

Lise Drost 1990 - 2019 Works on paper from

# Snapper Creek





First car, first house, first (and only) press! 1990



*Voyage* 1992 Lithograph, relief collograph, silkscreen, handcoloring and collage 40 x 60 inches edition of 6



*Artist in Residence* 1992 40 x 30 inches edition of 8  
Relief collographs (2) Lithographs (2) Silkscreen (several)  
Spot handcoloring (red wrench)



On a trip to Brandywine Workshop in Philadelphia to make a five color lithograph (*On the Beach*), at their workshop I was put up in a very comfortable little apartment: it was early December and cold out, so much of the evenings were spent inside. I worked up the drawings for these next prints.

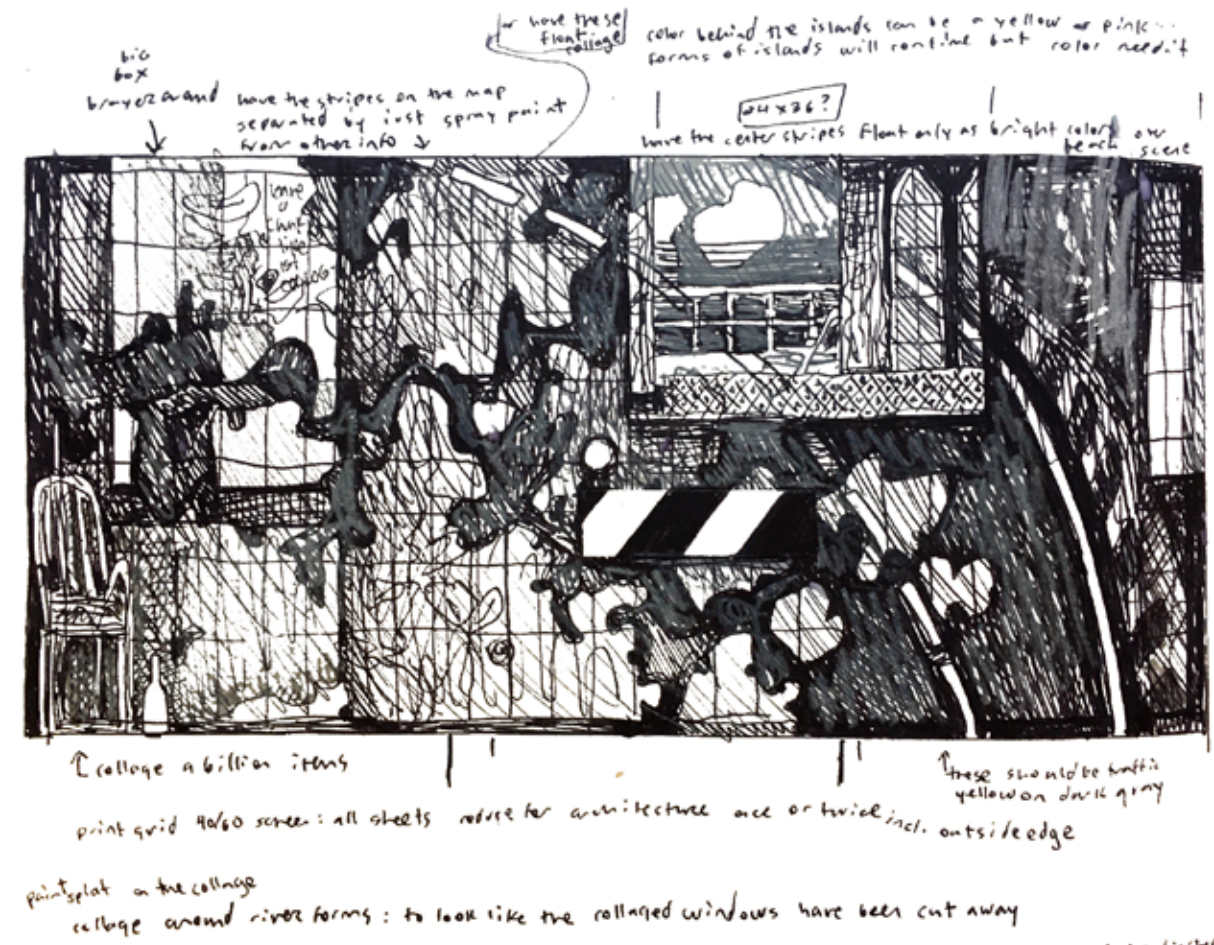
LEFT  
*Stolen Moments* 1994 60 x 40 inches edition of 6  
Relief collograph, relief etching, relief linoleum, collaged lithograph, silkscreen  
ABOVE

*Here and Beyond* 1994 60 x 120 inches edition of 6  
Relief collograph, relief etching, relief linoleum, collaged lithographs, collaged screened papers and unprinted charcoal paper, silkscreen  
One of the collaged lithographs is *On the Beach*. My cat, Hood, was always curious about what I was doing in the studio and stepped in front of the camera one day when I was shooting slides: when I got them back I was struck by how he looked against the printed background and decided his image would eventually be part of a future print. This print is in the collections of SIU-Edwardsville, hangs in the student center at Florida International University and is on display at the New York Akermann Senterfit law offices.

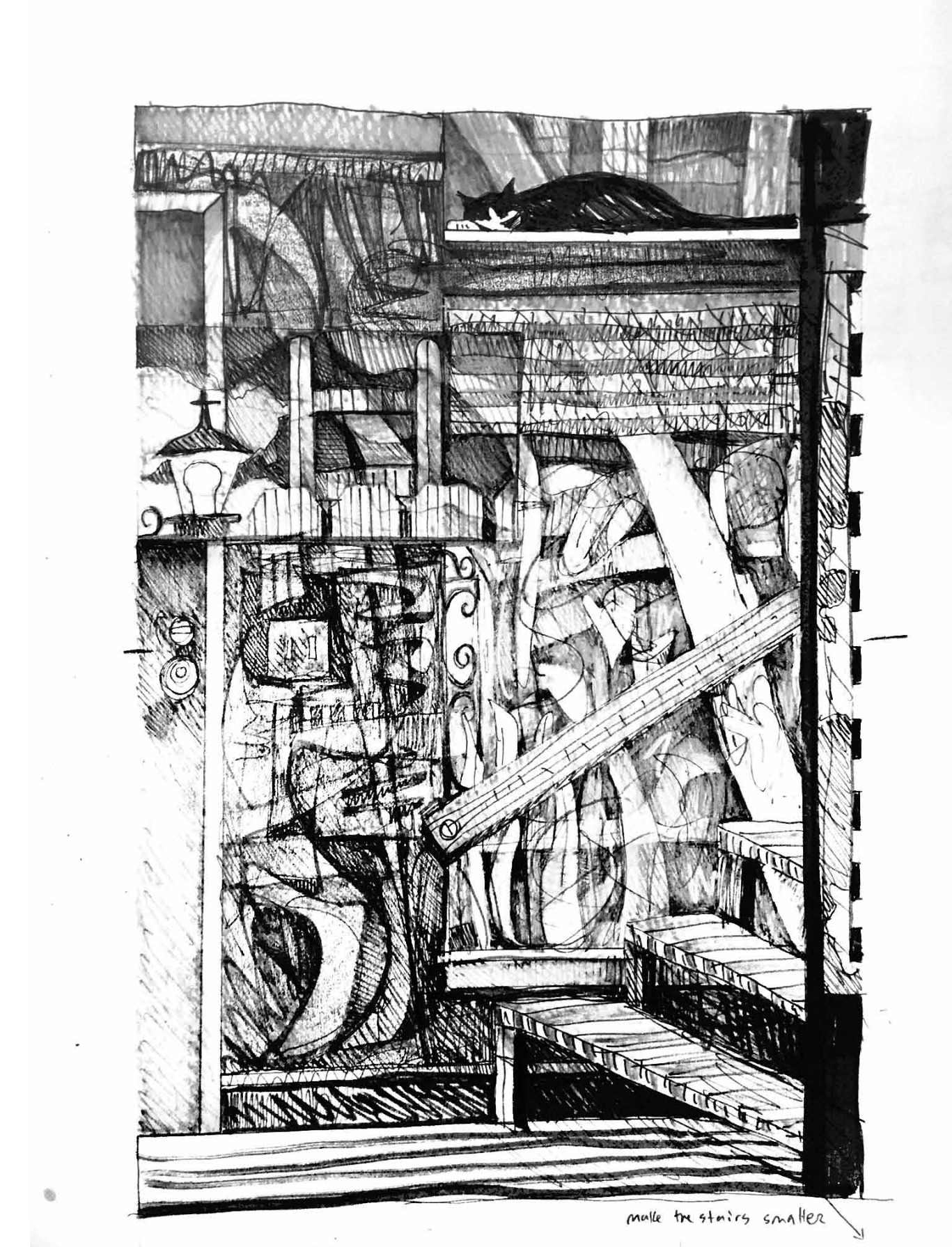
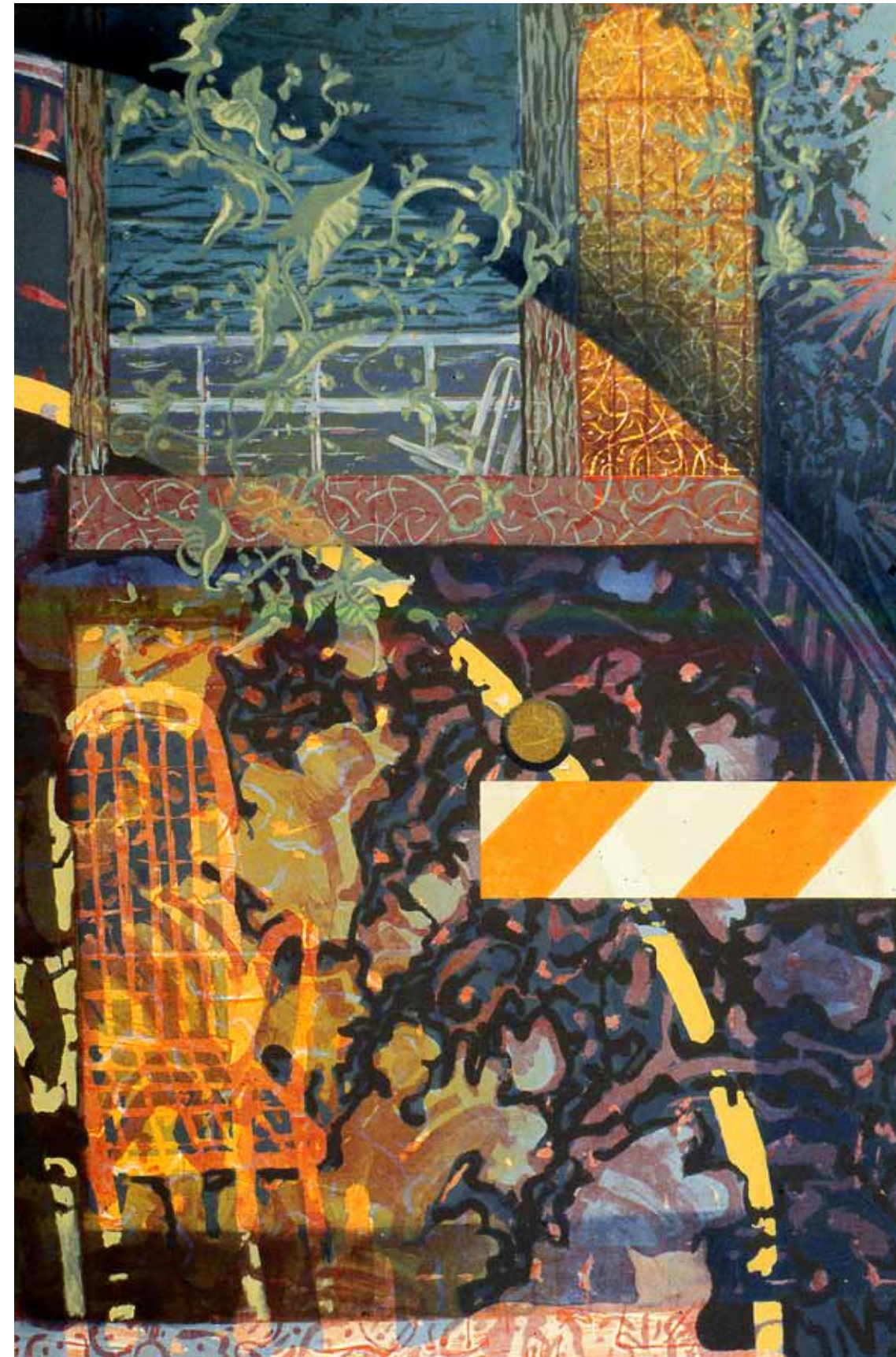


*Discovery* 1992 60 x 40 inches edition of 8  
Relief Collographs  
Lithograph  
Silkscreen  
Relief Linoleum

Sometimes the drawings for the prints go through several stages and significant reworkings: *Passing Time* started out as a sketch for a new riptych before I decided the elements worked together better in a more compact format. Some of the images came from multiple trips I was taking up state for exhibitions on I-95 (always under construction) and a beautiful oceanside hotel room I stayed at in Ormond Beach. *Passing Time* is in the collection of Florida International University's north campus.



*Passing Time* 1994 60 x 40 inches  
edition of 7  
Relief Collographs  
Relief Linoleums  
Lithograph  
Silkscreen  
Collaged papers



Sometimes the drawings go in one direction and then get simplified in the print: what became important to me in the area outside the window of the stairwell was the tone, not the elaborate forms in the original sketch. I very much like the staircase and the window and plan to use this again in a future piece.

*In the Well* 1995 60 x 40 inches edition of 7  
Lithograph, Silkscreen, collage





*Blue in Green* 1995 60 x 120 inches Relief collograph, collaged lithographs, silkscreen, relief etchings, collage, spray paint edition of 5.  
The spray paint is the red-orange graffiti marks on the right side. I like the idea of making a triptych made up of two squares with the middle panel cut in half.



*Another Avatar* 1995 60 x 120 inches Relief collograph, collaged lithographs, silkscreen, collage, spray paint edition of 5  
For this print I made large stencils out of heavy paper of the chairs and the fence to lay across all three sheets, and after some layers were printed, I spray painted with blue and red paint to get some big shapes to hold the panels together; then there were some more collage pieces on top.



*Pathway* 1996 60 x 120 inches edition of 7 Relief collograph, relief linolceums, relief etching on aluminum plate, silkscreen, collage. I had been recently hired full time by the University of Miami and as part of that start up package I was offered a spot in a three person exhibition of new faculty at the Lowe Art Museum with Tom Lopez and Carlos Aguirre. When we looked at the space, they agreed to give me the longer walls as they suited my work: one was about 25 feet long -- I had completed a number of triptychs and this gave me the idea to make a six panelled edition piece and I spent that entire summer on it.

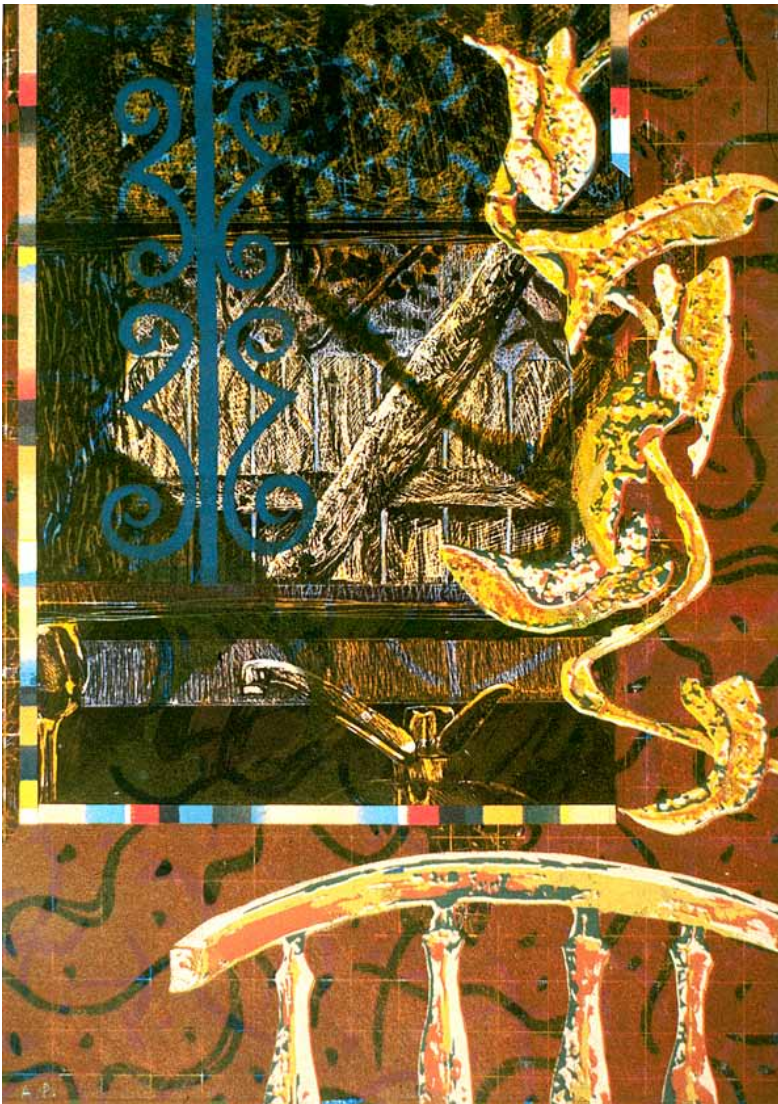
I strung many clotheslines the full width of the back bedroom on the first floor of the townhouse to have a place to dry the 48 sheets of 60 x 40 inch Rives BFK. There isn't any lithography utilized in this print and the collage elements are the pink and orange stripes and the leaf coming out of the bottle on the cement block and two small screens at the top of the fourth panel. After completing this piece I did not feel I had anything left to prove (to myself mainly) when it came to editioning large prints and decided my largest work from hereon would be unique pieces.

# Print Exchanges!



One of the first national print exchanges I participated in was a call for entries for *Alternative Processes* through Frogman's Print and Paper Workshops in South Dakota. This led to my being invited to a number of other exchanges.

*Hotel* 1994  
20 x 15 inches  
edition of 30  
Lithograph, Silkscreen, collage, spray paint



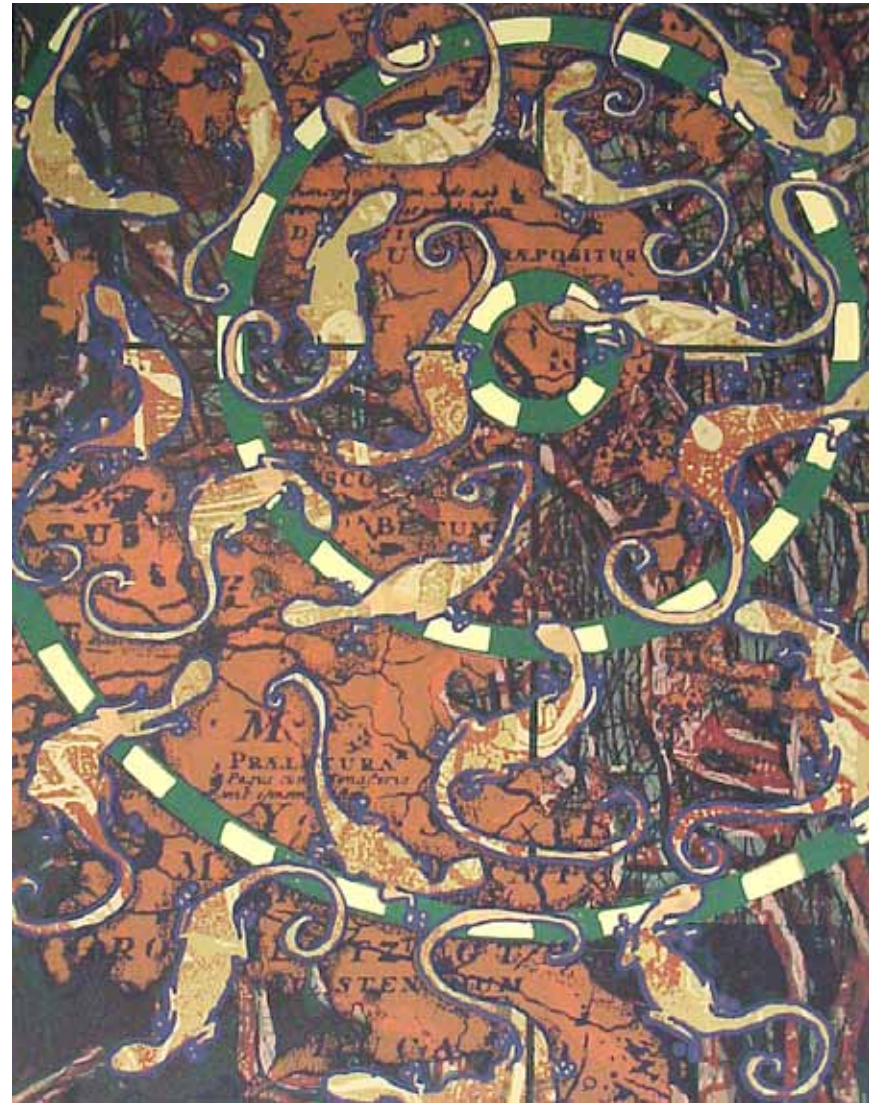
*Yellow Kitchen* 1996  
15 x 11 inches  
edition of 30  
Lithograph, Silkscreen, collage, relief etching

This was for one of our University of Miami in-house exchanges for students and faculty: for years we routinely had to cap interest at 30 participants. The tradition continued every semester until Spring 2020 when Covid kept too many participants out of the labs. Several of our exchanges are in the Amity Art Foundation collection in Woodbridge, CT



*The Forrest* 1998  
20 x 15 inches  
edition of 53  
Lithograph, Silkscreen, relief etching

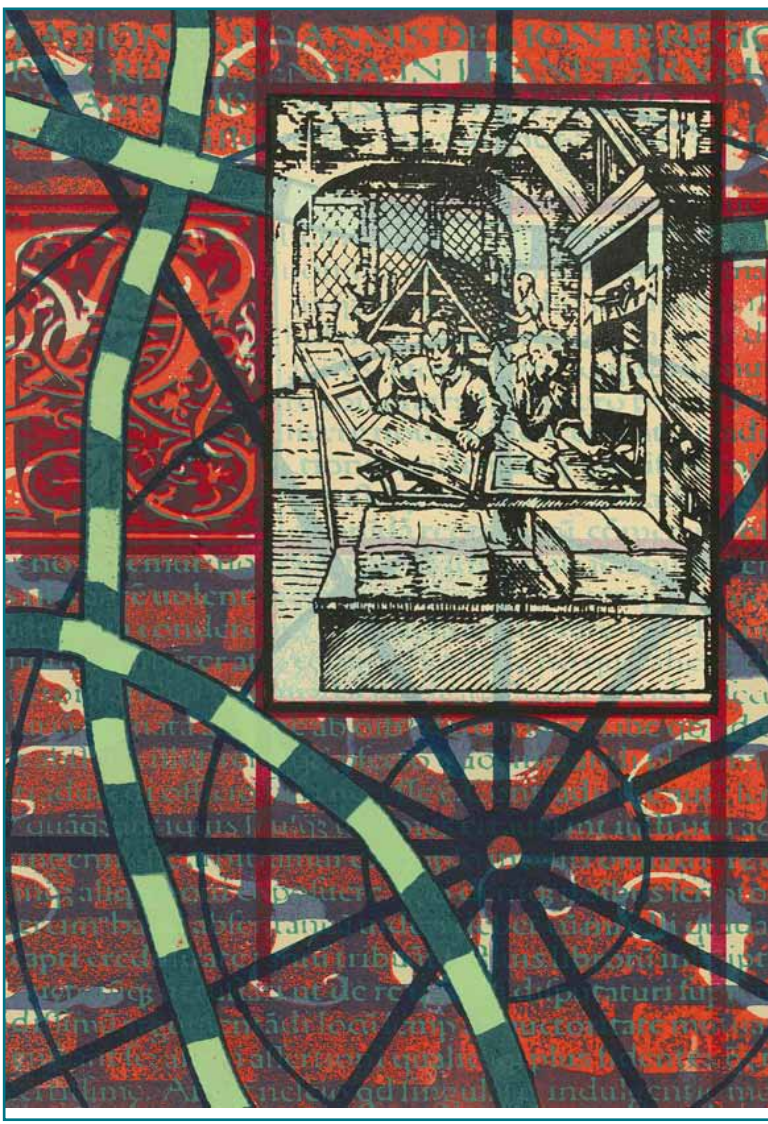
This print was for Colorprint USA, organized by Lynwood Kreneck at Texas Tech University, which invited one artist from each of the fifty states and asked that we arrange for an exhibition in our state all opening on the same weekend. Adding more than 50 exhibitions to the resume for one year was quite nice! The folio went into the permanent collections of the Art Institute of Chicago and Texas Tech University.



*Untitled* 2004  
3.21: International silkscreen exchange curated by Kathryn Maxwell of Arizona State University  
17 x 13 1/2 inches  
edition of 30  
Silkscreen



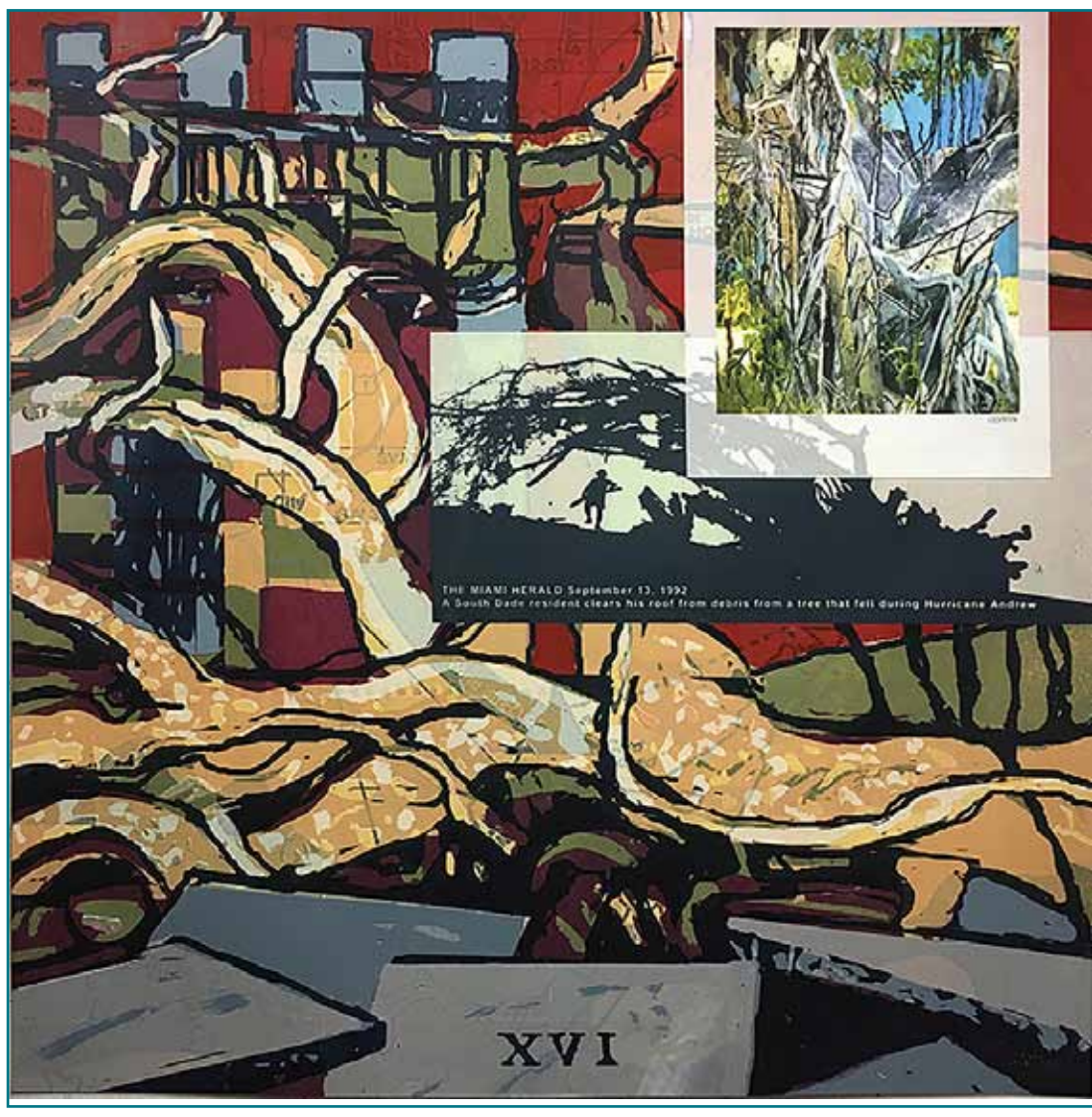
*50 Places Exchange* 2011  
Curated by Melanie Yazzie of the University of Colorado at Boulder  
Silkscreen 15 x 11 inches edition of 54  
Another project where the curator sought out one artist from every state. This exchange is in Special Collections at McMaster University in Hamilton, Ontario, and Proyecto 'ace in Buenos Aires as well as the University of Colorado-Boulder and the Denver Art Museum. An Artist's Proof is also in the collection of the Dishman Art Museum at Lamar University in Beaumont, Texas.



*Empowering Images Exchange* 2004  
Silkscreen  
15 x 11 inches  
edition of 22  
This exchange was for the Southern Graphics Council "Empowering Images" conference hosted by Maryland Printmakers and held in Washington D.C.



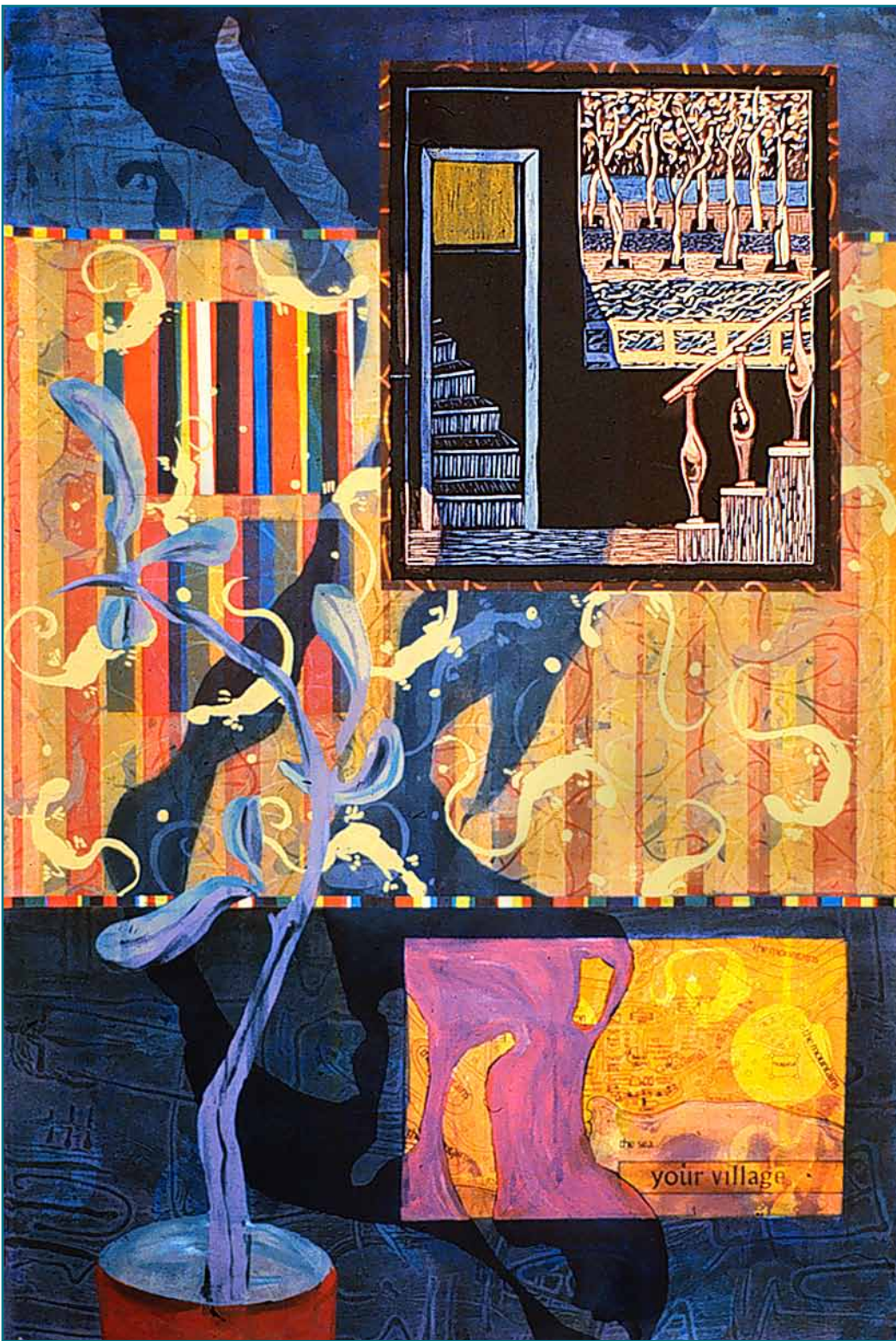
*Dreamlandia* 2017  
Silkscreen with one digitally printed layer  
20 x 15 inches inches, edition of 22  
This exchange was curated by Melanie Yazzi of the University of Colorado at Boulder and



*The Tower* 2017  
Silkscreen with one digitally printed layer and one digital collage piece  
20 x 20 inches, edition of 22  
This exchange was for the 2017 Southern Graphics Council "Altered Landscapes" conference in Las Vegas  
The portfolio was titled *Going to Ground* and was curated by Alison Judd of the Ontario College of Art. I interpreted the theme as how we can wake up one day and find the landscape around us completely changed by natural disaster, and drew upon images from 1992's Hurricane Andrew.



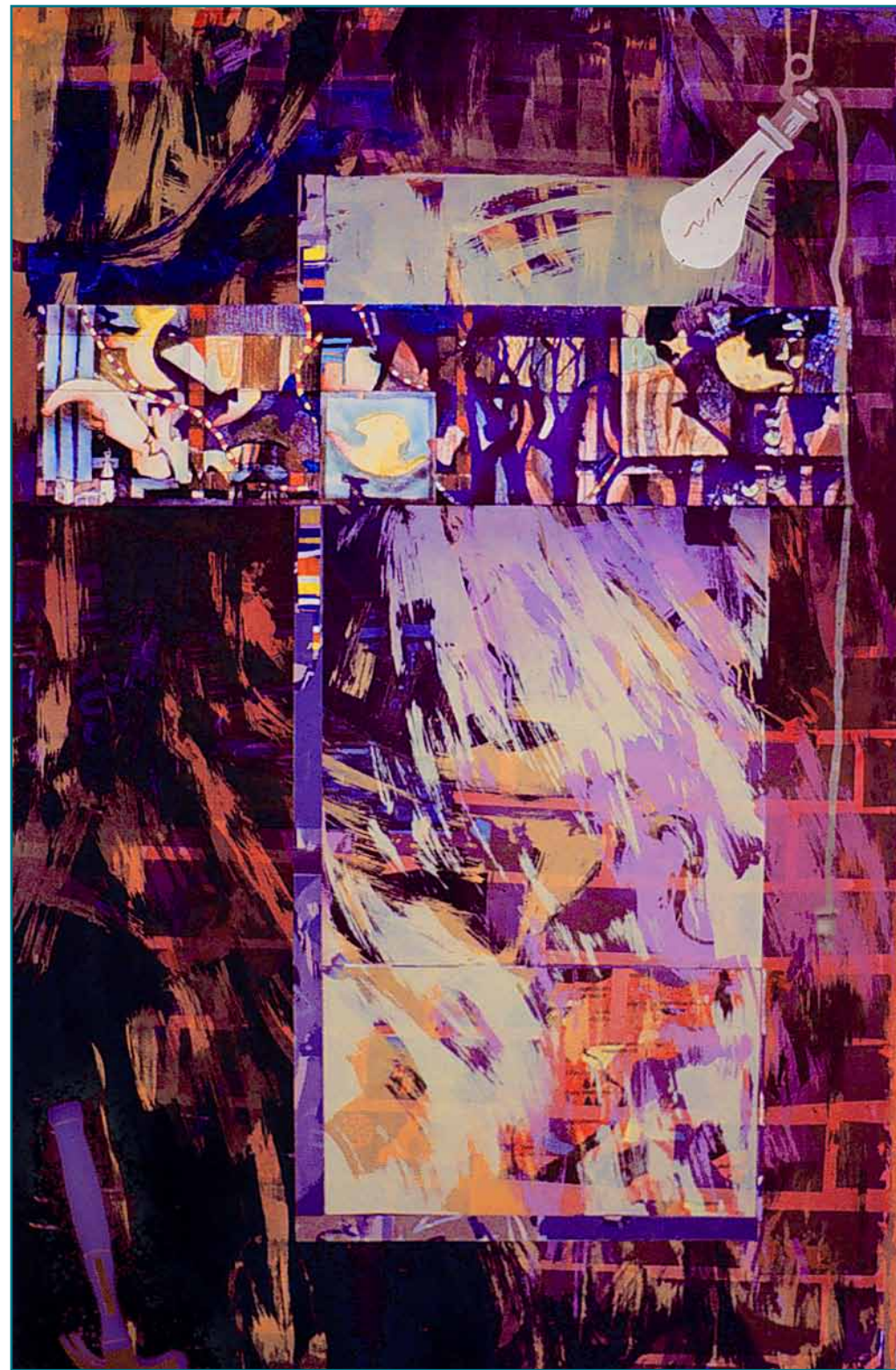
*The Multnomah* 1997  
Silkscreen, Lithograph, collage 60 x 40 inches edition of 6



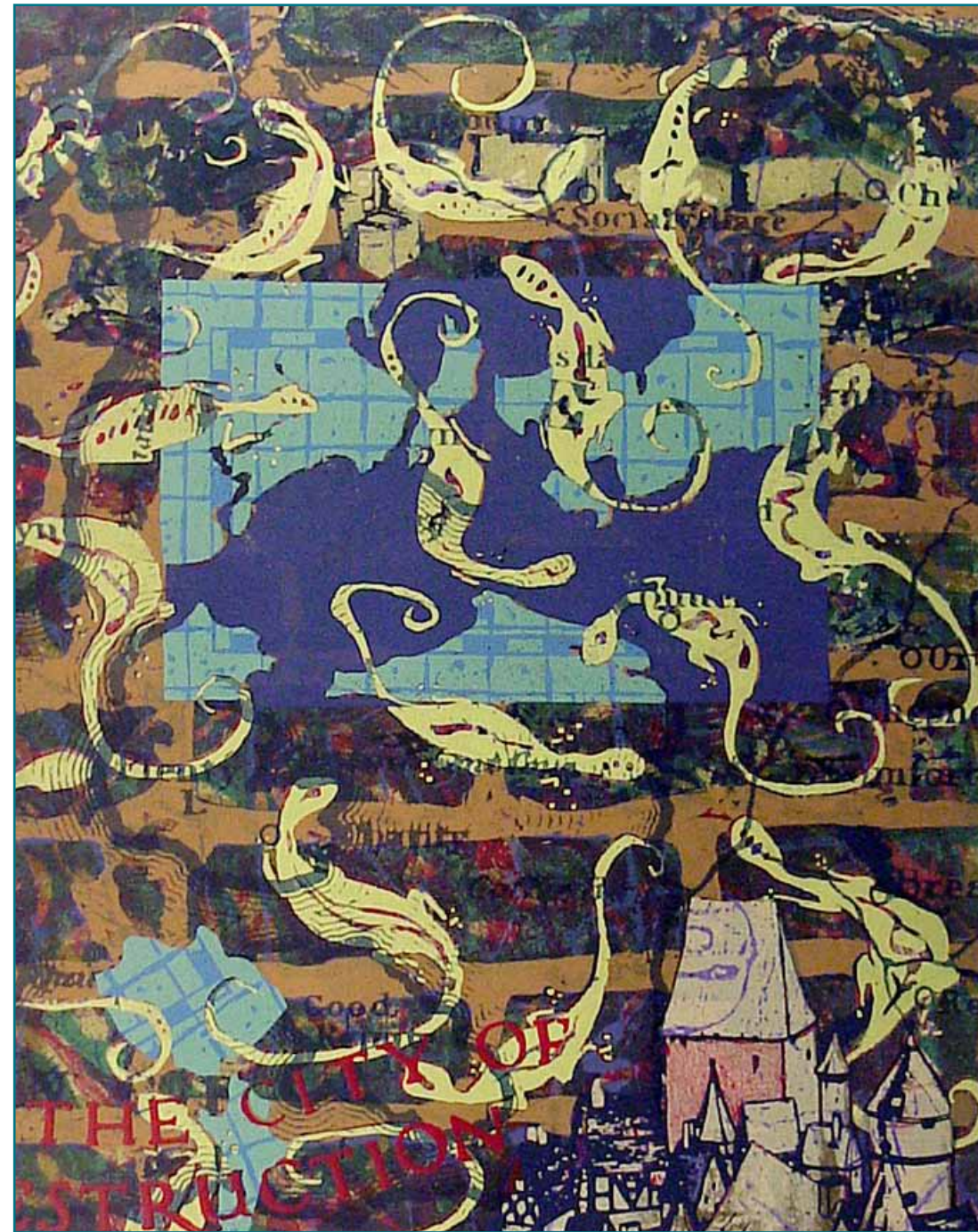
*In the Village* 1997  
Silkscreen, Lithograph, relief linoleum, collage 60 x 40 inches edition of 6



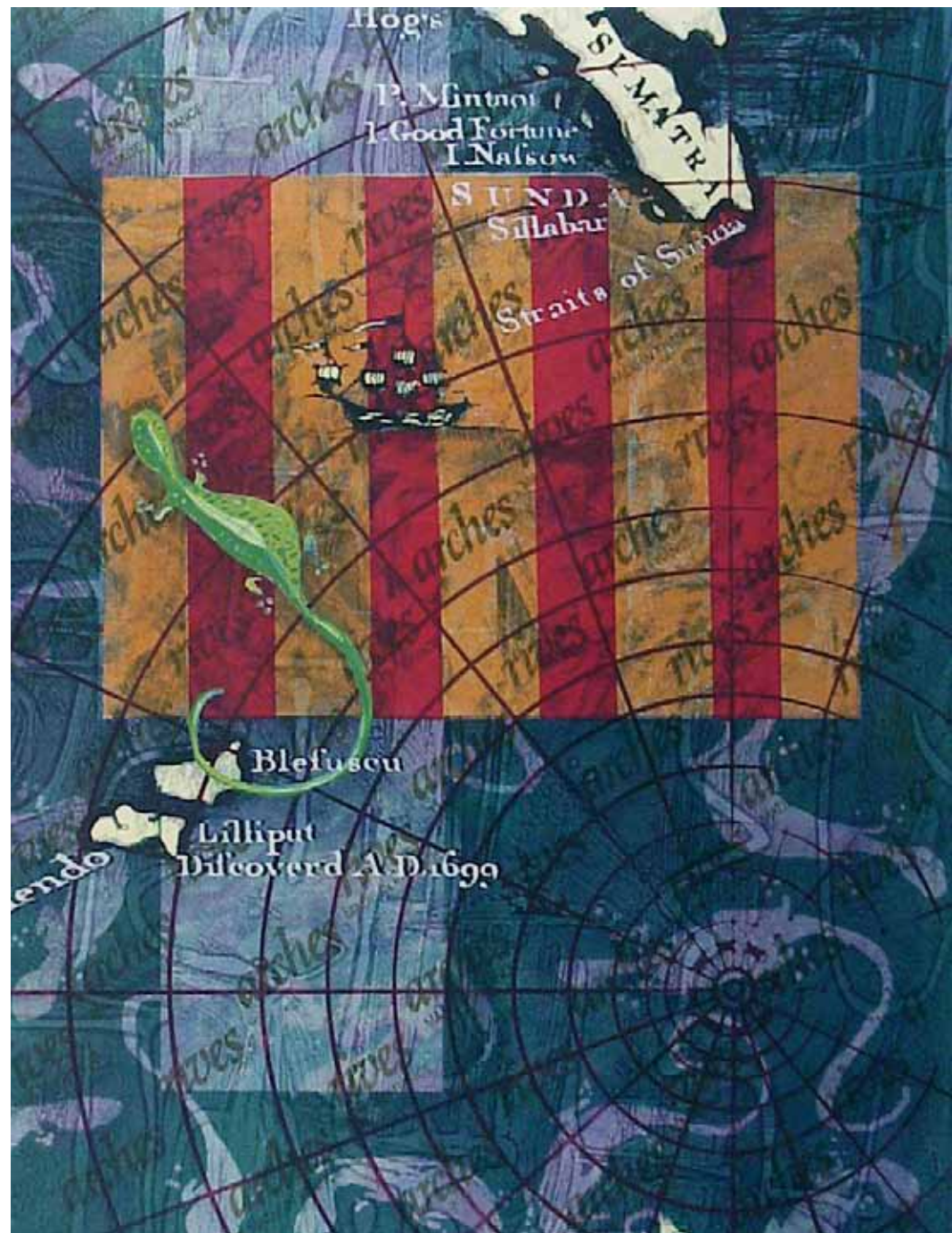
*Three Kingdoms* 1997  
Silkscreen, Lithograph, collage 60 x 40 inches edition of 6



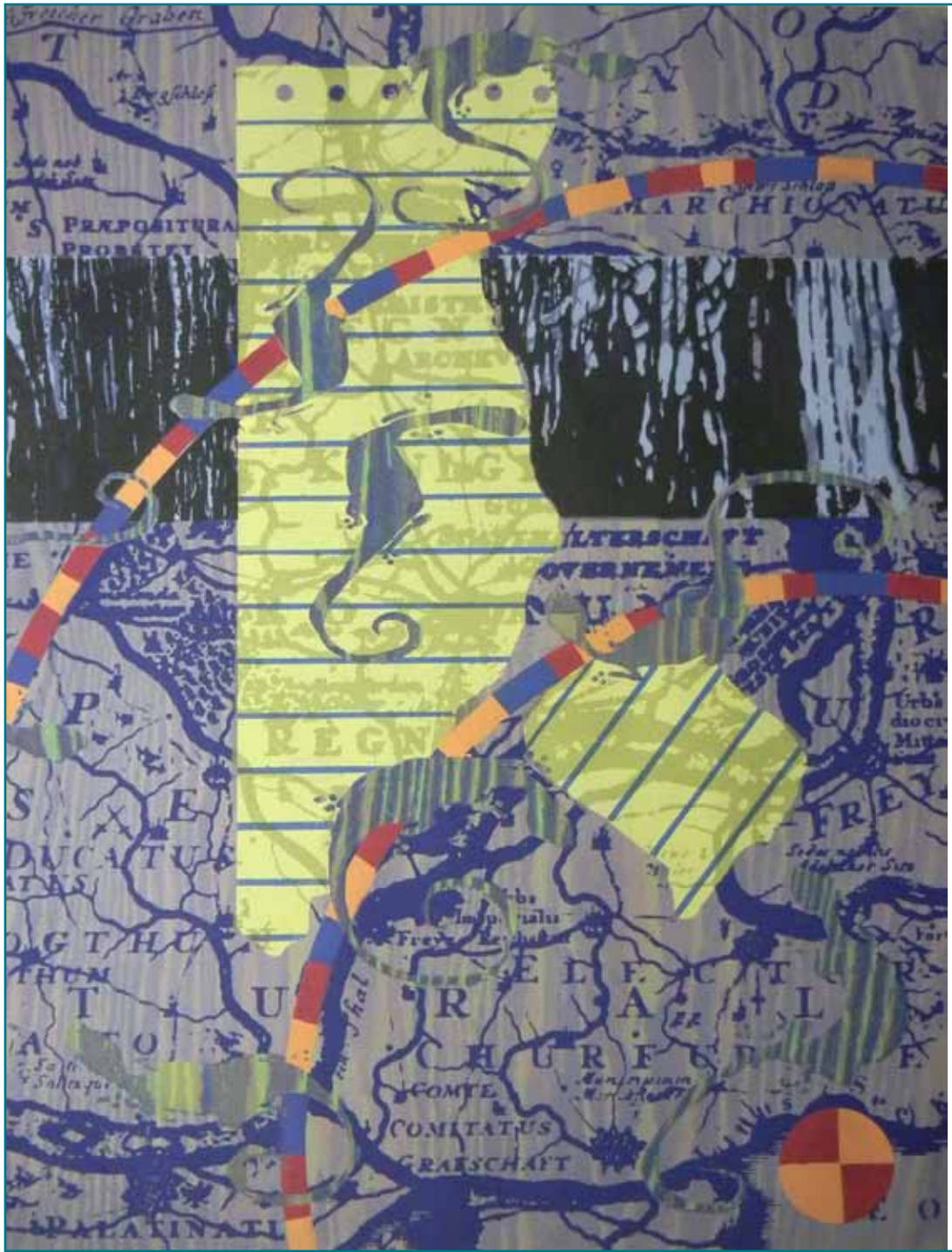
*Three Kingdoms* 1997  
Silkscreen, Lithograph, collage 60 x 40 inches edition of 6



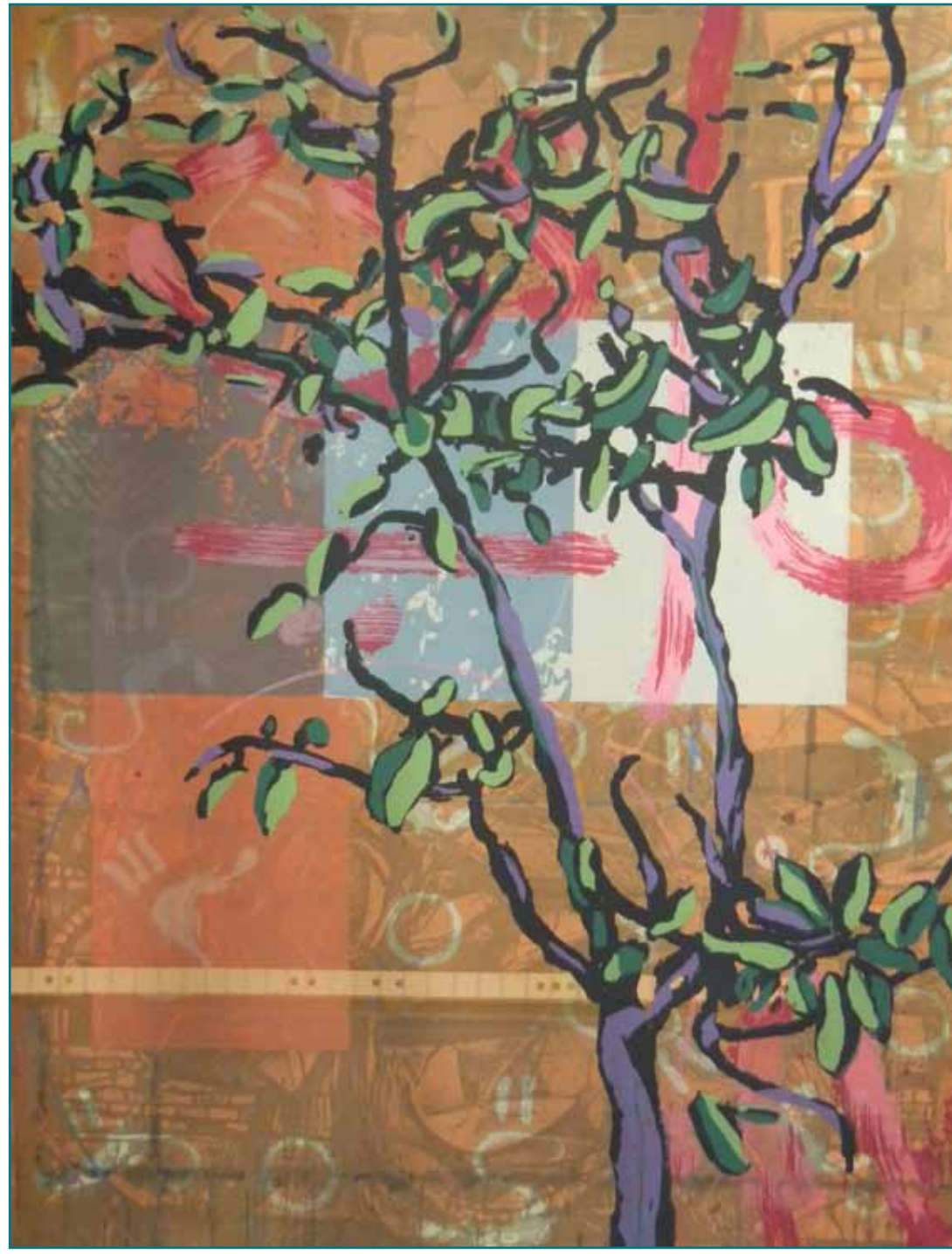
*City of Destruction* 2003  
Silkscreen, Lithograph, 26 x 20 inches edition of 8



*Mildendo* 2003  
Silkscreen, Lithograph 26 x 20 inches edition of 10



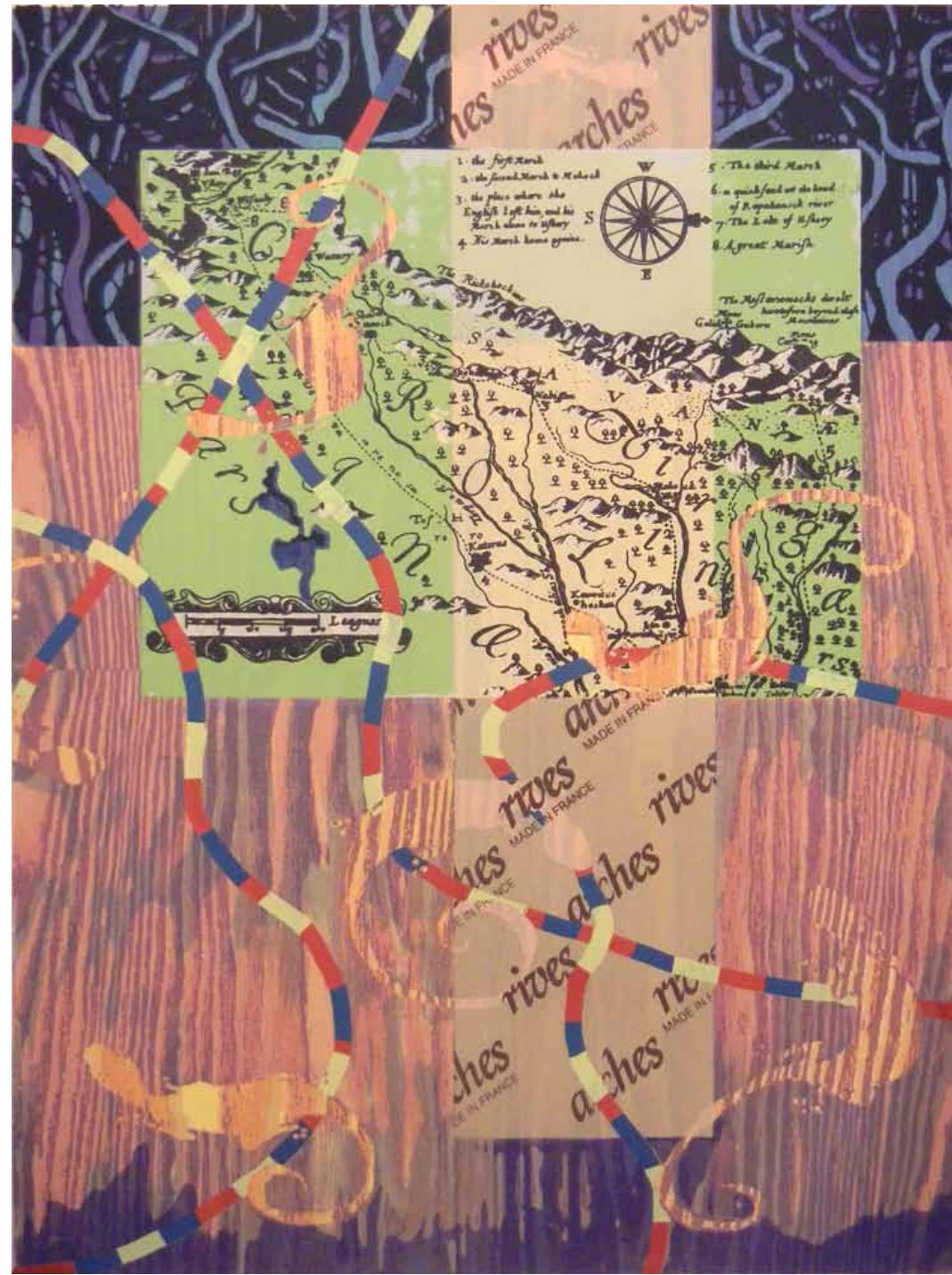
*Chameleons III* 2015  
Silkscreen 26 x 20 inches Edition of 8



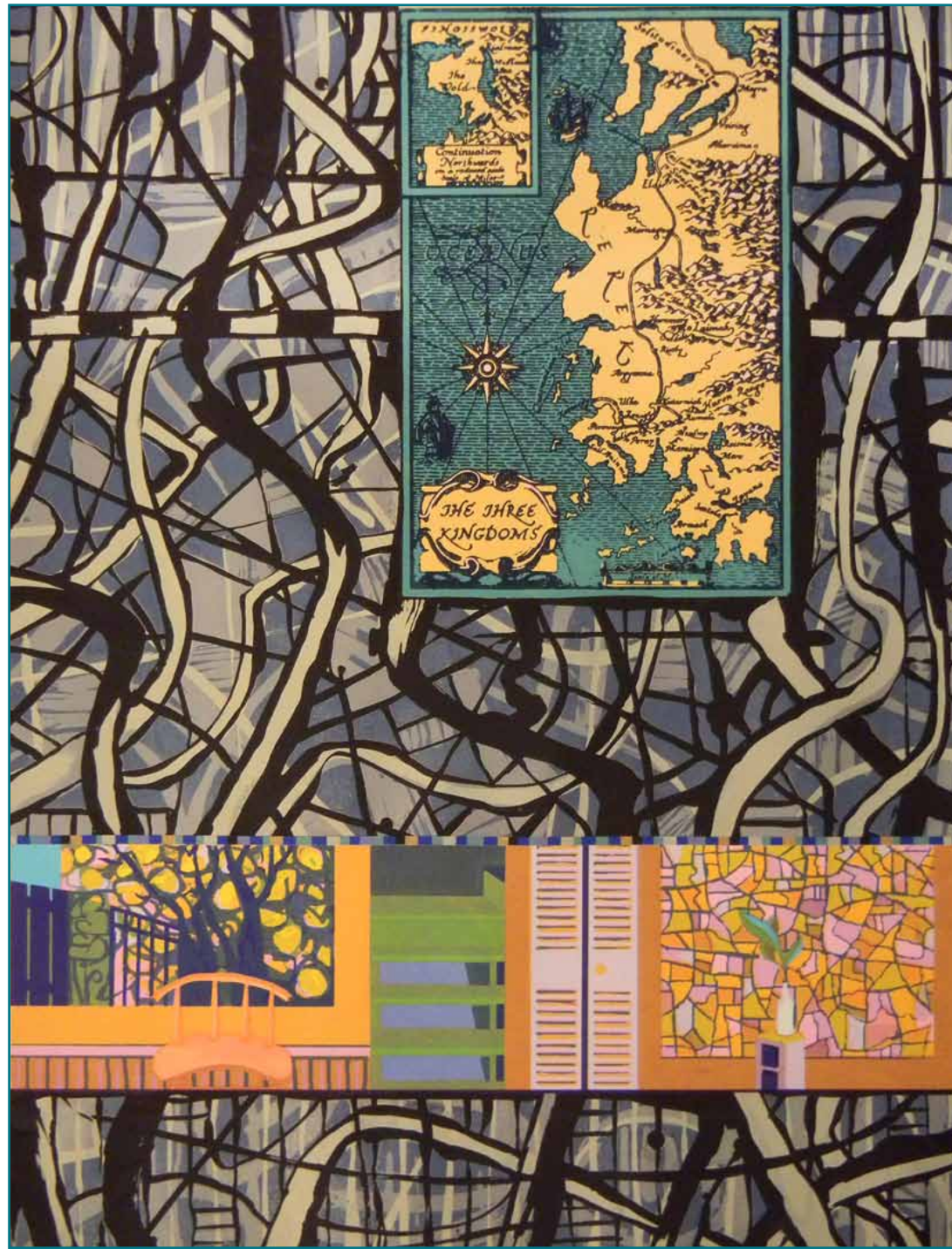
*In the Studio* 2015  
Silkscreen with one digitally printed layer 26 x 20 inches Edition of 8



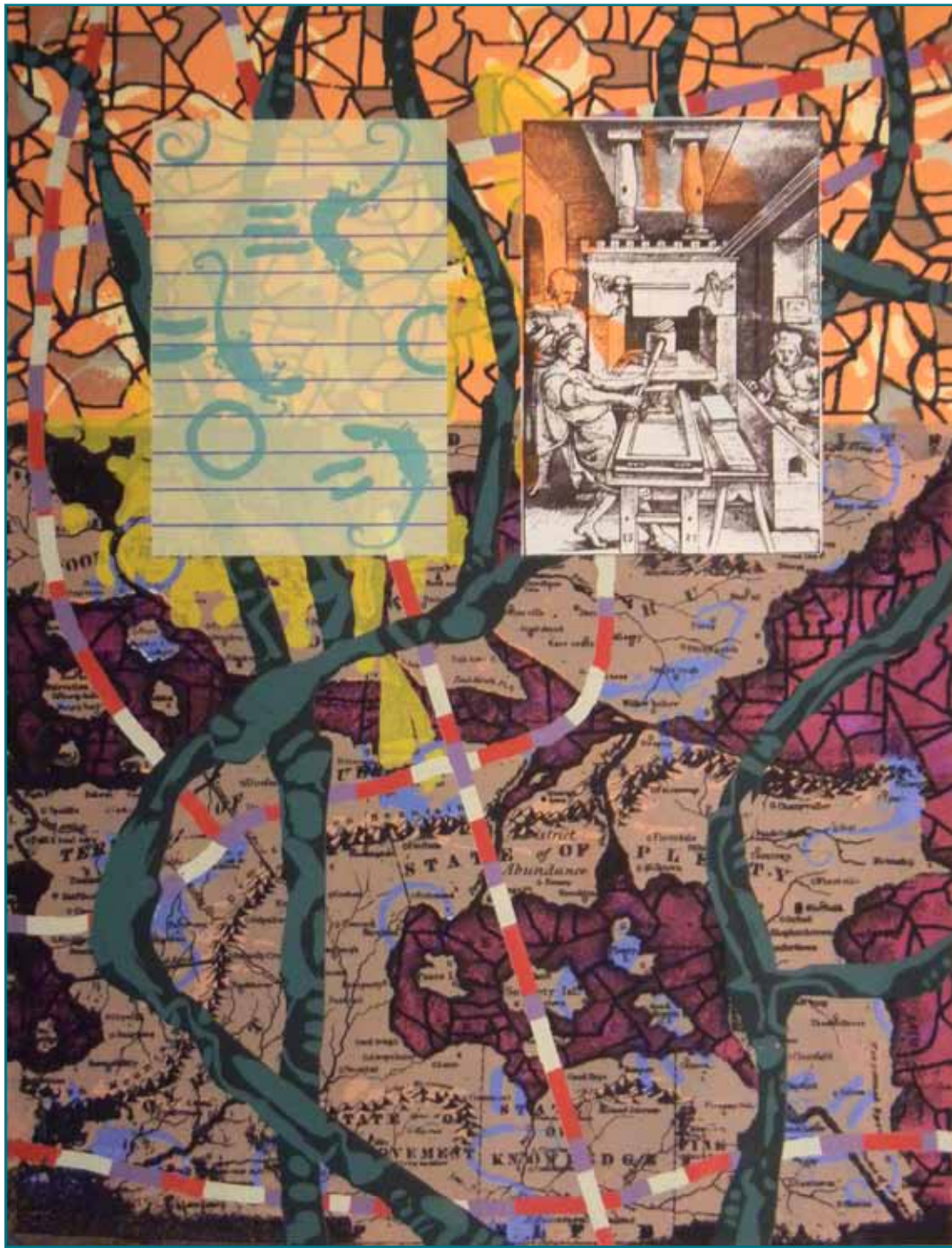
*Fort Myers Beach* 2015  
Silkscreen 26 x 20 inches Edition of 8



*Chameleons II* 2015  
Silkscreen 26 x 20 inches Edition of 7



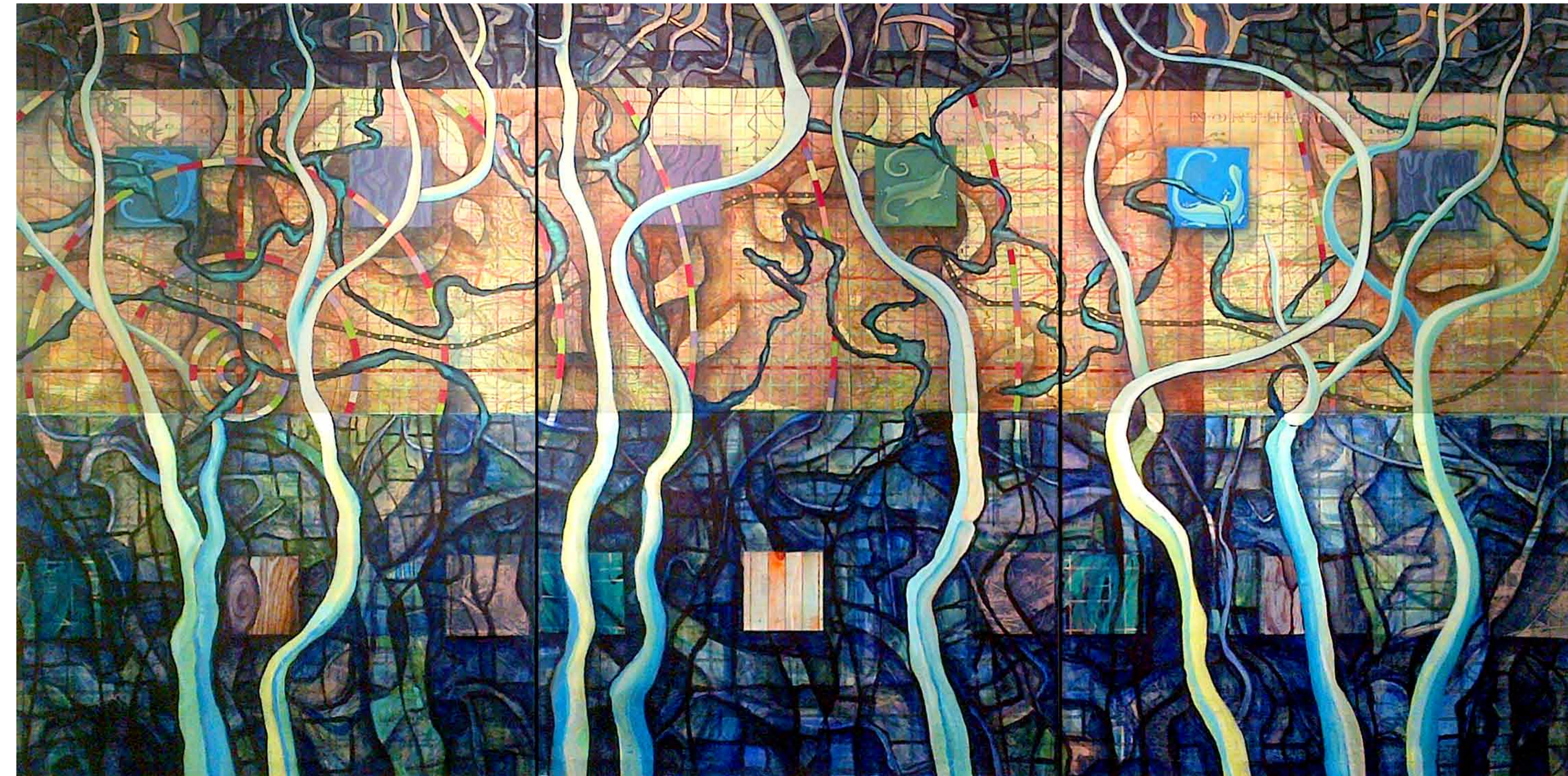
*Three Kingdoms* 2015  
Silkscreen 26 x 20 inches Edition of 7



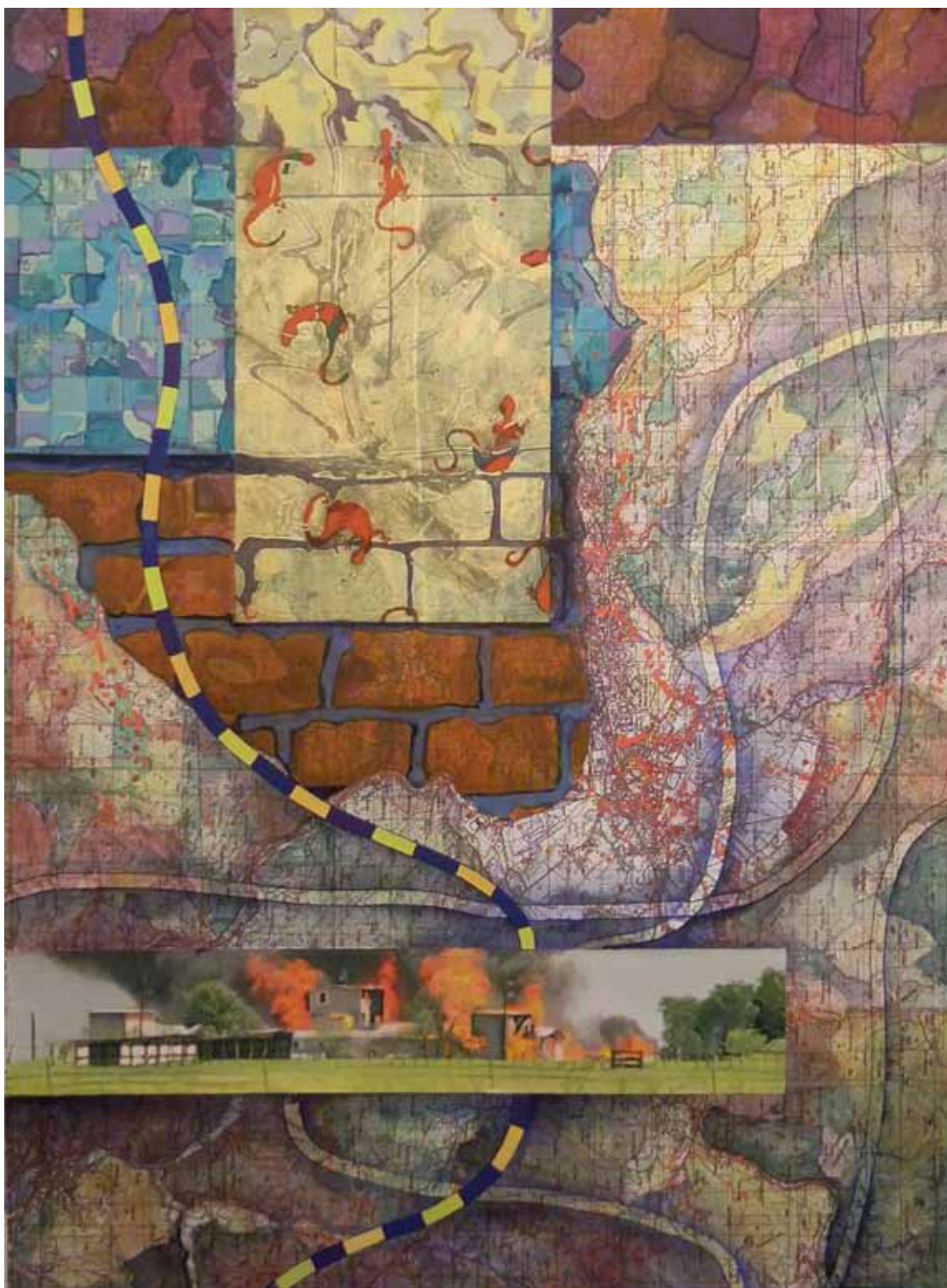
*A Great Country* 2015  
Silkscreen 26 x 20 inches Edition of 7



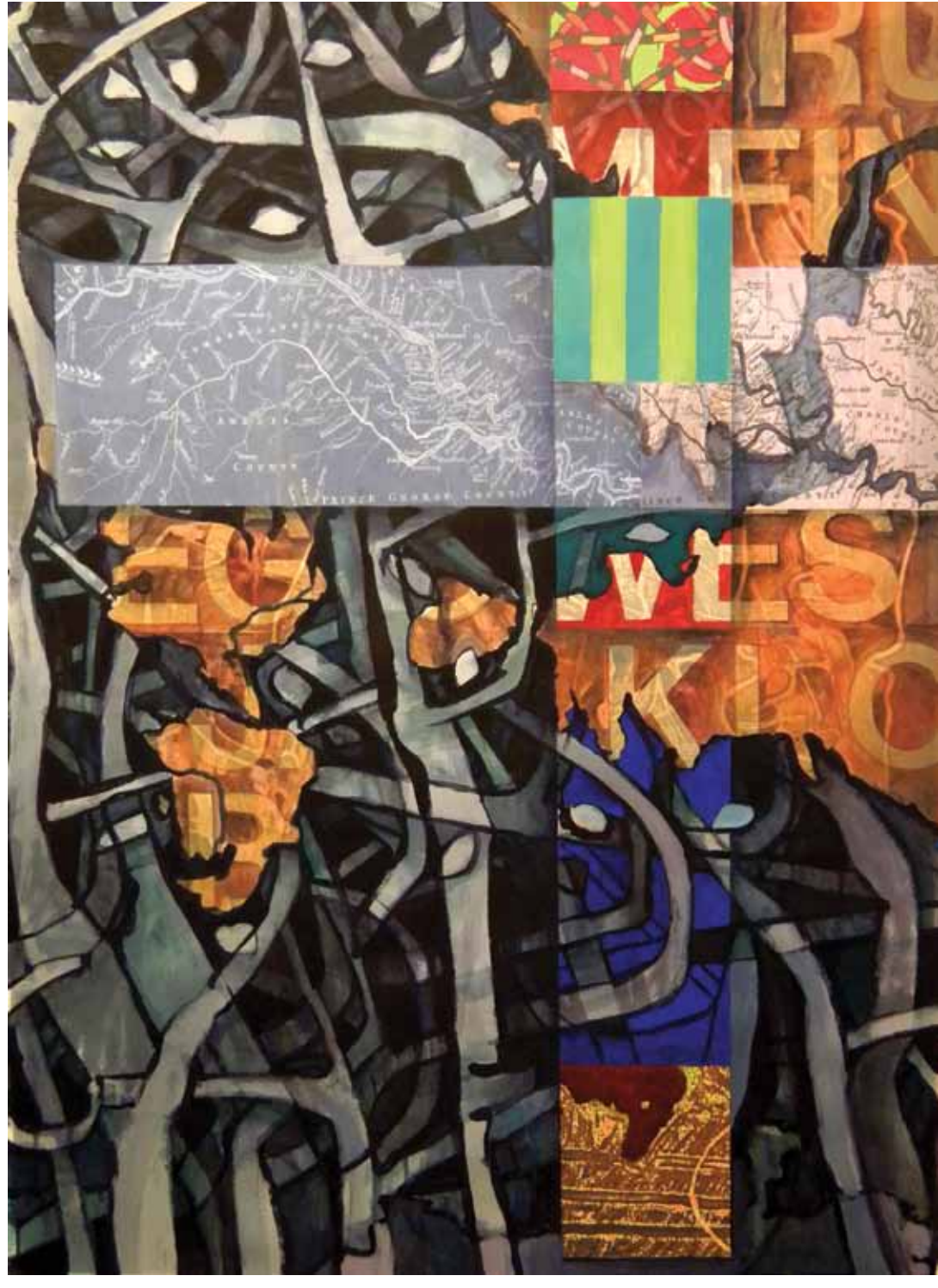
*Excavation* 2014  
Screen ink and collage 60 x 120 inches



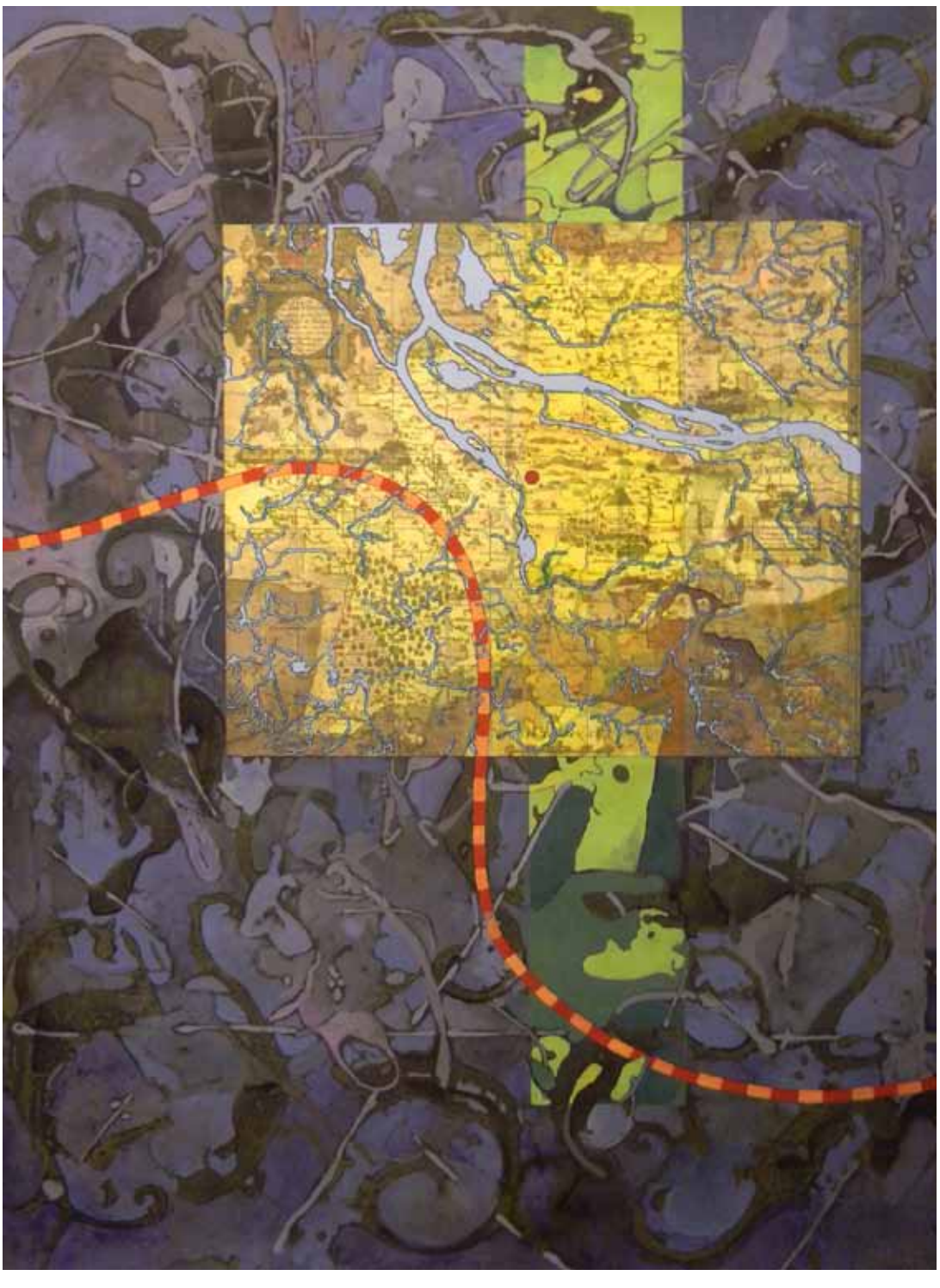
*Northern Pacific* 2014  
Screen ink, colored pencils, collage 60 x 120 inches



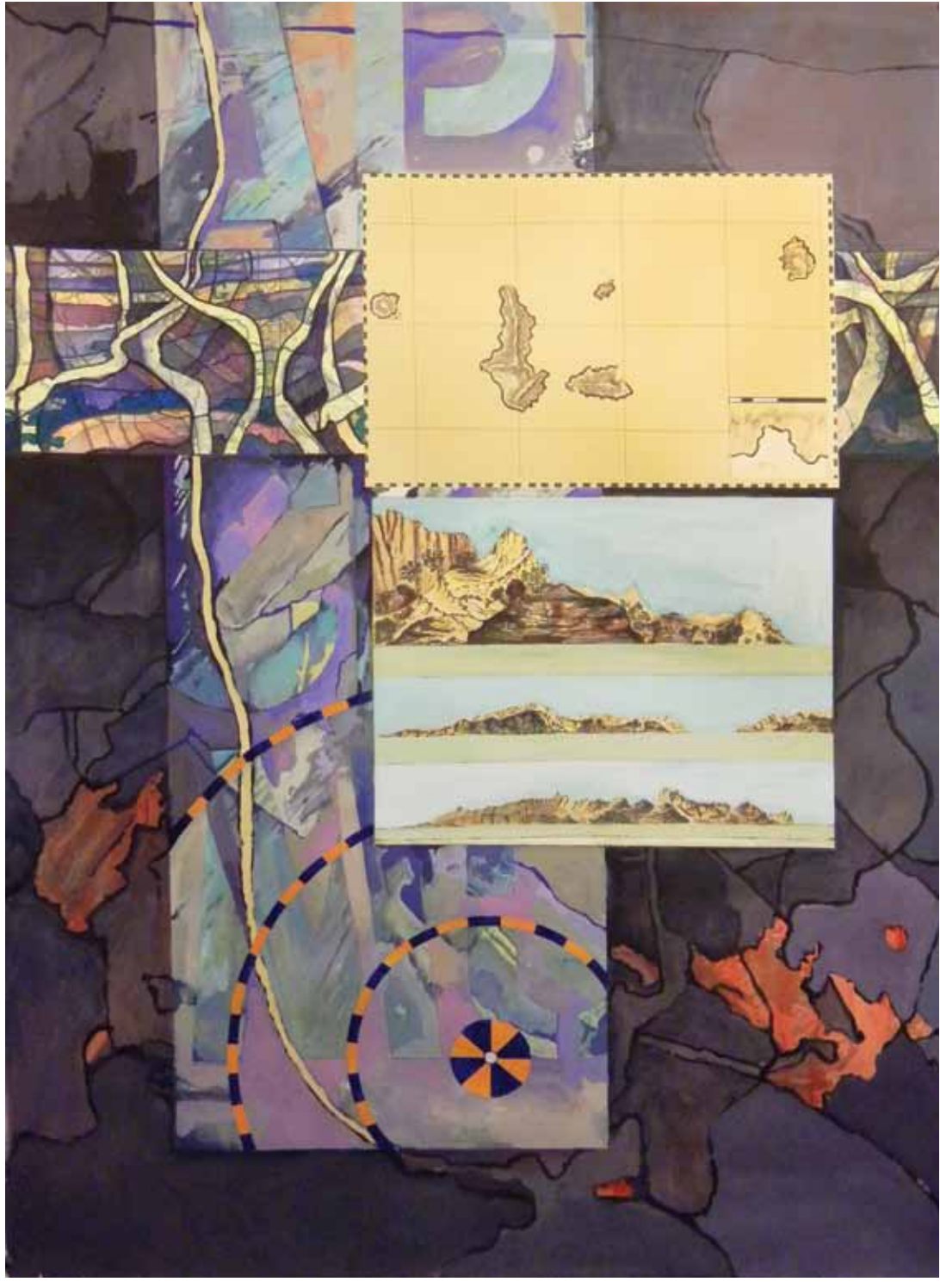
*Salamanders* 2013  
Screen ink, colored pencils, collage 40 x 30 inches



*Prince George's County* 2013  
Screen ink, colored pencils, collage 40 x 30 inches



*Portland* 2013  
Screen ink, colored pencils, collage 40 x 30 inches



*Islands* 2013  
Screen ink, colored pencils, collage 40 x 30 inches



*Knots* 2013  
Screen ink, colored pencils, collage 40 x 30 inches



*Delft* 2013  
Screen ink, colored pencils, collage 40 x 30 inches

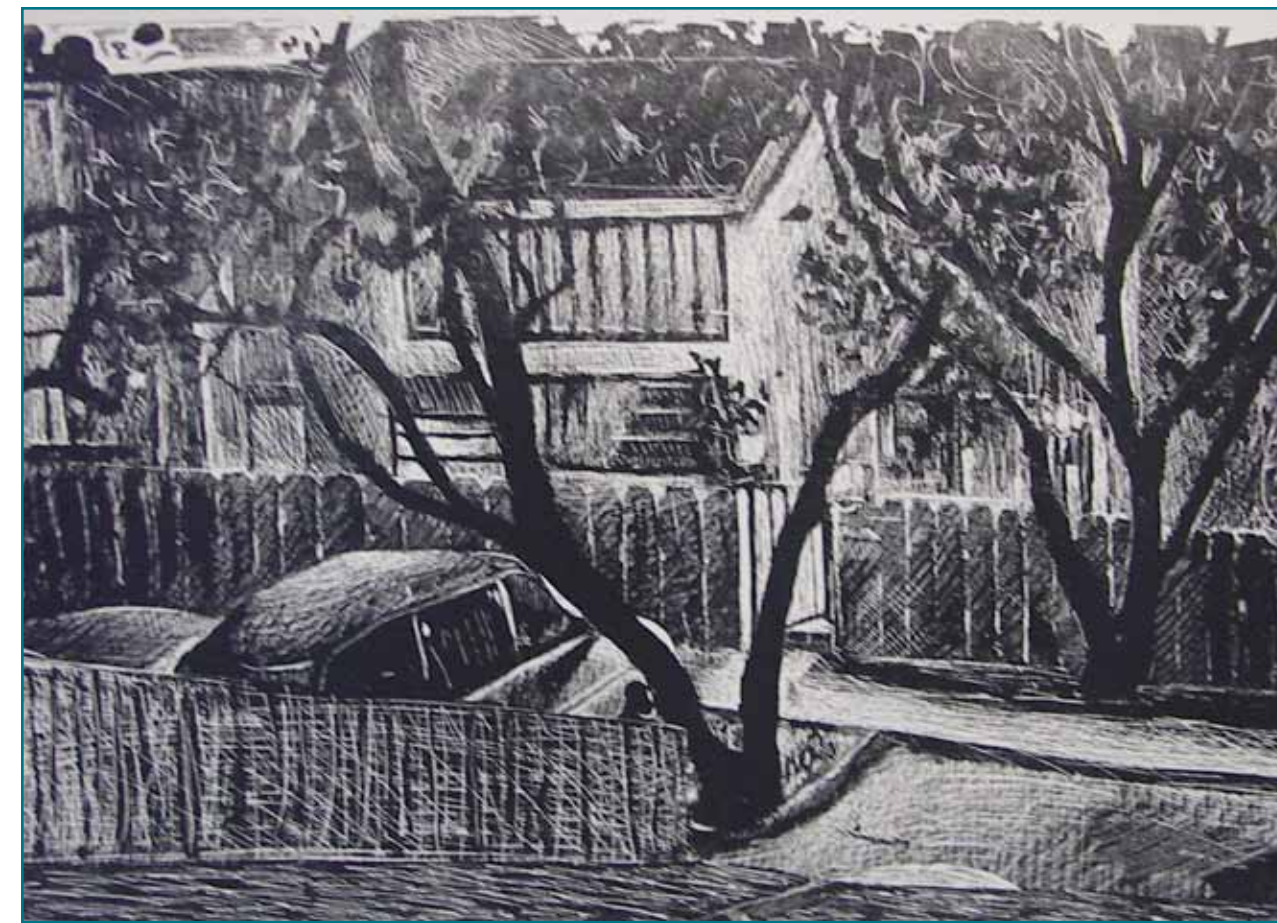
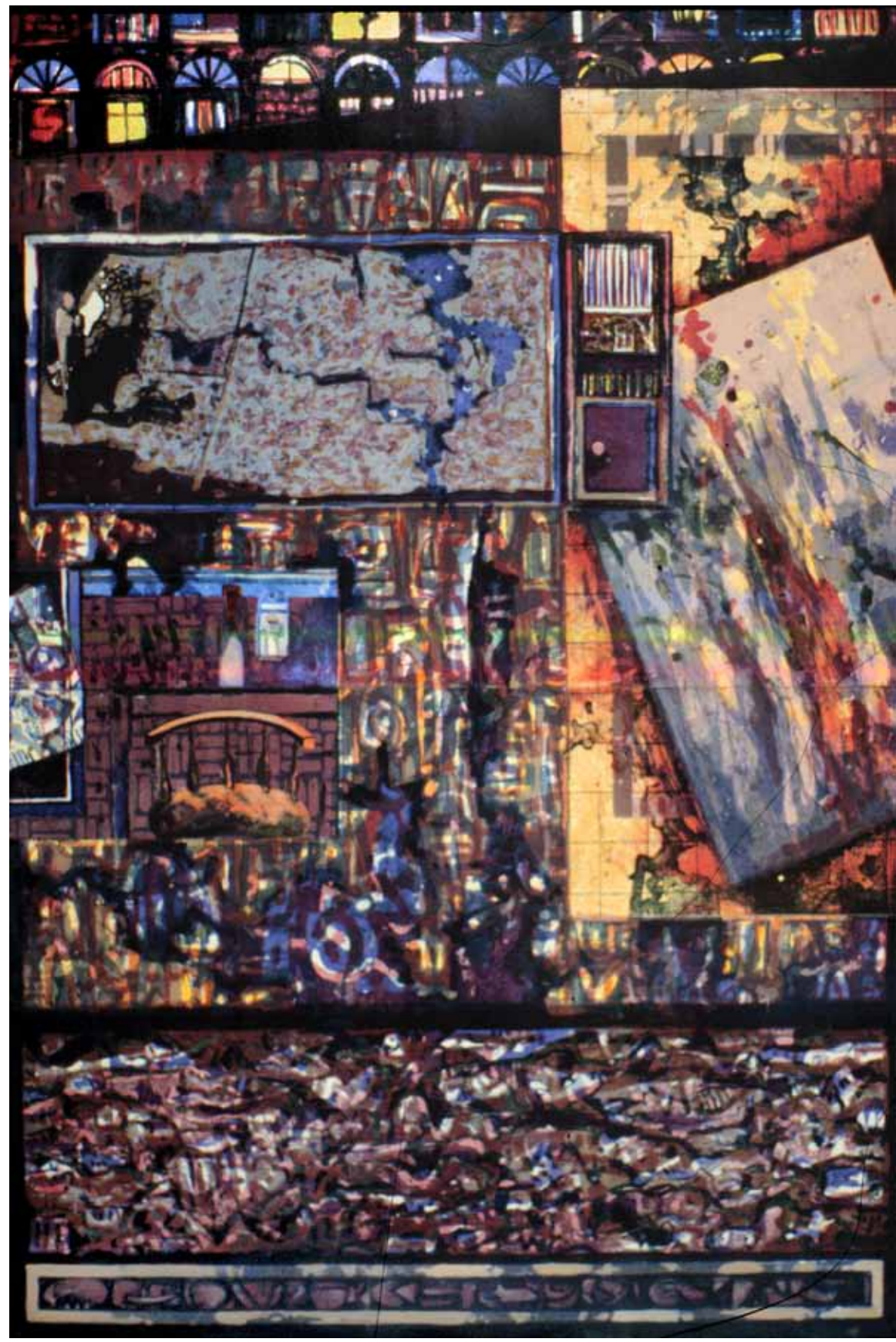
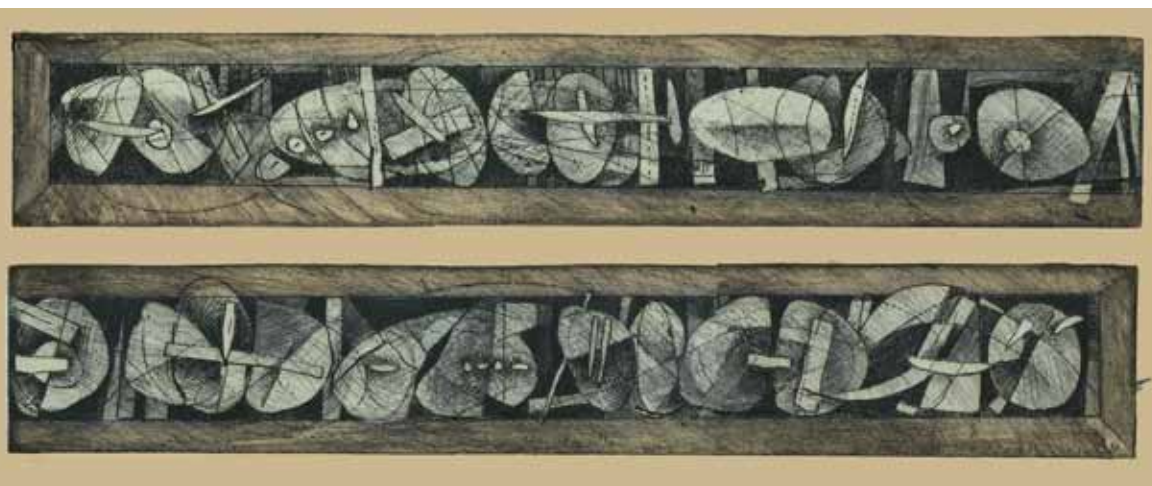


LEFT *Horizons II* 2018 Mixed media 60 x 40 inches

RIGHT: *Horizons* 1992 Lithograph, silkscreen and relief collograph, 60 x 40 inches edition of 6

ABOVE: *Covet* 2018 Silkscreen two sided print 8 x 20 inches edition of 22

In 1992 I made *Horizons* and have felt since then that the composition was great but that some of the areas were too similar in tone and with repetitively sized marks. So I decided to borrow some of the basic compositional elements again in this 2018 piece. One of the collage pieces is an impression of *Covet*. I utilized all of one side and modified part of the back side. The other thing I did for this new piece was make an etching for the strip across the bottom: it is intaglio wiped in dark purple and relief rolled in white, on tan BFK, and then hand colored with liquid drawing inks. The base for the entire piece was one of my newer relief printed collographs reworked with paint and oil crayons..



ABOVE:

Relief etching: view out the upstairs bedroom window at Snapper Creek. Relief etching is a wonderful process in that when you remove the dark ground and reveal the silver tone of the zinc plate underneath, you're getting a preview of the values of the relief print: liquid hard ground can be used to paint dark areas back in to be reworked before the plate is ever etched. This plate has been used in a number of other pieces.

FAR RIGHT:

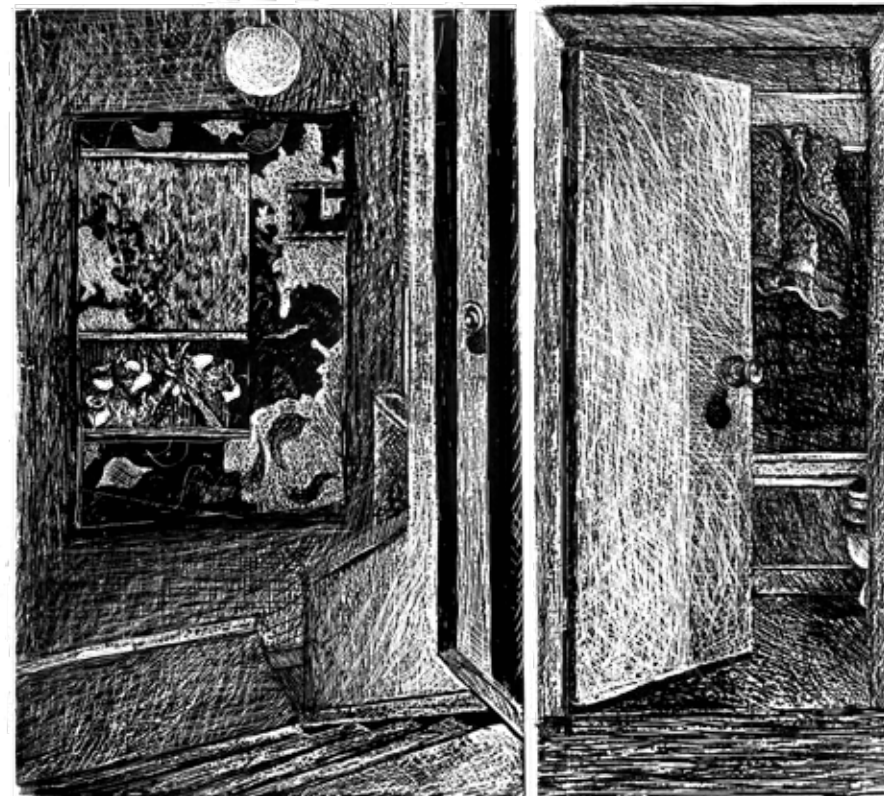
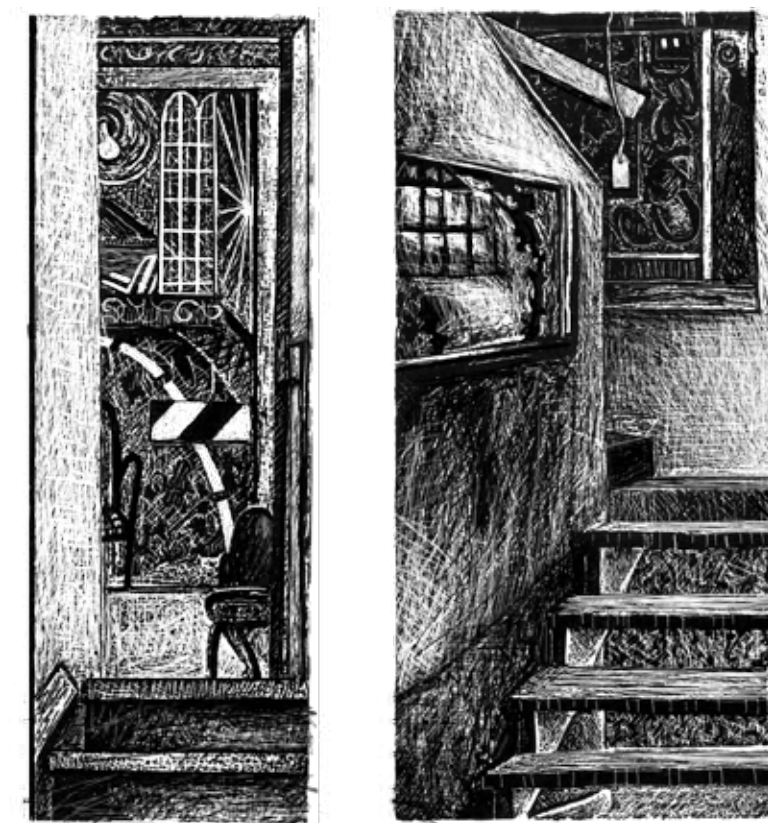
Four relief etching, interiors: three of the stairwell and one of the upstairs bath. These relief etchings found their way into several editioned and unique pieces over the years, sometimes as relief prints and other as photo-silkscreens. Originally drawn directly on the plate, all the images are reversals of the original scene which only really bothered me in the case of the map in *Discovery* which was hanging in my stairwell at the time. When I used the image to make *Throwing Lines* several years later I took the opportunity to reverse it before making the screen.

IMMEDIATE RIGHT:

*Throwing Lines* 2017 22 x 15 inches

Silkscreen

Southern Graphics Council Conference Atlanta "Arrivals and Departures"





ABOVE: Landing page for my website from 2019. [www.lisedrost.com](http://www.lisedrost.com)

BOTTOM RIGHT: a Snapper Creek resident in my backyard



Lise Drost received degrees from Miami Dade Junior College and Florida International University, going on to earn her MFA in Printmaking from Southern Illinois University at Edwardsville. She has held artist in residence positions at Millersville University, the Oregon School of Arts and Crafts and the Ucross Foundation in Wyoming. For the last twenty-seven years she has been the head of the Printmaking program at the University of Miami where she also served for eight years as the Art and Art History department chair. She has exhibited internationally in 30 solo or two person exhibitions and more than 300 group exhibitions.



## Lise Drost

[www.lisedrost.com](http://www.lisedrost.com) [l.drost@miami.edu](mailto:l.drost@miami.edu)

### Education:

MFA Printmaking	1983	Southern Illinois University at Edwardsville
BFA Fine Arts	1980	Florida International University
AA Fine Arts	1978	Miami Dade Junior College

### Solo and Two Person Exhibitions

2016	621 Gallery Tallahassee, Florida
2014	The Lowe Art Museum. Coral Gables, Florida
2012	University of Miami School of Law Library
2009	University of Dallas, Irving, Texas
2005	Northfield Arts Center Northfield, Minnesota
	Fitton Center for Contemporary Art Hamilton, Ohio
	Miami Dade College InterAmerican Campus
	University of Wisconsin - LaCrosse Printmaking department
2004	Auburn University, Auburn Alabama
	The Deland Museum Deland, Florida
	Rosewood Gallery Kettering, Ohio
2003	Bird in Hand Gallery Washington, D.C.
	Two person exhibition University of Miami Wesley Gallery
	Two person Exhibition Craig Flinner Gallery Baltimore, Maryland
2001	Polk Museum Lakeland, Florida
2000	The Lowe Art Museum Coral Gables, Florida
1999	St. Thomas University Miami, Florida
	Bird in Hand Gallery Washington D.C.
	Books & Books Coral Gables, Florida
	Miriam Perlman Gallery Chicago, Illinois
1997	The Capital Gallery Tallahassee, Florida
1995	University of Dallas Irving, Texas
	Two person exhibit Southern Illinois University at Edwardsville
	New Wagner Gallery
1994	The Casements Cultural Center Ormond Beach, Florida
	The New Gallery University of Miami Coral Gables, Florida
1992	Bird in Hand Gallery Washington D.C.
1986	Thirty One Northwest Portland, Oregon
	Two person exhibit Ucross Foundation Ucross, Wyoming
	Two person exhibit Augusta College Augusta, Georgia
1985	Northwest Artists Workshop Portland, Oregon
1983	Wagner Gallery Southern Illinois University at Edwardsville

Outside of school art classes, I worked in “mixed media” as a kid because financing complete sets of paints, pastels and inks was simply not in the family budget: I did not think anything of it, and it led to some healthy experimentation with combining materials. If I didn’t have any yellow paint, I used a yellow crayon. My interest when entering college was in drawing and painting but I chose to major in printmaking because as soon as I was introduced to it, I realized there was such a vast range of image making possibilities there, all requiring instruction that would be difficult to learn as an independent artist. I had discovered early on that I preferred working on paper to canvas, so printmaking was the next logical step. All the various processes have so positively informed my image making through paintings and collages and I have been honored to participate in many print exchanges that has spread my work all over the world.

By the end of graduate school I was layering lithographic and relief elements with handcoloring and collage to make 40 x 60 inch prints. The kind of complex layering I really wanted required a lot of resources but I was determined to try with what I had available. This was how I wanted to continue my print work, but for the first few years after my MFA I moved to three different residency positions and was at the mercy of their facility limitations. I found this frustrating: when I was at a beautiful residency in Ucross, Wyoming, I realized my work was not going to get back on a consistent path unless I set up my own studio. Having known printmakers who moved around a bit, I thought it best to pick a location that I thought I’d be happy at for a long while and it occurred to me to return to Miami. Once that decision was made, I applied myself to learning silkscreen while working two jobs to save the money for my eventual studio. Real estate costs in Miami quickly determined that I would need my studio to be in my living space as affording two spaces was out of the question. I remember being discouraged when I realized that my long term goals would mean buying a car before the press but Miami was not set up for non-drivers. Starting a co-op briefly entered my mind but I knew I would work better by myself. It took seven years from graduating with my MFA to purchase my townhouse and install the press – which seemed like an eternity at the time but now seems like just a passing moment.

Silkscreen wound up being a big part of my studio production, so I often think that little detour was meant to be. In school I wanted to be able to block out layers with lighter more opaque marks or shapes floating on top but relief and lithography inks always had an element of transparency that gave layering white inks a milky look which was definitely not what I wanted. I bought a 4 x 8 foot etching press, made at Washington University: one of my students from Millersville wound up there after earning his MFA at Nebraska, as their master printer, and knowing I was in the market for a press, he recommended Wash U bring me in as a visiting artist and to allow me to test drive the press. Being in love with relief printing and lithography, I couldn’t imagine a press that could handle both equally well and was beyond delighted with the results. I experimented with papers and the exact layering processes for a while, discovering that printing lithographs on top of water based silkscreens had its difficulties, among many other details. Not long after I had moved in to Snapper Creek, I was hired to teach full time at the New World School of the Arts and while that position only lasted two years, I quickly wound up at the University of Miami: teaching allowed me much more time to work in the studio than my previous printing/production position with Pitney Bowe’s Management Services. I will always be grateful to them though for many well-compensated over-time opportunities during my time there!

My earliest large prints were initially about collapsing layers of imagery and pattern into one surface; and I gradually moved towards creating more distinctions in those layers with an aim towards clarity in a complex layered system, rather than deliberate visual confusion. The larger scale allows for a lot of visual changes across the surface. Imagery from around the household and my immediate surroundings, pictures from travels, maps, and drawings from my imagination worked together to create my visual vocabulary. The South Florida environment has influenced me since I first started drawing and painting as I love the ficus trees and their complex root systems. I would sometimes work directly back on top of printed layers to create the emphasis I was looking for and my editions frequently had a lot of collaged and hand painted areas. My earlier work was about showing the fused jumble of information and images in my head while the later pieces seem to be about more specifically chosen moments and images.

I work with both editioned prints and unique drawing/collages. Both series of pieces frequently begin with printed wall textures,

images of aging surfaces, and maps that are blended together and are combined with drawn images and a color palette to create a mood or sense of a place or places. One of the things I did when I first moved back to Miami was jot down a list of images and symbols I wanted to utilize, and a list of adjectives on how I wanted to describe the work.

When I bought the townhouse I thought I would never outgrow it, even though the press took up most of the living/dining area. The family got used to the Thanksgiving dinner buffet laid out on the press bed. One of the things that attracted me to townhouses was what others would see as a drawback: the 25 foot uninterrupted dividing wall between the units. It easily accommodated working on triptychs of 60 x 40 inch papers to make 10 foot prints and I dedicated one summer to making a six panel 20 foot print (*Pathway*) first shown at the Lowe Art Museum. I delayed buying a drying rack as there was at first plenty of wall space for drying prints: I even took one of the bedrooms and strung clothesline across the entire room to be able to dry the six panels of *Pathway* (which I was making in an edition of seven). But as I got more involved in print exchanges, a drying rack became inevitable. I delayed on getting sets of print drawers, using boxes and folios standing against the walls, but those eventually became a necessity too. And early in my time at UM, I purchased my first computer which led to printers and scanners – photo lithography and photo silkscreen became part of my practice – and the 1300 square feet just couldn’t hold any more.

After my parents passed away I sold their house and mine to purchase my current house in Olympia Heights, less than a mile from the house I grew up in, that has twice the space and is proving to be an extremely productive work space in that my painting and printing areas are now in different rooms.

Moving the press was quite an adventure: fortunately I had paid good attention when we put it together back in 1990! No commercial movers wanted to deal with taking it so I called a very mechanically inclined and trusted friend to take it apart and reassemble it in the new house. The movers did not mind just moving the pieces at all: heavy as they were, they were child’s play compared to moving a fully assembled press. And I praise every day the designers at Washington University that thought to invent an affordable press that could be taken apart and moved through household doorways, as individuals want presses as much as institutions and rarely have the same double doorways or loading docks!



*Blues and the Abstract Truth* 2000 Screen ink, digital prints, collage 5 panels 64 x 200 inches  
Collection of Akerman Senterfitt Law Offices, Dallas

