

The Rabbit & the Post Nuclear Dreamscape

A Supporting Paper



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“Only when he renounces his immeasurable vanity and realizes that he is only an infinitely small part of the infinite, will man find his definitive place. The era of the ennui, of alienation, the era that the objective and the human have dominated, will be succeeded by an era in which the essence of things and their correspondence are sought. Man’s grandeur, with its consequences – his disintegration and his enslavement – means his decline. His liberation from the ballast of the unbecoming claims made on him, and with that, his entry into a world governed by eternal order is at hand.” - Carl Lazslo, 1959



The Warren, reductive woodcut, 2012.

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I.: The World Without Us

Alan Weisman's book *The World Without Us* examines a changing world after humans, from the minutiae of cellular structure to the most momentous of mankind's achievements. Weisman outlines what would happen to Earth and everything on it if, for whatever reason, people ceased to inhabit it. This book charged my imagination and forced me to reconcile with my place in the scheme of the natural world. Since reading it in 2007, I have been creating narrative images in which Earth is the dominion of a resilient natural kingdom. The possibilities for the extinction (or ascension) of humans are not nearly as plentiful as the scope of stories that emerge in the aftermath of civilization, in which the only language left with which to tell them might be the mimicries of newly wild parrots¹.

The stories I choose to tell are rooted in such a projected mythology based partially in fact, but inherently fictitious in nature. Drawing from fiction, the works of old masters and contemporary studies of the aftermath of Chernobyl, I have developed a string of works that are as much a political agenda as they are a fantastic prophecy. I have adopted a number of methods, employing time-honored print media along with

¹ 50 years after people have vanished, tens of thousands of domestic parrots still retain the words taught to them by their former owners. These parrots pass on human speech to their chicks - so parrots may still speak human words 150 years after people have vanished.

digital media and web content to devise a formally reflexive statement about our species continuously teetering on the edge of its own extinction. At its core, my statement is a warning to men and an omen for the creatures that inherit our waste.

II.: Wormwood

“I feel an attachment to all living creatures here. Today in the contaminated zone of Chernobyl, there are many large animals: wild horses and cows, and then rodents, insects and birds, which all returned after the explosion. Even endangered species have appeared - Wolves and lynxes, in particular - all too glad of the sudden departure of their predator, man. Yet unlike man, they seem to adapt to the radioactivity, with the exception however, of some genetic diseases and mutations”

-Igor Kostin (186).

The contaminated land surrounding Chernobyl has been referred to as The Zone of Alienation, The Zone of Absolute Resettlement, and The Exclusion Zone. The 30-kilometer radius around the crumbling “sarcophagus” which houses the radioactive refuse of the plant’s 1986 meltdown has been deemed uninhabitable to man (Weisman, 215). However, as the abandoned structures of Chernobyl and adjacent villages crumble, trees, insects and animals thrive in the surrounding forest. Mild mutations in pine trees have caused irregular red coloring, along with sporadic growth in the length and luminosity of pine needles, which gives the unlikely refuge its adopted namesake: The Red Forest (Weisman, 215.) What happened at Chernobyl, and what continues to happen there in the aftermath of the forced evacuation, is a rich resource from which I draw many of my images.

Studies of the area in photographs and illustrations have been great inspirations. Robert Polidori's series of photographs of Chernobyl and Pripjat (the village which housed plant workers and their families) is a tour through the deteriorating schoolhouses, homes and playgrounds that remain virtually untouched since the evacuation following the meltdown 26 years ago. In these sparse images, dusty gas masks litter the floors of empty classrooms, rotting mattresses in nursery beds stand beneath shattered windows, and a monumental Ferris wheel looms over a city devoid of people (fig. 1.1, 1.2, 1.3). The devastation of the lives of the former inhabitants is palpable in these images. The poison in the air and water floats in them like some dark magic amongst suffocating disappointment. The art in this abandon is utterly fascinating to me, and it led to what I consider the first and perhaps most important graphic work in the development of the current series.



Fig 1.1: Polidori: Cafeteria with Gas Masks, Photograph, 2008.



Fig. 1.2: Polidori: Nursery, Photograph, 2008.



Fig 1.3: Polidori: Ferris wheel, Photograph, 2008.

My work, *The Zone of Absolute Resettlement* (Fig 2.1), utilizes the photojournalism of Polidori and others, such as Igor Kostin and Pierpaolo Mittica along with a number of readings from collected firsthand memoirs to tell the story of the genesis of *The Red Forest*. The black and white woodcut spans eight by four feet printed, and it embodies one continuous narrative in a single frame. The story is divided into three indiscernible sections: before the Chernobyl disaster, during, and after (which is where the most current work begins and remains). Space is flattened in the landscape, highlighting vignettes by distorting space and size. The format of the piece borrows liberally from Hieronymus Bosch's triptych, *The*

Garden of Earthly Delights (Fig 2.2), with an abstract symmetry uniting three distinct sections of narrative.



Fig. 2.1: The Zone of Absolute Resettlement, 2010-2012, Woodcut



Fig 2.2: Bosch: The Garden Of Earthly Delights, Oil on Wood, c. 1490-1510.

Pieter Brueghel's painting *The Triumph of Death* (Fig. 3.1) is of huge importance in its scope of historical narrative pertaining to the disastrous Bubonic Plague. Artemio Rodriguez's massive 2007 woodcut of the same name (Fig. 3.2), is a direct visual appropriation of Brueghel's work, set in the context of the Mexican Revolution. This work inspired my desire to create a political work at such an ambitious scale. Its numerous references to its own formal qualities as a graphic work, as well as its place in the history of graphic art, incorporate obvious nods to Posada's Day of the Dead imagery, but while interpreting the work of an old master, he did not bother to flip the image so that it would read the same way after printing. The print works as a mirror image of Brueghel's painting. Rodriguez's awareness of this formal element, and how it changes and updates the political context of the work, is an intriguing idea, and one that I have deliberated on at length in developing all of the work I have created in recent years. The fact that these works are prints are as important as any other creative element in them, causing inherent allusions to Durer and other masters (as I address below.)



Fig 3.1: Brueghel, The Triumph of Death, c. 1562, Oil on Panel



Fig 3.2: Rodriguez, The Triumph of Death, 2007, Woodcut

Many of the recurring motifs throughout my newer work had their genesis in The Zone of Absolute Resettlement. The asteroid, or The Third Star of Wormwood from Revelation, is a biblical reference, present in many recent works. The association with the Wormwood is from the

common translation for Tschernobyl in Ukrainian, which is “Wormwood” (Weisman, 215) or “Absinthian.” Many of the passages in Revelation are startlingly relevant to the disaster at Chernobyl.

"And the third angel sounded, and there fell a great star from heaven, burning as it were a lamp, and it fell upon the third part of the rivers, and upon the fountains of waters; And the name of the star is called Wormwood: and the third part of the waters became wormwood; and many men died of the waters, because they were made bitter."

- Revelation 8:10-11, King James Version

The next time the meteor appears is Tunguska II (Fig. 3.1), a small copper plate intaglio, and since then it has become a symbolic fixture in my imagery. Similarly, the Ferris wheel and the looming smokestack of Chernobyl often dot the distant landscape, making a discreet allusion to the possibility that nuclear disaster is responsible for the new world I am depicting. This symbolism is at the heart of my work, and thematically unifies works, which may seem graphically dissonant at first glance.



Fig 3.1: Tunguska II, Intaglio, 2011.



Fig. 3.2: Fertile Grounds I, Intaglio, 2011.

III.: A “Fantastic Naturalism”

I draw symbolic connections using animals such as bears, elk and hogs, in order to amplify common understanding of the relationship between man and nature. With Tunguska II, the Rabbit appeared suddenly to me in the print, and it was not until much later that I came to understand it's symbolic weight. As a symbol for the duration of life after people, the Rabbit has become a central theme in this body of work.

Richard Adams' Watership Down is frequently associated with my work, and I had not read it until a recent studio visit made it mandatory reading. The anthropomorphic treatment of animals in this novel is profound - with the rabbit as the primary protagonist, or rather a whole group of them, fleeing the destruction of their warren by men.

Adams' personification of nature in general and how the Rabbits understand it is even more relevant to my work. The Rabbits in this book have a deep spiritual connection to their home, and a profound respect for it - right down to a language and religion based in nature. They have a mythology that reads much like The Book of Genesis meets Aesop's Fables. Frith is the God of a lupine mythology, which is referenced by the characters throughout the novel. The following passage is from that mythology: The Story of the Blessing of El-Araihrah, beautiful bit of prose, which describes the animal reverence for nature.

"Long ago, Frith made the world. He made all the stars, too, and the world is one of the stars. He made them by scattering his droppings over the sky and this is why the grass and the trees grow so thick on the world. Frith makes the rivers flow. They follow him as he goes through the sky, and when he leaves the sky they look for him all night" (Adams, 34).

In my recent works, I imbue the natural world with this type of poetic reverence. In the world I have created, man is a myth, and the Lupine society is a singular one, in which violence, lust and the spectrum of human emotions exist, but reverence for their home is always the most important aspect of the rabbits' reality. I create a kind of "Fantastic Naturalism," where the growths and brushes that the Rabbit trails through are mysterious, bearing an almost anatomical structure - like a memory of how things used to be put together. These growths float, as though the air around them is thick enough to carry them.

IV.: Durer's Symbols, Curiosities

Albrecht Durer's naturalistic approach to images of prophecy, myth and the supernatural is relevant artistic interests. Erwin Panofsky frames his work this way:

"To 'realize' a vision in a work of art - that is to make it convincing without the aid of conventional signs or inscriptions - the artist has to fulfill two seemingly contradictory requirements. On the one hand, he must be an accomplished master of 'naturalism,' for only where we behold a world evidently controlled by what is known by laws of nature can we become aware of that temporary suspension of these laws which is in essence a 'miracle'; on the other hand he must be capable of transplanting the miraculous event from the level of factuality to that of an imaginary experience" (Panofsky, 55).

Durer's naturalistic painting *Young Hare* of 1502 (Fig 4.1) reveals his reverence to the beauty of nature, while other works reflect nature's cruelty. In 1496, Durer produced an etching that was at once a study of the natural and supernatural, as well as an immaculate landscape

portrait. The Monstrous Sow of Landser of 1496 (Fig 4.2) depicts a sow that was hideously deformed from birth, having eight feet, two tongues, and four ears on one head. The birth of the animal was widely publicized, as it was a commonly held belief that such hideous births were “produced by God to warn to the world of portentous events” (Strauss, 20).



Fig 4.1: Durer, Young Hare, 1502, Watercolor on paper.



Fig. 4.2: Durer: The Monstrous Sow of Landser, 1496, Etching

Durer's most famous works are depictions of "unknowable" or "unseeable" narratives. His ability to integrate the natural world and the supernatural in illustrations of Biblical tales, for instance, are profoundly effective because he knew how to use the inherent symbolism of factual, seeable beings in a way in which their true significance was veiled but their natural beauty was undeniable. In his etching, Adam and Eve (Fig. 4.3), animal life surrounds the human figures - the Hare noticeably facing away. The posing of each element is distinctly deliberate - each figure saying infinitely more alone than may be legible at first glance. The presence of the seated animals alone bears terrific symbolic weight, as it has been suggested that they are there to represent different characteristics of humanity (Strauss, 86).

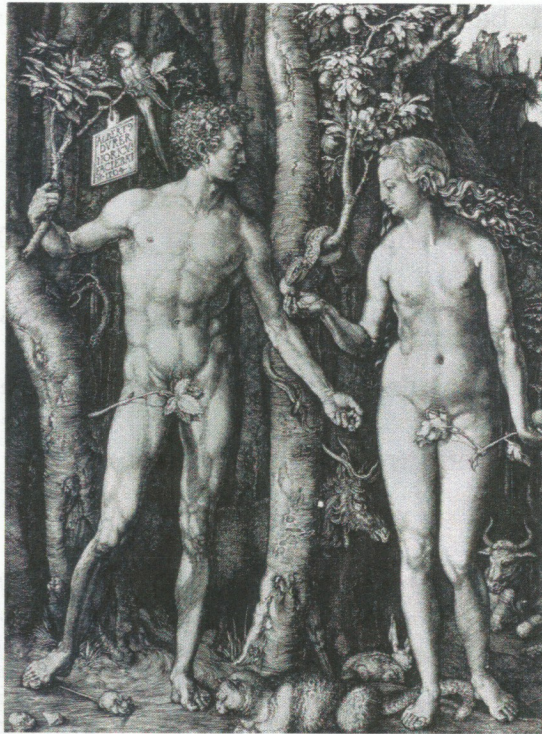


Fig. 4.3: Durer, Adam & Eve, 1504, Engraving.

'Panofsky explains that the four temperaments of man: the sanguine, phlegmatic, choleric and melancholic, "before Adam bit into the apple had been in perfect equilibrium, he was immortal and sinless. According to Hildegard of Bingen, had man remained in Paradise he would have no noxious fluids in his body. The wise, benevolent parrot is contrasted with the diabolical serpent. Adam is Holding onto a branch of mountain ash that signifies The Tree of Life to contrast it with the forbidden fig tree"' (Strauss, 86).

This image is an allegory for the condition of mankind after his expulsion from Eden - a condition we are, always have and always will be in, according to the Bible. In Western or Christian cultures, it is the original Apocalypse story, the fall of man. Of course, it is really only the end of the first chapter of the Bible, which goes on to regale us with a number of cataclysmic events in which the Earth is purged of its sinners. I consider the stories I tell to be Biblical in nature, in the sense that they

are stories of men being lured by the serpent, eating the fruit of knowledge, and are henceforth expelled from their home. But my deepest interests are what paradise remains after men have been excommunicated. This is the supernatural – the “unknowable” and the “unseeable” that I am constantly trying to reconcile in my imagination. By not just depicting the broad view of the landscape of this Eden, but revealing what we see when we get much closer.

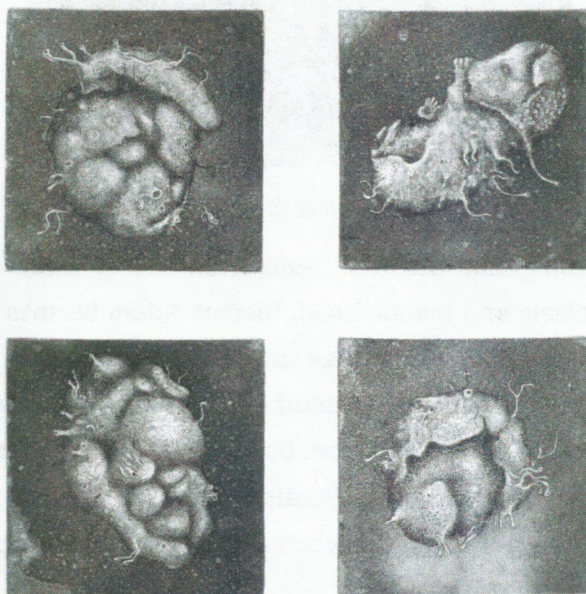


Fig 5.2: The Four Temperaments (Full Sequence), 2012, Intaglio (4 distinct plates, edition printed with top right plate missing.)

V.: Dream States: Nature's Narratives

“I have my own world, which if I paint it, can be a nightmare in your eyes. Similarly, some consider discotheques a hell, others, the gates of heaven. What I paint is above all else, a spiritual self-portrait of me.

– Zdzislaw Benkinci

Rodolphe Bresdin's etchings and lithographs are dense with fantastic flora, which are their own rich narratives. Works like his etching *A Clearing in a Forest* (Fig 6.1) employ naturalistic imagery, portraying nature itself as a surreal dream state. The atmospheric perspective of this work is readily apparent in my own works *Tunguska II* and *It Sang (Tunguska)*. The foreground is so dense that it becomes nearly black with lines overlaying each other - only glimmers of light hit emergent branches and leaves.

The portal that is created begins and ends with white space, and the flora bounds outwards of the frame of the image, drawing the eye in and out. This is a method of introducing the narrative of the world Bresdin imagines. By creating rounded plates, which hug visual information, I guarantee that the space is as much at the mercy of the border as the border is to the detail.

In his lithograph *The Holy Family Beside a Rushing Stream* (Fig 6.2), as well as his etching *The Comedy of Death* (Fig. 6.3), tree limbs have an almost anatomical, vein like structure to them, breaking the sky into intricate organic patterns, and overlapping each other in stalks and brambles. They are at once benevolent and sinister - a haunting and altruistic view of nature. Theodore de Banville describes his landscapes perfectly:

“...This black dream-universe where masses are so large and imposing, burgeoning as nature does with details that are so tiny that a breath can destroy them. And this unheard-of play of light with its infinite scales, with its imperceptible nuances, how can one hope that the

lithographic ink will respect it for it is so accustomed to hiding the mistakes of our artists behind large protective blotches" (Joachim, 146).



Fig. 6.1 Rodolphe Bresdin, A Clearing in a Forest, Etching, 1880.



Rodolphe Bresdin: The Holy Family Beside a Rushing Stream,
Lithograph c. 1853.



Fig. 6.3: Rodolphe Bresdin: The Comedy of Death,
Etching transferred from lithograph, 1854.

VI.: Radioactive Fauna: Radioactive Fauna

Bresdin and Durer blend the beauty of nature and its inherent mercilessness. Bresdin's dreamscapes are testaments to the unruliness and dominance of natural forces. In *The Comedy of Death*, the animals that overlook the scene seem to recognize their inheritance, while the bones that scatter the overgrowth are slowly being claimed by the elements. Similarly Polidori's works explore the erasure of human presence by earth's natural processes, though his photographs depict this aftermath in an urgently relatable, journalistic way.

Looking at photographs of the area surrounding Chernobyl at the time of the incident led me to some crucial turning points in developing imagery relating to the effects of radiation on wildlife. Igor Kostin's book *Chernobyl: Confessions of A Reporter* contains shocking images of mutated livestock just months after the incident in nearby villages. The image of the 8-footed foal below (Fig 7.1) led to investigations of the horrifying results that tampering with nature can have on its most defenseless of creations. Between 1988 and 1990 a high birthrate of monstrous animals were being born in areas near Chernobyl, most of which died shortly after birth (Kostin, 160.)



Fig. 7.1: Igor Kostin: Eight-footed foal, Photograph, 1988.



Fig 7.2.: Mutated Foals on the Way to Heaven, Etching, 2010.

Cornelia Hesse-Honneger's book *Heteroptera* examines insect life from irradiated areas around the world, including Three-Mile Island and Chernobyl. Her graphic depictions of the crippling mutations in insects are disturbing and colorful, immediately grotesque but compelling. These images are documents of a time and place in which the invisible poison of radiation has very tangible effects, offering detailed accounts of organic matter, which will never be seen by the naked eye. That the area is heavily guarded and remote is one thing - but most of what we know of the effects of Chernobyl in plants and animals is only recently being discovered (though the mutations in livestock as far away as Scotland and Alaska were reported as little as a few months later). This, is to say nothing of the horrific effects it is having on human babies, only 12 percent of which are born healthy in Ukraine (Chernobyl Heart).



Fig 8.1: Hesse-Honegger: Scorpion fly, *Panorpa communis*, Watercolor, 1988.



Fig 8.2: Hesse-Honegger: Head of a soft bug larva, Miridae, watercolor, 1988.



Fig 8.3: Boohiya (Little Seer), 2012, Intaglio.

The convoluted landscapes I create are lush with imagined organic matter. What we see in Honneger-Hesse's watercolors is the result of research being done in the last decade, after generations of insects have passed on genetic mutations. What will this place look like in another 30 years? We are only now beginning to understand the long-term effects of the disaster. Even encased in its Sarcophagus of lead and cement, the deadly radioactive waste within will still need to be maintained until at least 2135 AD (Weisman, 216). Fukushima's disaster is projected to take 100 years before its damage is adequately controlled ("In the Arena"), and this isn't even counting the known mutations already occurring in species of mammals that have quick reproductive turnarounds such as Rabbits, who are already being born without ears near the prefecture (Ryall).



Fig 9.1: It Sang (Tunguska), 2011, Intaglio

VII.: The Unknowable

'The teacher said: "Draw radiation," so I drew yellow rain.....and a red river...'

- Ioulia Taraskina, 15 years old (Kostin, 187).

Knowing what tragedies befall the natural world around us on a daily basis, and knowing that the outcome is indeed "unknowable," and the chief perpetrator, that of radiation - is "unseeable," the possible outcomes are limitless². As works of art, Hesse-Honneger's images are immaculate things of beauty, but photographs of Ukrainian children born with their brains outside of their craniums are intolerable. My aim is to find an honest and sensitive balance between atrocity and magic in telling the story of what might be. By taking what are commonly seen as the cutest and most benevolent of animals and turning them into beacons of hope for the return of the mega-fauna, I hope to tell stories that are horrifying, compelling, sad and perplexing. By filling the landscapes with imaginary studies of organic matter that stem from a poison so unconceivable in its reach and power, I hope to turn attention inward. I want humans to view this work and realize that we can be done away with, and that beauty will still abound in spite of eyes to see it.

² *"How come, I have to ask myself, we have this ability to deceive ourselves when we have to face the truth? Is there some method that could prevent us from insisting on confirming our assumptions? Gradually, I began to understand fully that in order to discover new relation I shouldn't exclude anything, and that my old preconceptions could not be relied upon (Honneger-Hesse, 179)."*

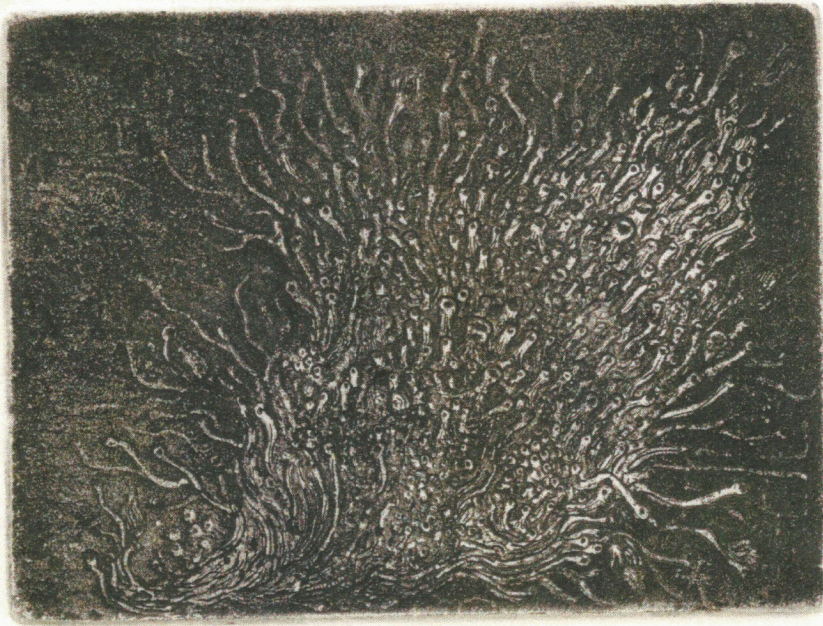


Fig 10.1: Possible Matter: Cornucopia, 2012, Etching, Aquatint, and Dry point

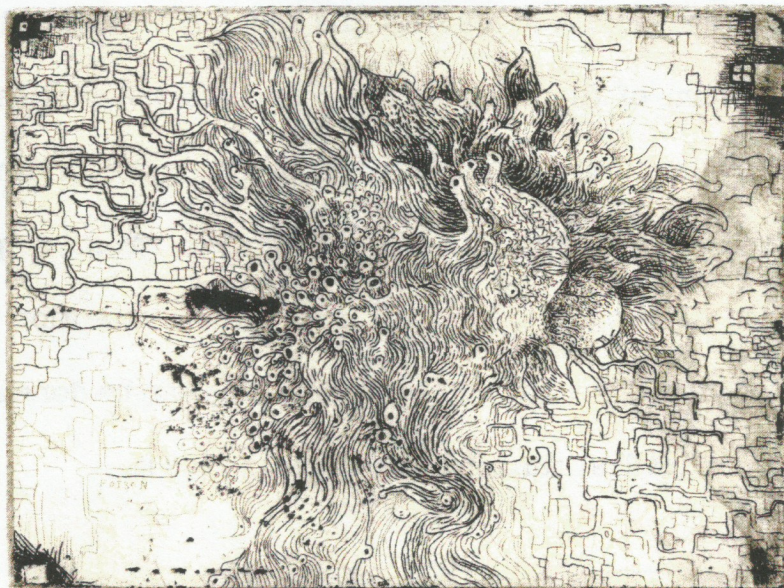


Fig 10.2: Possible Matter: Rebirth and Stem, 2012, Intaglio and Dry point



Fig. 10.3: Fetii (of Probable Matter from the Tang Sula Prefecture) Mixed Media, 2012.

In my story, the world after us is ruled by animal life, with far less intelligence than people, which is their greatest evolutionary asset, aside from innate drive for sex and procreation. The Rabbit's mutations are adaptable and livable, while other species cannot survive them. It is said that dormice at Chernobyl have shown no genetic mutation whatsoever

(Radioactive Wolves), while other rodents and mammals develop albinism, and the babies of deer and horses that flock to the area to flee civilization are frequently stillborn (Kostin, 160). What would this place look like if only one chosen creature were left there to inherit the land?

While I see Chernobyl as a rich apocalyptic allegory, my interest in “End Times” is not a bleak misanthropic projection, but a genuine hope and trust that the world is resilient enough to survive us, and our detritus. If there’s anything Weisman’s book did – it taught me this: the World is finding ways to heal itself of us. What Weisman doesn’t propose is just how humankind will disappear.

I frequently reference Tunguska in my work. This phenomenon is as yet unexplained. All that is known of Tunguska is that a blast (possibly cosmic) occurred in a remote area of Siberia in 1908 that leveled acres of trees. No crater was left and no cosmic debris or dust, were ever found (Engledew, 1). Dozens of theories abound a century later, but one thing is certain: this has happened before and is certain to happen again, and if it were to strike a civilized area on a similar scale it would be disastrous. This phenomenon opens a vast array of possibilities for what may happen to Earth at any given time, just as it happened in the time of the dinosaurs. Whether it is the poison we pump into our planet or some celestial anomaly, humans have a very fleeting false sense of ownership of their home. Our traces may linger after we are gone – but for how long? What sense will the land make of our marvelous messes? What I want to emerge

when I stare at a blank plate is what the world would look like after we are
a distant flicker in the blood memory of organic rebirth.



Fig. 11.1: The Warren (The Memory), Reductive Woodcut, 2012

AFTERWORD: What *The Sacred Trust* is.....

I am unable to distinguish between the feeling I have for life and my way of expressing it. - Henri Matisse



Fig. 12.1: *The Frontispiece to The Sacred Trust*, Linocut, printed for adherence to Minneapolis dumpsters. 2012.

The title I have chosen for this series, *The Sacred Trust*, has multiple meanings. It is the name of a public art initiative, and the tagline for a guerilla marketing campaign, the title I give to my studio practice, as well as a general description of the feeling I have about my experience of the world around me.

The Sacred Trust is also a place, where I create, or make a home for my creations. My studio is *The Sacred Trust* – the gallery is *The Sacred Trust*. My room, my kitchen, or any place at all. But really, is the spiritual feeling I have about my place in the world. The trust is my relationship to the natural world, and it is the feeling I have become confident in, which allows me to move through the world gracefully, and leave each person, place, or thing better than I find it.

It comforts me to know that I am at the mercy of a natural order and a cosmic chaos, regardless of what I do, say or think. Returning to the Carl Laszlo quote at the beginning of this paper, I firmly believe that mankind is a fleeting blink in a cosmic order, which we will never comprehend.

The Sacred Trust Initiative, an ongoing public art project, adds a tiny bit of context in the daily lives of ordinary people. I have mailed out over 800 stickers as far as Beijing, and London, with QR linked segments of web material I have developed in relation to this body of work. The statement is wholly unclear at first glance, as the narrative is still growing, changing and gradually taking shape. However, the ultimate goal, should anyone engage the content in a curious way – looking behind the seemingly innocuous rabbit stickers and wheat pasted prints, is the same as in any of my singular works: to continually develop an intimacy between my subconscious and viewers from around the globe.



Public Transit: Chicago, IL.



Alberta, Canada.

This is the start of an experiment to find new and engaging ways of simultaneously developing the oeuvre of my graphic Lupine mythology,

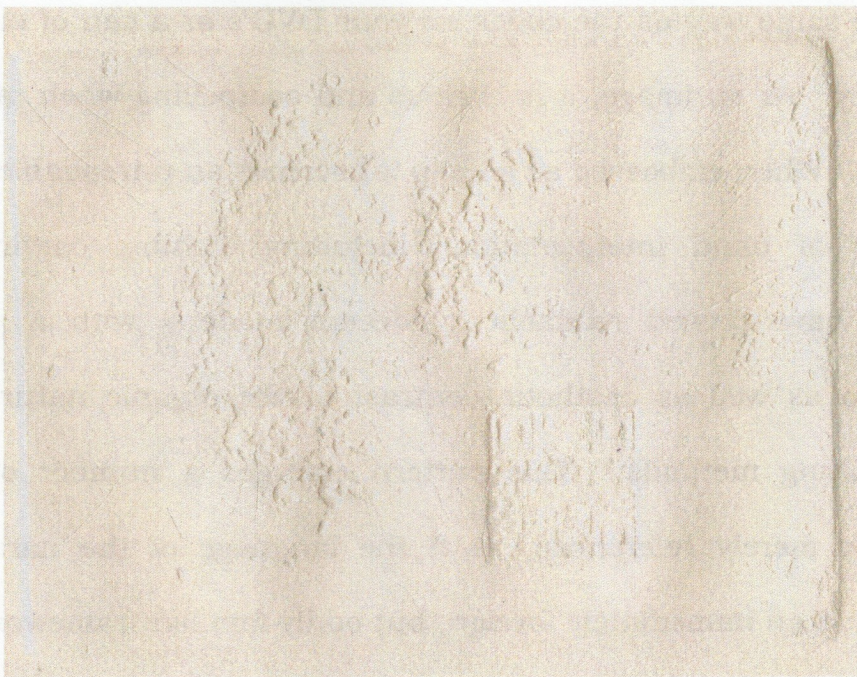
and create a context for it in the world at large. I try to fill each print, video, painting, or any work I endeavor to create, with as much wonder, subtlety and pain as I feel and see in the world around me. In everything I do, I try to transmit the intense emotions I feel – as though I am shouting it in a dense, yet contained, and curious language.

I notice that in today's busy, over-stimulating environment: often visuals are not enough to hold the attention of an audience without an aesthetically acute (or semiotic) mind. We live in a time where information is accessed with increasing immediacy.

The Quick Response code is nothing more than a bar code – and works the same way as the codes on your DVD's or a can of corn from the grocery. As an image, it is curious and compelling when taken out of context. When embossed as a chop it becomes an unreadable pattern (a variety of hand interpretations including etching, carvings and drawings have proved readable by decent readers) with a powerful connection as well as aesthetic contrast to the organic nature of my image making methods. This pattern emerges a number of times, hidden, or merely referenced, as if the language of the narrative is contained in an immediately foreign, but oddly familiar framework. This exploration is continuing in the form of blind embossments accompanied by embossed furs from soft ground plates leading to the ancillary works I am calling the *Probable Matter* series.



Probable Matter, Intaglio, 2012.



Probable Matter, Intaglio, 2012.

I see these works as being as mysterious and compelling as the *Probable Matter* or fetus sculptures – alluding to recognizable forms but with a disconcertingly unfamiliar setting. These works are props for

something like a stage production - or anomalies, which could line the walls and shelves of a crowded storefront curiosity museum. This body of work infiltrates the real world, as though a document of another time or place, while retaining a physicality and tangibility that causes question as to what is fiction and what is not.

Blurring this line between fact and myth is at the heart of my studio practice. By pasting “The Frontispiece” in deliberate locations in urban areas, I plan to claim authorship of a story, which is increasingly inseparable from our natural and unnatural history. The front page of this collection of works will be all around us, introducing us as characters in our own mythological narrative.

For My Grandfather Ervin Grant who died peacefully in his sleep after a lifetime of unconditional love for everything and everyone around him.

-Benjamin D. Brockman, May 5 2012

Lupine Trajectory videos are viewable online via QR or this URL:
<http://www.tumblr.com/blog/tangsula>

Appendices will follow at: <http://tunguskaii.tumblr.com/>

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Other Works Consulted in Creative Research:

1. DeLeo, Maryann, dir. Bisson, Christopher, dir. *White Horse*. Home Box Office Documentaries, 2008. Film.
2. Lockely, R.M. *The Private Life of the Rabbit: An Account of the Life, History and Social Behavior of the Wild Rabbit*. Macmillan/McGraw-Hill School Division, 1974. Print.
3. Mittica, Pierpoalo. *Chernobyl: The Hidden Legacy*. London:
4. Trolley, 2007. Print.
5. Moore, Andrew. *Detroit Disassembled*. Bologna: Damiani, 2010. Print.
6. Mycio, Mary. *Wormwood Forest: A Natural History of Chernobyl*. Washington D.C.: Joseph Henry Press, 2005. Print.
7. Smith, Shane, dir. Moretti, Eddy, dir. *The Vice Guide to Travel: The Radioactive Beasts of Chernobyl*. N.Y.: Vice Media, vbs.tv, 2008. Film.
8. Stephenson, F.R. and Walker C.B.F., eds. *Halley's Comet in History*. London: The Trustees of the British Museum, 1985. Print.
9. Strugatsky, Arkady and Boris. *Roadside Picnic*. London: Macmillan, 1977. Print.
10. Tarkovsky, Andrei, dir. *Stalker*. Russia: Mosfilm, 1979. Film.

Benjamin Davis Brockman

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EDUCATION:

University of Minnesota, Minneapolis, MN

MFA expected May 2012: Printmaking

Oklahoma State University, Stillwater OK

BFA December 2008: Studio Art - Painting, Printmaking

North Carolina School of the Arts, Winston-Salem NC

School of Filmmaking 2001-2004: Film/Video Production - Directing,
Editing

TEACHING & PROFESSIONAL APPOINTMENTS:

2011: Fall - Instructor of Record

Introduction to Printmaking: Relief, Screen and Digital Printmaking

Summer - Graduate Teaching Assistant

Introduction to Intaglio and Lithography & Intermediate/Advanced
Printmaking

Spring - Instructor of Record

Introduction to Printmaking: Relief, Screen and Digital Printmaking

Malcolm H. Myers Printmaking Studio Manager

University of Minnesota, Dept. of Art, Minneapolis, MN.

2010: Fall - Instructor of Record

Introduction to Printmaking: Relief, Screen and Digital Printmaking

Malcolm H. Myers Printmaking Studio Manager

University of Minnesota, Dept. of Art, Minneapolis, MN.

Summer - Studio Assistant:

Jenny Schmid's Mezzotint Madness Workshop

Penland School of Crafts, Penland, NC.

Spring - Graduate Teaching Assistant:

Intaglio & Lithography/Papermaking

University of Minnesota, Dept. of Art, Minneapolis MN.

2009: Fall - Graduate Teaching Assistant

Intaglio & Lithography

Screen Printing, Digital Processes & Relief

University of Minnesota, Dept. of Art, Minneapolis MN.

EMPLOYMENT & INTERNSHIP HISTORY:

2011: Free Arts Minnesota - Minneapolis, MN

Volunteer Arts Mentor

Supervisor: Rebecca Johnson

2009: Betty Brinn Children's Museum - Milwaukee, WI:

Light Maintenance & Exhibits

Supervisor: Katherine Cannistra

2008: Music Theater of Wichita - Wichita, KS

Scenic Painter

Supervisor: Tara Houston

Taos Art Museum & Fechin House - Taos, NM:

Curatorial Assistant, Exhibitions Intern:

"Two Nikolais: Nikolai Blokhin & Nikolai Fechin"

Supervisor: Erion Simpson

2007: Universal Limited Art Editions - Bayshore, NY

Print Shop Intern, Assistant Printer

Supervisor: Bill Goldston

AWARDS:

2009 - 2011:

Malcolm Myers Graduate Fellowship

University of Minnesota, Dept. of Art, Minneapolis, MN.

2008:

Universal Limited Art Editions Internship

Print shop / Gallery Intern

Bayshore, Long Island NY

J.J. McVicker Scholarship

Oklahoma State University, Department of Art

Annual Juried Student Exhibition

1st Place, 2-D: "Shelter," Woodcut

Oklahoma State University, Department of Art

Momentum Juried Exhibition

"Reading Room" Installation - Honorarium

"Storms & Bondages" - Screened Selection

Oklahoma Visual Arts Coalition

Oklahoma City, OK

EXHIBITION HISTORY:

2012:

- - Southern Graphics Council Conference New Orleans: The Multiverse Print Portfolio Exchange, New Orleans, Location TBA

- The Shelf Show: An Exhibition of Artist's Stuff, Secret Knots Gallery, Minneapolis.
- Southern Graphics Council Conference New Orleans: The Big Ten Print Exchange: The First and Second Annual Big Ten, New Orleans, Location TBA
- - The Salt City Dozen Annual Juried Exhibition, Juror: Beauvais Lyons. Syracuse University, Syracuse, NY, February.
- - Friends with Benefits: 5 years of Bohemian Press. Valentine's Juried Exhibition. Jurors: Michael Gaudio & Kelly Morgan. Quarter Gallery, Regis Center for Art, University of Minnesota, February.
- - Stand Out Prints: Highpoint Center for Printmaking National Juried Exhibition. High Point Center for Printmaking, Minneapolis, MN, February.
- - OSO Bay North American Printmaking Exhibition. Jurors: Bill Fick & Tom Huck. Islander Gallery, Texas A&M, Corpus Chisti, March-April.
- - MacRostie Art Center: 2nd Annual Printmaking Invitational Exhibition. MacRostie Art Center, 405 First Ave. N.W. Grand Rapids, MN 55744
- - The Tail of the Oroborous: Master of Fine Arts Thesis Exhibition, The Nash Gallery, Regis Center for Art, University of Minnesota, Minneapolis, MN.

2011:

- - Fresh Works: Regis Center for Art, University of Minnesota, Minneapolis MN.
- - International Print Center New York: New Prints 2011/Summer. Trenton Doyle Hancock, Juror. International Print Center New York, 508 W, 26th St. New York, NY 10001
- - MacRostie Art Center: 1st Annual Printmaking Invitational Exhibition. MacRostie Art Center, 405 First Ave. N.W. Grand Rapids, MN 55744
- - Southern Graphics Council Conference St. Louis: Unicorn! A Print Exchange Portfolio. Mani-Pedi Gallery, 3104 Cherokee St. St. Louis, MS 63118
- - T.R. Anderson Gallery: Resource Return Recycle: Art in Libraries Wilson Library, 309 19th Ave. S. University of Minnesota, Minneapolis, MN.
- - moto-i: The Lil' Bits Show 2940 S. Lyndale Ave. Minneapolis, MN 55408

2010:

- - Mid-America Print Council Conference: The End of Old Times/New Empires, Portfolio Exchange (Coordinator), Regis Center for Art, University of Minnesota, Minneapolis MN.
- - Mid-America Print Council Conference: Bohemian Press Volunteer and Juried Print Show, 1419, Minneapolis MN.

- - Fresh Works: Regis Center for Art, University of Minnesota, Minneapolis MN.
- - Foot in the Door 4: Minneapolis Institute of Arts, Minneapolis MN.

2009:

- - Fresh Works: Regis Center for Art, University of Minnesota, Minneapolis MN
- - Bohemian Press: Revenge of the Bohemian Press, Northrup King Building, Minneapolis MN.

2008:

- - "Unnatural Selections: The Art of Ben Brockman & Adam Mulder" Exhibit One Gallery - Stillwater, OK
- - Studio Capstone BFA Exhibition Gardiner Art Gallery - Oklahoma State University: Department of Art, Stillwater, OK

2007:

- - Oklahoma Visual Arts Coalition Momentum Juried Exhibition, Tulsa, OK
- - Oklahoma State University Department of Art: Doel Reed Initiative Presentations "Ben Brockman Attempts an Aquatint" Presentation & Exhibition of Participant Work in the Doel Reed Studio: Taos, NM
- - Oklahoma State University: Department of Art: Annual Juried Student Exhibition Gardiner Art Gallery - Stillwater, OK

COLLECTIONS:

Southern Graphic Council International Print Archives: The University of Mississippi

PUBLICATIONS:

[The Fiddleback](#), Online Arts and Literature Journal. Arts Editor: 2011 - Present.
[BrockiGraphiCA](#) (Personal Art Blog)

WEB PRESENCE:

[twitter](#) (BrockChop), [tumblr](#) (Hi, I'm Ben.), [vimeo](#) (Brockmania), [YouTube](#) (BDBrock25), [Inkteraction](#), [Blood Vengeance 2011](#) (Creator, Moderator) [Bohemian Press](#) (Creator, Moderator), [LinkedIn](#), [MNArtists.org](#)