



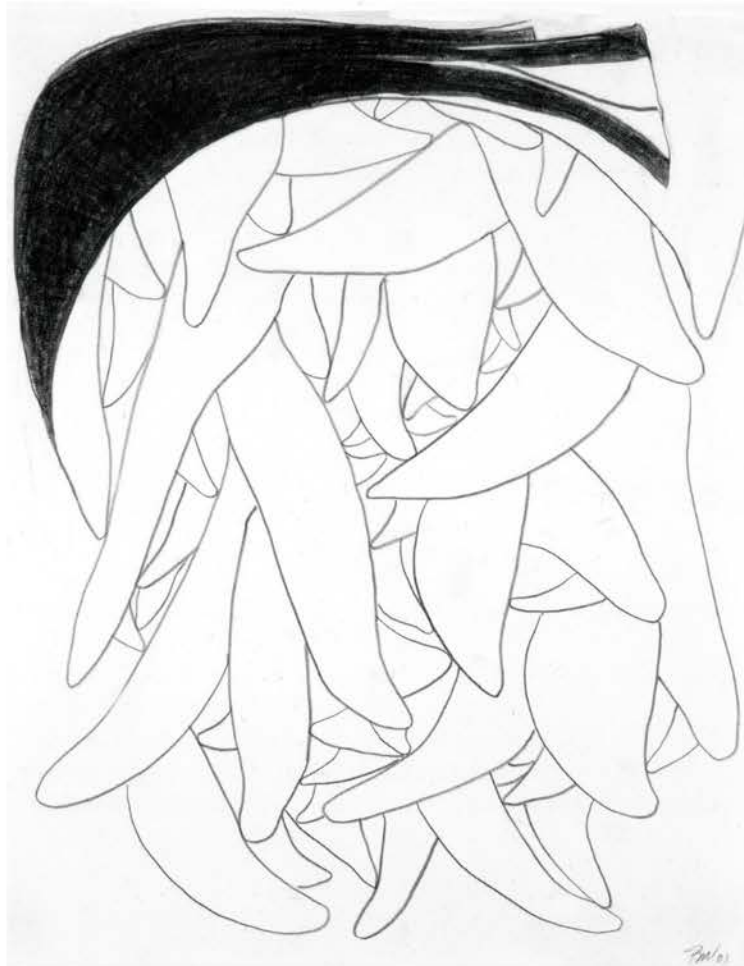
BRIAN WOOD



BRIAN WOOD

Exhibition organized by
Shelley Pearce

Essay by
Christian Hawkey



2009 – 2010 Dr. Roy E. Morgan Exhibition
January 18 – March 14, 2010

Sordani Art Gallery • Wilkes University
Wilkes-Barre, Pennsylvania

Exhibition Underwriters

Friends of the Sordoni Art Gallery
M&T Bank
Andrew J. Sordoni, III
Wilkes University

Staff

Brittany Kramer DeBalko, Interim Director
Bruce Lanning, Preparator

Gallery Hours: Noon to 4:30 daily

(cover)
Twin, 2008
Oil on wood, 14 by 11 inches

© 2009 Sordoni Art Gallery, Wilkes University

150 South River Street
Wilkes-Barre, PA 18766
Telephone 570-408-4325
Fax 570-408-7733
wilkes.edu/sordoniartgallery

Design: John Beck, Scranton

3,000 copies were printed by Zodiac Printing Corporation, Mountaintop

Typeface: Display: CG Omega (based on Optima, a design of Hermann Zapf)
Text: Bembo (designed in the 1920s by Stanley Morrison)

ISBN 0-942945-31-X

This project was supported in part by the Pennsylvania Council on the Arts, a state agency, through its regional arts funding partnership, Pennsylvania Partners in the Arts (PPA). State government funding comes through an annual appropriation by Pennsylvania's General Assembly and from the National Endowment for the Arts, a federal agency. PPA is administered in this region by the Scranton Area Foundation.



Acknowledgments

Throughout the planning for this exhibition and catalogue we have had the good fortune of working with many individuals who have generously contributed their time, knowledge, and skill. Foremost among these, of course, is the artist himself. The Sordoni Art Gallery wishes to express sincere thanks to Brian Wood for everything he did to make this exhibition a success.

To our guest essayist Christian Hawkey, the author of two collections of poetry, *The Book of Funnels* and *Citizen of*, and recipient of a 2006 Creative Capital Innovative Literature Award and a 2008 DAAD Artist-in-Berlin Fellowship, we also extend our thanks. His contribution to this catalogue lends a particularly insightful dimension to the project.

We are especially grateful to the individuals who graciously agreed to lend important works from their own collections. The richness and depth of this

exhibition would not have been possible without the generous support of these friends.

In addition, the Sordoni Art Gallery would like to thank Ms. Shelley Pearce, former Director of Cultural Outreach Programs at Wilkes University for organizing this exhibition, as well as for her many years of service to the University.

Finally, this exhibition is dedicated to the late Dr. Roy E. Morgan, former arts and drama critic for *The Times Leader* and longtime supporter of the Sordoni Art Gallery.

Brittany Kramer DeBalko
Interim Director

January 2010

Artist's Acknowledgments

I would like to thank Shelley Pearce for initiating this exhibition and for the open spirit of our early conversations.

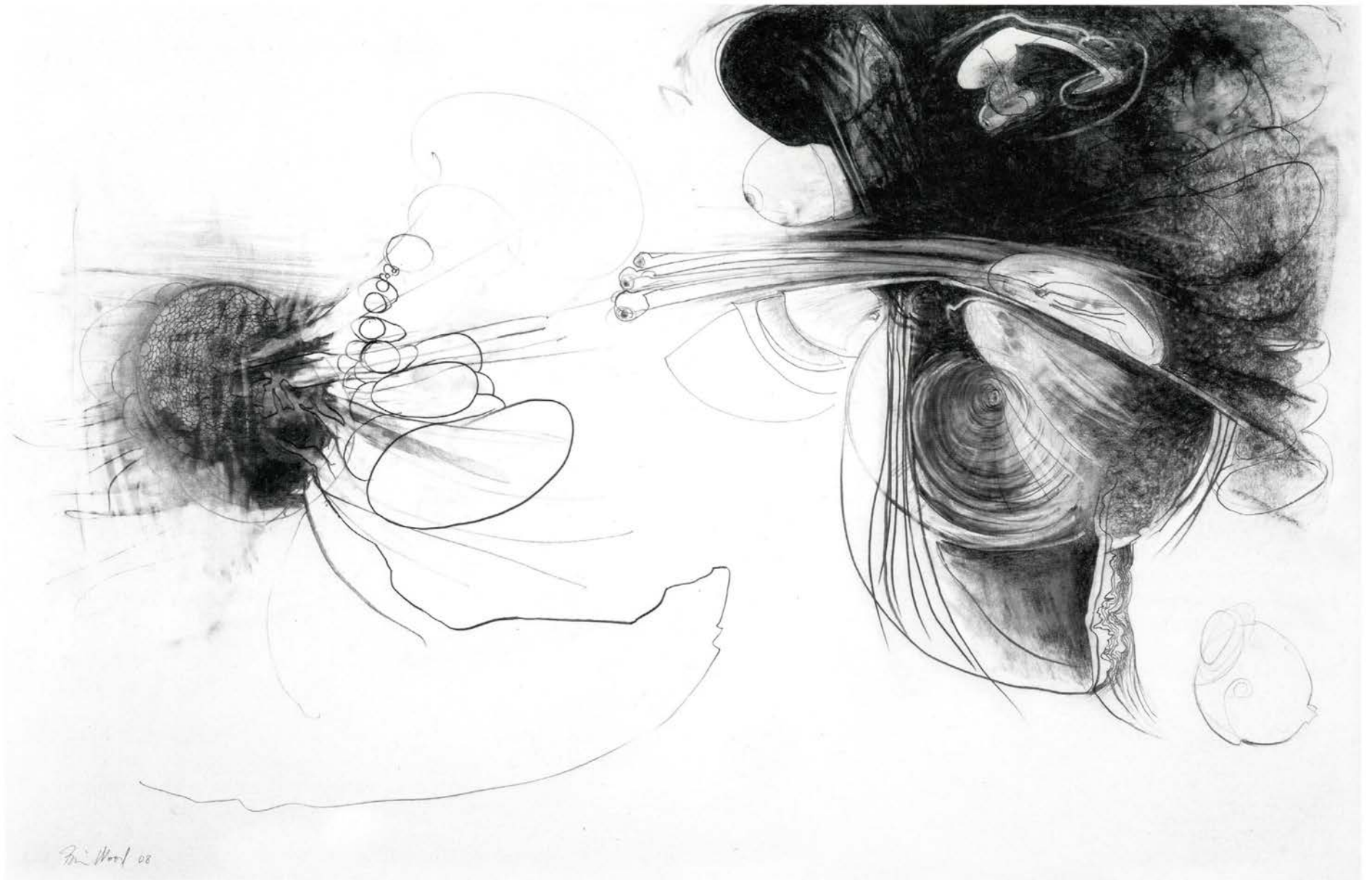
Many thanks to Brittany Kramer DeBalko for her supportive attention in organizing the exhibition and catalogue.

My special thanks to Betsy Sussler, founder and editor of *Bomb Magazine*, for her generosity and insight and for introducing me to the wonderful poet Christian Hawkey. I'm grateful to him for his attentive perception and sensitive

response to my work. His essay in the form of an interlocking analytic poem (which can be read three ways: straight through, or the first lines only, or the second lines only) both illuminates and performs my art's space and structure.

To Ashley Garrett, for her love and patience, thank you. For her brilliant support and vision, I thank Susan Weiley. And to Alia Johnson, a special dedication that goes beyond thanks.

Brian Wood



Torque, 2008
Graphite on paper, 26 by 41 inches

Stacked Graphene (A Lattice for Brian Wood)

by *Christian Hawkey*

This indeterminate or groundlessness is also the animality peculiar to thought,
the genitivity of thought: not this or that animal form, but *bétise*.—Deleuze

Break my body, hold my bones.—The Pixies

the first mark enters a body. automatically emotion bones. engrave the auto and is ligatures
nonspaces, sculpturally outlined. in x's first encounter with the drawings and paintings that

site. let us call this seeing phalangeal, however distal. let us call this (let us call this)—wrists
follow, this phrase—nonspaces, sculpturally outlined—the first to enter x's mind. it's almost

between hesitation and. the isotropic white page and. technology bleaches and. break my body
as if the plurality of mark making and endlessly reversing and reversible forms exceeds

and. hexagonal edges if unbroken and. curving into abstraction and. hold my anisotropic bones
an attempt by x to create a single point on which (around which) to organize a possible trajectory

and if emotionality is ideology internalized then weeping stars a face stripped of any red white
of thought—a subject. multiple foci, which are themselves always moving away and toward

and the triple image, here, of deictic blue. slurs of flight crossing lines. discontortion. we believe
and even into each other, through each other, pre-positions as networks of verbs. if it moves

the other has pain with our eyes closed, touching the first erotics, rotation and cuff, articulations
it's alive. and yet what stills is the moment of trauma, the real in stilling, an inscription

of the transverse plane, what beside me is next to me, graphite on paper, breathing tenders form.
that takes place the moment the hand, holding a pencil, touches the page, or the moment an event

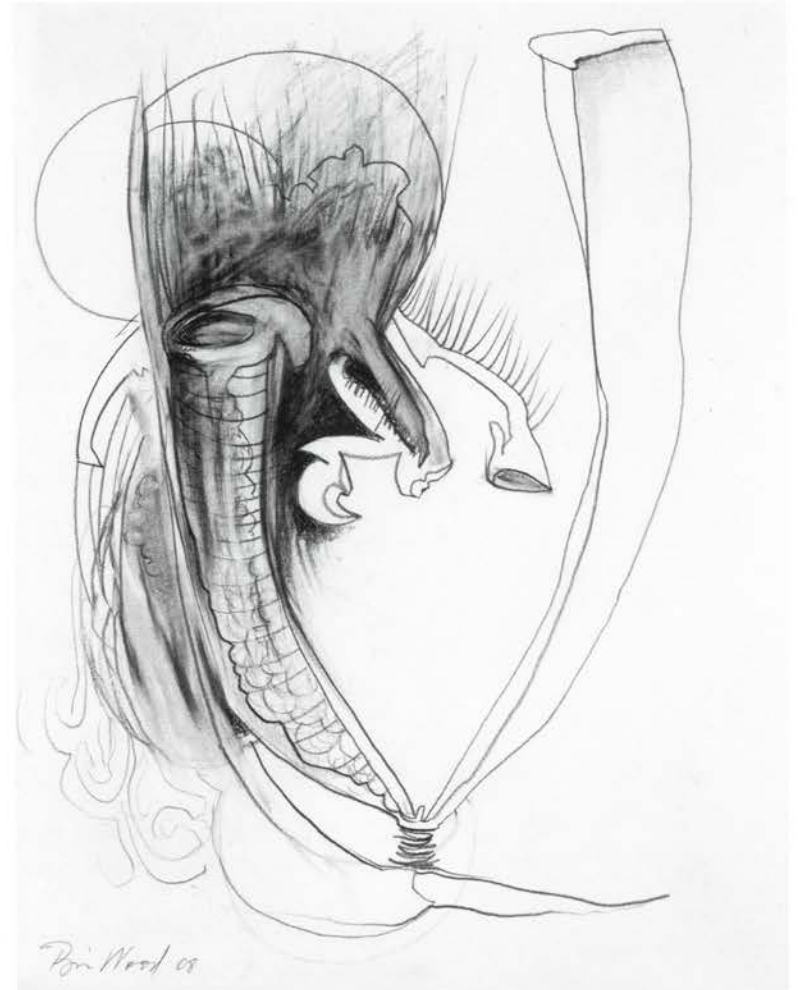
to say the hand more quickly than the eye moves. coordination of reachlessness, graspleness.
suddenly ruptures a situation and a subject, in that moment, forms, if only because that subject,

the minor accidents temporal kinematics. a line accelerates a non-uniform eros and let us not call
with total clarity—the motion-slowed frame-by-frame seconds in which, say, an accident occurs,

this sensation wavering, densely packed merkel cells, drinking at the predetermined break-away
in which an accident is visualized before it occurs—sees a memory formed, its trace. this is also the



Twin, 2008
Oil on wood, 14 by 11 inches



Capital, 2008
Graphite on paper, 14 by 11 inches

point of the mouth: a spider web positioned above a windshield's cracked glass, i.e. language, situation of the viewer confronting an eruption of spatial contradictions, shapes and images

gurgling, aligns. the one listening dreams the one reading, who struggles, who femurs to a hinge suggesting but ultimately resisting representation. a tension, then, between the stillness

of platelets stacked out into an overhang of fur, tissue, partially nibbled eyes, lashes positioned of the visual field and its graphed motion, between our active attempt to improvise a new optics

as far as possible from the word blinking, and also let it be known it was a form of yes. the design and a sense that we are held, in both senses of the word, in this process. x, for example, sees

elements, involutes. two dimensionality protrudes. face a smudge on the glass where also body parts—bone, skin cells, tissue, hair follicles—disassembled and externalized on the page

continues to breathe, condense with itself, like a layering of similes arrowing like origin, nature, which creates a feedback loop in which x is made aware both of the human body as

methods of and limits of, human knowledge quick in the event an animal utters the words an assemblage, and of the visual itself as a process of assembly, and this last experience made

human or, a human or, to become fractured along a plane as a result of forces acting parallel tactile by how the images themselves subvert any previous visual experience. x in this

to said plane: the shear force of this eventually, this lifting of the pencil and also, or and also, process attends the non-spatial outlines of what it feels to be alive (thought). and what if we see

letting it gravity down. courage in the form, stuttering in the place of clarity, as clarity: if there is the non-figurative shape in "Twin" as a possible figure for all this, the tenderness of a pre-subject

a surface there is a word for it. the trace of a trace maps a more strongly felt absence, the folds finned by red candy-stripes, the glimpse of under-muscle, ligatured by veins, the nearly yolk-yellow

spread out in the mind of the one struggling to read where lines intersect outside in, helmeted, eye, a soft band of teal blue, a fragility in the very fact that we are here, taking pleasure in

a tongue-tip emerging from the aesthetic duct, a lovingly bleached anus, the constructed machine an uncertain beauty forms, sensing a given language, are you stupid enough to keep thinking.



Spume, 2006
Graphite on paper, 11 by 14 inches
Collection of Dena Wood



Field, 2008
Oil on wood, 14 by 12 inches
Collection of Alia Johnson



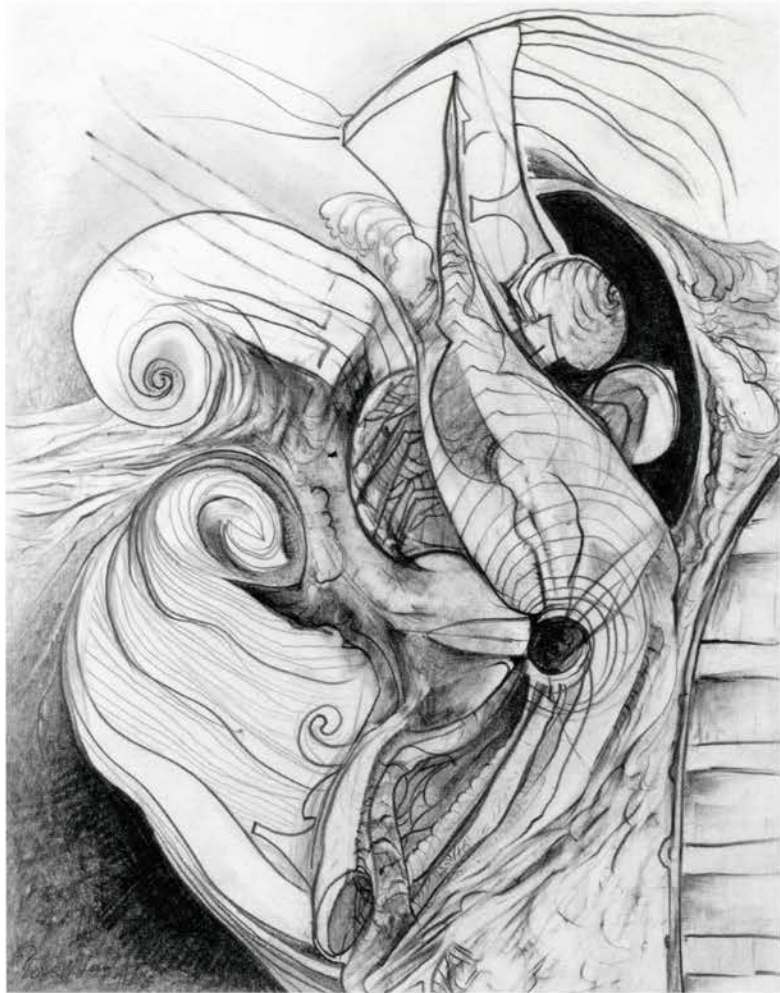
Word, 2008
Graphite on paper, 26.5 by 20.5 inches

(opposite)
Winter of '49 (1027 15th Street), 2005
Oil on canvas, 58 by 78 inches

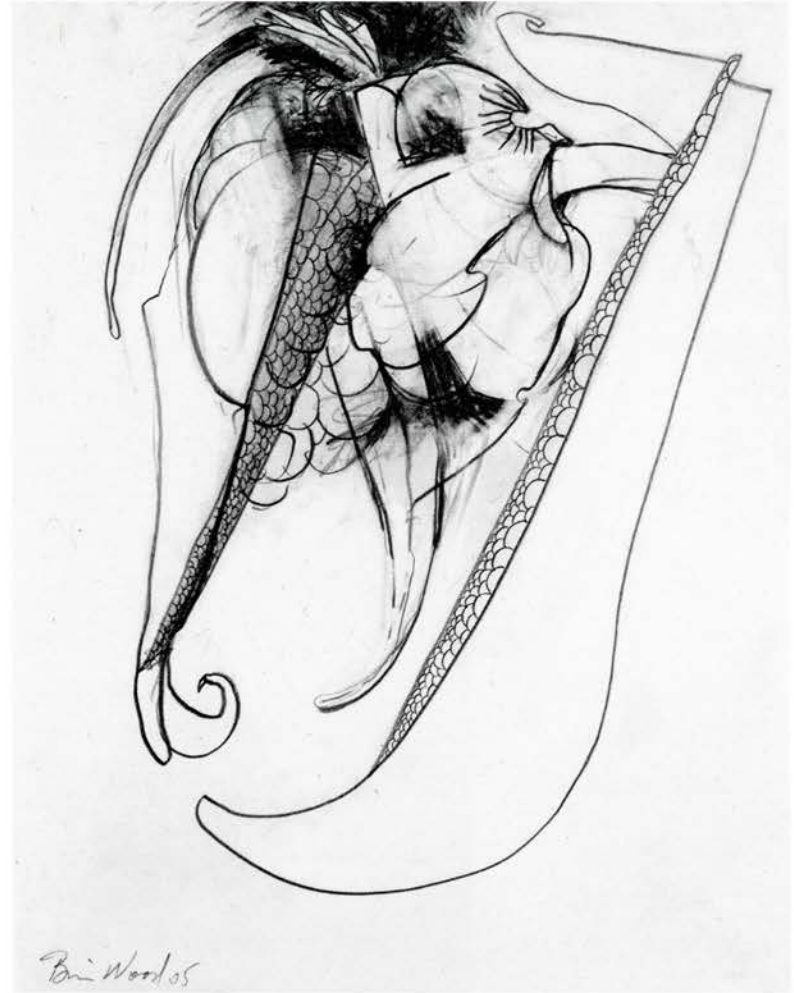




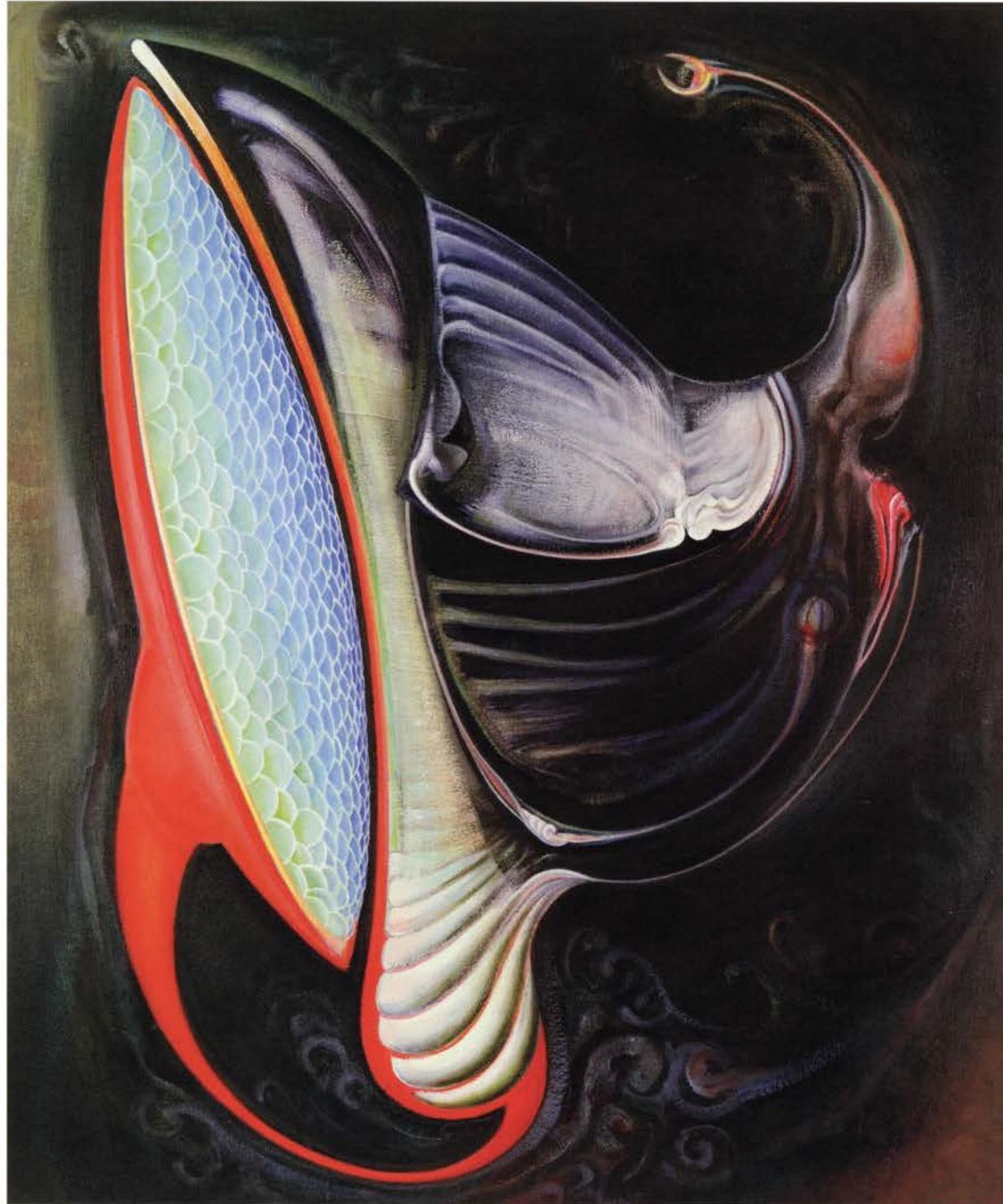
Rill, 2006
Graphite on paper, 14 by 17 inches



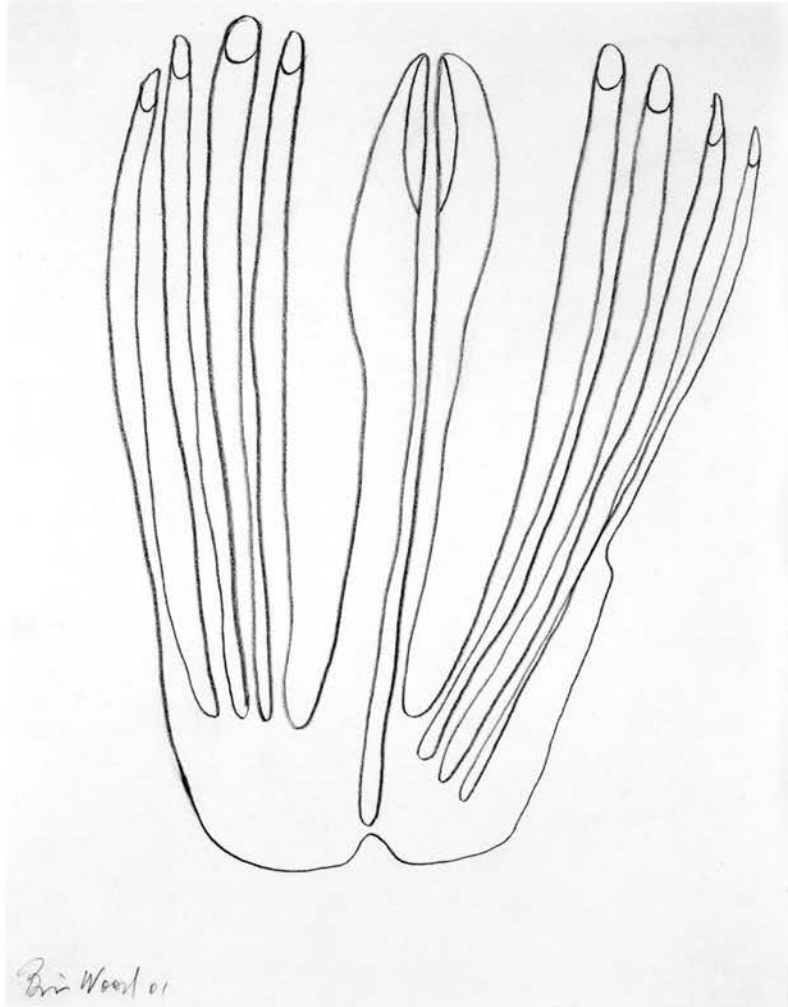
Breach, 2006
Graphite on paper, 14 by 11 inches
Collection of Sandra Amann and Michael Pashby



Hook, 2005
Graphite on paper, 14 by 11 inches
Collection of Nicole LaLiberté



Pond, 2004
Oil on canvas, 36 by 30 inches



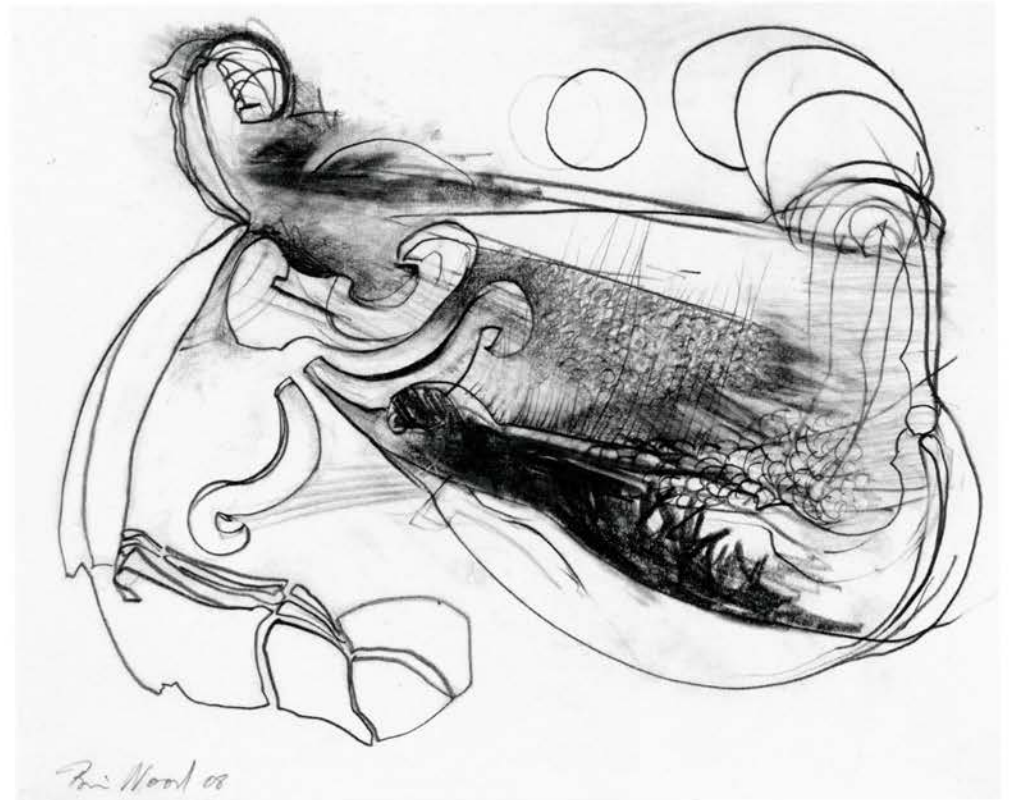
Sitter, 2001
Graphite on paper, 14 by 11 inches



Break In, 2000
Graphite on paper, 8.5 by 11 inches



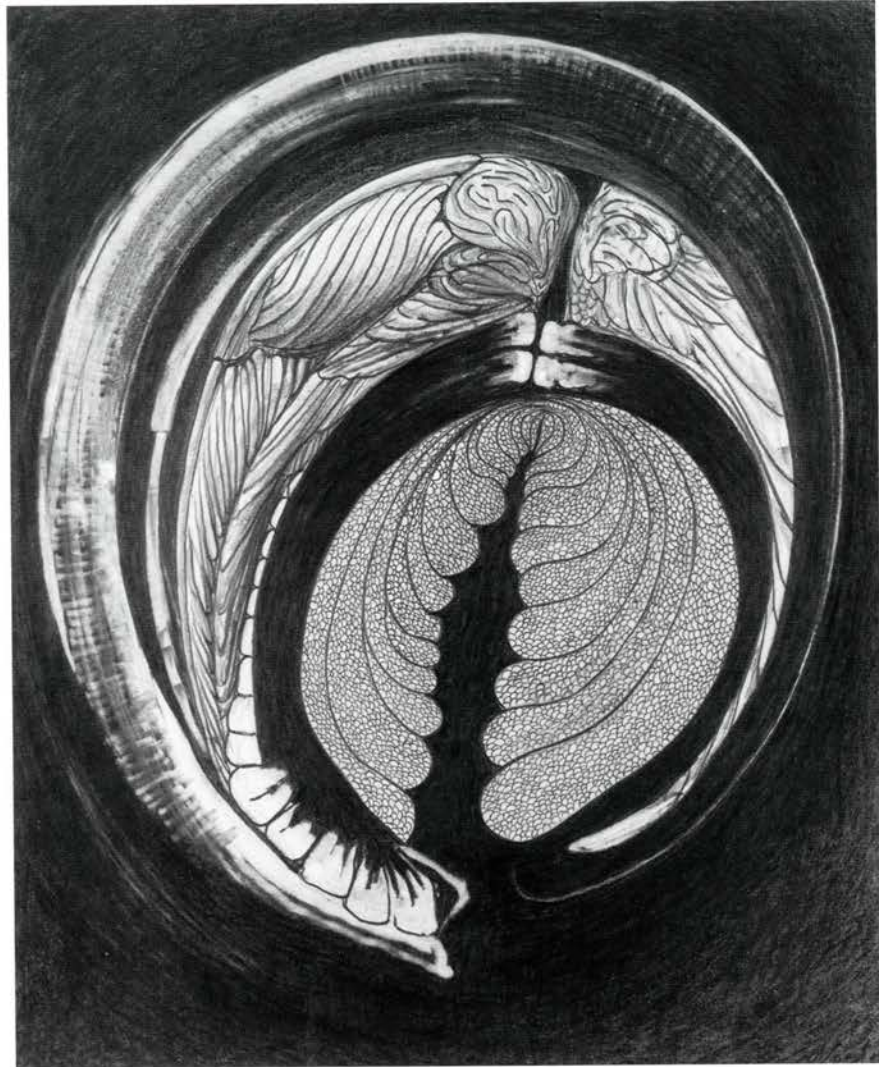
Seer, 2002
Graphite on paper, 11 by 8.5 inches



Realm, 2008
Graphite on paper, 11 by 14 inches



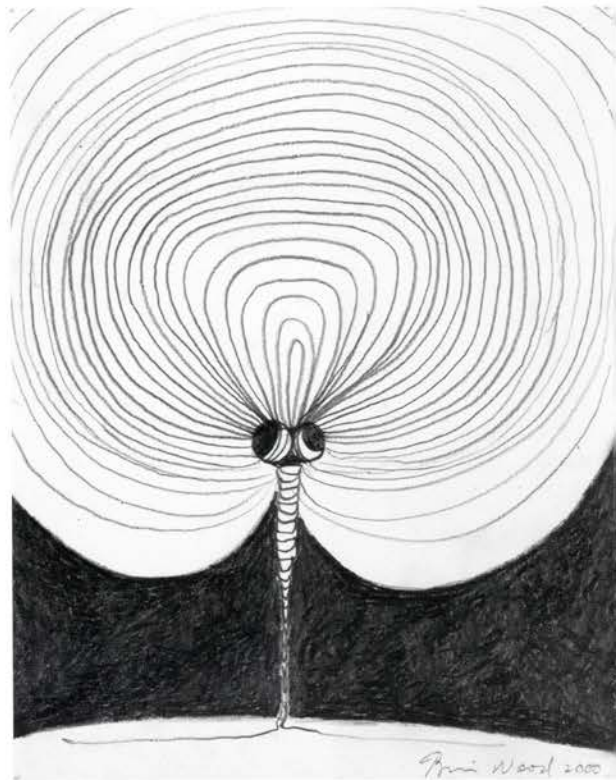
Pole, 2008
Graphite on paper, 14 by 17 inches



Skypiece, 2002
Graphite on paper, 17 by 14 inches
Collection of James Casebere and Lorna Simpson



Brancepeth (Rural Route #1), 2003
Oil on canvas, 24 by 20 inches



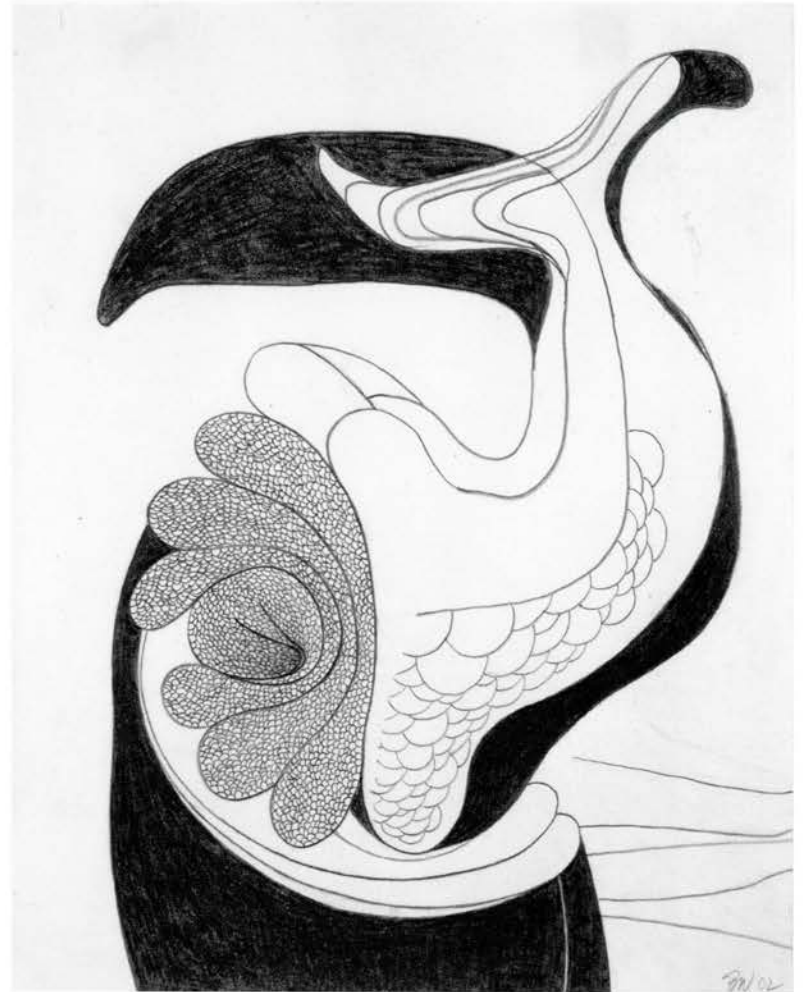
View, 2000
Graphite on paper, 11 by 8.5 inches



Shoal, 2001
Graphite on paper, 14 by 11 inches
Collection of James Casebere and Lorna Simpson



Slide, 2001
Graphite on paper, 14 by 11 inches
Collection of James Casebere and Lorna Simpson



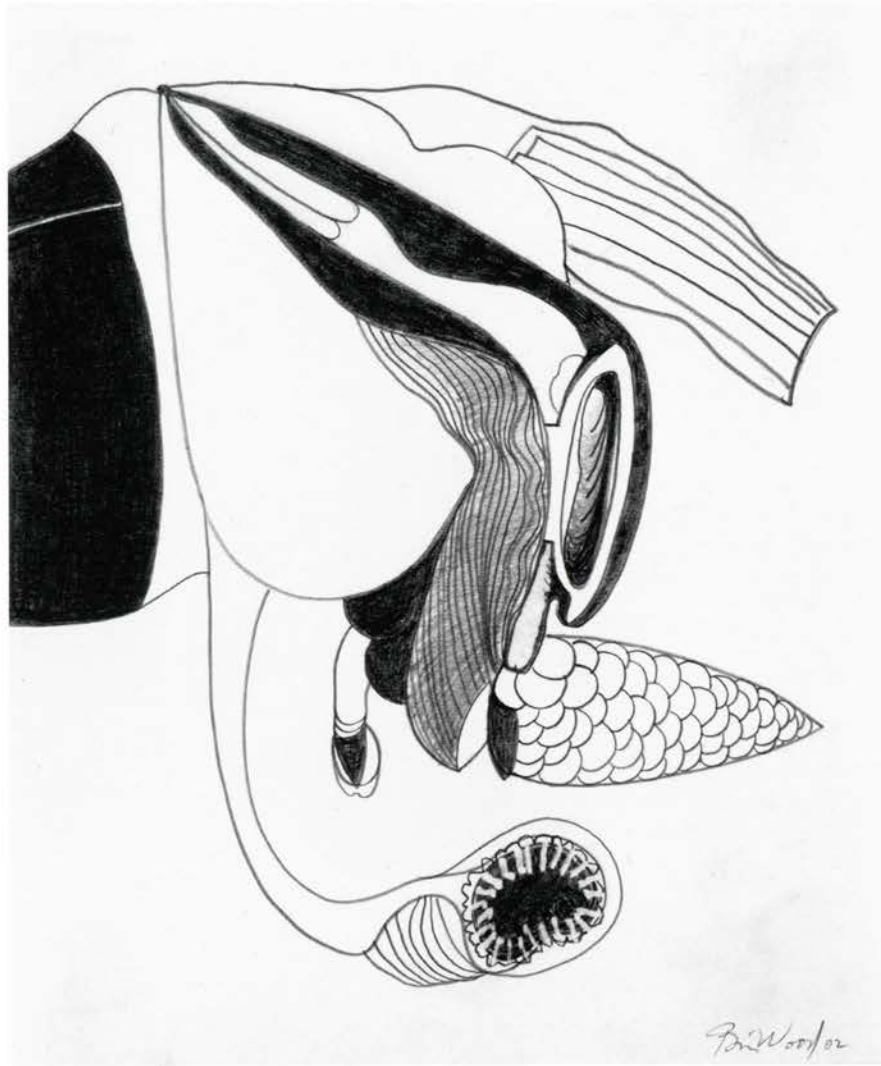
Comber, 2002
Graphite on paper, 14 by 11 inches
Collection of James Casebere and Lorna Simpson



Stride, 2000
Graphite on paper, 11 by 8.5 inches

(opposite)
Near Exit 5, 2006
Oil on canvas, 58 by 62 inches





Pullulate, 2002
Graphite on paper, 17 by 14 inches
Collection of Gabriella De Ferrari

Brian Wood

Museum Collections

Museum of Modern Art, New York
Metropolitan Museum of Art, New York
Brooklyn Museum, New York
Corcoran Gallery of Art, Washington, DC
Los Angeles County Museum of Art, Los Angeles
Houston Museum of Fine Arts, Houston
New York Public Library, New York
Davis Museum, Wellesley
Tampa Museum of Art, Tampa
Ludwig Museum, Cologne
Museum of Decorative Arts, Prague
Museum of Modern Art, Prague
National Gallery of Canada, Ottawa
Canadian Museum of Contemporary Photography, Ottawa
Art Gallery of Hamilton, Hamilton, Ont.
Mendel Art Gallery, Saskatoon, Sask.
Kamloops Art Gallery, Kamloops, BC
The Canada Council Artbank, Ottawa
Concordia Art Gallery, Montreal
Museum of Fine Arts, Montreal
Museum of Contemporary Art, Montreal

Solo Exhibitions

2008 Jeannie Freilich Contemporary, New York
Kreft Gallery, Ann Arbor, MI
2007 Lesley Heller Gallery, New York
Osilas Gallery, Concordia College, Bronxville, NY
Bruno Marina Gallery, Brooklyn, NY
2002 Rico Contemporary Art, Brooklyn, NY
2001 Kamloops Art Gallery, Kamloops, Canada
1998 Art Gallery of Peterborough, Ontario, Canada
1997 Galerie Brigitte Ihsen, Cologne, Germany
Mackenzie Art Gallery, Regina, Canada
1996 ACTA Gallery, Rome, Italy
1995 Craig Krull Gallery, Los Angeles
Canadian Museum of Contemporary Photography
(National Gallery of Canada), Ottawa

Eli Marsh Gallery, Amherst College, Amherst, MA
Rochester Institute of Technology Gallery, Rochester, NY
1994 Saidye Bronfman Centre, Montreal
Taksim Gallery, Istanbul, Turkey
Nev Gallery, Ankara, Turkey
1993 Gandy Gallery, Prague
1992 Lieberman & Saul Gallery, New York
1989 Lillian Mauer Contemporary Art, Montreal
1988 Lieberman & Saul Gallery, New York
1987 McIntosh/Drysdale Gallery, Washington, DC
1986 McIntosh/Drysdale Gallery, Washington, DC
John A. Schweitzer Gallery, Montreal
Evelyn Aimis Gallery, Toronto
1985 Marcuse Pfeiffer Gallery, New York
Windsor Art Gallery, Ontario, Canada
1984 Nina Freudenheim Gallery, Buffalo
Concordia Art Gallery, Montreal
McIntosh/Drysdale Gallery, Houston
1981 Optica Gallery, Montreal
1980 Ydessa (Hendeles) Gallery, Toronto
University of Alberta, Edmonton
Art Gallery of Hamilton, Ontario
1979 Galerie Marielle Mailhot, Montreal
Mendel Art Gallery, Saskatoon
1975 Film Forum, New York
Collective for Living Cinema, New York

Group Exhibitions (Selected)

2009 *The Printed Picture*, Museum of Modern Art, New York
Collage Logic, Storefront Artist Project, Pittsfield, MA
From the Mississippi to the Hudson, Allen Projects, New York
2008 *Linear Manifestations*, Jeannie Freilich Contemporary,
New York
Crave, UT at Knoxville Gallery, Knoxville, TN
Collage Logic, Ann Street Gallery, Newburgh, NY
Jeannie Freilich Contemporary, Chicago Art Fair Exhibition
2007 *Crave*, Marshall Arts, Memphis, TN

- 2006 *Collage Logic*, Osilas Gallery, Concordia College, Bronxville, NY
- 2005 *Collage in the Expanded Field*, The Art Center, St. Petersburg, FL
- 2005 *Per la Musica 2*, Castelluccio di Pienza, La Foce, Chianciano, Italy
- 2005 *Outlook*, Nina Freudenheim Gallery, Buffalo, NY
- Picturing Central Park*, Time Warner Center, New York
- BAMart*, Brooklyn Academy of Music, Brooklyn, NY
- The Faculty Show*, Times Square Gallery, Hunter College, NYC
- Bomb Magazine Benefit Exhibition*, The Park, NYC
- Bruno Marina Gallery, Brooklyn, NY
- 2004 *Hunter Faculty Photography Exhibition* (four-person show),
Leubsdorf Art Gallery, Hunter College, NYC
- Richard Foreman Benefit Exhibition*, Marianne Boesky Gallery, New York
- Unbroken*, Denise Bibro Fine Art, New York
- 2003 *Group Exhibition*, Bruno Marina Gallery, Brooklyn, New York
- Du Collage*, Galerie d'Art Stewart Hall, Montreal
- 2002 *Modus Operandi*, Art & Culture Center, Hollywood, FL
- Collected Views: Works from the Permanent Collection* (Stan Douglas,
Geoffrey James and Brian Wood), Kamloops Art Gallery,
Kamloops, Canada
- 1999 *John Szarkowski, A Life in Photography*, Museum of Modern Art, film
screening (Brian Wood, Cinematographer, Lighting Director, and
Co-director with Richard B. Woodward of location film)
- My Girlfriend Iris*, Karen McCready Gallery, New York
- Recent Acquisitions*, Kamloops Art Gallery, Kamloops, Canada
- 1998 *La Donation Maurice Forget*, Musée d'Art Joliette, Canada
- Artwalk*, The Puck Building, New York
- Temps Composes*, Maison Hamel-Bruneau, Ville de Sainte-Foy
- 1997 *Documenta X*, Walter Konig exhibited "Rolling-Out," Kassel, Germany
- Politics and Faith*, 678 Gallery, New York
- 1996 *Blind Spot: The First Four Years*, Baldacci Gallery, New York
- The Depiction of Comic Sex in American Art*, Binder Gallery, Munich
- Bulletin Board*, The Spot, New York
- Drawings*, Leo Kamen Gallery, Toronto
- Intrinsic*, Lionheart Gallery, Boston
- Click*, Riparte, Rome
- 1995 *The Uninvited*, Apex Art, New York: Three person exhibition
curated by Stephen Westfall: Bill Barrette, Rico Espinet, Brian Wood
- Coups de Coeur*, Gandy Gallery, Prague
- Silent Witnesses*, Geneva, New York, Paris, Vienna, Tokyo, Nairobi,
Santiago, Norway
- The Common Hand*, Leo Kamen Gallery, Toronto
- 1994 *Recent Acquisitions*, Los Angeles County Museum, Los Angeles
- Recent Acquisitions*, Davis Museum, Wellesley, MA
- Drawing and Photography*, Rochester Institute of Technology, Rochester
- Multiple Visions*, Soma Gallery, San Diego
- A Primary Medium: Contemporary Drawings*,
Munson-Williams-Proctor Institute, Utica, NY
- Drawing Together*, Nina Freudenheim Gallery, Buffalo
- 1993 *Multiple Images: Photographs since 1965 from the Collection*,
The Museum of Modern Art, New York
- Flora and Fauna*, Houston Museum of Fine Arts, Houston
- New Acquisitions*, Tampa Museum of Art, Tampa
- Ellis Island*, Palazzo Giorgio Cini, Ferrara, Italy
- Photographs*, La Tranchefile Gallery, Montreal
- Summer Selections*, Julie Saul Gallery, New York
- Saltern*, installation at Luma, Santa Monica
- Contemporary American Photographs*, Jingshan, Tushuguan, Canton, China
- 1992-93 *Swarm*, 1991, purchased and exhibited in the Photography Galleries of
Museum of Modern Art, (Permanent Collection), New York,
curated by Peter Galassi
- 1992 *Drawn in the Nineties*, Katonah Art Museum, Katonah, NY; Fine
Art Gallery, Indiana University, Bloomington; Kerr Art Gallery,
Calgary, Alberta; Huntsville Museum of Art, Huntsville, AL;
Worcester Art Museum, Worcester, MA; Lamont Gallery, Phillips
Exeter Academy, Exeter, NH; University Art Gallery, San Diego
State University, San Diego CA
- Beau*, Canadian Museum of Contemporary Photography, Ottawa
- Ecrire la Photographie*, Ecole Supérieure d'Art et de Design, Reims, France
- Les Boites a Malice*, StellaR Gallery, Paris
- Summer Exhibition*, Julie Saul Gallery, New York
- 1991 *Contemporary Landscape Photography from the TMA Collection*, Tampa
Museum of Art, Tampa, Florida
- 1990 *Ellis Island Project*, Ellis Island Museum, New York
- 1989 *Photographs of Invention: American Pictures of the Eighties*,
Museum of American Art, Washington DC; Museum of
Contemporary Art, Chicago; Walker Art Center, Minneapolis
- Sequence(con)Sequence*, Blum Art Institute, Bard College, Annandale-
on-Hudson, NY
- 1987 *Portraits*, Virginia Museum of Fine Arts, Richmond
- Turino Fotografia 1987*, Turino, Italy
- Right Foot*, San Francisco Airport, San Francisco
- Summer Show*, Lieberman & Saul Gallery, New York
- 1986 *The Animal in Photography, 1843-1985*, The Photographers' Gallery, London
- Taking Liberties*, Buffalo, NY; Albany, NY

- Les Rencontres d'Arles*, Arles, France
Artists Invite Artists, John A. Schweitzer Gallery, Montreal
Interiors, Everson Museum, Syracuse; Nabisco Gallery, East Hanover, NJ
Postmarked New York, Southern Alberta Art Gallery, Lethbridge, Alberta
 1985 *The Figure: An Interpretive Study*, Tower Gallery, New York
Beautiful Photographs, One Penn Plaza Gallery, New York
Narrativite/Performativite, Optica Gallery, Montreal
Totems, John A. Schweitzer Gallery, Montreal
The Sensuous Image, Cava Gallery, Philadelphia
 Group Exhibition, Lieberman & Saul Gallery, New York
 1984 *Color Photographs: Recent Acquisitions*, The Museum of Modern Art, New York
Color in the Summer, Brooklyn Museum
Allocations, 49th Parallel Gallery, New York
Contemporary Triptychs, Blum Art Institute, Bard College, Annandale-on-Hudson, NY; Optica Gallery, Montreal
Photographs, Optica Gallery, Montreal
Summer Exhibition, Marcuse Pfeiffer Gallery, New York
Artbank Traveling Exhibition, Canada
 1983 *Big Pictures by Contemporary Photographers*, Museum of Modern Art, New York
The ARCO Collection, Art Museum of South Texas, Corpus Christie
Group Show, Light Gallery, New York
Photographic Sequences, Art Gallery of Peterborough, Ontario
 1982 *Twentieth-Century Photographs from the Collection of the Museum of Modern Art*, New York, Seibu Museum, Tokyo; Honolulu Art Museum, Hawaii
Summer Exhibition, Delahunty Gallery, Dallas
 1979–92 *Array, 1977*, purchased and exhibited continuously in the Photography Galleries of Museum of Modern Art, (Permanent Collection), New York, curated by John Szarkowski
 1978 *Frameworks*, Whitney Museum of American Art (Downtown), New York
 1973 *Silkscreen Prints*, Glass Gallery, New York
 1972 *Lord Byron's Chambers*, the Albany, London, England
Prints, Redfern Gallery, London, England

Grants & Fellowships (Selected)

- 1999 John Simon Guggenheim Foundation Fellowship
 Fundacion Valparaiso Fellowship, Spain
 1998 MacDowell Fellowship
 1996 Senior Arts Grant, Canada Council
 1992 New York State Foundation for the Arts Grant

- 1984 National Endowment for the Arts Fellowship Grant
 1982 Arts Grant, Canada Council
 1980 Arts Grant, Canada Council
 1979 Arts Grant, Canada Council
 1978 Arts Grant, Canada Council
 1975 Woodrow Wilson Fellowship

Bibliography (Selected)

- 2009 Harryman, William. "Brian Wood—Three Images," *Elegant Thorn Review*, 4/5
 2008 Ostrow, Saul. *The Drawings of Brian Wood: As Real As It Ever Was* (ex. cat.), Jeannie Freilich Contemporary, New York, 6/8
 Genocchio, Benjamin. "Piecing Things Together," *The New York Times*, 10/20/08
 Luby, Abby. "Collage Logic," *Roll Magazine*; rollmagazine.com, 10/08
 Sanabria, Denise. "'Crave' & 'The Real Me,'" *Knoxville Voice*, 01/24
 Swallows, Cody. "Art Exposes Man's Deep Desires," *The Daily Beacon*, Knoxville, 01/14
 Stephens, Elise. "Crave," *Downtown Knoxville & Everything West*, 01/08
 2007 Koepfel, Fredric. "Year's Top Art Exhibits," *Commercial Appeal*, Memphis, 12/28
 Koepfel, Fredric. "'Crave' Reflects Obsessive Yearnings," *Commercial Appeal*, 11/30
 2006 Casebere, James. "James Casebere on Brian Wood," *Bomb Magazine* #95 Spring
 2005 Grundberg, Andy. *Picturing Central Park*, Central Park Conservancy, New York
 2003 Woodward, Richard. "Pictures Worth 10,000 Words, at Least," *The New York Times*, 2/2
 Beaudet, Pascale. *Du Collage* (ex. cat), Stewart Hall Art Gallery, Quebec
 2001 Robertson, Lisa. *Cribbed*, (ex. cat.) Kamloops Art Gallery, 2001
 Wishart, Allan. *Wood . . .*, Kamloops This Week, 4/25
 Youds, Mike. *KAG Exhibits*, The Daily News, Kamloops 4/17
 2000 Galassi, Peter. *Walker Evans & Company*, Museum of Modern Art, New York
 1999 *Seneca Review*, Vol. XXIX, No. 1, Spring
 1998 Peacock, Robert. *Sleep*, Universe Publishing (Rizzoli), New York
Seneca Review, Vol. XXVIII, No. 2, Fall
 Wittemore, Hank. *Your Future Self, A Journey to the Frontiers of Molecular Medicine*, Thames & Hudson,
 1997 Pedersen, Martin. *Fine Art Photography 2*, Graphis Inc., New York

- 1996 Kisters, Jurgen. "Brian Wood bei Ihnen," *Kolner Stadt-Anzeiger*, 4/3
 Madore, Michael. *Brian Wood: Rolling-Out* (ex. cat.), Jungle Press Editions, New York
 Strauss, David Levi. *At the Photographic Limits*, (ex. cat.), ACTA Gallery, Rome
- 1995 Westfall, Stephen. *The Uninvited* (ex. cat.), Apex Art, New York
 Aletti, Vince. "The Uninvited," *Village Voice Choices*, April 4
 Hanna, Martha. *Related Differences* (ex. cat.), Canadian Museum of Contemporary Photography, Ottawa
 Campbell, James. *Depth Markers: Selected Art Writings 1985-1994*, (Includes essays on Brian Wood), ECW Press, Toronto
Blindspot, Issue Five, Spring 1995, New York
 King, Alan. "Brian Wood," *Ottawa Citizen*, 4/16
 Robertson, Sheila. *Saskatoon Star Phoenix*, April
 Cron, Marie-Michele. "La photo et ses rituals," *Le Devoir*, 3/23
 De Palma, Donna. "Brian Wood at RIT," *City Newspaper*, Rochester, NY, 4/6
- 1994 Cahill, Kevin & Roma, Thomas. *Silent Witnesses*, HarperCollins
 Kuspit, Donald. *Brian Wood* (ex. cat.), Saidye Bronfman Centre, Montreal
Print Collector's Newsletter, Vol. XXV No. 5 Nov.-Dec., p. 190
 Campeau, Sylvain. "Brian Wood, Paul Lowry," *Parachute*, Oct., Nov., Dec.
 Duncan, Ann. "Merging Abstract with Concrete," *The Montreal Gazette*, 5/14
 Aquin, Stephane. "Raison/Passion," *Voir*, Montreal, 6/8
 Rice, Shelley. "Kabartmalar," *Anons*, Oct. 1994, Istanbul
 (trans. Tomris Uyar)
Sanat Cevresi, "Brian Wood an Melez Sanat", Vol. 192, Oct., 1994, p.25
 Koksal, Ahmet. *Milliyet Sanat*, Nov. 1, 1994, p. 46-47, Istanbul
 Berin, Nadi. "Brian Wood", *Cumhuriyet*, Oct. 9, 1994, Istanbul
Turkish Daily News, Oct. 9, 1994
 Cron, Marie-Michele. "Brian Wood", *Le Devoir*, Montreal, 5/29/94
 Murray, Mary. *Munson-Williams-Proctor Institute Bulletin*, Summer 1994
 Rice, Shelley. *Cartouches* (ex. cat.), Istanbul
- 1992 Hagen, Charles. "Brian Wood," *The New York Times*, 2/21
 Princenthal, Nancy. "Perverse Science", *The Print Collector's Newsletter*, 7-8
 Smith, Joshua. *Drawn in the Nineties* (ex. cat.), Katonah Museum of Art
 Campbell, James. "Brian Wood," *C Magazine*, Toronto, June
 Lauterbach, Ann. *Brian Wood: Perverse Science* (ex. cat.), Lieberman & Saul Gallery
 Langford, Martha. *Beau* (ex. cat.), Canadian Museum of Contemporary Photography
 Jassaud, Gervais. *Ecrire la Photographie* (ex. cat.), Ecole d'Art et de Design, Reims
- 1989 Ballerini, Julia. *Sequence(con)Sequence* (ex. cat.), Aperture
 Smith, Joshua. *Photographs of Invention: American Pictures of the Eighties* (ex. cat.), MIT
 Duncan, Ann. *The Montreal Gazette*, 6/8/89
- 1987 Campbell, James. "The Art of Brian Wood," *Vie des Arts*, Sept.
 Cruger, George. *Portraits* (ex. cat.), Virginia Museum of Fine Arts
- 1986 Noble, Alexandra. *The Animal in Photography, 1843-1985* (ex. cat.), The Photographers' Gallery, London
 Lewis, Jo Ann. *The Washington Post*, 2/8
 Lepage, Jocelyne. *La Presse*, Montreal, Canada, 4/26/86
 Daigneault, Gilles. *Le Devoir*, Montreal, Canada, 5/3/86
- 1985 Grundberg, Andy. "Brian Wood," *The New York Times*, 2/15
 DeBono, Norman. *The Saturday Windsor Star*, 1/5/85
- 1984 Hunter, Sam. *The Museum of Modern Art: The History and the Collection*, Abrams
 Lifson, Ben. *Contemporary Triptychs* (ex. cat.), Bard College
 Glueck, Grace. "The Triptych Lives on in Modern Variations," *The New York Times*, June
 "Bard Triptychs", *Woodstock Times*, 6/84
 Carr, Clare O'Neill. "Three-part Works", *The Gazette Advertiser*, Rhinebeck, NY 6/84
 Bannon, Anthony. *Buffalo News*, 2/24
 Sabbath, Lawrence. *The Montreal Gazette*, 10/27
 Daigneault, Gilles. *Le Devoir*, Montreal, October
- 1983 Davis, Douglas. "Big Pix," *Newsweek*, May 2
 Connor, Tim. "Brian Wood", *Photo Resources*, New York, 5/83, 6/83
- 1982 Bailey, Jann. *Photographic Sequences* (ex. cat.), Peterborough Art Gallery
 Szarkowski, John. *20th Century Photographs from the Museum of Modern Art* (ex. cat.), NYC
- 1980 Dunning, Jennifer. "From the Kingdom of Bhutan", *The New York Times*, 3/2/80
 Grayson, Mary. "Study in Illusion and Reality", *Edmonton Journal*, 2/8/80
 Dorsey, Candace. *Edmonton Interface*, 3/80
 Aris, Michael. "Sacred Dances of Bhutan". *Natural History Magazine*, (Cover, Wood) 3/30
 Jaffrey, Madhur. "Buddhist Dance", *Asia Magazine*, (Photographs by Brian Wood) 3/80
- 1979 Poser, Steven. *Brian Wood: Photographic Works* (ex. cat.), Mendel Art Gallery
 Nixon, Virginia. *La Presse*, Montreal, Canada, 3/79
 Lehman, Henry. *The Montreal Star*, Canada, 3/15/79
- 1978 Poser, Steven. *Frameworks*, Whitney Museum (Downtown) (ex. cat.)
- 1975 Canby, Vincent. *The New York Times*, 1/3



Verge, 2008
Oil on wood, 14 by 12 inches

