

MATTHEW J. EGAN



photo: Koichi Yamamoto

Examples of Creative Work + Professional Activities

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"Flying Monkey" Lithograph Kite Construction 60x50" (152x127cm) © Matthew J. Egan
for: PRINTKITE project organized by Koichi Yamamoto to be flown at Puertographico March 2020



"Deconstruction of Flying Monkey" and "Reconstruction of Bat-man" Lithography
9 panels | 30 x 22" each (76x56cm) © Matthew J. Egan

STATEMENT OF INTENT AND MOTIVATION

Manipulating print processes in a playful and experimental manner often serves as the catalyst for new ideas and the development of resulting images. The recent images have been contextually collaged together to generate several compositions serving as *Narrations*. The compositions are not necessarily logical or sequential, but a collection of individual ideas juxtaposed together based on historical, social and metaphorical events. The result is a series of prints and drawings considered to be pages of a book referencing illustrative qualities and mimicking a commercial printing process. They are printed as four-color CMYK additive color, albeit by hand—combining traditional methods assisted by digital techniques.

The most important element in each print is the composition and the relationship of forms, objects and subjects that happen within the image to create the visual impact. The process of drawing, layering, processing and printing affords time to contemplate the image as it is being made. Each print may not be complete, or conclusive, but leads to another. It is for this reason I view my prints as storybook pages, rather than each being a completed story.

Francisco Goya's *Los Caprichos* satirical narratives and exploration of light are inspirational. Robert Rauschenberg's *Random Order* is intriguing in a similar manner as Jennifer Bartlett's use of Pierce's triangle and concern for semiotic relationships. The images and visual impact arrived at through the process is as intense and metaphorically rich as the packed compositions of Hieronymus Bosch. Alois Senefelder's abilities to develop the lithographic technique and the efficiencies of process is as admirable as is June Wayne's consideration for the fine art qualities and what the process has to offer artists and educational institutions.

The contemporary print community is equally inspiring with art works such as Laura Berman's *Rock Collection*, Jay Ryan's prolific *Bird Machine*, Bill Fick's attitude that everyone is a printmaker and Rochelle Toner's preservation of self identity through amenities that the processes offer. These all inspired the organization of The Survey of Contemporary Printmaking (2012) to catalogue 100 artists using printmaking to inspire and create. The application of these processes like those completed on the Navajo Nation by Chip Thomas is a testament to recognizing community, as are the collaborations of John Hitchcock's screen-prints with Indigenous peoples around the world as a way of developing and contributing to belonging. The general impact of galleries and collaboratives such as the Syrian based Ayyam gallery are inspiring as conduits for connections, collaborations, and actions in place of serving as a savior. Gordon Downie's role in *Secret Path* brings forward an admiration and contemplation through the recognition of our

history, that aims to evolve into a celebration of our culture and critique of society. There is a connection to our political, social, and physical environment and a need to balance representation and appropriation. This seem to be exemplified with Robert Blackburn's studio pursuit of exploration while offering a place to give a voice to others to serve also as inspiration.

Traditions and the community of printmaking promotes a dialogue and exchange of ideas about new concepts, techniques and technologies. Portfolios in which images are exchanged and exhibited are one means that print artists initiate and/or contribute to a discussion. As such, one of the most intriguing exercises is to participate in portfolios representing eastern and western cultures as we struggle with the notion and affects of globalization.

There is an attempt to combine traditional drawings on stone and plates with the effects and abilities of digital facilities. This often occurs through building color and generating films for photo processes in printmaking to be combined with a hand drawn matrix. This is capable of being employed in lithography, intaglio and through screen-printing stencils. The relationship between tradition and technology is itself intriguing and relative and itself a metaphor for past and present.

The labor intensive and multi-staged process of printmaking offers the opportunity for collaboration. The notion of workshops and visiting artist activities promotes an intermingling of minds and ideas. Exhibitions and conferences support, further define, and broaden the understanding of the practice. Each element of the process, including developing a matrix, inking system and substrate are extremely relevant to building the image and how the image is read and received, which quite often considers the traditions of dissemination.

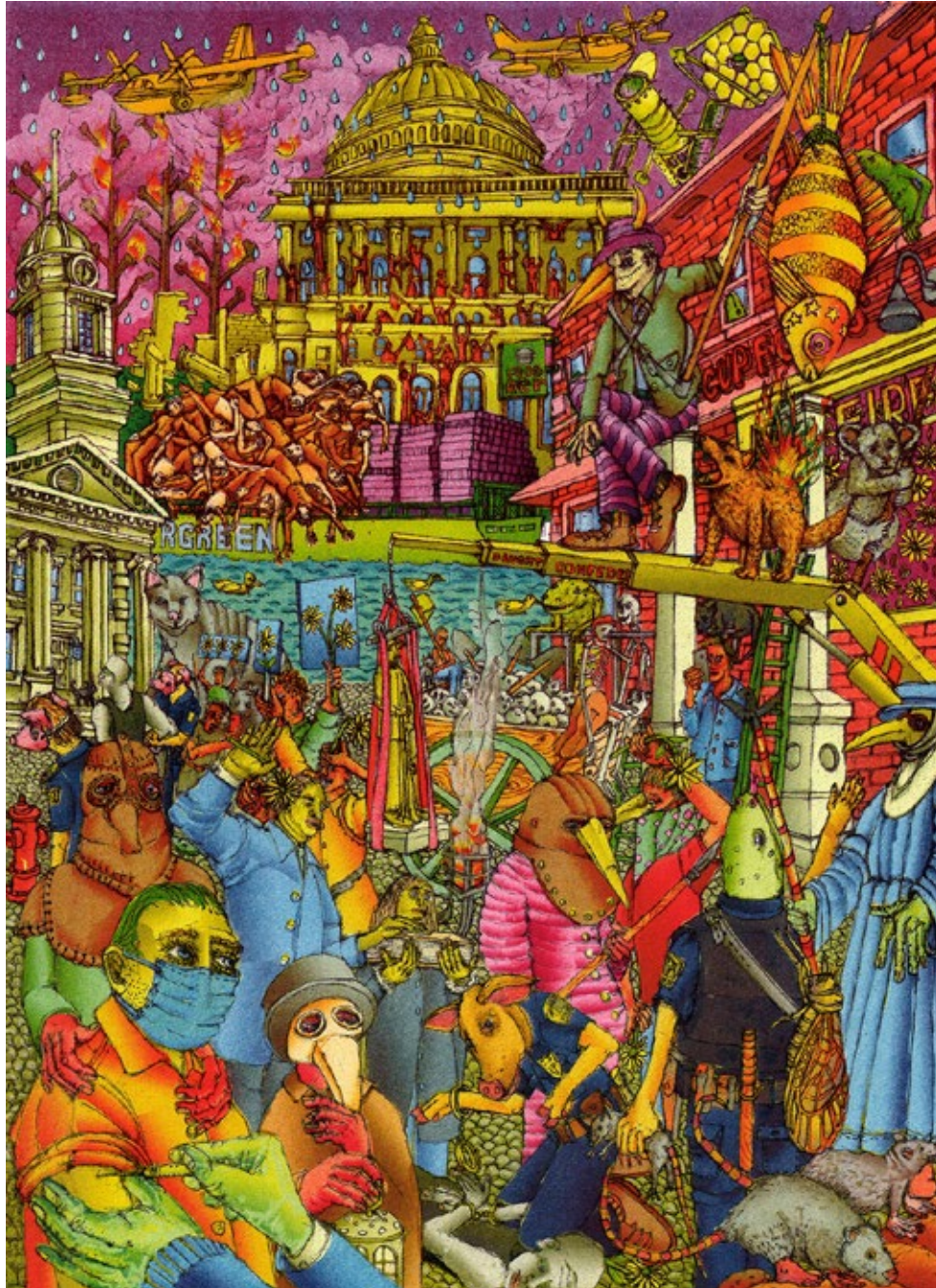
Prints offer an attempt to consider social, political, and cultural elements. The image making process reveals a plausible connection between intended and arbitrary subjects. The goal is not to develop a conclusive statement, rather generate a visual language using reference points that become evident through the process. The images are based in the world we live, both physically and historically. The referential and metaphorical qualities are a collective story through a metaphysical process at the intersection of painting and graphic design; artifact and ephemeral; contemplative and democratic; high art and low art, through collection and dissemination. This has manifested itself in the tendencies to generate a series of multiples, narratives, often illustrative, metaphorical, formal and playful images. This is constantly an intuitive visual investigation of current situations and the immersion in varied cultures and societies. This is an attempt to depict the environment and weave together events of the past and present, from east to west.



"Hello Hilo, HI" Lithograph 21.5x15.5" (55x40cm) © Matthew J. Egan



"Beneath the Surface" Digital Drawing | Frames for animation 16x20" (41x51cm) © Matthew J. Egan



"We have a situation" Lithography | 11x15" (28x38cm) © Matthew J. Egan



“Make me young, make me young, make me young...ETC!” Lithography 14x11” (36x28cm) © Matthew J. Egan



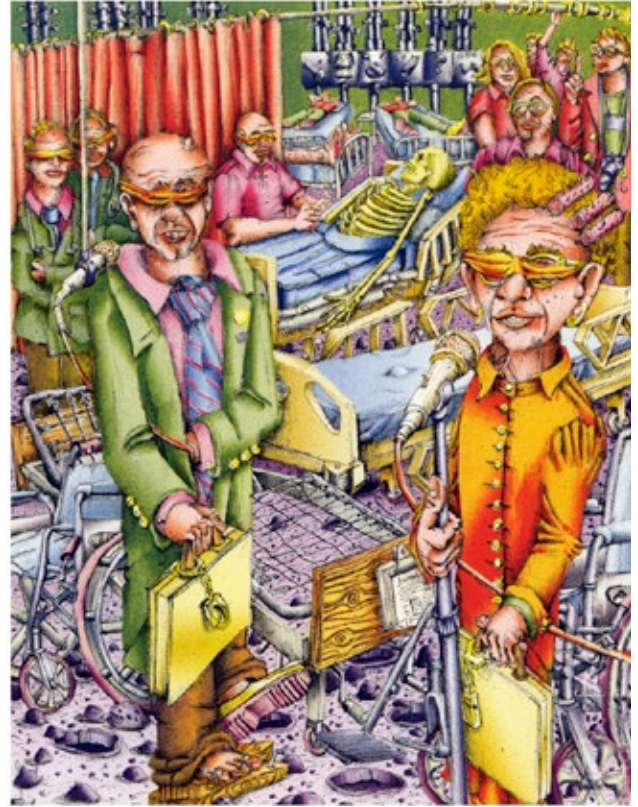
"Brillo" Lithography 13 ½ x 10 ½" (34x27cm) © Matthew J. Egan



"Dinner Party" Lithography 18 x 13" (46x33cm) © Matthew J. Egan



"Hunters and Gatherers" Lithography 14 x 11" (36 x 28cm) © Matthew J. Egan



"All right, good night" Lithography 19 ½ x 13 ½" (50x34cm) [left]

"Waiting for Reforamtion" Lithography 12 x 9 ½" (30x24cm) [top right]

"Elephant in the Room" Lithography 17 ½ x 12 ½" (44x30cm) [bottom right] © Matthew J. Egan

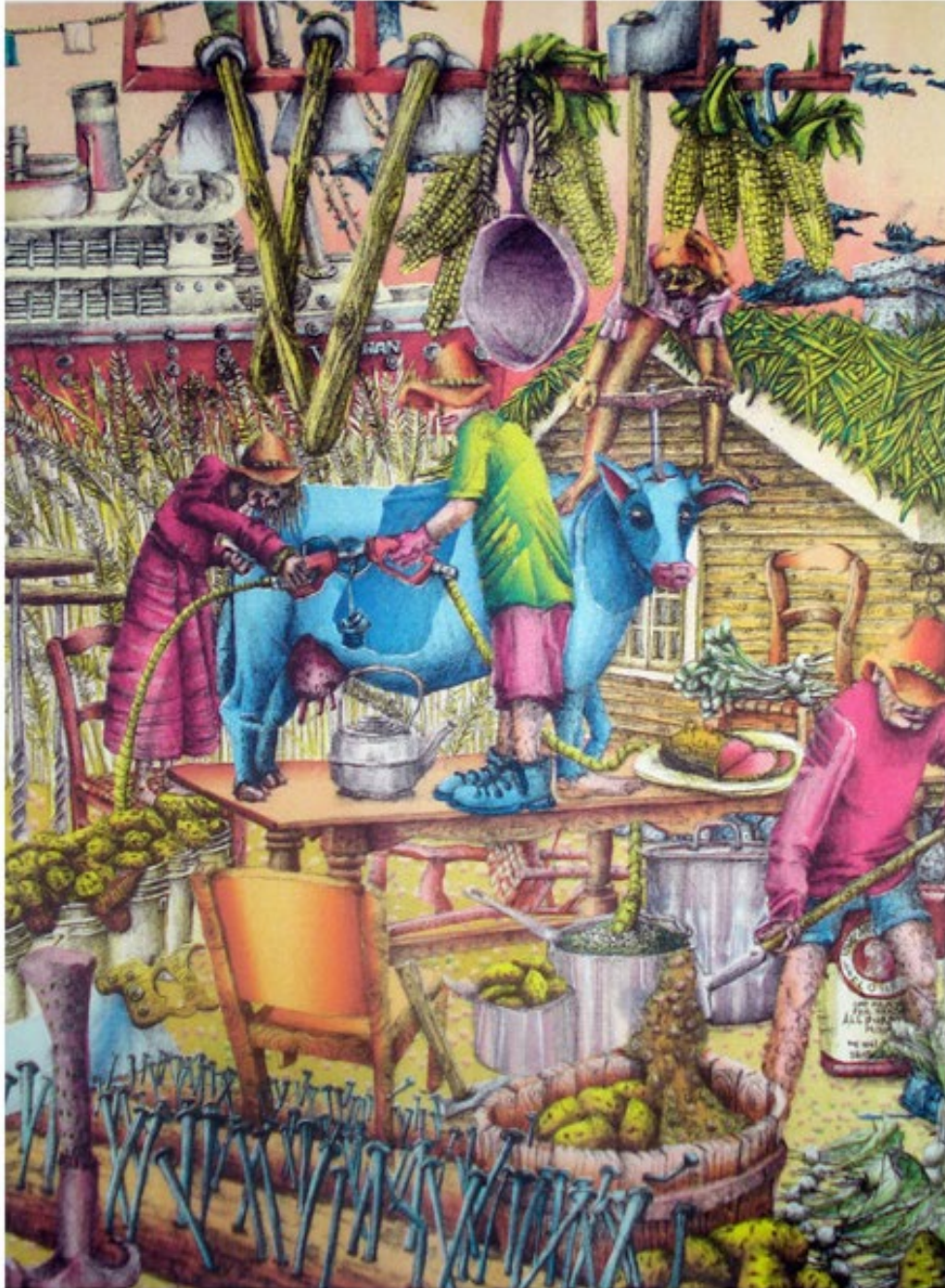


“Hey George, the ocean called...” is part of a quote from a Seinfeld episode that continues with “...and they’re running out of shrimp”, a comment about George’s gluttony in a board meeting, a print dedicated to this summer’s oil leak in the Gulf of Mexico. There seems to be some parallels, and according to some reports, can be taken quite literally.

“Hey Gerorge, the ocean called...” Lithography 30x22” (76x56cm) © Matthew J. Egan



Flipping reproduced films of color separation in CMYK to visualize ink build-up in larger format on light box [below]



"Issued Upon Arrival" Lithography 17½ x 12 ½" (44x30cm) © Matthew J. Egan



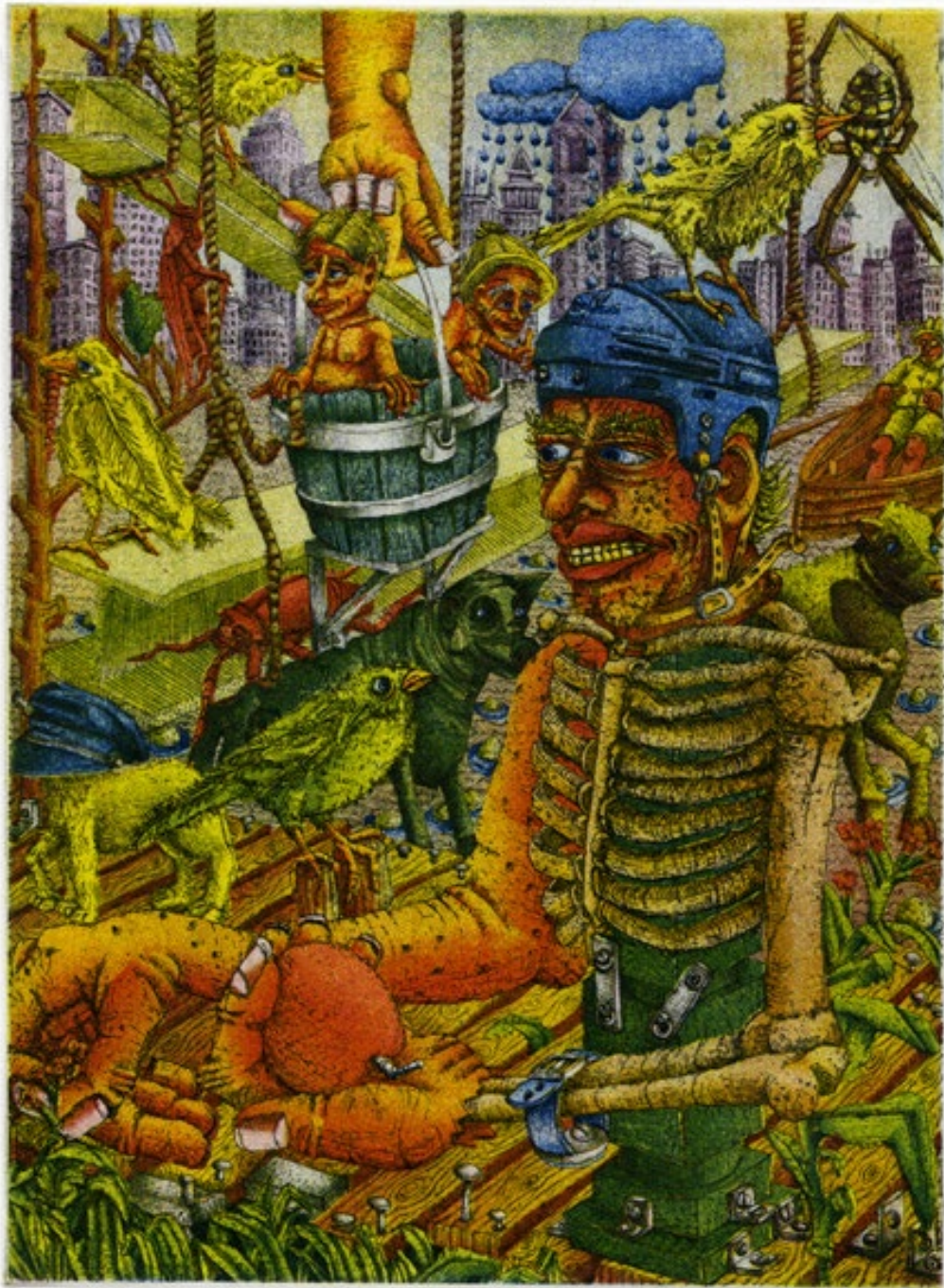
"A Treaty, The Dollar, Bifocals and Balloon Disasters of 1785" Lithography 17 x 12 ½" (43x32cm) © Matthew J. Egan



"Difference Machine - 1822" Lithography 17 ½ x 12 ½" (43x32cm) © Matthew J. Egan



"Surveillance" Etching 24 x 17.5" (61x44cm) © Matthew J. Egan



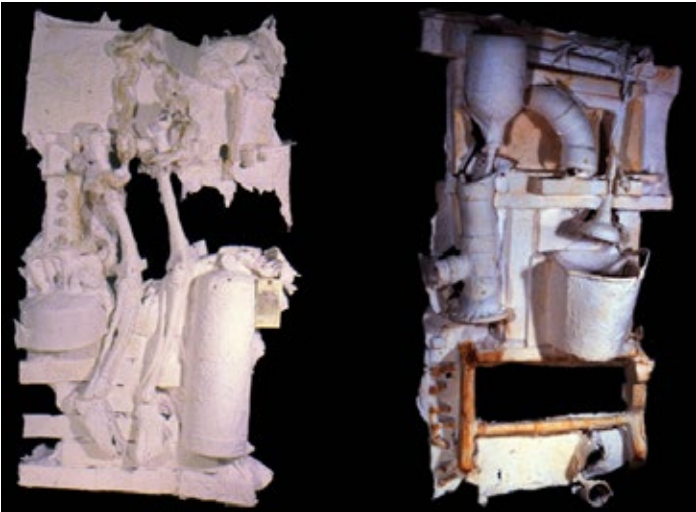
"The Procedures of Paddling to Another Planet" Etching 14x11" (36x28cm) © Matthew J. Egan



"They're Watching" Etching 17x14" (43x36cm) © Matthew J. Egan



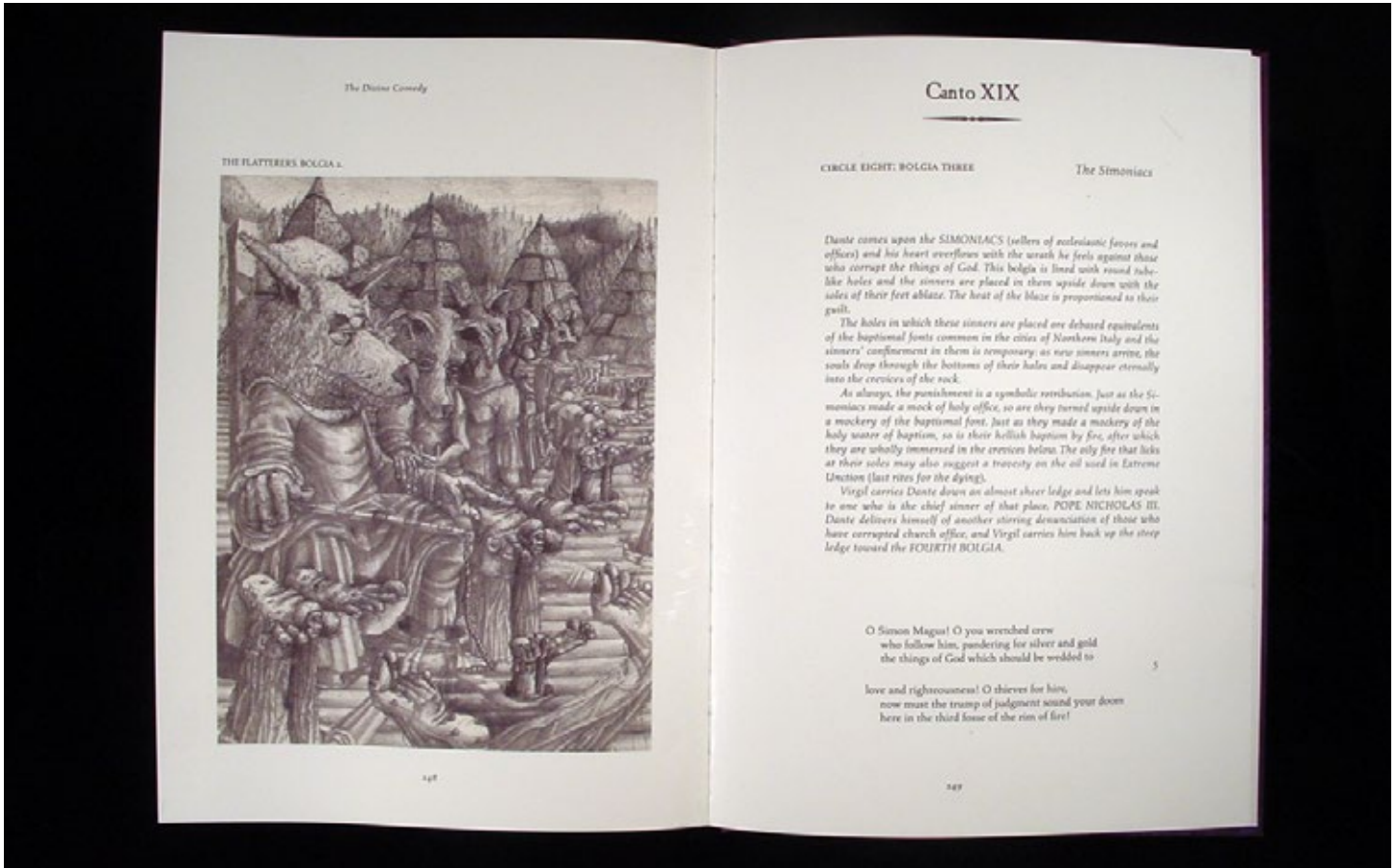
"Versheidien Prints" Screen-printing collaboration with artists in Berlin
4 prints of 50 _ unique images | 30 x 22" each (76x56cm) © Matthew J. Egan



Dimensional paper casts; installed with rear projections. Cotton, abaca, wood, light. ~3x5' each (90x150cm) [left]
"Social Contortion" Handmade paper cast. ~4x5' (122x150cm) [right] © Matthew J. Egan



"Always thinking about digging a hole" Handmade Paper cast. ~4x5' (122x150cm) [left]
"Up to Here and Over There" Handmade paper cast. ~4x5' (122x150cm) [right] © Matthew J. Egan



"Canto XIX" Graphite drawing and Digital print 12x16.5" (30x42cm) [top]

Books installation in glass vetrines on black velvet in the Sharjah Art Museum [bottom] © Matthew J. Egan



"Hung: Despite Their Quest for the Meaning of Life" Collagritograph, screen-print, xerox litho 36x72" (92x183cm) [top]

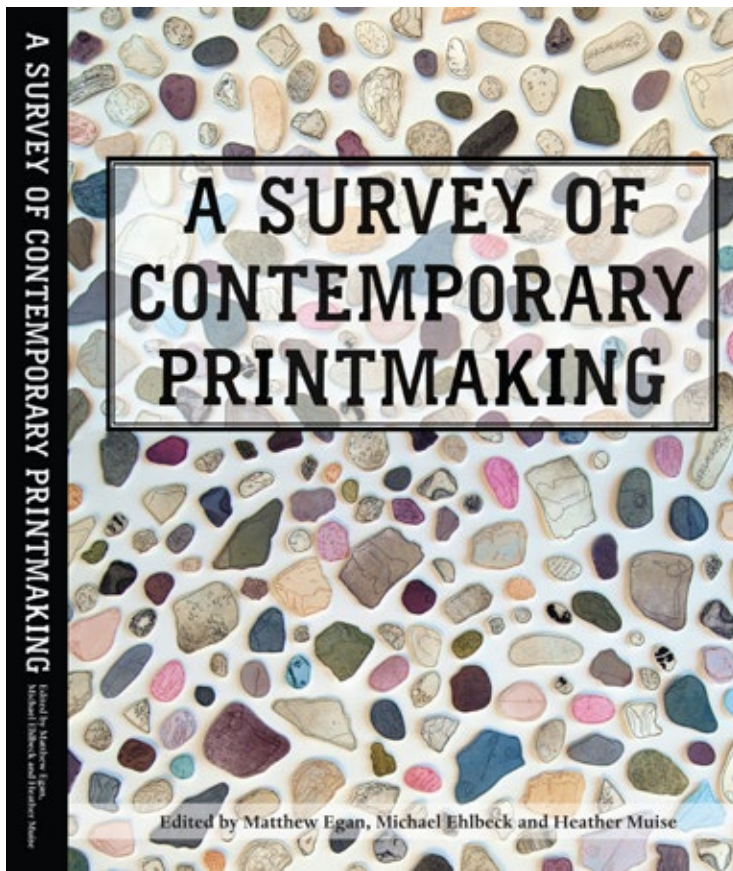
"An Astronaut and Men with Big Hats" Collagritograph, digital collage, xerox litho [bottom] © Matthew J. Egan



“Stuck in the Mud” Graphite 17x14” (43x36cm) © Matthew J. Egan



"Sharjah Wonder Wander" Graphite 30x44" (76x112cm) © Matthew J. Egan



Catalog of prints and printmaking based on an exhibition at the School of Art and Design's Wellington B. Gray Gallery at East Carolina University in association with the PRINT SUMMIT 2010 and hosted by the Printmaking Area.

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Organized by the Printmaking Area faculty at East Carolina University: Michael Ehlbeck, Matthew Egan and Heather Muise

Editor: Michael Ehlbeck, Heather Muise and Matthew Egan

Catalog Designer: Matthew Egan

Photos: Mostly submitted by author or publisher of the prints illustrated with the exception of the *Forebearers* and others taken by Matthew Egan



Logo Design for the
PRINT SUMMIT 2010
by Mario Paredes

PRINT SUMMIT 2010 webmaster for www.printsummit2010.webs.com and merchandiser of aprons, t-shirts and such: Heather Muise

Cover image by Laura Berman

"All She Ever Wanted Was Everything: Laura Berman's Rock Collection"

Cover and typeface for "Survey of Contemporary Printmaking"

Rosemary (2009)—wood type designed and handmade by

Craig Malmrose and Gunnar Swanson

Document set in *Dante (1954)* typeface created by Giovanni Mardersteig and

Charles Malin and title blocks set with *Helvetica (1957)* created by

Max Miedinger with Eduard Hoffmann.

Financial coordinator for the PRINT SUMMIT 2010: Michael Ehlbeck

The Survey of Contemporary Printmaking and the PRINT SUMMIT 2010 sponsored by the following organizations at East Carolina University:

SAB (Student Activities Board)

Office of the Provost

Wellington B. Gray Gallery, School of Art and Design

ECU Printmaking Guild

Dean's Office of the College of Fine Arts and Communication

Director's Office of the School of Art and Design

The Belk Foundation

and generous support by the AD Gallery at the

University of North Carolina at Pembroke

We would like to thank Tom Braswell and Susan Nicholls from the Wellington B. Gray Gallery, Kay Boyd, Michael Drought, Michael Dorsey, Dr. Marylyn Sheerer and Bob Ebendorf for support from the administration and a very special thanks to all the ECU students who assisted with the set-up and clean-up and everything in between, namely Jason Leighton, Logan Wagoner, Robbie Bennett, Michael Smoot, Karina Constable, Alan Tromba, Eleanor Brown, Karen Silinsky, Marco Almengor, Heather Filtz, Tim Moore, Cory Hedeon, Matt Harding, Ash Harrell and Cherish Star Gregory. Our appreciation goes to Laura Wood, Maria Modlin, Ben Dubose in the school and Claire Edwards and Don Edwards at Uptown Art and the University Book Exchange.

Thank you Mario Paredes.

A special thank you to Gunnar Swanson for his design tutelage.

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[Above] Catalog cover and table of contents. Catalog edited, organized and designed by Matthew Egan, Michael Ehlbeck and Heather Muise to coincide with printmaking symposium. Includes essays, technical notes, prints by more than 100 artists and related information. Entire project presented and disseminated to the printmaking community at SGC International in New Orleans 2012. Objective is to re-visit project for 10th anniversary to include a middle-east component.



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matthewjegan.com