OPENING RECEPITIONS
Out of Print: Kristin Horton, John Leatham, Brad Frunzevich, Amy Robineau, Molly Springfield, Derek Sullivan
Curated by Sarah Robayo Sheridan
Friday, October 31, 2011
5:30 p.m.

NEW MEMBERS
In Studio: Riccardo Vertovecchi
Thursday, November 3, 2011, 7 p.m.
Free and open to the public. Snacks provided. Members only RSVP: 416-536-1519
Five single ideal for out members (pending availability)

PUBLIC PROGRAM
No Reading After the Internet
Reading: Ulises Carrión: The New Art of Making Books
Thursday, December 15, 2011, 7 p.m.
No admission
As part of the D hitch Project’s ongoing focus on the Internet as a cultural form and discipline, the event will feature papers and works by Ulises Carrión, a writer and artist who was the gatekeeper of a countercultural digital resource and who was an author of the manifesto of the D hitch Project. His work on the Internet includes: The Return of the D hitch Project (1995), a collaborative book by twelve writers, and the art project The New Art of Making Books (2000), a series of presentations on the culture of independent formations of books (D hitch).

JOEY CASSADAY
Paint: Benoît Private Adelaide
The title’s colors and size are a hanging homage to Benoît Private’s signature color scheme by Paul Chini of some of Benoît’s favorite books. Neon, felt, hoops, and collage through David Stein, Meghan James, and Joseph Morris.

GALLERY CASA: CINEMA 1.0
Speaker for tonight. The cinematic features a short doc by Odile Sheldon, a discussion in the arts of ‘CDmt 1.0’

OUT OF PRINT
1251 Queen Street West, Toronto ON M6J 1S7
(416) 536-1519
mercerunion.org

Merker Union acknowledges the support of its membership, the Canada Council for the Arts, the Department of Canadian Heritage, the Government of Ontario through the Ontario Arts Council, and the City of Toronto. For more information please visit our website.

Thursday 3 February 2011, 7 pm
In Studio: Kristan Horton

Friday 7 January 2011, 7 pm
In Studio: David Stein

Molly Springfield was born in 1985 in Jacksonville, Florida. She received her BA from the University of California, Berkeley, in 2007, and her MA from the School of Oriental and African Studies in 2009. In 2009 she won the Sculpture Prize in the Venice, Shanghai, San Francisco, and Washington, and group shows and exhibitions across the United States. She was also included in the group show 'The New Thames Triennial', at National Art Gallery, Singapore.

Amy Robinson was born in 1986 in Austin, Texas. She received her MFA from the University of California, Berkeley, in 2011. Her work has been exhibited internationally and has included Never Odd or Even at MKG127, Toronto; 100 Variations at Priska C. Juschka Fine Art, New York; Permutations (2007), among others. Horton was the winner of the 2010 Grange Prize. He is represented by Jessica Bradley Art + Projects in New York.

Kristan Horton is a Toronto-based writer, curator, artist, and executive director of Unattributed. His writing has been published in Artmatters: A Journal of Contemporary Art and Culture, Artforum, Art International, Artscope, the Village Voice, and others. He has participated in conferences such as the 1990 World Art Conference in Tokyo, the 1991 International Biennial of Contemporary Art in Hong Kong, and the 1993 International Biennial of Contemporary Art in Toronto. His work has been exhibited in New York, Chicago, San Francisco, and Washington, and group shows and exhibitions across the United States.

David Stein is a Canadian artist and writer born in 1973. His work has been exhibited internationally and has included Never Odd or Even at MKG127, Toronto, 100 Variations at Priska C. Juschka Fine Art, New York, and the Venice Biennale. He has participated in conferences such as the 1990 World Art Conference in Tokyo, the 1991 International Biennial of Contemporary Art in Hong Kong, and the 1993 International Biennial of Contemporary Art in Toronto. His work has been exhibited in New York, Chicago, San Francisco, and Washington, and group shows and exhibitions across the United States. He was also included in the group show 'The New Thames Triennial', at National Art Gallery, Singapore.

OUT OF PRINT
1251 Queen Street West, Toronto ON M6J 1S7
(416) 536-1519
mercerunion.org

Merker Union acknowledges the support of its membership, the Canada Council for the Arts, the Department of Canadian Heritage, the Government of Ontario through the Ontario Arts Council, and the City of Toronto. For more information please visit our website.

Thursday 3 February 2011, 7 pm
In Studio: Kristan Horton

Friday 7 January 2011, 7 pm
In Studio: David Stein

Molly Springfield was born in 1985 in Jacksonville, Florida. She received her BA from the University of California, Berkeley, in 2007, and her MA from the School of Oriental and African Studies in 2009. In 2009 she won the Sculpture Prize in the Venice, Shanghai, San Francisco, and Washington, and group shows and exhibitions across the United States. She was also included in the group show 'The New Thames Triennial', at National Art Gallery, Singapore.

Amy Robinson was born in 1986 in Austin, Texas. She received her MFA from the University of California, Berkeley, in 2011. Her work has been exhibited internationally and has included Never Odd or Even at MKG127, Toronto; 100 Variations at Priska C. Juschka Fine Art, New York; Permutations (2007), among others. Horton was the winner of the 2010 Grange Prize. He is represented by Jessica Bradley Art + Projects in New York.

Kristan Horton is a Toronto-based writer, curator, artist, and executive director of Unattributed. His writing has been published in Artmatters: A Journal of Contemporary Art and Culture, Artforum, Art International, Artscope, the Village Voice, and others. He has participated in conferences such as the 1990 World Art Conference in Tokyo, the 1991 International Biennial of Contemporary Art in Hong Kong, and the 1993 International Biennial of Contemporary Art in Toronto. His work has been exhibited in New York, Chicago, San Francisco, and Washington, and group shows and exhibitions across the United States.

David Stein is a Canadian artist and writer born in 1973. His work has been exhibited internationally and has included Never Odd or Even at MKG127, Toronto, 100 Variations at Priska C. Juschka Fine Art, New York, and the Venice Biennale. He has participated in conferences such as the 1990 World Art Conference in Tokyo, the 1991 International Biennial of Contemporary Art in Hong Kong, and the 1993 International Biennial of Contemporary Art in Toronto. His work has been exhibited in New York, Chicago, San Francisco, and Washington, and group shows and exhibitions across the United States. He was also included in the group show 'The New Thames Triennial', at National Art Gallery, Singapore.

OUT OF PRINT
1251 Queen Street West, Toronto ON M6J 1S7
(416) 536-1519
mercerunion.org

Merker Union acknowledges the support of its membership, the Canada Council for the Arts, the Department of Canadian Heritage, the Government of Ontario through the Ontario Arts Council, and the City of Toronto. For more information please visit our website.

Thursday 3 February 2011, 7 pm
In Studio: Kristan Horton

Friday 7 January 2011, 7 pm
In Studio: David Stein

Molly Springfield was born in 1985 in Jacksonville, Florida. She received her BA from the University of California, Berkeley, in 2007, and her MA from the School of Oriental and African Studies in 2009. In 2009 she won the Sculpture Prize in the Venice, Shanghai, San Francisco, and Washington, and group shows and exhibitions across the United States. She was also included in the group show 'The New Thames Triennial', at National Art Gallery, Singapore.

Amy Robinson was born in 1986 in Austin, Texas. She received her MFA from the University of California, Berkeley, in 2011. Her work has been exhibited internationally and has included Never Odd or Even at MKG127, Toronto; 100 Variations at Priska C. Juschka Fine Art, New York; Permutations (2007), among others. Horton was the winner of the 2010 Grange Prize. He is represented by Jessica Bradley Art + Projects in New York.

Kristan Horton is a Toronto-based writer, curator, artist, and executive director of Unattributed. His writing has been published in Artmatters: A Journal of Contemporary Art and Culture, Artforum, Art International, Artscope, the Village Voice, and others. He has participated in conferences such as the 1990 World Art Conference in Tokyo, the 1991 International Biennial of Contemporary Art in Hong Kong, and the 1993 International Biennial of Contemporary Art in Toronto. His work has been exhibited in New York, Chicago, San Francisco, and Washington, and group shows and exhibitions across the United States.

David Stein is a Canadian artist and writer born in 1973. His work has been exhibited internationally and has included Never Odd or Even at MKG127, Toronto, 100 Variations at Priska C. Juschka Fine Art, New York, and the Venice Biennale. He has participated in conferences such as the 1990 World Art Conference in Tokyo, the 1991 International Biennial of Contemporary Art in Hong Kong, and the 1993 International Biennial of Contemporary Art in Toronto. His work has been exhibited in New York, Chicago, San Francisco, and Washington, and group shows and exhibitions across the United States. He was also included in the group show 'The New Thames Triennial', at National Art Gallery, Singapore.
Out of Print

Kristan Horton, John Latham, Roula Partheniou, Amy Robinson, Molly Springfield, David Stein and Derek Sullivan
Curated by Sarah Roby Shepard

“Out of Print” imagines a bookish world yet to become realities, existing in a parallel universe where books and libraries have not yet been invented. A community of authors and artists come to life in a utopia where libraries are a central feature of society. The project explores the potential of print and publishing as a medium for collective expression and collective memory. The exhibition features a range of artworks that re-imagine the traditional book and its role in society.


2. The term “textese” refers to the use of abbreviated or unconventional forms of writing, such as text messaging, online chat, and other forms of digital communication. This phenomenon is characterized by the use of abbreviations, acronyms, and symbols that are not typically used in traditional written language.

3. Amy Robinson, Roula Partheniou and Molly Springfield each present detailed hand-crafted copies of existing mechanical book covers, which they call “Handmade Readymades.” This strategy of re-creation is a way of engaging with the traditional concept of the readymade, which is a work of art that has been manufactured and sold as a consumer product. By making hand-crafted copies, Robinson, Partheniou, and Springfield are exploring the idea of the readymade as a form of critique of consumer culture.

4. The museum was renamed the Art Gallery of Ontario later the same year.

5. Sangjeong Gogeum Yemun, Block printing and movable type printing was known in Eastern Asia long before it was known in Europe. The earliest cited example is a set of ritual scrolls printed in China around 1040.


7. For a detailed analysis of correspondences between the oral tradition and the Internet, see the Pathways Project: http://www.pathwaysproject.org.

8. The traditional divisions of author, designer, editor, publisher, typesetter and printer have widened the possibilities of self-publishing and eroded the traditional notion of the book as a commodity. In the book trade, reinventing what forms now constitute the book.

9. While the press standards are lowered, the technology of photomechanical reproduction has been simplified, making it possible for amateurs to create books with the aid of printing presses designed for use in the home.

10. The act was both a visceral rejection of the library system and a protest against the commercialization of culture. Latham was promptly fired from his teaching post.

11. The book comes to life one copy at a time, in a strange reprise to the single copy production of hackneyed self-help manuals. Some of Stein’s books are downright absurd, items that no commercial book store would ever publish, pokes fun at the glut of the publishing trade—useless trivia, hair-brained schemes, and the pop psychology of the consumer culture.

12. Google’s patent technology is directed at producing verbatim electronic copies of works in print. As a result of this technology, some copyright owners have sued Google, claiming that its scanning process violates their rights.

13. This strategy of re-creation is a way of engaging with the traditional concept of the readymade, which is a work of art that has been manufactured and sold as a consumer product. By making hand-crafted copies, Robinson, Partheniou, and Springfield are exploring the idea of the readymade as a form of critique of consumer culture.

14. Robinson’s drawings suggest protected information through coding techniques that also share a resemblance to the capacity for a machine to turn books on tape back into books.

15. The book is a nearly realized prototype for a machine to turn books on tape back into books. The source for the tape is a succession of pages as they appear on the screen of a computer. The machine thus opens the gates to mass migration of the traditional book, which is a nearly realized prototype for a machine to turn books on tape back into books.

16. Each copy printed has the capacity to be a unique exemplar. The book comes to life one copy at a time, in a strange reprise to the single copy production of hackneyed self-help manuals. Some of Stein’s books are downright absurd, items that no commercial book store would ever publish, pokes fun at the glut of the publishing trade—useless trivia, hair-brained schemes, and the pop psychology of the consumer culture.

17. In contrast to Latham’s fight against the object and the material, there is a counter-current of artists from a sub-cultural background who are active in processes we might call the “rematerialization” of the art object. 6 Amy Martin’s School of Art, enlisted a group of collaborators to chew up a portion of the book. The material was then reassembled into a book-like object, which is a nearly realized prototype for a machine to turn books on tape back into books.

18. The book is a nearly realized prototype for a machine to turn books on tape back into books. The source for the tape is a succession of pages as they appear on the screen of a computer. The machine thus opens the gates to mass migration of the traditional book, which is a nearly realized prototype for a machine to turn books on tape back into books.

19. Robinson’s drawings suggest protected information through coding techniques that also share a resemblance to the capacity for a machine to turn books on tape back into books.

20. This strategy of re-creation is a way of engaging with the traditional concept of the readymade, which is a work of art that has been manufactured and sold as a consumer product. By making hand-crafted copies, Robinson, Partheniou, and Springfield are exploring the idea of the readymade as a form of critique of consumer culture.

21. This strategy of re-creation is a way of engaging with the traditional concept of the readymade, which is a work of art that has been manufactured and sold as a consumer product. By making hand-crafted copies, Robinson, Partheniou, and Springfield are exploring the idea of the readymade as a form of critique of consumer culture.

22. The printed version of McLuhan’s “Gutenberg Galaxy” was published in 1962. It is a series of visualizations and simulations of the ways in which the printed word has transformed the culture of Western society. The book was a critical analysis of the impact of the printing press on society, whi