

EMILY SHAPIRO - Stuart Klipper art works in the Globalization exhibit

[Note: Klipper's art can be found in both the "Regeneration" gallery and the "Not a Drop to Drink" gallery.]

- I. **"Regeneration" gallery (G275): Panel text:** "A globalized economy makes it possible for all of us to enjoy an ever-widening array of products from distant sources. Industrialization and mass production have enabled countries to create jobs, build civic infrastructure, and improve the standard of living for their citizens. Technological advancements and a global economic system provide modern conveniences that were unimaginable just a few generations ago. Manufacturing and consumerism on a worldwide scale, however, has also resulted in large amounts of waste. Planned obsolescence and a thirst for the latest and greatest product have created a global "throw-away society" wherein yesterday's fashions, household goods, and electronics are readily jettisoned to make way for the new. Disposable packaging also contributes mightily to the waste generated by today's consumers. Since 1960, the amount of waste discarded annually has more than tripled worldwide. Bourgeoning landfills in megacities around the world give rise to clandestine dumping and shipping toxic trash to developing nations. Artists have been recycling trash, scrap, and cast-offs in their work since the 1910s, when the Dadaists began making sculpture from found objects and the Cubists first glued fragments of newspaper onto the surfaces of their paintings. During the past century, as the expanding global economy has produced more and more disposable goods, the use of reclaimed materials in art has become increasingly prevalent. This creative re-use has yielded ingenious visual results with high aesthetic integrity, which also pointedly underlines the excesses of our voracious consumerism."

A City As Once Seen, 2009

Archival pigment prints, letterpress

Colin Frazier, Designer

The Press at Colorado College, Publisher

Gift of funds from Martin Weinstein and Alex Soth

Label text: *A City As Once Seen* is a compilation of 27 panoramic photographs taken by Minneapolis-based artist Stuart Klipper during visits to New Orleans over a period of two decades preceding the destruction and extensive flooding caused by Hurricane Katrina in 2005. The images reveal Klipper's affection for New Orleans, celebrating the city's unique blend of cultures, time-worn patina, raw talent and charming flamboyance. Issued in a limited edition of 40 books in 2008, a portion of the proceeds were donated to relief and building efforts in New Orleans. The slipcase was crafted from scraps of weathered wood salvaged from the wreckage following Katrina, bringing a poignant tone to the celebratory tone of the images.

Example of a photo from “The City As Once Seen.” [Note: this is not the specific photograph currently exhibited in the Regeneration gallery]



A description of the book from the publisher’s website: “... Renowned American-based photographer Stuart Klipper has traveled to New Orleans and Southwest Louisiana many times during the course of the past two decades. When there, he immerses himself in this region’s extraordinary culture – to listen to its music, to dance, to indulge in its cuisine, and to make friends. He has photographed prodigiously throughout the Crescent City and the Cajun and Creole Parishes that comprise the southwestern quadrant of the state.

His affection for and familiarity with these landscapes, locales, and social geography is expressed in these depictions of the nooks and crannies of the New Orleans’ neighborhoods, the curious nature of its unusual infrastructure, and its cultural waypoints – be they picayune and local, or bearing a renown far and wide.

Stuart’s efforts have thus come to delineate the diverse character of a remarkable city. All were made prior to the destruction wrought by hurricane Katrina, and the city’s ensuing flooding – and criminal neglect in the wake of both. They celebrate a New Orleans that has in so many ways stood uniquely apart from the rest of America, perpetuating a historic blend of cultural traditions in the face of adversity and duress.

This book, with its images and texts, stands as a reminder of the importance of a city that has long quickened the pulse of America’s heartbeat and added spice to the American soul.

Five of the photographs are paired with texts. Stuart enlisted five of his friends, all New Orleans-based writers, to involve themselves in the project that preceded and prompted this book. Each was asked to select and in turn respond in writing to one of the 27 images. The book is structured so that each of these outstanding original vignettes counterpoints the photographs that inspired them.

This book is a significant offering as it marks the resurgence of The Press at Colorado College and its role as a regular publisher of beautiful, limited edition fine press books. The Press is happy to have a chance to work with Stuart again, as we published his book of photos *Bearing South: Antarctica at Sea* back in 1991. We hope this is the first of many new offerings to be subsequently released on an intermittent basis over the course of years to come.

This book includes 27 original archival pigment prints in a wide-field format. Five of these photographs fold out to a magnificent 10" x 31". The book is hardbound in silk and paper, and includes prose and poetry by five prominent New Orleans authors and a forward by George Slade, artistic director of the former Minnesota Center for Photography. The text is typeset in Archer, a beautiful and unique new typeface from the Hoefler & Frere-Jones type foundry of New York, letterpress printed by hand on Hahnemühle velvet duo paper. The book is housed in a finely-crafted and durable slipcase that is hand wrought from old New Orleans heart pine weatherboards – rebirthing scraps that were salvaged from the city's wreckage. The book was designed and printed by Colin Frazer here at The Press at Colorado College ... *A City as Once Seen: Photographs by Stuart Klipper* is an edition of only 40 books ... It should be noted that a portion of the proceeds from the book will be donated to relief and rebuilding efforts in New Orleans." [<http://www2.coloradocollege.edu/library/index.php/press/a-city-as-once-seen>]

- II. **"A Drop to Drink" gallery (G280): Panel text:** "Water: cool, clear, refreshing and revitalizing, water is also an absolute necessity for life on Earth. Seventy percent of our planet's surface is covered by water, but only one percent of it is suitable for human consumption. Here in the Land of Lakes, source of the mighty Mississippi, we sail, waterski, fish, swim, and splash around in our beautiful lakes and rivers throughout the summer; we skate, ice-fish, and cross-country ski during the winter. We are blessed with an abundance of clean water for drinking, growing food, bathing, and cooking. For many people on the planet this would seem like a dream. Throughout history people have struggled to obtain clean water. For thousands of years people literally took their water pots down to the river, lake, or well, filled them, and carried the heavy containers home. Today, worldwide, about one in eight people retrieves water exactly the same way. Their average trip is about three miles each way and requires hours of daily labor. Impoverished women and children do the majority of this work. The water is generally unsanitary, a source of disease and parasites, resulting in sickness and even death. Huge increases in the global population have resulted in much greater demand for fresh water, not only for drinking and bathing, but also for the industries that keep our cultures thriving. Dams create reservoirs and drive water wheels, mills, and hydroelectric power plants. Locks allow us to transport goods up and down rivers. Agricultural production demands about 70 percent of the world's available fresh water; industrial production about 22 percent. These uses, however, also create pollutants and runoff of harmful chemicals, affecting the quality of the water available to people who live downstream on rivers or nearby on lakes. Extreme weather events can wash these pollutants into freshwater systems, coating everything in a layer of waste and toxins. Artists have always been able to find inspiration in the activities related to our necessary

relationship with water. Potters have created beautiful, useful water pots. Painters and photographers have captured the elegant strides of water carriers and the struggles of the poor working to sustain themselves. Artists capture the simple beauty of light reflecting on the water's surface, or depict water's myriad forms—ice, fog, snow, hail, and rain—in many different and creative ways. Becoming aware of the issues relating to the demand for clean water, looking back to historical solutions, and thinking creatively about new ways to conserve existing resources will allow us to address the continuing need and growing demand for water in the future. “

Two photographs from Klipper's series, “The World in a Few States,” are on view in this gallery:

“Grain Terminal, Mississippi River, St. Paul”

Photograph | Color coupler print

85.4.7



“St. Anthony, Lock and Dam from Jim Hill Stone Bridge, Minneapolis”

Photograph | Color coupler print

85.5.2



[Note: These two photographs are part of a larger array of art works in gallery 280 that pays homage to the Mississippi River in the form of a timeline. In addition to the Klipper photos, this array consists of: (1) Seth Eastman watercolors; (2) Henry Lewis's “St. Anthony Falls as Seen in 1848”; (3) Alex Soth's photos from his “Sleeping By the Mississippi” series; and (4) Siah Armajani's triptych, “Mississippi Delta” (Hurricane Katrina narrative).]

Description of “The World in a Few States”: “... It began with a commission to photograph the cultural and geographical identities of Minnesota, South Dakota, and Montana. TWFS is an ongoing endeavor. Its ever-expanding inventories now number in the neighborhood of 30,000+ pictures, and it embraces all 50 states. Scoping out the lay of the land and ‘the hand of man’ -- and what may have been wrought in places where each overlay: the fruit of enterprise, and, the sullied tumult. Evidence of the land we are on and the world we find ourselves in; where we are at and who we are; what we have done; and, where we can go. TWFS is subsumed by a lifelong concern with the nature of Place and placement in Nature. Its photographs examine the manifold ambient and manifest characteristics that define and crystallize the identity of American places; they plumb, depict, document, and clearly view the nature and the temper of American regions.”

http://en.wikipedia.org/wiki/Stuart_Klipper

[See additional information on this photo series in the Klipper website excerpts, below.]

III. Link to 8 minute video on Stuart Klipper from TPT’s “MN Original” program [GREAT VIDEO – WELL WORTH WATCHING!]:

<http://www.mnoriginal.org/episode/episode-247-the-moving-company-stuart-klipper-patches-gretchen/stuart-klipper/>

[Note: In the video, Klipper identifies the photograph, below, as his most famous image. It was taken during one of his trips to Antarctica and is entitled, “Swell, Southern Ocean - near 50° S, Antarctica“.]



IV. Link to images of Klipper’s selected works on his website: <http://www.stuartklipper.com/> (click on “selected work”)

V. Excerpts of information found on Klipper’s website:

- a. **[BIO]:** “Born in the Bronx in 1941. Attended the University of Michigan. Lived in NYC and Stockholm, Sweden in the 60s; moved to Minneapolis in 1970 - resides there still. He has, to date, made six visits to Antarctica to photograph. The initial one, in 1987, as a participant in a private sailing expedition; the 5 subsequent ones made under the aegis of the National Science Foundation’s Antarctic Artists and Writers Program. And,

on several occasions also worked in the Far North: Greenland, Iceland, Svalbard, Alaska, and Lapland (where he photographed the regions irradiated by fallout from the Chernobyl disaster). In July 2009 he 'attained' the North Pole. This achievement has made him officially 'Bi-Polar'. He has been at the South Pole four times over ... Other major forays have taken him across the Aboriginal Outback of Northern Australia, the Biblical deserts of Israel and Sinai, the tropical rain forests of Costa Rica, the far reaches of Patagonia and Tierra del Fuego in Chile and Argentina, and widely in the cities and provinces of Sri Lanka and Pakistan ... For nearly 30 years he has made photographs in all 50 states, distilling and crystallizing the defining characteristics of American regions. In effect, scoping out the lay of the land and the hand of man -- and what all may have been wrought in places where each overlay: the fruit of enterprise, and, the sullied tumult. Evidence of the land we are on and the world we find ourselves in; where we are at and who we are; what we've done; and, where we can go. This ever-expanding agglomeration of pictures now numbers upwards of 30,000. It was initiated by a three-state corporate art commission in 1980. It is titled, "The World in a Few States." Other major undertakings have involved his photographing extensively in the First World War cemeteries and memorials of the Western Front in Belgium and France; and, in major physics and astronomy research installations throughout the US; making portraits of people in Pakistan and Sri Lanka; and the Anasazi ruins of the Southwest ..."

- b. **[CREDO]:** "My work, by and large, is a function of journeying. I go away and come home again. I make passage. Things happen. I stop; I see where I am. I note the points and positions of where I do this – I get my bearings. I circle back. My return is defined by recall and reflection: what did I do?, what did I experience?, how will it fit into my life?, how am I changed?, what comes next?, and always, without ever any final answer, just what it is I am doing? ... I am a wanderer, and, after a fashion, an explorer. Remote as I might go, I keep my anchor firmly set in home ground, thereby establishing and perpetuating an essential tension – and complementarity – between the known and the familiar and the distant and alien; one then helping to better define the other ... For me then, physical topography and ambient conditions – the real, the physical, geography of a place – can, along with whatever else, be envisioned, apprehended, and felt as being congruent with the 'terrains' of our spiritual interiors ... I most often go to places I sense to be elemental, where the undertones are primal, inchoate, and timeless. Places where great clarity might be gained, where one's soul can feel most open and amplified; nearer the universal, nearer the sacred ... Places indeed fraught with a potential for symbol and *metaphor* ... numinous places charged with transcendence, immanence, illumination and the loom of epiphany ..."
- c. **[STATEMENT]:** "From fairly early on I gravitated to the philosophical notion that it was the task of the Artist to go away and then to return Home. As metaphorically nuanced as such a premise maybe, it has been fundamental in my life as an artist. I indeed have

spent much of my life going away and coming home again; the distances have been both ones close at hand and far flung. I explore, traveling often: globally, regionally, and locally. I have gone out to vast and empty horizons; to stark and austere, extreme and remote places. I have set forth across the vastness of the open ocean, and penetrated the torrid densities of the equatorial rain forest. I have traversed the expanses of great and severe deserts; open and rolling mid-continental plains; and, the depths of boreal woods and wetlands. I look at places that have stood apart from human ken, and conversely, I examine the places that humans have made their home and have held close to their hearts ... Photography and I go way back. My first camera was a plastic cheapie acquired while in grade school thanks to a Wheaties box-top, twenty-five cents, and a three cent stamp; my second, a Rolleicord, was bought with my Bar Mitzvah *gelt*. ... 1970 was a watershed year. It was when I pulled up stakes in NYC – I was born and raised in the Bronx -- and immigrated to Minnesota. A new life in a new place sparked the prospect of new work, and new tangents and intricacies of thought. I was, after all, in a new world -- so far as I could initially tell the main (only?) thing that the Bronx and Minnesota shared was that they were both on the U. S. mainland ... For me ... photography has ... long hovered nebulously between the visual arts and philosophical inquiry ... This is some of the stuff that I try to get at: A sense of presence; The poetics of placement; The glints of transcendence; The charge of subsuming metaphor; The feel of sheer facticity; The truths of verisimilitude ...”

d. [Excerpts from an Interview in “Les Photographes”]:

“You say: “My work, by and large, is a function of journeying. I go away and come home again. I make passage.” What constitutes a ‘journey’ and where have you been journeying to lately? There’s a fractal element to making a journey. A journey can be made at any scale; and be comprised of iterative tangents – small or larger detours that are part and parcel of the journey as a whole I can get out of my car, cross the street and land on your doorstep – that’s easily a journey. Transecting an ocean or a continent, well that clearly is another sort of journey. Still and all, the intrinsic dynamics remain the same. I’ve spent quite a bit of time on seagoing vessels and observed the process of navigation. Lines on charts; lines from one way point to the next – it’s the lines that are important; what’s in between the points, what happens during the passage that determines how things will be at the next point along the way. It’s passing through the world that holds meaning, whatever the scale. To flush out a metaphor here, the waypoints can be the photographs you make; what transpires beforehand can determine what they will be...

Among your travels, Louisiana is a place you’ve frequently returned. The New Orleans Photo Alliance said: “It’s the themes of permanence and change that has continuously

infused Klipper’s work...” Do you find this a fitting description of your photography?

I’ve been getting down to Louisiana on a very regular basis since 1988 – I am a dancer and that was the lure and draw. I’m absorbed by and into Cajun culture – it’s the reason I’ve been going down. By now I have become part of the place and its people; I have made many friends, Cajuns, Creoles and transplants... My Louisiana photos are part of a much larger body of work – made in all 50 states; all about gaining a handle on the defining characteristics of American regions. It’s comprised of innumerable inventories and categories- and tallies in at, I would guess, around upwards of 30,000 photos. Basically, since I had been spending so much time in extremely remote spaces, I needed to find balance, tension, and counterpoint. So I set about dropping anchor in home ground my exploring through all to the USA ... In New Orleans, sadly, a lot of things I photographed were washed away during the storm and the flood. But, even, say in Minneapolis, I have made 100s of images of stuff from the 1970s onward that doesn’t exist anymore.

Why photograph what is about to disappear? Some much of what I light upon is vestigial now, but that wasn’t always the case. They are the things and places that were where lives were lived, livelihoods were gain, consequent and immaterial events transpired, etc. Things that I photograph – though not exclusively, hail from and are indicative of, in Griel Marcus’ term, “an older, weirder America.” Non-generic stuff, unselfconscious setting, places hanging on to a true, original, and authentic identity. For instance, I have made pix everywhere I go of hundreds and hundreds of houses – the ones that bare characteristics of tight, little precincts, of ‘local-ness’ and homey identity, etc.. I usually wind up looking at smaller, out of the way places. Many things in them are like time capsules, intended or not – where things ring true, free of nostalgic glosses.”