



Correspondance

(a s k e t c h b o o k)

Joseph F. Keppler

E·RATIO

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INTRODUCTION

What can I call this work?

Neither painting nor critique yet informed by art, the following are sketches to me. Rather than executed on paper, they're drawings designed using the pervasive computer. These graphics approach oeuvre subjectively, not as meticulous copies or art history illustrations, but as some poetic efforts I began in Seattle and New York and finished mostly in Paris. These new drawings extend a basic familiarity with particular artists and offer contemporary representations engaged with their histories, which have never been gathered like this. My laptop simply opens a new capacity for thinking about art and drawing it.

Since these simple, computer sketches joyfully correspond with existing art, I think, *Correspondance*, as if one could connect the childlike and the established or could convey being both at a very early stage and somewhere in the unrelenting present's temporal reverse. In order to connote reaching stations of art and possibly connecting the artistic spirit of the cave with the wall or page or monitor, I think the French word, *correspondance*, may be better than the English, *correspondence*. The work I thus shall call *Correspondance (a sketchbook)* sets me temporarily free from the grip of the academic, the headlock of the comment trade. The sketchbook pictures artists' histories outside traditional frames.

As studies these are (a)musing tributes as well as appropriate(d) attributes. These sketches bump into artists unexpectedly, and I hope you enjoy making their acquaintance in this playful context as well as in more traditional, institutional settings.

The contents page lists the artists in the order they are presented in *Correspondance (a sketchbook)*. Each name is reiterated on the left page facing a corresponding drawing on the right. There are otherwise no page numbers or titles.

Please note that you can control how your computer will present the verso and recto pdf-pages with the View function on the common Adobe Reader toolbar. *Correspondance (a sketchbook)* is designed for a View: Zoom option of Fit Page and a View: Page Display option of Two-Up with Show Cover Page During Two-Up.

Joseph F. Keppler,
Seattle, 2009

for Michael McCafferty

海國圖志

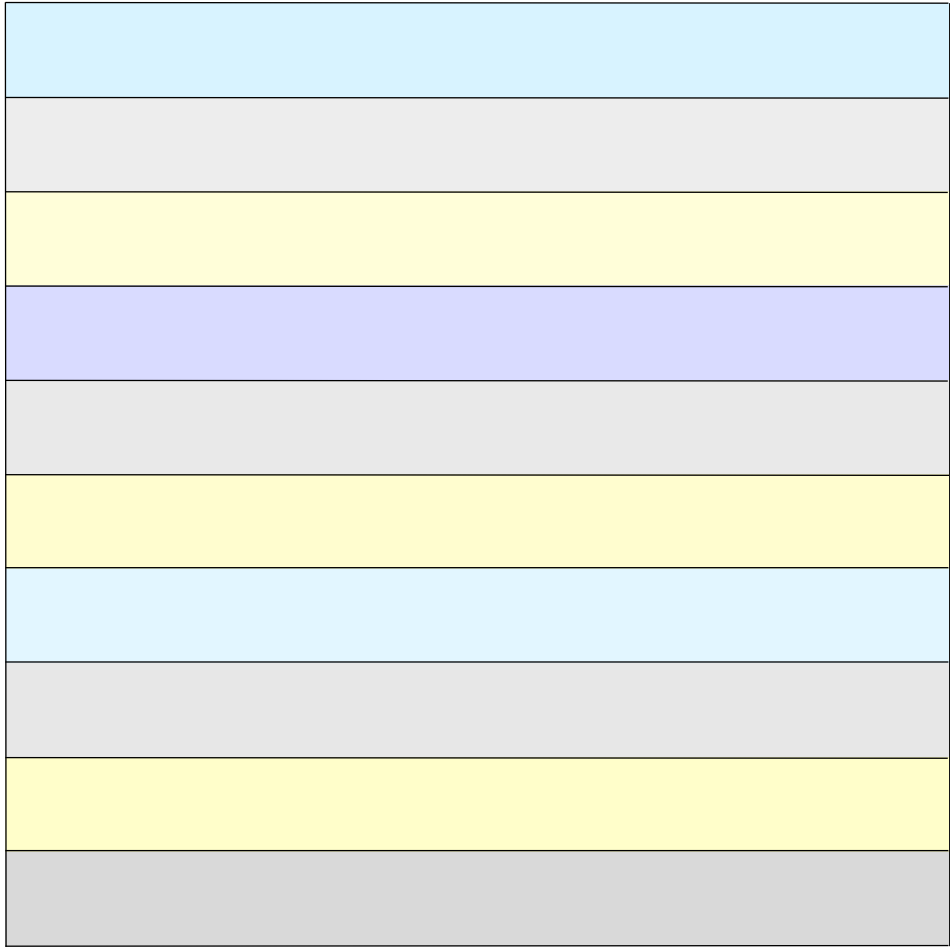
Contents

Ad Reinhardt
Agnes Martin
Andrea Mantegna
Andy Warhol
Anonymous
Auguste Rodin
Barnett Newman
Claude Monet
Constantin Brancusi
Cy Twombly
Ellsworth Kelly + Gerhard Richter
Gene Davis
Georg Baselitz
Gustave Courbet
Jackson Pollock
Jeff Koons
Jenny Holzer
Joseph Beuys
Kasimir Malevitch
Katsushika Hokusai
Kurt Schwitters
Marcel Duchamp
Mark Rothko
Pablo Picasso
Pierre Auguste Renoir
Piet Mondrian
Richard Prince
Richard Serra
Robert Ryman
Sophie Calle
Thomas Struth
Vincent VanGogh
Xu Bing
Yves Klein

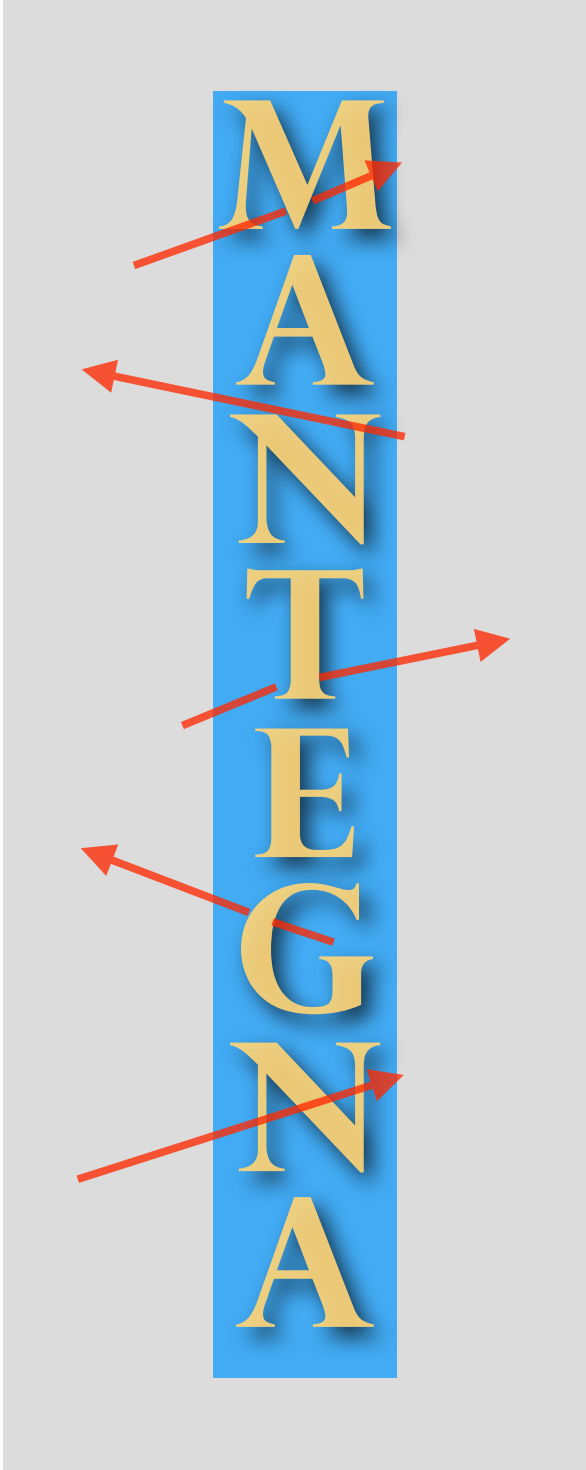
Ad Reinhardt



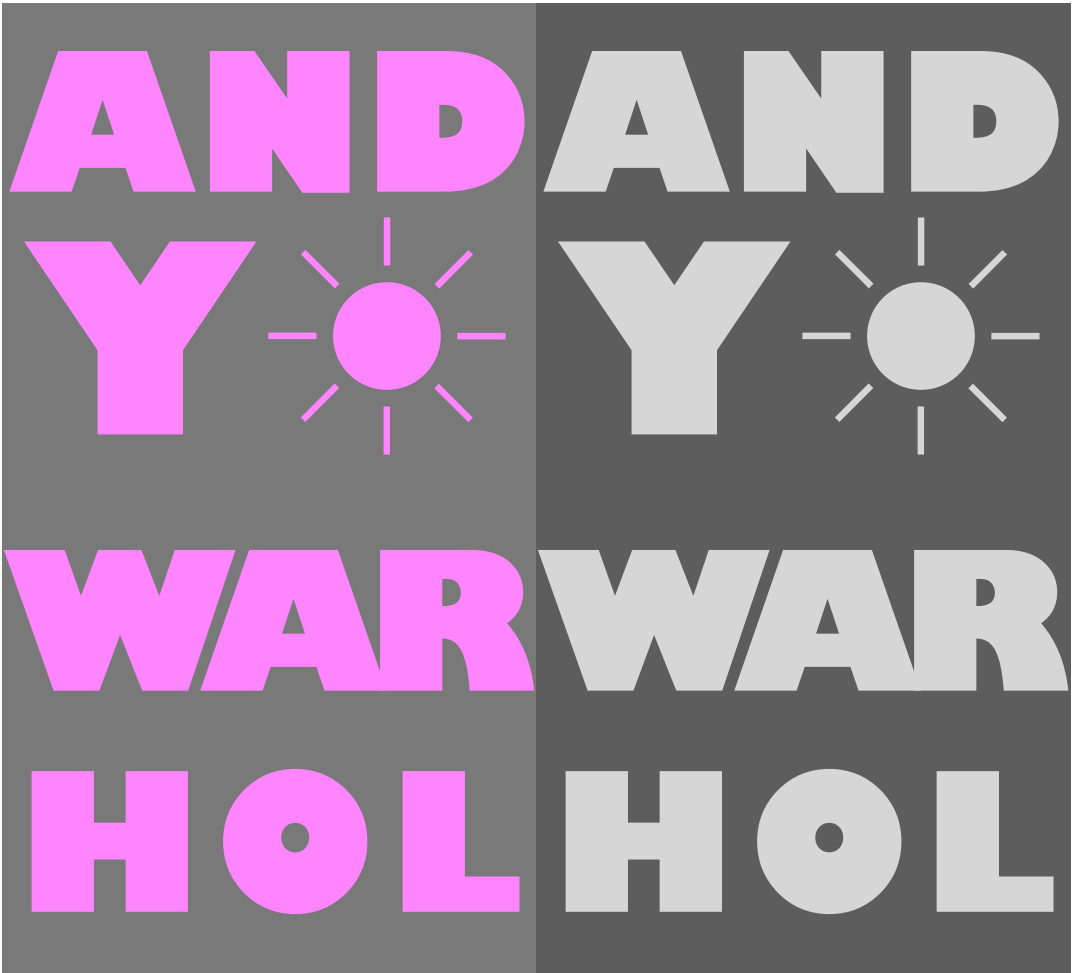
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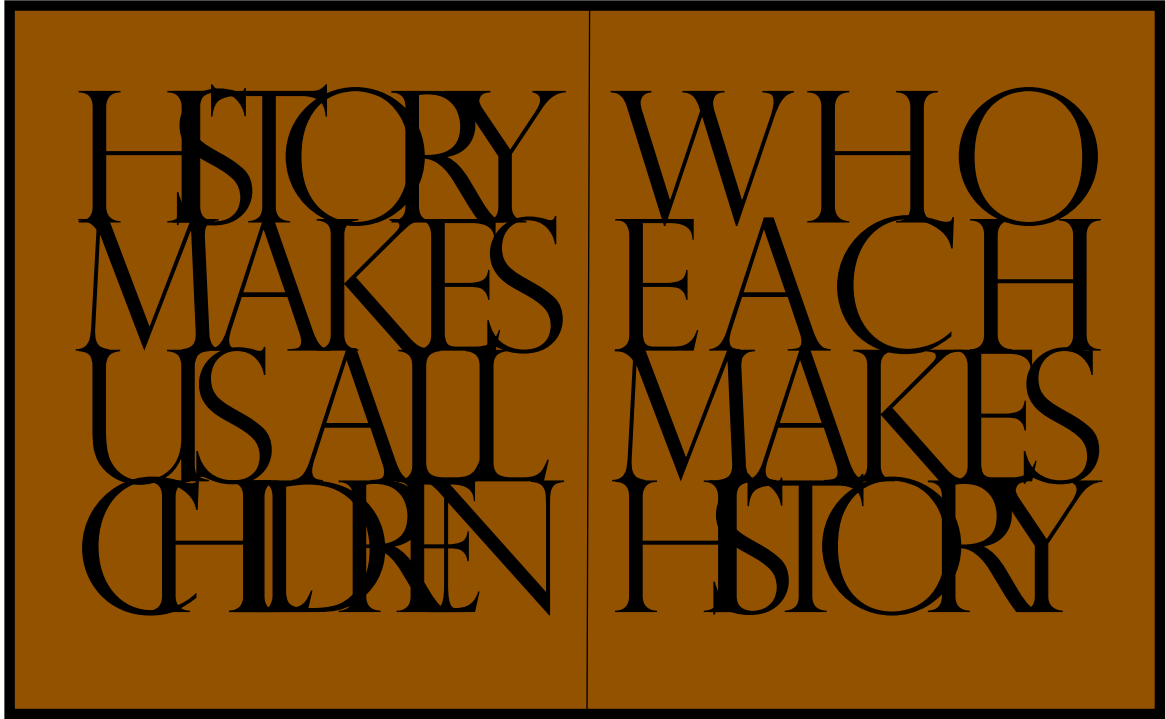
Andrea Mantegna



Andy Warhol

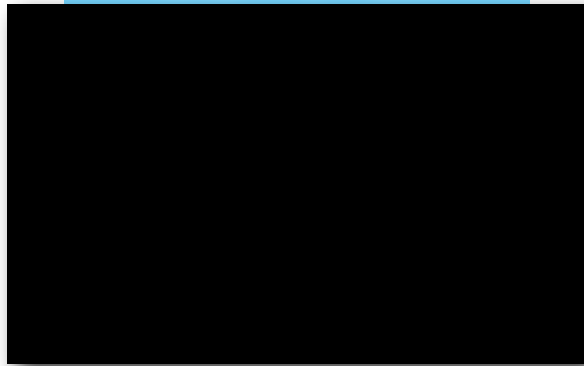


Anonymous

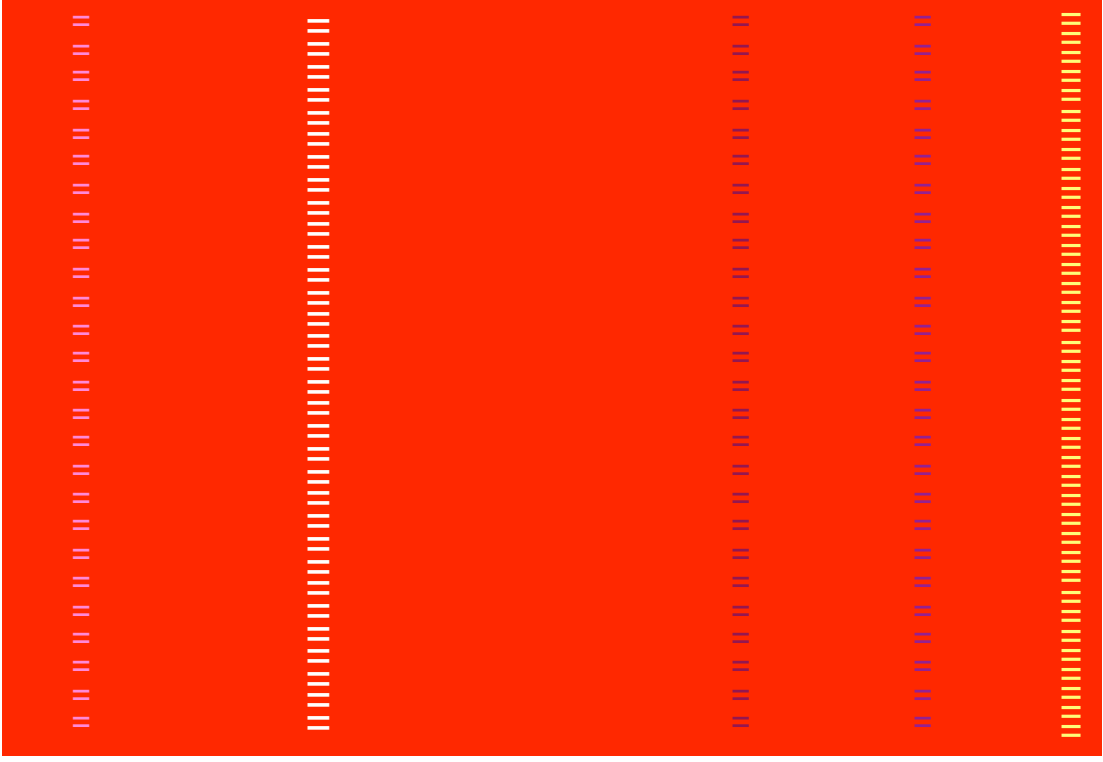
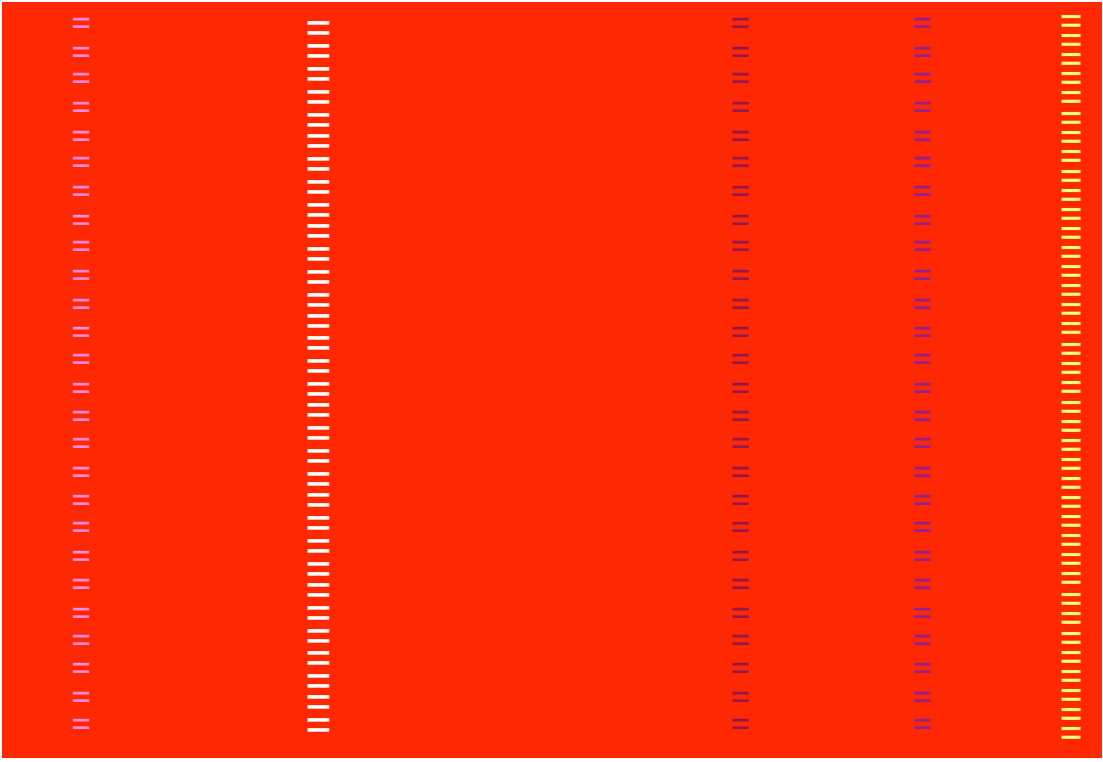


Auguste Rodin

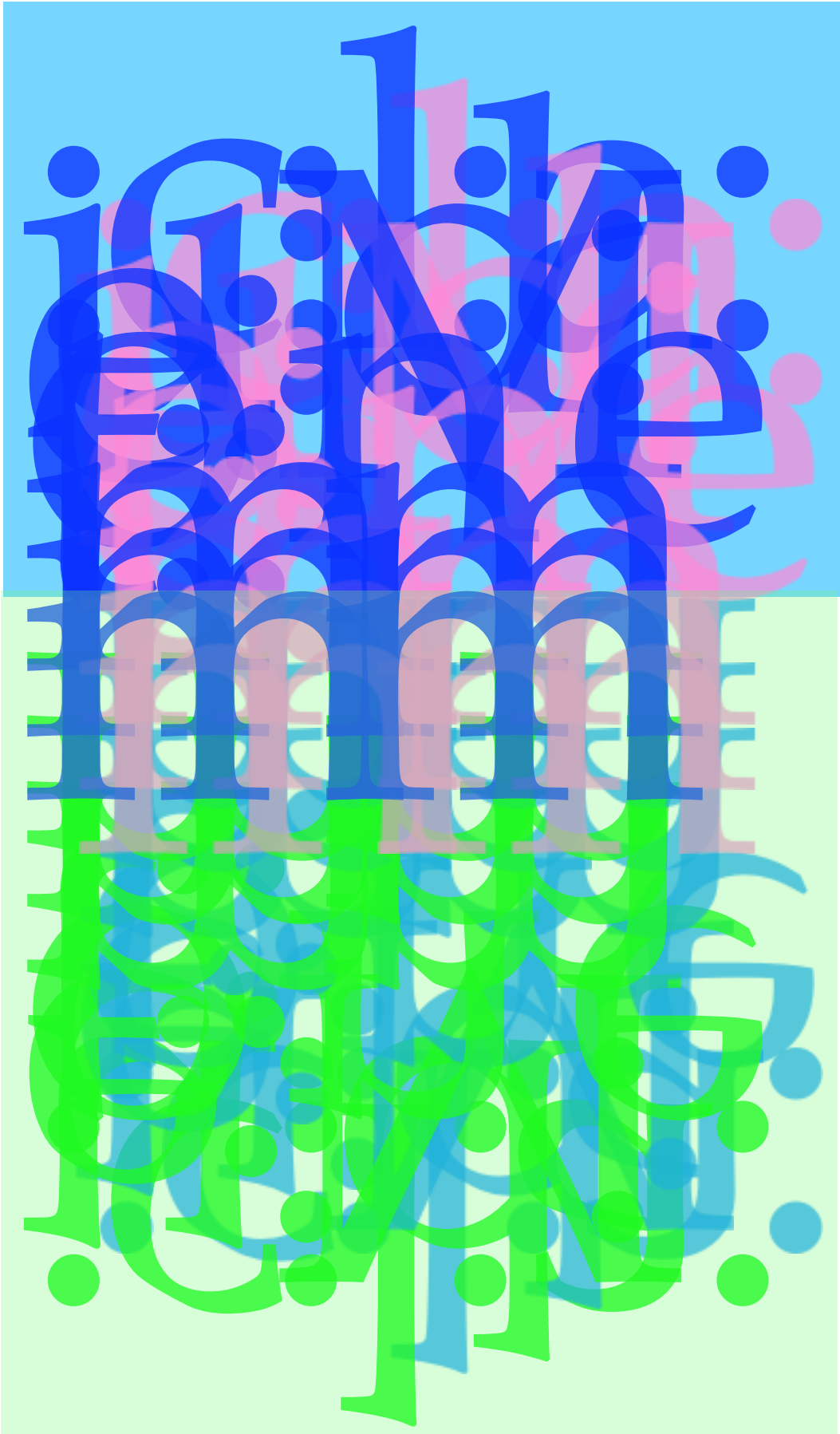
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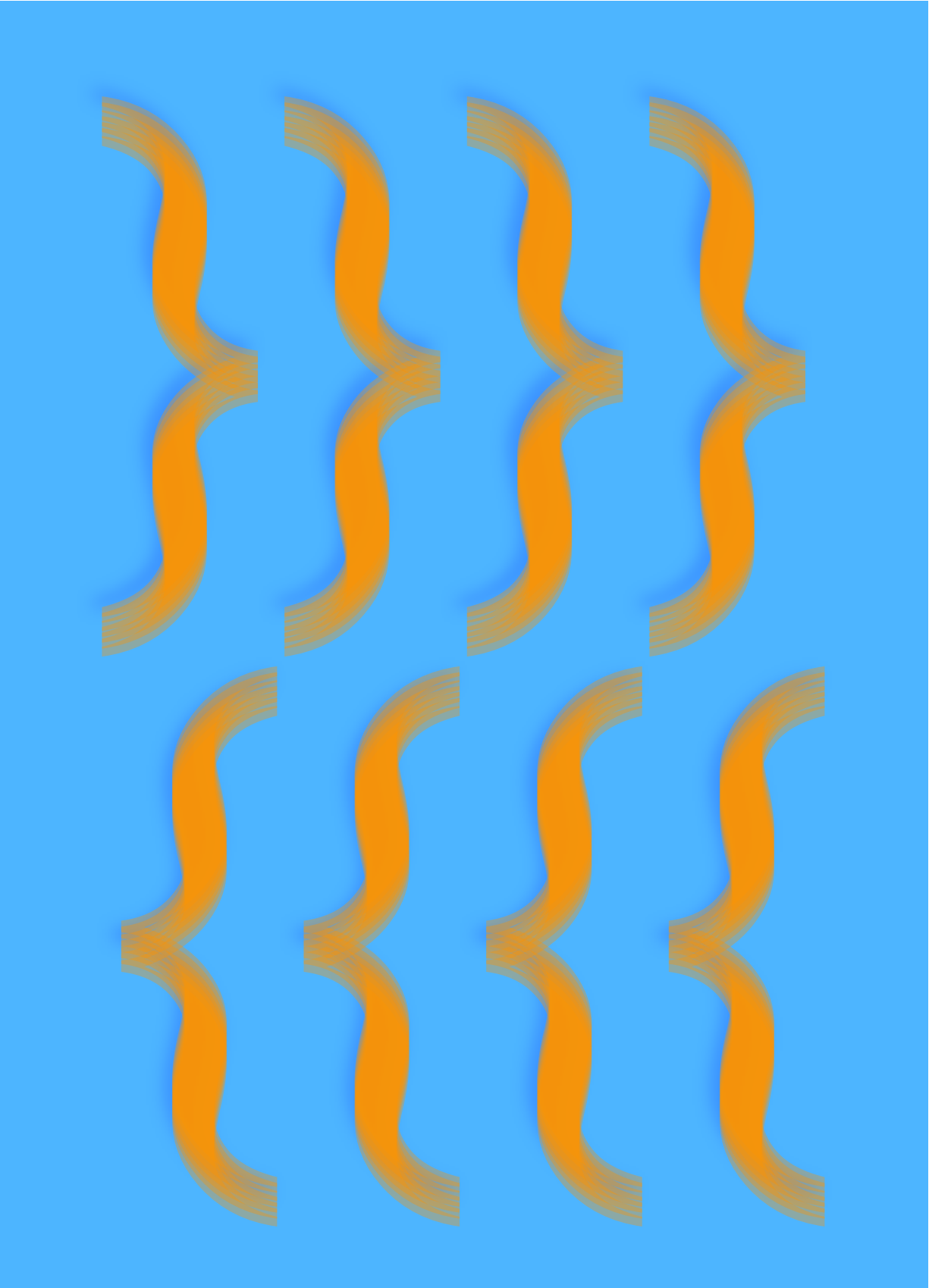
Barnett Newman



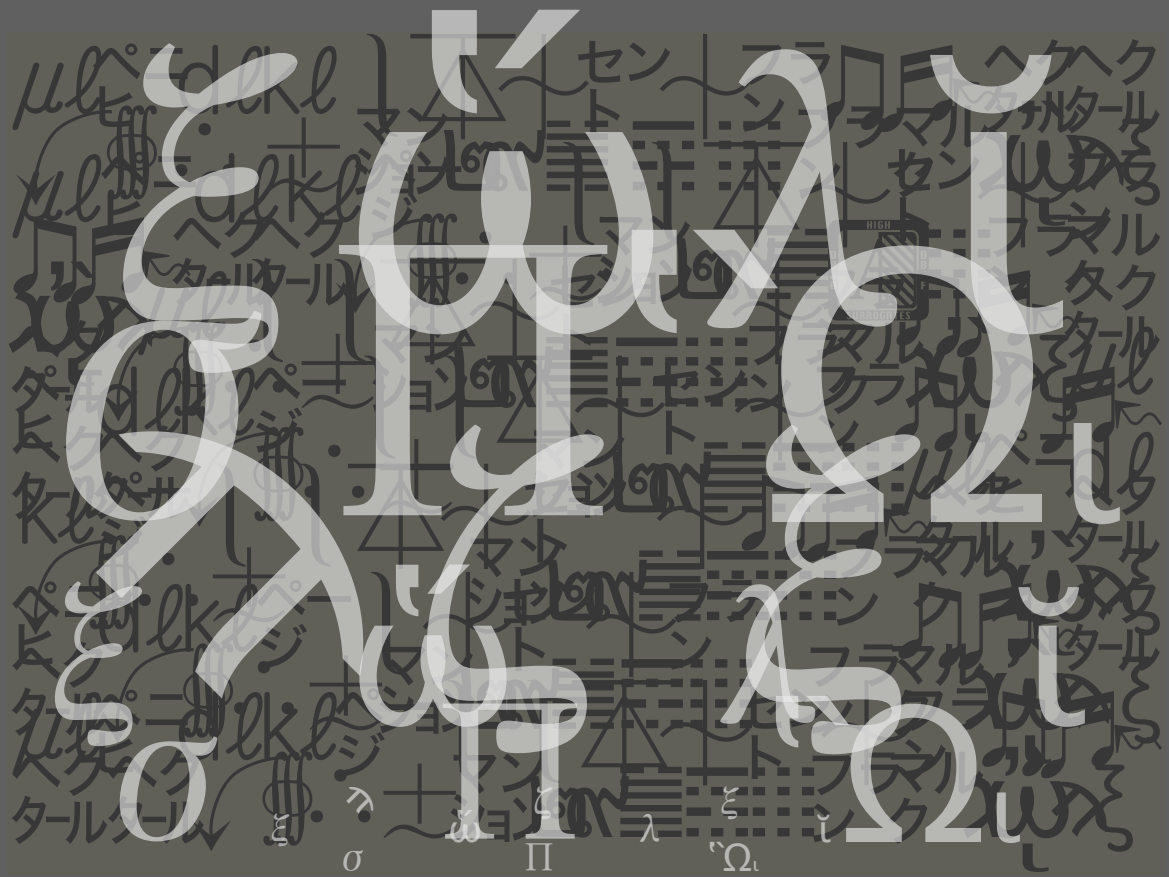
Claude Monet



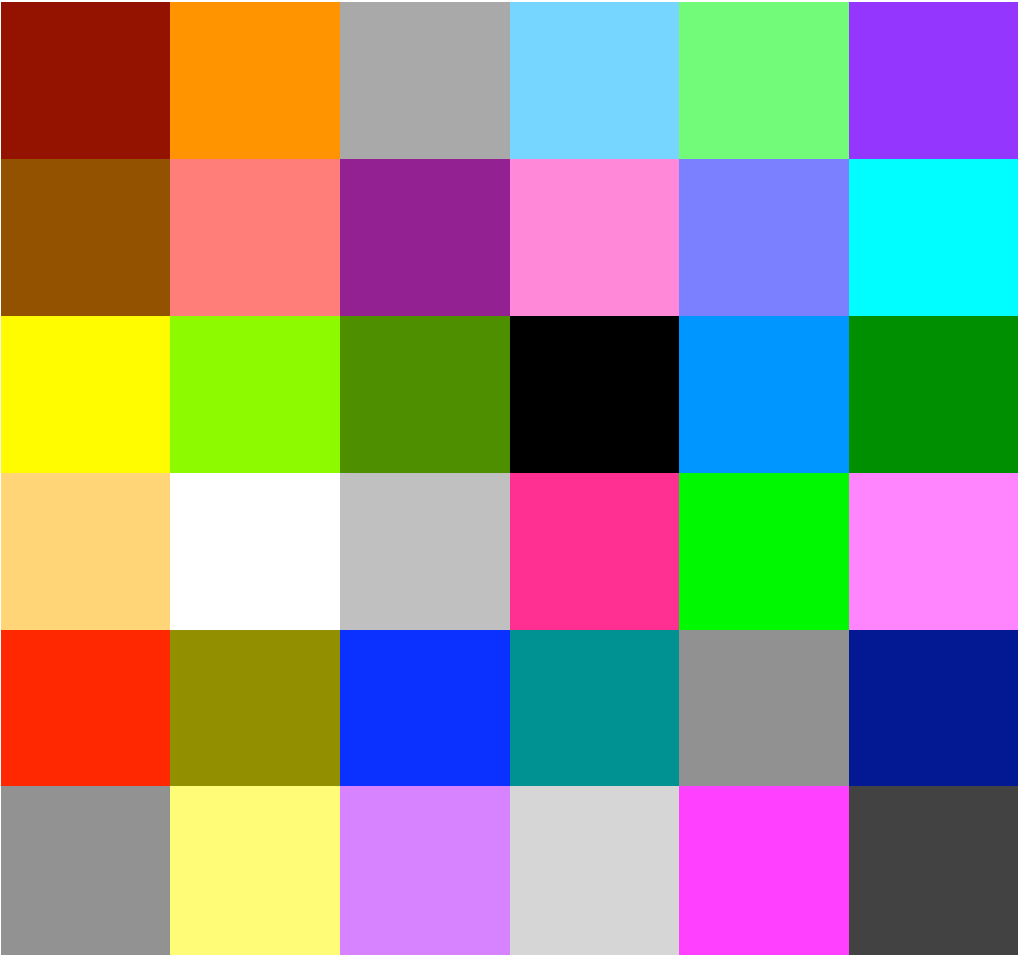
Constantin Brancusi



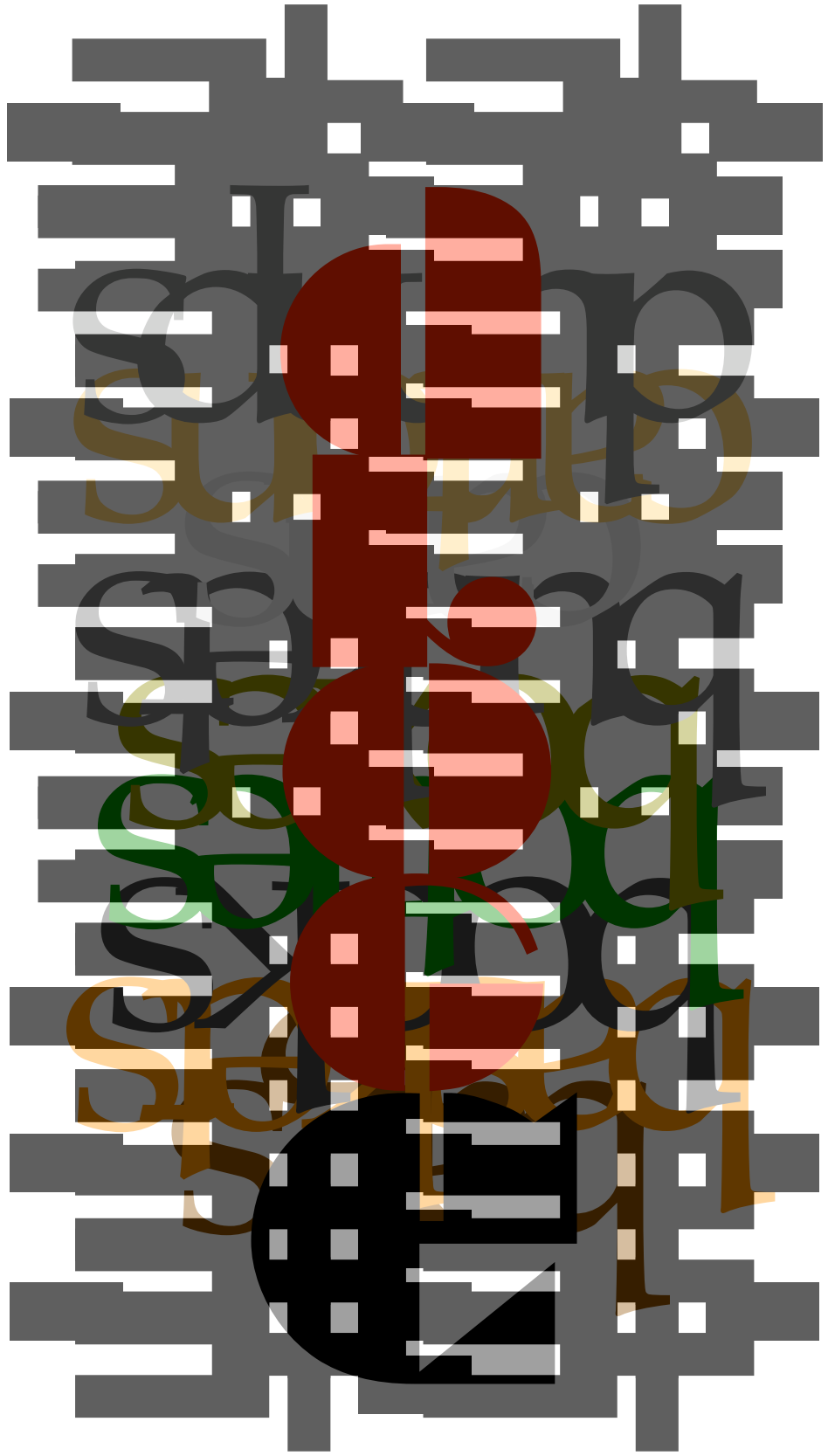
Cy Twombly



Ellsworth Kelly +
Gerhard Richter



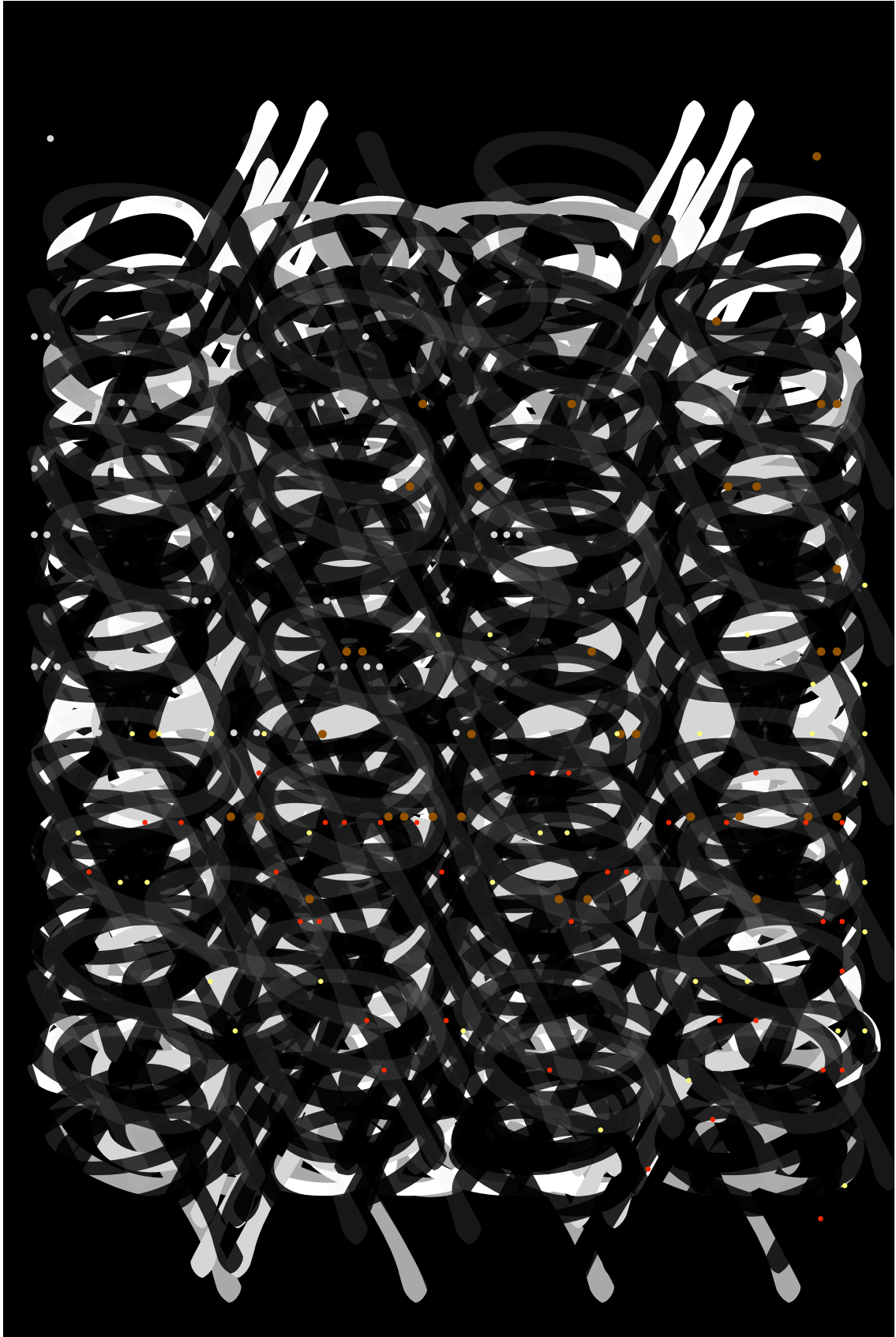
Georg Baselitz



Gustave Courbet



Jackson Pollock



Jeff Koons



Jenny Holzer

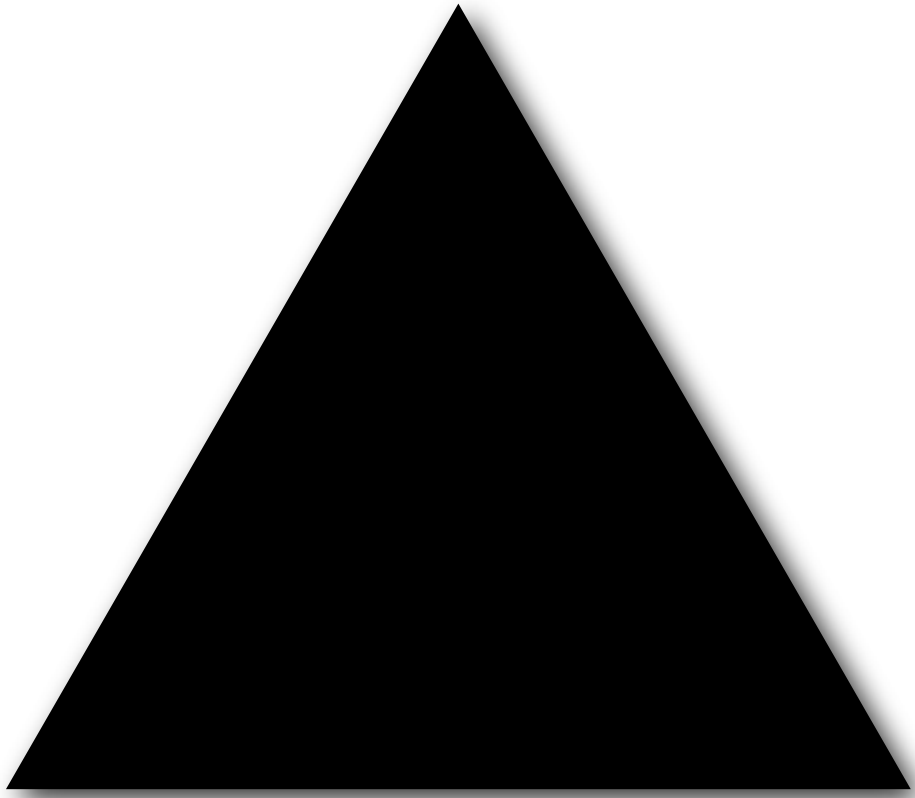
**JENNY
HOLZER**

Joseph Beuys

hare
v
fat veuys felt
e
y
s
school

A diamond-shaped graphic with a central vertical text 'veus' and horizontal text 'fat veuys felt' and 'hare' at the top and 'school' at the bottom. The central text is red, while the other text is brown. The diamond is formed by black triangles and thin black lines.

Kasimir Malevitch



Katsushika Hokusai

W 9/10

Kurt Schwitters



Marcel Duchamp

R. MUTT 1917

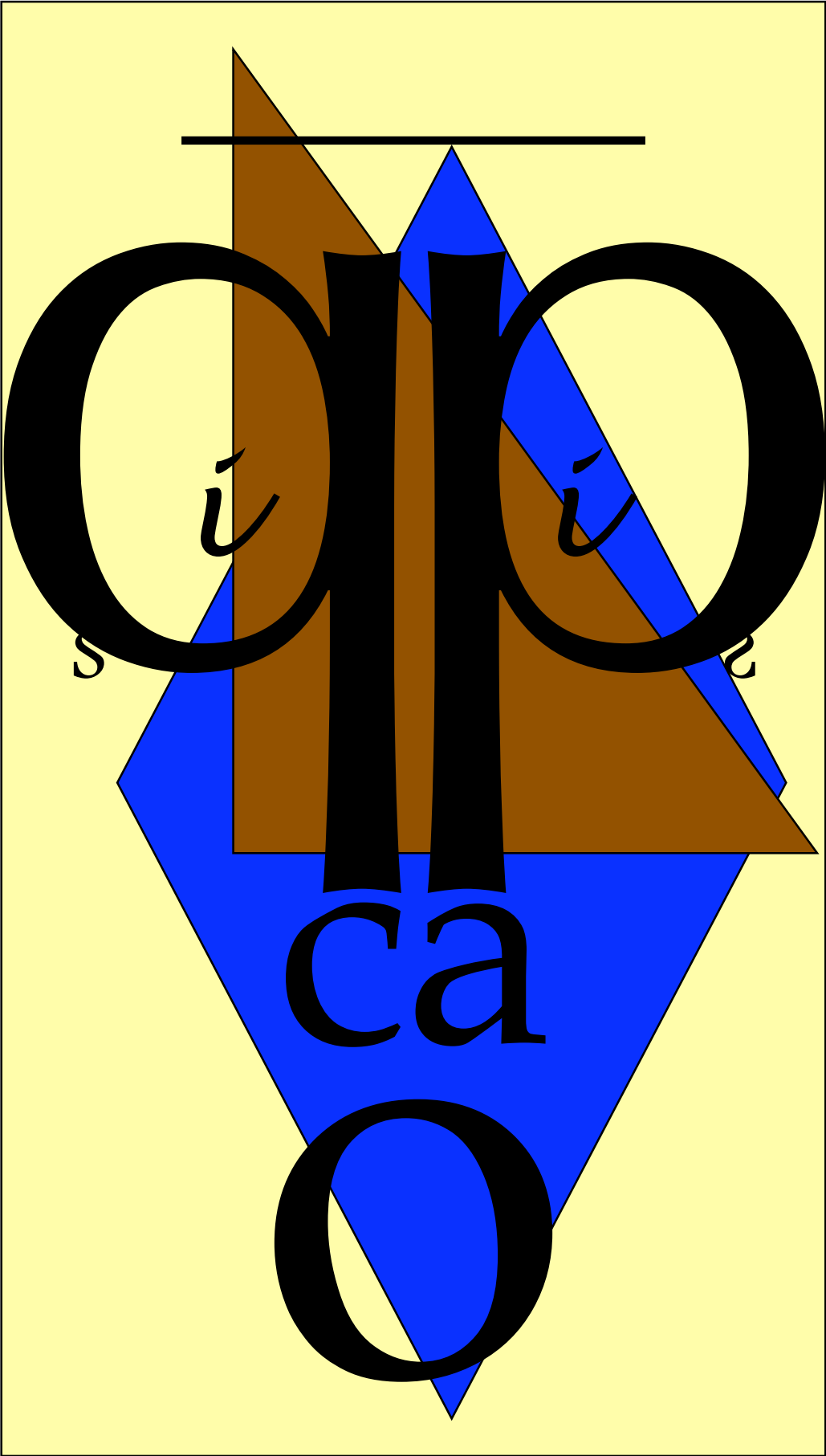
Mark Rothko

RO

TH

KO

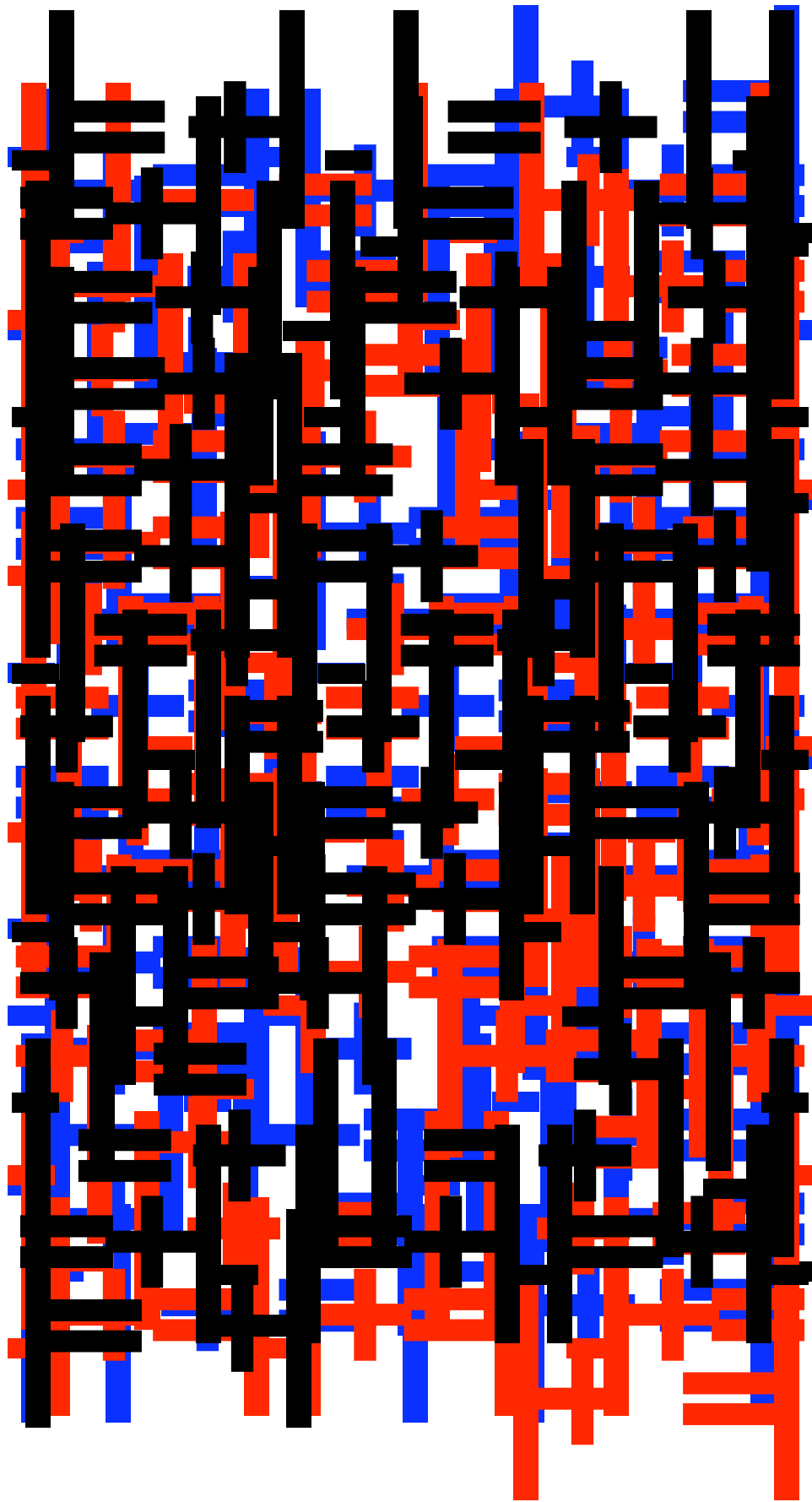
Pablo Picasso



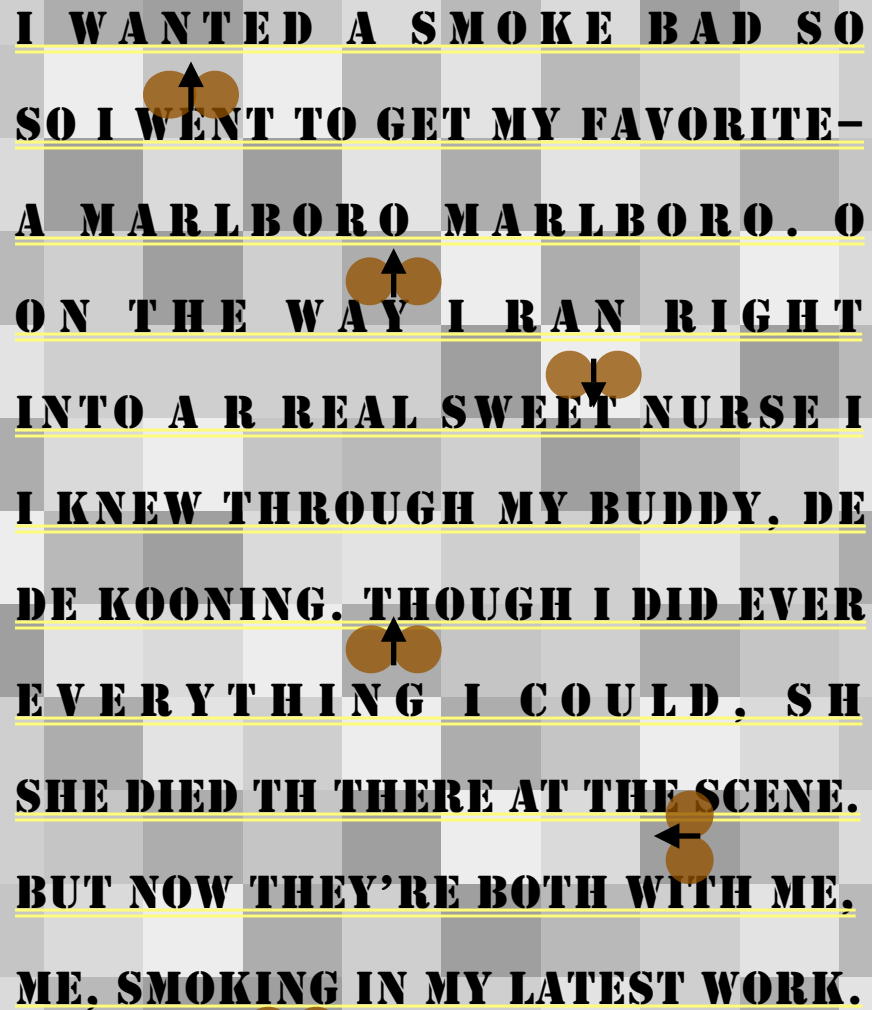
Pierre Auguste Renoir

There are no ugly people.

Piet Mondrian



Richard Prince



**I WANTED A SMOKE BAD SO
SO I WENT TO GET MY FAVORITE-
A MARLBORO MARLBORO. O
ON THE WAY I RAN RIGHT
INTO A R REAL SWEET NURSE I
I KNEW THROUGH MY BUDDY, DE
DE KOONING. THOUGH I DID EVER
EVERYTHING I COULD, SH
SHE DIED TH THERE AT THE SCENE.
BUT NOW THEY'RE BOTH WITH ME,
ME, SMOKING IN MY LATEST WORK.**

Richard Serra

Scalable Structure

Robert Ryman



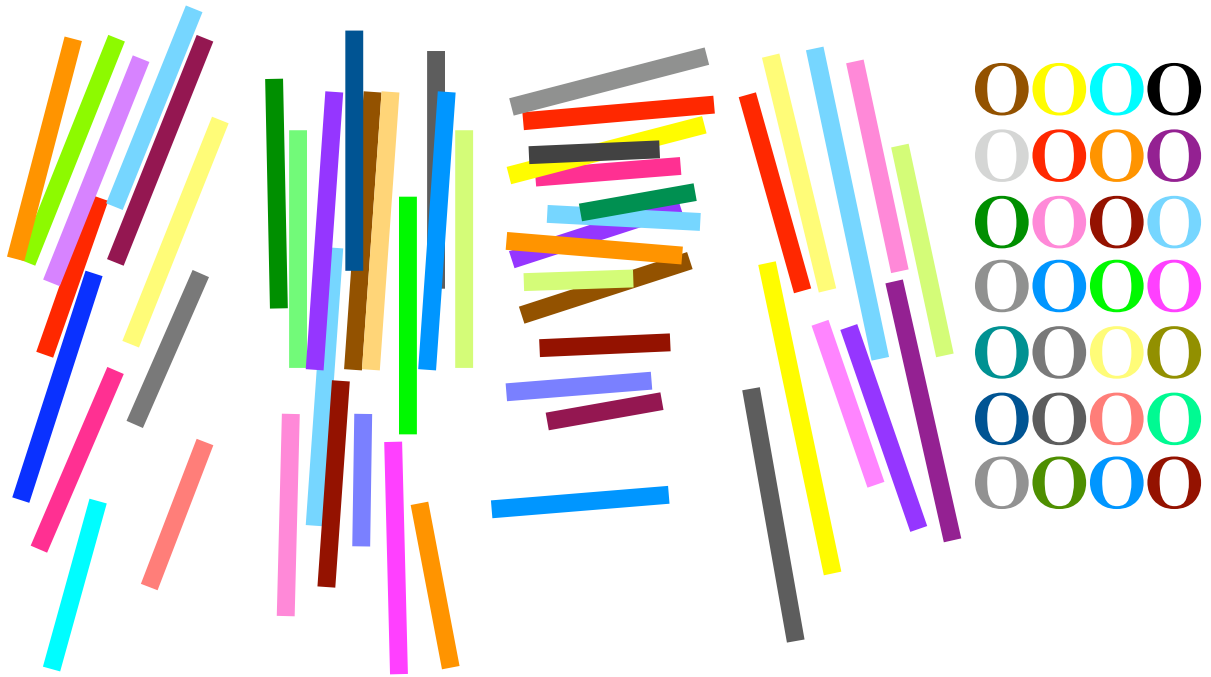
R. Ryman

Sophie Calle

Please call me!

Thomas Struth

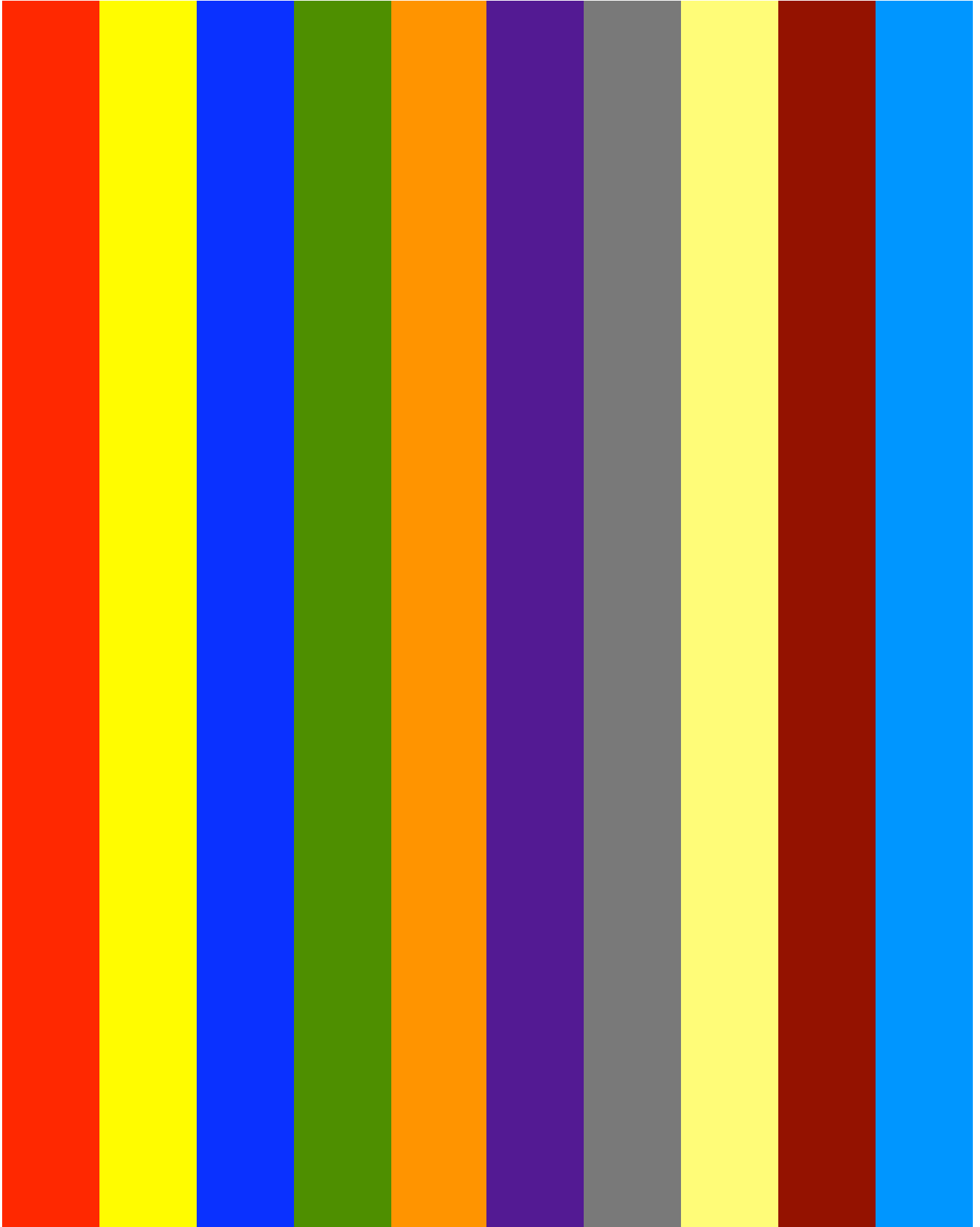
PRADO



Vincent VanGogh

*learning from
them learning
learning from
them learning
learning from
loves learning
learning from
loves learning*

Gene Davis

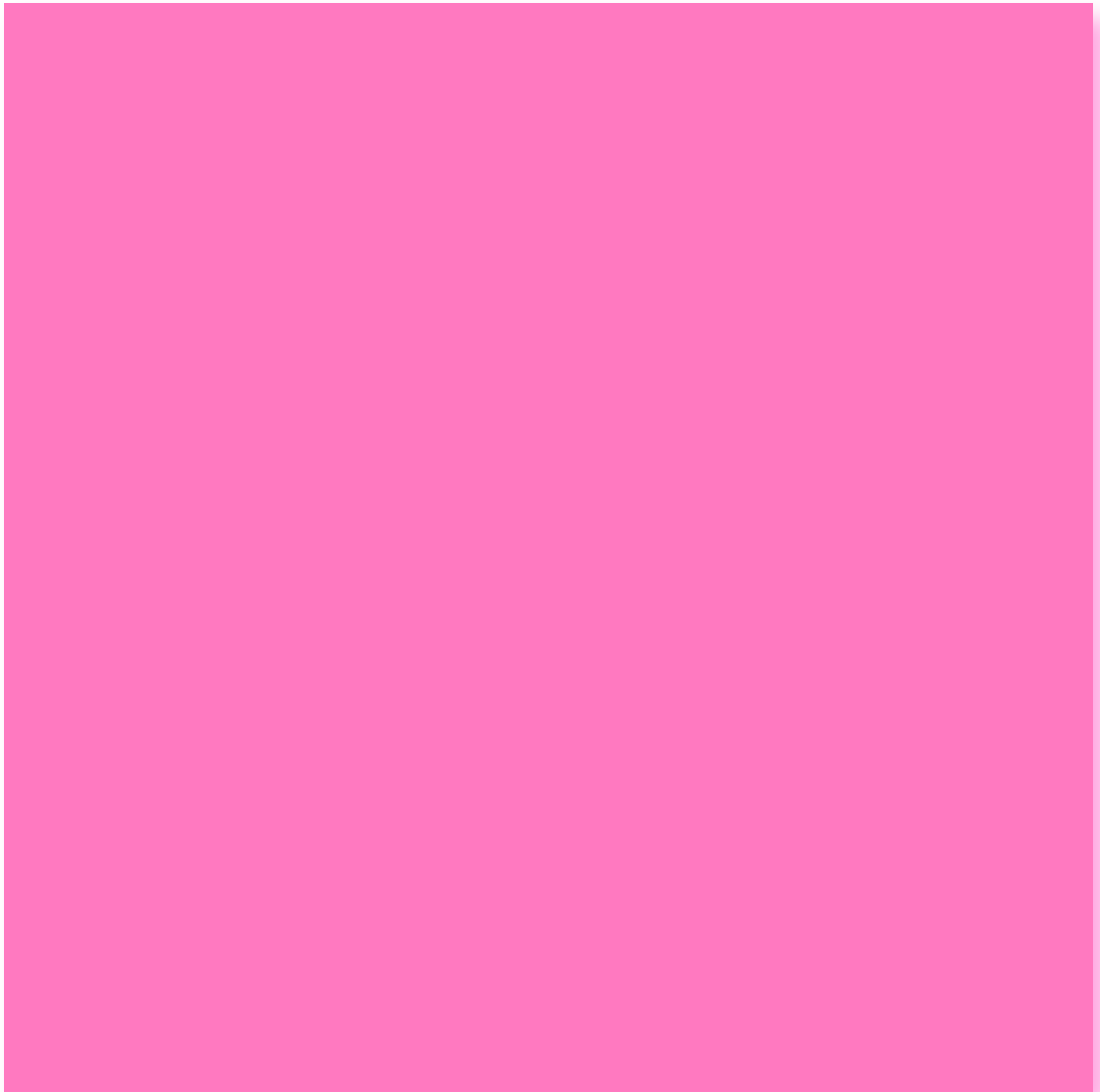


Xu Bing

S MED N S N A I A M S N F R O A K D A M E R A S O N A G O E F O R N D Y O T O M A S
V G G N V L E A I S S I F O A K D A M E R A S O N A G O E F O R N D Y O T O M A S
V E S H A E M P U S F E R R I G O P Y A F E S G I S T E R T O T A S
S C V A E C A S G O S P E R R I G O P Y A F E S G I S T E R T O T A S
V C K E T E A S G O S P E R R I G O P Y A F E S G I S T E R T O T A S
I O R I A I O G E S G O S P E R R I G O P Y A F E S G I S T E R T O T A S
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L O P A R N Y S G O S P E R R I G O P Y A F E S G I S T E R T O T A S
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I C O S G O S P E R R I G O P Y A F E S G I S T E R T O T A S
D O C T I L E X O S G O S P E R R I G O P Y A F E S G I S T E R T O T A S
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M A S G O S P E R R I G O P Y A F E S G I S T E R T O T A S
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S P O S G O S P E R R I G O P Y A F E S G I S T E R T O T A S
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L E S G O S P E R R I G O P Y A F E S G I S T E R T O T A S
S E T K S G O S P E R R I G O P Y A F E S G I S T E R T O T A S
A S G O S P E R R I G O P Y A F E S G I S T E R T O T A S
G G P A S G O S P E R R I G O P Y A F E S G I S T E R T O T A S
Y E V A O D I A E T I C A S E I A S G O S P E R R I G O P Y A F E S G I S T E R T O T A S
X E V A O B U N R O C A U C C I A N G I N O V E R C O V A L U M P E N O V A G



Yves Klein



Joseph F. Keppler is a sculptor living in Seattle
who works mostly in steel.

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