

THE *COLLECTED*

JOSEPH YOUNG

PROGRAM

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What's the urge to get off a page and onto a wall? I'd say it's ego—because it is—but it isn't. It feels like better meaning, a deeper, better connection.

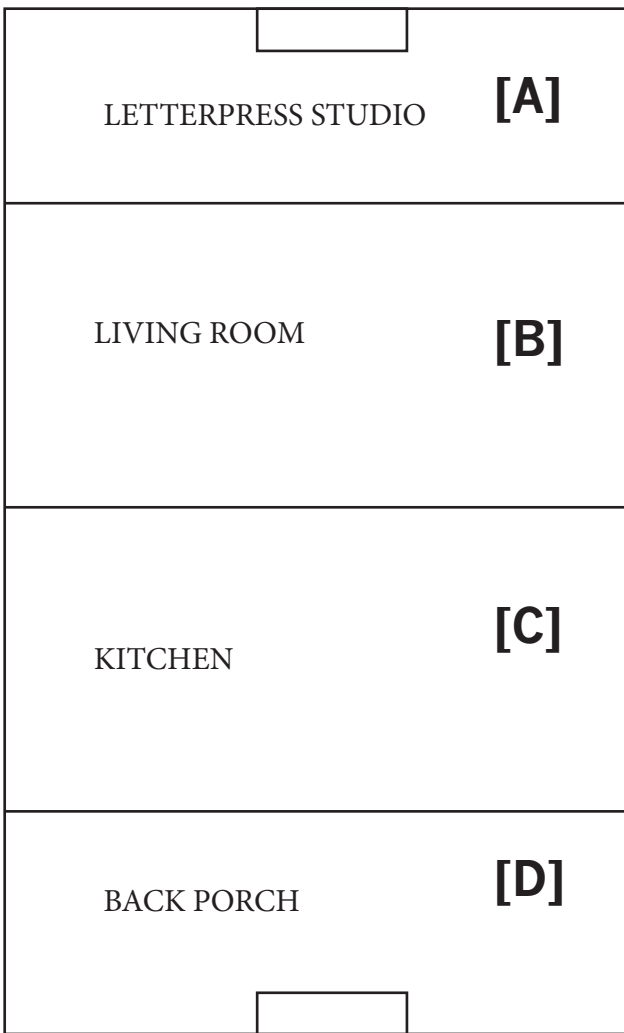
Twelve or more years ago, I began printing out little stories and sticking them to 2 x 4's, medicine bottles, a cigarillo box. Then I started putting them across pages from someone's laboratory reports. I stole images from *The Five Chinese Brothers* and forced onto them my own text.

The written is the visual—already—but I like more: monumentality, painterliness, white space, color field, abstraction, geometry. Those words stand better in my teeth, are that much more exciting, even wild.

The show, *The Collected Joseph Young*, is many of my attempts to force words into your sense of space. I'll have collage, wintergreen transfer on paper and wood, paper booklets, pdf booklets, digital collage, video, and any other ideas I might have tried, better or worse, showing throughout my house. It's really good work and I'm proud of it.

DOWNSTAIRS

FRONT DOOR



BACK DOOR

UPSTAIRS

FRONT

BEDROOM		[E]
APARTMENT		[F]
BATHROOM		[G]
STORAGE ROOM		[H]

BACK

DOWNSTAIRS

[A] Letterpress studio

1. Handmade letterpress printed books, prints, cards, and ephemera designed and printed by Amanda McCormick and HQ for Ink Press Productions, which is Amanda and Tracy Dimond.

[B] Living room

1. *American Closets* (w/ Rothenberg and Serra). 3 pieces, wintergreen transfer on book pages.

2. *Envelopes*. 3 pieces, collage on cardboard.

3. *Late*. Letterpress (microfiction) on paper.

4. *Good Luck Now*. Collage and lettraset on cardboard.

5. *Tongue Expressors*. 100+ pieces, wintergreen transfer on tongue depressors.

5. Digital collage (*Newer Comics*). For about a year and a half, I focused on making digital collage, producing ~150 of them in that time. I collect images on the Internet, often art made by others, and add other images, text, and various markings using InDesign and Photoshop. They are collected on my Tumblr, *Newer Comics*.

Cont.

6. *Mare Said Snow Week Late Pale Lake*. 7 panels, wintergreen transfer on wood. Self portrait.

7. *Run Home, Love*. Wintergreen transfer on thriftstore bought puzzle.

8. *Dandelion*. Wintergreen transfer on color-aid paper.

9. *The Lion (Call Me)*. Wintergreen transfer on book page.

[C] Kitchen

1. *Paul Mitchell*. 1 of 36 panels, wintergreen transfer on salvaged wood panel. In memory of Jim Bitler (the man) and Paul Mitchell (the pig), Ossabaw Island, Georgia.

2. *Warnings*. 2 panels, wintergreen transfer on salvaged wood panels.

3. *The View From Yr Room*. Marker and spray paint on salvaged wood panel.

4. *shelter us Death*. 3 pieces, wintergreen transfer on book pages.

[D] Back Porch

1. *Practice*. Wintergreen transfer and pencil on book pages.

2. *Marcus Rothkowitz Made Pants*. 14 pieces, wintergreen transfer on paper. *Marcus Rothkowitz Made Pants* is part biography, half autobiography, and part laundry list. Artist Rothko, born Rothkowitz, was born in Czarist Russia. Upon emigration to Portland, OR, his brothers opened a clothing manufacturer, where the young not-yet-painter worked. When Rothko moved to New York to study art, he was employed for a time in the garment industry, as well as in a dry cleaners. He then painted for some years before committing suicide in 1970.

A self portrait is the passing representation of the self. It is the hair you wear at the time, and the shirt too. It's the materiality—the paint, the ink, the toner—of the portrait itself. It's also you as type, one human, male, American, as against the many. It is, as Rothko was to evoke in his work, the religious, the personal, the collective interiority, a state of suspension—floating, color—being.

By the clothing makes the man.

UPSTAIRS

[E] Bedroom

1. Computer reading/viewing station for pdf booklets and short videos.
2. *Ledger*. 2 pieces, spray paint on accounting paper.
3. *Busytown*. Wintergreen transfer on children's book page.
4. *Ms. Bayer and the Universal Font*. Wintergreen transfer on paper. Joella's note to her husband in his Universal font.
5. Book covers. 4 pieces, wintergreen transfer, collage, ink, colored pencil on book pages.
Moby-Dick, The Member of the Wedding, A Room of One's Own, Heart of Darkness.
6. Art booklets. Variety of small handmade art booklets made with various found paper sources and media. Please handle with care!
7. *Always to You*. Collage and lettraset on book page.
8. *The world cosmology*. Spray paint on library request forms.

Cont.

9. *Sad Loose Remain*. Collage and wintergreen transfer on cardboard.

10. *Ape Set*. Collage, marker, colored pencil on book page.

6. *Infant Night*. Wintergreen transfer on thriftstore print.

7. *the lapse lake*. Wintergreen transfer on blue cup.

[F] Apartment

1. Empty frame.

2. *Painting (Decorative)*. Wintergreen transfer on book pages.

3. *The Green World*. Spray paint on book pages.

4. *Order Of*. Marker and colored pencil on book page.

5. *Cinquain (Warm)*. Marker and colored pencil on book page.

6. *Landscapes (Desire)*. 2 pieces, wintergreen transfer on book pages.

7. *The Extant World*. Spray paint on book pages.

Cont.

8. *what i don't want*. Collage, postcard, and wintergreen transfer on cardboard.

9. *Hockney I and II*. Collage, postcard, and wintergreen transfer on cardboard.

10. *Landscapes (Liberty)*. 2 pieces, wintergreen transfer on book pages.

11. *The Internet*. Wintergreen transfer on book pages and covers.

12. *Painting I and II*. Wintergreen transfer on newspaper advertisements.

13. *This novel as landscape*. 100 pages, wintergreen transfer on resume paper.

[G] Bathroom

1. *The Player*. Wintergreen transfer on cardboard game card.

[H] Hallway (and stairs)

1. *The Life of Cardboard*. 10 pieces, wintergreen transfer on cardboard.

2. *OPEN*. Wintergreen transfer on back of thriftstore print.

Cont.

3. *Stations of the Cross*, 14 panels, wintergreen transfer on wood. Inspired in part by Barnett Newman's *Stations*, each panel features a vertical or horizontal "zip," that artist's signature element. Ground for each is a transfer of TV static.

4. *Species of Civil War Ordinance*. 7 panels, wintergreen transfer on drywall. Each panel features an image of Civil War projectile-explosive along with text naming a Civil War battlefield and poetic description of that location.

5. *Text msg.* 6 panels, wintergreen transfer on cardboard. I took photos on my old flip phone and texted them to my gmail, where they came out strangely broken. Text descriptions followed.

6. *Rubies*. Text (microfiction) on paper bag and 2 x 4.

DRUNKEN ANNEX

[X] Rocket to Venus

1. *Televisions*. My two-person show, *Televisions*, with encaustic painter Christine Sajecki will be hanging at Rocket to Venus, just a half block down the street, during the showing of *The Collected Joseph Young*. Show includes 8 of my paper collages and 7 paintings from Christine. Get a drink, see more art!

Note on framing

All the framing found in *The Collected Joseph Young* was done by me, JY, using frames bought at thriftstores around Baltimore. The aesthetic of this framing reflects these facts: My inexpertise in framing, and in handiwork in general, and the use of the repurposed frames as well as their matting, foam core, etc. when possible. I like the resulting “salvaged” look and think this expressive quality fits well with the art the frames contain.

Note on wintergreen transfer

Over the years, I’ve explained the process of wintergreen transfer hundreds of times to hundreds of people. Many are unfamiliar with it, and most seem to find it interesting.

The process begins with finding text or images you want to transfer and getting photocopies of those made. Because the transfer process will reverse all images and text, the photocopies should be made in mirror mode.

Once the photocopies are in hand, place them facedown on whatever substrate you want to apply the transfer to. This can be paper, cardboard, wood, the wall of your home or gallery, and even some stone, porcelain, and probably many other surfaces.

Cont.

Using masking tape, secure the photocopies to the substrate and apply wintergreen oil to the backside of the text or images. The oil should be used sparingly or smudging can take place. Enough oil should be used, however, so that all parts of your text or image become visible through the backside of the sheet of paper.

Next, use a wooden spoon or some other instrument to vigorously burnish the backside of the paper wherever text or image is present. Generally, the harder you burnish, the darker and more complete your transfer will be. Remove the photocopy and see what you've made!

Note on the note: The process of wintergreen transfer is simple, technically, but like many simple things, there's a lot to learn about it if you want to. Each substrate takes the transfer differently--darker, lighter, broken in spots, or complete--and each requires a different amount of oil and/or burnishing, depending on the effect you want to achieve. Sometimes, for example, you may want a dark, rich transfer while other times you may not.

Of course, choosing images and text to transfer is another thing, as are font kind and size for text. You can even use Photoshop, Illustrator, InDesign, etc. to compose an entire tableau of images and texts to transfer.

A million special thanks to Amanda McCormick for inspiration, ideas, encouragement, labor, and love. This show was her idea, as was the lighting concept, the box design for *This novel as landscape*, the printing for *Late*, the beautiful show cards, and many other things I'm sure.

Love and thanks to Linda Franklin too for driving me around to thriftstores to purchase frames.

