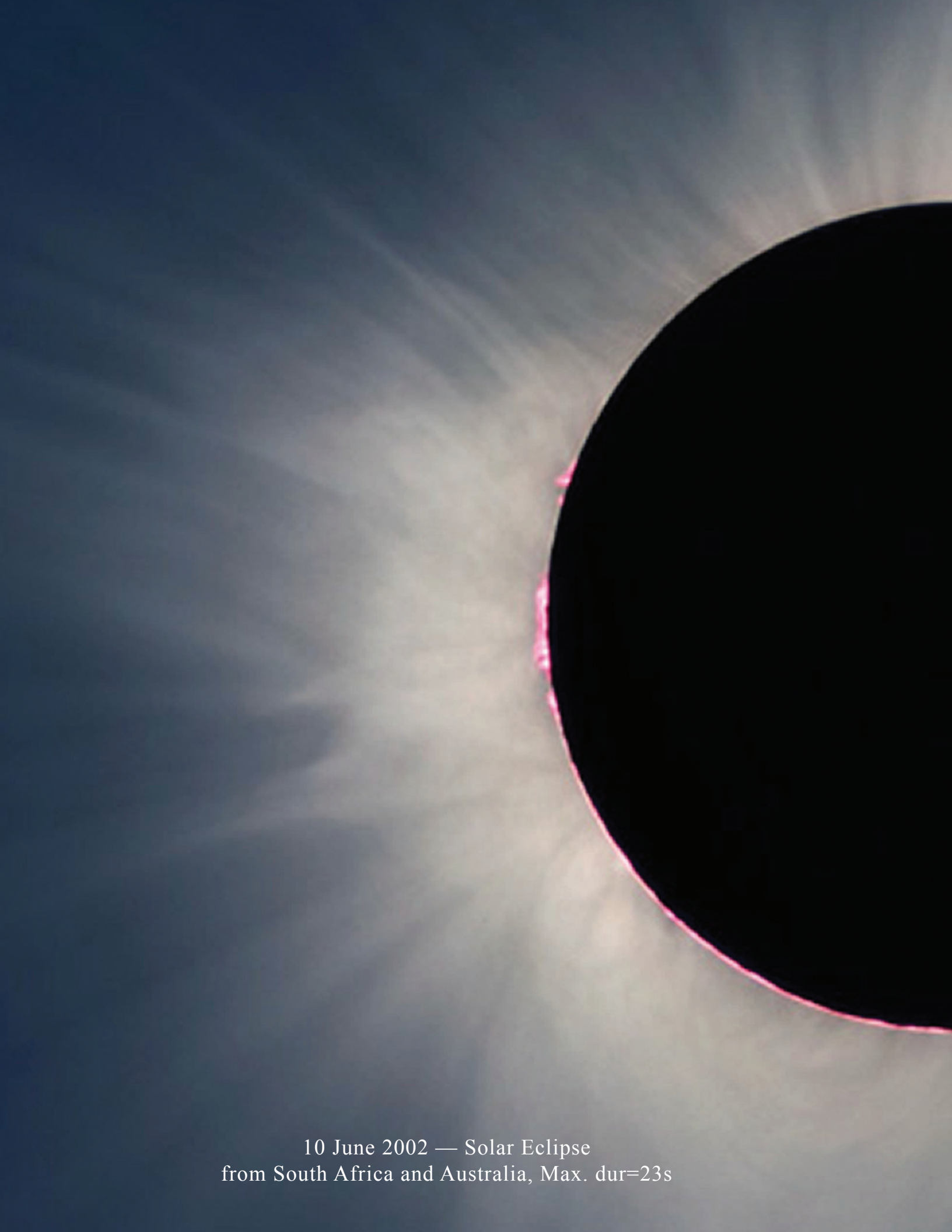


Peter Coffin
A,E,I,O,U



10 June 2002 — Solar Eclipse
from South Africa and Australia, Max. dur=23s











E

man in your life? If there
find out right away how one
drinks. Virtually all who
in some degree and prefer
Pool around until you come
that pleases you both—of
you can generally arrive
such as blending one
parts light.

around with Bacardi in Cuba
American mining engineers
Lox and Harry Stout, de
Spain. They were stationed
Daiquiri, a village in the
and originally invented the
phylaeae against yellow fe
humanitarians shared the
friends and fellow workers
locking them back until sc
yellow fever. Meanwhile
specific spread through
Daiquiri became Cuba's nation
of Havana's foremost club
subtitled the Cathedral of
Cristiano, the boss bartender
claimed that he had ma
100,000 Daiquiris.

world in producing light rum
Company led in Cuba, wh
established house. In 1892, wh
Alonso was only six years
severe attack of gripe, accom
mania and high fever. A cr
had spent some of his youth
led rum's beneficent qual
short of Bacardi for th
sooner had. His Maje
er than his eyelids grew he
seemed to abate. A short tim
received a letter from
thanking it for the rum "th
lady's life." It also receiv
to use the Spanish cou
th.

going strong and was w
of celebrating its hundre
Continued on Page 7

PHOTOGRAPH BY ARNOLD NEHR



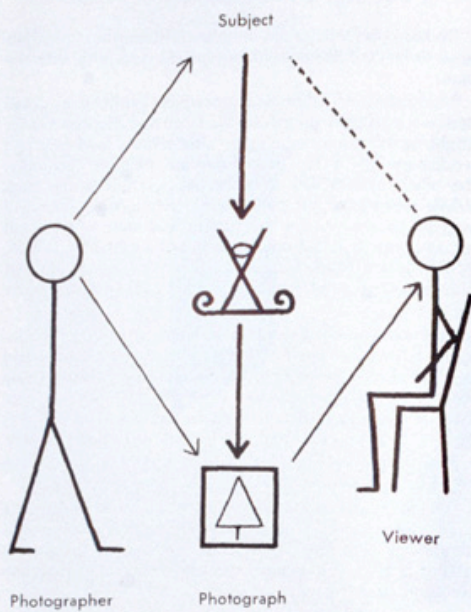
became marketable.
 in our culture.
 asking about any money
 discussed the interview.
 I'm the agent. I don't
 you. I wouldn't ap-
 realistic material. You
 from the *Examiner* if
 article about his re-
 literary agent or some-
 you?"

check it."
 Swanson's bounde
 the Weed stock a
 before the lifeblood of
 value drains into the
 It's not Swanson's
 disaster befell Weed
 to find whatever con-
 And if that requires
 Mark Spitz of society's
 well—why not Steve
 Steve Weed tutor-
 Weed dentifrice?
 me Toothbrush for
 not while H. N.
 job, they don't.)
 did happen to Steve
 4, 1974: He became
 was not victimized when
 or when she re-
 via electronic carrier
 when she refused to see
 He was mugged the
 first realized that a
 made off of him. Any-
 can be merchand-
 to income is a victim

the first moment I
 was clear to me that
 something different about
 was bright, remark-
 self-possessed, and
 much her game.
 —Weed, *My Search*
 pig.
 describing Weed
 S.L.A. communiqué
 covering, the 26-year-
 student told news-
 could believe it." He
 breath and added, "I
 Patty I love her as

—Newsweek
 asked if he saw any
 Weed, either as book





When the viewer is a part of the cycle, his linkage back to the original subject is never as strong as the photographer's when the latter plays the role of viewer. Hence the dotted line. The photographer can purposely strengthen the viewer's linkage to subject with representational photos—or correctly weaken the linkage with photos in which the subject is barely or not recognizable. The cycle reads counter clockwise. The cycle, at times, also proceeds clockwise! And in the ultimate mystique of camera vision, or camera work, the cycle reads clockwise and counter clockwise simultaneously!



WHILE LOOKING AT THIS

of your Society I
highest commenda-
ship." Secretary
C. Lane wrote Dr.
the Society's Direc-
man of its Board
why you render to
States and to all
size and in a sense
honor of your So-

ney, together with
ress, enables us to
pioneers. To
ax of the wood-
ing crime." Secre-
lecting seriously
stry."

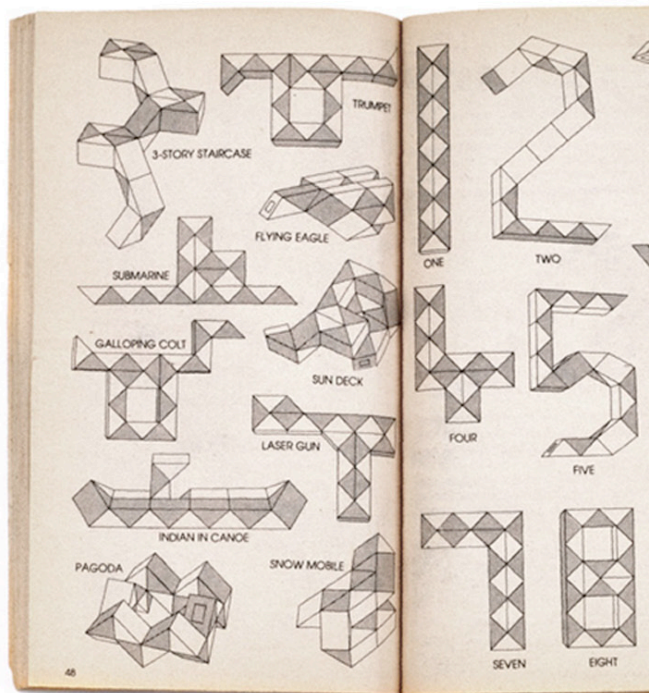
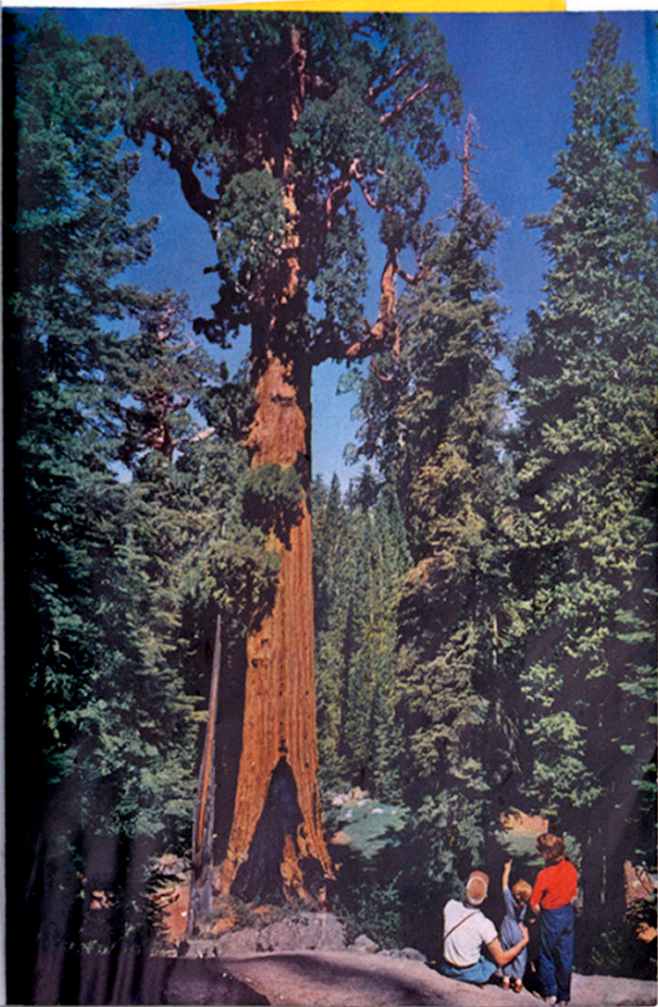
al Park was more
ow comprises 604
equally spectacular
ing Sequoia on the
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on-Kings Canyon

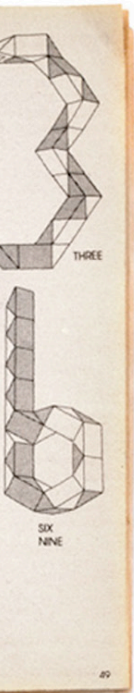
omers War Dead
es, Grant Grove is
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ou gigantea. The
is second in size
thought by many
is widely known
Tree (opposite),
aces are held. In
ated by Congress
ing America's war

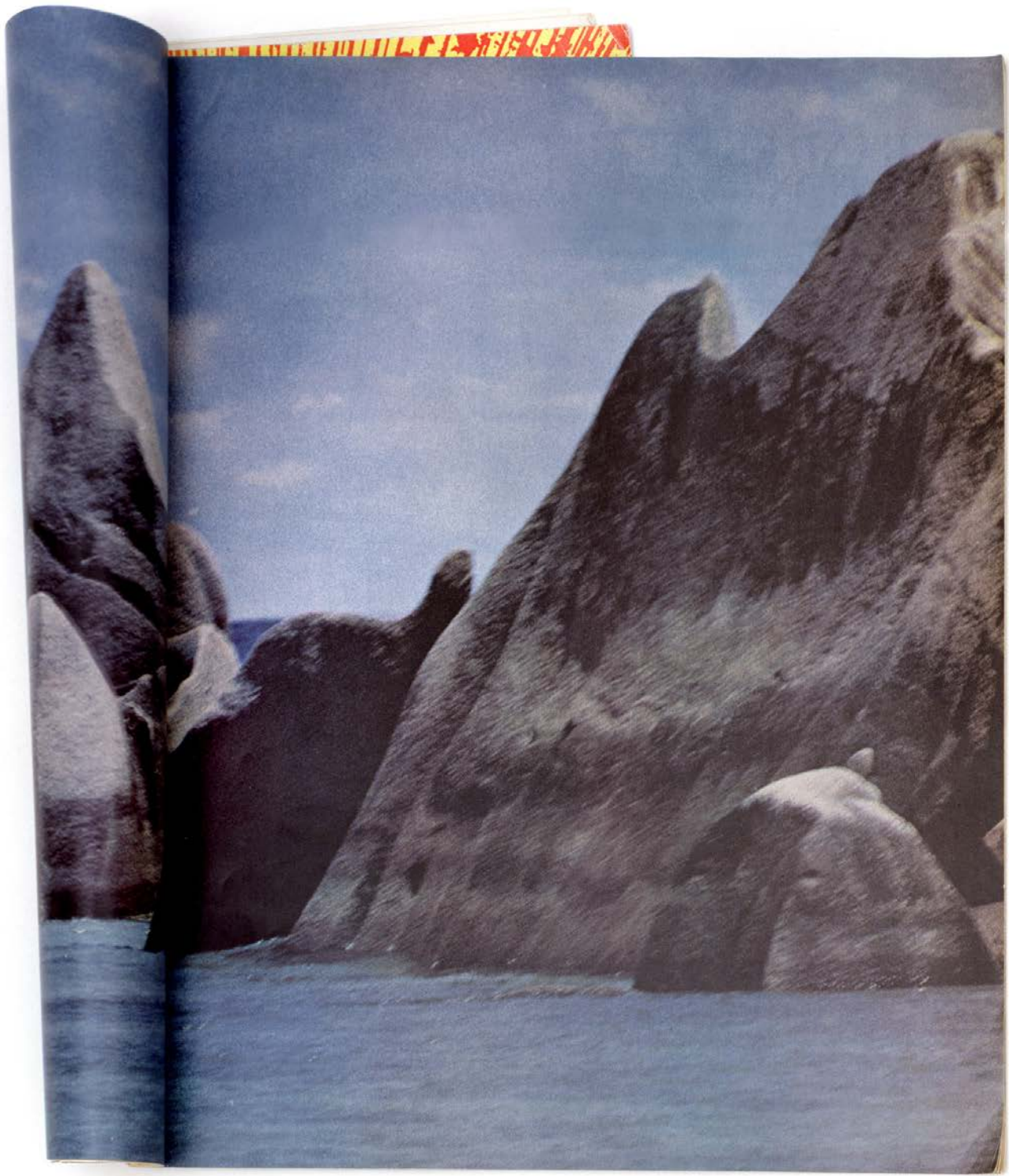
is brightened the
the General Grant
is Monarch, a hol-
ible in days when
of the park (page
General Lee. At
general, the Vir-
places at once
ient General Lee
or 177)

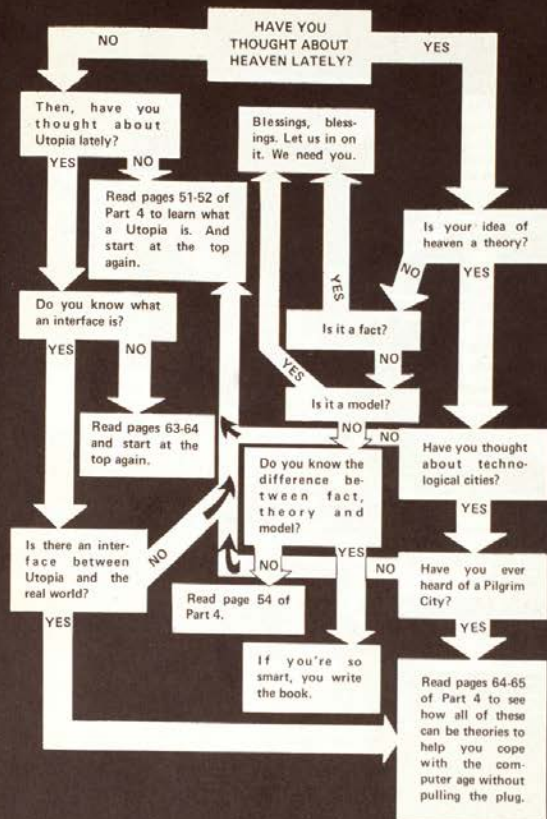
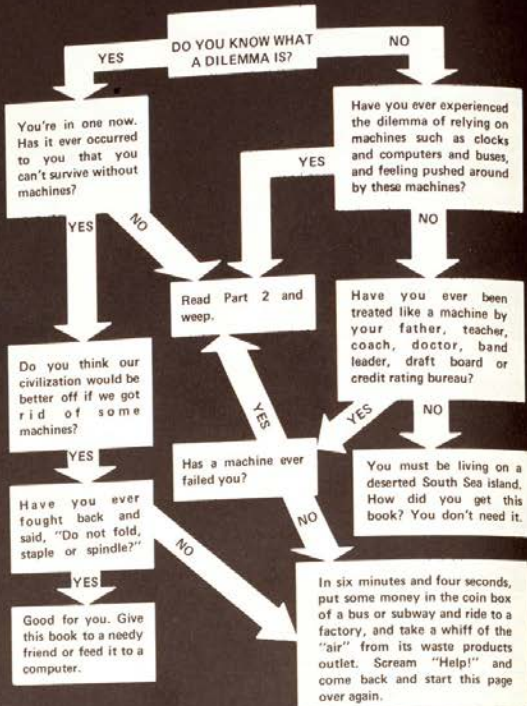
"Living Things," by
GEOGRAPHIC, May

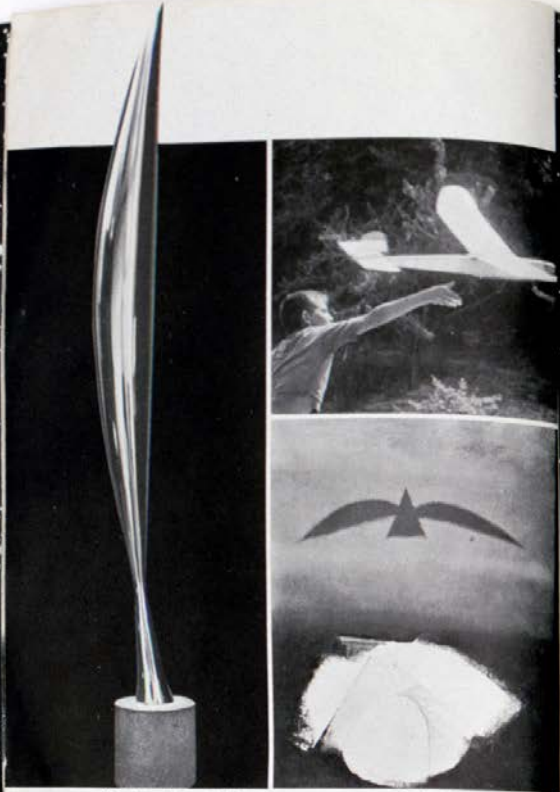
ing of the Sequoia
outstrips General
Park, the great
States war dead.







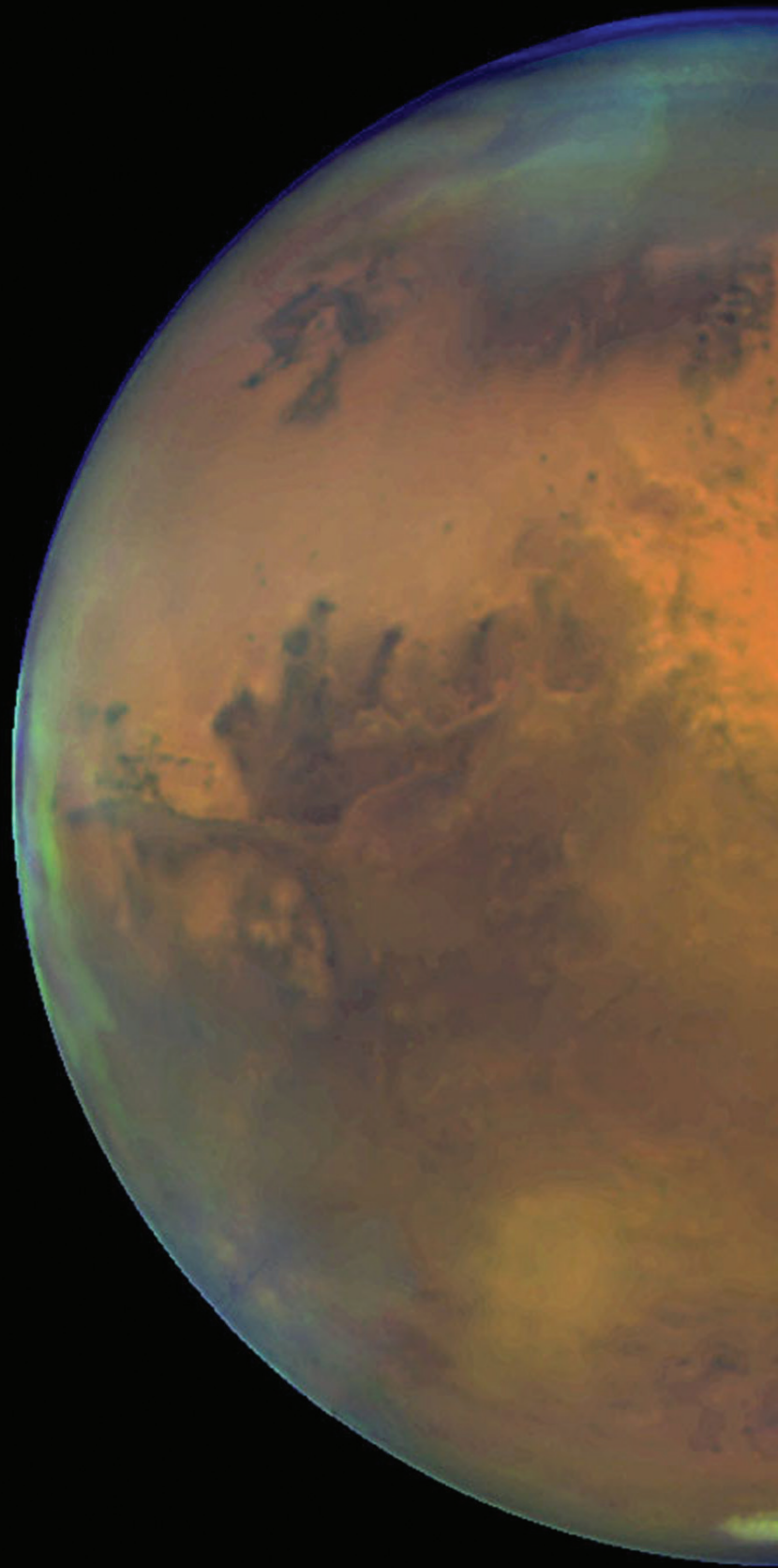




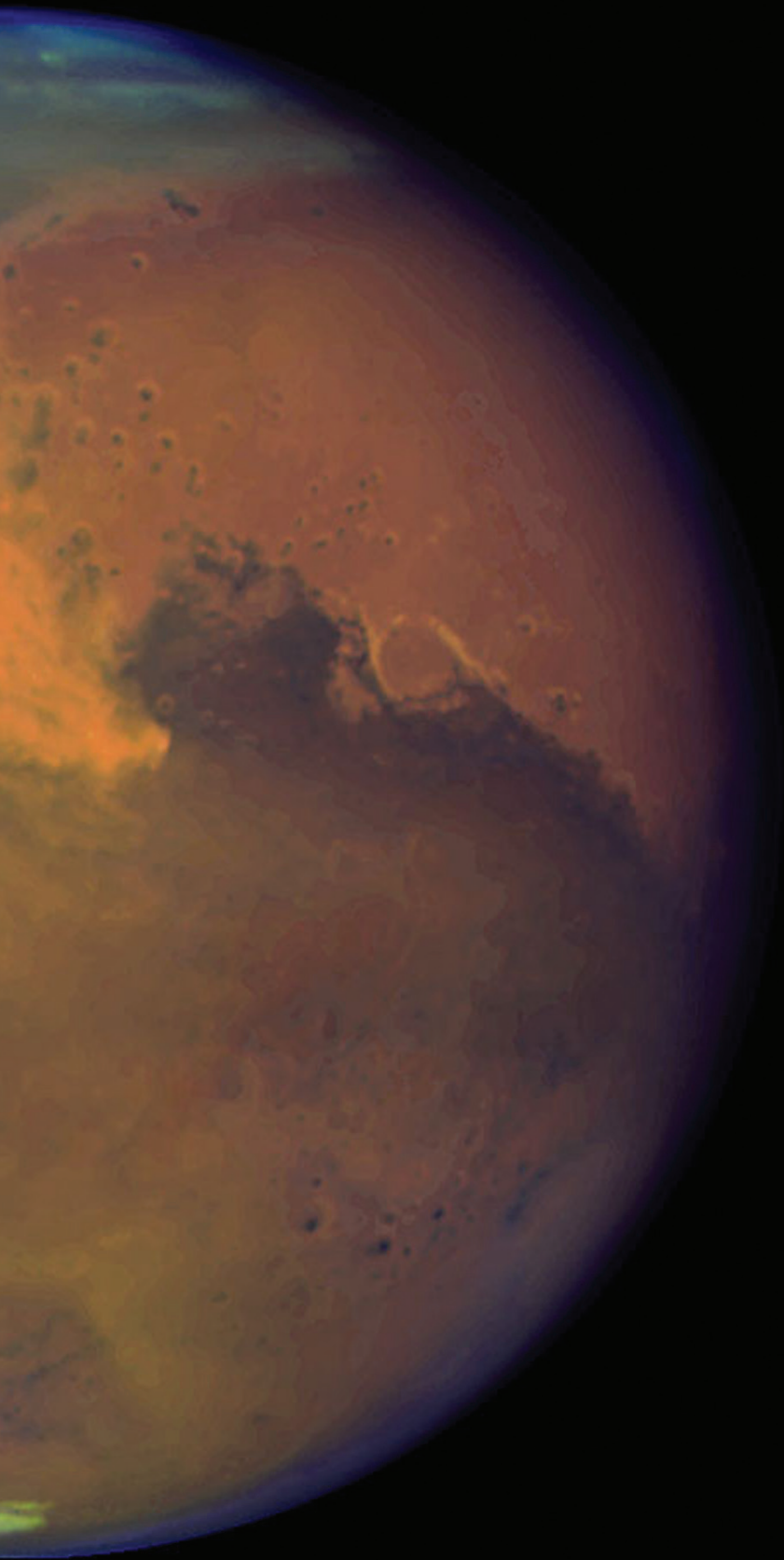
Bird in Space by Constantin Brancusi
Collection, Museum of Modern Art

*Tomb of the Poet:
After Me Comes Sleep* by Max Ernst
Collection, Patrick Waldberg





01 November 2005 — Mars in Opposition
20 arc secs. Mag -1.8














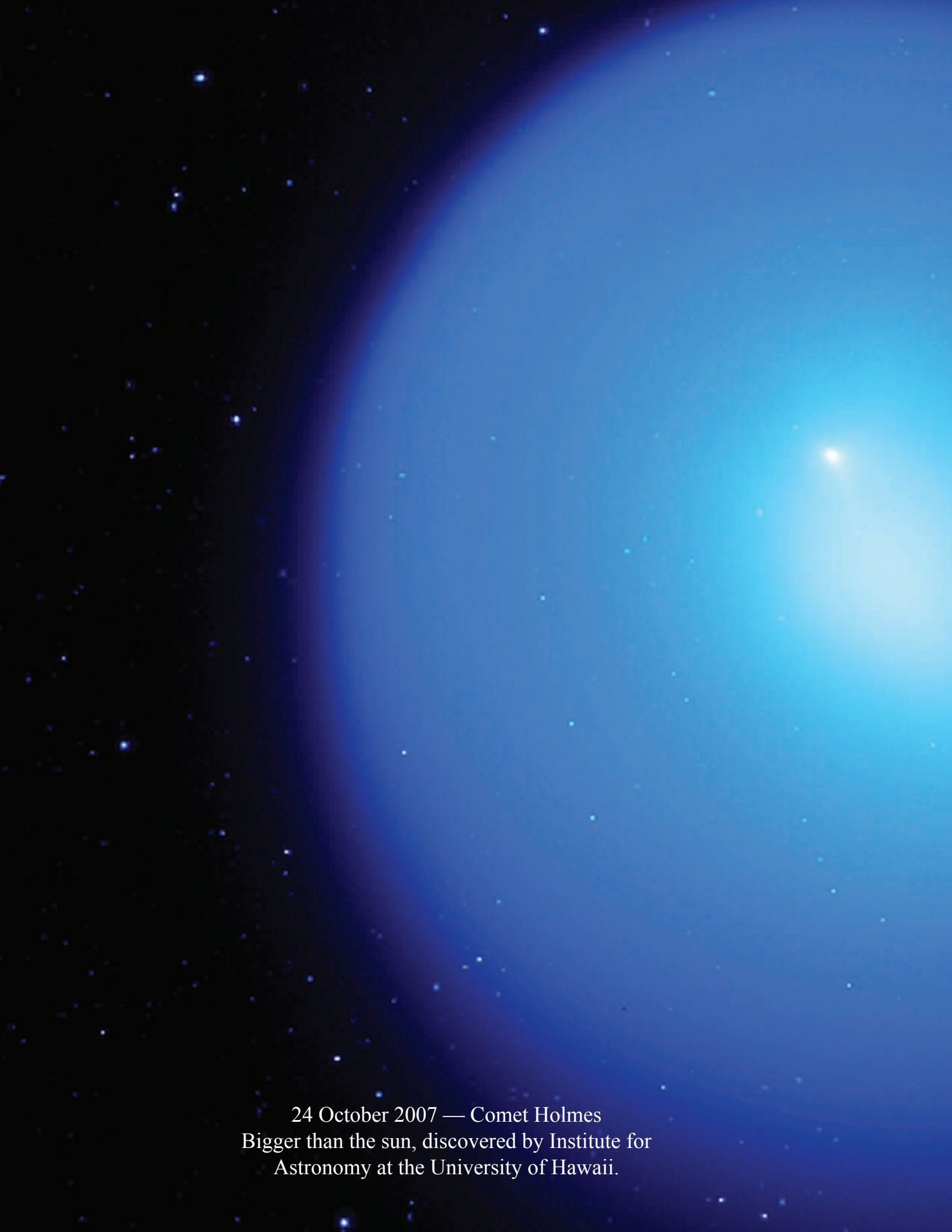


08 November 2007 — Transit of Mercury
The entire transit will be visible in eastern Australia, New Zealand,
part of Antarctica, western North America, western Mexico,
the southern coast of Chile, and most of the Pacific Ocean







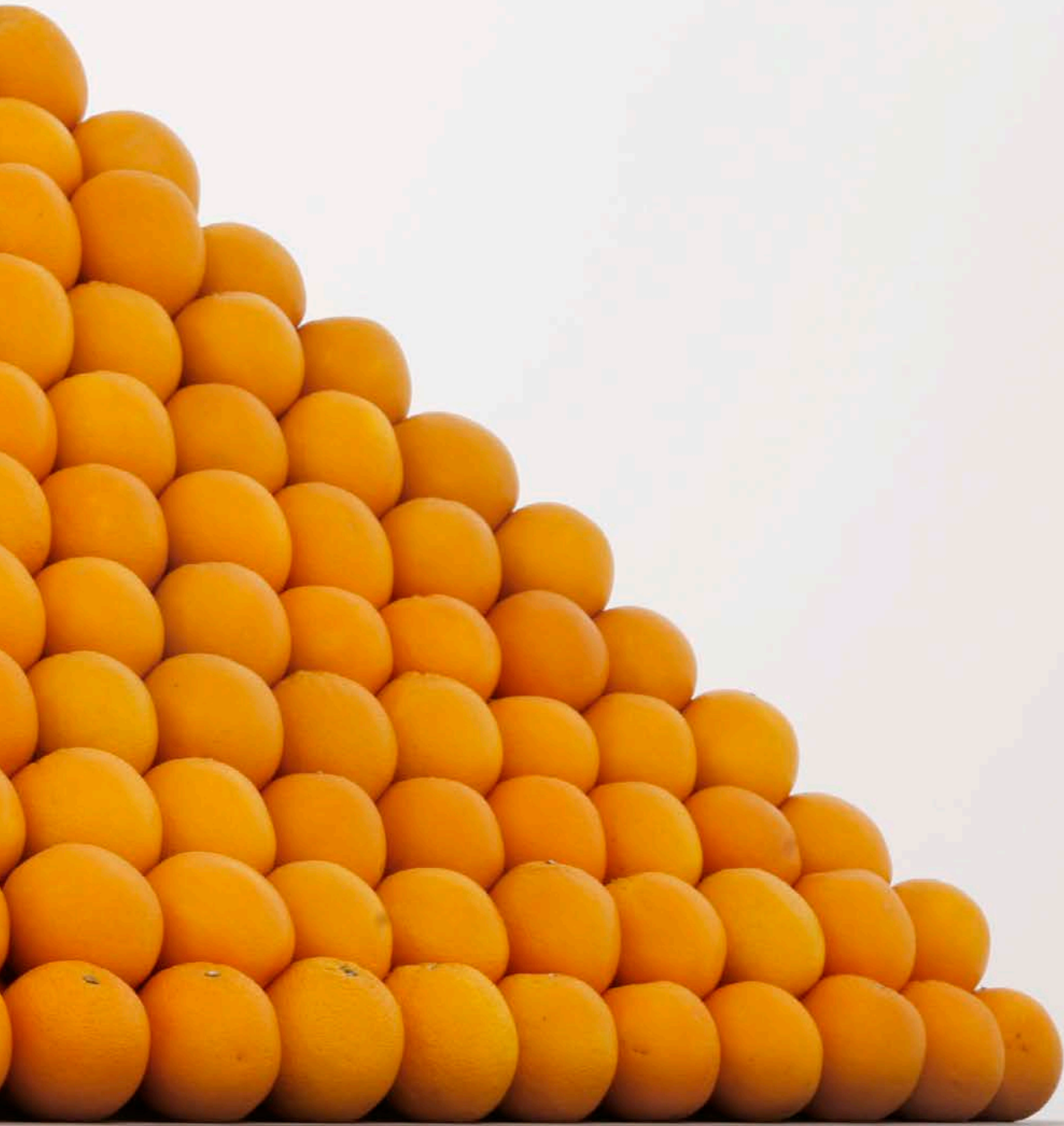


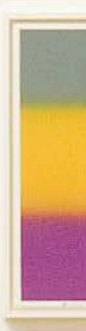
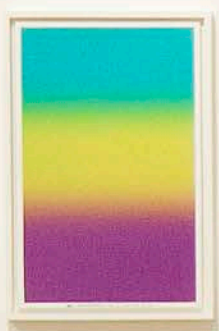
24 October 2007 — Comet Holmes
Bigger than the sun, discovered by Institute for
Astronomy at the University of Hawaii.













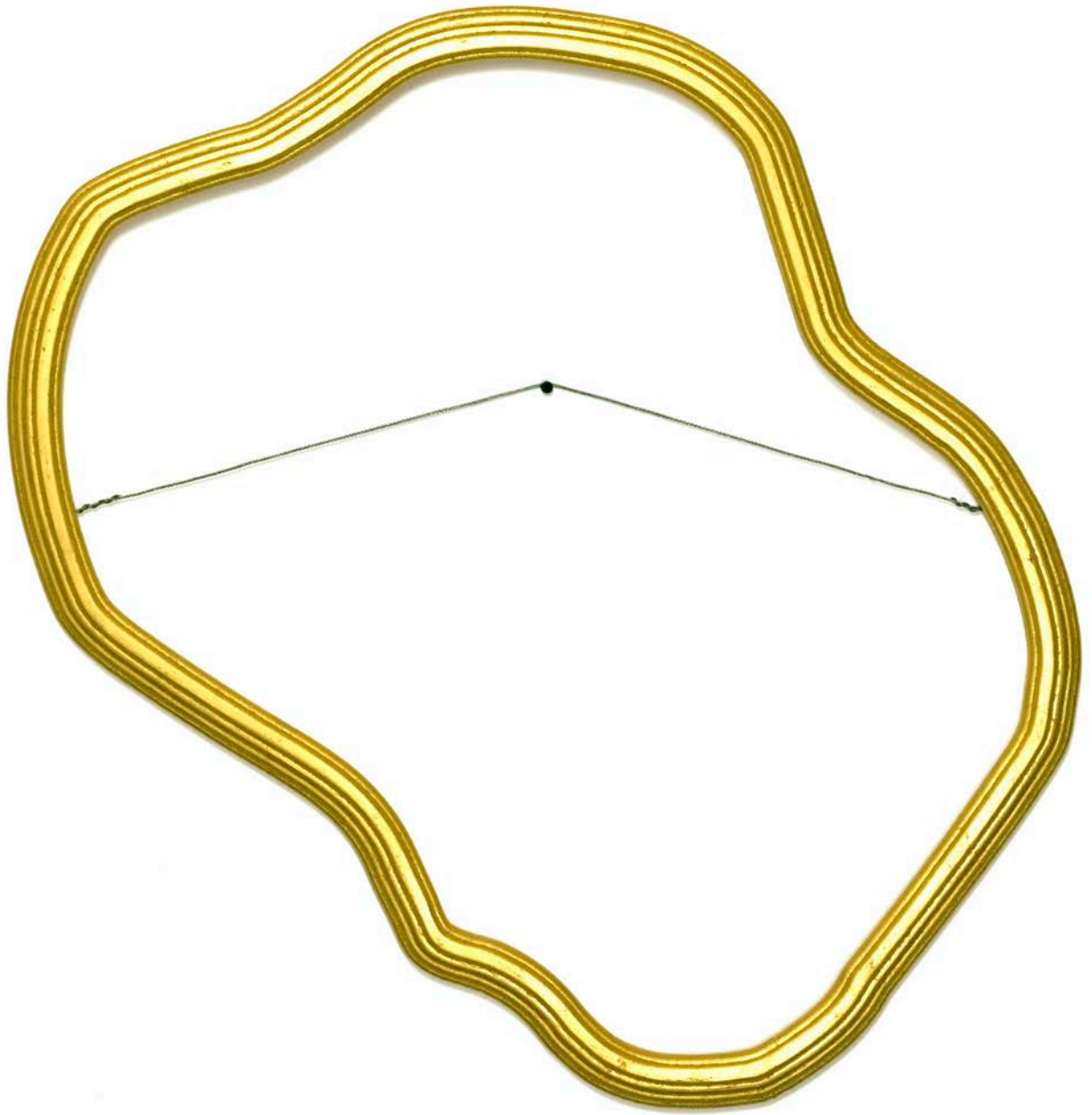


01 August 2008 — Total Solar Eclipse
from Europe







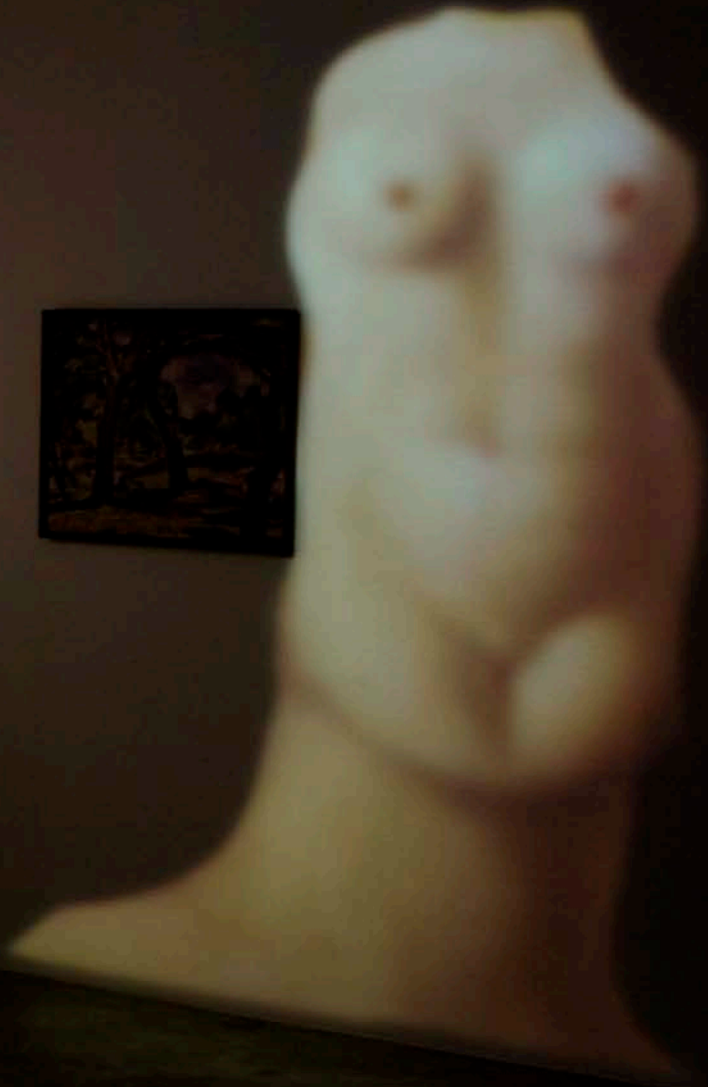




February 4, 2009 — Comet Lulin
The comet makes its closest approach to Earth (0.41 AU)







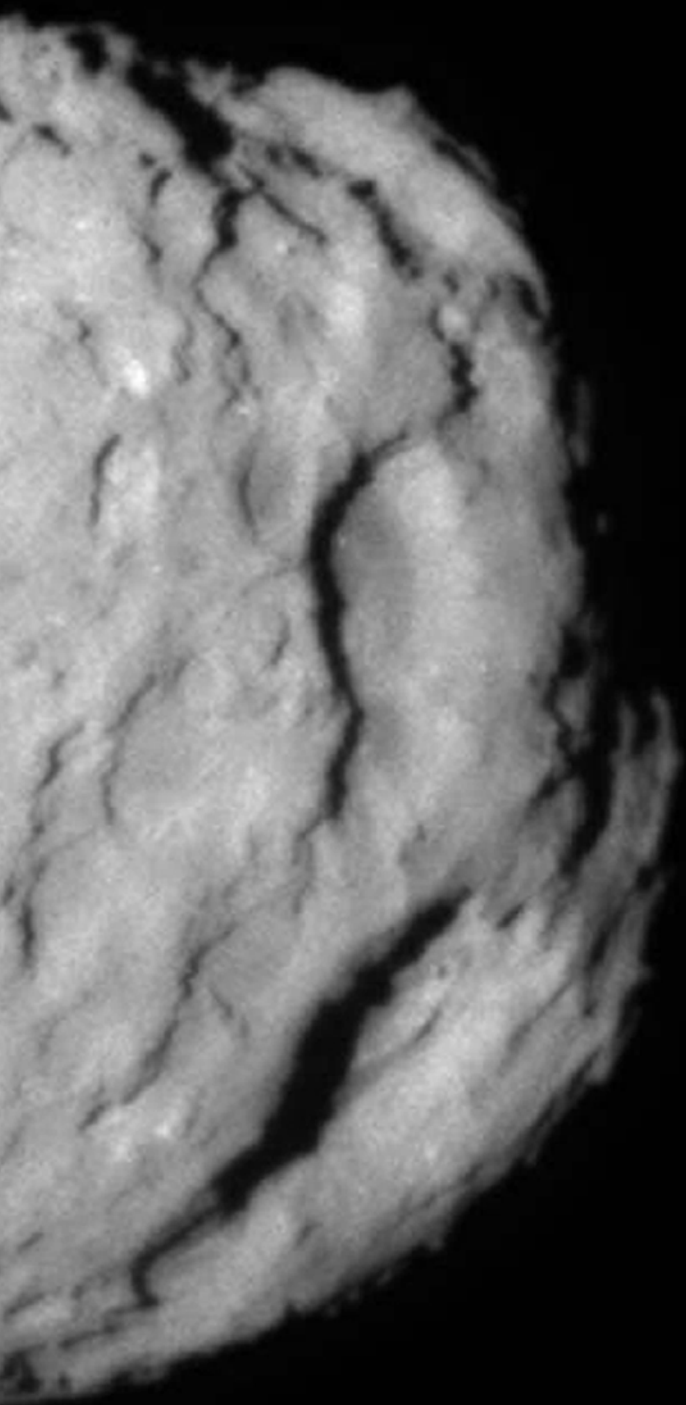


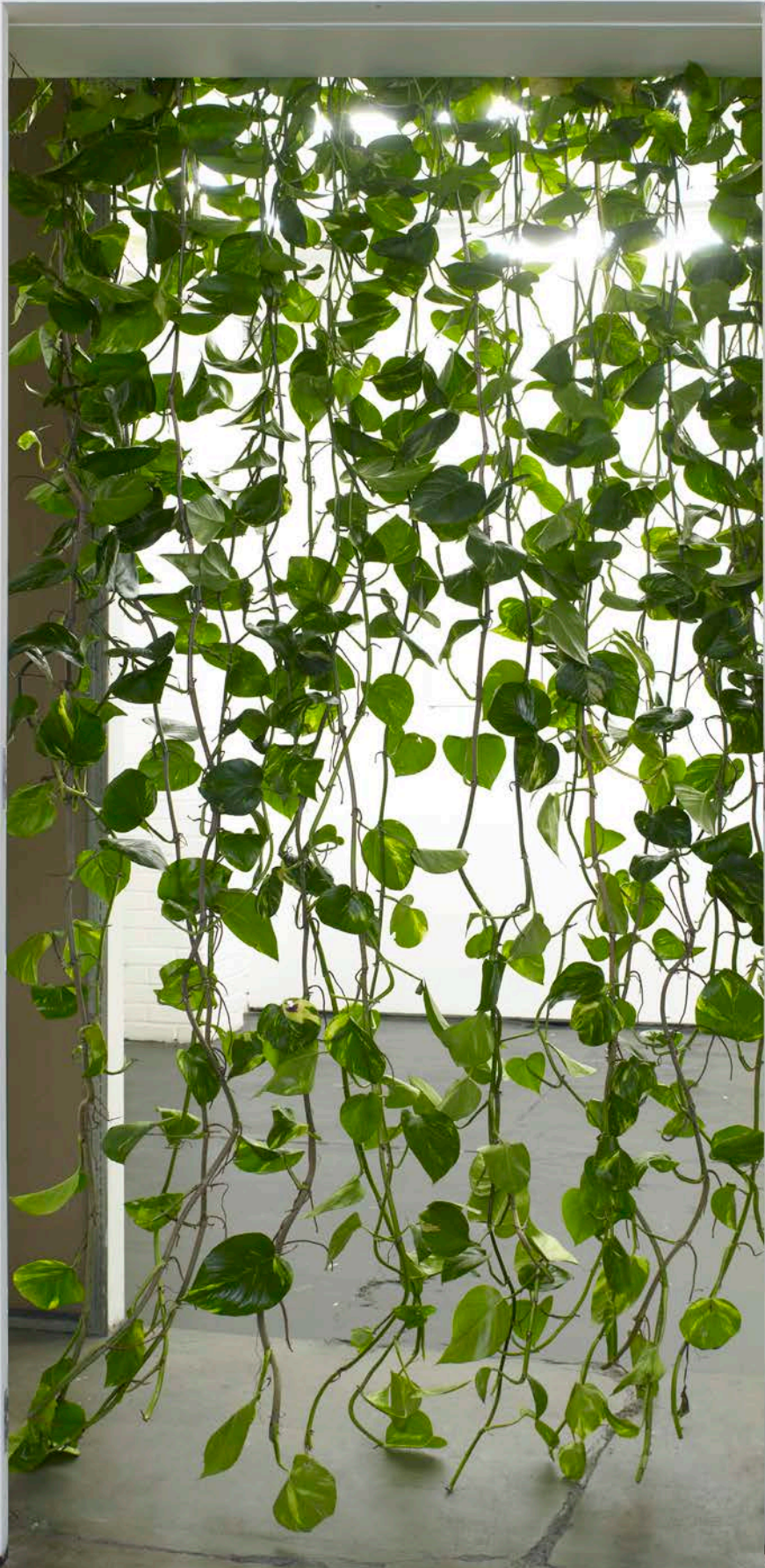






April 2011 — Comet Wild 2
Discovered evidence for the presence of liquid water

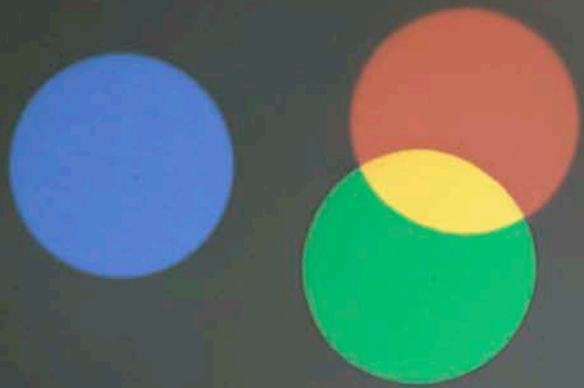






WROUGHT BY JOHN
NICHOLS 1724

RING.





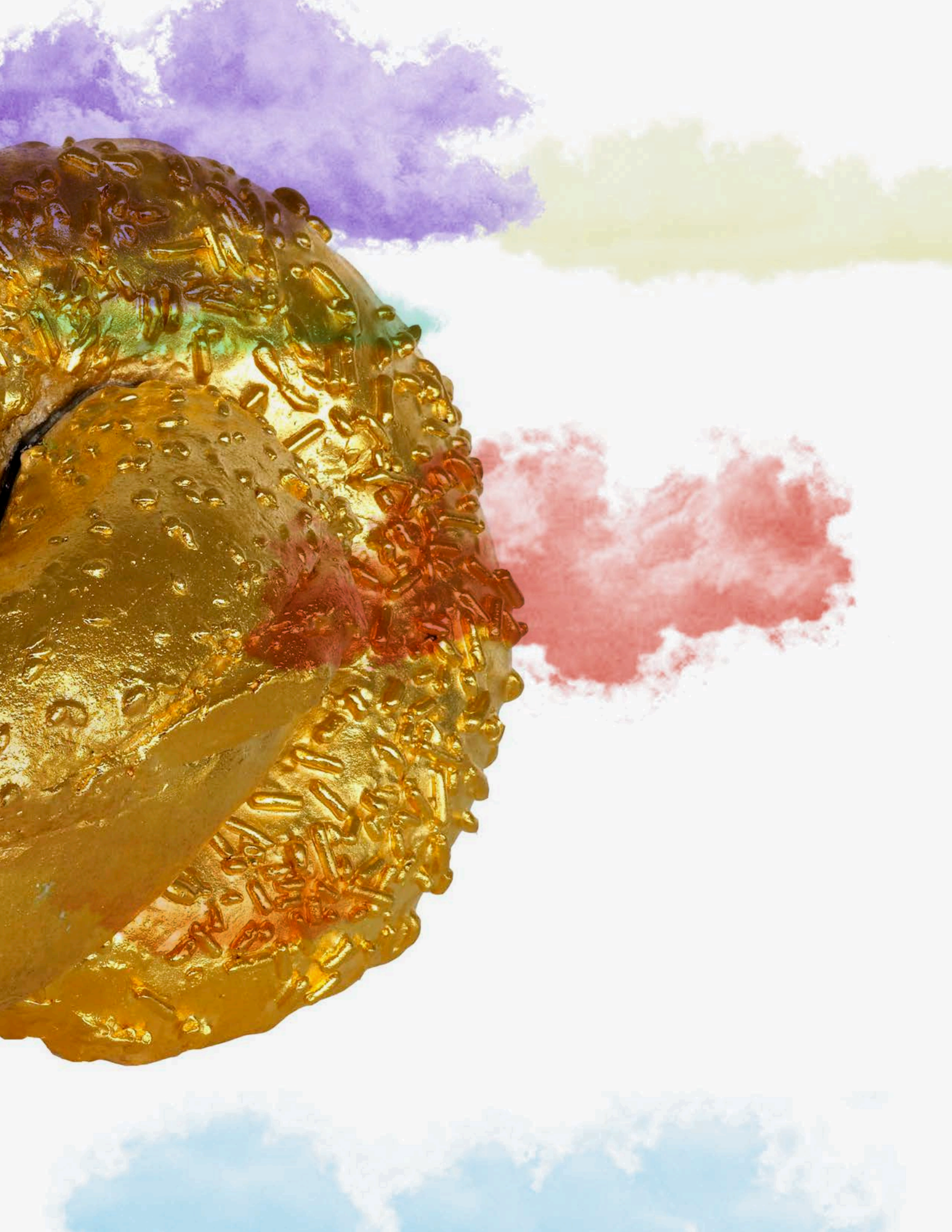




СЕРТИФИКАТ НА МАШИНАТА ЗА ПЕЧАТ

СЕРТИФИКАТ





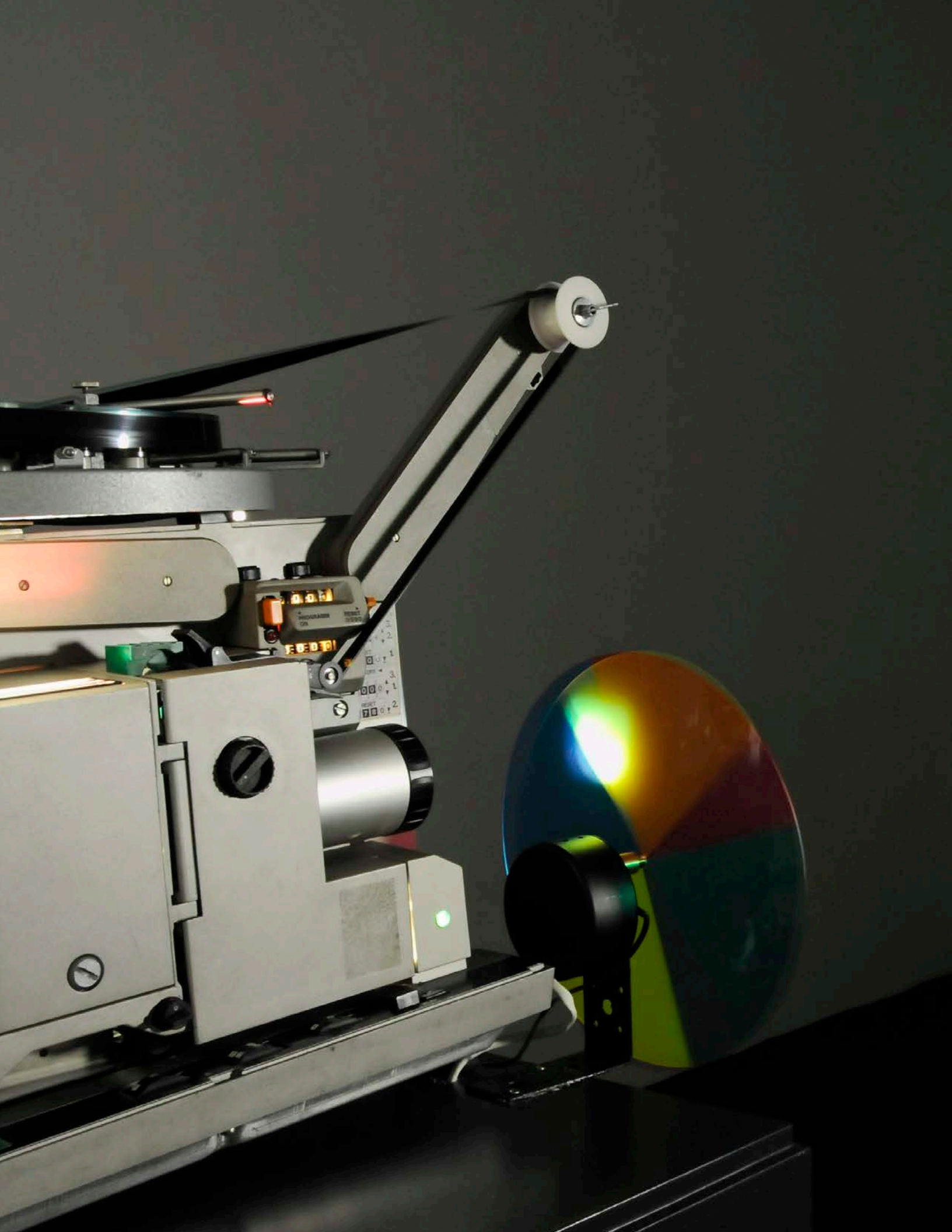






06 June 2012
Transit of Venus



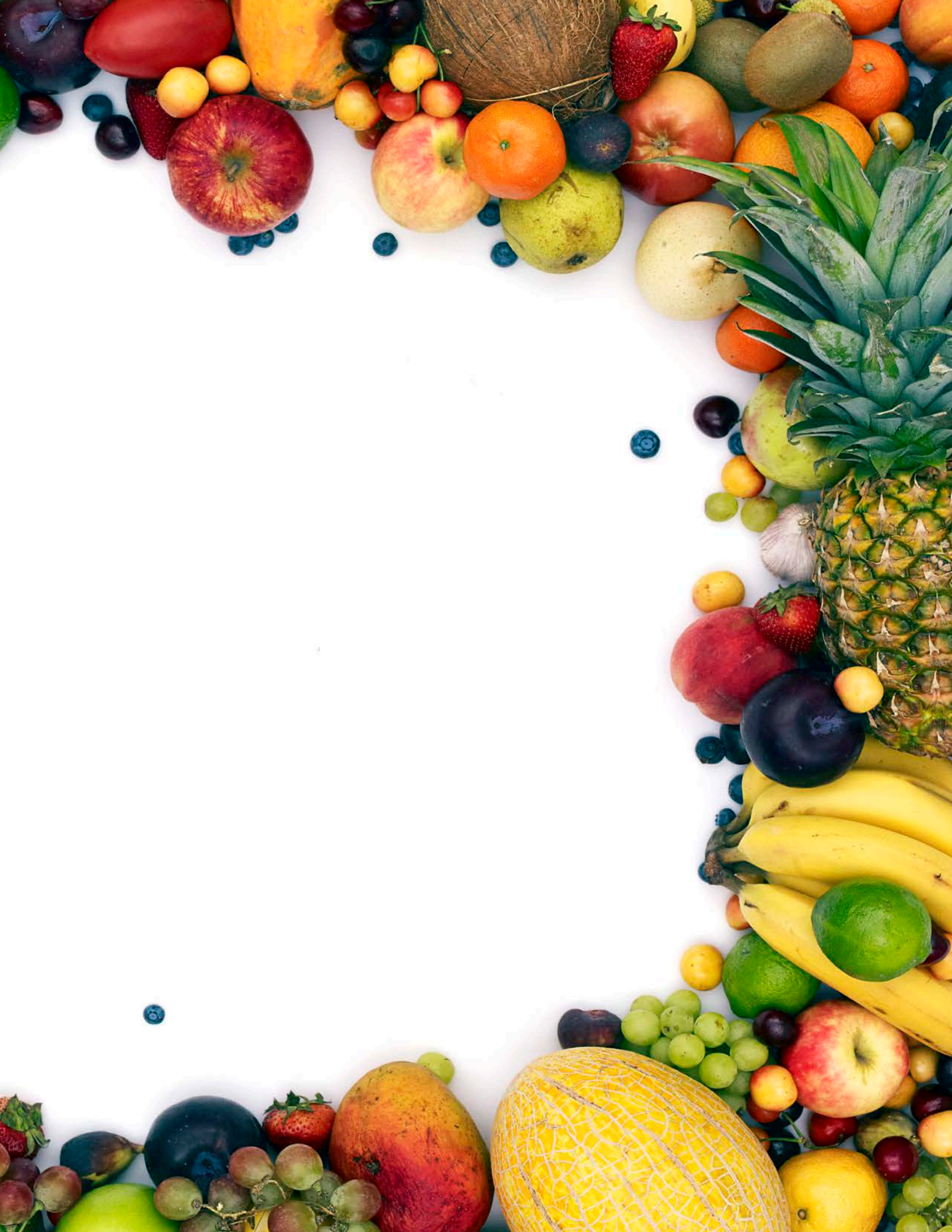




















An Improbable Dyad of Peter Coffins

This past summer a fifteen-foot Franz West sculpture appeared on the bluffs in Montauk. Franz had recently passed away—he'd been ill for a long while, but his passing was sudden, and so my installation of this work, titled "Eidolon" (ancient Greek for phantom or ghost) would now serve as a small homage to him. Within a day or so rumors circulated that the neighbors weren't thrilled with the prominent placement of the piece, on a point overlooking the ocean—in fact they were conspiring to report the culprit to the local building inspector, while leaking the "scandal" to the New York Post and the Easthampton Star. At dinner one of them had even referred to the sculpture with derision, calling it "a whale's penis"—it needed a better spin, so I told the papers that it had indeed been redubbed "Moby's Dick" and that Franz would have probably liked that.

The silver lining of this unfortunate incident is that I finally read Melville's *leviathan*, a tale of whaling adventures and mishaps on the high seas. Within the first few pages we find a famished and freezing cold Ishmael eager to check himself into a local inn where he "came to a dim sort of light not far from the docks, and heard a forlorn

creaking in the air; and looking up, saw a swinging sign over the door with a white painting upon it, faintly representing a tall straight jet of misty spray, and these words underneath—»The Spouter Inn: —Peter Coffin.» Could it be the one who was opening at this gallery in September, or some ghostly alter ego with the very same name?

Somehow it all made sense. When you meet the present Peter Coffin, a tall, lanky man with sandy hair, you think of the sea; one can easily imagine him overlooking the open oceans, holding on to the standing rigging of a 19th century whaling ship in a North Atlantic storm. Think of his monumental "Untitled (Pirate)" of 2005, a large statue of a bold and salty buccaneer with two peg legs, two hooks for hands, parrots on both shoulders and of course, a patch on each eye. What about his flying saucer, the fantastic "Untitled (UFO)" of 2008, a space-*ship* featuring a dazzling display of flashing lights that flew over the beaches of Rio de Janeiro. Peter confirmed my suspicions after I asked him about Melville's salty innkeeper, shyly admitting, "My ancestors were whalers who arrived in Nantucket during the early 17th century." Suddenly that "far, far away" feeling you

have as you talk to today's Peter Coffin came into focus—it's as if he and his work are not really addressing you, but rather the vast and dark ocean behind you.

Despite its hand crafted feel, Coffin's work has a strange precision that is informed by an interest in science and math, in much the way a ship's captain was once adept at using a sextant and the skills of celestial navigation and a ship's carpenter was able to mend his vessel with the materials at hand, in fair weather or a raging storm. Wrapped in with the artist's heritage is a distaste for luxury and its appointments, borne not from any political ideology, but out of distaste for the superfluous or unnecessary.

We can now enter a Peter Coffin show in the same way Melville's narrator Ishmael once entered the Spouter Inn, with the trepidation warranted by a place of possible danger but also of fortuity:

It was a queer sort of place—a gable-ended old house, one side palsied as it were, and leaning over sadly... On one side hung a very large oil-painting so thoroughly besmoked, and every way defaced that in the unequal crosslights by which you viewed it, it was only by diligent study and a series of systematic visits to it, and careful inquiry of the neighbors, that you could anyway arrive at an understanding of its purpose... A boggy, soggy, squitchy picture, truly, enough to drive a nervous man distracted...

Inside the Spouter Inn things aren't as they seem... Confusion, discovery and surprise bring us right to *our* Peter Coffin, leading us along the fine line between like and dislike; dancing on the fragile boundary between sense and non-sense. Coffin's work denies the viewer any opportunity to draw facile conclusions and doesn't allow easy access—it leaves you wondering what the work is about and just doesn't care to tell you. The exhibition features a Geochron, the retro wall clock that displays day and night on a world map. This one, however, features the familiar «bell curve» of light and darkness on the surface of the Earth, except

that Coffin omits the national borders or any other designation prescribed by humanity, and so the sun rises and sets on one world. Could it be this is a post apocalyptic planet without its inhabitants? Then a Great Dane that might look elegant and almost regal sitting on the floor of a luxurious Park Avenue apartment is enlarged to three times life size, becoming something otherworldly, imposing or simply absurd. The indulgent luxury of owning an oversized pet is turned on its head when it is enlarged to the point where it can devour its owner in two bites. Might it be waiting for a hand signal from its master to “sit” or “stay”? Across the room is a twelve-foot tall *hand* quizzically forming the “okay” sign, one that is composed of salvaged lumber and haphazardly held together by rusty nails, looking as if it assembled itself in the aftermath of a shipwreck. It stands so precariously that a puff of wind would precipitate its collapse. Might our collective sense of security be equally precarious, such that all is not so “okay”?

When the white whale finally rams and sinks the doomed ship, Ishmael will save himself by floating on Queequeg's *coffin*; the end of an improbable chain of events that leads back to the Coffin Inn. The art of Peter Coffin is also open to improbable pairings and happenstances without the use of homonyms. His practical optimism allows him to playfully make the *unreal* real, by emphasizing the sense in *nonsense*.

Looking over the bluffs of Montauk onto the North Atlantic, the bridge from Franz West to Peter Coffin appeared. Both artists share a fearless willingness to risk using the quirky and improbable in order to make great art, by going right to the edge of the comical and the absurd. They loosen our firm grip on the *real*, by revealing that our solid ground isn't.

Adam Lindemann
9/8/2012



Published on the occasion of:

Peter Coffin
A, E, I, O, U

September 21 — November 02, 2012

Venus Over Manhattan
980 Madison Avenue, 3rd Floor
New York, NY 10075
www.venusovermanhattan.com

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Venus Over Manhattan

CO-ORDINATED CHART

NOTE	COLOR	VIBRA-TIONS PER SECOND	PYTHAGOREAN NOTE MEANING	ESOTERIC COLOR MEANING
A	Red Orange	213	Absolute, Creative Force Undifferentiated—The One	Either Health or Destruction
B	Yellow	240	Descending into dense form Animal & plant level of manifestation	Understanding Unity Power of will Service
Middle C	Yellow-Green	256	Purification of that form, the turning point out of the animal form into the divine	Love Chastity
D	Green-Blue	288	Vitality given to human forms	Discriminating Renewal of spir- itual forces
E	Blue-Violet	320	Harmony—bring together higher and lower natures in peace Healing	Healing Cleansing
F	Violet	341	Formation Tone of Nature Perfection visualized	Awaken spiritual power
G	Deep Red	384	Gratitude Positive Force Lifting	Releases forces of spiritual illumination
A	Red Orange	427	One with Nirvana Consciously raising the self from imprisonment in animal instincts	Development of etheric vehicle

