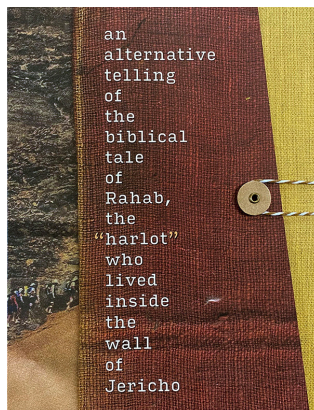


Two New Books by Author/Designer Warren Lehrer

Depict Stories of Survival and Push Boundaries of What a Book Can Be



Jericho's Daughter

written & designed by
Warren Lehrer

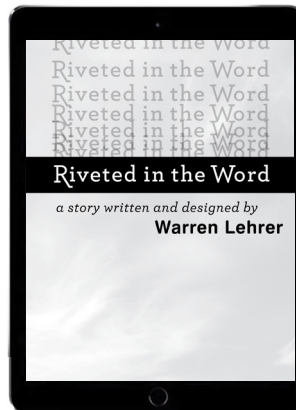
images & objects by
Sharon Horvath

EarSay

Dos-à-dos, softbound, \$42

ISBN: 979-8-9897802-0-4

Pub Date: June 1, 2024



Riveted in the Word

written & designed by
Warren Lehrer

programmed by
Artemio Morales

soundtrack by
Andrew Griffin

EarSay electronic book, \$4.99

ISBN: 979-8-9897802-1-1

Pub Date: June 1, 2024

Contact: **Dale Eisinger** dale@earsay.org (208) 515.4032

EarSay is proud to launch two new publications written and designed by author/designer/visual literature pioneer **Warren Lehrer**. Both releases depict stories of survival while pushing the boundaries of what a book can be.

Jericho's Daughter is an alternative telling of the biblical tale of Rahab, the Canaanite “harlot” who lived in a mud hut inside the wall of Jericho. One of only a few characters who appear in the Old and New Testaments, Rahab is lauded by both Jews and Christians as a reformed sinner and a symbol of faith in a singular, all-powerful God. Lehrer learned that version of her story in Hebrew school. In this anti-war, feminist reimagining, he places Rahab center stage, revealing a very different perspective on the meaning of her story. The beautifully produced, full-color book is illuminated with original images and objects created by acclaimed painter/artist **Sharon Horvath**. Bound in a *dos-à-dos* binding, once used to bind Old and New Testaments together, Part 1 takes a closer look at Rahab’s interaction with the two Jewish soldiers sent to scout out the military readiness of Jericho, and the deal she struck with them. Part 2 consists of a *Catalogue of Artifacts* (and facsimiles), including translated excerpts of Rahab’s secret diaries, written during her decades as an Israelite wife and mother.

A new kind of ebook, *Riveted in the Word* is inspired by the true story of a woman’s hard-fought battle to regain language after a devastating stroke. Written and designed by Lehrer, this multimedia book app places the reader inside the mind of a retired professor as she recalls her journey with Broca Aphasia. The custom interface toggles between columns of text that readers navigate at their own pace, and animated sections that evoke gaps between perceptions (thoughts, memories, desires) and the words needed to communicate. This deeply moving story about overcoming seemingly insurmountable obstacles is told in a fascinating new way, with kinetic typography and an original soundtrack by composer, multi-instrumentalist **Andrew Griffin**. Programmed by web/electronic literature developer **Artemio Morales** at AltSalt, this e-edition of *Riveted in the Word*, made for iPad, iPhone, and Mac computers will be available (June 1) through the Apple Store.

Heralded as “an oracle of the 21st century book” (AIGA), “an innovator and boundary breaker” (Center for Book Arts), and a “pioneer of visual literature and design authorship” (Ladislav Sutnar Prize), Lehrer describes a fluid vision of a what a book can be. “Printed on paper or delivered electronically, the book rises from existential crisis, as writers, designers, and publishers embrace its

unique qualities as an intimate, dynamic, time-based, and often visual medium for telling stories.” Both *Jericho’s Daughter* and *Riveted in the Word* are based on short stories written by Lehrer that portray characters grappling with tremendous challenges, be it war and peace, disease and disability, tests of faith and perseverance. One is made of words and images, printed on archival paper in four colors of ink, bound by hand with thread and buttons. The other is composed with words and textures; black, white, and grays; animation, sound and music. Both publications create haptic, sensuous, and empathic reading experiences, and use bifurcated structures that reveal lives that have been ripped apart and begun anew.

EarSay is a Queens, New York based, non-profit arts organization dedicated to nurturing and portraying stories of uncelebrated individuals and communities. Projects bridge the divide between documentary and expressive forms in books, exhibitions, on stage, in sound, and electronic media.

Jericho’s Daughter is available June 1st at select bookstores and outlets, and directly through EarSay at <https://earsay.org/shop/>.

Riveted in the Word is available June 1st through the Apple App Store at: <https://apps.apple.com/us/app/riveted-in-the-word/id1588132518>

A portion of proceeds from *Jericho’s Daughter* go to the Women Wage Peace.

A portion of proceeds from *Riveted in the Word* go to the American Stroke Association.

Double Book Launches include reading/performances with actor/author Najla Said (*Jericho’s Daughter*), actor/author Judith Sloan (*Riveted in the Word*). [May 31, Center for Book Arts](#), NYC; [June 1, Topaz Arts](#), Woodside, Queens; [August 3, Blue Hill Library](#). Other upcoming events at [Electronic Literature Conference, July 19](#), Pratt Institute, University of Wisconsin/Madison, and more.

Jericho’s Daughter EPK: <https://warrenlehrer.com/jerichos-daughter-press-kit/>

Riveted in the Word EPK: <https://warrenlehrer.com/riveted-in-the-word-press-kit/>

[Jericho’s Daughter Project Page](#). [Riveted in the Word Project Page](#).

For more info, contact **Dale Eisinger** at dale@earsay.org, (208) 515.4032. To arrange an interview or public presentation with **Warren Lehrer**, contact: warren@earsay.org. (718) 607.3849.

ABOUT THE AUTHOR & CONTRIBUTORS

Warren Lehrer www.warrenlehrer.com is a writer and designer known internationally as a pioneer in the fields of visual literature and design authorship. His solo and collaborative projects explore the vagaries and luminescence of character, the relationships between social structures and the individual, and the pathos and absurdity of life. His books, acclaimed for capturing the shape of thought and reuniting the oral and pictorial traditions of storytelling with the printed page, include: *A Life in Books: The Rise and Fall of Bleu Mobley* (Goff Books); *Ouvert Oeuvre: Openings*, with Adeena Karasick (Lavender Ink); *Five Oceans in a Teaspoon*, with Dennis Bernstein (Paper Crown Press); *Crossing the BLVD: strangers, neighbors, aliens in a new America*, with Judith Sloan (W.W. Norton); *The Portrait Series* (four-book suite, Bay Press); *GRRRHHHH: a study of social patterns*, with Bernstein and Sandra Brownlee (Center for Editions); *French Fries*, with Bernstein (VSW Press); *i mean you know* (VSW); and *versations*. Lehrer has received many honors for his books and multi-media projects, including: The 2019 Ladislav Sutnar Lifetime Achievement Prize, 2016 Center for Book Arts Honoree, the Brendan Gill Prize, the Innovative Use of Archives Award, the International Book Award for Best New Fiction, the Independent Publisher Outstanding Book of the Year Award, a Special Recognition Award from the Society of Typographic Arts, three AIGA Book Awards, two Type Directors Club Awards, two Design Incubation Awards, a Media That Matters Award; Fellowships from the National Endowment for the Arts and New York Foundation for the Arts; and grants from the New York State Council on the Arts, and the Rockefeller, Ford, Greenwall, and Furthermore

Foundations. His work has been exhibited widely and is in many collections including MoMA, The Metropolitan Museum of Art, L.A. County Art Museum, The Getty Museum, The Walker Art Center, Georges Pompidou Centre, and Tate Gallery. Lehrer is also a performer and has co-written four plays and one opera. His books often sit at the center of multibranching projects that include performance, exhibition, animations and video. *Riveted in the Word* is his first book app. A frequent lecturer, keynote speaker, performer and presenter at universities, art and literary centers, and bookstores, Lehrer is a founding faculty member of the *Designer As Author/Entrepreneur* MFA program at the School of Visual Arts, and Professor Emeritus at Purchase College, SUNY.

Sharon Horvath www.sharonhorvath.com creates paintings on canvas and paper that depict invented, animated, composite forms, combine bodily structures with urban, rural, extraterrestrial spaces, explosions, cars, plumbing, and kitchenware. About her most recent solo exhibit “Small Myriad” (2024) at Lori Bookstein Projects, NYC, Benjamin Degen writes, “Horvath’s paintings contain the stuff of everyday life. Her common materials connect with the uncommonness that exists in all things.” In *The New York Times*, Roberta Smith describes another Horvath exhibit “Owls Stare at Paintings’ Busted Eyeballs” (Pierogi Gallery, 2019) as “a dense novelistic show that lays before us the important ways memories can figure in art-making.” Horvath has been the subject of numerous exhibitions in New York, Philadelphia, Boston, Provincetown, and internationally, and is represented in many public and private collections, including the Cleveland Museum of Art and The National Academy of Design. Her countless awards and grants include the Fulbright-Nehru U.S. Scholar Grant, John Simon Guggenheim Memorial Foundation Grant for Painting, the Jacob H. Lazarus-Metropolitan Museum of Art Rome Prize from the American Academy in Rome, the Anonymous was a Woman Award, the American Academy of Arts and Letters Richard and Hilda Rosenthal Award for Painting, the Edwin Palmer Prize in Painting from the National Academy Museum, and two Pollock-Krasner Foundation Grants. Horvath earned her BFA from Cooper Union, New York, and her MFA from Tyler School of Art, Philadelphia. Horvath is Professor of Art and Chair of the Painting and Drawing Department at Purchase College, SUNY. She lives and works in New York City and upstate in Andes, New York.

Andrew Griffin www.andrewgriffinmusic.com/music is an award-winning violist, composer, and orchestrator. He has performed in such diverse settings as Saturday Night Live, Radio City Music Hall, the viola section of the New York Philharmonic, the Houston Symphony Orchestra, and the Orchestra of St. Luke’s. Since 2019, he has held chairs for multiple Broadway shows. His original compositions, arrangements, and orchestrations have also been commissioned by notable ensembles such as the Seattle Symphony Orchestra Chamber Series, Simply Three, Sphinx Virtuosi, the Queens College Orchestra, and Traverse City Dance Company. Prior to *Riveted in the Word*, Griffin collaborated with Lehrer on the soundtracks for the *Five Oceans in a Teaspoon* animations.

Artemio Morales www.artemiomorales.com is a creative technologist whose interests lie at the intersection of storytelling, art, and technology. A programmer by trade, he is founder of AltSalt, a publisher and promoter of innovative, creative work by alternative voices, as well as Artmayu Studios, a studio dedicated to exploring electronic literature and its capabilities around interdisciplinary, collaborative forms of expression.

SELECTED PRAISE FOR WARREN LEHRER

“In Lehrer’s books... words take on thought’s very form, bringing sensory experience to the reader as directly as ink on paper can allow. Once considered too far ahead of his time... now the times are beginning to catch up to him.” **The New York Times Book Review** *Julie Lasky*

“In Lehrer’s extraordinary books, full of typographic innovation, he seeks to trap thought, sound and speech in time and space on the printed page. The result is theater. The reader (viewer/listener) experiences the pathos within the mundane aspects of everyday life. Reality, fantasy, along with art and literature, travel parallel but inseparable roads.” **Print Magazine** *Philip Meggs*

“We honor Warren Lehrer, innovator and boundary breaker, for his unique marriage of writing and typography... for extending the often-rarified field of book arts to the broader worlds of contemporary literature, design and art...” **The Center for Book Arts** 2016 Honoree

“In Warren Lehrer’s ingenious, one-of-a-kind novel, *A Life in Books: The Rise and Fall of Bleu Mobley*, we see all the covers of all 101 books supposedly written by the narrator over the last several decades... A tour-de-force!” **Studio 360** Kurt Andersen

“*Five Oceans in a Teaspoon* is an engaging masterwork that has only a handful of precedents in literary and design history. Lehrer’s graphic scoring turns each line, word, and breath into an opportunity for transformation... The effect is remarkable and the range of graphic innovation impressive.” **Los Angeles Review of Books** Johanna Drucker

“Warren Lehrer’s books and multi-media works have influenced two generations of designers and changed the way books can be seen and experienced for all times.” **Design Matters** Debbie Millman

“A stunningly unique take on the novel. With *A Life in Books*, Lehrer has upended the modern novel form and its narrative limitations, creating a rich and engaging story through visual literature. Mindblowing... reality bending... a laugh riot and visual feast.”

Independent Publisher Outstanding Book of the Year Award

“*A Life in Books* is a book-lover’s fictional treat of books that never were... Ultimately, it is about how the sadness of life is transformed into art, and how life requires constant adjustment, compromise, and the will to find the funny line at which you won’t compromise. *Bleu Mobley* contains multitudes—Wonderful!” **Bookworm**, KCRW, Michael Silverblatt

“In *A Life in Books*, author and graphic design visionary Warren Lehrer crafts a vivid kaleidoscopic odyssey that frames one man’s life through not one, but one hundred different books—and book jackets.” Jessica Helfand, founding editor **Design Observer**

“Lehrer creates a rich soundscape in the reader’s imagination, correlating the rhythm of language to the way the mind works. His books explore the rich dissonance of sound and life surrounding each of us, challenging the line between life and art.” **Afterimage** Nancy Soloman

“*Five Oceans in a Teaspoon* re-envision a poetry memoir via a textual kaleidoscope. Bernstein and Lehrer are the Rodgers and Hart of Visual Poetry.” **Bob Holman**, poet, poetry activist

“Lehrer’s books challenge readers to explore the act of reading, break with the usual linear pattern, vary the pace, look back or skip ahead. They evoke the subjective experience of their subjects with great particularity and vividness, suggesting the possibility of a new literary genre that makes full use of design’s rhetorical dimension.” **Frieze Magazine** Rick Poynor

“Warren Lehrer has built a career collapsing the boundaries that most of us take for granted. Blazing a new path, *A Life In Books* proves that motion design and literature need not be strangers.... Creating an “illuminated novel” today could be interpreted as nostalgic, but the hardcover book, enhanced by animations and a multimedia performance is decidedly high-tech, a hyperlink mosaic of multimedia.” **Motionographer** Justin Cone

“Immigrant life in Queens, as told in the intimate, rich, comic, ironic and sad stories so often seen but not heard in America’s big cities. The first-person narratives are engaging... The stories are so different, and yet many of the immigrants’ lives are so similar... What links them all is the desperation and desire that brought them here.” **The Washington Post** Lynne Duke

“One of the most imaginative and ambitious book artists of our time.” **American Book Review** Richard Kostelanetz

“In *A Life In Books*, Lehrer has devised an ingenious novel that is compelling and beautiful in all sorts of ways... More than simply a fictional memoir, it is a kind of literary history of contemporary literature... Earlier examples of novelized literary compendiums (*Tristram Shandy*, *Ulysses*, *Gravity’s Rainbow*) do not employ an archival or documentary poetics, but Danielewski’s *House of Leaves* and Lehrer’s *A Life in Books*, certainly do, for they deliberately transform the book object into a site for archiving textual media for expressive purposes.”

Books As Archives in Post-1980 Experimental Writing *Brian niels Davis*

“Lehrer pioneered what might be best termed “typographic performance” in his 1984 book/play *French Fries*, considered by historians one of the linchpins of the deconstructionist era... While *Crossing the BLVD* can be viewed as an astute urban sociological study, more importantly it highlights the richness (as well as a little darkness) of a poly-cultural critical mass representing the sights and sounds, customs and mores of the ‘new’ New York. It is eloquent, poignant, and an entirely satisfying piece of design and authorship.” **Eye Magazine** *Steven Heller*

“A celebratory chronicle of the immigrant experience in New York, *Crossing the BLVD* is a Whitmanesque book that reveals a staggering array of humanity... [It] chronicles life in Gotham in both its despair and boundless promise.” **Brendan Gill Prize Municipal Art Society of NY**

“In *Five Oceans in a Teaspoon*, the page and the screen become theaters of poetry in action where letters and words take on autonomous life, trace paths, map psychic space, disintegrate, disperse... The animation of *Living with Alzheimer’s* constitutes a *tour de force* where multiple plastic effects portray a confusion of senses and emotional upheaval. Nevertheless, the poem remains curiously readable. Other poems evoke structures of power and inequity, puritanism, love of weapons, and ghostly voids left by the death of loved ones. In Lehrer’s typographic visualizations of Bernstein’s poems—writing becomes drawing becomes movement.”

Revue Poésies Plastiques *Frédéric Chauvreau*

“In *A Life in Books*, Lehrer has designed a sort of Chinese puzzle whose myriad ideas, stories and characters from all parts of the globe intersect, overlap, and dovetail. Like Art Spiegelman, Chris Ware and Ben Katchor, Lehrer participates in the search for fresh and innovative ways to show, as well as tell, his many stories. Astonishing.” **The Brooklyn Rail** *Robert Berlind*

“*Ouvert Oeuvre: Openings* is an arresting attempt to put collective pain and healing on the page... Karasick and Lehrer’s collaboration keenly embodies a collective trauma that eludes a singular definition.” **Kirkus Reviews** *Starred Review*

“*Ouvert Oeuvre: Openings* is like nothing I’ve seen in recent memory. It’s 21st-century realism. A joyful meditation connection to our post-everything world, laid out in a perfect expression of what the language is doing. Gritty... beautiful!” **Heavy Feather Review** *Bill Lessard*

“Lehrer’s acclaimed and influential 1984 book *French Fries* broke the grid—and possibly the crystal goblet—creating a work in which the design was not mere accessory to story but an integral mode of its performance. In *A Life In Books*, he continues to make design a constitutive element, challenging readers to rethink the relations of the novel to the image, and of the whole book to our contemporary world.” **Eye Magazine** *David Banash*

“Lehrer’s books defy conventional notions of writing and bookmaking. Collectively, the subjects of *The Portrait Series* make up a riveting group of eccentrics... Their stories echo in your mind long after the sound of them has ceased.” **The Chronicle of Higher Education** *Zoe Ingalls*

“This stunningly innovative book goes beyond pathos and into the kaleidoscope of experience that defines real immigrant life, in all of its complexity... In *Crossing the BLVD*, the words of New York’s immigrants soar, in print and in sound as well... The book and audio CD lets you read, listen, browse and understand.” **City Limits** *Debbie Nathan*

SELECTED PRAISE FOR SHARON HORVATH

“Absorbed in the waves of retinal wonder and psychic delight coming from Horvath’s superb ‘Cosmicomics’ paintings, I had one overriding thought: *She nailed it*. Her canvases picture a path-work of abstract cosmic space, imaginary maps, tantric details, wispy brushwork, and color like Creamsicles and peach cobbler.” **New York Magazine** *Jerry Saltz*

“Some shows aren’t so much about youth as youthfulness, an ageless state. This seems to be the condition of Sharon Horvath’s show at Pierogi, ‘Where Owls Stare at Painting’s Busted Eyeballs.’ Whatever the title means the artist is showing a substantial number of beautiful new paintings, which often conjure vistas in outer space, including ‘Out There Or In Here,’ her largest canvas to date, whose green and black forms seem to show the enormous wraparound control board of a cockpit. In addition, she has transported virtually her entire studio to the gallery, laying out in vitrines everything she uses to make or inspire her art. It is a great deal of material, much of which is from her parents, who were artists, and her sister. This is a dense novelistic show that lays before us the important ways memories and especially family memories can figure in art-making.”

The New York Times *Roberta Smith*

“Sharon Horvath’s paintings in ‘Small Myriad,’ her current exhibition at Bookstein Projects, create a sense of an alluring universe where dazzling colors, interflowing shapes, and tactile surfaces merge, meander, and as a group form an enigmatic universe unified by a mysterious code. Horvath’s spiraling lines and patterned forms create ebbing and flowing movements echoing Theodor Schwenk’s anthroposophical approach to the unifying principle of all movement and form... This deeper order finds resonance in Horvath’s paintings, but simultaneously, her imagery and use of collage also lean toward the enigmatic, paradoxical, and absurd. The paintings are magnificent, each engaging me with its unique enigma... The body of work in the show spans the last ten years, during which Horvath transported her pieces between her Brooklyn Navy Yard studio since 2002 and her barn studio in the Catskill Mountains. The shifts between these landscapes and paces may influence Horvath’s pictorial world, possibly reflecting the unifying forces of impermanence, visual paradox, and woven space. Horvath’s process, using plastic packaging and glassware as palettes for mixing Guerra pigment and polymer, then incorporating these elements into her canvases, embodies the ‘small myriad’ theme of finding the cosmic in the everyday. Horvath says, ‘I place these obstacles in the path until they are subsumed and become part of a composition where everything is in the right place.’ Sensitive Chaos, indeed.” **Art Spiel** *Etty Yaniv*

“The show’s title ‘Owls Stare at Painting’s Busted Eyeballs’ personifies inanimate paintings, endowing them, just like us, with the ability to see—were it not for the fact that their eyes are ‘busted.’ Which leads this critic to ask: how did they get this way? With hyper-hallucinatory night trips to other galaxies, Horvath leaves us wondering, guided by dreamy intuition and menacing charm... I am drawn in by the painting’s silky and matte surfaces, puddles and pools of light, echoing bubbles of curiosity, stardust domes, and biomorphic abstractions filled with innuendo and earthy figuration. Horvath has certainly brought Pierogi to life through painting and collage, with the frenetic whimsy of an insomniac in a moon-lit room. There is also a haunted quality, as if Horvath is playing a slightly morbid game, like the childhood classic hide-and-go-seek—the game that can lead a child who fears dark claustrophobic spaces to crouch down for hours behind some hanging winter coats in the very back corner of a pitch black muffled bedroom closet.” **The Brooklyn Rail** *Jeremy Sigler*

“Sharon Horvath is, in fact, a literary painter. While there is often a hint of the glorious preciousness of medieval manuscript illumination or the dreamlike intensity of Maurice Sendak in her style, there is no text that guides the making of the paintings. And yet there is a kind of ensuing text, one that coalesces in the mind of the viewer who notices that he or she is not only a viewer but also a sort of reader, since Horvath paints both images and signs, and the difference between them can become very elusive... So when I noticed that Horvath titled her recent show ‘Parts of a World’ after Wallace Steven’s wartime collection, the book immediately opened... Steven’s book furnished no direct clues

to Horvath's new paintings, unless it be the sobering observation that, 'the dump is full / Of images,' which puts me in the mind of the darkly glimmering surfaces of some of the paintings, surfaces worked up by some process known best to herself—dispersed pigment, ink, and polymer on canvas (or on paper mounted on canvas)—as if some smudges and soot had been wiped clean on a scavenger's sleeve to reveal the gleaming jewels underneath... Without eschewing the meditative intimacy that has long been a hallmark of Horvath's work, the paintings in this show have a racy immediacy that is new. Their subjects seem to be not so much those of Stevens as the ones that Walt Whitman once proclaimed to be the Soul's favorites: night, sleep, death, and the stars—only baseball, sex, and rearview mirrors seem to have worked their way in, too." **ArtForum** *Barry Schwabsky*

"Suffused with brilliant, often startling hues, Horvath's paintings are labyrinths of lines and layers that unfold slowly to reveal bits and pieces both recognizable and mysterious. A baseball diamond floats above an antique black bed—or is it a roller coaster? A pale, peaceful landscape runs like a movie inside the shape of a rearview mirror. An electric night sky, glittering with stars, is anchored by a network of hatching—linear lanes of infrastructure that recall the rusted-out buildings and new scaffolding that stand shoulder to shoulder beyond her studio window. The overall effect is as intimate as an embrace." **Elle Décor** *Vicky Lowry*

"Inaugurating the gallery's new space in Chelsea, 'Parts of a World,' an exhibition of Sharon Horvath's most recent work, included 20 paintings on canvas, or on paper mounted to canvas, in dispersed pigment, ink and polymer. Their formal boldness and buoyancy link them to a strain of gregarious abstraction typified in work by Thomas Nozkowski and Chris Martin, but Horvath's cartooniness is a red herring. Deeply poignant, these works slowly unfurl a rich iconography resonating with the idea of site... Her mark-making is arresting even when excessive. It is not the obsessional handwork so hip a decade ago, but a lavishing of attention, a marshaling of energies proper to the depiction of psychically charged spaces." **Art in America** *Stephen Maine*

"I never imagined what paradise might look like—I never thought of it looking like anything at all—until I looked at these paintings. Richly optical, full of enticing complexity, intense color, and fascinating characters, Horvath paints the world as it looks to me when I am at my best. These paintings are devoid of cynicism. They are poetic and soothing—pleasurable in the most challenging sense. She leads us carefully up over the top of the precipitous incline to which we cling in disbelief and invites us to contemplate the rolling vastness and safety of an Elysian field."

The Brooklyn Rail *Ben La Rocco*

"In rare cases cynicism is upset by proof that art isn't a luxury, a commodity or a cheat, but a necessity affording sustenance, bedazzlement and pleasure. Sharon Horvath's paintings are cases in point: Here, we feel, is art that justifies its reason for being, largely because Horvath's kaleidoscopic abstractions seem to encompass every reason for being. Within densely layered surfaces, sparkling tonalities and Byzantine networks of line and pattern, Horvath weaves a bewildering range of artistic influences, historical tangents and philosophical frameworks. Her meticulous touch is, in its infinite patience, reminiscent of Himalayan iconography and, in its rhythmic insistence, not far removed from the obsessive character of outsider art... Whimsical minutiae don't distract from artistic sweep; if anything, they help to clarify it. These paintings open up and morph right before our eyes—they never stop delivering." **City Arts** *Mario Naves*

"Sharon Horvath's motifs and color schemes have exploded, going decidedly cosmic. In the paintings, brilliantly colored spheres and biomorphic shapes conjure planets or globes, cells or amoebas, that tumble through dark spaces among nebulae of dots and splatterings. There is much spatial push-pull and alluring details and patterns, with small images cut from old magazines. No matter how delicate or exquisite her minutiae, things never get precious... What's clear is that her long cultivation of aspects of cartooning, overlooked art, patterning and lightweight materials has paid off with a combination of concentration and resonance that remains too rare."

The New York Times *Roberta Smith*

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