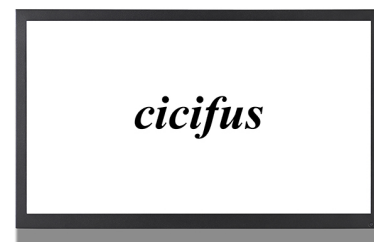


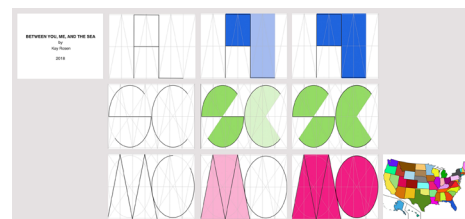
**KAY ROSEN:** Lists, 1989 - 2021  
September 18 - October 23, 2021

1)  
SISYPHUS, 1991/2011  
Digital video with sound, continuous loop  
Edition of 100  
Signed and numbered on accompanying certificate  
(Inventory #23269)



SISYPHUS - was originally created for the 1991 exhibition "Candyass Carnival" at Stux Gallery in New York City, featuring the work of Cary Leibowitz and friends. The video draws on two sources to depict futility and hope, as well as observations about language: the Greek myth of Sisyphus, a mortal who was condemned by the gods to roll a boulder up a hill for eternity, only to have it roll down again; and phonetic peculiarities in the English language. In the video, Sisyphus is spelled seventy-two different ways, one name per frame, but never correctly. There may not be another word which has so many possible spellings. Each failed iteration is accompanied by a drum roll followed by a ta-da, reflecting the descending trajectory of the rolling stone. Since its inception in 1991, Sisyphus has been presented in numerous museum and gallery exhibitions and was mastered onto DVD and published in 2011 by Barbara Krakow Gallery as an edition of 100.

2)  
BETWEEN YOU, ME, AND THE SEA, 2019  
Digital video with sound, runtime: 48 minutes  
Edition of 10  
Signed and numbered on accompanying certificate  
(Inventory #31028)



BETWEEN YOU, ME, AND THE SEA - is the artist's third and longest video at 45 minutes. It is an animation about geography, landscape, art, and language depicted through drawing, color, and sound. One by one, the animated abbreviations of the fifty states of the United States emerge out of a matrix of vertical, horizontal, diagonal, and curved lines whose shapes are filled in with bright colors. The sequence of creation of the states is determined by its alphabetical architecture, its typography, not history. The states 'join the union'/take their place on the list based upon the geometry of the lines in their abbreviated names: slanted as in WV, vertical and horizontal as in FL, diagonal as in KY, and circular as in CO. Art, as expressed by the alphabet, meets Manifest Destiny. The continuous chugging sound of a train moving at full speed provides the audio, reinforcing the continuous movement of the animation.

3)  
OPEN, ORB, ORIFICE, DONUT, GLOBE, HOLE, WHOLE, HALO, ZERO, 1999  
fluorescent orange paint on wall  
Edition of 10 for each word  
Diameter: 12 inches (30.5 cm)  
Signed, dated, and numbered on certificate  
(Inventory #32625)



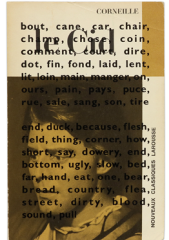
OPEN, ORB ORIFICE, DONUT, GLOBE, HOLE, WHOLE, HALO, ZERO - The edition is designed to be a wall painting and comes in a kit ready-to-paint. It reflects the artist's interest in how letter-forms inadvertently inform meaning. "O" forms a linguistic part of each word, while also single-handedly suggesting the meaning of the word through its shape (such as roundness through "orb," or a void, as in "hole") and through its sound (in seven of the nine words the O is long). In each word the letter O shares linguistic, visual, and audial functions.

**KRAKOW WITKIN GALLERY**

10 NEWBURY STREET BOSTON MASSACHUSETTS 02116 +1 617 262 4490 WWW.KRAKOWWITKINGALLERY.COM

4-12, 34)  
 LISTE/LISTA/LIST - was made for a group exhibition at Randolph Street Gallery in Chicago in 1992 titled "Multiples '92." The artist's contribution was a selection of over twenty classic French and Spanish paperback books whose covers had been screenprinted with her texts: the reprised "Liste/List" (from the 1990 List Portfolio) and a newly created Spanish/English version titled "Lista/List" comprised of Spanish/English words. The dual-language texts consists of a prose-stye list of French or Spanish words that look like English words, followed by their translated counterparts (rue/street or come/eats). The lists appear to be a sort of glossary for the contents of the books, when in reality their linguistic ambiguity prevents any useful guidance. The sound and meaning of the words contradict their visual commonality and demonstrate the fragility of cross-cultural communication.

4)  
 LE CID (CORNEILLE) from LISTE/LIST, 1996  
 Silkscreened text on a French paperback book cover  
 Edition of 13, AP 1/4  
 6 5/8 x 4 1/4 x 1/4 inches (16.8 x 10.8 x .6 cm)  
 Signed, titled, dated, and numbered in graphite on back cover  
 (Inventory #33016)



5)  
 JEUX DE MASSACRE (IONESCO) from LISTE/LIST, 1996  
 Silkscreened text on a French paperback book cover  
 Edition 11 of 13  
 6 1/2 x 4 1/4 x 3/8 inches (16.5 x 10.8 x 1 cm)  
 Signed, titled, dated, and numbered in graphite on back cover  
 (Inventory #33022)



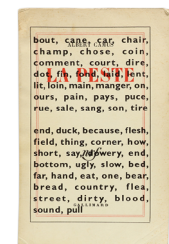
6)  
 A LA RECHERCHE DE COTE DE CHEX SWANN (EXTRAIT) (PROUST) from LISTE/LIST, 1996  
 Silkscreened text on a French paperback book cover  
 Edition 8 of 13  
 6 5/8 x 4 1/4 x 1/4 inches (16.8 x 10.8 x .6 cm)  
 Signed, titled, dated, and numbered in graphite on back cover  
 (Inventory #33019)



7)  
 LA NAUSEE (SARTRE) from LISTE/LIST, 1996  
 Silkscreened text on a French paperback book cover  
 Edition 13 of 13  
 6 1/2 x 4 3/8 x 1/2 inches (16.5 x 11.1 x 1.3 cm)  
 Signed, titled, dated, and numbered on inside of back cover in graphite  
 (Inventory #33013)



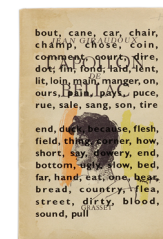
8)  
 LA PESTE (CAMUS) from LISTE/LIST, 1996  
 Silkscreened text on a French paperback book cover  
 Edition 6 of 13  
 7 1/2 x 4 5/8 x 5/8 inches (19.1 x 11.7 x 1.6 cm)  
 Signed, titled, dated, and numbered in graphite on back cover  
 (Inventory #33017)



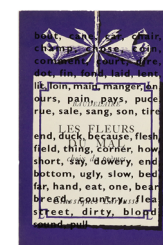
9)  
 LES FAUX MONNAYEURS (GIDE) from LISTE/LIST, 1996  
 Silkscreened text on a French paperback book cover  
 Edition 3 of 13  
 6 1/2 x 4 1/4 x 1 inches (16.5 x 10.8 x 2.5 cm)  
 Signed, titled, dated, and numbered on inside of back cover in graphite  
 (Inventory #33014)



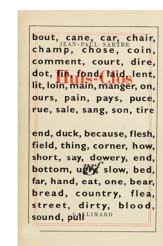
10)  
 APOLLON DE BELLAC (GIRADOUX) from LISTE/LIST, 1996  
 Silkscreened text on a French paperback book cover  
 Edition of 13, AP 2/4  
 6 3/4 x 4 1/2 x 4/16 inches (17.1 x 11.4 x .6 cm)  
 Signed, titled, dated, and numbered in graphite on back cover  
 (Inventory #33015)



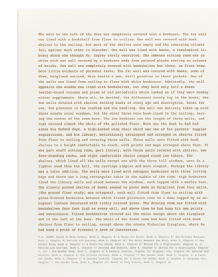
11)  
 LES FLEURS DE MAL (BAUDELAIRE) from LISTE/LIST, 1996  
 Silkscreened text on a French paperback book cover  
 Edition 9 of 13  
 6 5/8 x 4 1/4 x 1/4 inches (16.8 x 10.8 x .6 cm)  
 Signed, titled, dated, and numbered in graphite on back cover  
 (Inventory #33018)



12)  
 HUIS CLOS (SARTRE) from LISTE/LIST, 1996  
 Silkscreened text on a French paperback book cover  
 Edition 7 of 13  
 7 x 4 1/2 x 1/8 inches (17.8 x 11.4 x .3 cm)  
 Signed, titled, dated, and numbered in graphite on back cover  
 (Inventory #33020)



13)  
 P.D. JAMES LIBRARY, 2020  
 Letterpress print on rag paper  
 Edition of 33  
 Image size: 11 1/2 x 8 3/8 inches (29.2 x 21.3 cm)  
 Paper size: 13 11/16 x 10 1/2 inches (34.8 x 26.7 cm)  
 Signed, dated, and numbered on reverse in graphite  
 (Inventory #32824)



P.D. JAMES - In the P.D. James mystery novels, the artist noticed that there was at least one description of a character's library in each book. She organized all of the descriptions into one list so it would read as one enormous composite library, ordered according to the number of walls of books, book shelves, or bookcases each contained: one wall, two walls, three walls, four walls, all of the walls. P.D. James meets Jorge Luis Borges. The source (name of the book and chapter) of each description is footnoted at the bottom of the list in gray. In order to be sure that she hadn't overlooked a single library, the artist waited until after James died in 2014 to publish the list.

14)  
DRAW, 2021  
Graphite and ink on paper with deckled edge  
Paper size: 30 1/8 x 22 5/8 inches (76.5 x 57.5 cm)  
Frame size: 34 1/4 x 26 3/8 inches (87 x 67 cm)  
Signed, titled, and dated on reverse in graphite  
(Inventory #32955)



DRAW - is a study in process and language. It combines mechanical production/print (the word outlines) and hand-made production/pencil drawing (the word interiors). All ten seemingly unrelated words on the list are direct objects of the invisible verb "draw," as well as drawings in their own right. The list demonstrates the versatility of the verb "draw" and its multiple functions (to close, choose, pull, attract, inhale, unsheathe...) as it does double duty as a linguistic construct and a material one.

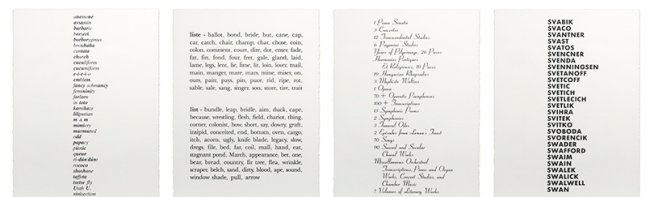
15)  
PALIMPSEST, 1991/2020  
Matte latex paint on wall  
Edition of 12  
Dimensions variable, this installation: 90 x 65 inches (228.6 x 165.1 cm)  
Signed and numbered on accompanying certificate  
(Inventory #31747)



PALIMPSEST - Judith Russi Kirshner's wrote in her article "READ, READ ROSENS," (Artforum, December, 1990) about lists and Palimpsest in particular. Below is an excerpt:

"...Rosen makes the most of lists, transforming their linear potential so that they simultaneously undercut while they add up. In Palimpsest, 1989, John X and Benedict X begin a list of names, united by the terminating columns of X's. That includes not only popes but kings and concludes with Malcolm X. The reader is caught up short, first by the impact of the African-American leader's name, then by the switch from Latin numeral to English letter. There is a kind of inevitability to this sequence that is broken by the politics of that seemingly simple shift. Like a comedian, Rosen fine-tunes her visual timing, judging how long it takes us to read a list and how many lines long a list can be before we lose interest in it. Like a poet, she shapes rhythm, timing, and alignment in a variant historical chronology that is neither ignorant nor overburdened by respect for tradition. Palimpsest is an effective reconstruction of the succession of patriarchal power. To list Malcolm X, for whom X marked his lack of known heritage, as a descendant of church fathers like Leo X, who protected their place in history with Roman numerals, is an inspired filiation that deftly subverts accepted chronologies. Revising and rewriting, Rosen's list demonstrates that any master narrative is vulnerable..."

16)  
THE LIST PORTFOLIO (UGLY DUCKLING, HOMOPHONIA, LISZT, LISTE/LIST), 1990  
Set of four screenprints  
Edition of 25  
Paper size: 30 1/8 x 22 1/2 inches each (76.5 x 57.2 cm each)  
Signed, titled, dated and numbered in pencil on verso  
(Inventory #23232)



- 1) UGLY DUCKLING - a found list of names selected from the S section of the Gary, Indiana telephone book. The names are all quite ungraceful sounding, until the 27th one, Swan.
- 2) LISTE/LISTE - a list of French and English words. Liste, the French words, look like English words. The second part, List, is the English translation of the French Liste, which of course also look like English words.
- 3) LISZT - a list of all of Franz Liszt's works
- 4) HOMOPHONIA - a list of words identified by the artist that each contain a pair of identical looking and sounding letters, homophonic in other words. Just one letter away from homophobia, Homophonia is a little verbal metaphor for the larger society and the importance of like components to structure and meaning.



17)

MAPPINGS, 2017

Set of 12 silkscreen prints

Edition 4 of 25

Overall measurements vary

Image/paper size: 13 3/4 x 9 3/4 inches each (34.9 x 24.8 cm each)

Signed, dated, and numbered on reverse on one sheet

(Inventory #32241)



MAPPINGS - Each of the 12 panels has as its underlying template the alphabet, printed in light gray. Overlaid black lines connect letters, stringing them together as in connect-the-dots to spell out phrases which begin and end with the same letter: Global Warming, Mapping Room, Glass Ceiling, Murder Victim, Cul de Sac, Memory of a Dream, Dazed and Confused, Why Is Butter Yellow, Lonely Street Heartbreak Hotel, Ocupado, Yesterday, and Stream of Consciousness. A small golden circle directs the reader to the beginning and end point of the word or phrase. The visual result is an abstract closed-circuit system that relates in some way to the meaning of the phrase.

18)

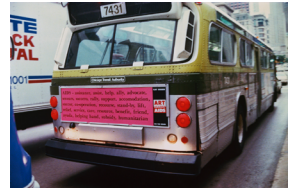
digital image of

ART AGAINST AIDS ON THE ROAD, 1990

Poster

Edition of 50

21 x 64 inches (53.3 x 162.6 cm)



AIDS - was made as bus tailgate posters in Chicago for the public exhibition titled "Art Against AIDS on the Road," curated by Anne Philbin for AmFAR (American Foundation for AIDS Research). "Art Against AIDS: On the Road" began in San Francisco in 1989 and traveled to Chicago and Washington, D.C. in 1990. The list of synonyms for the verb "aids" was installed on 50 buses in Chicago, which carried the message of generosity and kindness around the city. On "Day Without Art," December 1, 1998, the AIDS list was published and distributed as a handout during the artist's survey exhibition at L.A. MoCA., "Kay Rosen: Lifeli[k]e." AIDS has also been published as a silkscreen edition which was included in "An Incomplete History of Protest: Selections from the Whitney's Collection, 1940-2017," Whitney Museum of American Art, 2017.

19)

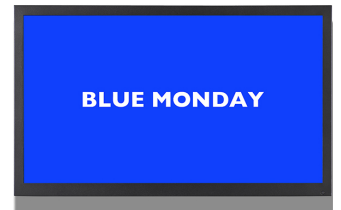
BLUE MONDAY, 2015

Digital video with sound, continuous loop

Edition of 100

Signed and numbered on accompanying certificate

(Inventory #27931)



BLUE MONDAY - is one of the artist's early lists. It was originally created in 1991 in response to an invitation from Michael Shamberg to contribute to a CD-Rom about "Blue Monday," the best-selling 1983 hit by the British rock band New Order, for whom Shamberg was the producer. In 2005 it became a web project for the Bronx Museum, and in 2015, it was published as a continuous video in an edition of 100 by Krakow Witkin Gallery. "Blue Monday" systematically combines every day of the week with each of the six colors of the spectrum in order to explore the alternatives to the colloquialism, "blue Monday," and to discover the poetic and personal associations of colors and days. Rosen's piece begins on "blue" Monday and cycles through 6 colors over the course of 7 weeks, taking 42 days to return to "blue" Monday, all the while, the viewer experiences Orange Thursday, Green Friday, Yellow Saturday and 38 others.

# KRAKOW WITKIN GALLERY

10 NEWBURY STREET BOSTON MASSACHUSETTS 02116 +1 617 262 4490 WWW.KRAKOWWITKINGALLERY.COM

20)

THE MAN, 1989/1991

Etching in colors on Rives BFK White paper with deckled edge

Edition of 32

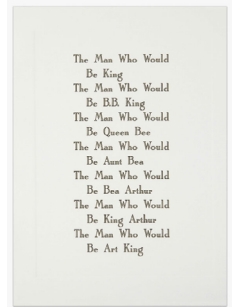
Image size: 15 x 20 3/4 inches (38.1 x 52.7 cm)

Paper size: 25 1/2 x 19 1/2 inches (64.8 x 49.5 cm)

Frame size: 29 3/4 x 23 1/2 inches (75.6 x 59.7 cm)

Signed, titled, dated and numbered on reverse in graphite

(Inventory #32828)



THE MAN - takes the viewer/reader through a series of class, gender, racial, professional, and cultural transformations as they submit to the verbal influence of the letter and sound “bee.” The writer Rhonda Lieberman wrote about “The Man” in her article “Recent Painting by Jewish Women in Indiana” which appeared in the September 1993 issue of *Art + Text*: “The piece has a drag affect to it, implying a kind of linguistic transsexualism, a ‘drag’ through language from a king wannabe to a B.B. King wannabe to a big queen who wanted to be ‘Aunt Bea’ [...] The Kay Rosen piece is about ‘The Man’ and his ambitions; yet the structure of the list inexorably turns him into a temporary transsexual, as if the ultimate evolution of ‘The Men’ passes through becoming-woman.” “The Man” has been published and displayed in multiple venues and formats: as an etching, book covers, and wall installations.

21)

IN LIEU OF LOUIS (1789 - 1870) (A TRUE STORY FROM THE LIST SERIES), 1989/1996

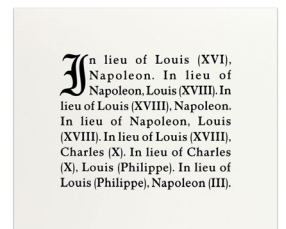
Screenprint on paper

Edition of 16

Image/paper size: 13 5/8 x 16 inches (34.6 x 40.6 cm)

Signed, dated and numbered on verso

(Inventory #28775)



IN LIEU OF LOUIS (1789 - 1870) - lists a true historical succession of French rulers who reigned from 1789 to 1870. During that time, amazingly, every other king was named Louis. The list is written in prose style, as if it were excerpted from a history book. The edition was self-published for an exhibition in 1996 at Art Concept in its former location of Nice.

Works on the table (not for sale):

22, 23)

two copies of:

the catalogue from The Shedhalle, Zurich, "Manum de Tabula," curated by Harm Lux showing TWO TOWERS, 1991

legend, silkscreen on wall; Shorter version, 1991/1992

and

painting on wall, Rhona Hoffman Gallery, Chicago + legend



TWO TOWERS - was installed as a wall painting in the exhibition "Manum de Tabula," Shedhalle, Zurich, 1991, curated by Harm Lux, and in a solo exhibition by the artist at Rhona Hoffman Gallery, Chicago, 1992. An accompanying legend was posted on an adjacent wall. Missing components or blocked and suppressed information have been one aspect of the artist's work over the years. TWO TOWERS selects pairs of identical or similar segments from words, continuing and carrying the HOMOPHONIA list of 1989 a step further. The strategy of two or more sets creates a dynamic requiring the viewer to decipher meaning from their relationship and the way they interact. Does one repeat the other, as in "mimicry"? Mirror the other, as in "photograph"? Reconstruct the other (structure)? Balance the other (equilibrium)? Do they become a sequence of some sort (hierarchies)? Locating the meaning more specifically, requires knowledge of the host word, demonstrating the significance of context in the construction of meaning.

# KRAKOW WITKIN GALLERY

10 NEWBURY STREET BOSTON MASSACHUSETTS 02116 +1 617 262 4490 WWW.KRAKOWWITKINGALLERY.COM

24, 25)  
two copies of:  
SISYPHUS, 1991  
Gold ink printed on blue ribbon  
Unknown edition size  
18 3/4 x 2 inches each (47.6 x 5.1 cm each)

SISYPHUS - was originally created for the 1991 exhibition "Candyass Carnival" at Stux Gallery in New York City, featuring the work of Cary Leibowitz and friends. The work draws on two sources to depict futility and hope, as well as observations about language: the Greek myth of Sisyphus, a mortal who was condemned by the gods to roll a boulder up a hill for eternity, only to have it roll down again; and phonetic peculiarities in the English language. Sisyphus is spelled seventy-two different ways, one name per line, but never correctly. There may not be another word which has so many possible spellings. Each failed iteration is accompanied by a drum roll followed by a ta-da, reflecting the descending trajectory of the rolling stone.

26)  
MORE, 1991  
Photocopy on paper  
Image/paper size: 11 x 8 1/2 inches (27.9 x 21.6 cm)

MORE - lists the accomplishments of the 16th century Renaissance humanist and saint, Sir Thomas More. The photocopied list was part of a commission for THE PROGRESSIVE CORPORATION ANNUAL REPORT in 1991. It was not one of the six Rosen artworks included in the actual annual report, but remains part of the Progressive Collection.

27)  
WORLD AIDS DAY, 1998  
Handout on World AIDS Day during "Kay Rosen: lifeli[k]e," L.A. MoCA and Otis College of Art and Design, 1998-1999  
Image/paper size: 11 x 17 inches (27.9 x 43.2 cm)

AIDS - assistance, advocate, save, assist, secour, socorro, ayuda, help, stand-by, accommodation, ally, life, succor, recourse, service, resource, benefit, friend, helping hand, rally, care, subsidy, relief, humanitarian, co-operation, sustenance, support

AIDS - was made as a bus tailgate posters in Chicago for the public exhibition titled "Art Against AIDS on the Road," curated by Anne Philbin for AmFAR (American Foundation for AIDS Research). "Art Against AIDS: On the Road" began in San Francisco in 1989 and traveled to Chicago and Washington, D.C. in 1990. The list of synonyms for the verb "aids" was installed on 50 buses in Chicago, which carried the message of generosity and kindness around the city. On "Day Without Art," December 1, 1998, the AIDS list was published and distributed as a handout during the artist's survey exhibition at L.A. MoCA., "Kay Rosen: Lifeli[k]e." AIDS has also been published as a silkscreen edition which was included in "An Incomplete History of Protest: Selections from the Whitney's Collection, 1940-2017," Whitney Museum of American Art, 2017.

28)  
FEEDER, 2000  
Holiday postcard  
Card size: 6 x 4 inches (15.2 x 10.2 cm)

FEEDER - a holiday card from the artist, is a partial list of birds identified at the artist's back yard bird feeders.

29)  
SCHOOL OF FISH, 1997  
Book cover for author Eileen Myles, Black Sparrow Press  
9 1/4 x 6 1/4 x 1 inches (23.5 x 15.9 x 2.5 cm)

SCHOOL OF FISH - In 1997, the artist received a hand-written letter from the great poet, Eileen Myles, asking her if she would design a cover for her book School of Fish. The artist wasn't familiar with Myles' work 24 years ago, but she has come to know and love it. (Since then, Myles has also written about Rosen's work in numerous publications.) The list has nothing to do with fish, but everything to do with fishy-sounding words, thus the eye reads one thing but the mind's ear hears another.

30-33)

HOMOPHONIA - is a list of words identified by the artist that each contain a pair of identical looking and sounding letters, homophonic in other words. Just one letter away from homophobia, "Homophonia" is a verbal metaphor and short cut for the larger society, demonstrating the importance of like members to structure and meaning. It has been distributed as a handout in many venues, bookended between "The Center Show" in 1989 at The Lesbian & Gay Community Services Center, New York City, and "Once Upon a Time and Now" in 2015 at The LGBT Community Center, New York.

30)

HOMOPHONIA, 1989-2015

Handout from the exhibition, "Once Upon a Time and Now", 2015

The Lesbian & Gay Community Services Center, New York City, curated by Ian Altaveer

Paper size: 11 x 8 1/2 inches (27.9 x 21.6 cm)

Printed "Homophonia ©1989-2015 Kay Rosen" lower right



31)

HOMOPHONIA, 1989-2012

Handout from the exhibition, "Girl Talk", 2012

Contemporary Art Museum, Raleigh, North Carolina, curated by Elysia Borowy

Paper size: 11 x 8 1/2 inches (27.9 x 21.6 cm)

Printed "Homophonia ©1989 Kay Rosen" lower right



32)

HOMOPHONIA, 1989-1998

Handout from the exhibition, "Edifying Sappho and Socrates", 1998

An exhibition for an international gay + lesbian monument. Sydney Gay & Lesbian Mardi Gras.

A Ministry of Public works project curated by Rafael von Uslar.

Paper size: 11 x 8 1/2 inches (27.9 x 21.6 cm)

Printed "Kay Rosen, Homophonia, 1989/1998" lower right



33)

HOMOPHONIA, 1989

Handout from the exhibition, "The Center Show", 1989

The Lesbian & Gay Community Services Center, New York City, curated by Rick Barnett & Barbara Sahlman

Paper size: 14 x 8 1/2 inches (35.6 x 21.6 cm)

Printed "Kay Rosen, Homophonia, ©1989" lower right



34)

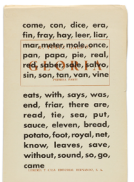
GLORIA (GALDOS) from LISTA/LIST, 1992

Silkscreened text on a Spanish paperback (two volumes) book cover

Edition of 27, TP 2/3

7 x 4 5/8 x 3/4 inches each (17.8 x 11.7 x 1.9 cm each)

Signed, titled, dated, and numbered along binding on one book cover



LISTE/LISTA/LIST - was made for a group exhibition at Randolph Street Gallery in Chicago in 1992 titled "Multiples '92." The artist's contribution was a selection of over twenty classic French and Spanish paperback books whose covers had been screenprinted with her texts: the reprised "Liste/List" (from the 1990 List Portfolio) and a newly created Spanish/English version titled "Lista/List" comprised of Spanish/English words. The dual-language texts consists of a prose-stye list of French or Spanish words that look like English words, followed by their translated counterparts (rue/street or come/eats). The lists appear to be a sort of glossary for the contents of the books, when in reality their linguistic ambiguity prevents any useful guidance. The sound and meaning of the words contradict their visual commonality and demonstrate the fragility of cross-cultural communication.

**KRAKOW WITKIN GALLERY**

10 NEWBURY STREET BOSTON MASSACHUSETTS 02116 +1 617 262 4490 WWW.KRAKOWWITKINGALLERY.COM



35)

GIRL TALK, 1998

Exhibition postcard from "Kay Rosen: Girl Talk"

Ten in One Gallery, Chicago, Illinois, October 16 - November 21, 1998

Card size: 6 13/16 x 4 3/4 inches (17.3 x 12.1 cm)



GIRL TALK - is a list of titles of artworks included in the exhibition of the same name at Joel Lieb's Ten In One Gallery, Chicago, 1997.

36)

OBFUSCATE, 2017

Los Angeles Review of Books, Quarterly Journal, No. 16, December, 2017, "Art" issue



OBFUSCATE - Although written in the 1990's, the list was only published in 2017 in the LOS ANGELES REVIEW OF BOOKS. One word, "obfuscate," generates 21 new words by obfuscating parts of the original word.

37)

BLUE, 2008

TATE ETC., Issue 14, Autumn, 2008



The artist was invited by the magazine Tate, Etc., to contribute to a chapter called "Micro Tate," basing her project on an artwork from the Tate collection. The artist chose "Yves Klein's IKB 79." 1959, creating a list of over sixty well-known English words and phrases from the cultural lexicon.