





# Beyond A Memorable Fancy

October 30 - December 13, 2008

An EFA Project Space Exhibition

Curated by Michelle Levy

Glen Baldrige, Robert Buck, Benjamin Cohen, Nayda Collazo-Llorens, Ian Cooper, Jenelle Covino, Alex Dodge, Rachel Foullon, David Gatten, Dylan Gauthier, Graffiti Research Lab, Lynne Harlow, Adam Helms, Wennie Huang, Matthew Day Jackson, Heidi Neilson, Evan Roth, Jennifer Schmidt, Peter Simensky, Mary Temple and Stephan von Muehlen



## Foreword

I have been asked numerous times how I chose the specific works included in this exhibition. At first, I didn't have a clear answer — just a gut feeling that attracted me to certain things I saw. I started out wanting to create a show about “conceptual printmaking.” I sought out artists who were utilizing the print process itself as a fundamental element in their work, although their final result might not be a conventional print.

Mary Temple was one of the first artists I visited. After a tour of her studio and some friendly conversation about art, life, and the topic of the show, she directed me toward a windowpane leaning against the wall. On the glass was an imprint of the faint opalescent residue left behind by an unfortunate bird. With a knowing smirk, she pointed a spotlight onto the window, and the shadow of the bird's remains was dramatically cast down toward the bottom of the wall.

That was what I was looking for.

As the show took form, I was struck by a passage from William Blake's *The Marriage of Heaven and Hell*, “A Memorable Fancy,” which paints printmaking as a series of powerful, supernatural manifestations. It became clear that, just as in Blake's metaphor, this exhibition would be about printing as a means for transformation.

I titled the show “**Beyond** a Memorable Fancy” as an allusion to the limitless possibilities introduced when print is combined with creative vision. Although each featured artist has a distinct sensibility, process, and intent, all use print to transcend the way we see the world around us. Every work in the show offers a reincarnation of an idea, a revelatory moment, and an expansion of the mind. Each represents both the moment when the artist says, “That's it!” and the one in which the viewer experiences a change in perception.

*Mary Temple*

*Not Disproportionate to the Inner Light, 2008*

*Acrylic gel, iridescent pigment on window frame*

*31 1/2 x 29 3/4 x 1 1/2 inches*

## *A Memorable Fancy*

*I was in a Printing house in Hell & saw the method  
in which knowledge is transmitted from generation to generation.*

*In the first chamber was a Dragon-Man,  
clearing away the rubbish from a cave's mouth;  
within, a number of Dragons were hollowing the cave.*

*In the second chamber was a Viper folding round the rock & the cave,  
and others adorning it with gold silver and precious stones.*

*In the third chamber was an Eagle with wings and feathers of air:  
he caused the inside of the cave to be infinite, around were numbers of Eagle  
like men, who built palaces in the immense cliffs.*

*In the fourth chamber were Lions of flaming fire  
raging around & melting the metals into living fluids.*

*In the fifth chamber were Unnam'd forms, which cast the metals into the expanse.*

*There they were reciev'd by Men who occupied the sixth chamber,  
and took the forms of books & were arranged in libraries.*





# Beyond A Memorable Fancy

## *Print, Perception, and Artistic Intervention*

In Blake's metaphor, printmaking is depicted as a vehicle for the continual unearthing of new truths. He describes the "Printing house in Hell" and "the method in which knowledge is transmitted from generation to generation" as a fantastical series of elaborate and violent transformations. Each chamber houses a supernatural activity, part of a sequence of steps leading to the ultimate objective: to bestow printed knowledge upon humanity. In the first chamber, a dragon, and a crew of dragon men, may be taken to represent the mechanical forces of printmaking. In the next, there are vipers furnishing gold and silver, alluding to the metal used for plates. In place of acids and chemicals, raging lions of fire melt the "metals into living fluids." And, of course, the story is not complete without the "Unnam'd forms" that cast the metals far and wide before they magically take on the "form of books."

Printing as a means of dissemination of visual and textual ideas, has, since its invention, been a fundamental factor in the shaping of culture and perceptions of civilization. By nature, the medium is an open platform for deliberate, self-referencing investigation and communication. As soon as information is reproduced and distributed, there is potential for its original interpretation to become altered. Here is where the artist/instigator, compelled by the temptation to meddle, pulls up his or her sleeves and jumps in.

**Beyond a Memorable Fancy** explores the transformative power of artistic intervention in the print process. The exhibition represents a current snapshot of the evolving trend of artists experimenting with printmaking as a form of cultural commentary, using inventive techniques to appropriate and manipulate text, imagery, symbols, and nature. Each artist in the exhibition toys with the subjectivity of perception and challenges us, as viewers, to participate.

Expanding beyond the conventional boundaries of printmaking, the works in the show take on a dynamic range of formats, such as experimental film, laser-stencil graffiti, signage, cast shadows, and boat-making paraphernalia. Even the works created through standard techniques, such as silkscreen, lithography, hand-papermaking, letterpress, and embossing, push the capabilities of the process to achieve an unexpected result.

# Transformation of the Familiar

Re-contextualizing the “familiar” gained popularity in 20th-century art movements. Marcel Duchamp’s “readymades” and the Dadaists and Surrealists’ disjointed juxtapositions of found everyday objects challenged both the definition of art and what we take for granted. The use of printmaking for this purpose was embraced by Robert Rauschenberg and Jasper Johns in order to systematically reproduce and manipulate appropriated symbols; and then by pop artists such as Andy Warhol and Roy Lichtenstein, who exploited the commercial uses of the medium to more self-consciously refer to mass popular culture.

Artists continue to be compelled to investigate and manipulate perceptions of the familiar, encouraging us to question what we see with fresh eyes. This exhibition attests that, as technology has expanded and productive resources have been made more accessible, creative culture has become increasingly self-reflexive and complex.

Multimedia artist **Jennifer Schmidt** reinvigorates common visual information by sampling the mundane ephemera that permeates the cultural unconscious. Schmidt created her video *Scantron* by offset printing multiple-question Scantron test forms, the familiar sheets of circles representing letter answers (a, b, c, d, e) commonly used for standardized tests, which she filled in (with a #2 pencil) according to varying sets of rules. The forms were scanned and amassed as frames in an animation, the empty circles and solid dots leaping around the screen, accompanied by the repetitive sound of the forms being printed. Even more frenetic is Schmidt’s *Psychedelic Swatch*, a video sampling of found fabric swatches from the early sixties to the late eighties, used for a gamut of household purposes; the artist calls it a “stylistic portrait of a particular genre.” The result is a mesmerizing, overwhelming, and at moments, sublime experience, as the flashing patterns bombard the viewer.

Another sampler of sorts is experimental filmmaker **David Gatten**, who may be more aptly described as a poetic investigator of obscure information. Emerging from a lineage of direct filmmakers, such as Len Lye and Stan Brackhage, Gatten works

without a camera, using celluloid as his creative surface. Moxon’s *Mechanick Exercises, or, the Doctrine of Handy-works Applied to the Art of Printing* is a film made using cellophane tape and ink-transfer process. He lifted the inked words out of historical texts and fixed them on a clear film base, printing over 20,000 frames of text onto 16 mm film stock. The film is, in the artist’s words, “a meditation on the development of the printing press and its role in the spread of Christianity throughout Europe; the relationship between words and images, the poetics of translation; the fine line between the legible and the illegible; and the passage of the soul through the material world.” The text in the film is constantly transforming, appearing, vanishing, vacillating between states of clarity and abstraction — bits of meaning begin to register before instantly disappearing at the top of the frame.

In the artist’s book *Atlas of Punctuation*, **Heidi Neilson** distills the last punctuation mark from every sentence of a series of literary classics. Neilson explains, “The punctuation for each book is consolidated to a single sheet, as if everything about the book except the punctuation was removed...and then flattened to a plane.” She selected books “that convey a quality of space and scale in the imagination.” Neilson jumps out of textual space and into the third dimension with her book *Uniform Paper*, a collaboration with papermaker Chris Petrone. Here, she collected ordinary garments through eBay purchases and donation, which were individually mashed into pulp, the process by which each “uniform” is formed into a sheet of handmade paper. Ordered chronologically by the stage in life where a person would wear the “uniforms,” each idiosyncratic paper is labeled with its content, such as “100% diaper,” “37% brownie jumper & 63% cotton,” “88% military camouflaje,” and “100% wedding dress.”

**Peter Simensky** purchases bills from failed global currencies and “reanimates and revalues” them by cutting them apart and creating collages based on his own determined narratives. These new bills, called *Neutral Capital*, are then offset printed and assigned a market value. *Neutral Capital* has been recognized by collectors, dealers, and artists as a valid exchange for art. Each new bill published has its own exchange rate, which the artist uses to pur-



**Jennifer Schmidt**  
Still from Psychedelic Swatch video, 2008

**Heidi Neilson**  
Uniform Paper, 2006  
Handmade paper, hand-bound, letterpress  
artist's book  
Edition of 33  
8 x 6 x 1 1/4 inches  
Collaborator: Chris Petrone  
Photo: Dan Gregory

**David Gatten**  
Still from MOXON'S MECHANICK  
EXERCISES, OR, THE DOCTRINE OF  
HANDY-WORKS APPLIED TO THE  
ART OF PRINTING, 1999/2008  
Cellophane tape and ink transfer strips  
16mm black & white film loop, 16mm  
projector and paper fiber screen

**Peter Simensky**  
Collector, 2008  
Plywood milk crate  
11 x 14 x 14 inches each



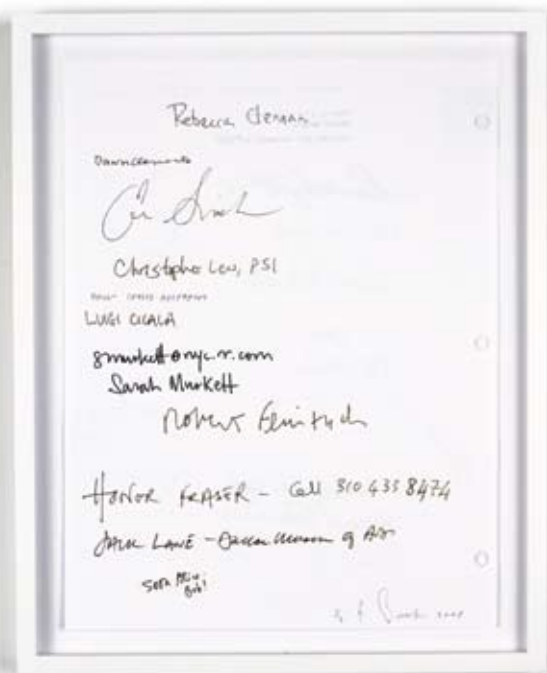
**Horton Hears a Who!**  
Dr. Seuss  
New York: Random House, 1954  
63 pages

**Heidi Neilson**  
*Atlas of Punctuation, 2004*  
*Letterpress printed, hand-bound artist's book*  
*Edition of 100*  
*9¼ x 8½ x 5 inches*  
*Photo: Dan Gregory*



**Peter Simensky**  
*Neutral Capital 500 - Conjurors, 2008*  
*Collaged currency*  
*7½ x 4½ inches (front and back)*





# Robert Buck

From How am I to Sign Myself, 2008

Lithography, digital and stamp printing on (CRG)

letterhead in 24 parts

Edition of 2

11 X 8½ inches

Courtesy the artist & CRG Gallery, New York, NY

chase his own collections of artwork. Inspired by the phenomenon of collecting, Simensky created *Collector Crate*, a multiple edition of true-to-form milk crates, laser-cut and fabricated out of plywood, distinguished by his stamp "Collector." While some of the crates are sold off to other "collectors," the artist aims to use them in collaborations, inviting peers to micro-curate their own collection. For this exhibition, Simensky has teamed up with David Gatten to use the crate as a platform to project Gatten's film *What the Water Said*. Simensky will also collaborate in the exhibition with Max Schuman, Associate Director of Printed Matter, to curate a collection of "printed matter," and Matthew Higgs, Director of White Columns, to curate a record-album collection.

**Robert Buck** (formally Robert Beck) challenges the boundaries of identity and the art market with *How Am I to Sign Myself*, a series of 24 prints combining lithography, offset, digital, and stamp printing. These complex two-sided prints, created in an edition of two, are facsimiles of the pages in the guest book from Robert Beck's drawing exhibition the previous year. The sheets are mounted and framed as art objects. Familiar art-world names jump out throughout the assorted reproduced signatures, while other names are clearly made up, leaving us to question the importance of one signature over the other, the significance of identity, and the artist's decision to take ownership of these signatures by reproducing and presenting them as his creation. Buck states, "The edition is appropriately the first work I signed as Robert Buck, a self-nominating act that challenges each guest signature and the 'self' it represents, in surname, professional affiliation, or matrimonial bond... figures on the 'ground' of which this act occurs, the gallery."

# The Act of Re-Creation & Investigation of Impermanence

Just as printing is an act to make something permanent, it is also used to explore the perception of memory and the natural desire to encapsulate impermanence.

**Jenelle Covino**, drawn to found narrative, uses labored approaches to recreate others' experiences. In an ongoing collaboration with Jacob M., a Liberian living in Staten Island, she meets with her subject to interview, interpret, and reconstruct his memories of home. Mr. M. provides narrations, and Covino photographs her resulting impression. She shows him the images, and he returns them with comments. Covino then makes alterations using various means, such as stenciling, collage, photocopy, and screenprint, and shares with him each step. She refers to the leftover pieces used for alteration as "materials," which are abstracted further, and become as important as the final result. When she showed M. a layered collage of holes from cutout stones, he replied that the image resembled the map of his country. Surprised by the unexpected outcome, she re-photographed the collage and enlarged it to map-sized proportions.

**Glen Baldrige**, fascinated by the psyche of alternative youth culture, explores different processes to re-create the spirit of teen angst. His tattoo-gun transfer drawing *Democuntfucktocracy*, laboriously made in elaborate calligraphy, with the pigment bleeding into the paper, appears as a discarded artifact — the creation of someone determined to make his "mark" on the world and then abandon it. In his *Coffin* series, Baldrige uses images found in

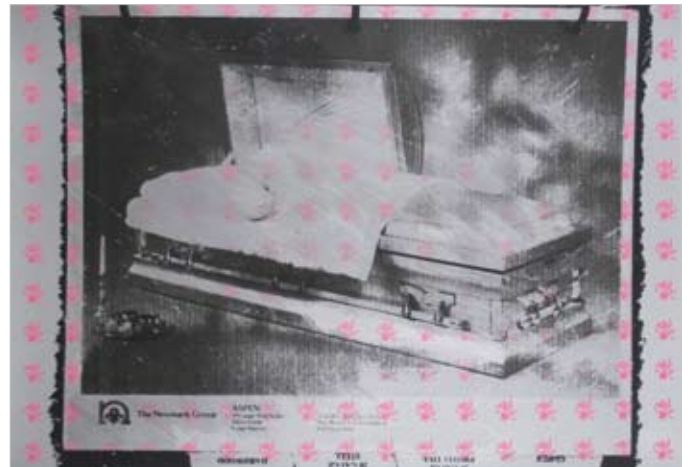
his building, a former coffin factory, to create gothic screenprints that are overprinted with metallic ink and Victorian style patterns, turning them into bizarre versions of lottery scratch-off games. The artist decides how much to scratch off, and how much of the coffin to reveal, with the product becoming an odd representation of death, nostalgia, and hope.

Moved by the notion of loss, **Wennie Huang** works with images, found and printed from the Internet, of things that no longer physically exist. She transfers the images to blank paper by using an awl to pierce holes around their silhouettes. The act of piercing, like tattooing, is a determined gesture toward permanence. The final result is a reverse image composed of raised Braille-like bumps in the shape of something that is still recognizable. Huang says, "This puncture... and its permanence, recalls the finite, irreversible quality of extinction."

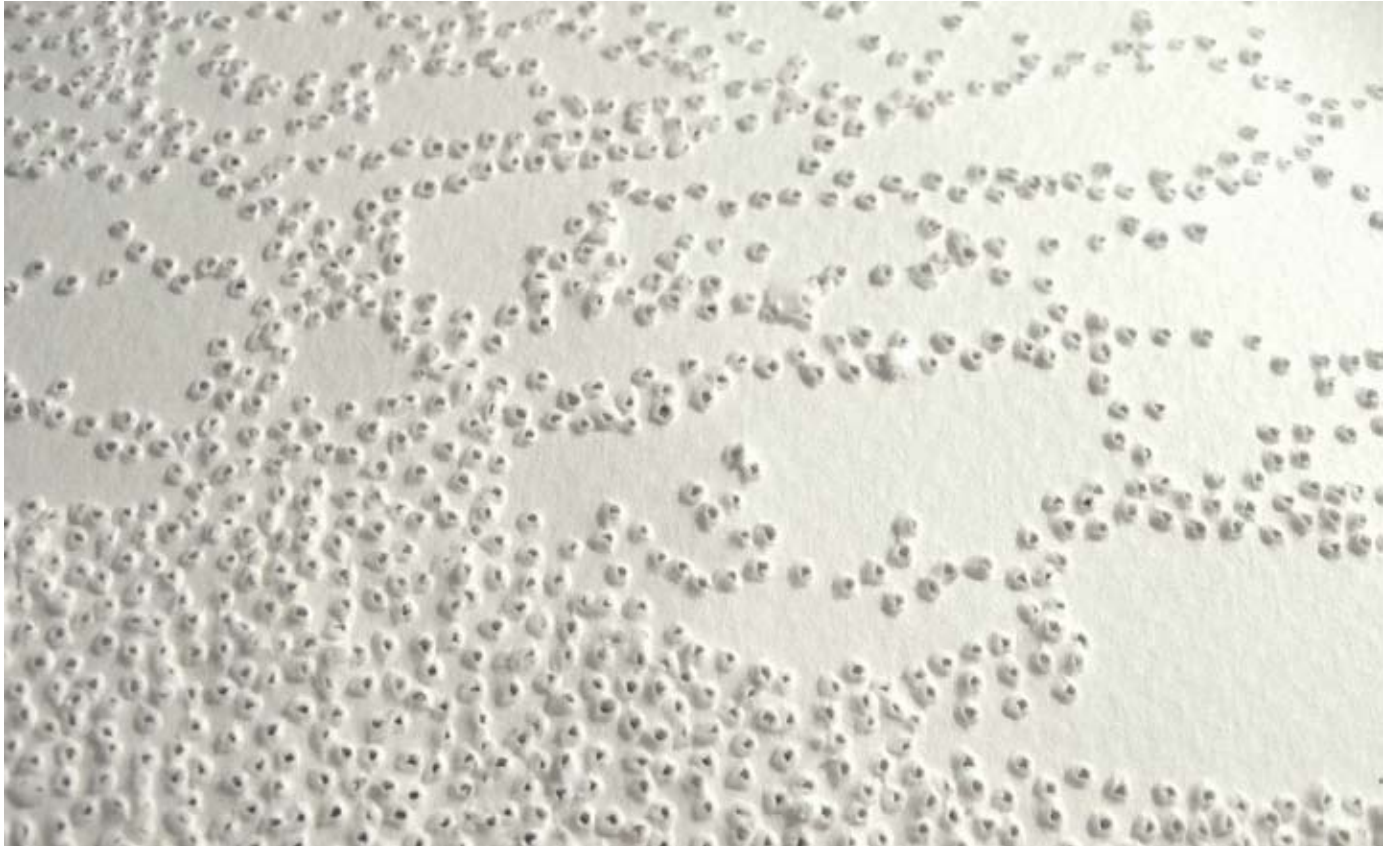
**Lynne Harlow** uses print as permanent record for her spare, ephemeral installations. In a recent exhibition, she hung single gold chains from ceiling to floor in various locations in the gallery. Although they seemed barely present, every viewpoint was interrupted by the chains. Once they were removed, the artwork was lost. Harlow used the pressure of a printing press to deeply emboss the chains, randomly situated, into paper, exploiting that feeling of loss and the need to regain an artifact as evidence of the original experience, while at the same time expressing its impermanence.



*Jenelle Covino*  
Materials (map of my country), 2006  
C-print  
Edition of 4, 2APs  
30 x 40 inches



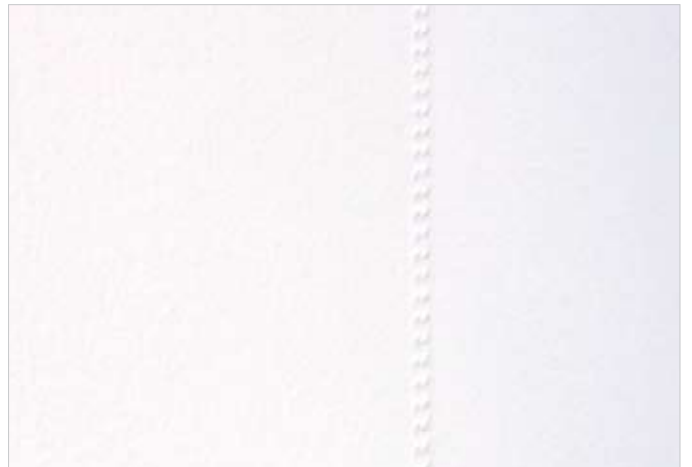
*Glen Baldrige*  
Lucky 7's (ASPEN), 2008  
UV and waterbased screenprint on paper  
Variable edition of 10  
22 x 30 inches  
Published by Forth Estate  
Courtesy the artist, Forth Estate & Klaus von Nichtssagend Gallery, Brooklyn, NY



top image:

**Wennie Huang**  
*Doppelshade (detail), 2008*  
*Pierced paper, acrylic emulsion, wallboard*  
*joint compound, latex paint*  
*Approximately 4 x 8 feet installed*

**Glen Baldridge**  
*Democuntfuckracy, 2008*  
*Powdered pigment on paper*  
*22 3/4 x 30 inches*



**Lynne Harlow**  
*Song 5 (detail), 2008*  
*Embossing on paper*  
*14 3/4 x 10 3/4 inches*  
*Courtesy the artist & Cade Tompkins*  
*Fine Art, Providence, RI*



**Mary Temple**

yellowclapboardpolkadot, from the series  
Postcard Skies, 2004

Photo collage

18 x 24 inches

Courtesy the artist & Mixed Greens  
Gallery, New York, NY



**Ian Cooper**

Do/You (Flat), 2008

Four-sided, twelve-color screenprint on  
Coventry Rag with incisions and folds

Edition of 18

24 x 38 inches

Published by Forth Estate

Printed by Dennis Hrehowsik & Brett

Groves at Axelle Editions

Post-production assistance by Kelsey Mohr

Photo: Jean Vong





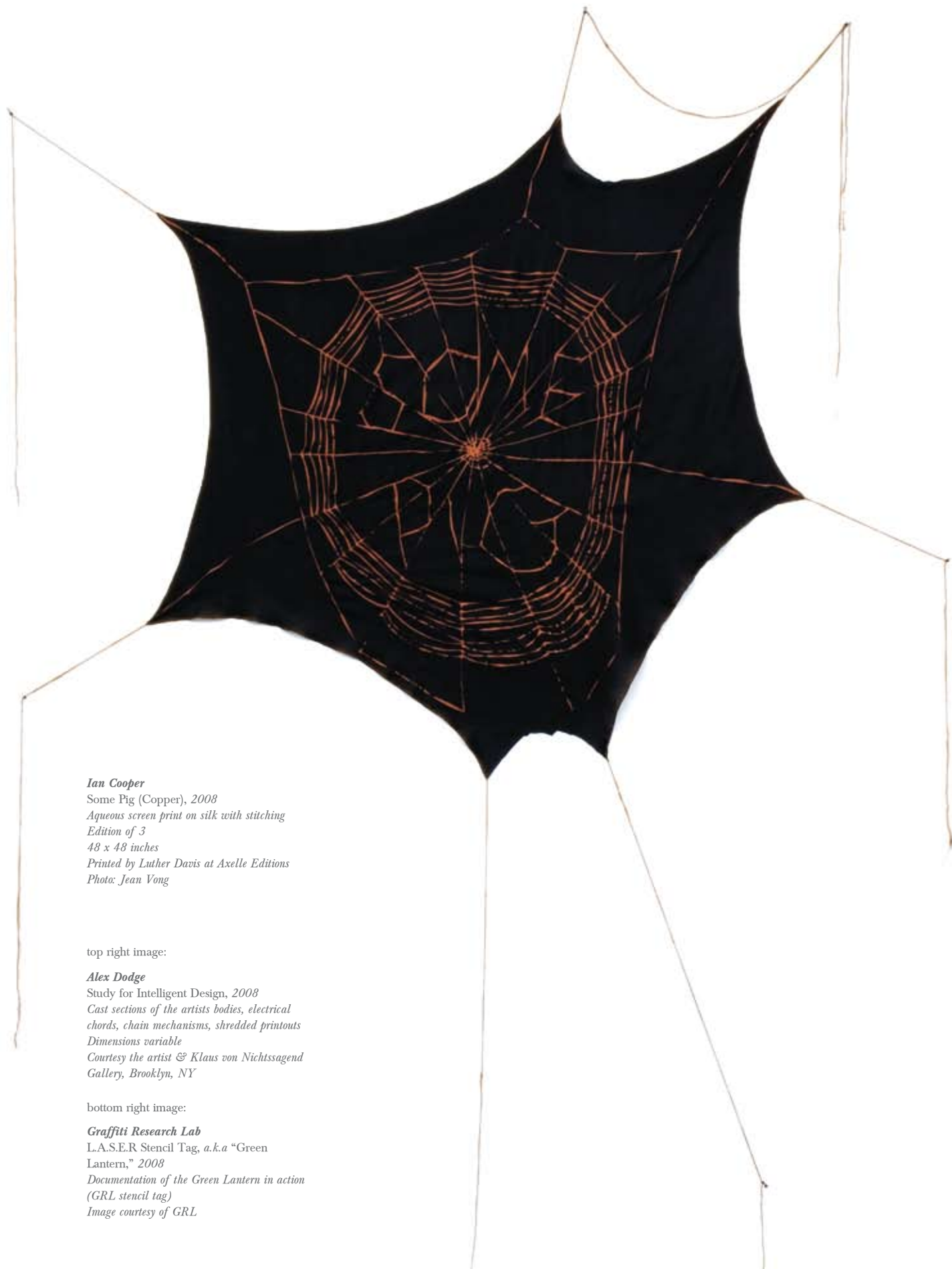


**Rachel Foullon**  
Cold Cuts (Tree Trunk, Pressed Camellia,  
Flattened Brain Case), 2006  
Stenciled and blown-out pigmented cotton,  
linen, and abaca pulp Edition of 5  
14 x 14, 6 x 6 and 10 x 4 inches, respectively

Drawn to the use of paper as a constructive material, **Rachel Foullon** investigated the physical characteristics of paper itself during a residency at Dieu Donn  Papermill. Her series *Cold Cuts* (*Tree Trunk*, *Pressed Camellia*, *Flattened Brain Case*) began as three-dimensional objects laboriously dyed and sculpted out of paper pulp. The objects — the cross-section of a tree trunk, a flower, and the braincase of pre-historic man — were then flattened in a hydraulic press, forcing them into two-dimensions, as if intended for a scrapbook. In describing her work, Foullon says, “Each object is both a representation and a metaphor for the moment when an idea is born... something that genuinely inspires creative growth. I always think reflexively about those moments. In a way, they’re clich s, but they’re also really truthful and sometimes ecstatic. I wanted my pieces to appear frozen or preserved, locking in that moment, so that one can really look at it.”

**Mary Temple** manipulates perceptions of environment and “place.” In *Not Disproportionate to the Inner Light*, she re-creates an imprint of a bird that had flown into a window. By reprinting this image directly on an independent window-pane, imitating the grease left by the feathers with iridescent pigment, she isolates the original action, transforming it into a narrative. The framed window lives outside of any specific location, and the shadow cast by the light shining through the glass onto the wall appears as a ghost of the original bird falling toward the floor, frozen in time, yet temporal — when the light goes off, the shadow is gone. In *Postcard Skies*, Temple juxtaposes the facades of her neighbor’s buildings in Williamsburg with the vast skies of her original home, the American Southwest. Conscious that these “quirky” buildings would eventually be demolished, replaced by modern developments, she isolates and places the facades against the dramatic backdrops in the fashion of a postcard of a monument, “evoking an historic ruin.”

Fascinated by our society’s emotional attachment to fictional characters and experiences, **Ian Cooper** creates his own monuments to pop culture. He appropriates and distills familiar settings from film, television, and books, and isolates them as objects. By removing the presence of the characters, Cooper emphasizes the artificiality of the experience, accentuating visual cues to remind us of the tension between fiction and reality. Haunted by the absence of our familiar “friends,” we are left alone to reinterpret the somewhat menacing empty setting. *Some Pig*, taken directly from the book *Charlotte’s Web*, is a screenprint on silk, stitched and fashioned in the image of the famous spider’s web. The woven threads are printed in copper ink against black. Spread in the corner of a doorway, it appears as a confrontational slur rather than an expression of praise. In *Do/You*, based on the children’s television show *You Can’t Do That on Television*, Cooper presents a complicated, four-sided screenprint of a row of lockers, fractured in half, the two sections reversed. It is a masterful play on depth and two-dimensionality, containing doors that actually open, revealing another flat layer depicting the insides of the lockers — the backs of which have jagged holes, referring to their true purpose as artificial props, through which the characters would have appeared and disappeared.



**Ian Cooper**

*Some Pig (Copper), 2008*

*Aqueous screen print on silk with stitching*

*Edition of 3*

*48 x 48 inches*

*Printed by Luther Davis at Axelle Editions*

*Photo: Jean Vong*

top right image:

**Alex Dodge**

*Study for Intelligent Design, 2008*

*Cast sections of the artists bodies, electrical  
chords, chain mechanisms, shredded printouts*

*Dimensions variable*

*Courtesy the artist & Klaus von Nichtssagend*

*Gallery, Brooklyn, NY*

bottom right image:

**Graffiti Research Lab**

*L.A.S.E.R Stencil Tag, a.k.a "Green*

*Lantern," 2008*

*Documentation of the Green Lantern in action*

*(GRL stencil tag)*

*Image courtesy of GRL*





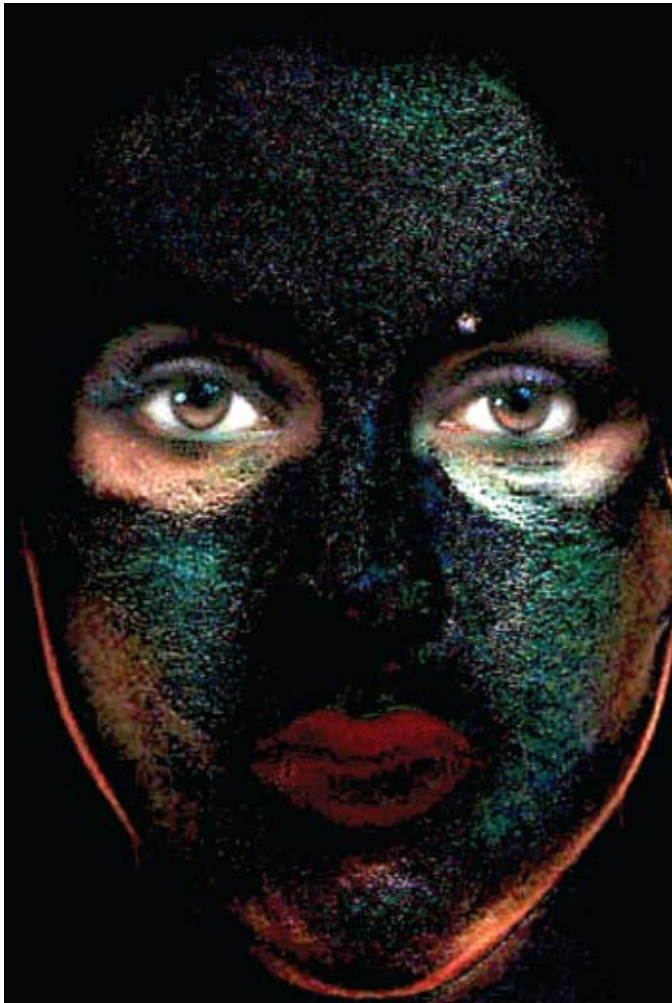
## *Re-Creation as Political Commentary*

A historically powerful vehicle for propaganda, print has been used to spread cumulative messages, dispersing images to our collective consciousness. Whether intended for education, religion, politics, science, or activism, the layers of ephemera are ripe for appropriation by artists who aim to uncover, change, and strip away meaning for the purpose of social and political commentary.

**Evan Roth**, an avid investigator/instigator of culture and technology, created the *DeTouch* series: algorithmically created images generated from software the artist developed to highlight how many times a model's photograph had been retouched. Printed on transparencies and backlit, once-beautiful women appear as hideous, radioactive, monster-like apparitions. This series is reminis-

cent of *denouement*, an approach coined by the Situationist movement as a means to critique culture by appropriating something valued as good and transforming it into the opposite to uncover the ultimate truth behind it.

**Adam Helms**, drawn to the mystique of political extremism, uses source material from the Internet, books, and magazines to investigate perceived icons of war, violence, and revolution. His *Shadow* portrait series, a suite of twelve double-sided screen-prints, depicts images of heroes and villains from different points in history, their positive and negative associations determined by the propaganda from which they emerge. These images are printed on the back of translucent mylar; on the front is a manipulated and





abstracted image appropriated from the popular representation of Ché Guevara, “the ultimate icon of guerilla warfare.” This abstraction takes the loaded symbol out of context and transforms it into a new, barely recognizable icon. The artist uses this re-created imagery as a mask, offset and blurred, to overlay the faces — an apparition that unites these individuals as a single archetype with “many names and definitions: outlaw, terrorist, guerrilla, rebel, insurgent, soldier.”

**Matthew Day Jackson** is a master of repurposing found imagery, transforming it to hauntingly profound monuments that challenge our understanding of reality and history. He combines images from cultural ephemera to imply relationships and under-

lying narratives. Like poetry, the new meaning might evade us at first, yet we emotionally react. The longer we examine, the closer we come to revelation. *Bikini Atoll (Aerial View)*, a screenprint on gold-plated steel, has been nicknamed “black sun” by the artist. On first glance, you see an expressionistic golden sun or planet, surrounded by smaller golden atmospheric elements, against a black sky. It is beautiful, abstract, and sculptural. Only the title of the piece reveals what you are really seeing: the aerial view of the island that lay victim to a decade of atomic-bomb tests, where the US first dropped an H-bomb that literally vaporized three other islands and propelled radioactive debris for thousands of miles, leaving the surface uninhabitable for decades. The golden form against the menacing black background becomes a sublime symbol of death and destruction, its true beauty revealed.

In *Study for Intelligent Design*, **Alex Dodge** appropriates himself in order to express the relationship of the human psyche to rapidly growing technology. The artist casted parts of his body out of silicone and displays them as “discarded android appendages.” Tears reveal “innards,” current and antiquated forms of information technology, such as typewriter parts, wires, and fiber-optic filaments. The appendages are “strewn” on the floor along with shredded paper documents and computer disks. Dodge declares, “While evolution on the molecular level might continue, it is at an extremely slow pace relative to the higher-level evolution that happens daily in the form of combined and referenced information.”



left to right:

**Evan Roth**

DeTouch series, 2008

Backlit printed transparency

20 x 16 inches

**Adam Helms**

Shadow (Portrait of Khattab), 2008

Doubled-sided silkscreen on vellum

Edition of 2, AP 1

40 x 26 inches

Courtesy the artist & Marianne Boesky Gallery, New York, NY

**Matthew Day Jackson**

Bikini Atoll (Aerial View), 2008

Screenprint on steel, gold plating

42 x 31 inches

Courtesy the artist & Nicole Klagsbrun Gallery, New York, NY

# Public Interference as Political Commentary

Printmaking has played a major role in subversive culture, enabling artists to expressively intervene in the environment. Stenciling, wheatpasting, and posting stickers are prevalent means for interfering with and challenging our given surroundings.

**Evan Roth's** recent project *TSA Communication* is a creative and unexpected use of the stencil medium. Inspired perhaps by tales of superheroes, Roth set out to make a steel stencil plate impenetrable to x-rays, in order to avoid the universally dreaded invasion of privacy we all experience when passing through security stations. These steel plate stencils, intended to be placed inside a backpack or carry-on luggage, each convey a message to the security agent watching the x-ray monitor. The aim is to reveal only the contents that are visible through the cutout words or shapes, such as "Nothing to See Here," or the image of a hand sticking up its middle finger.

**The Graffiti Research Lab**, founded by Evan Roth and James Powderly, is "dedicated to outfitting graffiti artists with open-source technology for urban communication." One of their newest endeavors, referred to in its development stage as the "Green Lantern," is *L.A.S.E.R. Tag Stencil*, a piece of hand-held technology the size of a flashlight that contains a laser light so strong that it can cast tiny stenciled messages onto buildings, billboards, and bridges. The moments are quickly documented, and the message removed in time for the artists to escape unnoticed. The now notorious *L.A.S.E.R. Tag Stencil* was confiscated in Beijing because Powderly, with the Students for a Free Tibet, allegedly planned to tag "Free Tibet" prominently during the 2008 Olympics. While in the process of re-creating this small but powerful tool, the Graffiti Research Lab has included a low-power (exhibition safe) model, along with interchangeable stencils, and photo/video documentation of the true "Green Lantern" in action.

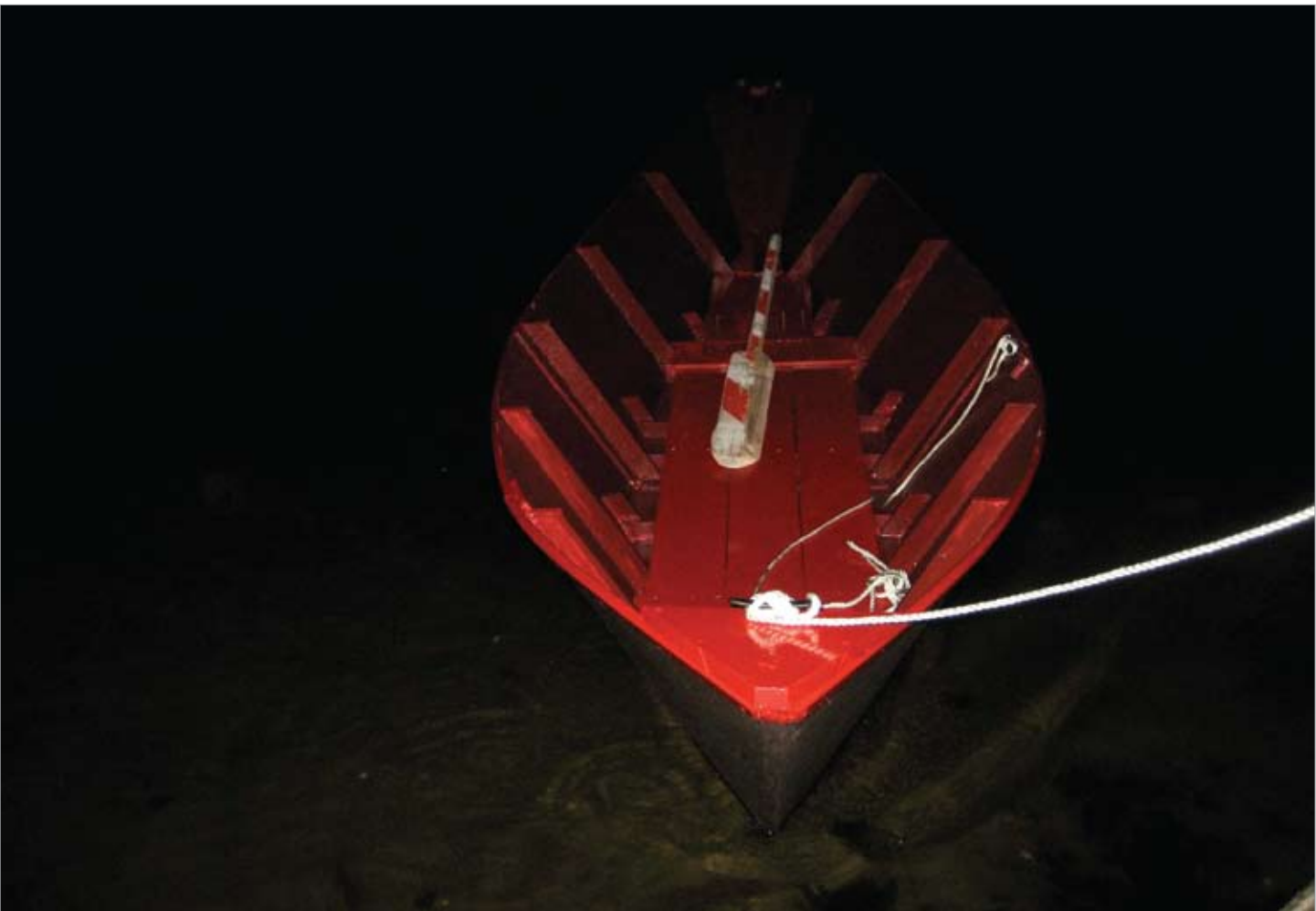
**Nayda Collazo-Llorens'** site-specific textual interventions address the constant stimulus of information we are bombarded with and forced to continually process. Her interest in information theory, which considers all kinds of stimuli to be forms of information, drew her to one of the lit EXIT signs in a corner of the EFA Project Space Gallery, which she views as a disruption in the space. To highlight this, Collazo-Llorens proposed a site-specific work titled *Noise*. Mimicking the EXIT sign font, she created a text-based piece, addressing noise as a visual element. Laser-cut vinyl letters

seem to emanate from the EXIT sign, with words both recognizable and gibberish, expressing the discord and distress the sign creates in the otherwise still space.

The result of a much broader distress — that of feeling trapped and landlocked in a city surrounded by water, the *Liberum Semi-Dory* is a product of the collective **Mare Liberum** (Latin for 'free seas'), comprised of artists/designers **Benjamin Cohen, Dylan Gauthier**, and **Stephan von Muehlen**. Together, they have pooled resources and ideas to modify an existing boat design that could be built by amateurs with hand tools and easily found materials. By creating a streamlined, stenciled template on discarded sheets of plywood, Mare Liberum promotes "improvised boatbuilding and 'rough-and-ready' access to our nation's waterways." The ideal boat would be made from repurposed plywood from construction-site blockades, which generally disrupt our view, as well as our daily routine, by entrapping us in a maze; and are used for all-too-rapid and rampant development, especially of high-rise waterfront property — an endeavor that will privatize the water for the privileged few who wish to view it from their stories-high windows, while the rest of us are barred from the experience. Upon seeing the *Semi-Dory* juxtaposed with the raw materials of the printed plywood sheets, one can't help but envision these diagrams virally appearing on planks across the city.



*Evan Roth*  
Nothing to See Here from T.S.A.  
Communication series, 2008  
Laser cut teal plate stencil  
10 x 13 inches  
Created with a grant through the Rhizome  
Commissions Program



top image:

***Mare Liberum***

Liberum Dory (ML-3) on it's maiden voyage  
off the shores of Floyd Bennett Field, 2008

Photo: Angela Conant

***Nayda Collazo-Llorens***

Noise, 2008

Transfer vinyl lettering, site specific  
installation

Dimensions variable

# Artist Bios

## Glen Baldridge

Glen Baldridge spent his formative years in Great Falls, Montana and currently lives and works in Brooklyn. A printmaker, artist, and Director of CRG Editions, NY, he co-founded Forth Estate with master printer Luther Davis in 2005. Baldridge is represented by Klaus von Nichtssagend Gallery, Brooklyn, where he will have his fourth solo exhibition in April 2009. His prints are in the collections of the Museum of Modern Art New York, Jundt Art Museum, New York Public Library, and the RISD Museum.

## Robert Buck

In 2008, the artist changed his signature and his name from Robert Beck to Robert Buck; the work featured in this show marks this transition. The edition "How Am I to Sign Myself" is a reproduction of pages from the gallery guest book from his last show as Robert Beck. It is appropriately the first work signed Robert Buck. The artist is represented by CRG Gallery, New York, Stephen Friedman Gallery, London, and Anthony Meier Fine Arts, San Francisco. Robert Beck was born in 1959 in Towson, Maryland.

## Nayda Collazo-Llorens

Nayda Collazo-Llorens, born in San Juan, Puerto Rico, is a visual artist based in both New York City and Pittsburgh, Pennsylvania. She received an MFA from New York University in 2002 and a BFA from Massachusetts College of Art in 1990. She has had recent solo exhibitions at LMAKprojects, Brooklyn, NY; Project 4, Washington DC; CSV Cultural Center, New York, NY; and Galería Raíces, San Juan, PR. She has participated in the IX International Cuenca Biennial in Ecuador and the 12th International Media Art Biennale, Wrocław, Poland, and has been in group exhibitions at Real Art Ways, Hartford, CT; Museo de Arte de Puerto Rico, San Juan, PR; International Print Center New York, NY; EL Museo del Barrio, NY; and Blaffer Gallery, University of Houston, TX. Her work has been reviewed in *The New York Times*, *Art Net*, *Art US*, *Art Nexus*, *Art News*, and *NY Arts*, among others.

## Ian Cooper

Ian Cooper was born in 1978 and raised in New York City. His first solo exhibition was at the Cue Art Foundation, NYC, in the spring of 2005, with a follow-up solo project-room show at Sandroni. Rey, Los Angeles, CA, the following September. Cooper's collaborative video installation with artist Anna Craycroft was shown in 2008 at Sandroni. Rey, Los Angeles, CA. He has been in recent group exhibitions at Tracy Williams, Ltd, New York; Nice & Fit, Berlin, Germany; Annarumma 404, Naples, Italy; The Embassy at Edinburgh Sculpture Court, Edinburgh, Scotland; Mai 36 Galerie, Zurich, Switzerland; Public Holiday Projects at Expodium, Utrecht, The Netherlands; Schirn Kunsthalle, Frankfurt, Germany; and a public video installation in Copenhagen, Denmark. Cooper is on the sculpture faculty at New York University, and lives and works in Brooklyn, NY with his wife, artist Rachel Foulton.

## Jenelle Covino

Jenelle Covino is an artist based in Brooklyn, NY. She works with found narratives, making alterations to photographs using printmaking and collage. She is collaborating with Jacob Massaquoi on her most current project, in which her photographs respond to his oral history and feedback. She holds an MFA in Photography from Columbia University's Visual Arts program, NY; and a BA in Studio Art with a Concentration in Printmaking from Wesleyan University, CT. Covino currently divides her time between teaching photography at Columbia University, where she is an adjunct professor, freelance photo editing, and pursuing her personal projects.

## Alex Dodge

Alex Dodge, born 1977, received a BFA in painting from the Rhode Island School of Design. His work focuses on convergent forms between the human body and technology, using both constructed sculptural installation and computer-based 3D modeling techniques to describe what could be seen as the changing perception of self in a world constantly revised by the technology used to navigate it. Dodge is a Brooklyn-based artist, as well as a director at CRG Gallery, New York, NY, where he co-founded the ongoing CRG Open Video Series and expanded the gallery's program with a commitment to new and emerging artists from around the world. He is founder of the evolving New York School of Art and Critical Studies — a social network-based mentor program for artists and writers. His work is in the collections of public institutions including The Whitney Museum of American Art, The New York Public Library, The Rhode Island School of Design Museum, and the Jundt Art Museum.

## Rachel Foulton

Rachel Foulton was born in 1978 in Glendale, CA, and currently lives and works in Brooklyn, NY. Her work has recently been featured in several group exhibitions, including what the midnight can show us at Museum 52, New York; and Fresh Kills at the Dumbo Arts Center, Brooklyn; as well as in BOMB Magazine. The paper-pulp works included in this exhibition were created while Foulton was an artist-in-residence at the Workspace Program at Dieu Donné in 2005-06. Foulton is represented by Nicelle Beauchene Gallery, New York, NY, and is presently working toward her first solo exhibition there in September 2009.

## David Gatten

David Gatten is a filmmaker, recent Guggenheim fellow, and aspiring audio-book producer. His work has been shown worldwide in museums, festivals, biennials, galleries, archives, access centers, storefronts, on sides of buildings, and once on a barge floating down river. His films have been screened multiple times in the New York Film Festival, the Pacific Film Archive, the London Film Festival, the Whitney Biennial, and the Kiel International Festival

of Archeological Film. His work is also in the permanent collections of the Whitney Museum of American Art and the Art Institute of Chicago. He lives and works by the water in Red Hook, Brooklyn and on Seabrook Island, South Carolina and teaches as a Visiting Artist at the Cooper Union School of Art in New York City.

## Graffiti Research Lab

Graffiti Research Lab (GRL), co-founded by Evan Roth and James Powderly during their fellowships at the Eyebeam OpenLab, is an organization dedicated to outfitting graffiti writers, artists, and protesters with open-source technologies for urban communication. The GRL members experiment in a lab and in the field to develop and test a range of experimental technologies. They document their efforts with videos and DIY instructions for each project, making them available online to the public. The Graffiti Research Lab is currently housed at Free Art & Technology Labs (aka FATLAB), a nonprofit that supports artists, engineers, designers, and entertainers whose work directly enriches the public domain.

## Lynne Harlow

Lynne Harlow makes sculpture, drawings, and prints in a reductive language that explores the question of how little is enough. She works in Providence, RI and New York City. Her affiliations include MINUS SPACE, Cade Tompkins Fine Art, and American Abstract Artists. Her work is exhibited frequently in New York and has appeared recently in Chicago, IL, Cambridge, MA, Oslo, Norway, and Tokyo, Japan. In 2002, she was a visiting artist at the Chinati Foundation in Marfa, TX.

## Adam Helms

Adam Helms was born in 1974 in Tucson, AZ, and currently lives and works in New York City. A multimedia artist working in drawing, sculpture, and printmaking, he received an MFA from Yale University in 2004, and a BFA from Rhode Island School of Design in 1997. He has had solo exhibitions at the Museum of Contemporary Art, Denver, CO; World Class Boxing, Miami, FL; Marianne Boesky Gallery, New York, NY, and, Sister, Los Angeles, CA, 2005. Helms has been included in a wide range of nationwide and international group exhibitions. He participated in a residency at the Chinati Foundation in Marfa, TX in 2007, and is a recipient of the Rema Hort Mann Foundation Visual Art Grant Award and the Louis Comfort Tiffany Foundation Award. His work is in public collections at the Guggenheim Museum, New York, NY; Walker Art Center, Minneapolis, MN, and the Whitney Museum of American Art, New York, NY.



## Wennie Huang

Wennie Huang is an installation artist living and working in New York City. She is a 2008 artist-in-residence at the Center for Book Arts, and has also been artist-in-residence at Sculpture Space, Lower East Side Printshop, and Dieu Donné Papermill. Huang has received grants from the National Endowment for the Arts and the New York Foundation for the Arts, and has been awarded a commission through Percent for Art to create public art at a new elementary school in Inwood, Manhattan. She teaches at Parsons, the New School for Design, Pratt Institute, the College of New Rochelle, the 92nd St. Y, and in the New York City public schools through the Center for Urban Pedagogy. Her exhibition venues include Wave Hill, Bronx, NY; Bronx Museum of the Arts, Bronx, NY; Chicago Cultural Center, Chicago, IL; Detroit Artist's Market, Detroit, MI; and the Korean Cultural Center, New York. She has also exhibited in Florida, Texas, California, Pennsylvania, Argentina, and Japan. Huang holds a BFA from Pratt Institute, and an MFA from the University of Michigan. She lives in Brooklyn with her husband, composer Manly Romero, and their son, Cameron.

## Matthew Day Jackson

Matthew Day Jackson was born in Panorama, CA in 1974, and currently lives and works in Brooklyn. He holds a BFA from the University of Washington, Seattle and an MFA from Rutgers University. His work has most recently been shown at the Contemporary Arts Museum, Houston and the Henry Art Museum, Seattle. His two most recent solo exhibitions, *Drawings from TLön*, Nicole Klagsbrun Gallery, and *Terranuat*, Peter Blum Gallery Chelsea, New York, NY, were created in conjunction by the artist. Other recent solo exhibitions have been presented at the Blanton Museum of Art, Austin, TX; and the Cubitt Artists Space, London, UK. He has been included in group shows all over the world, and in select New York City venues, Rivington Arms, John Connelly Presents, and the 2006 Whitney Biennial. Jackson was an artist resident at Portland Institute for Contemporary art, and the Skowhegan School of Painting and Sculpture. His work has been featured in publications such as *Frieze*, *The New York Times*, *Village Voice*, *The Art Newspaper*, *Modern Painters*, and *Artforum*.

## Mare Liberum

Finding its roots in centuries-old stories of urban water squatters and haphazard water-craft builders, *Mare Liberum* is a collaborative exploration of what it takes to make viable aquatic craft as an alternative to life on land. The project draws from sources as diverse as the ocean-crossing raft constructions of Papa Neutrino, the improvised refugee boats built in Senegal and Cuba, and modern stitch-and-ply construction methods which make complex, traditional boat designs approachable by novice builders. **Benjamin Cohen** is an industrial designer, amateur boat-builder, and the director of the Gowanus Studio Space in Brooklyn, NY. **Dylan Gauthier**

is a multidisciplinary artist, curator, writer, and sailor based in Brooklyn. **Stephan von Muehlen** is a designer, builder, and collaborator whose work tries to combine sustainable practice with craft and technology. Stephan and Dylan were collaborators on the Empty Vessel Project, an art and sustainability experiment located on Brooklyn's Gowanus Canal.

## Heidi Neilson

Heidi Neilson works in drawing, printmaking, and book arts, with an occasional public project, all with conceptual inclinations. She recently co-founded an artist-run weather station on a studio-building rooftop, and presented her Queens neighborhood as a gigantic sundial, with a lone skyscraper as the shadow-casting spire. She has participated in residencies at the Lower East Side Printshop, New York, NY; the Bronx Museum of the Arts, New York, NY; Kala Art Institute, Berkeley, CA; and Women's Studio Workshop, Rosendale, NY. Neilson has exhibited in numerous institutions, including International Print Center New York, New York, NY; Exit Art, New York, NY; and The Drawing Center, New York, NY. Originally from Oregon, Neilson received a BA in biology from Reed College and an MFA in painting from Pratt Institute. She currently lives and works in New York.

## Evan Roth

Evan Roth (aka fi5e) is interested in technology, tools of empowerment, open source, and popular culture. Roth graduated from the University of Maryland with a BS in architecture, and received his MFA from Parsons Design and Technology program, where he developed *Typographic Illustration*, *Explicit Content Only*, *Graffiti Taxonomy*, and *Graffiti Analysis*. He then spent two years experimenting in creative open-source R&D at the Eyebeam OpenLab, where he co-founded the *Graffiti Research Lab*. Roth teaches courses at Parsons ranging from visual programming to internet fame and geek graffiti, and is co-founder of F.A.T. (Free Art & Technology), Brooklyn's first and only R&D lab for the public domain. Roth's projects have been recently shown at the Sundance Film Festival; the Museum of Modern Art, New York, NY; the Tate, London, UK; and the New Museum, New York, NY. His work has been published in the *New York Times*, *TIME*, *Rolling Stone*, and *Esquire*, and is the number one return for the Google search "bad-ass mother fucker." Evan lives in Hong Kong with his wife and enjoys spending his free time violating laws related to copyright and vandalism.

## Jennifer Schmidt

Jennifer Schmidt is a multimedia artist living in Brooklyn, NY, who works with print media and graphic design to create sculptural installations, video, and printed ephemera. She received her MFA from the School of the Art Institute of Chicago in 1999 and BA degrees in Studio Art and Art History from the University of Delaware in 1997. Schmidt is full-time faculty within the Print and Paper Area and Graduate Program at the School of the Museum of Fine

Arts, Boston. She has recently exhibited her work at Princeton University, NJ; International Print Center New York, NY; Volume Gallery, New York, NY; Armory Center for the Arts, Pasadena, CA; Rencontres Internationales Paris/Berlin; International Film Festival Oberhausen, Germany; Video Pool, Winnipeg, Canada; Candela Gallery, Puerto Rico; Delaware Center for Contemporary Art, Wilmington, DE; and Boston Center for the Arts. Schmidt was also a 2007 fellow in Printmaking/Drawing/Artists' Books from the New York Foundation for the Arts, and is a 2008 grant recipient from the Puffin Foundation.

## Peter Simensky

Peter Simensky lives and works in New York City. His work has been featured in a solo exhibition at the Museum of Contemporary Art San Diego, as well as in solo projects with the Swiss Institute of Contemporary Art, New York, Project Row Houses, Houston, and Artware Editions, New York. He has participated in numerous group shows, including *Grow Your Own* at the Palais de Tokyo. He is a 2007 New York Foundation for the Arts Grantee. Simensky attended the Skowhegan School of Painting and Sculpture in 2003, and was a Workspace Resident at Dieu Donné Papermill in 2007-08. He is a current Workspace artist at the Lower Manhattan Cultural Council (LMCC), and a graduate of Hunter College, CUNY and UC Berkeley.

## Mary Temple

Best known for her large-scale trompe l'oeil installations, Mary Temple has a practice that includes painting, works on paper, drawings, video, photography, and printmaking. She links philosophy, psychology, and politics to everyday phenomena, reconsidering the ubiquitous and disregarded, such as shafts of light cast in darkened rooms and yesterday's news. Temple's work has been exhibited in major museums nationwide and abroad, most recently at the Museum of Modern Art, San Francisco, CA; MASS MoCA, North Adams, MA; The Mattress Factory, Pittsburgh, PA; Western Bridge, Seattle, WA; and Chateau de Chamaran Contemporary Art Center, France. Her Light Installations have been commissioned through New York's MTA Arts for Transit program and the city's Percent for Art program. In 2006, Temple was the Lily Auchincloss fellow in painting from the New York Foundation for the Arts. Her work has been featured in *Art in America*, *The New York Times*, *The Washington Post*, *The Boston Globe*, and *The Brooklyn Rail*. Born in Phoenix, Arizona, Temple attended Skowhegan School of Painting and Sculpture in 1999 and received her BFA and MFA from Arizona State University. She lives and works in New York City.



Jenelle Covino  
 Replace with bigger rocks, 2007  
 C-print collage  
 Edition of 4, 2APs  
 19 x 33 inches

## Afterword

Last year, my friend, a poet, invited me to see a screening of work by an experimental filmmaker he greatly admired. The artist was David Gatten, and one of the films shown was from the series *What the Water Said*, briefly mentioned earlier, in which Gatten placed unexposed rolls of film in crab traps in the ocean, off the coast of South Carolina.

The results were unfathomable. How could those masses of colors and shapes that flooded the screen, and the sounds and music that accompanied the movements, not have involved the intrusion of a conscious individual? Could it really be that what exists in the water alone was responsible for leaving behind something so beautiful and mesmerizing? It seemed impossible, yet it was true.

Sometimes, by making the conscious decision not to intervene at all, an artist allows us to see the creative forces that exist beyond the depths of our own perception, leaving us moved and humbled far beyond “a memorable fancy.” I came away from that screening slightly changed, and

am pleased that, due to happenstance, the film made its way into this exhibition.

I recently caught a 2am boat tour of the Gowanus Canal on Mare Liberum’s *Liberum Dory*. The boat’s co-creator and “captain,” Ben Cohen, had said, “You want to go rowing?” and trusting that the boat had already been tested, I couldn’t see why not. That small leap of faith awakened me and my fellow passengers to a seemingly post-apocalyptic dream of an industrial wasteland where time was irrelevant and there was no moon — only the pungent glow of the water hinting at the preternatural curiosities below. Afterwards, Ben said, “Next time, we’ll go when it’s light out.”

Often, conceptual art escapes us, or an aesthetic work leaves us wanting more. In every case, the artists participating in *Beyond a Memorable Fancy* are sharing their moment of revelation with us. We are in on the process, and hopefully we come away just a little transformed.

– Michelle Levy

## *Exhibition Credits*

**Curator & Essayist** Michelle Levy

**Graphic Design** Worm

**Exhibition Logo** Glen Baldridge

**Exhibition Intern** Willa Gross

### **Artists**

Glen Baldridge, Robert Buck,  
Benjamin Cohen, Nayda Collazo-  
Llorens, Ian Cooper, Jenelle Covino,  
Alex Dodge, Rachel Foulton,  
David Gatten, Dylan Gauthier,  
Graffiti Research Lab, Lynne Harlow,  
Adam Helms, Wennie Huang,  
Matthew Day Jackson, Heidi Neilson,  
Evan Roth, Jennifer Schmidt,  
Peter Simensky, Mary Temple,  
Stephan von Muehlen

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Program Director, EFA Studios

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Program Officer, Robert Blackburn Printmaking Workshop

**Interns, Fall 2008**

Willa Gross  
Casey Inch  
Yeon Jin Kim  
Kelly Presutti

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**Luther Davis**, the "Pied Piper of Screenprinting," whose mastery and dedication to achieving the impossible has enabled and inspired countless artists.

**Macgregor Card**, for exposure to a world just beyond.

**Christophe Cherix**, Curator, Prints & Illustrated Books, MoMA; **Rachel Gladfelter**, Pace Prints; **Dusica Kirjakovic**, Executive Director, Lower East Side Printshop; and **Michele Senecal**, Executive Director, International Fine Print Dealers Association; for their time, attention, and advice.

The EFA staff; especially **Tana Hargest**, Director, and **Jane Stephenson**, Executive Director, for their commitment to this exhibition.

**Laurie Sumiye**, graphic designer, and **Glen Baldridge**, artist, for their generous and thoughtful contributions to the exhibition's visual identity.

**Robert Blackburn**, **Rodney Hamon** and **David Schorr**, printmaking mentors.

Gowanus Studio Space

*art on paper*

The Elizabeth Foundation for the Arts, without which this show would not have been possible.

All of the artists in the exhibition, whose dedication and ardent belief in the concept enabled it to extend beyond its own expectations.

**William Blake**, artist, poet, printmaker, visionary.

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