'Speaking and not speaking are both human ways of being in the world',
Paul Goodman writes in Speaking and Language (1971), 'and there are kinds and grades of each',
both personal and social. The silence of helping someone to become clear is the silence of the reader.

To listen at once to our own breathing and to someone else's is to experience, as it were,
someone's else (to borrow from Christopher Ricks) - if we are in accord, someone's intimate sameness;
if not, someone's else-ness. Breathing may be involuntary - the breath of deep sleep,
of hard labor - but changes in the rhythm of inhalation and exhalation can also register emotion,
the rising emotions of anticipation, fear, anxiety, and excitement, and the easing emotions,
recovery from heightened states, being relieved in mind, being in one's element.
Saskia Hamilton  New York 2007

Over the course of thirty years, working in virtual seclusion from the mainstream, Daniel Brush has
created an unparalleled body of work, which includes painting, sculpture and objects.

Exhibition  31 May – 30 June 2007

Phillips de Pury & Company
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Steidl, in partnership with Phillips de Pury & Company,
will publish a four-volume book to accompany the exhibition.
Koald 59: Wondering/Wandering with Polytymnia's Sound
Paint on canvas 113 3/8 x 77 1/8 in. 1976

Beating #1
Steel, pure gold 12 x 3 3/4 x 1 in. 2003

Koald 107: Red Breathing, Cantos for the Women Plays #15
Ink on paper 60 x 40 in. 1991-2003

Koald 107: Red Breathing, Cantos for the Women Plays #16
Ink on paper 60 x 40 in. 1991-2003

Proud Pig
Plastic, diamonds, steel, gold, magnet 2 x 2 x 5/16 in. 2005