



ED103

An exhibition by **C.Wells**



centre[3]
for print and media arts



C.Wells

ED103

Opening Reception: Friday, May 9, 2014, 7-10 pm

Exhibition Run: May 2 – June 14, 2014

C.Wells holds a BFA from the University of Guelph. His explorations of the line maker have been presented at art centres across Canada, including recent exhibitions at the Art Gallery of Windsor, the Art Gallery of Hamilton and University of Waterloo Art Gallery. C.Wells lives and works in Hamilton, Ontario.

C.Wells gratefully acknowledges the support of the Ontario Arts Council, Colina Maxwell, Ingrid Mayrhofer, Brian Kelly and the staff of Centre3. Extended thanks to Michelle Kenny, Laine Groeneweg, Laura Calloni, Melissa Bennett, Sally Frater, Greg Weekes, Aymen Eldardiry and Kyle Smith of TPH and Cal Wells.

For Doreen Wells.

ISBN: 978-0-9812080-6-0



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

an Ontario government agency
un organisme du gouvernement de l'Ontario



Contents

Text Work by C.Wells	4
Program Director's Notes by Ingrid Mayrhofer	6
List of Works	13
List of Images	15

About Centre3

“The Print Studio” came to life in 2004, opening its doors at 173 James Street North, thanks to a significant Trillium Grant and support from regional partners like Turkstra Lumber, Dofasco, Matcom Industrial Installations and Threshold School of Building. The goal was to provide accessible and affordable printmaking facilities for artists in the Hamilton area. The Print Studio became a vibrant hub of opportunity, expanding to meet the needs of Hamilton’s energetic arts district with support from a dedicated board of directors, a growing group of artist-members and community partners.

With a refreshed vision that encompassed a commitment to the synergies of “art, education, and community” and media arts development, The Print Studio changed its name to Centre3 for Print and Media Arts in 2012. Today, the studio boasts world-class traditional printmaking facilities along with a state-of-the-art digital media studio. Centre3 proudly exhibits local and international established and emerging artists in its main gallery, while showcasing local talent in the exclusive members’ gallery.

Centre3 Gallery hours are
Tuesday to Friday 11 am to 6 pm, Saturday, 11 am to 5 pm

BREAD AND BUTTER, READ AND BUTTER

And Edward's back hurt. Too much the night before in Dutchtown. The new floors at Arbeiter Hall seemed fine and the program was not that taxing, but the rumbling of the seat is the enemy today. It may have been those damn turns in the bon-ton, money-musk or even Ol' Dan Tucker, but the morning has come early for an arduous drive.


The new stretch of concrete needed inspecting so Edward was committed to the drive and the sun was not out and the rain a few hours earlier made him feel more alone. He was craving his bicycle – craving the League days, the green grass days, Cass and Horatio and a cold drink of water days, but in just short of a decade those days were vapour.

Vapour days, lost nuanced ways.

Huron River Drive rambled, the way its appellation suggests. A gray Wayne County day was nothing new but the sound of the motor added to the hoariness. Edward's unsure feeling of the road and the dust and the cloudless, post-rain sky all seem to close in on him. He funnelled forward...there was not much farther to go, just a look and then the report, but this road always devoured time.

And Edward's back hurt. Approaching the famed 'S' curve that always was the talk at the Society; he caught up to a palette wagon that was once a speck on the horizon, was now just ahead of him and slowing quite quickly, even for the expected navigation of the curve. As if in a cross current on the parallel river, the wagon struggled to lead the way. It was the road too. Graded inadequately – like a fallow field, Edward thought the road was like a press blanket that had been used over and over again; its felt impressions permanent and ink-washed like the sky. All of this added up to a terra void...no reference points, no contrast, bothersome to navigate. Edward ruminated how far to steer to the edge, how much to stray to the middle?

And his back pained...and his perception waned.



Peering at the wagon's flatbed as it shook laterally, no matter at what speed, its full load was tenuous. Reaching the next gear it jolted forward. Then, with that action, its rear left corner load began to leak, like a forced spurt towards Edward, like a thin hose stream. White. Milky white. White on gray. The corner of the truck funneled a stream on the road, marking its tire trodden path like a snail's trail bisecting the plane.

Edward watched and followed and somehow because of this trail, he immediately felt less hollow. The wagon's string-stream continued like a guide and Edward steered his left tire hugging just to the right of it. Its existence and its resulting communication as an idea washed over Edward and flooded alongside his memories. All those days on the bicycle, all this time thinking about the road, about movement, about navigating one's place in a designated space. All the rules, all the gavel-bangs at all the meetings. He had it now. It was phenomenological. Like a template, like a jig, like a ruler back at the print shop.

Painting a line down the centre of a road as a guide for the driver and as a province for the space...simple. Common. Communicative. A line on a road, like butter on bread.

Since 1996, the LINE MARKER PROJECT has explored an interest in the historical authenticity and the socio cultural meaning of ordering devices. The line marker's role and continued significance as a global communication emblem - from its coded meaning to its poetic impulses in popular culture continues to develop the line marker as *the* emblem of movement - urban, rural, city, country and the space in-between. As a research project as much as a contemporary painting praxis, the line marker's origins and authorship were concurrently developed as an integral part of the creative process and began to be fully examined in Detroit in 1999 and further in 2001 in Trenton, MI. The unveiling of Edward Hines and the line marker's inception narrative, established further subject/content for studio endeavours 'Authorship', as an entity tethered to invented devices from the industrial age, seem to still be a relevant premise. Individual ingenuity authoring out-of-the-blue ideas within a world less effected by an 'everything-has-been-done' lens is worthy of exploring.

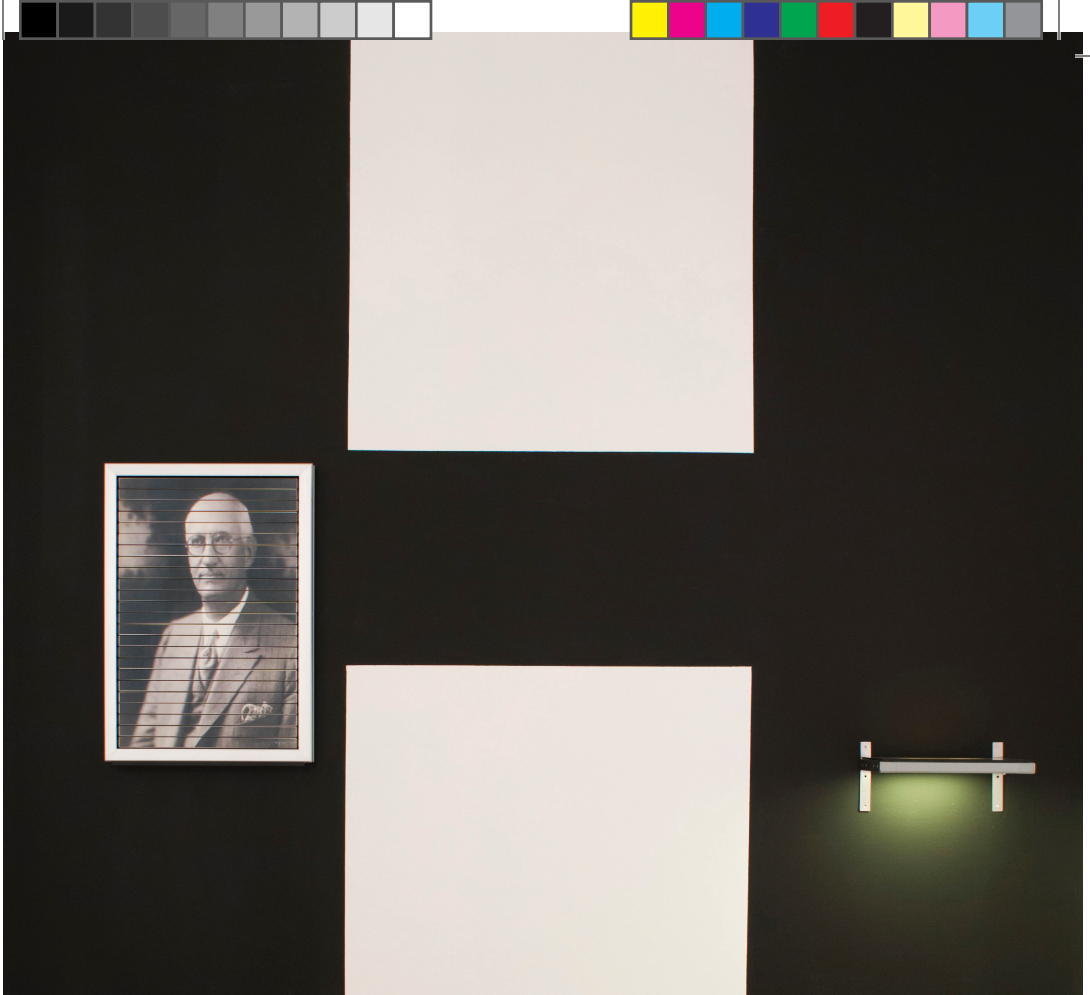
Although this aspect of 'then and now' is not the content of ED103, it sets one perceptual stage. As an ongoing, accumulative exhibition project, commenced in 2011 for the centennial of the device; the viewer is asked to 'put' objects in a certain time and place - specifically a world of apprenticeship and analog technologies - specifically Hines' time (1870-1938). It is desired that this interpretive process can tether art to a material sensibility developed and found by the genre of life, by the touching of things and through the many memories we have collectively of travelling on a road.

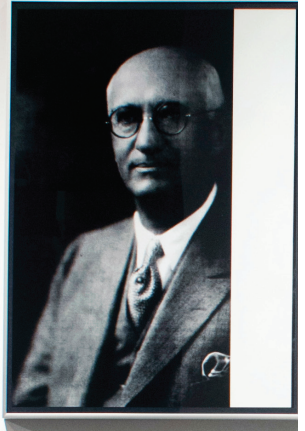
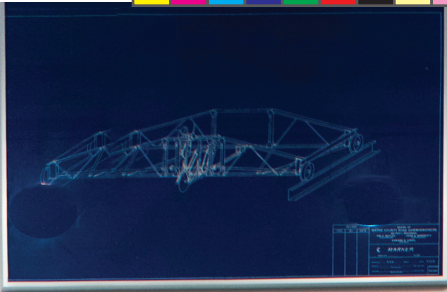
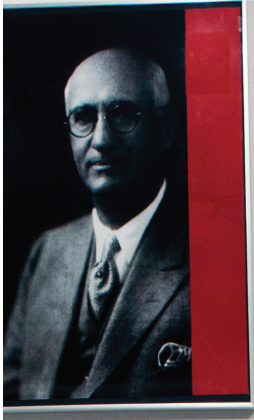
ED103 C.Wells and the exactitude of language

Printmakers claim authenticity for their original print as opposed to a replica resulting from mechanical reproduction. The relationship of the print to the matrix from which multiples are pulled is not the same as that of an original painting to its copies. The unique process of printmaking reverses the idea of a single "original" but does offer exclusivity in a limited edition, and the medium is linked to continued technological advance. Printmakers experiment with new technology at the same time as they re-examine archaic techniques, and activate complex chemical sequences such as etching and lithography.

In printmaking terminology, C.Wells' ongoing action of painting over (and over) an existing line marker on the road is one of re-creation and repetition of the process, rather than the reproduction or multiple of an image. He has no matrix other than the underlying coat of paint, and his editions comprise layering one impression on top of another, instead of







MEMORANDUM
 TO : Mr. Tolson
 FROM : Mr. Clegg
 SUBJECT: [Illegible]

[Several paragraphs of typed text follow, including a signature block at the bottom.]



Stamp: *Spaulding House*
 RECEIVED
 FEDERAL BUREAU OF INVESTIGATION
 DIVISION OF INVESTIGATION
 WASHINGTON, D. C.
 APR 11 1935

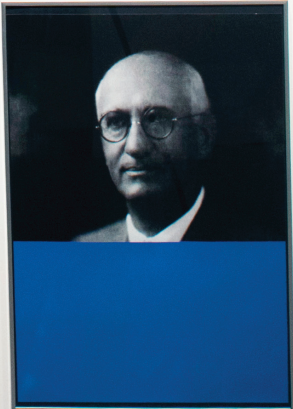
Mr. Tolson
 Mr. Clegg
 Mr. Glavin
 Mr. Ladd
 Mr. Nichols
 Mr. Rosen
 Mr. Tracy
 Mr. Carson
 Mr. Egan
 Mr. Gurnea
 Mr. Hendon
 Mr. Pennington
 Mr. Quinn
 Mr. Nease
 Mr. Gandy

RE: [Illegible]

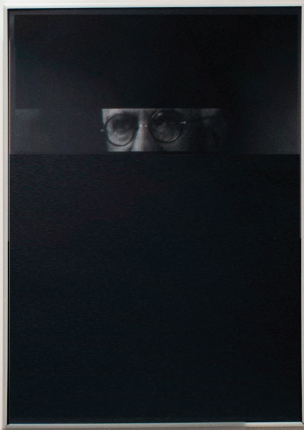
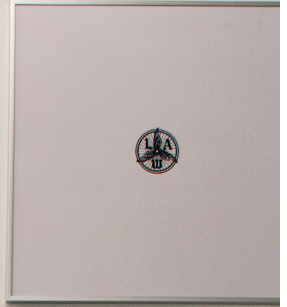
On April 10, 1935, [Illegible] advised that [Illegible] had been seen at [Illegible] on the night of April 9, 1935. [Illegible] stated that [Illegible] had been seen at [Illegible] at approximately 11:00 P.M. [Illegible] stated that [Illegible] had been seen at [Illegible] at approximately 11:00 P.M. [Illegible] stated that [Illegible] had been seen at [Illegible] at approximately 11:00 P.M. [Illegible] stated that [Illegible] had been seen at [Illegible] at approximately 11:00 P.M.

Very truly yours,
 [Signature]

65-112



FILED
 APR 11 1935
 [Illegible]



UNITED STATES GOVERNMENT
OFFICE OF THE SECRETARY OF THE INTERIOR
WASHINGTON, D. C.

DEPARTMENT OF THE INTERIOR
BUREAU OF LAND MANAGEMENT
DENVER, COLORADO

TO: Mr. Edward N. Hines, Director
BUREAU OF LAND MANAGEMENT
DENVER, COLORADO

FROM: Mr. [Name obscured]

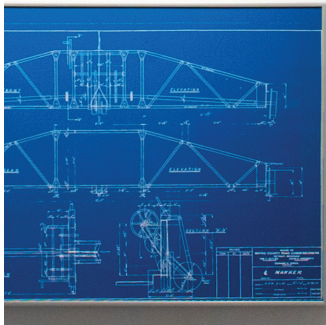
RE: [Text obscured]

In the absence of Mr. [Name obscured], who is in the North, we acknowledge your correspondence of July 27, 1944, which we shall return to you.

We have been so busy that we have been unable to visit the [Name obscured], so we are replying to you in the event you would wish a few minutes, we shall be pleased to meet them.

Very truly yours,
[Name obscured]

BY: [Name obscured]



Edward N. Hines
Edward N. Hines



a numbered series. The relational action of brushing line marker paint over existing markers on public roads, which C.Wells began in the mid 1990s, was intended as diaristic, an ongoing performance/intervention, not as civil disobedience. Considering that unauthorized painting/writing on public surfaces is treated as a punishable offence, the fact that the artist did not add imagery to the existing lines might cause a legal confusion¹. It may also discombobulate artistic canons. Beyond contemporary art's challenge of traditional distinctions between media, this action blurs the line that separates original from copy, real from the fake, form and function, found and ready made. It negates the principles of design, and employs a laborious manual act to repeat a mechanically produced mark.

At the same time as he appreciates the need for a tool to keep vehicles on either side of a road at a time of increasing traffic, the artist looks beyond the timely functional relevance of the invention. Continuous, interrupted, single, double or varied, the lines that define a road's rules speak to drivers across language, culture, gender and social status. The artist's appropriation of the line as a "found image²" or "ready made³" resonates with the eureka moment when Wayne County Road Commissioner Edward Hines observed how spilt milk formed a white line in the middle of the road. This kind of accident could well have led to the invention of another printing method based on chemical reactions between solids and liquids. The artist as alchemist, inventor, innovator, finds inspiration in the everyday signs that others overlook or take for granted. Picasso is quoted to have said that the artist eliminates the unnecessary. C.Wells has re-traced the application of the line marker, and he now seeks to isolate the social/cultural moment and human circumstance of the invention.

C.Wells' exhibition at Centre3 adds a biographical note to his pursuit of the line marker, as he follows its inventor, Edward Hines (1870-1938). ED103 is intended as an additive, ongoing project. While his line-marker painting performance was what C.Wells calls "minimalist by default," the gallery project assumes quite a different persona. The assemblages of objects surrounding Edward Hines recall romanticism's obsession with

1 work # 9 pays homage to Darryl McCray a.k.a Cornbread
(credited as the first graffiti artist)

2 Referencing Pop Art, Dada
and Duchamp

3

organizing collected items in curios and exotica. Ephemera from the Henry Ford archives paint a “civic portrait,” a narrative of Hines’ life, his contemporaries, connections and civic function, his business and his hobbies. The artist as collector carefully curates his selection of references to men and events surrounding the inventor. Hines’ iconic portrait serves a double purpose, it represents the subject of C.Wells’ research, and at the same time is an object for further handling by the artist. With the exception of an antique brush and bucket set, and 1931 blueprints of the line marking machine, most of the collectibles do not bear immediate references to the line marker. Items on display include period cycling accessories such as folding cups - carefully arranged over top quality artificial grass, a plush car seat cover with the occupant’s name printed on a label, a series of framed copies of business letters, together with buttons and other multiples. The degree of the artist’s intervention with the collection varies. He has embellished or recreated some objects and images, and invented others as if to encourage viewers to follow up and conduct their own research.

What emerges as the central focus of the display is the iconic language of the road defining the urban landscape. Hines was a cyclist and member of the “Good Road Society.” He was instrumental in the removal of snow from public roads. Along with Henry Ford, he served on the board of the Wayne County Road Commission. Hines’s idea of the road as a means of beautification and safety in the advance of an increasingly mobile society adds a dimension of human movement to the scenery of static objects.

The first use of a painted marker to indicate two directions in a road was recorded in 1911 in Trenton, Wayne County. 103 years later, C.Wells contemplates the role of the line marker as a global communication device. Its language is precise in measurements, hues, application and function. C.Wells’ collection is not ranked according to the objects’ status as originals, collectibles, found objects or artworks. The artist offers the exhibited items as allegorical emblems surrounding the making of an auto-mobile code of conduct.

LIST OF WORKS

1. *Ed, Cass, Horatio (Luncheon on the Grass)*, 2012-2013
cycling cups, vinyl, turf, platform
The League of American Wheelmen, the Good Roads Society and the bicycle all formed Edward Hines sensibility. Along with Cass R. Benton, Horatio Earle and Henry Ford, Edward Hines would significantly contribute and levy the landscape as it moved from bicycle to automobile.
2. *Old-Time Dancing 1*, 2011, 2014
laser print
3. *The H in MICHIGAN*, 2009, 2013
line marker on license plates
4. *Depression*, 2013
bank folio, change purse
5. *Old-Time Dancing 2*, 2011, 2014
laser print
6. *Dirty 30s Plea 1*, 2011, 2014
laser print
7. *Dirty 30s Salt Wound*, 2011, 2014
laser print
After many years of a personal connection with Ford, Hines pens a formal letter looking for work for Speaker-Hines.
8. *Detroit Edward (Obit)*, 2011
photograph
Edward Hines and his image often appeared in the Detroit Free Press. This photograph, re-touched by the newspapers photo editor is the most reproduced portrait of Hines.
9. *MARFITTI (Painting in the World)*, 2004
rotating billboard sign
The line marker and its relationship to graffiti as 'painting in the world,' were first explored for the exhibition 'Future Cities' in 2004. This rotating billboard poses three 'author' portraits: Edward Hines, Darryl McCray a.k.a Cornbread (credited as the first graffiti artist) and a hybrid mix of the two.
10. *Jewels*, 2011
L.A.W. pins
Hines was a founding member of the Michigan Branch of The League of American Wheelmen.
11. *Measure of A Man*, 2012-2013
bank book, line marker on linen, salesman sample box (1938)

12. *27 years, 2014*
 hourglasses, copper box
 Hines' idea of the line marker (1911) to his death (1938) is represented.
13. *Mabel and Edward take a Ride, 2013*
 automobile lap blanket
 Before the invention of the automobile heater, the lap blanket was a mainstay feature during the turn of the 20th century. Mable Potter of Wayne County Michigan embroidered her blanket, as one would do so for articles of significance. Beyond identity, to embroider something is to cherish. From the date of the blanket and its location, it is proposed that Mabel Potter knew (of) Edward Hines.
14. *Landscape Hines, 2014*
 line marker, printing block type, paper guillotine
15. *The Speaker-Hines Company Picnic, 2012*
 line marker on miniature tire, softball
16. *The Next Day, 2012-2013*
 brush, chalk-line, pail circa 1911
 As Edward Hines was travelling around the high collision corner and witnessed the leaking milk; he laid the groundwork for the next day to have a crew of men with buckets of lime-based paint lay down a line on the road.
17. *White Line, White Light (The Death of Edward Hines), 2013-2014*
 light box shelf, acrylic
18. *After the Music, 2012*
 triptych, line marker on record, record sleeve, wallpaper
 One of Edward Hines' favorite pastimes was 'Old Time Dancing' for which he shared a common passion for its aesthetics, manners and mores with Henry Ford. Hines corresponded with Ford through his office and wrote on this form of social recreation in a recounting way in his later years.
19. *in lieu of a right hand man, 2014*
 (C.Wells with R. Wells) line marker on motorist whisk, scribe gauge
- 20-24. *The Man Makes the Line, The Line Makes the Man, 2014*
 line marker on screen print
 A series of portraits of Hines layered with current line marker schematic language and colour.
25. *About Edward, 2011-2013*
 (C. Wells with Michelle Kenny) vinyl, Plexiglas, wood frames
26. *L.A.W., 2014*
 laser print
27. *Edward's View (Bread and Butter), 2014*
 laser print



28. *End Credit*, 2014
line marker on laser print
29. *Ways/Means*, 2014
blue prints
Edward Hines oversaw the first mechanistic means of lining the road with a machine, post-brush, post-bucket.
30. *Desk Spike*, 2013
brass stencil letters, oil can
31. *Detroit/Rome Portrait (All roads Lead)*, 2008
vinyl banner
Edward Hines, the 'father' of line marking. All Roads Lead to Rome.

MULTIPLES

GLOBAL EDDY, 2014
embroidered patches, edition of 5

EVERYWHERE EDDY, 2014
embroidered patch, edition of 5

EDDY T-SHIRTS, designed by C.Wells/Cal Wells, 2014
iron-on transfers

Images:

Cover - *THE MAN MAKES THE LINE, THE LINE MAKES THE MAN*, 2014
line marker on screen print, 30" x 22" courtesy of the artist.
p 6 - Trenton, 2001, performance documentation, courtesy of the artist
p 7 upper - Installation view of west wall, works # 9 and 17, photograph by Aaron Campbell
p 7 lower - Installation detail of display case, photograph by Aaron Campbell
p 8 and 9 - Installation view of south wall
p 10 - work # 16, photograph by Aaron Campbell

