



ELANA GUTMANN

A THOUSAND AND ONE

A Thousand and One

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Design: Milton Melendez

ELANA GUTMANN

A THOUSAND AND ONE

PREFACE



It begins so, a tale painted by the daughter of the tellers of tales, a tale told in colour and form, gathered by a daughter borne of stories. Stories as roots carried by the traveler uprooted, the connection to what is left behind — taken away — if not told then otherwise vanished.

And so it begins and continues here, for a story requires its listener to be told. . .

At age 17, on my first solo voyage, I came to France. I was drawn to France because it was a note of felicity in the opera of language, culture and emotion that bubbled and simmered in my childhood memories of home.¹

Perhaps my travels were a sort of cultural imperative, a family tradition. My father left his home in Germany at the same age, as did my mother — sent from Poland to Palestine just before her family perished.

As a child I was nourished on the foods of Europe and the Middle East, the languages and the stories — a multitude of stories — of grandeur, of sorrow, of elegance and terror, of promenades and kindly cooks, the hijinks of sibling rivalry between Arab village and kibbutz, of international comradeship and Esperanto, prisoner and guard, repression and freedom.²

Between sorrow and laughter, darkness and light, fear and courage, the choice was clear. I chose the richly evocative, imaginative tales of my father — a quest for something better and finer, dreams and ideals, as one chooses water over sand. I flooded my senses with this — with paint, melody, vision and the pleasures of music and motion — the building of new community — obscuring, not erasing the subtext of the rest.

*Written by the artist Elana Gutmann
Grignan, France 2006*

¹ French was the language my father chose when he was playful, confident, mischievous or romantic — remembering and recounting with an edge that would inspire and delight.

² During the first years of their courtship, and through the first few years of my life, Hebrew was the only language of nine combined languages that my parents had in common. My mother was born in Poland, her mother from Belarus, her father from Estonia. My father was born in Dresden, his mother was from Riga, his father was from Munich. They met in the British protectorate of Palestine, before the statehood of Israel. They courted in Hebrew, their only shared language. Although I was born in America, in Chicago, my first four years were in Hebrew. After this, when my mother had acquired sufficient command of the language of their new home, they began to speak to me in English.

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A THOUSAND AND ONE

I

VOICE

- *Clairière Ombragée, The Talking Trees*
- *Cabane, From One to the Other*

II

SYMPHONY

- *From One to An Other/Les Arrivants*
- *Exhibition with Installation Works*

I VOICE
Clairière Ombragée, The Talking Trees

*Opening Exhibition: Kunst im Tschäpperli
Basel, Switzerland*



Installation site, Basel

In the intimate beauty of its forest setting, this installation work employs language, symbol and sound to evoke the theme of migration and the rich resource that is the result of the movement of culture and individual from context to context and place to place. *Clairière* is designed to draw visitors to the beauty of the forest, and to a contemplative, resonant experience that will travel with them far beyond this environ.

SETTING

Within the terrain of the extensive Tschäpperli vineyards in Basel, one finds a *Clairière ombragée*, a grove of trees that surround a grassy, center space dappled with light. The clairiere, or clearing, is situated near a stream traversed by a small bridge. It is within this setting that *Clairière* comes to life.

This work will first be viewed in the exhibition *Kunst im Tschapperli*, in Switzerland. It is designed to travel to multiple sites thereafter.

INSTALLATION DETAILS

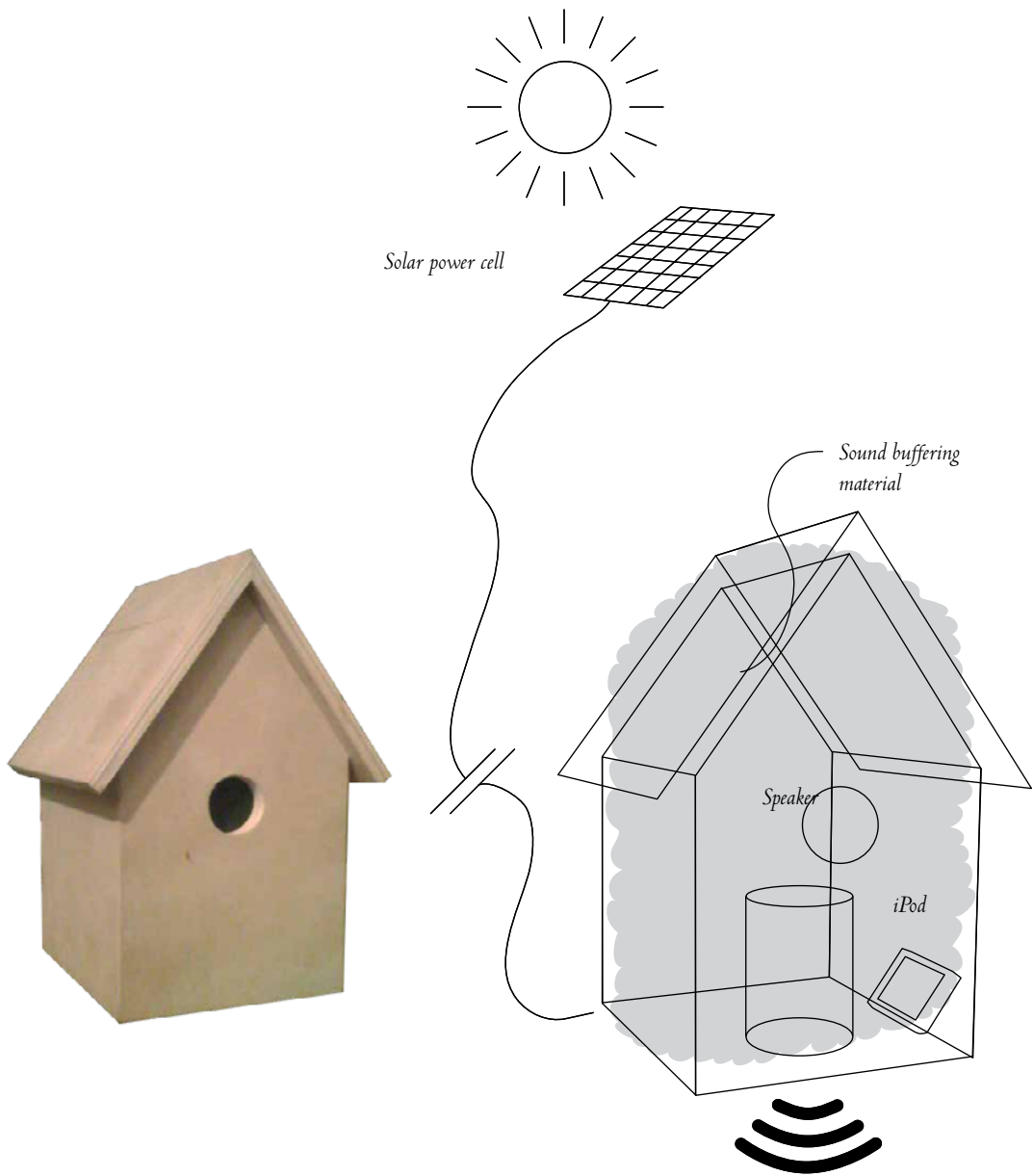
I As visitors first approach the clearing they begin to hear the random play of chimes. Suspended from the trees surrounding the clearing, the chimes respond to the slightest movement, offering subtle, magical notes.

2 Birdhouses hang from the branches of several of the trees surrounding the clearing. They suggest a symbolic “home”, echoing the form and weathered tones of the vineyard’s ancient guardian’s cabin. Some of the birdhouses are constructed with roofs of grain, in hopes of attracting birds and their song to the clearing; others emit a symphony of spoken text within a spacious backdrop of the sounds and silences of nature.

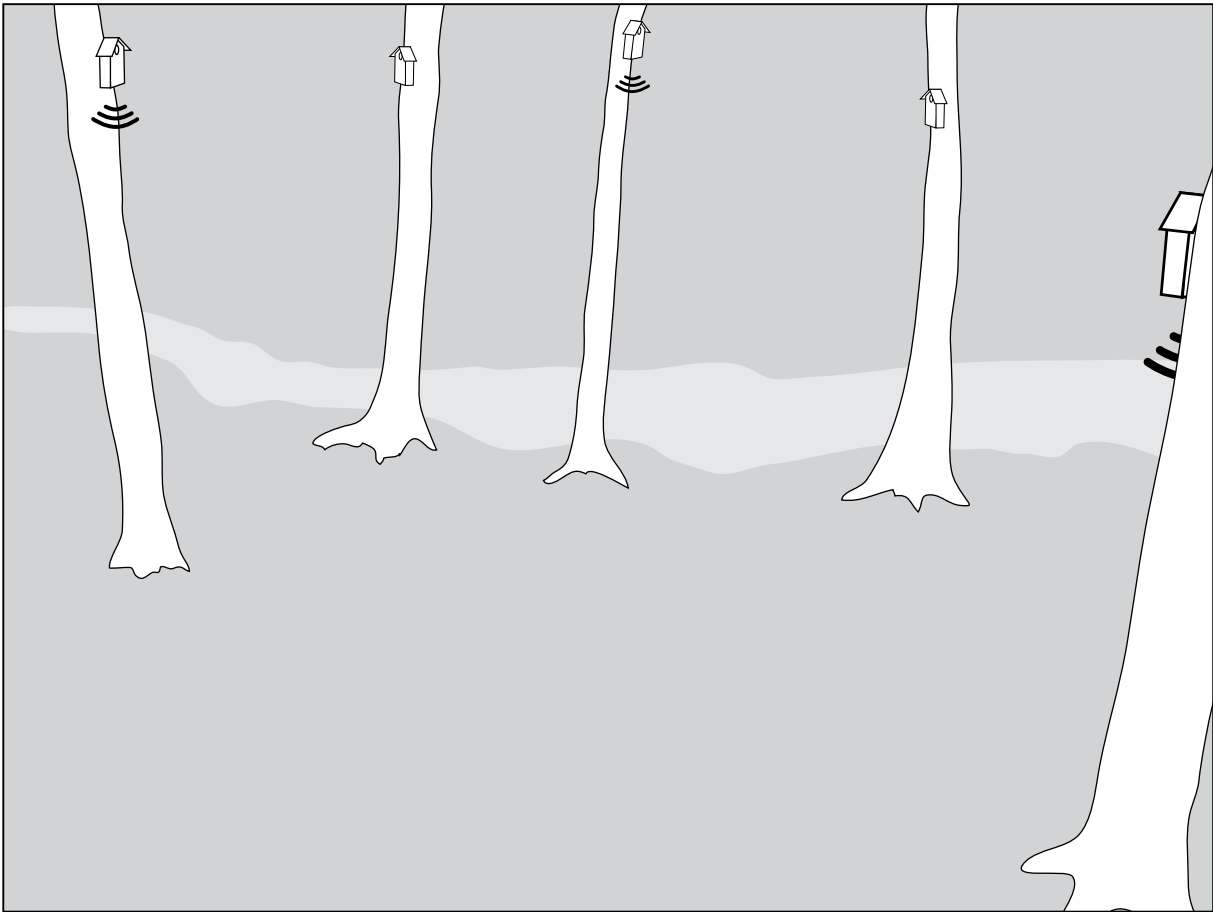
3 As visitors approach, the trees begin to “speak”, each tree with its own voice.¹ The voices are those of individuals who have migrated from their place of birth to resettle and plant roots in new countries and continents. They are first recorded in the speaker’s mother tongue and then in their “adopted” language. Their tales disappear and re-appear in the sound and intermittent silence of the ocean’s waves as they ebb and flow to the shore.

4 Moss-covered stones and tree stumps gathered from the clearing are arranged in proximity to the *talking trees* for visitors’ seating.

¹ sound sources are installed in 3 of the birdhouses; each of these houses are fitted with a speaker, directed downward to accomplish a discreet “shower” of sound for visitors’ listening experience as they pass from tree to tree. Each sound source is programmed for a continuous loop of sound comprised of spoken texts that ebb and flow within the ambient soundtrack. Each is powered via a compact solar energy capture system.



Clairière Ombragée, The Talking Trees (acoustic birdhouse; exterior and interior views)



Clairière Ombragée, The Talking Trees (acoustic and nesting birdhouses)

I VOICE
Cabane, From One to the Other



Installation site

Situated within the extensive Tschäpperli vineyards in Basel, this installation work employs imagery context, and sound to further explore the rich resource that comes from the movement of culture and individual from context to context and place to place. Cabane, From One to the Other draws the visitor into the vista and “voice” of the ocean’s ebb and flow, evoking the connection between the continents and cultures of the world.

SETTING

Posed on a hilltop overlooking the vineyard, is a simple guardian’s cabin. This cabin is the setting for the first installation of *Cabane, From One to the Other*.¹ Entering the cabin, one passes from one “world” to another. The darkness of the single room is illuminated on all sides by the imagery of ocean waves. Their rhythmic murmur is threaded throughout by the appearance and disappearance of voices recounting stories in multiple languages.² A low seating arrangement provides for three to four visitors at a time.

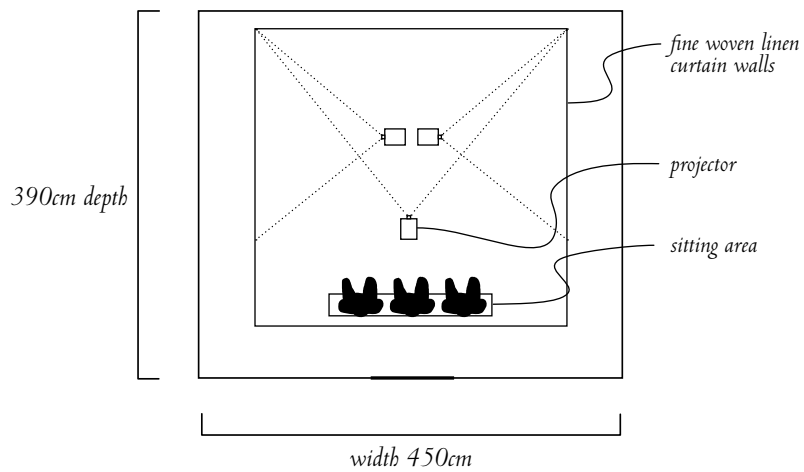
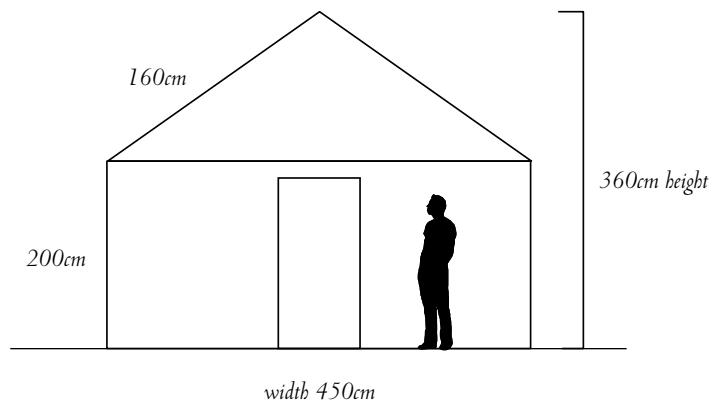
INSTALLATION DETAILS

- 1 The ambient sound is of the ocean’s waves flowing to and from the shore. The sounds and evidence of nature – birdsong, bees approaching from afar, the sound of chimes during *mistral* or gentler breezes – arrive and depart as a layer of sound “behind” the spoken texts.³ The soundtrack runs on a continuous loop and will be approximately 20 minutes in duration.
- 2 A continuous projection of the ocean’s waves, ebbing and flowing to the shore covers the three viewing walls to the left, right and in front of the viewers. From time to time additional imagery may “enter” into the waves.

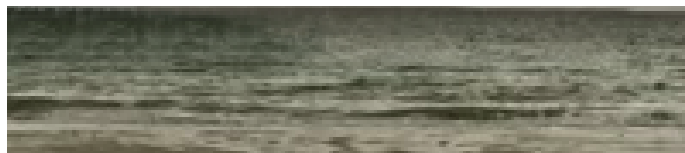
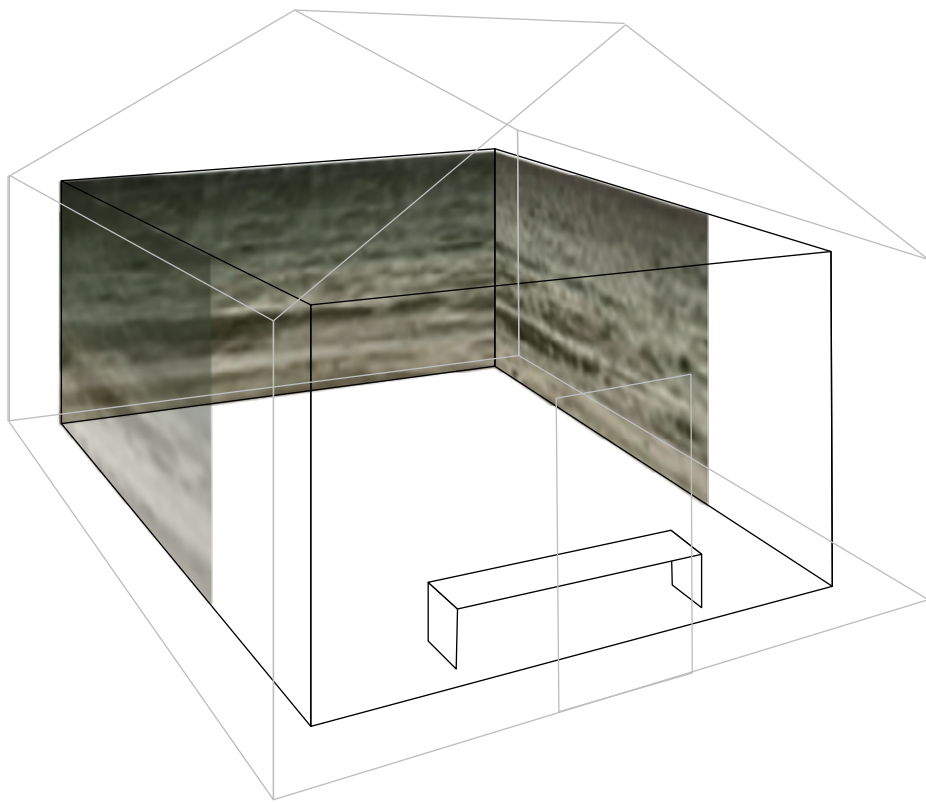
1 As this work is intended to travel, future installations will recreate the guardian’s cabin.

2 Excerpts from a variety of tales recorded in individuals’ mother tongues and in their adopted languages.

3 Small spacious intermezzos of music, music that has accompanied the artist in her work, may also be integrated sparingly into the soundtrack.



Cabane, From One to the Other (exterior, front and overhead interior views)

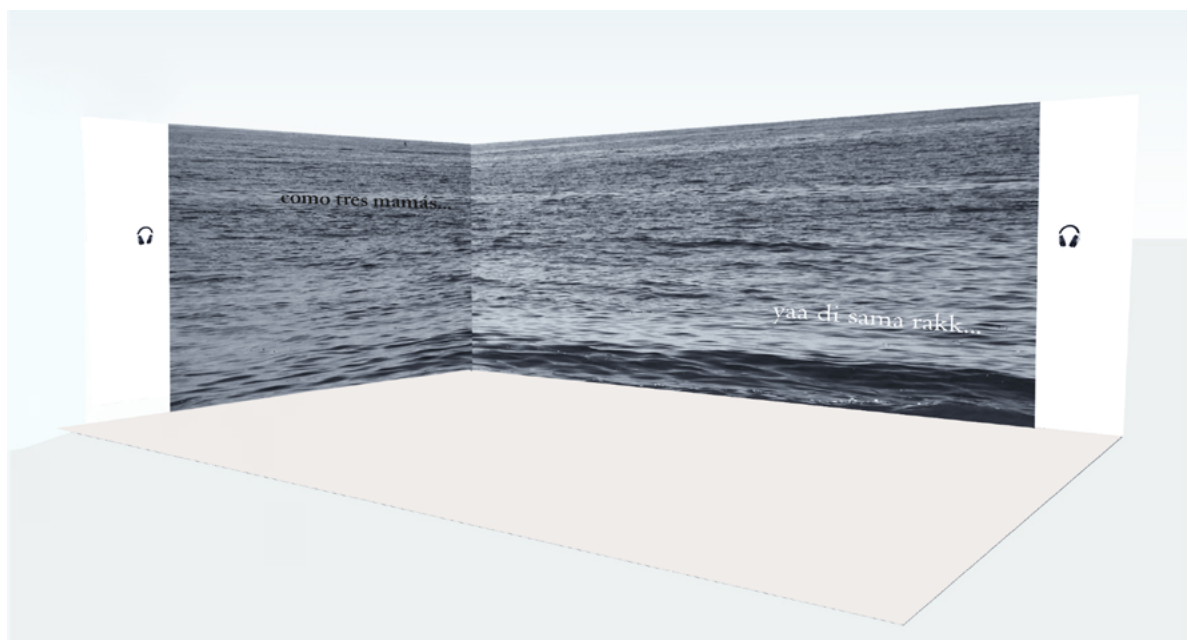


Cabane, From One to the Other (3-dimensional view and video wrap)

II SYMPHONY

From One to the An Other/Les Arrivants

Museum Installation



From One to An Other/ Les Arrivants
(3-dimentional view of video corner-wrap installation with listening posts four sound)

The rolling waves of the infinite sea carry memories of childhood in 26 different languages. These tales, authored and recounted by individuals who have each moved from their homeland or home culture to adopt a new language and land, were recorded in the metropolises of Paris, Basel and New York.

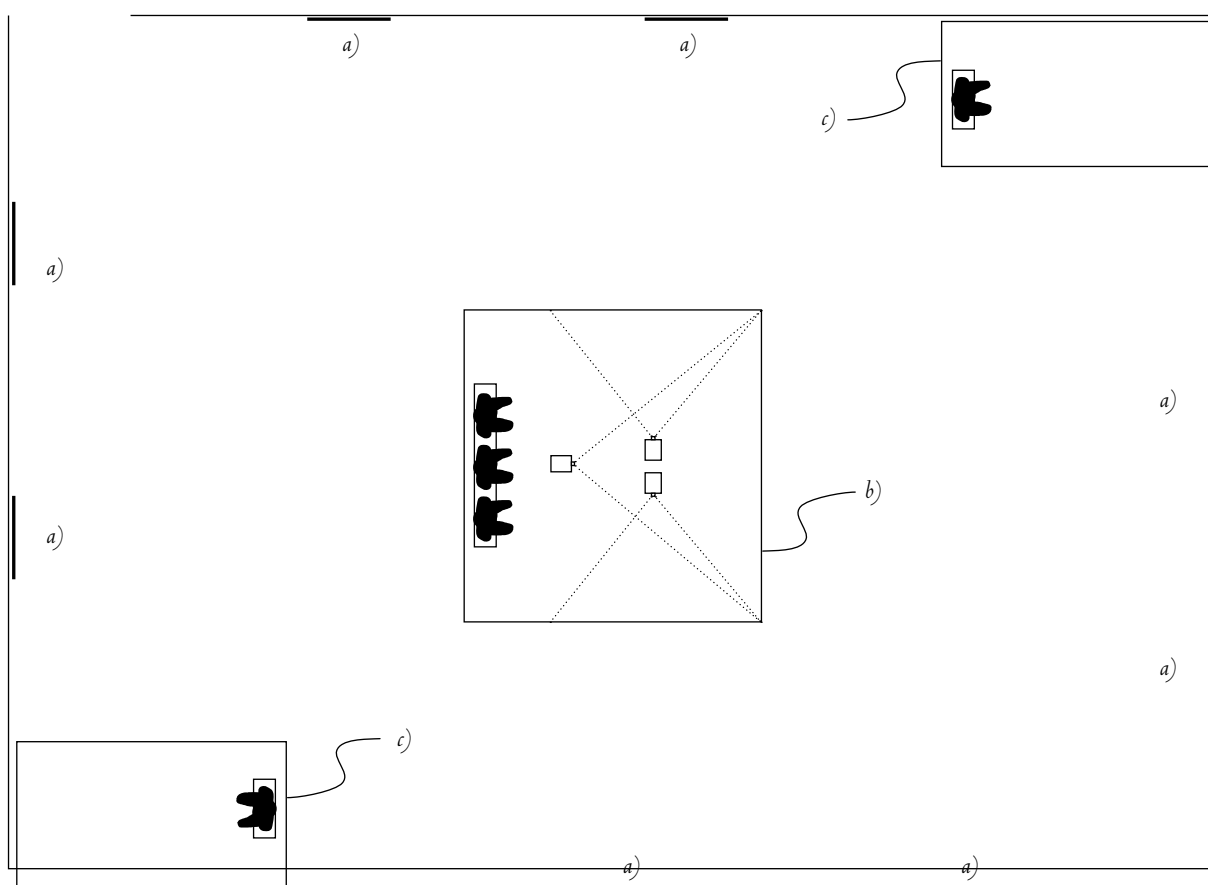
They are the result of the artist's request to each individual to share a small memory of childhood-- first to be told in their mother tongue, and then in their adopted language. Each shares a memory that is unique yet universal in its recall of folly, fear, love or tragedy.

INSTALLATION DETAILS

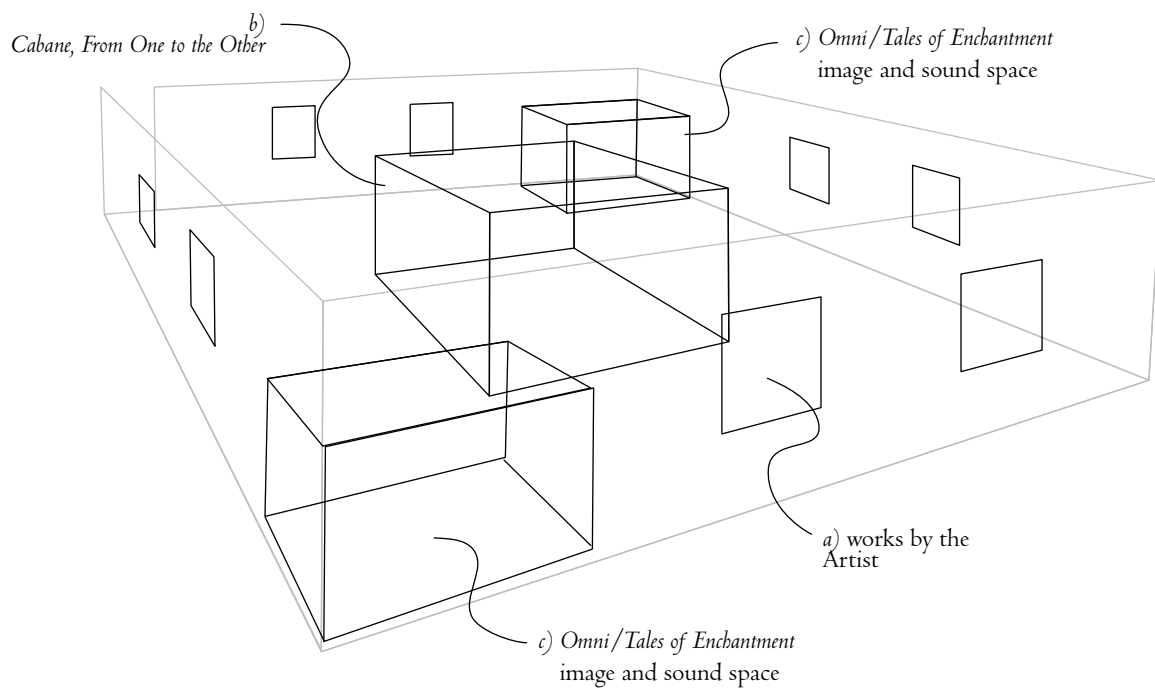
1. The ambient sound of the ocean's waves flowing to and from the shore
2. The voices of les arrivants, recounting memories of childhood (each in their mother tongue, and then in their adopted language)
3. A continuous floor-to-ceiling, two-screen projection of the ocean's waves, ebbing and flowing to the shore. The projection screens are positioned on two adjoining perpendicular walls, the imagery flowing as one continuous image.
4. De temps en temps, des images supplémentaires sous la forme des mots qui font partie de phrases extraites des histoires qui proviennent de Les Arrivants, entrent et disparaissent à nouveau sur les vagues.

II SYMPHONY *Exhibition*

Museum Installation



Museum exhibition and installation (overhead view):
a) paintings and works on paper by the Artist
b) *Cabane, From One to the Other*, video and sound installation
c) *Omni/Tales of Enchantment*, image and sound space



BIOGRAPHY

“Elana Gutmann’s beguiling suite of abstract paintings brought to mind the weirdly vivid but imperfect reconstruction of dreams one recalls in the morning. These thinly painted yet lush pictures have a teasing quality as they float in the space between the abstract and figurative.”

– Art News, Elana Gutmann by Kevin Nance

“One might think of these images as flowcharts from a dream-state, or choreographic notes for the imagination – their imagery is full, tangible, yet fugitive, buzzing with synaesthetic scent and tone.”

– La Passaggiata, New York

“It’s as if the stormy atmospherics of J.M.W. Turner had been modified by feminist ideas about interiority and the receptive body.”

–The New Yorker, Approach: Review

“Gutmann deals with fundamental issues of painting -- figure-ground, color and line, form and flatness, perspective and more. Her work rewards those who take the time to absorb it slowly.”

– Artnet, Prairie Smoke by Victor M. Cassidy

Elana Gutmann is a painter and printmaker whose work has evolved to include photography, video and installation works. A first-generation American artist with roots in Eastern and Western Europe, Gutmann has been exhibiting her work in Europe, Asia and America since 1989.

In that same year, she co-founded the arts not-for-profit organization MABP, with the aim of engaging the arts to nourish and encourage an aware, imaginative and inclusive voice in youth and community development.

Gutmann’s investigations as to the nature of culture, multiple perspectives, individual voice and quest inspire and inform the development of her work in the studio. Her current body of work, *A Thousand and One*, employs Gutmann’s rich visual language in a variety of media to build from these investigations.

Gutmann continues to work in the studio and in collaboration with artists and creators in a variety of media in America, Europe and Asia.

LISTE DES EXPOSITIONS

SELECTED SOLO EXHIBITIONS

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|------|--|------|--|
| 2015 | <i>Constellations</i> , Works on Paper
Margrit Gass Art Projects, Bâle | 2005 | <i>Contes et Conteuse</i> , Paintings and Works on Paper,
Galerie La Houssaine, Paris |
| 2014 | <i>Chapitre III</i> , Works on Paper
Margrit Gass Art Projects, Bâle | 2004 | <i>Approach</i> , Paintings and Works on Paper,
Perimeter Gallery, New York |
| | <i>Moonlight</i> , Paintings and Works on Paper
Perimeter Gallery, Chicago | 2003 | <i>La Passaggiata</i> , Paintings and Works on Paper,
Perimeter Gallery, Chicago |
| 2013 | <i>billet à l'inconnu</i> , Paintings and Works on Paper
Werkraum Wartek, Bâle | 2002 | <i>Places</i> , Paintings and Works on Paper,
Perimeter Gallery, New York |
| 2012 | <i>Lakes, Rivers and Seas</i> , Paintings and Works on Paper
Perimeter Gallery, Chicago | 2000 | <i>Yes</i> , Paintings and Works on Paper
Perimeter Gallery, Chicago |
| 2010 | <i>Synaesthesia</i> , Paintings and Works on Paper,
Perimeter Gallery, Chicago | 1999 | <i>Murmur</i> , Paintings and Works on Paper,
Arts Club of Washington, Washington |
| | <i>Concerto</i> , Paintings and Works on Paper,
Margrit Gass Art Projects, Basel, Switzerland | 1998 | <i>Saetas</i> , Paintings and Works on Paper,
Perimeter Gallery, Chicago |
| 2008 | <i>the moon follows us both</i> , Paintings and Works on
Paper, Perimeter Gallery, Chicago | | <i>Fugitive Pieces</i> , Paintings and Works on Paper,
Galerie Brockstedt, Berlin |
| | <i>Contes et Merveilles</i> , Paintings and Works on Paper,
Jardin de Brantes, Sorgues | 1996 | <i>to call by name</i> , Paintings and Works on Paper,
Perimeter Gallery, Chicago |
| | <i>Contes et Merveilles</i> , Paintings and Works on Paper,
Chateau de Brantes, Sorgues | | |
| 2007 | <i>Places, Voyages</i> , Paintings and Works on Paper,
Soho Myriad, Atlanta | | |
| 2006 | <i>Tales of Enchantment</i> , Paintings and Works on Paper,
Perimeter Gallery, Chicago | | |

SELECTED GROUP EXHIBITIONS

- | | | | |
|------|---|------|---|
| 2015 | <i>Unbemerkt</i> , Works on Paper,
Kaskadenkondensator Galerie, Basel | 2005 | <i>Cuentas</i> , Paintings and Works on Paper
Silas Kenyon Gallery, Provincetown |
| 2014 | <i>Grid/Flow</i> ,
Kaskadenkondensator, Basel | | <i>The Gift</i> , Works on Paper
Galerie La Houssaine, Paris |
| 2013 | <i>Entrée</i> , Works On Paper,
Projektraum 54, Basel | 2004 | <i>Premier Amour</i> , Las Ventas, Paintings and Works on Paper
Silas Kenyon Gallery, Provincetown |
| 2011 | <i>LandART/Les Arbres Qui Parlent</i>
Sound Installation Work
Margrit Gass Art Projects, Bâle | | <i>Mute</i> , Works on Paper
M% Gallery, Cleveland |
| 2010 | <i>Accrochage</i> , Paintings,
Kouros Gallery,
New York | | <i>One Hand Open</i> , Prints
P. Hudson Gallery, Boston |
| | <i>Journey</i> , Works on Paper,
Galerie La Houssaine, Paris | 2003 | <i>Moving Toward</i> , Paintings and Works on Paper
Silas Kenyon Gallery, Provincetown |
| 2009 | <i>Suite</i> , Works on Paper,
Perimeter Gallery, Chicago | | <i>International Art Exposition</i> , Paintings
Perimeter Gallery, Chicago |
| | <i>Proximity</i> , Works on Paper,
Galerie La Houssaine, Paris | 2002 | <i>Summer Show</i> , Paintings
Perimeter Gallery, Chicago |
| 2008 | <i>L'Apparence</i> , Paintings and Works on Paper,
Galerie La Houssaine, Paris | | <i>Capri</i> , Paintings and Works on Paper
Silas Kenyon Gallery, Provincetown |
| 2007 | <i>Summer Show</i> , Paintings, Kathryn Markel Gallery,
New York Works on Paper,
Perimeter Gallery, Chicago | | <i>International Art Exposition</i> , Paintings
Perimeter Gallery, Chicago |
| 2006 | <i>Shadow</i> , Paintings and Prints,
Galerie La Houssaine, Paris | | |

- 2001 *Summer Show*, Works on Paper,
Perimeter Gallery, Chicago

und so ist es, Paintings and Works on Paper
Galerie Brockstedt, Berlin
- 2000 *International Art Exposition*
- 1999 *Lumière*, Paintings and Works on Paper,
Galerie de La Houssine, Paris

1st International Biennale, Pescara
Prints and Works on Paper, Saga-99,
Editions Cillart, Paris

Saga-99 Paintings and Works on Paper,
Editions Cillart, Paris
- 1998 *Saga-98* Prints and Works on Paper,
Editions Cillart, Paris
- 1997 *Triennale Mondiale d'Estampes*, Monotypes,
European Touring Exhibition

Saga-97, Monotypes and Works on Paper,
Editions Cillart, Paris

Studio in a School, Works on Paper,
Atrium Gallery, New York
- 1996 *Art Multiple*, Selected Prints,
Editions Cillart, Dusseldorf

Saga-96, Monotypes and Works on Paper,
Editions Cillart, Paris
- 1995 *International Art Exhibition*, Paintings and Works on Paper,
Perimeter Gallery, Chicago

Art Multiple, Selected Prints
Editions Cillart, Dusseldorf

Contemporary Survey, Paintings
Galerie Brockstedt, Berlin

Stockholm Art Fair, Selected Prints
Editions Cillart, Stockholm
- 1994 *Seven*, Paintings and Drawings
Frank Bustamante Gallery, New York

Art Multiple, Selected Prints
Editions Cillart, Dusseldorf

International Art Exhibition, Paintings and Works on Paper
Perimeter Gallery, Chicago

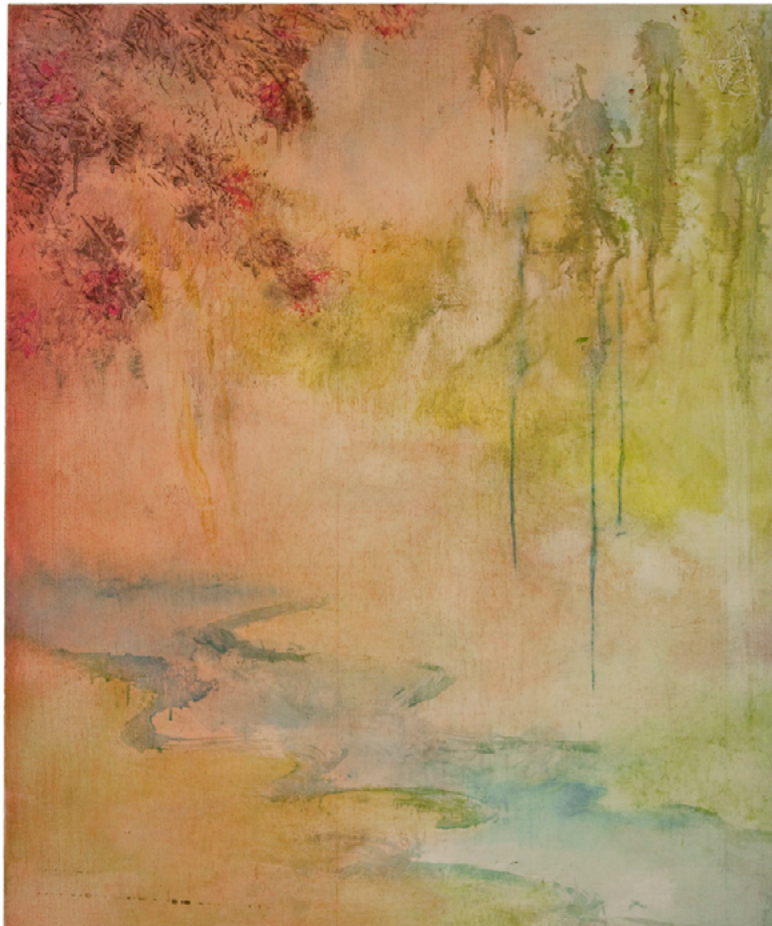
Public Advisory, Video Installation
E. M. Donahue Gallery, New York

Saga-94, Selected Prints
Editions Cillart, Paris

Works from the Atelier, Yann Samson
Espace NK, Saigon

SELECTED RESIDENCIES/HONORS

2015	<p><i>Guest Artist</i>; Gästeatelier Werkraum Warteck ppp Basel, Switzerland Artist Residency, A.R.N. Grignan, France</p>	2004	<p>Artist Residency, Ex Collegio Jesuitas Artes et Culturales Morelia, Mexico</p> <p>Artist Grantee Creative Curriculum</p>
2014	<p>Artist Residency, RELIEF/La Mairie de Paris, Paris, France</p>		<p>Lower Manhattan Cultural Council Manhattan, New York</p>
2013	<p>Guest Artist; Gästeatelier Werkraum Warteck ppp Basel, Switzerland</p> <p>Artist Residency, RELIEF/La Mairie de Paris, Paris</p>	2003	<p>Artist Grantee Creative Curriculum</p> <p>Lower Manhattan Cultural Council Manhattan, New York</p> <p>Nomination Rockefeller Foundation Next Generation Leadership Fellows</p>
2012	<p>Tschaepferli Artist Grant, Basel, Switzerland</p>	2002	<p>Nomination Ford Foundation Leadership for A Changing World</p>
2011	<p>Finalist/Nominee, Artist Residency Academy in Jerusalem Fellowship, Jerusalem</p> <p>Margrit Gass Art Projects, Basel</p>	2000	<p>Juried Selection New American Painting</p> <p>Artist in Residence Grantee, Lower Manhattan Cultural Council Manhattan New York</p>
2010	<p>Artist Residency, Basel, Switzerland Margrit Gass Art Projects, Basel</p> <p>Artist Residency, A.R.N. Grignan</p> <p>Artist Grantee, Fractured Atlas Artist Fiscal Sponsorship Program, New York</p>	1999	<p>Juried Selection 1st International Biennale Pescara, Italy</p> <p>Artist in Residence Grantee New York Foundation for the Arts</p>
2009	<p>Artist Residency, La Mairie de Paris Paris, France</p> <p>Artist Grantee Fractured Atlas Artist Fiscal Sponsorship Program</p>	1998	<p>Artist in Residence Grantee New York Foundation for the Arts</p>
2008	<p>Artist Residency, Paroles La Mairie de Paris, Paris, France</p>	1997	<p>Juried Selection Triennale Mondiale d'Estampes European Touring Exhibition</p> <p>Artist in Residence Grantee New York Foundation for the Arts</p>
2007	<p>Artist Residency Grignan, France</p>	1993	<p>Juried Selection: Grands et Jeunes d' Aujourd'hui Grand Palais, Paris</p>
2006	<p>Artist Residency, Margrit Gass Art Projects Bettona, Italy</p>		
2005	<p>Artist Residency Grignan, France</p>		



As In I Went, oil on panel

