

COLLABORATIVE READING SPACE

ANNA HOBERMAN

How did Jerry feel about
women?

Why?

How does he regard Kitty?

How does Kitty regard
Jerry?

How do their regards to one
another change?

What then? What chin in
stays tell you what
happens that night?

Why! "Judas"?

betrayed mother
betrayed his way for of
women - never
betrayed herself - never

COLLABORATIVE READING SPACE

ANNA HOBERMAN

APRIL 9 – MAY 22, 2021

CURATED BY
CURATOR-IN-RESIDENCE, JOHN ROS

Cover: (detail)

The Best Short Stories of the Modern Age – Judas. P. 268-269

2018-20

Intaglio, Chine-Colle, Monotype, Hand coloring, Lithography and Digital on Paper
Edition of 5

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Essays by John Ros and Anthony Tino

Jeannine Bardo / Founder, Director

John Ros / Curator-in-Residence

Stand4 Gallery and Community Art Center

414 78th Street, Brooklyn, NY 11209

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ANNA HOBERMAN

FOREVER LEARNING, REVOLUTIONARY LOVE AND THE COLLABORATIVE READING SPACE

BY JOHN ROS

Being an active participant in the classroom should not seem overtly radical and though there are aims to create more engaging educational spaces, hierarchical pedagogies by design may be unable to accommodate true liberated learning. It is reasonable to expect that in one's lifetime, classroom learning will be encountered regardless of how that learning is ordered. Sadly, educational spaces are often the last places where learners of all walks and creeds can mix to challenge and support each other in mutually liberating ways. Creating shared learning spaces, especially physical ones, may prove even more important in our post-pandemic moment — especially considering the power we yield to the largest tech companies. Algorithmically curated communities become our parameters; likes and followers become our standards of success, all based on clicks of commonality. As we increase our digital footprints we must also take the gatekeepers to task before we become quashed by oppressive, biased strings of zeros and ones, preserving

our connections by a fraying thread. With this in mind, the notion of forever learning becomes imperative to a society reaching new levels of disenfranchisement and digital and political segregation. Revolutionary Love may be one way to combat this turn toward further division.

Joy James recently wrote about Revolutionary Love. She explains:

Revolutionary Love originates from a desire for the greater good that entails radical risk-taking for justice. Seeking equity and securing basic needs (housing, food, education, healthy environments) despite constant frustrations and betrayals is a sign of faithfulness despite the hostilities of well-funded, anti-revolutionary and counterrevolutionary organizing to maintain predatory hierarchies and police forces invested in protecting reactionaries and destroying revolutionaries such as Illinois Black Panther leader Fred Hampton. Hampton was a revolutionary lover; he maintained that the greatest weapon is political education. Revolutionary Love is the portal for life-long education.⁰¹

This notion of life-long education, or forever learning, seems the first step in combating misinformation and division imposed from oppressive hierarchies in all forms. It offers a solution, albeit a complex and difficult one, to come together in spaces and develop camaraderie, especially among those we disagree with. We cannot look to the systemically violent and biased institutions to lead the way; we must create these forever learning spaces for ourselves. Stand4 Gallery and Anna Hoberman's *Collaborative Reading Space* are consummate examples.

First and foremost, Anna Hoberman is an artist, a dreamer and an adventurer. As a print-maker, Anna is a visionary, embodying all the best qualities of an artist, artisan, technician, art director, teacher and publisher.

Hoberman's prints are whimsical and quixotic. They represent relics from another time; time-keepers recording essential foundations to relatable imagery and archives of memory. Hoberman's newest series of book covers and spines with annotated pages is no exception. With this winsome series she unravels texts, revealing her own thoughts which build on comprehension through a dyslexic lens. These markings sit comfortably on the page

— assigning phrases and sentences and paragraphs more personal meaning.

The print-maker's mind is methodical. They problem solve, adapt, envision — all often in reverse — as a print is pulled, its mirror image is revealed. There is a connection to history and material that seems embedded, recollected at a moment's notice, imagined anew, toiled over.

Hoberman simplifies comprehension to the essence of imaginal quality — bringing thoughts to visual stenography — revealing a new understanding of stories and histories told again and again. Books find us and create us. As passports to other places both within and without, they inform us and form us — and the communities around us, from age-old institutions to a modest Bay Ridge Gallery. It is when we are able to engage on all levels, beyond ourselves, that we become truly active citizens within our current social experiment.

The book is the ultimate space for discovery. Books allow us to engage with those long past or those we do not know. They allow us to live beyond our boundaries and experience others in conversation or debate. In Tom Finkelpearl's *Dialogues In Public Art*, Paulo Freire

states, “The existence of any action without evaluation is impossible. That is, the evaluation of the action implied moments of reflection upon action.” Finkelpearl condenses this point:

We are reflecting, but this reflection is part of our practice, and we are also engaging in a process which will be a public manifestation, in a book, which will be published. People will have it in their home, in a library, in their moment of reflection/action. So our reflections and their public manifestation will result in other reflections which can become a part of the practice of the readers. ⁰²

Hoberman takes this exchange to heart, engaging with each of the writers in their shared space of the book — empty margins — an invitation to enwrap and beguile. What emerges are effortful cycles of learning, captive to the text — reading and rereading passages to ensure cognition. For the reader this repetitive action dissolves boundaries and opens up room for chance. These processes connect to Friere’s notion of conscientization. bell hooks brings these thoughts together: “[I]t was Freire’s insistence that education could be a practice of freedom

that encouraged me to create strategies for what he called “conscientization” in the classroom. Translating that term to critical awareness and engagement, I entered the classrooms with the conviction that it was crucial for me and every other student to be an active participant, not a passive consumer.”⁰³

Off the page, these communal spaces are where we share experiences and support one another. I also cannot help but recall Sister Corita Kent’s, *Immaculate Heart College Art Department Rules*, which Hoberman has hanging in her studio. In the helpful hints section Sister Corita offers this addendum: “Always be around. Come or go to everything. Always go to classes. Read anything you can get your hands on. Look at movies carefully, often. Save everything — it might come in handy later.”⁰⁴ These thoughts, and all ten rules, are a beneficial guide for living a life of forever learning. Revolutionary Love neither romanticizes, nor attempts to explain a clear path forward. Hoberman not only shows us ways to engage with others through text and print, but offers up a space to build connections and develop respect and empathy for one another so that we can continue to build on who we are and what we leave behind.

01. James, Joy. Revolutionary Love in Shades of Darkness. Black Agenda Report, 24 Feb. 2021, www.blackagendareport.com/revolutionary-love-shades-darkness. Accessed 12 March 2021.

02. Finkelpearl, Tom. Dialogues In Public Art. MIT PRESS, 2001. pp 277-293.

03. hooks, bell. Teaching to Transgress: Education as the Practice of Freedom. Routledge, New York, 1994. p 14.

04. Kent, Sister Corita. Ten Rules Poster. Corita Art Center, <https://store.corita.org/collections/posters/products/ten-rules-poster>. Accessed 14 March 2021.

COLLABORATIVE READING SPACE AT STAND4 GALLERY

BY ANTHONY TINO

Anna Hoberman's practice is one of hybridization. As a seasoned collaborative printmaker, she is able to approach image making through the blending of printing techniques. From stone lithography to digital processes, Hoberman facilitates the production of prints and multiples with an intricate knowledge of how certain media can render particular results. While maintaining collaborative relationships with artists such as Cecilia Vicuña and Art Spiegelman, Hoberman also creates unique printed works that are more personal in nature. Without the instant gratification that an illustrator experiences while applying ink directly to a page or that a painter may have while in the throes of grappling with oil on a canvas, Hoberman's craft is built upon indirectness and pragmatism. The multiple stages between the inception of a visual concept and a finished physical product often leaves Hoberman contemplating the purpose of production in the context of material abundance. The commitment that a printmaker or publisher must have when approaching the production

of an artwork is justified by a perception of the cultural significance of the end product once it leaves the hands of the artist or producer.

Collaborative printmakers are often thought of as visual interpreters striving to perfectly reproduce the hand of another artist or creative individual. The act of reproduction and duplication is rarely seen as a highly expressive and emotional act but produces conclusive evidence of expression having had occurred. In the central works in *Collaborative Reading Space*, Hoberman approaches the idea of reproduction, in both the physical format of constructing interpretive book facsimiles and social interactions enacted upon a literary library and applies these ideas to the act of cognition. Her interest in notes being taken in the margins of commonly circulated publications and the unique deteriorations and color degradations of these books' non-archival materials suggests that the character of a book itself generates profound additional meaning to the original texts. Hoberman proposes that the central works in *Collaborative Reading Space* are an auspicious authentication of the materialization of thought and that these works are

testament to the cognitive process of multiple previous readers.

The installation that Hoberman presents at Stand4 Gallery invites an interaction with the public through the materials presented by allowing for participation by visitors with the books on display. Hoberman encourages readership and the annotation of texts by visitors to the gallery. The attestation of cognition through physically marking books with comments and the addition of books to the library by visitors, reticently enriches this archive. Each future reader is presented with an even more complex archive than their previous.

Collaborative Reading Space functions both as a public facing, social project and also reveals an exploration of Hoberman's inner world. The series of twelve works on paper lining the walls of the gallery are contemplative, and highly observational. Hoberman, the daughter of an author, grew up surrounded by books which contained much more significance than their status within the cannon of western literature. They contained in them the thoughts of a family — markings of a deeper cultural

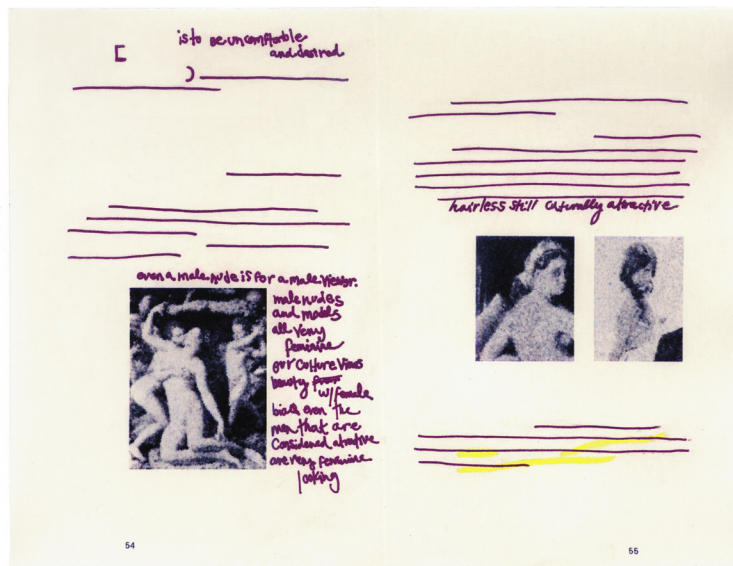
history. In this series of mixed media prints, Hoberman has extracted aesthetic qualities of several books belonging mainly to herself and family members, and the psychological artifacts inscribed within them, including her own markings and notes. Hoberman's relationship to the literary works referenced within the visual language of this series has often times been complicated by her feelings towards literary canons and their dominance within the educational systems of her childhood in New York City in the late 1980s and early 1990s.

While browsing the central works on paper of *Collaborative Reading Space*, a viewer may feel a familiarity with images presented in this series — an ominous Dr. Caligari, the iconic "A" of Nathaniel Hawthorne's *The Scarlet Letter*, the unified graphic design formats of major publishers who sell highbrow literature across major bookselling outlets, illustrative renderings of Shakespeare — these titles commonly line bookshelves within homes throughout the United States and endure even as cultural sensibilities change. As societal shifts occur, the ideas embedded within these literary works fluctuate in their significance but what often endures is the imprint that these works

have had on readers. Our personal libraries archive our biographies and remind us also of what we still need to learn. As literary works are passed on, readers encapsulate themselves within these texts. The ubiquity of titles evoked in these works such as Shakespeare's *Hamlet*, Ralph Ellison's *Invisible Man*, and Sophocles' *Oedipus Rex* and their corresponding commentary speaks to the ways in which psychology continues to perpetuate.

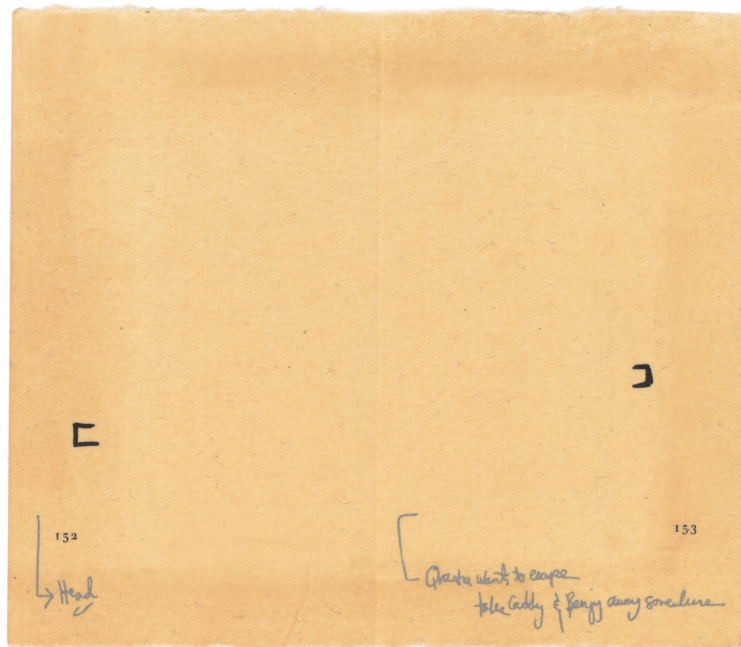
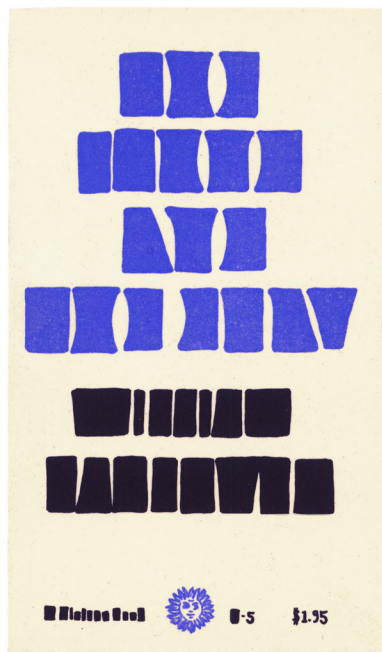
In *Collaborative Reading Space* Hoberman references the importance of artistic and cultural formats that are produced in multiple and celebrates their importance for the sake of accessibility of information. The reference to the facsimile object alludes to the ways in which institutional collections historicize original artifacts and manuscripts without the further interaction of public hands. Unlike institutional archives that are partial to preservation, *Collaborative Reading Space* values the continuing activity of archives and collections. In many ways the historical function of the printing press is recalled in Hoberman's work, though it is confronted with a question as to what a facsimile's relevance is in an already abundant world of information.

In the representation of books in Hoberman's works on paper series, she also guides readers to value the social qualities that these works have had on culture as a whole. The intentional deletion, omission and obscuring of information from the prototypes from which she is responding to, Hoberman eclipses the intention of the original publisher of the literary works depicted in this exhibition for the cognitive processes of thinkers. In this way Hoberman's works on paper links the continuum of image making to the process of literary interpretation, and functions in several ways as an archive of expositions; a description of literary works through the analysis of the reaction that they invoke. *Collaborative Reading Space* at Stand4 Gallery proposes the co-creation of work with audience members who become active participants in an evolving artistic space.

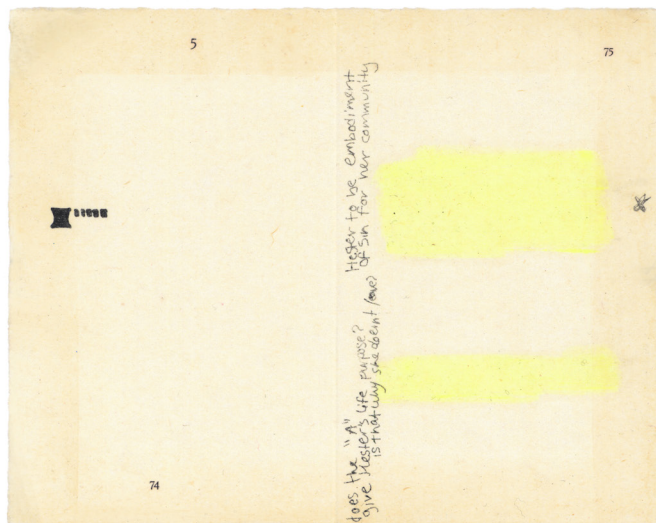
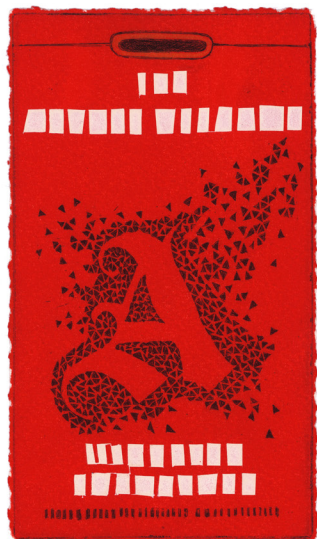


Ways of Seeing. P. 54-55, 2021

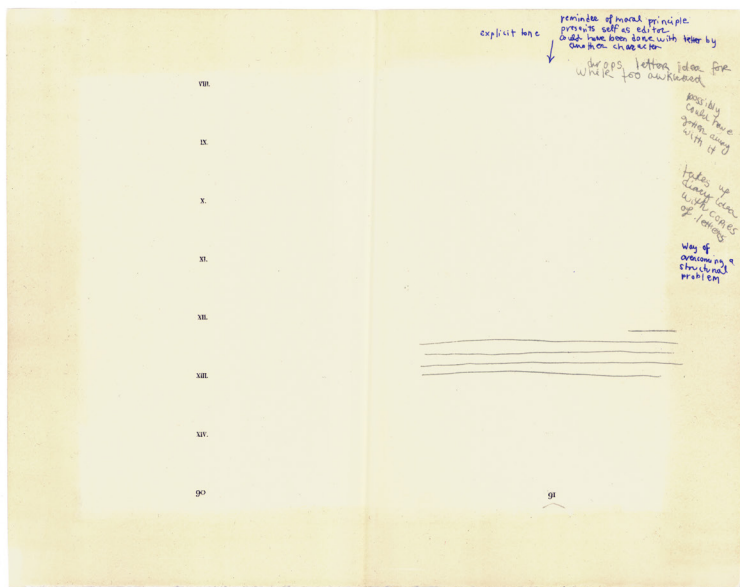
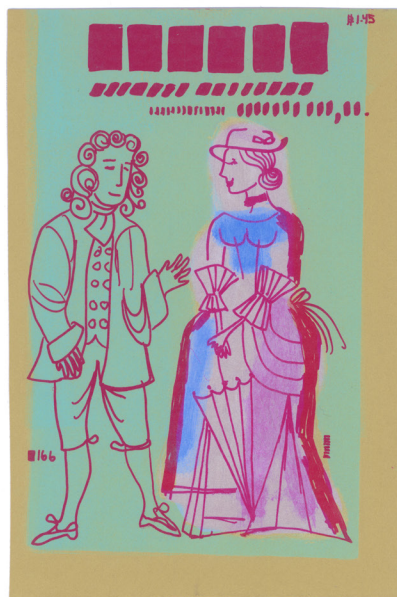
Digital, Collage, Silk Screen, Lithography, Monotype on Paper. + AUDIO
Edition of 5



The Sound and the Fury. P. 152-153, 2018
 Lithography, Monotype and Digital on Paper
 Edition of 5



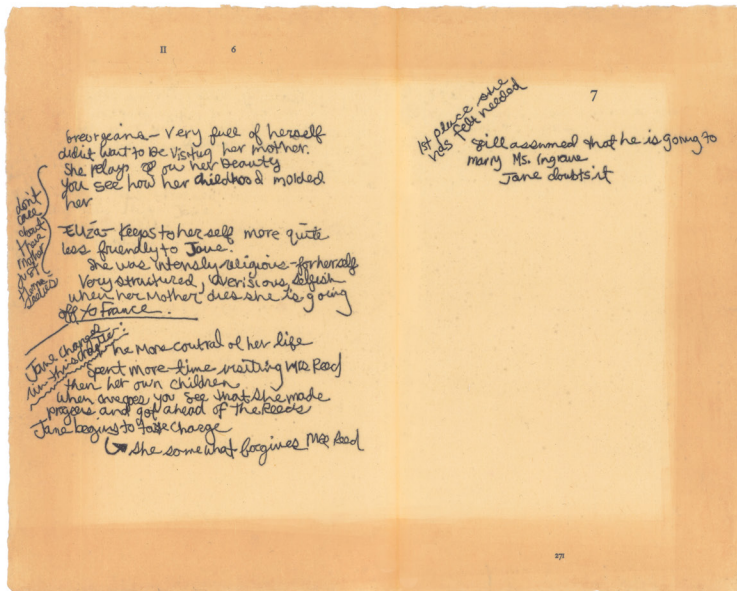
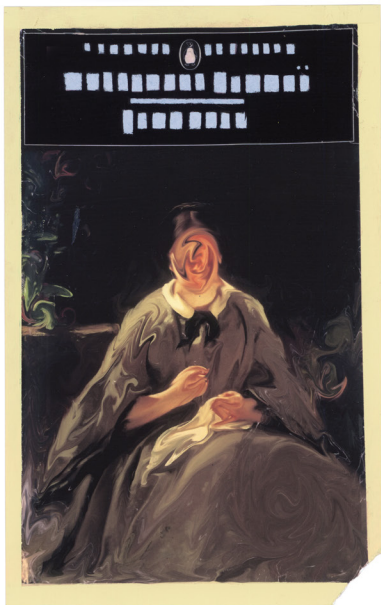
The Scarlet Letter. P. 74-75, 2019
 Intaglio, Silk Screen, Monotype, Lithography and Digital on Paper
 Edition of 5



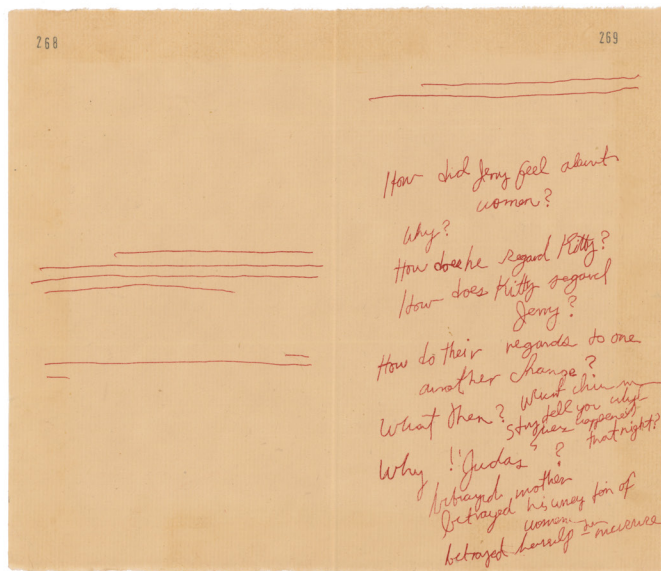
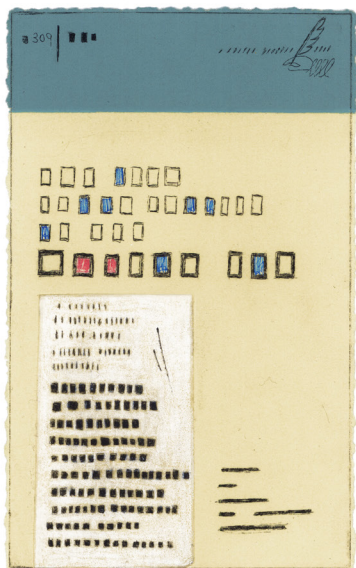
Pamela; or, Virtue Rewarded. P. 90-91, 2018
 Monotype, Lithography and Digital on Paper
 Edition of 5



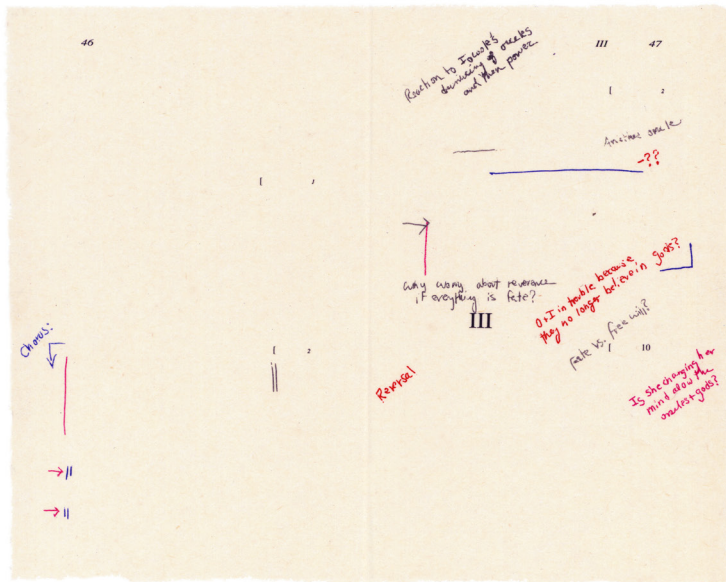
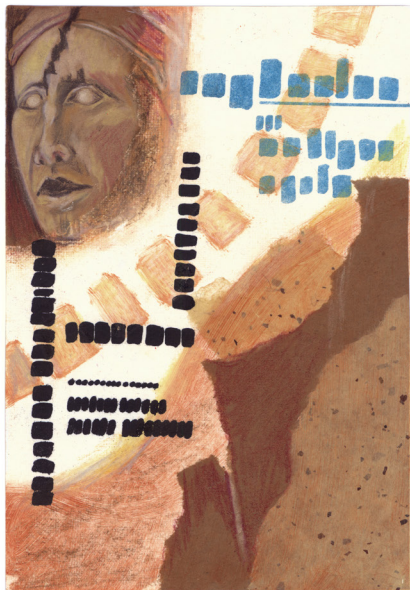
Invisible Man. P. 208-209, 2020
 Lithography, Monotype and Stencil on Paper
 Edition of 5



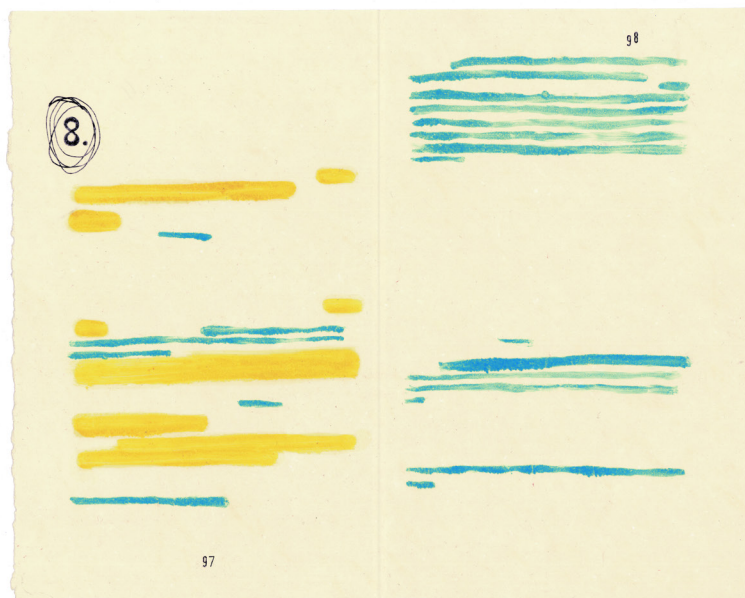
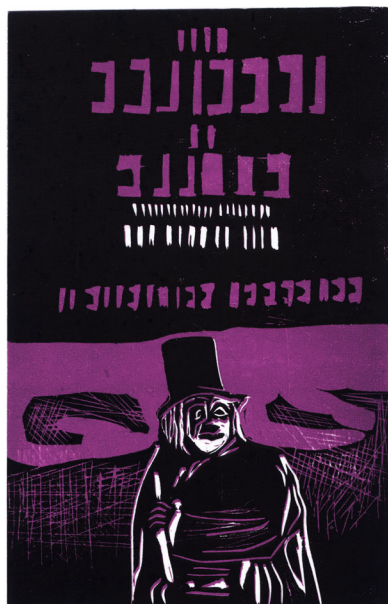
Jane Eyre. Chapter 7. P. 271, 2020
Digital, Stencil, Monotype and Lithography on Paper
Edition of 5



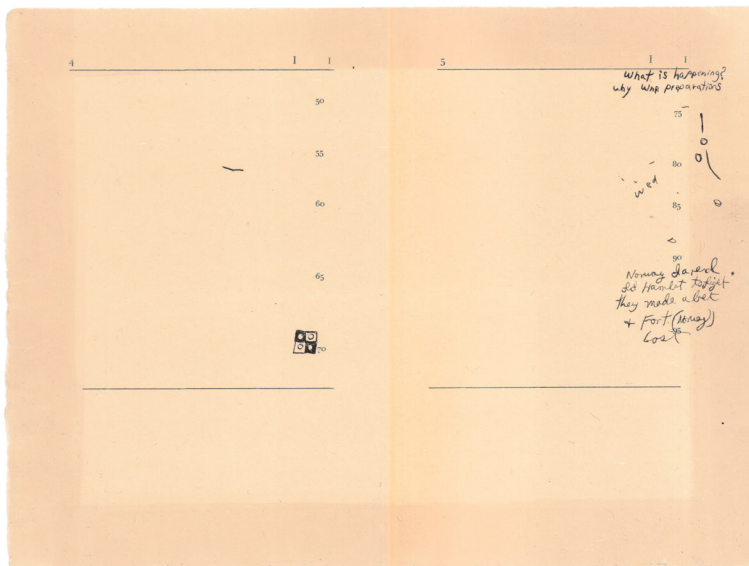
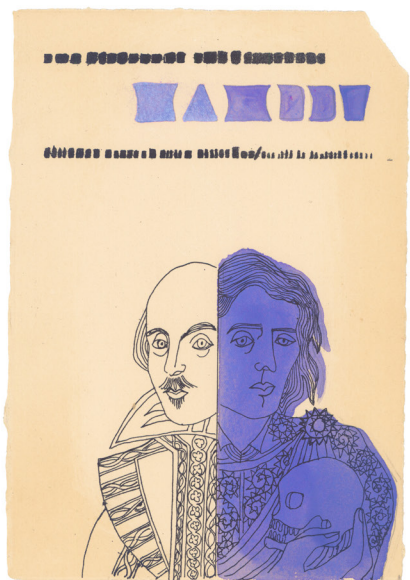
The Best Short Stories of the Modern Age - Judas. P. 268-269, 2018-20
Intaglio, Chine-Colle, Monotype, Hand coloring, Lithography and Digital on Paper
Edition of 5



Oedipus Rex. P. 46-47, 2019
Collage, Monotype, Lithography and Digital on Paper
Edition of 5



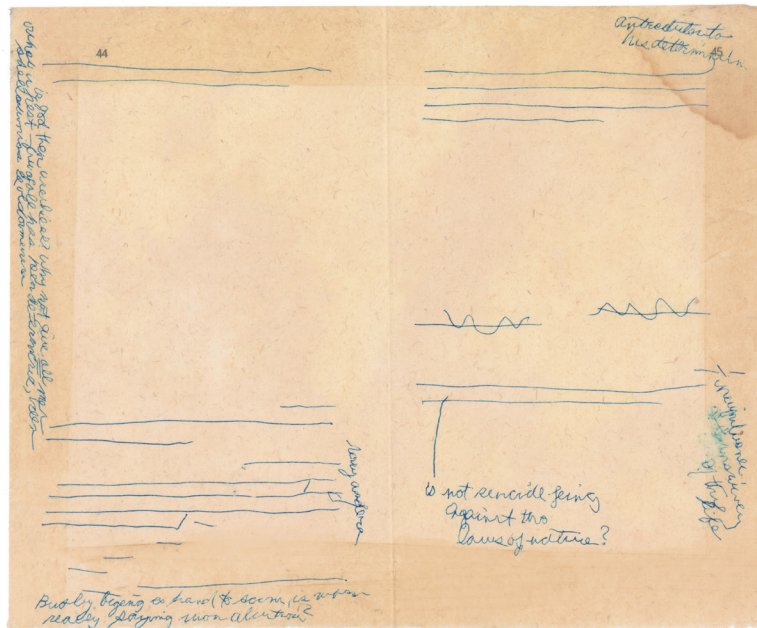
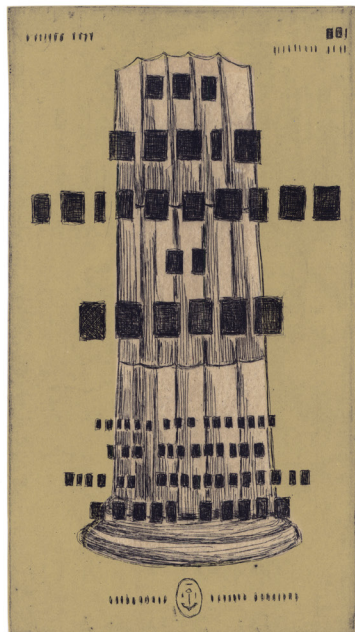
From Caligari to Hitler. P. 154-155, 2019
 Relief, Monotype, Lithography on Paper
 Edition of 5



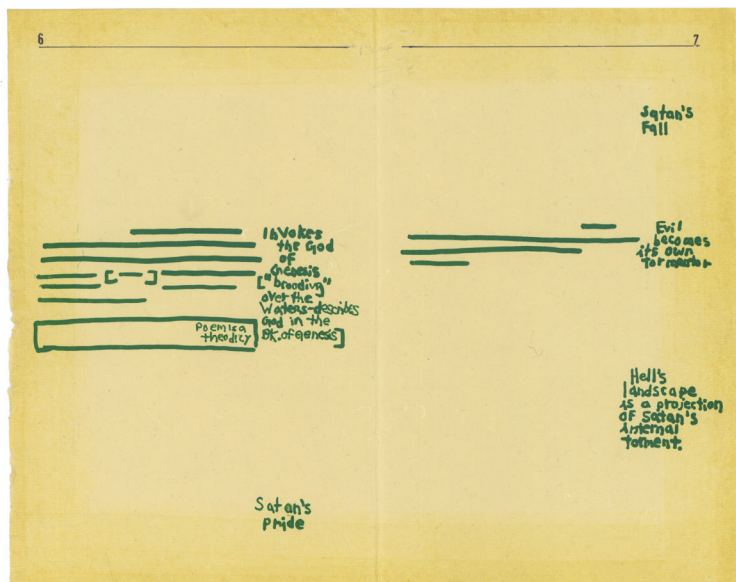
Hamlet. Act 1 sc. 1. P. 4-5, 2020

Monotype, Lithography, Watercolor and Digital on Paper

Edition of 5



The Stoic Philosophy of Seneca. P.44-45, 2017
Intaglio, Chine-colle, Monotype, Lithography and Digital on Paper
Edition of 5



Paradise Lost. P. 230-231, 2018
 Relief, Monotype, Lithography and Digitla on Paper
 Edition of 5

Spines, 2021

Collage, Intaglio, Silkscreen, Lithography and Monotype on Paper
Unique



ARTIST STATEMENT

ANNA HOBERMAN

The production of multiples, within a culture that is saturated in mass-produced items, is a paramount issue in my practice. Each time I embark on a project, I consider the abundance of multiples that surround us. I am particularly fascinated by the seemingly instinctive need to personalize objects to make them “our own” — like stickers on a notebook, doodles and thoughts jotted in the margin of a text, or a collection of pins and patches on a denim jacket. These personal touches reveal an intimate connection between a person and their possessions. How and what one chooses to impose on an object, can tell us a lot about the owner. As part of my printmaking practice, I actively seek out anomalies and personal anecdote with a goal to create a new set of multiples from something that was once considered unique. Playing with notions of the multiple and what it means to make a multiple singular again are the types of conceptual exercises that inform my work.



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