PRECISION OF IMAGE

Technology  •  in  •  Printed  •  Art
PRECISION OF IMAGE
Technology in Printed Art

20 APRIL — 7 SEPTEMBER, 1986
Joe and Emily Lowe Art Gallery
School of Art • College of Visual and Performing Arts • Syracuse University
Cat. No. 1. Jim Dine
*Fourteen Color Woodcut Bathrobe, 1982*

Cat. No. 11. James Rosenquist
*Violent Turn, 1977*
Within the past few years, every aspect of our lives has been touched by new technology, so it is hardly surprising that the traditional media of printing, which had changed little since Senefelder introduced lithography at the end of the 18th century, have been lately reshaped by experimentation with new methods.

We are fortunate to have in the Syracuse University Art Collections a number of print portfolios which illustrate this phenomenon, and to have as curator of the collections Domenic Iacono, who has developed a specialized knowledge of the impact of technology on the contemporary print. This exhibition is in large measure the result of his interest and research. Working with Mr. Iacono to bring *Precision of Image* from conception to realization have been ten students from the Graduate Program in Museum Studies whose contributions, as noted individually elsewhere in this catalog, have ranged from research through writing commentaries, and even to the design of the catalog itself. It is gratifying to be able to draw on such talent and energy in the organization of an exhibition which is both informative and visually stimulating.

The staffs of both the gallery and the university art collections deserve praise not only for their efforts but their ideas. Of especial importance to the success of the catalog were the assistance, cooperation, and talents of both the Syracuse University Photocenter and Printing Services.

Others who have made significant contributions toward the success of this cooperative venture between Joe and Emily Lowe Art Gallery and the Syracuse University Art Collections are Donald M. Lantzy, Dean, College of Visual and Performing Arts, Rodger Mack, Director, School of Art, and Dr. Alfred T. Collette, Director, Syracuse University Art Collections.

To all who have taken part in bringing to the public *Precision of Image: Technology in Printed Art*, our thanks and congratulations.

Richard Porter
Director
Joe and Emily Lowe Art Gallery
INTRODUCTION

Precision of Image: Technology in Printed Art focuses on the influence of contemporary technology on the creation of fine art prints. Of major significance to this exhibition and accompanying essays is the acceptance of the new print technologies and their success with both the artist and his public. In particular, an attempt is made to show how avant-garde artists employ either commercial printing apparatus or traditional media supplemented by printing methods commonly associated with mass production to achieve their individual statements.

Printmaking has traditionally been the art form most susceptible to advance in technology. In the early history of printmaking, artists considered as trade secrets the recipes for making printing inks, the formulae for preparing acids which etched the plates, and the grounds which were used in conjunction with them. Even with these secrets of alchemy, popularity spurred progress and increased the number of artists who expressed themselves via a printed medium.

In the 19th century, during the rapid expansion of the industrial revolution, the number and diversity of images made available to the public increased dramatically. Books, periodicals and other mass media forms were highly illustrated, often with reproductions of contemporary artworks or images drafted by artists for use in reproduction.

Improved technology was largely ignored by artists of note who were hesitant to utilize the mass produced image, favoring instead the limited edition approach to creating prints. A period often referred to as the "etching revival" occurred in the mid to late 19th century when a resurgence in printed art, other than that for the mass media, spread through France, then later, the rest of Europe and the United States. The artist-printmaker was closely involved in the production of his print, often preparing his plate, drawing his design upon it, etching it in corrosive acids and then inking the plate for printing. This personal involvement could last hours or even days. The complexities of preparing a plate for printing and the artist's desire to achieve subtle effects gave rise to master fine art printers who have played a major role in our own time.

The most successful printers were those who could control the process and achieve the artist's desired effects. The artist, however, was still never very far removed from the active process of creating his prints. Personal involvement lent an autographic quality to the reproduction of his image, an apparent reaction to the impersonal nature of mass media printing fostered by the industrial revolution. Prejudice against certain media, especially lithography and screenprinting (silkscreen), was common in art circles where they were viewed as industrial printing methods. Packaging, product labels and other pedestrian uses of these media inhibited many artists and collectors from considering them seriously.

Economic pressures, especially those brought about by the two world wars and the international depression of the 1930s, limited the audience which was normally attracted to printed art. Printmakers had a difficult time selling their images whether produced in limited quantities or otherwise. In America, the Federal Art Project of the WPA provided limited support to artists during the worst period of the depression. Workshops were established where artists could practice their trade, and many used the opportunity to experiment with a wide range of media. The prejudices against certain media gradually gave way during this period and immediately after World War II, even though university and professional art school printmaking programs at this time and especially in the mid-1950s perpetuated an emphasis on the personally created image.

In the late 1950s and early 1960s certain artists began reacting against the use of gesture and emotion in the creative process in favor of media which displayed a clean, slick, and oftentimes more commercial appearance. The Pop movement of the 1960s relied heavily upon an audience that had been weaned on printed images from mass media publications of the 1950s. The glossy images within movie, sports, health and glamour magazines were aimed at a newly affluent American middle class. Because their art was based on these sources, Pop artists were able to employ high technology printing systems to create their images. Screenprinting was utilized as never before; photomechanical media and industrial printing processes were no longer considered as solely commercial or nonartistic means of communication.

With the arrival of the 1970s much of the "hype" and energy which surrounded Pop art was on the wane and the movement became fragmented. Interest in high technology printing media continued, however, through their use in super-realism, hard edged precisionism, and perceptual abstraction. Robert Indiana sought an anonymous medium for reproducing the Suite, American Dream # 2, 1980 (cat. no. 2). His control of color and the precise edge of his images were well suited to screenprinting. The same is true of Roy Lichtenstein's use of the screenprint for his refined Enterblature series of 1976 (cat. no. 3). The juxtaposition of silver metallic foil, BenDay Dots, and flat planes of color are a sophisticated re-interpretation of an ancient architectural detail. Lichtenstein and Indiana prefer the precision and control of screenprinting. They derive the most benefit from the medium's truthfulness to their organization and orchestration of colors and forms.

Although he downsized intense color and precise edges, Edward Ruscha also employed screenprinting to create his portfolio News, Mews, Pows, Streets, Brews and Duets, 1970 (cat. no. 13). He has chosen organic inks or foods to stain, dye and pigment the paper, and his personal involvement in fabricating the print was extensive. Ruscha proofed all the organic materials used and many others that did not yield the desired results. Carnation petals, mustard seeds, and chicory syrup did not print satisfactorily, but chocolate syrup and black current pie filling were among several other substances which cast a decidedly different appearance from industrial inks and particle-free dyes. Ruscha exploited the spontaneous and immediate satisfaction of this direct printing method. Chance and the combination of incongruous elements and materials, transformed by their association with specific words, are the gist of Ruscha's mill.

Robert Rauschenberg first combined photo-images with vigorous brush strokes in his painting, as early as 1961. In 1970 he created the Surfaced series (cat. no. 8), a portfolio of handprinted photo-screenprints of collaged newspapers and photographs. Instead of the brush stroke, Rauschenberg utilized a printer's moire pattern to prevent a systematic reading of the pictorial elements. Usually a flaw in the printing process, the moire pattern is here turned to the artist's advantage by creating a random field of focused images over a printed surface which is six feet high by 60 feet long. The impact of these black and white images is enhanced by the scale of the work and the prominence of readable text (headlines) and images seen through the moire pattern. The artist has created an environment using recognizable material from our culture and the serial nature of the images pro-
vided Rauschenberg with an opportunity to explore this environment more fully. In *Chow Bag Suite*, 1977 (cat. no. 9), Rauschenberg offset lithographed and screenprinted torn and flattened Purina Chow bags and incorporated laminates, tear strips, and machine stitched fabrics within the print. The anonymity of the process and the machine crafted appearance recall the everyday nature of these materials. Rauschenberg prefers not to concentrate on the unique characteristics of the materials he uses and consequently has a subtle approach to process.

Ingenuity and invention have long marked the artistic use of new technology. The sophisticated use of technology and the insight added by the astute artist are distinct from the mundane use of media for commercial printing. Joe Tilson, who emerged as a gifted artist in the 1960s through his use of slide transparencies and vacuum formed plastics, is concerned with thought and sensation. His prints have evolved since his screenprinted *Clip O Matic Eye* and *Che Guevara* images, most notably in their hand-crafted appearance. In *Delphic Oracle*, 1980 (cat. no. 19), Tilson screenprints a photo-image of a Greek marble gravestone relief of the 6th century B.C. depicting the profile of a bearded man. Elements attached to the print include a photo-image of a hand held over a stone, tracing paper printed with a black labyrinth design and a postcard-type image of the temple at Delphi. These addenda are partly held in place by paperclips. Text, in Greek, has been screenprinted onto a stiff sheet of paper textured to resemble stone. This collection of images appears as notes recording impressions of an earlier age. They are intended to help establish the sensitive relationship these peoples had with their environment and the roles myth, language and art played in their view of the world. Tilson’s subtle use of hand-crafted and machine-made elements allows his subject to be stated in a way that is more comprehensible to his 20th century audience.

One of the earliest printing forms, and one still recognized for creating powerful images, is the woodcut. In the *Woodcut Bathrobe*, 1975, Jim Dine printed his image from twelve woodblocks assembled in the shape of the robe. After the relief impression was pulled, the artist lithographed a black outline over the seams between the woodblocks. This latter device helps unify the various parts of the image and adds a sense of volume to the robe. A relatively large print, 36 inches high by 24 inches wide, it is nevertheless considerably smaller than Dine’s painted *Robes*.

In 1982, at Experimental Workshop, Dine created the *Fourteen Color Woodcut Bathrobe* (cat. no. 1). The robe is composed of twelve colors, a thirteenth provides the background and, instead of the lithographed outline used in the 1975 print, Dine has cut a highly charged expressionistic block. Almost six feet high, this imposing work is printed on a single sheet of paper. An achievement in its own right, the paper is extremely receptive to the details of this highly articulated surface. Dine controls the woodcut to display his skills as a watercolorist and draughtsman and the new paper technology enables him to achieve the monumentality of his painted robes.

Alan Sonfist, not generally known as a printmaker, has long been concerned with issues of man and his environment. In *Views of Manhattan*, 1980 (cat. no. 16), the artist has incorporated photographs of nature scenes with twelve aerial
view photolithographs to create a four foot high by fourteen foot long map of the island borough. Sonfist has used available technology to comment on the man-made environment. The nature photographs, which have been strategically placed on the island map, allow Sonfist to introduce random samples of details from sites untouched by man. The dichotomy between the images heightens the spectator’s awareness of the foreignness of nature in the city. Sonfist has manipulated high-tech image-making devices to reinforce dramatically the tension within our environment.

Another artist who has successfully utilized photographic media in his work is Peter Milton. Working from photographs, the artist draws his design on transparent acetate and then uses the acetate as a negative to transfer his image to a photo-sensitized copper plate. Alterations to the plate are made by additional drawings and by directly engraving the plate. In Card House, 1975 (cat. no. 4), Milton alters the realism of photographic images with different perspectives for different spatial areas. The soft, blurred forms within the print contrast with the precision of the architectural structure, creating a surrealist effect.

George Segal, best known for his plaster casts of human figures, has created several large-scale aquatints called the Blue Jean Series, 1975. After preparing his plates, Segal had several of his assistants lie on them to record the impressions of their bodies and clothes on the surface. In Two Figures Facing Front, (cat. no. 14) the texture of the clothing and the human forms underneath are dramatically reproduced. Bright red and orange help the upper torsos emerge from the dark background, and Segal’s decision to crop his figures at the neck and mid-thigh helps focus our attention on the anatomical details of his figures. In order to achieve the scale Segal required, technicians at the 2RC print studio in Rome used copper roofing sheets for the plates. A large scale press and considerable technological virtuosity in printing the plates were required to create these aggressive images. Such virtuosity has long been admired by connoisseurs and lovers of prints. Increasingly, master printers have assisted artists with the use of media to create images that might otherwise be beyond their capabilities.

James Rosenquist, a decidedly collaborative printmaker, has had great success using the services of master technicians at the Graphicstudio, University of South Florida. The lithograph, Mirage Morning, 1974 (cat. no. 10), is an ambitious work which includes an assemblage of three window shades. The printed image has been made from eight aluminum plates which transferred twelve colors to the oversize sheet of paper. The artist and his assistants used nontraditional materials, including an automobile tire, a carpenter’s snapline and a galvanized metal tub, to prepare the plates. The window shades have been hand-painted, dyed, cut and embellished with small stones attached by string.

In Mirage Morning, Rosenquist superimposes his assemblage of window shades, which depict a square, a circle within a square and a triangle, over the printed image. The background shapes, a circle at the left and a triangle at the right, are reordered by the geometric shapes of the assemblage. Rosenquist’s motive for reconfiguring these forms has not been fully elucidated, but a reasonable thesis suggests he was trying to focus order on chaos.

Whether trying to impose form out of chaos, or challenging our contemporary values and perceptions, artists today, as in the past, seek to communicate their ideas to the public. The products of our high-tech society—commercial printing media, rich and luminous inks, large scale presses and oversize sheets of paper—provide the artist with additional tools to create his statements. Many of the works in this exhibition demonstrate that artists can combine traditional media with newer techniques to create provocative and impressive works. The re-emergence of craft and personal involvement in print production suggests that contemporary artists are aware of the need to make their works sufficiently personal as well as intricate to elicit the appreciation of their audience.

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Domenic Iacono
THE ARTISTS' ATTITUDES TOWARD PERSONAL MANIPULATION OF THE VARIOUS MEDIA

The 1960's witnessed a resurgence of interest in printmaking as a viable art form, and that interest inspired the establishment of numerous printmaking workshops. These studios, flourishing in a spirit of enthusiasm, experimentation, and inventiveness, permitted for the first time the collaboration of the artist and printer. Far from abandoning his role at the printshop door, the artist, drawn to the untapped potentialities of the process, began to work through, with the printer the nuances of line, form, color, and texture. By carefully articulating technique, he found he could produce a diverse number of permutations of a particular work, each of which was unique. It is this new attitude of personal involvement which characterizes the printmakers of our generation and explains the contemporary crispness of their work.

Thus the artist's manipulation of works on paper in the late twentieth century is a vital and positive force. Despite the continued critical debate of mechanical production versus the hand of the artist, the ability of the artist to extract unparalleled possibilities from the printing process is growing larger and larger. Indeed, within the parameters of the technical process, a new creative idiom has emerged. Innovations in lithography, screenprinting, inkless intaglio and photography have accomplished a redefinition of the concept of the print. Explorations with the subtleties of papers, often hand-made, new types of inks, and even adaptations of presses have not only refined traditional objectives but have often displaced them. For some artists, curious juxtapositions of mixed-media devices have presaged a new genre. Edward Ruscha's *News, Mews, Pews, Stews, Brews, and Dues*, for example, salutes the use of bizarre ingredients from the garage and pantry in lieu of printer's inks. Alan Sonfist creates his provocative *Views of Manhattan* with the use of photolithographs and 35mm contact prints. Eduardo Paolozzi's work, as in the *Türkische Musik* series, may be printed in different color schemes or on different papers. All these elements combine to suggest that the image is often discovered in the act of creating it; the artist's role is integrally balanced between active calculation and chance. No longer confined to a single plan, the artist-printmaker and his work signify an exciting new order of printmaking, one in which technological expertise becomes a useful vehicle for personal expression.

Georgette Lee

Cat. No. 6, Eduardo Paolozzi
*Türkische Musik*, 1974
THE ARTIST, THE MASTER PRINTER, AND THE TECHNICIAN

The print studio is a place "where artists and artisans unite their individual talents, transferring the artist's image from mind to stone to paper. The skills of each are of equal importance; the artist often supplies the concept, the artisan the execution." (Print Collector's Newsletter November/December 1985, p. 159)

In spite of this mutual dependence, history has had a way of neglecting the printer and recording, therefore, only the artist who is viewed as creator, while the printer is seen as artisan or craftsman. This secondary role played by artisans/technicians throughout history is in the twentieth century being recognized as, in fact, a role of collaborator. Although still undervalued in many ways, the contributions of master printer and technician are being more fully recognized, especially in cases where the printer attempts to make the artist's transition from another mode into printmaking. Through the interplay of personalities between artist and printer, coaxing each other along. (Print Collector's Newsletter November/December 1985, p. 159)

Artists in the last twenty-four years have begun to recognize and use print technology as an extension of their own abilities and their attitudes about printmaking are changing. The accepted emergence of prints into the mainstream of art has encouraged the growth of printshops and has motivated artists to take advantage of a collaboration with the master printer, who can provide them with the assistance and direction they need when exploring a new medium. Many printers, who are also artists themselves, offer more aesthetic criticism than the artist might wish. With the proliferation of workshops around the country, artists now have a greater variety of personalities and situations to choose from, and can select the workshop that they feel they can most comfortably interact with. By working closely with a master printer, the artist is freer to concentrate on his imagery without the many technical considerations involved. The artist, though, continues to receive almost exclusive recognition even though the printer's contribution continues to escalate. Once the print leaves the print studio, the printer's chop mark is the only reminder of his involvement. The dominance of one individual is, unfortunately, inherent in this collaborative process but that is the way many printers want it. Many only care about the artists they work with, feeling that the people who count already know what they do. "The collaboration between the artist and the printer becomes the springboard to uniqueness." (Art News 80, March 1981, p. 106) The artist introduces his concepts and the printer brings them into reality. It is this close collaboration between the two that creates the final print, one which elicits a response both for its concept and its technical virtuosity.

Barbara Jones
Judi Kennedy
NON-TRADITIONAL MATERIALS IN PRINT FABRICATION

Precision of Image: Technology in Printed Art is an exhibition that looks at the print as it has developed in the recent age of technology. With the emergence of larger, more resilient papers, special inks and other non-traditional materials, the printmaker is no longer confined to the traditional engraving, etching, lithograph or woodcut. As one views the exhibition, the variety of techniques and materials becomes apparent. It is also evident that these works from the 1970s and 80s achieve a high level of resolution.

In recent years, printmakers have borrowed from commercial printing techniques as well as developing technologies of their own. Robert Indiana relies heavily on the precise registration developed by commercial printers to achieve the hard-edge precision of American Dream #2, 1980. Peter Milton uses non-traditional techniques which are seen in both April's August, 1975 and Card House, 1975. He combines print and photographic processes by working with a photosensitive plate that is etched after receiving an image through exposure to ultra-violet light. By combining the materials and processes of these once separate art forms, he creates images that are aesthetically pleasing as well as technically refined.

Many of the works in this exhibition were fabricated from materials that once had little or nothing to do with the art of printmaking. Edward Ruscha's media list for News, Mews, Pews, Stews, Brews, and Dues, 1970 reads more like a menu than a materials list. The works were produced at a time when ephemeral was a by-word for artists, and indeed his images may someday fade. Food has never been what one may call a traditional printing medium, but Ruscha succeeds in creating an exciting portfolio with materials such as caviar, squid and Branston pickles used as, or with, ink. Likewise, the foil applique used in Roy Lichtenstein's Entablature VII, 1976, the paper clips and grommets in Joe Tilson's Delphic Oracle, 1980 and the machine stitching and lamination in Robert Rauschenberg's The Chow Bag Series, 1977 contribute to the dynamic quality of the works.

When preparing their plates, both George Segal and James Rosenquist employ non-traditional materials. In Mirage Morning, 1974, Rosenquist creates an interesting variety of marks by snapping a carpenter's chalkline onto the plates and by rolling a tire across them. Segal uses two people to create his body print plate for Two Figures Facing Front, 1975.

The works selected for Precision of Image are characteristically late 20th century as is evidenced by their adaptation of diverse, and sometimes complex, technologies and materials. Discovery of these essential elements of the works is an aid in comprehending their significance.
MASS MEDIA AND ITS INFLUENCE ON CONTEMPORARY PRINTMAKING

In the period after World War II, artists in London and New York revealed a new sensitivity to the presence of images from mass communication and to objects from mass production. As popular culture became conspicuous, there emerged a new willingness by artists to treat our whole culture as if it were art. Younger artists did not view popular culture as leisure, but as an ongoing part of their lives, and as mass media entered the work of art, the whole environment was regarded by artists as art too.

The consciousness of the American public during the 1960s was inundated and increasingly molded by a daily crush of combined word and image messages from the communications media and their advertisers. Artist-printmakers paraphrased, both as elements of composition and as subject matter, the kaleidoscope of everyday images and themes, with similar colors, sensual qualities, larger-than-life dimensions that were bombarding everyone’s sensibilities.

To recycle their media visions, they also began to put to greater artistic use the commercial duplicating processes — primarily lithography and screenprinting — being used so effectively by the mass media, even if that meant delegating a share of the creative activity to collaborating printer-technicians. There was considerable diversity of individual usage. For example, Dine began in and has retained an essentially expressionistic style. Lichtenstein works without visible passion, keeping the touch of the artist low in profile, unlike Rauschenberg, whose escalated collages depend on his visual flair for placement and for accommodating one form to another.

By paraphrasing and projecting media elements, references, and cliches — Ben Day dots, television stills, photos, advertising and journalistic hyperbole, newprint scraps, postcard views, computer printouts, billboard designs — in their graphic inventions, many artists, including Rosenquist, Paolozzi, Rauschenberg, Dine and Lichtenstein, commented on the overwhelming demand for attention emanating from the mass media. Yet, by exploiting its commercial processes and visual vocabulary, the prints became another variety of the media message.

Maxine T. Edwards

PUBLISHERS AND COMMERCIAL GALLERIES IN THE CONTEMPORARY PRINT MARKET

Publishers and commercial galleries are the liaisons between artists who create prints and individuals and institutions who want to buy prints. The role of the intermediary has increased in importance since the printmaking renaissance in America during the late 1950s and early 1960s. When established painters began to work in the graphic media there was a renewed interest in print buying; the market has been active since. The demand for prints has increased and their price has risen, reflecting that popularity.

Contemporary prints, as a distinct part of the print market, are sold primarily through galleries which represent the artist-printmaker. Some print dealers feel the contemporary market is especially subject to manipulation because exhibitions and widely distributed catalogs can elevate an artist to recognition.

Galleries have the vital role of discovering and encouraging unknown artists. Selling works on consignment allows the commercial gallery to take risks on artists whose work has not been extensively exhibited. Museums, when contemplating purchasing a print, often take their cue from galleries, buying what galleries deem worthy. Collectors, too, look to reputable galleries for new talent.

The publisher is responsible for producing and marketing prints. Artists rely on publishers to handle the business aspect of their work, freeing them to concentrate on creating images. Some artists claim the function of the publisher is to encourage artists — to experiment, to try a new medium, or to change their format, among other things. On occasion, the publisher, wanting a professionally produced print, will act as an agent for artists who need a printer. Publishers know the specialties of printers, enabling them to suggest specific workshops to an artist.

The complexities of the contemporary print market have made the role of the intermediary more important. Both artists and the public rely on galleries and publishers to guide them; their expertise is a necessary part of contemporary printmaking and marketing.

Lisa Pennella
THE INFLUENCE OF COMMERCIAL PRINTING TECHNOLOGIES ON CONTEMPORARY PRINTMAKING

Commercial printing technologies, once used only for mass media and advertising, have become vehicles for artistic expression. These technologies have expanded the creative possibilities for the artist and have also allowed prints to increase in size and edition number. Artists have increasingly become more dependent on printers for the production of their imagery.

All of these factors challenge the traditional definitions of what constitutes an original print. In 1960 the Print Council of America, at the Third International Congress of Plastic Arts in Venice, defined an original print as having the following three characteristics: (1) the artist made the image on the plate, stone, screen, etc. (2) the impression was made directly from that original material by the artist or under his supervision. (3) the artist approved the print by signing it and including edition information and the serial number. This definition has been continually discussed by artists and critics and thus far, no general consensus has been reached.

During the 1960s, Pop artists explored the possibilities of existing commercial technology. Screenprinting became an ideal medium for their glorification of mass-media subjects. Since many commercial silkscreens were printed on rolls of fabric or paper, a logical development of artistic involvement in this medium was the overall increase in size of prints. One of the most important printing studios in regard to technical innovations, Gemini G.E.L., was the first to incorporate an 80 inch wide roll-paper in the printing of artists' screenprints. Complex processes require specialized knowledge; the technicians at Kelpra Studio are experts in photo screenprinting.

Offset lithography is the most common commercial printing method. Known for its speed and mass production capabilities, the offset image is transferred from a plate to a rubber blanket and then to the paper. Offsetting creates a final image which is the same as that on the plate, not reversed, a definite advantage for the artist. With this totally automated process, the print can be produced by direct drawing or by photomechanical means. One characteristic of offset lithography is that the printing process limits the type of paper that can be used. Handmade or irregular sheets generally cannot be printed in this manner. The mixing of other
media with offset lithography is possible, within certain constraints.

Woodblocks and plates of zinc or copper all begin to wear down after a relatively small number of impressions. The plates and rubber blankets used in offset lithography and the screens in screenprinting last much longer and allow for a virtually limitless number of identical impressions. There are several implications of a large number of identical prints. During the 1970s, *Art in America* included original offset lithographs by various artists, such as Calder and Rauschenberg, in editions that ranged from 50,000 to 65,000 and were printed at Triton Press. Using the 1960 Print Council definition for the originality of a print, these offset lithographs would not be considered original prints, because they are not individually signed or numbered.

The appropriateness of using commercial technology can be determined on a case by case basis. The print’s success will still depend upon its visual and aesthetic qualities, enhanced by the artist’s manipulation of the technical process.

Karen Albert
Ruta Saliklis
PRECISION OF IMAGE: Technology in Printed Art
All works in this exhibition are from The Syracuse University Art Collections

JIM DINE (American b. 1935)
1. Fourteen Color Woodcut Bathrobe, 1982
   color woodcut on HMP wove paper
   sheet: 75 7/8 x 42 in. (192.5 x 107.0 cm.)
   image: 65 3/4 x 35 1/4 in. (167.0 x 90.0 cm.)
   printed at Experimental Workshop, published by Pace Editions
   signed and dated LL, in pcl, numbered LR, in pcl, 67/75
   university purchase

Jim Dine's Fourteen Color Woodcut Bathrobe is one of a large series of bathrobe images which began, in paint, in 1964. Often titled Self-Portrait, Dine's robes have gone from rigid and simple outlines to complex assemblages, always suggesting the artist as invisible occupant. The hand of the artist involved in the woodcutting process is very evident in this print. Dine makes use of a traditional medium in a non-traditional manner. Once his design is drawn on the plywood block, it is jigsawed into multiple sections, which are then inked with the thirteen colors, and printed on an oversized single sheet of paper as one image. A second block, the key block, is used to print the black ink, color number fourteen, after the design is drawn and cut by Dine. He is indirectly affected by technology, even though the woodcut has been in use for centuries. New developments, such as plywood, electric carving devices and the oversized paper enable him to achieve effects derived from his painted robes.

B.J.

ROBERT INDIANA (American b. 1928)
2. American Dream #2 Suite, 1980
   screenprint on Fabriano wove paper
   sheet: 26 3/4 x 26 3/4 in. (67.8 x 67.8 cm.)
   image: 24 x 24 in. (60.8 x 60.8 cm.)
   printed at Domberger, published by Abrams Original Editions
   initialed and dated LR, in pcl, and numbered LL, in pcl, 6/15
   gift of John Rosenthal

Robert Indiana's first American Dream Series were paintings completed in 1961. These works were created as a response to a play written by Indiana's friend Edward Albee. Indiana's hard-edge works can be seen as his most serious artistic involvement—a definition of edge and a total rejection of the revered Abstract Expressionist movement. In the American Dream #2, produced as a screenprint in 1980, his use of stencils made an indelible, clashing color image. Emphasizing the flatness of the page, red, black, green and yellow are used in a circular motif. Words, JACK, JUKE, EAT and the numbers 2, 5, 7, and 8 are no longer only typographical elements but create a dynamic interaction of shapes and colors.

J.W.

ROY LICHTENSTEIN (American b. 1923)
3. Entablature VII, 1976
   color screenprint with silver foil appliqué on Rives BFK paper
   sheet: 29 1/4 x 45 in. (74.3 x 114.3 cm.)
   image: 19 5/8 x 37 7/8 in. (49.8 x 96.2 cm.)
   signed and dated in pcl, LR, numbered 24/30
   printed at Tyler Graphics, Ltd., published by Tyler Graphics, Ltd.
   university purchase

Roy Lichtenstein has always taken existing forms from what seemed to many people unlikely places and turned them into art that is distinctly his. His imagery now consistently refers to the phenomenon and effects of the current deluge of illustrated art books. He began the Entablature Series attracted by the challenge of reinterpreting in two dimensions a well-known architectural form. Full color, foil collage, illusionistic and real textures playing against one another are the new qualities of this second Entablature Series. These entablatures also contain the largest areas of unmodulated color in any of Lichtenstein's work. The fact that the classical Greek entablatures originally had dramatic, vivid colors is not a significant factor to him. Such information is not today common knowledge, and the artist only draws and paints things as he thinks people perceive of them.

M.T.E.
PETER MILTON (American b. 1930)


photosensitive-ground etching and engraving on Murillo wove paper
sheet: 25 7/8 x 35 7/16 in. (65.5 x 84.9 cm.)
image: 21 9/16 x 27 7/16 in. (54.8 x 69.6 cm.)
printed at Impressions Workshop by Robert E. Townsend, published by Impressions Workshop signed and dated LR, in pel, numbered LL, in pcl, XI/XVIII
gift of Marvin Sackner

5. April’s August, 1975

direct photographic transfer and engraving on Rives wove paper
sheet: 38 3/8 x 25 7/8 in. (97.5 x 65.6 cm.)
image: 31 3/8 x 19 11/16 in. (80.7 x 49.9 cm.)
printed at Impressions Workshop by Robert E. Townsend, published by Impressions Workshop signed LR, in pcl, numbered LL, in pcl, IX/XVIII
gift of Marvin Sackner

Although Peter Milton received his MFA from Yale in painting, he has been primarily devoted to printmaking since the early 1960s. Milton often bases his imagery on photographs although he rarely mechanically reproduces them. April’s August and Card House are two notable exceptions. In April’s August Milton uses no drawing except to refine the faces. After creating the collage of photographs on acetate, he transfers the image onto a photo-sensitive plate. In Card House Milton again uses direct photographic transfer, but introduces drawing in the collage stage and traditional hand engraving in the final stages.

K.K.

EDUARDO PAOLOZZI (British b. 1924)

6. Turkische Musik, 1974

screenprint on Velin Arches 300G
sheet: 38 1/4 x 28 1/2 in. (97.1 x 72.4 cm.)
image: 31 3/4 x 22 in. (80.5 x 55.8 cm.)
printed at Kelpra Studios, published by Marlborough Graphics signed and dated LR, in pel, numbered LR in pcl, numbered LL in pcl, 14/15
gift of Mark Jacobson

Eduardo Paolozzi’s evolution from sculptor to collagemaker to printmaker is part of the progressive continuum of his inquiring mind. From his candid cultural observations, emerges a constant search for new permutations of what has been done before. The tactile qualities of sculpture and collage are evident in the papers, inks and processes of printmaking. For Paolozzi, the printing process itself issues unique discoveries and nuances to his ideas.

In Turkische Musik, the artist explores the physical relationship between music and visual form. In a juxtaposition of shapes and colors, a mood of undulating and yet carefully structured music is revealed; through the devices of circles, grids, diamonds, and geometric lines, Paolozzi suggests a repertoire of musical images and instruments. From 1974 to 1975 Paolozzi lived in Berlin as guest of the German Academic Exchange Service. The Kottbusserdam Pictures and Turkische Musik series reflect his time there when he could hear the music of the Turkish students who lived in the same quarter of the city. The rich but muted colors—rose, mauve, tan, cream, caramel and slate blue—evince the dusty auras and rhythms of an exotic bazaar and its sounds. Turkische Musik is a sensuous work which ably demonstrates Paolozzi’s skill as a printmaker.

7. The Ravel Suite, 1974

etching on J. Green mold made paper; Olympia on BFK Rives-France paper
sheet: 20 x 15 in. (50.8 x 38.1 cm.)
image: varies for each print
Aran jueux 10 x 7 3/16 in. (25.4 x 18.26 cm.)
Jeux d’Eau 10 x 5 3/4 in. (25.4 x 14.61 cm.)
Die Versunken Glocke 9 x 6 3/8 in. (22.9 x 16 cm.)
Zaspiak Bat 10 x 7 3/4 in. (25.4 x 20.9 cm.)
Gibouire 10 x 8 1/4 in. (25.4 x 20.9 cm.)
Olympia 10 x 6 5/8 in. (24.4 x 16.8 cm.)
printed at White Ink Studios, published by Marlborough Graphics signed and dated LR, in pcl, numbered 15
gift of Mark Jacobson

In The Ravel Suite, Eduardo Paolozzi displays a maturity of concept and form in restrained abstractions. The series of six etchings (photogravure) express Paolozzi’s interest in an historically problematic area for the artist: the visual interpretation of music. Drawing upon the genius of Maurice Ravel, the works celebrate both the imagination and craftsmanship of the French impressionist composer with clarity of vision.

Like kindred spirits, Paolozzi and Ravel gathered inspiration from literature, poetry, and dance. Both men were consummate orchestrators of their media, understanding the collaboration of inventiveness and calculation as their primary focus. Thus, through allusions that are sometimes evident and sometimes obscure, The Ravel Suite is Paolozzi’s tribute to the French master.

Jeux d’Eau is a clear reference to Fountains, one of Ravel’s best known compositions for piano. Gibouire is simply the name of the French village of the composer’s birth. In Die Versunken Glocke, the Sunken Bell, Paolozzi refers to Ravel’s unfinished opera based on the German novel by Gerhart Hauptman. Zaspiak Bat, Olympia, and Aran jueux are other references to Ravel and, like their counterparts in the rest of the suite, reveal the artist’s rich aesthetic vocabulary.

G.L.
Robert Rauschenberg (American b. 1925)  
8. **Surface Series from Currents**, 1970

- screenprint on Aqua B844 paper  
- sheet: 40 x 40 in. (101.6 x 101.6 cm.)  
- image: 35 x 35 in. (88.9 x 88.9 cm.)  
- printed at Styria Studio by Adolf Rischner, published by Dayton's Gallery 12 and Castelli Graphics  
- signed and dated LR, in pcl, and numbered LR, in pcl, 97/100  
- gift of John Marvin

Robert Rauschenberg gained recognition in the 1950s because his work was seen as a reaction against Abstract Expressionism and a return to representationalism. Primarily a painter and assemblage-maker, Rauschenberg was initially reluctant to try printmaking. His reluctance gave way to enthusiasm in the 1960s and 1970s, when graphic media formed a major part of his oeuvre. The appropriation of images is an important element of Rauschenberg's work which he explores in the prints in this exhibition.  

**Surface Series** is a preparatory study for a large screenprint project. The images are comprised of newspaper pages and moiré patterns. Viewing these works as a series underscores the creative process as a continuum.  

**Currents** reflects Rauschenberg's interest in social issues and was "...an active protest attempting to share and communicate my response to and concern with our grave times and place. Art can encourage individual conscience." *(Robert Rauschenberg, National Collection of Fine Arts, Smithsonian Institution, 1976, p. 160.)*

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- photo screenprint and offset lithography on wove paper  
- sheet: 48 x 36 1/4 in. (121.7 x 92.0 cm.)  
- image: 48 x 36 1/4 in. (121.7 x 92.0 cm.)  
- printed at Styria Studio, published by Untitled Press, Inc.  
- signed, numbered, dated LC, in pcl, 15/100  
- gift of Gerald Cramer

In **The Chow Bag Suite**, Rauschenberg borrows a commercial image from Purina animal food bags. He imposes an assortment of images—including pictures of cars, boats, animals, plants, and newsprint—on the checkerboard. Rauschenberg includes lamination and machine stitching as authenticating details. These additions acknowledge the origin of Rauschenberg's imagery and act as a contrast to the artistic alterations.

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JAMES ROSENQUIST (American b. 1933)  
10. **Mirage Morning**, 1974

- lithograph on Arches Roll razor cut white paper with plexiglass face and window shades  
- sheet: 36 x 74 in. (91.4 x 188 cm.)  
- image: 36 x 74 in. (91.4 x 188 cm.)  
- printed at Graphicstudio, by Julio Juristo, Patrik Lindhardt, and Charles Ringness, published by U.S.F.  
- signed and dated LR, in pcl, numbered LL, in pcl, 21140  
- gift of Gerald Cramer

These horizontal, tripartite lithographs are large and colorful prints that rework several recent Rosenquist themes. The artist delights in using the triangle shape, tire treads and nails and some feature multicolored and overlapping triangles as the central motif with rainbow-hued tire treads to one side.  

In **Violent Turn** the tire treads seem to veer away from nails which lie on the other side of the triangles. The flanking motif in **Fast Feast** is a propeller which, like the tire treads, appears to be moving off the print.

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11. **Violent Turn**, 1977

- lithograph on Arches Roll wove paper with deckle, hand torn edge  
- sheet: 36 1/4 x 74 in. (92.3 x 188 cm.)  
- image: 36 1/4 x 74 in. (92.3 x 188 cm.)  
- printed at Derrière L'Etoile by Maurice Sanchez, published by Aripeka Art Editions, Ltd.  
- signed and dated LR, in pcl, numbered LL, in pcl, 33/100  
- gift of Gerald Cramer

12. **Fast Feast**, 1977

- lithograph on Arches Roll wove paper with deckle edge  
- sheet: 36 3/4 x 74 in. (93.4 x 188 cm.)  
- image: 36 3/4 x 74 in. (93.4 x 188 cm.)  
- printed at Topaz Editions, Ltd., by Julio Juristo, published by Aripeka Art Editions Ltd.  
- signed and dated LR, in pcl, numbered in pcl, 33/100  
- gift of Gerald Cramer

Although the lithographs were printed at different studios, they are united by Rosenquist's sense of design, color and movement.
GEORGE SEGAL  (American b. 1924)
14. Two Figures Facing Front, 1975
aquatint in four colors on Fabriano wove paper
sheet: 42 7/8 x 56 5/8 in. (104.0 x 140.0 cm.)
image: 35 x 51 in. (84.2 x 124.8 cm.)
signed and dated LR, in pcl, numbered LR, in pcl, A.P.
4/13
print at 2RC Studio, published by Sidney Janis
Gift of Carroll Janis

15. Girl in a Doorway, 1975
aquatint on Fabriano wove paper
sheet: 29 3/4 x 28 15/16 in. (75.8 x 71.8 cm.)
image: 23 15/16 x 28 1/4 in. (56.9 x 71.8 cm.)
signed and dated LR, in pcl, numbered LR, in pcl, A.P.
12/13
print at 2RC Studio, published by Sidney Janis
Gift of Carroll Janis

Ruscha explores the use of unconventional substances rather than ink, such as axle grease, caviar, red salmon roe and chocolate. Ruscha controls the medium through preliminary experiments to discover how these substances react during the printing process. Ruscha also explores the use of organic substances on various materials such as canvas, paper, satin, and moiré. These organic materials lack the permanence of conventional inks and in time the image may disappear.

According to Ruscha, a British influence is present in these prints. He has chosen to use the traditional Old English typeface, the word mews, in common usage in England, and the color green, which reminds the artist of England's countryside and parks.

JOE TILSON (British b. 1928)
17. Proscinemi, Dodona, Oracle of Zeus, 1978
etching, aquatint and photo screenprint on wove paper
sheet: 36 1/4 x 25 13/16 in. (92 x 65.4 cm.)
image: 30 1/2 x 20 5/8 in. (77.4 x 52.3 cm.)
printed at Grafica Uno
signed and dated LR, in pcl, numbered LL, in pcl, 40/71
Gift of Sanford Robertson

According to Ruscha, a British influence is present in these prints. He has chosen to use the traditional Old English typeface, the word mews, in common usage in England, and the color green, which reminds the artist of England's countryside and parks.

K.A.

etching, aquatint and photo screenprint on wove paper
sheet: 36 3/8 x 25 5/8 in. (92.4 x 64.9 cm.)
image: 32 5/16 x 23 5/8 in. (82.1 x 59.9 cm.)
printed at Grafica Uno
signed and dated LR, in pcl, numbered LL, in pcl, 60/71
a gift of Sanford Robertson


crereprint and photo screenprint on wove paper
sheet: 29 x 24 7/8 in. (73.6 x 63.2 cm.)
image: 29 x 24 7/8 in. (73.6 x 63.2 cm.)
printed at Kelpra Studio, published by Kelpra Studio and the Tate Gallery
signed and dated LR, in pcl, numbered LL, in pcl, 104/150.
gift of Sanford Robertson

The photo screenprint technique seen in the work of Joe Tilson requires the careful collaboration of artist, printer, and cameraman. This process, once essentially commercial, is used here to depict Greek architectural ruins, reliefs and statues. The artist's hand is symbolically shown in each print, representing his personal association with these Mediterranean sites as well as his part in the printing process. As a reaction against traditional printmaking, the layered sheets held together with two paper clips in *Delphic Oracle*, the suspended appendage in *Proscinemi, Tiryns*, and the metal grommets in all three prints extend the medium beyond its normal boundaries.

The word *proscinemi* refers to the ancient practice of leaving an object or image at a sacred site. Joe Tilson has taken spirals, labyrinths, and Persephone's pomegranate and created his own proscinemi for places such as Dodona, where the oracle spoke through the rustling oak leaves, Tiryns, the legendary birthplace of Hercules, and Delphi, site of the most powerful of the oracles.

R.S.
GLOSSARY OF TERMS

Aquatint — An intaglio process in which tonality or a textured surface is produced by sprinkling rosin on a metal plate.

Artist's Proof — Usually designated by A.P. or E.P. (épreuve d'artiste). These images are identical to those published in the edition.

Chop — An identifying mark impressed directly on the paper to identify the printer, workshop, publisher or collector.

Edition — A set of identical impressions pulled by the artist or printer and numbered consecutively. The edition is usually indicated by a fraction. The tenth print in an edition of seventy is numbered as follows: 10/70.

Engraving — An intaglio process in which the image is incised on a metal plate and printed under heavy pressure.

Etching — An intaglio process in which a metal plate is covered by an acid-resistant ground. The design is drawn upon the ground exposing the metal plate. The uncovered areas are then bitten (etched) when the plate is placed in an acid bath. The resulting incised lines are then inked and printed under great pressure.

Ground — In etching and aquatint, an acid-resistant material which is applied to the plate to protect nonimage areas from acid corrosion.

Impression — An imprint on paper resulting from contact with an inked image on stone, plate, or block.

Intaglio — Those processes in which paper is pressed into the incised or recessed lines made in a metal plate, i.e. engraving, etching, and aquatint.

Lithography — Printmaking process based on the antipathy of grease and water. The image is created directly upon the stone or plate with greasy pencil, crayon and/or liquid tusche. The printing surface is dampened and rolled with ink, which is attracted to the greasy image areas, and transferred to paper via the pressure of a press.

Moiré pattern — An optical effect caused by the misalignment of two patterned surfaces so that a third distinctive pattern is formed.

Offset printing — A method of printing in which the image is transferred from the plate to the roller or rubber blanket of the press and then to the paper.

Photo etching, photo lithography, photo screen-printing — Methods by which the areas to be printed are prepared in large part by photographic means. Negatives and image developers affect the light-sensitive materials used in the particular process.

Screenprinting — The printmaking process by which soft inks are squeezed through the open areas in silk mesh or similar material stretched on wooden frames.

Tusche — Oil-based substance in liquid or stick form used in drawing on lithographic plates or stones.

Woodcut — A relief print made from the plank side of a block of wood. The non-image areas are cut away with a gouge or sharp knife.

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