

A top-down view of a large pile of white, thick, curly pasta or dough strands. The strands are intertwined and form a complex, textured mass. The lighting is soft, highlighting the smooth, slightly glossy surface of the pasta. The background is a dark, neutral color, making the white pasta stand out.

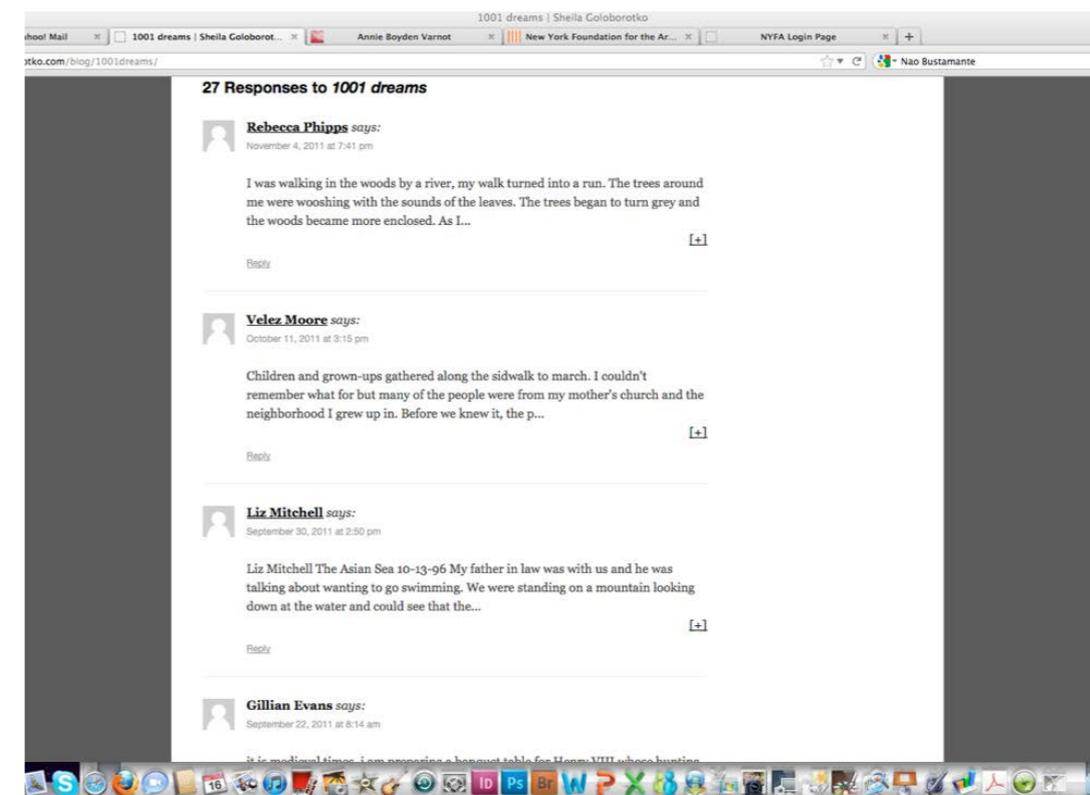
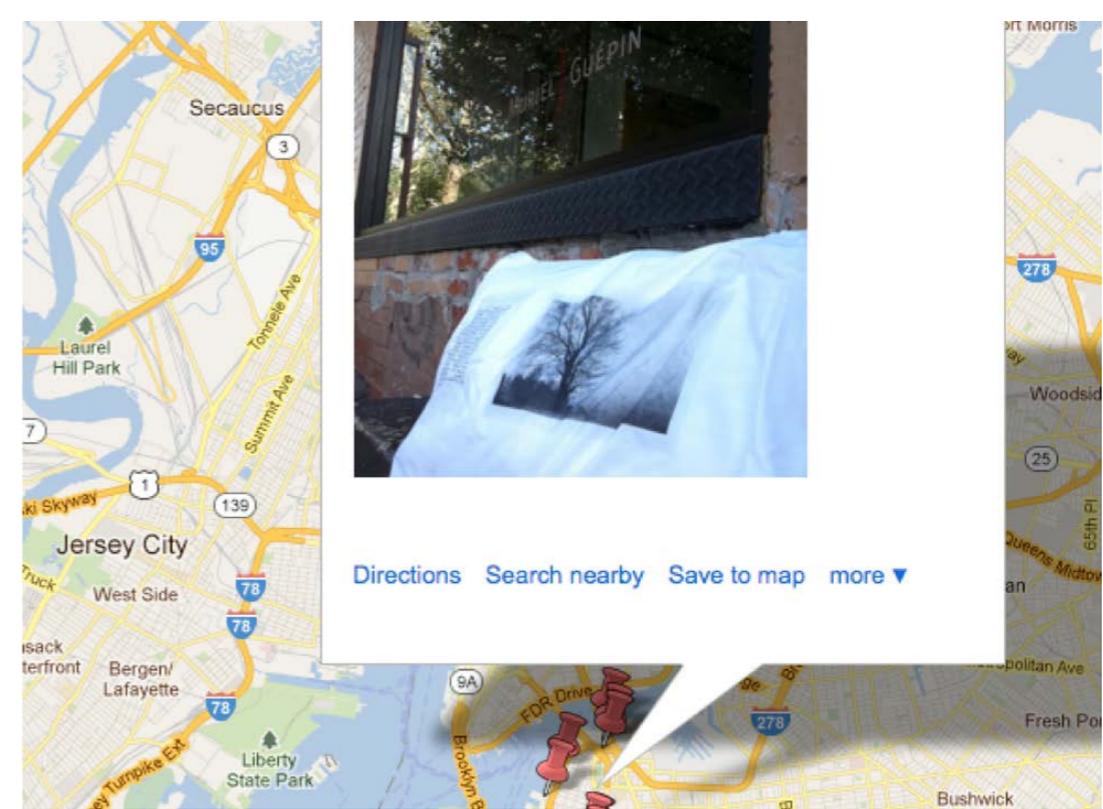
SHEILA GOLOBOROTKO
Material Practice



Creative Research: 1001 Dreams

Public art installation: Photo etching on cotton pillowcases; Social Media (not pictured) 2011 to the Present

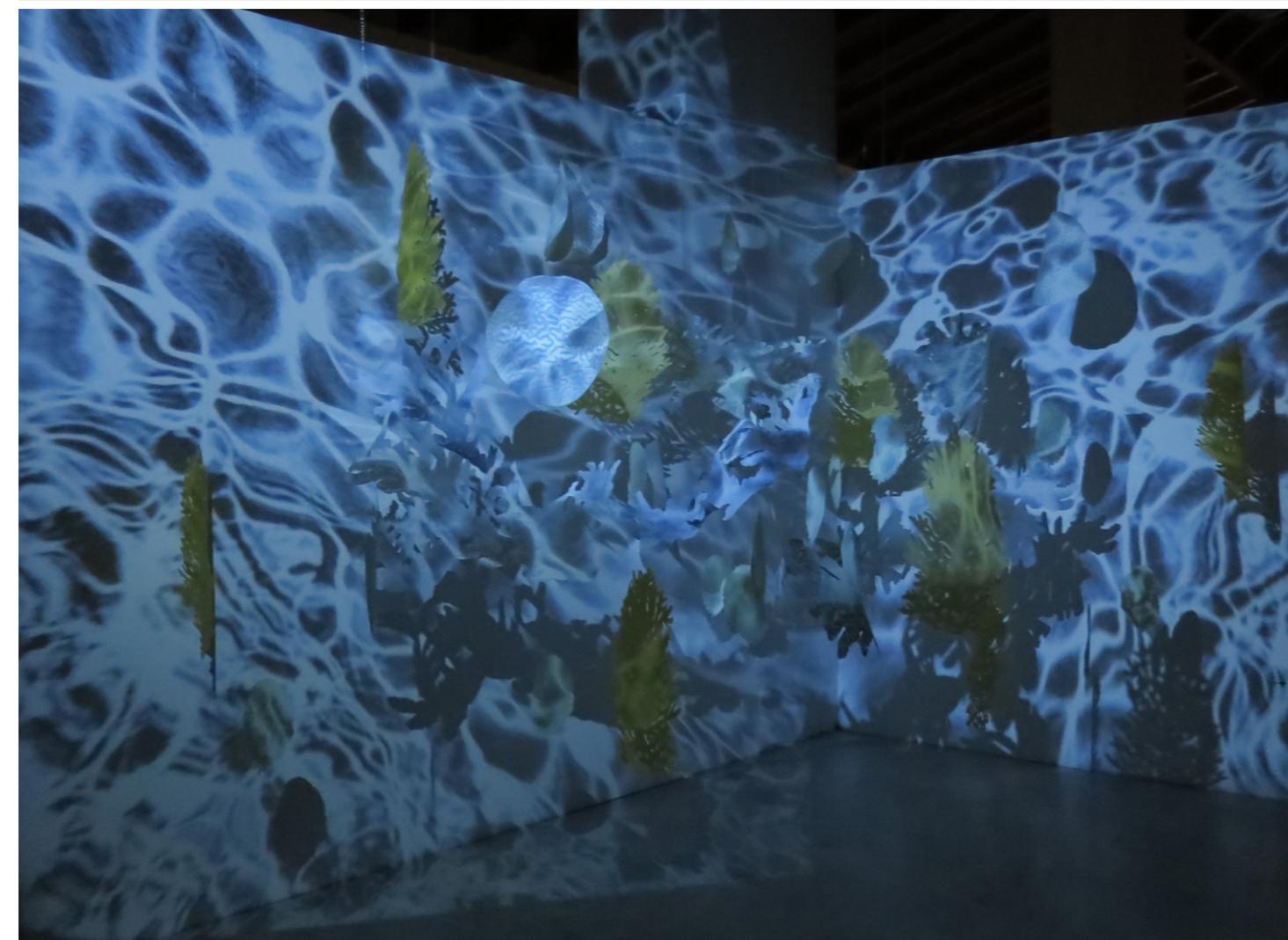
1001 Dreams is an ongoing public intervention in which pedestrians find pillowcases, printed by me, that depict the text and scene of a stranger's dream. Once they pick them up, on the back of the pillowcases passersby will find a link to a blog site where they can submit a short narrative of their own dream, should they choose. I incorporate these 'found' dreams from the blog into new pillowcases, which then are seeded into new public spaces, and so on.



Creative Research: 1001 Dreams
Public art installation: Photo etching on cotton pillowcases; Social Media
2011 to the Present

This empirical research-meets-studio-practice project was drafted in tandem with London-based research sociologist Elizabeth B. Silva, and has been presented at conferences in the UK including “Framing the City” (Manchester 2012); “Cultural Haunting and the Shared Unconscious” at the Open University (London 2013); SP Estampa, printmedia symposium in São Paulo, Brazil; and 6th Print Biennial, Portugal.





Encuentro Insólito

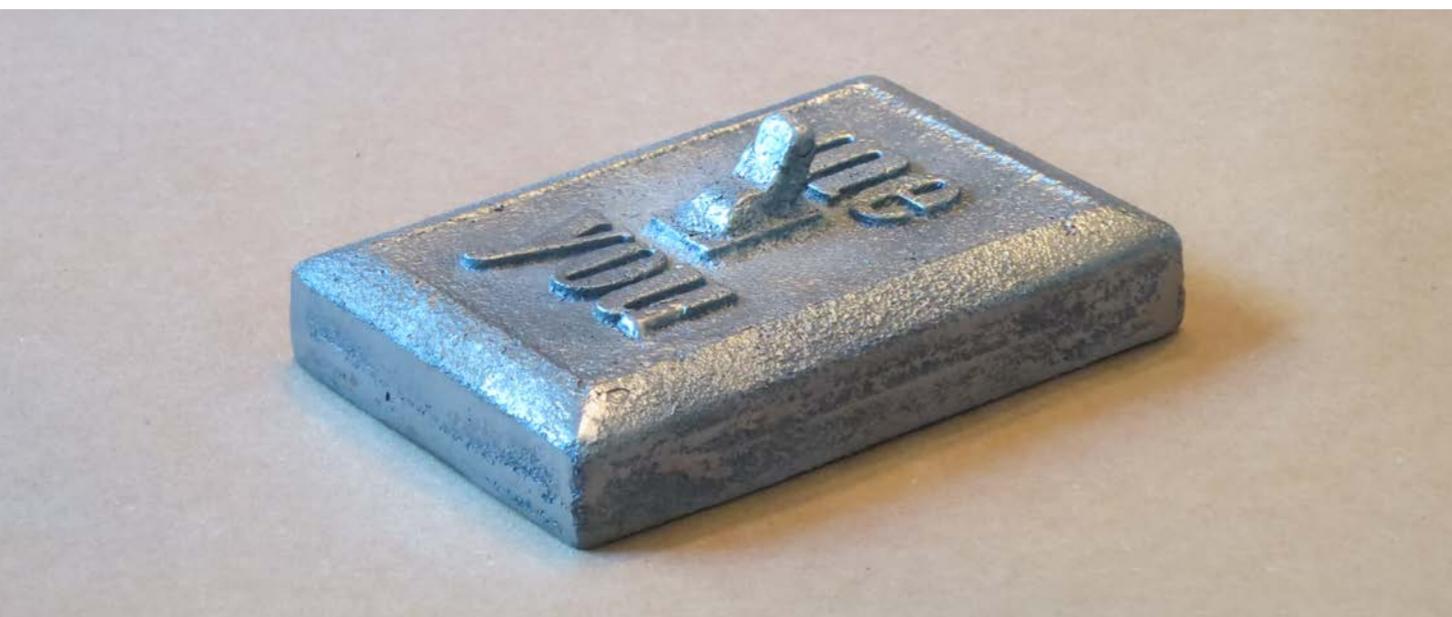
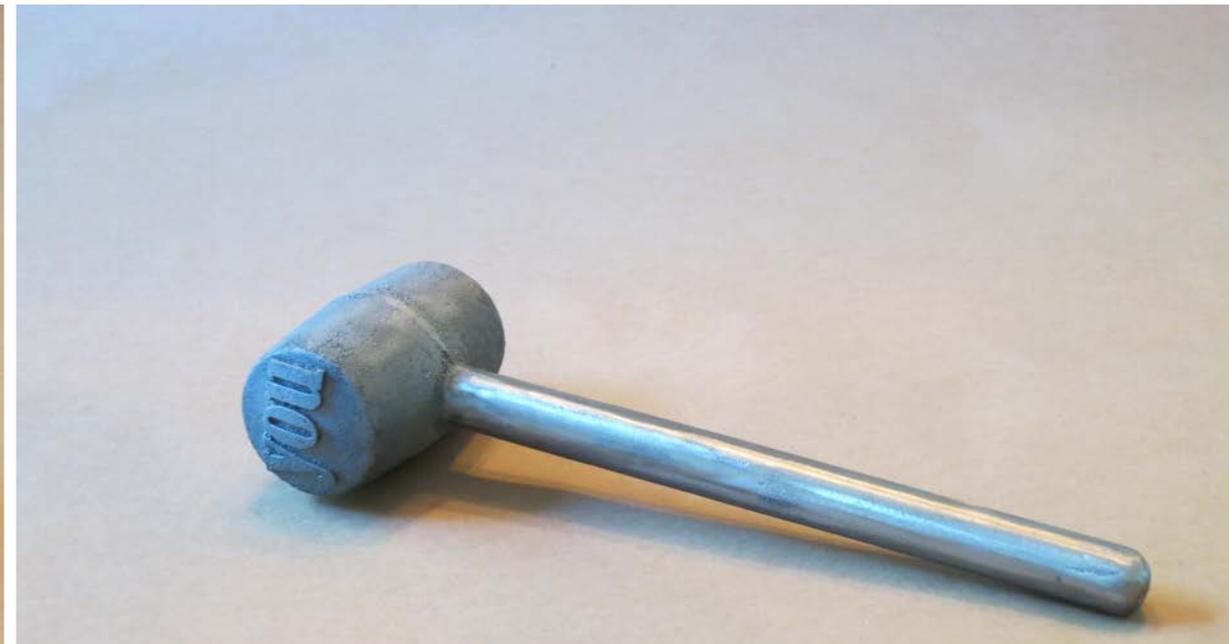
Public art installation, Centro Cultural Atarazanas, Veracruz, Mexico

***Sistema*, Hand-cut serigraphs on Mylar (top), Dimensions Variable, 2016**

Video projection on Hand-cut serigraphs on Mylar (left), Dimensions Variable, 2016

Printmakers understand the power of the multiple repetitions for them isn't redundancy, it's the backbone of their craft – but it is Nature, more wise than human beings, who truly understands the power of repetition. Silent, simple, built up over centuries, tiny coral lived, died, and calcified to build the ground on which we're standing, the very walls surrounding us. This exhibit pays homage, via the means of printmaking and installation of cutout printed Mylar and aluminum to the small bodies that became the building blocks of our every day life.

Walk (or perhaps, float?) between the colonies of single and multiple coral images (inspired by the Sistema Arrecifal Veracruzano), and notice that the recognizable shapes of "coral" as you know it break apart and become abstract. That's good. Allow a new narrative to take shape in your mind. There is no "end" to what Nature, in aggregate, can do. Nature, ever generous, likes to keep things open to us.



|you| |me|
Cast Iron, 2017

(saw), 14" x 3.5" x 1"; (hammer), 10" x 2" x 3.5"; (switch), 3" x 4.5" x 1.5"

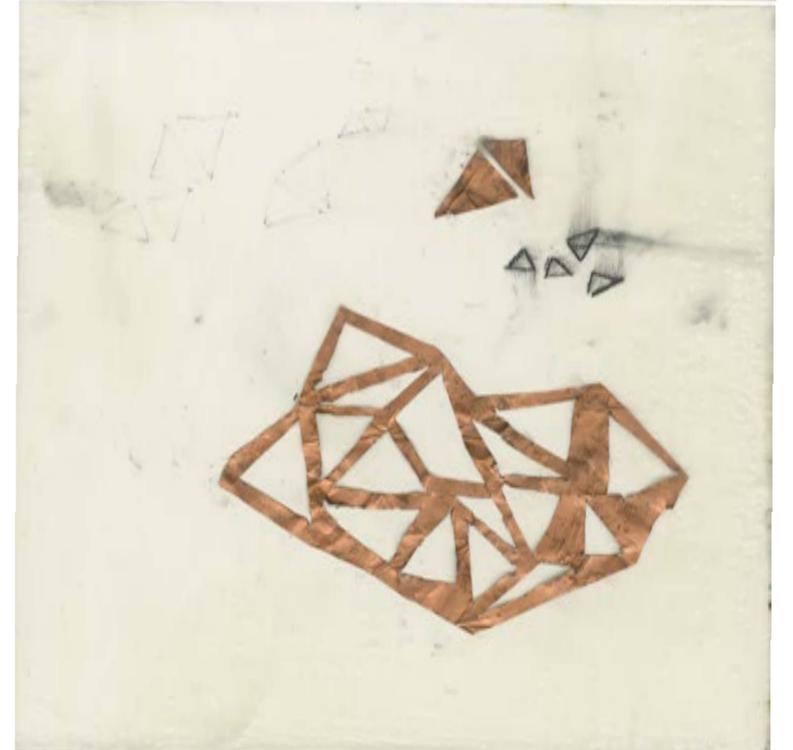
Where do |you| start and |me| ends? Can |you| and |me| be so different, yet very much the same?

Our life experience is based in polarized dualities and our minds cannot understand anything unless the opposite is brought in-through comparison and contrast. Maybe there is a chance that our conflicts are inner not outer and this duality is a condition of our rational mind.

It is possible we learn to experience things as they are—without judgment—and accept the whole as it is. Perhaps, rather than living in chaos and contradiction we can allow the perspective of complimentary, cooperation and harmony become more porous to our survival.

Our existence is conformed by natural rhythms and cycles: we live and die; we love and hate. It is the basic principle of life. But in love, when opposites meet they are complimentary forces not conflicting.

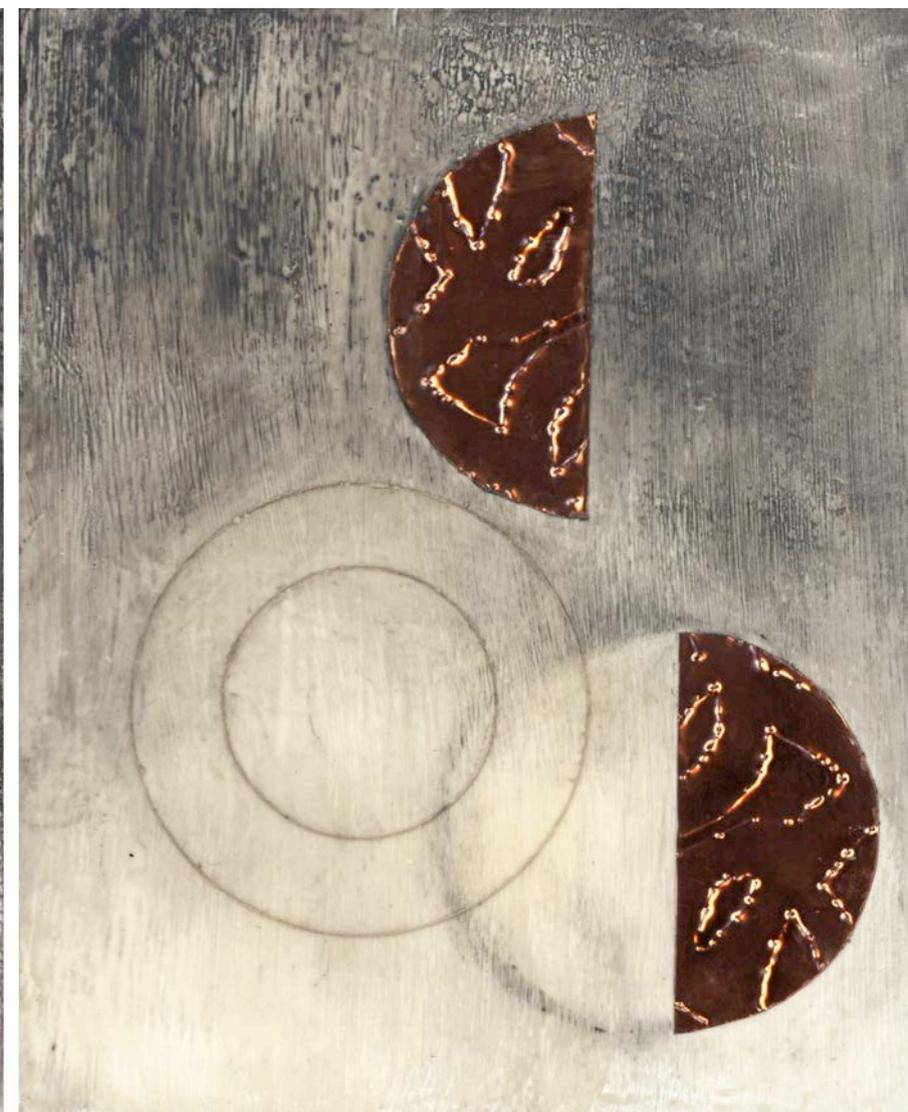
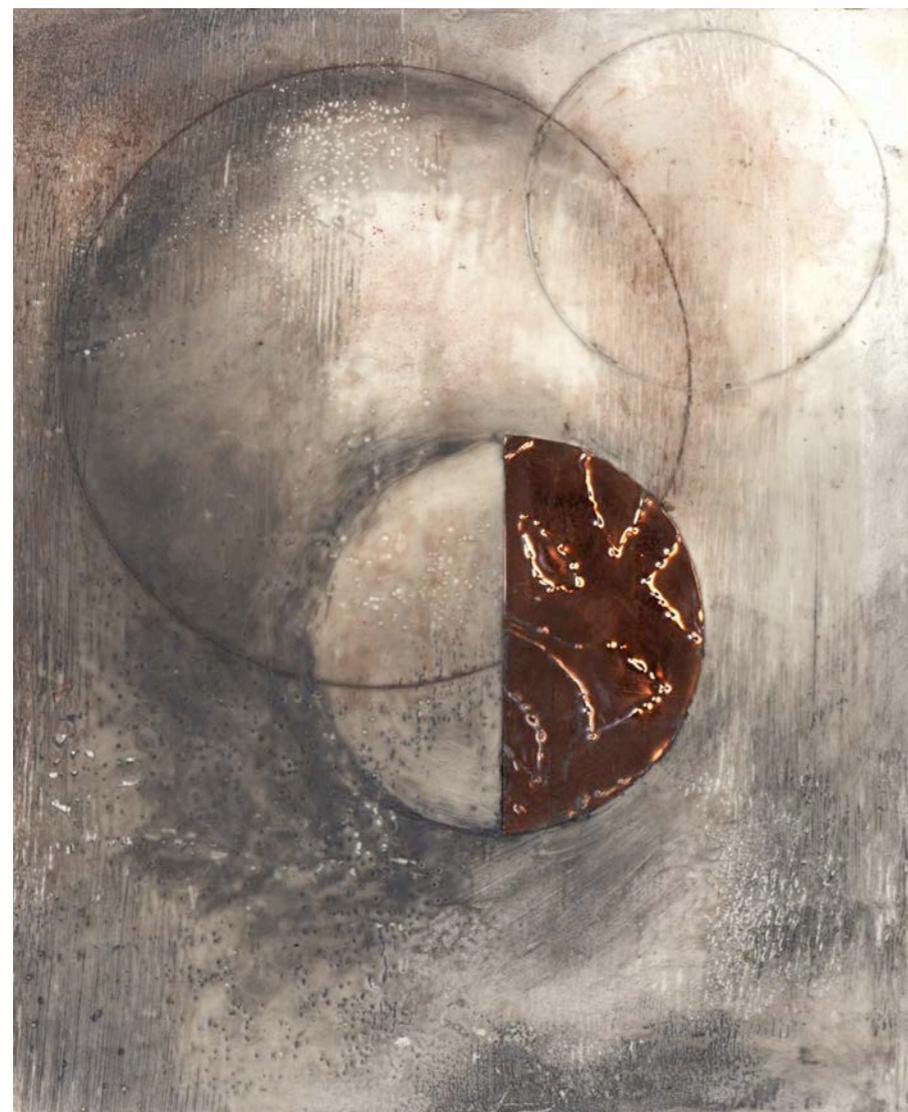
|you| and |me| are a necessary part of a whole. This is life, not logic.



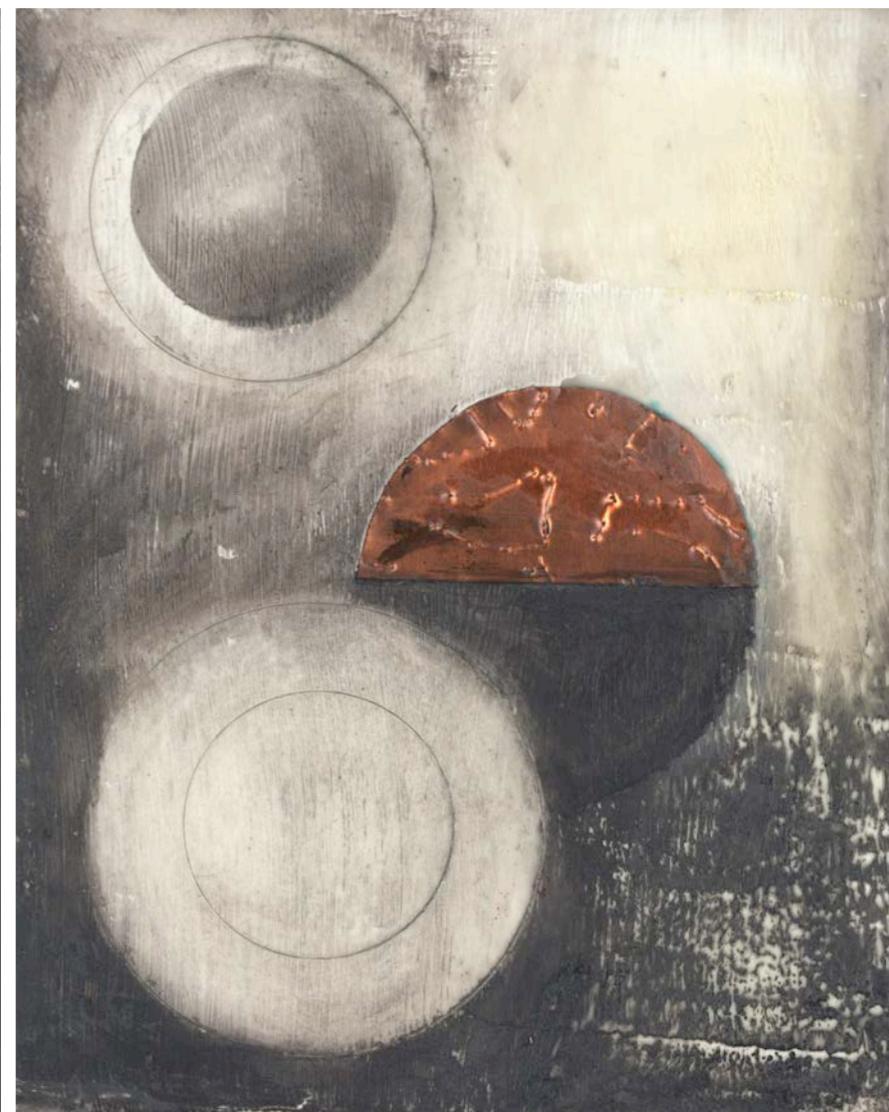
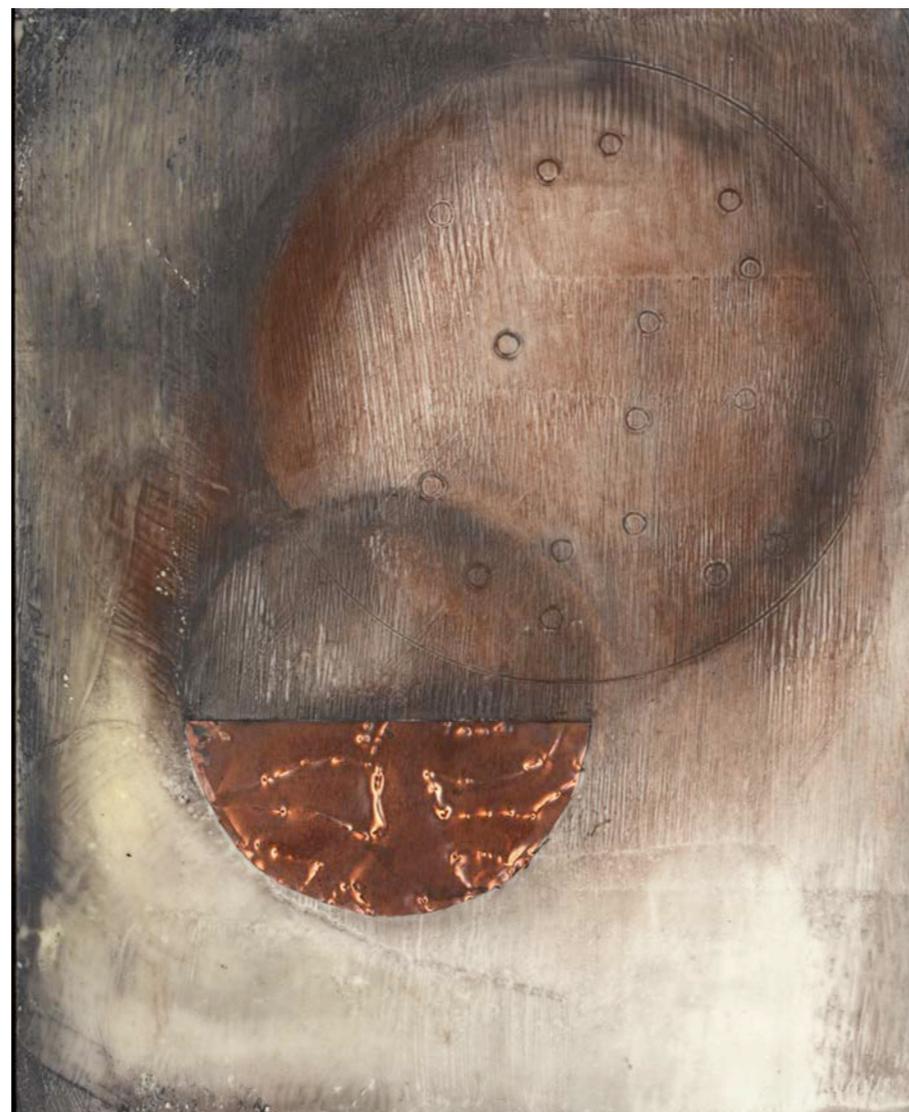
Mended Structures

Encaustic Paintings; Cutout Copper; Silver Leaf; Handmade Paper on Board; Diptych; 8" x 18", 2013-2017

This series of small diptychs were constructed in the Hudson Valley's R&F Encaustic Studio. Their abstract subject matter is culled from materials I was able to scavenge from my Red Hook, Brooklyn studio after it was flooded. Flotsam and jetsam of past work literally floated to the surface of the waters, and in so doing, gave me the (unasked for!) opportunity to see, before me, geometric fragments from cutout copper plates, old, damaged prints, and the like. They float in wax, a material used for centuries for its preservation properties—and the drifting compositions are evocative of weather and elemental forces.



In Space
Encaustic Paintings; Cutout Copper.
8" x 10" each, 2016



In Space
Encaustic Paintings; Cutout Copper.
8" x 10" each, 2016



Smoke gets in your eyes
Encaustic Paintings; Cutout Silver Leaf.
8" x 18" each, 2016



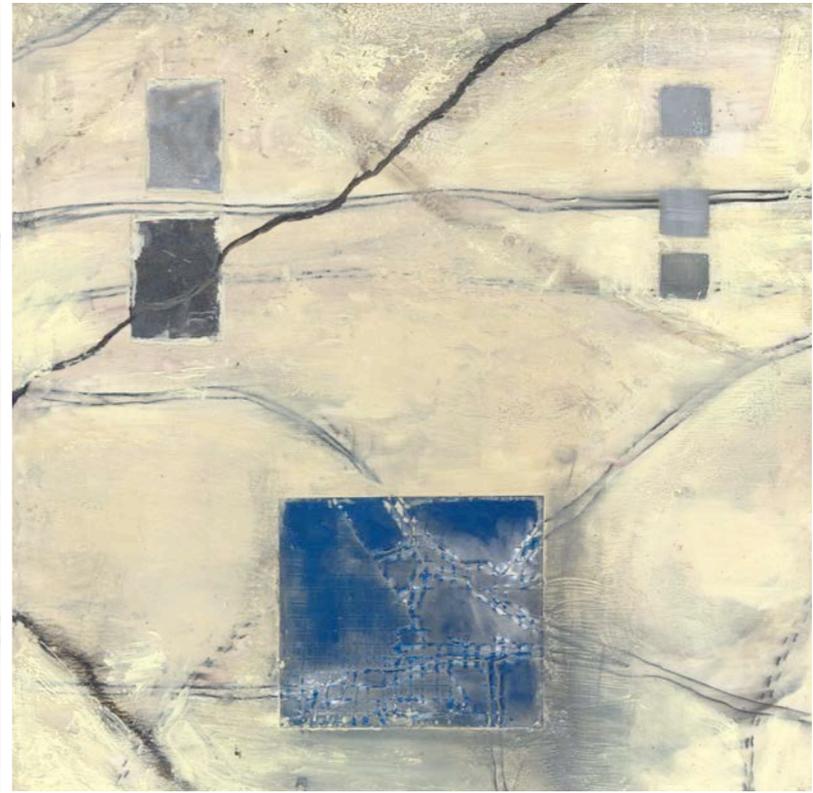
Where did I find you?
Encaustic Paintings; Cutout Copper.
10" x 20", 2016



Douradinho Extra
Encaustic Paintings; Cutout Brass.
12" x 28" each, 2016



Bar Tabac
Encaustic Paintings; Cutout Aluminum.
12" x 21" each, 2016



Todos os caminhos que levam
Encaustic Paintings; Cutout Aluminum.
12" x 40" each, 2016



Collaborative Project
Dear Deer Series, Lithographs
Insistence, Teeth: Essay written by Lori A. Moseman
Publisher: Dusie Magazine, 2014

This project is a collaboration with New York State-based poet Lori A. Moseman that marries original editioned lithographs with original text. Using the loss of a trusted and old pet as its emotional narrative core, the portfolio goes on to render, in allegory, wild animal (deer) for domesticated friend (dog), and the painstaking process of lithography as an analog for the pain of emotional loss.

(top left to right) *Dear Deer*
3D printed altered file from open source at Thingiverse by Bre Pettis; 10" x 8" x 7", 2014

I Will Always Hold You
4-color photo lithography; 22" x 15", 2014

You Will Find Roots In The Ground
Stone lithography; 11" x 6", 2014

(bottom left to right) *The Day You Left Me*
Plate lithography; 22" x 15", 2014

You Will Grow Laurel Leaves
2-color stone lithography; 11" x 15", 2014



(left) *Anachronic Patterns*
Lithographs; 22" x 30" each, 2013

(right) *Before and After Series*
Digital Prints; 44" x 24", 2013

Anachronic Patterns is made up of low-resolution meteorological maps of local Brooklyn weather patterns taken on October 29, 2012 during the landfall of DR-4085. It was exhibited in the Brooklyn Arts Council exhibition "For & About: Art & Reactions to Superstorm Sandy" in 2013. *Before and After* and was the first artwork I created after the storm ravished my Red Hook Brooklyn studio.

In the series *Before and After*, one photo shows the walls with the patina of green moss and salt that accrued even after a crew of one dozen workers had come in several times to clean; the other, the pristine white 'rubbing'; another bifurcated print shows the flood line made by mud abutting, in perfect line, the line a local curator had drawn in an exhibition entitled *Flood Line*.

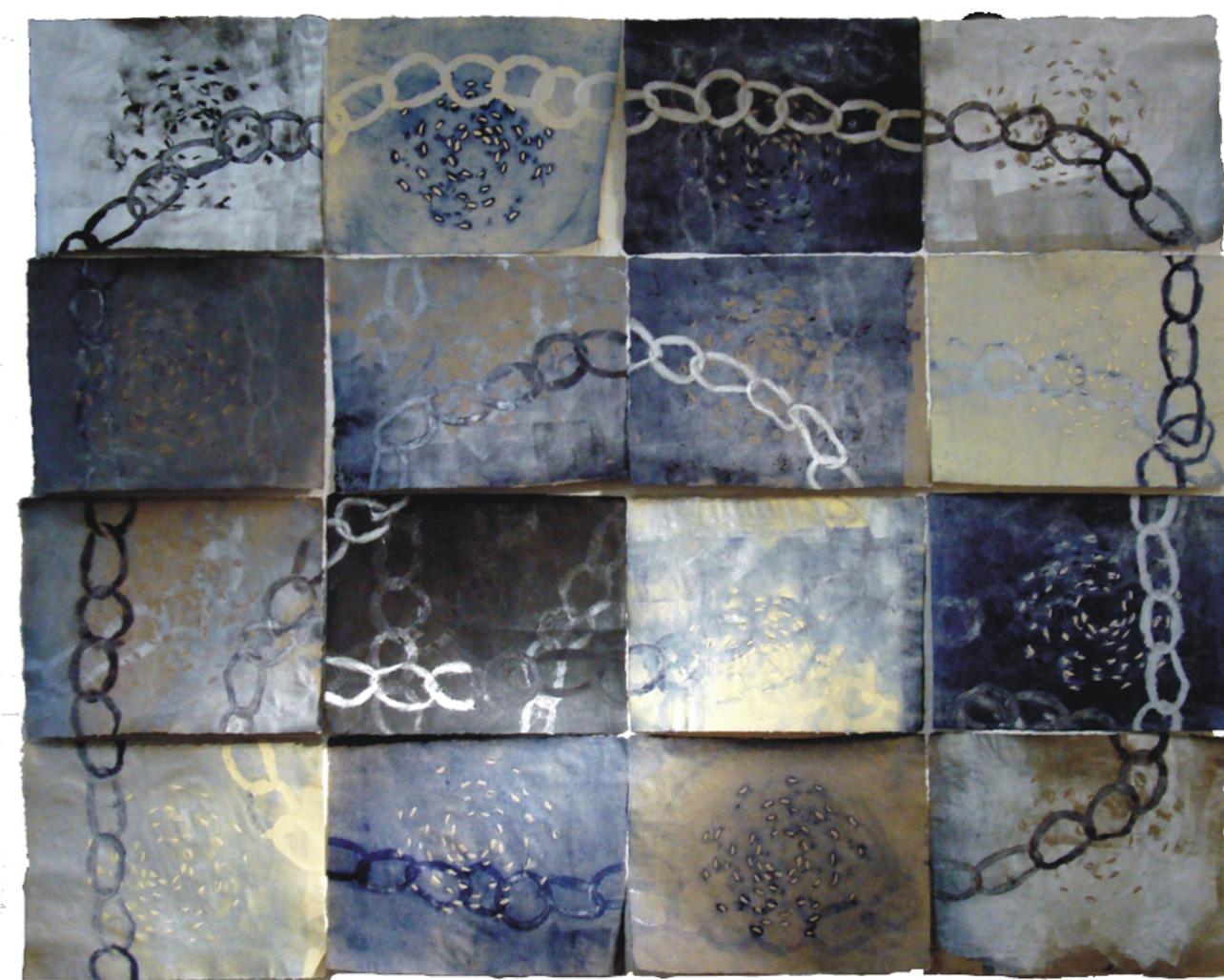


Brick-and-Mortar

(top) Frottage on paper; 600 sq ft; 2011-12

(bottom) Museo de las Esculturas, Xalapa, Mexico; Detail

In 2011, I assiduously rubbed every inch of wall space in my Red Hook studio in brayer and black etching ink, one year before Hurricane Sandy hit. These brick-by-brick impressions of the walls were later exhibited in the Museo de las Esculturas, Mexico in July 2012 as part of a solo retrospective of my work there (called *Retroprospective*) creating a life-size paper replica of my studio for visitors. Three months later, Hurricane Sandy buried this same studio under water, leaving a mud-line four feet high after the floodwaters receded. All the furniture was toppled and many of my presses and supplies, ruined.



(top left) *Sculpted Memory*
Exhibition at Rush Gallery; Chelsea, 2011

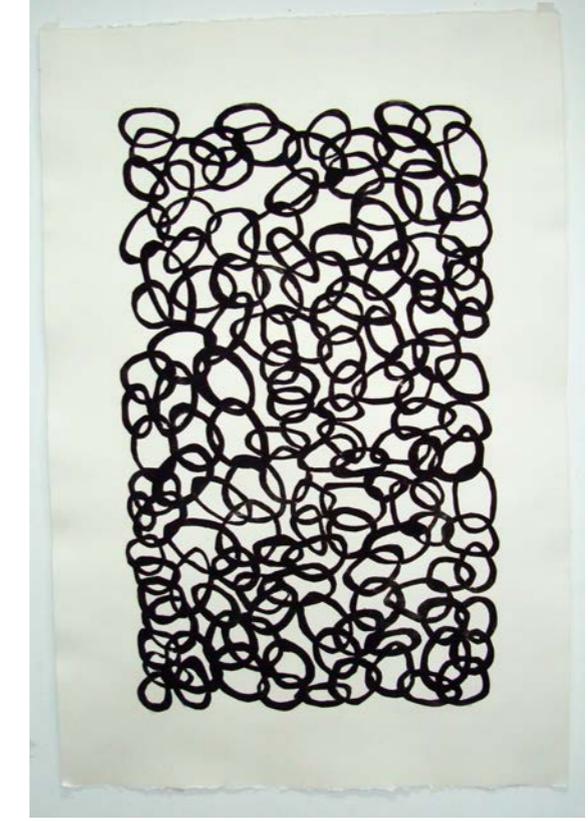
(top right) *From Marbain to Maurel*
Relief on Amate Paper; 64" x 80", 2008

(bottom left) *Link*
Steel Wool Sculpture and Printing Element; Dimensions Variable, 2008

(bottom right) *The Way We Connect*
Porcelain and Steel Wool; 15" x 10" x 6", 2011

Some elements of my practice are highly tactile and range in size from something you can hang from the ceiling to hold in your hand. Steel wool is a printing and sculptural element in a number of projects such as this large-scale interconnected piece.

I often retain the cut copper plates from which I print and exhibit them as sculpture; in this exhibition I showcased recycled brass plates and steel wool as printing elements and exhibited them side-by-side with the resultant (relief) prints on handmade paper and acetate. Their subject matter—chains, links—is intended as a metaphor for the interconnectedness of the mediums, as well as for the human, interpersonal connection I feel for the Mentors who inspired me to work with a respect for Unity within iterations. Later, I 'forged' still more links in ceramic and incorporated them into the series.

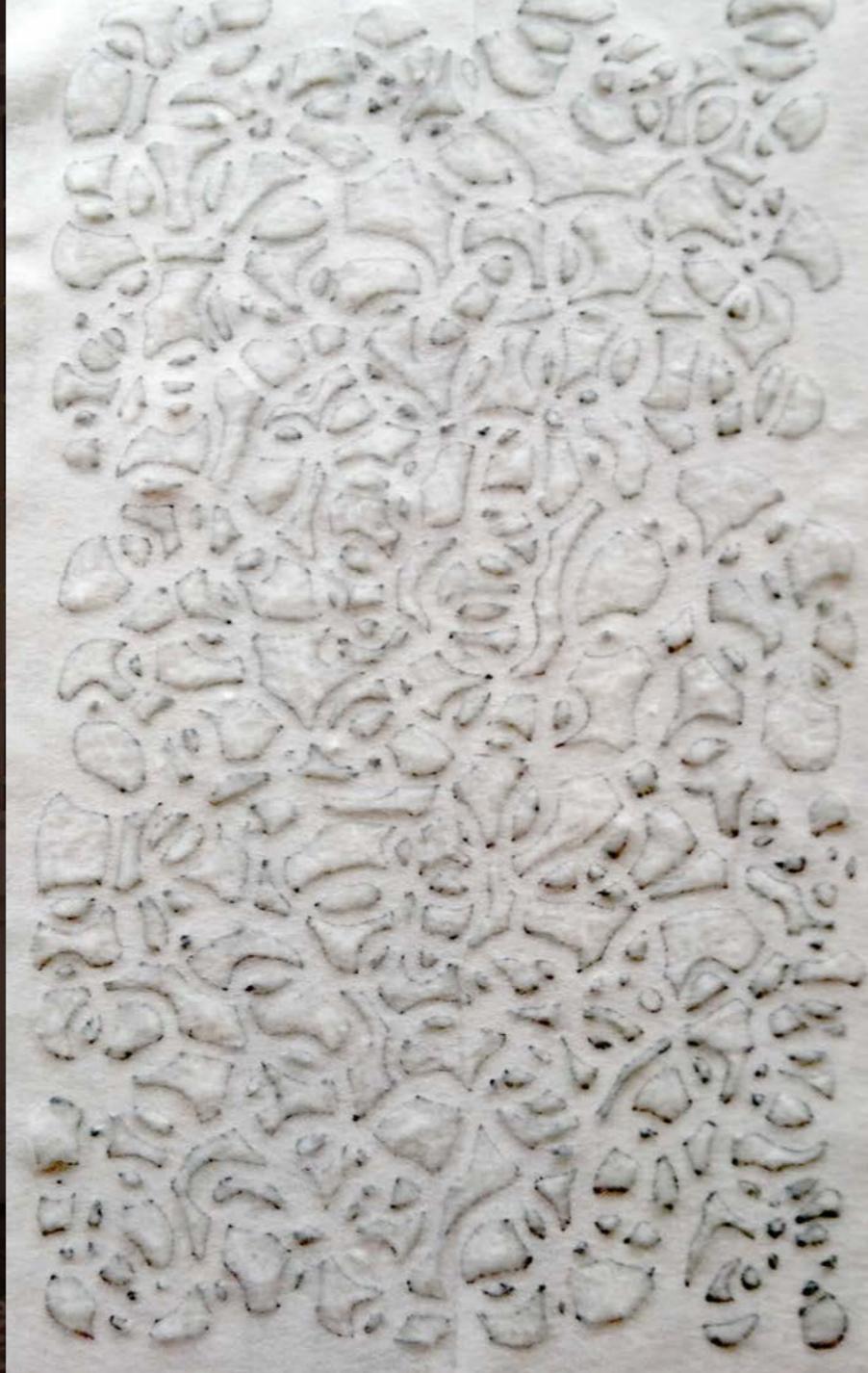


Seven Days of Light

(top left to right) Brass Plate; 24" x 40", 2012

(bottom left to right) Relief Prints; 48" x 32", 2012

In this 8-image series (one plate, 7 prints) I reveal not only how an original image (prints) comes into being, but the passing of time used to create an image (something that is usually lost). To achieve this, I purposefully printed a single 24" x 40" brass plate in varying stages of perforation: first at the outermost corner; then further toward the center; then completely—over the course of seven prints—until the last print, in which the latticework of positive and negative space is completely visible. "Seven" symbolizes the seven days of the initial Creation of the World. Much like in the way that, in the book of Genesis, light was created on the First Day, in the print series, light first appears with the brass plate's first perforation and continues to increase on subsequent prints.



(top left and center) *Record of Absence*
Drawing and Abrasion on Felt (Installation); 30" x 48", 2012

(top right) *What is Left When Everything is Gone*
Brass; 24" x 40", 2012

Taking the same 24" x 40" brass plate employed in "Seven Days of Light," this tactile print in an edition of two is made from scraping around the plate onto a 30" x 48" blanket of felt. (The chain-link plate was laid face down on a large piece of felt, traced in black pencil, and then scratched away at the open spaces until a series of soft, raised areas appeared.) With this piece, I feel that I have, in effect, created a document what my brass plate once was: I have created a tangible memory of absence.

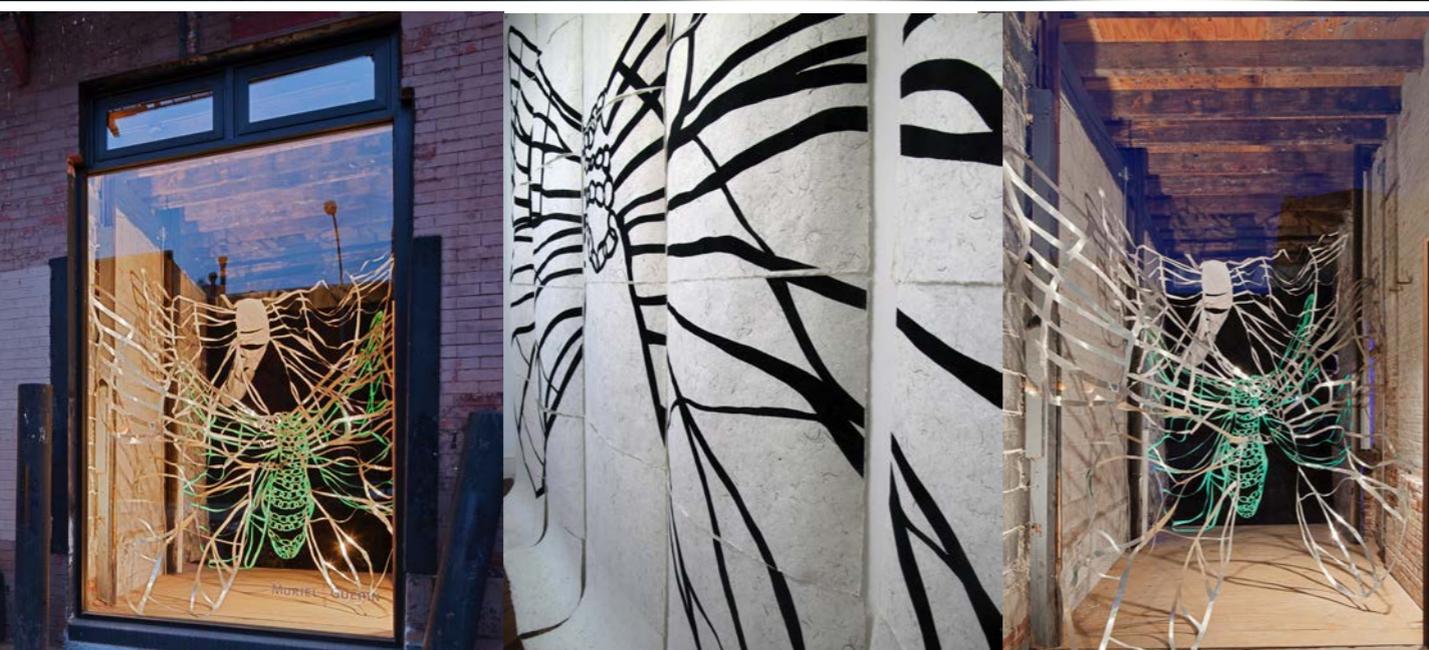
This work was exhibited in 2011 in "Eu-concreto" in São Paulo as part of the print symposium SP ESTAMPA.



So Deeply Felt
Felt Installation; Dimensions Variable, 2012
Museo de las Esculturas, Xalapa, Mexico

This sculptural installation consists of two piles of cutout black and white felt laying on top of a wooden base. (It was exhibited at Museo de las Esculturas in Mexico in 2012, pictured here.) What a print really is at essence—a multiple made from a matrix -- is examined, as well as an emotional take on growing up in São Paulo, Brazil.

In a nod to the domestic art of quiltmaking, as well as in homage to my family's knitting factory business (amongst whose cloths and bobbins I practically grew up) I invited all the living women in my family to participate. Each woman, from 14-year-old granddaughter to 80-year-old matriarch, cut out the same design in white felt from the brass plate. To acknowledge the women in my family who had passed, I alone cut the same brass pattern in black. Once they were exhibited together, one could literally see how patterns traversed generations, and the absent / absence of form / was brought to light.



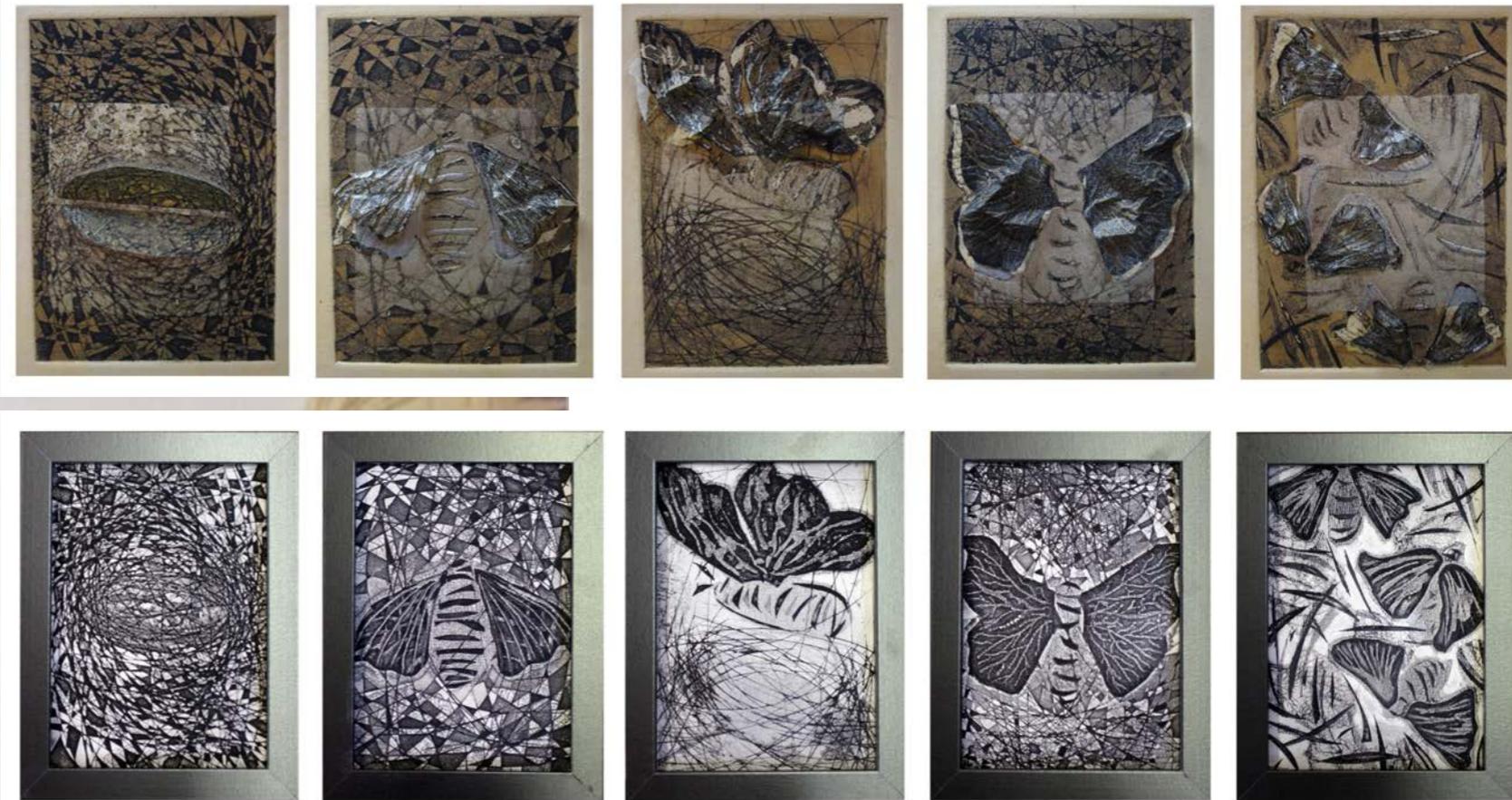
Silk is Soft; Life is Hard

(top left) Aluminum cutout; 144" x 120"; (top right) Relief on Handmade Thai Paper; 150" x 132", 2011

(bottom) *Landscape Of Memories*

Exhibition at Muriel Guepin Gallery, New York

The printing element, usually downplayed and discarded after its printing is done, here becomes 3-dimensional player in a larger graphic drama. After perforating the massive 150" aluminum plate with metal shears, it was printed (due to its size) in sections, and later assembled in a series of 132" high vertical ribbed scrolls. The subject is the silk moth, whose nest/cocoon is transformed into garments, which are, in effect, another form of habitat—albeit for the human body. The openwork of the metal is like a clothing pattern, and its shape's transformation into graphic print references the silk worm's transformation into winged moth—if left untouched by human hands. (The silk worm's cocoon nest is boiled in order to harvest the silk).



(left) *Seven Silk Ties*
Hand-cut Etchings on Mulberry Paper (Dimensions Variable), 2011

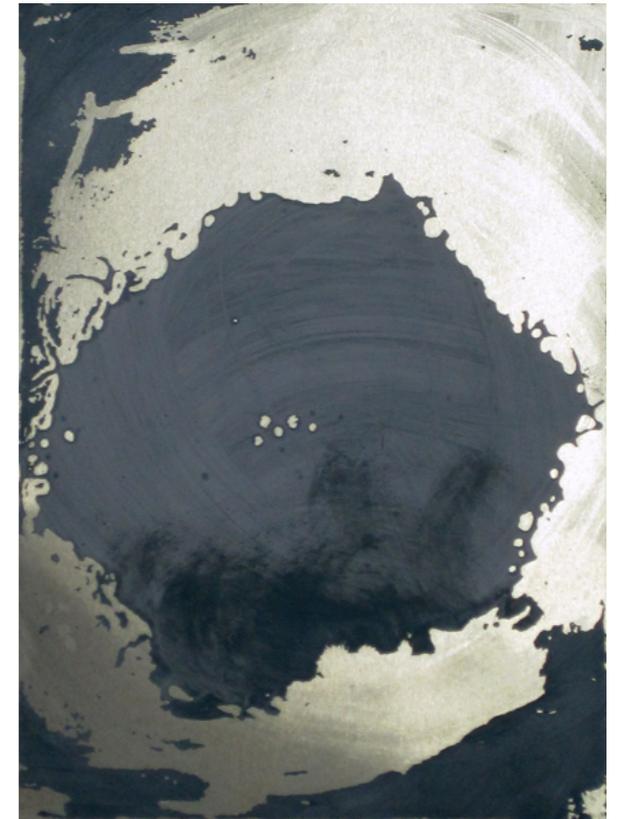
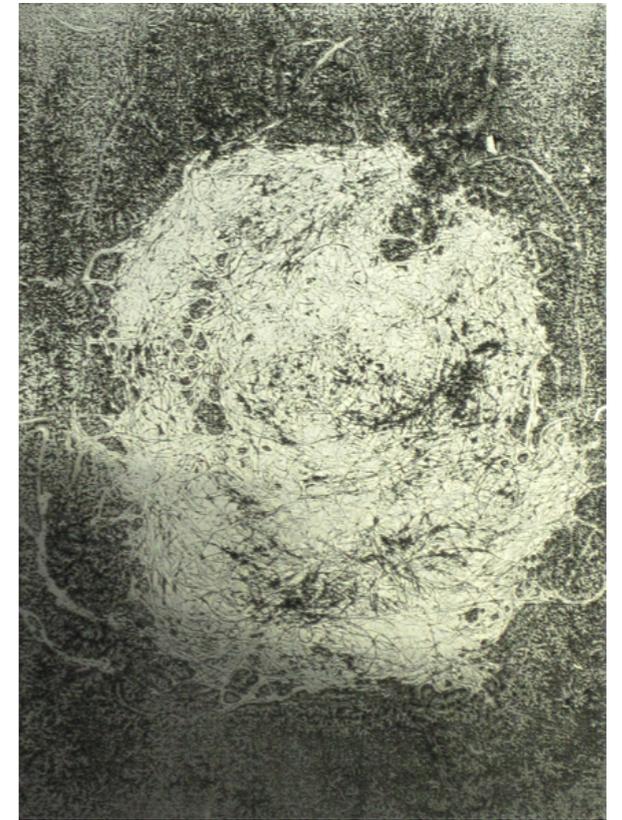
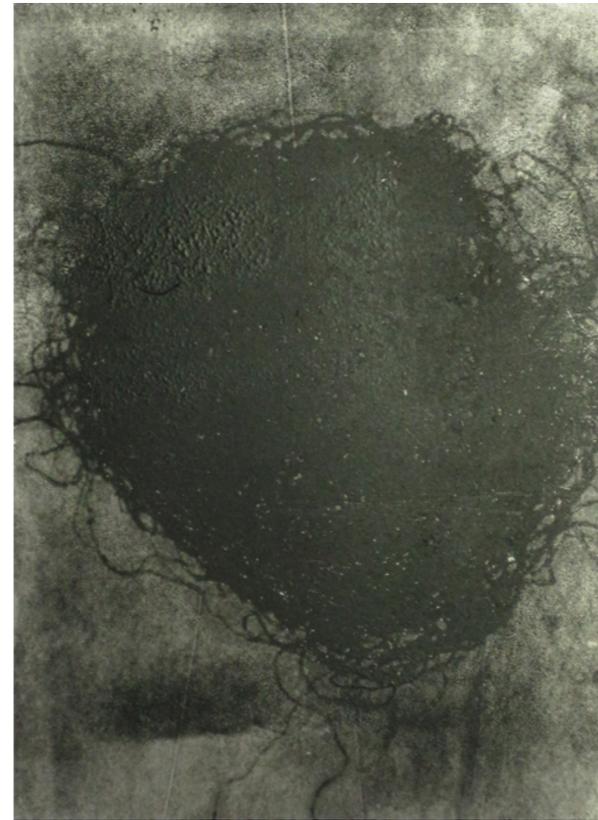
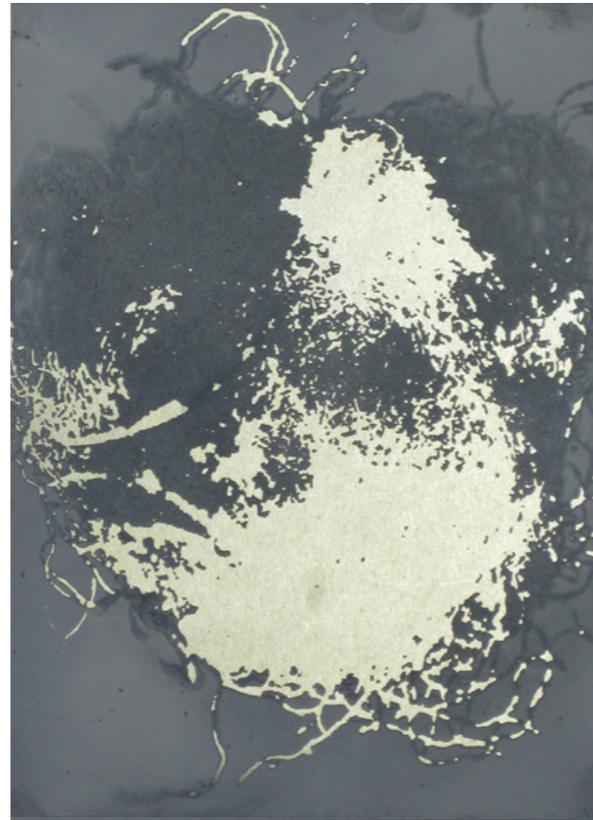
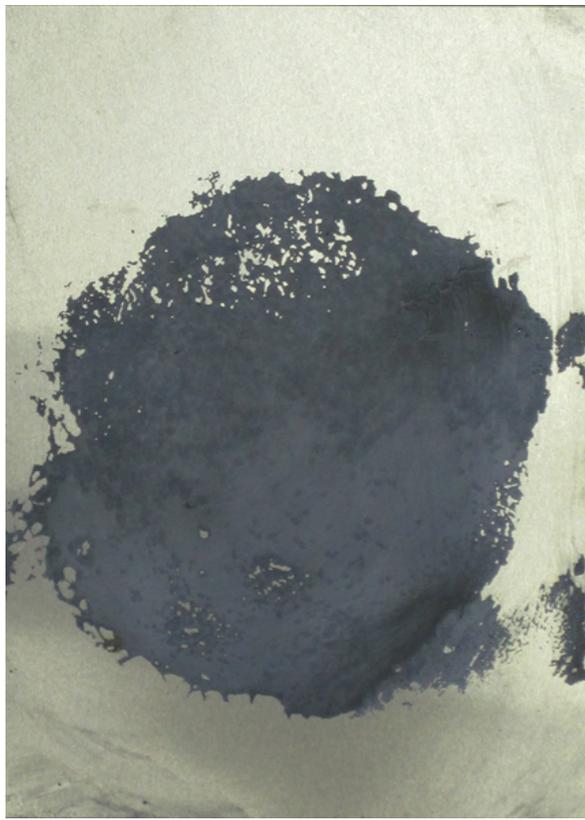
(right) *Bombix Mori Series*
(top) Etchings and Chine-collé; 20" x 16", 2011

(bottom), Etchings on Plaster; 7" x 5", 2011

It takes 110 silk worm cocoons to make one man's silk tie. This installation is comprised of 770 silk moth images etched onto mulberry paper that were later cut by hand and affixed to the wall (dimensions variable).

The deep-bitten zinc etching plates, used to create the above moth imagery in 'Seven Silk Ties', were later printed into plaster in a method first created by William Hayter; the same plates were used again, here onto a layer of Asian Chine-collé paper woven with a second layer of silver leafed paper, wrinkled after printing to create the raised texture of the wings.

The potential for recycling, and the endless iterations of printed images possible, are explored in this process-oriented piece.



Nucleus
Monoprints on Aluminum; 7" x 5" each, 2011

Each of these images is a unique monoprint in which congealed patterns of steel wool are printed onto thin sheets of aluminum flashing. Unlike paper (printmaking's most commonly used substrate), the aluminum does not absorb the ink—giving their surfaces an otherworldly, reflective glow. The shapes are intended to evoke swimming nuclei or cosmic forces, and their process is a homage to the way the art of printmaking allows for the employment of under-used materials (like industrial steel wool) in unexpected ways.

The images were exhibited in a grid at the Graphias Gallery in São Paulo, 2010 as part of the exhibition *Joias Raras*.



O Elo

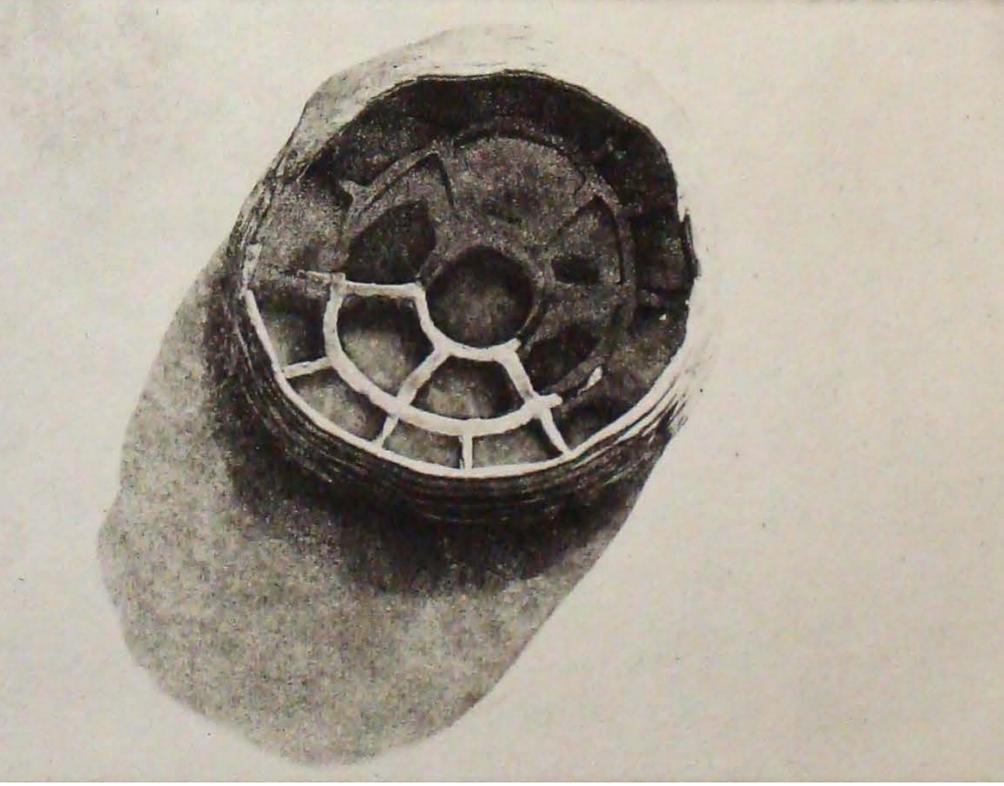
Relief Monoprints on Muslin; 96" x 40", 2011

A Vida

Relief Monoprints on Muslin; 48" x 40", 2011

Steel wool is here shaped into words and printed onto muslin; in some images the plate is inked, rendering the words in white; other images are created from the remaining ink left in the wool, and a ghostly script word appears. The subject matter is a pun on the word for "Link" in Portuguese, and together forms a piece of concrete poetry that investigates the ways in which we connect—and don't connect—in life.

To create the final piece, the individual rectangles of muslin were pinned directly to the wall.



Objectos Alogicos

(top left) Photo etching; 16" x 20", 2011

(top center) Porcelain; 16" diameter, 2008

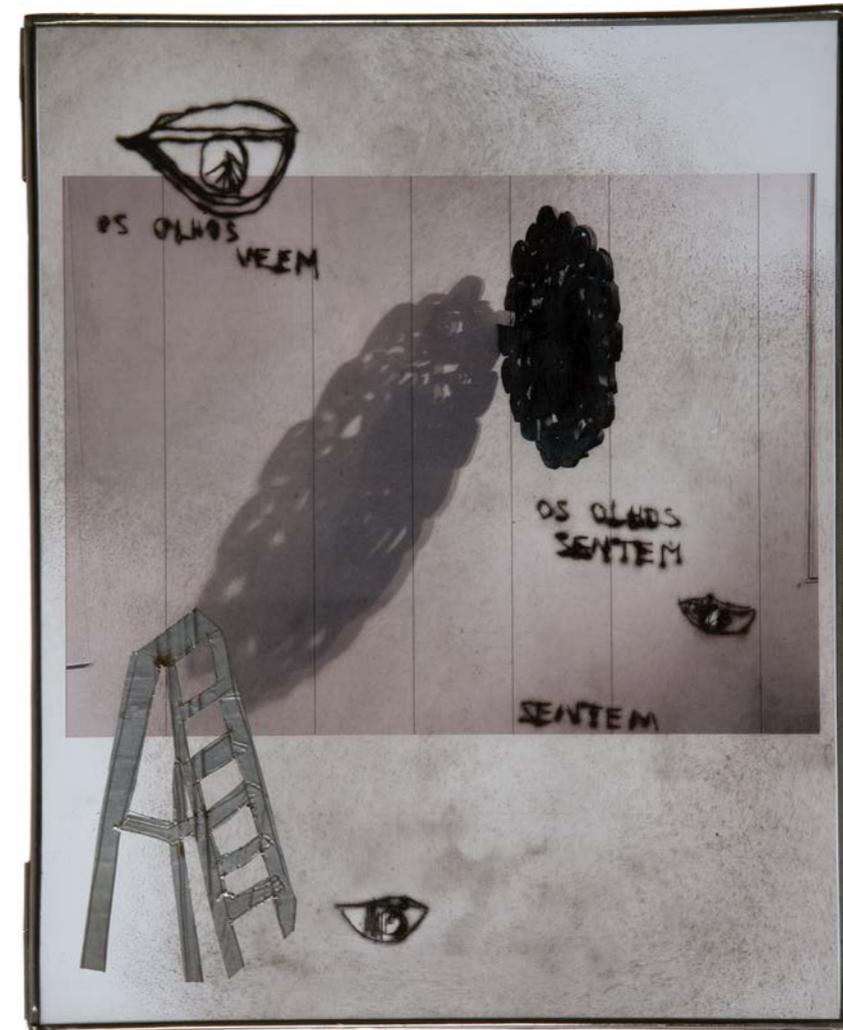
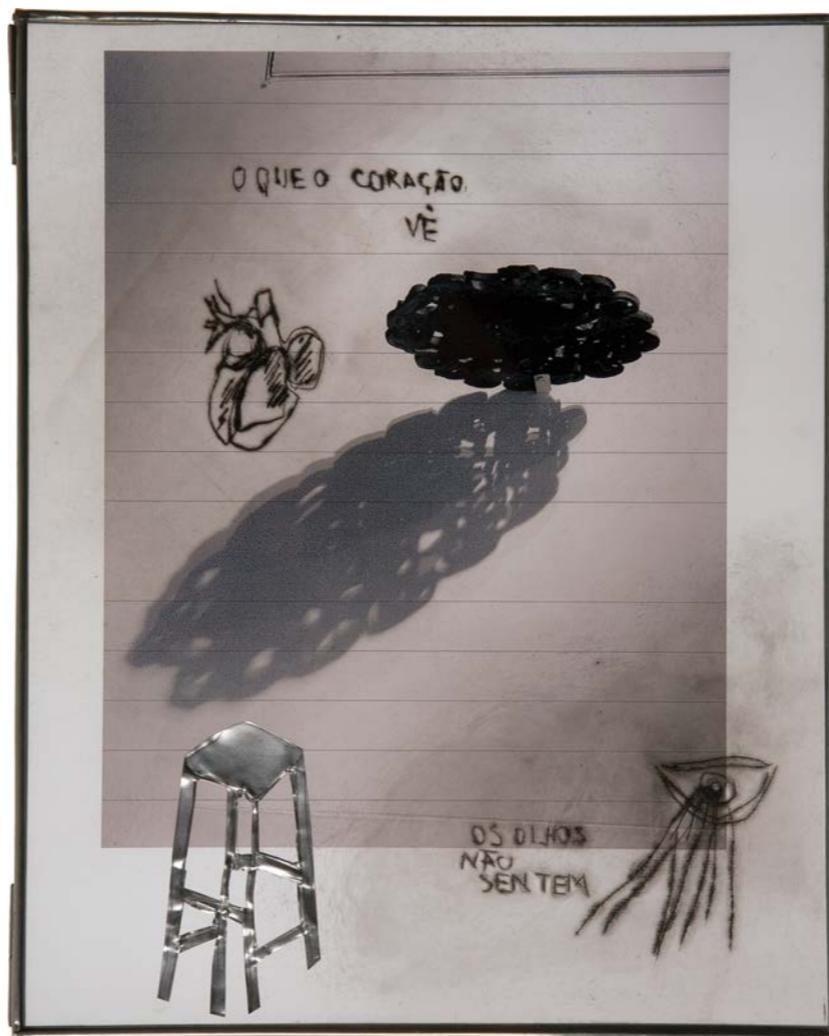
(top right) Saggar Fired Clay; 10" diameter x 6" height, 2007

(bottom) Digital print on acetate and glass; 3" diameter, 2009

Objectos Alogicos is a series of small clay sculptures created with a technique called Saggar Fired, in which organic material is fused onto clay via high-temperature gas firing that reduces the present oxygen and allows the materials to fossilize. The fossilization process is meant as a formal analog to a term in Spanish, "Alogico," that very roughly translates into That, Which in Life, Can Not Be Reduced to Logic.

The objects, which range widely in dimension, color and media were created in the aftermath of 9-11.

Later, in 2008, photographs of the "Alogicos" objects were employed in various series of photo etchings that further examined their enigmatic, near-archeological presence and their allusion to loss and recovery.



The Witnesses

(top) Inked drypoint on acetate printed with digital image; aluminum cutout; 10" x 8" (each), 2008

(bottom) Porcelain Plate; 16" diameter, 2008

The first objects given to me when I first arrived in the US (and was equipping my studio) were a chair, a stool and a ladder; and, as other elements in my life have come and gone, they remain. As a homage, I made prints that used engraved recycled acetate as a matrix and these simple structures as subject matter. Later that year, commissioned to create a series of porcelain plates for the Lasar Segall Museum in São Paulo, I used the same quotidian subjects. Sometimes mundane things are the most reliable and comforting of constants.



Umm Al-Basatin (Bagdah)

(left) Relief on photo emulsion abaca paper; 10" x 8", 2008

(right) Relief on copper; 12" x 9", 2008

"Umm AL Basatin" translates into "Mother of All Orchards" and is the original name for the city of Bagdad. This series of prints was made during the Iraqi war, as the city was being bombed. In it, very thin copper was intentionally used as plate—and with subsequent printings it would pucker and ripple. The Abaca paper, used as surface, was coated with photo emulsion, rendering each subsequent print darker than the one before. Thus, as the war continued, the 'city' became harder and harder to discern.

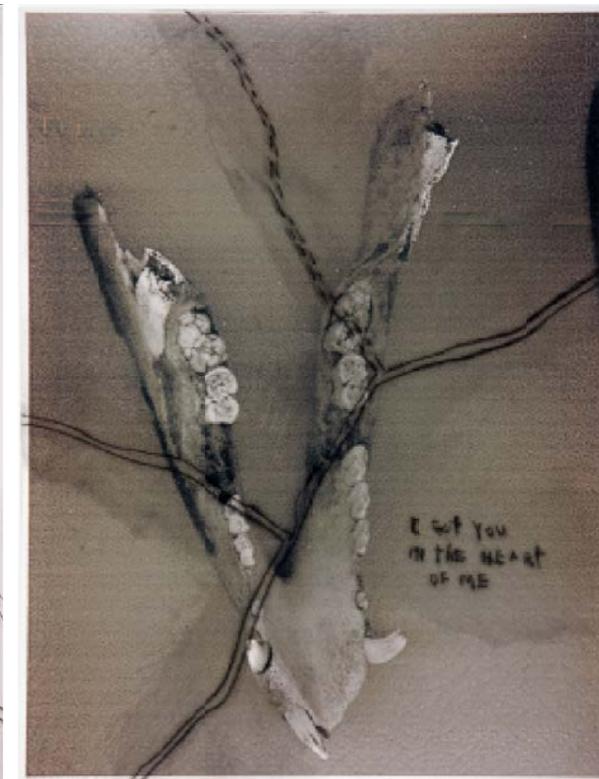
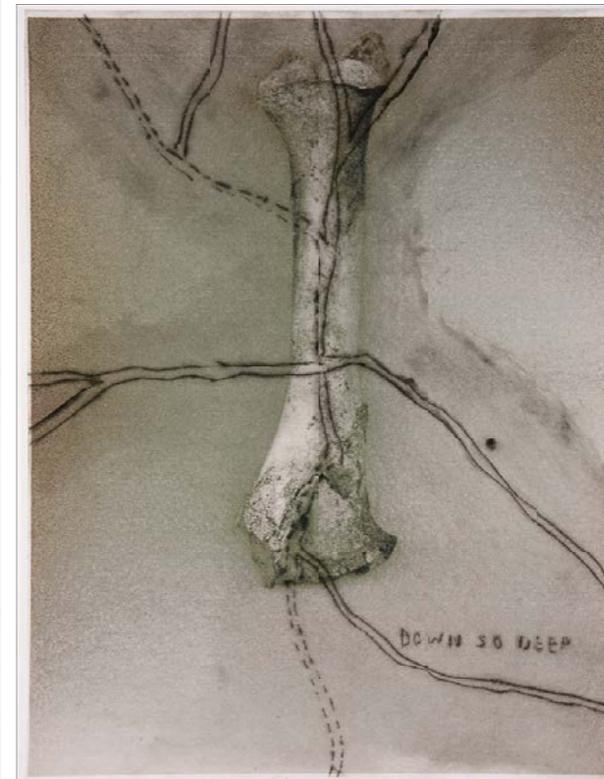
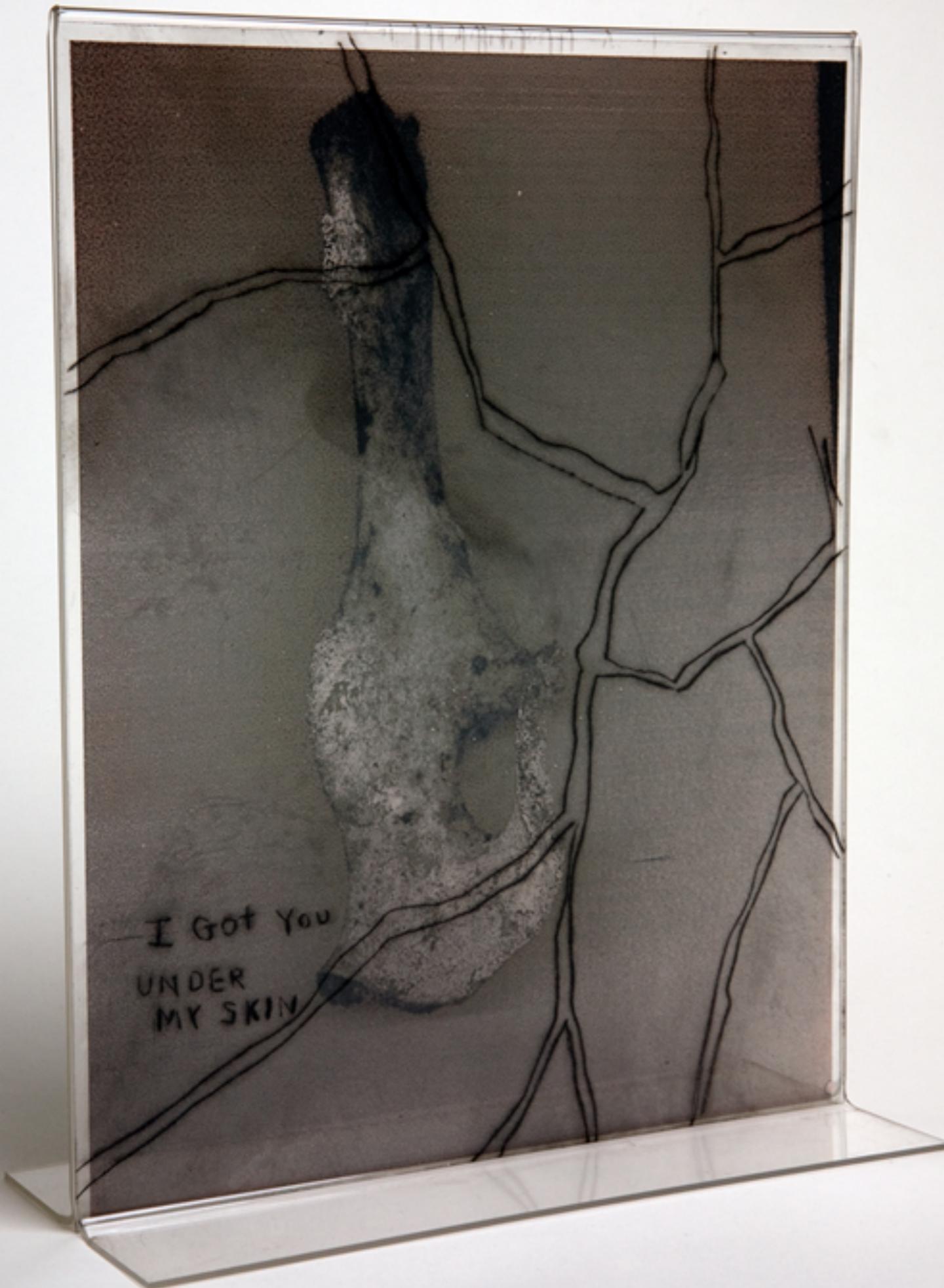
The imagery, of concentric circles, is based on the city's sensitive urban design, which foresaw Bagdad growing ever outward in circles from its 8th-century core.



Routes and Roots

Inked acetate drypoint; 24" x 12", 2007

After my dog found numerous deer bones near my studio in Upstate New York, I decided to research and locate the local hunting trails. I cut and engraved the trails on acetate and displayed these transparent scrolls in a way that the routes could be seen throughout the substrate and cast shadows on the wall.

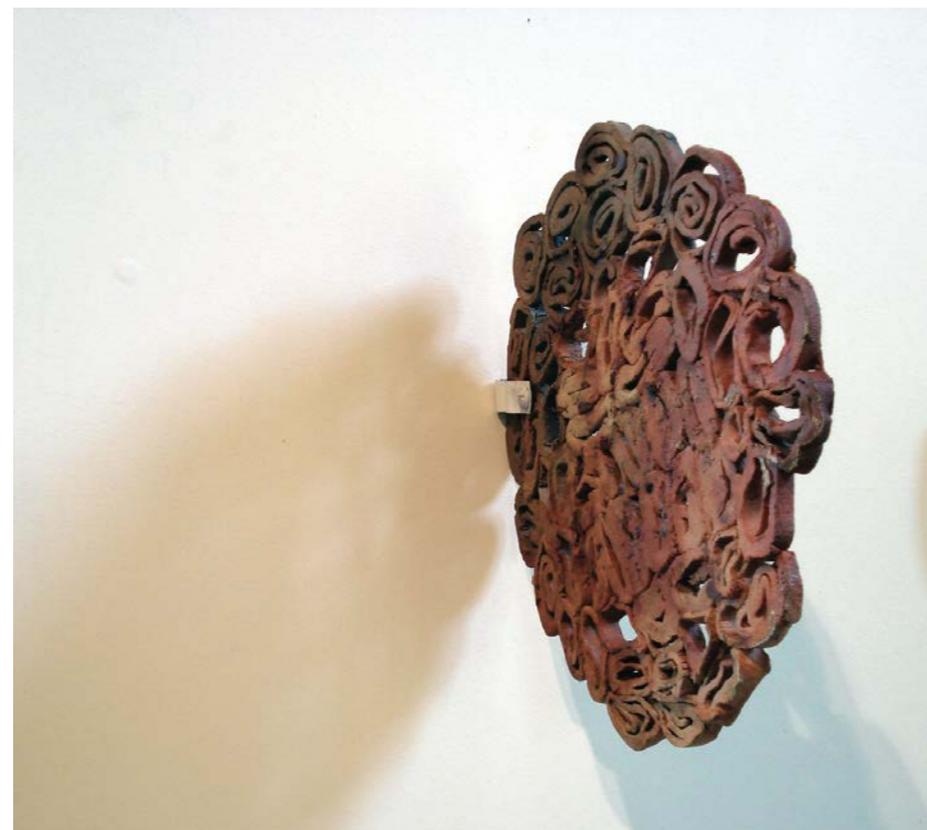
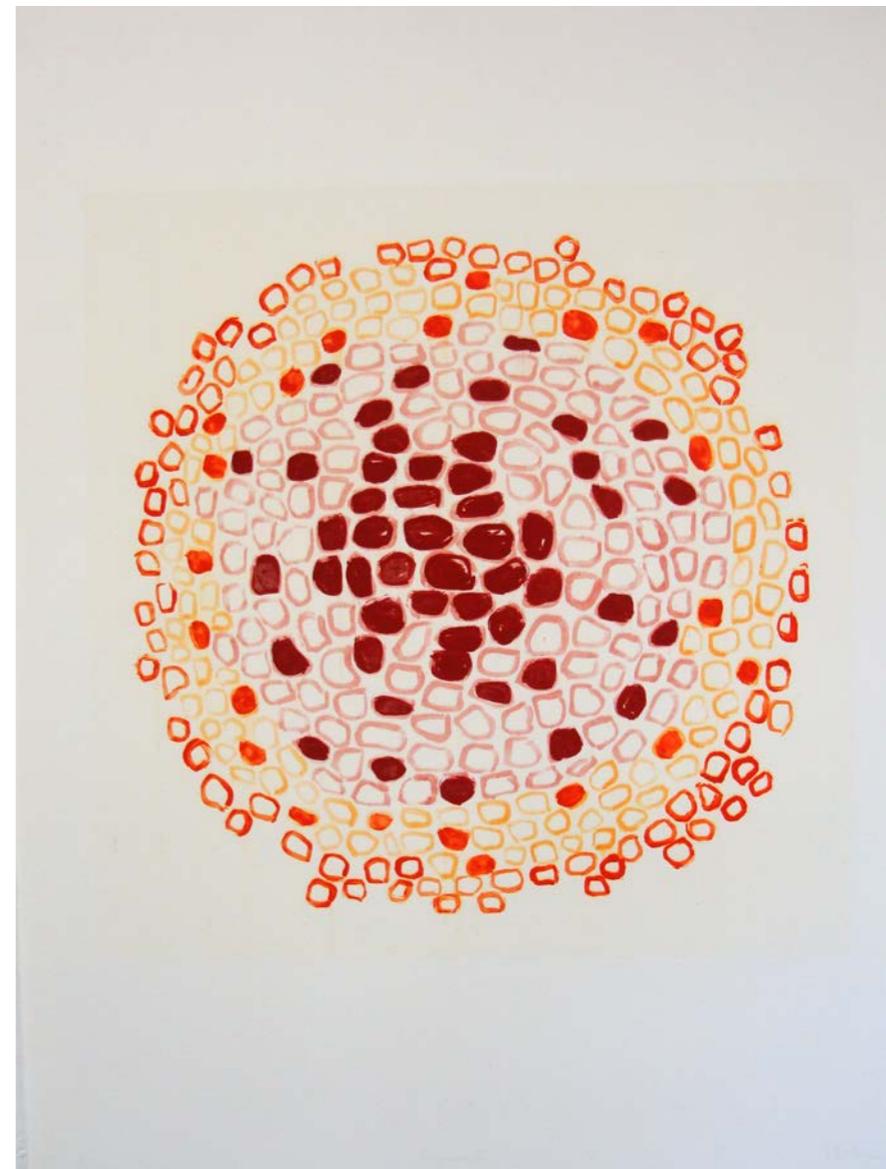
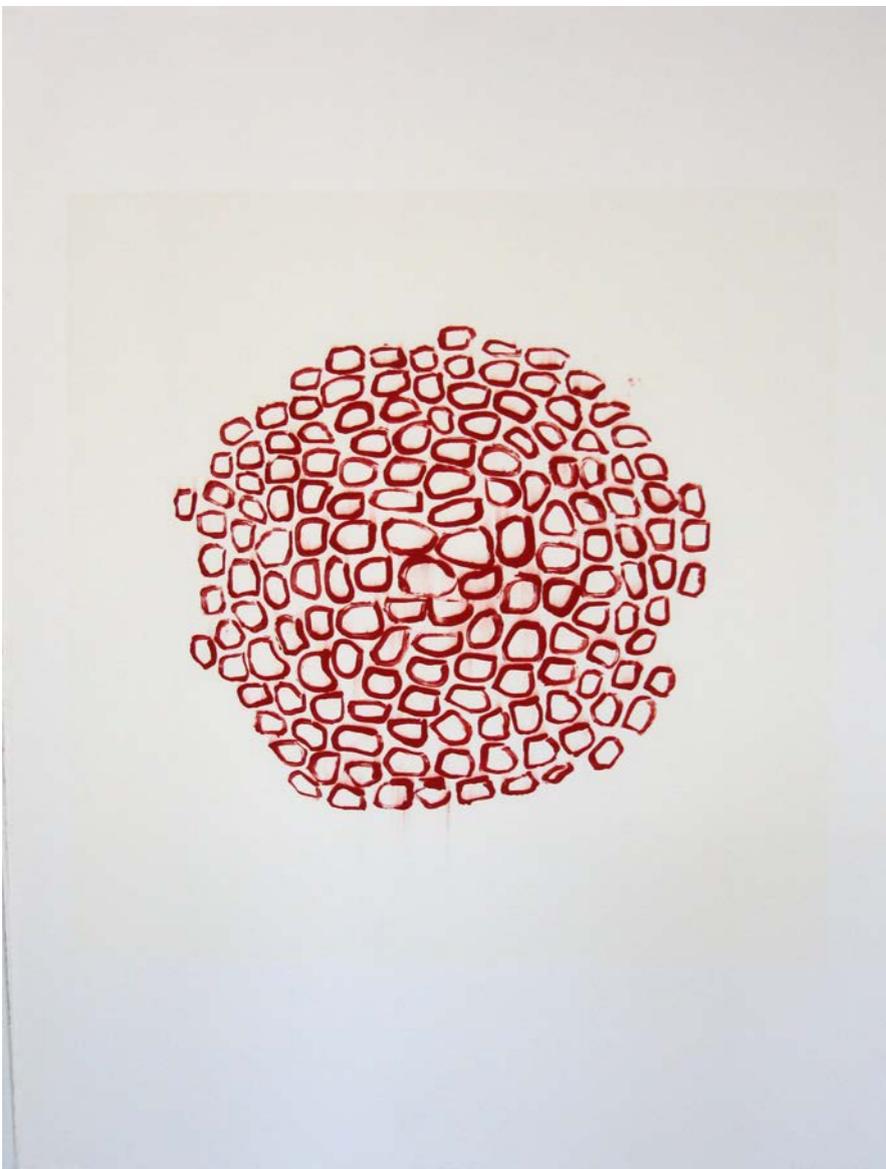


I've Got you Under My Skin

Inked acetate drypoint and acetate printed digital image; 11" x 8.5", 2007

More bones were found on the paths—an indication that they came from deer who had been shot, but not killed, and were left to die and decompose. For this series, I first made photographs of the bones and transferred to acetate. I also engraved other diagrams of the hunting trails onto separate pieces of acetate. The two images are then sandwiched together in plexiglas, layering trail and (en)trail, so to speak—land and bone. Shadows and reflections are formed by the spaces between them.

As Cole Porter was playing in my studio at the time, I engraved his lyrics and entitled the piece after his famous 1936 song, *I've Got You Under My Skin*.

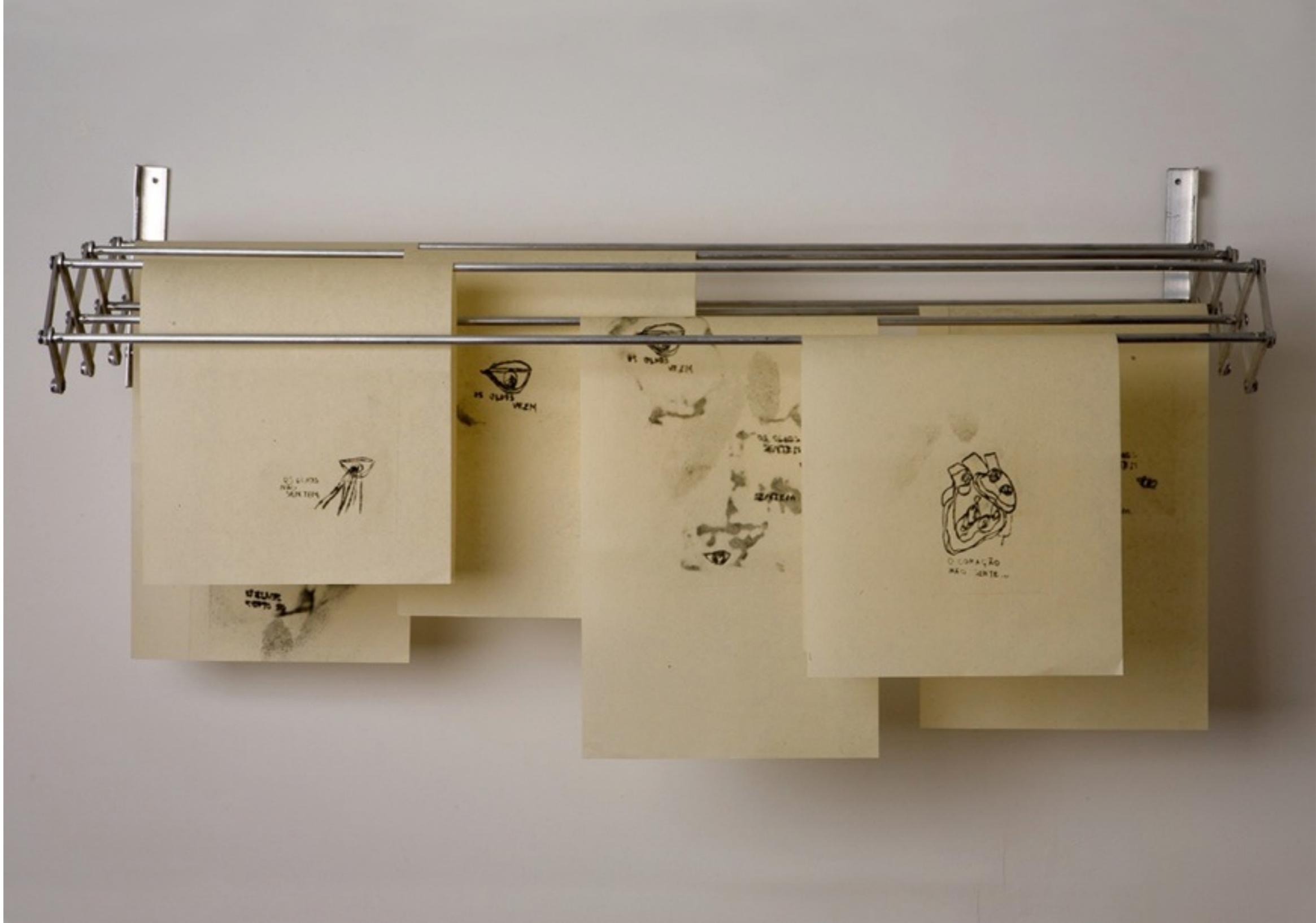


Organism

(top) Silkscreen monotypes; 30" x 22", 2007

(left) Saggar Fired Clay; 20" diameter, 2007

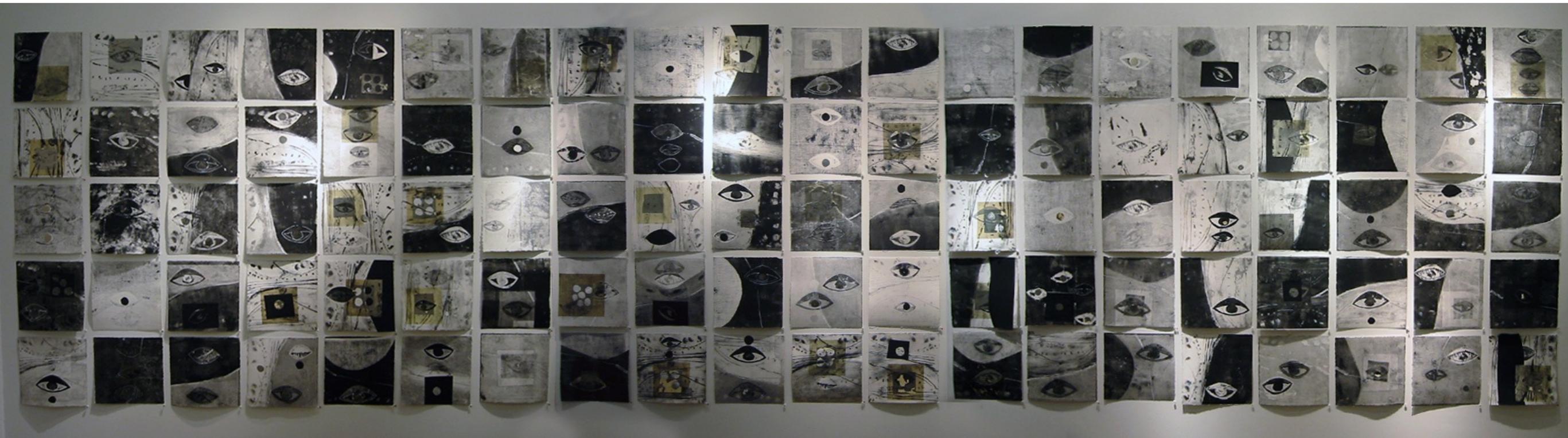
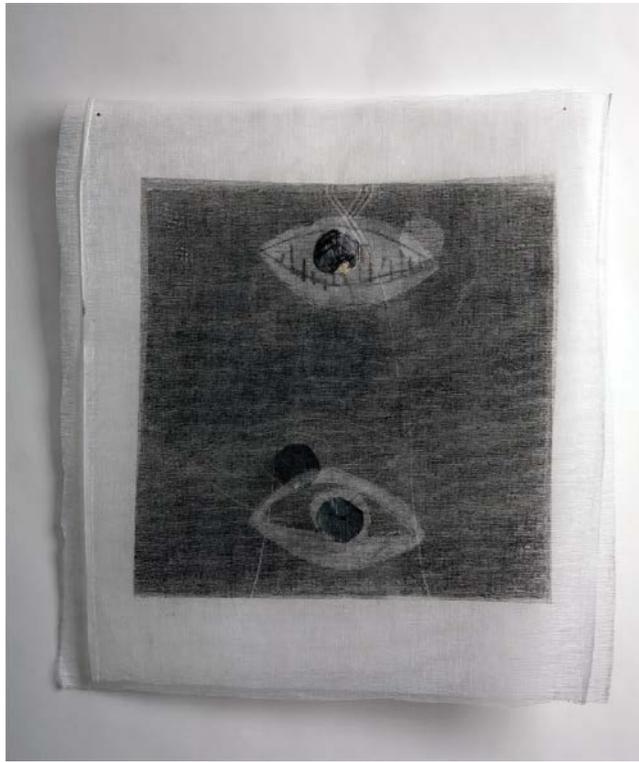
These monotypes developed directly in the silk screens analog to natural organisms—as areas developed, some were printed as a ghost. I engage in a restless, relentless material practice that allows singular ideas to emerge in the guise of numerous artistic actions—like characters that reappear in novels and short stories over time. This approach is conceptual at its outset, yet, when fully realized, is incredibly tactile: A single image shifts, chameleonlike, through clay, paper, cut-metal, and fabric, and in so doing takes on new garments of expression that would not have been possible previously.



Olha Pra Mim (Look at Me)
Etchings and aluminum; 40" x 30" x 16", 2006

In 1993, my younger brother was diagnosed with AIDS. A year later, as a result of the AIDS, he contracted an 'opportunistic disease'—a virus called Citomegalovirus that attacked his eyes. I made this series of etchings on thin, tissue-weight Chinese calligraphy paper inspired by the fear of his becoming blind and the many months of our societal blindness that ensued. The images are related to the eyes and the optic nerve; they also include hearts and some snippets of text ('look at me') and phrases ('what the eyes don't see the heart doesn't feel'). The prints are exhibited such that they partially obscure one another—draped over aluminum rods of a domestic towel- or clothing-drying rack.

In Brazil, where my brother was born, such racks would typically air one's private articles of clothing in public. When it comes to diseases like AIDS, often a community sees only what it wants to see.



(top) Do You See Me?

Etchings and Chine-collé on gauze (3 layers); dimensions variable, 2004

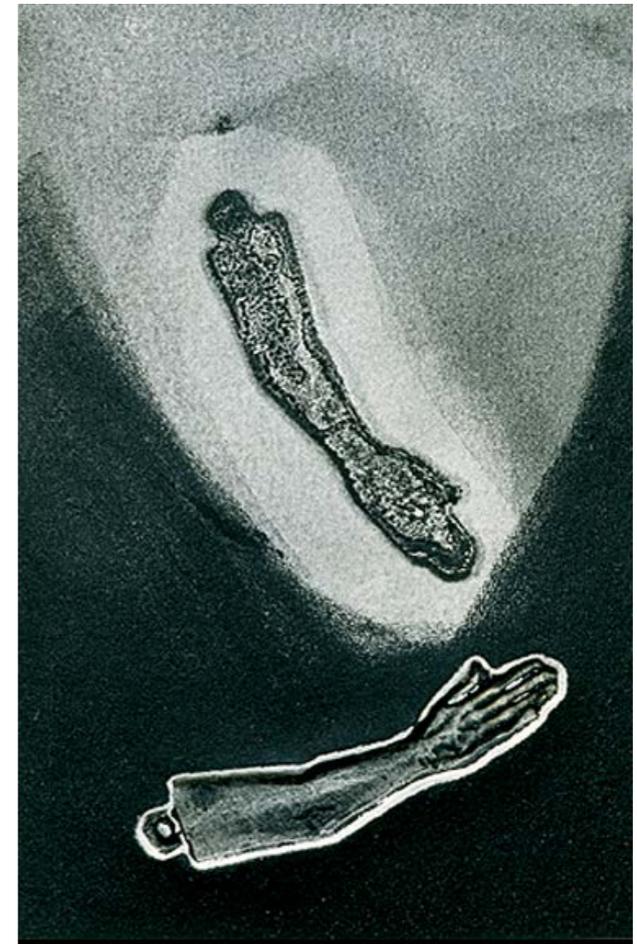
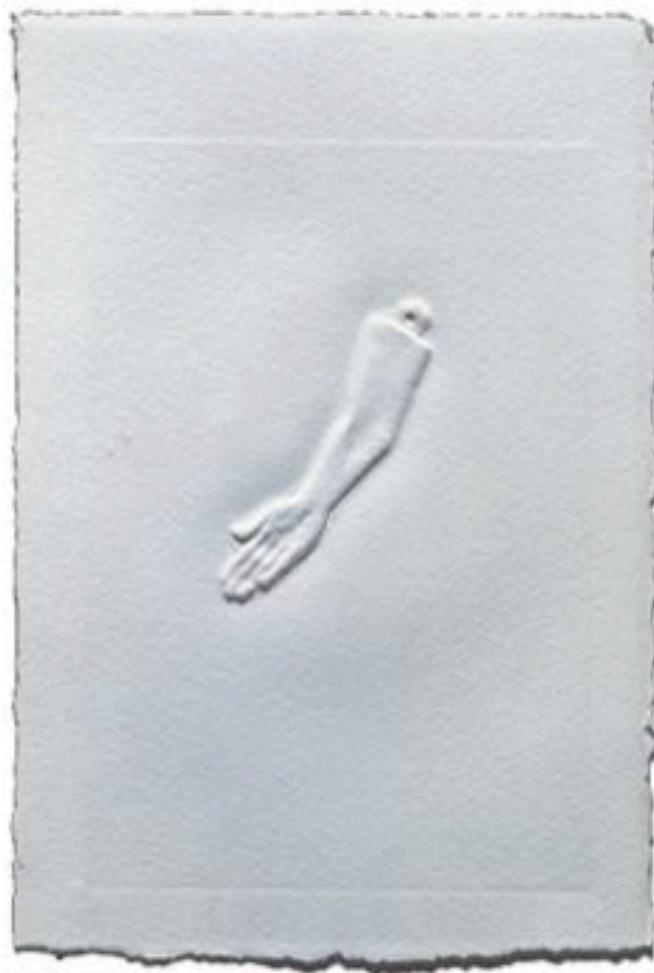
(bottom) 100 Eyes

Etchings and Chine-collé; 9" x 9" (each), 15ft x 4ft, 2004

I am concerned with the relationship of Part to Whole. Person to community; limb to body.

Whenever I establish a single "unit," I then begin to concern myself with connections on an ever larger scale. How does a person (to whom I've alluded symbolically, with a single eye, heart or arm) relate to their community while dying of AIDS? How does that community communicate with its neighbors? The physical size of my work can range from an object small enough to hold in your hand to room sized.

My ambitions, artistically, may be large, but my heart is always 'local'—concerned with what is going on around me, with what is within reach of my heart and hand.



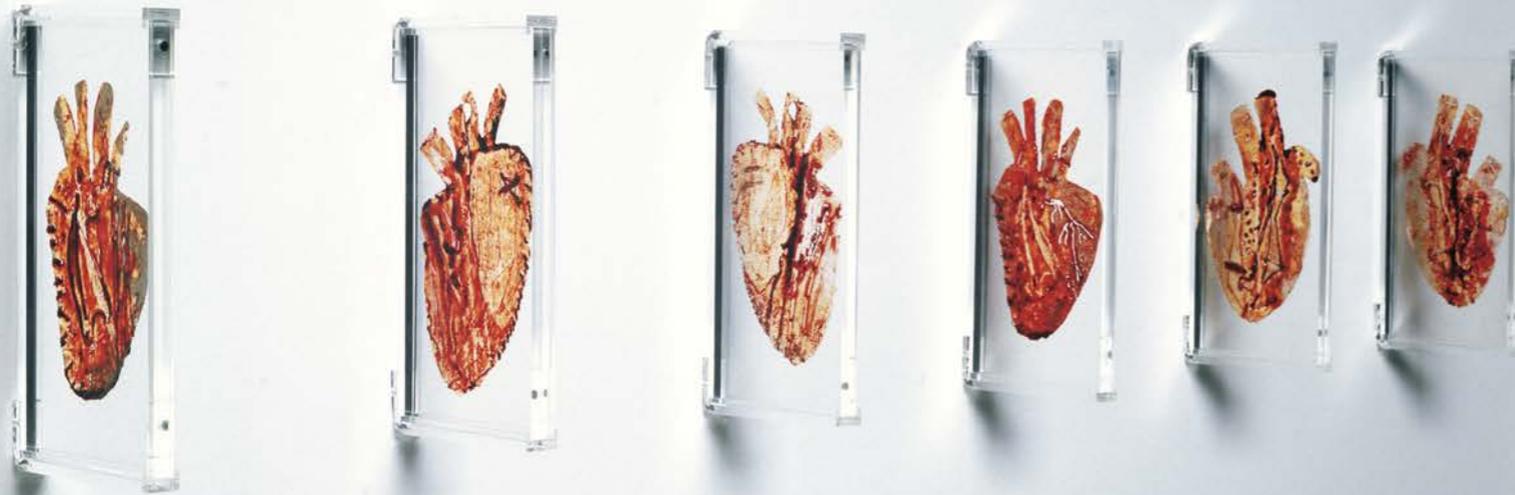
Manos Series
Relief Monoprints; 10" x 8", 2004

Since my brother contracted AIDS, a preoccupation with body parts, anatomy and bodily functions began to descend upon my work. (It is a theme I revisit to this day). What happens when one single organ of the body's mechanism fails? What is the human relation of part-to-whole?

Having spent time in Mexico on residency, I encountered the phenomenon of the 'Milagro' -- an offering brought to a church and pinned to the effigy of a saint, as entreaty for healing for one's self or others. Its formula is something like this: Offer the saint an image of what you wish healed: Receive a miracle in return. I decided, after collecting numerous of these Milagros (pieces of raised aluminum or lead) to create a print-based examination of this form of emotional logic. I made embossments of the "Milagros" on Moulin du Gue linen-cotton paper.

In the embossed prints of arms and hands, I also added the following text: "arm plus hand equals caress"— another 'formula' of sorts—paying homage to the devout's more ethereal formula: the offering of an image of a body part for physical healing.

This series was presented at the inauguration of the museum Pinacoteca do Estado de São Paulo in 2004.

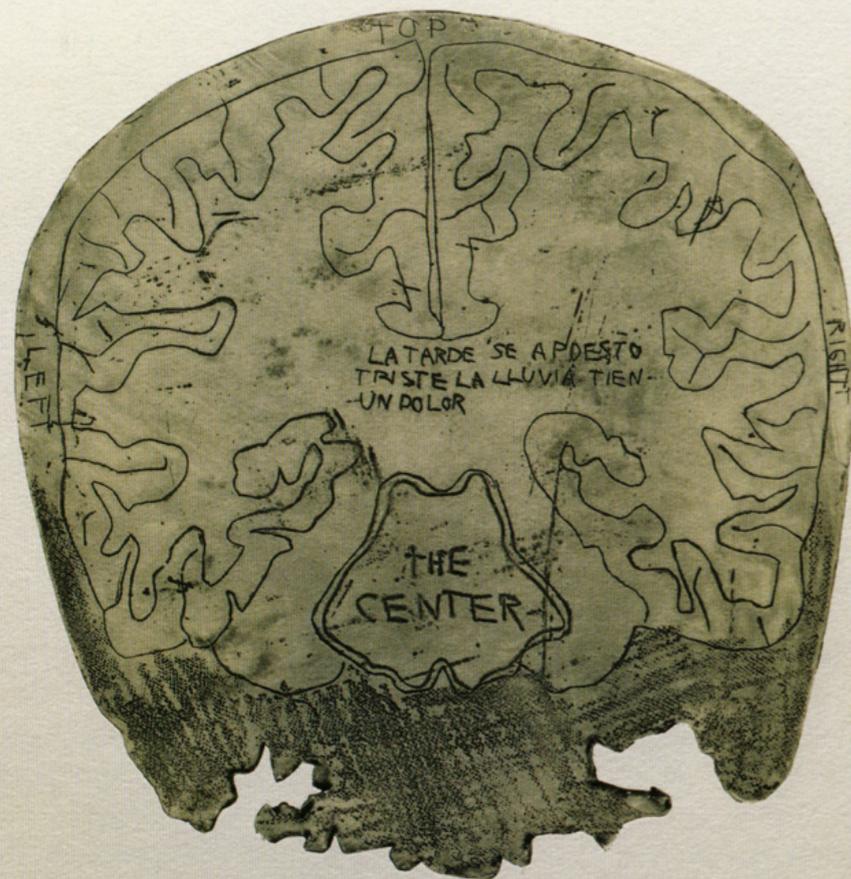


(top and right) Ordinary Thoughts Series
Etchings on acetate, 12" x 6" x 3", 2004

(bottom left) Corazon de Venado
Wood; 14" x 11" x 6", 2004

(bottom right) Coração
Saggar Fired Ceramic, 16" x 12" x 8", 2004

Continuing with the 'bodily' themes of previous works, I here sculpted a heart in wood and clay; Later I cut lead and printed it in red ink on acetate. As I have long been fascinated by shadows (which, for me, are the most ethereal of prints), I mounted the acetate in plexiglas constructions that put them at a 90-degree angle to the wall.



Sensus Communis

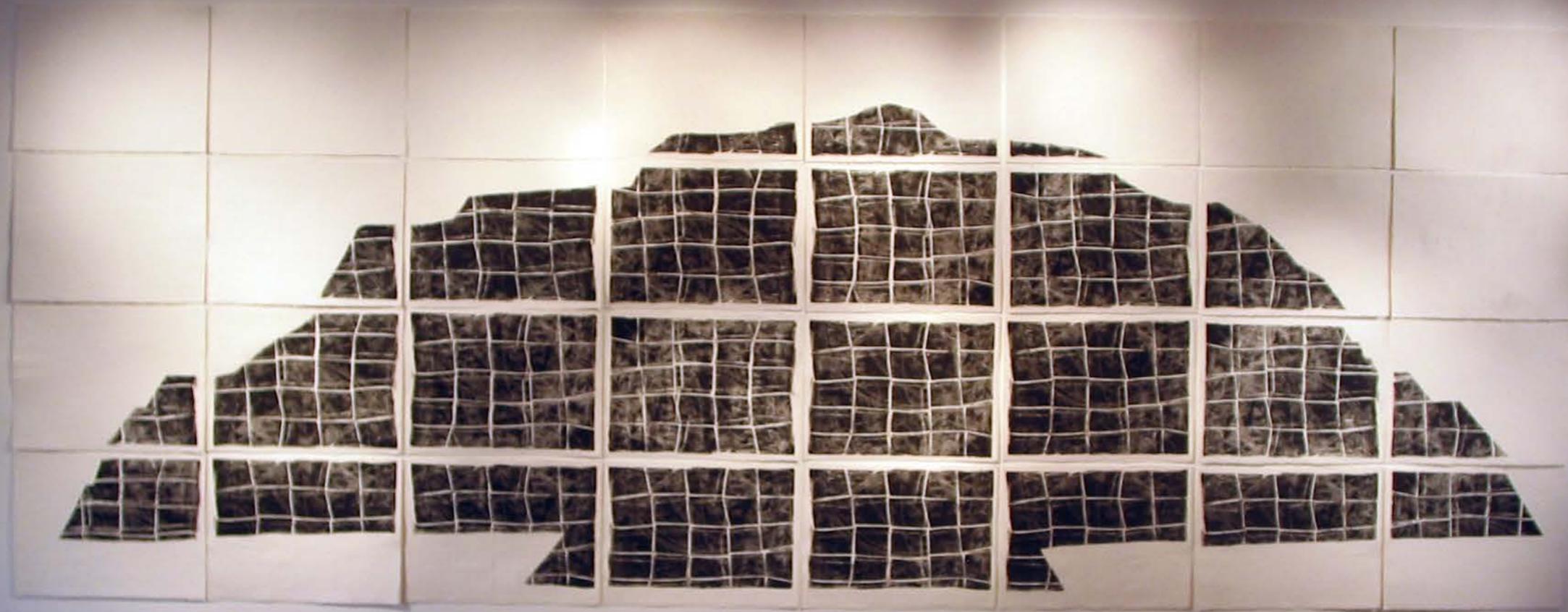
(left wall) Etchings; 20" x 16", 2004

(right wall) Brass plates; varied sizes, 2004

(left image) Detail engraved brass plates

In 2004 when I developed a facial paralysis, my doctor ordered a thorough set of MRI's to examine the cause. While trying to cope (I recovered later that year), I came to the realization that these scans would make the perfect, albeit clinical, self-portrait: a map of each section of my brain.

I researched brain imagery in medical texts and engraved 25 of these diagrams on sheets of recycled, offset brass, and printed them onto Moulin du Gue paper. I then exhibited the prints in a grid on the wall, opposite the a grid of the plates themselves, creating a mirror image of the prints, which are themselves, by nature, mirror images.



(top) *Cuiculco*
Monoprint (32 panels); 88" x 240", 1998

(bottom left) Engraved and etched zinc plate; 20" x 28", 1994

(bottom right) Detail *Cuiculco*; 22" x 30", 1998

Cuiculco is a 'cylindrical' (mound-shaped) ceremonial pyramid that is situated in the center of Mexico City—remarkably, it is still left standing from the Pre-Classical Era (ca. 700 BC). While in a residency in Mexico and working on a theatrical project funded by the Rockefeller Foundation, I had immersed myself in Mexican history, civilization, and cosmology, and decided to create my own version of this archeological wonder.

I used an etched 20" x 28" zinc plate, inked it only partially, and made monoprints of these separate sections. I then assembled the 32 discrete prints to form a massive, single installation—20 feet long.

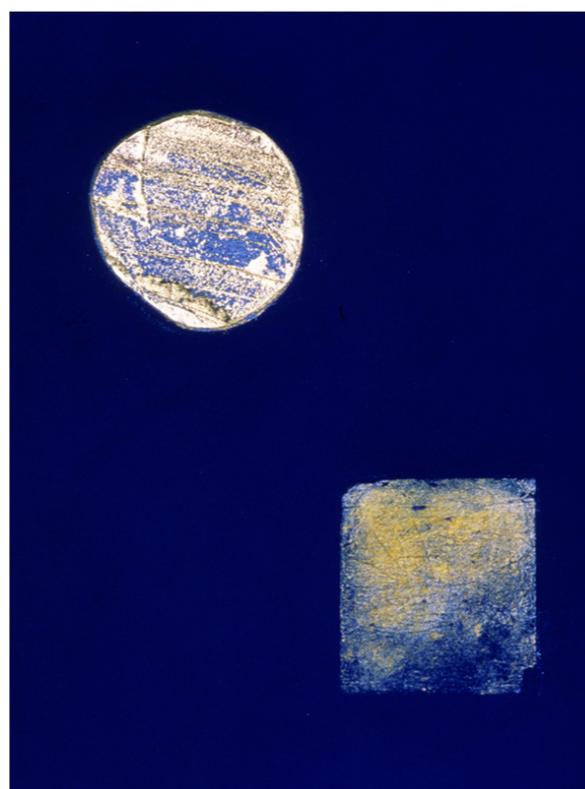
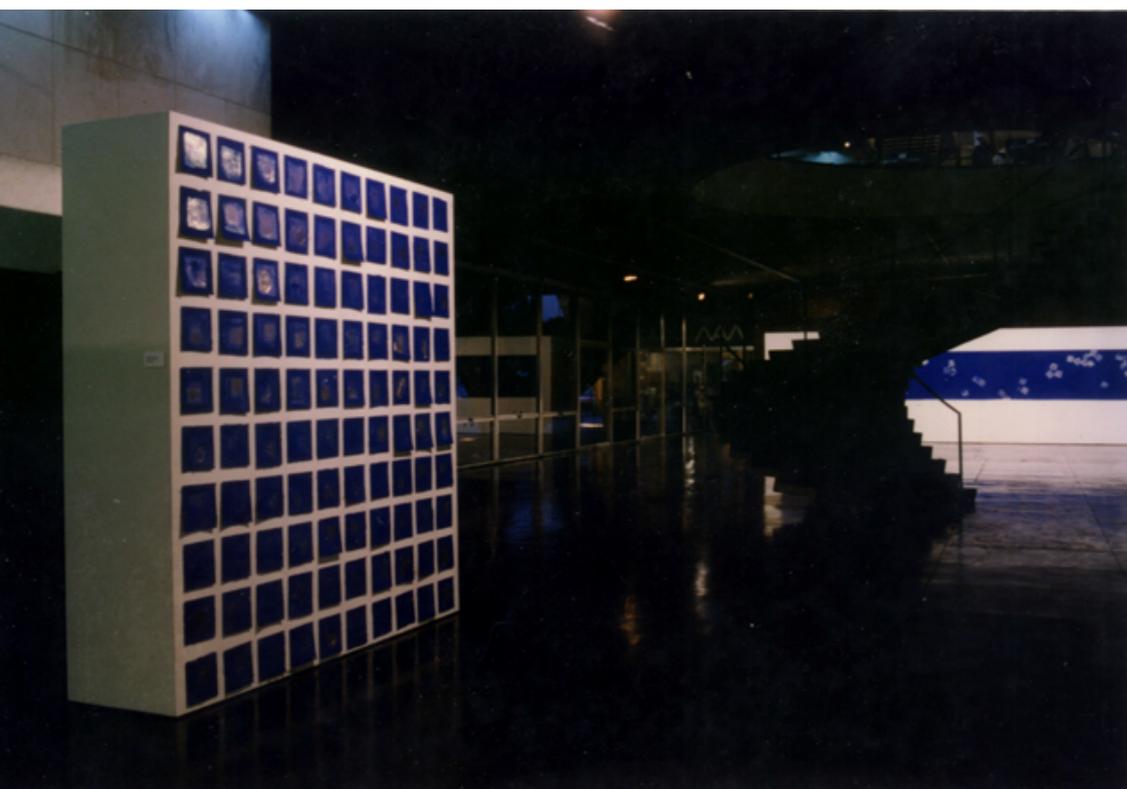


As Lovers Do (Handmade Books)

Wooden lab box; handmade abaca paper; metal; Duratrans; vintage slides; 12" x 9", 1995

When I work in the category of book arts, I try to ask myself, 'What is the skeletal essence of a book?' Must a book's narrative be confined to printed matter that sits closed, like a clamshell, on a shelf—or, can it be a tactile experience: an open object that tells its story in pictures and textures? In this series that incorporates numerous found objects, I try to 'write' a romantic story and its sequel. The two books' "frames" are actually boxes that were once used to hold glass laboratory slides. Inside, the reader can flip through various layers of other relatively flat, found objects: stitched DuraTrans, rusted metal, handmade Abaca paper, and old glass slides.

In one of these unique publications, we encounter a 19th-century glass slide image of a woman reading a book; in the other, another glass slide shot of what appears to be the words of a sing-a-long song taken from an old movie screen reads: "...as we do as lovers do."



Blaume Blue

(top) Pigmented etching; Chine-collé; 42" x 10 yd, 1994

100 Love Letters

(bottom) 100 Pigmented etching; Chine-collé; 10" x 10", 1994

This series, once again, pays homage to my late brother—specifically his battle with blindness. When medical stereoscopic slides were made of his eyes, I used the resulting, high-magnification imagery as subject matter: ‘planets’ of viruses and cells that seem to meet and collide.

In an incredibly challenging and labor-intensive process, I printed the floating imagery in metallic pigment onto a single piece of Rives BFK paper, 30 feet long. Adding more instability to the process is the fact that the entire paper was first suffused with powdered pigment of a rich, intense hue of ultramarine (here a Oudt Holland pigment called “Blaume”): blue, to match the color of his eyes.

The piece was first exhibited in the Museum of Modern Art in Rio.



Eyes that Saw and Became Fish
Suite of 10 etchings; 14" x 11" (each), 1998
Collection of the New York Library, Rare Books and Manuscripts

This portfolio of 10 prints in an edition of 20 was made from 1993 to 1995—a period of time when I felt my work as studio artist should also speak out as activism for AIDS. Once again, I reference my brother as he was struggling with the disease, depicting fish (his profession was marine biology) as well as eyes (he underwent numerous treatments for blindness). My brother wrote the prologue to the portfolio in 1994 and it was printed as a part of the whole.



SHEILA GOLOBOROTKO
www.goloborotko.com