



Tongue

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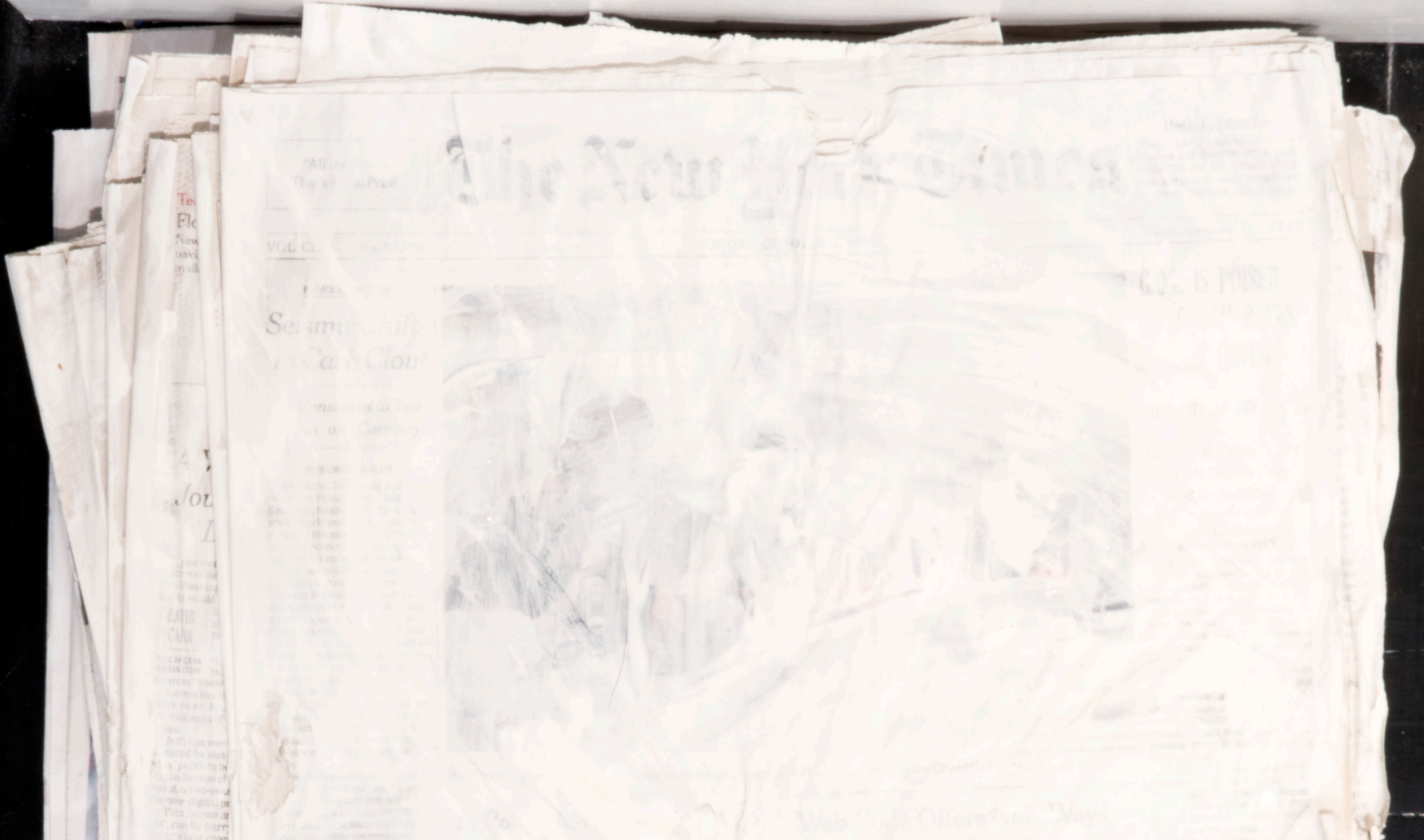
SUMMER GROUP EXHIBITION

Erica Baum
Robert Buck
Younna Chlala
Laura Lisbon
Ian Ruffino
Suzanne Silver
Ryland Wharton

ANGELA MELECA GALLERY

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Seismic Shift In California

Consensus on Test
of New Currency

By SCOTT SIMON

LOS ANGELES — A group of scientists and engineers, including some of the most prominent in the field, have reached a consensus that a new test of the California Fault is warranted. The group, which includes members of the California Institute of Technology, the University of California, Berkeley, and the U.S. Geological Survey, met in a series of workshops over the past several months to discuss the issue. The consensus was reached that a new test of the California Fault is warranted, and that the test should be conducted in the near future. The test would involve the use of a new type of seismic wave, which would allow scientists to study the fault in a way that has not been possible before. The test would also provide valuable information about the fault's behavior, which could help to improve our understanding of the risk of earthquakes in the region.



GO. IS POSED

By [illegible]

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Web Site Offers New News

TONGUE: AN EXHIBITION ON ORALITY, TEXTUALITY, AND VISUALITY

OMEDI OCHIENG

The exhibition “Tongue” assembles with a particular intensity the fraught relationship between language and art, orality and visuality, text and image. It especially does so because the artworks exhibited stage the relationship between text and image as entangled in more than a binary opposition. This group exhibition, rather, convenes a space for a radical rethinking of the imbrication of visuality and language – it treats us to the friction of language’s tense relationship with image; rethinks the very nature of images and language in showing how texts can be consilient with images and vice versa; and by drawing and stretching form, powerfully invites discussion of how images may yet be generative of texts and vice versa.

Arguably the most enduring discourse in art history centers on the antagonism between the word and the image. One genealogy for this antagonism traces it to the major monotheistic religions’ suspicion of images of God. For these traditions – Judaism, Christianity and Islam being the most prominent examples – images were seen as too concrete, too material and therefore by their very nature inadequate representations of a mysterious, transcendent spiritual realm. “In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by him; and without him was not any thing made that was made,” so reads a famous passage in the King James Bible¹; a text that was seen by some adherents of the Christian faith as a declaration of the priority of language (logos) over image. Such interpretations have served as fuel for recurrent spasms of iconoclastic attacks of art in religious history.

It is possible that modern debates about the ontology and form of art are particularly intense because they are residually haunted by this premodern religious heritage. For some artists, the image takes precedence over language precisely because art is an encounter with the sensuous and the material as opposed to the abstract and the immaterial. “Art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone stony,” avers the Russian formalist, Victor Shklovsky. “The purpose of art is to impart the sensation of things as they are perceived and not as they are known.”² John Berger echoes Shklovsky’s rallying cry: “Seeing comes before words. The child looks

1 King James Bible, John 1:1-2.

2 Victor Shklovsky, “Art as Technique,” *Russian Formalist Criticism: Four Essays*, ed. Lee T. Lemon and Marion J. Reis (Lincoln: University of Nebraska Press, 1965), 12.

and recognizes before it can speak....It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it.”³ For Berger and other critics, it is this gap between words and seeing that vexes modern artists such as René Magritte, given striking instantiation in his painting, *The Key of Dreams*.

It is not without some irony that some modernists embraced the image precisely for its abstract qualities. For these modernists, language is problematic because it is too often held to be a blunt tool for summarizing or paraphrasing images. For these artists, then, texts pose a danger because they can too easily be a means of explaining away the complexity of artworks. Art, for many of these artists, reaches for the ineffable, exceeds summary and paraphrase. Where premodernists often saw language as ethereal and otherworldly, some modernists – perhaps in light of the emergence of the print industry – have come to see language as rather too material, too weighted with meaning. The task of the artist – many modernists continue to think, often in opposition to the instrumental uses of language – is to push beyond the limits of representation, to plumb the unsayable, to allow access into silence and meditation. It is under these auspices that abstract art has thrived.

Where some have seen only antagonism between image and text, others have noticed their consilience. In most galleries, after all, exhibited pieces are often introduced by labels which work as subtle framing devices. Even minimalist labels that do no more than state the artist’s name trigger a whole range of associations about authorship and identity, prestige and pedigree. This observation can be extended further: no artwork exists in a vacuum. Artworks are embedded in skeins of discourses – artistic statements, art talks, catalogs, criticism, much of which are textual. There is thus no neat division between language and image, the tongue vs. the eye. Artists who have explored the mutuality of images and texts have pioneered innovative formal experiments with multimedia work – combining film, video, music, photography, paintings, sculptures and texts. By blurring the border between image and text, medium and message, these artists powerfully draw us into the impressionistic, intertextual mash-up that is the modern and postmodern consciousness. They disturb old categories between “high art” and “popular art” and thereby provoke fresh questions about the lines dividing the fine arts from commercial art. They seek to explode any reduction of artworks to objects for contemplation in order to underscore how the evaluation of art is bound up with institutions and power.

For some artists and critics, the stakes of articulating a more robust relationship between images and texts are even more charged. In 1967, Guy Debord described the modern age as the “society of spectacle.” Debord argued that we live our lives through mass-mediated, fragmented representations of reality. He diagnoses this condition as the direct outworking of capitalism’s commodification of everyday

life. From news reports to advertisements, presidential campaigns to social movements, mass shootings to international wars, film to paintings, spectacle is now perhaps the most dominant popular aesthetic. Debord's critique raises urgent questions about the status of art in modern societies. To what extent is the visual as such complicit with the logics of spectacle? Some artists have looked to language as a means of interrupting the colonization of the lifeworld by the image. Language, by calling on responses that go beyond the visual, can reawaken a collective imagination deadened by the hegemony of the image.

To be sure, not just any use of language will do. After all, many uses of language have been commodified into clichés, slogans, and sound bites. Thus, just as the image needs language, so language needs the image. Language can be revitalized not only by appreciating its capacity for world-building, but also by a renewed appreciation of text as a visual form (for example, the artistry of font, the texture of surfaces, and the topology of lettering). From this merging of texts and images can emerge a new artistic form – call it the “thought image”; an intersection of the abstract and the concrete, the sensuous and the spiritual, the immediate and mediated, the body and mind.

In creating a space for robust engagement with questions such as the above, the “Tongue” exhibition also highlights a flourishing art scene in Columbus. It is altogether fitting that such an exhibition has been assembled in the Midwest – long recognized as a crossroads of many cultures. This exhibition speaks to the robust and innovative aesthetic gifts and sensibilities that has emerged from this diversity.

Dr. Omedi Ochieng is an Assistant Professor at Denison University with a specialty in rhetoric, philosophy of communication, and aesthetics. He has published articles in the *International Philosophical Quarterly*, *Radical Philosophy*, and the *Western Journal of Communication*.

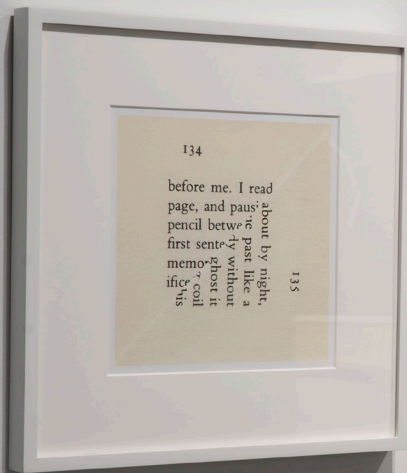


Tongue

SUMMER GROUP EXHIBITION



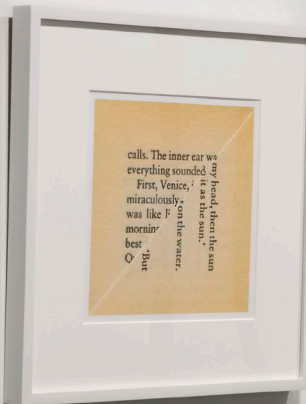




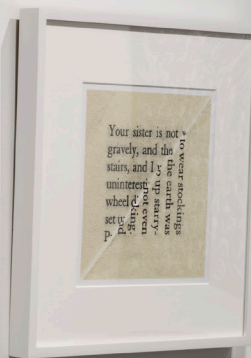
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before me. I read
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135



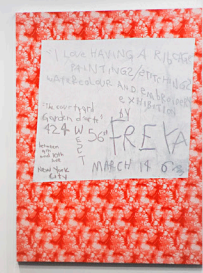
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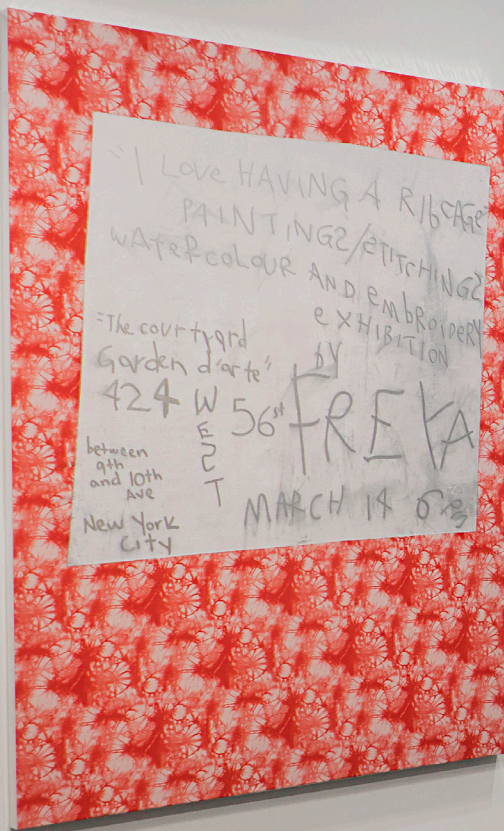


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ERICA BAUM

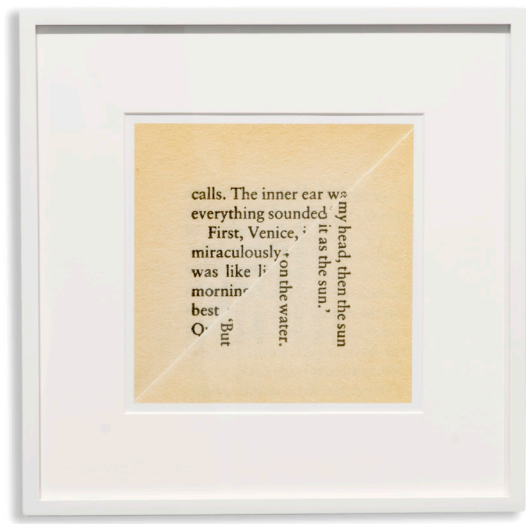
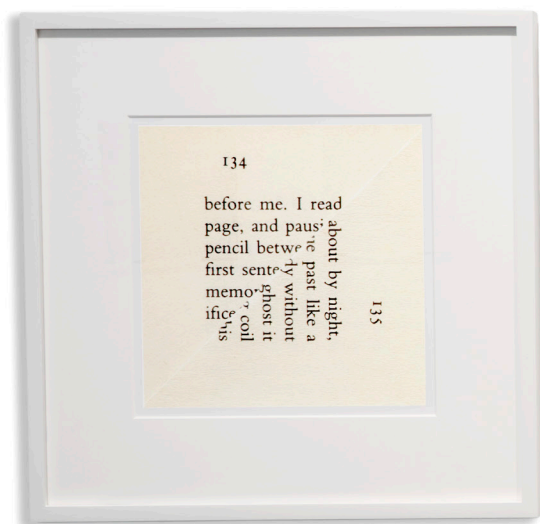
ERICA BAUM ARTIST STATEMENT

My work is proof that we live in a time of change. When I began photographing blackboards, card catalogues and books, these objects were established phenomena of everyday life, ubiquitous to the point of near invisibility. My motivation has always been primarily anthropological, but perhaps anthropology, like journalism, can be an early draft of history.

In the 'Dog Ear' series I draw attention to the act of folding down a corner to save your place in a book. These moments spontaneously generate new experiences of language and meaning. They are specific to physical books rather than ebooks. Paper in both these cases provides a space for a physical encounter that can be captured photographically.

(Excerpt one from Stillman, Steel. "Erica Baum - In The Studio." Art in America. Oct. 2013: 165. Print.)

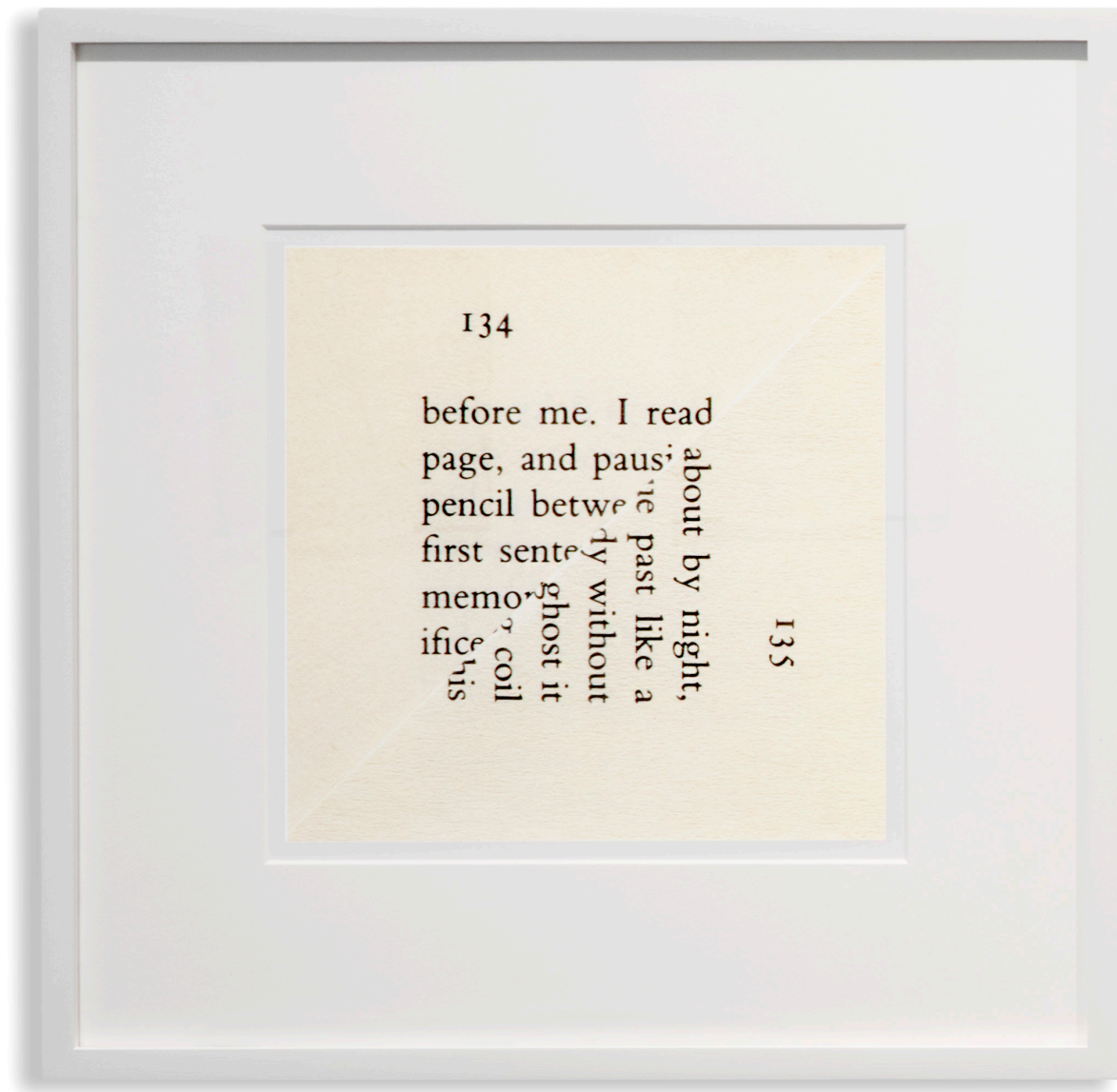
(Excerpt two from Yerebakan, Osman. "Interview with Erica Baum." Blog Post. Baxter St, July 18, 2016. Web.)



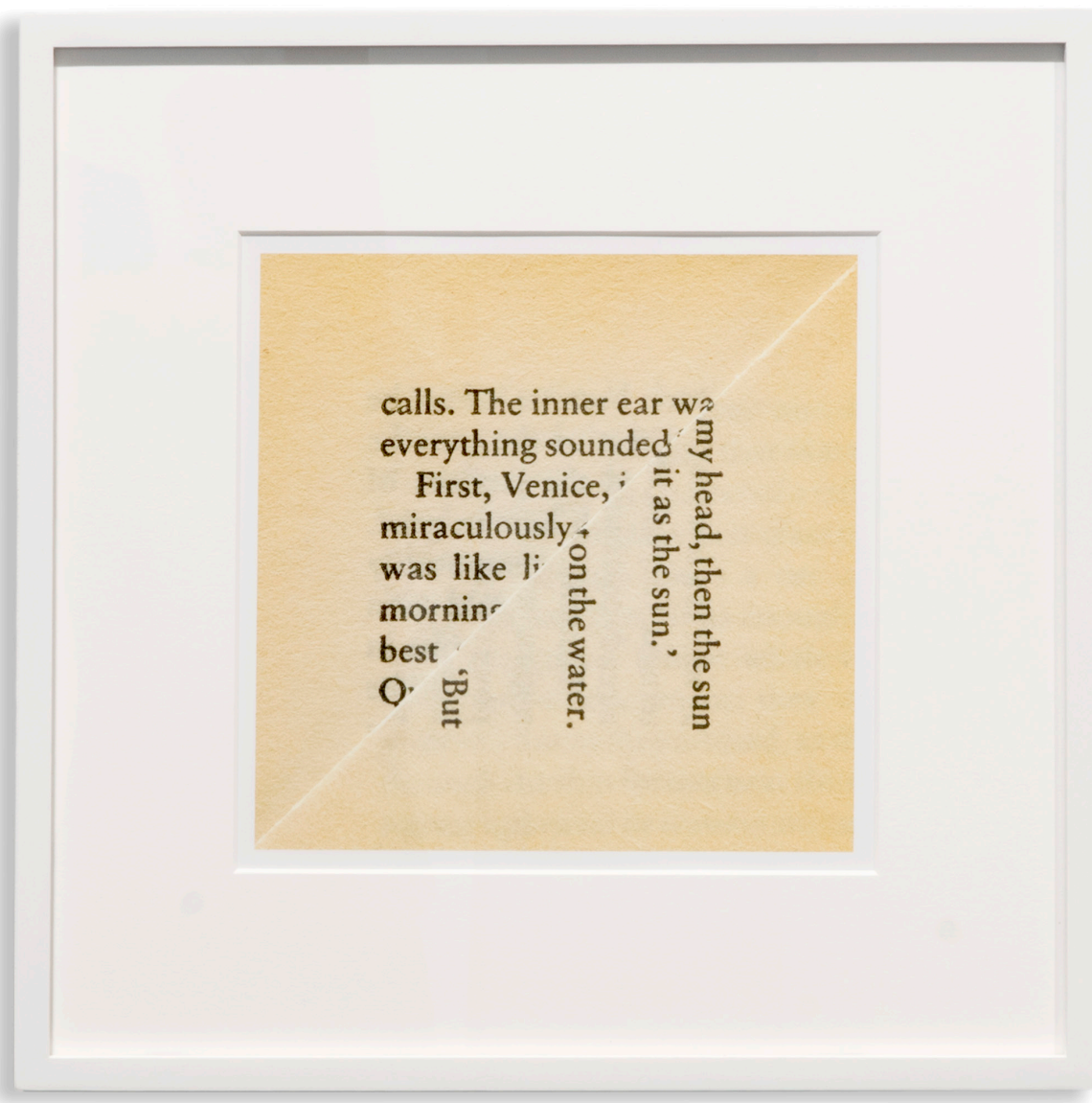
Page Pencil (Dog Ear), 2013, Archival pigment print, Edition 1/6 + II AP, 16.25 x 16.25 inches (framed)

Venice (Dog Ear), 2014, Archival pigment print, Edition 2/6 + II AP, 16.25 x 16.25 inches (framed)

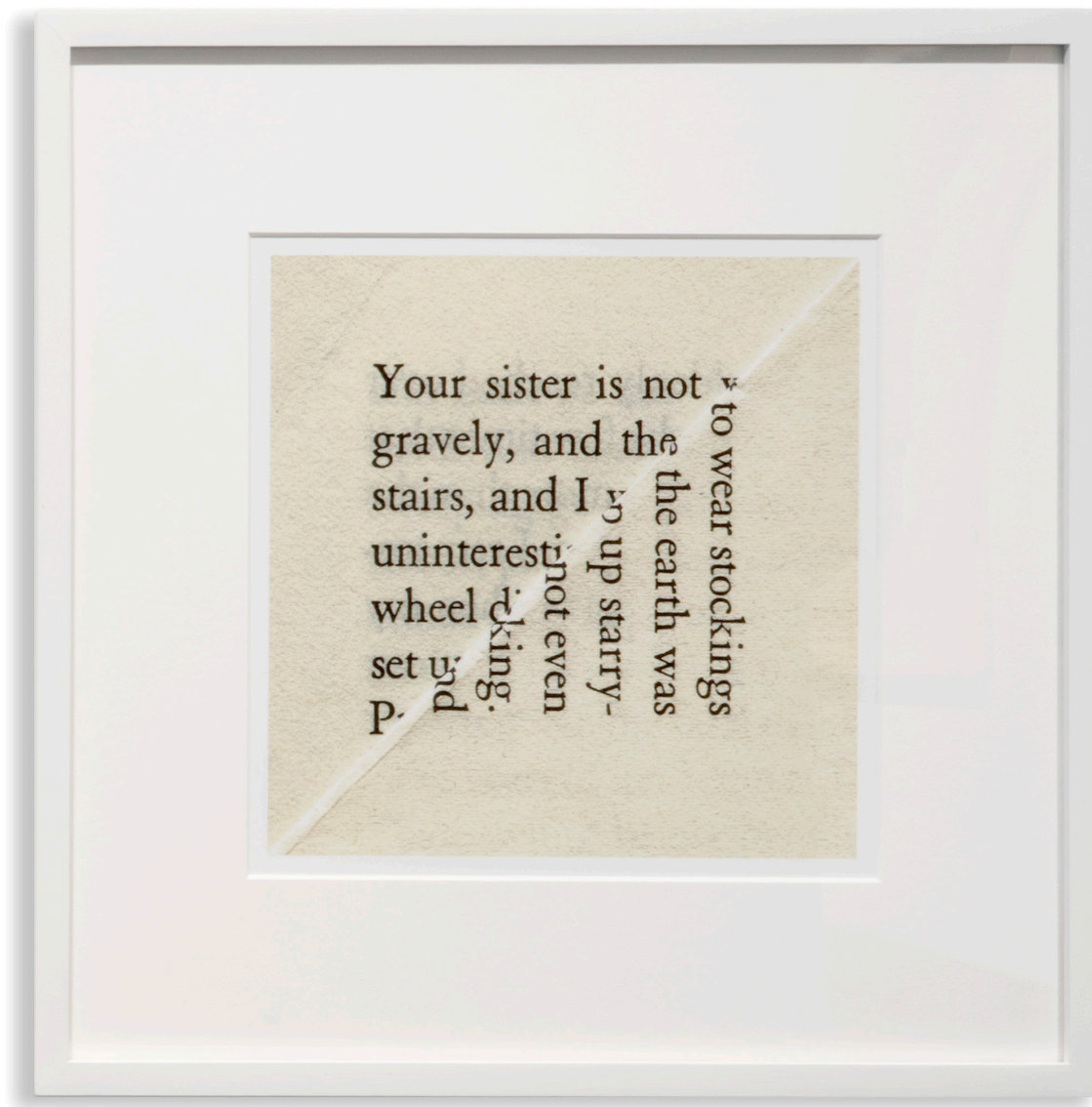
Not to Wear Stockings (Dog Ear), 2013, Archival pigment print, Edition 2/6 + II AP, 16.25 x 16.25 inches (framed)



Page Pencil (Dog Ear), 2013, Archival pigment print, Edition 1/6 + II AP, 16.25 x 16.25 inches (framed)



Venice (Dog Ear), 2014, Archival pigment print, Edition 2/6 + II AP, 16.25 x 16.25 inches (framed)



Not to Wear Stockings (Dog Ear), 2013, Archival pigment print, Edition 2/6 + II AP, 16.25 x 16.25 inches (framed)

ERICA BAUM BIO

Erica Baum (b. 1961, New York), has become internationally known for her photographic work delving into and mining found sources of text and image. Recent museum exhibitions include *Photo-Poetics: An Anthology*, Kunsthalle Berlin and Solomon R. Guggenheim Museum; *Reconstructions: Recent Photographs and Video from the Met Collection*, The Metropolitan Museum of Art, New York; *Reloaded - Concrete Trends*, Weserburg Museum of Modern Art, Bremen, Germany; *After Dark*, Mamco, Geneva, all 2015. Recent solo exhibitions include; *The Following Information*, Bureau, New York, 2016; *Stanzas*, Galerie Crevecoeur, Paris, 2015; *The Paper Nautilus*, Bureau, New York, 2014; *Erica Baum*, Kunstverein Langenhagen, Langenhagen, Germany, 2013; *Erica Baum: Blanks/Naked Eye Anthology*, Melas Papadapoulos, Athens, 2013; and *Naked Eye Anthology*, Bureau, New York, 2012. Selected biennials include; *AGORA 4th Athens Biennale*, Athens, 2013 and the 30th *Bienal de São Paulo: The Imminence of Poetics*, São Paulo, Brazil, 2012. Her work is held in the public collections of the Whitney Museum of American Art, New York; Solomon R. Guggenheim Museum, New York; The Metropolitan Museum of Art, New York; Albright-Knox Art Gallery, Buffalo, New York; Centre national des arts plastiques, Paris; FRAC Ile de France, Paris, the Bury Art Museum & Sculpture Centre, Bury, UK; and the Yale Art Gallery, New Haven, Connecticut.



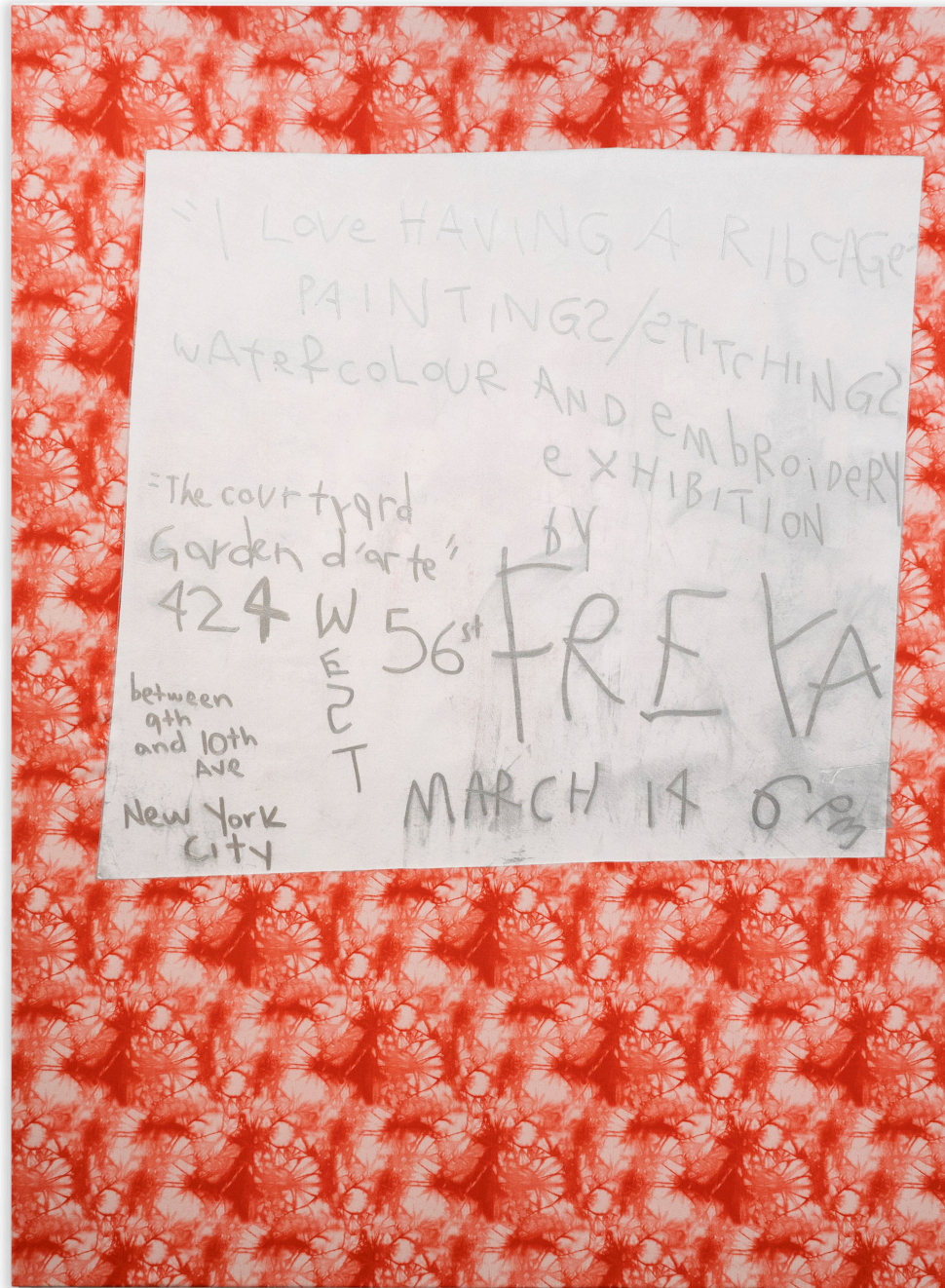
ROBERT BUCK

ROBERT BUCK ARTIST STATEMENT

The Letter! The Litter! canvases are embellished transcriptions of scraps of writing I find on the street, discarded or lost remainders of a correspondence, diary, or conversation – a life. I intuitively pair the littered words with the pattern or print of store bought fabric, or in some cases with patterns I hand make. I then use the fabric as canvas and re-work the pattern with acrylic paint and dressmaking materials, such as safety pins, metal studs, or grommets, which I use to make words or letters or simply as ornamentation. My aim is to have each canvas retain the character of the lost notation itself, and reveal some trace as to why I salvaged it. Using garment fabric as canvas is a nod to Duchamp having divined the readymade with the introduction of pre-mixed manufactured pigments in a tube – there is no “blank canvas”, the mark was made.



The Letter! The Litter! ("I don't know, I don't care. Any more to tear. The sweet hearts of youth from the dead chests of the young. The young, lying dead all around. This battlefield of beauty. Me, wanting to be helped, and kept. Holding the lonely"), 2016, Acrylic, enamel paint, and metal studs on handmade acid-washed denim, 58 x 65 x 1.5 inches



The Letter! The Litter! (I Love Having a Ribcage' Paintings/Stitchings, Watercolour, Embroidery Exhibition by Freya, 'The Courtyard Garden d'Arte 424 West 56 St between 9th and 10th Ave New York City March 14 6pm'), 2016, Acrylic paint and foil paint on store bought fabric, 53 x 72 x 1.5 inches

IF YOU SAVE ME IM UNDER
YOUR INSTRUCTION
2-LEGGED LIZARDS CALLED ^{JOSHUA} ~~DEATH~~

"MY HEAD IS HAVING, IT'S ALWAYS..."

I DON'T KNOW, I DON'T CARE. ANY MORE TO TEAR. THE SWEET HEARTS
OF YOUTH FROM THE DEAD CHESTS OF YOUNG. THE YOUNG, LYING
DEAD ALL AROUND. THIS BATTLEFIELD OF BEAUTY. ME, WANTING
TO BE HELPED, AND KEPT. HOLDING THE LONELY.

I LOVE HAVING A RIBCAGE
PAINTING2/ETCHING
WATER COLOUR AND EMBROIDERY
EXHIBITION

The courtyard
Garden d'arte
424 W 56st
E

FR FKA

ROBERT BUCK BIO

Robert Buck (b. 1959, Baltimore, MD) graduated from New York University's Tisch School of the Arts, Film and Television Department, in 1982, and the Whitney Museum Independent Study Program in 1993. His work has been exhibited and collected internationally, including: Whitney Museum of American Art, New York; Museum of Modern Art, New York; San Francisco Museum of Modern Art; Wexner Center for the Arts, Columbus, OH; Galerie Rodolphe Janssen, Brussels, Belgium; Matisse Museum, Nice, France; Neue Gesellschaft für bildende Kunst e.v., Berlin, Kunstverein, Hamburg, Germany; Kunstmuseum, Lucerne, Switzerland; Rennie Collection at Wing Sang, Vancouver; and the Pizzuti Collection, Columbus Ohio. In 2008, Beck changed his father's name by a single vowel to Robert Buck. He lives and works in New York City and the desert of far southwest Texas.

the first dream



YOUNNA CHLALA

YOUMNA CHLALA ARTIST STATEMENT

My work investigates the relationship between fate and architecture through drawing, video, sculpture, prose and performance. In Arabic, what is *maktoub* is directly related to what is written. The word means both what is fated and what is inscribed. My notions of fate came through language. My work imagines destiny as having a form and utterance that is mediated through intimate encounters in both found and invented sites.



It's not easy to see the grass in things and in words #1, 2016, Archival inkjet print, 22 x 15 inches (framed)

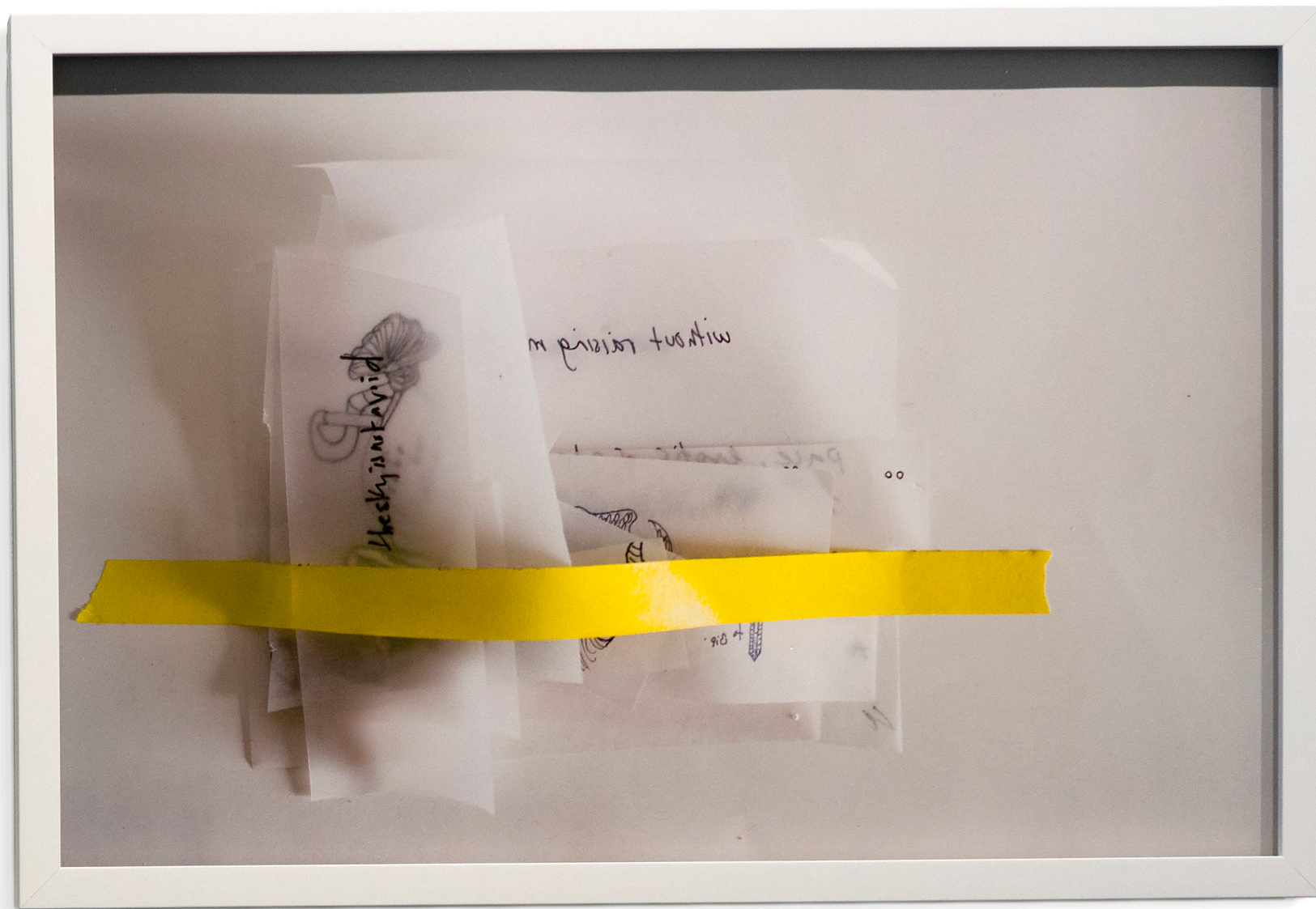
It's not easy to see the grass in things and in words #2, 2016, Archival inkjet print, 22 x 15 inches (framed)

It's not easy to see the grass in things and in words #3, 2016, Archival inkjet print, 22 x 15 inches (framed)

It's not easy to see the grass in things and in words #4, 2016, Archival inkjet print, 22 x 15 inches (framed)



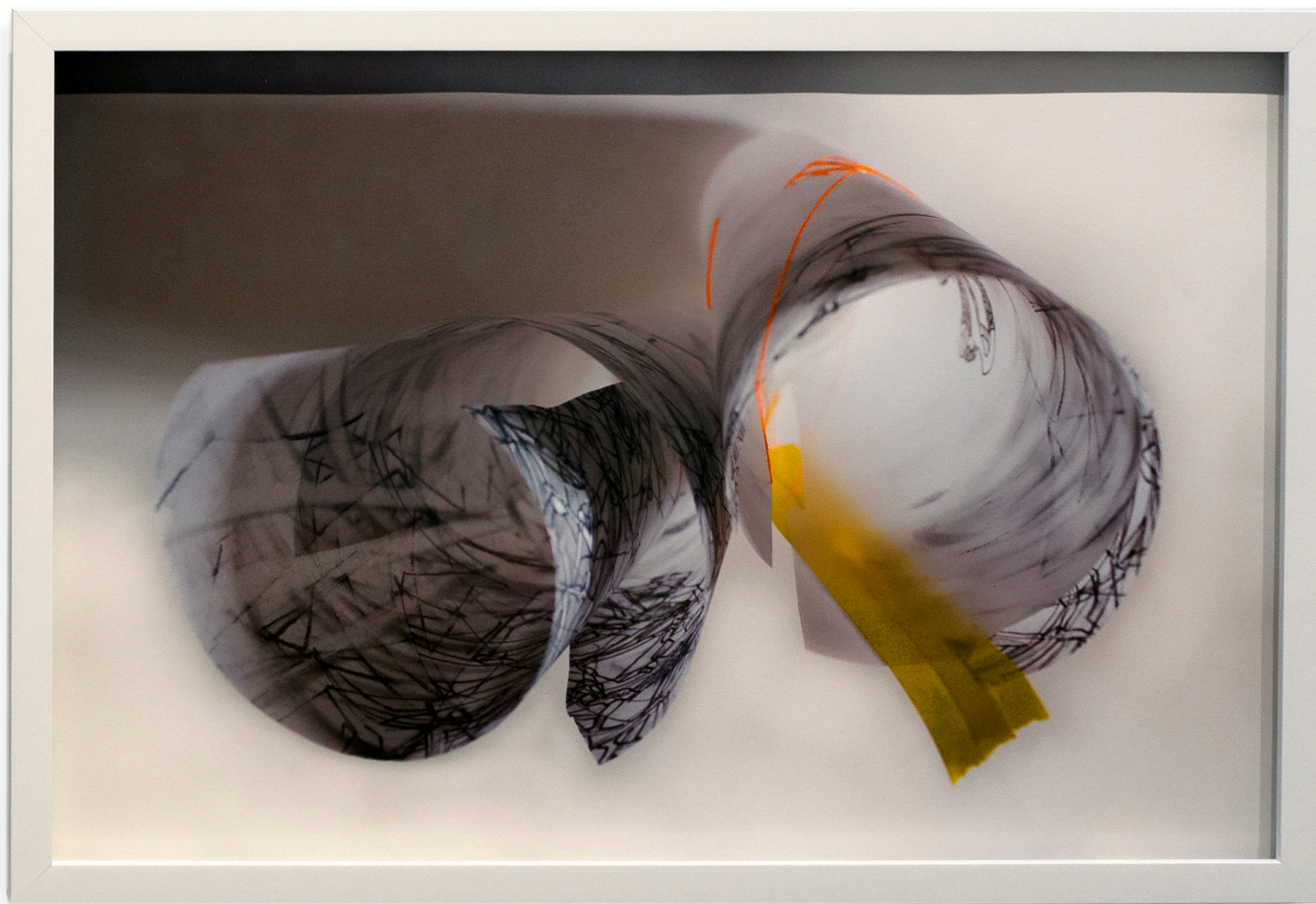
It's not easy to see the grass in things and in words #1, 2016, Archival inkjet print, 22 x 15 inches (framed)



It's not easy to see the grass in things and in words #2, 2016, Archival inkjet print, 22 x 15 inches (framed)



It's not easy to see the grass in things and in words #3, 2016, Archival inkjet print, 22 x 15 inches (framed)



It's not easy to see the grass in things and in words #4, 2016, Archival inkjet print, 22 x 15 inches (framed)

YOUMNA CHLALA BIO

Younna Chlala (b. 1974, Beirut) is an artist and a writer based in New York. Her work investigates the relationship between fate and architecture through drawing, video, sculpture, prose and performance. She has exhibited widely including the ICA London, Rotterdam International Film Festival, Dubai Art Projects, Camera Austria, Cultuurcentrum Bruges and The Drawing Center and Art In General in New York. She participated in the 2011 Performa Biennial, Jerusalem Show IV and the first roaming Tehran Biennale. She is the recipient of several residencies including the Lower Manhattan Cultural Council, Headlands Center for the Arts, CAMAC: Center for Art and Technology and Hedgebrook. She is the Founding Editor of Eleven Eleven {1111} Journal of Literature and Art and recipient of a Joseph Henry Jackson Award for her poetry manuscript, *The Paper Camera*. Her writing appears in *Urban Hopes: Made in China* by Steven Holl and in publications such as *Guernica*, *Bespoke*, *CURA*, *MIT Journal for Middle Eastern Studies*, *Bahithat: Journal of Lebanese Women Researchers* and *XCP: Journal of Cross Cultural Poetics*. In 2010, she co-founded the institute of Mutating Cities with Christoph Kumpusch. She is an Associate Professor in the Humanities & Media Studies Department at the Pratt Institute where she is core faculty for the MFA in Writing program, a founding member of the Poetics Lab and co-coordinator of the Architecture Writing program.



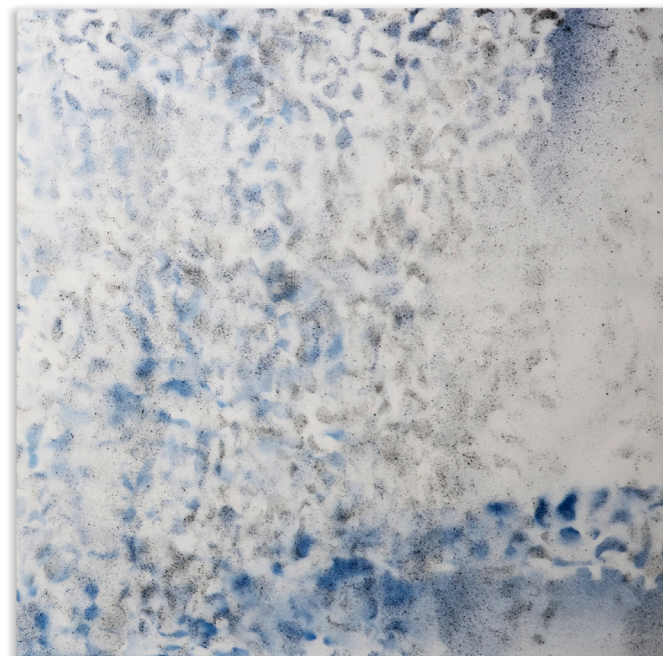
LAURA LISBON

LAURA LISBON ARTIST STATEMENT

Concerns with text, writing and language seem oblique to painting. Yet what might be made of the opportunity to consider painting as a page to be spaced, following the provocation of Stéphane Mallarmé's famous poem from 1897, 'A roll of the dice will never abolish chance,' where the spacing of the text and the page conflate reading and seeing? While writing the space of the painting like one might a page underpins the current paintings, the canvases have become traces of the surface plane understood instead as a volume of the page, produced through a stack or constructed set-up developed to articulate the space.

These paintings are made through interference with each other - smaller works are made in front of larger pieces - and through interference by screens, columns and framing walls set up around them. The sprayed paint finds its way partly onto the canvas, and also onto the elements that block or obscure the canvas. Speed and direction of the paint is recorded as it marks its effort to find and articulate the surfaces of the canvases. A restrained palette of black and blue allows the divisions and spacings discovered on the canvas to become particularly apparent and might recall colors typically associated with writing.

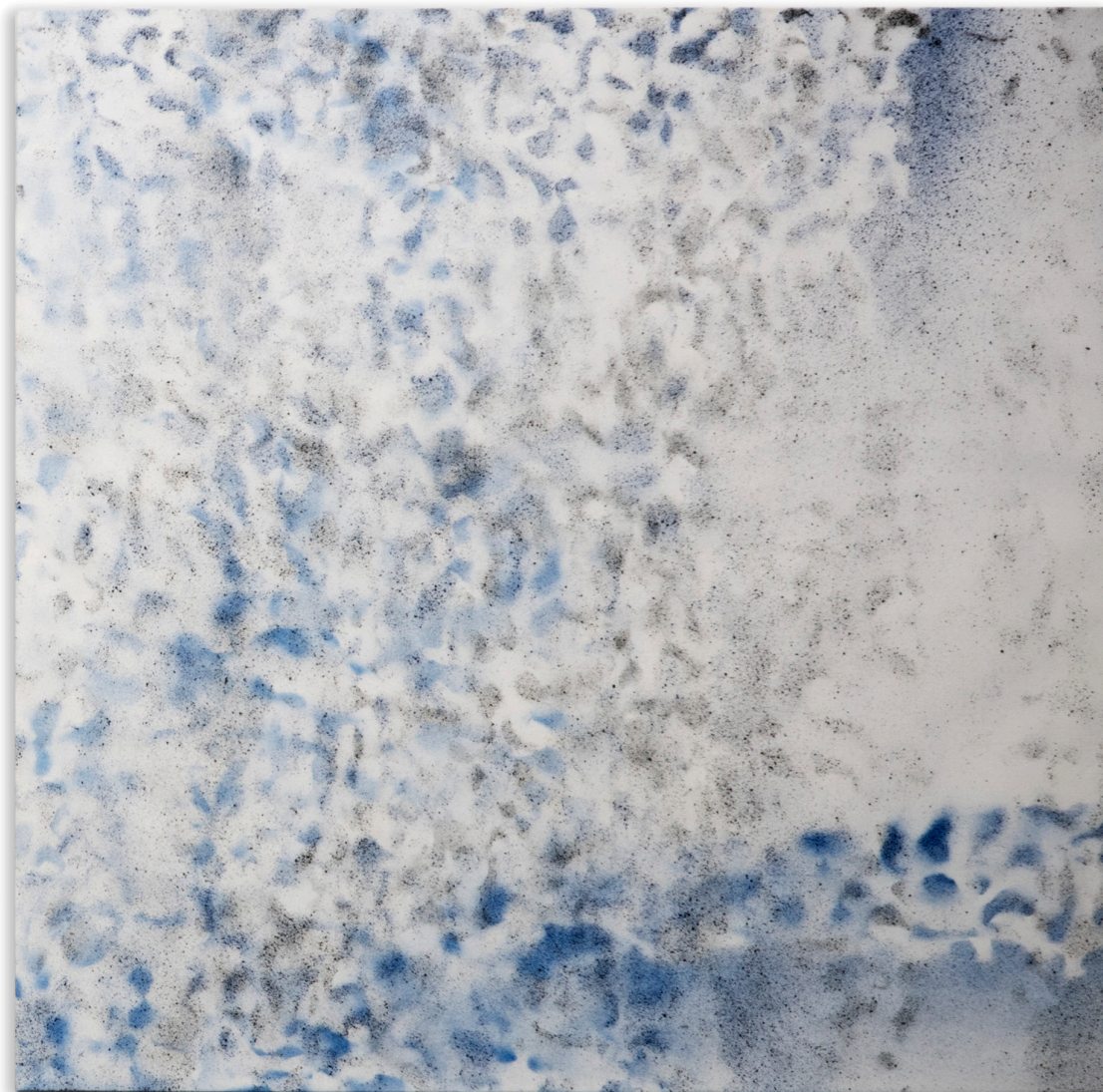
I hope the large canvases open toward their margins and draw our attention to the play between the contingent relationship of the center and the "outside." The whole painting process is orchestrated to occur from the periphery, indirectly, at the edges. The obscure positioning that the spray-painting process produces recalls the demand to always attend to displacements and margins. I am constantly looking for painting amidst this kind of oblique structuring, in an effort to persistently displace our ways of knowing and experiencing or reading and seeing. These paintings are traces of the structural obliqueness of my painting process where the page might now be understood as a volume to be written.



Inside 3, 2010, Acrylic on canvas, 60 x 70 inches
For Painting 6, 2010, Acrylic on canvas, 50 x 50 inches



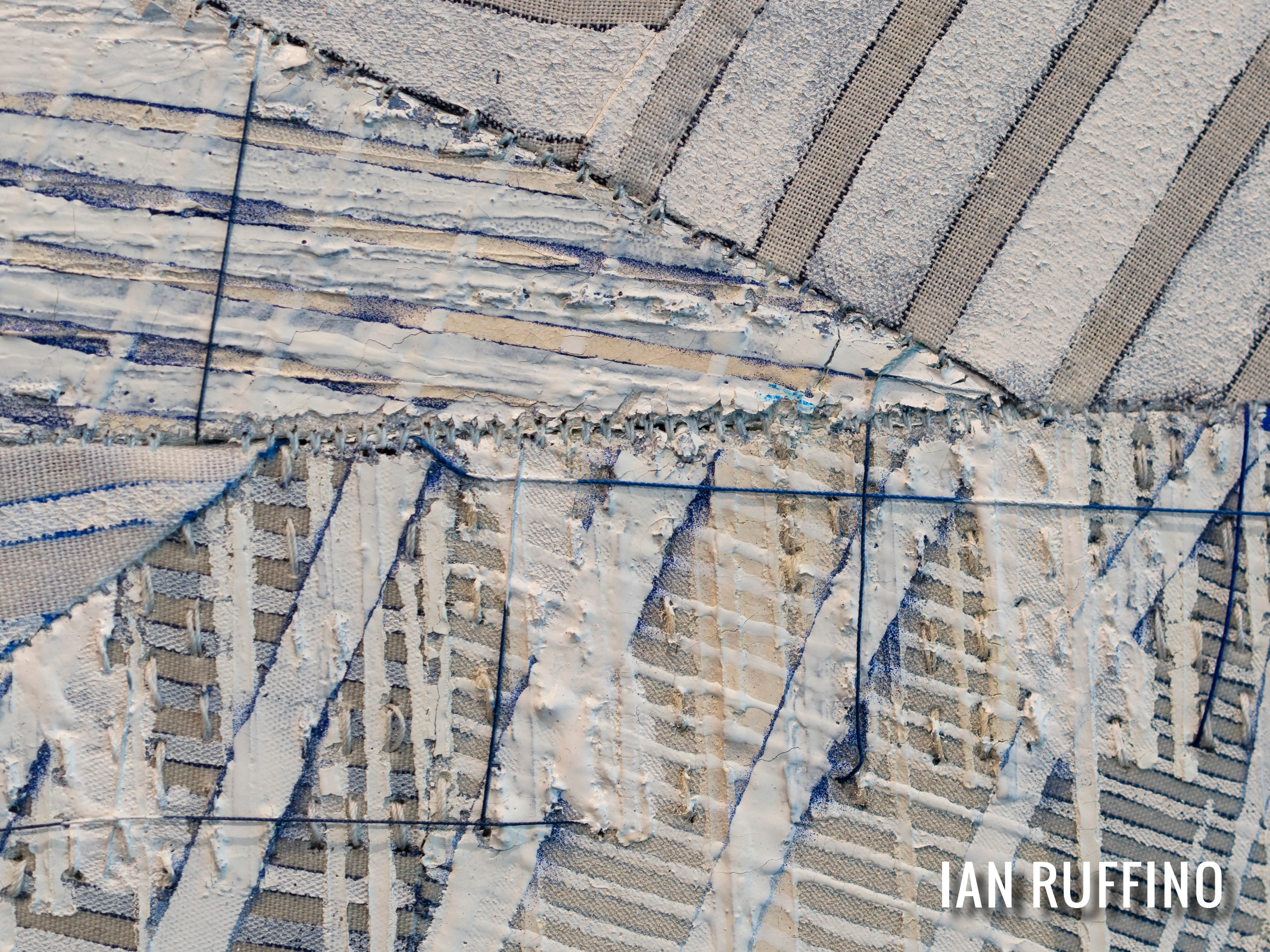
Inside 3, 2010, Acrylic on canvas, 60 x 70 inches



For Painting c, 2010, Acrylic on canvas, 50 x 50 inches

LAURA LISBON BIO

Laura Lisbon (b. 1963, New Jersey), is a professor in the Painting and Drawing program of the Department of Art at The Ohio State University. Professor Lisbon received her BFA from the Rhode Island School of Design and an MFA at Syracuse University. Her paintings exhibit nationally and internationally including in New York City, England, Holland and France. The Wexner Center for the Arts produced an exhibition and catalogue of her paintings in 1995. Professor Lisbon's essays about contemporary painting have been published in *DIALOGUE* and *BEAUTY IS NOWHERE: ETHICAL ISSUES IN ART AND DESIGN*. In 2001 Professor Lisbon co-curated an international contemporary painting exhibition, *AS PAINTING: DIVISION AND DISPLACEMENT*, at the Wexner Center for the Arts and contributed to a substantial catalogue and symposium for the exhibition. With co-curators Phillip Armstrong and Stephen Melville, Professor Lisbon is co-editor for the year 2000 issue of the Belgian theoretical journal, *LA PART DE L'OEIL* in 2010, she exhibited works in "Le Paradox du Diaphane et du Mur" at the Tanneries and Galerie L'AGART in Amilly, France with artists, Vincent Peraro, Bernard Moninot and Toni Grand. In 2011, she served as a Fulbright Specialist Scholar at Central Saint Martins, London where she also participated in an international symposium on the tableau. Lisbon is on the Editorial Board of the new *Journal of Contemporary Painting*.



IAN RUFFINO

IAN RUFFINO ARTIST STATEMENT

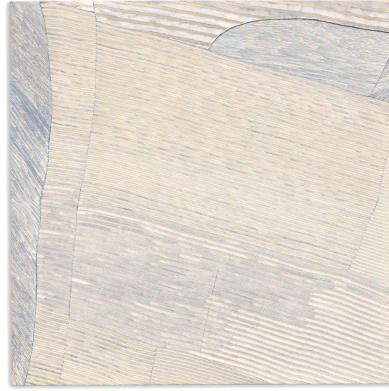
Just as Einsteinian science demands that the relativity of the frames of reference be included in the object studied, I wrap myself in an adopted color, in stripes and flats, and set forth wearing it redoubled as used clothing, and history's designs to delimit a fiction for myself. One in which all of my actions can be considered part of a larger narrative, these paintings are of that fiction composed and untitled, enunciated into the void. I write emails and the occasional thank you card. My words spoken out loud are often not heard; no one can hear me, I speak too softly. I communicate with people individually; I'm good on the telephone, but not the conference call. My hellos and goodbyes are awkward unless I am somehow teasing you. To tease is to assume a history, where as beginning new is an inconsistency. I can take a textile with a history and make it quiet here, loud there, stretch it and arrogate it like breathing in a new meaning from someone else's text.

A mixture of fragments from Robert Walser's, *Poets*, 1907 and bits from Roland Barthes on Boredom and Voice, from *The Pleasure of the Text*, 1973:

"If, again, it is asked: How and where, i.e., in what sorts of dwelling, do writers mostly live?, the answer is very simply this: It is a fact that they prefer to live, often, in attics, high up, with views all around, because from there they enjoy the broadest and freest outlook upon the world. They also like, as is well known, to be independent and unrestrained. Let us hope they pay rent, sometimes, as punctually as possible. Oh the boredom, there is no sincere boredom, it is the bliss seen from the shores of pleasure.

Yes, and I knew a poet, the author of most captivating verses, who lodged for a time in the bathroom of a lady, which tempts one to ask, if one may so ask, of course, whether or not he decently and promptly withdrew when the lady herself chose to take a bath.

Anyway, it is certain that this author felt uncommonly comfortable in the bathroom, which he decorated raffishly and romantically with old coats, wet fabrics, striped rags, and carpet remnants, and as far as is known, he maintained rigidly and stoutly that he was living in the Arabian style. Fantasy, ah, good heavens, what a nice, charming, and cheering creature she is. Writing aloud, here, is not expressive, the language lined with flesh, a text where we can hear the viscosity of the wet, the grain of the throat, the patina of consonants, the voluptuousness of vowels, a whole carnal stereophony: the articulation of the body, of the tongue, not that of meaning, of language."



Fiction, 2012, Gouache on fabric, 20 x 20 inches

Untitled Fiction 1, 2013, Gouache on fabric, 20 x 20 inches

Untitled Fiction 4, 2014, Gouache and thread on fabric, 20 x 20 inches

Untitled Fiction 8, 2016, Gouache, acrylic, spray paint and thread on fabric, 20 x 20 inches



Fiction, 2012, Gouache on fabric, 20 x 20 inches



Untitled Fiction 1, 2013, Gouache on fabric, 20 x 20 inches



Untitled Fiction 4, 2014, Gouache and thread on fabric, 20 x 20 inches



Untitled Fiction 8, 2016, Gouache, acrylic, spray paint and thread on fabric, 20 x 20 inches

IAN RUFFINO BIO

Ian Ruffino (b. 1974, Buffalo, NY) works in variety of mediums including drawing, painting, printmaking and sewing. Incorporating curating and teaching with a studio practice founded on engaging in a fiction and then setting that fiction into motion, he has created a studied and elusive career. As Christopher Bedford, Henry and Lois Foster Director, Rose Art Museum writes in an essay for his exhibition, Sleep at Columbus College of Art & Design's project space, 2012, "Obdurately abstract in appearance, his work is, in fact, a frankly autobiographical enterprise, perhaps not representational, but certainly representative and very much of the world. Made very often from clothes Ruffino has purchased and worn, his works are as much of him as by him."

Ruffino holds an MFA in Printmaking from The Ohio State University and a BFA in Art History and Printmaking from the State University of New York, College at Buffalo. He taught Printmaking, art theory and various studio classes at The Ohio State University for 12 years, worked as exhibition design staff at the Wexner Center for the Arts, the Columbus Museum of Art, and as an artist's assistant for Sid Chafetz, Allan McCollum, and Roxy Paine among others. He became the Interim Director of Exhibitions at Columbus College of Art & Design's Beeler Gallery in the summer of 2016.



SUZANNE SILVER

SUZANNE SILVER ARTIST STATEMENT

In *Illuminated Newspapers*, I play with ideas of censorship and illumination in literal and figurative ways. The gilded censorship blocks on pages from *The New York Times* become a double image that performs as both cancellation and a type of formalist abstraction. The newspaper series pays homage to the illuminated manuscript, substituting a topical form of text for the handmade and highly embellished codex of previous centuries.

In the installation, *Illuminated Newspapers with Whitewash*, I stacked and spread newspapers painted white or selectively covered with metal leaf. The configuration of the component parts is site-specific and variable. At the Angela Meleca Gallery, unframed gold and silver leafed pages from *La Repubblica* and *Le Monde* surround framed gold and silver - leafed pages from *The New York Times*. The arrangement covers the wall like the spreads of daily editions for communal reading. It also evokes walls of Byzantine book covers and icons which featured a be-jeweled aesthetic.

I worked with the differences in formal configuration and patterns of information between European and American press. The shapes therefore function as a redacted text apart from its formal and aesthetic considerations, allowing me to examine the role of the viewer/reader and how that viewer/reader constructs meaning from art and language.



Illuminated newspapers #1, 2010, Metal leaf on newspaper, 27 x 25.75 inches (framed)
Illuminated newspapers #2, 2010, Metal leaf on newspaper, 15.75 x 25.75 inches (framed)



Illuminated newspapers #1, 2010, Metal leaf on newspaper, 27 x 25.75 inches (framed)



Illuminated newspapers #2, 2010, Metal leaf on newspaper, 15.75 x 25.75 inches (framed)

SUZANNE SILVER BIO

Suzanne Silver (b. 1955, New York) is an Associate Professor in the Painting & Drawing Program of the Department of Art at The Ohio State University. Silver studied at the Ecole des Beaux Arts in Paris and received an AB from Smith College and a MFA at The Ohio State University. She has exhibited her work internationally, including the Axel Raben Gallery in NYC, Nexus Contemporary Art Center in Atlanta, Contemporary Jewish Museum - San Francisco, David Yellin College in Jerusalem, the Castle of Otranto in Otranto, Italy, Proteus Gowanus Gallery in Brooklyn, the Weston Art Gallery in Cincinnati, The Bureau for Open Culture, and the Columbus Museum of Art.

Silver received an Ohio Arts Council Individual Excellence Award and grants in mixed media and in 3D art from the Greater Columbus Arts Council and drawing from the Virginia Commission for the Arts. Her artist's book *Blacklists/Whitelists* was published by Logan Elm Press. Silver's art and writing have appeared in such publications as the *American Abstract Artists Journal* and *Images: A Journal of Jewish Art and Visual Culture* and can be found in the Avant-Writing Collection at OSU.

Silver makes drawings, paintings, objects, and installations where unexpected materials are combined to create a visual language that is open to multiple readings.



RYLAND WHARTON

RYLAND WHARTON ARTIST STATEMENT

Printed texts and images are not static things. They are parts of living systems that exist in a current context. I am interested in the reanimation of closed archives and collections— through reordering and reconfiguration, I create new, nonlinear narrative systems. The fat page takes new form in constellations of sculptural objects, installations, and books. Past projects have dealt with the books catalogued in the first issue of *The Whole Earth Catalogue*, the pseudo-science paranormal investigations of the *Time Life Books Mysteries of the Unknown* series, and a heavily marked up book on the history of alchemy, among other sources.

My recent work takes Eisenstein's notion of montage, wherein the collision of two adjacent images generates an unseen third thing, and applies it to collections of found and constructed objects, images, and texts derived from the source archive. When confronted with these arrangements, there is an impulse to make sense of them— to traverse the space between and connect disparate parts into a whole. In doing so, the viewer imposes personal history and experience upon them. Out of a collision of objects, new meanings emerge that are distinct from the original source material.

In a recent series of sculptures entitled “Partial Palace Reconstructions,” I wove together material from three different architectural and technological histories into a variable, recombinant structure of wood and printed images that simultaneously evokes a Greek memory palace and an organic cityscape. The arrangement and rearrangement of images creates unstable glimpses of meaning, as pictures find meaning in relation to others around them. In “Soft Information Systems (A Manual),” a project for *X-TRA Contemporary Art Quarterly*, I used a cutting process to recombine sentences from a set of books into a new textual piece.

Archives contain histories, but they are always encountered in the present.

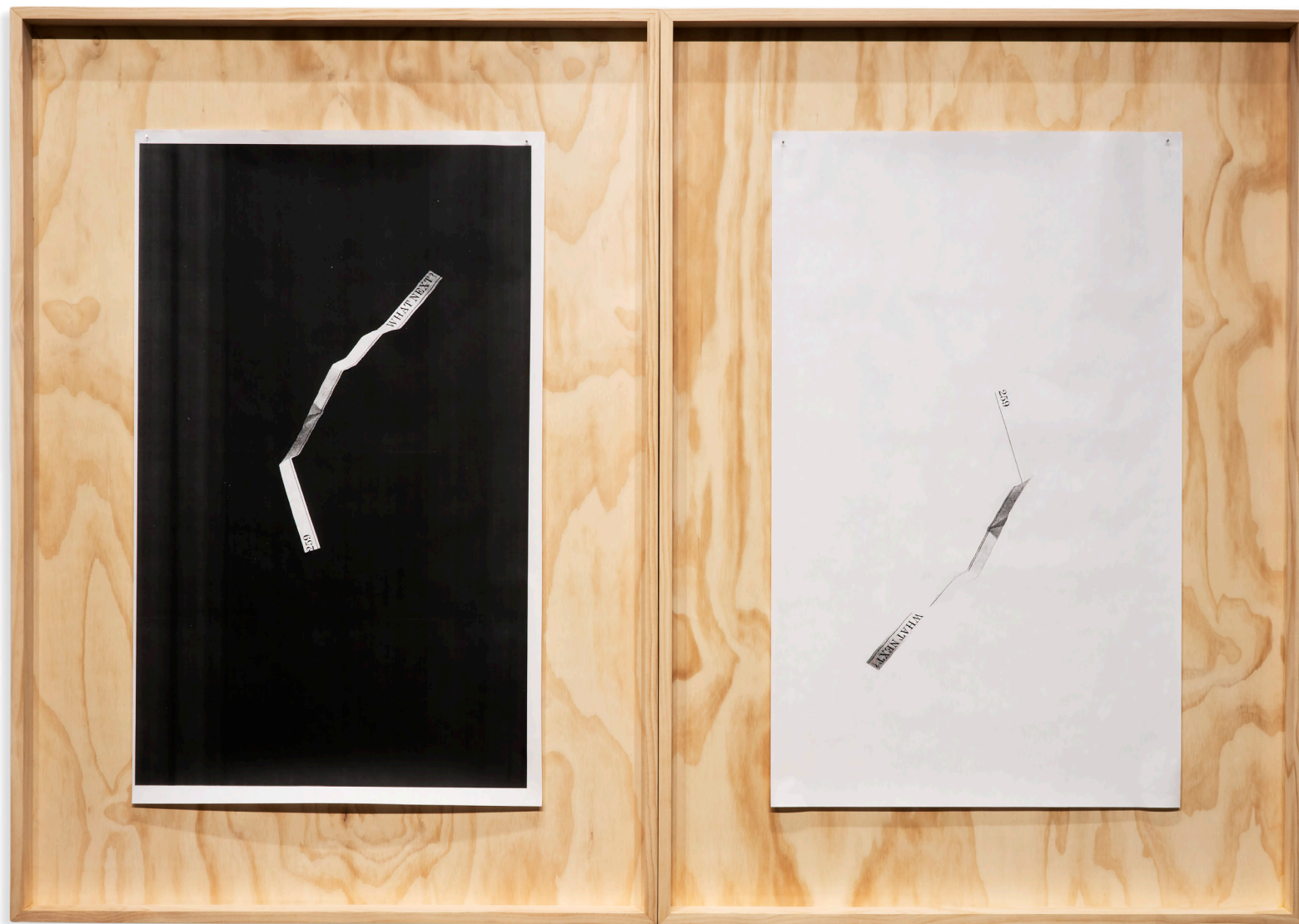


Figure 20b. *What Next?* (*The Monument Builders, Et. Al.*), 2016, Photocopies, plywood, pine, 75 x 53 inches

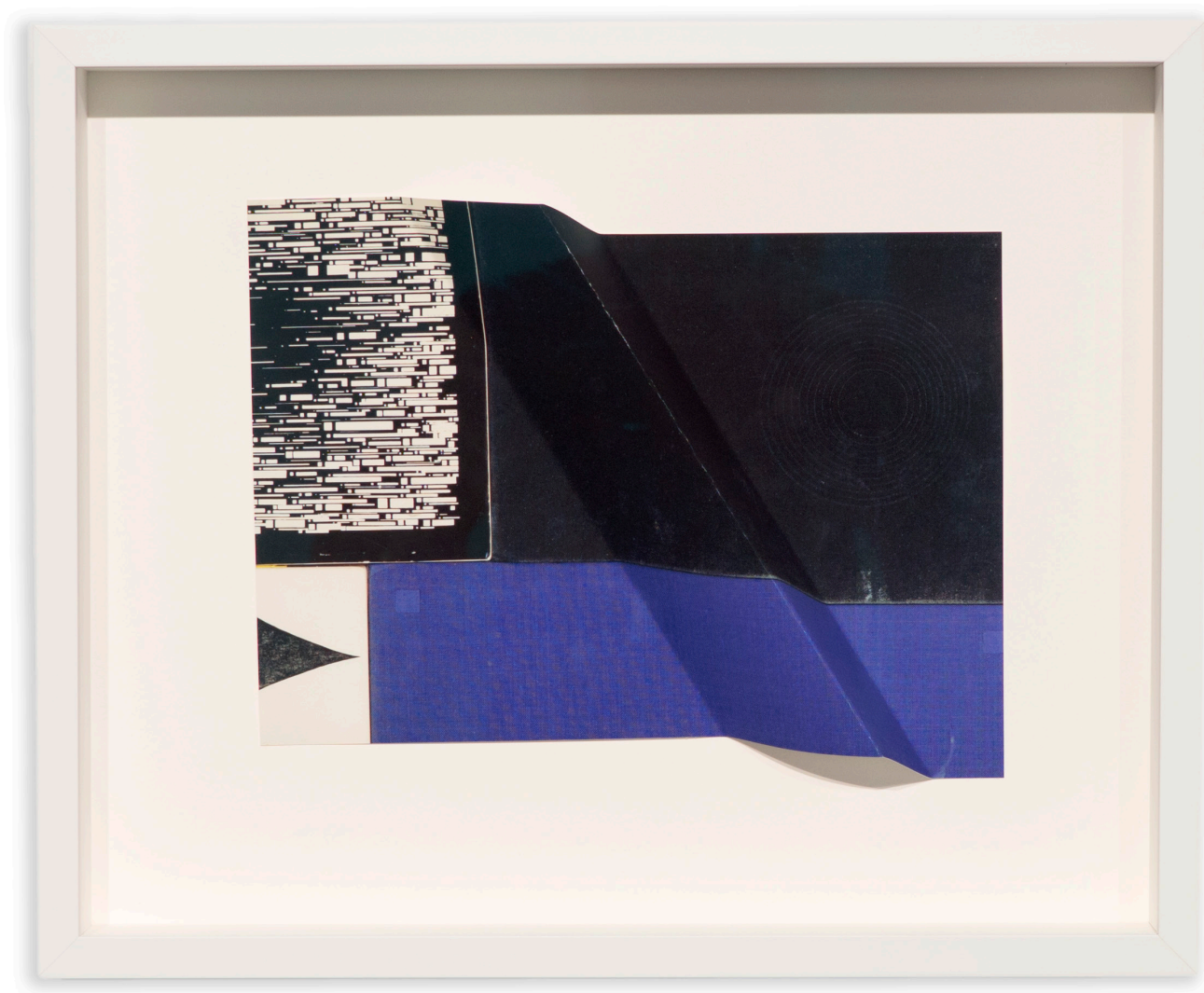


Figure 3 (Anarchy, Commentary, Politics, Liberation, Resistance), 2016, Folded inkjet print, 21 x 17 inches (framed)



Figure 4 (The Alchemists), 2016, Letterpress print mounted on newsprint, 14 x 19 inches (framed)

RYLAND WHARTON BIO

Ryland Wharton (b. 1979, Birmingham, AL) is an artist and curator living in Columbus, Ohio. His work has been shown at the Carpenter Center for the Visual Arts, Cambridge, Massachusetts; Columbus Museum of Art, Columbus, Ohio; Contemporary Arts Center, Cincinnati, Ohio; LEAP, Berlin; Soloway, New York; and Third Party Gallery, Cincinnati, among others. His writing and projects have appeared in X-TRA Contemporary Art Journal and White Zinfandel. He holds a BA in Computer Science from Brown University and an MFA from The Ohio State University, and is co-director of The Center for Ongoing Research & Projects.

Published in conjunction with the exhibition:

Tongue

Angela Meleca Gallery

July 23 - September 2, 2016

Front Cover Image: (Detail) Robert Buck, *The Letter! The Litter!* (“I don’t know. I don’t care. Any more to tear . . .”), 2016

Back Cover Image: (Detail) Ryland Wharton, *Figure 20b. What Next? (The Monument Builders, Et Al.)*, 2016

Photography by Erek Nass, Angela Meleca Gallery

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WHAT NEXT?