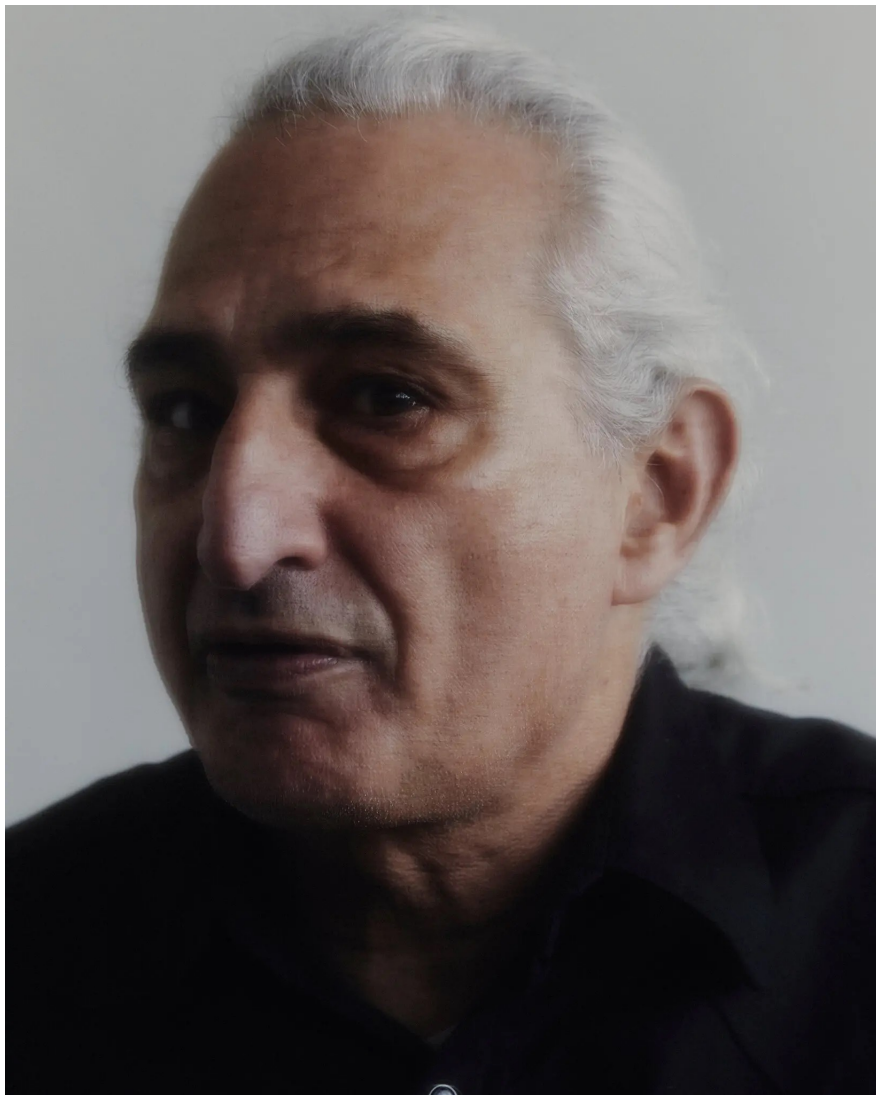


**The New York Times**

# Christopher Wool on What Brought a 'Sunday Painter' Back to Life

"I had been on the treadmill for so long. And then suddenly I felt like I could just be an artist again," he says. His long obsession with photo books has now taken full flight.



Erik Tanner for The New York Times

When the [Solomon R. Guggenheim Museum](#) organized a retrospective of the paintings and photographs of Christopher Wool in 2013, the artist was to be found some months beforehand not making new work or poring over exhibition models. Instead, he had decamped from New York entirely to live near [a small printer in Verona](#), Italy, spending 12 hours a day on press for two weeks to ensure that the book for the show achieved the precise feel that he wanted.

Punk-comically titled “Bad Rabbit,” it is the fifth in a series of [volumes of Wool’s deadpan black-and-white photographs](#) that he has published over the last five years, a project that has come to consume a larger share of his obsessive energy. More than any other primarily abstract artist of his generation, Wool has fed his painting with ideas from his photographs and the books he has made of them — photos of the world around him, photos of his own paintings, photos of other photos and photos that blur all of the above, in sometimes baroque ways.