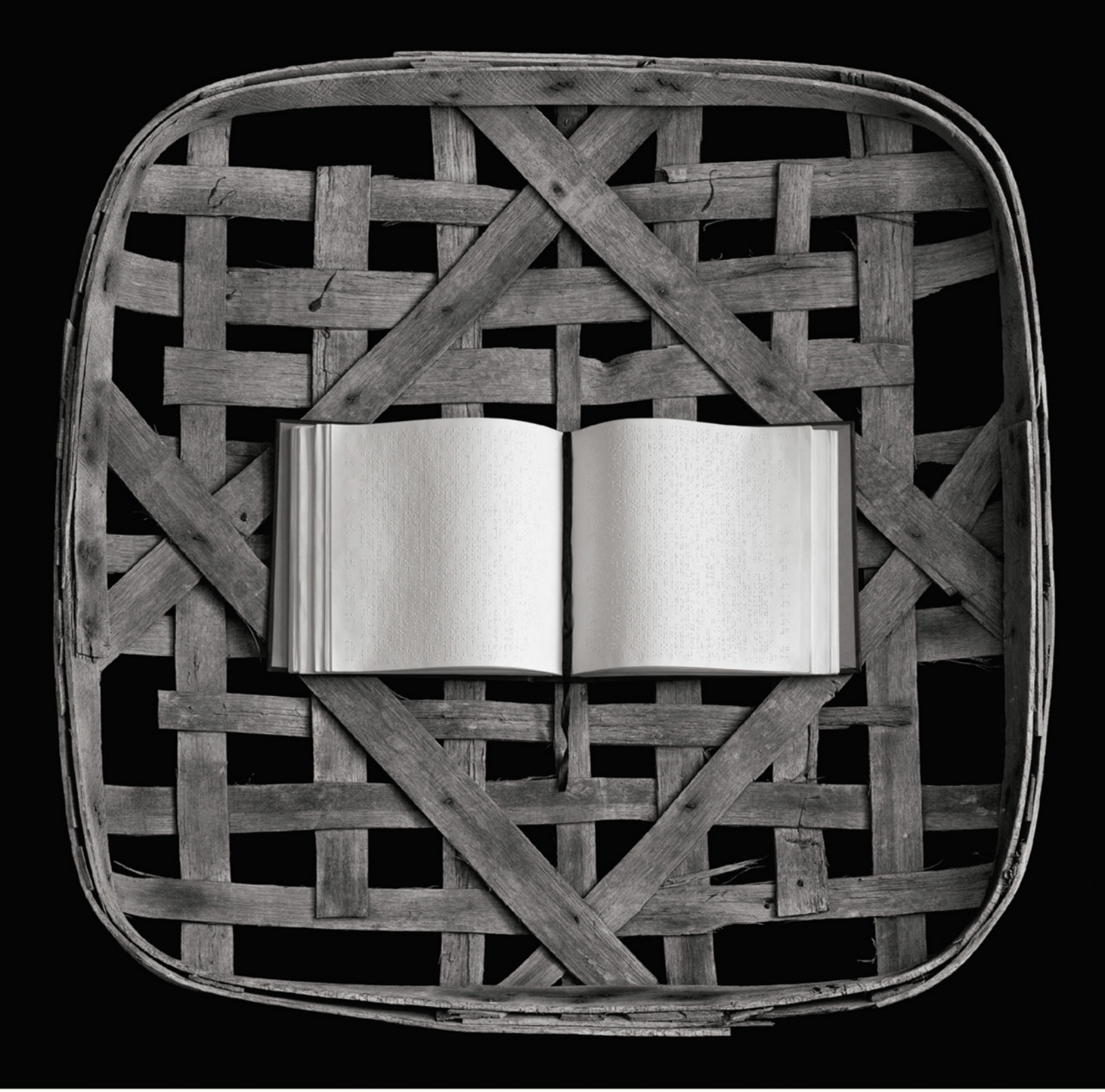

Stephen Althouse
Objects of Intention

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Robert Keith Black and
J. Ormond Sanderson, Jr. Gallery

August 31, 2020 - May 9, 2021

the GREGG MUSEUM of ART & DESIGN

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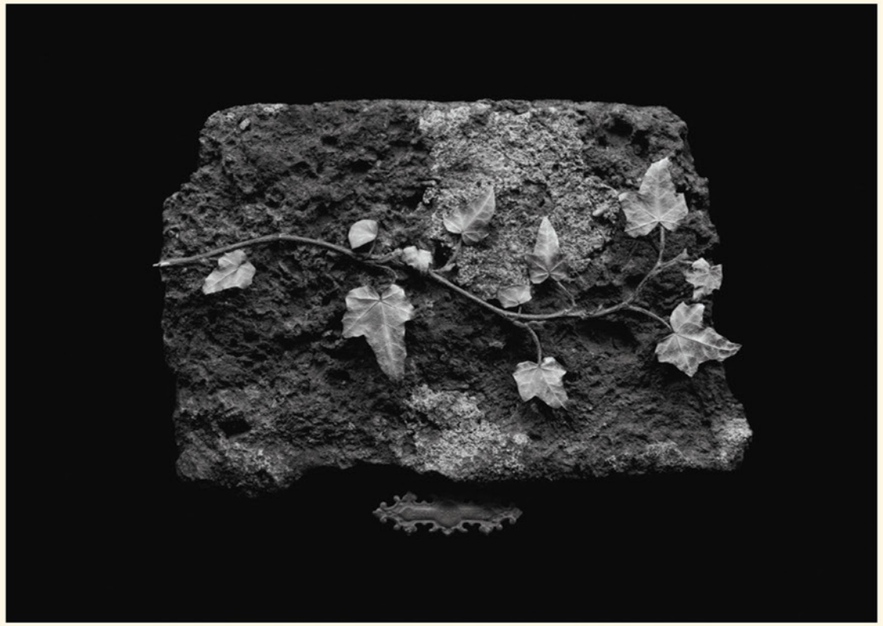


Brick and Ivy, 2003

Artist Statement

Like so many artists across time, I feel compelled to portray aspects of the human race. I utilize old implements as depictions of ourselves rather than making literal portrayals of people. The relics and tools that I choose remind me of the paradoxes of our species, and some imply the valor of individuals facing lives of relentless uncertainty. Intertwined within these are represen–tations of people, thoughts, and experiences of my own life.

My artwork provides a personal way for me to express my feelings of mystery about humankind. It allows me to acknowledge our strengths and weaknesses, ponder our contradictions, and subtly bestow upon us a small degree of nobleness.

Stephen Althouse now lives and works in Rebersburg, Pennsylvania.

Clamp and Shroud, 2013

Foreword

Roger Manley, Director, Gregg Museum of Art & Design

A Useful Purpose

More than any other art form, sculpture derives most of its power from the "thingness of things"—the physical presence and appearance of actual objects. Painting, performance, literature, film, photography, and music all rely to a far greater degree on allusion or symbolic representation. While architecture and craft also deal with physical objects, they depend at least as much on their real or implied practical functions as on their visual qualities.

Stephen Althouse trained, taught, and exhibited for many years as a sculptor before beginning to use cameras to make art. When he finally did, it felt natural to adopt a sculptor's approach. He works deliberately to *create* his photographs—not find, take, or snap them—using large format gear to capture every granular detail. After making multiple exposures at different focal distances he digitally assembles them to build images in which every plane is in sharp focus. He surrounds his subjects with black to isolate them much the way pedestals help isolate and define the display space of physical sculptures. This not only imparts an intense impression of *presence*, but is the opposite of the shallow depth-of-field and soft "bokeh" that other photographers use to concentrate viewers' attention on key features. As with most sculptures, in an Althouse photograph every aspect is important and one may look anywhere one wishes. The large size of his final prints—some are nearly ten feet wide—means that this involves more than just glancing around but changing one's physical position, which is also what sculptures tend to require.

Studying the images carefully can be rewarding, for he further manipulates the images to embed subtle mysteries in them, digitally "hammering" or cutting words into their apparent surfaces or creating raised Braille dots that spell out fragments of scripture or songs in unfamiliar tongues. The Braille stakes a further claim on the physical tactility of the objects photographed since it is a form of writing meant to be touched. Althouse explains,

> **"The relics and tools I choose imply the valor of individuals facing lives of relentless uncertainty. Intertwined within these are representations of people, thoughts, and experiences from my own life. [The tools] are a reflection of humanity... a reflection of us."**

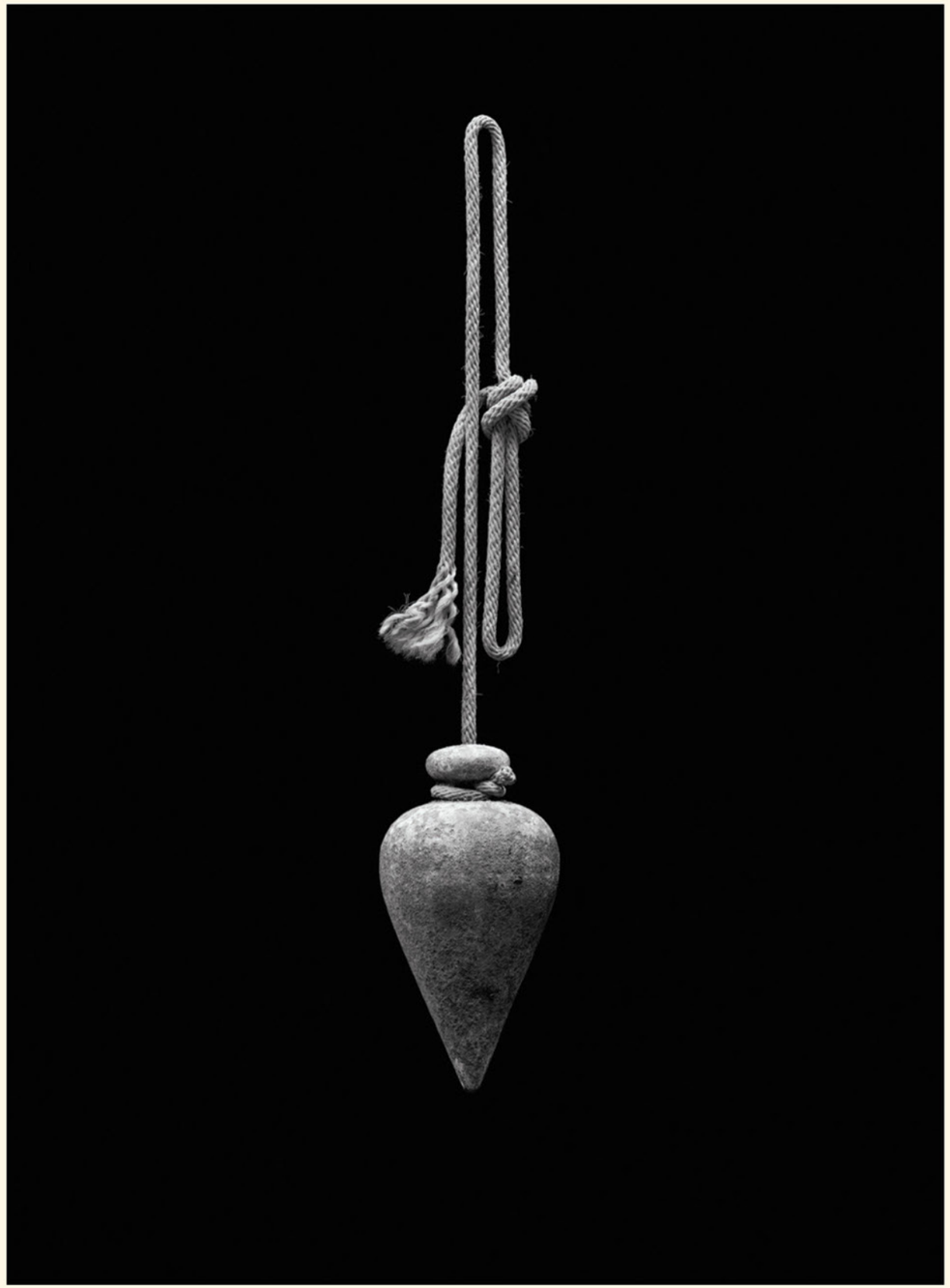
This approach makes *Objects of Intention* an especially appropriate exhibition for a museum like the Gregg, since much the same could be said of almost all the objects in the Gregg's permanent collection. At the time of their creation, the thousands of examples of ceramics, textiles, clothing, furniture, industrial design, ethnographic artifacts, and folk and Native American art that form the bulk of the museum's holdings were nearly all tools, in the broadest sense of the word, since they were originally intended to help accomplish some task or serve some useful purpose. We may appreciate fine Indian silks, French brocades, well-made quilts, or Navajo blankets for their beauty alone, but if they hadn't performed some function—clothing naked bodies, providing privacy, offering warmth, or conferring status—they would almost certainly never have been made in the first place.

Items that may seem primarily decorative have roles to play, too. The decisive carving of African masks, no less than the smoothly contoured lines of Eames chairs, helps them *work* better, the way they were intended to. Contemplating and appreciating such objects can help us learn to recognize and appreciate the humanity of their makers and better understand the richly human qualities and contributions of the cultures communicated through them. Even the many fine examples of self-taught or outsider art in the Gregg collection can be interpreted as tools because the vast majority were intended to help their creators work through or overcome daunting personal situations like loneliness, the death of loved ones, or the loss of income or self-worth. These can threaten survival almost as much as a lack of food or shelter.

Deciding to make room in the annual exhibition calendar to accommodate an installation of work by Stephen Althouse was easy because he puts the communicative power of objects to use, which is by and large what museums like the Gregg do, too. What is hard, though, is to convey within the narrow limitations of a print publication like this what it feels like to be in the actual presence of one of his masterful prints. Standing before one, an object fills the field of view. A brick becomes the size of a footlocker. A wrench looks as large as a motorcycle. Meanwhile, on closer examination, the minutest details begin to emerge. One sees not just the whiteness of a length of cloth but the threads that make up the cloth and in turn, the tiniest fibers that make up the threads. A shovel that may have been three feet long in "reality" now towers high over the viewer, insisting that attention be paid to all its particulars: how its surface is pitted with rust, how the edge of the blade has been dented by stones, how the grain of its wooden handle has been smoothed by long and heavy use. The implement tells an entire story, drawing the viewer in toward a deeper awareness of the individuals who once wielded it.

Althouse's work employs something of the same strategies that sculptors like Claes Oldenburg and Coosje van Bruggen used in their monumental replicas of common articles. In his work as well as theirs, the enlargement and shift of scale yields a transformative effect that forces the viewer to take a fresh look at the objects depicted. However, he approaches his subjects without the teasing irony of their giant lipstick tubes, flaccid fans, or towering safety pins, which are meant to poke fun at consumer culture. His appreciation of ordinary objects also bears some comparison with Marcel Duchamp's "Readymades," but whereas Duchamp sought to challenge the pretensions of the fine art establishment of his day by revealing the formal qualities inherent in brand new tools from the hardware store, Althouse urges his viewers to consider the arduous lives that his objects represent, including his own, as revealed in the hard-earned wear and honest patinas on the things he photographs. His concern is not so much with the tools themselves, but the real people who once used them.

Recalling and celebrating the lives of all those who went before us and worked so hard to make our present world feels more important than ever in this pandemic year, when so many people—particularly the rural elderly—have died so tragically. What they've left behind to remind us of all they accomplished and what that meant are their tools, their stories, and we ourselves, the living heirs to their existence.



Plumb Line, 2017

Rake I, 2003

Essay
Tom Patterson

Stephen Althouse's Work Aesthetic

No dream comes true until you wake up and go to work. *—Amish proverb*

Stephen Althouse's singular development as an artist has been strongly influenced by his penchant for hard work and his deep respect for people with little choice but to devote their lives to such effort. His aesthetic has been shaped consistently by an enduring fascination with the well-worn implements and artifacts of manual labor.

During his youth and early adult years Althouse (b. 1948) was employed at intervals in the ranching, farming, construction, railroad-repair, and stone-quarry trades, performing physically demanding, menial jobs alongside individuals whose circumstances seemed to allow them no other way to live. The work was hard, but he approached it with a spirit of adventure, deriving from it a sense of enjoyment that is hardly typical in our society.

It's little wonder, then, that Althouse fell right in with his hard-working Amish neighbors when he and his family moved to central Pennsylvania about ten years ago. Prior to this relocation he spent four decades perfecting his art, which consists of sculptural assemblages presented in large-format photographic prints.

A well-rounded education

The area where Althouse now lives isn't far from his childhood home in Bucks County, Pennsylvania. He grew up in an eighteenth-century stone farmhouse with a structural interior of hand-hewn timber. There, and at the Mercer Museum in nearby Doylestown, he learned to appreciate the antique artifacts of American agriculture and domestic life and the markings left by hand tools on wood.

As a boy, Althouse collected old, rusted metal objects that he began to inventively combine after a high-school shop class taught him how to weld. At the time, he didn't think of these assemblages as art and he hadn't yet considered becoming an artist. That line of thinking emerged later, while he was studying at Rollins College in Florida.

During his junior year at Rollins he enrolled in an art class, ostensibly to fulfill a requirement for earning his diploma. It proved to be a life-changing experience. He found the class so exciting and challenging that he abandoned his earlier aspiration to pursue a diplomatic career and changed his major to art. For his senior year he transferred to the University of Miami, where he earned a BFA degree in sculpture.

Once he began to make art Althouse experimented with both sculpture and painting. In keeping with the welded-metal pieces he'd created in high school, his early sculptures looked more like hand tools than works of art.

Like many other contemporary artists of the late twentieth century, Althouse began incorporating language in his paintings. Paradoxically, he didn't add this feature to communicate more directly with viewers but instead sought an element of mystery, preferring his written messages to remain personal, obscure, and difficult to decipher. Accordingly, he rendered them in Braille, the universal reading code used by the blind. For him, blindness was an apt metaphor for his own shortcomings—creative and otherwise—and those of the entire human species, continually repeating the same mistakes from one generation to the next.

Althouse attended graduate school in sculpture at Virginia Commonwealth University in Richmond. While enrolled there, he took a photography course, initially so he could efficiently document his "real" art in 35-millimeter slides. While perusing his photo-documents he began to notice that photography seemed to formalize his sculptures. The medium allowed him more control, both physically and emotionally, enabling him to position the works to best advantage and modulate them chromatically.

He soon found that black-and-white film allowed him to translate colors into shades of gray so they wouldn't distract viewers from what he felt were the most aesthetically and thematically crucial aspects of the imagery. By the time he finished graduate school photography had become his primary medium, although he still created the assemblages that comprised his visual subjects.

Newly armed with an MFA in sculpture, Althouse returned to Miami and joined the art faculty at Barry University, where he would teach for the next 30 years. Exhibiting his art wasn't a priority at the time, but he continued making photographs of carefully assembled objects and worked at refining his approach to printing these images.

Dissatisfied with the limited scale range and quality of prints produced by commercial photo labs, he spent long hours experimenting in the darkroom in order to meet his own exacting standards, in order to achieve the fine detail, rich tonal quality, and monumental scale he was after. In the late 1990s, he extended his efforts to digital photography and inkjet printing at a time when these were new, computerized technologies rapidly being developed and improved.

Inextricably connected with Althouse's other interests is his longstanding love of travel. By the time he was twenty-five he had visited more countries than many people do in a lifetime and had lived and worked for extended periods of time in a number of those places. His experiences in Mexico, Peru, Chile, Argentina, Uruguay, Brazil, France, the Netherlands, and Spain all played roles in the evolution of his art.

In 2003 and 2004, while on academic sabbatical, Althouse spent nine months in Belgium pursuing his work on a Fulbright Creative Research Fellowship. At the same time he was awarded corporate grants to experiment with a newly developed, wide-format inkjet printer and heavy cotton-rag paper. The results were unprecedented, enabling him to make large, archival digital prints whose tonality was superior to what he'd been able to achieve with traditional silver prints. This interval of creative and technical exploration culminated with a large solo exhibition at the Museum of Modern and Contemporary Art in Liège, Belgium. The show marked a turning point in his career, leading him to become more active in exhibiting his work. In 2007 he took early retirement from university teaching in order to focus on his art and create a series of museum exhibitions for venues on four continents.

A painstaking process

In his current practice Althouse employs a unique combination of antique and contemporary, state-of-the-art technologies. He uses either of two large film cameras—a 5-by-7 inch or 8-by-10 inch view camera—which are essentially identical to the nineteenth century devices early photographers used. The large sheets of negative film they use can provide far more visual information than can be captured by most digital cameras. Operating this type of camera is a slow and tedious process that requires him to spend hours with an opaque, black cloth over his head while ensuring that every visual nuance is in sharp focus.

Complicating factors include the dimness of the image and its upside-down projection on the camera's glass focusing screen, and once it is focused, special care is required to keep from jostling it while loading the film for the exposure.

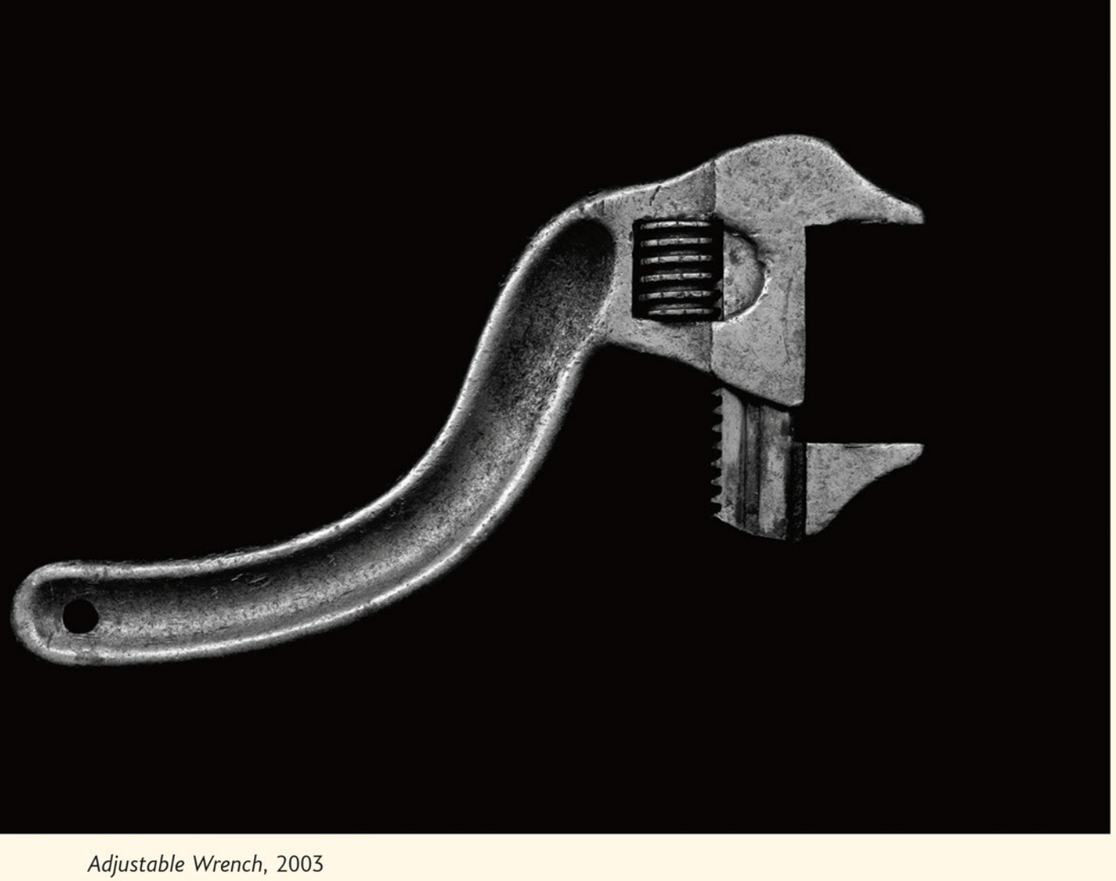
Utilizing natural light entering through a window in his studio—and occasionally a single overhead light bulb—he exposes the film for four to eight minutes. Once he completes the initial exposure, he repeats the focusing, film-loading, and exposure processes, sometimes up to four times, producing additional negatives to insure against potential anomalies with the first exposure. He waits until nighttime to process the film in open chemical trays, since the latter step requires total darkness.

The next day, when the processed negatives are dry, Althouse scans them at extremely high-resolution, yielding a digital image he can explore in all its myriad details. Assuming he finds no problems that would require him to reshoot the image, he then begins to digitally manipulate it—a painstaking process that can take as much as a month before he feels satisfied that nothing more can be improved. The most time-consuming aspect is the Photoshopped addition of texts, which are made to appear to have been carved or hammered into the photographed objects themselves. As with some of his early paintings, these "secret messages" most often appear in Braille, which in more recent works then translates into languages other than modern English, including Latin, sixteenth-century German, Catalan, or the Pennsylvania German dialect that is the first language of the Amish. As expressions of his private thoughts, they're not meant to be translated and understood by viewers but are rather included to introduce a sense of mystery, like ancient hieroglyphics.

Because an image on an illuminated digital screen can undergo substantial changes in the transition to a paper print, he spends a day making test prints and subtle adjustments with a large-format inkjet printer in order to achieve the desired tonality. He devotes the following day to making the final print, using high quality, cotton-rag paper on rolls measuring five feet wide. His larger prints can be nearly ten feet long. If the initial try is imperfect, which is often the case, he makes adjustments that he hopes will yield a satisfactory print by the second or third try.

Working tradition

The intensive effort Althouse invests in each of his photographs reflects the solid work ethic he developed early in life by toiling alongside people whose own lives require regimens of physically demanding labor. His work of the last two decades reflects those experiences in its content, subject matter, and labor-intensity.



Adjustable Wrench, 2003

Althouse's Amish neighbors in Centre County, Pennsylvania, share his enthusiasm for rigorous manual work, but in their case it's a matter of tradition, faith, and personal choice. A Christian church fellowship with Swiss German and Alsatian Anabaptist origins, the Amish are known for their pacifism and simple, communal lives centered on close nuclear families. Their rejection of modern conveniences requires them to perform most domestic and agricultural chores by hand. Entrepreneurial and industrious, they're motivated by a belief in divine destiny and faith that their sincere efforts will sustain a flourishing community. In this context, hard labor is elevated from a cruel sentence of destiny to a positive discipline of faith. Conditioning begins in childhood. Working on their farms or in-home industries, Amish parents teach by example, often including their children in endeavors that reinforce a notion of manual labor as a virtuous, enjoyable pursuit.

Althouse and his family (which includes his wife Jody and daughters Maya and Raven, both now in their twenties and living on their own on opposite coasts) have been accepted as friends by the local Amish community. His evolving relationships with their joyfully hard-working Amish neighbors have provided inspiration, reassurance for his ongoing project, and raw materials for his creative ideas.

Adjustable Wrench, detail

Images

Not all of the tools and artifacts Althouse photographed for the *Objects of Intention* exhibition at the Gregg Museum are of known Amish origin, but those that aren't could have been, and each one is also somehow connected with his experiences or feelings. Excluded from this selection for curatorial purposes are other images centered on other kinds of antiquated objects, such as weaponry and body armor designed for protection in warfare. In the broader sweep of his work he employs human artifacts to represent both positive and negative aspects of the human experience.

While he has found some of these objects, he has sought out others or made them himself. In his presentations they become metaphors instilled with heightened mystery and expanded possibilities.

His 2017 photograph *Shovel with Braille* serves as a striking example. A seemingly straightforward image of a scarred, battered shovel, for Althouse this tool conjures a vivid memory of a job he once held repairing railroad tracks. It's essentially identical to the shovels he and his co-workers wielded to pry up heavy wooden cross-ties and scrape gravel underneath them as reinforcement. Close inspection of its squared-off blade reveals a Braille text that happens to be

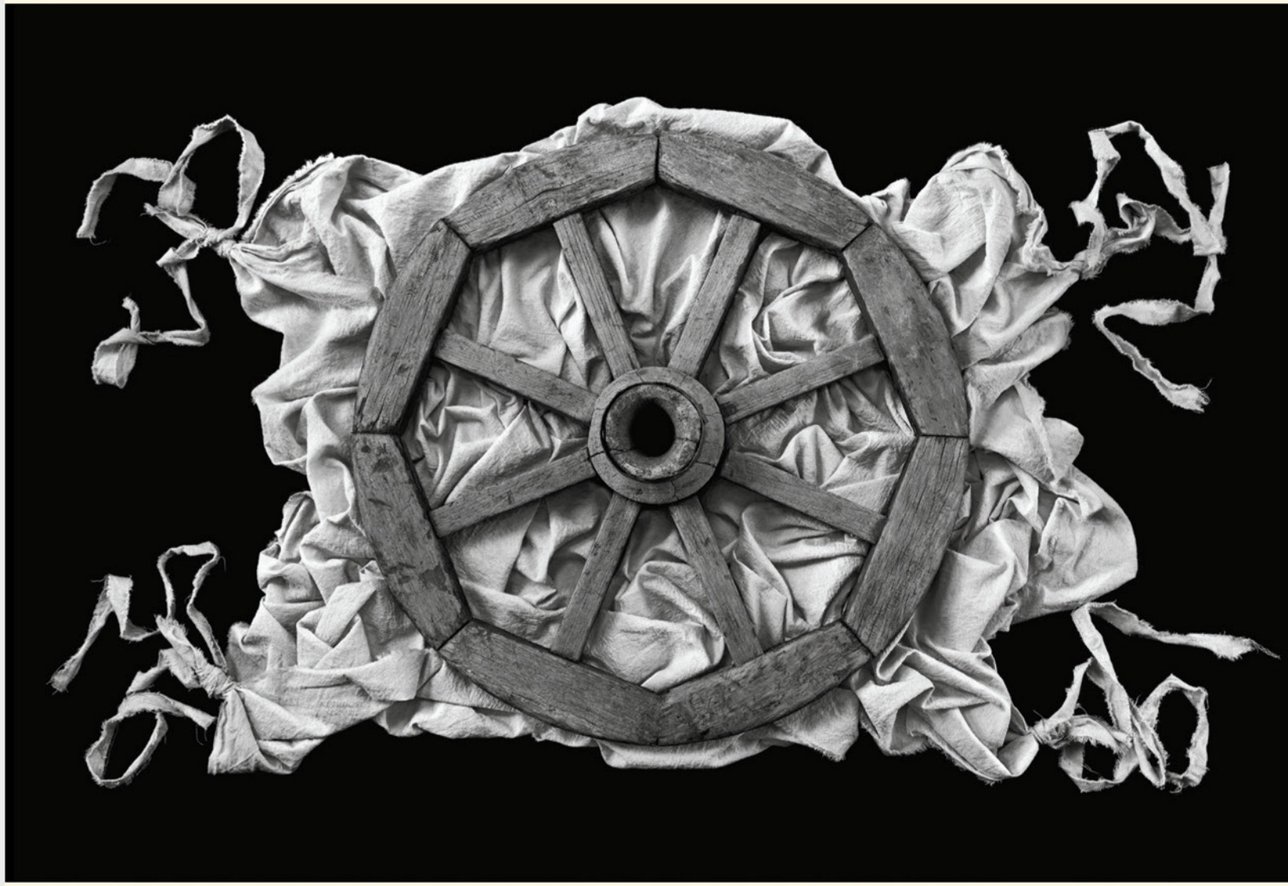
a Latin translation excerpted from the Old Testament book of Ecclesiastes. Only the rare viewer fluent in both Braille and Latin could read it or translate it into its oft-cited English equivalent, "Vanity of vanities, all is vanity… What profit does a man have… that shall be at the very end." Althouse has likened this image to ancient, stone stelae discovered among the Maya ruins of ancient Mesoamerica—readable by those with special training, but utterly mysterious to most people.

Althouse's *Book*, from 2009, centers on a Braille New Testament from the Judeo-Christian Bible, universally familiar but here rendered mysteriously unrecognizable. It's open to facing pages from the gospel of James—a passage encouraging patience and perseverance in the face of temptations and trials, but again, undecipherable to most viewers and unreadable even for the blind since the Braille embossing can't be felt. Althouse presents this sacred volume in a large, flat tobacco basket handmade from split-wood strips, an objective embodiment of simplicity. Another image in which Braille text serves as a crucial element is *Forks with Braille*. It was inspired by Althouse's participation in an Amish "frolic," a concentrated group effort to freely assist a community member or family in a major undertaking. In this case scores of men, women, and children from Centre County's Amish community turned out to help one of their neighbors harvest and thresh his vast crop of recently mown, dried wheat.

Pitchforks were used at one stage of the process to load sheaved wheat into a thresher. Five similar forks with missing handles are anthropomorphically grouped in the photograph, and a small paper tag is attached to each fork. Imprinted on the six tags are Braille characters that collectively spell out *gep uns*, which in Pennsylvania German means "give us." The phrase might serve as a private plea that humankind could share the undefinable spirit that united the participants in the frolic.

Althouse's relationship with his Amish neighbors is also reflected in *Wheel I*, an image from 2008. To create it, he photographed an old wooden wagon wheel centered on a piece of white cloth with strips of the same material tied onto its corners and printed the image full-size. It dates from a period when he was mourning the death of his friend Elam Beiler, a bishop of the local Amish community who was killed when a tree fell on him as he was cutting it down for firewood. Althouse digitally "carved" into the wheel's rim two lines from a hymn in the *Ausbund*, the sixteenth-century hymnal still used in Amish churches. The hymn was read at Beiler's funeral. Translated into English as "Where shall I turn?" and "The woods are barren of leaves," these lines also serve as tersely eloquent expressions of Althouse's feelings of loss and sorrow about his friend's death.

Some of his photographs recall traditional, art-historical images. For example, the wooden rake and white cloth in *Rake I* are arranged in a manner that loosely suggests crucifixion, although Althouse composed the image with a more generally spiritual concept in mind. The white cloth employed in this and the previously discussed photograph, as well as a number of his others, have their inspirational origins in the Prado in Madrid, which Althouse visited while living in Spain during his early adult years. To his eye, the depictions of white cloth in many of the museum's religious paintings seemed to possess mystical, spiritual qualities. Memories of them resurfaced as an influence beginning in the late 1990s with his "Shrouds" series, depicting artifacts completely covered with white cloth. The latter material has since become an integral element in his work, expressing inherent spirituality.



Wheel I, 2008

The white cloth in *The Five Talents II* - the most recent work here, dating from 2019 - takes the form of a long strip of stitched cloth measuring tape arranged in an ascending zig-zag configuration. It's part of a "pseudo-implement" Althouse made by attaching the lower end of the tape to a paint stirrer he darkened with wood stain. As indicated in the title, the text imprinted along the tape's reverse side is the New Testament parable of the five talents, as told in the gospels of Matthew (25:14–30) and Luke (19:11–27), here rendered in Pennsylvania German. Instead of following his usual practice of digitally adding text to a previously exposed photographic image, Althouse meticulously hand-lettered this text before he arranged and photographed the composition. He used diluted brown ink to inscribe it in *fraktur* script, a typography developed in the early 16th century and employed in all German Reformation writings.

Althouse became acquainted with this commonly referenced parable as a child and has long wrestled with its possible meaning. In summary, it tells of a presumably wealthy man who leaves home for a period of travel and puts three servants in charge of his worldly goods. On his return, the man rewards the two servants who used his unspecified goods to turn a profit, while punishing the third servant who kept the entrusted goods safe and secure but retained them without increasing their monetary value. The parable doesn't specify the exact nature of the man's goods, and the "unfaithful" servant's treatment has long struck Althouse (and many others) as brutally unjust. With age, however, he has experienced a "slight glimmer of understanding," at least in the parable's relation to his own life. He sees the unidentified goods as a metaphor for life itself, into which each of us is born with a different set of advantages, disadvantages, aptitudes, and talents. The lesson he takes from it is that each individual is responsible for growing and nurturing the life he or she has been allotted. It's a lesson he has internalized and consistently applied in his art, not for fear of judgment or punishment, but for the sake of the work and his own well-being.

The same idea is succinctly expressed in another New Testament line Althouse has appropriated as a textual emblem: "From everyone who has been given much, much will be demanded." This excerpt from the gospel of Luke (12:48) appears in a Braille version of Pennsylvania German that Althouse painstakingly digitized to look like it was imprinted on the surface of his *Iron Wedge* (2011).

Perhaps the most personal work included in this selection is *Broken Wagon*, which Althouse created in 2017 while mourning the deaths of his sister and both his parents, under different circumstances but all within just two years. The ostensible subject of this full-scale image is a broken Amish "spring wagon,"the utilitarian, horse-drawn wagon that Amish people still use today, marred and deformed but still standing on its wheels.

Photographing it from the rear required a greater depth of field than most of his other images. In order to keep every detail in sharp focus he made multiple exposures and pieced parts of each exposure together as in a digital collage, with remarkably seamless results. After he was satisfied with the image he used his digital skills to add the text on the back of the wagon, where it appears to have been hand-carved, again in a *fraktur* rendering of Pennsylvania German. Translated into English it reads "To carry the heavy load I was willing and am still willing but am now unable." The words are his own, referencing his role as late-life caretaker for all three family members prior to their deaths.

A rare feat

In the photographs exhibited at the Gregg Museum and others he has created over the course of his life, Stephen Althouse has accomplished a rare feat. He has produced an aesthetically distinctive, thematically unified body of work directly related to the arc of his personal life and profoundly relevant to social realities across cultural and geographic boundaries.

His photographed assemblages attest to his abiding interests while memorializing countless generations of anonymous individuals whose lives have been consumed by hard labor. In the case of the Amish culture that has embraced Althouse in recent years, he has found a group of kindred souls who view such work as a higher, shared purpose. Although his own motivations differ from those of his Amish neighbors, he also works toward a higher purpose, namely that of art and its service to the human spirit.

Tom Patterson is an author, art writer, and independent curator
who lives in Winston- Salem, North Carolina.

NOTE: Paraphrases of the artist's comments and other information about his work are from email exchanges between the artist and Tom Patterson during October and November, 2020.

Wheel I, detail

OBJECTS OF INTENTION

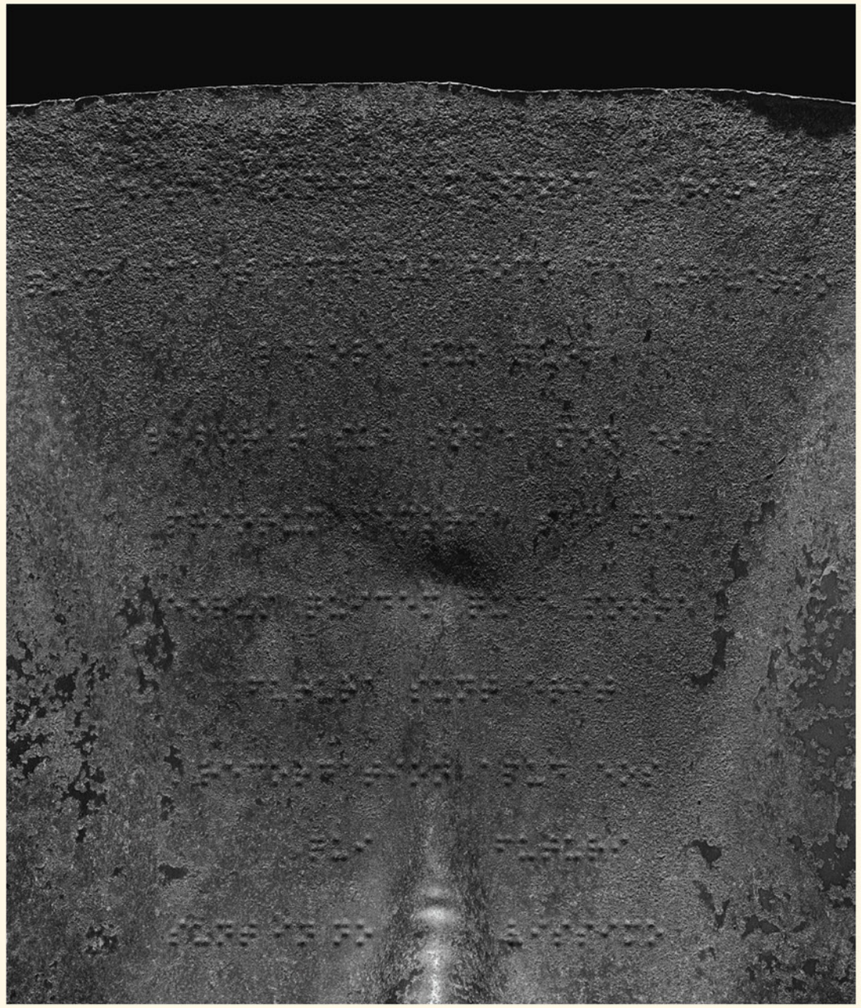
Walnut, 2013

Rusted Nails, 2015

Bound Hammer, 2017

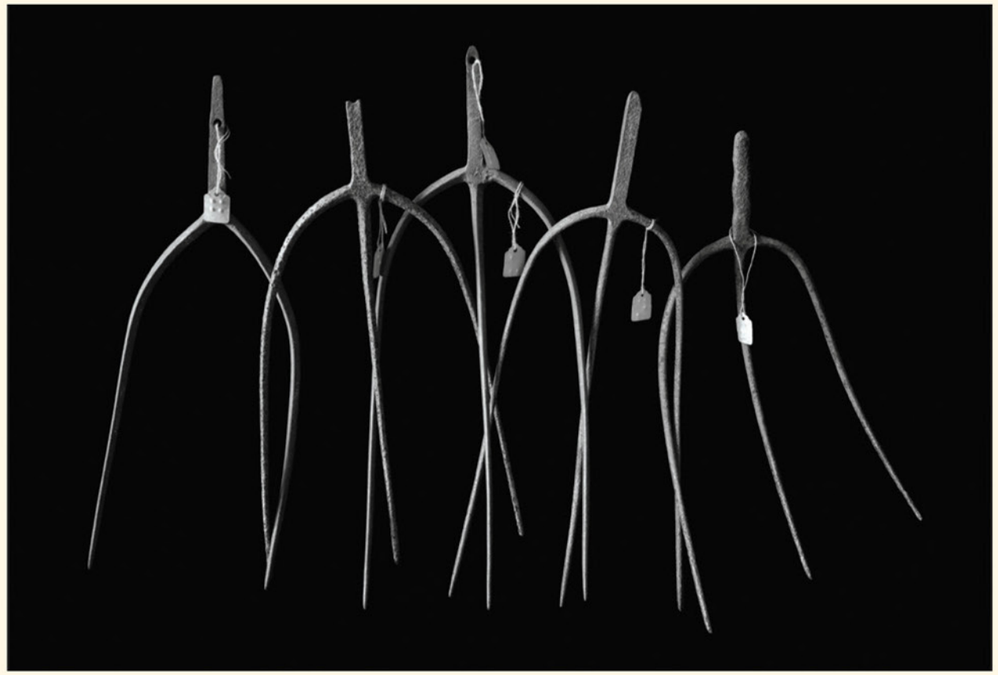
Axe with Braille, 2013

Clamps and Shroud, 2003

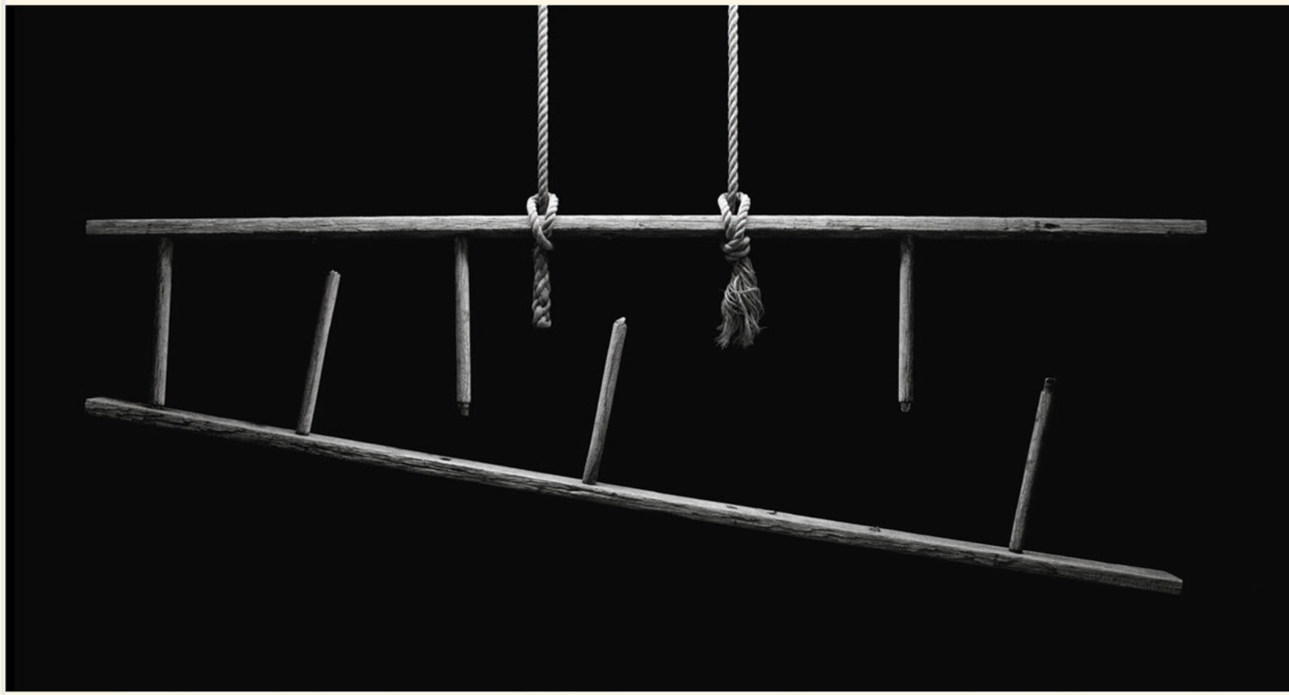


Shovel with Braille, 2017 (opposite; detail above)

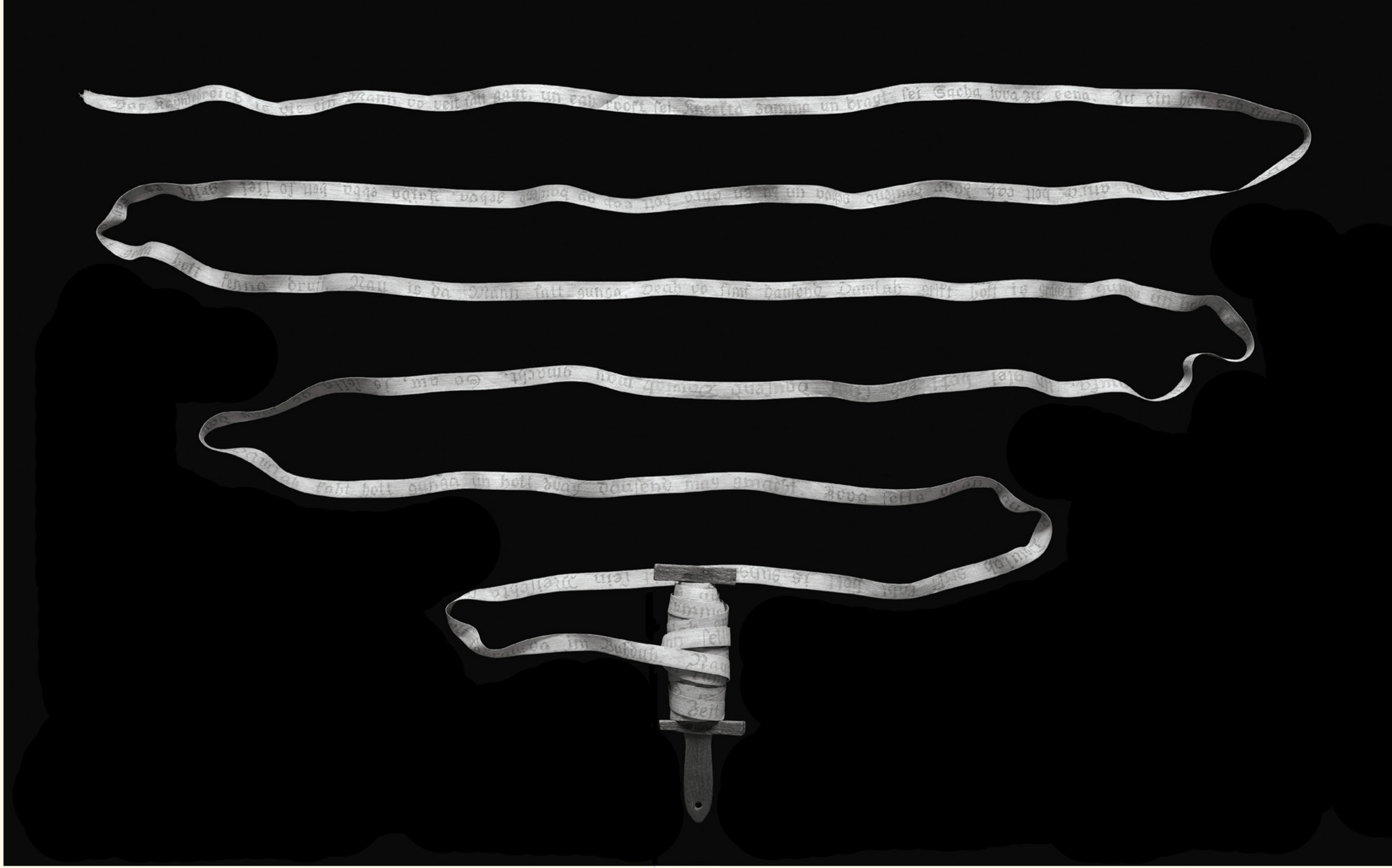
Door with Hole, 2017 (opposite; detail above)



Forks with Braille, 2011



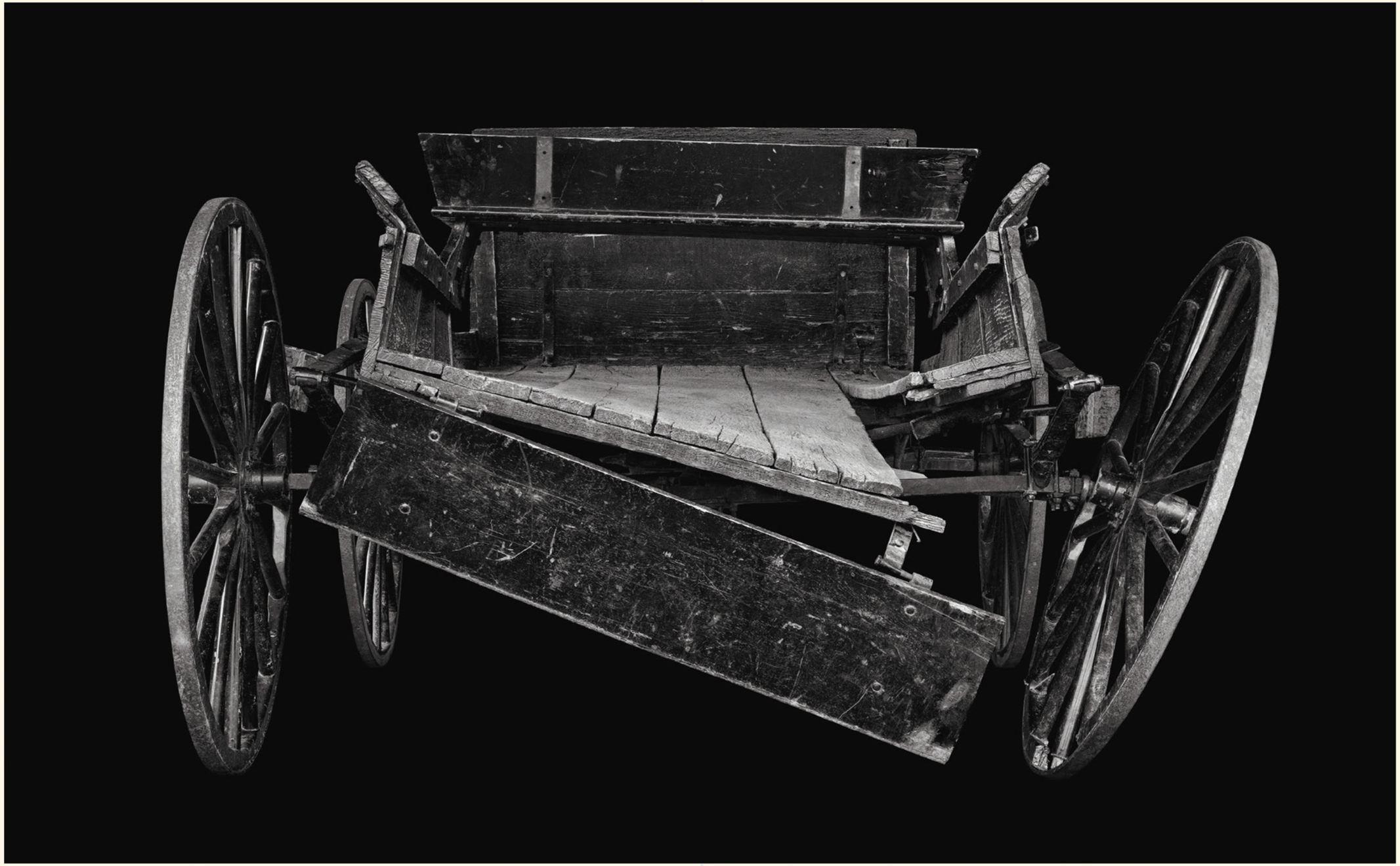
Ladder, 2013



The Five Talents II, 2019

Shoe II, 2011

Iron Wedge, 2011



Broken Wagon, 2017

Additional Information

All of the original photographs presented in the *Objects of Intention* exhibition are archival pigment prints. Several of the texts that Althouse has inserted in these images originate from the *Ausbund*, a hymnbook first published by Anabaptist Swiss Brethren in 1564 and still used in Amish churches today.

Adjustable Wrench, 2003 (pp. 9, 10) – The artist has digitally stamped coats of arms to metaphorically ennoble the tool and the laborers who used it. 42 by 62 inches, 107 by 157 cm. Collection: Musée d'Art moderne et d'Art contemporain, Liège, Belgium.

Axe with Braille, 2013 (p. 18) – Translation from Braille, digitally embossed, in sixteenth century German: "*Der and'r mit Herzenleid* (the other [goes] with heartbreak)". From song 138, verse 15, in the *Ausbund*. 48 by 35.5 inches, 122 by 90 cm. Collections: Biggs Museum of American Art, Dover, Delaware, and Museum Moderner Kunst Kärnten, Klagenfurt, Austria.

Book, 2009 (cover) – A Braille New Testament opened to the book of James, comprising a letter intended for distribution among early Jewish Christians, encouraging them to have patience and perseverance in the face of trials and temptations. 59.5 by 59.5 inches, 151 by 151 cm.

Bound Hammer, 2017 (p. 17) – 48 by 35.5 inches, 122 by 90 cm.

Brick and Ivy, 2003 (p. 1) – Translation from Braille, digitally embossed, in Latin: "*Ruit mole sua* (its own weight)". From a line by Horace (Roman poet Quintus Horatius Flaccus) in his *Odes*, published in 23 BCE: "*Vis consili expers mole ruit sua* (Brute force without judgement collapses under its own weight)." 42 by 62 inches, 107 by 157 cm. Collection: Musée d'Art moderne et d'Art contemporain, Liège, Belgium.

Broken Wagon, 2017 (pp. 30, 31) – Digitally cut in Pennsylvania German: "*Fer die schwer Lod drowa wah ich willich und bin noch willich aber yetz kann ich nicht* (To carry the heavy load I was willing and still am willing, but I am now unable)." 59.9 by 96 inches, 150 by 244 cm. Collection: Museum Moderner Kunst Kärnten, Klagenfurt, Austria.

Clamp and Shroud, 2013 (opp p. 1) – 48 by 35.5 inches, 122 by 90 cm. Collection: Museum Moderner Kunst Kärnten, Klagenfurt, Austria.

Clamps and Shroud, 2003 (p. 19) – 59.5 by 88 inches, 150 by 220 cm. Collections: Musée d'Art moderne et d'Art contemporain, Liège, Belgium; Miami University Art Museum, Oxford, Ohio; Museum Moderner Kunst Kärnten, Klagenfurt, Austria.

Door with Hole, 2017 (pp. 22, 23) – Digitally hammered in sixteenth century German: "*All die mit Weinen säen thun, werden mit F[reuden erndten]* (All those with weeping do sow, will with J[oy reap])." From song 86, verse 3, in the *Ausbund*. 88 by 59.5 inches, 220 by 150 cm. Collection: Museum Moderner Kunst Kärnten, Klagenfurt, Austria.

The Five Talents II, 2019 (pp. 26, 27) – In *fraktur* script, Pennsylvania German from the New Testament, the parable told in Matthew 25:14–30 and Luke 19:11–27. 59.5 by 88 inches, 150 by 220 cm.

Forks with Braille, 2011 (p. 24) – Translation from Braille, digitally embossed, in Pennsylvania German: *Gep uns* (Give us). An enigmatic plea. 41.5 by 61 inches, 106 by 156 cm. Collections: Biggs Museum of American Art, Dover, Delaware, and Museum Moderner Kunst Kärnten, Klagenfurt, Austria.

Iron Wedge, 2011 (p. 29) – Translation from Braille, digitally embossed, in Pennsylvania German: "*Der vo viel grickt huht, bei ihn iss viel guckt daffer* (From everyone who has been given much, much will be demanded)." From the New Testament, Luke 12:48. 35.5 by 48 inches, 90 by 122 cm.

Ladder, 2013 (p. 25) – 59.5 by 114 inches, 150 by 290 cm. Collection: Museum Moderner Kunst Kärnten, Klagenfurt, Austria.

Plumb Line, 2017 (p. 3) – 48 by 35.5 inches, 122 by 90 cm. Collection: Museum Moderner Kunst Kärnten, Klagenfurt, Austria.

Rake I, 2003 (p. 4) – 48 by 35.5 inches, 122 by 90 cm. Collections: Museum of Contemporary Photography, Chicago, Illinois; Allentown Art Museum of the Lehigh Valley, Pennsylvania; Museum Moderner Kunst Kärnten, Klagenfurt, Austria; Musée d'Art moderne et d'Art contemporain, Liège, Belgium.

Rusted Nails, 2015 (p. 16) – Translation from Braille, digitally embossed, in Pennsylvania German: "*Die Welt halt uns fescht* (The world holds us captive)." 35.5 by 48 inches, 90 by 122 cm.

Shoe II, 2011 (p. 28) – 59.5 by 59.5 inches, 151 by 151 cm.

Shovel with Braille, 2017 (pp. 20,21) – Translation from Braille, digitally embossed, in Latin: "*Vanitas vanitatum omnia vanitas…Quid habet amplius homo…qui futuri sunt in novissimo* (Vanity of vanities, all is vanity….What profit does a man have…that shall be at the very end?)" from the Old Testament, Ecclesiastes 1:2-11. 96 by 59.5 inches, 244 by 150 cm. Collections: Ludwig Museum, Koblenz, Germany; Orlando Museum of Art, Orlando, Florida; Museum Moderner Kunst Kärnten, Klagenfurt, Austria.

Walnut, 2013 (p. 15) – 48 by 35.5 inches, 122 by 90 cm.

Wheel I, 2008 (pp. 11, 13) – Digitally cut in sixteenth century German: "*Wo soll ich mich hin kehren* (Where shall I turn to?)" from song 76, verse 1 in the *Ausbund*, and "*Entlaubet ist der Walde* (The woods are barren of leaves)," the title of song 35. 59.5 by 88 inches, 150 by 220 cm. Collection: Museum Moderner Kunst Kärnten, Klagenfurt, Austria.

The Gregg Museum of Art & Design is the collecting art museum of NC State University and one of six programs that together comprise Arts NC State. Each year the museum presents a series of challenging exhibitions accompanied by relevant programs that are free and open to the public. The Gregg's holdings reflect the curricula of the university's many colleges and are as diverse as the course offerings.

MISSION

The Gregg Museum of Art & Design at NC State University sparks creativity and encourages exploration through engaging exhibitions, relevant programming, and thought-provoking educational experiences. Focusing on outstanding examples of art, craft, and design, the museum utilizes cross-disciplinary collaborations and its extensive collections to foster critical thinking and expand worldviews. The Gregg serves its diverse campus community and the greater Triangle region in a welcoming, accessible, and inclusive environment.

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