

Fig. 2.



PAGES

EXHIBITION DATES OCTOBER 13, 2012 — JANUARY 13, 2013

OPENING FRIDAY, OCTOBER 12, 6 to 10 p.m.*

ART BY

Cara Barer	Gloria Kondrup	Echiko Ohira
Hans Burkhardt	Robert Kushner	Pierre Picot
Steven Cortright	Andrew Leicester	Harry Reese
Claire Falkenstein	Peter Liashkov	Victor Rosas
Suvan Geer	Michael C. McMillen	Ed Ruscha
Alexandra Grant	Rebeca Méndez	Owen Schuh
Simon Johnston	Heidrun Mumper-Drumm	Susan Sironi
	George Nama	

ARTIFACTS FROM

Albert Einstein Archives, The Hebrew University of Jerusalem
The Caltech Archives
Doheny Library, University of Southern California
The Huntington Library, Art Collections, and Botanical Gardens
Renny Russell Collection
Jack Rutberg Fine Arts
Peter Stallybrass Collection

CO-CURATED BY STEPHEN NOWLIN AND JOHN DAVID O'BRIEN

ALYCE DE ROULET WILLIAMSON GALLERY

ART CENTER COLLEGE OF DESIGN

1700 Lida Street (HILLSIDE CAMPUS)
Pasadena · California 91103
626.396.2446

williamsongallery.net/pages

WILLIAMSON GALLERY HOURS

Tuesday through Sunday, 12 noon to 5 p.m.
Friday, 12 noon to 9 p.m.
Closed Mondays and holidays

*PAGES opens on ArtNight Pasadena,
a free bi-annual public event, 6 to 10 p.m.
artnightpasadena.org

FRONT COVER

Page detail, *Treasure Cabinet of Albertus
Seba*, 1734. Vol. 1, Part 1.
Reproduced by permission,
© The Huntington Library,
San Marino, California

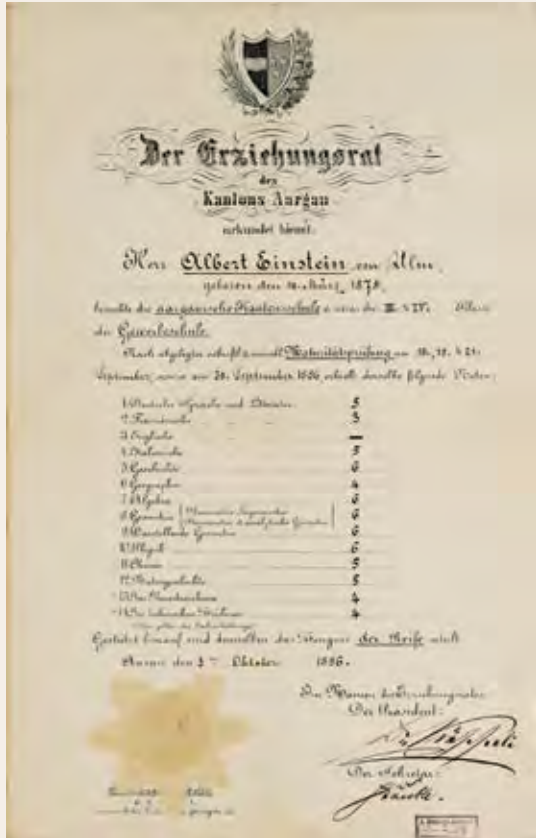


times out to one side amongst the fences, and kicking up m-o-r-e dust, and raising m-o-r-e racket with her coughing and sneezing and blowing her nose—and always fetch up at the stand just about a neck ahead, as near as you could cipher it down. *Or you bet you.*

And he had a little small bull pup, that to look at him you'd think he wan't worth a cent, ^{one} but to set around and look ornery, and lay for a chance to steal something. But as soon as money was up on him, he was a different dog; his under-jaw'd begin to stick out like the fore-castle of a steamboat, and his teeth would uncover, and shine savage like the furnaces. And a dog might tackle him, and bully-rag him, and bite him, and throw him over his shoulder two or three times, and Andrew Jackson—which was the name of the pup—Andrew Jackson would never let on but what he was satisfied, and hadn't expected nothing else—and the bets being doubled and doubled on the other side all the time, till the money was all up; and then all of a sudden he would grab that other dog jest by the jint of his hind leg and freeze to it—not chaw, you understand, but only jest grip and hang on till they throwed up

the sponge, if it was a year. Smiley always come out winner on that pup, till he ~~harnessed~~ ^{tackled} a dog once that didn't have no hind legs, because they'd been sawed off ~~by~~ ^{with} a circular saw, and when the thing had gone along far enough, and the money was all up, and he come to make a snatch for his pet holt, he ~~saw~~ ^{saw} in a minute how he'd been ~~imposed on~~ ^{see}, and how the other dog had him in the door, so to speak, and he 'peared surprised, and then he looked sorter discouraged-like, and didn't try no more to win the fight, and so he got shucked out bad. *see*

~~He gave Smiley a look, as much as to say his heart was broke, and it was his fault for putting up a dog that hadn't no hind legs for him to take holt of, which was his main dependence in a fight, and then he jumped off his hind legs and hid down and died. It was a good pup, was that Andrew Jackson, and would have made a name for himself if he'd lived, for the stuff was in him, and he had genius—I know it, because he hadn't had no opportunities to speak of, and it don't stand to reason that a dog could make such a fight as he could under them circumstances, if he hadn't no tail.~~ *stet*
It always makes me feel sorry when I



Albert Einstein

High School Certificate, 1896

Reproduced by permission, © Albert Einstein Archives at The Hebrew University of Jerusalem
Courtesy of The Einstein Papers Project, Caltech

PAGES

Introduction

by JOHN DAVID O'BRIEN

Co-curated by STEPHEN NOWLIN AND JOHN DAVID O'BRIEN

MY DESIRE, WITH

Stephen Nowlin, to curate an exhibition of pages, a term loosely employed to indicate **NOTEBOOKS, OUTLINES, SKETCHES, RE-WRITES, ILLU-MINATED MANUSCRIPTS, ROUGH DRAFTS** and examples of **MARGINALIA**, comes from an interest in exploring how thinking and innovation evolve from any field, artistic, scientific or literary. It also stems from long term attempts to span creative genres normally not considered coextensive.

In a previous exhibition, *TOOLS*, we placed the functional and the fine art side by side, drawing from far ranging historical sources. In our co-curatorial collaboration, *GHZ*, we sought out unique conjunctions between fine art and design implementation and the technology of new industrial and product design. In his investigations of the interconnections between art and science such as *ENERGY* and *WORLDS*, Stephen has been leading the way for discovering the subterranean linkages between these seemingly disparate spheres of research.

With *PAGES*, we want to delve into artifacts that document the creative process at its onset, before a final version is turned over to the printer, sent out to the professional journal or handed over to the framer. We have tried to focus on pages where the moment in which the forces in any creators' chosen field are still very much at play and in movement, before coming to closure. Those points of coagulation on the hereto scribbled and scrawled pages of writers, scientists, thinkers and artists are invaluable documents that trace the ontogenesis of their creative trajectory. Leaving everything else aside, these pages are quite often stunningly beautiful physical entities in their own right.

The term *ONTOGENESIS*, which I am borrowing from biology (and which was commonly used in art criticism when I was educated in Italy), describes the process of an individual organism growing organically. It is an unfolding of events that gradually changes an organism from a simple thing into a more complex unity. I use it to emphasize the in-process aspect of the work presented in *PAGES*. The evolution of any set of ideas: whether mathematical, visual, literary or poetic, is generally done in stages. In order for those stages to develop, there must be a site where the creator's risk is minimized, pleasure is allowed and play is uninhibited. It has to be a place where there is the freedom to backtrack, contradict one's self, re-write, overwrite, underline and cross out. Where the norm is in flux. Sketches, drafts and notebooks—*pages*—are precisely on that order. They are not the finished works that museums and galleries normally display. They are the pre-cursors, they are the testing grounds, they can be discarded and are often set aside completely in the rough. As such, they are safe havens for the freewheeling evolution of creative processes, for working through ideas and honing in on larger fields that will one day give up their end results.

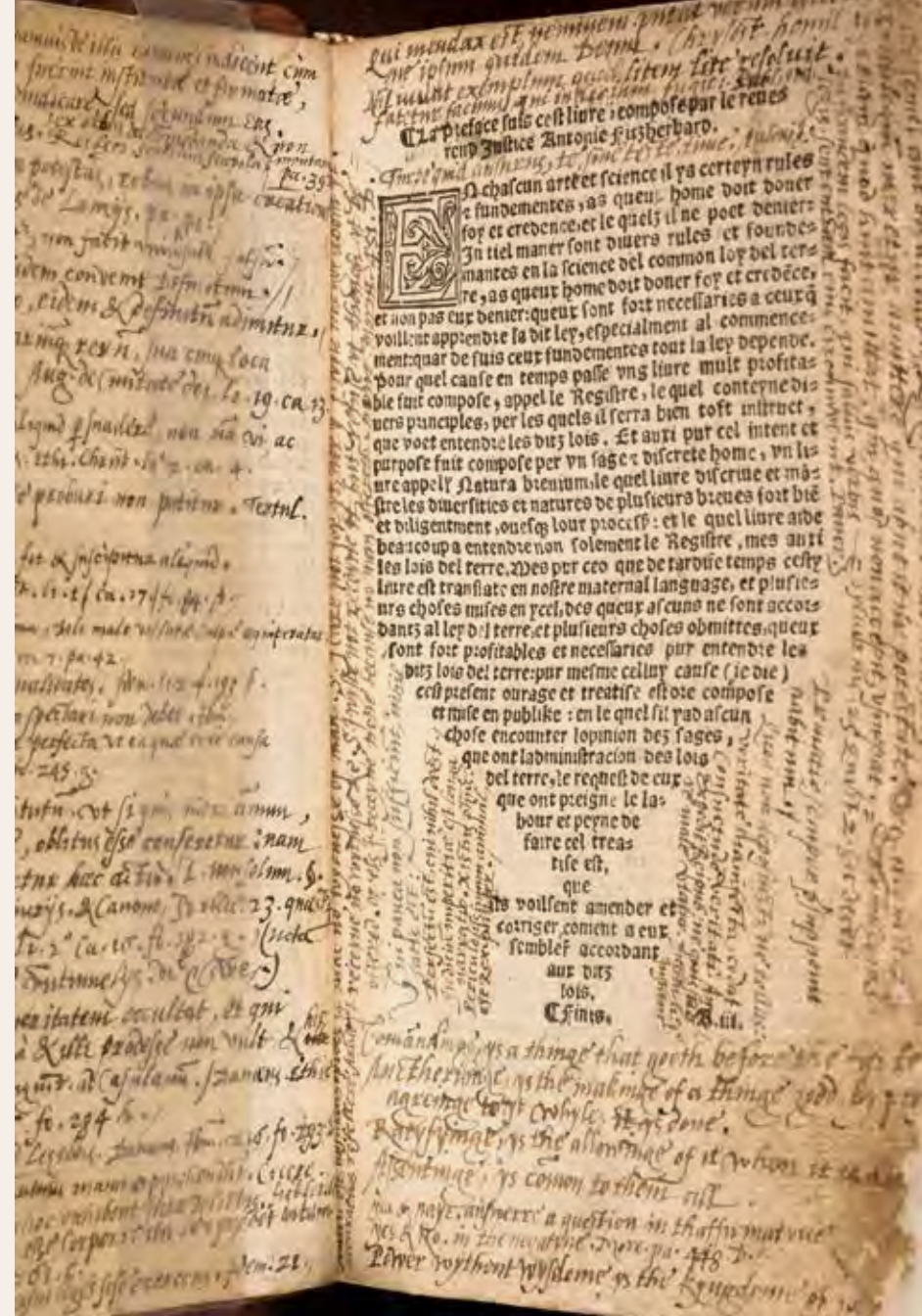
Usually the purview of specialists, the wealth of PAGES draws from the special collections of libraries and institutions of education and research in the greater Los Angeles area. Our gratitude for their generosity and enthusiasm is immense. We also acknowledge a distinguished predecessor — the Hammer exhibition: “The World from Here Treasures of the Great Libraries of Los Angeles” that between October 17, 2001–January 13, 2002 celebrated the depth and diversity of special collections libraries in Los Angeles County by presenting a large variety of objects drawn from 32 local institutions. Thanks to these scholars and their precedent, we were allowed to unearth these archives in the name of fine art and to focus our attention on what they have been the custodians of for so long — the proof in action of how pages are used to think ideas and projects through.

Pages are the locus of things to still be worked out. They consist in doodles, jots, elliptical notes and rough diagrammatic sketches. They are the tools used in the mulling over of ideas, sentiments and/or images. Brainstorming, crisscrossing and/or zigzagging through a given set of ideas or impulses tends to be the procedural norm, the standard operating practice. More often than

Anthony Fitzherbert

La Nouvelle Natura, 1553

Reproduced by permission, © The Huntington Library, San Marino, California



not these pages are generated not as something to be divulged or displayed, but as a transitional device. However, that is precisely how this evidence of first hand thinking-it-through allows us to see the entirety of the working process from the inside out and from the onset.

The pages we have sought out are often set more on the personal and the studio side of a project's overall development and they are often written to an audience of one. Finished pages are set more on the professional and presentation side of a project's conclusion and they are most often written to the internalized, chorale audience of a given field. We have drawn from both, with an eye on the intrinsic visual values as well as on the content. We have been drawn to individual pages and to some sequences, but we have avoided any attempt to systematically fashion a scholarly accounting of them.

We have employed our outsider status as a positive value, synching up with the historical as it came by and watching out for the extraordinary wherever it cropped up, with a certain insouciance about the categorical provenance and role of individual pages extracted from within a larger genre and context. Because we approached these pages from the standpoint of

contemporary art, we were free to place things side by side that otherwise live in separate categories and often-different places.

We hope you will agree that it is intellectually thrilling and visually captivating to put contemporary drawings next to illuminated manuscripts and the notes of a writer such as Charles Bukowski next to the notes of Albert Einstein. The obvious differences of what was intended and explored by these creators are linked inexorably by the way they worked it all out on their realm of their pages.

OVERLEAF

Page and Title Page from
Treasure Cabinet of Albertus Seba, 1734, Vol. I, Part I.
Reproduced by permission,
© The Huntington Library, San Marino, California



LOCUPLETISSIMI
R E R U M
 NATURALIUM
THESAURI
 ACCURATA DESCRIPTIO,
 E T
 ICONIBUS ARTIFICIOSISSIMIS
E X P R E S S I O,
 P E R
UNIVERSAM PHYSICES HISTORIAM.

O P U S,

*CUI, IN HOC RERUM GENERE, NULLUM PAR EXSTITIT.
 EX TOTO TERRARUM ORBE COLLEGIT,
 DIGESSIT, DESCRIPSIT, ET DEPINGENDUM CURAVIT*

ALBERTUS SEBA,

ETZELA OOSTFRISIUS,

*ACADEMIÆ CÆSARÆÆ LEOPOLDINÆ CAROLINÆ NATURÆ CURIOSORUM
 COLLEGA XENOCRATES DICTUS; SOCIETATIS REGIÆ ANGLICANÆ,
 ET INSTITUTI BONONIENSIS, SODALIS.*

T O M U S I



A M S T E L A E D A M I,

Apud J. WETSTENIUM, & GUL. SMITH,
 & JANSONIO-WAESBERGIOS.

M D C C X X X I V.



Susan Geer

Loose Ends, 1999

Altered book, human hair, thread, 8.5×12×1 inches

Courtesy of the artist

AGE OF THE PAGE

by STEPHEN NOWLIN

IMAGINE RECTANGLES, PAPER ONES—IT WASN'T ALWAYS

SO. For thousands of years before our own two-millennia-long *Common Era*, and even dissolving halfway into it, surfaces made from plants and barks and animal skins and rolled into scrolls, or scratches and etchings on tablets of various sorts, were what comprised the spaces and techniques for marking things down and preserving meaning. It was on materials like wood, stone, leather, papyrus, parchment, and vellum that memory was encoded – they were the hard-drives of the distant past.

The 6th century was well under way by the time most of the earlier rough-hewn and rolled types were squeezed out by the more elegant *codex*, a form that had

first appeared somewhere around the beginning of CE's initial thousand years, and that we now recognize by the broader term "book." The codex featured *random access*, a notion right at home in the lexicon of our own digitally-enhanced 3rd millennium. It was the codex that gave birth to the leaf with its two sides — the page — bound together with other leaves and available for the first time to the convenience of toiling scribes and other writers-down of things. The older scroll form had to be accessed by a linear path — one couldn't get deep into it without rolling and unrolling and plodding through everything that came before. But with codex random access, readers were permitted to wantonly jump from page to page and section to section — like sand fleas on a wet beach, if their impulses and attention-spans so compelled them. This 1st-century liberation would be among history's greatest advancements in the creation and storage of knowledge, until surpassed by the revolution of the printing press — Johannes Gutenberg's 15th century flywheel of Renaissance progress.

Paper as we know it today — cheap and plentiful and ordinary enough to have earned for every household the need of a *wastepaper basket*, was only enabled a relatively short time ago by innovative industry in the nineteenth century. Before that, paper and pages in any great quantity were an expensive commodity. But now

we consume and waste paper with abandon — leaves and pages are everywhere, flooding mailboxes, crammed onto dusty bookshelves, awaiting metamorphosis in the recycle-bin, stacked up and forming silhouettes of city-like skylines in the corners of messy offices. Reportedly threatened by the economics of the dwindling newspaper business and the rise of the blogosphere, supplanted and relegated to metaphor by fleeting electrons of the *e-book* and transformed by digital magic into the faux surfaces of websites and cyberspaces, pages — physical paper pages — nonetheless continue to occupy a special niche in the psyche of human beings, and are essential to the long tale of our endeavor as imaginers, rememberers, and recorders of thought.

To leave those thoughts around for others not within earshot, humans needed symbols to span gaps in time and permit non-synchronous messaging, and those symbols needed a place to reside other than in a forgetful brain — preferably a place with permanence or at least a degree of longevity. A prehistoric genius thought up *external memory* — so the first hard drives of the Paleolithic era were stone walls of caves and the first few bytes of symbolic communication were announcements of sorts, declarations to spirits and deities overseeing the hunt for food and other pressing ancient issues, apparitions whose names and powers have since faded to black but



Susan Sironi

Secret Garden Red, 2011

Altered book, 9.5 x 2 inches (opened)

Courtesy of the artist and Offramp Gallery, Pasadena, California

who apparently had wireless access to terrestrial cave-memory from their netherworld abodes.

Messages, if they are to be remembered, must be *memorized* somehow, i.e., recorded, if not internally in a brain then externally in some other medium that a brain can access. The oral traditions and storytelling of ancient peoples were a means of passing the memory baton from brain to brain, linking older ones to younger ones and managing continuity through time. Cave paintings, petroglyphs, pictograms and ideograms, the graphic symbols representing whole ideas or concepts, were eventually broken down into smaller more nuanced units based on syllables and phonetics. All were made possible by a shift taking place over thirty-some millennia, the transition from a reliance on internal memory to the development of external memory, and then a long succession of means and materials devised to remember things on stones and skins, a lineage that ultimately resulted in the page as we have known it.

The saga of the paper rectangle and its years as our external memory-of-choice, its simple narrative about learning and telling, is one connecting us to the full breadth of our human history. There's a gratifying symmetry to be found in the unhurried deconstruction of communication into smaller and smaller symbolic bits,

from cave concept to alphabet unit, wherein each of the alphabet's letters were ultimately to carry no content at all (not much symbolism in a single G or an M), followed by the re-assemblage of meaning through combining letters into words and sentences into paragraphs, their resulting subtleties and complexities memorized onto pages and then pages into books that represent, like their primitive stone counterparts, large and transformative messages.

One has to wonder, as other external memory forms become the preference of our digital era, if we might be witnessing the slow beginning to an end of the 2,000 year-long age of the page. Thoughts, etched or painted or written for posterity in some memory-medium, are like traces of the craftsman's hand on a earthen vessel. Human technologies blink into and out of existence quickly in the long sweep of time, and it might be that pages, like other rare artifacts revealing the character of the past, will someday be more greatly valued for their embodiment of history than for their proactive role in mirroring the present. Yet while the early 21st century has seen a decline in the volume of paid authors and thriving bookstores, the number of books published in recent years has exploded due to new self-publishing resources. Good news for pages, perhaps.

Regardless of what meanings are encoded on their surfaces, pages, by their kinship with our accumulation of hard-won knowledge, have become resonant objects in their own right. The page is itself a symbol of something deep and profound, even if what is written upon it is bland and silly, even if nothing at all is written upon it. The page as an object, like all object-symbols, resonates with meanings that have no mass, no displacement of physical space, their dimensions measured by the degree of reflection they inspire. Our living of the last two millennia is a progression coerced by the turning of pages — they are finger ripples in our clay past. On the surfaces of pages, as on the walls of caves, humans have been fulfilling an imperative crafted by their long-journeyed evolution — they navigate the mind's stubborn synaptic pathways, forge new passages, shape, sculpt, and conjure ephemeral wisps, map their invisible neuralscapes,

and perform the alchemy of
a weightless thought,
an idea
expressed.





FOR THEIR ADVICE, ENCOURAGEMENT, AND PARTICIPATION,
the curators wish to acknowledge and express appreciation to: Peter Stallybrass, Carla Mazzio, Alan Jutzi, Susan Turner-Lowe, Jessica Todd Smith, Marieka Kaye, Daniel Lewis, and William Deverell, The Huntington Library; Charlotte E. Erwin, The Caltech Archives; Catherine Quinlan, Melinda Hayes, and Dace Taube, Doheny Library, University of Southern California; Fred Fehlau, David Mocarski, Julian Goldwhite, Art Center College of Design; Francesca Murphy; Lesley Elwood, Elwood and Associates; Barbara Wolff, Albert Einstein Archives, The Hebrew University of Jerusalem; Diana L. Kormos-Buchwald and Sarah E. de Araujo, Einstein Papers Project, California Institute of Technology; Erika Torri and Maura Walters, Athenaeum Music & Arts Library, La Jolla, California.

WILLIAMSON GALLERY EXHIBITIONS are made possible in part through the generous support of the Williamson Gallery Patrons and a grant from the Pasadena Art Alliance.

BACK COVER

Michael C. McMullen

Delilah, 1991 (reconstructed 2012)

Mixed-media installation,

177 × 21 × 21 inches

Courtesy of the artist and

L.A. Louver, Venice, California

Special thanks to the Assistance League
of Santa Monica

INSIDE FRONT COVER

Mark Twain

The Celebrated Jumping Frog of Calaveras County, 1869

Author's revisions to first edition

Reproduced by permission, © The Huntington
Library, San Marino, California

LEFT

Cara Barer

Elegy, 2011

Archival inkjet print, 36 × 36 inches

Courtesy of the artist and Susan Spiritus
Gallery, Newport Beach, California

BOOKLET FRONT

Cara Barer

Orb, 2011

Archival inkjet print, 36 × 36 inches
Courtesy of the artist and Susan Spiritus
Gallery, Newport Beach, California

OVERLEAF

Echiko Ohira

Untitled, 1999–2000

Cardboard, tea stained paper, glue, tea
stained sketchbook, 39 × 33 × 9.5 inches
Courtesy of the artist

