

TR ERICSSON

HLP

HARLAN LEVEY PROJECTS

TR ERICSSON

(b. 1972, USA) lives and works in Brooklyn, New York and Painesville, Ohio

Since the untimely death of his mother in 2003, TR Ericsson has obsessively constructed an expansive and conceptual mixed-media project investigating the lives of the artist, his family and the changing cultural landscape that impacted each generation. At the core of his practice is a desire to understand what one can know about another's suffering and the value of that understanding. Ericsson begins with an archive of inherited photographs and documents, repurposing these artifacts with traditional as well as experimental art materials to develop a series of intertwining narratives centered around the artist's mother. These intimate vignettes expand into universal declarations on love, loss, memory and time.

Ericsson's work is in the collections of the Whitney Museum of American Art (New York, US), the Dallas Museum of Art (US), the Cleveland Museum of Art (US), the Everson Museum of Art (US), The Museum of Modern Art (New York, US) and many other prestigious public and private collections. His books and zines can be found in numerous library collections including the Yale University Arts Library (New Haven, US) and the Smithsonian Institution Libraries (Washington, US). His exhibitions have frequently been featured in prominent publications including The New York Times, The Brooklyn Rail, Art Forum, Art in America, Hyperallergic and others. The artist has earned the following awards: The Paris Photo-Aperture Foundation PhotoBook Awards Shortlist: Photography Catalogue of the Year (2015) and Kraszna-Krausz Book Awards 2016 Best Photography Books Shortlist, the 91st International Print Center Award, Philadelphia, PA (2017) and in 2019 Ericsson was a finalist of the Smithsonian National Portrait Gallery's sixth triennial Outwin Boochever American Portrait Competition with his large scale nicotine work, *Bride*, a portrait of his mother.

In 2023, Ericsson began his project "57 Years" in which he will paint one work for each year of his mother's life. The project will be completed in 2029 when he turns 57. The first finished paintings are shown at Art Brussels. Later this year TBW Books will release "Nicotine", the first publication dedicated to Ericsson's haunting nicotine works.



A photograph of the artist's mother (1964)

TO KEEP IS NOT THE SAME AS TO SAVE

The first thing I did after my mother died was save what I could from her home. Mostly her photo albums and personal documents. It's taken me nearly two decades to gather everything she left behind into a single, though still incomplete, archival system. In that sense the art is the archive. But without context, without collaboration, without a witness, an archive is unsustainable. Photography, specifically the "found photograph" has become my primary source of expression. I frequently display, interpret, reconstruct and transform elements of the archive into separate and autonomous works of art made for public art installations, gallery and museum exhibitions, books, zines, film and video works, in that sense the archive is the art, or the source material for a series of works of art. But most importantly the work has become a way to invite others into the archive, into my mother's life, into our family's story. There's something sad to me about the way our personal archives tend to vanish over time. I wanted to not only preserve this material but make it useful, turn the archive into an active tool to navigate the contemporary world. I have seen first hand how these collected works operate on an audience, becoming a platform for issues that desperately need our time and attention and public discourse. This work guides my life as a father, a husband, a friend and an artist on a daily basis. And that's what all of this is really about, the thing my mother did so well while she was alive, sitting with her at her dining room table you felt her to be completely present in your life, the archive and works made from the archive function in a similar way, by creating a space, or a contemplative moment for individuals and their stories, stories that otherwise would be lost, forgotten or forever hidden out of sight.



Sad Young Man on a Train, 1992 - 2002 (detail), 2022
Oil on canvas
Dimensions Variable

EARLY WORK (1992 - 2002)

Throughout the 90s Ericsson earned a living painting commissioned portraits and won numerous prizes for figurative realist art but became increasingly aware of more experimental and conceptual approaches to art making. This led to a steady turn away from the conservative, figurative work he had been pursuing since his early teens and an increased interest in contemporary art and photography.



Portraits Inc., New York City, Park Avenue, Mother's Day, 2004, Installation view



THIRST



Magazine

a bi-annual publication of desire

THIRST MAGAZINE (2000 - 2009)

While grieving the declining health and eventual deaths of his mother's parents, Ericsson began making work about his maternal family. Having little opportunity to exhibit this new work and inspired by the early surrealists he began self-publishing a magazine. Thirst Magazine was released bi-annually from 2000 – 2009 in various formats including publications, objects, prints and video.

Thirst Magazine was acquired by numerous library collections and sold in museum shops throughout New York City including The DIA Center, The New Museum, The Brooklyn Museum of Art, International Center for Photography and St. Mark's Books.

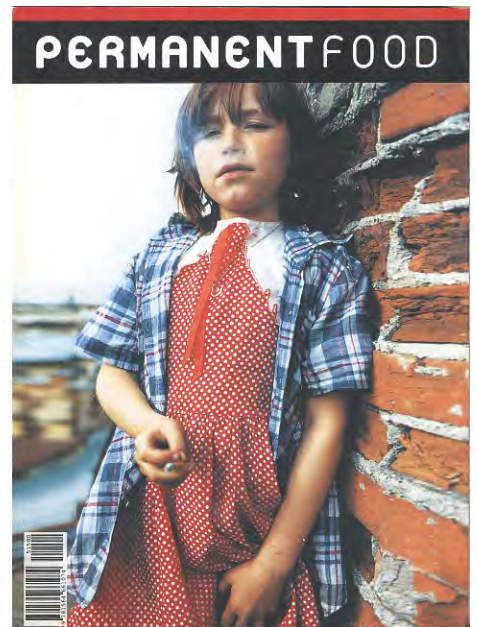
In 2004 Maurizio Cattelan included a page from Thirst Magazine Issue No. 3 in his copyright free “cannibal magazine” Permanent Food.

Permanent Food is a cannibal magazine. Created by Maurizio Cattelan and Paola Manfrin, with Dominique Gonzalez-Foerster

<http://permanentfood.tumblr.com>



YR Ericsson Fulda, Germany (collage), 2001 from Thirst Magazine No. 3



Permanent Food, 2004



Installation view, Cleveland Public Art, Cleveland, Ohio, 2003

PUBLIC ART WORKS (2002-2003)

The magazine led to a series of public art works, window displays and installations in abandoned buildings, lobbies, cultural markers and landmarks. These mostly outdoor installations had the look and feel of public memorials and proved to be ominously clairvoyant. On the evening of June 8, 2003 Ericsson is told his mother had died suddenly and unexpectedly at her home in Ohio.



Euclid Avenue, Cleveland, Ohio, 2002, a temporary installation in 34 store front windows



Untitled, 2007
Silkscreen ink on linen mounted to board
24 x 20 inches

A TIMELINE OF SELECTED WORKS & EXHIBITIONS

in chronological order from 2004 - 2024

2004 2005 2006 2007

2008 2009 2010

2011 2012 2013

I feel like running away. But of course there is nowhere to go and no money to get there and you can't run away from yourself anyhow. I just don't know what to do it gnaws on me.. what am I going to do = write to me, talk to me = do something. I'm ready to croak. ... there is no escape and no refuge for me anywhere in this world ... son = what should I do. Help me. help me = I think I'm going crazy = I'm all torn up in every direction. Please call or write when you get this. I must hear from you on all this. All my love always son



No where to go and no money to get there , 2004

Vinyl wall text from a letter the artist's mother wrote to him in the early 90s and four objects on wooden shelves in plexiglass boxes. Each object belonged to the artists mother and were found, by the artist, on her diningroom table days after her death by suicide in June of 2003. List of objects- (1) Black plastic ashtray with cigarette butts and ashes (2) Photograph of her only child (the artist) (3) A powder blue envelope filled with child's hair (from the artist's first haircuts) the envelope is labeled with dates in the mother's handwriting in blue ink pen (4) One prescription pill (amitriptyline/ anti-depressant).

Installation, Bronx River Art Center, NYC



Everyday Is Like Sunday, 2005

Porcelain

20 x 8 x 1 inches



The Year of the Mororcycle, 2005

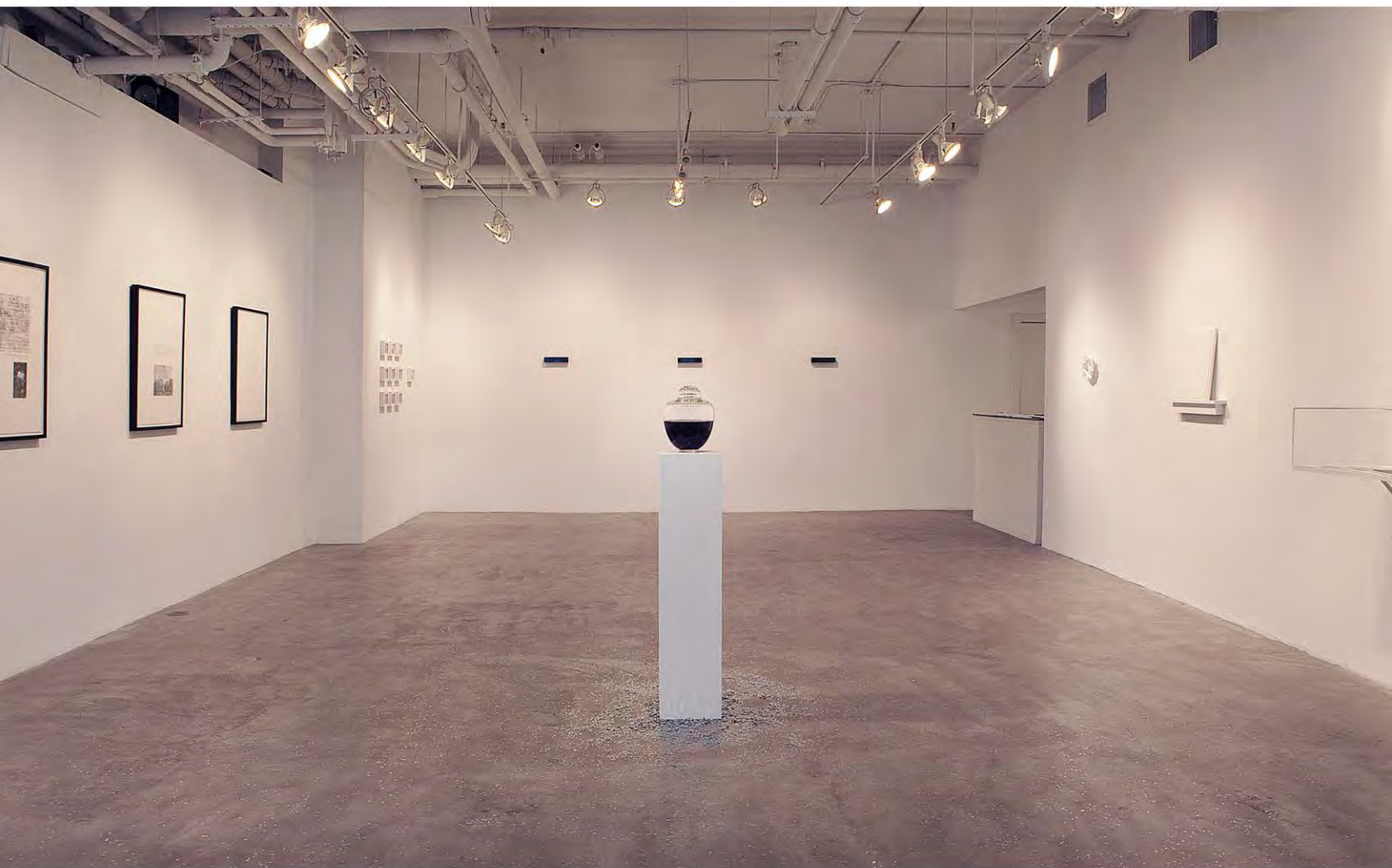
Mixed media installation

Progressive Art Collection Progressive Headquarters, Mayfield Heights, Ohio



The Year of the Motorcycle is an interactive mixed media portrait installation narrating the final stages of the artist's uncle's struggle with a terminal illness. Ericsson's uncle's Matchless motorcycle (that he restored during the final months of his life) and an interactive video anchored the exhibition, while personal artifacts, transcribed conversations, and photographs form a supplemental curatorial archive.

The interactive video, projected on the center of the exhibition wall is a 50 minute cyclical video featuring the roadway between the artist's home and his uncle's home as it was traversed by the artist during the last months of his uncle's life. Emerging from the moving road and its continuously morphing landscape are photographic memories that move toward the front of the picture plane in psychological waves. The memory sequences are activated by the viewer. The longer the viewer remains in front of the moving road, the greater and more substantial the images become.



As if life isn't hard enough they have to tear out your flowers, 2007
Mixed media installation

A portrait of the artist's mother.

T.R.Ericsson

As if life isn't hard enough they have to tear out your flowers

OCTOBER 11 - NOVEMBER 3, 2007

Code, 2007
Black onyx marble
each 2 x 2 x 10 in.

Cassandra MacLeod
(artist), 2007
Distance in a Prison of Glass
10 C-prints
each 4 x 5 in.

On Tears, 2007
Xerox Transfer on Lenox
paper
22 x 30 in.

Middle Years 1969 - 1989,
2007
Xerox Transfer on Lenox
paper
22 x 30 in.

Early Years 1946 - 1969,
2007
Xerox Transfer on Lenox
paper
22 x 30 in.

**As if life isn't hard enough
they have to tear out your
flowers, 2007**
Marble dust on canvas
20 x 24 in.

Cane Decanter
(untitled), 2007
Glass and alcoholic
cocktail mix
35 x 6 x 1.5 in.
glass fabricated by
Kanik Chung
www.kanikchung.com

Thirst Magazine No. 12,
2007
More beautiful than
you can imagine

Susan, 2007
Glass and alcoholic
cocktail mix
Glass fabricated by
Kanik Chung
www.kanikchung.com
Ht. 9 in. width 7 in.
diameter 13 in.

Burn, 2007
Cigarette burn on Lenox
paper
8 x 8 in.

Waiting II, 2007
Nicotine on Lenox paper
9 x 12 in.

Angel of the Morning, 2007
Xerox Transfer on Lenox
paper
9 x 9 in.

Ah Misery, 2007
Glass ashtray w/engraved
text

Memorial Day from the
series Elegies, 2006
Tassos marble w/engraved
text
14 x 17 in.

Star, 2007
Wood

I just want to go to sleep,
2007
Glass, wood and alcoholic
cocktail mix
11 x 14 in.

M, 2007
Marble dust on canvas
40 x 50 in.

Music:

Soundtrack for the T.R. Ericsson installation

"As if life isn't hard enough they have to tear out your flowers"

Rob Hudak: acoustic and electric guitars, e-bow **William Gilbert:** drum kit, electric bass, organ, prepared piano tabla, thundersheet, xylophone
Marc Laporte: upright bass Arranged by **Rob Hudak**

Available for free public download at robhudak.com



I just want to go to sleep, 2008
Acoholic cocktail framed in glass
18 x 14 inches



Cowboy, 2008
Nicotine on paper
20 x 16 inches

“The cigarette smoke came before the graphite. I did a show where I wanted to make the entire show out of materials that were not art materials. I wanted to make images out of, really, anything else. And I used anything from cigarette smoke to lipstick, alcohol—I just didn’t want to do anything with traditional materials. And oddly, it led me to the graphite.”

—From a recorded conversation with the artist Roland Flexner

“...a subtle storyteller...”

Holland Cotter, New York Times, November, 2007



Narcissus (Dream Narcissus), 2008
Powdered graphite on paper
24 x 18 inches



Thanksgiving Day, 2008

Granite

78 x 62 x 1 1/4 inches

Thanksgiving Day is a 700-pound slab of black granite engraved wordforword with a letter from my mother. She sent it to me when I was away from home, and it details Thanksgiving 1992 in the form of a four-act play. My mother's black humor and descriptions of the car ride with her parents and the family dinner at her brother's house capture the misunderstandings, worries, judgments, hostilities, and pain that she had to weather through most family holidays. I made this work around the same time I was doing the Narcissus drawings, so the engraved voice and the position of the granite on the floor as a reflecting pool relate to that body of work.



***Etant Donnes*, 2010-2012**
Powdered graphite on paper
38 x 50 inches

Bearing the same title as Marcel Duchamp's late masterpiece, Ericsson's Etant Donnes series finds the artist delving ever deeper into the biographical and autobiographical themes that have dominated his work of the past five years. Comprised of a group of images of an unclothed female figure in a sequence of forested settings, Etant Donnes could be construed as the female or "Echo" counterpart to Ericsson's Narcissus series, which featured the artist traversing a similar series of wooded landscapes. Although Ericsson has laced Etant Donnes with a number of potential references, this body of work resists easy interpretation, instead leaving itself open to an expansive and eclectic array of readings, and evoking a broad spectrum of cerebral and emotional responses.



Memorial for John Crews ("The dove descending..." T. S. Eliot), 2008

Glass with human breath

17 x 9 x 27 inches

In this body of work, I capture human breath in sealed glass vessels. I've captured my breath and Rose's. I've captured the breath of the artist Brock Enright. And I produced a memorial for a stranger named John Crews who jumped from his balcony after a fire broke out in his apartment. I was commissioned by the Progressive Corporation to create an artwork in memory of him for the Los Angeles office where he worked. His breath came from an inflated toy, a deer head with antlers, something John Crews had purchased in jest to decorate his office. His colleague was packing John's office and was about to deflate the toy when he remembered that it was John's breath inside and instead chose to preserve it.

A glass vessel is first filled with water. Then, the breath is released into the vessel through a fitting that displaces the water and holds the breath. The vessel is then sealed airtight with silicone. There is a reference to Duchamp's 50 cc of Paris Air in this work, but breath is more precious than air. Air is a source of life, but the expelled carbon dioxide is the source of voice.

The airtight seal of the vessel produces condensation. Depending on the temperature, the inside of the glass will fog over, like warm breath on a glass pane. Like a recording, the vessel reminds you of someone's presence by their absence.

“It took me ten years to figure out what I was doing—and then it came—all of a sudden on a random summer day in 2012 while listening to a song by Paul Westerberg full of sympathetic lyrics about the suicide of the poet Sylvia Plath. Every line of the song resonated, but especially the refrain, “Can you hear her blacks crackle and drag?” That one challenging question provided me with the necessary focal point I had been lacking. What can we understand about another person’s suffering? And what is the value of that understanding both for ourselves and for others? That question has driven my life and work ever since.”



CRACKLE & DRAG

The various bodies of work in Crackle & Drag incorporate a wide range of media including photography, drawing, sculpture, artists' books and cinema. The story they tell is not a linear narrative; it meanders and curves back on itself to explore the variability and reliability of memory and photography, pondering their power to define the past as well as shape the future.



I WANT YOUR BODY, 2012

Bronze

2.5 inches diameter



American Greetings, 2013

Graphite, resin and funerary ash on panel

48 x 60 inches

Like artists Marc Quinn or Janine Antoni who use bodily materials to instill meaning in their work, Ericsson uses a silkscreen process and mixes his mother's funerary ashes into the printing medium. The gesture could be compared with Indonesian tree burials. An organic ritual that gives vitality to human remains so that they'll grow back into the world. The 'tree' Ericsson constructs around his family is elaborate and rich. This is not a tomb or stagnant monument, but rather a dynamic and subversive method of scattering.



***Crackle & Drag Zines*, 2014**

Digital offset

Each zine 5 ¼ x 8 ¼ inches, with page counts between 8-100.

Box dimensions: 11 5/8 x 6 3/8 x 6 inches

Edition 10 + 2 AP

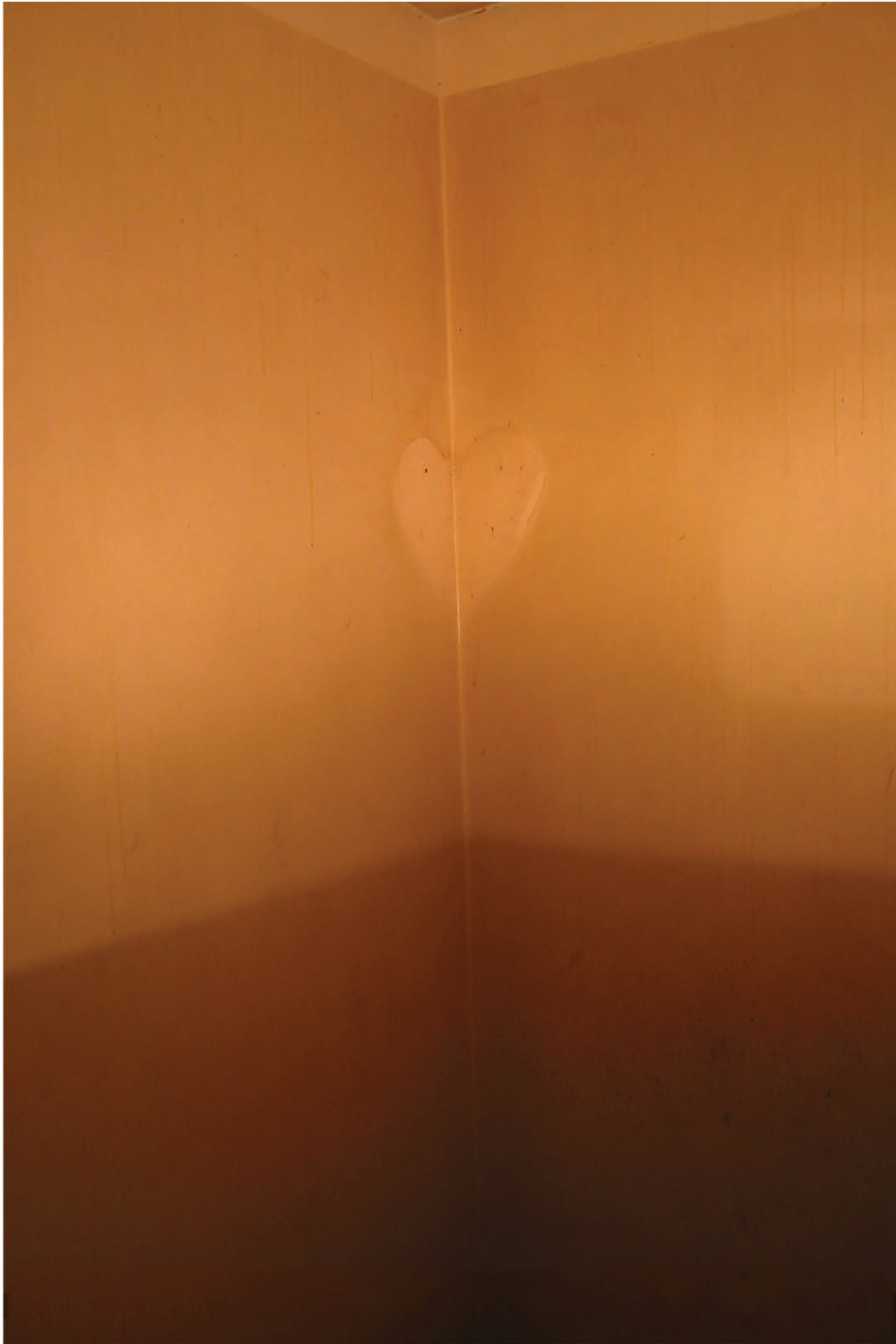
In 150 zines, I construct a history of three generations of midwestern, middleclass Americans with the snapshots and documents they left behind. The zines span the twentieth century, starting with the birth of my mother's father in 1918 (the end of WWI) and finishing in 2003 with the death of my mother. Each zine is meant to be an intimate short film ordered around small cuts of time.



Crackle & Drag, 2015

Installation views

Cleveland Museum of Art/Transformer Station, Cleveland, Ohio



Nicotine (heart), 2015
C-print
60 x 40 inches



Crackle & Drag (film), 2015
HD Video
48 min.

October 28, 1992

HI TOM:

AT LAST I HAVE TIME TO WRITE AND SOMETHING TO TYPE ON IF DNP DOESN'T POP IN.

THIS IS A NUTHOUSE AND I LOATHE IT AS YOU CAN IMAGINE BUT IT'S BETTER THAN NOTHING I THINK.

HOW IS EVERYTHING GOING WITH YOU? IT'S HARD TO CATCH UP AND UNDERSTAND ANYTHING ON OUR LITTLE FIVE MINUTE PHONE CALLS SO LET ME KNOW IN DETAIL WHEN YOU HAVE TIME TO WRITE IF YOU EVER DO--KNOW YOU ARE BUSIER EVEN THAN I AM. OF COURSE, I AM NOT BUSY AT HOME EXCEPT TO CLEAN UP THE HOUSE AND THE CATS ARE GETTING CRAZY--ALL OF THEM. YELLOW MAKES A PILE IN THE SAME SPOT IN MY ROOM EVERY NIGHT--CAN'T GET HER TO STOP. SYLVIE HAS TOTALLY STUNK UP YOUR ROOM, THE GARAGE AND THE ATTIC. GRAY JUST SITS AROUND AND CRIES FOR TUNA--ALL TOTALLY USELESS!! I'M GOING NUTS. AND GRAM'S CAT PROBLEMS ARE JUST AS BAD--CAN YOU IMAGINE--SHE HAS TO SUPERVISE BOOTIE WHEN SHE IS USING THE CAT BOX WHICH SHE ALMOST NEVER DOES SO WHY POTHER.

I AM FED UP WITH CATS AND ALL OTHER TWO LEGGED BEASTIES. I GO TO WORK, COME HOME AT 5:15 AND GET READY FOR BED AND THAT IS MY DAY EVERYDAY INCLUDING WEEKENDS--LESS GO OVER TO GRAM'S FOR LUNCH OR DINNER WHICH I DID TWICE THIS WEEK.

BILL IS DOING WELL WHERE HE IS AND I EXPECT HIM HOME PERMANENTLY ON NOVEMBER 1st. SO OF COURSE UNCLE MIKE IS HAVING HIS USUAL HATEFUL THANKSGIVING WHICH BILL AND I GO TO BECAUSE OF GRAM AND GRANPA SO I AM NOT GOING EITHER. WE ARE GOING TO HAVE IT AT HOME. GOOD GRIEF--DOES THAT MEAN I'LL HAVE TO COOK--HA!!--I CAN BELIEVE ALL THESE BAD THINGS ARE HAPPENING TO ME. THEY DON'T UNDERSTAND NEED BILL TO TAKE CARE OF ME. THEY CAN'T BE EXPECTED TO. CAN YOU SEE YOUR 42 YEAR OLD MOTHER GIVING ME--AGE 46--A BALL--NO WAY IN THIS WORLD--TRAUMA WITH GET GRANDPA WOULD LIKE TO GET HIS HANDS ON THAT ONE THOUGH--HA HA HA--POTTER BUT HE PAYS FOR YOU SO I CAN FORGIVE ALL THINGS--EVEN POTTER'S MURDER.

I AM GETTING VERY UPSET ABOUT THE ELECTION--IT'S LOOKING WORSE FOR CLINT--BUSH AND BETTER FOR EVIL[BUSH & BUDDY] IF "THEY" WIN I'D MOVE TO RUSSIA BUT EVEN IT DOESN'T EXIST ANYMORE. THE WHOLE WORLD HAS GONE TO HELL AND I'M KEEPING STRUGGLING WITH IT.

THE FURNITURE REALLY LOOKS LIKE TRASH NOW AND STINKS BUT I DON'T REALLY CARE WHO KNOWS WHEN I WILL FLIP OUT AND QUIT THIS JOB? I HAD BETTER NOT INCREASE MY BILLS. GRANDPA IS SCREAMING FOR HIS RENT PLUS HIS LOAN FOR CAR REPAIRS SO I HAD BETTER GET PAID THIS FRIDAY OR LEAVE TOWN. HAVE YOU GOT ROOM FOR ME? I CAN SLEEP ON THE CEILING--A REAL MAGICIAN.

WELL--I FINALLY FILLED UP A PAGE -- WHAT A SCREAM I AM!!!! I LOVE YOU TOTALLY ALL THE TIME AND ALWAYS WILL.

*Love Mom & She
"Stinkas"*

Letter, October 28, 1992, 2015

Graphite, resin and funerary ash on dyed muslin

84 x 60 inches



Jeanne, 2016

Graphite, resin and funerary ash on muslin
84 x 60 inches



I Was Born To Bring You Into This World, 2017

Installation views

Everson Museum of Art, Syracuse, New York



Urns, 2017

Raku fired ceramics with bone fragments

Dimensions variable

The ashes of family members are literally an integral component of artist TR Ericsson's work—he mixes the ashes with different mediums when screen-printing. As part of his current exhibition *I Was Born To Bring You Into This World* at the Everson, the artist worked with local ceramist and Syracuse University professor Margie Hughto and her ceramics student Kwan Jeong to design, throw, glaze, and fire several vessels inspired by the urns that house the funerary ashes of his mother, grandmother, and grandfather. Ericsson never felt satisfied with the original urns as the final containers for his loved ones' ashes, so designing these vessels was an opportunity to reimagine a more appropriate resting place.



Susie, 2017
Photogram
20 x 14 inches

A photogram of my daughter, age 9, it's really nothing more than her shadow, but a white, light filled shadow, rather than dark.

Signet Classic

On one level, *An American Tragedy* is the story of the corruption and destruction of one man, Clyde Griffiths, who forfeits his life in desperate pursuit of success. On a deeper, more profound level, however, the novel represents a massive portrayal of the society whose values both shape Clyde's tawdry ambitions and seal his fate: it is an unsurpassed depiction of the harsh realities of American life and of the dark side of the American Dream. Extraordinary in scope and power, and in its sense of wholesale human waste, unceasing in its rich compassion, *An American Tragedy* stands as the greatest of American novels. In the words of Henry James, it is "one of the very best of the very best."



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THEODORE DREISER

AN AMERICAN TRAGEDY

American Tragedy, 2017

Graphite, resin and funerary ash on muslin
38 x 50 inches



I LOVE YOU TOTALLY ALL THE TIME AND ALWAYS WILL, 2018

Bronze with steel armatures

Each box 4" x 4" x 8'

overall 8' x 5' x 5'

Engraved with three of my mother's letters this large-scale outdoor bronze sculpture, made for a private collection in Northeast Ohio, includes works by Richard Serra, Sol Lewitt, Roxy Paine, Ai Wei Wei, and Andy Goldsworthy.

MR. THOMAS R. ERICSSON
c/o 286 West End Avenue
No. 1-G
New York, NY 10023

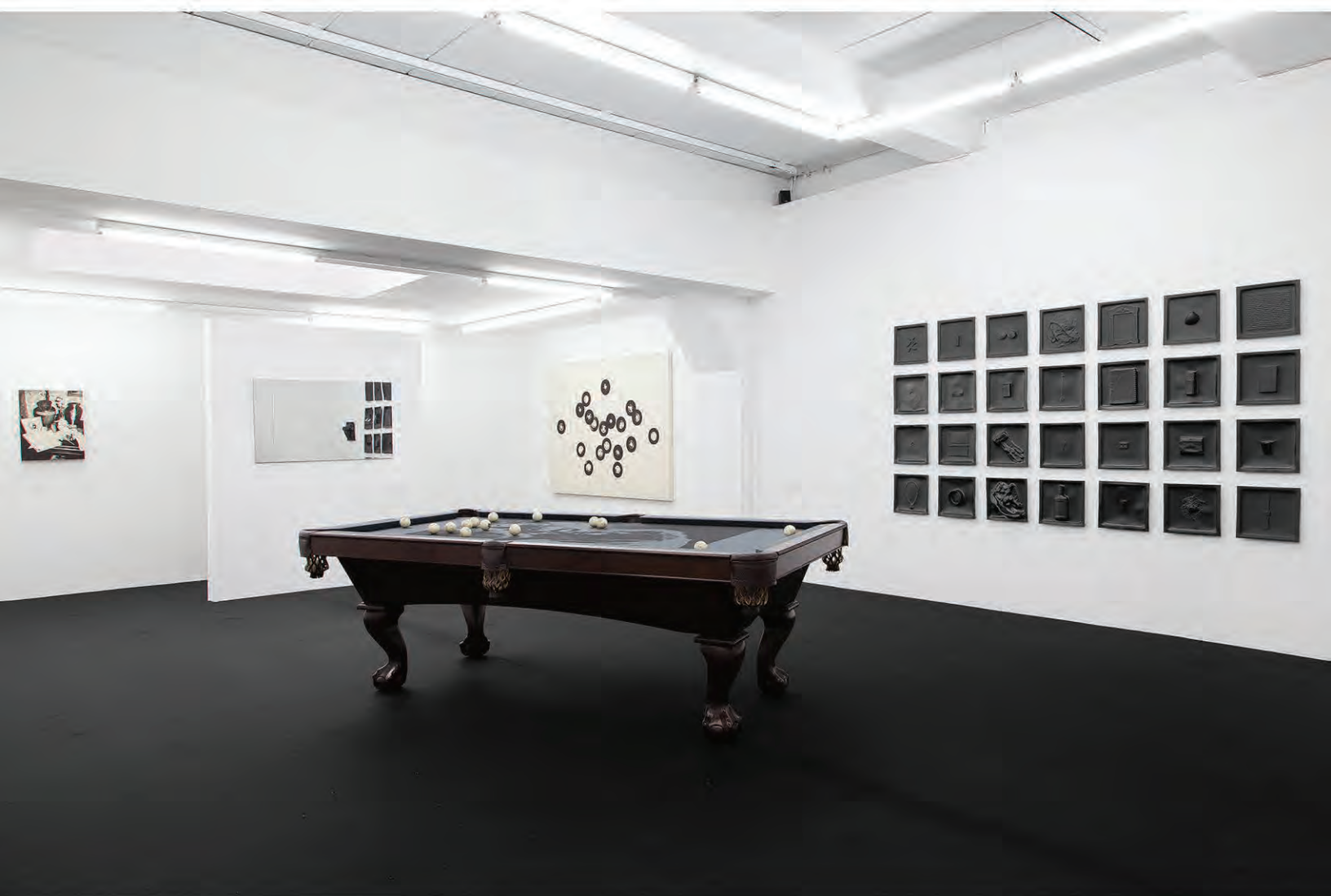
Dear Son:

I am typing this letter, and probably wouldn't be able to read my own handwriting. I have included your address because I don't know it. I already have your telephone number.

As I told you before, those letters you wrote. I bet Uncle Mike was surprised to get one. Louis is going to court tomorrow.

Louis is having his usual fight with the girl he is so nuts about, Debbie (the addict,) who has disappeared. I have called and left messages. He can't find her. He has to go to Court tomorrow, and Louis was paid Gurley \$500.00 to defend her, which is a dummy, she takes off. Of course, all this makes Louis very happy because he is miserable over some woman.

This place is going to drive me crazy. I have no secretary and Loving is using me every day so



Industrail Poems, 2018

Installation view

Harlan Levey Projects, Brussels, Belgium

On August 14th, 2003 the northeastern and midwestern United States and parts of Ontario, Canada went dark during the second most widespread blackout in history. Tom (TR) Ericsson was at a pool hall in Manhattan just south of Union Square on Fourth Avenue. It was the day before his 31st birthday and a little over two months after the death of his mother. The source of the electrical failure was traced back to a generating plant in Eastlake, Ohio a few short miles from the house where his mother used to live.

"It just doesn't end, as anyone knows who's gone through these things, you don't just get over it, and when you accept that, this thing ticking inside you, and the fact that it's not going anywhere, something else happens, it changes, you change, things around you change, her death, like her, was filled with life, I don't ask why anymore, I don't ask questions I can't answer, or think thoughts that can't be thought, I don't say what can't be said. But what can't be said can still in some ways be shown."

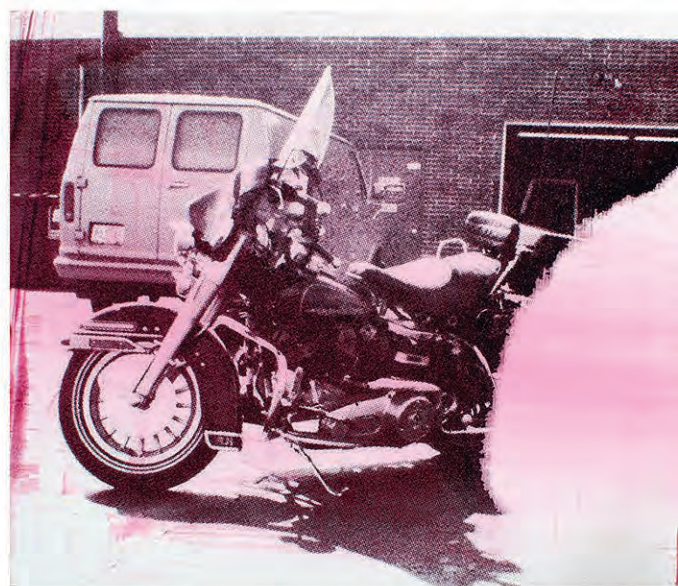
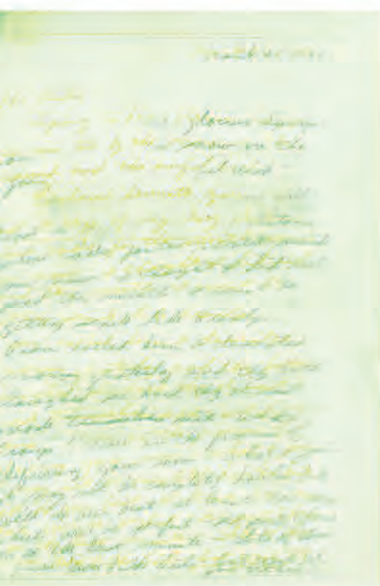


Can you hear her blacks crackle and drag? (detail), 2018

Vacuum formed black polystyrene

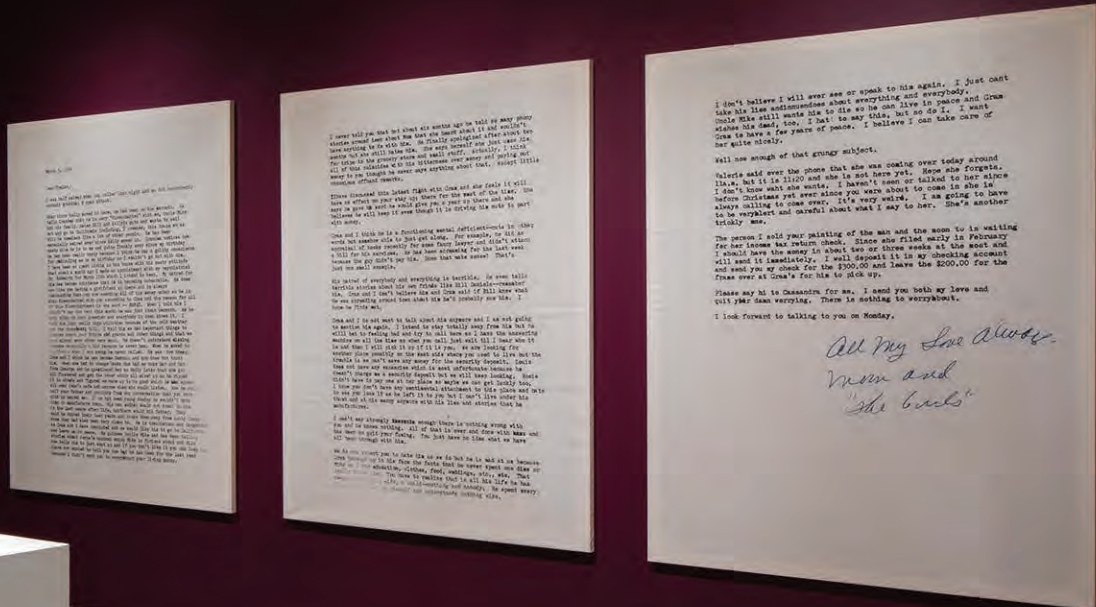
29 panels: each 30.5 x 30.5 cm, 12 x 12 in

With direct reference to Marcel Broodthaers, "Can you hear her blacks crackle and drag?" is composed of 29 vacuum formed 'signs'. These were the things of Susan Robinson. They were the things surrounding her when she died, the things she left behind. They represent her life in Ohio nearly 500 miles from her son, her stillness, mementos, addictions; alcohol, pills, cigarettes, a notebook, a key to the island she'd built for herself, the sea within and without, objects that build a home from within in the way Broodthaers wrote about mussels. You build a home that grows out of you, but always with a painful awareness of the world outside.



Cocktail Paintings, 2019

Powdered paint pigment, resin and alcoholic cocktail on gessoed panel
Various sizes



Letter, March 3, 1994, 2019

Graphite, resin and funerary ash on muslin
3 panels each 78 x 60 inches

TR Ericsson has been living and working in New York for more than 20 years. Ericsson has amassed an archive over time, which includes various objects from his family and loved ones. Most of his recent work has derived from the study of this archive. In particular, he has focused on his mother's complex story - narrated in hundreds of letters to the artist in which she reflected on gender violence, emotional abuse, mental health, and addiction. After navigating an inhospitable world, she ultimately took her own life in 2003. While working with the Frederick Douglass archives from the Walter and Linda Evans Collection, Ericsson was interested in the role of Anna Murray Douglass, Douglass' first wife, as someone who both emotionally and economically provided a platform for Douglass. Moreover, the opaque family dynamics surrounding the death of Douglass' younger daughter Annie, who died in Rochester, New York in 1860, inspired the artist to go back to one of the most troubling letters that his mother ever sent. By being completely cut-open with his own story, the artist thinks about family bonds and the central, often erased, role of mothers whose generosity is powerful enough to enable and allow conditions for others to thrive.



***Bride*, 2019**
Nicotine on panel
60 x 48 inches

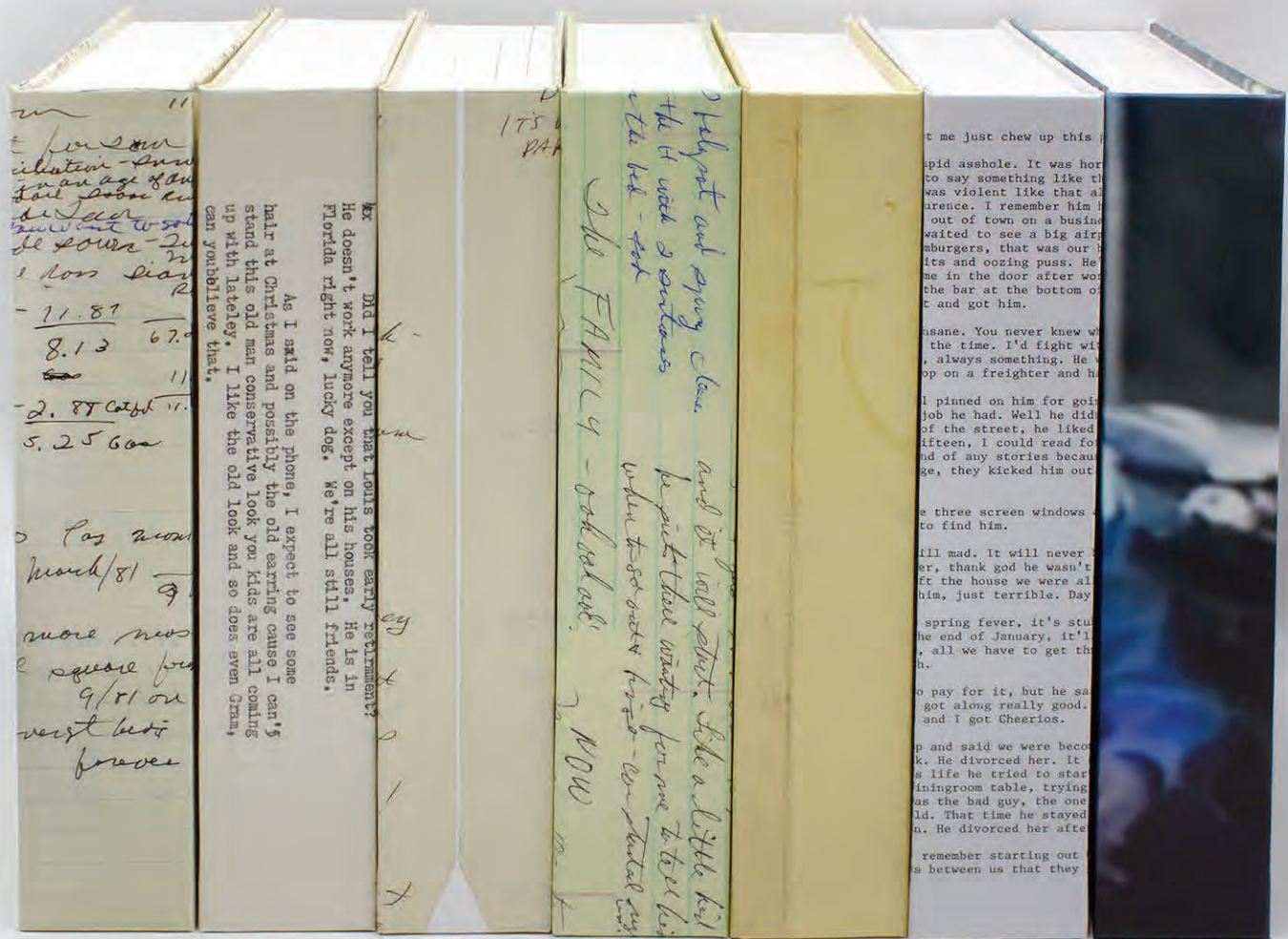
In 2022, *Bride* was selected as a finalist of the Smithsonian National Portrait Gallery's sixth triennial Outwin Boochever American Portrait Competition. The accompanying exhibition will travel the US in 2023/24 and be shown at the Orlando Museum of Art (Orlando, US), The Ackland Art Museum (Chapel Hill, US), Michele and Donald D'Amour Museum of Fine Arts (Springfield, US), and the Grand Rapids Art Museum (Grand Rapids, US).



California Sky, (1963), 2020/21

Vodka, resin and metallic silkscreen ink on cradled gessoed panel
60 x 84 inches

This work builds on Ericsson's 2019 series of Cocktail Paintings, which throw alcohol, time, people, places, fortunes and misfortunes into the mix. Complex to prepare, sloppy to make, they're equal parts hope, hopelessness, romance and despair with references to the good, the golden and the hidden costs of an empty bottle. The work is a literal cocktail of ingredients, while the drinks relate to the images in time or by the obscure memories the image or the cocktails trigger. The source images are amateur snapshots held onto or inherited over a period of many years, they're taken by friends or family from as far back as the 1930s and into the 2000s.



***All My Love Always No Matter What*, 2021**

Digital Offset

The box set contains seven volumes housed in a plexi slipcase

Overall Box Dimensions

31.1 x 38.1 x 26 cm

12 1/4 x 15 x 10 1/4 in

Each book is 110 pages, 8 1/4 x 10 1/4 x 2 inches

Edition of 3 plus 2 AP

All My Love Always No Matter What is a seven-volume book collection of letters written by the artist's mother, Sue, to her only son, Tom (TR Ericsson). It took nearly twenty years and numerous other projects for the artist to finally gather this material into a singular work.



Sad Young Man on a Train, 2022

Oil on canvas

Dimensions variable

Installation view from the exhibition Tom and Sue at Harlan Levey Projects, Brussels, Belgium

Sad Young Man on a Train consists of 107 oil paintings, painted by TR Ericsson between 1992 and 2002. Though each painting was made at a different time and under different circumstances, the hundred plus paintings are now to be considered as a single work of art, which will potentially be broken up again.

The title of the work, Sad Young Man on a Train, is taken from Marcel Duchamp's 1911-12 painting which he identified as a self-portrait.



Tom and Sue, 2022

Graphite, resin, funerary ash, alcohol, cigarette burns on raw Belgian linen
76 x 94 inches

"As I gaze with fascination at the images of the Pillars of Creation taken with the James Webb telescope and try to imagine how something as wonderful as a star could arise from these erratic clouds of gas and dust, my mind drifts to the exhibition Tom and Sue from TR Ericsson at Harlan Levey Projects. I am thinking of the works on canvas where the artist reproduced letters, family photos and notes from his mother Sue using a mixture of her own ash, alcohol, nicotine, graphite and resin. "From dust you were born, and to dust you shall return," the biblical saying confronting man with his transience, was nowhere more penetrating and tangible than here."

—HART Magazine

...a day down in traffic take a bullet anything. without a thought, "you know I would"

Honey, you don't know what love is. I was born to bring you into this world. My only purpose in this life was to bring you into this world. I was made for you, just you, everything else has been a mistake, except you.

c. 2004

bles are all walking ahead of me, each problem is a human forming a small crowd gathered ahead of m and walking away me. Looking at them all I feel weary, exhausted, my ers slump and I hang my head down, when I lok down I see ar bill on the ground and I pick it up. Looking ahead a little a 5 dollar bill then a ten and a twenty, the money is g off the crowd of figures, all the troubles are leaving s trail of money to pick up and take for myself

Continental

Continental

Continental
 ERICKSON, THOMAS
 ERICKSON, THOMAS
 NEW YORK
 CO 462 T 16A1234
 16A NO

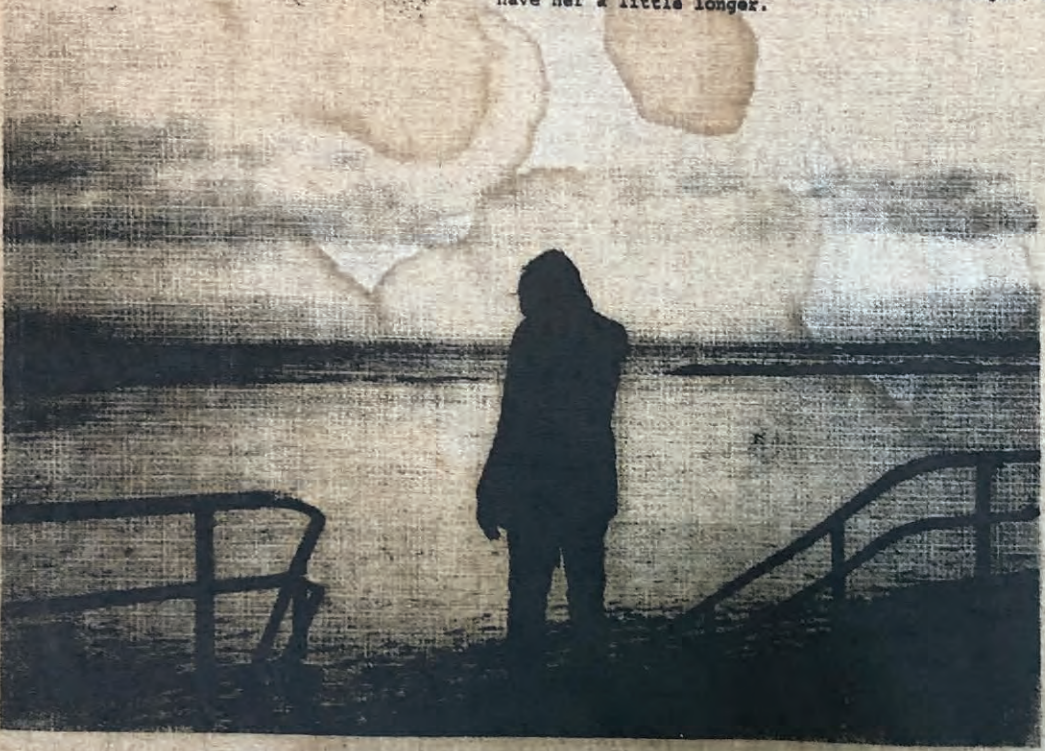


NOT CALD WITH Dream (c. 2003/04)

Can U hear the birds
 I can, can U hear the b
 UR so lucky, UR so luck

I'm visiting a musician friend of mine and starting thinking about M, past trips home to visit her, I recall having seen her recently but I know it can't be, shes been dead a long time, I start to realize that all the visits home with her before her death never really happened, she'd been creating these illusions for years where I visited with her all the time when in fact she'd been dead all along and all the memories we'd accumulated during those imagined visits were her gift to me. She knew I couldn't stand losing her so early so she made up these illusions so that we could go on a little longer, so I could have her a little longer.

16/1 Jan
 and no
 I feel
 your no
 + Pina
 on your
 with
 to lea
 solitude
 the low
 need m
 the w
 but a
 walk a
 it will
 forever
 go back
 by
 everyone
 say I
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 anyth
 I feel
 I don't
 don't see
 I love
 little



Honey, you don't know what love is. I was born to bring you into this world. My only purpose in this life was to bring you into this world. I was made for you, just you, everything else has been a mistake, except you.

August 18, 1980
 Dear Tommy & Lisa

Tom and Sue, 2022
 Graphite, resin, ruperary ash, alcohol, cigarette burns on raw Belgian linen
 76 x 94 inches

small enough picture to send for the new wallet. As I told Lisa, I think, the picture from your last visit with turned out great and

Dear Tommy,
 Perhaps you will enjoy this back a poor present at best for my Gleis but, perhaps not.
 all my love
 always, no
 matter what,
 Mom
 12/21/92



...the public culture and have attended Indiana University. He began his writing career as a newspaperman, working in Chicago, St. Louis, and Washington. In 1939 he was appointed editor-in-chief of the *New York Times*. In 1940 he moved to New York City. In 1941 he was appointed editor-in-chief of the *New York Times*. In 1942 he was appointed editor-in-chief of the *New York Times*. In 1943 he was appointed editor-in-chief of the *New York Times*. In 1944 he was appointed editor-in-chief of the *New York Times*. In 1945 he was appointed editor-in-chief of the *New York Times*. In 1946 he was appointed editor-in-chief of the *New York Times*. In 1947 he was appointed editor-in-chief of the *New York Times*. In 1948 he was appointed editor-in-chief of the *New York Times*. In 1949 he was appointed editor-in-chief of the *New York Times*. In 1950 he was appointed editor-in-chief of the *New York Times*. In 1951 he was appointed editor-in-chief of the *New York Times*. 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Angel of the Morning, 2021/22
Oil on linen
78 x 60 inches



***Forever in Blue Jeans*, 2023**
Oil, pencil and vintage band-aid on canvas
67 x 82 inches

TUESDAY, SEP 19TH

Hi TOM,

WELL, THE WEEK REALLY
STARTED WITH A BANG!
GOOD OLD BISHOP--I LEFT
WORK AT HIS HANGOUT THAT I
NEARLY QUIT THAT CRUMMY JOB.
SO HE BOSS OVER MONDAY
MORNING WITH A REAL BOTTLE
OF VODKA TO CELEBRATE.

WELL, YOU KNOW THE REST
OF THE STORY--WE GOT
FISHED! KILL CAME HOME
FOR LUNCH & NALLY RICKIARIS
CALLED. HE CALLED THE PHONE
& SHE TOLD HIM I DINT DO
ANY WORK AT WORK WHICH
IS WHY THEYRE NOT PAYING
ME, PLUS SHE CANT FIND A
FILE, HE TALK HER TO GO
FUCK HERSELF & HUNG UP.

THEN GRANTY CALLED &
LIKE AN IDIOT I ANSWER THE
PHONE. COURSE HE KNOWS
IM SHARPER SO HE TELLS
GRANTY & NOW SHE'S NOT SPEAKING.

BEFORE ALL THIS HAPPENED,
HOWEVER & WHILE SOBER, I DID
CALL THE JUSTICE DEPT. AGAIN--TOLD
THEM I HAVNT GET PAID YET SO THEY
CALLED PATTERSON WHO, OF COURSE,
WOULD CALL THEM BACK SO NOW
THEYRE WAITING HIM A LETTER.

THEY TOLD ME IT WAS
DEFINITELY A VIOLATION OF FEDERAL
LAW & THEY'LL GET IT.

THEN I FIND OUT
YOUR AUNT "GOOD OLD CATHY"
WENT IN & HELPED THEM YESTERDAY
I AM FURIOUS! I CALLED HER TODAY
& SHE INSISTS I GO BACK--SHE'S
MAKING ME CRAZY! I TOLD HER
DINT TO HELP THEM ANYMORE &
SHE PROMISED SHE WOULD STOP IF
THAT'S WHAT I REALLY WANTED--
IF SHE GOES BACK THERE, I'LL
KILL HER!! WHAT A FEAR!!

AND I CANT FILE A
COMPLAINT BECAUSE I WILL LOSE
MY PERSONAL INJURY CASE--
SO EVERYTHING IS IN A BIG MESS!!

AS SOON AS I GET MY
CHECK I WILL DEPOSIT IT &
MAIL YOU MY CHECK. I HAVEN'T
GOTTEN YOUR CHECK YET. NOW IT
COMES TODAY--I SURE WROTE IT
THAT IS REALLY GOOD NEWS
ABOUT THE "9". I'M SURE
THEY'LL TAKE YOU.

AS SOON AS I GET YOUR
CHECK I WILL SEND AWAY FOR MY
LICENSE.

CAN WE COME & LIVE
WITH YOU--Haha! GRANTY IS MAKING
ME NUTS! EVER SINCE I QUIT,

HE'S BEEN A WRECK.

SO ANYWAY, I AM GOING TO
SITE THE KILLER AND GO DOWNTOWN--
THE PAY IS MID-80'S AND ALL
BENEFITS & BONUSES. I SURE HOPE
THEY TAKE ME!! THEN I WILL
BUY A NEW TOYOTA & SAVE THIS ONE
FOR YOU OR I MAY HAVE TO
PUT AN INTER LOCK ON IT FOR
GILL UNTIL OCT, 1993 WHEN HE
GETS A LICENSE. I AM SERIOUSLY
CONSIDERING MOVING TO CALIF
WOULD BUT IT'S HARD TO FIND A
PLACE TO TAKE CARS WHICH I
NOW HAVE 6 SE & SYLVIA IS
STILL BEING ADP!

I'M LOVING IT!
WHAT'S NEW--I'LL WRITE
AGAIN SOON!

ALL MY LOVE,

MARK & GELON &

PAUL & JANE

SYLVIA & SAMANTHA

WELL THE WEEK REALLY STARTED WITH A BANG (SEPTEMBER 17, 1991, 2023

Silkscreen ink, colored pencil and funerary ash on dyed muslin

3 panels, each panel 84 x 52 inches



WELL THE WEEK REALLY STARTED WITH A BANG (SEPTEMBER 17, 1991

Installation view, TOTA, 2023, NYC



***The Fireplace*, 2023**
Oil on canvas
78 x 100 inches



"What a scream I am", MAY 72, 2023

Oil on canvas

10 x 8 inches



57 YEARS, 2023 (ongoing)
 Oil on canvas
 57 individual works each 10 x 8 inches



57 YEARS (b-side)



The clock and the mirror, 2024

Oil on canvas

78 x 100 inches



***Pineway Trails*, 2024**

Nicotine, alcoholic cocktail and metallic gold silkscreen ink on canvas
60 x 42 inches



T.R. ERICSSON (b. 1972 USA)

Pineway Trails, 2024

Nicotine, alcoholic cocktail and metallic gold silkscreen ink on canvas
60 x 42 inches, 152.4 x 106.6 cm

A father and daughter (early 70s) at Pineway Trails, a small lake and summer getaway in Ohio where we used to go to swim. I see my slim mother leaning against my grandfather's girth. I see his weird towel skirt, the blurry swimmers, a long dock and ripples of sunlit agitated water. Like anyone else would, what I see is a nice, fun filled, summer day.

My mother and grandfather had a complicated relationship. His wrongness scarred her life, there's no question about that, and her wrongness troubled him but wasn't scarring. He always had the upper hand. In being unable to free herself from him she was the big loser. There was love on both sides and certainty a steadfast loyalty, which is what I really mean when I say the relationship was complicated. Hanging in there with people is nothing if not complex.

In one of the telephone recordings I made of her before she died I asked her about her father—himself recently deceased. I asked her what he was like. *A tyrant*. I pressed her, okay, but what else? *An abusive tyrant*. Knowing her I laughed and I pressed again and she relented—a little. *Well he could be a lot of fun, horsing around with the kids, but that's only because he had a crush on one or more of the girls, he liked young girls, so that's the only reason, I realize now that I'm older, that's the only reason he messed around with us.*

Her resentment was real and unrelenting and I have no doubt justified.

But why should I spoil such a nice day by highlighting and foregrounding these very personal and hidden traumas from a generation ago? Why expose what isn't there in that pleasant moment? I'm not sure I even know why exactly I do this all the time. I do know that I'm tired of lies and surface-only reflections. Where do they get us? I look at these old photographs and see the smiling faces and I know they will be forgotten and the same things that tormented them will torment others and as well will be forgotten.

What is a photograph? You can hold it in **your hand** but the image is lost to time. Photographs offer us some **tangible proof** of something. But proof of what exactly? I should be able to say **something about** what I'm doing here

it's just that summarizing statements tend to close a door that I work hard to keep open. Questions drive me further than answers do. To me there's a real value in seeking out and revealing the complexities embedded in these seemingly banal snapshot images and seeing how far down the rabbit hole I can go. My mother once said about death *It's so final* and I would add that it's maddeningly simple too. Everything is just gone. Piling complexity upon complexity seems to bring something back.

This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe that keeps piling ruin upon ruin and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress. — Walter Benjamin

I offer up this work, all of my work, in a **spirit of redemption** rather than compounded pain. What **might** be gained from **fixing one's gaze** toward what has, ostensibly, already happened and is **finished**? All of our lives are an accumulation of diverted possibilities, dreams, hopes, etc, which, when left unexamined, produce a future of incalculable dysfunction and violence. I think that's why I'm willing to spoil the sunny day because as James Baldwin poignantly observed *Not everything that is faced can be changed, but nothing can be changed until it is faced.*



Actual size and dimensions of the original photograph.

This work was made in Painesville, OH and Brooklyn, NY and exhibited at OFFSCREEN in Paris, France; in October 2024.

TR Ericsson

b. 1972

Lives and works in Brooklyn, NY and Painesville, OH

EDUCATION

1991-95 The Art Student's League of New York, New York, NY

National Academy of Design, New York, NY

1990-91 The Cleveland Institute of Art, Cleveland, OH

SOLO EXHIBITIONS

2023 *Letters from Home*, TOTAH, New York, NY

2022 *Tom and Sue*, Harlan Levey Projects 1080, Brussels, Belgium

2022 ARCO Madrid, solo presentation with Harlan Levey Projects, Madrid, Spain

2021 *Pale Fires*, TOTAH, New York, NY

2020 *Put the Garbage Out*, The Garage, New York, NY

2019 *Blue*, SHAHEEN modern and contemporary art, Cleveland, OH

2018 *Industrial Poems - Poèmes Industriels*, Harlan Levey Projects, Brussels, Belgium

2017 *Cinders*, Albertz Benda, New York, NY

2017 *I Was Born To Bring You Into This World*, Everson Museum of Art, Syracuse, NY

2017 *Jeanne*, The Print Center, Philadelphia, PA

2017 *Lucifer's Kiss: Photograms by TR Ericsson*, Institute of Fine Arts, New York, NY

2015 *All My Love Always No Matter What*, Harlan Levey Projects, Brussels, Belgium

2015 *TR Ericsson: Crackle & Drag*, Cleveland Museum of Art/Transformer Station, Cleveland, OH

2014 *Crackle & Drag: Film Index*, Burlington City Arts, Burlington, VT

2013 *Photographs, Paintings and Objects for Film*, SHAHEEN modern and contemporary art, Cleveland, OH

2011 *Nicotine*, SHAHEEN Modern and Contemporary Art, Cleveland, OH

2011 *SHOT 44*, Kunsthalle Marcel Duchamp, Cully, Switzerland

2011 *Étant donnés 2°*, Francis M. Naumann Fine Art, New York, NY

2010 *Etant Donnes*, SHAHEEN modern and contemporary art, Cleveland, OH

2008 *Nicotine Dream*, Paul Kasmin Gallery, New York, NY

2008 *Narcissus*, SHAHEEN modern and contemporary art, Cleveland, OH

2008 *Thanksgiving*, The Sculpture Center, Cleveland, OH

2007 *As if life isn't hard enough they have to tear out your flowers*, Heidi Cho Gallery, New York, NY

2005 *The Year of the Motorcycle*, Progressive Art Collection, Cleveland, OH

2005 *I'm still waiting for you...*, Arts Collinwood, Collinwood, OH

2003 *Angste*, Cleveland Public Art, Cleveland, OH

GROUP EXHIBITIONS

2023 *Between Two Blues. Moved.*, BLUEPROJECT FOUNDATION, Barcelona, Spain

Black & White & Red/Read All Over, SHAHEEN modern and contemporary art, Cleveland, OH

Les Marcel Collection R. Patt, La Botanique, Brussels, Belgium

The Outwin 2022: American Portraiture Today, Ackland Art Museum, The University of North Carolina at Chapel, Chapel Hill, NC

The Outwin 2022: American Portraiture Today, Orlando Museum of Art, Orlando, FL

ARCO Madrid, Harlan Levey Projects, Madrid, Spain

- 2022 All I Want for Christmas, organized by we invite, a platform led by Joachim Coucke and Roxane Baeyens, Gallery Vynckier, Waregem, Belgium
 TWO x TWO for AIDS and Art Auction, Dallas, TX
 Local to Global: Zygote Press Artists in Residence 1999-2022, curated by Liz Maugans and Ben Levy, University of Akron, Atrium Gallery, Akron, OH
 TRIANGLE KNOKKE, organized by Harlan Levey Projects, Waldburger Wouters and Louis Buysse, Knokke, Belgium
 The Outwin 2022: American Portraiture Today, The Smithsonian National Portrait Gallery, Washington D.C.
 A Place for the Affections: Dwelling in Anguish (Torment) and Love, Harlan Levey Projects, Co-Curated with DJ Hellerman, Brussels, Belgium
 Forever is Composed of Nows, Everson Museum of Art, Syracuse, NY
- 2021 Out of Time, Marlborough Gallery, New York, NY
- 2020 Call and Response, A project of Melissa McGill Studio
The Shadow, TOTAH, New York, NY
Depicting Duchamp, Francis Naumann Fine Art, New York, NY
Frederick Douglass: Embers of Freedom, SCAD Museum of Art, Savannah, Georgia
- 2019 Untitled, Miami Beach, Harlan Levey Projects, Miami, FI
Earth Piece, Everson Museum of Art, Syracuse, NY
Yoko Ono: Remembering the Future, Water Event, Everson Museum of Art, Syracuse, NY
 Art Brussels, Harlan Levey Projects, Brussels, Belgium
 Dallas Art Fair, Harlan Levey Projects, Dallas, TX
America Will Be!: Surveying the Contemporary Landscape, Dallas Museum of Art, Dallas, TX
Hummingbird, Marguerite Hoffman Collection, Dallas, TX
Recent Acquisitions, 2015-2018, Everson Museum of Art, Syracuse, NY
- 2018 *Polarities*, TOTAH, New York, NY
 Over Land Art Book Fair, Winooski, VT
 Art Brussels, Harlan Levey Projects, Brussels, Belgium
 Dallas Art Fair, Harlan Levey Projects, Dallas, TX
 Anton Kern x Harlan Levey Projects, pop up exhibition, The Centrum, Dallas, TX
- 2017 Untitled, Miami Beach, Harlan Levey Projects, Miami, FI
 Detroit Art Book Fair, Overnight Projects, Detroit, MI
 EXPO CHICAGO: EXPOSURE, Harlan Levey Projects, Chicago, IL
 We Invite, Antwerp Art Weekend, Harlan Levey Projects, Antwerp, Belgium
 Philadelphia Art Book Fair, Philadelphia Photo Arts Center & The Print Center, Philadelphia, PA
 Dallas Art Fair, Harlan Levey Projects, Dallas, TX
Family, Akron Art Museum, Akron, OH
- 2016 *Residual Historical Haunting*, Johannes Vogt Gallery, New York, NY
 Paris Photo-Apture Foundation PhotoBook Awards 2015 Exhibition, Landskrona Foto Festival, Landskrona, Sweden
Imprints, Harlan Levey Projects, Brussels, Belgium
 Paris Photo-Apture Foundation PhotoBook Awards 2015 Exhibition, LOOK 3 Festival of the Photograph, Focus on Photobooks, JAAHC, Charlottesville, Virginia
 Paris Photo-Apture Foundation PhotoBook Awards 2015 Exhibition, 15th International Festival of Photography in Łódź, Fotofestiwal 2016, Poland
 Paris Photo-Apture Foundation PhotoBook Awards 2015 Exhibition, Self-Publish Riga Photomonth, Latvia
 Paris Photo-Apture Foundation PhotoBook Awards 2015 Exhibition, Scotiabank

- CONTACT Photography Festival, Toronto
 Art Brussels, Harlan Levey Projects, Brussels, Belgium
 Dallas Art Fair, Harlan Levey Projects, Dallas, TX
 Philadelphia Art Book Fair, presented by Philadelphia Photo Arts Center & The Print Center, Philadelphia, PA
 Paris Photo-Apture Foundation PhotoBook Awards 2015 Exhibition, Huis Marseille, Amsterdam
 Paris Photo-Apture Foundation PhotoBook Awards 2015 Exhibition, Apture Foundation, New York, NY
New Acquisitions, Ikon Ltd. Contemporary Art, Santa Monica, CA
- 2015 Paris Photo-Apture Foundation PhotoBook Awards 2015 Exhibition, Paris Photo, Grand Palais, Paris, France
 Paris Photo, Robert Koch Gallery, Paris, France
 EXPO CHICAGO, Robert Koch Gallery, Chicago, IL
Past & Present, Francis M. Naumann Fine Art, New York, NY
 NOADA Art Exposition, SHAHEEN modern and contemporary art, Cleveland, OH
 Art Brussels, Harlan Levey Projects, Brussels, Belgium
 Dallas Art Fair, Harlan Levey Projects, Dallas, TX
Words Matter, Robert Koch Gallery, San Francisco, CA
Every day I'm..., Harlan Levey Projects, Brussels, Belgium
 LA Art Book Fair, The Geffen Contemporary at MOCA, Los Angeles
- 2014 Paris Photo, Robert Koch Gallery, Paris, France
 The NY Art Book Fair, Secret Behavior, MoMA PS1, Long Island City, Queens, NY
 EXPO CHICAGO, Robert Koch Gallery, Chicago, IL
The Big Show, Zygote Press, Cleveland, OH
Dirge: Reflections on [Life and] Death, MOCA Cleveland, Cleveland, OH
 NOADA Art Exposition, SHAHEEN modern and contemporary art, Cleveland, OH
- 2013 *A Different Kind of Order*, The ICP Triennial, Artist Book Installation, International Center of Photography, New York, NY
Where I'm Calling From, curated by Todd Hido, Transformer Station, Cleveland, OH
 NOADA Art Exposition, SHAHEEN modern and contemporary art, Cleveland, OH
 The Armory Show, Francis M. Naumann Fine Art, New York, NY
A Family Affair: Selections from the Progressive Art Collection, Colorado Springs Fine Arts Center Museum, Colorado Springs, CO
Light of Day, Transformer Station, Cleveland Museum of Art, Cleveland, OH
Marcel Duchamp's Nude Descending a Staircase: An Homage, Francis M. Naumann Fine Art, New York, NY
Graphite, Indianapolis Museum of Art, Indianapolis, IN
- 2012 *DIY: Photographers & Books*, Cleveland Museum of Art, Cleveland, OH
 Art Miami, SHAHEEN modern and contemporary art, Miami, FL
 NOADA Art Exposition, SHAHEEN modern and contemporary art, Cleveland, OH
Earth: Language and Symbols, Cara and Cabezas Contemporary, Kansas City, MO
- 2011 *Practice to Deceive: Smoke and Mirrors in Fashion, Fine art and Film*, Shop Show studio, London, UK
New Work, Francis Naumann Fine Art, New York, NY
 ABC Artists' Books Cooperative, Printed Matter, New York, NY
Piece of Mind, Elga Wimmer PCC, New York, NY
 Dallas Art Fair, Shaheen modern and contemporary art, Dallas, TX
Facsimile, Girl's Club, Ft. Lauderdale, FL

- 2010 Art Basel Miami, Francis M. Naumann Fine Art, Miami, FI
 The NY Art Book Fair, Iconoclast Editions, MoMA PS1, Long Island City, Queens, NY
TRANSPARENT TRANSLUCENT, Flash Space, Lawrence, KS
Detour, SPACES, Cleveland, OH
Printed Matter Distribution Program, Printed Matter, Inc., New York, NY
Recent Acquisitions, Ikon Ltd. Fine Art, Santa Monica, CA
Eyelevel Resheving Initiative Four, EyeLevel Gallery, Halifax, Nova Scotia
- 2009 *My Gay Uncle*, Kate Werble Gallery, New York, NY
On Paper, SHAHEEN Modern and Contemporary Art, Cleveland, OH
 The NY Art Book Fair, Iconoclast Editions, MoMA P.S.1, Long Island City, Queens, NY
balM White Show, Signs of Life Gallery, Lawrence, KA
On Paper, William Shearburn Gallery, Santa Fe, NM
- 2008 The NY Art Book Fair, Iconoclast Editions, Phillips De Pury & Company, New York, NY
 Frieze Art Fair, Regents Park, Paul Kasmin Gallery, London, UK
Contemporary Journals: More than meets the eye., Ingalls Library and Archives,
 The Cleveland Museum of Art, Cleveland, OH
A Photographic Perspective, Heidi Cho Gallery, New York, NY
- 2007 Aqua Art Miami, Aqua Hotel, Ashley Gallery/Heidi Cho Gallery, Miami, FL
Andy Warhol: Factory Now, Kasia Key Art Projects, Chicago, IL
 MACO, México Arte Contemporáneo Art Fair, Ashley Gallery, DF, Mexico
 Red Dot Art Fair, Ashley Gallery, New York, NY
- 2006 Featured artist at Scope Miami, Ashley Gallery, Miami, FL
 7th International Toronto International Art Fair, Art Toronto, Ashley Gallery, Toronto, Canada
- 2004 *Pedestrian*, Bronx River Art Center, Bronx, NY

SELECTED COLLECTIONS

Agnes Gund Collection, New York, NY
 Akron Museum of Art, Akron, OH
 Beinecke Rare Book & Manuscript Library, Yale University, New Haven, CT
 Fred and Laura Ruth Bidwell Photography Collection, Peninsula, OH
 Brooklyn Academy of Music, Brooklyn, NY
 Cleveland Clinic Foundation, Cleveland, OH
 Cleveland Institute of Art Library, Cleveland, OH
 Cleveland Museum of Art, Cleveland, OH
 Dallas Museum of Art, Dallas, TX
 Eaton Center Collection, Cleveland, OH
 Everson Museum of Art, Syracuse, NY
 Harvard Fine Arts Library, Cambridge, MA
 Marguerite Steed Hoffman Collection, Dallas, TX
 Fisher Fine Arts Library, University of Pennsylvania, Philadelphia, PA
 Hirshhorn Museum and Sculpture Gardens, Smithsonian Institution Libraries, Washington D.C.
 Indianapolis Museum of Art, Indianapolis, IN
 Indie Photobook Library, Washington DC
 Ingalls Library and Museum Archives, Cleveland Museum of Art, Cleveland, OH
 Joan Flash Artist Book Collection, Chicago, IL
 Joseph Curtis Sloane Art Library, University of North Carolina, Chapel Hill, NC
 JP Morgan Chase Collection, New York, NY

Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, New York, NY
Museum of Modern Art Library, New York, NY
Pfizer Corporate Collection, New York, NY
Progressive Art Collection, Mayfield Village, OH
Raymond Leary and Melva Bucksbaum, Sharon, CT
Rockefeller Library, Serials Department, Providence, RI
School of the Museum of Fine Arts Boston, Boston, MA
Walker Art Library & Archives, Walker Art Center, Minneapolis, MN
Whitney Museum of American Art, New York, NY
Yale University Arts Library, New Haven, CT

PUBLICATIONS

- 2023 Pale Fires. TOTAH: New York
- 2022 The Outwin 2022 American Portraiture Today. National Portrait Gallery
Amor Mundi. The Collection of Marguerite Steed Hoffman. Riding House
Rowdy Meadow. Vendome Press
Distant Zine. Co-proprietors, Nathan Pearce, Tim Carpenter, Matthew David Crowther
- 2020 Put the Garbage Out. A collaboration with The Garage: New York
I Want Your Body (1963). Self-published
Depicting Duchamp. Francis Naumann Fine Art: New York
- 2019 Hummingbird. Marguerite Hoffman Collection: Dallas
- 2018 Industrial Poems - Poèmes Industriels. Harlan Levey Projects: Brussels
- 2017 I Was Born To Bring You Into This World. Everson Museum of Art: Syracuse
- 2015 TR Ericsson: Crackle & Drag. The Cleveland Museum of Art and Yale University Press
Instigator 02. Paul Weston: New York
- 2014 Crackle & Drag Zines. Self-published.
Dirge: Reflections on Life and Death. MOCA Cleveland: Cleveland
Crackle & Drag: Film Index. Burlington City Arts: Burlington
Secret Behavior Issue 02: Family. James Gallagher: New York
- 2013 Marcel Duchamp Nude Descending a Staircase An Homage. Francis Naumann Fine Art: New York
MATTE Magazine No. 13. Matthew Leifheit: New York
Graphite. Indianapolis Museum of Art: Indianapolis
- 2012 DIY: Photographers & Books. Cleveland Museum of Art: Cleveland
- 2011 Given. Francis Naumann Fine Art/SHAHEEN Modern and Contemporary Art: New York
- 2010 Performance Research: A Journal of the Performing Arts. Wales, UK
- 2010 Étant donnés 2°. Self-published
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- 2001 Thirst Magazine Issues no. 1 – 16. Self-published.
2004. Permanent Food Magazine No. 12. Maurizio Cattelan

REVIEWS, ARTICLES AND INTERVIEWS

- 2023 Magnani, Francesca, Letters from Home. TR Ericsson's family ties on display in New York, exibart, September 2023
Magnani, Francesca, TOTAH Gallery opens the season with TR Ericsson's solo exhibition, La Voce di New York, September 2023

- [Artforum](#), must see: Letters from Home, September 2023
- 2022 Perce, Olivia, [Artforum](#), Critics Picks: TR Ericsson, November 2022
- Weyts, Kathleen, Review, [Hart Magazine](#), Tom and Sue, De Kunstenaar en Zijn Moeder, November 2022
- [Knack Magazine](#), In de galerie: TR Ericsson, October 2022
- [Artforum](#), must see: TR Ericsson, Tom & Sue, September 2022
- Brussels Gallery Weekend 2022: 9 Exhibitions to See, September 2022
- Allen, Brian, The State of American Portraiture is Strong, [National Review](#), June 2022
- Jenkins, Mark, A portrait competition that stretches the definition of a likeness, [The Washington Post](#), May 2022
- Le Genissel, Aurélien, The Best of ARCO 2022, [Neo2 Magazine](#), February 2022
- 2021 Cassidy, Stephanie, Interview, [LINEA](#), Artist Snapshot: TR Ericsson, September 2021
- Steinhauer, Jillian, 4 Art Gallery Shows to See Right Now, [The New York Times](#), April 2021
- Chun, Emily, Review, [The Brooklyn Rail](#), March 2021
- [Artforum](#), artguide, must see: TR Ericsson, Pale Fires, February 2021
- 2020 Pearce, Nathan, [Yield Magazine](#), April 2020
- Lawrence, Deirdre, Connections: Whitman, Duchamp, Ericsson...A collage of ideas linking Walt Whitman to Marcel Duchamp to TR Ericsson, [Deirdre Lawrence BLOG](#), April 2020
- Press, Clayton, "Depicting Duchamp, Francis Naumann Fine Art, New York," [Forbes](#), February 2020
- Smith, TK, Frederick Douglass: *Embers of Freedom*, [Art Papers](#), November 2019
- 2019 Richard, Kimberly, "'America Will Be!' Celebrates the American Landscape at the DMA," [NBCDFW](#), July 2019
- Holt, Jo Ann, "Dallas Museum of Art Exhibition 'America Will Be!'," [Focus Daily News](#), April 2019
- Huib Haye van der Werf, TR Ericsson, *Industrial Poems - Poèmes Industriels*, Harlan Levey Projects, [review], [Artforum](#), January 2019
- 2018 Harlan Levey Projects, *"Blues is Happy Music"*, [Artsy](#), November 2018
- Veys, Christophe, TR Ericsson, *"Au Nom de La Mere"*, [Mu-inthecity](#), October 2018
- TR Ericsson, 6 Sep — 3 Nov 2018 at the Harlan Levey Projects in Ixelles-Elsene, Belgium, [Wall Street International Magazine](#), October 2018
- Goukassian, Elena, *"A Family Portrait in Ash"*, [Hyperallergic](#), January 2018
- 2017 Mellor, Carl, "Everson Show Celebrates Maternal Instincts," [Syracuse New Times](#), November 2017
- Cross, Anne, "The State of the Print," [Title Magazine](#), August 2017
- Newhall, Edith, "Poetic, deeply personal works," [The Inquirer and Philly.com](#), July 2017
- 2016 Meaker, Abbey, Crackle and Drag: An Interview with Artist TR Ericsson, [AUTRE](#), 2016
- 2015 Johnson, Christopher J., The Best Books of 2015, [photo-eye BLOG](#), December 2015
- McWhorter, Melanie, The Best Books of 2015, [photo-eye BLOG](#), December 2015
- Ladd, Jeffrey, The Best Books of 2015, [photo-eye BLOG](#), Tuesday, December 2015
- Johnson, Christopher J., Book of the Week: A pick by Christopher J. Johnson, [photo-eye BLOG](#), November 2015
- Reich, Megan Lykins, "From the Ashes," [art HOPPER](#), October 2015
- Maksimov, Denis, "All My Love Always No Matter What by TR Ericsson at Harlan Levey Projects," [The Brussels Times Magazine](#), September 2015
- Les choix d'Elisabeth Martin, [Mu in the City](#), September 2015
- Un rêve parti en cendres, [l'Echo week-end](#), Saturday September 2015
- TR Ericsson, This Season Highlights, Exhibitions, [Agenda Magazine](#), Brussels, Belgium, September 2015
- Meszoros, Mark, "A constant inspiration," [The News Herald](#), August 2015
- Litt, Steven, "Love, beauty and suicide in TR Ericsson Transformer Station show on mother's

- troubled life," [The Plain Dealer](#), August 2015
- Turner, Anderson, "Brave enough to expose your family's issues to the world? This artist is and Does throughout Cleveland exhibit," [Akron Beacon Journal](#), August 2015
- Usmani, Josh, "Reality of Devastation Crackle and Drag at Transformer Station underscores fleeting nature of life," [Cleveland Scene](#), Vol. 45 Issue 52, June 2015
- Tannenbaum, Barbara, "Our Images Are Our Ghosts," TR Ericsson: Crackle & Drag, [The Cleveland Museum of Art and Yale University Press](#), May, 2015
- Gerspacher, Arnaud, "TR Ericsson and the Impossible Readymade: 2001-2015," TR Ericsson: Crackle & Drag, [The Cleveland Museum of Art and Yale University Press](#), May, 2015
- TR Ericsson – "Crackle & Drag", The Sound of Applause with Dee Perry, [WVIZ ideastream](#), May 2015
- Feuerhelm, Brad, A Family Reduced to Ash: TR Ericsson and the Ephemeral Image of Lamentation, [American Suburb X](#), May 2015
- Mitchell, Jacqueline, "Tragedy & Triumph," [Canvas](#), May 2015
- Simek, Peter, 10 Galleries You Can't Miss at the Dallas Art Fair, Front Row, [D Magazine](#), April 2015
- The 21 Art Exhibitions You'll Be Talking About This Year, [Huffington Post](#), January 2015
- Last Words: TR Ericsson: Crackle and Drag, at Transformer Station, [CAN Journal](#), Spring Issue, 2015
- Litt, Steven, "Thoughtful MOCA show on death reminds visitors to seize the day," [The Plain Dealer](#), May 2014
- 2014 *Quottom*, Swiss Culture Magazine, Instagram, May 2014
- Datchuk, Kimberly Musial, "Frozen in the Past," [dérives art & life around bty](#), April 2014
- Usmani, Josh, "REVIEW: New Exhibition @ MOCACleveland Celebrates Life By Contemplating Mortality," [Cool Cleveland](#), March 2014
- TR Ericsson at BCA Center, [Artseenvt](#), March 2014
- Lilly, Amy, "Past Forward," [Seven Days](#), February 2014
- Reich, Megan Lykins, "To Deepen The Dash," [Dirge](#), MOCA Cleveland, 2014
- Gerspacher, Arnaud, "American Gothic," Catalogue Essay, Crackle & Drag: Film Index, [BCA Burlington City Arts](#), January 2014
- Hellerman, DJ, curator, "TR Ericsson: the Son of No One," CRACKLE & DRAG: Film Index, [BCA Burlington City Arts](#), January 2014
- 2013 Wender, Jessie, "MATTE MAGAZINE," [The New Yorker Blog](#), August 2013
- Trenholme, Anne, "TR Ericsson's Crackle & Drag Vol. 2," [ingals Library Blog](#), May 2013
- Green, Sarah Urist, curator, "GRAPHITE," Exhibition Catalogue (Digital), [Indianapolis Museum of Art](#), April 2013
- Flexner, Roland, a conversation, GRAPHITE, [Indianapolis Museum of Art](#), April 2013
- Mulson, Jennifer, "Family Ties," [The Gazette and Colorado Springs.com](#), February 2013
- 2012 T.R. Ericsson's Studio, [Art Babble](#), Indianapolis Museum of Art, December 2012
- Tannenbaum, Barbara, "DIY: Photographers & Books," Exhibition Catalogue, [The Cleveland Museum of Art](#), August 2012
- [Eaton Center](#), Catalogue, 2012
- 2011 T.R. Ericsson, [Art Photo Index](#), Photo-Eye Cormier, Zoe, "The Reel McCoy," [Toronto Standard](#), November 2011
- "Étant donnés 2°," [365 A Book a Day. Photo-Eye](#), September 2011
- "Piece of Mind," Exhibition catalogue, [Fashion Institute of Technology](#), Elga Wimmer PCC Gallery, May 2011
- Buller, Agustin Yarde, "Untitled, Issue 6", [Libertarian Magazine](#), May 2011, Buenos Aires, Argentina
- Nelson, Mark, A Conversation with TR Ericsson, Francis M. Naumann Fine Art/ SHAHEEN modern and contemporary art, January 2011
- Epstein-Deutsch, Eli, "Recreating Etant Donnes at Francis Naumann," [Marcel Duchamp.Net](#),

- [Duchampian News and Reviews](#), posted February 2011
- Robinson, Walter, "Weekend Update," [Artnet Magazine](#), January 2011
- Art Works*; [Edmond Montgomery Publications](#), New Art Disciplines, pg 47, 2011
- Nathan, Emily, "Picture Post," [Artnet Magazine](#), January 2011
- 2010 Litt, Steven, "Powerful drawings of woman by Ericsson push many buttons," [The Plain Dealer](#), October 2010
- Juhasz, Brandon, "*T. R. Ericsson @ Shaheen: Looking through Duchamps peephole*," [Hello My Name Is Art Blog](#), posted, October 2010
- Fake, Edie, "Adderall," Review, [Quimby's Books](#), Fall, 2010
- 2009 Sokol, Brett, "36 Hours Cleveland," [New York Times](#), September 20, 2009
- 2008 Utter, Douglas Max, "Through The Woods," [Cleveland Scene](#), Vol. 1 Issue 21, Cleveland, December 2008
- Tullis, Matt, "A Life Story," [Cleveland Magazine](#), October 2008
- Lushetich, Natasha, "On The Performativity of Absence," [Connections Interdisciplinary Conference](#), Reflections on Materiality and Time, Bristol, Avon, UK, 2008
- 2007 Hofmo, Victoria, Review, [Norway Times](#), November 2007
- Cotter, Holland, Review, [New York Times](#), October 2007
- 2005 Pollack, Barbara, "Corporate Power," [Art and Auction Magazine](#), December 2005
- 2004 Cattelan, Maurizio, [Permanent Food Magazine](#) No. 12, Spring 2004
- Downtown Cleveland*, Documentary, WVIZ Ideastream, written/produced by David C. Barnett, 2004
- 2002 Perry, Dee, Applause, [WVIZ ideastream](#), Interview #511, 2002

FILM FESTIVALS AND SCREENINGS

- 2023 *Crackle & Drag*, Blueproject Foundation, *Between Two Blues. Moved*. Barcelona, Spain
- 2022 *Crackle & Drag*, Harlan Levey Projects, Brussels, Belgium
- 2021 *Crackle & Drag*, TOTAH, New York, NY
- 2020 *Crackle & Drag*, Harlan Levey Projects (online viewing room)
- 2016 *Crackle & Drag*, Erie International Film Festival, Official Selection, Erie, PA
- Crackle & Drag*, BLOW-UP Chicago Arthouse Film Festival, Official Selection, Chicago, IL
- 2015 *Crackle & Drag*, Harlan Levey Projects, Brussels, Belgium
- Crackle & Drag*, The Cleveland Museum of Art, Transformer Station, Cleveland, OH
- 2014 *Experimental Films Inspire TR Ericsson*, Chris Marker [La Jetee], Hollis Frampton [Nostalgia], Bruce Baillie [Mass for the Dakota Sioux], Vermont International Film Foundation, BCA Burlington City Arts, Burlington, VT
- 2006 *The Year of the Motorcycle*, The Cleveland International Film Festival, Cleveland, OH
- The Year of the Motorcycle*, The Progressive Art Collection, Mayfield Heights, OH

AWARDS

- 2022 Smithsonian National Portrait Gallery finalist sixth triennial Outwin Boochever Portrait Competition "The Outwin 2022: American Portraiture Today", Washington, D.C.
- 2017 91st International Print Center Award, The Print Center, Philadelphia, PA
- 2016 Kraszna-Krausz Book Awards 2016 Best Photography Books Shortlist
- 2015 The Paris Photo-Apture Foundation PhotoBook Awards Shortlist: Photography Catalogue of the Year
- 1997 Anna Lee Stacey Foundation Grant, Oklahoma City, Oklahoma

- Elizabeth Greenshields Foundation Grant, Montreal, Quebec, Canada
- 1995 Elizabeth Greenshields Foundation Grant, Montreal, Quebec, Canada
- Edward G. McDowell Travel Grant, New York, NY
- 1994 Lloyd Sherwood Grant, New York, NY
- 1993 National Arts Club, Award of Distinction, New York, NY
- Albert Hergarten Travel Grant, New York, NY

COMMISSIONED PROJECTS

- 2018 *I LOVE YOU TOTALLY ALL THE TIME AND ALWAYS WILL*, Private Midwest Collection
- 2013 *(ôfset)*, permanent indoor mural for Cuyahoga County Public Library, North Royalton, OH
- 2008 *Memorial for John Crews*, Progressive Art Collection, Los Angeles, CA
- 2004 *Mother*, Portraits Inc, New York, NY
- 2003 *Angste*, indoor and outdoor public art event for Cleveland Public Art, Cleveland, OH
- 2002 *A Dialectical Verse of Cleveland*, outdoor mural, Cleveland, OH
- 2001-
- 1996 Private Portrait Commissions, Portraits Inc., New York, NY

CURATED EXHIBITIONS

- 2019 BOUND: ART BOOK + ZINE FAIR, MOCA Cleveland, Cleveland, OH
- 2018 BOUND: ART BOOK + ZINE FAIR, MOCA Cleveland, Cleveland, OH
- 2017 BOUND: ART BOOK + ZINE FAIR, MOCA Cleveland, Cleveland, OH
- 2016 BOUND: ART BOOK + ZINE FAIR, MOCA Cleveland, Cleveland, OH
- 2015 MIMEO REVOLUTION: ART BOOK + ZINE FAIR, MOCA Cleveland, Cleveland, OH

VISITING ARTIST AND ARTIST TALKS

- 2023 Parsons School of Design | The New School, New York, NY
- 2021 New York Academy of Art, New York, NY
- 2019 Munson Williams Proctor Arts Institute, Utica, NY
- 2019 The Elizabeth Foundation for the Arts, New York, NY
- 2019 New York Academy of Art, New York, NY
- 2018 Cleveland Institute of Art, Cleveland, OH
- 2017 Syracuse University, Syracuse, NY
- 2016 10x10 Photobook Salon, New York, NY
- 2015 The Cleveland Institute of Art Cinematheque, Cleveland, OH
- 2015 Transformer Station, Cleveland, OH
- 2015 The College of Wooster, Wooster, OH
- 2014 Dirge with Spring Hurlbut, MOCA Cleveland, Cleveland, OH
- 2014 Institute of Fine Arts, NYU, New York, NY
- 2013 Cleveland Institute of Art, Cleveland, OH
- 2012 Cleveland Institute of Art, Cleveland, OH
- 2007 The New School, New York, NY
- 2006 The Cleveland International Film Festival, Cleveland, OH
- 2005 Progressive Art Collection, Mayfield, OH



TR Ericsson, Brooklyn, New York, 2023