

"A Quarterly
Published Strictly
Quarterly"

Works & Days

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Spring 2012

Nº 2

Against Specialization

by Luke Cissell

No, this is not a fascist call to conformity. Quite the contrary. It just so happens that in today's Looking-Glass world, *specialization* itself is that great conformer – a sort of religion that everyone has been baptized into without realizing. Our world, now so crowded with highly-trained specialists, is short on breathing room for any seeking a bold new platform from which to say, "I am here."

{Cont'd}

Sierras

by Johnny Williams



Building Three:

*Strata Comma Philo
Gramma: On What is
Emergent*
by Eric Bland

Recipes:

Seasonal Ingredients,
Perennial Methods

by Ashley Suzan and Eric Wines

Teeth

by Rebecca Bersohn



"At dawn get to your fields, and one day they'll be full." - Hesiod



Tidal Basin

by Michael Hodgson



A Call to Practice

by Sarah Marriage

Ten years ago, when I began to dream of becoming a woodworker, I didn't know exactly what that would mean. I didn't know, not for certain, that I wanted to work with wood in particular. I was drawn to the scale and to the accessibility of the material and the tools it requires, but I didn't even know what working with real wood felt like, what wood smelled like, outside the formaldehyde spiked aroma of a Home Depot lumber aisle.

{Cont'd}

Cosmography

by Luke Cissell

Gears

by Prue Hyman



Prism Series

by Field Kallop



My Own Private Bayreuth

by Arturas Bumšteinas

After enquiring at the Bayreuther Festspiele box office, I was sent a letter explaining that the wait list for tickets is currently nine years long.

{J}

Chain Study

by Penelope August



Our Trespasses

Part Two of Three

by Cara Marsh Sheffler

The bar three cornfields from Downtown was called The Manger, so named because it stood where the Nativity Scene was staged during Prohibition.

The pair arrived around 10pm and confusion was instantaneous: Gabe was mistaken for his high schooldoppelganger, who had—of course—stayed local, granting the couple immediate, completely misplaced intimacy. It also allowed for the commotion that Nat's conspicuously urban presence provoked to be put to words...

{Cont'd}

Madrone Box

by Sarah Marriage



Spring Fauna

Works & Days Quarterly

Illustration
by Willow Jane Sainsbury
Marquetry
by Sarah Marriage
Nº 2, Spring 2012



Mourning Cloak

Nymphalis antiope

Illustration by Willow Jane Sainsbury

Common Name: Mourning Cloak, Morning Cloak, Mourningcloak, Harbinger of Spring, Camberwell beauty—The name Mourning Cloak is due to the appearance of the dorsal surface of the wings, said to resemble the traditional cloak worn by those in mourning, which was sometimes draped over the casket of the deceased...The Mourning Cloak is one of the first butterflies to appear as the days start to lengthen at the end of the winter, usually several weeks before spring, depending on the latitude. The reason for this seemingly anomalous behavior is that the Mourning Cloak **overwinters** as an adult, contrary to most other butterflies and moths that overwinter as eggs, larvae or pupae. The common name "harbinger of spring" is a reflection of its symbolism of the vernal renaissance of the woodland flora and fauna.

—William Needham



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1 2 3 | pdf



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Frog

Marquetry by Sarah Marriage

Based upon Ernst Haeckel's *Art Forms in Nature*

Art Forms in Nature, first published by Dover Publication, Inc., in 1974, contains all the plates from *Kunstformen der Natur*, originally published by Verlag des Bibliographischen Instituts, Leipzig and Vienna, in 1904.

—Dover Pictorial Archive Series

Frog is an exercise in double bevel marquetry. Two sheets of 1/16in veneer are placed on top of each other, one will be the background and the other will provide the inlaid piece. The desired shape is cut from both sheets at the same time, with the saw blade cutting at a small angle off 90. This bevelled cut eliminates the error of the saw kerf, creating a perfect fit, wood to wood, each time, so long as the angle is carefully maintained during cutting. Shading is created by toasting each piece in hot sand before assembling. Woods used include Maple, Poplar, Walnut, Bloodwood, Yellowheart, and Ebony.



1 2 3 | pdf

Editorial Staff

Luke Cissell (*Against Specialization; Cosmography*) is a musician and composer who lives in Lower Manhattan. Born in Louisville, Kentucky, he was a fiddling champion at the age of eight and went on to train as a classical violinist. Cissell's recent work includes a collection of chamber music, a full-length album, and a suite for solo violin written as a companion piece to Cara Marsh Sheffler's *Guide*. He is currently at work on his second studio album and an opera based on Henry James's *The Ambassadors*. Play with his jukebox at <http://www.lukecissell.com>.

Sarah Marriage (*Madrone Box; A Call to Practice; Spring Fauna*) is a woodworking student at the College of the Redwoods Fine Woodworking program in Fort Bragg, California. Conceived in Fort Lauderdale, Florida, born in Tulsa, Oklahoma, raised in Anchorage, Alaska, Sarah studied architecture at Princeton University and has at turns worked in the fields of architecture, structural engineering, occupational health and safety, dog-walking, data management, physics, youth empowerment, and construction supply. Recent projects include the rehabilitation of a nineteenth-century townhouse in Baltimore, Maryland. She also serves as Art Director, Designer, Programmer, and Calligrapher for *Works & Days*.

Cara Marsh Sheffler (*Our Trespasses*) is a writer who lives on Manhattan's Lower East Side. In her past life as an actress, she was featured in Woody Allen's *Celebrity* and in The Looking Glass Theatre's Off-Broadway production of *Much Ado About Nothing*. A recipient of the Eagles Prize, she has most recently been working on *Our Trespasses* and another novel about the guidebook used by the Donner Party, *Guide*. She performed an excerpt of *Guide* in tandem with Luke Cissell's (*The Myth of*) *Infinite Progress* at the Brick Theater last year. Sheffler is also providing the libretto for Cissell's adaptation of *The Ambassadors*. She likes road trips.

contact@works-and-days.com

Contributors

Penelope August (*Chain Study*) designs interiors and furniture for an architecture firm by day. At night she makes things with her hands. She often works in mediums that require a transformation by fire or sun, where the end result is not entirely in her control. She has been working with clay for 22 years. She has 84 houseplants. She lives in Williamsburg, Brooklyn with her husband.

Born in Los Angeles, **Rebecca Bersohn** (*Teeth*) is a New York based artist. She received her BFA at New York University. Her work has been exhibited at Monster Island, Charlie Horse Gallery, the Market Hotel in Brooklyn, BWAC and The Commons Gallery at NYU. Her Awards in the Arts include Bank of America Art Award 2004, an Artist's Distinction Award (2003) for an ink/water color piece at the California Art Education Association Los Angeles County Exhibit and the Governor's Art Scholar Award 2002-2003.

Eric Bland's (*Building Three*) latest play, *All the Indifferent Children of the Earth*, was described as "death-obsessed" and "awesomely eloquent." He studied Writing for Performance at Goldsmiths College, University of London, and poetry and playwriting at Princeton.

A native of Vilnius, Lithuania, **Arturas Bumšteinas** (*My Own Private Bayreuth #1 and #2*) is a composer/performer of acoustic and electronic music. After graduating from the Lithuanian Academy of Music and Theater, he founded three musical ensembles: *Quartet Twentytwentyone*, *Zarasai*, and *Works and Days*. His various projects have been presented in dozens of exhibitions around Europe. Festival participation includes: The Holland Festival, Sensoralia/Romaeuropa, Angelica, Jauna Muzika, Sonic Circuits, Cut & Splice, Skanumezs, Wundergrund, KODY, and Full Pull. Collaborators include: Anton Lukoszevieve, Laura Garbštie, Jesse Glass, Piotr Kurek, Alina Orlova, Lina Lapelyte, Jeff Surak, Borut Savski, Pure, Vladimir Tarasov, Dominykas Vyšniauskas, Liudas Mockunas, and Max Reinhardt. His music has been published by the following labels: Belt, Zeromoon, Con-v, NUUN, Sangoplasmo, Cronica Electronica, Semplice Records, and Nexsound. From 2006-2011, he was represented by Galerie Antje Wachs in Berlin; today, he lives and works in Riga, Latvia. His work may be found at <http://arturasbumsteinas.tumblr.com/>.

Michael Hodgson (*Tidal Basin*) hails from the wilds of New Hampshire by way of Princeton, NJ and now resides in the Hudson River Valley. He is a photographer who still uses film. He mourns the pending bankruptcy of Kodak and is stockpiling his photapocalypse kit accordingly.

Prue Hyman (*Gears*) enjoys observing unexpected details and using historic photographic processes. She spent extensive time in the late aughts on the road, photographing musicians. A native New Yorker, she currently lives in Chinatown. Her work can be viewed at www.pruehyman.com and is available for sale via direct contact. She is a connoisseur of jokes pertaining to her surname.

Field Kallop (*Prism Series*) was born and raised in New York, NY. After working at El Museo de la Nación in Lima Perú, and at The Museum of Modern Art in New York, Field shifted her focus from curatorial projects to making art. She became an assistant to the artist Chuck Close and established a studio practice, allowing her to devote more of her time to her own painting. Kallop recently received an MFA from the Rhode Island School of Design in Providence, where her work underwent a significant transformation. After giving up oil paint, she began exploring new materials and experimenting with various processes. While her interests remained consistent—she continues to be inspired by mathematical principles and scientific phenomena—her work started to take on a range of new forms. Kallop is now back in NYC, and lately she has been working with indigo and bleach on fabric. To view more of her work, visit www.fieldkallop.com.

Willow Jane Sainsbury (*Spring Fauna*) is an artist and illustrator, who currently lives in Vicenza, Italy. She has lived in Melbourne, Australia; Auckland, New Zealand; and Oxford, United Kingdom in the past three years where she continues to teach, learn and work as an artist. She most recently returned to education, learning printmaking at the Australian Print Workshop. She is currently working on her own illustration project and a study of landscapes. She is not on Facebook.

California-grown and a New Yorker at heart, **Ashley Suzan** (*Recipes*) is a graduate of the Gallatin School at New York University. The youngest of four, Ashley was raised in the kitchen. An avid yogi and spinning enthusiast, her creative passions include drawing, food, and beverage. Follow her on Twitter @AshleySuzan.

Johnny Williams (*Sierras*) is an aspiring furniture maker gone missing in the headlands of Northern California. He was last seen building two children's chairs at the College of the Redwoods Fine Furniture program, one in madrone, another in bay laurel. If you see him, tell him to sober up and head home to New York: his boyfriend and mother miss him dearly.

Eric Wines (*Recipes*) enjoys trolling flea markets for treasures, playing with plants, and distance running. He is co-owner of Tre restaurant in Manhattan and a member of The Skylight Group. He hosts candlelight suppers and classy cocktail parties. Wines was raised in Detroit, MI and lives in New York City. Follow him on Twitter @EricWines.