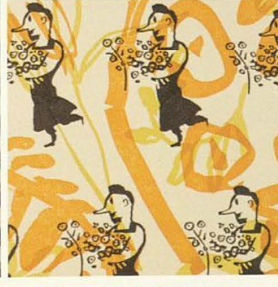
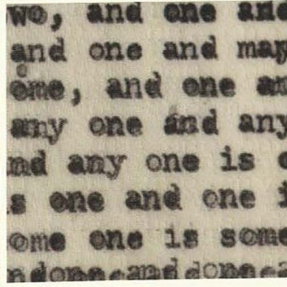
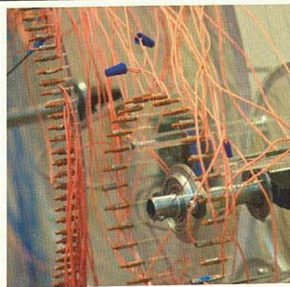
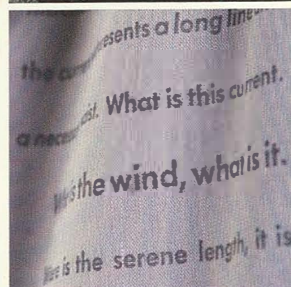


INSIGHT & IDENTITY

Contemporary Artists and Gertrude Stein



I am I because my little dog knows me. The figure wanders on alone.
The little dog does not appear because if it did then there would be nothing to fear.
It is not known that anybody who is anybody is not alone and if alone then how **can**
the dog be there and if the little dog is not there is it alone. The little dog is not alone
because no little dog could be alone. If it were alone it would not be there.
So then the play has to be like **this**.
The person and the dog are there and the dog is there and the person is there **and**
where oh where is their identity, is the identity there anywhere. I say two dogs but **say**
a dog and a dog.

From "Identity A Poem" (1935)¹



Insight and Identity: Contemporary Artists and Gertrude Stein

October 25, 2011 – January 22, 2012, Stanford in Washington, Washington D.C.

The influence of American writer Gertrude Stein on the arts has been evident for more than one-hundred years. Her work is sometimes autobiographical and personal but also symbolic, allegorical, and historical, inspiring interpretation and appropriation by contemporary artists, writers, poets, playwrights, and performers.

Insight and Identity: Contemporary Artists and Gertrude Stein, features the work of artists from the U.S., Australia, and Germany who use Stein's texts as a primary source for insights that inform new work, extending Stein's influence beyond the pages of the original published work. Also in the exhibition are first editions of the books that inspired the artists. Included are *Tender Buttons* (1914), *The Making of Americans* (1925), *Composition as Explanation* (1926), the self-published Plain Edition books (1930–1933), *The Autobiography of Alice B. Toklas* (1933), and several editions of the children's book *The World is Round* (1939–2005).

Spurred by the identity politics discussion of the 1970s, debates about cultural marginalization, multiculturalism, and inclusivity ignited the art world. Artists in the 1980s continued to question assumptions about stereotypes, self-awareness, and portraiture. In *Insight and Identity*, several artists recognize that the modern era demands more than the passive experience of

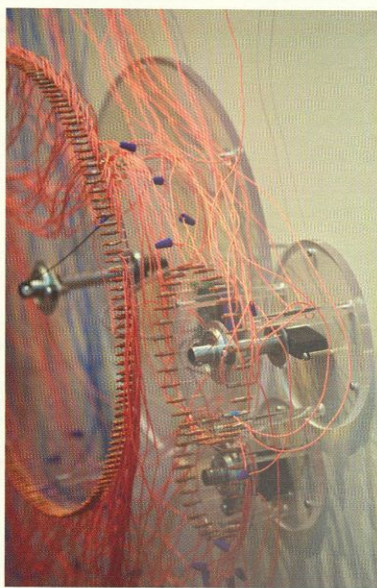
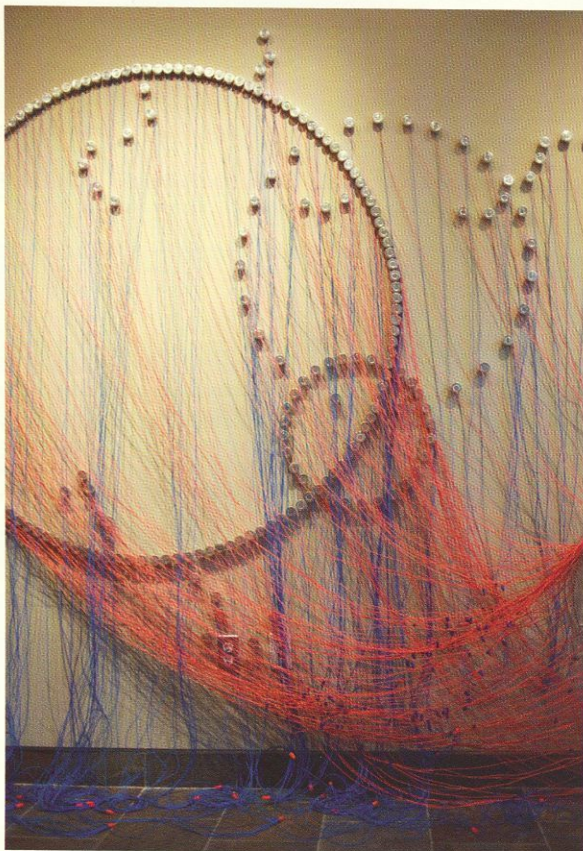
“viewing” a work of art: they capture the central concepts of Stein's methodology such as sequencing, repetition, and layering of either printed or audible words.

Other artists recognize Stein's ability to help us define the everyday world in a new way. Her work is not inherently rich in metaphor and symbolism. Instead, it is her legacy of pure and abstract representations that seems structured in an almost “frame by frame” sense of time-space continuity that inspires contemporary artists. An advocate of the avant-garde, Stein helped shape an artistic movement that demanded new forms of expression and a conscious break with the past.

Of the books that inspired the artists in this exhibition, only two are what many would consider “readable” – Gertrude Stein's biggest bestseller *The Autobiography of Alice B. Toklas* and her children's book, *The World is Round*. The other four would generally be considered “pure-Steinese,” in other words, curiosities for the first-time Stein reader, enjoyable when read aloud by the Stein fan and ever challenging texts.

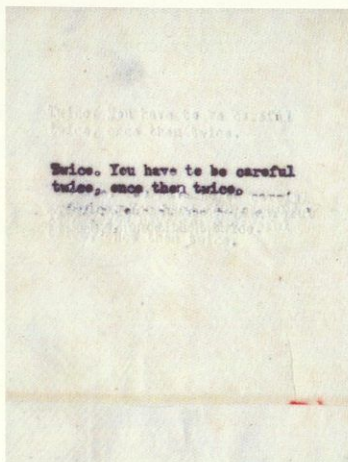
Still, all of these books have found some readers and some of these readers are the artists in this exhibition who have looked beyond the page, beyond the words to find new identities and new insights.

¹Stein culled play-like sections from *The Geographical History of America* (1935), and put them together into a drama for marionettes, which she titled “Identity A Poem” (1935) and published in *What Are Masterpieces* (1940). In Gertrude Stein's plays, the description or portrayal of someone or something was not focused on the creation of human characters and realistic situations. John Bell, author of *American Puppet Modernism: essays on the material world in performance* (1989), believes that Stein parallels a nascent sense of the possibilities of puppet theatre in her plays. She focuses attention on the rhythm and movement of the sound of conversation, thereby conveying a sense of simultaneous hearing and seeing.



Terry Berlier
Human Tuning Fork #4 (World Tuning)
(2003) (details)

Sally Schuh
Typewritten (2006), portfolio
(detail)



Terry Berlier (American, b. 1972)
Human Tuning Fork #4 (World Tuning) (2003)

Sally Schuh (American, b. 1959)
Typewritten (2006), portfolio

INSPIRATION:

Matisse Picasso and Gertrude Stein (1933)
by Gertrude Stein

My work seeks to dissect and map the fabrication of time to expose and manipulate our understanding of cultural and environmental histories. These are spatially configured through audience interaction with sculpture that incorporates sound, video, installation, and drawings. Found materials, technologies that are both vernacular and modern, and detritus from everyday life are appropriated or subverted and humor is embedded in the material and content. —Terry Berlier

Stein's use of repetition was never an exact duplication, but slightly shifted reiterations with subtle changes as her sentences evolved. I am interested in how Stein's use of repetition allows me to access meaning in Stein's work and my own. Repetition implies obsessiveness, reworking leads to both answers and questions, and altering and revising refines an idea or direction... I begin with a formal set of rules that shifts, breaks down, and transforms through repetition. —Sally Schuh

Between 1930 and 1933, Stein and Toklas self-published five books under the name "Plain Edition" that prominently featured 27 rue de Fleurus, their famous address, on the title pages. *Matisse Picasso and Gertrude Stein* is the final book in the series. The title includes two of the "new moderns" whose careers Stein helped to launch. What these creators achieved in the visual arts, Stein attempted in her writing.

The three pieces included in the book are the title work which Stein abbreviated as "G.M.P.," "A Long Gay Book," and "Many Many Women." Building on *The Making of Americans*, "A Long Gay Book" sets out to describe every possible couple, trio, quartet, quintet, and crowd. "Many Many Women" is one of the many appendices to "A Long Gay Book," describing the nature, characters,

and situations of an assortment of women, in long, minimal, lightly-varied text layers.

The title of **Terry Berlier's** *Human Tuning Fork #4 (World Tuning)* evokes a mechanism to put human beings in harmony with one another on a global scale. "Many Many Women" provides the script for this mixed-media sound sculpture, which consists of 242 telephone speakers—one for every country or territory in the world—wired together to form endless loops of transmission. The speakers broadcast Stein's mantra-like text "anyone having been that one is the one that one is" in three different recordings. The first recording is Stein's original text read in English. The second contains translations of the text into the languages of the countries involved in World War I and World War II, concluding with the original English recording and incorporating the resulting distortions. The third version of the recording relays the text through the world's most prevalent languages, from English to Chinese to Spanish to Arabic to Portuguese to Japanese and back to English. Berlier's piece frees Stein's words from the printed page, enabling Stein's living language to be spoken, heard, repeated, and reconfigured endlessly in new contexts.

While Stein used repetition to make auditory patterns out of sounds and oral patterns out of words, Seattle artist **Sally Schuh** uses repetition to create a visual translation of what Stein created in literary form. In *Typewritten*, Schuh uses a typewriter to overtype fragments of text from "Many Many Women" on thin delicate paper until the paper breaks down. Influenced by Minimalism and Conceptualism, she begins with a formal set of rules that shifts and transforms through repetition. By isolating a sentence or phrase, Schuh changes the interplay between text and image.

The Artists

Suzanne Bellamy (Australian, b. 1948)

Suzanne Bellamy lives in southern rural New South Wales on land near the tiny village of Mongarlowe. She directs Mongarlowe Studio Workshops, a print, sculpture, and ceramic studio. She also fires gas kilns and prints on a Charles Brand Etching Press. Bellamy became an academic historian for some years while still developing an art practice as a printmaker and sculptor, a potter, and a Virginia Woolf scholar.

Terry Berlier (American, b. 1972)

Terry Berlier is an interdisciplinary artist who works primarily with sculpture, installation, and video. Her work is kinetic, interactive, and/or sound based and often focuses on everyday objects, the environment, ideas of nonplace/place, and queer practice.

She received an MFA in Studio Art from the University of California, Davis and a BFA from Miami University in Oxford, Ohio. Berlier has taught at UC Davis, UC Santa Cruz, and the California College of the Arts. She currently teaches in the Department of Art and Art History at Stanford University.

Anne Büsow (German, b. 1949)

Anne Büsow has worked for a number of years purely as a woodcut maker and draughtswoman. Together with her husband, Eckhard Froeschlin, she runs a small publishing house specializing in hand-printed artist's books and portfolios of prints since 1991. She works from impressions gained from literature, rendering them in a very free and abstract visual language.

Laura Davidson (American, b. 1957)

Laura Davidson grew up in Michigan, attended Michigan State University, and received a B.F.A. from the Kansas City Art Institute. Since that time, she has been living and working in Boston's Fort Point neighborhood, a downtown warehouse district that is home to a vibrant arts community, with her partner and daughter.

Hans Gallas (American, b. 1949)

Hans Gallas has been collecting Stein and Toklas books and memorabilia for 25 years. Books and other items from his collection are featured in this exhibition and also in the Stein exhibition at the National Portrait Gallery. He writes a regular blog at www.getrudeandalice.com, a web site he created almost 10 years ago.

Tom Hachtman (American, b. 1948)

Tom Hachtman created the 1970s comic strip "Gertrude's Follies"—featuring caricatures of Gertrude Stein, Alice B. Toklas, and others—for *The Soho News*. The New Jersey-based artist has also had works in *Mad Magazine*, *The New Yorker*, *Playboy*, *Rolling Stone*, *Barron's*, and on the editorial pages of *The New York Daily News*. In addition to a book featuring a compilation of comic strips from *Gertrude's Follies* (1980), and its sequel, *Fun City* (1985), Tom also published *Doubletakes* (1984).

Katrina Rodabaugh (American, b. 1977)

A writer and artist working primarily with poetry, photography, printmaking, and hand-sewn objects, Katrina Rodabaugh received her BA in Environmental Studies from Ithaca College in 1999 and MFA in Creative Writing/Poetry from Mills College in 2007, where she was awarded a teaching assistantship in the Book Arts Studio. She was a writer-in-residence at the Vermont Studio Center in July 2005. She currently lives and works in Oakland, California.

Sally Schuh (American, b. 1959)

Sally Schuh has a sculpture degree from the University of Illinois Urbana-Champaign and a degree in printmaking from the University of Washington, Seattle. In 2006, she transformed a series created with the typewriter based on Gertrude Stein's writing into a suite of etchings, which was exhibited at the University of Puget Sound in 2006. She has exhibited around the world and her pieces are featured in both private and museum collections. She works in Seattle and has been a board member of Seattle Print Arts since 2004.

Gisela Züchner-Mogall (Australian, b. 1961)

Gisela Züchner-Mogall was born in Germany. She earned a BA in Fine Arts & Textile Design, then immigrated to Australia in 1985 and lives in Perth. Her work has been widely shown and has received numerous awards.

Checklist

Works by the Contemporary Artists

Suzanne Bellamy (Australian, b. 1948)
COLLISIONS: Lying Under the Whole of Gertrude Stein

2000
From *Conversations with Virginia Woolf and Gertrude Stein* (series of 12 prints)

Suzanne Bellamy (Australian, b. 1948)
PATTERNS: Repetition, Sentences, Words, Grammar

2000
From *Conversations with Virginia Woolf and Gertrude Stein* (series of 12 prints)

Suzanne Bellamy (Australian, b. 1948)
Gertrude Stein Is A ...

2005
From *Conversations with Virginia Woolf and Gertrude Stein* (series of 12 prints)

Suzanne Bellamy (Australian, b. 1948)
Composition as Explanation

2011
Terry Berlier (American, b. 1972)
Human Tuning Fork #4 (World Tuning)

2003
Anne Büsow (German, b. 1949)
Schlafe Ich Oder Bin Ich Wach, Ist Es Still Oder Hör Ich Krach (Am I asleep or am I awake, is it quiet or do I hear noise)

1997
Published by Verlag Ritter Klagenfurt/
Edition Schwarze Seite, Frankenhardt

Anne Büsow (German, b. 1949)
A Whole – Ein Ganzes

2009
Published by Edition Schwarze Seite,
Frankenhardt

Laura Davidson (American, b. 1957)
Tender Buttons, tenderly

2007
Hans Gallas (American, b. 1949)
Illustrations by Tom Hachtman (American,
b. 1948)
Gertrude and Alice and Fritz and Tom

2011
Feral Childe (American)
Driving Coat

2007
From *The Dresses/Objects Project* (2010)
Vanessa Filley (American, b. 1975)
Untitled

2007
From *The Dresses/Objects Project* (2010)
Katrina Rodabaugh (American, b. 1977)
Quilt for Gertrude & Alice

2010
From *The Dresses/Objects Project* (2010)
Katrina Rodabaugh (American, b. 1977)
This Is This Dress

Sally Schuh (American, b. 1959)
Beautiful that day (Gertrude Stein Series)

2006
From *Typewritten* (2006), portfolio
Sally Schuh (American, b. 1959)
That is not a reason (Gertrude Stein Series)

2006
From *Typewritten* (2006), portfolio
Sally Schuh (American, b. 1959)
Twice (Gertrude Stein Series)

2006
From *Typewritten* (2006), portfolio
Gisela Züchner-Mogall (Australian, b. 1961)
*Visualizing Gertrude Stein through
The Making of Americans*

Works by Gertrude Stein (American, 1874–1946)

Three Lives

1909
Published by The Grafton Press, New York
Portrait of Mabel Dodge at the Villa Curonia

1912
Self-published by Mabel Dodge, Florence
Tender Buttons: Objects, Food, Rooms

1914
Published by Claire Marie Press, New York
*The Making of Americans: Being a History
of a Family's Progress*

1925
Published by Contract Editions, Paris
*The Making of Americans: Being a History
of a Family's Progress*

1989
Published by Ritter Verlag, Klagenfurt
*The Making of Americans: Being a History
of a Family's Progress*

1995
Published by Dalkey Archive Press, Chicago
Composition as Explanation

1926
Published by Leonard and Virginia Woolf
at The Hogarth Press, London
*Lucy Church Amiably - A novel of
Romantic beauty and nature which Looks
Like an Engraving*

1930
Published by Plain Edition, Paris
Before the Flowers of Friendship Faded

1931
Published by Plain Edition, Paris
How to Write

1931
Published by Plain Edition, Paris
Operas and Plays

1932
Published by Plain Edition, Paris

The Autobiography of Alice B. Toklas

1933
Published by Harcourt, Brace and Company,
New York
Matisse Picasso and Gertrude Stein

1933
Published by Plain Edition, Paris
Portraits and Prayers

1934
Published by Random House, New York
Everybody's Autobiography

1937
Published by Random House, New York
The World is Round

1939
Published by William R. Scott Inc., New York
The World is Round

1939
Published by B.T. Batsford, Ltd., London
The World is Round

1986
Published by Arion Press, San Francisco
The World is Round

1993
Published by Barefoot Books, Boston & Bath
The World is Round

2005
Published by Hirosaki Sakai Publishers, Tokyo
Paris France

1940
Published by Charles Scribner's, New York/
B.T. Batsford Ltd., London
Paris France

2000
Published by Yolla Bolly Press
Blood on the Dining Room Floor

1948
Published by The Banyan Press, New York
*Two: Gertrude Stein and Her Brother and
Other Early Portraits*

1951
Published by Yale University Press, New Haven
To Do: A Book of Alphabets and Birthdays

2011
Published by Yale University Press

Works by Alice B. Toklas
(American, 1877–1967)
The Alice B. Toklas Cookbook

1954
Published by Michael Joseph, London
The Alice B. Toklas Cookbook

1954
Published by Harper & Brothers, New York

Curators' Acknowledgements

Special thanks to the artists; and to Wanda Corn, the Robert and Ruth Halperin Professor Emerita in Art History at Stanford University, for her assistance in bringing this exhibition to Stanford in Washington; Adrienne Jamieson, Boone Centennial Director, Stanford in Washington for her unwavering support; Anne Kathryn Stokes, Exhibition Designer, for her inspired vision for the gallery; Carmi Schickler, Program Coordinator, Stanford in Washington, for all things administrative; and to our partners, who supported us in so many ways during the two years it took for this exhibition to come to fruition.

The exhibition is co-curated by Dyana Curreri-Ermatinger, Director of the International Art Museum (San Francisco) and Hans Gallas, collector, writer, and contributor to many seminal Stein exhibitions.

Insight and Identity was developed to coincide with *Seeing Gertrude Stein: Five Stories*, curated by Wanda Corn, an exhibition concurrently on view at the National Portrait Gallery, which has traveled from the Contemporary Jewish Museum in San Francisco.

Exhibition graphics and catalogue design: Rebecca Doran
Printed by: GraphTec-CGX

PHOTO CREDITS

COVER IMAGES: Top: Gertrude Stein at Her Desk, ca. 1936. © Hulton-Deutsch Collection/CORBIS; Bottom, left to right: Feral Childe, *Driving Coat*, 2007; Terry Berlier, *Human Tuning Fork #4 (World Tuning)*, 2003; Sally Schuh, *That is not a reason (Gertrude Stein Series)*, 2006; Gertrude Stein, *Paris France*, 2000
INSIDE FRONT COVER: Gertrude Stein poses with Alice B. Toklas and their dog "Basket" in front of her home in France. © Bettmann/CORBIS

Photographic reproductions are courtesy of Stacey Vaeth Photography and the artists.

Washington is becoming Gertrude Stein's hometown. In addition to the National Portrait Gallery's *Seeing Gertrude Stein*, the Stanford in Washington Art Gallery has assembled pieces created by contemporary artists that emphasize Stein's continuing influence on their art. With the guidance of Stanford Professor Wanda Corn, Stein expert Hans Gallas, and co-curator Dyana Curreri-Ermatinger, *Insight and Identity* reflects the creativity and imagination that Stein sought in her own life and inspired in others over the last century

Adrienne Jamieson

MaryLou and George Boone Centennial Director,
Stanford in Washington

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