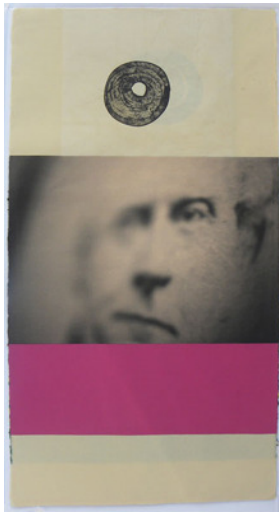




GEMINI G.E.L. AT JONI MOISANT WEYL



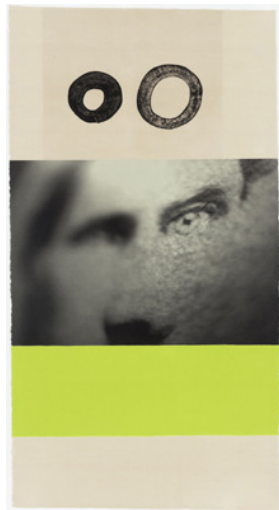
visite i
AH09-4000



visite ii
AH09-4001



visite iii
AH09-4002



visite iv
AH09-4003



visite v
AH09-4004



visite vi
AH09-4005

Ann Hamilton

visite 2009

Lithographic chine-collé on screenprint, with collaged fabric

55" x 29 1/2" (139.7 x 74.9 cm) each

Editions of 25

AH09-4000 through 4005



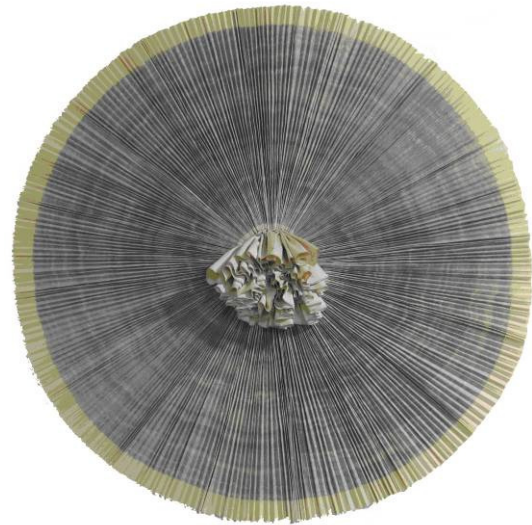
GEMINI G.E.L. AT JONI MOISANT WEYL



Ann Hamilton

ciliary 2010

Lithograph, fabric, bamboo and
hardwood dowel construction
diameter 58" (147.3 cm)
Series of 19 unique works
AH09-223 (#9)



Ann Hamilton

ciliary 2010

Lithograph, fabric, bamboo and
hardwood dowel construction
diameter 58" (147.3 cm)
Series of 19 unique works
AH09-223 (#11)



GEMINI G.E.L. AT JONI MOISANT WEYL

In 2009, Ann Hamilton created a series of six prints titled *visite*. In this series, photographic images are screenprinted onto tall, almost scroll-like sheets of Japanese handmade paper, and additional elements – a lithographically printed chine colléd “o” and colored fabric – are collaged onto the surface. The source for the photographs are cartes de visite, 19th century albumen prints the size of a visiting (or calling) card, which first captured Hamilton’s attention during her collaborative project with Mass MoCA and the Historic New England archive. In these prints, created in small editions of 25 each, Hamilton expands on her use of the miniature camera first seen at Gemini in her *face to face* (2003) photogravures.

Hamilton’s collaborations with the Gemini G.E.L. workshop are a continuum – one idea very much leads to another, and ultimately it becomes apparent that what at first appears to be an independent series or body of work is actually a prolongation of the works that preceded it. Such is the case with *ciliary*, a uniquely-formed assemblage. Paper, lithographically printed with a seismic pattern of lines drawn by the artist onto large aluminum plates, is folded and formed into a circle. From its center emerges a swirl of fabric. The result is a work that has many visual associations - a large circle-skirt, an Elizabethan neck collar, an, unsurprisingly, an eye. Hamilton has produced a total of 19 of these works that uniquely vary in printed and fabric color combinations.

Ann Hamilton was born in Lima, Ohio in 1956. Hamilton often describes herself as a maker, invoking the "how" as much as the "what" of her critically-acclaimed installations and objects. She draws upon her training in textiles and sculpture, as well as her self-taught investigations of film, photography, video and audio, in the creation of her sensual installations, combining evocative soundtracks and filmed footage with water, wood, paper, fabric, books, tables, chairs and more. She is as interested in verbal and written language as she is in the visual, and sees the two as related and interchangeable. Hamilton has participated in over sixty exhibitions since 1981. She represented the United States in 1991 at the 21st International São Paulo Bienal in São Paulo, Brazil, and in 1999, she represented the United States at the 48th Venice Biennale.