

Bo Joseph

Souvenirs from
Nowhere

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McCLAIN GALLERY

SEPTEMBER 12 - NOVEMBER 7, 2015

FOREWORD

Souvenirs from Nowhere is Bo Joseph's second exhibition at McClain Gallery. Alongside his large-scale drawings is a new body of work, "*Experiments in Expiration*," made partially from the studio scraps of the larger works. He continually pushes through artistic process in search of creation, and the layered density of his work echoes the collective history that inspires him. Drawn to the power of images, Bo Joseph uses both constructive and destructive techniques to shake out content in order to reincarnate the hollows of silhouettes and the spaces left in between.

Joseph writes he "utilize[s] abstraction as a means of examining how our beliefs and perception charge the experience of "reality," and affect how we compile collective knowledge. The resulting works are by-products of my exploration and reconciliation of diverse cultures and they assert signs of ideological syncretism and contemporary interdependence."

Throughout the catalogue, artist and writer Matthew Weinstein guides one to look at Joseph's work from a number of vantage points: from the madness of creation and philosophical theory to ethnographic sources and contemporary platforms. In Joseph's work, it seems, when confronting the void (of nowhere and nothings) new meaning erupts.

BO JOSEPH

souvenirs from nowhere



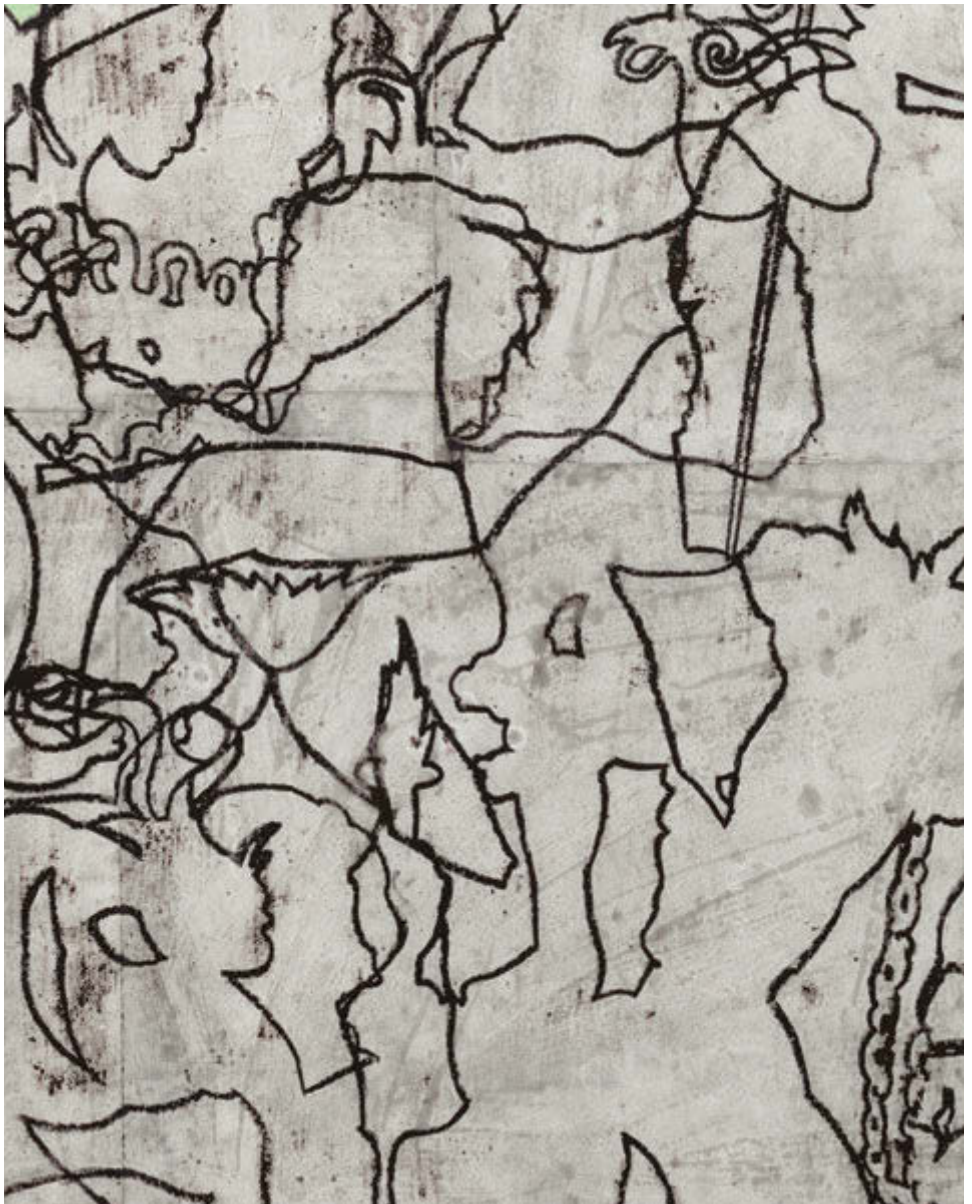


Bo Joseph THINGS

by Matthew Weinstein

Can one love things and not be a materialist? Do our things put pressure on us? It often seems to me as if some of my things force me to live up to them. They make me feel as if I am not a subject who exists to effect objects, but rather an object myself. It is a fundamental betrayal to rationalism to confuse the Subject and the Object. Can I live up to the multiple options of a computer program I have just installed? Can I live up to the art I own? Can I live up to the fact that these flowers someone has brought me create in me a sense of melancholia and a fear of death; can I conquer that to be around them? Or is there a way to embrace objects by removing our primacy as viewer, owner, user or critic? If we consider the fact that we are *things* as well, then we don't have to worry about living up to all the other *things*; then we don't have to worry about being dissatisfied materialists, because we are material.

Artists often love things without being materialists. It's not nobility that causes this but, in most cases, an economic fatalism that teaches us that we probably won't have a lot of things. Artists are inclined to have a very stoic relationship to the material world. Artists know how to look and not touch. We are also in touch with the sinister nature of the material world because one of our jobs is to keep track of it while other people are using it.



Detail of *Hic Sunt Dracones*

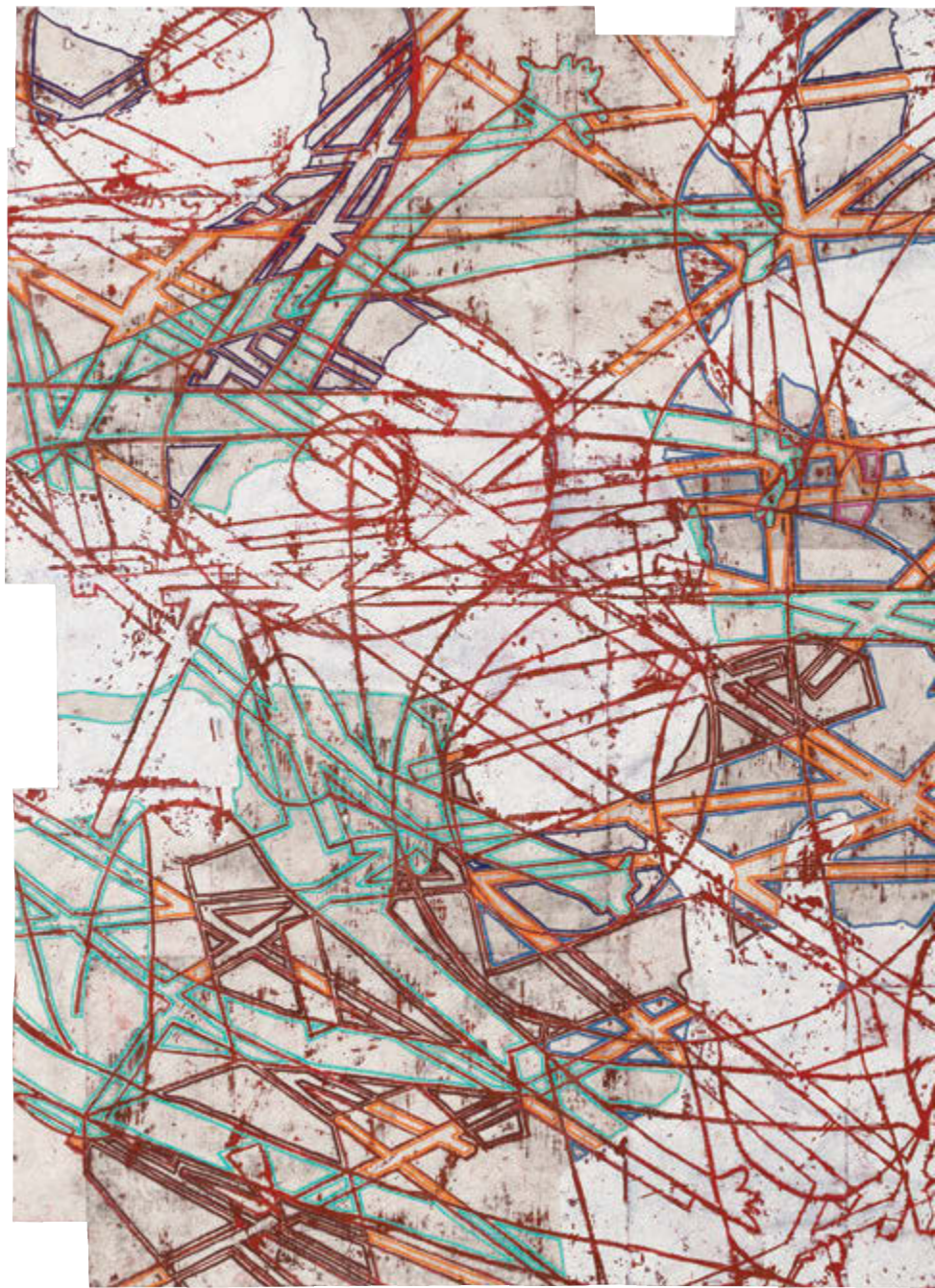
There is a rich history of narratives that express the human fear of being victimized by objects. The curse of the pilfered Hope Diamond comes to mind, as does Karen Black's epic 1975 performance in *Trilogy Of Terror* in which she is persecuted by a primitive statuette sent to her anonymously in the mail. We tend to fear that which we do not know how to name, or cannot understand. It is surprising to see objects in this light as they are just... things. But it seems as if we do not know what objects are, and we aren't sure of the boundaries between us and them, because apparently they haunt us. Is this thing that haunts us the image of the thing or something more esoteric contained in the thing itself? The ability to produce images of things changed art and even the very nature of the reality of things, in that we developed the power to transform them through representing their exterior realities in uncanny ways. We learned how to change things without touching them.

Andre Malraux, the French Minister of Culture from 1960-1969, was a political activist for liberal causes who joined the French Resistance. He had a political career, but then transferred his attentions to Art History and cultural politics. He was a committed humanist, as can be seen in his novels, and a believer in the spread and promotion of culture in the encyclopedic tradition of the Louvre. He claimed that "an art book is a museum without walls". In his text, *The Museum Without Walls* from 1947, he lauds the reproduction of the work of art as a vehicle for the liberation of the work of art from context and history. He believed in the possibility of universal consciousness aided by the proliferation of images. Malraux's reproductive optimism is very different from the ambivalence towards the reproduction of images of works of art as expressed by an earlier text by Frankfurt School theorist Walter Benjamin in his 1936 essay *The Work Of Art In The Age Of Mechanical Reproduction*. In this essay, Benjamin proposes that Capitalism creates reproductions of commodities until the original is drained of its aura of uniqueness and originality. The reproduction of the work of art is a perfect example of this because the work of art is the most auratic of objects. Benjamin, unlike Malraux, saw mechanical reproduction as a form of alienation rather than a form of connectivity.

Experiments in Expiration: Absurdity, 2015

oil pastel, colored pencil and acrylic on paper
30 x 22 1/4 inches







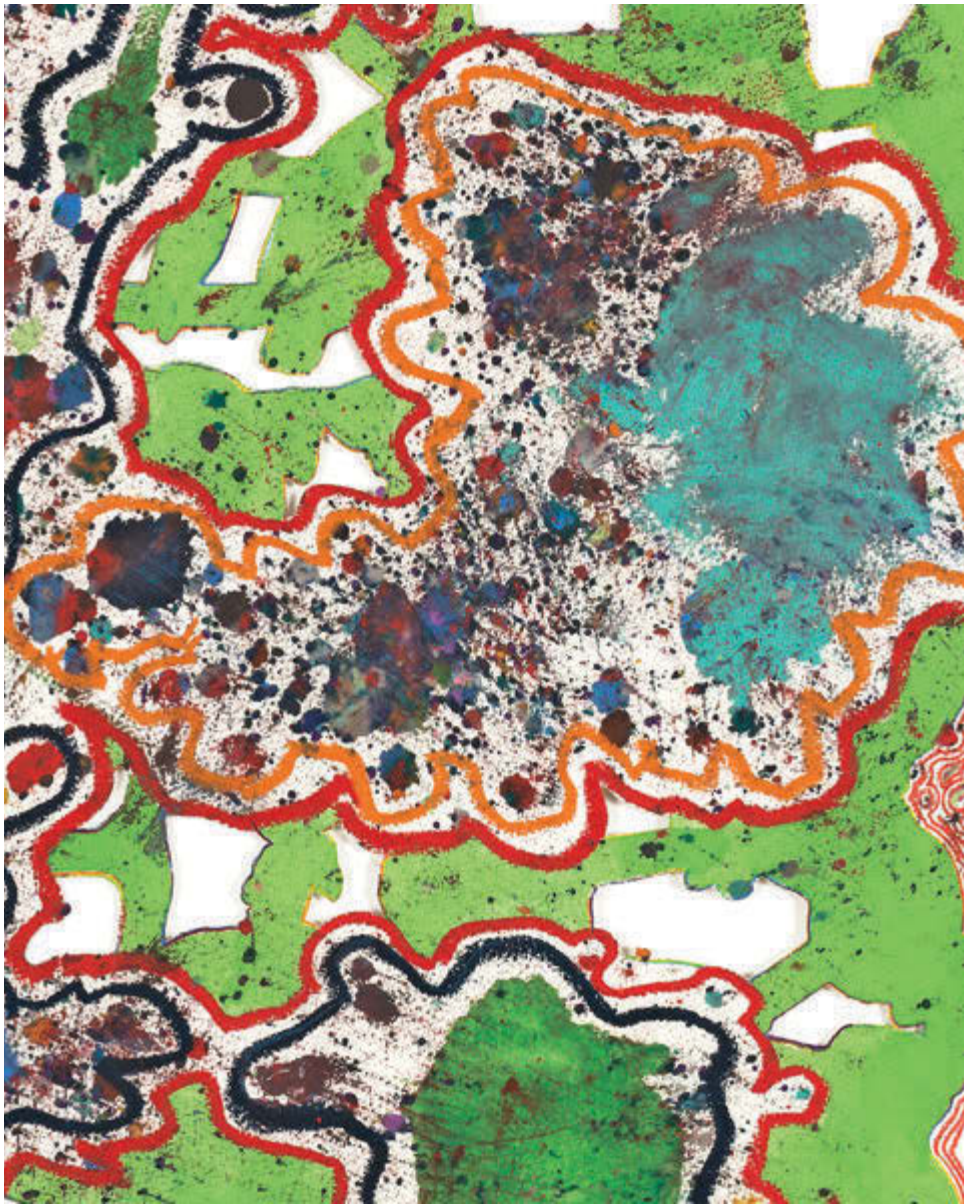
Previous page: *Pangaea: Terra Australis*, 2014

oil pastel, acrylic and tempera on joined paper
55 3/8 x 80 inches

Malraux's concept of the interplay of images is analogous to the collection online, as in Pinterest. But Malraux is describing something far more boundaryless; his vision is not limited to a single platform, but is as unlimited as the nuances of human memory. The mindscape of interconnected images that Malraux describes is very similar to how many artists experience the parade of things and images in the first place; an impatience with boundaries, departments and categories. But Malraux sees objects as within our control. According to him, objects are made by and for us. And I'm not sure if that can describe how the makers of things see things. I'm not sure we see the divisions between ourselves and what we make so clearly. In *The Walnut Trees of Altenburg* Malraux writes,

*The greatest mystery is not that we have been flung
at random between this profusion of matter and the stars,
but that within this prison we can draw from ourselves
images powerful enough to deny our nothingness.*

This sort of Humanism, though beautiful, now seems challenged as we have seen too much of the dark side of the human will to really trust in our species. Malraux somehow held on to these abstract ideals even after his experiences of WWII and the Spanish Civil War. But this form of humanism is too challenged by the undermining or universals experienced from the 60's onward to swallow whole.

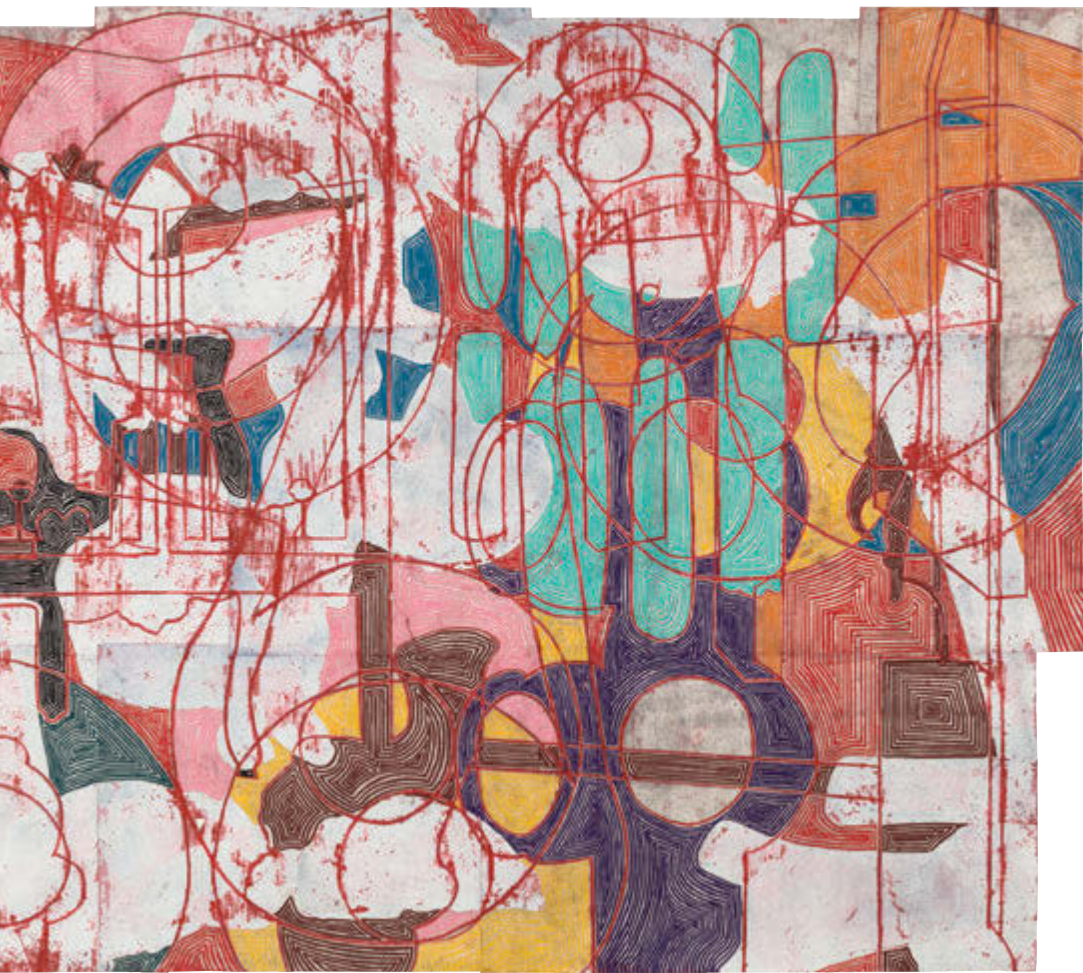


Detail of *Experiments in Expiration: Witlessness*

If we accept Benjamin, the Marxist theorist, and Malraux, the humanist positivist, as contrary positions in relation to how the image of the work of art affects our ability to genuinely experience aesthetic culture, we can place Bo Joseph as generationally on message as a reconciliation of these positions. Yes, the original is transformed by its clones.

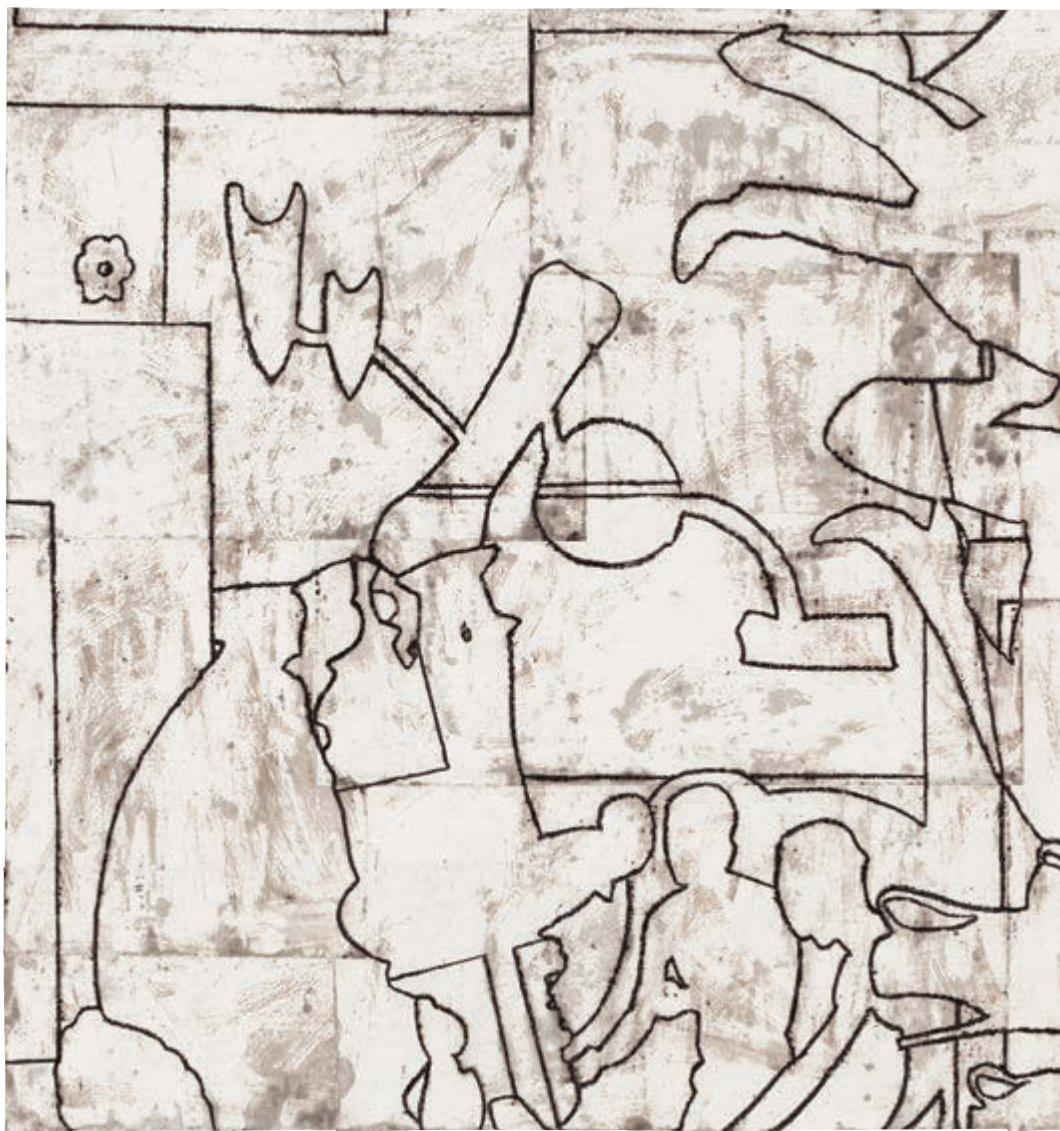
But perhaps these clones are not completely without souls. Auratic work is possible based on the husks given to us by mechanical reproduction. If the husks are seen as raw material instead of things that demand the recognition of originals, then we are stuck in an academic historicism. Several of the pieces in this exhibition have the word "Pangaea" in them. Alfred Wegener, the inventor of the theory of *Continental Drift*, gave this name to the original prehistoric land mass, before it broke apart into continents. Is this theory true? Was there





Pangaea: Terra Nullius, 2014

oil pastel, acrylic and tempera on joined paper
55 5/8 x 80 1/4 inches



Disunified Theory: Dark Shift, 2015

oil pastel, acrylic and tempera on joined paper
39 7/8 x 50 1/4 inches



once a totality? This theory can also be applied to meaning in the context of Joseph's work. Was there at some point in history a totality of meaning? And if so, is it now impossible to reconstruct? Has meaning become split into imagery that is adrift in our minds? It seems impossible to exist in the world and not have a level of doubt that there are or were ever such things as totalities.

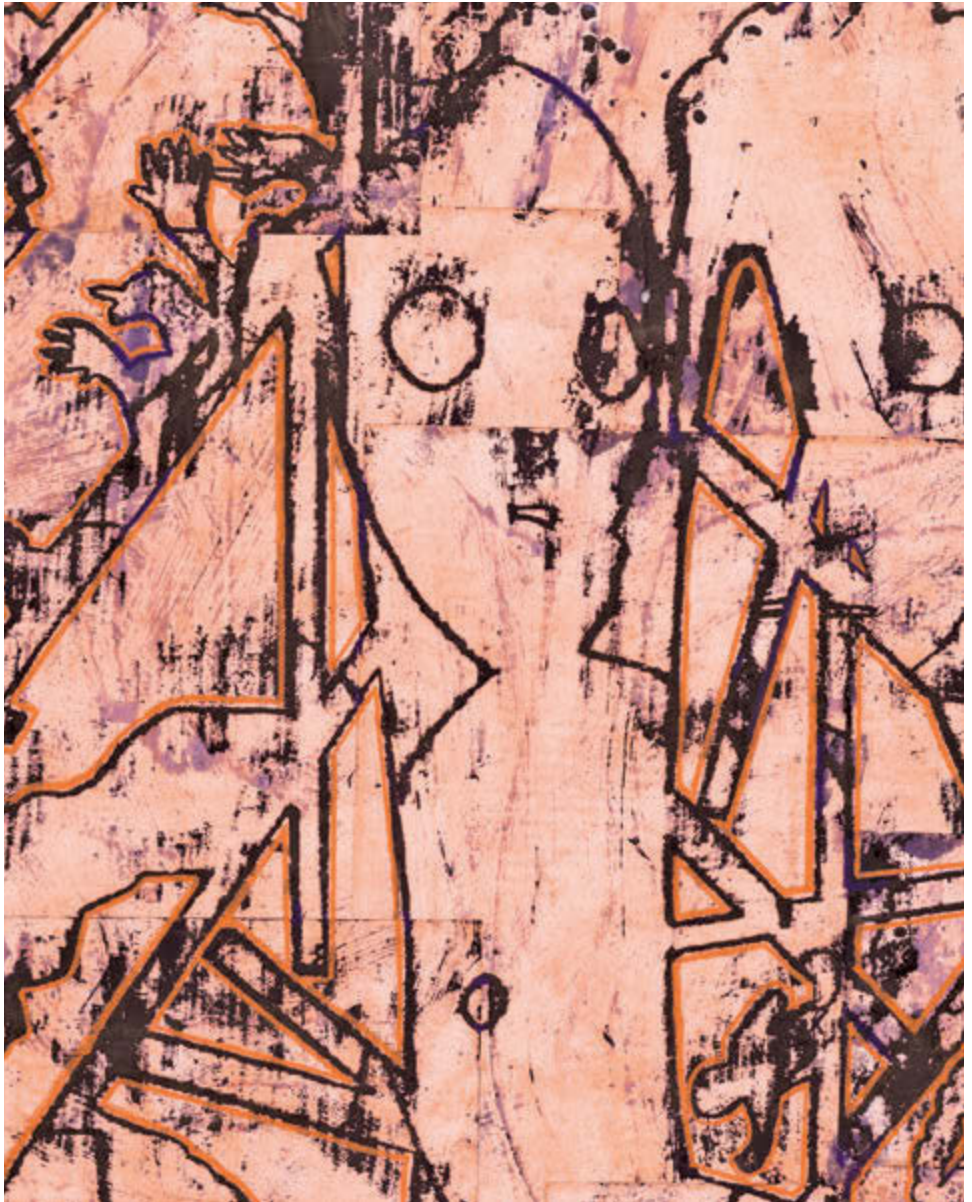
Joseph has a more pragmatic and contemporary view of images than Benjamin or Malraux; for him, they are there to be used. They are formal elements that may emit fragments of meaning not unlike the signals we emit into the cosmos to attract the attention of aliens. Or they do not transmit, and in this case they serve only to make shapes. The hyper focus on the image as seen in thinkers like Malraux and Benjamin have cleared a path to the image as a fact of life. We don't think about images as a massive force, separate from us. They are like air. We would feel dominated and ganged up on by images. We had to develop a fluidity towards them or we would go crazy.

All images of things are based in various ways on the concept that things are separate from our perceptions of them. Bo Joseph makes artworks that are composed of circumscribed things, and so it is important to recognize that 'thingness' is currently a topic of enquiry; one that his circumscribed images of things afloat sits comfortable besides.

One concept has not been challenged in Western thought very ardently: We have identified everything that is not us as a *thing*; animals, plants, ideas and even each other have become empty vessels to us. The prohibition of animism has only intensified in this period of overcivilization. Is it the illusion of the subject/object divide that has lead us to treat everything outside of ourselves so shabbily?

Ian Bogost in his book *Alien Phenomenology*, attempts to understand objects in a different way by dissolving the subject/object relationship that humanists, metaphysicians and scientists use as a basis for defining our place in the world. He substitutes the word *Unit* for the words *object* or *thing*. He writes,

...for one, a unit is isolated and unique. For another, a unit encloses a system an entire universe's worth. For yet another, a unit becomes part of another system often many other systems as it jostles about.



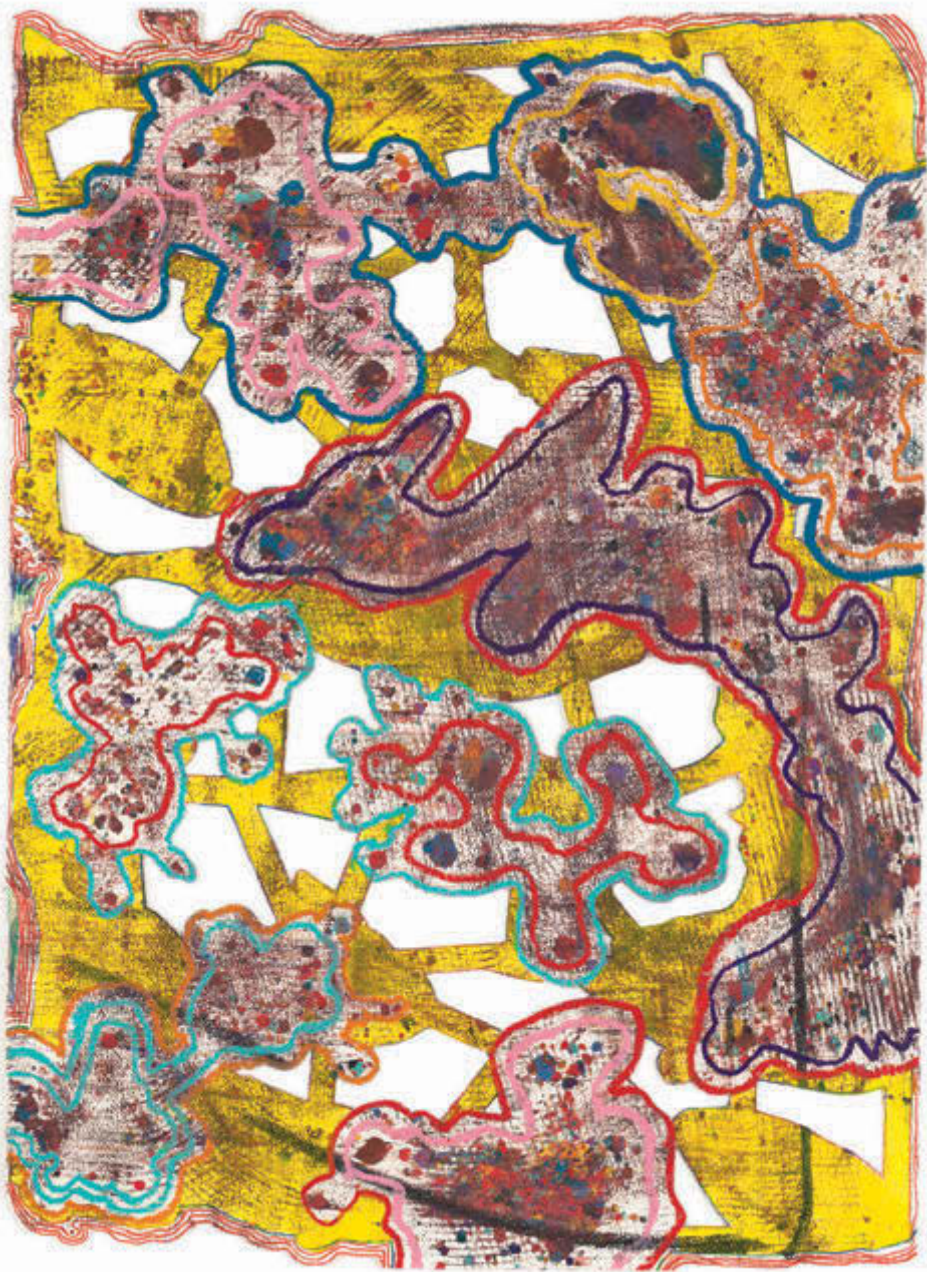
Detail of *House of Mirrors*

The unit is the image of the object on a computer screen. It is also the thing itself as seen in the museum. It is also the memory of the thing. It is also the memory of the image. It is us as well as all the components that make us. Far from dissolving the sense of wonder that Malraux describes in relation to art, it saves wonder from scientific and philosophical dogma and lets us experience the world as intense points of collision. Bogost goes on to write,

To wonder is to suspend all trust in one's own logics, be they religion, science, philosophy, custom, or opinion, and to become subsumed entirely in the uniqueness of an object's native logics... Yet wonder has been all but eviscerated in modern thought, left behind as a naive delusion. When we approach objects as social relativists, they bear interest as products or regulators of human behavior and society.

Experiments in Expiration: Indiscretion, 2014

oil pastel, colored pencil and acrylic on paper
30 x 22 inches





Detail of *Orbiting Lost Planets*

This is a good place in which to situate Bo Joseph's work. He gives us works that are full of absences; but one only sees them as absences if one insists on one's kingly entitlement to a constant parade of presences. A fundamental point of composition is that the negative space around an object is a thing. This is elemental art school stuff. You are told to draw the negative space around the figure. After a while you have a figure. By learning how to draw in this way we experience Bogost's equivalencies of units. Absence and object are both units. There is a profundity to what is experienced in Drawing 101, and one of the most difficult things in art is to deeply process early experiences and ideas that you thought you were too smart to develop when you were 19, or 7. Also, Joseph employs a whole range of processes; the scanning of an image, the projection of that image, the application of that image to a surface and then the removal of parts of that image. He is exploring a range of units within the original image/unit he starts with, splitting it apart into different potentialities.

It is possible that Chardin and Morandi experienced the wonder of their own presence within their subjects, not outside or above them, but that they experienced them as points of contact in which they themselves were only equivalent units, neither farther away nor nearer to what they were representing.

When abstraction conquered the US and all the objects were taken out and shot, there was a mistaken idea that art had moved beyond its enslavement to objects. But one could say it had never been more enslaved by conventional notions of subject and object. The subject became triumphant and was seen as creating perfect objects. But really, as artists, we don't make things. They become things later, but not for us. We mostly create and participate in collisions. We mostly create and exist within nothings and absences which in themselves are things whose definitions are mutable, erratic and dependant on context. Joseph creates images of these clusters of units; intense moments of collision between them which he outlines, then he unoutlines them, and they dissolve into each other's spaces. Is the image a something or a nothing? An absence or a presence? These are questions brought up by Joseph's work.

Experiments in Expiration: Lunacy, 2014

oil pastel, colored pencil and acrylic on paper
30 x 22 inches







NOTHINGS

*I can't live without you if the love was gone
Everything is nothing if you got no one
And you just walk in the night
Slowly losing sight of the real thing*

- Islands In The Stream.

Dolly Parton and Kenny Rogers

But Dolly, what if *nothing* isn't the opposite of love? What if *nothing* was the fertile ground of love? And what if the *real thing* is that which is suspended over nothing.

The Kyoto school of philosophy was an attempt to reconcile Western philosophy, as well as Western religious mysticism, with various forms of Buddhism. Central to the book *Religion and Nothingness* by Keiji Nishitani, written in 1961, is the concept of Sunyata. Sunyata basically means emptiness and nothingness.

Nishitani's fluency in Kant, Nietzsche, Sartre, Dostoevsky and many other western writers lead him to a consideration of European nihilism. Nishitani was a person of faith and belief, so he felt that nihilism, though a description of a very real metaphysical state of being, was a thing to be transcended. He believed that Eastern Religion, specifically Buddhism, could help with what he saw as a specifically Western problem. He writes,

...such a way of viewing is broken down when the field of nihilism appears at the ground of the fields of sensation and reason. The further conversion that takes place by then passing through the field of nihilism to the field of sunyata means that all things in their selfness are gathered into one, as the different points on a circumference are drawn into a single center. It seems to follow, therefore, as a matter of course that this mode of being of the thing itself could not really have arisen in traditional Western ontology, where considerations of being have left nothingness essentially out of the picture.

Blaise Pascal's famous quote, "*The universe is an infinite sphere whose center is everywhere and whose circumference is nowhere*," suggests that there have been hints of this in Western thought, though Nishitani has a point that our metaphysics may not be abstract enough to combat destructive forms of nihilism and cynicism.

Bo Joseph's process is an act of the emptying out of pictorial content, which is odd as it produces such complex objects. What Joseph calls *making friends with your trash*, means to reconcile yourself to the imagery that refuses to go away. Which isn't to say that his work hooks on to the junk aesthetics of Robert Rauschenberg or Bruce Conner. Joseph's trash is more like a pile of scrapped catalogues from Malraux's mind museum. It's ethereal. It's composed of traces. It is also highly aesthetic. This isn't to say that Joseph doesn't notice the daily physical awful, he just exists alongside of it. He takes a trip to the void and these are the souvenirs he brings home. He packs light. There is no historical heaviness to this work.



Detail of *Experiments in Expiration: Folly*

Historicism really sprang back into art under the condition of Postmodernism. The postmodern and poststructuralist fields of ideas made possible an equivalency between Madonna the singer and The Madonna. Images and ideas came to be seen as dependant on constantly fluctuating contexts. There is no real meaning. There is no real. There are only versions and interpretations. It's no accident that Post-modern nihilism coincided with one of the most materialistic periods of American culture. Though this fun and vampiristic attitude towards imagery and meaning is still very present in contemporary art, other strains of historicism have also come into focus.

I see Joseph as expressing a *Vintage Optimism*. Here is what I mean by this. History is within us, not outside of us. We think that we own traces of it. We don't. All traces are as ephemeral as the traces we leave just by moving about in our daily lives. But is it so terrible that we can't control our own histories? Is it so terrible that they are always dissolving into the present? A past is only a problem if you are over attached to it (nostalgia, guilt, anger). Maybe the fact that all we are are faint traces scattered over the field of Sunyata is a beautiful and generative condition and not a source of anxiety and nihilism, but rather this condition makes possible an abstract and indefinable connectivity. Think of everything you do in your present as being urgent and important to the future. Sounds exhausting. It sounds as if it would prevent the act of actually living. The optimism that I am describing is not the opposite of pessimism. Both of these terms imply an unrealistic quantity of certainty that would make artistic intelligence impossible. I am describing the optimism that optimism may



Detail of *Pangaea: Terra Australis*



Pangaea: Terra Ignota, 2014

oil pastel, acrylic and tempera on joined paper
55 7/8 x 80 1/2 inches



be possible. After all, isn't all art, no matter how nihilistic, an act of optimism by its very nature? Joseph's traces of process suggest that maybe, just maybe, all of this may matter.

Vintage implies a fading past, not a destroyed one. Fading is a step in the process of dissolving. Joseph's process itself is a physical act of dissolving. He uses water based media over oil and submerges the whole thing in water. Only traces remain, the rest flakes off. The paper almost dissolves. What is resuscitated is left to dry. His process is like reverse photography where instead of emerging, the image goes away.

Destruction and dissolving are two very different things. Dissolving implies reconciliation. Nishitani's philosophy is an attempt at reconciliation between Nihilism and Sunyata, West and East as well as Subject and Object. In almost drowning his works, Joseph is also engaging in an act of reconciliation between the ultimate meaninglessness of the museum in our heads and the fact that this meaninglessness is what puts us in touch with each other, as it may be all we ultimately have in common. And this is a monumental thing because it means that ourselves are available to us as well as to each other, and that we have the potential to not just use the outside world, but to embody it.

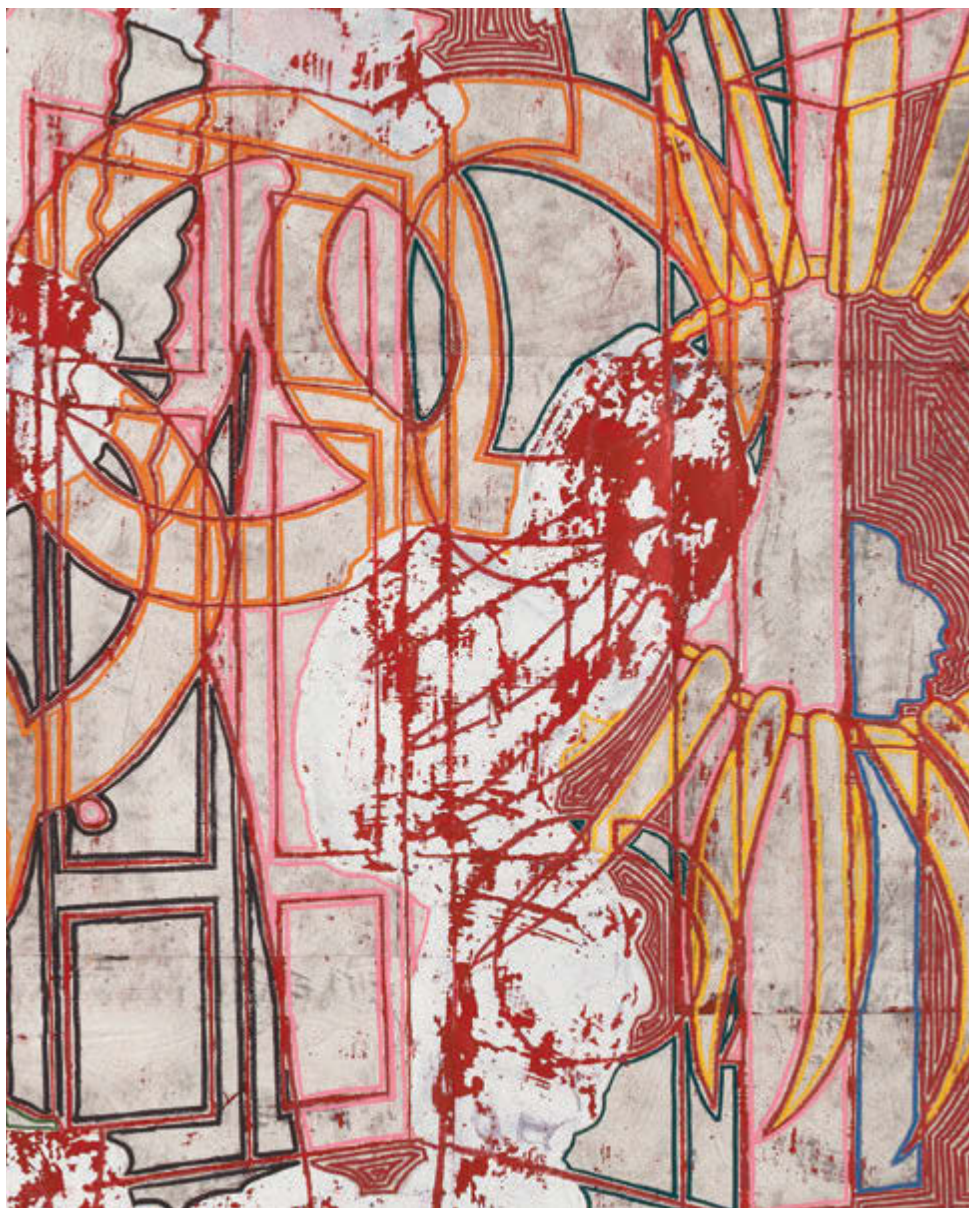
In the piece *Pangaea: Terra Ignota* the outlines of a door and a loosely articulated interior space dissolve into the outlines of objects and floating interlocking rings. The basis of the image is the interior of the home of a collector/dealer of tribal art. The lighter bluegray forms are silhouettes of various tribal art objects from Africa, PreColumbian pottery

and sculpture, and Roman and Greek antiquities. The yellow outlined flowerlike form on the far right is an Oceanic necklace of claws. Outlines from some of the artist's earlier drawings also float in this interior. *Terra Ignota* is Latin for *unknown land*. So the title is a combination of *prehistoric land* and *unknown land*. All unknowns here. Just imaginary maps and circumscriptions of images whose content has been cut out and tossed away. In a sense, things that are close to being nothing.

There could be no better representation of equivalency than this piece. Even the interlocking rings suggest that our cellular structures and the things around us are in some sort of communication that is deeper than even the most subtle forms of communication that we can describe within the boundaries of psychological or metaphysical thought.

Mysticism has overlapped with art and philosophy more often than most people want to believe, as this idea threatens the security of a comfortable materialism. The 14th century German heretic, Meister Eckhart wrote,

There exists only the present instant... a Now which always and without end is itself new. There is no yesterday nor any tomorrow, but only Now, as it was a thousand years ago and as it will be a thousand years hence.



Detail of *Pangaea: Terra Ignota*

The obvious connection of this phrase to metaphysical as well as postmodern ideas of time is very clear. It also relates very clearly to Joseph's *Pangaea: Terra Ignota*. Our things, ourselves, our environment, the material basis of us; all these things exist as equivalents. Art is in there too, each work of art is it's own universe of units rubbing up against each other and causing invisible frictions, and this all happens in a field of nonexistence and nontime. One can't help but think of ghosts and hauntings, which may just be externalizations of our terrors and desires. Or are they another way of speculating about what we are at base; how much of us, if at all, are we allowed to take with us? And if we are all made of matter than is it so illogical to imagine that all the objects that we have comfortably labeled as *things* have the potential to invisibly haunt us?

Experiments in Expiration: Folly, 2014

oil pastel, colored pencil and acrylic on paper
30 x 22 inches



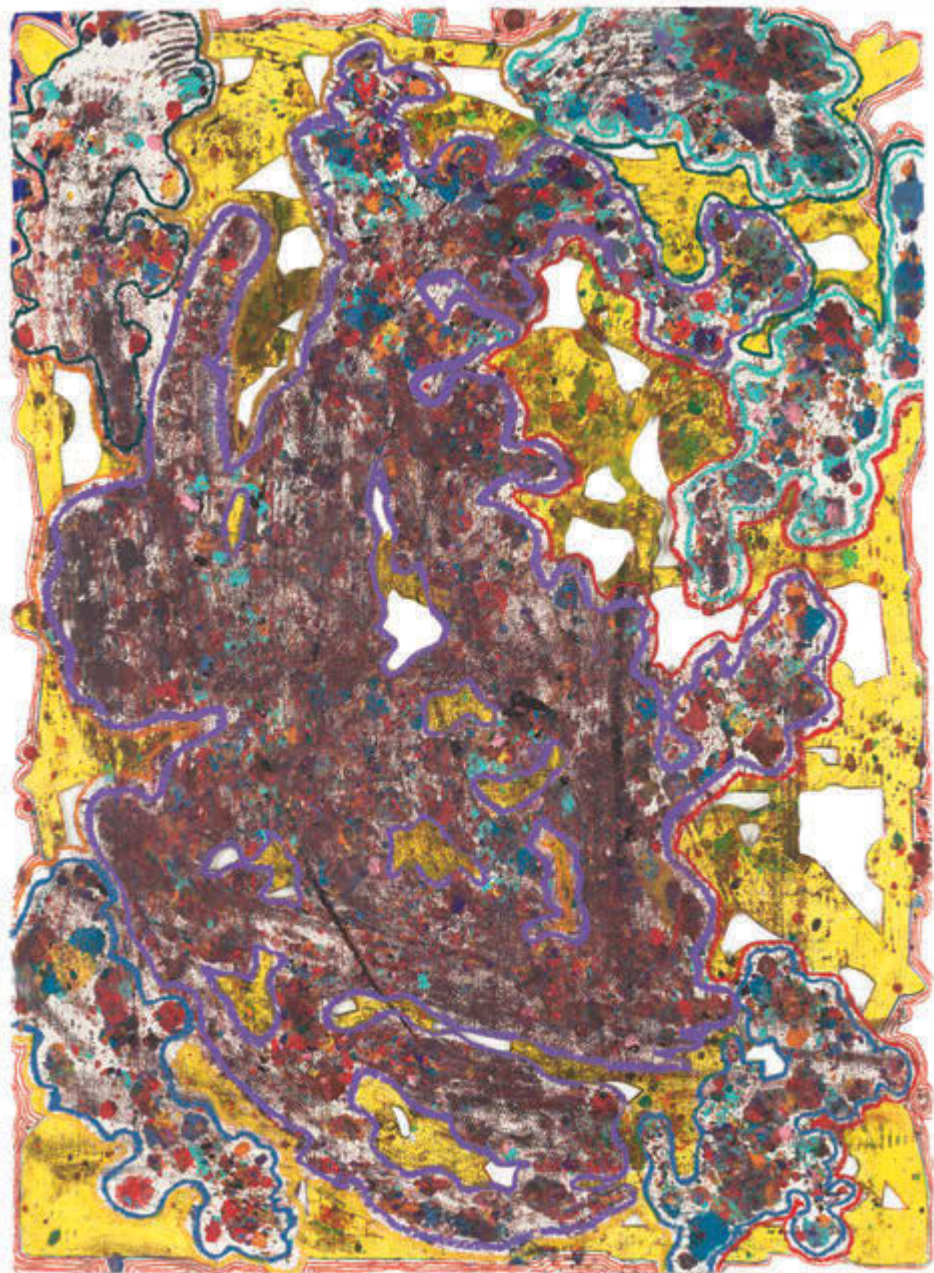
Matthew Weinstein, 2015

Matthew Weinstein was born in New York in 1964. After studies in Art History at Columbia University, Weinstein worked as a writer and critic. He was also a regular contributor to *Artforum* when in 1982 he stopped writing criticism, turned to fiction and took up painting. In searching for a way to combine his narrative impulse with a painterly sensibility, Weinstein began to study 3D animation production. Putting exhibitions on hold for two years while he mastered a professional animation software, Weinstein began exhibiting again with animated films that incorporate text, music, performance and technology. Gradually, objects and paintings began to emerge from Weinstein's virtual world. He now works with a small group of animators, actors and musicians and is constantly producing what he calls "animated cabarets."

He currently writes for ArtNews and his recent exhibition, *Matthew Weinstein: É Lobro* at Jacob Lewis Gallery, New York featuring a film by that name alongside several paintings was declared by the New York Times to be "a little bit twisted and occasionally funny - like a significantly darker 'Fantasia'."

Experiments in Expiration: Imprudence, 2014

oil pastel, colored pencil and acrylic on paper
30 x 22 inches





Disunified Theory: Orange Shift, 2015
oil pastel, acrylic and tempera on joined paper
39 3/4 x 50 1/4 inches





House of Mirrors, 2013

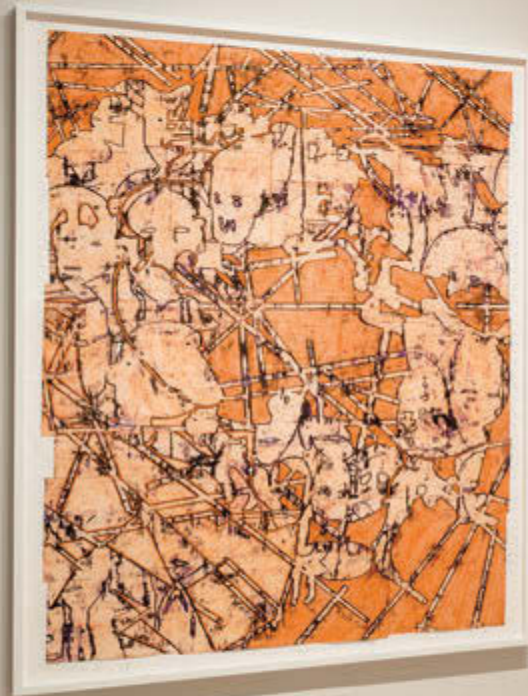
oil pastel, acrylic and tempera on joined paper
79 x 56 1/4 inches



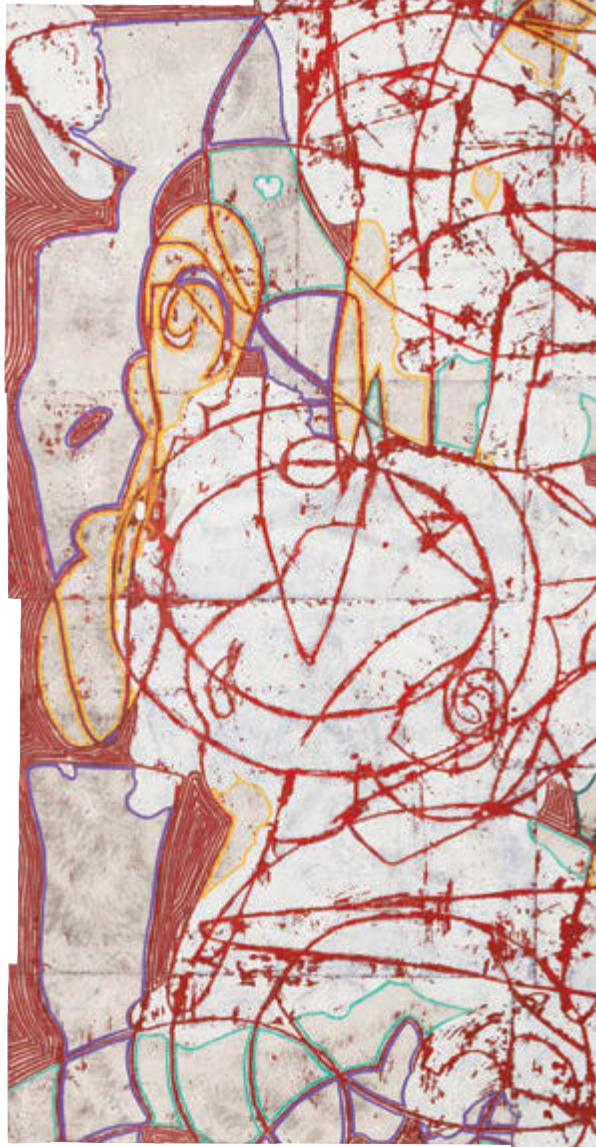
Collapse, 2013

oil pastel, acrylic and tempera on joined paper
79 1/2 x 56 inches

EXIT



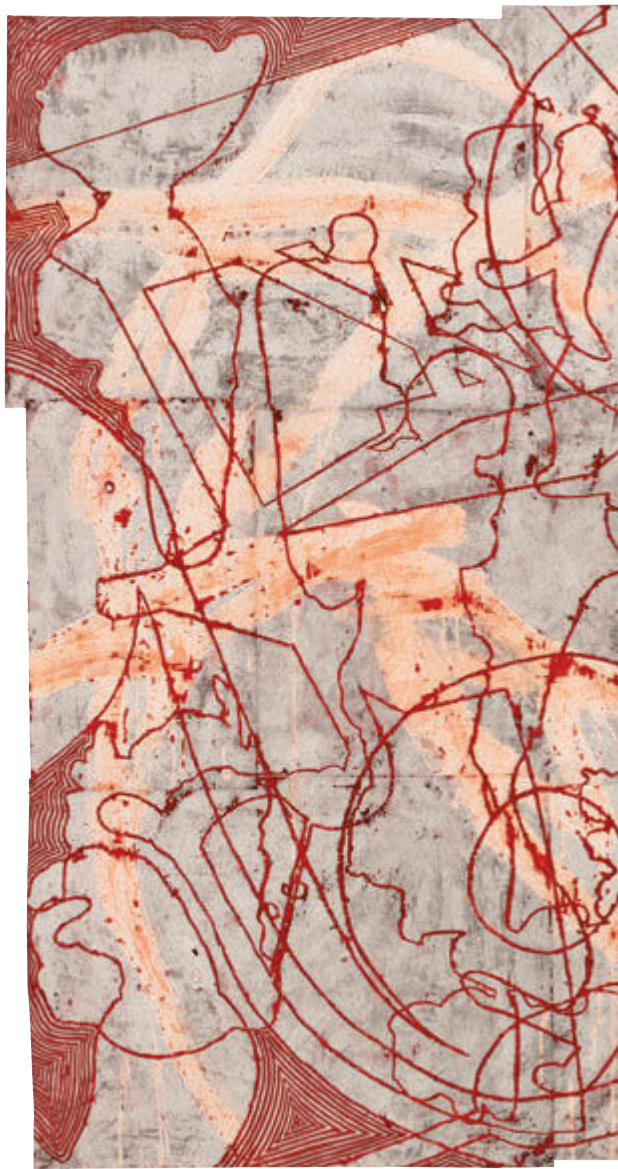




Pangaea: Terra Pericolosa, 2014

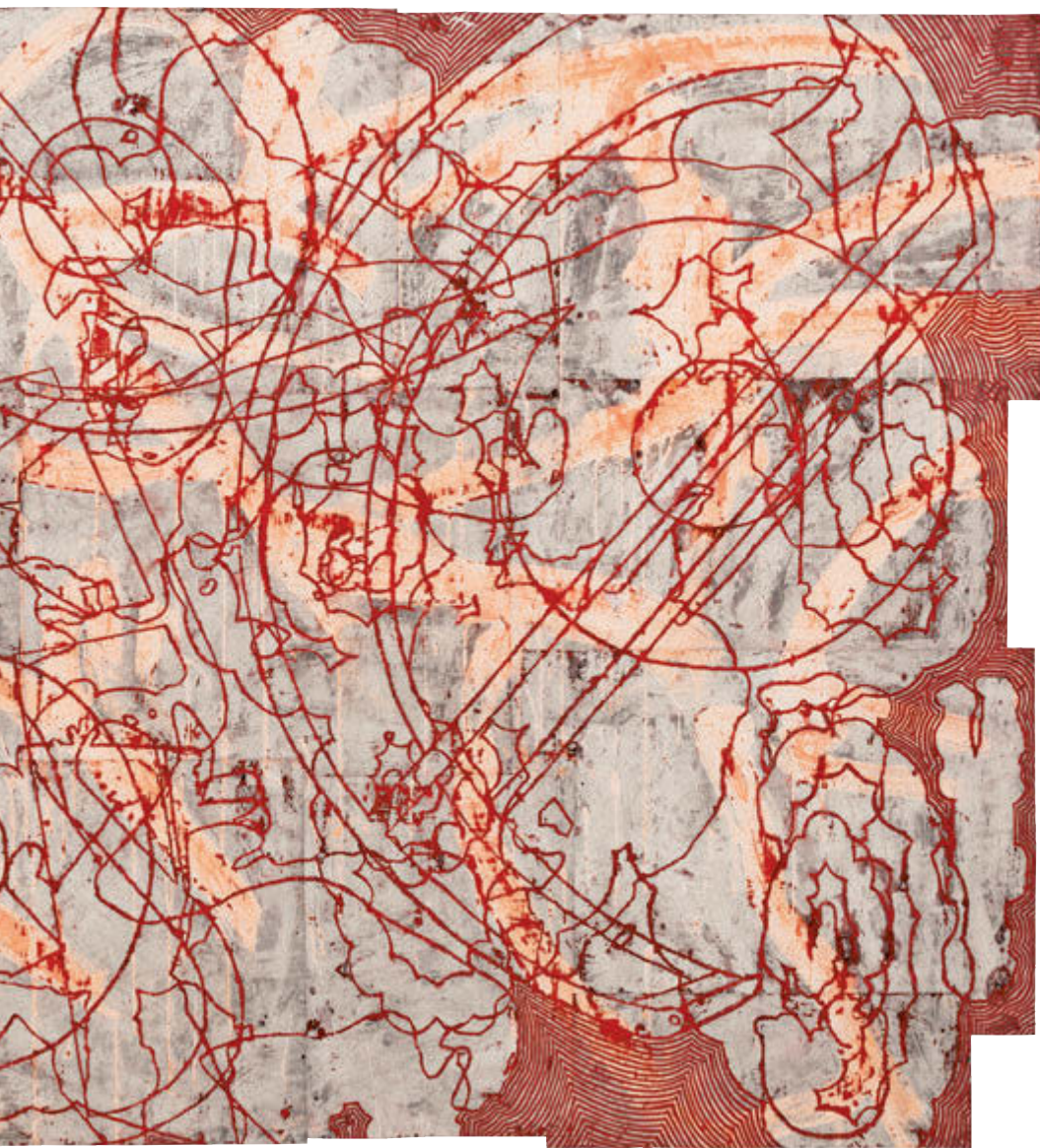
oil pastel, acrylic and tempera on joined paper
55 5/8 x 80 1/4 inches





Orbiting Lost Planets, 2015

oil pastel, acrylic and tempera on joined paper
55 7/8 x 80 5/8 inches





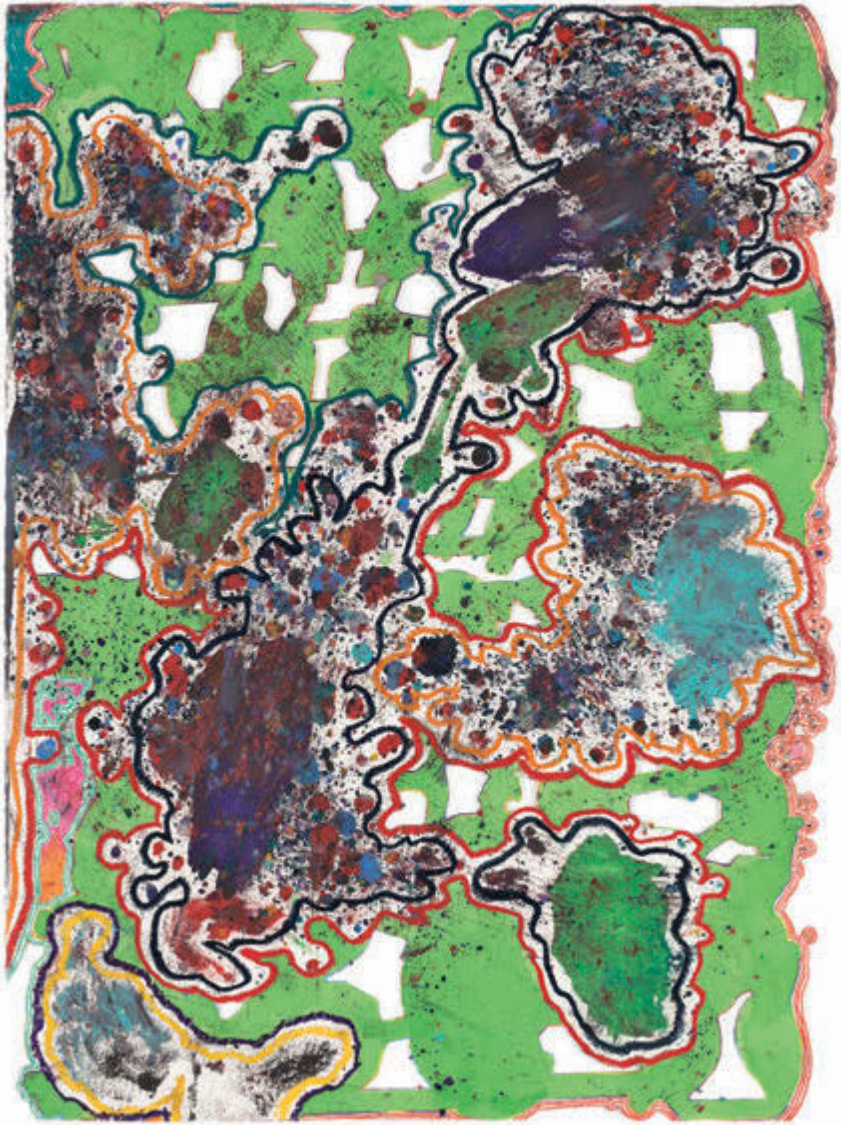




Hic Sunt Dracones, 2015

oil pastel, acrylic and tempera on joined paper
55 5/8 x 80 3/4 inches





Experiments in Expiration: Witlessness, 2015

oil pastel, colored pencil and acrylic on paper
30 x 22 1/4 inches



Experiments in Expiration: Improvidence, 2015

oil pastel, colored pencil and acrylic on paper
29 7/8 x 22 1/4 inches

BO JOSEPH

1969 Born in Berkeley, California

SOLO EXHIBITIONS

- 2015 *Souvenirs from Nowhere*, McClain Gallery, Texas
Hiding in Plain Sight, Sears-Peyton Gallery, New York, New York
- 2012 *Empire of Spoils*, McClain Gallery, Texas
Fragments of a Worldview, Sears-Peyton Gallery, New York, New York
- 2011 *Pulse New York Art Fair*, New York, New York
- 2010 *A Persistent Absence*, Sears-Peyton Gallery, New York, New York
A Lexicon of Persistent Absence, Froelick Gallery, Portland, Oregon
Attempts at a Unified Theory (History as Medium 1/3), Thompson Gallery, Garthwaite Center for Science and Art, The Cambridge School of Weston, Weston, Massachusetts
- 2008 *Become From Someplace Else*, Froelick Gallery, Portland, Oregon
The Essence of Things: Bo Joseph with African Art, Jason McCoy Inc., New York, New York
- 2007 *Archetypes and Anomalies*, Sears-Peyton Gallery, New York, New York
At the Crossroads, Soho House, New York, New York
- 1994 *Recent Work*, 1993/1994 Visual Arts Fellows Series, Fine Arts Work Center, Provincetown, Maine
- 1991 *Paintings, Drawings*, Studio One, New York, New York

GROUP EXHIBITIONS

- 2015 *Warp and Riff: Unraveling Rugs as Raw Material*, McClain Gallery, Houston, Texas
- 2014 *September*, Sears-Peyton Gallery, New York, New York
Looking Back Six Years-Part Two, Selected New Acquisitions, University of Maine Museum of Art, Bangor, Maine
- 2013 *Geometry Interrupted*, Sears-Peyton, Gallery, New York, New York
Portal, McClain Gallery, Houston, Texas
- 2012 *Shelf Life*, Kunsthalle am Hamburger Platz, Berlin, Germany
Be Inspired, Kemper Museum of Contemporary Art at the Crossroads, Kansas City, Missouri
Confluence: Recent Works by Bo Joseph and Tim Hussey, Rebekah Jacob Gallery, Charleston, South Carolina
- 2011 *Scalding Hot*, Sears-Peyton Gallery, New York, New York
Pulse Art Fair, Los Angeles, California
Artists Ball, Brooklyn Museum of Art, Brooklyn, New York
Winter Group Show, Froelick Gallery, Portland, Oregon
- 2010 *Berliner Geschichten: featuring works by Terrell James, Bo Joseph, and Adam Raymont*, Barry Whistler Gallery, Dallas, Texas
Black and White, Jason McCoy Inc., New York, New York
Feed the Kitty, Spattered Columns, New York, New York

- 2009 *Winter Group Show*, Froelick Gallery, Portland, Oregon
Kunsthalle: Deutschland nach Portland, Gallery Homeland, Portland, Oregon
- 2008 *8 Artists 8 Books*, 5 + 5 Gallery, Brooklyn, New York
Red Dot Art Fair, New York, New York
Los Angeles Art Show, California
- 2007 *Red Dot Art Fair*, Miami, Florida
Options within Realism, Jason McCoy Inc., New York, New York
Works on Paper: Lindsey Brown, Judy Huson, Bo Joseph, Rose Burlingham
 Contemporary Watercolor, New York, New York
Red Dot Art Fair, New York, New York
- 2006 *Greatest Hits*, Sears-Peyton Gallery, New York, New York
Illuminati: Ellen Banks, Lori Ellison, Bo Joseph, Bernard Maisner, Marc Sapir,
 Rose Burlingham Contemporary Watercolor, New York, New York
Bright Ideas, Sears-Peyton Gallery, New York, New York
- 2005 *Rigorous Fun*, Sears-Peyton Gallery, New York, New York
Michael Oatman: A Lifetime of Service and a Mile of Thread, The Tang Teaching
 Museum and Art Gallery at Skidmore College, Saratoga Springs, New York
AAF Contemporary Art Fair, New York, New York
Alexis Portilla, Bo Joseph, Jamie Scott, ParadigmArt, New York, New York
- 2004 *Under the Influence*, Barbara Mathes Gallery, New York, New York
- 2003 *AAF Contemporary Art Fair*, New York, New York
- 2002 *Text/Textile: Words and Weaving in Contemporary Art*, Deutsche Bank Lobby
 Gallery, New York, New York
- 2001 *The Art of Illumination: Medieval to Modern*, Manhattanville College Library,
 Manhattanville College, Purchase, New York
Talent 2001, Allan Stone Gallery, New York, New York
Paper Invitational IV, Woodward Gallery, New York, New York
Small Works by Former Fellows of 1985-2000, Hudson D. Walker Gallery, Fine Arts
 Work Center, Provincetown, Massachusetts; Cape Museum of Fine Arts,
 Dennis, Massachusetts
- 2000 *New Directions '2K*, Barrett Art Center, Poughkeepsie, New York (Juror: Lisa Messinger,
 Metropolitan Museum)
Tontine, Hermen Goode Gallery, Brooklyn, New York
- 1999 *Paper Invitational II*, Woodward Gallery, New York, New York
Former Fellows of New York, Hudson D. Walker Gallery, Fine Arts Work Center,
 Provincetown, Massachusetts; Lamia Ink Gallery, New York, New York
Katonah Museum 1999 Members Juried Exhibition, Katonah Village Library,
 Katonah, New York (Juror: Harry Philbrick, Aldrich Museum)
- 1998 *Talent 1998*, Allan Stone Gallery, New York, New York
Artist As Curator, Concept Art Gallery, Pittsburgh, Pennsylvania
- 1997 *Talent 1997*, Allan Stone Gallery, New York, New York
- 1996 *Featuring the Art of*, The 4E Gallery, New York, New York

- 1994 *1995 Rhode Island State Council on the Arts Fellowship Recipients Exhibition*, Providence, Rhode Island
- 1995 *Protective Covering*, Francis Colburn Gallery, University of Vermont, Burlington, Vermont
- 1993 *1993/1994 Visual Arts Fellows Exhibition*, Hudson D. Walker Gallery, Fine Arts Work Center, Provincetown, Massachusetts
- Open Juried Painting Exhibition*, Providence Art Club, Providence, Rhode Island
- 1992 *Rhode Island Artists' Exhibition*, Pawtucket Arts Council, Pawtucket, Rhode Island
- Invitational*, Woods Gerry Gallery, Providence, Rhode Island

SELECTED COLLECTIONS

The Core Club, New York, New York
 Guilin Art Museum, Guilin, China
 Hovnanian Enterprises, Red Bank, New Jersey
 Integrated Capital Associates, New York, New York
 International Center for the Disabled, New York, New York
 Iroko Pharmaceuticals, Philadelphia, Pennsylvania
 Kemper Museum of Contemporary Art, Kansas City, Missouri
 Museum of Fine Arts, Houston, Texas
 The Springfield Museum of Art, Springfield, Ohio
 Thacher, Proffit & Wood, New York, New York
 Triton Collection Foundation, Vaduz, Liechtenstein
 University of Maine Museum of Art, Bangor, Maine

AWARDS AND HONORS

- 1994 Painting Fellowship, Rhode Island State Council on the Arts
- 1993 Basil H. Alkazzi Award
- Visual Arts Fellowship, Provincetown Fine Arts Work Center
- 1992 Florence Leif Prize for Men, Rhode Island School of Design

EXPERIENCE

- 2013 Artist Lecture, Kemper Museum of Contemporary Art, Kansas City, Missouri
- 2011 Artist Lecture, Pace University, New York, New York
- 2010 Visiting Artist, Cambridge School of Weston, Weston, Massachusetts
- 2009 Visiting Artist, Rhode Island School of Design, Providence (also 1993-03, 06)
- 2008 Visiting Artist, Parsons the New School for Design, New York
- 2002 Artist-Teacher, MFA Program at Vermont College of Union Institute & University
- 1999 Visiting Artist/Lecturer, University of Massachusetts, Dartmouth
- 1994 Teaching Foundation Drawing, Rhode Island School of Design Pre-College Program

EDUCATION

1992 Bachelor of Fine Arts in Painting, Rhode Island School of Design

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