

Micah Lexier

I'm Thinking of a Number:

Selected invitations, books, catalogues, packaged prints,
objects in multiple, t-shirts, projects in and for publications,
coins, and other printed matter, 1980 to 2010.

1992

N° 027 Wallpaper, 1992

Wallpaper, silkscreen-printed in grey and red; unnumbered edition of 100; sealed roll: 27 inches long x 2 inches diameter (68.5 x 5 cm)

N° 028 Works and Eats With, 1992

One poster in two parts, on coloured paper (light brown on front, white on back), letterpress-printed in black on brown side; published by Incontri Internazionali d'Arte; made as part of the group exhibition Artedomani 1992 Punt di Vista, Spoleto, Umbria, Italy, and presented in existing advertising venues throughout Spoleto for the duration of the exhibition; unnumbered edition of 100; each part: 39.375 x 27.5 inches (100 x 70 cm)

This work came out of a stay in Spoleto, Italy in 1992 when I was installing a work for the exhibition Artedomani 1992 Punt di Vista. Every day the hosts of the exhibition treated the artists to lunch at a local trattoria. Immediately, I noticed there was another group of people eating together every day as well. I introduced myself and found out that they were a group of men who worked and ate together every day. I asked each man for his signature and used these to create a portrait of the group. I produced a set of two letterpress posters which, when joined end-to-end, created one complete object. The size of the posters was based on a regional,

standard advertising size, and a local printing company produced the posters, which were posted around the city for the duration of the exhibition.

N° 029 Name and Family Name, 1992

Exhibition invitation on a manila envelope, letterpress-printed in dark grey on front; the Stride Gallery, Calgary, September 9 to October 3, 1992; 4 x 9 inches (10 x 23 cm)

N° 030 Name and Family Name, 1992

Exhibition catalogue; texts by Reesa Greenberg; design by Micah Lexier; published by The Stride Gallery, Calgary; 48 pages, 28 images, including printed endpapers; offset-printed, with letterpress-printed cardboard cover, spiral bound; 8 x 6.75 x 0.375 inches (20.5 x 17 x 1 cm)

N° 031 A Bloodline (Daughter of), 1992

White T-shirt, silkscreen-printed in grey and red on front; one version printed with text in grey and signatures in red; one version printed with text in red and signatures in grey; made on the occasion of the group exhibition Artedomani 1992 Punt di Vista, Spoleto, Umbria, Italy; small, limited edition; edition size unknown

1993

N° 032 Preparatory Drawings for a Portrait of the Morrish Family, 1993

Set of five prints on Kozuke paper, silkscreen-printed in black and grey, with a title page and a colophon with embossed studio logo, signed and numbered in graphite on front, packaged in a grey foil-stamped, black cloth-covered box, with a grey ribbon to assist in lifting of the prints; printed and published by Open Studio, Toronto; printed by Allen Ash and Cameron Sharpe; numbered edition of 18; each print: 12 x 12 inches (30.5 x 30.5 cm); box: 12.5 x 12.5 x 0.625 inches (32 x 32 x 1.5 cm)

This series of silkscreen prints used as its source material the preparatory drawings for the artwork Portrait of the Morrish Family. In preparation for this sculpture I asked each family member to send me a piece of paper with a number of examples of their handwritten name. To make the sculpture I chose one example of each person's name and had it laser-cut out of stainless steel in a quantity equal to their age. This print edition is a reproduction of the pages that the family members sent me, with the handwriting printed in black. The one I used for the sculpture was printed in gray. On the colophon page I asked the printer of the edition to sign my name.

N° 033 Works in Multiple Format/ (With), 1993

Set of two exhibition invitation posters on newsprint, webpress-printed in black, folded, packaged in a white envelope, offset-printed in black; Kamloops Art Gallery, Kamloops, B.C., October 21 to November 14, 1993 (concurrent); each poster: 23 x 17 inches unfolded (58.5 x 43 cm); envelope: 12 x 9 inches (30.5 x 23 cm)

N° 034 Untitled Centrefold, 1993

Two-page magazine project on coated paper, offset-printed in black; contribution to Homogenius 3, a publication in the form of a magazine featuring one-page contributions by members of the Homogenius collective; distributed free of charge; 13 x 9.75 inches (33 x 25 cm)

I was part of a collective of artists who were given the task of creating one page each for a magazine-style bookwork. I teamed up with Regan Morris, one of the other artists in the collective, to create the centerfold. We each created our own page that would also line up to form a larger image.

N° 035 Book Sculptures, 1993

Bookmark on card, double-sided, offset-printed in black; made to be inserted into the publication Micah Lexier: Book Sculptures, Oakville Galleries, Oakville, Ontario; one version printed with full exhibition sponsorship, details on reverse; one version with artist's name and title; 8.25 x 2 inches (21 x 5 cm)

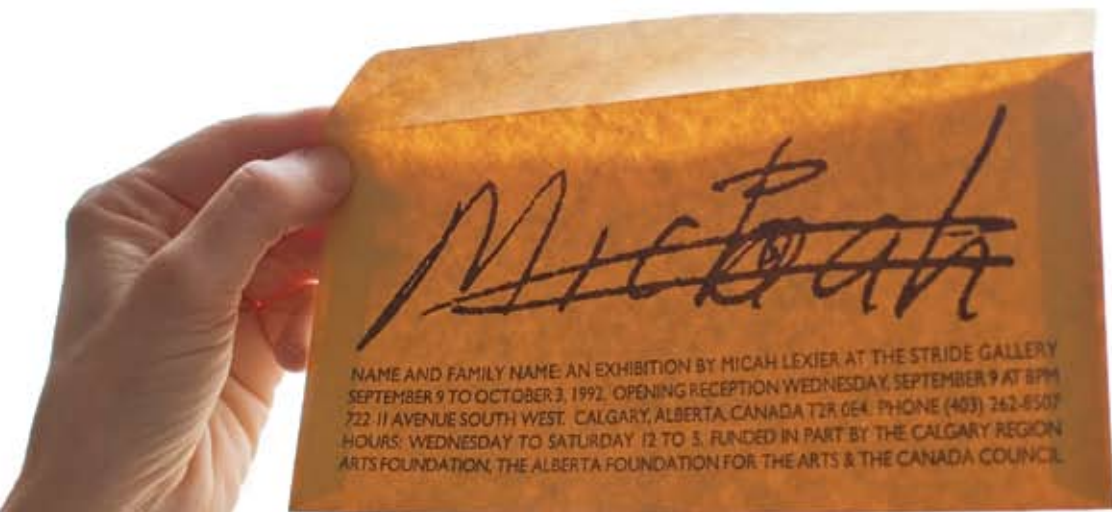
N° 027



N° 028



N° 029



N° 030



“I’m thinking of a number...”
Christina Ritchie

I was visiting Micah one day in his home office in Toronto when I noticed on the wall beside his desk a sheet of paper on which he’d written, “I’m thinking of a number.” He said he thought of this as a possible title for a future exhibition. I have borrowed the phrase as the title for this text for a number of reasons, but mostly for the playful allusion it provides to the most basic characteristic of the material that comprises this volume. Ephemera, multiples, editions, magazines, broadsides, business cards—however they are realized in form, these things are always realized in number, in a quantity of more than one.

Numbers as quantities, as expressions of proportion or relation, as measurements of time—even as graphic signs—have had a prominent role in Micah Lexier’s production over the entire course of his career. It seems logical, then, that works produced in number should have a central position in his practice. Indeed, within Lexier’s oeuvre, the usual attributes of ephemera—informal, contingent, supplementary—are often employed in these pieces as key elements of the project or exhibition they announce; or, in many cases, are formally realized as artworks in their own right. Insofar as many of his works are operations upon numbers, so the form in which they are realized often reflects this numerical ordering, accomplishing a seamless reciprocity of content and form. For someone with such a clean, minimalist design sensibility, there is an orderliness to these works that is very satisfying.

Lexier’s formal play with numbers does not really become dominant in his practice until the early 1990s, but his sense of conceptual reciprocity between form and content is already evident in one of his very earliest exhibition announcements. For his MFA graduation show at NSCAD, he manufactured a prize ribbon as the

The Press of the Nova Scotia College of Art and Design
5163 Duke Street, Halifax Nova Scotia Canada B3J 3J6

The Press of the Nova Scotia College of Art and Design gratefully acknowledges the law firm McInnes Cooper for providing a sustaining operations grant over the years 2008–2011.

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www.smallprojectstudio.com
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Printed and bound in Canada

Available through D.A.P./ Distributed Art Publishers
155 Sixth Avenue, 2nd Floor, New York, N.Y. 10013
Tel (212) 627.1999 Fax (212) 627.9484



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