

# A WONDERFUL PLAGUE

## EXHIBITION PROSPECTUS

Black  
Death/  
Bubonic  
Plague  
200M

Smallpox  
56M

Spanish  
Flu  
40-50M

Plague  
of  
Justinian  
30-50M

HIV/  
Aids  
25-35  
M

2020  
9/17/20  
Covid 19  
146K



## **A Wonderful Plague A SENSE OF URGENCY**

We understand that exhibitions typically take years to plan and execute. That said, we feel there are compelling reasons for acting now to present this work to the public.

In his seminal 1949 work, *The Science of Culture*, anthropologist Leslie White argues, "Science is one of two basic ways of dealing with experience. The other is art...The purpose of science and art is one: to render experience intelligible, that is, to assist man to adjust himself to his environment in order that he may live."

We are living in extraordinary times, but these times are not unprecedented. Humanity has confronted this moment before. Science and history offer bare facts and raw information. Art can help us make sense of that information in a personal and complex way.

**Thank you for your timely consideration of this proposal.**



## A Wonderful Plague OVERVIEW

### SYNOPSIS

A short granite post in the woods of the Cape Cod National Seashore marks an entry point, of sorts, to the large-scale artwork, *A Wonderful Plague* by EveNSteve. The six panel photograph with handwritten texts uses the 19th century outbreak of smallpox to weave a story about the history of disease and pandemics that connects to the current COVID-19 pandemic. Along the way, the viewer is taken to the illusions of mortality during the Bubonic Plague, the pock marks on the face of Saint Kateri Tekakwitha, the "4Hs" of AIDS (hemophiliacs, heroin addicts, homosexuals, and Haitians), and the Pilgrims' laying claim to Wampanoag crops abandoned after disease wiped out their village. The title of the work is a quote from the 1620 Charter of New England by King James I which cites "a wonderful plague" that cleared the land of inhabitants as a divine justification to claim the land. The text, which evokes these stories, is written on the branches of trees, on the picket fences and yards of village houses, in the sky above Cape Cod Bay and in the water below. These stories are, like viruses in the air, part of what shapes and makes our experience of the world.



*A Wonderful Plague* (detail) by EveNSteve  
75"x132" (six panels, each 75"x21.5"); pigment on Japanese Kinwashi  
with handwritten text; 2020.

*In Stephen and Eve O. Schaub's monumental artwork, rather than experiencing a literal place or a linear story, viewers encounter something akin to the fragmentation of a memory or the illogic of a dream. The images may be evocative, lyrical, and, at times, haunting.*

# A Wonderful Plague

## EXHIBITION PROSPECTUS

### PROPOSAL

Kasini House's Art Meets History Initiative and the artist duo EveNSteve are seeking an institutional partner to present *A Wonderful Plague* in virtual exhibition.

### ON VIEW

We propose an online exhibition that includes the full work, details, a video of the text being read as the camera travels over the piece, and curatorial commentary that connects the artwork to present-day events.

### PROGRAMMING

Programming includes an online Artist Talk about how and why the work was made and a virtual curator slideshow about how art was used to capture the experience of plagues and what history teaches us about pandemics.

The exhibition will coincide with the announcement of the Pandemic Artist Lab, a four-week online program designed to explore curatorial themes related to the pandemic and to prepare artists to pick up the unfinished work of history and speak to contemporary civic discourse.

### MARKETING SUPPORT

We are prepared to offer public relations support, including press release, images, logos and social media outreach. Kasini House will promote the exhibition to its 10,000+ contact list and through its publications, *Vermont Art Guide* and *Kolaj Magazine* which has 19,000 Facebook and 29,500 Instagram followers.

### SYNERGY

We are interested in supporting additional programming that comes from the organization and are prepared to work to connect this artwork to the organization's collection or site. We are also open to working in partnership with multiple organizations.

### INSTALLATION (optional)

If it is possible, we would like to install *A Wonderful Plague* in street-facing windows for a period of time so that the area residents could engage with the work in person while maintaining social distance. This, however, is not absolutely necessary.

### BOOKING

Ric Kasini Kadour, Kasini House, Art Meets History  
ric@kasinihouse.com | 802-233-6389



million miles out at sea and then  
to Sully's go the Sully's go you know  
I was there in the water and I was  
I was there in the water and I was  
I was there in the water and I was

KODAK 400TX  
The thing that was coming for him was  
darkness behind a door. It was him in the middle  
By God's visit  
when is a  
All yes. "Wonderful!" Here's a neat riddle.

KODAK 400TX  
I judge can be made, I specially designed by the universe to erase those  
frighten you the rest of existence. Or in your case, into question the very nature of your legitimacy  
Maybe they just happen to be the owners of something  
sanctioned, aren't they? Pro  
because the dead brought it on themselves through the  
way of life is the right one.  
of difference.  
God hates them.

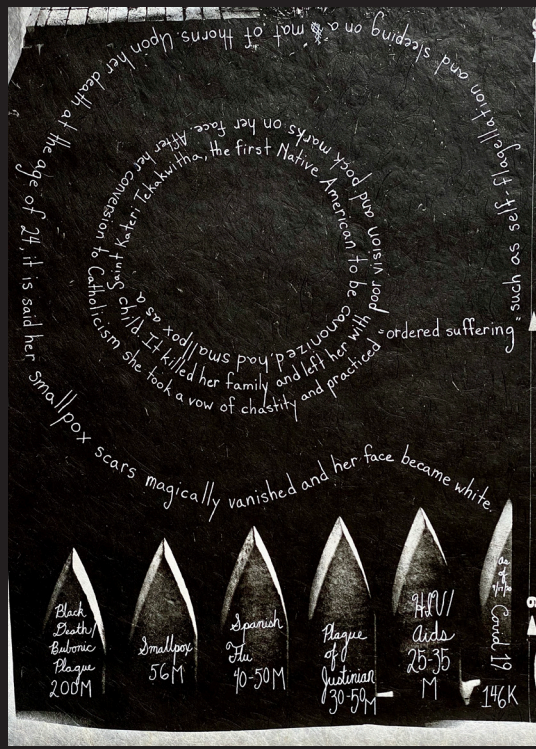
# A Wonderful Plague ABOUT EVENSTEVE

## STATEMENT

EveNSteve is the creative team of author Eve O. Schaub and artist Stephen Schaub. Together they create artworks that combine handwritten stories and texts with in-camera collage on film. These works are presented at a monumental scale, as well as miniaturized in accordion book form; such works range from four feet in length to artworks as long as thirty feet.

Artworks begin with an investigation of place. Stephen walks and explores the visual nature of a site. Stephen creates a panoramic in-camera collage, sometimes spanning the entire length of a roll of film. He prints the photograph using groundbreaking techniques of his own invention on rare and handmade papers from around the world such as historic Amate from central Mexico, rare Japanese Gampi or Egyptian papyrus. Meanwhile, Eve researches the history and culture of a site as well as issues relevant to the broader region in which the site is located. Texts drawn from documents related to the location such as letters, newspaper articles, diaries, poems and speeches are selected; other works may include imagined histories or fictional "micro-stories." The work is completed with handwriting in archival pigment across the surface, in, on, and around the imagery. In the process they are combining state of the art technologies with traditional materials and techniques that date back as far as 5,000 years. Each work of art is singular and unique.

The finished artwork exemplifies how contemporary art can pick up the unfinished work of history and speak to us in the present. Monumental in scale, rich with detail, it encourages the viewer to pause and look slowly and consider the past and what it means to the present. Great art demands that we slow down and look and ponder, three things contemporary life rarely allows us to do.



A Wonderful Plague (detail) by EveNSteve  
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*Who decides what a pandemic means? A plague can be loveable if specially designed by the universe to erase those who frighten you, threaten you, call into question the very nature of your legitimate existence. Or maybe they just happen to be the owners of something you covet.*

**Eve O. Schaub**

# EVE N STEVE

## A Wonderful Plague ABOUT EVENSTEVE

### ARTIST BIOGRAPHIES

Stephen and Eve O. Schaub met at the Rochester Institute of Technology's photography program in 1995 and have been working side by side ever since, each creating their separate projects, but always in consultation with each other. In 2019, they formed EveNSteve and began collaborating on monumental artworks that incorporate both photographic imagery and handwritten text. In doing so they bring together their diverse strengths to create exciting new mixed-media works that incorporate a variety of disciplines: innovative film and digital photographic techniques, works on paper, collage, both creative and historical writing, and installation.

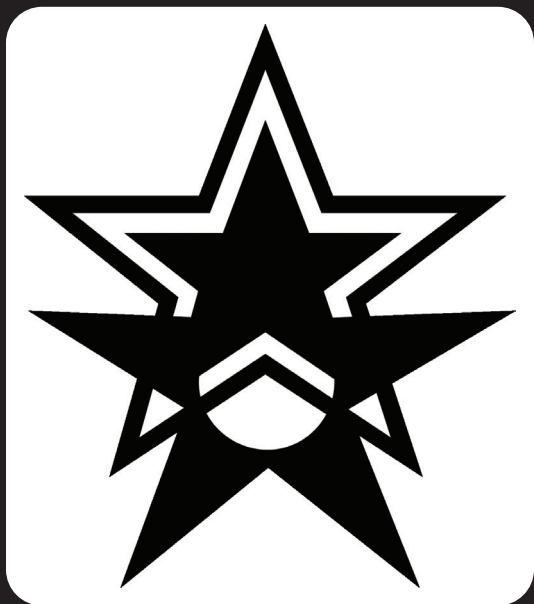
Eve O. Schaub is the author of *Year of No Sugar* (2014) and *Year of No Clutter* (2017); she is currently at work on her third and final family project memoir, *Year of No Garbage*. She has been featured on the *Dr. Oz Show*, *Fox & Friends*, *USA Today*, *The Huffington Post*, and *The Boston Globe* among others. Her essay "Our Year of No Sugar: One Family's Grand Adventure" for *Everyday Health* has been viewed over a million times. Her writing has also appeared in *Vermont Magazine*, *Vermont Life*, *VT Digger*, and *The Boston Globe Online*. She holds a BA and BFA from Cornell University, and an MFA from the Rochester Institute of Technology.

Stephen Schaub's works have been described as "art dreaming about itself". In them, rather than experiencing a literal place or a linear story, the viewer encounters something akin to the fragmentation of an emotional memory—or the illogic of a dream. Depicting scenes of unresolved narrative, these images seem to have been subjected to the vagaries of perception and the passage of time. In his Vermont studio, Stephen combines monumentality of scale with light-sensitive techniques and the presentation of works on paper, to create each unique work of art. His works have been exhibited around the world, including New York City, the Hamptons, Vermont, New Orleans, Singapore, Paris and are part of the Polaroid Collection. Most recently, his work has been on display at Helmholtz Fine Art in Manchester, Vermont, the Ritz-Carlton in South Beach Miami and The Artist Book Foundation at MassMOCA in North Adams, Massachusetts. The Schaub's live and work in Pawlet, Vermont.

Documentation of their work can be found at [www.evensteve.com](http://www.evensteve.com).



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## ABOUT

### ART MEETS HISTORY

Art Meets History is an initiative of Kasini House that works to build connections between contemporary art and history-focused organizations. Symposiums and talks promote the idea and value of art and history working together. Artist Labs and an online directory connect artists and history organizations. With this work, we develop exhibitions, curatorial projects, and publications. Our vision is that artists investigate a sense of place and pick up the unfinished work of history and speak to contemporary civic discourse around social, economic, and environmental issues. [www.kasinihouse.com/art-meets-history](http://www.kasinihouse.com/art-meets-history)

### KOLAJ INSTITUTE

The mission of Kolaj Institute is to support artists, curators, and writers who seek to study, document, and disseminate ideas that deepen our understanding of collage as a medium, a genre, a community, and a 21st century movement. We operate a number of initiatives meant to bring together community, investigate critical issues, and raise collage's standing in the art world. [www.kolajinstitute.org](http://www.kolajinstitute.org)

### RIC KASINI KADOUR, CURATOR

Ric Kasini Kadour is a writer, artist, publisher, and cultural worker. He is the Curator of Contemporary Art at Rokeby Museum in Ferrisburgh, Vermont, engaged in a two-year project to introduce contemporary art to the historic site. Kadour has curated exhibitions for the Vermont Arts Council (2017-2020) in Montpelier; Antenna Gallery (2018) and LeMieux Galleries (2019) in New Orleans, Louisiana; and more recently "Contemporary American Regionalism: Vermont Perspectives" (2019) and "Where the Sun Casts No Shadow: Postcards from the Creative Crossroads of Quito, Ecuador" (2019) for the Wilson Museum at the Southern Vermont Arts Center.

Kadour is the editor and publisher of *Kolaj Magazine* and *Vermont Art Guide* and has written for a number of galleries. Since 2018, he has produced Kolaj Fest New Orleans, a multi-day festival & symposium about contemporary collage and its role in art, culture, and society. His writing has appeared in *Hyperallergic*, *Vermont Magazine*, *Seven Days*, *Seattle Weekly*, *Art New England* (where he was the former Vermont editor) and many others. Kadour maintains an active art practice and his photography, collage, and sculpture have been exhibited in and are part of private collections in North America and Europe. In January-February 2020, he was artist-in-residence at MERZ Gallery in Sanquhar, Scotland. He holds a BA in Comparative Religious Studies from the University of Vermont. Kadour splits his time between Montreal and New Orleans. [www.rickasinikadour.com](http://www.rickasinikadour.com)