

The book cover is a collage. The background is a textured, light brown paper. On the left side, there is a rectangular piece of paper with a blue-toned landscape painting of several trees. Overlaid on this and the rest of the cover are several dried, pressed plant specimens, including tall grasses and seed heads, in shades of tan and brown. The text is printed in white, uppercase letters at the bottom center.

THE BOOKS OF  
ILSE SCHREIBER-NOLL



# The Books of Ilse Schreiber-Noll

A selection 1989 - 2014

## Introduction

By Kerry McAleer-Keeler

Ilse Schreiber-Noll is an internationally recognized painter, printmaker and book artist. Through her distinctive and diverse works, she has shared with us her artistic philosophy, her sensitivity towards human values and her creative perspectives, which enhance our lives each day. In the age of uncertainty that we are living in: art can make a difference, art can anchor unique thoughts, art can lift spirits, and art can radically bring about change.

Because the experience of artists' books and print media encourage imagination, awareness and cooperative learning, they can become a powerful catalyst for change. It is artists like Schreiber-Noll whose art fosters this essential mission of improving the quality of lives and our souls. She states; "My works are diaries and visual documents. They speak of the tragedy of war, threat of ecological disasters and other issues of present concerns. I create heavily encrusted surfaces that contain residues of nature, such as sand, ashes, and plants, to generate a strong sense of physical presence."

The weight of the materials she chooses to use in her art reflects the magnitude of the issues she addresses in her pieces. The artist expressed recently that---sand equates to time. And I quote, "time is like a blanket, underneath it is where we find history." Upon hanging the phone up, I realized what a beautiful metaphor this was to her work and profound doorway into the depth of thinking for this artist.

Ilse Schreiber-Noll's works confront such uncomfortable topics as the carnage of war, isolation, environmental threats and the modern day political environment without ignoring hope for the future by addressing a fight for peace and a call for social concerns amongst a turbulent, fluctuating global climate. These topics are embodied in all medium she employs; installation, woodcut prints, artists' books, and painting. Heavily layered pages embody burned surfaces, forest defoliation and the destruction of the environment. The encrusted layers project a sense of the pain and isolation of the people that once populated the world but are now represented by ash.

Schreiber-Noll was born in Arolsen, Germany. After coming to the United States, she studied at Purchase College SUNY, NY and received her Masters of Fine Art in 1989. Here she met and worked with the Uruguayan- American visual artist, Antonio Frasconi, who is best known for his politically charged dynamic woodcut prints depicting human injustice. Frasconi's way of working and the socially charged message he would seek to depict in his pieces would have a profound impact on the artist for the future and what she would choose to address in her own work. Like Frasconi, Schreiber-Noll 's work always expresses a sense of joy and beauty juxtaposed with injustice in defense of one's fellow man.

Schreiber-Noll can trace her original artistic influences back to playwrights and poets that have left their mark on her creative modes of thinking. From the start, her work has concentrated on issues of social concern such as; political freedom and the struggle for social justice. She attributes much of her civic mission to her lifelong reading of the 20 century Playwright, Bertolt Brecht. An example of this informative influence is Brecht's quote "Unhappy the land where heroes are needed" from his "Life of Galileo", a dramatic work of the 1940's, clearly appropriate and still relevant in today's landscape.

What was meaningful in 1943, still resonates not just for the artist, but for a progressive audience of the 21st century. It is Brecht's sense of community and not just the "I" that is clear in Schreiber-Noll's collective work. Amongst a muted color pallet and ghostly images, she chooses to reinforce the poet's sense of conflict and personal struggle. Both Brecht and Schreiber-Noll's work leans on nature as a rescue devise in a sea of

political disillusion-- looking upon the environment as a steadfast and reliable presence amidst the damaging tendencies of society. The beautiful wood grain of her relief prints seems to incidentally cast a stronger environmental presence and a voice for protection in a shifting political landscape and enhance the passages of Brecht's writings.

Along with Brecht, Schreiber-Noll has also been transformed by modern day poets such as American poet, *Galway Kinnell*, the late *Joseph Brodsky* the late South African poet and activist, *Dennis Brutus*.

Just talk with the artist for 5 minutes and you can feel a sincerity and gentleness that is unfortunately no longer evident in the average conversation.

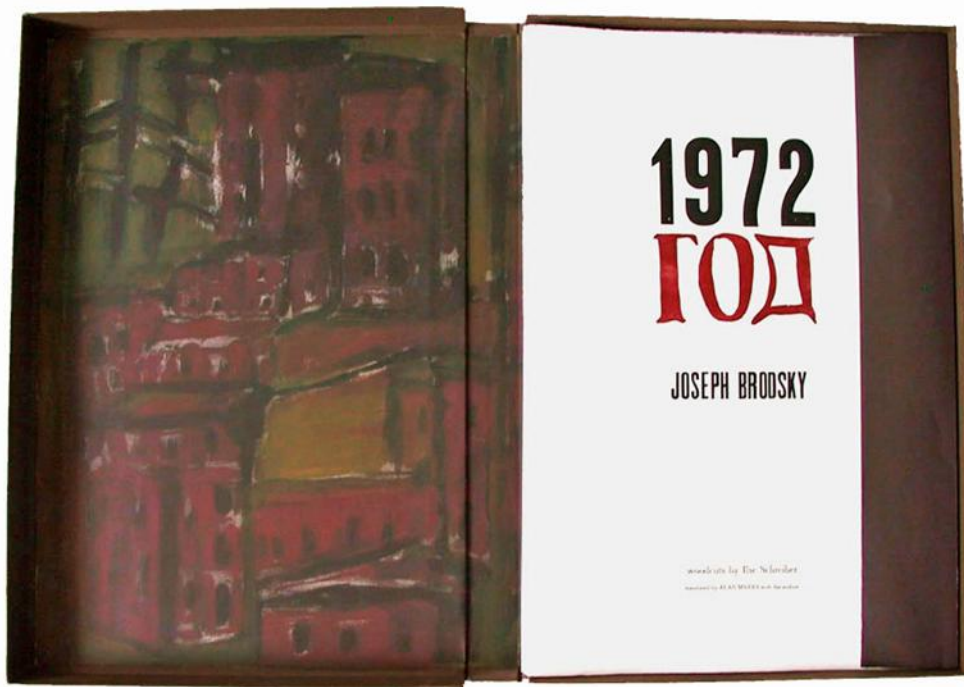
Like artists and activists that came before who have used their artistic craft for the promotion of peace the artist Ilse Schreiber-Noll is here to let us know that a long black cloud is coming down. Her lifetime of work expresses a plea for a collective effort to work together to facilitate change with sincerity and compassion that cannot be ignored.

*Kerry McAleer-Keeler* is the director of the Art and the Book Program  
Corcoran College of Art + Design Washington, DC

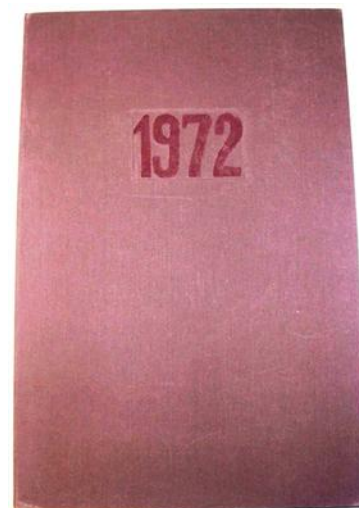
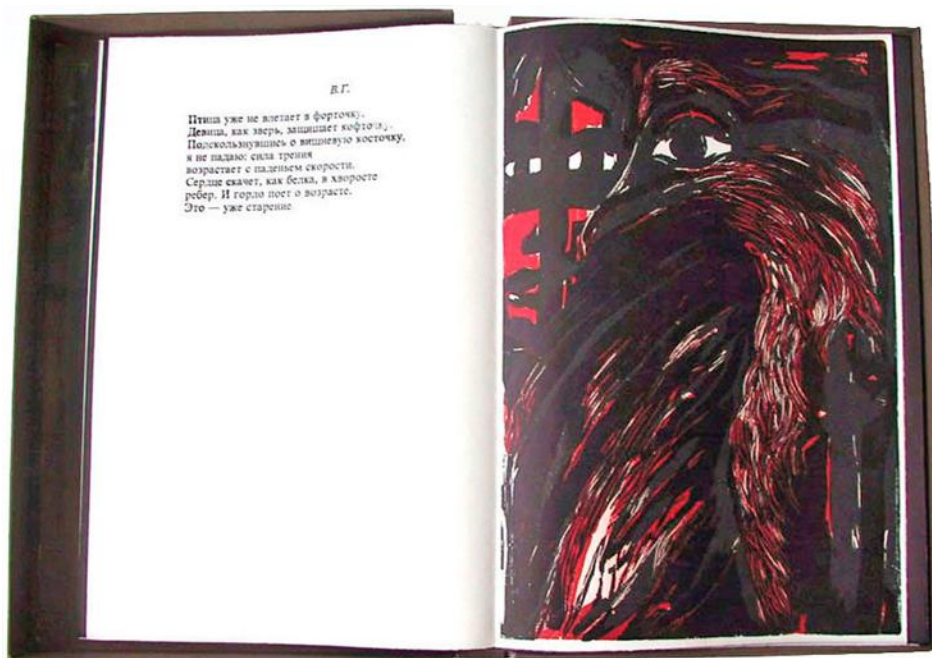
*Walt Whitman*, woodcut

**LIMITED EDITIONS**  
Collaborations with poets









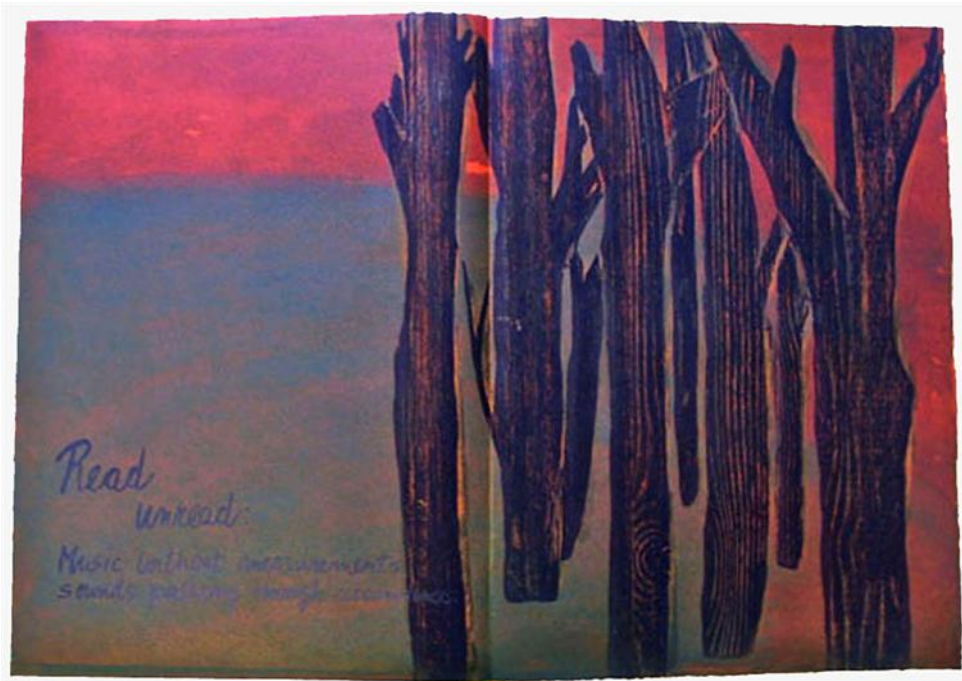
## “1972”

A poem by *Joseph Brodsky*

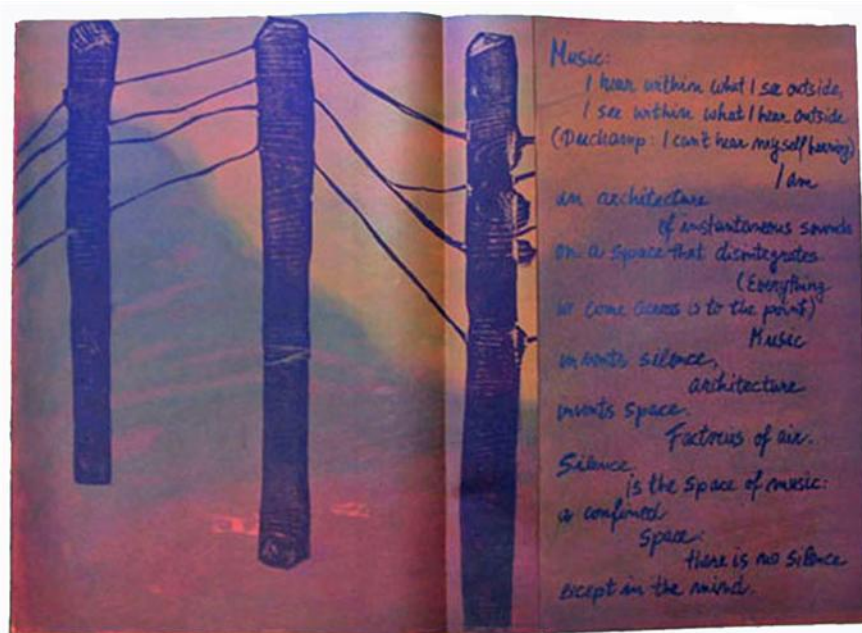
With six color woodcuts, bilingual, printed and bound by the artist in an edition of eight copies on Arches Cover paper. The two manuscripts were engraved and printed in black and red, respectively and appear side by side. The unbound sheets are laid in a brown linen covered drop-back box lined with a monoprint.

23 1/2” x 15 1/2”.

Signed by poet and artist 1989



Indigo de Domingo est  
 que re Passe  
 en la noche de la casa de la noche  
 en los silencios  
 el que te ligará  
 a tu nombre  
 a tu cuerpo  
 Volviera la palabra  
 la que tiene esperanza en  
 los silencios  
 son los cuerpos  
 del mundo  
 por el mundo  
 en los ojos del niño  
 cuando por su  
 de un  
 de mundo  
 de mundo  
 entre las líneas de la página  
 el pensamiento  
 que nos sigue los pasos  
 sus ojos acellan  
 el mundo y el  
 de mundo  
 y las apariciones  
 un mundo  
 en la noche  
 mundo de la esperanza  
 la realidad y  
 sus pensamientos  
 el espíritu  
 es un  
 el mundo el mundo



**“Reading John Cage”** by *Octavio Paz* and  
**“White on Blanco”** by *John Cage*  
 Translations by *Eliot Weinberger*

With woodcuts and monoprints. Edition of 14 copies. Octavio Paz’s poem *Reading John Cage* printed both in Spanish and in the English translation is responded to by John Cage, himself, in verses titled *“White on Blanco”*. Cage terms his handwritten poem a “Mesostic”. Eliot Weinberger completes the triad with his own “mesostic” on Paz and Cage. John Cage handwrote his poem for this book which then was reproduced from the original manuscript by photo offset. 22”x 15”. Signed by poets, artist and translator 1989.



### **“Homage to Friedrich Hölderlin”**

Poetry by *Friedrich Hölderlin, Robert Kelly, Justus Noll, Nathaniel Tarn.*

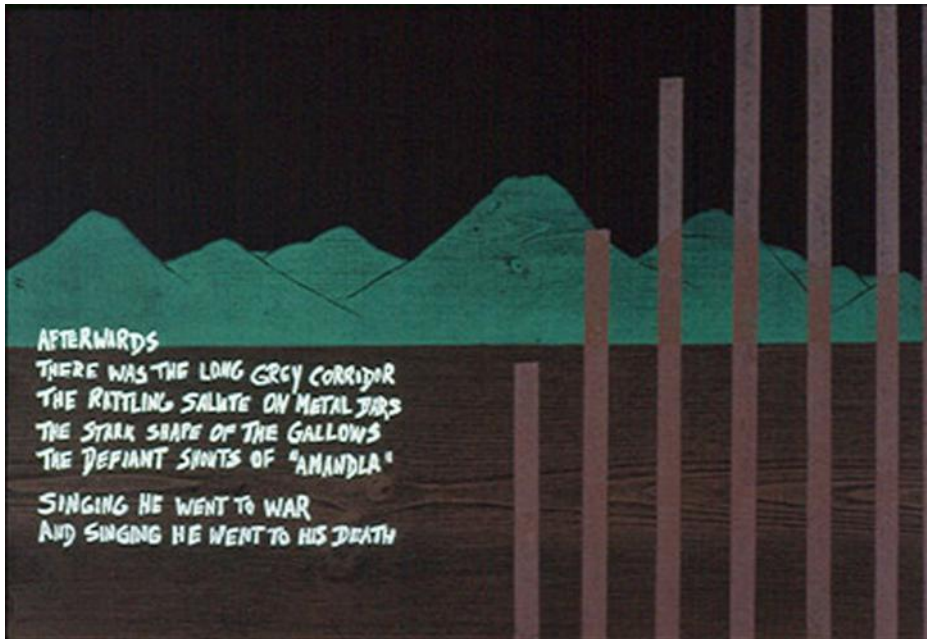
Translations by *Richard Sieburth*

With woodcuts and monoprints that illustrate two poems by Hölderlin and three tributes by modern poets. The book opens with Hölderlin’s last poem, “Die Aussicht” (“The Prospect”) followed by “Hölderlin,” a tribute by Justus Noll. Nathaniel Tarn based his poem on a theme from a Hölderlin poem. Robert Kelly’s work is a “sound hearing” of a Hölderlin poem. The final poem “Columbus” was taken from a manuscript of Hölderlin. The changes he made over years in his manuscript are represented with changes in type printed on the letterpress. 13 ¾” x 19 ¾” . Edition of 20 copies. Signed by poets, artist and translator. 1992



**“Die Erste Elegie-The First Elegy”** by *Rainer Maria Rilke*  
English translation by *Galway Kinnell*

With six color woodcuts and a music score composed for this book by composer *Dary John Mizelle*. Edition of ten copies, 22”x 13”, bilingual. The English translation was printed on the letterpress and the original German was cut out of linoleum by the artist. The music score was handwritten by the composer and reproduced by way of photoengraving. Signed by translator, artist and composer 2001



### **“Hamba Kahle Solomon Mahlangu”**

A poem by South African poet and activist *Dennis Brutus*

With woodcuts, 22”x15”. Edition of ten copies on black Arches Cover paper. The poem is cut out of the woodblock and is printed in white ink over a populated green and brown landscape, which is continuous over eighteen pages. Housed in a drop-back box covered with handmade paste paper. Signed by poet and artist, 1987.



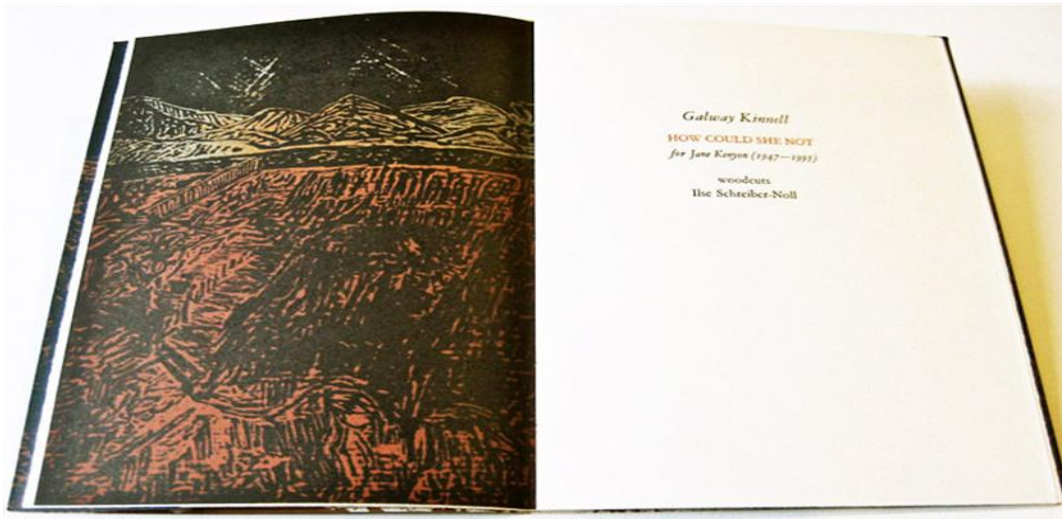
Yes, Mandela, some of us  
we admit embarrassedly  
wept to see you step free  
so erectly, so elegantly  
shrug off the prisoned years  
a blanket cobwebbed of pain and grime;  
behind, the island's seasand,  
harsh, white and treacherous  
ahead, jagged rocks and Krantzes  
bladed crevices of racism and deceit  
in the salt island air  
you swung your hammer, grimly stoic  
facing the dim path of interminable years,  
now, vision blurred with tears  
we see you step out to our salutes  
bearing our burden of hopes and fears  
and impress your radiance  
on the grey morning air.  
D.B. Sibbush

### **“For Nelson Mandela”**

A poem by South African poet and activist *Dennis Brutus*

With nine color woodcuts 20” x 18 ½”. Edition of nine copies.

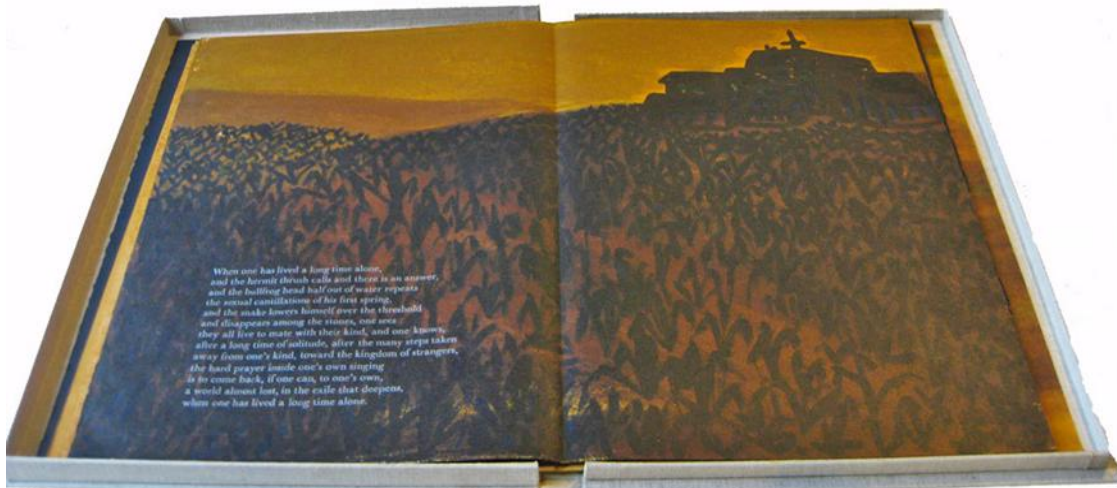
This powerful, moving poem, written after Mandela was released from prison, was handwritten by the poet and reproduced for this edition from the original manuscript by photoengraving. Unbound, in a brown-red board portfolio. Signed by poet and artist, 1993.



**“How Could She Not”** for Jane Kenyon (1947-1995)  
A poem by *Galway Kinnell*

With two woodcuts. The titles, reproduced by photoengraving, were handwritten by the poet. Edition of fifty copies of which twelve are especially bound with a wrap around hardcover. 8 ¼”x 11 ¼”.  
Signed by poet and artist, 1998.



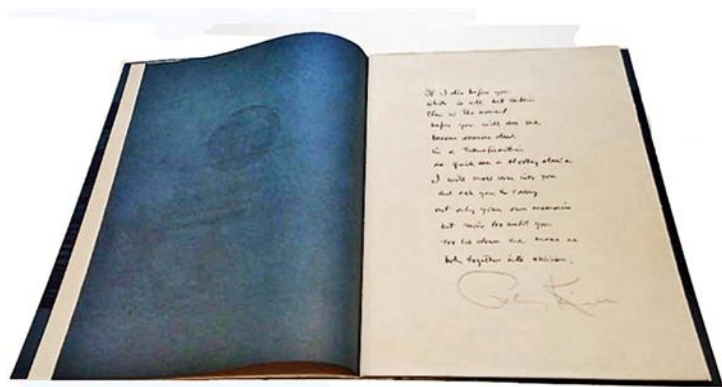


## **“When One Has Lived In a Long Time Alone”**

A poem by *Galway Kinnell*

Galway Kinnell’s poem is printed in silver ink over monoprints, a rural landscape in brown, black, midnight blue, and ochre, which is continuous over nineteen pages. Edition of eight copies on Mulberry, with a handwritten introduction by the poet. The formal Baskerville type stands out against loose brushwork. The book is wrapped in a woodcut cover housed in a natural linen covered drop-back box. 13 ¼” x 18”.

Signed by poet and artist. 1995



### **“Promissory Note”**

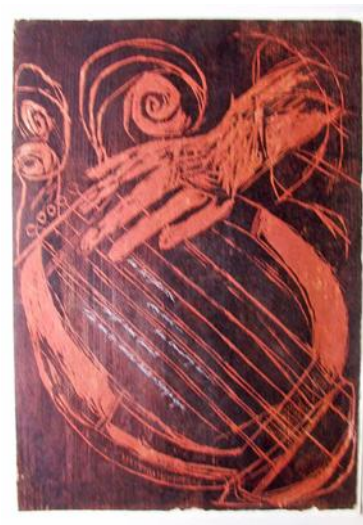
A poem by *Galway Kinnell*

With three woodcuts on pastel drawings, 13 1/4”x 9 3/4”.

The poem was reproduced from the handwritten manuscript, written by Galway Kinnell for this book and also printed on the letterpress on Mulberry and Rives paper.

Wrap around hardcover. Edition of sixteen copies.

Signed by artist and poet, 2007.



**“Orpheus. Eurydike. Hermes”**

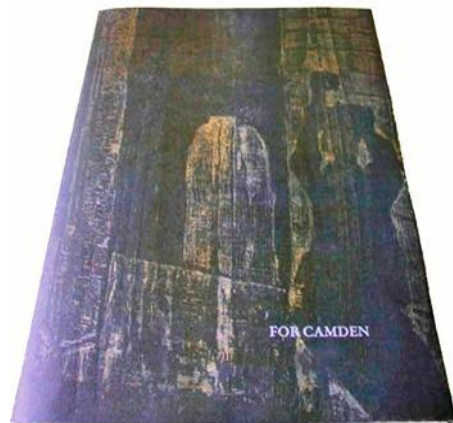
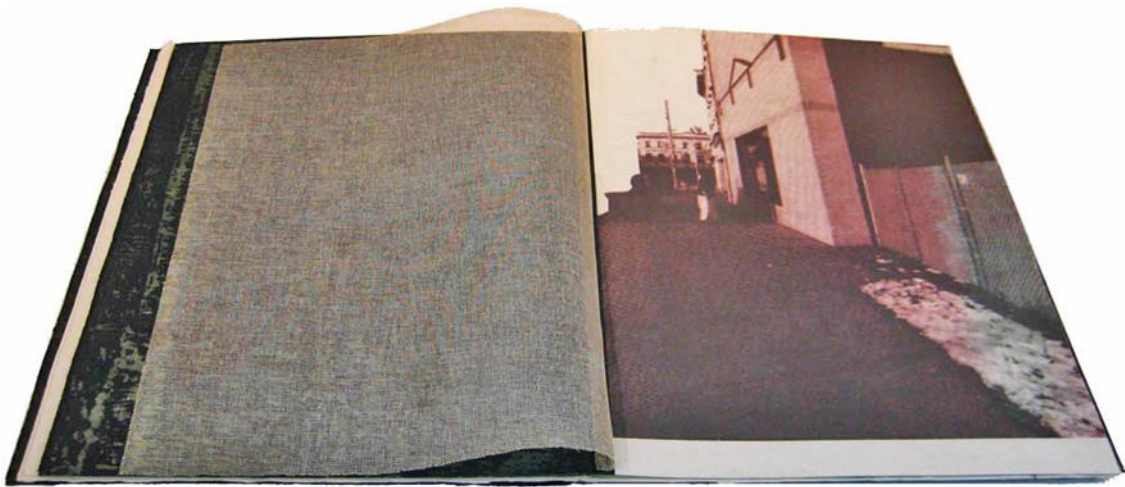
by Rainer Maria Rilke

English translation by *Galway Kinnell*

With five woodcuts on encaustic monoprint, 20”x14”.

Edition of five copies, bilingual.

Signed by translator and artist, 2005.

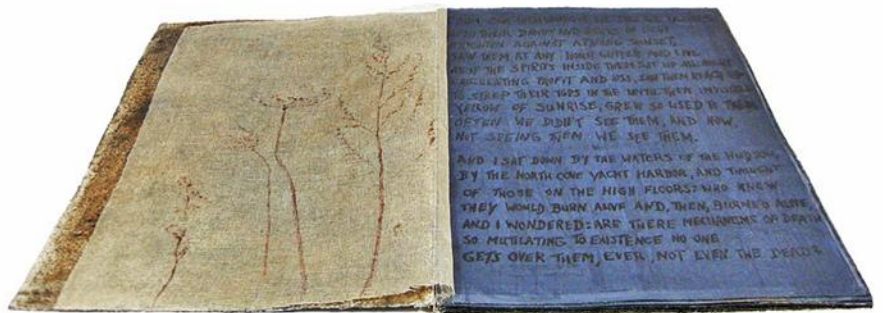


## **“For Camden”**

With a poem by

*Dennis Brutus and Walt Whitman*

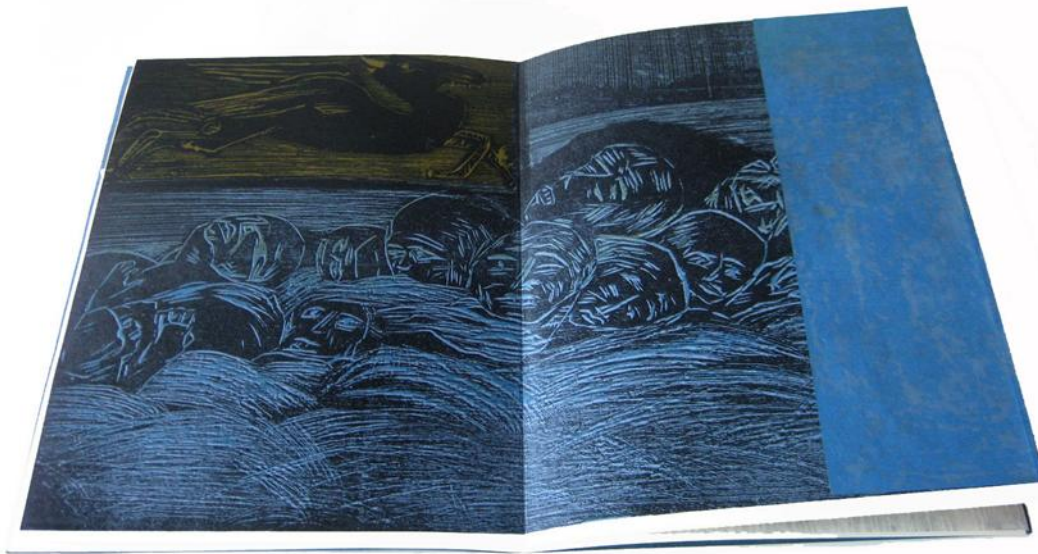
Woodcuts and Silk Screens. 18.5” x 13.25”. Loose double pages in wrapper with woodcuts. Some pages with gauze overlays containing images and allowing the viewer to glimpse the words or images below. Text cut of linoleum with excerpts of Dennis Brutus poem. Laid in a card box with brown title on the lift-off lid, edition of 7 copies. Signed by artist and poet. 2007/ 2008.



## “When the Towers Fell”

A poem by *Galway Kinnell*

Woodcuts on paper and cheesecloth and mixed media on paper. The book consists of two parts. The handwritten manuscript, which contains the first stanza and seven lines of the eleventh stanza of the poem, was handwritten by Galway Kinnell for this project and reproduced, slightly enlarged, from the original. The entire poem was printed on the letterpress while the excerpts in the second part of the book were cut from linoleum, 20”x 30”, housed in a drop-back box, edition of eight copies. Signed by poet and artist, 2005.



**“Poetry, fleeing – Poesie, fliehend”**

A poem by South African poet *Dennis Brutus* (1924-2009)

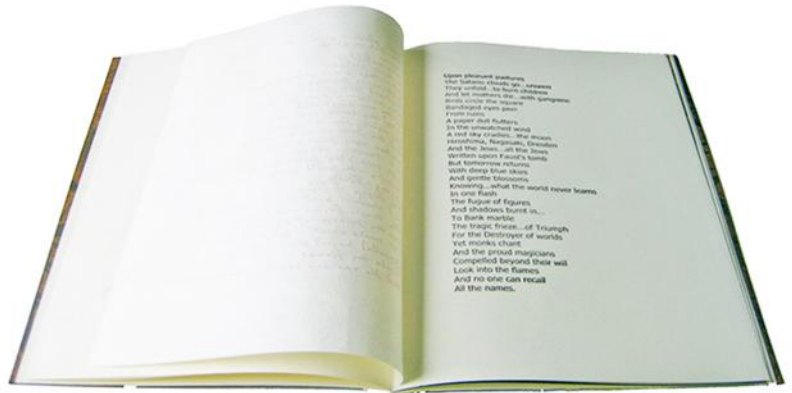
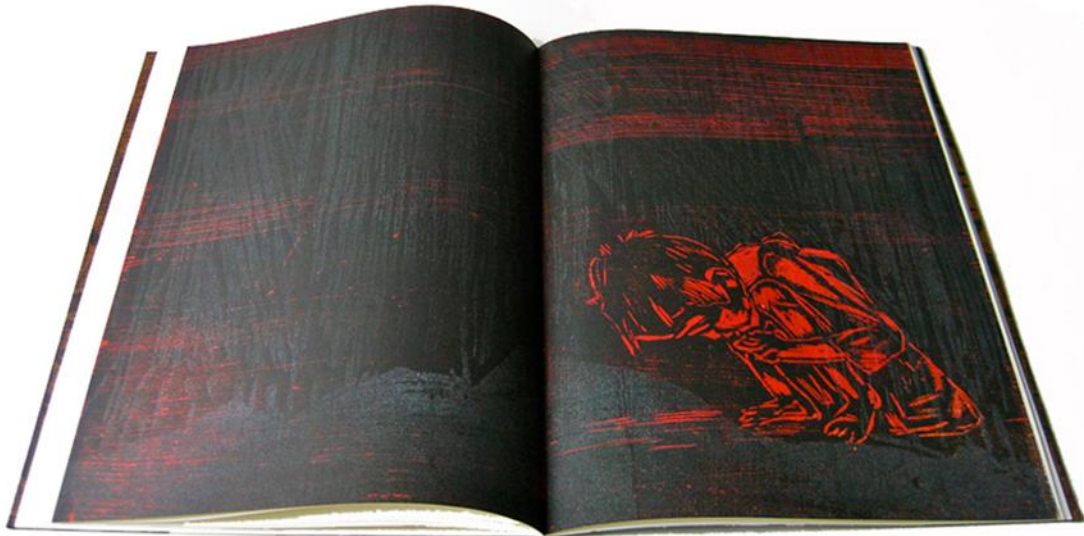
Translated into German by *Monika Ideben*.

This book is a Birthday Tribute to Dennis Brutus by Ilse Schreiber-Noll.

Edition of ten copies, 9”x 12” with two color woodcuts, wrap around cover.

English and German printed on the Letterpress.

Signed by poet, translator and artist, 2009.

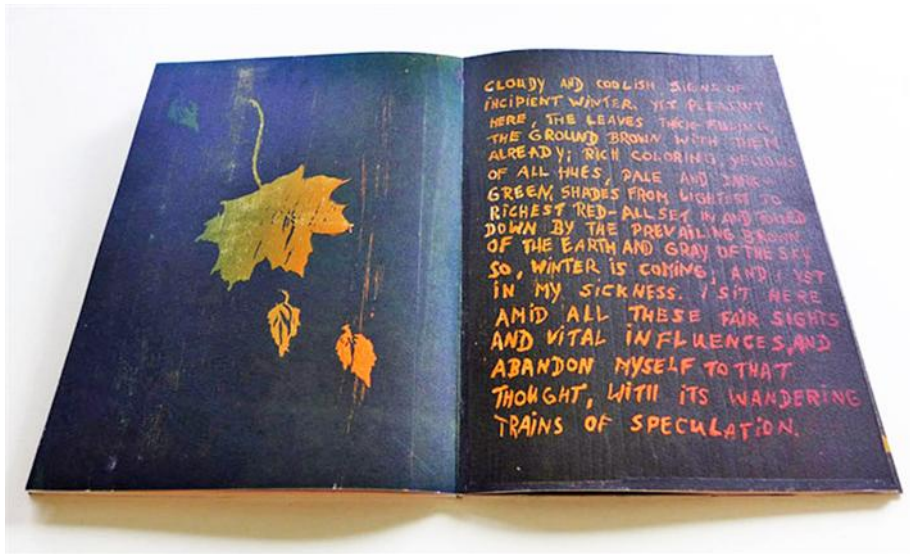


### “ A Call For Peace”

Two color woodcuts. With a poem “Upon Pleasant Pastures” by *Andrew Acciario*. The poem was printed on the Letterpress and also reproduced from the poets hand-written original manuscript as overlay, edition of ten copies, 9” x 12”. Signed by poet and artist, 2012.



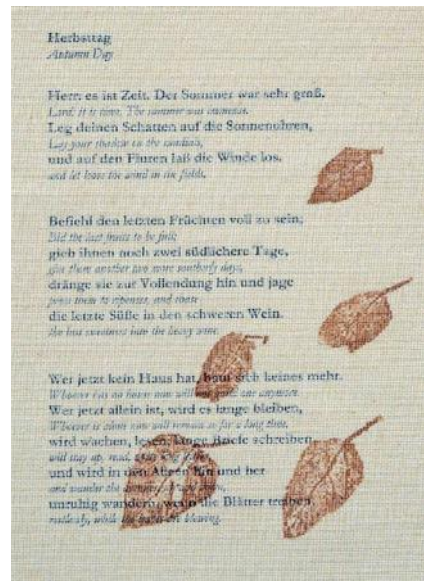




### “ Autumn “

With excerpts from *Walt Whitman's* prose: *Autumn Side-Bits* (1892).

Six French-fold pages some with colored gauze overlay. Ten color woodcuts. The Whitman text is printed from the woodblock and on the letterpress. Edition of 10 copies, 12”x 8.75”, 2013.



## “Herbsttag / Autumn Day”

by *Rainer Maria Rilke*

English translation by Galway Kinnell and Hanna Liebmann

Seven woodcuts. Printed in the original German and English on the Letterpress in an edition of 10 copies.

10 1/4” x 14 3/4”, 2013.



**“Brechts Welt / Brecht’s World”**

One woodcut and 15 photoengravings in wrap around portfolio.  
Edition of 20 copies. 13” x 8 1/2”, 1991-2013.



**“Kinderkreuzzug”**

with excerpts of a poem by *Bertolt Brecht*.

Woodcuts and collage, handcolored on paper.

Edition of six copies, 5” x 3”, 24 pages, 2013



In der Frühe  
Sind die Tannen kupfern.  
So sah ich sie  
Vor einem halben Jahrhundert  
Vor zwei Weltkriegen  
Mit jungen Augen.



### “Tannen”

A poem by *Bertolt Brecht* from  
the *Buckower Elegien*

With two woodcuts. The text was printed on the Letterpress.  
Edition of 20 copies, 2007.



# UNIQUE BOOKS

A selection 2005 - 2014







## **“History Destroyed”**

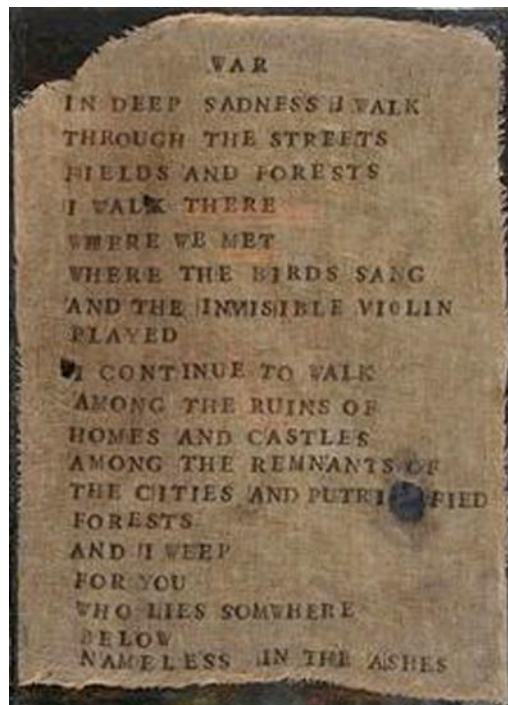
*“Tausend Jahre eines Volkes getödet”*

In the collection of Peter Hole, Washington DC

This book belongs to a series of paintings, woodcuts and books entitled “*Only History Remains*,” a project started in 1998. It is a visual documentation of history depicting the destruction of countries by war, pollution and natural disasters.

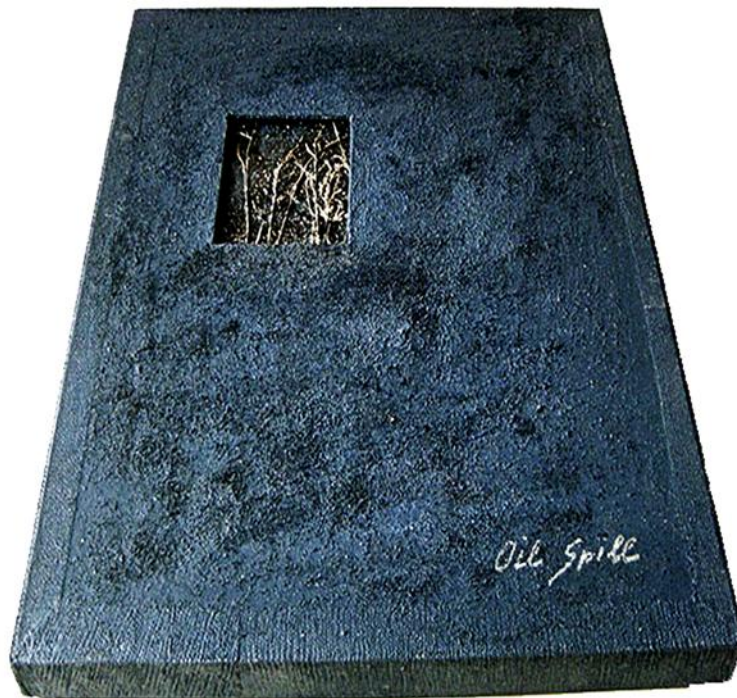
Oil and collage on canvas

Ten double pages and four gauze leaves, 20” x 14”, 2005



## **“OIL SPILL”**

Oil Spill Books I, II and III together with a series of works on paper, paintings and small books depict the destruction caused by the release of liquid-based petroleum hydrocarbon into the ocean and coastal waters, and the devastating effects upon the environment, ecosystems, marshes and marine mammals.



Book in box



**“Oil Spill Book I”**

In the collection of Peter Hole, Washington, DC

Mixed media and collage on paper, 19” x 14”

Below: pages 1+2 Above: detail of page 2, 2011





**“Oil Spill, Book II”**

“The destruction of the marshlands and marine animals,  
mixed media on paper, 19” x 14”, 2011





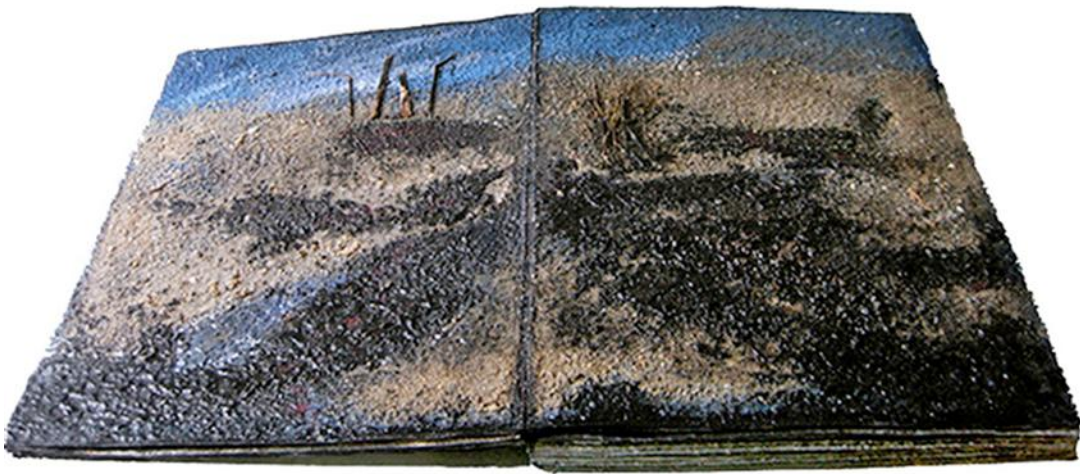
Curse of the **“Black Gold”**

Mixed media on canvas, 17” x 9” with platform, height of book 6”, 2012





*Oil Spill*, Book III, pages 2-6

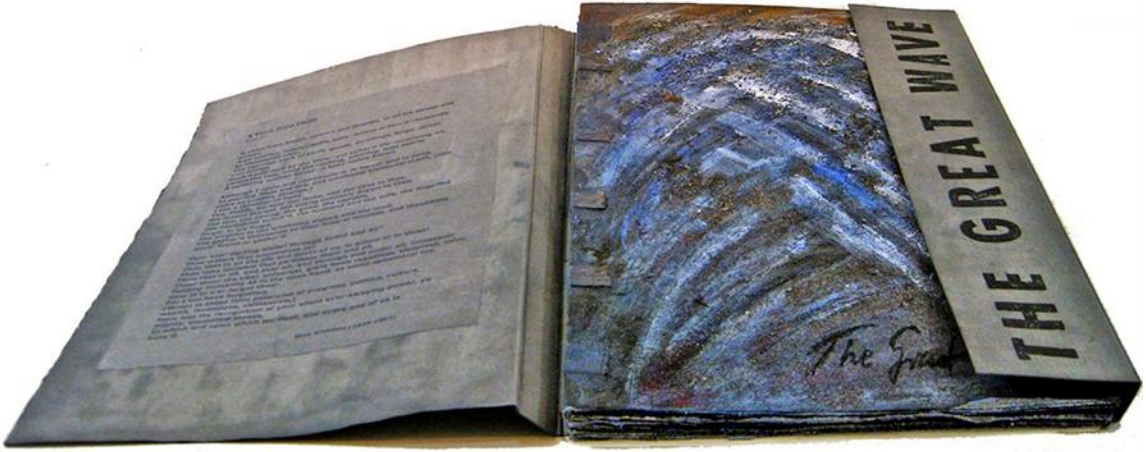




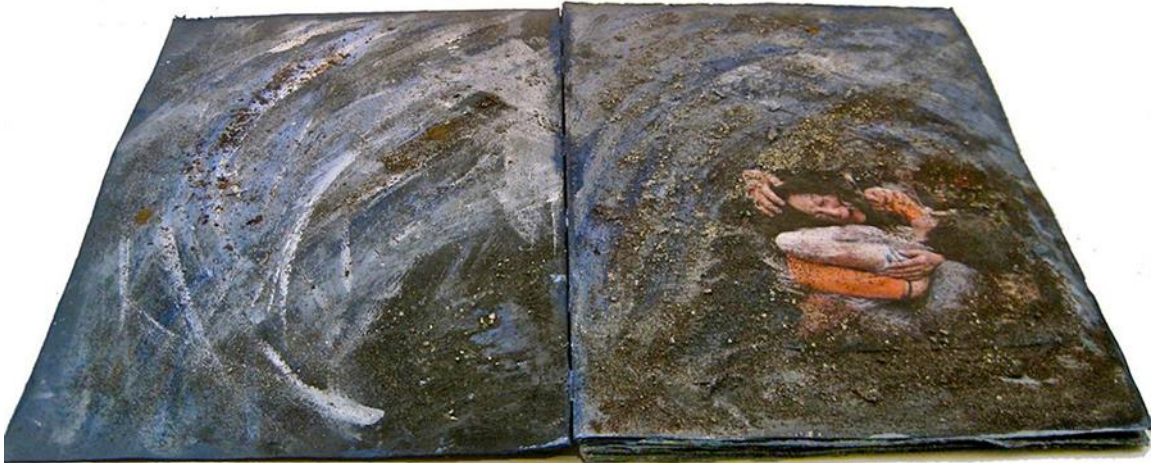
“Oil”, mixed media on maps  
6.75” x 9.5”, 2012

Oil Spill, Book III  
“Elegy To Nigeria”

The emphasis of this book is on the Oil Tragedy of Nigeria. Half a century of oil spills, acid rain from gas flares, and the stripping away of mangroves for pipelines have killed off fish, the livelihood of many villagers and led to corruption and greed. The very thing that gave it promise has destroyed Nigeria: OIL  
Mixed media, objects and collage on paper, 19 1/4” x 14”, 24 pages, June 2012



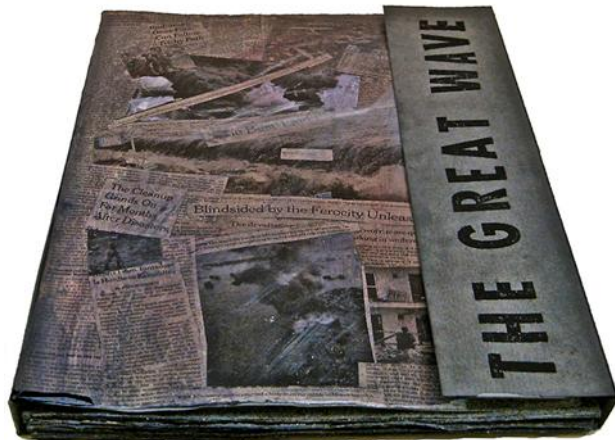
*The Great Wave*, title page and pages 1-2







*The Great Wave*, cover and pages 4-5

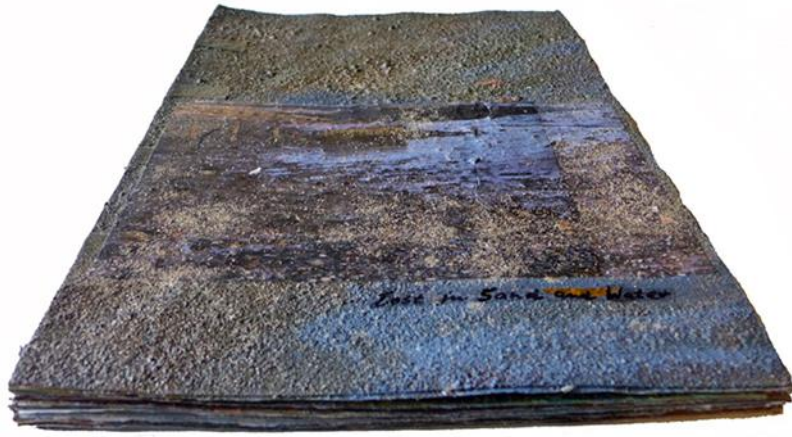


### **“The Great Wave”**

This book is dedicated to the victims of the Tsunami that devastated and destroyed Fukushima, Japan in March 2011.

Mixed media and collage on paper, with a poem by Walt Whitman.

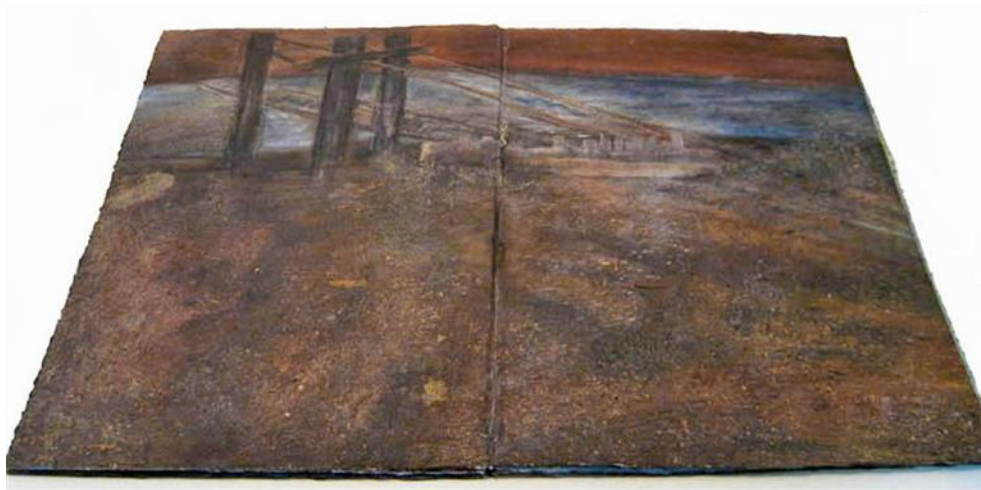
Wrap around cover. Housed in a box, 14 pages, 18 1/4” x 13 1/4”, 2012.



*Lost in Sand and Water*, title page



*Lost in Sand and Water*, pages 1+2



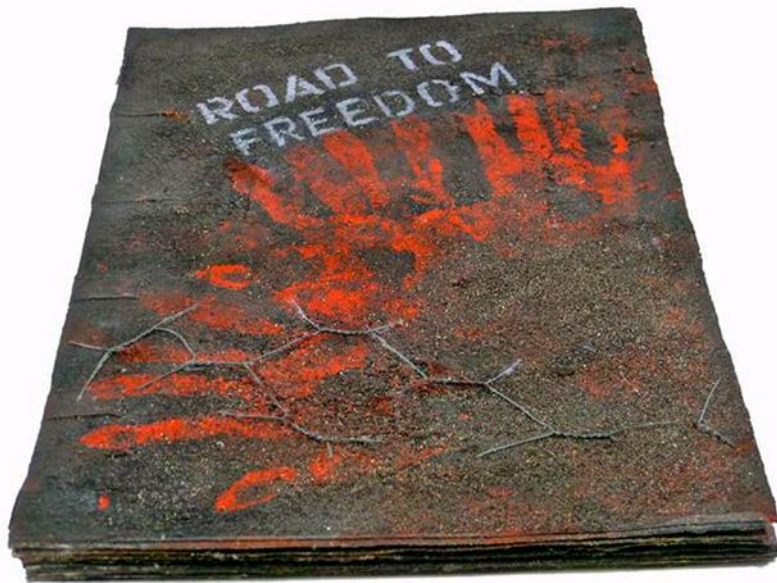
*Lost in Sand and Water*, pages 10+11  
at right: pages 12+13



**“Lost in Sand and Water”**

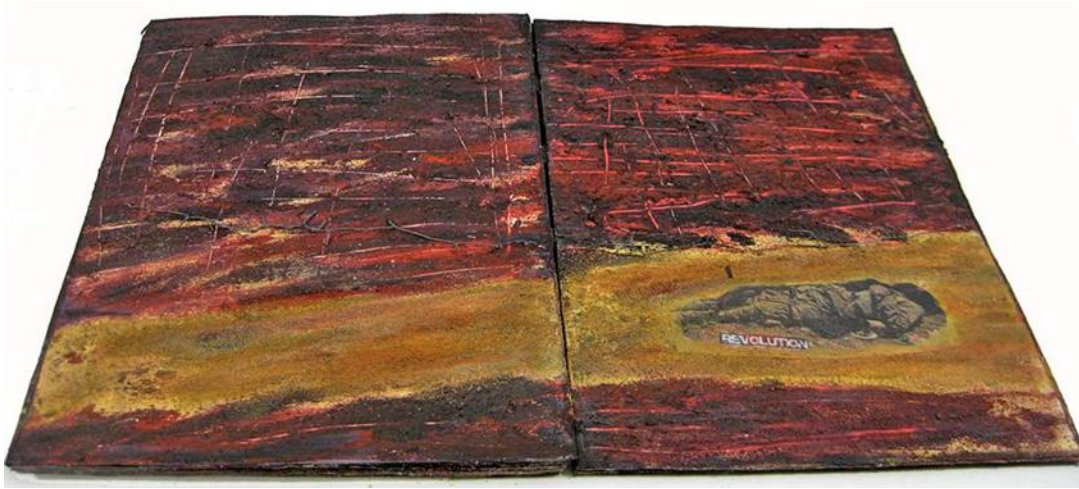
The destruction of countries and cities by natural and manmade catastrophes, such as natural disasters and war.

Mixed media, sand, collage and pastel drawings on paper, housed in a box,  
19” x 12 3/4”, 18 pages, 2014



*Road to Freedom*, cover and pages 3+4





*Road to Freedom*, pages 5+6 and detail



### **“Road To Freedom”**

In the collection of the *Herzog August Bibliothek*, Wolfenbüttel, Germany

This book is my reaction to the Arab Spring, a revolutionary wave of demonstrations, protests, and wars occurring in the Arab world that began on December 18th, 2010. The book shows the long and painful road people have to take in order to regain their freedom and dignity.

Mixed media, collage and wire on paper, 19” x 14”, 20 pages. September 2011



Above: 22 pages. Below: single pages. Right: 7 pages





### **“Diaries of Conflict I”**

This book consists of 60 individual pages. They are a documentation of wars and conflicts that occurred between 2002 - 2007. Mixed media and wax on paper.

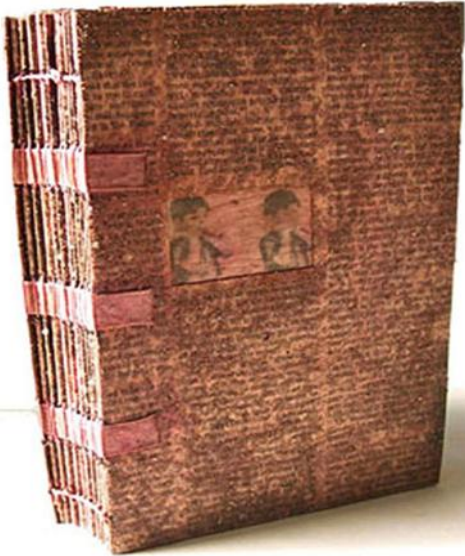


## “Diaries of Conflict II”

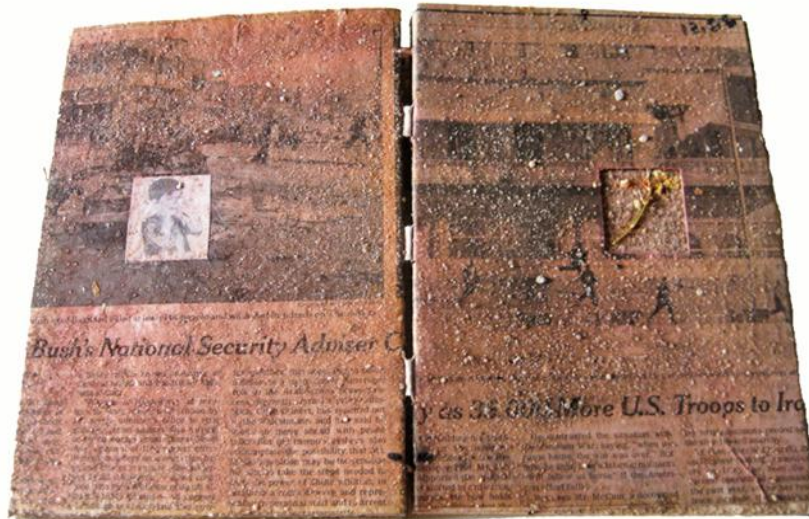
The continuation of Diaries of Conflict I. A series of 20 small Unique Books about 7”x 8, mixed media, sand and collage on paper. A work in progress. 2007 - 2014

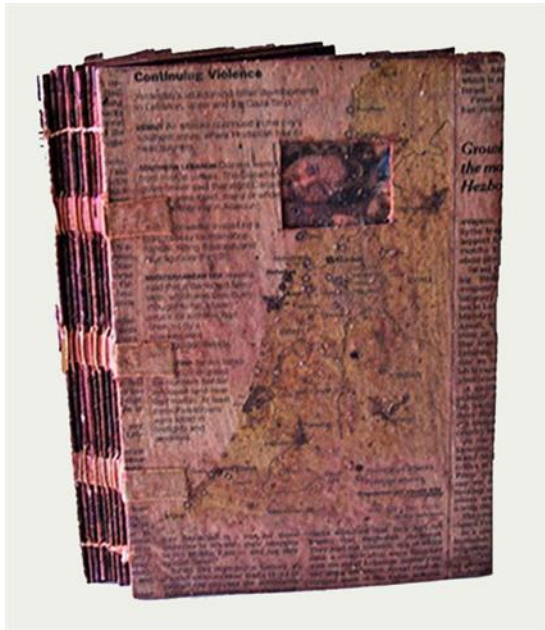






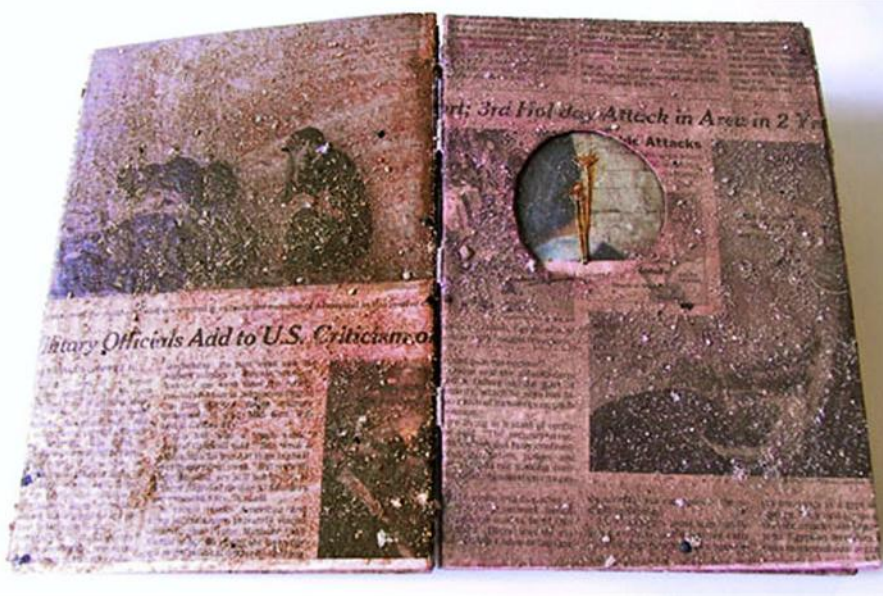
Above: Iraq, Book III, Afghanistan, Book V  
Below: pages from book III





*Lebanon Conflict, Prisons, Iraq War Book II*





pages from *Iraq War and Prisons*





*Guantánamo Bay, Book II*

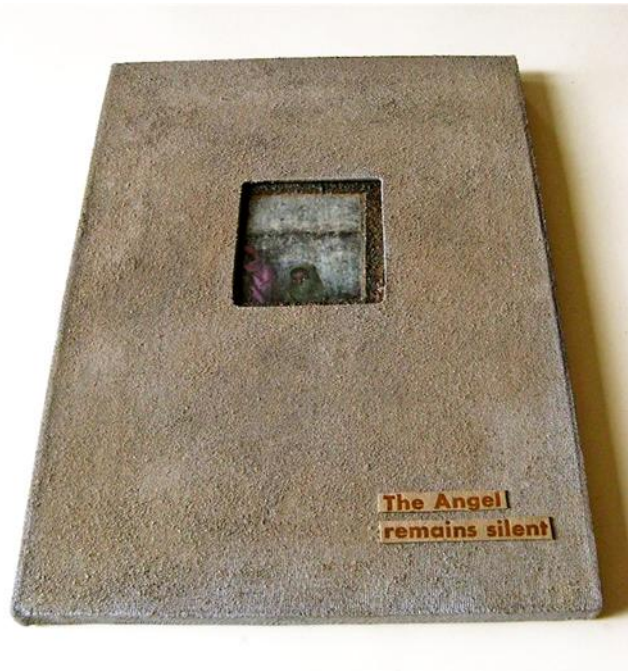




**“The Forgotten”** Book I and II  
*Guantánamo Bay, Cuba*

Book I: woodcut, wire and fabric on paper, housed in a box, 15” x 11”, 2008  
Book II: mixed media and Xerox transfer on paper, 2012



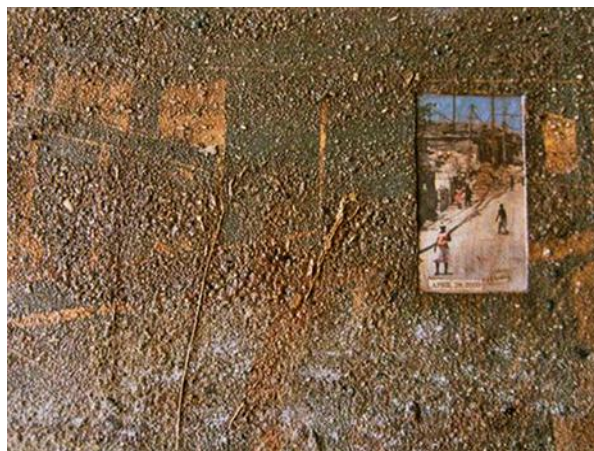


**“Der Engel Schweigt”** (*The Angel Remains Silent*)  
With excerpts of a poem by *Bertolt Brecht* printed on a gauze overlay, 12” x 13”, mixed media and collage on paper, 2011



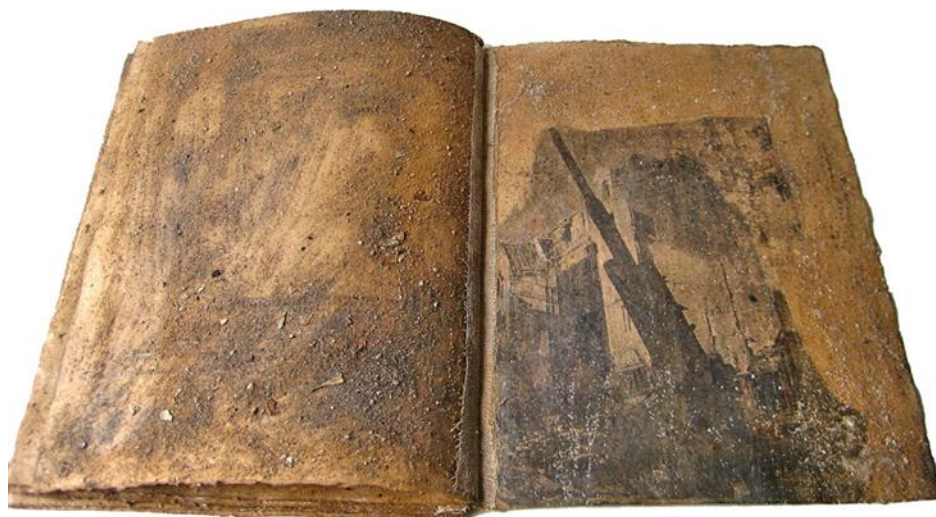


**“Lost Cities”**, mixed media, woodcut, sand and collage on paper with excerpts from a poem by *Walt Whitman* printed on a gauze overlay. 9 3/4” x 13 1/4”, 2010

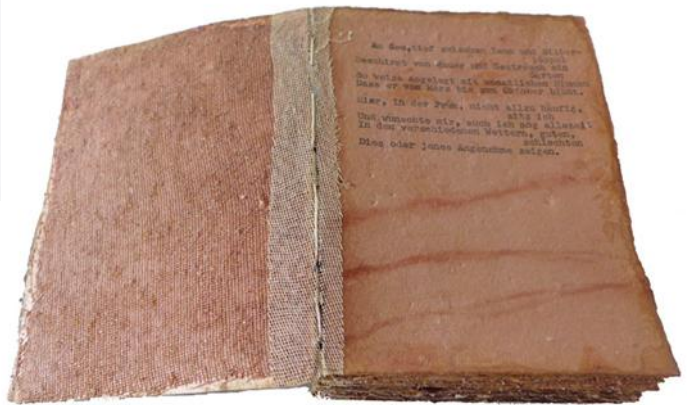
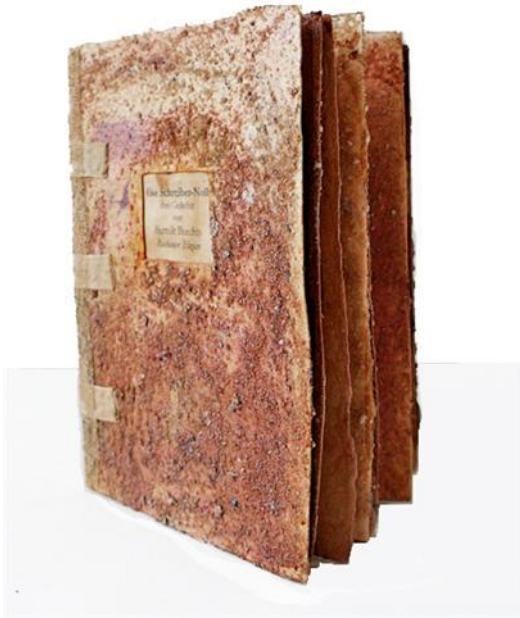




**“Shadows”**, mixed media and Xerox transfer on paper. 14” x 10”, 2015







Top: Three poems from *Bertolt Brecht's* **"Buckower Elegien"**, mixed media, sand and Xerox transfer on paper, 6" x 5" x 2", 2012.

Left: *Books I, II, III*, 3 poems from Bertolt Brecht's *Buckower Elegien*, mixed media, sand and Xerox transfer on paper, Each 6" x 5", 2005.



**“Wetlands”**

Portfolio with 9 unique mixed media prints and one small unique book.  
Xerox transfer, printed and dried field grasses on stained Mulberry paper,  
13.5” x 9.75 “, 2010.





Book: 4.5" x 6.5"



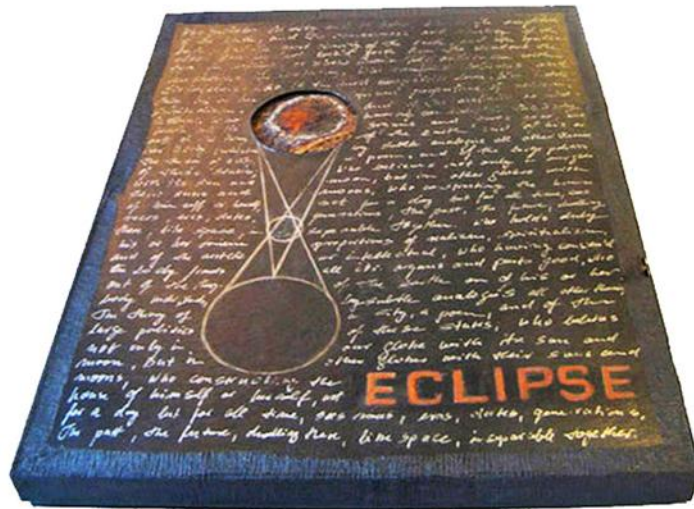


**Planets, Book II**

In the collection of Peter Hole, Washington, DC

Mixed media on paper with a poem by Walt Whitman.  
15" x 11.25", 2009/2010





**Eclipse / Sonnenfinsternis**

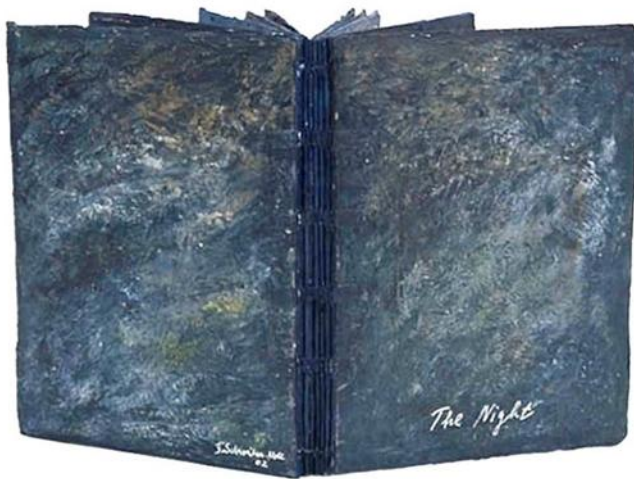
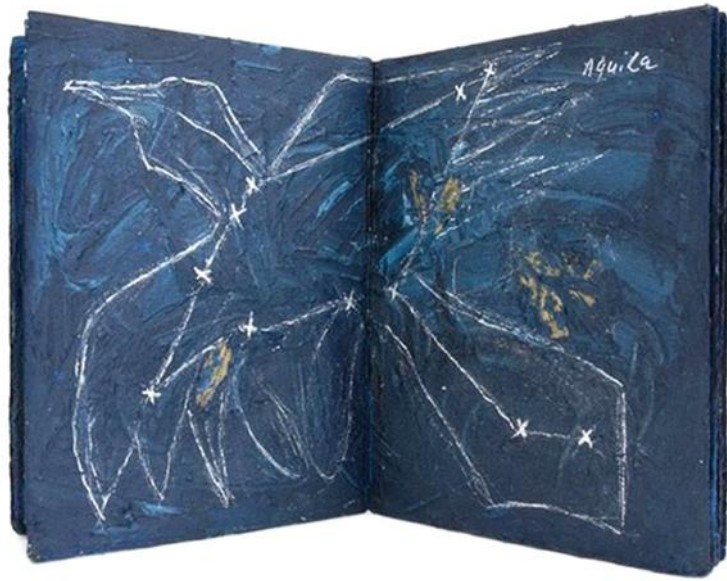
Mixed media, sand, pigments and collage on paper,  
20" x 15", 2011





*Nacht/Night* Book II





**Nacht/Night**, Book I (2005) and **The Night** Book II (2006)  
Unique Books, mixed media, wax, pigment and drawings  
on paper. Book I: 10.5" x 6.5" Book II: 11" x 8"





**THE BOOK in Installations,  
Peace Projects and as Sculpture**



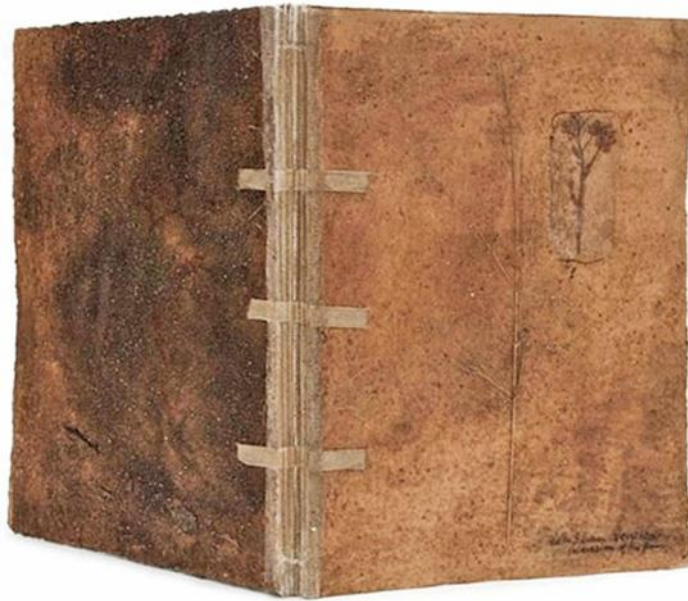


**Verloren in Sand und Asche / *Lost In Sand and Ashes***

Above: Installation view at *Casola Gallery*, Peekskill, NY. 2004.

Below: *Book I: "Die Dörfer und Felder Vergehen"* (*The erosion of villages and fields*), mixed media, collage and sand on paper, 11" x 15".





Top: *Book III: “Die Blumen Vergehen”*, (*The erosion of the flowers*), mixed media, collage and sand on paper, 11” x 15”.

Above right: Detail of above pages.

Below at left: Cover of *Book IV: “In den Ruinen”* (*In the ruins*)



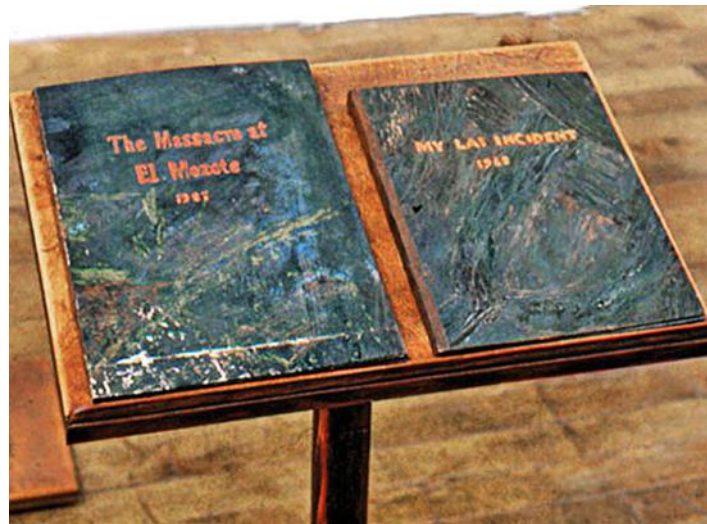
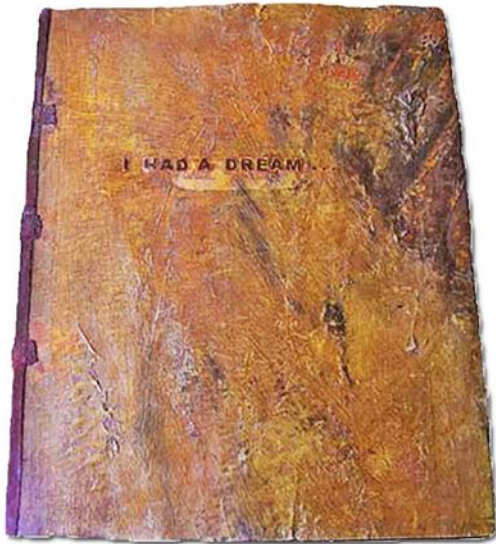
**ONLY HISTORY REMAINS**

**“Requiem”**, mixed media installation

Flag: Oil on canvas

Seven books: Oil and collage on paper.

10 feet x 12 feet x 10 feet. The Puffin Room, 2002, New York, N.Y.

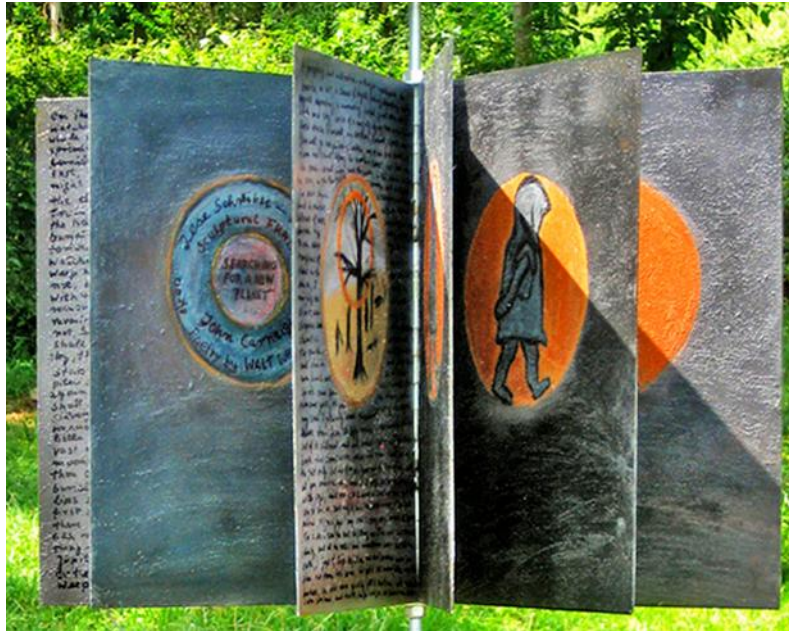


Above: *Book I: I Had A Dream.*, 12" x 9 3/4"  
Below: *The Massacre at El Mozote* and *My Lai Incident 1968*.  
All Books: Oil and collage on paper



### **Searching For A New Planet**

A Book by Ilse Schreiber-Noll. Text by Walt Whitman.  
Mixed media on aluminum, H 31" x diameter 20", 9 pages  
Exhibited by *Collaborative Concepts*,  
Saunders Farms Project 2012, Garrison, NY.  
Sculptural stand by *J.M. Carnright*, wood and steel.









## COMMIT

A book by Ilse Schreiber Noll

Exhibited at *Collaborative Concepts*, Saunders Farm Project 2010, Garrison, N.Y.

This book is asking the viewer to sign and with this to commit to protect our environment, to work towards peace and to bring change to our troubled planet.

Carved and painted wood on steel stand, 6' x 5' x 2'.



**Voices For Peace, Book I**

2002-2007

In the collection of The Library of Congress, Washington DC.

This interactive book was started in 2002 as part of the exhibition "War" at *The Puffin Room*, New York, NY. Visitors signed for Peace.

Over the next years pages were added with images and poems for peace given to Schreiber-Noll by many artists. The book has about 50 unbound pages housed in a wooden wrap around cover. Approximately 15" x 22" x 3".

When The human species becomes a friend  
 of all living things, we will begin to create  
 the Paradise Kingdom. That our hope and  
 our vision — so keep on moving, keep on  
 struggling and we'll make it. Then the SEVEN  
 G-FAIRWAYS! For @ Justice, @ Love,  
 @ Peace

Peace, Salaam, Shalom  
 Pat Humphries @@@ Sandy Spahr



TO MY BROTHERS  
 in America

You who live in a house that should mean  
 that your generation never returns to America  
 the way you were when you were young  
 and you are now old and you are old  
 and you are now old and you are old

You who, when you are young, and the days  
 before you have a well-learned gun hand  
 and you are now old and you are old  
 and you are now old and you are old

You who, when you are young, and the days  
 before you have a well-learned gun hand  
 and you are now old and you are old  
 and you are now old and you are old

You who, when you are young, and the days  
 before you have a well-learned gun hand  
 and you are now old and you are old  
 and you are now old and you are old

You who, when you are young, and the days  
 before you have a well-learned gun hand  
 and you are now old and you are old  
 and you are now old and you are old

by Eric Bankley  
 2002 NY

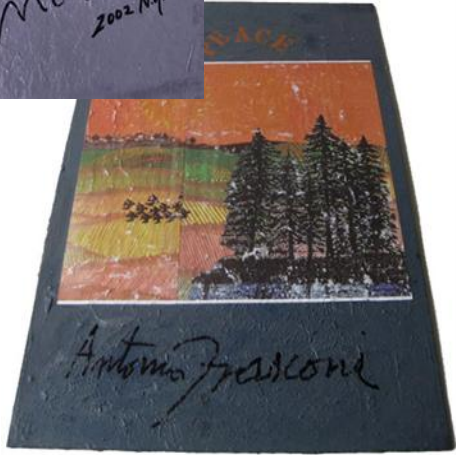


YOU ARE,  
 YOU CRY, THE BRAVERY  
 URNS IT INTO THE TRUE SONG, SOUL BROTHER  
 ARTH

BROKEN HEART BROTHER, SING  
 IN THIS PLACE THAT LOSES ITS BROTHERS,  
 THIS EMPTINESS THE SINGING SOMETIMES ALMOST FILLS.

by Galway Kinnell

Galway Kinnell  
 New York



selection of pages



**Voices For Peace, Book II, September 2013**

The first four pages were signed by the audience for *Pete Seeger* at the exhibition "Where have all the Flowers Gone" where 31 artists produced work in his honor. The exhibition opened in conjunction with Seeger's concert, "Music Can Bring Us Together" on Sunday, September 8, 2013 at the Paramount Hudson Valley, Peekskill, NY. Acrylic and woodcut on board, 19 1/2" x 14"

Also signed by *Pete Seeger* who passed away on January 27, 2014



selection of pages



*Ilse Schreiber-Noll* has been shown in many national and international exhibitions, among others:

rk-Galerie für zeitgenössische Kunst, Berlin, Germany, 2017  
Akin Museum, Pawling, NY, 2016  
Hammond Museum, North Salem, NY, USA, 2016  
Schreibersches Haus, Museum Bad Arolsen, Germany, 2016  
Gallery Wetterney, Berlin, 2015  
The AC Institute, Chelsea, NY, NY, 2013  
The Samuel Dorsky Museum of Art, New Paltz, NY, 2012  
The Corcoran Gallery of Art, Washington DC 2011  
Galerie Stadtspeicher, Jena, Germany 2011  
Goethe Institute, Washington DC, 2011  
The Whitney Biennial 2006 Whitney Museum of American Art, NY., 2006  
Brecht Haus/Literaturforum, Berlin, Germany, 2006  
Gallery Brecht-Weigel-Haus, Buckow, Germany, 2005  
The Grolier Club, New York, NY 2005

The artist presently lives and works in Croton on Hudson, N.Y, USA  
and in Berlin, Germany.

All books in this selection are conceived, printed and bound by the artist

Ilse Schreiber-Noll  
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ilsenoll@me.com  
www.ilseschreibernoll.com

ARTISTS FOR THE PEOPLE  
PRESS  
Founded 2002  
Croton on Hudson, New York