

# Name

## *Education*

1974 BFA in Film, York University, Toronto, ON

1983 MFA Visual Studies Workshop, Rochester, NY (Conferred by SUNY, Buffalo, NY)

## *Selected One Person Exhibitions*

2009 BravinLee programs, New York, NY • "Bookworks," Limn Gallery, San Francisco, CA

2017- "BOOKED," Bard College, Annandale-On-Hudson, NY • "Sketch/Books," Bookcase curated by John Lee,

## *Selected Group Exhibitions*

2017 Seager Gray Gallery, Mill Valley, CA • "Hecho en Transito/Made in Transit: A US – Cuban Art Exchange and Intercultural Dialogue," curated by Katarina Wong, The Macy Gallery, Teachers College, Columbia University, New York, NY • "Book Art: A Novel Idea," curated by Alexandra Willis, Morris Museum, Morristown, NJ • "The Internal Machine," curated by John Roach, The Center For Book Arts,

New York, NY • "By the Book: A Tribute to Dolph Smith," curated by Marina Pacini, Memphis Brooks Museum of Arts, Memphis, Tennessee

2018- "The Art of the Book," Seager Gray Gallery, Mill Valley, CA • "The Art of the Book,"

## *Curatorial Experience*

1993 New Haven, CT • "The Book Under Pressure," curator and consultant for Allan Chasanoff. NY, NY

2015- "Odd Volumes: The Allan Chasanoff Bookwork Collection," advisor to the Yale University Art Gallery,

## *Selected Bibliography & Publications*

2014 Bloomsbury Publishing, New York, NY • Primer on Artists' Books, curated by Janet Stanley, National Museum of African Art & Smithsonian Libraries, Meridian Printing, East Greenwich, Rhode Island •

The Book, by Amaranth Borsuk, The MIT Press Essential Knowledge series, The MIT Press, US, Cambridge, MA • Doug Beube: An Artist Profile, by Katy Masuga, Canadian Bookbinders and Book Artists Guild Magazine, Toronto, Canada • The Art of Doug Beube, Fine Books & Collections, Chapel Hill, NC (Winter issue)

2018- Book Presence in a Digital Age, edited by Kiene Brillenburg Wurth, Kari Driscoll, and Jessica Pressman,

## *Grant*

2016 'The Pollock-Krasner Foundation Research Grant,' New York, NY

## *Collections*

Art Gallery of Ontario, Toronto, ON • Black Eagle Apothecary Museum-Istvan Kiraly Museum, Budapest, Hungary • Brooklyn Museum of Art, Brooklyn, NY • Bowdoin College, Brunswick, ME • Bruce Peel, Special Collections, Univ. of Alberta, Edmonton, Alberta • The Book Under Pressure: The Allan Chasanoff Bookwork Collection • Yuko Nii Foundation, Brooklyn, NY

## *Artist Statement*

The codex, which, in Latin, literally means wooden block, is undeviating in its essential, expected and historical form. Undeniably it is limited in its capacity to store and generate information in the digital age compared to a computer. I exploit the inflexibility of the codex both theoretically and physically by 'excavating' the book as if the physical elements and text block becomes malleable and functions as an archaeological site or cadaver to be studied and sliced. By cutting, crushing, drawing, drilling, gouging and stitching, to mention a few actions I perpetrate upon books, I physically manipulate the outdated modality and push its physical properties until it almost falls apart.

Peeling away the vulnerable layers of a book, its physical characteristics of paper, spine, board and thread become exposed. In referencing text, sometimes their words are readable and their content is recognizable, but in every

case discarded books when transformed are repurposed into sculpture. Through the use of an assortment of power tools, the pages and text of an altered book are reconfigured into shapes that fluctuate between abstract configurations and narrative forms. By transforming the book's content from what the original author may have intended, in viewing an altered book, we are forced to read non-linearly and shift centuries of veneration for an ubiquitous object into a challenging three dimensional form, such as a ceremonial mask, piece of architecture or antiquated object.