisher Collectif Génération, has been acquired by La Bibliothèque Nationale de France.

Lines, and what happens to them. Sound, heard in the inner ear, and transposed into visual form. Scores for music to be looked at rather than listened to. In Elena Berriolo's recent artist's books, the viewer/reader is invited into a visual narrative that weaves together sinuous pen and ink lines, bursts of vivid watercolor and unpredictable pictorial inventions, all carried along on the rhythms of evocative poetic phrases written by the artist herself.

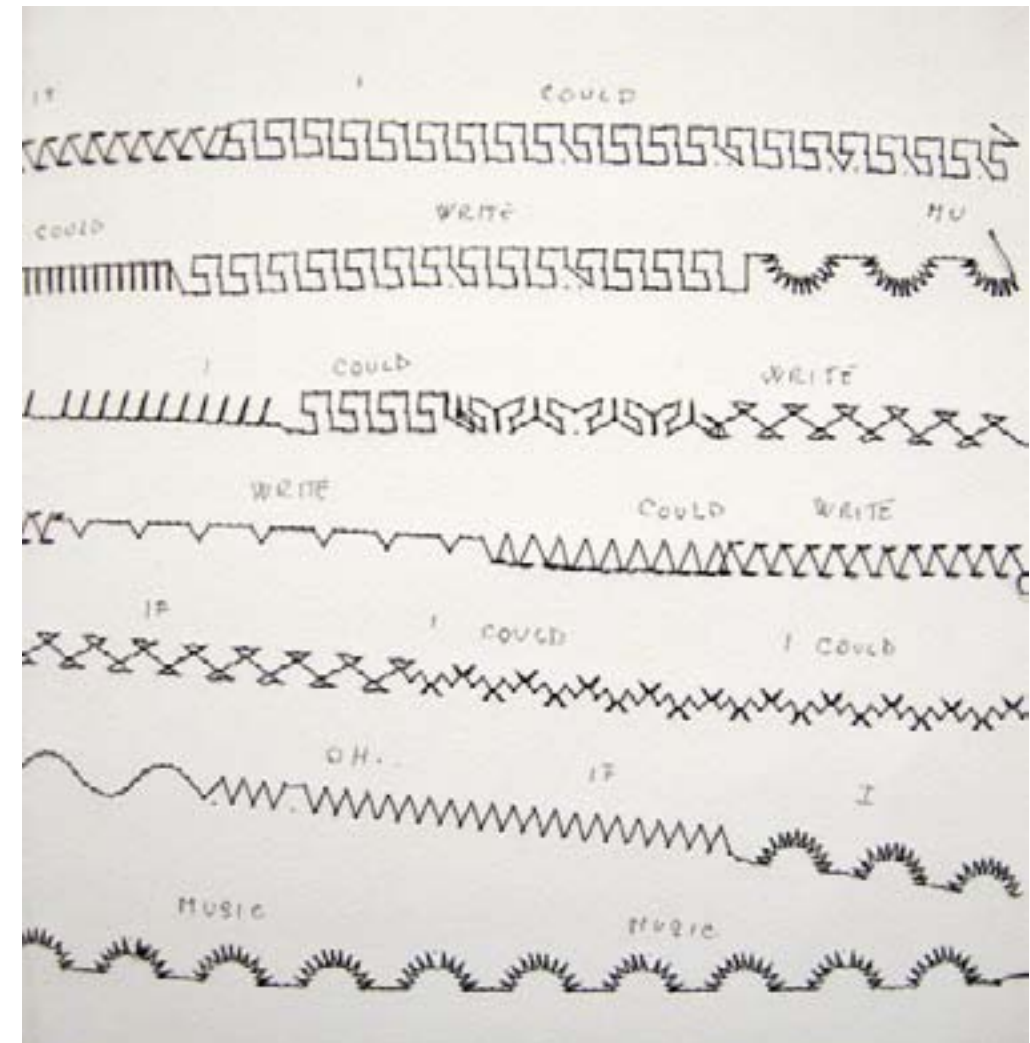
In these books, each of which is unique, everything is always subject to change at every moment: topographic contours morph into stylized figures, quasi-scientific graphs explode into biomorphic fantasy. The linear organization itself is broken up as vertical connections burst through the horizontal structure.

Recalling the whimsical mysticism of Paul Klee, the curlicue sensualities of Joan Miró and the hallucinatory choreography of Henri Michaux, Berriolo's explorations also stretch back further, to the fanciful calligraphy of medieval scribes and the glyphs of early civilizations. They also evoke the experiments of contemporary composers such as Xenakis (graphic scores) and Philip Glass (the creative use of repetition).

The artist's book has long been a space where different forms of expression can meet. Here poetry and drawing are combined into handmade volumes that are like a botanist's field journal of a newly discovered planet of the notebooks of a composer hearing music from the swirling spheres of interstellar space. *By Raphael Rubinstein*



(above and facing page) *Oh If I Could Write Music*, Milanville, PA, 2009. 8 7/10 x 13 1/8 in., 14 pages, free folded paper, thread and pen on paper. Signed.



## Star Black



Star Black was born and raised in Hawaii. She has taught at The New School, Stoney Brook University and the Bennington Writers Seminars. She is the author of five books of poems: *Double Time*, *Waterworn*, *October for Idas*, *Ghostwood* (a collection of double sestinas), and *Balefire*, and has been anthologized in *The Penguin Book of the Sonnet* and *The Best American Erotic Poems*, among other volumes. She is co-founder of the KGB Bar Poetry Series. She works in New York City as a photographer and visual artist, primarily working in collage. Her photographs are held in many institutions, including the New York Public Library and the Library of Congress. Her unique books have been exhibited at The Center for Book Arts and the Poets House, both in New York. She has produced a two collaborative artist's books with the poet

Bill Knott, one for which he wrote the poems and she created the art, and one containing her poetry and his illuminations.

[www.starblack.com](http://www.starblack.com)

My collages are incidental and accidental dreamscapes, and meditations on retrieval, conservation and recycling. They combine my experience as a photographer and a poet. I became interested in discarded books and photos found in small town antique shops and flea markets and began accumulating “elements” by collecting old books and much enjoying the visual pages they contained. I was most drawn to the early print process and illustrations from 1870 through 1905 and, as a photographer, the multiple gradations of color between “black” and “white”. Initially, I worked within the beige-brown monochromes of black and white photos made in the 1920's and 1930's, seeking to reveal the plentiful tones that occurred within this limit. But then, I became more drawn to the early-morning or late-afternoon colors accomplished by dense photographic films such as Kodachrome 24 and 64, pioneered by the photographer Ernst Haas in the early 60's and continued today by Alex Webb. Mostly collages allow me to combine two arts. Like a poem, they are formal and, in their making, consist of minute challenges and odd decisions. To quote John Ashbery's playful “More of the Same:” “Try to avoid the pattern that has been avoided/ the avoidance pattern.” And collages allow me to extend photography beyond a two-dimensional print surface into assemblage. In many ways my collages are similar to poems but translated from visuals, taking symbols, textures and “found” words from elsewhere and composing them within a page.

**Book Shows:** 2010 *The Collaged Accordion*, Center for the Book Arts, NYC. *Waltzing in Quicksand: Poets in Collage*, Tribes Gallery, NYC. 2008 *Ripped and Torn*, Gallery Thomas Jaeckel, NYC. 2007 *Collages*, Canio's Gallery, Sag Harbor, NY. 2005 *A Poet's Eye for Collage. Collages and Handmade Books by Star Black*, Poets House, NYC.

(facing page) *Clockwork*, 2006. 11 x 17 x 1 in., 10 pages with 5 full page paper collages, accordion binding, with a sixth collage application including cork and cloth on the cover and a seventh on the slipcase.



Here in this small room he spent his spare moments. He looked out through that small square window on the rains and snow, and the young green of the spring—and he tried to paint his dreams, yet was held back because he was chained to the galley of a Government job.



## Christine Bofinger



Christine Bofinger, born in 1978, in what was then East Germany, studied graphic arts at the Stuttgart Academy of Art, where she learned numerous graphic techniques, and focused on typography. Later, having become acquainted with the history of book-making, she was enchanted by the art of medieval manuscripts and started producing unique artist's books herself. Her books are held in many collections of artist's books. In recent years she has produced her work mainly under commissions from libraries and private collectors.

I am a painter, and my artist's books stand in the tradition of the German Malerbuch. I typically begin with found books, which I use as a canvas on which to paint. It is the book form, which I find so compelling, not necessarily the process of creating that form, so I normally do not involve myself with paper-making, printing, binding, etc. For me it is the perfect way to connect the two arts I most deeply love, visual art and literature.

**Shows:** 2010 *Imagine It Thick In Your Own Hair*, Pierre Menard Gallery, Cambridge, MA. 2009 *Humanity: 100 Years of Figurative Art*, ACA Gallery, NYC. 2008 *Our Time Here Will Not Be Long*, Pierre Menard Gallery, Cambridge, MA. 2007 *Skin*, Galeria Tribeca, Madrid, Spain. 2006 *Skin*, Kunstverein, Heidelberg, Germany; Goethe Institut, NYC. *Skin and Seen*, ADM Projects, Los Angeles, CA.

Poem in the book

### When I saw you

it was across a great hall;  
the distance between us felt like time  
and any word I spoke could reach you  
only as an echo, if at all.  
I didn't speak.

We were actually stepping  
off a kerb the moment I heard you  
say the words I knew  
meant you loved me too.

I felt like I was falling,  
infinitely falling,

and I have tried for years  
to remember just what they were.

You were talking  
about someone you once knew,  
someone you didn't realize you loved,  
or might have loved,  
until, in what you felt was infinite sorrow,  
he went away.

When my foot unexpectedly touched  
the ground again,  
we took each other's hand  
and smiled into each other's eyes.

(facing page) *When I saw you*, New York, 2011. 5 1/4 x 4 in., 24 pages, mixed media on canvas in cardboard box.



## Dianne Bowen



Originally from Brooklyn, NY, Dianne Bowen is a multi-media artist living and working in the East Village, NY. She studied at the School of Visual Arts, NY, traveled for independent research in Estonia, Ireland, Finland and the United States for her photographic series “Human Land Urban Landscape” 2000-2004 and completed a residency at Byrdcliffe in Woodstock, NY in 2008. Her work is shown both nationally and internationally as well as reviewed in publications in print, on-line, live radio and a documentary on 10 artists in their studio “Art in Dialogue” screened at the Museum for New Art Parnu, Estonia in 2006. Bowen’s work was also featured in Art in America, NYARTS and ARTslant. Her work can also be found in The Drawing Center’s curated viewing program. In September, 2010 she released the first book on her work, “Back to the beginning and begin again...” selected drawings and installations 2006-2008 with foreword by Art Critic, curator and director of artcomments.com, Peter Duhon, Jr.

*A Line, the simplest and most complicated marks, the earliest marks made by humans in a cave.*

Fragility, language and connection are my main focus. Exploring materials through process, a conversation begins; my hand reacts to the surface. The works are based on initial translations of ambient sounds into forms of language and codes resulting in visual poems. We live in a high tech world on information overload, virtual connection and instant gratification with little or no barrier. I dig into the surface exploring the process of listening, how and what we hear. Drawn and pinned lines operate as both micro and macro references to topographic and internal spaces. Individual or in varied patterns they mimic natural found routes instilling the presence of life overlooked quietly in progress through philosophic and scientific reflections. They are systems of flow like water or rings in trees documenting an inaudible history. Lines wind and swirl connecting line to line appearing and disappearing within contemplative chaotic spaces of rotation and anarchy. Through the process of mark making I respond to the surface materials and environment using drawing, mixed media, installation, photography and short video. Drawing always remains my primary focus. Interest in the unique artist book as a medium was sparked in 2010. A book is personal and intimate as an object. There is an attachment and interaction to books unlike other objects. This thought led me to create my first book about life, death, listening to what is inaudible the soul, titled, “The Boy, The Sparrow and The Window”. Regardless of medium or technique I am constantly pushing the boundaries of drawing, line and the mark making process. “I wanted to give you something, like a note in a drawer, a memory to keep with you for when you need it, a whisper in your ear, I’m listening.”

[www.diannebowen.com](http://www.diannebowen.com)

**Solo Shows:** 2008 *Wire Tap*, collaboration with Heins Kim, Artlesnyc Studios, NYC. 2007 *Back to the Beginning and Begin Again*, Tribes Gallery, NYC. 2005 *That Will Leave A Mark*, 55 Mercer Gallery, NYC. *A Hard Winter - Retrospective 1999-2006*, curated by Kassia Conway, AIR 88 Showroom, NYC. **Group Shows:** 2010 *A Book About Death Project*, MUBE - Museu Brasileiro de Escultura, Sao Paulo, Brazil; THE TABERNACLE, MoMA, Wales, Machynlleth, Wales, UK. *Artists Ephemera*, The Ontological Museum, Ft. Worth, TX. *The Sketchbook Project*, Museum of Design Atlanta (MODA), Atlanta, GA; Museum of Contemporary Art DC, Washington, DC. 2009 *The Sketchbook Project*, National Traveling Exhibition, Art House Gallery, Atlanta, GA.



*Lines Seek Shelter*, NYC, 2011. 8 x 9 in., confetti glass front and back cover, mylar hinged accordion style binding 7pages, hand drawn and etched, archival pen, wax pencils, plastic thread, steal pins, gold grommet, confetti glass, mylar cut outs, in archival card board box. Signed.

Poems in the book:

**Note Poem**  
I wanted to give you something  
like a note in a drawer  
a memory to keep with you  
for when you need it  
a whisper in your ear  
I'm Listening

**Seeking Shelter**  
unseen lines flow  
marking time  
measuring solitude in tears.  
Speak softly in warehouses  
rouse dreams from storms.  
Healing roads far away  
lines are forming  
light as air  
white and blue.  
See the time it has  
hear



## Ian Boyden



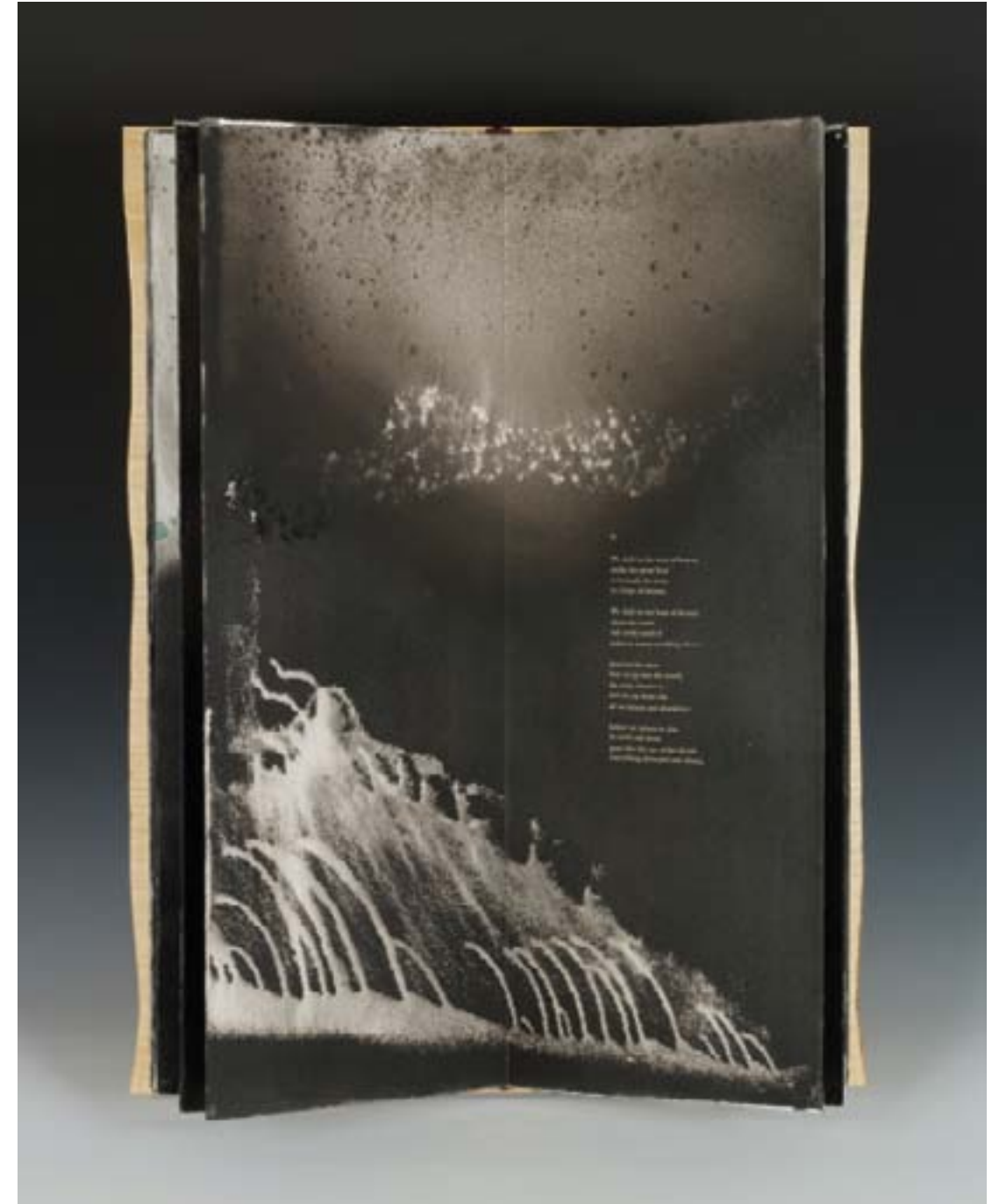
Ian Boyden is an American painter and bookmaker. He was born in 1971. His artistic practice reflects an intense interest in East Asian aesthetics, material relevance, and poetic imagination. He studied in China and Japan, and ultimately received degrees in the History of Art from Wesleyan University and Yale University. In 1998, Boyden founded Crab Quill Press and later that year moved to Walla Walla, Washington, where he currently is a self-employed artist. Boyden's practice, in both his paintings and books, displays a fundamental drive to link the literary, material, and visual imagination. He makes his own paints and inks from unusual materials such as meteorites, shark teeth, and freshwater pearls. In his hands these materials become means for giving voice to the marvelous. Often working in collaboration with other writers and artists, Boyden produces works that are simultaneously geological and lyrical, mystical and industrial, jolting, dreamlike, and archetypal.

I have been making artist's books since 1997, publishing them under the imprint of Crab Quill Press. What began as an interest in producing limited-edition fine-press books exploring the art of calligraphy, soon became a fascination with the book itself, especially the artist's book. I see the book as a highly polyvalent object for gathering, extending, and giving physical form to ideas. Books seem to effortlessly cross and engage multiple disciplines and dimensions: they are an archetypal object for dreaming, a vehicle for exploring a wide spectrum of technologies and materials, and a primary means for intimately encountering the vision of others.

In each of my books I explore how the book can grow from and inform the information it houses. Rather than seeing the book as an indiscriminate structure, I view the book as a sophisticated system that not only houses, but actually gives shape to ideas and images. By allowing the book to become an active participant and contributor, the book becomes the consummate steward of our relationship to the world of ideas.

My books celebrate the book as a kinetic structure and system designed to deliver sequenced information in a form that attends to tactile and visual pleasure. The goal of these efforts is a call to observation. In their production, Crab Quill books engage the history of image making and binding technologies, as well as the history of the book. The books range from individual artist productions to extensive collaborations between calligraphers, graphic artists, authors, and translators. The lineage of craft, however, is a collaboration between generations and cultures, a reaching back through the past and bringing forth traditions that can be integrated into both our modern consciousness and process.

The publications are printed primarily on handmade papers using laser engravers, etching and proofing presses, are hand-bound, feature wood covers, and are presented in custom Solander boxes or slip cases. While most publications are editioned, other volumes remain unique and generally include original drawings, paintings, and writings. Crab Quill Press books have found their way into many public collections including the New York Public Library; The Freer Gallery of Art, Washington, DC; The Lilly Library, and Rare Book Room of Suzhou University, China. [www.ianboyden.com](http://www.ianboyden.com)





**Solo Shows:** 2011 *Eccentric Orbits*, Willow Gallery, Walla Walla, WA. 2010 *Feathers Shed from a Meteor*, Davidson Galleries, Seattle, WA. *Field of the Sky*, The Art Museum of Eastern Idaho, Idaho Falls, ID. *Ian Boyden: Collaborative Artist's Books*, Mills Gallery, Central College, Pella, IA. *Drinking with the Moon*, Seven Hills Winery, Walla Walla, WA. 2008 *Let the Stone's Tell It: Recent paintings and collaborative book with Sam Hamill*, Augen Gallery, Portland, OR. *Echoes of Earth, Part II*, Seven Hills Winery, Walla Walla, WA. *Habitations: Recent paintings and book with Sam Hamill*, Davidson Galleries, Seattle, WA. 2007 *A Selection of Artist Books Produced by Crab Quill Press*, Hauser Library, Reed College, Portland, OR. *Echoes of Earth: Landscapes Interpreting the Terroir of Eastern Washington*, Seven Hills Winery, Walla Walla, WA. *Shorelines: Paintings by Ian H. Boyden*, Augen Gallery, Portland, OR. 2006 *Standing on the Shores of Chaos: Paintings by Ian H. Boyden*, Rogers Gallery, Willamette University, Salem, OR. *Alchemical Feathers: Paintings and Books by Ian H. Boyden*, Foundry Gallery, Walla Walla, WA. *Recent Paintings by Ian Boyden*, Davidson Galleries, Seattle, WA. 2005 *Meditations on the Breath of Trees: Paintings by Ian Boyden*, Pendleton Center for the Arts, Pendleton, OR. *Mirror Over Tunguska: Paintings by Ian Boyden*, Augen Gallery, Portland, OR. *Translations from the Azurite: Paintings by Ian Boyden*, Ochi Fine Art, Ketchum, ID. 2004 *Virga and the Synaesthesia of Spheres*, Seven Hills Winery, Walla Walla, WA.



(page 33 and right)  
*Habitations*, Walla  
 Walla, Washington, 2008.  
 31 x 12 in., 36 pages,  
 drum-leaf binding with  
 maple covers, original  
 paintings by Ian Boyden,  
 poem by Sam Hamill,  
 laser engraving. Signed by  
 Ian Boyden and  
 Sam Hamill.

(previous page)  
*Near To The Place Where  
 They Should Meet*, Walla  
 Walla and Colfax,  
 Washington, 2005.  
 19 x 13 in., 16 pages,  
 drum-leaf binding  
 with paulonia covers,  
 collaborative paint-  
 ings by Ian Boyden and  
 Tomothy C. Ely, let-  
 terpress. Signed  
 by Ian Boyden and  
 Timothy C. Ely.



## Dove Bradshaw



Beginning in 1969, Dove Bradshaw pioneered the use of Indeterminacy in sculpture, painting, photography, performance and film. Her persistent relinquishment of control took Conceptual Art in a sensuous direction. By enlisting the unpredictability of life forces she first embraced Indeterminacy in a 1969 installation introducing a pair of mourning doves to bicycle wheels and floor mounted targets. Some of her other gestures toward Indeterminacy have embraced the chance positioning of work, the use of materials particularly susceptible to weather and indoor atmosphere, the gradual erosion by water of salt and stone, or the use of inherently unstable substances such as acetone, mercury and sulfur. Anticipating the Museum Interventionist Movement, an ongoing 1976 indeterminate work, titled *Performance*, involves her “claim” of a Metropolitan Museum of Art fire hose. After mounting a guerrilla wall label, her self-published postcard was quietly placed in the museum shop. In recognition of her gesture, a 1992 official museum postcard was issued and in 2006, Rosalind Jacobs, a collector of Dada works, acquired the updated label claiming the hose as a work of art. Mrs. Jacobs donated it to the museum which, completing the circle, accepted it into their permanent collection in 2007. Bradshaw’s equally early fusion of scientific exploration with art practice has been broadly incorporated into the *Process* and *Art/Science Movements*. In this vein she made the silver and chemically activated *Contingency Paintings* sensitive to atmospheric conditions. Weather serves as a catalyst slowly capturing transient metamorphoses in what she calls “Time Sculptures” in marble, pyrite and copper, in the *Indeterminacy*, *Material/Immaterial* and *Notation Series*. In the *Negative Ions*, *Six Continents* and *Waterstones* Bradshaw plots the gradual erosion of salt and stone with water as the transformative agent. Time is the counterpoint. She has said, “Poetry is everywhere evident and therefore one only need present materials.”

John Cage, a long time champion, talked about her work with Thomas McEvilley in *Dove Bradshaw, Works, 1969-1993*, which appeared as a chapter in McEvilley’s 1999 *Sculpture in the Age of Doubt* and in a 2003 monograph *The Art of Dove Bradshaw, Nature Change and Indeterminacy*, Batty Publisher, for which Mr. McEvilley wrote the other text. Cage selected her to accompany him in his 1991 Carnegie International presentation and she was represented in his similarly scored *Rolywholyover Circus, 1993-5*, consisting of his selection of Twentieth Century works. Appointed in 1984 as Artistic Advisor with William Anastasi for the Merce Cunningham Dance Company, she designed sets, costumes and lighting accompanied by the music of John Cage, David Tudor, Takahisa Kosugi and Emanuel Dimas De Melo Pimenta for a decade of the company’s stage and television productions around the world. In 1984 an early survey, *Works 1969-1984*, was shown at Syracuse University, Utica, New York and she has had three mid-career exhibitions beginning in 1998 *Dove Bradshaw 1988-1998* at the Museum of Contemporary Art, Los Angeles, *Dove Bradshaw, Formformlessness, 1969-2003* at City University of New York, and *Time Matters 1969-2008* at the Pierre Menard Gallery, Cambridge, MA. Represented in the permanent collections of numerous American, European and a Russian museum, she also regularly exhibits internationally. Born in 1949 in New York City, she continues to live and work there.

(facing page) *Indeterminacy/Equivalents*, 1992. Dedicated to John Cage, 14 x 25 1/8 in., 6 pages with a hand sewn binding, Silver, liver of sulfur, varnish, beeswax on linen paper. (6 Contingency works each paired on opposing pages with one of the pairs treated with liver of sulfur. Over time the chemically treated square affects its opposing square. Courtesy of Karl Peterson.



“*Contingency* book, takes literally Duchamp’s dictum from his essay *The Creative Act*, that it is the viewer who finishes any work of art. Bradshaw applied wax, varnish, and silver to sheets of linen paper, then sandwiched them between other chemically active works leaving them to oxidize, buried in her studio, untouched, for two years. The resulting book of the bound pages, epic in size and imposingly archaic-like as if it was a medieval, mystical tome, contains the writings and drawings of chemistry from the bleedings of her other works onto these pages. There exudes a strong whiff of alchemy here, though in reverse, especially in the way the silver turns gold briefly during its first oxidation before becoming black. On display, the book continues to change; the open pages oxidize, the closed pages bleed. A viewer’s breath or a page-turner’s fingers affect and, in the Duchampian sense, “finish” the work.”

- Mark Swed, *Dove Bradshaw, The Museum of Contemporary Art, Los Angeles, 1998*

**Solo Shows:** 2011 *Dove Bradshaw*, Thomas Rehbein Gallery, Cologne, Germany 2008 *Radio Rocks*, Larry Becker Contemporary Art, Philadelphia. *Time Matters*, Pierre Menard Gallery, Cambridge, MA. 2007 *Constructions, Zero Space, Zero Time, Infinite Heat, SPIRIT OF DISCOVERY 2*, Facto Foundation for the Arts, Sciences and Technology - Observatory, Trancoso, Portugal. *Contingency*, Björn Ressel Gallery, NYC. *Time & Material, A mid-career exhibition*, Senzatitolo Associazione Culturale, Rome. *Dove Bradshaw 1969-2008*, Pierre Menard Gallery, Cambridge, MA. 2006 *The Way*, Gallery 360°, Tokyo. *Radio Rocks*, Difesa de Natura, Palazzo Durini, Bolognana, Italy. *Time and Material (unfixed cyanotypes of images representing time)*, SPIRIT OF DISCOVERY, Facto Foundation, Trancoso, Portugal. 2005 *Six Continents*, Solway Jones Gallery, Los Angeles. *Six Continents and Angles 12 Rotations*, Larry Becker Contemporary Art, Philadelphia. 2004 *Dove Bradshaw, Nature Change and Indeterminacy*, Volume Gallery, New York. 2003 *Dove Bradshaw Formformlessness 1969-2003, A mid-career exhibition*, The Sidney Mishkin Gallery, Baruch College, CUNY. *Angles*, Diferenca Gallery, Lisbon. 2001 *Waterstones*, Stark Gallery, New York. *Elements*, Stalke Gallery, Copenhagen.

## Eli Brown



Eli Brown was born in 1986 in Boston. He has a B.A. in Painting from Smith College with a semester at the San Francisco Art Institute. He loves to challenge old, and uncover new conceptions of the body, especially his own. Since moving to New York, he has cleaned Kelly Rippa's gutter, swept Harvey Weinstein's dog poop, and served gin to Kate Millett. City life has him collecting found, holed objects, photographing trash, and compiling a pen-and-ink art book of underrepresented social justice leaders. In the past two years, he has performed at venues such as La Mama, The Brecht Forum, and the House of Yes. He also likes to perform in places he is not supposed to, like the insides of trains or churches. His prose and drawings are actively published in *Not Your Mother's Meatloaf: A Sex-Ed Comic Book*, and he is a member of Theater Transgression.

He lives and works in Brooklyn, NY.

A book has been an object that contains information.

At first, books took the shape of long rolls before beginning to be bound. Now, books are not necessarily objects that contain, but can be themselves contained in the form of electronic text, by computers and other screens. They are reduced to visual information without object. We are watching the body of the book disappear, or get reclaimed; the future of the book is one where we cannot smell the page, or feel it turn in our fingers, spill crumbs in the inside fold; we can't balance each book's weight in our hands – heavy or light depending on the amount of information inside. Instead of getting closed when the book ends, its information will remain open, sprawled and spreading, like an infinite city.

Books have been both sacred and used. They have been bodies, and their bindings, like skin have been vulnerable. For this project, I aim to document the weakening of the book's body into a more amorphous space where narrative possibilities get multiplied, and limits do not exist.

**Shows:** 2010 *Permutations*, curated by Caroline Bauer, 185 Atlantic Ave, Brooklyn, NY. 2008 *Anything Goes*, Smith College, Northampton, MA. *Thaw*, Smith College, Northampton, MA. 2003 *Final Student Show*, R.I.S.D., Providence, RI. **Performances:** 2010 *Antigone*, Collectively produced and directed by Theater Transgression, Brecht Forum, NYC; House of Yes, Brooklyn, NY. 2009 *Room for Cream: A Live Lesbian Soap Opera*, created by Theater of the Two-Headed Calf; directed by Brooke O'Hara, La Mama, NYC. *The Sage: A Hip-Hop Puppet Ballet*, written and directed by Tanner Slick, The Bushwick Starr, Brooklyn, NY.

(facing page) *The Last Book*, Brooklyn, New York, 2011. 9 x 12 in., 10 pages, painted paper, canvas covered dust jacket, mixed media. Signed.





## Inge Bruggeman



Inge Bruggeman lives and works in Portland, Oregon. She is a Faculty member at the Oregon College of Art & Craft where she teaches in the Book Arts department. She also runs Textura, a letterpress printing and book arts studio specializing in collaborations with artists and designers. Inge publishes limited edition, fine press artist's books under her imprint INK-A! Press and also makes a variety of text based artwork including artist's books, prints, and installations. She received her MFA in Book Arts from the University of Alabama, Tuscaloosa in 1994 and went on to be artist-in-residence at the Minnesota Center for Book Arts and then Lecturer in printmaking and artist's books at the University of California at Santa Barbara before moving to Portland. Her work is shown and collected internationally, and is owned by institutions such as the Getty Research Institute, British Library, Minneapolis Institute of the Arts, New York Public Library, and in the artist book collections of Yale, Harvard, and Stanford. She is currently preparing for a two-month residency at the Atelier Vis-à-Vis in Marseille, France.

The book is not just an object. The book is a shared cultural icon. It contains us. We make it and it, in turn, makes us. We are connected to it. The book is neither a static thing. It changes as our culture changes, and as such a dynamic object and idea, it can be explored in a myriad of ways. As an artist, I am interested in viewing the world through the unique lens the book has to offer. Whether it is an object that resembles a book, or four large wall pieces in a one-room installation – the context of what the book is to our culture is always an important consideration in my work.

Within the framework of the book I am particularly interested in the visual nature of text, the subjective nature of reading, the relationships created between text and image, and the history and craft of the book. There is much to be explored in this object and idea that we simply call 'the book.'

[www.texturaprinting.com](http://www.texturaprinting.com)

**Solo and Two Person Shows:** 2010 *The Possibility of Being Fully Rewritten – or 5 Ways to Enter (or Exit) the Book*, Marylhurst Art Gym, Lake Oswego, OR. *Form & Verse: Inge Bruggeman & Barbara Muriello*, Printmaking Gallery, University of the Arts, Philadelphia, PA. 2008 *Inge Bruggeman: A Selection of Fine Press Artist's Books*, John Wilson Rare Book Room, Multnomah County Library, Portland, OR. 2005 *etc: New Work from Inge Bruggeman*, NINE Gallery, Portland, OR. 2000 *Based on the Book: New Prints & Print Objects*, Artworks/Bookarts at Bergamot Station, Santa Monica, CA. **Group Shows:** 2011 *College Book Art Association Juried Member Exhibition*, School of Fine Arts Gallery, Indiana University, Bloomington, IN. 2010 *Summer Exhibition*, Royal Academy of Arts, London, UK. *Object Focus: The Book*, Museum of Contemporary Craft, Portland, OR. *Ear to the Page*, Center for the Book, NYC. *Music Bo(o)x*, 87 Florida Gallery, Washington, DC. *Page Turner: Contemporary Artist Book*, Burien Art Gallery, Burien, WA. *Collections as Evidence of Now*, Zygote Gallery, Cleveland, OH. *Book as Medium: Holding/Withholding Text*, Sesnon Art Gallery, University of CA, Santa Cruz, CA. *Faculty Biennial Exhibition*, Hoffman Gallery, Oregon College of Art & Craft, Portland, OR. 2009 *Threads: Interweaving Textu[r]al Meaning*, Center for the Book, NYC. *The Beautiful Book: Exploring the Allure of Artist Books*, 23 Sandy Gallery, Portland, OR. *Ink & Impact: A Letterpress Broadside Exhibition*, Design Within Reach, Portland, OR.



*Out of Memory*, text by Mallarmé, Portland, OR, 2010. 10 x 5 x 1 in., 18 pages, accordion, letterpress printed from wood type with vinyl wall text. Signed. From the installation (8 feet high x 7 feet wide x 6 inches in depth) *The Possibility of Being Fully Rewritten – or 5 Ways to Enter (or Exit) the Book*, 2010.

## Chrissy Conant



Chrissy Conant works in New York City. Her exhibition history includes shows at the Aldrich Museum, Ridgefield, CT; Stux Gallery, New York; Lyons Weir Gallery, New York; DeCordova Museum, Lincoln, MA; Weatherspoon Museum, Raleigh NC; L'Art Biotech, Nantes, France, and the Tang Museum, Saratoga Springs, New York. She has had her artwork reviewed in *The New York Times*, *ArtForum*, *Antiques*, *The Arts Weekly*, *The Independent*, *Financial Times Weekend*, *The Jinling Evening Post*, and written about in many publications. Her artwork has been seen on the Tokyo Broadcasting System, and talked about on NPR.

My sculptures are portraits of personal struggles. Their success depends on my ability to expose my deepest feelings and tap into a universal resonance. I examine waning reproductive years, vulnerability in dating, submission to parental influence, fear and anxiety. *Chrissy Caviar*® was conceived to assess the big 4-0. I took fertility shots and I underwent surgery to retrieve 13 eggs from my ovaries: 'Human caviar' packaged, offered for sale, marketed as the most precious perishable luxury item. *Teddy Chrissy* emerged from 25 years of dating frustration and vulnerability. I replaced the fur of a stuffed teddy bear with stainless steel pins. The pins stick out as a self-protective armor. My painstaking technique led to personal catharsis. *Chrissy Skin Rug* represents my relationship to my parents. I cast my bare skin out of rubber. Flattened, I'm positioned on a floor. I gaze upward with open mouth. The suppressing effect my parents have on me continues, long after I have grown up and they have gone.

*Chrissy Homeland Security*® and *A2Zzz Pillows*, are text-based, creative responses to the inner battle between security and anxiety, real or imagined. They also allude to a solution outside oneself and the possibility of being exploited or controlled by that very same solution in the branding of fear and marketing to our fears.

*Every Kept Book I Have Read* is a text-based sculpture. In shiny gold letters, it illuminates my relationship to the need to hold onto to the past through things I have already consumed. Like a book, once read, it morphs into dead weight, filling empty space. It sits on the shelf with the others, waiting to be boxed and dragged around by moving men during its owner's relocation. A memory, good or bad, cannot affect me the same way as an event's actual occurrence, yet it continues to weigh heavily on my mind as I move through life.

[www.chrissyconant.com](http://www.chrissyconant.com)

**Shows:** 2010 *Pillow Pageant*, curated by Emily Stevenson and Natalie Fizer, A.I.R. Gallery, DUMBO Arts Festival, Brooklyn, NY. *Uncomfortable Conversations*, curated by Liz Kinnmark, Int'l Contemporary Furniture Fair, NYC. 2009 Scope Art Fair, NYC. Pool Art Fair, NYC. *Molecules That Matter*, Grinnell College, Grinnell, IO; Mayborn Museum Complex, Baylor University, Waco, TX. 2008 *Molecules That Matter*, The College of Wooster Art Museum, Wooster, OH; Chemical Heritage Foundation, Philadelphia, PA. *Continuous Current*, School of Visual Arts, MFA Computer Art Alumni Exhibition, NYC. *Sexy Time: A Group Effort*, Morgan Lehman Gallery, NYC. Pulse Art Fair, NYC. *Molecules That Matter*, curated by John Weber and Ray Giguere, Tang Teaching Museum of Art, Skidmore College, Saratoga Springs, NY. 2002 *Project Room*, Stefan Stux Gallery, NYC.



*Every Kept Book I Have Read*, NYC, 2011. 9 x 9 x 2 in., vinyl and cement plate, goat leather, paper covered board, gold foil. Signed.

## Steven Daiber



Steven Daiber, an artist based in Massachusetts is the son of two biologists and a life-long student of nature. When not in school, he spent most of his childhood on the Delaware seashore collecting specimens and assisting his father's research. And he has never stopped collecting, dissecting and drawing the animal and plant life around him.

Daiber's professional work as an artist originated with training in drawing and painting at the University of Delaware (BFA, 1978) and was followed by an MFA from Cranbrook Academy of Art (1981). His books are held in collections at MoMA, the Cuban Heritage Collection, University of Miami, Stanford, Yale, The British Art Museum, and the Museo Nacional de Bellas Artes, Havana, Cuba.

Daiber has worked with books for more than twenty years. He has spent time in Cuba on a regular basis since 2001 and while there has successfully facilitated dialogue between Cuban and foreign artists. His books create real, metaphorical objects – palaces of the memory in which each element underscores a meaning. Through his books in collaboration with the island's artists, he tells their stories of the lived reality of Cuba in the twenty-first century.

White Pine: Pinus is a noble tree. It was first used by the British to construct their fleets during New England's early history and later became essential in building a nation. Imagine a forest of White Pine over a hundred feet tall, each tree with a circumference exceeding twenty feet. With a canopy so thick and broad that it protects during a downpour. Imagine this forest four-hundred years ago with Pine, Hemlock, Elm and Chestnut – the ground undulating with fallen giants in decay and vigorous new growth. Nothing like the forests we see today and yet remnants of this history are scattered throughout New England.

“Daiber has metamorphosized the book by melding it with his 1990's naturalist's sensibility. Beautiful engravings illustrate the “glory” of imperialist romanticism and the out-dated maps show how much our world has changed. Daiber's modest interventions act as poignant commentaries on what we have lost and the natural processes of death and decay.” *Mel Watkin, On Beyond the Book, An Exhibition of Contemporary Artist's Books, Forum for Contemporary Art, St. Louis, MO, 1995.*

[www. redtrilliumpress.com](http://www.redtrilliumpress.com)

**Selected Shows:** *The Book: A Contemporary View*, Delaware Center for Contemporary Arts, Wilmington, DE. *Lost in Learning: the Art of Discovery*, Bunker Hill Community College, Boston, MA. *New World / Old World 2010 MAPC*, St Catherine University, St. Paul, MN. *Book Power*, 23 Sandy Gallery, Portland, OR. **2009** *Natural Histories*, Central Booking, Brooklyn, NY. *Beyond words: BookFest 2009*, Long Beach Island Foundation of the Arts and Sciences, Loveladies, NJ. *Island Doverodde*, Book Arts Festival, Denmark. *Artists Books*, The Art Complex Museum, Duxbury, MA. **2008** *Artists Books*, Conrad Wilde Gallery, Tucson, AZ. *San Diego Book Arts*, Geisal Library, University of CA, San Diego. *Beyond Reading: Books as Art*, The Suffolk Museum, Suffolk, VA. **2007** *ABC*, University of Northampton, Northampton, UK. *Artists Books*, Zea Mays Print workshop, Florence, MA. *Cutting Edge Books*, Cal State East Bay, Hayward, CA. **2006** *Galleria Balacon*, Habana Bienal, Havana,



*Saw Box*, 2001. 9 x 9 x 32 in., 19th century natural history text, illustrated with wood engravings wrapped around White Pine cones, housed in an antique wooden saw box with a handsaw stored in the lid of the box. Signed. Courtesy of Central Booking, Brooklyn.

*Daiber Portrait*, 2010, Florence MA, Jacqueline Hayden

Cuba. *American Impressions*, William Paterson University, Wayne, NJ. *Artist Member's Exhibition*, The Center for Book Arts, NYC. *Works with Paper*, Univ. of the South, Sewanee, TN. **2004** *Galleria Trianna*, Havana Cuba. **2003** *Artist Member's Exhibition*, The Center for Book Arts, NYC. **2002** *National Columbia Book & Paper Arts Biennial 2002*, Center for Book and Paper Arts, Columbia College, Chicago, IL. *1st National Book Arts Exhibition*, Bright Hill Center, Treadwell, NY. *Friends of Dard Hunter Paper Art Exhibit*, Oregon College of Art & Craft, Portland, OR.



## George Deem



George Deem (1932-2008) explored issues of representation through carefully composed variations on art historical subjects. In contrast to many contemporary artists who are engaged with “art about art,” George Deem’s reconstitutions of the works of Old and Modern Masters occurred squarely within the arena of painting. His was not the revitalization of meaning obscured by mechanical reproduction, but rather the construction of meaning through the act of painting. His unique brand of conceptual realism pointed to an understanding of painting as both a physical and historical process, collapsing traditional notions of time and space. The older painting by an earlier artist was reworked through the imagination of the later artist until in the new painting by Deem what was original once before becomes original again.

George Deem exhibited extensively both in the United States and abroad. His work is represented in numerous public and private collections. Deem publications include *Art School* (1993, 2005) and *How To Paint A Vermeer: A Painter’s History of Art* (2004) both published by Thames & Hudson, and *Let George Do It* (2009) published by The Post-Apollo Press. The estate of George Deem is represented by Pavel Zoubok Gallery, New York.

In my library I have books printed in languages that I cannot read: Japanese, Hebrew, Polish. These books are for looking at, but not with the focus of reading. A page in Polish is all the more intriguing for being printed in the familiar letters of our Roman alphabet while presenting a text as closed as one in code: “Do najbardziej wieloznacznych prac w tym względzie należa George’a Deema,” and on it goes, page after page.... One of my books in Hebrew has facing pages in English, a small thick prayer book with the English title *The Festival Prayers*. At the end of the day I clean my palette with a palette knife, wiping the leftover oil paint across an open page of this book. I have done this with many books: Scott’s *Ivanhoe*, *Greek Drama*, *Immensee*. I turn a new page each day; the paint oozes out from the pressed pages; when it dries it creates a striated record of the colors I am using in my paintings at the time. Within about a year the book is thick with paint, and weighs more than one would expect. I date these books and give each one the title A Painter’s Daybook. (*Let George Do It*, *The Post-Apollo Press*, 2009, p. 15).

**Solo Shows:** 2009 *George Deem: We Were There*, Pavel Zoubok Gallery, NYC. *George Deem: Quotations*, Allan Stone Gallery, NYC. 2006 *George Deem*, Pavel Zoubok Gallery, NYC. 2005 *New/Now: George Deem*, New Britain Museum of American Art, New Britain, CT. 2004 *George Deem: New Work*, Pavel Zoubok Gallery, NYC. 2003 *George Deem: Paintings of Vermeer Interiors*, Yale University, Jonathan Edwards College Master’s House, New Haven, CT. 2002 *George Deem: Vermeer Extended*, Pavel Zoubok Gallery, NYC. 2001 *George Deem: Paintings*, Las Vegas Art Museum, Las Vegas, NV. *George Deem and Peter Angelo Simon: Paintings and Photographs in Conversation*, Evansville Museum of Arts and Science, Evansville, IN. **Group Shows:** 2011 *Identity Crisis: Authenticity, Attribution and Appropriation*, curated by Lisa Chalif, Heckscher Museum of Art, Huntington, NY. *Hyper Real: Art and America around 1970*, curated by Brigitte Franzen and Anna Sophia Schultz, Ludwig Forum für Internationale Kunst, Aachen, Germany. 2010 *Vermeer: The Art of Painting: Analysis of a Masterpiece*, curated by Sabine Pénot, Kunsthistorisches Museum, Vienna, Austria. *In Translation*, curated by Pavel Zoubok, Pavel



George Deem, *A Painter’s Day Book “Scott’s Ivanhoe,”* 1994, altered book with oil paint, 6 x 5 x 3 1/2 in., © 2011 Estate of George Deem/Artists Rights Society (ARS) New York. Courtesy Pavel Zoubok Gallery, New York.

George Deem Portrait © Peter Angelo Simon 1995-2011.

Zoubok Gallery, NYC. *Hyper Real: The Passion of the Real in Painting and Photography*, curated by Susanne Neuberger, Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria. 2009 *Ring Of Truth*, curated by Lena Vigna, Miami University Art Museum, Oxford, OH. 2007 *From Boston Collections*, curated by David Dearinger, The Boston Athenaeum, Boston, MA. *Lessons From Below: Otabenga Jones & Associates*, curated by Otabenga Jones & Associates Artists Collective, The Menil Collection, Houston, TX. 2003 *Hyperrealism USA 1965-75*, curated by Jean-Claude Lebensztejn, Musée d’Art moderne et contemporain, Strasbourg, France.



## Thorsten Dennerline



Thorsten Dennerline is a painter and print-maker who produces artist-books that include his own lithographs, etchings, and wood block prints. His attraction to poetry and in the interaction between text and image has led him to engage in collaborative projects with writers, poets, and other artists. His most recent book is a collaborative project entitled *Intranquilo/On Edge*. His paintings often involve prints of photographs with painting and drawing elements. These projects have recently been exhibited in solo exhibitions in Aarhus and Copenhagen in Denmark.

Thorsten received a BFA from the University of Massachusetts in 1994 and an MFA from Syracuse University in 1997. He has exhibited his work across the U.S., Valparaiso, Chile, and Copenhagen and other cities in Denmark. His prints and books are included in numerous collections including the Saint Louis Art Museum, Saint Louis MO; Kunst Industri Museet, Copenhagen, Denmark; Mortimer Rare Book Room, Smith College, Northampton, MA; Yale University Library, New Haven, CT; University of Vermont Special Collections, Burlington, VT; and the Library of Congress, Washington, DC. He currently resides in the U.S. since finishing work on Fulbright Grant for Research and Study Abroad to Chile in 2000. He is currently on the faculty at Bennington College and has taught, since 1999, at Southern Illinois University and the University of Notre Dame, Notre Dame IN. Most recently, he was the recipient of a MacDowell Colony Fellowship in 2005.

My experience as an artist is strongly affected by my life “in between” cultures. I grew up in many places with two languages and two cultures at home. My mother is a poet and my grandfather was the Danish CoBRA artist, Asger Jorn. These factors have allowed, and continue to allow me, the luxury of living in between cultures and ideas, and spawned my interest in poetry and poetic concepts in general.

The two main areas of focus in my work as an artist are publishing books and creating one-of-a-kind objects. Although these areas of my work can be quite different, the most common thread between them is my interest in poetry. Collaborating with poets and being inspired by poetry has also fostered my interest in the relationship between text and image. These interests manifest themselves in various combinations in most of my book projects, paintings and digital works.

In much of my painting and printmaking I work on top of photographs. These projects deal with ideas of space and how we inhabit and perceive it. The mixture of photography with oil paint or drawing marks creates a juxtaposition of materials and visual language. These flying and floating forms metaphorically reflect on the space between what is understood and what is not, what is real and what is not, and on differences between the micro and macro-cosmos. In some cases, the drawing marks simply serve as corrections or deletions of the photographic information. These modifications are meant to address the poetic possibility of an in-between space.

My book projects strive for unique and personal expression while still addressing issues that relate directly to the history, structure, and publishing of books. Using fine materials and processes like finely printed letterpress or handmade

paper, I create book/objects that have a tactile presence. I use this presence to carry the message. In all my books, I try to deal with unexpected, grotesque and/or poetic subjects that allow me to express myself as an artist. In addition, I experiment with relationships that are intrinsic to the book itself, such as the relationship between text and image, which can be addressed in terms of design or content. One can reaffirm the other, or contradictions that occur between them can expand and complicate meaning. Collaboration is another enjoyable part of many of my book projects; in numerous books I have worked together with poets and other artists.

In summary, the main thread that unites all my projects is that all of my work begins with an investigation of concepts that arise through an interest in words, poetry and the landscape, and is fueled by my desire to translate these observations and experiences into visual language.

**Solo Shows:** 2009 Galleri Tom Christoffersen, Copenhagen, Denmark. *Thorsten Dennerline: New Paintings*, Galleri Jarsbo, Århus, Denmark. 2007 *I Was There 2*, Kunstcenter Silkeborg Bad, Silkeborg, Denmark; Galleri Jytte Arentzen, Copenhagen, Denmark; Galleri Jarsbo, Århus, Denmark. 2006 Schmidt Art Center, Belleville, Illinois. Horsens Kunstgalleri, Horsens Denmark. 2004 *I Was There*, Galleri Henrik Kampmann, Copenhagen, Denmark. **Group Shows:** 2009 *Art Vilnius 2009*, represented by Galleri Jarsbo, Denmark. 2008 *Faculty Exhibition*, USDAN Gallery, Bennington College, Bennington, VT. *Art Copenhagen 2008*, represented by Galleri Jarsbo, Denmark. *Bauhaus Situationisme I Drakabygget Konsthall*, Orkelljunga, Sweden. 2006 *Group Exhibition: A Mammalian Future*, SGC Conference Madison, Wisconsin and University of Utah. *New Faculty Exhibition*, USDAN Gallery, Bennington College, Bennington, VT. *Calendar Months and Other Printed Matter*, University of Southern Maine Art Gallery, Portland, ME.



*Intranquilo/On Edge*, text by Jorge Accame transl. by Jonathan Pitcher, USA, 2010. 11 x 15 x 1/2 in., 28 pages, handmade linen binding, stone lithography on archival pigment prints, Chine Collé, letterpress. Prototype for edition. Courtesy of Central Booking, Brooklyn.

## Peter Downsbrough



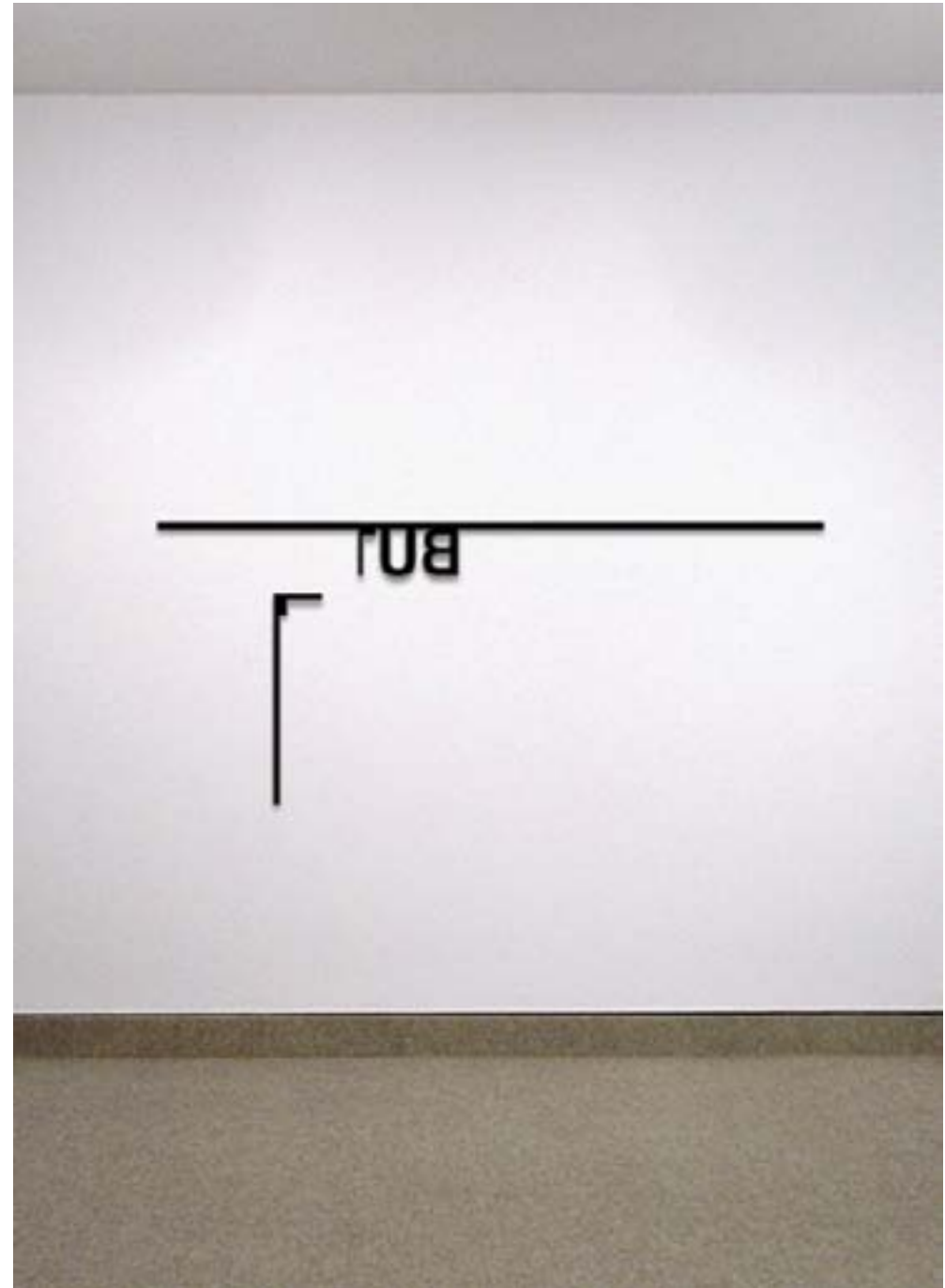
Peter Downsbrough, born in 1940 in New Brunswick, NJ studied architecture and art for a few semesters at the University of Cincinnati, Ohio, and Cooper Union in New York, prior to starting to work as an artist. Around the mid-1960's, after several years of work and exploring materials, including cardboard, wood, steel, lead, neon tubing, an evolution took place which resulted, in 1970, in the work with the Two Pipes (outside), Two Dowels (inside) and Two Lines (on paper). At the same time, he also started taking photographs to document these pieces. By taking photographs from different angles and distances, he gradually started taking photographs of "cuts" that already existed in the urban landscape. Some of these photographs were used in books, some appeared in magazines, but it wasn't until 1980 that they showed up in exhibitions. As of today, 85 books and catalogues and also several films, shot with a digital camera, have been published. All these disciplines occupy the field of his activities today.

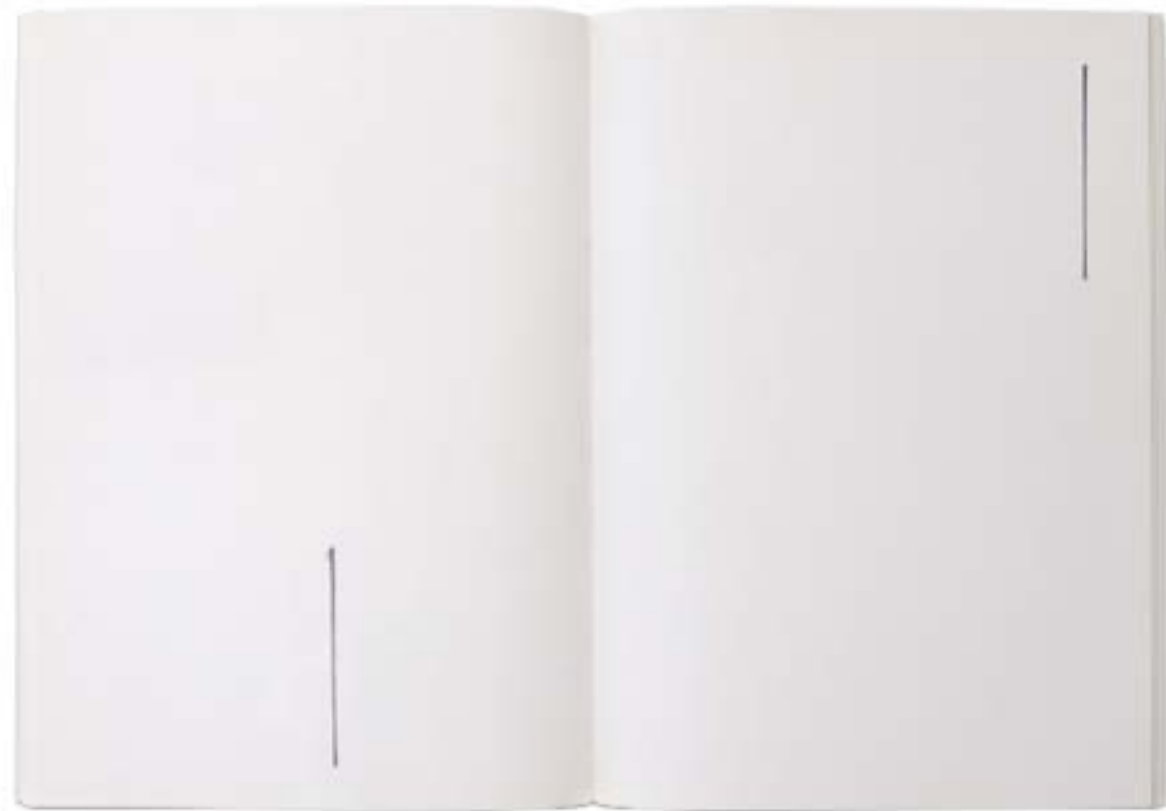
Peter Downsbrough belongs to that first generation of artists – including colleagues such as Robert Barry, Sol LeWitt, and Lawrence Weiner in New York and John Baldessari, Ed Ruscha, and Allan Ruppersberg from California – who use the book as a means for presenting their work. From the beginning he records the word, and also the book, an objectlike, spatial, if not sculptural, quality. Consequently, one could even consider that he approaches the book as the ultimate exhibition space, in which he continuously regroups certain reflections, images, associations, compositions, and proportions. Indeed, Peter Downsbrough refers to the book as a "volume," a space within which to work. Generally, the haptic and compositorial starting point of his books could come across as quite rigid, sparse, and distant, but looking at the entire group of publications instead of at a single one reveals a particular virtuoso and rich interaction with this basic matter.

The most frequently appearing formal tools are mainly words – nouns such as altitude, place, line, structure, zone; adjectives such as locative, horizontal, static, vertical; verbs such as locate, post, reset; adverbs such as here, now, up; prepositions such as as, to – and horizontal or vertical lines and arrows. He would subsequently expand this vocabulary with grids, diagonals, technical plans, cuttings, photographs, punctuation marks, geographical maps, sketches, altered postcards, and film stills, which he still endlessly combines in ever-changing configurations.

He had one-person exhibitions at Wide White Space, Antwerp; Van Abbe Museum, Eindhoven; Frankfurter Kunstverein, Germany; Le Consortium, Dijon, France; Palais des Beaux-Arts, Brussels; Muzeum Sztuki, Lodz, Poland; FRAC, Bourgogne, Dijon, France to name a few, and was included in several group exhibitions such as *documenta 6*, Kassel, Germany; *Printed Art: a View of Two Decades*, Museum of Modern Art, New York; *Artist's Books*, Tate Gallery, London, England; *Reconsidering the Object of Art*, MOCA, Los Angeles, *Die Schrift des Raumes*, Kunsthalle Wien, Austria; *Ecriture, Impressions du Limousin*, Centre Georges Pompidou, Paris, France; *Morphing Lights, Floating Shadows*, 9th Venice Architecture Biennial, Italy; *Artists' Tower for Peace*, Whitney Biennial, NYC; *Time as Matter*, MACBA - Museu d'Art Contemporani de Barcelona.

(facing page) *BUT*, 2003. Dimensions variable: approx. 19 3/4 x 69 in., installation of bars: painted rectangular metal tube, 1 1/4 x 1/4 in, and text: painted metal plate, 1/4 inch thick. Courtesy of Barbara Krakow Gallery, Boston.





(above and facing page) *AS \_ IN*, 2011. 88 pages, 9 x 3/8 x 6 3/8 in., cover-wrap. ink, photo and collage. Stamped and dated. Courtesy of Barbara Krakow Gallery, Boston.

**Solo Shows:** 2011 *The Book(s)*, curated by Moritz Küng, deSingel, international arts campus, Antwerp, Belgium. 2010 *Pôle édition*, École nationale supérieure d'art, Dijon, France. *La BF15*, Espace d'art contemporain, Lyon, France. Galerie Martine Aboucaya, Paris France. 2009 Barbara Krakow Gallery, Boston, MA. Galerie Thermal, École nationale supérieure d'art, Nancy, France. La Verrière Hermès, Brussels. *Five Films and Two Books*, Galerie Erna Hécey, Brussels. Galerie Ho, Histoire de l'oeil, Marseilles, France. Figge von Rosen Galerie, Cologne, Germany. *The Published Books*, Specific Object, NYC. Le Cabinet du livre d'artiste, Université Rennes, France. *Peter Downsbrough / Artists and Photographs*, Musée de Louvain-la-Neuve, Belgium. 2008 Showcase Alfred Vandaele, Drongen, Belgium. *Dead Center/ Marginal Notes*, with Jeanne Silverthorne, Western Exhibitions, Chicago, IL. Galerie Erna Hécey, Brussels, Belgium. Àngels, Barcelona, Spain 2007 Galerie de Multiples, Paris, France. Centre d'art contemporain la Synagogue de Delme, France. Galerie Erna Hécey, Brussels, Belgium. 2006 White-Out Studio, Knokke, Belgium. Intérieur, Lille, France. SMAK, Stedelijk Museum voor actuele Kunst, Ghent, Belgium. 871 Fine Arts, San Francisco, CA. **Group Shows:** 2010 *In the Face of Spatial Grandeur*, curated by Frédéric Chapon, Circuit, Centre d'art contemporain, Lausanne, France. *Landscape: Landscape?* Àngels



Barcelona, Spain. *Vous êtes ici*, exhibition in collaboration with the Université du littoral Côte d'Opal, Bologne, France. *Spatial City: An Architecture of Idealism; First Exhibition of the Frac Collections in the United States*, Institute of Visual Arts (Inova), Milwaukee, WI; Hyde Park Art Center, Chicago, IL; Museum of Contemporary Art, Detroit, MI. *Vinyl: Disques et pochettes d'artistes*; Collection Guy Schraenen, La Maison Rouge, Fondation Antoine de Galbert, Paris, France. *Play it! Records by Artists*, Florence Loewy, Paris, France. *Les Belles Images—Second Scenario*, curated by Grégory Castéra and Céline Poulin, La Box, Bourges, France. *Un coup de livres: The Book as a Work of Art*, curated by Guy Schraenen, Museu Fundacion Juan March, Palma de Mallorca. *Courtisane Festival*, various locations, Ghent, Belgium. *Guía Secreta de La Rambla*, curated by Carles Guerra, La Virreina, Centre de la Imatge, Barcelona, Spain *Entre tu y yo—Between You and Me*, La Tabacalera—Futuro Centro Nacional de Artes Visuales, Les Rencontres Internationales Paris—Berlin—Madrid, Madrid, Spain. *Les promesses du passé: Une histoire discontinuée de l'art dans l'ex-Europe de l'Est*, Centre Georges Pompidou, Paris, France. *Less Is More: Pictures, Objects, Concepts from the Collection and the Archives of Herman and Nicole Daled 1966–1978*, Haus der Kunst, Munich, Germany. *Measuring Potentials*, curated by Marc Glöde, Potsdamer Strasse 88, Berlin, Germany. *Au coeur des villes: Collection FRAC Lorraine*, Collège Louise Michel, Etain, France.



## Debra Drexler



Debra Drexler, was born in St. Louis, Missouri and commutes between New York and Honolulu where she is a full Professor since 1992 and Chair of the Drawing and Painting program at the University of Hawai'i. As an undergraduate she studied painting at Northwestern University, San Francisco Art Institute and Webster University. She received an MFA in Painting from Southern Illinois University. During her last year of graduate school she started a non-profit organization, Riverfaces, in St. Louis that created an annual parade and performance featuring 16-foot tall puppets and thousands of masked participants. This community identity shaping organization offered free art workshops to people of all ages with a focus on disadvantaged urban neighborhoods.

The contradictions she encounters in life fuel her art practice. She teaches in an intellectually rigorous research university with over 500 studio majors adjacent to the synthetic tourist creation Waikiki. Hawai'i is culturally diverse, biologically lush location that was forcibly taken from a beloved queen by the United States military over one hundred years ago. There is no part of the island of Oahu in which the military presence and its incessant preparation for war is not felt. Drexler is awoken every morning by Reveille, which she can hear from the military base. Because of her interest in aspects of experience that go beyond the limiting frame of the rational, Drexler studied in a Hawai'i based energy healing school that incorporated diverse models including yogic systems of body energy, indigenous shamanic practice, and traditional Western and Asian medicine. (2005-2010). The ability to visually perceive and direct subtle energy feeds her art practice. She sees art as a force for healing and transformation in the world.

The unique artist's book *Flight into Red* has developed out of a series of paintings *Shadow Play* were shown at H.P. Garcia Gallery. The acrylic on linen book explores the psychological archetype of the "shadow". Only by facing the shadow, can the light be found. In the paintings, the shadow of the figure sits at the edge of becoming and dissolution, maintaining the choice of how it enters into a relationship with the beauty and terror of life to experience true freedom.

Recently, I have been investigating the relationship of abstraction in painting to other forms of knowledge and perception that are abstract and non-verbal in nature. In a world that is out of balance the concept of the healing needs to be reconsidered. I am investigating certain types of knowledge, which have been initially devalued through colonialism and then commodified through capitalism. I applied this knowledge to explore content dealing with the nature of perception with the intention of making the invisible visible. Abstraction has the ability to convey meaning that goes beyond the reductive ideology of formalism. In the original artist's book, I am redirecting this energy into the process and reception of painting. The book takes on a visceral tactility that transports the viewer into the journey described through the imagery.

**Solo Shows:** 2011 *Trance*, H.P. Garcia Gallery, NYC (forthcoming). 2010 *Excerpts from Shadow Play*, curated by H.P. Garcia, H.P. Garcia Gallery, NYC. 2009 *Shadow Play*, curated by H.P. Garcia, H.P. Garcia Gallery, NYC.



*Flight into Red*, Honolulu Hawai'i, 2011. 13 x 11in., 8 pages, bound with linen, acrylic on linen. Courtesy of H.P. Garcia Gallery, New York.

*Pool of Reflection*, Juried by exhibition committee, Blue Mountain Gallery, NYC. 2005 *Lost in Paradise*, Berliner Kunst Project, Berlin, Germany *Gauguin's Zombie*, curated by Juan Puentes, The White Box Annex, Chelsea, NYC. 2004 *High Art and Low Life*, curated by Terry Suhre, Gallery 210, University of Missouri St. Louis, MO. 2003 *Gauguin's Zombie*, curated by Darryll Orwig, Schaefer International Gallery, Maui Arts and Cultural Center. *Gauguin's Zombie: The Miniature Museum*, Xen Gallery, St. Louis, MO. 2002 *Gauguin's Zombie*, curated by Jennifer Saville, Honolulu Academy of Arts, Honolulu, HI. 2001 *Street Angel/Home Devil*, Foyer Gallery, Leeward Community College, Honolulu, HI. **Group Shows:** 2011 *Wonderground*, curated by Dara Schaefer, Dara Schaefer Projects, NYC. *Fracking*, curated by Lauren Rosati, Assistant Curator, with Peggy Cyphers, Ruth Hardinger, and Alice Zinnes, Exit Art, NYC. 2010 *Grace's Project*, curated by Grace Rim, Doors Art Fair, Seoul, Korea. *Return to New York*, curated by Olympia Lampert, H.P. Garcia Gallery, NYC. *Escape from New York*, curated by Olympia Lampert, Patterson Art Center, New Jersey. *Sketchbook Project*, Arthouse Co-Op (national tour), 2008 *Winter Salon*, Denise Bibro Gallery, NYC. *Last Paradise*, curated by Dores Sacquegna, Primo Piano Living Gallery, Lecce Italy. *Everything Must Go*, curated by Morgan Meis, Flux Factory, Queens NYC. *Group Show*, PSTL Gallery, St. Louis, MO. 2007 *Island to Island*, (Tour) University of Tasmania, Launceston University of Sains Malaysia, Penang, Malaysia.



## Max Gimblett



Max Gimblett investigates the purity of material and form in his work, employing various acrylic paints, inks, industrial materials, and the gilding of precious metals primarily on canvas, paper from all countries, and wood panel. Max's Pacific Rim ideology is apparent in his strong yet subtle works. Intrinsic to Gimblett's studio practice is the alchemic tradition, the influence of Asian art, particularly ink painting and calligraphy, and both Western and Eastern spiritual practices. Gimblett works with the quatrefoil shape, the square, and the circle. He makes unique artist's books with poets and is published in limited editions of artist's books.

Gimblett exhibits internationally including the United States, New Zealand, Australia, Germany, Sweden, Denmark, and Japan. Max Gimblett's *Workspace*, a book about Gimblett's practice with photographs by John Savage, was published in 2010 by Charta New York/Milan. A major monograph was released in 2003 and the catalog *The Brush of All Things* was published in 2004. Gimblett's work is in the following public collections: The Guggenheim Museum, New York; Museum of Modern Art, New York; The Whitney Museum of American Art, New York; San Francisco Museum of Modern Art, San Francisco; Queensland Art Gallery, Brisbane; Auckland Art Gallery – Toi O Tamaki, Auckland, New Zealand; and the Christchurch Art Gallery – Te Puna O Waiwhetu, Christchurch, New Zealand. Max Gimblett lives and works in the loft on Bowery in New York City he's shared with his wife Dr. Barbara Kirshenblatt-Gimblett, the scholar, since 1974.

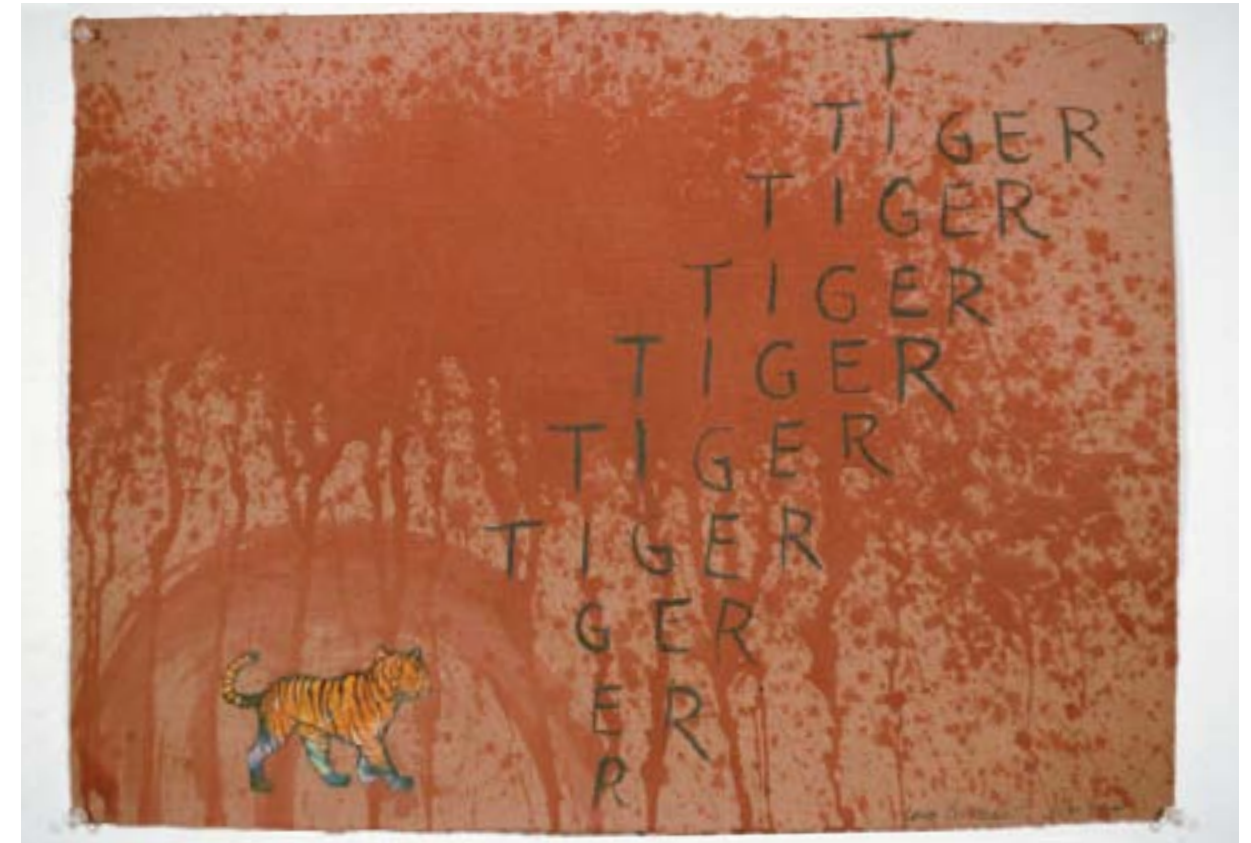
*And the word was made flesh and lives amongst us.*

Books are crucial, books come first. I've been drawing in books since I was four year old. My first adult sketchbook is dated 1961 but my drawings in books date from 1939. I work with a binder Judith Ivry and we make books. Sometimes they are in process 30 years, sometimes six weeks. I have some 200 unique books, I travel with them, I dream with them. I work with poets, Robert Creeley, John Yau, Lewis Hyde and Alan Loney. My books will largely remain together as they form an archive of gesture. The book in this exhibition is in collaboration with the poet John Yau.

Max Gimblett and I have worked together for many years, and have developed various ways of beginning a project. Sometimes, Max has suggested a subject or given me drawings to write on. Other times, I write on sheets of paper and give them to Max. Max has gotten me to write in ways that I would not have thought of, try things I do not believe I would have otherwise tried. Working with him is always an adventure. Even when we have the framework of the collaboration established, some other possibility will occur to one of us, which we often start working on immediately. I remember times in Max's studio when we were working on three or four collaborations simultaneously. I feel like we are hidden in a secret room in the basement of the Brill building. Upstairs are the songwriter-producer teams, while down below them all Max and I are also working away, listening to the songs they have written come through the radio. I am in a trance and I think Max must be too. Our thoughts and actions – drawing and writing – transmit themselves across the room. Sometimes, I do not remember writing the words, but am surprised by what I read. That's when I have an inkling that we are on to something.

John Yau

Photo by John Savage, Auckland. Taken in Max's New York Studio, 2008



*The Marriage of Words and Pictures*, text by John Yau, New York, 1992-1998. 19 1/2 x 26 1/2 in., 24 loose pages in linen covered box, mixed media on Roma paper. Signed by the artist and John Yau.

**Solo Shows:** 2011 *The Daring Young Man on the Flying Trapeze*, Gow Langsford Gallery, Auckland, New Zealand. *On the Shores of Infinity*, Page Blackie Gallery, Wellington, New Zealand. *Perfect Mirror*, Nadene Milne Gallery, Arrowtown, New Zealand. 2010 *Oxherding – A Collaboration with Lewis Hyde*, Japan Society, NYC. *Animal Speaking – A Collaboration with Lewis Hyde*, ICA, Maine College of Art, Portland, MN. *Graceland*, Saatchi & Saatchi, NYC. *Pacific Shrine*, Nadene Milne Gallery, Arrowtown, New Zealand. 2009 *The Night Sun*, Haines Gallery, San Francisco, CA. *Full Fathom Five*, Gow Langsford Gallery, Auckland, New Zealand. *White Stone Clear Water*, Page Blackie Gallery, Wellington, New Zealand. 2008 *Everlastingness*, Page Blackie Gallery, Wellington, New Zealand. 2007 *Brush Meets Brush – in Collaboration with Great Dragon*, San Francisco Zen Center, San Francisco, CA. *Recent Paintings*, Gow Langsford Gallery, Auckland, New Zealand. *Always in These Islands*, Nadene Milne Gallery, Arrowtown, New Zealand. *Monotypes*, Smith Anderson Editions, Palo Alto, CA. 2006 *Banquet*, Gow Langsford Gallery, Auckland, New Zealand. *Zen Reality*, Gus Fisher Gallery, University of Auckland, Auckland, New Zealand. 2005 *All Things Wild and Innocent*, Haines Gallery, San Francisco, CA.

## Chie Hasegawa



Chie Hasegawa was born in Tokyo and has lived in New York and vicinity for over two decades. In response to a request for a bio/CV she responded that she does not believe in biography. However, this much is on record: her collaborations include a book of poems, *Ainu Dreams*, co-authored with poet/artist George Quasha (Barrytown: Station Hill Press, 1999) and a work with David Hammons in 2007 at L&M Arts in NYC, judged in major media as one of the ten best installations of the year. She is known to have exhibited under different names – e.g., “buun” – and most recently in Germany as “a thousand pictures.”

Chie Hasegawa does not explain her work or state artistic intentions, but she has authorized me to make an unauthorized statement on her behalf:

In all the work of hers that I know, she engages materials as she finds them through a process of non-intellectual attraction; she treats them respectfully as independent living entities and develops a quite personal relationship with them; and she helps them become what they didn't know they could be – something they are not saying no to. In a sense she dreams for them. She has their permission to transmogrify them the way dreams have our permission to live fantastically on our behalf – that is, the permission of only-now-realized consciousness, a singularity in time. In, for instance, the present work on exhibit, *Liberalia*, the heart of a blank book is ripped through as if sexually awakened beyond self-containment. Is it still a book? (If you gaze into the eyes of a person in a state of ecstasy, you might wonder if this is still a person.) Clearly this book-entity is excited to be attended. In the absence of bookish content it has learned to offer itself otherwise. It speaks louder than the words that never reached its blankness. Instead of reading we are aroused to speechlessness. Just as we often notice people appalled when treated as objects, we find *Liberalia* ecstatically free of intelligible objectification. It sheds identity; it shreds its own conception; it's mind-degradable. You'd have to invent a category for it ad hoc, something like *shreditions*. Most of all it's happy to be here as what it was never before thought to be. This state of realization would cease if we could get away with saying what it is.

*George Quasha*

Note on the title:

*Liberalia* has multiple Latin roots: liber, book/letter/text (still used in certain contexts, e.g., the law, ritual magic, etc.); Liber, Roman god of fertility/ecstasy associated with Bacchus and Dionysus, whose consort Libera was identified with Persephone/Ariadne and whose festival, the *Liberalia*, was celebrated on March 17th (the day of the opening reception of the present show!); liber, free person (liberated); and liber, child.

(facing page) *Liberalia*, 2000. 9 x 8 1/2 x 3 1/2 in., paper bound in wrappers and paper clamp. Courtesy of Susan and George Quasha.





## Heide Hatry

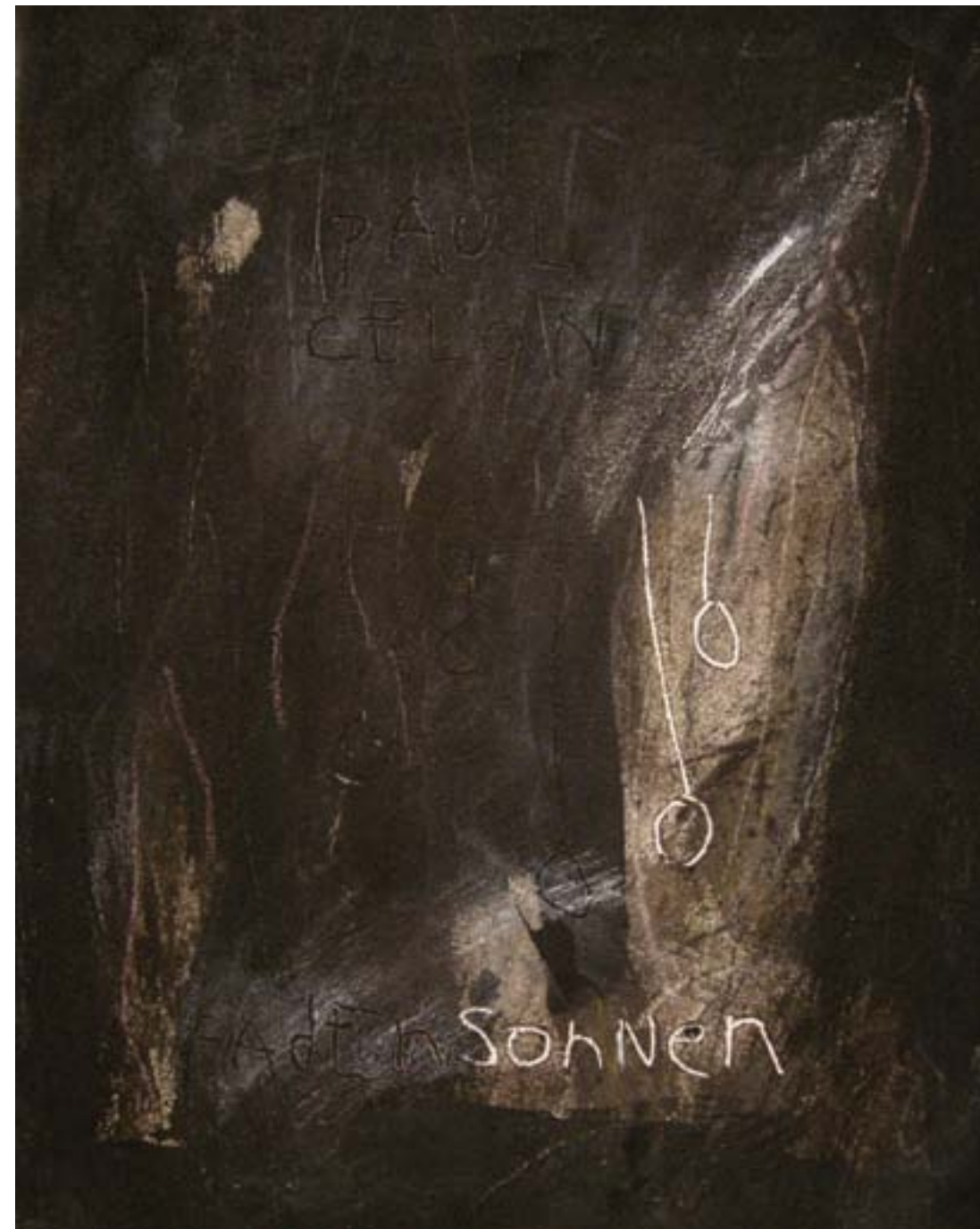


Heide Hatry born in 1965, is a German visual artist and curator. She studied art at various German art schools and art history at the University of Heidelberg. She taught painting at a private art school for 15 years, while simultaneously conducting an international business as an antiquarian bookseller. Since moving to New York in 2003 she has curated numerous exhibitions in Germany, Spain and the United States. She has shown her own work at museums and galleries in those countries as well and edited more than two dozen books and art catalogues. Her book *Skin* was published by Kehrer Verlag, Heidelberg, in 2005 and *Heads and Tales* by Charta Art Books, Milan/New York in 2009. She has produced more than 100 unique artist's books, most of which are today held in private collections and public institutions.

No art-work captivates me like the unique artist's book – not craft, not an edition, but an artwork in the form of a book, containing everything an artwork must possess to be a work of art and everything a book must be to be a book. For me it holds out the richest possibilities for communication, amplifying text with vision and giving voice to the mute image.

**Solo Shows:** 2010 *Imagine It Thick In Your Own Hair*, Pierre Menard Gallery, Cambridge MA. *Heads and Tales*, Fundación Alianza Hispánica, Madrid, Spain. 2009 *Heads and Tales*, Freies Museum Berlin, Germany; dai, Heidelberg, Germany; Elga Wimmer PCC, NYC; Pierre Menard Gallery, Cambridge; LEADAPRON, Los Angeles, CA. 2007 *SKIN*, Galeria Tribeca, Madrid, Spain. 2006 *SKIN*, Heidelberger Kunstverein, Heidelberg, Germany; Goethe Institut, NYC; Pierre Menard Gallery, Cambridge, MA. 2004 *Skin Treatments*, Volume Gallery, NYC. **Group Shows:** 2011 *James Joyce Unique books*, Collection Leo. J.M. Koenders, Gutenberg Museum, Fribourg, Switzerland. 2010 *Black Stars on a White Sky* curated by Adam Nankervis, Chateau de Sacy Sacy-le-Petit, France. *Abnormal Nudes*, curated by Roman Novack, Abnormals Gallery, Poznan, Poland. *Woman in the 21st Century*, curated by Lisa Paul Streitfeld, H.P. Garcia Gallery, NYC; Pierre Menard Gallery, Cambridge, MA. *Indomitable Women*, curated by Macu Moran CCCB (Contemporari Culture Center of Barcelona), Spain. *Revisiting Beauty*, curated by Peter Frank, OCCCA (Orange County Center for Contemporary Art), Los Angeles, CA. *GLOW II: Rites of Spring*, curated by Adam Nankervis, Gillian Morris and Leo Kuelbs, Z-Bar, Berlin, Germany. *Nature of the Beast*, curated by Richard Human H.P. Garcia Gallery, NYC. 2009 *James Joyce - Artist's books*, Collection by Leo. J.M. Koenders, Staatsarchiv, Ludwigsburg, Germany. *Breakthrough: Reflections on the German Wall*, H.P. Garcia Gallery, NYC. *Pandora's Boxes*, *Indomitable Women*, curated by Macu Moran, CCCB (Contemporari Culture Center of Barcelona) and the Auditorium of Fundació Miró. *Black Madonna*, curated by Lisa Paul Streitfeld and H.P.Garcia, H.P. Garcia Gallery, NYC. *Body Trauma*, curated by Heywon Yi, Amelie A. Wallace Gallery, Long Island, NY. *Humanity: 100 Years of Figurative Art*, curated by Jeffrey Bergen, ACA Gallery, NYC. 2008 *Generation 6*, A.I.R. Gallery, NYC curated by Cat Griefen. *WCA*, curated by Maura Reilly, Art Museum Arlington, TX. *Fourth Dimension*, curated by Macu Moran, White Box, NYC. *Meat after Meat Joy*, Pierre Menard Gallery, Cambridge, MA. *Come out and Play*, curated by Steven Rand, Apexart, NYC.

(facing page) *Fadensonnen*, text by Paul Celan. 11 x 14 in., 18 loose pages, in mixed media metal box, mixed media on paper.



## Laura Hatry

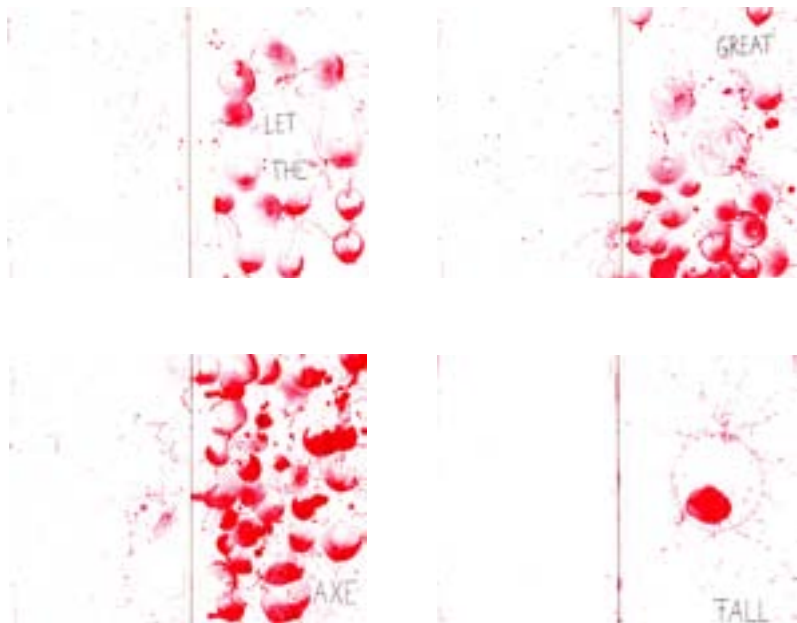


Laura Hatry was born in Heidelberg, Germany in 1988, graduating from the Kurfürst Friedrich Gymnasium in 2005. From an early age she has made abstract film and photographic art as well as unique artist's books.

Her art has appeared in a number of group shows in the United States. She has designed and edited several books as well as numerous rare book and art catalogues, and she has created websites for prominent artists and scholars and has done translation from German, English, and Spanish for book publications.

She is currently a graduate student in Hispanic Philology at the Universidad Autónoma de Madrid, Spain.

I grew up in a book family: my parents were antiquarian booksellers, and we lived in a Borgesian fantasy. I made unique books using a wide variety of techniques and materials for as long as I can remember, including moveables and pop-up books. I have always been fascinated by pattern and by form in flux. The vast majority of my work in both photography and film relates to patterns in nature and their mutation over time. My book objects, too, have usually been concerned mainly with pattern and its convolutions. I've made probably hundreds of separate artist's books, many of them in miniature format: I like to overfill, as it were, the pages of my books, giving the suggestion of an abundance their diminutive size can almost not accommodate, thereby creating a tension or even a sort of visual paradox.



(facing page)

*Selection of miniature books*, made from 2002 – 2011, each between 6 and 16 pages, smallest book 5/8 x 6/8 in., biggest book 1 1/2 x 1 3/4 in., bound in wrappers, cardboard or basalt wood, watercolor, ink, pencil and collage on paper.

*Revenge*, text by William Shakespeare, 2011. 5 x 8 in., 42 pages, Sketchbook in wrappers, watercolor and bubble fluid. Courtesy of Brooklyn Library, NY.





## Ric Haynes



Ric Haynes was born in York, Pennsylvania in 1945. He earned a BFA in painting and printmaking from The Maryland Institute College of Art in 1968. In 1967 he studied at the Skowhegan School of Painting and Sculpture. He attended Lesley College and received a M.A. in Creative Arts Therapy in 1994, and obtained a MFA from Vermont College in 2002.

In 1983 he studied bookmaking with Hedi Kyle at the Center for Book Arts, NYC, where he later also studied with Tim Ely. Haynes has exhibited as a book artist since the 1980's and continues to make books art as a tool and inspiration for his paintings and drawings. He has shown his work in numerous institutions and museums throughout the world.

I have been making unique books since 1982. As a child I loved all kinds of books and was especially enticed by comic books and their imaginative drawings. When I looked at the drawings I was able to transport myself into the drawing's universe. I began to make my own drawings so that I could enter the worlds that existed to me alone. When I went to art school I used sketchbooks as a place to hold the images from my imagination. From these early sketchbooks I created my art.

Today my art making is still derived from my sketchbooks founded in my own mythology. A technique I use to pull the images up is drawing and water coloring on baseball sized cards. These cards later develop into larger scaled watercolors, drawings, paintings and books. I am more content to take images from my own inner investigations than from a reality that is provided to me from the outside world.

**Solo Shows:** 2007 *Embellishments*, Pierre Menard Gallery, Cambridge, MA. *Ric Haynes: My Mother is Holding The Boat*, Hall Space. Boston, MA. 2006 *Mythological Personas: Recent Work by Ric Haynes*, The Kohn-Joseloff Gallery, The Cheshire Academy, Cheshire, CT. *Ric Haynes: Lore*, The New England School of Art and Design, Suffolk University, Boston, MA. 2004 *Ric Haynes: Local Mythology*, Art Space, Richmond, VA. 2003 *Ric Haynes: The Floral Wars*, Brodo Gallery, Endicott College, Beverly, MA. 2002 *Facing West*, T.W. Wood Gallery, Vermont College, Montpelier, VT. 2001 *Recent work of Ric Haynes: About Marginality*, Bradley Academy for the Visual Arts, York, PA. **Group Shows:** 2010 *Art and War*, Endicott College, Beverly, MA. 2009 *Freedom of the Press: Artists Publish on the American Presidency*, Museum of Modern Art, NYC. *Boston Paints*, Endicott College, Beverly, MA. 2006 *Too Much Bliss: Twenty Years of Granary Books*, Smith College Museum of Art, Northampton, MA. *Let's Enjoy a Laugh: Humor and Whimsy in RAM's Collections*, Racine Art Museum, Racine, WI.



(facing page) *Horizon Line*, Quincy, Massachusetts, 2011. 10 x 14 in., 12 pages, accordion binding, paper covered boards with accordion hinges, watercolor and ink, Signed.

## Anna Helm and Ulrich Klieber



Edition Helm was founded in Halle an der Saale, Germany in 2005 by Anna Helm and Ulrich Klieber.

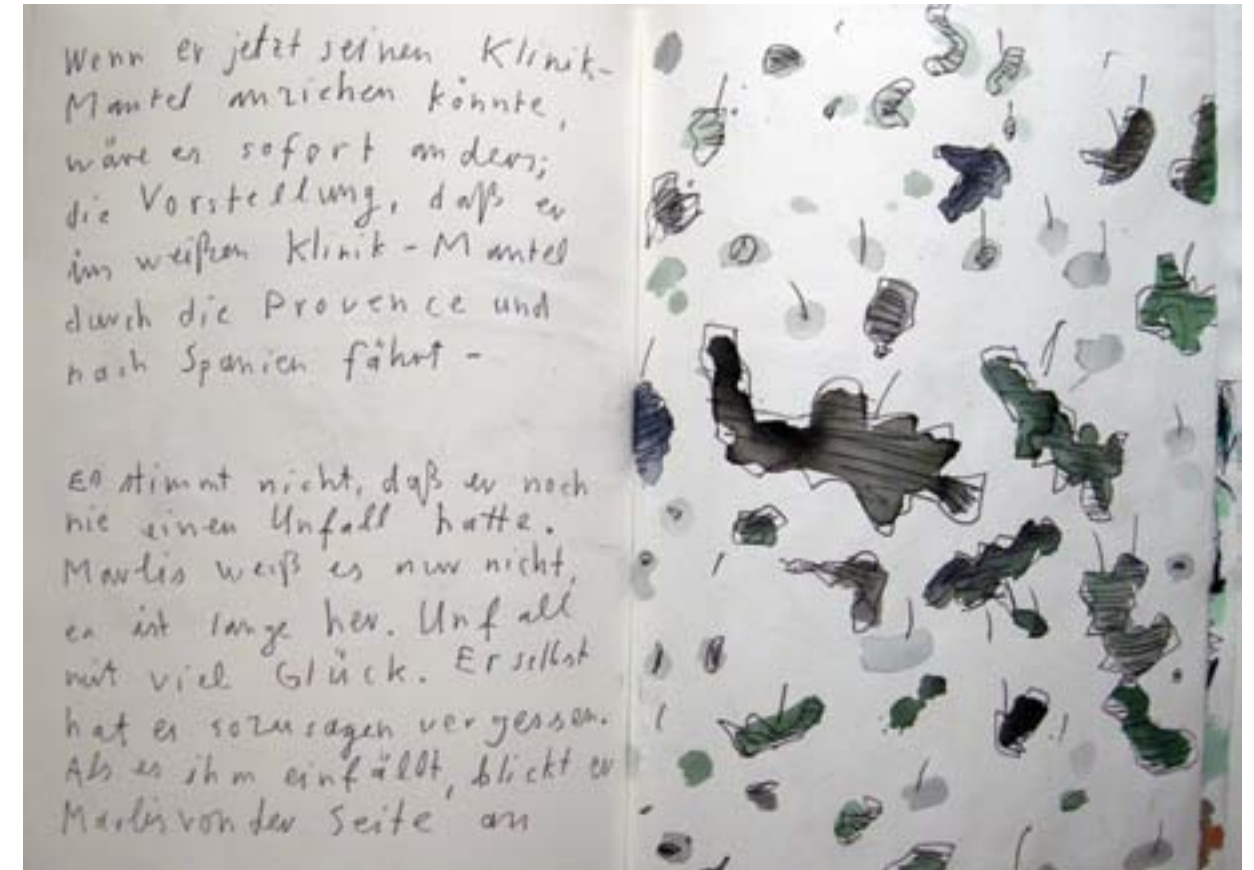
Anna Helm studied bookbinding and book design at Burg Giebichenstein University of Art and Design in Halle and at Roehampton College, London, UK.

Ulrich Klieber is a painter. He studied at Stuttgart Academy of Fine Arts and at the Royal College of Art, London. Since 1996 he has been a professor at Burg Giebichenstein. Helm and Klieber create unique pieces or very small editions together. So far they have created more than 45 books, most of them as collaboration.

The love and knowledge of modern and historic writing and literature is an essential part of most of the books. Texts by internationally renowned authors have been featured in some of them. In art, issues are addressed that everyone deals with and has to deal with in his or her own life. The extreme acceleration of the economy in the last decade, globalization and new markets, the results of genetic research, state debts that are created by our own greed – these issues can be dealt with by giving them a form, by concentrating and working on them. But there are other ways, too: you can construct a tiny little space, perhaps as big as a book, and ban those disturbing things. In that little space, you can create your own order.

[www.annahelm.de](http://www.annahelm.de)

**Anna Helm – Solo Shows:** 2011 *I libri di Edition Helm*, Biblioteca Cantonale di Lugano, Switzerland. 2009 *Les livres d'Anna Helm*, Bibliothèque de Vesoul, France. **Group Shows:** 2011 *Oswald von Wolkenstein*, Südtiroler Landesmuseum für Kultur- und Landesgeschichte, Austria. *Vorsicht Buch! Mechthild Lobisch und Schüler*, Handwerkskammer München, Germany. 2010 *Talente*, Galerie Goebel, Stuttgart, Germany. 2009 *Druck und Buch*, Messe im Erlanger Schloß, Erlangen, Germany. *Ausstellung zum Schillerjahr*, Goethe-Institut Weimar, Germany. *International Book Art*, Tegnerforbundet, Oslo, Norway. 2006 Presentation of Edition Helm at the Frankfurt Book Fair, Frankfurt, Germany. **Ulrich Klieber – Solo Shows:** 2011 *Ulrich Klieber, Malerei*, Kunsthalle Villa Kobe, Halle, Germany. 2010 *Ulrich Klieber - In Murnau*, Galerie Freifrau v. Fircks, Leeder, Germany. 2009 *In Murnau*, Kunstverein Murnau, Germany. 2008 *Ulrich Klieber und Jürgen Reipka*, Pro Arte, Ulmer Kunststiftung, Ulm, Germany. 2007 *Ulrich Klieber, Malerei*, Galerie Gottschick, Tübingen, Germany. 2006 *Murnau-Bilder*, Kloster Benediktbeuern, Germany. 2004 *Professor Ulrich Klieber und Professor Rolf Müller*, Academy of Fine Arts, Tianjin, China. 2003 *Ulrich Klieber*, Galerie Barbara Vogt, Hamburg, Germany. **Group Shows:** 2010 *Biennale der Zeichnung*, Kunstverein Eislingen, Germany. 2009 *Drawings*, National Seoul University Gallery, Seoul, Korea. 2008 *Künstler der Galerie*, Galerie Klaus Peter Goebel, Stuttgart, Germany. 2007 *Treffpunkt 1000 Grad*, Badisches Landesmuseum Karlsruhe, Stadtmuseum Halle, Germany. 2005 *Guanxi – Beziehungen Halle – Tianjin*, Hochschulgalerie Volkspark, Halle, Germany. 2004 *Große Kunstausstellung Düsseldorf*, Kunstpalast, Düsseldorf, Germany. 2000 *Internationale Keramik*, Musée de la Fayence, Marseille, France. *Künstler der Galerie*, New B-Place Gallery, Kobe, Japan.



*Skizzenbuch Murnau*, text by Max Frisch. 2010. 11 x 15 in., 34 pages, hard cover binding in slip case, watercolor and ball pen on paper. Signed by both artists.



## Betty Hirst



Betty Hirst was born in Ardmore, Pennsylvania in 1965. She studied history, art, and photography at Boston University and took an MFA at Columbia University. Her work is politically and socially engaged, and often treats subjects that have been more or less abandoned since the nominal and derisory successes of the women's movement of the seventies sapped its vital force. The critic Renee Vara compared Hirst with Valie Export and the Boston Globe called her "the edgiest artist in the show (*Meat After Meat Joy*)."

She was among the artists featured in the catalogue *Skin*, (Heidelberg, Kehrer Verlag, 2005). Her art has been exhibited in numerous group shows in the United States and abroad. She lives and works in New York City.

My work is about the transitory nature of life and the products of human endeavor, so I work primarily with ephemeral materials as the medium for my sculptural objects. Because we think of the book as not only permanent in itself, but often as containing eternal verities, with both of which notions I take a good deal of exception, I have occasionally created ephemeral bookworks, and not just ephemeral works, but works that would decay in a transparent and repugnant manner, by way of insisting that the "sacred" contents of the book have often been the source of profoundly inhumane and morally repulsive practices, and that it is after all the duty of the reader (the individual person in one of his or her most private and meditative states) to assert him or herself as a moral agent in the face of "truths" which prevail upon the form in which they are presented to assert themselves as immutable or sacrosanct. *Vita satis brevis; ne faciat ars etiam brevior.*

**Selected Shows:** 2010 *Imagine It Thick In Your Own Hair*, Pierre Menard Gallery, Cambridge, MA. *Abnormal Nudes*, Abnormals Gallery, Poznan, Poland. 2009 *VirGO Girl*, Bow Street Gallery, Cambridge, MA. 2008 *Mad Hatters*, Bowery Poetry Club, NYC. *Women, Women, Women*, Headbones Gallery, Toronto, Canada. *Meat after Meat Joy*, Pierre Menard Gallery, Cambridge, MA; Daneyal Mahmood Gallery, NYC. 2007 *Flesh*, 3rd Ward Gallery, Brooklyn, NY. *Wish you where here*, A.I.R. Gallery, Chelsea, NY. *Skin*, Galeria Tribeca, Madrid, Spain. 2006 *Skin*, Kunstverein, Heidelberg, Germany; Goethe Institut, NYC; Pierre Menard Gallery, Cambridge, MA. *Skin and Seen*, ADM Projects, Los Angeles, CA.



(facing page) *Book*, 2011. 8 x 5 in., 8 pages, ink and acrylic on raw pork.

## Richard Humann



Richard Humann rose out of the Williamsburg, Brooklyn art community, of which he was a pioneer, his vision matured under a neo-Fluxus venture in a Soho gallery space linked to Fluxus founder George Maciunas. Humann's experimental approach led to works that juxtapose historically sanctioned self-explorations of the individual subconscious projected in everyday objects. He then embarked on a personal journey that examined the new archetypes within the universal system of coding. He has forged this unique integration of conceptual and process multimedia art to create a visual language that injects consciousness into his materials through an intense exploration of these symbols and text in coded content dedicated to merging the personal with the universal.

The works of Richard Human are categorically that of Conceptual Art, but he has always been oriented on things subtler than mere concepts – he always has sought in his art to work from instinct and intuition, to a meaning that is quieter, more fleeting, and more significant than the easy encapsulations of verbal thinking. As is defining of the mode, the art in his works may be in the ideas rather than the objects, but the ideas are the least of it. His art is deeply human, and it speaks to our most nuanced and intimate and unspeakable apprehensions.

I have always been drawn to the printed word. The simple gestalt of ink on paper, of x-height, ascender, descender, and of upper and lower case that convey both fact and fiction, knowledge and ignorance, reality and fantasy.

Much of my work surrounds and addresses the concepts and the physical manifestations of the printed word. Often, the words, or the individual letters of those words are cut up, hidden or coded – not to bury its message – but to offer an infinite possibility of other messages and meanings to be gleaned from the work.

The overall body of the artwork that I have created varies greatly in scale, in content and media, but always the impetus is the same – it is that of concept, and communication.

My artist's book is a culmination of many of my previous ideas, both realized and unrealized works. The text has been written, printed, dissected and then placed in a pile in the center of the cut out book. It is ready to either be painstakingly put back together again, or left alone for the reader to imagine the message it contains.

[www.ghost-trails.com](http://www.ghost-trails.com)

**Solo Shows:** 2010 *In Nomine Patris*, A&AH, University of Rhode Island, Kingston, RI. 2008 *You Must Be This Tall*, Elga Wimmer Gallery, NYC. 2007 *Revolutions*, Museo Cristóbal Gabarrón, Murcia, Spain. 2005 *The Quiet Argument*, Aine Art Museum, Tornio, Finland. 2004 *Broken English*, Elga Wimmer Gallery, NYC. *Delicate Monster*, Tampere Art Museum, Tampere, Finland. 2003 *Body Language*, Karolyn Sherwood Gallery, Des Moines, IA. *A Childish Fear*, Lance Fung Gallery, NYC. *Where Troubles Melt Like Lemon Drops*, Kemi Museum of Art, Kemi, Finland. 2001 *Possessions for Judgment Day*, Project Row Houses, Houston, TX. 2000 *Evidence of My Being*, Lance Fung Gallery, NYC. **Group Shows:** 2011 *No Human Way to Kill*, curated by Robert Priseman and Juan Puentes,



*Cut-Up*, Williamsburg, Brooklyn, 2011. 9 1/2 x 9 1/2 x 6 7/5 in., paper covered boards, 80 pages, mixed media. Signed. Courtesy of Elga Wimmer PCC, New York.

White Box, NYC. 2010 *Buhl Collection: Speaking With Hands*, Kaohsiung Museum of Fine Arts, Kaohsiung City, Taiwan. *The Billboard Project*, curated by David Morrison, Richmond, VA. *Project Birch Forest: The Waste Land*, curated by Tatyana Stepanova and Raul Zamudio, White Box, NYC. 2009 *Buhl Collection: Speaking With Hands*, Daelim Contemporary Art Museum, Seoul, Korea. *Black Madonna*, curated by Lisa Paul Streitfeld, H.P. Garcia Gallery, NYC. *Summer Exhibition*, Elga Wimmer Gallery, NYC; Rozelle - Wards, Sydney, Australia. 2007 Elga Wimmer Gallery, NYC. *Digiscap: Unexplored Terrain*, curated by China Blue, Pace Digital Gallery, NYC. *Transparency*, curated by Jim Butler, Middlebury College Museum of Art, Middlebury, VT. 2006 *Transparency*, curated by Jim Butler, Corridor Gallery, Reykjavik, Iceland. 2005 *R3, Reading, Ritin', Rithmetic*. Castle Gallery, curated by Susan Canning, College of New Rochelle, NY.



## Iliyan Ivanov



A native of Burgas, Bulgaria, Iliyan Ivanov received his fine arts training under the mentorship of internationally recognized Bulgarian painter George Yanakiev. Ivanov came to the US in 1994 and in 1996 he presented the one-person show, *Tides of Time*, at Ryden Galleries in Anderson, Indiana. Embracing both figurative and abstract imagery in an amalgam of painting, drawing and collage, the works from this period reflected the artist's immigration experience and his impressions of the *New World*.

Since 1997, when he migrated to New York City from the Midwest, Ivanov has participated in a number of group and juried shows, primarily at galleries in New York City. He presented works from his interactive multi-panel project entitled *The Revolving Doors* as part of *The Times Square Plan for Peace Project*, for solo shows at the Consul General of the Republic of Bulgaria, and at Chashama and CURB Galleries in New York. These permanent installations have been created on compact disc, presenting an unusual opportunity for viewers to assemble their own compositions from the components the artist has provided. In such a way each viewer's participation becomes an integral part in unfolding the diversity of emotional interplay between the individual pieces.

Regardless of medium and scale, Ivanov develops his ideas in thematically related series meant to challenge the observer's own creativity. Ivanov's interactive works have been internationally recognized through invitations to the *International Art Festival of Light* in Plovdiv, Bulgaria and the *Contemporary Bulgarian Artists in New York* show in Manhattan in 2003. Over the past several years his work has been selected for presentations at the New York Collection at the Albright-Knox gallery in Buffalo, the d.u.m.b.o. International Art Festival, the Toronto Art Salon, the New York Emerging Artists Gala, and the Sketchbook Project. His Internet debut was marked by an invitational solo show at the ImagineStation website in the spring of 2004, with subsequent presentations in juried shows at Neoimage, Energy gallery, and Projekt30. The artist is also a co-founder of the CURB Arts Group, a nonprofit organization that promotes aesthetic dialogue among international artists through alternative space exhibitions and performances in New York City. Ivanov and his family live in Manhattan and he continues to balance careers in art and science.

I view my art as a personal landscape where mundane objects are subject to new interpretations and previously unseen associations unfold. The transformation of meanings in response to changing surroundings is an underlying motif in my work. This requires an ongoing artistic exploration of contradictory concepts that coexist in the pictures I create – for instance the illusion of movement versus the static nature of the painted image or the dual role of the picture as a component of a larger composition and as a finished solitary object of art.

My inspirations often stem from scientific and philosophical concepts. My interest is in the artistic interpretation of theories, derived from robust logical methods, and metaphoric rethinking of hypotheses that suggest ideas relevant to everyday life. Such exploration tends to illustrate and highlight the emotional shaping of human responses to the interaction between the mind and the corporeal world. Focusing upon these interactions can facilitate the artist's immersion in the moment, illuminating the here and now. It is this experience that I struggle to trace and commemorate in my work.



*Fleeting Moments*, New York, 2008. 9 x 9 in., 48 pages, painted dust jacket, hardcover binding, mixed media. Signed.

The sketchbooks are one of several bodies of work that I pursue in parallel. The ideas come as “strings of consciousness” – a transformation of unspoken desires and conflicts that in an instant crystallize into “pure” and highly focused visions, which are then executed in short time intervals. Sometimes the ideas are thematically linked as in the *And Suddenly...* book that I created for the SketchBook Project. As Vassily Kandinsky once said: *Art is a path every man must walk. Every man must walk it creatively (whether actively or passively). And there is no spiritually mature man who does not need this path or manage to avoid it.* To me it seems that the effort to actively walk this path will be the most rewarding one. [www.rikka-arts.com](http://www.rikka-arts.com)

**Solo Shows:** 2010 *Turning the Corner*, Thomas Jaeckel Gallery, NYC. *Three Painters*, Prince George Gallery, NYC. 2009 *The Third Day After*, Alfa Art Gallery, New Brunswick, NJ. 2006 *Open Chapters*, Consulate General of the Republic of Bulgaria, NYC. **Group Shows:** 2010 *Naked Measures*, St. Paul 4th Annual Art Show, NYC. *Escape from New York Project*, Paterson, NJ. *Art in Embassies Program*, Sofia, Bulgaria. *The SketchBook Project*, 303 Grand Gallery; Brooklyn Art Library, Brooklyn, NY; Laconia Gallery, Boston, MA; Art & Shelter Gallery, Los Angeles, CA; Soulard Art Market, St Louis, MO; Home Gallery, Chicago, IL. 2009 *Invitational Summer Group Show*, Denise Bibro Fine Arts, NYC.

## Paul\* M. Kaestner



Paul\* was born as Paul Manfred Kästner in Dresden in 1940; he grew up at the village smithy of Reinholdshain in the Erzgebirge (former East Germany). At the age of 18 he fled the German Democratic Republic and completed his school education in West Germany. After studying at the University for Education he taught arts at a high school and in 1971 became a professor of art education at the University of Education in Heidelberg. He also studied classical archaeology and received a PhD in art history from Heidelberg University. His main field of research is the didactics of arts and aesthetics. He founded the laboratory for *schwachSINNforschung* of which he is the secretary and its only member. Paul\* is interested in questions concerning performative art as performative pedagogy. In 1990 he was appointed professor for arts and didactics at the University of Education, Karlsruhe. His focus is on the development and practice of performance as an artistic method of transmitting the meaning of art. He has performed this method in Lille (France), Karlsruhe and Dresden (Germany) among other places. He has participated in numerous exhibitions in Germany and abroad; since 1993 he has done laboratory exhibitions.

*Bildepoden* are intended as notebooks where thoughts are sketched and images written, drawings imagined and writings drawn, where writing and images change: sometimes above and then below, behind, or on the next page – or invisible until the third page is turned. And in between, the drawings turn into text and the texts into drawings, the drawing into singing, and the words emit an odor given to them by the drawings. Traces of the past linger on new tracks and shape words which tease with images – images which tell a long rigmarole of those things that the words can't tell and it would be nice if the viewer we sang a song. That a rose is a rose is a rose becomes all the more complex when a text and a text is a text, and an image is an image is an image – thus I am unable to separate seeing and perceiving. I perceive things as a dense compendium of diverse narratives and images combined with sensations provoked by the imagined sounds of an imagined song on account of the rose that smiles radiantly at me from the ninth or second platform of yearning. Or I go to a cemetery, a certain cemetery in the Ligurian mountains, sit down next to Carla O., inhale the scent of dehydrated herbs in the midday heat, and Beuys waves at me from the Trans-Siberian Railway, pointing to the mountains with a generous gesture and yelling: "Is she not divine, this Gaja?" And I sit at the grave of Carla O. and sketch and write about Carla O., and about Gaja und Beuys and about Hildegard von Bingen, about Saint Roch, and I go to the Twombly exhibition and see how the painting absorbs me into its surface to meet Aphrodite; and in noting this process, Baselitz confronts me, and I note and sketch all these events. Thus, my notebooks come into being, the pages of which are often extendable, can be unfolded to create new images in which the texts change – short texts, sometimes epigrams, but also numerous pages without text or images, only traces of these, of something that was, and of which the one or the other trace remains as evidence.

I would like to comment on two points briefly. Firstly, I write in German script. Many people do not know that a German script existed and still exists, nor that the Nazis prohibited the use of German script and thus abolished it. I was fifteen when I began to learn this script. I suffered from dyslexia and through my self-induced learning of this writing technique, I discovered the joy of writing and the feeling for its beauty and graphic versatility. In its image, the script is rhythmic and at the same time comforting and relaxing, its meaning not easily decipherable,



*Metamorphose Varcavellensis*, 1994. 9 4/5 x 13 7/10 in., 12 pages, mixed media on cardboard. Signed and dated.  
(following page, left) *Bruce Nauman, Zuerich, Heft 9*, 1995. 9 4/5 x 13 7/10 in., 12 pages, mixed media on cardboard. Signed.  
(following page, right) *Beuys in Rochamp, Heft 3*, 1991. 9 4/5 x 13 7/10 in., 12 pages, mixed media on cardboard. Signed.

particularly for those unable to read it. The second point concerns the authenticity of the writing and the drawing in the notebooks. The place where I sit, with my drawing board and paper on my knees and the box with the pencils at my feet, is the place where the work is done, the drawing and the writing – in a museum, in a church, in an olive grove, on a train – sometimes within a group of people, for instance at an exhibition. Corrections are not possible: everything on that paper is the right thing in that moment.

**Selected Shows:** 2011 *Pandemonium*, New York Center of Photography, NYC. 2010 *VII. International Biennial of Drawing*, Pilsen, Poland. *Paul M. Kaestner: 3 Zyclen*, Nebelscher Pavillon, Heidelberg, Germany. *Bild und Wirklichkeit*, Kunstforum Buchen, Germany. 2009 *Paul M. Kaestner: In der Stille still*, Neue Heimat, Heidelberg, Germany. *Breakthrough, Reflections on the German Wall*, H.P. Garcia Gallery, NYC. *Paul M. Kaestner, Zeichnungen Druckgraphik, Gemaelde*, H.Z., Zermatt, Switzerland. 2008 *VI. International Biennial of Drawing*, Pilsen, Poland. We're confused. But we're doing well. On the didactic think-work-art, University of Education, Karlsruhe, Germany.





## Kahn & Selesnick



Nicholas Kahn and Richard Selesnick are a collaborative artist team, who have been working together since they met while attending art school at Washington University in St. Louis in the early 1980s. Both were born in 1964, in New York City and London respectively. They work primarily in the fields of photography and installation art, specializing in fictitious histories set in the past or future. Kahn & Selesnick have participated in over 100 solo and group exhibitions worldwide and have work in over twenty collections, including the Brooklyn Museum of Art, the Philadelphia Museum of Art, the Houston Museum of Art, the Los Angeles County Museum of Art and the Smithsonian Institution. In addition, they have published three books with Aperture Press: *Scotlandfuturebog*, *City of Salt*, and *Apollo Prophecies*.

Our interest in Artist's books stems back to our discovery of William Blake's illuminated books, while attending university and attempting our first collaborations. This early inspiration, along with an abiding interest in the post-modern metanarratives of writers such as Borges and Calvino, and artists such as Joan Fontcuberta, led us to attempt to conceive each new body of work as not merely an installation or wallpiece, but also as a book. The conceptualization of a project might start with ideas about how it might be made into an artist's book; this book, once created, frequently becomes the centerpiece of the subsequent installation. Thus it would be fair to say that our desire to create books of our work also strongly influences the form that work takes. [www.kahnselesnick.com](http://www.kahnselesnick.com)

**Solo Shows:** 2011 *Mars: Adrift on the Hourglass Sea*, Yancey Richardson Gallery, New York; Carl Hammer Gallery, Chicago, IL; *Apollo Prophecies & Mars: Adrift on the Hourglass Sea*, Museum of Contemporary Photography, Chicago, IL. 2010 *Mars: Adrift on the Hourglass Sea*, Carroll & Sons Gallery, Boston, MA; Kahn and Selesnick Cress Gallery, University of Tennessee, Chattanooga, TN. *Eisbergfreistadt & Other Fictions*, Torch Gallery, Amsterdam, Netherlands. *Eisbergfreistadt*, Overbeck-Gesellschaft Museum, Lübeck, Germany. 2009 *Eisbergfreistadt*, World's End Contemporary, London, UK; DNA Gallery, Provincetown, MA; Robishcon Gallery, Denver, CO; Kopeikin Gallery, Los Angeles, CA; *Eisbergfreistadt & Apollo Prophecies*, Kohler Art Center, Sheboygan, WI; Untitled [ArtSpace], Oklahoma City, OK. 2008 *Eisbergfreistadt*, Carl Hammer Gallery, Chicago, IL; *The Apollo Prophecies*, Hiestand Gallery of Miami University, Oxford, OH. *Eisbergfreistadt*, Yancey Richardson Gallery, NYC; Lisa Sette Gallery, Scottsdale, AZ. *Kahn & Selesnick: A Ten Year Retrospective*, Aeroplastics Gallery, Brussels Belgium. 2007 *Eisbergfreistadt*, Pepper Gallery, Boston, MA; Irvine Contemporary, Washington, DC. 2006 *The Art of Kahn and Selesnick*, Dowd Fine Arts Center, SUNY Cortland, NY. *Kahn & Selesnick: A Ten Year Retrospective*, Robishcon Gallery, Denver, CO. 2005 *The Apollo Prophecies*, Carl Hammer Gallery, Chicago, IL; Irvine Contemporary, Washington, DC. Lisa Sette Gallery, Scottsdale, AZ; Paul Kopeikin Gallery, Los Angeles, CA; Nomadischespuppentheater, Berta Walker Gallery, Provincetown, MA. 2004 *The Apollo Prophecies*, Yancey Richardson Gallery, NYC; DNA Gallery, Provincetown, MA; Pepper Gallery, Boston, MA. *City of Salt*, Focus Gallery, London, UK; Yancey Richardson Gallery, NYC. 2002 *Scotlandfuturebog*, Yancey Richardson Gallery, NYC. *City of Salt*, Paul Kopeikin Gallery, Los Angeles, CA; Carl Hammer Gallery,





Chicago, IL; Pepper Gallery Boston, MA; Lisa Sette Gallery, Scottsdale, AZ. 2001 *City of Salt*, DNA Gallery, Provincetown, MA. *Scotlandfuturebog*, Carrie Haddad Gallery, Hudson, New York. 2000 *The REC, Past-Future*, Palo Alto Arts Center, CA. *Schottensumpfkunftig*, DNA Gallery, Provincetown, MA. *Past and Future*, Lisa Sette Gallery, Scottsdale, AZ. *Transmissions from the Schottensumpfkunftig*, David Beitzel Gallery, NYC. **Group Shows:** 2011 *Saturnalia*, Irvine Contemporary, Washington, DC. 2010 *The Nature of Cities*, United Nations Pavilion, Expo 2010, Shanghai, China. 2009 *Godowsky Award Winners*, Photographic Resource Center, Boston, MA. *Miroirs d'Orients*, Palais des Beaux-Arts de Lille, Lille, France. *Art on the Moon*, Wallraf-Richartz Museum, Cologne, Germany. 2008 *Such Great Heights*, Carrie Haddad Photographs, Hudson, NY. *Melting Ice, Hot Topic*, Field Museum, Chicago, IL; Ministry of Culture, Monaco; Eco-Sophia, Sheppard Fine Arts Gallery, University of Nevada, Reno, NV. 2007 *Melting Ice, Hot Topic*, Nobel Peace Center, Oslo, Norway; Bozar Museum, Brussels, Belgium. *Art from NASA's Collection*, The Smithsonian Institution, Washington, DC. *Rare Essence*, Aeroplastics Gallery, Brussels, Belgium. 2006 *The Twilight Zone*, Carrie Haddad Gallery, Hudson, NY. *Fellows*, Hudson Walker Gallery, Fine Arts Work Center, Provincetown, MA. 2005 *Dreamscapes*, Kohler Arts Center, Sheboygan, WI. *The City: Contemporary Views of the Built Environment*, Lehman College Art Gallery, NYC. *Regional Triennial of Photographic Arts*, Center for Photography, Woodstock, NY. 2004 *Dreamweavers*, Yancey Richardson Gallery, NYC. *The City: Cotemporary Views of the Built Environment*, Lehman College of Art, Bronx, NY. 2003 *Re-presenting Representation VI*, Arnot Museum of Art, NYC. *First Photographs: Henry Fox Talbot and the Birth of Photography*, Museum of Photographic Arts, San Diego, CA. 2001 *Rumors of War:*

*A Contemporary Exhibition Inspired by the Art of Jacob Lawrence*, Triple Candie, NYC. *Digital: Printmaking Now*, Brooklyn Museum of Art, NYC. *Works by Fellows of the Fine Arts Work Center*, Cape Cod Museum of Art, Dennis, MA. *Photosynthesis: Recent Developments in Contemporary Photography*, Delaware Center for the Contemporary Arts, Wilmington, DE. *Of Dreams and Dreamers: Art as a Vehicle of Escape*, Carl Hammer Gallery, Chicago, IL. *Photo-Synthesis: Recent Developments in Contemporary Photography*, Gallery Camino Real, Boca Raton, FL. 2001 *False Witness: Joan Fontcuberta, Sputnik, and Kahn&Selesnick, David Winton*, Bell Gallery, Brown University, Providence, RI. 2000 *American Art Today: Fantasies & Curiosities*, The Art Museum, Florida International University, Miami, FL.

(below and previous pages) *The Circular River*, 1997-98. 7 x 67 in. (6 feet!), half leather binding, 60 plates includes full series on acid free archival paper with text, digital prints with hand retouching and REC stamps. Courtesy of Yancey Richardson Gallery, New York.



## Bill Knott



Bill Knott was born in 1940 in Carson City, MI. He is the author of nearly twenty books of poetry, many of the more recent of them self-published. They include *The Naomi Poems, Book One: Corpse and Beans*, 1968, published under the conceit that it was the work of deceased young writer, Becos, 1983; *Outremer*, winner of the Iowa Poetry Prize, 1988; *Laugh at the End of the World: Collected Comic Poems 1969 – 1999*, 2000; *The Unsubscriber*, 2004; and *Stigmata Errata Etcetera*, 2007, a collaboration with collages by the artist Star Black. He is a poet of great variety of form and style, of elemental power, of humor and self-deprecation, of both simplicity and “highly-torqued syntactic compression,” whose work is admired by many of the most demanding figures in contemporary poetry. For many years he has also created powerful visual work, often combining it with hand-written versions of his poems and binding it into unique book-works. His visual art is in a mode akin to what is known as Outsider Art: even when it emulates more mainstream styles it is fresh, straightforward, and affecting. He maintains a blog for sharing his poetry at [www.billknottpoetry.blogspot.com](http://www.billknottpoetry.blogspot.com).

As far as we are aware, his art has not been previously exhibited.

Any book opened on a snowy day  
may for a moment feel its content  
reflect the freshness of falling flakes.  
/freshened by the reflection of flakes.  
/freshened by the flake reflections.  
Perhaps the introspective nature  
of descent will shadow the words  
in that book ever after, and pages / its pages  
[bared by chance aspect, in random]  
sortes seek the phrase to save us.  
/sortes for one phrase that saves us.  
More likely the blank blizzard that  
mirrors every word that melts in  
our hand will continue to inflict its  
volumes similar in general, lines  
/volumes general in outline, with  
of poems different/that differ in specifics,  
though through the storm some  
flags prompting vertigo all blow / tempting/ attempting  
their colors against that whiteout.

Bill Knott



*Untitled*, 2005. 8 1/2 x 11 in., 20 original paintings on paper, each accompanied by handwritten text, housed in portfolio. Signed.

## Bodo Korsig



Bodo Korsig was born in Zwickau, Germany in 1962. He studied sculpture at FWG Berlin and now lives in New York and Trier where he is a Professor at the European Academy of Fine Art, Trier.

Bodo Korsig has exhibited in over 100 Museums and Galleries extensively nationally and internationally including in Barcelona, Palma, Chicago, San Francisco, Copenhagen, New York, Los Angeles, Paris, Berlin, Milan, Dresden, Prague, Luxembourg, Auckland, Tokyo, Kyoto and Beijing. His work is in over 40 Museums and Public Collections and he became 11 international Prizes and Scholarships.

Bodo Korsig's work is both funny and serious. Working in a variety of mediums and modes, including woodcut, artist's books and sculpture. He plays with the subconscious, the familiar, the mundane, and the miniscule. He gets you though, hitting you head on with the periphery, turning things around, stretching, reorienting.

### *Artist's Books as Aesthetic Intervals of Time and Space*

His artist's books are as varied and surprising as everything about Bodo Korsig's work. With regard to the texts, he takes the liberty he needs, and, for example, never chooses naturalisms relating to the content. Korsig is not an illustrator. Texts and images speak for themselves on different stages of ignition. Korsig does not embellish texts, he turns them into a visual experience, using an extremely abbreviated, archaic symbolism which lets the microcosmic background of his pictorial work shine through.

The artist's book as a reading experience is transformed into a bouquet of visual parallels. Bodo Korsig reflects, evaluates, and designs layers of text – and that not as pages but as aesthetic intervals of time and space. Most of his books have a convenient format. But there are also portfolios, slipcases and substantial folios. The largest ones command their own space as entertainingly as awkwardly, and resemble folding screens, which emit signals. Bodo Korsig does not care whether these objects, in the sense of a static reading laboratory, can be interpreted as advanced forms of communicating literature or as room-divider art. For him the process of lively exchange with “his” authors is at least as important as the result squeezed between the book covers. Korsig's interest in perception is spurred on by a text and results, ideally, in a direct encounter with the author. He is interested in inverting the relationship between the author and the reader (in this case himself), in replacing the natural distance between creator and recipient, inherent in books as a medium, with personal proximity and dialogical exchange. Spatio-temporal distance is turned into a new kind of simultaneity.

With Korsig, explanatory communication forms part of the self-referentialities which he avoids or breaks up into picture sequences, and which are not allowed any dominance. Korsig's artist's books don't need introductions and epilogues. Reflection of the means is part of the picture-oriented cognitive work. Goodbye sovereignty of terms and concepts. The poetic riches of the world are autonomous! No meta-discourses. The more adventurous and ethno-psychologically charged the marks denoting the pathways, the more liberating. With his repertoire of symbols, Bodo Korsig operates on a romantic level and without a historically separating memory. For him, every single one of



*Magnolia*, 2008. 31 1/2 x 31 1/2 x 386 in., text by Zao Zhang. Acrylic on wood. Chinese/German. Signed by the artist and Zao Zhang.

Portrait photo by David Glackin, 2010.



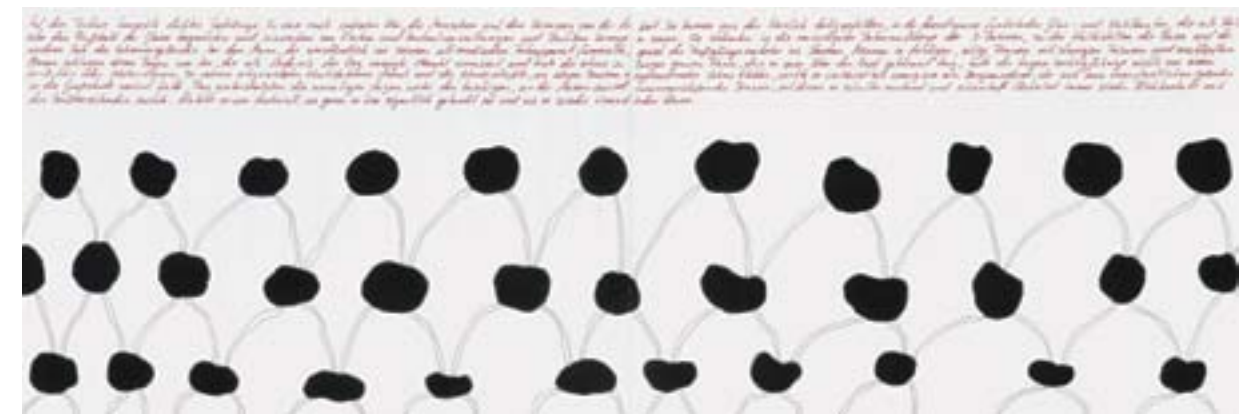
the texts implanted in his artist's books is genuinely contemporary. Endowed with the confidence of being a director of dark currents who knows no boundaries, whether in painting, graphics, drawings, photographs, in sculptures, wall objects and installations, Korsig likes to drop anchor in areas which promise him the possibility of a lively blend of emotions, daringness and a heightening of the imaginary. Who else, in this day and age, would think of printing a woodcut on a canvas measuring 100 x 140 inches, using a road roller – a breathtakingly precise operation which Korsig carried out in the grounds of the Trier Art Academy in 1998 following his first artist's book *Wir waren eine neue Horde*.

Korsig has made a name for himself in the international graphics and print scene due to print-specific sophistication and a smart and sensually balanced use of material. – *Christoph Tannert, Berlin 2010*

[www.korsig.com](http://www.korsig.com)

**Solo Shows:** 2011 *Limits*, Stadtgalerie, Saarbruecken, Germany. 2010 *Limits*, Gallery Contemporanea, Oberbiling, Germany. *Metal*, Greenfield Sacks Gallery, Los Angeles, CA. 2009 *Clash*, Makii Masaru Fine Arts, Tokyo, Japan. 2008 *Leben schmecken*, Keramikmuseum, Westerland, Germany. *Everything is possible*, Gallery Kunstmann, Palma, Mallorca. *No More Excuses*, Gallery Peter Borchardt, Hamburg, Germany. 2007 *Where can I buy a new brain?* Leonardimuseum Dresden, Germany. *I Can't Stop*, Tenri Cultural Institute NYC. *Fotosynthesen*, Saarländmuseum, Saarbruecken, Germany. 2006 *Beauty under Construction*, Gallery Peter Borchardt, Hamburg, Germany. *Hidden Mind*, Gallery Cynthia Broan, NYC; Municipal Gallery Traunstein, Germany. *Where can I buy a new brain?* Municipal Gallery Bietigheim-Bissingen, Germany; Kunsthalle Potsdam, Germany. 2005 *Beauty under Construction*, Kunstverein Trier, Germany. **Group Shows:** 2011 *Blomorphe Skulptur*, Arp Museum Bahnhof, Rolandseck, Remagen. *Signs of Change*, UTSA Satellite Space, San Antonio, TX. 2010 *Von der LINIE in der Skulptur*, Kunsthau Ahrenshoop. *The Gulf Print Storm*, The Dishman Art Museum, Beaumont. *PIPE 10*, The Penang State Museum, Malaysia. *Leben Elementar*, Foto Tage Trier. Municipal Museum Simeonstift, Trier. 2009 *Gaphica Creativa*, Jyväskylä Art Museum, Finland. *Bande*, Gallery Peter Borchardt, Hamburg. *Estrellas*, Gallery Kunstmann, Palma. *XXX*, Haus der Kunst, St. Josef, Solothurn. *Selection* Museum Biederman, Donaueschingen. 2008 *Exchanged*, Berman Gallery, Austin, TX. *Chinese Biennial 2008*, Ku Art Center, Beijing. *Cent*, Galerie Defrost, Paris, France. 2007 *Inter-Kontakt* Czech Museum of Fine Arts, Prague. *Art&Environment*, Art Xenter Xiamen, China. 2006 *Eindrücke - Ausdrücke* Kunsthalle Trier, 25 Jahre Niederrheinischer Kunstverein, Niederrheinischer Kunstverein, Wesel. *Formen + Felder*, Municipal Gallery, Villingen-Schwenningen. *Experimental Printmaking*, Allentown Art Museum, Allentown, PA. 2005 *Dreifach*, Gewerbemuseum Winterthur, Switzerland; Neue Sächsische Galerie, Chemnitz, Germany. *Of the wall*, Gallery Bobbie Greenfield, Los Angeles, CA.

(facing page) *Hinweg*, text by Norbert Niemann. 2004. 13 1/8 x 20 in., 21 pages, paintings on handmade paper, handwritten. Signed by the artist and Norbert Niemann.



## Richard Kostelanetz



Kostelanetz was born in 1940 in New York City. Education: Brown University, A.B., 1962, with honors in American Civilization. Columbia University, M.A., 1966, in American History, under Woodrow Wilson, NYS Regents, and International Fellowships; King's College, University of London, 1964-65, as a Fulbright Scholar. Further studies in music and theater at Morley College in London and the New School in New York.

He received the following grants: Pulitzer Fellowship in critical writing, 1965. Guggenheim Fellowship, 1967. NEA Visual Arts Services Grants, 1976, 1978; NEA Visual Arts Planning Grant for art in public places, 1979; NEA Visual Arts senior fellowship in book-art, 1985. Ludwig Vogelstein Foundation, 1980. Fund for Investigative Journalism, 1980. CCLM Editors Fellowship, 1981. Stipendiat, DAAD Berlin, 1981. The Kitchen Media Bureau, 1983. American Public Radio Program Fund, 1984. NYSCA Media Services (through Future Press) 1982, 84. Freunde der Deutschen Kinemathek, 1983. Inter Nationes, the German translation agency, 1983, 84, 85, 86. NEA Media Arts Program, 1981, 82, 85, 86, 90, 91. Finishing Funds Award, Experimental TV Center, 1996. ASCAP Standard Award in music composition, annually since 1983 (except 1992-93). Pollock-Krasner Foundation, 2001.

Individual entries on Richard Kostelanetz's work in several fields appear in various editions of *Readers Guide to Twentieth-Century Writers*, *Merriam-Webster Encyclopedia of Literature*, *Contemporary Poets*, *Contemporary Novelists*, *Postmodern Fiction*, *Webster's Dictionary of American Writers*, *The HarperCollins Reader's Encyclopedia of American Literature*, *Baker's Biographical Dictionary of Musicians*, *Directory of American Scholars*, *Who's Who in America*, *Who's Who in the World*, *Who's Who in American Art*, *NNDB.com*, *Wikipedia.com*, and *Britannica.com*, among other distinguished directories. Otherwise, he survives in New York, where he was born, unemployed and thus overworked.

I have been making book-art, as I prefer to call it, for over four decades now. (Art categories should define work, NOT the education/training/background of the creator, in this case visual arts). One quality distinguishing my work in sum is the variety of formats, though all have been based in words or literary conceptions (such as narrative, even if abstract)

Kostelanetz's chief claim to our interest is that he is probably the world's most experimental writer, or at least he represents the farthest extreme of the formalist approach within the broader field of 'experimental writing.' He goes much farther along the route more popularly associated with Georges Perec, who wrote a novel without the letter "e." Kostelanetz's work includes a novella with no more than two words to a paragraph, a story with only single-word paragraphs, a "novel" of 1,000 blank pages, stories composed exclusively of cut-up photographs, "narratives" – one of book length – composed entirely of numerals, and a good deal more, often of some complexity, including film, video, and audio-tape pieces. His output in "visual poetry," a medium between poetry and painting which differs from most concrete poetry by being non-linear and non-syntactic, is among his most significant work.

- *A Reader's Guide to Twentieth-Century Writers* (ed. Peter Parker, 1996)

[www.RichardKostelanetz.com](http://www.RichardKostelanetz.com)



**Recent Solo Show:** 2010 *Black Writings*, Books & Books, Miami, FL. **Recent Group Show:** 2009 *Sounds*, Bass Museum, Miami, FL.



*One Night Stood*, New York, Pattern Poem Press, 1969. 5 x 8 in., 2 volumes each 80 pages, stenciled letters on paper in cardboard box.



## Christina Kruse



Christina Kruse was born in Egestorf, Germany and lives today in New York. Upon the completion studies in science and sociology at secondary school, Kruse began her career as one of Europe's top fashion models in 1992, living first in Milan, and then Paris and New York. In 1995, she bought a Mamiya camera and began the first of her illustrated journals or "Reisebuchs" a series of mixed media notebooks chronicling her world travels and composed of collages, drawings, writings in several languages and photographic self-portraits. Almost incidentally, the Reisebuchs came to the attention of several of the art directors at the magazines in which her work as a model appeared, and she was approached to work as a photographer on fashion assignments. As such, she has published in Interview, Vogue, I.-D., Mixte, Harper's Bazaar, and numerous other publications. As an artist, working primarily in mixed media and photography, she has shown in New York (her most recent solo show at Steven Kasher Gallery), London, Paris, Berlin and Hamburg. In 2005, she received an award from GLAAD for "best emerging artist in photography."

Kruse's most recent projects include a four-screen video installation for three ASFOUR, a short film for the ICON-FLY fragrance, Attache-Moi, the publication of her limited edition artist's book, *Reisebuch 1-5*, and work on a series of very large scale paper collage works for several upcoming 2011 European gallery shows.

A key source and focus of Kruse's work are the notebooks Kruse has created over the past twelve years while on the road – her *Reisebuchs*. These have frequently functioned as the primary laboratory of her artistic practice. And in all, she has employed her distinctive style of collage. Not exactly artist's sketchbooks – although many of her current large-scale works are derived from their pages. Neither are they simply a personal journal or diary – though they do provide an intimate record of Kruse's emotional life, loves won and lost, hopes and fears explored, challenges faced, the dead remembered, and friendships celebrated. Since in much of this (as well as other work), Kruse explores her themes in self-portraits employing elaborate costumes. Her *Reisebuchs* can also be read both as the record of an ongoing series of private performance by a fine actress, and as an extended, multi-faceted self-portrait.

Kruse's *Reisebuch* project begun as an enterprise of solitude, done without assistants or collaborators, and almost purely for herself.

During the dozen years since, Kruse's approach to mixed media collage has evolved into a style, which typically combines small Polaroids with textured tape, watercolor, ink, crayon, gouache, metallic paper, newsprint, and colored plastic gels. But, initially, she says, it was something of a conversation with herself, that she had between modeling jobs, or when far from home on assignment, on idle nights with time to kill in a luxury hotel suite. She would muse on a character, think through her story, dress up appropriately, take photographs with a timer, and then stay awake for hours creating elaborate layouts which amplified the narrative of the image with text and collage or drawing.

In 1997, Kruse shyly showed her first book to a few friends. The enthusiasm of one of them landed her her first job, a fashion story for the highly regarded Paris magazine *Mixte*. This in turn brought her to the attention of Katy



*Reisebuch 1*, New York, Paris, Milan, Hamburg, 1997-2001. 8 1/2 x 11 in., 80 pages, paper wrappers, mixed media. Prototype for *Reisebuch 1-5*, (Self-Published, 2008. 254 pages, edition of 425 in ill. wraps, 75 in leather, each unique, hand stamped by the artist using acrylic ink and rubber stamps. Housed in a clamshell box printed with montages by the artist. (leather edition with two pages hand collaged by the artist with silver tape and two photographs. Signed and numbered.)

Barker, who signed her up to the agency's illustrious roster of photographers, which included such luminaries as David Bailey, Jean Baptiste Mondino, and Terry Richardson. Kruse's first gallery show followed almost immediately, organized in Paris by Donatella Versace, another instant Kruse fan. Her most recent European solo show was held at the Robert Morat Gallery in Hamburg in 2007.

[www.ck6b.com](http://www.ck6b.com)

**Solo Shows:** 2010 *Contours*, Public 4 Screen Video Installation, NYC. 2009 *Christina Kruse/Reisebuch 1-5*, Steven Kasher, NYC; Salon Anke Degenhard, Hamburg, Germany. 2007 *Christina Kruse*, Robert Morat Gallery, Hamburg, Germany. **Group Shows:** 2011 *Social Photography*, Carriage Trade Gallery, NYC. 2010 *Faces*, Forgotten Bar Projects, Berlin, Germany. 2009 *Now*, Philips De Pury, London, UK. *The Common Mind*, Cueto Projects, NYC. *Lingering Whispers*, The Pandorian By Predrag Pajdic, London, UK. 2008 Festival Transphotographique, Lille, France. *Reflecteur*, Gallery Bailley, Paris, France.



## Andrea Lange



Andrea Lange was born in Dresden, Germany in 1970. She studied painting and graphic design under Professor Rolf Kuhrt at the HGB, Leipzig, a university for graphic design and book-arts. With Bettina Haller in 1998 she founded the Sonnenberg-Press, a workshop for visual arts and printing in Chemnitz. Since 2001 she has lived and worked in Kemberg, near Lutherstadt Wittenberg with her family. She is married and has 4 children. In 2003 she became a member of the artists' group ALBA Blue and in 2010 a member of the Federation of Educating Artists of the Vogtland. Since 1994 she has created numerous original artist's books, books with original prints and calendars containing original woodcuts.

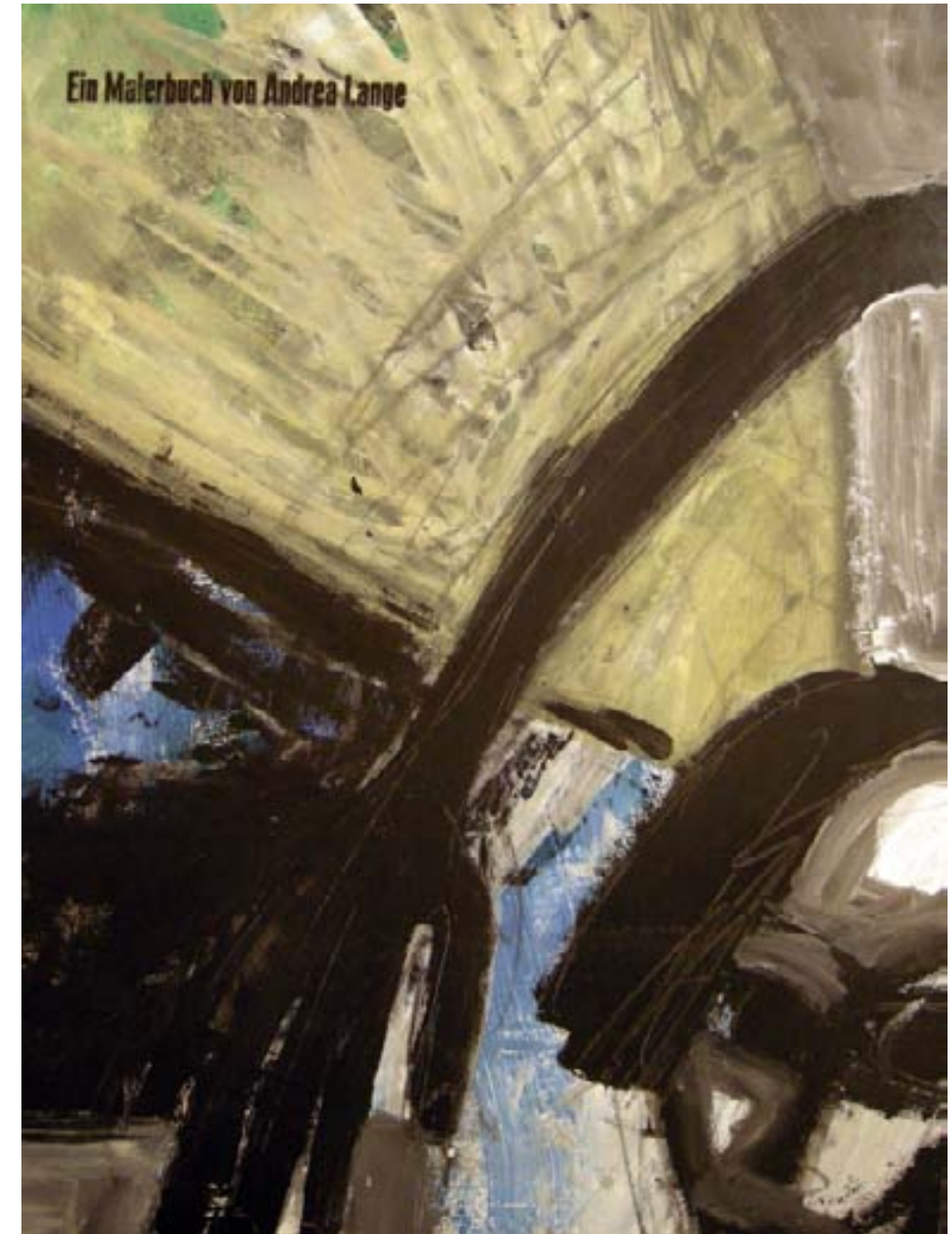
The book as synthesis of the arts fascinates me. In the *Malerbuch* I feel a freedom of expression in style, materials, and media that is unique. The pictorial landscape of the book form opens up areas between figuration and abstraction, between light and shade, and between clarity and mystical twilight, with results that are both unpredictable and charged with meaning.

I made my first artist's books already during my studies. Since then I've produced quite a few, many of which I've hand set and illustrated with woodcuts. Their very intense and expressive woodcuts give my artist's books a very personal appearance.

[www.andrea-lange.de](http://www.andrea-lange.de)

**Solo Shows:** 2008 *Malerei und Grafik von Andrea Lange*, Club Ebene Eins, Schifferstadt, Germany. 2007 *Holzschritte von Andrea Lange*, Typographisches Kabinett, Speyer, Germany. 2006 *Holzschritte von Andrea Lange*, Town Hall Gallery, Lübben, Germany. 2005 *Holzschritte von Andrea Lange*, Gallery ERATA, Leipzig, Germany; Typographisches Kabinett, Speyer, Germany. 2003 *Nicht nur für Hochbaukinder – ein Künstlerbuch*, Typographisches Kabinett, Speyer, Germany. **Group Shows:** 2011 *Nichts als den Himmel*, Holzschritte von Franca Bartholomäi und Andrea Lange, Galerie der Luther-Melanchthon-Hochschule, Lutherstadt Wittenberg, Germany. *Neue Schätze für Melanchthon*, Pressendrucke, Lutherstadt Wittenberg, Germany. *RECALL – Painting, graphics, objects and installations from scholarship holders of the Cranach Foundation*, Cranach Haus, Lutherstadt Wittenberg, Germany. 2009 *Taumelpfade – Alba blue*, Old Town Hall, Lutherstadt Wittenberg, Germany; *Drehmomente*, Galerie Hoch+Partner, Leipzig, Germany. 2008 *Andrea Lange und Petra Schramm*, Island Gallery, Berlin, Germany. *100 Saxon graphics – leaves in the letterbox*, Neue Saechsische Galerie, Chemnitz, Germany.

(facing page) *Fensterblick Klosterstraße 181* – a poem by Johann P. Tammen, Kemberg, Germany, 2008. 9 5/8 x 13 3/4 in., 34 pages, butterfly binding in wooden box, painted book cover, collages of woodcuts and acrylic, letterpress. Signed.



## Nicholas Lawrence



Nicholas Lawrence was born in Boston in 1960, son of the eminent American publisher Seymour (Sam) Lawrence. He attended Dartmouth College, from which he received a BA in 1982, as well as the Ruskin School of Drawing and Fine Art in Oxford, England and the Skowhegan School of Painting.

He has been the subject of more than thirty solo shows, including a large-scale mid-career retrospective at Pierre Menard Gallery in Cambridge, MA, and has received numerous grants and awards. He was co-founder of the text and book-art oriented New York gallery, Volume, and he is currently the owner of its successor gallery, Freight & Volume.

I grew up and live among books – my father published many of the greatest American writers of the post-war era, and from an early age my experience was colored by literature. In my own book works I try to convey a feeling for the book as natural object, which it is to me. I tend to want to return paper to its organic past, and many of my book objects, in addition to bearing iconography that is both bio- and geo-morphic, are swollen with life, having absorbed abundant fluid in the process of their creation.

Nick depicts ordinary things, yet at the same time he gives them a fantastic edge relating to the mythic. It's like you're examining your own isolation in a way that's mythic, but not self-aggrandizing,... He can bring together the mythic and the mundane, without sliding too much into one world or the other. It is a tightrope that the artist confidently walks on, while openly addressing those darkplaces in the human psyche that we prefer not to acknowledge, those places in our behavior where the exercise of power often becomes the only thrill to seek...

His cartoony style makes his intense material palatable.

*John Yau*

**Selected Shows:** 2008 *Notes from Underground, A Survey: 1982-2007*, Pierre Menard Gallery, Cambridge, MA. 2007 *Second Life*, Raid Projects, Los Angeles, CA. 2006 *Bloopers, Gaffes and other Rough Patches*, ATM Gallery, NYC. 2003 Berta Walker Gallery, Provincetown, MA. 1999 Barbara Singer Fine Art, Cambridge, MA. 1997 Post Gallery, Los Angeles, CA. 1997 *The Harvest Series*, Berta Walker Gallery, Provincetown, MA. 1997 *Recent Monotypes*, Cherrystone Gallery, Wellfleet, MA. 1993 *Revolution*, Petrovsky Cultural Center, Moscow Russia. 1992 *Genaesthetics*, Gallery Equus, Boston, MA. 1991 *Nuclear Icon Series*, William-Lamb Gallery, Los Angeles, CA. 1987 White Street Gallery, Key West, FL.

(facing page) *Before the Trip*, 1990. Highland Avenue Press. 8 1/2 x 8 in., 112 pages, linen with painted dust jacket, ink drawings on paper. Signed.





## Jean-Jacques Lebel



Jean-Jacques Lebel was born in Paris in 1936 and studied at the Academia della Arte in Florence, Italy. He authored the first European Happening (*L'Enterrement de la chose*, Venice, 1960) and went on to create over 80 further Happenings in Europe and America, sometimes in conjunction with other pioneers of the genre, such as Olden-berg and Kaprow. His work in numerous media is deeply politically informed, radical in orientation and often the subject of fierce controversy – a work he conceived and co-created with colleagues in 1961 was seized by Italian authorities and not released for 24 years. He participated in the events at the University of Nanterres in March 1968, which resulted in the general strikes of May 1968.

He has been the subject of major retrospectives, which traveled extensively in Europe beginning in the late nineties, and he has curated numerous large-scale thematic exhibitions and festivals as well as nearly twenty smaller collective and monographic shows.

He has published ten books of essays on culture and politics and translated numerous American poets of the Beat period into French for the first time.

His work is held in many important international museums, including the Centre Pompidou, Musee d'Art Moderne de la Ville de Paris, the Galleria Nazionale de l'Arte Moderna, Roma, the Budapest Ludwig Museum, the Israel Museum (Schwartz Collection), the Museo Vostell, et al. He was a recipient of the Yoko Ono Lennon Courage Award in March 2011, established “to honor individuals and groups in the arts who have shown extraordinary courage with their work and interests, defying censorship, public doubt or even scorn in pursuit of their visions.”

**Solo Shows:** 2004 *Erró, Fablström, Köpcke, Lebel*, Hamburg; Phoenix Art. 2003 *Das Endlose Rätsel. Dalí und die Magie der Mehrdeutigkeit*, Museum Kunst Palast, Düsseldorf, Germany. *Autour d'Antonin Artaud*, African Muse Gallery, Paris, France. *Jean-Jacques Lebel*, Institut Français, Barcelona, Spain; Mayor Gallery, London. 2002 *Sade-Surreal*, Kunsthau Zürich, Switzerland. *Paris, Capital of the Arts 1900 - 1968*, Royal Academy of Arts, London. *Polyphonix 40*, Centre Cultural Suisse, Paris. 2001 *Le Grand Tableau Antifasciste*, Museum of Modern and Contemporary Art, Strassbourg. *Les années Pop, 1956 - 1968*, Centre Pompidou, Paris. *Jean-Jacques Lebel*, Casino Luxembourg, Luxembourg. 2000 *Jean-Jacques Lebel*, Fondazione Mudima, Milan; Fondazione Morra, Naples; Haus am Waldsee. *Eros' hage (Garden of Eros)*, Kunstmuseum, Bergen, Norway. *Jean-Jacques Lebel*, Museum of Contemporary Art, Tokyo, Japan. 1999 *Jardi d'Eros, art eròtic en colleccions europees*, Palau de la Virreina, Barcelona, Spain. 1998 *Jean-Jacques Lebel*, Kunsthau, Hamburg, Germany; Museum Moderner Kunst, Vienna, Austria; Ludwig Museum, Budapest. *Out of Actions: between Performance and the Object, 1949 - 1979*, Museum of Contemporary Art, Los Angeles, CA. *Jean-Jacques Lebel*, Österreichisches Museum für angewandte Kunst, Vienna, Austria.

(facing page) *Amorosa Visione, Oking Le Who Raw*, 1961- 1970, New York. 9 x 7 in., 20 pages, including cover, all illustrated with collages, gouaches and text in English and French. Signed.





## Gregg LeFevre



Gregg LeFevre was born and raised in upstate New York. He received a BA from Boston University and then studied at Columbia. During the Viet Nam War, he chose to teach school in the South Bronx, where he began his career as an artist, doing various art projects with his students. This led to the publication of *Junk Sculpture*, a book about these experiences. After leaving teaching he returned to Boston where he helped found an artists' studio building on Moody Street in Waltham, Massachusetts. His experiences in this building, as well as several other artists buildings where he also lived, led to his writing a screenplay for a television series about an artist's group. His pilot screenplay, entitled "Moody Artists" was completed at the end of 2010.

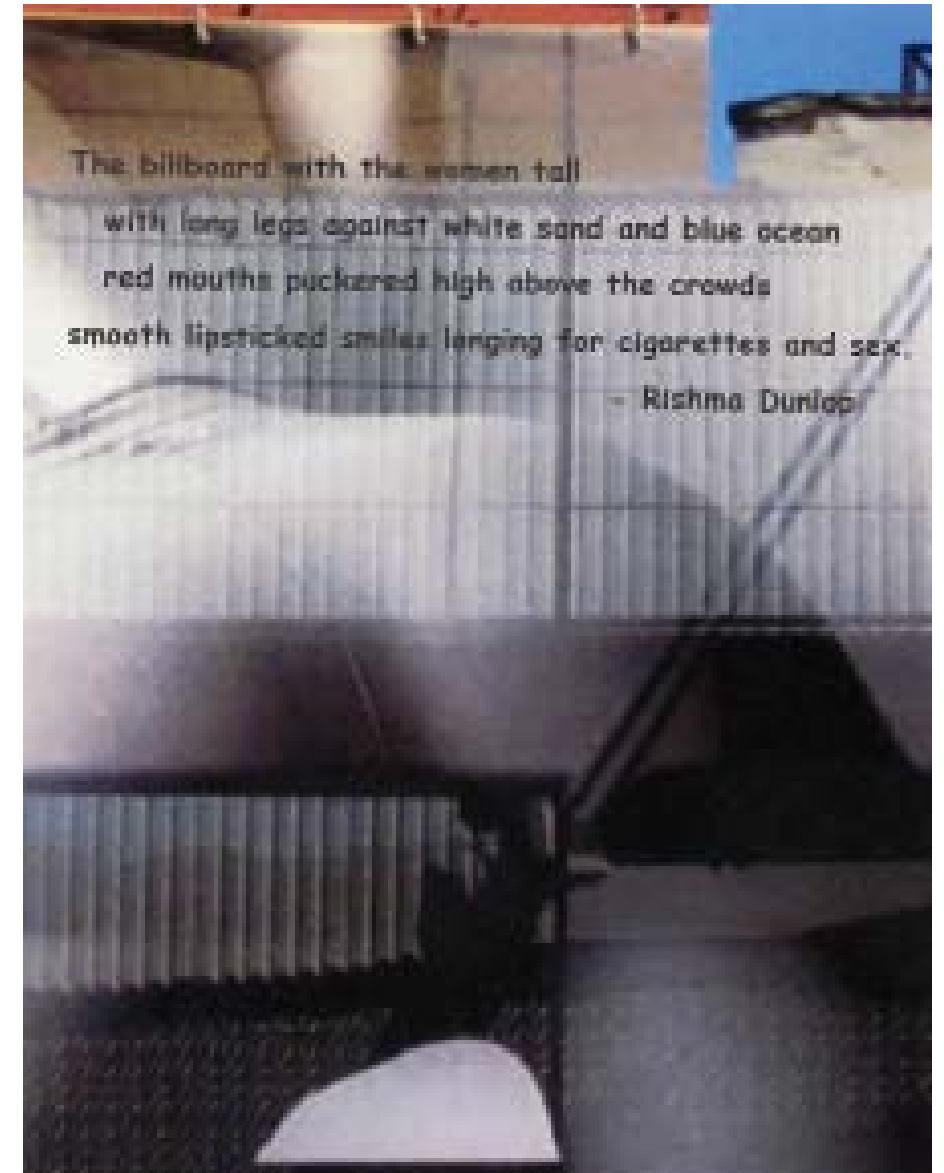
LeFevre's first public commissioned sculpture was installed in Boston in 1976, and since then he has executed over 200 public commissions around the US and Canada. He has pioneered a type of embedded bronze sculptural relief work that can be found in the sidewalks of most major American cities, including Boston, Chicago, Dallas, Las Vegas, Los Angeles, Miami, New York, and St. Louis. He is particularly interested in creating work that touches upon the alternative or lost histories of particular places. In 2009 he formed a collaborative partnership with his former studio manager, Jennifer Andrews, to continue this type of work. Their new website is [www.andrewslefevre.com](http://www.andrewslefevre.com).

He has received numerous awards including grants from the NEA, the Brown Fund, a Coleman Award, and an Excellence in Design Award from the NYC Arts Commission for his work on Library Walk in midtown Manhattan. His artwork has been favorably reviewed in the New York Times, the Boston Globe, The Chicago Tribune, the Miami Herald, Sculpture Magazine and many other publications.

Throughout his career he has also taken a keen interest in photography – particularly in documenting the proliferation of corporate advertisements in public spaces around the country and around the globe. They are often printed at large scale and sometimes, when exhibited outdoors, at billboard scale. "Advertising imprints itself on a city and not surprisingly, a city often talks back. Since the mid-1980's, Gregg LeFevre has been documenting this dialog in cities around the world. His photographs illustrate the accidental, premeditated, and fleeting ways that a city's inhabitants – from protestors to pigeons – often respond to commercial messaging. His images – straightforward street photography, not digital manipulations – reflect LeFevre's interest in documenting the urban landscape exactly as he sees it. His most recent interest is subversion. Once an image is released from the safeguards of the corporate studio into the unpredictable topography of the city, the inherent tensions between commercial mythology and urban reality begin to surface. His photographs document the ways in which the city can sabotage corporate advertisements. By capturing these collected alterations, his pictures read like a visual form of call and response between commercial parables and the actual lives unfolding around them, and as an exposé of corporate advertising's infiltration of private life and thought."

In printing his large-scale photographs, LeFevre makes numerous tests, printing sections from and reductions of his images. The best of these tests and mistakes he saves and assembles into unique books, sometimes including text, sometimes not. – Excerpted from: "Gregg LeFevre: Defacing Corporate Cool" by Mija Reidel in *TAKE art magazine*, New Delhi, 2010. [www.gregglefevre.com](http://www.gregglefevre.com).

*Cigarettes and Sex*,  
NYC, 2010. 21 1/2 x  
13 1/2 in., 21 pages,  
printed vinyl cover,  
archival ink jet images  
printed on photo paper,  
mounted on velum, text  
printed on separate clear  
mylar pages. Signed.



**Solo Shows:** 2010 *Three Voices in My Head*, curated by Shaheen Merali, Freies Museum, Berlin, Germany. 2005 *Branding the City*, The Cooper Collection, NYC. **Group Shows:** 2010 *Tough Love*, Plataforma Revolver, Lisbon, Portugal. 2008 *The Hustle*, curated by Miss Rosen, Powerhouse Gallery, Brooklyn, NY. *Performance and Mimicry*, curated by Shaheen Merali, Bodhi Gallery, NYC. 2002 *Dangerous Beauty*, curated by Manon Slome, The JCC in Manhattan, NYC. 2000 *Works from the Collection*, The DeCordova Museum, Lincoln, MA.

## Annette Lemieux



Annette Lemieux studied at the Hartford Art School, University of Hartford, where she received her BFA in 1980. Her numerous solo exhibitions include the Matrix Gallery, Wadsworth Atheneum, Hartford; New Museum of Contemporary Art, New York; Stichting De Appel, Amsterdam; Castello Di Rivoli, Museo d'Arts Contemporanea, Turin; Kaiser Wilhelm Museum, Haus Esters, Krefeld; Museo de Arte Carrillo Gill, Mexico City; and the Davis Museum and Cultural Center, Wellesley.

Her works are found in numerous permanent collections which include the Art Institute of Chicago; Embassy Collection, Berlin; Castello di Rivoli Museo d'Art Contemporanea, Rivoli, Italy; Collezione Maramotti, Reggio Emilia, Italy; Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum, Brooklyn, NY; Fisher Landau Center for Art, Long Island City, NY; Foto Museum, Winterthur, Switzerland; Friends of Art and Preservation in Embassies, Washington, DC; Harvard Art Museum, Cambridge, MA; Israel Museum, Jerusalem; Krannert Art Museum, Urbana-Champaign IL; Metropolitan Museum of Art, NYC; Museum of Contemporary Art, Chicago; Museum of Fine Arts, Boston, MA; Museum of Fine Arts, Houston; Museum of Modern Art, NYC; Museum of Contemporary Art, San Francisco, CA; Solomon R. Guggenheim Museum, NYC; Victoria & Albert Museum, London; Whitney Museum of American Art, NY; Worcester Art Museum, Worcester; Yale University Art Gallery, New Haven.

Lemieux has received awards and grants from the National Endowment for the Arts, the New York Foundation for the Arts, and the Kaiser Wilhelm Museum in Germany. In 2009 Lemieux received an Honorary Doctorate in Fine Arts from Montserrat College of Art. She exhibits at the Barbara Krakow Gallery in Boston, the Baldwin Gallery in Aspen, and is represented by the Paul Kasmin Gallery in New York City. Lemieux's mid-career retrospective will travel to several locations this year.

Since 1994 I have created a number of paintings using a brick wall motif – “Obstacle,” 1994 and “Double Obstacle,” 1995. Finally in 1997, I wanted to be done with the brick motif – I wanted to break through the brick walls. That year I made another brick wall painting but painted the brick walls blue – “Double Blue,” 1997. The color blue assisted me in breaking through, allowing me to see the sky and images again. In 1998 I rediscovered in my library the book “Works of Art in Italy.” Its black and white plates showed buildings that were damaged during WWII. Rubble was all around them. The rubble made it look as if the sky had fallen onto the buildings. I began to paint the rubble with the color of blue. Sky Piles.

**Solo Shows:** 2010 *The Strange Life of Objects: The Art of Annette Lemieux*, a traveling midcareer survey exhibition hosted by the Krannert Art Museum, Urban-Champaign, IL, curated by Lelia Almafitano and Judy Hoos Fox, traveling to Worcester Art Museum, April 2011, Worcester, MA. *The Last Suppa*, Paul Kasmin Gallery, NYC. 2008 *Taking Stock*, Barbara Krakow Gallery, Boston, MA. *COME JOIN IN*, Paul Kasmin Gallery, NYC. 2006 *Flowers and Song*, Baldwin Gallery, Aspen, CO. 2004 *Vehicles for Elevation*, McKee Gallery, NYC. 2002 *Double Obstacle*, Mario Diacono Gallery, Boston, MA. 2001 *Sphere*, Baldwin Gallery, Aspen, CO, *Scapes Continued*,



*Sky Piles*, Boston, MA, 1998 – 2011. 209 pages, 9 5/8 x 6 1/4 x 3/4 in., red half leather binding with marbled paper, torn. 39 hand colored plates. Signed. (Artist manipulated: *Works of Art in Italy: Losses and Survival in the War. Compiled from War Office Reports by the British Committee on the Preservation and Restitution of Works of Art, Archives, and Other Material in Enemy Hands, London, His Majesty's Stationery Office, 1946. Courtesy of Barbara Krakow Gallery, Boston.*

Barbara Krakow Gallery, Boston, MA. *Scapes*, McKee Gallery, NYC. **Group Shows:** 2011 *Celebrate, The Museum's Collection of Art Since the Mid-20th Century*, Worcester Art Museum, Worcester, MA. *Eye Wonder, Photography from the Bank of America Collection*, National Museum of Women in the Arts, Washington, DC. *Legacy: The Emily Fisher Landau Collection*, Whitney Museum of American Art, NYC. 2010 *Waterways*, Rose Art Museum, University of Brandies, Waltham, MA. *Humanimal*, Portsmouth Museum of Art, Portsmouth, NH. *The Secret Life of Art: Mysteries of the Museum Revealed*, Currier Museum of Art, Manchester, NH. 2009 *Darkside 11 – Photographic Power and Violence, Disease and Death Photographed*, FotoMuseum, Winterthur, Switzerland. 2008 Currier Museum of Art, Manchester, NH. Fisher Landau Center, Long Island City, NY. *Jedermann Collection*, FotoMuseum, Winterthur, Switzerland. 2007 *Collezione Maramotti*, Reggio Emilia, Italy. *Making and Finding*, The Foundation To-Life, Inc., Exhibition Space, Mount Kisco, NY. *Uncontained*, Whitney Museum of Art, NYC. 2006 *Responding to Kahn: A Sculptural Conversation*, Yale University Art Gallery, New Haven, CT.



## Stephen Lipman



Stephen Lipman is a native New Yorker who lives and works in the Bronx, New York. He received a BFA in Fine Art and Philosophy from Manhattan College, NY and continued his education at the Art Students League, NY.

His work from the beginning has been process oriented. A system is set in place with specific parameters that are applied to a range of text based subjects, from his earlier graffiti tags, to his current work with books. His works make a variety of references, engaging with artists and writers, from Brion Gysin and Marcel Broodthaers to Gertrude Stein and Lewis Carroll.

At the turn of this century, Lipman began work on a book from the turn of the previous century. In the summer of 2000, the artist began altering a 19th century artistic anatomy book by choosing words within the book with pencil. The initial impetus was to write by using the vocabulary of an earlier, arcane version of English. The artist soon realized the visual and literary potential of the project and began covering the unwanted text with correction fluid, in effect, writing by removal.

He continues to explore and extend the potential of this process with other books, including the Bible and a mid 19th century surgical anatomy book.

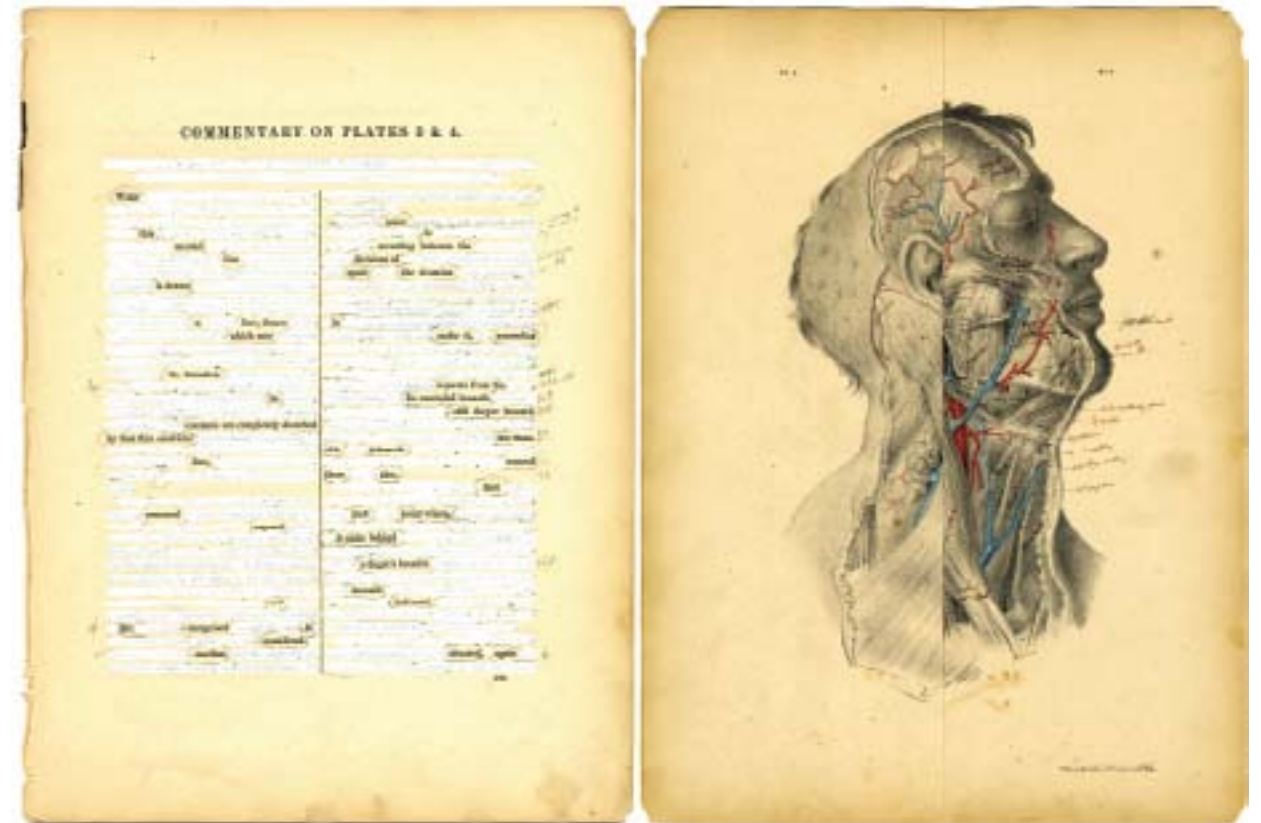
My work in this exhibition is from the “Surgical Pages” series. This series involves disassembling, altering and partially reassembling a mid-19th century surgical anatomy book. The original surgical book was organized with two commentary pages preceding two descriptive plates (images). I’ve reconfigured this order by combining the two plates into one central image, flanked on either side by the commentary pages. The plate is further altered with watercolor, while the commentary pages have gone through a process of text ‘removal’ with gouache.

The old surgical book has a limited vocabulary pertaining to its subject, and a lexicon that differs from modern English. With this limited palette of text, I alter the context of the words and imagery through a process of concealment, juxtaposition and enhancement. The text relates to the images but not in the way the original author intended.

I’m interested in adding processes to objects that have already gone through a number of processes over time. The original author writes the book, an illustrator creates the plates, and a printer sets type, prepares a lithograph, prints and assembles. Later the book is read and annotated... all before I even acquired the book. Then I disassemble, ‘write’, paint and reassemble in a different configuration. My collaborators – a writer, illustrator, printer and surgeon are long dead. In the end, there are multiple “authors” of this work, interacting and connected, despite the passage of time.

[www.stephenlipman.com](http://www.stephenlipman.com)

(facing page) *Surgical Pages I*, New York, 2011. 10 1/2 x 14 in., 6 pages, board backing, mixed media. Signed.



**Group Shows:** 2011 *The Last Book*, Aguilar Branch of the New York Public Library, New York NY. 2010 *The Last Book*, Zentral Bibliothek, Zurich, Switzerland. 2009 *The Last Book*, National Library of Argentina, Buenos Aires, Argentina. 2007 *The Measure of a Few Notes*, Windows/PSII Gallery, Long Island City, NYC. *The Painting Show*, Windows/PSII Gallery, Long Island City, NYC. 2005 *Open Proposition: Artists for the Bill of Rights*, Proposition Gallery, NYC. 2003 *Unframed First Look*, Lehmann Maupin Gallery, NYC. *Recession Show*, Cynthia Broan Gallery, NYC. 2000 *The Paper Show*, Markham-Murray Gallery, NYC.



## Larry Miller



Larry Miller is an intermedia artist whose work has been presented for over four decades. He was active in the development of emergent multi-media and performance genres in SoHo's earliest alternative spaces, and closely associated with the Fluxus movement, which embodied a radical reaction against the institutional and theoretical boundaries of art. Miller's admixture approach to performance and what he termed "performing objects" was presented during the 1970s extensively at spaces such as 112 Greene Street Gallery, PS 1 and The Kitchen, and in subsequent years in the US, Canada and in numerous international exhibitions and performance events.

His works cut across disciplines to explore invisible energies, exemplified by activities with homeless populations, professional hypnotists, practitioners of "psychic" phenomenon and ritual magic to merge diverse media, ephemeral material and participatory elements with formal aspects of sculpture, photography and videography.

Up to the present day, Miller approaches art-making as a research experiment, and frequently enlists both provocation and humor in his oeuvre. His work is often concerned with the notion of the organic, manifested by his choice of materials and in his explorations of biological functions. He has used his body as a testing site, whether by undergoing hypnosis to test the boundaries of identity, or by copyrighting his DNA (1989) to highlight the controversies surrounding genetic technologies. In 1992, Miller launched a global action issuing his *Genetic Code Copyright Certificate* in several languages, facilitating thousands of individuals in proclaiming their unique genetic rights.

Miller's works have been exhibited in significant recent shows in New York such as *The Third Mind: American Artists Contemplate Asia, 1860-1989* (Guggenheim Museum), Fluxus Preview (MoMA), and *112 Greene Street Gallery: The Early Years* (David Zwirner Gallery), as well as in *The Long Weekend* (Tate Modern), and *Fluxus East* currently touring Europe. Miller's Fluxus events have been covered internationally by CNN and broadcast on mainstream European television and shown in the Venice Biennale 1990. His works are represented in public and private collections including MoMA, The Whitney Museum, Walker Art Center, Centre Georges Pompidou, The Getty Center, Tate Britain and other notable institutions.

I am captivated by the power of the BOOK as, perhaps, the most important *invention* of mankind, *ever*. Like an ancient "conceptual ark", it is like No new technology – not the computer or any other ultimately ephemeral memory device. Nothing has yet replaced the power of the BOOK as the most significant object of invention in the history of humankind.

How does this relate to my "unique artist's book"? At the time of making the *Grass Book*, intending it specifically for someone as a visual poem, I wrote that it was "In dedication to the shape of things...", which for me spoke volumes more than any words I could compose in a book. It was intentionally "composed" by a process not totally controlled by my brain selectively ordering words together in a way that signifies a perhaps deep, but shapeless "feeling", which



(detail) *GRASS BOOK (The Shape of Things)*, New York, 1977. 6 3/8 x 4 1/2 x 5/8 in., 22 accordion style folded pages, with silk cloth-covered, hard-board end covers. Signed. Collection of Sara Seagull.

Photo: Larry Miller (during performance "Homgae to Nam June Paik", James Cohan Gallery by Kathy Brew © 2007

we try to voice in words – albeit there are poets who can perfect words in ways close to that. But as an artist, armed more with images, and thoughts immaterial to words – I tried to express myself in the "shape of a book", with natural, ephemeral objects (grass blades) which would be quite vibrant for a while, then fade to a golden dawn of life-gone-by. To me this was a song of life, not unlike a bouquet of flowers that delight in their initial fullness, which then wither away, until another bouquet arises.

*Grass Book (The Shape of Things)* 1977 was an ode to the different notion of "pages" of a book and a "line" of thought (I had been given the Japanese folding book to me blank, as a present) and I wanted to imprint it with an artistic registry of an earthly reality of the changing materiality of our embedment in time. Therefore, it is like the early

“grass paintings” I made in the late 1960s, called “decompositions”, because they were composed of natural flora with disappearing chlorophyll color, more visibly subject to the unvarnished entropy of time, within one’s own lifetime. I marked each page of the book with a single, hammered grass blade, as it happened, dropped onto each page – consciously akin to the chance placement of Duchamp’s “Three Standard Stoppages” and the also relatively free-form gravity of Pollock’s method. The blades form an unordered calligraphy, a line within the extended pages of the accordion book, an inexplicable organic sentence.

[www.OnlyOneLarryMiller.com](http://www.OnlyOneLarryMiller.com)

**Solo Shows and Performances:** 2010 *Fluxus East: Fluxus Networks in Central Eastern Europe*, Henie Onstad Art Centre, Høvikodden, Norway. 2009 *Larry Miller: Figures in the Ground*, Thisisnotashop, Dublin, Ireland. *Figure/Ground*, solo performance, Phoenix Park, Dublin, Ireland. *Memes, Even*, solo performance, Vendor Bar, EAB/FAIR '09, X/Initiative, NYC. 2008 *Genetic Code Copyright certification*, solo event/audience participation, The Bunkier Sztuki Contemporary Art Gallery, Krakow, Poland. *Flux Solo: Larry Miller*, solo performance *Studies International 13*, Tisch School of the Arts, NYC. *Larry Miller: Fluxus at Cabaret Voltaire*, solo performance, Cabaret Voltaire, Zurich, Switzerland. 2007 *Genetic Code Copyright certification*, solo event/audience participation, Künstlerhaus Bethanien, Berlin, Germany. *Inside/Outside*, live video/street performance, FREE SHOW: Interactions NYC. *Alchemical Elements: Larry Miller*, Arts Tropical Window Gallery, Brooklyn, NYC. **Group Shows:** 2011 *112 Greene Street: The Early Years (1970–1974)*, David Zwirner Gallery, NYC. 2010 *Beyond the Text: Artist’s Books from the Collection of Robert J. Ruben*, The Grolier Club, NYC. *Knock Knock: Who’s There? That Joke Isn’t Funny Anymore*, Armand Bartos Fine Art, NYC. *Alternative Histories*, Exit Art, 475 10th Ave, NYC. *Walk like an Egyptian: Instruction Pieces*, viewer participation, Musée Les Abattoirs, Toulouse, France. *Motown Metal*, Harris Theater for Music and Dance, Chicago, IL. *Fluxus Banquet 2*, Fokus Lodz – The Artists’ Museum, 4 days of performances, films, videos, lectures, Poznanski Palace, Klub Fokus Biennale, Centrum Manufactura, Lodz, Poland. 2009 *THE THIRD MIND: American Artists Contemplate Asia, 1860–1989*, Solomon R. Guggenheim Museum, NYC. *Fluxus Preview: The Gilbert and Lila Silverman Collection*, Museum of Modern Art, NYC. *Voids: A Retrospective*, Centre Pompidou, Paris, Kunsthalle Bern, Switzerland. *The Anarchy of Silence: John Cage and Experimental Art*, traveling exhibition 2009–2010, Museu d’Art Contemporani de Barcelona, Barcelona; Shunk, Heerlen, The Netherlands; Henie Onstad Art Centre, Høvikodden, Norway. ...*Sourdain l’été Fluxus*, Passage de Retz, Paris, France. *Dada Machinations*, music concert, Fulcrum.point New Music Project, The Harris Theater 5.0, Chicago, IL. *International Festival of Performance–Videos*, videos/performances, Newkapolcs Gallery/Artpool Art Research Center, Kapolcs/ Budapest, Hungary. 2008 *Genesis–The Art of Creation*, Zentrum Paul Klee, Bern, Switzerland. *NOW JUMP: Inaugural Festival*, The Nam June Paik Art Center, Gyeonggi-do Yongin-si, Korea. *Homo Ludens Ludens: Play in Contemporary Culture and Society*, LABORal Centre for Art and Creative Industries, Los Prodos, Spain. *George Maciunas: The Dream of Fluxus*, Baltic Centre for Contemporary Art, Gateshead, England. *Dissonances*, curated by Achille Bonito Oliva, Toyota Municipal Museum of Art, Toyota City, Japan. *Flux–Olympiad & Fluxus Concerts Fest/UBS Openings: The Long Weekend*, (3 days of multiple performances in the Turbine Hall organized/arranged by Miller), Tate Modern, London, England. 2007 *Multiple Strategies: Beuys, Maciunas, Fluxus*, Busch-Reisinger Museum, Harvard University, Cambridge, MA. *Fluxus East: Fluxus Networks in Central Eastern Europe, 2007–2010*, Künstlerhaus Bethanien, Berlin, Germany; Contemporary Art Center, Vilnius, Lithuania;



The Bunkier Sztuki Contemporary Art Gallery, Krakow, Poland; Museum Ludwig, Budapest, Hungary; Art Museum of Estonia, Tallin; Nikolaj Kunsthalle/Copenhagen, Denmark; Henie Onstad Art Centre, Høvikodden, Norway. *The Avant-Garde from Futurism to Fluxus*, Jonas Mekas Visual Arts Center, Vilnius, Lithuania. *Who Gets to Know?: Genetics and Privacy*, conference panel presentation, The Illinois Humanities Council, Chicago History Museum, Chicago, IL. *NEVER FOREVER: Fluxus Was a Sajudis Trick*, performance with SLAVE PI-ANO, Vytautas Landsbergis and Fluxus group, Art Forum, Berlin, Germany. *Fluxus On the Beach/Flux Day*, performance, SubTropics 19, Miami Beach, and Fluxus concert, Miami Performing Arts Center, Miami, FL. *Homage to Nam June Paik*, James Cohan Gallery, NYC.

## Kate Millett



Kate (Katherine Murray) Millett was born in St. Paul, Minnesota in 1934. She holds a BA from the University of Minnesota, a first-class degree with honors from St. Hilda's College, Oxford, and a PhD in English and comparative literature from Columbia University. Her 1970 book, *Sexual Politics*, a comprehensive critique of patriarchy in Western Society, which was prepared as her Columbia dissertation, became a best-seller, propelling her into the contemporary cultural limelight. Norman Mailer, whose own work was among that which Millett analyzed in *Sexual Politics*, responded to her critique in his *The Prisoner of Sex*. *Sexual Politics* is generally, and justly, regarded as one of the founding documents of modern feminism.

Her next book, *Flying*, is an intimate account of the new life into which she was catapulted as a consequence of her sudden fame. She has since published ten further books, most of them documenting the complex course of her life and relationships while engaging tortured social issues.

Millett has always been active as a sculptor and artist. Her work has consistently addressed serious political and social questions, including the Vietnam War, of which she was an early protester, violence against women, oppression, and involuntary institutionalization. Her sculpture *The American Dream Goes to Pot*, which featured an American flag hanging out of a toilet, caused enormous controversy when it was exhibited in *The People's Flag Show* in New York in 1970. The show was shut down and its organizers were arrested and convicted of flag desecration. She was among the eighteen artists included in the landmark exhibition *A Lesbian Show*, at the 112 Green Street Workshop, generally considered the first significant exhibition devoted to art by lesbians. She has long been a mentor in the arts at the Women's Art Colony in Poughkeepsie, NY, which she founded in 1978.

Of the subject of *Elegy for Sita*, Millett remarks, "Knowing Sita was probably the greatest adventure of my life... The prose elegy traces the history of the relationship, the corners are a requiem for the dead. The elegy is probably the first celebration of lesbian love in words and pictures since Sappho. The model was Chaucer and Shakespeare's Troilus and Cressida, and the medieval custom of a dream poem, which is also part of the Irish custom, of Sir Orpheo, when the line between the living and the dead is "blurred" on certain days! The dead come alive as they do in Mexico's day on all Souls Eve. The places of the dead who were sometimes living on "in another country," still alive as patrons, but who had migrated to another kingdom."

**Solo Shows:** 2009 *Oppression and Pleasure*, curated by Heide Hatry, Pierre Menard Gallery, Cambridge, MA; Kent Gallery, Brooklyn, NY. 1999 *Elegy for a Murdered Lady*, NoHo Gallery, NYC. 1997 *Kate Millett, Sculptor: the First 38 Years*, A retrospective curated by Kathy O'Dell, Fine Arts Gallery at the University of Maryland, Baltimore, MD; Hunter College, NYC; Center for Contemporary Art, Northampton, MA. 1989 *Rosie Decota*, Noho in Soho, Mercer Street, NYC. 1986 *Silvia Likens Sculpture*, Noho Gallery on Broadway, NYC. 1987 *Madhouse, Madhouse.*, NoHo Gallery, NYC. 1979 *Elegy for Sita*, NoHo Gallery, NYC. 1978 *The Trial of Sylvia Likens. A Narrative Exhibition*, NoHo Gallery, NYC. 1977 *The Lesbian Body*, Levitan Gallery, NYC. 1972 *Furniture*,



*Sita*, 1979. 112 pages, 11 x 14 in., manuscript of loose papers with collaged copies of drawings and collaged texts with handwritten corrections, and 3 (11 x 14) photo negatives. Prototype for *Sita* (published 1979 in linen, 350 signed and numbered copies.)

Judson Memorial, NYC. 1970 *Things*, Minami Gallery, Tokyo, Japan. **Group Shows:** 1996 *The American Flag in Contemporary Art*, Phoenix Art Museum. 1985 *Nudes*, Andere Zeit Galerie, Berlin, Germany. 1984 *Lesbia Erotica*, DeVille Gallery, New Orleans, LA. *Nudes, Lesbia Erotica*, Paris, France. 1982 *Nudes*, Andres Wauters Gallery, NYC. 1978 *A Lesbian Show*, curated by Harmony Hammond 112 Green Street Workshop, NYC. 1970 *The People's Flag Show*, Judson Memorial Church, NYC.



## Roberta Paul



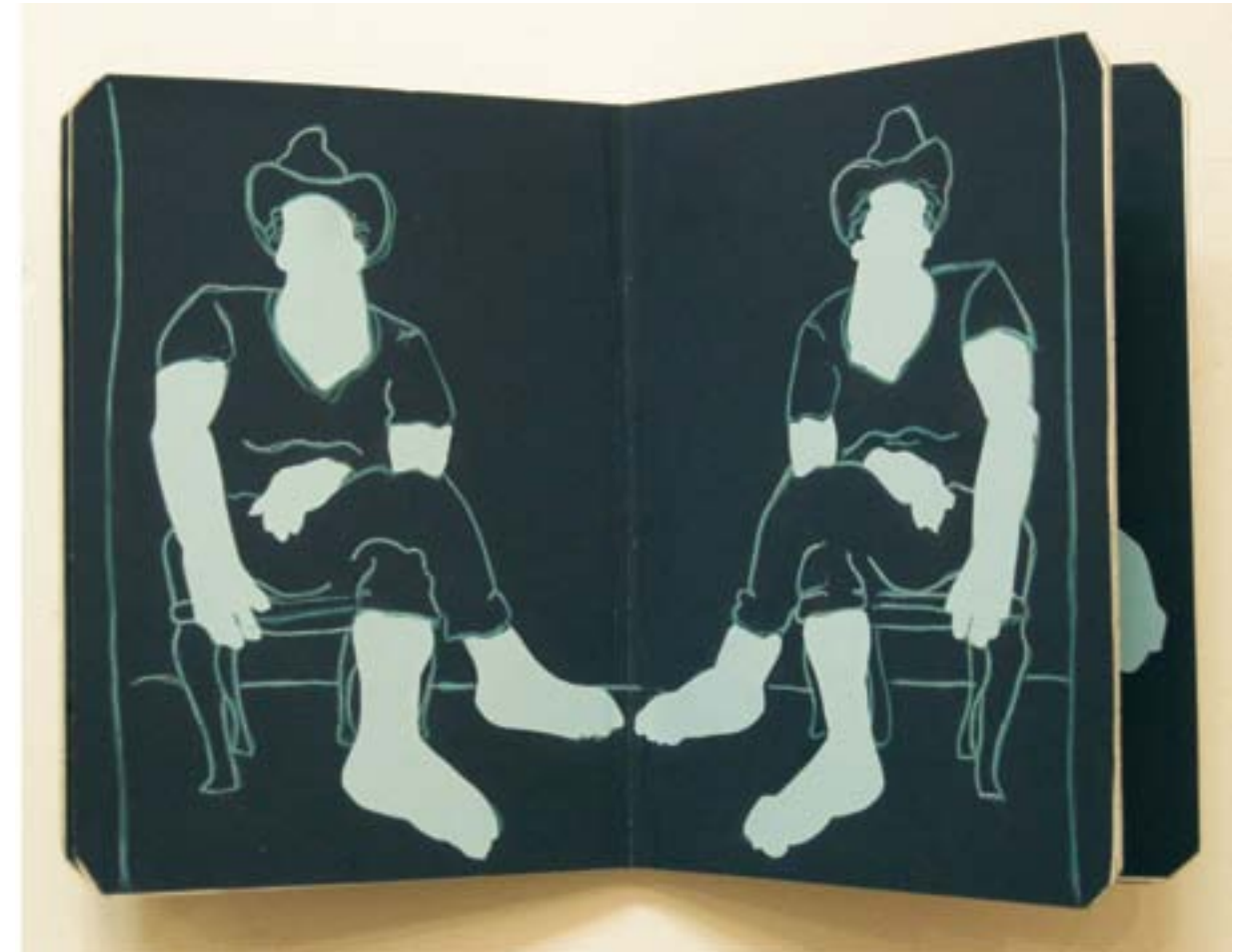
Roberta Paul studied at Skidmore College, Saratoga Springs, NY, where she received her B.S. in 1978 and The Graduate School of Visual Arts, University of North Dakota, Grand Forks, where she received her MFA in 1981. Her numerous solo exhibitions include: the Women's Studies Research Center at Brandeis University, Waltham, MA; Klemm Gallery, Siena Heights University, Adrian, MI; Allston Skirt Gallery, Boston, MA; Amy Jo Spitalier Gallery, Paris; Hunt-Cavanagh Gallery, Providence College, Providence, RI.

Her works are found in permanent corporate and private collections which include: Atlantic Mutual Companies; DeCordova Museum and Sculpture Park, Lincoln, MA; Fidelity Corporation, Boston, MA; Neiman Marcus, King of Prussia, NJ; Wellington Management, Boston, MA.

Paul has received awards and grants from: The AICA Award, Boston Chapter, Best Gallery Show of a Mid-Career Artist, 2005; George A and Eliza Gardner Howard Foundation, finalist, 2007; AICA award Boston Chapter, Best Group Show in an Institutional/University Gallery 2004; A.R.T. (Artists' Resource Trust) Fund, Berkshire Taconic Community Foundation; Newton Cultural Council, funded by Massachusetts Cultural Council.

My work deals with the universality of life, loss and grief. The small concepts!... I try to make the personal universal. The work balances between representation and abstraction and all the "stuff" in-between. The *Ghostrider* series deals with the humility and dignity of my father's decline, which lays the human mortar from which I flirt with the unknown borders and edges of my existence. My paintings form no document of scientific inquiry, no explanations of universal mysteries, but rather a poem, a chant, a song draped in symbols of form and color. My song delves deeper into questioning that space between abstraction and representation. Between the "knowing and not knowing." This construct applies not only to the representational imagery I am now utilizing but is a touchstone for what we cannot know. In this *Ghostrider* book, I extend my ongoing interest in personal narrative into the realm of the stars, exploring paradoxes and confluence between mortality and the immortal, abstraction and figuration, and line and space.

**Solo Shows:** 2010 *Roberta Paul, In Search of Lost Time*, Klemm Gallery, Siena Heights University, Adrian, MI. 2010/2009 *Shame*, Women's Studies Research Center at Brandeis University, Waltham, MA. 2007 *Creation : Science*, Allston Skirt Gallery, Boston, MA. 2005 *Ghostrider*, Allston Skirt Gallery, Boston, MA. 2002 *time & tiers*, Allston Skirt Gallery, Boston, MA. 2000 *Roberta Paul & Amy Podmore*, Allston Skirt Gallery, Allston, MA. **Group Shows:** 2010 *Looking Back: 40 Years at Pelham Art Center*, Pelham, NY. 2009 *The Lobby*, curated by BK Projects and OHT Projects, Watertown, MA. *Icons & Altars*, New Art Center, Newton MA. *"add and subtract"*, Gallery Kayafas, Boston, MA. 2009/2008 *Animals: Them and Us*, North Dakota Museum of Art, Grand Forks, ND. 2008 *Love Fest*, Allstonskirt Gallery, Boston, MA. *Our Time Here will not be Long*, Pierre Menard Gallery, Cambridge, MA. *Art-ists Speak Out*, Miller Block Gallery, Boston, MA. 2006-05 *Great Buys: Museum Purchases*, DeCordova Museum, Lincoln, MA. 2005 *Pretty Sweet: The Sentimental Image in Contemporary Art*, DeCordova Museum, Lincoln, MA.



*Ghostrider*, Boston, 2005. 12 pages, paper on cardboard children book, collage and gouache, dedicated to Peter Paul. Signed. Collection of Julie Weiman.

*My Back Pages: A Library Show!*, Allston Skirt Gallery, Boston, MA. 2004 *the 18th drawing show*, Mills Gallery, Boston Center of the Arts, Boston, MA. 2003 *Call & Response*, Holy Cross College, Worcester, MA. *Gone Fishin*, Allston Skirt Gallery, Provincetown & Boston, MA. 1998 *Liquid Memories*, Clark Gallery, Lincoln, MA.

## Jim Peters and Kathline Carr



Jim Peters was born in Syracuse, NY, in 1945. He graduated from the United States Naval Academy, Annapolis, MD in 1967 (BS, Atomic Physics), and Massachusetts Institute of Technology, Cambridge, MA in 1969 (MS, Nuclear Engineering). He began painting while serving on the aircraft carrier *USS John F. Kennedy* and, using the G.I. bill, graduated from Maryland Institute, College of Art, Baltimore, MD in 1977 (MFA, Painting). A painter and constructionist, he has exhibited regularly at CDS Gallery, NYC (since 1986) and ACA Galleries, NYC (at present), Pierre Menard Gallery, Cambridge, MA and artSTRAND Gallery, Provincetown, MA. He is a member of the Visual Arts Committee at the Fine Arts Work Center in Provincetown. He presently teaches painting at the MassArt MFA Program in Provincetown, the Fine

Arts Work Center Summer Program, and for past three years he has been an Adjunct Professor at the Rhode Island School Of Design teaching Drawing. Awards include Fellowships at Fine Arts Work Center in Provincetown (1982-83 and 1983-84), Massachusetts Artists Grants (1985 and 1988), Adolph and Esther Gottlieb Foundation Fellowship (1999), and Massachusetts Cultural Council Artist Fellowship (2002 and 2008). He has work in many collections world wide including William Benton Museum, University of Connecticut, Flint Institute of Art, and Solomon R. Guggenheim Museum, NYC.

His sometimes-collaborator, the text-image artist Kathline Carr, is a poet and essayist. She earned her BFA in writing with a concentration in feminist art-making ideology from Goddard College. She is also a visual artist whose work has been shown at artStrand in Provincetown, Pierre Menard Gallery in Boston, UMASS Dartmouth in New Bedford, and will appear in the summer issue of *Calyx*, a journal of feminist writing and art. She lives in Warren, Rhode Island with her husband Jim Peters.

Recurrent themes in our collaborative work have been the tension between text and image, and the transmutation of the body. Hybridity, both in writing and in art-making, allows for a symbiotic exchange of images and ideas, an exploration of the intersection of different, even divergent, media.

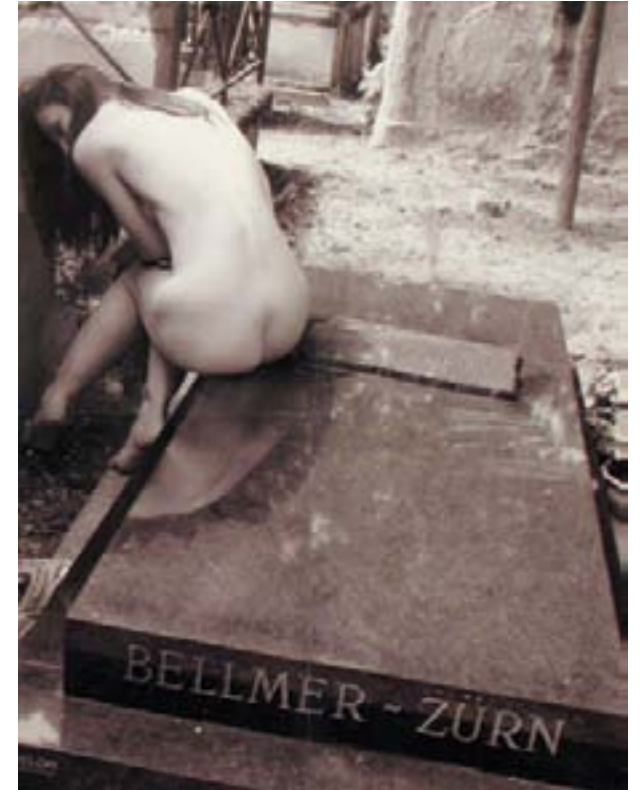
*Subcutaneous Reckoning* is about what is beneath the surface of our skin – the things or people who inspire or incite us, what affects us in the world, in ourselves – and the excavation of these buried things with the tools of language and the eye. The text opens with the poem *Of Our Birds*, named for the Dadaist poet Tristan Tzara. This poem discusses the fragility of beauty, of silence and of the bond between two people. The painting of the single bird represents this fragility. The accompanying photograph has been manipulated to include the image of the paint jar, an emblem of action/creativity present in our lives.

Like Marguerite Duras, we are concerning ourselves these days with the fragment, the part – the kernel – from a visual work, from a piece of writing, and the shape that the juxtaposition of these parts might form. The coming together of these pages represents for us a journey through the cemeteries of Paris, the work of Unica Zurn, and the symbol of the bird as independent spirit and consuming congregation.

For us the digital medium has become an intensely personal and romantic form of collaboration. We treat each image

as a joint venture; the figure being photographed is not only a model, but often the instigator/director of the shoot. These images become serialized into topics, ideas, place, etc. Bound, they become unique books. The fluidity of discussion, the exchange of ideas, and the finite time we have to assemble what we feel compelled to divulge are central to *Subcutaneous Reckoning*. [www.jimpetersart.com](http://www.jimpetersart.com)  
[www.kathlinecarr.wordpress.com](http://www.kathlinecarr.wordpress.com)

**Solo Shows:** 2010 *Jim Peters - Fusion/2010*, artSTRAND, Provincetown, MA. 2009 *Recent Works of Jim Peters*, Pierre Menard Gallery, Cambridge, MA. *Jim Peters - Paintings, Constructions, Drawings - 2000 - 2009*, University of Massachusetts at Dartmouth Gallery, New Bedford, MA. 2008 *Jim Peters; New Works*, artSTRAND, Provincetown, MA. 2007 *Jim Peters 1974 - 2007, a mid-career retrospective*, Pierre Menard Gallery, Cambridge, MA. *Jim Peters and Friends*, MPG Contemporary, Boston, MA. *New Works: Paintings and Photo/constructions*, artSTRAND, Provincetown, MA. *New London Redux*, Hygienic Art Galleries, New London, CT. 2006 *Jim Peters; New Works: Paintings, Constructions, and Drawings*, MPG Contemporary, Boston, MA. 2005 *New Painting and Constructions*, artSTRAND, Provincetown, MA. 2004 *New Paintings and Constructions*, MPG Contemporary, Boston, MA. *Living with a Queen*, Cape Museum of Fine Arts, Dennis, MA. 2003 *New Works; Jim Peters*, DNA Gallery, Provincetown, MA. 2002 *Jim Peters, Then and Now*, CDS Gallery, NYC. *Jim Peters, Paintings and Constructions*, DNA Gallery, Provincetown, MA. 2001 *Paintings/Constructions: from Quercy and the Languedoc*, CDS Gallery, NYC. 2000 *Drawings and Prints*, Gallery Bershad, Somerville/Boston, MA. *Jim Peters: Works*, Mazmanian Art Gallery, Framingham State College, Framingham, MA. **Group Shows:** 2011 *Faculty Biennial*, Rhode Island School of Design Museum, Providence, RI. *Provincetown Artists Exhibition*, New Britain Museum of American Art, New Britain, CT. 2010 *Visual Arts Committee Exhibition*, Fine Arts Work Center, Provincetown, MA. *Faculty Exhibition*, MassArt MFA Program, Hudson D. Walker Gallery, Provincetown, MA. 2009 *100 Years of Figure Painting*, ACA Galleries, NYC. 2008 *On the Edge/Drawings*, ACA Galleries, NYC. 2005 *Two Continents and Beyond: Waterways*, Istanbul Biennale, Istanbul, Turkey. *Erotica*, Fine Arts Work Center, Hudson D. Walker Gallery, Provincetown, MA. *Sight-Specific*, DNA Gallery, Provincetown, MA.



(above and following pages) *Subcutaneous Reckoning*, Warren, 2010. 20 x 15 in., 14 pages, clear tape binding, taped assemblage of digital images and texts (dedicated to Eric Rohmer (1920-2010), filmmaker, and Tami Engstrom, murdered February 7, 1991). Signed by both artists.



## Prey

I dream I am a two-dimensional object in several films,  
a beam cuts through blackness, projects my suspended limbs.

The Ohio murderer is asking for clemency. After stabbing her  
many times, he left her liver in his car. His passenger

didn't desire (him) his touch, *let me out* she cried (he said)  
Clemency. On paper, human decency—won't negate her death.

Her intestines were found wrapped in her coat, *obviously insane*—  
The state worries lethal injection might cause (him) the killer pain.

A branch poised over my windshield looks like running legs.  
The radio blares news clips. *Clemency for killer*, it says.

Women are not yet safe, are still prey. Lethal injection might hurt.  
*Don't act like prey*, we are told. Conceal apparent sexual attributes.

*Obviously insane*—don't accept rides from strangers,  
no eye contact. She was oblivious (of him), to the danger.

The branch touches the car, sounds like fingernails.  
In a dream, I have sisters attached to my hands, like paper dolls.





## Raquel Rabinovich



Raquel Rabinovich is a visual artist born in Buenos Aires, who has lived and worked in the United States since 1967. She studied art in Argentina, Paris, and Edinburgh, and has been the recipient of numerous grants and fellowships, including two Pollock-Krasner Foundation grants, two Artist Space grants, and two National Endowment for the Arts fellowships. Her current work includes two ongoing series: *Emergences* and *River Library*. *Emergences* are site-specific stone sculpture installations constructed on the shores of the Hudson River. *River Library* is a series of drawings made with mud from rivers from around the world.

Rabinovich has been exhibiting in the Americas and Europe since 1953. Solo shows include those at the Fundación Alon in Buenos Aires, Argentina; Bronx Museum of the Arts in NY; Institute for Art and Urban Resources at P.S.1 in Long Island City, NY; as well as venues in England, Denmark, and Scotland. The artist represented the U.S.A. in the 10th International Cuenca Biennial in Ecuador in 2009. Additionally her work has been featured in group exhibits at the Weatherspoon Art Museum at the University of North Carolina at Greensboro, NC; Miami Art Museum in FL; Museo de Arte Moderno de Cartagena in Colombia, and the Hudson River Museum in New York. Her artwork has been reviewed in the *New York Times*, *Art in America*, and *Arts Magazine*, among others. Recent essays about the artist include Raquel Rabinovich: Fluid Equilibrium by Robert C. Morgan in *Sculpture* magazine (2010) and *In Praise of Darkness* by David Levi Strauss in *From Head to Hand – Art and the Manual* (2010). Monographs include *Raquel Rabinovich, Antología del lecho de los ríos/ Anthology of the Riverbeds* (2008), *The Dark Is the Source of Light* (1996) by Linda Weintraub and George Quasha.

For a very long time I have been fascinated by the dark, that which is concealed beneath the surface of objects, words, thoughts, and the world. I am interested in what we don't see, or that which seems to be invisible. Equally, I am compelled by the process of how something emerges into view from concealment. Working across mediums, this has been the essence of my artwork for the last 50 years.

This fascination is reflected in my current work *River Library*, a series of drawings on handmade paper in which I use mud from rivers around the world as my medium. The layering of paper and mud onto pages parallels the formation of sediment in the depths of the rivers. This mud embodies the history of the Earth and humankind – it contains life, death, and layers of accumulation. It encompasses a yet unwritten history of nature and culture, and functions like a text, providing a trace or memory of our existence. *River Library 378 with Footnotes*, 2011, includes layers of mud from the Rio Grande and Mississippi Rivers, and reads as an open book. At the bottom of each page one will see footnotes, which seem as if they were emerging from the larger drawing itself, only to be submerged back into it. Yet their presence creates another layer of meaning.

All of the works in this series, have their source in chaos and the unformed darkness of mud, but unfold into order and form. Ancient civilizations in the Mesopotamia region created the first libraries in the 4th millennium BC. They inscribed their histories imprinting cuneiform characters on tablets that they made with mud (clay) from the rivers along which they settled. While clay was their 'paper', clay is for me the actual text. *River Library*, as both a metaphor of, and a witness to our history, echoes those first libraries.



*River Library 378 with Footnotes*, USA, 2011. 15 3/4 x 23 in., 4 pages, no traditional binding, see technique below. Rio Grande and Mississippi River mud and glue on Essindia paper. Signed.

*These drawings are like pages of books from an infinite library.*

**Solo Shows:** 2009 *River Library (The Poetics of Water)*, curated by José Manuel Noceda, 10th International Cuenca Biennial, Cuenca, Ecuador. 2008 *Raquel Rabinovich: River Library*, curated by Julia P. Herzberg, Fundación Alon, Buenos Aires, Argentina. 2000 *Light Unworn: New Paintings by Raquel Rabinovich*, Trans Hudson Gallery, NYC. **Group Shows:** 2010 *Marks that Matter, Contemporary Drawing in the Hudson Valley*, State University of New York, Ulster, NY. *What Matters Most?* Curated by Amy Lipton, Exit Underground Space, NYC. 2009 *2012 +*, curated by Alexandra Chang, Urban Art Infill, NYC. 2008 *Selection of Works from the Haim Chanin Collection*, Haim Chanin Fine Arts, NYC. 2007 *Minimal Interference (with Lucio Pozzi)*, BCB Art Gallery, Hudson, NY. *Continuum: American Abstract Artists*, St. Peters College, Jersey City, NJ. 2004 *Art on Paper 2004*, curated by Ron Platt, Weatherspoon Art Museum, The University of North Carolina at Greensboro, NC.

## Aviva Rahmani



Aviva Rahmani is an ecological artist who works with scientists to design solutions to degraded environments. She began her career as a performance artist in the late sixties, is an affiliate at the Institute for Arctic and Alpine research (INSTAAR), University of Colorado at Boulder (UCB) and a researcher with the Zurich-Node group of the University of Plymouth, United Kingdom. Best known for her seminal work, *Ghost Nets* 1990 - 2000 ([www.ghostnets.com](http://www.ghostnets.com)), Rahmani received an Arts and Healing Network 2009 award for her work on water. Her current new media project on the impact of extractive industries and climate change, *Gulf to Gulf* (2009 - present), is fiscally sponsored by the New York Foundation for the Arts. Previous ecological art projects have resulted in the restoration of a former dump site to a flourishing wetland system (*Ghost Nets*) and helped catalyze a USDA expenditure of \$500,000 to restore 26 acres of critical wetlands habitat (the *Blue Rocks* project) in the Gulf of Maine. Internationally known for her installations, remediation earthworks and environmental art activism, exhibited and published, she has over 40 years collaborative experience with scientists. In 2009, she began presenting performance workshops on her theoretical approach to environmental restoration, "Trigger Point Theory as Aesthetic Activism." The first event was at the Survival Academy, Copenhagen, Denmark, as part of her participation as a formal observer for UCB at the United Nations IPCC conference on climate change. Rahmani received her Masters from the California Institute of the Arts, where she worked with Allan Kaprow, Judy Chicago and Mort Sobotnick. She has taught, lectured, and been in residence at many colleges and universities, including New York University and the New School for Social Research, New York City.

*Oil & Water* is about the untenable paradoxes we live with today. In the summer of 2008, at the height of hurricane season, I performed a round trip rail journey from the Gulf of Maine to the Gulf of Mexico, through New Orleans and on to Baton Rouge, where some scientists believe the new coastline will be in early c.22. The trip was taken to document and journal the impacts of global warming along the Eastern coastline of the United States. The base image for *Oil & Water*, began as a photograph of the Louisiana bayous taken during that trip, through a moving train window. The first "red sky" image for *Oil & Water*, was created in 2009 from that original photograph, when I began a series of live webcast conversations with scientists and others, including humanities scholars and guest artists about climate change. In desktop sharing sessions: "Gulf to Gulf," teams work on identifying and analyzing "Trigger Points" for intervention in the climate change crisis. These web events were developed with my long-time collaborator, Dr. Jim White, Director of the Institute for Arctic and Alpine Research (INSTAAR), University of Colorado at Boulder. All the images for *Oil & Water*, emerged from "Gulf to Gulf" since the 2010 British Petroleum (BP) oil spill. In creating some of these images the familiar, formal, pop art trope of "LOVE," Robert Indiana's signature work were referenced, as though to say we have become trapped in a terrible irony of loving what we know (oil energy) to our death, by destroying what we need (water). This is also the case with the BP spill, which mixed oil and water in the Gulf of Mexico in such a devastating way. To present this book as a unique and vulnerable artifact of these reflections is to embody a prayer that the BP spill might indeed be unique. The materials, traditional kozo paper, as resilient but vulnerable as water, using watercolor digital inks and a lasered oil derivative plexiglass box, all speak symbolically to the precarious contradictions in our modern life, the need for transparency in complex relationships: the oil and water of the work's title. [www.ghostnets.com](http://www.ghostnets.com)

*Oil & Water*, New York, 2011.  
11 x 11 in., 12 pages, digital  
prints contained in engraved  
plexiglass box. Signed.



**Solo Shows:** 2009 *Virtual Concerts II*, performance paintings, Webex Internet. 2006-Present *Virtual Concerts*, Talk-show Internet. 2000 *If*, Center for Maine Contemporary Art, Rockport, ME. **Group Shows:** 2010 *New Perspectives on Urban Ecology*, curated by Alex Tolman Max-Born-Saa, Berlin, Germany. *earthtotheearth festival*, curated by Suzanne Thorpe and Joel Chadabe, Gallery 307, Electronic Music Foundation, NYC. *SHFT*, curated by Edie Kahula Pereira, 133 Greene Street, NYC. *WEAD*, curated by Susan Steinman, Berkeley Art Center, Berkeley, CA. 2009 *Still Waters*, curated by Lisa Alembik, Dalton Gallery, Agnes Scott College, Decatur, GA. *Feeling the Heat*, Deutsche Bank Art Gallery, NYC. *In Transition Russia 2008*, curated by Sheila Pinkel, The Independent Museum of Contemporary Art (IMCA), Cyprus and NeMe, National Centres of Contemporary Art (NCCA), Ekaterinburg and Moscow, Russia. 2007 *Cultura21, 100 Days of Conference*, Pavilion, Venice Biennale, Venice, Italy. *Called to Action*, curated by Lillian Ball, Art Sites, Riverhead, NY. *Bios4*, curated by Antonio Pinto, Centro Andaluz de Arte Contemporaneo, Seville, Spain. *Weather Report*, curated by Lucy Lippard, Boulder Museum of Contemporary Art, Boulder, CO. 2006 *The Drop*, curated by Jodi Hanel, Exit Art, NYC. *Groundworks*, curated by Grant Kestor, Regina Miller Gallery, Carnegie Mellon University, Pittsburg, PA. 2005 *Visions about Nature*, curated by Anke Mellin, Korean Nature Artists Association-Yatoo, Chungnam, South Korea.



## Osmo Rauhala



Artist Osmo Rauhala was born in 1957 in Finland. He graduated from Helsinki Art Academy in 1987 (BFA) and simultaneously from Turku University, Finland (MSc) in economics and history. In 1988 he moved to NYC where he got his MFA degree from School of Visual Arts in 1990. Since that he has had over 50 solo shows including 15 solo museum exhibitions in over 20 different countries. During these years Rauhala has worked both in his studio in Manhattan and in Finland where he runs his organic farm. Working with nature is not only Rauhala's theme but also part of his life and has become a known advocate for organic farming. He was born and raised in the farm, which has been in his family for centuries. In late 1980 Rauhala started an environmental art program for landscaping an old mining area. *Strata Project* was part of Finnish Government's program in United Nations Summit in Rio de Janeiro 1992 and includes for example a work by American artist Nancy Holt. All these activities seem to focus on cleaning the water supplies. Rauhala believes that man-made chemicals in water and soil are as serious problem for human race as is global warming.

Osmo Rauhala was nominated as the Young Artist of Finland 1992 and in 2009 he received the highest cultural prize in his home country the Finlandia Prize. His works are in several museums and public collections in different countries. He has received grants from cultural foundations including the State of Finland. During the years 2006-09 he painted 70 wall paintings to the Saint Olaf Church in southern Finland. This 500 years old landmark building was destroyed in fire in 1997 and as last part of the re-building it Rauhala completed the new art pieces. The site has become very popular and had over 100 000 visitors right after its opening.

Rauhala travels with his family, his spouse and two children between New York and Finland. He feels that life in an urban environment and in the country side complete each other. That helps him to understand better what this journey of man is about.

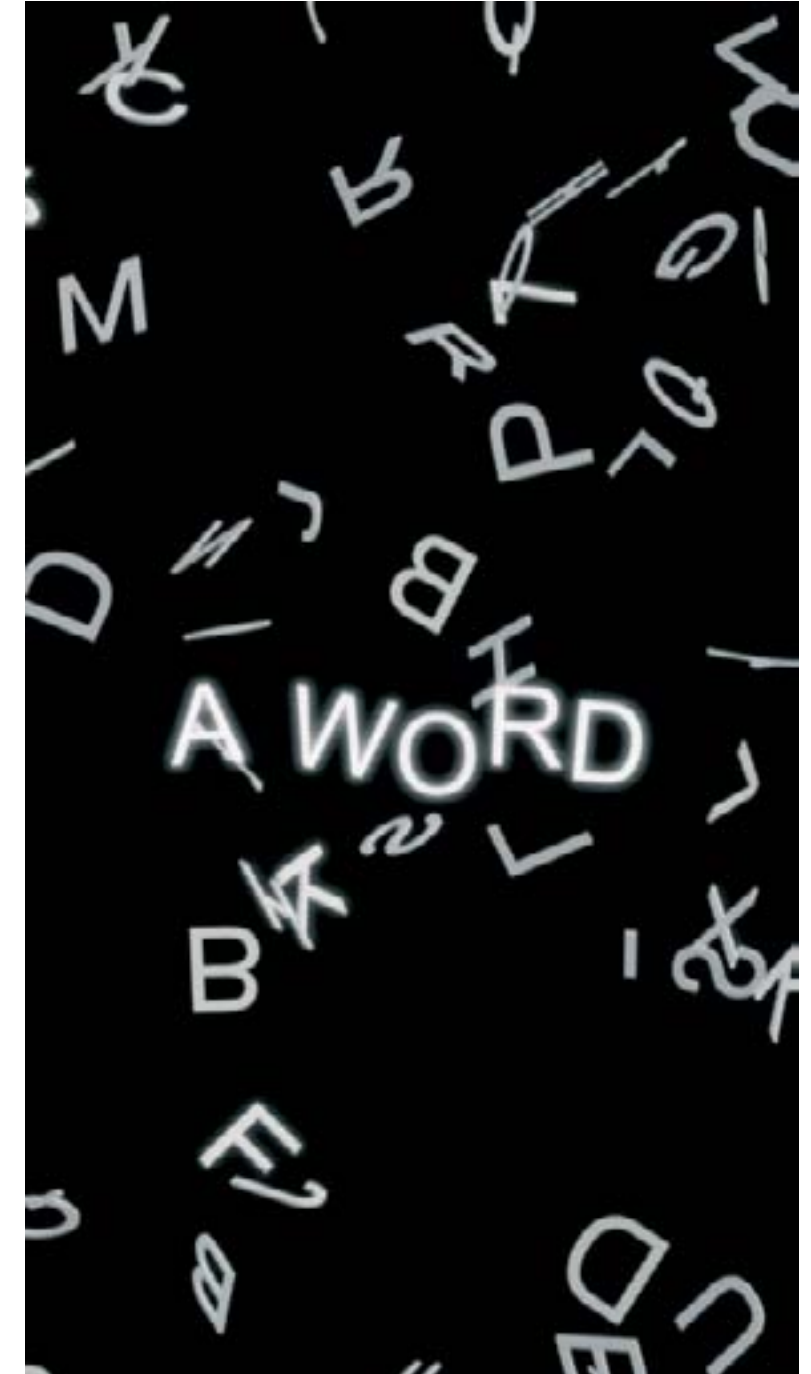
### The Book of Life

Do proteins control nature? And if they do, what controls nucleic acids? Fifty years ago two researchers, James Watson and Francis Crick, announced that they had discovered the alphabet of life. These were adenine, cytosine, guanine and thymine: A, C, G and T. All the genes in our genotype consist of these letters, but we do not know how many they are. A greater question still remains: How do genes interact and influence our growth and reactions to our environment? The amount of the effects of genes is virtually infinite: It is like a snowfall, with no identical flakes. The modern man believed that the secret of life would soon be solved. Yet it is a long way from learning how to read, let alone understanding what you are reading. Nucleic acids are long chain molecules consisting of DNA or RNA. DNA (deoxyribonucleic acid) carries the hereditary material, while the RNA (ribonucleic acid) transmits information from DNA to proteins. [www.osmorauhala.net](http://www.osmorauhala.net)

**Solo Shows:** 2010 *The Paintings of Saint Olaf*, National Museum of Finland, Helsinki, Finland. 2009 *The Birth of Understanding*, Museu Arte Moderna -MAM- Rio de Janeiro, Brasil. 2008 *The Birth of Consciousness*, Karsh Masson Gallery, Ottawa, Canada. 2007 *Before the Horizon was Broken*, Groningen Museum, Netherlands.

*Book of Life*, Tampere, Finland, 2004.  
Video installation, size adjustable.  
Courtesy of Elga Wimmer PCC,  
New York.

2006 *Form of Order*, Centre of Contemporary Art ICPNA, Peru.  
2005 *System Complexity*, Elga Wimmer Gallery, NYC. 2004 *The Evolution of Mind*, Helsinki City Art Museum, Helsinki, Finland. *The Lost Paradise*, Millesgarden Art Museum, Stockholm, Sweden. *All That We See*, Galerie Forsblom, Helsinki, Finland. 2003 *The Sound of Light*, Art Center, Retretti, Finland. *Inner Circle*, Kemi City Art Museum, Kemi, Finland. *Osmo Raubla*, Gallery Nanky de Vreeze, Amsterdam, Netherlands. *Osmo Raubla*, Gallery Pimm van der Donk, Hamburg, Germany. 2002 *The Traces of Decade*, Tampere City Art Museum, Finland. *Osmo Raubla*, Gallery Krista Mikkola, Helsinki Finland. 2001 *The Nature of Ethics*, Lance Fung Gallery, NYC. *The Traces of History*, Alma Media, Tampere, Finland. **Group Shows:** 2010 *Project Birch Forest*, curated by Tatyana Stepanova and Raul Zamudio. White Box, NYC.





## Tom Roth



Tom Roth was born in 1972 and grew up in Speyer, Germany. He quit school and studied to become a carpenter. Beginning in 1991 he traveled through Germany and Europe, hitchhiking, by bike, or with his old tractor-trailer. He learned woodcrafts from a traditional sculptor in the Dolomite Alps of Southern Tirol, Italy, lived in Brixton, London, and Eastside Gallery, Berlin, in squatted houses, and participated in social projects, such as helping farmers fight against planned motorways. In 1998 he studied arts at the Staatliche Akademie der Künste, Karlsruhe, Germany with Harald Klingenhöller and Klaus Theweleit, who inspired him with the philosophy of Jean-Luc Godard to create sculptures, paintings, and animations. After completing his studies he founded a studio community in Heidelberg, Germany along with various other artists.

Inspired by daily experiences, dreams, and the heritage of his ancestors; shocked by cultural movements of Germany and actual war zones, his impressions find form in sketches, signs, symbols, and scenes of abstract figures, which are pure, colorful, and authentic. His pictures often begin with a forceful gesture and then modulate into a completely different style, finishing gently. The work is located in the nexus of Neoexpressionism, Comic Art, Art Brut, and Graffiti, suggesting the composition of the art of children in its unconventionality.

**Solo Shows:** 2010 *Open Doors*, Haus der Begegnung, Heidelberg, Germany. 2007 *Farben von gestern und morgen*, Galery Nikolaus Bischoff, Lahr, Germany. 2006 *Unter Flagge stehen*, Galerie Stefan Rasche, Münster, Germany. 2006 *Screenshots*, Galery Zulauf, Freinsheim, Germany. 2005 *Erzählende Bleistiftzeichnungen von Tom Roth*, Kunstverein Baden-Baden, Germany. **Group Shows:** 2006 / 2008 / 2009 *Ausstellung der Preisträger* (purchases by the city of Heidelberg), Kunstverein, Heidelberg, Germany. 2005 *Kritische Gesellschaft IV*, Badischer Kunstverein, Karlsruhe, Germany. 2005 *Kurzfilme*, Prinz-Max-Palais, Karlsruhe, Germany.

(facing page) *Past comes again*, (detail), Heidelberg, Germany, 2010. 29 x 24 1/2 in. 12pages, graffiti, acrylic, pencil on papers and canvas, screwed in wood. Signed.



## Jacqueline Rush Lee



Jacqueline Rush Lee is a sculptor originally from Northern Ireland who lives and works in Kahaluu, Oahu. She has an MFA in Studio Art from the University of Hawaii at Manoa with a BFA in Ceramics with Distinction. Rush Lee is recognized as an artist, working with the book form, which is her primary medium since 1997. Her work is in private and public collections including The Alan Chasanoff *Book Under Pressure* Book Arts Collection. Nam Jun Paik, NYC; The Hawaii State Foundation on Culture and the Arts, Honolulu, HI; The Contemporary Museum, Honolulu, HI; The Hoyt Institute of Fine Arts, Castle, PA; Azerbaijan Museum, Baku, Azerbaijan. She has exhibited in numerous shows nationally and internationally.

As one who loves books, and the imaginative worlds to which book contents lure their readers, I am drawn to the physicality of the book.

I am a sculptor who has worked with the book as my primary medium for thirteen years. I transform used books into art works that create new narratives by applying physical and conceptual processes to transform metaphorically. Many of the techniques that I employ are informed by both traditional and non-traditional artistic practices. Mostly, I am interested in utilizing the pure components inherent in the books themselves, such as inks, covers, pages, book marks, binding threads, book headbands – and scrambling the formal arrangement of them to create evocative art works that express ideas in veiled layers of meaning.

I am interested in the fact that the discarded books that I work with have been lovingly handled, marked and cared for by another hand and I hope to enhance these qualities through my finished works. This reconfiguration of used books into sculptures, explore and redefine the book as familiar object, medium, and archetypal form.

[www.jacquelinrushlee.com](http://www.jacquelinrushlee.com)

**Solo Shows:** 2009 *INTROspective*, curated by Alex Campos, Center for Book Arts, NYC. 2005 *VII Biennial of Hawaii Artists*, The Contemporary Museum Honolulu & Maui Arts and Cultural Center, HI. 2003 *Volumes II*, Studio 1 Window Space, Honolulu, HI. 2002 *Volumes*, Hui No' Eau Visual Arts Center, Maui, HI. 2000 *Ex Libris*, University of Hawaii at Manoa, HI. **Group Shows:** 2011 *Paperwork: in 3-D*, curated by Korey Rogers and Karen Petersen, Shelburne Museum, Shelburne, VT. 2010 *Altered Books*, curated by Elizabeth Brown, Untitled [ArtSpace], OK. *7th International Fiber Biennial*, curated by Bruce Hoffman, Snyderman Works Gallery, Philadelphia, PA. *Beyond Text and Image: The Book as Art*, curated by Yolanda Merrill, Washington and Lee University, VA. *Open Book: An International Survey of Experimental Books*, curated by Leslie Atzmon, Eastern Michigan University, MI. *Tactile Repeat: New Works by Jacqueline Rush Lee, Casey Neumann and Madeline Soder*, curated by Inger Tully, The Contemporary Museum's First Hawaiian Center, Honolulu, HI. *Fiber Hawaii 2010: Crossing Boundaries*. Juror: Carol Beadle, Arts at Mark's Garage Honolulu, HI. *Contempo: Unconventional Views*, The Hawaii Convention Center, Honolulu, HI. 2009 *Aluminium Biennial Exhibition "Miniature Artist's Books by American Artists"*, Azerbaijan Museum, curated by Suzanne Horowitz, Robert Roesch, Baku, Azerbaijan. *The Book Borrowers: Contemporary Artists Transforming the Book*, curated by Nora Atkinson, Arts Museum Bellevue, WA.



*Pod*. Kahaluu, Hawaii, 2010. 12 x 12 x 7 1/2 in., manipulated book.

*10th International Shoebox Sculpture Triennial*, Traveling Exhibition, U.S.A. & Asia. *The Contemporary Museum's Contempo*, curated by Elizabeth Grossman, Honolulu Pier, HI. 2008 *Secrets and Lies: National Exhibition of Contemporary Artist's Books*, Juror Gay Walker, 23 Sandy Gallery, OR. *Altered Books: Selected works from Volumes*, curated Betty Bright, Minneapolis Central Library, MN. *Situations. Spines II*, curated by Jeff Rathermel, Installation at Minnesota Center for Book Arts, Minneapolis, MN. *The Contemporary Museum's Contempo at Neiman Marcus*, Honolulu, HI. 2007 *Hawaii Craftsmen 40th Annual State Wide Juried Exhibition*, Juror John Natsoulas, Honolulu Academy of Arts, HI. 2005 *VII Biennial of Hawaii Artists*, The Contemporary Museum Honolulu & Maui Arts & Cultural Center, HI.



## Elsbeth Sachs



Elsbeth Sachs was born in Vienna in 1967. She holds a PhD in ethnology, having written a thesis on the image of oriental women in early western travelogues. She has been involved in long-term research projects in Mexico, Turkey, Kurdistan, Iran and elsewhere and has taught at various universities throughout Europe. She currently resides in Vienna when she is not at work in Afghanistan, where she is completing research on a study that will be published in 2012.

My work brings me to the remotest places in the world, places to which no tourist or foreigner typically has access. For the last 25 years, during my various sojourns, I have been producing diaries documenting my personal experience as well as my work, including all aspects of my public, private, and inner life, and including writings, images, and documents that I have found compelling, all enhanced with collage elements and drawings, constituting a sort of on-going auto-anthropology.

Making these unique, very private books, I developed a more general and aesthetic interest in the book as an art medium, especially because I saw a potential in the diaries that their primary purpose left unrealized. I asked my closest artist friend, Emilia Burgos, from Mexico, to give me some guidance, and she has now been my mentor for almost 10 years, introducing me to technical as well as conceptual dimensions of the book as art. In my most recent work I have been using very short excerpts or poems by authors I admire, interweaving my imagery into the texts. This is the first time that I am participating in a public exhibition.

### What Else

Eating cherries today  
in front of the mirror  
I saw my idiotic face  
Those selfcontained bullets  
disappearing down my mouth  
made it look looser  
more lascivious  
and contradictory than ever.  
It contains many elements  
of brutality

calm,  
slackness,  
bold,  
and cowardice,  
but as elements only,  
and it is more changeable  
and characterless  
than a landscape  
beneath scurrying clouds



(facing page) *What Else*, text by Walter Abish, 2005. 10 ¾ x 9 in., 24 pages, binding with mirror foil, mixed media. Signed.



## Cheryl Schainfeld



Cheryl Schainfeld is an artist living and working in Boston. She holds a Bachelor's degree from The School of the Museum of Fine Arts / Tufts University where she studied painting, drawing and did coursework in Women's Studies. She has exhibited locally and nationally since 2003. She completed a residency in 2006 at Gasp Artist Studio Projects under the direction of Magdalena Campos-Pons. In 2005 she worked as a painting assistant to Lalla Essaydi. Presently she is working on private commissions and developing installation projects.

Schainfeld has worked as a digital artist and creative director in medical animation, documentary film and broadcast design from 1983-2002. In 1985-1986 she worked as a computer artist in Oslo, Norway and in Stockholm, Sweden. She has traveled extensively creating sophisticated media presentations for varied companies around the world. She started a production company in 1988 that provided animation and editing services to the entertainment, financial and medical industries as well as educational institutions. Since 2006, she has been working as a full time artist and has maintained a studio in the South End of Boston.

I find the book form akin to the body and wanted to imbue this sense in creating "Bodies, Borders and Boundaries". I'm interested in engaging the viewer with an intimate and visceral experience while handling and viewing the various textures and multiple layers within each page. The layering of film, vellum, thread and balsa wood creates a mysterious, luminous space similar to looking through a membrane. These distinct signifiers carry meaning in their materiality and engender varied readings. The accordion format appeals to me with its expansion and compression ability as well as the way it can assume various configurations. In this book I use the text as both content and mark making. The characters can become playful, daring, chaotic and explosive or they can recede and fade into oblivion. In my work I explore notions of absence, memory, vulnerability, trauma and themes of war and violence. Transformation, destruction, renewal, unconventional conceptions of beauty and marginalized bodies interest me. Blurring the boundaries and borders of the body, the inside and outside converge, invert, disappear and reemerge.

**Shows:** 2010 *Proof of Purchase*, Sampson Projects, Boston, MA. 2009 *Bag It!*, curated by Magdalena Campos Pons, Gasp Gallery, Brookline, MA. *Studio Visit Magazine, A Contemporary Exhibition in Print, volume 7*, curated by Ian Berry, Teng Museum, Open Studios Press, Boston, MA. 2008 *Fresh Produce*, curated by Magdalena Campos Pons, Gasp Gallery, Brookline, MA. 2007 *Word of Mouth*, curated by Brian Burkhardt, Gallery Diet, Miami, FL. *Proof of Purchase*, Rhys Gallery, Boston, MA. 2006 *Traces of Memory and Loss*, Space Gallery, Boston, MA. *A Space Of Light And Reflection*, curated by Gannit Ankori, Andover Chapel, Harvard Divinity School, Cambridge, MA. 2005 *Word of Mouth*, Rhys Gallery, Boston, MA. *Spring Flick Off*, School of the Museum of Fine Arts, Boston, MA. 2004 *Annual Juried Exhibit*, School of the Museum of Fine Arts, Boston, MA. *The Drawing Show*, Bag Gallery, School of the Museum of Fine Arts, Boston, MA. *Mixed Mediations*, Bag Gallery, School of the Museum of Fine Arts, Boston, MA. *Memento*, Bag Gallery, School of The Museum of Fine Arts, Boston, MA. 2003 *Annual Juried Exhibit*, Lois Foster Gallery, Boston, MA.



*Bodies, Borders and Boundaries*, Boston, MA, 2011. 6 x 4 in. 5 pages, accordion, stitched panels, painted dust jacket, acrylic, thread, machine stitching, reverse painting on archival pigment on clear film, vellum, India ink, balsa wood and hand stamped text. Signed.

## Carolee Schneemann



The Museum of Modern Art in NYC has recently featured her installation *Up To And Including Her Limits* in the exhibit “*On Line: Drawing Through the Twentieth Century*”. Her multidisciplinary work has been shown at innumerable venues around the world.

This fall Seattle’s Henry Art Gallery will host a career-spanning exhibit including film, video, kinetic sculptures, initiated at the Samuel Dorsky Museum of Art, NY in 2010. In 1997 a major survey of her work was held at the New Museum of Contemporary Art in New York. Schneemann’s letters are the subject of *Correspondence Course: An Epistolary History of Carolee Schneemann and Her Circle*, edited by Kristine Stiles (Duke University Press, 2010). Additional publications include *Imaging Her Erotics – Essays, Interviews, Projects*, MIT Press, 2003, 2004 and *More Than Meat Joy: Complete Performance Work and Selected Writing*, McPherson & Co. 1979, 1997.

Writing is a desperate intimacy; no other means of conveyance. Early drawings on small prescription pads allowed a flow of narrative images both filmic and book-like sequences. These began when I was around 4 years old; crude and often mysterious each page connecting, improbable “action-dramas”. These little books were admired by grown ups. They often asked, “Will you be a little Mommy when you grow up?” I wanted to make pictures all my life. I said, “I’ll be a draw-er when I grow up.” My current lectures now incorporate aspects of this “iconography” of my work history.

**Venus Vectors.** In 1983, I was awoken by a menstrual dream, which would become the source of 10 years of creative preoccupation. Two central elements of the dream triggered an intensive query: what do a red umbrella and a bouquet of dried leaves studded with tiny baby heads have in common? In the dream while riding in a London taxicab, I accidentally poked the male companion in his thigh producing a spurt of blood. We were on our way to visit the famous Viennese veterinarian whose office was on the mezzanine. The Freudian associations were provocative. As for the dried bouquet of leaves, I understood it as a metaphor for menstruation itself... what leaves... the potential “babies” leave. The common form between the two elements was a “V” shape. I began to draw that basic formation. Soon I was embarked on a visual vocabulary for *Fresh Blood – A Dream Morphology*, which included elements from nature, science, the sacred erotic and popular culture. This vocabulary was photographed to become projected within a lecture on sexual taboos. The lecture evolved into a performance during which – dressed in red pajamas – I combined my body with the moving vocabulary of V elements. These then were envisioned as a sculptural book in which each page would be a compendium of the vulvic symbols.

Small maquettes included hand-painting, as well as silkscreen prints pressed between panels of glass. The panels stood in a radiating star shape with a central spine resembling a standing wide-open book. A revolving plate supports the panels of glass, so that they can be moved by hand creating layers of transparency and superimposition.

The final realization of the dream *Fresh Blood – A Dream Morphology* became the standing sculpture *Venus Vectors*; the glass panels now 42h x 50w in with a radius of 6 feet. One panel incorporates 2-channel video monitors which shows the edited performance of *Fresh Blood – A Dream Morphology*.



*Venus Vectors*, New Paltz, NY, 1985. Book sculpture, 25 in diameter; 9 in high. Hand-painted 10 glass panels on a revolving acrylic base. Signed.

**Solo Shows:** 2011 *Carolee Schneemann: Up To And Including Her Limits*, Gallery One One One, Winnipeg, Canada. 2010 *Within & Beyond The Premises*, exhibit retrospective, Samuel Dorsky Museum of Art, SUNY New Paltz, NY. 2009 *Painting, What It Became*, PPOW Gallery, NYC. *Performance Photographs from the 1970's*, Carolina Nitsch Project Room, NYC. 2008 *Schneemann Films*, UCLA Film & Television Archive, Los Angeles, CA. *Visiting Writer's Series*, CalArts, Valencia, CA. *An Evening with Carolee Schneemann*, REDCAT, Los Angeles, CA. *Schneemann Film Showing*, Los Angeles Film Forum (at the Egyptian), Hollywood, CA. **Group Shows:** 2011 *Pictures by Women: A History of Modern Photography*, Museum of Modern Art, NYC. *Off the Wall: Part 1 – Thirty Performative Actions*, Whitney Museum of American Art, NYC. *On Line: Drawing Through the Twentieth Century*, Museum of Modern Art, NYC. 2010 *Women in the 21st Century: Margaret Fuller & the Sacred Marriage*, H.P. Garcia Gallery, NYC. *Maya Deren's Legacy: Women and Experimental Film*, Museum of Modern Art, NYC. *Experimental Women in Flux: Selective Reading in the Silverman Reference Library*, MOMA, NYC.



## Ilse Schreiber-Noll



Ilse Schreiber-Noll was born in Germany and studied at the University of Marburg. She moved to the United States to study Woodcut and The Art of the Book with Antonio Frasconi at SUNY, Purchase, NY. There she received her MFA in 1989 and stayed on to teach *The Art of the Book* until 2009. Schreiber-Noll is a deeply committed advocate for peace. Her work traces its roots back to the passionate writings of Bertolt Brecht and others who spoke for the rights of the downtrodden. For many years she made masterful woodcuts and limited edition books, before returning to painting and making unique artist's books. She creates densely painted surfaces with the addition of collage elements: wire, wood, photos, and books, that give a strong sense of physical presence. Her work depicts the terrors of war and the threat of ecological disaster. While her work is less concerned with beauty than with ideas, it transmits an undeniable sense of poetry and lyricism. Schreiber-Noll was active in several major political movements and participated in Mark di Suvero's "Peace Tower Project," shown at the Whitney Biennial in 2006. In collaboration with contemporary poets she produced *Limited Edition Artist Books* and in collaboration with Eric Bentley booklets with songs and poetry by German poets and composers. At the same time she made woodcuts for plays for the theatre. Among the poets and musicians she has worked with are Joseph Brodsky, Dennis Brutus, Galway Kinnell, Octavio Paz, John Cage, Robert Kelly and others. Her work has been widely exhibited and published in the USA and Europe and can be found in major public and private collections. Among many honors and awards she most recently was awarded a Grant from The Puffin Foundation, Teaneck, NJ, for her project "Searching For A New Planet." She currently lives and works in Westchester, NY and in Berlin, Germany.

My books are diaries and visual documents of history. They speak of the tragedy of war and the threat of ecological disasters, which leave behind a trail of death, devastation and uncounted shattered lives. The heavily encrusted surfaces of their pages contain residues of nature, such as sand, ashes, and plants, to generate a strong sense of physical presence. They convey the obliteration of the land and the grief of the people who once inhabited it. The sand symbolizes the passage of time, a coating that envelops history, while collages, imbedded into the wasteland of the page, remind us of our present concerns and their consequences.

**Solo Shows:** 2007 *Arbeiten zu Brecht*, Gallery der Werkstatt Word und Bild, Bochum, Germany. 2006 *Brecht's Buckower Elegien*, Brecht Haus Literaturforum Gallery, Berlin, Germany. 2005 *Beyond Words/The Books of Ilse Schreiber-Noll*, Dana Gallery, John Cotton Dana Library, Rutgers University, Newark, NJ. *Buckower Elegien, Books and Woodcuts*, Gallery Brecht-Weigel- Haus, Buckow, Germany. 2004 *Bertolt Brecht's Welt*, Gallery im St.Jacobs-Wasserturm, Augsburg, Germany. *Verloren in Sand und Asche/Lost in Sand and Ashes*, Book Installation, Casola Gallery, Peekskill, NY. 2002 *A Tribute To Rainer Maria Rilke*, Deutsches Haus at NYU, NYC. **Selected Group Shows:** 2010 *Saunders Farm Project*, Collaborative Concepts, Garrison, NYC. *On Brecht*, Brecht Forum, curated by Ilse Schreiber-Noll, NYC. *Message in a Bag*, Koerner Park Gallery, Berlin, Germany. *What Matters Most*, Exit Art, NYC. *The Last Dance*, The Puffin Room, NYC. *Astronomy the Celestial*, Central Booking, Brooklyn, NY.

(facing page) *Our Shattered Planet*, New York, 2007. 24 x 36 in., mixed media painting on canvas with artist's book inlayed: 8 pages, codex binding, mixed media on paper. Signed. Courtesy of Central Booking, Brooklyn.





## Pat Steir



Born in Newark, New Jersey, in 1940, Pat Steir received her BFA from Pratt Institute in 1962, she is best-recognized for dripped, splashed and poured “waterfall” paintings which she first started in the late 1980s. Her work has been shown almost continually since graduation. After debuting in a few group shows, including *Drawings* at the Museum of Modern Art, she had her first solo exhibition at Terry Dintenfass Gallery in 1964. Steir’s continuous search for the essence of painting guided her to John Cage, who she met in 1980, and Agnes Martin, who she visited in New Mexico every year for 30 years, until Martin’s death in 2004. These two artists provided Steir with enviable mentorship. From Cage, Steir learned the importance of “non-doing,” the role of chance, and the separation of ego. Her word/image drawings were inspired by the

randomness of his musical compositions both in design and subtlety. Martin showed her the “magic” of work in which the artist “invest[ed] their spirit into an object.” Both lessons found direction in Steir’s poured-paint paintings: paint, once applied, flows downwards, its serendipitous path routed by its own unpredictable journey. Steir, intentionally removes herself from the action allowing gravity, time and the environment to determine the work’s result. She positions nature and its elemental forces as active participants inspired by Taoist philosophy’s aspiration for harmonious, unfettered connections between man, nature and the cosmos.

Drawing – whether on paper, canvas, or walls – is a conduit through which Pat Steir channels, interprets, and mediates her world. It is an instinctual language that encompasses the visual, the linguistic, and the symbolic, a language that is connected to the primal impulses of the heart and soul. Steir studied graphic design, printmaking, and painting at Pratt Institute in the late 1950s and early ‘60s when Abstract Expressionism prevailed. Her teachers, Richard Lindner, a figurative painter, and Philip Guston, an Abstract Expressionist painter at the time, provided opposing points of view, contributing to an artistic vision that had consistently encompassed both figuration and abstraction. Steir subsequently did coursework in philosophy and literature at Boston University before completing her studies in the fine arts department at Pratt in 1962. Her curiosity for and training in ideas, language, and imagery set the stage for an art practice that integrated all three. Having written poetry before learning to paint it was second nature for her to see writing and drawing as virtually the same. During the mid-seventies, Steir began an intense period of methodical research into the properties of line and drawing. The drawings explore the intersections and boundaries between when a mark becomes a line, a line becomes a word or image, and a word becomes a poem.

– Excerpt from *Pat Steir: Drawing Out of Line*. Written by Susan Harris, 2010

**Solo Shows:** 2011 *Winter Paintings*, Cheim & Read, NYC. *Pat Steir*, The Brodsky center, Rutgers, NJ. *Another Nearly Endless Line*, Whitney Museum of American Art, NYC. 2010 *Pat Steir*, Ochi Fine Art, Ketchum, ID. *Pat Steir, The Nearly Endless Line*, Sue Scott Gallery, NYC. *The Paint*, Galerie Jaeger Bucher, Paris, France. *Works*, Neuberger Museum of Art, Purchase, NYC. *Water & Stone*, Contemporary Arts Center, Cincinnati, OH. *Drawing Out of Line*, Museum of Art, Rhode Island School of Design, Providence RI. 2009 *Pat Steir*, Ochi Fine Art, Ketchum, ID. *Paintings on Painting*, Locks Gallery, Philadelphia, PA. 2008 *Recent Work; Paintings & Monotypes*, Elizabeth Leach Gallery, Portland, OR. *New Monoprints*, Pace Prints, NYC. *Pat Steir*, Bentley Gallery, Scottsdale, AZ. *Prints and Paintings*, Carl Solway Gallery, Cincinnati, OH.



*Public Gardens*, in collaboration with Rosalie Marcus, Carmen Dalrymple, Joe Randall, Leon Simon Keil, Medrie MacPhee, Minna Zielonka, Sandra Felderhof, Peter Balk, Pat Steir and Oliver Girling, Halifax, Nova Scotia, Canada, 1976, 8 1/2 x 11 3/8 in., hand sewn and glued binding, 102 pages (5 by Steir), mixed media.

## Michelle Stuart



Artist Michelle Stuart has exhibited widely in Europe, Asia and the United States for more than thirty years. Individual exhibits have included the Walker Art Center, Minneapolis; MIT, Cambridge, MA; The Rose Art Museum, Waltham, MA; Haags Gemeentemuseum, The Hague, Netherlands; the ICA, London; Williams College Museum of Art, Williamstown, MA; Centre d'Arts Plastique Contemporaines de Bourdeaux; Visual Arts Center of Alaska; and a grand lobby installation at the Brooklyn Museum of Art.

Stuart's works were featured in Documenta VI, Kassel, Germany and in American Pavilions in both Seoul, Korea and Cairo, Egypt. Selected exhibitions include the Museum of Modern Art, NYC; The Museum of Contemporary Art, Los Angeles; Hirschhorn Museum and Sculpture Garden, Washington; San Francisco Museum of Modern Art; the Wadsworth Atheneum, Hartford; the Museum of the Ateneum, Helsinki; Musee de Toulon, France; American Academy of Arts & Letters; and the Kunsthalle, Hamburg, Germany. Public artworks include Starmarker and Star Chart: Constellations, Wanas Sculpture Garden, Knislinge, Sweden; Garden of Four Seasons, a bronze/marble sculpture in Tochige, Japan and in New York, where she won a New York City Art Commission Award for Design for *Tabula*, a thirty-four part marble installation at the New Stuyvesant High School in Battery Park. Selected public collections include The Museum of Modern Art, New York; The Museum of Contemporary Art, Los Angeles; The San Francisco Museum of Modern Art; The Museum of Contemporary Art, Chicago; The Whitney Museum of American Art; The National Gallery of Art, Washington; the Detroit Institute of Art; the Parrish Art Museum, Southampton, NY; the Philadelphia Museum; the Kaiser Wilhelm Museum, Krefeld; the Moderna Museet, Stockholm; and the National Collection of Art, Canberra, Australia. Among Stuart's awards are four National Endowment Grants, two New York Foundation for the Arts Grants, a Ford Foundation Grant, a John Simon Guggenheim Foundation Fellowship, and an American Academy in Rome Residency. Michelle Stuart maintains studios in New York City and Amagansett, New York.

[www.michellestuartstudio.com](http://www.michellestuartstudio.com)

The following is an excerpt from a taped interview with Graham W. Beal. It was conducted in Michelle Stuart's New York studio in Soho in 1982. Beal curated Stuart's survey exhibit at the Walker Art Center in Minneapolis which included eight of Stuart's book objects from the early 1970's until 1982. *Every Wave for Melville* can now be seen in their collection.

**GB:** In a number of your books... you spend time painstakingly grinding earth pigment into the pages and then you close them and tie them shut.

**MS:** ...They are all worked inside; there are things inside that are hidden just like there are things about history and time that are hidden as well. It had to do with form. The early book objects dealt with moving through, as though you were reading Time. But as one works, one wants to change the form of things and I changed the form ... then they were closed. The idea came from the Cave of the 1000 Buddhas. Sir Auriel Stein discovered miles of caves of Buddhist texts in rolls and stacks. We have a need to record and yet hide records to save them. There is hope in burying things to be picked up in later years. The desire to save and communicate, to not have an idea destroyed.



*Sayreville Quarry History Book*, Sayreville, NJ, 1976, 11 x 13 x 2 in, earth, muslin-mounted rag paper, woven cotton string.  
© Michelle Stuart. All images courtesy of the artist and Leslie Tonkonow Artworks + Projects.

And one idea is shared by all the cultures; this is our idea; this is our spirit. When Borges says, only one book was written, it's true. One could say that everything that we tried to say could be wrapped up in one text. Here are miles of caves with the ideas of the sutras, but it said basically one thing – that we go on, that we are one. This wholeness in a way it was trying to recapture that wordless grand pattern.

**Solo Shows:** 2011 *Michelle Stuart: Works from the 1960s to the Present*, Leslie Tonkonow Artworks + Projects, NYC; Salomon Contemporary, NYC. 2007-8 *Michelle Stuart, Butterflies & Moths*, Judy Ann Goldman Fine Art, Boston, MA. 2006 *Michelle Stuart-Aurelian Variations*, The Drawing Room, East Hampton, NY. 2002 *Silent Fields*, Michelle Stuart, Art Sites, NYC. *Orbs*, Gallery at Dieu Donne Papermill, NY. 2000 *Michelle Stuart*, Locus Gallery, St Louis, MO.



## Aldo Tambellini



Aldo Tambellini, painter, sculptor, photographer, video artist, filmmaker and poet was born in Syracuse, New York in 1930. He returned to Lucca, Italy with his family in 1932, and lived there through the Second World War.

He was awarded a full Art Scholarship to Syracuse University, from which he received a BFA in Painting, in 1954. He was awarded a Teaching Fellowship at the University of Notre Dame, IN, from which he received an MFA in Sculpture in 1958.

In 1959, Tambellini moved to NY's Lower East Side, where he founded the counter-culture "Group Center," organized public art events and non-traditional ways to present artists' work, and other activities to raise the political and artistic consciousness of the public. In 1964 the Group Center held the first Loft show ever in what is now

SOHO in NYC. Tambellini is an acknowledged pioneer of the video art movement in the 60's.

In 1965, he began painting directly on film, beginning his landmark *Black Film Series*. *Black TV*, won the International Grand Prix at the Oberhausen Film Festival in 1969. Simultaneously, he began his *Electromedia Performances*. *Black* organically brought together projected hand painted slides (lunagrams), film, video, poetry, light, dance, sound, and improvisational music, culminating with *Black Zero* at the Brooklyn Academy of Music in *Intermedia 1968* and performed again in 2009 for *Performa09* at White Box in NYC. In 1966, he co-founded the Gate Theatre, showing independent films daily, and in 1967, he and Otto Piene founded, the Black Gate, the first space in NYC for live multi-media performances and installations. Tambellini and Piene created the first international television broadcast by artists, Black Gate Cologne, in 1968. From 1976 to 1984, Tambellini was a Fellow at the Center for Advanced Visual Studies at the Massachusetts Institute of Technology, where, along with his "communication-sphere" group, he organized a series of international, interactive, communication projects, which are considered to be a precursor of the internet. [www.aldotambellini.com](http://www.aldotambellini.com)

Although most of my mature non-new-media work is abstract, much of it relates to the devastation and death I witnessed during my childhood in Italy during the Second World War and, in my earlier work, expresses a deep pessimism for the prospects of humanity. The successes of the American space program in the sixties inspired me with a new hope and a broader, cosmological, perspective which is evident in my later abstract work, even though it closely relates to the earlier work in style, materials and "iconography." I am also a poet, and my written work exemplifies the political and social commitment to peace and freedom that I have maintained my entire life.

**Solo Shows:** 2010 *BLACK IS*, Pierre Menard Gallery, Cambridge, MA. *Aldo Tambellini's Black on Black - 2009 & Black Film Series 1965-69*, Harvard Film Archive-Carpenter Center, Cambridge, MA. 2009 *Black Zero (1968)*, PERFORMA 09, The White Box Theatre, NYC. *Black Gate Cologne*, Otto Piene & Aldo Tambellini, Pierre Menard Gallery, Cambridge, MA. *Film and Video Retrospective as Featured Artist*, in Mash-Up, International Media Festival 2009, Osnabrück, Germany. 2008 *Aldo Tambellini: Film and Video Retrospective*, Circuit Off program, Anthology Film Archive, NYC. 2007 *Aldo Tambellini: Film and Video Retrospective*, Syracuse Film and Video Festival, NY. *Lifetime Achievement Award*. *Aldo Tambellini: Film Retrospective*, Evolution 2007, Leeds, England. *Aldo Tambellini: Film and Video Retrospective*, Lucca Film Festival, Lucca, Italy. 2006 *Listen*, Syracuse Int. Film and Video Festival, NYC. Winner, Experimental Film Short. 2005 *Premiere of -1 (Minus One)*, HOWL Festival, NYC.



### Notebook 4

This is one of my drawing books which I completed working at night kneeling under the street lamp in a sidewalk in the lower East Side in New York City. The medium is India ink on paper, done in 1988. These drawings were the precursors to a large series of paintings done on architectural paper.

subatomic particle collide in the brain  
unpredictable erupting creative explosions  
the mind lifts off to undiscovered dimensions

the artist's consciousness explodes  
reaching the inflated universe's outer edges  
entering the opening of a new membrane

black enamel stars suspended in the void  
dark energy extends spacetime to infinity  
a multiverse infinite cycle of creation

each discovery leads to a new beginning  
new chemistry-new language-new visions  
new meaning in the unknown



## WAR

no one escapes unchanged

**once** on epiphany day  
january 6 '44\*  
at exactly 1:00 p.m.  
we all looked at the sky  
knowing the american b23s  
were moving in our direction  
we did not move  
it was a numb fascination  
conditioned by months of false alarms

**once** the bombs dropped  
destroying the neighborhood  
that was mine  
in those details contained in childhood  
secrets

**once** I saw the earth hurled by force  
in chunks lifting to the sky  
friends & neighbors died  
others survived deformed

**once** I heard mothers calling  
familiar names in desperation

**once** at the first detonation  
I jumped off the bike  
face touching my street  
laying under shattered glass falling  
walls ripped open

**that once** is with the images on the cold screen  
that see war in their faces

**that once** it is not a TV show  
played for the ratings

*This unique book is a statement against WAR.*



*War in a Box*, 2005-2011. 19 x 17 1/2 x 6 1/4 in., vintage munition box, which holds 7 mounted digital images with words, each 12 x 12 x 1/4 in., and the award-winning digital film *Listen*. Signed.

(previous page) *Notebook 4*, NYC, 1988, 8 1/2 x 6 x 2 1/4 in. 224 pages, cardboard bound, India ink, collages, staples and pencil on paper, double page images. Signed.

*Dialectics of Seeing*, curated by Paul Willemsen, Argos, Brussels, Belgium. 2007 *History of Syracuse*, ThINC Gallery, Syracuse, NY. 2006 *Guerilla Art-Art as Activism*, curated by Jamie Schumacher, Altered Esthetics Gallery, Minneapolis, MN. 2005 *Art of the Festival*, curated by David White, ThINC Gallery, Syracuse, NY. 2003 *A Syracuse Rebel In New York*, curated by Clayton Patterson, Outlaw Museum, NYC.

## Sharone Vendriger



Sharone Vendriger was born and raised in Israel to an Israeli father and American mother. Currently based in NYC, her works have shown in galleries in Israel and the United States. Sharone holds a BA in Film and a BA in Fine Art from Hunter College, and has an extensive background in film & TV production. She is currently a 2011 MFA candidate in Combined Media at Hunter College.

*The News Coloring Books* are part of an on going series of engagements with the public, an invitation to sit together with the artist and reflect on some of the pressing issues found in and out of today's headlines. Presented on a table dressed with crayons, a selection of images is offered to participants and passersbys to color. The images evoke a story without text. I research difficult topics such as human trafficking, acid burn victims, torture, financial systems, architecture, environment, and from that research I hand draw images in the style of a coloring book. The round table format seeds community and creates a space where conversation and reflection can grow. This work is activated by the participants. The meditative process of coloring opens up a casual space for personal conversation as well as thoughts and questions regarding the origin of the image. The art happens the moment a person takes it upon him or herself to color one of those uncomfortable familiar yet unfamiliar images. Familiar because we are saturated with sensational news, yet unfamiliar because a drawing is always a one of a kind personal interpretation of reality. In the encounter with this work, the typically passive art consumer is confronted with a choice; to participate or not to participate. The choice process raises questions of modes of participation, rebellion and interpretation. Should I color? How to color? Which parts? How much detail? All those choices are reflected in the colored pages, making the coloring books a recording device of that shared moment of unguarded engagement.

**Solo Shows:** 2009 *Stained*, curated by Elad Koplek and Ravit Harrari, Tavi Dresdner Gallery, Tel Aviv, Israel. **Group Shows:** 2011 *Skin Deep*, curated by Jason Patrick Voegele, Republic World Wide, Brooklyn, NY. *New News is Old News*, curated by Doris Cacoilo and Maya Joseph-Goteiner, Gaia Studio Residency venue TBD, NYC. *The Process of Peace*, curated by Sarah McCann, Towson ARTS Collective, Towson, MD. *It's All Good!! Apocalypse Now!*, curated by Richard Timperio, Sideshow Gallery, Brooklyn, NY. 2010 *Studio Cube*, ACE Curatorial Collective, Hunter MFA, NY. *What's Your War?*, curated by Oasa DuVerney and Sarah McCann, Five Myles Gallery, Brooklyn, NY. *Vent*, curated by Maya Suess, Soapbox Gallery, Brooklyn, NY. *Live Chat Window*, performance collaboration with Scrap Wrenn, Chashama @ Donnell library space, NYC. *Brooklyn Hi Art Machine*, Artist Workshop by Oasa DuVerney and Mildred Beltre, Crown Heights, Brooklyn, NY. *What's Your War?*, Load of Fun Gallery, Baltimore City, MD. *Being Here*, curated by Kathleen Brey, Shawna Cooper and Shelley DeMaria, Hunter College MFA Building, NYC. *Bring Your Own Art (BYOA)*, X-Initiative, Chelsea, NY. 2005 *Students Take the Met*, Metropolitan Museum of Art, NYC. 2002 *Israeli and Palestinians Artists for Peace*, Rosenfeld Gallery Tel Aviv/Um- El Fahem, Israel.



*Acid Burns - Coloring Pages*, NY, 2011. 9 x 9 in., 25 loose pages, ink drawings on archival paper, in white paper box, printed stickers on box, complimentary colored pencils inside. Pages and box signed.

## Maria Viviano

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Maria Viviano was born in Rome, Italy in 1970. She studied book history and printing in Milan, and she has worked as art director at several Italian art publishing houses. She has seen many artist's book editions into publication, but it is only recently that she has begun creating unique artist's books of her own. She works chiefly in collage.

I am obsessed with the photograph, and over the years I have assembled an enormous collection, both of art images and vernacular photography, as well as images removed from publications. I am very enthusiastic photographer myself as well. I began creating collages out of magazines and newspapers, but I have gradually begun employing my own photographs in my collage works. I try to include an element of humor in my work, typically rather whimsical, and perhaps a bit dry, or maybe one might even say in the form of a joke that isn't really a joke. I circulate a lot of my work as mail art, often anonymously, though I sometimes work in very large scale as well. I am a great admirer of the American artists Joseph Cornell and Ray Johnson. To date I have exhibited only in a small number of group shows.

Text in the book:

### **THE LOSS**

**I LOST A SLICE OF CUCUMBER**

**FROM MY SANDWICH**

**AND EVEN WITH MY FRIENDS' HELP**

**I COULDN'T FIND IT**

*The Loss*, Rome, 2006. 6 pages, 6 3/4 x 4 1/2in., linen accordion binding, collage on paper. Signed.





## Lewis Warsh

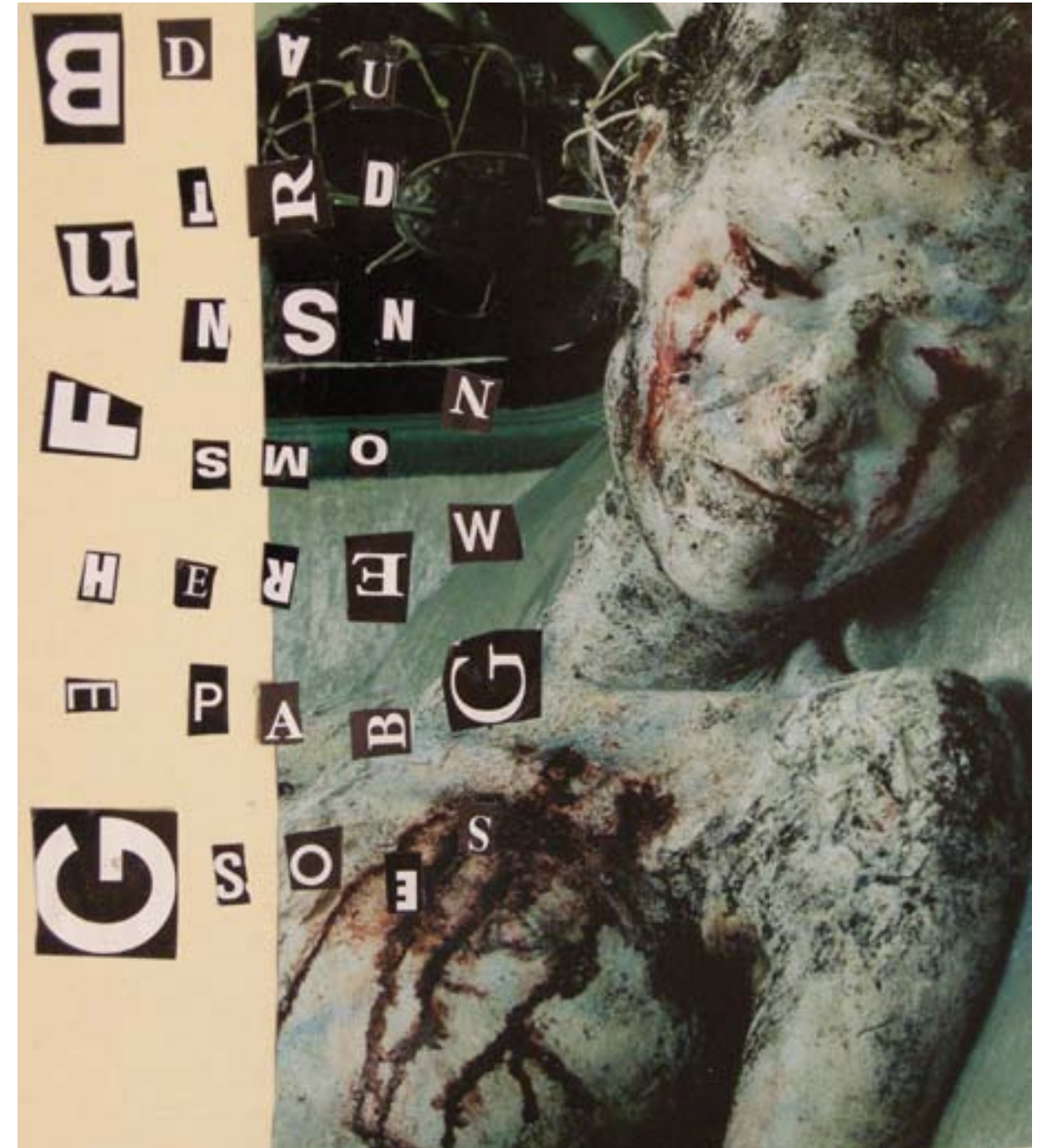


Lewis Warsh was born in Bronx, NY in 1944. He is the author of numerous books of poetry, fiction and autobiography, including *A Place in the Sun*, *Spuyten Duyvil*, 2010; *Inseparable: Poems 1995-2005*, Granary, 2008; *The Origin of the World*, Creative Arts, 2001, and *Touch of the Whip*, *Singing Horse*, 2001. *Debtor's Prison*, a collaboration with film-maker Julie Harrison, was published by Granary in 2001. His poems have appeared in *The Best American Poetry* anthology in 1997, 2002, 2003 and he is recipient of grants from the NEA, NYFA, and The Fund for Poetry. He is co-editor of *The Angel Hair Anthology*, editor and publisher of *United Artists Books*, and director of the MFA program in creative writing at Long Island University in Brooklyn.  
[www.lewiswarsh.com](http://www.lewiswarsh.com)

I make collages and books with using found images and letters. I'm interested in the shapes and sizes of letters, most often black letters on a white background. Sometimes I add color. In the beginning, I kept the images and the letters separate. Now I'm covering the images with letters – at least partially. You can still see the images. Sometimes I spell out words – like “Sympathy” or “Pride.” Most often the letters don't spell out anything – they overlap with one another like half-naked bodies on a crowded beach. In the books, I use my own text – a few lines on a page, surrounded by images and letters. I have a collage that is all the letter “E” – upper-case and lower-case battling it out. I'm working on a new collage based on a drawing of a Mayan tomb – a kind of maze-like structure leading to the actual tomb in the center. The interaction between letters and images is endless and random. Anything can be covered with letters.



*Names 1944-65 (of everyone I met before age 21)* 2007. 7 x 9 2/8 x 2 6/8 in. 54 pages, spiral bound, collage on paper, housed in collaged cigar box. Signed.





## Clemens Weiss



Clemens Weiss was born in 1955 near Düsseldorf, Germany. From 1974 – 1984 he studied philosophy, art, medicine and engineering, but also worked continually as an artist since 1974. After working in studios in Krefeld, Mönchengladbach, and Vienna, he permanently moved to New York in 1987 and started to exhibit his work at the Ronald Feldman Gallery and at the Anderson Gallery, the Museum of the University of Virginia. Since then his often large-scale installations have been shown in numerous solo and group exhibitions in museums in the United States and in Europe, such as *The 20th Century, One Hundred Years of Art in Germany* at the National Museum in Berlin 1999/2000, the Joseph Haubrich Kunsthalle in Cologne, Germany in 1989, and the Museum Schloss Morsbroich, Leverkusen, Germany in 2001. Weiss's installations are often seen as explorations and expressions of complex structures or issues; segments of these installations often contain countless individual drawings, writings, objects and other art works.

In September 1996 his first public sculpture, *Regarding Non-Proliferation of Atomic Weapon*, was given as an official present from the Federal German Republic to the United Nations in Geneva, Switzerland on occasion of the treaty ending nuclear testing. This sculpture contains 42 of the most crucial texts and documents of the nuclear age, including all international nuclear treaties, previously secret military studies, and the speech by the artist given to the delegations present at the nuclear disarmament conference. Also in 1996, *G.L.A.S.S. a Theatrical Construction*, an exhibition and performance in collaboration with the Prinzregenten Theater based on the artwork of Weiss was performed first in Bochum, Germany and then traveled to other art spaces and theater festivals.

Weiss also serves as curator of transatlantic art projects such as the *New York Edition* of the Juni Verlag in Mönchengladbach, Germany (1991), the *American Box* for Galerie Schröder, Cologne (1997), and the *Denver Box* for the RedLine Foundation in Denver, CO (2009). He has produced numerous artist's books such as *The Complaint of Art* (Juni-Verlag, 1990) which also later became the basis for another theatre project (World premiere at Ensemblia 1997 in Mönchengladbach, Germany and in a new version in Aachen, Germany, 2011).

His work has been included in numerous private and public collections such as the Museum of Modern Art in New York; the Folkwang Museum in Essen, Germany; the Deutsche Bank Collection and the Pushkin Museum in Moscow, Russia. Clemens Weiss lives and works in New York City.

This artist's book *Die 120 Tage von Sodom* or *The 120 Days of Sodom* is part of a larger book and drawing project based on the fragment of a novel written just before the French Revolution by the Marquis de Sade. The original manuscript was written by the Marquis while he was imprisoned in the Bastille and was thought to have been destroyed when the Bastille was stormed at the beginning of the Revolution. A German psychiatrist discovered it only in 1906, and it has been very influential in literature and psychiatry, since it is considered the first systematic compilation of human sexual perversities, and as well as having been one of the most frequently banned books in history. The story is, in short, the meticulously planned party and adventures of four noblemen, lasting the said 120 days and exploring the most sadistic and perverse of sexual practices.



*Die 120 Tage von Sodom*, NYC, 2010. 9 1/2 x 11 in., 302 pages. (26 text, 276 drawings) hardcover, original handwriting in ink, color drawings in ink and pigment. Signed. Courtesy of Ronald Feldman Gallery, New York.

This artist's book, like a whole series of similar books, contains fragments in either English or German of this fragment of a novel, but mostly drawings. In the case of this book from 2010, there are 26 handwritten text pages among a total of 302 pages. The drawings are (as the written text) in ink, and the colors are pigment. One reason I've engaged this particular text, besides its obvious historical significance was my feeling that if one peers into the depths of the human soul or condition, at the very bottom one will find things like those described in these 120 days of Sodom.

Within my overall work, there are several larger projects, usually artist's books and drawing series, that look back at some significant historical or cultural landmark. Besides the *120 Days of Sodom* are also a similar large project based on *The Comedia Divina* by Dante Alighieri and the so-called *Complaint of Art*, a little known text from the mid 13th century in form of a high-court case dealing with the questions of quality in art and the responsibilities of art-benefactors. [www.weissclemens.com](http://www.weissclemens.com)

**Solo Shows:** 2011 *Drawings + Sculptures*, Galleria Cortina, Milano, Italy. *New York: Me, Worry?* KuK Kunst + Kulturverein, Monschau, Germany. *Spot on: Konstruktive Transparenz*, Museum Kunst Palast, Düsseldorf, Germany. 2010 *Some Drawings + Some Objects*, Redline Foundation Milwaukee, WI. *Grosse Zeichnungen: The Loose Fools Series*, Deutsche Bank Headquarters Cologne, Germany.

## Mark Wiener



Abstract painter Mark Wiener, born 1951 in NYC, approaches painting from an organic and gestural perspective. In 2006 he took to re-defining what he calls the “Cross Narrative” between action painting and minimalism, a dialogue between geometric shapes, painterly strokes, and tonalities. Each mark is a response to the ones before building rhythmic layers of abstract narrative.

Mark Wiener studied under Bauhaus influences at the Philadelphia College of Art. He has exhibited internationally.

[www.mwienerarts.com](http://www.mwienerarts.com)

*Cross Narrative*, studies book.

Even as a native New York artist I can be overwhelmed by the scale and energy of the city and the art scene...we all need a place where we go to get in touch with our deepest thoughts and feelings. For me this sanctuary is a book, a studio inside a studio where my ideas take form in notations, gestures and line, for the moment out of public view.

When my book travels with me it becomes a place to process my environment – a museum, a street, a cafe, the subway - by making marks to carry new ideas safely back to the studio between the pages.

Finally, the book is finished and handed to the viewer, or mounted open upon the wall, The sanctuary is broken open to share the intimacy and moment of my most spontaneous creation. *Notes from my Artist Diary Statements*

### Diary Excerpts: 2007 - 2010

“My diary speaks to the heart of the matter, my creation... it is reflection in the moment in-between my moments.”

- (1) “I wish Da Vinci, Picasso and Caravaggio, were here to speak to me, but they are not, so I speak to myself”
- (2) “What I create is from the heart and mind of my days experience”
- (3) “The stroke leaves a mark on the surface. You respond, and that response is the gesture that started with a touch.”

**Solo Shows:** *Crossing Narratives*, De Corazon Gallery, Dallas, TX. **2007** *Gestures; a Timeline*, The Roger Smith, NYC. *Inside Out*, Performance, The Lab, NYC. *Linal Investigations*, Housatonic Museum of Art, Bridgeport, CT. **2006** *Sharks & Angels*, DRAFT FCB GROUP, NYC. *Gesture Pools II Solo Exhibition*, AFP Galleries, NYC. *Gesture Pools* MONTBLANC, NYC. *Barcodes*, A4I, NYC. *Gestures*, CURB, NYC. **2005** *E-motion*, M-space - SMP LAB, Tokyo, Japan **2004** (*re-awakening*), TIXE, a Chashama Artspace, NYC. **Group Shows:** **2011** *Works on Paper*, Danese, NYC. **2011** *It's all Good!!! Apocalypse now Sideshow*, NYC. *Lobby Installation*, 150 E. 52nd St, Monkdogz, NYC. **2010** *Art & Activism Against the Drill*, Exit Art, NYC. *Winter Salon*, Bjorn Ressel Art Projects, NYC. *New York Group*, Dorian Grey Gallery NY. *Confluences of Culture VI*, Walter Wickiser Gallery, NYC. *Mystery Tour*, Tompkins Square Gallery, NYC. *Woman in the Twenty-first Century: Margaret Fuller and the Sacred Marriage*, Pierre Menard Gallery, Cambridge, MA. *Works on Paper*, Danese, NYC. *Sideshow's 10th annual event*, Sideshow, NYC. **2009** *Four Artists in Concert*, Chelsea Art Museum, NYC. *Music and Art*, The Chelsea Art Museum, NYC.



*Cross Narrative*, studies book, NYC, 2009, 11 ¾ x 16.1/2 in., 60 pages, leather moleskin book, mixed medium note: gesture ground, white line study. Signed.

*Slow News International*, The ARTS at Marks Garage, Honolulu, HI. *Religarei*, Art Center, New Delhi, India. *Black Madonna*, curated by Lisa Paul Streitfeld, H.P. Garcia Gallery, NYC. **2008** *Art Interactive with Mark Wiener & Etienne Charles*, lab Gallery, NYC; Panman Gallery, NYC. *Winter Salon on Paper*, Bjorn Ressel Gallery, NYC. Accorsi Arts, Art 20, NYC; *Road Works*, Adam Baumgold, NYC. *Accorsi Arts Works on Paper*, Park Avenue Armory, NYC. **2007** *Moving On*, CURB, NYC. *Beyond Borders*, CURB, NYC. **2006** *Take 5*, CURB, NYC. *Abexbox*, Chasahama, NYC. *Celebrating Color*, Hudson Guild, NYC. **2005** *Conversations*, Chasahama, NYC. *I Made This*, Chasahama, NYC. *CURB Annual Exhibition*, CURB, NYC. **2004** *Collaboration*, Creative Artists Network, Philadelphia, PA.



## Ottfried Zielke



Ottfried Zielke was born 1936 in Berlin. Following his training as a commercial artist, he studied from 1957-61 at the University of Applied Arts in Berlin and remained there as an assistant until 1968. He has been a freelance artist ever since. In 1987, 1989 and 1990 Zielke participated in the artist-initiated ART INSTEAD OF ADVERTISING in Berlin, and became a member of its jury in 1992. He was a founding member of the Cartoon Factory in Köpenick, Berlin (1990).

In the years 1989-95 Zielke created cartoons for the satirical magazine *Eulenspiegel*. Since 1992 he has collaborated with the Uwe Warnke Publishing Company, Berlin, contributed to the art journal ENTWERTER/ODER and produced many unique

and editioned artist's books.

Zielke's books are in numerous collections and libraries including: Bayerische Staatsbibliothek, München; Deutsche Bücherei; Deutsches Schrift- und Buchmuseum, Leipzig; Deutsches Literaturarchiv, Marbach; Gellert-Museum, Hainichen; Germanisches Nationalmuseum, Nürnberg; Klingspor-Museum, Offenbach; Kunstsammlung der Universität des Saarlandes, Saarbrücken; Kunstsammlung der Universität Lüneburg; Landesbibliothek, Berlin; Lyrik-Kabinett e.V., München; Museum Schloß Burgk; Museum für Konkrete Kunst, Ingolstadt; Sächsische Landesbibliothek, Dresden; SMPK Kunstbibliothek Berlin; Staatliche Bücher- und Kupferstichsammlung, Sommerpalais, Greiz; Stadt- und Uni-Bibliothek, Frankfurt/M.; Stiftung Haus der Geschichte der Bundesrepublik Deutschland, Zeitgeschichtliches Forum, Leipzig; Uni-Bibliothek, Universität Mannheim; Germany. Rijkmuseum Meermano-Westreenianum Museum van het Boek, Den Haag, Netherlands; Bibliotheque Nationale Luxembourg, Luxembourg; The Ruth & Marvin Sackner Archiv Of Concrete And Visual Poetry, Miami Beach, FL; Stanford University, CA; The Houghton Library, Harvard College Library, Cambridge, MA, and in numerous private collections as well.

Books of exceptional technical perfection are thrown onto the market alongside cheap, mass-produced merchandise. The book as a pure work of art is not strictly speaking a distributor of knowledge but rather embodies the symbol 'book' as object, which, made in a completely unconstrained way, expands standard bibliophilic limits. For me it is interesting to negate the pressure of mass reproduction and to realize my idea of an artist's book through a play with various elements. The most important of them for me is the theme, which I pose myself. I search through literature on the subject for content and collect images and texts. Or I receive a text (for example from Uwe Warnke) and begin developing the imagery. The focus for me is always on the text. The sequence of the artist's book is laid out and the creative tension tested page by page in a small maquette. The image is either an integral part of the letters or vice versa. Letters are abstract image elements. I can push things so far that the letter can no longer be recognized, that it loses its real meaning and becomes an independent image.

**Shows:** 2009 *Ottfried Zielke shows Pictures / Books*, Schloss Altranft, Bad Freienwalde, Germany. 2006 *Mozart. Kunst im Quartett*, Klingspor-Museum, Offenbach, Germany. 2001-2010 "13 plus", German Book Art, Berlin; Paris; Tokyo; Philadelphia; Tallin; San Francisco; Toyota. 2009 *Poetry of the Underground*, PrenzlauerBerg Museum, Berlin, Germany. 2006 *Zielke & Consortium*, Museum Schloß Burgk, Germany. 2005 *Schrift-Zeichen-Geste, Carlfriedrich Claus im Kontext*, State Art Collection Chemnitz, Germany. 2005 *Still Life With Words*, Gallery 308, Minneapolis, MN.



*Seltsame Sachen*, 6 wundersame Fragmente, von Herta Mueller bis zu Gefundenem und Erdachtem. Schiffmuehle, Germany, 2010. 11 1/5 x 10 4/5 in., 6 assemblages bound with hinges. Gouache, ink, metal on wood. Courtesy of Uwe Warnke. Photo by Uwe Warnke, 2006.

*Strange & Wonderful: An Informal Visual History of Manuscript Books and Albums* brings together an amazingly diverse group of volumes produced over time without the aid of a printing press. Jed Perl, art critic at The New Republic, and author of a number of books, contributes a masterful introductory essay. 101 books are represented in full-color spreads, offering a survey of unique creations over a wide breadth of time, place and subject. From pre-Gutenberg manuscripts to contemporary one-of-a-kind artist's books, the whole suggests the birth of a new classification of outsider art.

"...so much unruly experience in an object ... a counter-history of the book"

"A stimulating visual, often contemplative experience"

"*Strange & Wonderful* is a beautiful guide to the pleasures "admired and ignored" of the manuscript book, that is: hand-made compilations of text and/or images. The brilliant introduction by Jed Perl is at once genially digressive and closely analytical of the diverse phenomena of the manuscript book. It is "a story of the survival of the pre-Gutenberg vision of the book into the post-Gutenberg age": the materials surveyed range from a 1440s chained book to recent artist's books: *Mermaids* by Matt Weber and *Orgasm and Another Orgasm* by Heide Hatry.

Perl observes, "The volume that strikes one person as deliciously strange can be dismissed by another person as merely odd." Your correspondent enjoyed them all, but lingered at *Hair Samples, Mosses*, and the page of hands in the *Travel Journal*.

This is the portrait of a collection assembled by Dan Wechsler and Fabio Cutro's stylish design captures many amazing visual elements in this alphabetical journey from Advertising and Album Amicorum to Herbarium to Scrapbook and Sex to Weaving. At the back of *Strange and Wonderful*, a descriptive Index provides a picture of the cover and records place and date as the primary characteristics, and also demonstrates Wechsler's organizing vision. It would be rash to use the word philosophy to describe the deeply personal response to the hand-made book object that *Strange & Wonderful* articulates here, but Wechsler's book is at once considered and spontaneous: an engaging glimpse of a vast, waiting universe, and an invitation to explore."

Henry Wessells, *The Endless Bookshelf*  
[www.endlessbookshelf.net/archive0410.html](http://www.endlessbookshelf.net/archive0410.html)

...There is no real rhyme (though there is certainly a reason) for what the editor, Dan Wechsler, has included in *Strange and Wonderful*. But the combination of old and recent photography and drawing, some of it surreal and some of it quite real, triggers a stimulating visual, often contemplative experience. Indeed, these books are not unlike some blogs today – only it's more fun to turn real pages."

Steven Heller, *New York Times, Sunday Book Review*  
[www.nytimes.com/2010/08/22/books/review/Heller-t.html?pagewanted=2](http://www.nytimes.com/2010/08/22/books/review/Heller-t.html?pagewanted=2)



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