

Jeremy Lundquist

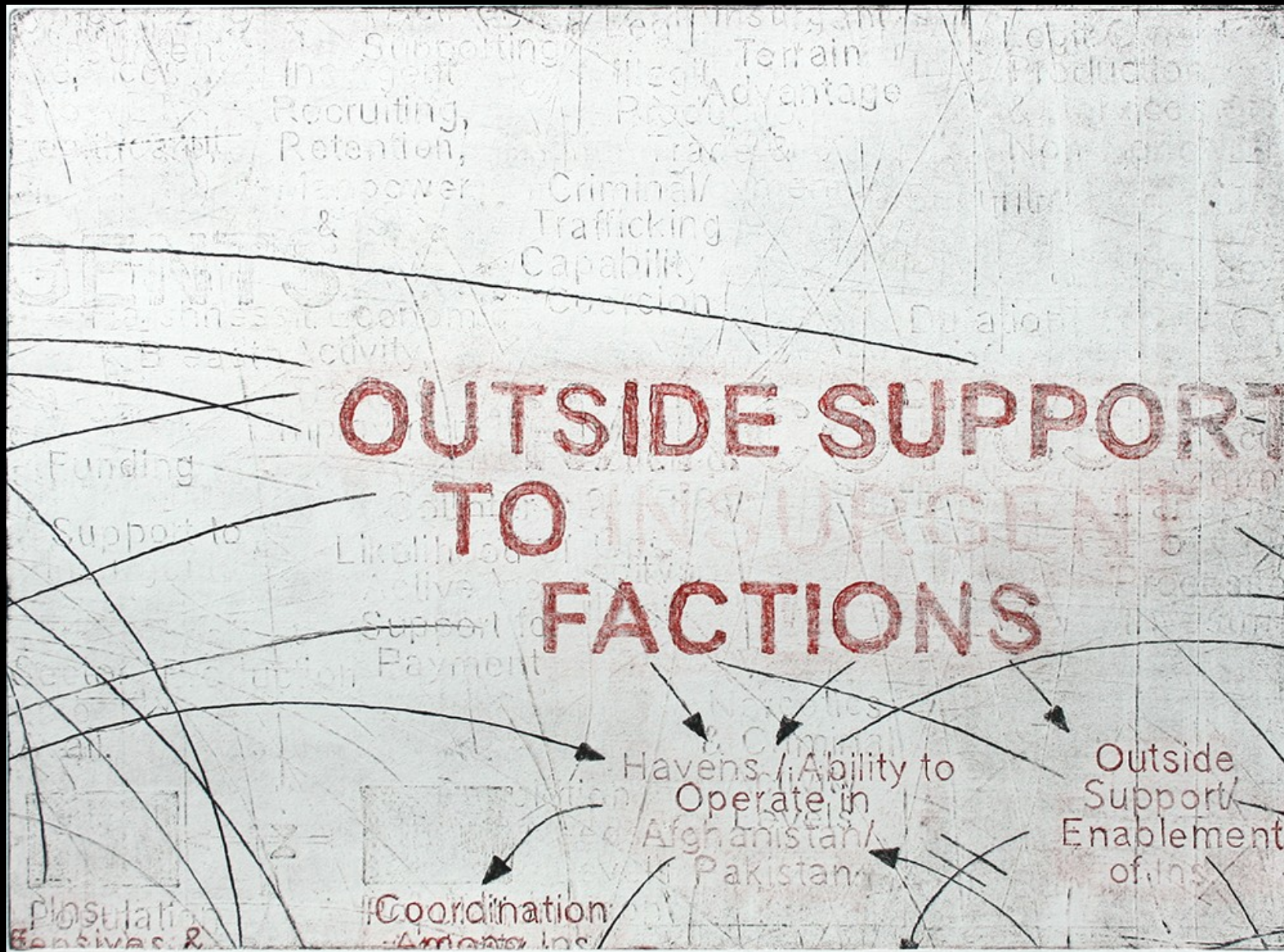
Personal Work



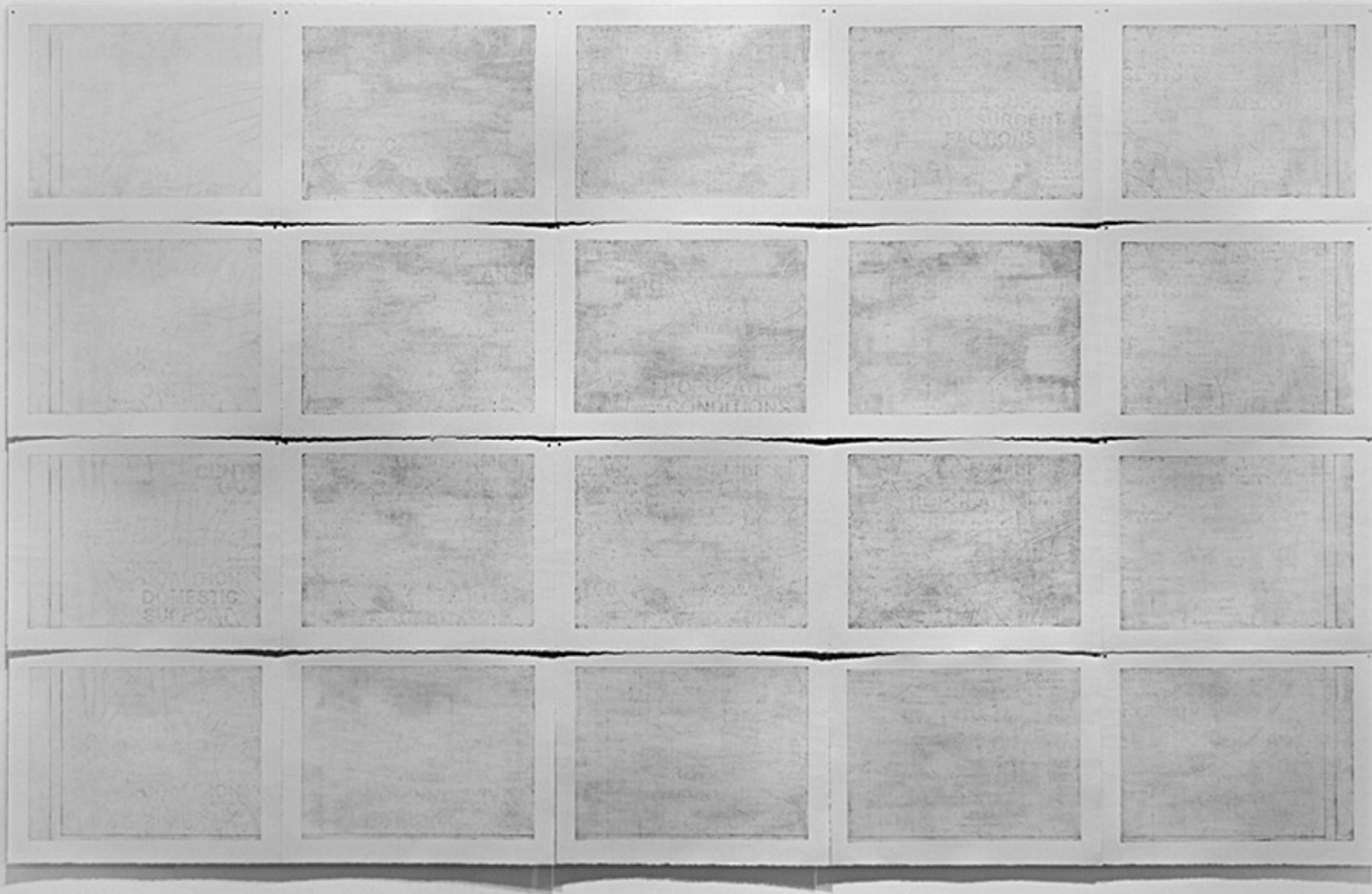
Installation view of Stability Dynamics, 2013, progressive etching



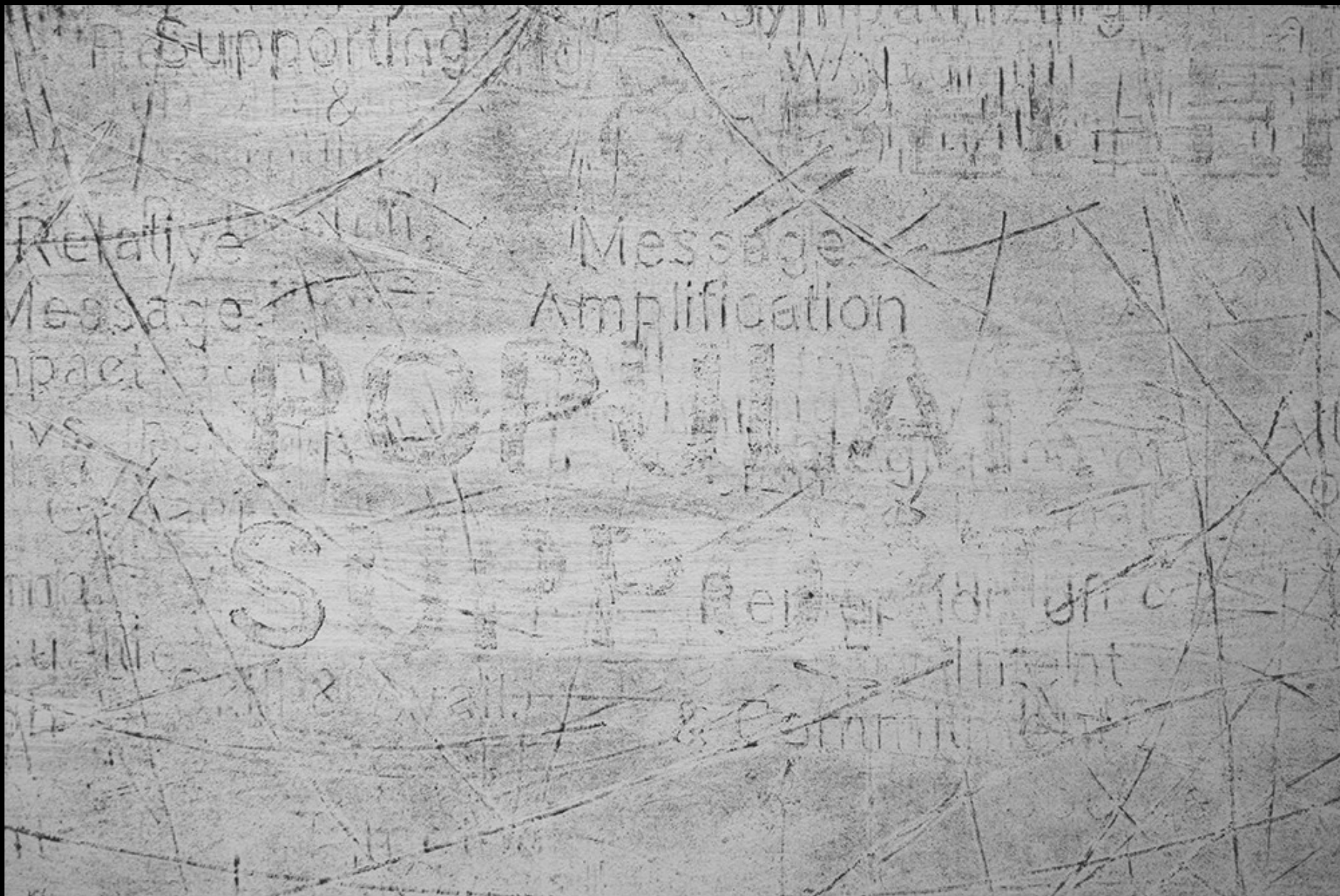
Stability Dynamics, 2013, progressive etching, each section is printed from one single copper plate that is reworked, scraping out information and re-etching the plate with new elements of the diagram, 88" x 140"



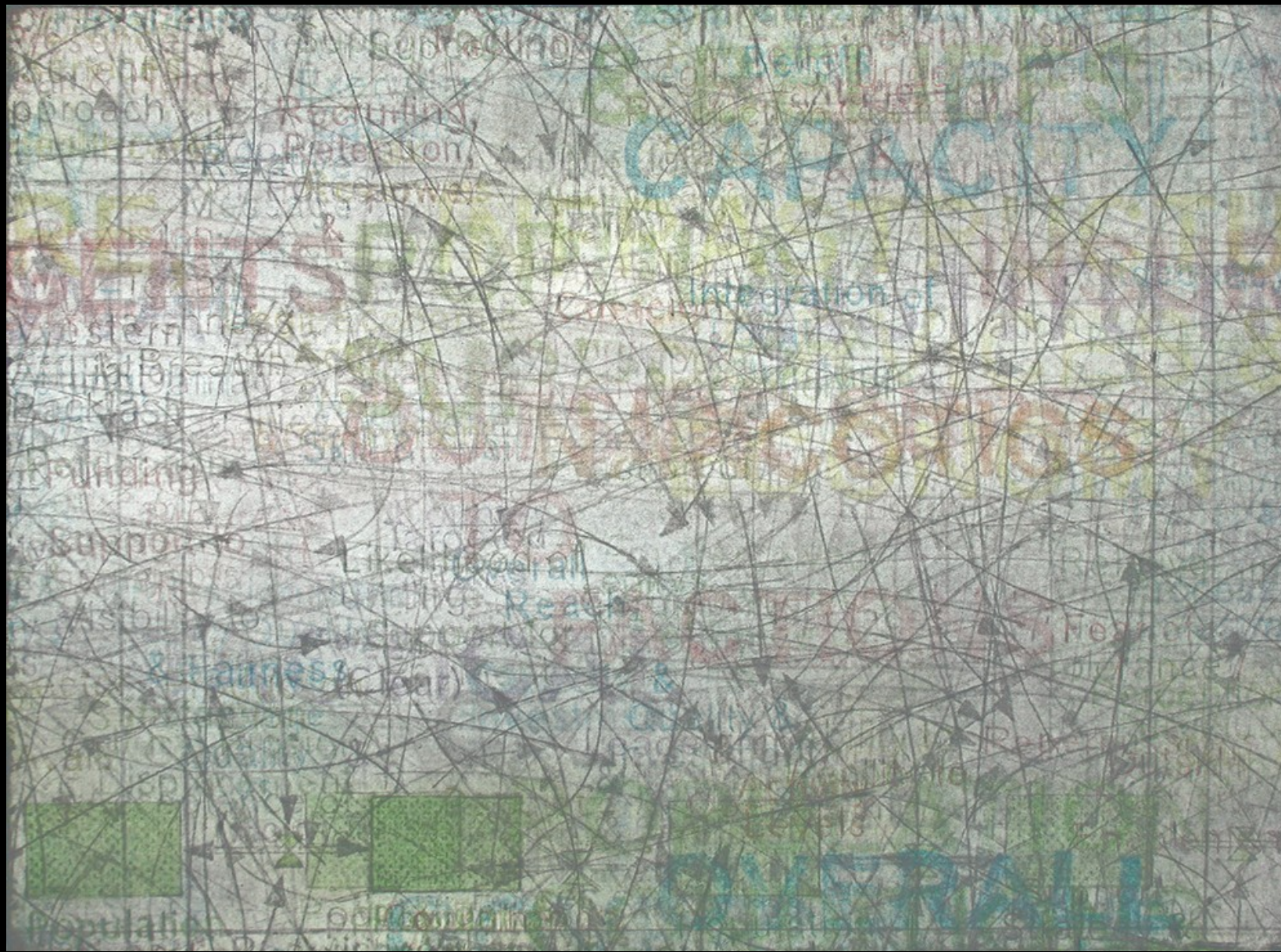
Detail of Stability Dynamics, 2013, progressive etching, this is the 12th section printed out of 20, detail is 18" x 24"



Stability Dynamics: Erosion/Displacement, 2013, progressive etching, drypoint, this version of the series of 20 was made by printing the plate after it had been scraped out each time. It is essentially an erased version of the main grid of prints, 88" x 140"



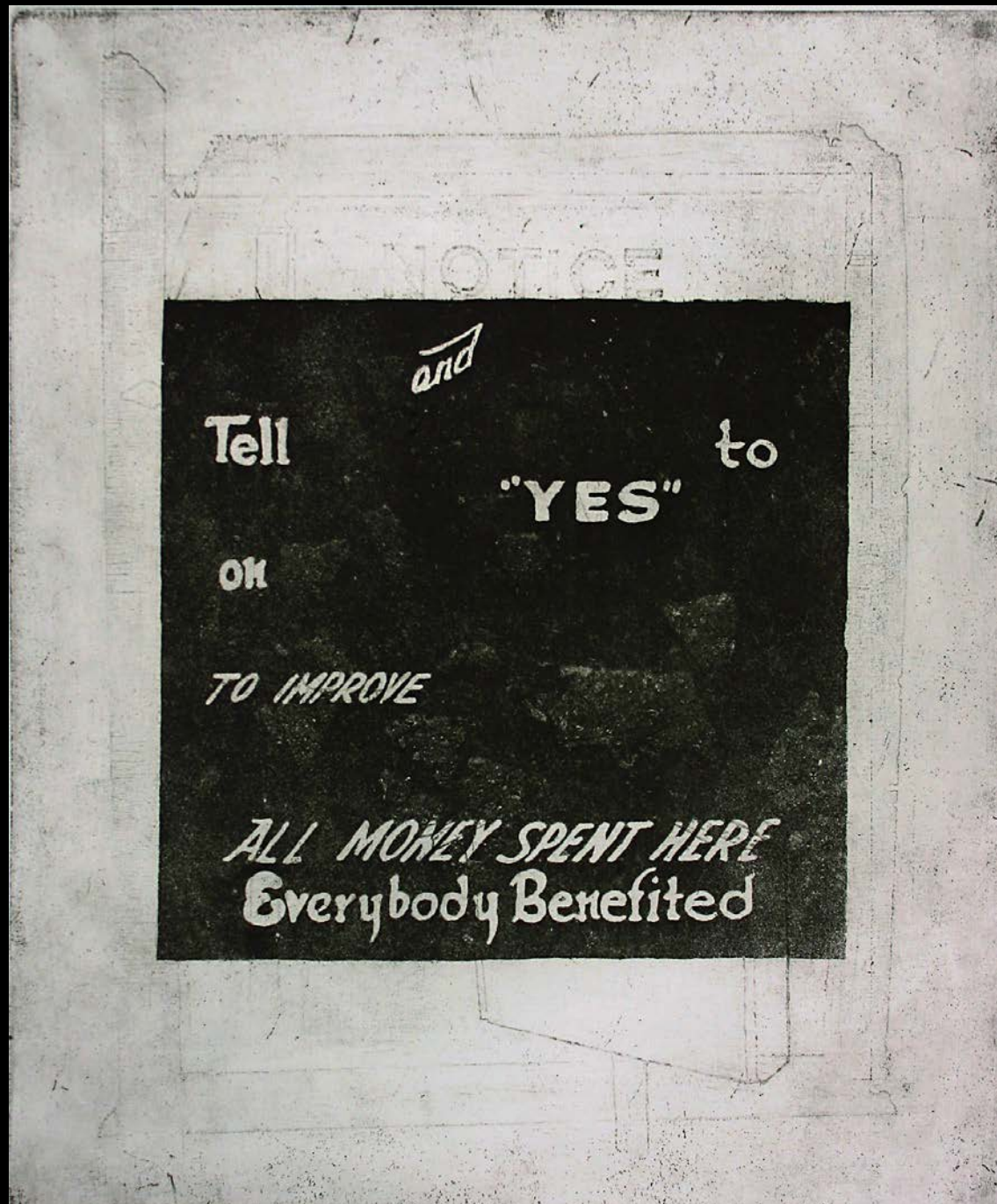
detail of Stability Dynamics: Erosion/Displacement, 2013, progressive etching, drypoint
detail area is approx. 12" x 18"



Stability Dynamics: Accumulation, 2013, progressive etching, the 'ghosts' (prints made without re-inking the plate) of all the sections of Stability Dynamics printed on a single sheet of paper, 18" x 24"



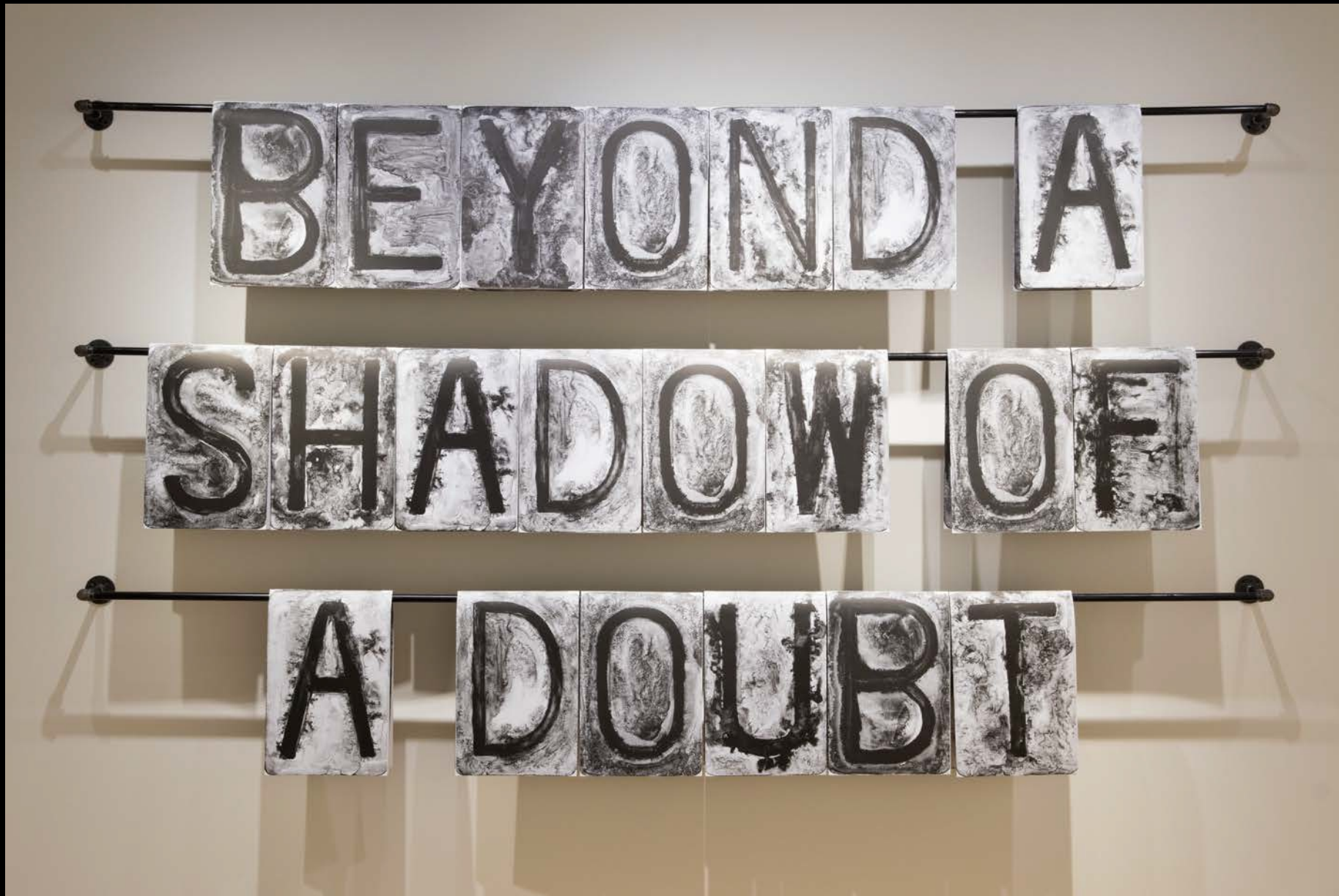
Notice-Closed, 2009, suite of 21 progressive etchings, each print is pulled from one copper plate that is scraped and then re-etched each time, 20" x 15" each



Notice-Closed #5
2009
progressive etching
20" x 15"



Perishables, 2015, photolithography, this is 6 out of a series of 20 unique impressions. The litho plate was allowed to slowly fill in with ink over the course of the printing, each print is 22" x 30"



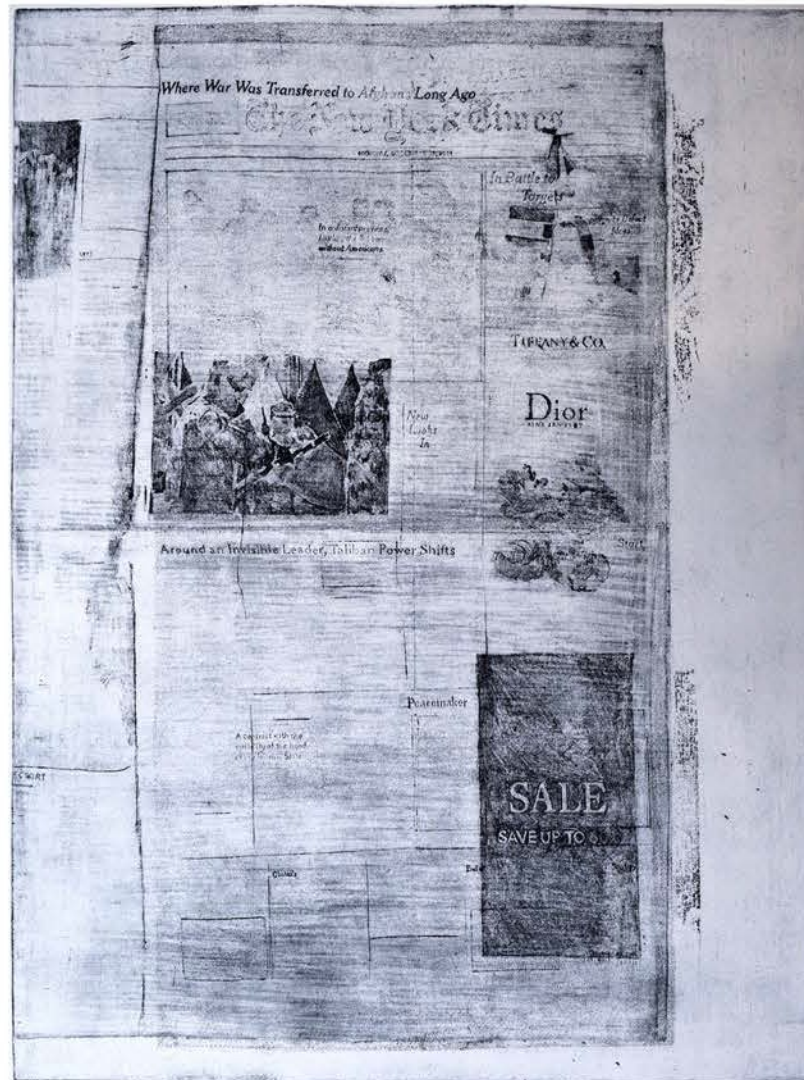
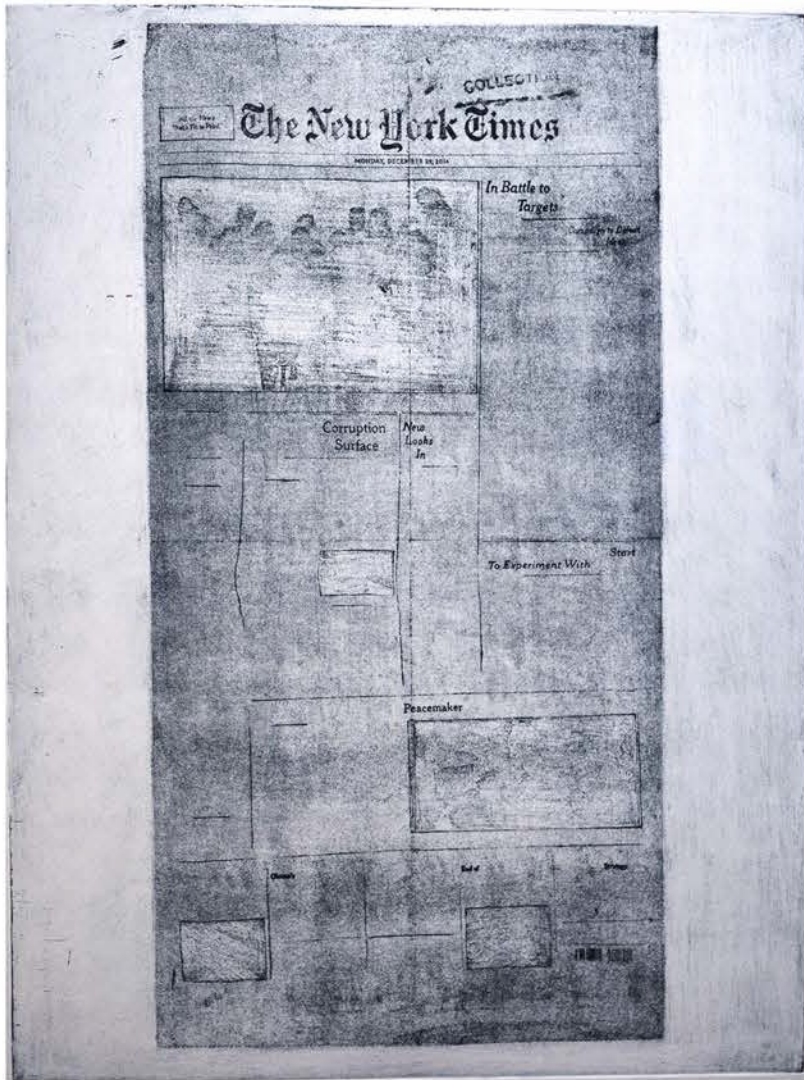
Retrieval, 2017, stone lithography on 21 folded sheets, each print is folded twice and has 4 letters allowing for interchangeability, approx. 10' x 7'



detail of Retrieval, 2017
stone lithography
each print is 13" x 19" folded



Installation view of Retrieval and additional prints, 2017, stone lithography, etching, screenprinting, polyester plate lithography



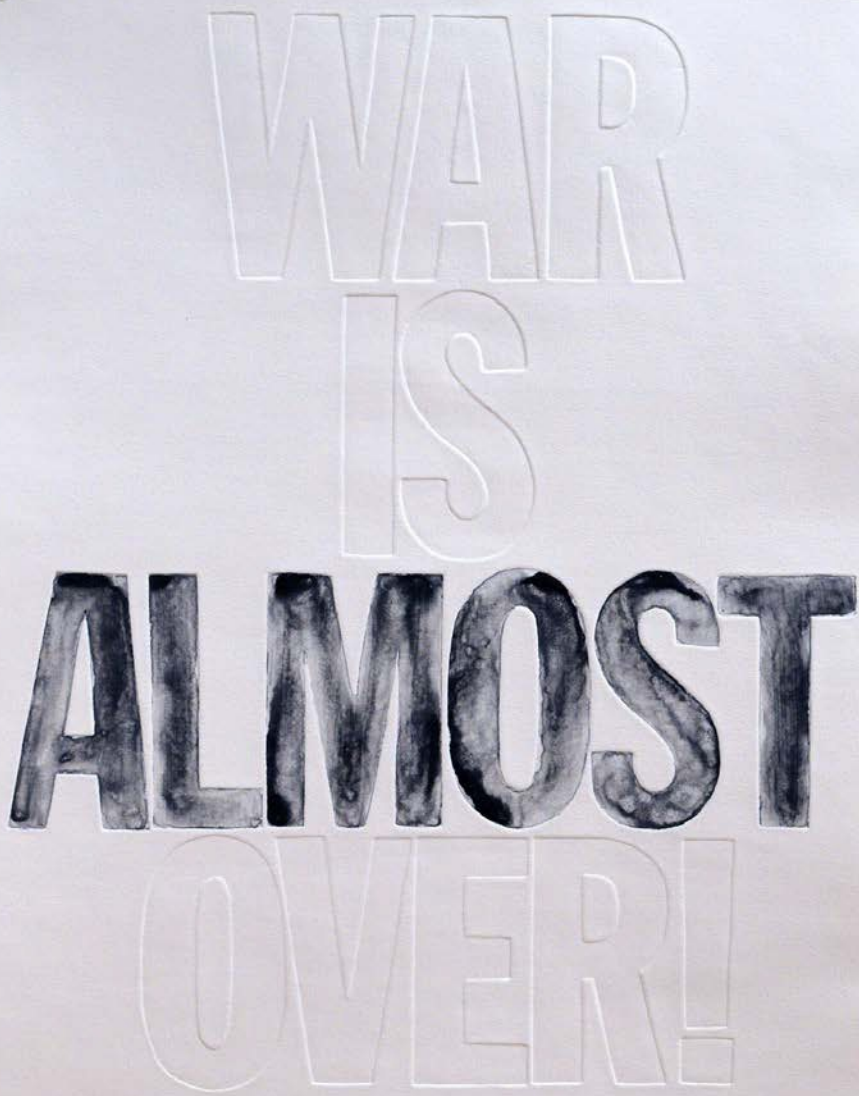
fabricated headlines, **Where War Was Transferred**, and **Prolonging the War**, 2017, progressive etching, these are three etchings out of a series that were all printed from a single plate which was reworked in between, 18" x 24" each



Touchstone, 2017, progressive etching, this etching is from a series where all prints were all printed from a single plate which was reworked in between, 18" x 24"



Installation view of *Conditional*, after Lennon and Ono, 2017, blind embossed & watercolor monoprint collagraphs, the letters in this work are printed from individual shaped collagraph plates, 10' x 12' as installed

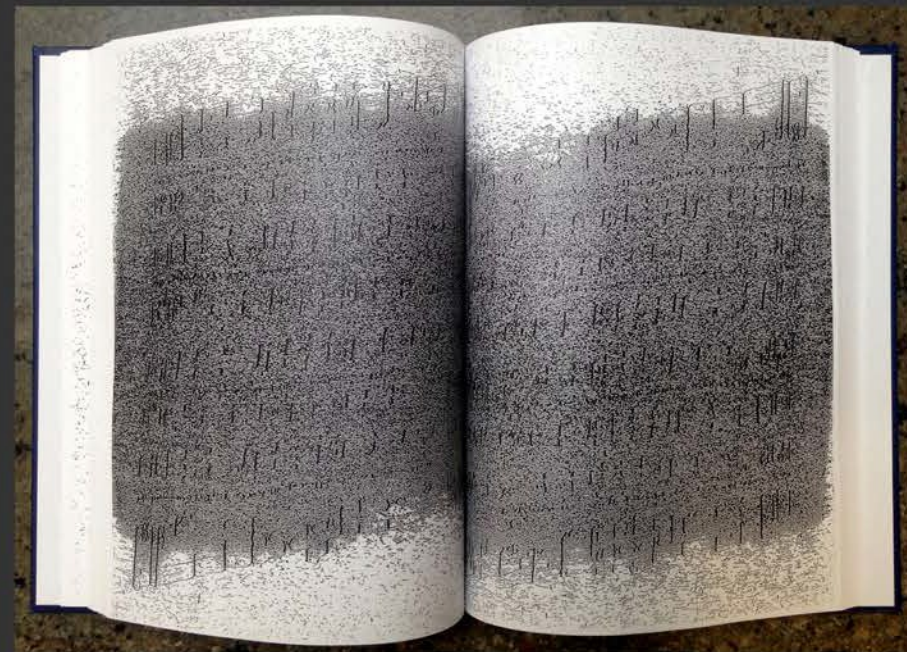
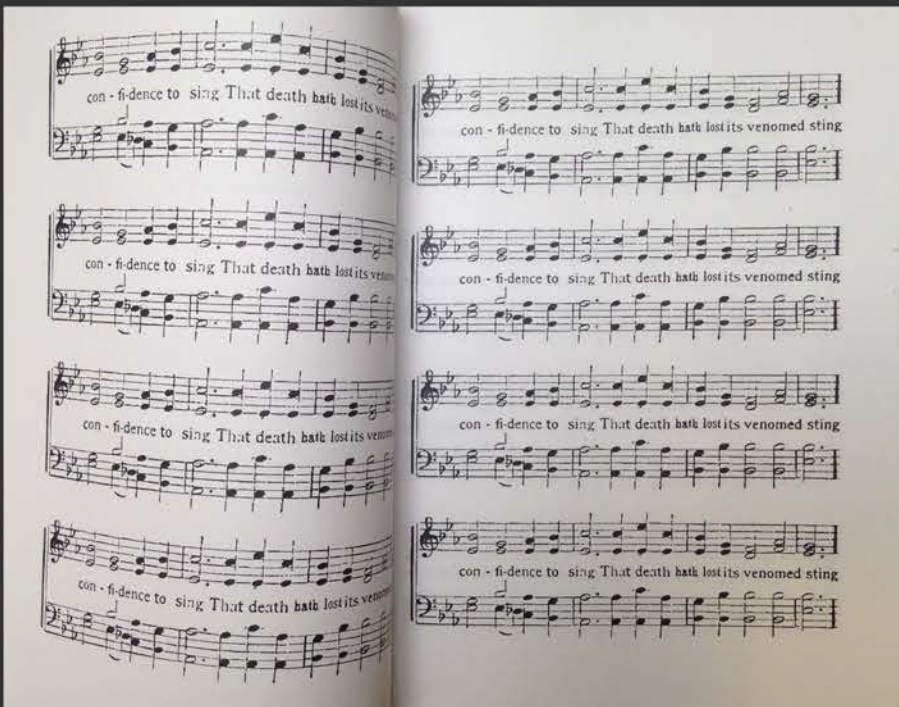


WAR
IS
ALMOST
OVER!

Detail of Conditional, after Lennon and Ono
2017
blind embossed & watercolor monoprint collagraph
Detailed print is 16" x 22"



Confidence to Sing, 2017, 4 books printed by the artist using a photocopier, each book is 9" x 12" bound and closed



Details of Confidence to Sing, 2017, artist book utilizing photocopy, book is 18" x 12" open
The book is a single line from an old hymn, Falling Asleep in Jesus, that reads "confidence to sing that death hath lost its venomd sting." I photocopied the photocopy 150 times to degenerate the text and music and then reversed the process so that the final page is clean and fully legible just like the first page.



Confidence to Sing performance
2017

homemade instrument, computer, voice
Collaboration with Reb L. Limerick
and Alex Adkinson

Running Time (original and excerpt):
10 min. performance

[Click here to play video online.](#)



Recognized Impossibility

2017

Video

The 100 images used were gathered using an image search for "Afghanistan Explosion."

When exhibited the video is run as a loop.

Running Time (original and excerpt):
loop, excerpt is 2 min. 7 sec.

[Click here to play video online.](#)