



Un-Gyve Press



Un-Gyve Press

AN IMPRINT OF THE UN-GYVE LIMITED GROUP

Gyve: Middle English; origin unknown; sounds like jive; means to shackle or fetter; ungyve \ un-jive\ v: [Middle English] to unshackle, to unfetter, to unchain

Un-Gyve Press is an independent imprint of The Un-Gyve Limited Group, publishing books of art, epicurism, literature, history, photography, industry, ephemera, etc. Christopher Ricks is the Literary Advisor to Un-Gyve.

The Un-Gyve Limited Group of Companies is a multi-disciplinary design group with a focus on fine art, architecture, industrial and graphic design. The privately held companies include Bis Bis, Un-Gyve Limited, Domus Design + Development, and the Isole Gallery of Art + Industrial Design.

Un-Gyve is an eclectically emerging imprint, publishing with integrity of substance, design, production, and presentation founded upon a century of family tradition.

“The only thing predictable about the Un-Gyve Imprint is its unpredictability.”

— Christopher Ricks, Un-Gyve Literary Advisor

Twosomes

Mark Chester's *Twosomes* touring exhibit and companion book from Un-Gyve Press represents images culled from his forty years of traveling with a camera, presented in pairings related by subject matter, graphic interest or, as the photographer puts it, "a stretch of the imagination" — a wide-reaching body-of-work that connects architectural icons with sidewalk signage; Japan with Iowa; 1979 with 2002; celebrity with passerby in a manner that reveals, as novelist Paul Theroux describes, "tremendous humanity and humor....In this juxtaposition of matching moods and paraphernalia, Mark Chester shows us in an ingenious way how the world is related and how we matter to each other."

Published in 2011 by Un-Gyve Press the 218 page hardcover book *Twosomes* features 202 plates, 101 image pairs representing forty years of photography by Mark Chester. The 11" x 13" hardcover book with dustjacket retails for \$75. ISBN: 9780982919804. Designed by Un-Gyve Limited. Introduction by Julia Courtney, Curator of Art for the Springfield Museums, Springfield, Massachusetts.

Twosomes is a 2012 PDN Photo Annual winner in the Book Category.

Mark Chester's photographs not only make you laugh out loud, but think out loud. You respond instantly to his work which provokes an awareness of life beyond our everyday lives. He captures the anticipation and sets us up for what is to come next, as he holds us suspended in the moment he alone saw. He stops the moment for us to enter with our minds, to make us think of his next move. He not only captures the spirit of the moment but shows us his spirit with confidence. Mark Chester sees things with control and firmness; capturing that instant and then moves on.

Michael A. Giaquinto
Exhibitions Curator, Cape Cod Museum of Art

I've known Mark for more than thirty (40?) years. His maturity has grown with his wit. He has a marvelous sense of humor which he is able to use in capturing life's amusing moments.

It makes you feel good when enjoying Mark's photographs.

Ken Heyman
author, photographer

Mark Chester's *Twosomes* is a double treat. Individually, his photos are poignant, funny, and marvels of composition. In pairs — like the two elderly women on a park bench, dressed alike and legs crossed just so, matched with the 20-something identical twins in 1920s flapper garb — the photos play off and enhance each other. This is a wonderful collection. Enjoy, enjoy.

Michael O'Neill
Professor, University of San Francisco

Photographs that simultaneously move you, make you think and make you laugh. How many photographers can do that? The answer is very, very few — and Mark Chester is one of them. *Twosomes* has wonderful individual pictures taken over many years all over the world. Chester's genius is to make pairs that show universal qualities or nuances that would not hit an average viewer at first glance but do with dual glances side-by-side. I am neither a professional photographer nor an art critic — but you don't have to be one to know something special. *Twosomes* is that something special.

Norman Ornstein
author, political scientist
Resident Fellow, American Enterprise Institute

Twosomes is an amazing book that could only have been created out of a lifetime of travel and observation by an indefatigable and watchful photographer. In this juxtaposition of matching moods and paraphernalia, Mark Chester shows us in an ingenious way how the world is related and how we matter to each other. I must add he succeeds in this with tremendous humanity and humor.

Paul Theroux
novelist, travel writer

The relationship of these photos to one another is at times very amusing and quite entertaining, but I must say that all of the photographs, singularly, in themselves, are a very accomplished collection of visual expertise.

Gordon Willis
Oscar-winning cinematographer



The work has wit, warmth and perception. You will be drawn into the images. You may be tempted as I was to figure out the 'chicken or the egg' question in a particular pair.

Pairing, it is. Each image can stand alone, but with its fraternal twin, the synergistic and symbiotic leap to mind.

The impact of twoness; it was impossible for me not to smile while looking at these images. One can think of the universality of mankind or even loftier associations of mind and intent, but... for me, there is a mischievous glee taking place here.

There's a lot to chew on here; the work will grow on you. There's a great deal hidden that will reveal itself upon subsequent viewing.

Finally, this is one of those books that is fun to show people and watch their reactions. I'm looking forward to adding this to my library.

Jay Maisel
photographer



twosomes

MARK CHESTER

UN-GYVE PRESS



twosomes

MARK CHESTER

MARK CHESTER has been a professional photographer since 1972. He was Director of Photography and staff photographer at ASCAP (American Society of Composers, Authors and Publishers), in New York City. His photographs are in the permanent collections of Baltimore, Brooklyn, Corcoran, Denver, Portland (Maine), and San Francisco museums, among others.

National museum and gallery exhibitions of his work, solo and group, include OK Harris and SoHo Photo (NYC); Camera Obscura (CO); the San Francisco Airport, and other venues. Chester is a Copley Artist member of the Copley Society of Art in Boston.

His photographs also accompany his own travel articles as published by the *L.A. Times*, *Boston Globe*, *St. Louis Post Dispatch*, *Chicago Tribune*, *San Francisco Chronicle*, *Washington Post*, and *Christian Science Monitor* among other newspapers and special interest magazines.

His 1987 traveling exhibition and catalogue "Shanghai in Black and White" commemorated San Francisco's Sister City as part of a cultural exchange program displayed at the Fort Lauderdale, FL, Museum of Art; The Sidwell Friends School, Washington, DC; and the San Francisco Main Library.

Chester's first book Charles Kuralt's *Dateline America* was described by Norman Ornstein in the *Washington Post*: "This is a book of essays with photographs, not a picture book with text, but Mark Chester's photographs deserve a showcase of their own. Beautifully textured in shades of black and white, they remind one of those that Walker Evans did for the Farm Security Administration during the Depression. And they are as varied as Kuralt's essays. They make a good book even better."

"...one of our finest...a wonderful eye and consummate skill...nothing murky or artificial."

Charles Kuralt

"...a street photographer whose images are humorous, imaginative and quite deceptive."

The Village Voice

"...knows how to catch the moment of truth."

San Francisco Examiner

"...has a wry eye for irony, an existential sense like Sartre's, although *No Exit* was a loose translation. Chester documents the places where the establishment puts its heavy foot down, the 'no' place that is his special turf. The proofs are in his collection, *No in America*...."

San Francisco Focus

"...Chester's wacky humor brings a few good chuckles to an entirely negative subject."

American Photographer
Reviewing *No in America*

Views of the Haunts and Homes of the British Poets,
Oct. 19 1850

Published in two volumes, in London by Richard Bentley, New Burlington Street, Publisher in Ordinary to Her Majesty and in New York by Harper & Brothers, William Howitt's *Homes and Haunts of the Most Eminent British Poets* is illustrated with engravings made by H. W. Hewet (engraver of numerous editions, publisher, and patentee of the Improved Screw-Wrench) in the New York edition. The London edition credits "The Illustrations by W. and G. Measom."

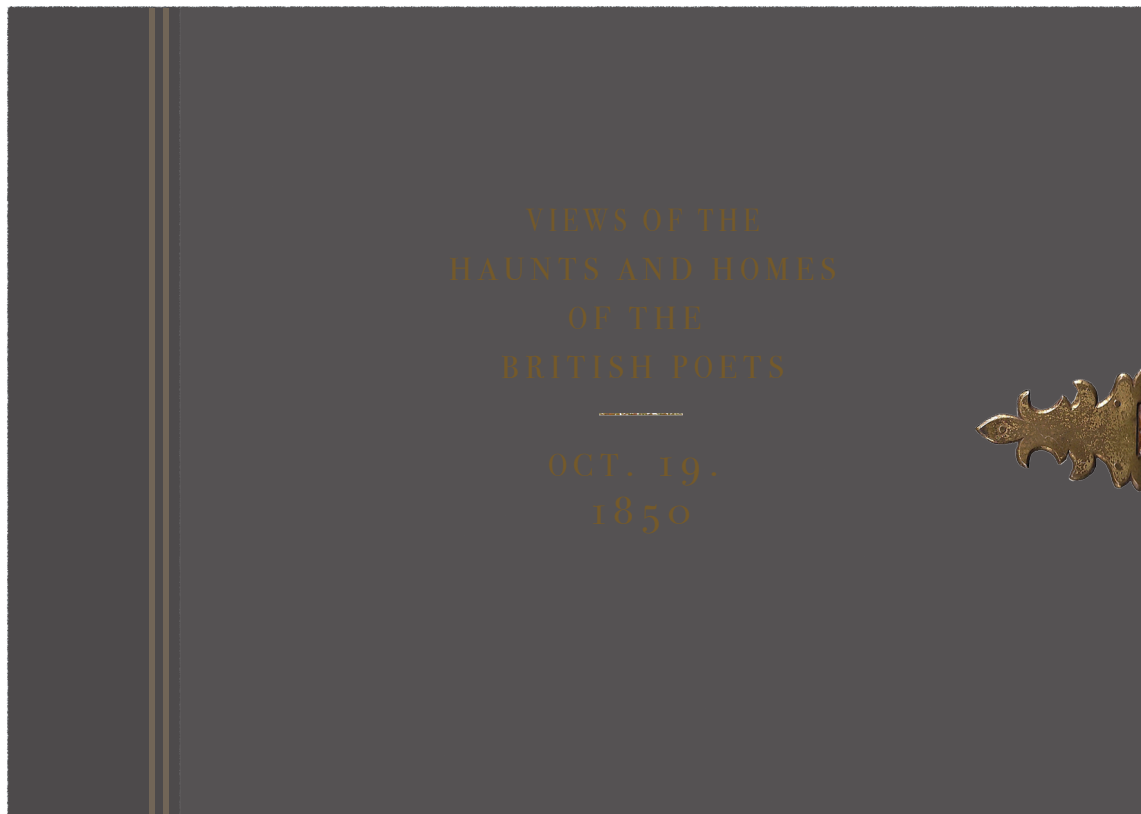
George Samuel Measom, known for his illustrated railway guides, and his charity, collaborated with his brother, William, an engraver and a painter.

The collected work *Views of the Haunts and Homes of the British Poets*, Oct. 19 1850, found by Christopher Ricks in the little bookshop in Nailsworth just a few miles from his home in Gloucestershire, contains the original mixed media/watercolour illustrations for the Howitt *Haunts and Homes*, presumably made by either one or both of the Measom brothers and bound for preservation in 1850, after the publication of the two Howitt volumes.

From our Un-Gyve archives, the original sequence of thirty-nine illustrations, the home or haunt and the poet being identified by hand in blue ink on the tissue leaf that precedes each illustration. These lovely vignettes are bound, the pages with gilt edges, and the album secured with a brass clasp. This loving series of associations opens with Geoffrey Chaucer (Tabard Inn — Southwark), and closes with Alfred Tennyson (Birthplace at Somersby).

1850 was Tennyson's *annus mirabilis*, a year to marvel at: May had seen the publication of *In Memoriam*, and June his wedding. In November he was to succeed William Wordsworth (who had died in April) as Queen Victoria's Poet Laureate, bestowing and receiving many true tributes for the next forty-two years.

Un-Gyve reproduces in faithful facsimile this tribute to the centuries' poets and to their spirits of place.





William Wordsworth, Grasmere.

*Views of the Haunts and Homes of the British Poets,
Oct. 19 1850*

Geoffrey Chaucer, Tabard Inn — Southwark. †
 Edmund Spenser, Kilcolman Castle on fire.
 William Shakespeare, Birthplace, Exterior view.
 Interior of the Room, in which Shakespeare was born.
 New Place — the Residence of Shakespeare.
 Abraham Cowley, House at Chertsey.
 John Milton, Cottage at Chalfont.
 Samuel Butler, Ludlow Castle.
 John Dryden, Burleigh House.
 Joseph Addison, Holland House.
 Alexander Pope, Villa at Twickenham.
 Jonathan, Dean Swift, Laracor Church.
 Stella's Cottage.
 Ruins of Swift's House.
 James Thomson, Cottage in Kew-Lane.
 William Shenstone, Leasowes.
 Thomas Chatterton, Muniment Room.
 Oliver Goldsmith, Room at Walker's Hotel, Dean St. Soho.
 Robert Burns, Lincluden Abbey.
 William Cowper, House at Weston.
 John Keats, Tombs of Keats and Shelley, Rome.
 Percy Bysshe Shelley, Shelley's Body found near Viareggio. † †

George Noel Byron, Annesley Hall.
 George Crabbe, Belvoir Castle.
 Samuel Taylor Coleridge, Coleridge enlisting.
 Felicia Hemans, Residence at Rhyllon.
 E. L. (Mrs Maclean), Cape Coast Castle.
 Sir Walter Scott, Abbotsford.
 Scott's Tomb, Dryburgh Abbey.
 Thomas Campbell, Gateway of Glasgow College.
 Robert Southey, Residence at Keswick.
 William Wordsworth, Grasmere.
 James Montgomery, Fulneck Moravian Settlement.
 Walter Savage Landor, Residence near Fiesole. † † †
 Leigh Hunt, Birthplace at Southgate.
 Samuel Rogers, House in St. James's Place.
 Thomas Moore, Cottage at Sloperon.
 Ebenezer Elliot, The "Ranter" preaching.
 Alfred Tennyson, Birthplace at Somersby.

† written as Geoffry

† † written as via Reggio

† † † written with William for Walter

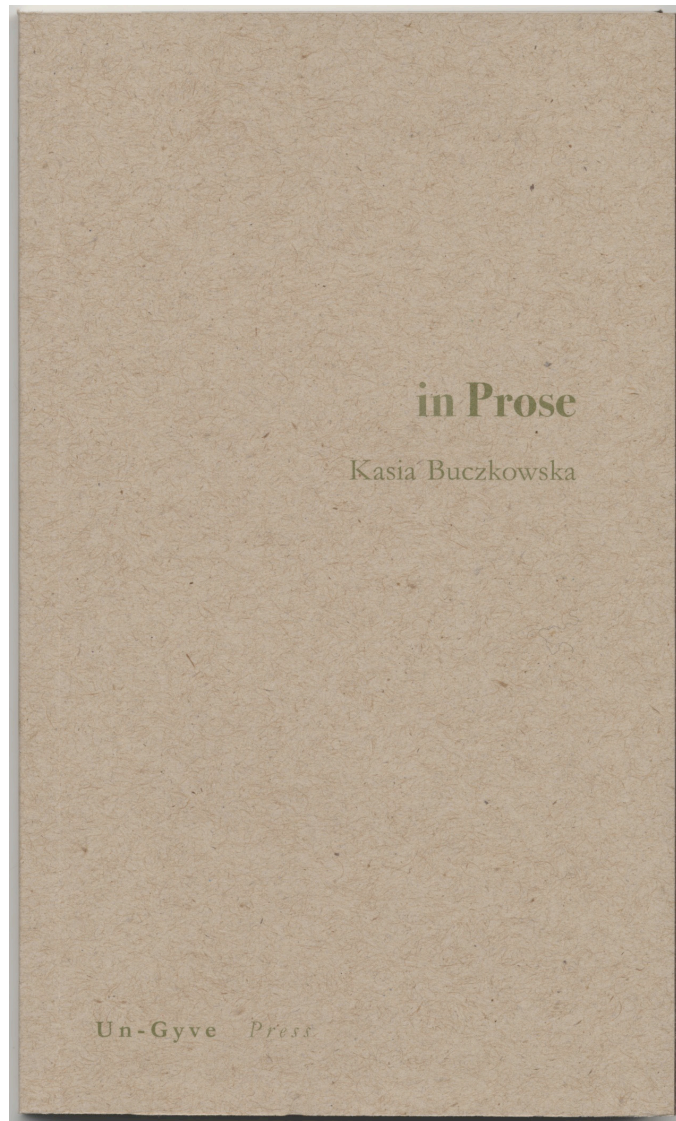


Alfred Tennyson, Birthplace at Somersby.

in Prose

by Kasia Buczkowska

Kasia Buczkowska is a writer and translator in New York City, who writes very short fiction in Polish and English. She has published her “short takes,” so named by Rosanna Warren, in *Literary Imagination* and in *Przegląd Polski*, the cultural supplement to *Nowy Dziennik* in NYC, to which she also contributes articles and reviews. Her first book is a collection of such short takes — with a quality of foreignness to the voice that forms quirky folk-tales and vignettes, urban and pastoral, *in Prose*.



The NO Show

Mark Chester

“As words go NO is short and to the point, perhaps more so than any other. Put into its varied context — the pithy and the pastoral — by the brilliantly observant Mark Chester, NO guides us from our first roller coaster ride right up to the cemetery gates with humour and humanity.”

— the -logue

Presented in Boston by The Isole Gallery of Art + Industrial Design, *The NO Show* features select images from the book *No in America*, a collection of 150 images accompanied by George Toomer’s text, newly presented photographs from the NO archives, as well as new additions to the NO portfolio.

The NO Show is curated by the Un-Gyve Limited Group as a touring exhibition.

Forthcoming from Un-Gyve Press, a newly designed deluxe edition, with full focus on the photographs that speak for themselves, a resounding NO.

THE NO SHOW

MARK CHESTER



Selected Delanty

edited by Archie Burnett

A sense of vital, actual experience is in fact wonderfully sustained in Delanty's verse in its notable linguistic energy, product of a distinctive fusion of a literary lexicon (even Latinate at times) with contemporary demotic, Cork argot, Irish language phrases, place names, craft cant and North American slang (baseball lingo in one poem, "Tagging the Stealer"). The language of his verse functions indeed as the verbal equivalent of the printer's hellbox (subject of one of the finest of Delanty's poems), which the poet tells us 'was a container in which worn or broken type was thrown to be melted down and recast into new type'. For in Delanty's work a world in constant transition (the 'simultaneous going and comings of life') is realized in a vocabulary and variegated tonal register that displays language itself in the process of being re-made.

— Terence Brown, "Greg Delanty and North America", *Agenda*, 2008

Following upon his Guggenheim Fellowship, *Agenda* devoted its Summer/Autumn issue in 2008 to the celebration of Greg Delanty's 50th birthday. In a sense it was a twain celebration, language *being re-made* and voice re-born by *Atlantic Crossings*.

Ulster people are British and Irish people are Irish, and never the twain shall meet.

An adaptation of

Oh, East is East, and West is West, and never the twain shall meet

— Rudyard Kipling, 'Barrack-Room Ballads' (1892).

But what, when the twain meet, of *Greg Delanty and North America*.

Daniel John Gregory Delanty was born in Cork City, Ireland in 1958 and lived in Cork until 1986. He obtained United States citizenship in 1992 while retaining his Irish citizenship, returning for three months of each year to his home in Derrynane, County Kerry. He lives most of the year in Vermont where he teaches at St. Michael's College. Delanty attended University College Cork (UCC) where he edited the magazine *Quarryman* and published his first poems there and in *The Cork Examiner*. His books include *Cast in the Fire* (1986), *Southward* (1992), *American Wake* (1995), *The Hellbox* (1998), *The Blind Stitch* (2001), *The Ship of Birth* (2003), *Collected Poems 1986 - 2006*, *The New Citizen Army* (2010), and *Loosestrife* (2011). His latest collection *The Greek Anthology, Book XVII* (November 2012) is published by Carcanet. Delanty won the National Poetry Competition in 1999, and, in addition to the 2007 Guggenheim Fellowship, the poet is the recipient of numerous other awards including the Patrick Kavanagh Poetry Award (1983), the Allen Dowling Poetry Fellowship (1986), the Austin Clarke Centenary Poetry prize in 1996, the Wolfers-O'Neill Award (1996–97), an Arts Council of Ireland Bursary (1998–99), and an award from the Royal Literary Fund (1999). His poems have been widely anthologized.

Un-Gyve Press is pleased to be publishing this first *Selected Delanty*.



El Mundo de los Vivos | The Real World

Ofill Echevarría

“In Ofill Echevarría’s work cityscapes and characters struggle between these two radical alternatives — the quasi-divine ecstasy of success and the devastating alienation of the vertigo.”

— Alejandro Robles

A thematic monograph of the work of Cuban-American realist painter and multimedia artist, Ofill Echevarría, exploring urban life — still and in motion.

The book accompanies an international touring exhibit curated by Un-Gyve Limited.

Ofill Echevarría, born in La Habana 1972, as relayed by Osvaldo Sanchez, “made his debut as a member of the action and performance group ‘Arte Calle’ (Street Art) in 1988. While still studying at San Alejandro, he established a radicalized guideline that differed greatly from the surrounding aesthetics — plagued with modern paradigms — of Cuban arts of the time.”



The Paris Book

by Marian Parry

In 1952 Ben Shahn said to Marian Parry, “Marian, make the most beautiful book you can and I’ll take it to Curt Valentin.” She made *The Paris Book*, which she had conceived of sometime prior to this prompting, and as promised, the book was presented to Curt Valentin who was moved to publish it. Mr. Valentin, who had published several significant, limited edition books in which the writings of poets and novelists were accompanied by illustrations made by contemporary artists, passed away the following year and *The Paris Book* was never published. Un-Gyve will reproduce this most beautiful book of watercolours in their exquisite detail exactly as was intended. *The Paris Book* represents Marian Parry’s affinity for the city in which she spent the first years of childhood; twenty extraordinary illustrations accompanied by her own hand-lettered prose — the story of “an odd bird” and his discovery of Paris.

Marian Parry is an author, poet, illustrator and watercolour artist. Her books have been published by Knopf, Simon & Schuster, Greenwillow, Heritage Press and Limited Editions, Pharos Verlag (Switzerland) and Scholastic Books.

She has had numerous one-person shows. Her work is in the Metropolitan Museum of Art in New York, the Houghton Library of Harvard University and the Smith College Rare Book Room. The main archive of her work is in the print collection of the Boston Public Library.

Founder and senior instructor of the Watercolor Program for the Radcliffe Seminars at Harvard University, she was a fellow in the Bunting Fellowship Program, Radcliffe Institute.

The Collected Poems of John Crowe Ransom

edited by Ben Mazer

John Crowe Ransom (1888-1974), poet, critic, and teacher was born in Pulaski, Tennessee. He entered Vanderbilt University at the age of fifteen, received his undergraduate degree in 1909, won a Rhodes Scholarship to Oxford, and crowned his academic career at Kenyon College where he founded and edited the Kenyon Review. His criticism – The New Criticism – was revered and feared. His poems are at once ancient and modern while never modernist (T.S. Eliot: “I have probably a higher opinion of your verse than you have of mine”). They won high esteem and deep delight for their fineness, their humor, their individuality of manner and movement, and their unforced poignancy. *Poems About God* (1919), *Chills and Fever* (1924), and *Two Gentlemen in Bonds* (1927) led in due course to his *Selected Poems* (1947), of which the revised reissue was to win the National Book Award in Poetry in 1964.

Robert Graves: “The sort of poetry which, because it is too good, has to be brushed aside as a literary novelty”.

Howard Nemerov: “His verse is in the best sense ‘private’, the judgment upon the world of one man who could not, properly speaking, be imitated”.

Robert Lowell: “so many lyrics that one wants to read over and over”.

So many? But there exists a greater yield than was preserved by Ransom himself. For the poet, in a fierce act of purgation, force-slimmed his poems to 68 pages. Selected with a vengeance. Presented here now is the first-ever complete edition of the poems of John Crowe Ransom, restoring to the world – in the name not of mercy but of justice – a great many poems that he himself had once (and quite rightly) judged perfectly worthy of publication, poems that, joining now his select poems, will enjoy a renaissance.

Ben Mazer was born in New York City in 1964, and now lives in Boston, Massachusetts. His poems have been widely published in international literary periodicals, including *Verse*, *Stand*, *Leviathan Quarterly*, *Harvard Magazine*, *Jacket Magazine*, *Fulcrum*, *Pequod*, *The Boston Phoenix*, *Thumbscrew* and *Agenda*. He is a contributing editor to *Fulcrum*: an annual of poetry and aesthetics. His first collection of poems, *White Cities*, was published by Barbara Matteau Editions in 1995. His most recent collections of poems are *Poems* (The Pen & Anvil Press) and *January 2008* (Dark Sky Books), both published in April 2010. His edition of Ransom’s poems was effected at the Editorial Institute, Boston University.

Pulitzer Prize-winning poet John Ashbery has said of Mazer’s work: “Like fragments of old photographs happened on in a drawer, these poems tap enigmatic bits of the past that suddenly come to life again. To read him is to follow him along a dreamlike corridor where everything is beautiful and nothing is as it seems.”

The Collected Poems
of
John Crowe Ransom

Edited by Ben Mazer



Reflections & Ramblings: William Allingham, Diarist and Poet

chosen by Vicky Kimm

William Allingham (1824-1889), poet, observer of men and of nature, kept one of the loveliest of journals, observing with generosity and with acumen everything that came under his eye: the changes and chances of Victorian life, its men and women famous and modest, and the course of the seasons and of local habitations. His letters and his other lovable writings, newly brought together and brought forward here, add to what he was, to what he saw, and to what we see and feel.

Everything passes and vanishes;
Everything leaves its trace;
And often you see in a footstep
What you could not see in a face.

A singer-songwriter, Vicky Kimm has spent much of her professional life in television, working for the BBC and for Anglia TV, presenting, directing, and script-writing a delightful range of films. Her work has intrigued children, gardeners, lovers of the countryside (and of many particular places), as well as all who would like to know more about aeroplanes – including how to fly them.

“Years ago, I studied Mussorgsky’s *Pictures at an Exhibition*. In it, there’s a recurring motif entitled *Promenade* that suggests a wandering between the various pictures at an exhibition. When he was on his own, Allingham walked and walked and walked, rambled, wrote about rambling, wrote poetry whilst rambling. This book is to be like an Allingham walk, his poetry the *promenade*.”

Reflections & Ramblings:

William Allingham,
Diarist and Poet

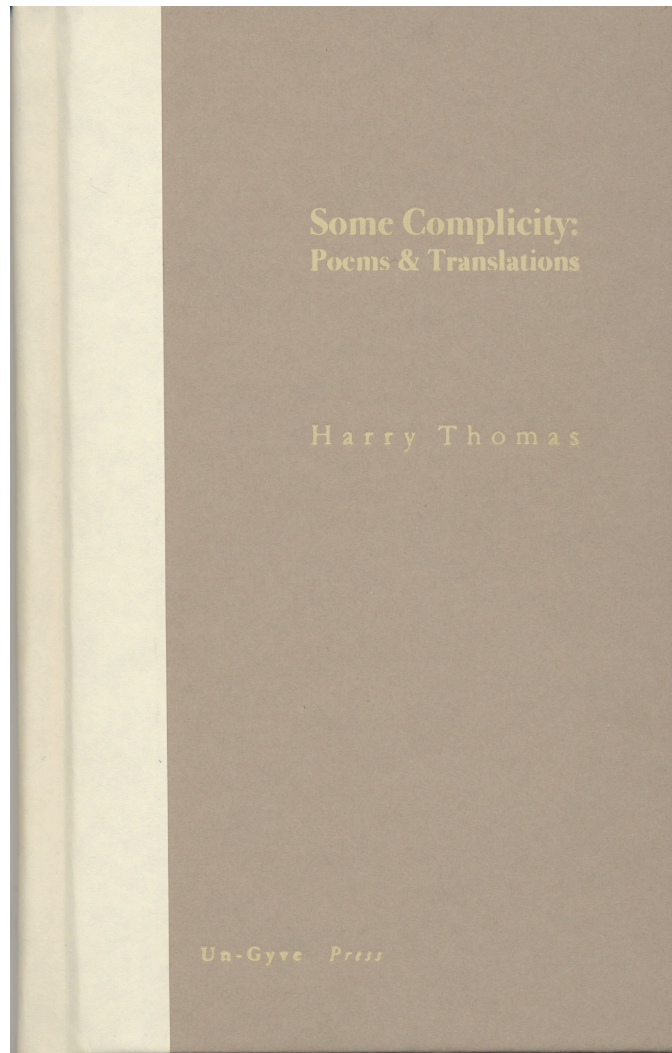
V i c k y K i m m

Un-Gyve *Press*

Some Complicity: Selected Poems and Translations

by Harry Thomas

Harry Thomas is the translator of Joseph Brodsky's masterpiece, "Gorbunov and Gorchakov" (*To Urania*, 1987), and his selected translations were published as *May This Be* (Jackdaw Press, 2001). He is the editor of *Selected Poems of Thomas Hardy* (1993) and *Montale in English* (2002). His poems, translations, essays, and reviews have appeared in dozens of magazines. From 2001-2010 he was Editor-in-Chief of Handsel Books, an imprint of Other Press as well as an affiliate of W. W. Norton.



*Shoot the Arrow: A Portrait of The World Famous *BOB**

Amy Touchette

“So I did what queens do — I just snapped and walked away.”

What queens do, the kinds of queens she refers to, is (in the ordinary way) present themselves, their naturally born male selves, as women, mostly flamboyantly — the *boy* being key — often publicly and sometimes on the stage. But *she* is no ordinary queen.

The impulse to avert our eyes from this extraordinary photographic portrait — aversion arisen primarily though not solely from a sense of preservation in need, preservation of privacy, ours and hers — is an impulse outweighed by the compulsion toward empathy. Empathy in the truest sense, though none of us, not even the genuine *queens*, can genuinely empathise.

Shoot the Arrow is a collection of Amy Touchette’s intimate black-and-white photographs of the onstage and offstage life of celebrated New York City burlesque dancer The World Famous *BOB*. A central figure in today’s “neo-burlesque” movement, the self-described “female-female impersonator” is known for her over-the-top blonde bombshell image. Touchette used 24-hour photo sessions and exclusive access to The World Famous *BOB*’s private life to produce a deep, unique, and moving photographic biography of a woman pursuing dreams of glamour and fame. Photographed strictly on 35mm film, Touchette’s pictures of The World Famous *BOB* on stage, backstage, in her daily life, and during private moments at home, are rich and beautifully real. Also containing the words of The World Famous *BOB* — plain-spoken words that appear on the page as purely extracted un-distracted and un-distracting prose — giving account of her *gender evolution* from an isolated farm girl in the California Valley, to a rebellious runaway taken under the wing of San Francisco’s drag queen community, to her current incarnation as “spiritual transsexual” performer in New York City’s burlesque revival, *Shoot the Arrow* is an unusually penetrating and authentic portrait of contemporary life.

Amy Touchette is a fine art photographer based in Brooklyn, New York. Her photographs have been exhibited nationally and internationally, including the Moscow MoMA, the Pingyao International Photography Festival (China), Arte Fiera OFF (Italy), Noorderlicht Gallery (Netherlands), and the New York Photofestival (USA). Her work has appeared recently in the *New York Times*, *Esquire* magazine in Russia, and Peter Hay Halpert Fine Art’s upcoming book *Identities Now: Contemporary Portrait Photography*. Trained at the International Center of Photography, Touchette is currently at work on a series about nightlife, art, and Brooklyn, among others. She is represented by June Bateman Fine Art in New York.



SHOOT THE ARROW
A PORTRAIT OF THE WORLD FAMOUS "BOB"
AMY TOUCHETTE

A Cuban song in my heart

Iván Acosta

Not a novel of politics, not a history of Cuban music, not an autobiography, but an anecdotal and musical journey of a soul, “a Cuban, an exile, a Cuban-American” liberated by and with the music. A compilation released on Un-Gyve Records and an exhibition will coincide with the publication of *A Cuban song in my heart* which will include both the English and Spanish versions of the text.

A Cuban song in my heart features the artwork from 280 album covers from Iván Acosta’s collection of over 5,000 long-playing discs—a collection which hangs in the living room of his New York City home and which includes the two albums that he and his sister smuggled out of Cuba on that August 28th, 1961; and by which he weaves a story of real life passages from his childhood in Santiago de Cuba and “tidbits of history that lay dormant in those album covers... local lore and landmark events.”

Iván Acosta was born in Los Hoyos, a neighborhood in the eastern province of Santiago de Cuba. Playwright, theater director, filmmaker, songwriter and producer of Latin Jazz concerts, Acosta has lived in Hell’s Kitchen, New York City, since December of 1961, the year he fled Cuba. His play *El Super*, gained international recognition and migrated to the big screen in 1979, winning more than 20 awards in international film festivals, and hailed as the most important and emblematic film of Cuban exile. Acosta is a founding member of the Cuban Cultural Center of New York (1972).

A CUBAN SONG IN MY HEART

CON UNA CANCIÓN CUBANA EN EL CORAZÓN



IVÁN ACOSTA

Tactile | Mercantile Scene One
Tactile | Mercantile Scene Two

Judith Aronson



TACTILE|MERCANTILE, Judith Aronson's first colour photographic exhibition, though she had been taking such pictures professionally for thirty-five years, was curated by The Un-Gyve Limited Group and originally presented at The Isole Gallery of Art + Industrial Design in 2006. This two-part show delved into her archives from travels in Asia and her *Telegraph Sunday Magazine* assignments; it juxtaposed some of that work with her more recent travels and her interests in textures and digital photography.

In *The Boston Globe*, August 12, 2006, reviewing *TACTILE | MERCANTILE* Mark Feeney wrote, 'All photographers should click so well. The resulting images miraculously combine detachment and intensity' while praising her photos as 'rich and exacting'.

Judith Aronson lives in Cambridge, Massachusetts where her graphic design and photography studio is based. As a professor of design she has taught at Massachusetts College of Art and at the New England School of Art and Design; and, in both graphic design and photography, at Boston University and Anglia Ruskin University, England. Now in the position of full-time professor of communications/design at Simmons College, she continues to photograph in both colour and black and white. Since 2000 she has been experimenting with digital printing. She studied photography while a graduate student in design at Yale University and while assisting the photographer Hans Hofer, the founder and publisher of the travel books *InSight Guides*. After returning from three years traveling and working in Southeast Asia in the early 1970s, she began selling her photographs and taking commissions including those for *Ms.* magazine, *The New York Times* and various publishing houses. Later she moved to England where she photographed for the *Telegraph Sunday Magazine*. During the 1980s and 1990s she focused on her black and white portraits of authors and artists culminating in four one-person exhibitions entitled *Faces* (1998 and 1999) both in London and around Boston. These shows featured the writers — among them the Nobel laureates Saul Bellow, Seamus Heaney and Derek Walcott, plus others in the arts such as Sarah Caldwell and Frederick Wiseman — often with another person or persons, alongside written evocations of the human face by the subjects themselves, excerpted as designed typographic panels. Many of these photographs appeared in *The Threepenny Review* in 2003, and more recently in *TACTILE | MERCANTILE*; and the series became the basis for her book *LIKENESSES with the sitters writing about one another*, published in 2010 by Carcanet Press/Lintott. Recent exhibitions at Christ Church Picture Gallery, Oxford, and at the Pierre Menard Gallery in Cambridge, Massachusetts, highlighted portraits from the book. The cover photograph of the poet Geoffrey Hill and Alice Goodman, an Anglican rector, was "Photograph of the Month" at the National Portrait Gallery, London. A limited edition of *LIKENESSES* was released in 2012.

Likenesses is a magnificent book, not only for its fine character studies but for the intelligence with which Aronson has captured various ‘betweens’.

— James Williams
The Art Newspaper, December 2010

Two decades after MacNeice’s death, and just days ahead of her own, Eleanor Clark was photographed, her hand on her brow, her eyes turned down; slim volumes, none of them visibly MacNeice’s, stand between her and her daughter, as though taking a last look. This features in a mesmerizing collection of Judith Aronson’s portraits, *Likenesses* (Carcaret), where writers and artists seem often to be watched over – or at least watched – by their encroaching housefuls of books.

— Peter McDonald
Times Literary Supplement, Books of the Year, December 3, 2010

Judith Aronson Design works for clients in print, publishing and education including Houghton Mifflin, Ligature, Inc., and D.C. Heath. Before starting her own company she worked for a year at Oxford University Press and art-directed the *Where’s Boston?* bicentennial book for Cambridge Seven Associates. Her photographs have further appeared at the Cambridge Poetry Festival, England and in *The New York Review of Books*, and are held by the National Portrait Gallery, London and by the Smithsonian, National Portrait Gallery in Washington, D.C. She has studied and taught the art of book-binding and letterpress.



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