Tim Youd (b. 1967, Worcester, MA; lives and works in Los Angeles) has been the subject of numerous museum exhibitions, including Hanes Art Gallery at Wake Forest University, Winston-Salem, NC; New Orleans Museum of Art; Monterey Museum of Art; Hemingway-Pfeiffer Museum, Piggott, AR; Museum of Contemporary Art San Diego; University of Mississippi Art Museum at Rowan Oak; and the Lancaster Museum of Art and History, Lancaster, CA. The artist has presented and performed his 100 Novels project at Los Angeles Contemporary Exhibitions (LACE) and LAXART, in Venice during the Biennale previews, at the Museo dell’Ara Pacis, Rome; and the Grand Hotel Des Iles Borromees in Stresa, Italy. In fall 2017 he completed retyping Daphne Alas’s Entering Ephesus at the Weatherspoon Art Museum and Chapel Hill, and John Ehle’s The Land Breakers at Wake Forest University. Additional 100 Novels performances will be held in conjunction with an exhibition in 2018 at the Frances Lehman Loeb Art Center at Vassar College, where Youd will retype multiple novels in a “Hudson Valley cycle.”

The Artist Talk is generously supported by the Robert Lehmann Foundation.

Tim Youd: St. Louis Retyped is organized for the Contemporary Art Museum St. Louis by Lisa Melandri, Executive Director, with Misa Jeffereis, Assistant Curator.

Related Programs

**Artist Talk: Tim Youd**

- Friday, February 2, 6:00 pm

**Performance Schedule**

- T.S. Eliot, Collected Poems
  - Contemporary Art Museum St. Louis
  - January 19–21, 23–25

- Stanley Elkin, The Franchiser
  - Washington University in St. Louis
  - Holmes Lounge, Ridgley Hall
  - January 26
  - Coffee Room, Duncker 210
  - January 29–30, February 1–2, 5–6
  - Contemporary Art Museum St. Louis
  - January 27–28, February 3–4

- Marianne Moore, Complete Poems
  - First Presbyterian Church of Kirkwood, Tree of Life Chapel
  - February 26–March 3, 5–7

- William S. Burroughs, Naked Lunch
  - Burroughs’s Childhood Home (not open to the public)
  - March 8–9
  - Left Bank Books
  - March 10–12
  - Burroughs’s Family Lot, Bellefontaine Cemetery
  - March 14–17

Performances are free and open to the public and will typically take place 10:30 am–4:00 pm with a break 1:00–2:00 pm. Schedule subject to change.

Visit camstl.org/timyoud for updates.

Tim Youd is more than halfway through his 100 Novels project, in which the Los Angeles-based artist is retyping one-hundred novels over a ten-year span—a project he began in 2013. For Tim Youd: St. Louis Retyped, Youd retypes poetry as well as novels, all by authors with deep St. Louis connections: William S. Burroughs, T.S. Eliot, Stanley Elkin, and Marianne Moore.

Youd’s durational typing performances—lasting between six and eleven days—take place around St. Louis at sites that are historically significant to the authors. Youd retypes each book on the model of typewriter the author originally used. He types on a single sheet of paper, which is laid on top of a second sheet and run repeatedly through the typewriter. At the end of his typing marathons, Youd mounts the two sheets side-by-side as a diptych. At CAM, these diptychs are placed in the Front Room gallery following each retyping, thereby marking the end of the performance and ultimately the completion of the exhibition. A selection of the artist’s typewriter drawings are also on view. These drawings of the same model typewriters used in performance evolve from recognizable images to abstractions, clouds of lines accumulated over time.

**Audio Tour**

Visit camstlaudio.org or ask for an iPod at the front desk to hear directly from the artists and curator on the audio tour.
The Performance

Youd has long engaged with literature in his artistic practice. One day while reading he realized, on a formal level, that a book is simply a rectangle of black text within a rectangle of a white page. He wondered, “How could I squash the book? Could I squeeze it until [I] get all of the words of the book onto one page?” Recalling that Hunter S. Thompson had retyped The Great Gatsby (1925) and The Sun Also Rises (1926) after he decided to become a writer, Youd purchased an IBM Selectric and retyped Thompson’s Fear and Loathing in Las Vegas (1972). That action led to his desire to then retype one-hundred novels.

The performative aspect of Youd’s project came about accidently and organically. Yet it was through performative typing that he realized his project could also be about reading—an art action that included an almost religious devotion to the text. Youd notes, “As I’ve gotten further into it, I’ve seen even more clearly that not only is it an act of devotion toward that specific novel that I’m retyping, it’s also this opportunity to not just be a good reader in the moment but to become a better reader over time, which makes the journey exciting for me.”

The Novels

Youd employs a broad criteria to select each novel to retype: it needs to have been written in English (Youd’s only language) and must have been written on a typewriter. Youd also needs to be compelled to spend time with the novel; some books can require close to one hundred hours of typing in a very concentrated set of consecutive days. So he has read every novel at least once before he retypes it. Youd has said, “The exercise for me is really to try to come to terms with that novel over the course of the performance, so I want to make sure it’s something I feel is worth exploring.”

Typewriter Drawings

Youd’s typewriter drawings are created in tandem with his typing performances. The drawings are composed of one-hundred accumulated and superimposed outlines of the same model of typewriter, with index cards logging the number of times and on which days Youd drew the image. Each drawing corresponds to the typewriter that Youd utilizes in his performances. He sees these drawings, with their references to time-based action, not as performances per se but as visual metaphors—even portraits—of performances.