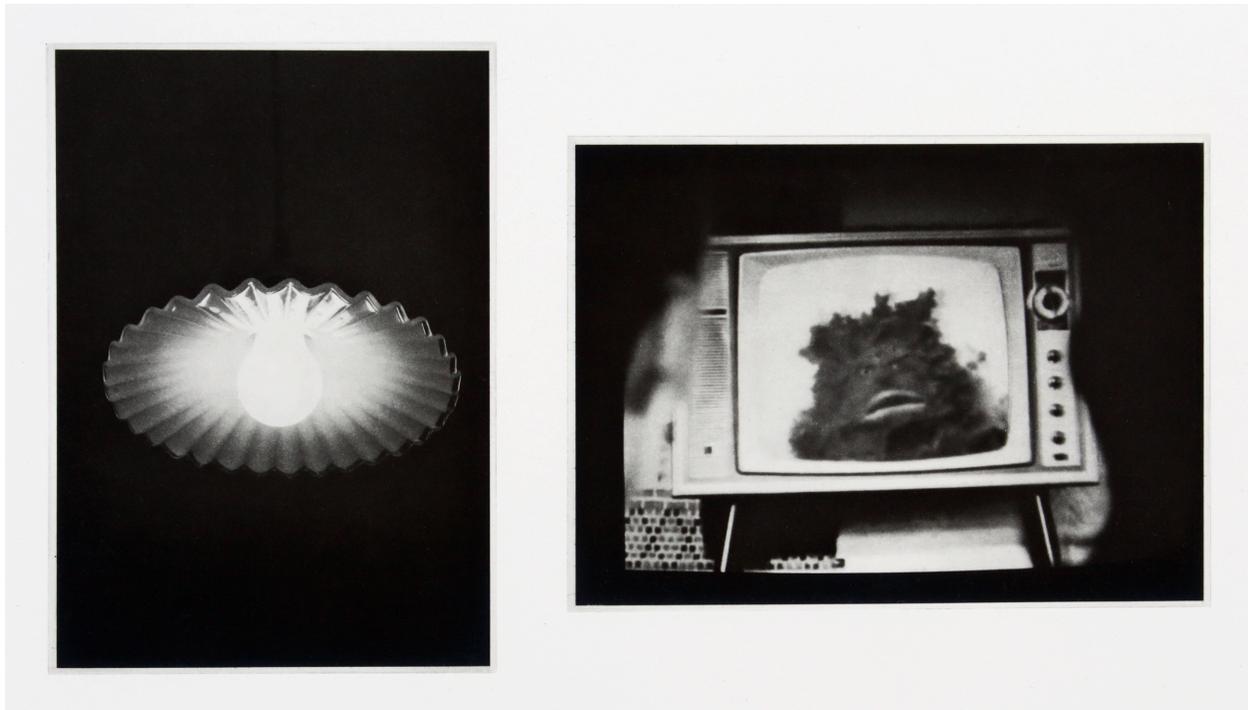


Announcing Recent Publications from Wobble Press

Wobble Press

tyler@tylerstarr.com

www.tylerstarr.com



Redress Papers, 2017

3 Artist's Books by Tyler Starr

Identification of Cars Participating in Klan Rally at Montgomery Alabama, March 21, 1965

(Published in 2017)

Redress Papers

(Published in 2017)

Auto Record: Green Kill

(Published in 2013)

Wobble Press



Identification of Cars Participating in Klan Rally at Montgomery Alabama, March 21, 1965

Accordion book, hard cover with doublures, foil stamped cover

Pigment print on Canson Edition Rag 310gm

12.5" x 23" x 1" closed, 19 panels, extends out to 230"

Custom Clamshell

Edition: 2 Artist Proofs, 1 Handling Copy and an Edition of 15 (printed on demand)

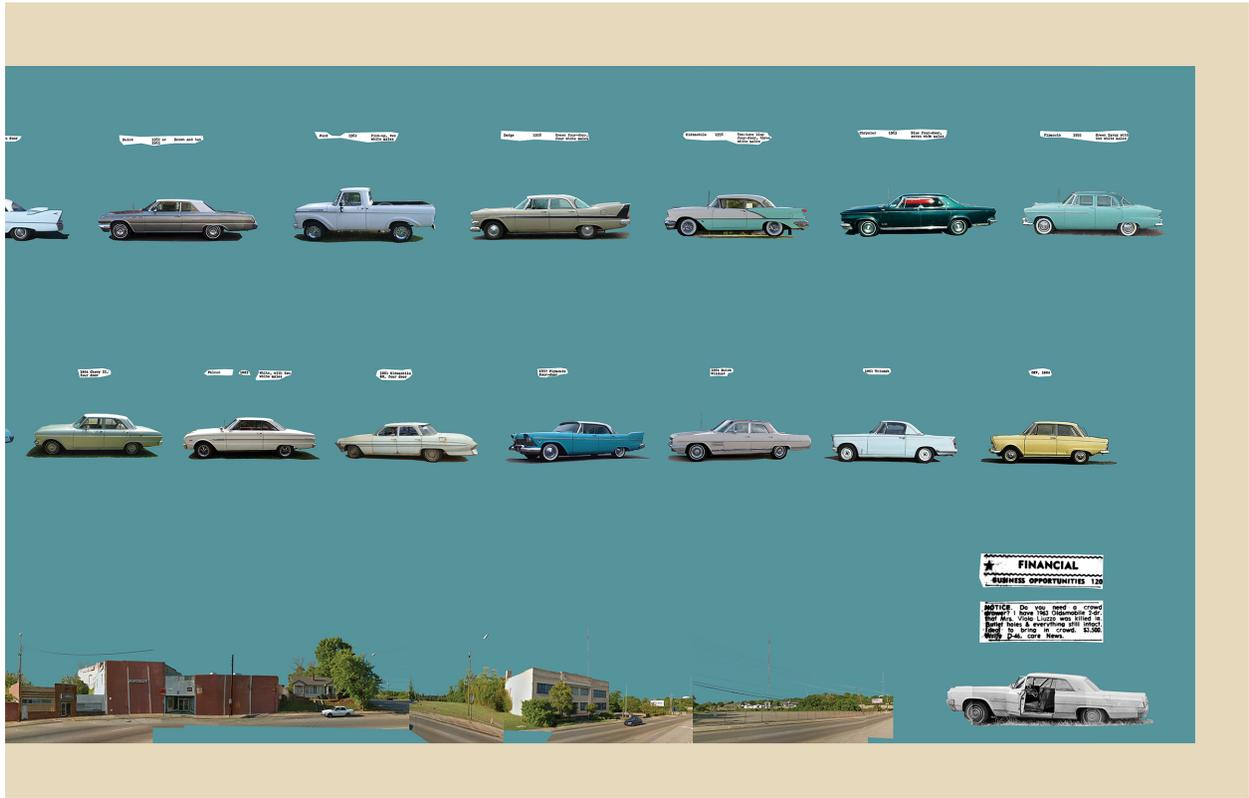
2017

Contact for price inquiry

This work reconstructs a KKK motorcade that the FBI linked to the murder of the civil rights worker Viola Liuzzo on March 25, 1965. The car that carried Liuzzo's killers participated in a 93-car motorcade organized by the United Clans of America, Inc. that traveled through Montgomery on March 21 as a counter-demonstration against the Selma March. Auto classifieds were used to find photographs corresponding to each specific description (year, make, model and color) of the KKK affiliated vehicles identified in FBI documents. A panoramic retracing of the parade route was created using Google Map based on the KKK's parade permit that is also included in the book. Another aspect of the case of Viola Liuzzo explored in the piece was the attempted sale of the vehicle that Viola Liuzzo was killed in as a "Business Opportunity" to draw crowds. Microfiche was used to find the classified advertisement which was collaged into the work. This project was completed with support from a Puffin Foundation Grant.



Wobble Press



Wobble Press

Redress Papers

Soft cover book, whipstitched and perfect bound, foil stamped cover

Pigment print on Moab Entrada Rag Bright 300 gm

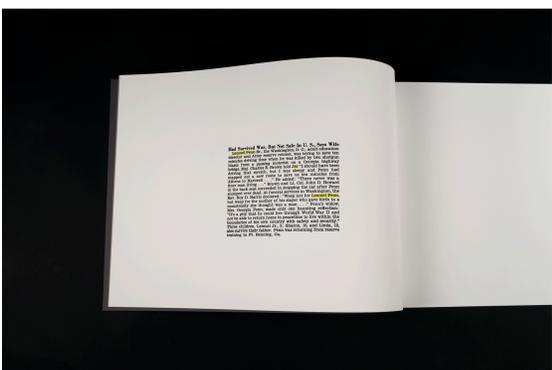
17" x 25" x 1" closed, 38 pages

Edition: 2 Artist's Proofs and an edition of 15 (printed on demand)

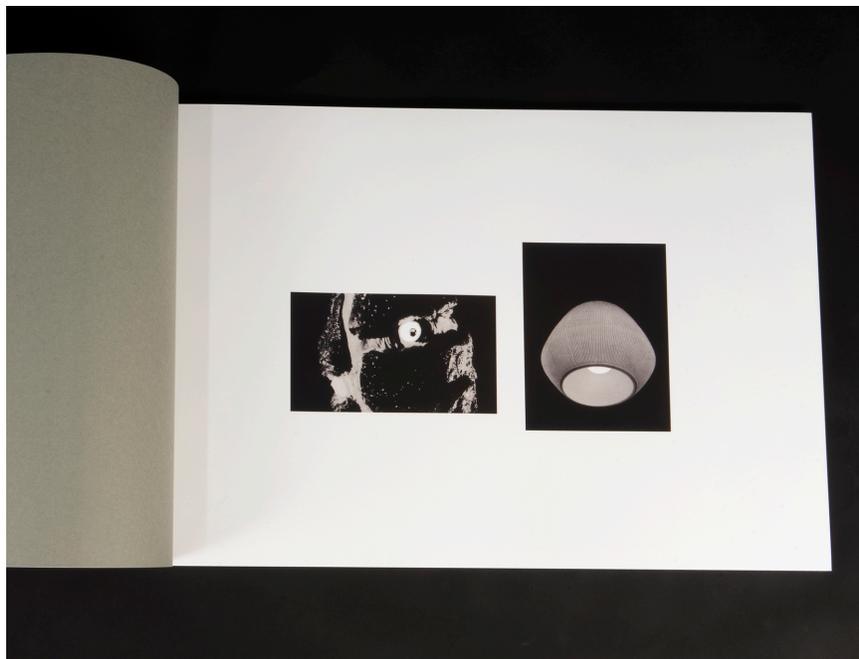
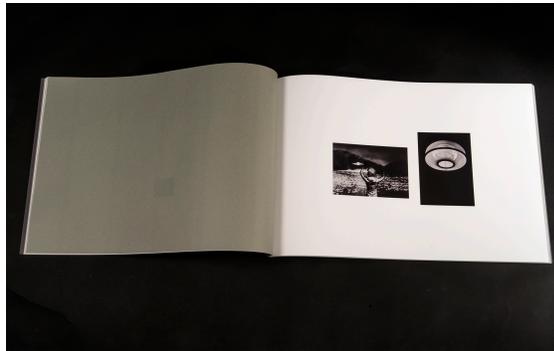
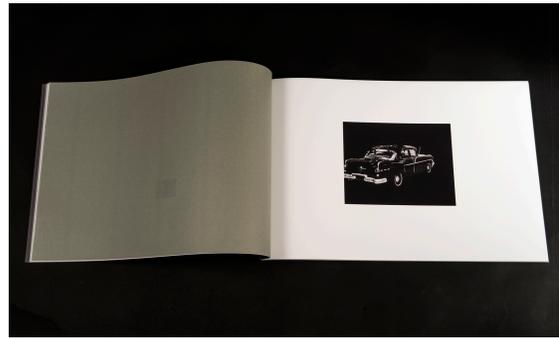
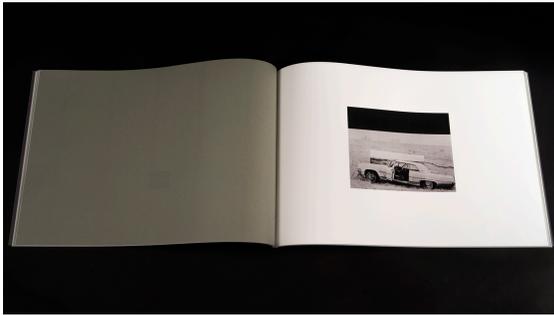
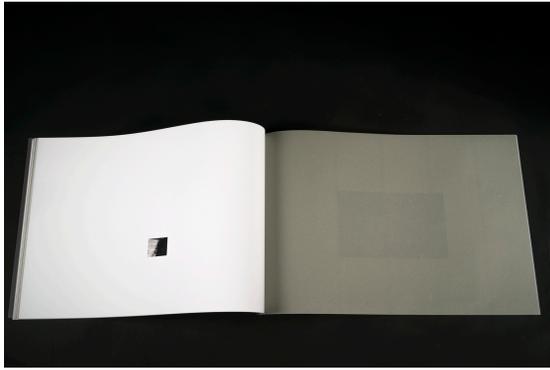
2017

Contact for price inquiry

Redress Papers commemorates the messy and poetic process of trying to grasp an understanding of horrific attempts to address perceived wrongs in the world. This process of reengaging the past and sorting through reams of investigative documents includes free associations and open ended conclusions. The book is composed of photogravures including 6 depictions of vehicles in which individuals were assassinated by Ku Klux Klansmen. The murders referenced include unresolved cold cases. The victims' vehicles are reconstructed through collage of the fragments appearing in FBI documents pieced together with accurate images of the cars found in auto classifieds. Interspersed with the damaged vehicles are examples of theatrical attempts to redress humanity's transgressions in the form of Japanese film monsters (kaiju) created at Toho studios near where Starr lived in Tokyo for seven years. This project was completed with support from a Puffin Foundation Grant.



Wobble Press



Wobble Press

Auto Record: Green Kill

Accordion Booklet

Offset printed

20 pages, 10 panels

5" x 8.5", extends out to 50"

Edition of 800

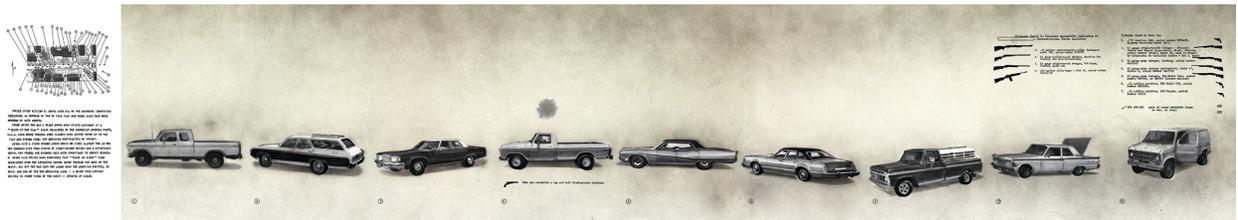
2013

Contact for price inquiry

Auto Record is an earnest attempt to digest thousands of pages of unclassified documents created by the FBI in relation to the controversial incident in North Carolina on November 3rd, 1979, commonly known as the Greensboro Massacre. The accordion book format is used to visualize two processions of vehicles involved in the incident (one side of the booklet is the KKK and associates caravan, while the other depicts vehicles connected to the Communist Workers Party). Information provided includes weapons retrieved from the incident, a schematic of the bullet holes in the Channel 12 news car, and FBI summaries of the 5 individuals killed on that day. Information and imagery is all accurately based on or directly collaged from primary documents.



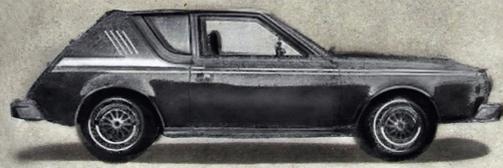
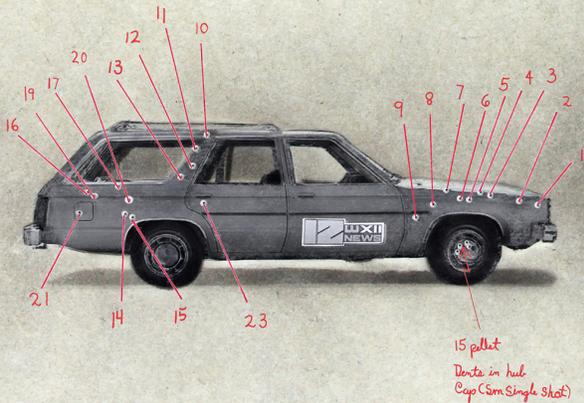
Wobble Press



Communist Workers Party Anti-Klan Parade

Morningside Homes Resident

From the first shot to the last shot fired, the total time lapse was 88.3 seconds. Shots 6 through 33 were the shots which caused death or injury to the demonstrators and these shots were all fired within a span of 25 seconds.



16 1980 Ford Fairmont Station Wagon, 4-door, white
Multimedia Broadcasting Co., DBA WXII TV, Winston Salem, NC

23 1974 Gremlin-x 2 door, black with gold stripe
Morningside Resident car

Tyler Starr

Wobble Press

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Artist Statement

Combining research and direct observation, Tyler Starr's publications from Wobble Press visualize political and social conundrums in such forms as prophetic KKK motorcades from declassified FBI documents and backdrops of tragic events. Poetic associations are coupled with meticulous investigation of material from primary documents to shed light on unresolved civil rights issues, fringe political movements and bureaucratic infrastructure created in response to amorphous problems. The forms of my visualizations are based on printed ephemera such as touristic brochures that present digestible history of sites with troublesome associations, souvenir postcards, and used car classifieds found at truck stops. Starr makes use of intelligence reports released through leaks and the Freedom of Information Act that were generated around violent opposition to civil rights and desperate solutions to complex problems. His work explores ways that printed information maps human endeavors.

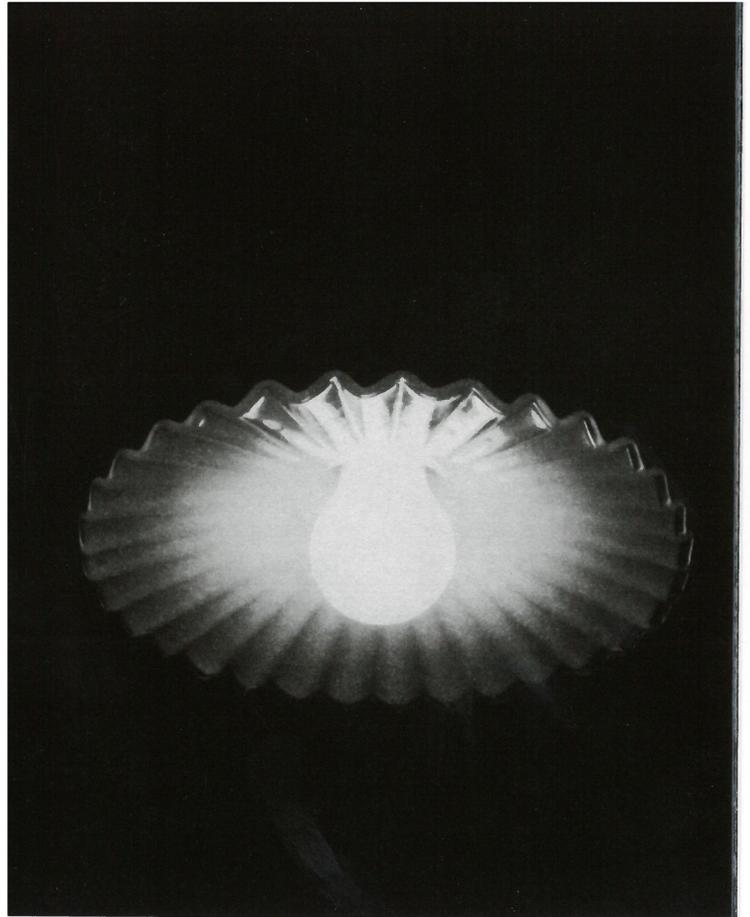
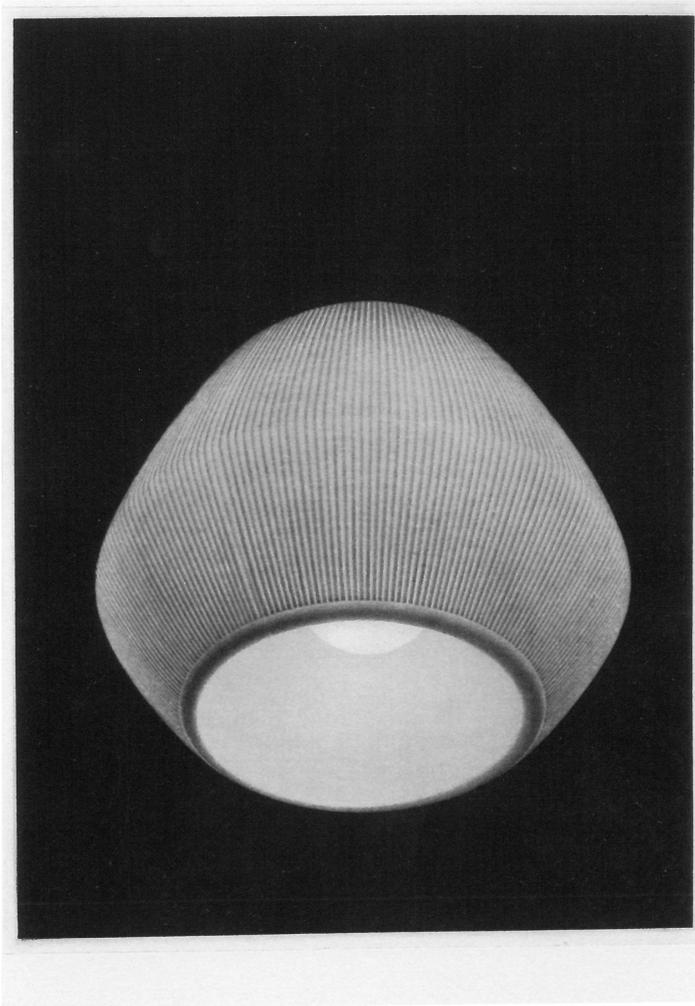
Bio

Tyler Starr received a Bachelor of Fine Arts from the University of Connecticut, Storrs, CT, and a Master of Fine Arts from the University of Minnesota, Minneapolis. In 1998, Starr was awarded a Fulbright Scholarship to study at the Academy of Fine Arts, Krakow, Poland. In 2011, he graduated with a PhD in Studio Arts from the Tokyo University of Fine Arts, where he was a recipient of the Japanese Ministry of Education Scholarship. Tyler was a 2011 Grant Wood Fellow at the University of Iowa, a 2013 Christiania Researcher in Residence, a 2014 OMI International Arts Center Resident, and a 2018 Fellowship Artist at the Kala Art Institute in Berkeley, CA. His work has been featured in exhibitions at Yale University's Haas Arts Library, the Museum of Modern and Contemporary Art of Liège, Belgium, and the Museum of Contemporary Art, Japan. Starr's artist's books are in permanent collections such as the Getty Research Institute, the Millard Sheets Library of Otis College of Art and Design, The Fleet Library of the Rhode Island School of Design and the Special Collections of the University of California, San Diego. He is currently an Associate Professor of Studio Art at Davidson College.

Redress Papers Exhibit Brochure at Artspace Gallery, Raleigh, NC

Wobble Press

March 2-April 14, 2018



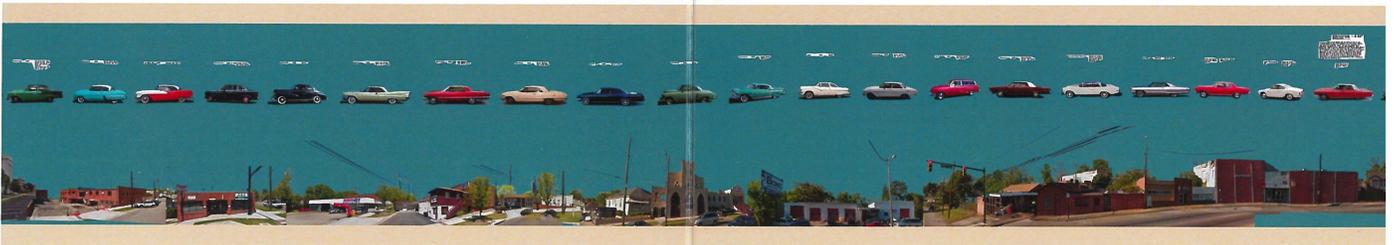
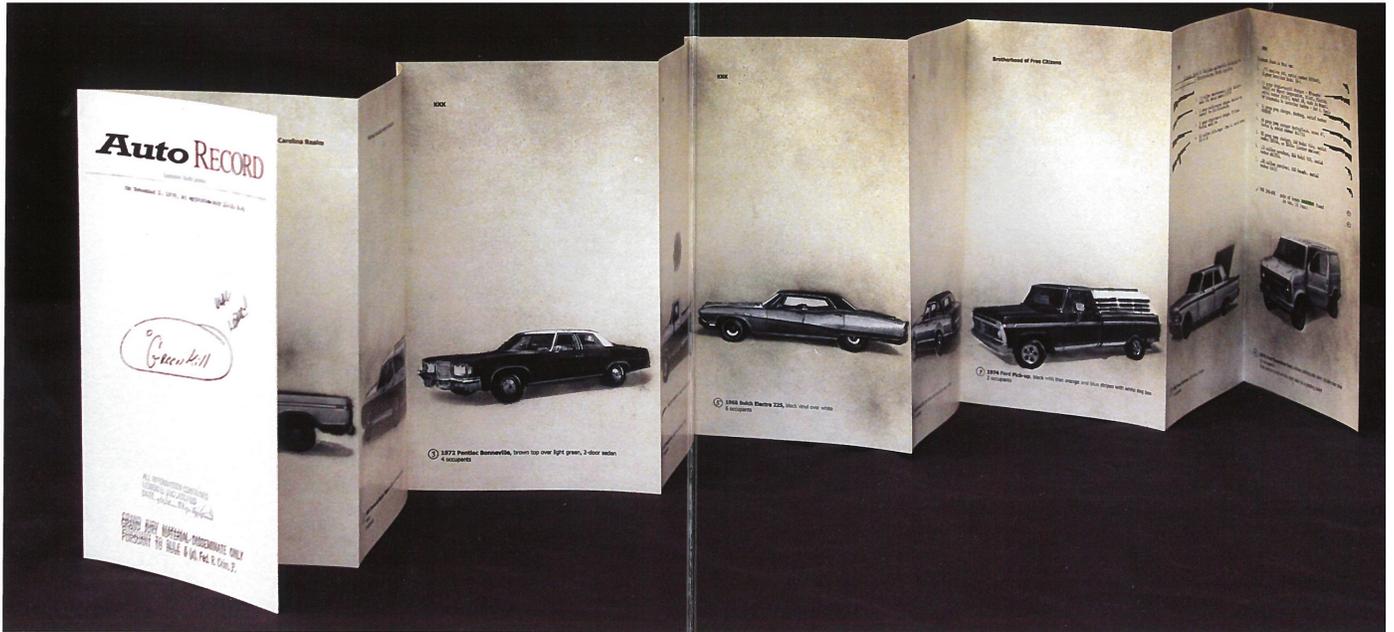
Redress Papers

TYLER STARR

MARCH 2-APRIL 14 | GALLERY TWO

Redress Papers

Artist Tyler Starr looks to the past as a means of understanding the divisive ideologies that inform current social and cultural dialog. He focuses on largely unacknowledged instances of protest and violence that are indicative of extreme points of view such as the 1979 KKK massacre in Greensboro, NC. Using his research of primary documents and printed ephemera, Starr pieces together these histories through photography, prints and collage. Through this process of documentation, Starr's art acknowledges events that can be difficult to face and as a result he opens up space for moving forward. According to Starr "I see my work as commemorating



the messy and poetic process of trying to reengage with the recent and very relevant, but perhaps overlooked past to gain a more complex understanding of current plights."

While the process of documentation informs much of Starr's work, the true artistry of his project is in the ways that he creates ambiguous associations and connections through the imagery of these events. In his series of photogravures, *Redress Papers*, Starr reconstructs vehicles in which people were murdered by members of the KKK. The vehicles become symbols of the people whose lives were affected, their fragmented forms suggest the damage inflicted on their owners. In this series, Starr also juxtaposes mid-century light fixtures with images of monsters from Japanese cinema as a means of associating the actions of the KKK with the "monsters arising from mankind's transgressions" as well as connecting the concealment of these events with "the feeling of turning on a dim light and seeing bugs scurry

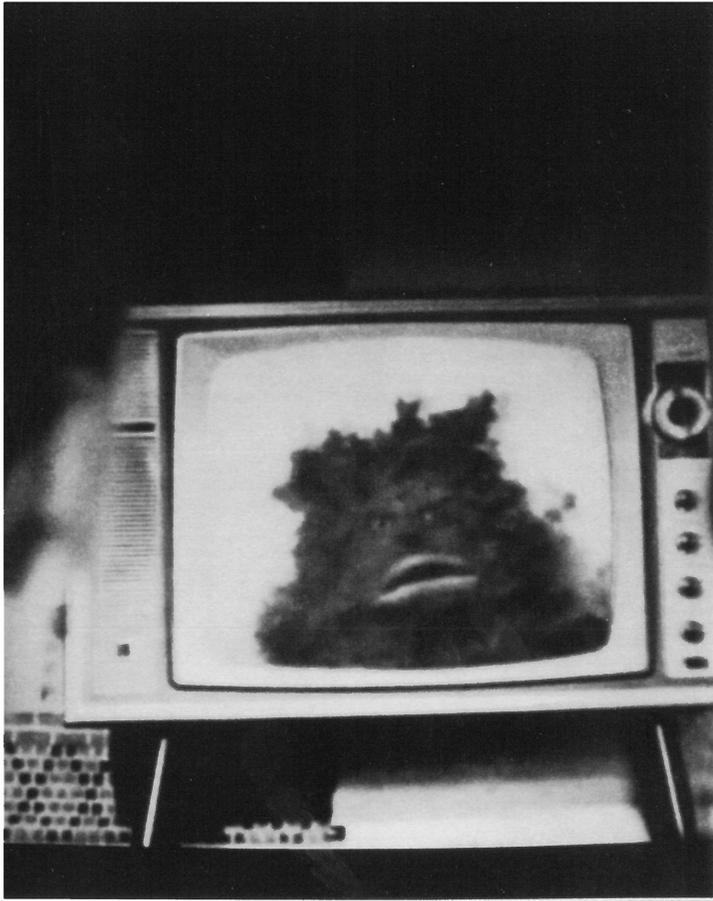
away into nooks and crannies." This subtle association is heightened by the somber presentation of the work.

Starr's work offers multiple points of entry for the viewer to engage with his work and re-engage with events from our cultural past. The compelling connections he makes between seemingly disparate historic imagery encourages the viewer to dig deeper and further investigate the troubling subjects he presents.

ANNAH LEE

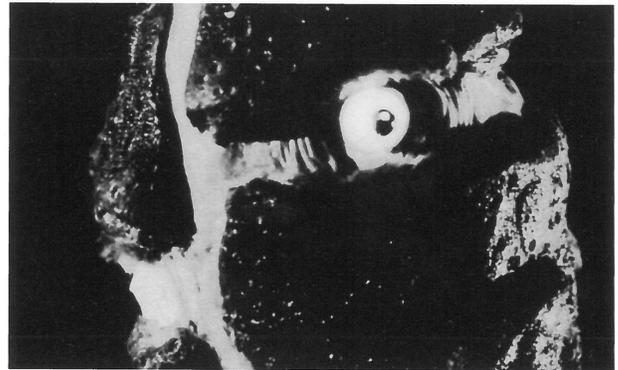
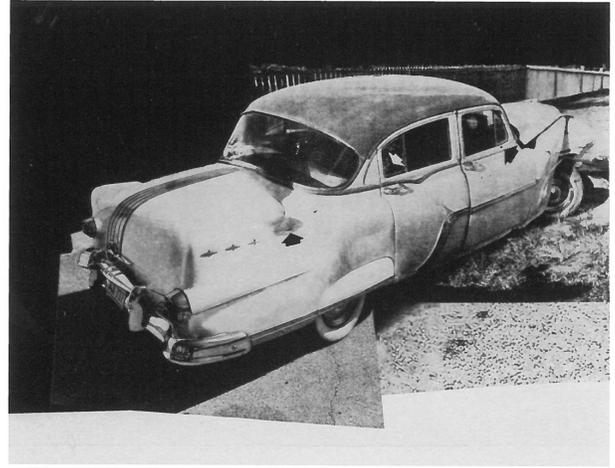
DIRECTOR OF ARTISTIC PROGRAMS

Above (clockwise from far left): Tyler Starr, *Redress Papers: Tribunal*; detail; Tyler Starr, *Auto Record: Greenkill*; detail; Tyler Starr, *Identification of Cars Participating in Klan Rally at Montgomery Alabama, March 21, 1965*, detail.



TYLER STARR

Tyler Starr's mixed-media works on paper combine direct observation, poetic associations and elements of yellow journalism to visualize social and spiritual conundrums in such forms as prophetic motorcades from declassified FBI documents and imposing geographical sites associated with tragedies. The works are made through a combination of drawing, collage, and stencils with an interest in the ways printed information has been used from its very beginnings to map human endeavors. His work has been exhibited internationally at Yale University's Haas Arts Library, New Museum for Contemporary Art (New York), Museum of Modern and Contemporary Art of Liège (Belgium) and Museum of Contemporary Art (Japan).



Cover: Tyler Starr, *Redress Papers: Descry*, detail. Above (top–bottom): Tyler Starr, *Redress Papers: Joseph J. Cross' 1954 Pontiac Star Chief, Williamston, NC*; Tyler Starr, *Redress Papers: Descry*, detail. Inside fold: Tyler Starr, *Redress Papers: Tribunal*, detail.

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artspace



Artspace is supported by the North Carolina Arts Council, United Arts Council of Raleigh + Wake County and funded in part by the City of Raleigh based on recommendations of the Raleigh Arts Commission.
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Exhibition Review of Redress Papers, exhibited at Delta Fine Arts, Winston-Salem, NC in 2017 before being bound in book form.

WINSTON-SALEM JOURNAL

THE ARTS

SUNDAY, MAY 28, 2017 D3

Vintage violence

Delta Arts shows reflections on racially motivated murders

BY TOM PATTERSON
Special Correspondent

The history of race relations in the United States is replete with situations and circumstances that reflect deep-seated prejudice and egregious injustice. In his solo exhibition at the Delta Arts Center, artist



Tom
Patterson

Tyler Starr focuses on specific examples from the 1960s, when the American South erupted with brutal attacks by white thugs on innocent black citizens, far too many of whom didn't survive these encounters.

As suggested by the show's title, "Redress Papers," Starr's motive for revisiting these shocking episodes from our relatively recent history is to provide a belated remedy of sorts — at least to the extent of acknowledging and raising awareness about these events. The underlying implication is that such a painfully honest approach is necessary to the larger goal of healing this country's ongoing racial divisions.

Originally from Connecticut, Starr began to educate himself about the South only after he moved to this part of the country five years ago to teach at Davidson College, where he is an assistant professor of art. "Redress Papers" is one of the projects he has developed as an outgrowth of this self-education process, he explained in a related talk he gave at the Delta Arts Center earlier this month.

The project involved extensive research of declassified FBI documents about unresolved cold cases of murder and terrorism by the Ku Klux Klan and its sympathizers during the Civil Rights era. Starr combined photographs and other information from these documents with additional imagery in order to create the works on view.

The show consists mostly of



TYLER STARR

"Wharlest Jackson's 1958 Green Chevy Pick-up, Natchez, Mississippi"

uniformly framed, black-and-white photogravures, produced from photographic negatives transferred to metal plates. The graininess of the imagery in these works historically grounds them in an earlier era, but the violent racism of which they're reminders is a problem that's unfortunately still with us.

Nearly half of the latter works are from photos of cars whose black owners were driving when they were murdered by white racists. The cars in two of these images indicate severe damage from wrecks that occurred after the drivers were shot and lost control of their still-moving vehicles, and the victims are named in these car images' titles.

Also framed in this part of the exhibition is a reproduction of a related article from Jet magazine, about the drive-by shooting of Lemuel Penn, a black colonel who was driving through rural Georgia on his way home from Army-reserves

If you go

Who: Tyler Starr
What: "Redress Papers"
Where: Delta Arts Center, 2611 New Walkertown Road, through Aug. 31; open 10 a.m. to 5 p.m. Tuesday to Friday; 11 a.m. to 3 p.m. Saturday. Closed on third Saturday of each month.
Information: (336) 722-2625; www.deltartaartscenter.org

training. The article includes a quotation from the minister who spoke at Penn's funeral, exhorting mourners to weep for the murderer's mother "who gave birth to a monstrosity she thought was a man."

Picking up on the "monstrosity" reference, Starr incorporated several images from Japanese films about giant monsters into this part of the show. As explained in a related wall text, these movie monsters represent "theatrical attempts to redress humanity's transgressions," and in this context they

allude to Starr's experience of living in Japan for seven years while attending graduate school at Tokyo University of the Arts. Also juxtaposed with other imagery in the photogravures are Starr's own photos of illuminated overhead lamps, symbolizing his attempt to shed new light on the historical injustices on which his project centers.

Augmenting the photogravures is a much larger, full-color piece with a long, descriptive title — "KKK Redress Papers: Identification of Cars Participating in Klan Rally at Montgomery Alabama, March 21, 1965." This long, horizontal digital print visually reconstructs a Ku Klux Klan motorcade linked to the murder, four days later, of Viola Liuzzo, a black civil-rights worker while she was inside her 1963 Oldsmobile. The resultant FBI investigation determined that her killer or killers were traveling in a car that had been in the motorcade.

To create this piece, Starr

tracked down color photographs corresponding to each of the Klan motorcade's 92 cars, identified in FBI documents by their make, model, color and year. The small images of cars — all manufactured between 1948 and 1965 — are set off against a neutral ground in two long rows above an array of buildings Starr recently photographed along the parade route through downtown Montgomery.

Also incorporated into the piece are a couple of collaged texts. One of these is an FBI summary of the investigation into Liuzzo's murder, including the names of all four suspects, none of whom were ever convicted. Even more shocking is the other text, a classified advertisement published in a Montgomery newspaper following the murder and investigation. In the ad, the car in which Liuzzo was murdered is offered for sale with "bullet holes and everything still intact," rendering it "ideal to bring in a crowd."

In his talk at the Delta Arts Center, Starr said that this exhibition grew out of an earlier project in which he used similar methods to reconsider the "Greensboro massacre." Five participants in a Greensboro anti-Klan rally in November 1979 were killed and 10 others wounded during this confrontation with regional members of the KKK and the American Nazi party. All of the defendants in subsequent state and federal trials of suspects in the attack were eventually acquitted, but the jury in a 1980 civil suit declared these groups liable for \$350,000 in damages and blamed the Greensboro Police Department for failing to act forcefully to prevent the assault.

This earlier project took the form of a fold-out brochure that included images of cars driven by the attackers and participants in the anti-Klan rally.

Starr's soberingly thought-provoking exhibition is the first in the Delta Arts Center's People's Gallery, a newly designated space for showing art intended as a social catalyst.

Come Experience Winston-Salem's Newest Japanese Steakhouse