



NO MORE FUNNY STUFF



NO
MORE
FUNNY
STUFF

Fitchburg Art Museum in Partnership
with Fitchburg State University Presents:

JEFFU WARMOUTH
NO MORE FUNNY STUFF



February 9 - June 1, 2014



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Foreword:

Jeffu Warmouth: NO MORE FUNNY STUFF is the first solo exhibition in the Fitchburg Art Museum's new series of shows devoted to contemporary New England artists. It's fitting – and important – to begin with Jeffu, because he is Fitchburg's best-known contemporary artist. His work has been shown across the United States, and abroad, and he has been a vital participant in the regional visual arts community for two decades.

This exhibition also reflects the deepening relationship between FAM and Fitchburg State University as we work together to create enhanced artistic and educational experiences for Fitchburg State students and FAM's audience. A show as complex as **Jeffu Warmouth: NO MORE FUNNY STUFF** would have been impossible for FAM to achieve alone. Fitchburg State contributed the hard work and creativity of its faculty and students in myriad ways, provided technology and IT support, and invested funds in the exhibition. In return, their students enjoyed a real professional challenge while developing career-boosting portfolio materials. This pilot collaboration worked so well, that it will be continued for future shows at FAM. I would like to thank Fitchburg State President Robert Antonucci for his generosity of spirit and resources, and Professor Rob Carr for his vision and passion.

I would also like to thank Jeffu Warmouth for being our willing guinea pig, for his patience with the process, and for his devotion to both his art and to his students. And I would like to congratulate FAM's Associate Curator, Mary Tinti, for executing an excellent exhibition that propels FAM into the 21st century.

Nick Capasso
Director
Fitchburg Art Museum



Acknowledgments:

Thank you, Jeffu Warmouth, for creating thought-provoking, gut-busting, very funny stuff. Thank you for answering the phone when a roundtable of eager colleagues cold-called you in May of 2013 to ask if you would let FAM host your mid-career retrospective less than a year later, and thank you for saying yes! Thank you for opening your studio doors for countless exhibition planning meetings last summer; for generously journeying through your most personal journal entries, brilliant breakthroughs, and silliest jokes with us; for problem-solving like a champ; and for so honestly, earnestly pouring your heart and soul into this exhibition. You are an artistic mastermind and mensch, and I know I speak for all at FAM when I say that it is a pleasure to work and laugh with you.

Jeffu Warmouth: NO MORE FUNNY STUFF was made possible thanks to a wonderful, pilot collaboration between the Fitchburg Art Museum and Fitchburg State University during the 2013-2014 academic year. I am grateful to University President Robert V. Antonucci for lending his support to this exhibition and for involving so many Fitchburg State students, faculty, and staff members in this innovative partnership. Vice President for Academic Affairs Robin E. Bowen, Director of Public Relations Matthew Bruun, and Vice President for Advancement Christopher P. Hendry also deserve a round of thanks.

Communications Media Department Professor Rob Carr was an early and important instigator in the formation of this exhibition and I could not have asked for a more congenial critical thinker with whom to shape this collaboration. The talented, hard-working students of his Document Design Courses generated all the

marketing tactics, logos, and graphics for this exhibition; launched an NMFS blog; assisted with exhibition layout and design; brainstormed educational materials, and created this catalogue.

We simply could not have produced an exhibition of this magnitude without their efforts:

Fall 2013 - Phillip Carmichael, Jillian Clukey, Kiera Coskran, David Donahue, Kara Fitzpatrick, Devon Follett, Kylie Foy, Cillea Houghton, Brian Kenney, Sahrah Marcellin, Elisa Miranda, Jarrad Morse, Derek Nguyen, Shayna O'Neill, Christopher Orsogna, Edward Shaughnessy, Kristy Stevenson, Rebecca Thorne, Shalayah Washington, Tara Zuschlag, and Writing Associate Julia Kayal.

Spring 2014 - Danielle Blondin, Ciara Brady, Kristin Bruner, Ashley Cordio, Jose Cruz, Domenica Desir, Richard Essien, Samantha Fales, Issa Ford, Kara Fritz, Victoria George, Grant Gisherman, John Hill, Sengin Holland, Elliot Knowler, Haylee LaBell, Elizabeth McAvoy, Benjamin McGuire, Allison McLaughlin, Darcelis Peguero, Alexis Podedworny, David Salvatore, Zak Stoddard, Kelsey Whytock, Cameron Woodcock, Brittany Zabielski, and Writing Associates Phillip Carmichael and Cillea Houghton.

The Fitchburg State Information Technology Department contributed their time, advice, connections, and equipment to this exhibition, which runs perfectly because of their stellar recommendations. Thank you Technical Support Specialist Eric Boughton, Business Manager Cheryl Johnston, Associate Director of Student Development and Operations Michael Makoski, Chief Information Officer Steve Swartz, Director of Information Technology Joseph J. Turner, and all who work in your department.

Batallas Electric helped us install some of our new projectors and donated their time and materials to do so. On behalf of all at FAM, thank you! I also wish to thank Virginia Guertin of the Culley Street Frame Shop in Fitchburg for her spot-on framing advice and handiwork, and James Manning for assisting the artist with technical aspects of this installation.

Jeffu Warmouth: NO MORE FUNNY STUFF was supported by the Louise I. Doyle Exhibition Fund at FAM and a grant from the Artist's Resource Trust of the Berkshire Taconic Foundation.

And now, some words of gratitude for the FAMily...

Jeffu Warmouth: NO MORE FUNNY STUFF is a direct outgrowth of Director Nick Capasso's vision for exhibitions that champion contemporary New England artists and embrace community-centered collaboration and engagement. I am proud to be working at an institution with such an affirming message and focus.

This exhibition installation was one of the most complicated at FAM to date. Facilities Manager Steve Backholm, along with Mel Bailey and Charlie Cruz worked tirelessly and with great skill to build, patch, and paint walls and transform our galleries into a Warmouth wonderland. The FAM guards, led by James Landry, went above and beyond to make sure the public could experience the show's many interactives safely and with a smile.

Director of Education Laura Howick designed a very special Learning Lounge for this exhibition, which encouraged the public to explore the

history of humor and discover their inner Jeffu. It included special projects created by students in Fitchburg State's Interactive Media Seminar – Kayla Bridges, Jillian Clukey, Andrew Couture, Richard Essien, Joshua Hey, and Allison McLaughlin – under the tutelage of Jon Amakawa. Thanks also go to The Clementi Family Charitable Trust for funding this crucially important program.

FAM's new Director of Marketing and Community Relations, Eugene Finney, joined our team right in time to help install this exhibition. I owe him a debt of gratitude for wearing so many hats as this exhibition unfolded, and for creating such fantastic buzz for this show.

Mary M. Tinti
Associate Curator
Fitchburg Art Museum

A Word from the Artist:

I owe a great debt to my colleague Rob Carr, whose vision of providing his students with a professional collaborative experience led to the creation of this exhibition. Thanks to my colleagues and students at Fitchburg State University for support and helping to make this show happen.

Mary M. Tinti, your enthusiasm, your humor, your critical judgement, and your ability to read between the lines shaped this exhibition in every way. Nick Capasso, you have championed my work for nearly 15 years, seeing promise in this art-world trickster; to you I extend a laurel, and hardy handshake.

For technical aspects of my work and the installation, I thank James Manning, Charles Roberts, Paul Concemi, and Andrew Neumann, as well as the entire staff of the Fitchburg Art Museum.

The following people appeared in my work via their faces, voices, or invisible puppet hands: Ben Morgenstein, Jason Sullivan, Alanna Daley, Heather Rising, Theresa Montagna, Gunther Hoos, John Chetro-Szivos, Kiel Szivos, Julie Dunlap LePoer, Coelynn McIninch, Jeff Andree, Joseph Pitkin, Deidre Perley, Mark Price, Greg Wason, Smilin' Jay Andrews, Fred Levy, Bjorn Kindem, Ted Driscoll, Johanna Wetmore, Matthew S. Krol, and Jeff Smith.

Brendon Wood, David & Ocean Silver, Quintron, and the Roto-Rooter Good Time Christmas Band composed soundtracks or provided music for works in the show. I would not be the artist I am without the support of a solid baker's dozen of professors in undergraduate & graduate school, including Roxanne Frith, Ken Mikolowski, Eric Rabkin, Ken Baird, Cynthia Sowers, Joseph Marshall, S.A. Bachman, Jim Dow, Carl Sesto, David Kelley, Karl Baden, Gerry Bergstein, Diane O'Donohue, and Louis Kaplan.

For their continuing support of my work through the years, I salute Charles Roberts, Matthew Nash, James Manning, Fred Levy, Roland Smart, George Fifield, and everyone else who curated, collaborated, constructed, or critiqued me into shape.

Above all, I thank Ellen Wetmore for her love, support, collaboration, critique, and companionship for over two decades; and my sons Alexander and Benjamin, who may currently be my smallest (but certainly my most enthusiastic) fans. They are a constant source of joy, and remind me of the importance of play, honesty, and lateral thinking.

Jeff Warmouth
Professor
Fitchburg State University



Introduction:

Jeffu Warmouth: NO MORE FUNNY STUFF is not just an exhibition title: it is a bold, multilayered proclamation. In the context of Warmouth's sprawling mid-career retrospective at the Fitchburg Art Museum, **NO MORE FUNNY STUFF** is a preamble to the absurdity, humor, and parody that inform Warmouth's work. It is a clever nod to homage and word play, coupling and juxtaposition. It is a subversive claim that contemporary art doesn't have to be square, and that there is room for both fun and funny stuff in an art world prone to taking itself too seriously.

NO MORE FUNNY STUFF is an exercise in contradiction. (Jeffu Warmouth is a very funny guy. His art is very funny, too. To take the title literally is to believe that Warmouth will never be funny again, which clearly is not true). And it is the equivalent of the exasperated, finger waving warning a parent issues to her misbehaving children, the kind that might come after a round of made-up name-calling, or the defiant announcement that today is "opposite day."

NO MORE FUNNY STUFF is a challenge, the kind for which Warmouth was ready and waiting. It directly references a moment in the not-too-distant past in which Warmouth broke from a focus on food-based humor

and began experimenting with short, video sketches and performance projects. This new body of work – which features Warmouth himself, rather than relying on an all-vegetable cast – explores more minimal, meditative, and repetitive aspects of daily existence. And it does so in ways that are hilarious and unsettling in equal measure.

NO MORE FUNNY STUFF is so many things...all of these things. And Warmouth knew, instinctively, that it had to be the title for this show.

Jeffu Warmouth: NO MORE FUNNY STUFF presents together for the first time an expansive range of the artist's work. It spans over twenty years of creative output and highlights key conceptual threads and themes within Warmouth's larger practice.

When examining the totality of Warmouth's art, several things become clear. Jeffu Warmouth is a contemporary artist in every sense of the term, one who maneuvers among the realms of photography, video, sculpture, performance, installation, and interactive media with agility and aplomb. He expertly mines such art historical movements as Dada, Surrealism, FLUXUS, Mail Art, Pop Art, and Conceptual Art as well as the film and comedic traditions of Charlie

Chaplin, Buster Keaton, The Marx Brothers, and Woody Allen. And he serves up his own brand(s) of art that at times can be silly, but are always exceedingly smart.

Throughout his career, Warmouth has used his own image and persona (complete with handlebar mustache), as well as campy canned goods, kung-fu fighting vegetables, and fictitious fast-food menu offerings to expand upon, subvert, and critique both consumer culture and contemporary art.

He wittily, self-deprecatingly pokes fun at the myriad choices consumers might confront on a supermarket shelf, or at a drive-thru window, and brings complexity to the simple notion "you are what you eat." In ways simultaneously laugh generating and a little bit cautionary, Warmouth underscores the fragmented, technology-infused nature of consumption in the twenty-first century.

Jeffu Warmouth came to the visual arts via comparative literature, and traces of that early, undergraduate passion for poetry, writing, and journaling can be found throughout his practice. To this day, the avant-garde, minimalist plays and prose of Samuel Beckett remain compelling sources of inspiration, as do the staccato, humor-

riddled poems of Ken Mikolowski. Similarly, Warmouth's undergraduate experiments with photographic portraits and projection overlays absolutely predict his current, higher-tech green-screen performance pieces. Their inclusion in this show makes possible some fascinating, never-before-seen connections within Warmouth's work.

The result – **Jeffu Warmouth: NO MORE FUNNY STUFF** – is a rich, accessible amalgam of art with serious depth and breadth, one that provides a refreshing approach to all that is funny, frustrating, monotonous, weird, and wonderful about our day-to-day existence.

Mary M. Tinti
Associate Curator
Fitchburg Art Museum

JeFFu's FFantastic FFunhouse:

Jeffu Warmouth: NO MORE FUNNY

STUFF puts the “funny” in “funhouse”. Yes, this exhibition is universally fun, and often downright hilarious, but its complex brand of funny extends – think rabbit hole – to distorting and destabilizing conventional treatments of the mundane in all manner of unpredictable ways within at once familiar and fantastic worlds of simultaneous wacky whimsicality and existential darkness. Funny, then, is at once amusing, ironic, paradoxical, and puzzling; we laugh on first impression en route to a deepening and finally perpetual quandary. Make no mistake about it, as familiar as Jeffu’s work seems, this deeper brand of funny has no grounding or bottom, and the more we begin to smilingly question what is going on, the fewer final answers we will find.

Whether falling through space, swimming the deep sea, or hocking mock food, we experience this ironically familiar-fantastic Everyday (our reality re-revealed, if you will) through the eyes, actions, and digital embodiment of Everyman Jeffu, who, while displaced in various media environments, is one of us. Experiencing this Everyman across fantastic worlds such as **Fall**, **Crawl**, **Drop**, **4-Way Cymbal Monkey**, and **JeffuBurger** vicariously demands that we identify with and seek to understand his condition, or predicament, as the case may be. And to do so is to question all of the most basic assumptions of these worlds, fantastic and familiar alike. In this way, Jeffu uses the fantastic, where aspects of the ordinary become extraordinary by changing

ground rules like gravity, embodiment (see **Merge**), and, well, food animation, to raise fundamental, far-reaching, and existential questions. This composite of the prosaic and the preposterous functions as a curiosity and query catalyst throughout the exhibition. When we ask such a basic question as “Who is Jeffu?”, for instance, we quickly realize that Jeffu is at once Everyman (i.e., each of us), an elusive brand (who is this guy?), and a fantastic figure. We naturally identify with him, and feel we know him as insiders to his jokes, even though we can never finally figure out who he is or what he is up to.

This puzzlement extends across the essential dimensions of human experience as **Jeffu Warmouth: NO MORE FUNNY STUFF** transgresses our basic assumptions about materiality, space (the laws of physics transmute), time (variously quickened, slowed, or frozen), and even place (variously real, fantastic, altogether absent, or otherwise mediated). Where objects take physical form, their substance is morphed from animal to vegetable (See **Transplant** and **Reconstruction**). Individuality and identity become subverted or usurped within mediated environments such as a human Pac-Man game or virtual fast food stand. Ordinary conceptions of agency and age are challenged as Jeffu crawls, throws childlike tantrums (perhaps insanity, or a sane response to the world’s insanity?), and bangs cymbals with absolutely no sense of decorum.

Though Jeffu himself is the mastermind behind all of these transgressions, it is Media that takes the fall as this exhibition foregrounds the magical and manipulative powers of Media itself. This is epitomized by **1UP**, where, despite his seeming awareness, Jeffu’s agency and even existence (poof, you’re gone!) are utterly controlled by the game itself. From **Merge** to **JFC**, Media mediates as a means to morphing, and thereby appears to take on its own meta-agency. It is Media that consumes or subsumes Jeffu rather than the other way around: Jeffu lives within and through media in a post-media saturation state, where media becomes Jeffu, Jeffu becomes media, and they are utterly inter-dependent. Trapped inside this media phantasmagoria, Jeffu’s “mediated” self personifies the media world that embodies him. In **Merge**, for instance, Jeffu is remade as much by his medium as by his own movements, and in both **Crawl** and **Drop** Jeffu is rendered an automaton that is integral to the media itself.

While Media and vicariously Jeffu are the agents that animate and drive this exhibition (see their provocative relationship as epitomized in **Agent**), Humor is the catalyst that seduces and drives us. It tickles and amuses us as a means to capturing and hooking our attention, hopefully piquing our curiosity until we are caught in the perplexity of it all. Slapstick, puns, riddles, and paradoxes so easily lure us into the existential rabbit hole of the “fantastic” funhouse as we laugh along. Of course,

Humor entices us so naturally because it is really speaking directly to our own psychological backstage. We laugh because this work reaches us authentically, and laughing naturally brings our guards down; like kids in deep play, Humor appeals to us inside as it spontaneously immerses us in Jeffu’s fantastic worlds. Once there, however, we are left (often in befuddlement) to face and reflect upon our own attitudes, values, perspectives, and selves. This is epitomized in the hilarity of **Spudnik**, **Kung Fu Kitchen**, **Day of the Cabbage**, and **Il Spaghetti Occidentali**, where, unable to stop laughing, we must face our own attitudes, judgments, and even darker sides; the intense response brought forth through laughter can be very revealing of our inner selves.

As we laugh at the deliciously “sci-fri” history “spice exploration” of **Spudnik**, a parody of the documentary form, we are also unwittingly seduced by it. Across these seductive works, we anthropomorphize vegetables (**Day of the Cabbage**), fall for Cold War humor (**Spudnik**), and titter at shameless cultural stereotypes and stock-character clichés (**Kung Fu Kitchen** and **Il Spaghetti Occidentali**). The front stage cheap humor at once invites and camouflages the deeper backstage work that takes place in our consumption, leaving the ultimate joke on us. And yet we reflexively laugh at irreverent sexual innuendos, mock Japanese, mock Italian, and even Jive. They are funny because they tap directly into our darker interiors, and we can’t help ourselves here.

Similarly, the **Failure Machine**, **3 Failed Attempts at Free Association**, and **Drawing a Blank** recipes could also be a part of Conceptual Retard Video Productions, and **Transplant**, **Extraction**, and **Reconstruction** could have been vegetable products purchased at the outrageous **SuperJeffuMarket**. But underneath it all, though they ostensibly make fun of packaging, branding, thinking patterns, science, history, art and the practice of making it, language, and fast food, they are also poking fun at us as we laugh along. We laugh not only because this is so familiar to our mundane experience, but ultimately to ourselves. Through its unorthodoxy, this art reveals our own mental traps, personal clichés, and the habits of mind that we have unwittingly fallen into. While Jeffu seems to make fun of everything else, he is really showing us that we are the most humorous subject(s) of all. Ironically, however, it is because his slapstick is not didactic that it is at once so viscerally powerful and so elusive, so seemingly obvious and so remarkably insightful; its veneer of tongue & cheek superficiality eclipses even as it seems to enable crucial insight and depth, apparently making a great laugh and a great gift for those willing to probe more deeply as a means to reaching within themselves. Ironically, this is all made possible because of its apparent superficiality. Under the guise of campy packaging and parodied branding, **SuperJeffuMarket** showcases Jeffu's dissected personality in gloriously clichéd terms that locate our common personality flaws at a safe distance, where Jeffu is the butt of these jokes, at times quite literally.

But alas, this cheeky rabbit hole was never intended as a means of reaching deeper insight and clarity in absolute terms, since such a road to wisdom would be all too utopian, and Jeffu is far more a (sur)realist than idealist! Rather, a tease to the last, Jeffu's punch lines leave us at once amused and bemused, unsettled in the haunting feeling that we are finally the butt of a grand existential joke that we can never fully figure out (though we may pretend in an Emperor's new clothes sort of way that we have). Within Jeffu's fantastic funhouse, as we laugh at such elusive jokes, large and small, we are really finally laughing cluelessly at ourselves.

Rob Carr
Professor
Fitchburg State University





[Experimental
PERFORMANCE]



Jeffu Warmouth:
NO MORE FUNNY STUFF
NO MÁS COSAS GRACIOSAS



Jeffu Warmouth:
NO MORE FUNNY STUFF
NO MÁS COSAS GRACIOSAS



THE LIVING, LEAVING
AT THE END OF APPROPRIATION



Three Heads Are Better Than One, 2013

Warmouth's latest work, **Three Heads Are Better Than One**, functions as both a performance and an installation. It was created for the 2013 **Festival of Performance & Sound Art** in Acton, MA. When performing, the artist stands in the middle of the sculpture, with his head poking out of the hole in the shelf. He engages in a scripted dialogue with the other two Jeffus, portrayed on monitors on the artist's left and right. The trio of Jeffu "talking heads" slowly evolve their speech patterns from random, guttural grunts to sing-song sounds, and finally to hilarious and sometimes aggressive banter. The performed version of **Three Heads Are Better Than One** reminds viewers of the harmony – and more often than not, discord – so present in our everyday discourse. It also points to the fact that even though two or three people may speak the same language, they may not share the same points of view.

When Warmouth is not at FAM to perform **Three Heads Are Better Than One**, the two Jeffus simply wait, look around, and remain in an idle state. This act of idling can seem awkward at times, and viewers will notice Warmouth's use of it in other works throughout the exhibition. It provides a potent contrast to the continuous repetition of motion or sound also present in so many of Warmouth's installations. As a tech-savvy society, used to being instantly rewarded with the push of a button, we may be losing our ability to idle comfortably. **Three Heads Are Better Than One** calls attention to those quiet moments, and reminds us what it's like to be undistracted. Whether performed or in idle mode, **Three Heads Are Better Than One** may just test your patience in the best possible ways.



No More Funny Stuff (4-Way Cymbal Monkey), 2012

This exhibition marks the debut of **No More Funny Stuff**, one of Warmouth's most recent video/performance works. Together with the artist, FAM made the decision to mute the video (you're welcome).

But if we had left the sound on, visitors would hear a cacophony of clanging cymbals, clapping together on a loop for hours on end. It might be enough to make you go mad, or perhaps the opposite would be true. Consider Warmouth's words about this work below:

"Under constant bombardment by media messages, images, waves, radiation, it is increasingly difficult to focus one's attention inward. In a wireless environment, unplugging is nearly impossible. My brain can't hear itself meditate. Movement, sound, pointless repetitive action may be the only way to get in there, or even to assert that there is an 'in' in there. Ah, to achieve the serenity of a battery-powered toy! The zen dictum states: 'do what you are doing.' I do.

Eye contact. Action. Abrasive. Relentless. Fragmented. Multiplied. Inverted. Pause for breath. Enraged. Blissful. Channeling. Shielding. Connecting. Listening. Repeating. Breathing. Crashing. Again."



Dueling Banjo, 2003

Warmouth is a contemporary artist, but he is also an avid musician. He can point to influential bands and albums as easily as he can reference inspirational art historical figures. His passion for art and music blends most beautifully in **Dueling Banjo**. This surreal sculpture was created for **BOOM BOX: The Art of Sound**, curated by Roland Smart at the Mills Gallery, Boston Center for the Arts. It hung as part of a suite of Warmouth's homemade musical instruments, together titled **JeffuPhonia**. **Dueling Banjo** is the lone sculpture that remains from that period, and it offers a musical interlude of sorts for this exhibition. **Dueling Banjo** marries Warmouth's interest in experimental music and lutherie (the creation of stringed musical instruments) with his affinity for absurdist humor. **Dueling Banjo** also echoes the ideas of harmony and dissonance present in so much of his other artwork.



[Playing With
YOUR FOOD]





SuperJeffuMarket, 2001- present

In 2001, Warmouth was invited to participate in a DeCordova Sculpture Park and Museum exhibition entitled, **Lighten Up: Art With a Sense of Humor**. He set out to create, in his words, a “self-portrait as consumer products.” The original installation, comprised of 2000 custom-labeled cans and loaned supermarket shelving, has been added to over the years and now includes **SuperJEFFUMarket** circulars, storage boxes, and all sorts of Jeffu-esque goods packed with puns and parody. The entire installation is a hearty portion of Pop Art for the twenty-first century. These Pop proclivities echo the **Brillo Boxes** and **Campbell’s Soup Cans** of Andy Warhol, but the hilarity, self-deprecation, and wordplay are all Warmouth. While the elements of this installation may have started out as portraits of the artist, they are so universal that they become reflections of all who view them, too. They also speak to ideas of marketing, consumerism, consumption, and materialism that are so much a part of twenty-first century American culture.

JFC, 2008-2009

JeffuBurger, 2009

In March of 2009, Warmouth participated in a two-person show at the Art Institute of Boston entitled, **Nourishment: Art that feeds the soul and makes strong funny bones**. He installed both **JeffuBurger** and **JFC** as competing fast-food stands, which FAM has done again here.

You are invited to interact with these life-sized video installations by placing an order for fictitious burgers or bucket combos on the touch screen kiosks. Then, watch as the food is prepared by Chef Jeffu, who also heckles visitors - and his food court competitor across the gallery - when he's not busy taking orders.

Food is used here as a vehicle, but this installation is about much more than our nation's unhealthy obsessions with fast-food culture. It is also about concepts of commerce, shared experience, caricature, branding, identity, awkwardness, and subversion. And it is important to note the role that idling plays here, too. For the brief moments of quiet are just as powerful and enjoyable as the comical nature of the videos.





Strictly Kosher Style: Recipes Spiced with Jewish Humor, 1999

In 1996, Warmouth took a Jewish Humor class with Louis Kaplan to better understand a particularly brilliant tradition of comedy. Kaplan then invited Warmouth to create work for an exhibition called **Distinguishing/Distinguished Jewish**. Warmouth spent the better part of a year developing the concepts and images for this show and recalls that the process was a highly collaborative one with Kaplan. The original working title for this series was **Kosher DADA**, which underscores Warmouth's connections to an art historical movement rooted in wordplay, puns, nonsense, and logic subversion. Ultimately, though, Warmouth went with the title you see here and created an installation comprised of very funny photographs, sculptures, and a mock recipe book.



Recipes/Experiments, 1997

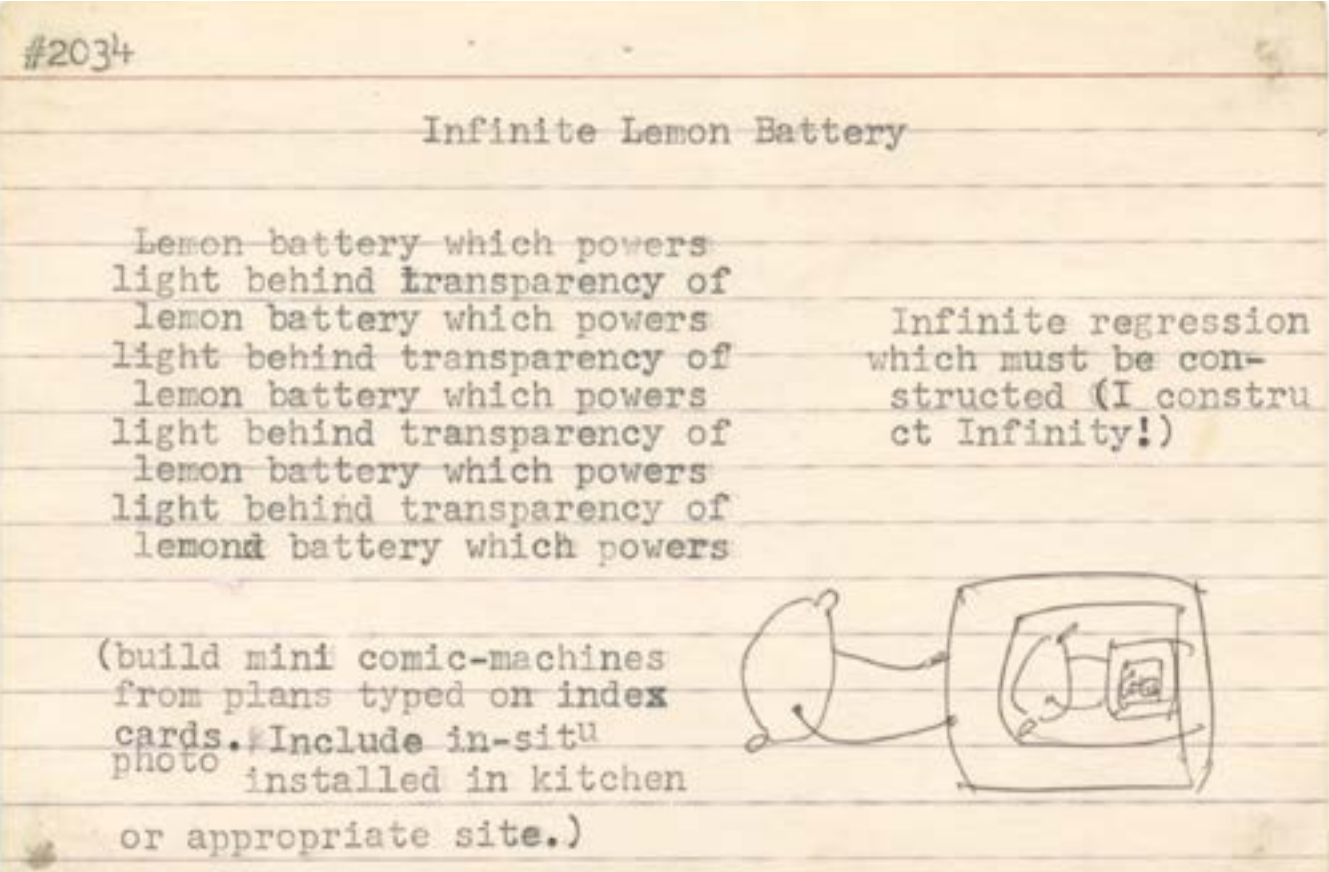
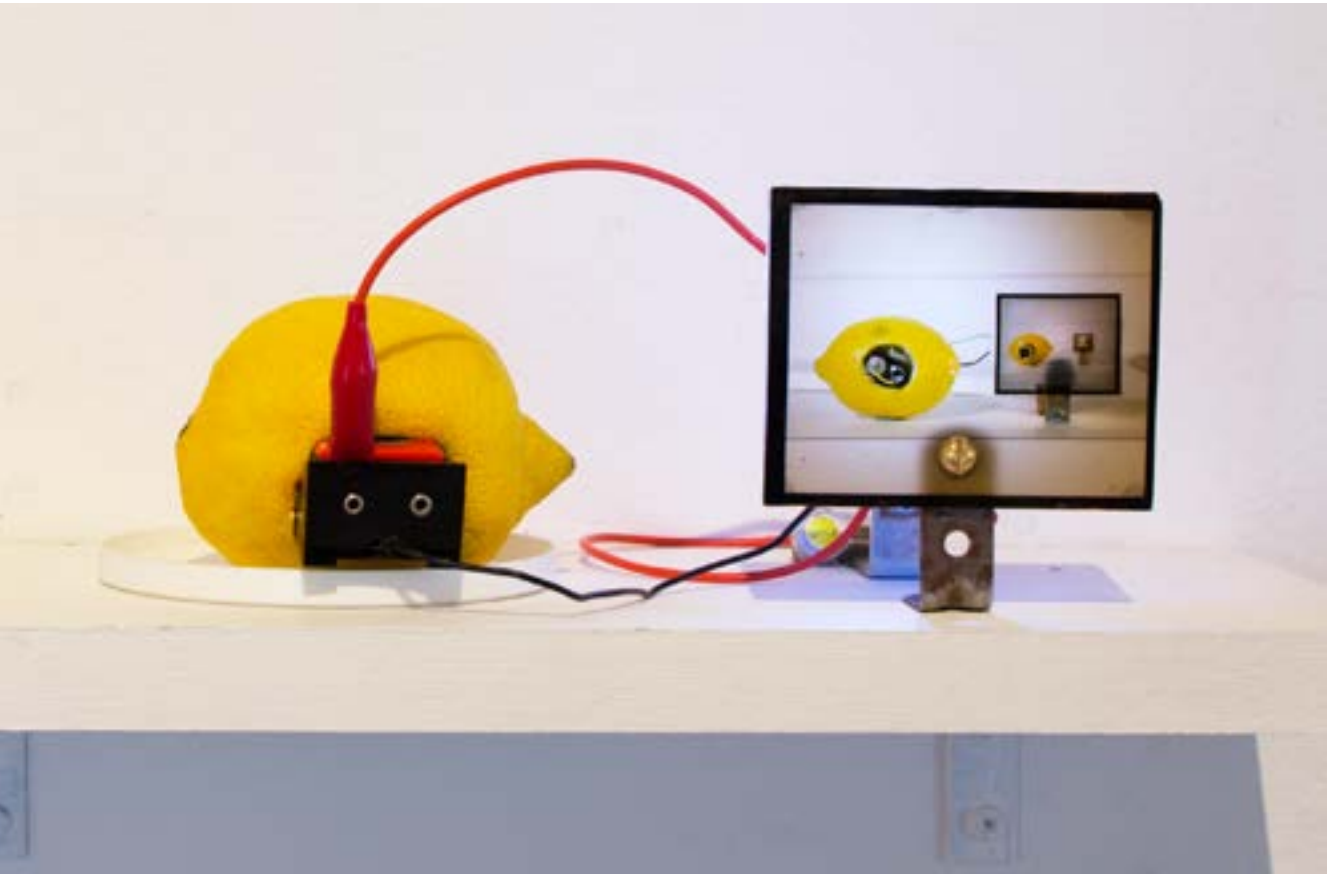
Jeffu Warmouth is a prolific journaler. He uses journaling as a way to generate and record ideas, take notes on interesting conversations, and, of course, sketch. **Recipes/Experiments** is the artwork that most closely mirrors that journaling practice, which continues today.

Warmouth created these index card musings as part of his 1996 **Home Alchemy** exhibition at Hudson Valley Institute for Art & Photographic Resources in Peekskill, NY. Rather than simply fill the gallery with existing photographs, videos, and installations from his MFA thesis show of the same name, Warmouth wanted to find a way to make the exhibition a bit more novel and dynamic. So, for the run of the show, Warmouth tapped into the idea of Mail Art. He created and mailed a single card to the gallery each day, and the gallery responded by putting that card on view. By the time the exhibition closed, Warmouth had created a new work: an entire wall of index card art ideas, recipes, and experiments just begging to be tested.



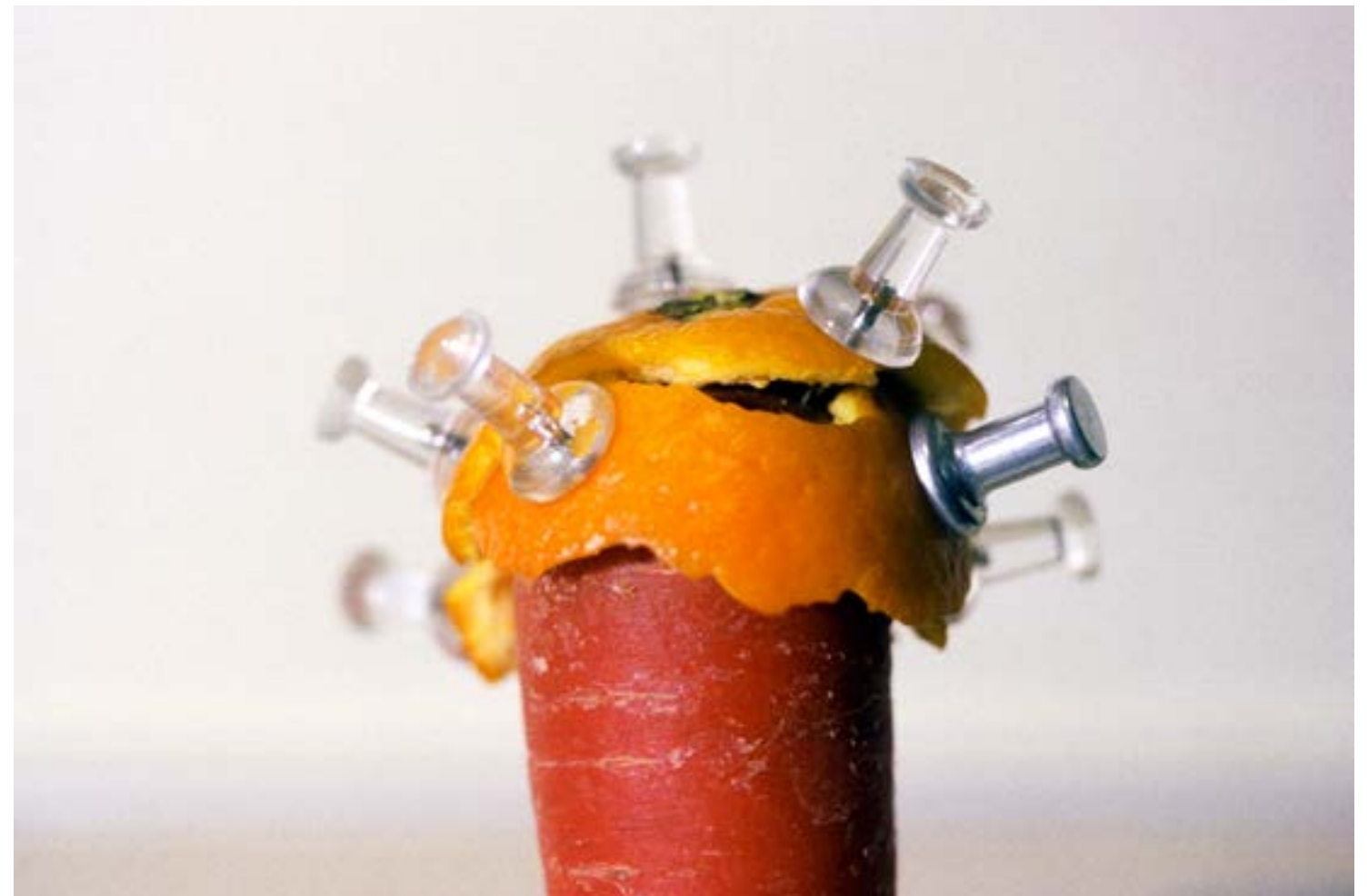
Infinite Lemon Battery, 1997

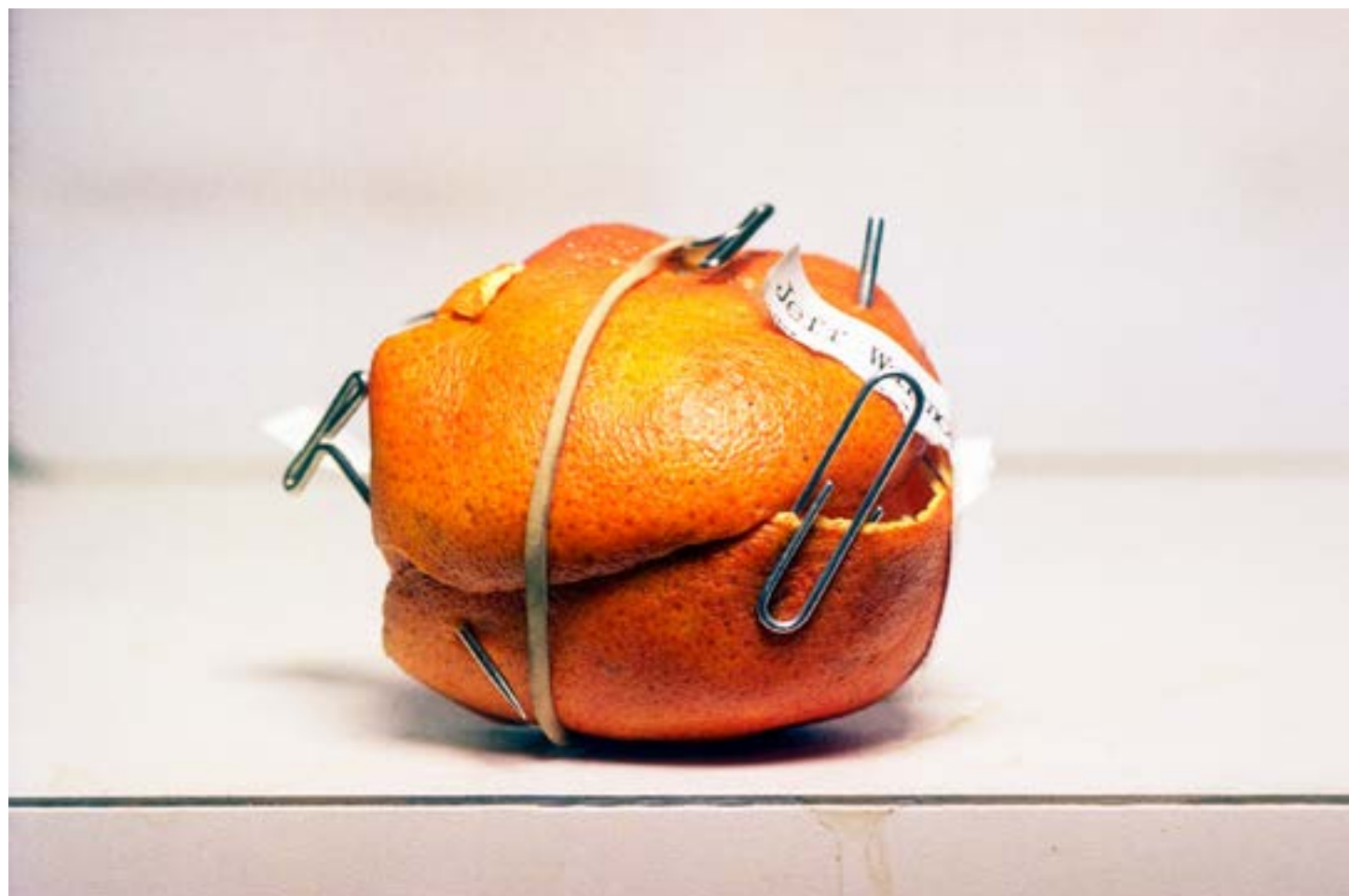
Infinite Lemon Battery is an example of an artistic idea documented in the **Recipes/Experiments** exercise. In this sculpture, a small lemon battery powers a light bulb, which in turn illuminates a photographic transparency. The photo is a depiction of the entire sculpture repeated seemingly for infinity (which means that the image appears to repeat itself forever). The artist achieved this effect by shooting and processing a photo of the sculpture and then placing that new image in the scene. He followed those steps over and over again until the final photographic image appeared to mimic an infinite regression. In addition to demonstrating how Warmouth uses bits of science and optics to humorous ends, **Infinite Lemon Battery** serves as an example of how Warmouth’s journaling and experiments really do lead to real-life results.



Transplant, 1995

This photograph is a pivotal and transformative work in the world of Warmouth. Created during his days as a graduate student, **Transplant** was the artist's first real exploration of food as a sculptural vehicle. Warmouth had seen a rather funny "before and after" hair-transplant advertisement and decided to photograph his own version. Using an orange, and then adding a carrot and some pushpins to the mix, he wound up with a witty, almost surrealist take on the original images. Warmouth was so excited and inspired by the results that he continued to utilize everyday objects (and sometimes his own persona) to illustrate linguistic spoofs and language games. This breakthrough would inform Warmouth's style and working methods for the next fifteen years.

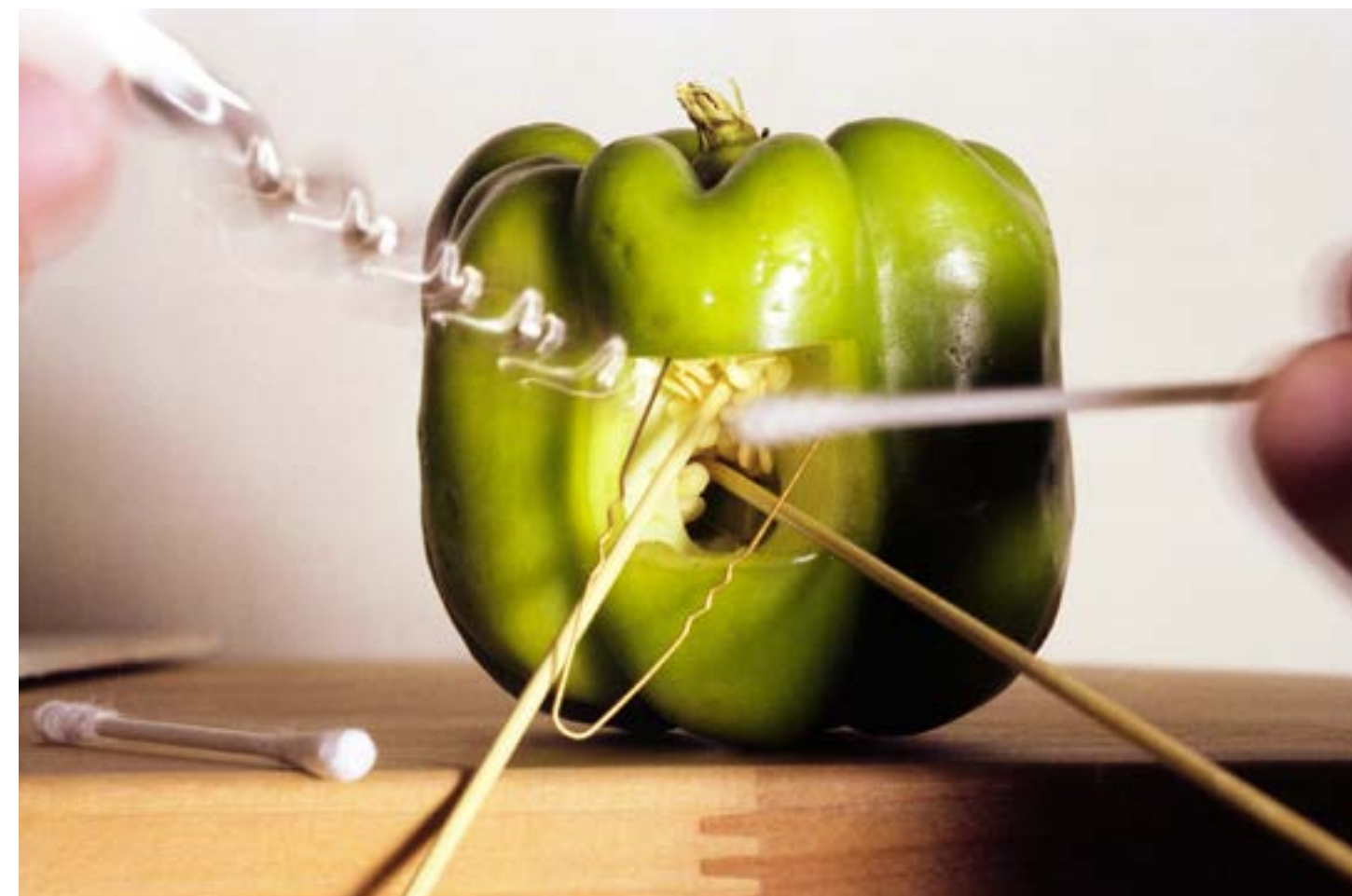




Reconstruction, 1997

On the heels of **Transplant**, Warmouth created a number of food-based photographs involving themes of the fantastic, identity, transformation, irony, paradox, humor, home alchemy, and the limits of language. A selection of those images is on view here in this gallery.

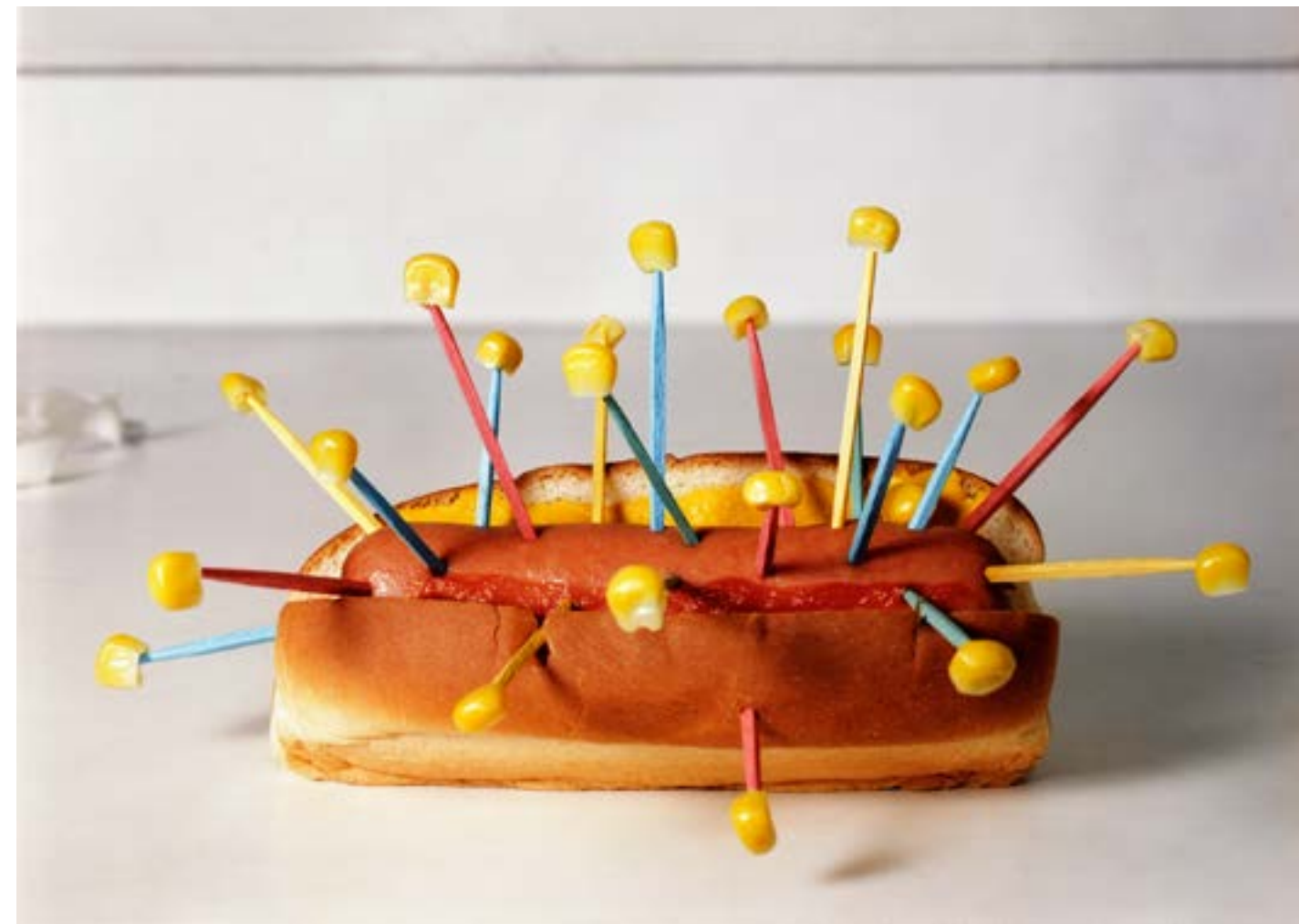
Again, while food comes with its own loaded connotations that are most welcome, it is used by Warmouth first and foremost as an everyday, readily available, found object.



Extraction, 1997



Potato Optics, 1997

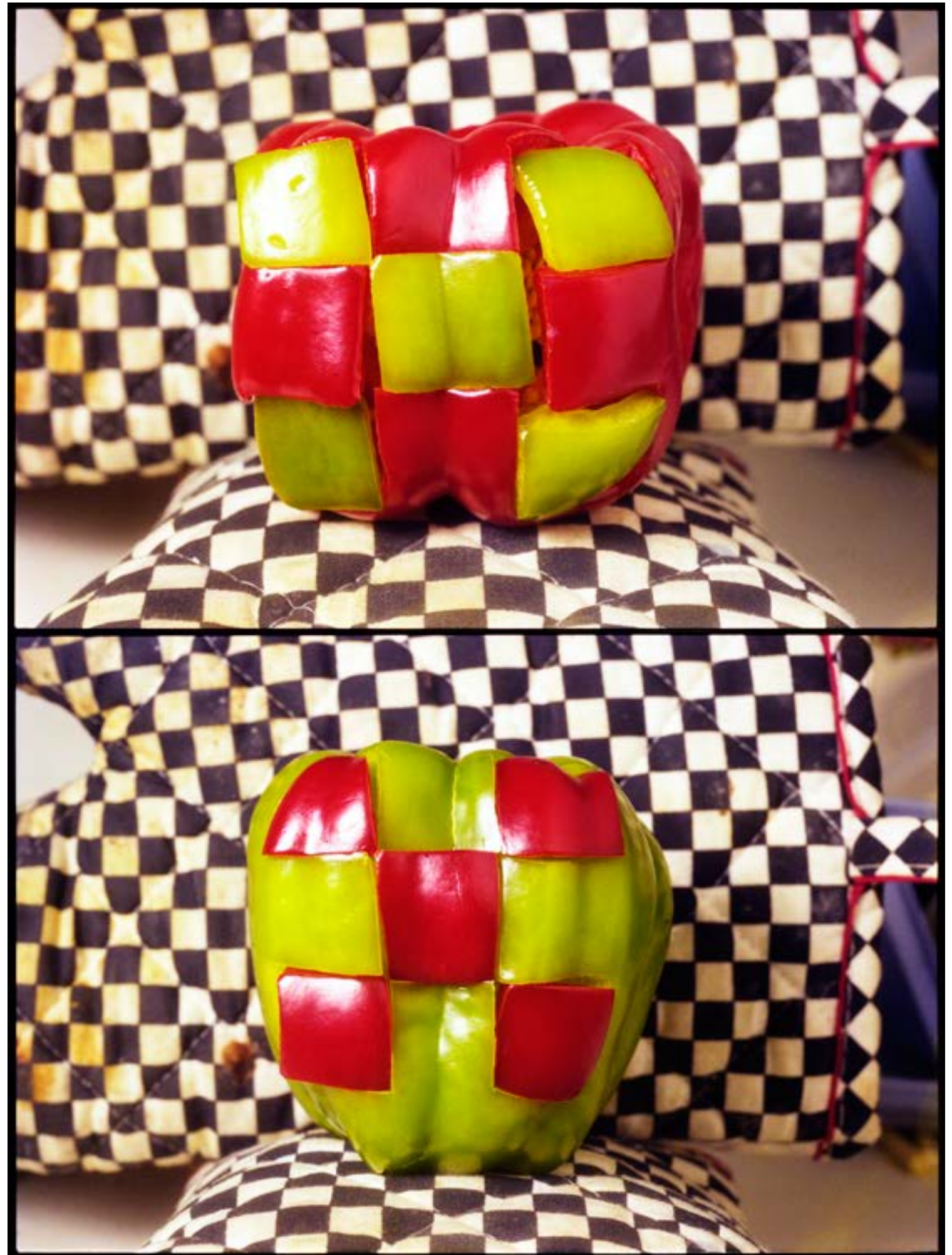


Corn Dog, 1996

Demoiselles d'Oignons, 1995



Cross-Checker Pepper Hybrid, 1996



Ashes to Dust, 1995

Ashes to Dust is a smart and surprising before and after image. Playing with language (like the common phrase, “ashes to ashes, dust to dust”) and the viewer’s expectations, Warmouth spells out the word ASHES in a dustpan (presumably using a bunch of ashes to do it). He presents that gesture in the top portion of the photograph. In the bottom portion, Warmouth seems to have blown those ashes directly into the camera lens, and photographed the exact moment when the cloud of dust appeared. In reality, the second image consists of marks made by Warmouth in the development process. **Ashes to Dust** is yet another example of the ways Warmouth manipulates text and image to playful and funny effect.





[Falling Into A DIGITAL PARADISE]



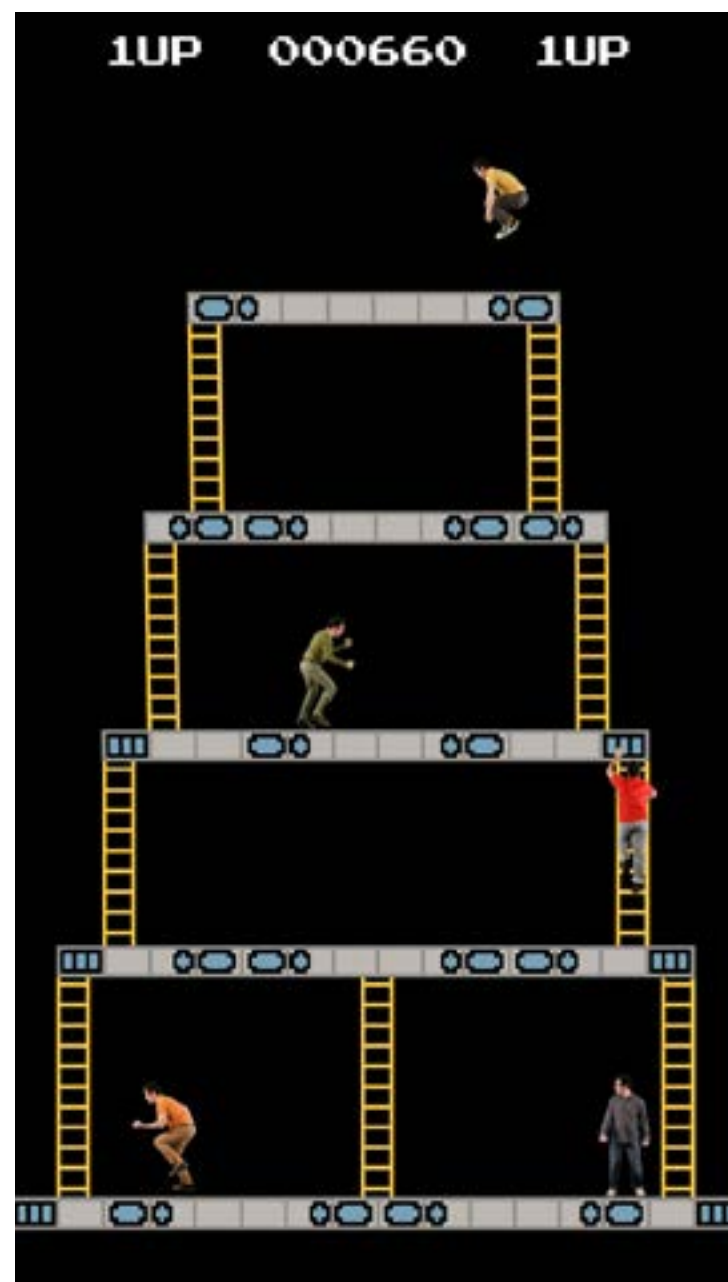
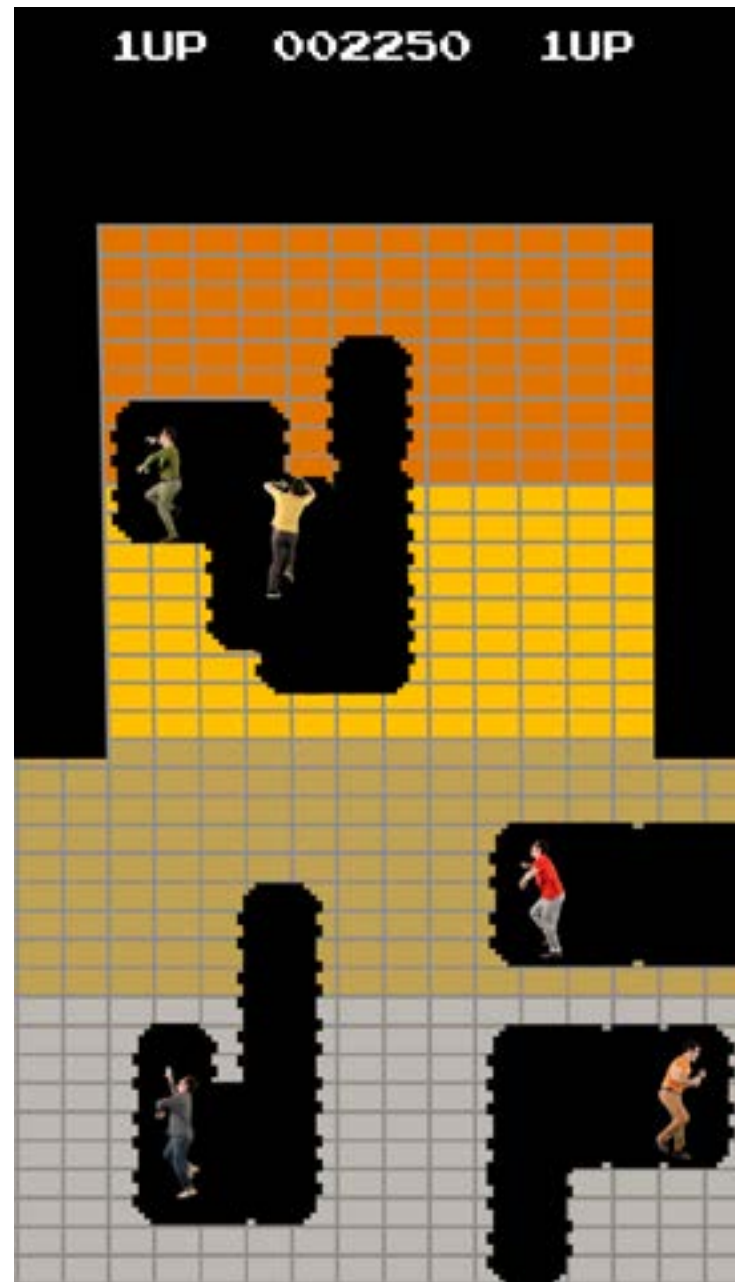


Fall, 2012

This video was created specifically by Warmouth for the 80-foot high marquee screens at the Boston Convention & Exhibition Center. Warmouth was among the first artists commissioned to design public art for this unique marquee. While FAM has attempted to hint at the unusual shape of the marquee within our gallery space, we had to reduce the scale by roughly one fifth. It's a very big marquee!

Warmouth's video, **Fall**, consists of multiple versions of the artist falling through a beautiful blue sky and then swimming through a cool, darker body of water.





1UP, 2013

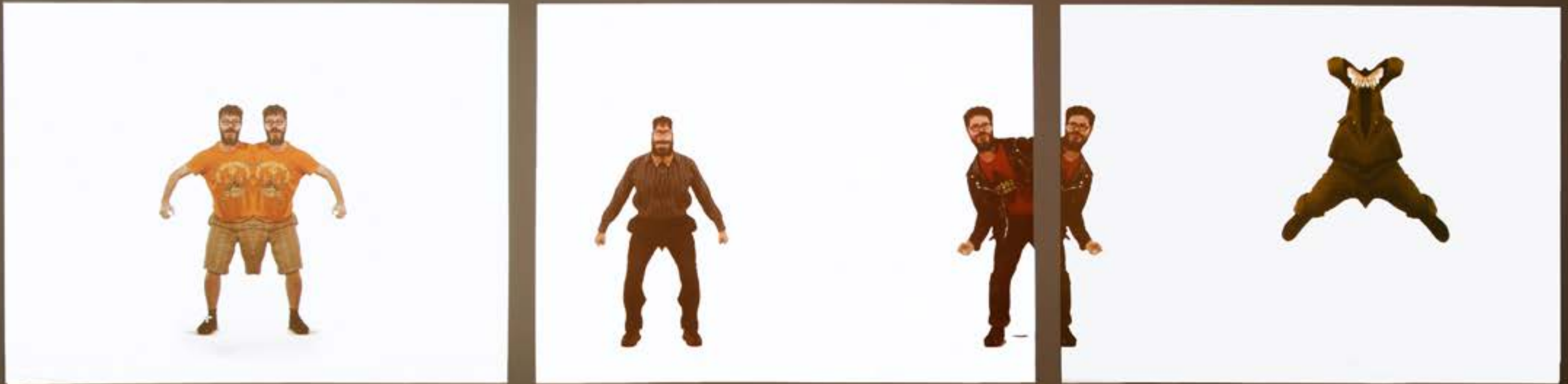
1UP is Warmouth's nod to classic video games – a fitting subject given Warmouth's leading role in developing the new Game Design major at Fitchburg State University. In this work, which also was designed for the Boston Convention & Exhibition Center marquee, five versions of the artist navigate through three different environments, all drawn from the golden age of arcades. In the words of Warmouth, these retro "worlds have different settings, obstacles, goals, and rules of physics, all of which affect the character's movements and controls."



Four Horsemen, 2013

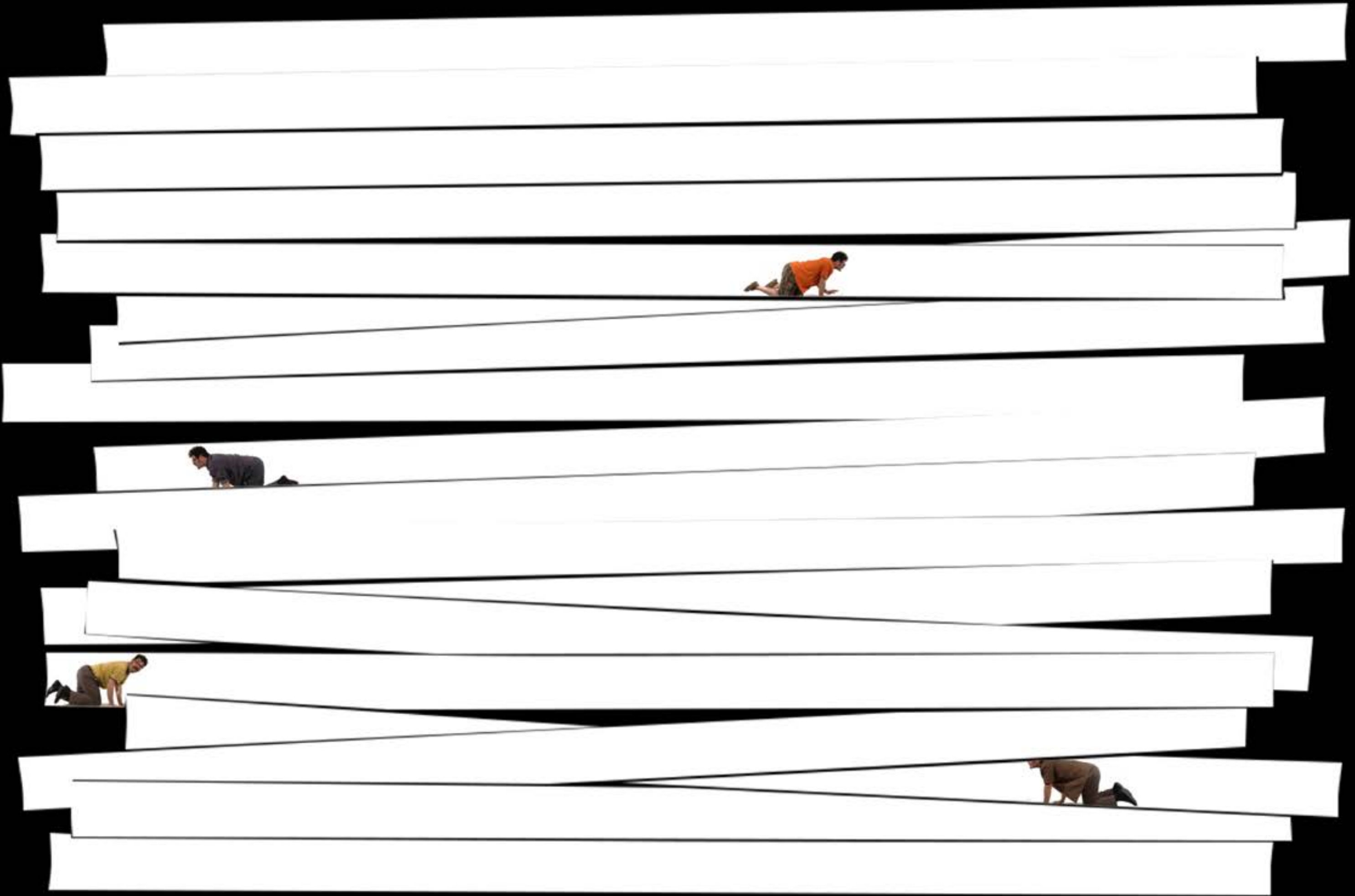
"Inspired by **The Dreams Remain**, a sound poem by The Four Horsemen recorded in 1972. In the spirit of minimalism, surprise, repetition, timing, tension & release. Dedicated to The Four Horsemen, Tristan Tzara, Kurt Schwitters, Luigi Russolo, Bruce Nauman, Vito Acconci, Shirley Clarke, Ken Mikolowski, Tuli Kupferberg, Ed Sanders, Fuck You Press, etc."

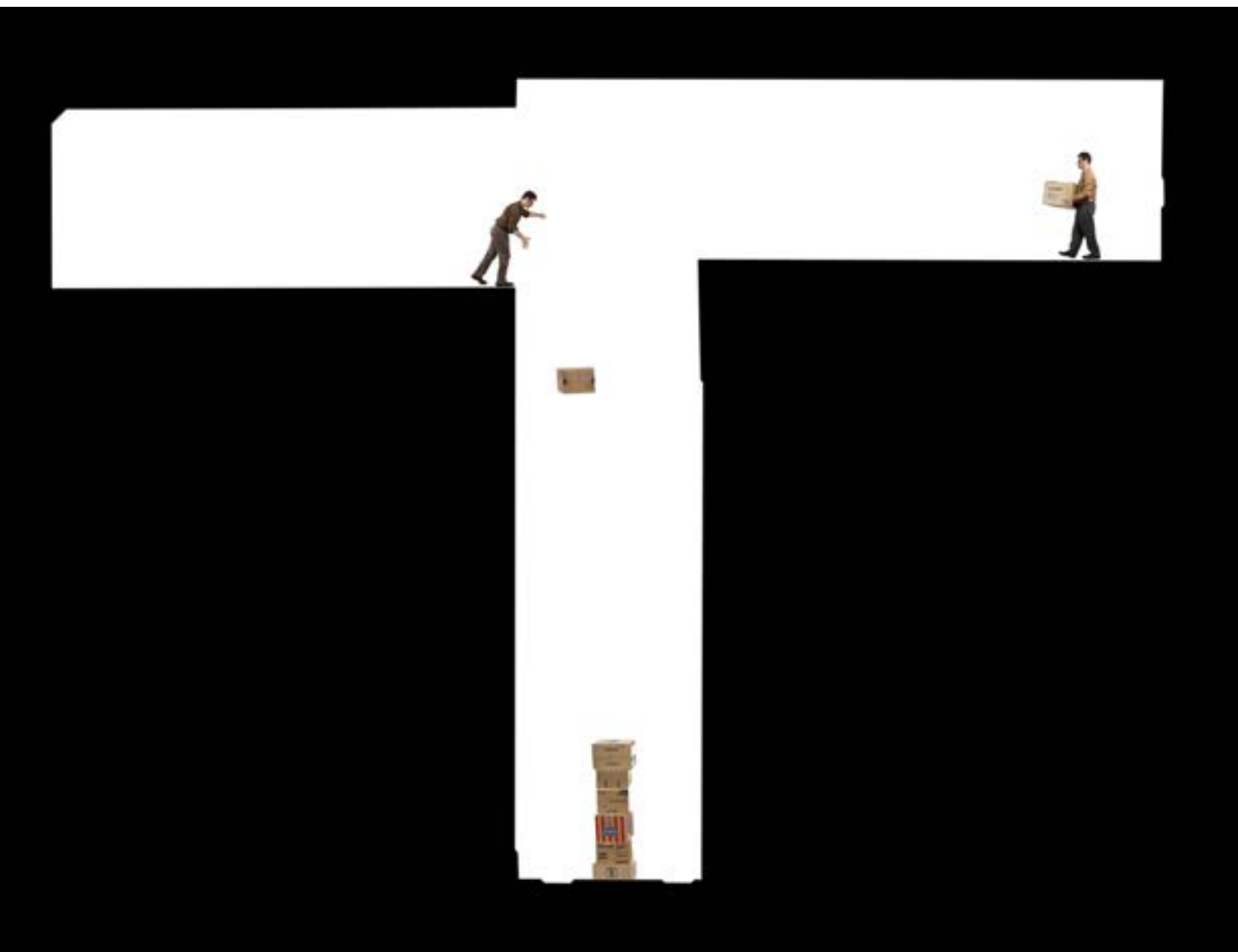
FAM is pleased to present another one of Jeffu Warmouth's new performance videos, **Four Horsemen**, for the very first time. According to the artist, this work was finished after discussions about his early experiments in poetry with the exhibition's curator. A study in silence, noise, synchronicity, and waiting, this video will astonish, delight and annoy all at the same time!



Merge, 2012

Like **Fall** and **1UP**, **Merge** is a video projection created specifically for a public space, in this case an 80-foot long set of windows for **The Window Project** in Atlanta, GA. In September 2012, from 6:00 PM to 6:00 AM, differently dressed iterations of the artist would run from one end of the windows to the other. When two identical versions of the artist met in the middle, their bodies fused together (as though stuck in front of a funhouse mirror). The two Jeffus then hopped along together until they disappeared behind a window strut. At FAM, Warmouth presents a modified, life-sized version of **Merge**, but recreates the same silly and slightly unnerving tone.





Marginalia: Crawl, 2011

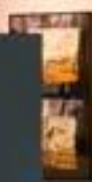
Marginalia: Drop, 2011

Warmouth's **Marginalia** series is the first major body of work to come after his food-based explorations of absurdist humor. The themes in this video projection series are much more minimal, dark, and repetitive, exploring ideas of existentialism, everydayness, and ennui in very different ways than before. The artist is always the central figure in the work. However, because he appears in multiple iterations, he is not merely Jeffu Warmouth, but each and every one of us, too. Artists of influence at this time include, Trisha Brown, Antony Gormley, Taiyo Kimura, Richard Serra, and of course, always Samuel Beckett.

In **Crawl**, several different versions of the artist do just what the title suggests: they appear to crawl from one end of a set of horizontal blinds to the other. In **Drop**, variations of the artist walk towards the center of the projection and repeatedly drop boxes into a bottomless hole. Both **Crawl** and **Drop** wittily reference the banality of everyday existence in ways that seem altogether charming and terrifying.

Jeffru!
1UP
INSERT COIN

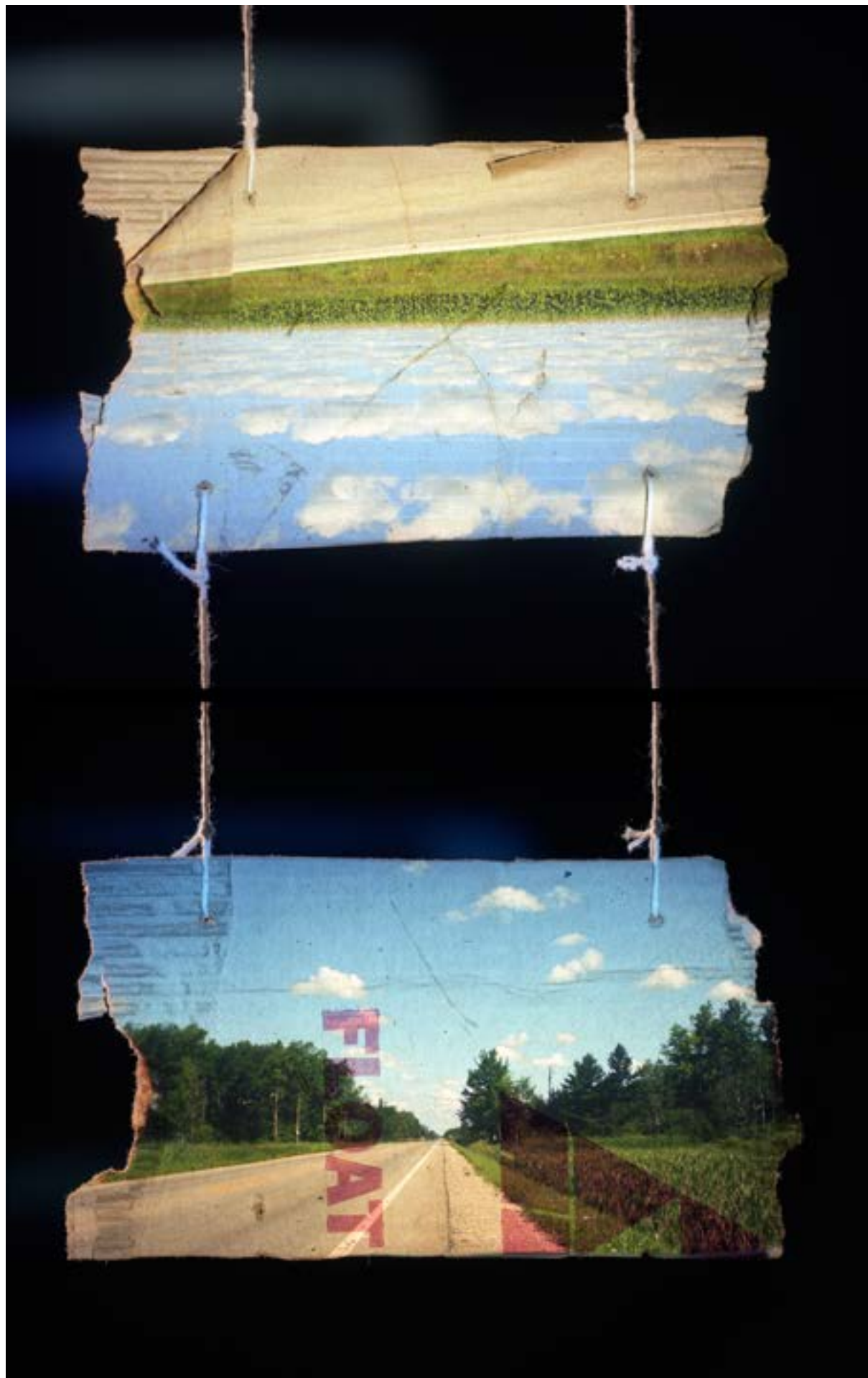
Jeffru!
1UP



Cardboard Dualities, 1994-1997 Up, Float, Drop

These three images come from Warmouth's series **Cardboard Dualities**, created while he was a student in the MFA program at the School of the Museum of Fine Arts, Boston. At the time, Warmouth was interested in photomontage and poetics, and used photographs of the landscape and sheets of craggy cardboard as his medium. He paired projections of his own landscape photographs with recycled cardboard fragments (complete with found indicators like up, down, and fragile printed on them). The couplings present in these **Cardboard Dualities**, the banal environments, and the play with projections all serve as precursors to Warmouth's more recent performance videos.







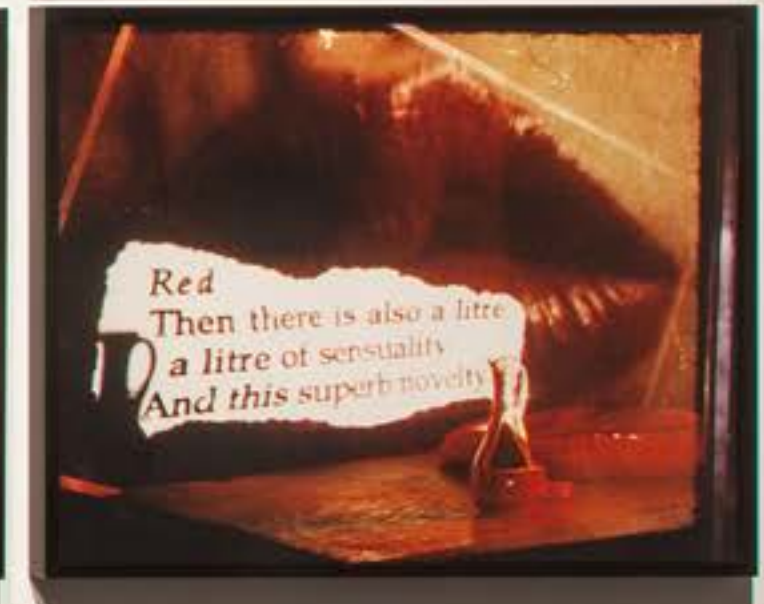
He Dreams About Samuel Beckett, 1993

Warmouth's early affinity for writer Samuel Beckett takes center stage in this photograph. Combining self-portraiture, projections, and layers of text, Warmouth's image is an homage to Beckett's prize-winning play, **Waiting for Godot** (1948-1949). Warmouth depicts himself as the two despairing protagonists (who wait and wait to no avail for a character named Godot) and offers up a more slapstick snapshot of this spare, desolate tragicomedy. On several conceptual levels, Warmouth and Beckett have much in common. They each exploit the limits of language, dabble in the absurd, understand the dark side of comedy, and – as exemplified by some of his video work – rely on minimalism to convey big, sometimes bleak ideas.



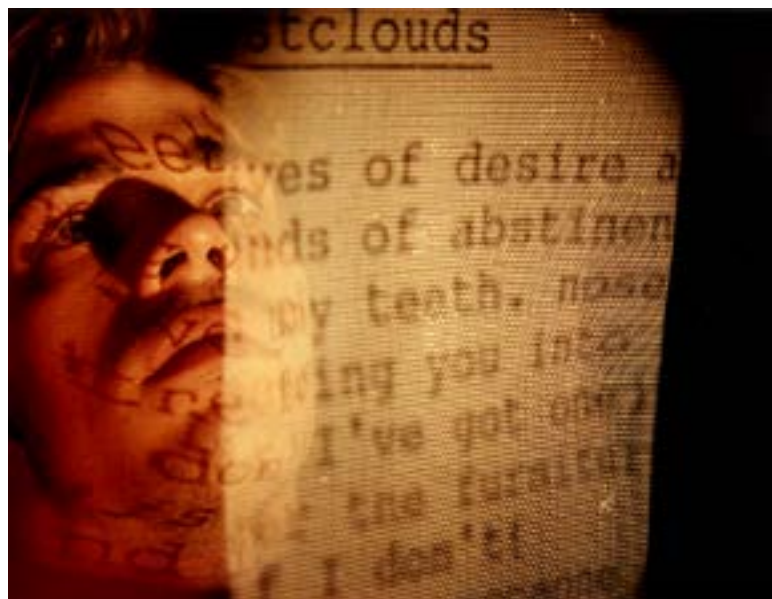
Head Surrounded by Slides of Beef (Study After Bacon), 1993

This photograph is another one of Warmouth's early homages, this time to the Irish painter Francis Bacon and his **Figure with Meat** painting from 1954. Bacon's portraits often portrayed an isolated male subject, seated in an empty room with a blank backdrop. The faces of the men are fragmented and indistinguishable, as though they were painted when the subject was moving back and forth at a rapid speed. In a play on both Bacon's name and artistic style, Warmouth photographed the head of a friend, mimicking the facial fuzziness of the paintings with two slides of beef in the backdrop, just like in Bacon's original image.



Natures Mortes (with poem by Blaise Cendrars), 1992

These six images comprise part of Warmouth's Bachelor of Arts thesis project at the University of Michigan. Interested in poetry, projections, and multi-layered photography, Warmouth married text and image together in these visual illustrations of a Blaise Cendrars poem entitled, **Natures Mortes** (Still Lives). Today, these early studies provide a fascinating foundation for interpreting the origins of Warmouth's later projections, as well as works that combines words (whether spoken or written) and image.



Compressions, 1991

These three photographs from Warmouth's undergraduate series, **Compressions**, point to the artist's early experiments with slide projection, poetry, and portraits.



[Rethinking The
MOTION PICTURE]





SPUDNIK: a sci-fry history of potato space exploration, 2007

The 1957 launch of the Soviet satellite, Sputnik I, served as a catalyst for the space race between the US and the USSR. Fifty years later, Warmouth first shared **SPUDNIK: a sci-fry history of potato space exploration** as part of a 2007 **DeCordova Museum Annual Exhibition** installation of photographs, sculptures, text, and video. Mimicking the didactic displays viewers might expect to find at a history or science museum, Warmouth treats viewers to a clever mock-umentary of the satellite launch and serves up fun, fictitious artifacts from this potato-licious adventure.



AGENT, 1999

This brief experimental video is described by Warmouth as “a comic narrative exploring space and identity in the digital arena.” Today, in the context of this exhibition, **AGENT** seems profoundly prescient. It pre-dates Warmouth’s recent work with green-screens. It is non-stop laugh inducing, not unlike beloved films by Woody Allen, Mel Brooks, or the Marx Brothers. It hints at changing technologies for Warmouth and the world. And it utilizes multiple Jeffus long before **JFC** or **JeffuBurger**. Its location in the middle of the exhibition underscores the fact that **AGENT** is a kind of central node, from which future work radiates.



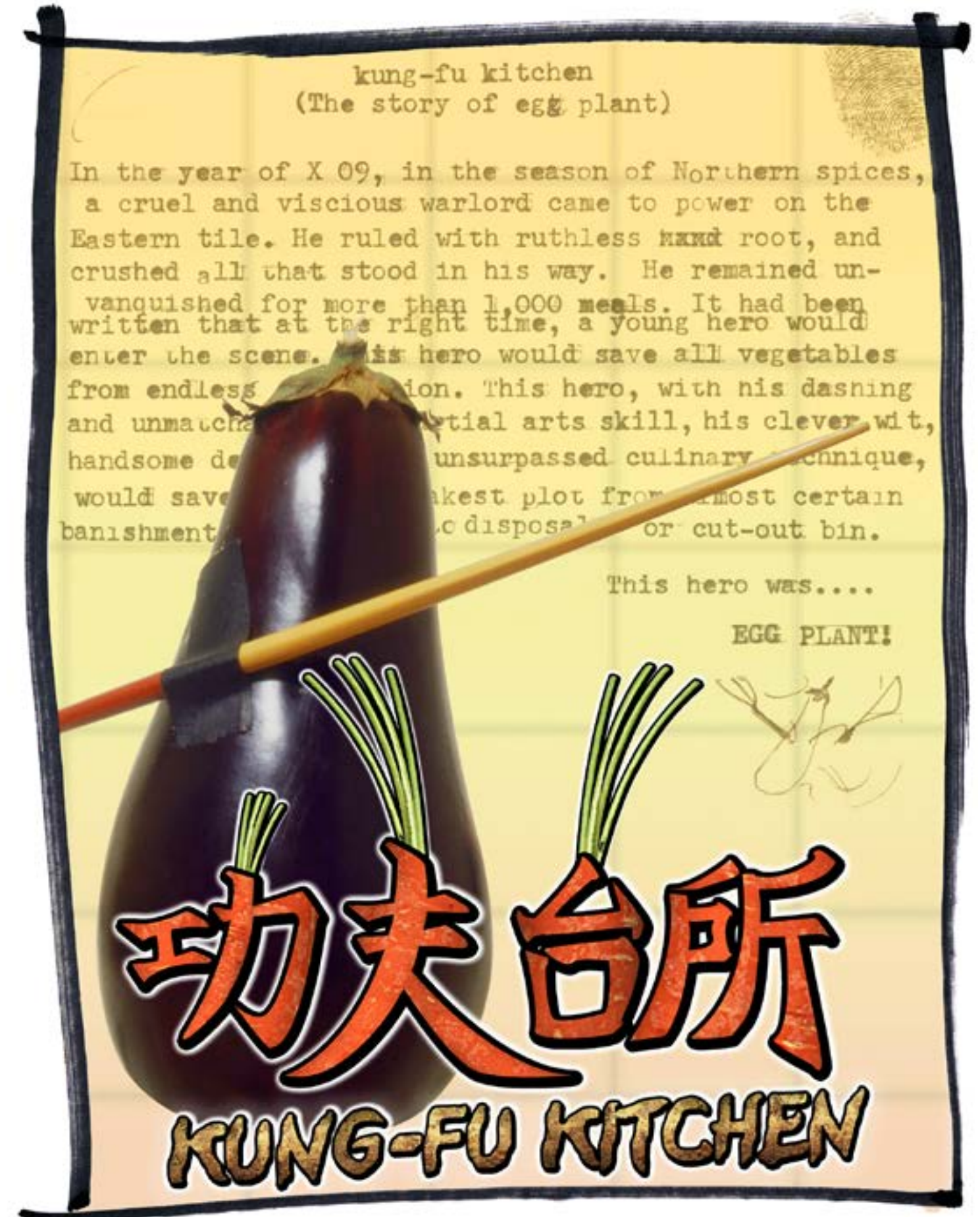


Kung Fu Kitchen, 1998
Il Spaghetti Occidentali, 2002
Day of the Cabbage, 2005

Let's go the the movies! FAM invites you to enjoy three short parody films by Jeffu Warmouth, each of which features an all vegetable cast. Warmouth's riffs on several different movie genres take his gut-busting manipulations of the mundane to new heights. You will never look at the food in your kitchen the same way again.

Warmouth served as the voices, puppeteer, and director of both **Kung Fu Kitchen** and **Il Spaghetti Occidentali**. With **Day of the Cabbage**, Warmouth went a bit more "Hollywood" in his approach. He shot in high-definition, used the voices of other actors, and created elaborate dioramas for sets.

Viewers will note that some of Warmouth's projects are introduced by a fictitious production company entitled, Conceptual Retard. Warmouth explains that this name is a conceptual art riff on two distinct influences. He remembers a MAD Magazine article in which the artist Bill Elder refers to himself as a "genius/idiot." He also recalls a music review that described Jad Fair from the band Half Japanese as "one-half genius, one-half retard." And so, Jeffu Warmouth's self-deprecating, Conceptual Retard brand was born.

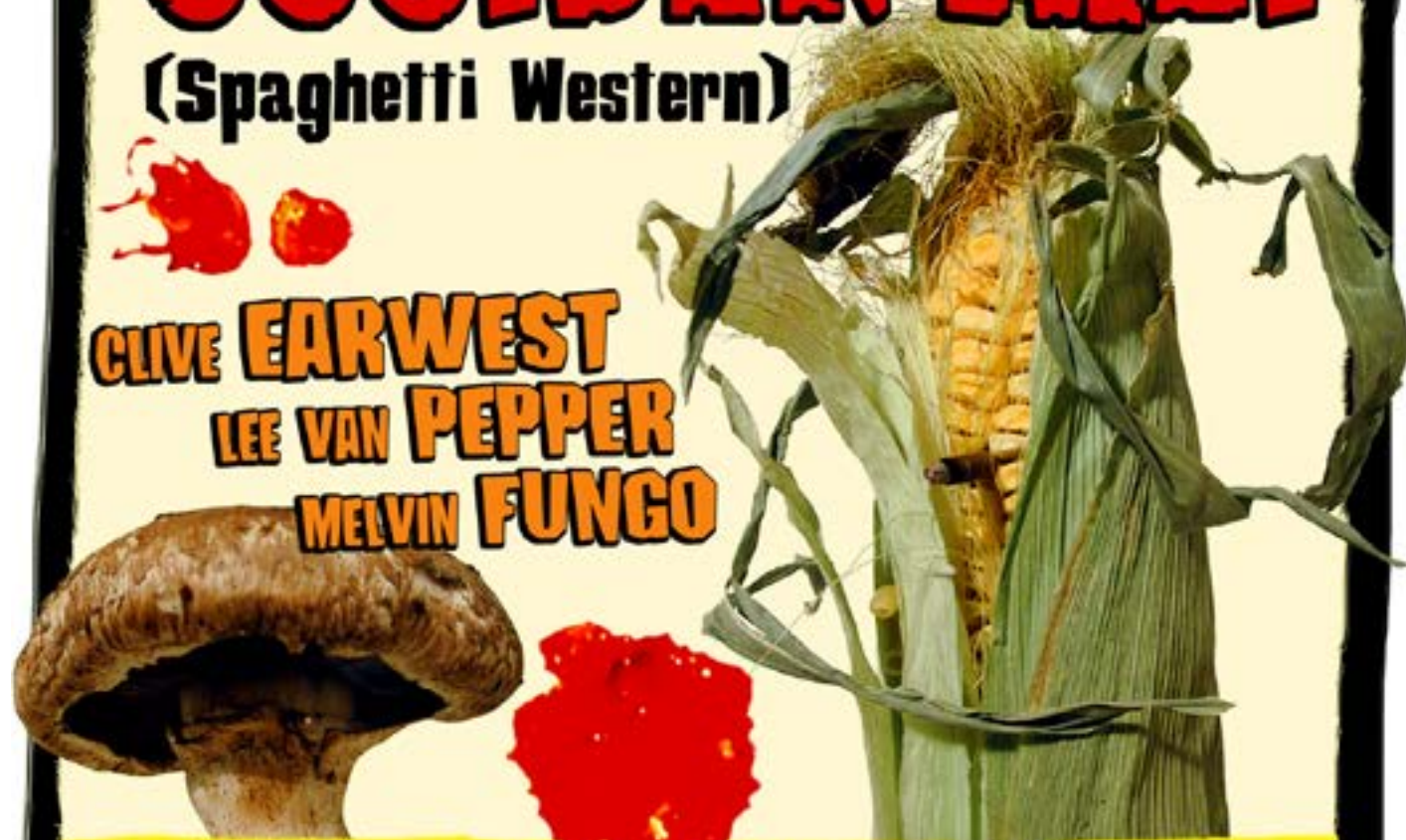


ACTION! RECIPES! VEGETRONICS!

IL SPAGHETTI OCCIDENTALI

(Spaghetti Western)

CLIVE EARWEST
LEE VAN PEPPER
MELVIN FUNGO



Conceptual Retardo Produziones **IL SPAGHETTI OCCIDENTALI**
un film di **JEFFU** diretto di **SERGIO PROVOLONE**
in **KITCHEN-SCOPE** musica da **ENNIO MACARONI**

DAY OF THE CABBAGE!

A "VEGETRONICS" HIGH-DEFINITION MINI-EPIC
DIRECTED, SHOT, CUT, AND EATEN BY JEFF "JEFFU" WARMOUTH
STARRING: JOHN CHETRO-SZIVOS KIEL SZIVOS JULIE DUNLAP COELYN MCININCH MATT KROL
CINEMATOGRAPHY: PAUL CONCERNI JOSEPH PITKIN JEFF WARMOUTH
PRODUCTION DESIGNER: ELLEN WETMORE VISUAL EFFECTS: CHARLES ROBERTS
MUSIC: BRENDON WOOD WITH: DIEDRE PERLEY MARK PRICE GREG WASON

WEBSITE: CABBAGE.JEFFU.TV

Jeffu Warmouth: NO MORE FUNNY STUFF

Exhibition Checklist

Agent 1999 NTSC video, 3 minutes page 85 ▲	Demoiselles D'Oignons 1995 Pigment inkjet print 20 x 27 inches page 46 ▲
Ashes to Dust 1995 Pair of chromogenic color prints 20 x 30 inches each page 50 ▲▲▲	Dueling Banjo 2003 Maple, aluminum, strings, hardware 15 x 72 x 6 inches page 21 ▲
Cardboard Dualities Up, Float, Drop 1994-1997 Pairs of pigment inkjet prints 22 x 28 inches each page 70-72 ▲	Extraction 1995 Pigment inkjet print 20 x 30 inches page 42 ▲
Compressions 1991 3 chromogenic color prints 11 x 14 inches each page 77 ▲▲▲	Fall 2012 HD video loop, 1 minute page 55 ▲
Corn Dog 1996 Pigment inkjet print 20 x 28 inches page 44 ▲	Four Horsemen 2013 Four synchronized NTSC video loops, 6 minutes page 59 ▲▲▲
Cross-Checker Pepper Hybrid 1996 Pigment inkjet print 27 x 20 inches page 48 ▲	He Dreams About Samuel Beckett 1993 Pigment inkjet print 11 x 14 inches page 73 ▲
Day of the Cabbage 2005 HD video, 10 minutes page 92 ▲	Head Surrounded by Slides of Beef (Study After Bacon) 1993 Chromogenic color print 11 x 14 inches page 74 ▲

Il Spaghetti Occidentali 2002 NTSC video, 4 minutes page 91 ▲	Marginalia: Drop 2013 Cardboard, HD video loop, 10 minutes page 65 ▲
Infinite Lemon Battery 1997 Lemon, 9 volt battery, photographic transparency, wire, lamp 6 x 10 x 6 inches page 38 ▲	Merge 2012 Three-channel HD video loop, 2 minutes page 61 ▲▲
JeffuBurger 2009 Video, interactive touchscreen, wood, plastic, light, computers, speakers 96 x 84 x 36 inches page 32 ▲▲	Nature Mortes (with poem by Blaise Cendrars) 1992 Seven chromogenic color prints 16 x 20 inches page 76 ▲▲
JFC 2008-2009 Video, interactive touchscreen, wood, plastic, aluminum, computers, speakers 96 x 96 x 48 inches page 30 ▲▲	No More Funny Stuff (4-Way Cymbal Monkey) 2012 HD video loop, 4 minutes page 19 ▲
Kung Fu Kitchen 1998 NTSC video, 5 minutes page 90 ▲	Potato Optics 1995 Pigment inkjet print 20 x 28 inches page 43 ▲
Marginalia: Crawl 2013 HD video loop, 14 minutes page 63 ▲	Recipes/ Experiments 1996 Index cards, metal recipe box page 36 ▲
	Reconstruction 1995 Pigment inkjet print 20 x 30 inches page 41 ▲

**SPUDNIK: A Sci-Fry History Of Potato
Space Exploration**

2007
Pigment inkjet prints, mounted wall texts,
metal and plastic models, HD video, 7 minutes
page 83 ▲

**Strictly Kosher Style: Recipes Spiced
with Jewish Humor**

1999
Pigment inkjet prints, book, products
page 34 ▲▲

SuperJEFFUMarket

2001-Present
Steel shelves, 2000 aluminum cans with cus-
tom labels, silkscreened cardboard boxes
Dimensions variable
page 27 ▲▲

Three Heads Are Better Than One

2013
Two NTSC video monitors, shelf, live perfor-
mance, 10 minutes
page 17 ▲▲

Transplant

1995
Pigment inkjet print
20 x 30 inches
page 40 ▲

1UP

2013
HD video loop, 1 minute
page 57 ▲

Photography Credits:

Jeff Warmouth ▲
Charles Photographics ▲▲
Victoria M. R. George ▲▲▲

Charles Photographics
pages: Table of Content, 13, 15, 23, 25, 66,
81, 87, 96

Video stills from **Day of the Cabbage**
pages: 2, 6, 12

Video still from **Fall**
page: 51

Photograph from **Spudnik**
pages: 79, 103, 111



Biography

Born in San Diego, California, 1970
Lives in Groton, MA, works in Fitchburg, MA

Education:

- 1997 School of the Museum of Fine Arts, Boston / Tufts University, MFA
- 1992 University of Michigan, Ann Arbor, BA

Solo Exhibitions:

- 2014 Jeffu Warmouth: **NO MORE FUNNY STUFF**, Fitchburg Art Museum, Fitchburg, MA
- 2013 Jeffu Warmouth: **NINE GESTURES**, Fitchburg State University, Fitchburg, MA
- 2012 Jeffu Warmouth: **MERGE**, The Window Project, Atlanta, GA
- 2011 Jeffu Warmouth: **SuperJeffuBurgerMarket**, SHOW Gallery, New York, NY
- 2010 Jeffu Warmouth: **Food Court**, University of Massachusetts, Lowell, MA
- 2009 Jeffu Warmouth: **SPUDNIK**, Café SADUTE, Kaunas Photo Festival, Lithuania
- 2008 **SPUDNIK and other stories by Jeffu!**, The Gallery at Children’s Hospital, Boston, MA
- 2003 **SuperJEFFUMarket**, Pittsburg State University Gallery, Pittsburg, KS
- 1997 Jeffu Warmouth: **Kitchen Craze**, Tufts University Gallery, Medford, MA

1996 Jeffu Warmouth: **Home Alchemy**, Hudson Valley Institute for Art & Photographic Resources, Peekskill, NY

1994 **Photographs by Jeffrey E Warmouth**, Del Rio, Ann Arbor, MI

1992 Jeff Warmouth—**Crossover: image/text**, Residential College, Ann Arbor, MI

Selected Group Exhibitions:

- 2014 **COLLISION20: bilocate**, Boston Cyberarts Gallery, Boston, MA
Art & Communications Faculty Exhibition, Fitchburg State University, Fitchburg, MA
- 2013 **CUBED: Adam Norton, Jeffu Warmouth, Steff Wilson**, 119 Gallery, Lowell, MA (3-person show)
17th International Video Festival VIDEOMEDEJA, Novi Sad, Serbia
First Biennial Festival of Sound Art & Performance Art, Contemporary Arts International, Acton, MA
Revival Gallery Grand Opening, Revival Gallery, Fitchburg, MA
- 2012 **DysTorpia**, FirstWorks, New York, NY
119 Gallery Member’s Exhibition, 119 Gallery, Lowell, MA
COLLISION18: present, Boston Cyberarts Gallery, Boston, MA
Art & Communications Faculty Exhibition, Fitchburg State University, Fitchburg, MA
New Media Exhibition, University Film & Video Association, Columbia College, Chicago, IL

2011 **C A R T**, Current Gallery, Baltimore, MD
Pixilerations, FirstWorks, Providence, RI
April Fools Show, SpaceCamp Gallery, Indianapolis, IN
New Media Exhibition, University Film & Video Association, Emerson College, Boston, MA

2010 **A Sense of Humor**, John Michael Kohler Arts Center, Sheboygan, WI
Art & Communications Faculty Exhibition, Fitchburg State University, Fitchburg, MA

2009 **Nourishment: Art that feeds the soul and makes strong funny bones**, Art Institute of Boston, MA (2-person show)
EAT THE ART, Bunker Hill Community College Gallery, Boston, MA
Point Click Shoot—Snapshots Celebrating Life, Fitchburg Art Museum, Fitchburg, MA
Sting! 5: POP ROCKS, The Beehive, Boston Center for the Arts, Boston, MA
PhotoLucida Portfolio Walk, Portland Art Museum, Portland, OR

2008 **Campaign Buttons: Artists Speak Out**, Miller-Block Gallery, Boston, MA
Artists and Books, The Art Complex Museum, Duxbury, MA
Ideas in Mediation, Ideas Gallery, Colorado College, Colorado Springs, CO
Seriously, Funny: Without Borders V Contemporary Art Festival, University of Maine, Orono, ME
Jocko Dome-O, Asterisk Gallery, Cleveland, OH
Rollstone Studios Grand Opening, Rollstone Studios, Fitchburg, MA

2007 **DeCordova Annual Exhibition**, DeCordova Museum & Sculpture Park, Lincoln, MA
Trainscape: Installation Art for Model Railroads, DeCordova Museum & Sculpture Park, Lincoln, MA

STATE of the ART, Bunker Hill Community College, Boston, MA

2006 **Monsters, Astronauts, and Silicon Flowers**, Green Street Gallery, Boston, MA (3-person show)
ART SHOW DOWN, Art Interactive, Cambridge, MA
Intersections: Sculpture and Installation from Massachusetts, Open Square, Holyoke, MA
150 x 150: Mad Dash, Green Street Gallery, Jamaica Plain, MA (also 2000, 2001, 2002)

2005 **New York / New England / New Talent**, Hampden Gallery, Amherst, MA
Things we love, Clifford-Smith Gallery, Boston, MA
Art/Communications Faculty Exhibition, Fitchburg State College, Fitchburg, MA

2004 **Participatory Democracy**, Art Interactive, Cambridge, MA
Garden of Purchasable Delights, 100 Franklin Street, Allston, MA
SMFA December Exhibition and Sale, Boston, MA (also 1997, 1998, 2002)

2003 **Contemporary Genre**, LH Horton Jr. Gallery, Stockton, CA (3-person show)
Plastic Fantastic, Chicago Art Institute, Chicago, IL
BOOM BOX: The Art of Sound, Mills Gallery, Boston Center for the Arts, Boston, MA
Magnetic North, Free Space Gallery, Fitchburg, MA

The 17th Drawing Show, Mills Gallery, Boston
Center for the Arts, Boston, MA
Can-imals, ArtBeat Festival, Davis Square,
Somerville, MA

**2001 Lighten Up: Art With a Sense of
Humor**, DeCordova Museum, Lincoln, MA
Davistown Museum Annual Art Exhibition,
Davistown Museum, Liberty, ME

2000 Crieiger-Dane Photo Exhibition,
Creiger-Dane Gallery, Boston, MA
**DeMONSTRosity: Deconstructing Monsters
in Contemporary Art**, Tufts University Gallery,
Medford, MA

1999 Distinguishing/Distinguished Jewish,
Starr Gallery, Newton, MA
The Apartment Show, Zach Feuer's
Apartment, Boston, MA

1998 U-SOUND UN-HAUL, Project 4 New
Music, Harvard University, Cambridge, MA
Home as Identity, White Elephant Gallery,
Boston, MA

**1997 Arranged Marriages, Family Rooms &
Laundry Detergent**, Mills Gallery, Boston, MA
Consum(e)ation: Food, Fetish, and Fantasy,
Tufts University Gallery, Medford, MA
Artrages Deranges, Mobius, Boston, MA

1996 Another BAD GIRRLS Art Event, Bad
Girrls Studios, Jamaica Plain, MA
Under 25, Fort Point Arts Community
Gallery, Boston, MA

1995 Reading the Image, Tufts University
Gallery, Medford, MA

Fort Point Open Studios, The Revolving
Museum, Boston, MA
The Unexpected, Tufts University Gallery, Medford,
MA

**1994 International Art Exhibition of Student
Works**, Nagoya University of Arts, Nagoya, Japan

1993 Salon Show, The Artists' Cooperative,
Detroit, MI

Selected Film/Video Screenings:

2013 Art on the Marquee, Boston
Convention & Exhibition Center, Boston, MA
Game Play Festival, Brick Theater,
Brooklyn, NY

2012 Art on the Marquee, Boston
Convention & Exhibition Center, Boston, MA

2009 The Last Supper Festival, Brooklyn, NY
Kaunas Photo Nights, Town Hall Square, Kaunas,
Lithuania

2008 Electric Shadows, AXIOM Center for New &
Experimental Media, Boston, MA
Boston Underground Film Festival, Harvard Square
Cinema & Brattle Theatre, Boston, MA
The 48 Hour Film Project, Boston, MA

2007 Clermont-Ferrand Short Film Market,
Clermont-Ferrand, France
An Evening of Comic Video Art, Eclipse Mill Gallery,
North Adams, MA

2006 Boston Cinema Census, Brattle Theatre,
Boston, MA
Golden Wagon Film Festival, Fire Island, NY

Faux Film Festival, Hollywood Theatre,
Portland, OR
New Haven Underground Film Festival,
Wadsworth Athenaeum, Hartford, CT
Ybor Festival of the Moving Image,
Hillsborough Community College, Tampa, FL
Boston International Film Festival, Loews
Boston Commons, Boston, MA
Nashville Film Festival, Green Hills Cinema,
Nashville, TN
Phoenix Film Festival, Harkins Theatres,
Phoenix, AZ
B-Movie Film Festival, Palace Theatre,
Syracuse, NY
One Night Stand: New Video Art, Studio Soto,
Boston MA
Cinema Slam, Michigan Theatre, Ann Arbor, MI
Rawstock Film Festival, Rendezvous Jewelbox
Theater, Seattle, WA
MicroCineFest, The G-Spot, Baltimore, MD
(also 2002)
HDFEST, Tribeca Screening Room, New York,
NY & Dolby Laboratories, Burbank, CA

2005 Festival NEMO, Forum des Images,
Paris, France
Communications Media Faculty Screening,
Ellis White Lecture Hall, Fitchburg, MA (also
2003)

2004 House of Tomorrow: Home Fictions,
Experimenta Media Arts, Melbourne, Australia (&
Tour)

2003 25hrs, 25 hour video art event,
Barcelona, Spain
Brainwash Film Festival, Alliance for West
Oakland, Oakland, CA (also 2006)
Dallas Video Festival, Dallas Theater Center,
Dallas, TX (also 2001, 2006)

2002 CyberLounge, Boston Cyberarts
Festival, Green Street Gallery, Jamaica
Plain, MA
Cut Pro User Group Film Theater, Mac
World Conference & Expo, New York, NY
DV Film Festival, San Francisco, CA

**2001 Light Plays Tricks Short Film
Festival**, Kingston, Ontario
Loves Like a Dog, 10Alps Channel 4,
London, UK
Intensity TV, KQED-TV, San Francisco,
kqed.org/intensitytv
Philippine International Film Festival,
APF Theater, Manila, Philippines

**2000 New York Independent Film &
Video Festival**, Clearview Cinemas, New
York, NY
Eat My Shorts, El Rio Outdoor Cinema,
San Francisco, CA
IFILM Independent Film Network,
ifilm.com Underground Film,
undergroundfilm.com

**1999 Chicago Underground Film
Festival**, Arena Theater, Chicago, IL
**Crackpot Theorists & Terminal
Technologies**, Boston, MA
Cyberarts Festival, Boston Bad Girrls
Studios Video Station, Bad Girrls Studios,
Jamaica Plain, MA
Euro Underground Film Festival, Kino
Mikro, Krakow, Poland (& tour)
Swinger's Serenade, Artist's Television
Access, San Francisco, CA

1998 In the Land of Phi Phenomena, Phi
Phenomena, New York, NY

1997 Exciting Video Screening, Videograph at Bad Girrls Studios, Jamaica Plain, MA
About Three Minutes, VideoSpace at Mobius, Boston, MA
What's Wrong?, Videograph at Bad Girrls Studios, Jamaica Plain, MA

1996 Irony Rules: Incongruity in Video, VideoSpace at Mobius, Boston, MA
From Fact to Fiction, VideoSpace at Landsdowne, Boston, MA

1994 Film/Video Screening, Animation Screening Room, SMFA, Boston, MA

1992 Golem's Precious Films, University of Michigan, Ann Arbor, MI

AWARDS:

2013 Artist Resource Trust (to Fitchburg Art Museum), Berkshire Taconic Foundation, Sheffield, MA

2012 New Media Competition: First Place, University Film & Video Association, Chicago, IL
Special Projects Grant for Faculty Scholarship, Fitchburg State University, Fitchburg, MA
Members' Exhibition: First Prize, 119 Gallery, Lowell, MA

2011 Special Projects Grant for Faculty Scholarship, Fitchburg State University, Fitchburg, MA

2008 Nominee, James and Audrey Foster Prize, Institute for Contemporary Art, Boston, MA

2007 Ruth Butler Grant, Fitchburg State College, Fitchburg, MA
Creative Activity Award, Fitchburg State College, Fitchburg, MA
Finalist, Artadia: The Fund for Art and Dialogue, Boston, MA

2006 Fifth Prize, Brainwash Film Festival, Oakland, CA

2005 Finalist, Massachusetts Cultural Council Artist Grant Program, Sculpture/Installation

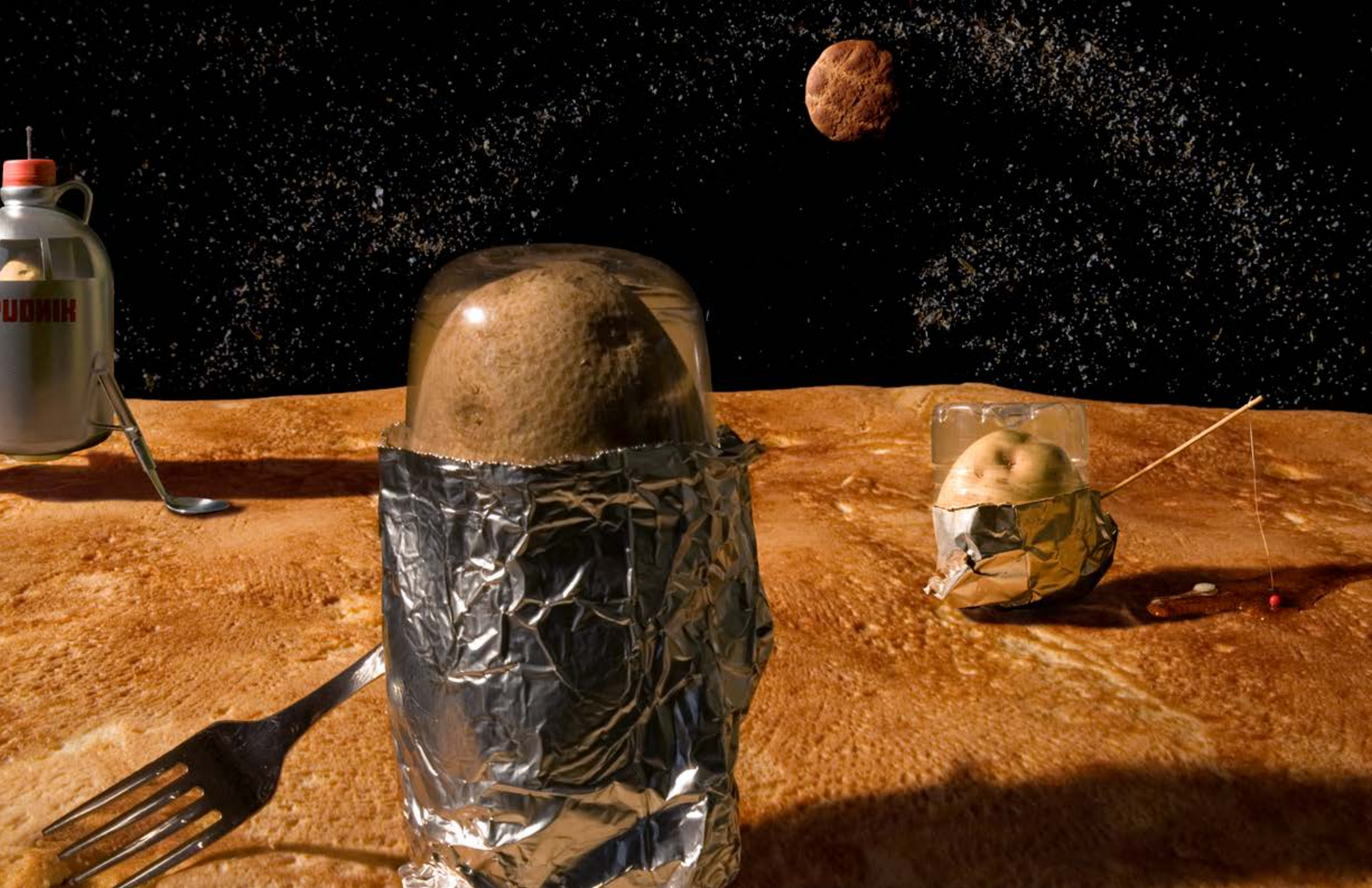
2003 Grand Prize, Brainwash Film Festival, Oakland, CA

2002 Faculty Research Award, Fitchburg State College, Fitchburg, MA
Grand Jury "Way Cool Award" for Best Puppetry, MicroCineFest, Baltimore, MD

1998 Kahn Visiting Artist Grant, Project for New Music, Harvard University, Boston, MA

1994 Prize for Excellence, International Art Exhibition of Student Works, Nagoya University of Arts, Japan

NO
MORE
FUNNY
STUFF



Bibliography:

- 2014** Margaret Weigel, **Digital Game Shorts for Now People**, [The Arts Fuse](#), Mar 30, 2014
Cate McQuaid, **Bringing the Funny**, [Cate McQuaid Blog](#), Mar 5 2014
Cate McQuaid, **From Comic to Compelling: Nothing Fusty about Warmouth Exhibition at Fitchburg Art Museum**, [The Boston Globe](#), Feb 28, 2014
Fitchburg Art Museum strives to Spark Economic Growth, [WGBH News](#), Feb 25, 2014
Nancye Tuttle, **ATHM Exhibits celebrate Lowell and its textile workers**, [Lowell Sun](#), Feb 17, 2014
Sebastian Smee, **The ticket: art**, [The Boston Globe](#), Feb 15, 2014
Jared Bowen, **Open Studio**, [WGBH-TV](#), Feb 14, 2014
Lynne Hedvig, **'No More Funny Stuff'**, [Worcester Magazine](#), Feb 13, 2014
Andrea Shea, **Lofty Goals To Rebrand Fitchburg Art Museum**, [The ARTery](#), WBUR 90.9 FM, Feb 11, 2014
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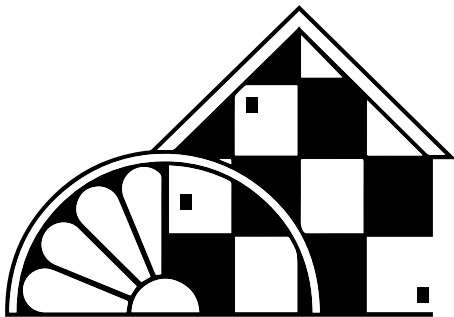
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