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MAUREEN MULLARKEY

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FRANCE
1924

PECULIAR TO TIME

balance



**This catalogue was produced
on the occasion of:**

*Maureen Mullarkey
Peculiar to Time*

March 29 - April 23, 2016

George Billis Gallery
525 West 26th Street, New York NY 10001
212-645-2621 · www.georgebillis.com

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Photography: I. Wunder
Design: John Goodrich

FRONT COVER:

Facing Square (detail)

mixed media on vintage book covers, 9¼ × 6 inches

MAUREEN
MULLARKEY

PECULIAR TO TIME

MARCH 29 - APRIL 23, 2016

GEORGE BILLIS GALLERY

525 WEST 26TH ST, NEW YORK, NY 10001 • 212.645.2621

PECULIAR TO TIME:

RECENT COLLAGES

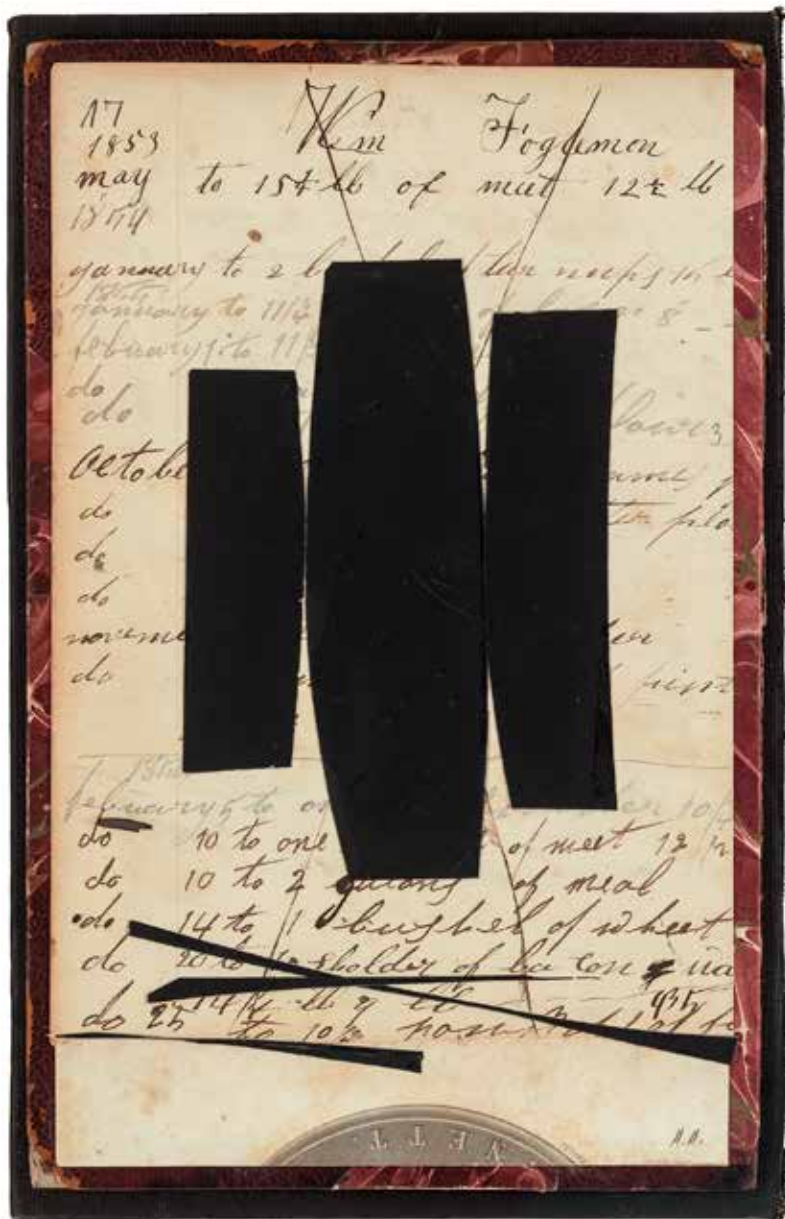
Information is a tool but love of reading is a way of life. Like any love, it has a physical dimension. There is more to it than simply ingesting print. It begins with pleasure in the look, feel, and weight of a book. Even the smell of books carries a certain enchantment. Old ones in particular, redolent with history, prod us to imagine a world without us in it, the world our children will inherit. They tilt our attention toward the future by reminding us that the present passes, in Joseph Brodsky's phrase, "at the speed of a turning page."

Digital literacy, that darling of techno-utopians, competes now with physical books and the solitary, contemplative print culture nourished by them. Champions of screen reading predict that the paper book—an instrument of modernity—might not be around much longer. Consider, then, the contrasting possibility that in this digital age, books and book arts matter more than ever before.

In our post-Gutenberg world, communication is increasingly disembodied. It flickers across a screen, fugitive and insubstantial. We inhabit an impatient culture, distracted by technologies that advance convenience and facilitate the hunt for information. Techno-readers can carry whole libraries in their pockets. But it is not the gadgetry that ripens the reader or enriches his life. It is the word itself.

"Read in order to live," wrote Flaubert, recognizing the umbilical relation between reading and a life well lived. Artifacts gathered from the tangible history of thought, these book collages are meant as metaphors for the fragility of the life of the mind and of cultural memory.

Maureen Mullarkey



Threnody

mixed media on vintage book covers, 9 × 5 3/4 inches



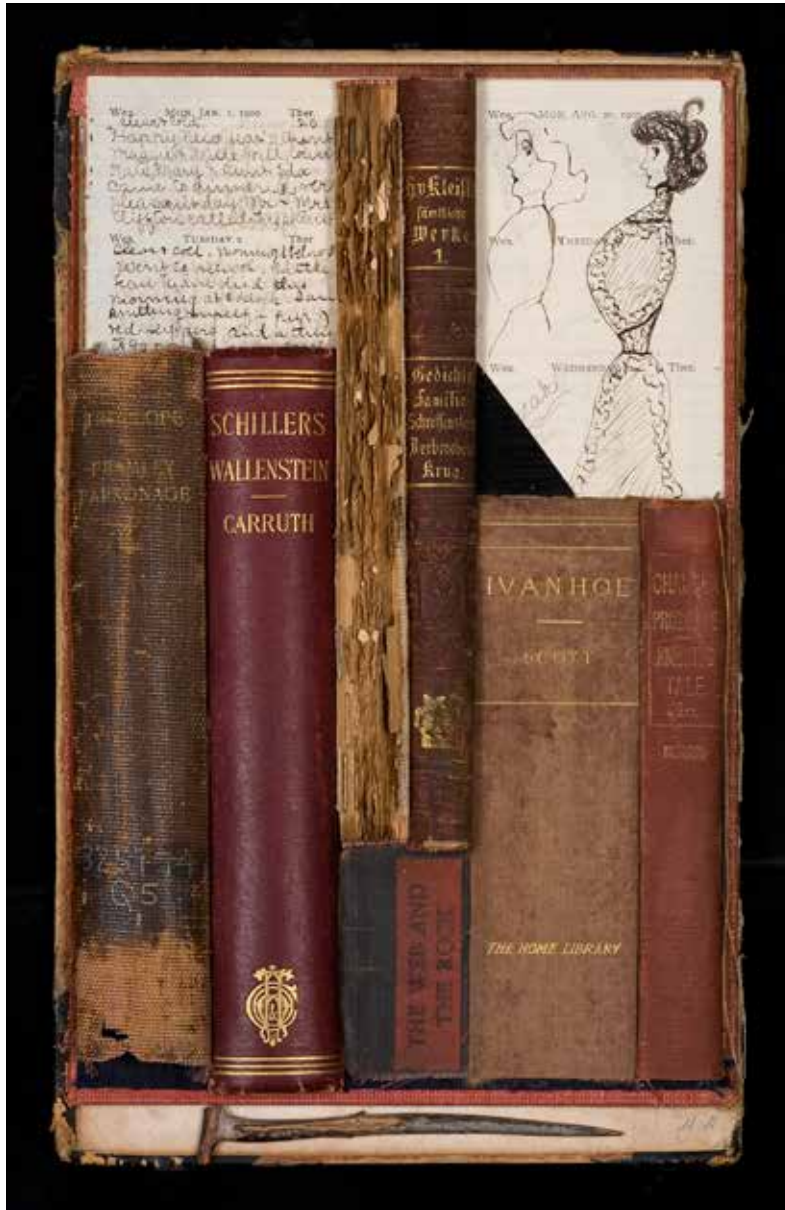
Elegy for a County Clerk

mixed media on vintage book covers, 5 3/4 x 5 3/4 inches



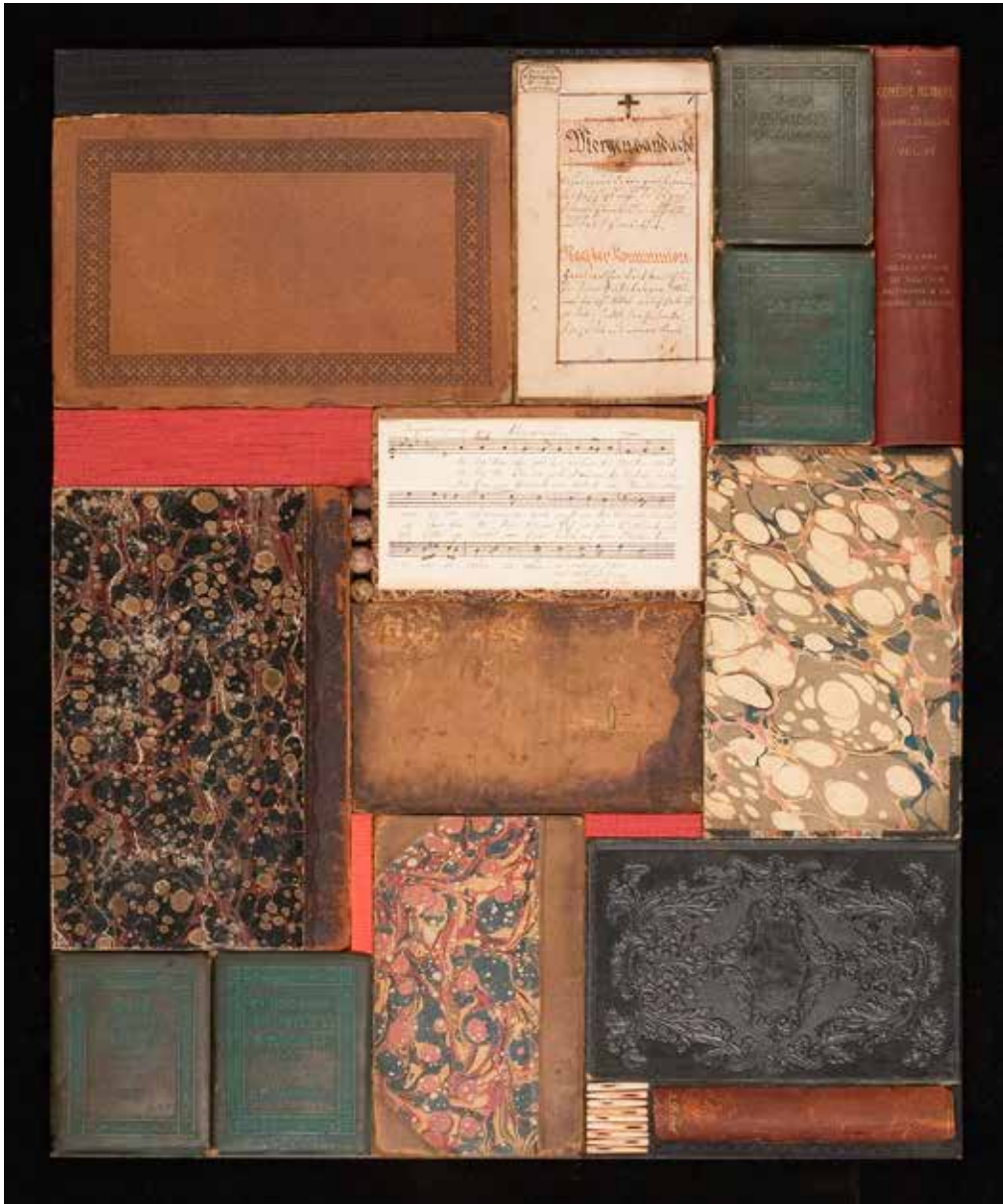
Fifty Pfenning Note

mixed media on vintage book covers, 5¼ × 8 inches



Amid Changes of the World

mixed media on vintage book covers, 10 × 6½ inches



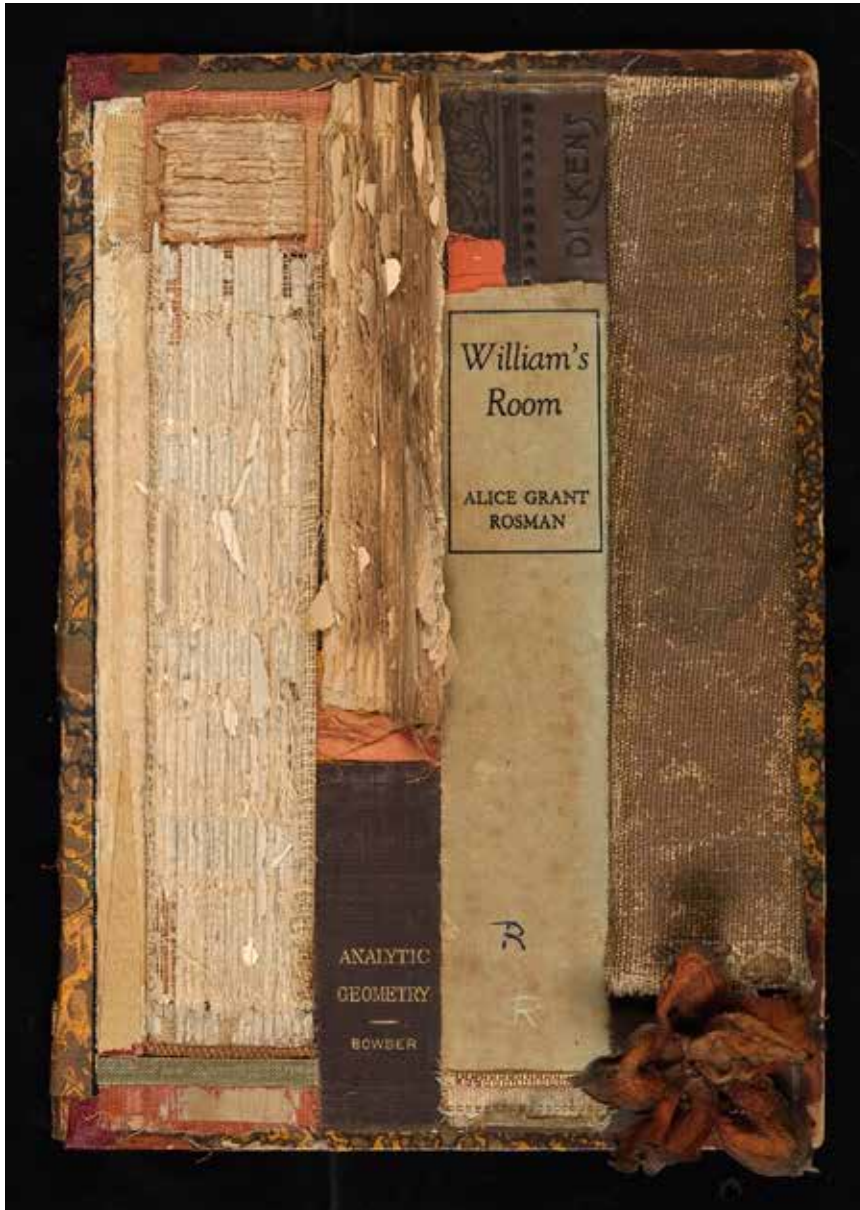
Day of Our Years

mixed media on vintage book covers, 22 × 18 inches

Organspiel & Sang No. 1. Abendruhe.

1. He bei den Hü gel hen zu hen die Wolken nacht
 2. He bei die Flu ren sich schweimen die Lichter nacht
 3. Das bin aus Himmel von Heter in Sturben schon
 um zu vor schwimmen dort lauft in der Abende nacht
 in eben der He stes Mann tief in dem Gluckten busch
 als hiltt ge lantcht von fern hoch auf dem Flecken ton
 O wie so sehen so sehen so unbig sehen
 den Wall umlung
 so willt ant sehen

Day of Our Years (detail)



William's Room

mixed media on vintage book covers, 9½ × 6¾ inches



Accidents of Time

mixed media on vintage book covers, 8½ × 5½ inches



Readings

mixed media on vintage book covers, 8 3/4 x 5 3/4 inches



F. M. Dostoïevski

THE



*Madame Andrée Raffont
Chapelle
Vogent sur Seine*

THE
FLAME
OF
L'INE
GABRIELLE
PARCELLO

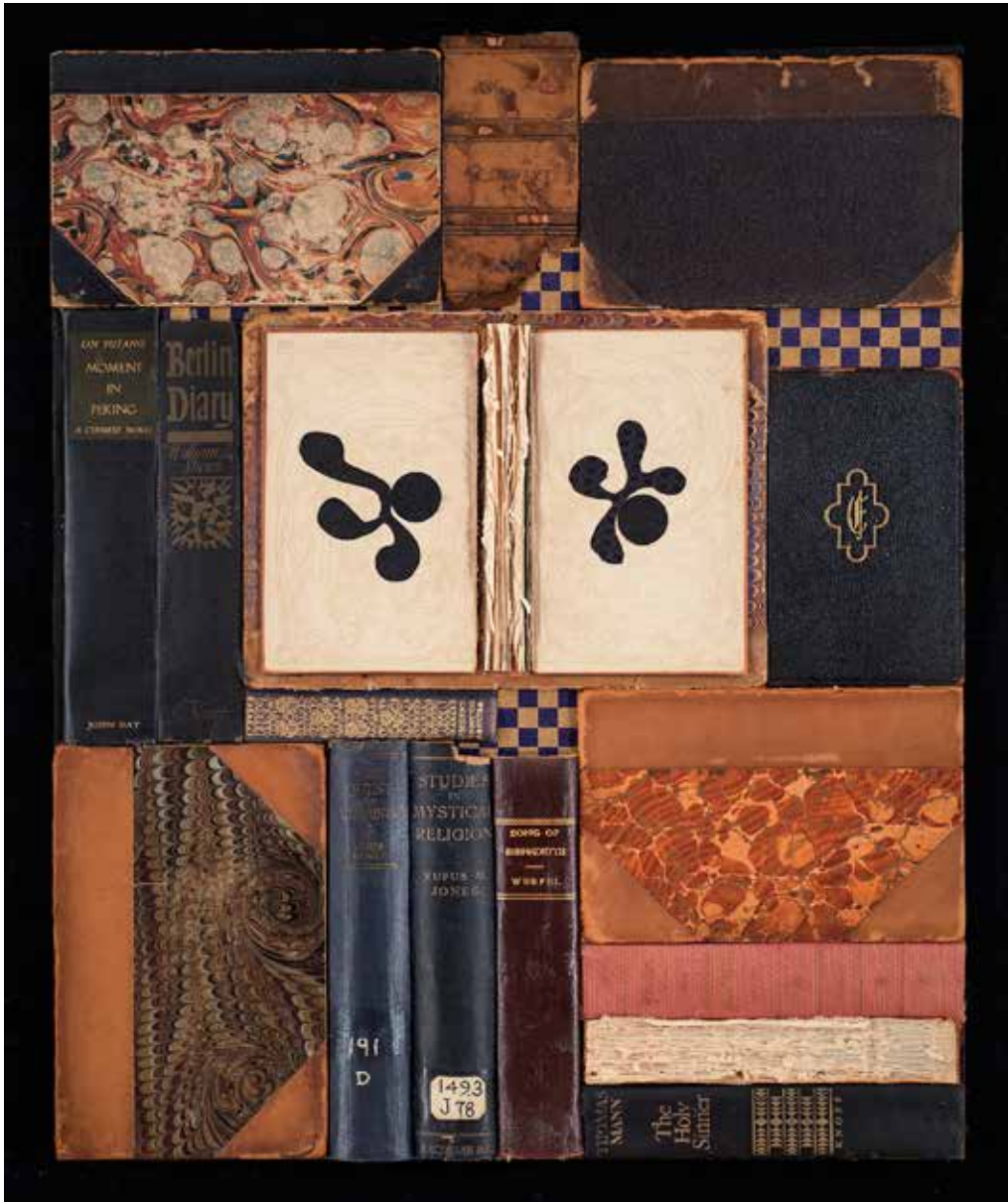


*Mademoiselle Andrée Raffont
Chapelle
Bazar National
Vogent sur Seine*

Aube

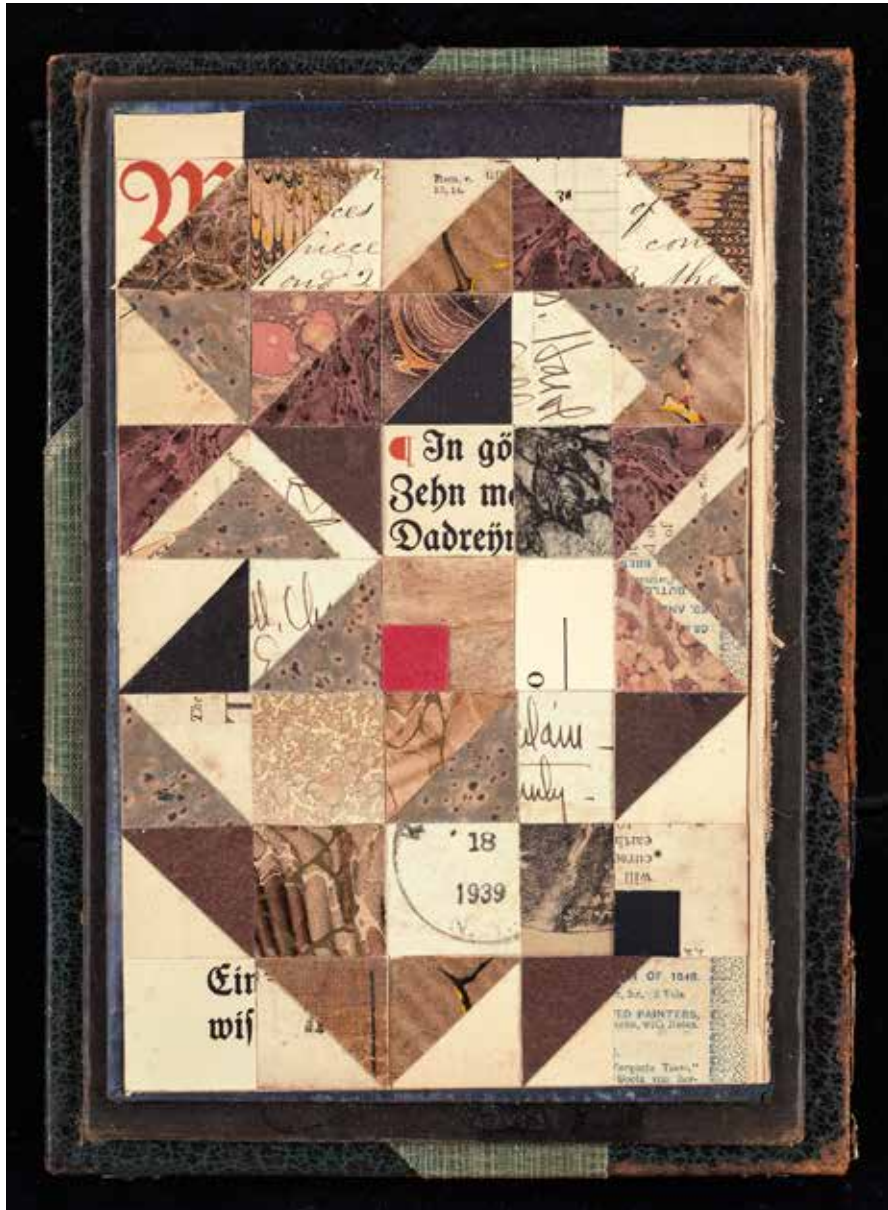
Correspondence

mixed media on vintage book covers, 9 3/4 x 6 1/2 inches



Quest for Certainty

mixed media on vintage book covers, 22 × 18 inches



Fly Foot

mixed media on vintage book covers, 8½ × 6¼ inches



Order in Random Things

mixed media on vintage book covers, 12½ x 15 inches

Κ Ε Φ. μ'.

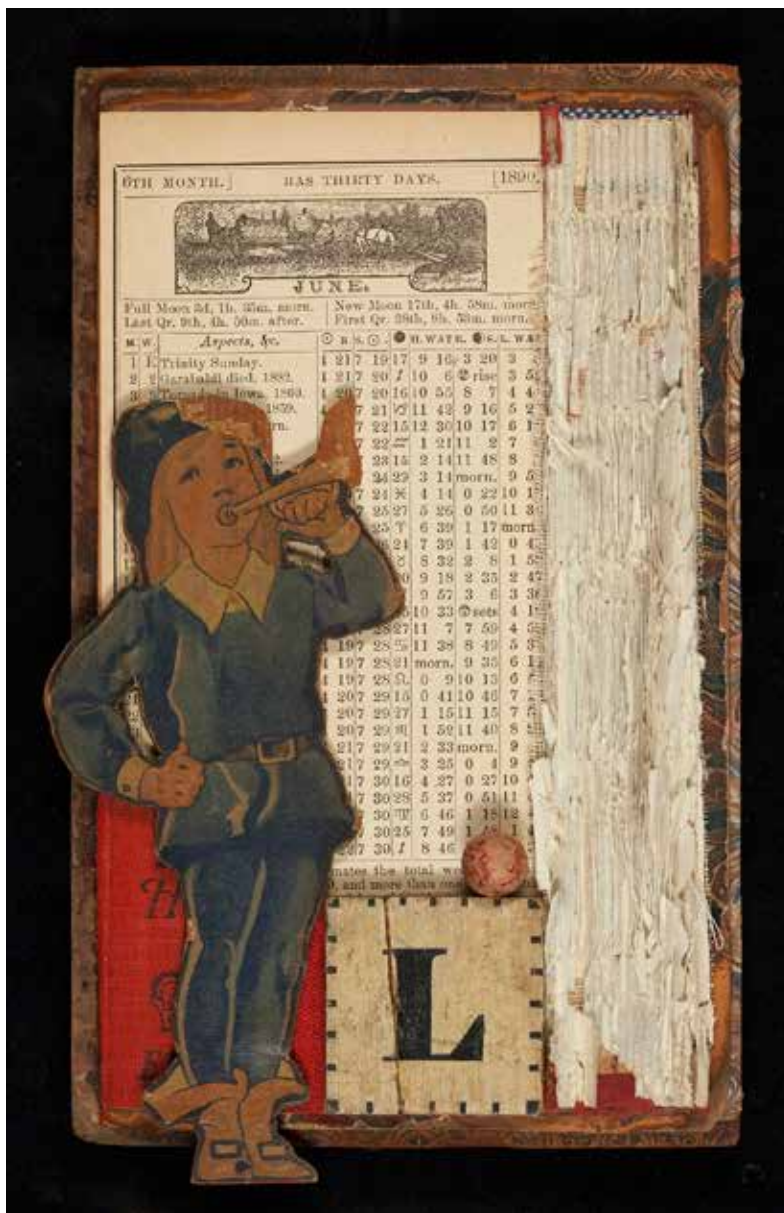
ΟΥτοι δὲ οἱ λόγοι ἀσυναίρεσι. ἐγὼ
 εἰμι πλουσιώτερος εἰμι· ἐγὼ σε
 ἄρα κρείσσων. ἐγὼ σε λογιώτερος· ἐγὼ
 εἰμι ἄρα κρείσσων. ἔκωνσι δὲ μάλλον συ-
 ναίκοι. ἐγὼ σε πλουσιώτερος εἰμι· ἢ
 ἐμὴ ἄρα κήσσις τῆς σῆς κρείσσων. ἐγὼ
 εἰμι λογιώτερος, ἢ ἐμὴ ἄρα λέξις τῆς σῆς
 κρείσσων. σὺ δὲ γὰρ ἔτε κήσσις εἶ, ἔτε
 λέξις.

Κ Ε Φ. μα'.

ΛΟύεται τις ταχέως; μὴ εἴπῃς,
 ὅτι κακῶς, ἀλλ' ὅτι ταχέως. πεί-
 νει τις πολὺν οἶνον; μὴ εἴπῃς, ὅτι κα-
 κῶς, ἀλλ' ὅτι πολὺν. πρὶν γὰρ διαγνώ-
 ναι τὸ δόγμα, πίνειν οἶνον, εἰ κακῶς;
 ἕτως οὖν συμβῆσθαι σοι, ἀλλὰς μὲν φαρ-
 μακίας καὶ σακευτικίας καὶ λαμβάνειν,
 ἄλλοις δὲ συζητῆσθαι.

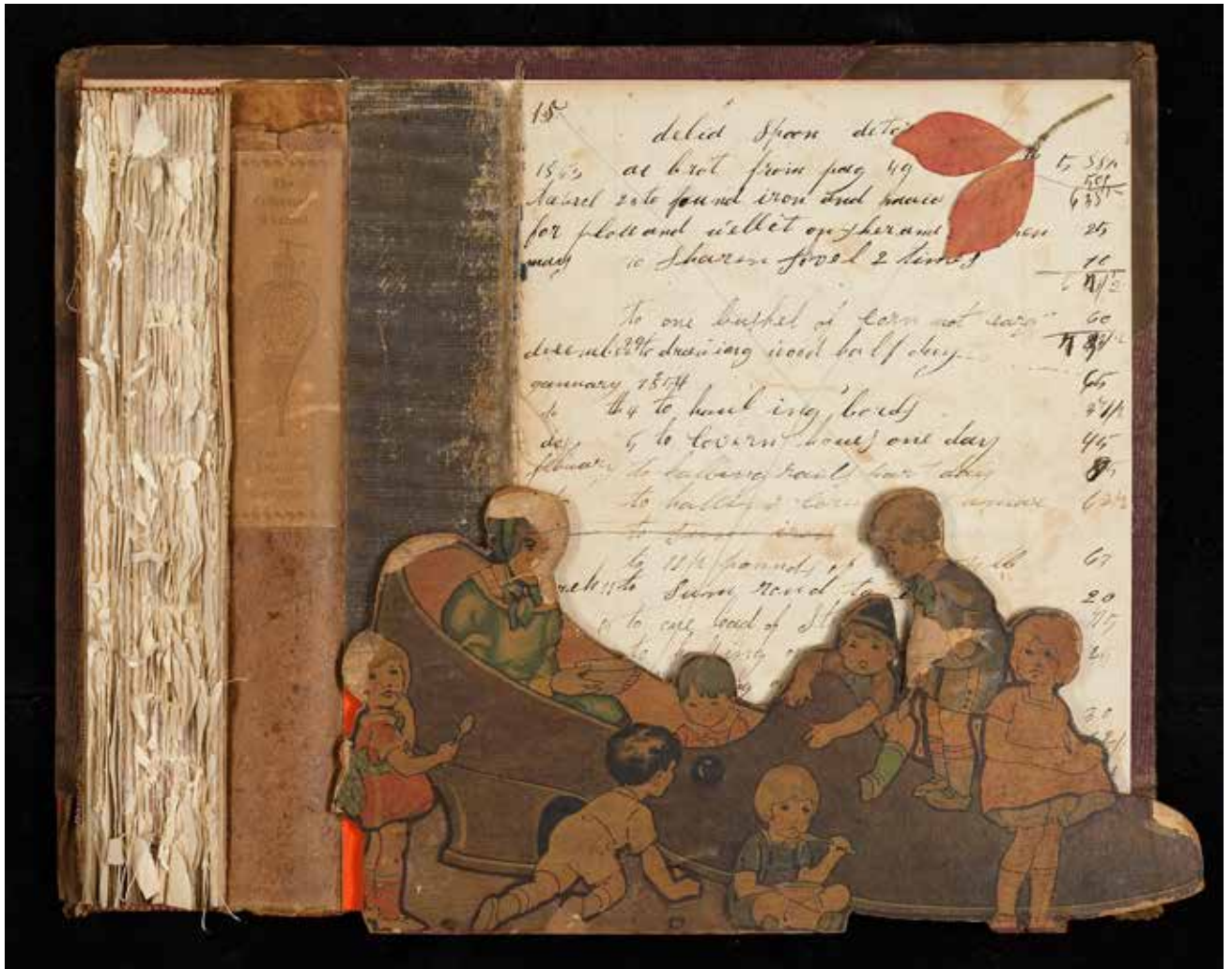
Κ Ε Φ.



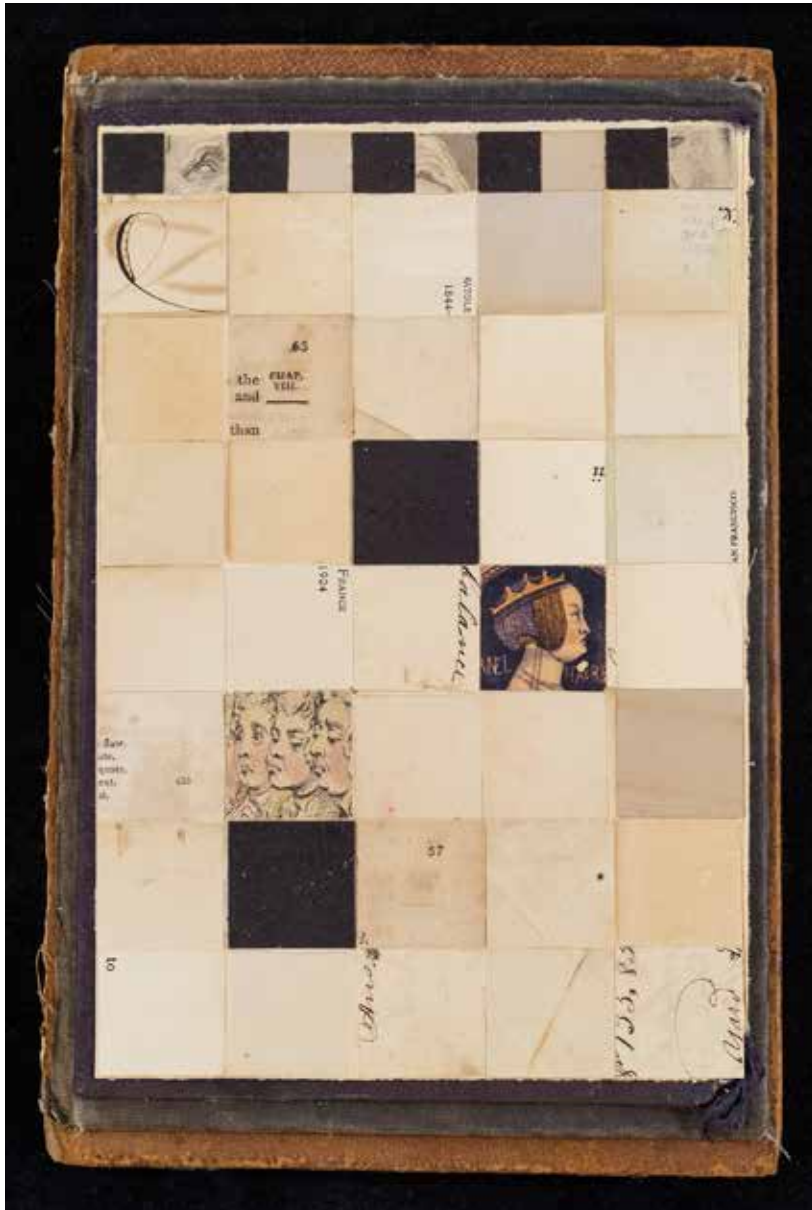


O Gaudium

mixed media on vintage book covers, 9 × 5½ inches



Reading Childhood Through
 mixed media on vintage book covers, 9 × 12 inches



Facing Square

mixed media on vintage book covers, 9¼ × 6 inches

BIO-IN-BRIEF

Maureen Mullarkey has exhibited widely in galleries and museums. In New York, these include the National Academy of Design, The Clocktower, Brooklyn Museum, Kentler International Drawing Center, and Fordham University. Also, the Hammond Museum (Salem NY), Mattatuck Museum (Waterbury CT), Gallery Camino Real (Boca Raton FL), and the University of Bridgeport.

Since 2006, she has exhibited at Lori Bookstein Fine Art (NYC), Concordia College (Bronxville NY and Ann Arbor MI), Fairleigh Dickinson University (Teaneck, NJ), Aquinas College (Grand Rapids MI), Marcia Wood Gallery (Atlanta GA), Flinn Gallery (Greenwich CT), June Fitzpatrick Gallery (Portland ME), and Kouros Gallery (NYC). She is represented by George Billis Gallery (NYC).

Ms. Mullarkey is an established critic. She has written on art and cultural issues for various publications, among them: *The Nation*, *Crisis*, *Commonweal*, *Art & Antiques*, *Art Critical* and *First Things*. She was a columnist for *The New York Sun* during its print years. A member of the International Association of Art Critics (A.I.C.A.), she contributes to *The Weekly Standard*, and is a senior contributor to *The Federalist*.

BACK COVER:

Lenten Rose

mixed media on vintage book covers, 8¾ × 5½ inches



GEORGE BILLIS GALLERY

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