

MICHELLE STUART



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## *Voyages*

Curated by Judy Collischan Van Wagner

Essays: Lawrence Alloway, Frederick Ted Castle,  
Tom Sandqvist, Judy Collischan Van Wagner

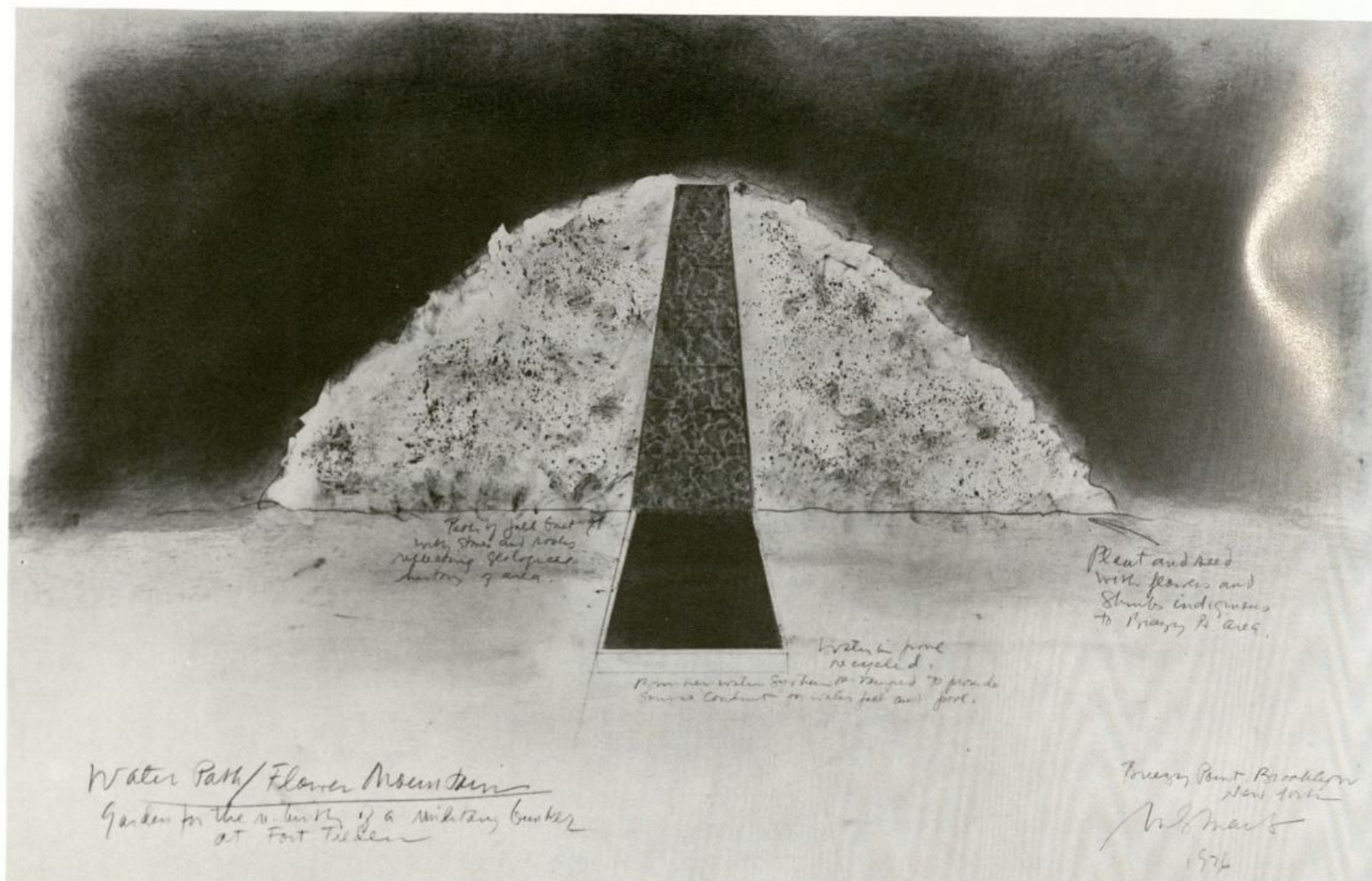
March 20 - April 12, 1985  
Hillwood Art Gallery  
School of the Arts  
Long Island University  
C.W. Post Campus  
Greenvale, New York 11548  
516-299-2788

Everson Museum of Art  
Syracuse, New York

University of Colorado Art Galleries  
University of Colorado at Boulder  
Boulder, Colorado

University Art Gallery  
State University of New York at Binghamton  
Binghamton, New York



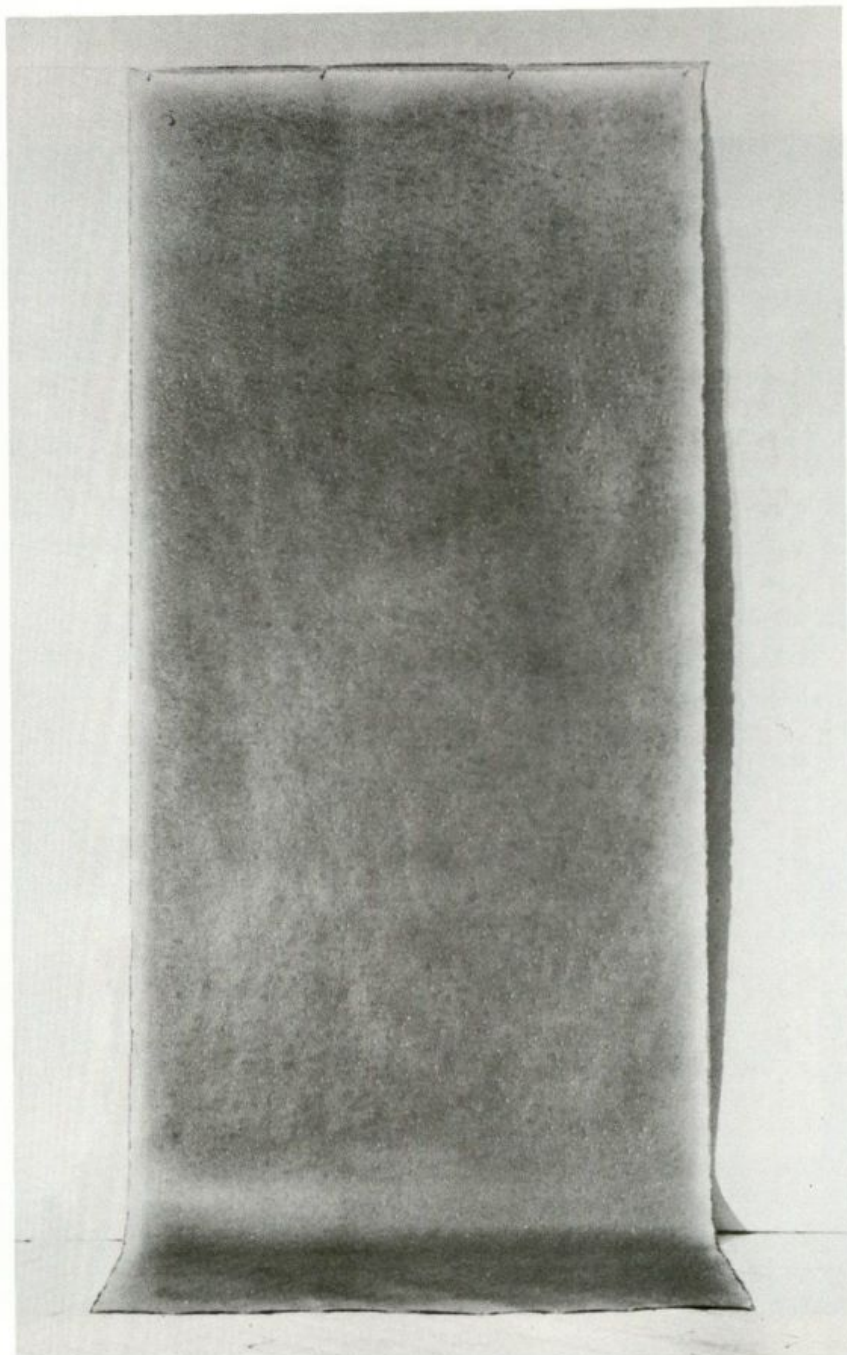


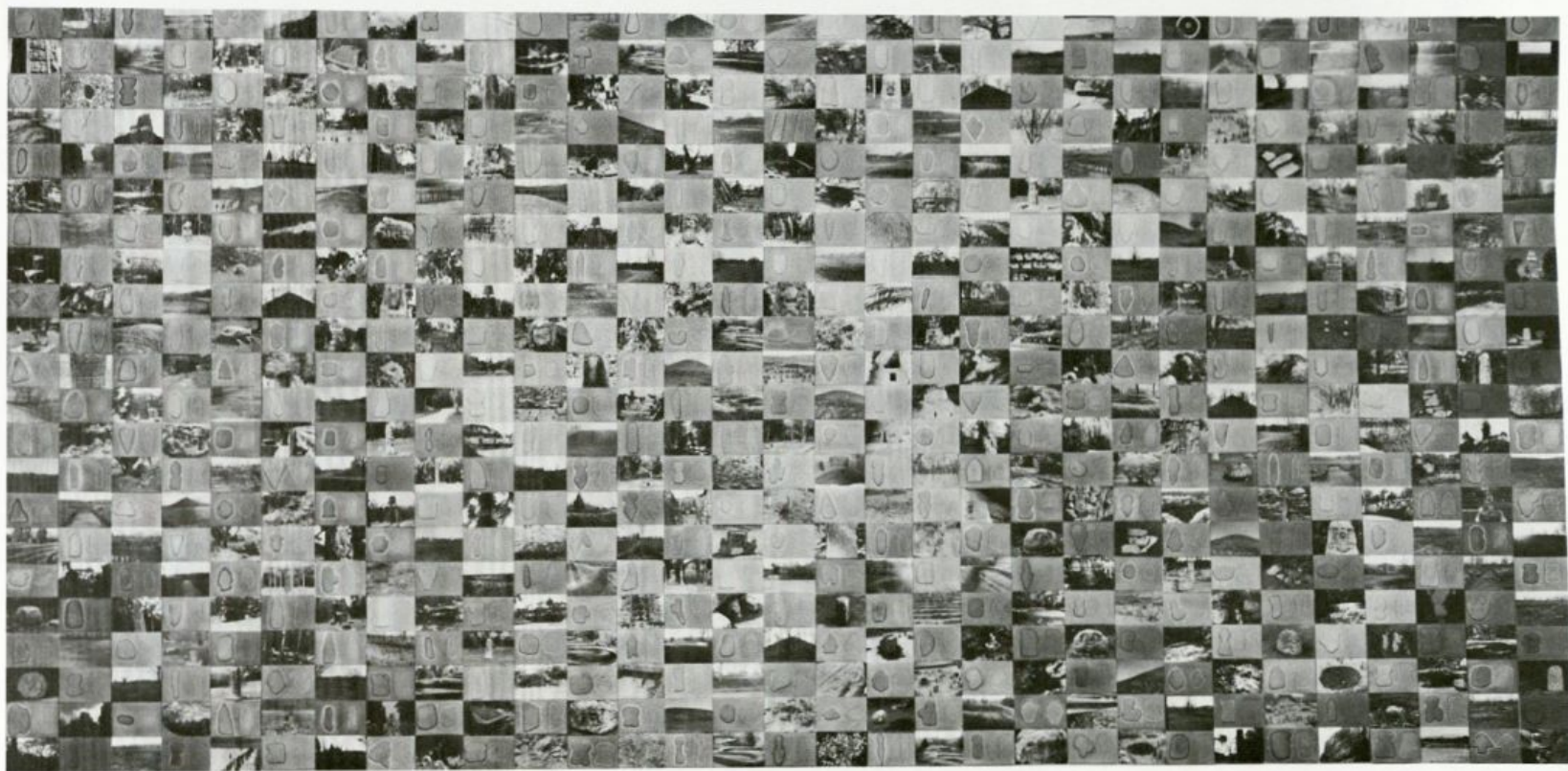
Water Path/ Flower Mountain: Garden for the Re-birth of a Military Bunker at Fort Tilden, Breezy Point, New York, 1976, graphite, watercolor.



**Niagara II**, 1976, Rock indentations,  
red Queenston shale, graphite, 156 x 62". Collection Walker  
Art Center, Minneapolis, Minnesota.

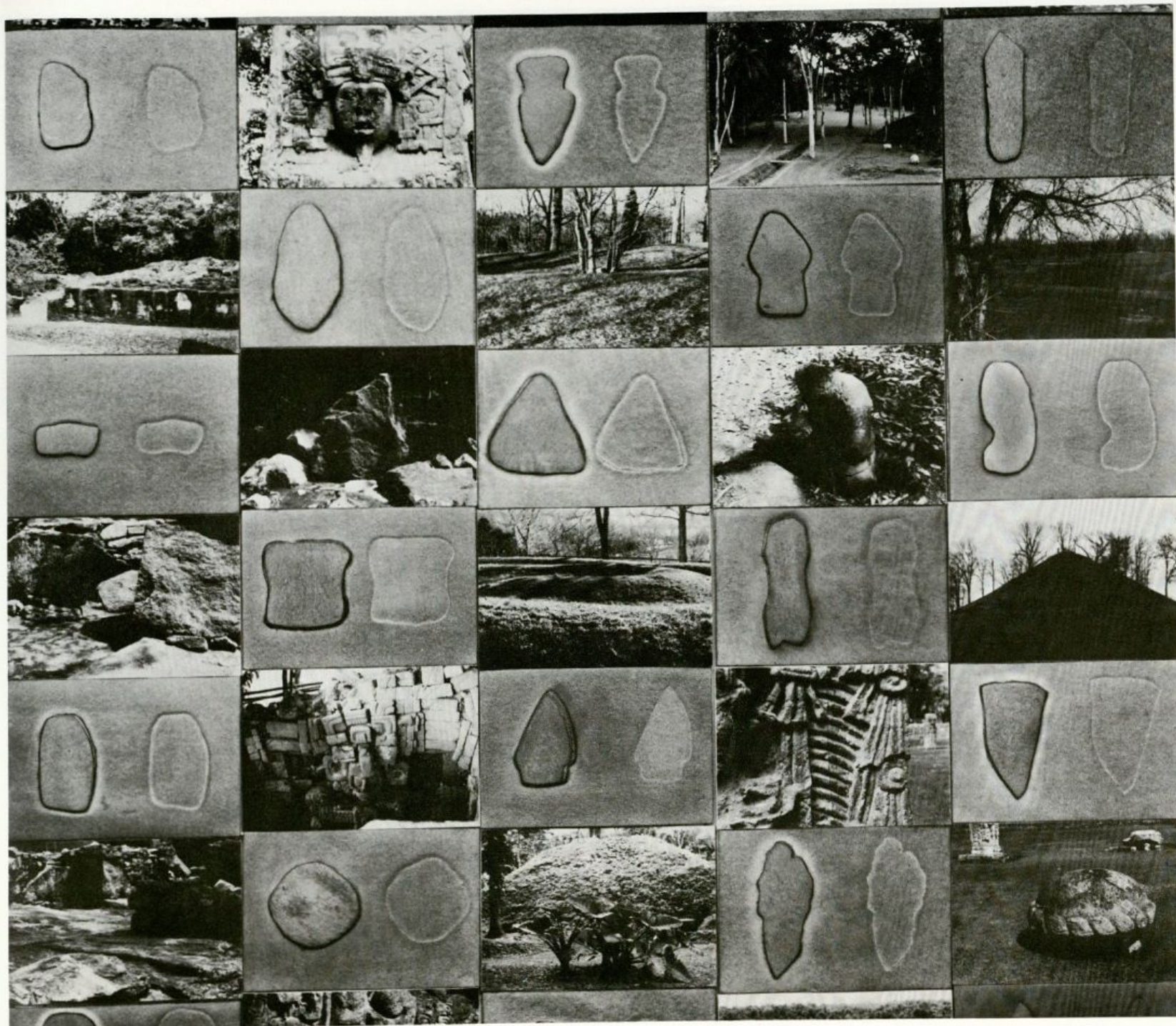
\* The support of all works illustrated, unless otherwise noted, is muslin  
mounted rag paper.





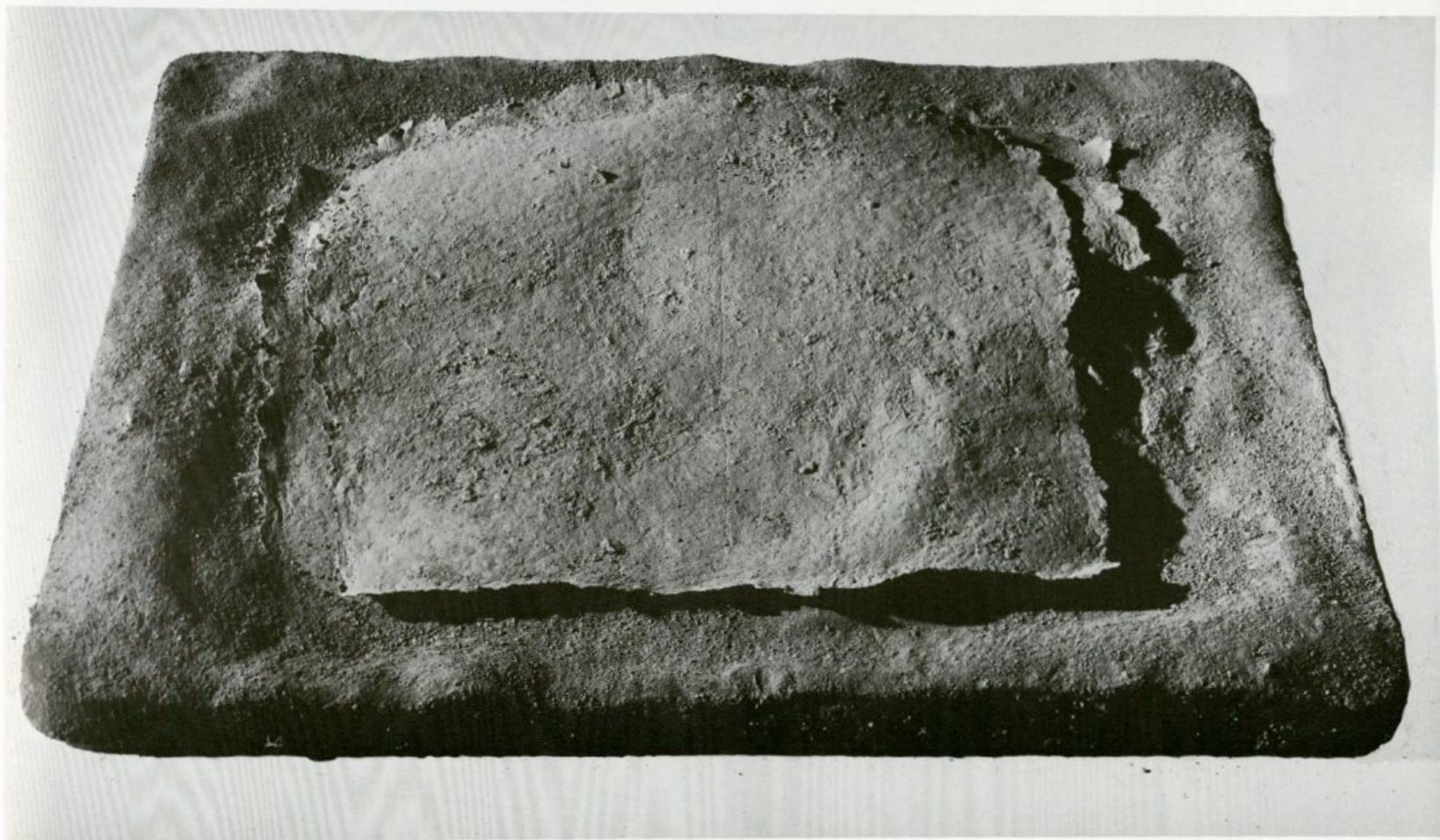
**Stone/Tool Morphology**, 1977-79, earth and photographs from eleven North and Central American prehistoric sites, 73½ x 155".





Stone/Tool Morphology, detail.





Project for a Chart of the Earth Reflecting the Sky, 1983, earth Zagora, Morocco, plaster, HMP 2 x 21½ x 17½".





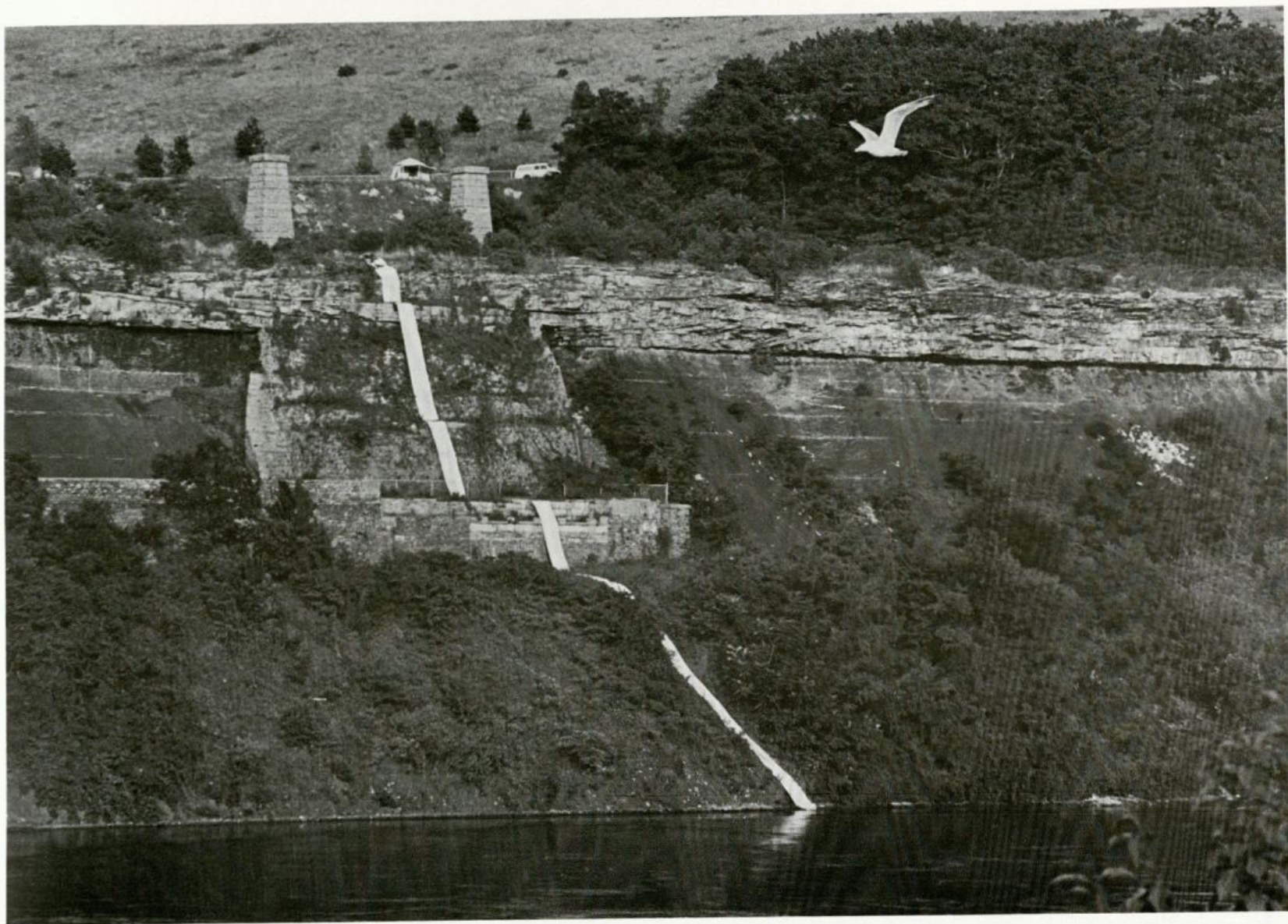
**Color/Time/Landform/Transformations**, 1977, Tomkins Cove Quarry, New York, earth and rocks from each strata level define geological changes in each formation, 1st elevation, 30' x 62", 2nd elevation 60' x 62", 3rd elevation 90' x 62", earth from site. Detail of video, aerial view.





Niagara River Gorge Path Relocated, detail.





Niagara River Gorge Path Relocated, 1975, Artpark, Lewiston, New York, red Queenston Shale from gorge site, 460' x 62".  
Temporary land work along the Niagara River..





**Stone Alignments/Solstice Cairns**, 1979, Rowena Plateau, Columbia River Gorge, Oregon, 3200 boulders, varying sizes, from foot of Mt. Hood fifty miles up Hood River, approximate overall dimensions 1000' x 800', circle 100' cairns 5' high, Moon Crater and Moon Aura lower right. Permanent land work. Commissioned by Portland Center for the Visual Arts.





Stone Alignments/Solstice Cairns, detail.



Stone Alignments/Solstice Cairns, Rowena  
Plateau, Columbia River Gorge, Oregon

Then.

Black lichen covered basalt.. acres of low grasses.. an occasional butterfly.. killdeer nest and rattlesnake hole... an undulating plateau... in the distance the Klickitat Mountains against the sky. Below the stately Columbia moving in unison with the wind.. a big clean space... East Columbia River Gorge near Rowena. Somewhere between Hood River and the Dalles... old Fort Dalles.. early Portage... land end of the Oregon Trail.. the rest of the weary journey on rafts... it was a mighty flow then... Lewis and Clark traded blue beads for five dogs.. which they found very tasty.. they camped under the scrub oaks.. noting the Indian burial vaults on Menaloose Island and the beacon fires... Lot Witcomb.. Kerry Quints' great great grandfather built Milwaukee City on the river.. supposing it would become Portland... while in fact Stumptown.. as unromantic as its name..grew into the city of roses...or so they say. But Lot also built the elegant steamboat Independence..white lady of her time... conquering the Willamette and bringing five card draw up the river.

Down the river near Walla Walla the missionary Marcus Whitman returned to find his wife and child massacred by the Indians..change comes hard... a wagon train was a week away.. there wasn't to be settling yet in Nez Perce land... the great Chief Joseph negotiated treaties only to see them broken... to see himself broken after the long walk through the Bitterroot Mountains.. his braves finally chose Sitting Bull.. he died on the Colville Reservation...or so they say..

Now.

After the Appaloosa and two wooden gates..a mile or so of scrub oak and pine lined with blue and violet cornflowers... or was it ballhead waterleaf or gorman's lovage...balsam root or yellowbells.. poison oak or the wild rose... there stands a lone pear tree by a basalt mount..sentry marking entry to the sweeping plateau.

Farther on lies George Selfridges' farm house.. the sanctuary of a kerosene lamp in the dark...black night birds and crickets

encircling our fire until dawn.

I stand in the wind at four AM every morning to see which notch or triangle on the mountains the rising sun will crown... the same each evening as the sun rests on clouds over toward the coast..canceled only by the Cascades.

Now, on the plateau face to the sky stands Stone Alignments/Solstice Cairns... Moon Crater and Aura to the south east... the round light stones and boulders came from Hood River at the base of Mount Hood forty miles south...they were chosen both to contrast with the dark indigenous basalt and to bring the mountain to the river...a form of ritual passage.. the transition of spring to summer..marked by water. Solstice...this cycle in time patterned by time...rocks..records from native American sites are buried under the central cairn..a poem by Han-shan...a line from Kiplings' Song to Mithras the Sun God... "many roads thou hath fashioned: all of them lead to the light"...later I learned that Mithras was born out of a rock..which breaking open permitted him to emerge...

The north cairn..the sunrise cairn..the sunset cairn are built on mounds..they form equal angles within the hundred foot circle.. they align with the sunrise and sunset on June 21, 1979...sunset cairn also aligns with a beacon on Menaloose Island in the river...it was not determined..I believe it was not by chance.

Indians called Rowena...the place where the sun meets the rain...each day clouds hung low over the mountains during the sun's passage.. on the twentieth of June it was clear to project the exact orbit...the moon embraced the sun as it rose in the white fire dawn...on the Solstice from beneath a rock and a flower..hugging the Moon Crater..four Killdeer were born in a small woven nest...they emerged like Mithras himself....

Journey in time..sensuous mounds..rounded earth base topped with cairns...flat stones..oval stones..shape matching shape.. joined to link the dreamer to the horizon sealed by the sun...a circle of Midsummer light drawing the shadow of a small bird over the silent garden....

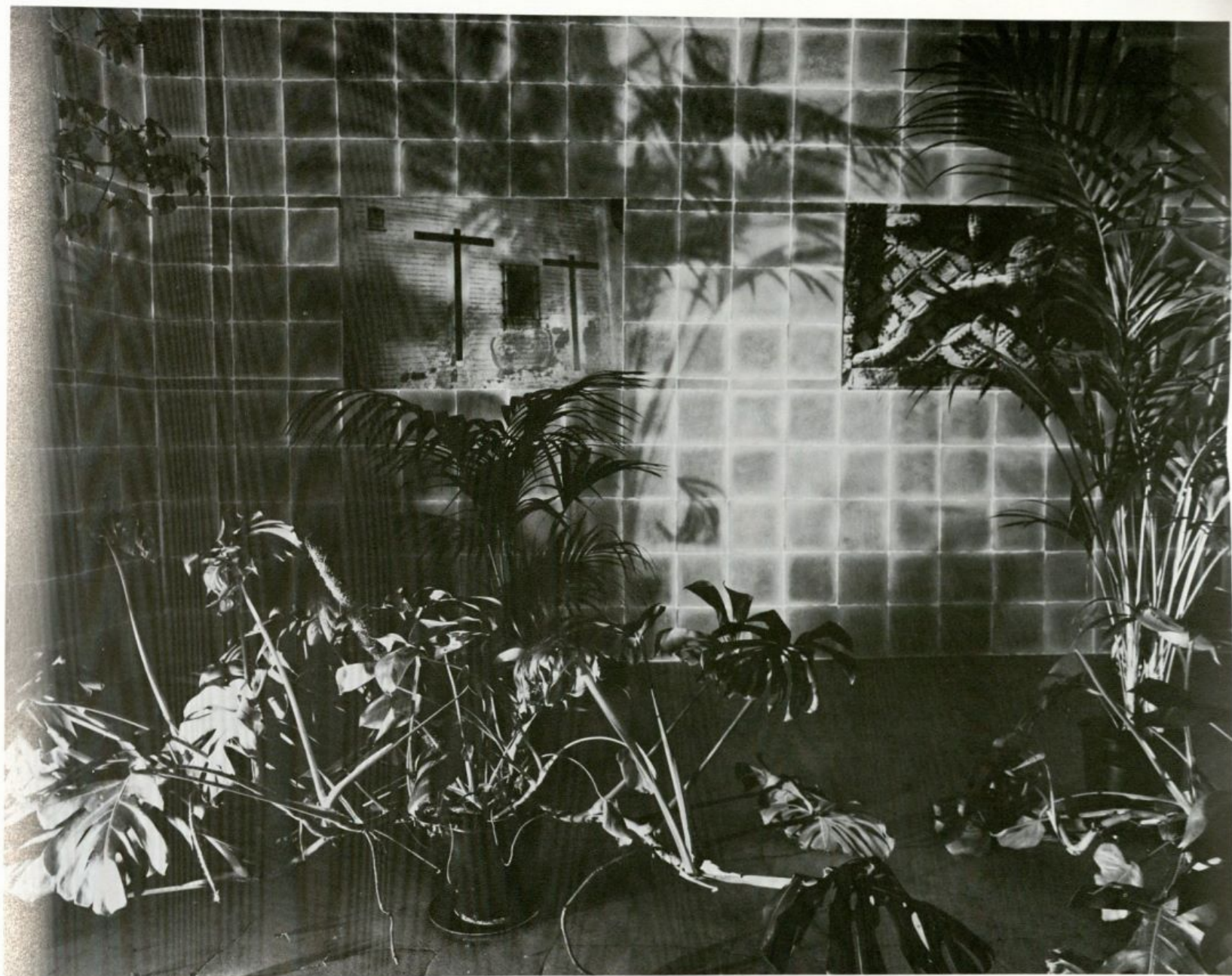
© Michelle Stuart, New York, 1979.





Stone Alignments/Solstice Cairns, aerial view.





**Correspondences**, 1981, (detail of the Art Museum of the Ateneum installation) earth from Maya archaeological sites embedded into muslin backed paper, photographs and audio by the artist, palm and other tropical vegetation, filtered fresnel lights. ARS 83 (1983) Helsinki, Finland.



Script for stereo audio sound track  
of *Correspondences*:

The voyage...when is the beginning...and the beginning of what...the life of the territory that now encompasses three countries, but once was called Maya...the vegetation in all its sinuous malevolence...the insects ...the animals ...or the natives...and they, after all, unless truly formed from the mud, sticks, wood and stone, had to come as voyagers in the beginning from another beginning...or is the beginning when it is the beginning of the end. When the explorer goes toward the indigene, he is the hunter of change...another beginning...the intruder is the lover searching for the beloved...searching for the other side of the mirror...for the land that will make the slumbering mariner complete...night pilots must reach beyond the foam ...gold and the cross are nothing but an excuse for the city of reverie...there is a dream at the beginning...the window of the dream chamber must pose a question...that is the beginning...the correspondence between looking out or looking in...it is the loveless falsifiers of history...the record keepers, envious of the voyage...dreading death on the other side of the glass, who condemn the contradictions of the caravan.

The ceremony of reality includes cries of longing and perhaps that is the beginning...the traveler knows that within the shadows lie the correspondences...the substance of the passage is going through...the logbook of passage not only sights the stars but points the land in several locations.

Who is the traveler...the traveler is whomever we decide...we give the traveler his identity...he goes where we imagine because the traveler is within...we impose our territory on the map of the traveler...when correspondences are made the passage is insured.

The traveler, then...is the sailor...he embodies the dreamer beneath the white eye of night...the sea's horizon is the awesome edge of the unproven beyond...without boundary...the sailor...the most fateful of men...traveler by moon as well as sun in a voyage dawning with caprice...the vessel...his vessel...drawing a nebulous line across water...the form of which is erased by the act itself.

Through the window of his dream chamber the sailor imagines the moon of waters...moon of change...of growth and death...moon...minister in the marriage of earth and sea...moon of completion. Each image is made up of at least one other image...the imprint...the mirror...the shadow of that image. It is no

longer that image...it corresponds to that image. The sailor becomes the traveler...unaware that the container of his voyage will become as much of a prison as the body of his mortality. Sounding lines are needed to establish the topography...even then there are bound to be unsurveyed areas between each pair of lines in which obstructions could be hidden...wind and current chart the journey. Having become the traveler seeking deliverance...he becomes the invader pursuing completion...his destiny is a correspondence with the land. The sailor's voyage...beginning in Spain and ending in America was the beginning of the correspondence of two continents.

American tropical rainforest sounds of cicadas, great rufus motmot, spotted chachalaca, great tinamou, wattled guan, red wattled curassow, macaw and parrots, toucan and jay, monkey chatter.

The arrival...On February 8, 1517, Francisco Hernandez de Cordoba left Cuba...as he had once left Spain...to explore the West. In an open sea a storm drove Hernandez off course. Three weeks later he made landfall on an unfamiliar shoreline. Hernandez became the first Spainard to encounter the Maya when he set foot on the Yucatan Peninsula.

Sound of crested guans in a thunderstorm.

1517. Cabo Catoche. The chief came to our ship and kept saying in his language... Cones Catoche...which is to say... Come here to my house...for this reason we named that country...Punta de Catoche and so it is on the charts. A little beyond where we landed was a small plaza and three stone masonry houses...cues...or places of worship...where they had many clay idols...some like faces of devils...some of women...we were very content to have discovered such a land.

1517. Campeche. We were invited to come to the town and were conducted to some large temples of lime and stone...set on pyramids. Here an altar stained with blood showed signs of a recent human sacrifice. We saw figures of serpents and what appeared to be painted crosses...

Metontic music from Maya Chamula  
community in Chiapas, Mexico.



*Serpent-Can. This is the place of the red snake...the white...the black...the yellow ones...I did not view it when their biting occurred...one day he spoiled the eye of the sun...also the face of the moon...one day the face of the sky was bitten by him...then he was beaten on his tail...how is this said to be...how does he not go for the gentle opening of his heart...*

1517. Campeche. At first the chief seemed cordial. We traded for cotton, leather work, and objects of tortoise shell and gold. Ten priests robed in long white mantles and carrying clay braziers of burning incense came out of a temple. It was indicated that reeds would be burned and that we must depart before they were consumed. The fire was lighted and the priests withdrew. Warriors sounded with whistles...trumpets and drums.

Trumpets and drums of Tzotzil.

*Ch'ab Uinicil-ton. This is the place of the bound burial...he would fall to the place of IX KAK YOL MAT...the lust of creation...the lust of darkness...he does not sleep...he does not curl up...the wooden man...the stone man...because of it.*

1517. Yucatan. We observed that dancing played an important part in the life of the Maya. There were at least a thousand dances. Many of religious significance. On one occasion all of eight hundred men were so engaged at a time...

Music of Tzotzil speaking Maya of Venustiano Carranza.

*Nicte-Max. Green stone man...red forest pond...white forest pond...black...yellow forest pond...set firmly in the midst of your sleep...you who journeyed through the trees. The cover of the bed of the green stone man...phantom of the past or of voyage...phantom of darkness...where were you born...shortly ago...how...I changed the cover of your bed...what then is the new cover of your bed...its cover is the tail of the quetzal...its cover is the tail of the macaw...its cover is the tail of the oriole...the tail of the quetzal....which I put there to cover the bed of the stone man.*

1517. Yucatan. We saw that the natives lived together in towns in a very civilized fashion...they kept the land well cleared and free from weeds and planted many good trees...

*Colop-u-uich-akab. Eclipse. Let there be taken the spine of the maguey...it is deep in the ground. Then bleed him with four spines at the corner of his mouth...along his backbone...from his hip...from his heart...from the tip of his foot. After bleeding him...then pour over him one jar of heated water and one jar of cold water. The black breath was his symbol...it came over the black stone man. He is the wonder...he is the snatcher of the eye of the night.*

1518. Cuba. The expedition returned to Cuba. Francisco Hernandez de Cordoba died of wounds received in battle. A report was made to the Governor Diego Velasquez that a thickly populated country had been discovered.

Tzeltal speaking Maya musicians from  
Guacitepec, Chiapas, Mexico.

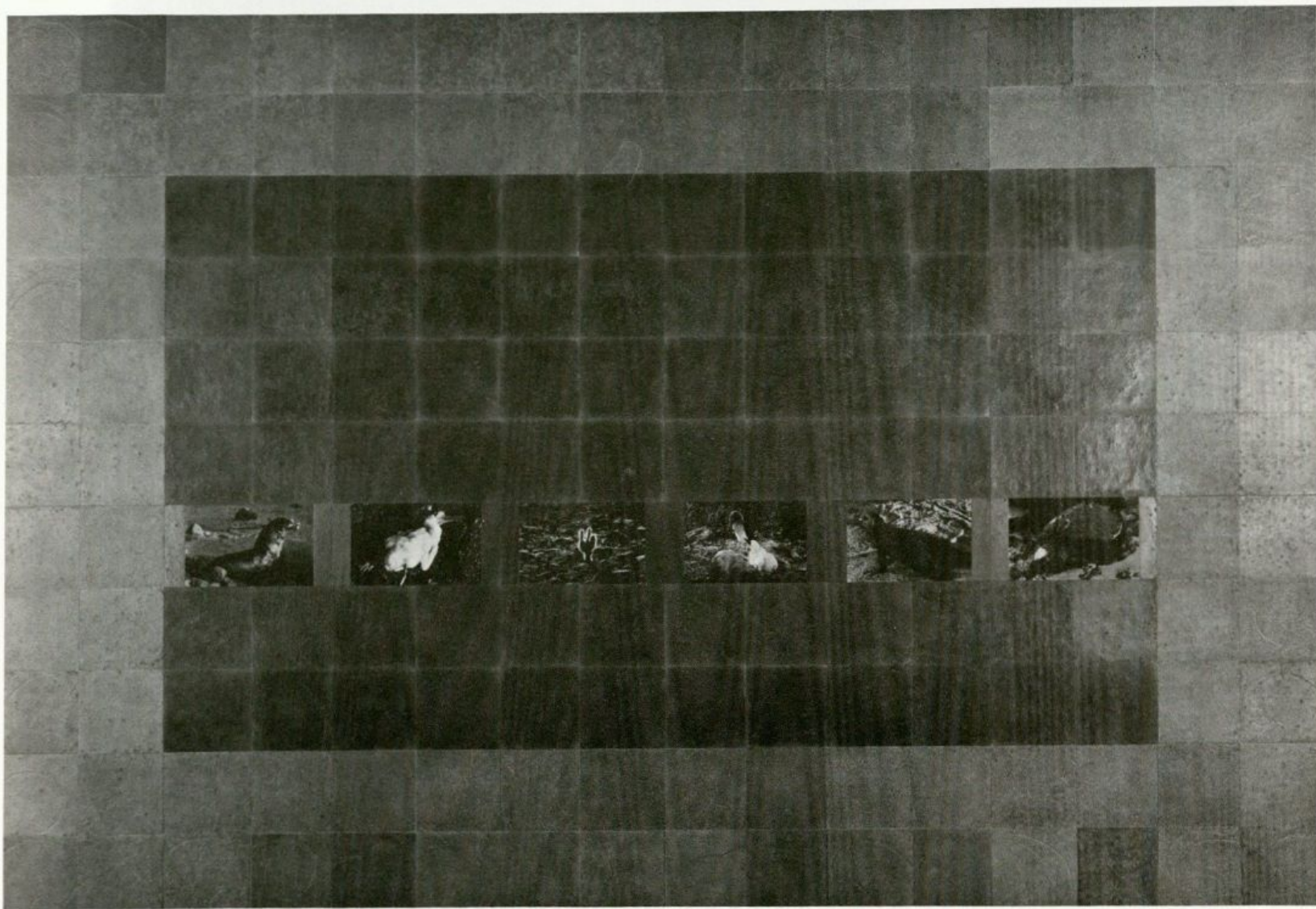
*Kab. I grasp the bowl of my red spring...my white spring...my black spring...when I cool its force. He created my fire in the bowl. He came into the heart of the sky...the offspring of the lady of the sea...the offspring of her who sits in the mud. He would go to the place of her between the hills. He would fall among the bushes. Shortened is the tip of the red-flowering...the red budding fire. He would be thrown behind his retreat. There the red stone trough of water would burn...the red pitted water well would burn...the bowl was cast down to break when the burning occurred. He would fall to the east sea...the seashore would burn...the spring would burn...the source would burn. The filling would cease when the force of the fire occurs. Bound is the jewel of the fire. Who created him...the red ominous shark...the red muddy crocodile...Red would be the bowl of her offspring.*

A forgotten sailor knew that the edge of the chart corresponds to a beginning...

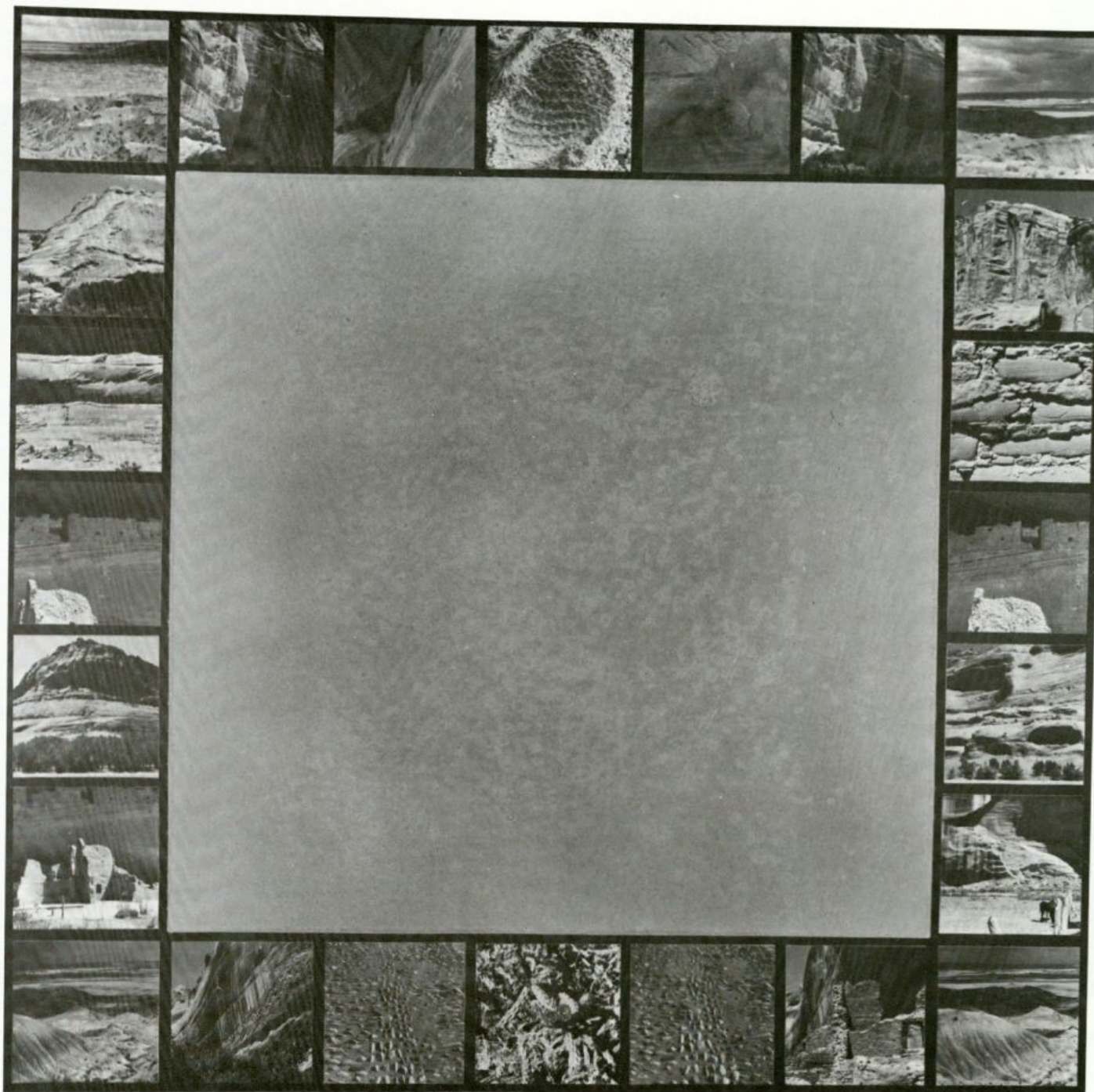
Marimbas from Chiapas: Spanish music melds with  
sounds of ancient cult of Teponaztli.

© Michelle Stuart, New York, 1981.





Islas Encantadas: **Seymour Island Cycle**, 1982, 121 x 176", earth, photographs from site, Galapagos Islands, Ecuador.



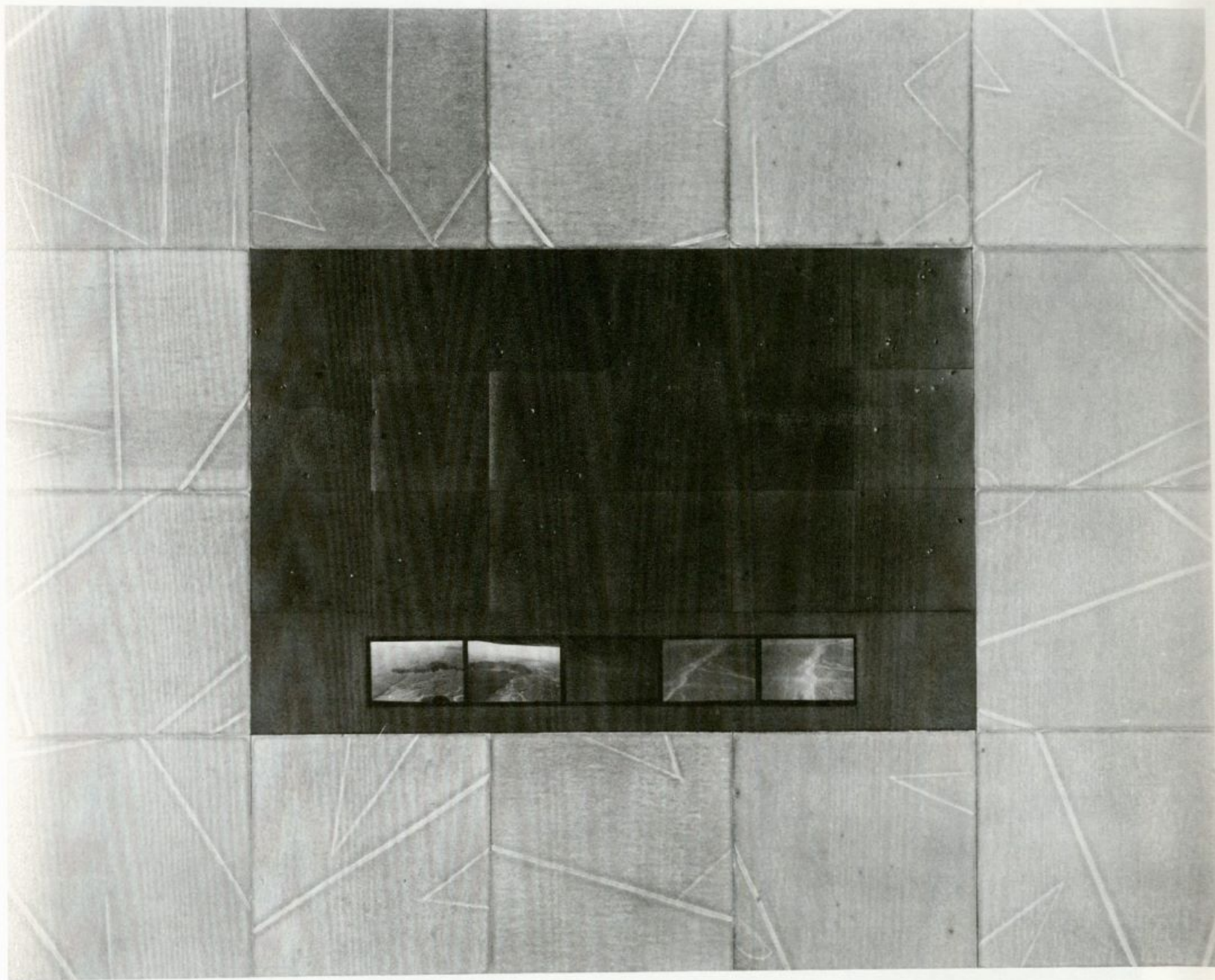
Codex:Canyon de Chelly, Arizona, 1981, color photographs, earth, Canyon de Chelly. 25 3/8 x 25 3/4".  
Collection Honeywell Corporation, Inc., Minneapolis, Minnesota.





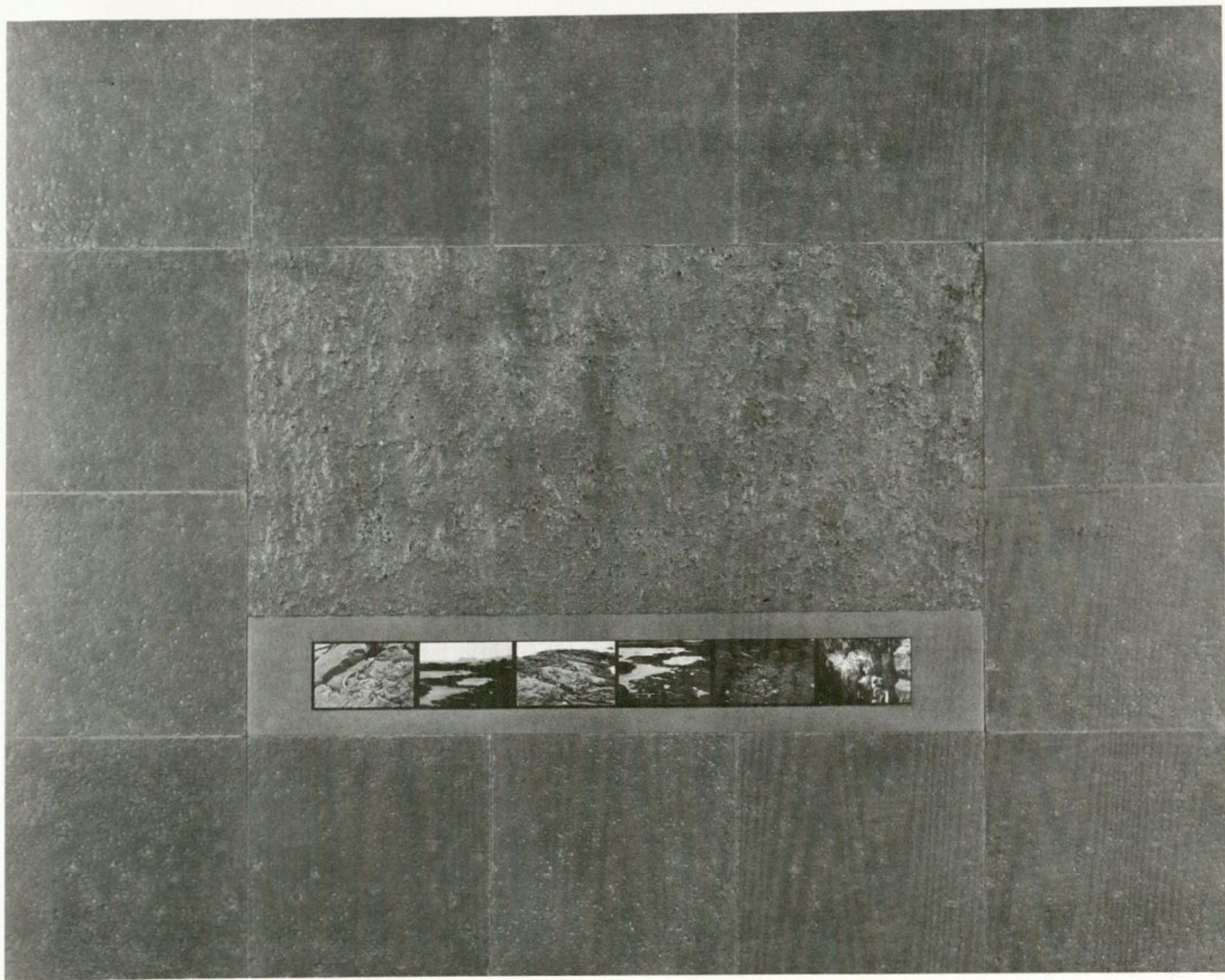
Records: Copan/Quirigua/Mesa Verde, 1977-79, color photographs, earth, Copan, Honduras; Quirigua, Guatemala; Mesa Verde, Colorado, 56" high; 35" deep; 56" wide.





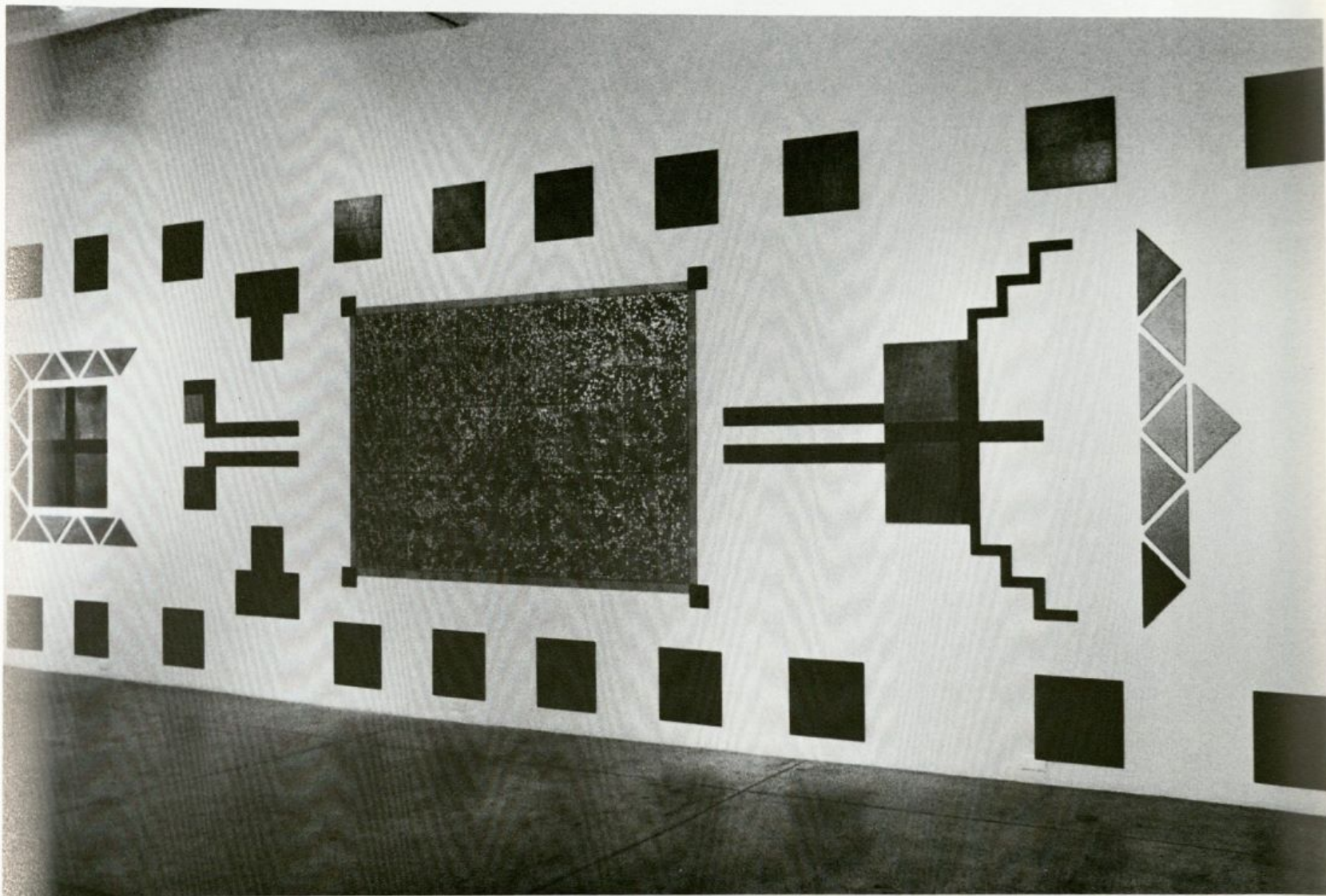
**Nazca Series: Southern Hemisphere Star Chart II**, 1981, earth, Nazca Plateau, Peru, black and white photographs, 32 x 40".  
Courtesy Galleria Krista Mikkola, Helsinki.





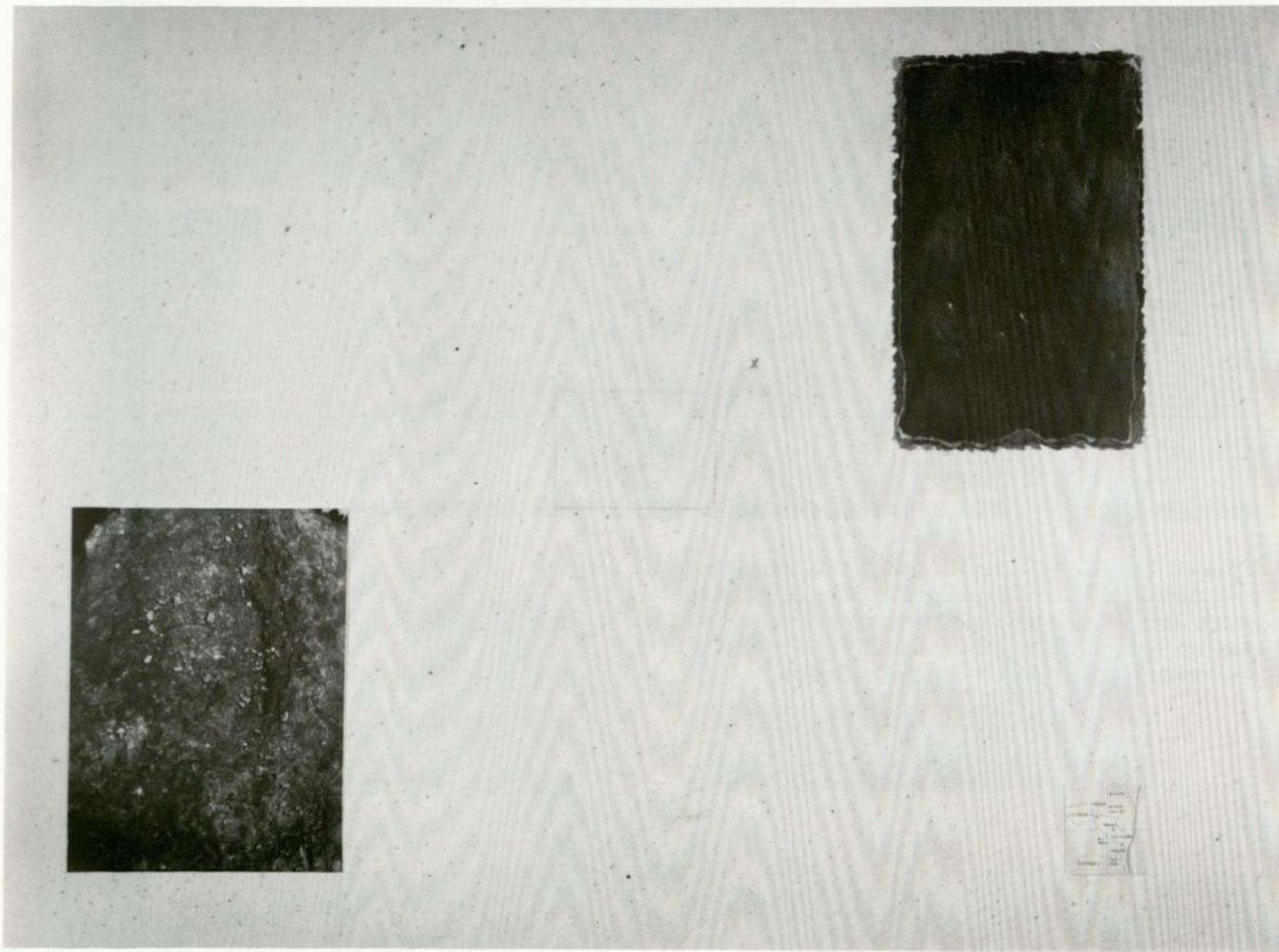
**Islas Encantadas Series: Materia Prima II**, 1981, earth, Galapagos Islands, Ecuador, graphite, black and white photographs, 32 x 40". Collection Mr. and Mrs. Eugene D. Brody, New York.





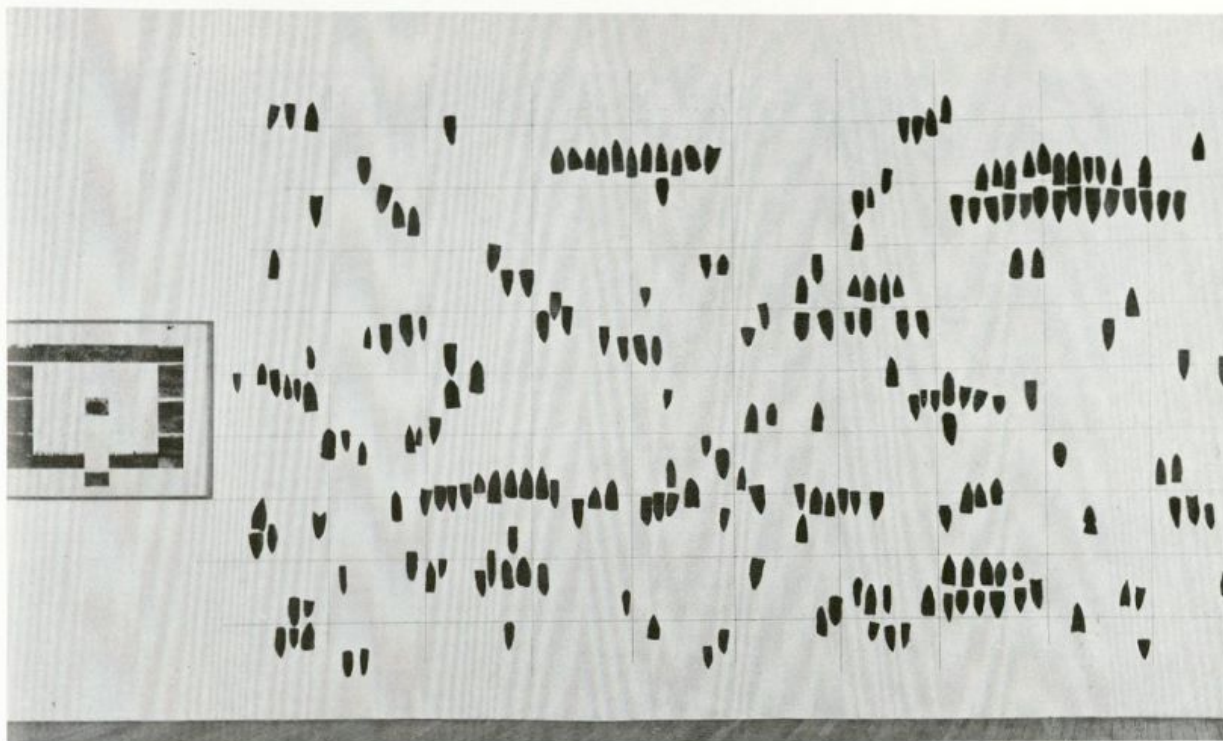
**Night Chant: Marrakech**, 1982-83, earth, Atlas Mountains, Morocco, mixed media, 11'8" x 31'2".  
Installation Janus Gallery, Los Angeles.



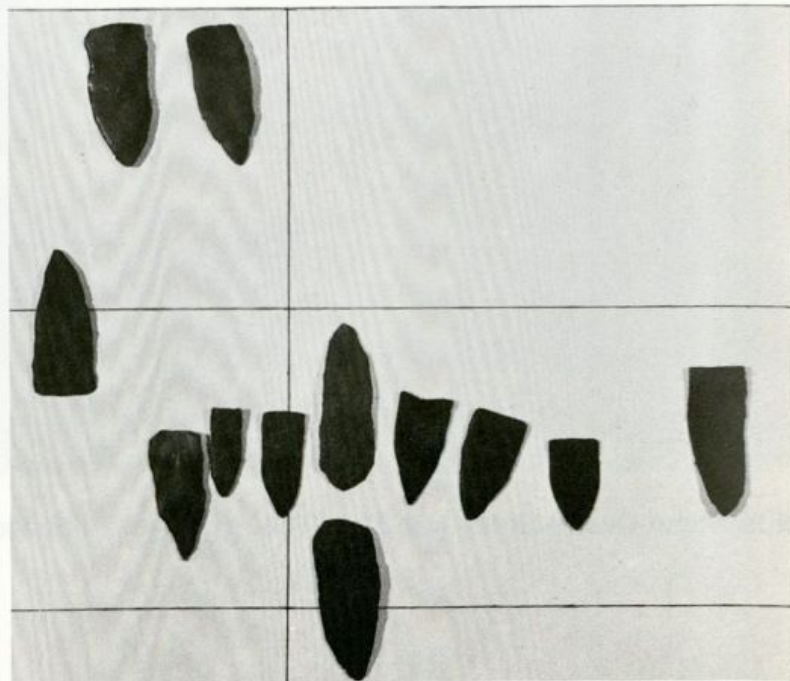


Blue Stone Quarry-Moray Hill Site, 1974, graphite, black and white photograph, rag paper, 22 x 30". Private Collection.



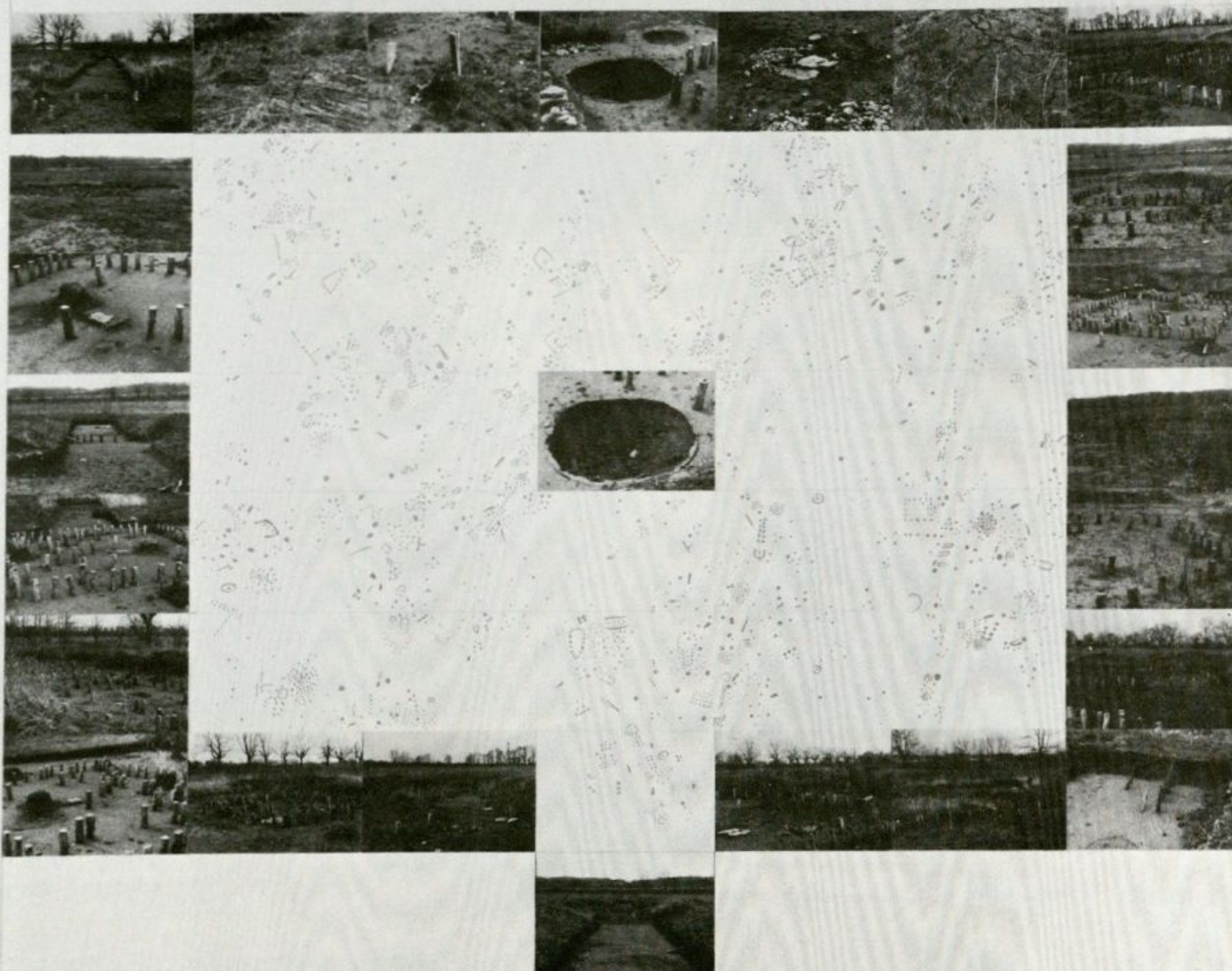


Diffusion Center: Fort Ancient Site, Ohio, 1981, (a) site map: color photographs of Fort Ancient site, Ohio, gouache, rag paper, 35 x 46", (b) variable installation of tool forms, earth, graphite, red string, overall dimensions 12' x 24'. Installation National Museum of Modern Art, Kyoto, Japan.



Diffusion Center: Fort Ancient Site, Ohio, detail of tool forms.





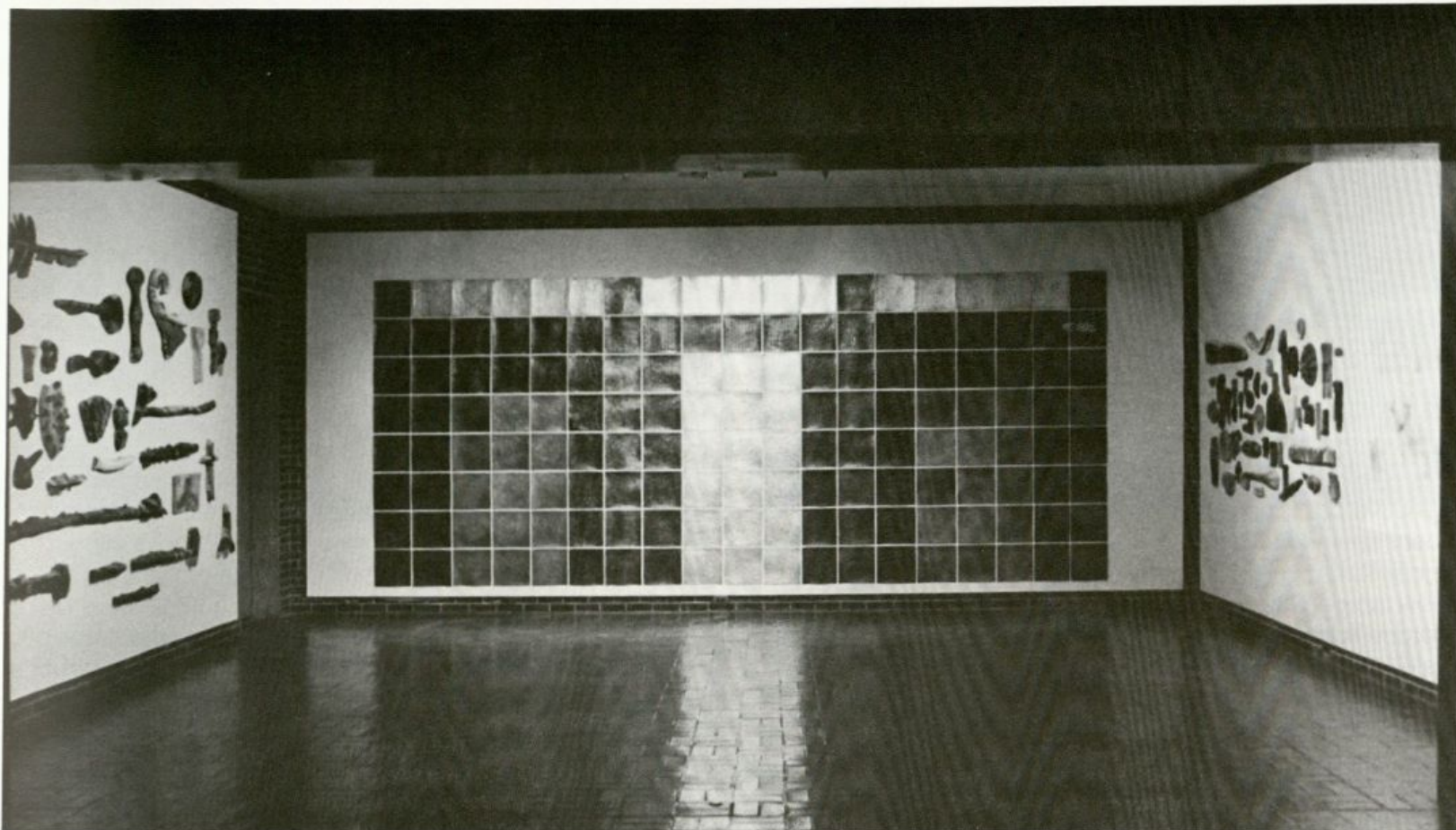
Diffusion Center: Fort Ancient Site, Ohio, site map detail.





**Sacred Precincts Burial Cache**, 1982, bronze, five units placed in relationship, overall measurements 18 x 18".  
Collection Neuberger Museum, Purchase, New York.





**Burial Cache of the White Whale**, east wall, 53 "artifacts from the south seas", hydrocal, beeswax, structolite.

**Mariners Chart**, with passages by sea, names of ships and men. Graphite, 48½ x 76".

**Sacred Precincts: From Dreamtime to the South China Sea...with the addition of the Nantucket Excavation, The Mariners Temple and Burial Cache of the White Whale, 1984** (for Herman Melville).

**Nantucket Excavation**, west wall, 34 "artifacts from a whaleship voyage", sandcast on Nantucket Island, hydrocal, wax, structolite.

**Installation:** Neuberger Museum, Purchase, New York.



SACRED PRECINCTS: FROM DREAMTIME TO THE SOUTH CHINA SEA..WITH THE ADDITION OF THE NANTUCKET EXCAVATION..THE MARINERS TEMPLE AND BURIAL CACHE OF THE WHITE WHALE.

Singapore. The Dream

In the dream I found a fur pouch which looked like a platypus skin...but I knew it was a Moari object.

Inside was a carved teak comb and a scene..a diorama resembling an old engraving of Moari life in New Zealand. Natives and stone stelae in intimate immensity..Time and space had been funneled..shaped like a nest which could be expanded to see the past...World enough..

The chart marked a series of islands..a luminous sky showed diminutive palms delicately penciled across the horizon the black tracery seemed to rest upon the jade sea..Let the sea swallow the cities..

Below among the organisms and ooze lie fragments of unrecorded artifacts...hulls sunk in red clay..burial cache of the white whale.

Invisible season in Hell this migration of frozen shrouds displacing the patterns of the past... debauching virgin sands with the sailors dark passion. My past buried in a land anchored under the Pacific...

Guarded by humpbacks on their passage south..we ate fever with our watery vegetables... ruined wharves accentuate our bloody bearings ..while this garden claims a pool large enough to reflect the Southern Hemisphere. In name Pacific...

Sailor..why are we taking this voyage? he answered "it is to show the things of this place..cities built in white limestone with temples hiding idols below deep jungle vines..the ships that shape passages across the sea fixed by stars and hope..tattooed women who smell of musk and render dreams in silence...black Tasmanian wolves and silvery carp who reflect the secrets of plants whose properties provide a mirror to the other side of time". Navigators from the Marshall Islands wove maps of reeds and shells to determine directional winds...currents and the heavens drove their outriggers like dolphins in the phosphorescent waves while aborigines traveled to sacred precincts to live in Dream-

time silently coiling spirals to mark eternity.

In Singapore, Chinese mariners built a refuge for the lotus and the dragon...a gold temple on the Malay shore.

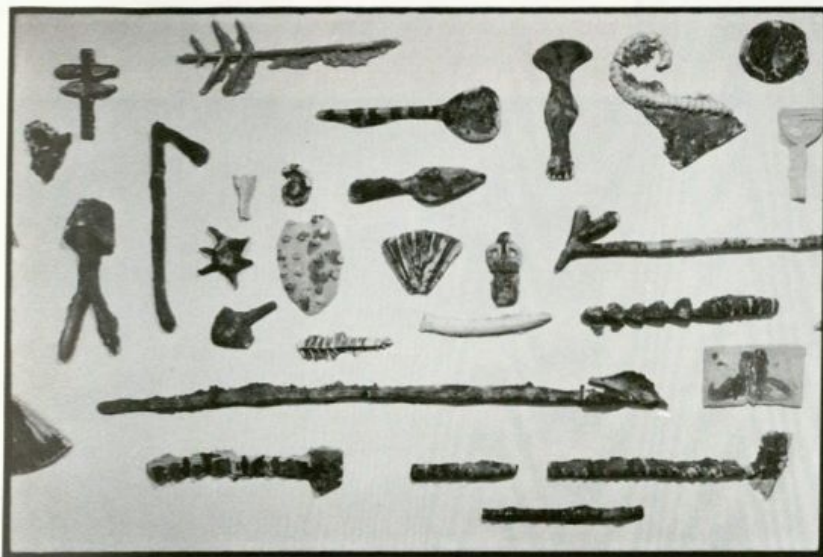
The Essex of Nantucket.

At the change of the moon the water and black clouds were one..a corpus sant appeared on top of the mainmast like a star..."My God..where is the ship Mr. Chase? What is the matter?" I answered..."We have been stove by a whale." We obtained from our sinking whaleship hard bread and water..boat-nails..a musket and a few Galápagos turtles. The Pacific Sea engulfed us..we were three months and twenty days without fresh food...we ate biscuit swarming with worms that stank of rat urine. The night was collapsing round our heaving boat..there was not a rift in the precision of the dark circle about us where one could crawl out between the sky and the sea..there was no harbor but treacherous reefs from Sumatra to the Marquesas to curb the lust of this cold force. We were on the shore when death arrived.

Thousands of miles to the north a Makah Indian on the Washington coast quietly incised a killer whale on a boulder...We have place enough..and time.

© Michelle Stuart, 1984.

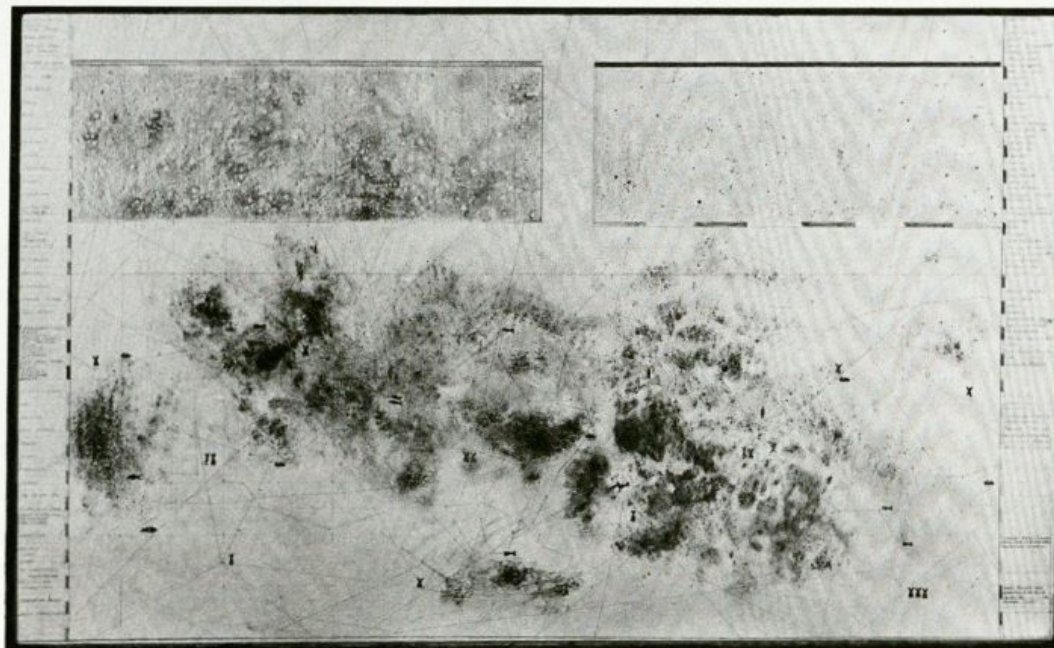




Sacred Precincts, detail Nantucket Excavation.



Sacred Precincts, detail Lotus Door, Mariners Temple.



Sacred Precincts, Mariners Chart.

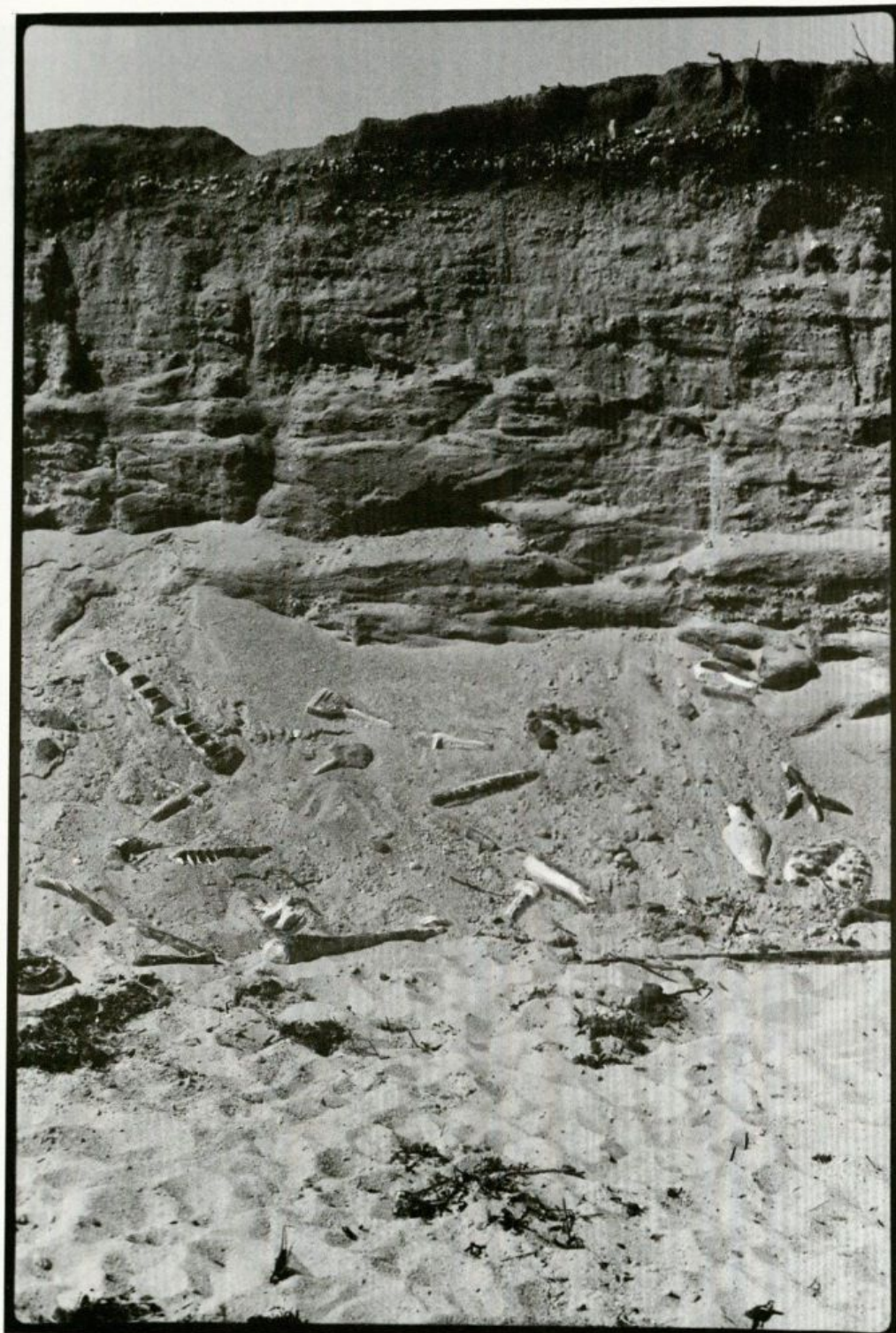




Nantucket Excavation, detail of "artifacts" excavated.



**Nantucket Excavation**, near Tom Never's Head, Nantucket Island, Massachusetts, 1984, sculpture sandcast on site, hydrocal, structolite, beeswax, varying shapes from 5" to 8', overall site dimensions, height 18', width 15', length 45'. Being over 100 whaler tool forms, (harpoons, etc.) goods exchanged with the indigens in the South Pacific and remains of seawreck detritus. Commissioned by Nantucket Island School of Design and the Arts.







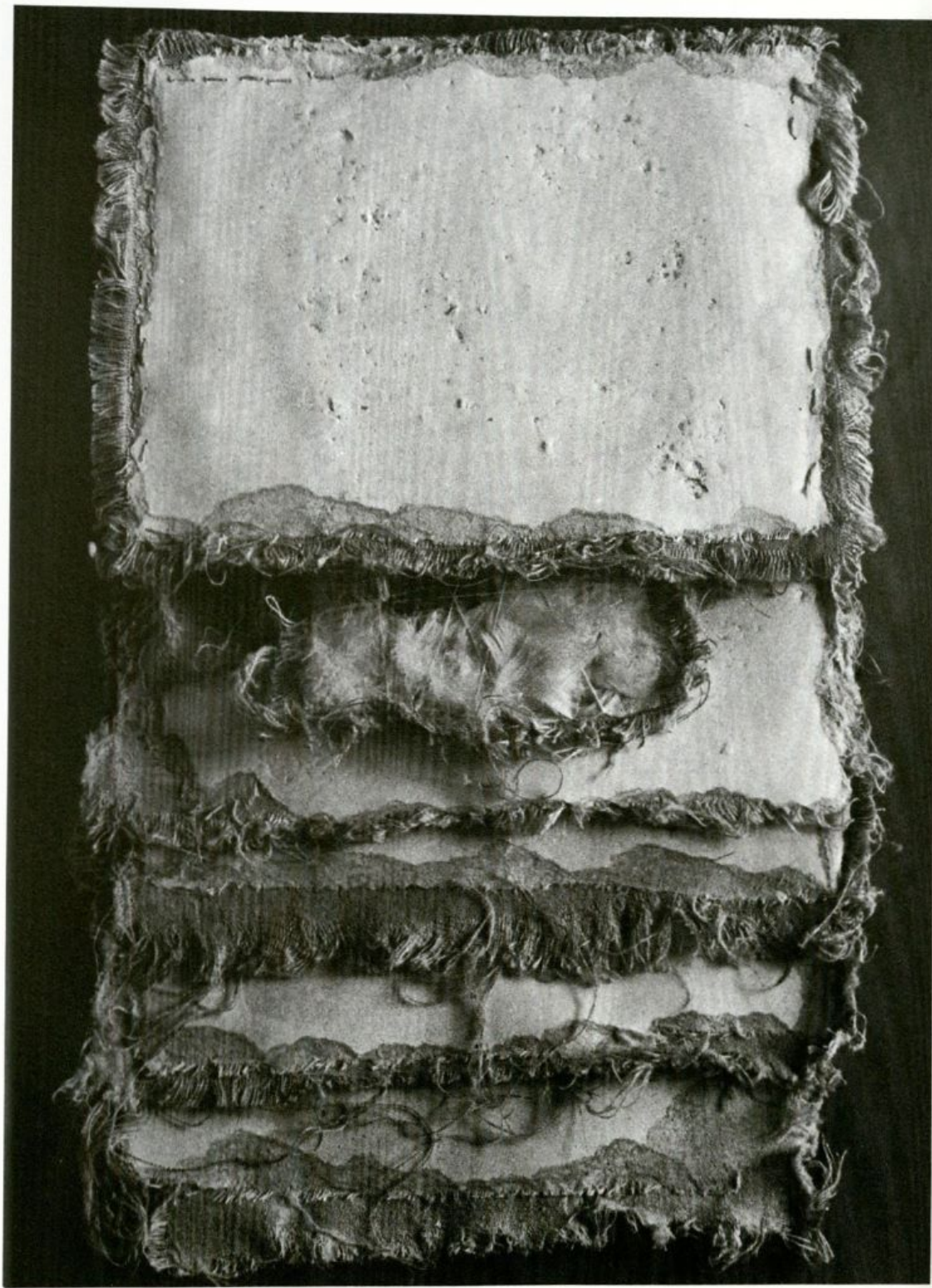
Breezy Point, New York, 1976, earth, Breezy Point,  
121 x 62". Collection Australian National Gallery,  
Canberra.





**Passages: Mesa Verde,**  
1977-79, earth, photo-  
graphs, Mesa Verde,  
Colorado, HMP, photo-  
graphs. Scroll 108 x 59";  
stacks 12 x 11" each;  
photographs 14 x 17"  
each.





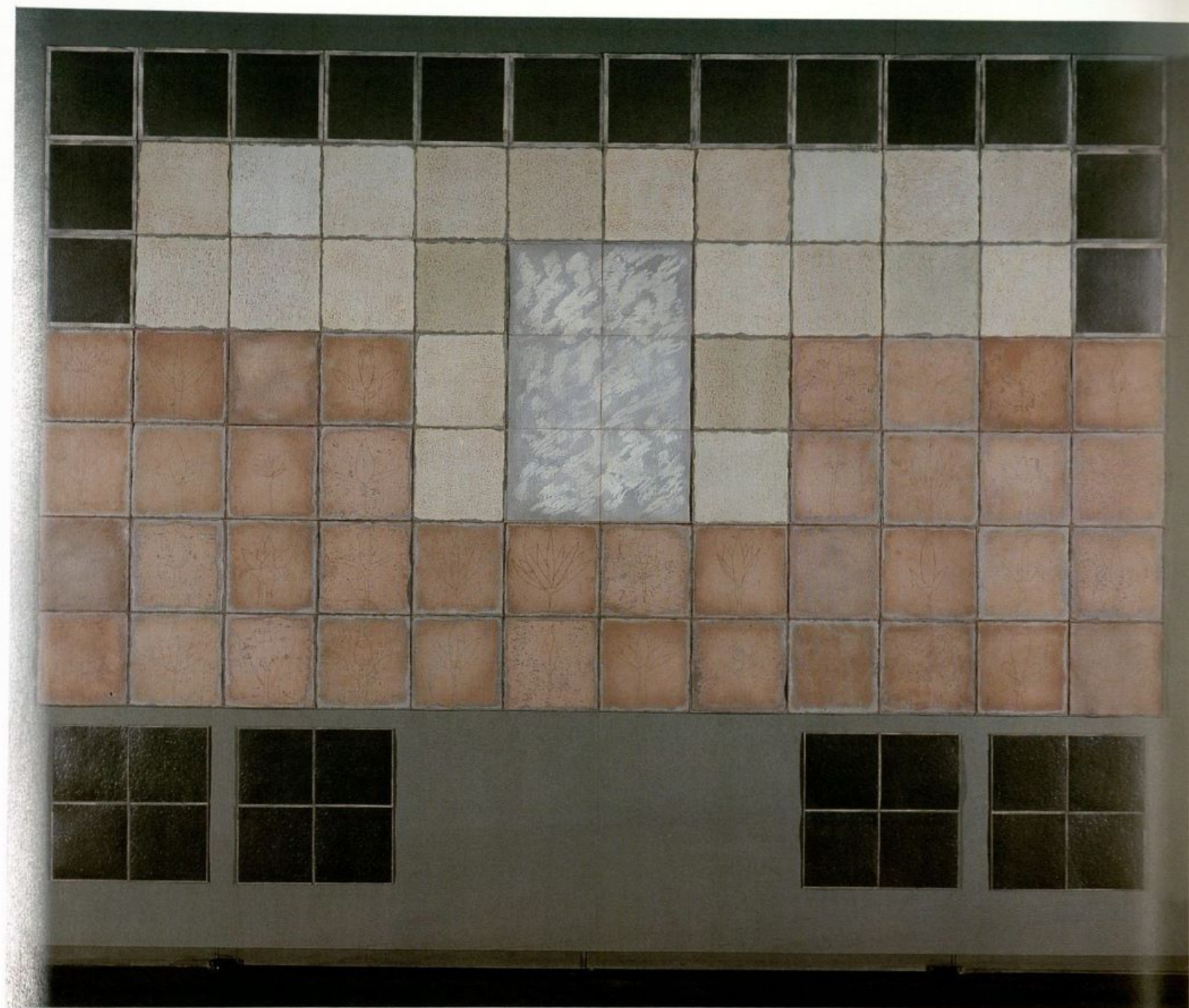
**Nesting History Book**, 1975, earth, feathers, Hyde Park, New York, linen, rag paper 16 x 11 x 2". Collection Mr. and Mrs. Eugene Gorman, New York.





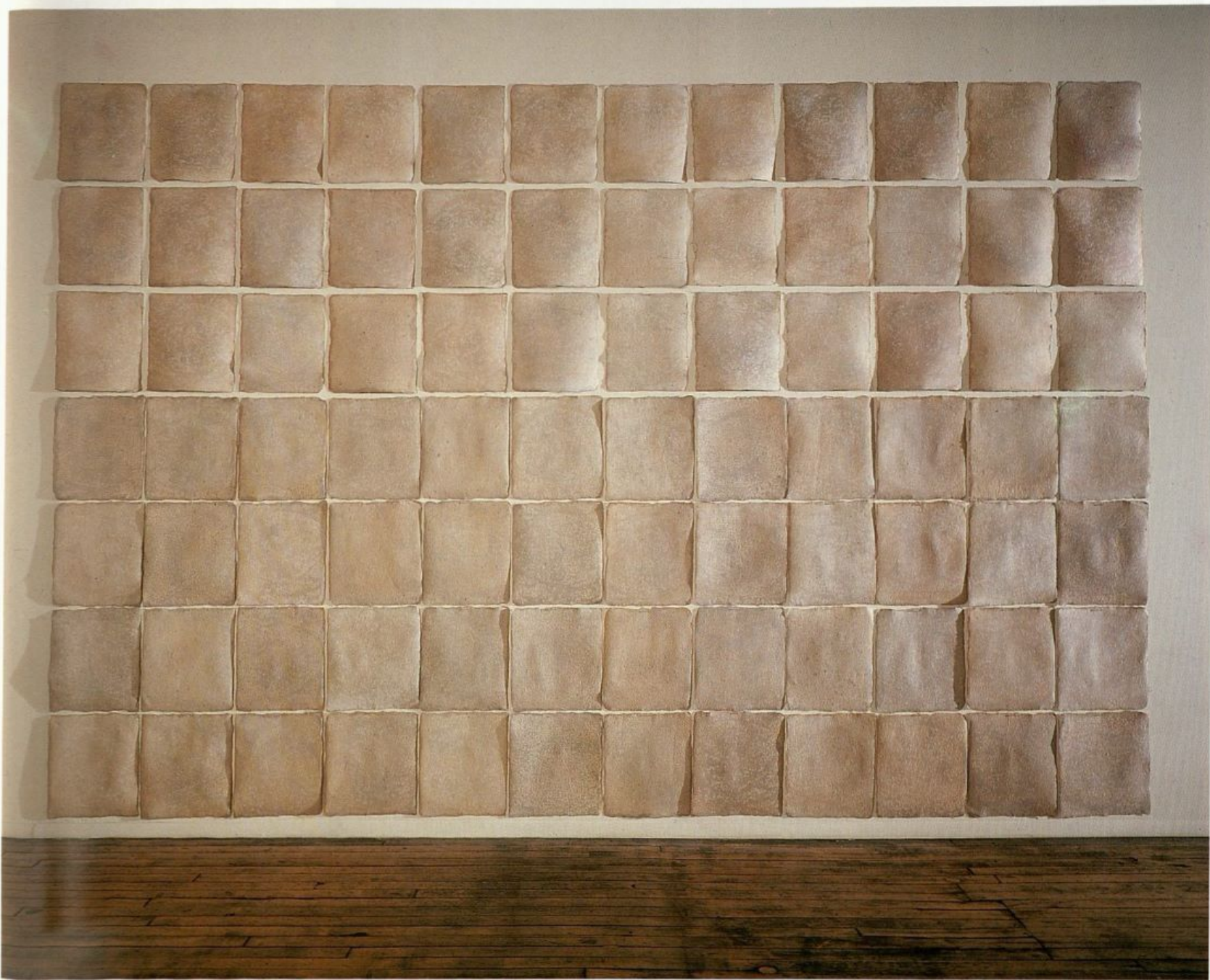
Puerto de la Luna History Book, 1979, earth, feathers, New Mexico, string, 15 x 14 x 2½".  
Collection Mr. and Mrs. E.A. Bergman, Chicago.





**Lotus Gate**, 1983-84, earth, graphite, paintstick, muslin mounted and fiber paper. Overall dimensions 89 x 102". Installation Gallery Ueda. Warehouse, Tokyo, Japan.





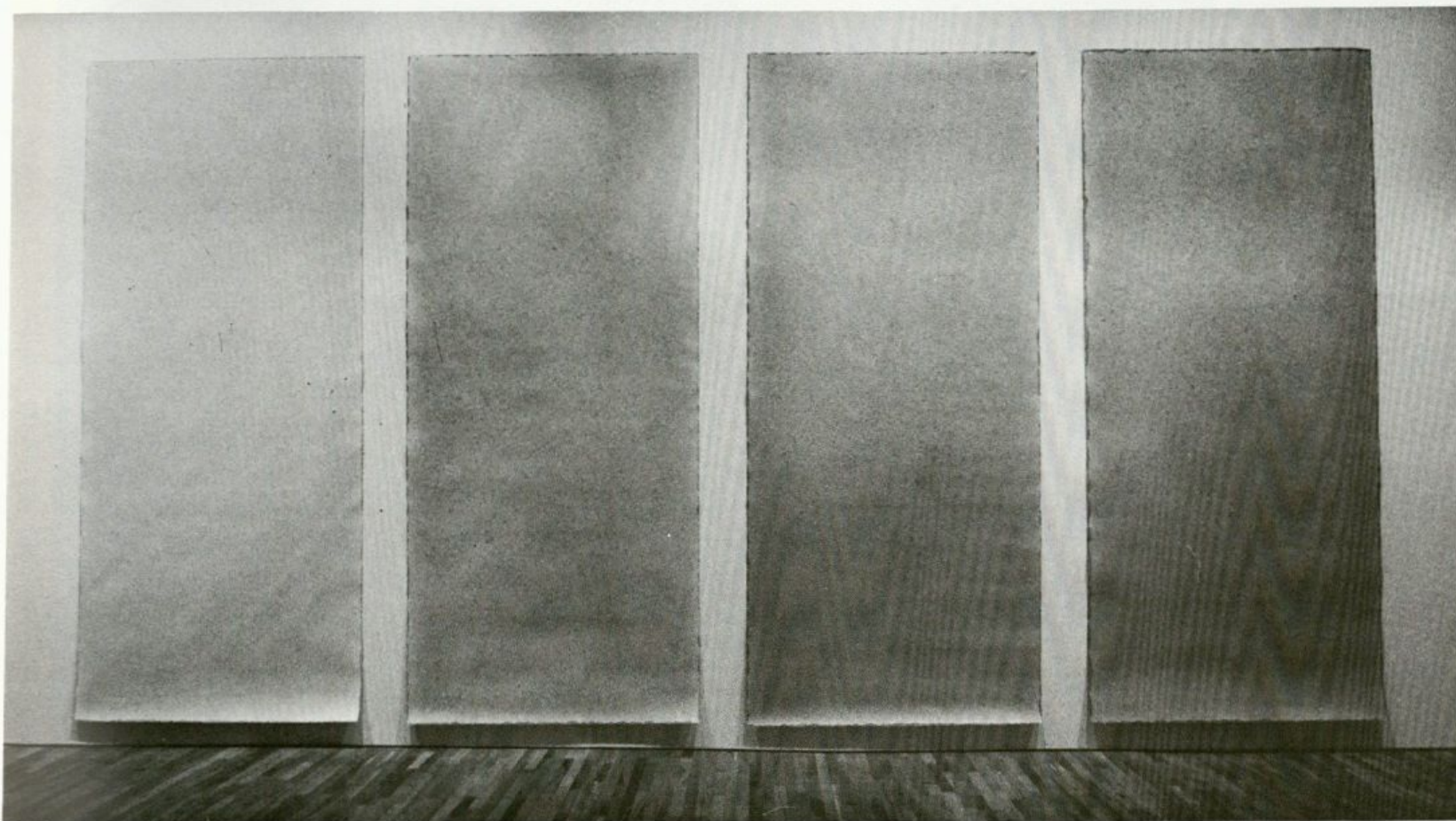
Copan I, 1978, Copan, Honduras Maya archeological site, 84 units, overall measurements  $112\frac{1}{2} \times 167$ ". Private Collection.





Niagara Flight Book, 1975,  
earth, feather, Niagara River  
Gorge, 10½ x 6½ x 2".  
Collection Vera List,  
Greenwich, Connecticut.





Sayreville Strata Quartet, 1976, earth Sayreville, New Jersey, 144 x 62" each unit, 144 x 266" overall.





**Nazca Lines Chart**, 1983, oil on canvas 58 x 68". Collection Mr. and Mrs. Alvin Krauss, Old Westbury, New York.





Fossil Chart. All was Sea, 1983, oil on canvas 58 x 68". Private collection.





Logbook for Lost Horizons, 1984,  
graphite, earth, encaustic, hydrocal,  
12 x 11 x 3½".





Logbook for a Chartless Voyage: Torrington of the Terror, 1826-1846, 1984, earth, encaustic, HMP, hydrocal,  $12\frac{3}{4} \times 20\frac{3}{4} \times 2\frac{1}{2}$ ".





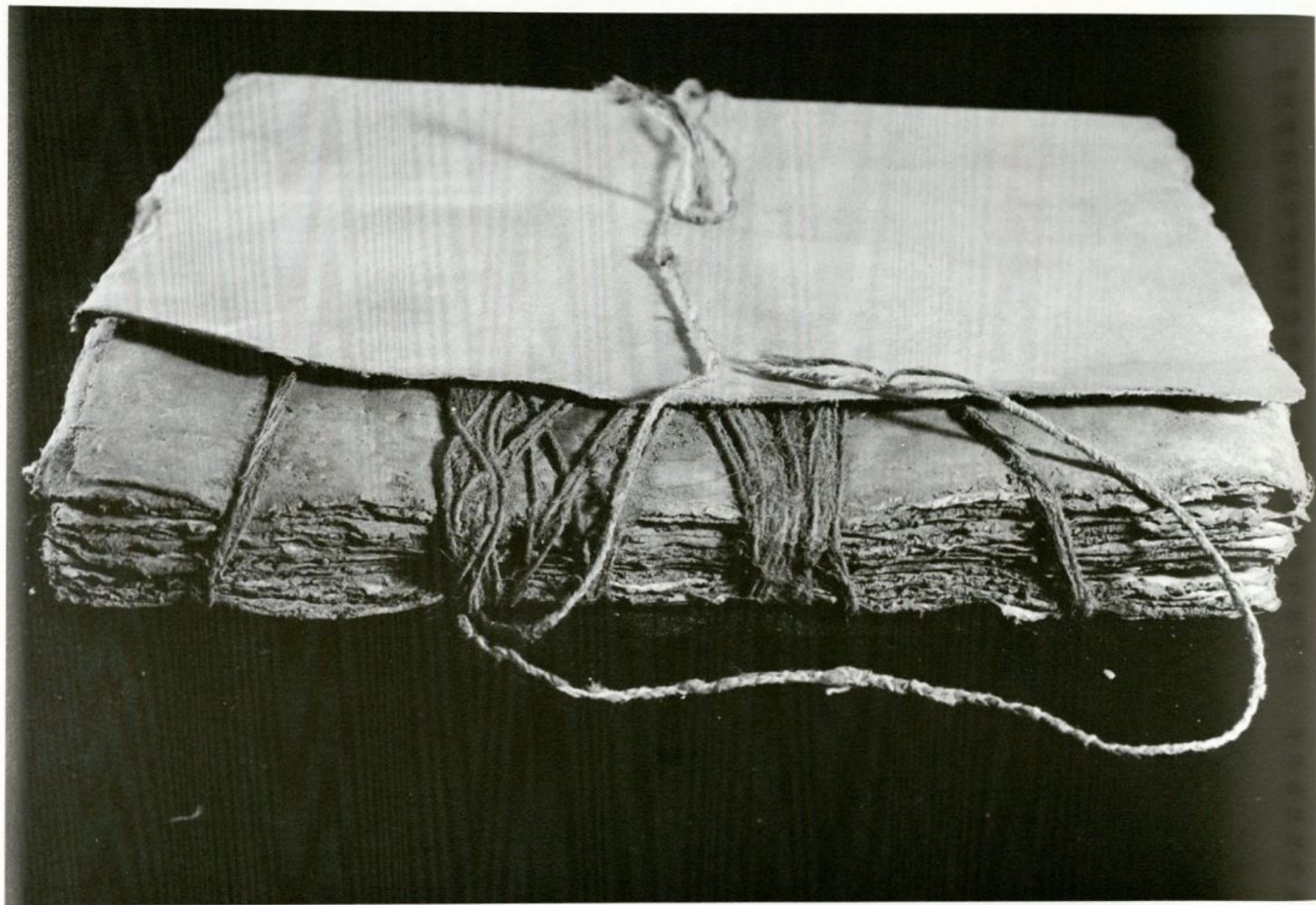
Northern Voyage, 1983, oil on canvas 52 x 120".





In the Beginning: Yang-na, 1984, 99 x 198", earth, encaustic, asundered matter.





Sayreville Quarry History Book, 1979, earth, Sayreville Quarry, New Jersey, 11 x 13 x 2".



The word voyages, taken by Michelle Stuart as the title for this exhibition of 10 years work, is apt in more than one sense. In one sense the creative process, the making of the work, can be likened to a voyage. This is particularly apt to the large earlier works on paper in which the artist worked very close to the emerging image of the work. Literally a voyage is "a course of travel or passage, especially a long journey... to a distant place" (unabridged *Random House Dictionary*). This sense applies to Stuart's works derived from visits to the South-West, Central America, the Galapagos Islands, Morocco: in some there are evidential photographs, always taken by the artist, but there is another way in which the place is present. She uses earth from the sites, beaten and pressed on heavy paper, as her source of color. The act of travel is obviously a pleasure to her, not as something exotic (though I remember getting a postcard of the Raffles Hotel in Singapore from her once), but as a celebration of human culture. For example, she has cited in her own art the Great Serpent Mound of Ohio and the Nazca Plateau Lines in Peru. Both are major monuments that shape the earth, for a ritual purpose in one case, for an unknown purpose in Nazca's straight shallow cuts of great length in the earth. Stuart's sense of geological time, evoked by the use of earth as a medium and pulverization as a way of marking the paper, has turned into an imagery of the duration of culture.

Stuart's decision to provide this exhibition with a title and not, as usually happens, to designate by her name or her name and some dates, is interesting. To attempt it at all tells us something about the artist; to do it so well tells us even more. It conveys a sense of her confident verbalization and capacity to envision words and images together. This mutuality of 2 sign systems is of increasing importance in the sequence of her work. She has written statements at intervals (see Bibliography), as well as a short book *The Fall* in 1976; in addition the verbal component, in the sense of iconographical complexity has increased since the *Stone/Tool Morphology*, 1977-79. This work, though shaped by Stuart's visual judgement and with improvisatory passages in the indentations of tools in paper, is conditioned by a concept of cultural contact. *Correspondences*, 1981, with a script for the sound track, and *Sacred Precincts*, 1984, to use its short title

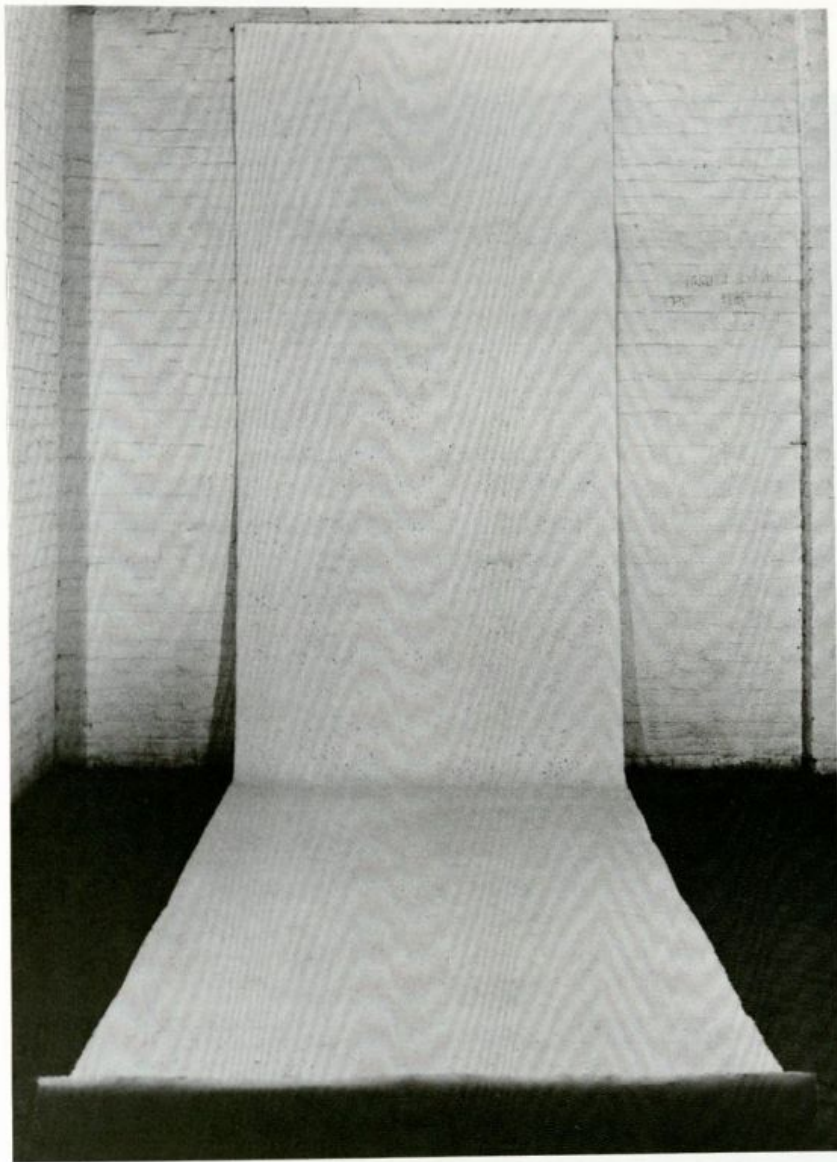
for the moment, are richly allusive displays with a complex and layered program for which language is a necessity. And for a long time Stuart has kept a journal, not of the "dear diary" sort, but one devoted to meditation and reflection, *From the Silent Garden* (1).

Michelle Stuart lives in a loft building that she shares with other artists, one of whom I visited in the mid-70s. During a long visit I was aware of a persistent thudding in the background. I asked about it and was told: "Oh, that's Michelle drawing". Stuart was making large, textured monochrome scrolls at the time, literally using earth as her medium. She shovelled up loose soil and rocks and pounded the soil and pebbles with the larger rocks. The paper is pocked by the indentation of small, solid particles and tinted by the soil. Stuart treated this as dry pigment, rubbing it into the paper with her hands. The scars and the final color produce a subtle mineralization of the paper. The reason for calling these works scrolls is not merely that they roll up for storage, but because they are long verticals supported only at the top, the paper has a "memory" that makes it, in hanging loose, scoop out from the wall behind.

In geological time big rocks erode to small rocks to pebbles to soil and Stuart's working method allies her technique with this progression. Her refusal to fracture large rock formations when collecting her earth samples protects a concept of work as an extension of natural process. The physicality of Stuart's working method preserves the earthy property of the medium. She identifies many of her works by naming the site that the earth comes from and she does not mix samples. There is an inherent complexity in the scrolls. Geological time is evoked as image (the ancient, layered earth), but the process-record by which Stuart does this is art in present time, with an exceptional degree of literalness. Thus 2 time-rates are manifest in these drawings, long-term history and real time.

Before the earth scrolls Stuart used graphite to obtain large homogenous but internally varied surfaces, and it is with these works of 1974 that the present exhibition begins. The dense but inflected planes of the graphite drawings range from pale skin to dark inflected sheen produced by the pile-up of overlapping





# 26 Petersboro, 1974, earth, Petersboro, New Hampshire, 244 x 62".

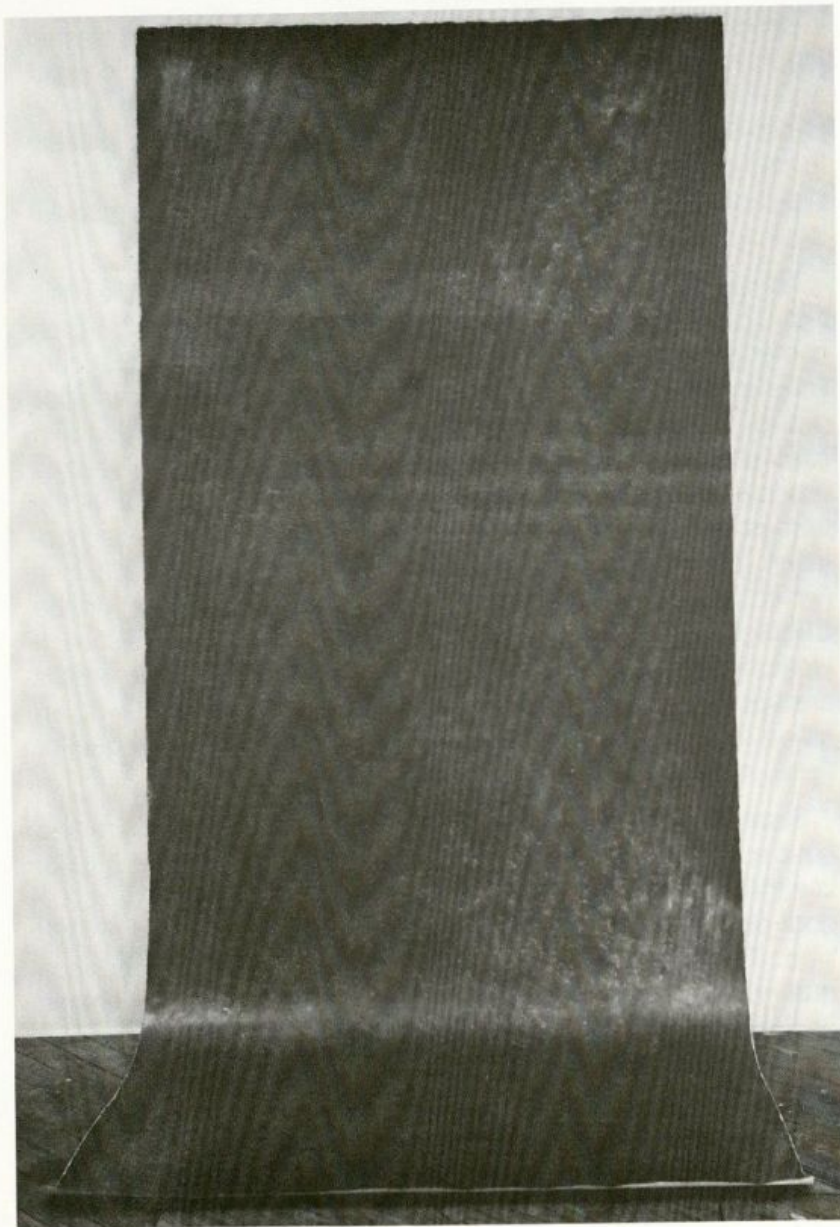
strokes of the graphite and earth scrolls, hanging loose some curve out from the wall, elegantly possessing the space at the base; others reach the floor and extend on the ground plane. # 8, 1974, a pale mottled gray, hangs free, and # 28, 1974, dark and sluggishly reflective, joins wall and floor in a dark L. It is more like a frog's tongue than a welcome mat. These works for all their austerity maintain a function as signifiers. Their connection to the earth is evident, but there is also a connection in the pieces' verticality and loose hanging to waterfalls. In her on-site work *Niagara Gorge Path Relocated* in Lewiston, 1975, she laid 460 feet of her standard width paper (62 inches) down a cliff face that had been the original site of the nearby Falls. And in her book *The Fall* she used 19th century photographs of various falls in Yosemite National Park, known to her since childhood, to accompany her lyrical narrative about the State of California and herself. Agnes Martin said: "There's nobody living who couldn't stand all afternoon in front of a waterfall" (2). Stuart's paper scrolls occupy a comparable realm of apparent monotony that in fact trembles with nuanced visual incident. To look hard at one of these drawings is to see the uniform field replenish itself, as attention picks out one emphasis, then another, among the graphite deposit or the soil traces. The absence of internal divisions and dominant forms keeps the whole surface flexible as a single unit.

The starting point of Stuart's feeling for nature is usually given as her travels in California with her father, an engineer. Formally the means to express her view of the earth lie in her work for, unexpectedly, the Army Corps of Engineers as a "topographical draughtswoman and cartographer which influenced my use of map forms and grids" (3). This refers to drawings of 1972 not in the exhibition and obviously the grid is lost in the 1974-75 drawings shown here, subsumed in the continuous surface. Nonetheless there is an historical link between uninflected grid patterns and allover surfaces; both modes dispense with the visual principle of internal contrast and the hierarchical ranking of forms (large, medium, small). These early works are small so presumably Stuart felt they would introduce too great a change of scale in the exhibition. I mention them because they introduce a form that has great importance in her later work, such as *Copan I*, 1978, and *Correspondences*, 1981, as well as leading to Stuart's big drawings by their granular surface.



Stuart's development can be described in formal terms as a movement from synonymous to discursive form and as a move from geological to cultural time. Synonymous form is exemplified in the large drawings of a single prevailing tone or color, organized like a sandy beach or the night sky by an abundance of small forms without size or color contrasts. These works were succeeded by small, intricate, fully three-dimensional works in which synonymity is abolished. The rock books, to use the artist's term, consist of richly colored, frayed papers, sometimes manufactured by the artist, sometimes open, sometimes sealed. These and other transformations of the book show Stuart taking information as her subject. A transitional piece like *Passages: Mesa Verde*, 1977-78-79, for example, combines a large paper scroll with several stacks of books at the base, on the floor; 2 photos flank the drawing, adding another level of information. *Copan I*, 1978, reinstates the grid on a bigger scale than before with 84 separate squares of paper that together measure close to 9 x 14 feet. The regular squares of paper, rubbed with earth from the Mayan ruins at Copan, Honduras, combine predictable area and unpredictable texture and color, in a typical Stuartesque play of module and sensuality. And of course the analogy of a great wall gives a time-dimension to the grid: Sol LeWitt takes the grid from modernist architects and frees it in a zone of play; Stuart takes the grid and positions it in the zone of history. This particular work potently evokes ancient architecture while strictly preserving the structural clarity of the new work she is creating.

Information is the theme of another group of works, as well as the books. Stuart makes an extensive use of photos in her later development. She has incorporated her own photographs into drawings (that is to say, works on paper) colored by earth from the site photographed. Although signs of different levels of reality are used they remain within a single visual field. The effect therefore is not the typical disjunction of collage for reasons of both color and modularity: the photos do not jump and they conform to the grid into which the earth tints are divided. *Stone/Tool Morphology*, 1977-78-79, is like a brickwall of 682 units: color photos and rubbed earth areas alternate over an area roughly 6 x 11 feet. Stuart visited 11 sites, including Copan, Mesa Verde, and the Canyon de Chelly, all places where Indian culture reached a culminating point with highly developed trade routes



# 28 Moray Hill, 1974, rock indentations, Moray Hill, New York, plumbago carbon, silver powder, 144 x 62".



in copper, feathers, mica, obsidian, and shells. Stuart has created indented paper reliefs of tools as metaphors of cultural contact and exchange. This is a new subject matter, but Stuart, owing to her sensitivity to the significative potential of the grid, is able to make her point without difficulty by the alternation of *different* sites and *similar* artifacts. At the same time she maintains modular logic and allover continuity.

The photo within a grid was resourcefully assimilated: the basic terms being the binary contrast of sites and earth rubbings. Then come grids of smoldering color with subdued photos that continue to withhold the shock of collage. The Islas Encantadas group, 1981, and the Nazca Series, 1981, are organized with rows of photos locked into the grid at lower center. The Nazca allusion gave Stuart an additional layer of information over the tremulous, earthy grid with its strict north-south, east-west orientation. There is a pale geometry derived from the Nazca lines (which Stuart considers to be derived from star charts). In the Codex group, 1980-81, the photos run along the 4 sides of each work, enclosing a large earth-based central square. The photos are spectator-oriented inasmuch as they are the right way up as we look, whether the images are architectural (Palenque) or floral, not picture-centered.

Stuart has made several environmental works, both in- and out-doors. The first of these, *Niagara Gorge Path Relocated*, 1975, is a Piranesi-like elongation of the scroll form. Stuart's next outdoor piece *Color/Time/Landform/Transformation*, 1977, deals with time. The place Tomkins Cove, New York, is an abandoned quarry. Stuart celebrates, to quote the script of her Videotape on the subject, such events as the return of wild fowl as the water rises with the cessation of the pump; "Now the blasting and trucks have stopped and sounds of small waterfalls, cascading, have returned" (4). At 3 different levels, each with different colored strata, Stuart laid down paper sheets of 3 different sizes, weighted by rocks, but the videotape is no less the art form than the markers in the quarry.

The first permanent environmental piece by Stuart is *Stone Alignments/Solstice Cairns*, 1979, on the Rowena Plateau above the Columbia River Gorge in Oregon. This circle, 100 feet in diameter, in a solitary natural setting has something of the atmosphere and scale of the early earthworks. It is a circle of stones with a central cairn and 3 others outside the ring oriented to the

Summer solstice. In the scrolls Stuart carried work on paper in the direction of sculpture with the mineralized surface or the forward projection of the paper. With *Stone Alignments/Solstice Cairns* she carries 13 tons of rock in the direction of drawing: the linear configuration, jostled by small irregularities in the earth, susceptible to changing shadows, is a sensitive line.

One of the temptations of an art critic who is writing about a live artist in the middle of a productive career is to over-estimate new work. Re-reading critics of Stuart, for instance, one can see that writers who discussed *Stone Alignments/Solstice Cairns*, impressive as it is, sometimes permitted it to color their take on Stuart's *oeuvre*. For me, writing a little later, the risk is to exaggerate the dominance of Stuart's recent installations, *Correspondences*, 1981, and *Sacred Precincts*, 1984. I have tried to guard against this by stressing the course of Stuart's development as a whole, from her intimations of geological time to an iconography of cultural depth. I cannot hide the fact however that I view these two works as brilliant explorations of the discursive imagery that has occupied her since 1977.

The artist wrote of *Correspondences*, 1981: "Imagery from both Spain and the land called Maya and fragments of written texts from both cultures are brought together and made into a whole, juxtaposing memory and desire" (5). It was shown first in a room measuring 13'6" high by 31'6" by 33'9" with a background of paper tiles tinted with earth from Maya sites to provide a containing area like an ancient wall. There are 2 large photos, one of a wall with 2 Christian crosses, the other of a carving of a Maya snake deity: thus the confrontation of the 2 cultures is stated. There is a scatter of live palms and other tropical flora (it varies from one installation to another) and a sound track written and read by Stuart. It includes evocative passages from a conquistador diary and a Maya shamanistic medical book, Maya music and "American tropical rainforest sounds of cicadas, great rufus motmot, spotted chachalaca, great tinamou, wattled guan, red wattled curasson, macaw and parrots, toucan and jay, monkey chatter" (6). Thus the warm-colored, enclosed room, without illusionism, evokes the world of Central America.

*Sacred Precincts: from Dreamtime to the South China Sea*, 1984, is in 4 sections. The central section is the *Mariner's Temple*, a majestic, grid-based symmetrical structure with a silver central portal. (Comparable to the *Mariner's Temple* is *Lotus Gate*,

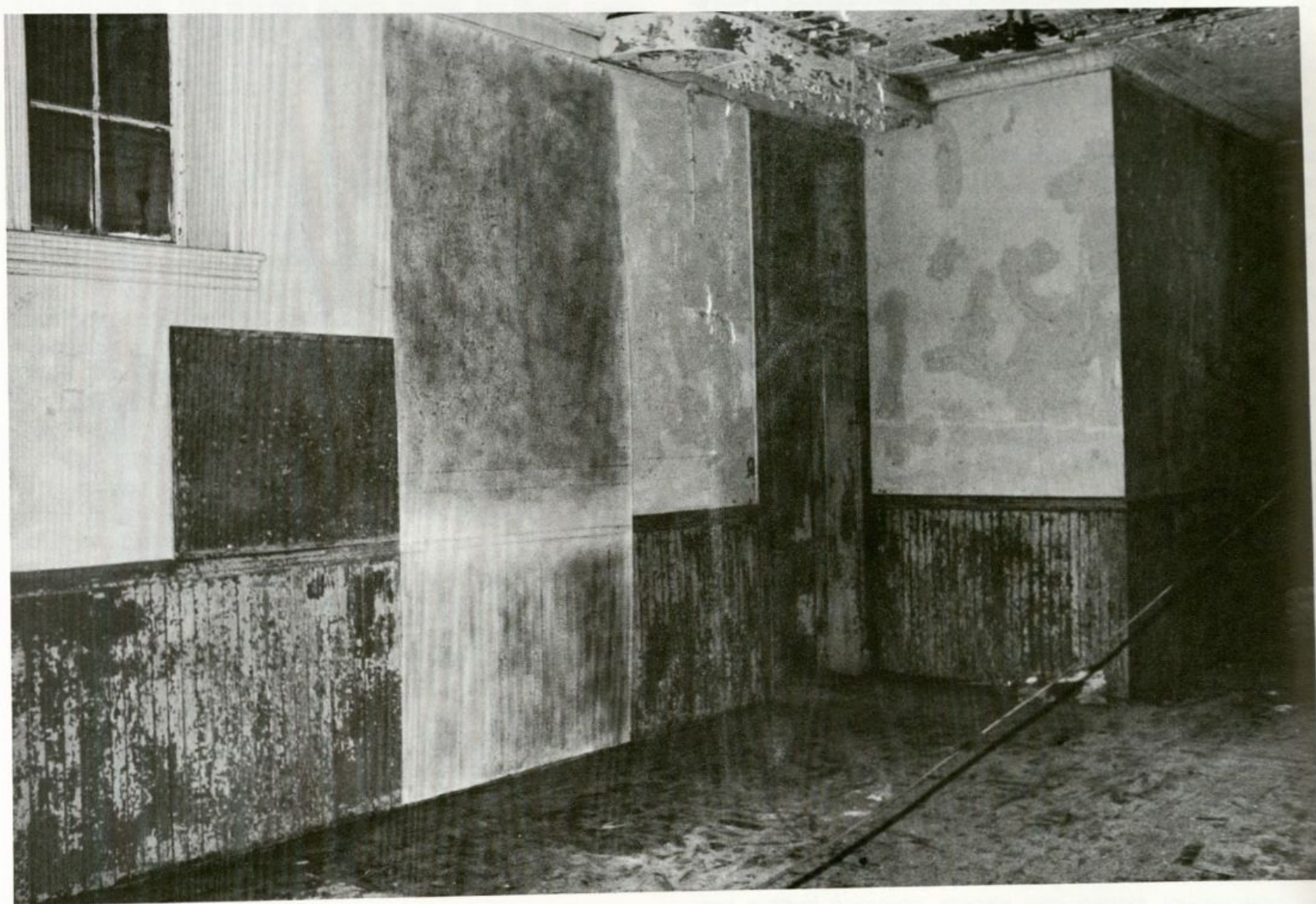


1983-84: both exemplify the convergence of order and lyricism that is Stuart's unique gift.) The architectural form of this section is derived from a Chinese Mariner's Temple in Singapore. Another section is called *The Nantucket Excavation*: here Stuart has sculpted a wall of objects imagined to be from a whaling ship like the *Essex* which sank when staved in by a whale, the incident that lead Herman Melville to *Moby Dick*. Stuart's display of salvaged artifacts is an unprecedented and brilliant invention. Another section of *Sacred Precincts* is a collection of small artifacts devoted to *The Burial Cache of the White Whale*. A 4th section entitled *Mariner's Chart* shows the continuing fascination of maps for Stuart: there are graduated islands and continents crossed by dotted lines of voyage routes with lists of boats' and sailors' names as in ornamented 19th century maps. The set of 4, in its lyrical interweaving of mariner's temple, marine artifacts, charts and logs, and the mythical white whale is a celebration of the theme of voyaging. Discursive form is given a marvellous solidity and flexibility in this capacious work.

In 1983 Stuart began a series of paintings on canvas, usually retaining the use of earth as in her works on paper but with the addition of oil paint. The imagery has several sources in Stuart's preceeding work, such as the *Nazca Lines Star Chart*, 1981-82 and the Moroccan diagrams of 1982, extrapolated from architecture containing central courts, as in *Night Chant: Marrakech*, 1983. In a work like *Lotus Gate*, 1983-84, Stuart's increased interest in painterly means and color can also be seen: the panels of the regular grid have been made the receptacles of other tender color variations, laid down in oil stick. The result is a delicate visual ruffle across the surface. The color and weight of paint has been brilliantly reconciled with the granular deposit and earthen traces of the works on paper.

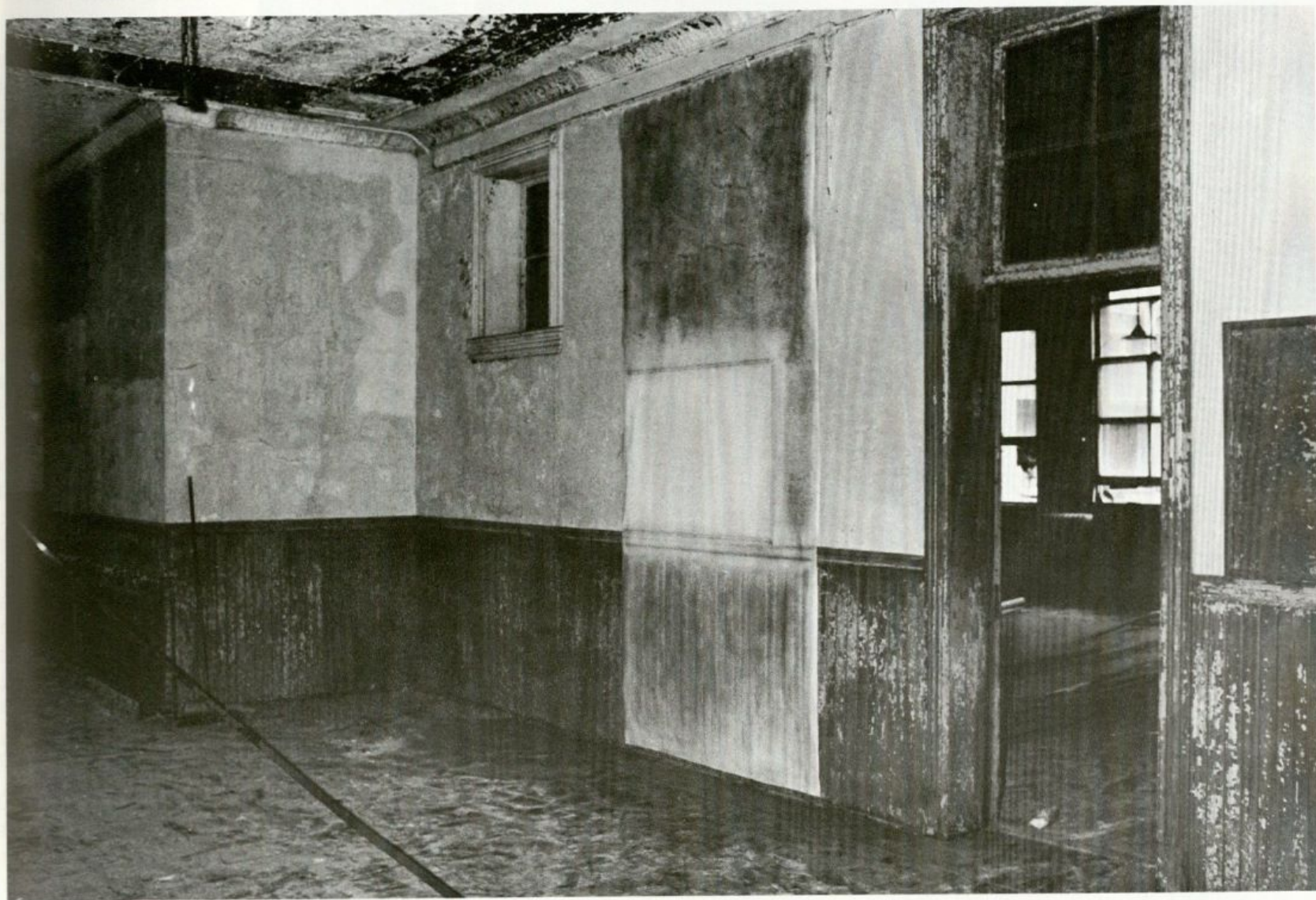
© Lawrence Alloway, New York, 1985.





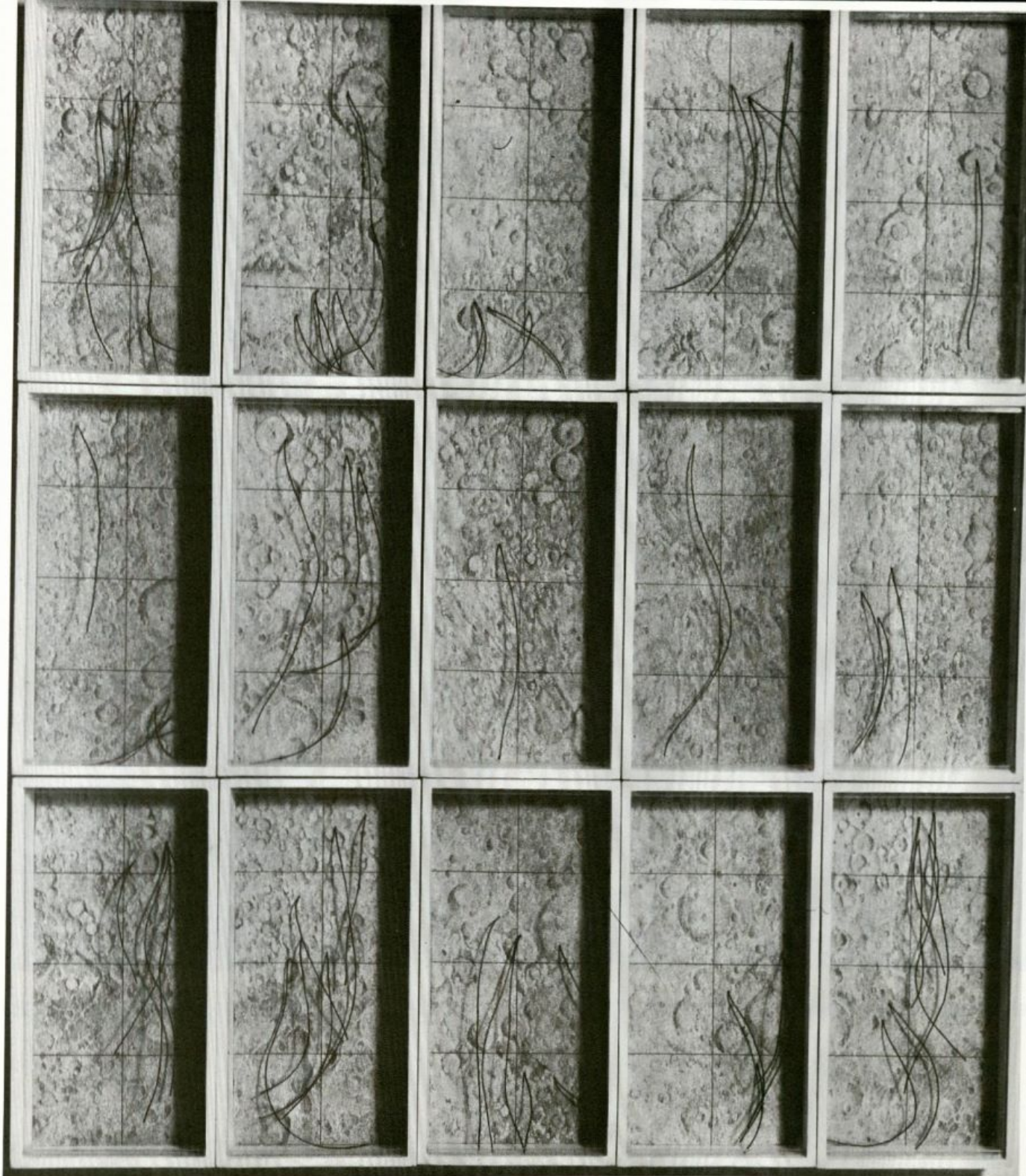
East/West Wall Memory Relocated, 1976, graphite, Installation, PS I, Queens, New York, west wall displacement.





East/West Wall Memory Displacement, east wall displacement.





Mare 15, 1972,  
25 x 22 x 3".  
Paper, wood,  
string construction.



*Michelle Stuart and the eternal return.*

*The earth leaves traces of time. Man leaves traces of what he created. As The Grand Canyon is a monument to change, Man leaves monuments to an aging intellect. We imprint and are imprints of all that came before. Anticipating future.*

Michelle Stuart

As long as no one asks me what time is, St. Augustine says in his Confessions, I know what it is, but at once if somebody asks me what time is, then I no longer know. Augustine's voice reaches us through centuries, but is there any chance for us to fully understand him, in his own terms? Is his language imbedded in time for good? "I think that we have a kind of language that follows us into various media. It consists of ideas and concepts that have always existed within us. Perhaps they are imprinted within us. Perhaps," says Michelle Stuart, and at the same time cautiously hints at the possibility of genetic impression. It is exactly this conviction of the existence of a universal language that presupposes the idea of man possessing an ability to transgress both the cultural boundaries and time epoques - this is a central conviction that is also included in the Romantic theory of symbols, which in itself is a revealing aspect of it. However, it is the primary starting-point for Stuart's own art. This is equally true when speaking of her earliest drawings depicting the formations of the earth's crust as of her specially prepared paper scrolls, the hermetic chronicles and the recent gigantic outdoor works over the American continent. This is also a point of departure that bears evidence of a "moral" attitude of rare quality: Stuart has confidence in us, *and*, in art as a significant, authentic statement.

One of the earliest motifs that still indirectly remains in Stuart's art is the moon, the surface of the moon with her mountain formations, craters and crevices. These are based on detailed photographs of the moon taken by the early moon explorers in the 1960's. Even though it would be near at hand, her moon never becomes the traditional symbol for woman, the direct expression of woman as child-bearing mother. On the contrary, it is rather the moon that waxes and wanes, and thereby has become the original time unit as well as the power causing erosion as a result of tidal waters.

Michelle Stuart delves into the earth, into bygone cultures and epoques, she incarnates and gives evidence of time experience as something that is mysteriously present this very moment, she anticipates the future written by herself in the semi-autobiographical; "From the Silent Garden" (1979), she restores forgotten messages and gives them new life with a new interpretation that is "washed" clean of the time flow fossilized in the present moment which, actually, becomes her primary motif but which also creates a particular kind of alienating effect that is part of her art.

She depicts the great journey - she visits among other places; the matriarchal, neolithic societies and the various Indian tribes in North and Central America, she "prospects" earth and cultural layers in Puje, New Mexico, Copan in Honduras, Tikal in Guatemala, the Galápagos Islands off the coast of Ecuador, Rowena Plateau in Oregon, Silbury Hill in Wiltshire, England and Hayat Goulimine in Morocco. Just as the fossils in the earth's sediments are the traces of lost time periods, culture-bearing human beings are layers in time, she explains and seeks in her art to uncover cultural patterns hidden in the crust of the earth, and within us, in our unconsciousness as well as conscious acts. It is no coincidence or unmotivated whim, that she refers to the idea of a global village while speaking about the endeavours to return to the origin of the self. This is basically an ahistorical experience, the moment of myth devoid of history. She "interprets" the sediments and in the same way as we can; in the steady progression of a prose text, classify various elements and literary formations: words, clauses, sentences, fragments of sentences, grammatical structure and the changes of perspective connected with narrator technique Stuart analyzes the intrinsic texts of earth and cultures to be able to seize the "message" and to bring it up to the surface. She tries to transfer the text fragments on to paper. She uses mainly specially prepared rag paper that is then treated with sand, small stones and earth to grind the geological material into the surface, which she then rubs and polishes in an act that can be characterized as being meditative, self-referring and self-concentrated, which, in itself, is as equally self-referring as the text. She leans on what Robert Smithson has called "geological archeology" - a hermeneutic research into the text



of the earth's surface: the actual artwork becomes a hermeneutic entity and the process of concretization becomes an interpretation based on the text which emphasizes both the visual *and* the cognitive material.

Traces of individual interference are polished into the surface and disappear into a slight shimmer created by the structural qualities of the colour pigment and paper pulp as the work suddenly opens up to reveal an intensely tactile experience - particles of sand and earth are repeated ad infinitum; it is this repetition in Stuart's art that stands for the cyclic process in nature, "the continuum in which our lives are lived."

Her stone scrolls are made of paper sheets so large that they flow from the wall to the floor and even a bit over the floor. Suddenly, they are no longer like waterfalls that remind us of water, as a metaphor of steadily and continuously flowing time, but also of maps of both a geological and cultural past. Or, they remind us of inscrutable or impenetrable calendars.

The journey evolves on the paper surface, the possibility and ultimate condition of the text; and it stops at the sealed books, at the piles of paper sheets prepared by earth in the form of small packages often with a little feather on top of it. The library book of Borges, the leaves of which God once turned over, the book that contains all other books, the book without words, Mallarmé's white sheet: Michelle Stuart "writes" about cultures without written language, about societies that still await the discovery of an alphabet, about non-verbal experiences and insights in the paradise of innocence that has not yet been broken down by knowledge and time experience. And when the snake has conquered the paradise, then knowledge has to be hidden and encircled so that time wouldn't gain entrance. Stuart refers to the cave of the Thousand Buddhas where the holy documents and annals of Buddhism, the piles of mile long scrolls are hidden from the world - the embryo in the grove, the embryo born in the (sexual) moment when time ceases to exist, the embryo that lives in the immediate present. One of Stuart's themes becomes also the encounter of cultures independent of the geographical or time distances that is constituted, for instance, in a circle as a metaphor of the "ahistorical history", the time that precedes history.

This kind of encounter has been realized, for instance, in the work called 'Stone Alignments/Solstice Cairns' (1979 on the banks of the Columbia River Gorge in Oregon.) It is a monumental sun

dial in the form of a circle made of stones that reminds one of Stonehenge; it is a kind of sun wheel under the navel of which Stuart has placed small stones from Guatemala, New Jersey, Scandinavia and England together with a poem by Kipling dedicated to Mithras and a poem to the Frozen Mountain by Han Shan from the Tang Dynasty. It is also this encounter of corresponding experiences that was expressed in the installation shown in the ARS-exhibition in 1983 (in Helsinki) where she by audiovisual means, gives form to the confrontation of the conquistadors with the alien culture of the Mayas; an encounter that in her art is accompanied by the dark humidity of the jungle and its alluring, impenetrable verdure. We know that the encounter has taken place, but we can only scratch the surface, the text has appeared at the same moment as the words were formed in ink, but we must stay outside, the distance to the inner-most of the text is far too long. The encounter can be formulated but never experienced, the world takes place in the language, but we can never reach the language, as Ricoeur says, when speaking about the intrinsic alienating effect inherent in the language. The text can never unveil its ultimate secret: history only shows inscriptions which constitute external objects of knowledge that can never be re-lived; the alienation is already inherent in the intermediation that the text depicts.

But there is one possibility, there must be a way out, Stuart believes, the chance is in the humble reader - all understanding of being, our existence in the world, takes place within language, as Heidegger has stated. We live in the language and our only chance to understand being is to listen, to wait, to inquire, not to accelerate the pace, show loyalty to the voice that speaks to us through the flow of time. This is what Michelle Stuart is doing. It is important to listen to the "words and stones", which in the art of Robert Smithson form a language manifested in splits and cracks, the word that opens itself up in a series of cavities, "in the layers of the stratified aesthetic consciousness."

Stuart reiterates also the spiral beauty of the shell, or the whirling, swinging dance, the rite, that Mircea Eliade describes as the eternal return, through which the "primitive" in man tries to escape history and the limitations imposed on it by staying in the never-ending present, the moment that coincides with sacred time, the time of rite. However, the effect of alienation leads to Stuart's staying outside, she; as we all, has lost her innocence,

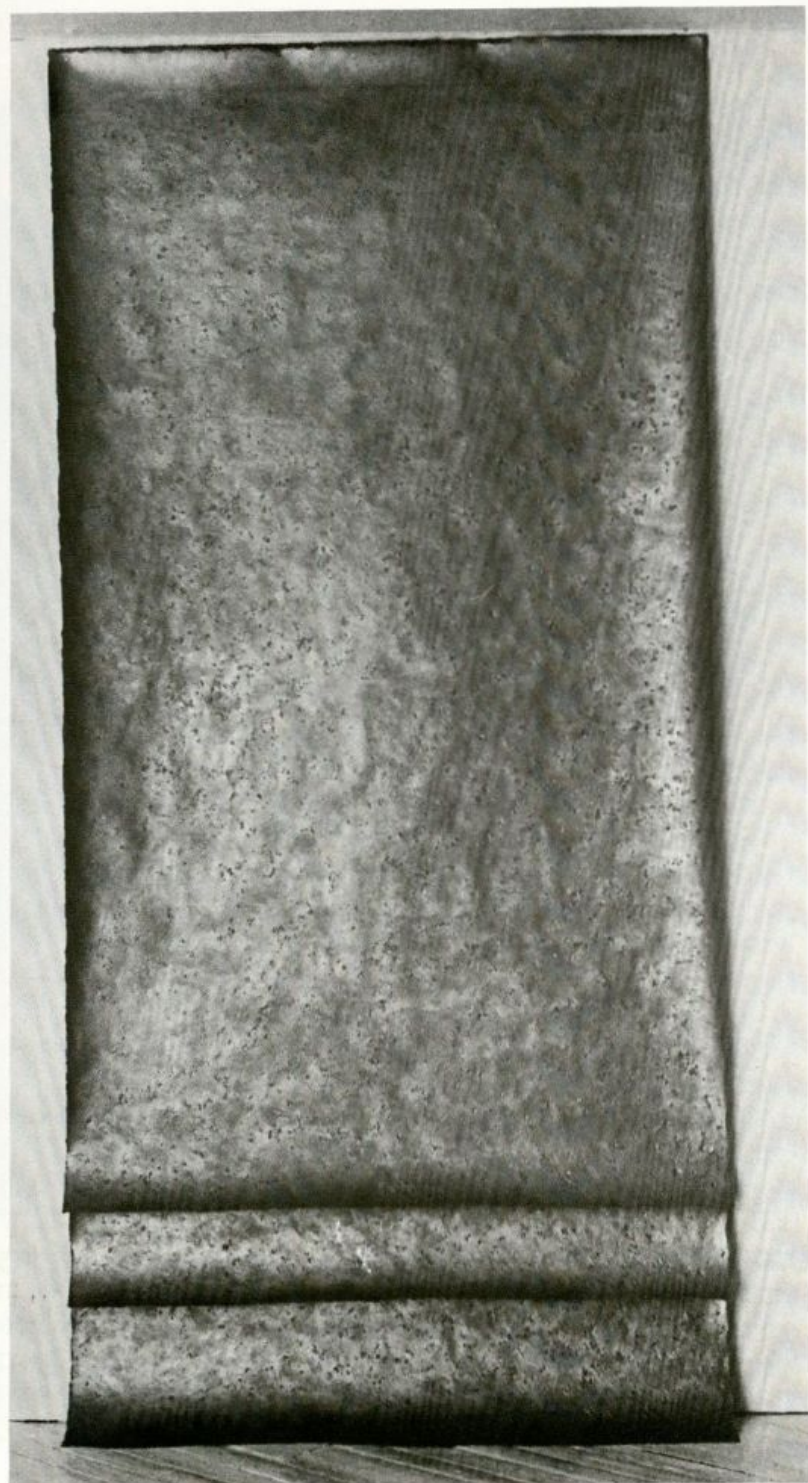


and it is by means of art that she endeavours to regain it. She concretizes time in an art that from the start bears failure in itself. She stays on the paper as the polished, scrubbed and rubbed surface - the surface that vibrates with the presence of questions that concern the alternative that flickers somewhere in the vision of new knowledge as contrast to the all too easily accessible, in contrast to the vulgar Western ideology of progress.

As long as no one asks me what time is, I know what it is but should someone ask me what time is, then I no longer know.

© Tom Sandqvist, Finland, 1984.

# 50 High Falls, 1975-76, rock indentations,  
High Falls, New York, graphite, 131 x 61".  
Collection Städtisches Museum,  
Monchengladbach, West Germany.







Owl Bundle Book, 1980, earth, owl feathers near Durango, Colorado, 11 x 13 x 2". Beijer Collection, Sweden.



## TO REIFY THE EARTH

by Frederick Ted Castle

IT IS NOT A GOOD IDEA to be too clear about the work of Michelle Stuart. Clarity falsifies things, and many of these things practically wouldn't exist without this clarification process. In philosophy and propaganda, this is called reification, the making of thingumajigs out of abstractions. Already we are in a thick stew of contradictions. What does art do? It makes the *idea* of an artist into a *res mobile*, a moveable object. This is certainly thingification if there ever was one. Reification is usually regarded as underhanded, a trick of logic, like casuistry, the use of perfect logic to arrive at wrong destinations. But then so many words have been pejorated--made worse--over the years and centuries that we can hardly read the work of Dante, Shakespeare and Cervantes written only a few hundred years ago in our own languages. The word *reify* has no history, it's a new word--neologism--made up in 1854 of the Latin word *res* plus the latinate suffix *ify*, to make a thing. In the old days, we might have said *bething*, but we didn't, as far as I can discover in my books. We did say, however, *beget*--the masculine style of creativity. Could reification be redeemed without dreaming up a new word again? Here we have the attempt, a little essay proposing an appropriately vague definition of what it is that Michelle Stuart does in words calculated to stir the sediments of our lazy processes of thought.

Neither is it true that Michelle's work is complicated; if anything it is perfectly simple. During the months that I have been thinking about Michelle Stuart and her work--years really, but I have only been thinking about this writing for nine months--something I happened to see in the Robert Smithson Retrospective Exhibition of 1981-83 has been reverberating in my mind. It is a little poem about the idea Smithson had that he called nonsites, places that didn't exist, destinations that tried in vain to vaporize, his ill-fated project against things in general.

Instead of putting a work of art on some  
land some land is put into the work of art.  
Between the *Site* and the *Non-Site*  
one may lapse into places  
of little organization  
and no direction.<sup>1</sup>

I think it was Sol LeWitt who first remarked that conceptual art is essentially mystical. According to Lucy Lippard in *Six Years*, the source book on the origins of concept as art, the fifth number of Vito Acconci's magazine called *O-9* appearing in January 1969 first published Sol's famous 35 rules or "sentences" on conceptual art of which I shall contextualize just the first five:

1. Conceptual Artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach.
2. Rational judgements repeat rational judgements.
3. Illogical judgements lead to new experience.
4. Formal Art is essentially rational.
5. Irrational thoughts should be followed absolutely and logically.<sup>2</sup>

Precisely because they sounded so like a handbook for beginning schizophrenics, these cucumbersque sentences became law, legalizing all kinds of private fantasies and far-fetched lucubrations the like of which had never so much as crossed the threshold of any artist's studio before the time of Marcel Duchamp. Aside from appearing to equate the mystical with the illogical--perhaps by mistake--Sol's rules, coming as they did from a man a bit older than the people they effectively corralled, and from an artist who to this day has never used any paint or stone, established a new mode of art from the moment they were published. Not that people hadn't been doing things under some of these assumptions for some time, of course we had. But when the fourth word of the first commandment was *mystics*, I, for one, was thrilled. It opened up a whole new world. It happens--by chance, perchance?--that the sentence in *Six Years* immediately previous to Sol's rules is this remark by Les Levine: "It is conceivable that as it becomes unnecessary to hold onto things and with the advantage of not using our minds as *storage bins*, that mankind could achieve a level of consciousness never before attained."<sup>3</sup> A mystic, of course, is a person who believes in the possibility of attaining insight into mysteries transcending ordinary human knowledge, as one of the definitions in my wonderful o.p.



American College Dictionary puts it. Michelle Stuart is one of the few artists in the world who has been able to operate upon these sources to produce a rich vein of an hitherto undiscovered element.

It is my custom when I undertake essays in art to record a conversation that I initiate with the artist, usually in her studio. I later transcribe the conversation, completely eliminating the ridiculous strategies I use to get these remarks into reproducible form. I also edit slightly as I type, possibly adding a word for--you guessed it--clarity. What we get is a monologue which I then excerpt extensively in the essay.

*[The meaning of] the earth depends on how you look at it. At the very beginning, one of the things that attracted me to the earth was that nobody really paid that much attention to it. It was only later that it occurred to me that it had a potential for magic that people knew about before contemporary times. I started getting interested in the earth in the beginning of the '70s. I was laying paper down on the surface of the earth and rubbing it, to get the surface textures, the gravel and the way it looks. This is something that goes through a lot of my work--imprinting. It was making something manifest that you couldn't really see otherwise. My hand wasn't in it either. The hand did it but it was more objective [than drawing] and I liked that. I chose a spot and I accepted whatever came up. So there's also a kind of randomness that [always] interests me too.<sup>4</sup>*

Ever since Mallarmé, whose most famous work (1898) is called *Un Coup de Dés jamais n'abolira le Hazard* (A Toss of the Dice will never Abolish Luck, as I translate it), it has been the custom of certain artists to invoke "chance" the way others used to invoke the gods or the good graces of their patrons. The random focus of Michelle Stuart's work, however, does not simply repeat this cliché. In a logical process, she moves from one thing to another, and previous works and other sources lead her on to other works, but for the viewer, especially the neophyte, it can seem that the various series she produces are unrelated because they don't often look the same.

*I go through periods where my work is extremely experimental and then I go through periods where I am synthesizing what I did in the more experimental stages. And then I get satisfied and look for something challenging again. When I first did those pieces*

*that were coming down the wall and running along the floor, that was experimental. What that means to me is that I do a lot of playing, and much of it will probably never be shown. I really love to play. The worst time is when something that interested me tremendously is dying. You come upon a certain thing that you realize has potential, an idea that you'd like to develop, potential for saying what you want to say both in terms of some ideas that you have and maybe some forms that interest you, and the first part is rather exasperating and challenging, and then you get better at it and you have more control, and then it starts getting a little predictable and you're waiting for it to speak to you in another way, to lead you down another stream. If it doesn't lead you somewhere, that can be depressing. That's the time when I want to take a trip, I want to explore new things, at least that's when I'm desperate to take a trip! It gives me a fresh view, it nourishes me.*

Michelle Stuart is a person who derives much from the process of travelling to and through exotic locations on the earth. What precisely it is, I should not care to say--it would be putting too fine a point upon it, as the English used delicately to say. She calls it freshness and nourishment which is good and vague. Usually though, it has to do with people, what Michelle and anthropologists call "cultures".

*The places that interest me most have always reminded me of how I saw my own land. It is a land that is at once diverse topographically and compelling for the relationship between the indigenous and non-indigenous. Some of the most complex pieces that I've ever done, deal with cultural marriage like Correspondences, and I think it has to do with my own background, with feeling like a displaced person in some sense, because I wasn't really from California or any place else, each generation of my family having been either colonists in New Zealand and Australia or marked rebels in France, Ireland or Scotland. In "The Fall," I tried to capture those feelings, both about my immediate history and that of California. The only friend that I still have from my early days is half Indian and half Chicano. I relate to his situation. The Sacred Precincts installation is autobiographically and historically about the South Pacific area where my ancestors on both sides were pioneers and immigrants. My grandmother even spoke the Moari language. Also travel in Asia and a dream I had*



informed that work which deals with the transmission of ideas through forms of belief. It's about areas or places holding a collective memory etched by a ship's voyage across time.

It is impossible this briefly to discuss all of Michelle's work over the years. That can well be left to more academic hands than mine at a time when a big survey of her career will, I'm sure, take place. During some of our conversations, Michelle has referred to herself, jokingly, as an *ecrivain manque*, i.e. a failed writer. In this she allies herself with quite a number of visual artists who love literature and who also love to write. But Michelle Stuart is not a failed writer; in some ways she is trying to do in conceptual art what cannot be done in writing at all, to make things which embody, communicate and enthrall the history and culture of particular places and people in such a way as to provide access to such things for the debilitated and decayed exquisiteness that is our own baroque culture today.

*We're talking about cultural overlay, just like geological overlay. What really interests me is something that you can do in writing but it's very hard to do visually, but I always wanted to do it and I think it might just be possible, and that is to catch something that is uncatchable, to catch the essence of history, about what happens in time and in space. "History" puts it in certain terms, but it really isn't that way....What I mean is that even though I would like to create something that is sensuous and appealing, tactual or visual or whatever, I also want it to have something that goes from me to you--an idea. Culture is made by the relationship between man and the place from which he springs, and how he deals with that fear and awe and the drama of his existence is what interests me the most.*

*The ways in which Michelle Stuart accomplishes her transcendental aims are as many and as various as she can conceive. She even writes quite a bit and well. She takes many photographs. She reads up on the subject. She researches other people's findings from their travels. She scoops up bags of earth from hell and gone, takes them to her studio and rubs them into fine cloths and pure rag papers, producing a patina more delicate and lustrous than the finest oriental glaze. Somewhere in that surface and in the depths of her perceptions of abstract ideas and in the breadth of her investigations of exotica, resides an understanding of the allness of every thing on earth together with an*

*appreciation of the uniqueness of every thing. Michelle's synthesis itself shares the characteristics of oneness and singularity which are the keys to the mystery which we call the earth, something so simple that it cannot be told.*

NEW YORK. FALL

NIGHT IS A SHELL. ROUND TRAVELER WITH THE MOON  
LIKE THE NEST IT COVERS DREAMS OF TRANSITION  
AND SHAPES HOLLOW SPACE  
OVENBIRDS BUILD HOUSES OUT OF CLAY  
IN MALE AND FEMALE THE INSTINCT IS AWAKENED  
BY RAIN AND CREATED BY MUD  
THE WORLD IS DREAMED IN THE MUTE PATTERN OF ROUNDNESS  
A WARM EARTHEN TREE FRUIT  
WOMBS NESTLED IN THE GRAVEYARD OF THE BRANCHES  
A SILENT GARDEN. WAITING FOR THE SUN.<sup>5</sup>

<sup>1</sup> This is quoted from my essay in *Art Monthly*, #58 July/August 1982, "Robert Smithson Rolls Over in His Grave" a discussion of the American Pavillion at the 40th Venice Biennale. I wrote it down on a scrap of paper from some handwritten text appended to one of the Non-Sites, I don't know which.

<sup>2</sup> Sol's rules appear in their entirety in *Six Years etc.* by Lucy R. Lippard published by Praeger, New York, 1973 on pages 75-76. "Sentences on Conceptual Art" by Sol LeWitt.

<sup>3</sup> Also quoted from Lippard, p. 74-75 the last sentence from a paragraph by Les Levine, "The Disposable Transient Environment".

<sup>4</sup> This recorded conversation took place at Michelle Stuart's studio in Wooster Street, New York on September 23, 1984. My ridiculous "stragem" on this occasion was that I was drunk.

<sup>5</sup> Part of a poem by Michelle Stuart published by the Williams College Artist-in-Residence Program, Williamstown, 1979, the last thing in the book *From The Silent Garden*.

©Frederick Ted Castle, New York, 1985.





**James Island Strata**, 1981, earth, James Island, Galapagos, Ecuador, two units with interval, 24 x 24 x 4½".  
Collection International Paper Co., New York.



The powerful impact and enigmatic aura of work by Michelle Stuart arises from inner, individual inspiration rather than exterior sources. An artist of personally sustained convictions, she has nevertheless been miscast under the artificial rubrics of various ephemeral categories. Marketing enthusiasms for paper work, earth art and minimalist form have expediently embraced various aspects of her oeuvre, however considering the origins, motivations, intentions and visual evidences, it is clear that these groupings are peripheral to an understanding of Stuart's art. In order to realize the unique and original scope that is her work, a number of factors must be examined, including format, media, techniques, sources and content or meaning. In each instance, the artist has delineated particular territory. Her modes of expression in terms of books, scrolls, ledgers, stacks, charts and maps evade traditional categories of painting and sculpture. Materials such as dirt, rocks, shells, feathers and methods involved with imprinting, spreading, smoothing and rubbing are unconventional in comparison to orthodox means of creation. Her work is in the tradition of American romanticism found in the writing of Herman Melville, the painting of Albert Pinkham Ryder and the philosophical intentions of Barnett Newman. Her distinctive union of abstraction and reality connotes a relationship of human beings to their environment and a sense of the experience of life itself. Heroic, noble and mythic are terms that apply to Stuart's work. This is not an outmoded vocabulary, although at times it may not be the current language of the art streets. These are words that have eternal as opposed to momentary significance; likewise her art is reflective of deeper, more lasting values, of a reverie revealing knowledge.

Among influences, Stuart refers to Melville as a particularly generative informant and has entitled work with this author's name and that of his writings to underscore the connection.<sup>1</sup> Essentially, it is Melville's identification of experience with nature that has attracted Stuart. Intimations of the parallels between human life and that of nature in terms of an awareness of expansive, absolute realms and inscrutable mysteries have been alluring to both artist and writer. The complimentary phenomena of nature and humanity and the possibility of human empathetical response to environmental circumstances has attracted and inspired their art. Melville's *Moby Dick* is pervaded by a transcendental spirit;

it is a narrative that surpasses the material facts of its plot. The unfathomable whale and his unlikely pursuers expand the limits of an ordinary hunt story. The author's fiction is of epic proportions, a tale of heroic actions extending beyond mortal capacities. Stuart is sympathetic to Melville's soundings of certain depths of understanding. The two artists share a contemplative, reflective and introspective feeling for nature awakening apprehensions of grand scale, unending space and eternal affairs inherent in ambiguous, mysterious and unconscious regions. The works of both project sensations of awe in the face of visible and invisible, finite and infinite worlds. Their responsive imaginations conceive a spiritual presence, an unplumbed essence behind physical object, fact or action. Like Melville, Stuart participates in a solemn wonder, a sense of discovery infused by the charm of distant lands, undiscovered areas and remote places. Melville's wanderings took him across both the Atlantic and Pacific oceans, and Stuart's travels have brought her to Asia, Africa, South and Central America. Within the context of their respective means, these two individuals have explored areas at the outer edges of human civilization in order to realize and communicate a depth of human sensation intimating an elevated beauty and grandeur.

Melville and Stuart have been concerned with symbols and metaphors for universal vibrations and impressions. Moby Dick's whiteness is equated with abstraction, an unconditional, unknowable force or power. Melville wrote of the "incantation of this whiteness", its appeal to the soul and its portentous symbolism. To him it was a "colorless, all-color", possessing an indefiniteness that "...shadows forth the heartless voids and immensities of the universe".<sup>2</sup> Stuart's use of gray or a tonality rather than a specific hue, engages comparable sensations of indeterminate realities behind immediate physical circumstance. Gray, like white or black, provokes feelings of eternal mystery or ambiguity omnipresent in our apprehension of life. The ability to project a vast panorama via circumscribed means pervades the work of author and artist. Working within the strictures of their respective forms of art, they are able to suggest a limitless, on-going space. Also serving these two are themes having to do with voyage, water and passage from one state to another. This sense of movement and transformation heightens communication of reciprocity and equivocalness in their work. Stuart



shares with Melville, then, an attraction and aptitude for signs suggesting reality and the essences beyond.

Another artist with whom Stuart feels an empathy is that of Ryder. Like Melville, this nineteenth century painter captured his wonderment before a majestic sea. The profound, hypnotic and enigmatic power of the ocean was often affirmed by the futile and puny efforts of man in Ryder's pictures and Melville's stories. Applying thick, heavy coats of pigment in darkened tones, the artist conveyed an effect of force and grandeur inherent in the raw impact of nature upon the human psyche. Just as Ryder transmitted apprehension of spiritual presence behind appearances, Stuart envisions an animate existence, a life or sentience exceeding the surfaces of reality. In contrast to the turbulent struggle depicted by Ryder, however, Stuart's work is expressive of a serenity, a calm mood, of a harmony with rather than a fear of nature. Characterizing the work of Melville, Ryder and Stuart is a feeling of inevitability, a compelling and necessary association of humanity and nature.

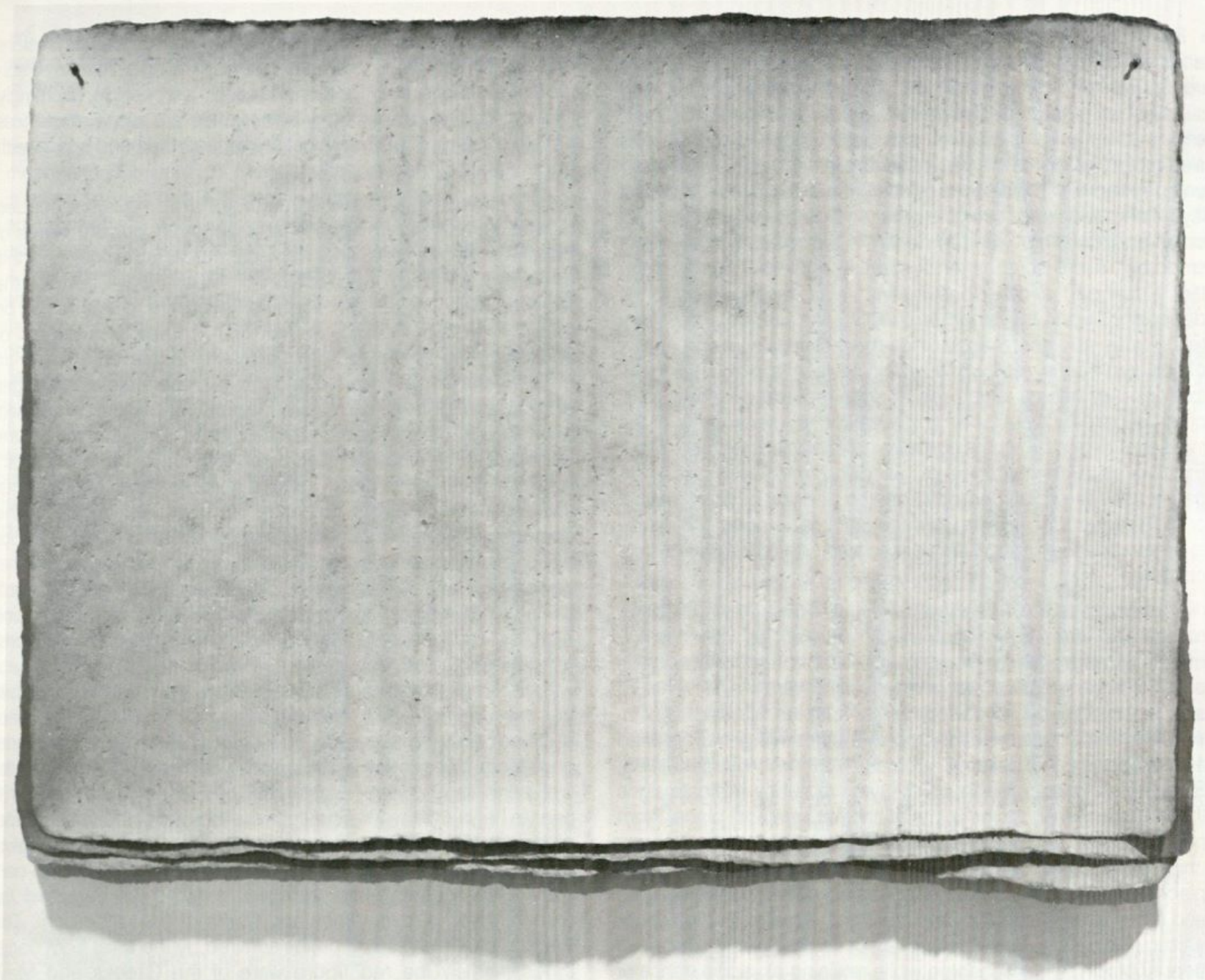
Although Stuart belongs to American culture in a thematic sense, her sensitivity for substance, atmosphere or painterly metier is rooted in European painting. Her fascination with gray or tonality and gestural nuance are connected to the history of western art. She has been particularly attracted to the atmospheric qualities found in the work of Alberto Giacometti and Giorgio Morandi, to the moody, sensuous grays of Francisco Goya and Diego Velázquez as well as to the more inscrutable, abstract grays of Edouard Manet and the warm humanity of gray created by Rembrandt van Rijn. As an abstract tone or one conveying an indistinctness or equivocal meaning, grayness is a prominent element in Stuart's work as is a certain density concealing undecipherable, impenetrable truths. Her responsive and subtle manipulations of medium are a part of European tradition implying incomprehensibility and glimmers or glimpses of a higher reality.

In relationship to American painting of this century, in my estimation the most direct source for Stuart has been Barnett Newman. The work of this artist classified as an Abstract Expressionist has been considered largely from a formalist viewpoint. The austere, planar quality of his paintings interrupted by

vertical bands have been interpreted on the basis of aesthetical concerns or that they accentuate the flatness of the picture plane and are relative to the geometrical picture perimeters. In fact, Newman's intention was the expression of monumental subjects such as the separation of light from darkness. He was concerned with abstract form as it might convey a religious, supernatural event. Essentially, this artist attempted to create an elevated, refined beauty, one that inferred sublime experience. Others of the "Abstract Expressionist" group were likewise interested in communicating universal concepts. It is, then, Newman's original intention that beckons Stuart, furthermore it is this import that connects so-called "Abstract Expressionism", specifically Newman with an American tradition embodied in the work of Ryder and Melville.

In terms of techniques and media, Stuart occupies a distinct place between past and present, history and modernism. No matter what form her work has taken, i.e., scrolls, books, ledgers, drawings, her method has been a direct one. Eschewing pencils, brushes or other common implements, she has demonstrated a marked preference for immediate contact, for the process of her hands pushing, kneading or spreading pigment and thereby imagery, on and into a surface. Layering produces a simultaneous obscuring and revelation of coloration and image. As the result of repeated manual applications, her work implies spontaneity while retaining a carefully compiled surface. The physical contact of artist with art work relates Stuart's artistry to that of other cultures. Certainly, the "act of painting" was a highly acclaimed factor in the work of Jackson Pollock among others, but the immediacy of Stuart's methodology seems more akin to that of the artists of African, pre-historic or meso-American civilizations in which the artist possessed shamanist powers to provoke an unseen world of gods, demons and spirits. The process of conjuring an image and achieving an object of spiritual import is descriptive of Stuart's own means and intent. Indications of the physical presences of the artist's hand shaping and of earth as a constituent material graphically denote a duality of content or that of human and natural components merging to evoke the mystic regions experienced by the mind in probing its physical circumstances.





Zagora, Morocco, 1983, earth, Zagora, Morocco. Three units, overall 44 x 59".



Focusing on her most recent and least known body of work, a group of oil paintings, a significant factor is the artist's continued employment of the untraditional practices and substances that are germane to her work as a whole. She has chosen the familiar integrants, canvas and oil paint, but she has also mixed earth into the paint and applied and handled it in her unique manner. Typically, in relation to previous work, the artist layers one substance over the other, in this case warm atop cool color and wet into wet pigment. As the medium dries, she smooths, rubs, scrapes and scratches it creating a strong tactile appeal, a rich sensuosity. Unlike most oil paintings dependent upon the brush stroke, Stuart's use of a variety of techniques and her reliance upon the motion, force and gravity of her own hands, results in a distinctive face approximating the formation of natural structures and the records or markings of other peoples. Overall, her surfaces convey sensations of the incessant organic rhythms or movements of wind, water or sand. Existing as a convergence of her own control over these expanses are the scratched or imprinted designs of plant, animal or man-made forms. Tone, surface and image notations merge to create a mesmerizing effect associated with a dream-like state or trance.

The connection of intelligence or the mind with reflection, reverie and vision is a predominant feature of her work. Technique and imagery seem particularly related to an "unconscious past", to an antediluvian world when marks were made by nature and to a subsequent period when humans formed and inscribed their uneasy relationship with other living beings used as sustenance. In a painting such as "Northern Voyage", 1983, Stuart has drawn through paint layers to subtly indicate signs that appear like ghosts or spirits of another time and place. From her position as a sophisticated and knowledgeable contemporary artist, she adroitly conveys an impression of drawn, randomly placed plant, animal and shell forms as well as those of boats and other symbols from a preliterate era. A major portion of her artistic skill resides in the attainment of a consciously conceived beauty of formal relationships while retaining an appearance of artlessness or an ingenuous simplicity and naiveté. In fact, these apparently simply scratched forms are deliberately fabricated to form a link between present day aesthetics and primordial worlds.

Her art is intentionally connected to that of our ancestors drawing on cave walls or that of nature's imprints. Inventive surface modulations, gray tonality and barely perceptible, seemingly incidental object outlines contribute at once to a sense of vastness and to a feeling of communication through time and space with other emotions and experiences.

Indicative of Stuart's background and training is the beaded border found at the edges of several in her current series of paintings. At one time, she worked as a cartographer and this formation at the top and bottom of "Night Sky Chart for the Northern Sea", 1983, for example, is relative to that found on maps. In total, the piece seems to be a graph of a portion or section of the sky. Recalling her earlier achievements as an artist are the almost invisible grid marks discernible at the edges of the painting. In previous work executed in different formats and media, Stuart repeatedly has used a grided structure. Although the grid has gained recent attention as a "modernist" formal device, it has been used to divide space by numerous civilizations prior to and including our own. Her choice of this stratagem is related to its historic employment and to her previous experience in measuring and calculating surface areas. Another connection with Stuart's own artistic past is the "star constellation" she devises by pushing into the paint and displacing a bit of it. These impressions are directly related to her large works on paper of the seventies, when she indented a paper ground with the edges and points of rocks allowing dirt and graphite to become imbedded in the depressions. These pieces were dubbed "drawings" perhaps because of their media and tone, and "scrolls" because of the artist's decision to pin them to the wall permitting the lower edge to curl and rest on the floor. Significant to her current work, Stuart always thought of the earlier paper pieces as paintings.<sup>3</sup> In creating "Night Sky Chart", she applied a coat of brick red paint mixed with earth before the final dark gray. Subsequently, she scraped, marked or indented the exterior layer to reveal lines and points of red undercoat. This method parallels vase paintings admired by the artist from earlier times, namely the red figure ware of the Greeks and Maya frescoes. Unlike ancient artists, however, Stuart is interested in portraying natural as well as human events in the form of symbols rather than that of the human form. Thus, her paintings



are reminiscent in terms of technical devices and charting of space, to her own preoccupations and achievements and to those of earlier peoples.

A hallmark of Stuart's work in addition to the closely related hues and surface variations is an opaque, absorbent and atmospheric picture plane. "Night Sky Constellation Chart", 1983, is exemplary of her dull, slate-like surface that is as sensuous and inviting as any shiny, juicy application of pigment. An ephemeral mode is created by the chalky substance of her work. A pervasive feeling of the artist's hand literally present in smoothing and rubbing the paint evokes a softness and entices touching. Echoing the artist's prior use of the material, soil has been ground into paint producing the final effect of an endless dark expanse of earth or sky. The artist thinks of the piece as a "night voyage" inspired by her experience looking up at stars in Lapland.<sup>4</sup> Often the work is impregnated with her responses to and thoughts about a specific place that is transformed in the art work to a spacious, enigmatic universe. The ambivalence represented by these thoughtful, illusionistically spacious paintings transfigures reality into an eternal realm.

Performing within the specific arena of the art work, Stuart confronts conventional systems having to do with art and time - both human conventions for dealing with the experience of living. Her paintings have borders or "frames" expressive of the artist's control and her wish to isolate or focus upon a certain circumscribed space. Yet there is also a suggestion of infinite, unending extension. Just as she works within a prescribed area in a manner connoting vastness, she establishes symbols or signs of individual exertions and universal events. Her work exists as a kind of dialogue in and through time and space. Past states of human and natural life are intimated as well as current and continuing notations of the inexplicable phenomenon of life. Stuart has invented her own devices, forms and language to convey an enduring *élan vital*, a life force, spirit or soul.

Regarding categories of art, there is again a confounding of conventions. Taken in its entirety, Stuart's work is relief-like, possessing traits common to painting and sculpture. Surface, for instance, is usually associated with drawing or painting, while an invitation to touch is related to sculpture. Her latest pieces

and work executed during earlier periods of her career all demonstrate a position between two and three-dimensional classifications. Among traditional techniques, printmaking rather than painting or sculpting, is the most appropriate in describing her processes and their results. For over fifteen years, she has incised, engraved and cut into surfaces to create impressions. Frequently, she has employed black, white, gray or a closely toned, largely monochromatic color scheme. Completing the analogy is the relief, a real and implied characteristic of prints and of Stuart's work.

Her "Nazca Lines Chart", 1983, may serve as a touchstone to demonstrate the several distinguishing factors operative in the arresting work of Michelle Stuart. Completely gray in tone, this piece manifests the ambivalence of an absolute state. Indications of a grid and other ancient as well as modern systems or signs suggest an equivocal sense of time. For instance, the spiral found in the upper, central part of the piece is a form that has attracted artists through the ages. Its convoluted symmetry invariably connotes another, more mystical plane of existence. Spatially, there is the specific area of the art work as well as the illusion of vastness, an infinite, incomprehensible expanse. The artist's processes involving direct contact and a stratification of materials suggests natural and human formations of substance. Her choice of essentials has meant to Stuart as it did to Newman, an increase in meaning or import having to do with matters of the spirit more than form. The goal is an experience of the cosmic as an exalted, purified state, magnificent and imposing. Elevation in purpose and fulfillment, the work possesses the grandeur and nobility of the sublime.

Pervading all of her art is a romantic and poetic American apprehension of life as a journey, temporal but intimating infinity and eternity. Human marks and directions are set within the intimations of a larger expanse. The heroism of life realized within the context of its fragility, vagaries and uncertainties is a major theme that includes the nobility of the human spirit as it attempts to formulate forms for understanding. Charting a course, embarking upon a crossing, the work is suggestive of the enigmatic regions traversed by the dreaming mind. In part, Stuart represents the artist as mystic, an ability to will and form matter into the



shapes of spiritual insights. This knowledge gained through contemplation infuses her art with a sense of apprehension of universal essences. Just as her work connotes larger contexts and entities, its distinctive position within the contemporaneous art world is less related to ephemeral styles and more comparable to deeper, ineffable currents found in the history of American literature and art. Stuart's solitary voyage allows her to reach sublime levels and profound depths otherwise unobtainable. Hers is a remarkable passage through space - outside of time, past understanding and into dreams.

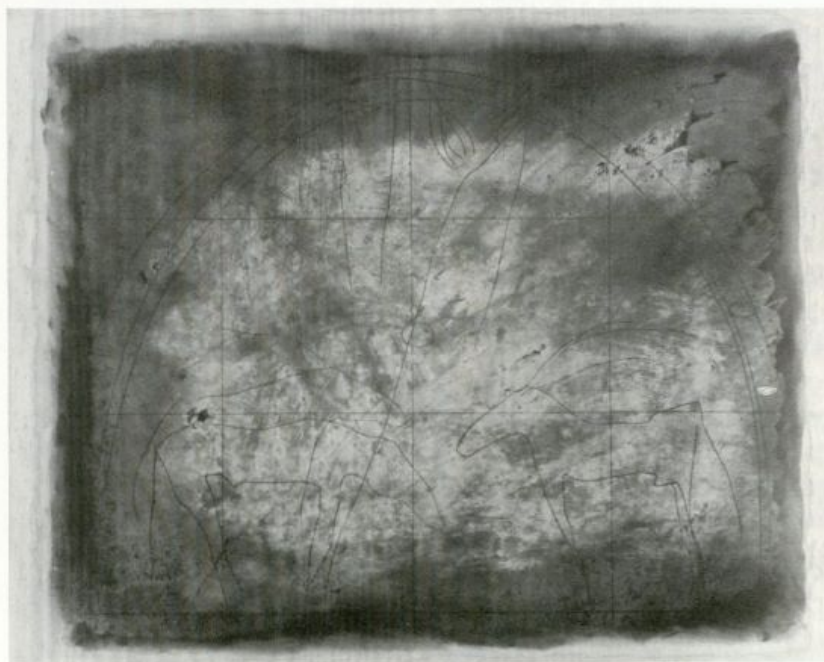
<sup>1</sup> For example, there is a piece entitled "Every Wave Book (For Melville)", 1979, and she has completed a group of works, "Islas Encantadas Series" based on her experience in the Galapagos Islands. After Melville's "The Encantadas", "Sacred Precincts: From Dreamtime to the South China Sea" dedicated to Melville.

<sup>2</sup> Excerpts written by Melville are from his chapter called "The Whiteness of the Whale". Herman Melville, *Moby Dick*, New York: Washington Square Press, 1975, p. 162.

<sup>3</sup> This factor was mentioned by the artist to the author in a series of conversations during 1983-84.

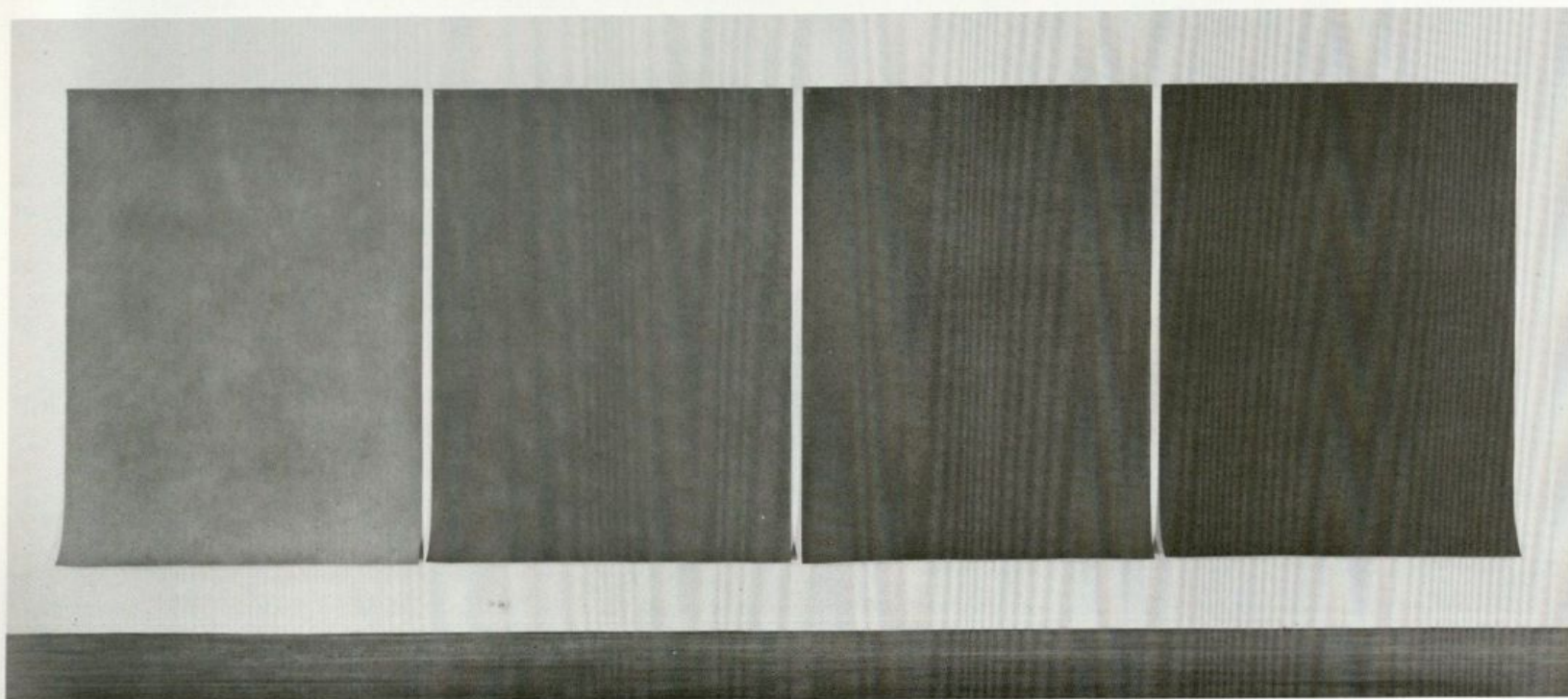
<sup>4</sup> Ibid.

© Judy Collischan Van Wagner, 1985.



**Tahanaoute**, 1984, earth, Morocco, paintstick on rag paper 24 x 30¼". Collection: Mr. & Mrs. James Kautz.





**Serpent Mound, Ohio, 1978-79, earth, near The Great Serpent Mound, Adams County, Ohio.**  
 Four units each 80 x 61" overall 80 x 250".





Michelle Stuart, 1984, photograph by Peter Bellamy.



## BIOGRAPHY

Born California, U.S.A. Lives in New York City  
Studied at Chouinard Art Institute, Los Angeles, California  
New School of Social Research, New York

## GRANTS AND FELLOWSHIPS

MacDowell Fellowship, 1974  
Tamarind Institute Grant, (Ford Foundation) Artist in Residence,  
Albuquerque, New Mexico, 1974  
National Endowment for the Arts Grant for Individual Artists, 1974-75  
New York State Creative Artists Public Service Grant, Painting 1974-75  
John Simon Guggenheim Foundation Fellowship Grant 1975  
National Endowment for the Arts Grant for Individual Artists, 1977  
National Endowment for the Arts Grant for Individual Artists, 1980

## SELECTED INDIVIDUAL EXHIBITIONS

- 1973 Douglass College, Rutgers University, New Brunswick, New Jersey  
Windham College, Putney, Vermont
- 1974 Galerie Alfred Schmela, Dusseldorf, West Germany  
Max Hutchinson Gallery, New York
- 1975 SITE WORK: "Niagara Gorge Path Relocated", Lewiston, New York  
Max Hutchinson Gallery, New York  
Fine Arts Center Gallery, SUNY Oneonta, New York
- 1976 Galerie Alfred Schmela, Dusseldorf, West Germany  
Gallery of Fine Arts, SUNY Stonybrook, New York  
Galerie Farideh Cadot, Paris, France  
Max Hutchinson Gallery, New York  
Zolla/Lieberman Gallery, Chicago, Illinois  
SITE WORK: "East/West Wall Memory Relocated", P.S.I., Institute for  
Art and Urban Resources, Queens, New York
- 1977 Massachusetts Institute of Technology, Cambridge, Massachusetts  
Williams College Museum of Art, Williamstown, Massachusetts  
Galerie Munro, Hamburg, West Germany  
Galerie Alfred Schmela, Dusseldorf, West Germany  
SITE WORK: "Color/Time/Landform/Transformations" site and video  
project, Tomkins Cove Quarry, Tomkins Cove, New York  
"Incidents of Travel in Nature: A Space/Time Book and video  
project" Moore College of Art, Philadelphia, Pennsylvania.
- 1978 Centre d'Arts Plastiques Contemporaines de Bordeaux, France  
Galerie Farideh Cadot, Paris, France  
Zand Gallery, Teheran, Iran  
SITE WORK: "Incidents of Travel in Nature" in continuation:  
University of New Mexico Art Gallery, Albuquerque, New Mexico;  
Wright State University, Dayton, Ohio;  
Art Gallery, University of California, Long Beach, California.  
Fine Arts Gallery, Wright State University, Dayton, Ohio  
Zolla/Lieberman Gallery, Chicago, Illinois  
Galerie Tanit, Munich, West Germany
- 1979 Droll/Kolbert Gallery, New York, New York  
SITE WORK: "Stone/Alignments/Solstice Cairns" permanent sculpture  
Rowena Plateau, Colombia River Gorge, Oregon PCVA  
Ehrensperger Gallery, Zurich, Switzerland  
Foster/White Gallery, Seattle, Washington  
Janus Gallery, Venice, California  
Galerie Alfred Schmela, Dusseldorf, West Germany  
Institute of Contemporary Art, Nash House, London, England

- 1980 Galerie Munro, Hamburg, West Germany  
Galleriet-Anders Tornberg, Lund, Sweden  
Galerie Ahler, Stockholm, Sweden  
Galerie Aronowitsch, Stockholm, Sweden
- 1981 Joslyn Art Museum, Omaha, Nebraska, Audio Visual Room Instal-  
lation "Correspondences"  
Galerie Tanit, Munich, West Germany  
P.S.I. The Institute for Art and Urban Resources, Long Island City, New  
York Audio Visual Room Installation, "Correspondences"
- 1982 The St. Louis Museum, St. Louis, Missouri, Audio Visual Room Instal-  
lation, "Correspondences"  
Susan Caldwell Gallery, New York, New York  
Galerie Alfred Schmela, Dusseldorf, West Germany
- 1983 Walker Art Center, Minneapolis, Minnesota  
Galleriet-Anders Tornberg, Lund, Sweden  
Janus Gallery, Los Angeles, California  
Galerie Ahlner, Stockholm, Sweden  
Haags Gemeentemuseum, The Hague, The Netherlands
- 1984 Gallery Ueda Warehouse and Ginza, Tokyo, Japan  
SITE WORK: "Nantucket Excavation" near Tom Nevers' Head,  
Nantucket Island  
Neuberger Museum, Purchase, New York "Sacred Precincts: From  
Dreamtime to the South China Sea", including the "Nantucket  
Excavation"  
Galerie Krista Mikkola, Helsinki, Finland

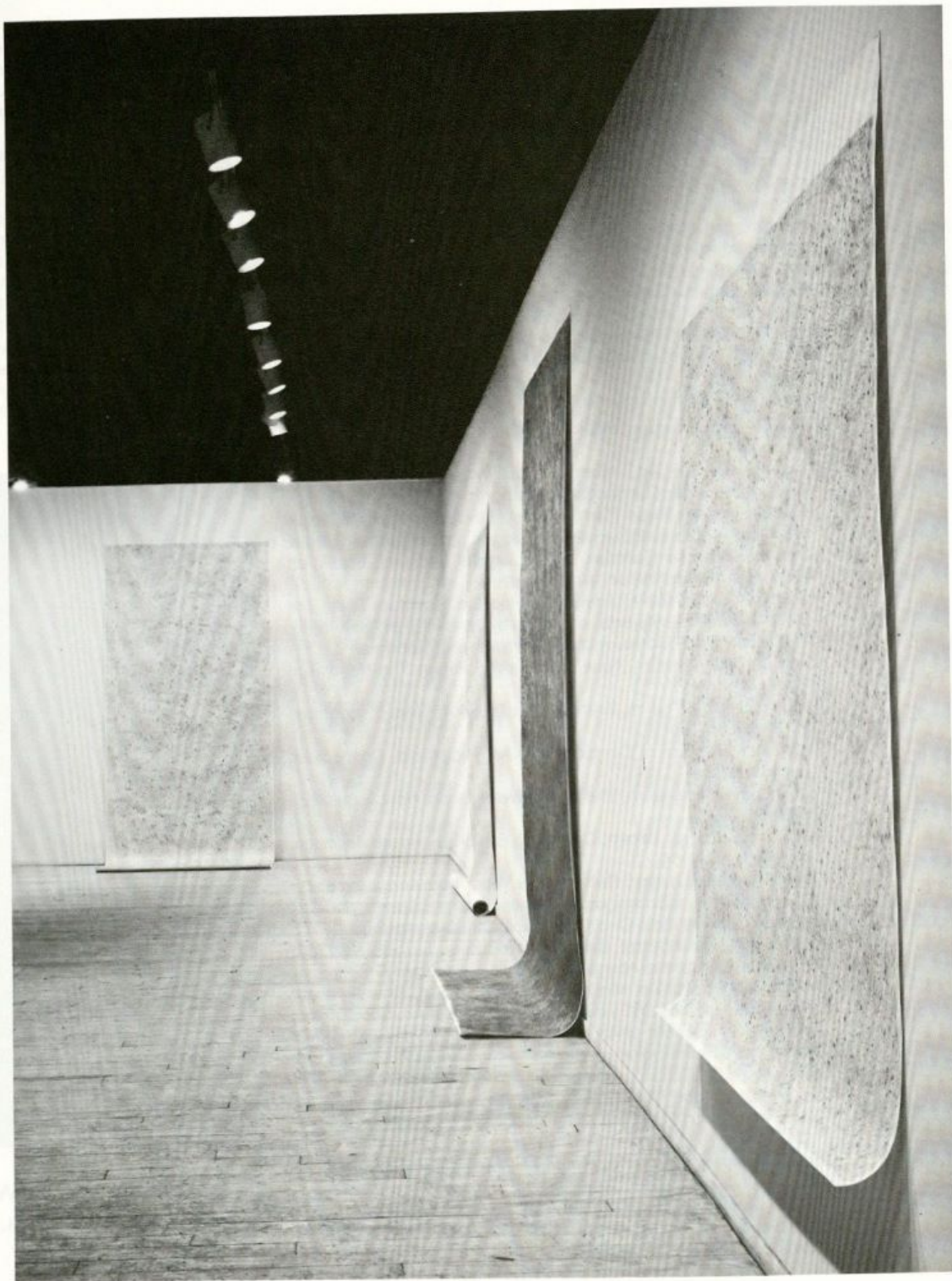
## SELECTED GROUP EXHIBITIONS

- 1972 Loeb Art Center, New York University, New York, *Outsize Drawings*.  
C.W. Post, Long Island University, New York, *Women in the Arts*.  
The Kenan Center, Lockport, New York, *Ten Artists*.
- 1973 Michael C. Rockefeller Gallery, State University, Fredonia, New York,  
*Ten Artists*.  
New York Cultural Center, New York, *Women Choose Women*.  
Aldrich Museum, Ridgefield, Connecticut, *Contemporary Reflections*.  
Wellesley College Museum, Wellesley, Mass., *Contemporary Artists*.
- 1974 Indianapolis Museum of Art, Indianapolis, *Painting and Sculpture*  
*Today 1974*. Traveled to The Taft Museum, Cincinnati, Ohio.  
Rosa Esman Gallery, New York, *Paperworks*.  
John Doyle, Paris, France, *Four Americans*.  
Museum of Modern Art, New York, *Paperworks*.
- 1975 Power Institute of Contemporary Art, Sydney, Australia, *Acquisitions*.  
Traveled to The Art Gallery of New South Wales.  
Galerie Alexandra Monett, Brussels, Belgium, *Young Americans*.  
The Clocktower, New York, *Collectors of the Seventies, Part III, Milton  
and Helen Brutten*.  
Michael C. Rockefeller Gallery, State University, Fredonia, New York  
*Award Winning Painters*.  
Grey Gallery of Art, New York University, *Report from Soho*.  
Hallwalls Gallery, Buffalo, New York, *Artpark Art*.  
The Gallery, William Patterson College, New Jersey, *Six Artists*.  
Pratt Institute Art Gallery, Brooklyn, New York, *Eight Artists*.  
John Doyle Gallery, Chicago, Illinois, *New York Abstractionists*.  
Fine Arts Center Gallery, State University, Pottsdam, New York,  
*Abstraction Alive and Well*.
- 1976 Museum of Modern Art, New York, *Handmade Paper*, organized by  
Richard Marshall.



- Drawing Now: Ten Artists*, Soho Center for Visual Arts, C. Robins.  
Philadelphia College of Art, Philadelphia, *Private Notations: Artists' Sketchbooks II*, organized by Janet Kardon.
- 1977 Gallery 219, University of Buffalo, New York, *Approaching Painting*.  
Santa Barbara Museum of Art, California, *Handmade Paper Object*.  
Gallery Litho, Teheran, Iran, *14 American Artists, Drawings*.  
Kathryn Markel Gallery, New York, *Small Suites*.
- The Oakland Museum, Oakland, California, *The Handmade Paper Object*, traveling to: Institute of Contemporary Art, Boston, Massachusetts; Jacksonville Museum of Art, Jacksonville, Florida; Herbert F. Johnson Museum, Cornell University, Ithaca, New York.  
The Vancouver Art Gallery, Vancouver, B.C. Canada, *Strata: Graves, Hesse, Stuart, Winsor*, organized by Lucy Lippard.  
Museum of Modern Art, New York, *Maps*, organized by Richard Marshall.
- Fendrick Gallery, Washington DC, *The Book as Art*.  
Hurlbutt Gallery, Greenwich Library, Conn., *Contact: Women and Nature*, organized by Lucy R. Lippard.  
Sarah Lawrence College, Bronxville, New York, *Painting 1975-76-77* traveling to: American Foundation for the Arts, Miami, Florida; Contemporary Arts Center, Cincinnati, Ohio.  
Art Institute of Chicago, Chicago, Illinois, *Drawings of the Seventies*.  
Museum of Modern Art, New York, *Artists Bookworks*.  
Walters Hall Art Gallery, Douglass College, Rutgers, New Jersey, *Primitivism*.  
Mandeville Art Gallery, University of California, San Diego, *Artists Books*.  
Art Gallery, University of Notre Dame, Indiana, *Four Artists*.  
Moore College of Art, Philadelphia, Pennsylvania, *Collection in Progress: Bruten*.  
Rutgers College of Art and Sciences, Camden, New Jersey, *Six Artists*, organized by John Perreault.  
Kassel, West Germany, *Documenta 6*.  
Whitney Museum of Art, Downtown, New York, *Small Objects*.  
Basle International Kunstmesse, Basle, Switzerland, *Art 8 '77*.  
Optica Gallery, Montreal, Canada, *3-D Papier Systems*.  
Brooks Memorial Art Gallery, Memphis, Tennessee, *Recent Media-Ten Years*.  
Power Gallery of Contemporary Art, Sydney, Australia, *New Acquisitions 75-77*.  
National Collection of Fine Arts, Smithsonian Institution, Renwick Gallery, Washington DC, *New Ways with Paper*.  
Brooklyn Museum, New York, *Contemporary Women: Consciousness & Content*.  
Fine Arts Gallery, Wright State University, Dayton, Ohio, *Installation and Print Projects by Visiting Artists*.  
Madison Art Center, Madison, Wisconsin, *Recent Works on Paper by American Artists*, organized by the University of Wisconsin.  
Gallery Association of New York, traveling exhibit, *Outside the City Limits*.
- 1978 Franklin Furnace, New York, ISBN : 0:000.0 LCCN: 78-0000 organized by Ingrid Sischy.  
Weatherspoon Art Gallery, University of North Carolina, Greensboro, 14th Weatherspoon Annual, *Art on Paper 1978*.  
Dayton Art Institute, Dayton, Ohio, *Book Forms*.
- 1978- Independent Curators Inc., *Artists Books USA*, traveling to: Dalousie University, Art Gallery, Nova Scotia; 1979- University of California Irvine; Allen Memorial Art Gallery, Oberlin, Ohio; Gallery 209, University of Wisconsin-Stout, Wisconsin.  
Janus Gallery, Los Angeles, California, *Drawing Explorations 1930-1978*.  
Iran-American Society, Teheran, Iran, *Nature- 12 Americans*.  
Touchstone Gallery, New York, *Paper*, organized by Eric Siegeltuch.  
Smithsonian Institution, Sites; *Paper As Medium*, organized by Jane M. Farmer, traveling to: Idaho State University, Pocatello, Idaho; Tyler Museum, Tyler, Texas.
- 1979 *Paper As Medium*, University of Wisconsin, Stevens Point, Wisconsin; Concord College, Athens, West Virginia; Florida International University, Miami, Florida; Lochhaven Art Center, Orlando, Florida; University of South Mississippi, Hattiesburg, Mississippi; Davison Art Center, Middletown, Connecticut; Muson-Williams-Proctor Institute, Utica, New York.  
Montclair Art Museum, Montclair, New Jersey, *Visual and Sculptural Bookworks*.  
Whitney Museum of American Art, Downtown, New York, *The Presence of Nature 1978-79*.  
P.S.I. Institute for Art and Urban Resources, Queens, New York, *The Great Big Drawings Show*.  
Fendrick Gallery, Washington, D.C., *The Book as Art III*.  
Phoenix Art Museum, Phoenix, Arizona, *New York Now*.  
Seibu Museum, Tokyo, Japan, *Artists Books*.
- 1980 Albright- Knox Art Gallery, Buffalo, New York, *With Paper, About Paper*, organized by Charlotta Kotik.  
Graham Gallery, New York, *Originals*.  
*Paper as Medium* (Sites) University of Georgia, Athens, Georgia; Honolulu Academy, Honolulu, Hawaii; Plymouth State College, Plymouth, New Hampshire; Southern Illinois University, Carbondale, Illinois; Kresge Art Center, East Lansing, Michigan; Sordoni Art Gallery, Wilkes-Barre, Pennsylvania.  
William Patterson College of New Jersey, *Selections from the Collection of Milton Bruten and Helen Herrick*.  
Galeria Arco D'Aliberti, Rome, Italy, *Viaggio in New York* traveling to Palazzo Ducale, Genova, 1981.  
Sierra Nevada Museum of Art, Reno, Nevada, *Artists in the American Desert*.
- 1981 Hirshhorn Museum and Sculpture Garden, Washington, D.C., Smithsonian Institute, *Directions 1981*, organized by Miranda McClintic.  
The Renaissance Society of the University of Illinois, Chicago, Illinois, *Words as Images*.  
Hera Foundation and New England Foundation for the Arts, *Re: Pages, An Exhibition of Contemporary American Bookworks*.  
Museum of Fine Arts, Springfield, Massachusetts, *With Paper, About Paper*.  
Hotel de Ville, France, *Peintures-Sculptures Americaines*, Venissieux Independent Curators Inc. *Mapped Art : Charts, Routes, Regions*, University of Colorado, Boulder, organized by Peter Frank, traveling.  
Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, *New Dimensions in Drawing, 1950-1980*.  
Palais des Beaux Arts, Brussels, Belgium *Le Moderna Museet de Stockholm A Bruxelles*, (Collection, Moderna Museet.)





Installation, 1973, New York.



Amelie A. Wallace Gallery, State University, Old Westbury, *Transitions II: Landscape/Sculpture*, organized by Harriet Senie.

City Gallery, New York Department of Cultural Affairs, *Artists Introduce Artists 5 + 5*, organized by Claire Tankel.

Lockhaven Art Center, Orlando, Florida. *General Mills Art Collection*.

Sara M. Blaffer Gallery, University of Houston, Houston, Texas, *Directions 1981*, organized by the Hirshhorn Museum.

Eaton/Shoen Gallery, San Francisco, California, *Bookworks: New Approaches to Artists' Books* organized by Franklin Furnace, traveling to: University of Arizona, Tucson; University Art Museum, Albuquerque; Art Center, Waco, Texas; Utah Museum of Fine Arts, Salt Lake City, Utah.

Australian National Gallery, Canberra, Australia, *The Australian National Gallery at the Australian National University*.

Walker Art Center, Minneapolis, Minnesota, *Artists Books*.

Hamburger Kunsthalle, Hamburg, West Germany, *Kunst Heute Acquisition*.

Museum of Contemporary Art, Chicago, Illinois, *New Acquisitions*.

Visual Studies Workshop, Rochester, New York, *Visual Cataloging & Mapping*.

Snite Museum of Art, Notre Dame, Indiana. *Women Artists: Indiana-New York Connection*, traveling to: Ball State Art Gallery, Muncie, Indiana; Swen Parson Gallery, University of North Illinois, De Kalb, Illinois; Indianapolis Art League, Indianapolis, Indiana; Purdue University Galleries, West Lafayette, Indiana; The Fort Wayne Art Museum, Fort Wayne, Indiana.

The Sarah Blaffer Gallery, University of Houston, Houston, Texas, *The New American Paperworks*, organized by Jane Farmer, traveling to: The Birmingham Museum of Art, Birmingham, Alabama.

American Craft Museum, New York, *Making Paper: The Handmade Paper Book*.

Musee de Toulon, Toulon, France, *Sans Titre-4 Annees d'Acquisition au Musee de Toulon*.

The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, *Postminimalism*.

Haags Gemeentemuseum, The Hague, Netherlands, *New Acquisitions 1981-82*.

Arts Council of Great Britain, Circulating Exhibition, *Paper As Image*, traveling until 1984.

Albright-Knox Art Gallery, Buffalo, New York, *New Acquisitions*.

ELAC Lyon-Centre d'Echanges de Perrache, France, *Adamah la Terre*.

American Craft Council, Circulating Exhibition, *Making Paper*.

Harborside Industrial Center, Brooklyn Art & Culture, *Terminal New York*.

The Art Museum of the Ateneum, Helsinki, Finland, *ARS 83*.

The National Museum of Modern Art, Kyoto, Japan, *New American Paperwork*, traveling to: Fine Arts Center of Korean Art, Seoul, Korea; Hong Kong Museum of Art, Hong Kong; Metropolitan Museum of Art, Manila, The Philippines; National Museum, Republic of Singapore.

Ostergotlands Lansmuseum, Ostergota, Sweden, *New York I Linkoping*.

The Weatherspoon Art Gallery, University of North Carolina, Greensboro, North Carolina, *Weatherspoon Annual, Made On Paper 1983*.

Joslyn Art Museum, Omaha, Nebraska, *Made in Omaha*.

Museum of Contemporary Art, Chicago, *Ten Years of Collecting at the Museum of Contemporary Art*, Chicago, Illinois.

The Australian National Museum, Canberra, Australia, *Inaugural Exhibition: Permanent Collection*.

Zilka Gallery, Wesleyan University, Middletown, Connecticut, *Large Drawings*.

Sydney Janis Gallery, New York, *American Women Artists, Part II, The Recent Generation*.

Herbert F. Johnson Museum of Art, Cornell University, Ithaca, *Acquisitions*.

Ruth E. Dowd Fine Arts Center Gallery, State University, Cortland, New York, *The New Culture: Women Artists of the Seventies*.

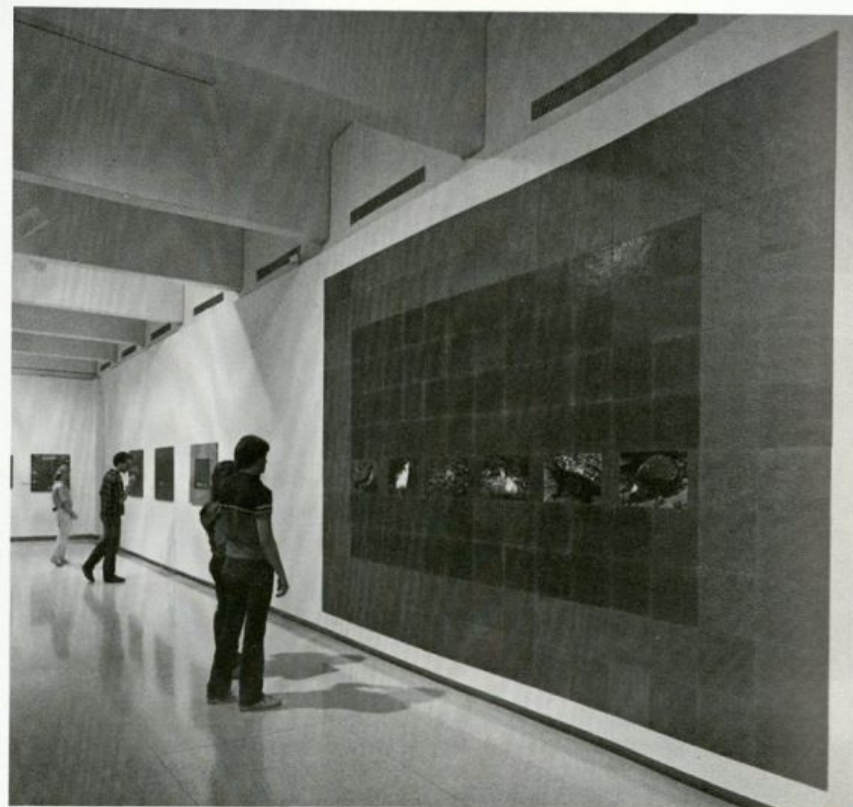
Hillwood Art Gallery, C.W. Post, Long Island University, New York, *Reflections: New Conceptions of Nature*.

Turman Gallery, Indiana State University, Terre Haute, Indiana, *Paper Transformed*.

Edith C. Blum Art Institute, Bard College, Annandale-on-Hudson, New York, *Landmarks: New Site Proposals by 22 Original Pioneers of Environmental Art*.

The Museum of Modern Art, New York, *Primitivism in 20th Century Art: Affinity of the Tribal and the Modern*.

Musei Civici, Varese, Italy, *Le Strutture Della Visualita*.



Installation, 1983, Walker Art Center, Minneapolis, Minnesota.

1982

1983

1984



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Statement, *Womanart*, Winter/Spring 1977, New York.  
"A Complete Folk History of the United States at the Edge of the Century" 1978, Wright State University, Dayton, Ohio.  
"From the Silent Garden", Williams College, Williamstown, Massachusetts, 1979.  
"Alternatives to the Gallery, Is the Alternative Space a True Alternative", *Studio International* Vol. 195, #990 United Kingdom, 1980.  
"Project, Then/Now", *Artforum*, vol. 18, No. 6, February 1980, New York, pp. 70-73.  
"Stone Alignments/Solstice Cairns, Rowena Plateau, Columbia River Gorge, Oregon", *Prologue*, Vol. I, No. 2, September, Portland, Oregon, 1980.  
"Logbook for Disgrace", *Heresies*, Ecology Issue Vol. 4, No. I, #13, New York, 1981.  
"From Correspondences", Words as Images Issue, *White Walls* #5, Winter 1981, Chicago.  
"Correspondences", *I-80 Series: Michelle Stuart*, Joslyn Art Museum, Omaha, Nebraska, 1981.  
"American Frontiers: The Photographs of Timothy O'Sullivan 1867-1874. Books in Review, *The Print Collector's Newsletter*, Vol. XIII, No. 3, 1982.  
"Sacred Precincts: From Dreamtime to the South China Sea..With the Addition of the Nantucket Excavation, The Mariner's Temple and Burial Cache of the White Whale." Seven Seas, New York Neuberger Museum, Purchase, New York, 1984.

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- 1972 Schjeldahl, Peter. *The New York Times*, Sunday, 20 August.  
1973 Alloway, Lawrence. "Art", *The Nation*. 25 June.  
Kingsley, April. "Reviews", *Artforum*, 11.7, March.  
"The New York Letter", *Art International*, 17.6.  
"The New York Letter", *Art International*, 17.8.  
1974 Alloway, Lawrence. "Michelle Stuart: A Fabric of Significations," *Artforum*, 10.5, January.  
DeAk, Edit. "Michelle Stuart", *Art Rite* 5, Spring.  
Derfner, Phyllis. "The New York Letter", *Art International*, 18.4, April.  
Kingsley, April. "Review of Exhibitions", *Art in America*, 62.3, May/June.  
Lubell, Ellen. "Art Reviews", *Arts*, 48.8, April.  
1975 Betz, Margaret. "Reviews", *Art News*, October.  
Derfner, Phyllis. "The New York Letter", *Art*

- International/Art Spectrum*, 19.5, May.  
Heinemann, Susan. "Reviews", *Artforum*, 13.10, Summer.  
Lubell, Ellen. "Art Reviews", *Arts*, 49.9, May.  
Perreault, John. *The SoHo Weekly News*, 17 April.  
Post, Henry. "Rock Pounding: Michelle Stuart, and interview", *The SoHo Weekly News*, 1 May.  
1976 Bourdon, David. "Pulp Artists Paper MOMA", *The Village Voice*, 23 August.  
"Three Women Manipulate Geometry, Earth, and Old Master", *The Village Voice*, 22 November.  
Francblin, Catherine. "Michelle Stuart: Surface Minerales", *Art Press International*, December, Paris, France.  
Kingsley, April. "Peaceful Contemplation, Violence and Grandeur", *The SoHo Weekly News*, 20 May. "On Art" *The SoHo Weekly News*, 4 November.  
Robins, Corrine. "Michelle Stuart", *Arts*, October. "Michelle Stuart: The Mapping of Myth and Time", *Arts*, December.  
1977 Alloway, Lawrence. "A Book Review", *Art-Rite* #14, Winter.  
Brody, Jacqueline. "Artists' Books: Michelle Stuart, The Fall", *The Print Collectors' Newsletter*, 8.1, March/April.  
Cotter, Holland. "Art Reviews", *New York Arts Journal*, 1.3/1.4, December/March.  
Day, Holly. *New Art Examiner*, Chicago, Illinois, January.  
Francblin, Catherine. "Michelle Stuart, Traverses D'Espace", *Art Press International*, #5, March, Paris, France.  
Hobbs, Robert. "Michelle Stuart: Atavism, Geomythology and Zen", *Womanart*, 1.4, Spring/Summer.  
Lippard, Lucy R. "Art Outdoors: In and Out of the Public Domain", *Studio International*, 193.2, March/April; "A New Landscape Art", *MS.*, April;  
"Quite Contrary: Body, Nature and Ritual in Women's Art", *Chrysalis* #2, Los Angeles, California.  
Wilson, William. "Michelle Stuart's Green River, Massachusetts-Variations-The Mapping of Time, Place and Season in Books Without Words", *The Print Collector's Newsletter*, November/ December.  
Flash *Art/Special*, "Documenta 6", No. 76-77, July/August.  
1978 Arnaudet, Didier. "Michelle Stuart", CACP Bordeaux, *Aquitaine* #62.  
Boorsch, Susanne. "New Editions", *Art News*, January.

- Bouisset, Maiten. "Au feminin...Michelle Stuart", *Le Matin de Paris, Les Arts du Matin*, 11 May.  
Brody, Jacqueline. "Prints and Photographs Published", *Print Collectors Newsletter*, 8.6, January/February. "Multiples and Objects", *Print Collectors Newsletter*, 9.1, March/April.  
Kingsley, April. "Six Women at Work in the Landscape", *Arts*, 52.8, pp. 108-112.  
Leveque, Jean-Jacques. "La Soupe aux Cailloux", *Les Nouvelles Litteraires*, No. 2637, 24-31 May.  
Lubell, Ellen. "Interrupted Thoughts", *The SoHo Weekly News*, November 30. "Mid-Winter Melange: Three Artists' Books", *The SoHo Weekly News*, 12 January.  
Morschel, Jurgen. "Bilder aus Steinpulver", *Suddeutsche Zeitung*, November 23.  
Robins, Corinne. "Michelle Stuart: Die Kartographierung von Mythos und Zeit", *Flash Art/Heute Kunst*, May/June.  
1979 Granatch, Olle. "Humoristiskt konstskapande med ny bild-och ljudteknik", *Dagens Nyheter*, May 22, Stockholm, Sweden.  
Januszczak, Waldemar. "Michelle Stuart", *The Guardian*, September 25, London, U.K.  
Kingsley, April. "Planes...in...Spaaace", *The Village Voice*, April 16, p. 14.  
Larson, Kay. "Beyond the Canvas...Artists Books and Notations", *Art News*, January, p. 150.  
Fagan, Beth. "Artist Marks Summer Solstice in Stone", *The Oregonian*, Portland, Oregon, July 6.  
"Fossils For Michelle Stuart", Intro. *From The Silent Garden*, Williams College Museum of Art.  
Lubell, Ellen. "Figures", *The SoHo Weekly News*, April 19; "Michelle Stuart: Icons from the Archives of Time", *Arts*, June, p. 122.  
Robins, Corinne. "The Paper Surfaces of Michelle Stuart", *Art International*, December, pp. 62-66.  
Sutinen, Paul. "Sunlight and Stones", *Willamette Week*, Portland, Oregon, 30 July.  
Timberlane, Polly. "Sun Alignment at Rowena Plateau Marks Solstice", *Kaleidoscope*, Hood River, Oregon, 28 June.  
Albrecht, Herbert. "Zeichen setzen mit zerriebener Farbe", *Die Welt*, Mai 13, Nr. III.



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- Lubell, Ellen. "Michelle Stuart, Ikoner Fran Tidens Arkiv", *Paletten 1/80*, Goteborg, Sweden.
- Nordgren, Sune. "Naturens eget Asfabet", *Dagens Nyheter*, October, Stockholm, Sweden.
- Winter, Peter. "Kunstmarkt, Karte, Karten von erde und blumen, Michelle Stuart in Hamburg", *Frankfurter Allegemaine Zeitung*, W. Germany, Mai 31.
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- Schmidt, Doris. "Muster aus Natur und Zeit", *Arbeiten von Michelle Stuart in der Galerie Tanit, Munchner Kulturbuch Sud-deutsche Zeitung* Nr. 142, June 25.
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- Lubell, Ellen. "Michelle Stuart at Susan Caldwell", *Art in America*, p. 143-44, May.
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- Venissieux Hotel de Ville. *Estampes-Peintures-Sculptures Americaines*. Paris, France.
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- St. Louis Museum. *Currents: The St. Louis Museum 14 Michelle Stuart*. Includes script for sound track by Stuart.
- The Snite Museum of Art, University of Notre Dame. *Women Artists: Indiana-New York Connection*. Indiana.
- The World Print Council. *New American Paperworks*, Traveling Exhibit organized by Jane M. Farmer. San Francisco, CA.
- 1983 Art Museum of the Ateneum. *ARS 83 Helsinki*. Finland.
- Arts Council of Great Britain, Traveling exhibit throughout Great Britain. *Paper As Image*. London.
- Beal, Graham, W.J., Horsfield, Kate. On Art and Artists: Michelle Stuart. *Profile Video Data Bank*, School of the Art Institute, Chicago.
- ELAC Centre d'Echanges-Perrache. *Adamah la Terre*. Lyon, France.
- Haags Gemeentemuseum *Michelle Stuart*, text by Flip Bool. Den Haag, The Netherlands.
- Lippard, Lucy R. *Overlay*, Pantheon, New York.
- Ostergotlands Lansmuseum. *New York I Linkoping*. Sweden.
- Sandqvist, Tom. *Konst. Mull. Myter*. Kalejdoskop Forlag and Boklaget, Sweden and Finland.
- Art, Earth, Myth.
- Walker Art Center. *Michelle Stuart: Place and Time*, text by Graham Beal. Minneapolis.
- Walker Art Center. Calendar, April, Michelle Stuart, Exhibitions Minneapolis.
- Weatherspoon Art Gallery, University of North Carolina at Greensboro. *Art On Paper*.
- The Art Museum of the Ateneum. *ARS 83 Helsinki 2, Installations and Performances*. Helsinki, Finland.
- Edith C. Blum Art Institute, Bard College. "Landmarks". Annandale-on-Hudson, New York.
- Galeria Exit Krista Mikkola. *Michelle Stuart*, text by Tom Sandqvist. Helsinki, Finland.
- Gallery Ueda. *Michelle Stuart*. Tokyo, Japan.
- Hillwood Art Gallery, Long Island University, C.W. Post Campus. *Reflections: New Conceptions of Nature*, text by Judith Van Wagner.
- Musei Civici. *Le Strutture Della Visualita*. Varese, Italy.
- Museum of Contemporary Art, Permanent Collection: *Earthart*. Chicago.
- Museum of Contemporary Art. *Selections from the Permanent Collection, Volume One*. Chicago.
- Museum of Modern Art. "Primitivism" in 20th Century Art: *Affinity of the Tribal and the Modern*, text by Kirk Varndoe. New York.
- Robins, Corrine. *The Pluralist Era: American Art 1968-1981*, Harper-Row.
- Sydney Janis Gallery. A Celebration of *American Women Artists, Part II: The Recent Generation*. New York.
- Turman Gallery, Indiana State University. *Paper Transformed*. Terre Haute, Indiana.
- The Video Data Bank, The School of the Art Institute of Chicago. *On Art and Artists*.
- Zilkha Gallery, Wesleyan University. *Large Drawings*. Middletown, Connecticut.



## Public Collections

Albright-Knox Art Gallery, Buffalo, New York  
 Allen Memorial Art Museum, Oberlin, Ohio  
 Aldrich Museum of Contemporary Art, Ridgefield, Connecticut  
 The Brooklyn Museum, Brooklyn, New York  
 Collection of the University of Houston, Houston, Texas  
 Commodities Corporation, Princeton, New Jersey  
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 Hamburg Kunsthalle, Hamburg, West Germany  
 Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York  
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 Haags Gemeentemuseum, The Hague, The Netherlands  
 Kaiser-Wilhelm Museum, Krefeld, West Germany  
 Malmo Museum, Malmo, Sweden  
 Moderna Museet, Stockholm, Sweden  
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 Museum of Contemporary Art, Chicago, Illinois  
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 Neuberger Museum, Purchase, New York

Neurosciences Research Foundation, New York  
 Southeast Banking Corporation, Miami, Florida  
 The Beijer Collection, Sweden  
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 The Dayton Museum of Natural History, Dayton, Ohio  
 The International Paper Company, New York  
 The Museum of Modern Art, New York  
 The Museum of the University of New Mexico, Albuquerque  
 The Hospital Corporation of America, Nashville, Tennessee  
 The National Collection of Australia, Canberra, Australia  
 The Philadelphia Museum of Art, Philadelphia, Pennsylvania  
 The Power Gallery of Contemporary Art, Sydney, Australia  
 The Prudential Insurance Company, Newark, New Jersey  
 Teheran Museum of Contemporary Art, ShabanouFarah Foundation  
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