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# Art **in** Print

The Global Journal of Prints and Ideas  
May – June 2015  
Volume 5, Number 1



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FOURTH ANNIVERSARY • ALLAN D'ARCANDELO • MARCUS REES ROBERTS • JANE HYSLOP • EQUESTRIAN PRINTS OF WENCESLAUS HOLLAR  
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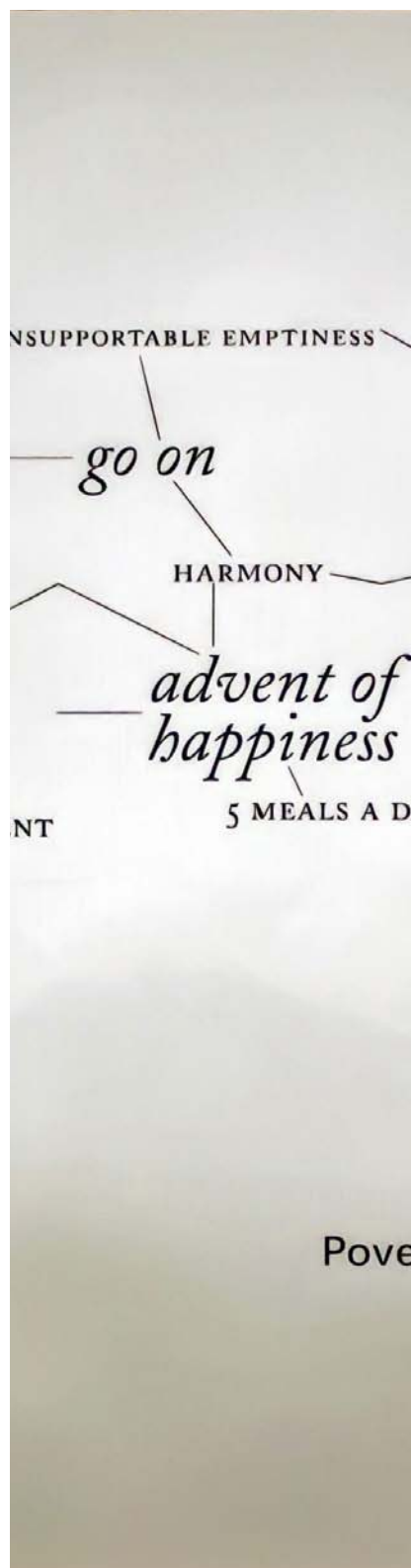
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# Art in Print



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*On the Cover:* Allan D'Arcangelo, detail of *Resonance* (1978), screenprint. Image courtesy of G.W. Einstein Company, New York. Art ©D'Arcangelo Family Partnership/Licensed by VAGA, New York, NY.

*This Page:* Paul Chan, detail of *Maps for the Future (Poverty)* (2001), screenprint. Gift of Jackie Battenfield, 2007. Collection of The Bronx Museum of the Arts. Photo by Lauren Click.

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Art in Print is supported in part  
by an award from the  
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# On Random Houses

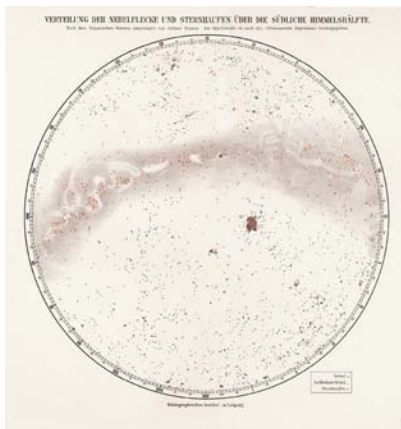
By Susan Tallman

Among the objects on display in Lucy Skaer's recent exhibition "Random House" were limestone slabs quarried in the short-lived town of Lithograph City, Iowa, during the few years between the town's hopeful founding and the death of industrial stone lithography. The origins of the other Random House—today the world's largest trade book publisher—lay in the youthful desire of Bennett Cerf and Donald Klopfer to, in Cerf's word's, "publish a few books on the side at random." Neither the desertion of Lithograph City nor the hegemony of Cerf's book business was obvious at the start, and their divergent trajectories are a reminder that, no matter how clever we are or how much data we amass, it is not always possible to separate the signal from the noise.

This issue of *Art in Print* does not attempt to impose or identify any particular signal. It does not articulate a theme, nor are its contents tied together by time, place or method of manufacture. Instead the contents offer a kind of scattergram, an array of points between which readers may draw any number of geographical, historical or conceptual lines.

In her review of "Random House," Elleree Erdos identifies several strategies used by Skaer to explore art's function as a kind of traveling signpost, always pointing both to itself and somewhere else at the same time. This issue's Prix de Print, selected by Andrew Mockler of Jungle Press, is Mario Laplante's *Dennison*, an enigmatic wheel of tightly folded and collaged printed matter in which the viewer may see the composition as moving inward, or outward, or resolved in perfect orbit.

Simon Turner's essay examines Wenceslaus Hollar's equestrian prints—far less celebrated than his natural history and topographical etchings—and illuminates the pragmatism and ingenuity with which Hollar adapted continental models to the pictorial needs of 17th-century England. The contemporary American artist Michael Miller, interviewed by Lenore Metrick-Chen shortly before his death last year, is separated from Hollar by three centuries, an ocean and



*Distribution of Nebulae and Star Clusters in the Southern Hemisphere*, lithograph, 9 7/8 x 12 1/2 inches. From Meyers Konversations-Lexikon, Bibliographisches Institut, Leipzig, 1896.

countless technological and cultural developments. Still the cycle of discovery, response and invention that Miller describes in his own career might have felt in some ways familiar to Hollar.

The cosmopolitan nature of the print—its ability to bring news of one place to another, to insinuate an import-export trade of forms and thoughts—is one of the medium's most touted virtues. At the same time, prints (like all cultural products) are inevitably the product of local situations and local character. The works discussed by Charles M. Schultz in his review of the "In print / Imprint" exhibition at the Bronx Museum of the Arts are not necessarily about the borough, and yet can nonetheless be seen as reflective of its sociopolitical complexity. The book works of Scottish artist Jane Hyslop are rife with historical, botanical and geological detail connected to specific locations in and around Edinburgh. As Ruth Pelzer-Montada argues in her article, however, the function of such exalted specificity is to sensitize the viewer to the complexity of any given site.

In his close analysis of the densely allusive etchings of Marcus Rees Roberts, Ben Thomas points to the artist's citation of Berthold Brecht, Francisco Goya, Honoré de Balzac and Jacques Lacan; the prints are paragons of cosmopolitan erudition,

although to American eyes their somber, satiric tone may seem identifiably British. Meanwhile, the sweep of landscape in Allan D'Arcangelo's highly distilled highway images is stripped of all identifying detail—but, as Linda Konheim Kramer observes in the first comprehensive evaluation of D'Arcangelo's prints, they emblemize a particular 20th century moment in America—bright, bold and prophetically elegiac.

This heterogeneous issue marks the start of our fifth volume and it reflects, in its variety of subjects and approaches, *Art in Print's* mission: to provide a venue for conversations across the global and historical range of the printed image. Over the past four years we have published some 350 articles and reviews by 125 authors, discussing the work of nearly 900 artists. Our writers have considered prints as agents of politics and of poetry, as products of logistics and materials, and as instruments of individual expression as well as historical context.

We honor the energizing whiff of chaos that prints have always carried. In the 15th century, the printed image initiated a radical new structure of art production and consumption—a many-to-many array in place of the one-to-one link between painter and patron. Paintings were meant for palaces. Prints went out to random houses. ■

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*Susan Tallman is the Editor-in-Chief of Art in Print.*



# The Prints of Allan D'Arcangelo

By Linda Konheim Kramer

The painter and printmaker Allan D'Arcangelo (1930–1998) achieved international recognition as a major Pop artist for his paintings of bleak, sign-cluttered American highways. First commissioned to make prints in 1962, D'Arcangelo continued to produce prints intermittently over the course of his career,<sup>1</sup> but while his paintings are well-documented, this article is the first attempt to consider in some depth the role of printmaking in his oeuvre.

D'Arcangelo's prints are generally related to prior paintings and are sometimes based on them. They form, however, a distinct body of work; as the artist explained to Marco Livingstone, he would make drawings, bring color samples for them to the printer and correct the proofs.<sup>2</sup> The evolution of his print style echoed that of his painting style, from its origins in Pop through abstraction, realism and finally a Precisionist-inspired style, all unified through a strong personal inflection. He focused primarily on screenprint, a medium he chose because it allowed him to emulate his painting style: "I had things to say about us [Americans] and wanted to do this in the most direct way possible ... I looked for visual language that would be broadly communicable, direct and clear ... without gesture, without brushstroke, without color modulation ... The work is pretty much pre-conceived, and the execution is relatively mechanical ... as part of a reaction to Abstract Expressionism."<sup>3</sup>

After graduating from the University of Buffalo in 1953, D'Arcangelo moved to New York City to study painting. Like many young artists of his generation, he was deeply involved with leftwing politics, and in 1957 he decided to continue his studies in Mexico City, then a center for leftist expatriate artists and intellectuals. (While it is tempting to associate D'Arcangelo's twelve-day road trip to Mexico City in an old bakery truck, fitted out for cooking and sleeping, with the travels of Jack Kerouac, D'Arcangelo denied any such connection.<sup>4</sup>) At Mexico City College he experimented with Abstract Expressionism under the tutelage of artist and art historian John Golding,



Allan D'Arcangelo, *Sky Bars* (pr033) (1979), screenprint, 31 x 26 1/4 inches. Artist's Proof. Edition of 175. Image courtesy of G.W. Einstein Company, New York. Art ©D'Arcangelo Family Partnership/Licensed by VAGA, New York, NY.

and while he met with some success, D'Arcangelo concluded that in order to develop a meaningful personal style, he would have to return to a culture he understood from "firsthand experience."<sup>5</sup>

He returned to New York in 1959, where a few years later he began to experiment with Pop Art's flat colors, simplified forms and imagery derived from advertising. In 1962, D'Arcangelo was one of 20 American artists invited to contribute an etching to the now famous portfolio *The International Anthology of Contemporary Engraving: America Discovered*, produced by Milan publisher Arturo Schwartz.<sup>6</sup> D'Arcangelo's small black-

and white etching, *American Madonna*, no. 1, features a seductive nude, her head encircled by a halo, seated in the center of the composition surrounded by icons of American culture, including the Statue of Liberty and the American flag, like a Madonna enthroned over the predella of a Renaissance altarpiece. The composition is similar to a large colorful painting of the same title and year, but the soft gray tones of the etching diverge markedly from the emotionally neutral, hard edges of the painting.<sup>7</sup>

D'Arcangelo soon abandoned this kind of satiric subject matter, concluding that its Pop aesthetic was alien to him and



**Left:** Allan D'Arcangelo, *Constellation II* (1971), screenprint on paper with embossed border, 26 x 26 inches. Artist's proof. Printed at Styria Studios Inc., New York. Image courtesy of G.W. Einstein Company, New York. Art ©D'Arcangelo Family Partnership/Licensed by VAGA, New York, NY. **Right:** Allan D'Arcangelo, *The Holy Family* (1977), screenprint, 28 x 38 inches. Trial proof. Printed at Styria Studios Inc., New York. Image courtesy of G.W. Einstein Company, New York. Art ©D'Arcangelo Family Partnership/Licensed by VAGA, New York, NY.

that he must find an approach drawn from personal experience.<sup>8</sup> He found it in the highway paintings he showed in 1963 at the Thibaud Gallery in New York, in his first solo exhibition. Despite D'Arcangelo's disavowal of the style, Lucy Lippard described these scenes of "the American highway speeding vigorously into the future—a knife-edged path punctuated by billboards, route and speedlimit signs" as "ultraPop."<sup>9</sup> For D'Arcangelo, the empty American highway punctuated by signs was a means of addressing the social and moral issues he saw facing the nation.<sup>10</sup> Aspects of these paintings would inform his work for the rest of his career.

According to the artist, this imagery derived from childhood memories of looking out the windshield of his father's car (visions perhaps reinforced by that long road trip to Mexico).<sup>11</sup> He believed the highway separated drivers from the natural world, which they would travel through mindlessly simply to get from one place to another.<sup>12</sup> D'Arcangelo visualized this concept by describing the landscape and road signage in the same abstract terms: "A sky is simply blue ... Foliage is one flat green, it is not broken up ... The signs that appear in these paintings suggest both environment and space." In this way, he observed, "Man-made and natural forms take on equal importance."<sup>13</sup>

Like many Pop artists, he found the impersonal, uninflected surface of screen-

print well suited to producing the solid colors, flat forms and hard edges he used. As he told Livingstone, his screenprints recalled for him the simple and direct compositions that artists of the Middle Ages used to educate an illiterate public.<sup>14</sup> For D'Arcangelo, the fact that prints are produced in multiples and can reach a large number of viewers further reinforced the educational parallel with medieval art.

By 1965, when D'Arcangelo made his next prints, he had moved from the literal depiction of highways to more abstract forms derived from them.<sup>15</sup> The 1965 screenprint he made for the *Paris Review* portrays a circular red road sign with a white border and diagonal slash interrupting a wiggly black arrow, symbols that he chose for their formal content and that, in combination, fail to provide the useful instruction that is the purpose of road signage. The ambiguous juxtaposition of the two symbols encourages the viewer to focus on the formal graphic qualities of the device and its setting.

In the three screenprints that D'Arcangelo contributed to the *11 Pop Artists* portfolios, published by Original Editions in 1965, he similarly abstracted images drawn from the highway paintings into isolated formal elements. *Landscape III* playfully compiles two road signs—one with a curved arrow above one with a straight arrow—creating more directions without clear meaning.

For the 1966 set of multiples, *7 Objects in a Box*,<sup>16</sup> D'Arcangelo provided an

automobile sideview mirror, inset with a screenprint-on-Plexiglas image of the road behind. The object is a visual pun, but its consideration of moving forward into the future while looking back to the past is profound. D'Arcangelo had toyed with this idea earlier in his painting *Crossroads* (1964), to which he attached a rearview mirror, and he returned to this theme a decade later in his screenprint *The Holy Family* (1977): here the viewer looks through the windshield of a car at the road ahead, which is blocked by a big yellow yield sign, while the rearview mirror, from which baby shoes hang, reflects the empty highway behind.

A solo painting exhibition at the Württembergischer Kunstverein in Stuttgart in 1967 brought D'Arcangelo's work to the attention of the distinguished German screenprint workshop, Edition Domberger. That year the firm published the portfolio *Formen der Farbe* with 14 screenprints by 10 artists, including D'Arcangelo. His composition shows the silhouette of a rooftop with a chimney in the form of an upward-facing arrow that recalls the directional arrows on road signs he had depicted earlier. This hard-edged, virtually abstract image is a cousin to prints produced by Josef Albers, Max Bill, Victor Vasarely and Robert Indiana, and firmly situated D'Arcangelo in the realm of geometric abstraction, far removed from the Pop aesthetic.

The seven screenprints in the *AAP 12* portfolio published by Domberger in 1969

trace the artist's stylistic development from 1962 to 1969. *Proposition no. 1*, based on a 1966 painting, is a construction of squares within squares, somewhat reminiscent of Albers' *Homage to the Square* series but drawn from D'Arcangelo's highway imagery. A large white square hovers over a black-and-white-striped "road" that recedes into a vertical green band suggestive of landscape on either side of the page; a blue strip running across the top reads as sky. Perspective lines extending from the corners of the white square into the center of the sheet focus the eye on a tiny replica of the larger print that seems to be vanishing into the distance, a so-called Droste Effect recursion, implying a sense of motion and space.

D'Arcangelo explained the highly abstract paintings made between 1967 and 1969, which he dubbed "Landscapes," as an attempt to convey a sense of landscape in space without any of the customary references.<sup>17</sup> The striped beams featured in these works derive from the barriers that mark closed lanes or detours on highways.<sup>18</sup> Road barriers of this sort come in a variety of colors, and D'Arcangelo seems to have used them all: yellow and red, black and white, black and yellow. Often extending beyond the edges of the support, they appear to spin through space against the flat blue of the sky, disembodied constructions that retain only vestiges of the illusion of depth and movement conveyed in the highway paintings.

D'Arcangelo used the imagery developed in these Landscapes in prints made at Domberger, Gemini G.E.L. (an untitled lithograph) and Hollander Workshop (a portfolio of lithographs). An untitled 1967 screenprint published by Domberger shows a barrier floating over a highway, an almost Surrealist combination of elements in which the topography is suggested by three small rubber-stamp-like tree icons and three small bush icons. In *Yield* (1968), a screenprint poster for the Smithsonian Institution, the references to highway, barriers and landscape are more explicit: two red-and-yellow barrier beams hover over a white highway that vanishes into the distance; a tiny yield sign and two small stamp-like trees are placed on either side of the road, while a small fluffy white-cloud shape floats in the flat blue sky.

D'Arcangelo returned to this imagery in prints in 1973, 1978 and 1979. In *Resonance* (1978), three striped planks of dif-



Allan D'Arcangelo, *Resonance* (1978), screenprint, 29 1/2 x 26 1/4 inches. Artist's proof. Image courtesy of G.W. Einstein Company, New York. Art ©D'Arcangelo Family Partnership/Licensed by VAGA, New York, NY.

ferent colors swirl through the blue sky high above the viewer's head, like girders carried by a giant crane. Only the little cloud shape remains as a reminder of the natural world. Ultimately, all signs of nature except the blue of the sky are eliminated, leaving only huge futuristic barrier bars swinging ominously through the air, as seen in the screenprint *Descent from the Cross* (1978).

By 1971, D'Arcangelo had decided to rid his work of color, which he felt prompted associations that interfered with his vision of space. He worked with the same striped prismatic planks of the Landscapes, but these were now restricted to black and white and formed complete figures within the frame rather than running off the edge. D'Arcangelo said these new works "re-named themselves Constellations,"<sup>19</sup> perhaps because their crisscrossing black and white bars reminded him of the night sky. They can

be seen as distant relatives of some of the early highway images, in which gas station signs light up the darkness.

In conjunction with a 1971 exhibition, Marlborough Graphics published four related screenprints, also titled *Constellations*. Bits of color found their way into the prints: the striped and angled bars pass through a red circle, a black circle, a blue triangle and a yellow square.<sup>20</sup> In some of the Constellation paintings, however, D'Arcangelo replaced his usually uniform acrylic flatness with fuzzy forms, endowed with a somewhat ethereal quality, which were created with graphite and dry pigment on raw canvas. The softer form and texture of the painting *Constellation, no. III* (1971) was captured in the lithograph *Constellation L'Homme Dieu* (1972), made at Lake L'Homme Dieu Art School when D'Arcangelo was a visiting artist at St. Cloud University in Minnesota.

Elements of the American indus-



trial landscape began to reappear in D'Arcangelo's work in the 1970s. The introduction of this subject matter may have been encouraged by a commission from the Department of the Interior to paint the Grand Coolie Dam in Spokane, Washington. In 1971 D'Arcangelo spent two weeks at the dam with the painter Ralston Crawford, who became a close friend. At Grand Coolie, Crawford and D'Arcangelo both took photographs for future reference rather than making paintings on the spot.<sup>21</sup> Though D'Arcangelo had taken photographs related to the subjects of his paintings in the 1960s, he did not begin using them for reference until the 1970s.

Photographs were the source material for *Water Tower*, a portfolio of five screenprints printed by Styria Studio in 1973.<sup>22</sup> The towers' simple shapes, flat colors and immensely tall, striped support poles, seen from below as they lean in and vanish into the sky, echo the perspective, color patterns and shapes of D'Arcangelo's highway and landscape imagery. (Similarly, his photographs of power lines engendered a group of 1974 paintings of loose wires swinging in front of geometric towers.)<sup>23</sup>

The water towers and power lines evoke some of the formal elements of the Highway paintings and abjure the abstraction of the Landscapes and Constellations. From about 1977 to 1982, the date of his last solo exhibition (at Grace Borgenicht Gallery, New York), D'Arcangelo focused on recognizable albeit reduced and simplified industrial structures. He remained concerned with the illusion of moving through space, as exemplified by his 1979 screenprint of a highway overpass, *Rail & Bridge* (related to a 1977 painting) and his 1982 paintings depicting clouds and sky as seen from the window of an airplane. In 1990, D'Arcangelo produced a group of screenprints reprising paintings from the early 1960s, but he seems to have produced almost no new work in the last 16 years of his life.

The clean-lined formalism of D'Arcangelo's depictions of the American industrial landscape was no doubt to a degree indebted to the work of his friend Crawford and of Charles Sheeler and other Precisionist painters, yet it was legitimately his own voice. He understood that he was seen as their disciple, but believed that, like them, he was just an American painting what he saw



Allan D'Arcangelo, *Watertower* (1973), screenprint, 33 1/4 x 26 1/4 inches. Artist's proof. Printed at Styria Studios Inc., New York. Image courtesy of G.W. Einstein Company, New York. Art ©D'Arcangelo Family Partnership/Licensed by VAGA, New York, NY.

around him.<sup>24</sup> He also saw the beauty of the man-made roads and structures that dotted our countryside, but he had arrived at that understanding via his own trajectory, a route that took his scenes of the American highway into realms of abstraction and back again, employing a graphic formal language that lent itself naturally to the print. ■

Linda Konheim Kramer is Executive Director Emerita of the Nancy Graves Foundation.

#### Notes:

1. Marco Livingstone, "Rearview Mirror" (interview [1988] with Allan D'Arcangelo), in Allan D'Arcangelo: Retrospective (Modena: Palla-zzina dei Giardini, 2005), 46.
2. Ibid.
3. From the preface to Allan D'Arcangelo: Paintings of the Early Sixties (Purchase, NY: Neuberger Museum, State University of New York, 1978), cited in Marco Livingstone, ed., Pop Art (London: Royal Academy of Arts, 1991), 41.
4. Ibid., "Rear View Mirror," 34.
5. "Unpublished Writings: Letter to Joan, February 5, 1990," in Walter Guadagnini and Silvia Ferrari, Allan D'Arcangelo: Retrospective (Modena: Palla-zzina dei Giardini, 2005), 132.
6. The International Anthology of Contemporary Engraving: The International Avant-Garde, vol. 5, America Discovered (Milan: Galleria Schwarz, 1964). Artists: George Brecht; Allan D'Arcangelo; Jim Dine; Stephen Durkee; Lette Eisenhauer; Stanley Fisher; Sam Goodman; Red Grooms; Robert Indiana; Allan Kaprow; Roy Lichtenstein; Boris Lurie; Claes Oldenburg; James Rosenquist; George Segal; Richard Stankiewicz; Wayne Thie-

baud; Andy Warhol; Robert Watts; and Robert Whitman.

7. Perhaps for this reason, in 1990 he created a similar image of the Madonna in a hard-edged screenprint.

8. Steven Prokopoff, "An Interview: Allan D'Arcangelo and Stephen Prokopoff," in Allan D'Arcangelo: Paintings, 1963–1970 (Philadelphia: Philadelphia Museum of Contemporary Art, in collaboration with Albright-Knox Art Gallery, Buffalo, NY, 1971), n.p.

9. Lucy Lippard, "New York Pop," in Lippard, ed., Pop Art (London: Thames and Hudson, 1966), 130.

10. Livingstone, Pop Art, 41.

11. Livingstone, "Rear-View Mirror," 30.

12. Ibid., 26.

13. Prokopoff, "An Interview," n.p.

14. Livingstone, "Rear View Mirror," 30.

15. Many years later he returned to his early highway paintings for the subject matter of new screenprints such as *Rainbow Highway* and *Yield* (1977) and *The Holy Family and Smoke Dreams* (1980).

16. *Seven Objects in a Box* (New York: Tanglewood Press, 1966). Wooden box with artists' names and titles stenciled in paint, containing multiples by D'Arcangelo, Jim Dine, Roy Lichtenstein, Claes Oldenburg, George Segal, Andy Warhol and Tom Wesselmann.

17. Prokopoff, "An Interview," n.p.

18. See the artist's photograph of a barrier in Allan D'Arcangelo: Paintings 1962–1982 (New York: MitchellInnes & Nash, 2009), 24.

19. Prokopoff, "An Interview," n.p.

20. The gallery is unable to identify conclusively the four *Constellation* prints they published in 1971, but the Tate Gallery (London) identifies the works as *Constellation I–IV* (1971).

21. Livingstone, "Rear View Mirror," 40.

22. See photograph in Allan D'Arcangelo: Paintings 1962–1982, 40.

23. There are no related prints for these paintings.

24. Livingstone, "Rear View Mirror," 41–42.

# The Early Prints of Marcus Rees Roberts

By Ben Thomas

Though he remains little known in the United States, Marcus Rees Roberts has for four decades been one of the most challenging and rewarding British artists working in print.<sup>1</sup> The recent etchings for which he is best known, like *By the Black Window* (2014), are characterized by ambiguity and poetic compression, their sources and allusions veiled in dense and brooding ink. In his extended intaglio series of the 1970s and '80s, however, Rees Roberts unleashed a battery of textual and visual references—diagrams appropriated from Lacan, comic strips, photographs, beautifully rendered caricatures, texts both satiric and deeply felt—in an ambitious sequence of visual arguments about art's place in the world.

Rees Roberts, who collects prints by William Hogarth, Thomas Rowlandson and Goya, became interested in satire while at the Slade, partly in response to the Marxist and Structuralist theory he encountered there. He identified with the aspirations of 18th-century satirists to devise an art that remained engaged with the world and politically relevant despite its inherent artifice and self-referential nature. Goya's *Caprichos* (1799) vividly conveys the unreality at the heart of metaphor; and the captions to the plates in his *Los Desastros de la Guerra* (Disasters of War, ca. 1810–13) demonstrate the insufficiency of language in the face of horror. One can view Goya's approach as anticipating Bertholt Brecht's conviction that critical art must be aware of the limitations imposed by its own artifice.

Rees Roberts borrows from Goya in several of his early prints. The 14 etchings blandly titled *Mrs White* (1976) feature grotesque figures inhabiting a domestic hell and surreal plucked chickens that echo the human-headed fowl in *Capricho 20, Ya van desplumados* (There they go plucked). The figure of Mrs. White herself suggests Brecht's *Mother Courage* if she had been drawn by Goya and were exercising a *Sweeney Todd* reign of terror in her boarding house. The set includes hand-drawn etchings of great technical control as well as photo-etchings and passages of prose that mimic popular novels



Marcus Rees Roberts, *The Dour Life I* (1980), etching and aquatint, image 19.5 x 15.5 cm. Edition of 6. Printed by the artist, London and Edinburgh. Image courtesy of Pratt Contemporary, London.

(“After that Hazel met Rodney regularly. She found him good fun to be with. He brought something into her life...”)

Of the many heroes and villains that populate Rees Roberts's work of this period, Brecht is perhaps the most central and persistent. The 17-etching series Rees Roberts produced the year after *Mrs White* is titled “the 3p Novel” in obvious homage to Brecht's most famous work, and the playwright is depicted in the first

print of the set. In other prints, fragments of text articulate an imaginary dialogue between Brecht and the artist's alter-ego, “Rhys.” Through Brecht, Rees Roberts adopted strategies of literary modernism: the juxtaposition of poetic fragments, multiple voices and styles; the use of quotation as disruption and appropriation; the blurring of the relationship between interpretation, translation and illustration; and the exposure of the polysemous





Marcus Rees Roberts, *Mrs White VIII* (1976), etching and aquatint, image 10 x 7.4 cm. Edition of 30. Printed by the artist, London. Image courtesy of Pratt Contemporary, London.

layers and intertextual associations that constitute the apparently “realist” text. Rees Roberts, who first studied English at Cambridge, then film theory at the Slade before settling into printmaking, employs filmic techniques such as montage, cropping, framing, jump cuts, tracking shot sequences and close-ups. Just as Brecht promoted the disruption of traditional dramatic forms through the use of “alienation effects,” Reese Roberts here “makes strange” the procedures of representational art.<sup>2</sup>

*The 3p Novel* systematically addresses the problem posed by Brecht of what a truly dialectical artwork might look like. Statements from Brecht on the social function of art are juxtaposed with quotations concerning the nature of signification and textuality from a book by Jonathan Culler on Structuralist poetics.<sup>3</sup> The artist installs a group of figures similar to the monstrous cast of *Mrs White* alongside photographs lifted from the “readers’ wives” sections of porn magazines; philosophical speculations on the nature of metaphor collide with Marxist slogans in the mouths of lovers taken from teen-romance comics. The prints suggest the artist’s preoccupation with ideology and the “transparency” of realist texts, as well as his abhorrence of a clear, illustrational relationship between image and text: “illustration closes the text; it confirms it, it endorses a certain reading” reads the caption to a picture in plate XII

showing a decaying ship with the word “capitalism” written on its side.

These experiments and thematic concerns were further elaborated in *A Modest Disposal* (1978) and *The Winter Journey* (1979). The 17 etching/aquatints of the former are permeated by the “left-wing melancholy” that Walter Benjamin ascribed, in a review of Erich Kästner, to the decline of poetry from political struggle into aesthetic effect—“from a means of production into an article of consumption.” (Benjamin’s article, which Rees Roberts found in the British film journal *Screen*, is cited in a second state of the set’s title page).<sup>4</sup>

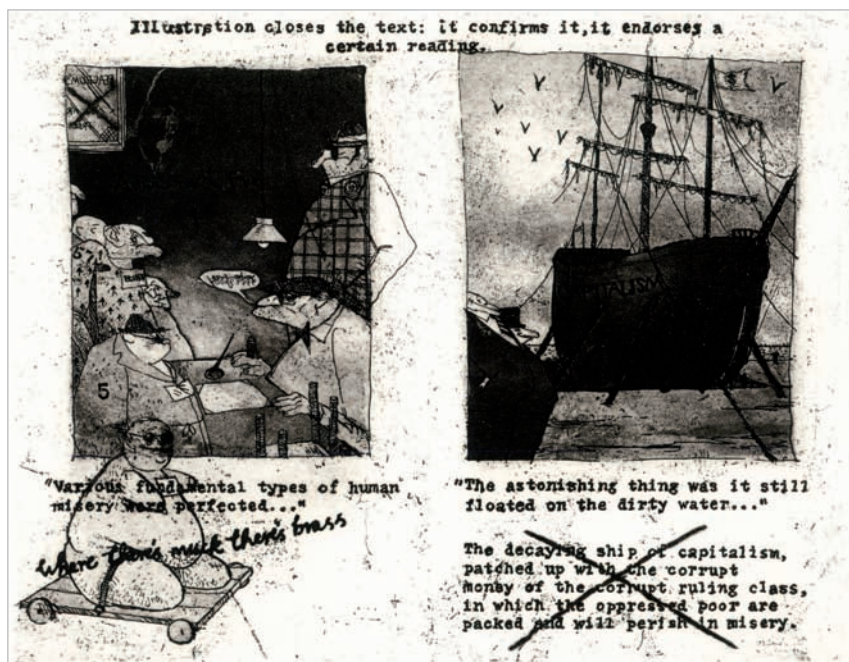
In the 18 prints of *The Winter Journey*, Rees Roberts addressed the inevitable failure of art to capture reality—a theme that continues to preoccupy him (since 2005 he has been making short films under this same title). His main reference points in this work are Balzac’s *Sarrasine* (1830) and Roland Barthes’ semiotic analysis of *Sarrasine* in *S/Z* (1970).

Balzac’s story concerns an enigmatic old man at a party attended by the narrator; this man is also the model for a picture of Adonis. The narrator’s mistress demands an explanation of these mysteries, and is told the story of the young sculptor Sarrasine, his journey to Rome and his passion for a beautiful opera singer—La Zambinella—he meets there,

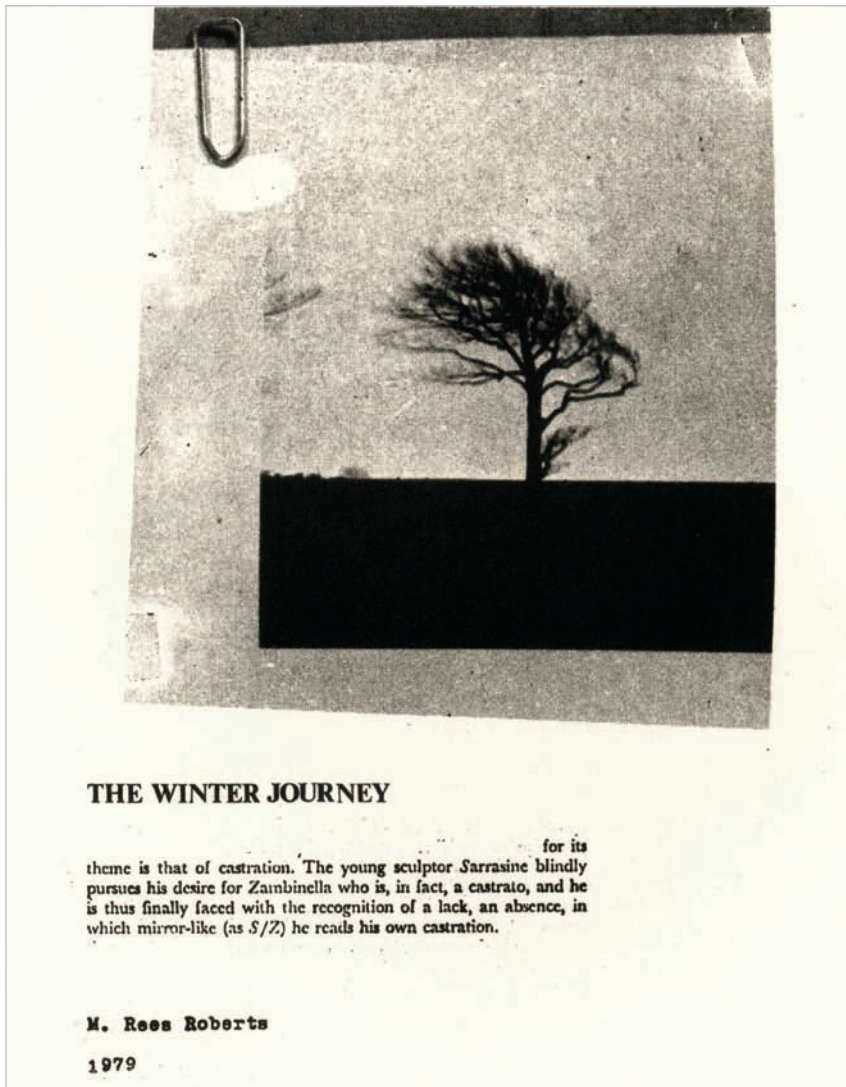
the statue he makes of her, the revelation that La Zambinella is, in fact, a *castrato* and, finally, Sarrasine’s murder by the servants of Cardinal Cicognara, the singer’s protector. The old man, the model for Adonis, and La Zambinella turn out to be the same person. In Barthes’ analysis, Sarrasine, a symbolic descendant of Pygmalion, cannot see the truth about La Zambinella because he is so committed to artistic notions of beauty: “thus realism ... consists not in copying the real but in copying a (depicted) copy of the real.”<sup>5</sup> Balzac’s story, according to Barthes, consists of a multiplicity of voices and the superimposition of several codes. Lines of narrative are interrupted, braided and folded in on themselves to delay the denouement. To impose a unified meaning would be “to cut the braid, to sketch the castrating gesture.”<sup>6</sup>

The title page of *The Winter Journey* juxtaposes a quotation from Barthes on the theme of castration in *Sarrasine* with a photograph of a tree in winter that appears to be fixed to the page with a paper clip. Perhaps the tree represents part of the ghostly garden viewed by Balzac’s narrator as “a gigantic representation of the Dance of Death.”<sup>7</sup> Or perhaps it refers to “Der Lindenbaum,” from Franz Schubert’s song cycle *Winterreise* (1827), whose title Rees Roberts appropriated.

In the fifth print in the series, Balzac’s



Marcus Rees Roberts, *The 3p Novel XII* (1977), etching and aquatint, image 15.5 x 21 cm. Edition of 6. Printed by the artist, London. Image courtesy of Pratt Contemporary, London.



Marcus Rees Roberts, *The Winter Journey* (title sheet) (1979), etching and aquatint, image 23.5 x 19.5 cm. Edition of 6. Printed by the artist, London. Image courtesy of Pratt Contemporary, London.

account of the climactic moment of revelation is photo-etched onto the plate above a set of brushstrokes framing an empty space, below which is a quotation from Sigmund Freud on the subject of castration anxiety. Brecht reappears in a photo-etched, typewritten text in plate XVI:

*Rhys felt he must go over his text again, correcting it, altering it: it still wasn't quite right. It just wasn't quite getting near the that truth he felt deep inside him. 'Brecht, old friend,' he murmured as he worked, 'I've let you down.'*

These densely orchestrated themes reached a crescendo in 1980 with the 18 etchings of *The Dour (and Twopenny) Life of Thersites*, a title that summons both

Brecht and Homer, only to immediately dismiss them. This redaction undermines the potential relationship between the title and the carefully executed line drawing above, which shows a bald, hunchbacked man (Thersites? La Zambinella in old age? Mr. Punch?) seated against a tiled wall hung with a glove, a condom, a set of false teeth and a pair of scissors. In the *Iliad*, Thersites was an ugly foot soldier rebuked by Odysseus for criticizing Agamemnon's decision to wage war against the Trojans. According to Hegel, "the undying worm that gnaws him is the tormenting consideration that his excellent views and vituperations remain absolutely without result in the world."<sup>8</sup> In this context, Thersites' frustrations can be seen as reflecting

those of the political artist whose work is restricted to impotent references to other texts and images.

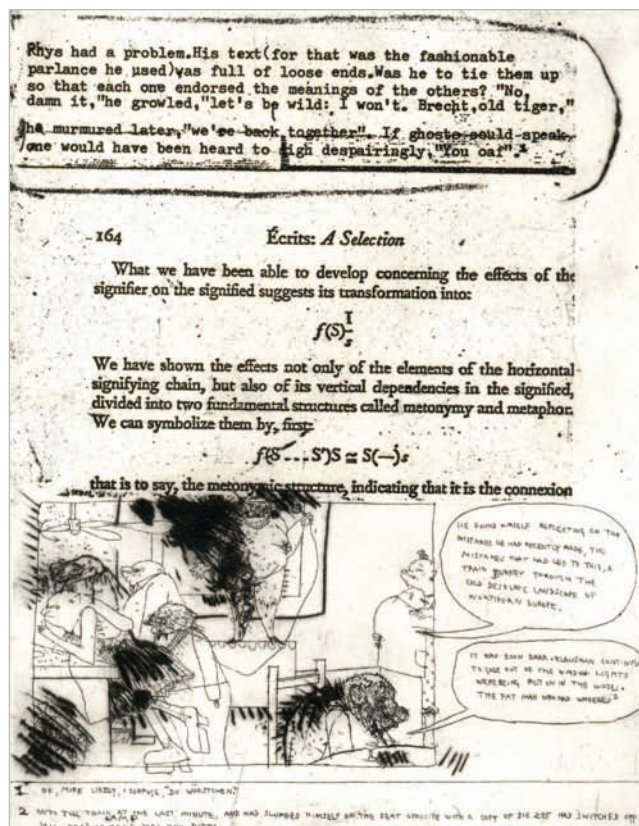
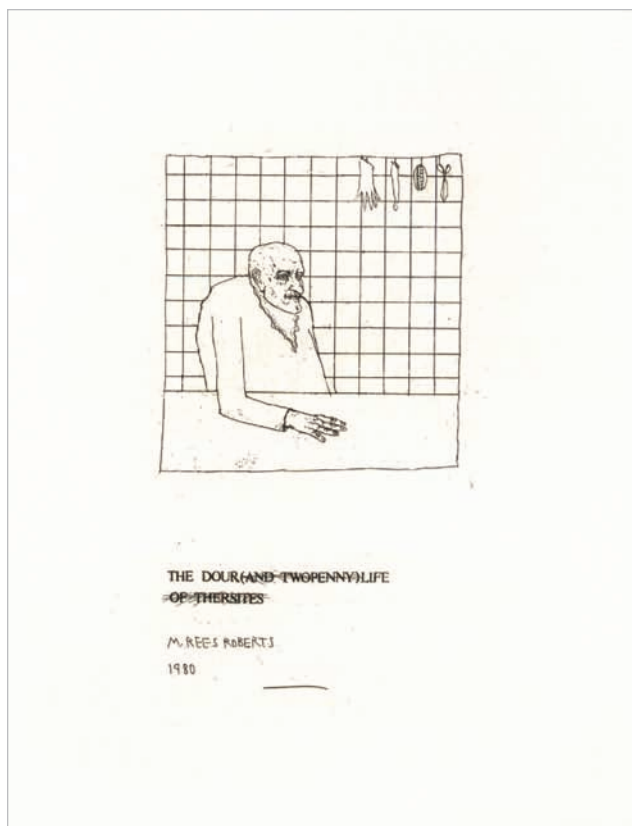
In these prints, fragments of seemingly unrelated narratives in different styles abut and overlap: a train journey through a devastated landscape, a melancholy cabaret inhabited by caricatures reminiscent of *The Threepenny Opera*, a man visiting a prostitute in a dingy room, and teen-romance cartoon figures whose speech bubbles spout philosophy ("But Wendy it's not possible for the artist to determine the retrieval of a certain proposition in the way the author of a sentence can"). Alongside these narrative shards, metatextual commentaries are offered in photo-etched type and handwritten remarks ("...for he was fashionable enough to believe that pictures could be read..."), and compete for space with crude scribbles, crossings out and haphazard splashes of acid that offer evidence of the working process. The density and savagery of the erasures and storms of aquatint intensify through the set so that the final print appears to be an abstract composition of black and gray in which all identifiable form has been obliterated.

Two prints from the series reproduce a page from an English translation of Jacques Lacan's *L'Instance de la lettre dans l'inconscient*.<sup>9</sup> In plate III, Lacan's characteristic algorithms or "mathemes" symbolize the play of substitutions that creates endless "signifying chains" within language and their relation to the Freudian unconscious:

It is on the basis of the co-presence in the signified not only of the elements of the horizontal signifying chain but also of its vertical dependencies, that I have demonstrated the effects, distributed in accordance with two fundamental structures, in metonymy and metaphor.<sup>10</sup>

Although Lacan's influence is satirized in the speech-bubble conversations of *The Winter Journey*, the selection of this particular page in *The Dour Life* is apposite: the philosopher's attempt to condense the relationship between language and consciousness into an iconic formula must have appealed to an artist concerned with how images signify. Further, the coexistence of "horizontal" and "vertical" vectors of meaning in this formula fits neatly the "horizontal" relationship of the prints across the series as individual impressions running in sequence, and the deeper "vertical" relationships that exist within the set as a result of Rees Roberts's





**Left:** Marcus Rees Roberts, *The Dour Life* (title sheet) (1980), etching and aquatint, image 19.5 x 15.5 cm. Edition of 6. Printed by the artist, London and Edinburgh. Image courtesy of Pratt Contemporary, London. **Right:** Marcus Rees Roberts, *The Dour Life III* (1980), etching and aquatint, image 19.5 x 15.5 cm. Edition of 6. Printed by the artist, London and Edinburgh. Image courtesy of Pratt Contemporary, London.

reuse of the plates. The 18 prints of *The Dour Life* employ only eight plates: seven plates appear in two states, and the eighth provided the title page and three further states (I, VII and XIV). As a result, within the sequence each individual print can be perceived as a distinct part of a signifying chain (the metonymic horizontal axis) that is also related structurally to other prints in the series as different states of the same plate (the vertical metaphorical axis). It is an effect that persists in such films by Rees Roberts as *Ash to Dark Water* (2005–13), where ghostly figures emerge from within the depths of the screen while the camera scans from left to right over a closely woven tapestry of superimposed texts.

In what might be termed the second state of the title page, *The Dour Life* I, the line drawing of the hunchbacked figure has been aquatinted so that he or she now sports a polka-dot dress and a clownish red nose; a speech bubble observes, “it’s the incessant babbling of fools & idiots.” The artist further complicates the image with crude outlining of the figure and the

frame, scattered foul bite and scratchy drypoint sketches of three little dogs running out of the picture. A partly typed, partly handwritten text is superimposed over the title, a scrappy reference to the artist’s playful appropriation of Barthes’s *S/Z* in *The Winter Journey*; it reads: “‘Everything’, he remembered reading, ‘in this text can be recuperated.’” Along the lower edge of the plate, a diagonal wedge of comic strip intrudes, overlaid with tonal washes and scribbles.

In the third state, *The Dour Life* VII, the plate prints black apart from a small caricature at the lower left: a nude woman lies on a bed, her head concealed by a flurry of scribbles, while a man dresses before a mirror from which a pig-like face looks back at him; a desolate cityscape can be glimpsed through a window. (Is this a lovers’ tryst, a commercial transaction or a crime?) In one peculiar change, the set of false teeth originally hanging in the upper-right corner now sits in a glass on the table at lower left.

In the fourth and final state of the plate, *The Dour Life* XIV, the line draw-

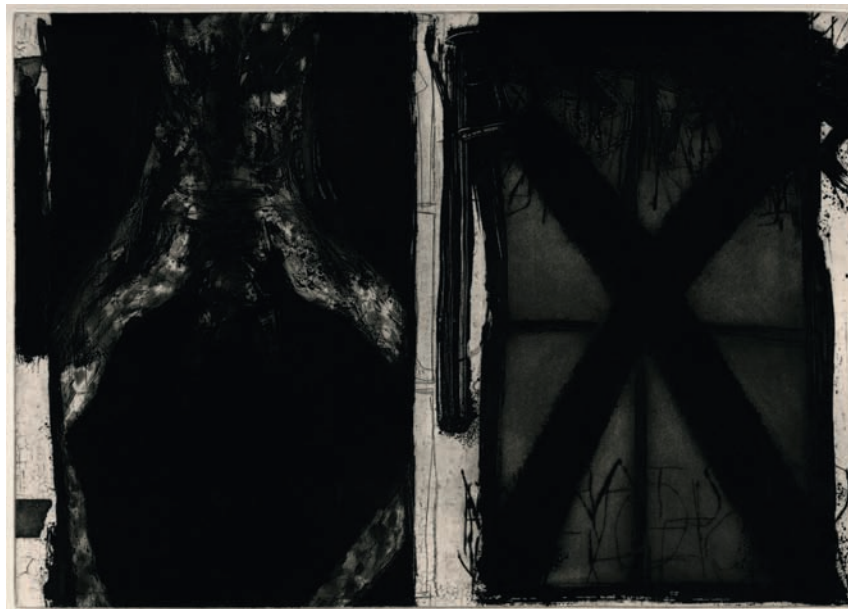
ing of the bedroom scene has been aquatinted to a penumbral darkness through which new polka dots on the bedding can be seen next to the woman’s legs. What appears to be the outline of a head emerges at the lower right. Plate X offers an ironic comment on the series’ encroaching darkness when a grotesque cabaret singer invokes the morning star in a speech bubble: “*Sedentes in tenebris et umbra mortis*” (Such as sit in darkness and in the shadow of death). The phrase, from Psalms 106:10, is also cited in Hans Holbein’s famous *Dance of Death* woodcuts from 1538.

A similar creeping darkness accompanies Don Juan as he descends into hell in Rees Roberts’s four-part series of 37 etchings, *The Tiredness* (1981–83). Part I, begun in Edinburgh at the time of the arrest of the “Yorkshire Ripper,” juxtaposes grainy tabloid photographs of the killer’s victims with extracts from Rees Roberts’s own “rather over-written version of Don Juan.”<sup>11</sup> The grotesque cabaret characters from *The Dour Life* and the porcine man visiting a prostitute are reprised here,

alongside comic strips, photographic film and medical illustrations of internal organs, notably the heart. Together these images suggest the banality and misogyny that characterize both the famous serial lover and the famous serial killer. In Parts II, III and IV, the artist replaces his own texts with passages from Georg Büchner's *Woyzeck* (1837) and alters the images on each print so that they signify both horizontally and vertically in a similar manner to those in *The Dour Life*. Here, however, he achieved this effect with the aid of a photocopier: "I took photocopies of the finished etchings and continued to photocopy the photocopies until the image began to break up; then I photo-etched that image onto a new plate and reworked it from there."<sup>12</sup> *The Tiredness* was conceived as an open edition, meant to be accessible in price and in its references, rather in the manner of the popular prints of the past. Its 6 x 4-inch format is close to that of mass-market paperbacks.

The final set I will discuss here, *The Heart* (1985), represents an important transitional work for Rees Roberts. In it, photo-etchings of Samuel Beckett's short text *Lessness* (1970) overlap with images both freshly drawn and found (elements collected, and sometimes altered, from newspapers, then photo-etched onto the plate where they were further altered). These ten etchings still employ the caricature style of *Mrs White*, but we can see Rees Roberts moving toward the brushed expressionism of his later career. Beckett's practice of composing his text through choice and chance, drawing from a hat small pieces of paper on which enigmatic phrases had been written, provided Rees Roberts with a way out of the impasse of failing to produce the genuinely dialectical art proposed by Brecht. Though he does not follow Beckett's regular repetition of predetermined phrases in mathematical sequences, Rees Roberts's work responds, obliquely rather than literally, to its resulting musical rhythms and vivid poetic imagery.<sup>13</sup>

Beckett's short, late texts have been described as "slides or still photographs in a rapidly moving series" where "images stand out not coherent sentences" and where "narration and description as they normally exist in prose" are avoided.<sup>14</sup> This description also fits Rees Roberts's early prints series, as they work through the artist's attempt to theorize a Brechtian dialectical and politically



Marcus Rees Roberts, *By the Black Window I* (2014), etching and aquatint, image 39.6 x 55.9 cm. Edition of 15. Printed by the artist, London. Published by Pratt Contemporary, London. Image courtesy of Pratt Contemporary.

engaged art, to harmonize that ideal with insights from Structuralism, and finally to locate meaning in the lyrical aleatoric structures inspired by Beckett. ■

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#### Notes:

1. Edward Winters and Ben Thomas, Marcus Rees Roberts: Winter Journey (Ightham, Kent: Pratt Contemporary Art, 2014). See also: Edward Winters, Marcus Rees Roberts: New and Recent Prints (Ightham, Kent: Pratt Contemporary Art, 2005); Jackie Newell, "Digging Deep," in *Printmaking Today* (Winter 2012): 8–9; Theresa Marie Ketterer, "Marcus Rees Roberts: Echo Song I, II and III (2012)," in *Art in Print* 2, no. 5 (January–February 2013): 32.
2. Bertolt Brecht quoted in John Willett, ed., *Brecht on Theatre: The Development of an Aesthetic* (London: Methuen, 1974).
3. Jonathan Culler, *Structuralist Poetics: Structuralism, Linguistics, and the Study of Literature* (London: Routledge and Kegan Paul, 1975).
4. Walter Benjamin, "Left-Wing Melancholy: On Erich Kästner's new book of poems," *Screen* 15, no. 2 (1974): 28–32.
5. Roland Barthes, "Painting as a Model," in *S/Z: An Essay*, trans. Richard Miller (New York: Hill and Wang, 1974), 55.
6. *Ibid.*, 160.
7. Roland Barthes, 221.
8. Georg W. F. Hegel, trans. J. Sebree, *The Philosophy of History* (New York: Cosimo, 2007), 32.
9. Jacques Lacan, "The Agency of the Letter in the Unconscious, or Reason Since Freud" in *Écrits: a Selection*, trans. Alan Sheridan (London: Tavistock Publications, 1977).
10. *Ibid.*, 164. The title of the lecture is perhaps more accurately translated as "The Instance of the Letter in the Unconscious," as it is styled in *Écrits: A Selection*, trans. Bruce Fink (New York: W. W. Norton & Company, 2002), 155.
11. Marcus Rees Roberts, "Notes on The Tiredness 1981–83" (unpublished artist's statement), n.p.
12. *Ibid.*
13. Samuel Beckett, *Lessness* (London: Calder & Boyars, 1970).
14. Susan Brienza and Enoch Brater, "Chance and Choice in Beckett's *Lessness*," *ELH* 43, no. 2 (1976): 244.



# Knowing One's Place: Jane Hyslop's Entangled Gardens

By Ruth Pelzer-Montada

*In Ersilia, to establish the relationships that sustain the city's life, the inhabitants stretch strings from the corners of the houses, white or black or gray or black-white according to whether they mark a relationship of blood, of trade, authority, agency. When the strings become so numerous that you can no longer pass among them, the inhabitants leave: the houses are dismantled; only the strings and their supports remain.*

—“Trading Cities” from  
Italo Calvino's *Invisible Cities* (1972)

Since graduating from Edinburgh College of Art in 1989, Jane Hyslop has been engaged with the idea of place—what the artist describes as the “convergence between Art and Geography.”<sup>1</sup> In everyday life, we tend to experience place in terms of personal memory and identity rather than through its collective social, political and historical dimensions. These properties—both obvious and overlooked—elide in what Tim Cresswell calls “the complex entanglements of history and geography” that underpin Hyslop's drawings, prints, artist's books and multiples.<sup>2</sup> Her new, ambitious project, *The Gardens | Edinburgh* (2015), addresses these entanglements through the site of the Royal Scottish Academy (RSA) and the adjacent Princes Street Gardens in the heart of Edinburgh. Commissioned by Visual Arts Scotland (VAS)<sup>3</sup> for its annual exhibition at the RSA, *The Gardens | Edinburgh* is a bookwork in five parts displayed in three vitrines: three folios of drawings, a set of paper objects in a wedge-shaped box and a book made entirely from linen. Together they lead the viewer to an understanding of the intricate interaction of nature, culture and the economic and material histories that constitute any given place.

Hyslop has long focused on her native habitat: the city of Edinburgh and the lowlands of Midlothian and East Lothian in Southern Scotland. Earlier works such as *Monktonhall* (2004) and *Prestonholm* (2009) documented rock



Jane Hyslop, *Drawing V* from *The Gardens* (2014-15), folio of drawings, drawings: gouache and pencil, 56.5 x 38cm, folio, board bound in linen and paper: 58.5 x 39.5 x 3.5cm.

waste, abandoned buildings and derelict infrastructure left behind by coal mining—locations she had explored as a child in Midlothian.<sup>4</sup> “I became fascinated

by nature's reclamation,” she says, and “increasingly aware of the wild plants that advance to populate” such places.<sup>5</sup> *Wild Plants Collected in Midlothian* (2001)



is a boxed set of 12 drawings, made one a month, each depicting a botanical specimen she had collected from post-industrial sites south of Edinburgh.<sup>6</sup> An editioned concertina book of etchings of the same title also documented the collecting of plants; each page records one month, but the pages run together when the book is unfolded to create a continuous 2 1/2-meter-long frieze.<sup>7</sup>

The Edinburgh gardens that are the subject of the new project have similarly been shaped by both human intention and disobedient nature. Extending along the valley of Princes Street on one side—with the RSA situated in the middle—and the Old Town atop its elongated rock on the other, the gardens replaced an artificial lake, the Nor Loch, which had been created as part of the city's 15th-century fortifications. In the late 18th and early 19th centuries the Loch was drained and the gardens planted. In effect a new border was created between the dense, unruly alleys that then characterized the city's medieval Old Town and the coherent geometries and post-Enlightenment urban planning of its neoclassical New Town.<sup>8</sup>

In such a context, weeds are very much “out of place,” a status reconciled in Hyslop's large portfolio *The Gardens*, where two strikingly different types of drawing share the same sheet: at the bottom of each is a cleanly delineated shape representing one of the garden's designed planting areas; above this tidy geometric form is a beautifully rendered, botanically accurate, life-size portrait of a weed, replete with blemishes, drawn from specimens Hyslop gathered in the RSA's formal gardens. The plants' common names testify to their unpopularity—Hoary Willowherb, Common Dog Violet, Dead Nettle—but Hyslop's lovingly attentive hand conveys her pleasure in the weeds' “elegant formality” and in their defiance of human designs.<sup>9</sup> The artist's preference for plants “out of place” suggests her respect for a type of botanical “inventiveness” that borders on creative agency. Thomas Aquinas believed that “even brute animals are more noble than plants,”<sup>10</sup> but posthumanist philosophers such as Michael Marder (2013) and Matthew Hall (2011) have argued that we should recognize plants as living beings with their own “perspective”—a position that demands a new ethics and conduct towards the environment.<sup>11</sup> Hyslop has said she is interested in examining “the



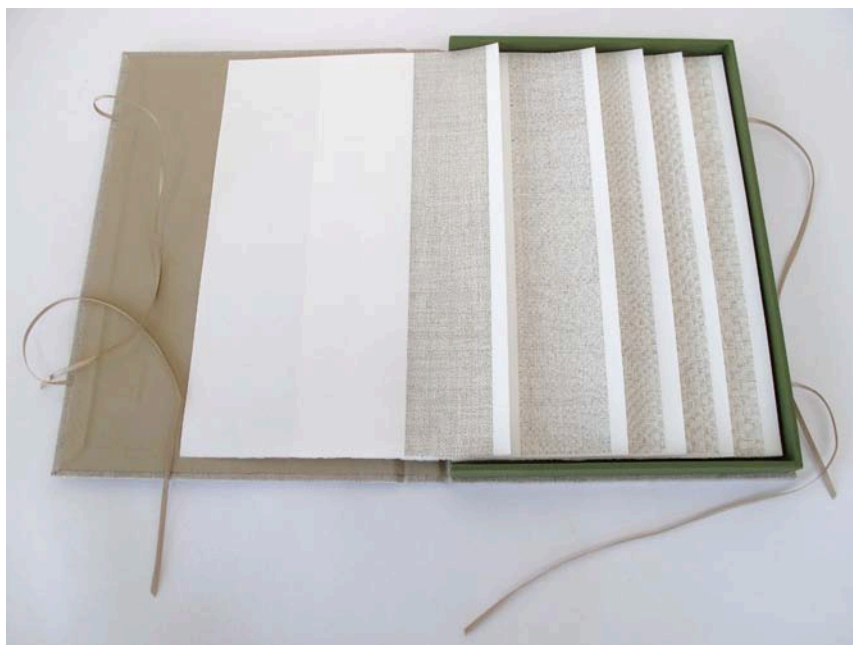
Jane Hyslop, *The Gardens I* (2014), boxed set of items, including: digitally printed book, folded and pierced paper object, original drawing in gouache and pencil, dyed paper swatch with digital printing, table of contents, digitally printed (various sizes); box bound in paper and buckram, 15 x 31 x 8 cm. Edition of 5.

imposition of human rules and structures on plants” and “the push and pull of the relationship between human activity and nature's resilience.”<sup>12</sup>

The wedge-like shape of the box in Hyslop's assemblage, *The Gardens I*, refers to another feature of the RSA site—the steep rise known as “The Mound” that connects Princes Street and the New Town to the Old Town. Ostensibly a piece of natural geography, the Mound, like the Gardens, is a late 18th-century invention, made up of earth and gravel excavated in the construction of the New Town.<sup>13</sup> Hyslop's box contains a variety of items: five digitally printed and bound planting plans, one original drawing and a piece of dyed paper printed with the name “Nor Loch.” (This paper had appeared in a previous work and Hyslop liked the using of a leftover, “as if a little bit of the Loch

itself had survived.”)<sup>14</sup> The final component is a small, white, wedge-shaped paper object that carries the planting pattern of a segment of the Princes Street Gardens floral clock. This longtime tourist attraction, first created in 1903, is a working clock embedded in the ground and planted with flowers (including on the hour and minute hands)—a particularly extravagant taming of nature.

The two smaller portfolios are quite different in character. In the drawings of *Planting Plans for Scottish Gardens*, pen, pencil and subtly modulated green gouache create regular patterns of tiny dots, squares or lozenges that derive from planting schemes for the formal gardens. In the folio *Diagrams for Weaving*, linen weaving patterns are copied in pencil and light-brown gouache: minuscule square repeats of alternating horizontal and



Jane Hyslop, *Diagrams for Weaving* (2014-15), folio of drawings, drawings: gouache and pencil, 28 x 19cm, folio, board bound in linen and paper: 30 x 20.5 x 2.5cm.

vertical lines vary in number and size from sheet to sheet, yielding abstract “weaves.” Both sets recall the reductive geometries and serial variation of Minimalism: within these rigorous grids a panoply of differences distinguishes each initially identical mark. The regularity evokes rationalist modern design, but en masse these tiny discrepancies create continuously shifting surfaces: seeking a single point of stability, the viewer is captured in their fluctuating web. Briony Fer sees repetition as a double-edged sword: “It is a means of organising the world. It is a means of disordering and undoing.”<sup>15</sup> Hyslop’s drawings do both.

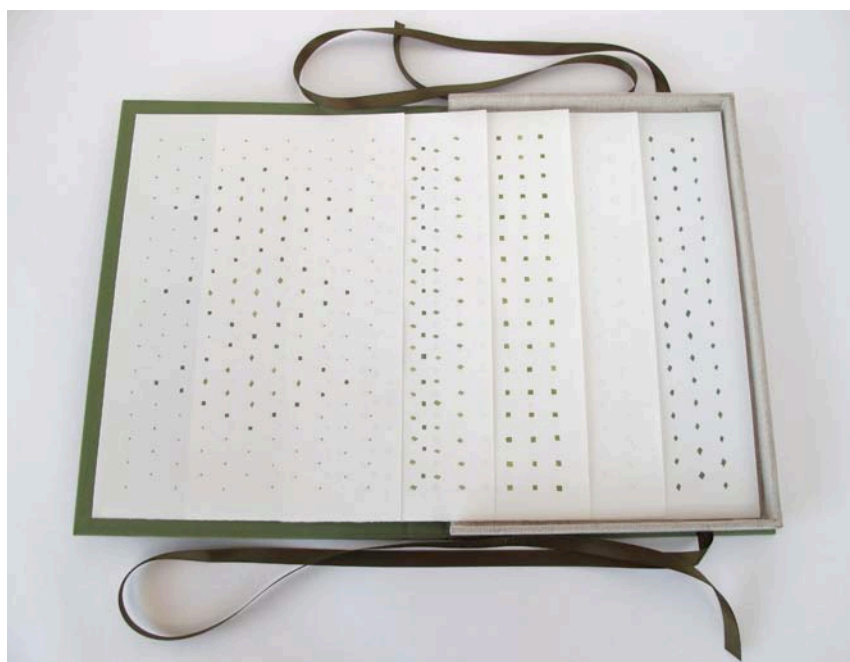
The final element of *The Gardens | Edinburgh* is the book *Scottish Linen, a story* (2015). Exhibited open, as if for “reading,”<sup>16</sup> its unmarked linen pages articulate a material entanglement of botany, social and economic history, and architectural place-setting. Linen, of course, derives from the flax plant (and before the 19th-century introduction of wood pulp, paper was often indirectly made from linen in the form of rags). As part of this project, Hyslop located and visited the last linen manufacturer in Scotland,<sup>17</sup> which provided the fabric for the various pieces of *The Gardens | Edinburgh*.

Employing the craft tradition of linen weaving within the object of a fine-art book, Hyslop sutures together another common divide and offers a further

reflection on the site of the exhibition. Designed in 1822–1826 by the Scottish neoclassical architect William Henry Playfair,<sup>18</sup> the building that houses the RSA originally belonged to Scotland’s Board of Trustees for Manufactures,<sup>19</sup> whose purpose was to advance the Scottish economy through grants and

incentives. The board was particularly interested in the expansion of the linen industry,<sup>20</sup> and during the early 18th century brought in French linen weavers to teach the Scots new skills and improve the quality of their production.<sup>21</sup> Foreseeing the advantage to commerce and the “common good” of workers who could draw well, in 1760 the board appointed a “permanent master for the instruction of the youth of both sexes in drawing.”<sup>22</sup> In 1826, these initial aspirations were extended to the fine arts with the foundation of the Royal Scottish Academy.<sup>23</sup>

The Visual Arts Scotland (VAS) exhibition for which *The Gardens | Edinburgh* was created is an annual event at the RSA that asks “visual artists to consider how they might interface and collaborate with traditional crafts and contemporary processes to transform and shape their work.”<sup>24</sup> It is instructive to learn, through Hyslop’s work, the long history of these relatively fluid boundaries between commerce, design, craft and art in Scotland. Though contemporary art often touts its interdisciplinary nature, divisions between art, craft and design are still common in curricula, museum departments and commerce, and are also often reinforced by artists. Maria Elena Buszak observes: “The craft world that embraces and promotes these materials [clay, fiber, glass and wood] is nearly as exclusive



Jane Hyslop, *Planting Plans for Scottish Gardens* (2014-15), folio of drawings, drawings: gouache and pencil, 28 x 19cm, folio, board bound in paper and linen: 30 x 20.5 x 2.5cm.

in its insistence upon maintaining the romance of these media as the so-called art world is in its romance with the conceptual.”<sup>25</sup> When the artist Grayson Perry conspicuously inserts craft methods into the fine-art context, it is understood as a purposeful rupture of taxonomic rules.<sup>26</sup> Though less provocative than Perry, Hyslop similarly employs craft processes while clearly working in a conceptual manner.

Accompanying *Scottish Linen, a story* (2015) are two linen bookmarks: one embroidered with the name of an early-18th-century immigrant French weaver, the other with an emblem from the Edinburgh Incorporation of Weavers’ coat of arms. One can interpret these as acknowledgements of knowledge transmitted, artifacts of a beneficial exchange between individuals and nations. In this light, this humble yet arresting piece catches a reflection of current geopolitical debates about economic, social and geographic mobility. The pointed designation “Scottish” in the title is a trap: what appears indigenous is also the product of cross-cultural exchange.

Each page of the book is made from a different weave and strength of woven linen fabric. The brownish-gray of the fabric is a far cry from the off-white color dubbed “natural” in contemporary linen clothing. Hinting at the dried and pulped plant source, it challenges the current conception of what a “natural” fabric looks like and questions what we designate as “natural” in a broader sense.

The eight spreads of the book decrease in width as they approach the center, so when the book is laid open the viewer can see some portion of every leaf. The fabric of each leaf is loosely folded over so the recto and verso present the same side of the fabric and the edge of the page is a soft turn. Its form evokes the “poetics of cloth” articulated by visual culture and textiles specialist Pennina Barnett, who discusses “modes of thought that twist and turn and stretch and fold.”<sup>27</sup> The mobile form of the fold, Barnett writes, is “a metaphor for expansive thinking, potentialities and ‘multiple possibilities.’”<sup>28</sup>

With its heterogenous artistic styles, genres, materials and references, Hyslop’s project illuminates the complexities of place—not simply in terms of the geographical location that gives rise to the subjects depicted and the materials used, but in terms of the broader sense of



Above: Jane Hyslop, *Scottish Linen, a story* (2015), linen fabric and ribbon with machine embroidery, 40 x 46cm.

connection and disconnection between subjects and their environment: being “in the right place” versus being “out of place.” “Being in the right place” can be a matter of crossing the street at a designated juncture or of settling on the right occupation; “out of place” may refer to a piece of furniture that jars with its surroundings or to a person ill at ease in a particular social milieu. The potential for complexity is not comprehended by the simple binary distinction of “in/out of place.” Hyslop’s entanglements expose the commonplace rules and binary divisions for categorizing place in our daily lives, even as they articulate complex conceptions of history, nature and culture. “Knowing one’s place” is a phrase that affirms social hierarchies and exclusions. In Hyslop’s case it can be reinterpreted to function positively.

Urban historian and poet Dolores Hayden uses fabric as a metaphor in her description of place “as a weave where one strand ties into another ... at the heart of urban landscape history.” But tidy weaves imply a prior or subsequent tangle of threads and the constant possibility, or necessity, of change. The stories that weave through Hyslop’s project lead viewers to recognize, through her specific places, habits of thinking and being that extend beyond any one location. Like the inhabitants of Calvino’s city of Ersilia, Hyslop strings together relationships

past and present. But while the Ersilian webs eventually become so dense with information they must be abandoned, Hyslop’s art occupies the sweet spot before the skeins tighten into intractable knots, the moment when tangles can still be teased out and followed to new discoveries. ■

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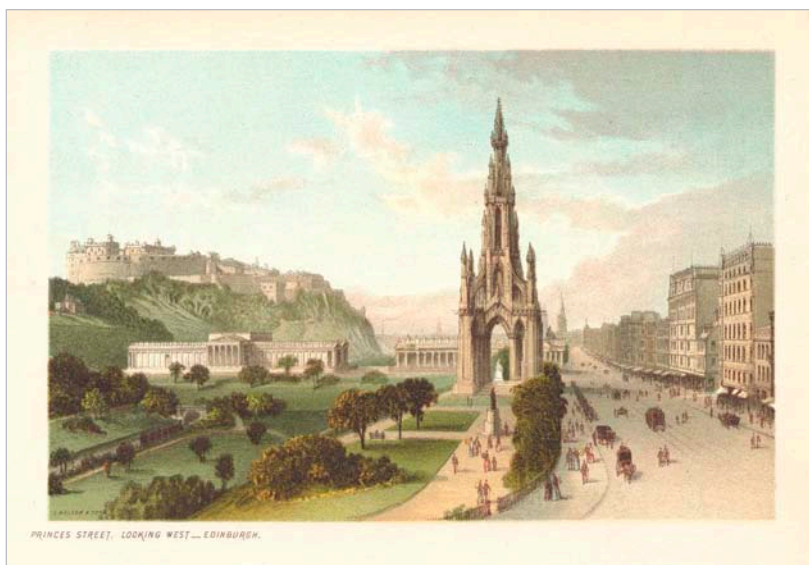
Ruth Pelzer-Montada, PhD, is an artist and lecturer in Visual Culture in the School of Art at Edinburgh College of Art, The University of Edinburgh.

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#### Notes:

1. Jane Hyslop in Elisabeth R. Fairman, ed., “Of Green Leaf, Bird, and Flower”: Artists’ Books and the Natural World (New Haven: Yale Center for British Art and Newhaven and London: Yale University Press, 2014), 88.
  2. Tim Cresswell, *Place: An Introduction* (Malden, Oxford: Blackwell, 2004), 102.
  3. VAS is an artists’ organization whose aim is to promote multidisciplinary approaches to art. In addition to the usual gamut of sculpture, painting, printmaking and installation (and any combination thereof), the annual exhibition includes contemporary craft and design, such as jewellery, furniture, ceramics.
  4. Prestonholm (2009) is laser-printed with a screenprinted cover and a dyed Japanese paper insert, 12 x 24cm. As described by the artist, this was “an exploration into the site of a flax mill with reference to some of the people who worked there during the 19th century.” <http://www.janehyslop.com/artists-books>
- Monktonhall, 2004, a screenprinted concertina





**Left: Princes Street: Looking West—Edinburgh** (1890), chromolithograph. Printed by Thomas Nelson and Sons. Walter Scott Image Collection.  
**Right: View of Princes Street Gardens, Edinburgh** (April 2015). Photo: Jane Hyslop.



with drawn elements, printed on BFK Rives, 9 x 24cm, shows "the decline and demolition of Monktonhall Colliery, Midlothian" (*ibid.*).

5. Fairman, Artists' Books and the Natural World, 88.

6. A boxed set of 12 drawings. Pen and Ink drawings on BFK Rives, two colophon pages, screen-printing on Somerset satin. 80 x 48 x 4cm.

7. Printed on BFK Rives with covers screen-printed on Somerset Satin. Presented in a slip case. 26 x 16 x 2cm.

8. See James Grant, Cassell's Old and New Edinburgh, vol. 2 (Edinburgh: Cassell, Petter, Galpin, 1882), 82.

9. In a conversation with the author, November 2014.

10. Summa Theologica, Third Part, Question 44, Article 4, Objection 1.

11. See Michael Marder's groundbreaking book *Plant-Thinking: A Philosophy of Vegetal Life* (New York & Chichester: Columbia University Press, 2013). See also Matthew Hall's *Plants as Persons: A Philosophical Botany* (Albany: State University of New York Press, 2011). See biologist Roman Zweifel's research, and his sound installation "trees: Downy Oak," a collaboration with Marcus Maeder, researcher at the Institute for Computer Music and Sound Technology at the Zurich University of the Arts: <http://www.swissnexsanfrancisco.org/event/openingtrees/#sthash.npbwCktj.dpuf>. See also Richard Mabey, *How Vagabond Plants Gatecrashed its lack of beauty* (London: Profile Books, 2010).

12. Artist's statement emailed to the author, November 2014.

13. The Mound's construction occurred between 1781 and 1830. It was judged to be an eyesore by many burghers at the time—and topographical writers since—who deplored its lack of beauty. See Grant, Cassell's Old and New Edinburgh, 82.

14. Email correspondence with the artist 27 November 2014.

15. Briony Fer, *The Infinite Line: Re-making Art*

After Modernism (New Haven: Yale University Press, 2004), 2.

16. Hubert & Hubert suggest that with book art we do best to "settle for the looser kind of relatedness found in assemblage and, more often, installation art." Renée Riese Hubert and Judd D. Hubert, *The Cutting Edge of Reading: Artists' Books* (New York: Granary Books, 1999), 11. They quote American artist and poet Nick Piombino, who compares book works to a "holding environment" "wherein we can reconfigure, recombine and challenge our assumptions and presumptions about genres" (*ibid.*, 165). This includes the "genre" of the book itself, as in Hyslop's piece.

17. The company is Peter Greig & Co in Kirkcaldy near Edinburgh. <http://www.petergreig.co.uk/>

18. Named the "Royal Institution" from 1826 to 1911, the building was owned by the Board of Manufactures and, in addition to the Royal Scottish Academy, housed the Royal Society of Edinburgh and the Society of Antiquaries of Scotland. Today it is wholly occupied by the Royal Scottish Academy.

19. See RSA web site, accessed 7 January 2015: <http://www.royal.scottishacademy.org/pages/history/frameset.html>

20. See Grant, Cassell's Old and New Edinburgh. 83: "the activity and use of the Board were shown in the promotion of the linen manufacture," and 84: "It was under this Board of Manufactures that the quality of Scottish linen was improved."

21. *Ibid.*, 83–85. The French weavers' presence in the city is still recognizable today in the street name of Picardy Place, close to the city center. The street name recalls the region of Picardie, the weavers' place of origin in France.

22. Grant, Cassell's Old and New Edinburgh. 90.

23. In the 1820s the trustees were given the powers to "apply their funds to the encouragement not only of manufactures but also of such other undertakings in Scotland as should most conduce to the general welfare of the United Kingdom." Grant, *ibid.*, 84. In addition to providing exhibition opportunities for local painters and sculptors, the

task of the RSA eventually included "the education in the fine arts generally, in decoration and ornamental art, and also in taste and design in manufacture." *Ibid.*

24. VAS President Robbie Busche in VAS:T 2015, Visual Arts Scotland Transforming, (Edinburgh: Visual Arts Scotland, 2015), 4.

25. Maria Elena Buszak, ed., *Extra/Ordinary, Craft and Contemporary Art* (Durham and London: Duke University Press, 2011), 2.

26. See also Janis Jefferies on Perry in Buszak, *ibid.*, 224–5.

27. Barnett, quoted in Jessica Hemmings, ed., *The Textile Reader* (London & New York: Berg Publishers, 2012), 182.

28. *Ibid.*

# The Equestrian Portrait Prints of Wenceslaus Hollar

By Simon Turner

Wenceslaus Hollar (1607 Prague – 1677 London) was one of the most accomplished and prolific graphic artists of the 17th century, working around the same time as other notable etchers such as Stefano della Bella, Jacques Callot and Rembrandt. Hollar was both an original and reproductive printmaker, making prints after his own designs and others'. He was also adaptive, as we shall see. His most famous prints are his complex and beautiful etchings of fur muffs and shells, but he is celebrated as well for prints with historical resonance and precision, such as his view of Greenwich of 1637 and his depictions of Old St Paul's Cathedral before its destruction in the Great Fire of 1666. His diverse subject matter included topographical works and maps, portraits, costumes, book illustrations and reproductions of works of art from the collection of his patron, Thomas Howard, the Earl of Arundel.

Among Hollar's earliest works are topographical views of Prague, Germany and Holland, and prints of military events during the Thirty Years' War and the conflict between Spain and the Dutch Republic (notably the battle of Breitenfeld in 1631 and the sieges of Maastricht and Schenkenschans). Interspersed within this oeuvre are the equestrian portrait prints that are the focus of this essay—a genre mainly reserved for royalty and military commanders.

Hollar's arrival in England in 1637 coincided with the tensions that culminated with the English Civil War, and he adapted the mode of equestrian portrait he had learned in Germany to depict English personalities. Though he would have had ample opportunity to study horses and draw them from life, no such drawing is extant, and it is clear that Hollar chose to use other existing equestrian prints as templates for his own. For nearly every such print we can in fact trace the source.

Walter Liedtke's lucid account of equestrian portraiture<sup>1</sup> explores the significance of the art of riding and equine terminology, records paintings and early statuary antecedents—notably the antique statue of Marcus Aurelius<sup>2</sup> in



Fig. 4. Wenceslaus Hollar, *Equestrian Portrait of Ferdinand III* (1634), etching, 17 x 19 cm. © Trustees of the British Museum.

Rome—and reminds us that the prime purpose of equestrian portraiture was to evoke rulership and power. Liedtke makes it clear that many equestrian portraits are indebted to prints as reliable sources for equine anatomy, citing those after designs by Stradanus (Jan van der Straet), such as *The Stable of Don Juan of Austria* (1581)<sup>3</sup> and *The Twelve Caesars* (ca. 1590),<sup>4</sup> as well as those of Antonio Tempesta: *Horses of Different Lands* (1590) and *Twelve Caesars* (1596).<sup>5</sup> An abundance of horse imagery was also to be found in illustrated treatises; Antoine de Pluvinet's *L'instruction du roy en l'exercice de monter à cheval* (Paris, 1625) contained an extensive number of engravings by Crispijn de Passe the Younger,<sup>6</sup> and William Cavendish, the first Duke of Newcastle, celebrated horsemanship in his *Méthode et Invention Nouvelle de Dresser les Chevaux* (Antwerp, 1658),<sup>7</sup> illustrated with engravings by Clouwet, de Jode and

Lucas Vorsterman the Younger, working after designs by Abraham Diepenbeek.

The equestrian prints most often adapted by Hollar (along with myriad other artists) were the *Equestrian Portrait of Henri IV* (1593/5) by Tempesta;<sup>8</sup> the *Equestrian Portrait of Rudolf II* by Aegidius Sadeler after Adriaen de Vries;<sup>9</sup> and the *Equestrian Portrait of Prince Maurits with the battle of Nieuport beyond* by Crispijn de Passe the Elder dated 1600 (later altered to depict King Gustavus Adolphus of Sweden).<sup>10</sup> The motif of the formidable, rearing horse shared by these prints was adopted by Matthäus Merian for his *Equestrian Portrait of Albrecht von Wallenstein*<sup>11</sup> and by Jacques Callot in his *Equestrian Portrait of Louis de Lorraine*.<sup>12</sup> In the latter print, the horse appears to launch and take off rather than to rear or perform a levade.

Some of the most impressive equestrian prints include allegorical elements,









Fig. 5. Wenceslaus Hollar, *Equestrian Portrait of Jan van Werth* (1635), etching, 34.4 x 24.6 cm. Kunstsammlungen der Veste Coburg, Germany.





**Left:** Fig. 6. Antonio Tempesta, *Equestrian Portrait of Henry IV, King of France* (1593), etching, 49.2 x 36.1 cm. Harvard Art Museums/Fogg Museum, Deknatel Purchase Fund, by exchange, \$8.99. Photo: Imaging Department ©President and Fellows of Harvard College. **Right:** Fig. 7. Wenceslaus Hollar, *Equestrian Portrait of Gonzales Fernandez de Córdoba* (ca. 1627–1636), etching, 18 x 12 cm. Courtesy of the Thomas Fisher Rare Book Library, University of Toronto.

in the background of the print. Hollar made two further prints<sup>31</sup> of the events at Philippsburg, a strategic Rhine fortress that was then captured by the French in 1644.<sup>32</sup> In composition, Hollar's print seems to be a copy of a rare print by Johann Sadeler II, which in turn derives from the Tempesta *Equestrian Portrait of Henri IV* (Fig. 6).<sup>33</sup>

At some point during his time in Germany, Hollar made a series of equestrian prints of generals, but surviving impressions are so rare it is difficult to reconstruct the original number of these prints or their format.<sup>34</sup> An impression in the Royal Collection at Windsor comprises three equestrian portraits altogether on a single sheet—Frederick Henry, Prince of Orange; Gottfried Heinrich, Count of Pappenheim; and Gonzales Fernandez de Córdoba—but is surely incomplete as it lacks any letterpress text.<sup>35</sup> The plate was subsequently cut (Fig. 7) and “Wentz” and “Wentzel” (the German form of Hollar's first name) were added.

Hollar came to England in 1637 as part

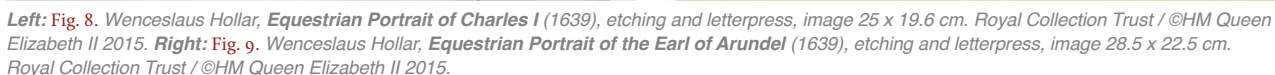
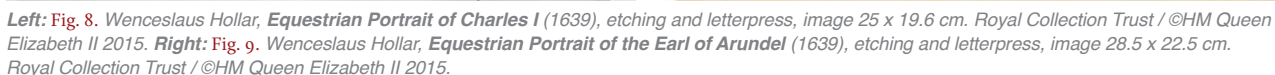
of the entourage of Thomas Howard, Earl of Arundel. He was an artist-in-residence to his patron but was also free to produce a variety of works for publishers. In addition to series of costume plates such as the *Theatrum Mulierum* (1643–1644) and *Aula Veneris* (1644–1650), Hollar continued to produce battle scenes and equestrian portraits like those he had made in war-torn Germany. In 1639, Hollar created a series of little-studied plates on Charles I's Scottish campaign (also known as the First Bishops' War).<sup>36</sup> These mainly depicted campsites in fields beyond Newcastle, and were dedicated to the King by his quartermaster Thomas Sanford. In the same year, Hollar produced equestrian portraits of Charles I<sup>37</sup> (Fig. 8) and the Earl of Arundel<sup>38</sup> (Fig. 9), in the form of broadsides issued by Thomas Walkley (and subsequently by William Bentley).

Arundel is shown armored in his capacity as “Generall of all his Majesties Forces in the present expedition for the defence of this Realme.” He was also Earl

Marshal and Lord High Constable, a collector of art and an ambassador. Though he had no experience of battles, he was nevertheless appointed Lord-General of His Majesties Army. He was not alone as a general but was supported by Robert Devereux, 3rd Earl of Essex, Lt-General of the Forces, and by Sir Jacob Astley, Sergeant-Major-General. Charles I saw himself as a “Mighty Monarch,” but like Arundel was no soldier. Charles was at least a figurehead, but Hollar's series of campsites offer little evidence of Arundel's role as commander-in-chief.

The following year Hollar etched an impressive *Equestrian portrait of Algernon Percy, 10th Earl of Northumberland* (1640)<sup>39</sup> (Fig. 10). Northumberland was Lord High Admiral and Captain General of the royal army on its disastrous expedition against the Scots Covenanters (Second Bishops' War), when the Scottish army, led by the veteran soldier Alexander Leslie, defeated the English at the Battle of Newburn and took Newcastle. The portrait is carefully constructed, but it is unlikely that Hollar





as James, Duke of York, appointed Lord High Admiral in 1660.<sup>42</sup>

The Earl of Northumberland's horse appears again, albeit more compact, in the *Equestrian Portrait of Charles II, Prince of Wales* etched by Hollar in 1641<sup>43</sup> (Fig. 11). The portrait of the eleven-year-old prince clearly derives from an oval plate by Hollar of the same year, possibly after Cornelius Johnson.<sup>44</sup> The view of Richmond Palace in the background is derived from Hollar's own handiwork and his earlier view etched in 1638.<sup>45</sup> The whole conception also recalls the earlier rare print by Francis Delaram of Charles I, Prince of Wales.<sup>46</sup>

The same year, Hollar etched a pair of equestrian portrait plates commemorating the marriage of the ten-year-old Princess Mary to Prince William of Orange<sup>47</sup> (Figs. 12–13). The celebrated couple were painted—and Mary also portrayed individually—by Van Dyck. William Faithorne also engraved portrait prints of the couple, published by Robert Peake, which were lettered with marvellous

calligraphy: *The most Renowned and Hopefull Prince William and The most Excellent and High Borne Princess Mary*.<sup>48</sup> Hollar etched the couple in multiple formats: pendant full-length portraits (published by Jenner) and two pairs of pendant portraits, bust-length in ovals, large and small (published by Thomas Bankes).

Hollar's equestrian portrait of Mary (Fig. 12) shows her seated sidesaddle and holding a fan, in accordance with polite convention and prior portraits of queens. Hollar's source is not easy to identify, but the design might have been adapted from the *Equestrian Portrait of Charles I, Prince of Wales* (ca. 1612–16) by Renold Elstrack, as in both prints the horse's forelegs are similarly knock-kneed. Hollar's *Princess Mary* is clearly plainer in design, and noticeably more broadly etched than is usual, suggesting it was quickly made. The *Equestrian Portrait of Prince William of Orange* (Fig. 13) more obviously follows the earlier plate of 1625 by Willem de Passe of the *Equestrian Portrait of the Duke of Buckingham* (Fig. 14).





Left: Fig. 10. Wenceslaus Hollar, *Equestrian Portrait of Algernon Percy, 10th Earl of Northumberland* (1640), etching, 31.1 x 21.7 cm. National Maritime Museum, Greenwich, London. Right: Fig. 11. Wenceslaus Hollar, *Equestrian Portrait of Charles, Prince of Wales* (1641), etching, 17 x 11 cm. Royal Collection Trust / ©HM Queen Elizabeth II 2015.



On 22 August 1642 King Charles raised his standard at Nottingham, initiating the Civil War. The following year, Hollar etched an *Equestrian Portrait of Robert Devereux, Earl of Essex*<sup>49</sup> (Fig. 15), Captain-General of the Parliament's forces, echoing his earlier prints of Arundel and Northumberland. (The plate was printed for John Partridge, who also issued a significant *Equestrian Portrait of Sir Thomas Fairfax*, commander-in-chief of the New Model Army, engraved by William Marshall after Edward Bowers, as well as the remarkable *Plan of the Battle of Naseby*, 1645, etched by Robert Streeter.)<sup>50</sup>

The Earl of Essex had considerable continental military experience, having served in Protestant armies in the Rhineland in the early 1620s. In the background Hollar shows a map of England with locations and dates of the first battle of the Civil War (the Battle of Edgehill at Kington, 23 October 1642) and the relief of the siege of Gloucester on 8 September 1643. (The print was updated in a subsequent state with the addition of the newsworthy battle of Newbury.) Hollar's equestrian image is like a jigsaw: the horse clearly derives from the plate of Louis XIII by Michel Lasne<sup>51</sup> (Fig. 16), closely copying the horse's blaze and bridle, and borrowing elements of the figure, though Hollar repositions the outstretched arm, reducing the dynamic effect. The map

background of Hollar's print recalls a 1631 equestrian portrait of Gustavus Adolphus by van der Heyden, incorporating a map of Mecklenburg (itself copied from a wall map of Germany published by Willem Jansz. Blaeu)<sup>52</sup> (Fig. 17).

The last print by Hollar to be considered here is the large *Equestrian Statue of Charles I* after a bronze cast by Hubert

Le Sueur in 1633<sup>53</sup> (Fig. 18). The statue was commissioned by Sir Richard Weston (with further negotiations undertaken by Balthasar Gerbier, Buckingham's agent), not for a public space in London but for Weston's own garden at Mortlake Park, Roehampton. Modeled in the vein of Giambologna and Pietro Tacca, it was the first Renaissance-type equestrian statue produced in England. Henry Peacham wrote that the statue "will compare with that of the New-bridge at Paris, or those others at Florence and Madrid."<sup>54</sup> Hollar's image resembles Tempesta's prints of statues of Marcus Aurelius (Fig. 19), Henri II and Cosimo I.<sup>55</sup> Hollar had earlier etched the famous statue of the Grand Duke Cosimo I de Medici in the Piazza della Signoria in Florence; the etching appears among the decorative vignettes on a large map of Florence probably commissioned by Abraham Hogenberg.<sup>56</sup> Hollar's *Equestrian Statue of Charles I* is, however, not solely derived from the Le Sueur bronze: the king's head and armor derive from Van Dyck's monumental painting of *Charles I on Horseback* in the National Gallery, London.<sup>57</sup>

The plate in the earliest recorded state is entirely unlettered and a secure date is difficult. A subsequent state bears the title, *The Exact Portraiture of Charles the First of Blessed Memory King of Great Brittain France and Ireland Defender of the Faith*, so the lettering (at least) post-



Fig. 12. Wenceslaus Hollar, *Equestrian Portrait of Princess Mary* (1641), etching, 19.5 x 13 cm.

National Gallery, Prague. Fig. 13. Wenceslaus Hollar, *Equestrian Portrait of Prince William of Orange* (1641), etching, 19.5 x 13 cm. ©Trustees of the British Museum.





dates the king's execution in 1649. More extensive lettering—and the erroneous information that the statue was made for the Earl of Arundel—was added to by the publisher Henry Overton sometime after the statue was reerected in 1675.<sup>58</sup> At present the statue is located on the traffic island at Trafalgar Square, facing toward Whitehall.

Peter Paul Rubens, who was profoundly knowledgeable about Italian art and antiquities, exerted a powerful influence on the painted equestrian portrait. His early examples, such as the *Duke of Lerma* (1603) and *Giancarlo Doria* (1606),<sup>59</sup> were never translated into prints, however, so their influence was limited. Only one equestrian portrait by Rubens was engraved in the painter's lifetime: the *Equestrian Portrait of Cardinal Infante Ferdinand* commemorating the Battle of Nördlingen in 1634 was engraved by Paulus Pontius at Antwerp, in 1639.<sup>60</sup> Nevertheless, horses and riders in all manner of poses appear in prints after Rubens, such as *The Battle of the Amazons* (1623) by Lucas Vorsterman the Elder, the series of plates of hunts and elsewhere.

It is clear that Hollar, like other printmakers, used extant prints as sources for his own work and may well have adapted other source material, such as small bronzes and medals, or perhaps images of St. George for his equestrian portraits. It is even possible he was inspired by Leonardo da Vinci's metalpoint study for the Sforza monument, a sheet that was then in the Earl of Arundel's collection.<sup>61</sup> Hollar had ample opportunities to sketch fine horses from Arundel's stables, but it seems that he did not bother to do so; his surviving drawings are of architecture, topographical and landscape subjects. A hardworking and prolific printmaker, Hollar was also pragmatic—conscious of the myriad of equestrian portrait prints produced over the decades of continental warfare, he preferred to adapt these convenient works. ■

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#### Notes:

1. Walter Liedtke, *The Royal Horse and Rider: Painting, Sculpture and Horsemanship 1500–1800* (New York: Abaris Books, 1989). See also Wolfgang von Unger, *Meister der Reitkunst* (Bielefeld and Leipzig: Velhagen & Klasing, 1926) and *In het zadel: Het Nederlands ruitersport van 1550 tot 1900* (Leeuwarden: Fries Museum;



Fig. 14. Willem de Passe, *Equestrian Portrait of George Villiers, Duke of Buckingham* (1625), engraving, 37.3 x 26.6 cm. ©Trustees of the British Museum.

's-Hertogenbosch: Noordbrabants Museum; and Assen: Provinciaal Museum van Drenthe, 1979–80).

2. Liedtke, *ibid.*, no. 8.

3. *Ibid.*, nos. 54–6.

4. *Ibid.*, nos. 82–3.

5. *Ibid.*, no. 85.

6. It was first published with the title *Le Maneige Royal* (Paris, 1623). See Liedtke, nos. 108–9.

7. Lucy Worsley, Ursula Härting and Marika Koblusek, "Horsemanship," in Ben van Beneden and Nora de Poorter, eds., *Royalist Refugees: William and Margaret Cavendish in the Rubens House 1648–1660* (Antwerp: Rubenshuis and Rubenianum, 2006), 37–54.

8. Published by Nicolas van Aelst in Rome. Lars Olof Larsson, "Antonio Tempesta och ryttersportträtt under 1600-talet: En typologisk studie," *Konsthistorisk Tidskrift* 37 (1968): 34–42; Liedtke,

*Royal Horse and Rider*, no. 90.

9. F. W. H. Hollstein, *Hollstein's Dutch and Flemish Etchings, Engravings, and Woodcuts, ca. 1450–1700*, compiled by Dieuwke de Hoop Scheffer and edited by Karel G. Boon (Amsterdam: Van Gendt, 1980), 21:69, no. 321; Prag um 1600: Kunst und Kultur am Hofe Rudolfs II (Freren: Kulturstiftung Ruhr Essen, 1988), no. 87; Liedtke, *Royal Horse and Rider*, no. 92. See Frits Scholten, *Adriaen de Vries 1556–1626* (Amsterdam: Rijksmuseum; Stockholm: Nationalmuseum; Los Angeles: J. Paul Getty Museum, 1998), 254, no. 65 and no. 48 (entry by Thomas DaCosta Kaufmann) for the drawing by de Vries that probably served as a preliminary study for Sadelier.

10. Hollstein, *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts, ca. 1450–1700*, compiled by J. Verbeek and edited by Karel G. Boon (Amsterdam: Menno Hertzberger, 1964),





Left: Fig. 15. Wenceslaus Hollar, *Equestrian Portrait of Robert Devereux, 3rd Earl of Essex* (1643), etching, 33 x 28 cm. Courtesy of the Thomas Fisher Rare Book Library, University of Toronto. Right: Fig. 16. Michel Lasne, *Equestrian Portrait of Louis XIII* (1634), engraving, 62.4 x 43.6 cm. Yale University Art Gallery, New Haven. Gift of Edward B. Greene, B.A. 1900.



15:260, no. 788; *Geschiedenis in Beeld 1550–2000*, edited by Jan Frederik Heijbroek (Amsterdam: Rijksmuseum; Dordrecht: Dordrechts Museum; and Rotterdam: Historisch Museum, 2000), 60, where three states of the plate are reproduced. Ilja Veldman, *Crispijn de Passe and his Progeny (1564–1670): A Century of Print Production* (Rotterdam: Sound and Vision Publishers, 2001), 98–100, figs. 48 and 168.

11. Not in Lucas Heinrich Wüthrich, *Das druckgraphische Werk von Matthaeus Merian d. Ae.*, 4 vols. (Basel: Bärenreiter-Verlag, 1966); John Roger Paas, *The German Political Broadsheet 1600–1700*. Vol. 4: 1622–1629 (Wiesbaden: Otto Harrassowitz Verlag, 1994), no. P-1085 (hereafter Paas); Eliška Fučíková and Ladislav Čepička, *Albrecht von Waldstein and his Era* (Prague: Waldstein Riding School, 2007), no. 6.1.7 (as “Probably by Sebastian Furck”), reproduced p. 77.

12. Jules Lieure, *Jacques Callot*, 3 vols. (Paris: Gazette des Beaux-Arts, 1927), no. 505; Liedtke, *Royal Horse and Rider*, no. 91.

13. Hollstein, *Hollstein's Dutch and Flemish Etchings*, Verbeek and Boon, 21:60, no. 287; Liedtke, *ibid.*, no. 93.

14. Hollstein, *ibid.*, 260, no. 228; Klaus Bußman and Heinz Schilling, eds., 1648: *Krieg und Frieden in Europa* (Münster/Osnabrück: Westfälisches Landesmuseum für Kunst und Kulturgeschichte, 1998), no. 953.

15. Hollstein, *ibid.*, 15:236, no. 727; Michel P. van Maarseveen, Jos W.L. Hilkhuisen and Jacques Dane, *Beelden van een strijd: Oorlog en kunst*

voor de vrede van Munster 1621–1648 (Delft/Zwolle: Stedelijk Museum Het Prinsenhof, 1998), no. 7.

16. Wüthrich, Matthaeus Merian, 645; Hollstein, *Hollstein's German Engravings, Etchings and Woodcuts*, ca. 1400–1700, compiled by Robert Zijlma and edited by Tilman Falk (Roosendaal: Koninklijke van Poll, 1989), 26:128, no. 432; Matthaeus Merian des Aelteren (Frankfurt: Museum für Kunsthandwerk; Basel: Kunstmuseum Basel, 1993–94), no. 128.

17. Wüthrich, *ibid.*, 79; Hollstein, *ibid.*, 26:135, no. 438.

18. Wüthrich, *ibid.*, 672; Hollstein, *ibid.*, 144, no. 446; Matthaeus Merian, *ibid.*, no. 125. An impression in Vienna, Österreichische Nationalbibliothek, Bildarchiv und Grafiksammlung, *Porträtsammlung*, Inventar-Nr. PORT\_00096207\_01 <http://www.portraitindex.de/dokumente/html/objoi:baa.onb.at:7741317>

19. Wüthrich, *ibid.*, 636, 640, 649–50. Further examples are included in the Paas volumes. See my anticipated forthcoming note on this series in *Print Quarterly*.

20. Hollstein, *Hollstein's German Engravings, Etchings and Woodcuts*, ca. 1400–1700, compiled by Robert Zijlma and edited by Fedja Anzelewsky (Amsterdam: Van Gendt, 1976), 17:84, no. 294. For the altered state, probably *ibid.*, 17:72, no. 255, see Vienna, Österreichische Nationalbibliothek, Bildarchiv und Grafiksammlung, *Porträtsammlung*, inv. PORT\_00042746\_01 <http://www.portraitindex.de/dokumente/html/objoi:baa.onb.at:4648729>

at:4648729

21. Hollstein, *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts*, ca. 1450–1700, compiled by J. Verbeek and Ilja M. Veldman and edited by Karel G. Boon (Amsterdam: Van Gendt & Co., 1974), 16:47, nos. 155–161 ad. See the preparatory drawing for the print by de Passe of Georg Wilhelm, Elector of Brandenburg (1595–1640), BM, 1928,0523.1. See also the series of equestrian portrait prints of Rudolph II and the German Electors, published by Crispijn de Passe after Augustin Braun (Hollstein, *ibid.*, 83–4, nos. 321–327 ad.).

22. Liedtke, *Royal Horse and Rider*, no. 88; Antony Griffiths, *The Print in Stuart Britain, 1603–1689* (London: British Museum, 1998), no. 25; Alastair Bellany, “Buckingham Engraved: Politics, Print Images and the Royal Favourite in the 1620s,” in Michael Hunter, ed., *Printed Images in Early Modern Britain: Essays in Interpretation* (Farnham: Ashgate, 2010), 224–27, fig. 11.8.

23. Hollstein, *Hollstein's German Engravings, Etchings and Woodcuts*, ca. 1400–1700, compiled by Robert Zijlma and edited by Tilman Falk (Blaricum: A.L. Van Gendt, 1984), 13A:48, 111. There is a subsequent state of the print with a hat added to the portrait and the background altered to the Battle of Breisach of 1638. See the impressions in the Kupferstichkabinett, Berlin (382–117 and 381–117).

24. Francis C. Springell, *Connoisseur and Diplomat: The Earl of Arundel's Embassy to Germany in 1636 as Recounted in William Crowne's*



Diary, the Earl's Letters and Other Contemporary Sources With a Catalogue of the Topographical Drawings Made on the Journey by Wenceslaus Hollar (London: Maggs Bros., 1963).

25. Hollstein, German Engravings, Zilma and Falk, 13A:49, nos. 113, 115. Hollstein records a series of regents and commanders on horseback (*ibid.*, 48–50, nos. 111–117), but the location of an impression is unknown in four instances.

26. Hollstein, Dutch and Flemish Etchings, Engravings and Woodcuts, ca. 1450–1700 (Amsterdam: Menno Hertzberger, 1953), 9:49, no. 24. See also the Equestrian Portrait of Ernest, Margrave of Brandenburg published by Abraham Hogenberg (*ibid.*, 49, no. 19).

27. Richard Pennington, A Descriptive Catalogue of the Etched Work of Wenceslaus Hollar 1607–1677 (Cambridge: Cambridge University Press, 1982), no. 1405 (hereafter Pennington); compiled by Simon Turner and edited by Giulia Bartrum, The New Hollstein: Wenceslaus Hollar (Ouderkerk aan den IJssel: Sound & Vision Publishers, 2009), 1:100–1, no. 105 (hereafter New Hollstein Hollar).

28. Hollstein, Hollstein's Dutch and Flemish Etchings, Verbeek, Veldman, Boon, 16:106, no. 51; Frederik Muller, De Nederlandsche geschiedenis in platen. Beredeneerde beschrijving van Nederlandse historieplaten, zinneprenten en historische kaarten (Amsterdam 1863–1882) (new edition Amsterdam, 1970), no. 1892; Onder den Oranje Boom: Niederländische Kunst und Kultur im 17. und 18. Jahrhundert an deutschen Fürstenhöfen (Kaiser-Wilhelm-Museum, Krefeld, Schloß Oranienburg, Oranienburg, Paleis Het Loo, Nationaal Museum, Apeldoorn, 1999), no. 4.31.

29. Published by Hogenberg in 1635. Pennington 1519; New Hollstein Hollar 1:112–13, no. 111.

30. Helmut Lahrkamp, Jan von Werth, sein Leben nach archivalischen Quellenzeugnissen (Cologne: Verlag der Löwe Reykers, 1962, 2nd edition 1988); Willi-Dieter Osterbrauck, Johann Reichsfreiherr von Werth: Chronik eines umstrittenen Volkshelden, 1591–1652: historische Betrachtungen mit zahlreichen Illustrationen und Portraits zu seinem 400. Geburtstag (Cologne: J.P. Bachem Verlag, 1992).

31. Also published by Hogenberg.

32. Pennington 540 and 540A; New Hollstein Hollar 1:102–5, nos. 106–7.

33. Hollstein, 21:194, no. 12.

34. Pennington 1332–1337A; New Hollstein Hollar 1:223–26, nos. 235–40. Unfortunately mistakes have crept into my New Hollstein catalogue. The portrait of Ferdinand, Cardinal-Infante, described as a separate print, appears to be an alteration of the Frederick Henry plate. The prince's face has been erased and replaced by Ferdinand's, but the horse with the feathered headdress remains the same (Pennington undescribed; New Hollstein Hollar 1:223, no. 236). Likewise, the unsatisfactory portrait of Philipp, Count Mansfeld was transformed into Prince Tommaso of Savoy, interim governor of the Spanish Netherlands at the end of 1633 (Pennington 1337A and 1337; New Hollstein Hollar 1:223–24, nos. 237, 240). The print of William I ("the Silent") in retrospect looks rather more like a plate published by Eberhard Kieser (Pennington undescribed; New Hollstein Hollar 1:224, no. 239).

35. RCIN 803284–6; Pennington 1332, 1333 and 1336; New Hollstein Hollar 1:223, 235.

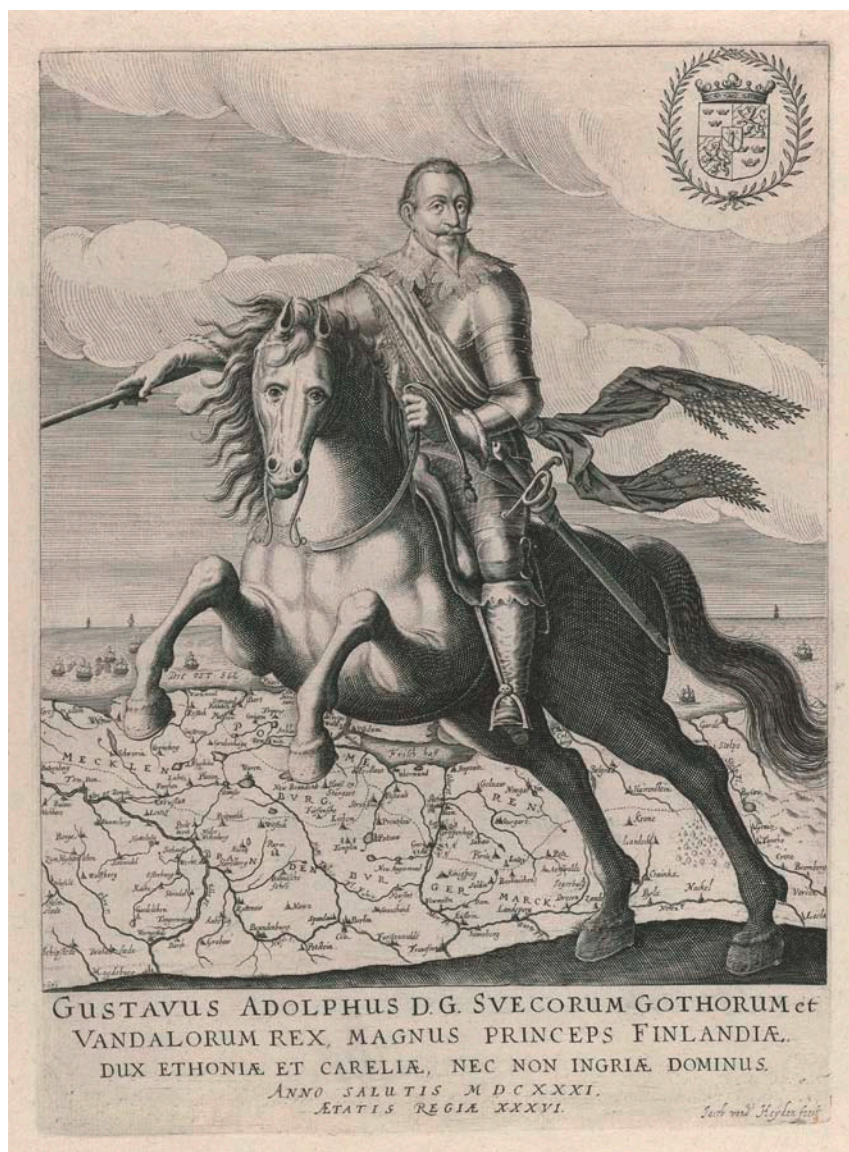


Fig. 17. Jacob van der Heyden, *Equestrian Portrait of Gustavus Adolphus* (1631), engraving, 32.8 x 23.9 cm. Rijksmuseum, Amsterdam.

36. Mark Charles Fissel, The Bishops' War: Charles I's Campaigns against Scotland, 1638–1640 (Cambridge: Cambridge University Press, 1994).

37. Pennington 1686; New Hollstein Hollar 1:267–68, no. 271.

38. Pennington 1352; New Hollstein Hollar 1:264–66, no. 270. See the petition of Nathaniel Butter and Nicholas Bourne to suppress the broadside because of an infringement of their patent for newsbooks (National Archives, Privy Council Registers, PC 2/50, vol. 16:271–2, 4 January–30 October 1639).

39. Published by Thomas Jenner. Pennington, 1474; New Hollstein Hollar 1:292–95, no. 288.

40. New Hollstein Anthony van Dyck 6:118–20, 483. The original painting is at Petworth House, Sussex. See Susan J. Barnes, Nora de Poorter, Oliver Millar and Horst Vey, Van Dyck: A Complete Catalogue of the Paintings (New Haven and Lon-

don: Paul Mellon Centre for Studies in British Art, Yale University Press, 2004), 4:175.

41. Simon Turner, "Drawings for Prints by Wenceslaus Hollar," *Septièmes Rencontres Internationales du Salon du Dessin: Dessiner pour graver, graver pour dessiner: le dessin dans la révolution de l'estampe* (Paris: Société Salon du dessin, 2012), 1:93–101.

42. George Somes Layard, A Catalogue Raisonné of Engraved British Portraits from Altered Plates (London: Philip Allan, 1927), no. 81.

43. Pennington 1438; New Hollstein Hollar 2:27, no. 340.

44. Pennington 1436; New Hollstein Hollar 2:26, no. 339.

45. Pennington 1058; New Hollstein Hollar 1:245–48, nos. 259 or 260.

46. Best known from the later mezzotint by Charles Turner published by Samuel Wood-





**Left: Fig. 18.** Wenceslaus Hollar after Hubert le Sueur, *Equestrian Statue of Charles I*, (ca. 1636–1644) etching, 36 x 31 cm. Courtesy of the Thomas Fisher Rare Book Library, University of Toronto. **Right: Fig. 19.** Antonio Tempesta, *Equestrian statue of Marcus Aurelius* (ca. 16th–17th century), etching, 450 x 335 mm (private collection).

burn "from a unique print of Delaram." See BM, 1902,1011.8128.

47. Published by Jenner. Pennington 1467A and 1525; New Hollstein Hollar 2:38–9, nos. 348–49. The prints give the date as 23 May.

48. Griffiths, 1998, no. 76.

49. Pennington, 1400; New Hollstein Hollar 2:147–48, no. 479; Richard Ollard, *This War Without an Enemy: A History of the English Civil Wars* (London: Hodder & Stoughton, 1976), repr. p. 90.

50. Plates to Joshua Sprigge, *Anglia Rediviva* (London, 1647). See Civil War: The Great Rebellion in Charles I's Three Kingdoms 1638–1653 (Oxford: Bodleian Library, 1999), nos. 38–39. See BM, P.4.135 and P.4.130.

51. Liedtke, *Royal Horse and Rider*, no. 109; Sue Welsh Reed, *French Prints from the Age of the Musketeers* (Museum of Fine Arts, Boston, 1998), 92–3, no. 34.

52. Hollstein, *Hollstein's German Engravings, Zijlma, Falk*, 13A:26, no. 48; Paas P-1313. Compare with the print published by J. H. Mittel of Gustavus Adolphus also with a map background (Paas P-1724). For the map see Peter Meurer, Willem Janszoon Blaeu, *Nova et accurata totius Germaniae tabula* (Amsterdam 1612) (*Cartographica Rarissima – Collection T. Niewodniczan-ski Bittburg Bd. II. Alphen aan den Rijn: Canaletto*, 1995).

53. Pennington 1435; New Hollstein Hollar 2:303–5, no. 686. For the statue see Charles Avery, "Hubert Le Sueur, the 'unworthy Praxiteles

of King Charles I," *Walpole Society* 48 (1980–82):135–209, no. 14; Liedtke, no. 148; Philip Ward-Jackson, *Public Sculpture of Historic Westminster 1* (Liverpool: Liverpool University Press, 2011): 288–291, E13.

54. Henry Peacham, *The Compleat Gentleman* (London, 1634), 108.

55. Adam Bartsch, *Le Peintre Graveur* 17 (Vienna, 1818), no. 558; Liedtke, *Royal Horse and Rider*, no. 58 (Henry II) and no. 62 (Cosimo I).

56. Pennington, 1116; New Hollstein Hollar 1:195, no. 211. Based on a map by Stefano Bonsignori (1584).

57. inv. no. 1172; Roy C. Strong, *Van Dyck: Charles I on Horseback* (London: Allen Lane, 1972); Barnes, Poorter, Millar and Vey, 2004, no. IV.51. See also Jane Roberts, *The King's Head: Charles I King and Martyr* (London: Royal Collection Enterprises, 1999), 29 and no. 59, fig. 34. Here a dating of late 1630s is suggested for the Hollar print.

58. The sculpture was hidden throughout the 1650s, and a different print, issued in the 1660s by John Revet, states that the sculpture was "preserved under ground" by Revet himself. BM, P.2.59.

59. Liedtke, *Royal Horse and Rider*, nos. 94 and 96.

60. F. W. H. Hollstein, *Hollstein's Dutch and Flemish Etchings, Engravings, and Woodcuts*, ca. 1450–1700, compiled by Dieuwke de Hoop Scheffer and edited by Karel G. Boon (Amsterdam: Van

Gendt, 1976), 17:173, no. 75. There is also a good copy of the Pontius print by Antony van der Does and published by Martin vanden Enden (F. W. H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts*, ca. 1450–1700 (Amsterdam: Menno Hertzberger, 1951), 5:247, no. 21). For the dating of the Pontius print see J. Richard Judson and Carl van de Velde, *Corpus Rubenianum Ludwig Burchard: Book Illustrations and Title-pages 21(2)* (Brussels: Arcade Press, 1977), 504–5. The print is also found in some copies of Jan Gaspar Gevaerts *Pompa Introitus* (Antwerp, 1641). The painting by Rubens is in the Prado, Madrid (inv. no. 1687; Hans Vlieghe, *Corpus Rubenianum Ludwig Burchard: Portraits of Identified Sitters Painted in Antwerp 19(2)* (Brussels: Harvey Miller Publishers, 1987), no. 93; Liedtke, *Royal Horse and Rider*, no. 139). See also Justus Müller Hofstede, "Rubens' St. Georg und seine frühen Reiterbildnisse," *Zeitschrift für Kunstgeschichte* 28 (1965): 69–112. Rubens' painting of a horse and rider in three positions also proved to be very influential to artists working in his studio (formerly in the Kaiser Friedrich Museum, Berlin; Liedtke, *ibid.*, no. 99). A comparable panel is in the Royal Collection (RCIN 404806).

61. Royal Collection, Windsor (RCIN 912358; Liedtke, *Royal Horse and Rider*, no. 28).

# The Third Way: An Interview with Michael Miller

By Lenore Metrick-Chen

The politically inflected prints of the late Michael Miller (1938-2014) defy easy classification. In two and three dimensions, they combine lament, diatribe and accusation, all enveloped in humor. Similar to the prints of his 19th-century predecessor Jean-Jacques Grandville, Miller created hybrid human-animal characters to critique white-collar types and the violence inflicted on individuals caught between external power and self-realization.

Miller's prickly visual style and intricate layerings suggest a cross between a political cartoon and an encrusted artifact in a natural history museum. His drawings retain the spontaneity and the dynamic inventiveness of their impetus—the doodle—and his figures, recognizably human, are also patently absurd.

When Miller was teaching at the University of Delaware a graduate student referred to the School of the Art Institute of Chicago as “the monster school” (presumably because of its connection to Chicago Imagism and the Hairy Who); the student observed to Miller, “your work would fit well there.” It did. Miller taught at SAIC from 1973 until 2014.

Over the decades Miller's dyspeptic subjects grew from flat prints into three-dimensional beings built from multiples and copies. Quandaries that other artists might be content to leave in paradox Miller resolved through unexpected turns. He considered himself a traditional printmaker while quietly redefining the medium.

I first met Miller in Chicago in 1985 through the print artist Phillip Chen. We saw each other periodically thereafter. I enjoyed his barbed wit, as layered as his art: it overlaid his kindness, which in turn clothed his discernment about human relations. These three qualities allowed him to penetrate beyond surface appearances and simplistic connections.

When I learned he was ill, I traveled to Chicago in early 2014 to see him. Miller's perceptions were as wicked and funny as ever and we decided to record several of our talks with the intention of publishing them as an interview. Sadly, Michael Miller passed away before this article



Michael Miller, **Observed** from the **Head to Head** portfolio (2014), color dry point print from multi-plexiglas plates (one of the nine prints in the portfolio), 12 x 9 inches. Edition of 5. Printed by the artist, Miller-King Studio, Chicago. Published by Yoorim Kim and Kun Young Chan, Bon Bindery, Seoul and Angee Lennard, Spudnik Press, Chicago. Photo: Shaurya Kumar.

could come to print. His wit and spirit are greatly missed.

**Lenore Metrick-Chen** I thought that we'd talk a little about where you came from and how you got interested in printmaking.

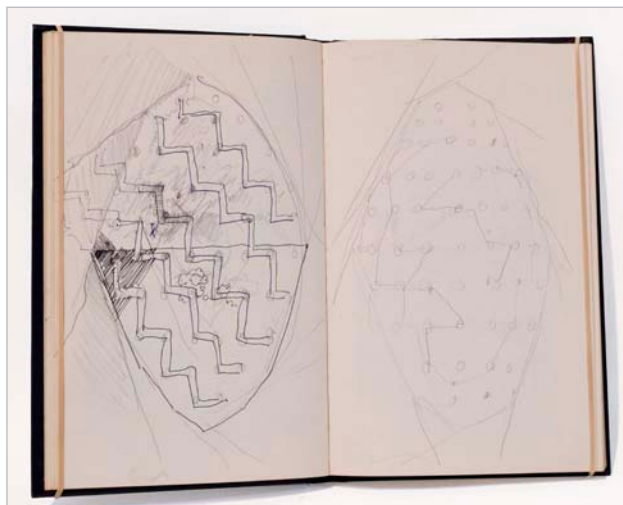
**Michael Miller** Sure. I was born in Baltimore, Maryland. I was kind of guided into the arts by my inability to get interested in anything else. In high school my teachers were commercial art teachers.

I graduated from high school and went into the service, into the reserves in the years between Korea and Vietnam.

When I got out, I became an art major at East Carolina University and also played a little bit of football. But a lot of the football practices were at exactly the same time as the late-afternoon painting class, and I couldn't be at two places at one time.

**LMC** When you first started teaching you





Left: Michael Miller, pages from *Sketchbook #29 Chicago* (1985), pencil, pen and ink drawings. Right: Michael Miller, doodle, pages from *Sketchbook #1 Chicago* (1973), ballpoint pen drawings (studies for mid 1970s etchings and intaglios). Photo: Shaurya Kumar.

painted landscapes. How did you arrive at your current subject matter? Did the process you learned in printmaking contribute to it?

**MM** It really did. I got a teaching assistantship at Penn State University, where some friends of mine had started working a lot in the print room, which was very cool. We'd go in there at night, and somebody showed me how to do something—that's how I got into it. One of the people in the print room there did a little magazine called *Emergency One*, and he asked me to do the centerfold. I'd been looking at all the underground comics at that point, and so that's exactly what I continued to work with when I left Penn.

**LMC** It's clear that the aesthetic of comics appealed to you. Was the counterculture message also something you cared about?

**MM** I wish I could say that I had that strong in me, but I have to say it was at least 90 percent visual. Some of those men and women could just draw beautifully, like Crumb. It was mostly the visuality and structure of it: how one panel led to another. And the subtleties: one end of a cartoon panel would be straight edge and another would be a wiggly line. But they could also be really pretty rank. You could see the attitude: in one corner of one little panel there'd be somebody taking a dump.

**LMC** Your work never got into that?

**MM** Not at all. Most of my work stops at the neck—all heads at this point.

**LMC** There was a period when you did abstractions of printmaking marks, art marks, and these became the bearers of any kind of narrative.

**MM** Yes. In the '70s, I used a photomechanical process and then hand-worked the prints. These are four-plate color prints and hand-coloring. I use acrylic, painting them in with very light washes. I moved away from these in '82, when I was affected by music. I heard what was considered "new music." I thought it sounded good and I wondered what it would look like.

**LMC** Did you feel that experience of

abstracting elements came back into your figurative work?

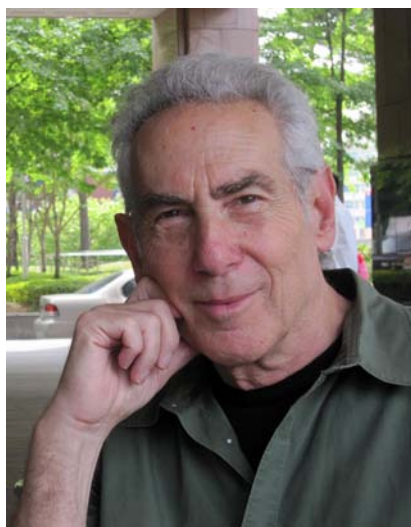
**MM** Definitely. Just the way I structured a page: in fact one of my latest art books, called *Head to Head: Confrontation Series*, has several pages that are similarly done off the grid.<sup>1</sup>

**LMC** Can you talk us through making an artwork from conception to finish?

**MM** When my kids were small I used to sit around and doodle in my sketchbook. Down in the studio there are 59 sketchbooks, with number one starting my first day in Chicago. Everything evolves from the doodle.

I had traditional printmaking training, so I learned to make a nice-looking print. Galleries would be inclined to show a beautiful print then. So I did color work; I replicated the four-color system of color blending. Yellow, blue and dark blue—offset colors. Along with that, I was doing woodcuts.

Once I got a scanner I started understanding what I could do with simple technology. I was able to replicate an image many times. I would fill these sketchbooks and then I would go back through the sketchbook and pull out images that I thought had a future in some way. It might be a big thing in the foreground, or something as small as a decoration on a shoe. I could take part of a face that is hideous and use it; I can take an eyeball and use it. I scan the image and develop it in that way. What it did give me was an isolated image. And that isolated



Michael Miller. Photo: Kathleen King.



image would be paired with another isolated image.

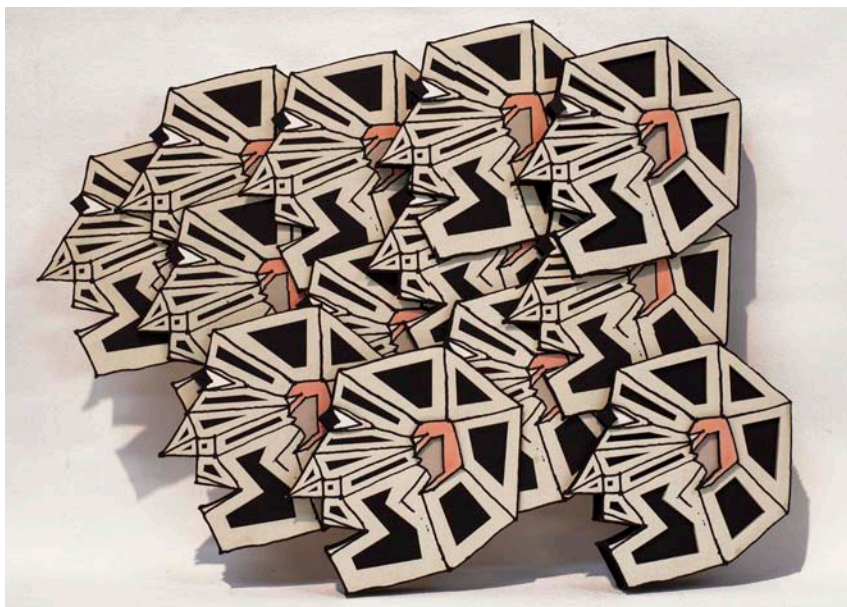
So I am creating my own clip art. I have drawers full of it. I go through every once in a while and dump the drawer, but not until several years after making the images.

**LMC** What is interesting is how your work follows the same process as people congregating: one person, then the next person, forming conglomerations, having affinities that lead to dialogue.

**MM** Yes, absolutely. If there is a narrative, that's where it takes place. I've found that any relationship between two things is a dialogue.

**LMC** It's interesting because, although you didn't go toward new media, your work does things that people working in new media are aspiring to. "Layering," "interfaces"—those are buzzwords now, as is the idea of context and interactivity with the audience, emphasizing relationships rather than the object alone. All these are elements within your work. Your work demands that the viewer change location to see the work from different angles. The sculptural quality is obvious that way but even your flat art needs to be scrutinized from the side and from the front and from diagonals.

**MM** It's an interesting observation—I like that.



Michael Miller, *Chicago-Heads* from the *Chicago* series (2004–5), three-dimensional construction of digitally printed watercolor paper and balsa wood, hand edged in black ink, 17 x 13 x 1 1/4 inches. Artist's proof. Digitally printed by the artist, Miller-King Studio, Chicago. Photo: Shaurya Kumar.

**LMC** Yet there is a significant difference between your work and new media art. New digital media is transparent, pixilated. You have taken printmaking into a very different direction, into something much more tactile, in a way bucking the trend of our time. Your art has such a feeling of dimensionality and weight.

**MM** Now you've hit on something: the difference between when I draw on a

piece of paper or actually make an object I can hold.

**LMC** Most people think of prints as two-dimensional: the print process is layered, yet the end product is flat. You use a layering process and then you continue those layers into the end product—amazingly, a three-dimensional print artwork. In your series *Chicago*, 2004–2005, you have collaged paper and balsa wood and created prints that become a form of sculpture.

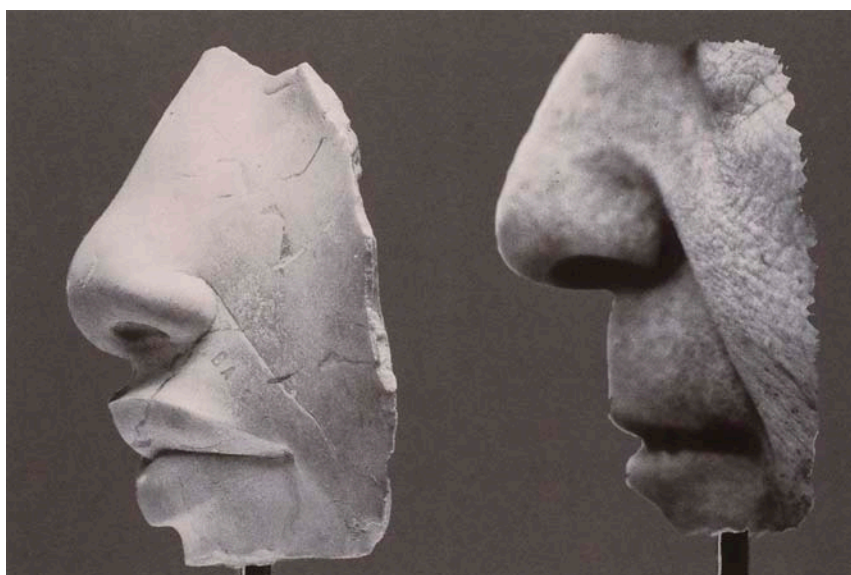
**MM** I was a very traditional printmaker—I still am—but when printing became a little bit easier with digital, I'd print up 10 or 15 of these things, and it didn't take long to figure out how to put one image on top of the other. If I put 10 on top then I had a nice little stack of them.

I like the idea of using multiples in a slightly different way. The fact that I made them into sculpture opened up a different page for me.

If there is anything about this that might be interesting it is the way I use multiples. I don't make copies. I like thickness and dimension. So in some of the pieces in this *Chicago* series there are as many as 20 layers printed, 10 on each side.

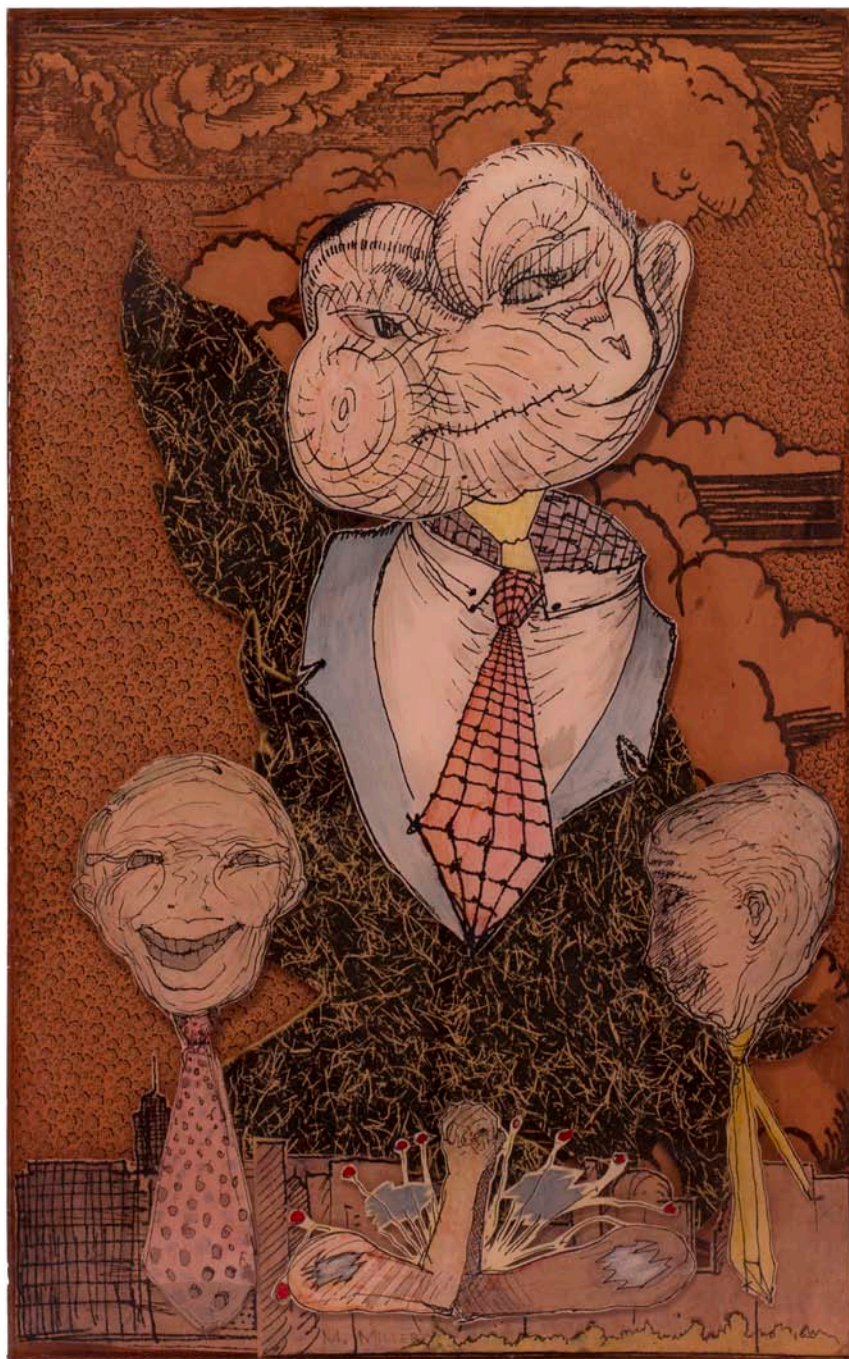
**LMC** Pretty architectural.

**MM** Yes, they are very sturdy. Ninety-



Michael Miller, *Less than Ideal (Self Portrait)* (1999), Iris inkjet print, 21 x 29 inches. Artist's proof. Printed and published by Pineapple Press, New York.





Michael Miller, *Untitled* (1997), build #54, two-part epoxy polyurethane, hand-colored Xerox cutouts on paper and wood, 19 1/8 x 12 x 1 inches.

pound watercolor paper, but these are prints, cut out with a razorblade and dimensionalized.

**LMC** So is it the same print repeated and then different parts cut out?

**MM** Exactly.

**LMC** When you would incise from the

top layer to get into a middle layer, how confident were you? It seems like that first incision would have been fraught with uncertainty.

**MM** You know, it's funny you say that because the first ones I did were like that. I just used a single-edge razor blade. The paper is relatively thin, but not tissue-paper thin. It has body. I'd have to hold

the angle of the blade in such a way that it wouldn't show the side of a cut, which would represent a white line, but undercut. It was painstakingly slow, especially the more detail I had. But it was very peaceful. I could just play with it, get it all just right, and then put a little structure under it so that it could stand up.

**LMC** What is the *Build* work? It seems to me an enormously labor-intensive and chemically dangerous process. Why did you decide to go that direction?

**MM** The "build" is a polyurethane, called Build 54 or something along that line, and I liked the dimensionality of it.<sup>2</sup> So I started working with the paper cutouts that turned out to be very sturdy little things. This led to my *Amber* series, in which I suspend the paper in the epoxy.

I may have seen something like it in a paperweight. I thought it would be nice to make one. But you're right, it was stinky, nasty stuff, so I stopped. I'd blow out air bubbles as the material was drying and my eyelids would swell shut.

**LMC** Do the characters that animate your work have a life in your mind as well? Are they characters you think about or do they just come out when you are making the art?

**MM** These do take on a different meaning for me, and I urge you to look at the three-dimensional pieces. Just lift it and hold it—you'll see what I mean. I don't talk to them yet, but that's coming!

One thing I've thought about a lot: all my heads are men. I never draw women. Why is that? There are two possible answers. One is that a male head is significant. The other is that's all that I can draw.

**LMC** Since you raised gender, we might as well get into race. Are all your heads white males?

**MM** A lot of the newer ones are white males in almost a Kentridge style: they wear neckties as a symbol of their function in this world. A lot of these images come from doodles that I make on agenda sheets while in meetings with people that look like that. That's kind of the answer.

**LMC** You are very quick to say that your interest in the underground comics was 90 percent aesthetic, yet it seems that over time your work has become increasingly political. Not in specific events or



even issues but in terms of the overall nature of political realities.

**MM** I think you are right. It's a natural byproduct of two or more people, or heads, or mouths speaking at each other, even without really knowing what they are talking about. Things can happen in the background that might be a little subtle: the puff of a cloud... I've written several statements where I have used the words "my work has a political edge to it," but what that edge is, I'm not sure. It's one-to-one, like when people fight with each other: one is screaming and one is passive—that's politics.

**LMC** Earlier you referred to yourself as the "observing eye," and it appears your work is also situated like that. What are the themes your recent work is most concerned with?

**MM** Social commentary. Interpersonal politics. Not event-based but things that could pop up at any meeting at any minute. Some of my influences are social satirists from France and England in the late 1700s, 1800s, and the nature of their drawing, a lot of crosshatching. Robert Crumb, of course. Saul Steinberg. I love the fact that Steinberg said something like this: that he doesn't really do a piece of art to hang on the wall, he does a piece of art to be reproduced. Then he added, "so then I still have the art. And I have the money from the art!"

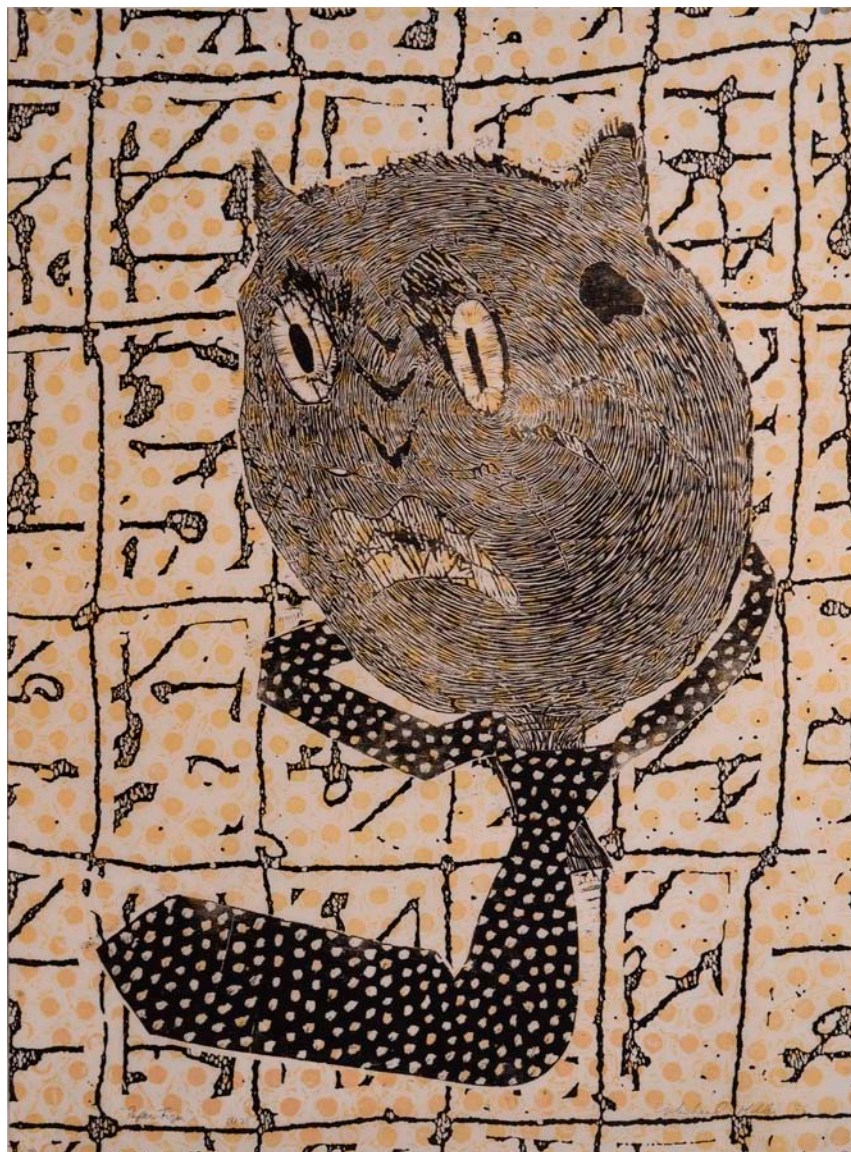
**LMC** In conversation, you seem to have a wicked eye in viewing social events. Do you see this orientation reflected in your art?

**MM** People have said that my art has a dark side to it.

**LMC** It seems to me that your creatures also enter into our embodied world and that's partly why you don't want to create a storybook context for them. You're taking them into our political reality.

**MM** Right. I agree with that and it led to this whole series of titles for shows that I had: "Voices," "Conversations," "Elements of Confrontation." Even if you have an image with just two mouths, you have a narrative. I've never been interested in text.

**LMC** Do you feel that you see things from a point of view, a position of looking at power from the outside?



Michael Miller, *Paper Tiger* (1996), multi-layered woodcut on vellum, 22 x 30 inches. Artist proof. Edition of 25.

**MM** I am the observer, in all instances. I am the head who is not there, not depicted.

**LMC** A theme of diplomacy has run through your career, and seems to be in your art too: the way your art is about different groups, contentions between groups, power. It reminds me of what is currently referred to as "third space": when two things dialogue then there's a third thing that arises, getting rid of dualities in arguments by finding a new way of viewing the situation.

**MM** Negotiation interests me. I don't mind that kind of looking for a third way

and even surprising myself finding a third way. I'm even more surprised when everyone else accepts the third way in the room. ■

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*Lenore Metrick-Chen is an Art and Cultural Historian at Drake University.*

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**Notes:**

1. *Head to Head: Confrontation Series* was made for an exhibition in 2013–14. It was Miller's last portfolio.

2. "High build" (or hi-build) is a term for a type of epoxy compound; there are numerous brand names.





## Prix de Print No. 12

### Dennison by Mario Laplante

Juried by Andrew Mockler

This iteration of the *Art in Print* Prix de Print has been judged by Andrew Mockler. The Prix de Print is a bi-monthly competition, open to all subscribers, in which a single work is selected by an outside juror to be the subject of a brief essay. For further information on entering the Prix de Print, please go to our website: <http://artinprint.org/about-art-in-print/#competitions>.

Mario Laplante, *Dennison* (2014)

Monoprint, 36 x 36 x 3 inches. Printed and published by the artist, San Francisco. \$4,500.

My first impression of Mario Laplante's *Dennison* was of myriad small parts coalescing into an organized field, as if the gravitational force of the central mass had pulled all of these moments of color into its orbit. I was reminded of early cosmologies, in which every sphere of existence is depicted in as many concentric circles. Or of a mandala, which, like the disc shape of this print, invites the viewer to contemplate the movement from outer perimeter to inner circle—a meditation on unity. I was able to lose myself in the associations awakened by this print. But I had to ask, how is *Dennison* a print?

In the information provided by the artist, the work is described as a "monoprint made of corrugated cardboard, digital media on Masa Japanese paper, gilt edges taken from the head, fore edge, and tail of old book pages, and Avery Dennison Red Border gummed labels." It seems to be a combination of readymade materials and of prints made by the artist himself.

When I contacted the artist after making my selection, he told this story:

*The title Dennison comes from vintage boxes of Dennison Red Border gummed labels I found in the storage room of an old commercial printshop. The printer was closing shop. He was letting go of most of his inventory, some of which dated from decades ago.*<sup>1</sup>

His account reminded me of James Joyce's observation in a letter to a friend: "Chance furnishes me with what I need ... I'm like a man who stumbles; my foot strikes something, I look down, and there is exactly what I'm in need of."<sup>2</sup> Chance and choice often merge in the making of a work of art, and in Laplante's case luck may have played a role as well.

The print is closely related to his earlier *Palimpsest* series, in which he used his own early etchings and lithographs to build a discus. This palimpsest-like reuse of an existing work in a new piece also comes into play in *Dennison*, but here the raw materials are mass-produced printed matter in addition to the artist's own prints. It is a hybrid of the machine-made and man-made, each evoking a different kind of memory: the shared memory of material culture and the personal memory of solitary, painstaking creation and construction.

Looking closer at the print, one begins to imagine the time involved in creating it: selecting, cutting, wrapping and assembling. Laplante writes: "I wanted the print to exist in a format beyond the traditional and more toward the sculptural ... [a] coming together of printmaking and sculpture."<sup>3</sup> As becomes evident, he uses three-dimensional pieces to create an object of illusionistic space. Turning from the front to the side view

of the piece, which projects three inches from the wall, we can see the labels' red and white surfaces cut into rectangles stacked like bricks. As we move from the outer edge toward the center of the disc, the wrapped bricks become narrower and more numerous, creating tiny pieces of color. In this way, the print reprises a key theme in the vocabulary of printmaking itself—the use of fields of solid marks to create the illusion of gradations of tone. This fluctuation between *Dennison*'s illusion of space and the fact of its objectness keeps us looking. Moving inward, the layers of the disc become strips of dots, compacting to form ever-denser tonalities. Finally, at the circle's center, solid colors materialize: first red, then a flash of gold.

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*Andrew Mockler is a painter and master printer living in Brooklyn. He has taught at Yale School of Art, RISD, Columbia University, and currently teaches at Hunter College.*

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#### Notes:

1. Mario Laplante, e-mail message with the artist, April 2015.
2. Louis Menand, "Silence, Exile, and Punning: James Joyce's *Chance Encounters*," *The New Yorker*, 2 July 2012.
3. Mario Laplante, e-mail message with the artist, April 2015.



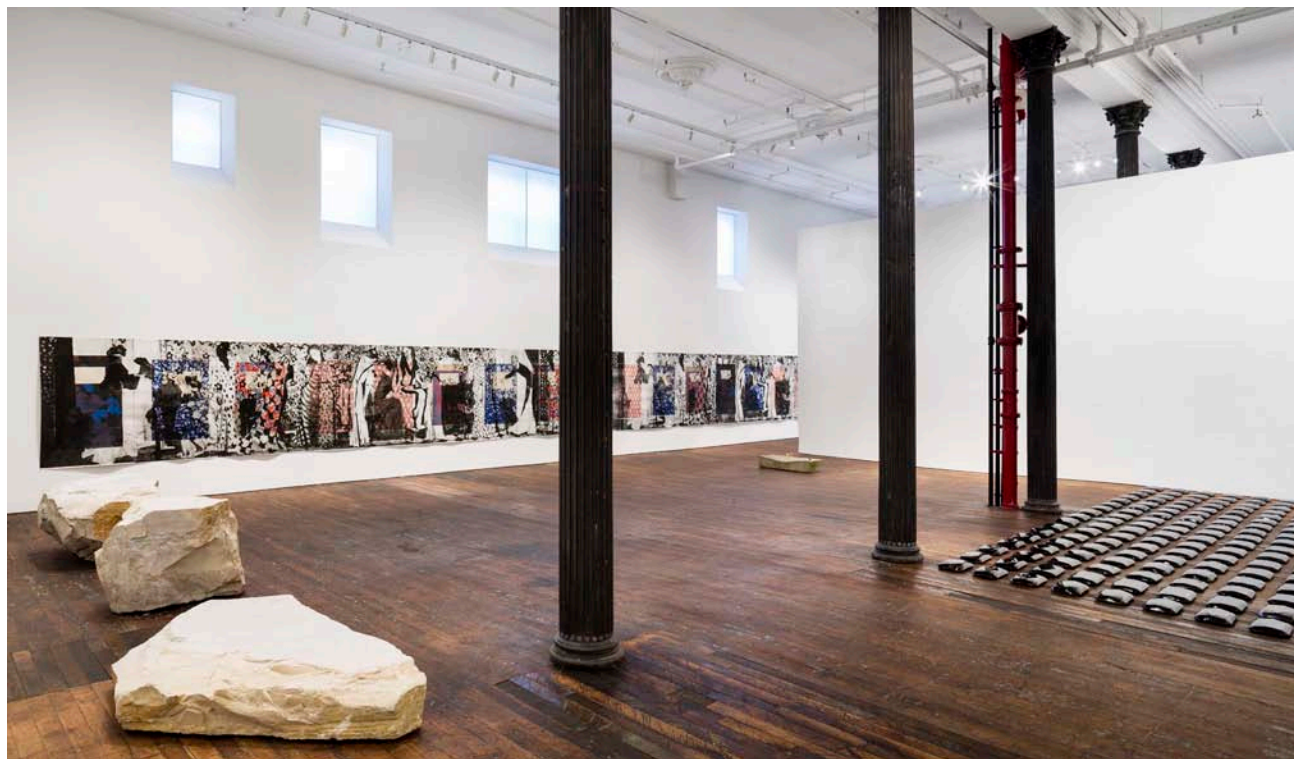
Mario Laplante, two views of *Dennison* (2014).





## Blank Stones and Full Slates

By Elleree Erdos



Installation view: "Lucy Skaer: Random House," Peter Freeman Inc., 2015. From left to right: **American Images** (2014), three cut and polished limestone boulders from Lithograph City, Iowa, 23.5 x 179 x 100.3 cm, 66 x 87.6 x 57.2 cm and 60.9 x 134.6 x 73.7 cm; **My Terracotta Army, my Red Studio, my Amber Room I** (2013), woodcut, etching, screenprint, digital print, paper pulp print, photo-intaglio, and oil based ink on paper in two parts, 140 cm x 1.666 cm overall; **My Terracotta Army, my Red Studio, my Amber Room II** (2013), 530 tenmuko-glazed stoneware lozenges (374 on view), overall dimensions variable, approximately 4.8 x 28 x 18.5 cm each. Courtesy Peter Freeman Inc., New York.

### "Lucy Skaer: Random House"

Peter Freeman Inc., New York

8 January – 21 February 2015

One of two gallery exhibitions devoted to this Glasgow-based artist in New York this winter, "Lucy Skaer: Random House" at Peter Freeman Inc. constituted a representative, if discordant, selection of her work in various media since 2013. With no pronounced thesis, the show embodied Skaer's proclaimed practice of interrogating the roles that interpretation and human perception play in the creation of an object's meaning. In the case of this exhibition, that perceptual process required a second or even third visit to uncover the associations among the works, all of which engage with some form of seriality.

Printmaking is both a paradigm and a subject here, but Skaer's employment of it is paradoxical; she may make a single impression or a monoprint of an image intended for mass media, as in her lithographs printed from plates of the *Guardian* newspaper.

Skaer's work considers how material and meaning are intertwined and how they traverse an object's history. She investigates the historical denotation of things through material or form, their existence as vessels for new meanings ascribed to them by viewers, and how the former influences the latter, if at all. This inquiry was most literal in her presentation of sculptural objects: *My Steps as My Terrace* (2013) was a collection of three worn sandstone steps from Skaer's childhood home in Cambridge, England, set in

different spaces throughout the gallery. The artist embedded a delicate object within each stone block: a teacup hides in a cut-out alcove beneath one step; a Roman mirror is inlaid into the stone of another; and a handmade golden oak leaf grows up from the third. Reincarnated, these personal references acquired an iconographic identity independent of their significance to her childhood. Denied their collective identity as a set of stairs, each individual step and its concomitant object became a found relic and, in the context of the white gallery cube, a sculptural form.

Three slabs of lithographic limestone mined from a quarry in Lithograph City, Iowa, were similarly detached from their intended function in *American Images* (2014). The town, no longer in existence,

was originally developed for the mining of lithographic stones during World War I, when there was an embargo on the German Solnhofen limestone that had been essential to lithography through the 19th century. But the town's establishment coincided with the development of metal lithographic plates, which killed the city's *raison d'être*. Skaer grained the stones up to 220 carborundum grit (for an ideal printing surface), but they remained raw, unused materials—blank and latent slates awaiting signification and publication.

A foil to the natural form of the limestone boulders, *My Terracotta Army*, *my Red Studio*, *my Amber Room II* (2013) was a brigade of 374 cast stoneware “lozenges”: emerald-cut forms with softened edges, glazed with a lustrous brown-black sheen (in her 2013 exhibition at Tramway in Glasgow, more than 500 were on view). The objects' attributes replicate ancient artisanal paradigms that have acquired new valence in recent culture—the Tenmoku-style glazing used in Chinese pottery was adopted and perfected by British ceramicist Bernard Leach; and the emerald cut used for gemstones, with its roots in the Renaissance, was not standardized until 1940, valued for its ability to enhance the intensity of a stone but also unforgiving in revealing flaws. In its massed grid of objects on the floor, the work further referenced the famous funerary sculptures of Emperor Qin Shi Huang's mausoleum, another ancient model of artisanship. The glossy forms



Installation view: “Lucy Skaer: Random House” Peter Freeman Inc., 2015. First, second and fourth rows of lithographs: 13.08.13–04.10.13 (2013), 51 lithographs printed from The Guardian newspaper plates, 31 x 44.5 cm each; third row of lithographs: 15.04.13–21.04.13 (2013), 16 lithographs printed from The Guardian newspaper plates, 44.5 x 31 cm each; on ground: *Untitled* (2015), unfired stoneware, dimensions variable. Courtesy Peter Freeman Inc., New York.

presented both a seductive meditation and an untouchable collection of seemingly sacred specimens.

The serial accumulation of *My Terracotta Army*, *my Red Studio*, *my Amber Room II*, like the mute lithography stones from Iowa, was a nod to the multiplicity of printmaking. In fact, all the works on view were multiples in some form or other. Skaer's exploration of meaning and material representation is arguably at its most profound in printed iterations, in

which the artist borrows imagery from newspapers, book covers, and other artworks, and revises or reconfigures it, examining how original form engendered signification, and what happens when that system of representation is altered or removed.

A series of lithographs printed from plates for the front page of the *Guardian* newspaper were titled with the date range of the edition: 13.8.13–04.9.13 and 15.04.13–21.04.13. They were hung chronologically and straddled two walls, accompanied by a pile of unfired stoneware lozenges in various states of disrepair—melted, shattered, cracked and distorted (an instructive opposition to the flawless army of glazed ceramics in the next room). Skaer wiped the majority of images from the newspaper plates, printing only indistinct, spectral fragments. These X-ray-like traces were severed from their context and reduced to faint shadows. Some images were almost frustratingly invisible, our perception oscillating between the real and the imaginary, while others offered recognizable forms—soldiers' helmets and guns, or a bouquet of balloons. Still others hung in the balance: a constellation of tents could belong to refugees or music festival-goers, or they could be mere scraps of paper strewn across a field. The erased identifying features in faces of politicians and criminals alike created new portraits



Lucy Skaer, from *My Steps as my Terrace* (2013), sandstone step, gold (one of three sculptures), 21.6 x 111.8 x 29.2 cm. Courtesy Peter Freeman Inc., New York.





**Above:** Lucy Skaer, from *My Terracotta Army, my Red Studio, my Amber Room I* (2013), woodcut, etching, screenprint, digital print, paper pulp print, photo-intaglio, and oil based ink on paper in two parts, 140 cm x 1.666 cm overall. Courtesy Peter Freeman Inc., New York. **Below:** detail.

or blank slates, like the monumental lithographic stones next door. Advertising slogans and headlines were cut off, detached from the stories and images that gave them value. The fragmented words that remained required the viewer to intuit their completion. Evacuated of the expected value of newspaper as information, each print was characterized by absence, saturating the remaining images with the aura of an art object.

Along a wall running almost the length of the gallery, a 58-foot paper scroll incorporated at least six different printmaking techniques and offered the only hints of color in the exhibition. The underlayer is a black-and-white reproduction of Edouard Vuillard's painting *The Dressmaking Studio* (1892), enlarged and abstracted by a pixel-like pattern from a relief print made with digitally cut woodblocks. Enlargements of book covers from Virginia and Leonard Woolf's Hogarth Press are made with various digital printing, woodcut, etching, photo-intaglio, silkscreen and paper-pulp printing, and repeated throughout the length of the scroll. Hogarth Press covers were typically printed on colorful handmade papers with abstract patterning. In Skaer's scroll (composed of two long sheets), the covers are stripped of title and author, denied their job of signification and parted from the context of the book they were meant to support. In place of a title, each has a blank rectangle, sometimes just barely visible amid the mottled textures and nearly abstracted enlarged forms of the Vuillard image. Skaer says

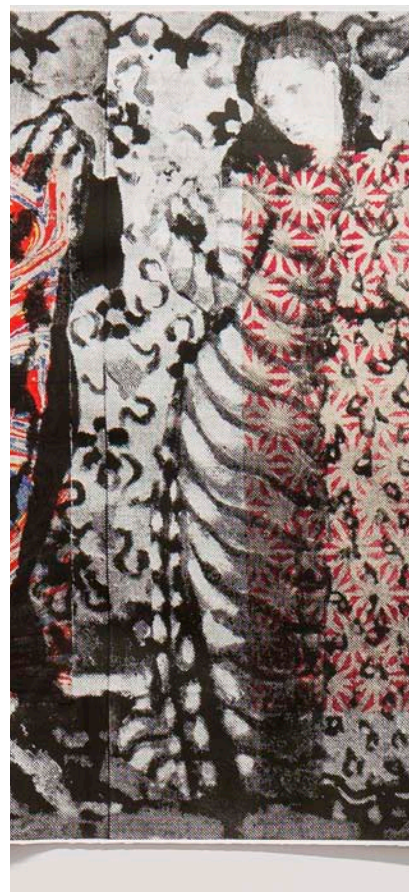
the book covers "seemed like stowaway abstract works, attached to but not involved with the narratives within." She is interested in the opposition between pattern and narrative, which she sees as "two ends of a spectrum," pattern being a spontaneous visual experience, while narrative unfolds over time.<sup>1</sup>

The apposition of pattern and narrative was a useful scheme to keep in mind when considering the exhibition, where we were invited to interpret Skaer's recent projects as a collected oeuvre. Each work, however, had a distinct story that eclipsed any correspondences among the seemingly disparate objects and provoked a search for a unifying premise. Instead, once the goal of thematic unity and overarching narrative was abandoned, broader impulses of seriality and signification emerged to challenge the told histories. ■

*Elleree Erdos is a graduate student at Columbia University. She works at Craig F. Starr Gallery in New York.*

#### Notes:

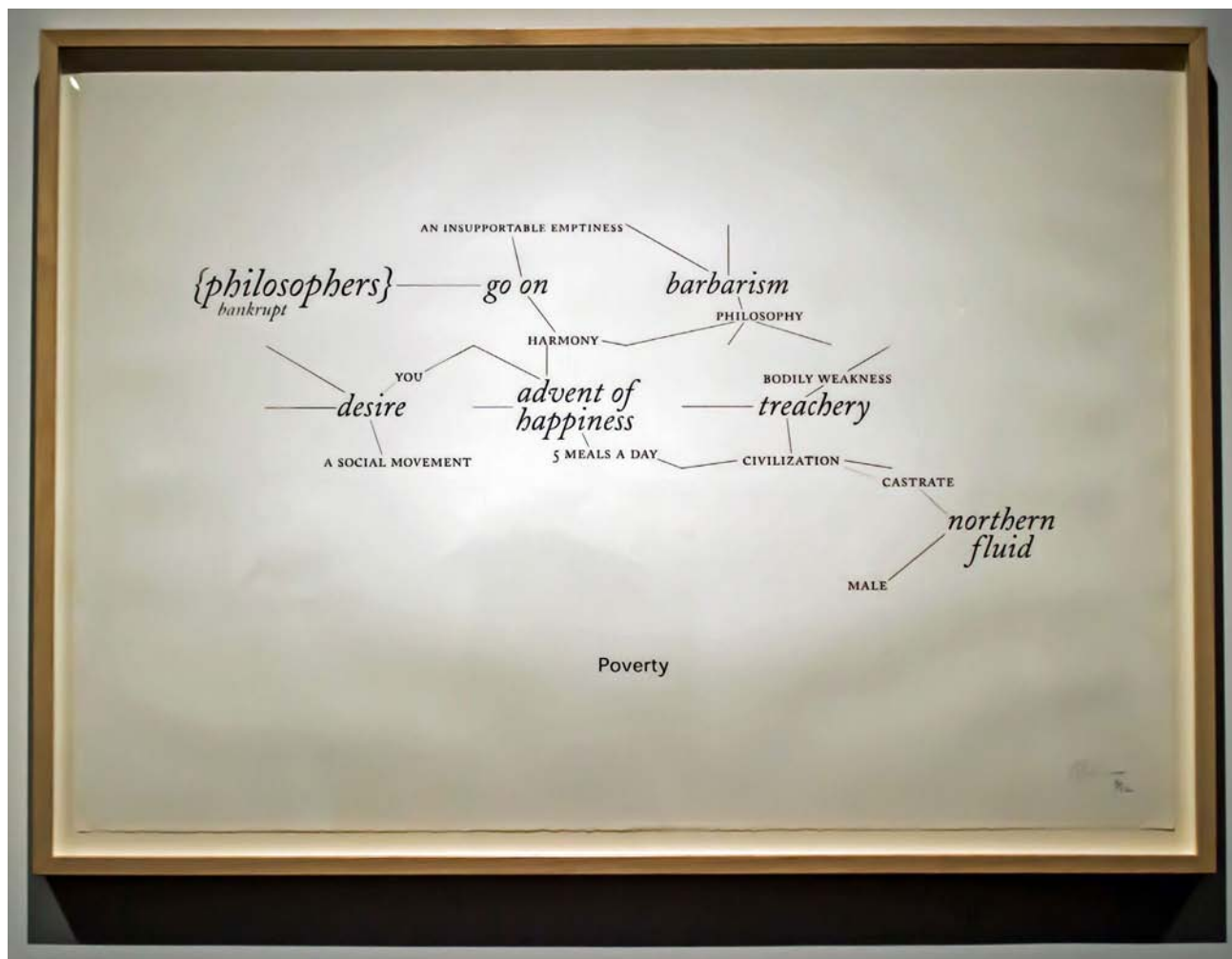
1. Lucy Skaer, e-mail message with the artist, 12 March 2015.



EXHIBITION REVIEW

# Social Urgency in the Bronx

By Charles M. Schultz



Paul Chan, *Maps for the Future (Poverty)* (2001), screenprint, 76.2 x 111.8 cm. Gift of Jackie Battenfield, 2007. Collection of The Bronx Museum of the Arts. Photo by Lauren Click.

*"In Print / Imprint"*  
Bronx Museum of the Arts  
11 September 2014 – 15 February 2015

“In Print / Imprint” was modestly billed as a group exhibition showcasing works by some 30 artists belonging to the Bronx Museum of the Arts print collection. As soon as one entered the small gallery where the show was hung, however, that promotional reticence seemed unnecessary. The artwork wasn’t only aesthetically astute, it spoke from a place

of remarkable social urgency across a broad range of political topics from race to poverty to revolution to gender equality. The emotional temper of the show was consistent from work to work; nothing was light of heart. It felt as if each print could have been a valve behind which enormous amounts of pressure had built.

The selection of work highlighted the museum’s focus on artists of Asian, Latin American and African descent. Well-known practitioners such as Carrie Mae Weems, Kara Walker, Paul Chan

and Adrian Piper were represented alongside less familiar artists such as Catalina Parra, Graciela Sacco and Antonio Frasconi. One’s movement through the show oscillated between moments of recognition and moments of discovery, a sense that was compounded by the variety of prints on display. In addition to woodcuts and different types of lithography, the show included heliotypes, photogravures, X-rays, c-prints, etchings and aquatints. Not all the work was current; more than 80 years separated the oldest woodcut from the newest screenprint,





**Left:** José Clemente Orozco, *Soldadera* (1926), lithograph, 58.4 x 43.2 cm. Gift of Mex-Am Cultural Foundation Acquisitions Fund, 1994. Collection of The Bronx Museum of the Arts. Photo by Lauren Click. **Right:** Vito Acconci, *Trademarks* (1970–2004), black-and-white mounted photomontage, 52 x 102 inches overall, individual sizes, from left to right: 23.7 x 23.6 x 1.5 inches, 52.6 x 23.5 x 1.5 inches, 29.5 x 34.6 x 1.5 inches, 50.1 x 23.4 x 1.5 inches each. Purchased with funds from the Ford Foundation, 2012. Collection of The Bronx Museum of the Arts. Photo: Lauren Click.

which imbued the exhibition with a sense of historical depth.

A subtle sense of linearity or community helped unify the exhibition. Paul Chan's 2001 screenprint *Maps for the Future (Poverty)* articulates a web of social markers that are all separated from the word "poverty," expressing the notion that impoverished people are often isolated from the rest of society; it was situated between Barbara Kruger's photolithograph on a paper shopping bag, *I Shop Therefore I Am* (1980) and a suite of woodcuts by African artists John Mufangejo, William Zuzu, Charles Nkosi and Evelyn Matsoso depicting scenes of grief, struggle and heartache suffered by the poor. Considered together, the content of these works was dramatically amplified and suggested a narrative trajectory: the materialism lampooned by Kruger led to Chan's broken social web and ended in the desperate living conditions of communities without financial means.

When exhibitions that focus on expressions of social and political agency coincide with dramatic, relevant current events they can appear reactionary, prophetic or simply lucky, depending on the aim of the curatorial team. At a time when numerous police departments are

under scrutiny for killing unarmed black men, Lorna Simpson's set of photographs *Details* (1996) seems particularly charged. A detail of a photograph, usually little more than a hand, is paired with a piece of text—"reckless," "applauded," "comedian." Trying to deduce these characteristics out of so small a piece of visual information is a dangerous endeavor. The message is old and universal, but in this context it felt as fresh as wet blood.

Each piece in the show had a message, and if it were not for somber visions such as José Clemente Orozco's *Soldadera* (1926), it could have become a cacophony of proclamation and protest. The oldest work in the exhibition, Orozco's print celebrates the female soldiers who fought alongside the men in the Mexican Revolution. The woman depicted in the print, however, wears no combat gear; she is dressed in a shawl, eyes closed, face calm—a picture of repose or solitude or mourning. In this context, she was a reminder that underlying every expression of anger is sadness.

Ironically, the one artwork that allowed an element of playfulness was also the one that explicitly documented an act of self-mutilation. Vito Acconci's four-photograph work *Trademarks* (1970–2004) shows the artist in the act of biting

himself, inking the indentations left in his skin, making crude inky bite-prints, and finally using the prints to "stamp the world." It is a perverse and important piece even if, within this context, it serves as too literal an illustration of the title, "In Print / Imprint." Acconci's work pictures trauma as wholly physical and self-inflicted (that's the perversity), but its importance lies in its understanding that a person's trauma—or the marks left by trauma—become self-defining. When that happens on a large scale, whole societies may come to know themselves primarily through the miseries they suffer. This would seem to be the cultural condition under which most of the works in the show were created. ■

*Charles M. Schultz is a New York-based art critic and frequent contributor to Art in Print.*

# Life and Death

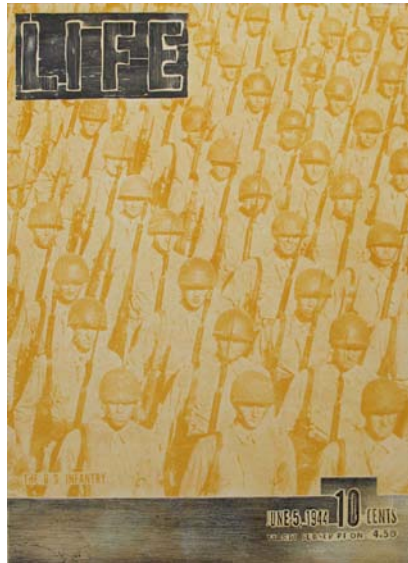
By Sarah Kirk Hanley

Matthew Day Jackson, *LIFE*, June 5th 1944 (2014)

Rust (iron oxide) transfer and woodblock, 30 1/4 x 21 3/4 inches. Edition of 25. Printed by Shore Publishing. Published by Hauser & Wirth Editions with Diane Villani. \$2,500.

A one-time printmaking major, Matthew Day Jackson has often embedded printmaking in his multivalent art practice, which includes activities from drag racing to sculpture and collage. Found or self-generated printed material has been a frequent starting point for his two-dimensional work, and he has made a handful of editions over the past eight years. Some of these have pushed the boundaries of printmaking in their format, materials, or both: *Missing Link* (*Lady Liberty*), from *The Dymaxion Series* (2007, Peter Blum), is an editioned installation that applies a Buckminster Fuller-esque pattern of triangle-based polyhedrons to three prints, including a Degas exhibition poster. That same year he created *Metamorphosis*, a seven-print installation that included a print made with Flavor Aid powder (2007, Lower East Side Printshop). His recent edition *Seer* (2013, Hauser & Wirth) is printed on a found circuit board and incorporates gold-plated copper, LED lights, a solar panel and various electronic apparatuses. In each case, the materials provide an essential key to understanding the work; in *Metamorphosis*, for instance, the Flavor Aid is a reference to the Jonestown Massacre.

Day Jackson's latest edition—the product of the recent collaborative venture between Diane Villani and Hauser & Wirth (see *Art in Print* 4, no. 6: 8–9)—likewise employs unorthodox materials to articulate content. *LIFE*, June 5th 1944 (2014) investigates the metaphorical and cultural implications of *Life* magazine, a subject he has previously explored in collages and canvases. Here, he recreates the cover of the issue published on the eve of D-Day, showing a sea of marching, uniformed soldiers with the caption, “The US Infantry.” History, mortality, individuality



Matthew Day Jackson, *LIFE*, June 5th 1944 (2014).

and the subjective experience of time are leitmotifs for the artist, and are intimated here through his use of rust to print the battalion of soldiers. At top and bottom, hand-carved woodblocks emulate the original masthead and typography.

Day Jackson developed the rust print technique in collaboration with master printer Mae Shore of Shore Publishing. An etched steel plate was rusted under controlled conditions and the resulting iron oxide then transferred to the paper using the pressure of the etching press. Shore explains:

*There are no binders or additional chemicals used to adhere the iron oxide to the paper. Essentially, the paper is stained as the wet paper absorbs the iron oxide particles. The iron oxide powder in itself is not corrosive but rather inert on the paper. Without the presence of the steel (which is what's corroding), the rust behaves as a dry pigment.<sup>1</sup>*

The steel plate, however, continues to corrode and eventually ceases to produce a readable image. Shore and Day Jackson “worked against the clock” once the oxidation process had begun. “The rust-

ing was repeatedly timed and monitored before the plate passed through the press for each impression” to create a relatively consistent edition. They also conducted light fast tests in which they exposed prints to direct sunlight for two months with no change to color or image.

While the columns of young men on the magazine cover could constitute a familiar and orderly representation of military might, the date at lower right will, for many viewers, superimpose images of the chaos and terror on the beaches of Normandy the following day. Hindsight obstructs the uncomplicated view. With a simple transformation of medium, Day Jackson deftly evokes the wider implications both of the magazine's moniker and the photograph on its cover. ■

*In our previous issue (March–April 2015), we misstated the archival status of this print. Subsequent discussions with the printer and artist resulted in information we felt was both pertinent and interesting, hence this second review of the work.*

*Sarah Kirk Hanley is an independent print curator, writer and appraiser based in the New York area. She writes the INK Blog for the Art in Print website and is a frequent contributor to the journal.*

## Notes:

1. Mae Shore, e-mail message, 16 March 2015.



# International Directory 2015

The International Directory is a listing of Professional Members of the *Art in Print* community.

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## ATELIER MICHAEL WOOLWORTH

2 Rue de la Roquette  
Paris, France 75011

<http://www.michaelwoolworth.com>

Artists represented: Stéphane Bordarier, José Manuel Broto, Miguel-Angel Campano, Vincent Corpet, Gunter Damisch, Mélanie Delattre-Vogt, Marc Desgrandchamps, Jim Dine, Blaise Drummond, Gilgian Gelzer, Richard Gorman, Marie-Ange Guilleminot, Bertrand Lavier, Christopher Le Brun, Loïc Le Groumellec, Frédérique Loutz, William MacKendree, Jean-François Maurige, Miquel Mont, Stéphane Pencréac'h, Jaume Plensa, David Shrigley, José Maria Sicilia, Djamel Tatah, Barthélémy Togo, Otto Zitko  
American-born printer and publisher Michael Woolworth established his workshop in Paris in 1985. Specializing in lithography printed on manual presses, the workshop also produces woodcuts, monotypes, linocuts and etchings.

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## BARON/BOISANTÉ EDITIONS

OM FROM INDIA

300 East 33 Street #1P

New York, NY 10016

By appointment only.

<http://www.baronboisante.com>

<http://www.omfromindia.com>

Artists represented: Curtis Anderson, Donald Baechler, Brian Belott, Jennifer Bolande, Louise Bourgeois, Michael Byron, Sandrine Guérin, Dan McCarthy, Sigmar Polke, Salvatore Scarpitta, Rosemarie Trockel, Not Vital  
Baron/Boisauté Editions has been a publisher of prints and multiples since 1985. Om from India deals in 19th and early 20th century Hindu mythological lithographs with one of the world's most important and comprehensive collections of early Hindu god and goddess prints.

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## BLEU ACIER

109 West Columbus Drive  
Tampa, FL 33602

<http://www.bleuacier.com>

Artists represented: Dominique Labauvie, Pierre Mabille, Paula Scher, Ulf Rungenhagen, Max Neumann, Hervé Di Rosa, Joe Fyfe, Sylvie Eyberg, Steve McClure, Voshardt/Humphrey, Marie Yoho Dorsey  
As a publisher, Bleu Acier collaborates with artists on limited editions and multiples that possess the strength and drive of their work in other media. These often very rare editions integrate the overall vision of the artist's oeuvre. As a collaborative and contract atelier, Bleu Acier supports the following techniques in printmaking: intaglio, photo-gravure, lithography, photolithography, relief and monotype.

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## C.G. BOERNER

USA: 23 East 73rd Street

New York, NY 10021

Germany: Kasernenstrasse 13

Düsseldorf 40213

<http://www.cgboerner.com>

Artists represented: Jacques Bellange, George Bellows, Mary Cassatt, Léon Darent (the Master LD), Albrecht Dürer, Giorgio Ghisi, Childe Hassam, Edward Hopper, Antoine Masson, Rembrandt Harmensz van Rijn, James McNeill Whistler, Anton Wörth, Adrian Zingg

C.G. Boerner was founded in Leipzig, Germany, in 1826 and trades exclusively in works on paper, prints, and drawings from the 16th to the early 20th centuries. C.G. Boerner has offices in Düsseldorf and New York.

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## CADE TOMPKINS PROJECTS

198 Hope Street

Providence, Rhode Island 02906

(401) 751-4888

<http://www.cadetompkins.com>

Artists represented: William Allen, Allison Bianco, Coral Bourgeois, Donnamaria Bruton Estate, Nancy Fries, Ana Guerra, Melinda Hackett, Susan Hardy, Daniel Heyman, Sophiya Khwaja, Beth Lipman, Andrew Nixon, Serena Perrone, Thomas Sgouros Estate, Dean Snyder, John Udvary. Works by: William Anastasi, Stella Ebner, Julia Jacques, Michael Krueger, Aaron Siskind and others

Cade Tompkins' focus is contemporary art, featuring work by emerging artists as well as midcareer and established artists in various mediums including printmaking, painting, sculpture, drawing, installations and photography.

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## CAROLINA NITSCH

Carolina Nitsch

101 Wooster Street, New York, NY 10012

(212) 463-0610

Carolina Nitsch Project Room

534 West 22nd Street, New York, NY 10011

(212) 645-2030

<http://www.carolinanitsch.com>

Artists represented: Ai Weiwei, Darren Almond, Richard Artschwager, Louise Bourgeois, Vija Celmins, E. V. Day, Richard Dupont, William Eggleston, Tracey Emin, Inka Essenhigh, Peter Fischli/David Weiss, Robert Gober, Douglas Gordon, Richard Hamilton, Jenny Holzer, Donald Judd, Jasper Johns, Martin Kippenberger, Guillermo Kuitka, Vera Lutter, Christian Marclay, Bruce Nauman, Ernesto Neto, Olaf Nicolai, Gabriel Orozco, Blinky Palermo, Jorge Pardo, Raymond Pettibon, Gerhard Richter, Dieter Roth, Ed Ruscha, Carolee Schneemann, Thomas Schütte, Alyson Shotz, Laurie Simmons, Kiki Smith, Hiroshi Sugimoto, Richard Tuttle, Jeff Wall, William Wegman, Terry Winters, Christopher Wool

Carolina Nitsch specializes in drawings and editions, including prints and monotypes, multiples, photographs, artist books and installations. We actively publish editions with a growing roster of international artists, ranging from traditional etching on paper or silkscreen to large installations.

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## CENTER STREET STUDIO

PO Box 870171

Milton Village, MA 02187

<http://www.centerstreetstudio.com>

Artists represented: Michael Beatty, Gerry Bergstein, Nell Blaine, Bernard Chaet, Mark Cooper, Aaron Fink, Andy Freeberg, Raul Gonzalez III, Teo Gonzalez, James Hansen, Anne Harris, Chuck Holtzman, Lester Johnson, Markus Linnenbrink, Judy Kensley McKie, Todd McKie, Keith Monda, Carrie Moyer, James Ovid Mustin III, David Ortins, Robert Parke Harrison, Jeff Perrott, Charles Ritchie, Richard Ryan, Kelly Sherman, Laurel Sparks, James Stroud, Bill Thompson, Roger Tibbetts, John Walker, Rachel Perry Welty, George Whitman, John Wilson, Janine Wong, Bill Wheelock

Center Street Studio was established in 1984 by artist and master printer James Stroud, who publishes print projects in etching, woodcut and monotype with established and emerging artists.

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## CONSTELLATION STUDIOS

2055 'O' Street

Lincoln, Nebraska, 68510

<http://www.constellation-studios.net>

Artists represented: Karen Kunc, Kim Reid Kuhn, Nancy Friedemann

Constellation Studios is a creative destination for artists, a professional studio with mentoring and education to explore and celebrate the interconnections between traditional and innovative print, paper and bookmaking. Collaborative publishing by invitation, with a focus on woodcut and etching. Opportunities include workshops, residencies, internships and exhibitions.

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## CROWN POINT PRESS

20 Hawthorne Street

San Francisco, CA 94105

<http://www.crownpoint.com>

Artists represented: Tomma Abts, Darren Almond, Mamma Andersson, Anne Appleby, Robert Bechtle, Brad Brown, Chris Burden, Daniel Buren, John Cage, John Chiara, Francesco Clemente, Chuck Close, Robert Colescott, Richard Diebenkorn, Peter Doig, Pia Fries, Mary Heilmann, Sol LeWitt, Brice Marden, Tom Marioni, Julie Mehretu, Susan Middleton, Jockum Nordström, Chris Ofili, Laura Owens, Ed Ruscha, Shahzia Sikander, Amy Sillman, Kiki Smith, Pat Steir, Wayne Thiebaud, Richard Tuttle, William T. Wiley  
Crown Point Press is a publisher of fine art limited edition etchings and woodcuts by major contemporary artists.

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## DAVID KRUT PROJECTS

526 W. 26th Street, Suite 816

New York, NY 10001

<http://www.davidkrut.com>

Artists represented: William Kentridge, Diane Victor, Christopher Cozier, Chakaia Booker, Stephen Hobbs, Senzo Shabangu, Vusi Khumalo, Faith47, Deborah Bell, Locust Jones, Séan Slemon, Joe Hart and Kate McCrickard

David Krut Projects is an alternative arts institution dedicated to encouraging an awareness of and careers in the arts and

related literature and media, and to promoting contemporary culture in a dynamic, collaborative environment. In addition to the New York exhibition and project space, we have arts bookstores and print workshops located in South Africa at Parkwood, and Arts on Main, the major new arts hub adjacent to downtown Johannesburg.

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#### DAVIDSON GALLERIES

1012 Western Avenue  
Seattle, WA 98101

(206) 624-7684

<http://www.davidsongalleries.com>

Artists exhibited (partial selection): Michael Barnes, Paula Barragan, Leonard Baskin, Ben Beres, Frank Boyden, Peter Brauning, Sean Caulfield, Konstantin Chmutin, Robert Connell, Oleg Denisenko, Lockwood Dennis, Tallmadge Doyle, Mary Farrell, Tony Fitzpatrick, Kevin Fletcher, James Gro-leau, Jean Gumper, Art Hansen, Stephen Hazel, Ellen Heck, Seiichi Hiroshima, Wuon Gean Ho, Peter Jogo, Jonelle Johnson, Kurt Kemp, Eunice Kim, Robert Kipniss, Amanda Knowles, Karen Kunc, Lee Chul Soo, Martin Langford, Carrie Lingscheit, Robert E. Marx, Frederick Mersheimer, Mark Meyer, Peter Milton, Ben Moreau, Briony Morrow-Cribbs, Gordon Mortensen, Barry Moser, Julie Niskanen, Chris Papa, Robert Patierno, Martha Pfanschmidt, Kathleen Rabel, Matt Rebholz, Rosalyn Richards, Jenny Robinson, Barbara Robertson, Artemio Rodriguez, Judith Rothchild, Tomiyuki Sakuta, Jenny Schmid, Arne Bendik Sjor, Timothy Smith, Charles Spitzack, Carol Summers, Seiko Tachibana, Akiko Taniguchi, Francisco Toledo, Shigeki Tomura, Kouki Tsuritani, Mikio Watanabe, Carol Wax, Art Werger, Cleo Wilkinson, Jennifer Worsley, Paul Wunderlich

Davidson Galleries presents the largest inventory of original antique, modern and contemporary works on paper in the Pacific Northwest region. The gallery is a member of the Seattle Art Dealer's Association (SADA) and a charter member of The International Fine Print Dealers Association (IFPDA) in New York.

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#### DIANE VILLANI EDITIONS

285 Lafayette Street  
New York, NY 10012

<http://www.villanieditions.com>

Artists represented: Ida Applebroog, Mel Bochner, Melissa Brown, Tony Fitzpatrick, Red Grooms, Juan Logan, Alison Saar, Sean Scully, Paul Henry Ramirez, Dieter Roth, Fred Sandback, Fatimah Tuggar, Julia Jacques, Suzanne McClelland, Nicola Tyson, Amy Wilson

Diane Villani is a contemporary publisher and private dealer in prints and editions. The business is concentrated on contemporary art and primarily prints. In 1972 she joined the Martha Jackson Gallery and in 1980 she founded Diane Villani Editions, a move which enabled her to work more closely with artists and to commission new works as a publisher of prints. Diane Villani Editions has been a member of the IFPDA since 1990.

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#### DOLAN/MAXWELL

2046 Rittenhouse Square  
Philadelphia, PA 19103

<http://www.dolanmaxwell.com>

Artists represented: Norman Ackroyd, Radcliffe Bailey, Richmond Barthe, Fred Becker, Morris Blackburn, Robert Blackburn, Peter Brooke, Michael Canning, Lynne Clibanoff, Worden Day, Werner Drewes, Amze Emmons, Perle Fine, Steven Ford, Stanley William Hayter, Trenton Doyle Hancock, Paul Keene, David Kelson, Norman Lewis, Thomas Lias, Hans Moller, Helen Phillips, Martin Puryear, Harvey Quaytman, Judith Rothschild, David Shapiro, Benton Spruance, Raymond Steth, Donald Teskey, Shelley Thorstensen, Dox Thrash, Charles White and Cheryl Warrick, John Wilson, Paula Wilson

Dolan/Maxwell is a dealer in distinguished Modern and Contemporary prints and works on paper.

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#### DURHAM PRESS

892 Durham Road, PO Box 159

Durham, PA 18039

<http://www.durhampress.com>

Artists represented: Hurvin Anderson, Polly Apfelbaum, Roland Fischer, Chitra Ganesh, John Giorno, Emil Lukas, Michael Heizer, Beatriz Milhazes, James Nares, Tom Slaughter, Lisa Stefanelli, Alison Elizabeth Taylor, Mickalene Thomas, Leslie Wayne, Stephen Westfall, Ray Charles White

Durham Press is a fine art publisher and workshop that specializes in large-scale multi-media prints with emphasis on woodblock and screenprint. Artists work at the Press by invitation in collaboration with owner Jean-Paul Russell and a group of highly skilled printmakers and woodworkers. We are members of the International Fine Print Dealer's Association.

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#### EDITION JACOB SAMUEL

Santa Monica, CA

<http://www.editionjs.com>

Artists represented: Marina Abramovic, John Baldessari, Mirosław Balka, Chris Burden, Greg Colson, Joe Goode, Dan Graham, Marvin Harden, H & N Harrison, Mona Hatoum, Roger Herman, Arturo Herrera, Charline von Heyl, Jene Highstein, Rebecca Horn, Cristina Iglesias, Anish Kapoor, Jannis Kounellis, Guillermo Kuitca, Jonathan Lasker, William Leavitt, Barry Le Va, Liza Lou, Rita McBride, Josiah McElheny, Barry McGee, Matthew Monahan, Meredith Monk, Ed Moses, Dave Muller, Matt Mullican, David Musgrave, Wangechi Mutu, Gabriel Orozco, Giuseppe Penone, Walid Raad, Nancy Rubins, Ed Ruscha, Tom Sachs, Julião Sarmento, Peter Shelton, Nahum Tevet, Robert Therrien, G & U Tobias, Richard Tuttle, Juan Usle, James Welling, Christopher Wool, Andrea Zittel

Edition Jacob Samuel specializes in small format monochromatic etching series.

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#### FLATBED PRESS

2830 E. Martin Luther King Jr. Boulevard  
Austin, Texas 78702

<http://www.flatbedpress.com>

Artists represented: John Alexander, Sterling Allen, Terry Allen, Robert Dale Anderson, Ricky Armendariz, Anthony Bartholomew, Alice Leora Briggs, Veronica, Ceci, Michael Ray Charles. John Cobb, Ann Conner, John Robert Craft, Suzi Davidoff, Pete Duggins, Dennis Fagan, Kelly Fearing, Sandra C. Fernandez, Spencer Fidler, Teresa Gomez Martorell, Annalise Gratoich, John Greer, Kenneth J. Hale, Trenton Doyle Hancock, Jack Hanley, Billy Hassell, Sandria Hu, Arthur Huang, Cassandra James, Luis Jimenez, Jules Buck Jones, Sharon Kopriva, Robert Levers, Mary Fielding McCleary, Michael McWillie, Melissa Miller, Samson Mnisi, Celia Munoz, Greg Murr, John Obuck, Vanessa Paschakarnis, Lamar Peterson, Joshua Pickens, Liliana Porter, Linda Ridgway, Dan Rizzie, Joel Salcido, Margo Sawyer, Katie van Scherpenberg, Larry Scholder, Jeff Scott, Hills Snyder, Julie Speed, James Sullivan, James Surls, Frank X. Tolbert 2, Randy Twaddle, Patrick Wadley, Bettie Ward, Liz J. Ward, Casey Williams, Tina Weitz, Joan W. Winter

Founded in 1989, Flatbed Press has twenty-five years experience publishing and exhibiting fine art prints. Flatbed specializes in the collaborative development and editioning of intaglio, lithographic, monotype and relief prints. Flatbed's professional studio has three master printers who collaborate with artists to create and produce limited editions. Flatbed also does contract collaborative print development and editioning for other publishers, dealers, artists and institutions. Open to the public are Flatbed's showroom and three exhibition galleries. The galleries feature rotating exhibitions of Flatbed's published prints and works by represented and other invited artists.

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#### FRANCES B. ASHFORTH

Ridgefield, CT

<http://francesbashforth.com>

Visual artist.

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#### GEMINI G.E.L. AT JONI MOISANT WEYL

535 West 24th Street, 3rd floor  
New York, NY 10011

<http://www.joniweyl.com>

Artists represented: Josef Albers, Richard Artschwager, John Baldessari, Ross Bleckner, Cecily Brown, Chris Burden, Sophie Calle, Vija Celmins, John Chamberlain, Ronald Davis, Willem de Kooning, Richard Diebenkorn, Mark di Suvero, Sam Francis, Frank Gehry, Allen Ginsberg, Robert Gober, Robert Graham, Philip Guston, Ann Hamilton, Michael Heizer, David Hockney, Jasper Johns, Ellsworth Kelly, Toba Khedoori, Edward & Nancy Kienholz, Roy Lichtenstein, Man Ray, Brice Marden, Julie Mehretu, Malcolm Morley, Elizabeth Murray, Bruce Nauman, Isamu Noguchi, Claes Oldenburg, Darryl Pottorf, Ken Price, Robert Rauschenberg, Dorothea Rockburne, James



Rosenquist, Susan Rothenberg, Ed Ruscha, Richard Serra, Joel Shapiro, Keith Sonnier, Saul Steinberg, Frank Stella, Richard Tuttle, Franz West, Terry Winters and others  
Gemini G.E.L. at Joni Moisant Weyl was established in 1984 as the New York gallery exhibiting and representing the publications of the Los Angeles-based artists' workshop, Gemini G.E.L. The gallery shows new editions as they are published and has mounted many historical survey exhibitions. Gemini G.E.L. began in 1966 as an artists' workshop and publisher of hand-printed limited-edition lithographs. The etching workshop opened in 1977 and woodcuts were being made by 1980. Since 1966, Gemini has collaborated on major bodies of work with many of contemporary art's most accomplished painters and sculptors.

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#### GRAPHIC MATTER BY LUDION PRINTS

Leguit 23  
2000 Antwerp, Belgium  
<http://www.ludion.be/en/prints>

Artists represented: Barbara Bloom, Raoul De Keyser, Wayne Gonzales, Roger Raveel, Luc Tuymans, Hellen Van Meene  
Ludion is an independent publisher of art books and artists' prints. We were founded twenty-five years ago by historian Peter Ruysfelaere and went on to become a benchmark in the field of high-quality art publications. We started with the publication of prints in 2011 and 35 artists' editions have since appeared (screen prints, lithographs and C-prints). Our earlier projects focused on artists from Belgium and Holland, and now Ludion is collaborating on editions with international artists from the United States and elsewhere. In addition to printing and publishing limited editions, Ludion will increase these artists' visibility through exhibitions in collaboration with galleries and print departments in museums, while also publishing monographs and catalogues raisonnés of their graphic work.

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#### HARLAN & WEAVER

83 Canal Street  
New York, NY 10002  
<http://www.harlanandweaver.com>

Artists represented: Richard Artschwager, William Bailey, Christiane Baumgartner, Louise Bourgeois, Robert Cottingham, Steve DiBenedetto, Carroll Dunham, Nicole Eisenman, Joanne Greenbaum, Joey Kötting, José Antonio Suárez Londoño, Chris Martin, Thomas Nozkowski, Michelle Segre, James Siena, Kiki Smith, Mark Strand, Stanley Whitney  
Harlan & Weaver, Inc. is a print publisher and collaborative workshop that specializes in etching and other forms of intaglio printmaking. In their downtown studio, Felix Harlan, Carol Weaver and their assistants offer artists flexibility in concept and scale, while providing the facilities and technical guidance for a successful project.

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#### HIGHPOINT CENTER FOR PRINTMAKING

912 West Lake Street  
Minneapolis, MN 55408  
<http://highpointprintmaking.org>

Artists represented: Kinji Akagawa, Carlos Amoraes, Julie Buffalohead, Carter, Willie Cole, Sarah Crowner, Santiago Cucullu, Mary Esch, Rob Fischer, Adam Helms, Joel Janowitz, Cameron Martin, Julie Mehretu, Clarence Morgan, Lisa Nankivil, Todd Norsten, Chloe Pien, Jessica Rankin, David Rathman, Aaron Spangler, Carolyn Swiszczy  
Founded in 2001, Highpoint has emerged as a creative force in the world of collaborative printmaking. Highpoint is dedicated to advancing the art form through a variety of programs including education, community programs, an artists' cooperative and Highpoint Editions, the publishing arm of the non-profit organization. Highpoint's publications are held in numerous private, corporate and museum collections.

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#### INTERNATIONAL FINE PRINT DEALERS ASSOCIATION (IFPDA)

250 West 26th Street, Suite 405  
New York, NY 10001  
<http://www.ifpda.org>

The International Fine Print Dealers Association (IFPDA) is a non-profit organization of leading art dealers, galleries and publishers with expertise in the field of fine prints. Members are committed to the highest standards of quality, ethics and connoisseurship, and to promoting a greater appreciation of fine prints among collectors and the general public.

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#### INTERNATIONAL PRINT CENTER NEW YORK

508 West 26th Street, 5th floor  
New York, NY 10001  
<http://www.ipcny.org>

International Print Center New York was established in Chelsea in September 2000 as the first and only non-profit institution devoted solely to the exhibition and understanding of fine art prints. IPCNY fosters a climate for enjoyment, examination and serious study of artists' prints from the old master to the contemporary. IPCNY nurtures the growth of new audiences for the visual arts while serving the print community through exhibitions, publications and educational programs.

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#### ISLAND PRESS

Sam Fox School of Design and Visual Art  
Washington University, St. Louis, MO  
<http://islandpress.samfoxschool.wustl.edu>

Artists represented: Radcliffe Bailey, Chakaia Booker, Squeak Carnwath, Willie Cole, Henrik Drescher, Chris Duncan, Tom Friedman, Ann Hamilton, Trenton Doyle Hancock, Nina Katchadourian, Hung Liu, Greely Myatt, Shaun O'Dell, Juan Sanchez, Lisa Sanditz, James Siena, Juane Quick-to-see-Smith  
Island Press, at Washington University in St. Louis, is a collaborative print workshop committed to creating innovative multiples and advancing the printmaking field through the integration of research and education. The press is project driven, tapping into

the place where an artist's creative research intersects with the language of printmaking, setting up unique opportunities for experimentation with technology, scale and scope.

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#### JUNGLE PRESS EDITIONS

1166 Manhattan Avenue, Suite #301  
Brooklyn, NY 11222  
<http://www.junglepress.com>

Selected artists represented: Mark di Suvero, Nicole Eisenman, Jane Freilicher, Jacqueline Humphries, Diana Cooper, Joan Snyder, Gabriele Evertz, Melissa Meyer, Jennifer Marshall, Stephen Westfall, Billy Sullivan, Hugh Steers, Brian Wood

Jungle Press Editions is a publisher of fine art prints and multiples by internationally renowned contemporary artists. Collaborating with master printer Andrew Mockler, each artist develops an experimental approach to lithography, etching, relief printing or monoprint.

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#### KATHERINE MARMARAS

Melbourne, Australia  
<http://www.katherinemarmaras.com>  
Visual artist.

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#### KAYROCK SCREENPRINTING INC.

1205 Manhattan Ave #14, Brooklyn, NY  
<http://kayrock.org>  
Kayrock Screenprinting was started in 1998 by Karl LaRocca, a.k.a. Kayrock, and is currently located in Greenpoint, Brooklyn, in a 100-year-old former rope factory. We specialize in hand printed fine art editions, posters, cards, books, shirts, tote bags, graphic design, custom projects, micro registration and the metric system.

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#### KENTLER INTERNATIONAL DRAWING SPACE

353 Van Brunt Street  
Brooklyn, NY 11231  
<http://www.kentlergallery.org>

Artists represented: Tomie Arai, Ken Buhler, Phillip Chen, Takuji Hamaoka, Keiko Hara, Leslie Kerby, Karen Kunc, Luce, Karen Helga Maurstig, Kate McGloughlin, Florence Neal, Ron Netsky, Ursula Schneider, Mary Ting, April Vollmer, Katsutoshi Yuasa  
Kentler International Drawing Space is a non-profit exhibition space dedicated to promoting contemporary drawings and works on paper. The Kentler Flatfiles, an essential element of the gallery since its founding in 1990, consists of artworks by more than 230 artists. The Flatfiles have become an important resource for collectors, curators and the general public by revealing the breadth and significance of drawing and prints in contemporary art.

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#### LEROY NEIMAN CENTER FOR PRINT STUDIES, COLUMBIA UNIVERSITY

2960 Broadway, 310 Dodge Hall  
New York, NY 10027  
(212) 854-7641  
<http://www.columbia.edu/cu/arts/neiman>

New editions by David Altmejd, Sanford Biggers, Cecily Brown, Mark Dion, Jasper Johns, Leigh Ledare, LeRoy Neiman. Other available editions by Phong Bui, Rochelle Feinstein, Lee Friedlander, Trenton Doyle

Hancock, Jonas Mekas, Shahzia Sikander, Rirkrit Tiravanija, Tomas Vu  
The LeRoy Neiman Center for Print Studies is a non-profit fine art printshop within Columbia University School of the Arts. Founded by a generous endowment from LeRoy and Janet Neiman in 1996, the Center's core mission is to promote printmaking through education, production and exhibition of prints.

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#### LESLIE SACKS FINE ART

11640 San Vicente Boulevard  
Los Angeles, CA 90049  
(310) 820-9448

<http://www.lesliesacks.com>

Artists represented: Pablo Picasso, Henri Matisse, Joan Miro, Marc Chagall, Chuck Close, Richard Diebenkorn, Jim Dine, Sam Francis, Helen Frankenthaler, David Hockney, Jasper Johns, Roy Lichtenstein, Marino Marini, Henry Moore, Robert Motherwell, Pascin, Ed Ruscha, Frank Stella, Wayne Thiebaud, Andy Warhol and others

Leslie Sacks established his first gallery in Johannesburg, South Africa, in 1981. Leslie Sacks Fine Art opened in the Los Angeles community of Brentwood in 1992 and has become an important American venue specializing in fine prints and rare works on paper by modern and contemporary European and American masters. Leslie Sacks Fine Art also represents a select roster of important mid-career contemporary artists including Shane Guffogg, Minjung Kim and Jon Krawczyk. Leslie Sacks Fine Art is a member of the California Art Dealers Association and the International Fine Print Dealers Association.

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#### LOWER EAST SIDE PRINTSHOP

306 West 3rd Street, 6th floor  
New York, NY 10018

<http://www.printshop.org/web/home.html>

The Printshop has recently collaborated with artists such as: Derrick Adams, Sebastian Bremer, Heide Fasnacht, Arturo Herrera, Ryan McGinness, Matthew Day Jackson, Jennie C. Jones, Chris Martin, Angel Otero, Enoc Perez, Chloe Piene, Dread Scott, Kate Shepherd, Jean Shin, James Siena, Alison Elizabeth Taylor, Janaina Tschäpe, Hank Willis Thomas, Kara Walker

Lower East Side Printshop, founded in 1968, is a premier non-profit New York City printmaking studio supporting contemporary artists of all career and artistic backgrounds in creation of new work. Support includes facilities, time, financial and technical assistance. Services include residencies— independent and collaborative—exhibitions, education in printmaking and career advancement skills, and peer-to-peer support. With its Editions/Artists' Books Fair, exhibitions, artists' talks, and other public programs, the Printshop serves as a junction for artists, collectors, museums, galleries, and educational institutions to access and engage in contemporary art.

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#### MANNEKEN PRESS

1106 E Bell Street, 2nd floor  
Bloomington, IL 61701  
(309) 829-7443

<http://www.mannekenpress.com>

Artists represented: Carlos Andrade, Melissa Cook, Brian Cypher, Rupert Deese, LJ Douglas, Rhea Edge, Peter Feldstein, Betty Friedman, Jonathan Higgins, Gary Justis, Ted Kincaid, Claire Lieberman, Judy Ledgerwood, Jane McNichol, Tom Orr, Kate Petley, Justin Quinn, Jay Shinn, Sarah Smelser, Joan Winter  
Manneken Press, an independent fine art press, has been publishing limited-edition and unique prints with artists from around the USA and beyond since 2000. We publish projects by several invited artists each year, working primarily in intaglio, photogravure, relief and monotype. Manneken Press regularly exhibits at major art fairs and has been the subject of three survey exhibitions.

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#### MIXOGRAFIA

1419 East Adams Boulevard  
Los Angeles, California, 90011

<http://www.mixografia.com>

Artists represented: John Baldessari, Louise Bourgeois, Helen Frankenthaler, Joe Goode, Peter Halley, K'cho, Kwang Young Chun, Jason Martin, Mimmo Paladino, Jorge Pardo, Ed Paschke, Ed Ruscha, Analia Saban, Julião Sarmento, Donald Sultan, Manolo Valdés, Lawrence Weiner, Tom Wesselmann, Rachel Whiteread, Terry Winters, Peter Wüthrich  
Mixografia® produces and publishes handmade paper prints, multiples and sculptures in all media that expand the language of traditional editions. Our processes accommodate the unique working style of each artist, and preserve the identifiable traits of their artwork. This collaborative environment is an exciting and freeing experience, while at the same time challenging and gratifying.

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#### NIELS BORCH JENSEN GALLERY AND EDITIONS

Printshop: Prags Boulevard 49, 2300  
Copenhagen S, Denmark

Gallery: Lindenstrasse 34, 10969  
Berlin, Germany

BORCHs Butik: Bredgade 22

1260 Copenhagen, Denmark

<http://www.nielsborchjensen.com>

Artists represented: Lewis Baltz, Anna Barriball, Georg Baselitz, Inaki Bollinas, Peter Linde Busk, Janet Cardiff & George Miller, Tacita Dean, Thomas Demand, AK Dolven, Olafur Eliasson, Stephen Ellis, Michael Elmgreen & Ingar Dragset, Kirsten Everberg, Günther Förg, Douglas Gordon, Rodney Graham, Mathew Hale, Anton Henning, Damien Hirst, Carsten Höller, Per Bak Jensen, Olav Christopher Jenssen, Clay Ketter, Martin Kippenberger, Per Kirkeby, John Koerner, Takehito Koganezawa, Eva Löfdahl, Katrin von Maltzahn, Boris Mikhailov, Albert Oehlen, Joao Penalva, Tal R, Robin Rhode, Tom Sandberg, Morten Schelde, Stephanie Snider, Superflex, Jan Svenungsson, Al Taylor, Alexander Tovborg, Rosemarie Trockel, Alan Uglow, Sandra Vasquez de la Horra, Danh Vo, Mark Wallinger, Rachel Whiteread, Karen Yama

Niels Borch Jensens Editions has been making original prints in limited editions, signed and numbered by the artist, since the print shop was founded in 1979. Among the professional print shops in Europe, Niels Borch Jensen has over the years established a position as one of the most competent in classical graphic techniques.

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#### OEHME GRAPHICS

2655 Copper Ridge Circle, Unit 1  
Steamboat Springs, CO 80487

(970) 870-6609

<http://www.oehmegraphics.com>

Artists represented: Farrell Brickhouse, Jason Rohlf, Jeffery Keith, Katherine Bowling, Ken Buhler, Louise Fishman, Melissa Meyer, Patsy Krebs, Paul Mutimear, Susan Hambleton, David Row, Diane Cionni, Eva Bovenzi, Jeffery Keith, John Walker, Julia Fernandez-Pol, Kayla Mohammadi, Laura Wait, Mia Westerlund Roosen, Monroe Hodder, Richard Bosman, Diana Cooper, Jason Karolak, Katherine Bradford, Elizabeth Gilfilen, Susan Thompson, Catherine Shuman Miller, Deborah Freedman, Homare Ikeda, Holly Hughes, Taiko Chandler, Gloria Pereyra, Nancy Frieze

Nestled in the Rocky Mountains in Steamboat Springs, Colorado, Oehme Graphics has established itself as one of the country's leading fine print publishers, as it continues to bustle with monthly artist projects, printmaking exhibits, national art fairs and workshops. Each year the print studio publishes six to ten fine print projects with internationally known artists, many of whom have previously worked with the director and Master Printer, Susan Hover Oehme. In addition, there will be several juried artist residencies as well as ongoing exhibitions, internships and apprenticeships.

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#### OPEN GATE PRESS

719 Farwell Drive  
Madison, WI 53704

<http://www.opengatepress.com>

Artists represented: Paula Schuette Kraemer  
Open Gate Press is a fine art press owned and operated by Paula Schuette Kraemer. This artist, who is noted for her strong and expressionistic drypoint line, creates and prints all of her own works here.

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#### OPEN STUDIO

401 Richmond Street West

Toronto, Ontario M5V 3A8

(416) 504-8238

<http://www.openstudio.on.ca>

Open Studio is a charitable, non-profit, artist run center dedicated to the production, preservation and promotion of contemporary original fine art prints.

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#### PAULSON BOTT PRESS

2390C 4th Street

Berkeley, CA 94710

<http://www.paulsonbottpress.com/>

Artists represented: Edgar Arceneaux, Tauba Auerbach, Donald Baechler, Radcliffe Bailey, Chris Ballantyne, Mary Lee Bendolph, Ross Bleckner, Christopher Brown, Squeak Carnwath, Kota Ezawa, Caio Fonseca, Isca



Greenfield-Sanders, Salomon Huerta, David Huffman, Chris Johanson, Maira Kalman, Amy Kaufman, Margaret Kilgallen, Hung Liu, Kerry James Marshall, Keegan McHargue, Shuan O'Dell, Martin Puryear, Clare Rojas, Gary Simmons

Paulson Bott Press publishes, produces, markets and sells fine art editions. Located in Berkeley, California, we create limited edition prints in a professional, modern printmaking studio. Inviting well known contemporary artists to work with our team of printers directly onto copper plates allows us to create exquisite hand-crafted works on paper.

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#### PELE PRINTS

9400 Watson Road  
St. Louis, MO 63126

<http://www.peleprints.com>

Artists represented: Gina Alvarez, Brandon Anschultz, Laura Berman, Carmon Colangelo, Lora Fosberg, Ben Guffee, Sarah Hinckley, Alicia LaChance, Grant Miller, Mary O'Malley, Benjamin Pierce, Jessie Van der Laan, Amanda Verbeck, John Wahlers, Ken Wood

Pele Prints is a collaborative fine art printmaking studio dedicated to creating limited-edition prints and original works of art. At Pele Prints, we take a non-traditional approach to each project and encourage experimentation. The goal is to create a unique body of work that displays the curiosity, learning and constant discovery exemplified in the collaborative process at its best.

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#### PISCATAQUA FINE ART PRINTMAKING STUDIO + GALLERY AND BLACK BEAR FINE ART GALLERY

Piscataqua Fine Art

123 Market Street

Portsmouth, NH 03801

Black Bear Fine Art Gallery

100B Perkins Cove, Ogunquit, ME 03907

<http://www.dongorvettgallery.com>

Artists represented: Alex deConstant, William Duffy, Alex Gerasev, Don Gorvett, Ralph Gorvett, Lance Hidy, Sean W.J. Hurley, Sidney Hurwitz, Conrad Marvin and others. Don Gorvett established Piscataqua Fine Arts in Portsmouth New Hampshire as a gallery and studio in 2006. He composes, cuts and prints his large color woodcuts and represents the work of regional and nationally known printmakers and artists. Don Gorvett's Gallery + Studio provide internships in printmaking and gallery management to students and postgraduates interested in furthering a career in the fine arts. Black Bear Fine Art is located in Perkins Cove, Ogunquit, Maine, and operates as an extension of the principal gallery with an emphasis on Mr. Gorvett's several decades of printmaking and drawing.

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#### PLANTHOUSE

55 W. 28th Street

New York, NY 10001

<http://www.planthouse.net>

Founded in 2013 by Katie Michel and Brad Ewing, Planthouse Gallery is a project space located on 28th Street in New York City.

Planthouse derived its namesake from its original home in the flower district and recently relocated to the parlor floor of a brownstone in the city's historic Tin Pan Alley. Planthouse is dedicated to exhibiting and publishing the contemporary work of emerging and established artists.

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#### SEGURA ARTS STUDIO

1045 W. Washington Street

South Bend, IN 46601

<http://segura.com>

Artists represented: Luis Cruz Azaceta, Claudia Bernardi, Elizabeth Catlett, Enrique Chagoya, Judy Chicago, Sue Coe, Roy DeForest, Tony Delap, Claudio Dicochea, Peter Drake, Terry Evans, Aaron Fink, Charles Gaines, Lawrence Gipe, Graciela Iturbide, Luis Jimenez, Mark Klett, Kyung-Lim Lee, Beverly McIver, Vik Muniz, Luis Gonzalez Palma, Philip Pearlstein, Faith Ringgold, Dan Rizzie, Fritz Schilder, Andres Serrano, Jaune Quick-to-see Smith, Maria Tomasula, James Turrell, Vincent Valdez, Ian Van Coler, Carrie Mae Weems, William Wegman, Emmi Whitehorse, Matika Wilbur

The Segura Arts Studio's mission is to collaborate with artists from traditionally underrepresented groups to produce limited-edition fine art prints.

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#### SHARK'S INK

550 Blue Mountain Road

Lyons, CO 80540

<http://www.sharksink.com>

Artists represented: Laurie Anderson, Phyllis Bramson, Brad Brown, John Buck, Tom Burckhardt, Kathy Butterly, Rodney Carswell, Enrique Chagoya, Bernard Cohen, Evan Colbert, Roy De Forest, Donna Dennis, Rafael Ferrer, Dianna Frid, Elliott Green, Red Grooms, Susan Hall, Jane Hammond, Don Ed Hardy, Ana Maria Hernando, Mildred Howard, Robert Hudson, Yvonne Jacqueline, Luis Jiménez, Roberto Juárez, Susanne Kühn, Robert Kushner, Li Lin Lee, Hung Liu, Kara Maria, Hiroki Morinoue, Miho Morinoue, John Newman, Manuel Ocampo, Matthew Palladino, Janis Provisor, Jeera Rattanangkoon, Rex Ray, Jim Ringley, Peter Saul, Italo Scanga, Hollis Sigler, Stacey Steers, James Surls, Barbara Takenaga, Emmi Whitehorse, William T. Wiley, Betty Woodman, Thomas Woodruff

Since 1976, when Shark's Lithography opened as a contract print shop, through the last 35 years of publishing prints as Shark's Ink, master printer Bud Shark has collaborated with a distinguished group of more than 150 artists and produced thousands of prints. Processes used in the studio have included lithography; monotype (using watercolor, oil pastels and other materials); metal leaf; chine collé; embossing and collage; as well as innumerable innovations for cutting and printing woodblocks and other relief prints; and the engineering and construction of three-dimensional lithographs.

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#### STEWART & STEWART

5571 Wing Lake Road

Bloomfield Hills, MI 48301-1250

(248) 626-5248

<http://www.stewartstewart.com>

Artists represented: Jack Beal, Randy Bolton, Richard Bosman, Nancy Campbell, Susan Crile, Martha Diamond, Connor Everts, Janet Fish, Sondra Freckelton, John Glick, Jane E. Goldman, C. Dennis Guastella, Keiko Hara, John Himmelfarb, Sue Hirtzel, Sidney Hurwitz, Yvonne Jacquette, Hugh Kepets, Catherine Kernan, Clinton Kuopus, Daniel Lang, Ann Mikolowski, Jim Nawara, Lucille Procter Nawara, Marcia Neblett, Don Nice, Katja Oxman, Endi Poskovic, Mary Prince, Mel Rosas, Jonathan Santlofer, Phyllis Seltzer, Hunt Slonem, Steven Sorman, Norman Stewart, Paul Stewart

2015 marks Stewart & Stewart's 35th anniversary of printing and publishing fine prints with a long list of artists including Richard Bosman, Janet Fish, Sondra Freckelton, John Himmelfarb, Yvonne Jacquette, Hunt Slonem, Steven Sorman and others. Stewart & Stewart is one of the first contemporary printer/publishers inducted into the International Fine Print Dealers Association (IFPDA) in New York and is among the longest running printer/publishers of contemporary fine prints in North America.

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#### TAMARIND INSTITUTE

2500 Central Avenue SE

Albuquerque, NM 87106

<http://tamarind.unm.edu>

Artists represented: Artists represented: Clinton Adams, Garo Antreasian, Polly Apfelbaum, Charles Arnoldi, Amy Cutler, Andrew Dasburg, Elaine De Kooning, Roy DeForest, Tony DeLap, Lesley Dill, Jim Dine, Frederick Hammersley, Matsumi Kanemitsu, Hung Liu, Nicola López, Matt Magee, Toyin Oduola, Liliana Porter, Hayal Pozanti, David Row, Fritz Scholder, James Siena, Jaune Quick-to-See Smith, Kiki Smith, Robert Stackhouse, José Suarez-Londoño, Donald Sultan, June Wayne and more

Tamarind Institute is a dynamic center for fine-art lithography that, since its founding in 1960, has made significant contributions to the art of the print in the United States and abroad. Tamarind offers highly focused educational and research programs, as well as creative opportunities for artists.

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#### TANDEM PRESS

1743 Commercial Avenue

Madison, WI 53704

<http://www.tandempress.wisc.edu>

Selection of artists represented: Richard Bosman, Suzanne Caporael, Squeak Carnwath, Robert Cottingham, Jim Dine, Valentina DuBasky, Benjamin Edwards, Sam Gilliam, Michelle Grabner, Al Held, José Lerma, Nicola López, David Lynch, Cameron Martin, David Nash, Dennis Nechvatal, Judy Pfaff, Sam Richardson, Dan Rizzie, Alison Saar, Sean Scully, David Shapiro, Mickalene Thomas

Tandem Press, a publisher of contemporary fine art prints, is a self-supporting unit of

the Art Department at the University of Wisconsin-Madison. Founded in 1987, Tandem Press was designed to foster research, collaboration, experimentation and innovation in the field of printmaking.

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#### TUGBOAT PRINTSHOP

Pittsburgh, PA

By appointment only.

<http://www.tugboatprintshop.com>

Tugboat Printshop was founded in 2006 by artists Paul Roden and Valerie Lueth. Tugboat Printshop specializes in collaborative color woodblock prints.

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#### WARREN EDITIONS

Third floor, 62 Roeland Street

Cape Town, South Africa

<http://www.warreneditions.com>

Artists represented: Am I Collective, The Blackheart Gang, Sanell Aggenbach, Hanneke Benadé, Jean de Wet, Tom Cullberg, Ruan Hoffmann, Georgina Gratrix, Liza Grobler, Anton Kannemeyer, Marlise Keith, Maja Marx, Nomthunzi Mashalaba, Brett Murray, Jordan Metcalf, Christian Nerf, Colijn Strydom, Michael Taylor, Hentie van der Merwe, Ina van Zyl, Elise Wessels

Founded in 2008 by printmaker Zhané Warren, Warren Editions is a dynamic, Cape Town-based printmaking studio and project space. In collaboration with established as well as emerging artists, Warren Editions produces and publishes original fine art prints, with a focus on intaglio, monotype and relief. The bimonthly exhibitions hosted by Warren Editions Projects actively promote printmaking as a contemporary medium of art practice in South Africa.

---

#### WILDWOOD PRESS

701 N 15th Street

St. Louis, MO 63103

<http://wildwoodpress.us>

Artists represented: Artists represented: Anne Appleby, Michael Berkhemer, Josely Carvalho, Yizhak Elyashiv, Jane Hammond, Valerie Hammond, Tom Huck, Jerald Ieans, Mary Judge, Eva Lundsager, Erin McKenny, Michele Oka Doner, Gary Paller, Casey Rae, David Scanavino, Juan Sanchez, Linda Schwarz, David Shapiro

Wildwood Press, founded in 1996 by master printer and publisher Maryanne Ellison Simmons, is dedicated to experimentation and the unexpected. Each year a small number of artists are invited to collaborate at Wildwood Press, known for both its custom papermaking and as a destination for artists who may choose to meet the challenge of an etching press that is capable of printing five-foot by ten-foot images. Wildwood Press specializes in unique images, small editions and multiples.

---

#### WINGATE STUDIO

941 Northfield Road

Hinsdale, NH 03451

<http://wingatestudio.com>

Artists represented: Ahmed Alsoudani, Dennis Ashbaugh, Sebastian Black, Gideon Bok, Meghan Brady, Ambreen Butt, Walton Ford, Dana Frankfort, Karen Gelardi,

John Gibson, Xylor Jane, Robert Kushner, Jiha Moon, Jill Moser, Michael Kennedy-Costa, Aaron Noble, Matt Phillips, Richard Ryan, Cary Smith, Barbara Takenaga, John Thompson, Chuck Webster, Joel Werring, Roger White

Wingate Studio is a print workshop that specializes in traditional intaglio printing techniques. Founded in 1985 by Peter Pettengill, Wingate publishes and produces original etchings, monotypes and relief-prints by established and emerging artists.

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# News of the Print World

## SELECTED NEW EDITIONS

**Carlos Andrade, *Untitled* (2015)**

Monotype on synthetic fabric and two sheets of paper, 63 1/2 x 47 3/4 inches (diptych). Unique image. Printed by Jonathan Higgins, Bloomington, IL. Published by Manneken Press, Bloomington. \$6,000.



Carlos Andrade, *Untitled* (2015).

**Diana Behl and Andrew Kosten, *Shadow* (2014)**

Line etching, image 4 1/4 x 6 inches, sheet 10 x 12 inches, framed 12 x 14 inches. Unique image. Printed and published by both artists at Gum Pal Press in Brookings, SD. \$350.



Diana Behl and Andrew Kosten, *Shadow* (2014).

**Alice Leora Briggs, *The green fields where cows burn like newsprint* (2014)**

Woodcut with chine collé, 21 x 24 inches. Edition of 24 (including 14 boxed suites of 12 prints plus colophon, title sheet and poem sheet). Printed by Tracy Mayrello and Cordelia Blanchard, Flatbed Press, Austin, TX. Published by Flatbed Press, Austin. \$900.



Alice Leora Briggs, *The green fields where cows burn like newsprint* (2014).

**Clara Brörmann, *Tangram-Reihe 1-5* (2015)**

Series of two-color lithographs, 55 x 45 cm each. Edition of 10. Printed and published by Keystone Editions, Berlin. €480 each, €2,000 for the series of five.



Clara Brörmann, *Tangram-Reihe 1* (2015).

**Julie Buffalohead, *Fox Tussle* (2015)**

Lithograph, 23 x 35 inches. Edition of 8. Printed and published by Highpoint Editions, Minneapolis. \$950.



Julie Buffalohead, *Fox Tussle* (2015).

**Paul Coldwell, *What Remains—Possessions* (2015)**

Photo etching, image 30 x 40 cm, sheet 56 x 65 cm. Edition of 10. Printed by Artichoke, London. Published by the artist, London. Available from Long & Ryle, London. £450.



Paul Coldwell, *What Remains—Possessions* (2015).

**Grayson Cox, *Self Check Out (Print)* (2015)**

Enamel and acrylic on closed cell rubber, 96 x 72 inches. Edition of 7. Printed by Brand X Editions with the artist, Long Island City, Queens, New York. Available from Planthouse, New York. \$3,500.



Grayson Cox, *Self Check Out (Print)* (2015).

**Grayson Cox and Nadja Frank, *Lost in Reality* (2015)**

Screenprinted and digitally made polymer plates printed on a letterpress, 18 x 25 inches. Edition of 10. Printed by Brad Ewing of Marginal Editions, New York. Published by Planthouse, New York. \$750.



Grayson Cox and Nadja Frank, *Lost in Reality* (2015).

**Thorsten Dennerline with text by Mark Wunderlich, *The Wind* (2014)**

Book: plate lithography, stone lithography, intaglio and letterpress on handmade paper, 7 x 5 1/2 inches closed, 14 to 210 x 5 1/2 inches. Edition of 30. Printed and published by the artist. Letterpress by Daniel Keleher at Wild Carrot Letterpress and Arthur Larson at Horton Tank Graphics. \$2,800.



Thorsten Dennerline with text by Mark Wunderlich, *The Wind* (2014).

**Sandra C. Fernandez, *Cruzado (settled in)* (2015)**

Etching on copper, etching on acrylic with laser cutter, chine collé, thread drawings, blind embossment with polymer gravure plate, 22 x 30 inches. Edition of 20. Printed and published by Flatbed Press, Austin TX. \$700.



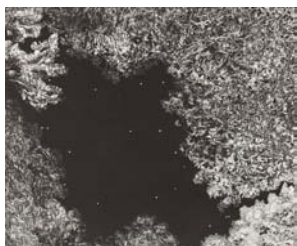
Sandra C. Fernandez, *Cruzado (settled in)* (2015).

**Kevin Frances, *Lucas's Desk* (2014)**  
Woodblock print, 25 1/2 x 30 inches. Edition of 12. Printed and published by the artist, Boston, MA. \$700.



Kevin Frances, *Lucas's Desk* (2014).

**Nancy Friese, *Night Stars* (2014)**  
Soft ground, drypoint, aquatint, 20 x 24 inches. Unique image. Printed by Peter Pettengill, Wingate Studio, Published by the artist. Available from Cade Tompkins Projects, Providence, RI. \$2,400.



Nancy Friese, *Night Stars* (2014).

**Erik Hougen, "2:16:16" (Fields), "5:38:11" (Headlights) and "4:54:53" (Buildings) (2015)**  
Screenprints, 21 x 28 inches each. Edition of 6 each. Printed by the artist, New York. Published by Sugarlift, New York. \$500.



Erik Hougen, "2:16:16" (Fields) (2015).

**Martha Ives, *The Yellow Pail* (2015)**  
Two-block reduction linoleum cut, 7 x 9 1/2 inches. Edition of 15. Printed and published by the artist, New York. \$400.



Martha Ives, *The Yellow Pail* (2015).

**Catherine Kernan, *Breathing Space #1-17* (2015)**  
Series of woodcut monoprints, 30 x 44 inches. Unique image. Printed and published by Catherine Kernan at Mixit Print Studio, Somerville, MA. \$3,500 each.



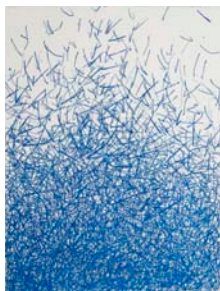
Catherine Kernan, *Breathing Space #4* (2015).

**Karen Kunc, *Persian Flower* (2014)**  
Color reduction woodcut, 16 x 55 inches. Edition of 7. Printed by the artist, Lincoln, NE. Published by Constellation Studios, Lincoln. \$2,900.



Karen Kunc, *Persian Flower* (2014).

**Il Lee, *Quay-BL* (2015)**  
Etching, image 11 7/8 x 8 7/8 inches, sheet 20 x 14 1/8 inches. Edition of 20. Printed by the artist, New York. Published by Art Projects International, New York. Price on request.



Il Lee, *Quay-BL* (2015).

**Flo Maak, *DANGER* (2015)**  
Folded offset print in linen case with foil stamping, 14 x 21 cm (folded). Edition of 200. Published by Edition Bernhard Knaus, Frankfurt. €48.



Flo Maak, *DANGER* (2015).

**Jill Moser, *Wingate Violet*, *Wingate Silver* and *Wingate Sanguine* (2015)**  
Etching and aquatints, 18 x 19 inches each. Edition of 30 each. Printed and published by Wingate Studio, Hinsdale, NH. \$1,800.



Jill Moser, *Wingate Violet* (2015).

**Sumi Perera, *Climbing the Sticky Ladder VIII* (2015)**  
Etching and aquatint, image 49 x 15 cm, sheet 56 x 38 cm. Edition of 50. Printed and published by SuperPress Editions, Redhill, Surrey, UK. \$325.



Sumi Perera, detail of *Climbing the Sticky Ladder VIII* (2015).

**Tatiana Potts, *Cayo Costa Memories* (2014)**  
Lithograph and screenprint, 11 x 14 inches. Edition of 15. Printed and published by the artist, UT Knoxville, TN. \$200.



Tatiana Potts, *Cayo Costa Memories* (2014).

**Robert Pruitt, *Negra Es Bella* (2014)**  
Two-color lithograph, 37 1/2 x 26 inches. Edition of 20. Printed by Justin Andrews at Tamarind Institute, Albuquerque, NM. Published by Tamarind Institute. \$1,800.



Robert Pruitt, *Negra Es Bella* (2014).

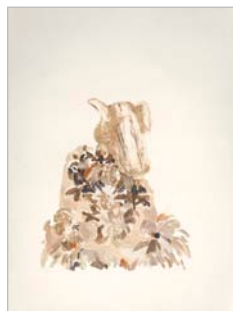


**Yvonne Rees-Pagh**, *The Drone Ranger* (2015)  
Screenprint and etching, 160 x 120 cm. Unique image. Printed and published by the artist, Hobart, Tasmania. \$3,600.



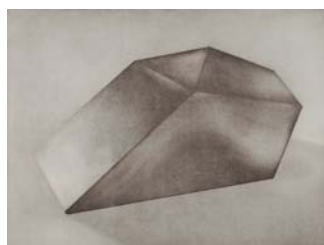
Yvonne Rees-Pagh, *The Drone Ranger* (2015).

**Randi Reiss-McCormack**, *Looking for a Herd* (2014).  
Solar plate etching with monoprint, image 16 x 20 inches, sheet 22 x 20 inches. Edition of 20. Printed by Sol Print Studio, Baltimore, MD. Published by the artist. Available from Sol Print Studio. \$800.



Randi Reiss-McCormack, *Looking for a Herd* (2014).

**David Row**, *Heavy Metal 1* and 2 (2015)  
Aquatints, 27 x 32 3/4 inches each. Edition of 6 each. Printed and published by Oehme Graphics, Steamboat Springs, CO. \$1,900 each.



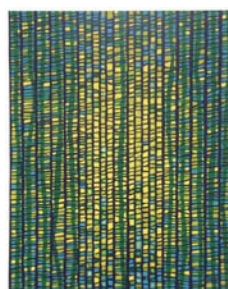
David Row, *Heavy Metal 1* (2015).

**Ed Ruscha**, *Real Deal*, *Zoot Suit* and *Rain Gain* (2015)  
Color flat bite etchings, 36 1/2 x 31 1/2 inches each. Edition of 40 each. Printed and published by Crown Point Press, San Francisco. Price on request.



Ed Ruscha, *Real Deal* (2015).

**Katia Santibañez**, *Sailing Alone* (2014)  
Reduction linoleum cut in six colors, image 20 x 16 inches, sheet 27 x 22 inches. Edition of 24. Printed and published by Mae Shore, Shore Publishing, Tuxedo Park, NY. Available from Cheymore Gallery, Tuxedo Park and Morgan Lehman Gallery, New York. \$1,600.



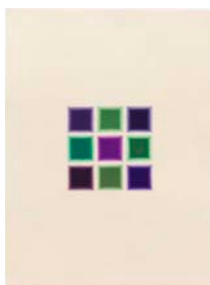
Katia Santibañez, *Sailing Alone* (2014).

**Carrie Scanga**, *Pirate Ride* (2014)  
Etching with monotype and hand coloring, 30 x 22 inches. Unique image. Printed and published by the artist, Portland, ME. \$2,000.



Carrie Scanga, *Pirate Ride* (2014).

**Yasu Shibata**, *9 Blue Diamonds* and *Korin's Iris* (2015)  
Japanese woodcuts, 24 x 18 inches each. Edition of 12 and 10. Printed and published by the artist, New York. Available from Aspinwall Editions, New York. \$1,800 each.



Yasu Shibata, *Korin's Iris* (2015).

**Catherine Shuman Miller**, *Secret Spaces 3* (2015)  
One of a series of 17 oil monoprints from collograph, carborundum aquatint, silk aquatint and solar plates, image 18 x 22 inches, sheet 25 3/4 x 29 1/2 inches. Unique image. Printed and published by Oehme Graphics, Steamboat Springs, CO. \$1,600.



Catherine Shuman Miller, *Secret Spaces 3* (2015).

**Jessica Stockholder**, *Aspect Syllabary* (2015)  
Set of five lithographs, 30 x 30 inches each. Edition of 40. Printed and published by Polígrafa Obra Gráfica, Barcelona, Spain. \$1,500 each.



Jessica Stockholder, from *Aspect Syllabary* (2015).

**Bill Thompson**, *Crest* (2015)  
Aquatint with surface roll on shaped copper plate, 30 x 35 inches. Edition of 30. Printed and published by James Stroud, Center Street Studio, Milton Village, MA. \$1,800.



Bill Thompson, *Crest* (2015).

**Paul Weissman**, *Hard Rain* (2014)  
Woodblock, etching, pyrography, 28 x 22 1/2 inches. Edition of 6 variable. Printed and published by the artist, Honolulu, HI. \$1,250.



Paul Weissman, *Hard Rain* (2014).

**Marlon Wobst**, *TGIF, OMFG, LMAO and ROFL* (2015)

Six-color lithographs, 45 x 32.5 cm each. Edition of 20 each. Printed and published by Keystone Editions, Berlin. €420 each.



Marlon Wobst, *LMAO* (2015).

**Ken Wood**, *Written Words Fly II-b* (2014)

Collagraph and relief print, 44 x 40 inches. Edition of 4. Printed and published by Amanda Verbeck, Pele Prints, St. Louis, MO. \$1,800.



Ken Wood, *Written Words Fly II-b* (2014).

## EXHIBITIONS OF NOTE

### ALBUQUERQUE

**"The Cutting Edge-Relief Prints by Wayne Chinander, Manuel Lau, and Tanya Landin"**

1 – 30 May 2015

New Grounds Print Workshop and Gallery

<http://newgroundsprinthop.com/>

This show of relief prints features three distinctly different approaches to this centuries-old medium.

### ATHENS, GA

**"El Taller de Gráfica Popular: Vida y Arte"**

13 June 2015 – 13 September 2015

Georgia Museum of Art

<http://georgiamuseum.org/art/exhibitions/upcoming/el-taller-de-grafica-popular-vida-y-arte>

Some 270 works, including large-scale posters, small flyers, books and pamphlets, portfolios and newspapers, that exemplify the workshop's contribution to Mexican printmaking.

### AUSTIN, TX

**"Works of Sharon Kopriva: Perros Sin Pelo"**

5 May 2015 – 31 July 2015

Flatbed Press

<http://www.flatbedpress.com/>

Kopriva's recent paintings, prints, and sculptures draw upon the imagery of the Peruvian Hairless dog, an ancient breed that was developed in Peru at least 4,000 years ago.

### BERLIN

**"Kristina Yakimov: Outsiders"**

6 May 2015 – 30 May 2015

55 Limited

<http://55ltd.net/content/>

And:

**"if then: Taryn McMahon & Keith Lemley"**

19 June 2015 – 26 July 2015

**"Georg Baselitz Prints"**

1 May 2015 – 12 September 2015

Niels Borch Jensen Gallery

<http://www.nielsborchjensen.com/berlin-gallery/>

This exhibition presents a range of works including some of the earliest as well as most recent etchings—all of them produced at the Niels Borch Jensen printshop in Copenhagen.

### BETHLEHEM, PA

**"Edmund Blampied (1886-1966): Etching & Drypoint"**

19 January 2015 – 24 May 2015

Lehigh University Art Galleries

<http://www.luag.org/>

Blampied is perhaps the most well-known artist to emerge from the Channel Islands, located off the French coast of Normandy in the English Channel. An accomplished lithographer, illustrator, painter and cartoonist, Blampied is remembered primarily for his etchings and drypoints that depict rural life on his home island of Jersey.

### BOSTON

**"Hokusai"**

5 April 2015 – 9 August 2015

Museum of Fine Arts

<http://www.mfa.org/exhibitions/hokusai>

Drawing from the museum's extensive holdings

of paintings, woodblock prints, and illustrated printed books, this exhibition will showcase an array of works from Hokusai's seven-decade career.

And:

**"Playing with Paper: Japanese Toy Prints"**

13 September 2014 – 19 July 2015

<http://www.mfa.org/exhibitions/playing-with-paper>

This exhibition (one of the first of its kind outside Japan) will feature "toy prints" (*asobi-e* or *omocha-e*) such as colorful board games, paper dolls, cutout dioramas and pictorial riddles, as well as scenes showing how the toys and games were enjoyed.

### CAMBRIDGE

**"Moonstrips: Eduardo Paolozzi and the Printed Collage"**

17 February 2015 – 7 June 2015

Fitzwilliam Museum

<http://www.fitzmuseum.cam.ac.uk/whatson/exhibitions/article.html?4943>

This exhibition features the artist's print sets of the 1960s and 70s: *Moonstrips Empire News* (1967), *General Dynamic F.U.N.* (1970), *Cloud Atomic Laboratory* (1971) and *Bunk!* (1972).

### CANTERBURY, UK

**"Beautifully Obscene:**

**The History of the Erotic Print"**

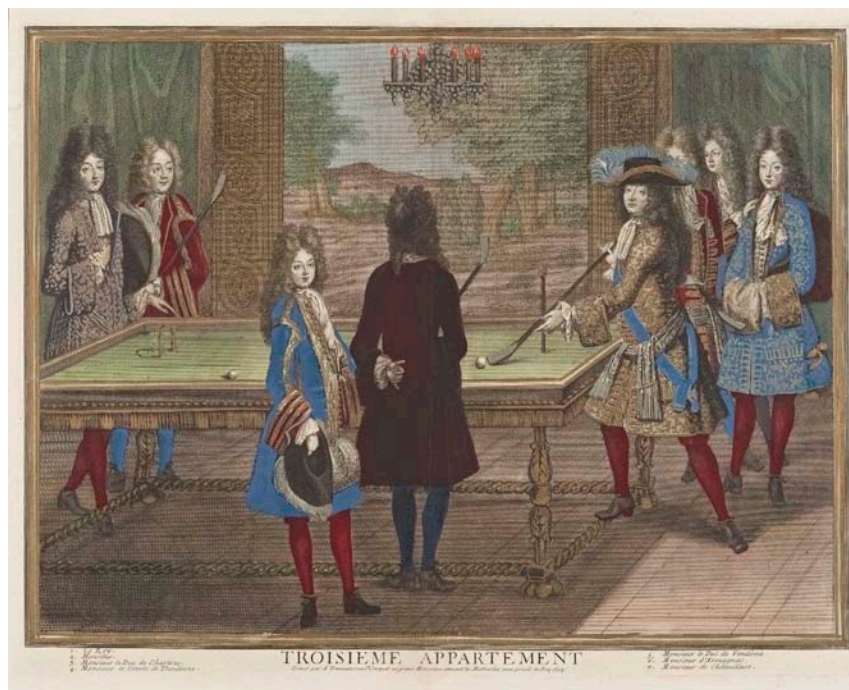
15 May 2015 – 12 June 2015

Studio 3 Gallery, Jarman Building,

University of Kent

<http://blogs.kent.ac.uk/studio3gallery/>

Featuring over 50 works from across Europe and Japan and spanning the course of 500 years, the exhibition incorporates the different approaches used by artists in order to explore themes of sexuality, gender roles and power.



In Los Angeles: "A Kingdom of Images: French Prints in the Age of Louis XIV, 1660-1715," through 6 September. Trouvain, Antoine, *Troisième appartement* from *Appartements de Versailles* (1694-1698), engraving, etching, 45.5 x 60.5 cm. The Getty Research Institute, Los Angeles



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**CAPE TOWN, SOUTH AFRICA****"Forming Impressions:  
The Ghost in the Machine"**

2 April 2015 – 6 June 2015

Warren Editions Projects

[http://www.warreneditions.com/?page\\_id=3056](http://www.warreneditions.com/?page_id=3056)

An exhibition of original prints from the studios of Artist Proof Studio in Johannesburg and Warren Editions in Cape Town.

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**CHICAGO****"Whistler and Roussel: Linked Visions"**

20 June 2015 – 27 September 2015

Art Institute of Chicago

<http://www.artic.edu/exhibition/whistler-and-roussel-linked-visions>

This exhibition—built around the Art Institute's holdings of works on paper by Whistler and a recent major gift of works by Roussel—offers a new perspective on this artistic network and the resulting innovation through 175 objects, including etchings, lithographs, drawings, paintings, and artist-designed frames.

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**CHICAGO****"A Picturesque Ideal:  
The Art of Landscape and Garden Design"**

24 March 2015 – 18 May 2015

Ryerson and Burnham Libraries,

Art Institute of Chicago

<http://www.artic.edu/exhibitions/current>

Illustrated treatises, manuals, and other printed material offer a look into the history of landscape and garden design in Europe and the United States.

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**"Crush, Gush: Kate McQuillen"**

28 March 2015 – 12 June 2015

Spudnik Press Cooperative

<http://www.spudnikpress.org/>

The works in this show cite materials that are also results of extreme pressure: namely, oil and diamonds. Themes of crushing and erupting are depicted as natural, yet violent, processes that are tied to these valuable elements within the earth.

And:

**"Sequestered Spaces:****New Work by Adrienne Miller"**

28 March 2015 – 12 June 2015

Print works that communicate an exploration of human psyche through constructed space.

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**COBURG, GERMANY****"Cranach the Graphic Artist:  
New Narratives Signed with a Snake"**

27 March – 31 May 2015

Kunstsammlungen der Veste Coburg

<http://www.kunstsammlungen-coburg.de/>

In the creative work of Lucas Cranach the Elder and his workshop, drawings and prints sometimes play a highly significant role as a laboratory for discovering and trying out new forms of expression. Through the systematic use of their snake signature and the coat of arms of their Saxon elector patrons, the Cranach workshop inaugurated a practice that has much in common with modern corporate identity.

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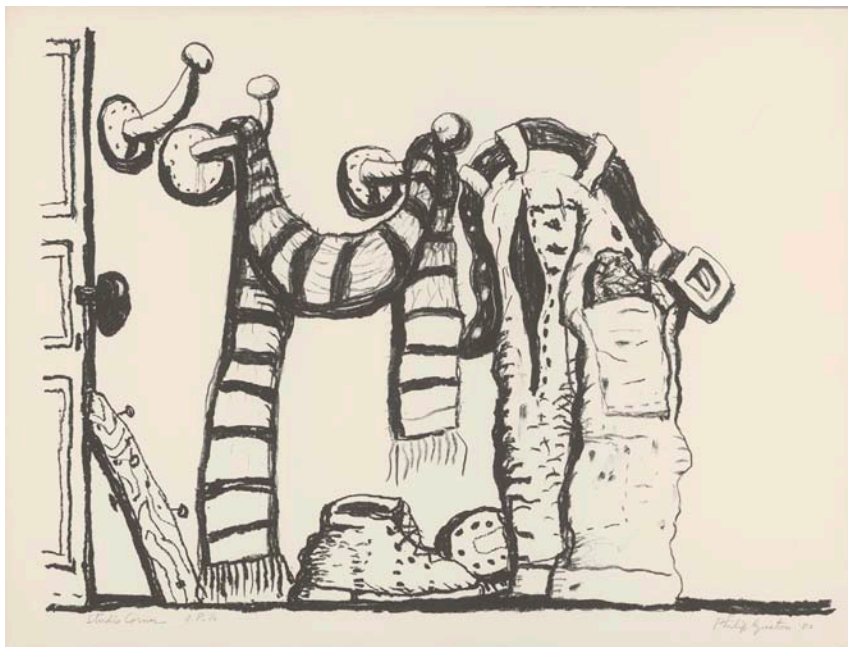
**COLLEGE PARK, MD****"Emancipating the Past: Kara Walker's Tale of Slavery and Power"**

5 February 2015 – 29 May 2015

David C. Driskell Center, University of Maryland

<http://www.driskellcenter.umd.edu/Walker/index.php>

This exhibition features about 60 works, along with Walker's signature black paper cutout sil-



In Munich: "Philip Guston: The Complete Printed Works and Last Acrylic Works on Paper," through 28 June. Philip Guston, *Studio Corner* (1980), lithograph, 81.3 x 106.7 cm. Private collection.

©The Estate of Philip Guston, New York. Photo: Staatliche Graphische Sammlung München.

houettes, an array of prints, a wall installation, and a video will also be showcased.

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**DURHAM, NC****"Colour Correction"**

2 April 2015 – 30 August 2015

Nasher Museum of Art at Duke University

<http://nasher.duke.edu/exhibitions/colour-correction/>

Drawn primarily from the Nasher Museum's vast collection of prints, this exhibition examines a moment when artists adopted, and adapted, the screenprint technique during an extremely fertile period of experimentation and productivity in the United States and Great Britain.

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**GLASGOW****"Ingenuous Impressions:  
The Coming of the Book"**

27 February 2015 – 21 June 2015

Hunterian Art Gallery, University of Glasgow

<http://www.gla.ac.uk/>

Showcasing the University's rich collections and results of new research from the Glasgow Incunabula Project, this major exhibition charts the development of the early printed book in Europe, exploring the transition from manuscript to print and its impact on late medieval society.

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**HAVANA, CUBA****"Haciendo Presión (By Pressure)"**

22 May 2015 – 22 June 2015

The Cabaña

<http://redtrilliumpress.com/project/haciendo-presion/>

This exhibition is a look at what is happening in current Cuban printmaking from artists including: Osmeivy Ortega, Aliosky García, Octavio Irving, Orlando Montalván, Alejandro Sainz, Anyelmadelin Calzadilla, Hanoi Pérez, Yamilis Brito, Dania Fleites, Liudmila Lopez, Norberto Marrero y Janette Brossard, Edgar Hechavarría Ricardo, Eduardo Hernández and Ibrahim Miranda.

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**LONDON****"Bonaparte and the British: Prints and Propaganda in the Age of Napoleon"**

5 February 2015 – 16 August 2015

British Museum

[http://www.britishmuseum.org/whats\\_on/exhibitions/bonaparte\\_and\\_the\\_british.aspx](http://www.britishmuseum.org/whats_on/exhibitions/bonaparte_and_the_british.aspx)

This exhibition will focus on the printed propaganda that either reviled or glorified Napoleon Bonaparte, on both sides of the English Channel.

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**"Bruce Nauman Prints"**

22 June 2015 – 18 July 2015

Sims Reed Gallery

<http://gallery.simsreed.com/exhibitions/>

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**LOS ANGELES****"A Kingdom of Images: French Prints in the Age of Louis XIV, 1660–1715"**

16 June 2015 – 6 September 2015

The Getty Center

<http://www.getty.edu/visit/exhibitions/future.html>

From grand royal portraits to satiric views of everyday life, and from small-scale fashion prints decorated with actual fabrics to monumental panoramas of Versailles and the Louvre, this exhibition explores the rich variety of prints that came to define French power and prestige in the era of Louis XIV (1638–1715).

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**MORRISTOWN, NJ****"Currier & Ives"**

15 March 2015 – 1 June 2015

Macculloch Hall Historical Museum

<http://www.maccullochhall.org/exhibits-and-collections/exhibits/>

The 19th-century lithography firms of "N. Currier" and "Currier & Ives" produced images of America that remain as popular today as when they were made.

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## MUNICH

### **"Philip Guston: The Complete Printed Works and Last Acrylic Works on Paper"**

26 March 2015 – 28 June 2015  
Staatliche Graphische Sammlung

<http://www.sgs.munich.de/>

This exhibition brings together the artist's entire printed work with the near-complete series of acrylic paintings on paper he made shortly before his death.

And:

### **"Insights into the Lithography Workshop: Trial Proofs and First State Prints by Edouard Vuillard"**

16 April 2015 – 28 June 2015

The sequence of twelve lithographs and a unique array of trial proofs and first-state prints from the 1899 portfolio *Paysages et intérieurs*.

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## NEW BRUNSWICK, NJ

### **"The Doctor is In: Medicine in French Prints"**

17 January 2015 – 31 July 2015

Zimmerli Art Museum, Rutgers,  
The State University of New Jersey

<http://www.zimmerlimuseum.rutgers.edu/volpe-gallery/doctor-medicine-french-prints>

This exhibition explores the different ways that European artists both documented and interpreted health issues and medical practices of their time.

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## NEW YORK

### **"Il Lee: New Prints"**

4 April 2015 – 30 May 2015

Art Projects International

<http://www.artprojects.com/>

New etchings and monoprints, evocative of Lee's most recent ballpoint works that depart from his seemingly endless flowing lines.

### **"How Posters Work"**

8 May 2015 – 1 November 2015

Cooper Hewitt, Smithsonian Design Museum

<http://www.cooperhewitt.org/>

Nearly 200 works from the museum's permanent collection in which designers have mobilized principles of composition, perception and storytelling to convey ideas and construct experience.

### **"True Monotypes"**

26 March 2015 – 30 May 2015

International Print Center New York

<http://www.ipcny.org/>

Curated by Janice Oresman, this exhibition features monotypes by both emerging and established artists.

### **"No Rush, No Dawdle"**

18 March 2015 – 17 May 2015

Lower East Side Printshop

<http://www.printshop.org/web/>

Work by nine artists who contemplate the clock time and non-clock time of the printmaking medium.

### **"Andy Warhol: Campbell's Soup Cans and Other Works, 1953–1967"**

25 April 2015 – 12 October 2015

Museum of Modern Art

<http://www.moma.org/>

The 1962 series of 32 paintings is the centerpiece of this exhibition focusing on Warhol's work during the crucial years between 1953 and 1967.

The exhibition also includes drawings and illustrated books Warhol made in the 1950s, when he started his career as a commercial artist, and other paintings and prints from the 1960s, when he became a beacon of the Pop art movement.

### **"FOLD"**

24 April 2015 – 27 May 2015

Planthouse

<http://planthouse.net/>

Curated by Jeff Bergman and Rachel Gladfelter, this exhibition features work by Anders Bergstrom, Martha Lewis, Matt Magee and Rachel Ostrow.

### **"Reach For the Sky"**

3 June 2015 – 23 June 2015

Tenri Cultural Institute

<http://www.tenri.org/>

Photogravure etchings by Peter Miller.

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## NORFOLK, VA

### **"Gifts from Japan: Landscape Woodblocks in the Shin-Hanga Style"**

24 March 2015 – 26 July 2015

Chrysler Museum of Art

<http://www.chrysler.org/exhibitions/gifts-from-japan/>

In 1961 a Japanese delegation from Norfolk's sister city of Moji, now called Kitakyushu, presented the Museum with 16 *shin-hanga* prints, many by Kawase Hasui. Recently rediscovered during routine collection research, these prints are on view for the first time since their donation.

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## OXFORD

### **"Love Bites: Caricatures by James Gillray"**

26 March 2015 – 21 June 2015

Ashmolean Museum of Art and Archaeology

<http://www.ashmolean.org/exhibitions/lovebites/>

To mark the 200th anniversary of the death of British caricaturist James Gillray, the Ash-

molean presents more than 50 of Gillray's finest caricatures from the collection of New College, Oxford.

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## PHILADELPHIA

### **"A Sense of Place: Modern Japanese Prints"**

10 April 2015 – 21 June 2015

Arthur Ross Gallery, University of Pennsylvania

<http://www.arthurrossgallery.org/events/event/a-sense-of-place-modern-japanese-prints/>

This exhibition brings together 20th-century prints on the themes of "landscape" and "famous place," with works selected from the holdings of the Philadelphia Museum of Art, the University of Pennsylvania Library and private collections.

### **"Both/And Richard Tuttle Print and Cloth"**

15 May 2015 – 13 September 2015

Fabric Workshop and Museum

<http://www.fabricworkshopandmuseum.org/Exhibitions/Default.aspx>

This installation will feature work from Tuttle's two landmark textile and print surveys: "Richard Tuttle: I Don't Know. The Weave of Textile Language," organized by Whitechapel Gallery in association with Tate Modern, London, 2014; and "Richard Tuttle: A Print Retrospective," Bowdoin College Museum of Art, Maine, 2014, as well as the international premiere of new kimono work by the artist.

### **"Representing Modern Japan: The Lubner Collection of Art Books"**

16 March 2015 – 12 June 2015

Kislak Center for Special Collections, Rare Books and Manuscripts, Van Pelt Dietrich Library Center, University of Pennsylvania

<http://www.library.upenn.edu/exhibits/lubner.html>

This exhibition focuses on books about contemporary Japanese printing and introduces various styles of *hanga*, or woodblock prints, spanning the 20th century. The exhibit will also reflect the



In Saint Louis: "Beyond Bosch: The Afterlife of a Renaissance Master in Print," through 19 July. Joannes van Doetecum the Elder and Lucas van Doetecum after Alart du Hameel, *The Besieged Elephant* (c. 1550–1570), etching and engraving, image 15 9/16 x 21 3/8 inches. Published by Hieronymus Cock, Antwerp. Private Collection.



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artists and galleries  
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DVDs, artists' books  
and more...

May  
22, 23, 24  
2015

[www.multipleartdays.com](http://www.multipleartdays.com)

variety and breadth of the Luber Gallery's collecting and sales of 20th-century artists' prints.

**"Michael Mazur: The Inferno of Dante"**

17 April 2015 – 11 July 2015  
The Print Center

<http://printcenter.org/>

Over 20 etchings reflect Mazur's extended and deep interest in Dante's poem.

And:

**"Ken Wood: Scripta Volant  
(Written Words Fly)"**

17 April 2015 – 11 July 2015

A solo exhibition awarded from The Print Center's 89th Annual International Competition.

**PORTLAND, OR**

**"David Hockney: A Rake's Progress"**

18 April 2015 – 2 August 2015

Portland Art Museum

<https://portlandartmuseum.org/exhibitions/david-hockney/>

The exhibition will feature etchings, drawings, models and watercolors depicting the 1975 opera's set design from initial idea to final concept.

**PROVIDENCE, RI**

**"Allison Bianco: A Curious Tide"**

2 May 2015 – 19 June 2015

Cade Tompkins Projects

<http://www.cadetompkins.com/artists/allison-bianco/>

Bianco's work references Rhode Island iconography, expressing the artist's personal connection to her home state and its industrial, maritime and coastal heritages.

**SACRAMENTO, CA**

**"The Nature of William S. Rice:**

**Arts and Crafts Painter and Printmaker"**

22 February 2015 – 17 May 2015

Crocker Art Museum

<http://www.crockerartmuseum.org/exhibitions/the-nature-of-william-s-rice>

Rice was a prolific painter of the California landscape but is today better known as a printmaker, one who authored two books on the process and executed every print himself.

**SAN FRANCISCO**

**"Ed Ruscha"**

7 April 2015 – 29 May 2015

Crown Point Press

<http://crownpoint.com/>

Three new prints: *Real Deal*, *Zoot Suit*, and *Rain Gain* are accompanied by three older Ruscha works.

And:

**"In Other Words"**

7 April 2015 – 29 May 2015

Crown Point Press

<http://crownpoint.com/exhibitions/other-words>

Word-based etchings by Robert Barry, Gunter Brus, Hamish Fulton, Tom Marioni, Steve Reich and William T. Wiley.

**SEATTLE**

**"Die Kopie: New Transfer Works  
by Robert Hardgrave"**

9 May 2015 – 6 June 2015

studio e gallery

<http://studioegallery.org/>

New large-scale collaged and photocopy transfer works by the artist.

**ST. LOUIS, MO**

**"Beyond Bosch: The Afterlife  
of a Renaissance Master in Print"**

17 April 2015 – 19 July 2015

Saint Louis Art Museum

<http://www.slam.org/Exhibitions/beyondbosch.php>

This exhibition explores arguably the most powerful engine that fomented the artist's afterlife: his transmission through the growing and highly sophisticated market for European prints.

**TEL AVIV**

**"David Hockney: Words and Pictures"**

18 April 2015 – 18 June 2015

Tel Aviv Museum of Art

<http://www.tamuseum.org.il/about-the-exhibition/david-hockney>

The exhibition presents four sets of prints produced by David Hockney (b. 1937, Bradford, lives in London, Los Angeles and Bridlington, UK) between 1961 and 1977.

**WASHINGTON, DC**

**"Fine Impressions: Whistler, Freer, and Venice"**

18 October 2014 – 3 January 2016

Freer and Sackler Galleries,

Smithsonian Institution

<http://www.asia.si.edu/exhibitions/current/fine-impressions/default.asp>

Freer Gallery founder Charles Lang Freer's first Whistler purchase, a set of delicately rendered etchings known as the *Second Venice Set*.

**WILLIAMSTOWN, MA**

**"Machine Age Modernism: Prints from  
the Daniel Cowin Collection"**

28 February 2015 – 17 May 2015

The Clark Art Institute

<http://www.clarkart.edu/Mini-Sites/Machine-Age-Modernism/Exhibition>

This exhibition captures the tumultuous aesthetic and political climate of the years before, during and after World Wars I and II in Britain.

**ZURICH**

**"Réflexions sur l'espace et le temps:  
Works on Paper by Érik Desmazières"**

22 April 2015 – 21 June 2015

Graphische Sammlung der ETH Zürich

[http://www.gs.ethz.ch/ausstellung/current\\_f.html](http://www.gs.ethz.ch/ausstellung/current_f.html)

Etchings and aquatints by the Paris-based artist.

**"Crush: Kilian Rühemann Presents  
Parkett Editions"**

21 February 2015 – 4 July 2015

Parkett Exhibition Space

<http://www.parkettart.com/zurich-exhibition-space/>

The artist laid out over ten tons of turquoise-colored, crushed glass on the floor of the gallery. Within this Arctic landscape, he erected columns of large glass chunks for the presentation of Parkett Editions.

**AUCTIONS**

**LONDON**

**"Prints and Multiples"**

3 June 2015

Bonhams

<http://www.bonhams.com/>

**"British Master Prints"**

17 June 2015

Bonhams

<http://www.bonhams.com/>

## "Fine Printed Books and Manuscripts"

9 June 2015  
Christie's  
<http://www.christies.com/calendar/>

## "Impressionist/Modern Works on Paper"

24 June 2015  
Christie's  
<http://www.christies.com/calendar/>

## BENEFITS

### NEW YORK

#### "IPCNV Annual Spring Benefit"

20 May 2015  
Cedar Lake  
<http://www.ipcny.org/>  
This year's benefit for the International Print Center New York will honor Julie Mehretu, Kathan Brown and Thomas Cahill. Proceeds from the evening will benefit IPCNY's exhibitions and programs this season.

## FAIRS

### PARIS

#### "Multiple Art Days"

22 – 24 May 2015  
La Maison Rouge  
<http://www.multipleartdays.com/>  
Curated by Sylvie Boulanger, director of Centre National Édition Art Image, and Michael Woolworth, director of l'Atelier Michael Woolworth, the event will feature a panorama of contemporary editorial practices encompassing prints, multiples, zines, books and videos by more than 100 international artists and publishers.

## SYMPOSIA

### OSLO

#### "Printmaking in the Expanded Field"

15 – 18 September 2015  
Oslo National Academy of The Arts  
<http://pitef.khio.no/>  
A focused four-day seminar examining the situation of printmaking today.

## WORKSHOPS

### MINNEAPOLIS

#### "Open Portfolio IV"

27 June 2015  
Highpoint Center for Printmaking  
<http://highpointprintmaking.org/>  
For the fourth biannual Open Portfolio event, 70 printmakers from all over the Midwest have signed up to share their most recent work with the general public and renowned guest reviewers, including Dennis Michael Jon (Associate Curator, Minneapolis Institute of Arts), Christina Chang (Curator of Engagement, Minnesota Museum of American Art) and Becky Dunham (Curator, Plains Art Museum).

### SAN FRANCISCO

#### Summer Workshops: Etching & Photogravure

15 – 19, 22 – 26 June, 6 – 10 July 2015  
Crown Point Press  
[http://www.magical-secrets.com/content/crown\\_point\\_press\\_workshops](http://www.magical-secrets.com/content/crown_point_press_workshops)  
Three series of workshops in etching and in photogravure. Each session lasts 5 days, Monday through Friday, 9am – 5pm.

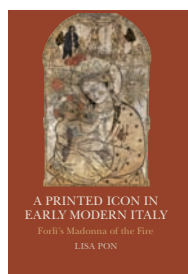
### STEAMBOAT SPRINGS, CO Summer Workshop

17 August 2015 – 21 August 2015  
Oehme Graphics  
<http://www.oehmegraphics.com/>  
Each workshop will touch upon multiple aspects of monoprinting, copper etching, collagraph and solar plate etching among other topics, and participants will have ample time on two presses.

## NEW BOOKS

### A Printed Icon in Early Modern Italy: Forlì's Madonna of the Fire

By Lisa Pon  
272 pages, 99 b/w and four color illustrations  
Published by Cambridge University Press  
Cambridge, United Kingdom, 2015  
\$99



### Annu Vertanen: Teoksia / Selected Works

2007–2013  
By Annu Vertanen  
35 pages, fully illustrated in color  
Published by Annu Vertanen, Helsinki, 2015  
\$19



### Horizon: Transferware and Contemporary Ceramics

Edited by Paul Scott, Knut Astrip Bull  
192 pages, fully illustrated in color  
Published by Arnoldsche Art Publishers, Stuttgart and by National Museum of Art, Architecture and Design, Oslo, 2015  
\$70



### How Posters Work

By Ellen Lupton. Text by Caitlin Condell, Gail Davidson, Ellen Lupton  
240 pages, 300 color illustrations  
Published by Cooper Hewitt, Smithsonian Design Museum, New York, 2015  
\$29.95



### Posters: A Global History

By Elizabeth E. Guffey  
320 pages, 64 black-and-white and 121 color illustrations  
Published by Reaktion Books Ltd, London, 2015  
\$40



### Richard Tuttle: Making Silver

Text by Martin Clark, Solveig Øvstebø, Stein Inge Århus, Steinar Sekkingstad. Edited by Martin Clark, Steinar Sekkingstad  
88 pages, 184 color illustrations  
Published by Bergen Kunsthall, Norway, 2015  
\$45



### The First Smithsonian Collection: The European Engravings of George Perkins Marsh and the Role of Prints in the U.S. National Museum

By Helen E. Wright  
353 pages, illustrated in black and white  
Published by Smithsonian Books, Wash, DC, 2015  
\$39.95





## Open Gate Press



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[www.opengatepress.com](http://www.opengatepress.com)

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[islandpress.samfox.wustl.edu](http://islandpress.samfox.wustl.edu)

## Allison Bianco A Curious Tide



Cade Tompkins Projects  
May 2 - June 19, 2015  
[www.cadetompkins.com](http://www.cadetompkins.com)

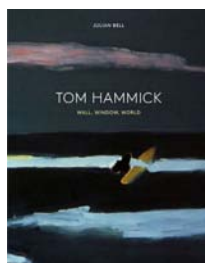
### Tom Hammick: Wall, Window, World

By Julian Bell

144 pages, 130 color illustrations

Published by Lund Humphries, London, 2015

£45/\$90



### OTHER NEWS

#### Call for Entries: Boston Printmakers North American Print Biennial

Founded in 1947, the Boston Printmakers aims to promote public knowledge of printmaking, support artists working in the medium and promote excellence and innovation within the field. North American artists 18 years and older are eligible to enter and selected works will be exhibited at the Biennial from 8 November to 12 December 2015. To enter, please visit [https://www.callforentry.org/festivals\\_unique\\_info.php?ID=2193](https://www.callforentry.org/festivals_unique_info.php?ID=2193). The deadline for entries is 8 May 2015.

#### Scotland in the 18th Century

This conference at the School of Art History at the University of St. Andrews in Scotland will explore printmaking and its development in Scotland in the 18th century. While a good deal of research exists on printmaking in England, there is little on the relationships between artists, printmakers, publishers and collectors in Scotland.

In addition to contributions on the work of individual artists, the conference seeks to explore the development of the print market. Papers on all aspects of the subject are invited, but contributions that address the following questions are especially encouraged:

- Who were the engravers and etchers, the teachers, publishers, dealers, collectors of prints and suppliers of materials?
- How was the print trade between Scotland, London and the continent supported?
- Were there printmakers working outside Edinburgh and Glasgow?
- Where could artists see the work of other printmakers?
- What kind of prints were they making: landscapes and prospects, antiquities, portraits, satires, drawing manuals, book illustrations and book plates, trade cards?
- In what ways did prints contribute to the 'discovery' of Scotland, the Jacobite cause?

To submit a proposal for a 20-minute presentation, please send an abstract not exceeding 300 words and a one-page CV to: [avgi@st-andrews.ac.uk](mailto:avgi@st-andrews.ac.uk) by 1 June 2015. The conference will take place 4 December 2015.

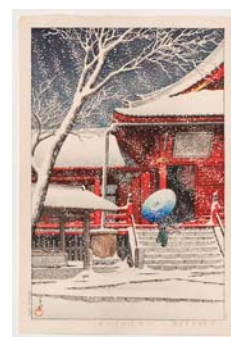
#### Call for Papers: Center for Historic American Visual Culture (CHAViC) Fall Conference

The fall conference of the Center for Historic American Visual Culture (CHAViC) at the American Antiquarian Society will explore the uses of the printed image in early America.

The conference seeks proposals that consider imagery found historically in more than one medium in both two- and three-dimensional formats. Proposals are encouraged from disparate disciplines including art and architectural history, material culture studies, history, landscape studies, anthropology, English and American studies. For more information and to apply, please visit <http://www.americanantiquarian.org/chavic-call-papers>. Entries are due by 15 May 2015.

#### Clark Art Institute Announces Gift of Japanese Woodblock Prints

The Clark Art Institute recently announced the gift of 63 Japanese color woodblock prints dating from 1832 to 1971. Greatly expanding the Clark's collection of Japanese prints, this gift consists primarily of landscape prints ranging from the late *ukiyo-e* through the *shin-hanga* and *sōsaku-hanga* movements of the 1920s and 1930s to post-war Japan. Highlights include a Hokusai landscape, a number of works from Hiroshige's renowned series *100 Famous Views of Edo*, three of Hasui's winter scenes, mountain landscapes by Yoshida and the Zen architecture prints of Saitō. The gift comes from long-time Clark docent Adele Rodbell of Richmond, Massachusetts. An exhibition of prints from the collection is planned for the fall of 2015.



Kawase Hasui, *Snow at Kiyomizu Hall, Ueno* (1929). Clark Art Institute. Gift of the Rodbell Family Collection. 2014.16.28.

#### Call for Applications: The Eugeniusz Geppert Academy of Art and Design

The Eugeniusz Geppert Academy of Art and Design in Wrocław, Poland, announces a call for applications to work and study part-time in the Interdisciplinary Printmaking, Master of Fine Arts in Printmaking and PhD Study Program. Students will realize interdisciplinary print media projects in intaglio, relief, lithography, screen-print or creative drawing. The program offers lectures and workshops provided by professors or visiting artists, artists' books, installation-based printmaking, experimental printmaking, photo and digital media and new technology in printmaking classes. This postgraduate, non-degree, part-time program in English will last two semesters and begins 1 October 2015. For more information and to apply, please visit <http://www.printmaking.asp.wroc.pl/>. Applications are due by the end of June 2015.

### Call for Entries: IFPDA Book Award

With the annual IFPDA Book Award, the organization seeks to encourage research, scholarship and the discussion of new ideas in the field of fine prints by awarding the author of one outstanding publication a prize of \$2,000. Submissions are reviewed annually and must be received no later than 1 June. The award is presented each year in November. Please go to [http://www.ifpda.org/content/about\\_us/book\\_awards](http://www.ifpda.org/content/about_us/book_awards) for more information.

### International Cutting Board Project

Having completed his *Segeberger Totentanz* installation for the Lutheran church in Bad Segeberg, Germany (see *Art in Print*, Vol. 4, No. 1), woodcut artist Christopher Coltzau is now embarking on a new project using donated wood cutting boards to create a print installation and book. The project began when the artist ran out of woodblocks for his printmaking, and his wife offered him a cutting board from the kitchen; since then, more than 70 boards have been donated from all over the world. For the final installation and book, Coltzau needs about 200 cutting boards, and is asking for donations of new or used wooden cutting boards. For more information or to donate a cutting board, please visit <https://www.facebook.com/christopher.coltzau> or email Coltzau at [christophercoltzau@gmx.de](mailto:christophercoltzau@gmx.de).



Christopher Coltzau's *Cutting Board Project*.  
Photo: Rainer Deutschmann

### Call for Papers: Printmaking in New Fellowship Opportunity at Grunwald Center for the Graphic Arts

The UCLA Grunwald Center for the Graphic Arts at the Hammer Museum, a significant collection of over 45,000 prints, drawings, and photographs dating from the Renaissance to the present, announces a new paid fellowship opportunity for the 2015-2016 academic year. The fellow will be responsible for researching and cataloging selected areas of the collection in preparation for an online collections search. Additional responsibilities may include giving class presentations and gallery talks, answering queries about the collection, and interacting with scholars, students, and the public on matters concerning the collection. Applications are due 15 May. For more information, please visit <http://hammer.ucla.edu/about-us/employment-and-internships/>.

Please submit announcements of exhibitions, publications and other events to [info@artinprint.org](mailto:info@artinprint.org).

## The Art in Print Prix de Print

*Art in Print is pleased to offer an open call competition, the Art in Print Prix de Print.*

*Each bi-monthly issue of Art in Print will feature a full-page reproduction and brief essay about the work of one artist, chosen by an outside juror. Jurors will include artists, curators, printers, publishers and dealers from around the world.*

### Who can enter?

*You, your organization or your library must be an Art in Print subscriber to enter. We can accept one submission per subscription per issue. The subscriber can be an artist, publisher, printshop, gallery or other organization.*

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*Submit your image along with the required information using our online form:*  
<https://artinprint.org/prix-submit/>.

### Deadlines:

*For the July–August Prix de Print, the deadline is 15 May 2014. Subsequent deadlines will be the 15th of every odd-numbered month: 15 July, 15 September, 15 November and 15 January, and 15 March*

*To find out more, please contact us at [pdp@artinprint.org](mailto:pdp@artinprint.org).*

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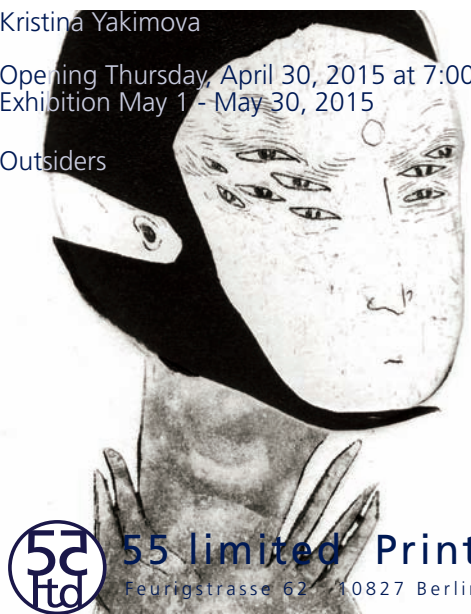
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Kristina Yakimova

Opening Thursday, April 30, 2015 at 7:00 pm  
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Taryn McMahon & Keith Lemley

Opening Thursday, June 25, 2015 at 7:00 pm  
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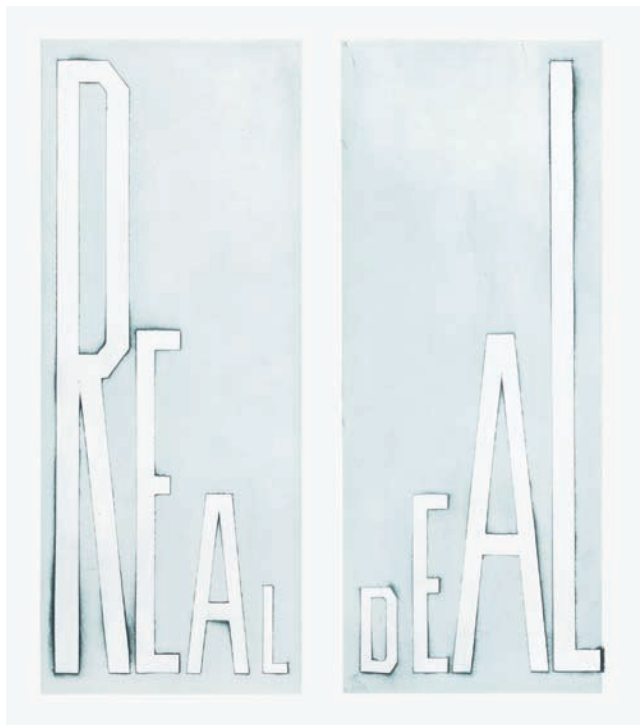
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*Real Deal*, 2014. Flat bite etching. 36½ x 31½", edition 40.

**Prints by Allan D'Arcangelo**  
**From the Estate of the Artist**



*Untitled (pr051) (Rainbow Highway)*, 1977, screenprint on paper, 23 X 29 inches

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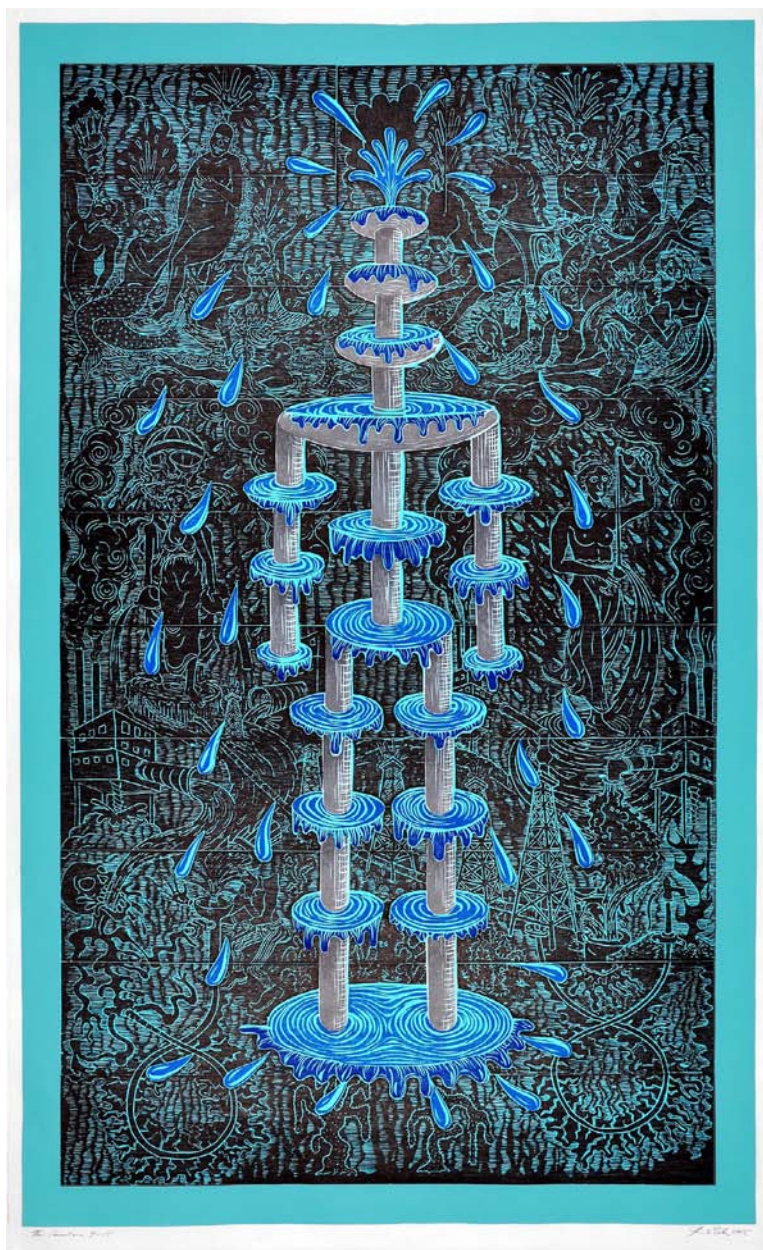
Further information about the application  
and participation can be found on the website  
[www.snap2015.de](http://www.snap2015.de)

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## JOHN BUCK NEW WOODCUT

*The Fountain* (2015), color woodcut/relief  
61 x 37 inches, edition of 15

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## Contributors to this Issue

**Elleree Erdos** is a graduate student at Columbia University and works at Craig F. Starr Gallery in New York. A graduate of Williams College, she has worked in the print departments at The Museum of Modern Art and the Sterling and Francine Clark Art Institute, as well as in the American Wing at the Metropolitan Museum of Art.

**Sarah Kirk Hanley** is an independent print curator, writer and appraiser based in the New York area. She writes the INK Blog for the *Art in Print* website and is a frequent contributor to the journal. She is also a consulting expert and advisor for several art appraisal services and an adjunct instructor at NYU. Hanley is a member of Phi Beta Kappa, ArtTable, the College Art Association and the Association of Print Scholars. She has held positions at Christie's, the Milwaukee Art Museum and the Lower East Side Printshop.

**Linda Konheim Kramer** is Executive Director Emerita of the Nancy Graves Foundation. She has previously held curatorial and administrative positions at the Guggenheim Museum and was Curator of Prints and Drawings at the Brooklyn Museum. She received her PhD from the Institute of Fine Arts at New York University.

**Lenore Metrick-Chen** is an art and cultural historian at Drake University. She explores visual art as a language of communication, resistance and memory. Her book *Collecting Objects / Excluding People: Chinese Subjects and American Visual Culture, 1830-1900* (2012, SUNY Press) looks at the effect of the United States Exclusion laws on perceptions of Chinese people and Chinese objects in 19th-century America.

**Andrew Mockler** is a painter and master printer living in Brooklyn. At his printmaking workshop, Jungle Press Editions, he collaborates with artists in lithography, etching, woodcut and monoprint. He has taught at Yale School of Art, RISD and Columbia University, and currently teaches at Hunter College. His work has been exhibited in galleries and museums including The Addison Gallery of American Art, The Herbert F. Johnson Museum of Art, George Billis Gallery (New York and Los Angeles) and Metaphor Gallery (Brooklyn).

**Ruth Pelzer-Montada, PhD**, is an artist and lecturer in visual culture at Edinburgh College of Art, The University of Edinburgh. She has exhibited in Scotland and abroad, and her essays on contemporary printmaking have appeared in publications such as *Art Journal* and *Visual Culture*, as well as the IMPACT International Printmaking Conference Proceedings (2011 and 2013). She has also written numerous catalogue essays, most recently on Korean print artist Jimin Lee.

**Charles M. Schultz** is a New York-based art critic. He is an Associate Art Editor at *The Brooklyn Rail* and the City Editor of New York and Miami for *ArtSlant*. His writing has appeared in *Art in America*, *Modern Painters*, *ArtSlant* and *The Brooklyn Rail*. Schultz is currently working on a book about the legacy of industry in American Art.

**Ben Thomas** is Senior Lecturer in History of Art at the University of Kent and Curator of Kent's Studio 3 Gallery. His publications on prints range from the early modern period to the contemporary, and include *The Paradox of Mezzotint* (2008), *In Elysium: Prints By James Barry* (2010) and *Paul Coldwell: A Layered Practice* (2013).

**Simon Turner** is presently compiling, together with Jaco Rutgers, a comprehensive catalogue of prints after Peter Paul Rubens for the New Hollstein series of Dutch and Flemish prints before 1700. He will be editing the forthcoming New Hollstein volumes compiled by Ad Stijnman on the color prints of Johannes Teyler. He regularly publishes in *Print Quarterly* and *Master Drawings*. His research interests include maps, monumental brasses and tapestries.

**Susan Tallman** is the Editor-in-Chief of *Art in Print*. She has written extensively about prints, issues of multiplicity and authenticity, and other aspects of contemporary art.

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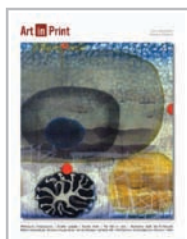


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