



Elana Adler

Elana Adler lives and works in Brooklyn, NY. She makes art in direct response to her experiences emphasizing material, repetition, and identity.

Letters from the past are like time capsules, objects that tell stories. Knowing that they mean something makes me want to take care of them - find a place for them. I am making a series of obelisks/shrines. They are an after life for each item; an established physical presence for each memory. The vessels are made of concrete, an ordinary material. They are gilded inside. What triggers a memory is secondary to what comes after. You are drawn down a deeper path, recalling a personal history.

elanaadler.com



Christine Alicino

My photographic life began in the avant-garde performance and music scenes of New York and San Francisco. The experimental vibrancy and energy of those years continue to inform my work. Shooting still and motion I create bodies of work that explore the transient nature of people, landscapes and objects. Mostly self-taught, I rounded out my studies in the photography department at the Academy of Art SF, the SF Art Institute and in collaboration with other artists. My professional practice blurs the line between fine art and commercial photography, creating award winning iconic images for advertising that resonate with my fine art photography. I've worked on collaborative projects with Margaret Jenkins, Ursula , and Brian Eno and participated in group exhibitions at the San Francisco Museum of Modern Art, Modern Books Gallery, the Quotidian Gallery and other spaces in the Bay area. I have documented and produced portraits of celebrities and artists of our generation: Bill Gates, Nick Cage, John Adams, The Neville Brothers, Tracy Chapman, Tom Waits, Kronos Quartet and Pema Chodron. I have exhibited nationally, taught, and lectured at colleges and venues throughout California.

christinealicino.com

Long-time collaborators Christine Alicino and Ursula Brookbank present IN STEREO - a four year long photo and video project begun on the lunar new year of the Rabbit - 2011. In the first year, Christine and Ursula, living in different cities each took one photo a day on their mobile phones. The photos were sent at the end of each day with no knowledge of the other's subject or image. For the next 3 years, once a week they each shot a 20 second video with the same parameters. The images and videos were not viewed until both were received, and not discussed or written about until they met up at the end of each year. A synchronicity occurs when both images are viewed side by side conveying significance by the casual connection of the two. The third year the images were projected on top of each other onto refractive surfaces as an installation, creating further fragmentation of the virtual transmission of the time based images. The shows were originally presented at Echo Park Film Center in L.A.



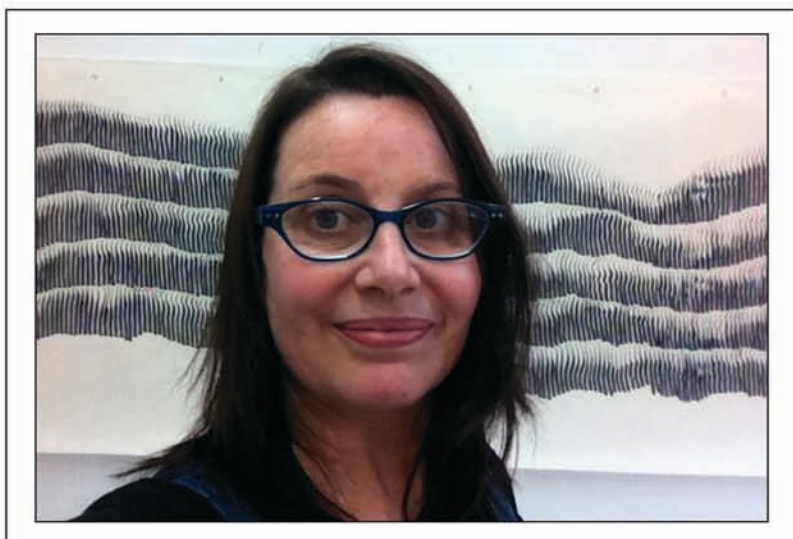
Joan Anderson

What there is to say about me could be summed up this way: I am a painter with other motives. That is, I see painting as a way to communicate what is difficult to express in words, what resists being visible in any other way. I also use the term “painter” broadly – it covers everything I do in the studio, everything you’ll find on my website. Things like sewn textiles, leather, tree trunks, carpentry, wire and steel, linen and wool. And cotton and silk.

I am a meditator. That also is an appreciation of wordlessness, a curiosity about silence and life underneath the skim of concepts. I’ve been indelibly imprinted as an artist and human by Buddhist meditation and retreat practice. I am grateful to the teachers and community of practitioners who have taught and supported me.

I, too, am a teacher. I teach painters. So again, I am grateful to all my teachers and students without whom the transmission stream dries up, the transmission stream of wisdom that passes from one mind and heart to another. And the transmission stream of beauty that makes life, even a life beset with difficulty and suffering, worth greeting the day and the lovely night.

joanandersonart.com



Theresa Antonellis

Theresa Antonellis graduated Magna Cum Laude with dual BAs in Art History and Art Studio from Mount Holyoke College in Ma. (2010) and received her MFA from the University of Mass. Amherst (2013). She has exhibited in Mass. and Japan.

The ink used in One to One is iron oak gall ink whose origins may be traced to a recipe dated 500 AD. Its use was popular from the Middle Ages into the 20th c., until synthetics replaced it in commercial uses. Many of the oldest surviving legal documents were drafted in oad gall ink, notably, the U.S. Constitution. Artists and writers valued the ink for its permanence and rare color. The galls are developed in oak trees when small wasps deposit eggs in the tree's buds, causing little round growths around the eggs, to support the eggs as they mature. After a period of about two years, the galls maybe harvested. To make ink, the galls are crushed and mixed with boilingwater. Ferrous sulfate and gum arabic are added. The mix is filtered and ready to use after one or two days of brewing. To me, the violet-gray color of iron oak gall ink has deep associations tomy passion for pen and ink, for correspondence and travel, (both my own trails and the trails of letters and postcards to loved ones). This hue arouses nostalgia for letters of hand written text, for new friendships and new places bookmarked by such letters, made by my hand. Nostalgia also for a Rapidograph pen whose parts required meticulous cleaning between projects. Memories of post office cancellation marks, now seen only in black or red, but long ago were seen on cancelled letters in ambiguous purple-gray.

The method is literally one breath per one line. These paintings represent territories of the hand and of the body. Every line in the painting represents an occupation of space and time, a testimony to having breathed, having been in the body, and having been here now. The breath itself has the singular quality of being subject to both conscious and unconscious control. At the bondary of the unconscious and conscious a threshold: a place and where body and mind meet. The mind may control the breath, but only to a point, and at that point (which always changes) the body must have the breath. I cannot will myself to cease breathing, but I may be able to become aware of subtle breath sensations in my body. Every line is a response to the previous line.

theresaantonellis.com



Agness Au

Agness Au was a fashion designer for 30 years, and is currently a creative director, consulting for web and catalog design. She is also an ikebana artist and teacher, a senior Buddhist meditation teacher, and a long time student of improv dance and theater. Agness has been making collages since her teens.

Steve Clorfeine's amazing 50 years of correspondence, lovingly collected and now offered freely, with very few stipulations to his many artist friends and collaborators, provided inspiration, play, and art material for this group show. What a brilliant idea that captures not only SC's personal history, but also the practice of hand written communication during that period of time. I simply can't imagine what an accumulation of 50 years of emails and text messages might look like, in comparison. I'm excited and grateful to participate in this remarkable event.

Sorting through the provided materials was itself a journey of abundant memories and reflections of our long and loving relationship with SC, his family and his large network of friends, from across the globe. A favorite collage I made years ago includes many photos of SC and our young sons playing cards together. They call him Uncle Steve.

Amongst the material that I chose, one postcard is from SC's most recent trip to Morocco, another is a note to me with information about this group show, a French postcard that SC sent to 'Mom and Dad', and some tiny cars from Rio De Janeiro.

In my work as a consultant and stylist for a catalog and website, I collaborate with younger art directors who are adept at Photoshop. As I laid out the layers of paper cutouts for this piece, I realized that collage is a pre-Photoshop art.

My process in general, for the creation of anything, (a collage, a homemade chicken and vegetable soup, writing a talk, plans for the remodel of our new house, putting together an event, doing an ikebana arrangement, etc.) follows a similar pattern.

- 1. Questioning, what is the idea/purpose/task to be performed/accomplished?**
- 2. Next comes "Mulling time" ~ the project/task may be far away and vague, and is drifting/floating/sitting in space.**
- 3. Then something happens in present experience, that sparks a connection to one of the floating, spacious elements of the project. A spark, that is the first dot of the piece, project, the meal, etc. Beginning with that synergy, it expands in a process similar to cell division, (but in fact is more like multiplication).**
- 4. These first ignitions begin to form connections, creating a web ~ until the situation takes on a 'life of its own'.**
- 5. The web continues growing. I begin to 'see' the scope of the piece; practicalities are addressed and in the end, we enjoy the meal.**
- 6. Finally, the satisfaction/enjoyment/the hard work is offered for the benefit of all.**



Susan Banyas

Susan Banyas is a multi-media artist and cultural detective whose art is born from the ordinary beauty of everyday life, the political times we live in, the social dance with do with others, the stories people tell, their soul stories. Her everyday dancing method is the foundation of her storytelling and directing style.

**Text for May, 2015 performance
Performed by Steve Clorfeine and Lanny Harrison
--essay by Steve, mailed to me by Louise Steinman**

8 February, 1990

Part I

**It's been 10 days since I've been back from a two month European tour.
The workshop is called Theatre of Heaven, Earth, and Man
Natural hierarchy
Heaven – open space, first thought
Earth – the ground Human joins heaven and earth**

**Approaches to contemplative art: A balance of practice and theory
A talk about Naropa Institute:
A mecca for people looking for: Self-development, self-designed, small
community learning**

**Heightened time: The wall coming down
A writer being inaugurated President**

Part 2

**I'd had this vision that we'd arrive in Berlin, put our suitcases down and go
directly to the wall
We all got together in the theatre: Build sets, Dimmer board, Translate
constantly, Type the program, Stage and promote the show**

**It was ten days before we glimpsed the Brandenburg Gate at midnight - The
energy all around us in the streets; Curiosity and Change; Openness and
Uncertainty**

**A constant sense of impermanence
Paralleled our performing experience**

**We danced to a two-piece band in East Berlin
We ate dinner late, after the show - Yugoslav restaurant
Turkish restaurants with Turkish red wine and music**

**We worked non-stop. Travelled in 3's, 5's, 10's. Locked horns.
Moved on 15 minutes later. No choice.
Soaked again and again with Being on the spot
We'd come from Naropa It was Berlin and Europe at the beginning of a
new decade.**

susanbanyas.com



Barbara Bash

Barbara Bash has been in love with the alphabet and handwriting for a long time. Getting on the page - through calligraphy, drawing, and book art and performance painting has been her absorbing task.

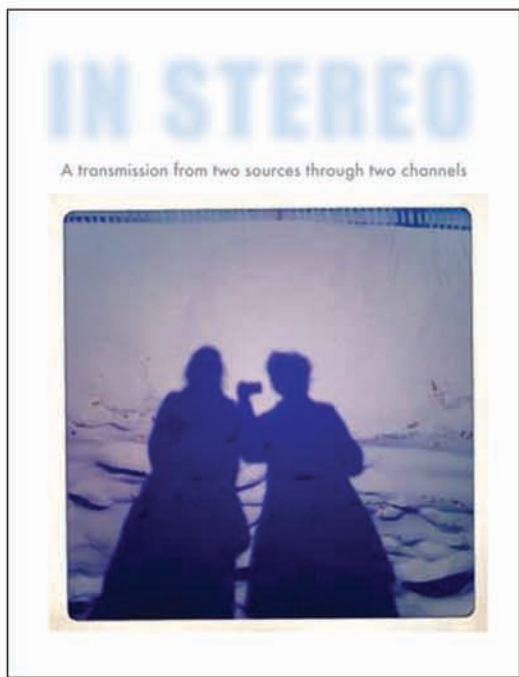
www.barbarabash.com

Going Down

The image on this postcard drew me in.

**The story on the back provided more information -
a boat with a heavy shipment sinking down slowly in the water.
I added fragments of typed letters to the waves
and a cancellation stamp to the sky.**

**Then I began to write out a background field -
allowing the inner landscape to be touched by the outer image -
layered - not completely visible or legible
giving voice to the weight and goodness of going down deep -
following the path of handwriting as a journey of self discovery.**



Ursula Brookbank

Ursula Brookbank is a Los Angeles based artist, who works in the mediums of film, video, photography, installation, and performance. She received a BFA in Painting at the University of Florida in 1975. Relocating to LA in 1976, Brookbank began as a darkroom technician for a commercial photo studio, and has been an Art Director for still photography and video productions since 1979. Her image-based work currently engages the feminine detritus of her SHE WORLD ARCHIVE in an ongoing participatory and collaborative dialogue. Her work has shown recently at the Echo Park Film Center, The Museum of Jurassic Technology, REDCAT, Luckman Fine Arts Complex, Los Angeles Municipal Art Gallery, Craftswoman House, and at the Center for Living Arts in Mobile, Alabama as well as Krowsswork in Oakland California.

ursulabrookbank.com

Note from Curator, Steve Clorfeine

I first heard about 'In Stereo' a few years ago while visiting Christine in S.F. I was intrigued by the project and immediately wanted to be part of it. When I began to conceive the 'Correspondence Project', I invited them. She and Ursula graciously agreed to show 'In Stereo', which for me represents a contemporary correspondence, artfully and thoughtfully constructed within a frame of random, or found material. In lieu of words, they correspond with images while thinking of each other and trusting their mutual intuitive imagining.



Brenda Bufalino

Recognized throughout the world as a leading exponent and innovator in the tap world, Ms. Bufalino performs, lectures, and teaches master classes and workshops throughout the United States, Germany, Italy, England, France, Israel and Australia.

She has appeared as a guest soloist in Carnegie Hall, Avery Fisher Hall, The Apollo Theater, The Brooklyn Academy of Music, The Smithsonian Institute and the Kennedy Center.

A trailblazer in the renaissance of jazz and tap dance, Ms. Bufalino has been one of the guiding forces in the creation of numerous Tap Festivals, Summits, and Reunions.

She has exhibited her hand built ceramic art and functional ware in NYC and N.Y. State. She exhibits with "GOST artist tours" in Gardiner, and in Kingston, N.Y.

Improvisations in clay: An impression stirs the imagination to create its own reality.

A swift stroke and an unexpected surprise provoke the hands to intuit a spontaneous response.

brendabufalino.com



Birgitte Bush

In the 1970's, I trained and worked as a textile artist in Santa Fe, New Mexico. I was especially inspired by patterns from Japan, Africa, India and the Islamic World. Over the years my interest shifted to paper making inspired by this ancient practice in different parts of the world. When I received the material for the art project 'Correspondence' and felt the paper in my hand, it made me want to include some of my own paper in the pieces I have made to show the different aspects and beauty of this wonderful material.



Steve Clorfeine

Performing artist, writer, teacher most of my life. First time exhibition curator and after years of creating costumes, sets and environments, first artworks made public.

I've always been researching and collecting: As a child trying to figure out family and social structure in the cooperative housing project we lived in; as a college student majoring in cultural/intellectual history; as a community organizer and university teacher, scholar of American communes, Balkan culture, Balkan dance, selected history of performance; and now, and once again, unwinding the personal history of my correspondence.

'Ash Collages' #1-10 Folio of Prints

The source of all the ash work is love letters burned in Vermont and in Kingston, NY in the past 6 months. I made a list: lovely love letters (then unrequited, indirect, ambivalent, angry) on down to wretched love letters.

'Logos' is a collage of letterheads, return addresses, company logos, supported by a pair of cylinders stuffed with crumpled notes and letters.

'Mind, No Matter' – the images are voices I respond to - imagined alter-egos.

'Postal Guys' – an homage to stamps, air mail letters, and flexible joints.

'Familiar Places' – again, based on ash drawings and black and white postcards of foreign cities I visited in my first travels to Europe, 1966-1972.

'What Corresponds To What' – an installation of found and saved objects, ash drawings, objects linked to family and friends.

'Blue Serge Jacket' – the third blue serge suit I've owned, the first two worn in performances, 1979-'99 and the first piece to emerge 3 years ago in the early stages of this project.

Thanks to the Westbeth artist community and to the Vermont Studio Center; to my main collaborators, Christine Alicino and Christoph Zihlmann.

CORRESPONDENCE is a celebration of artist friends, many of whom I've known for 40+ years and some new. It's an homage to letter writing, to telling stories, to mutual imagining, to staying in touch.

steveclorfeine.com

photo credit: Christine Alicino



Marilyn Crispell

Marilyn Crispell is a graduate of the New England Conservatory of Music where she studied classical piano and composition, and has been a resident of Woodstock, New York since 1977 when she came to study and teach at the Creative Music Studio. She discovered jazz through the music of John Coltrane, Cecil Taylor and other contemporary jazz players and composers. For ten years she was a member of the Anthony Braxton Quartet and the Reggie Workman Ensemble and has been a member of the Barry Guy New Orchestra and guest with his London Jazz Composers Orchestra, as well as a member of the Henry Grimes Trio, Quartet Noir (with Urs Leimgruber, Fritz Hauser and Joelle Leandre), and Anders Jormin's Bortom Quintet. In 2005 she performed and recorded with the NOW Orchestra in Vancouver, Canada and in 2006 she was co-director of the Vancouver Creative Music Institute and a faculty member at the Banff Centre International Workshop in Jazz.

Besides working as a soloist and leader of her own groups, Crispell has performed and recorded extensively with well-known players on the American and international jazz scene.

marilyncrispell.com

These pieces are improvisations based on words, feelings, and visual elements from Steve's correspondence (including envelopes, stamps, ink and paper colors, and white space through which the words travel, symbolic of separation through time). The two collages grew out of a letter from a girlfriend who wrote in green ink. Red and pink felt right, even though this wasn't a love letter. The pieces started out as paintings on top of several pages of the letter, which I then cut up and used as layering pieces in new collages. By this point, the writing was barely visible, sometimes non-existent, and the design seemed to have taken over. After many transformations, the end result, as sometimes happens in musical improvisation, was far from my original concept.

Note from curator, Steve Clorfeine -

When I met with Marilyn to look at the work, she was not happy with this one piece which came to be called 'Menagerie Suisse.' She invited me to work on it in any way I wanted. From the many scraps that Marilyn had kept, I started cutting out figures – both recognizable and abstract. Eventually, our common teaching and performance work in Switzerland became a theme inside the piece.



Marcello Dolce

Los Angeles-based artist Marcello Dolce explores the discourse between art, architecture and technology to create video installations and sculptural works. Marcello received his BA in Studio Arts from the University of Southern California in 2012.

Written in all caps with a slight tilt, the brief post card exchanges from Nancy initially took my interest. As I attempted to create a visual mapping of Nancy, a single typed page nestled in the handful of correspondence I grabbed months ago in Vermont, caught my attention. It was the only typed note in the stack and had no introduction or signature, but was numbered 2222222 in the top left hand corner. Erased and typed over marks speckled the page indicating the note's production and only added to the mystery behind the letter. The note discussed in detail the preparation taken for a committee meeting proposing a pocket park and playground in an undisclosed city. Concurrent to discovering more of the note's history, let alone Steve's involvement, and his past, my mother had been resurfacing much of my own family's history. Having recently retired from 40 yrs of nursing, my mother has been re-evaluating and transforming her way of life. She began teaching mindfulness workshops and has been actively cleansing her home of "stuff". In an effort to quantify the shift in sentiment over time, the works produced for 'Correspondence' are a few of my own childhood projects that exist only as these images. Participation in 'Correspondence' unexpectedly led me in a self-reflective direction, not typical in my practice.



Jon D'Orazio

My journey as a painter is fully intertwined with my journey as a Shambhalian buddhist. Just as the practice of meditation is an experience of opening to nowness and to an appreciation of artfulness in one's life, each moment of painting can be an open experience like the first stroke on a blank canvas.

My present body of work began in 1989. After a long period expressing the richness of the natural world in landscapes, the time had come for a leap into abstraction. The transition came about by auspicious coincidence. Having found several beautiful shapes of galvanized metal, I returned to the studio and began playing on their surfaces with paint and various mixed media. Experimenting on these and later on 12" stainless steel discs, brought me to the mirror paintings, a body of abstraction concerned with space and pure perception. They are mirrors in the sense that the absolute is a mirror of vastness out of which everything arises. The vision is expansiveness and wakefulness. The paintings are experiential. Many are quite spacious and subtle, demanding patience, while inviting a fresh outlook. The basic shapes consist of circles, diamonds and squares. The quality of light and one's movement about their space is integral to experiencing them.

jondorazio.com

photo credit: Christine Alicino



Leslie English

Leslie English is a fiber artist. The abstract aspect of words and the interplay of inner and outer elements are current interests, developed in sculptural books incorporating text, images, and objects in a changeable format, as well as textile pieces that explore a random serendipity of juxtapositions.

Since childhood I have gathered images and small objects, placing them in little worlds made of paper and wood, yarn and fabric, landscapes that appear in recurring and vivid dreams. Whether costumes, quilts, weavings, or sculptural books, these are narratives that appear without intentionality.

**There is a story, but I don't know whose it is
And there are no words.**

**Writing to you
I remember you
My dimensions grow to include you
and layered memory
I know you of old**

**Whatever I envision
Creates a space there
That space is a kind of realm.**



Monica Jane Frisell

Monica Jane Frisell, a photographer and videographer based in Olympia, WA, has traveled extensively in the United States documenting various events and places around the country, including New Orleans post-Katrina, Southwestern Ghost Towns, and craftsmen and -women around the country. Over the last year, Frisell has been living and working at the Vermont Studio Center in Johnson, VT. This time has allowed her to grow her interest in experimental video installation, and expand her voice into this new medium.

www.monicafrisell.com



Aimee Gilmore

Aimee Gilmore is a multi-media artist currently based in Philadelphia. Her work is structured around binary tensions: control and chaos, pressure and release, and assiduousness and neglect.

'Analogy of the Divided Line' (series of 10)

We are all living in bodies that betray us. Our sense of truth is altered by what we perceive as reality. The shadow of our voice through handwriting captures our longing for the other.

www.aimeegilmore.com



Roy Gumpel

Roy Gumpel has been a photographer for 45 years. He has done assignments in many different areas, including travel, environmental portraits, music, still life, and architecture. He also shoots video. Roy and his camera were featured in a National Geographic Explorer film about Rt.66 and also in a Learning Channel feature documentary about sideshow 'freaks', now a classic in the genre. He has travelled extensively and is open to assignments of all kinds.

I'm a collector of beaver sticks which I use in creating mobiles and wall hangings. I make wall sconces with found Catskill Mt. hardwood, for which I install wiring and small lightbulbs that creates a warm, subtle room light.

**www.roygumpelphotography.com
[sconces at etsy.com/roygumpel'swoodstocklamps](https://www.etsy.com/roygumpel'swoodstocklamps)**



Kate Hamilton

I study and make garments. Many of these garments are very large. Most are made of paper, or materials that remind of fragile paper. I think of them as cast-off shells, familiar reminders and expressions of absent souls. Recently, I have begun to cast human-sized, mulberry paper shoes - blank shape-shells, pure white.

When Stephen asked if I wanted to participate in the Correspondence project, I quickly thought of the shoe pieces. They are paper (like postcards and letters) and they are an expression of identity.

The result is my first pair of men's shoes, and my first pair to include printed imagery. I Xeroxed a series of postcards written back and forth between Stephen and my husband, David Appelbaum.

Words handwritten by Stephen on one shoe; words handwritten by David on the other.

I like that these shoes can hover in the air, or walk up walls. I like the idea that the shoes are taking steps, traveling an unknown path, periodically sending signals, one back to the other. I like that the shoes, in physical reality, are just fragile shells, traces of real shoes. I like that David and Stephen really do wear the same size shoe.

(thanks to Women's Studio Workshop, Rosendale, NY, for sharing expertise and Xerox machine ink)

www.katehamiltonstudio.com



Lanny Harrison

Lanny Harrison, actress, dancer, cabaret artist, began her career in the Israeli NY Pantomime theater in 1967. She has been a member of Meredith Monk & the House since 1969; performed duets with the late Collin Walcott; toured various incarnations of "Sense & Nonsense" with Steve Clorfeine; created "The Bat Sisters", a vaudeville show, with Lily Pink. She performs 1-woman shows every 20 years or so - her latest one is "Memoir: Poems, Dances & Songs".

Ms Harrison is also a visual artist - paper cutouts, watercolors, costume design & execution.

She teaches theater at NYU's Gallatin School of Individualized Study & runs an ongoing theater workshop "Characters in Motion."

I've been cutting & collaging for as long as I remember....even before I became a performer & teacher of improvisation & theater arts. I loved paper dolls & I made my own versions & sometimes a little theatrical setting for them as well. I painted & cut out what I painted & added other images - animals & abstract plant-like designs & newly created creatures. As regarding letters & indeed, all manner of correspondence, that, too, has been with me since early days of being away at camp or later, far-away traveling writing to my sister & parents. My mother was a keen correspondent for much of her 95 years - reliable, witty, insightful - alternately politically angry, astute & emotionally expressive. Guess it rubbed off - at least the actual writing of thoughts, ideas & feelings sent to dear ones over the years.

So thankful to Steve for gathering this group of either like-minded or at least willing epistolary souls.

lanny.metarts.org

photo credit: Christine Alicino



Gurmi Lama

Gurmi Lama grew up with his grandmother Dhaku in Solukhumbu, the Mt. Everest region of Nepal. In his teens he received training in thanka painting from his father and continued to develop as a primarily self-taught artist. For two years, he had the opportunity to study contemporary art with Manuj Babu Mishra, one of the finest painters in Nepal. Gurmi graduated from Tribhuvan University, Kathmandu, and also studied in England. In Nepal, he taught thanka painting to many local students as well as those from other countries, both as apprentices and in shorter courses. Gurmi worked for HIMLIT (Himalayan Literacy) as an artist from 1993-1995 in Kathmandu. He also worked for the Naropa University StudyAbroad Program in Nepal for nine years as a thanka painting instructor. Eventually he developed a new technique of combining traditional methods and contemporary subjects to create a fusion art form. His art works are in private collections in Europe, North America, Australia and Asia. Recent commissions include color illustrations for The Chronicles of Narnia by C.S. Lewis (in Tibetan).

lamastonework.com



Ralph Lee

Ralph Lee studied dance and theater in Europe for two years on a Fulbright Scholarship. Upon returning to the U.S. Lee acted on Broadway, off-Broadway, in regional theaters and with the Open Theatre. During that period he started creating masks, unusual props, puppets and larger-than-life figures for theater and dance companies, including the New York Shakespeare Festival, Lincoln Center Repertory Theatre, the Living Theatre, the Erick Hawkins Dance Company, Shari Lewis and Saturday Night Live (he created the Land Shark).

In 1974, while teaching at Bennington College, Ralph Lee staged his first outdoor production, which took place all over the college campus, and featured giant puppets and masked creatures. That same year he organized the first Greenwich Village Halloween Parade, which he directed through 1985. For his work on the parade Mr. Lee received a 1975 Village Voice OBIE Award, a 1985 Citation from the Municipal Arts Society, and in 1993 he was inducted into the CityLore People's Hall of Fame.

In 1976 Ralph Lee became Artistic Director of the Mettawee River Theatre Company, which has been a center of his creative activity ever since. Mettawee's productions are based on creation myths, trickster tales, Sufi stories, legends and folklore from the world's many cultures. He is the recipient of a 2003 Guggenheim Fellowship in Drama. Under Mr. Lee's direction, Mettawee has also received a 1991 Village Voice OBIE Award and two Citations for Excellence from UNIMA, the international puppetry organization. Additional awards to Mr. Lee include a 1996 Dance Theatre Workshop Bessie Award for "sustained achievement as a mask maker and theatre designer without equal" and a 1996 New York State Governor's Arts Award in recognition of his many contributions to the artistic and cultural life of New York State. In 1999 Ralph received an award for "excellence in theater" from the New England Theater Conference.

He is an artist-in-residence at the Cathedral of St. John the Divine, where he has staged special events with masks and giant puppets since 1984. In 1998, the New York Public Library for the Performing Arts at Lincoln Center presented a retrospective exhibition of Ralph Lee's work that attracted record-breaking crowds to the gallery.

Mr. Lee has taught at Amherst College, Smith College, Bennington College, Hampshire College, Hamilton College, Colgate University, the University of Rio Grande, the University of North Carolina and the Boys and Girls Republic on New York's Lower East Side.. He is currently on the faculty of New York University.

mettawee@gmail.com

photo credit: Christine Alicino



Cyndi Levine

Cyndi Levine is an animator/painter. She often works with found objects and toys, imagining what lives are contained just beyond the scope of our usual perception of these "inanimate" objects. For this project, she has animated Steve's postage-collaged mannequins.

There is a secret life of things. If we slow down enough to see beyond stillness, there is no such thing as an inanimate object. My animation and painting work often come out of a character, toy or a found material that looks like it could be a character. Studying that object, I see what world it wants to inhabit and what it will do there. I love to collaborate with illustrators and writers, like Steve. Steve Clorfeine brought me two manikins he had covered in stamps and other postal paper. These two became, for me, correspondence personified. If a letter could have a person's body and emotions, this is what it would look like. From this idea, I moved on to realize that mail in a two-way exchange never meets the other with whom it was made to communicate. Once finished, it is sent off to live without its mate. The thoughts and ideas contained in these partners are intertwined, but the pieces of mail live separately, one leaving its home mailbox as the other arrives. They pass each other in transit, but still they know each other, they miss each other. Their relationship is incorporeal, disembodied, poor letters. The mail carrier who braves any terrible weather to deliver knows the weather is not all formed by external high and low pressure systems, it can be produced by the intense emotional forces contained in the letters themselves.

www.furballproductions.com



Bob Rosen

Bob Rosen was born in 1942 in the Bronx. He graduated from Columbia in 1964 and became a documentary filmmaker. He is a recipient of a fellowship from the New York Foundation for the Arts, and has made films for the Museum of Modern Art and the New York Metropolitan Museum. *A World in a Grain of Sand*, about the pioneer work of Meredith photographer Jenny Fuller, was published in 2011. A book of his color photographs, *The Earth Is an Angel*, was published in 2012. He lives in East Meredith, in upstate New York.

The three prints are made from a selected series of 16 postcards.



Claire Rosenfeld

Claire Rosenfeld, MFA, is a New York City artist who has exhibited her paintings, drawings and prints in solo and group shows in galleries and museums both nationally and abroad. She has been awarded artist residencies at the MacDowell Colony, the Virginia Center for the Creative Arts, and numerous others in the United States, France, Spain and the Dominican Republic, and is a recipient of a Gottlieb Foundation grant. She currently teaches drawing at New York University.

As a painter, I explore relationships between figures and landscape. So, it was natural to be drawn to these images in Steve's postcards. The figures in movement and nature resonated with my own imagery, and placing them near mountains and amidst trees was familiar. It was only much later that I turned the cards over and read them.

Working with images that were not my own was freeing, offering spontaneous senses of play and surprise, while at the same time energizing my own work with new ideas and directions.

The Leaping Monk was a double entendre, as I felt that I was working with seven monks rather than the stop-action view of one. I was continually delighted with the variety of places I could take them, and enjoyed their exuberance in each new setting.

The Wood Carriers became a synthesis of man and nature, as their bodies merged with their bundles, both in the quiet, pale trees, and under the raging, disquieted sky.

I salute this generous sharing of a lifetime of personal correspondence through the process of divesting, which has offered possibilities of stepping into unknown creative territory. It is a great pleasure to partake in this project.

photo credit: Christine Alicino



Andra Samelson

Andra Samelson is a multi-media artist who has exhibited her work extensively in galleries and museums in the United States and Europe. She holds a B.A. from Sarah Lawrence College and is a recipient of fellowships from the New York Foundation for the Arts, Yaddo, and the Virginia Center for the Creative Arts. She lives and works in both NYC and Delhi, New York.

Some time ago, bogged down by the general gravity of life and the seeming seriousness of making art, I felt I had lost my sense of play and resolved to recover it. Like Calder, who "decided to make a circus just for the fun of it, " I started to make kinetic sculptures, or "toys."

But that was a long time ago and in fact, it's been many years since I tinkered around like a kid and made a "toy". When Steve mentioned his project to me and sent me a package full of postcards, it was like rubbing my Aladdin's lamp of Play, inspiring me to make something for his exhibition "just for the fun of it."

Reading through all the messages and greetings on Steve's cards, I felt moved to make something that moved, in the same way that their words and "correspondences" moved through time, connected by invisible pathways. In fact, more than anything, the postcards seemed to me to be an homage to time and of course to travel, to our being away from home, wandering on pathways and roads, and establishing our real home perhaps as the road itself. "Postcard", my contribution to this exhibition, is a salutation to that journey.

"Wanderer, your footsteps are the road and nothing more.

**Wanderer, there is no road,
The road is made by walking."**

Antonio Machado

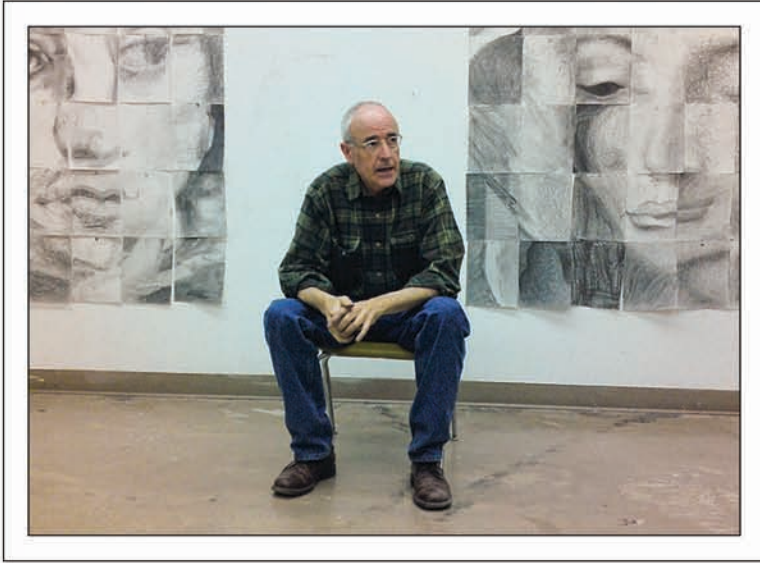
www.andrasamelson.com



Robert Seward/Elmer Luke

Robert Seward – After stints at the University of New Mexico, the Wharton School, and N.Y.U., accepted a position as professor of media studies at Meiji Gakuin University in Tokyo and Yokohama where he stayed for 24 years. During that time he was an adjunct scholar at Musashino Art University and the National University of Yokohama. He served on the board of the Asia Media Information Centre, Singapore, and is consulting editor for Asia Pacific Media Educator. He is published by the University of Hawaii Press. He maintains a ceramic sculpture studio in Cooperstown, NY.

Elmer Luke is an editor and writer. He was, most recently, consulting editor for the Japan issue of Granta magazine and editor of March Was Made of Yam, a collection of short pieces reflecting on the 2011 earthquake and tsunami in NE Japan. He is a consultant for the literature-in-translation project of the Nippon Foundation and the Tokyo International Literary Festival. He has worked with, among others, novelist Haruki Murakami, baseball writer Robert Whiting, and Tom Wicker of the NY Times.



Robert Spellman

Robert Spellman is a working artist and teacher currently living in Boulder, Colorado. He is on the Visual Arts, Religious Studies, and Contemporary Performance Studies faculty of Naropa University, teaching studio classes and meditation and the vast overlap between the two. He has twice been invited to the Cill Rialaig artists' retreat in Co. Kerry, Ireland, where in June of 2007 he participated in the Art Lecturers at Cill Rialaig program. During a recent sabbatical he was in India to give drawing lessons to the Tibetan meditation master and filmmaker Dzongsar Khyentse Norbu. His work appears in a wide variety of venues far too numerous to list here. Visit his web site: robertspellman.com.

'Three Partially Restored Envelopes, Back View'

I've always enjoyed the archaeological practice of re-assembly, the painstaking re-construction of broken, often discarded objects. The centuries old practice of letter writing has dwindled to nearly nothing in a few short years, having been mostly discarded in favor of faster, seemingly more convenient methods. I suppose these paintings could be seen as a form of strange pop monuments or memorials to an earlier form of distance conversation.



Connie Steckel

Connie was born on the hottest March 15th ever recorded in Worcester Mass. Loved to draw and paint as early as she can remember. Her mother was good enough to drive her to Saturday morning art classes throughout her childhood.

She went to Syracuse U. School of Art, spending summers in Provincetown painting and waitressing.

And then came to New York City as quickly as she could and is still here. Worked at various jobs in the art field, all of which have been super-ceded by computers.

Got married to a brilliant sculptor and has a daughter and a granddaughter. Besides regular painting, she works with textile paint and quilting. Makes quilts, painted coats and jackets, and pillows in the shape of cats!

photo credit: Christine Alicino



Louise Steinman

Louise Steinman is a writer and literary curator. Her work frequently deals with memory, history and reconciliation. She is the author of three books, including the award-winning memoir, *The Souvenir: A Daughter Discovers Her Father's War*; *The Knowing Body: The Artist As Storyteller in Contemporary Performance*; and most recently, *The Crooked Mirror: A Memoir of Polish-Jewish Reconciliation*.

For the past two decades she has curated the ALOUD literary series for the Library Foundation of Los Angeles. She also co-directs the Los Angeles Institute for Humanities at the University of Southern California. Louise met Steve Clorfeine in 1976 at Naropa Institute, where she studied dance and performance (she still dances) with Meredith Monk, Lanny Harrison, and Barbara Dilley. She was a recent resident at the Rauschenberg Foundation on Captiva Island, Florida and will be writer-in-residence in spring 2015 at Warsaw Bauhaus, in Warsaw, Poland.

I was astounded when I opened a large packet from Steve and found the collection of letters and postcards I'd written to him over the decades. There were so many of them! Writing to friends used to be so integral to the rhythm of my life. In that trove of envelopes and postcards, I found stories I'd long forgotten, embedded in a thirty-year correspondence with my dear friend.

In pondering what contribution to this exhibition, I realized that the images I'd chosen for Steve in postcard form interested me as much-- or more-- as what I'd written on them.

The card I mailed to him from Crete in 1992, after my mother died, features a mustachioed young man in dark vest, white shirt and calf-high boots, who reminded me of Steve's immigrant character in Meredith Monk's film, "Ellis Island." Le Douanier - Rousseau's desert dreamers; Botticelli's hunters aiming their bows from gondolas on a Venice lagoon; the late Gerard Albanese's photo of young me striding on a pebbly Lopez Island beach; Gronk's woman in black thrusting open drapes to face a dense red day... These images were in conversation with one another. They evoke stories, journeys, our mutual attempts—as artists-- to see our way forward. The postcards resonate with themes that percolate to the surface when Steve and I sit down together and talk, face to face, on his side of the continent or mine, at rare intervals over the quickly passing years.

The journal entry from 1995, which emerged from one of the envelopes, captures an epiphany on Blue Mountain Lake, a moment which traveled from the Adirondacks to Steve's loft on W.21 St., to Silverlake, L.A., and now back to Westbeth.

www.louisesteinman.com www.crookedmirror.wordpress.com

photo credit: Rick Loomis



Suzy Sureck

Suzy Sureck is a multi media artist whose sculptural installations, drawings, videos and photographs involve the physical and metaphoric qualities of wind, water, light and shadow, with attention to the environmental. Her works have been exhibited in the U.S., Europe, the Middle East, Korea, Australia, and India.

Her works have been highlighted in The New York Times, World Art, Sculpture Magazine, NY Arts and Flash Art, and can be found in both public and private collections including The Museum of Installation in London, The Artists Museum in Poland and the Dr. Fischer Arts for Peace Collection in Tel Aviv.

There is still something unconscious about your desire works with the basic elements of both writing and drawing, that of Line. Steve's correspondences, the physical letters on paper and the letters of the alphabet, are filtered to a basic element of the Line. The piece made for CORRESPONDENCE, became less about the meaning of the words, and more about the space between and around the lines and letters; their form and shadow, light and reflection. This space between lines can be the space between writer and reader, sender and receiver, intention and interpretation.

A line taken from one (received) letter is drawn out, elongated, bent, twisted, taped and pinned. The text is written in my own hand by dipping bamboo pen in Sumi ink, then scanned, and laser cut - a tool I am beginning to work with for its drawing potential. The cut lines come back to my studio and I draw spatially with them on a wall with light.

Reading through Steve's letters, I was moved by their openness and intimacy, and the connection of the content with the feel and sound, creases and texture of paper, the color and flow of the ink and the gesture of a hand. Thinking of nature of correspondence, I wonder if this is unique to these letters and the physical act of writing on paper, and if it is something lost in the disintegration of the handwritten note and current communication via text and email.

The words of a hand written letter collapse and become entangled; there is an ambiguity in interpretation in the midst of intended communication. The text cannot be read clearly; if it could, it would read: "There is something unconscious about your desire".



Hiroshi Tachibana

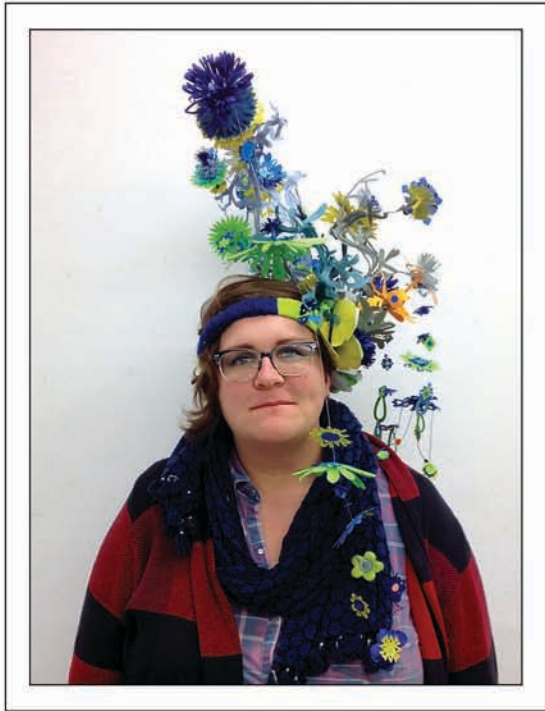
Hiroshi Tachibana is a Tokyo-based artist who has exhibited in galleries both nationally and internationally.

His work was included in Sprout Curation (Japan), Queens Nails (SF), Art Bridge Drawing Room (NY) and more.

He graduated from Bard College MFA. and School of Visual Arts for BFA in United States.

My paintings are made by a transfer method with Gel medium. For this show, I was thinking about which story Steve Clorfeine wants to share with me through the ineffableness of a connection, a relationship, and an influence between him and myself.

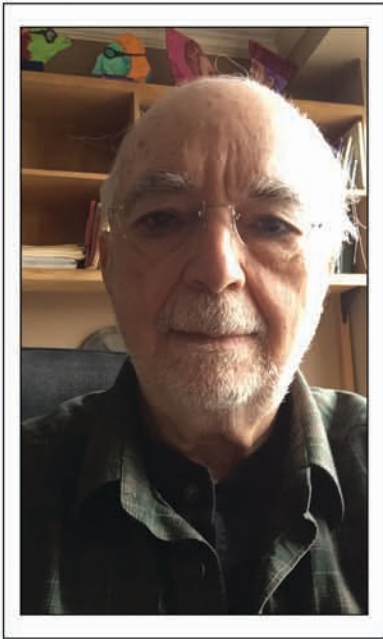
www.hiroshitachibana.com



Lauren Turk

Lauren Turk received her BFA in Painting from Illinois State University and her MFA in Sculpture from Washington State University. Turk has shown work nationally receiving a Juror's Award in Fiber Fever exhibition at the Foundry Art Center in St. Charles, MO. Turk is an avid reader, loves to travel, and keeps an active studio practice. She recently moved to the Vermont Studio Center as the year long resident artist.

www.laurenturk.com



Hy Varon

For all of my professional career, I worked as a graphic designer, art director and creative director in advertising agencies in New York City. Ultimately, I was president and creative director for Varon Communications. After retiring, I began to explore vehicles of artistic expression through a variety of styles and media: carving in wood and stone, painting, and creating sculptural plaster fabrications. Various works have received awards and appeared in solo and group shows in New York City and Woodstock, N.Y. My work has appeared on the cover of gallery brochures, in magazines, and is currently in private collections across the country.

A selection of work can be viewed at: ulsterartistsonline.com

When Steve invited me to submit something for this exhibit, I did not have a clue as to what I would do.

I work primarily as a sculptor, carving wood and stone or fabricating works in a variety of other media. But somehow I was not called to offer a sculpture. Instead, I looked for inspiration elsewhere. I asked Steve for old passports and photos in addition to letters, postcards - anything that might help me find a way into the project. I hoped that a solution would emerge from his material. Included in the items I received was a book of his poetry entitled, "Beginning Again." I was struck by the following lines in the book:

"I am alive. I am alone. Begin again." These words became the conceptual core of the works created for this show.

The posters and stamps, with the silhouette of a man, upright, walking: "I am alive."

The stamps with the silhouette set against a vast horizon: "I am alone." And the kite, ready to unfurl and be taken by the wind but still connected to the earth, if only by the slightest string: "Begin again."

The words of the poet are woven throughout the works.

"I am alive. I am alone. Begin again."

A man looks into the unknown and finds a new life. Again and again.



Wilma Vesseur/Marchel Ruygrok

'r-o-o-m' is a cooperation of Wilma and Marchel.

Wilma Vesseur is a dancer, performer, installation artist and founder of Substanz in Switzerland, Holland and Germany.

Marchel Ruygrok is an architect, installation artist and performer, founder of mama-architecten in Holland.

We are interested in the physicality of the letters, existing and changing through a long time span.

What physical sensations trigger our senses now? The texture of the paper, the tangible, the visual, the audible... Yes, all. But their smell is most appealing to us.

So we started a research project to obtain the essence of the odors of the letters. More accurate: the different scents of different letters.

In a laboratory that we created for this occasion, we distilled the odors through an alchemic process that makes perfume out of them.

The letters will be destroyed by this, but their fragrances will be brought to the exhibition to stimulate the olfactory senses of the visitors.

The dissolving of the letters and the extracting of the odors will be visually documented. We will also show that in the exhibition.

substanz.ch (Wilma) mama-architecten.nl (Marchel)



Ursina Vogt

Ursina Vogt, b.1955, living in Zurich, Switzerland. Social education worker, mother of two adult daughters and young grandmother. Engaged in women's issues and textile and female handicraft.

Story: I knew immediately that I wanted to work with these letters with sewing. I knew also that I wanted to create an object that Steve could use in a performance. Because Steve likes to wear vests I decided to create a vest. At the end I used exactly the letters I got, not one too few, not one too much.



Lucienne Weinberger

Lucienne Weinberger is a visual artist living and working in Westbeth. She studied art in Paris for several years, and continued for two years painting at the Art Student's League with a Merit Scholarship. Later, she received a fellowship for the MacDowell Colony.

Ms. Weinberger has works in a variety of mediums, including painting on canvas, mixed media paintings and wall constructions, 3 dimensional painted ceramic sculptures, collage/drawings, as well as digital photos/photo collages.

She has exhibited her work extensively, in solo and group shows in NewYork, California and Europe.



Christoph Zihlmann

Christoph Zihlmann, b.1956, living in Zurich, Switzerland. Architect with his own business, renovating existing houses. Self taught artist, painting in watercolor and oil.

Some thoughts about art and art practice and about my pieces

Art and art practice

I enjoyed painting and drawing since my childhood and youth; painting and drawing became a familiar and secure way of expressing myself.

Art practice for me is a means to access and contact deeper areas of personality and things that usually are not accessible to the conscious mind. Beneath our more or less ordered and cultivated lives I experience a more chaotic and frightening, but also more colorful and rich part of our existence. The richness and wisdom of this underground stream of life can be joined with the practice of art. Often I myself felt surprised by the outcome of this practice.

Another aspect that always intrigued me about art has more to do with craftsmanship: some lines or color fields are able to create an absolutely vivid image of a person, an object, a situation in the mind of the viewer. I am interested in exploring how this works and what is needed to create this vivid impression.

House of Cards

I am intrigued by the two sides of the postcards: on the front the openly visible side, most often a photograph, on the back the message from one particular person to another, further even the invisible and more intimate story of the relationship between and behind the written words. This reminds me of a house with its public and evident outside and its (for foreigners) inaccessible inside where people share their daily routine and their most tender and dramatic life-stories.

Unread correspondence paintings

Every day I get mail - letters, cards, catalogues - mostly publicity. I open it, shortly look at it, and then put it on the pile of recycling paper because I don't need the information. I realized that there is much resource, creativity and work involved in this communication: someone fabricated this paper, someone wrote this text, someone took this photograph, someone made this layout, someone printed this, someone put this paper in this envelope, and someone brought all this to my mailbox. Since some months I have been collecting this unread correspondence in monthly piles. Instead of spending time with reading I spend time with portraying these monthly paper piles.

Jane Zipp

Jane Zipp is an editor and filmmaker.

I thought about this piece in the same way I think about editing or making a film. After the initial idea - which had to do with a short film I edited for Steve of boots walking through the woods (several Kind and Reasonable moving men were cast and crew) - came the early days of knowing Steve in the context of the Balkan Arts Folk dance scene and later New Year's Eve dancing parties (Al Green and co.). A lot of the correspondence pieces I used came from mutual friends.