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**Word As Image**

**Curated by Robert H. Browning**

**Ron Ashmore, Rudolph Baranik, Barton Lidicé Beneš,  
Judy Blum, Lyn Blumenthal, Amelia deNeegaard,  
Peggy Diggs, Howard Finster, Paulo Garcez,  
Howard Goldstein, Bonnie Gordon, Werner Hartmann,  
Martin Johnson, Patricia Kelly,  
Stephanie Brody Lederman, Shiou-Ping Liao,  
Mark Mendel, Kay Rosen, Nancy Spero, May Stevens,  
Elyse Taylor, Richard Thatcher, Betty Tompkins,  
Anne Turyn, Dolly Unithan, Regina Vater,  
Cecilia Vicuña, Rush White, Mark Wilensky**

**May 30th until June 27th, 1981**

## Exhibit

Director	Geno Rodriguez
Curator	Robert H. Browning
<b>Catalogue</b>	
Introduction	Robert H. Browning
Design	Robert H. Browning
Layout	Jan Rooney

The Alternative Museum\* is a non-profit organization dedicated to a pluralistic approach to the arts and cultural activities of New York City, on a national and international level.

Our primary concern is to present professional exhibits and performances in a variety of media. Particular emphasis is put on the exhibiting of unrecognized and non-mainstream artists.

The Museum invites participation in its events from other artists, curators and the community. It is the goal of the Museum to build a true Artists Museum that is sensitive to both the needs of artists and the public.

## Acknowledgements

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Robert H. Browning

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# Introduction

उ॒त त्वः पश्य॑न्न द॒दर्श॑ वाच॑म्  
 उ॒त त्वः शृ॑ण्वन्न शृ॒णो॑त्येनां ।  
 उ॒तो त्वस्मै॑ तन्व॑ १ वि स॑न्ने जा॒या  
 इ॒व प॒त्य उ॒श॒ती सु॒वासाः॑ ॥ ४ ॥

Many a man who sees does not see the Word  
 And many a man who hears does not hear it.  
 Yet for another it reveals itself like  
 A radiant bride yielding to her husband.

Rig Veda

*It is generally realized that words are signs,  
 but poets are practically the only ones who  
 know that words were once also values.*

Claude Levi-Strauss

Throughout history, mystics and philosophers have sought the meaning of man's existence in the origin of words and language. The opening words of St. John's gospel (In the beginning was the word . . .) are echoed in mystical, philosophical and theological manuscripts throughout Europe, the Middle East and Asia.

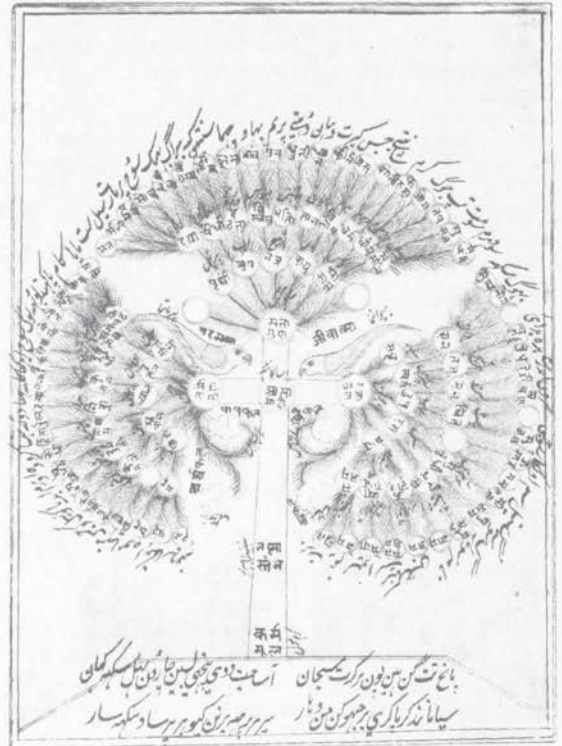
European Kabbalistic traditions with their roots in ancient Palestine and Babylonia have assigned the deepest significance to the letters of the alphabet and their divine numerical values. The words that make up the Hebrew scriptures contain not only the meaning attributed to their syntax, but a complete set of values and symbolism that is believed to contain the medium by which man can restore himself to his divine nature.



*The twenty-two letters and sounds comprise  
 the Foundation of all things.*

*Sefer Yetsirah (Book of Creation)*

The three letters *shin*, *mem* and *aleph* represent the natural divisions of the 22 letters of the Hebrew alphabet — mutes, sibilants and aspirants. These three letters symbolize the three elements fire, water and air and the main divisions of the human body — head, stomach and chest. From this association is obtained the mystical statement that the creation of the universe is the result of the creation of language.



The 'Tree of Ages' Rajasthan 18th Century

A similar divine significance is attached to the Sanskrit alphabet. A major feature of Saivism and Tantra (both Buddhist and Hindu) is the mantra which is composed of chanted syllable-

bles, few of which have meaning as words but are intended to evoke the divine essence in the initiate. These energy 'seeds' as they are called are often written on devotional objects and within yantra-diagrams and mandalas or they may be painted to become yantras themselves. Essentially their effect is to induce vibrations or fields of energy which the initiate is able to control and thus achieve transcendence. The sound forms and letters themselves are seen as the outward manifestation of the divine energy. The sacred Sanskrit alphabet, being the means by which all things are named, is thus the reservoir of all mantras.

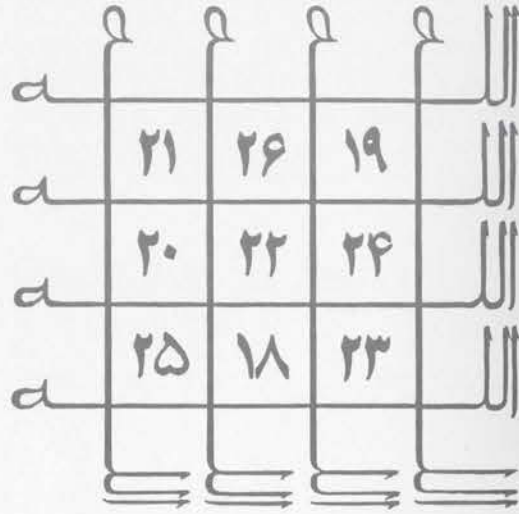
In much the same way the sacred words of the Koran are repetitively chanted by Sufi mystics to induce a trance-like state commensurate with divine enlightenment. The practice amongst some West African Moslems of symbolically devouring or drinking the words of the Koran is often an essential part of healing ceremonies.



Jalil Rassouli — The Compassionate, the Merciful

Until the invention of movable type, there was nowhere that language was made visible to the extent that it was in the Moslem world. Throughout the great mosques and holy shrines

the names of Allah and the Prophet are praised in innumerable inscriptions and decorative tiles; often the lettering is so stylized as to become indecipherable to the uninitiated. Complete texts from the Koran are woven into the geometric latticework of walls and ceilings; the Word of God is all-encompassing. As with the kabbalists, the Sufis developed a complex symbolism connecting the Arabic letters with numbers and the elements. Believing that letters become alive when compounded into words and that words are alive within all things, they constructed magic squares of letters and numbers to conjure up the divine names of Allah and the caliphs.



Magic number square — The Divine Name Allah

*This discovery of yours (letters) will create forgetfulness in the learner's soul, because they will not use their memories; they will trust to the external written characters and not remember of themselves. The specific which you have discovered is an aid not to memory, but to reminiscence, and you give your disciples not truth, but only the semblance of truth; they will be hearers of many things and will have learned nothing.*

*Plato's Dialogues*

The cultures of the ancient Semitic and Indo-Aryan people were essentially oral and the symbolism attached to their languages is essentially rooted in the sounds of the words and syllables. The development of written language as an aid to memory and a means of visualising complex ideas began to alter the nature of communication. This is particularly true of those cultures that developed phonetic alphabets; for in setting down a story or set of ideas in linear or 'logical' sequence, the multi-dimensional resonance of oral culture is diminished. The Phoenician alphabet was reputedly introduced to Greece by Cadmus (*lit.* from the East), who, according to legend sowed the teeth of a dragon and they sprung up armed men. This myth symbolizes the new power realized by the invention of the phonetic alphabet. Essentially, as Marshall McLuhan has pointed out, the invention of the alphabet along with the use of papyrus with its cheapness and portability divested the priestly class of their absolute power.



Examples of the earliest forms of writing, the cuneiform inscriptions of Sumer and Babylonia and the hieroglyphic language of ancient Egypt bear witness to the fact that the written word in antiquity evolved along two parallel, though not mutually exclusive, lines: secular and non-secular. It is from the tradition of religious texts and the inscribing of amulets and talismans that the most interesting visual uses of language developed. A variety of ingenious visual and linguistic devices evolved that reflect the multi-dimensional oral traditions from which all literate cultures were born.

S A T O R  
A R E P O  
T E N E T  
O P E R A  
R O T A S

Spells, messages and poems were often hidden within a linear text or another poem. These may be in the form of acrostics where the first or subsequent letters of each line in a text spell out a short message or verse. One of the earliest examples of this type of acrostic is in the Shaggil-Kinam-Ubbib Babylonian Theodicy (1500-1000 B.C.). Other examples occur in the Psalms of David and the Jeremiah Lamentations. Sometimes each letter of a text is involved in the ambiguity, such as in the short acrostic ROTAS/SATOR of 70 A.D. where the words ROTAS SATOR TENET OPERA A REPO may be read vertically or horizontally in either direction. (The 20th century Viennese composer Anton Webern was particularly inspired by the structural possibilities of symmetry inherent in this acrostic). Later developments include acronyms which are horizontal texts that may contain two or more vertical texts requiring considerable readerly penetration to decipher the full message. The Greek scholar Porphyry (c. 300 A.D.) was a considerable master of this form. Another form of acrostic, known as Carmina Cancellata, that also became prevalent during Porphyry's time involves the counterpointing of a visual image made up of letters that constitute a poem set against a standard text grid. An ancient Chinese poem text of this kind on an enormous scale is the Huei wen-tu by Lady Su Huei (300 A.D.). It is composed of 800 characters originally woven in five colors on silk, being a love poem written to her husband, a general. The characters can be read from different ends in different directions and so form numerous poems.

The separation of word (λογος) from image (eikon) is a comparatively recent phenomenon in the context of the history of written language and is largely attributable to the invention of movable type in the 15th century. Indeed, though painting in Europe from this time became increasingly an autonomous art form, it is not until the 18th century that books and texts began to appear to any great extent without the integral use of iconography and decoration.

*Probably any medieval person would be puzzled at our idea of looking through something. He would assume that the reality looked through at us, and that by contemplation we bathed in divine light, rather than looked at it.*

Marshall McLuhan



Winchester Bible c. 1170

One of the major art forms throughout Europe and Asia historically was the illuminated manuscript. Word and image are so inseparably united in the intricately decorated pages of such masterpieces as the Book of Kells (9th century), that the 'reader' is invited not only to contemplate the meaning of the text but to share the enlightenment of the artist-monks who created them. Before the invention of movable type, man was still steeped in oral culture; books were scarce and their texts were shared through chanting and reading aloud.

*Our memories have been impaired by print; we know that we need not 'burden our memories' with matter which we can find merely by taking a book from a shelf. When a large proportion of a population is illiterate and books are scarce, memories are often tenacious to a degree outside modern European experience. Indian students are able to learn a textbook by heart and to reproduce it word for word in an examination room; sacred texts are preserved intact by oral transmission alone. It is said that if all the written and printed copies of the Rig Veda were lost, the text could be restored at once with complete accuracy.*

H. J. Chaytor



SHI K'ŏ — Zen master in meditation 10th Century

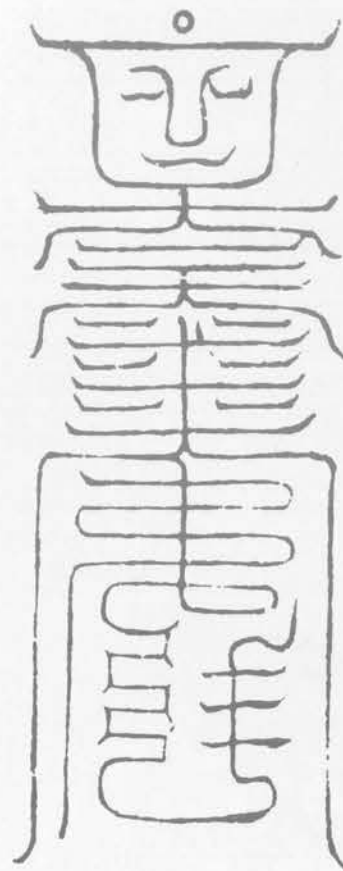


Shin-gachi-rin (Mind Moon Circle) Ryokwan 18-19th Century

*The single brushstroke is origin of all existence, the root of the myriad phenomena."*

Tao Chi, 17th century

Perhaps the area in which ikon and logos are the most closely connected is in ideogrammic language. The most sophisticated language of this type in common use today is that of China. Whereas alphabetic language is composed of intrinsically meaningless symbols denoting sounds which, when strung together, become meaningful, ideogrammic language is self-descriptive, albeit based on visual symbols rather than realistic elements. Alphabetic language has, in most of its manifestations, two principal elements—meaning and pronunciation. When sublimated into poetry, it tends to fuse with song, to approximate to music. Ideographic language has three principle elements — meaning, sound and shape. When sublimated into poetry it tends to become the sister art to painting and architecture the latter being understood as the art of relations in space. Whereas in the West, the visual form is subservient to the literal con-



Talisman to set a fractured skull

tent of the written or printed word, in China the art of calligraphy, the act of writing, commands a similar position of respect as high art to poetry and painting.

In Taoism, as with the Indo-Aryan and Semitic cultures, words (in this case ideograms), are ritualistic and endowed with magical and divine power. Taoist talismans and magic diagrams, echoing an older shamanistic culture of whispered and chanted spells, enable man to communicate with the spirit world and influence the workings of the invisible forces of nature for his own benefit. As with the kabbalists who developed magic alphabets, Taoist priests invented a

secret language that drew on ancient ideographic forms and combined these with figurative images, astrological charts and 'free' calligraphic exercises in which the ideograms are often modified beyond recognition. Chinese calligraphy, with its emphasis on gesture, has often been described in terms of a 'divine dance' and indeed the source of many of the cursive lines in Taoist talismans is the line traced by the dancing shaman or sorcerer's feet.

The addition of poems and seals of ownership to painting belongs to a long tradition in Chinese art. The calligraphic style of painting known as *Sumi-e* in Japan developed out of the *i-p'in* ('untrammled' or 'rough-brush') techniques favored by a number of 'eccentric' painters from the 8th century onwards. This style, with its emphasis on 'emptiness' and spontaneity, became particularly popular amongst Ch'an (Zen) Buddhists. *Sumi-e* painting and calligraphy were to have a considerable influence on the American abstract expressionist movement as well as on individualists, such as Henri Michaux.



Pentateuch 1290 — detail

The tradition of forming poems and texts in the shape of images goes back to the 'carmina figurata' of Simmius of Rhodes and Callimachus of Alexandria. In medieval Hebrew manuscripts, usually in the Massorah, the critical appendage that supplements the biblical texts, there are numerous instances of the text being formed into ornamental patterns and even figurative images. Shaped texts recur throughout the 16th to 18th centuries in Europe and there are many

Ran Berlin  
in diesem Land forthin  
Sich mit vielen Dingen  
Höher als vorhero Schwimmen?  
En so sagt man, wie von seinem Rom Virgil,  
Dass Sie sich auch so hoch erheben wil,  
Als Cypressen übersteigen  
Düster, so zur Erd sich neigen.

Ja, viemeil des Bären Bild | Füllet ihren Wappen-Schild,  
Als ein Zeichen, das zugleich | Viel der Eulen in dem Reich,  
Auch viel hoch und grosse | Fürsten-Häuser führen,  
Wird diß Gleichniß auch dem Bären wol gebühren.  
Wie sich dessen Kräfte über andre Thier erhebt,  
Dass das stärkste Kind von desselben Thier erhebt,  
Wie der Bär auch geht auf zweyen Klauen bebt,  
Da viel andre Thier viere brauchen müssen,  
Wie er seine Brust erhöhet,  
Wann er wie die Menschen steht,  
So hebt sich Berlin empor  
Unter aller Städte Chor,  
Wie nun jeder Stand der Stadt  
Theil an diesem Bären hat,  
Welcher nicht ein einzig Glied  
Ohne starke Nerven zieht,  
So verbleibt das eine Theil,  
Welches als ein feste Säul  
Den Körper richtig trägt,  
Wann er den Gang so regt,  
Dem Lehrer-Stand,  
Dessen Knie  
Spat und früh  
durch den Sand  
Ohn Weidruß  
Waden muß,  
Auch damit  
Seinen Feind,  
Eh es meint,  
Zu Boden tritt.

Johann Leonard Frisch — The Bear c. 1700

examples to be found in China and the Middle East (particularly among the Sufi traditions). In the 19th and 20th centuries, this tradition recurs in the form of what Apollinaire refers to as the 'calligramme'. These are usually poems or verses taking the form of what they describe such as Lewis Carroll's 'mouse's long tail' and Apollinaire's 'Il Pleut'.

As the technology of typography and printing improved collaborations between poets, artists and typographers increased. An early innovator in typographic layout was the symbolist poet Mallarmé, whose influence on post-war aesthetics (Cage, spatialism, concrete poetry, etc.) was to be considerable. His poem 'Un Coup de Des' (The Toss of a Dice) dispenses entirely with linear text, substituting small groups of words printed in numerous typefaces in varying

We lived beneath the mat,  
Warm and snug and fat,  
But one woe, and that  
Was the Cat!  
To our joys  
a clog, In  
our eyes a  
fog, On our  
hearts a log,  
Was the Dog!  
When the  
Cat's away,  
Then  
The mice  
will  
play,  
But alas!  
one day, (So they say)  
Came the Dog and  
Cat, hunting  
for a  
Rat,  
Crushed  
the mice  
all flat,  
Each  
our  
tail flat, Overgrown the mat,  
Lewis Carol — The Mouse's Tail

positions on the page. His concern is that the rhythm of a sentence correspond to the subject of an act and that the page itself constitutes a unity. Silence (no-thing), as represented by the large areas of empty space on each page, is as pregnant with meaning as the words themselves, a concept held in common with Ch'an (Zen) artists and Japanese haiku poets.

*Language is used in many different ways. Language can be used to transmit information, but it also serves many other purposes; to establish relations among people, to express or clarify thought, for play, for creative mental activity, to gain understanding, and so on. In my opinion, there is no reason to accord privileged status to one or the other of these modes. Forced to choose, I would have to say something quite classical and rather empty; language serves essentially for the expression of thought.*

Noam Chomsky



Apollinaire — 'Il Pleut'

This liberation of poetry from the limitations of conventional typography and traditional 'form' was taken to extremes by Marinetti and his associates in the Futurist movement. Marinetti's 'free word compositions' words were organized like evocative images in a painting. The word, freed from a limiting syntax could communicate directly with the imagination. Similarly, the cubist painters liberated form from the limiting convention of single-point perspective introducing words and typography through the use of collage.



Marinetti — Les mots en liberte



Gino Severini — Danza Serpentina 'Lacerba' 1914

The period of 1909 to 1923 was a particularly fruitful period in Europe for the collaboration of painters and poets. In Russia the experiments

of poets Mayakovsky and Khlebnikov led to many joint projects with painters such as El Lissitzky, Malevich, Tatlin and Goncharova. Khlebnikov went so far as to invent his own language out of primitive Slavic linguistic sources, onomatopoeia and mystical cyphers and hieroglyphics. The oral aspect of his 'Zaum' ('beyond the rational') language, as he called it, sounded not unlike 16th century religious and mystical chants.

The other great center for collaborative artistic experiments in this period was Zurich where the Dada movement was launched with the opening of the infamous Cabaret Voltaire. From the onset, Dada was anarchic, anti-aesthetic and questioned the whole gamut of traditional visual and linguistic models. The original protagonists of this movement were the poets/writers Tristan Tzara, Hugo Ball and Richard Huelsenbeck and the multi-media artists Hans Arp and Marcel Janco.

... the question becomes; are the writings the works or are the works related to the writings—in effect what I'm interested in in Duchamp is something that seems very important now—namely where is the art taking place—because if we find it we may be able to find out what it is.

David Antin

Synonymous with the word Dada is the name Duchamp. The work of Marcel Duchamp is as enigmatic today as it was when he created it. Perhaps more than any other artist, he combined the use of language and visual imagery in his search for new parameters. His influence both on the Pop movement and the Conceptualists is without precedent. The Large Glass and its accompanying texts and diagrams known as the Green Box is a modern alchemical epic. Symbolism, allegory, metaphor, irony and ambiguity are his tools; the use of language in all its facets involves a game — often deadly — in which the absurd and the rational vie for control.



Duchamp — disc Inscribed with pun 1926

The meaning of a word is not the experience one has in hearing or saying it, and the sense of a sentence is not a complex of such experiences.

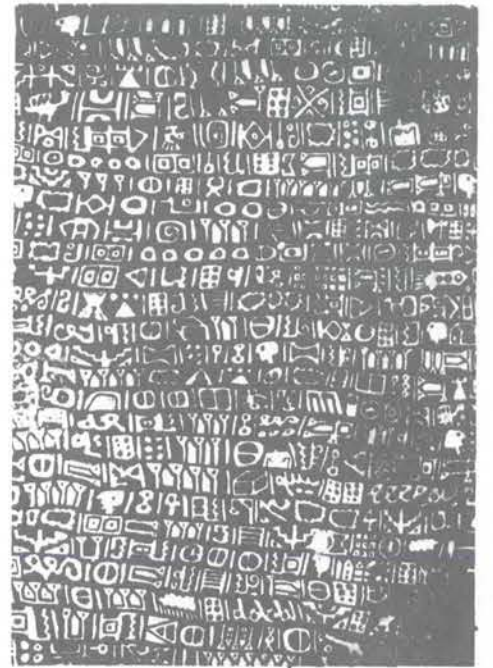
Ludwig Wittgenstein

The legacy of Mallarmé, Apollinaire, Arp and Duchamp along with the contributions to linguistics of Wittgenstein, Sapir, Boaz and others have become the foundation for many artists and poets both to extend the formal 'language' of art and to challenge the traditional concepts of content.

The 1950's saw the birth of a number of movements in the visual and literary arts in which the written or printed word as image became a dominant theme. Besides the Pop movement with its adulation of the objects of the Consumer Society and their associated slogans, there was the 'Lettriste' movement in Paris, a group of artists whose sources of inspiration were ancient inscriptions and hieroglyphs, and the concrete poetry movement.

... it is interesting to observe that as technical applications have increased in complexity with the passage of time, languages have increased in simplicity, until today we are considering the ultimate compression of information in the simplest possible forms.

Colin Cherry



Roland Sabatier



Robert Indiana

Concrete poetry was first formulated by the Bolivian born poet Eugen Gomringer in 1954 in collaboration with the Brazilians Decio Pignatari and Augusto and Heraldo deCampos. The move-



ment soon established itself internationally with centers in Brazil, Germany and Britain. Although embracing no particular style, certain formal devices, such as repetition, symmetry, pun and alliteration are common to much of the work as is a certain debt to linguistic research.

*I invented the color of vowels – A, black, E, white; I, red; O, blue; U, green – I controlled the form and movement of each consonant, and flatter myself that, with instinctive rhythm, I might invent some day or other, a poetic verb accessible to all five senses.*

Artur Rimbaud



Ferdinand Kriwet — Roundscheibe No. 12 1963

sem um numero  
um numero  
numero  
zero  
um  
o  
nu  
mero  
numero  
um numero  
um sem numero

Augusto de Campos 1957



John Furnival — Devil Trap

A major pre-occupation of many concrete poets, as with artists working in other fields, has been to develop a 'universal' language that seeks to communicate directly with the mind. In the work of artists such as Ferdinand Kriwet, Klaus-Peter Dienst, Hansjörg Mayer and Dom Sylvester Honedard words and letters become almost indecipherable; the 'language' is composed of visual semiotics. The same is true in the Tower of Babel and Devil Trap (alluding to ancient Hebrew amulets) series of John Furnival which employ an amalgam of different languages. Poets such as Ian Hamilton Finley have concerned themselves with taking the poem out of its traditional context – the book – and into the rural and urban environment, engraving words on stone and glass and painting large-scale wall poems. Finlay has said of concrete poetry 'It is a model of order, even if set in a space which is full of doubt'.

If the first half of the 20th century is notable for its expanding of the formal language of art and for the breakdown in lines of demarka-

pair g.  
d au pair  
air girl au  
au pair girl  
au pair girl a  
rl au pair girl a  
air girl au pair gir,  
girl au pair girl au pair  
air girl au pair girl au pa  
air girl au pair girl au pair  
au pair girl au pair girl at  
air girl au pair girl a

Ian Hamilton Finlay

tion between the arts, then the second half has so far been characterised by an increasing concern with process and with the 'nature' of art language. Concept artists have questioned the validity of art as a marketable object, using descriptive or dialectical statements as the only means of visualizing an idea. Other artists, both those coming from a background of painting and sculpture and those with a literary back-

o  
bo  
blow  
blow blow  
blow blow blow  
blow blow  
blow  
bo  
o  
so  
go  
grow  
grow grow  
grow grow grow o show show show  
grow grow  
grow  
go  
o  
lo  
flow  
flow flow  
flow flow flow  
flow flow  
flow  
lo  
o

Eugen Gomringer — 1954

Robert H. Browning

ground have sought to employ the principle of synaesthesia. This has been a time honored method of the poet to rouse two or more senses at one time—('bright sounds', 'cold blue light'). The Japanese born artist Arakawa has been employing words and images/diagrams together consistently since the early 1960s. Much of his work is in the form of a visual dialectic; it employs humour, allegory and absurdity to conduct an investigation into the nature of thinking akin to R.D. Laing's form of investigation into the nature of schizophrenia. He has recently published a number of books in collaboration with the poet Madeline Gins further exploring the function of the mind.

In recent years many visual artists have used the medium of the book as a means of expression, redefining both the format and content of their medium.

This exhibition brings together artists whose work is, or has been for a considerable period of time, concerned with the use of words and language in visual form. The variety of expression is diverse and explores the visual impact of language from many different points of view. This catalog has been created as an integral part of the exhibition with original works and texts supplied by the artists.

To compliment the visual material, text sound tapes by 18 poets and composers will be aired at various times during the exhibition. These tapes were produced by Beth Anderson as a project for National Public Radio.

RAUBESERSTAGE  
 WALCHH NESE WIE  
 KÖRKE PFLASTERN VADUCTE  
 NETZE WENDEN SCHERBEN  
 TRICHTER TÜR MEN NEBELEISEN  
 BROCAT gleitet durch schwarzes Gebäck  
 Perlen trinken im Käse aus Violinen  
 EURECHAY TASTAGE B. O. CHEVASSU  
 SPANGLEREREN UFGHARER WÄHNE  
 HÄHNCHEN WÄHNE  
 WÄHNE WÄHNE  
 WÄHNE WÄHNE  
 WÄHNE WÄHNE  
 WÄHNE WÄHNE

Klaus-Peter Dienst — detail of interpretation of poem  
by Schuldt

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 Giuseppe Tucci, *The Theory and Practice of the Mandala*, Rider & Co., London, 1969  
 Eddie Wolfram, *History of Collage*, Macmillan, N.Y., 1975  
 Ludwig Wittgenstein, *Philosophical Investigations*, Macmillan, 1953

I do not come naked but clothed in doubt.

"I guess that I just don't know." (Lou Reed)

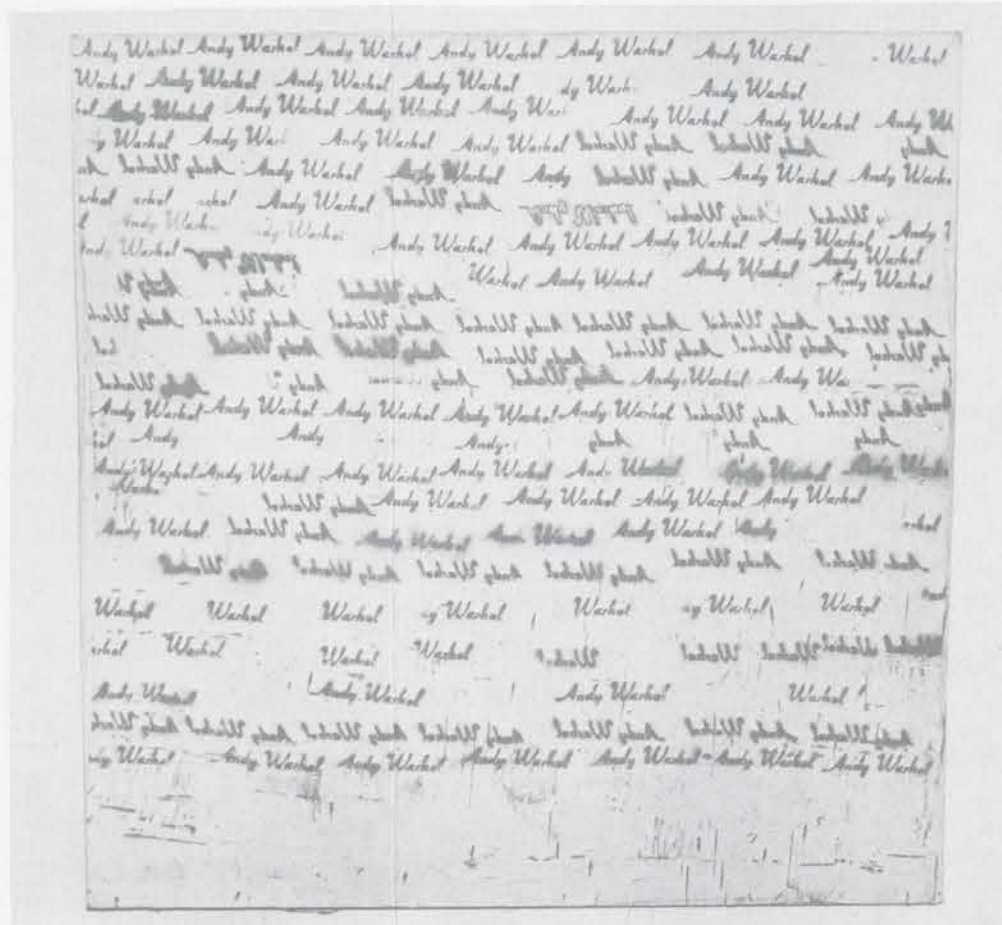
The hardest part of making art for me is signing it. Where do I put my signature? Do I dash it off or do I carefully write it so as not to detract from the work? Is my handwriting nice? Before I sign a piece, I always practice my signature to make sure I get it right. A lot of the time I don't even bother to sign it. That's easy for me to do because I don't sell anything anyway.

Art is tricky.

To do or not to do is not the question. But rather, how do you do?

I always wanted my art to be illegitimate and I'm afraid I've succeeded.

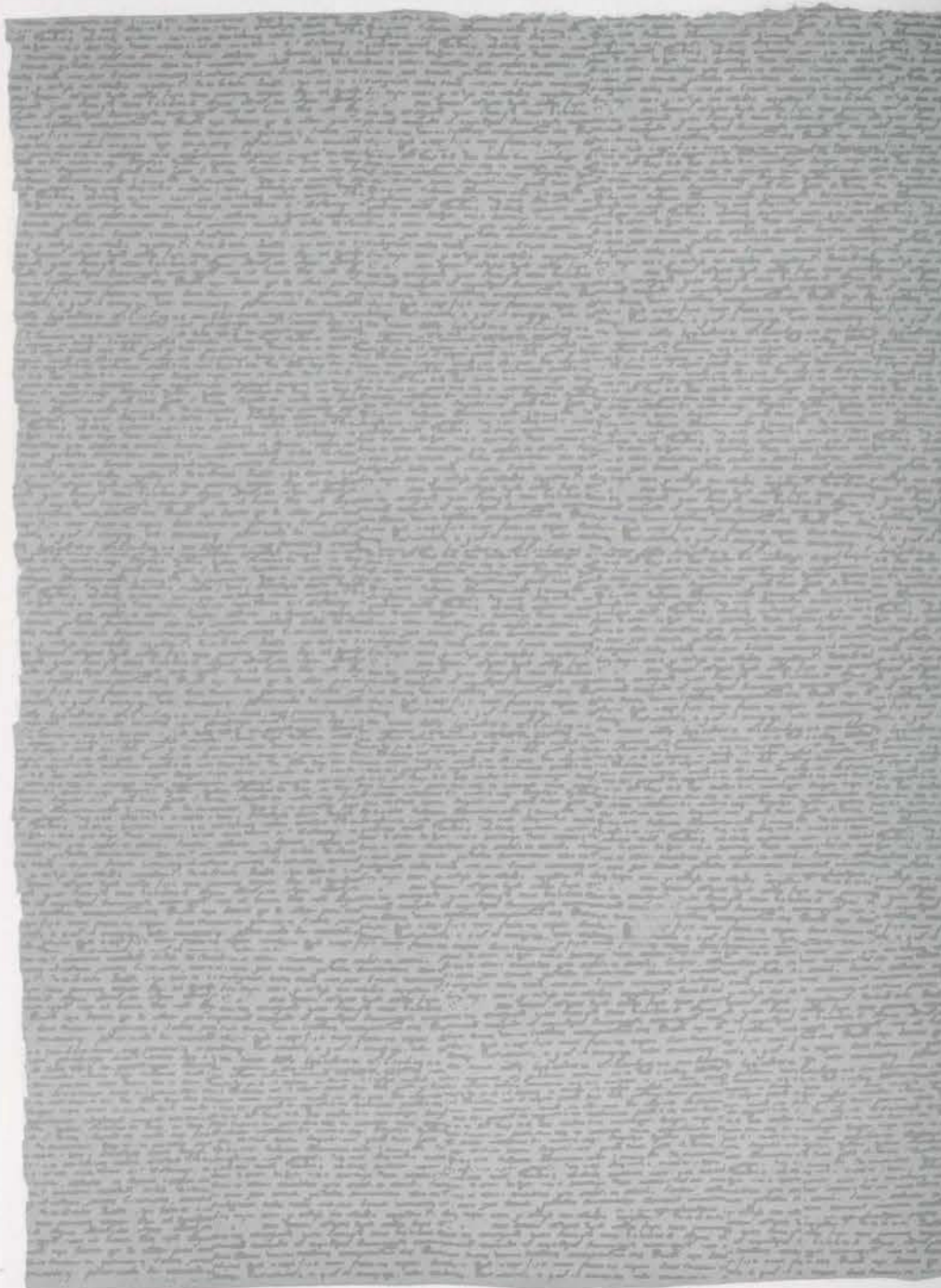
Sow what.



Gold Andy Warhol  
1977

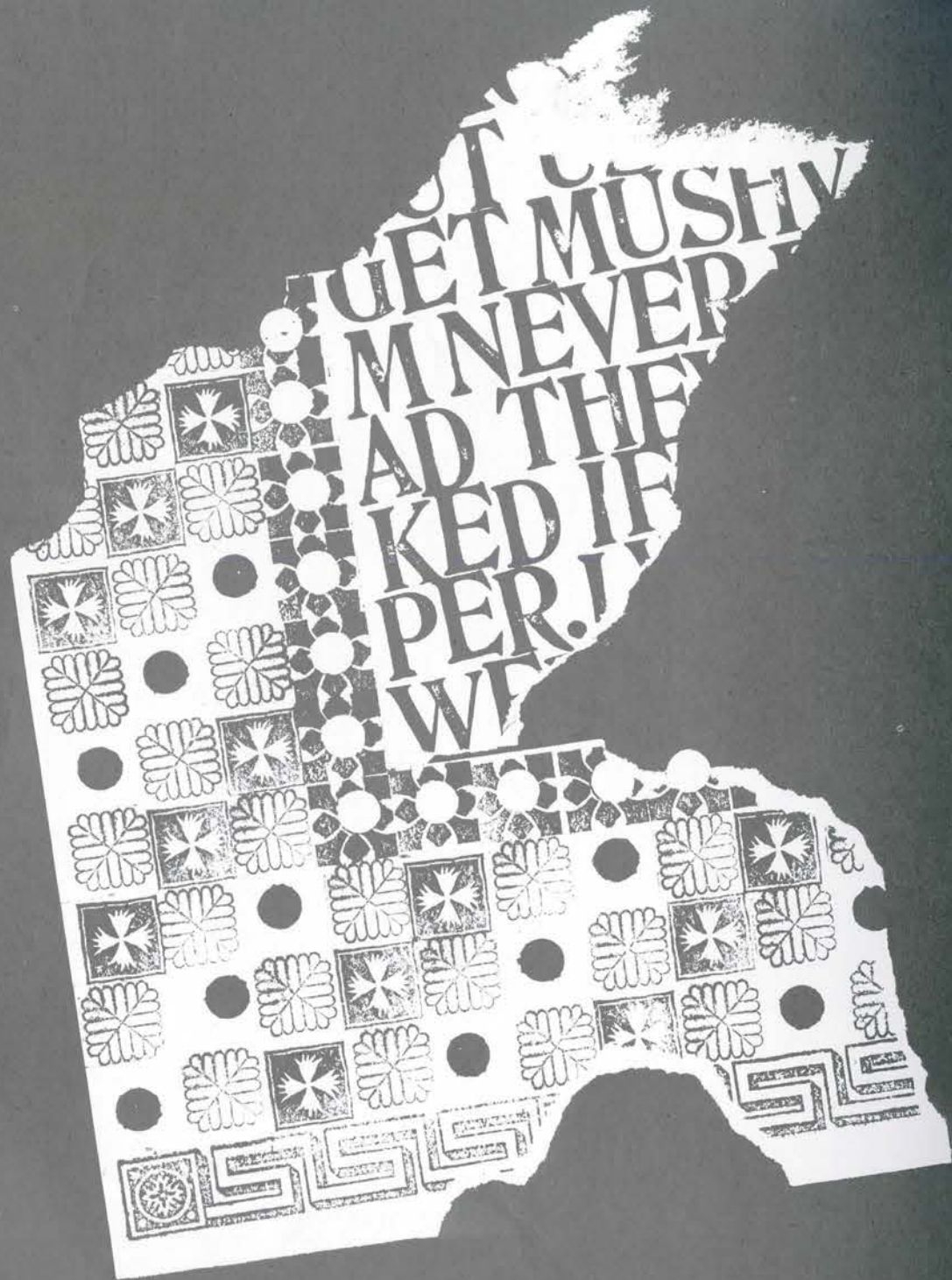
Education Greenville County Museum School of Art—1972-1973; University of South Carolina—1968-1969.

Exhibitions 1979—Museum of Temporary Art, (one-man show), Washington D.C.; "Emerging Washington Painters", Washington Project For The Arts, Washington D.C. (group show).



These words are Baranik's image: the old tension between word and image, with now the one, now the other triumphant, illustrative of the other, is resolved. One knows some of the words: "Losch mir die Augan aus: Ich kann dich sehn," from Rilke; "There will be time, there will be time," from Eliot; and fragments of Lithuanian poetry; letters to Baranik's son. Observations about much; and letters from the Hebrew alphabet. All this generates a personally charged and metaphysical poetry.

Donald Kuspit on the recent work of Rudolf Baranik



*Shard*  
1980

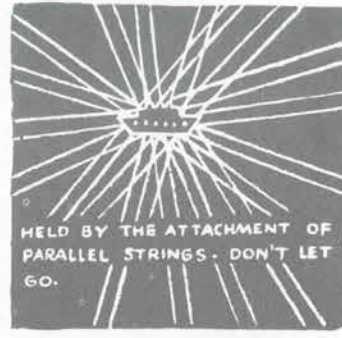
Education Pratt Institute, Brooklyn, NY.

Selected individual exhibitions 1981 – Kathryn Markel Fine Arts, NYC; 1980–Galleriet, Lund, Sweden; 1979–Fendrick Gallery, Washington D.C.; 1978–Stempelplaats, Amsterdam, Holland; 1977 –Franklin Furnace, NYC; 1976–Feingarten Galleries, Los Angeles; 1975 – Center For Book Arts, NYC; 1974–Allan Stone Gallery, NYC; 1965–The Edinburgh Festival of the Arts.

Selected group exhibitions 1981 – CAPS at the State Museum, Albany, NY; “Words & Images”,

Albright College, Reading, Pa.; “The Animal Image”, Renwick Gallery, Smithsonian Institute; 1979–“The Open And Closed Book”, Victoria and Albert Museum, London, England; “Bookmakers”, The Center For Book Arts at the Cooper Union, NYC; 1978–Purchase Exhibition, University of Iowa, Museum of Art; 1977 – Artist’s Books, Albright-Knox Gallery, Buffalo, NY; “The Object As Poet”, Renwick Gallery, Smithsonian Institution, Washington D.C.

Awards CAPS Graphics–1977-1978.

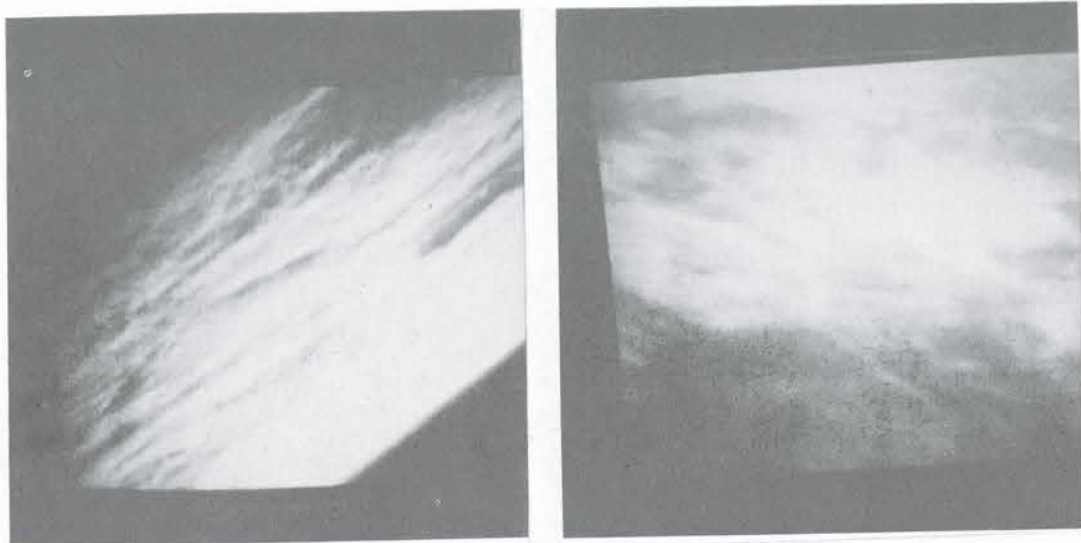


Small Songs 1981

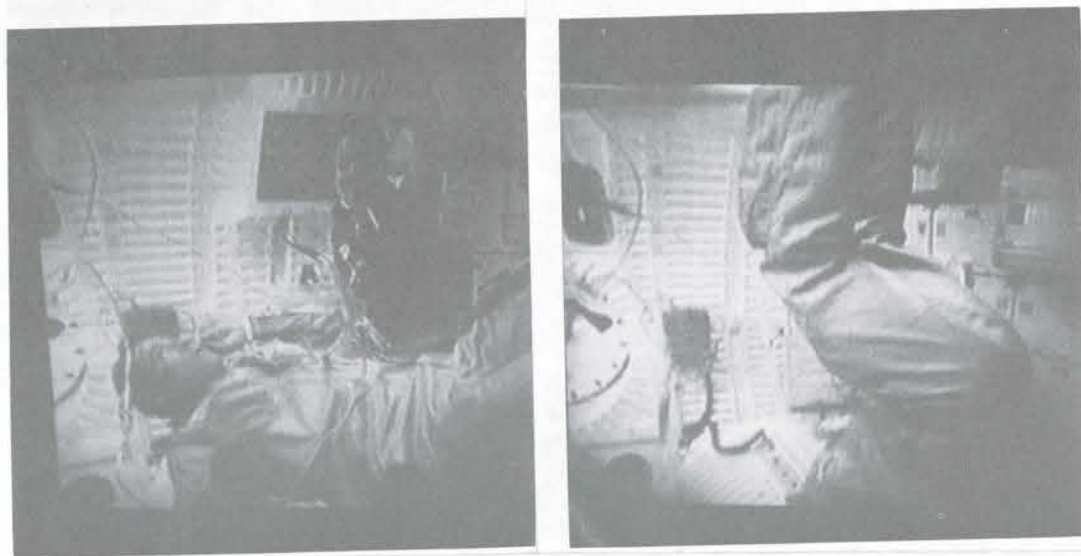
Education BFA, Cooper Union, NY.

Group Exhibitions 1981—"Installations In The Five Elements", Kenkeleba House Gallery, NY; "Events: Artists Invite Artists", The New Museum, NYC; "Mapped Art: Charts, Routes, Regions", traveling exhibition; 1980—"Science Fiction: Imaginary Voyages" at the Bronx Museum of the Arts, NY; "Invitational Show", 55 Mercer Street

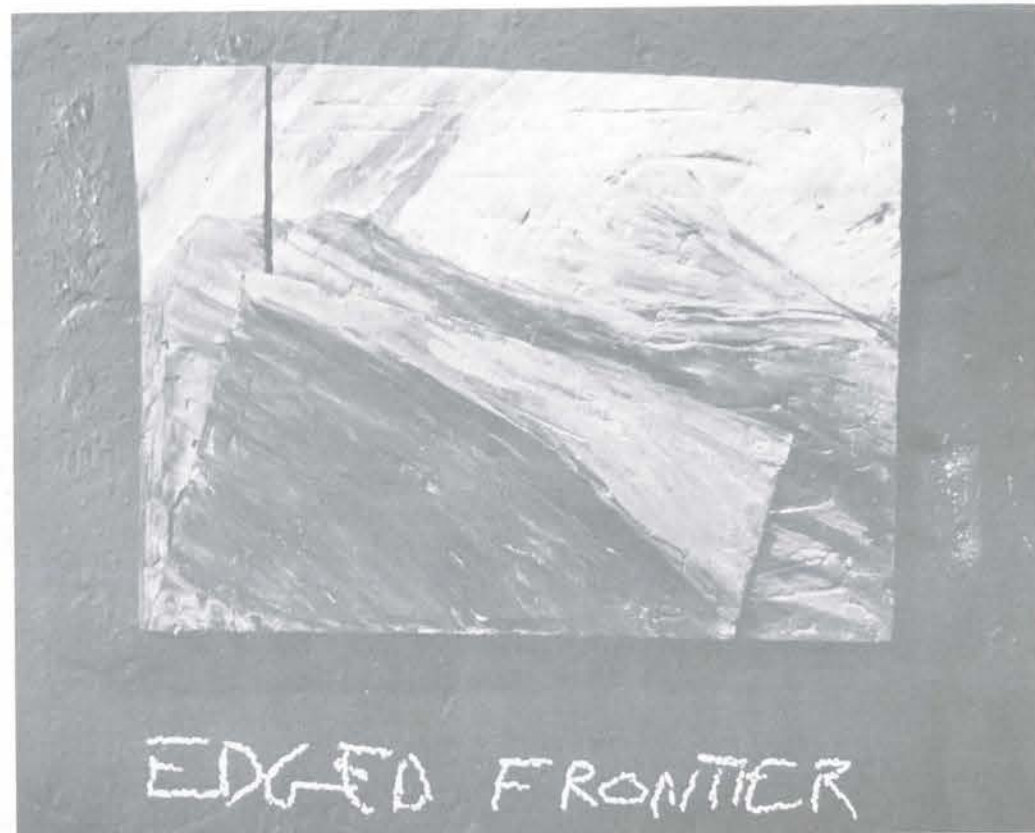
Gallery, NY; 1979—"Paris Ville Lumiere", Fiatal Muveszek Klubja, Budapest, Hungary; 1978—"Wall Works", Alternative Museum; "Mapped Art: Charts, Routes, Regions", Nobe Gallery, NY; 1977—"Paris Ville Lumiere", Grenoble, France, Maison de la Culture; \$100 Gallery, NYC; "Drawings & Prints", Artworks, NY; 1976—"Combative Acts, Profiles and Voices", A.I.R. Gallery, NY.



TOXIC



SPACE



*Edged Frontier*  
1981

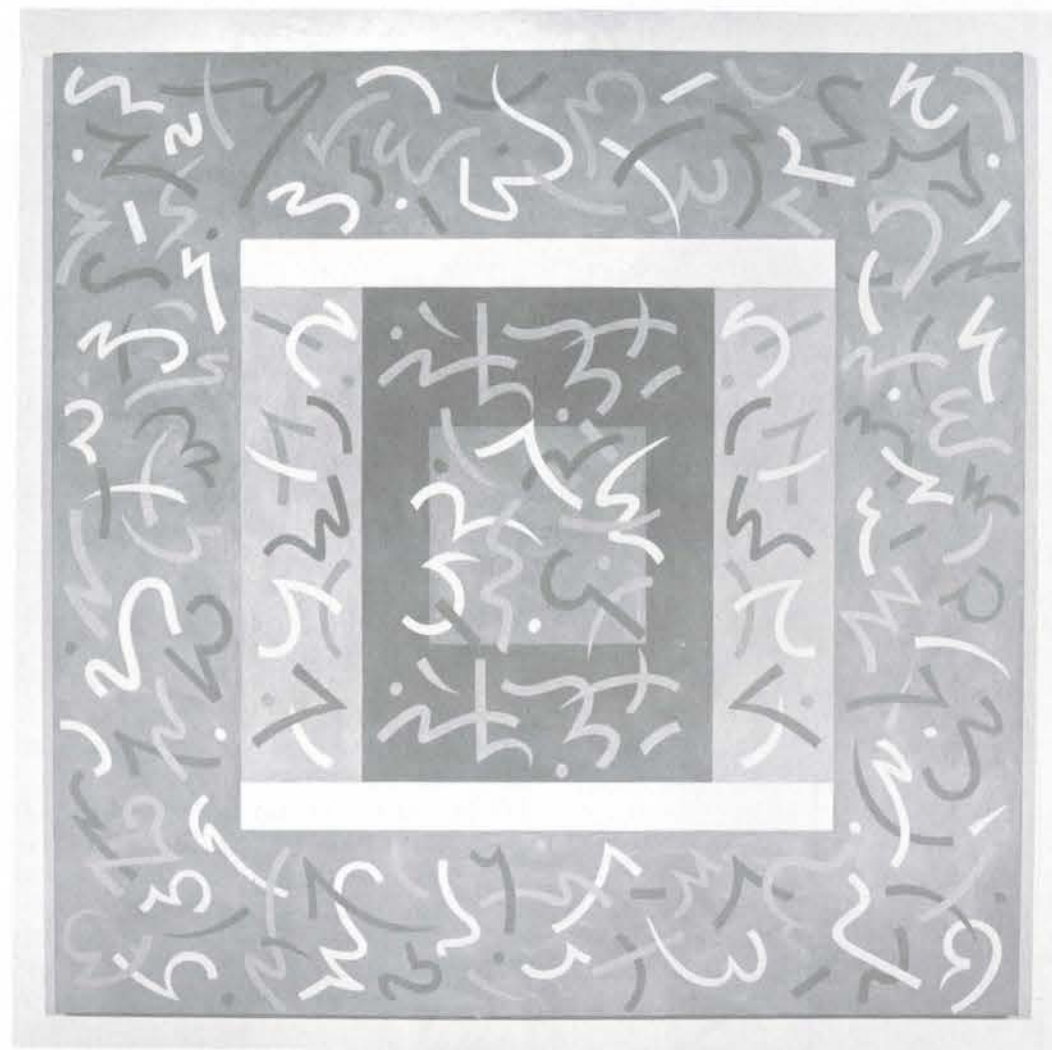
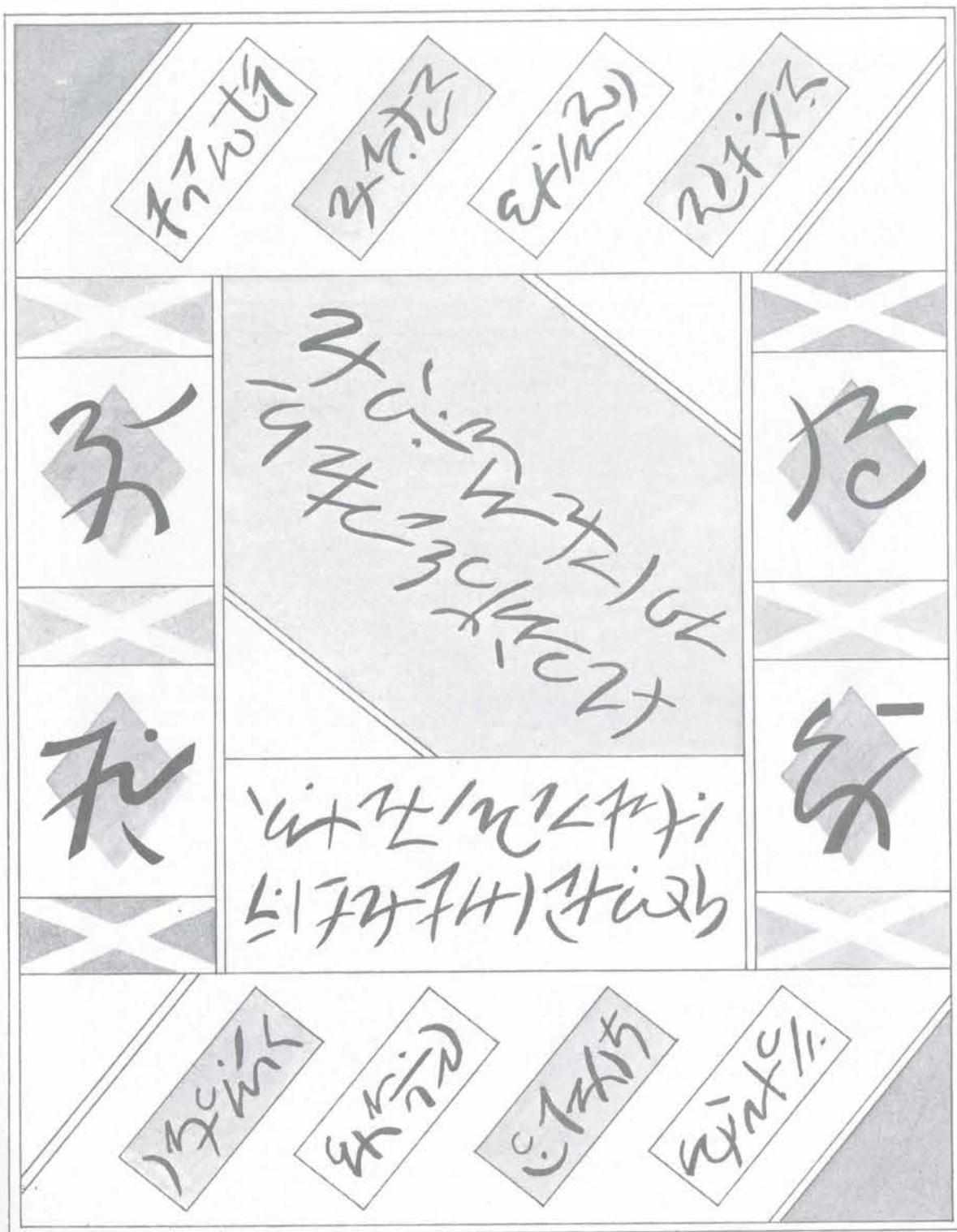
Education MFA, School of the Art Institute, Chicago—1976.

Individual exhibitions 1977—Krannert Museum of Art, Festival Gallery, University of Illinois.

Selected group exhibitions 1981—"Fifth Birthday", Franklin Furnace, NYC; "Heresies Benefit Exhibition", Grey Gallery, New York University, NY; "Earth Shaking/Earth Keeping", curated by L. Lippard and J. Culbertson, YWCA, NYC; 1979—"Chicago/Detroit", Detroit Institute of Art; "Chicago: The City and its Artists 1945-1978", the University of Michigan, Ann Arbor; "American Women Artists", Galleria Del Cavallino, Venezia, Italy; 1978—"On Art/Artists: Sol Lewitt", Museum of Art, Montreal, Quebec; "On Art/Artists:

Jim Dine", Museum of Modern Art, NYC; "The David Ross Show", the Long Beach Museum of Art, Long Beach, Ca.; 1977—"Drawings of the Seventies", Art Institute of Chicago; "All Over The Place", Moming Dance Collective, Chicago, Il.; Young/Hoffman Gallery, Chicago, Il.; 1976—"Abstract Art In Chicago", Museum of Contemporary Art, Chicago, Il.; "Installation/Sculpture", N.A.M.E. Gallery, Chicago, Il.; "Women Artists Here and Now", Truman Gallery, University of Iowa; John Doyle Gallery, Chicago, Il.; "Fellowship Show", Art Institute, Chicago.

Awards National Endowment for the Art, Artists Fellowship—1978; James Nelson Raymond Traveling Fellowship—1976.



Zagora  
1980

Education BFA Painting & Sculpture, California Institute of the Arts – 1972-1974; University of California, (studied ancient languages)–1974; Bennington College, Vermont, 1969-1972, (studied painting, sculpture & printmaking).

Exhibitions 1981 – “Five Painters”, Soho Center for Visual Artists, New York; 1976 – Alumni Art Show, Bennington College, Bennington, Vt.; 1974 – “Word Works”, Mt. San Antonio College, Walnut, Ca.; “Anonymous Was A Woman”, California Institute of the Arts, Valencia, Ca.







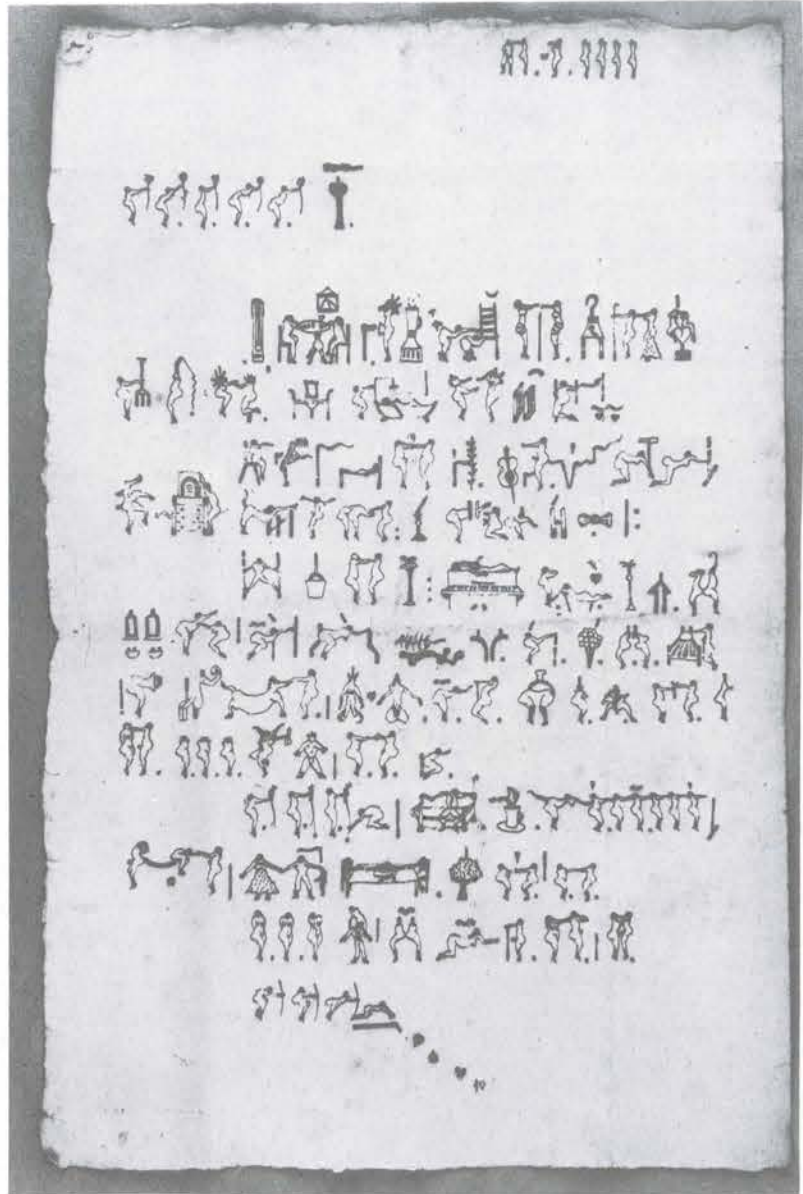
Mona Lisa  
1981

Upon retirement, after forty years of preaching, the Reverend Howard Finster discovered another means of spreading the word of God. He created a visionary garden, covering two acres, which he termed a 'paradise garden'. In 1976 he began to paint, primarily to illustrate the garden with quotes from the Bible and his own writings. Extraordinarily prolific, Finster has created, to date, nearly two thousand pieces.

Selected individual exhibitions 1981—Braunstein Gallery, San Francisco; 1979—Wake Forest Univer-

sity, Winston-Salem, North Carolina; 1980 & 1977—Phyllis Kind Gallery, New York.

Group exhibitions 1981—"Religion Into Art", Pratt Manhattan Center, NY; "Transmitters: The Isolate Artist in America", Philadelphia College of Art, Pa.; 1980—Folk Art USA Since 1900 from the Collection of Herbert Waide Hemphill Jr., Abby Aldrich Rockefeller Folk Art Center, Williamsburg, Virginia; 1979—Contemporary American Folk Art, University of Richmond, Virginia; "Outsiders", Memorial Art Gallery, Univ. of Rochester, NY.



Short Poems & Writings  
1981

Education Hamburg Art School, Hamburg, Germany—1975-1976 (DAAD Fellowship).

Selected individual shows 1981-78-75 — Galeria Bonino, Rio; 1980—Centrosei, Bari, Italia; 1979 —Museum of Art of Sao Paulo.

Selected group shows 1981 — Galeria Rysunku,

Poznan, Poland; Galerie NRA, Paris; 1979—International Multimedia, Sao Paulo; Nobe Gallery, New York; 1978 — Venice Bienale, Venice, Italy; 1976 — Crearco Galerie, Lausanne, Switzerland; 1972—XI Premi International Dibux Joan Miro, Barcelona, Spain.



photo: Glen Leitter

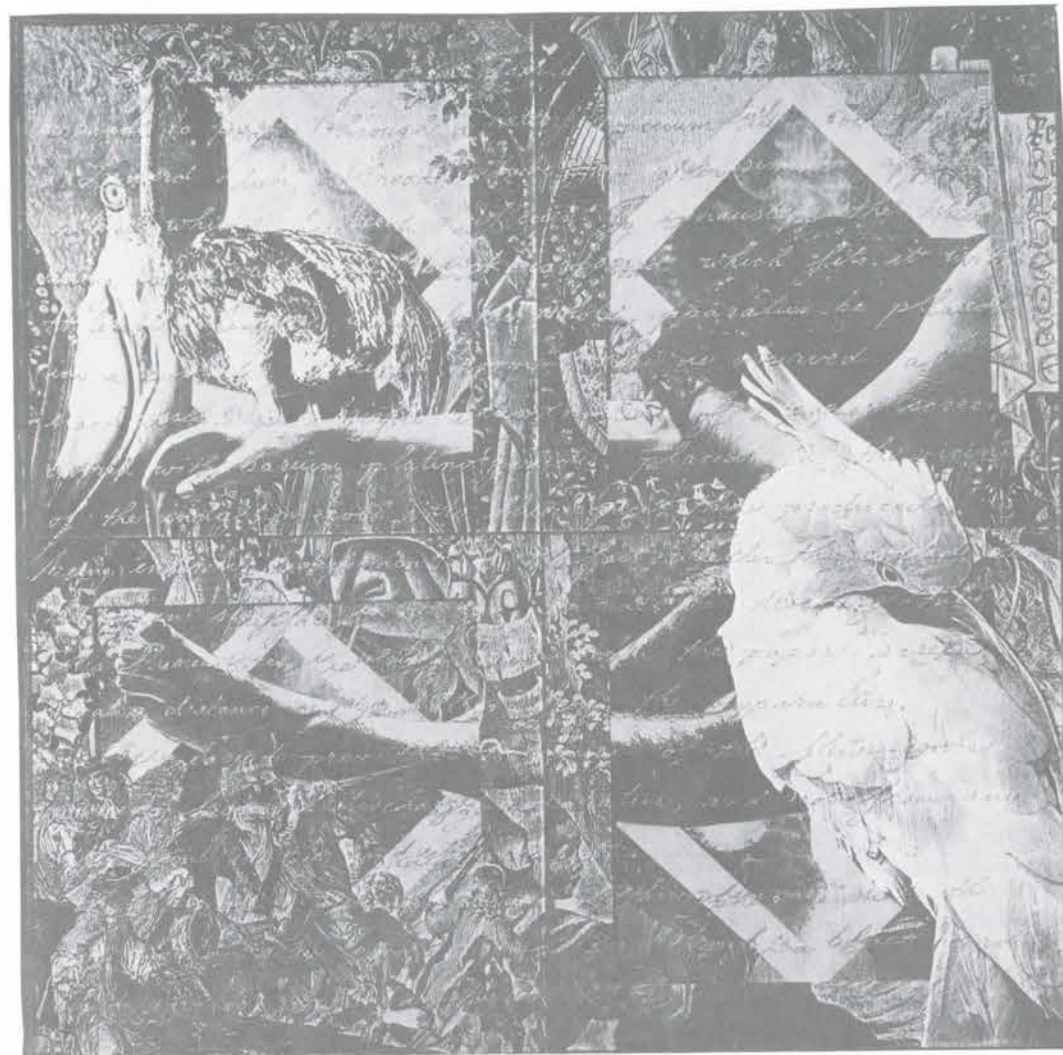


photo: Glen Leitter

*The Discovery Of The X-Ray*  
1981

Education MFA, Mason Gross School of the Arts, Rutgers University, NJ—1978; Independent Study Program in Painting & Sculpture, Whitney Museum of American Art, NY; BFA, University of Southern California, Los Angeles—1976.

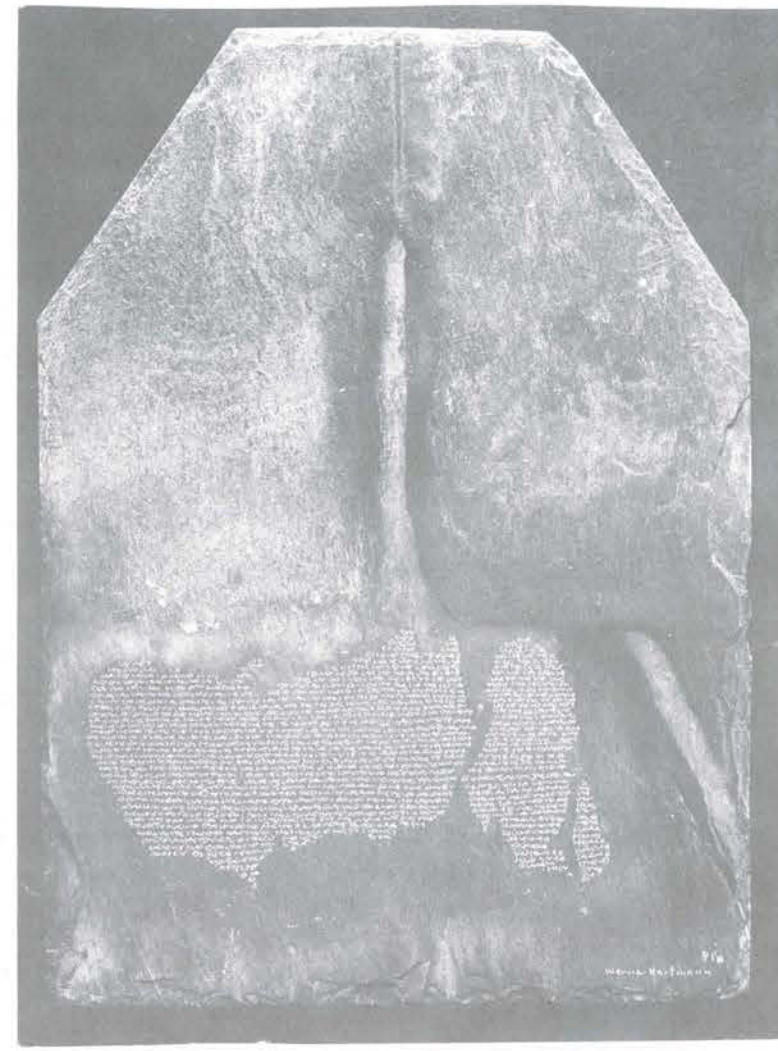
Individual exhibitions 1978 — Franklin Furnace Archive, NY; May Duff Walters Art Gallery, Douglass College, New Brunswick, NJ; 1975 — Hillel House, Los Angeles, Ca.

Group exhibitions 1981—"Turnabout", Just Above

Midtown Gallery, NYC; 1979 — "Word/Object/Image", Rosa Esman Gallery, NYC; "Artists' Books", Wildcliff Craft Center, New Rochelle, NY; "Artists' Books", Kansas City Art Institute; 1978 —Artists' Books Show, traveling exhibition; Voorhees Art Gallery, Rutgers Univ., NJ; Livingston College Art Gallery, Piscataway, NJ; Massachusetts Art Institute, Amherst, Mass.; 1977—Tri-State Art Exhibition, Somerset County College, NJ; Franklin Furnace Archive, NYC.



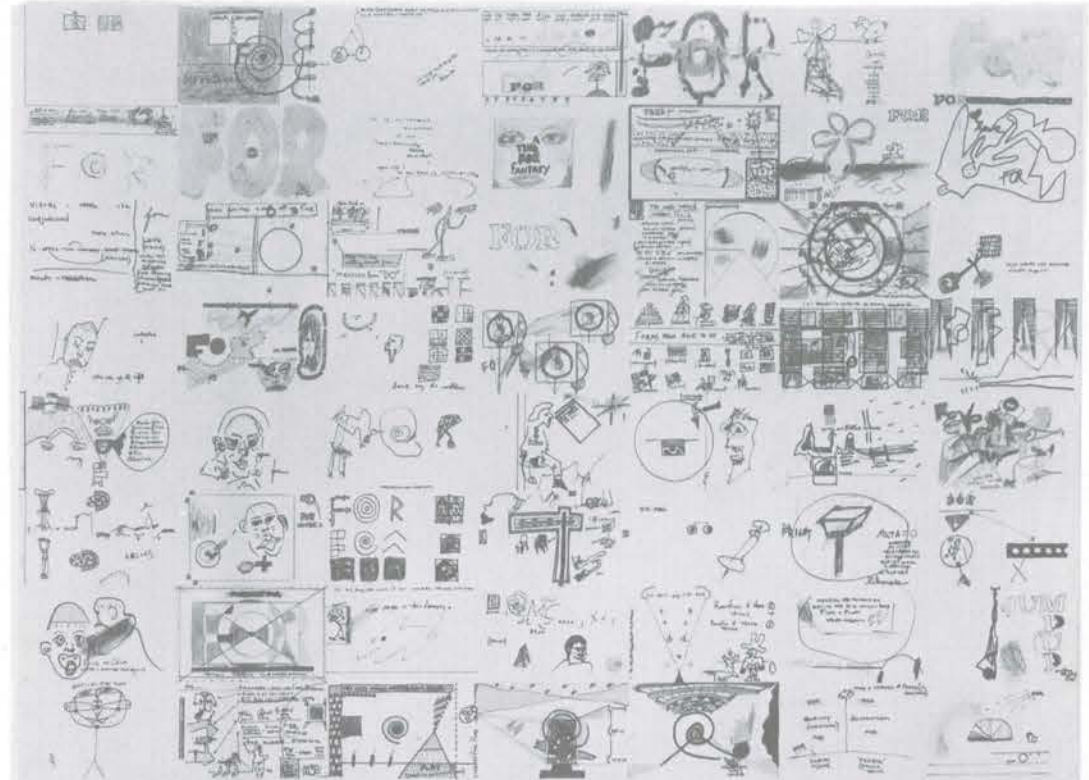
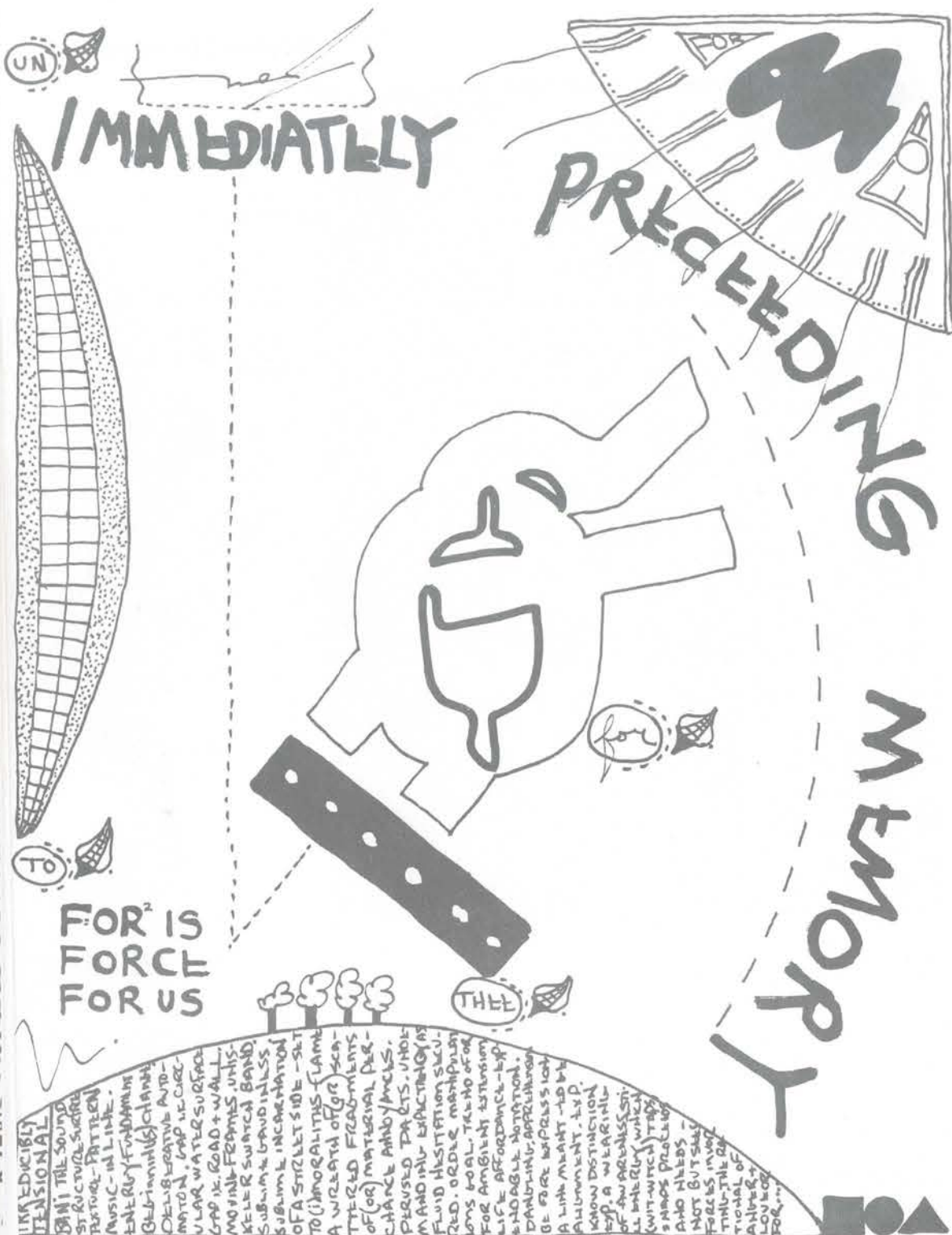
Handwritten text in a cursive script, likely German, covering the left page of the spread.



Chronicle I  
1981

Education Studied in Hamburg, Oslo, Paris, Sweden, Spain and Italy-1962-1978.  
Individual exhibitions 1978 - Cassinelli-Vogel-Stiftung; 1977 - Pro Arte; 1974/76 - Steo-Stiftung; 1971/73/75/77 - Stipendium des Kantons Zurich; 1968/73 - Eidgenossisches Stipendium; 1968-1969 - Kunstakademie Den Haag; 1965 - Kunstakademie, Oslo.  
Group exhibitions 1980 - Galerie Andre, Berlin; Galerie ge, Winterthur; 1979 - Galerie GuGu Ernesto, Koln; 1978-Galerie Ursula Wiedenkeller,

Zurich; Galerie Howeg, Hinwil; Galerie Burkartshof, Neukirch TG; 1977 - Kunsthau Glarus; Galerie Sigristenkeller, Bulach; 1975-Galerie Im Zielemp, Olten; 1974-Galerie De May, Lausanne; 1973 - Galerie Het Kunstcentrum, Den Haag; Galerie Am Platz, Eglisau; Galerie Burkartshof, Neukirch TG; 1972-Galerie Chichio Haller; 1971 -Galerie Haudenschild & Laubscher, Bern; Galerie Chichio Haller, Zurich; 1970-Galerie Impact, Lausanne; 1969-Galerie Paul von Solingen, Den Haag.



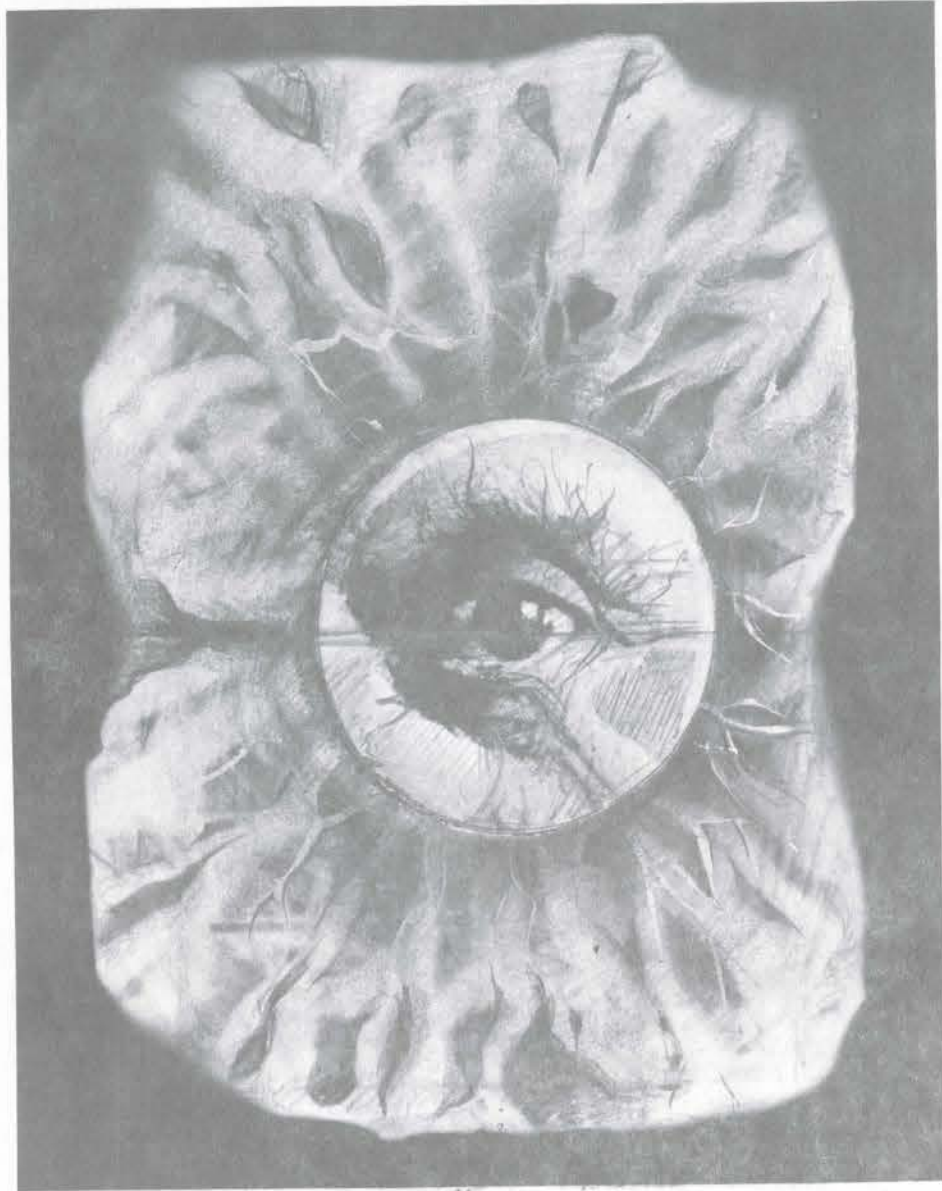
FOR REVIEW INTRO SIMILAR FORMAT DRAW FROM ACCESS CHART THROUGH THIS ABOUT A BRUT WITH FOR RECOGNITION THE COURSE OF OR FOR "BALANCE OF NATURES IS OR VALUABLE" STRETCH OUT OF PLACE OR PLACE FOR "MAY PLANNING" MAY I ASK LIFE AS FOR PLAY I BATH AS CLIMAX STRETCH SPIN STACK AUTHENTIC FULL FILL SPIRIT INNER NECESSITY FORGOTTENNESS REUSERS A PROMISE OF ROBUST RATIONAL SCALE OR TERTIARY IDENTITY FOR DIALLECTICAL MOOD SIMPLY ANOTHER CATEGORY WITHIN LONGING TRADITIONALLY UNCOVERED BLFOR DAWN PROSL ROSE POWER INSCRIPTION WATCH THIS GO ERASE THE CLIPS LIPS TOUCH FOR THE MOMENT NOW BRICK TOMES AROUND TV LKANNING BROKEN CRITICS CHOICE DO NOT CONSIDER THE COMPARING OF STRUCTURE OR MUSIC ANYWHERE NEAR US-FOR IS FOR FOR US

For Review Retro Sum  
- Sum 80  
1979-1980

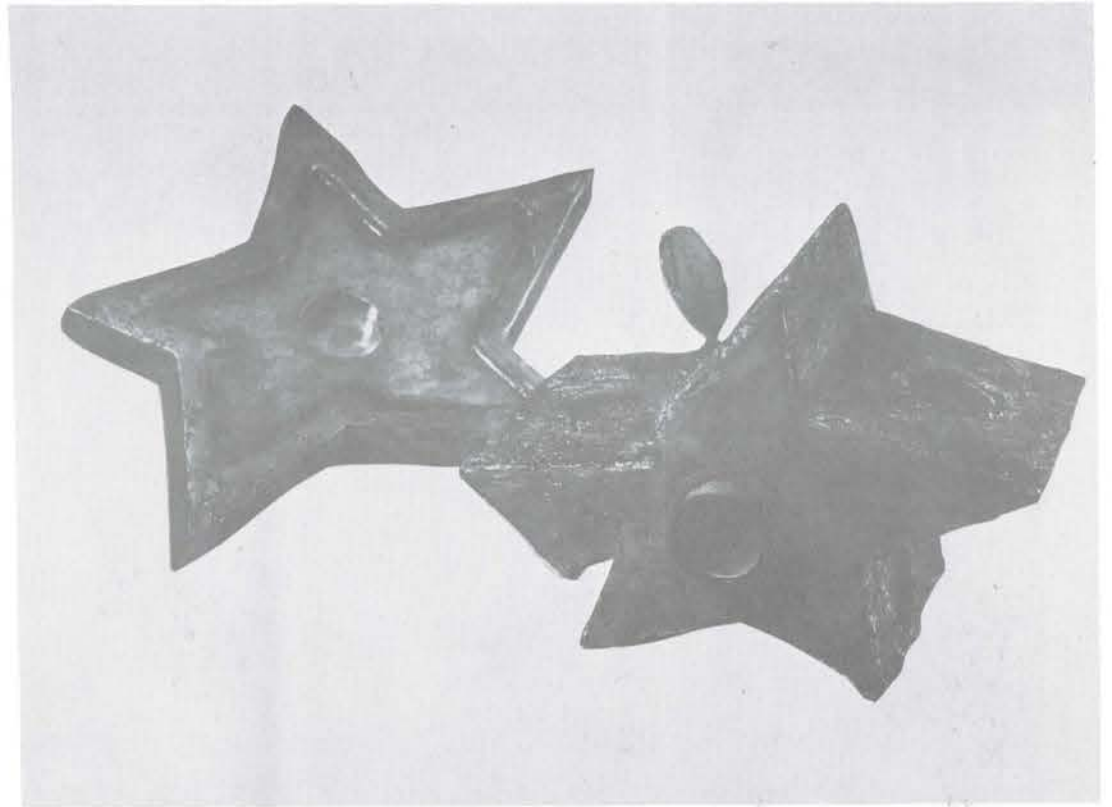
Education BA Architecture, Virginia Polytechnic Institute and State University, Blacksburg, Virginia -1974; MFA, College of Arts and Science, University of North Carolina, Chapel Hill, North Carolina. Individual exhibitions 1981 & 1980-Phyllis Kind Gallery, New York; 1978-Appalachian Center for Contemporary Art, Charleston, West Virginia. Group exhibitions 1979-80-Traveling exhibition,

James Madison University, Harrisburg, Va.; Virginia Polytechnic Inst. & State Univ., Blacksburg, Va. and Roanoke College, Salem, Va.; 1979-Weatherspoon Art Gallery, Univ. of North Carolina at Greensboro; "The Intimate Gesture", Visual Arts Gallery, School of Visual Arts, New York; "Previews", Phyllis Kind Gallery, New York; "100 Artists Show", Ten Windows on 8th Avenue., New York.

Star: a huge ball of glowing gases floating in the sky; a little golden thing that makes the idle dream.



Penetrate the center of a star until you see the secret of the universe.



*Within A Star (Kaleidoscope)*  
1981

Education The Pennsylvania Academy of Fine Arts—1974; Philadelphia College of art, and Glassboro State College.

Exhibitions The Pennsylvania Academy of Fine Arts; Trenton State Museum; The Morris Museum of Art and Science; Doshi Gallery, Harrisburg, Pa.; The Fifth Street Gallery, Delaware; Woodmere Gallery, Philadelphia, Pa.; "Le Soleil Dans La Tete", Paris, France.





*The Phantom Man Meanders*  
1981

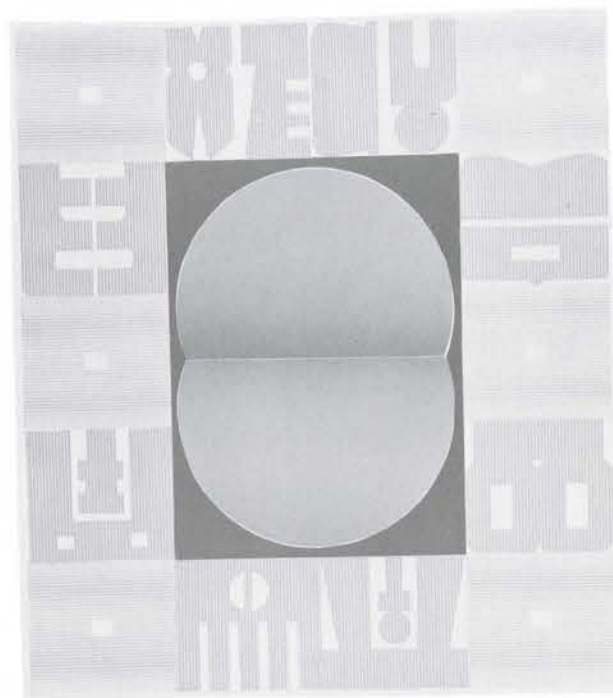
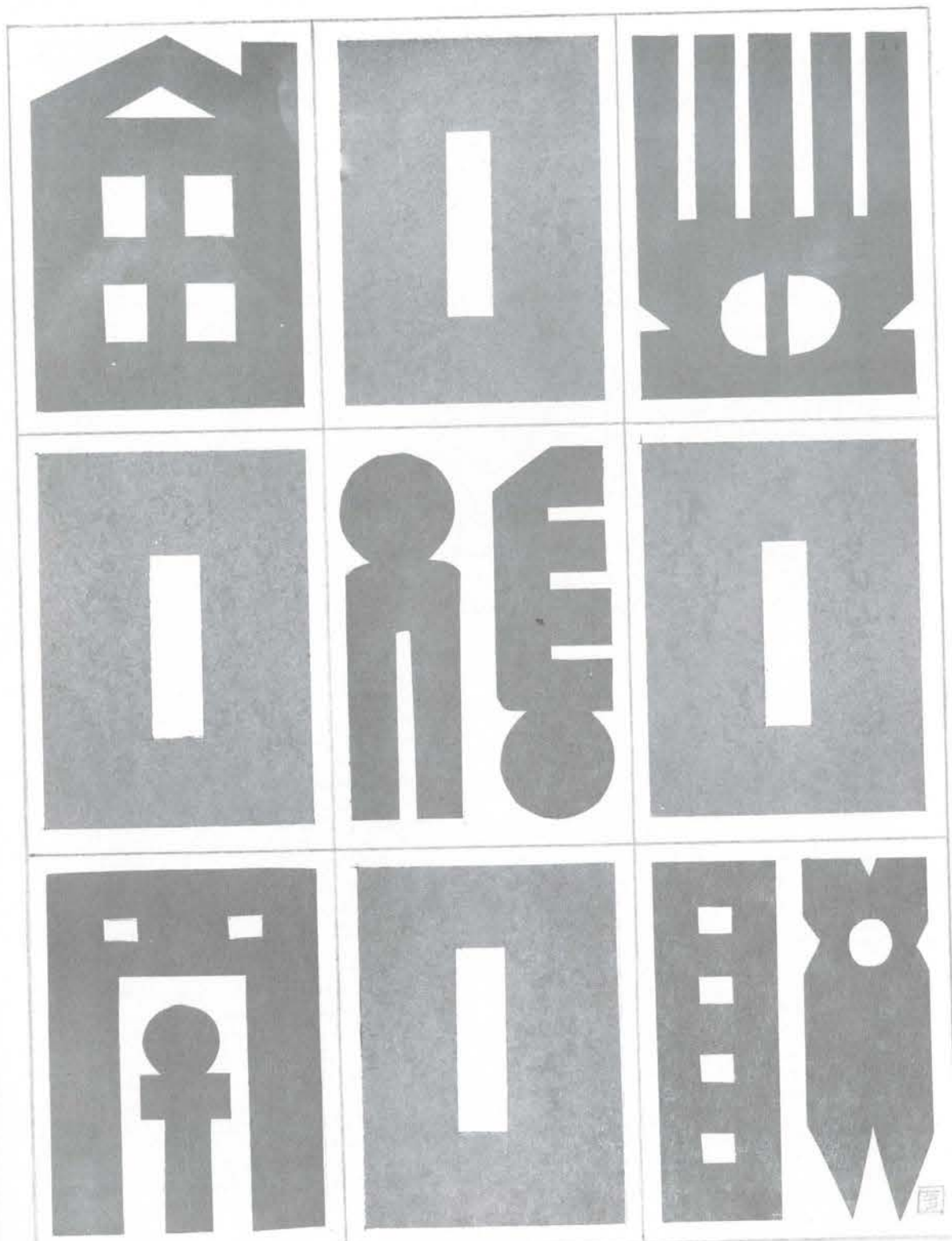
Education University of Michigan, School of Architecture & Design—1957-1959; B.S. Design, Finch College, NYC—1959-1961; M.A. Painting, C.W. Post College, Long Island Univ.—1971-1975.

Individual exhibitions 1980—Kathryn Markel Gallery, NYC; 1979—Virginia Commonwealth University; "5 Years", 55 Mercer Gallery, NYC; Harriman College, NY; Franklin Furnace, NYC; 1978—Robert Freidus Gallery, NYC; Nassau County Museum of Fine Arts, NY; 1976—James Yu Gallery, NYC; Long Island Univ., Hillwood Gallery; James Yu Gallery, NYC.

Selected recent group exhibitions 1981—"The Great American Fan", Lerner Heller Gallery, NYC; "Mapped Art, Charts, Routes and Regions", traveling exhibition; 1981-83—"Messages", Freedman Gallery, Albright Coll., Reading, Pa. (traveling exhibit). 1981-83—"Bookworks—New Approaches to Artists' Books", (traveling exhibit); 1980—"Penthouse", Museum of Modern Art, NYC; "Books for a Corporate Space", Citi-Bank organized by Franklin Furnace. "Glitter", Kathryn Markel Gallery, NYC; "Paper", Freeport Minerals, org. by Jr. Cncl. MOMA, NYC; "Speaking Volumes:

Women Artist Books", AIR Gallery; "On Paper", Alternative Museum; "Visual Diaries", Alex Rosenberg Gallery, NYC; 1979—"Words and Images", Philadelphia College of Art; "Images of the Self", Hampshire College, Amherst, Mass.; 1978—"Drawing Invitational", Susan Caldwell Gallery, NYC; 1978—"A Narrative Show", Rose Museum, Brandeis U.; 1978-80—"Artists Postcards—Series II", Cooper-Hewitt, NYC (traveling exhibit); "Great American Foot", Museum of Contemporary Crafts, NYC; 1977—"Postcards and Other Mail", Jock Truman Gallery, NYC; "American/Narrative Story Art 1967-77", Contemporary Arts Museum, Houston; 1976—"Rooms", MOMA, NYC; "3 From NY/Paperworks", Amer. Cultural Center, Paris, France; "40 Years of American Collage", Buecker & Harpsichords, NYC; 1974—James Yu Gallery, NYC; 1973—"In the Beginning: Women and Religion", Womens Interart Center, NYC.

Selected recent bibliography *ArtNews*, Dec 1980; *Artforum*, Nov 1980; *Village Voice*, Oct 15, 1980; *ArtNews*, Oct 1980; *The PrintCollectors Newsletter*, May-June 1980; *ArtNews*, May 1980.



*Coupling*  
1972

Education Printmaking, Pratt Graphics Center, NY - 1969-1971; Ecole Nationale Supérieure des Beaux-Arts and Atelier 17 (S.W. Hayter), Paris, France; MA, University of Tokyo - 1964; BA, National Taiwan University, Taipei-1959.

Selected recent individual exhibitions 1981-Walnut Gallery, Philadelphia; 1980 - Gallery 80, Toronto; 1979-Yuna Gallery, Seoul; Shirota Gallery, Tokyo; 1978-Beni Gallery, Kyoto; Miyazaki Gallery, Osaka; 1977 - Clark Gallery, Sapporo; 1975-The Northern Jersey Art Center, NJ; 1974-Petit Forum Gallery, Tokyo; Osma Gallery, Madrid; 1973 - California Palace of Legion of Honor, San Francisco; 1972-National Museum of History, Taipei; Art Asia Gallery, Boston; 1970-Taft Museum, Cincinnati; 1968-Miami Museum of Modern Art.

Selected recent group exhibitions 1981-"Artists

1981", The International Art Exhibition, NYC; 1980 - Oriental Art Exhibition, Art Center of Northern New Jersey; 1977-Chinese and Korean Print exchange exhibition, Taipei; 1976,75,74 - Outstanding Contemporary Artists exhibition, National Museum of History, Taipei; 1972 - Norwegian International Print Biennale, Norway; 1971 -International Print Exhibition, Seattle and Montreal; "Oversize Prints", Whitney Museum, NYC; 1970-Tokyo International Print Biennial; British International Print Biennial; Osaka Expo '70 Fine Arts Exhibition.

Selected collections National Museum of Modern Art, Tokyo; Museo del Grabado, Buenos Aires; Albertina Museum, Vienna, Austria, National Museum of History, Taipei; Victoria & Albert Museum, London; Bibliothéque Nationale de Paris; Musée Municipal d'Art Moderne, Paris.

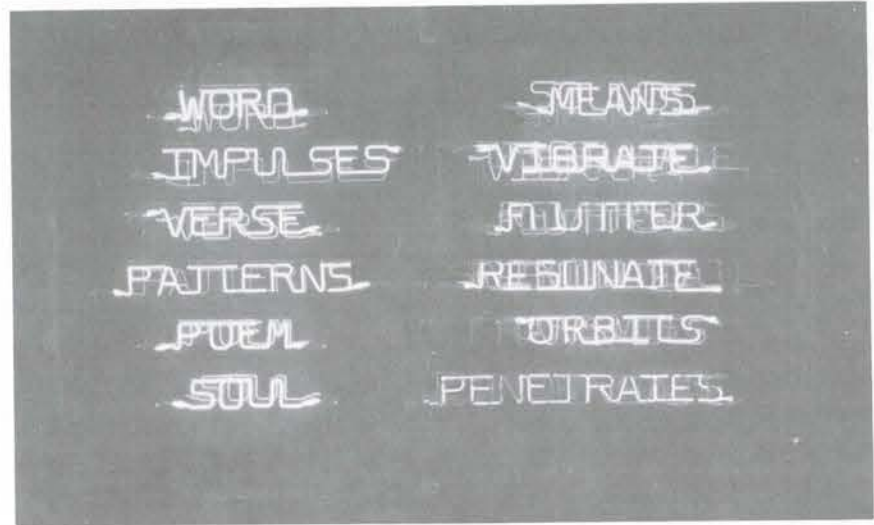
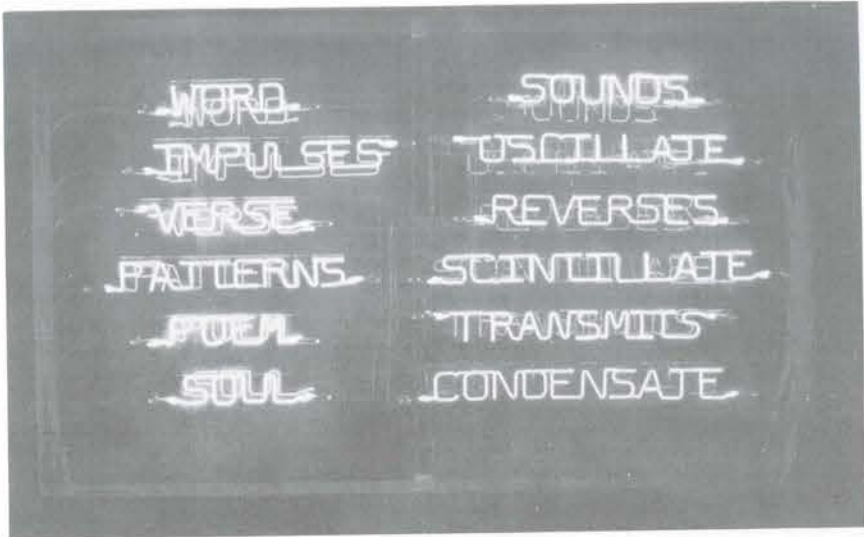
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veil

Interstate 51 Jackson Mississippi 1978  
photo: Jackson Daily News



Poetronics  
1978

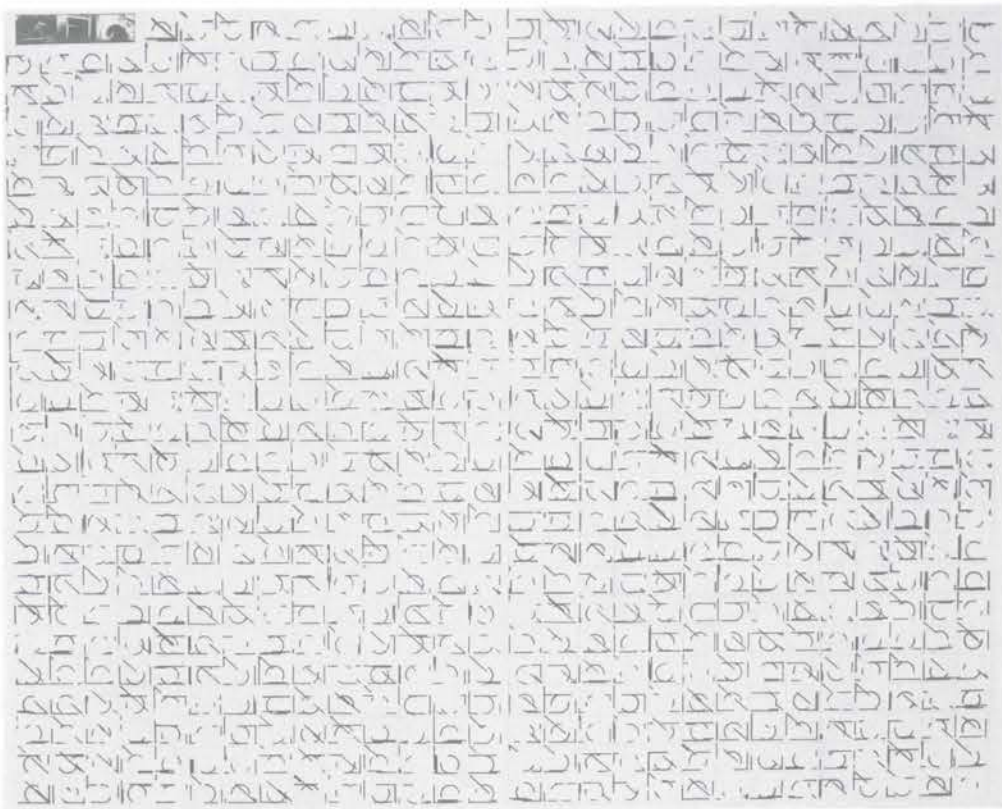
Education MA, John Hopkins University.

Individual exhibitions 1980-Franklin Furnace, ies,

New York; 1979 - Center For Advance Visual Studies, MIT; 1978-Mississippi Museum of Art, Jackson.

Group exhibitions 1980-Ars Electronica, Linz, Austria; 1979-Festa de la Lletra, Barcelona; 1977 -Documenta 6, Kassel, West Germany; 1976 - "The Object As Poet", Renwick Gallery, Washington, DC.

Awards Cambridge Arts Council; Fellowship, Center for Advanced Visual Studies, MIT-1977.

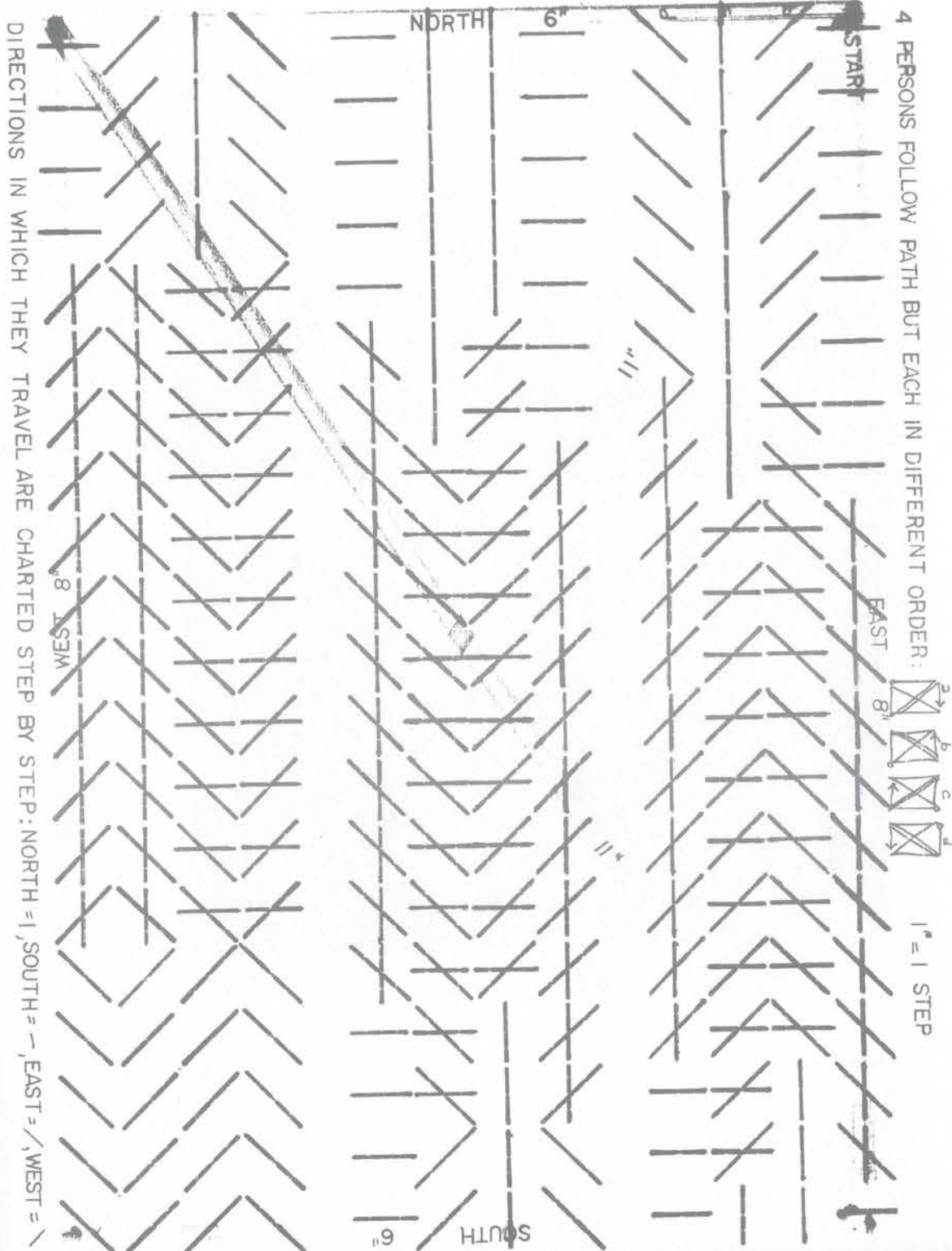


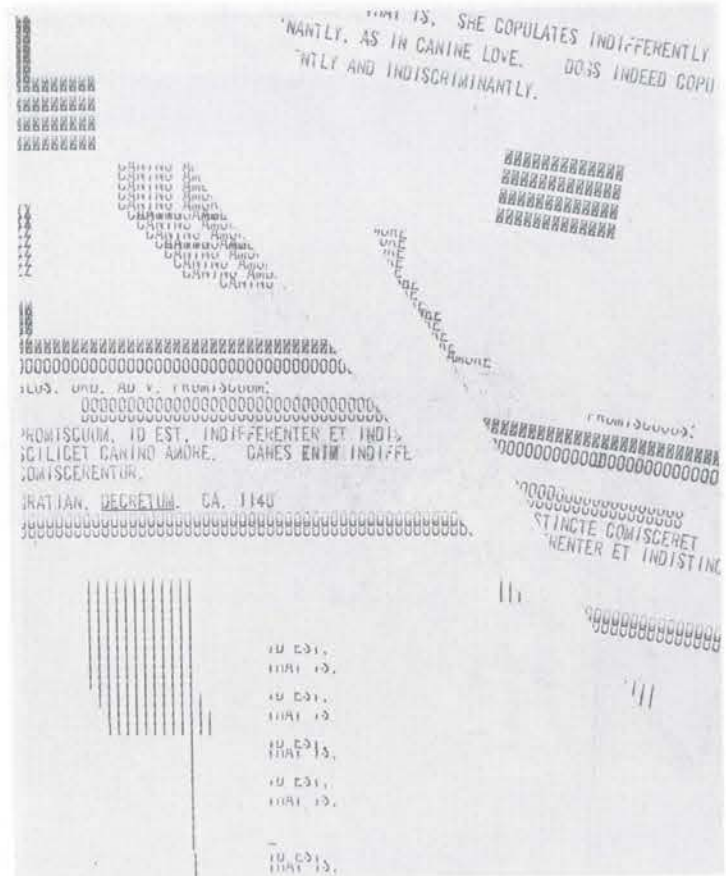
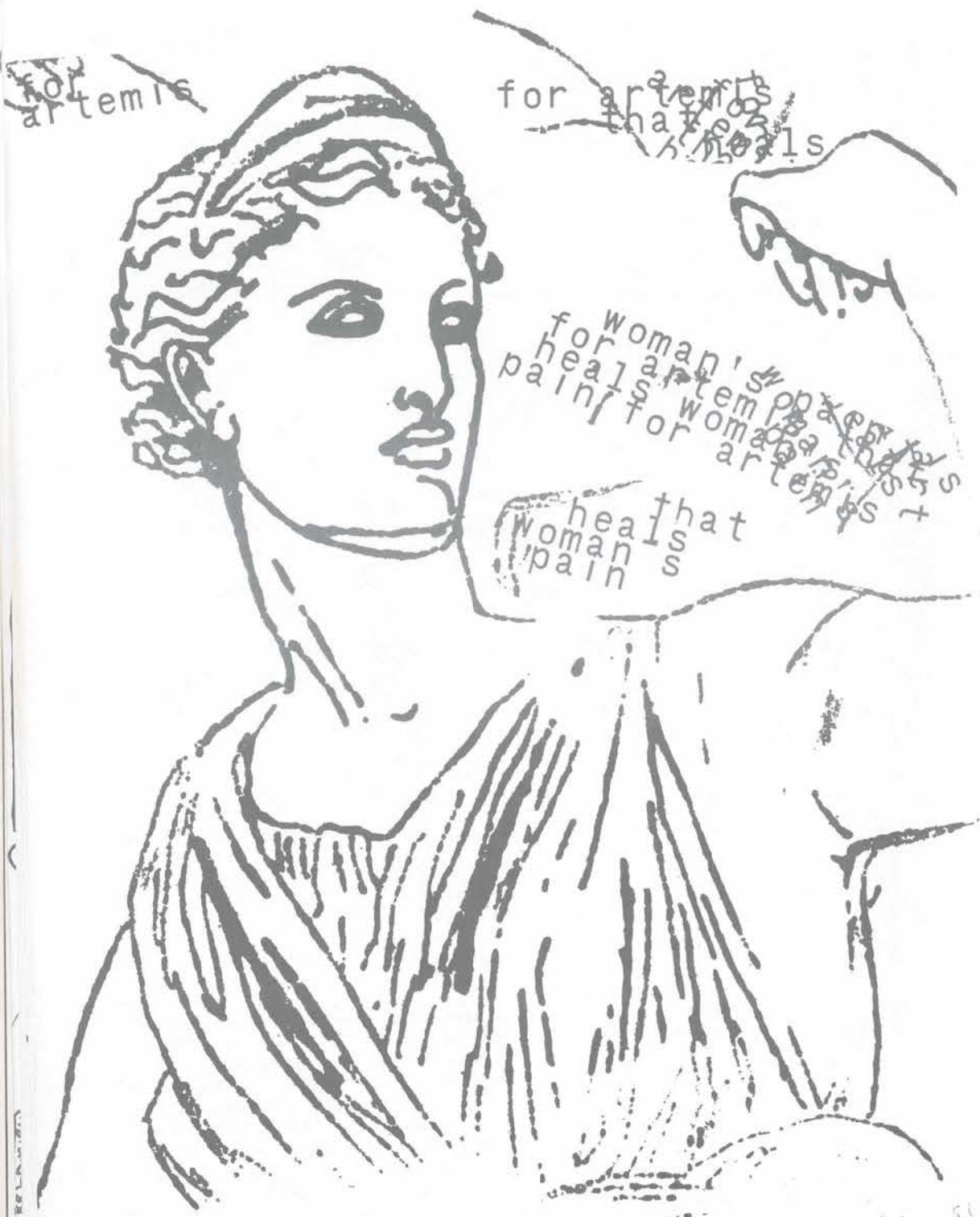
Stairwalking:  
Directions/Patterns  
1980

Education BA, Sophie Newcomb College, New Orleans - 1961-1965; MA, Northwestern University, Evanston, Ill.-1965-1966; Art Institute of Chicago-1968-1972.

Selected individual exhibitions 1981 - Bertha Urdang Gallery, New York; 1980 - Franklin Furnace, New York; 1979 - Art Museum of South Texas, (Staircase installation); Bertha Urdang Gallery, NY.

Selected group exhibitions 1981-"Bookworks: New Approaches to Artists' Books", organized by Franklin Furnace, NY (traveling exhibit); 1980-"New Dimensions: Time," Museum of Contemporary Art, Chicago; 1979 - "Narrative Imagery", ARC Gallery, Chicago; 1978 - "Daley's Tomb", N.A.M.E. Gallery, Chicago.





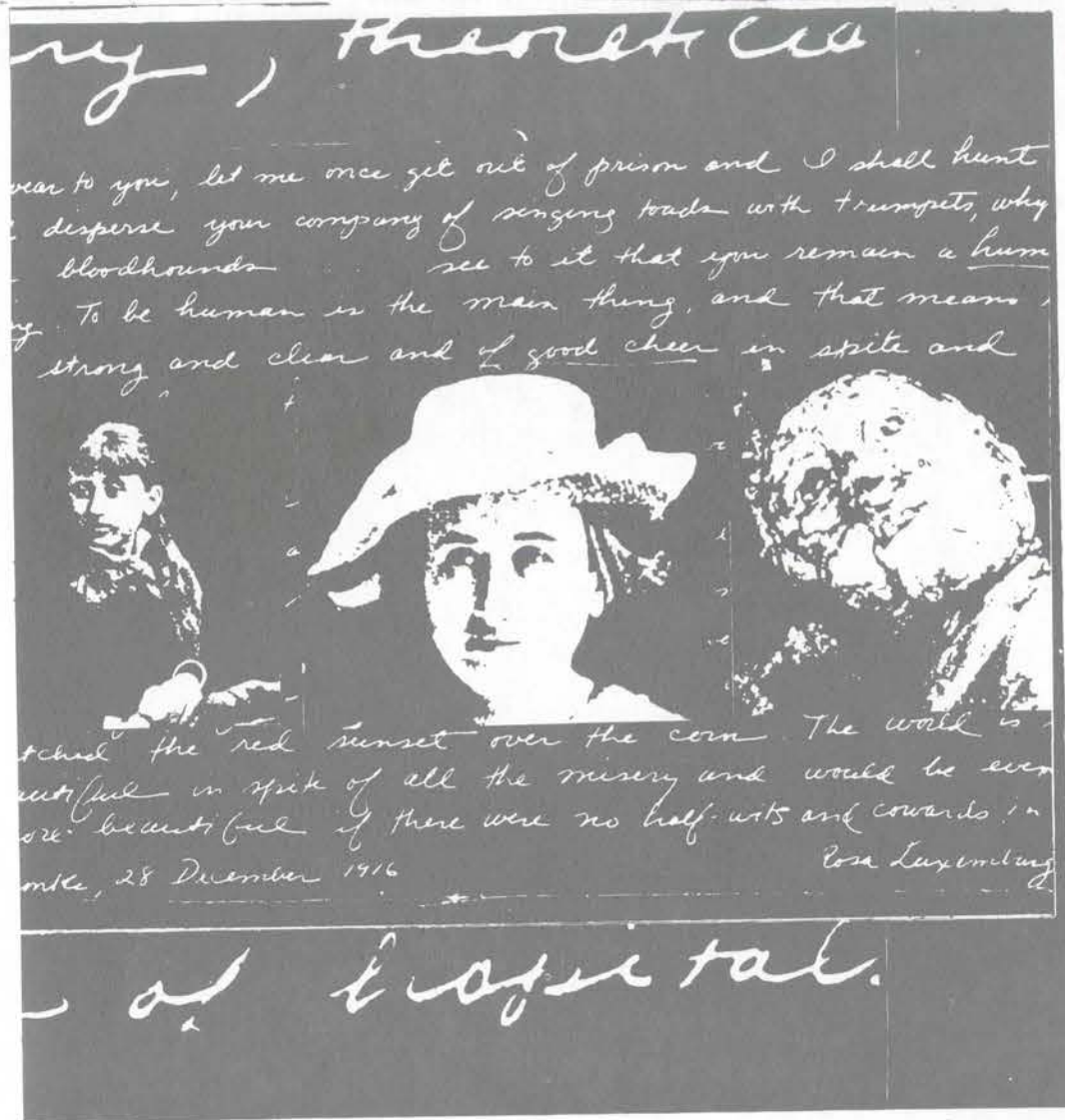
Canine Love  
1978

Education BFA, Chicago Art Institute—1949; Atelier Andre L'Hote, Paris, 1950-51; Ecole des Beaux-Arts, 1950-51.

Selected recent individual exhibitions 1981—A.I.R. Gallery, NYC; Herter Gallery, University of Massachusetts; 1980—Livingston Gallery, Rutgers University, NJ; 1979—Real Art Ways, Hartford, Ct.; Hampshire College Art Gallery, Amherst, Mass.; 1978—The Women's Building, Los Angeles; Herter Gallery, University of Massachusetts; 1977—Marianne Deson Gallery, Chicago.

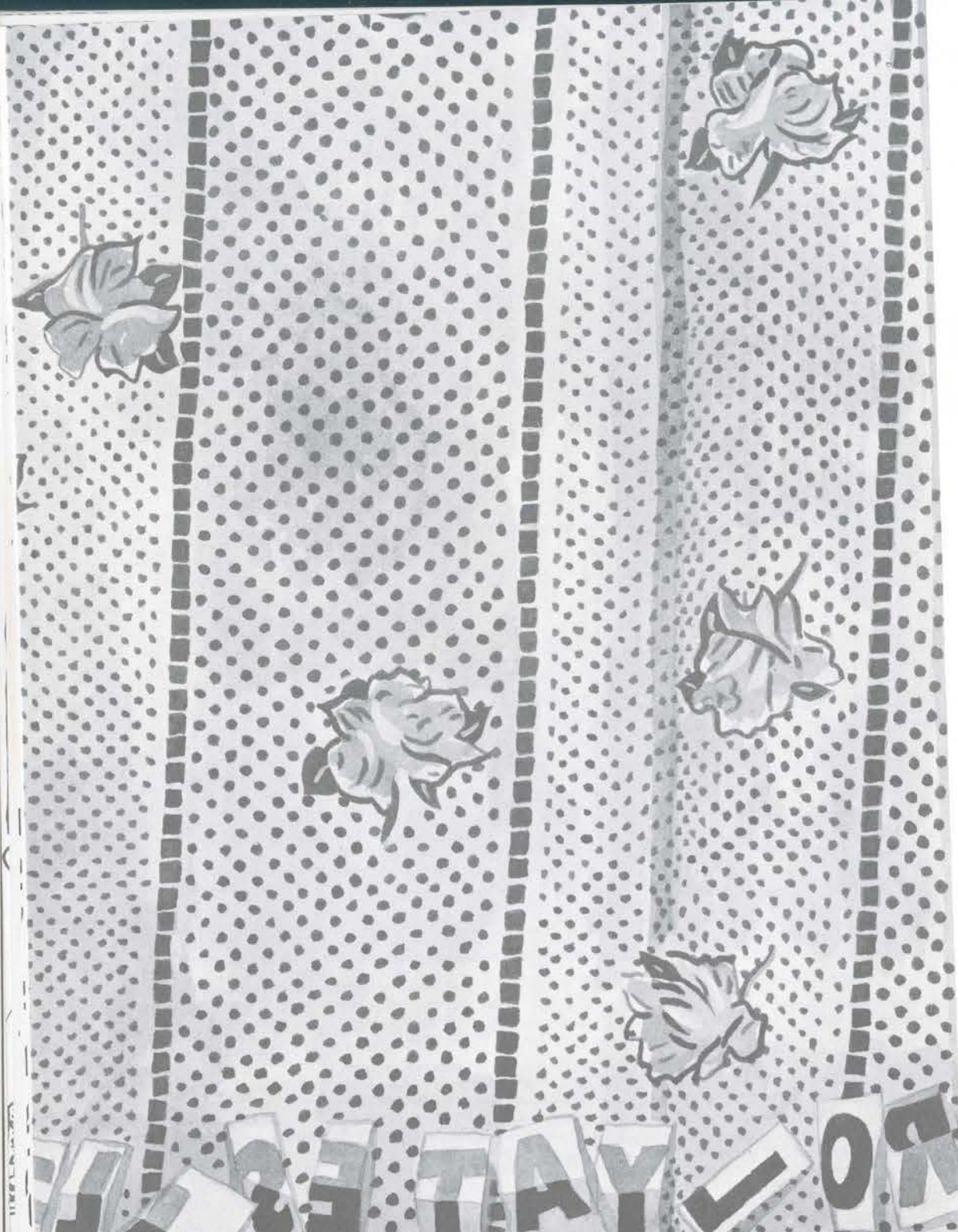
Selected recent group exhibitions 1981—"Crimes Of Compassion", Chrysler Museum, Norfolk, Va.; 1980—"Issue Social Strategies by Women Artists", curated by Lucy Lippard, Institute of Contemporary Art, London; "Art of Conscience: The Art of the Last Decade", curated by Donald Kuspit, Wright State University, Ohio; "Heresies Benefit Exhibi-

tion", Frank Marino Gallery; 1979—"Political Content in Contemporary Art", SUNY College at Potsdam & Binghamton, NY; A.I.R. Gallery, NYC; "Artists Draw", Artists Space, NY; 1978—"Overview", A.I.R. Retrospective, P.S.I., Queens, NY; Ginza Kaigakan Gallery, Tokyo; "Language: A Visual Experience", B.J. Spoke Gallery, Port Washington, NY; 1977—"Strong Work", Artemisia Gallery, Chicago; "Radical Attitudes to the Gallery", ART NET Ltd., London; "Words at Liberty", Museum of Contemporary Art, Chicago; "Whitney Counterweight", James Yu Gallery, NYC; "Contemporary Issues", The Woman's Building, Los Angeles; 1976—"Visions", Distinguished Alumni 1945 to the Present, School of the Art Institute of Chicago; "Drawing Now: 10 Artists", Soho Center for Visual Artists, NY; "In Her Own Image", Philadelphia Museum of Art; "Seven New York Women Artists", Bienville Gallery, New Orleans.



THE IMAGES ABOVE AND TO THE LEFT RELATE TO ORDINARY EXTRAORDINARY. AN ARTIST'S BOOK PUBLISHED BY MAY STEVENS IN JULY 1980. THE BOOK JUXTAPOSES THE WORDS AND IMAGES OF ROSA LUXEMBURG, REVOLUTIONARY LEADER AND THEORETICIAN (1871-1919), WITH THOSE OF ALICE STEVENS, HOUSEWIFE, MOTHER, WASHER AND IRONER, INMATE OF HOSPITALS AND NURSING HOMES (BORN 1895). THE PAGE ON THE LEFT LAYERS A SECRET LETTER WRITTEN IN URINE ON A PAGE OF FRENCH POETRY AND SENT BY ROSA FROM PRISON TO HER FRIEND FANNY JEZIEWSKA. DIAGONALLY OVER IT FRAGMENTS OF ANOTHER LETTER READ: YOU ARE NOT 'RADICAL ENOUGH' YOU SAY SADLY. 'NOT ENOUGH' IS HARDLY THE WORD YOU ARE NOT RADICAL AT ALL, JUST SPINELESS. IT IS NOT A MATTER OF DEGREE BUT OF KIND. (28 DECEMBER 1916, WRONKE PRISON, POSEN)

vous pas ramera observe  
 quelquefois du bon de je sépare le fa  
 des auteurs et si j'attaque  
 useur un peu fâcheux, mais souven  
 Colin a blâmer que savant à bie  
 tant à bien faire  
 Je zie  
 ich ein für u  
 sberst  
 erber Augen  
 ich in eu  
 die Geleg  
 wir ein  
 mir  
 ich in eu  
 die Geleg  
 wir ein  
 mir



*Falling Column  
Of Letters*  
1980

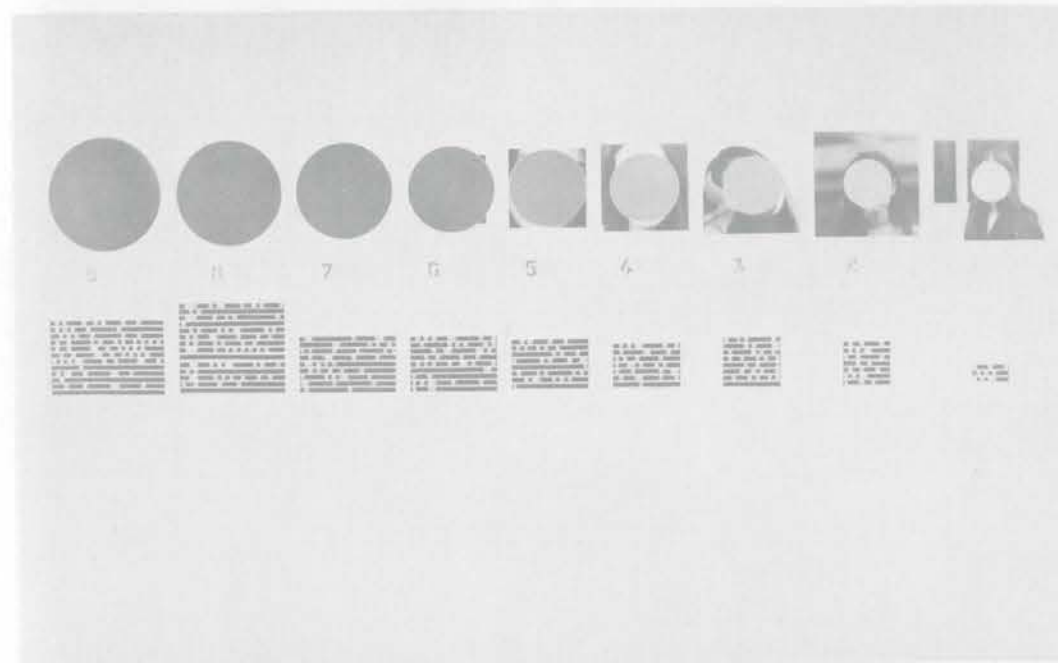
Education BFA, Boston University—1963.

Two person exhibitions 1980—Condeso/Lawler Gallery, NYC; 1979—Hansen Gallery, NYC; 1976—Mari Gallery, Mamaroneck, NY.

Group exhibitions 1980—"17 Artists", The Second Floor Salon, Sarah Institute, NYC; "Brooklyn Artists 80", Brooklyn Museum, NY; 1979—"Land, City, Seascape", NYC; 1977—"Contemporary Reflections", Ridgefield, Ct.; "Brooklyn Artists 77", Brooklyn Museum, NY; 1975—Boston Printmak-

ers, Boston Museum of Fine Arts, Boston, Mass.; Hudson River Museum, Yonkers, NY; "Surface to Begin With", Terrain Gallery, NYC; 1974—"Object And Universe", Terrain Gallery, NYC; Hudson River Museum, Yonkers, NY.

Awards Graphic Art Award, New School For Social Research—1970; "Judges Commendation", Boston Printmakers, Museum of Fine Arts, Boston, Mass.—1975.



Margaret Thatcher 1-9.  
Censored Information  
1975

**TEMPORARILY REMOVED**  
**STATEMENTS, CENSORED INFORMATION**

TITLE

RICHARD THATCHER CURATORIAL  
ARTIST DEPT.

APR 10 1981  
DATE

[Signature]  
SIGNATURE

**ALTERNATIVE CENTER FOR  
INTERNATIONAL ARTS INC.**

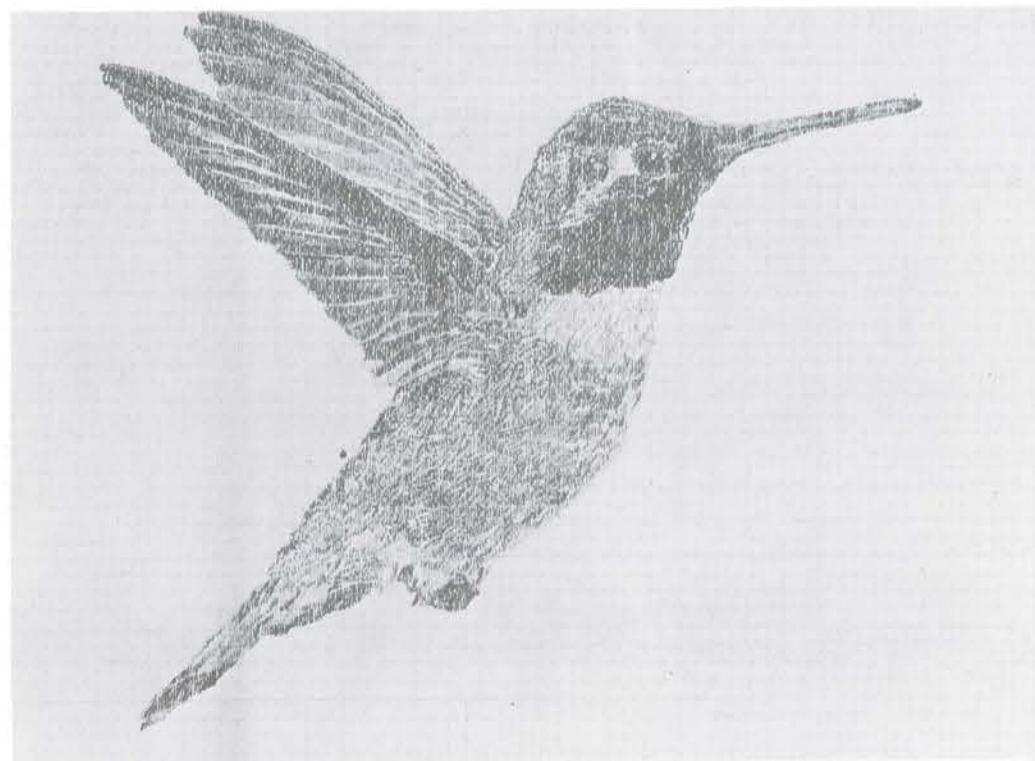
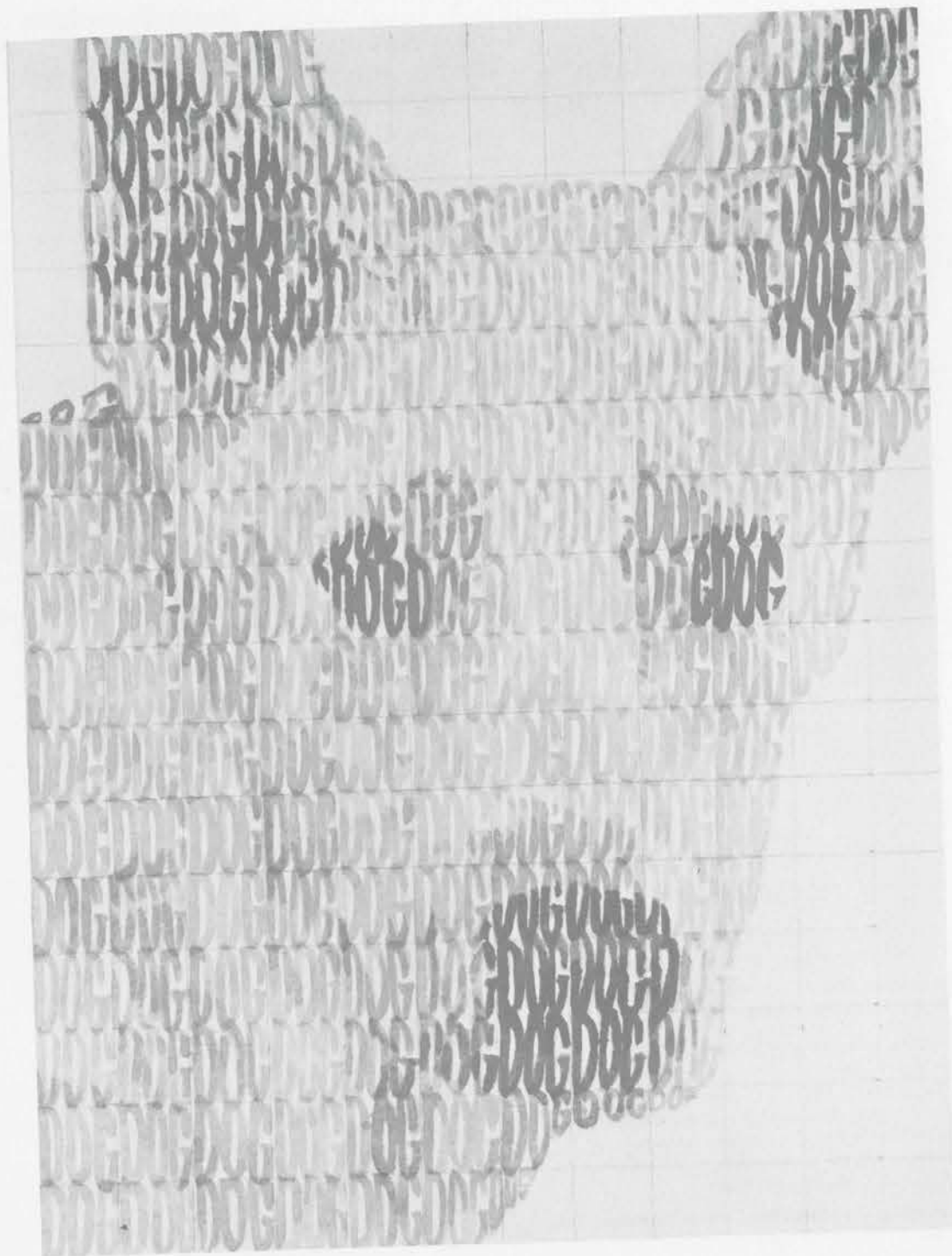
Education MS, CUNY, Queens College - 1974;  
BA, CUNY, Queens College-1970.

Selected individual exhibitions 1981 - Institute  
for Art & Urban Resources (P.S.1), Long Island,  
NY; 1980-"I Open - I Close Censored Informa-  
tion", Project Studios One, Long Island City, NY;  
1977-Galerie Peccolo, Cologne, Germany; 1975-  
55 Mercer Street Gallery, NYC; 1971-Gallery 84,  
NYC; 1970-Gallery 84, NYC.

Selected group exhibitions 1980-The State Uni-  
versity, Stony Brook, NY; The Queens Museum,

NY; 1979-Galerie Peccolo, Livorno, Italy; 1978  
- International Culturel Centrum, Antwerp, Bel-  
gium; Lasteria Galleria D'Arte, Rome, Italy;  
P.S.1, Long Island City, NY; 112 Greene Street,  
NYC; 1977-Galerie Peccolo, Cologne, Germany;  
Studio Marconi, Milan, Italy; Galleria Rondanini,  
Rome, Italy; 1976-Rutgers Art Gallery, Rutgers  
University, NJ; 1974-Film "27" Autobiographic  
study, 16MM, color, sound, length: 11 minutes;  
1973-Brooklyn Museum, Brooklyn, NY; Gallery  
84, NYC; 1972 - Queens College Gallery, NY;  
Avanti Galleries, NYC; Gallery 84, NYC.





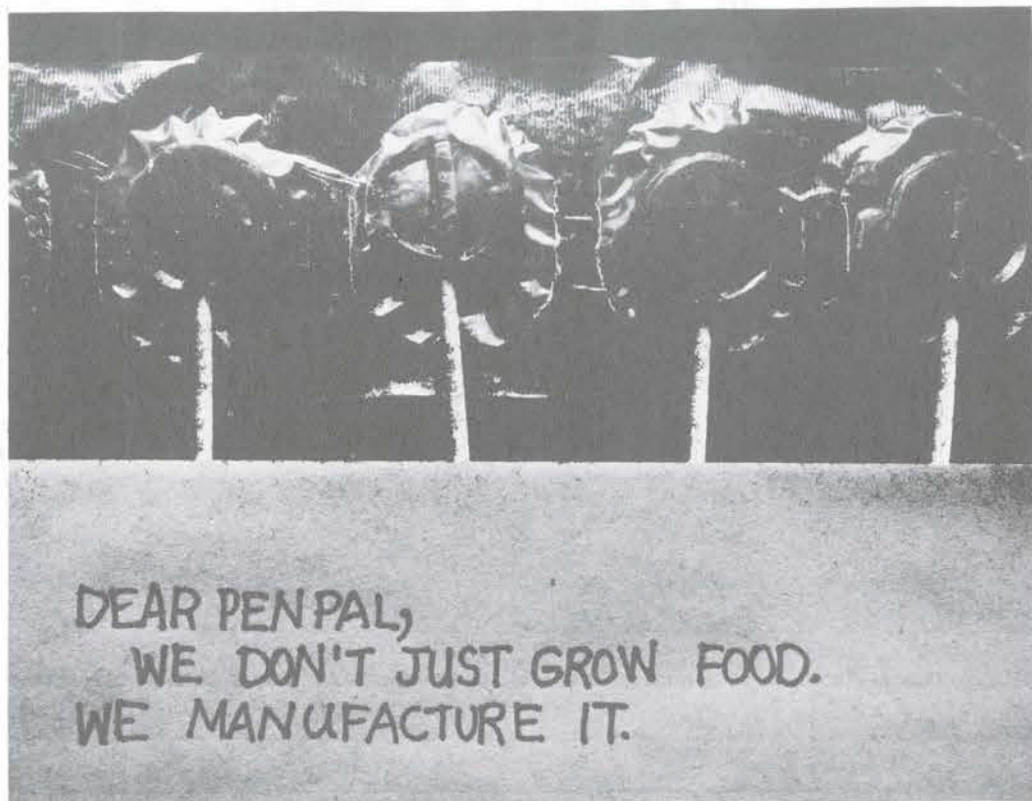
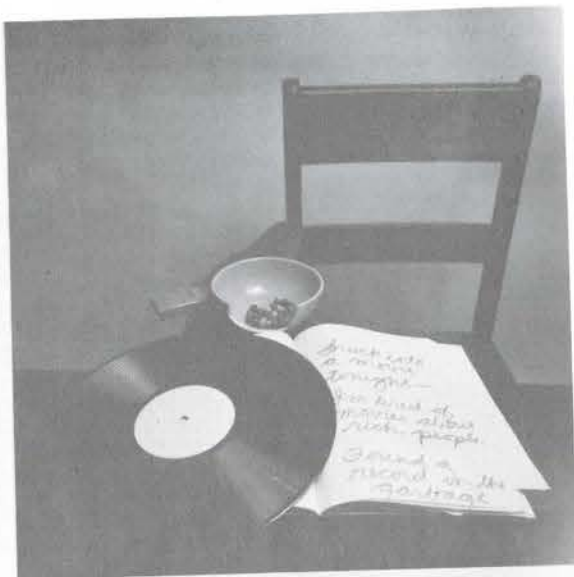
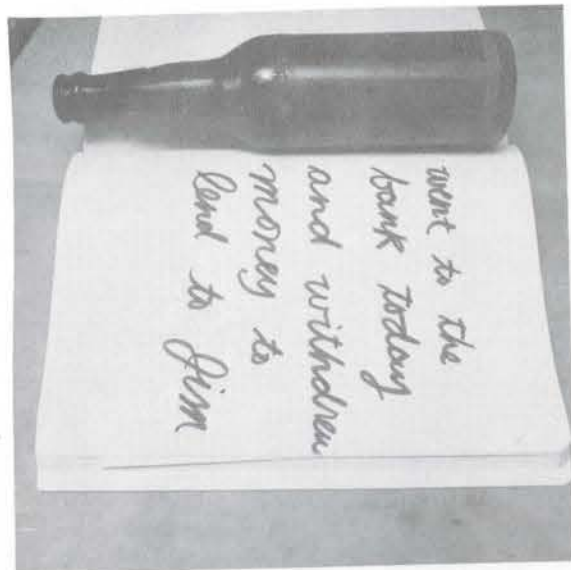
*Anna's Hummingbird*  
1981

Individual exhibitions 1977—Harriman College, Harriman, NY; 1975—Houston Museum of Modern Art, Houston, Texas; 1970—Penryn Gallery, Seattle, Washington.

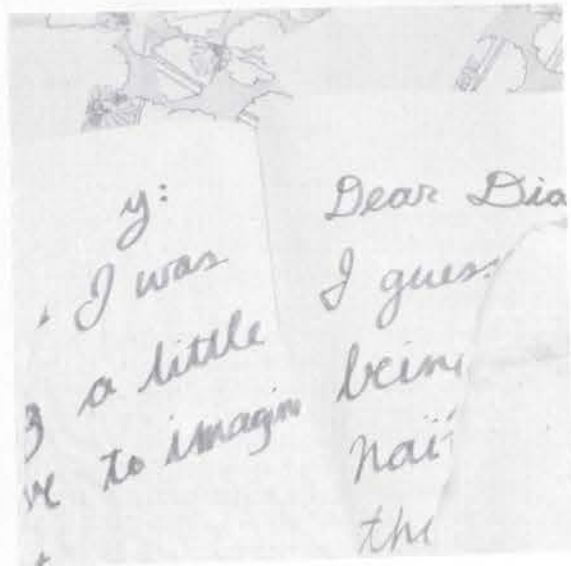
Selected group exhibitions 1981 — "Creatures Large & Small", Elaine Benson Gallery, Bridgehampton, NY; "Animals In The Arsenal", NYC; "Selected Prints", Print Club, Philadelphia; 1980 — "The Animal Show", Stefanotti Gallery, NYC; "Gallery K's Dog Show", Gallery K, Washington, D.C.; "Animal", Allsport Associates Gallery, Larkspur, Ca.; "Animals Living In Cities", ABC NoRio, NYC; "New Prints, New Photos", Stefanotti Gallery, NYC; "New Editions", Orion Gallery, NYC; "On Paper", Alternative Museum; 1979—"Three Artists", Memphis Academy of Arts Gallery, Mem-

phis, Tenn.; "Dog And Pony Show", Sebastion-Moore Gallery, Denver, Col.; "By The Sea", Queens Museum, Flushing Meadows, NY; 1978—"Land, City, Seascape", Part II, Parsons/Dreyfuss Gallery, NYC; "Play Ball! A Century Of Sports In Art", Queens Museum; "Animals", Organization of Independent Artists, World Trade Center, NYC; 1977—"Art In Public Places", O.I.A., Federal Hall, NYC; "Six New Artists", Soho Center of Visual Arts, NYC; "Contemporary Reflections 1977", Aldrich Museum, Ridgefield, Conn.; "The Whitney Counterweight", James Yu Gallery, Aames Gallery, Auction 393, NYC; 1976 — "Cows", Queens Museum, Flushing Meadows, NY; 1973—Warren Benedek Gallery, NYC; LoGuiduce Gallery, NYC.

excerpt from Dear Diary a photo novel



Pages from Dear Pen Pal  
— a photo book  
1980



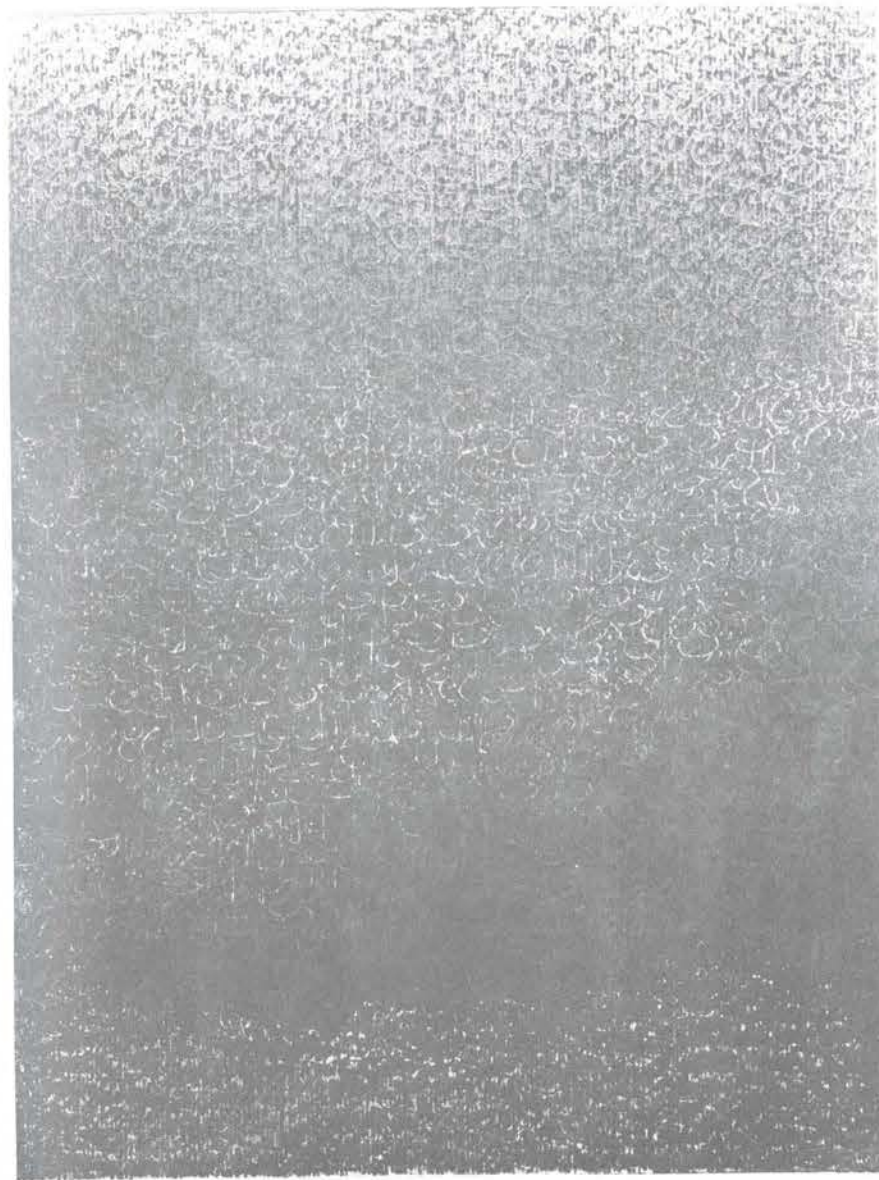
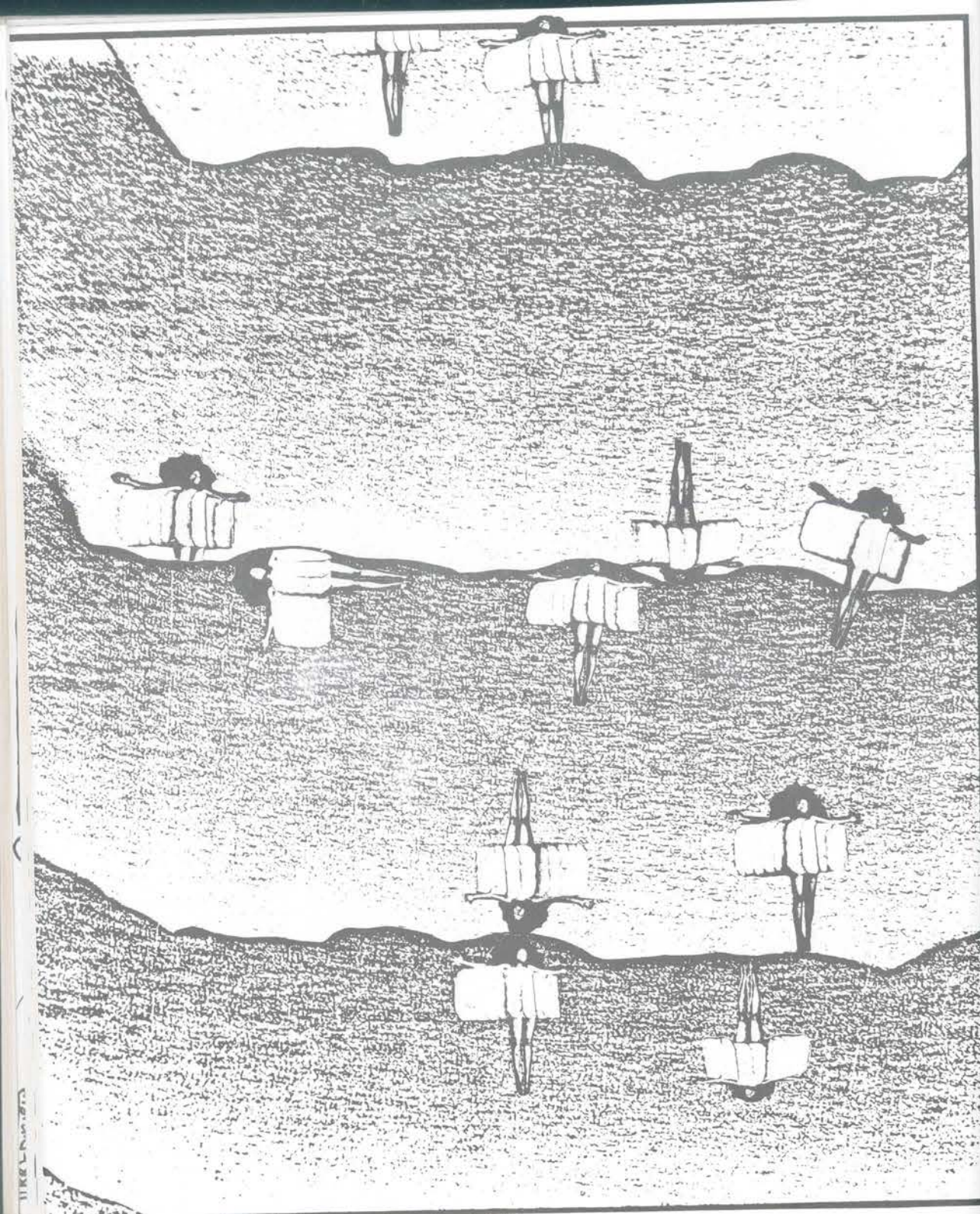
Education Imageworks, Cambridge, Ma. — 1974; BFA, Antioch College, Yellow Springs, Oh.—1976; MFA, State University of New York at Buffalo — 1979.

Individual and two person exhibitions/performances 1981—Buffalo State College, Buffalo, NY; 1980—A Space, Toronto, Ont.; 1979—C.E.P.A. Gallery, Buffalo, NY; WBFO Radio, Buffalo, NY; Hallwalls, Buffalo, NY; Rumour, Toronto, Ont.; Art-space, Peterborough, Ont.; 1978 — Hallwalls, Buffalo, NY; C.E.P.A. Gallery, Buffalo, NY; 1977—Hallwalls, Buffalo, NY; The Pittsburgh Filmmaker's Gallery, Pittsburgh, Pa.; 1976—The Grey Gallery, Yellow Springs, Oh.; 1975—The Prospect Street Photo Gallery, Cambridge, Ma.

Selected group exhibitions 1980—The New Muse-

um, NYC; A Space, Toronto, Ont.; Lightwork Gallery, Syracuse, NY; Womanswork Gallery, Kenmore, NY; P.S.I., Queen, NY; Contemporary Art Center, New Orleans, La.; Albright-Knox Art Gallery, Buffalo, NY; 1978 — Weber State College, Ogden, Ut.; West Hubbard Gallery, Chicago, Ill.; N.A.M.E. Gallery, Chicago, Ill.; 1977—SUNY, Buffalo, NY; Camerawork Gallery, San Francisco, Ca.; I.D.E.A., Santa Monica, Ca.; 1976—University of Kentucky, Lexington, Ky.; The School of the Art Institute, Chicago, Ill.; 1975—Reed Memorial Gallery, Yellow Springs, Oh.

Anthologies *Bagasse 60*, Richard Henderson, editor, publisher—1978; *Inc. 2*, Deborah Daley, editor, Hust Buffalo—1979; *Pwets On Photography*, Mark Melnicove, editor, Dog Ear Press—1981.



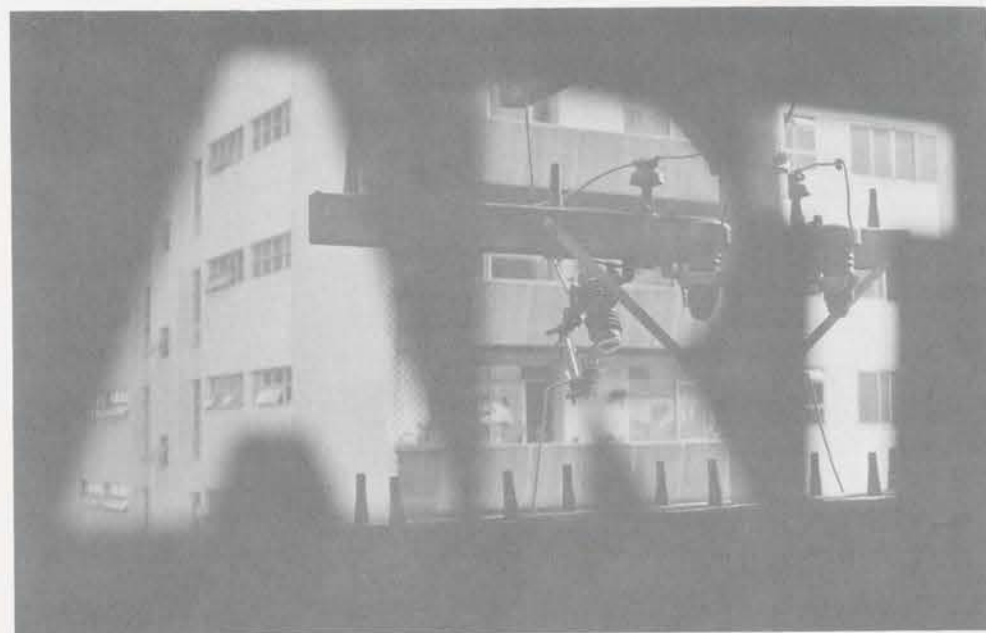
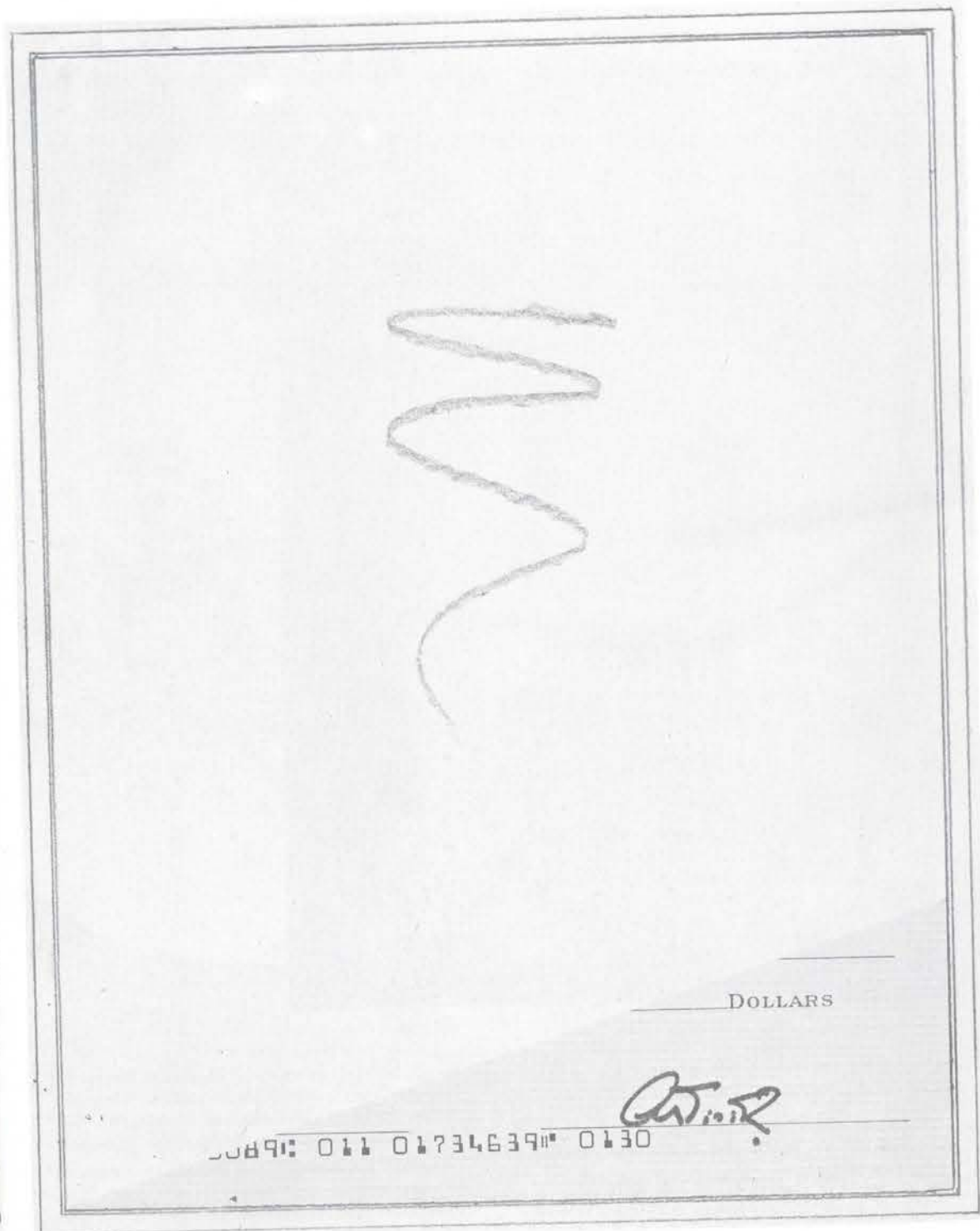
*Echo*  
1977

Education BFA, Hornsey College of Art, London  
—1971-75; MFA, Pratt Institute, NY—1976-78.

Individual shows 1980—Malaysian Trade Seminar,  
Citibank, NY; 1978—Lock Haven State College,  
Pa. (Invitational).

Group shows 1979—Modern Art Center, Guadal-

jara, Mexico; Alternative Museum; Parish Art  
Museum, NY; Park Center Gallery, Cleveland,  
Ohio; 1978—3rd International Drawing Biennale  
'77, Cleveland, traveled to England, Poland, Ireland.  
Awards Scholarship from Malaysia for study in  
United Kingdom and United States; grants from  
Singapore (Lee Foundation) for study.



*Landscape*  
1978

**Education** Studied architecture at Federal University, Rio de Janeiro.

**Selected individual exhibitions** 1980 – Eugenia Cucalon Gallery, NY; 1978–Arte Global Gallery, Sao Paulo; C Space, New York; 1976–Arte Multiple Gallery, Buenos Aires, Argentina; Museum of Brazilian Art, Sao Paulo; Museum of Modern Art, Rio; 1975–CAYC, Buenos Aires, Argentina; Ar-Co Gallery, Lisbon; Loyola University, New Orleans; 1970–Bonino Gallery, Rio.

**Selected group exhibitions** 1980 – Eugenia Cucalon Gallery, New York; Nobe Gallery, New York;

1976–Venice Bienal; Bickard Botinelli Gallery, Kassel, Germany; Spazio Gallery, Motecatini, Italy; Louisiana Museum, Denmark; International Cultural Centrum, Antwerp, Belgium; 1975 – Galerie S.T. Petri, Univ. of Lund, Sweden; International Open Competitive show, Philadelphia Print Club; Artists Meeting Place, London; 1971–Contemporary Young Drawing, Museum of Contemporary Art, Sao Paulo.

Regina Vater was awarded a Guggenheim Fellowship in 1980.



EL ANTIVERO, CHILE  
1981

Education School of Fine Arts, University of Chile, Santiago; Post Graduate course, Slade School of Fine Arts, University College, London.

Individual shows 1979 – Centro de Arte Latinoamericano, Santiago; 1974 – Arts Meeting Place, London, England; 1973 – Institute of Contemporary Arts, London; 1971 – National Museum of Fine Arts, Santiago, Chile.

Group exhibitions 1981 – INBO Biennial, La Paz, Bolivia; 1977 – International Plakate, Berlin; 1974 – Royal College of Art Gallery, London; 1972 – Pyramid Gallery, Washington D.C.

Art and poetry events 1971 – “Ontono”, National Museum of Fine Arts, Santiago de Chile; 1969 – “La Poesía es la Región Original de la Humanidad” (Novalis), Santiago de Chile.

Lesson

Each day I asked my children into my car to witness something new. Yesterday the clutch, today the feel of the upholstery, tomorrow...? Each day I varied the duration of our stay. One day, five minutes; the next day, six hours. If the first day was a little stuffy, the next day: all windows down.

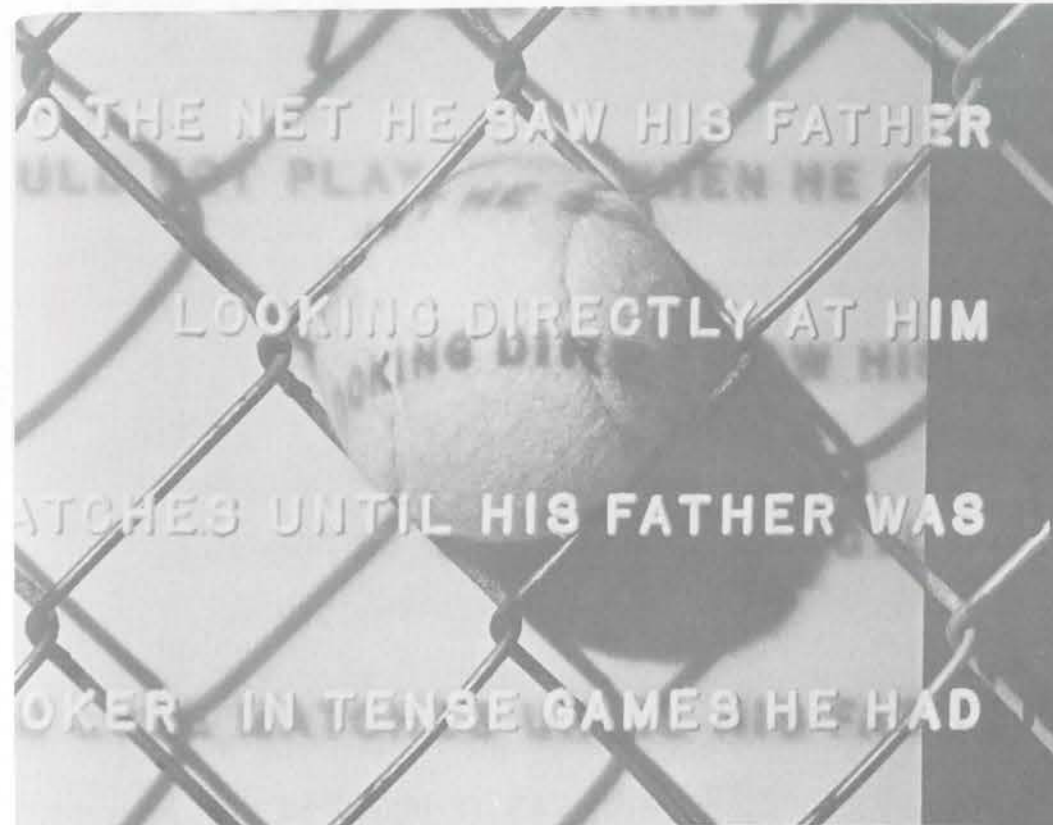
One day I made all of them stay in the car until they were pleading to leave. "I've got to go to the bathroom,"... "doctor's appointment".... Excuses. But as soon as it was clear that at least one of the children had "had an accident", I allowed all of them to leave the car.

After that particular day, which occurred during the seventh week of instruction, many children dropped my class altogether. Fortunately, of those who dropped the class, none registered complaints against me. I was therefore free to continue with my lessons. Now only five or six students remained. All agreed that the reduced enrollment made it much easier for everyone to fit into the car. No longer was it necessary to "double-stack" students or to prop up the smallest ones on the dashboard.

But this lessening of tension was misinterpreted as a loosening of intensity. Also, some felt that they had passed the test and now were not responsible for dealing with adversity. I blamed myself to a degree. Due to the reduced enrollment I had immediately become more familiar with the remaining students; I was now on a first-name basis with them. This only contributed to their laxness.

At this point, the eighth week of class, I felt my students needed something unusual. I told them that for the rest of their life, class would be "uninstructed". Consequently, the students were on their own. The only stipulation was that they were to return to my car each day at the same time. Each person was to stay in the car exactly one hour longer than was bearable. No grades were being given in life, so no grades in class. They would never see me again, unless by chance or accident.

I wished them good luck and goodbye, perhaps the one and only time I had permitted sentiment to enter into our relations. As they dragged their feet away some paused, desperately struggling to formulate questions. But it was too late. I was stonefaced. As the days, weeks and years went by, my only hope was that none of them would stop to think to open up the trunk.



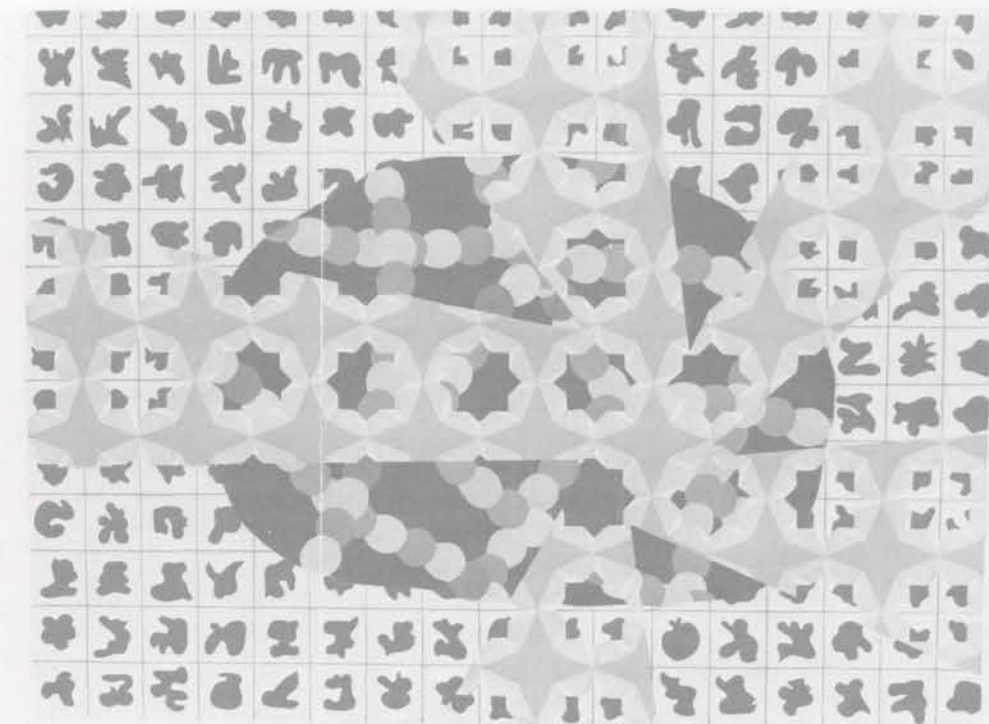
Case History # 8:  
Tennis Lesson  
1980

Education MFA, Painting, University of California, LA—1972-75; Skowhegan School of Painting & Sculpture, Maine—1972; BA, U.C.L.A., Phi Beta Kappa & Magna Cum Laude—1968-72.

Selected exhibitions 1981 — "Bookworks: New Approaches to Artists' Books", Franklin Furnace, traveling exhibit; 1980—"Mask As Metaphor/Contemporary Artists' Invitational", Craft & Folk Art Museum, Los Angeles; "Show III", Art Rental Gallery, Los Angeles County Museum of Art; "First Person: Plural", Los Angeles Harbor College Art Gallery; "Endings, Beginnings", Nexus Gallery, Culver City, Ca.; 1979—"Artist As Social Crit-

ic", Municipal Art Gallery, Hollywood, Ca.; 1978—"Two Person Show", Wexler/Weiss Gallery, L.A.; 1977—"Current Directions in Southern California Art", L.A.I.C.A.; "Paintings", Re:Vision Gallery, Santa Monica; "Pensacola National Small Painting Exhibition", Pensacola Junior College, Florida; 1975—"Art On Paper", D'Art Maria Luisa Gallery, Genoa, Italy; 1974—"Paintings From American Universities Program", traveling exhibition sponsored by the National Collection of Fine Arts of the Smithsonian Institute (toured Paris, Tokyo, Athens & 64 other cities); "California Small Images", CSU of Los Angeles.

TO ME, ALPHABET IS SIMPLY A SERIES OF IMAGES WHICH ARE RELATED UNIFORMLY BY SIZE, PLACEMENT AND STYLIZATION. WE RECOGNIZE THESE IMAGES FROM CHILDHOOD BECAUSE EACH IS GIVEN A NAME AND TAUGHT DIRECTLY TO US IN A ONE-TO-ONE NON-INTUITIVE MANNER. THUS, IF OUR MINDS WERE ABLE TO RETURN TO THESE FORMATIVE STAGES, IT WOULD BE JUST AS EASY TO SYMBOLICALLY RECOGNIZE AND ASSIGN A SOUND TO SYMBOLS SUCH AS A, B, C, D, E, ETC., AS IT WOULD BE TO OTHER SYMBOLS SUCH AS  $\text{A}$ ,  $\text{B}$ ,  $\text{C}$ ,  $\text{D}$ ,  $\text{E}$ .  
 IN THE WORK INCLUDED IN THIS SHOW, THE SYMBOLS I USE RETAIN THE SAME RELATIVE AREA ON THE PAGE, AND CAN BE READ IN AN ALPHABETIC CONTEXT WITHOUT THE VIEWER BECOMING CONFUSED OR DISORIENTED BECAUSE OF DIFFERENCE IN STYLE OR SHAPE.



*Second Regeneration:*  
 Issue #2  
 1980

Education: Brooklyn Museum Art School—1973-76; School of Visual Arts—1972; MA Theoretical Mathematics, Lehman College—1971.

Exhibitions 1980—Pindar Gallery; 1978—Hudson River Museum; 1976 — Brooklyn Museum Art School.

# Catalog

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|--|--|--|--|---|---|
| Ronald Ashmore   | Amelia deNeergard  | 22. <i>Dust &amp; Ashes</i><br>1977<br>20" x 16"<br>Cyanotype photograph   | 33. <i>When Sleep Vanishes</i><br>1981<br>2" x 11"<br>Plexiglass, polyester resin,<br>diamond dust                           | Elyse Taylor  | 54. <i>Rise n Fall</i><br>1979<br>60" x 24"<br>Etching, paper, plexiglass               |
| 1. <i>Gold Andy Warhol</i><br>1977<br>60" x 60"<br>Enamel on raw canvas  | 11. <i>Zagora</i><br>1980<br>60" x 60"<br>Acrylic on canvas  | 23. <i>Sky &amp; Skin</i><br>1979<br>20" x 16"<br>Cyanotype photograph   | Stephanie Brody Lederman   | 43. <i>Falling Column Of Letters</i><br>1980<br>41" x 29½"<br>Acrylic on paper  | Regina Vater  |
| 2. <i>Kommmie Rock</i><br>1977<br>48" x 48"<br>Oil & enamel on canvas  | 12. <i>Untitled (scroll)</i><br>1974<br>55½" x 13¾"<br>Ink on paper  | 24. <i>Handsbreadth</i><br>1980<br>20" x 16"<br>Cyanotype photograph   | 34. <i>Out Of The Woods</i><br>1981<br>11" x 27"<br>Acrylic, glitter, collage,<br>conte, graphite on paper                   | 44. <i>Pyramid</i><br>1980<br>30¼" x 42"<br>Acrylic on paper  | 55. <i>Under Tropics</i><br>1978<br>9" x 13"<br>Photograph                              |
| Rudolph Baranik  | Peggy Diggs  | 25. <i>Sight &amp; Light</i><br>1980<br>20" x 16"<br>Cyanotype photograph  | 35. <i>The Phantom Man Meanders</i><br>1981<br>17½" x 14"<br>Acrylic, glitter, collage,<br>conte, graphite on paper          | 45. <i>Pamet Harbor</i><br><i>Censored Information</i><br>1975<br>15" x 40"<br>Mixed media                                    | 56. <i>Rich Soup</i><br>1978<br>9" x 13"<br>Photograph                                  |
| 3. <i>Words I</i><br>1981<br>70" x 56"<br>Oil on canvas  | 13. <i>Situation</i><br>1980<br>120" x 72" dia<br>Print, paper   | 26. <i>Chronicle I</i><br>1981<br>12" x 8¾"<br>Engraved slate  | 36. <i>My Man With A Burden,<br/>Longing</i><br>1981<br>28½" x 17"<br>Acrylic, glitter, collage,<br>conte, graphite on paper | 46. <i>Margaret Thatcher 1-9<br/>Censored Information</i><br>1975<br>16" x 36"<br>Mixed media                                 | 57. <i>Bird's Meal</i><br>1978<br>9" x 13"<br>Photograph                                |
| 4. <i>Words X</i><br>1981<br>24" x 18"<br>Oil & graphite on canvas   | 14. <i>The Man/The Woman</i><br>1980<br>14" x 20"<br>Homasote, clay, paper,<br>wood, ink                   | 27. <i>Chronicle II</i><br>1981<br>12" x 8¾"<br>Engraved slate   | Liao Shiou Ping  | 47. <i>Black Hole # 0003</i><br><i>Temporarily Removed<br/>Censored Information</i><br>1981<br>15" x 15" x 17"<br>Mixed media | 58. <i>Martyr</i><br>1978<br>9" x 13"<br>Photograph                                     |
| Barton Lidicé Beneš  | Rev. Howard Finster  | 28. <i>Scroll</i><br>1978<br>92½" x 34"<br>Ink on linen  | 37. <i>Coupling</i><br>1972<br>35" x 28"<br>Intaglio print   | Betty Tompkins  | 59. <i>Landscape</i><br>1978<br>3½" x 5½"<br>Postcard                                   |
| 5. <i>Aunt Evelyn Scroll</i><br>1980<br>58" x 12"<br>Rubber stamp on canvas<br>Courtesy Kathryn Markel<br>Fine Arts              | 15. <i>Time Waits For Nothing</i><br>1981<br>81" x 23"<br>Enamel on wood<br>Courtesy Phyllis Kind Gallery  | 29. <i>Awning Yawning</i><br>1980<br>61" x 9" x 2"<br>Acrylic, rhoplex,<br>mixed media<br>Courtesy Phyllis Kind Gallery            | 38. <i>Yin Yang</i><br>1976<br>48" x 48"<br>Acrylic on wood  | 48. <i>Black-Chinned Hummingbird</i><br>1981<br>22" x 30"<br>Watercolor on paper  | 60. <i>Fat/Eat</i><br>1978<br>2-5/8" x 6" x 1-1/4"<br>Painted wood                      |
| 6. <i>Shard</i><br>1980<br>22" x 17"<br>Rubber stamp on terracotta<br>Courtesy Kathryn Markel<br>Fine Arts                       | 16. <i>Mona Lisa</i><br>1981<br>18½" x 19"<br>Enamel on wood<br>Courtesy Phyllis Kind Gallery              | 30. <i>For Review Retro Sum<br/>- Sum 80</i><br>1979-1980<br>22½" x 28½"<br>Magic marker on paper<br>Courtesy Phyllis Kind Gallery | 39. <i>Poetronics</i><br>1978<br>59" x 68" x 9"<br>Neon, electronics   | 49. <i>Anna's Hummingbird</i><br>1981<br>22" x 30"<br>Watercolor on paper   | 61. <i>Silence</i><br>1981<br>Installation<br>Mixed media                               |
| 7. <i>Pink Pearl</i><br>1981<br>22" x 30"<br>Rubber stamp, pencil and<br>mixed media<br>Courtesy Kathryn Markel<br>Fine Arts     | 17. <i>Short Poems &amp; Writings</i><br>1981<br>13" x 8½" ea.<br>Ink on paper                             | 31. <i>Within A Star (Kaleidoscope)</i><br>1981<br>6½" x 14"<br>Board, acrylic, paint,<br>plexiglass                               | Kay Rosen  | 50. <i>Sea I</i><br>1979<br>30" x 23"<br>Watercolor on paper  | Rush White  |
| 8. <i>Eberhard Faber</i><br>1980<br>22" x 30"<br>Rubber stamp, pencil and<br>mixed media<br>Courtesy Kathryn Markel<br>Fine Arts | 18. <i>The Discovery Of The X-Ray</i><br>1981<br>16" x 48"<br>Engraved glass,<br>colored pencil, photocopy | 32. <i>Before Two Sculptures</i><br>1981<br>7" x 8"<br>Cardboard, acrylic paint,<br>polyester resin                                | 40. <i>Stairwalking:<br/>Directions/Patterns</i><br>1980<br>44¼" x 58"<br>India Ink on paper                                 | 51. <i>Pages from Dear Pen Pal<br/>- a photo book</i><br>1980<br>8" x 10" (ea. page)<br>Color polaroid                        | 62. <i>Case History # 8:<br/>Tennis Lesson</i><br>1980<br>21" x 23" x 4"<br>Mixed media |
| Judy Blum  | Howard Goldstein   | Patricia Kelly   | Nancy Spero  | 52. <i>Echo</i><br>1977<br>15" x 11"<br>Enamel paint on paper   | 63. <i>Case History # 6:<br/>Object Lesson</i><br>1980<br>19" x 27"<br>Mixed media      |
| 9. <i>Small Songs</i><br>1981<br>52" x 48"<br>Gouache on canvas  | 19. <i>The Campaign In Egypt</i><br>1980<br>10" x 60"<br>Engraved glass,<br>colored pencil, photocopy      | 33. <i>Let Me Once Get Out Of<br/>Prison . . . .</i><br>1980<br>40½" x 78"<br>Photo collage  | 41. <i>Canine Love</i><br>1978<br>20" x 108"<br>Type and collage on paper  | Dolly Unithan   | 64. <i>Second Regeneration:<br/>Issue # 2</i><br>1980<br>22¼" x 30"<br>Gouache on paper |
| Lyn Blumenthal   | Bonnie Gordon  | May Stevens  | 42. <i>Let Me Once Get Out Of<br/>Prison . . . .</i><br>1980<br>40½" x 78"<br>Photo collage                                  | 53. <i>Mist</i><br>1978<br>15" x 11"<br>Ink on paper  | 65. <i>Second Regeneration:<br/>Issue # 3</i><br>1980<br>22¼" x 30"<br>Gouache on paper |
| 10. <i>Edged Frontier</i><br>1981<br>Installation<br>Oil paint, cement fondu   | 20. <i>Fireman</i><br>1975<br>20" x 16"<br>Cyanotype photograph  |  |  |   |   |
|  | 21. <i>Breaking</i><br>1976<br>20" x 16"<br>Cyanotype photograph   |  |  |   |   |



## Poetry Is Music

*Poetry Is Music* is a series of eighteen 8 minute 'text sound' programs of the voice works of contemporary poet/composers. Poems that were meant to be heard and not seen. Music made from words, parts of words, and other vocal sounds. From one voice to five hundred and twelve voices, the art form is 'text-sound', 'poetry concrete', 'poesie sonore', 'tone gedichte', 'sound poetry'. The sound of poetry and the poetry of sound by:

Charles Amirkhanian	Bob Holman	Norman Pritchard
Beth Anderson	Tom Johnson	Steve Reich
John Giorno	Bliem Kern	Carlos Santos
Tony Gnazzo	Richard Kostelanetz	Arleen Schloss
Doris Hays	Jackson Mac Low	Carolee Schneeman
Dick Higgins	Charlie Morrow	Ellen Zweig

These artists are from all over the country and they represent a wide variety of styles and approaches to this new genre.

*Poetry Is Music* was produced for broadcasting by Beth Anderson Productions with funds provided by the Satellite Program Development Fund of National Public Radio.

The complete program will be aired each afternoon Wednesday to Saturday between 1 and 3 P.M.