



*Untitled 2003*  
Greg Parker

**Publisher:** Greg Parker, Miller-Block, Kempner; 2003  
**Edition:** 1000  
**Trim Size:** 6" x 6"  
**Pages:** 40 text plus 8-panel cover  
**Composition:** 8.5/16 Frutiger Light by Bruce Kennett

**Presswork:** 5/5 (process plus spot gloss varnish)  
**Interior/Cover Stock:** Sappi Lustro Dull 80 cover  
**Printer:** The Stinehour Press  
**Binding:** Smyth-sewn, drawn-on 8-panel cover  
**Binder:** Acme Bookbinding

This diminutive book serves as an exhibition catalog and as a promotional piece for the artist. The book contains an essay; thirteen of the artist's paintings shown complete (in reduced size); seven details that show surface texture and artist's marks (reproduced at actual size); and three photographs showing the paintings as they appear when hung in well-lit architectural space. Through careful planning, the entire job ran on a single 25x38 sheet of high-quality cover stock. To emphasize the unusual personality and surface characteristics of Parker's paintings, selected parts of each painting are highlighted in gloss varnish. The interior is bound as 5:8s with two of the signatures as gatefolds. The sixth 8 is the cover, which is also a gate-fold in structure. Paintings were photographed by noted art reproduction specialist Bernard C. Meyers.

---

**BRUCE KENNETT STUDIO**

1234 WEST SIDE ROAD, NORTH CONWAY, NH 03860 • 603-447-2338 • BRUCE@BRUCEKENNETTSTUDIO.COM



GATEFOLD SHOWING A SERIES OF FOUR RELATED PAINTINGS

<p>The paintings become animated by a primal desire to continue seeing, generating a stream of subjective revelation, an infinite semiosis that is intimately ours, yet rigorously controlled. They present the viewer with a condition of simultaneity involving a multiplicity of issues that are without conclusion.</p> <p>Parker's paintings seem to deconstruct one's assumptions. The riddles they pose are not so much puzzles as mysteries of light. Each painting, or series of paintings, has a kind of plot — but with its meaning put into suspense. As one's experience with the work deepens, the mystery intensifies, causing the viewer to question complacency about his or her own self-awareness. The more one sees, the less one knows, but the more familiar this feeling becomes. An ambiguous space invites participation in its rapture. A situation is created that enables the viewer to expand a capacity for seeing subtleties of luminance, and by extension, of consciousness. Over time the experience of accumulated personal associations acclimates the viewer to their contradictions. It's not so much a set of problems that require a solution but rather a continual awakening to the ineffable qualities of the materials. The answers come back as questions.</p> <p style="text-align: center;"><small>TRACING PAGE   2003   132   DETAIL</small></p>	A full-size detail of a painting. It shows horizontal bands of color, including black, brown, and tan, with circular patterns overlaid on the surface. The texture appears rough and layered.
--	---

TYPICAL SPREAD: A TEXT PAGE FACES A FULL-SIZE DETAIL OF PAINTING SHOWING TEXTURE AND SURFACE MARKINGS



GATEFOLD SHOWING THE ARTIST'S STUDIO