

BOOK OUT OF STOCK
BUT SIX PICTURES

Sean Micka



1. *Mili, Wisconsin, MKE 1919*,
oil on canvas, 36" x 30", 2022.

All the Frequent Trouble of Our Days

Born and raised in Milwaukee, WI, Mildred Harnack was twenty-six when she enrolled in a PhD program in Germany and witnessed the meteoric rise of the Nazi Party. In 1932, she began holding secret meetings in her apartment, organizing a small band of political activists that by 1940 had grown into the largest underground resistance group in Berlin.

She recruited working-class Germans into the resistance, helped Jews escape, plotted acts of sabotage, and collaborated in writing leaflets that denounced Hitler and called for revolution. Her conspirators circulated throughout Berlin under the cover of night, slipping the leaflets into mailboxes, public restrooms, and phone booths. When the first shots of WWII were heard, she became a spy, couriering top-secret intelligence to the Allies. On the even of her escape to Sweden, she was ambushed by the Gestapo.

At a Nazi military court, a panel of five judges sentenced her to prison camp, but Hitler overruled the decision and ordered her execution. In February 16, 1943, she was strapped to a guillotine and beheaded. Historians identify Mildred Harnack as the only American in the leadership of the German resistance, yet her remarkable story has remained almost unknown.

Source: *All the Frequent Trouble of Our Days*,
by Rebecca Donner



2. Mildred Fish Harnack,
unknown location, oil on canvas,
42" x 60", 2023.

Book Out of Stock But Six Pictures

Book Out of Stock But Six Pictures is a cycle of paintings about the American Mildred Fish Harnack (1902-1943), whose life and death intersect with the traumatic events of WWII: the atrocities of the Third Reich in Nazi Germany and the anti-communist ideology of McCarthyism in America.

Mildred Harnack experienced two deaths: her physical death by guillotine, beheaded by the Nazis for her involvement in the international resistance against Nazi Germany (*Röte Kapelle, Red Orchestra*) and her symbolic death, mnemonic annihilation by the United States government. Perceived as a possible enemy of the state due to her commitment to communism, Harnack was the target of the US government's project to suppress (and repress) all known intelligence about her involvement in the resistance, and her espionage activities with both the US and the Soviet government agencies (see Appendix).

In her own act of self-preservation, Mildred also lived a life of secrecy and self-erasure. Furthermore, her siblings, out of a similar fear of their own life and liberty, burned many letters and pictures she had sent home. If it were not for the love of her mother, her memory would have all but disappeared. Many years later, discovered in an attic in Maryland, was a box found hidden by her mother Georgina Fish, containing a collection of photos, letters, ephemera and a lock of Mildred's hair. What emerged was a remarkable 20th century story of a key individual in the Nazi resistance.



3.1. *Mildred Fish, Wisconsin MKE, 1928. I*
oil on canvas, 20" x 16", 2022.



4. *Mili, Elementary School, MKE, 1912*,
oil on canvas, diptych, 12" x 20" (12" x 9" each), 2023.



5. *Mili, Wisconsin MKE, 1920*
oil on canvas, diptych, 12" x 20", (12" x 9" each),
2022/23.

Memory Image

As way to work through artistic inheritance, there is a debt to address: Gerhard Richter's painting has served as an influential basis in my practice. However one must destroy in order to create.

For this project, I've used Richter's grisaille photo-painting technique, a monochromatic form of oil painting rooted in classical painting where all brush-work is blended-away, and all painterly gesture is erased. The human touch is evacuated. The result is a blurry picture that resembles an out-of-focus photograph.

After mastering this skill, I then return to the painting, by painting over it again, effacing the image in order to create something different. Through sanding, scratching, smearing, and/or swiping, I return to the canvas with in-painting (wet-on-wet) and/or over-painting (wet-on-dry).



6. *Angelus Novus I*,
Detail, diptych, oil on canvas, 20" x 16" each, 2022.

Liquid Image

Painting a photograph can transform a picture into a symbol. Its prompts the viewer to imagine, to complete the work. As such, painting can reveal things not seen in it. It's a form of showing someone how to see something. It's a form of sharing.

Through this combination of controlled technique and the play of chance, the paintings begin to show something new: The trace of an event produced by the memory-image of a material process. Some pictures look as if the image, decayed by time, is peeling-away, resembling a screen-image torn asunder (a screen-memory). Some appear like a liquid-image in which the material substance of the pigment (that makes up painting itself) creates visual allusions to the chemical processes of analog photography, and film development.





7. Mildred, Arvid, Martha, location unknown
oil on canvas, 48" x 60", 2023.



8. Midred and Georgina, Niagra Falls, oil on canvas, 60" x 60", 2023.

1/23/52

Fascists, struck at the protesting workers with their rubber batons, and put a great cordon about the whole square, allowing only Nazis to get through. A monster of an ^(a kind of tank) automobile, in full armor, with little slits in it for shooting, and an automatic gun which swung back and forth taking range at the ^{& the houses on either side of the narrow street,} crowd, cruised up and down. The unemployed & workers, Communists & Social-Democrats, walked in crowds up and down the streets on the limits of the police cordons as a silent threat to the police and Fascists. Many of the unemployed ~~look~~ have the look of having been bled white by hunger and cold. Little organized groups (they were forbidden) gathered near Alexanderplatz and shouted "We are hungry! Fight with the Communists for work and bread!" "Down with the Fascists!" "Do not shoot, policemen! We are your brothers!"

Hitler & his groups storm troops are the supporters of big capital & the enemies of the ~~organized~~ workers (although a certain proportion of the men in the storm troops are themselves workers led astray by the lying propaganda of the Nazis). Yesterday one could see how the present government in Germany is openly fascist, allied with the Nazis. Fascism means here, as in Italy, putting a military lid over the kettle of woe and misery in the the people and holding it down tight with the paid forces of financial capital - police and uniformed fascist storm troops. It means that the hungry people - workers and farmers - shall hunger in silence under this heavy, neat-looking iron lid.

Today here there is snow on the boulevards and ~~low~~ roofs which I see from my window.

I always love you very deeply, Peoria, & send my best love & warm thanks to Harriette & Freddie as well. You must all have had a lovely time at Christmas! And I had a wonderful time in a different way - seeing a young revolutionary people working out their ~~own~~ victorious way. Your own Childred



Letter home to Georgina Fish, 1932

Fascists, struck at the protesting workers with their rubber batons, and put a great cordon about the whole square, allowing only Nazis to get through. A monster of an automobile (a kind of tank) in full armor, with little slits in it for shooting, and an automatic gun which swung back and forth taking range at the crowd (and the houses on either side of the narrow street) lined up and down. The unemployed and workers, communists and social democrats, walked in crowds up and down the streets of the police cordons as a silent threat to the police and fascists. Many of the unemployed ~~look~~ have the look of having been bled white by hunger and cold. Little organized groups (they were forbidden) gathered near Alexanderplatz and shouted, "We are hungry! Fight with the Communists for work and bread!" "Down with the fascists." "Do not shoot, policeman! We are your brothers!"

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Today ~~here~~ there is snow on the boulevards and the ~~roof~~roofs, which I see from my window.

I always love you very deeply, Dearie, and send my best love and warm thanks to Harriet and Freddie as well. You must have all had a lovely time at Christmas. And I had a wonderful time in a different way, seeing a young revolutionary people working out their ~~own~~ victorious way.

Your own,
Mildred

Transcript of letter. Crossed out words are striked-through here to retain it's content as parapraxis.



Left to right:
9. Mildred Fish, Wisconsin MKE 1928, (II),
oil on canvas, 20" x 16", 2022.

3.2. Mildred Fish, Wisconsin MKE 1928, (I),
oil on canvas, 20" x 16", 2022.



Archaeology and Amnesia

Memory-work, similar to Freudian *dream-work*, requires a working-through manifest content and latent meaning by means of psychoanalytic interpretation. Through this movement of going back and forth, between description and meaning, a pendular-process of repetition of return, dream-work uncovers unconscious wishes and repressed memories, (which can return to us as displaced truths about ourselves and/or our society). As such, it is an effective means of confronting not only internalized contradictions, but also the silences that surround trauma and forgotten experiences, both individual and social.

Painting serves as a form of memory-work in and of itself, socially and art historically. It can perform a sustained meditation on a subject and thus for me it informs a process of working-through a traumatic subject. Through the many steps and layers of its material process -painting, in-painting and over-painting- painting has the power to yoke the imagination and symbolize consciousness, and materialize thought into language.

As such, it is my aim that this work produces a dialectical recovery of Mildred's memory-image as an auratic symbol. Better yet, to borrow from the Walter Benjamin, I hope that this work allows her to become understood on a symbolic level, as a revolutionary subject, as an "angel of history" (*Angelus Novus*).





11. *Mildred, Niagra Falls NY, 1921*
oil on canvas, triptych, 12" x 30" (12" x 9"), 2023.



12. *Unconscious unbeliever I*
oil on canvas, 20" x 16", 2023.



13. *Unconscious unbeliever II*
oil on canvas, 20" x 16", 2023.



14. *But six pictures*,
oil on canvas, 20" x 16", 2022.



15. *Book out of stock*,
oil on canvas, 20" x 16", 2022.



Kassiber

The title of this project refers to a coded message known as a "Kassiber" describing the outcome of the Harnack trial. Kassiber were often hidden among the hems of laundered clothing, coming in and out of detention centers, and were circulated among members of the resistance. "Book out of stock" means sentence of death by hanging for Arvid, "But six pictures" means a sentence of six years in a labor-camp for Mildred. Subsequently, Hitler personally ordered an immediate retrial for Mildred, wherein she was sentenced to death by guillotine. Throughout the trials the Röte Kapelle group were blamed for the hundreds of thousands of deaths of German soldiers in Stalingrad.



17. *Mildred, Lake Germesmuehlen, GE, June 6, 1939, I*, oil on canvas, diptych, 16" x 36" (16" x 20" each), 2022.



18. *Easter, 1940*
oil on canvas, diptych, 14" x 24" (14" x 11" each), 2022/23.



19. *Teaching, acting, playing, III*
oil on canvas, 20" x 16", 2023.



Left: 20. *The International Anarchy I*
oil on canvas, 20" x 16", 2022.

21. *Goucher College, Faculty 1928-29, MD*
oil on canvas, 20" x 16", 2022.



24. *Don Heath, the courier, the student*
oil on canvas, 24" x 20", 2022.

25. *Left: The boy with the blue backpack*
oil on canvas, 24" x 20", 2022.



Left: 26. *Unconscious unbeliever III*
oil on canvas, 20" x 16", 2023.

27. *Mildred, July, 1925*
oil on canvas, 20" x 16", 2023.



28. *Kamerad, Soviet Union, 1932, I*
oil on canvas, diptych, 14" x 24", (14" x 11" each) 2022/23.



29. *Kamerad, Soviet Union, 1932, II*
oil on canvas, 14" x 11", 2023.



29. *Japonka, Moscow, I*
oil on canvas, 20" x 16", 2023.



30. *Japonka, Moscow, II*
oil on canvas, 20" x 16", 2023.



31. *Japonka, Moscow, III*
oil on canvas, 20" x 16", 2023.



32. *Teaching, acting, playing, IV*
oil on canvas, 16" x 35", (16" 14" each)



Left:
33. *Fishermans Cottage, Sept 7, 1942 (Arrest)*
oil on canvas, 36" x 30", 2022.

34. *Plötzensee, IV*
oil on canvas, 12" x 9", 2023.



35. *Plötzensee, III*
oil on canvas, 20" x 16", 2023.



36. *Plötzensee, II*
oil on canvas, 20" x 16", 2023.



37. *Plötzensee, V*
oil on canvas, 12" x 9", 2023.



38. *Plötzensee, VI*
oil on canvas, 12" x 9", 2023.



Questionnaire

Plötzensee Prison, Berlin

Feb 16, 1943

Last name: Harnack
First name: Mildred
Date of birth: 9/16/02
Place of birth: Milwaukee, Wisconsin, USA

Do you have assets?
How much and what
do they include?

8.47 (?) in my pocket. 1 ship ticket United States Lines \$124 (paid in Reichsmark) in my purse. Some money in Deustch Bank. Apartment furnishings, especially in two front rooms, Woyrschtr.16 Berlin, with two Oriental carpets; a light and dark one with uneven stars and colors.

Why are you punished now?
Do you admit committing the
crime you are charged with? In
which circumstances and for
what reason did you
commit crime?

Accomplice in treason.

Mothers name:
Fathers name:

Georgina Hesketh Fish
William Cooke Fish

Position, Occupation,
Profession:

Lecturer and Translator

How much was your income
at the time you committed
your crime?

100 Reichsmark a month

Did you go to a school for
mentally retarded children?

No

Last place of residence?

Berlin, Woyrschstrasse 16

Where did you work for
longer than a week?

University of Berlin

How many times have
you previously been convicted?

None

How many children
do you have?

None



40. *All the frequent trouble of our days*,
oil on canvas, diptych,
36" x 60", (36" x 30" each) 2022.



41. *Bablesberg, 1940*
oil on canvas, diptych 14" x 24" (14" x 11"), 2022.



42. *Angelus Novus, II*
oil on canvas, diptych, 20" x 16", 2022/23.

43. *Angelus Novus, III*
oil on canvas, diptych, 20" x 16", 2022/23.





44. *Angelus Novus III*
oil on canvas, 20" x 16", 2022/23.

45. *Angelus Novus IV*
oil on canvas, 20" x 16", 2022/23.

A Klee painting named Angelus Novus shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. 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 which keeps piling wreckage upon wreckage 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

Theses on the Philosophy of History (1940)
- Walter Benjamin



46. W. Benjamin (for Ron) II
oil on canvas,, 12" x 9", 2023.

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HEADQUARTERS
COUNTER INTELLIGENCE CORPS REGION V
970TH COUNTER INTELLIGENCE CORPS DETACHMENT

DECLASSIFIED AND RELEASED FOR COORDINATION WITH US ARMY
CENTRAL INTELLIGENCE AGENCY
SOURCES METHODS EXEMPTION 3B2B APO 225
NAZI WAR CRIMES DISCLOSURE ACT 13 May, 1948
DATE 2004 2006

File: D-219001
V-1150

SUMMARY REPORT OF INVESTIGATION

SUBJECT: ROTE KAPELLE (Red Orchestra) : Cross Ref: ROEDER, Manfred Dr.
(OTHELLO)

1. Reason for investigation:

a. The designation ROTE KAPELLE (Red Orchestra) was the code name for a Top Secret operation which the ABWEHR initiated in August 1941 after finding the first evidence that Russia was receiving intelligence information from certain espionage elements in Western and Central Europe. The Gestapo, who took the R/K case over from the Abwehr in July 1942, succeeded in uncovering and largely destroying a wide and well organized espionage net which was in the service of Soviet Russia. Highly placed Nazi officials considered the R/K case as the most important German counter espionage operation of the entire war. However, the R/K operation also proved its value from a positive intelligence point of view, since a considerable number of transmitters were kept operating with the aid of captured and 'turned' wireless operators, thereby enabling the Gestapo to feed false or inaccurate information to the Russian General Staff. The Gestapo was convinced that the Soviet Intelligence did not know of the true fate of their Western and Central European espionage net until August 1944 when the last communication line to MOSCOW was cut.

b. A record check let this headquarters arrive at the conclusion, in late 1947, that the material so far gathered on the R/K case had been negligible and that a thorough study of the closed case might prove to be profitable inasmuch as a number of personalities formerly connected with the R/K made their appearance in public, supporting Soviet views and policies.

c. Since most survivors of the R/K purge lived in the BERLIN (N53/275) area, direct contact was established, after obtaining the approval of Higher Headquarters, with Mr. WALLACH of Region VIII. The contention of OTHELLO (OTHELLO is the code name for Dr. Manfred ROEDER) that the R/K was not 'dead' was further substantiated during a conference on 26 and 27 January 1948 in FRANKFURT (L51/1467) between Mr. KELLY, Hqs. 970th CIC Det., EUCOM, Mr. WALLACH of Region VIII and Mr. GORBY and the undersigned Agent of this office, during which it came to light that former R/K members had been under investigation by Region VIII since the middle of 1947. It was therefore decided to exploit OTHELLO's knowledge of the R/K case fully and to place special emphasis on those personalities, who, after due consideration of their background and past activities, could be used as a means of penetrating former R/K personnel.

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d. Arrangements were made to have OTHELLO transferred to this area under this headquarters' jurisdiction, as reported by this office on 31 December 1947, SHI, Subject: Walter HUPPENKOTHEN (FIDELIO), Manfred ROEDER (OTHELLO), file V-1150, to Hqs. 970th CIC Det., EUCOM, APO 757, U.S. Army. OTHELLO arrived at this headquarters on 23 December 1947 and preparations for a thorough, prolonged interrogation had been completed by 18 January 1948.

2. Synopsis of previous investigations:

a. Region VIII's attention had been attracted to several R/K survivors as a result of their leftist political activities. A series of discreet investigations and direct contact with one important former R/K member resulted in the acquisition of valuable personal data on R/K survivors. This material was made available to this office and proved of considerable value during the course of the interrogation of OTHELLO. Furthermore, it became evident to CIC BERLIN that survivors of the R/K purge made every possible effort to conceal the true nature of their former activities, i.e. participation in an espionage net in the service of Soviet Russia, and to pretend instead that they were former members of a pro-allied German resistance movement.

b. Records in FRANKFURT which were consulted prior to OTHELLO's interrogation, revealed that British authorities had taken great interest in the R/K case as early as April 1946 and that they have been conducting inquiries as to the whereabouts of former key members of the R/K ever since. It has also come to the attention of CIC BERLIN that British authorities are still conducting a special operation which concerns itself with the R/K. It is not known whether the results of that investigation have been made available to an American Intelligence Agency.

3. Synopsis of present investigation:

a. The source of information:

(1) OTHELLO had become one of the judges at the 'Luftgaengericht III, BERLIN' (Air Force Tribunal III, BERLIN) in December 1947. On 1 April 1942, OTHELLO was assigned for temporary duty as assistant prosecutor to the 'Reichskriegsgericht', BERLIN (Combined Army, Air Force and Navy Supreme Court). When the Gestapo had completed the preliminary investigation of the R/K case, which resulted in the first wave of arrests, the case was turned over to the 'Reichskriegsgericht' for prosecution. OTHELLO was assigned the R/K case on 17 October 1942 for investigation and prosecution. OTHELLO, as a Luftwaffe Officer, was considered to be especially well qualified to handle the R/K case, since the principal figure involved in the plot was a Luftwaffe officer working in the German Air Ministry.

(2) Although OTHELLO's memory is excellent, he could not give detailed information on all phases of the R/K investigation. The 'Reichskriegsgericht' handled only those cases which fell within the territorial jurisdiction of the Reich proper. In such cases where civilians were involved, and which were not deemed essential to the prosecution as a whole, the 'Reichskriegsgericht' designated the 'Volksgerichtshof' (People's Court) as the competent tribunal. Furthermore, the Belgian and French counterparts of the R/K case came under the jurisdiction of the 'Luftgaengericht III', BERLIN. OTHELLO, retaining his function as a judge of 'Luftgau III', (Air Force Service

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Command III), also passed judgment on six (6) individuals of the Belgian-French groups. The prosecution and conviction in all other cases was handled by other personnel of 'Luftgau III' in cooperation with personnel from 'Luftgau Westfrankreich' (Air Service Command Western France). Nevertheless, OTHELLO has seen the files on a great number of personalities, even though he was not directly connected with their cases.

(3) Annex A of this report furnishes the names of such Gestapo personnel as were directly connected with the investigation of the R/K case and who, if located and interrogated, could furnish additional information on R/K personalities with a special emphasis on the French-Belgian groups. Annex B of this report gives the names of those judges, prosecutors, and defense lawyers, who, in OTHELLO's judgment could, in numerous cases, supplement and verify the contents of this report.

b. Historical background:

(1) KENT Group: In August 1941, the 'Funkabwahrung' (wireless surveillance) of the Astl (Abwehrleitstelle) BRUSSELS picked up the first signs of illegally operated transmitters and succeeded shortly thereafter in locating one transmitter. This led to the arrest of three Russian agents: Anton DANILOFF, Konstantin JEFNEROFF, and Michael MAKAROFF. Subsequently, Fritz KENT, a Russian national, who was the leader of a Russian sponsored espionage ring in BRUSSELS, was arrested. The activities of the KENT group centered around military espionage. KENT operated approximately eight (8) sending stations which were serviced by approximately fifteen (15) wireless operators. The senders had direct contact with MOSCOW, Switzerland, the German group and the French groups. Targets for the KENT group were: the Dutch air fields, coastal defenses, railway traffic, and the German industrial output. The Gestapo took the case over from the Abwehr in June 1942 and apparently succeeded in 'turning' KENT. KENT was instrumental in unvoiling additional transmitters and breaking a number of codes; he also gave leads which led to the uncovering of the French and German espionage rings. After the Gestapo succeeded in turning a number of wireless operators, the communication with MOSCOW and other European receiving stations was kept intact - in some cases as late as the middle of 1943 - thus feeding false or inaccurate information to the Russians over a considerable period of time and preventing a premature warning of the other groups, connected with the KENT ring.

(2) BORDO Group: As mentioned in paragraph 3 b (1) of this report, the information supplied by KENT led to a wave of arrests and subsequent liquidation of other espionage groups. Soon the Gestapo learned that the Russian JEFNEROFF, one of the original three (3) arrestees, was the leader of a second group which was known under the cover name 'BORDO'. JEFNEROFF operated mainly out of BRUSSELS; his immediate superior was KENT. However, JEFNEROFF acted in some cases independently since he and his group of twenty-five (25) men comprised the technical staff for the entire Western European espionage net. JEFNEROFF recruited wireless operators and supplied the various groups with needed technicians.

(3) TINO (HILDA) Group: This group had its seat in AMSTERDAM and was led by Anton WINTERING, a Dutch national who, in turn, received his instructions from KENT. This group was uncovered through the information JEFNEROFF had furnished; however, the action had not been entirely successful

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as WINTERING was never arrested and out of a total of thirty-five (35) persons only from six to eight (6 to 8) were apprehended. The TINO group concerned itself with industrial espionage, industrial sabotage and surveillance of German military strength and troop movements on Dutch territory. This group worked very effectively and stood in direct wireless communication with MOSCOW since 1939. At the time of their discovery, the group had six to seven (6 to 7) transmitters in operation. The wireless operators were, in the majority, former Dutch seamen.

(4) GILBERT Group: Several coded messages which were intercepted by the Abwehr referred to the name of 'Grand-Chef' and 'Otto', aliases for GILBERT. At a later date KENT furnished the key to these aliases which resulted in the arrest of GILBERT, a Russian national, who had a long record with the Soviet Intelligence. GILBERT was the head of an espionage net, working out of PARIS; in addition he controlled the entire Soviet-sponsored espionage net in Western Europe. GILBERT was in touch with Arvid HARNACK, an outstanding member of the German R/K net. Shortly after his arrest in December 1942, GILBERT cooperated with the Gestapo until he escaped in February 1943. The GILBERT group operated approximately ten (10) senders, which were in touch with MOSCOW. In addition to industrial espionage and sabotage, agents successfully penetrated German Military Government offices in PARIS. GILBERT had contact with groups in the unoccupied zone of France and Portugal. The KENT, BORDO, TINO and SWISS groups worked under direct supervision of GILBERT. As a result of GILBERT's successful escape, the Gestapo probably merely skimmed the surface of the vast Soviet espionage net to which GILBERT had access.

(5) LYONS and MARSEILLES Groups: These two (2) groups operated under the supervision of GILBERT; they were only curtailed in their activities after Germany occupied Southern France in September 1943. KATZ, fnu, presumably the leader of the LYONS group, was never arrested. OTHELLO's knowledge of the activities of the groups operating in Southern France is limited, due to the fact that OTHELLO had been relieved of his duties in connection with the R/K case prior to the completion of the Gestapo investigation. It can be assumed, however, that the aforementioned groups operated on similar principles as the groups referred to in paragraphs 3 b (1), (2), (3) and (4) of this report.

(6) SWISS Group: The SWISS group concerned itself mainly with financing the Western European and German groups; in addition they supplied these groups with sabotage material. The Gestapo had collected evidence that the SWISS group maintained wireless communication with the LYONS and MARSEILLES groups. All further attempts the Gestapo made to gather information on the activities of the SWISS group remained fruitless, because of the SWISS neutrality. The R/K investigation merely established the fact that Frau Greta KUCKHOFF was in communication with LANGHOFF, a refugee who left Germany in 1934. LANGHOFF was probably the leader of the SWISS group.

(7) CHORO Group: Successful deciphering in July 1942 of one of the messages intercepted by the 'Funkabwahrung' in August 1941, originating from MOSCOW and destined for KENT in BRUSSELS, furnished the leads which led to the discovery of the CHORO group (cover name of the SCHULZE-BOYSEN, Arvid HARNACK espionage net), German component of the R/K espionage net. Due to the lack of trained personnel and technical facilities during the initial stages of their intelligence activities, the CHORO group, in some instances, utilized the transmitters of the GILBERT and KENT groups to forward intelligence data to MOSCOW. The discovery of the link between BERLIN and BRUSSELS finally led to the apprehension of Harro SCHULZE-BOYSEN, Arvid HARNACK, and the majority of the

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active members of the CHORO group in September 1942. SCHULZE-BOYSEN, the principal figure of the CHORO group was a convinced radical of long standing, who made his first contact with a representative of the Soviet Intelligence in the person of Alexander ERDBERG, an employee of the Soviet Trade Delegation in BERLIN. ERDBERG left BERLIN in May 1941 for Russia and maintained his contact with SCHULZE-BOYSEN by wireless; however, the R/K investigation did not find any evidence indicating espionage activities of the CHORO group prior to the outbreak of hostilities between Germany and Russia in June 1941. The espionage nets, though, when activated, were well established and ready to operate once called upon, since many of SCHULZE-BOYSEN's and Arvid HARNACK's communist friends held key positions within the Army and Air Force or had leading positions in civilian life. As a result, when communication lines between MOSCOW and BERLIN were completed, valuable and accurate information was immediately obtainable. The following is an example of the caliber and scope of the penetrations affected by the CHORO group: The Ministry of Trade and Commerce through Arvid HARNACK; the Air Force Ministry through Harro SCHULZE-BOYSEN; the Department of Labor through Countess Erika von BROCKDORF; Radar Research through Hans-Heinrich KUMERON; Army and Air Force Ordnance through Johannes GRAUDENZ, who represented an aircraft company; ABWEHR through Lt. Herbert GOLLNOW and Sgt. Horst HEILMANN; Central Registry of Top Secret material for the Air Force through Col. Erwin GEHRTS; movie industry and theater through Adam KUCKHOFF, Libertas SCHULZE-BOYSEN and Guenther WEISSENBORN; RIBBENTROP's Foreign Office through Rudolf von SCHELIHA, Dr. Karl HELFERICH and Ilse STOEBE. The original members of the CHORO group were gradually reinforced by MOSCOW with Agents parachuted into Germany, who had received extensive training in Russia as wireless operators. Seven (7) of these Agents arrived shortly before the liquidation of the CHORO net and had only begun their activities. These Russian-sent Agents were all former KPD members, who had left Germany in 1933. Approximately nine (9) transmitters were found operating when SCHULZE-BOYSEN was arrested in September 1942. The execution of approximately thirty (30) key individuals out of a total of one hundred and fifty (150) arrestees broke the backbone of the CHORO espionage organization. Due to the Gestapo's success in keeping a number of wireless communication lines to MOSCOW open, later arrivals of parachute agents, who were to support the CHORO net, were apprehended before they could establish themselves.

c. Present Activities of R/K Survivors

(1) Details on the present activities of the R/K survivors, as far as they are known to this headquarters, were compiled in the form of personality reports, which are attached to this report as Annex C. Due to the fact that the survivors of the CHORO group are residing today in different parts of Germany, all outside Region V's area, no direct investigation, except that initiated by Region VIII, has been conducted as yet in this Region. However, OHELLO was able to offer certain details with reference to the activities of R/K survivors by carefully following notices which have appeared since 1945 in German newspapers, and which make reference to surviving members of the former R/K espionage ring. The R/K members who have been executed are listed in Annex D, simply indicating their former connection to other R/K personnel.

(2) Judging by their present activities it becomes apparent that the R/K survivors can generally be grouped into the following categories:

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(a) Substantial information is available on those former R/K members who have made themselves known in public. Such personalities have held, or are still holding, positions of importance in public life and their leftist affiliations are well known. The following examples are cited: Leo SKRZYPCZYNSKI was president of the Central Administration for Industry (Zentralverwaltung fuer Industrie) for the entire Soviet Zone of Germany until the beginning of March 1948; Jan Bontjes van BEEK, president of the Art Academy in BERLIN, wrote a number of articles about art with an outspoken communistic tendency; Heinz Wolfgang LANGHOFF, once an unsuccessful actor, became director of the 'Deutsches Theater' in BERLIN in 1945; Guenther WEISSENBORN, writer and author, publishes pro-Soviet articles in all Zones; Dr. Elfriede PAUL, KPD Health Minister for Lower Saxony (British Zone) during 1946; Dr. Adolf GRINNE, Minister of Education for Lower Saxony since 1946; Prof. Werner KRAUSS, Dean of Marburg University 1945/46; SILONE, Communist Minister of Labor in Italy; Frau Greta KUCKHOFF, President of VVN for BERLIN (Association of the Persecuted Persons under the Nazi Regime), committee member of the Democratic Women's Club, member of the 'Volksrat' of the second German People's Congress. The beforementioned personalities have been referred to in the Soviet Press as anti-fascists and democrats; any mentioning of their connections with the R/K organization has been carefully avoided, especially after 1946.

(b) The never publicly mentioned nor heard of R/K members belong to the more interesting group of R/K survivors from a counter-intelligence point of view. These individuals have played in the R/K an equally important role as the beforementioned personalities, but they were not rewarded openly for their past activities. The following fall under the second category: Paul SCHOLZ, Max HUEBNER, Count Kay von BROCKDORF, Ruthild HANE, Dr. Karl HELFRICH, Frau KUPFERBERG, Hellmuth MARQUART, Victor SCHABELL, Frau SCHLOESINGER and Heinz STREHLow. Some of these personalities are well trained agents and it can be assumed that they are again secretly active as agents for the Soviet intelligence.

(c) The third group falls under the category of 'turned' R/K members. The following individuals are known to have become agents for the Gestapo: Fritz KENT, Helmuth FELLENDORF, Isidor SPRENGER, Albert KOENEN and Margarete BARCZA and a number of former wireless operators whose names as far as they are known, are listed in Annex C.

4. Undeveloped Leads:

a. The personality reports as listed under Annex C, in many instances, lack the information as to the exact location of each individual R/K survivor. However, it is known that R/K survivors have approached their former defense lawyers making inquiries as to the fate of their former associates. Defense lawyers, judges and prosecutors, as listed in Annex B, could, in all probability, give additional information on these R/K personalities whose cases they handled.

b. Information so far available on personalities formerly connected with the GILBERT, KENT, BORDO and TINO organization, especially needs to be supplemented. As mentioned in paragraph 3 a (3) of this report, the interrogation of former Gestapo officials (Annex A) who were connected with the investigation of the Soviet espionage net, might produce leads which are needed to locate any survivors of the Western espionage net.

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c. As is evident from the personality reports (Annex C), no leads are available on 'turned' former R/K members, except one on Helmuth FELLENDORF. The location of former Gestapo personnel who handled these 'turned' agents would be of primary importance in forming the basis for any future plans in regard to the 'turned' Gestapo agents.

d. The following seems to indicate that R/K members had, as early as 1938, connections in the United States. In August 1942, Ilse STOEBE (executed) received from HERRNSTADT, fnu, in MOSCOW, through the parachute agent Heinrich KOENEN, a copy of a money transfer dated February 1938 from the CHASE NATIONAL BANK in NEW YORK to the CREDIT LYONNAIS in LYON (France) accrediting Rudolph v. SCHELIHA's account over \$6,500.00 at the BANKHAUS BAER & Co. in ZUERICH. Von SCHELIHA had not produced any information for some time and Ilse STOEBE pressed von SCHELIHA into further activity by producing a copy of the notification, by which she could prove to von SCHELIHA that he had received the beforementioned amount. As a consequence, von SCHELIHA, who was under pressure, produced several reports shortly before his arrest on 29 October 1942. These reports were transmitted through KOENEN to MOSCOW.

e. Recently, two incidents may show that there is some connection between former R/K members and the United States inasmuch as the WISCONSIN University has been mentioned twice in connection with Communist elements:

(1) In the "Stars & Stripes" edition of 3 December 1947, an article appeared entitled "Magazine reports HITLER sent U.S. girl to Death". The "Stars & Stripes" article refers to a story glorifying Mildred FISH-HARNACK as an American woman who had died as a member of a German underground movement which was published in the WISCONSIN Alumni magazine. The recipient of the report at the University of WISCONSIN might offer a lead to further investigate pro-Soviet activities in the United States of former R/K members. Frau KUCKHOFF possibly could have supplied the material for the aforementioned article, since she is a former student of the University of WISCONSIN.

(2) On 20 April 1948 the article "ITALY may be asked to cust U.S. girl who backed Reds", was published in the "Stars & Stripes". The beforementioned article reports on the pro-communist activities of Hanna ALEXANDER during the Italian election campaign. Miss ALEXANDER is a former WISCONSIN University student.

5. Agent's Comments and Conclusions:

a. The undersigned Agent feels that OTHELLO, as one principal source of information in the R/K case, has been exploited to the fullest extent. Further use of OTHELLO in any operation, if initiated on the basis of this report, and reports from Region VIII is not recommended due to the fact that OTHELLO is a major target for former R/K members and their Soviet sponsors. OTHELLO's moves and activities would, in all probability, be watched closely and it can be assumed that, if OTHELLO was ever hardpressed, he might reveal his relationship to CIC in order to protect himself.

b. In spite of the fact that no concrete evidence has been obtained through OTHELLO's interrogation that any one of the survivors of the R/K is presently engaged in espionage work for Soviet-Russia, the past record of a number of R/K members would indicate that no change of their status as Soviet Agents has taken place. Furthermore, this Agent came to the conclusion that in

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several cases where the Gestapo investigation and subsequent trial could not establish any definite proof of espionage, the individuals concerned were nevertheless involved in the R/K case, as has become evident through Frau KUCKHOFF's correspondence to which this headquarters has had access.

6. Recommendations:

a. Study this report and any other present and past reports on the Subject matter thoroughly at higher headquarters to determine whether there is sufficient grounds for reopening the R/K case - this time by United States Intelligence agencies - and whether the opening of an operation designed at investigation and, finally, breaking up a possibly revived R/K net, appears justified.

b. If it is decided to start a special operation or, at least, such preliminaries as are deemed advisable to either initiate a full-size operation or eliminate the necessity for an operation, assign individual cases as listed under Annex C, wherever the individual resides in the U.S. Zone, to the respective Region for a discreet check and/or investigation, using the personality report as a basis (Annex C). Personality reports to be completed and corrected, where necessary, using utmost secrecy so that CIC's interest in the R/K is not revealed.

c. Check Annex C for R/K members who, in all probability, are not presently in the U.S. Zone. Contact British, French, Dutch and Belgian agencies if feasible and where the individual to be investigated is of sufficient importance to warrant such action.

d. Check Annex C for R/K members residing in the Soviet Zone of Germany and forward the information available on any such individual(s) to any agency which can follow leads into the Russian Zone.

e. Inquire at American and British internment camps as to the location of former Gestapo officials (Annex A) who were connected with the R/K investigation. Reinterrogate such Gestapo officials with regard to the R/K, using personality reports (Annex C) as a basis. Question Gestapo officials specifically as to the fate of former R/K personnel who were 'turned'. Consider the possibility of using a Gestapo official for the purpose of locating 'turned' R/K members. If a 'turned' R/K member can be located, such an individual may possibly be used to advantage of CIC.

f. Where possible, contact lawyers, judges and prosecutors under cover to gather additional information on R/K survivors and to find out about their present activities.

g. The leads offered by the publication of the article on Mildred FISH-HARNACK in the ALUMNI magazine of the WISCONSIN University which may have received its information from Frau KUCKHOFF, should be made the subject of thorough investigation in the United States by the FBI. It should also be called to the attention of the Agency investigating Miss ALEXANDER that the present R/K investigation seems to indicate that the University of WISCONSIN falls within the scope of any future investigation which tends to uncover illegal pro-Soviet activities in the U.S. Information regarding the activities of former University of WISCONSIN students should be exchanged with the Agency investigating Miss ALEXANDER in the light of the R/K investigation.

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47. *Mildred Fish, Wisconsin 1928, III*
oil on canvas, 20" x 16", 2022.

48. *Mildred Fish, Wisconsin 1928, IIII*
oil on canvas, 20" x 16", 2022.





49. *Untitled*
oil on canvas, diptych, 20" x 34" (16" x 20" each).



11.2. *Angelus Novus I*
diptych, detail, oil on canvas, 20" x 16", 2022. \$8000



50. *Better not write, but dont forget me II*, oil on canvas, 20" x 16", 2022.



51. *Plötzensee, VII*
oil on canvas, 20" x 16", 2023.



52. *Plötzensee, VIII*
oil on canvas, 20" x 16", 2023.



53. *Plötzensee, IX*
oil on canvas, 12" x 34", (12" x 9"), 2023.



54. *The International Anarchy II*
oil on canvas, 16" x 34", 2023.



55. *Comintern I*
oil on canvas, diptych, 12" x 20" (12" x 9" each), 2023.



56. *Comintern II*
oil on canvas, diptych, 12" x 20" (12" x 9" each), 2023.



57. ARPLAN, I
oil on canvas, 16" x 20", 2023.



58. Mildred, Niagra Falls NY, 1921 II
oil on canvas, diptych, 12" x 20" (12" x 9" each), 2023.



59. *Niagra I*
oil on canvas, 12" x 34", (12" x 9"), 2023.



60. *Niagra II*
oil on canvas, 12" x 34", (12" x 9"), 2023.



61. *Niagra III*
oil on canvas, 12" x 34", (12" x 9"), 2023.



62. *Niagra IV*
oil on canvas, 12" x 34", (12" x 9"), 2023.



65. *Mother, Daughter III*
oil on canvas, diptych, 12" x 20" (12" x 9" each), 2023.



64. *Mother, Daughter II*
oil on canvas, diptych, 12" x 20" (12" x 9" each), 2023.



63. *Mother, Daughter I*
oil on canvas, diptych, 12" x 20" (12" x 9" each), 2023.



66. *Mili, Elementary School, MKE, 1912, II*
oil on canvas, diptych, 12" x 9", 2023.

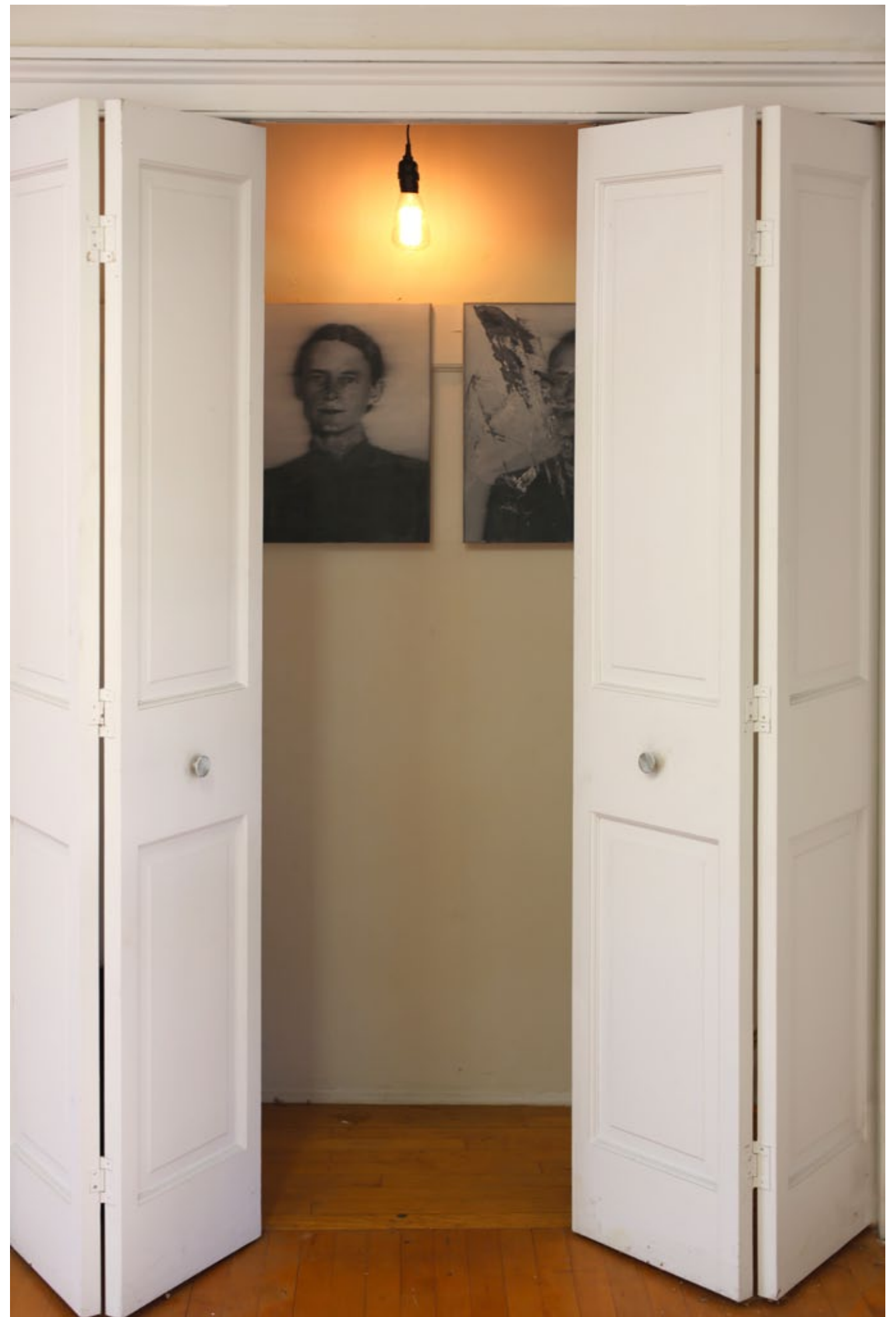


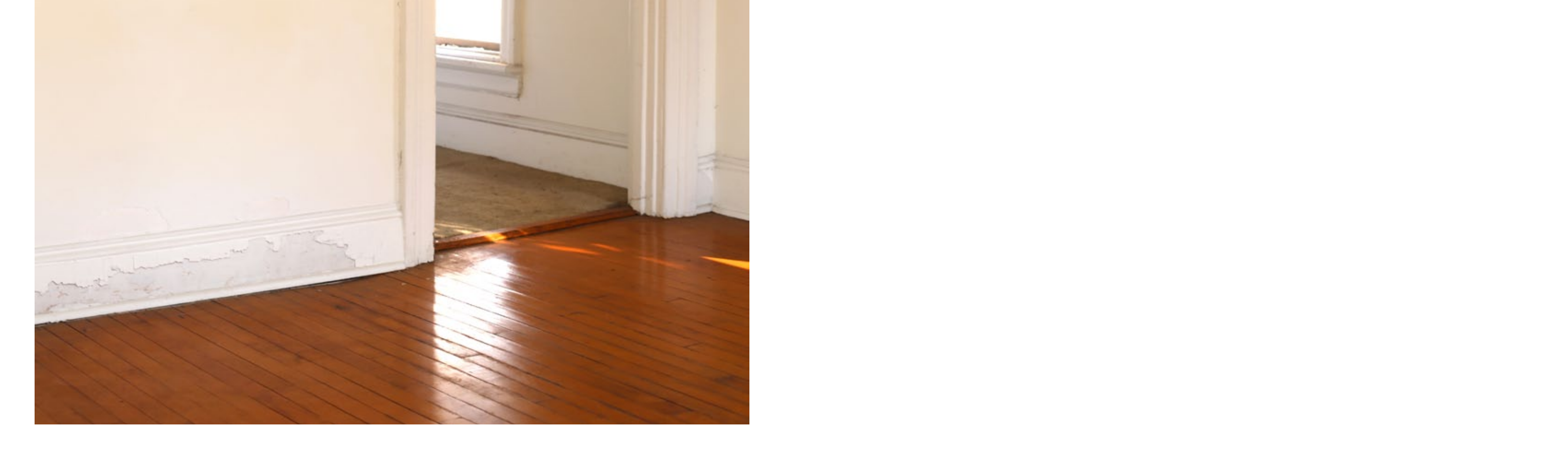
Installation view, NADA House, Governors Island, Nolan House 18.
Sean Micka presented by Bienvenu Stienberg & J, Sept 1-Oct 2, 2023.





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Installation view, NADA House, Governors Island, Nolan House 18.
S Micka presented by Bienvenu Stienberg & J, Sept 1-Oct 2, 2023.
Catalog design and photography by Sean Micka © 2023.

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47. *Mildred Fish, Wisconsin 1928, III*
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48. *Mildred Fish, Wisconsin 1928, IIII*
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oil on canvas, diptych, 20" x 34" (16" x 20" each),
2022.

50. *better not write, but dont forget me II*
oil on canvas, 20" x 16", 2022.

BIO/CV

Sean Micka received his B.F.A. from the Art Institute of Boston at Lesley University in 2003. Micka was a two-time participant of the Whitney Museum of American Art, Independent Study Program, Studio Program from 2012-2013, and 2013-2014; and a resident artist at the The Abrons Arts Center's AIRSpace Residency Program 2014-15. The artist currently lives and works in Brooklyn.

Recent exhibitions include *Book Out of Stock But Six Pictures*, Bienvenu Steinberg & J, NADA House, Gov, Island (2023), *Fine Silver and Extraordinary Diamonds from the Estate of an Important Collection* at Josee Bienvenu Gallery, NY (2019), *People Who Work Here* at CFCP & David Zwirner Gallery OVR (2019), *Works* at Three Star Books, Paris FR (2018), *Condition Report: Deregulation* at Abron Arts Center, NY (2014). Micka's first exhibitions from 2003-10 at Judi Rotenberg Gallery were organized by Abigail Ross Goodman (Goodman-Taft).

Recent publications include *Book Out Of Stock But Six Picture* (forthcoming 2024), *OBJECT/SUBJECT/SLIDES* was published by Three Star Books, Paris in 2017, and *Negotiations* was published by Onestar Press, Paris in 2011.

OBJECT/SUBJECT/SLIDES is in the collections of the Whitney Museum of American Art in NY, The Morgan Library in NY, The Getty in Los Angeles, M+ Museum in Hong Kong.

Sean Micka's practices involves painting, drawing, writing, design and book making. A corner stone of his work over the last twenty years has been a focus on the relationship between and painting and memory, image and text, (the duality of representation and abstraction), and the institutional function of archives and the production of knowledge (as an accumulation of wealth).

EDUCATION

2013-14
Whitney Museum of American Art Independent Study Program, Studio Program, New York, NY

2012-13
Whitney Museum of American Art Independent Study Program, Studio Program, New York, NY

2004
BFA, The Art Institute of Boston at Lesley University, Boston

ARTIST IN RESIDENCE

2014-15
AIRspace Program, Abrons Arts Center, Henry Street Settlement, New York, NY.

SOLO EXHIBITIONS

2024
Book Out Of Stock But Six Pictures,
Bienvenu Steinberg and J, NADA House, Gov. Island,
New York, NY.

2023
Sean Micka, North Orange, 237 Lorriane Ave, Montclair NJ.

2019
Fine Silver and Extraordinary Diamonds from the Estate of an Important Collection, Josée Bienvenu Gallery, New York, NY

2018
Edges, Corners, and some Shadows, Three Star Books,
Paris, FR

2017
Object/Subject/Paintings, Three Star Books, Grand Army
Collective, Brooklyn, NY

2015
Paintings, One Star Press/Three Star Books, Paris, FR

2014
Condition Report: Deregulation, Abrons Arts Center,
New York, NY

2013
Storytelling, Charlotte Lund Gallery, Stockholm, Sweden

2011
Torn Screens, Aviary Gallery, Jamaica Plain, MA

2011
\$72M Sale Shatters Warhol Record,
Die Ausstellungsstrasse, Vienna, Austria

2009
After Images, Dvorak Sec Gallery, Prague, Czech Republic

2008
After Images, Judi Rotenberg Gallery, Boston MA

51. *Plötzensee, VII*
oil on canvas, 20" x 16", 2023.

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66. *Mili, Elementary School, MKE, 1912, II*
oil on canvas, diptych, 12" x 9", 2023.

2005-06
Memorabilia, Judi Rotenberg Gallery, Boston MA

2002
Paintings, drawings, books,
The Art Institute of Boston, Boston MA

GROUP EXHIBITIONS

2019
Summer, Josée Bienvenu Gallery, New York, NY

2018
People Who Work There,
CFCP & David Zwirner OVR, New York, NY.

2018
Three Star Books at LEADAPRON, Los Angeles, CA

2015
AIR Space Program, Studio Exhibition,
Abrons Arts Center, New York, NY.

2014
Whitney ISP Studio Exhibition, TEMP, New York, NY

2013
BOOK MACHINE, at Le Nouveau festival du Centre
Pompidou, Paris FR

2013
Whitney ISP Studio Exhibition, TEMP, New York, NY

2011
Fragments, Charlotte Lund Gallery, Stockholm, Sweden

Form, Like the Spice, Brooklyn, New York

2010
Untitled, Judi Rotenberg Gallery, Boston MA

2010
AIDS Benefit, The Barbara Krakow Gallery, Boston

2009
Popsicle, Judi Rotenberg Gallery, Boston MA

2008
AIDS Benefit, The Barbara Krakow Gallery, Boston MA

2006
Made in America, Judi Rotenberg Gallery, Boston MA

2005

Building an Archive: Sean Micka, On Kawara, Félix Gonzáles-Torres, The Art Gallery of Knoxville, Knoxville, TN

2005
Paper! Awesome!, Pigman Gallery, San Francisco

2004
Summer Science, Judi Rotenberg Gallery, Boston

2004
Supersalon, Samson Projects, Boston

2003
Small Wonders, Judi Rotenberg Gallery, Boston MA

2003
Untitled Polaroid Paintings, Judi Rotenberg Gallery, Boston MA

2002
AIB Undergraduate Exhibition, The Art Institute of Boston,
Boston MA

LECTURE

2014
Speakers Corner, day 1: Vision and Visuality; day 2: Matter and
Memory; day 3: Color and Chroma; day 4: 1500m, 5000m
10000m, *Untitled Art Fair*, Miami, FL.

PUBLICATIONS / EDITIONS

2017
OBJECT/SUBJECT/SLIDES, published by Three Star Books,
Paris, FR

2011
Negotiations, Onestar Press, Paris FR.

Thank you Ron Clark for giving me something to prove.