



As Ever, Miriam

Faythe Levine

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Blurb:

Researched, transcribed, collected, and introduced by [Faythe Levine](#), this book centers on the relationship and lives of Charlotte Russell Partridge (1882-1975) and Miriam Frink (1892-1978). Based on extensive archival and secondary research involving books, magazines, newspapers, and interviews, Levine brings readers into the work of connecting archival traces to tell stories about past lives. The book presents a collection of epistolary sign-offs from Frink's letters to Partridge across the decades of their working and personal relationships. Levine takes time to provide extensive footnotes that bring context to these brief but rich archival excerpts. She includes reflections on quotidian details, vernacular translations, historical references, photographs, and information about the pair's contributions to the arts and art education in Milwaukee, WI, and beyond in the early to mid-20th century.

Levine's text suits a methodical reader as well as a casual browser. Notable, however, is her introduction that positions her personal and kindred relationship to the lives she encounters through her letter-based research. Levine is currently based in upstate New York but has spent twenty years of her adult life living and working in Wisconsin. She has a career engaging with archives and collections through a queer, feminist lens that spans decades. *As Ever, Miriam* would interest readers connected to art education, queer archival methods, twentieth-century history, and anything related to correspondence and biography.

Extract:

"Partridge and Frink haven't been entirely forgotten nor erased like so many others, but there is still a lack of visibility and understanding about their personal dynamics and professional impact... While doing my research, I found nearly every component in their papers compelling: more often than not, a single document prompted an entirely new string of questions..."

Since I initially thought I would write a version of their biographies or possibly a historical narrative, I was looking through as much content as possible. Over time, I realized that, for my mental health and to pull something shareable out of my research, it was necessary to create a smaller framework for myself. I flipped my vision from the macro to the micro."

- Faythe Levine "Introduction: A Habit of Curiosity," *As Ever, Miriam*

Author bio:

Faythe Levine has been in service to the arts for over twenty years, advocating for creativity to be used as a vehicle to build community, personal independence, and empowerment. Motivated by reimagining archives and collections through a queer feminist lens, her creative labor intersects with curatorial projects, consulting, writing, documentary film, and community events. Her core belief is that visual culture is a conduit for radical change and generative dialog. Through her work, she strives to perpetuate momentum toward a future that holds space for collaboration, transparency, and complexity.

During the week, Levine is the Hauser & Wirth Institute Archivist for Women's Studio Workshop in Rosendale, NY, where she manages, oversees, and increases public visibility of the archives and special collections. Her position focuses on WSW's work as a hub for radical thought, for modeling economic viability for print and book culture and story-telling, and for technical exploration in multiple mediums.

In 2021, Levine left her position at the John Michael Kohler Arts Center as director of the Arts/Industry program, where she was responsible for the development and administration of the residency hosted at Kohler Co. and curating related exhibitions and projects at the Arts Center and Art Preserve in Sheboygan, WI.

Significant curatorial work includes *Can't Take My Eyes Off You*; Speedwell Contemporary, 2022; *Ruffles, Repair & Ritual*; at the Wedding Cake House with the support of the Warhol Foundation, 2019; and *For Hire: Contemporary Sign Painting in America*, Houston Center for Contemporary Craft, 2017. Further back, Levine was the gallerist of two non-traditional spaces, Sky High (2010–2014) and Paper Boat (2005–2009), that focused on collaborations with emerging artists and makers. Additionally, she founded and produced Wisconsin's premier maker fair, Art vs. Craft (2005–2015).

Her most well-known works are *Sign Painters* (2013) and *Handmade Nation: The Rise of DIY Art, Craft, and Design* (2009). Both are featured-length documentaries with accompanying books published by Princeton Architectural Press, which were toured extensively. Some highlights include programming the Renwick Gallery of the Smithsonian Institution, Dundee Contemporary Arts, Brooklyn Museum, Museum of Arts and Design, Yerba Buena Center for the Arts, and the Victoria and Albert Museum. *Bar Dykes* (2015), published by Pegacorn Press, can be found in the Whitney Museum of American Art Special Collections, Joseph C. Sloane Art Library of the UNC-Chapel Hill's University Libraries, Colby College Libraries, and the Pratt Institute Library.

After years of bouncing between various cities, towns, and hamlets in the United States, Levine landed in New York State. She lives with her partner, their cat Goldie on a dead-end street with no home mail delivery or garbage service next to a beautiful cemetery and creek on the stolen [Indigenous land](#) of the [Mochican](#) and [Schaghticoke](#) peoples.

As Ever, Miriam (2024), published by OK Stamp Press, is her fourth book. It captures elements of many years of research around the lives of Charlotte Partridge and Miriam Frink. A related exhibition will open at the Lynden Sculpture Garden in Wisconsin in the fall of 2025.

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