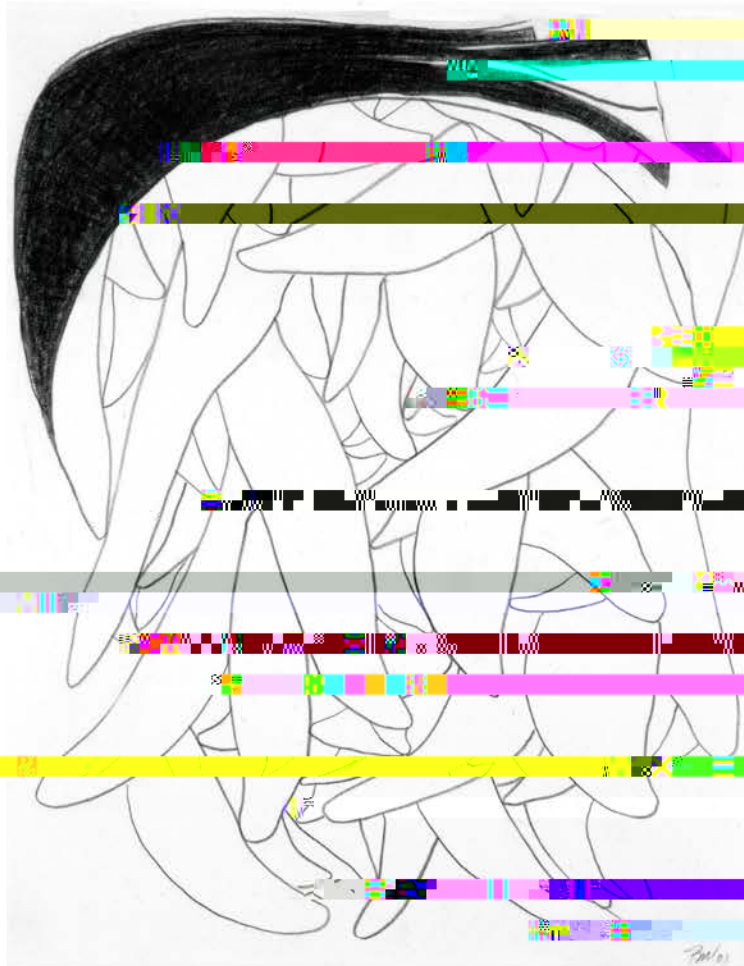


BRIAN WOOD



BRIAN WOOD



Exhibition organized by
Sweeney Pearce

Essay by
Christina Hawkey

2009 – 2010 Dr. Roy E. Morgan Exhibition
January – March

Sordani Art Gallery • Wilkes University
Wilkes-Barre, Pennsylvania

Exhibition Underwriters

Friends of the Sorboni
M&T Bank
Andrew L. Sc...
Wilkes University

Staff

Brittany Kramer DeBalk
Bruce Lanning, Preparator

Gallery Hours: Noon to 4:30 daily

(cover)
Twin, 2008
Oil on wood, 14 by 11 inches

© 2009 Sordoni Art Gallery, Wilkes University

150 South River Street
Wilkes-Barre, PA 18766
Telephone: 570-833-3335
Fax 570-408-7733
wilkes.edu/sordoniartgallery

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COUNCIL



PPA

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course, In addition, the Scripps Ranch Art Gallery would like to thank Mark M. Brown, former Director of Cultural Operations at the University for organizing this exhibition as well as for many years of support. Finally, this exhibition is dedicated to the memory of E. Morgan, former Capital Inn Fellow, whose creative and intellectual contributions to the community were a constant inspiration. His contribution to this catalogue is particularly noteworthy.

We are especially grateful to the individuals who graciously agreed to lend important works from their own collections. The richness and depth of this

January 2010

Artist's Acknowledgments

I would like to thank Shelley Pearce for initiating this exhibition and for the open spirit of our early conversations.

Many thanks to Brian Krywaniak for her attention in organizing the exhibition and catalogue.

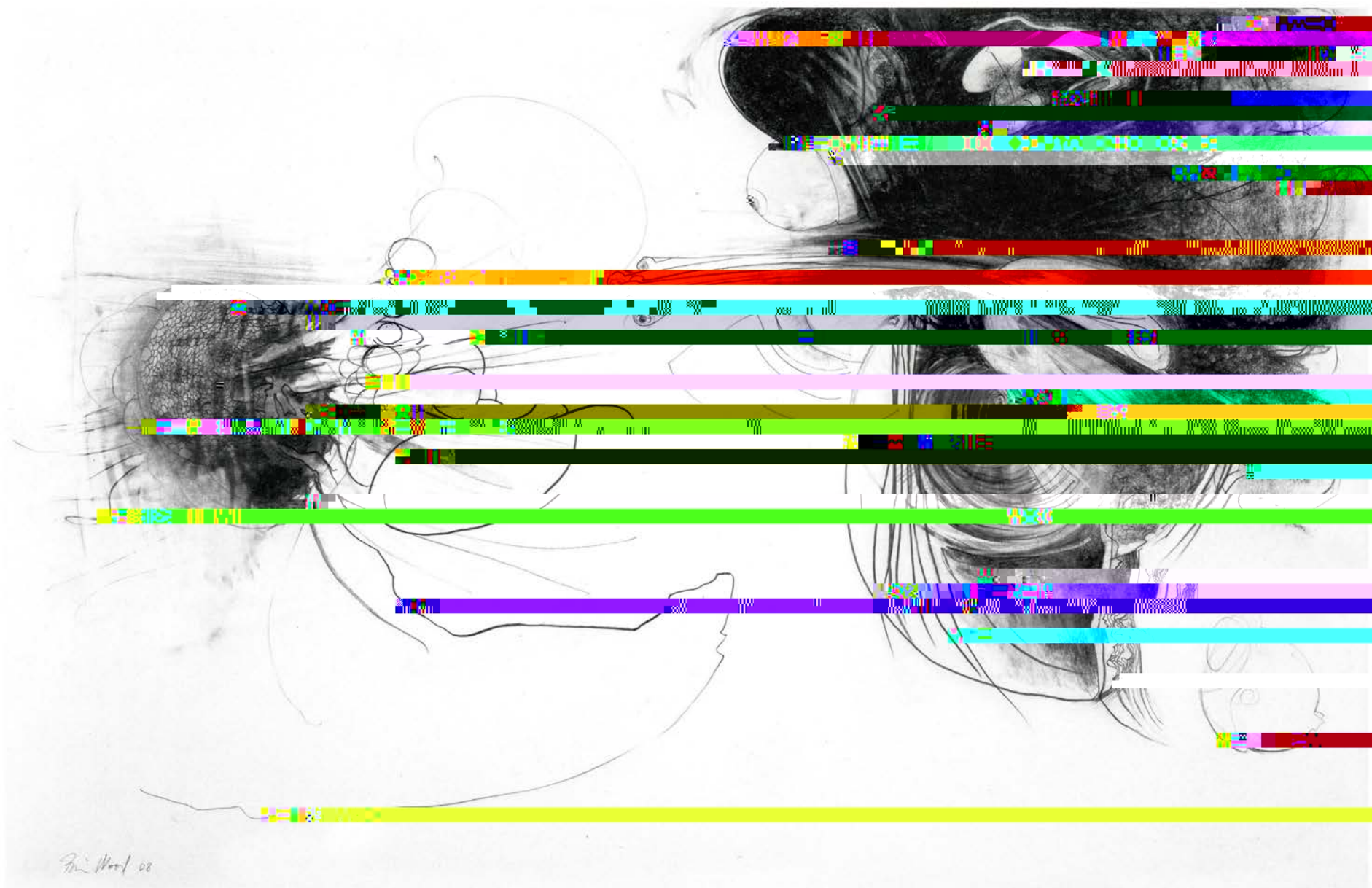
My special thanks to Detsy Sussier, founder and editor of *Bomb Magazine*, for her generosity and insight and for introducing me to the wonderful poet Christian Hawkey. I'm grateful to him for his attentive perception and sensitive

response to my work. His essay in the form of an interview (which can be read three ways: straight through, or the first line

second times only) abolishes and performs my art.

To Ashley Garret for her love and patience, thank you for your support and vision. Thank you for your attention and for your word thanks.

Brian Wood



Torque 2008
Graphite on paper, 26 by 41 inches

Stacked Graphs

by Christina Hawkey

This indent
the genitivity of thought

Break my body, hold my

the first mark enters a body, automatically
nonspace, sculpturally outlined, in x's first encounter

site. let us call this seeing phalangeal, however distant, let us call this (let us call this) writers
follow, this phrase—nonspace, sculpturally outlined—the first to enter x's mind. it's almost

between hesitation and, the isotropic white page and, technology
as if the plurality of mark-making and endlessly reversing and reversible forms

and, hexagonal edges if up-taken and, curving into abstraction and, hold my anisotropy
an attempt by x to create a single position

and, the multiple lines, which are, themselves always moving toward

and the triple image, here, of deictic blue. slurs of flight crossing lines
and even into each other, through each other, pre-positions as networks of vertices

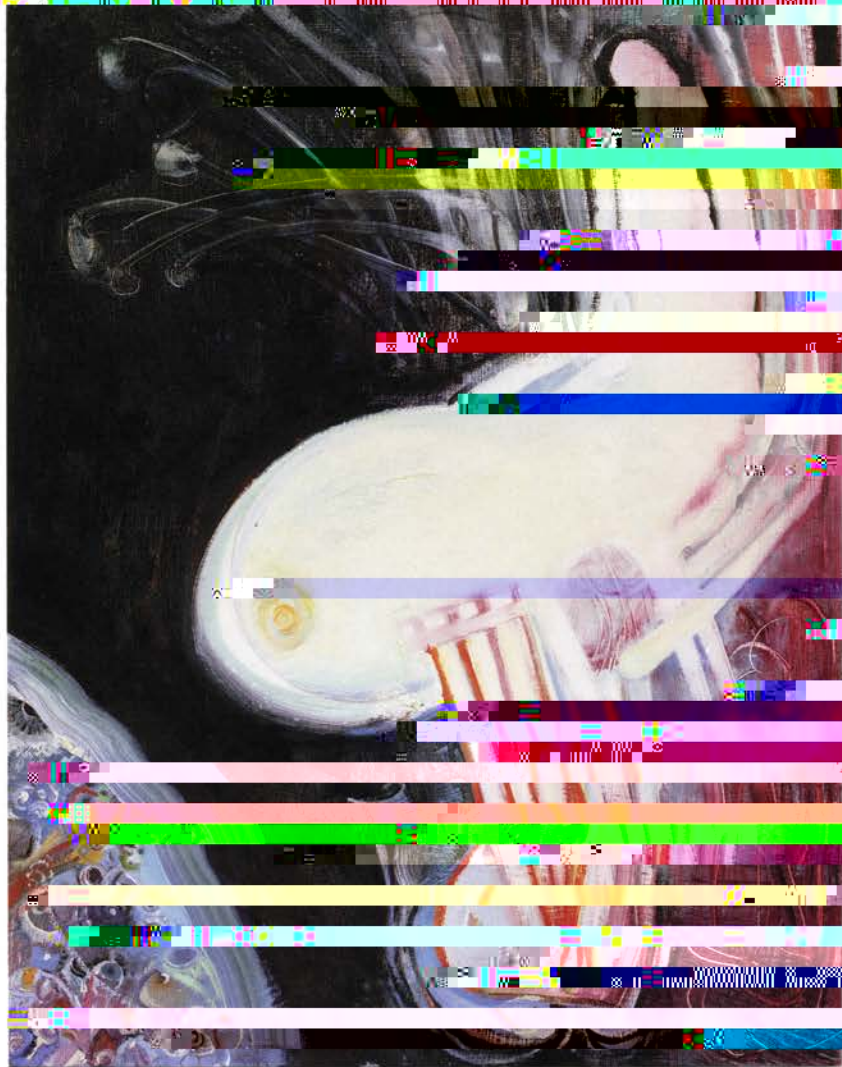
the other has pain with our eyes closed, touch
it's alive. and yet what stills is the moment of trauma, the real in stilling, an inscription

of the transverse plane, what beside me is next to me, graphite on paper, breathing tenders form.
that takes place the moment a pencil touches the page, or the

to say the hand more quickly than the eye moves, coordination of resemblance, gracelessness
suddenly ruptures a situation and a subject, in that moment,

the minor accidents temporal kinematics
with total clarity of the motion, slow frame-by-frame seconds in which, say, an accident occurs

the hesitation wavering, densely packed marks, drinking in the predetermined break-away
in which an accident is visualized before it



Twin, 2008
Oil on wood, 14 by 11 inches

Caption, 2008
Oil on wood, 14 by 11 inches

point of view, the viewer confronting an eruption of spatial complexity, shapes and images

gathering, aligns the one with the other, suggesting but ultimately resisting a tension that between

of platelets stacked out into an overhang of fur, tissue, partially nibbled eyes, lashes positioned of the visual field and its graphed motion, between our active attempt to improve a new optics

as far as possible from the word blinking, also let it be known it was a form of yes, the design and a sense that we are held, in both of the word, in the process, x, for example, sees

elements, involutés, two-dimensionally, protrude along a ground plane, where also body parts—bone, skin

continues to breathe, condense with itself, a layering of similarities which creates a feedback loop in which it is made aware both of the

methods of and limits of, human knowledge quick in the event an animal utters the words an assembly

human or, a human or, to become flattened along a plane as a result of forces acting parallel to tactile by how it manages themselves subvert any previous

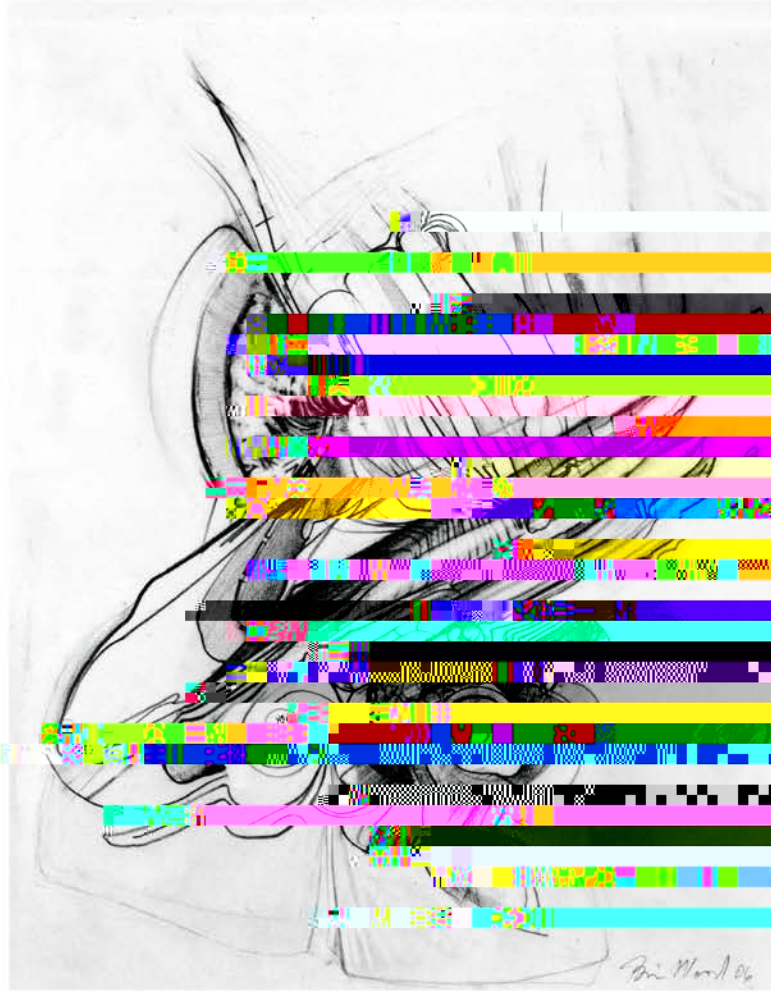
to said plane: the shape of the process

letting it grow, its own courage in the form, stuttering, the non-figurative shape in twin—as a possible figure for an this, the tenderness of a pre-subject

a surface there is a word for it, the trace of a trace, more strongly felt because the folds fit

spread out in the mind of the one struggling to read, where lines intersect outside in, helmeted eye, a soft band of teal blue, a fragility in the very fact that we are here, talking in

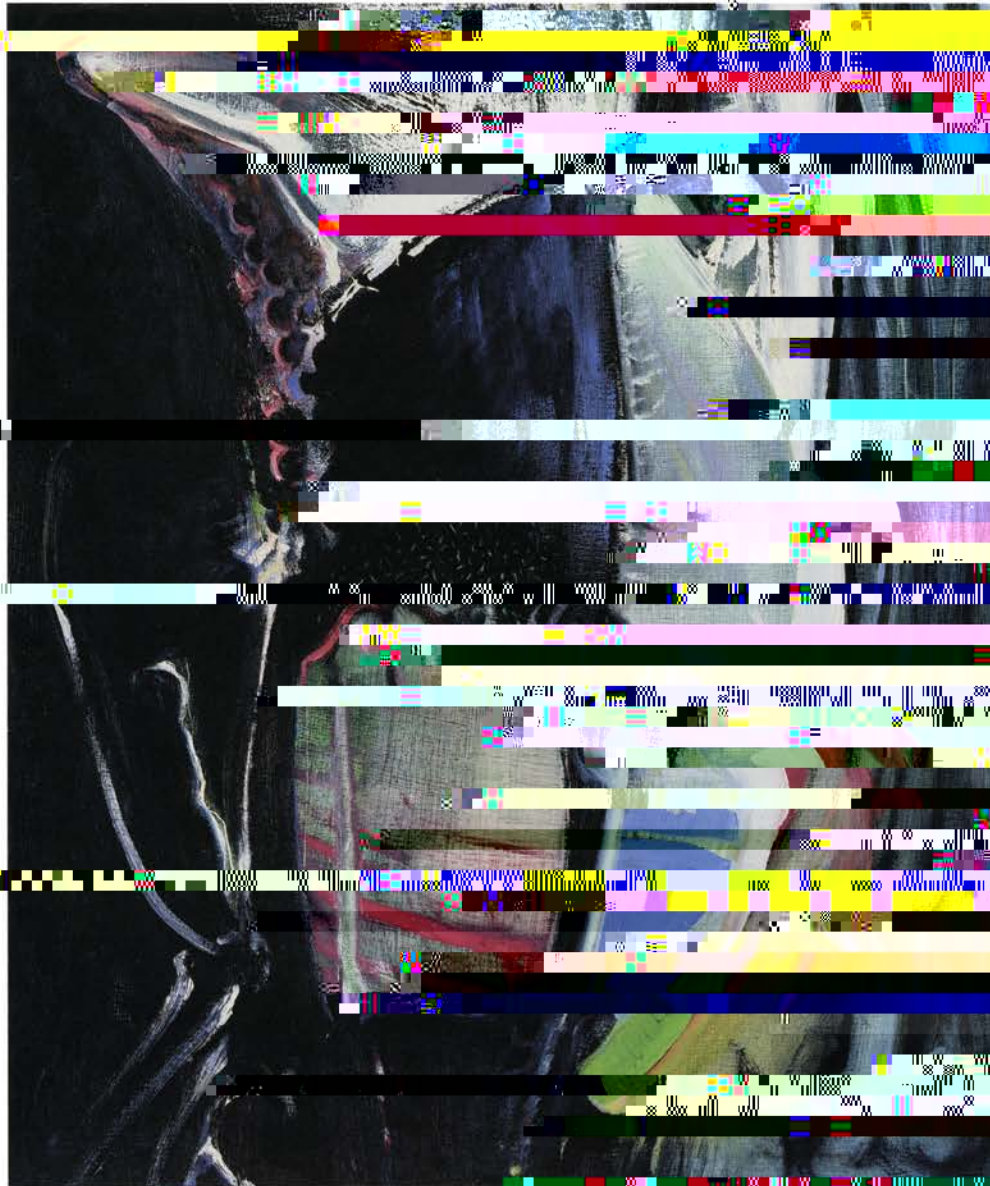
a tongue-tip emerging from the aesthetic duct, a lovingly bleached anus, the constructed machine an uncertain beauty forms, causing a sign language, can you



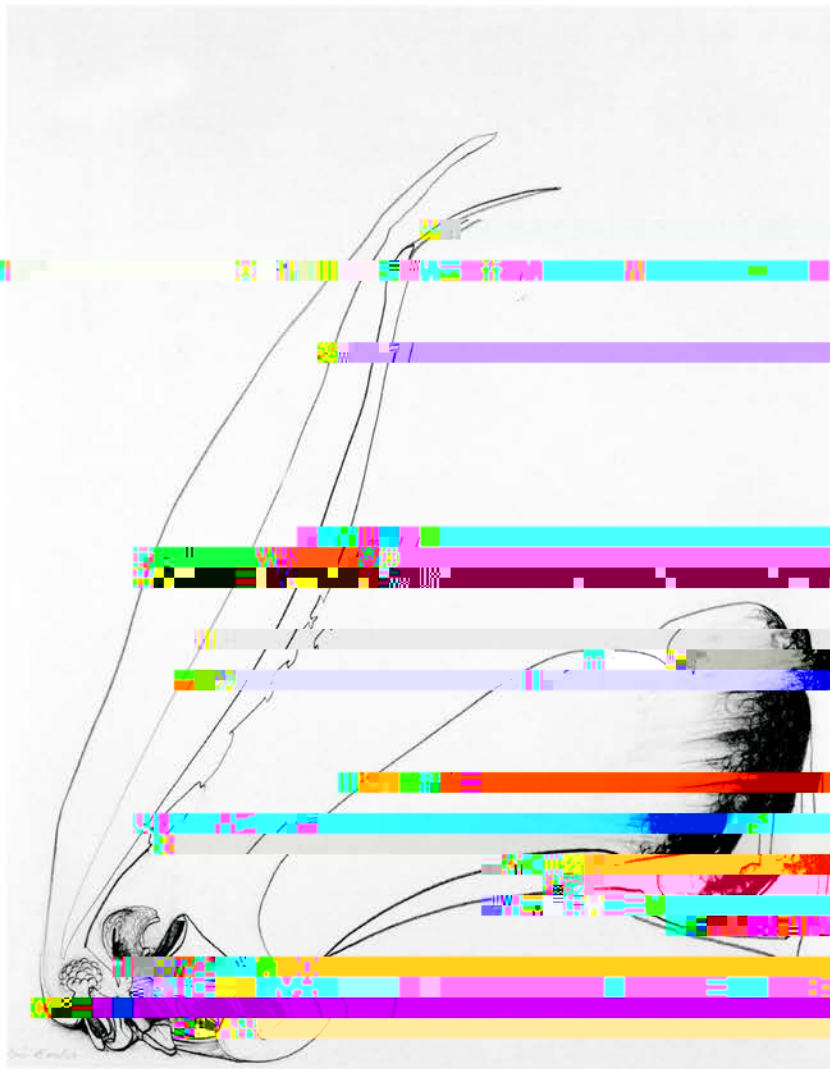
Spume, 2006

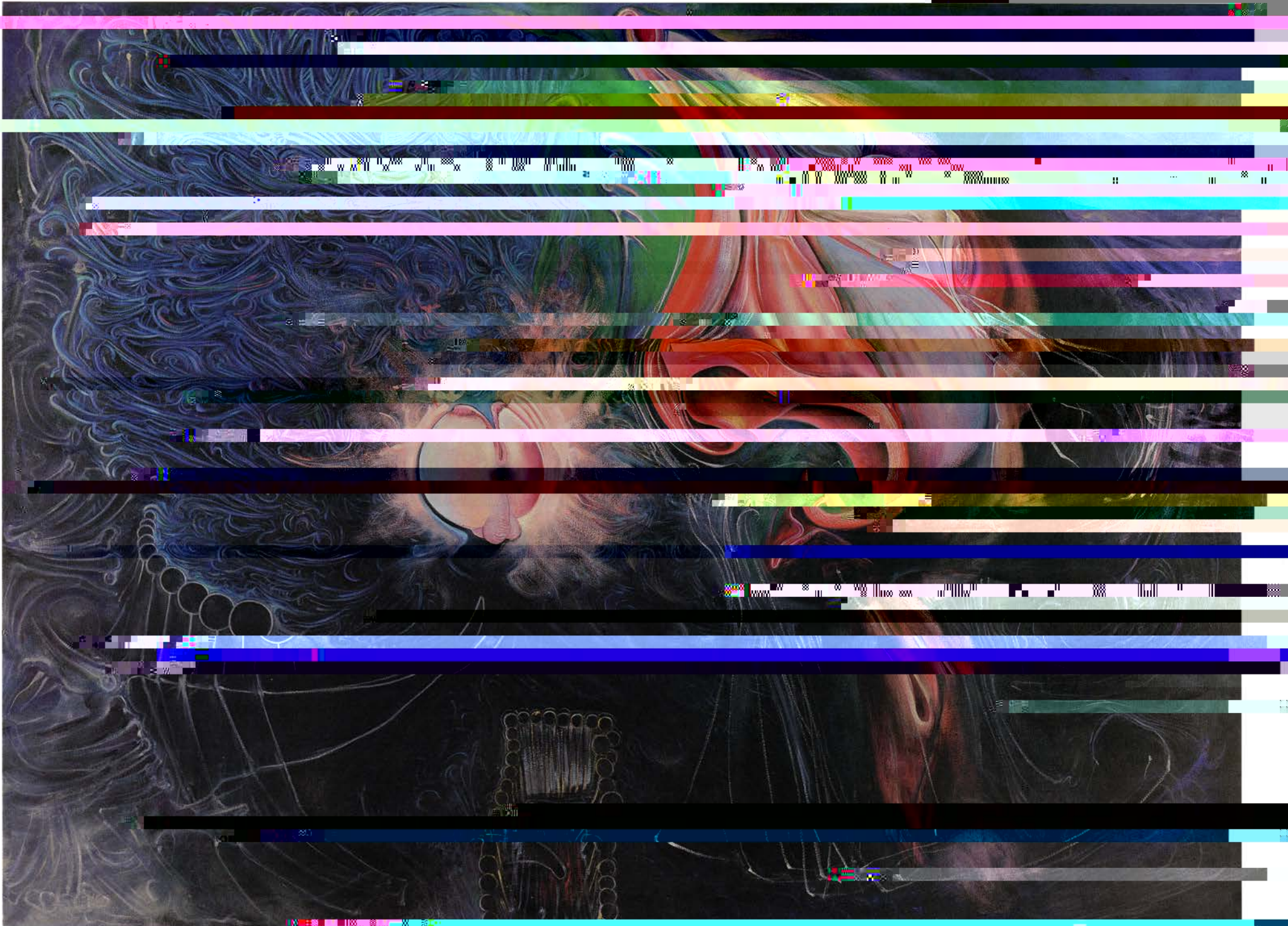
Graphite 

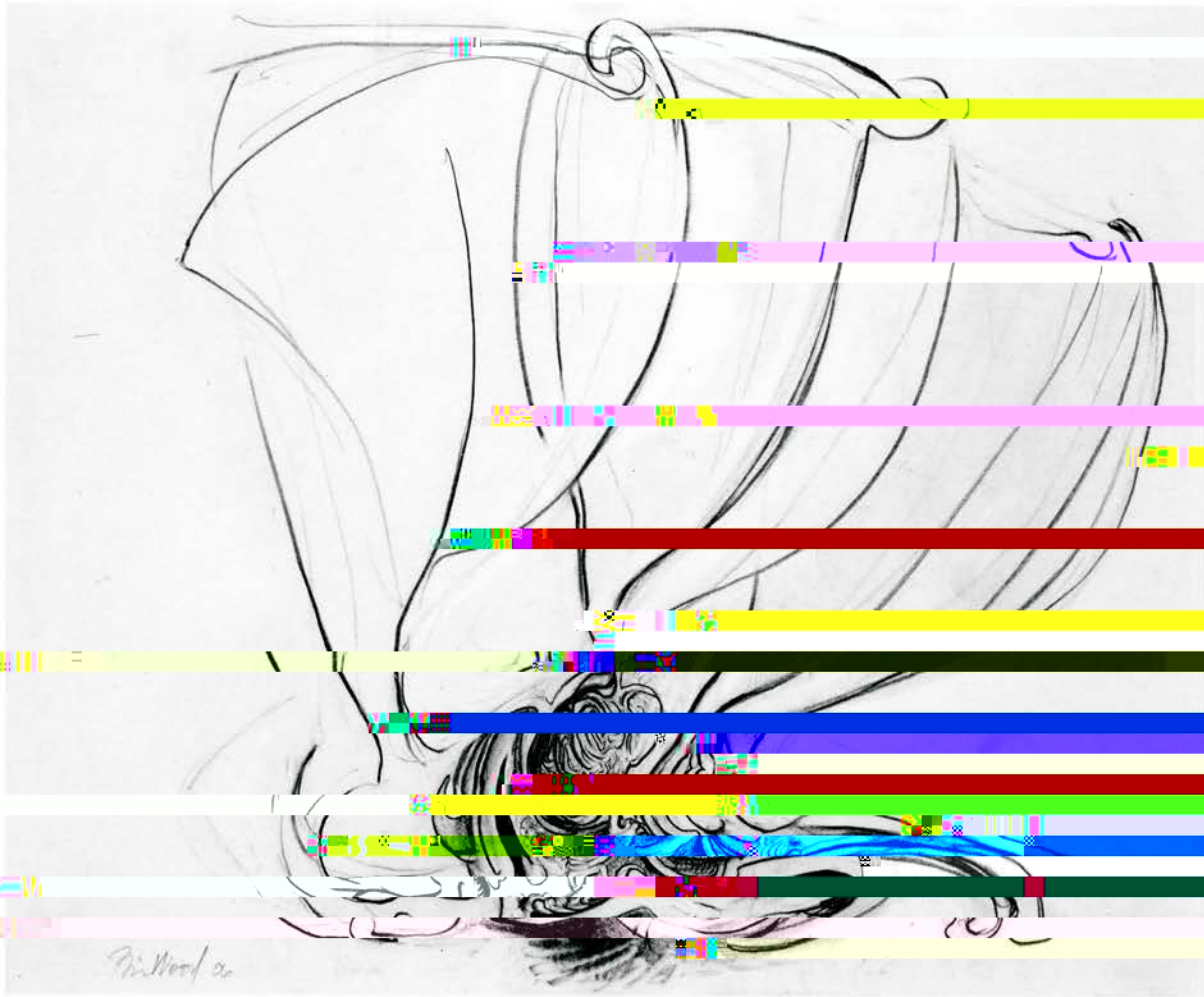
Collection of Dena  Good

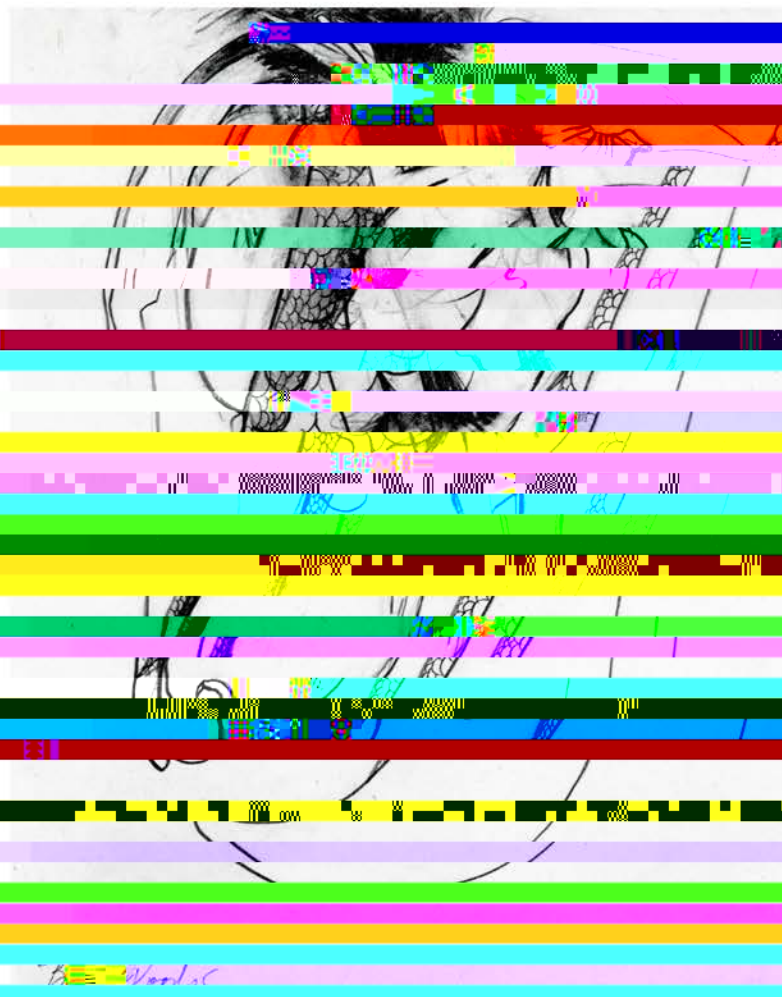
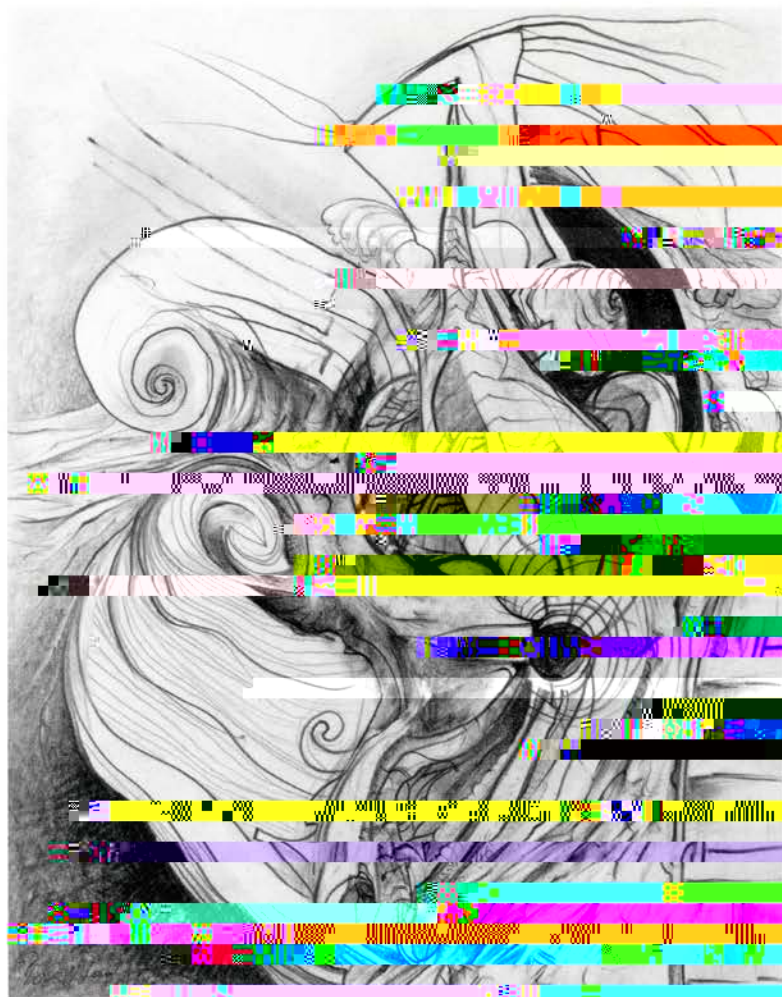


Field, 2008
Oil on wood, 14 by 12 inches
Collection



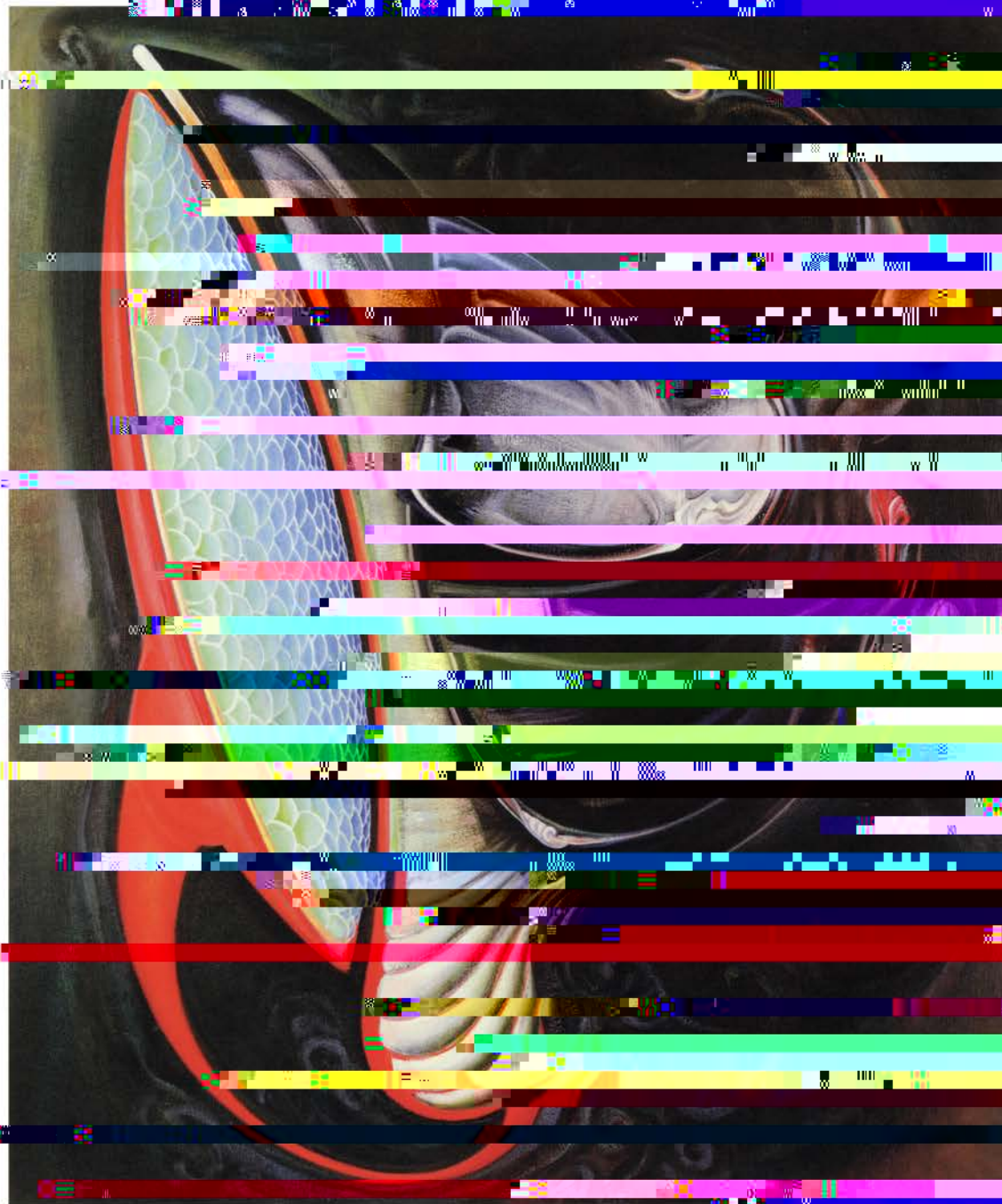




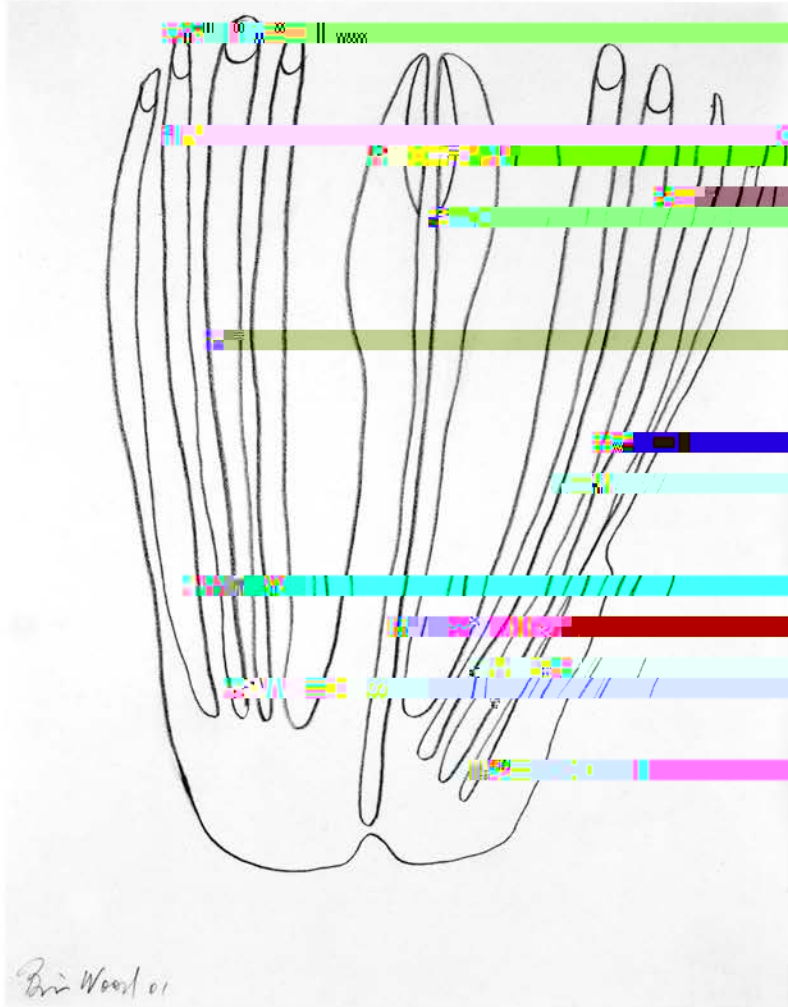


Breach, 2006
Graphite on paper, 14 1/2 x 11 inches
Collection of Sandra Amann and Michael Pashby

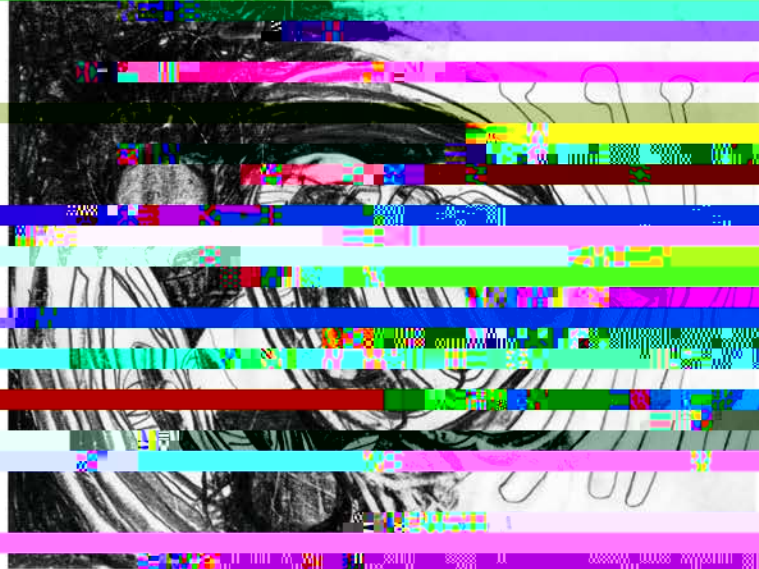
Hook, 2005
Graphite on paper, 14 1/2 x 11 inches
Collection of Nicole...



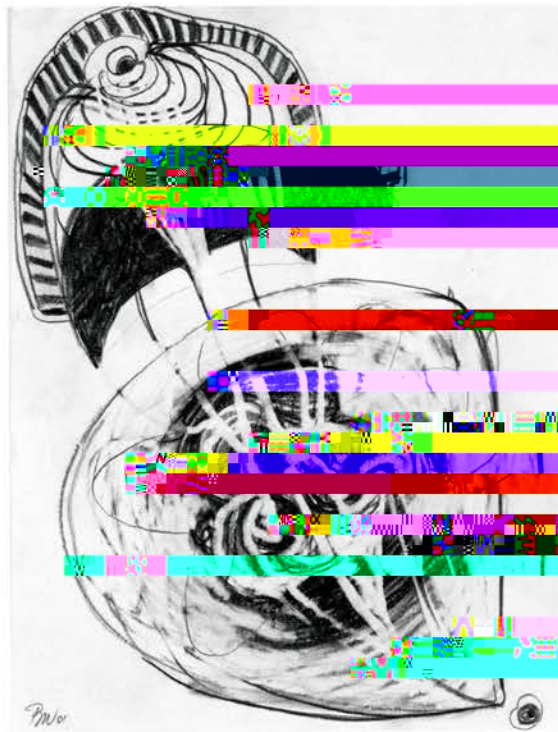
Pond, 2014
Oil on canvas, 50 by 50 inches



Sitter, 2001
Graphite on paper, 14 by 11 inches



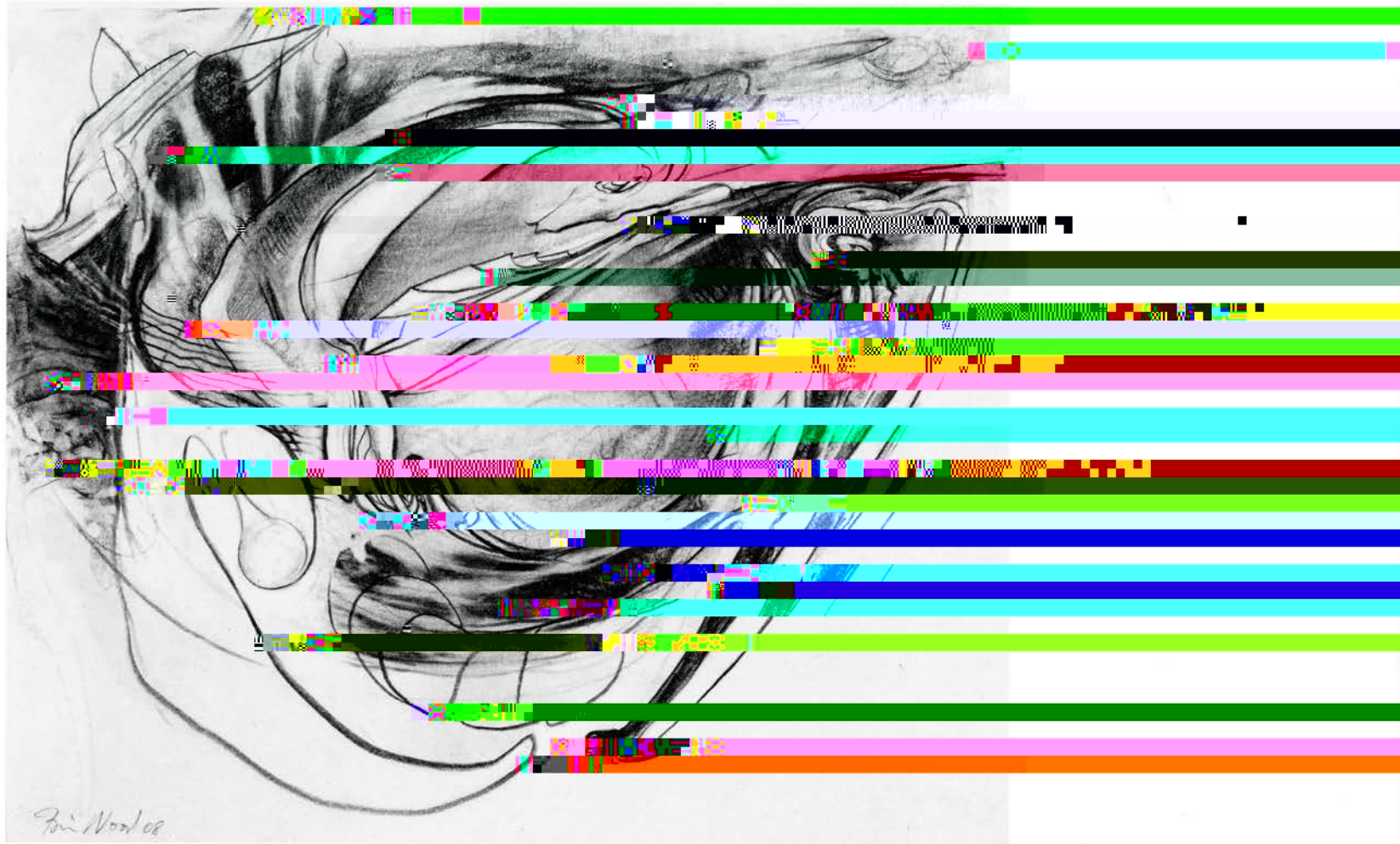
Break In
Graphite on paper, 8.5 by 11 inches



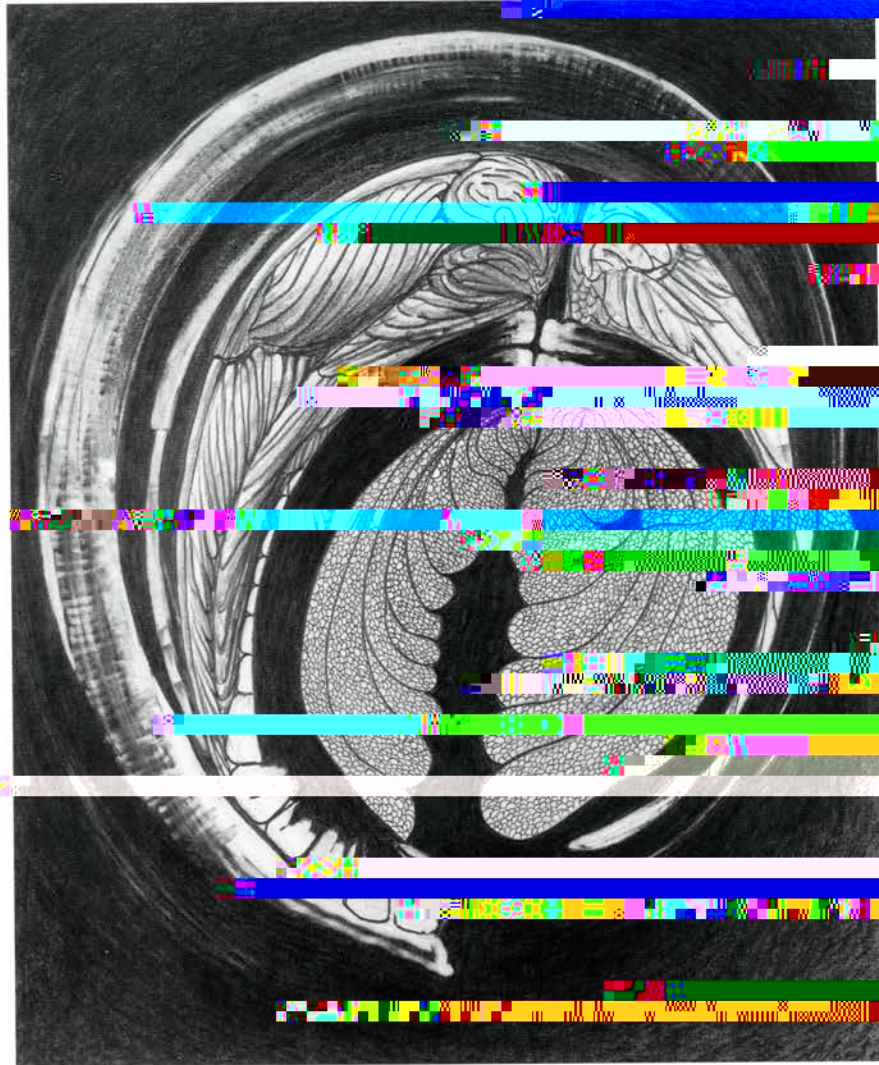
Seer, 2002
Graphite on paper, 11 by 8.5 inches

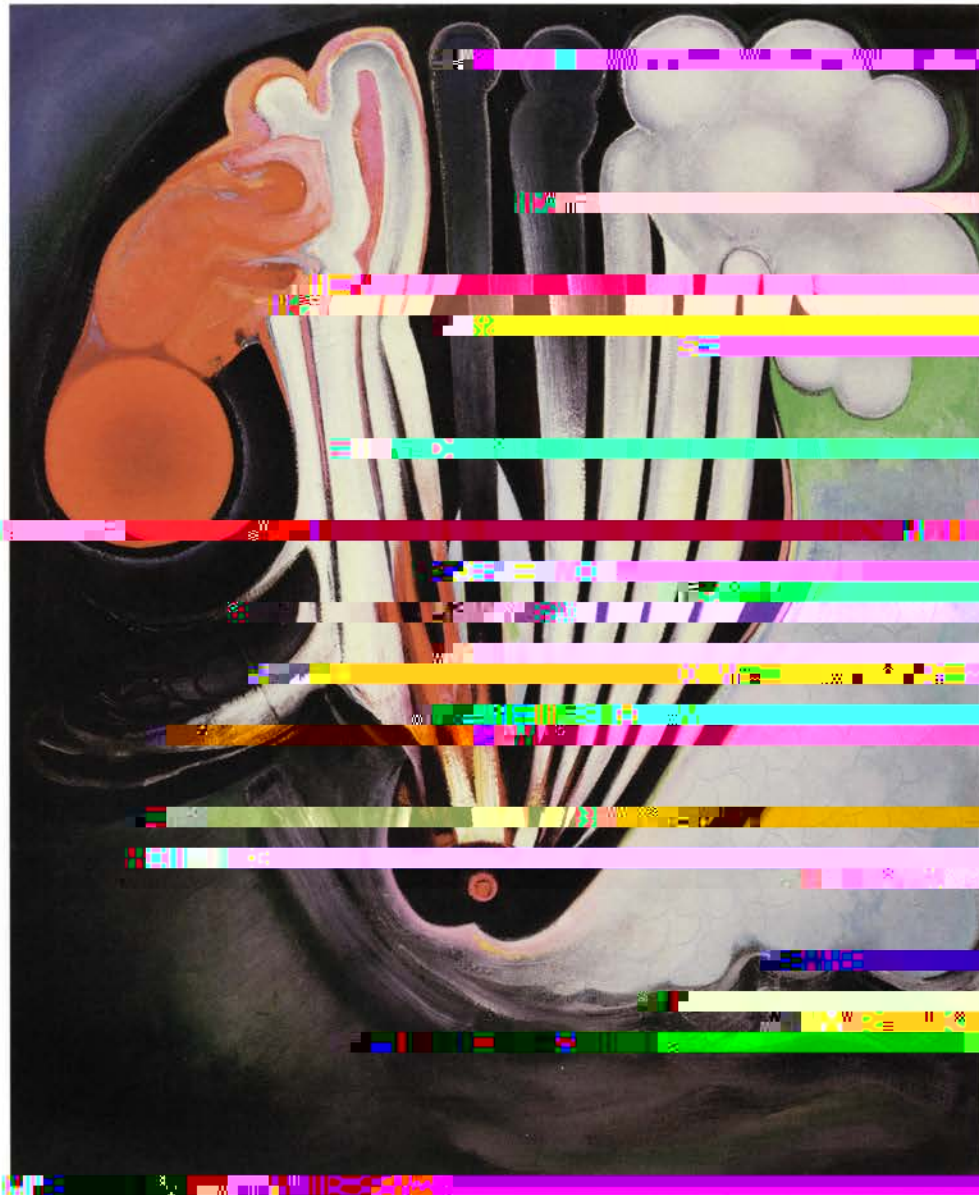


Polar, 2008
Graphite on paper, 11 by 14 inches

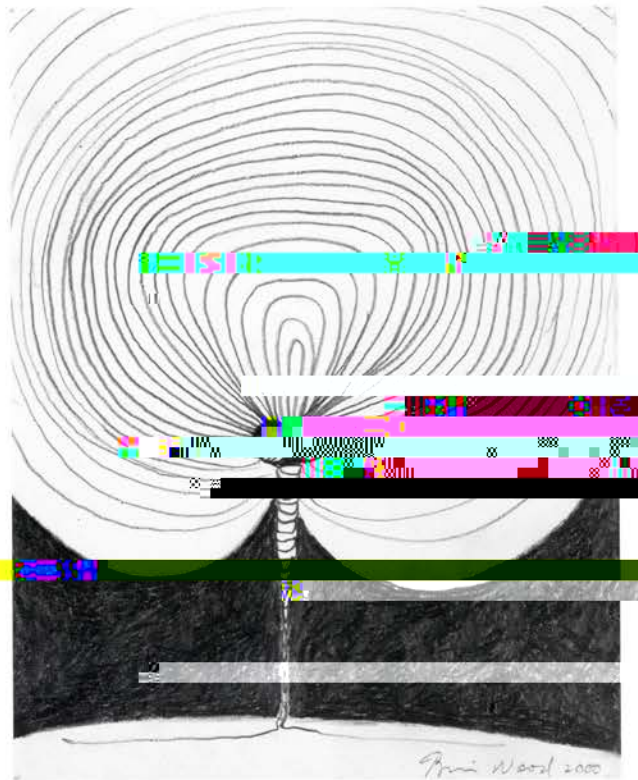


Pole, 2008
Graphite on paper, 14 by 17 inches





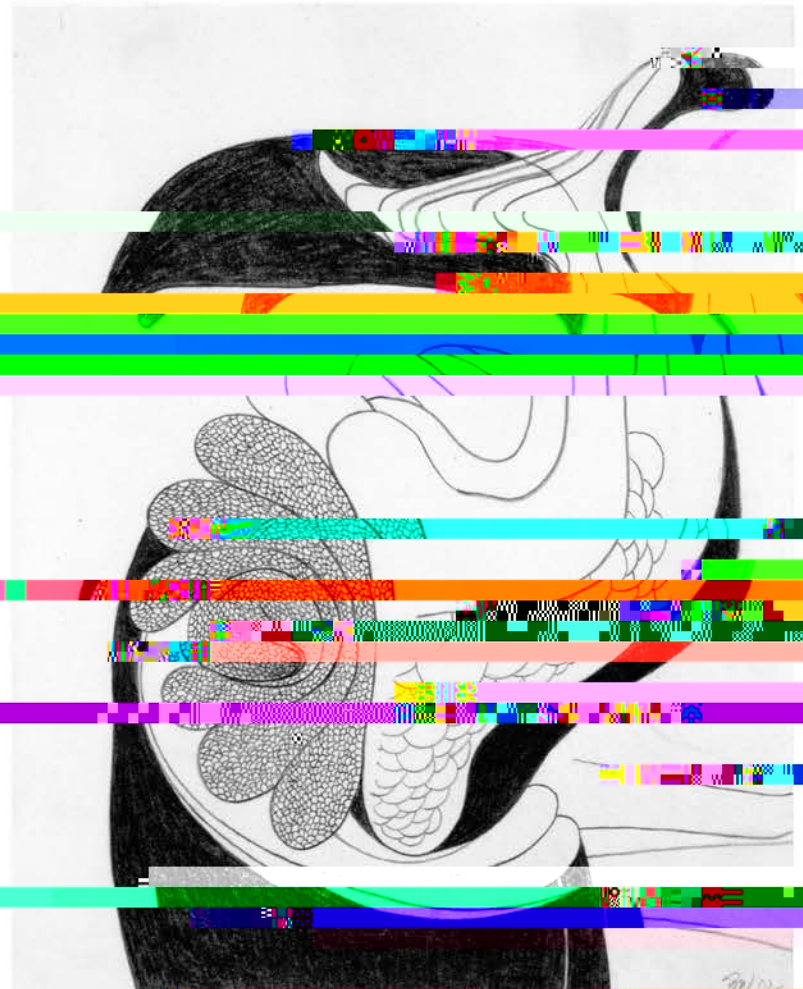
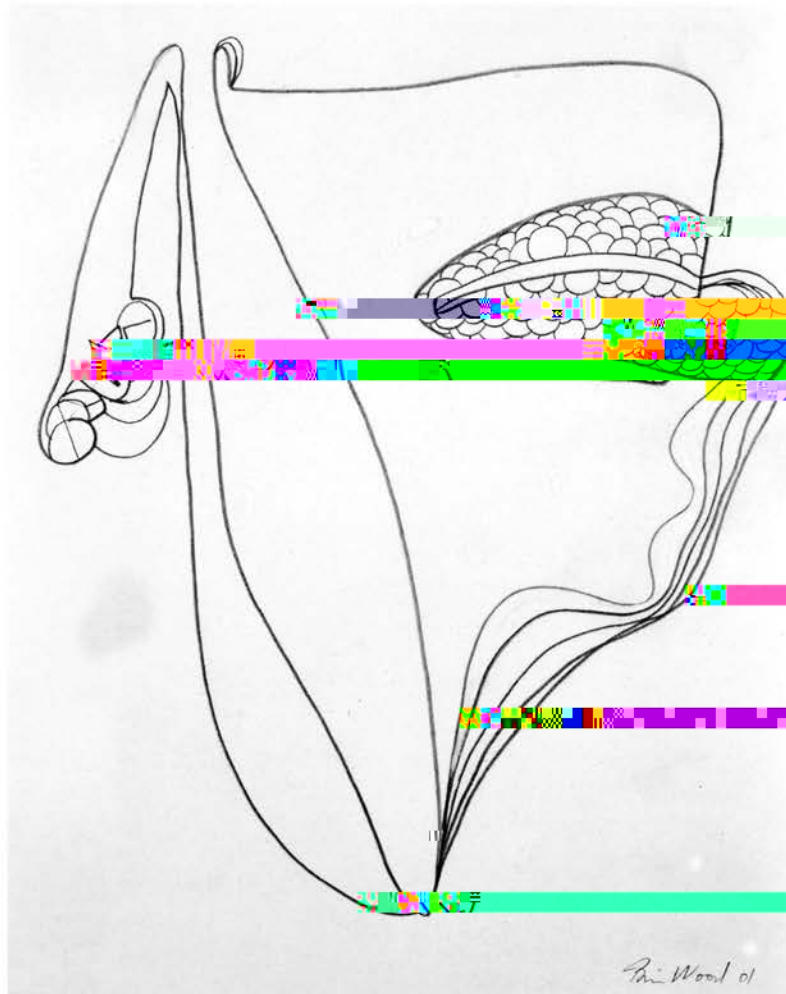
Brancepeth (Rural Route #4), 2003, 2000
Oil on canvas, 24 by 30 inches



View, 2000
Graphite on paper, 11 by 8.5 inches



Shoal, 2001
Graphite on paper, 11 by 8.5 inches
Collection of James Casebere and Lorna Simpson

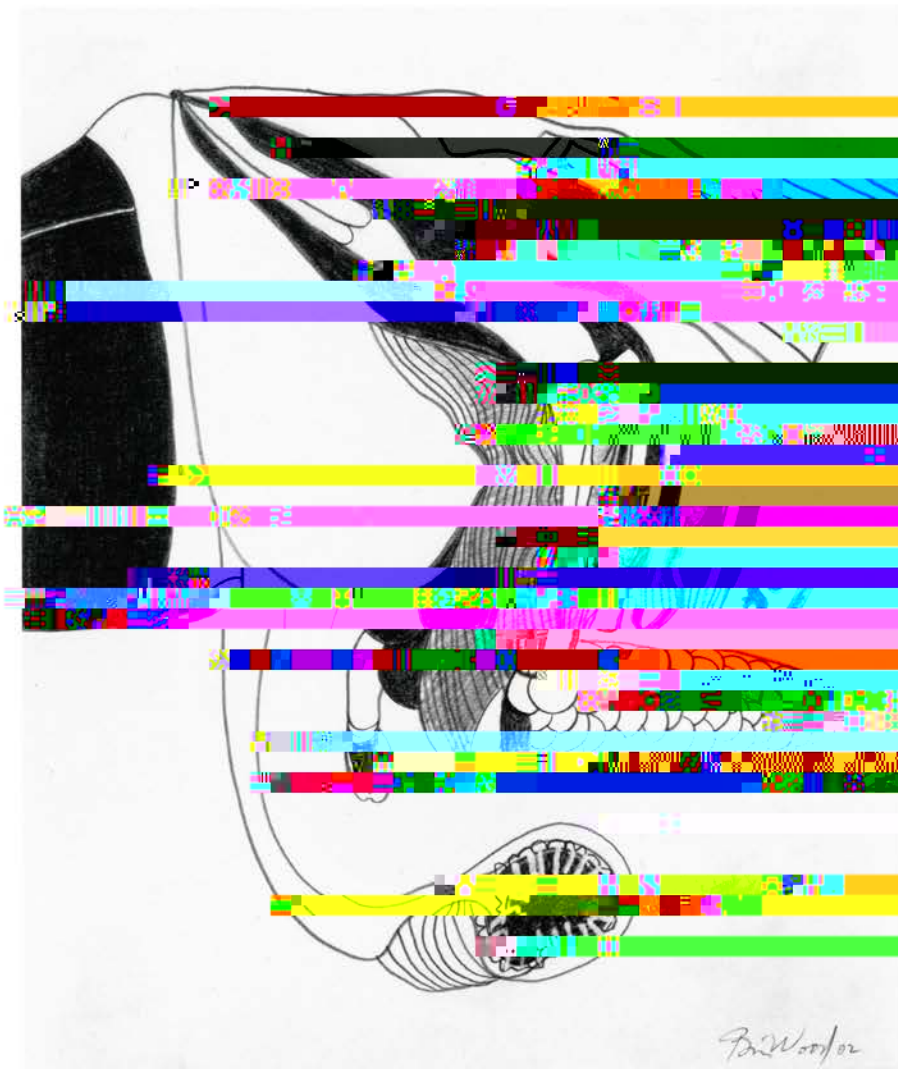


SI 73, 2001, 1
Graphite on paper, 14 by 11 inches
Collection of James Casebere and Lorna Simpson

SI 73, 2001, 2
Graphite on paper, 14 by 11 inches
Collection of James Casebere and Lorna Simpson







Pullulate, 2002

Brian Wood

Museum of Modern Art, New York		Eli Marsh Gallery, Amherst, MA
Metropolitan Museum of Art, New York...		Rochester Institute of Technology Gallery, Rochester, NY
Brooklyn Museum, New York	1994	Saidye H. Rabinowitz Gallery, New York
Corcoran Gallery of Art, Washington, DC		Taksim Gallery, Istanbul, Turkey
Los Angeles County Museum of Art, Los Angeles		Nelie Gallery, New York
Houston Museum of Fine Arts, Houston	1993	Gandy Gallery, Prague
New York Public Library, New York	1992	Lieberman & Saul Gallery, New York
Davis Museum, Wellesley	1989	Lillian Mauer Contemporary Art, Montreal
Ludwig Museum, Bonn, Germany		McIntosh (Druidale) Gallery, Wash DC
Museum of Decorative Arts, Prague	1986	John A. Schweitzer Gallery, Montreal
Museum of Modern Art, Prague		Eveiyn Aimis Gallery, Toronto
National Gallery of Canada, Ottawa		Marcuse Pfeiffer Gallery, New York
Canadian Museum of Contemporary Photography, Ottawa	1985	Nina Freudenheim Gallery, Buffalo
Art Gallery of Hamilton, Ontario, Canada		Memosh Drysdale Gallery, Houston
Mendel Art Gallery, Saskatoon, Sask.	1984	Optic Gallery, Montreal
Kamloops Art Gallery, Kamloops, BC		Yvesess (Richard's) Gallery, Toronto
Art Gallery of Ontario, Toronto, Ontario		Art Gallery of Hamilton, Ontario
Concordia Art Gallery, Montreal	1981	Galerie Marielle Mailhot, Montreal
Museum of Fine Arts, Montreal	1980	Mendel Art Gallery, Saskatoon
Museum of Contemporary Art, Chicago		1975
Solo Exhibitions		
2008 Jeannie Freilich Contemporary, New York		1975
Kreft Gallery, Ann Arbor, MI		Collection for League Club, USA
2007 Lesley Heller Gallery, New York		
Osilas Gallery, Concordia College, Bronxville, NY		
Bruno Zevi Gallery, Buffalo, NY		Group Exhibitions (Selected)
2002 Rico Contemporary Art, Brooklyn, NY	2009	<i>The Printed Picture: Movements of Modern Art</i> , New York
2001 Kamloops Art Gallery, Kamloops, Canada		<i>Collage Logic, Storefront Artist Project</i> , Pittsfield, MA
1998 Art Gallery of Peterborough, Ontario, Canada		<i>From the Mississippi to the Hudson</i> , Allen Projects, New York
1997 Galerie Brigitte Ihsen, Cologne, Germany	2008	<i>Linear Manifestations</i> , Jeannie Freilich Contemporary, New York
Mackenzie Art Gallery, Regina, Canada		<i>Cape</i> , IIT at Knoxville Gallery, Knoxville, TN
1996 ACTA Gallery, Rome, Italy		
1995 Craig Krull Gallery, Los Angeles		
Canadian Museum of Contemporary Photography (National Gallery of Canada), Ottawa		Jeannie Freilich Contemporary, Chicago Art Fair Exhibition
	2007	<i>Cape</i> , Marshall Arts, Memphis, TN

	Collage Logic, Osaka Contemporary Gallery, Concordia College, Broussville, NY		Recent Acquisitions, E. Davis Museum, Wellesley, MA
2006	Collage in the Expanded Field, The Art Center, Petersburg, FL		Drawing, Peabody Institute, Peabody, MA
2005	Outlook, Nina Frey, Buffalo, NY		A Primary, Con...
	Picturing Central Park, Time Warner Center, New York		
	BAMart, Brooklyn Academy of Music, Brooklyn		
	The Faculty Show, Times Square Gallery, Hunter College, NYC	1993	Multiple Images: Photographs since 1965 from the Collection, The Museum of Modern Art, New York
	Bon...		
2004	Bruno Marina Gallery, Brooklyn, NY		Flora and fauna, Houston Museum of Natural Science, Houston
	Hunter Faculty Photography Exhibition (four-person show), Leubsdorf Art Gallery, Hunter College, NYC		New Acquisitions, Tampa Bay Museum of Art, Tampa
	Dis...		Ellis Island, Palazzo Giorgio Cini, Ferrara, Italy
	Unbroken, Denise Bibro Fine Art, New York		Photographs, La Trancheffe Gallery, Montreal
2003	Group Exhibition, Bruno Marina Gallery, Brooklyn, New York		Summer Selections, Julie Saul Gallery, New York
	Du...		S...
2002	Modus Operandi, Art & Culture Center, Hollywood, FL		Contemporary American Photographs, Jingshan, Tushuguan, Canton, China
	Geoffrey James and Brid...	1992	Drawn in the Nineties, Katonah Art Museum, Katonah, NY
1999	John Szarkowski, A Life in Photography, Museum of Modern Art, film screening (Brian Wood, Cinematographer, Lighting Director, and Co...		Art Gallery, Calgary, Alberta, Canada
	My Girlfriend, Ken McCready Gallery, New York		Exeter Academy, Exeter, UK; University Gallery, San Diego
	Recent Acquisitions, Kamloops Art Gallery, Kamloops, Canada		Beau, Canadian Museum of Contemporary Art, Ottawa, Canada
1998	La Donation Maurice Forger, Musée d'Art Joliette, Canada		Ecrire la Photographie, Ecole Supérieure d'Art et de Design, Reims, France
	Artwalk, The Puck Building, New York		Les Bores, Montreal
1997	Temps Composes, Maison Hamel-Bruno, Ville...		Summer Exhibition, Julie Saul Gallery, New York
	Documenta X, Walter König exhibition, König-Old, Kassel, Germany		
	Politics and Faith, 678 Gallery, New York	1991	Contemporary Landscape Photography from the TMA Collection, Tampa Bay Museum of Art, Tampa, Florida
1996	Blind Spot: The First Folio, Leo Kamen Gallery, New York		
	The Depiction of Comic Books in American Art, Rieder, NY	1990	
	Bulletin Board, The Spot, New York	1989	Photographs of Invention: American Pictures of the Eighties, Museum of American Art, Washington, D.C.
	Drawings, Leo Kamen Gallery, Toronto		Contemporary Art, Chicago; Walker Art Center, Minneapolis
	Intrinsic, Lionh...		
	Click, Riparte, Rome		
1995	The Uninvited, Apex Art, New York: Three person exhibition curated by Stephen Westfall: Bill Barrette, Robert Riet, Brian Wood		on-Hudson, NY
	Co...		Portans, Virginia Museum of Fine Arts, Richmond
	St...		Turino Fotografia 1987 Turino, Italy
	Santiago, Norway		Right Foot, San Francisco Airport, San Francisco
	The Common Hand, Leo Kamen Gallery, Toronto	1986	Summer Show, Lieberman & Saul Gallery, New York
1994	Recent Acquisitions, Los Angeles County Museum, Los Angeles		The Animal in Photography, 1843-1985, The Photographers' Gallery, London
			Taking Liberties, Buffalo, NY; Albany, NY

	Artists Invite Artists, John A. Schweitzer Gallery, Montreal	1982	Arts Grant, Canada Council
	<i>Interiors</i> , Everson Museum of Art, Syracuse; Nabisco Gallery, East Hanover, NJ		
1985	Postmarked New York, Southampton, AL		
	<i>The Figure: An Interpretive Study</i> , The Contemporary Art Center, Columbia, SC		
	<i>Beautiful Photographs</i> , The Iron Horse Gallery, NY		
	<i>Narrative/Performativite</i> , Optica Gallery, Montreal		
	<i>Totems</i> , John A. Schweitzer Gallery, Montreal		
	<i>The Sensuous Image</i> , Cava Gallery, Philadelphia		Photography (Selected)
1984	<i>Color Photographs: Recent Acquisitions</i> , The Museum of Modern Art, New York		
	<i>Color in the Summer</i> , Brooklyn Museum	2008	Ostrow, Saul. <i>The Daily News</i> , 12/11/08
	<i>Allocations</i> , 49th Street Gallery, New York		(ex. cat.), Jeannie Freilich Contemporary, New York, 6/8
	<i>Contemporary Epitaphs</i> , Blum Art Institute, Buffalo, NY		<i>Times</i> , 10/20/08
	Annandale-on-Hudson, NY: Optica Gallery, Montreal		Luby, Abby. "Collage Logic," <i>Roll Magazine</i> , roll 10/09
	<i>Photographs</i> , Optica Gallery, Montreal		Sanabria, Denise. "Crave," <i>Roll Magazine</i> , roll 10/09
	<i>Summer Exhibition</i> , Marcuse Pfeiffer Gallery, New York		Swallows, Cody. "Art Exposes Man's Deep Desires," <i>The Daily Beacon</i> , Knoxville, 01/14
1983	<i>Artbank Traveling Exhibition</i> , Canada		Stephens, Elise. "Crave," <i>Downtown</i> , Knoxville & Everything West, 01/08
	<i>Big Pictures by Contemporary Photographers</i> , Museum of Modern Art, New York	2007	Koepfel, Fredric. "Year's Top Art Exhibits," <i>Commercial Appeal</i> , Memphis, 12/18
	<i>The ARCO Collection</i> , Art Museum of Texas, Corpus Christie		Koepfel, Fredric. "'Crave' Reflects Obsession," <i>Commercial Appeal</i> , Memphis, 11/30
	<i>Group Show</i> , Light Gallery, New York		
	<i>Photographic Studies</i> , Art Gallery of Peterborough, Ontario		
1982	<i>Twenty-first Century Photographs from the Collection</i> , Museum of Modern Art, New York	2006	#95 Spring
	<i>Art</i> , New York, Seibu Museum, Tokyo; Honolulu Art Museum, Hawaii		
	<i>Summer Exhibition</i> , Dallas Contemporary Gallery, Dallas	2005	Gründberg, Andy. <i>Picturing Central Park</i> , New York
1979-92	<i>Array, 1977</i> , purchased and exhibited continuously in the Photography Galleries of Museum of Modern Art, (Permanent Collection), New York, curated by	2003	Woodward, Richard. "Picturing Central Park," <i>NYC 10,000 Words at Least</i>
1978	<i>Frameworks</i> , Whitney Museum of American Art (Downtown), New York		Beaudet, Pascale. <i>Du Collage</i> (ex. cat.) Stewart Hall Art Gallery
1973	<i>Silkscreen Prints</i> , Glass Gallery, New York	2001	Beaudet, Pascale. <i>Collage</i> (ex. cat.) Kamloops Art Gallery, 2001
1972	<i>Lord Byron's Chatterbox</i> , Redfern Gallery, London, England		Wheeler, Anna. "Chatterbox," <i>Kamloops Arts Week</i> , 2001
	<i>Prints</i> , Redfern Gallery, London, England	2000	Youds, Mike. <i>KAG Exhibits</i> , The Daily News, Kingston, 10/10/00
			Galassi, Peter. <i>Walker Evans & Company</i> , Museum of Modern Art, New York
Grants & Fellowships			
1999	John Simon Guggenheim Foundation Fellowship	1999	<i>Seneca Review</i> , Vol. XXVIII, No. 1, Spring
	Fundacion Valparaiso Fellowship, Spain	1998	Peacock, Robert. <i>Slip</i> , Universe Publishing (Rizzoli), New York
1995	MacDowell Fellowship		<i>Seneca Review</i> , Vol. XXVIII, No. 2, Fall
1996	Senior Arts Grant, Canada Council		Winterson, Herta. <i>For the End of the World</i> , to the Promises of Medicine, Thames & Hudson
1992	New York State Foundation for the Arts Grant	1997	Rudenski, Martin. <i>The Art of Photography 2</i> , Capra's Inc., New York

Kisters, Jürgen. "Brian Wood bei Ihnen." *Kolner Stadt-Anzeiger*, 4/3

1996 Madore, Michael. *Brian Wood: Pulling Out (ex. cat.)*. Juniper Press Editions, New York

1989 Baller, Maria. *Sequences (ex. cat.)*. Aperture

Smith, Robert. *Photographs of Brian Wood: American Pictures of the Eighties*

Strauss, David. *Gallery Rome*

1995 Westfall, Stephen. *The Uninvited (ex. cat.)*, Apex Art, New York

1987 Duncan, Ann. *The Montreal Gazette*, 6/8/87

Aletti, Vince. "The Uninvited," *Image/Visa/Visa* Choices, April 4

Hanna, Martha. *Related Differences (ex. cat.)*, Canadian Museum of Contemporary Photography, Ottawa

1986 MacLachlan, Alexandra. *The Animal in Photography*, The Photographers' Co-op, London

Campbell, John. *Red Art Writings, 1985-1995* (Include essays on Brian Wood), ECW Press, Toronto

LePage, Jocelyne. *La Presse*, Montreal, Canada, 1/26/86

Blindspot, Issue Five, Spring 1995, New York

Daigneault, Gilles. *Le Devoir*, Montreal, Canada, 5/3/86

King, Robertson, Sheila. *Saskatoon Star Phoenix*, April

DeBono, Norman. *The Saturday Windsor Star*, 1/5/85

Cron, Marie-Michele. "La raison et le Melez," *Le Devoir*, Montreal, 5/23

1984 Hunter, John. *The Museum of Modern Art*, *Art History*

De Palma, Doris. "Brian Wood as BIT," *Civ. Newsweek*, Rochester NY, 4/6

Abrams

1994 Cahill, Kevin. *Print Collector's Newsletter*, Vol. XXV No. 3

Lifson, Ben. *Contemporary Triptychs*, *Artforum*, *Jard Coll.*

Kuspit, Dalia. *Brian Wood (ex. cat.)*, Saidye Bronfman Centre, Montreal

Clark, Greg. "The Triptych Lives on in Modern Variations," *The New York Times*, Jan 1994

Campbell, John. "Brian Wood: Problematic," *Barryburan Critic*, Oct., Nov., Dec.

Carr, Clare O'Neill. "Three-part Works," *The Gazette Advertiser*

Duncan, Ann. "Merging Abstracts with Concrete," *The Montreal Gazette*

Rhinebeck

Aquin, Stephane. "Raison/Passion," *Voir*, Montreal, 6/8/87

Sabbath, Lawrence. *The Montreal Gazette*

Rice, Shelley. "Kartabafar," *Arts*, 1984

Daigneault, Gilles. *Arts*, Montreal, October

1983 Davis, Douglas. "Big Pix," *Newsweek*, May 2

Sanat Cevresi. "Brian Wood an Melez Sanat", Vol. 192, Oct., 1994, p.25

Connor, Lisa. *Brian Wood: Photo Review*, New York, 1983

Koksal, Ahmet. *Milliyet Sanat*, Nov. 1, 1994, p. 70-71, Istanbul

Bauer, James. *Sequences (ex. cat.)*, Aperture

Berlin, David. *Art (ex. cat.)*, NYC

Cron, Marie-Michele. *Le Devoir*, Montreal, 1994

1992 Hagen, Charles. "Brian Wood," *Arts*, Montreal, 1992

Dorsey, Candace. *Edmonton Interface*, 3/80

Princenthal, Nancy. "Perverse Science", *The Print Collector's Newsletter*, 7-8

(Cover, Wood), 3/30

Smith, Joshua. *Drawn in the Nineties (ex. cat.)*, *Arts*, Montreal, 1992

Campbell, John. "Brian Wood," *Mad Magazine*, Toronto, June

Poser, Steven. *Brian Wood: Photographic Works (ex. cat.)*, Mendel Art Gallery

Lauterbach, John. *Brian Wood: Perverse Science (ex. cat.)*, Liebermann Saul Gallery

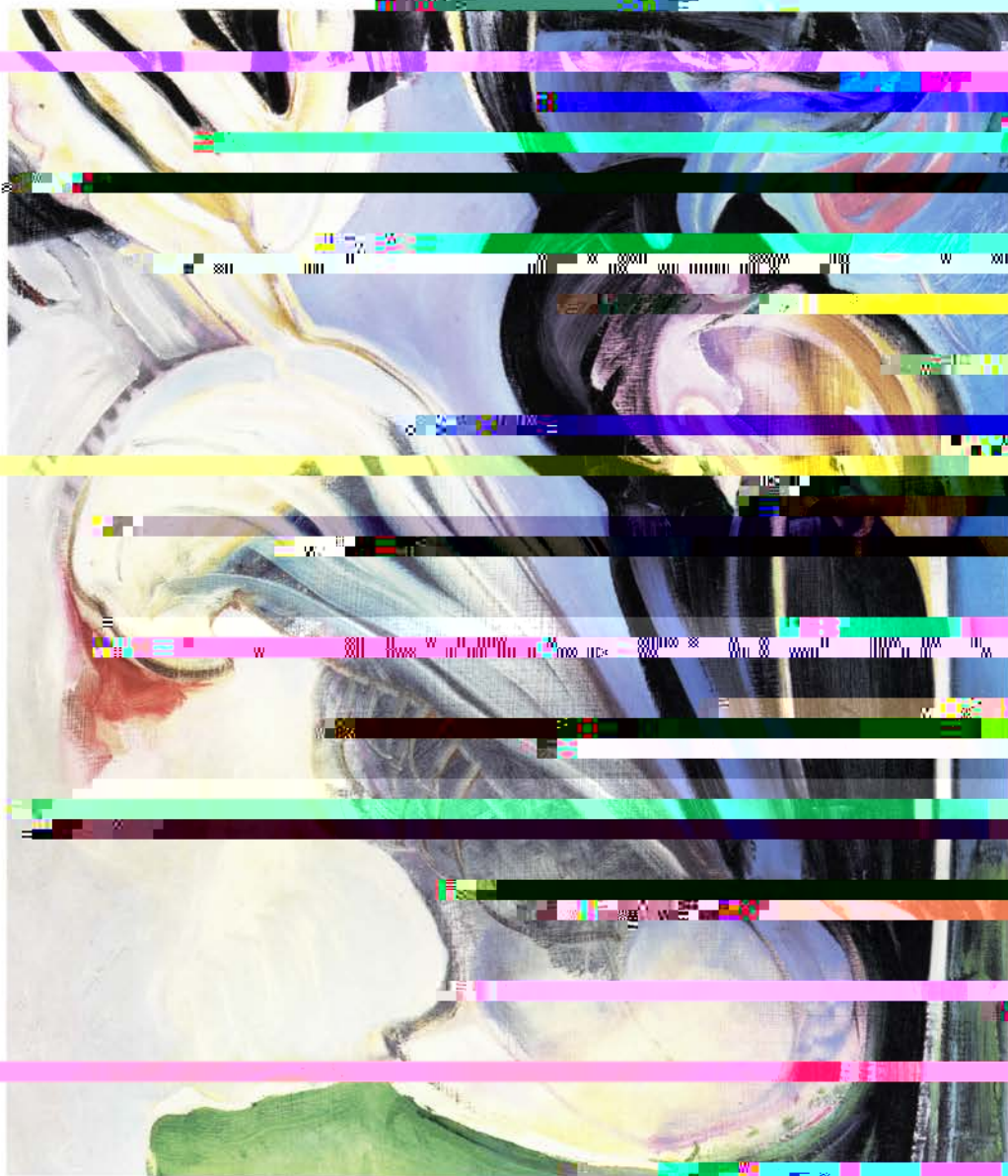
1979 Nixon, Virginia. *La Presse*, Montreal, Canada, 5/19

Langford, Martha. *Beau (ex. cat.)*, Canadian Museum of Contemporary Photography

1977 Lightham, Henry. *The Montreal Star*, Canada, 3/15/79

Jassaud, Gervais. *Ecrire la Photographie (ex. cat.)*, Ecole d'Art et de

1975 Canby, Vincent. *Artforum*, New York, 1975



Verge, 2008
Oil on wood, 14 by 12 inches

