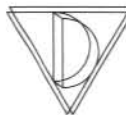


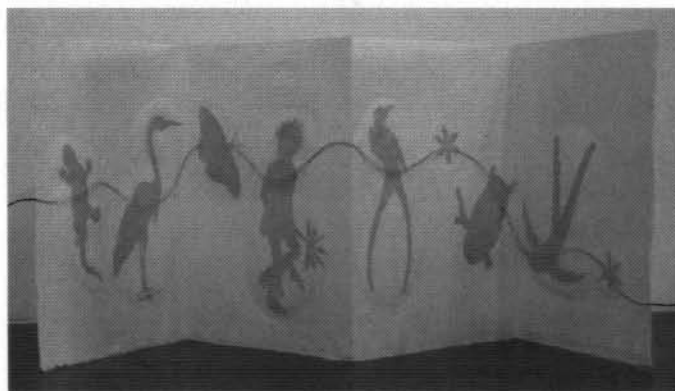
Jane Hammond

Be Zany, Poised Harpists
Be Blue, Little Sparrows

an artist book with poems by Raphael Rubinstein



Dieu Donné Lab Grant Program: Jane Hammond
Be Zany, Poised Harpists
Be Blue, Little Sparrows
an artist book with poems by Raphael Rubinstein
October 9 - November 9, 2002



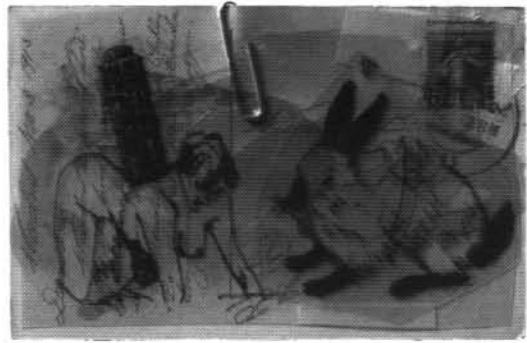
Like jumping into a fast game of Double Dutch, where four hands spin two ropes in exactly rhythmic synchrony, opening the covers of *Be Zany, Poised Harpists / Be Blue, Little Sparrows* induces a special kind of exhilaration. The result of an unusually close collaboration, *Be Zany* traces its start to a public reading during which painter Jane Hammond's attention was especially caught by poet Raphael Rubinstein's *SIX SEX*. A ribald tour of the cities of Europe, the poem is driven by sensuous appetite ("Lecher weaves erotic voyage across Europe," it begins), and governed by an almost absurdly rigorous constraint: there are six stanzas, each six lines long; each line is six words long, and each word has six letters.

SIX SEX's rollicking sensuality, its brimming profusion of images, and above all, its author's voluntary submission to arbitrary rules of composition all characterize Hammond's work as well. For over twenty years, she has worked with a more or less fixed repertoire of visual signs, all derived from printed matter. And Hammond is no stranger to poetry, having studied it in college, and having worked collaboratively with several poets in the past (most recently on a cycle of paintings prompted by titles John Ashbery wrote for that purpose). *Be Zany*, however, is the first book Hammond conceived and designed, and the intimacy it involved between poetry and visual art was new to her – and to Rubinstein as well.

Rubinstein's number-driven method in *SIX SEX* typifies a group of contemporary writers known collectively as Oulipo, who have devised a wide variety of similarly random, strictly applied procedures for composing both poetry and prose. When Hammond heard *SIX SEX*, Rubinstein had already written several other poems using the same basic formula, starting with an arch verse of one letter (that letter is "X"; the title: *AFTER THE DIVORCE: MEETING BY CHANCE IN THE PARK*). Two other poems in the series were chosen for *Be Zany*, one based on twos, the other on fours; accepting a formidable challenge, Rubinstein wrote a new poem, based on sequences of eight, to conclude the book.

CRISIS, the two-stanza poem of two-lettered word pairs, is an irreducibly concise study in ambivalent (that is, two-minded) selfhood: "To be/me is//to be/an 'if'," it reads in its entirety. To illustrate it, Hammond produced photographs of two big iridescent soap bubbles, each printed on clear film and tucked into its own vellum envelope. Evanescent but dark (the bubble medium was Joy liquid soap, water, and Karo syrup), emblematic of ephemerality and, as presented, decidedly archival, the paired but non-identical bubbles are tantalizingly elusive. Seen through their translucent envelopes, they promise the glitter of massive gems, but held outside, they tend to disappear into the complications of the background against which they're seen.

The next poem, a tetrahedron, is – guardedly – more extroverted. *DAY'S PATH* traces a diurnal arc from dawn to moonrise; the numerical confinement (words of four letters, lines of four words, etc.) results in a vocabulary and meter that are modest and regular without sounding clipped, and in which the measured splendor of noon's "eyes like fire" and dusk's "zany bats" comfortably emerge. For this poem, Hammond



created a stately frieze of silhouetted figures, cut-outs that are sandwiched inside a long sheet of accordion-folded Japanese paper and linked by a silky black cord that extends to a knotted pull-tab, like that of a window shade. As the imagery unfurls, it forms a kind of shadowy parade, the figures – a reptile, a bird, a butterfly, a boy – issuing forth with the same tempered fanfare as the day Rubinstein describes.

For *SIX SEX*, which follows, such propriety wouldn't serve. To accompany the "gently goaded virgin" of Vienna, the "filthy revels" of Prague and "tanned nymphs" of Cannes, Hammond assembled a small album of vintage postcards, one for each of the fifteen cities Rubinstein names (including – the result of foraging of which she is deservedly proud – Dieppe, Ankara, and Crimea as well as London and Berlin). Each postcard is slipped into a clear plastic sleeve and taped on one side to heavy black scrapbook-style paper. Slyly tucked away on the postcards' back sides, as in some Victorian collection of erotica, are saucy bits of collage, some of it hand-stamped and drawn on: here dainty pin-up girls and bathing beauties are variously assailed by a meaningfully placed shot gun, or piece of fruit, or family of impertinent frogs, and also by a phallus or two.

As the poem cycle progresses, the difficulty of complying with its rules increases; even a restriction to words of four or six letters precludes all articles, most conjunctions, and the great majority of little helping verbs and nouns that make ordinary language flow. The rule of eight pushes the form nearly to its limits: every word is a mouthful, every line a daunting feast. Rubinstein's solution, a poem called *ACTIVE OCTAVES*, is a survey of the world of music, evoked as a polytonal, omni-stylistic symphony of instruments and artists, tweeting bluejays and howling mandrills, where "Infinite sonorous caresses surround everyone." To accompany this rousing finale, Hammond created a collage of aptly boggling complexity and nearly comic scale. Neatly folded to fit inside a paper pocket, the collage opens, Hammond notes, like a road map, but it suggests even more strongly an endless series of scarves flowing out of a magician's sleeve. A kind of faux-trompe-l'oeil compendium that recalls the illusionism of 19th-century American painters William Harnett and John Peto – especially their renderings of ready-made collages: papers tacked to walls, to the backs of frames – Hammond's epic collage features sheet music and snapshots, coloring-book Japonisme and Mickey Mouse. But however anarchic the imagery may seem, it is a perfectly filial companion to Rubinstein's poem: every image, from Vermeer's demure lute player to an imperious Jimi Hendrix, matches a reference in *ACTIVE OCTAVES*.

It was central to Hammond's conception of *Be Zany* that each of the four artworks be altogether distinct. "The guiding factor in the book's design," she says, "was that each poem suggested something different." The insistence on variety within pattern led her to create an entirely unique, hand-collaged cover for each book in the edition. But other features of the design support the number-based regularity on which its text

is centered, including the brightly-colored folders introducing each of the four sections, the first of which has two round cut-outs, the next four, and so on; silk-covered slipcases also come in these four colors. A lifelong bibliophile, Hammond also seized this opportunity to play with some of the book form's signal variations: primer, scrapbook, travel guide, scientific text. Having read how-to books as (visual) poetry (her largely antiquarian book collection ranges from *Phrenology, A Practice Guide to Your Head to Grow Your Own Fruit*) and poetry as practical advice (as in the image prompts she solicited from John Ashbery), Hammond here gets to work with a very visual kind of writing itself based on the willful hypertrophy of poetry's practical aspects. And, strikingly, in *Be Zany* she departed from a compositional practice based largely on the space of theater to work instead within the more conceptual space of writing, with imagery disposed less like actors on a stage than like characters in a book, or a word.

Rubinstein, an art critic as well as a poet, finds Oulipo's reliance on rigid, arbitrary rules paradoxically liberating: "You wind up exploring places you would never go," he says; "the constraints force you to examine what you're working with much more closely." Hammond agrees, and notes as well that such constraints "complicate the question of intentionality." This (partial) shift of creative responsibility from artist or author to fixed rule characterizes tribal art-making, where convention and ritual prevail, and also Conceptualism and its descendants, where fixed ideas govern form. Hammond and Rubinstein both proceed from somewhere in the middle – from a kind of neo-medieval, quasi-Victorian realm of numerology and alchemy, seances and Ouija boards, where material things matter in a more than formal way even though their meanings aren't readily (or exhaustively) interpretable. To that world of lavishly seductive arcana, *Be Zany* serves as an irresistible enticement.

NANCY PRINCENTHAL

JANE HAMMOND is an artist who is represented in New York by Galerie Lelong. She recently had a one-person show at the Whitney Philip-Morris and currently has a travelling museum show organized by the Cleveland Center for Contemporary Art. Her work is represented in the permanent collections of The Museum of Modern Art, The Whitney Museum of American Art, The Metropolitan Museum of Art, The Walker Art Center, The Chicago Art Institute, The San Francisco Museum of Modern Art, and many other major museum collections.

RAPHAEL RUBINSTEIN is a writer and art critic whose books include *The Basement of the Café Rilke* (Hard Press, 1997) and *Postcards from Alphaville* (Hard Press, 2000). Among his forthcoming publications are *Polychrome Profusion: Selected Art Criticism 1990-2002* (Hard Press) and *In Search of the Miraculous: 50 Episodes* (Granary Books).



The limited edition artist book *Be Zany, Poised Harpists / Be Blue, Little Sparrows* is published by Dieu Donne Papermill, Inc. in cooperation with Dieu Donne Press, Inc. and Silicon Gallery Fine Art Prints, Ltd. Jane Hammond conceived the book, designed it, and created all the artwork specifically for this edition. Raphael Rubinstein's suite of poems were originally inspired by Georges Perec's *Rail*. The poems *CRISIS* and *DAY'S PATH* previously appeared in the *Poetry Project Newsletter*; *ACTIVE OCTAVES*, which was written expressly for this book, and *SIX SEX* are here published for the first time. The edition is comprised of 30 copies and 17 proofs.

For the poem *CRISIS*, the artist made bubbles which were photographed and printed on archival polycarbonate film with an IRIS 3047 printer using archival Lyson II inks. The envelopes were fabricated from archival mylar.

For the poem *DAY'S PATH*, the artist painted silhouette cut-outs which were photocopied on archival polyester film and collaged between layers of Kaji Japanese paper.

For the poem *SIX SEX*, the artist created postcard collages which were digitally scanned and printed on Somerset Radiant White Velvet paper with an IRIS 3047 printer using archival Lyson II inks. The artist, with assistants, hand-colored, rubber-stamped, and applied vintage postage stamps to each unique postcard. The black album pages are Fabriano Ingres paper, mounted with archival polyethylene sleeves.

For the poem *ACTIVE OCTAVES*, the artist assembled a 60 by 40 inch collage which was digitally photographed and printed on Shiramine Japanese paper with an Epson 9500P printer using archival, pigment-ed inks. The images were hand-colored and rubber-stamped by the artist and assistants. The Jimi Hendrix photo appears courtesy of REX USA LTD.

Each book cover is a one-of-a-kind handmade paper collage created by the artist in the papermaking studio, assisted by Susan Gosin and Mina Takahashi. The white cotton text paper and colored abaca chapter covers were handmade at Dieu Donne Papermill. The circles in the chapter covers were die-cut by hand. Carol Joyce bound the edition and slipcased each book in one of four colors of raw Indian silk to match the colored chapter covers. The text is letterpress printed in Avenir types by Ruth Lingen.

The project collaborators were Mina Takahashi, with assistance from Paul Wong and Jan Drojarski at Dieu Donne Papermill; Susan Gosin at Dieu Donne Press; and Michal Smith, Kara Crombie, and Sarah Zwerling at Silicon Gallery Fine Art Prints. Other project assistants were Gilliann Becerril, Alison Brashaw, Anna Child, Rick De Coyte, Phyllis Galembo, Aizza Gemeniano, Craig McNeer, Michael Mills, Bill Milne, Peter Muscato, Sara Parkel, John Peet, and Ingrid Staats.

Founded in 1976, Dieu Donn  Papermill, Inc. is a non-profit artist workspace dedicated to the creation, promotion, and preservation of contemporary art using the hand papermaking process. In support of this mission, Dieu Donn  collaborates with artists and other partners, presents exhibitions, conducts educational programs, and maintains an archive of paper art.

The Dieu Donn  Lab Grant Program, initiated in 2000, provides mid-career artists with a twelve-day residency to collaborate in hand papermaking at Dieu Donn  Papermill. Through this program, Dieu Donn  intends to produce exciting new work with artists who have a mature vision and long-standing commitment to artistic practice, thereby raising the profile of hand papermaking as an artmaking process and breaking new ground in the field.

This program is supported in part by public funds from the New York State Council on the Arts and the National Endowment for the Arts. Private funds are provided by The Greenwall Foundation and The Nathan Cummings Foundation, with the support and encouragement of Sonia Simon Cummings. Proceeds from sales of the limited edition artist book *Be Zany, Poised Harpists / Be Blue, Little Sparrows* will fund the Lab Grant Endowment to support future residencies under this program.

This is issue number 3 of the Dieu Donn  Lab Grant Program publication series documenting Dieu Donn 's residency program for mid-career artists.

Design: Russell Maret

Paper: Mohawk Superfine 80 lb Cover

Printing: Artale Graphics

Publication copyright 2002 Dieu Donn  Papermill, Inc.

Essay copyright 2002 Nancy Princenthal

ISBN 0-9704072-8-9

Dieu Donn  Papermill, Inc.

433 Broome Street

New York, NY 10013

tel 212.226.0573

fax 212.226.6088

info@papermaking.org

www.papermaking.org

