EXHIBITION CHECKLIST

Installation (table) -

PRESSING ON: Homage to Hannah More, 2017 - 2018
antique sad irons, lacca, linen thread, sandpaper, steel tacks, fur, cloth, paper: pages from An Estimate of the Religion on the Fashionable World, by One of the Laity, London 1791 by Hannah More
varying dimensions: 6.5 x 4.25 x 4.5 in - 2.5 x 1.53 x 2 in
small - $400 each
large - $900 each

1. OVUM I
   - Breakthrough, 2018
     silk thread, paper: bookplates, 1890
     8.75 x 8.625 in.
     $1400

2. Aphrodite’s Purse, (OVUM IV/Breakthrough, 2018)
   vintage metal egg basket and hand blown milk glass nesting eggs, knotted monofilament, Swarvoski crystal beads, cultured pearls
   25 x 20 x 20 in.
   $5500

3. Connected, 1999
   graphite, oil pastel, gouache
   11.5 x 11.5 in.
   $900

4. Interconnected, 2000
   graphite, oil pastel, gouache
   12 x 9.5 in.
   $700

5. In Balance, 2000
   graphite, oil pastel, gouache
   16 x 15.5 in.
   $900

6. Sandwiched, 1999
   graphite, oil pastel, gouache
   11.5 x 11.5 in.
   $900

7. PRESSED, 2018
   antique wooden ironing board
   66 x 15.5 x 1 in.
   (Included with PRESSING ON installation in entirety - price on request)

8. Convergence, 2000
   graphite, oil pastel, gouache
   11.5 x 11.5 in.
   $900

9. Foursome, 1999
   graphite, oil pastel, gouache
   16 x 11.5 in.
   $500

10. Tipsy, 2000
    graphite, oil pastel, gouache
    12 x 9.5 in.
    $700

11. Squeezed, 2000
    graphite, oil pastel, gouache
    11.5 x 16 in.
    $900

12. A Trio II, 1999
    graphite, oil pastel, gouache
    16 x 11.5 in.
    $900

13. OVUM VI/Breakthrough, 2018
    silk thread, paper: bookplates, 1890
    7.75 x 7.75 in.
    $900

14. OVUM XII/Breakthrough, 2018
    silk thread, paper: 1880s Gronvold Colour Bookplates
    6.75 x 6.5 in.
    $900

15. OVUM III, 2018
    antique metal egg basket and wooden nesting eggs, paper: fragments from Woman of the Nineteenth Century, Margaret Fuller Ossoli, Boston, 1855
    11 x 8 x 8 in.
    $3000

16. OVUM VII/Breakthrough, 2018
    thread, paper: bookplates, 1890
    12.325 x 12.325 in.
    $2100

17. OVUM VII/Breakthrough, 2018
    silk thread, paper: bookplates, 1890
    9 x 9 in.
    $1200

18. OVUM IX/Breakthrough, 2018
    silk thread, paper: chromolithographs 1880s
    9.25 x 9.25 in.
    $1400

19. OVUM I, 2016
    ostrich egg, steel cut tacks, fur, paper: fragments from Woman of the Nineteenth Century, Margaret Fuller Ossoli, Boston, 1855
    6.5 x 10 x 10 in.
    Private Collection

20. OVUM II, 2016
    linen thread, fractured ostrich egg, twigs, paper: fragments from Woman of the Nineteenth Century, Margaret Fuller Ossoli, Boston, 1855
    5.75 x 10.5 x 8.5 in.
    $1800

21. OVUM XI, 2018
    found bird’s nest, down feathers, sand coated porcelain egg, paper: fragments from Woman of the Nineteenth Century, Margaret Fuller Ossoli, Boston, 1855
    9 x 9 x 5 in.
    $900

22. OVUM XVI/Breakthrough, 2018
    thread, paper: 1855 hand colored wood engravings
    12 x 8 in.
    $1400

23. OVUM IV/Breakthrough, 2018
    thread, paper: bookplates, 1890
    8.5 x 8.5 in.
    $1400

24. OVUM X/Breakthrough, 2018
    silk thread, paper: 1875/1892 hand colored wood engravings
    9 x 8 in.
    $900

25. OVUM V/Breakthrough, 2018
    thread, paper: chromolithographs 1880s
    6.25 x 6.25 in.
    $800

26. OVUM XII/Breakthrough, 2018
    silk thread, paper: 1880s Gronvold Colour Bookplates
    8.75 x 8.5 in.
    $1200

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CAROLE KUNSTADT: PRESSING ON

WOODSTOCK ARTISTS ASSOCIATION & MUSEUM
SOLO GALLERY

DECEMBER 1 - 30, 2018

ARTIST Q&A Saturday, December 8, 3 PM

RECEPTION Saturday, December 8, 4-6 PM

Juror, 2018 Solo Show Artists:
Kenise Barnes - Director, Kenise Barnes Fine Art
Carole Kunstadt: PRESSING ON

OVUM and PRESSING ON Series evolved with the awareness of the persistent and dedicated life’s work and writings of Margaret Fuller in the 19th C. and Hannah More in the 18th C. Examining each of these trailblazers, reveals not only the depth and density of deep seated issues, but also informs us of the progression within our culture, inspiring us to continue to raise one’s voice to inequality and injustice.

PRESSING ON: Homage to Hannah More
Pages of Hannah More’s writings are cut, scored, woven and layered with textiles, thread, lace, tacks and sandpaper. Antique “sad” (solid) iron convey the stories, evoking the tactile, experiential memory of a domestic labor force. Sad irons represent the erstwhile servitude of those pressing and the ‘herstories’ of those laboring under the demands for pressed garments and linens, to suit class distinctions and societal expectations. Garments carefully and repetitively manipulated, aided by the parallel tasks of mending and sewing were ultimately transformed by the applied and consistent heat and pressure.

Hannah More (1745 – 1833) was an abolitionist, poet, social reformer, philanthropist, feminist, writer and a member of the intellectual group “Bluestockings” along with samuel Johnson. she has been referred to as “bluestockings” along with samuel Johnson. she has been referred to as “bluestockings” along with samuel Johnson. she has been referred to as “bluestockings” along with samuel Johnson. she has been referred to as “bluestockings” along with samuel Johnson. she has been referred to as “bluestockings” along with samuel Johnson. she has been referred to as “bluestockings” along with samuel Johnson. she has been referred to as “bluestockings” along with samuel Johnson. she has been referred to as “bluestockings” along with samuel Johnson.

An advocate for woman’s education and the right to employment, Fuller argued that “we would have every path laid open to Women as freely as to Man.”

OVUM: Homage to Margaret Fuller
Sarah Margaret Fuller Ossoli (1810 – 1850) was an educator, social reformer, transcendentalist, critic, abolitionist, the first American female foreign correspondent and woman’s rights advocate. One of her most significant works Woman in the Nineteenth Century is considered the first major feminist work in the United States, first published in 1845. Pages from an 1855 volume are incorporated.

I have cut and recombined 19th C. naturalist bookplate illustrations of bird eggs. Adding silk thread as a linear and textural element contributes to the resulting abstracted patterning. Eggs are a metaphor for gestation, abundance, promise and rebirth as well as for vulnerability and perseverance.

ABOUT THE ARTIST
Born in Boston, with a childhood in a small New England town, Kunstadt received a BFA, magna cum laude, from Hartford Art School, Hartford, CT and continued with postgraduate studies at the Akademie der Bildenen Künste, Munich, Germany. Five years ago she re-entered a familiar landscape as in her youth, moving to the Hudson Valley, having lived for 35 years in NYC. Awards include the 2017 Kuniyoshi Fund Award, the Kuniyoshi Fund Committee in cooperation with WAM; Medal of Honor & The Anna Wallinska Memorial Award 2017, National Association of Women Artists; Award for Excellence 2016, Edward Hopper House Museum & Study Center, Nyack, NY.

Solo exhibitions:
Scripted: Carole P. Kunstadt, Union Arts Center, Sparkill, NY; Spiritual Lines, Gallery at Lifebridge Sanctuary, Rosendale, NY; Between The Lines, Charter Oak Cultural Center, Hartford, CT; Carole P. Kunstadt - Sacred Poems, The Interchurch Center, New York, NY; The Poetics of Collage, The Edward Hopper House Museum & Study Center, Nyack, NY.

Select group exhibitions:

The PBS/OFF BOOK Book Arts mini-documentary features Kunstadt in the segment, Transforming the Sacred. https://www.youtube.com/watch?v=veC4tLk-Vel

Collections - George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library, Brunswick, ME; The Book Arts Collection of the National Museum of Women in the Arts, Washington, DC; The Permanent Collection of the Center for Book Arts, New York, NY; Baylor Book Arts Collection, Baylor University, Waco, Texas; Special Collections Library, University of Washington, Seattle, WA.

www.carolekunstadt.com