

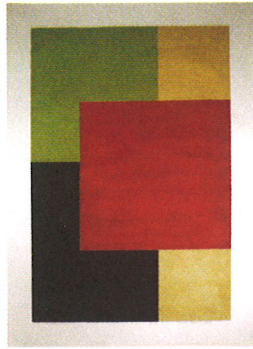


Island Press

Three Decades of Printmaking

Island Press Checklist

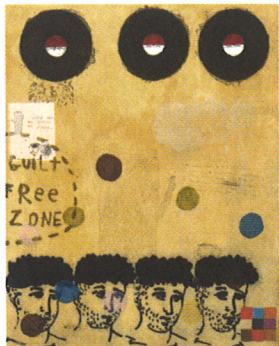
All artworks are in the collection of the Mildred Lane Kemper Art Museum. Unless otherwise noted, all artworks were gifts of Island Press (formerly the Washington University School of Art Collaborative Print Workshop) from 1981 to 2010.



Michael Berkhemer
(Dutch, b. 1948)
St. Louis II, 1999
Collagraph and monoprint from five Sintra plates
82 ⁵/₈ x 60"
Master printer: Marianne Ellison Simmons



Chakaia Booker
(American, b. 1953)
Dilated Perception, 2007
Collagraph and digital images with rubber, chine collé, and relief print on Somerset paper, 10/10
58 ¹³/₁₆ x 81 x 1"
Master printer: Tom Reed



Squeak Carnwath
(American, b. 1947)
Russian Etruscan, 2006
Collagraph and etching from three plates with chine collé on Somerset satin paper, 4/12
60 ⁵/₈ x 48 ¹/₂"
Master printer: Tom Reed



Sue Coe
(British, b. 1951)
Thank You America, 1991
Photolithograph from two Fuji positive plates with gouache on cream Rives BFK paper, 18/30
43 ¹/₂ x 30"
Master printer: Kevin Garber



Peter Dean
(American, 1939–1993)
Kiss One, 1985
Lithograph from two aluminum plates and one stone on Rives BFK paper, WU II (ed. 30)
22 ⁵/₈ x 28"
Master printer: Howard Jones



Peter Dean
(American, 1939–1993)
Kiss Too, 1985
Lithograph from two aluminum plates on Rives BFK paper, WU II (ed. 20)
24 x 35"
Master printer: Howard Jones



James Drake
(American, b. 1946)
Dancing with the Equinox, 1989
Diptych: lithograph from two plates, silkscreen, and monoprint on Rives BFK paper, 16/16
45 ³/₈ x 30" (overall)
Master printer: Kevin Garber



Chris Duncan
(American, b. 1974)
Everything All at Once, 2009
Relief print and intaglio from 339 plates in 25 colors with collage on Somerset satin paper, BAT (ed. 12)
60 x 60"
Master printer: Tom Reed



Rafael Ferrer
(Puerto Rican, b. 1933)
Oye I, 1979
Lithograph from three aluminum plates on Rives BFK, AP VII (ed. 20)
30 x 22 1/2"
Master printer: Dan Gualdoni



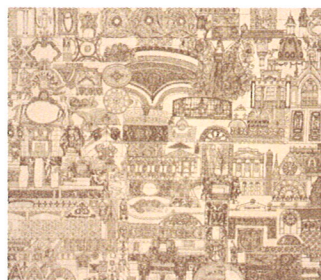
Rafael Ferrer
(Puerto Rican, b. 1933)
Oye II, 1979
Lithograph from five aluminum plates on Rives BFK paper, WU III (ed. 20)
30 x 22 1/2"
Master printer: Dan Gualdoni



Tom Friedman
(American, b. 1965)
Vanishing Point, 2006
Photogravure from 25 shaped plates and five blind embossments on Somerset satin paper, BAT (ed. 12)
42 7/8 x 40 3/8"
Master printer: Tom Reed



Ann Hamilton
(American, b. 1956)
Untitled (work in process)
Installation with laser-cut blue craft paper, digitally printed newsprint with steel binding, and relief printing with ink and blue carbon paper on oiled paper, AP
Dimensions variable
Master printer: Tom Reed



Joyce Kozloff
(American, b. 1942)
Notebook of St. Louis Ornament, 1986
Etching from one zinc plate on buff Arches cover paper, WU II (ed. 50)
17 1/2 x 20 3/4"
Master printer: Howard Jones



Annette Lemieux
(American, b. 1957)
Left Right Left Right, 1995
30 photolithographs mounted on museum boards attached to wood, 1/3
107 x 144 x 24"
Master printer: Kevin Garber



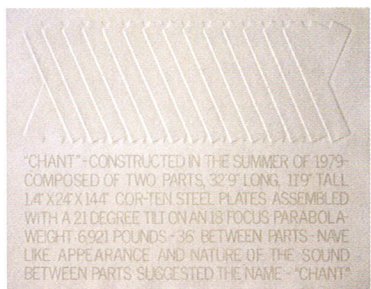
Roy Lichtenstein
(American, 1923-1997)
Study of Hands, 1981
Lithograph from four aluminum plates and silkscreen from two screens on Rives BFK paper, 19/24
31 5/8 x 32 7/8"
Master printer: Dan Gualdoni
Gift of Mr. and Mrs. Donald Samuels, 1981



Hung Liu
(Chinese, b. 1948)
Bonsai, 1992
Photolithograph from two plates on Rives BFK paper, 9/24
22 1/2 x 30"
Master printer: Kevin Garber



Hung Liu
(Chinese, b. 1948)
Trademark, 1992
Photolithograph with collage on Rives BFK paper, 7/16
22 1/2 x 33"
Master printer: Kevin Garber



Joe Moss

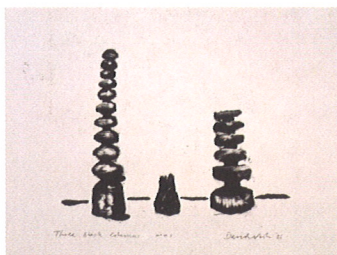
(American, b. 1933)

Chant, 1980

Lithograph with embossing, WU III (ed. 50)

28 3/8 x 36 1/2"

Master printer: Dan Gualdoni



David Nash

(British, b. 1945)

Three Black Columns, 1985

Lithograph on Arches cover paper, WU III (ed. 26)

22 1/4 x 30"

Master printer: Howard Jones



Edda Renouf

(American, b. 1943)

Mitila, 1982

Collagraph and etching on Arches cover paper,

4/20

35 1/4 x 23 5/8"

Master printer: Dan Gualdoni



Juan Sanchez

(American, b. 1954)

Cielo / Tierra / Esperanza (Heaven / Earth / Hope), 1990

Lithograph from five plates with collagraph from two Masonite plates on handmade paper, 10/16

58 x 43 1/2"

Master printer: Kevin Garber



Joyce Scott

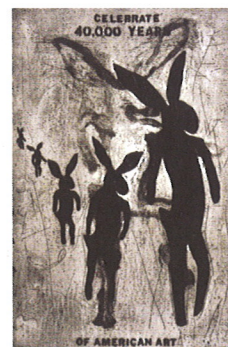
(American, b. 1948)

Sixteen Days in His Life, 1996-99

Collagraph from one Sintra plate and woodcut monoprint from Luan board with glass beads on handmade paper, AP (ed. 15)

56 1/4 x 44 3/8"

Master printer: Maryanne Ellison Simmons



Jaune Quick-to-See Smith

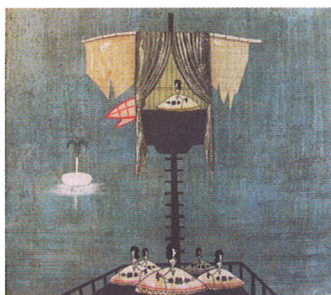
(American, b. 1940)

Celebrate 40,000 Years of American Art, 1995

Collagraph from one Sintra plate, 2/20

78 3/16 x 53 1/2"

Master printer: Kevin Garber



T. L. Solien

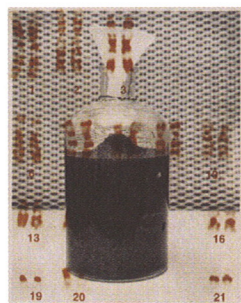
(American, b. 1949)

Standing Masthead (Blue), 2005

Collagraph from two plates, etching, and monoprint, with chine collé on Hahnemühle paper

48 x 54"

Master printer: Tom Reed



Catherine Wagner

(American, b. 1953)

DNA Library, from *Biogenetics Lab, DNA Storage Suite*, 1994

Photolithograph and duotone with copper ink, individual image from a unique suite of four

19 7/8 x 15 3/4"

Master printer: Kevin Garber



Catherine Wagner

(American, b. 1953)

Drosophila Morgue, from *Biogenetics Lab, DNA Storage Suite*, 1994

Photolithograph and duotone with copper ink, individual image from a unique suite of four

19 7/8 x 15 3/4"

Master printer: Kevin Garber

Island Press

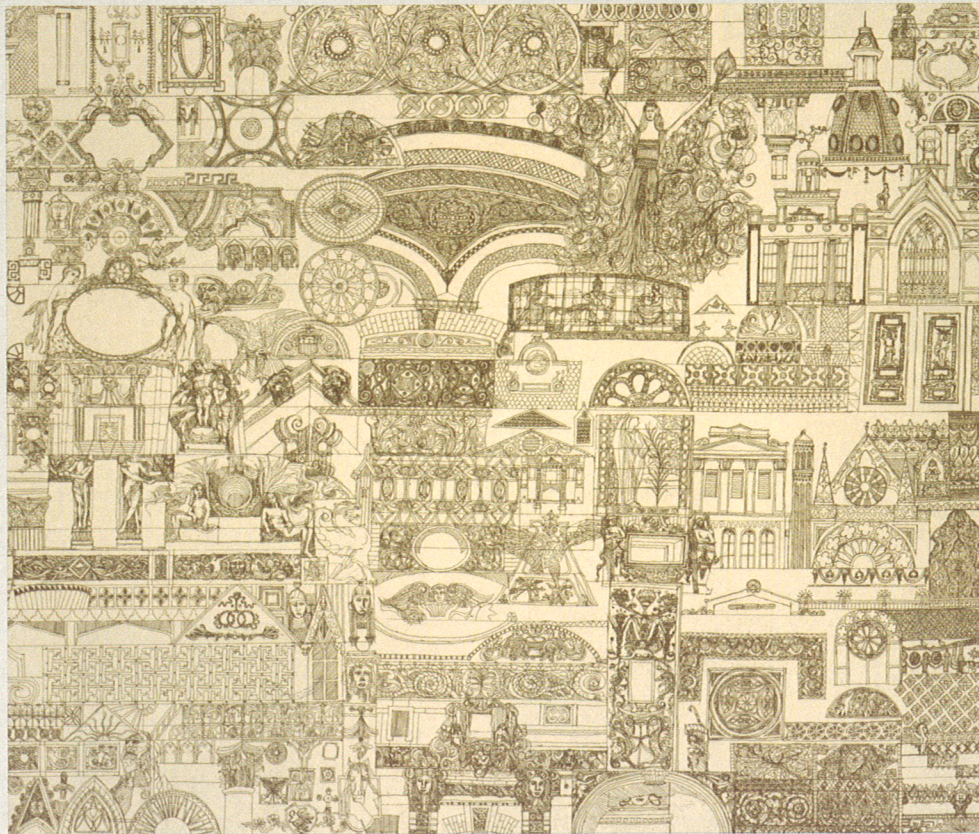
Three Decades of Printmaking

Island Press: Three Decades of Printmaking surveys the work of Washington University's Island Press from its beginnings as a traditional press shop in 1978, producing high quality artist editions in standard formats, to the uniquely collaborative and educational enterprise it is today. Divided into three sections—prints produced in the 1980s, the 1990s, and since 2000—the exhibition spotlights the Press's history of technical innovation, artistic experimentation, and student participation.

The Press was founded at Washington University in St. Louis in 1978, at a time when American printmaking was experiencing a revival in both commercial presses and university affiliated printshops across the nation.¹ Peter Marcus (then a professor of printmaking at Washington University and first director of the Press; now Professor Emeritus of Art) established the Press as the Washington University Collaborative Printmaking Workshop with the intent of revitalizing how printmaking was taught in the university setting. At universities across the country, affiliated presses typically existed as independent entities separate from the academic structure. Marcus, however, wanted to integrate students more closely into the Press, assisting the master printer and working with artists at

NOTES

1. This presentation of the history of Island Press is indebted to Marilyn Kushner's 2003 essay "Island Press" and Maryanne Ellison Simmons and Monica Friel's 2003 essay "A Printer's Overview," as well as to conversations with Peter Marcus, Joan Hall, Tom Reed, and Ann Hamilton. See www.kemperartmuseum.wustl.edu/islandpress/html/essay.html and www.kemperartmuseum.wustl.edu/islandpress/html/overview.html.



Joyce Kozloff, *Notebook of St. Louis Ornament*, 1986. Etching from one zinc plate on buff Arches cover paper, WU II (ed. 30), 17 1/2 x 20 3/4".

all stages of creation and production. In 1989, Joan Hall (then a professor of printmaking and drawing and a specialist in handmade paper who later became director of the Press; now the Kenneth E. Hudson Professor of Art) advanced Marcus's aims by expanding student participation and introducing the fabrication of handmade paper as a significant aspect of the Press. In the early 1990s, Marcus designed and built the "Island Press," a large-format etching press that facilitated the production of large-scale, technically complex works. In 1997, the Washington University Collaborative Printmaking Workshop was officially renamed Island Press, marking the twentieth anniversary of the Press and honoring its founder Peter Marcus.

In the first decade of the Press, artists engaged with traditional printmaking techniques such as lithography, etching, and occasionally monotype in ways that reflected the dominant trends in the late 1970s and early 1980s, including expressionist painting and identity politics. Many of these works have a strong graphic quality or a rich painterly surface.



Roy Lichtenstein, *Study of Hands*, 1981. Lithograph from four aluminum plates and silkscreen from two screens on Rives BFK paper, 19/24, 31 5/8 x 32 7/8".

while some raise conceptual questions and engage in social critique. In *Notebook of St. Louis Ornament* (1986), Joyce Kozloff, one of the leaders of the Pattern and Decoration movement in the 1970s, slyly reclaims the work of local artisans to create a nonhierarchical catalog of architectural ornament that both celebrates craftsmanship and reduces it to a decorative pattern. Puerto Rican-born Rafael Ferrer's lithographs *Oye I* and *Oye II* (1979), with their self-conscious primitivism, demonstrate the artist's interest in Caribbean folk art. And pop artist Roy Lichtenstein's *Study of Hands* (1981) takes on the graphic linear simplicity, Ben Day dots, and flat color of popular culture and advertising images, calling into question boundaries between fine art and commercial media. Lichtenstein also combined methods of printmaking that were not traditionally joined together—in this instance, lithography and silkscreen—an innovative practice that he began in the late 1960s and one that eventually became more common, as can be seen in many of the works in the exhibition.



Island Press Three Decades of Printmaking

January 28–April 18, 2011

Above: Former Island Press director Joan Hall casts handmade paper pulp for visiting artist Shimon Okshteyn's *Clock*, 2002.

Front: Master printer Tom Reed and former Washington University student Katie Ford (BFA '10) pull visiting artist Chris Duncan's *Everything All at Once* on the Island Press, 2009.