PORTFOLIOS:
In and Out of the 1960s

Preface

The word portfolio has long been applied to any carrier or storage container for an artist's drawings or prints. Today, it also connotes a unique presentational format for a number of related prints by an individual artist or collection of artists.

Printmaking, by nature, has long been a collaborative medium and the portfolios presented in this exhibition represent the collaboration between printmaker and poet, painter and printer, as well as printmaker and photographer. The origin of the painter's involvement in printmaking dates back to the mid-nineteenth century as French publishing houses engaged the services of painters to illustrate their printed verses. The **Sonnets et Eaux-Fortes** published by Alphonse Lemerre in 1869 is credited as being the first major example of the nineteenth century *livre du peintre* tradition, emphasizing book illustration as an important artistic medium. It was no accident that the artists selected, such as Corot, Manet, Jongkind and Daubigny, were noted painters as well as skilled printmakers. Two decades later, the integrity of the painter/printmaker profession was bolstered by the founding of the Society of Painter Etchers and Engravers in London and the *Peintres-Graveurs Francais* in Paris.

During the decade of the 1890s a trend developed as painters became more involved in printmaking due, in part, to the excitement stirred by Toulouse-Lautrec's achievements in color lithography. Ambroise Vollard, a leading French book publisher, enjoyed this art form and recruited a number of painters to illustrate his texts. In his forty year span of publishing he enlisted artists such as Bonnard, Vuillard, Degas, Cezanne, Chagall and Picasso to work with his printers in creating high quality plates. These soon became prized possessions of prominent European print collectors. Vollard's entrepreneurial skills combined with the elaborate packaging of unbound prints further enhanced the modern portfolio format.

Print portfolios continued to be produced in Europe during the political instability of the thirties and forties, but on a limited scale. In the United States, the government sponsored W.P.A. enlisted printmakers in a variety of projects, but again, the creation of portfolios remained limited. During World War II, a lack of materials and skilled technicians reduced the output of prints on the market. Following the conclusion of hostilities, printmaking once again enjoyed immense popularity and vitality. The **Barcelona Suite** of fifty prints by Joan Miró received great acclaim and symbolized the regeneration of printmaking. Also instrumental in this general awakening was the relocation of S.W. Hayter's Atelier 17 from Paris to New York during the early forties. Through his efforts, painters were enticed to engage in printmaking. This same spirit was embued in the establishment of the Tamarind Workshop in 1960. These and other workshops along with university graphic arts departments did much to encourage the painter as well as the photographer to experiment in printmaking. The decade of the 60s witnessed exciting advances and applications in printmaking techniques creating a diversity hitherto unrealized by the previous generations of printers.

Larry Zelig Goldberg

Introduction

The five portfolios in this exhibit generate thought-provoking statements on the visual acuity of the socially active 1960s. Firmly rooted in the artistic achievements of a previously explosive Abstract Expressionist decade, the print portfolios include works by outstanding artists of both the Pop Art and Post-Painterly Abstractionist movements. Uniquely, each portfolio represents a collaborative event, either by a single artist such as Ron Kitaj or Claes Oldenburg, or by groups of artists working together; in both cases, the portfolios were realized through the exchange of ideas and technical assistance offered by established print studios. Through the guidance and expertise available at these studios, communication was encouraged through a wide variety of print mediums.

Historically, artists' print collaborations originated in 1938, during the Depression, with a graphic arts component in the Federal Art Project of the Works Progress Administration.[1] Printmaking activity accelerated during this time. It led to increased experimentation by artists working in new ways, particularly recognizing serigraphy's potential as a fine art medium, when it had previously been known only to the world of commercial artists as silkscreen.

By the 1960s, with the flourishing of prints, a visually sophisticated American public grew. Consequently, Americans began to purchase prints for their own collections, creating a greater demand on the art market. As serigraphy became more widely accessible, lithographic efforts received less attention. One repercussion of this led to the establishment of Tatyana Grosman's Universal Limited Art Editions workshop in Long Island, which remains outstanding for establishing the printmaking careers of artists Jim Dine, Robert Motherwell, and Claes Oldenburg. Significantly, all of these artists are represented through various portfolios in this exhibition.

Lithography was simultaneously encouraged through the formation of the Tamarind Lithography Workshop, which opened in Los Angeles in 1960. Through the Tamarind experiment, funded by the Ford Foundation, non-printmaking artists were given the opportunity to explore lithography. The emphasis on artist exchanges generated new techniques. Tamarind became chiefly responsible for the rapid proliferation of other lithographic workshops in New York, as well as Gemini G.E.L., in Los Angeles, where Oldenburg's **Notes** was printed.

At this time, England also recognized a growth of print workshops. Of particular significance included here is Christopher Prater's workshop, specializing in serigraphs, and which produced such technically demanding portfolios as Kitaj's **Struggles in the West**. The Petersburg Press, also in London, was responsible for the Lee Friedlander/Jim Dine collaboration **Photographs and Etchings**. Petersburg Press fostered the increased visibility of prints in this country, by offering prints to American cities, playing a profound role in the acceptance of high quality prints on the market.

The emergence of the Pop Art movement in both America and England bears a strong connection and direct influence on these print portfolios as well. Critic Lawrence Alloway is credited for originating the term "pop" in England, referring to it as a description of popular culture and mass communication in 1954-55.[2] Pop Art in America was born as the art of industrialism. It focused on the mass produced manufactured object, and in essence was a reaction to Abstract Expressionism's non-pictorial qualities.

The impact of Abstract Expressionism is readily seen in the portfolio **21 Etchings and Poems**, where many of the artists included worked very much within the Abstract Expressionist tradition. Published at the beginning of the 60s, it introduces images which blatantly reveal the strong sense of gesture, and very presence of the artist's hand and mark on the page generally associated with the movement. Here, such prominent artists as Willem DeKooning and Franz Kline most obviously reflect that sensibility through collaboration with other visual artists and poets to produce a solid document of written and visual thoughts.

The artist exchanges and collaborations, which were a major preoccupation of the print studio situation, are less evident in **Ten Prints by Ten Painters**. This portfolio includes works by Pop artists and by artists known as the Color-Field Painters, or Post-Painterly Abstractionists. Critic Clement Greenberg, who coined the term Post-Painterly Abstractionists, recognized a group of painters whose concerns also grew out of Abstract Expressionist thought but with focus on bold, expressive color, flat, non-illusionistic space, and the absence of gesture.[3] Artists in this group, represented in the portfolio by Frank Stella, Ellsworth Kelly, Ad Reinhardt, and Larry Poons show works which most emphatically contrast that of DeKooning or Kline in **21 Etchings and Poems**.

Though not represented in this exhibition, it becomes clear that Robert Rauschenberg's influence is most predominant throughout the selected portfolios, since, with Jasper Johns, he represents one of

the leading artists of the 60s. Both artists forcefully reacted to the Abstract Expressionist movement and shared their thoughts with their contemporaries. Rauschenberg's images in particular, expressing keen gestural vocabulary, emphasize elements of both the sublime and romantic, as he incorporated fragments of America's urban environment and popular culture in his works. It is probably Dine and Oldenburg who most directly share Rauschenberg's imagery, focusing on the acceptance of a visual language as a vehicle to re-humanize their immediate world, in contrast to the Post-Painterly Abstractionists. Dine and Oldenburg, in this sense, most nearly parallel Rauschenberg's desire to break down all barriers between art and life.

Additionally, it was Rauschenberg who noticed that the use of collage was becoming increasingly more prevalent in the 60s, not just as a practiced technique, but as an end in itself. Oldenburg's **Notes** incorporate much of the collage process as he assembles and invents transformations of objects. Ideas and visual relationships, profound and forceful, are explored in this portfolio. He also makes reference to the urban environment and uses the print medium as a tool for an almost instant history-making, helping define the American genre through highly personalized imagery and manipulation of familiar objects and places.

Dine, like Oldenburg, does not abandon the expressionistic basis of Abstract Expressionism in his works. This grows in part through Rauschenberg's influence as the developer of the technique of lifting found images from photographic sources and integrating them into his prints. Taking this concept one step further, Dine's collaboration with Friedlander in the portfolio **Photographs and Etchings** uses the photographic print coupled with the etching as separate entities on handmade papers. The Dine/Friedlander effort uniquely and paradoxically plays between literal expressions and illusionistic representations.

Dine credits Kitaj as a leading influence in his career. Both artists were exhibited in the same museums during the mid 60s.[4] Such contacts between artists were considered typical, as ideas, attitudes, and philosophies were frequently exchanged among artist-colleagues. Kitaj's portfolio **Struggles in the West** plays off relationships between objects, forcing new relationships to grow from the juxtapositions of images, reminiscent of aspects in Oldenburg's prints as well. Like the other artists concerned with more than mere picture-making, Kitaj's alliance to Dadaist and Surrealist artists is seen as well, echoing Johns' lead as he plays with thematic elements of illusion and reality.

The artists represented through these print portfolios share a heightened awareness of process and sensitivity to contemporary technology. Its implications continue to challenge printmakers today as the reproductive quality of the print as medium proves to be as important as the content or message itself, suggesting that printmaking and photography remain the art forms most susceptible to advanced technologies. With the knowledge of the 60s artists so readily available through these print portfolios, it is easier today than ever before, to probe more deeply into these processes.

Yet, emerging from the represented portfolios is the realization of the artists' definite control over the medium. With many obstacles to bear, print portfolios suggest one way for the artist to collaborate and communicate with others. Much is to be learned from the 60s in terms of process, dedication and ideas, as the realm of technological awareness expands and the visual arts respond to the social climate of our changing times.

Inez S. Wolins

1 Gene Baro, **30 Years of American Printmaking.** (Brooklyn, N.Y. : The Brooklyn Museum, 1976), p.8.
2 Lawrence Alloway, **Topics in American Art Since 1945.** (New York: W.W. Norton Co., 1975), p.119
3 Barbara Rose, **American Art Since 1900, A Critical History.** (New York: Praeger Publishing Co., 1967), p.224.
4 John Gruen, *Jim Dine and the Life of Objects,* **Art News,** 76, 7, (September 1977), p.41.

21 Etchings and Poems

Various artists (see Catalogue of the Exhibition)

1960

Etching, aquatint, drypoint, engraving and collagraphy

The portfolio **21 Etchings and Poems** is a visual document created through the collaboration of twenty-one paired artists and poets. Each page displays an etched image printed together with a poem . Peter Grippe, an engraver and sculptor, conceived of the project in 1951. He was at that time director of the New York based Atelier 17, a printmaking studio which S.W. Hayter originally founded as a vehicle for creative exchange among artists. In 1954 the Atelier disbanded but Grippe continued to work on the project through his own studio. At this time Grippe began his association with the poet Morris Weisenthal of the Morris Gallery in New York City under whose imprint the work was published in 1960. Appropriately Grippe and Hayter are among the artists who contributed to the portfolio, while Weisenthal is among the poets.

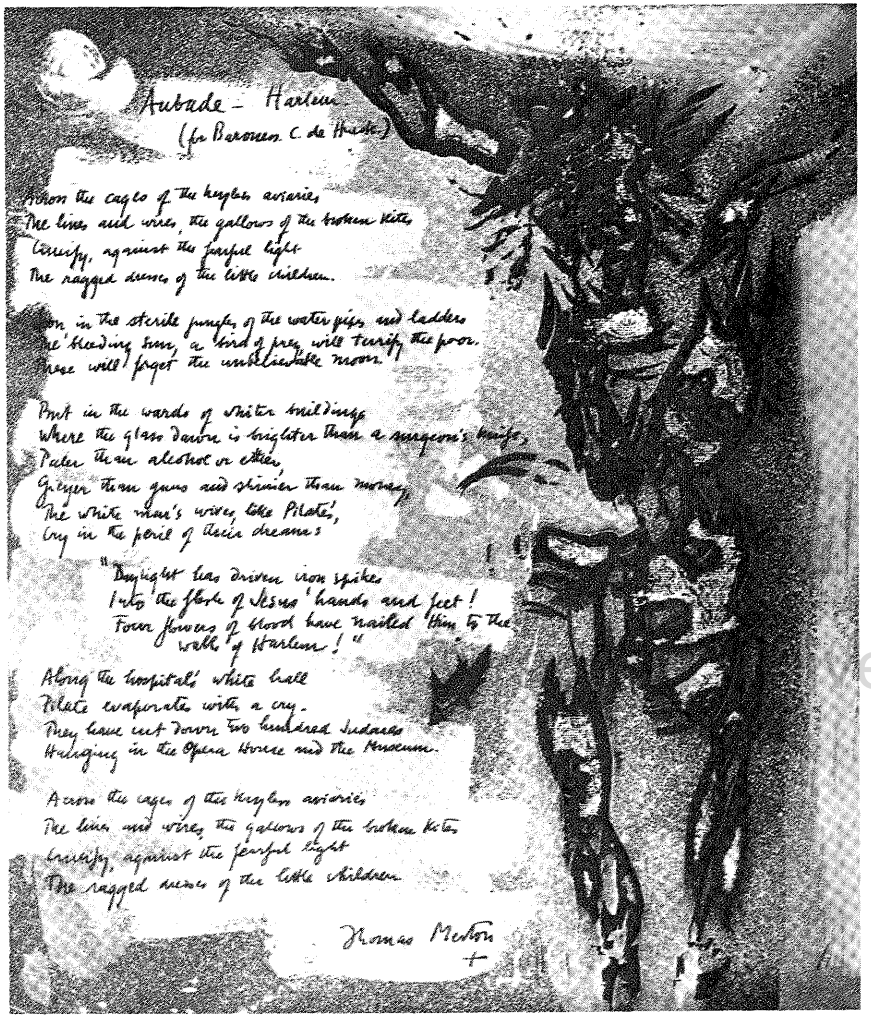
Atelier 17 acted as a gathering point for many artists, including many outside the printmaking realm. The atmosphere of the Atelier was one of experimentation. In accord with this, the portfolio **21 Etchings and Poems** contains prints by master printmakers, painters and sculptors. This work although not exclusively a project of Atelier 17 also confirms the presence and interaction of literary notables with the artists at the workshop. Both the portfolio and the workshop exemplify the traditionally collaborative character inherent to the highly technical printmaking process.

For this portfolio poems were hand-written on metal plates by the poets themselves. Each of the artists then added their image and the combinations were printed to produce each page. The artists involved arrived at their individual solution to this task. Various degrees of the expressive, illustrative and decorative tendencies of the artist are evident within each of the poem-images. The European tradition of illustrated writing is more substantial than in America and extends back to early religious illumination and the Irish **Book of Kells.** The modern Western tradition for this is recognized as beginning with the English poet, artist and visionary William Blake. The high quality of both his poetry and his illustrations in this context has given rise to the use of the term "Blakean Tradition." Blake's images blend with his poems because of their sense of fanciful narrative illustration. In this portfolio the artists' works, with few exceptions, differ by suggesting the ambiance of the poetry. This is achieved by the use of emotive form rather than literalness. This sensibility is part of both the Surrealist and Abstract-Expressionist philosophies current in America at the time of its production.

The poem-image *Revenge* is one among a number of prints in this portfolio which follows a tendency toward abstraction. It was made by two major figures from the Abstract-Expressionist art movement, the artist Willem DeKooning and the poet-critic Harold Rosenberg. This work is unique because it is DeKooning's only etching and also because it combines the talent of a major artist and an important apologist critic in a singular creative effort. DeKooning's image does not directly illustrate Rosenberg's poem, which is placed along the top of the page in three stanzas of four lines each. Instead the darkness of revenge is mirrored by DeKooning in the strength of the blackness of his ink and the awkward, suggestive and figurative lines. Also telling is the word *Revenge* written across the image as with a finger through blood.

The print by Franz Kline is again distinctive as the artist's only etching. His collaborator Frank O'Hara was at one time an associate curator of paintings at the Museum of Modern Art, a friend of many major Abstract-Expressionist artists and an important poet in his own right. Kline uses black ink to outline and define white swatches; these dynamically encroach upon the rectangular shape drawn to the left of the poem. O'Hara's simile, "like snow blown in a window," seems to be the possible point of departure for the artist. Kline's bold etched lines, almost architectural, suggest the idea of image as a window to emotion. This image aptly conveys the poem's mood of lost love and passing time.

Fred Becker's illumination of Theodore Weiss' poem *To Yeats in Rapallo* suggests a less dramatic feeling than that of DeKooning or Kline. In his abstract linear mode of figuration, a lighter, more positive tone is conveyed, and is in keeping with the poem. Becker appears to have responded to Weiss' textual references to "saints" and "the steep slate path." The image, located to the right and below the poem, is



André Racz and Thomas Merton, *Aubade-Harlem,* etching, aquatint, open bite, 1960

reminiscent of both a mountain peak and a hieratic figure. Yet, again he has not so much illustrated specifics from the poem as created a free-form linear interpretation of the whole.

For technical reasons two more of the etchings are especially distinctive. The poem *Tenement* by Sir Herbert Read with its illustration by Ben Nicholson is the only work in the portfolio where the image and the poem were printed from separate plates. Both are still on the same sheet, but physically they are the most separate of any of the images and poems. Yet the vivid, sparse quality of the image combined with the terse lines of the poem results in one of the most visually and conceptually pleasing works in the portfolio. The short lines of the poem are paralleled in Nicholson's etching by the use of a few lines defining overlapping shapes, suggestive of visual planes.

André Racz has the privilege of being the only artist in the portfolio who pulled his own impression. His illustration of Thomas Merton's poem *Aubade-Harlem* is so deeply etched that the quality of the surface is tactile, almost sculptural. He had worked at Atelier 17 with Hayter who had developed deep etching. Racz's image is a powerful abstract rendition of a crucifixion. Such an interpretation is not at first apparent until one reads the poem's repeating couplet, "Crucify, against the light/ The ragged dresses of little children."

Within the Blakean tradition this portfolio remains the only American work in which so many writers and image makers have collaborated. In Europe a parallel can be found in **Sonnets Et Eaux Fortes** (1867), a similar collaboration of contemporary artists and poets produced by Jean-Baptiste Corot.

Above are some of the significant aspects of the complex portfolio, **21 Etchings and Poems**. As a whole this work is a monument to the distinctive expressions of the individual personalities. The fact that so many creative people, of such a high caliber, were involved verifies the ability of printmaking to act as a catalyst for collaborative activity. The portfolio format and the medium of printmaking has been frequently exploited by artists of diverse media. This experimental attitude is especially characteristic of the rapidly changing artistic expression which emerged from the 1960s.

Daniel E. Stetson

Ten Prints by Ten Painters

Stuart Davis, Robert Indiana, Ellsworth Kelly, Roy Lichtenstein, Robert Motherwell, George Ortman, Larry Poons, Ad Reinhardt, Frank Stella, and Andy Warhol

1964

Serigraphy, chine collé, die cut and photo silkscreen

Stuart Davis, *Untitled,* serigraph, 1964

In the early 1960s the Wadsworth Atheneum commissioned ten prominent American artists to contribute designs for a portfolio. An edition of 500 unsigned serigraphs, entitled **Ten Prints by Ten Painters**, resulted. Samuel Wagstaff, Jr., Curator of Paintings at the Atheneum, wrote in the commentary accompanying the portfolio:

> This portfolio was...printed in an attempt to extend as much of the visual impact as possible of ten artists to paper and to make these prints available to collectors who might not otherwise have such a vivid slice of the artist. The dry surface of screening seemed to be most apt to translate the effect of their painting, both the flatness which is the unifying bond between the ten, and the insistence of paint on the surface of canvas so like the visible heft of ink on paper here.[1]

The artists in this portfolio were major figures of the 1960s art scene. Most were involved in the cultural backlash against an expressionist method no longer considered relevant. This reaction was a response, in part, to the extra-visual sensibility so prevalent in Abstract Expressionism. As such, the prints in this portfolio exhibit detached image making; the emotionalism of Abstract Expressionism is absent.

Among the ten artists, Robert Motherwell remains most clearly linked to the Abstract Expressionist movement. On collaged paper (*chine collé*) Motherwell combines yellow and black ink, wavey forms and an indistinct circle to create a spontaneous image. As with the Abstract Expressionists, revealing the act of creation is of utmost importance.

Further removed from Abstract Expressionism than Motherwell are the artists Frank Stella, Ellsworth Kelly and Ad Reinhardt whose prints display straightforward formal statements about line, color, form and space. These prints are optical experiments stripped of embellishments. Visual tensions alone are subject matter.

The early works of Stuart Davis were derivative of objective abstraction. Davis helped lead the way to an American awakening of interest in the signs and forms of popular culture. The colorful print included here, "composition," is characteristic of his superb sense of abstract design, arrived at through years of formal distillation of ideas. His signature and the words "any as Given" are indicative of that renewed interest in popular symbolism, and are dynamic elements within this puzzle-like print.

Both George Ortman in his untitled print and Robert Indiana in "external hexagon" use signs and symbols as subject matter and as formal compositional devices. Ortman creates a contemplative image with arrow shapes, circles within rectangles, die cut forms and symmetrical yellow designs. Indiana uses the complex interaction of color, stenciled lettering and a numeral 6 to call attention to the highly abstract relationship between language and symbol. Popular images such as these ally Ortman and Indiana with the realm of Pop Art.

Technology is a vital element of Andy Warhol's "race riot" and Roy Lichtenstein's "sandwich and soda." Both artists borrow from mass media technology but arrive at their images in different ways. Warhol selected his image from a news photograph of race riots in Birmingham, had it enlarged, and photo silkscreened in high contrast. For Warhol, selection of imagery is the extent of his artistic involvement; the actual printing is of minimal concern. Mass production, in this case, is a means of disengaging the emotions of the viewer. Whereas the highly mechanical technique does not invite emotional response, the subject itself remains tragic.

Lichtenstein also imitates the mechanical perfection and anonymity of the mass media. Here the artist exploits technology by silkscreening on clear plastic; this was Lichtenstein's first of many technological experimentations in printmaking.

The artists in this project were not in direct collaboration with each other or the printers. Yet, they were legitimately gathered for the collective works of a portfolio because, as artists of the 60s, they shared a concern for the formal element of imagery. This is their strength and the printmaking medium served them well.

Daniel E. Stetson

[1] Samuel Wagstaff, Jr., *Preface,* **Ten Prints by Ten Painters** (Hartford, Conn.: Wadsworth Atheneum, 1964).

Notes

Claes Oldenburg

1968

Lithography

As an attempt to put his working notebook pages into more permanent form, **Notes** represents Claes Oldenburg's first extensive printmaking venture. The sheets of the portfolio imitate the random jottings and quick sketches of his working notebooks in which observations of and reactions to the environment are constantly recorded. Most of the images in **Notes** were taken from more than one hundred notebook pages kept by Oldenburg during his two month stay at the Gemini workshop in Los Angeles. In addition, ideas were suggested by the printmaking process itself and by immediate objects and events within the Gemini studio.

The portfolio involved close collaboration between the artist and the Gemini printing staff, particularly in adapting Oldenburg's characteristic spontaneity to the limitations of printmaking. The invention of a paper holder and lithographic ball point pen by Ken Tyler, then director of Gemini G.E.L., enabled quick sketches and notes made outside the studio to be transferred to lithographic stones. With his printers, Oldenburg strove to explore the maximum potential of lithography. As such, the twelve color lithographs and thirteen text pages which make up the portfolio were a complex undertaking. (The text pages have been transposed onto typewritten labels for this exhibition.) The multi-image color prints required from five to sixteen press runs for each sheet to integrate color, overprinting and embossing. The result is a wide variety of line, color and texture which combines Oldenburg's distinctive style with the peculiar qualities of lithography.

In **Notes,** Oldenburg sets up delightful analogies between form and function by increasing objects or parts of the body to monumental size and placing them in a landscape. The gymnastics that occur between the real and the imaginary force the viewer to abandon preconceptions. One must enter into Oldenburg's aesthetic processes. Monuments are created from a cigarette pack, a skate and legs. The immobile become mobile and vice versa. Ice-cream cones bend, bow ties fly and a knee becomes a diner. As the boundaries of logic and reason are expanded, the objects become pure form and as such can function at will in the artist's landscape. It is form that Oldenburg manipulates and ultimately it is form that allows us to make sense out of superficially incongruous situations. Like the visual imagery, the text conveys the metamorphosis of the monuments, oftentimes humorously but always by way of Oldenburg's free association.

Oldenburg is typically a manipulator of form. What is most apparent in **Notes**, however, is the process by which this transformation takes place. For Oldenburg, the process and the conception are synonymous. Similarly, Oldenburg is fascinated with the process of lithography and likewise becomes a manipulator of technique. It is no wonder then that entire sheets of the portfolio are virtual displays of technical variety—fine autographic lines, bold greasy textured shadings, lush washes, flat colors, translucent colors, embossments and reproductions of real objects. In one print, the soft wash of a "punching bag" monument is set against crisp, yellow lined paper. In another, the bold, chaotic strokes of a "flashlight dam"are enhanced by the precise, draftsman-like lines of a dishwasher. Glossy simulations of snapshots are juxtaposed with areas of flat color as in the sheet of ice-cream cone monuments. Also in the print, the lithographic process itself has suggested the form. The printer's test of "drawn down" ink becomes a melting ice-cream cone. Similarly, the dot pattern of the halftone process is revealed in the cigarette pack image of the new Pasadena Museum. By scattering various techniques across a sheet, Oldenburg has exaggerated the qualities that differentiate lithography as a print medium.

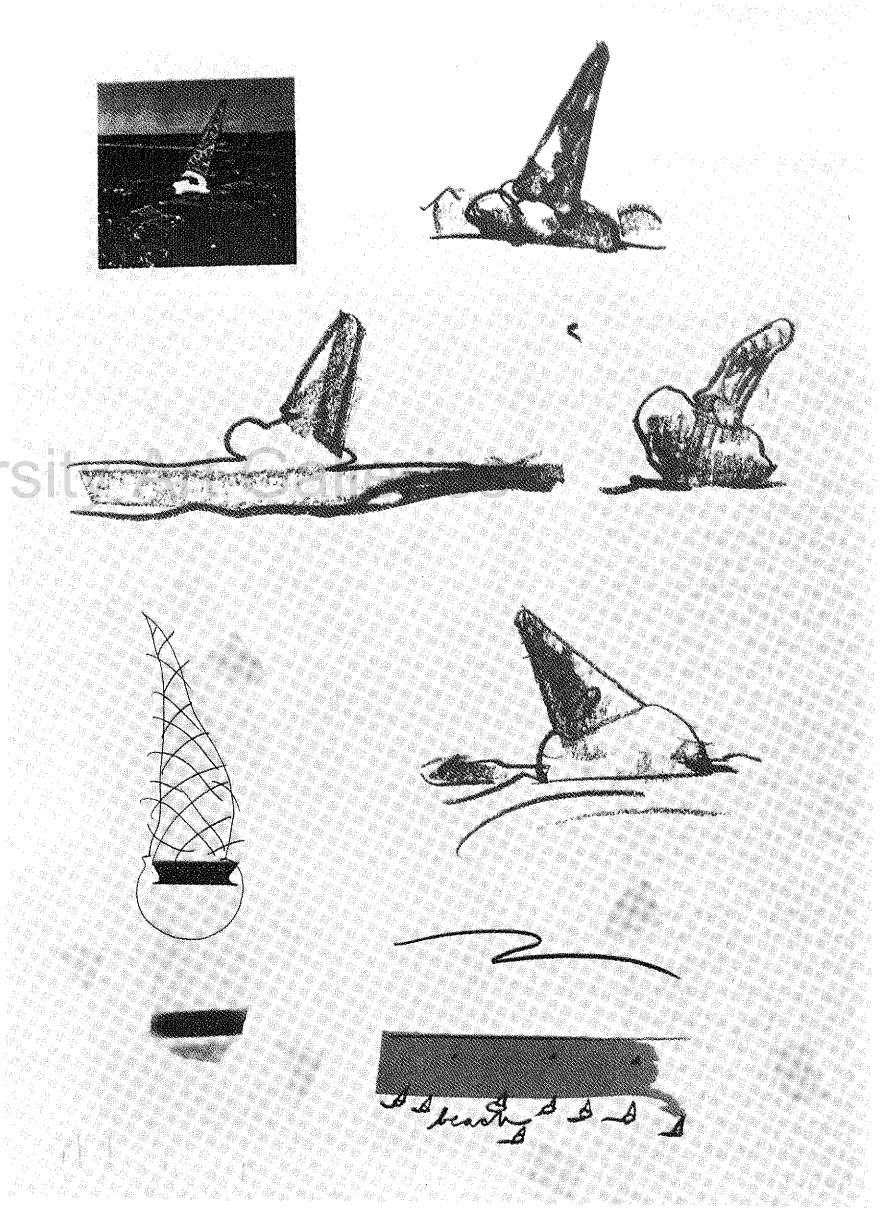
The exaggeration of lithographic technique is particularly visible in the range of colors, for which a total of 104 inks were used. With line and texture, colors are utilized as an oppositional device. In the print of the study for a monument at Kassel, the contrasting colors of the drafting tools and the Kassel monument reinforce the distinction between the former's fine mechanical lines and the latter's haphazard ones. Color is also used as a directional guide to Oldenburg's aesthetic process as it does in one print by following the vertical mouse-face movements to "afloat, face down." The contrasting qualities between the brilliant opaque red tape which "secures" War Memorial P.O.P. and the grainy, translucent coloring of the fireplug snapshot on the same sheet is yet another example of the portfolio's diverse color.

The lithographic medium lends itself well to Oldenburg's

manipulative schema. Just as we are constantly deceived by objects which take unlikely forms, so are we teased by simulations of snapshots, tape, ad illustrations, note paper and graph paper. Illusionism is heightened by this particular printmaking medium; lithography enables the artist to achieve an exploitation of *trompe l'oeil* not attainable through drawings or watercolors.

While individual images in **Notes** succeed in capturing the vitality and fluidity of Oldenburg's working notebook, sheets as a whole appear to be restrained by the artist's selective editing and careful composition. In this sense, the portfolio displays an engaging mixture of abandon and control. And while Oldenburg has exploited the lithographic medium in heightening his illusionistic imagery, lithography has slowed down an otherwise uninhibited process. By combining sketches that occurred on different notebook pages and at different times onto one printed sheet, the creative process is distilled. In so doing, the interpretive experience is more intellectual than sensory. The portfolio becomes a "paste up" of Oldenburg's ongoing stream-of-consciousness, arrested, so to speak, in midstream.

Paula B. Radding



Claes Oldenburg, *Untitled,* lithograph, 1968

Photographs and Etchings

Lee Friedlander and Jim Dine

1969

Photography and etching

Lee Friedlander and Jim Dine had been exchanging friendship and pictures for seven years before the portfolio **Photographs and Etchings** was realized in 1969. Their collaboration produced a work which is probably unique in its presentation of photographs and etchings placed side-by-side on the same sheet of paper.

According to one of the artists, the images just fell into place in their peculiar way. There is a very loose association and free inspiration between the photographs and the etchings, some of which existed previously as single images. Because of technical requirements, the etchings would have been printed before the photographs were mounted on the sheets. Yet it would be hard to exhibit points of direct influence by a particular etching on a particular photograph, or vice versa. Neither medium illustrates the other.

When the artists first met, Friedlander gave Dine a photograph of Cincinnati without knowing that Dine was from there. This incident bespeaks a coincidental nature which permeates the entire portfolio. There is no apparent logic in putting a photograph of a group of firemen posing "class portrait style" in front a burning building together with an etching of a profusely bristled chair. Yet, the pairing is easily accepted and somehow strangely appropriate.

What perhaps is gained from the seemingly arbitrary manner of grouping on each sheet is a strengthened reading of the individual images. This is not done at the expense of either the photographs or the etchings because the effect is both mutual and complementary. Ironical pairing is utilized in the sheet with the photograph of a stripper and the etching of a *sans* face beard and mustache, for example. Here the contrast of images intensifies the dull nakedness of the woman as well as the immediate eroticism of the hair. The autonomy of single images is sometimes increased by their position on a sheet. Accepted laws of visual balance are ignored where etchings hug the edge of the paper, giving expansive space to the photographs. This device tends also to invite closer inspection and enjoyment of the handmade paper which is used in the portfolio.

Both Dine and Friedlander allow technique to be visible in the finished piece. Dine frequently uses printmaking irregularities, such as foul biting, which perfectly suit his bravura style. The words "mistake" and "needle slipped here," included in the etchings of scissors, draw attention to the printmaking process by both their message and their presence in reverse. The inherent richness of the etched line is certainly evident in Dine's prints, and one plate's surface is nearly totally obscured with hirsute activity. Friedlander's photograph which accompanies this dense image gives a similar impression of visual obstruction through the predominance of foreground objects. Adding to this disturbing quality are the somewhat flat tonalities of the photograph. Friedlander has never felt compelled to make his work fulfill the purists'demand for sharp detail and a full range of values. This is primarily due to the fact that photographic seeing is a major point of his pictures and he considers "the pleasures of good photographs to be the pleasure of good photographs."[1] Friedlander's inclusion of himself in some of his pictures is a reminder that these are photographs, taken by a man, with a camera. The nondescript name of the portfolio itself, simply **Photographs and Etchings,** draws attention to the processes rather than the subject matter. In omitting titles for the individual images and sheets, Dine and Friedlander are perhaps making a proclamation of their artistic act of creation.

This self-assertive quality is further enhanced by the strong sense of autobiography present in the portfolio. The photographs and etchings are intensely personal although portraiture is present only in a fugitive and elliptical way. Friedlander captures only fragments of himself in reflections and shadows, and likewise, Dine is firm in excluding his physical guise from his work. Yet objects such as tools, robes, and vegetables have such special significance for Dine that they frequently become surrogates for the artist. The heart is central to his emotional landscape and in the portfolio is the only instance where the printing plate has been cut to a nonrectangular shape. Primitive self-imaging is practiced in the stamping of Dine's fist prints and the outlining of his palm. For Friedlander, his own role as an outsider becomes his subject matter. One photograph provides a set of dual reflections placed dead center in the frame. But the photographer never really

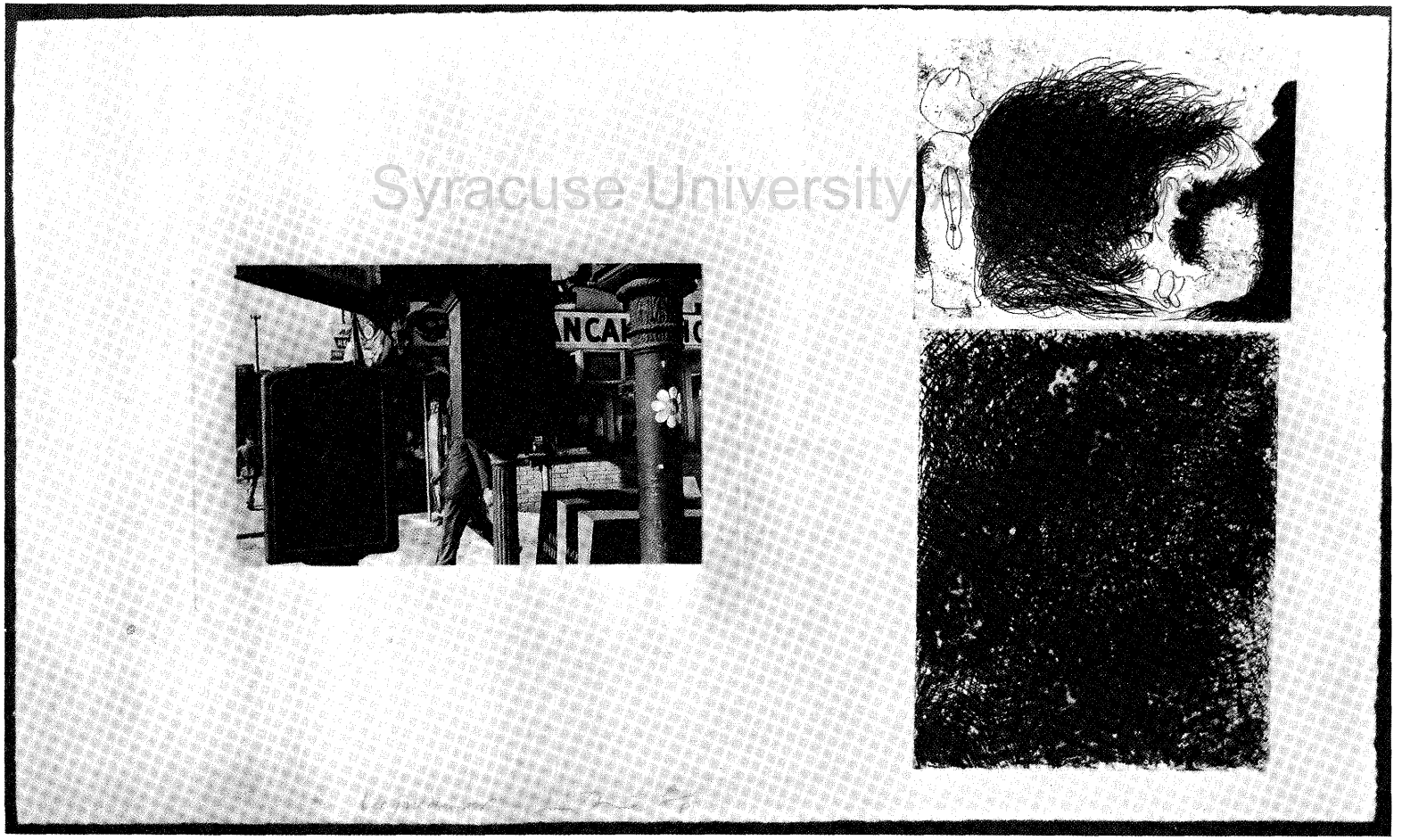
becomes a part of the scene although his presence is always felt. An empty chair, a blank wall, and vacant storefronts all become objects of virtuosic observation.

In so far as the "snapshot aesthetic" is understood as a paradoxical term, Friedlander can be considered one of its practitioners. He takes advantage of chance occurrences yet his photographs are not accidents. The formal elements of the photographs are hidden beneath an onslaught of seemingly inchoate details. Visually, Friedlander is a descendant of Walker Evans and Robert Frank whose social awareness, but not purpose, he maintains. His photographs signify but do not symbolize.

The portfolio **Photographs and Etchings** provides a coincidental playground for two similar sensibilities. A paperback book version of the portfolio was published as **Work From the Same House** (Trigram Press, London, 1969). This title probably best sums up the mutual respect that Lee Friedlander and Jim Dine have for each other. A house is a structure in which people coexist, sharing experiences, yet retaining their individuality. In one of the portfolio's sheets of documentation a photograph taken by Friedlander pictures the artists together on a bed. There is a feeling of intimacy without physical contact.

Christian Peterson

[1] Jonathan Green, editor, **The Snapshot.** (Millertown, N.Y. : Aperature, 1974) vol. 19, no. 1, p. 112.



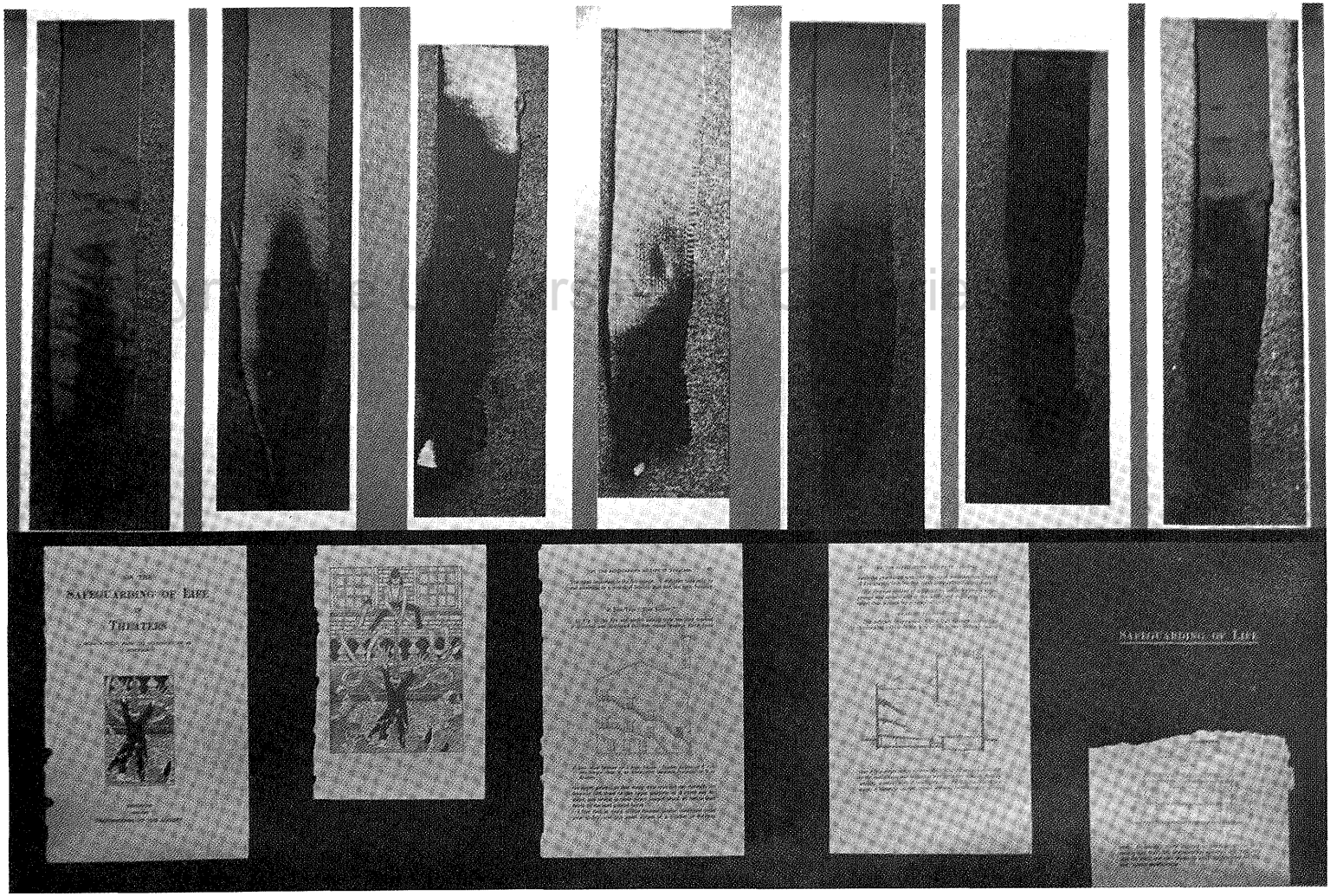
Lee Friedlander and Jim Dine, *Untitled,* photograph and etching, 1969

The Struggle in the West-The Bombing of London

R.B. Kitaj

1970

Serigraphy and collage



R.B. Kitaj, *The Safeguarding of Life,* serigraph, 1970

R.B. Kitaj's **The Struggle in the West—The Bombing of London** is an example of a painter utilizing the print medium. Published in 1970 by Marlborough Gallery, this portfolio was actually two years in the making; the screen printing was accomplished at Kelpra Studio in London between 1967 and 1969. Kitaj's extensive use of screen print to achieve multiple layers of color, photographic imagery and painterly surfaces produce a visual poetry that transforms historical reality into legend. His complex, layered constructions encourage the viewer to translate its allusionary nature into a pictorial essay. Kitaj's often incomprehensible and disparate objects are esoteric yet still have significant thematic value. In **The Struggle in the West**, Kitaj concentrates on the realities and experiences of war torn London during the 1940s. This theme is not always apparent, as literary insertions appear sophomoric and out of context with the visual imagery. Below the surface, however, lies the sphinx-like quality of his compositions. *Horizon/blitz* is an excellent example of the verbal riddles Kitaj places in his works to test the adroitness of his viewers. Kitaj credits Dadaists and Surrealists like Max Ernst, de Chirico, Morandi and Duchamp as influencing his work,[1] but there is a tone of seriousness and historicism that separates him from these schools.

Kitaj's involvement with printmaking exemplifies the potential of a collaborative experience between a painter and a printer. Considering himself to be an unreconstructed easel painter, he had to be coaxed by colleagues into printmaking during the early 60s.[2] Since then, he has produced prints of exceptional quality as a result of his close association with Chris Prater at the Kelpra Studio. Working with Kelpra's skilled printers, Kitaj's extensive set of instructions have been successfully carried out to comply with the artist's intentions and standards. *Die gute alte Zeit*, for example, is the finished product of eighty-one operations that included five states of constantly adjusted proofs, forty-three printings on the main sheet, the addition of six collaged fragments requiring thirteen printings and four varnished shapes.[3] Kitaj's prints indicate, at least for him, the cumulative nature of this medium. He is able to create and develop his disjointed narratives in a spontaneous fashion not possible in oil painting.

Kitaj's print, *horizon/blitz*, is characteristic of his employment of literary references and photographic insertions. This print as well as the three *Setpieces* included in the portfolio have the added dimension of elaborately conceived wallpaper that serves not only as a backdrop for his historical narrative, but are reminiscent of the period under examination. This realism is also evidenced in the simulation of the exterior binding of a book titled **The Safeguarding of Life**. The inclusion of such an image is a poignant reference to a world in conflict.

The print, *Die gute alte Zeit* graphically depicts elements of terror associated with the war as the four photographs symbolize the perverted use of force, the destructive nature of war on society and a feeling of insecurity and apprehension shared by the masses. In a more subtle and ironical fashion *The Safeguarding of Life* plays upon our concern for preservation in the wake of annihilation. The representation of charred remnants encased within a series of oblong strips across the top of the print reveal the fate that awaits objects of a transitory nature in times of destruction. This theme is repeated in the three multi-colored *Setpieces*.

Beyond the pictorial riddles and seemingly incoherent passages, the power of Kitaj to evoke meaningful social commentary is the strength and mission of the portfolio. Such commentary is characteristic of the art of the late 60s and early 70s.

Larry Zelig Goldberg

1 Werner Haftmann, *Kitaj's Graphics 1963-1969,* **Art and Artist,** IV, 8, (November 1969), p. 24.
2 Pat Gilmour, **Modern Prints.** (London: Studio Vista Ltd., 1970), p. 33.
3 Ibid., p. 74.

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Technical Notes

Etching: Daniel Hopfer, inspired by beautifully detailed etchings on the surface of Italian Armor of the 15th century, was the first to transfer an etched line onto paper. Hopfer first used iron as a plate for his prints but the rapid corrosion of iron caused rust spots to form on the paper. Soon iron plates were replaced with copper and zinc ones. Both are still used today. In its simplest definition, etching is a process of creating an image in metal by the corrosive action of acid. In etching, a plate is painted with an acid resistant varnish. The artist marks his image onto the surface; the image is thus exposed and the worked plate is submerged in an acid bath for a controlled period of time and the etching process takes place. Upon completion of the etching, the remaining varnish is removed and the plate is inked and placed face up on a press bed. A sheet of damp rag paper is placed over the plate and several wool felt blankets are placed over the paper. As the bed is rolled through the press the blankets force the paper into the etched line picking up the ink, hence the image is transferred to the paper and the print is complete.

Lithography: In 1798, Aloys Senefelder devised the planographic printing process of lithography. The term planographic is used because unlike etching, the surface of the lithographic plate is not physically manipulated in any way. The printing occurs on the basis that water and grease do not mix. Either stone or zinc can be used as the lithographic plate. The image is drawn directly on the plate with a greasy crayon or lithographic ink called tushe and fixed with a mixture of gum arabic and nitric acid called etch. The etch also desensitizes the undrawn area to the printing ink. The plate is then washed with turpentine which removes all traces of the visible image. Next the plate is wetted with a sponge of water and rolled with ink. The image now reappears as the ink adheres to the grease and is repelled by the water on the remaining area. The plate is placed on the press with a damp rag paper over it and a leather faced scraper transfers the image to the paper.

Photography: The daguerrotype and William Henry Fox Talbot's calotype were, in 1839, the first photographic processes to be made public. Both utilized light-sensitive materials and a camera obscura as basic equipment. However, it was Talbot's negative/positive process which has provided the outline for today's two step method of picture making. To produce a negative, film is exposed and put through a series of chemical baths. The image is reversed in values because the action of the light turns the silver haloids on the film into silver salts during development. To produce a print, or positive image, light is projected through the negative onto light-sensitive paper which is then processed in a manner similar to the film. A developer proportionately darkens areas hit by light. Then a fixer desensitizes the paper to further action by light and a water wash removes any residual chemicals. Once printed, the image on paper is dried and ready for presentation.

Serigraphy: In 1907 Samuel Simon was granted a patent for the silk screen method of printing which thereafter was utilized primarily as a commercial medium. In 1938 the name serigraph was given to screen prints that were created as "fine art"; thus, the distinction between the two purposes employed by the same method. Serigraphy is based on the stencil method of reproduction. A stencil is adhered to a screen that has been stretched tightly over a wooden frame. The frame is hinged to a wooden board which extends the frame on three sides. The paper is placed between the frame and bottom support so it can be seen through the opened areas of the stencil. The ink is spread and forced through the screen with a squeesee, so that the ink makes contact with the paper. At this point the frame is raised and the print is removed.

Yvonne Segal

Catalogue of the Exhibition

Dimensions given are for sheet size in inches, height preceding width, except for prints in **21 Etchings and Poems** *and* **Ten Prints by Ten Painters** *where dimensions represent image size. In entries for* **21 Etchings and Poems,** *name of artist precedes poet.*

21 Etchings and Poems
Morris Gallery, 1960
12/50
Syracuse University Art Collections, Syracuse, N.Y.

Alechinsky, Pierre and Dotremont
Poem
Etching and aquatint
13 9/16 x 9 3/4
60.131

Becker, Fred and Theodore Weiss
To Yeats in Rapallo
Drypoint
13 5/8 x 11 5/8
60.132

Ben-Zion and David Ignatow
The Faithful One
Etching and drypoint
11 3/4 x 8 7/8
60.133

Calapai, Letterio and William Carlos Williams
To A Poor Old Woman
Etching, aquatint and collagraph
9 3/4 x 7 7/8
60.134

DeKooning, Willem and Harold Rosenberg
Revenge
Aquatint and etching
11 7/8 x 13 1/2
60.128

Grippe, Peter and Dylan Thomas
The Hand that Signed the Paper Felled the City
Aquatint and etching
13 3/4 x 11 3/4
60.17

Grippi, Salvatore and Richard Wilbur
Mind
Aquatint and etching
13 5/8 x 9 3/4
60.137

Hayter, S.W. and Jacques-Henry Levesque
Poem
Aquatint, etching and drypoint
11 1/4 x 7 1/2
60.138

Kline, Franz and Frank O'Hara
Poem
Aquatint, etching and drypoint
8 3/8 x 14 3/8
60.139

Lipchitz, Jacques and Hans Sahl
Gedicht
Etching and aquatint
13 3/4 x 11 3/4
60.140

Martinelli, Ezio and Horace Gregory
The Blue Waterfall
Etching
13 3/4 x 9 7/8
60.141

Nicholson, Ben and Sir Herbert Read
Tenement
Drypoint and etching
5 3/8 x 6 7/8, 6 1/4 x 6 1/2
60.142

Pereira, Irene Rice and George Reavy
Omega
Etching and aquatint
19 3/4 x 11 3/4
60.143

Phillips, Helen and André Verdet
Poem
Etching
13 1/2 x 11 5/8
60.144

Racz, André and Thomas Merton
Aubade-Harlem
Etching, aquatint and open bite
13 7/8 x 12 1/8
60.145

Roesch, Kurt and Alastair Reid
Underworld
Etching and aquatint
13 3/4 x 11 3/4
60.146

Salemme, Attilio and Morris Weisenthal
Tiresias
Etching
13 5/8 x 11 3/4
60.147

Schanker, Louis and Harold Norse
Most Often in the Night
Etching
13 3/4 x 9 1/2
60.148

Schrag, Karl and David Lougee
Fiercely, Lady, Do We Ride
Engraving, aquatint and etching
13 3/4 x 11 3/4
60.149

Vicente, Esteban and Peter Viereck
Nostalgia
Etching and aquatint
13 3/4 x 11 7/8
60.150

Yunkers, Adja and Theodore Roethke
Praise to the End
Etching and aquatint
14 x 12 1/8
60.151

Ten Prints by Ten Painters
The Wadsworth Atheneum, 1964
207/500
Syracuse University Art Collections,
Syracuse, N.Y.

Davis, Stuart
Untitled
Serigraph
11 x 14 1/8
65.71

Indiana, Robert
Untitled
Serigraph
17 1/2 x 16
65.74

Kelly, Ellsworth
Untitled
Serigraph
22 x 17 7/8
65.68

Lichtenstein, Roy
Untitled
Silkscreen on acetate
19 x 23
65.72

Motherwell, Robert
Untitled
Serigraph and chine collé
21 15/16 x 15 15/16
65.69

Ortman, George
Untitled
Serigraph and die cut
21 1/4 x 16
65.66

Poons, Larry
Untitled
Serigraph
16 x 15 15/16
65.73

Reinhardt, Ad
Untitled
Serigraph
12 x 11 15/16
65.75

Stella, Frank
Untitled
Serigraph
17 7/8 x 17 7/8
65.67

Warhol, Andy
Untitled
Photo silkscreen
20 x 24
65.70

Notes
Claes Oldenburg
Gemini G.E.L., 1968
36/100
Lithography
12 untitled prints, 22 11/16 x 15 3/4
Herbert F. Johnson Museum,
Cornell University, Ithaca, N.Y.
73.51.1-12

Photographs and Etchings
Lee Friedlander and Jim Dine
Petersburg Press, 1969
36/75
Photography and etching
16 untitled prints
Visual Studies Workshop, Rochester, N.Y.
75.23.3-18

The Struggle in the West—
The Bombing of London
R.B. Kitaj
Marlborough Gallery, 1970
19/70
Serigraphy and collage
Martin S. Ackerman, New York

horizon/blitz
Serigraph
30 x 20 1/8

Die gute alte Zeit
Serigraph and collage
41 x 26 3/4

The Safeguarding of Life
Serigraph
26 1/2 x 39 3/8

Setpiece I
Serigraph
17 x 29 1/2

Setpiece II
Serigraph
17 1/2 x 30

Setpiece III
Serigraph
17 3/8 x 30 1/8

On the Safeguarding of Life in Theatre
Serigraph
23 x 30 1/2

Acknowledgments

Each year the graduating museology students assume the responsibility of creating an exhibition of their choice in the Joe and Emily Lowe Art Gallery. The class forms itself into the equivalent of a complete museum staff and proceeds to solve the complex problems of staging an exhibition from inception to completion and producing a catalogue. The total experience of this major enterprise including organization, scholarly research, catalogue and exhibition design significantly enhances the museological education of these young professionals and builds confidence in their individual abilities as they approach the threshold of their museum careers.

In recognition of their scholarship, enthusiasm and professionalism I would like to express my gratitude to the individual students whose tireless efforts made this exhibition a great success: Larry Goldberg, Exhibition Director; Christian Peterson, Assistant Exhibition Director; Linda Steigleder and Paula Radding, Catalog Co-Editors; Inez Wolins, Catalog Designer; Daniel Stetson, Public Relations; Alyson Michael, Fundraiser; Cecilia Esposito, Exhibition Designer; Yvonne Segal, Registrar and Eileen Grower, Social and Reception Coordinator. Special recognition must be given to Larry Goldberg, Christian Peterson, Paula Radding, Yvonne Segal, Daniel Stetson and Inez Wolins for their curatorial research.

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Joseph A. Scala
Director, Joe and Emily Lowe Art Gallery
Chairperson, Museology Program

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