

## EXHIBITION CHECKLIST

**Konrad Cramer (1888-1963)**  
*Design for Woodstock Almanac*,  
c. 1917  
graphite  
Woodstock Artists Association  
& Museum, Gift of Janis Conner  
and Joel Rosenkranz

**Max Ernst (1891-1976)**  
*Seelandschaft mit Kapuziner*,  
1972  
letter press with two original  
screen prints, ed. 30/30  
Collection of the Samuel Dorsky  
Museum of Art, State University  
of New York - New Paltz,  
Gift of Florence Dorsky

**Mary Frank**  
*Leap Into*, 2013  
Archival pigment print on  
bamboo paper  
Edition of 9  
Courtesy of Elena Zang Gallery  
and DC Moore Gallery



Mary Frank, *Leap Into*, 2013

**Mary Frank**  
*Sky*, 2009-11  
Archival pigment print on  
bamboo paper  
Edition of 9  
Courtesy of Elena Zang Gallery  
and DC Moore Gallery

**Mary Frank**  
*Water Meeting*, 2013  
Archival pigment print on  
bamboo paper  
Edition of 9  
Courtesy of Elena Zang Gallery  
and DC Moore Gallery

**Philip Guston (1913-1980)**  
*Book*, 1968  
charcoal  
Woodstock Artists Association &  
Museum, Gift of Musa and Tom  
Mayer

**Ronald King**  
*Geoffrey Chaucer's The Prologue  
to the Canterbury Tales*, 1978  
letter press with one untitled  
screen print, ed 26/250  
Collection of the Samuel Dorsky  
Museum of Art, State University  
of New York - New Paltz, Gift  
of Benjamin Chatzkel & Irving  
Gottlieb through the Martin  
Ackerman Foundation

**Polly Kline (1903-2004)**  
*Woodstock Post Office*, c. 1930s  
graphite  
Woodstock Artists Association  
& Museum, Gift of the Estate of  
Polly Eddy Kline

**Ann Kresge**  
*Airborn*, c. 1994  
relief etching, collograph, chine-  
collé, letterpress, photography  
Collection of the Women's Studio  
Workshop

**Susan Mills**  
*Twenty Six Plants*, 2013  
digital cut, letterpress  
Collection of the Women's Studio  
Workshop

**Anne Waldman**  
*Manatee | Humanity*, 2008  
handmade Lokta paper  
Published by Shiv Mirabito,  
Lent by Shiv Mirabito

**Peter Lamborn Wilson**  
*Opium Dens I Have Known*, 2014  
*artwork by Chris Martin*  
handmade Lokta paper  
Published by Shivastan Press  
(Woodstock-Kathmandu)  
Lent by Shiv Mirabito

**Catherine Murphy**  
*Untitled*, late 1970s  
lithographic print  
Lent by the artist

**Catherine Murphy**  
*Untitled*, late 1970s  
lithographic print  
Lent by the artist

**Tom Nozkowski**  
*Untitled (BS-11)*, 1978  
gouache and acrylic on clay  
Courtesy of the artist

**Michele Oka Doner**  
*Workbook*, 2004  
letter press with original drawing  
in gold leaf, dye, mixed media  
Collection of the Samuel Dorsky  
Museum of Art, State University  
of New York - New Paltz  
Gift of the artist

**Harry Roseman**  
*Drawing inside Print Club of  
Philadelphia Catalogue*, with  
*reproductions of prints by Harry  
Roseman, Weave Etching I  
and by Terry Winters, #4 from  
Furrows - a series of 5*, 1991  
ink on paper  
Lent by the artist, Courtesy of  
Davis & Langdale Co., NYC

**Dieter Roth (1930-1998)**  
*96 Picadillies*, 1977  
letter press with one original  
"Speeding Drawing", Self portrait  
as Piccadilly-Eros  
Collection of the Samuel Dorsky  
Museum of Art, State University  
of New York - New Paltz, Gift  
of Martha D. Klein through the  
Martin Ackerman Foundation

**Jan Sawka (1946-2012)**  
*Book of Fiction*, 1983  
screen prints  
Collection of the Samuel Dorsky  
Museum of Art, State University  
of New York - New Paltz, Gift  
of Dorsky Gallery Curatorial  
Programs

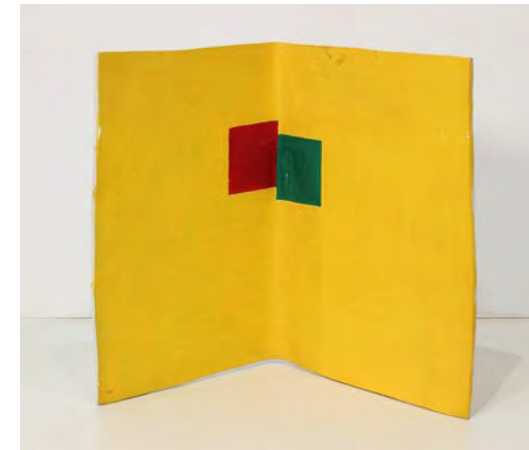
**Clarissa Sligh**  
*Wrongly bodied two*, c. 2004  
screen print, digital  
Collection of the Women's Studio  
Workshop

**Jenny Snider**  
*Chelm Stories and Scenes*,  
c. 1983  
offset  
Collection of the Women's Studio  
Workshop

**Emmett Williams (1925-2007)**  
*Selected Shorter Poems: 1950-  
1979*, 1978  
Letter press with original screen  
print  
Collection of the Samuel Dorsky  
Museum of Art, State University  
of New York - New Paltz, Gift of  
W. Claude Smith & R. Lamont  
Stevens through the Martin  
Ackerman Foundation

**Arnold Wiltz (1889-1937)**  
*Sketch for book plate*, n.d.  
ink  
Woodstock Artists Association &  
Museum, Gift of Linda Wiltz

**WAAM**  
Woodstock Artists Association & Museum  
28 Tinker Street, Woodstock, NY 12498  
www.woodstockart.org 845.679.2940



Tom Nozkowski, *Untitled (BS-11)*, 1978  
gouache and acrylic on clay  
Courtesy of the Artist

## PHOEBE & BELMONT TOWBIN WING

### BOOK ART

October 7 - December 31, 2017

Gallery Talk: Saturday, November 4, 2pm

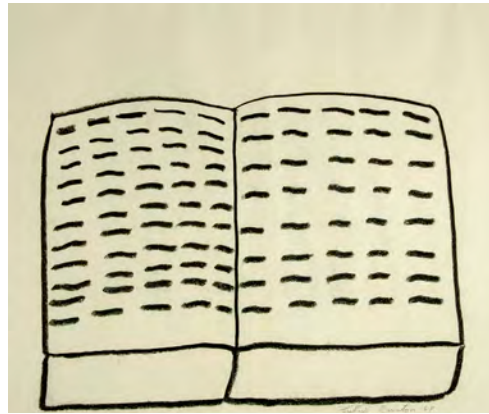
Curated by John Yau

# BOOK ART

Many years ago, I came across two statements by the French symbolist poet Stéphane Mallarmé that I have never forgotten. This is the first one: “The world exists to end up in a book.” This is the second: “Everything in the world exists in order to end up as a book.” Mallarmé believed the world is small enough to fit inside a book, and that a book is large enough to embrace the world.

I knew that Philip Guston, a longtime resident of Woodstock, did many drawings of an open book, sometimes lying on a table and sometimes standing erect like a monument. He was a friend of poets and collaborated with many of them, including his wife Musa, on poem-drawings. Mallarmé’s statements and Guston’s drawings of books and his friendship with poets were my guides for this show.

First there is what goes into a book, the infinite number of subjects that slip between its covers as if it is a container whose boundaries can stretch in any direction. And then there is the



Philip Guston, *Book*, 1968

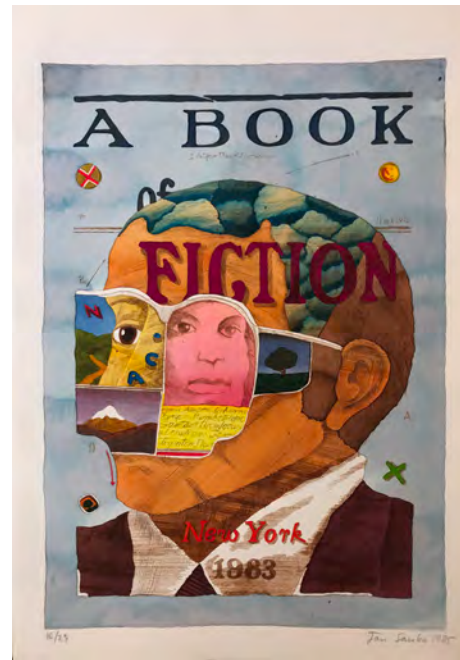
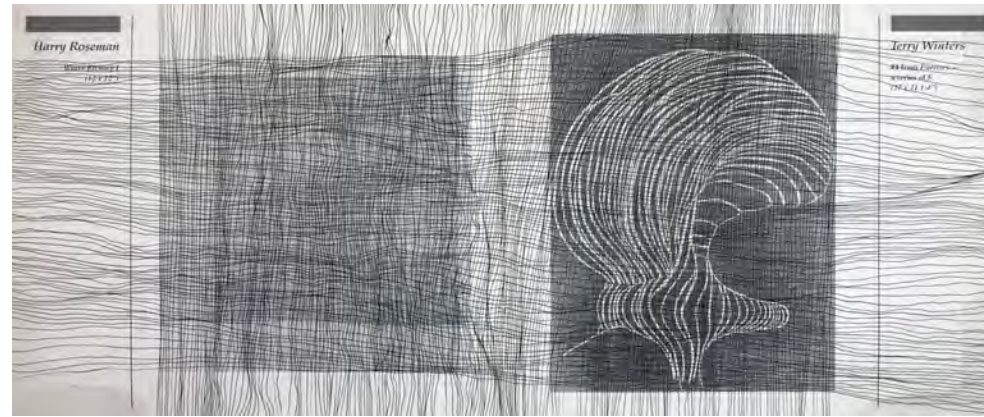
book as an object, a world unto itself. All the work in this exhibition has, in different ways, taken the challenge of making Mallarmé’s propositions concrete. There is a book that is a freestanding sculpture open to the world and our curiosity. There is a bookplate; a drawing for a book cover; and a drawing of a town’s post office, where surely books and manuscripts were once sent and received.

Mallarmé was admired by artists, and his portrait was done by a number of painters, including Edouard Manet and Paul Gauguin. Nadar took his photograph. I was interested in collaborations between artists and poets, as well as printers and poets. Whatever a book is, it is often a thing made by two or more individuals. It is this sense of a book’s magic – its ability to embrace worlds, from the real to the imaginary – that I wanted to touch upon in this exhibition.

John Yau



Konrad Cramer, *Design for Woodstock Almanac*, c. 1917



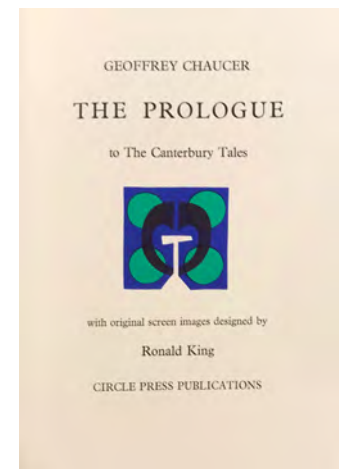
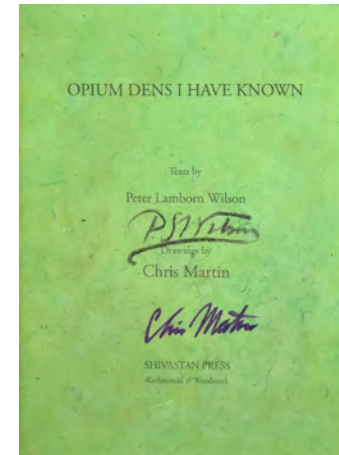
Images (counter clockwise from top):

Harry Roseman, *Drawing inside Print Club of Philadelphia Catalogue*, with reproductions of prints by Harry Roseman, *Weave Etching I* and by Terry Winters, #4 from *Furrows - a series of 5*, 1991

Jan Sawka, *Book of Fiction*, 1983

Catherine Murphy, *Untitled*, late 1970s

**John Yau** is a poet, fiction writer, critic, publisher of *Black Square Editions*, and freelance curator. His reviews have appeared in *Artforum*, *Art in America*, *Art News*, *Bookforum*, and the *Los Angeles Times*. He was the arts editor for the *Brooklyn Rail* from 2006 to 2011. In January 2012 he started the online magazine *HyperallergicWeekend* with three other writers. A graduate of Bard College and Brooklyn College, Yau is currently Professor of Critical Studies at Mason Gross School of Art, Rutgers University.



*Opium Dens I Have Known* by Peter Lamborn Wilson, artwork by Chris Martin, 2014

Ronald King, *Geoffrey Chaucer's The Prologue to the Canterbury Tales*, 1978



Support for this exhibition and gallery talk comes from the New York State Council on the Arts and the Milton & Sally Avery Foundation.