

**We are open**  
 Tues.-Sat. 11-6  
 210 11th Ave. #403  
 between 24th & 25th

**Art Resources Transfer, Inc.**  
 a tax exempt non profit corporation  
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 Website: artretran.com

Opening  
 Receptions  
 March 8th, 15th &  
 22nd 5 - 8 p.m.

# March Newsletter

"Time flies when you're having fun" and here we are at March already. Each day, each hour seems forever and yet a whole month seems to pass in a flash. This observation I owe to Nicannar Parra a Chilean Poet who said it much better than I. Two dates to let you know about May 2nd which will be the evening of our Benefit Dinner honoring Flora Biddle which will take place in the Chelsea Arts Building on 26th St. Invitations will be sent out in 3 weeks or so. This evening will be in support of our Library Distribution Program (DUC - see information on our Web Site). It is our hope that this evening will provide the budget for this program for an entire year. If you would like an invitation sent to you or a friend, call or email your request. The 2nd date is April 16 which is the opening of our benefit exhibition which will continue through the evening of Saturday May 6th. This our yearly benefit for the exhibition space and bookstore. For those of you who have participated in the past you know the amazing work that the artists provide for this exhibition and event. The extraordinary quality assures that everyone who participates gets a great work of art that they can truly treasure. This year we have the added advantage of our Website where all items will be on view as we get them and those who can't attend the event can participate by email or by phone in real time. We have great hopes for both of these events which provide the money that allows our programming to continue and grow. The bookstore is becoming so busy that I believe it is finally able to function as we have always dreamed that it would. The exchange of ideas in this environment is so important and the dialogue that this provides, enhances the experience of the exhibition program. So keep spreading the word about where we are and what we are up to.

Three good friends of this organization have shows up this month and I hope that all of you will take the time to make your way to these shows. **Janet Fish** is at D.C. Moore Gallery 724 5th Ave. is on view through March 11th.

**Dorothea Rockburne** at Lawrence Rubin, Greenberg, Van Doren 730 5th 7th Floor, March 1st through April 1st. We now have available the last print in our portfolio created by Dorothea and ready just in time for this exhibition.

Also, "Whatzhizname, oh yeah, **Chuck Close**" has new paintings at Pace Soho opening mid month and photo gravures uptown at Pace McGill. As always we thank you all for your continued support and look forward to seeing you as the spring comes to New York City.

*(The Staff and Board of Art Resources Transfer)*

Hallway  
 Jody Zellen  
 March 22 - April 22



**EQuinox 2000**

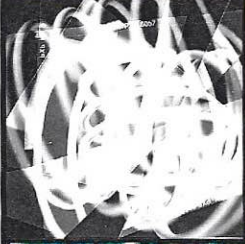
<http://www.cgrg.ohio-state.edu/~sdswann/>

Installation at A.R.T. NYC

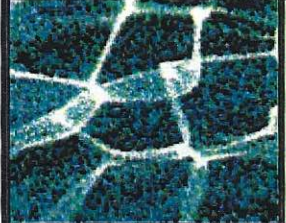
Project Space 1  
 Susan Dallas-Swann,  
 Gerald Horn, Zlata Baum,  
 & Jamy Sheridan  
 (computer animated projected art  
 installation and web component)  
**AN INTERACTIVE EXHIBITION**  
 March 8-April 9



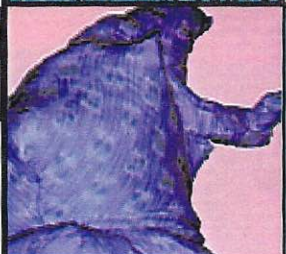
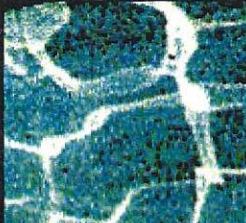
Project Space 2  
 Martha Keller &  
 Karen Shaw  
 (a conversation exhibition)  
 March 22 - April 30



Project Space 3  
 Tenesh Webber  
 (new works)  
 March 8 - April 1



Project Area  
 Eleni Mylonas  
 March 15 - April 15



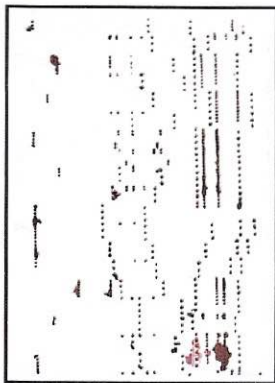
Bookstore  
 Michael Dvorkin &  
 Lindsey Nobel  
 March 15 - April 15



# Conversation between Marthe Keller and Karen Shaw

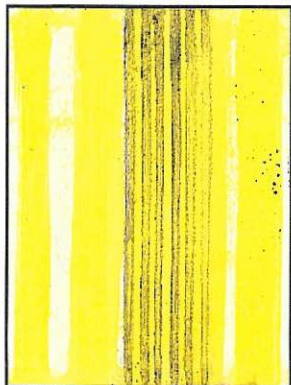
Karen Shaw :What are we going to do Marte?

Marthe Keller: I like the idea of a real conversation between our work...I'm still toying with the title Re:Re:Re:Re:Re- as a kind of musical, stuttering life force which refers and reiterates. I'd keep it subtle, as you said, if I did anything like that. That's where we might cross over, me using words and you using a purely abstract image. Also thinking about ways of using the window as you suggested... also thinking about hanging some small paintings-drawings-blottings-tools on paper... I might hang one brush over the doorway.



KS: I'm trying to decide which body of work to show the piano rolls or the Italian/New York map piece. I was thinking about that in reference to the paintings that you made in the summer in Italy.

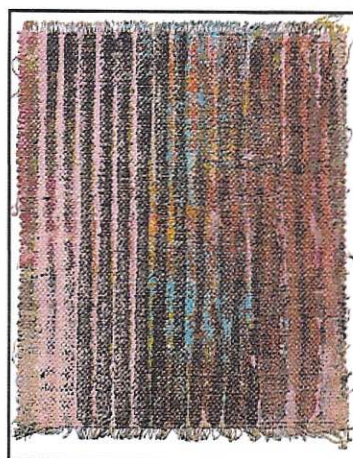
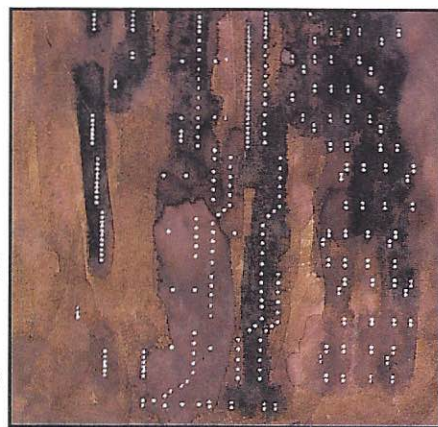
MK: I am getting to really like the music Idea... How would the piano rolls be hung if you used them and how many do you envision hanging together? The player piano rolls are a similar color to two 40" square paintings that I have been wanting to show that are very thinly painted which if there is room, I would hope to show with the yellow painting from the Rosenberg +Kaufman show just now... with your ear? Or your Italian piece with a hotter triplet of 40" paintings or better yet, a wall painting depending upon how much lead time I would have to do it. I would love to do a wall painting almost all yellow I think, kind of acid like that yellow painting from the last R+K announcement card, or do it on a small tarp. It would make the room very warm and sunny... maybe reminiscent of the Italy of our dreams... That would work with your Italy map if it fits?



KS: I think the map of Italy painting is too large for the walls of ART so I'll go with the music pieces. I want the new piano roll pieces to be understood in relation to my other work with language --that it be seen as a translation of sound made visual.

MK: There's a word for that, synesthesia...like what Kandinsky said about the color yellow being a high note, never a bass ... I'll look up the quote later.

KS: As the paper changes the "translation" becomes a dialect of the original piano roll or perhaps it is an accent / accident. I'll most likely show one piano roll song with at least two translations.

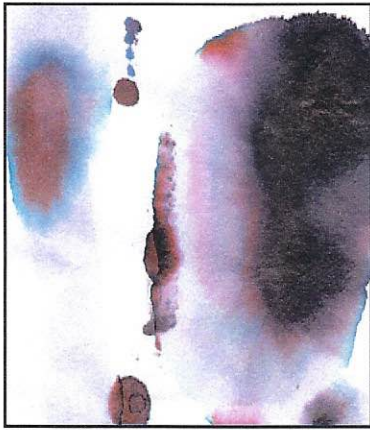


MK: Nice. In a way, I am doing something similar. I would say transposing a mark or blot or bunch of strokes from one surface to another, kind of like monoprinting. Its like one painting is kissing or imprinting the other, so the painting becomes a kind of translation of the original.

KS: The ear will represent both my old work with its number/language system and the receiver of the piano roll songs. The titles are the name of the song. I haven't decided if I'll show "Nobody's Sweetheart" or the "Song from Exodus".

MK: I like Nobody's Sweetheart.

KS: I think the pairing of the piano rolls with your vertical linear paintings are a good pairing. We are both dealing with gravity as well as similar color.



MK: Yes, oddly enough in this case the color is similar between your ink

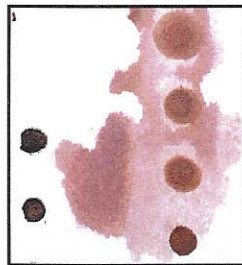


after it bled into the paper with the shellac iridescent, and my favorite color, perilene green- black, the color they paint the Stealth Bomber. Gravity is definitely important. I use my whole body to pull down vertical brush strokes. No matter how

long the stroke, it's easy. It comes from years of Tai Chi exhaling and rootedness.

KS: How do you see the combining of our work? What is the conversation from your point of view?

MK: Multiplicity and repetition are interesting aspects of both of our work, perhaps in very different ways.



KS: I don't think it is very different. Both our works are riffs on rhythm and repetition with the elements of chance supplying

the variety.

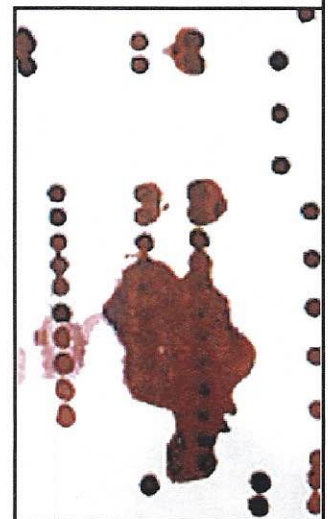
MK: Yes, we both like systems and chance. Musical. But both do rely on randomness. Musical in the sense of a rhythm with pauses, disruptions and colors. One of my tools, the multiple brush and space holder, I use in a randomly erratic repetition.

KS: I love your tools. They look like hands which is why I was contemplating putting in the acupuncture hand to reiterate the form of your brushes and the 5 lines of the musical staff.

MK: How would you characterize your use of randomness and multiplicity? Your number/ language system allows for a multiplicity of word outcomes from the same numbers. You also seem to allow for random numbers to come out of disparate situations....

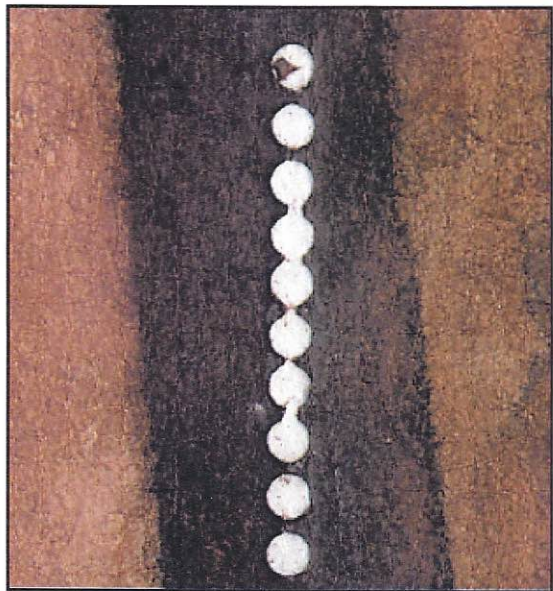
KS: The structure or the rules of the number/ language works are quite simple. I give a numerical equivalent to each letter of the alphabet: A=1, B=2....Z=26. I add up the numerical spelling of words in my vocabulary and enter them into a ledger according to the number the word equals. E.g. AND=1+14 +4= 19, so does IDEA=9+4+5+1=19 as well as DO=4+15=19 and EGG=5+7+7=19. When I come across a number, in the case of this show with the numbered acupuncture points, I choose words equivalent to the number. Since there are so many words equivalent to a particular number, rhythm, grammar and syntax guide my choice.

MK: We can discuss our understanding of each others work as both opposites and parallels. We begin from polar opposites: you, signs and me the formless, but we are both dealing with a similar process. We both use chance and found objects or ready-mades. We both use ready-mades as tools such as your piano rolls and my music staff chalk holders.



We also both invent tools which we use as found objects, your number/language system itself is a tool for the creation of a poetic visual language from numbers you find in the world. Similarly, my wet brushstrokes and blots on acetate or other scraps I treat as found objects to transpose onto the painting, they are my grammar, syntax and rhythm as you say. Obviously, your title "Nobody's Sweetheart" is a ready-made. Also my titles are ready-mades. They pop up in reading. I used to use the I Ching. My new favorite is Finnegans Wake. It makes me laugh out loud. Every silly word you thought you made up is already in there. But my new titles for these paintings are "Pliable Monster I, II and III. This comes from Deleuze's essay on the Baroque and the fold...from the French, fold plie' and to show, mostre. Referring to the enfolding process of blotting and the corrugated look of the vertical strokes. Complexity is implied [another plie word] by the disruption and fragmentation of repetitive elements. I'll Xerox the articles for your trip to Paris...French word games about complexity (plex is another fold word) can be related to your number system's multiplicities...

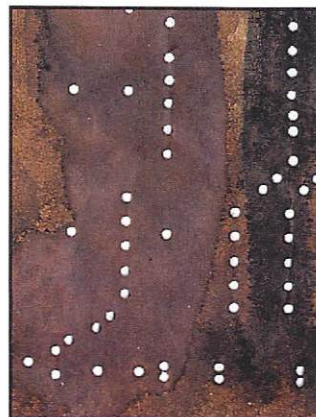
To digress for a minute... I'm also thinking about a translucent curtain over the window with light acid yellow re: re-re: re-re: Would hopefully give a glow and shadows of the painted words. The curtain is a folded reiterating form and it serves to cover the view, a giant distraction. On the other hand...I might just enjoy the view of that gorgeous Leigh High Starrett building where Brad and I began a summer romance and Bucky Fuller designed the Dymaxion car and where on the terrace we watched the great ships sail up the hudson with Patti Smith and partied.



KS: The problem with a curtain on the window is that it might make shadows on the other walls as this room is very bright during the day and it could distort the work on the walls. I just had this problem at Islip.

MK: You might be right. I'll try to test it somehow. Back to the conversation... Besides the ready-made, we share a love of the absurd. There's something absurdly mechanical about the way we both go about creating accidental dialects of an original model (yours being the song and mine being the grid). There is something wonderfully anti-egotistical to me about the humor, almost slapstick mechanics of both of our sensibilities....Your simple directness of finding material in your daily life and punning on it

(to make it a treasure or a critique), and my stuttering and hiccuping bodily disruptions (of the modern grid and the masculine gesture, if you will). I love the poetry, humor and bite of your work. Do you think about absurdity, humor, and critique in it?



KS: Humor is very important. I need to entertain myself when I am working. It looks very dry at first glance, I think, and sometimes it is very painstaking to compose so I need a pun or punchline for entertainment. Something to make me smile.

MK: Your puns and jokes are sometimes barbed. They can catch like a double-take. About music: Yours is literally from music, but transcribed from the original. Mine is musical metaphorically, as rhythm and pause, but both could be actual music if someone like John Cage interpreted the paintings as scores.

KS: Wouldn't that be wonderful if your work could be played? Have you ever asked a musician to score your work?

MK: I've always dreamed of doing that. The closest I've come was a saxophone concert played with my paintings in the gallery as the subject of the musician's inspiration. The musician, Gianni Gebbia, made wonderful explosive and breathy noises along with more musical sounds. He also did circular breathing which seemed very right for my repetitive strokes. I always think of funny sounds when I try to describe my paintings... bleeps and blips... like my title "Slitting and Clicking". Your piano roll pieces look like strange scores themselves.

KS: Well, they are. It is true that my piano roll pieces start quite literally with music--the actual piano roll. The accompanying "translations" are governed much more by chance. When I ink the original piano roll song, depending on how loaded my brush is and the absorbency of the paper underneath, the visual form of the musical sound appears quite different one from another so it has a very Cagian quality too. Sometimes it is very quiet and precise and sometimes it is a great cacophonous blur. Do you hear music when you paint your pieces?

MK: Not really music, more a sputtering.

KS: Do you listen to music when you work? Is it important?

MK: Yes it is important. I always paint my best to music. I've taped all of Delphine Blue's shows on WBAI and so I can listen to great D.J.-ing all day long. Otherwise it alternates between Eric Clapton, The Mighty Sparrow and Italian Opera. I love radio talk shows too. I sing with the opera, I dance with the rock and roll and I talk back to the radio... depends on my mood. How about you? Is it hard to listen to music when you work with numbers and words?

KS: When I work on the number/language pieces I need complete quiet. I have to concentrate and listen to the rhythm of the words in my head. The piano roll pieces are a welcome relief. I can listen to anything and I can even sing Nobody's Sweetheart.

