

DRAWING JOURNALS  
JOEL CARREIRO



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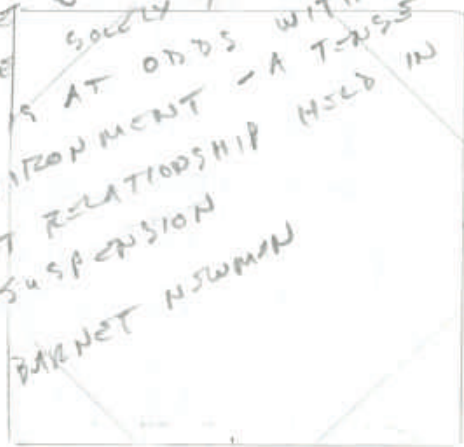
DRAWING JOURNALS  
JOEL CARREIRO  
SELECTIONS 1998-2009

LUCINDA WILLIAMS  
CAR WHEELS ON A GRAND ROAD

MADE BY JULIE MILLER  
OWNERSHIP - HARDWARE  
FOR A GENERATION  
JULIE MILLER  
BROOKFIELD

# FOUR WINKING BRIDGES

THE SAME PATTERN IN THE FIGURE AS IN THE  
FIGURE - THE VIEWER CAN ONLY DISTINGUISH  
THE FIGURE BECAUSE OF ITS CANTED OR TILTED  
ASPECT IN RELATION TO THE FIGURE - LIKE A  
CAMOUFLAGED ELEMENT IN A SURROUND -  
A SITUATION WHERE AN ENTITY IS COMPOSED  
OF THE SAME ELEMENTS AS ITS SURROUND,  
THAT IT IS AT ODDS WITH ITS  
INTERDEPENDANT ENVIRONMENT - A TENSE  
SUSPENSION RELATIONSHIP HELD IN



MISREGISTRATION AS  
CONTENT



NATALIA GOIMCHAROVA (THESE CURTAIN)





## PICTURESQUE PHILOSOPHY

HEGEL BELIEVED THAT PHILOSOPHY COULD SPEAK ABOUT ART BUT ART COULD NOT SPEAK ABOUT PHILOSOPHY WITHOUT TENDING TO BECOME PHILOSOPHY, ENTAILING ITS DEGENERATION AS ART.

HEGEL BELIEVED ~~THAT~~ <sup>THOUGHT ABOUT ART AND PHILOSOPHY COULD</sup> ART ~~COULD~~ <sup>NOT</sup> SPEAK ABOUT ART THAT REFLECTIVE THOUGHT IS INIMICAL TO ARTISTIC CREATION AND IMPAIRS THE ART INTO WHICH IT INTRUDES. HE FELT THAT AS REFLECTIVE THOUGHT INVADÉS ART IT BECOMES PICTURESQUE PHILOSOPHY.



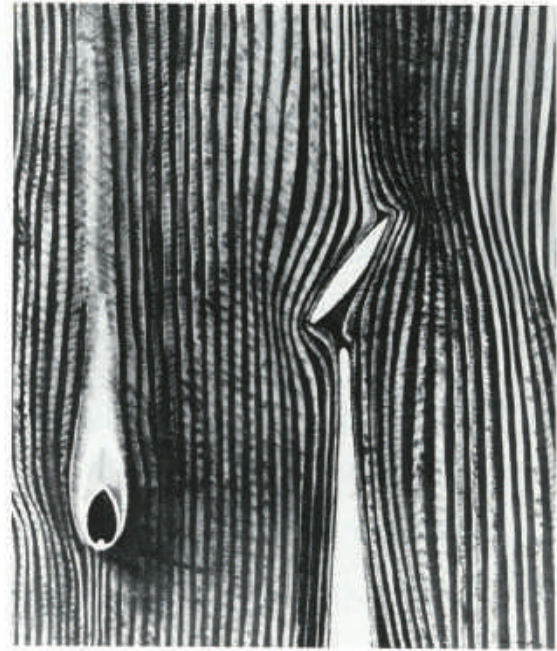
THAT IS THE MISSION OF TRUE ART - TO MAKE US PAUSE  
AND LOOK AT A THING A SECOND TIME.

ART IS THE ONE THING THAT DEATH CANNOT HARM.  
POPULARITY IS THE TREE CROWN OF LAUREL THE WORLD PUTS  
ON BAD ART. NO ART IS BETTER THAN BAD ART.  
THERE ARE TWO WAYS OF DISLIKING ART - ONE IS TO DISLIKE  
IT - THE OTHER IS TO LIKE IT RATIONALLY.

OSCAR WILDE



Larry Poons, *Indy*, 1974. Acrylic on canvas, 86 x 45".  
Courtesy Knoedler Contemporary Art.



Max Ernst, *Blind Swimmer*, 1934.  
Oil on canvas, 36 1/4 x 29". Courtesy Solomon R. Guggenheim Museum.

WAKES OF ECHOES  
FRANCY FANTASY -  
LURKIE'S TITLES



John Nelson: *Untitled (#219)*, 1988, oil and wax  
on wood, 13 by 13 inches; at Robert Miller.



DAVID AUSTEN, *INDIAN SUMMER*, 1986.  
OIL AND TEMPERA ON CANVAS, 40 x 51 CM.

RAW WOOD  
(CLEAR TILES OF  
TRANSFER PAPER)

IN RESULT REVIVE PAINTING YOU HAVE TO  
GO BACK TO THE HISTORICAL RUPTURE - THE  
LATE 60'S & EARLY 70'S & MOVE ON FROM  
THERE. EVERYTHING IS ABSTRACT NOW  
EVEN IF IT'S AN IMAGE.  
LUCY LIPPARD

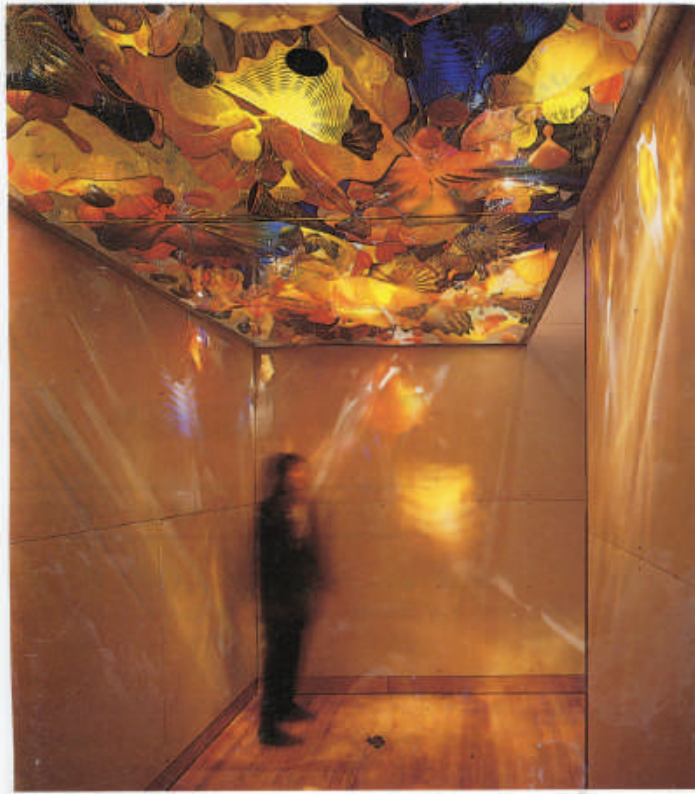


TONT  
CRAIG



CEILING 69

Canova's *Theseus and the Centaur*, 1819, is at the head of the stairs in the ornate entrance hall of the Kunsthistorisches Museum, Franz Josef I spared no expense in providing a suitable home for the Hapsburg collection.



The "Persian Ceiling" installation at the Seattle Art Museum made lavish use of the undulating pieces that resemble tropical butterflies.



FOR US A WORK OF FICTION EXISTS  
ONLY IN SO FAR AS IT AFFORDS  
US AESTHETIC BLISS, THAT IS  
A SENSE OF BEING SOMEHOW,  
SOMEWHERE CONNECTED WITH OTHER  
STATES OF BEING WHERE ART  
(CURIOSITY, KINDNESS, TENDERNESS,  
HARMONY, ECSTASY) IS THE NORM.  
NABOKOV





TO COAK OR TEASE SOMETHING  
OUT OF ITS PRIOR IDENTITY,  
ONE HAS TO MORPH INTO SOMETHING -  
IT WAS NOT, TO TRANSFORM INTO  
SOMETHING IT WAS NOT



ART CRITICISM MUST TO  
BE ROOTED IN SENSUAL  
EXPERIENCE OR WHO  
NEEDS IT?  
Goppik



THE WILL TO A SYSTEM  
IS A LACK OF INTEGRITY  
NIETZCHE







SCULPTURE  
COMMITTEE  
INDEPENDENT  
CURATORS?  
SEPT 2005

ROCKLAND CENTER FOR THE ARTS EXHIBITION COMMITTEE

SEPT 20, 2005

TUESDAY, 9:30AM - 11:00AM

RED IS EVERYWHERE STATUS - NED (5 MIN)  
INSTALLATION - LYNN (5 MIN)  
POSTER BRIGADE - PAUL (5 MIN)

MEMBERSHIP COMMITTEE REPORT - NORMAN (10 MIN)  
VOTE / ANONYMOUS BALLOT (10 MIN)

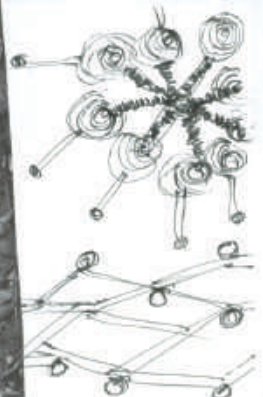
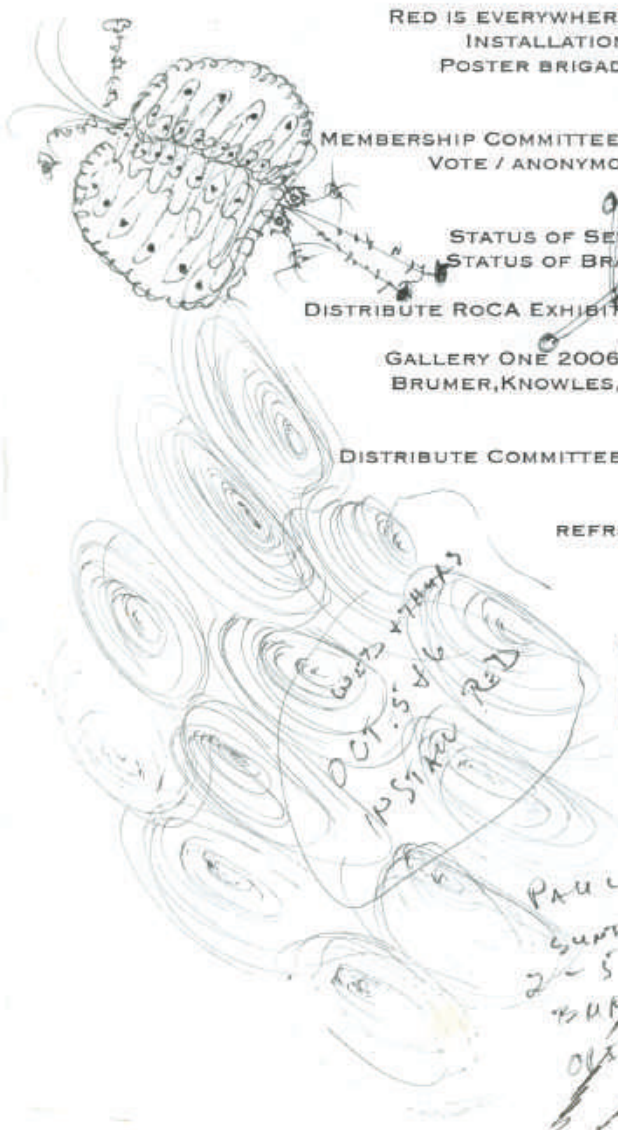
STATUS OF SEVEN - LYNN (5 MIN)  
STATUS OF BRAZIL - LYNN (5 MIN)

DISTRIBUTE ROCA EXHIBITION SCHEDULE - LYNN (5 MIN)

GALLERY ONE 2006-07 FOLLOW UP / STATUS  
BRUMER, KNOWLES, PLOCHBERGER, GROSSI

DISTRIBUTE COMMITTEE SCHEDULE 2005-06 (5 MIN)

REFRESHMENTS

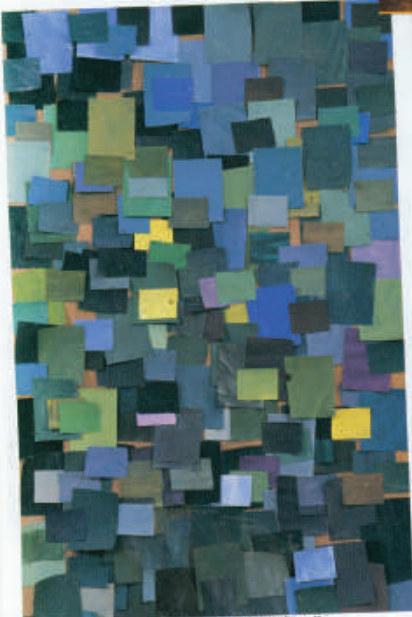


OCT 5-6  
INST  
RED

PAUL  
Supply  
2-5  
BANK House  
OLYMPIA

Vertical text on the far left edge of the page, possibly a page number or reference code.





James Hyde: *Koop*, 1993, paper, board, nails, 62 by 49 by 2 inches; at John Good.



Chung Kyang Yoon: *Untitled 90-Q*, 1990, dye on cotton gloves and stuffing, 89 by 61 1/2 inches.



Medrie MacPhee: *The Music of Spheres*, 1992, oil on canvas, 73 by 49 inches; at Baldacci Daverio.



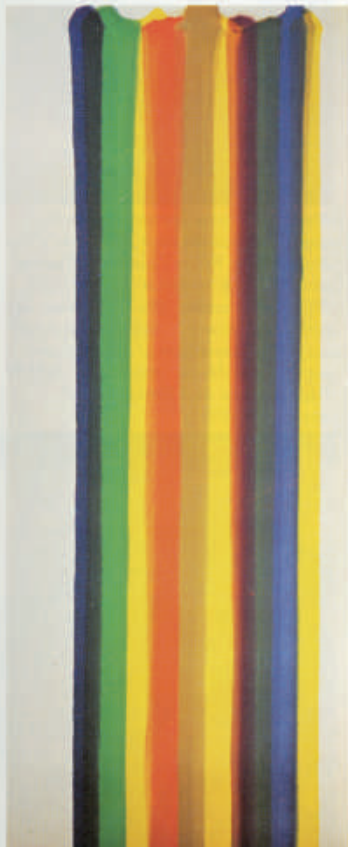
GARDNER MUSEUM





Morris Louis, *Airborn*, oil on canvas, circa 1961, 92 1/4 x 92 1/2 inches.

A PIECE THAT  
STARTS AS A  
SIENESE PAINTING  
BUT SEQUES INTO  
ABSTRACTION - GRID

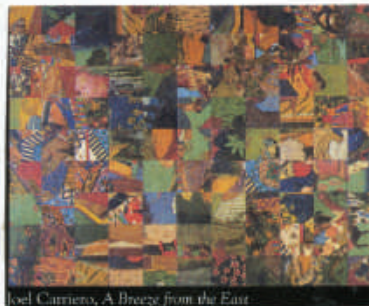


Above: A man of catholic tastes, Phillips saw in Morris Louis's *Number 182* the mastery of color he admired in earlier work. 1961. Acrylic on canvas, 82x33".

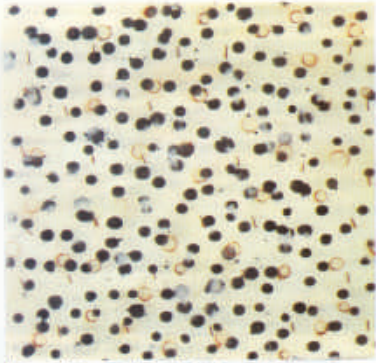


COURTESY P.H. SPINALE COLLECTION, MODJISTON

MICHAEL TRACY



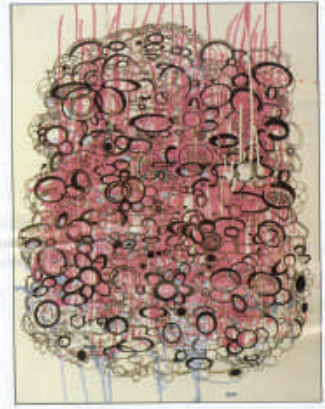
Joel Carriero, *A Breeze from the East*



Joanne Mattera: *Ritmo 15*, 1996, encaustic on panel, 12 inches square; at Marcia Wood.



Warren Rosser: *Tweener*, 1999, acrylic on canvas, 72 by 60 inches; at Jan Weiner.



Jane Fine  
*Untitled*  
2000  
30 by 22 in.

"THE VISUAL'S UNEXPECTED  
GLORIOUS EXCESSES..."

"THE UNACCOUNTABLE EMOTIONAL POWER  
OF TECHNICAL ARTIFICE!" - NICHOLAS DE VILLE

GOLDSMITH COLLEGE



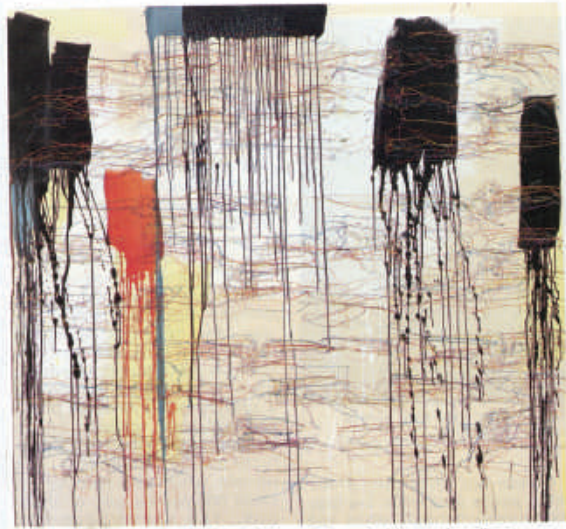
38  
27  
100



"ECSTATIC" = BLUE PIECE  
 "BELLEFLEUR" = PURPLE PIECE  
 "DRIFT" = RED PIECE  
 ECHOLARIA

↓  
 RLT 5/10/03

THE SPECTATOR MOVES BY DEGREES FROM THE NATURAL TO THE SUPERNATURAL WORLD, AN IDEA COMMONLY ASSOCIATED WITH THE ART OF THE BAROQUE PERIOD - RE CORREGIO, ASSUMPTION OF THE VIRGIN



Ghada Amer: *Coulures Colorées*, 2000, acrylic, embroidery, gel medium on canvas, 72 inches square; at Deitch Projects.

"ECSTATIC"  
 A PAINTING (BLUE)  
 SATIE'S  
 GYMNOPÉDIES AND  
 GROSSENNES

COMBAT THE LINGUISTIC IMPERIALISM OF OUR TIME

Elena Herzog: *Partial view of Fuji*, 2000, fabric and staples in Sheetrock; at Gaga.



Jérôme Boutherin: *Untitled*, 2000, oil on canvas, 58 by 45 inches; at Bernard Jordan.





LOU ALWAYS AFIS 11-2001



HISTORIC  
INNOVATION IN ART  
HAS ALWAYS BEEN  
DETERMINED IN THE  
CONTEXT OF CREATIVE  
BREAKS WITH, OR  
REFINEMENTS OF  
WHAT HAS ALREADY  
BEEN DONE.  
GROWTH.



TO THE ROOMS - THE PHOENIX  
AT THE SUR  
(LIKE TERRY FLETCHER)

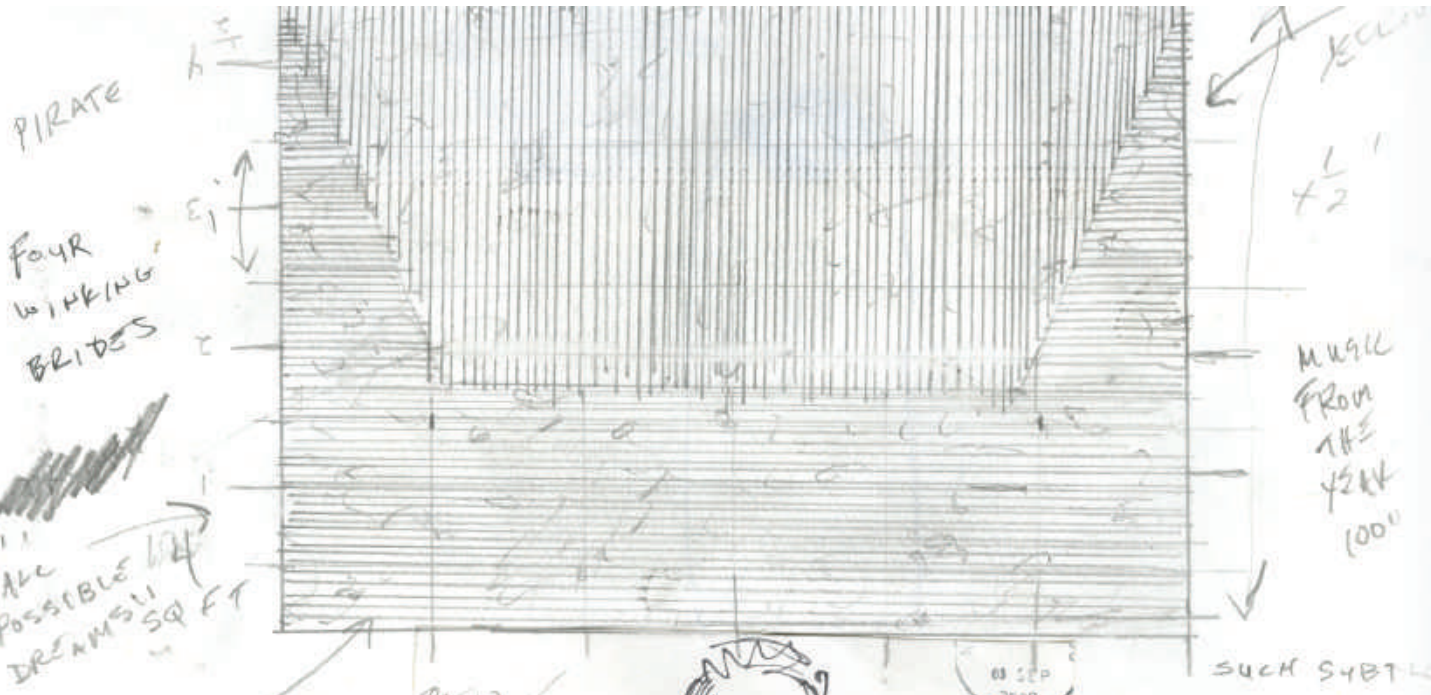


LUCAS

40. Venetian, Chandelier from (made by Briatti).







14 SQ FT

MONOCHROMATIC

POLYCHROMATIC

ILLUMINATED

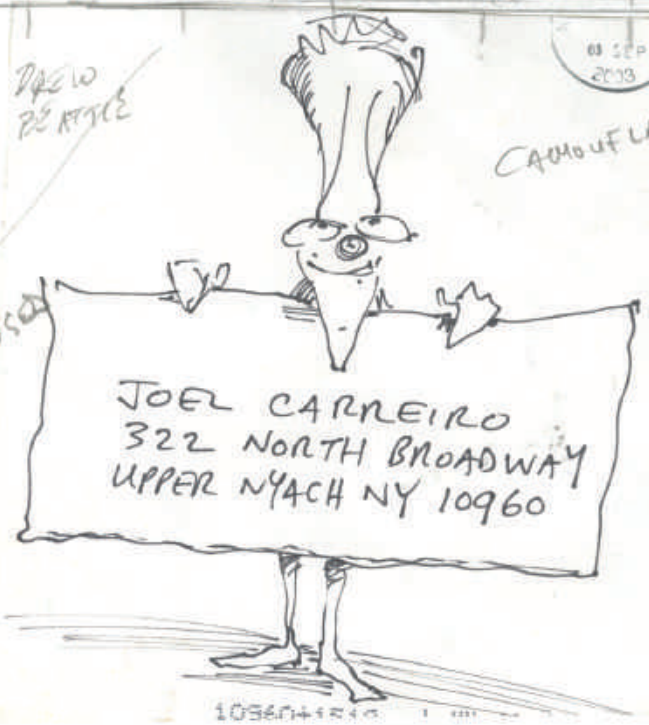
MANUSCRIPT

IMAGERY - 2

LAYER SUPERIMPOSED

1/2 VERTICAL

1/2 HORIZONTAL



SUCH SUBTLE

FIGURE -

FIELD

INTERCHANGE

THAT REVEALS

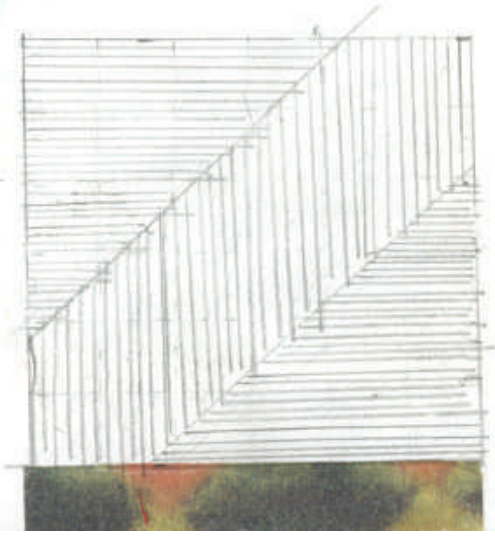
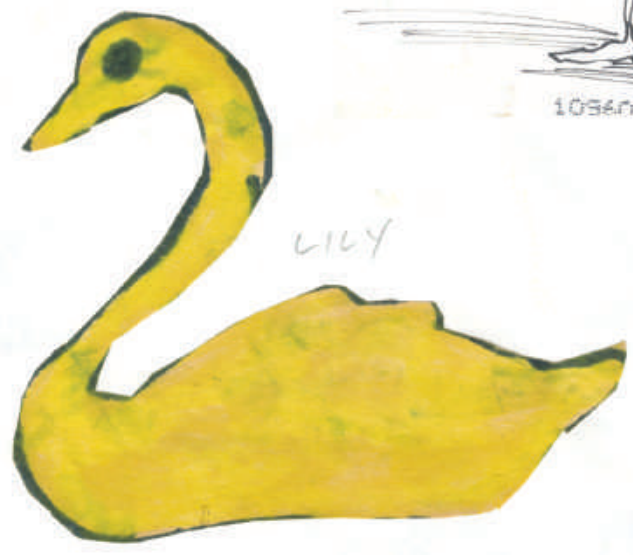
ITSELF IN

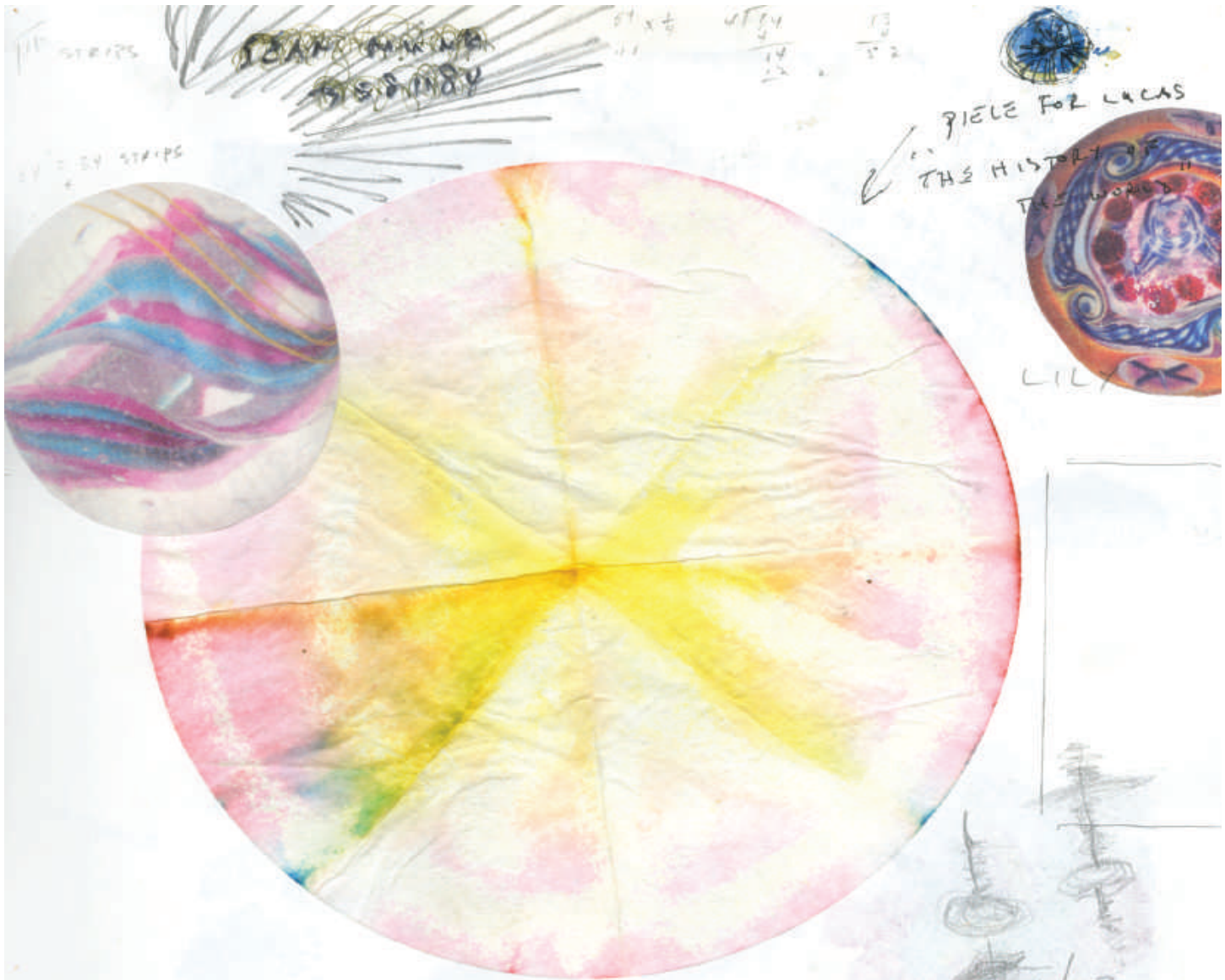
SLOW-READ

PICTORIAL

DELAYED AWARENESS

BONNARD





60 x 83 CLEAR  
 $13\frac{1}{2} \times 17\frac{1}{2}$   
 $13\frac{1}{2} \times 13\frac{1}{2}$   
 $15\frac{1}{2} \times 17\frac{1}{2}$





786 2701 RINK  
 786 2731  
 BENT MOUNTAIN  
 50000 GYM / NYFX  
 2991000  
 SAT - 5:30 -  
 7:15  
 SUN - 12:00

195.00 FOR 10 EACH FOOD, ETC.  
 ADD. 15.00 BRING  
 LY W - NYFX  
 22

15  
 12  
 75  
 15  
 225  
 180  
 45  
 420.00



LUCAS

TWO SINGS OF HOPE + REDEMPTION

EMERGENCY  
 ASCENSION  
 THE GOD OF ASCENDANCY  
 MIGRATORY, MIGRATION  
 TRANSIENT

SAINT

FLOATING

DRIFT

FLUX

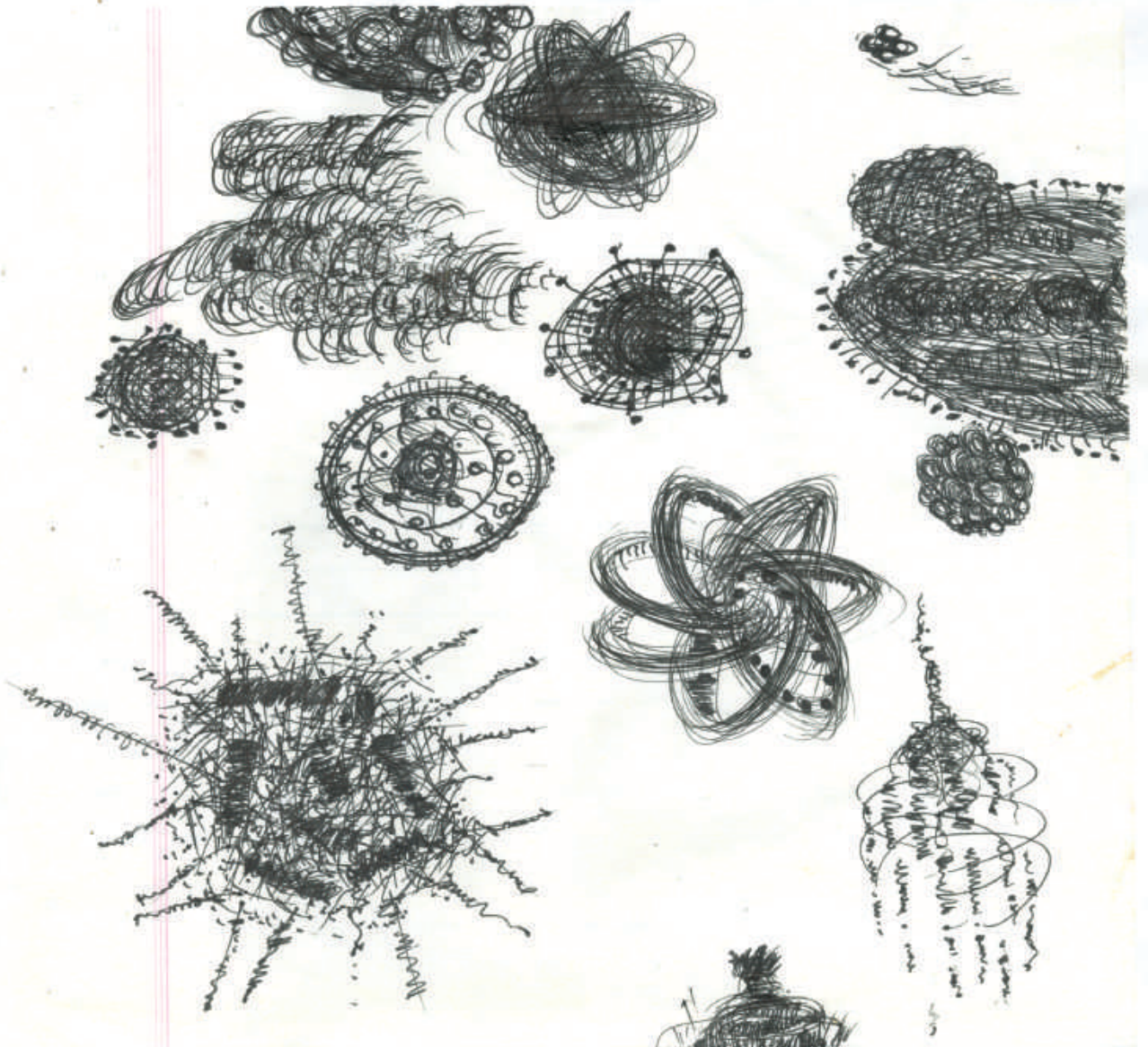
IMMANENT

ETHERIAL

SURRENDER



THE GOD OF COMPLEXITY  
RICH HOURS  
MARGINALIA  
THE ACADEMY OF ANCIENT PAINTING  
MIDI-SIZE PIECES - LIKE IRISH PIECES  
MEDIEVAL MANUSCRIPT MARGINALIA





5/04

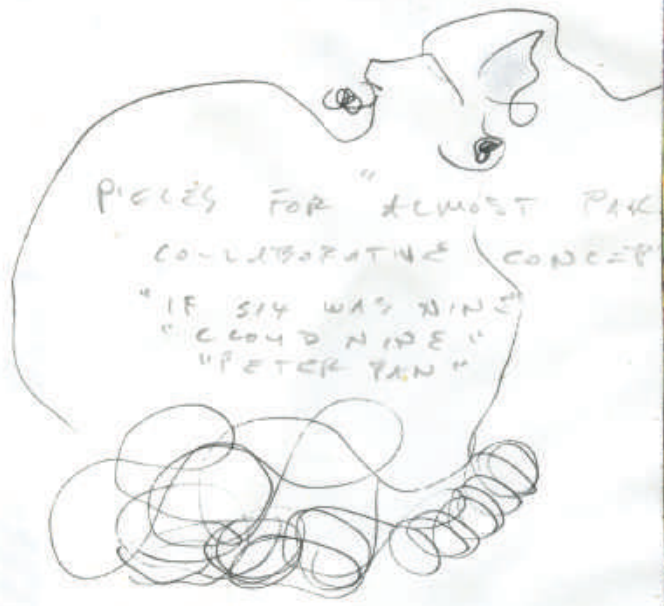
CVI ORDER

60 X 82 EXISTING PIECE

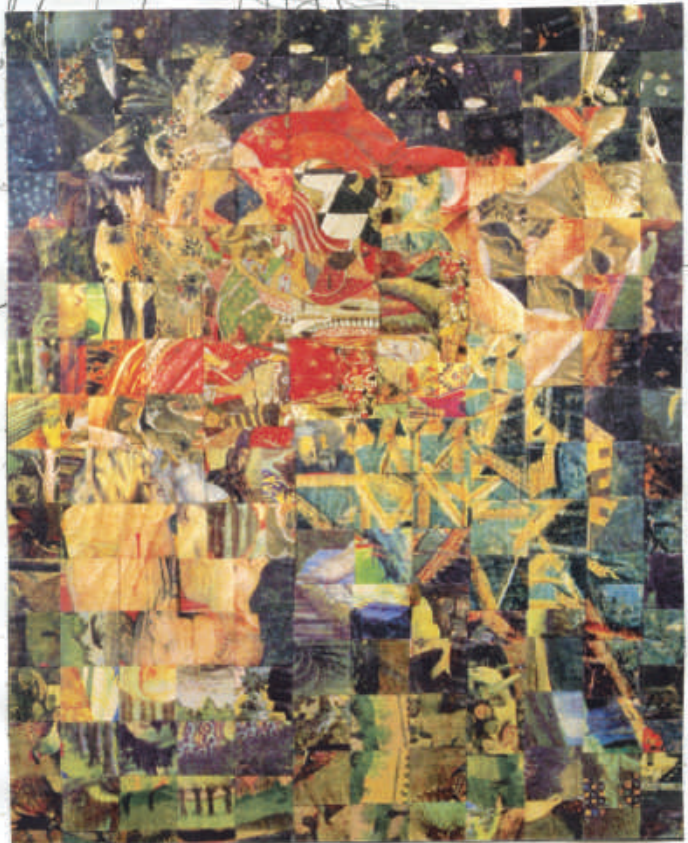
54 X 72 - GEOMETRIC / LEVIN 1" OR 1 1/2"

36" X 76" - FULL COLOR 3/4" LEMOD 4 ENLOW

FOUR WINDING TR  
DREAMY - MUTO



PIECES FOR "ALMOST PAK"  
COLLABORATIVE CONCEPT  
"IF SIX WAS NINE"  
"COULD HAVE"  
"PETER PAN"



Crustacea



Bernard Vilens, *Marbles and Pigments*, 1986. Colored pigments and steel balls. Part of the "Non Assembled Materials" show at Atelier 340, Brussels, Belgium





ROCKLAND CENTER FOR THE ARTS EXHIBITION COMMITTEE AGENDA

JANUARY 30, 2007

TUESDAY 12:30PM - 2:30PM

APPROVAL NOV. MINUTES GENERAL / SCULPTURE COMMITTEE  
- CONSTANCE (15 MIN)

JIFFY POP

SEEKING LOAN OF PLEXI BOX, JIFFY PRESS KIT- LYNN (10 MIN)

WICK REVIEW OF FUNDING STATUS, PALASADIES MALL, CON AGRA, COCA  
COLA ETC - PETER D (10 MIN)

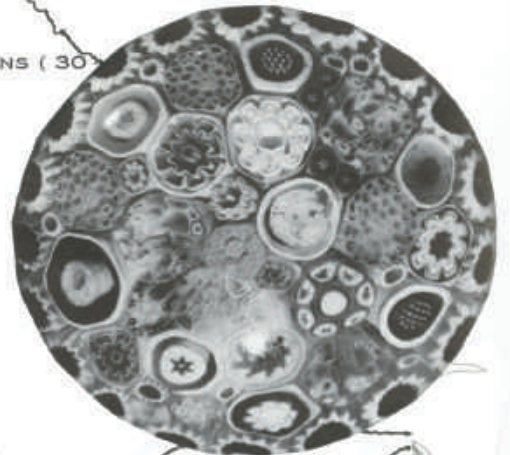
CURATORIAL SUBMISSION STATUS FOR EMERSON GALLERY 08-09  
EXHIBITION DIRECTOR CURATORIAL ROLE - CONSTANCE / PETER D (15 MIN)

GALLERY STATUS: LIGHTING/CEILING - PETER A (10 MIN)

SCULPTURE PARK STATUS / JASON MIDDLEBROOK ( SIMON DRAPER) STATUS-  
LYNN (5 MIN)

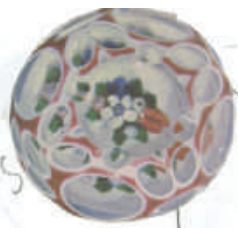
GALLERY ONE / PRELIMINARY FIRST ROUND OF SUBMISSIONS ( 30 )

MEETING ADJOURNS





RICK  
HOURS

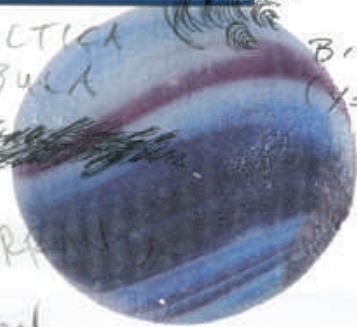


LEMON YELLOW PIECE  
OVERLAY - FLOWERS FROM  
GARDEN CATALOG  
MARGINALIA FROM TRES  
FICHES HEURES DE DUC  
DE BERRY



GALACTICA  
SOMNAMBULA

BRUNDO  
(YELLOW PIECES)



FOOL'S ERA  
MYSTERION  
THE HISTORY OF THE WORLD

BIRTH, LIFE, DEATH, INFINITY  
ROMANCE





HAL/SUCK

1949



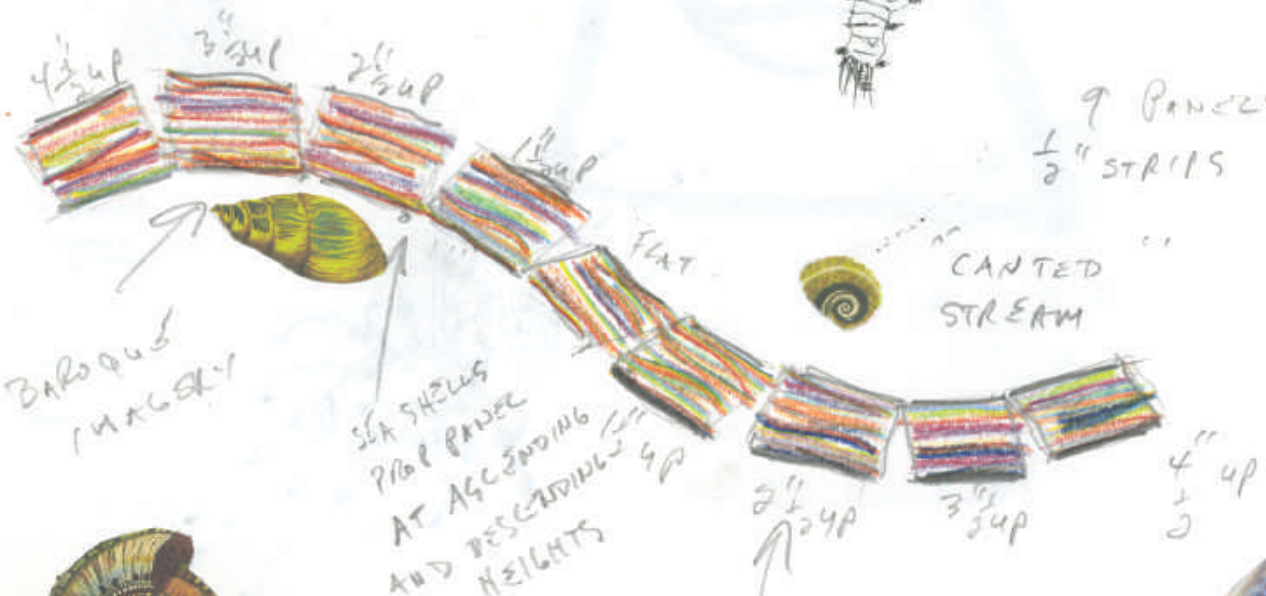


Tony SMITH - N.J. TURNPIKE STORY

INDEFENSIBLE  
SCULPTURE -  
FLAT, DEPENDENT,  
PICTORIAL, SUPPORTED  
WITH SEA SHELLS



SCULPTURE -  
ANTI-SCULPTURE



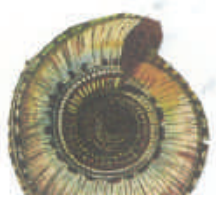
Baroque  
MAGNET

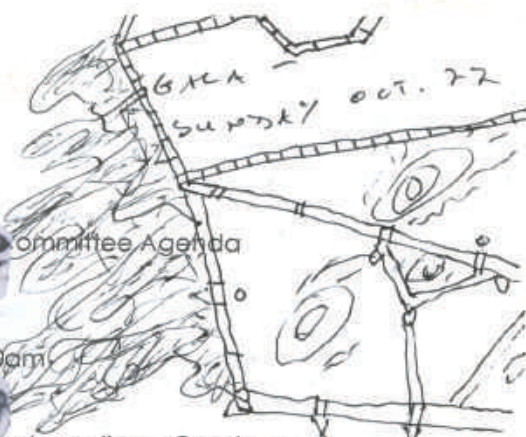
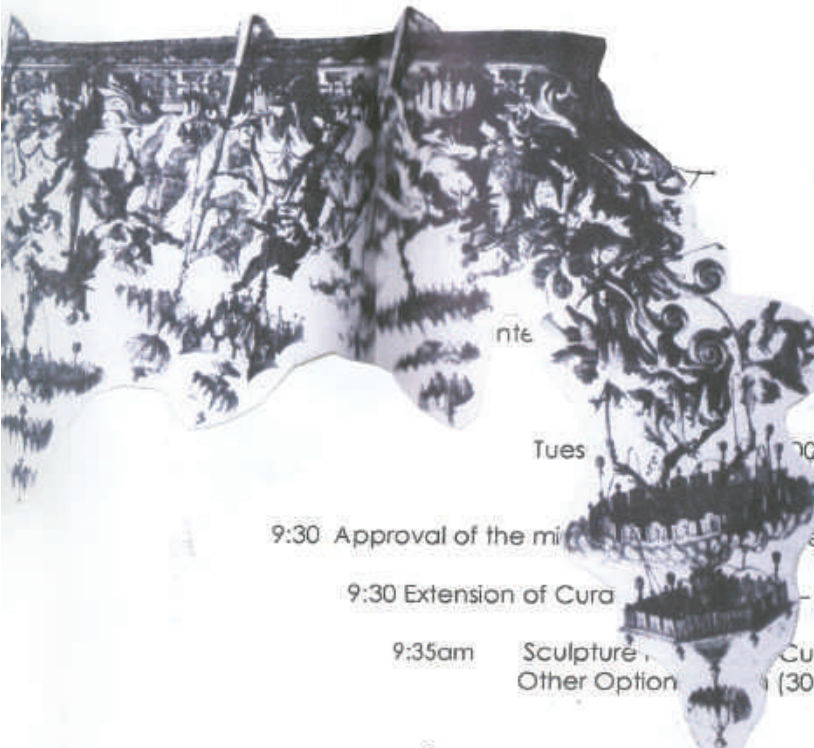
SEA SHELLS  
PROP PANEES  
AT ASCENDING  
AND DESCENDING  
HEIGHTS

"CANTED  
STREAM"

9 PANEES  
1/2" STRIPS

PIECES FOR SAKTOGA SHOW





nte  
Tues  
9:30 Approval of the mi  
9:30 Extension of Cura  
9:35am Sculpture  
Other Option

Committee Agenda  
10am  
Dept meeting - Constance

9:30 Extension of Cura - Constance (5 min)  
9:35am Sculpture - Curators follow-up (30 min)  
Other Option

10:05 State of the Art / TransHudson  
PostReview / Additional enhancements  
Additional installation support - Constance, Lynn (30 min)

10:35 Gallery Lighting Peter A / Lynn (10 min)

10:45 RaCA Building Plans - Julie, Norman (20 min)

11:05 am Among ourselves (30 min)

8000.00 TOTAL  
1500.00  
ARTIST + 6000.00  
FOR CURATOR  
CUMMOR FOR  
SCULPTURE PARK TRET  
SITE-SPECIFIC  
ABINGDON MTC/CIA  
AMY LITTON  
PHYLIA

TRICIA MEGLAUGHAN  
HAS 7 MINUTE  
VIDEO FOR TRAPS







PORTALS



SPATIAL AMBIGUITY

НАБОКОВ ANOTHER WORLD SLIDES  
BEHIND THE  
APPARENT ONE

22-40 ANTONIO ALLEGRI DA CORREGGIO,  
*Assumption of the Virgin*, dome fresco of Parma  
 Cathedral, Parma, Italy, 1526-1530.



ORIGINAL SIZE

9/16

'TIME BEING'

2" = 4"  
 1" = 2"  
 1/2" = 1"  
 1/4" = 3"

LARGE PIECE BASED ON BARNETT NEWMAN'S  
 VIR HEROICUS SUBLIMIS

1" = 2 1/2"  
 2" = 1 1/2"

1/2" = 1 1/2"

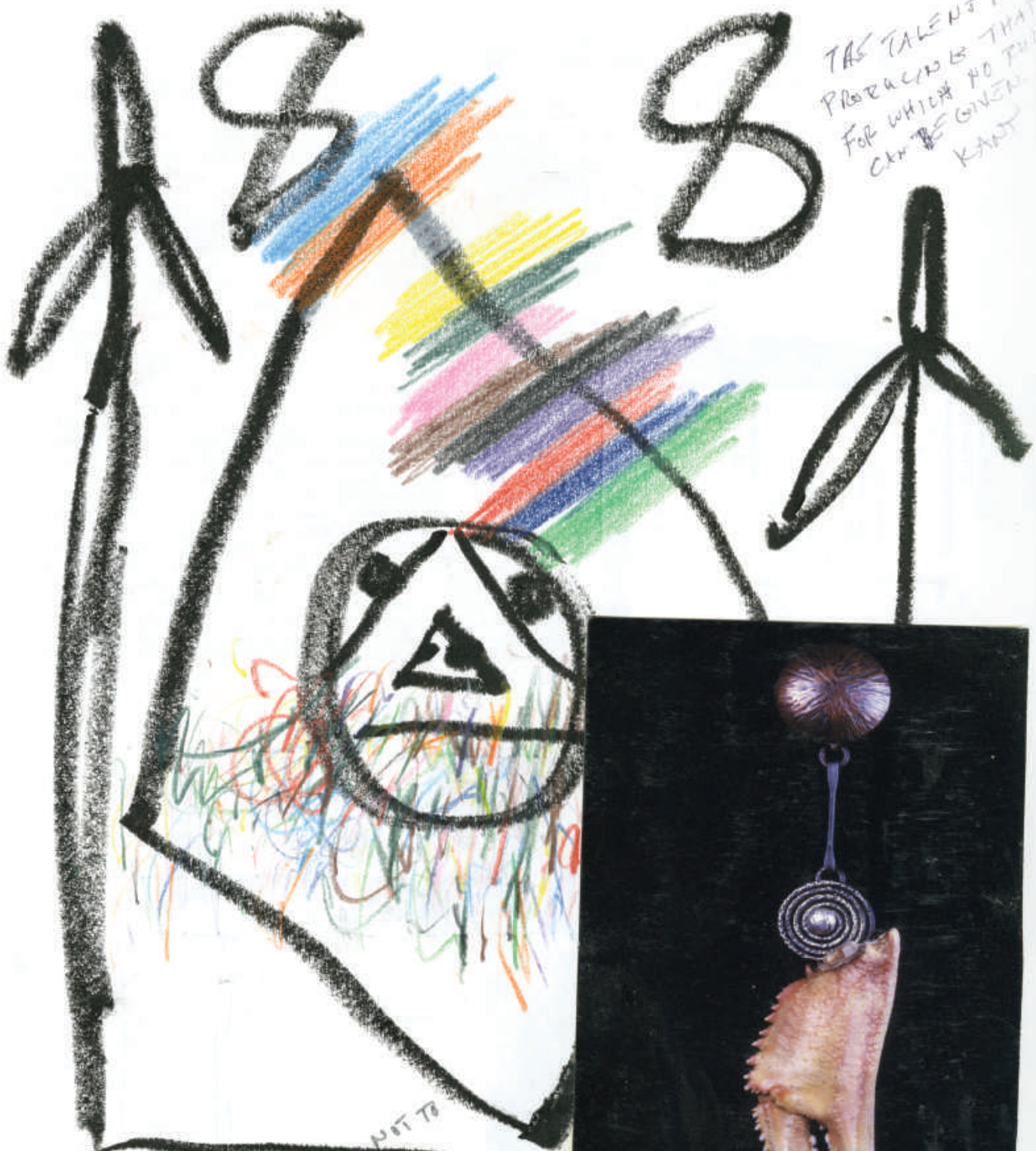


34-7 BARNETT NEWMAN, *Vir Heroicus Sublimis*, 1950-1951. Oil on canvas, 7' 11 3/4" x 17' 9 1/2". Museum of Modern Art, New York (gift of Mr. and Mrs. Ben Heller).





TAS TALENT FOR  
PRODUCTION THAT  
FOR WHICH NO TALENT  
CAN BE GIVEN.  
KANT



SHE PAINTS NOT TO  
CONVEY HER  
SENSIBILITY BUT  
TO INVENT IT  
CATHER RATCHLIFF



LOGIC WATLAD BY WHIMSEY  
 A BRIEF HISTORY OF LOVE  
 METEORALIST

PACT MODERNISM IS  
 INDIFFERENT TO CONSISTENCY  
 AND CONTINUITY. (NO)  
 IT HIDAINS ORIGINALITY (YES AND NO)  
 AND FANCIES COPIES, REPLICATIONS AND  
 THE RECOMBINATION OF HAND-MADE SCRAPPS (YES)  
 TOWN GILT W/ WORKS SELF-CONCIOUSLY (YES)  
 DISPLAYS ABOUT WORKS CONSTRUCTED BLANKLY (NO)  
 ABOUT NATURE OF THE WORLD BEHOLDS THE WORLD



Frank Gehry: Two views of A Study, 1999, wood with lead sheets, 20 by 25 by 40 feet; at Gagostin.



platform as the inner half of her



TO SOURCE + TO SUGGEST  
 WORLDS BEYOND THE  
 → EMPIRICAL  
 PETER POLG -  
 CREATING ERSATZ  
 COSMOLOGIES





TITLES FOR PIECES -  
HENDER SHOW

~~1. SPIRAL~~  
SPIRAL  
MEDICAL MANUSCRIPT

7 1/2 x 9 1/2  
1

1. SWAN TIME SPACE RELATIONSHIP

2. SWAN SYSTEM OF LOGIC



VERTICAL NOTATION

7 1/2 x 9 1/2  
9 1/2 x 7 1/2

3. GAUFGON

4. ~~EXISTS~~ ROMANCE LANGUAGES

5. ~~TIME WAS~~

6. ~~VEGETARIAN?~~

7. BRAIN HOTEL



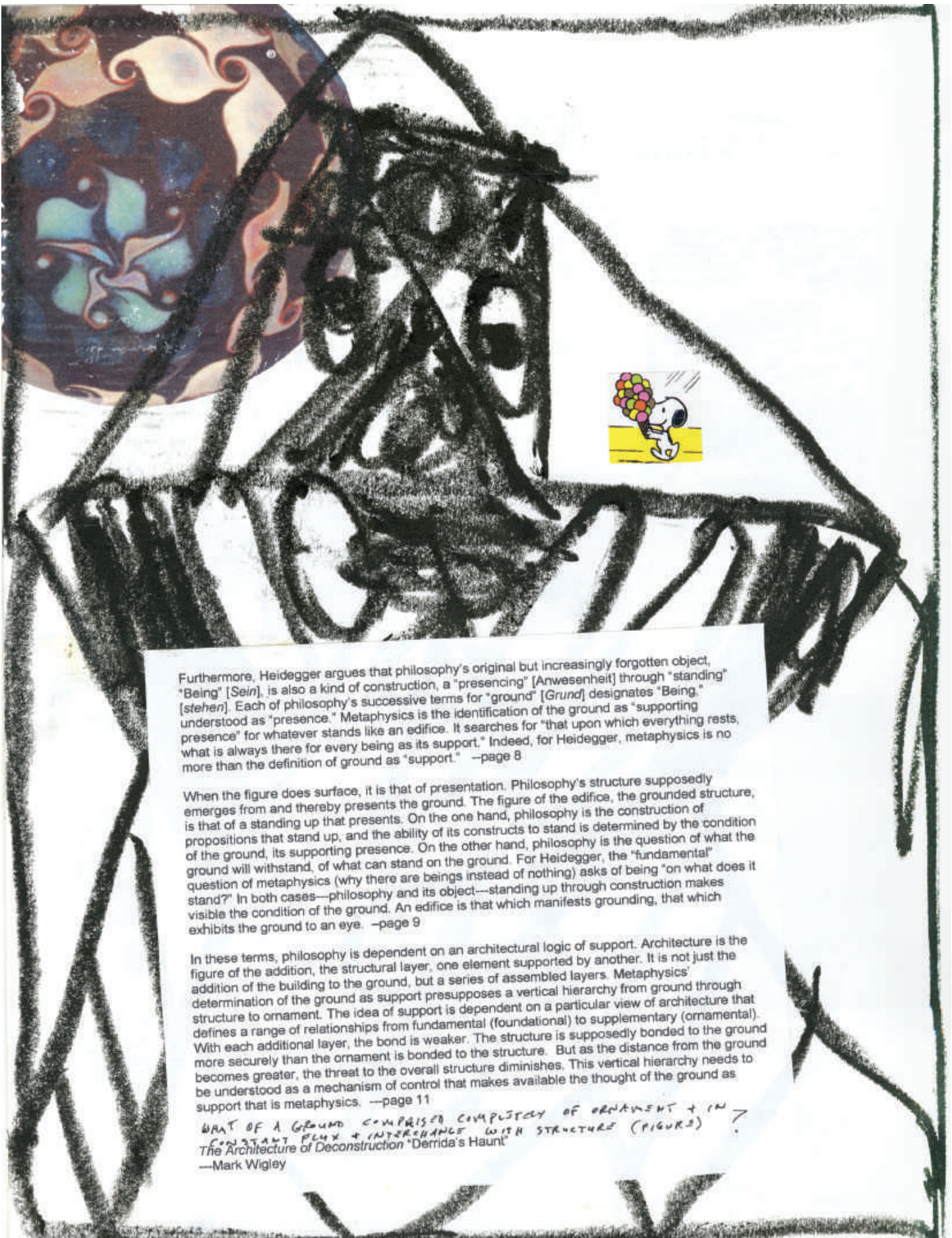
8. ~~LAND~~ WHERE THE BIRDIES SING

"THE WORLD + EVERYTHING"  
IN IT

"ACADEMY OF ANCIENT  
PRINTING







Furthermore, Heidegger argues that philosophy's original but increasingly forgotten object, "Being" [Sein], is also a kind of construction, a "presencing" [Anwesenheit] through "standing" [stehen]. Each of philosophy's successive terms for "ground" [Grund] designates "Being," understood as "presence." Metaphysics is the identification of the ground as "supporting presence" for whatever stands like an edifice. It searches for "that upon which everything rests, what is always there for every being as its support." Indeed, for Heidegger, metaphysics is no more than the definition of ground as "support." --page 8

When the figure does surface, it is that of presentation. Philosophy's structure supposedly emerges from and thereby presents the ground. The figure of the edifice, the grounded structure, is that of a standing up that presents. On the one hand, philosophy is the construction of propositions that stand up, and the ability of its constructs to stand is determined by the condition of the ground, its supporting presence. On the other hand, philosophy is the question of what the ground will withstand, of what can stand on the ground. For Heidegger, the "fundamental" question of metaphysics (why there are beings instead of nothing) asks of being "on what does it stand?" In both cases—philosophy and its object—standing up through construction makes visible the condition of the ground. An edifice is that which manifests grounding, that which exhibits the ground to an eye. --page 9

In these terms, philosophy is dependent on an architectural logic of support. Architecture is the figure of the addition, the structural layer, one element supported by another. It is not just the addition of the building to the ground, but a series of assembled layers. Metaphysics' determination of the ground as support presupposes a vertical hierarchy from ground through structure to ornament. The idea of support is dependent on a particular view of architecture that defines a range of relationships from fundamental (foundational) to supplementary (ornamental). With each additional layer, the bond is weaker. The structure is supposedly bonded to the ground more securely than the ornament is bonded to the structure. But as the distance from the ground becomes greater, the threat to the overall structure diminishes. This vertical hierarchy needs to be understood as a mechanism of control that makes available the thought of the ground as support that is metaphysics. --page 11

WHAT OF A GROUND COMPRISED COMPLETELY OF ORNAMENT + IN  
CONSTANT FLUX + INTERFERENCE WITH STRUCTURE (FIGURE) ?  
The Architecture of Deconstruction "Derrida's Haunt"  
--Mark Wigley





*Opposite page: Storm King Art Center. Right: Gloria, made out of digital E-print photographs by Oliver Herring at the HVCCA in Peekskill.*





DERRIDA - "BINARY OPPOSITIONS REPRESENT A WAY OF SEEING TYPICAL OF IDEOLOGIES ... WE SHOULD TRY TO BREAK DOWN THE OPPOSITIONS BY WHICH WE ARE ACCUSTOMED TO THINK ... AND UNRAVEL THEM TO DEMONSTRATE HOW ONE TERM OF AN ANTI-THESIS INHERES WITHIN THE OTHER"

GEOMETRIC | ORGANIC  
 FIGURE | FIELD  
 FIGURATIVE | ABSTRACT



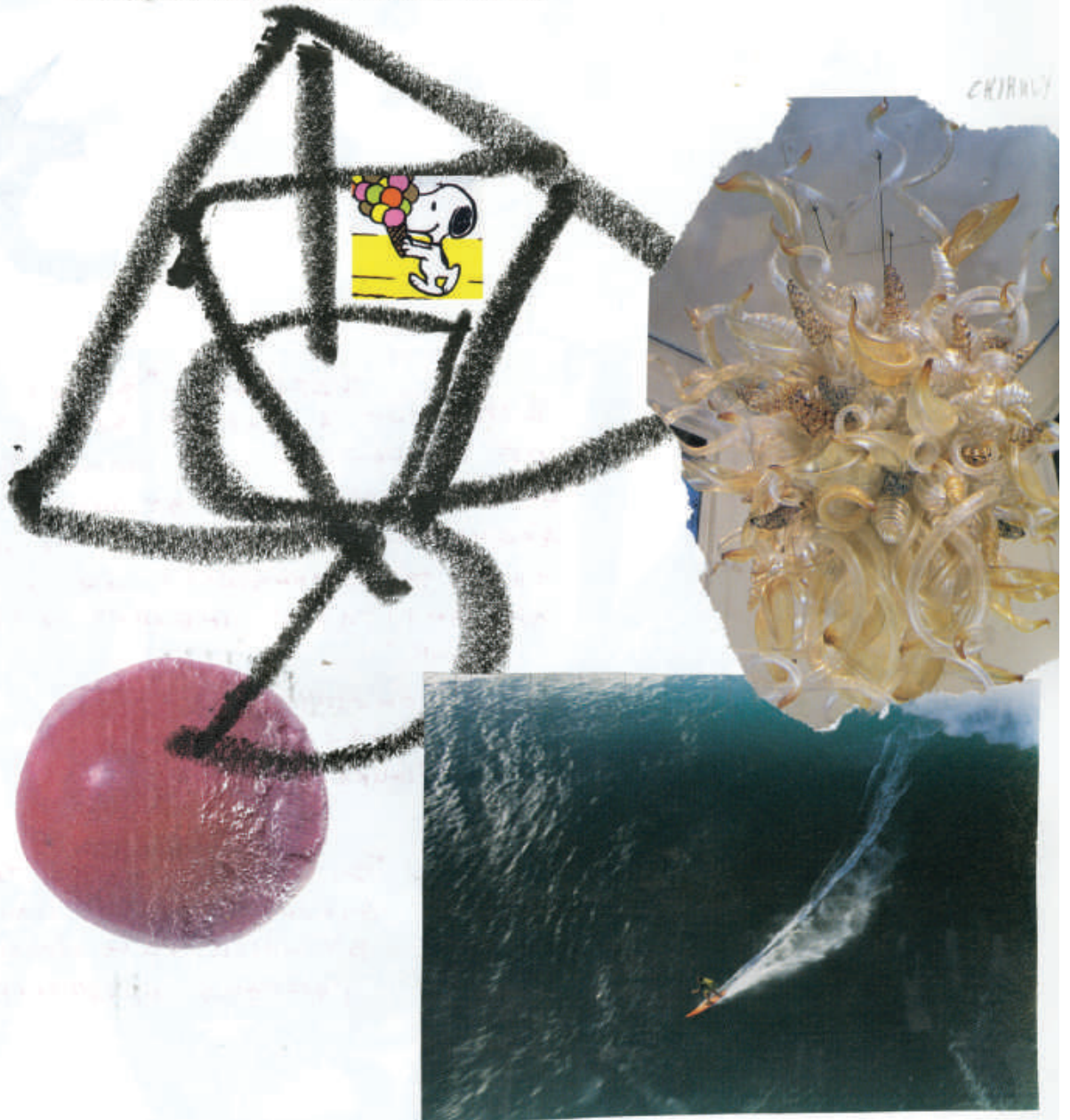
"DECONSTRUCTION IS THE NAME GIVEN TO A CRITICAL OPERATION BY WHICH SUCH OPPOSITIONS CAN BE PARTIALLY UNDERMINED"



## GEORGE WILHELM FRIEDRICH HEGEL

*Simple dichotomies often bring to light less than they occlude, as can be seen from this example: the more original a work of art appears at first glance, the more deep-rooted and derived it will turn out to be upon closer scrutiny; and conversely, the more a work of art seems to be familiar, even to the point of passing as a mere copy of another and well-known work of art, the more unprecedented and odd it will turn out to be upon judicious examination. For is originality not the most threadbare among artists' motivations today, and is copying therefore not its boldest and most potent antidote?*

From George Wilhelm Friedrich Hegel's *Philosophy of Mind*, Oxford: Oxford





LUKE'S TITLE  
FADLY FANTASY





DESIGNING A METHODOLOGY  
THAT INVOLVES PRODIGIOUS  
AMOUNTS OF LABOR TO  
PRODUCE A LITTLE POETRY -  
ART IMITATES LIFE

— 20<sup>th</sup> CENTURY —



Amor vincit omnia

Amor vincit omnia

PIECES MADE FROM CATALOG  
PICTURES OF DECORATIVE OBJECTS

↓  
SPHERICAL COMPOSITES  
AGAINST THE WHITE OF  
THE PAGE



OR

CHANDLER  
CANDLESTICK  
COMPS.

↓  
OR

DECORATIVE PLATES  
IN A SINGLE  
COMPOSITION IN A  
CURTAIN AGAINST  
WHITE



STRIPES FIG.







ROCOLOS CHANDLER'S  
THE BAROQUE, WITH ITS EXUBERANCE  
AND SIMPLICITY, ITS GLOBAL PRETENSION,  
IN THE PREVALENCE OF APPEARANCE OVER TRUTH,  
THE FASCINATION WITH THE SPECTACLE AND THE NEW.  
JOSE ANTONIO MATAVALLE





539VW  
537478  
539138

ROCKLAND CENTER FOR THE ARTS EXHIBITION COMMITTEE AGENDA

JAN 24, 2006

TUESDAY 9:30AM - 11:00AM

APPROVAL OF NOV 22 MINUTES - CONSTANCE 5 MIN ✓

OVERVIEW COMMENTS FROM CHAIR - CONSTANCE 5 MIN ✓

REVIEW OF SEVEN OPENING/ COMMENTS WELCOMED - LYNN 5 MIN ✓

CO-HABITING GALLERY SPACE / EXHIBITIONS & PHILOMUSICA 20 MIN ✓

SUBCOMMITTEE REPORTS

SCULPTURE SITE PLANNING  
HONOR SIGNAGE FOLLOW UP - BILL / NORMAN 15 MIN

EVOLVING IDENTITIES / BRAZIL -  
CATALOG - LYNN / CONSTANCE  
INSTALLATION & PROJECTORS - PETER & LYNN 15 MIN

MEMBERSHIP REPORT  
REVIEW SCHEDULE FOR NEW MEMBER APPLICATIONS  
FOLLOW UP ON ABSENTEE STATUS - NORMAN 15 MIN

PASTA PARTY VOLUNTEERS - LYNN STEIN 10 MIN

AMONG OURSELVES

REFRESHMENTS

SCULPTURE SUBCOMMITTEE MEETING FOLLOWS

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918

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RICHMOND  
PIECES

A SPIRAL IS A SPIRITUAL  
IZED CIRCLE

SPIRALS

#3 CONNECTICUT  
YANKES

BIG LIFE

FROM AN ECLIPSE SHOW

#2 OTHER  
SPIRAL PIECE

#1 HOMOGENOUS PIECES  
"SPELLBOUND"

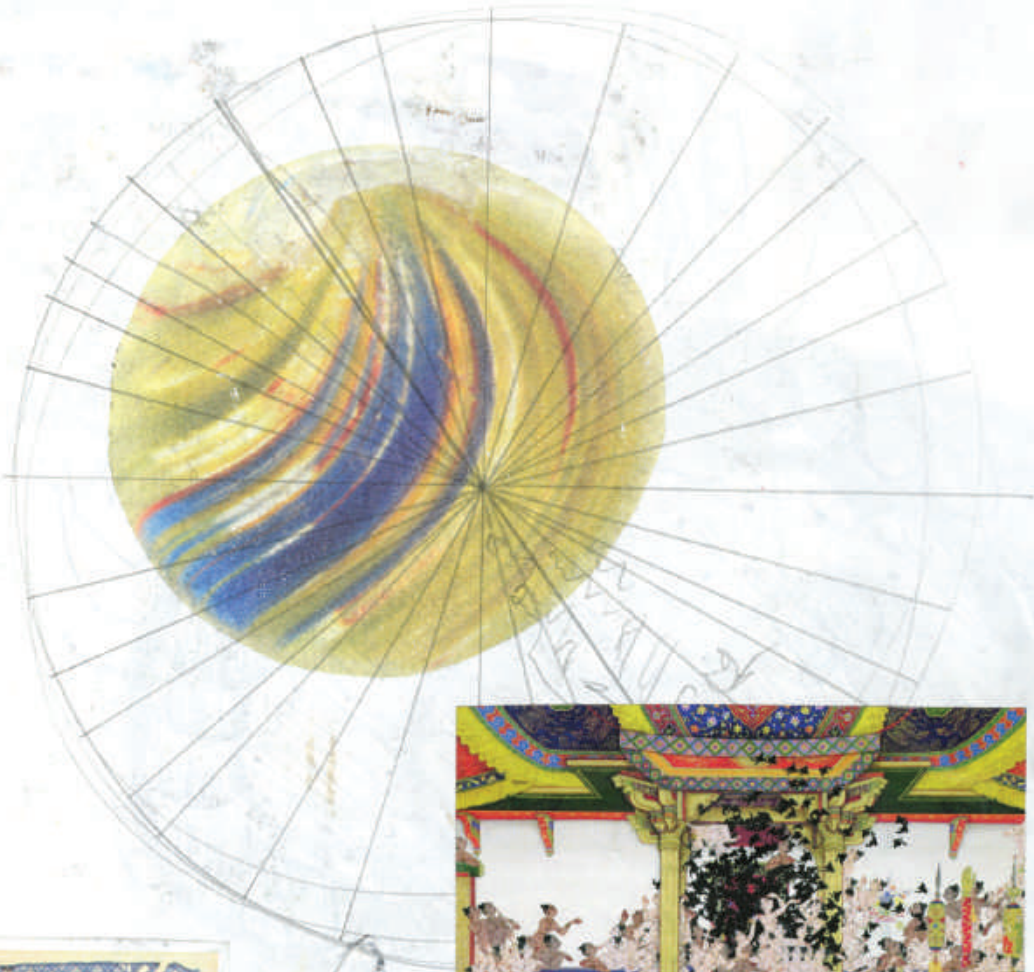
#4







Handwritten notes and a circular scribble in the top right corner.



**Elana Herzog**

*The Peacock*, 2006, deconstructed cotton chenille and staple construction, 116 x 99"





OTHER WORLD

APHRODISIAC  
MYSTERY

SOME DREAMS

A HISTORY OF LOVE

SOMNAMBULIST

SOMNAMBULIST

SWEET TIME

SWEET TIME (SOMNAMBULIST)

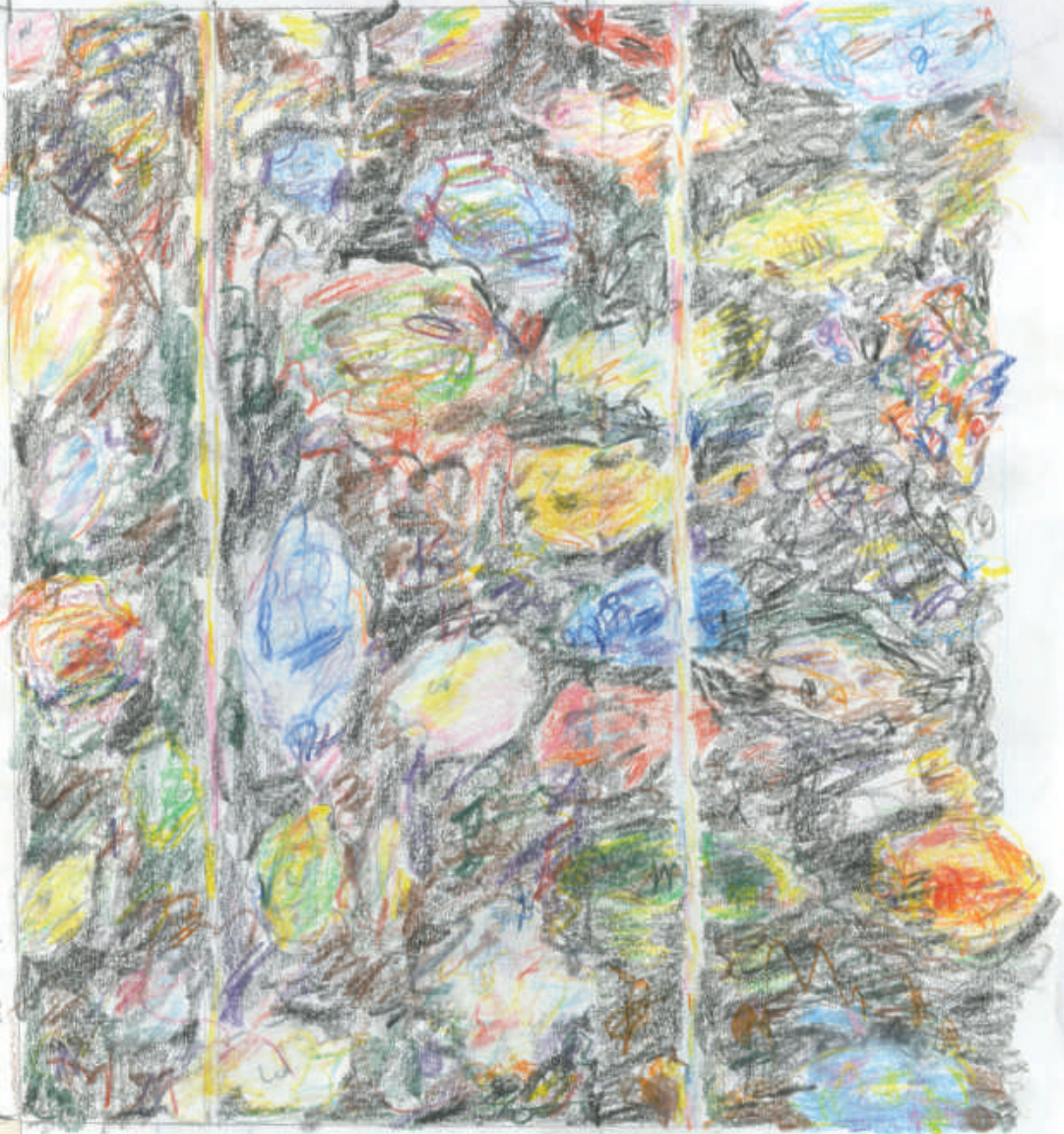
DREAM NOT DREAM  
WORLDS OF WONDER

WAS HIT WAS  
DEAD CAN DANCE

AFTERWORLD  
THE WORLD AND EVERYTHING  
IN IT

THE WORLD AND EVERYTHING  
IN IT

FOUR WINNING BRIDES  
NIGHTINGALE

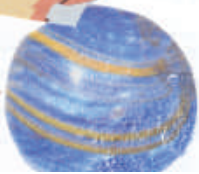


NIGHTINGALE → TIME BEING

HISTORICAL & LEGENDARY INTERPRETATIONS OF THE NIGHTINGALE'S SONG:

- 1 A SONG OF LOVE OR A SONG OF SADNESS - CONNECTION BETWEEN LOVE AND DEATH
- 2 A KEY FOR HELP FROM A SOUL IN PURGATORY
- 3 EXPRESSION OF LONGING FOR PARADISE OR HEAVEN
- 4 NIGHTINGALES IN CHRISTIAN TRADITION ARE BELIEVED TO DIE ON THE SAME DAY AND HOUR AS CHRIST - 3 PM





THE PROFOUND INCOHERENCY  
BETWEEN WHAT THEY ARE  
MADE FROM + WHAT THEY  
ARE NOW...

BOB FRENDOFF





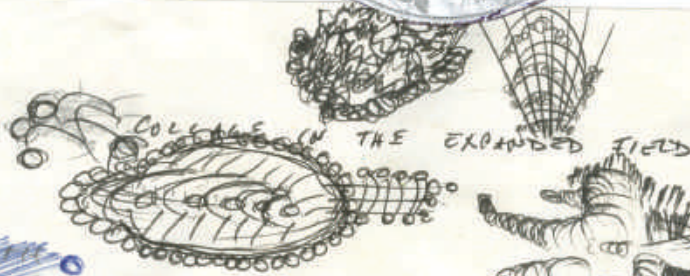
PIECE FOR "COLOR CORRECTION" SHOW  
 "MUSIC FROM THE YEAR 1000"



— CHECK PRICE  
 COMEDIA

1830107  
 CUI ORDER  
 11 1/2" x 17 1/2"  
 35 1/2" x 37 1/2"

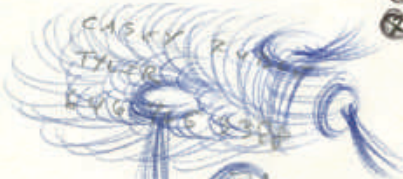




COLLAGE IN THE EXPANDED FIELD

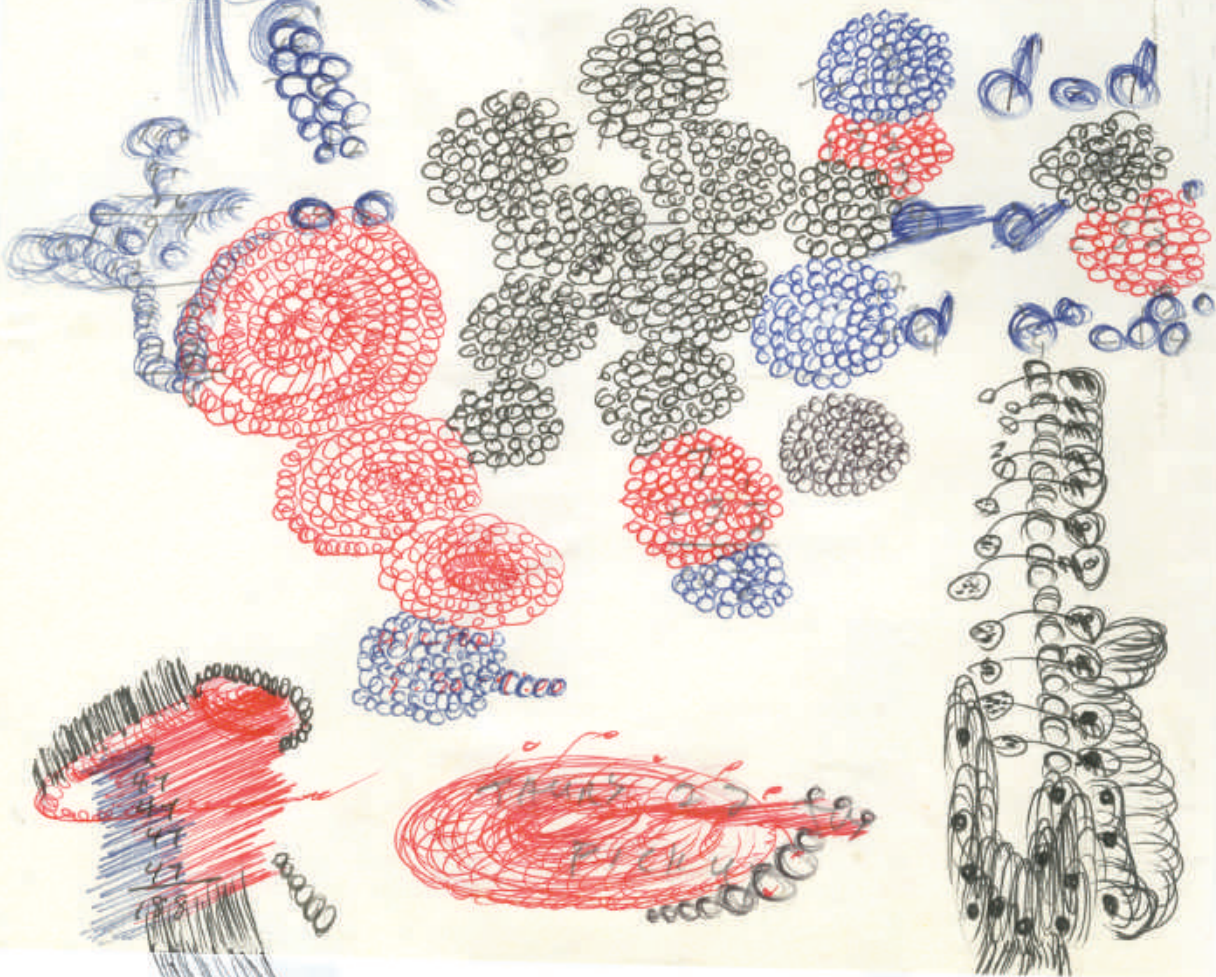


CHW ANYSON RE CHA LA 09  
WRITE 2 OR 3 SENTENCES!



BRUN

ME





IDEAS FROM VLADIMIR  
 THE UNRELIABLE NARRATOR  
 FIGURATIVE OBSERVATIONS  
 ANALOGOUS WEALTH (PERCEPTION) WITH  
 BUILDING INTANGIBLES  
 BRIGHT BLOCKS OF PERCEPTION  
 ARTIFICIAL WORLD  
 TERRA  
 INCOGNITA

SCULPTURES USING FOUND  
 STATUARY OF DEFINED FORMS  
 MOSAIC TILES FULLY  
 COVERING THE FORM - GLASS  
 + "X.I."

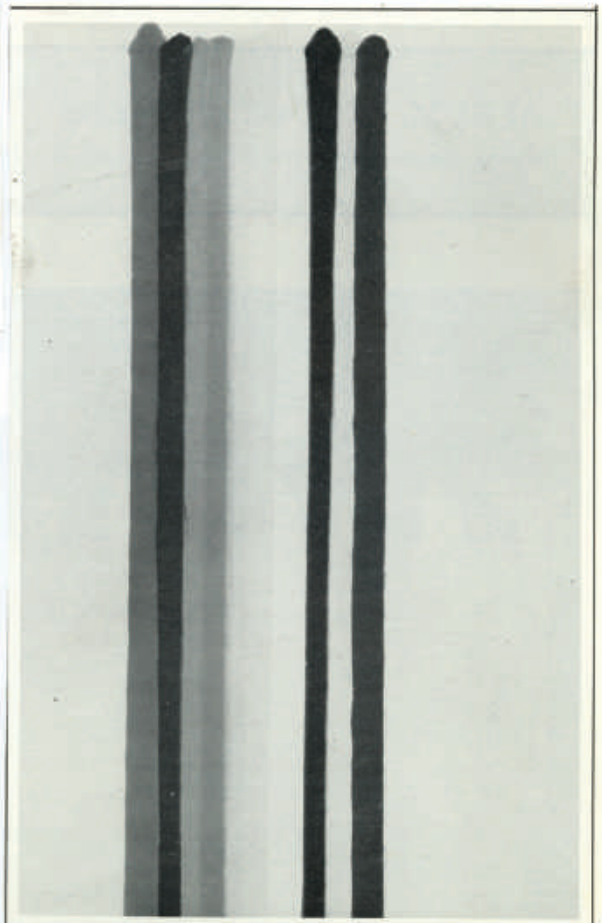


JUSTEN LIZZO '90



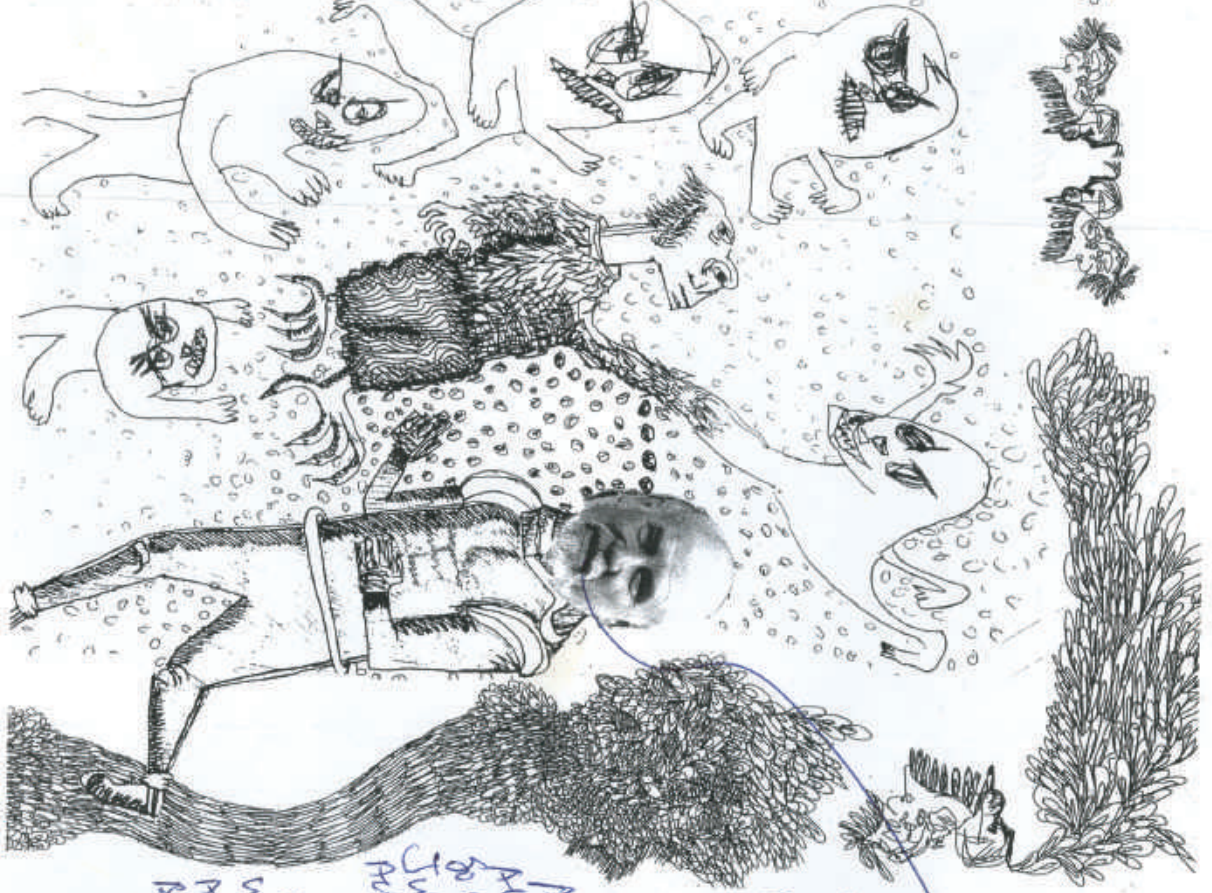
S177 Mary Engel - Bird Dog

- 770 PAGES
- PIECES FOR
- "SPEWBOUND"
- ANNE ARBOR
- ✓ "NIGHTINGALE"
- ✓ "DRIFT"
- ✓ "BELLE FLEUR"
- ✓ "THE GOD OF COMPLEXITY"
- ✓ "CAUSTIC LEON"
- ✓ "SOMNAMBULIST"
- ✓ "SPEWBOUND"
- ✓ "KINGS + QUEENS"
- ✓ "PARTIAL"
- ✓ "THE LAND WHERE THE BIRDIE GING"
- ✓ "BLACK SEX"



MORRIS LOUIS SPLIT SPECTRUM '61  
 ZIPS AGAINST INFLECTED RAW WOOD FIELDS





Dear Mr. I -  
Good to hear

From you. I wish  
Alicia could see  
the show. But we do  
get this a post-card  
thank.

I will return to the  
F. much in June 2 weeks  
A. much will not go. She will  
fly with us to the U.K. in  
July for a week. T. flying on  
Alicia's pig.

I hope you're meeting  
OK. I miss hope that  
we can come together  
again some time. would  
be nice.  
A + B



22 19

23



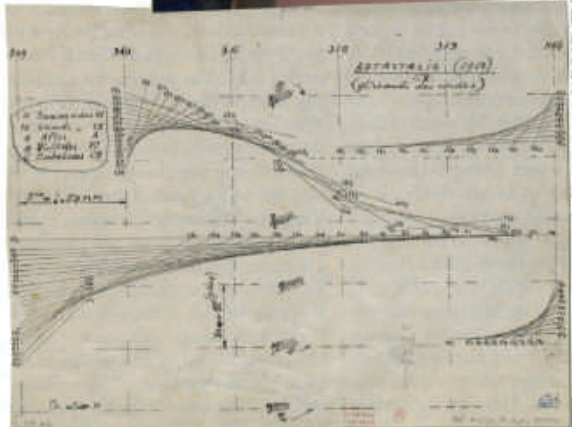
RARE BIRDS  
 THE UNRELIABLE NARRATOR  
 SHOW THE LEG



NABOKOV'S FASCINATIONS ARE ROMANTIC IDEAS;  
 HE WRITES ABOUT PASSION, ARCADIA, MEMORY, INDIVIDUALISM,  
 THE EPHEMERA, THE ENCHANTED, IMAGINATION, & THE POWER  
 OF ART. HIS PROBLEM IS TO BE A ROMANTIC AND STILL  
 BE ORIGINAL; TO BE A ROMANTIC & GET AWAY WITH IT.  
 HIS WORK IS A COMPLEX RELATIONSHIP TO ROMANTICISM,  
 A DIALECTIC OF IDENTIFICATION & DIFFERENTIATION.  
 IN SOPHISTICATED ART WE CAN CONSENT TO ROMANCE  
 ONLY AFTER IT HAS BEEN OBTUSSED FOR US. FROSCHE



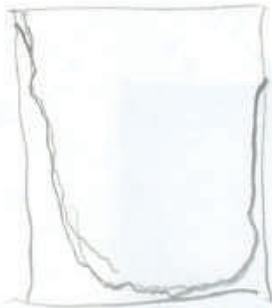
Matthew Ritchie, *Living W30*, 2004. Oil and marker on canvas, 88 x 99 in.



Above: In creating the orchestral work "Metastasis" (1953-54), Xenakis translated parabolic shapes into music, mapping them as expanding webs of gusandos. Right: A 1995 portrait of the composer.



UTOPIA AND WAX PAPER



Yuken Teruya  
Japanese, born 1973  
*Notice Forest*, 2001  
Wendy's Kids' Meal  
paper bag  
Courtesy of the artist  
and Shoshana Wayne  
Gallery



Elana Herzog  
American, born 1954  
*Civilization and  
Its Discontents*, 2003  
Brocade and staples in  
sheetrock (dimensions vary)  
Courtesy of the artist

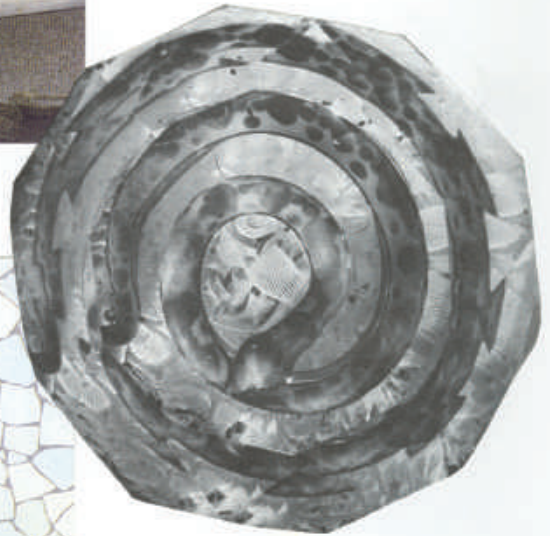


Right: Rachel Harrison,  
*Charlie Lew Strauss*, 2007,  
mixed media, 67 x 82 x 25"

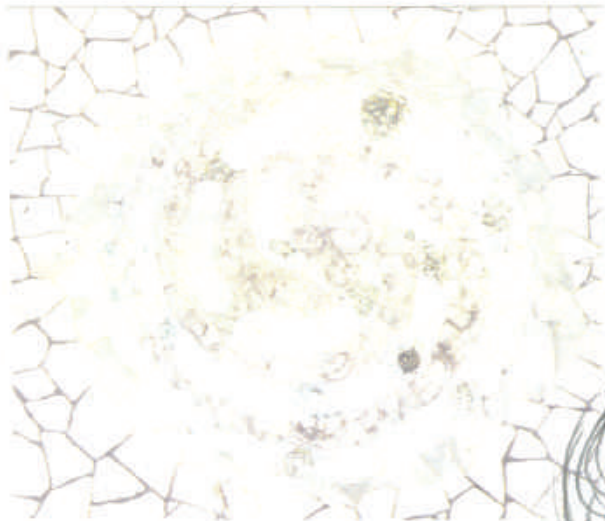




PUSOL  
CATALAN ARCHITECT  
STUDENT OF GAUDI



WHITE ON WHITE  
DRAWING INKERY ON  
WHITE GROUND








OVERLAY  
HEAT  
TRANSFER  
LAGERS

OR LAGERS  
LAG?

**THE COLLAGE SHOW**  
September 6 - October 18, 2009

Ellsworth Kelly  
John Ashbery

Fern Apfel  
Joel Carreiro  
Joy Taylor

SPENCERTOWN HONORARY ARTS CENTER





APPROXIMATE WEATHER  
 INCIDENTAL PICTORIAL ELEMENTS  
 STRIPE PATTERN DIFFERENT WIDTHS  
 NEW PIECES FOR "SEEING" THINGS

THE ARTIST CRAVES  
 IDENTITY, SPECIFICALLY  
 THE IDENTITY THAT  
 EMERGES IN HIS BEST  
 ART...

PETER BEARD



JACK PIERSON (B. 1960)

BRILLIANT - TO CONSTRUCT SOMETHING  
 OBJECT OR INSIGHT - FROM BITS & PIECES



WHAT WE ARE  
 TO DO IS TO  
 SOMETHING  
 NOTHING OF  
 KRUG - BIRD  
 NABKOV

RENET CLAVING  
 DESCRIBE  
 THAT IS LIKE  
 EARTH.  
 SINGER



WISER MEIDER  
 CRUSTACEON - THE HISTORY  
 OF FAITH AND DOUBT  
 COURAGEOUS GOOD FORTUNE  
 THE HISTORY OF FAITH  
 AND DOUBT  
 UNDER THE MCLAND





"SKIN" 1996 47 1/2" X 71"  
ART IS A GAME BETWEEN ALL PEOPLE  
OF ALL PERIODS - DUCHAMP



~~scribble~~ THE POSSIBILITY OF ...  
APATHOUS WITH  
~~scribble~~  
FALL'S GOLF  
AUMOST FIDELITY  
SAINTE ...  
DAILY  
FABLES EXTRACT - LONDON 1996  
TEXTURE

NOW CAPTAIN  
"NOW CAPTAIN"  
LAKE OF STANLEY  
LONDON'S ...  
~~scribble~~  
SCANDINAVIAN  
~~scribble~~  
CODE  
"M. HALL  
JANE ...  
SYSTEM ...  
RUBB DRAFT  
CATALOG CODE  
1. RICHARD WARD  
2. ELINOR FLETCHER  
3. CRIGHTON ...  
(WOODS ...)

"SEEING THINGS" CATALOG

CHANGES



REMOVE



SHOOT: "CASCADE"  
"UNDER THE VOLCANO"



