

# Large Print Labels

**Graphic Revolution:**

**American Prints 1960-Now**

November 11—February 3, 2019

Main Exhibition Galleries, East Building

SAINT LOUIS ART MUSEUM

# GRAPHIC REVOLUTION

## AMERICAN PRINTS 1960 TO NOW

Since 1960, artists and their collaborators have pushed the boundaries of printmaking by expanding our view of what a print is. *Graphic Revolution: American Prints 1960 to Now* explores the state of printmaking in the United States during these past six decades. The revolutionary character of printmaking in this period is demonstrated through unconventional formats, materials, and techniques. Included among the works on view are surprising or innovative printing methods, printing on surfaces other than paper, books as art, and sculptural objects produced in limited editions.

Printmaking is by nature collaborative. The 1960s print boom emerged when a handful of entrepreneurial individuals began to entice painters

and sculptors to come to their printshops to create limited edition prints. This boom is still visible today in the vibrant communities of printers and publishers across the country who are engaging artists to explore the medium's endless possibilities. Inevitably, this partnership ends up expanding the results, both materially and conceptually.

This first gallery introduces key figures and a variety of subjects, techniques, and formats. Each of the following exhibition sections includes a diverse, cross-generational group of artists and distinguished examples of their work. The surprising and innovative works in *Graphic Revolution* reflect the many different paths contemporary art has taken in recent years.



*Graphic Revolution: American Prints 1960 to Now* is organized by the Saint Louis Art Museum with generous support from the Edward L. Bakewell Jr. Endowment for Special Exhibitions. Financial assistance has been provided by the Missouri Arts Council, a state agency. The project is supported in part by an award from the National Endowment for the Arts and by sponsorships from the Nestlé Purina PetCare Company and Leslie Hindman Auctioneers.



Chuck Close, born 1940

**Phil/Fingerprint, 1981**

lithograph

published by Pace Editions, New York

printed by Vermillion Editions Limited, Minneapolis,  
Minnesota at Pace Editions, New York

edition: 36

*Phil/Fingerprint* presented Chuck Close—and the printers at Vermillion Editions—with challenges. First, the entire image was composed using only the tip of Close's finger. He dipped his finger in the greasy pigment known as tusche, which allows the image to be “fixed” on the lithographic stone or plate, and then he painstakingly composed the image on this surface. Because of the print's large size, Vermillion had to partner with Close's dealer, Pace Gallery, using its equipment in New York to print the edition.

Even though he reuses his source images many times over, Close avoids repeating himself. Each time he approaches the image afresh as a new problem to solve. In *Phil/Fingerprint*, he referenced a photograph of his friend, composer Philip Glass, taken 13 years earlier. The fresh task here was to create a portrait made entirely of fingerprints.

Saint Louis Art Museum, Funds given by Centerre Bancorporation  
828:1983 cat. 4

Roy Lichtenstein, 1923–1997

**On**, from the album **The International Anthology of Contemporary Engraving: The International Avant-Garde, Volume 5: America Discovered**, 1962, published 1964

etching

published by Galleria Schwarz, Milan

printed by Atelier Georges Leblanc, Paris

edition: 60

It is unremarkable to find a light switch on a wall, but perhaps as the subject of a work of art, it is most surprising. During the early 1960s, Roy Lichtenstein singled out common objects, including this humble household electrical fixture. Represented cleanly in black and white, these works resemble advertisement illustrations of the time.

In their look and subject matter, these sparse etchings were among the cool visual statements that defined the beginnings of Pop art. With his flipped switch, Lichtenstein turns the viewer on to these exciting new developments and Pop art's focus on everyday objects. The movement benefited greatly from the simultaneous enthusiasm to make prints. This etching is one from an album published in Europe to convey the pulse of contemporary art in the United States to new audiences.

Saint Louis Art Museum, Funds given by Martin O. Israel 43:1971  
cat. 2

## Robert Blackburn, 1920–2003

### **Faux Pas**, 1960

lithograph

published and printed by the artist

edition: 15

Robert Blackburn's *Faux Pas*—French for gaffe, accident, or social blunder—is a visual symphony of layered colors and shapes. It marks a moment when the artist was shifting his approach from colorful realism with a social message toward abstraction, a move that defined his work throughout the rest of his long career.

Unlike most of the artists in this exhibition, Blackburn was a highly skilled printer who composed *and* printed his own prints. This lithograph was made during the years he worked as master printer at the famed Long Island print publishing house Universal Limited Art Editions (ULAE). There he collaborated with many artists in this exhibition, including Robert Rauschenberg and Helen Frankenthaler. The title here seems to refer to Blackburn's final job printing lithographs for Rauschenberg, when two lithographic stones (the heavy blocks of limestone from which lithographs are printed) broke during the printing process.

Saint Louis Art Museum, The Thelma and Bert Ollie Memorial Collection, Gift of Ronald and Monique Ollie 121:2017 cat. 1

Louise Bourgeois, born France, 1911–2010

**Sainte Sébastienne, 1992**

drypoint

published by Peter Blum Edition, New York

printed by Harlan & Weaver, New York

edition: 50

The arrows surrounding the female body at the center of this print directly reference the arrow-laden body of the early Christian martyr St. Sebastian. Sebastian was a Roman soldier who miraculously survived being tied to a stake and shot through with arrows. Louise Bourgeois' monumental adaptation of this saint transforms the 3rd-century martyr into a late 20th-century female icon. The artist continually plumbed her psyche in her art, and the arrows perturbing the surface of the forceful body here might be compared to the restless ruminations of psychoanalysis.

The drypoint technique used to make this print requires an artist to incise the design with a sharp instrument into a resistant copper plate. It is not hard to imagine that Bourgeois, who is mainly known as a sculptor, would have been attracted to printmaking for its sculptural qualities.

Saint Louis Art Museum, Funds given by the Anne L. Lehmann Charitable Trust 28:1994 cat. 6

Jasper Johns, born 1930

## **Fool's House, 1972**

lithograph

published and printed by Gemini G.E.L., Los Angeles

edition: 67

*Fool's House* is a classic example of the way Jasper Johns repeatedly turns to the same everyday objects as his subject matter. Each handwritten object name—broom, cup, stretcher, and towel—appears with an arrow pointing to its image. This deceptively simple act is paired with a stenciled text along the top of the composition, which gets more complicated. Although the letters are perfectly clear, the word “HOUSE” is fragmented. To reconstruct the full word, you have to imagine the image rolling backwards to connect the two halves of the “O” and “USE.”

Johns' working model is summed up in this often-quoted statement: “Take an object. Do something to it. Do something else to it.” In the case of Johns' prints, he almost always begins by reproducing an earlier painting—but he always does “something else” to the image. Here, the painting included actual objects, which Johns translated into two dimensions in this lithograph.

Private Collection 2018.30 cat. 3



Kara Walker, born 1969

## **Keys to the Coop, 1997**

linocut

published and printed by Landfall Press, Chicago  
edition: 40

This scene, rendered entirely in black silhouette, portrays a young girl scrambling after a chicken that she has released from its coop. Having violently ripped the bird's head from its body, she prepares to devour it by stretching her mouth wide open, mirroring that of the still-clucking bird. Flaunting her act of thievery, the girl twirls the stolen key around her finger.

The figure's mischievous behavior, exaggerated facial features, and seemingly uncontrollable appetite for chicken make pointed reference to offensive caricatures of African Americans originating in the pre-Civil War South. Such imagery is common throughout the work of Kara Walker, who first became famous for large-scale, multi-figure installations composed of cut-paper silhouettes. Like her provocative panoramas, *Keys to the Coop* prompts viewers to both recognize and be viscerally unsettled by degrading stereotypes. This work lays bare the impact of slavery on contemporary race relations in the United States.

Ted L. & Maryanne Ellison Simmons 2018.43 cat. 7

# How to Read a *Graphic Revolution* Label

**Artist, Life Dates:** \_\_\_\_\_

Artist nationality is American, unless specified otherwise. Some artists were born outside of the U.S.; others are U.S. citizens as well as citizens of indigenous nations. Artist birth and, when relevant, death dates follow their names.

**Title, Date:** \_\_\_\_\_

Generally, the artist assigns the title, sometimes in collaboration with the publisher. An untitled work typically indicates that the artist preferred the work have no specific title. Also included is the date of formal publication, which may differ somewhat from the date the work was begun, conceived, or completed.

**Medium:** \_\_\_\_\_

Printmaking and other technique(s) used to create the work.

**Published by:** \_\_\_\_\_

Print publishers can play any or all of numerous roles in the conception, financial backing, production, marketing, and sales of a print or edition. In the post–1960 United States, publishers invited artists to their studios to create prints, giving them the opportunity to explore new variables and directions in their art.

**Printed by:** \_\_\_\_\_

The printer is often an artist, and most importantly a highly skilled professional printer. At their best, printers are incredible problem solvers who work closely with artists to identify the best methods to create prints or editions. The roles of printer and publisher are often combined in the same person or entity.

**Edition:** \_\_\_\_\_

These numbers indicate the total number of prints in an edition, and are often handwritten below the image, for example 1/25 or 240/255. Prints are created in multiple copies or impressions made from a matrix or printing surface. The size of the edition is limited to a specific number, after which the matrix is destroyed or defaced and no new prints can be made.

**Credit Line:** \_\_\_\_\_

The credit line indicates the artwork’s ownership. If a museum purchased the work, the funding source is also noted; if it was a donation, the donor is named.

Louise Bourgeois, born France, 1911–2010

**Sainte Sébastienne, 1992**  
drypoint  
published by Peter Blum Edition, New York  
printed by Harlan & Weaver, New York  
edition: 50

The arrows surrounding the female body at the center of this print directly reference the arrow-laden body of the early Christian martyr St. Sebastian. Sebastian was a Roman soldier who miraculously survived being tied to a stake and shot through with arrows. Louise Bourgeois’ monumental adaptation of this saint transforms the 3rd-century martyr into a late 20th-century female icon. The artist continually plumbed her psyche in her art, and the arrows perturbing the surface of the forceful body here might be compared to the restless ruminations of psychoanalysis.

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Saint Louis Art Museum, Funds given by the Anne L. Lehmann Charitable Trust 28:1994 cat. 6

David Hammons, born 1943

## **The Holy Bible: Old Testament, 2002**

artist's book

published by Hand/Eye Projects, London

edition: 165

David Hammons' artist's book is unexpected and unconventional. Hammons began this project by appropriating 165 copies of the publication which lists the complete works of French artist Marcel Duchamp. Hammons' only addition to this trade publication was an elegant leather binding, which bears a new title: *The Holy Bible: Old Testament*. This embellishment bestows status on Duchamp, the artist who submitted a standard urinal as a work of art to a 1913 New York exhibition. The urinal initiated a new art form that Duchamp called the "readymade."

Duchamp's book was a crucial example for the artists in *Graphic Revolution*, and not least for Hammons, who like Duchamp is insistently ahead of the curve. Artist's books, which are often produced in the commercial printing industry, are targeted at a knowledgeable audience receptive to progressive ideas about what art can be.

Courtesy of Salon 94, New York 2018.107 cat. 5

Ed Ruscha, born 1937

**TWENTYSIX GASOLINE STATIONS,**

1963, printed 1969

artist's book, third edition

published by the artist

printed by The Cunningham Press, Alhambra, California

edition: 3,000

Washington University, Kranzberg Art & Architecture Library,  
St. Louis 2018.115



Ed Ruscha, born 1937

**VARIOUS SMALL FIRES AND MILK,**

1964, printed 1970

artist's book, second edition

published by the artist

printed by Anderson, Ritchie & Simon, Los Angeles

edition: 3,000

Washington University, Kranzberg Art & Architecture Library,  
St. Louis 2018.116

Carl Andre, born 1935  
Robert Barry, born 1936  
Douglas Huebler, 1924–1997  
Joseph Kosuth, born 1945  
Sol LeWitt, 1928–2007  
Robert Morris, born 1931  
Lawrence Weiner, born 1942

## **Untitled (Xerox Book), 1968**

book

published by Seth Siegelaub and John W. Wendler,  
New York

edition: 1,000

This book, which is no larger than the dimensions of a standard sheet of copier paper, contains an entire exhibition. It features one work each by seven artists, who, through emphasizing ideas over objects, established the contours of the emerging field of Conceptual art in the 1960s and 1970s. Curator Seth Siegelaub recognized how printed materials could support and circulate this new highly analytical, often language-based, art. He asked the exhibition's participants to consider the photocopier and its operations as the framework for their works. Each artwork was to be conceived specifically for twenty-five 8 1/2- by 11-inch sheets of paper, which would be photocopied 1,000 times, bound together in sets, and distributed. Artist Joseph Kosuth, for example, used each of his 25 pages to document, in words, the process of making the book itself.

Washington University, Kranzberg Art & Architecture Library,  
St. Louis 2018.117 cat. 12

The surge of interest in printmaking and artist's editions during the 1960s encompassed a vast spectrum of different media that includes artist's books. Ed Ruscha, whose photo books are defined by a distinctively conceptual approach, is credited as an inventor of this format. Downplaying the traditional emphasis on craft, Ruscha's small-scale mass-produced books present big interpretive puzzles.

These books, filled with seemingly artless snapshots, primarily emphasize ordinary buildings and structures, leaving the viewer to guess Ruscha's intentions. While a desire to explore the emerging urban landscapes of the American West seems to play a clear role in these early books, the meaning behind the subject matter of other books, such as *Various Small Fires and Milk*, remains mysterious.

Ed Ruscha, born 1937

**EVERY BUILDING ON THE  
SUNSET STRIP, 1966**

artist's book, first edition

published by the artist

printed by Dick de Ruscha, Los Angeles

edition: 1,000



This 28-foot-long artist's book loosely resembles an accordion map. In this unusual format, Ed Ruscha represented the full length of the Sunset Strip, the mile-and-a-half stretch of Sunset Boulevard that was a popular gathering spot for the city's counterculture. In the pair of continuous images unfolding block by block, the buildings on either side of the street are shown accurately and to scale.

Ruscha's book-based explorations of the everyday built environment found their most ambitious and novel expression in *Every Building on the Sunset Strip*. The execution of this project required mounting a specially designed camera on the back of his vehicle—an uncanny precursor to Google Streetview—long before the internet became part of our everyday experience. Close examination of these images reveals a wealth of information, both educational and entertaining, about the cityscape along this famous stretch of road.

Washington University, Kranzberg Art &  
Architecture Library, St. Louis 2018.112



# The Graphic Boom

The visual culture of 1960s America was bright and vibrant, and by turns frivolous and radical. Andy Warhol declared that anyone could have their own “fifteen minutes of fame.” The Civil Rights Movement and the Vietnam War spawned an agitated generation of protesters. John F. Kennedy’s presidential campaign, and then his assassination and funeral, rolled out on TV and in the press. The same was true for Martin Luther King, Jr., who entered every living room as *Time* magazine’s Man of the Year and a Nobel Peace Prize laureate before his assassination in 1968.

Artists like Warhol and Barbara Kruger not only borrowed imagery from print media—newspapers and magazines—they also brought commercial printing techniques into their studios. Publishers and printers seized the moment to engage artists receptive to printmaking, and the graphic boom was born. The works in this section demonstrate the various ways artists—well beyond the 1960s—borrow, manipulate, appropriate, or otherwise engage with existing images—contemporary and historical. Some artists bring skills from their jobs in mass media publishing and advertising, while others take advantage of new industrial technologies. The sheer volume of possibilities is celebrated in group portfolios, ready-made collections available to buyers eager for affordable art in their homes.

Andy Warhol, 1928–1987

**Jacqueline Kennedy I (Jackie I),**  
from the portfolio **Eleven Pop Artists I**, 1966  
screenprint  
published by Original Editions, New York  
printed by Knickerbocker Machine and Foundry, New York  
edition: 200

This image derives from an Associated Press wire photograph of Jacqueline Kennedy with President John F. Kennedy at her side. It was taken shortly before the president's assassination in Dallas on the morning of November 22, 1963, as the couple rode in a convertible from the airport into the city.

Andy Warhol had an uncanny ability to both tap into and define the collective consciousness of his time. He did that in part by borrowing images, not only from advertising, but also from current events. As he always did, Warhol made the image of Jackie his own by significantly manipulating his source photograph. The print not only crops out most of the image and removes the photographic detail, the process also naturally reversed the image.

Saint Louis Art Museum, Gift of Nancy Singer Gallery 247:1980  
cat. 8

Rosa Lee Lovell, 1935–1969

**Figure Group Series, 1969**  
screenprint

Delmar Boulevard in St. Louis provided the setting for this print, and for much of Rosa Lee Lovell's work in the late 1960s. She lived across the street from the Tivoli Theatre, which is visible in the upper right corner. The bright flat colors and crisp outlines of her glossy screenprint echo Andy Warhol's use of the medium as well as contemporary poster design, tapping into the spirit of the moment both nationally and locally. The photographic imagery collaged into this print evokes the urban feel of the Delmar Loop, an avant-garde neighborhood that has continually transformed itself.

Lovell died soon after this print was made, at age 34. Coincidentally, her work was on view in a regional juried exhibition at the Saint Louis Art Museum at the time.

Betye Saar, born 1926



**The Fragility of Smiles  
(of Strangers Lost at Sea), 1998**

screenprint and rubber stamp, in artist's frame  
edition: unique variant

This print is modeled after the earliest graphic image—issued in 1788—detailing the inhuman crowding and barbaric conditions aboard a European slave ship. This early image illustrated an abolitionist text, and depicted the slave quarters of the *Brookes*, which transported thousands of slaves from the African continent to the Americas. The ship was reported to have carried over 600 enslaved individuals at a time, crammed into spaces 5- to 6-feet-long and 10- to 18-inches wide; the mortality rate was 11.7 percent. The image was reproduced over and over again, and has been utilized by many artists in the last half century.

Betye Saar, a Los Angeles artist who works with found objects, first thought that the image's power “would wear out,” but then realized that it never would, “because that slaveship imprint is on all of us. It is there forever,” on whites and blacks alike.

Saint Louis Art Museum, Museum Minority Artists Purchase Fund  
28:1999 cat. 22



Jaune Quick-to-See Smith, enrolled Salish,  
Confederated Salish and Kootenai Nation,  
Montana, born 1940

**Celebrate 40,000 Years of American Art, 1995**

collagraph

published and printed by Island Press, St. Louis

edition: 20

Rabbits march forward to deliver a message. Two lines of text encourage viewers to acknowledge 40 millennia of art-making on the North American continent. This work deliberately focuses on art by indigenous peoples—a group frequently absent from the field of American art, which has tended to focus on art made over the past 400 years by East Coast colonists, other European immigrants, and their descendants.

Here Jaune Quick-to-See Smith scratched, speckled, and informally marked the PVC plate from which this print was made to resemble the exposed surface of a rock. With this treatment, the artist refers to her source: she borrowed the rabbit image from the Peterborough Petroglyphs in Ontario, Canada. There, ancient artists carved a wide range of human figures, animals, and other creatures in a stone outcrop.

Mildred Lane Kemper Art Museum, Washington University in St. Louis, Gift of Island Press (formerly the Washington University School of Art Collaborative Print Workshop), 1995 2018.102  
cat. 24

Annette Lemieux, born 1957

**Left Right Left Right, 1995**

thirty photolithographs mounted on boards  
with wooden sticks

published and printed by Island Press, St. Louis  
edition: 3

Mildred Lane Kemper Art Museum, Washington University  
in St. Louis, Gift of Island Press (formerly the Washington  
University School of Art Collaborative Print Workshop), 1995  
2018.98a-dd cat. 23

In *Left Right Left Right*, Annette Lemieux cropped pumping fists from a variety of source photographs, ranging from Martin Luther King, Jr. to Miss America. She then turned them into posters ready to be taken to the streets. The installation seen here is more like a faceless protest in suspended motion, yet one that invites us in as participants on our own terms. For the artist, this work represents hope in the history of protest movements. In fall 2016, the work was on view at the Whitney Museum of American Art at the time of the presidential election. Lemieux asked the Whitney to upend the posters as an expression of her pessimism.

Claes Oldenburg, born Sweden, 1929

**Tea Bag**, from the portfolio **4 on Plexiglas**, 1966  
laminated vacuum-formed vinyl, screenprinted vinyl,  
felt, Plexiglas, and rayon cord  
published by Multiples, Inc., New York  
fabricated by Knickerbocker Machine and Foundry,  
New York  
edition: 125

This faux tea bag seems to defy logic and even gravity. Dramatically enlarged from the expected size, the bag is shown soggy and used, now stuck in relief to be hung on the wall for display. Claes Oldenburg elevates consumed trash to art treasure with ironic and humorous effect while also highlighting the mere “stuff” of everyday life. Depictions of food appear in many of Oldenburg’s works, but often in unfamiliar and unexpected manifestations.

The rapid and mass production of commercial goods, such as groceries, clothing, and appliances, during the mid-20th century fascinated Oldenburg. As an artist, he recognized how creating multiples—three-dimensional objects produced in editions, often with industrial materials—could connect his art with the driving wants and desires cultivated by consumer culture. Employing slick plastic surfaces and vacuum-form technology to encase this tired-out tea bag, Oldenburg packaged something depleted and worn as if seductively fresh and new.

Saint Louis Art Museum, Gift of Nancy Singer 41:1967 cat.10



Andy Warhol, 1928–1987

**Campbell's Soup II, 1969**

ten screenprints

published by Factory Additions, New York

printed by Salvatore Silkscreen Co., New York

edition: 250

Andy Warhol spent the 1950s building a career in advertising, but when his name became associated with Campbell's soup in 1962, it was for a different reason. In that year, he exhibited 32 paintings in a Los Angeles art gallery, each depicting a Campbell's soup can on a neutral white background. The familiar red, black, and white labels were already in everyone's kitchen cupboards—and apparently Warhol ate the soup daily.

Those first soup cans were painted by hand. Very soon afterward, however, Warhol began to create his paintings using the screenprint technique, which was widespread in the advertising world. Screenprinting provided him with a “mechanical” method to create seemingly endless numbers of nearly identical paintings. Ever the entrepreneur, in the late 1960s Warhol also began publishing professionally-produced editions of screenprints on paper, including this portfolio.

Saint Louis Art Museum, Gift of Mr. and Mrs. Robert G. Greenberg  
166:1971.1–.10 cat. 14

Robert Motherwell, 1915–1991

**St. Michael III, 1979**

lithograph and screenprint

published and printed by Tyler Graphics, Bedford  
Village, New York

edition: 99

In this print, Robert Motherwell used popular commercial imagery as a subject—the label of a Belgian cigarette maker St. Michel. His choice of this cigarette wrapper reflected his many years of working in the artistic medium of collage, in which he often incorporated labels and wrappers of readily available commercial goods into his art. The nearly three-and-a-half-foot tall reproduction of the label is printed with rough, irregular edges, giving it an unevenly torn appearance.

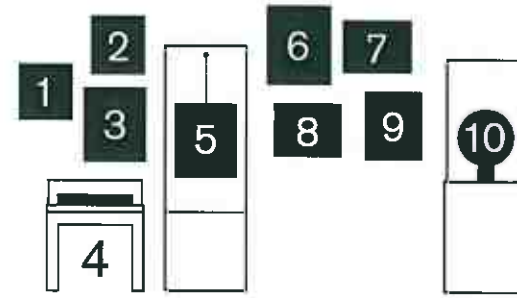
Motherwell worked closely with the printer Kenneth Tyler to achieve this remarkable large-scale image. At Tyler's recommendation, the cigarette label is created solely through the printing techniques of lithography and screenprinting, allowing Motherwell to maintain the illusion of collage while creating imagery on a massive scale.

## Ten from Leo Castelli, 1967

ten prints and multiples

published by Tanglewood Press, New York

edition: 200



1. Andy Warhol, 1928–1987  
**Portraits of the Artists**, 1967  
screenprint on one hundred styrene boxes
2. Robert Morris, born 1931  
**Model**, 1967  
vacuum-formed plastic
3. Jasper Johns, born 1930  
**The Critic Sees**, 1967  
screenprint on acetate with embossing and collage
4. Donald Judd, 1928–1994  
**Untitled**, 1967  
stainless steel
5. James Rosenquist, 1933–2017  
**Sketch for Forest Ranger**, 1967  
screenprint on two interlocking die-cut vinyl sheets
6. Larry Poons, born Japan, 1937  
**Untitled**, 1967  
screenprint
7. Roy Lichtenstein, 1923–1997  
**Fish and Sky**, 1967  
screenprint on gelatin silver print with lenticular offset lithograph
8. Frank Stella, born 1936  
**Fortin de las Flores (First Version)**, 1967  
screenprint with pencil additions
9. Lee Bontecou, born 1931  
**Silkscreen**, 1967  
screenprint on muslin
10. Robert Rauschenberg, 1925–2008  
**Passport**, 1967  
screenprint on three rotating Plexiglas disks

Prints—original works of art available at a fraction of what it costs to buy a painting or sculpture—are often celebrated for their accessibility to collectors. The art market has responded to this accessibility in a variety of ways. In the 1960s, Rosa Esman's Tanglewood Press transported the centuries-old concept of a print series, or portfolio, into new territory by including sculptural multiples. With publications such as *Ten from Castelli* and *7 Objects/69*, which can be seen nearby, she tapped into artists' experimentation with new materials such as Plexiglas and vacuum-formed plastic.

Leo Castelli was a European-born businessman whose New York gallery played a leading role in defining contemporary art in the United States in the second half of the 20th century. *Ten from Castelli*, which commemorated his first decade in business, is far more than a print portfolio—indeed only three artists submitted traditional prints. These 10 objects pay tribute to Castelli and his stable of artists, and simultaneously serve as a starter kit for collecting contemporary art.



Saint Louis Art Museum, Gift of Mr. and Mrs. Ronald Greenberg and Mr. and Mrs. Joseph A. Helman 30:1967.1–.10

Ed Ruscha, born 1937

## **Mocha Standard, 1969**

screenprint

published by the artist

printed by Jean Milant and Daniel Socha, Los Angeles

edition: 100

The first gasoline stations to appear in Ed Ruscha's work were the unremarkable black-and-white snapshots found in his artist's books on view in the previous gallery. Ruscha soon revealed his flair for casting even the humblest buildings as star attractions. The Standard Oil station became his signature subject, one he repeatedly returned to in both paintings and prints. In both media, the station is glamorized using bold graphic imagery borrowed from the world of commercial design. Dramatic foreshortening and bold diagonals make it appear larger than life, modeled to fit a Hollywood "standard."

*Mocha Standard* is one of several screenprints identical in composition to Ruscha's paintings of the station. Unlike the paintings, however, the screenprints are characterized by the lush gradations of color seen in the sky. Here, the chosen palette of chocolate brown and burnt orange sound a soft, even melancholic note that tempers the brash angular forms of the building.



Kerry James Marshall, born 1955

**Rythm Mastr, 1999**

three artist's newspaper comics

published by Carnegie Museum of Art, Pittsburgh

right: *Bulletin!*

opposite: *Every Beat of My Heart*  
*Tower of Power*

This comic strip's action figures are based on historical African art objects. Led by the drummer Rythm Mastr, these superheroes join forces with the story's young main characters, Farell and Stasha, to navigate conflicts in a sci-fi Chicago cityscape. The cover titled "Every Beat of My Heart" introduces all the series' characters. The African artworks are used to critique how these objects have been removed from their original contexts and have been made static in museums. *Rythm Mastr* proposes a future in which black Americans embrace African cultural heritage in order to boldly forge ahead. The work remains true to the artist Kerry James Marshall's exclusive portrayal of black subjects and his questioning of their absence or marginalization in art history.

The first edition of *Rythm Mastr*, printed commercially on newsprint, was produced for the Carnegie International exhibition in 1999. It also appeared as an eight-week series that year in the *Pittsburgh Post-Gazette*.

## Robert Rauschenberg, 1925–2008

### **Signs, 1970**

screenprint

published by Castelli Graphics, New York

printed by Styria Studio, New York

edition: 250

Incorporating existing mass media photographs from the charged decade of the 1960s, this tightly configured collage is unrelenting in its stirring depictions. The image is anchored by the cropped photographs of five American icons—astronaut Buzz Aldrin, musician Janis Joplin, U.S. Senator Robert F. Kennedy, President John F. Kennedy, and the Reverend Martin Luther King Jr. The last three individuals had already tragically died. In the print's upper corners are pictures of collective mourning and protest. Circling down to the lower right sequential film frames showing John F. Kennedy's assassination are visible. At the very center of *Signs* are scenes of bloodshed, one from Vietnam and one from the 1967 Detroit riot.

A committed activist, Robert Rauschenberg is celebrated for his exceptional ability to combine images to powerful emotional and aesthetic effect. Created as a concept for a *Newsweek* magazine cover, *Signs* is one of his most direct engagements with issues of the time. Rauschenberg wrote that it was “conceived to remind us of love, terror, violence of the last ten years. Danger lies in forgetting.”

Saint Louis Art Museum, Gift of the Honorable and  
Mrs. Thomas F. Eagleton 311:1986 cat. 20

Barbara Kruger, born 1945

“Untitled” (Use only as directed), 1988

gelatin silver photograph with screenprint, in artist's frame

“Use only as directed” is a disclaimer typically found on products filling discount stores and supermarket shelves. Here the statement is superimposed on instructions for a toy, seeming to resemble Barbie—the popular doll that defined conceptions of feminine fashion and beauty for a generation. In this instance, the doll is in pieces with arms, legs, and head tossed about the frame. As a stand-in for the female body, it calls into question how representations of women are constructed.

Barbara Kruger is deeply engaged with such inquiries, especially the tremendous capacity of advertising and retail culture to shape the way women think about themselves. Kruger understands the processes of commercial image-production intimately, having worked for several years as a graphic designer at major fashion and lifestyle magazines. Her combinations of image and text since have functioned to dismantle such fixed definitions for representing gender.

Saint Louis Art Museum, Funds provided by the Museum  
Purchase Plan of the National Endowment for the Arts,  
a federal agency 63:1989 cat. 21

## **7 Objects/69, 1969**

seven multiples with wooden box

published by Tanglewood Press, New York

edition: 100

David Bradshaw, born 1944

### **Tears**

oil on canvas

Bruce Nauman, born 1941

### **Record**

12-inch vinyl record with screenprint cover

Keith Sonnier, born 1941

### **Plaster Cast in Satin**

plaster and satin

Eva Hesse, 1936–1970

### **Enclosed**

latex and cloth tape

Alan Saret, born 1944

### **Untitled**

nylon mesh fabric

Stephen Kaltenbach, born 1940

### **Fire**

bronze plaque and postcard

Richard Serra, born 1938

### **Rolled, Encased and Sawed**

chemical lead encased in lead pipe

Collection Abigail R. Esman 2018.134

Housed together in a wood box, which doubles as a display pedestal, this eclectic group of artworks forms a single set of “multiples,” or three-dimensional, multi-media objects made in editions. The works range from abstract sculptures of lead, latex, or fabric to a sound recording of action in an artist’s studio. At the time of its release, Rosa Esman, founder of Tanglewood Press, considered the set an “instant collection” by the most experimental contemporary artists of the day. Specifically, these artists pinpointed fundamental procedures, such as cutting, casting, and wrapping, and the results of these actions on particular materials.

Saint Louis Art Museum, Gift of Robert G. Greenberg  
252:1972.1–.5, .7 cat. 13



# The Publishers

The vast majority of the works in *Graphic Revolution* exist because generations of print publishers had the foresight to invite a continuing stream of adventuresome artists into their printshops. Tatyana Grosman's Universal Limited Art Editions (ULAE) was the first to emerge. It was followed closely by the Tamarind Institute and Gemini G.E.L., and then many others. Each publisher and printshop has a distinct style and approach, but they all share a passion to connect with artists and help them reach a broader audience.

The classic model, exemplified by ULAE, consists of a publisher who invites artists to collaborate, and coordinates and supports the production of the resulting editions—financially and otherwise. Publishers supply the specialized equipment and materials, including presses, paper, and ink. They also participate in the conception of the works, bringing technical expertise to the artist's vision. This collaborative synergy expands printmaking's creative possibilities. Some art dealers likewise act as publishers to help their artists produce works in multiple. Presses have also been set up within universities, including Island Press at Washington University in St. Louis and Columbia University's LeRoy Neiman Center for Print Studies. These centers incubate and realize ambitious projects within an academic setting.



Fritz Scholder, Luiseño, 1937–2005

**American Landscape (Second State), 1976**

lithograph

published and printed by Tamarind Institute,

Albuquerque

edition: 75

Saint Louis Art Museum, Gift of Claire and Richard Marx

201:1992

**American Indian No. 4, 1972**

lithograph

published and printed by Tamarind Institute,

Albuquerque

edition: 100

Mildred Lane Kemper Art Museum, Washington University in  
St. Louis, Gift of Wanda and Thomas Taylor, 1982 2018.99

This pair of lithographs shows violent conflict as well as possible reconciliation between the United States government and Native peoples. In *American Landscape (Second State)* horses, soldiers, and warriors swirl around a tiny figure, U.S. Army Lt. Col. George Custer. The scene represents the significant Battle of Greasy Grass (Little Bighorn, June 25–26, 1876). In *American Indian No. 4*, a man wrapped in an American flag holds a tomahawk and faces viewers. In the 1970s, Scholder's unexpected images furnished powerful alternate views to the conventionalized representation of Native people in the visual culture of the United States.

During this time, Scholder lived in Galisteo, New Mexico, and he began collaborating with master printers in 1970, when Tamarind Press moved from Los Angeles to Albuquerque. Over the next decade, the artist created more than 150 lithographs at Tamarind.

Jasper Johns, born 1930

## **The Critic Smiles, 1969**

lead relief with cast gold crown and tin leaf,  
in aluminum frame

published and fabricated by Gemini G.E.L., Los Angeles  
edition: 60

Familiar objects are the foundation of Jasper Johns' art. The unexpected gold crown replacing bristles on this toothbrush, however, adds a surprising, surreal twist that is uncommon in his work. With the encouragement of ambitious collaborators at Gemini G.E.L., Johns moved well beyond traditional printmaking techniques to explore sculptural editions. To produce *The Critic Smiles*, Gemini commissioned the crowns from a dental provider. For the lead elements, one of Gemini's co-founders, master printer Kenneth Tyler, started with a wax relief made by Johns. From that, he created a two-part metal and epoxy mold. Finally, the lead was pressed into Tyler's mold using an industrial hydraulic stamping machine.

Ten years before making this print, Johns tackled the subject of a toothbrush in a free-standing sculpture. At that time, he was rapidly gaining critical acclaim, which may relate to the title of this work.

Claes Oldenburg, born Sweden, 1929

**Profile Airflow–Test Mold, Front End, 1972**

cast-polyurethane relief over screenprinted Plexiglas,  
in aluminum frame

published, printed, and fabricated by Gemini G.E.L.,  
Los Angeles

edition: 50

Chrysler's Airflow, a landmark 1930s model celebrated for its groundbreaking aerodynamics, is the subject of this multiple. Claes Oldenburg found the automobile to be an extremely fertile arena for his art and created a profile view of the vehicle's front fender, hood, and tire. Interested in the desires sparked by the Airflow, he wanted to convey an alluring version "clear in color, transparent like a swimming pool but of a consistency like flesh."

Polymer science could help create these unusual visual and tactile effects, so the publisher Gemini G.E.L. enlisted the Southern California plastics industry to develop appropriate materials and manufacturing techniques. Ultimately, Oldenburg's project took several years to realize, and in the process, Gemini forged new avenues for collaboration in art and technology.

Promised gift of Dr. William Merwin 2018.28 cat. 34

Josef Albers, born Germany, 1888–1976

## **White Line Squares, 1966**

eight lithographs

published and printed by Gemini G.E.L., Los Angeles

edition: 125

*White Line Squares*, with their concentric blocks of color and thin white lines, are part of Josef Albers' decades-long experimentations with color. The thin dividing line in each print breaks up the area of single color, making it appear to be two different tones. Albers required great precision in the printing of these lithographs, as the colored ink had to be mixed to very specific hues. Further, the "white line" is actually the bare paper underneath, which necessitated extreme care in aligning the colored areas.

Albers was already a well-known artist, theorist, and educator in his late seventies when he collaborated with Kenneth Tyler on this series at the newly-founded press Gemini G.E.L. in 1966. Several years earlier, Tyler had impressed Albers with his technical ability, and Albers, always the mentor, encouraged the young printmaker to run his own printshop. When Tyler did so at Gemini G.E.L., Albers was invited to produce this series, the publisher's first major project.

Saint Louis Art Museum, The Sidney S. and Sadie Cohen  
Print Purchase Fund 15:1967.1–.8 cat. 33

Richard Diebenkorn, 1922–1993

**High Green Version II, 1992**

aquatint, etching, and drypoint

published and printed by Crown Point Press,

San Francisco

edition: 65

*High Green Version II* captures the light-infused washes of color for which Richard Diebenkorn is known. Diebenkorn, best known as a painter, frequently experimented with printmaking. In most cases, artists with little or no printmaking experience were invited to work in printshops, but Diebenkorn had already made prints on his own. He took the unprecedented step of contacting Kathan Brown, the founder of Crown Point Press, in order to take his printmaking career to another level.

Many of Diebenkorn's prints made at Crown Point, like *High Green Version II*, feature geometric areas of translucent color. He was able to achieve these effects with Brown, who specialized in etching and aquatint techniques, methods that can help achieve a watercolor-like appearance. Diebenkorn initially preferred the directness of drypoint and was hesitant to work with aquatint at first, but Brown's ingenuity and technical expertise convinced him to try.

Private Collection 2018.29 cat. 40



## Richard Diebenkorn, 1922–1993

### **Double X, 1987**

woodcut

published by Crown Point Press, San Francisco

printed by Shi-un-do Print Shop, Kyoto

edition: 50

The sharp angular forms and stark black-and-white imagery of *Double X* illustrate the spirit of experimentation seen in Richard Diebenkorn's prints. This print is one of only four woodcuts he executed during his career, and it highlights Diebenkorn's hands-on nature as a printmaker. In this instance, rather than giving a drawing to the printer who would carve the woodblock, Diebenkorn carved the block for *Double X* himself.

In 1982, Kathan Brown's printshop, Crown Point Press, established an experimental program in Kyoto, Japan—a country steeped in the tradition of woodblock printing. This project allowed contemporary Western artists to work with what many considered to be an antiquated printing technique. Diebenkorn participated in this program twice, first in 1983 and again in 1987, when he created *Double X*. His print exemplifies the creativity that Brown nurtured through the use of the woodcut medium.

Helen Frankenthaler, 1928–2011

**Cedar Hill, 1983**

woodcut

published by Crown Point Press, Oakland, California

printed by Shi-un-do Print Shop, Kyoto

edition: 75

Helen Frankenthaler was known for her works composed with many thin layers of transparent pigment. *Cedar Hill* demonstrates how effectively such layered color washes can be replicated using traditional Japanese woodblock printing. Different colors are printed successively from different blocks, one for each color.

Her statement that “there are no rules ... that is how art is born,” contradicts the Japanese tradition, where an artist provides a drawing and the artisan-printers do the rest. Frankenthaler gave a drawing to Crown Point Press, which they sent to the Japanese printers, but the proofs they sent back were not quite right. Traveling to Japan, she turned the process upside down, discarding some of the printers’ blocks and adding more of her own. The back-and-forth of this process matches what she said about printmaking: “As the print evolves, it tells you, you tell it. You have a conversation with a print.”

Roy Lichtenstein, 1923–1997

**Foot and Hand, 1964**

offset lithograph

published by Leo Castelli Gallery, New York

edition: 300

**Crying Girl, 1963**

offset lithograph

published by Leo Castelli Gallery, New York

printed by Colorcraft, New York

These two lithographs, derived from comic-book imagery, depict isolated moments of high emotion and conflict. They were produced as take-away items from exhibitions, providing visitors with a punchy sample of an artist's latest work to add to their collection.

New York art dealer Leo Castelli encouraged Roy Lichtenstein and others to conceive compositions such as these, to be printed specifically as offset lithographs for this purpose. Castelli recognized these editions could be effective tools to promote his artists, many of whom were emerging as stars of contemporary art.

Mildred Lane Kemper Art Museum, Washington University in St. Louis, Gift of Joseph L. Tucker, 1965 2018.101, 2018.100  
cat. 31, cat. 32

Richard Artschwager, 1923–2013



**Locations, 1969**

five multiples with container

published by Brooke Alexander, New York and Castelli Graphics, New York

fabricated by the artist and the publishers, New York

edition: 90

**Sculpture/Container**

Formica on wood and screenprint on Plexiglas

**Space Knob**

painted wood

**Clear Blp**

painted Plexiglas

**Mirror Blp**

mirror with plastic

**Black Blp**

Plexiglas

**Hair Blp**

rubberized horsehair with Formica

You will encounter mysterious oblong objects, made of materials ranging from glass to horsehair to wood, at unexpected points throughout this exhibition. Their maker, Richard Artschwager, referred to these small sculptural forms as “blps.” The blps make up a set of multiples produced as a collaboration between the artist and the publisher Brooke Alexander.

In the few years before their collaboration, Artschwager conceived of the blps as an exciting new form of site intervention. The simple shape would appear, often painted, on walls and surfaces in public spaces, as well as objects in galleries and museums. Resembling a period, comma, or even apostrophe, the blp serves to punctuate spaces, creating new encounters and relationships with the surroundings, which may otherwise remain overlooked. As a format, the multiple served the project well, allowing Artschwager to replicate and distribute his signature forms, available to be installed in any location and desired arrangement by the collector.

Lee Bontecou, born 1931

**Etching One, 1967**

etching and aquatint

published and printed by Universal Limited Art Editions,  
West Islip, New York

edition: 35

Overlapping rings of grainy printed texture draw us toward a mysterious black core at the center of Lee Bontecou's *Etching One*—it seems to return our gaze. This curiously wary “eye” simultaneously beckons us closer and wards us away.

This print echoes Bontecou's crater-construction wall sculptures, canvas and wire structures that she darkens with soot. These reliefs are dominated by the presence of conspicuous black holes, similar to the black core in this print. Viewers are left to contemplate the nature of these voids; for all their beauty, these artworks strike an unsettling chord. Bontecou's wall reliefs caught print publisher Tatyana Grosman's eye, prompting her to invite the artist to make her first prints at ULAE.

Saint Louis Art Museum, Funds given by James R. and Mary B. Moog and Paul Taylor through the Art Enrichment Fund 7:2007 cat. 28

Jasper Johns, born 1930

**Hatteras, 1963**

lithograph

published and printed by Universal Limited Art Editions,  
West Islip, New York

edition: 30

This print is one of several compositions that include the imprint of Jasper Johns' hand and forearm. To capture his body on the stone, the artist used a mixture of soap and greasy lithographic pigment. Johns' first experience drawing on a lithographic stone came when Tatyana Grosman, the founder of ULAE, delivered one to his studio in 1960. He quickly came to prefer working at the printshop, however, where he could learn from the technical expertise of professional printers. Lithography is notoriously finicky and complex and requires extensive technical expertise. Part of the alchemy that results from a collaboration between artist and printer is that each side tends to push the other to make new discoveries.

This print's title is an allusion both to the beach near the studio Johns frequented in his native South Carolina and to the title of a poem by Hart Crane, who was much admired by the artist.

Saint Louis Art Museum, Gift of Richard K. Weil 140:1973 cat. 29



Jasper Johns, born 1930

**Decoy, 1971**

lithograph

published and printed by Universal Limited Art Editions,  
West Islip, New York

edition: 55

*Decoy* contains numerous details that first appeared in Jasper Johns' earlier paintings and prints. These include the cast leg of prominent art critic Barbara Rose at upper right; fragmented stenciled color names; and the Ballantine Ale can at the center. The delicate small numerals along the bottom were from a series of etchings, and were transferred to *Decoy* using the actual printing plates used to make the earlier series.

This print was a technical milestone because Johns convinced the printers at ULAE to utilize their newly acquired commercial offset press to produce the multi-plate project. Offset lithography was not considered to be a fine art process, so Johns' suggestion was surprising. It offered two main advantages: the image is not reversed as in traditional printmaking and the process is quicker, in part because lighter aluminum plates are used instead of heavy lithographic stones. As a result, *Decoy* is more layered and complex than would have been practical using traditional stone lithography.

Saint Louis Art Museum, Gift of Mr. and Mrs. Richard T. Fisher  
249:1977 cat. 30

## Robert Rauschenberg, 1925–2008

### **License**, 1962

lithograph

published and printed by Universal Limited Art Editions,  
West Islip, New York

edition: 16

Regarding the medium of lithography, used here, Robert Rauschenberg famously stated, “I began lithography reluctantly, thinking that the second half of the 20th century was no time to start writing on rocks.” He was referring to the **extremely** heavy, usually limestone, surface used to make lithographs. Eventually Tatyana Grosman, the intrepid and tenacious founder of ULAE, convinced Rauschenberg to do so and works such as *License* were among the first of his to emerge from the printshop.

During the heyday of the graphic arts boom, printmakers began to rethink the format and scale of traditional prints. Artists like Rauschenberg, who were accustomed to the expanses of painting and sculpture, pushed their collaborating publishers to think big. Closing in on four feet high, here the printmaking team made use of the full breadth of the sheet, showing signs of the substantial sizes to come.

Saint Louis Art Museum, Gift of Richard K. Weil 142:1973 cat. 26

Robert Rauschenberg, 1925–2008



## **Breakthrough I, 1964**

lithograph

published and printed by Universal Limited Art Editions,  
West Islip, New York

edition: 20

A reclining nude, key, and drinking glass, among other dissimilar images, make up this composition. When Robert Rauschenberg first began working at ULAE in 1962, he gained access to the composing room at the New York Times. There he salvaged the photoengraved plates used for newspaper imagery and repurposed them in prints such as this. He considered the found images a “palette with infinite possibilities of color, shape, content, and scale.” Their incorporation allowed him to combine unrelated elements for compositional and conceptual effects. Such juxtapositions allowed for new and surprising associations to emerge.

Throughout this print are fluid washes of ink that tie the sections together. These are typical of lithography and are produced by brushing a tusche—or liquid—on the slick surface of the printing stone. Such handwork is evident in the splattering which is retained as part of the work.

Saint Louis Art Museum, Gift of Richard K. Weil 141:1973 cat. 27

Ellen Gallagher, born 1965

**Untitled (1–10 + colophon), 2000**

four etchings with screenprint and chine collé, four lithographs (one with embossing, one with etching), and three screenprints with etching (one with lithograph) published and printed by LeRoy Neiman Center for Print Studies, Columbia University, New York  
edition: 27

Collection of Alison & John Ferring 2018.18.1–.11 cat. 41

Ellen Gallagher, born 1965

**Untitled (1–10 + colophon), 2000**

four etchings with screenprint and chine collé, four lithographs (one with embossing, one with etching), and three screenprints with etching (one with lithograph) published and printed by LeRoy Neiman Center for Print Studies, Columbia University, New York  
edition: 27

Collection of Alison & John Ferring 2018.18.1–.11 cat. 41



# Issues of the Times

Prints have historically served a multitude of roles beyond the fine art realm. Before photography, prints were the first means of distributing “exactly repeatable pictorial statements,” forever impacting fields of knowledge from botany to engineering, as one modern scholar famously wrote. Artists today capitalize on the versatility of print media to make subtle or direct statements about the times they live in. From Andy Warhol’s flower power icons to Kiki Smith’s exploration of her own body, these works evoke the cultural mood of their distinctive moments in history. Other works in this gallery chart the urban and suburban character of the post-World War II American landscape with ominous as well as humorous overtones.

This section includes pointed commentaries related to current events as well as history. Examples include H. C. Westermann’s reflections on the brutality of World War II and Glenn Ligon’s repurposed runaway slave broadsides critiquing the persistence of racial stereotypes. Other issues addressed include the environment, international relations, and immigration and border concerns. Debates may rage about whether art is capable of changing minds, but artists are by nature effective communicators. If artists are the influencers of their times, prints, which are both portable and graphically direct, are ideally suited to carry their messages.

Glenn Ligon, born 1960

**Runaways, 1993**

ten lithographs

published by Max Protetch Gallery, New York

printed by Burnet Editions, New York

edition: 45

*Runaways* resembles 19th-century broadsides—posters used to issue community announcements—offering rewards for fugitive American slaves. Here, Glenn Ligon, an African American, borrowed that format to test the limits of language when a black man is in the public eye. Ligon, not revealing how he would use their words, called upon friends and acquaintances to describe him as a missing person. Their descriptions sketched out his physical attributes, attire, gestures, and personality and became the basis for these prints.

Some of these words cut uncomfortably close to the historical broadsides, focusing on outward, visual appearances alone. One states, “five feet eight inches high, medium-brown skin, black-framed-semi-cat-eyed glasses, close-cropped hair.” Others convey more intimate, even humorous, portraits of a friend: “He’s socially very adept, yet, paradoxically, he’s somewhat of a loner.” For Ligon, whose work is often based on text, the function of language in the process of self-determination—both historically and today—is constantly under analysis.

Saint Louis Art Museum, Museum Minority Artists Purchase Fund  
3:1997.1–.10 cat. 70

Ed Ruscha, born 1937

**Insects, 1972**

six screenprints, one with pearl dust and three  
on paper-backed wood veneer  
published by Multiples, Inc., New York  
printed by Styria Studio, New York  
edition: 100

*Flies*

*Black Ants*

*Swarm of Red Ants*

*Red Ants*

*Cockroaches*

*Pearl Dust Combination*

The bare household surfaces depicted in Ed Ruscha's *Insects* portfolio play host to all kinds of common pests as they converge in search of a leftover crumb or warm resting place. Depicted true to size, and in remarkably lifelike detail, their long shadows seem to clock the rapid approach of sunset. Ruscha's admitted enthusiasm for insects even extended to the cover for this portfolio—a bag filled with dirt and the crushed remains of insects from his boyhood schoolyard in Oklahoma.

Bugs aside, Ruscha has also taken advantage of an unorthodox combination of materials. Wood veneer and pearl dust to call to mind the pristine look of kitchen surfaces, such as Formica, that were fashionable in the 1960s and 1970s. The paper-backed wood veneers and pearl dust serve to heighten the sheen of these surfaces, a commentary on post–World War II American prosperity.

Robert Longo, born 1953

**Frank**, from the series **Men in the Cities**, 1983

lithograph

published by Brooke Alexander, New York

printed by Derrière L'Étoile Studios, New York

edition: 28

*Frank*, seen here, is frozen in a contorted twist. His knees buckle, arms rise, and head rotates awkwardly out of view while he is dressed formally in proper business attire—the uniform of a city-dwelling executive. Robert Longo's curious depictions were described as portrayals of “the ‘customized’ urban figure,” when first exhibited in the 1980s.

These “urban figures” were not business men at all, but rather Longo's friends from the art, film, and music scenes of downtown Manhattan. Longo invited them to pose for his project, and the outfits they wore reflect how they dressed going out to galleries and clubs, where underground cool was being defined. Longo associated the exaggerated gestures of his figures with the spastic dance moves popular at punk concerts his friends frequented. Whether corporate culture or counterculture, Longo highlighted individual conscription—even collapse—into social codes and customs.

Saint Louis Art Museum, Eliza McMillan Trust 1567:1983 cat. 65



Bruce Nauman, born 1941

## **Raw-War, 1971**

lithograph

published by Castelli Graphics, New York and

Nicholas Wilder Gallery, Los Angeles

printed by Cirrus Editions, Los Angeles

edition: 100

WAR or RAW? Even a casual observer could be confounded when viewing Bruce Nauman's *Raw-War*. By reversing the "R" at the end of what would otherwise spell "WAR," he sets up a constantly looping question that conveys a poetic urgency. The letters are also repeated receding into space, positioning them in relief—almost as if in an infinity mirror.

Words, in Nauman's hands, are more than letters on a page. They engage the viewer in a reaction—almost an unconscious one—to the concept they activate. In 1971, when this print was made, the protest movement against United States involvement in the Vietnam War was raging. This work is not a protest poster, but it sets a mood that surely resonated at the time and still does today.

H.C. Westermann, 1922–1981

**The Connecticut Ballroom, 1976**

seven woodcuts

published and printed by the artist,

Brookfield, Connecticut

edition: variable

*The Green Hell*

*Arctic Death Ship*

*The Dance of Death (San Pedro)*

*N.M.*

*Untitled (Popeye and Pinocchio)*

*Untitled (Elephant Tar Pit)*

*Colophon*

In one of the scenes in *The Connecticut Ballroom*, H.C. Westermann cast himself as Popeye the Sailor, a fictional cartoon character, on an apocalyptic beach. In another, he revisits the horror of witnessing the fiery destruction of the “death ship” *USS Franklin* and all 2,300 men aboard. The artist was a veteran of World War II and the Korean War, which provided him with an ample supply of tragic-comic material that fueled his art.

The set also reveals Westermann's deep interest in art and literature. For example, the sight of the dancing couple in the eerie San Pedro Naval Base echoes the late medieval morality tale called the “Dance of Death.” Expressed in pictures and poems, the “Dance of Death” emphasized the all-conquering power of death, no matter one's status. The curious title of this series refers to the home and studio the artist single-handedly built in his wife's native Connecticut, a worthy “ballroom” setting for his own morality tale.



David Hammons, born 1943

**Astonishing Grace, 1975**

body print and chalk  
printed by the artist

David Hammons used his own body as the printing surface to make this image. He greased his face and hat and pressed himself onto the paper. Then he applied powdered pigment to the greased areas. Here he used white pigment on black paper, the reverse of the usual black pigment on white. His head is printed, but the flag draping his shoulders was drawn in by Hammons with white chalk.

The American flag appears frequently in Hammons' body prints but also elsewhere in his work, including his own redesign of the red, black, and green African American flag. An African American artist who came of age in Los Angeles at the height of the Civil Rights Movement, his use of the flag is charged with political and social overtones.

## Andy Warhol, 1928–1987

### **Flowers, 1970**

ten screenprints

published by Factory Additions, New York

printed by Aetna Silkscreen Products, New York

edition: 250

In 1964, Andy Warhol's paintings of hibiscus flowers were a radical departure from his earlier work depicting grocery store products and political or Hollywood icons. These new, shiny flowers presented in an endless variety of color combinations surprised the art world. As usual, however, he was onto something: famed poet Allen Ginsburg coined the term "flower power" the following year in San Francisco. By 1970, when he published these screenprints as a new, more accessible version of the paintings, the concept had entered the public imagination.

Warhol borrowed his image of flowers from the popular press, specifically the June 1964 issue of *Modern Photography* magazine. He first cropped the photograph and rotated the image. His assistants then copied and recopied it many times over, which degraded the image and removed its photographic detail, resulting in the high-contrast image seen in these prints.

Saint Louis Art Museum, The Sidney S. and Sadie Cohen Print Purchase Fund 70:1970.1–.10

Bruce Conner, 1933–2008

**BOMBHEAD, 2002**

inkjet print with acrylic

published and printed by Magnolia Editions,  
Oakland, California

edition: 20

To make *BOMBHEAD*, Bruce Conner collaged a United States government photograph of a hydrogen bomb blast onto the shoulders of a man in a military-style uniform.

He initially made the collage in 1989 using a photocopy and a newspaper image, but in 2002 he used updated digital technology to produce the image in an edition of 20. Here he scanned the government photograph of the mushroom cloud instead of newsprint and a photographic portrait of himself.

A combination of awe and ever-increasing fear of the atomic bomb permeated life after the United States bombings of Hiroshima and Nagasaki in 1945. As a child, Conner remembered seeing government films of the 1946 hydrogen bomb test blasts at Bikini Atoll. After that footage was declassified in 1976, he borrowed selected footage, splicing it into a hypnotic 36-minute film. *Crossroads* was named for the government code-name for the Bikini test blasts.

Ted L. & Maryanne Ellison Simmons 2018.48 cat. 68

Kiki Smith, born Germany, 1954

**Pool of Tears II (after Lewis Carroll), 2000**

etching, aquatint, drypoint, and sanding with  
watercolor additions

published and printed by Universal Limited Art  
Editions, West Islip and Bay Shore, New York  
edition: 29

At first glance, this scene presents an attentive group of animals and a young woman making their way across an expanse of water. A wide-eyed owl with a group of swans, mallards, and geese find company with a host of furry creatures, including a dog-paddling monkey, rat, and sloth. While not immediately obvious, Kiki Smith depicts this crew in a threatening situation.

Turning to Lewis Carroll's 19th-century tale *Alice's Adventures in Wonderland*, Smith pictures a shrunken Alice, half-submerged and in danger, having fallen into a pool of her own tears. In these rising waters of her own making, she discovers a community of endearing animals, also seeking higher ground, and they paddle together to safety. Smith, who studies natural history to inform her art, considered this literary tale the ideal means to explore the interconnections of human and animal worlds and highlight contemporary ecological concerns.

Kiki Smith, born Germany, 1954



## **Banshee Pearls, 1991**

lithograph with aluminum-leaf additions on twelve sheets  
published and printed by Universal Limited Art Editions,  
West Islip, New York  
edition: 51

Kiki Smith used her own body as the subject for *Banshee Pearls*, and her facial image appears many times over. In some of these prints, Smith transferred photographs on to the lithographic plate in order to depict different expressions and emotions—an inviting smile, a mischievous smirk, a focused gaze. In others, the imprint of her splayed face is grotesquely distorted in a haunting manner. Smith appears as a child, as an adult, and even as skeletal and spectral versions of herself, revealing youth and age, happiness and pain.

Smith and other activist-artists who emerged in the 1980s, were influenced by shifting ideas about health and sexuality. They understood the human body in new ways, seeking to expose its physical and emotional complexities in a visceral, unrefined manner. Although exquisitely printed, this work evokes the rough cut-and-paste, photocopied collage style adopted by the punk-influenced scene at the time.

Saint Louis Art Museum, Gift of Dr. Jerome F. and Judith Weiss Levy  
506:2018a–l cat. 66

Richard Estes, born 1936

**Urban Landscapes No. 1, 1972**

six screenprints from a series of eight  
published by Parasol Press, New York  
printed by Edition Domberger, Stuttgart  
edition: 75

left to right, top to bottom:

*Grant's*  
*Arch, St. Louis*  
*Nass Linoleum*  
*Oriental Cuisine*  
*Ten Doors*  
*Danbury Tile*

The views shown in *Urban Landscapes No.1* combine nostalgia with celebration of the new. Almost all of these prints represent thresholds, including an unusual point of view of the Gateway Arch in St. Louis. Here, Estes represents one of the city's distinctive attractions from the ramp leading down to what was until recently an entryway under the Arch's legs. Estes experienced the landmark himself when he visited St. Louis while traveling on a commission for *Sports Illustrated*.

Estes meticulously prepares his works, building them up in many translucent layers. For this series, he sent completed watercolors to the printer, Edition Domberger in Germany. It was then Domberger's job, in consultation with Estes, to create an individual screen for each of the colors used to print the final screenprints. Estes is adamant about not reproducing his paintings in his prints, so these images are all unique compositions intended specifically for this project.

Saint Louis Art Museum, Gift of Hope and Julian Edison  
66:1998.1-.8 cat. 59



Richard Artschwager, 1923–2013

**Building Riddled with Listening Devices, Alpha, 1990**

etching, aquatint, and drypoint with scraping  
published by Multiples, Inc., New York  
printed by Aeropress, New York  
edition: 60

No ordinary office building, the blocky, walled structure pictured here is the United States embassy in Moscow. This street view is documentary in style; however, its details are obstructed by artist Richard Artschwager's swirling distortions. He created these overall patterns by heavily working the printing plate.

In 1987, it was discovered that, when fabricating the newly completed \$23 million building, Soviet construction workers had laced the concrete with spy technologies. Despite years of X-ray scanning—perhaps referenced by Artschwager's atmosphere of circular pulses—comprehensive detection proved unsuccessful and debugging impossible. Ultimately, the building was declared unusable for official business. This episode resonated with fears of surveillance during the height of the United States' tensions with the Soviet Union. The event fascinated Artschwager, who tirelessly questioned the nature of perception and the act of seeing in his artworks.

Luis Jiménez, 1940–2006

**Tan Lejos de Dios; Tan Cercas de los Estados Unidos (So Far From God; So Close to the United States), 2001**

lithograph

published by Western Michigan University,  
Kalamazoo, Michigan and the Lawrence Lithography  
Workshop, Kansas City, Missouri

printed by the Lawrence Lithography Workshop at  
Western Michigan University

edition: 50

Luis Jiménez was inspired to make this print when he saw the shape of the lithographic stone from which it was ultimately printed. That stone echoed the shape of the mountains he knew well at the United States-Mexico border. In his brash style, he rapidly composed this tense scene of migrants approaching the coiled barbed wire with vultures and helicopters menacing from above.

The United States-Mexico border has been much in the news recently, but this energetic lithograph is a reminder that the issues are nothing new. The mood of Jiménez's characters ranges from frenzy to resignation, or perhaps pure exhaustion. The half-clothed woman at left is most frantic, spurring the question of whether she had been traveling with the woman seen splayed on the ground behind her. A four-legged coyote snaps at her legs while a well-armed human coyote (someone who guides people across the border for a fee) stands guard at left.

Enrique Chagoya, born Mexico, 1953

## **The Ghosts of Borderlandia, 2017**

artist's book: lithograph with chine collé on amate  
published and printed by Shark's Ink, Lyons, Colorado  
edition: 30

Enrique Chagoya constructs a wall through the center of this work, brazenly critiquing the militarized barrier on the United States-Mexico border. This forced separation draws attention to the emotional divisions that form Chicano identity. A United States citizen for almost two decades, the artist nevertheless maintains strong connections to Mexico. Chagoya uses imagery copied from indigenous drawings of the Spanish Colonial era to reference his hybrid identity.

The foreheads of historical figures, comic book characters, and racial stereotypes peek over the wall and out from the ground, planted in their position. With hidden eyes, mouths, and bodies, the individuals are unable to communicate, thus alienated from each other and from the viewer. Reproducing portions of famous portraits, Chagoya uses the print medium to mock the value placed on European and European-American art. The artist shows further irreverence for the art world by framing highbrow quotes from art critics in the context of these iconic foreheads.

Ted L. & Maryanne Ellison Simmons 2018.56 cat. 73

Enrique Chagoya, born Mexico, 1953

**Abenteuer der Kannibalen Bioethicists  
(Adventures of the Cannibal Bioethicists), 2001**

artist's book: lithograph, woodcut, chine collé and collage on amate

published and printed by Shark's Ink, Lyons, Colorado  
edition: 30

A Mickey Mouse t-shirt, Andy Warhol's *Soup Cans*, and ancient Maya hieroglyphs are reproduced and reformatted in this work. Enrique Chagoya refers to this approach to art making as "cannibalism." He uses this term to critique the ways colonialist societies consume the practices, images, and knowledge systems of subjugated people. The artist carefully **juxtaposes** images reproduced from vastly different sources to create visual and verbal puns. This wordplay satirizes the production of knowledge, the recipients of religious devotion, and the whims of the art market.

Tied to the ancient culture of his birthplace, Mexico, and the popular culture of his United States home, Chagoya's artwork reflects his Chicano identity. *Adventures of the Cannibal Bioethicists* borrows extensively from a 13th-century Maya book of calendrical reckonings. The artist reproduced portions of many pages and also retained the page size, the amate, or fig bark paper, and the screenfold binding of the original **text**.

Frank Stella, born 1936

**Monstrous Pictures of Whales, from the series  
Moby Dick Deckle Edges, 1993**

lithograph, etching, aquatint, relief, and screenprint  
published and printed by Tyler Graphics,  
Mount Kisco, New York  
edition: 38

This multimedia work is almost more of a collage, an accumulation of many layers, than a print. It was printed on handmade paper in a mind-numbing 64 colors, using the techniques of lithography, screenprint, and intaglio (a generic term for a wide range of etching and engraving techniques). It took 42 runs through the press to complete it. In 1985, Frank Stella decided to create a work for each of the 135 chapters of Herman Melville's novel, *Moby Dick*. Twelve years later, he completed the series, which ended up including 266 works in a wide variety of media.

Frank Stella has made prints continually throughout his career. He forged a particularly close working relationship with master printer Kenneth Tyler, first at Gemini G.E.L. in Los Angeles, and then at Tyler Graphics, established in 1974 in Westchester County, New York, after Tyler left Gemini.

Collection of Richard and Louise Jensen 2018.19 cat. 50

Carroll Dunham, born 1949

**Seven Places, 1990–94**

seven photogravures with etching on chine collé  
published and printed by Universal Limited Art Editions,  
West Islip, New York  
edition: 25

left to right, top to bottom:

*Alpha*

*Beta*

*Gamma*

*Delta*

*Epsilon*

*Zeta*

*Eta*

Referring to these compositions as “places,” the artist created an album of fantastic locations from his imagination. Like a traditional landscape, where a horizon line defines land and sky, these works are organized by a similar element which rises and falls to map out the contours of an exuberant abstract geography. They are landscapes of saccharine color and high-contrast shapes, resulting in an amusing terrain populated with biomorphic growths, roaming blobs, and orifice-like canyons.

Drawing is the starting point for many of Carroll Dunham's works on paper and paintings, and he considers it an essential method to express his thoughts and observations in a direct manner. For this portfolio, he began with pencil sketches, as evident in the energetic hatching and flowing contours, which he then transferred to the printing plate where they were further enhanced with etching techniques.

Saint Louis Art Museum, Gift of Dr. Jerome F. and Judith Weiss Levy  
505:2018.1–.7 cat. 51



Elizabeth Murray, 1940–2007

## **Shoe String, 1993**

three-dimensional lithograph with collage  
published and printed by Universal Limited Art Editions,  
West Islip, New York  
edition: 70

The shoe string named in this print's title was not simply drawn into a static composition on a lithographic stone. Elizabeth Murray, who made spirited, three-dimensional paintings, wanted to mimic that playful three-dimensionality in the print. Therefore, the string was printed separately and literally laced into its **abstracted** shoe. It was one of several cut-out elements that were assembled to make the lithograph jump off the page.

Murray's work merges the fun and jest of a Walt Disney cartoon with the seriousness of a dedicated artist. Talking about her shoe pictures, Murray explained, "I was thinking of the old nursery rhyme about the old lady who lived in a shoe. I had been looking at the Van Gogh shoes because I thought he had transformed crumby old work shoes into beautiful objects. A shoe has all kinds of connotations. That way, it's like a cup: you don't think about it, but you use it everyday."

# Multimedia in the Printshop

Many of the artists in *Graphic Revolution* identify primarily as painters, and their involvement with printmaking often parallels the essentially two-dimensional character of painting. For Donald Judd on the other hand, printmaking aided his transition from painting to sculpture, and his woodcuts can be seen as hybrid objects that straddle both worlds.

Indeed, carving a woodblock or a metal plate is an inherently sculptural act. Publishers have always sought to engage sculptors, photographers, and performance artists as well as painters in the printshop. This has in turn transformed the nature of the shop, with publishers expanding their reach to become producers of multimedia projects.

In the best circumstances, this creative collaboration results in new insights and often surprising consequences. Louise Nevelson's modular multiple was made by embossing lead sheets using the scraps of wood that she collected for assembling into her signature sculptures—no ink involved. Nick Cave's *MASS*, which takes the further step of incorporating clothing as the printing surface itself, blends textile arts with printmaking. Each of these artists found an equivalent for their core practice while the publishers enabled them to think more broadly about materials and processes in their work.

Roy Lichtenstein, 1923–1997



## **Expressionist Woodcuts, 1980**

seven woodcuts with embossing

published and printed by Gemini G.E.L., Los Angeles

edition: 50

top:

*The Student*

middle row:

*The Couple*

*Morton A. Mort*

*Head*

lower row:

*Dr. Waldmann*

*Reclining Nude*

*Nude in the Woods*

Roy Lichtenstein's tightly framed portraits create immediate, intimate encounters with the viewer. The figures depicted include a couple in the heat of an embrace, a student fashionably poised with a cigarette, a stern bespectacled intellectual, a nude woman gazing from bed, and another dancing in nature.

In the early 20th century, a group of young artists in Germany sought to revolutionize art with subjects such as these. Edgy at the time, these themes came from the artists' experiences in urban dancehalls, wilderness retreats, and bohemian studios, and they were often recorded using direct, roughly-hewn woodcuts. Known as German Expressionism, this style captivated the attention of Lichtenstein, and he adopted aspects of the movement to compose his own images, as seen here. Using the same woodcut medium, Lichtenstein stylized the characteristic irregular grain of the block and standardized his line work, resulting in a cool, detached interpretation of expressive form.

Saint Louis Art Museum, Gift of Julian and Hope Edison  
87:2012.1–.7 cat. 42

Terry Winters, born 1949

**Double Standard, 1984**

lithograph

published and printed by Universal Limited Art Editions,  
West Islip, New York

edition: 40

While this print is massive, its imagery suggests the imperceptibly small. Here are subtly segmented black orbs and long, wriggling tails that resemble cells or microorganisms viewed under a microscope. At the same time, this imagery recalls illustrations in historical books of plants and animals. Terry Winters has long been fascinated by the intersections between art, science, history, and technology. His witty play of large and small, history and science, is a hallmark of his prints.

*Double Standard* was one of the first lithographs Winters made with the printers at ULAE. It was an ambitious project, as seen by its towering, six-and-a-half-foot height. Despite its monochromatic appearance, Winters used 22 colors: an astonishing array of black inks, graphite, and brown.

Saint Louis Art Museum, Eliza McMillan Trust 101:1985 cat. 47



Helen Frankenthaler, 1928–2011

**Hermes, 1989**

Mixografia®

published and printed by Mixografia Workshop,  
Los Angeles

edition: 50

While known for her thin, liquid layers of pigment, Helen Frankenthaler seems to have enjoyed working with a more sculptural technique at the Mixografia workshop. In that process, a thick mass of paper was saturated with the luminous golden and gray tones visible in this print.

The trademarked Mixografia printmaking technique was devised by a professional fine art printer as a way of encouraging artists to create sculptural paper objects in limited editions. The artist first creates a low- or high-relief model from materials of their own choosing. The model is then cast in copper, which becomes the printing matrix or plate. In the printing process, the plate is inked with all the colors necessary, and when printed a thick sheet of damp paper is saturated with the color while also taking on the shape of the matrix. Frankenthaler made her model from molten wax, which she scraped using a spatula and a brush to create the composition.

Dorothy and Billy Firestone 2018.21 cat. 49

Jasper Johns, born 1930

## **Between the Clock and the Bed, 1989**

lithograph

published and printed by Universal Limited Art Editions,  
West Islip, New York

edition: 50

The hatchmarks seen in this lithograph were a dominant element throughout Jasper Johns' work in the 1970s. According to Johns, he saw a painted hatchmark pattern on a passing car, just for a moment, but he knew at once that it would be important for his work. They are at once expressionistic and ordered: these hatchmarks may be colorful and gestural, but they are not randomly placed. Historically, crosshatching was the main method for regularizing the depiction of light, shade, and volume in prints beginning in the 15th and 16th centuries.

This print's title comes from a painting by the 20th-century Norwegian painter Edvard Munch (1863–1944). In Munch's painting, a bed is covered with a hatchmarked bedspread. Johns had another reason to admire Munch—he was a formidable printmaker. In particular, Johns envied the way Munch could return to his wood blocks, printing varied versions of a particular design over many years.



Susan Rothenberg, born 1945

## **Head and Bones, 1980**

woodcut

published by Multiples, Inc., New York

printed by Aeropress, New York

edition: 20

This dynamic image features a skeletal horse charging forward from a black background. Susan Rothenberg's preference for subtractive methods of printmaking—cutting away the wood block to reveal the white image emerging from the printed black background—adds to the vitality of the scene. By working in this manner, it seems as though the artist is freeing the horse from the darkness.

Woodcut is the oldest form of printmaking, dating back many centuries. It was revived in the early 20th century by a group of artists known as German Expressionists, who celebrated the medium for its evocative potential. Later in the 1980s, many printmakers, including Rothenberg, turned to the Expressionists for inspiration. Rothenberg combined vigorous marks reminiscent of earlier German works with the deeply personal emblem of the horse, a subject she has depicted throughout her career.

Saint Louis Art Museum, Gift of Mr. and Mrs. Martin Kodner  
and Gallery of the Masters, Inc. 642:1991 cat. 45

Louise Nevelson, born Russia, 1899–1988

**The Great Wall**, from the series **Lead Intaglios**,  
1970

embossed lead mounted on paper  
published by Pace Editions, New York  
fabricated by Edizioni Sergio Tosi, Milan  
edition: 150

*The Great Wall* is an unconventional work composed of embossed lead elements. To create it, Louise Nevelson began with the same type of wood fragments she used in her sculptures. These fragments were given to the Italian fabricators Sergio Tosi and Fausta Squatriti, who used them as molds to emboss the lead. The embossed lead elements were then glued to sheets of paper according to Nevelson's instructions. The embossing process gave the finished works a subtle three-dimensionality, a trait Nevelson pursued with wood remnants in her practice as a sculptor.

This so-called "lead intaglio" is more a collage than a print. It was made at a time in the late 1960s and early 1970s when Nevelson, like many of her contemporaries, experimented with different materials including Plexiglas and cast paper.

Saint Louis Art Museum, Gift of Mr. Stanley Goodman 105:1985  
cat. 76

Lorna Simpson, born 1960



## **Wigs (Portfolio), 1994**

thirty-eight waterless lithographs on felt, twenty-one with photographs, seventeen with text  
published by Rhona Hoffman Gallery, Chicago  
printed by 21 Steps, Albuquerque  
edition: 15

Lorna Simpson's *Wigs (Portfolio)* presents a dizzying array of hairpieces: from black braids to golden tresses, from a mustache to a merkin (a pubic wig). On the surface, it acts as a visual encyclopedia of African American hairstyles and accessories. Their effect is enhanced by the woolly texture of the felt on which they are printed. Beneath the surface, this work speaks to the politics and artistry of black hair, to racial and gender stereotypes, and the pressures of conforming (or not) to Eurocentric beauty standards.

Simpson brings a filmmaker's sensibility to her photographs. The mixture of images and texts in *Wigs*, which was designed to be seen all together as a wall installation, feels like the storyboard for a film. The 17 texts, however, provide no clear narrative. They range from brief proverbs ("if the shoe fits") to "mini" tales about black lesbian blues singer Gladys Bentley or Sojourner Truth, and a troubling "Pantyhose episode."

Saint Louis Art Museum, Eliza McMillan Trust 29:1999.a-II  
cat. 80

Nick Cave, born 1959

**MASS, 2000**

collagraph on two sheets and collagraphic plate  
comprised of hand-stitched shirts  
published and printed by Island Press, St. Louis  
edition: 19

For his collaboration with Washington University's Island Press, Nick Cave constructed a printing "plate" out of white dress shirts purchased from St. Louis second-hand clothing stores. He subsequently stitched the shirts together like a quilt. Printed on thick, heavy paper, these deep, tactile impressions capture the physical properties of the shirts—every button, collar, seam, and wrinkle is legible. In much of his work, Nick Cave has a particular interest in giving objects a second life. He is primarily known for his Soundsuits, which are wearable sculptures composed of found objects.

*MASS* is the only object in the exhibition for which the artist intended the printing surface to be displayed alongside the prints. The completed work consists of three sections: the plate and the prints pulled from both its front and back surfaces.

## Donald Judd, 1928–1994

### Untitled, 1961–78

woodcut with oil on verso

published by Galerie Heiner Friedrich, Munich

printed by Roy C. Judd, Excelsior Springs, Missouri

edition: 25

In this untitled woodcut, Donald Judd highlighted the significance of the colors red and black. He painted the back of the paper a cadmium red hue—a color often associated with his works—and printed the front in black. The interplay of the two colors creates a multidimensional image.

Judd was a theorist as much as an artist and wrote often on the ideas and philosophies behind his own artwork. Throughout his career, color was an important component of his art, and in 1993, Judd compiled his thoughts in the essay “Some Aspects of Color in General and Red and Black in Particular.” He believed that color and space worked together and that black and red were the most essential colors for blurring and defining form.

Richard Serra, born 1938

## **Hreppholar IV, 1991**

etching

published and printed by Gemini G.E.L., Los Angeles  
edition: 35

At first glance, the imposing black mass in *Hreppholar IV* may seem to deliberately resist our efforts to connect it with any concrete sense of place or process. On closer inspection, its hypnotic interplay of surface textures reveals much about the artistic and mechanical forces behind its creation. Etching always involves the application of pressure to force ink out of the grooves carved in a metal plate and onto a sheet of paper. *Hreppholar IV* was printed using uncharacteristically large volumes of ink that have settled and dried in thickly encrusted layers.

Richard Serra named this etching after the village in Iceland where he excavated the basalt for his site-specific installation near the country's capital, Reykjavík. The patterns created in this print are reminiscent of delicate rock or lava beds, with their individual patterns of cracks, ridges, and swells.



Martin Puryear, born 1941

**Profile, 2002**

etching with drypoint on chine collé  
published and printed by Paulson Press,  
Berkeley, California  
edition: 40

In this print, *Profile*, the design appears to be simply a smooth, black abstract shape, yet it also calls to mind an image of an amoeba-like organism. Martin Puryear further plays with form and space, using varying tones and techniques to make intersecting areas that create the illusion of volume on the flat surface of the paper.

While known primarily as a sculptor, trained in both fine art academies and in the craft of woodworking, Puryear has made prints throughout his career. Beginning in the 1960s, he experimented with various printmaking methods, sometimes combining cabinetry tools with those of more traditional printmaking. His designs in both two and three dimensions are abstract but also strangely familiar, often taking on the appearance of everyday objects or natural forms.

Saint Louis Art Museum, Museum Minority Artists Purchase Fund  
24:2004 cat. 84

Donald Judd, 1928–1994

Untitled, 1961–75

two woodcuts

published by Galerie Heiner Friedrich, Munich

printed by artist's assistants

edition: 20

Donald Judd's woodcuts allow the varying textures of the wood to show through in the print, as seen in these examples. He also used thick oil paints instead of printers ink to enhance the three-dimensional quality of his prints. After a print was made, Judd often mounted the wood block on the wall as a relief carving, emphasizing the distinctive physical traits of his materials and blurring the lines between his prints and sculptures.

Judd was best known as a sculptor, and the simplified repetitions of geometric forms that make up his sculptural works are also present in his prints, as seen in the repeated white lines of this pair of woodcuts.

Private Collection 2018.96.1–.2

## Robert Rauschenberg, 1925–2008

### **Cardbird III**, from the series **Cardbirds**, 1971

corrugated cardboard, offset lithograph, screenprint, tape, and polyethylene

published and printed by Gemini G.E.L., Los Angeles  
edition: 75

Fascinated by used boxes, with inventory descriptions, handling instructions, and shipping labels, Robert Rauschenberg began recycling them as art. Flattening, tearing, and recombining the discarded containers, he reveled in their materiality. The artist tapped technically-savvy publisher Gemini G.E.L. to precisely replicate the used boxes' effect in new fine papers and printing. These efforts resulted in Rauschenberg's series of wall reliefs, *Cardbirds*, which includes *Cardbird III* seen here and whose title is an adaption the word cardboard.

In the 1970s, Rauschenberg turned his attention to the ubiquitous **cardboard** box after many years of incorporating found materials in his artworks. He stated, "a desire built up in me to work in a material of waste and softness... labored commonly with happiness." As a result of his efforts, Rauschenberg transforms the humble material into an example of abstract paper sculpture.

Mildred Lane Kemper Art Museum, Washington University in St. Louis, Gift of Nancy Singer, 1976 2018.88 cat. 77

Richard Tuttle, born 1941

**Up, to 7, 2000**

eight aquatints with etching and drypoint  
published and printed by Crown Point Press,  
San Francisco  
edition: 20

At the very end of his five days working on this portfolio at Crown Point Press, Richard Tuttle made two significant changes. He added a new plate with the tiny drypoint ziggurat on it, which was to be printed below each image. He also adjusted the order of the prints, moving the boldest print, originally the first in the series, to the end. These adjustments show the thoughtful consideration the artist gives to the production of a series—the art may be abstract, but it is not random in its construction.

Tuttle collects prints, and has written about their historical significance: “The print is a valuable way to see the change and continuity of what happened, both physically and metaphorically.”

# A Turn To Expression

In the 1980s, artists embraced a form of abstraction that affirmed physical mark-making and expressive gesture while highlighting psychological undercurrents and the unique aspects of their chosen medium. Roy Lichtenstein's *Expressionist Woodcuts* series looks back with a sense of irony to German Expressionist artists of the early 20th century, who celebrated the rough edges and hand-carving characteristic of woodcuts. He adopted the jagged edges of these artists' compositions, but transformed their use of the technique to achieve a cool, clean effect.

Lichtenstein's series acknowledges the resurgence of expressionist gesture in contemporary art that unfolded in full force in the following decades. The other works on view in this section demonstrate the ways in which artists have fully exploited the material characteristics of their chosen medium. Printmaking offers many possibilities, since techniques amped up by publishers and artists can achieve considerable scale, produce bold color, and reflect dynamic handwork. The results are evident in Susan Rothenberg's calligraphic woodcut, Terry Winters' dense, greasy layers of lithographic crayon, and Frank Stella's exuberant three-dimensional multimedia print.



# Language

Prints and books have been closely intertwined since the early days of the printing press. Books that merge image and text follow two general formats. The traditional *livre d'artiste*, French for artist's book, is an elegantly produced limited edition book. It generally incorporates a literary work with etchings, lithographs, and/or woodcuts produced specifically for the publication. While the French term is used for these generally up-market editions, beginning in the 1960s many artists began creating a new, more accessible type of artist-designed publication. These artist's books, when referred to in English, are often mass-produced and conceptual in nature, generally the product of the artist alone.

The integration of language and art goes far beyond the book, however. One of the artistic revolutions of the last 60 years is the tendency for artists to turn to languages and mathematical systems as the foundation of their work. The composer John Cage and artist Jasper Johns each address some of life's most ordinary building blocks—the numerals 0–9 or random selections from the dictionary. Sol LeWitt organizes shapes, lines, and colors to build an array of sequential permutations. Alternatively, Cory Arcangel's "source books" provide the tech-savvy reader with code to produce digital works of art.



Bruce Nauman, born 1941

**Oiled Dead**, from the series  
**Sundry Obras Nuevas**, 1975

lithograph and screenprint

published and printed by Gemini G.E.L., Los Angeles  
edition: 10

Since the mid-1960s, Bruce Nauman has centered his work around mundane activities in his studio. This print was inspired in part by a “dead fish” hanging on the studio wall. At the Gemini printshop, Nauman created a group of individual lithographic stones and silkscreens and combined them in various ways. He ended up with a group of nine loosely related prints that were christened “Sundry New Works” (in Spanish).

Nauman generally disavows the conventions of traditional art-making. Yet he admits to enjoying the unique sensation of drawing on the surface of a lithographic stone. The indirect quality of printmaking, which involves transferring the artist’s image from the printing surface to paper, also appeals to Nauman. He has called it mechanical, explaining: “[s]omehow you hook yourself into a process like hooking onto a machine: you give it some information, it does something with it, and a result comes out.”

Saint Louis Art Museum, Gift of Nancy Singer Gallery 27:1979  
cat. 98

Vito Acconci, 1940–2017

**Wav(er)ing Flag, 1990**

lithograph on six sheets

published and printed by Landfall Press, Chicago

edition: 35

This large-scale, mural-like lithograph depicts an elongated American flag, undulating as if tossed by wind. The text of the Pledge of Allegiance is represented in white along the center stripe. Printed in blue, select letters repeat in registers above and below, singling out new words and phrases.

“Me” emerges from “America,” “indivisible” becomes “visible,” and “liberty” is reduced to “lie,” among several additional transformations. These changes tease out alternate meanings or simply designate monosyllabic, nonsensical verbal utterances. In this way, the national oath is re-scripted by artist Vito Acconci. Acconci first practiced as an experimental poet and continued, throughout his life, to question the nature and repercussions of language. In 1989, inspired by controversies around the mandatory recitation of the Pledge of Allegiance in public school classrooms, he developed projects addressing the national symbol and its interpretation among an evolving society.

Saint Louis Art Museum, The Sidney S. and Sadie Cohen  
Print Purchase Fund 27:2017a–f

Kara Walker, born 1969

**Scene 26**, from the portfolio  
**The Emancipation Approximation**, 1999–2000  
screenprint  
published by Jenkins Sikkema Editions, New York  
printed by Jean-Yves Noblet, New York  
edition: 20

Kara Walker's *The Emancipation Approximation* revives the silhouette, a popular form of recording someone's likeness in the 18th and 19th centuries. A woman in a tight corset, hoop skirt, and cascade of curls leans over a tree stump, resting her chin in her hand. The figure epitomizes the refined, fashionable Southern belle, a staple archetype in idealized representations of plantation society in American popular culture.

Walker seeks to disrupt such nostalgia for the Old South by recasting the character as an axe-wielding executioner. Here, the woman has paused nonchalantly after beheading a group of enslaved African Americans, whose heads are depicted below. Walker draws a parallel between the severed heads of her victims and the portrait busts of plantation family members that would have decorated the walls of well-appointed homes. In this way, the artist subverts the genteel parlor art of the silhouette to comment on the brutal violence and exploitation of American slavery.

Adrienne D. Davis 2018.86 cat. 100

Kara Walker, born 1969

**Freedom, a Fable: A Curious Interpretation of  
the Wit of a Negress in Troubled Times, 1997**

artist's book with pop-up elements

published by Peter Norton Family Foundation,  
Santa Monica, California

printed by Typecraft, Pasadena, California

edition: 4,000

Kara Walker's *Freedom, A Fable* features both original imagery and a text written by the artist. This limited edition book tells the tale of "N—," an emancipated woman bound for Liberia, the African nation founded by Americans to resettle freedmen and -women. Somewhat naïve in her optimism, N— anticipates the "potential for many things" in this "new future set up by right-thinking men and their well-meaning wives." The story **unfolds—literally** and figuratively—through pop-up images that emerge and animate the pages of the book. These laser-cut black pop-ups echo paper silhouettes from the 19th century. Early in her career, Walker frequently adopted this art form in narrative installations inspired by works of American literature set in the Civil War era.

*Freedom, a Fable's* playful format is also an inspired choice given the work's destination. The Peter Norton Family, who were early collectors of Walker's work, commissioned the book as a Christmas gift for select friends, family, libraries, and museums.

Eric Andersen, Danish, born 1943  
Ay-O, Japanese, born 1931  
George Brecht, 1926–2008  
Robert Filliou, French, 1926–1987  
Albert Fine, 1932–1987  
Shigeko Kubota, Japanese, 1937–2015  
George Maciunas, born Lithuania, 1931–1978  
Serge Oldenburg, French, 1927–2000  
James Riddle, born 1933  
Mieko (Chieko) Shiomi, Japanese, born 1938  
Ben Vautier, French, born 1935  
Robert Watts, 1923–1988

**Fluxkit, 1966–67**  
vinyl-covered attaché case containing  
objects in various mediums  
designed and assembled by George Maciunas

Saint Louis Art Museum, Director's Discretionary Fund, Friends  
Fund, bequest of Helen K. Baer by exchange, the Contemporary Art  
Society, Donna Moog, Dorothy Moog, Mr. and Mrs. Charles F. Knight,  
and Museum Purchase by exchange 69.2001a-1j

A portable artwork, the *Fluxkit* is made up of a briefcase containing an assortment of items, some of which have been unpacked and arranged in the case here. Among small glass bottles and even a built-in noise maker, the contents include a collection of slender plastic boxes, many of which hold sets of paper cards printed with short texts, usually instructional in nature. Meant to be held, read, and followed, they are "scores" for hundreds of individual actions and collective performances, or "events."

Produced in multiple and intended to be distributed widely, the *Fluxkit*, by nature, is collective. Its components are artworks by different contributors who associated with Fluxus, a fluid international network of creatives. Groundbreaking in their experimentation, they were exploring the uncharted intersections of art, performance, music, and poetry. The *Fluxkit* carries, literally, this provocative new manner of making art into everyday life, where anyone can use the contents to enact the pieces.

Bruce Conner, 1933–2008

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offset lithograph, second edition

published by the artist

printed by Kaiser Graphics, Oakland, California

edition: 75

In big, bold letters, *APPLAUSE* reveals Bruce Conner's sly humor and hints at his tendency to remain behind the scenes while also being onstage. The artist reached out to the commercial printing industry to have this work printed using offset lithography. His use of this process affirms his rejection of "art lithography," which was ill-suited to his iconoclastic temperament. Meanwhile, the oversize letters dominate the sheet, brazenly announcing their message while eradicating the hand of the artist.

Conner was Kansas-born, but came of age as an artist in the midst of 1950s and '60s San Francisco counterculture. Sharing the Beat poets' rejection of conformity and tradition, he was a wide-ranging artist who defied categorization. By his own description he was an artist, anti-artist, beatnik, hippie, punk, subtle, confrontational, believable, paranoiac, courteous, difficult, precise, calm, contrary, elusive, spiritual, profane, a Renaissance man of contemporary art (etc.).



## Bruce Conner, 1933–2008

### **PRINTS, 1974**

boxed set of six folders containing letters,  
photocopies, fingerprints, and photographs,  
with packing list and key

published by Smith Andersen Editions,  
Palo Alto, California

printed by various printers

edition: 20

This boxed set of documents conveys the details of a specific incident in the professional life of the artist. When Bruce Connor received an offer in 1973 from the University of California San Jose for a one-semester teaching job, he was required to submit his fingerprints. He asserted that his fingerprints were an integral part of his persona and his qualifications as an artist, and insisted that they be returned to him afterwards. That was not within the university's protocol, however, so Conner instigated the lengthy dispute-by-letter-writing-campaign that became *PRINTS*.

Each box includes a copy of Connor's fingerprints, "hand-printed" at the Palo Alto Police Station, and signed by the artist, as well as copies of the correspondence between artist and university. One set in the edition of 20 was provided by the artist to the university authorities—as proof of his teaching qualifications.

Sol LeWitt, 1928–2007

left to right:

**Arcs and Lines. All Combinations of Arcs from Four Corners, Arcs from Four Sides, Straight Lines, Not-straight Lines, and Broken Lines**, 1974

artist's book

published by Editions des Massons, Lausanne  
in collaboration with Yvon Lambert, Paris

**Four Basic Kinds of Lines and Colour**, 1977

artist's book

published by Lisson Gallery, London; Studio International, London;  
and Paul David Press, New York

"It is the desire of artists that their ideas be understood by as many people as possible. Books make it easier to accomplish this," Sol LeWitt stated in 1976. At that time, LeWitt produced many projects for the printed page in parallel with large-scale installations. For the artist, books, especially small, commercially-printed paperback volumes such as these, were inexpensive and portable vehicles for distributing his works beyond the confines of a gallery or museum. This functionality excited LeWitt and his contemporaries who shaped the development of Conceptual art, which placed emphasis on ideas over objects.

Moreover, the book format, which requires viewers to turn one page after another, allowed LeWitt to experiment with sequences of line, shape, and color in various combinations, as seen here. These systems develop as each book progresses, starting with straightforward presentations that give way to unexpected sensory, — even playful, — impressions, including vibrating plaids and portraits of shape families.

Washington University, Kranzberg Art & Architecture Library,  
St. Louis 2018.108, 2018.110 (cat. 90) (cat. 92)

Cory Arcangel, born 1978

**The Source, 2013–15**

eight artist's books

published by Arcangel Surfware, New York

printed by SoHo Reprographics, New York

edition: unlimited

Saint Louis Art Museum, The Sidney S. and Sadie Cohen  
Print Purchase Fund 482:2018.1-.8 cat. 105

Issue 1, *Desktop Wireform*  
Issue 2, *Pizza Party*  
Issue 3, *I Shot Andy Warhol* (open, center)  
Issue 4, *On and On*  
Issue 5, *Space Invader* (open, right)  
Issue 6, *HP Pen Plotter Hello World*  
Issue 7, *Dooogle*  
Issue 8, *Six, Sixty-Six*

An emphasis on open-source accessibility—where content is freely available and distributed—feeds Cory Arcangel's production of this book series. Each issue, priced at just a few dollars, contains the source code, or instructions in computer programming language, required to create some of Arcangel's best-known works. Accessibility to this information allows anyone to fabricate them on their own device.

The first issue provides code for his digitally-generated wireform sculptures while the fifth issue gives instructions to create modifications for Atari's version of the video game *Space Invaders*. On the first pages of each issue, Arcangel describes the necessary software and equipment requirements. The source code is provided on the next pages—written out line-by-line—that one would input to realize the work. Throughout the books, look for side notes containing the artist's musings about popular culture, programming protocol, and his working process conveyed with his characteristic humor.



Touch the screen to explore  
**The Source** by Cory Arcangel

© Cory Arcangel

Ellen Gallagher, born 1965

## **DeLuxe, 2004–5**

sixty prints: photogravure, etching, aquatint, and drypoint with lithography, screenprint, embossing, tattoo machine engraving, laser cutting, and chine collé; and additions of Plasticine, paper collage, enamel, varnish, gouache, pencil, oil, polymer, watercolor, pomade, velvet, glitter, crystals, foil paper, gold leaf, toy eyeballs, and imitation ice cubes  
published and printed by Two Palms, New York  
edition: 20

Ellen Gallagher began *DeLuxe* by “collecting stories and characters” from advertisements pitching beauty products to lifestyle enhancements. Specifically, the artist appropriated elements seen here from magazines spanning the past century, such as *Ebony*, *Sepia*, and *Our World*, published for African American readers.

Promotions for hair treatments, skin lighteners, diet schemes, and a vast selection of wigs promise to deliver a certain type of beauty—one that conforms to standards of a white normative culture. Gallagher observed, “These women are not just trying to be beautiful, they had to have these prosthetics,” and the staged images and manufactured slogans sold this story to the black community. Gallagher modifies these images with a complex mix of printmaking processes and collage additions of Plasticine, googly eyes, and pomade, among a host of other surprising materials. Her interventions transform the symbols of beauty, effectively highlighting their artificiality and distortion.



Jasper Johns, born 1930



## **Black Numeral Series, 1968**

ten lithographs

published and printed by Gemini G.E.L., Los Angeles  
edition: 70

Jasper Johns elevated simple numbers to a grand scale, and he did so while frequently returning to them as his primary subject matter. Between the late 1950s and 2003, Johns had made over 150 works focusing on the numerals one to nine, each time with a different result. *Black Numeral Series* was the first project he completed at Gemini, and they were the largest prints Johns had attempted to date.

Printers expressed astonishment about the complexity of what Jasper Johns was able to draw on the lithographic stone: “[the] depth of the stones, built up in washes ... [it was] alive when you were printing...and you’d see something new every time. They were really magical.” According to another printer, “His stones yield the last ounce of blood lithography has to yield.”

Jasper Johns, born 1930  
Samuel Beckett, Irish, 1906–1989

**Foirades/Fizzles, 1976**

book with thirty-three etchings and two lithographs, and box  
published by Petersburg Press, New York and London  
printed by Atelier Crommelynck, Paris  
edition: 250

This book combines prints by artist Jasper Johns and texts by the Irish author Samuel Beckett. The collaboration required some negotiation by Johns, but Beckett eventually provided five texts he had already written in French, which he translated into English for this bilingual edition. Johns then went to work integrating his signature imagery into the book, including numbers, crosshatching, cast body parts, and body printing. The result is a prime example of the *livre d'artiste*, in which text and image carry equal weight.

Johns integrates language and mathematical systems into his work on a regular basis, so it is surprising that he has made so few book projects. This *livre d'artiste*, the French term used for such elegantly produced artist's books, was printed in Paris by Aldo and Piero Crommelynck. These legendary printers, who had worked with artists such as Pablo Picasso, were generous in sharing their technical knowledge with Johns.

Martin Puryear, born 1941  
Jean Toomer, 1894–1967

**Cane**, 2000  
book with ten woodcuts  
published and printed by Arion Press, San Francisco  
edition: 350

Curling lines and patterns of white on black decorate the pages of Jean Toomer's *Cane*. This Harlem Renaissance novel describes black life and cultures in the North and South during the 1920s. The images were designed by the artist Martin Puryear as part of a re-publication of Toomer's important book. Puryear, who spent considerable time studying the text, carefully conceived of images he felt suited Toomer's words. He decided to make woodcut "portraits" of the female characters, depicting them as white patterns on a black background. The abstract quality of the images mimics the experimental form of Toomer's novel, in which each chapter focused on a single character, telling tales of their lives in both prose and poetry.

John Cage, 1912–1992

in collaboration with Calvin Sumsion, 1942–2014

**Plexigram I, from the portfolio *Not Wanting to Say Anything about Marcel*, 1969**

screenprint on eight Plexiglas sheets with walnut base

published by Eye Editions, Cincinnati

printed by Hollander's Workshop, New York

edition: 125

The Plexiglas sheets of this object, which was created according to the rules of chance, can be installed in any order. Composer John Cage famously employed chance in his music to remove personal taste and choice. To determine what would be printed on the Plexiglas sheets, he subjected a series of 46 questions to a coin toss, following the *I Ching*, the Chinese *Book of Changes*. Cage used diagrams, the questions, and *The American Dictionary* (1955 edition), to determine all variables, including what word to use and why some of the words are in fragments.

These Plexigrams, as Cage called them, were made while he was composer-in-residence at the University of Cincinnati's College-Conservatory of Music. Cage's work was produced to honor the deeply influential French artist Marcel Duchamp, who had recently died. His collaborator Calvin Sumsion was a graphic design student who helped Cage with the text design.

Saint Louis Art Museum, Gift of Nancy Singer Gallery  
246:1980a–i cat. 94

Sol LeWitt, 1928–2007

**Bands of Color in Four Directions and  
All Combinations, 1971**

sixteen etchings

published by Parasol Press, New York and

Wadsworth Atheneum, Hartford, Connecticut

printed by Crown Point Press, Oakland, California

edition: 25

Language systems are translated into visual systems within Sol LeWitt's works. This work's title, *Bands of Color in Four Directions and All Combinations*, acts as an instruction, reflecting the process to create the 16 etchings. LeWitt restricted the images' content to straight bands and four colors—red, yellow, blue, and black—assembled and arranged in various ways. By following the simple directive in the title, LeWitt demonstrates how basic visual elements, much like the building blocks of language, can interact and evoke countless assorted effects.

Impatient to realize his instructional works, LeWitt recognized he could reap visual results more quickly with a press than a pen and enthusiastically turned to printmaking in 1970. This series uses only two printing plates—one for the rectangular band, one for the pointed band—which are inked, rotated, and printed over each other to generate an array of variations.

Jasper Johns, born 1930

**Usuyuki, 1981**

screenprint

published by the artist and Simca Print Artists, New York

printed by Simca Print Artists, New York

edition: 85

At first glance, this print looks like a simple field of crosshatched marks. A viewer would be mistaken, however, to assume the marks were laid down in a random manner. Jasper Johns meticulously planned the composition and divided it into three sections, each of which has three further subsections. The hatchmarks then repeat across those sections in a spiraling fashion.

To produce *Usuyuki*, Johns worked with a group of Japanese screenprinters in New York. This enabled him to experiment with a new technique that was widely used at the time, but that he had not explored. While Andy Warhol used screenprint to present bold fields of color, Johns exploited its possibilities for delicate layering. *Usuyuki* also has a multi-layered relationship to language. The title refers to Princess Usuyuki, a 17th-century Japanese character in a tale of tragic love and deceit; but the term also can poetically evoke "... a little snow."



# Approaching Now

Printmaking continues to evolve, and many recent developments relate to the impact of digital technology. Peter Halley and Sherrie Levine were well ahead of the curve in this respect, adopting digital imaging before the internet made it commonplace. Today, artists are forging new ground by pushing the traditional techniques into new territory, while coming to terms with living in and responding to the contemporary world. Making images in multiple continues to capture artists' imaginations and to offer a vital means for exploring untested methods and communicating original ideas.

Some of the Museum's most recently made prints are on view in this gallery. Tauba Auerbach's set of books represents geometric forms that pop off the page when opened. Julie Mehretu offers a massive elegy on the Syrian Civil War, and Edgar Heap of Birds presents a poetic reflection on Native American sovereignty. Dating between 2011 and 2016, these newly created works appear alongside a group of forward-looking examples made in earlier decades. Together these projects demonstrate the Museum's commitment to building a graphic collection that reflects the highest achievements of creative expression and innovation achieved in the past, present, and future.

Sherrie Levine, born 1947

**Meltdown, 1989**

four woodcuts

published by Peter Blum Edition, New York

printed by Derrière L'Étoile Studios, New York

edition: 35

left to right:

*After Duchamp*

*After Monet*

*After Kirchner*

*After Mondrian*

Here Sherrie Levine combined the oldest printmaking technique—the woodcut—with digital imaging technologies of the contemporary moment. Looking to drawings and paintings by some of the most influential figures in modern art—Marcel Duchamp, Claude Monet, Ernst Ludwig Kirchner, and Piet Mondrian—she first scanned reproductions of their works. After processing the digital data to determine its average color, Levine transformed them to grids and printed them as woodcuts. The layers of technological filtering, both from the computer and printing press, leaves viewers struggling to recognize the original work of art.

The act of borrowing, or appropriating art by other artists, as she did for *Meltdown*, is a central method for Levine, who thinks deeply about the free circulation of images. She has asked, “What does it mean to own something, and, stranger still, what does it mean to own an image?” Her question, as with her art, speaks to the rapid sharing of images in the age of the internet.

Saint Louis Art Museum, Museum Purchase 34:1992.1–.4

Peter Halley, born 1953

## **Exploding Cell, 1994**

nine screenprints

published by Edition Schellmann, New York

printed by Heinrici Silkscreen, New York

edition: 32

*Exploding Cell* presents a storyline that unfolds boldly across nine frames. In the first three prints, the central square and linear element, which Peter Halley refers to as the “cell” and “conduit,” remain intact. Then—veiled in a menacing red—they suddenly burst apart into fumes and rubble, ultimately replaced by dull static in the final gloomy scene.

Creating prints, paintings, and installations, Halley has, since the 1980s, thought deeply about the history of abstraction in art. Here, his square and line are not simply basic forms, but rather actors embroiled in a violent narrative. In fact, the artist considers his “cells” and “circuits,” which he often repeats and combines in large diagrams, as stand-ins for regulatory structures and systems that have come with the digital age. “We live in a society of informational and cultural overload,” Halley has said, and perhaps his blast denotes a breaking point.

Courtesy of Salon 94, New York 2018.106.1–.9

## Roy Lichtenstein, 1923–1997

### **Cathedrals, 1969**

six lithographs, one with screenprint  
published and printed by Gemini G.E.L., Los Angeles  
edition: 75

Produced in 1969, these prints point to the future as much as to the past. Responding to the French Impressionist artist Claude Monet's painted series of cathedrals, Roy Lichtenstein incorporated Monet's images into his own. Lichtenstein reimagined the 19th-century works through the lens of Pop art, which integrated references to commercial products and processes. For Lichtenstein's "manufactured Monets," as he referred to this, his first print series, he replaced Impressionist brushwork with his signature dot patterns, derived from the industrial Benday technique of overlapping dots and colors.

As in Monet's careful observations of light and hue, visual perception is a key factor for Lichtenstein's series. Only red, yellow, blue, and black are used—similar to the four inks of commercial printing. Misaligned dots create arresting optical effects, which deteriorate the image in what Lichtenstein considers the "vulgarization" of Monet's paintings. Through appropriation and duplication, these glitchy images place *Cathedrals* in dialogue with the digital era of its future.

Saint Louis Art Museum, The Sidney S. and Sadie Cohen  
Print Purchase Fund 43:1969.1–.6



Julie Mehretu, born Ethiopia, 1970



**Epigraph, Damascus, 2016**

photogravure, aquatint, and open bite

published and printed by Borch Editions, Copenhagen  
edition: 16

While this composition of tangled black lines is fundamentally abstract, Julie Mehretu's motivations are social and political. That is evident in her statement that, "There is no such thing as just landscape." The title of this work clues the viewer in to her subject, the ongoing civil war in Syria, a hotspot of Middle Eastern geo-politics. Underneath her expansive gestural field are crisp depictions of buildings and sites in Damascus. The political content of the work is expressed in the disjointed relationship between Mehretu's chaotic gestures and the architecture's clean lines.

This print is Mehretu's first project with Copenhagen-based Niels Borch Jensen, who has published prints since the 1970s, and it is her most ambitious foray into printmaking to date. Borch Jensen tried unsuccessfully for some time to convince Mehretu to work with him. On one visit to her studio, however, he encountered a large canvas with the architectural renderings seen in *Epigraph, Damascus*, and the process began.

Saint Louis Art Museum, Eliza McMillan Trust and Friends  
Endowment Fund 209:2017a–f cat. 110

Hock E Aye Vi Edgar Heap of Birds,  
Cheyenne and Arapaho Nation, born 1954



**Sovereign, 2017**

sixteen monotypes

printed by Charles Cohan, University of Hawai'i  
at Mānoa

edition: unique

Words flow rhythmically across 16 red monotypes while a stippling effect eats away at the letters, destabilizing the initial meanings. “Talking Stick” and “Fire Rock” may seem to evoke settings and characters from Native American stories. However, the artist lifted these and other two-word phrases from Native gaming operations such as Lucky Star Casino, owned by the Cheyenne and Arapaho Tribes of Oklahoma.

In the 1980s, legal debates about Native gambling centered on the sovereign status of Native governments and reservations. Following passage of federal legislation in 1988, hundreds of Native nations opened gaming centers on tribally owned land, often along major highways in exurban areas. Casinos may fuel addiction and deepen individual poverty, though gaming profits frequently support cultural heritage programs and infrastructure projects.

Saint Louis Art Museum, The Sidney S. and Sadie Cohen  
Print Purchase Fund 483:2018a–p cat. 111



Tauba Auerbach, born 1981

**[2,3], 2011**

artist's book with pop-up elements and slipcase  
published by the artist and Printed Matter, New York  
fabricated by Toppan Excel, Hong Kong  
edition: 1,000

Saint Louis Art Museum, Young Friends Art Purchase Fund  
481:2018.1-.6

*Pyramid*  
*Sphere*  
*Cubearc*  
*Möbius*  
*Gem*  
*Ziggurat*

Built of die-cut paper, this work opens and folds like a pop-up book; the adjacent video displays this mesmerizing kinetic action. Perhaps one does not even recognize this work as a book at all, but rather sculpture. In fact, it is the artist's ingenious engineering that allows the interior contents to take the form of different abstract shapes.

Taub Auerbach, who is among the foremost figures redefining the **contemporary** artist's book, is deeply engaged in **principles** of mathematics and physics. She is particularly interested in how geometries, like those of [2,3], retain properties despite expansion and contraction. Such behavior is observed across the physical realm in the structure of molecules to the architecture of buildings. Auerbach considers this not only an observation of scientific phenomena, but also a principle with larger implications for society's operations and even human consciousness.

Tauba Auerbach

Demonstration of **[2,3]**

video

duration: 2 minutes 9 seconds

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