



current/currents

new forms in printmaking ◀

CURRENT / CURRENTS

new forms in printmaking



Curated by
Pam Longobardi
Beauvais Lyons

Erving Geller
University of Tennessee
Knoxville

CURRENT \ CURRENTS



n e w f o r m s i n p r i n t m a k i n g

Curated by
Pam Longobardi
Beauvais Lyons

Ewing Gallery
University of Tennessee
Knoxville

INTRODUCTION/ACKNOWLEDGEMENTS

The Ewing Gallery is honored to present Current Currents, an exhibition organized in support of the 1992 Southern Graphics Council's annual conference in Knoxville, Tennessee.

As printmaking continues to evolve and expand its own connotation, printmakers are pushing traditional boundaries. Although there will always be room for the practitioners of traditional printmaking techniques, a new generation of printmakers seek to combine technique with a new visual territory. This new generation brings together not only traditional printmaking techniques, but also incorporates concepts and attitudes heretofore not associated with printmaking, i. e. painting, sculpture and the multiple possibility of the printmaking medium, to create unique objects that utilize printed elements.

Curators of this exhibition, colleagues Pam Longobardi and Beauvais Lyons of our printmaking program are to be commended for their recognition of the new attitude among practicing printmakers. The work of the 20 participating printmakers from 16 states and three international participants, two from Russia and one from Spain, exemplify the ever-broadening horizons of printmaking.

We gratefully acknowledge the participation of the artists who allowed us to exhibit their work. I also acknowledge the invaluable assistance of the Ewing Gallery staff in preparation of this exhibit and to Jeff Reep for his outstanding design of this catalog.

I trust that visitors to this exhibition will share my enthusiasm for the vitality and innovation of printmaking today.

Sam Yates, Director
Ewing Gallery of Art and Architecture

We dedicate this catalogue with the recent and unexpected death of Pascual Fort, the artist selected from Barcelona, Spain. Pascual had devoted his life to the art of printmaking through his gallery/press Taller Galeria Fort., The International Miniprint Exhibition, and the vast body of his own work in prints. Pascual was a tireless innovator, a man of great vision and an extraordinarily witty person. I feel lucky to have known him and worked with him at his press in Cadaques and Barcelona. He will be deeply missed, and it is with his spirit of adventure and openness that we dedicate this exhibition.

- Pam Longobardi



Pascual Fort

Current/Currents: New Forms in Printmaking

catalogue essay by Pam Longobardi and Beauvais Lyons

The state of affairs of the print at the end of the 20th century is one where printmaking has evolved to encompass multiple identities. These identities arise from the divergent histories of the print and all that the concept of "printing" encompasses: from the reproduction of art objects in other media, to the rise of the book and the merging of image and text, to the political propaganda poster and leaflet, to the comic book, to the commercial collaborative workshop print, to the artist-created print edition or monotype, to the installation - scale print, and, ultimately, to all these identities which are currently being played out. Acting on these multiple identities and histories, printmaking is taking on a new form.

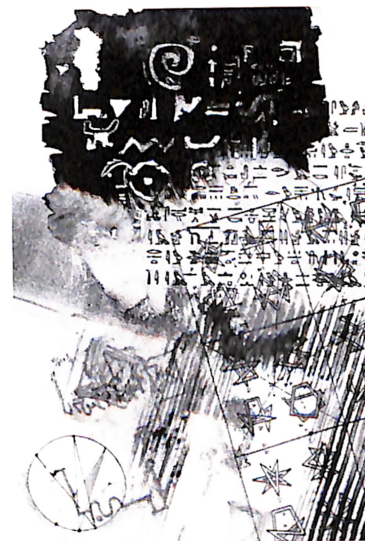
Prints have, since their inception, walked the razor edge of the concept of originality, and, in some ways, like photography, have posited the question of originality as central to the definition of an art object. If there is, or potentially could be, more than one of a thing, how can it be original? As late as 1964, the debate about what constitutes an original print went so far as to say that the image on the matrix must be made by the artist's hand, to the total exclusion of any photo-mechanical processes [1]. Photo processes today, of course, are recognized as integral to the making of prints.

Even the potential to be reproducible, whether or not only a single impression exists, asks this same question: What determines objective originality and how is this distinguishable from the proliferation of printed forms since the onset of the Age of Mechanical Reproduction? Walter Benjamin describes the "withering of the aura of a work of art" in the detachment of the reproduced object from the domain of

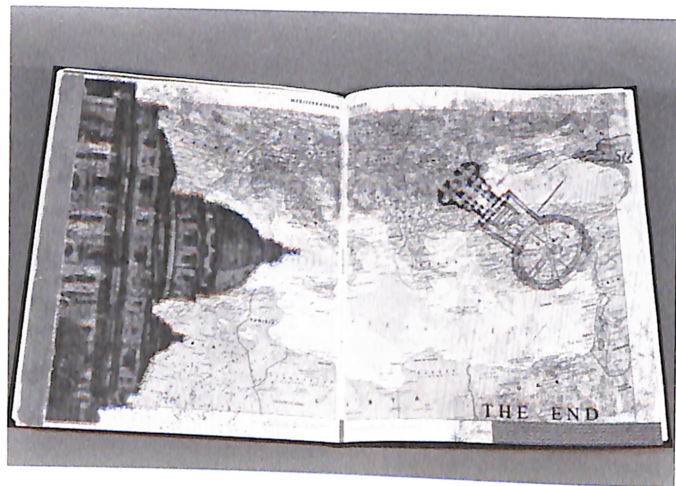
1. Pat Gilmore, "Originality Circa 1960, A Thinking Cap," *Tamarind Papers*, Volume 13, 1990, pp. 28-33.



Nancy Spero
(detail) "Hanging Totem"
handprinting and collage on paper
110"x20"
Photo courtesy of
Josh Baer Gallery
New York, NY



Tim Ely
"Cubicus"
handmade book with monotype
and letterpress
7"x11.5"



Lane Hall / Moline

"Mr. Crisis Thought"
"Revisionary"
 11"x17"

tradition [2] . What then of the art form the nature of whose tradition embraces reproducibility? Where photographs frame the issue in a slightly different fashion because of the concept of the "unlimited edition" (from reprints of historical negatives to the millionfold journalistic photograph), prints embrace a position, as in the "limited edition", where many equals one. This could be thought of as a redefinition of the cult status for the original artwork. The question of authenticity and originality has been played out exhaustively in the 80s-style appropriation a la Sherrie Levine and Jeff Koons.

For Benjamin, concepts of uniqueness and permanence determine the presence of aura. "The uniqueness of a work of art is inseparable from its being embedded in the fabric of tradition." [3] The evolution of the print form has broadened to reflect the entire pluralistic scope mirrored in the art world at large. The curatorial premise undertaken in this exhibition is that the print form lies in a unique position to address issues of authenticity, originality, and audience. What separates the works presented, and also what joins them, is the notion of intent, where the object addresses, or attempts to subvert, the changing nature of the art object itself.

Subversion can take the form of a socio-political or formal discussion. Prints provide a bridge between socialist and capitalist notions of the function of art. On the one hand, prints have a populist function in that they are less costly and more easily disseminated to large audiences because of their multiplicity. One can make a

2. Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction", from *Illuminations* (New York: Harcourt, Brace and World, Inc., 1968) p. 223.

3. Ibid, p. 225.

historical analogy to the printed propaganda of WWII that was dumped aerially and plastered on buildings for the mass populace. This perspective is currently manifested in the shape of the artists' offset comic books, mass-transit placards, and billboards by artists. It is Marxist in its notion of audience, and political in its examination of the function of the art object.

The post-modern preoccupation with the artwork as a cultural artifact has a rich tradition in the popular uses of the print, from circus posters and chromo-lithographs to magazines and other forms of advertising. A social interpretation of the print is based on the premise that the technology which makes the print possible, is also instrumental in the formation of social beliefs. The representation of women, symbols of status, money and power in printed advertising are a contemporary example. Barbara Kruger's work, which uses the format of advertising to expose our dominant cultural myths, is an attempt to subvert this social code. Ironically, in a perfect example of this cyclical process, advertising in the late 80's reabsorbed the look of Kruger's work. This is the fate to which subversive avant garde often falls. A second example is Keith Haring's subway graffiti, which was successfully transformed into objects to be sold commercially.

In contrast to the more recent concern for art as representation, late modernism has come to be associated with emphasis on the formal properties of art. Prints can embody modernist preoccupations of perception, process, and materials through the variables of state proofs, counter proofs and color trial proofs. The formalist discussion more often takes place in the seat of the capitalist arena for the art object: the gallery. Prints made for this audience are typically produced in collaborative workshops under the direction of master



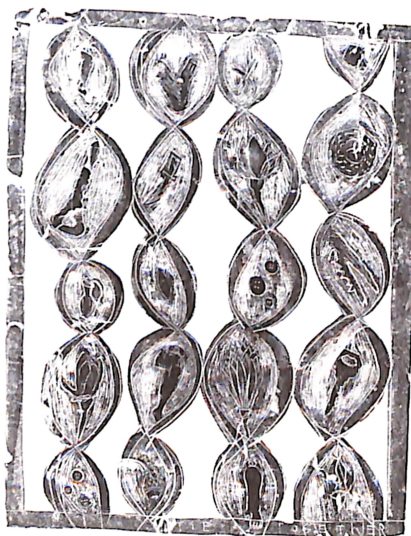
David Mazzuchelli
Richmond Lewis

Rubber Blanket
Two-color offset
9"x12"
Magazine format



Jack Damer

"Untitled litho construction"
24" diameter x 4" thick



Deborah Mersky

"Tie together"
clay monotype
28x37

printers. Yet this tradition has also been subverted to produce works which resemble the form of sculpture, painting, and installation to comment on, and sometimes mimic the evolution of discourse in these traditions.

In keeping with the modernist emphasis on art as a formal investigation, the work of Deborah Mersky, Jody Isaacson, David Johnson and Jack Damer is particularly notable. Each of these artists derives his or her imagery from the materials and processes of printmaking. With the exception of Damer, all these artists use relief printing. Perhaps the immediacy of the relief print encourages a more direct response to the visual characteristics of the process.

Deborah Mersky's prints recall a childhood art experience with potato prints. Mersky works in wet clay from which she has added and subtracted information to create her printing matrix. Her clay slab is inked in relief and printed by hand. In *Charm Vase* and *Tie Together* she commemorates a domestic world filled with the ordinary and a child-like vision of the extraordinary. These works have much in common with painting, due not only to their scale and strong sense of pattern, but the direct application of gouache after the print has been pulled.

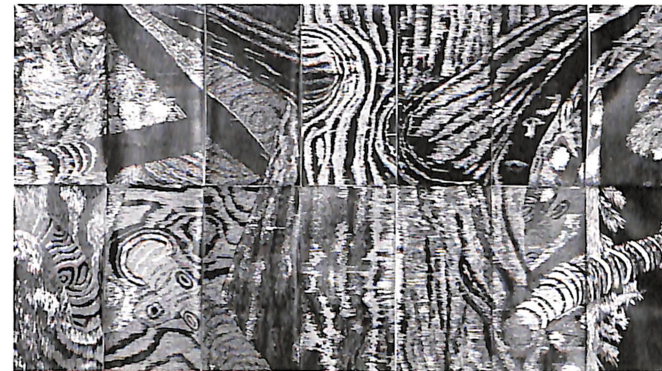
A number of the artists investigating the formal apparatus of printmaking use the process of multiples to create their forms. While the use of a multiple process to additively build an image has precedence in the unnumbered editions of screenprinted *Brillo Boxes* by Andy Warhol (c. 1964), it also has parallels in the repetitive motifs in the recent prints of Nancy Spero. In this exhibition, several artists employ this formal strategy to one degree or another.

Jody Isaacson's relief print assemblage *Protection* embodies

embodies the modernist premise of being true to one's materials. The continuity between her subject (trees) and her process (woodcut) is an essential aspect of this piece. Originally commissioned as a mural for an elementary school in Bothell, Washington, *Protection* is assembled from a series of reductive color woodcuts. As Isaacson pulled over 580 impressions from different blocks which compose the whole image, she frequently made color changes and printed on a variety of papers. As the eye moves across the continuous image, shifts in color systems in each segment create a visually dynamic experience for the viewer.

David Johnson's relief prints on handmade paper, while serving as a playful commentary on lawn and folk art traditions, are grounded in the direct use of print processes. Printing on very thick multicolored pulp, Johnson has created works which have a physical presence as objects. He emphasizes their "objectness" by silhouetting the images, rather than presenting them in a pictorial space. By repeating the forms in works such as *Birds* and *Wildcats*, he constructs a whole image through the relationship of the multiple printed parts.

Jack Damer's low relief lithographic constructions, which represent the only non-objective abstractions in the exhibition, reflect the modernist premise that content may be derived through form. By systematically cutting and scoring his prints, Damer is concerned with the creation of random juxtapositions of marks and color within a highly regular and rigid system. As with other works from the artist's *Xacto Facto* series, Damer's method produces an apparently logical and rational imagery. These images exhibit an



Jody Isaacson

"Protection (Variation)" detail
Woodcut reduction print
96x168"



David Johnson

"Bird"
Relief on handmade paper
30" x 36"

inherent paradox, as the process of cutting to build, is also one of cutting apart. Like the Dada poetry readings of Tristan Tzara in which he read words randomly pulled from a paper bag, Damer's work reveals how the regiment of a system can frame the variables of chance. Where *Mainline* makes visible these chance croppings across a horizontal format, his *Untitled Litho Construction*, shows the cross section spiraling from a center point to form a four-inch thick wheel.

The concept of scale as addressed by virtual size is explored by the installation print. Where vastness as relative to audience by numbers is achieved by the offset multiple, vastness of the object is achieved by prints that rival paintings in size and approach environmental scale. The envelope of size possible with traditional printing via the press is pushed in the work of William Fick and Jan Mehn. While Fick uses a traditional medium as well (the linocut), Mehn builds her architectural constructions through monotype. The visual artifact of process which relates these two artists is that of the "imbedded grid." This factual remnant results from the size of the pressbed and the need to build scale through a modular system. While Fick denies or sublimates the grid in his satirical orchestrations of the "topsy-turvy world theme," Mehn exploits it, often drawing it into the composition in cadmium orange ink. Both artists bring the print to heroic scale, achieving sizes of six to twelve feet per singular image.

Phyllis McGibbon also works with installation, but where Fick and Mehn are creating discrete objects in traditional print media, McGibbon's works involve site-specific temporary installations in the non-traditional media of xerography, in combination with drawing. McGibbon was trained as a printmaker and works consistently in the traditional mediums of intaglio and lithography as well. The site-specific



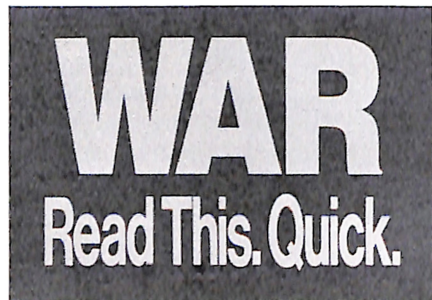
Jan Mehn / von der Golz

"Burnt Rubble Mountain"
Monotype
52" x 58"



William Fick

"Topsy Turvy World
A Procession"
Linocut
72" x 141"

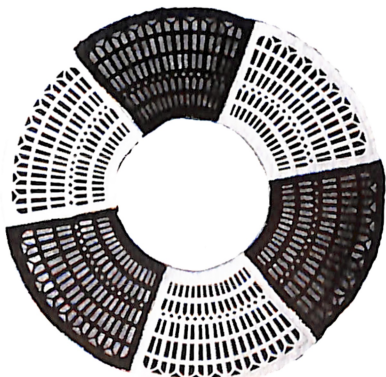


Daniel B. Freeman

*"War....Read This Quick."
serigraph
(full size)14" x 20"*

Pascual Fort

*"Trou D' Arrosage, Paris"
Relief Monotype on
handmade paper
86.5" in diameter*



installation, *Susanna and the Elders*, originally shown at the Davison Art Center Conservatory in Middletown, Connecticut, employs text printed on architectural xerox mylar, layered under drawings on mylar, which are also vast and encompassing in scale. As the space between the two layers shifts, the text goes in and out of focus. McGibbon's installation comments upon the history of the book and the subjective act of "reading" both image, text, and the relationship between the two.

The notion of site-specific art can be inverted and turned outward, where the site is the outside environment and the world becomes the subject matter. Pasqual Fort and Dan Freeman deal with aspects of the urban environment as content; Fort, from a visual/perceptual perspective and Freeman from a conceptual/political one.

Fort, a native Catalan artist, works from resin casts of street surfaces, actual places in cities of the world. These molds, taken of crumbling sidewalks, street surfaces, manhole covers and utility plaques become the matrix for handmade paper relief prints. There is an actuality about the pieces, a matter-of-factness that simultaneously reasserts the banality of the subject, and the edgy beauty of urban decay. Square meters of the world, as isolated by Fort, acknowledge the transformed reality of the manufactured urban surface of the earth.

Dan Freeman places the locus of his subject matter in the urban world and there it stays. Also working from "found objects," Freeman utilizes commercial rather than industrial artifacts. Inspired by "found" guerilla placards replacing the advertising space in the front of newspaper vending machines in and around Los Angeles, Freeman

began collecting, appropriating, and ultimately creating his own versions of the format. Playing on the ad slogans used by the *Los Angeles Times*, the wording would be slightly altered or recontextualized to refer not to the newspaper itself; but to the political events being covered. Much of this activity occurred during the Persian Gulf War. The linkage of the two in *War. Not just faster...Better*, ironically joins the news subject with the newspaper's slogan and succinctly comments on the media control of information representation.

Appropriation and recontextualization of visual information also inform the content of the work of Randy Bolton, Charles Cave and Rosemarie Bernardi. These artists utilize imagery appropriated from near history and reconfigure it, testing our perceptions of the nostalgic and the scientific. Their works could be described as utilizing the "sublimation model", where the function of the work is to sublimate or transform experience, raising it from ordinary to extraordinary [4], through the special function of the artist. Diverging subtly from this model, however, neither of the artists adjust, but merely quote from the image (although in the case of Bernardi, the appropriated elements are presented alongside self-generated photographic information and texts), thereby calling into question the original context.

Bolton's work involves a pairing of self-referential images from sources of early to mid-twentieth-century children's books and popular science textbooks. His prints reproduce the look and coloration of this nostalgia-inducing time period. The act of converting the found commercially reproduced lithographs into hand-generated serigraphs sublimate not only the image, but also the process, to provide a

4. Rosalind Krauss, "High/Low, A Special Issue", *October*, No. 56, Spring 1991, p. 3.

Rosemarie Bernardi

"Studies in Hysteria Pt.2"
Installation : Intaglio
Charcoal, Xerox Texts
8' x 25'



Randy C. Bolton

"Berry Pickers"
3-panel screenprint
59" x 31"

commentary on the reflexive aspects of printmaking and print history.

By pairing the images to mirror each other compositionally, Bolton performs an equation of sorts. An eerie synthesis occurs where bat wing = bandaged hand = storm-inverted umbrella = tent caterpillar nest in *Bad Signs*, and feelings of anxiety subvert the initial flash of nostalgic comfort.

Charles Cave's *Looking For Love* print installation includes appropriated consumer objects and scientific diagrams in a mixed media format which incorporates relief printing on fabric, rubber stamping on the wall, xerox books and various architectural elements. The installation is organized around a group of private booths, each devoted to a different aspect of love. In a booth addressing the dangers of love, Cave has included an anatomical chart and information on the AIDS crisis. Another booth about love magic includes samples of various fragrances and colognes. Like other artists working with installation, Cave liberates prints from the constraints of making a single image on one matrix. *Looking for Love* is less concerned with extending the vocabulary of print forms for their own sake, but to use these various methods to address human issues.

Bernardi's work provides commentary on printmaking, photography, and the history of medicine. The appropriated components of her work have a more sinister appearance due to their source in 19th-century medical photographs of amputee victims [5]. These are transformed into photogravures which are paired with xerox prints of original texts, and large expressionistic drawings of

5. Photographs by Civil War photographer Joseph Smith.

disarticulated bones. In the print *Inseparable Avulsion*, the brutality of the severed body part is reinforced by the coarse suturing of the wound. While there is a reaction of aversion to these images, one senses in them an honesty in their presentation of the subject as an individual: partially clothed, sitting in a chair, a body that is more than the sum of its (missing) parts. In short, these seem humanistic in a way that seems very far from the clinical scission of 20th century medicine. The striking quality of these pairings comes in their reassertion of corporeality. The organic labyrinthine flow of the texts (modeled after the writings of feminist deconstructivist philosopher Julia Kristeva [6]) asserts the subjectivity of our understanding of the body-object and how we are distanced from ourselves through mono-gendered language and the empirical scientific methodology of medicine.

Bernardi's concern with visual and textual content typifies much of the work from the exhibition. The printed image and word have been close siblings throughout the history of the graphic arts. The printed image can often be understood only in a broader context which includes other images and a narrative text. This aspect of printmaking's past deflects emphasis on the specifically visual and retinal concerns which characterize modernism. Among the historical prints which we might look to as paradigms for their integration of text and image are Jacques Callot's *Disasters and Horrors of War* or William Hogarth's *The Rake's Progress*. While the use of imagery with text in the historical print is often deliberately political, it may also be used to simply

6. Julia Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art* (New York: Columbia University Press) 1980.

tell a story. Narrative issues appear in the work of many artists in this exhibition.

Several artists use the graphic combination of text and image to give narrative form to an imaginary world of their own invention. The pseudo-cartography of Carmela Venti and the collaborative etchings of Alexander Brodsky and Ilya Utkin both involve the narrative presentation of a plausible, but fictitious world.

Carmela Venti's series of body/maps is an exploration of the anthropomorphic characteristics of real maps. Basing her images on actual maps, Venti is drawn to the symbolic characteristics of a particular setting. These images underscore the human tendency to impose meaning on a setting, or by inference, to be a product of that environment. Each of the works from the exhibition includes a short passage of text which helps draw this association. Her relief/screenprint titled *Anxiety* is accompanied by the passage "Boundaries can be self-imposed or physical." Through the apparently factual nature of the image and the deadpan tone of the text, Venti heightens the plausibility of this relationship.

Making the imaginary seem real is central to the collaborative prints of the Russian architects Brodsky and Utkin. Trained at the Architecture Institute of Moscow, Brodsky and Utkin create etchings which serve as proposals for sometimes probable, but highly speculative architectural settings. These etchings recall Giovanni Battista Piranesi's prints depicting the architecture of ancient Rome. As with Piranesi, they use the architectural convention of combining renderings, floor plans, cross sections and text in the manner of a bookplate. As in prints such as *A Bridge*, from their *Projects* portfolio, the artists convincingly suspend



Carmela Venti

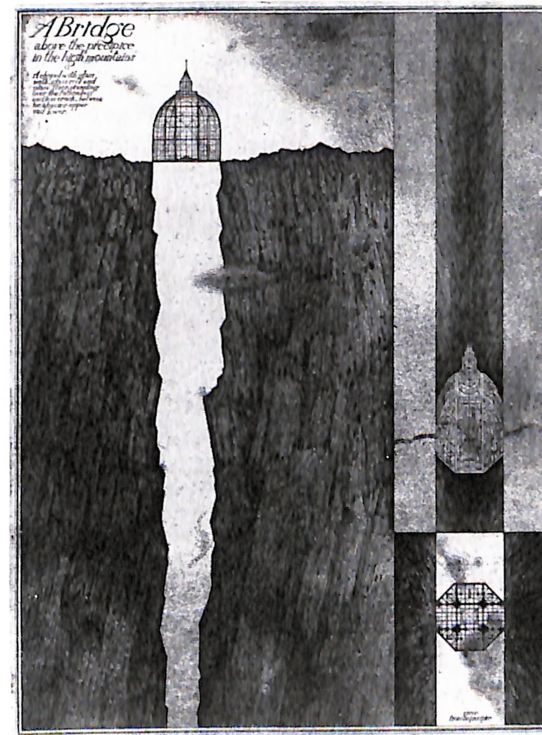
"Anxiety"
relief and serigraph
30" x 22"

our disbelief to imagine their impossible world as probable.

This work also draws upon not only the history of utopian thinking, but their critique of urban life. In a *Ship of Fools*, which is subtitled *Or a Wooden Skyscraper for the Jolly Company*, the artists have included an epigraph from Pushkin's play *A Feast in the Time of Plague*. Under a heading which reads "A Comfort in Metropolis" they represent themselves and a group of friends seated at a banquet table atop a building. From their lofty setting they overlook an anti-utopian urban landscape. Brodsky and Utkin reveal their necessary dislocation from the dilapidated reality of urban life, finding solitude in their family and friends. Like all great utopians, their ability to provide both an escape from, and a rebuttal to reality gives these prints a universal appeal.

The use of text and image is also fundamental to the work of other artists included in the exhibition who deal with the book form. Among these, Russell Mc Knight is relatively traditional in his use of the book form. For *Hispania*, McKnight collaborated with the Hispanic artist Adrian Tio Diaz. The book includes a poem by Gerry Smith in both English and Spanish. The center two-page spread from the book is a black and white mask printed on a symmetrically torn sheet of handmade paper, the shape of which is derived from a profile of a Meso-American head. As the publisher of this project, McKnight facilitated its production and distribution. This work, like other collaborations in the book arts for which the individual artist is part of a collective endeavor, is an important aspect of printmaking.

Two artists from the exhibition who have collaborated on books and broadsides of a different sort are Lane Hall and Lisa Moline. While they each maintain their own work as individuals, their visual sensibilities



Brodsky and Utkin

"A Bridge"
Etching (Edition 30)
42" x 31"

Photo compliments of
Ronald Feldman Gallery
New York, NY

are closely aligned. In *Mr. Crisis Thought*, they have appropriated a world atlas, taken apart the manuscript, printed on the various pages using computer, relief, lithography, and photocopy and then reassembled the book. Hall and Moline's strategy for collaboration is additive, which allows them to build the imagery from divergent sources to create subtle juxtapositions of fiction and fact. Using appropriated sources, this work reshuffles history and geography like a deck of cards. In *Revisionary*, a broadside which combines intaglio, letterpress, lithography and a computer color dot matrix printer, the artists make analogies between the physical anatomy of the eye, the letterform "I" and the visionary function of Gothic architecture. This playful synthesis of history, religion, anatomy and language appears to be formed around the varying definitions provided a dictionary entry on "vision."

Tim Ely makes books which emulate sacred manuscripts. Where the religious manuscript was traditionally designed and built to endure, and hence to be immortal, Ely devotes a lot of attention to his craft. For *Cubicus*, a book on handmade paper which combines photo-etching, monotype and hand coloring, Ely has used contemporary materials such as tyveck and stainless steel wire in constructing the binding. Ely's previous books were often unique, one of a kind pieces for which the images were all drawn and painted. Despite his more extensive use of print media in his recent works, Ely always works into the books using hand coloring and other varied manipulations.

Mario LaPlante's book works *Altar* and *Station* echo Ely's interest in the tradition of the sacred book. Seen as a work of sculpture, *Altar* functions as not only a memorial to the book form, but as a tribute to its metaphysical and transformative potential. La Plante is interested in



Mario LaPlante

"Station"
12.5" x 17 x 31.5"
Mixed Media Construction
and Handmade Book

the Belgian conceptual artists Marcel Broodthaers' differentiation between a book's contents and its exterior appearance, asserting that the two act upon one another in contradictory ways. While this discipline centered concern about the meaning of the book form might be perceived as archaic, it is also an assertion of the traditional power of books. The experience of reading, like the process of looking, is most often an individual one. Given the influence of electronic media on our culture, both Ely and LaPlante are engaged in an art form which affirms a sacred role for art.

Bill Whorrall's elaborately constructed "literature racks" represent another strategy for the presentation of the book form. His work mimics the tourist information centers and roadside attractions which he encountered on family trips during his childhood. In *Conviction House*, the rack includes a barn-like structure with the slogan "SEE U IN HELL" painted on the roof, a clear reference to the "SEE ROCK CITY" advertisements painted on many barn roofs throughout the southeastern United States. In the lower portion of the rack is a section for "free literature" in which Whorrall places xeroxed books and flyers. These items are often from an imaginary organization called the Horizontal Hubcap Ministry Education Association and deal with subjects ranging from religion and science to Elvis. The evangelical tone of Whorrall's art is an attempt to embody the conviction and faith which typifies folk art, advertising and religion.

The artist's book is generally thought of as something which is produced in a small edition, to be exhibited and sold in a gallery setting. In contrast to this model, David Mazzucchelli and Richmond Lewis' Rubber Blanket Press and Madame X's *True Love Magazine* are intended to function as prints outside of the gallery system.



Bill Whorrall

"Conviction House"
Constructed with photoscreen
and hand painted imagery
64" x 20" x 17"

Madam X

True Love Magazine
4.5 x 7"



While these two works might be considered a departure from the "fine art" print in their method, they are firmly grounded in the narrative and social function of the historical print [7]. Artist-designed comics are one aspect of a movement by contemporary artists who use offset printing to make books. An important mechanism for the growth of this art form is the establishment of a mail order system for distribution [8].

Included for the exhibition is the first issue of Rubber Blanket Press, a collaborative comic book by Richmond Lewis and David Mazzucchelli, who formerly did illustrations for Batman comics. Despite their stylistic differences, both Lewis and Mazzucchelli's drawings have strong graphic qualities, often using dramatic lighting and perspectives which are well suited to the comic book format. This first issue is comprised of a group of six stories, some of which are done by the artists individually, and others in collaboration. Among these is a two-page spread by Lewis which includes the heading "If it weren't for men, women wouldn't need to be protected." A second story by Mazzucchelli titled "Dead Dog", is the account of a dying woman and her affections for her deceased dog. All of the stories which comprise this issue have a strong and expressive tone, centered on the fragility of human existence.

The true identity of Madame X, who sent us his/her *True Love*

7. David Kunzel, *The Early Comic Strip* (Berkeley: University of California, 1973) provides an excellent source for the relationship between printmaking and the earliest comic strips.

8. For catalogues of offset books designed by artists, contact Printed Matter, 17 Wooster Street, New York, NY 10012 (212) 925-0325 and the Visual Studies Workshop, 31 Prince Street, Rochester, NY 14607 (716) 442-8676

Magazine in response to our call for entries for the exhibition is, and may always be, unknown. This work is captivating not only for the anonymity of its author, but also for the apparent innocence of style, philosophical advice and whimsical similarity to a grocery store tabloid. On one page Madame X depicts a cowgirl attempting to lasso the word "PEACE." In the corner of the image is a warning which says, "CAUTION: Living May Be Hazardous." In a very direct sense, the *True Love Magazine* is a kind of artistic medicine. Using Lewis Hyde's *The Gift* [9], as a paradigm for art, one can imagine that this work is never intended to be bought or sold, but uses the printed multiple as an intended way to provide spiritual comfort and healing to the romantically distressed. Given the potential for print forms to reach a wide and diverse audience, Madam X's work provides an excellent example of the power of this medium.

Our goal with this exhibition is to address the multitude of forms which printmaking has taken on at the end of the millennium. Rather than describe the small circumference delineated by traditional printmaking, we have sought the elusive "other," works that by their nature seem to be more *about* printmaking than to be prints themselves. Print forms which stand outside this tradition force us to call into question the identity of printmaking. We assert that printmaking cannot be identified by drawing a circle around it. Instead, a conceptual model for the print might be envisioned as a tinker-toy structure with the potential for endlessly connecting offshoots. It is the diversity of possibilities that a print can encompass, and its relationship to a larger culture, which ensures its vitality.

9. Lewis Hyde, *The Gift: Imagination and the Erotic Life of Property* (New York: Random House, 1983).

Checklist of the Exhibition:

Rosemarie Bernardi (Tucson AZ)

• Selections from Studies in Hysteria, Pt.2

Photo Intaglio, Xerox text, Charcoal drawing

Randy Bolton (Landenberg, PA)

• Nebulae, 2 Panel screenprint

48" x 26.5"

• Bad Signs, 4 Panel screenprint

42" x 52"

• Berry Pickers, 3 Panel screenprint

59" x 31"

Alexander Brodsky and Ilya Utkin

Ronald Feldman Gallery, New York

• A Bridge

etching 42" x 31"

• A Contemporary Architectural Art Museum

etching 42 x 31"

• Ship of Fools,

etching 42" x 31"

Charles Cave (State College, PA)

• Looking for Love

Mixed Media with relief printing

8' x 15'

Jack Damer (Madison, WI)

• Untitled, Litho Construction

24" x 4" thick

• Mainline, Litho Construction

36" x 1"

Tim Ely (New York, NY)

• Cubicus

Handmade book with monotype

and letterpress

William Fick (Highpoint, NC)

• Topsy Turvy World-A Procession

Linocut

Pascual Fort (Barcelona, Spain)

deceased

• Gaudi: Paseo De Gracia, Barcelona

80" x 50"

• Telefonica: Relief on handmade paper

55" x 42"

Daniel B. Freeman (Los Angeles CA)

• We Think You For Everyday, found offset 14" x 20"

• War Complete Coverage and War Complete

Cover-Up, (screenprints 2 pieces) 14" x 20"

• War: Not Faster: Better / Read this Quick

serigraph (2 pieces) 14" x 20"

LaneHall and Lisa Moline (Davenport, IA)

• Mr. Crisis Thought (repro) 11" x 17"

• Revisionary 30" x 14"

Jody Issacson (Washington, DC)

• Protection, reduction woodcut

on paper 48" x 96"

David Johnson (Sweet Briar, VA)

• 4 Birds, relief on handmade

paper 30" x 36" (each bird)

• Wildcats, relief on handmade

paper 18" x 32" (each cat)

Mario LaPlante (Tuscaloosa, AL)

• Altar, mixed media

• Station, Mixed media

construction and handmade

books each 12.5" x 17" x 31.5"

Madam X (Los Angeles, CA)

• 3 Copies of True Love Magazine

4.5" x 7"

David Mazzuchelli and Richmond Lewis (Hoboken, NJ)

• 3 copies Rubber Blanket, Offset book

9" x 12"

Phyllis McGibbon (Pomona, CA)

• Positionings : Susanna and the Elders

architectural xerox with drawing on mylar

(four panels each) 90" x 42"

Jan Mehn (Peoria, IL)

• Burnt Rubble Mountain, Monotype

• Gateless Gate, Monotype

115" x 168"

Russell McKnight (Columbus, OH)

• La Serpiente Emplumada, (5 prints)

12" x 18"

• Hispania,

relief and letterpress 12" x 18"

Deborah Mersky (Seattle WA)

• Women with Fruit, clay monotype

52" x 30"

• Tie Together, clay monotype

28" x 37"

• Charm Vase,

clay monotype

45" x 31"

Carmela Venti (Waterford, CT)

• Channels, silkscreen and text

30" x 22"

• Frozen in Time, silkscreen and text

30" x 22"

• Anxiety, silkscreen and text

30" x 22"

Bill Whorral (Shoals, IN)

• Conviction, printed construction with

literature

60" x 48" x 52"

• Electric Frog, printed construction

with literature

59" x 21" x 28"

Typsettef DeAva Duncan
Designed Jeff Reep

TKT ns is adpa
EEO Title IX
EO-1-1007-008-95

Checklist of the Exhibition:

Rosemarie Bernardi (Tucson AZ)

- **Selections from Studies in Hysteria, Pt.2**
Photo Intaglio, Xerox text,
Charcoal drawing

Randy Bolton (Landenberg, PA)

- **Nebulae**, 2 Panel screenprint
48" x 26.5"
- **Bad Signs**, 4 Panel screenprint
42" x 52"
- **Berry Pickers**, 3 Panel screenprint
59" x 31"

Alexander Brodsky and Ilya Utkin
Ronald Feldman Gallery, New York

- **A Bridge**
etching 42" x 31"
- **A Contemporary Architectural Art Museum**
etching 42 x 31"
- **Ship of Fools**,
etching 42" x 31"

Charles Cave (State College, PA)

- **Looking for Love**
Mixed Media with relief printing
8' x 15'

Jack Damer (Madison, WI)

- **Untitled**, Litho Construction
24" x 4" thick
- **Mainline**, Litho Construction
36" x 1"

Tim Ely (New York, NY)

- **Cubicus**
Handmade book with monotype
and letterpress

William Fick (Highpoint, NC)

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Designer Jeff Reep
Typesetter DeAna Duncan

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