美国当代版画艺术展 AMERICAN PRINTMAKING NOW

中国美术馆编

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AMERICAN
PRINTMAKING
NOW

前言

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美国当代版画从六十年代至今，与美国当代艺术并行发展，为丰富视觉艺术语言起了无法预计的作用。艺术家、版画工坊和发行商之间默契合作，行成了一个试验性、观念性、商业性之间的缺一不可的联系。这种相互关系给予美国当代版画艺术发展一个特定的视觉经验和它技术上的前卫性。众人皆知的当代具有代表性的美国版画作品大多产生与美国的“版画工坊”。美国近百家的“版画工坊”不同与传统意义上的“家庭作坊”和“学术机构”。它是一个小型的企业模式，其背后连着一个由艺术家，版画工坊，发行商，评论家，博物馆构成的，即分工明确，又相互协调的机制。当代美国版画产生的一开始，就带有当代艺术的鲜明特征，即：社会性。做一个也许不很恰当的比喻，如果把一件美国当代版画作品作为资本主义经济体制内的一个产品来看，它将会有三个签名：艺术家，版画工坊和博物馆。

最初，艺术家去版画工坊做版画的目的很单纯，技工和艺术家之间的合作充满了试验和娱乐性。版画家制作版画有他特有的惯性，而在版画工坊里，艺术家与技工的合作必然带来与“版画家”不同的初衷和结果：要么运用已有的，或者发明新的版画技术去遵循艺术家的作品风格。要么艺术家向技术妥协，技术的局限反道为艺术家暗示了新的可能性。发行商，评论家，博物馆之间的合作也充满的艺术性和戏剧色彩。如：参展的几家版画工坊分别与华盛顿国家美术馆“版画档案”合作关系。这种合作为双方互相奠定其权威性。

这次展览在7家版画工坊里选出了近50位有代表性的艺术家的版画作品，侧重向观众展现美国当代版画在技术上、版材上、语言上、形式与观念上的探索与创新。也希望它能从另外一个侧面让观众看到当代艺术创作的社会化现象，展览的主题侧重于如下几个问题：一、版画语言的扩展 二、艺术家与技工的合作 三、技术与材料的综合性 四、版画的社会性和复数性　将这七家重要工坊的作品集中在在中国美术馆办这样一个规模的展览，这不仅是在中国是第一次，在美国也是前所未有。此次展览继中国美术馆之后将相继在美国与其他国家巡回展出。

制作版画
MAKING PRINTS

陈小文

“PRINTMAKING”通译：版画制作。制作不同于绘画，绘画崇尚为所欲为，相反，制作的工具和工艺不可避免地限制艺术家对“表现”的依赖，逼迫艺术家去精心设计，去享受制作过程，利弊不一。如果我们把“版画制作”视为一种独特的、具有当代意识的创作方式，我们会跳出常规，从背离“唯美主义”视角来欣赏美国当代版画艺术特有的“制作美”，高超精悍的技术和新颖多变的样式。美国当代版画制作的特殊性，以及它和后现代视觉文化生产之间的相互映照，很大程度上来自于在它背后运行的一整套版画制作系统，其中包括：版画工房运作模式，版画销售，收藏，评论，和公众教育。

运作系统 / SYSTEM

美国当代版画从六十年代至今，与美国当代艺术并行发展，为丰富视觉艺术语言起了无法预计的作用。艺术家、版画工坊和发行商之间默契合作，行成了一个试验性、观念性、商业性之间的缺一不可的联系。这种相互关系给予美国当代版画艺术发展一个特定的视觉经验和它技术上的前卫性。众人皆知的当代具有代表性的美国版画作品大多产生与美国的“版画工坊”。美国有近百家的“版画工坊”，它们不同与传统意义上的“家庭作坊”和“学术机构”，是一些小型的企业模式，其背后连着一个由艺术家，版画工坊，发行商，评论家，博物馆构成的，即分工明确，又相互协调的机制。当代美国版画产生的一开始，就带有当代艺术的鲜明特征，即：社会性。做一个也许不很恰当的比喻，如果把一件美国当代版画作品作为资本主义经济体制内的一个产品来看，它将会有三个签名：艺术家，版画工坊和博物馆。最初，艺术家去版画工坊做版画的目的很单纯，技工和艺术家之间的合作充满了试验和娱乐性。版画家制作版画有他特有的惯性，而在版画工坊里，艺术家与技工的合作必然带来与“版画家”不同的初衷和结果：要么运用已有的，或者发明新的版画技术去遵循艺术家的作品风格。要么艺术家向技术妥协，技术的局限反道为艺术家暗示了新的可能性。发行商，评论家，博物馆之间的合作也充满的艺术性和戏剧色彩。如：参展的几家版画工坊分别与华盛顿国家美术馆“版画档案”合作关系。1981年，华盛顿国际美术馆建立了 GEMINI 版画工坊的版画档案，其中包括2000多件过去21年间在GEMINI版画工坊创作出的版画作品。1990年，华盛顿国家美术馆建立了 GRAPHICSTUDIO 版画工坊的版画档案。GRAPHICSTUDIO 处了捐赠过去制作的所有作品，还在1990 – 2005间制作的所有版画中，单独为国家美术馆印一件“国家美术馆版”。这种合作为双方互相奠定了权威性。同时也为民众和社会积累文化财富。在美国，任何艺术院校的美术教员可以随时和美术馆预定，带领学生去美术馆的版画阅览室，由阅览室工作人员将指定的艺术家版画原作拿出来，供学生欣赏。

(图： Riva, Bill and 劳什伯。。。Dick, Close, and his tem)

八十年代末是美国版画和版画工坊发展盛期。随后，受到九十年代国际经济形式萧条的洗礼。DEBORAH WYE 曾对此有过如下描述：八十年代的经济形式吸引众多艺术家去做版画，版画工坊和技工扩大生产……日本藏家的介入控制着版画销售，一些仅仅出版了一年的版画在拍卖行居然价格飞涨， 理查德。笛本克恩 (Richard Diebenkorn) 的凹版腐蚀版画“绿色 / Green” 创作于1986年，印张60，当时的价格是15000美金，而到了1987年秋，价格高达42000 美金。琼司 (Johns) 的丝网版画 “国旗 1 号 / Flags I” 创作于1973 年，共印了75张，在1988年创造了世界当代版画拍卖 250000 美金的记录。

制作 / MAKING

在版画工房，“制作”是一个公众行为，凝聚了许多人的心血。它是一个家庭作坊式的“集体创作”流程，技工扮演了艺术家同母异父的兄弟的角色。技工的参予自然为艺术家提供了力所不能及的可能性和想像的空间。而艺术家又不断地刺激技工更新他们的技艺和见识。他们完善已有的技术和工艺，又不断的为了每一位艺术家特有的风格和艺术趣味，去发明新的工艺和材料。 好的技工不仅具备近乎于炼金术般的技术，同时又善于把握艺术家在版画工房工作时的最佳状态。在这样一个特殊的版画制作合作关系中，“观念在制作中产生”，艺术和技艺互为因果。

(图：ULAE K, Pace K, John / Bill / Rauschenberg PARTY)

如何将“制作”做为当代艺术的方法论，而不是工艺，来探讨版画制作的真正意义，这是当代艺术理论界还顾及不到的课题。冷战后，“国际村落”思潮的高温以及九十年代高科技带来的泡沫经济，掀起国际“双年展”热浪。意识形态和经济的迅速变体要求艺术评论界和策展人永不休止地推出“新观念”。在这样一个大气候下，“制作”更多地被看作是“观念”的反义词。艺术家、评论家和收藏家都在一边倒地推测和编造一件作品“表达了什么”，而忽略了当代西方艺术评论最应该关注的问题：“艺术品是在一个什么条件下产生的”。 在思想活跃的工作环境，版画制作永远是实验的过程，一个成熟的艺术家可以埋头于制作，在制作过程中发现新的可能。“版画家”的实验与“先锋派”的突破有和不同? 如果说先锋派的目的是铺垫通往未来的路，那么版画家在可能出现各种意外效果的制作中，善于抓住正在敲门而来的“未来”。Bill GOLDSMAN 对 RAUSCHENBERG 制作版画方式曾有如下描述：。。。。。。从 RAUSCHENBERG 的动机和创作方法上看， 他的版画作品的意义和价值，来自于它们是如何被制作出来的。 以 RAUSCHENBERG 为代表的许多美国艺术家的游戏化、程序化的、cut-and-paste mixing from the traditional matierials 的“制作”方式，在当今数字化时代仍然不失锐气，而在当年，更是180度的大转弯，是有针对性的。他们的告别了“绘画感”和画家的主观世界，去直接表现来自外界的刺激和多种想法交错从叠的画面。

他们富有游戏特征的版画制作方式把充满神秘色彩的“艺术家个体创作的权威性”贫民化了。 这为他们的作品和“制作美”奠定了观念基础。版画的制作上的便利和灵活性、作品流通的普及性，让版画直接面向民众的价值观。我们即可以说版画是“人人都能搞的艺术”同时又可以说它是“为大众服务的艺术”，没有任何另外一种视觉艺术形式具有相似的普及性。这不是在贬低版画的艺术价值和它在当代艺术发展中的地位。相反，版画在解决艺术和大众之间关系这个当代艺术的核心问题上，一直走在前面。

如何做比做什么更重要。“做版画 / MAKING PRINTS” 强调的是“做”这个动词的现在进行时态，强调“做”的行为。参加这次展览的许多画家，从未间断版画创作，即使当版画销售不好的时期。“做”是他们日常生活的一部分，也可以说是一种仪式，有点象中国人练书法。超常的工作量将版画“制作的魅力”推向及至。VIJA CELMINS 的 “夜空 3 ”，CHUCK CLOSE 的“ 自画像木刻 ”以及 JAMES ROSENQUIST 的“逃票的人以光的速度四处张望”的视觉冲击力和惊人的工作量和工作态度不可分开。 “



罗伯特 · 劳森伯格 / 故事情节（基本规则）/ 1997 / 套色凹版 / 120.65 x 84.77 cm

Robert Rauschenberg. Storyline (Ground Rules). 1997. Intaglio in 5 colors on Arches En Tout Cas. $47\frac{1}{2}$ x 33 $\frac{3}{8}$ inches. Courtesy Universal Limited Art Editions.

工作量”是很容易令人误解的话题。其实，回过头来看当代艺术大舞台，凡是看上去简单的艺术作品，其背后都有着极度的“工作量”作支撑。MARINA ABRAMOVIC 做行为艺术时，对任何作品都不含糊，总是将自己的身体承受力推向极限。

示意图+书写 / DIGRAM + WRITING

SARAH SZE 的“夜 / Night”即没有叙事，又没有形象，它给于我们的是示意图。“示意图 / DIGRAM”在德勒兹的词库里另有哲学上的含义。德勒兹用这个词汇来表达他对哲学的思考，认为哲学不应该是关于过去的，而应该是关于即将来临的。 对于德勒兹，“示意图”不是暗指，它聚集各种生命体的相互联系（引文 3），是将“思考”形象化（ 用德勒兹的词汇：”image of thought”）。思考形象化不同于“用形象表达思想”，它是用“书写”的方式，将看不见的形象化。波依斯在谈他的素描时曾说：素描是第一个以视觉形态表达思考，一个从不可见到可见的转折点（见引文 2）。“示意图 / DIGRAM”不同于草图。草图是具象的，让我们看到版画家创作意图。示意图则是抽象的，让我们看到版画家的探索和作品的演变过程。JOHN通常做版画前有小草图，进入版画制作后，他便在一个版或者几个版上反复破坏、建立和变体。这在他的“四季”上表现的淋漓至尽，透过隐隐可见的示意图，我们看到的是活跃的版画制作过程和艺术家的推敲。破碎的、矛盾的、随时可变的、可相互交换画面，建构了他的版画语言和文法：先把我们带入抽象的世界，再重新将现实揉进似乎毫无头绪的画面图式中。其方法和科学家在笔记本上推敲解释宇宙的方程式异曲同工：线条和符号被用来揭示隐藏在生命底层的秘密。

版画制作工艺和程序很原始，充满了游戏和偶然。艺术家先在空白的纸面上随意画几笔， 借助于 “示意图” 去思考、寻找、连结，然后腐蚀、打印，渐渐地想法在制作过程中形成， 杂乱无章的闪念开始有了头绪，有了形象。 JUDY PFAFF 的笔痕、草图,、乱线组成牵动生理的符号和语言，给她的版画带来鲜明的书写感。当欣赏一件版画作品时，我们常常直接陷入形象、形式、技术和工艺的层面，忽略版画制作中艺术家的“书写”。

和油画比，版画艺术更接近写作。在CHUCK CLOSE 的人物肖象的版画中，图案式笔触传达出异样的“书写感”。一行一行阅读CHUCK CLOSE 的木刻自画像里每一个方格，观者会发现 CHUCK CLOSE 近乎是在一笔一划的书写方块字，好像CHUCK CLOSE 是在“写”肖像。 同样， RICHARD TUTTLE “春夏秋冬” 用刀痕、纹理、几何图形书写各种生命体相互联系的示意图（ 引文 4）。他的追求或许会被误解为纯粹形式上的自我陶醉，但是，我们不妨做这样一个判断：RICHARD TUTTLE 的笔痕体现在物质原始状态的纹理、形状和视觉感，他的返朴把我们带回美学的本质：美学最初是关于人类视觉感知和肉体情感的学科，而不是关于艺术的。

纸 / PAPER

ROBERT RAUSCHENBERG 对材料极为敏感，具有超常的胆略和想象力，善于用非传统雕塑和绘画材料，在平面和立体、情感和“文化符号”之间作文章。作品充满了



阳刚之气。而在 “对往事的回忆 / Ruminations” 组画里，水痕流淌在“纸”面上的痕迹时隐时现，唤起观众对过去的留恋。纸、水痕、加上大量的空白，增添了“轻”的感觉，完美地再现了主题。 KIKI 经常用超薄材料，让人联想到皮肤。仔细地揣摩她的版画 “ 无题 (胸) / Untitled (Bosoms)”，她对纸张的选用不是偶然的。

八十年代年轻一代雕塑家以新的姿态进入版画创作， 他们重新认识版画材料，尤其是纸，和版画无法被其它画种所取代的潜力表现力。他们不在意“是否象版画”，鲜明的反“幻觉真实”的艺术观使他们重新回到纸材料的物质特性和可塑性，热衷于三维空间里纸材料和印制工艺相结合的多种可能。 LESLEY DILL 的“循环诗裙 / Poem Dress of Circulation”和 SARAH SZE 的“记事本 / Notepad”恰如其分地运用了纸的物质特性和文化含义。在这里，纸不仅仅是形象和观念的展现材料，纸本身就是形象，自身附带着观念的底蕴。

如把纸张仅仅看作版画家独有的嗜好，将无法解释当代艺术家对“纸”材料表现出的前所未有的激情。 纸张得天独厚的“轻”、书写特性、可塑性、易复制拷贝、易传播，一直受到前卫艺术家的关注。早在“激浪派”运动，纸张就已成为实现艺术家观念的武器。但是，“激浪派”艺术家更看重纸张和印制的结合，尤其与商业印刷的结合，纸的价值体现在传播上。纸带来了可传播、可发行的艺术。无疑，纸材料为当代艺术家提供无穷的想像空间。而它对当代艺术更重要的贡献是它在一定程度上启发了新的艺术价值观: “软”取代“结实”，“轻”取代“重”，“不宜保留”取代“永恒”，“民间” 取代 “上流社会” 。

莎拉 · 斯 / 夜 / 2000 / 平版、丝网版 / 95 x 180 cm
Sarah Sze. Night. 2003. Offset Lightography, Silkscreen. 37 x 71 inches. Courtesy Columbia University School of the Arts, The LeRoy Neiman Center for Print Studies.

阅读 / READING

版画是纸上的艺术。纸通常放在桌子上，或被拿在手里，和人一臂之隔，只要是纸上的作品，我们总会习惯式地去“读”，去近距离观看，用眼睛一行一行地阅读画面的每一个部位。 版画把我们带回“阅读”的情感与记忆。

阅读不是观看。观看是被动的、静止的。而阅读是主动的、安顺序延续的，或由左到右，或由上到下。它是时间性的，强调连续和重复。在版画的传统中，组画和变体画广为流行。 TERRY WINTERS 的“组画 / Folio”由十一件可以单独成立的版画组成，通过序列、重复、复制夸张了阅读的连续性，组画和变体画使阅读伴随时间进入深层次。ANN HAMILTON 的 “倒影 / Reflection (12:00 to 12:55) “没有任何故事情节，画面上是被曲纹玻璃模糊的艺术家本人。安。海米尔顿透过曲纹玻璃，在一小时内每隔五分钟，拍摄了十二张个人肖像，然后又安时间进程的顺序将作品排列在一起。观众不知不觉地在感受光影变换的同时，阅读钟表指针的变化：12：00，12：05，12：10，直到12：55。 海米尔顿用时间替代了作品的文学性，却留给观众可读的线索：光影和它所暗示的时间。 艺术家 ED RUSCHA 的作品通常离不开文字，在照相凹版组画 “乡村风情 / Country Cityscapes” 里，文字从画面消失，只剩下黑、白纸条。黑、白纸条置观众于画面之外，让人无法进入，而同时又吸引观众从一个画面读到另一个画面。就象读中国画长卷，视点随着人的移动而移动。 当你细读淡淡地印在画面下方的文字时，你会意识到图像和文字相互讽刺和对立。 文字游戏与组画的序列节奏相辅相成，为 “乡村风情 / Country Cityscapes” 增添了戏剧化的阅读感。

版画让人俯视，从上往下看，象是读书或者看地图。在版画里很少看到“一点透视”。 油画让人正视，从前往后看。 以风景画为例，油画的传统是画家站立在画布前作画，“消失在远处的是上帝，你往前走，他就往后退”，大卫特，霍赫尼认为，西方油画传统明确提示“我们永远接近不了上帝”。版画的传统是画家俯身于桌面，地平线被抛掷到脑后。在 JANE HAMMOND 的版画“极精彩的市中心 / The Wonderfulness of Downtown ” 以及 ELIZABETH MURRAY 的“鞋带 / Shoes String”上，笔痕、符号、形象， 重叠交错，如同桌面棋盘上的棋子，掌可摸、指可触，人间那点事尽在眼底，观众可以参与，近距离“阅读”， 看和被看的关系拉近了。版画可以象油画那样震撼观众，却不会让人感到疏远。

如何去读版画的技术语言、怎样欣赏飞尘，干刻、印痕、水印、照相凹版? 如何去能领悟版画技术和语言与人类情感的联系，去感受它们的表现力? “美国当代版画艺术展”为观众提供了许多参照。为方便读者，在画册的后面列有版画术语名词解释。最主要的还是要多看 (keep looking)。

美国当代版画

芮娃·卡索曼
Riva Castleman

数十年前，美国版画印制的繁荣造就了一大批年轻的艺术家，他们的作品主题和风格都令人耳目一新，也因此很快被以能够反映出当代收藏家贪得无厌的竞争性价格而销售一空，许多人无法承受出自这些新星之手的画作或雕塑的价格，只能购买他们的版画。有几家版画店积极追捧这些知名艺术家，或很快将其版画纳入售买清单。即便印制版画可以大批量的出版，艺术品收藏家们发现了与最独特艺术品具有相同满意度的图像尺寸和技巧。

美国现代版画主要集中在20世纪的后几十年与21世纪最初10年的两代艺术家/印制工匠中间。二十世纪六十年代早期，作为普瑞特艺术学院一个部门的位于纽约市的普瑞特图像工作室成为许多艺术家学习版画的场所。几乎在同一时期，中西部画家和版画家简·韦恩，在洛杉矶创建了旨在教授平版印刷者塔玛林德版画工作室，该项目得到了福特基金会的资助。选出没有创作版画的艺术家与印刷人员合作。工作室的技术总监也是出生于中西部的版画制作大师肯尼斯·泰勒，他于1965年建立了自己的工作室，Gemini有限公司。





从1960年开始就在普瑞特图像工作室创作版画的较年轻的艺术家们，为美国发现创作了大量小幅蚀刻画和铜版画，六卷出版物中有一卷名为国际先驱， 该卷由米兰艺术商家阿图罗·施瓦兹编辑，并于1962–1964年间发行。吉姆·戴恩、罗伊·里奇特斯坦、克拉斯·奥登伯格、詹姆斯·罗森奎斯特和安迪·沃霍尔的都被列入美国卷中。其中有些艺术家即便被大量新建的渴望出版他们的作品的工作室所包围，他们还是在创作普瑞特时期的蚀刻画和铜版画。

工作室之一的环球版画工作室（ULAE），由塔琪安娜·葛罗斯曼女士与她同为艺术家的丈夫莫利斯于1957年创办，他们非常欢迎他们欣赏的普瑞特艺术家的加入。在寻找增加收入途径的时候，他们很幸运的发现了被丢弃在自家前院的平版石，邻居给了他们一台小型印刷机，就这样ULAE在他们位于长岛西埃斯利普的小屋中成立了。

塔琪安娜本来是想出版艺术家和诗人创作的书籍。1950年还是留学生的时候，他们坐船去欧洲，结识了画家拉里·里维斯（塔琪安娜认为他是诗人）。他与诗人弗兰克·奥哈拉的作品被合编为所谓的“书”，名为石是ULAE于1958年出版的第一本出版物。

作为一家独立的工作室，葛罗斯曼邀请的制作版画的艺术家都是他们的朋友或其他艺术家的朋友。遭施瓦兹忽视的另外两位艺术家是贾斯珀·简斯和罗伯特·劳森伯格。他们的作品与同时代艺术运动的特点截然不同，其为ULAE的走红奠定了基础。

1968年，比尔·高尔德斯通接替了他的老师，同为ULAE的杰出印制工匠。1982年葛罗斯曼女士去世后，他继承了ULAE的所有业务和管理。他与多名年轻的印制工匠仍然与1970年就已经出名的艺术家们一起工作。李·邦特科、吉姆·戴恩、海伦·弗兰肯塔尔、弗里茨·格拉涅、罗伯特·马瑟韦尔以及詹姆斯·罗森奎斯特创作了种类繁多的画像，从几何抽象画到工作和广告的喷涂字符。在之后的二十年中，ULAE为其他艺术家开放，如马瑞索、奇奇·史密斯、简·哈蒙德、卡洛·杜汉、比尔·詹森和特里·温

特，他们的石版画以及凹版版画延续了塔琪安娜·葛罗斯曼女士追求的当代视野。

代表本次展览的三大版画印制工作室均成立于十九世纪六十年代。Gemini　GEL版画工作室于1966年成立于加利福尼亚洛杉矶；Graphicstudio工作室于1968年成立于南佛罗里达大学以及Pace印刷于1968年成立于纽约。他们技艺精湛且全身心投入的印制工匠使艺术家们相信版画印制是一门具有多个刺激因素的艺术。艺术家加入工作室后，印制工匠会分享他们的技巧，更重要的是他们的创作天赋。　石版画是许多店铺追捧的对象，因此艺术家们被鼓励直接在平版石上创作或将作品转移到平版石。对版画印制初学者而言，很有必要学习媒介的复杂性以及开发技巧以更好的掌握和提高他们的创作。“Eureka!”时代的来临使得艺术家们明白了平版石媒介足以完成他/他们的愿景。

六十年代的艺术家们中不乏期望通过印制技术和混合画法的融合而创作出大幅的壁画。有些印制作品甚至比人都大，罗伯特·劳森伯格和詹姆斯·罗森奎斯特在ULAE开始尝试加大印制画的尺寸，将印制媒介扩大至非常大的作品。许多印制工匠的能力也因此得到提高，但是印制工作室并未花费很长的时间去寻找材料、印刷机和技能，以将艺术家的想象变为现实。后来，电子和照相制版工具在印制工作室的使用，更是无限拓展了将想要制作巨幅版画的想象和期望变为现实的可能性。

居住于佛罗里达的罗森奎斯特充分利用Graphicstudio工作室的设施与982年创作了两幅独幅石版画，尖峰时刻 和 尖峰时刻姐妹篇，每幅宽度为5’。2001年，罗森奎斯在ULAE创作了一幅宽9’的石版画：驾着光速偷渡的人们。其被认为是实用技术，也必然孕育出了其他可以扩大版画的制作方法：即，将图片和对象转化为可印刷的母版。1989年，贾斯珀·琼斯将他的四幅四季凹版版画重新制作为单独的5’黑白横向版画，仍命名为四季。

在成功印制了大幅的石版版画后，劳森伯格和罗森奎斯特被很多版画店邀请创作大幅版画。Gemini是第一家邀请劳森伯格印制石月亮系列（与印制媒介相结合而命名，石板印刷，阿波罗11号人类首次登月）石版画的工作室，可以见证他观看阿波罗11号于1969年在肯尼迪航天中心登月的两幅版画高为7’。

1970年，泰勒决定与西德尼·费尔森和斯坦利·格林斯坦合作，将Gemini扩大为Gemini　GEL，1974年泰勒离开洛杉矶在纽约宝德福德村开办了泰勒平面艺术版画工作室，此前他一直经营着Gemini　　GEL。1973年，泰勒和劳森伯格曾参观了位于法国昂贝尔的古老的纸制品工坊。劳森伯格制作了两套手工纸质作品，1973年的佩奇和保险丝；1982年，作为Gemini的另一个项目的一部分，劳森伯格去了中国的最古老的纸工坊，宣纸的原产地，安徽泾县。许多半透明的纸张，通过它在中间使用彩色的撕破的张贴画被他粘合为七套作品，每幅7色图像中　包含有100多个拼贴画，并用中国特色装饰。

1987年安迪·沃霍尔去世，1997年罗伊·里奇特斯坦去世后，具象主题画等待着复兴。只有少数的画家–印制工匠，如安迪的校友，菲利普·佩尔斯坦继续着人类具象

的创作。玛丽莲·梦露的波普艺术图像和其他名流都失去了他们的影响力。1964年，查克·克洛斯在维也纳研究了居斯塔夫·克里姆特和埃贡·席勒的作品。之后他返回美国，萌发了使用自己、家人和朋友的照片创作巨幅肖像作品的灵感。他的版画采用传统的壁画方法，由许许多多不规则的图形和线条以及丰富的色彩组成。这种创作给观察者予以视觉的冲击，混合的黑色、灰色和丰富的色彩构成人像的面部表情。沃霍尔采用单调的颜色透过丝网印刷手法创作了独具代表性的波普艺术人物肖像；他采用19世纪点彩画法大胆尝试木刻印版技术、麻胶版、美柔汀和石版画等多种技术创作处当代的艺术代表。

具象创作在二十世纪末凸显出了其重要性：其中最具影响力的是东德的新表现主义流派，他们确立了超于社会现实主义的为写实的具象艺术。具有影响力的代表，如巴塞利兹、基弗、伊门多夫、莱纳以及其他许多，刺激美国年轻一代的艺术家灵感重新审视自己对具象艺术的态度，甚至是老一辈的艺术家，如抽象表现主义大师菲利普·加斯顿也重回其具象创作。在他早期职业生涯中，他创作过很多卡通形象，那个时候他所创作的现实是另一个方向，绘画，工作室的版画、他破旧的衣服以及其他小人物都成为他的新灵感。尽管他的作品被同伴们欣赏且给予高度的现实主义评价，但是他在Gemini创作的黑白石版画直到1979年才被试印印张，并在他去世四年后的1984年才被出版。

许多成立久远的美国出版社，如ULAE、Graphicstudio、Gemini GEL、Tandem Press以及Pace Editions发明了很多新的方法和工具，以提高制版艺术并邀请了很多年轻的女艺术家按照她们自己的想法来创作，以反应出她们她们这一时代女性的人生观。在Pace Editions工作室工作的艾米·多诺万，发明了貌似简单但异常复杂的版画复制技术。2009的无题2艺术家和多名印制工匠将许多大头针形状的钉子钉入印版印制而成。墨水涂染的银色浮雕，这种罕见的模板印制出了圆点组成的精美的花边棉纱。边缘由许多橡皮圈组成变化的形状并将边缘粘帖而形成2006年的印制母版。2005年，多诺万将腐蚀酸和肥皂混合创作了可印刷的灰色泡沫图像。

中国最早的雕版印刷术出现在宋代，其源于木刻印版，通过这一技术将图像雕刻出来。在Pace工作室，印制工匠Yasu Shibatu，采用木块进行版画印制，被称为浮世绘。通过木块的形状和移动以及水彩制作的方式，他为弗朗西斯科·哥阳德斯的水彩画代表作：带有雷蒙心的自我肖像（2008年），空气（2007年）和地球（2006年）翻雕好了完美的制作母版。海伦·弗兰肯塔尔和克洛斯都会使用浮世绘技术。

ULAE也鼓励具象创作，如苏珊·罗森斯坦于1990年制作的中间第一季，刻画了一对沉思中的夫妻；简·哈蒙德与1997年制作的精彩绝伦的闹市区，这位早先的地图绘制员很好的表达出艺术家的观点；奇奇·史密斯的于1997年创作的多图像凹版版画拉斯阿尼马斯和2006年的石版版画诞生；以及最近莉萨·尤斯卡维奇的石版画力量。

纽约哥伦比亚大学的LeRoy Neiman版画中心于1996年成立。威廉姆·肯特里奇的第一幅作品正是在那儿被打造成了巨作。在他的工作室，他在四层的醋酸纤维丝上作

画，然后将其转变为照相平版印刷模版。他与2003年完成的平版胶印作品跳舞的夫妻，中年之爱，尺寸比真人还大。因为是罗森奎斯特经过拉长处理的“壁画”，南非艺术家的这幅巨幅“自我肖像”每次只能印制半面，然后再添加然后，每层必须印刷两次。

在Neiman版画中心工作的其他艺术家还有卡拉·沃克，代表作内战中哈珀的图画之旅（注解），平版胶印和丝网版画系列的四幅版画，2005年；莎拉·西），代表作夜，2003年，平版胶印和丝网版画；和哥伦比亚Neiman版画中心视觉艺术教授，托马斯·吴，他的作品是自己印制的，名为平原的系列作品，多样分层作品，每次印制都不同，于2008–2009年完成。

1974年，哈伦和韦弗在纽约开办了凹版印制工作室，且成为雕刻师路易斯·布尔乔亚的首选印制工匠。她于1988年开始于哈伦合作，十九世纪四十年代她早期的印制版画所采用的压印机安装在她的地下室，且她所有的作品都用其印制。正如哈伦所说“她喜欢在厨房边上工作，在那儿她可以接待客人，接受访问，进行创作，以及几乎所有她不在布鲁克林宽敞的工作室时的其他工作”。她的S形的女人，以精湛的技术雕刻技术为基础并使用铜版画和镌版术混合的凹版版画，构成了她名为“La Réparation”系列版画的一部分，该系列由哈伦&韦弗工作室于2003年出版。七年后她去世享年98岁，创作了上百幅的版画。

Tandem Press大学于1987年创办，隶属于威斯康星，其将版画印制书推广至大学老师、艺术系学生和其他受邀艺术家，如罗伯特·科廷厄姆，他开发出了自己的印制技术。他的作品献给吉姆的滚石，一幅7’高的抽象派美术画，即是蚀刻版画也是单刷版画，于1991年印制。21世纪初，与他一同在Tandem工作的还有斯奎克·卡姆瓦斯，他于2006年创作的完美的工作室属于凹版版画、石版版画，同样也是她以线条涂鸦的方式营造出图像感觉的木刻版画代表作之一；Nicola Lopez的系列作品，城市变迁，2009年，由建筑、桁梁、岌岌可危的栅栏和管道等构成，使用大量的颜色印制在不同的纸张和聚酯薄膜上，最后将所有的纸张和薄膜拼凑成一幅极具野外效果的画作。

朱蒂·法福，他的早期版画大多数有不同的抽象元素和丰富的颜色组成，在Tandem工作期间创作了狗年，系列横向版画，6’高，其中两幅于12008年出版。最长的版画由不同形状和媒介的拼贴画组成合成，同样包含有透明层，皱折的纸张，穿孔，图像和数字元素。此外，不同质地、图像、颜色、和松散的材料，异常整齐的排列，尝试着以不同的方式组成巨大的爆竹以庆祝新年。

在这类工作室中，最近成立的与大学有关的应该是纽约艾尔佛雷德大学的电子艺术学院（IEA），该学院创办于1997年。在这儿许多技巧都是将数字化、电子、摄影术和其他新媒介和方法与其他传统的技术相结合而成。约瑟夫·希尔倾注了他大量的心血用木刻印版制作了尺寸为8 x 10’的数码版画，蛾（Hermileuca neumeogeni Pair），2007年。最近，IEA将高分辨率的扫描仪应用于版画，鼓励他通过扫描仪的不同景深捕捉图像 他写道“与摄影术截然不同，蛾子被扫描了将近30次，每次扫描的信息经过处理创造出不同的图像，这些图像的将蛾子的不同部位精细化”。

在两家版画印制工坊，洛杉矶的Gemini　GEL和纽约州西部的IEA，安·汉密尔顿）的数码版画体现出完全非传统的景象。因为完全不同的观点，她总是不同与我们：Gemini的首席印制工匠，詹姆斯·里德，她把针孔照相机含在嘴巴里然后拍摄，创作出照相凹版版画“镶嵌在她嘴巴里的晕映照”。她的数码版画系列，脸...警察，脸...英尼戈以及脸...旅行者于2003年由Gemini出版。另外，她在IEA制作的版画令人印象深刻：2001年的补偿2#，以艺术家的嘴巴为焦点，包含了牙齿的模型她将其用马毛捆绑，形成了胡须。同样于2001年出版的映像，是艺术家的自我肖像，通过质地粗糙的玻璃突出层次感。版画的透明颜色增强了名称的混合含义。

加斯顿向具象作品的过渡以及克洛斯的人像摄影法都通过集合图像突出面部细节，指导着21世纪年轻艺术家们走向自己的旅程。他们必须崛起并行动起来！

AMERICAN PRINTS NOW

Riva Castleman

Several decades ago the blossoming of printmaking in America coincided with the increasing number of young artists whose subjects and styles were new and exciting. Their paintings and drawings were quickly marketed for prices that reflected the insatiable competition of collectors of contemporary art. Many who could not afford the price of a painting or sculpture by a rising star, could afford a print by the same artist. Several print shops actively pursued those artists who knew or quickly added printmaking to their repertoire. Even though prints might be published in fairly large editions, the art collector discovered an image of dimension and skill that was as satisfying as most unique works of art.

American Prints Now is centered upon two generations of artist/printmakers of the last decades of the 20th Century and the first decade of the 21st. In the early 1960s Pratt Graphics Workshop in New York City, a division of Pratt Institute, was where many artists learned printmaking. At nearly the same time, June Wayne, a mid-western painter and printmaker, founded Tamarind Workshop in Los Angeles, aiming to educate lithographic printers, a project funded by the Ford Foundation. Artists who had not made prints were selected to work in collaboration with the printers. The Technical Director was another Midwesterner, Kenneth Tyler; in 1965 he founded his own shop, Gemini, Ltd.

The relatively young artists who began to make prints at Pratt Graphics in 1960, produced a large number of small etchings and drypoints for America Discovered, one of the six-volume publication titled The International Avant Garde, edited by Arturo Schwartz of Milan and issued in 1962-64. Jim Dine, Roy Lichtenstein, Claes Oldenburg, James Rosenquist and Andy Warhol were in the American volume, Some of the artists continued to make etchings and lithographs at Pratt until they were embraced by the newly established workshops that were eager to publish their works.

One of the print workshops, Universal Limited Art Editions,(ULAE), founded in 1957, by Tatyana Grosman and her artist husband, Maurice, welcomed some of the Pratt artists who they admired. Needing to find a way to add to their income, they luckily discovered lithographic stones that had been discarded in their front yard. A neighbor offered a small press that they could use and Universal Limited Art Editions was launched in their small cottage in West Islip, Long Island.

Tatyana had wanted to publish books created by artists and poets. In 1950, aboard a student ship to Europe, they had met the painter Larry Rivers (who

Tatyana thought was a poet). His collaboration with the poet Frank O'Hara on a portfolio "book" titled Stones was ULAE's first publication in 1958.

As an independent shop, the only artists who the Grosmans invited to make prints at ULAE were their friends or friends of other artists. Two young artists who had been ignored by Schwartz were Jasper Johns and Robert Rauschenberg. Significantly different in character than the current art movements of the time, their prints were to lay the foundation of ULAE's reputation.

In 1968 Bill Goldston succeeded Zigmund Priede, his teacher, as the master printer of ULAE. When Tatyana Grosman died in 1982, Goldston became ULAE's President. He and several young printers continued to work with artists who were already well established by 1970. Lee Bontecou, Jim Dine, Helen Frankenthaler, Fritz Glarner, Robert Motherwell, and James Rosenquist created a wide variety of images, from geometric abstractions to tools and airbrush mimics of advertisements. The next two decades opened ULAE to other artists such as Marisol, Kiki Smith, Jane Hammond, Carroll Dunham, Bill Jensen and Terry Winters, whose lithographs as well as intaglio prints continued the contemporary vision that Tatyana Grosman pursued.

Three printmaking workshops represented in this exhibition were, among many others, founded in the 1960s: Gemini GEL, Los Angeles, California in 1966; Graphicstudio, University of South Florida in 1968; and Pace Prints, New York, in 1968. Their skillful and dedicated printers convinced artists that printmaking was an art that had many stimulating facets. The artist would be introduced into the workshop where the printers would share their know-how and, most importantly, their creative gifts. Lithography was the primary medium of most shops, so the artist was encouraged to draw or transfer compositions on to the lithographic stone. For the neophyte printmaker it was necessary to learn the complexities of the medium, developing techniques to best capture and enhance their composition. The "Eureka!" moment eventually came, and thereafter the artist understood the medium well enough to fulfill his or her vision.

Among artists of the sixties were several whose intentions were to create large, mural sized paintings as well as mixed media combinations of printing techniques. Visualizing their prints as larger than human size, Robert Rauschenberg and Jim Rosenquist started to expand the dimensions of prints at ULAE, mixing print mediums that could extend into very large compositions. The abilities of many printers were stretched, but it did not take a long time for several print

workshops to find materials, presses, and techniques to translate what the artist imagined into reality. Later, the use of electronic and photomechanical tools in the print-shops extended the possibilities of image making and fulfilled the ambitions of artists who wanted to make gigantic prints.

Rosenquist, a Florida resident, took advantage of Graphicstudio's facilities to create two monoprint lithographs in 1986, Shriek and Sister Shriek, each 5' wide. In 2001, Rosenquist created a 9' wide lithograph at ULAE: The Stowaway Peers out at the Speed of Light. What had been thought of as a hands-on process inevitably led to other ways that prints could be enlarged: ie. transferring photographs and objects to printable matrices. In 1989 Jasper Johns reorganized the plates of his four Seasons intaglio prints into a single horizontal black and white 5' wide print, also titled Seasons.

Having successfully managed to create lithographs of large dimensions, both-Rauschenberg and Rosenquist were asked by other print shops to continue to work on large prints. Gemini was the first to ask Rauschenberg to create a series of lithographs called Stoned Moon (a title that combined the print medium, stone lithography, with the flight of Apollo 11, shooting for the moon). Two of the prints illustrating his experience of watching the launch of Apollo 11 at the Kennedy Space Center in 1969 were 7 ' high.

In 1970 Tyler decided to expanded Gemini into Gemini GEL with two partners, Sidney Felsen and Stanley Grinstein, who have continued to direct Gemini GEL since 1974, when Tyler left Los Angeles to open Tyler Graphics in Bedford Village, New York. A year earlier, at Gemini, he and Rauschenberg visited the ancient paper mill, Richard de Bas, in Ambert, France. Rauschenberg made two sets of handmade paper compositions, Pages and Fuses in 1973. In 1982, as part of another Gemini project, Rauschenberg went to Jingxian, site of Yuan, China's oldest paper mill. Many sheets of diaphanous paper were made to his order, pasted together into seven suites, with colorful torn posters collaged in between. Each suite of 7 Characters contained over 100 collages and was embossed with a Chinese character.

After the deaths of Andy Warhol in 1987 and Roy Lichtenstein in 1997, figurative subjects were ready for a rebirth. Only a few painter-printmakers, such as Andy's schoolmate, Philip Pearlstein, continued to find inspiration in human figuration. The Pop Art icons of Marilyn Monroe and other celebrities had lost their impact. In 1964 Chuck Close had studied the works of Gustav Klimt and

Egon Schiele in Vienna. He returned to America, inspired to paint huge portraits based on his photographs of himself, family and friends. The prints he made followed the old muralist method of putting a grid over the subject, and filling its squares with scratches, lines, and groups of colored marks. The results were portraits in which the observer's eye melded together the mixed blacks, grays, and colorful contents of the squares into human faces. Warhol had used the flat, painted colors of the silkscreen to create his Pop Art generated portraits; on woodblocks, linoleum, mezzotint, lithograph, Close used 19th century pointillism to create a contemporary mode of making art.

Figurative composition began to have more importance towards the end of the twentieth century: among the influences were the East German neo-expressionists who had identified a sector in figurative art that had a reality beyond the social realism promulgated by the collapsing censorship to which they finally turned their backs. The impact of artists such as Baselitz, Kiefer, Immendorf, Reiner, and many others, provided the stimulus for younger American artists to re-examine their own attitudes about figurative art. Even older artists, such as the Abstract Expressionist, Philip Guston, returned to imagery. He had enjoyed making cartoons early in his career, and that moment of reality set him on another direction, to paint and make prints of his studio, his ragged clothing, and the clown-like occupants of his new ideas. The paintings were welcomed for their association with an amusing appraisal of reality, but the black and white lithographs he made of his subjects at Gemini and proofed in 1979, were not published until 1984, four years after his death.

Most of the longer established American presses, ULAE, Graphicstudio, Gemini GEL Tandem Press, and Pace Editions, invented new methods and tools in order to promote the expansion of the art of printmaking, and have invited younger women artists to create their own vision of how prints should reflect the outlook of their time and gender. At Gemini, Vija Celmins created some of her misty prints of nearly invisible stars and a new subject, an equally mysterious spider emerging from darkness. Amy Donovan, working at Pace Editions, has invented print-making techniques that seem simple but are exceptionally complex. Untitled #2 of 2009 is printed from hundreds of pin shaped nails, hammered onto a board by the artist and several printers. This unusual matrix, an inked sculptural silver relief, prints a delicate lacy veil of dots. A variation consisting of many rubber bands put on their edges and tightly fitted side-by-side was a printing matrix in 2006. In 2005 Donovan mixed etching acid and soap which, after biting the plate, produced a printable image of pale bubbles.

The earliest documented prints in China, during the Sung dynasty, were from woodblocks into which the image was incised. At Pace the printer, Yasu Shibatu, uses pieces of wood for printmaking called Ukiyo-e. By shaping and moving the pieces and using watercolors for printing, he translated into print Francisco Clemente's watercolors of heads: Self Portrait with Lemon Heart, 2008, Air, 2007, and Earth, 2006, perfectly capturing the fluidity of the artist's maquettes. Both Helen Frankenthaler and Close utilized the Ukiyo-e technique.

ULAE also encouraged figurative compositions such as Susan Rothenberg's Mezzo First #1 in 1990, depicting a contemplative couple; Jane Hammond's Wonderfulness of Downtown of 1997, in which the artist proudly stands in her role of the ancient map-maker; Kiki Smith's multi-imaged intaglio, Las Animas of 1997 and lithograph, Born of 2006; and most recently, Lisa Yuskavage's lithograph, Forces of 2007.

The LeRoy Neiman Center at Columbia University, New York, opened its facilities in 1996. William Kentridge's first project there evolved from an enormous drawing. In his studio he painted on acetate over four layers of his drawing, transforming it into photolithographic plates. His offset lithograph, completed in 2003, Dancing Couple, Middle Age Love, is more than life-size. As it was with the elongated "mural" prints made by Rosenquist, this large "self portrait" of the South African artist had to be printed half of the sheet at a time, and to add color, each layer had to be printed twice.

Other artists who have worked at The Neiman Center are Kara Walker, Harper's Pictorial History of the Civil War (Annotated), a series of four offset and silkscreen prints, 2005; Sarah Sze, Night, 2003, an offset lithograph and silkscreen; and Thomas Vu, the Neiman Professor of Visual Arts at Columbia, and printer of his own project, a series of prints titled Flatland, a multi-layered composition which changed with each printing and was completed in 2008-09.

In 1974, Harlan and Weaver opened an intaglio press in New York, and became the preferred printer of the sculptor Louise Bourgeois. She began to work with Harlan in 1988. The proofing press she had used for her earliest prints in the 1940s was installed in her basement along with all the items she needed for printing. As Fritz Harlan noted, "she liked to work next to her kitchen, it was there that she received visitors, conducted interviews, worked on drawings and prints, and in short did almost everything she needed to do when not at her large studio in Brooklyn." Her Spiral Woman, an intaglio mix of drypoint and

engraving, based on her highly polished metal sculpture, was part of a series of prints she titled “La R□paration,” published by Harlan & Weaver in 2003. She died seven years later, at age 98, having created hundreds of prints.

Tandem Press, affiliated since 1987 with the University of Wisconsin, makes printmaking available to the University’s staff, art students, and invited artists, such as Robert Cottingham, who had worked out his own methods of printmaking. His Rolling Stone for Jim , a 7’high collagraph, etching, and monoprint, was printed in 1991. Among the artists who worked at Tandem in the beginning of the twenty-first century have been Squeak Carnwath, whose Perfect Studio of 2006 is an intaglio, lithograph, and woodcut rendition of one of her paintings, with line drawings and scribbles adding to its graphic quality; Nicola Lopez’s series, Urban Transformation, 2009, consists of images of buildings, girders, danger fencing, pipes, etc., printed in a variety of colors on different papers and mylar; the final vision arrives when she collaged everything together in a wild looking bundle.

Judy Pfaff, whose earlier prints were, for the most part, collages of a variety of abstract, colorful forms, worked at Tandem to make Year of the Dog, a series of horizontal prints, 6’ in length, two of which were published in 2008. The long prints were composed of collages in various shapes and mediums, and consisted as well of transparent layers, folded paper, punches, painting, and digital elements. Altogether, the variety of textures, images, colors, and loosely attached materials, join in extraordinary order, emulating in some ways a huge firecracker about to celebrate the New Year.

The most recent press associated with a university in this group is the Institute for Electronic Arts (IEA) at Alfred University, New York, founded in 1997. Many techniques that depend upon digital, electronic, photographic, and other new mediums and methods, have been coupled with some of the more traditional ones. Joseph Scheer’s digital print, Moths (Hermileuca neumeogeni Pair), 2007, followed his long-time dedication to making large-scale, 8 x 10’woodblock prints. A high-resolution scanner, recently donated to the IEA, encouraged him to begin to capture images with the scanner at different depths of focus…he wrote, “quite different from photography. The moths were scanned approximately 30 times, and in-focus information from each scan was processed to create the final image where every part of the moths are crisply detailed.”

At two print shops, Gemini GEL, in Los Angeles, and IEA (Institute for Elec-

tronic Arts), in western New York State, the digital prints of Ann Hamilton have emerged from quite untraditional circumstances. With a totally different point of view, she starts with something less of our time: a pin-hole camera that she shoots from within her mouth, producing a negative that is made into a photogravure "framed in the vignette of her mouth," according to Gemini's chief printer, James Reid. Her series of digital prints, face...bobby, face...inigo, and face...emmett were printed at Gemini in 2003. Two of her IEA prints have a more dramatic presence: Commute #2 of 2001, focuses on the artist's mouth which contains a dental mold to which she has tied horsehair, creating a beard inside. The other print, Reflection, of the same year, is the artist's self-portrait captured by its reflection in layers of textured glass. The transparent color of the print intensifies the mixed meaning of the title.

Guston's transition to figurative subjects and Close's portraiture that enclosed facial details within geometric forms, directed younger artists of the twenty-first century on their own odyssey. They were obliged to wake up and get going!

3. The artist planned an edition of 54 copies in 1947, but only 14 copies are known to exist from that time. She revisited the project nearly 60 years later, using the remaining texts printed in 1947 to complete the planned edition as a benefit project for The Museum of Modern Art, New York.

昨天–今天–明天：今日美国版画复制的传统与创新

Sarah J.S. Suzuki

版画复制的基本要素包括---木刻画的圆凿、凹雕艺术的刻痕、石版印刷的石头---它们已经存在了几个世纪。当它们起源于现实之物，被用在书籍、宗教神像、纸牌等事物之上时，艺术家们早在很早以前就把它们用在创新事物上。正当技术革命如火如荼地展开之际，许多这些技术仍然保持其本质经久不变。那些已经发生改变，或将要继续发生改变的是创新之路，即艺术家们使用传统的工具、采用并操控它们来满足自己的艺术私欲，这些常常需要大师的协作与支持。

在二十世纪60年代，美国的艺术版画复制逐渐复兴起来，这得归功于当时的两大工作室：一个是纽约的塔琪安娜・葛罗斯曼全球限制的艺术版本 (U.L.A.E.)，一个是洛杉矶的琼・雯女士的 望子石版工作室。随着每条海岸线上据点的建立，美国印刷潮稳定地转向内陆，无论店面是大是小，做研究用还是商业用途，多目的还是情有独钟，它都稳稳地在风景如画的工作室扎下了根。许多在这里都有提及著作的印刷商和出版商们也会不时出现在这些古老传统的工作室里---那里有经验丰富的技术人员，他们熟悉所有的化学品；还有炼金术，它们能使艺术家们意识到自己的印刷视觉---但是，始终在技术或概念方面削减，艺术家们以十分的激情和创造力来迎接迎面而来的挑战。

印刷工作室从各种各样的版画复制技术吸取经验---柔软光滑的雕刻线、用水即可冲洗的制版墨、有粗纹的木刻画，并想到怎样使艺术家更多的融入到他们的实践当中去。伊丽莎白.默里的有形印刷术就是一个很好的例子。在她的画中，默里使自己独特的艺术细胞发挥得淋漓尽致，画面抽象与事物交相辉映，而在他们之间的空间里，映入眼帘的却是一幅幅优美精致的画面，从连环画到现代大师的作品，抑或是对流行主义或极简主义发展史的诠释，这些都是她在二十世纪60年代末搬到纽约之后的所见所闻。默里用平凡的事物---咖啡杯、椅子、解开鞋带了的鞋子分别来描述自己扮演的角色，从艺术家到妻子，再到母亲，但她总能使它们蒙上一层喜剧的电影感觉，使它们具有感情的渲染力并引起了诗情画意般的共鸣，这些都是有形或三维图画的惯用手法。在她笔下，一个国内的小小剧院变得生动无比，甚至卖到了天价。

虽然版画复制的早期实验留给艺术家一种技术限制的感觉，之后默里还是找到了方法，她把印刷浸透到一种动态活力中，然后运用到自己的画中。在《鞋带》（图一）中，默里正是运用了这种活跃且进取的生命力，与已经建立起来的边界形成鲜明对比，说明了艺术家在协助大师完成佳作时可以运用那些用在石版印刷中的传统技术。在此，纸张的柔软性和延展性才使得《鞋带》成为一幅三维混合纸雕塑。这双解了鞋带的鞋子，看似普普通通、平平常常，却似乎忽然化身成了一个张牙舞爪嚎叫着的怪兽，突出了著作的原汁原味以及颜料的作用不可忽视。纸张边缘是锯齿状的，给画面增添了紧迫感，看起来就像用一张传统的常规平面纸来画画不完一样。终版刻画出了日常生活中小小的、但不和谐的剧变所引发的焦虑和能量。

作为传播消息的途径，无论是以书籍、传单还是单面印刷品的方式出现，印刷材料的原始功能已经成为众多艺术家调查研究的最佳方法。埃德・拉斯查是一位洛杉矶的画家、印刷家和摄影师。他在二十世纪60年代出版了标志性系列的艺术家之书。这些与欧

洲传统的《艺术家的生活》有着天壤之别。其中，艺术家和作家将在有美图且奢华的读卷上有所合作，并将其做成小型版本，并在大师的工作间完成。拉斯查的书，从1963年的《二十六个加油站》开始，均发行了成百上千册，并且分布极广、商业印刷、价格也很合理。他的书里没有奢华的蚀刻版画，相反，点缀书籍的只有那些美国本土风景的快照---加油站、停车场和游泳池。

像这样的书籍教会人们的是序列和连续的印刷复印，拉斯查只是那些已经探索发现了固有趋势的艺术家中的一员，创作出了他的画《毕生之作》。兴趣可从各种各样的方面反映出来，从1966年的创作《标准车站》手稿开始，到后几年添加了颜色，改变了成分，比如1989年的作品集《这就是权力和其他类似物》。拉斯查的作品会说话，从《二十个加油站》的简短说明到12个石版印刷系列的文字剧本，作品集的名称都用了同义词---如“当然”、“诚然”、“实然”。艺术家说：“我想要他们全部排列起来，把类似的分类条目放在一起，因此同义词就是我所追求的。。。他们面面相觑，说道：‘我们长得很像，对吗？’”。

我们可以从拉斯查的《国家城市风光》（图二）看出他对印刷系列的兴趣。他刚在Graphicstudio住下之后，就拍了六组照片。每一张的景色都美不胜收---郁郁葱葱的树木、清澈见底的湖边耸立着一座庄严的高山，沙漠里的针叶林---这些都变得那么的商业化，就像艺术家为了这个项目才拍出的作品一样。每张照片的底部，总会有一段短小精炼的灰色字体讲述着它的故事，图片的空白位置就是专门为它们留出来的。那些文字都是诙谐搞笑的，有时也会极度进取，有时候还会故意拼写错误---“你将吃到热线”或“你是一个死人”---这些美丽的田园美景总有不调和的旋律与之呼应。就尺寸和格式而言，他们建议用挂历，为自然爱好者提供不同、令人惊喜的但是破坏力极大的扭曲。

十九世纪，Mexican Jos é -Guadalupe Posada的单面印刷品包含了带了明显政治意味的图像和诗句，俄罗斯的卡西米尔·马列维奇 和马雅可夫斯基在二十世纪的最初几十年间制作的石版印刷海报，并且后几十年中罗伯特·劳森伯格的环境和社会的照片。有了民主分散，照片被长期用在汽车上来检查社会和政治问题的。在她的工作当中，凯拉.沃克和幽默和恐惧合并在了一起，发表关于权力、性别和种族的问题。她最初的风格是剪纸剪影，那是19世纪时形式的复兴并被赠与她工作的新单位。她以美国内战为背景，号召了一群人，画成是对性、暴力、堕落涉及的固有看法和讽刺漫画。

从2005年起，在她的不朽的印刷作品集《哈珀的内战历史图说（带注解的）》（如图三）中，她直接用工作时拍到的照片来作为历史印刷材料，或直接引用《哈珀周刊》，那是在内战时期，阅读范围最广的刊物，反映了刊物发行当时那个时间人们对种族和奴隶的总体态度。沃克在勒罗伊内曼中心的印刷工作室工作，她负责从杂志选择图片，然后在为屏幕打印排版和增加自己的图片之前，她可以放大或石版打印出来。图片可以连接历史材料和她自己找的图片，通过新旧交替这种方式，她可以观看者检查或计议提供有意义的、上色了的多层。

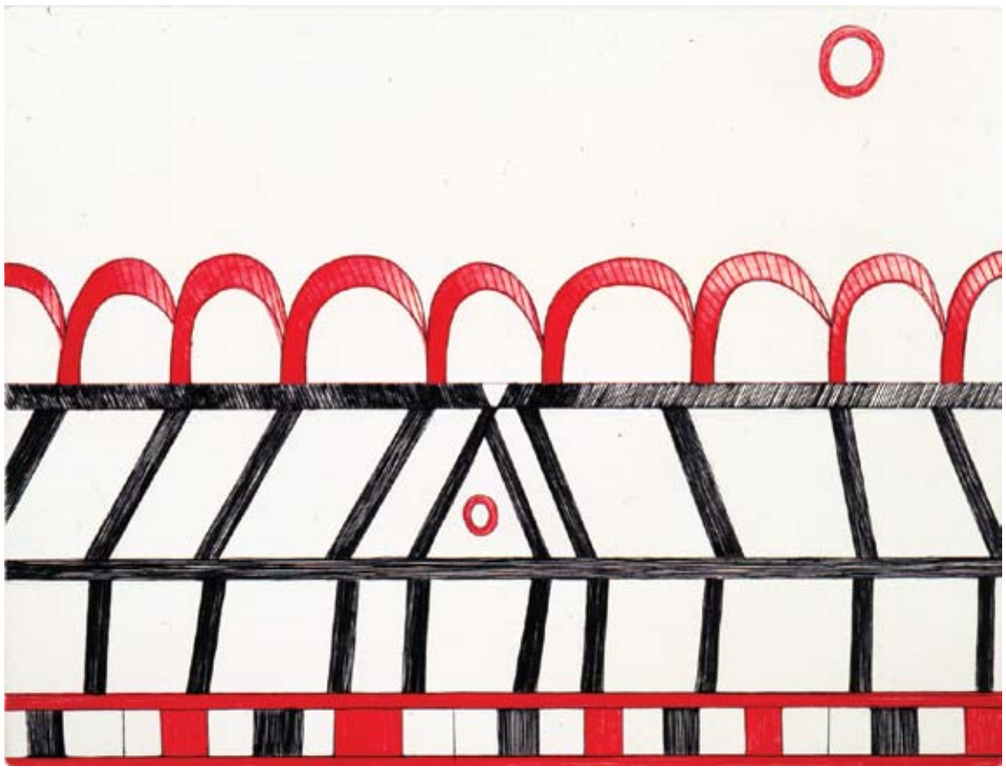
安·汉密尔顿的概念练习似乎不是第一个为印刷提供天作之合。在纺织设计上稍作培训后，汉密尔顿就专注于安装、雕刻、调试、录像、摄影，还常常要为交流会选址---口头、形式、书面语言---或者感觉经历---把声道和触觉材料融合到她的工作当中。汉密尔顿的许多与印刷形式有关的实验是与双子座合作在洛杉矶一起完成的，包括她的2003年的《脸》系列（如图五）。很多年过去了，汉密尔顿根据自己的设计发明了针孔照相机。把相机放置在灯火通明的房间时，从相机看，她的嘴就变成只有针孔那么小。她是这样描述嘴巴和眼睛只有针孔大小的："我的头部成像变得只有半个月的孩子的头那么大，它被眼形了。然后，通过另一套"万一"问题的测试，我开始思考如果可以转身并且不用对着照相人而是对着另一个人那该多有趣啊。而且，我们有克莱斯和布伦达在办公室里，我们就可以开始做实验了。在做实验的过程中，当你定定地站着，面对着另一个人是很有趣的，这会使人，事实上，是另一个脆弱。"　在进行影印凹版时，即一种在19世纪早期就发展起来并因它的质量和丰富内容得奖的凹雕技术，《脸》部成像变得无限深，呈现墨黑色，使得肖像这个概念更加具体化。

对技术和概念界定怀着很大的期待与推动力，同样也一定有回顾的余地。在哈伦和维尔，传统的凹雕技术要经过多次练习，直到达到非凡的效果和精美的标准才行。他们的专业水平已经引来无数艺术家前来探寻，他们之中包括基基·史密斯和季云飞，但是跟他们合作最持久的是路易斯·布尔乔亚(1911–2010)。布尔乔亚从二十世纪30年代结婚并从巴黎搬到纽约开始接触版画复制。她经常出现在17号工作间，那是由艺术家和大师威廉·海特经营的，并于二十世纪40年代被人们从巴黎搬到了纽约。就是在那儿，她雄心勃勃地开始了下一项工程---《他完全消失在沉默中》，该作品采用的是艺术家写的短文或者寓言的形式，同时还配有凹雕印刷　。布尔茹瓦的作品，甚至是在这么早的时期，表达了孤独、焦虑、性紧张，或是后来被她称为"自己的戏剧"的主题。

当她在1980年重拾印刷开始，凹雕艺术在她的印刷产品中占主要地位。作为一个雕刻家，她被雕刻的物理性和铜板的刮擦声深深地吸引。《多毛的蜘蛛》（图四）正是运用了与这种技术类似的手法---具体说来，它就像是性格研究。显然，她已经从制作蜘蛛腿上无数的毛发、以及它身上的网纹这样重复性的标志制作过程中找到了极大的乐趣。当板的光滑面作为完美的背景时，雕刻凹版线的柔软特质使得它有明显的触感。蜘蛛成为艺术家们的作品主题已经是很早以前的事了，大规模地出现在了庞大的雕塑或是私人的作品跃然纸上，如那些渲染爱情的版本。

对这些艺术家而言，版画复制使得他们能够应对挑战、回答疑问、正视过去并展望未来，让他们的艺术进取心一直走在前头。在二十一世纪，当他们引进印刷格式时，他们也参考了历史的格式，并开发了广泛流布和民主呼吁的印刷量。无论是否使用几百年的技术---资产阶级坚持在雕刻板上雕刻---锻造新的溶液---默里和她的三维印刷---这些艺术家和他们的工作室里的团队协助者正视过去，坚定现在，展望未来，利用印刷签名和非凡的贡献。

3　艺术家计划在1947年出版54个版本，但当时只有14个版本为世人所知。在60年后，她重操旧业，用1947年保存下来的版本为纽约的现代艺术博物馆完成原计划的版本。



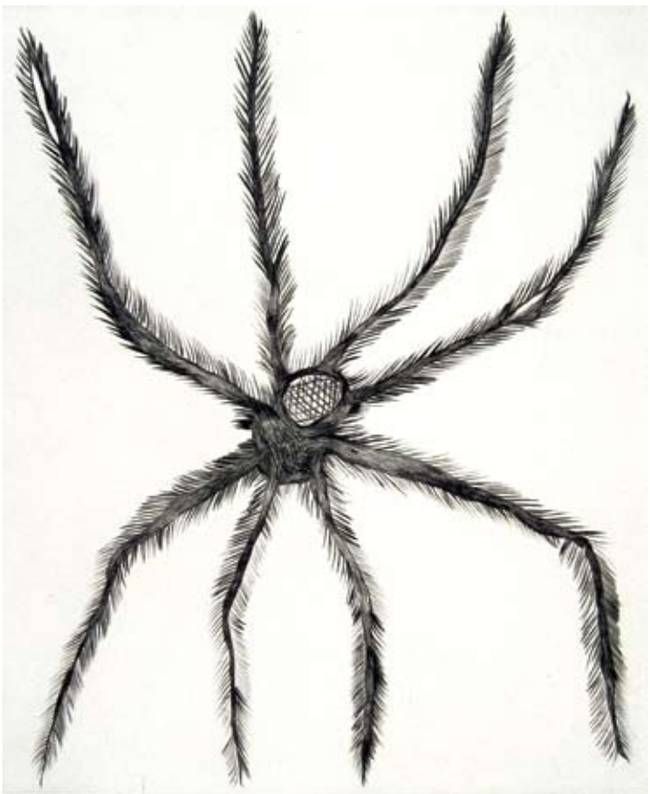
路易斯 · 布尔乔亚 / 快乐的房屋 / 2003 / 飞尘、雕刻 / 20 x 28 cm

Louise Bourgeois. The Happy House. 2003. Aquatint and engraving, Hahnemühle warm white paper. 8 $^{1}/_{2}$ x 11 inches. Courtesy Harlan & Weaver, New York.

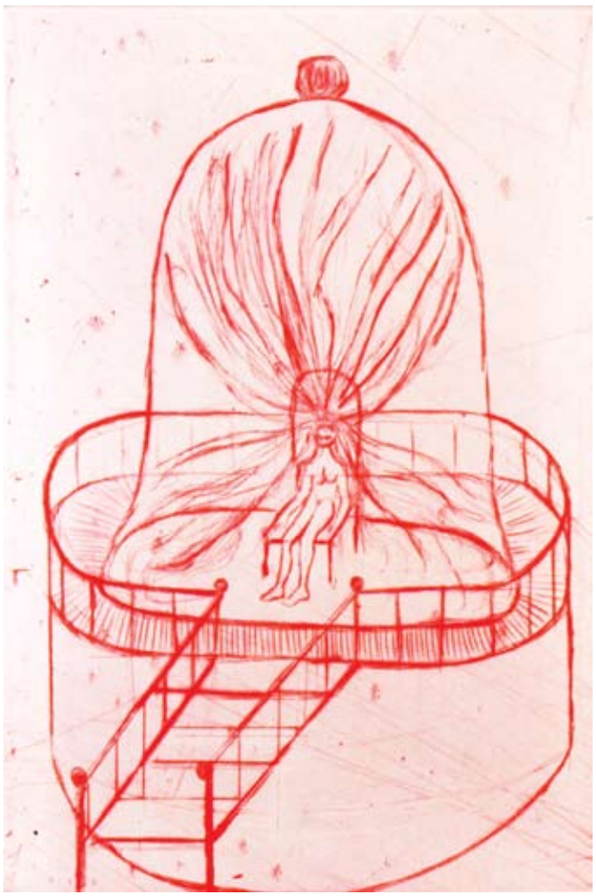


路易斯 · 布尔乔亚 / 海螺女人 / 2003 / 干刻、雕刻 / 28 x 23 cm

Louise Bourgeois. Spiral Woman. 2003. Drypoint and engraving, Hahnemühle warm white paper. 11 1/2 x 9 inches. Courtesy Harlan & Weaver, New York.



路易斯 · 布尔乔亚 / 多毛的蜘蛛 / 2001 / 干刻 / 30 x 25 cm
Louise Bourgeois. Hairy Spider. 2001. Drypoint, Hahnemühle warm white paper. 12 x 10 inches. Courtesy Harlan & Weaver, New York.



路易斯 · 布尔乔亚 / 头发 / 2000 / 干刻 / 20 x 13 cm
Louise Bourgeois. Hair. 2000. Drypoint, Yugen Japanese paper. 8 x 5 3/4 inches. Courtesy Harlan & Weaver, New York.



杰姆 · 凯母伯尔 / 图书馆 / 2004 / 照相凹版、灯箱、动画 / 67.08 x 79.21 x 7.62 cm
Jim Campbell. Library. 2004. L.E.D. continuous-motion image with attached plexiglas and photogravure. 26 1/4 x 31 1/2 x 3 inches.
Courtesy Graphicstudio, University of South Florida, College of The Arts, Tampa, Florida, U.S.A.



弗然瑟斯考 · 克勒门狄 / 地球 / 2006 / 22色手工水印木刻 / 60 x 45 cm
Francesco Clemente. Earth. 2006. Twenty-two color hand printed woodcut created in the Ukiyo-e tradition with 18 woodblocks. 24 x 18 inches. Published by Pace Editions Inc.



弗然瑟斯考 · 克勒门狄 / 手握柠檬的自画像 / 2008 / 21色手工水印木刻 / 60 x 45 cm
Francesco Clemente. Self-Portrait with Lemon Heart. 2008. Twenty-one color hand printed woodcut created in the Ukiyo-e tradition with 15 woodblocks. 24 x 18 inches. Published by Pace Editions Inc.

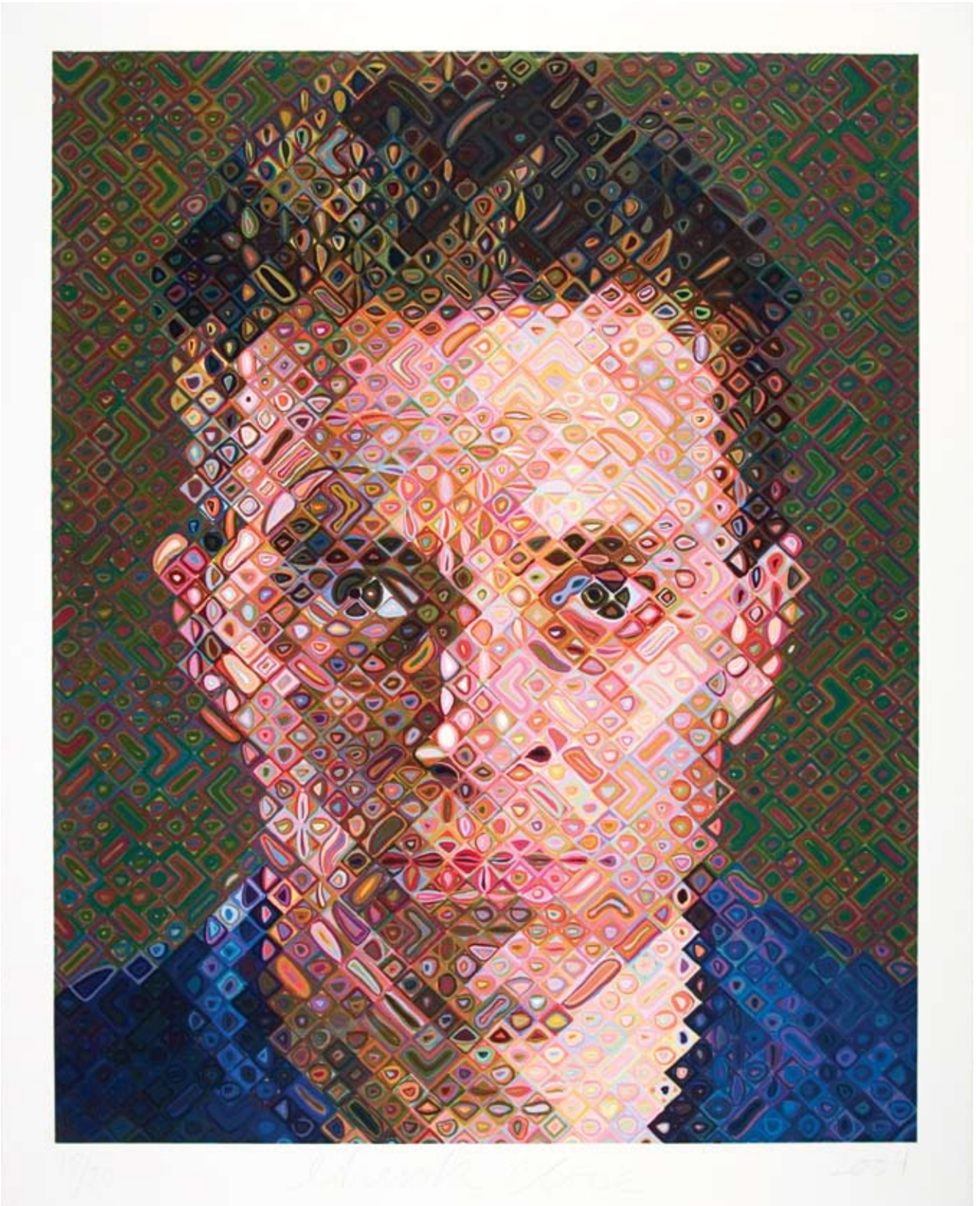


弗然瑟斯考 · 克勒门狄 / 空气 / 2007 / 27色手工水印木刻 / 60 x 45 cm
Francesco Clemente. Air. 2007. Twenty-seven color hand printed woodcut created in the Ukiyo-e tradition with 21 woodblocks. 24 x 18 inches. Published by Pace Editions Inc.

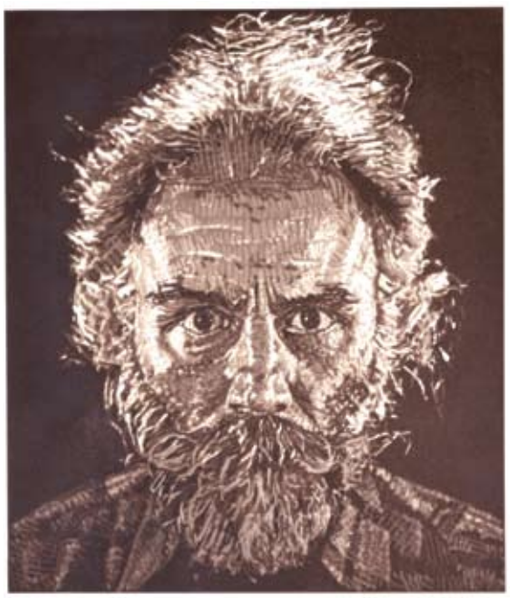


查克 · 克鲁斯 / 莱斯利，指纹，绢 /1986/照相凹版/115.3 x 93.4 cm

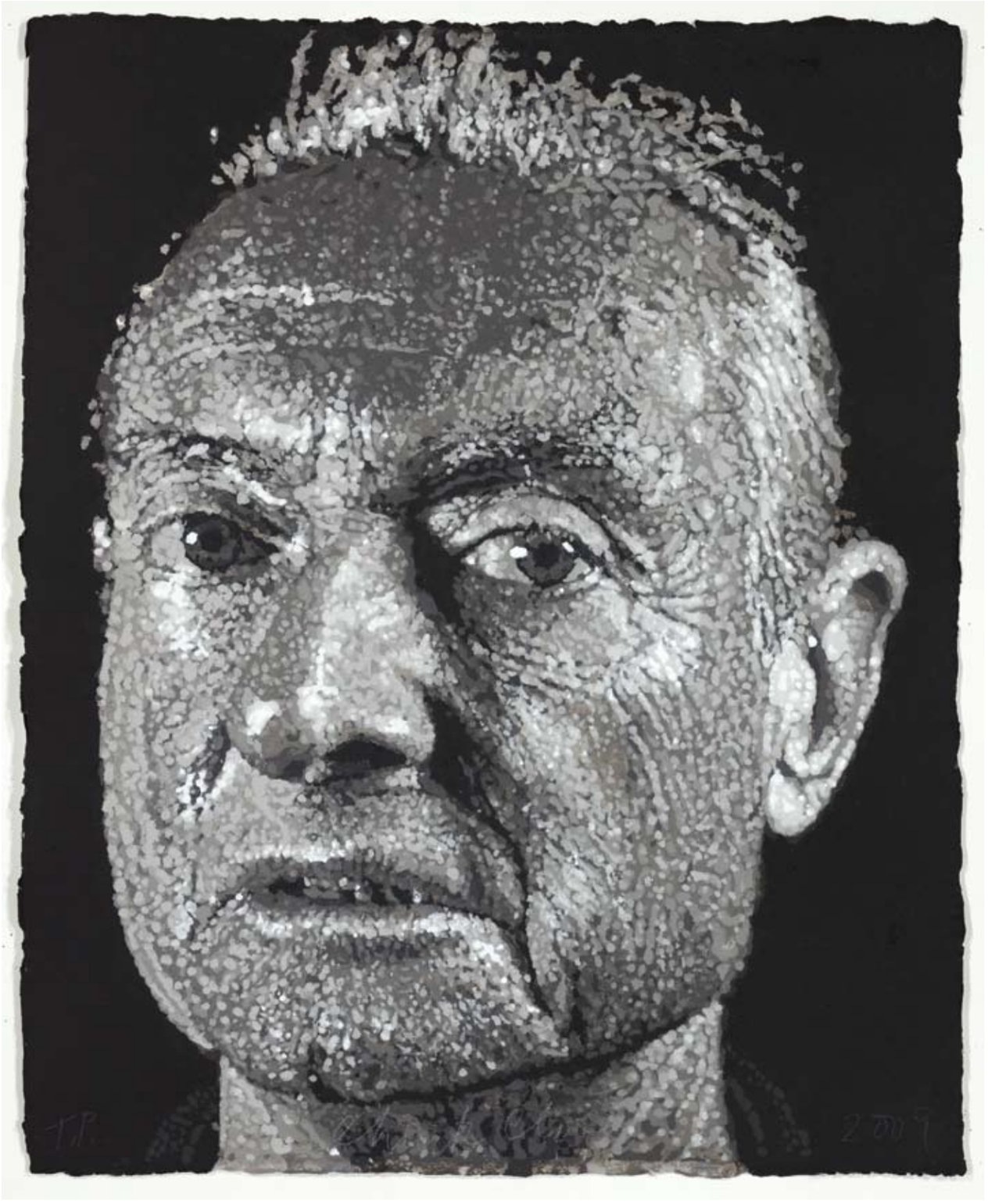
Chuck Close. Leslie/Fingerprint/Silk Collé. 1986. Direct gravure on silk collé. 45 3/8 x 36 3/4 inches. Courtesy Graphicstudio, University of South Florida, College of The Arts, Tampa, Florida, U.S.A.



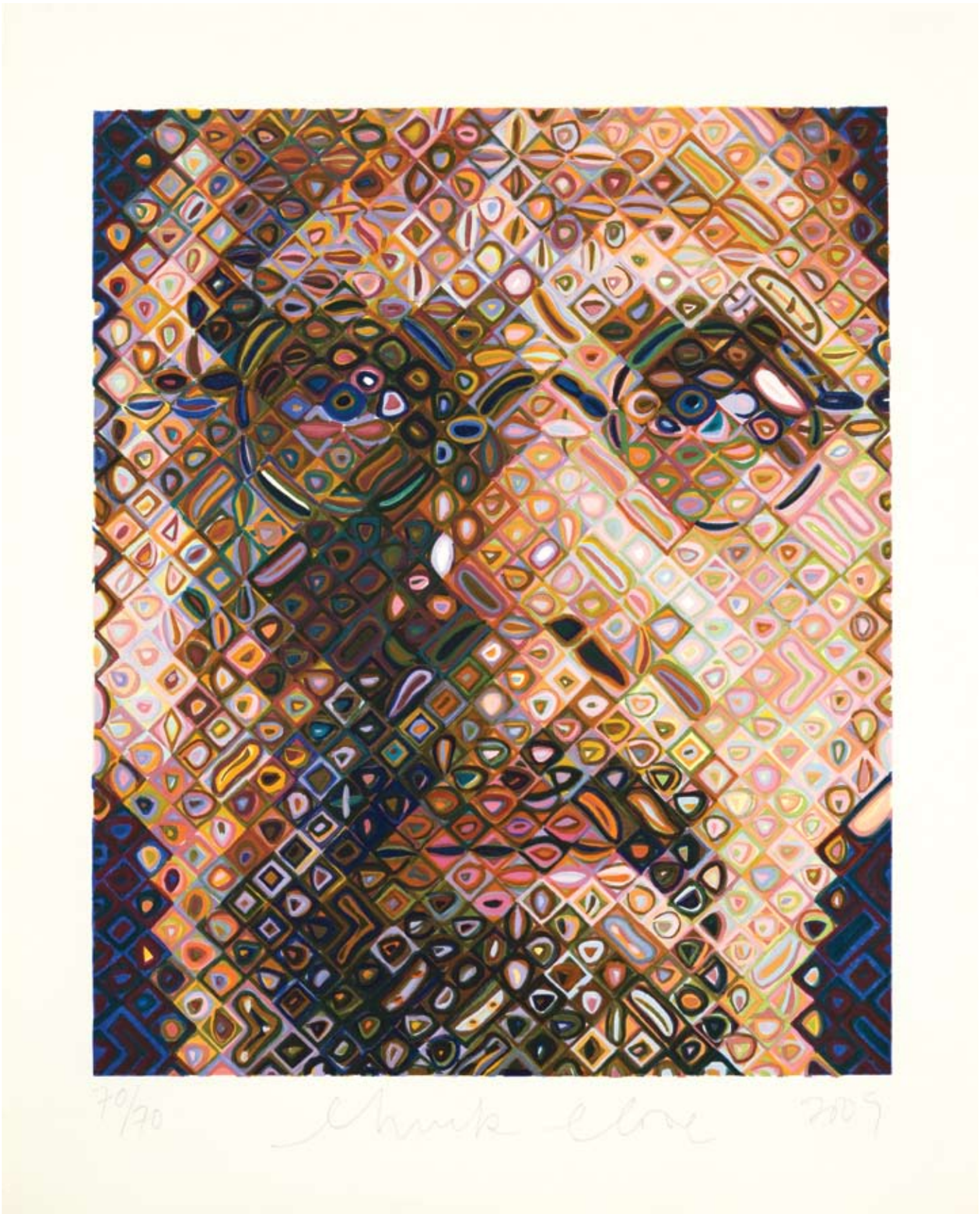
查克 · 克鲁斯 / 杰母斯 / 2004 / 178色丝网版 / 157.48 x 121.92 cm
Chuck Close. James. 2004. 178 color silkscreen. 62 1/4 x 41 inches. Published by Pace Editions Inc.



查克 · 克鲁斯 / 卢卡斯 / 1988 / 减版法麻胶版 / 36.6 x 31.5 cm
Chuck Close. Lucas.1988. Reduction block linocut. 14 1/4 x 12 1/4 inches. Published by Pace Editions Inc.



查克 · 克鲁斯 / 若依，纸，纸浆 / 2009-2010 / 手工纸版画 / 88.9 x 72.39 cm
Chuck Close. Roy Paper/Pulp. 2009-2010. Stenciled handmade paper print. 35 $^{1}/_{2}$ x 28 $^{1}/_{2}$ inches. Published by Pace Editions Inc.



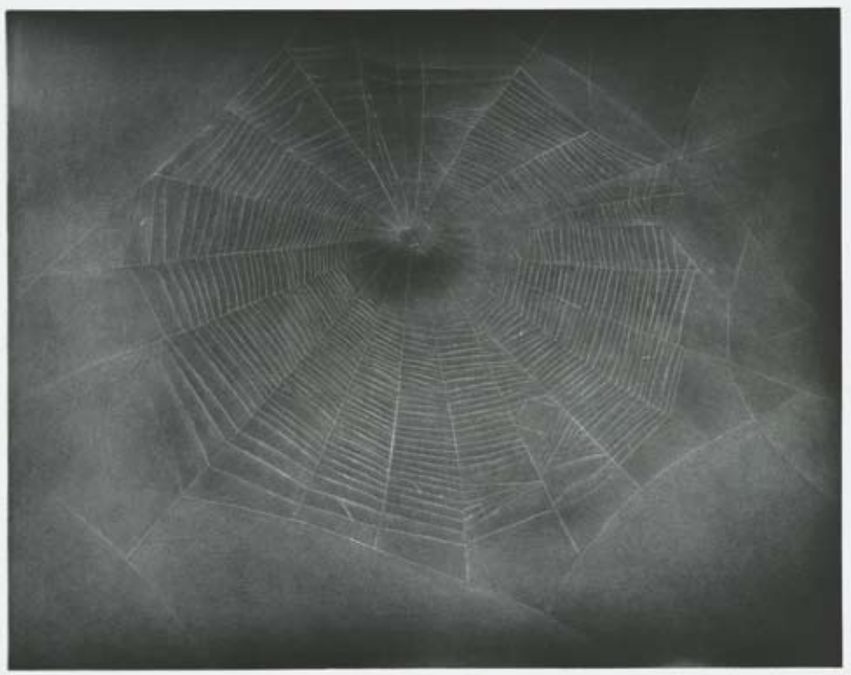
查克 · 克魯斯 / 木刻自画像 / 2009 / 47色木刻 / 71 x 58 cm
Chuck Close. Self-Portrait Woodcut. 2009. Woodcut in 47 colors. 35 1/2 x 28 1/2 inches. Published by Pace Editions Inc.



伟亚 · 凯门斯 / 夜空 3 / 2002 / 单色照相凹版、飞尘、干刻 / 50 x 60 cm
Vija Celmins. Night Sky 3. 2002. 1 color photogravure/aquatint/drypoint. 19 3/4 x 23 3/4 inches. Courtesy Gemini G.E.L.



伟嘉 · 凯门斯 ／夜空 2（反转）／2002／3色照相凹版、飞尘、腐蚀版、干刻／53 x 61 cm
Vija Celmins. Night Sky 2 (Reversed). 2002. 3 color photogravure/aquatint/photo etching/drypoint. 20 3/4 x 24 1/2 inches.
Courtesy Gemini G.E.L.



伟嘉 · 凯门斯 ／无题（蜘蛛网 3）／2002／单色飞尘、干刻／ 50 x 62 cm
Vija Celmins. Untitled (Web 3)**.** 2002**.** 1 color aquatint, drypoint**.** 20 x 24 $^{1}/_{2}$ inches**.** Courtesy Gemini G.E.L.



斯奎克 · 卡恩沃斯 / 完美工作室 / 2006 / 凹版、石版、木刻 / 88.9 x 88.9 cm
Squeak Carnwath. Perfect Studio. 2006. Intaglio, lithography, woodcut. 35 1/2 X 35 1/2 inches. Courtesy Tandem Press.



斯奎克 · 卡恩沃斯 / 同一条船 / 2006 / 凹版、石版、木刻 / 228 x 90 cm
Squeak Carnwath. Same Boat. 2006. Intaglio, lithography, woodcut. 35 1/2 X 35 1/2 inches. Courtesy Tandem Press.



罗伯特 · 卡亭海姆 / 火车厢组画七号 / 1991 / 腐蚀版、拼贴版、独幅版 / 210 x 93 cm
Robert Cottingham. Rolling Stock Series No.7, for Jim. 1991. Etching, collograph, monoprint. 83 x 37 3/4 inches. Courtesy Tandem Press.

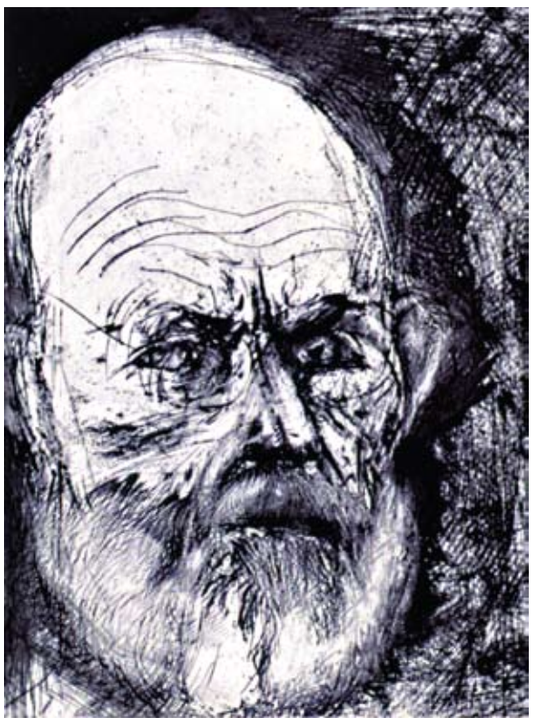


凯若 · 丹海姆 / 发源地 / 1990 / 凹版、腐蚀版 / 125.1 x 174.63 cm

Carroll Dunham. Point of Origin. 1992. Intaglio in 2 colors with etching on handmade Echizen Shiro Torinoko. 49 1/4 x 68 3/4 inches. Courtesy Universal Limited Art Editions.



吉姆 · 达恩 ／红色的裤子2／1999／手工纸，腐蚀版，手工上色／139.7 x 88.26 cm
Jim Dine. Red Pants II. 1999. Handmade paper, etching and handcoloring. 55 3/4 x 34 3/4 inches. Published by Pace Editions Inc.



吉姆 · 达恩 / 自画像 / 1998 / 腐蚀版 / 121 x 136 cm

Jim Dine. Self Portrait Blue and Now. 1998. Etching copper plate with chine colle. 11 7/8 x 8 3/4 inches. Published by Pace Editions Inc.



吉姆 · 达恩 ／南茜在七月的户外／1978／腐蚀版／ 71 x 58 cm
Jim Dine. Nancy Outside in July State III. 1978. Etching. 41 x 30 inches. Published by Pace Editions Inc.



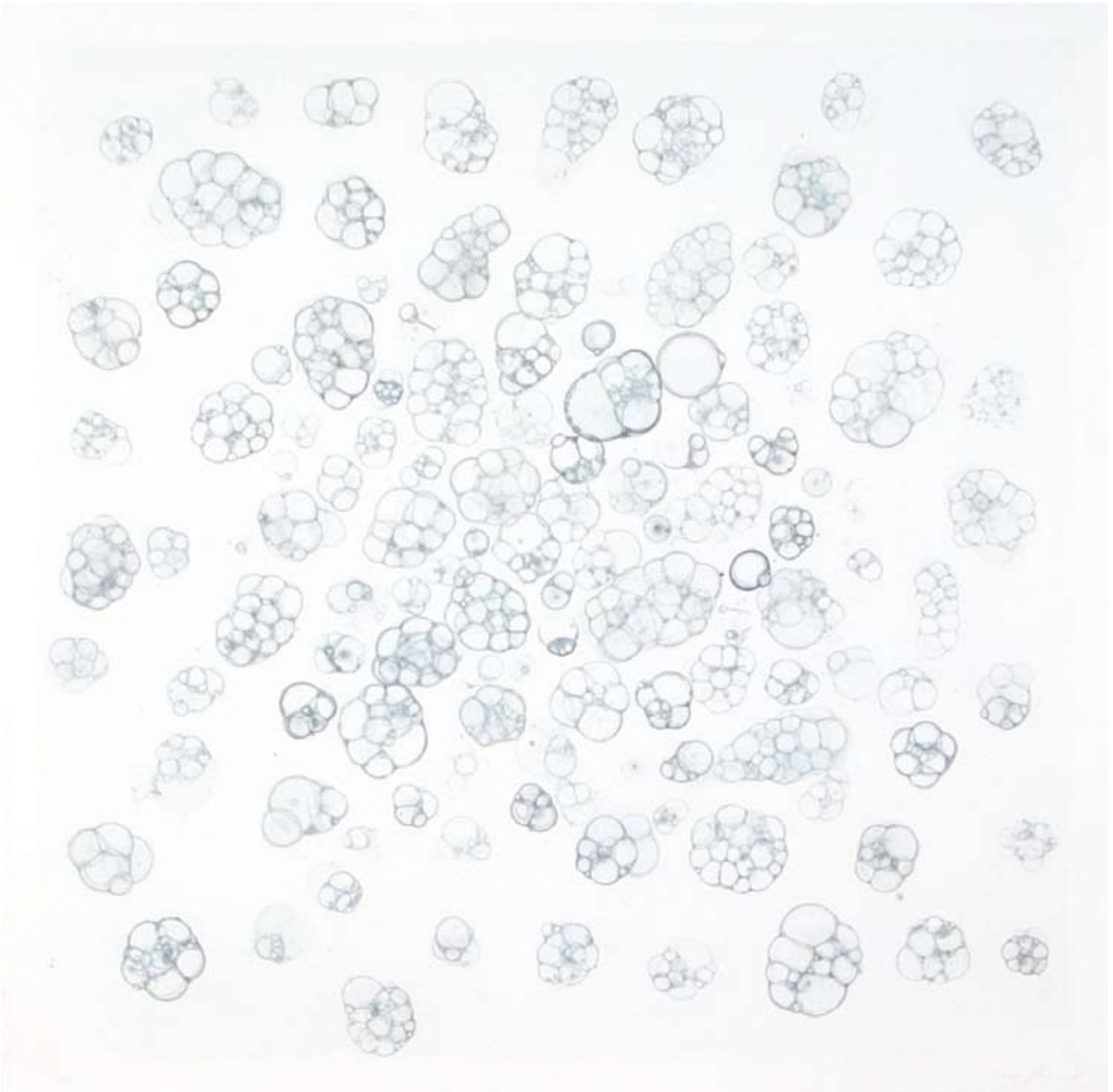
吉姆 · 达恩 / 苍白的自己 / 1995 / 纸版、凹版 / 134.62 x 99.06 cm
Jim Dine. Pale Self. 1995. Cardboard relief and intaglio. 53 1/4 x 39 inches. Published by Pace Editions Inc.



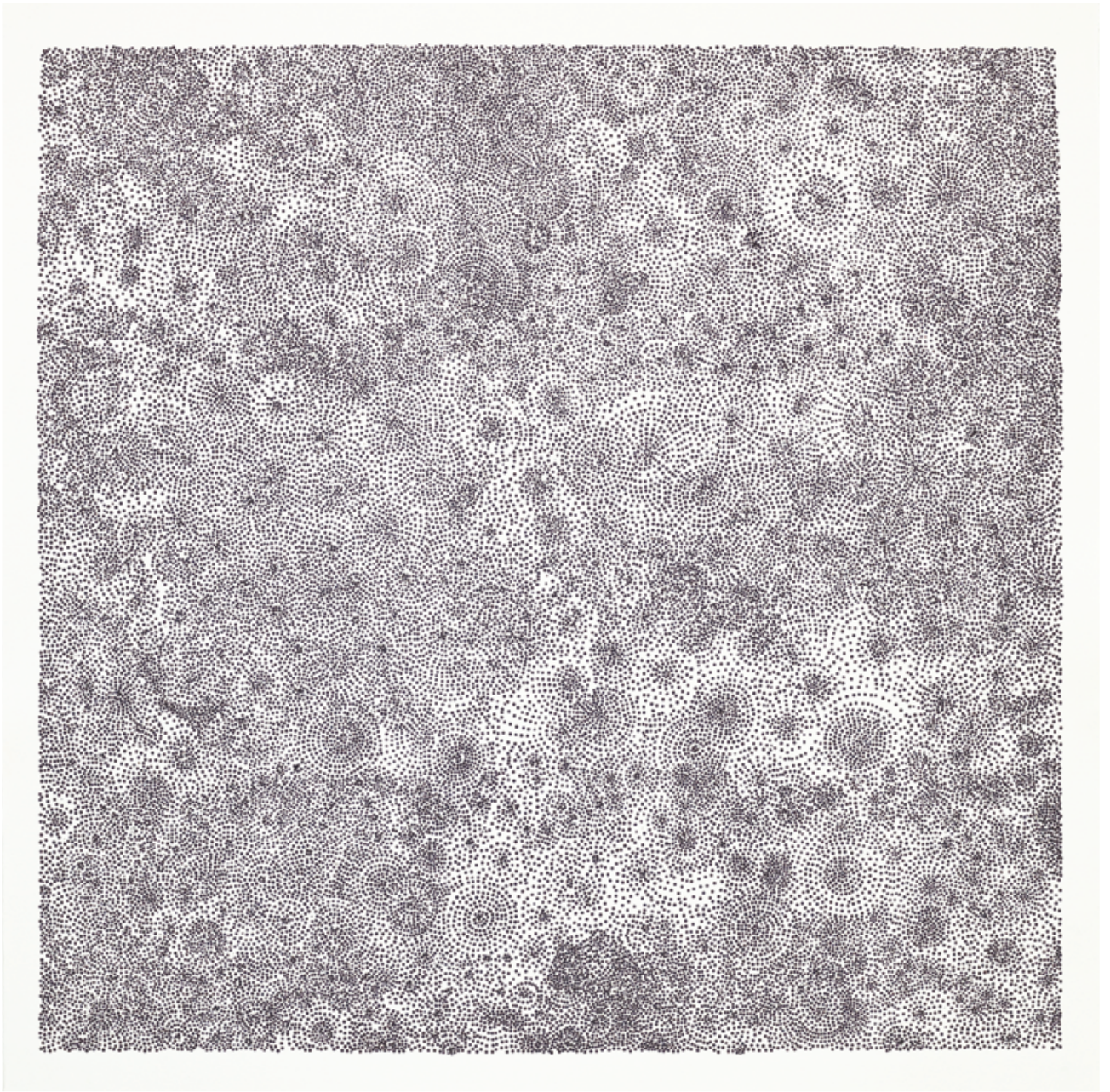
吉姆 · 达恩 ／站起来！ ／1985／腐蚀版与手工上色／121 x 136 cm
Jim Dine. Rise Up Solitude!. 1985. Etching with hand coloring. 47 3/4 x 53 3/4 inches. Published by Pace Editions Inc.



吉姆 · 达恩 / 在麦迪逊天空 / 2004 / 腐蚀版、石版 / 141 x 88 cm
Jim Dine. The Sky in Madison, WI. 2004. Etching and lithograph. 55 3/4 x 34 3/4 inches. Published by Pace Editions Inc.

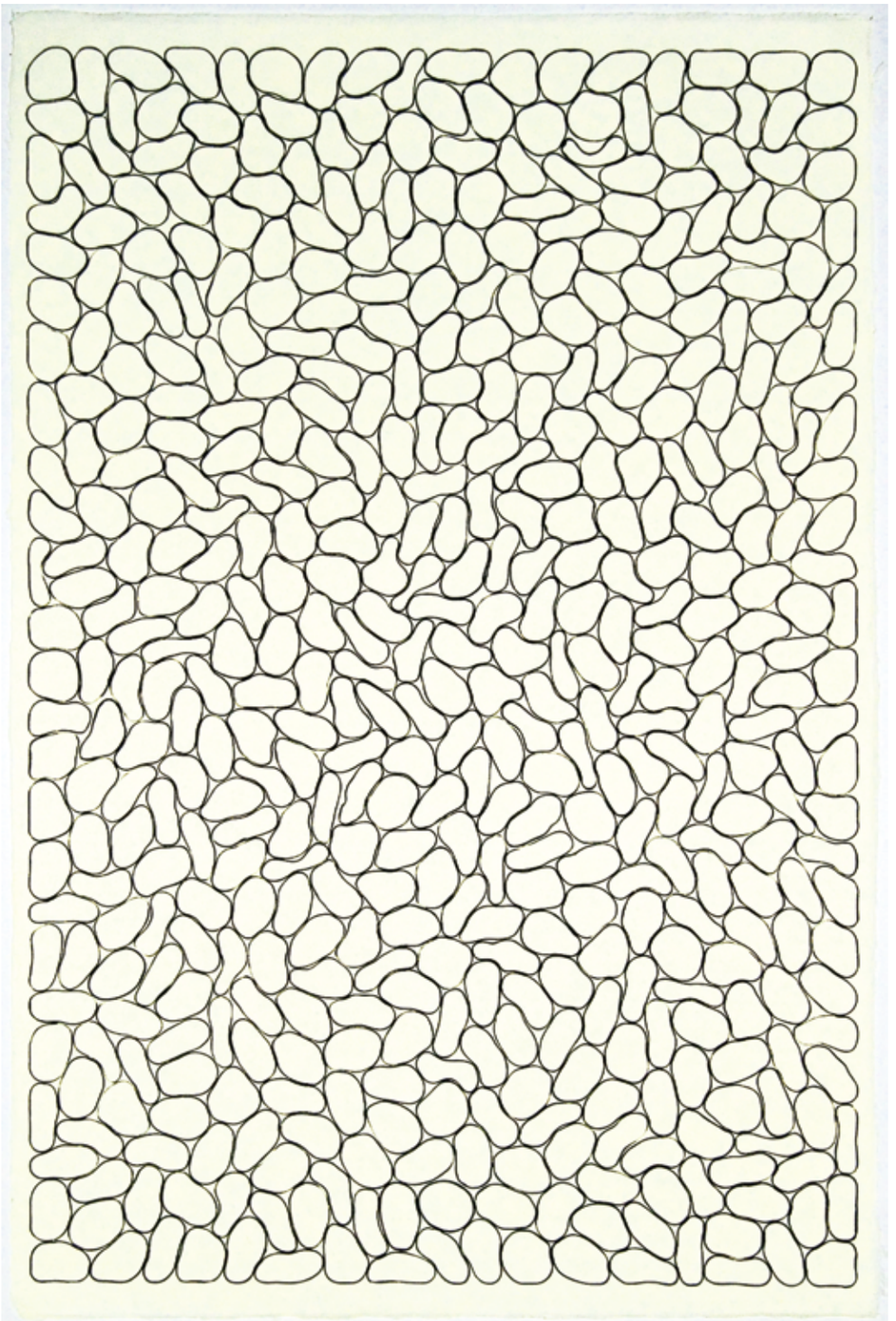


泰勒·丹奴文 / 无题 / 2005 / 腐蚀版 / 73 x 73 cm
Tara Donovan. Untitled. 2005. Etching. 29 5/8 x 29 3/4 inches. Published by Pace Editions Inc.



泰勒 · 丹奴文 / 无题 #2 / 2009 / 凸版、别针制版 / 75 x 74 cm

Tara Donovan. Untitled #2. 2009. Relief print from pin matrix. 28 3/4 x 29 1/4 inches. Published by Pace Editions Inc.



泰勒·丹奴文 / 无题 / 2006 / 凸版、皮筋制版 / 71 x 74 cm

Tara Donovan. Untitled. 2006. Relief print from rubber band matrix. 28 3/4 x 29 1/4 inches. Published by Pace Editions Inc.



莱丝雷 · 笛尔 / 循环诗裙 / 1994 / 石版、综合材料 / 121 x 101 x 25 cm

Lesley Dill. Poem Dress of Circulation**.** 1994**.** Multimedia assemblage lithographed**.** 48 x 40 x 10 inches**.** Courtesy Graphicstudio, University of South Florida, College of The Arts, Tampa, Florida, U.S.A.



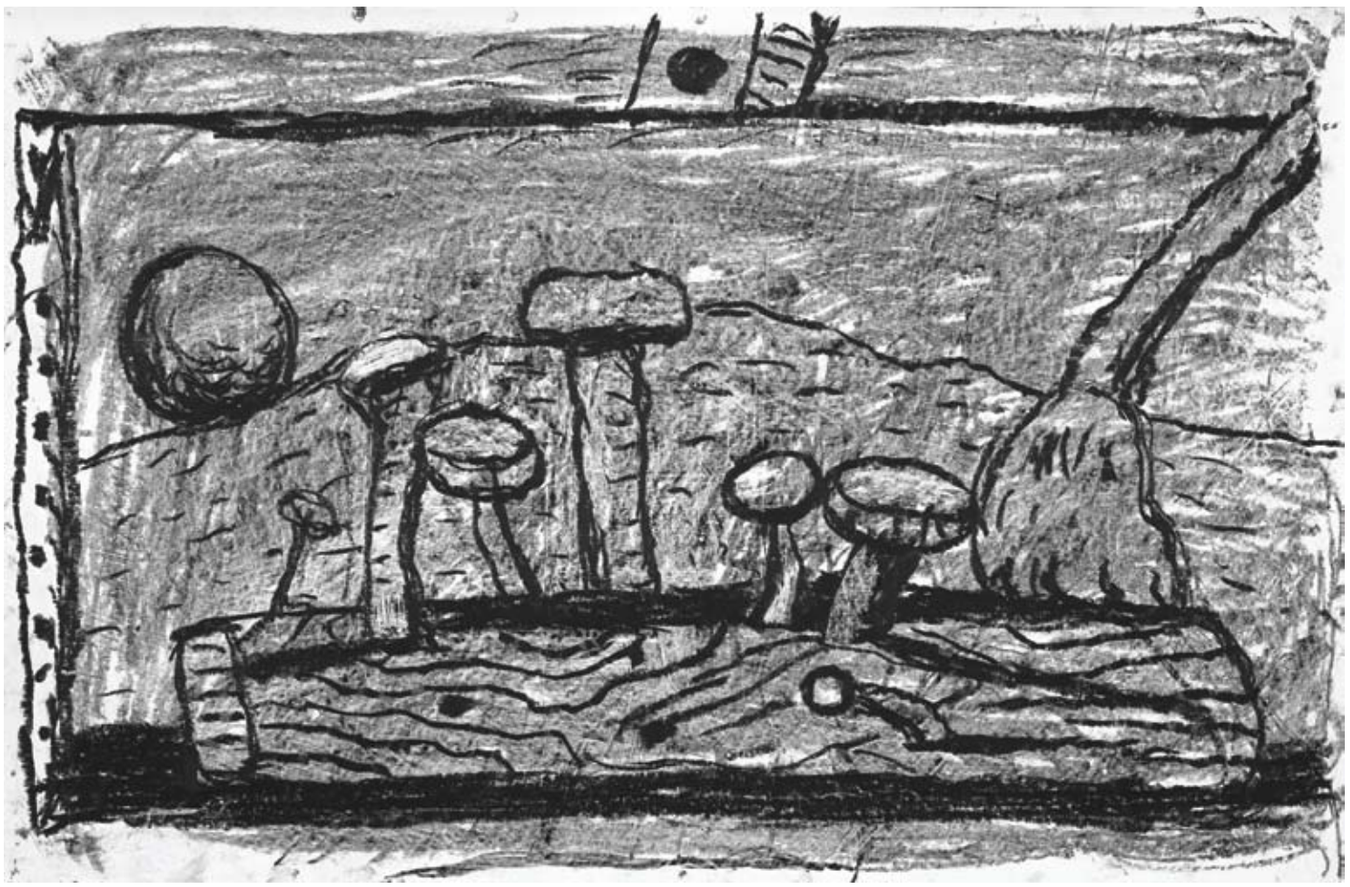
海伦·弗兰肯撒勒／雪松／2004／34色水印木刻、16块木板／93.98 x 66 cm

Helen Frankenthaler. Snow Pines. 2004. Thirty-four color Ukiyo-e style woodcut printed with sixteen woodblocks on Torinoko paper. mounted onto Fabriano Classico paper. 37 $^{1}/_{2}$ x 26 inches. Published by Pace Editions Inc.



海伦 · 弗兰肯撒勒 ／云书／2007／飞尘腐蚀版、木刻、手工着色／88 x 172 cm

Helen Frankenthaler. Book of Clouds. 2007. Aquatint etching, woodcut & pochoir with hand coloring. 35 5/8 x 68 1/4 inches. Published by Pace Editions Inc.



菲力蒲 · 卡斯通 / 画架 / 1983 / 单色石版 / 51 x 76 cm
Philip Guston. Easel. 1983. 1 color lithograph Estate Stamped. 20 x 30 inches. Courtesy Gemini G.E.L.



菲力蒲 · 卡斯通 / 堆积 / 1983 / 单色石版 / 51 x 76 cm

Philip Guston. Pile Up. 1983. 1 color lithograph Estate Stamped. 20 x 30 inches. Courtesy Gemini G.E.L.



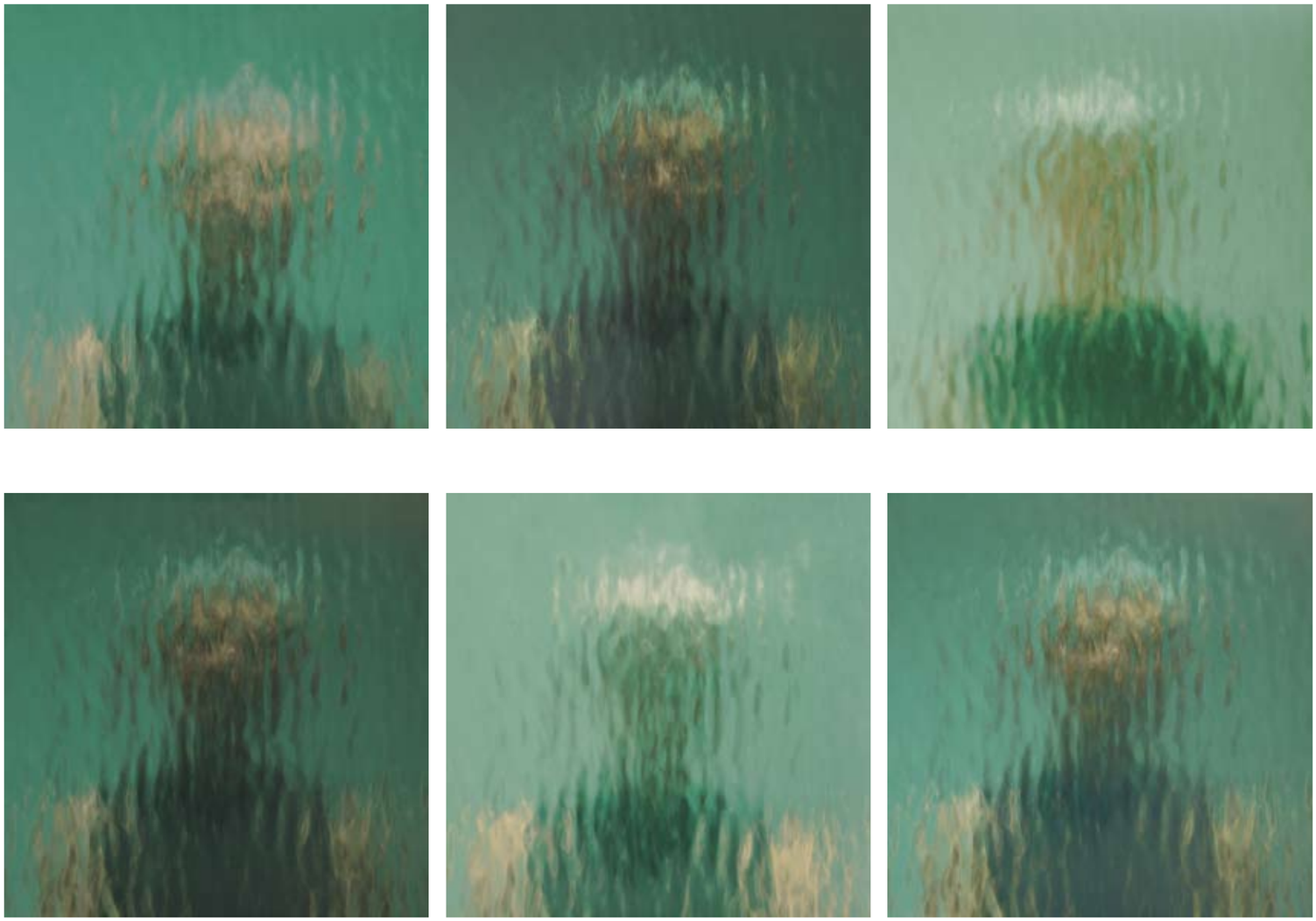
珍妮·海姆德／精彩的市中心／1997／39色套版、石版、丝网版、拼贴／105.5 x 157.48 cm

Jane Hammond. The Wonderfulness of Downtown. 1997. Lithograph and silkscreen in 39 colors with collage on Kasuiri, Nepalese, and Cortlea Text. 59 $^{1}/_{2}$ x 62 inches. Courtesy Universal Limited Art Editions.



珍妮·海姆德 / 满堂 / 1993 / 12色套版、凹版、丝网版、石版、拼贴 / 199.39 x 129.54 cm

Jane Hammond. Full House. 1993. Intaglio, silkscreen and lithograph in 12 colors with collage on handmade Torinoko. 78 $^{1}/_{2}$ x 51 inches. Universal Limited Art Editions.



安 · 海米尔顿 / 倒影 / 2001 / 数码印制、水彩纸 / 61 x 61 cm (单幅)
Ann Hamilton. Reflection. 2001. Digital print on watercolor paper. 24 x 24 inches (each). Courtesy Institute For Electronic Arts, Alfred University.










安 · 海米尔顿 / 交流 #2 / 2001 / 数码印制、水彩纸 / 76 x 106 cm
Ann Hamilton. Commute # 2. 2001. Digital print on waterpaper. 30 x 42 inches. Courtesy Institute For Electronic Arts, Alfred University.



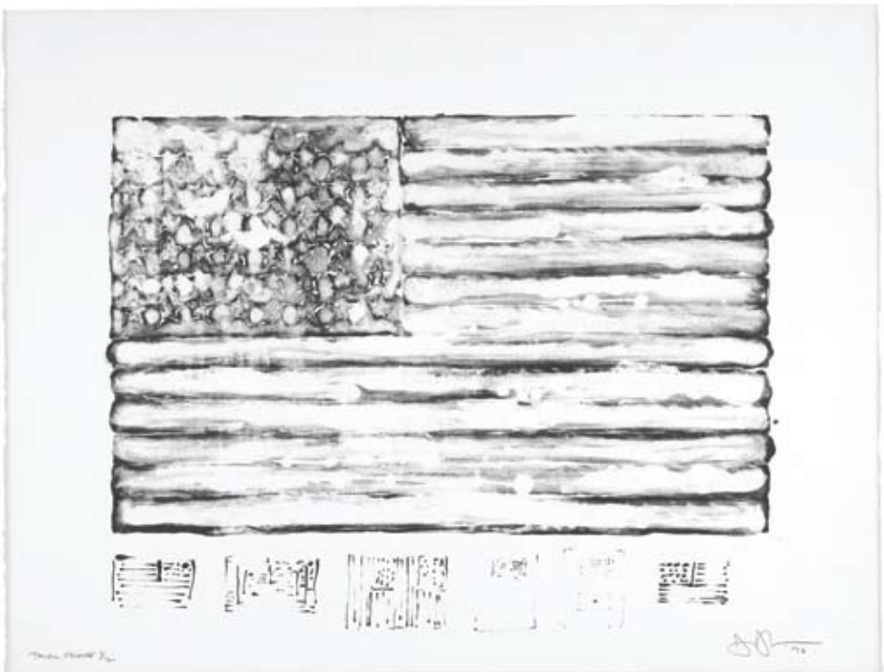
安.海米尔顿 ／ 面孔、埃米特／ 面孔、尹尼格／ 面孔、巴比／2003／单色照片凹版／74 x 106 cm

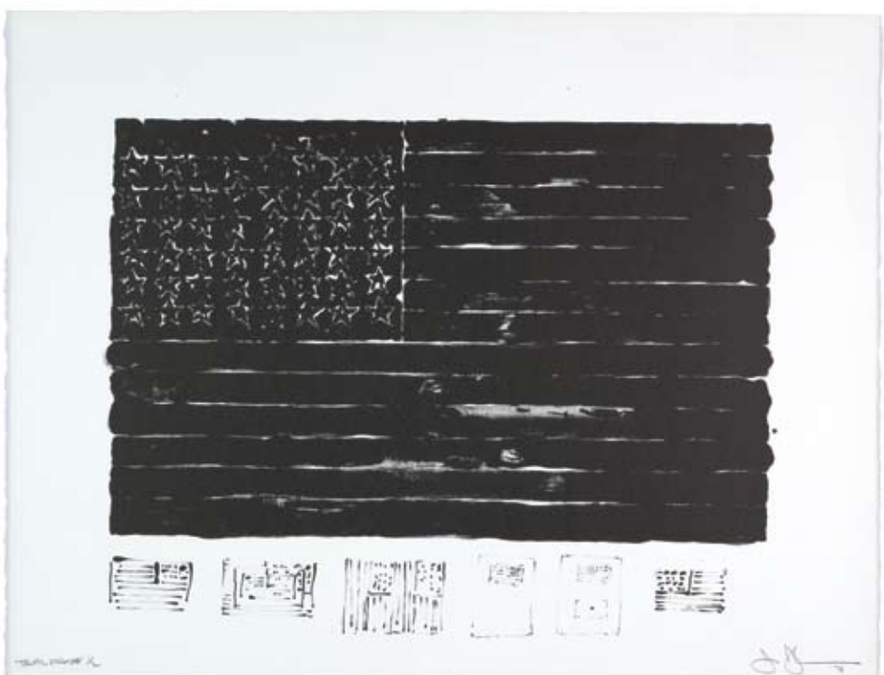
Ann Hamilton. Face . . . emmett. 2003. 1 color photo-gravure. 29 1/2 x 42 inches. Courtesy Gemini G.E.L.
Face . . . inigo. 2003. 1 color photo-gravure. 29 1/2 x 42 inches. Courtesy Gemini G.E.L.
Face . . . bobby. 2003. 1 color photo-gravure. 29 1/2 x 42 inches. Courtesy Gemini G.E.L.



比尔·杰森 ／ 又致艾丽斯／1990／7色凹版／54.61 cm x 55.35 cm

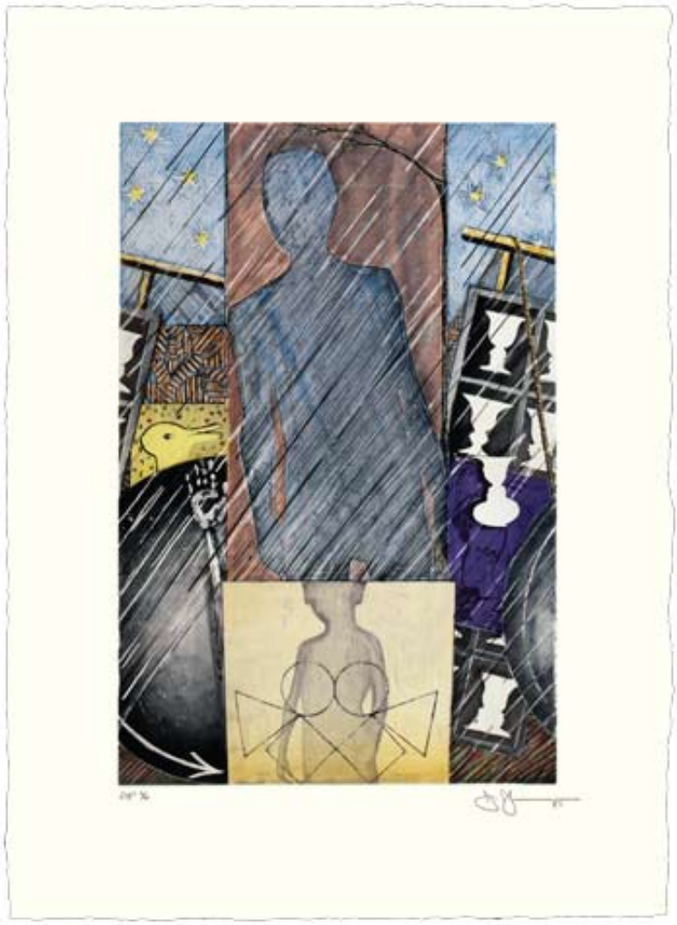
Bill Jensen. For Alice Too. 1990. Intaglio in 7 colors on Arches En Tout Cas. 21 1/2 x 21 3/4 inches. Courtesy Universal Limited Art Editions.





简斯普 · 琼斯 / 国旗12 / 国旗13 / 1972 / 石版 / 61 x 76 cm

Jasper Johns. Flags 12. 1972. Lithograph. 24 x 30 inches. Courtesy Universal Limited Art Editions.
Flags 13. 1972. Lithograph. 24 x 30 inches. Courtesy Universal Limited Art Editions.





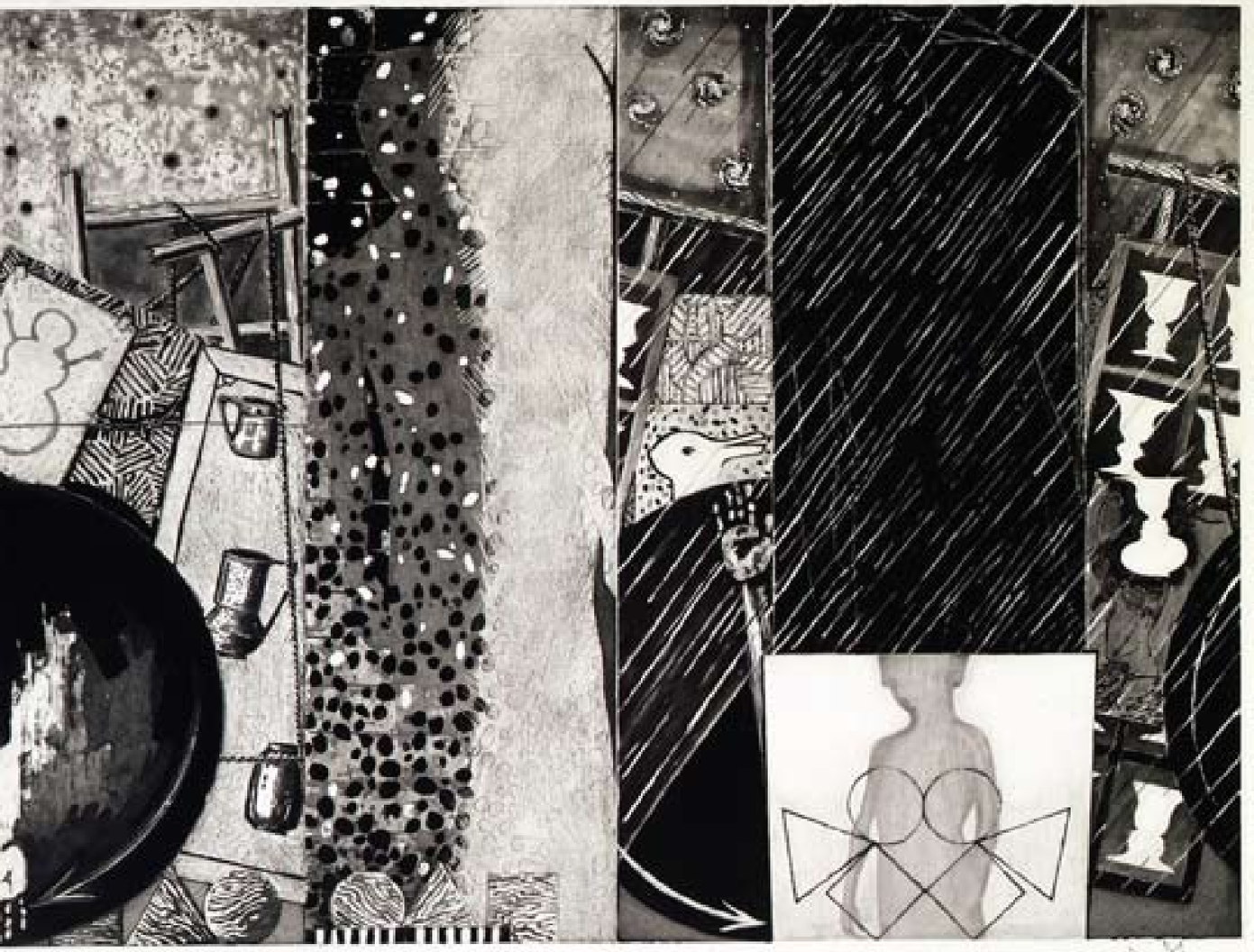
简斯普 · 琼斯 / 四季 / 1987 / 凹版组画 / 66.04 x 48.26 cm
Jasper Johns. The Seasons. 1987. Set of 4 intaglios on Somerset soft white. 26 x 19 inches. Courtesy Universal Limited Art Editions.







简斯普 · 琼斯 / 四季 / 1989 / 凹版 / 67.95 x 147.96 cm
Jasper Johns. The Seasons. 1989. Intaglio in 1 color on Arches En Tout Cas. 26 3/4 x 58 1/4 inches. Courtesy Universal Limited Art Editions.





简斯普 · 琼斯 / 婴猴 / 2004 / 10色凹版 / 109.22 x 76.2 cm
Jasper Johns. Bushbaby. 2004. Intaglio in 10 colors on Hahnmuhle. 43 x 30 inches. Courtesy Universal Limited Art Editions.



艾里克斯 . 卡兹 / 雪伦 / 2009 / 石版、木版 / 60 x 91 cm
Alex Katz. Sharon**.** 2009**.** Lithograph / woodcut**.** 23 3/4 x 36 inches**.** Courtesy Graphicstudio, University of South Florida, College of The Arts, Tampa, Florida, U.S.A.



韦廉母 · 勘恩翠支 / 跳舞的夫妻：中年人的爱情 / 2003 / 平版 / 185 x 129 cm
William Kentridge. Dancing Couple / Middle Age Love. 2003. Offset lithograph. 73 x 51 inches. Courtesy Columbia University School of the Arts, The LeRoy Neiman Center for Print Studies.







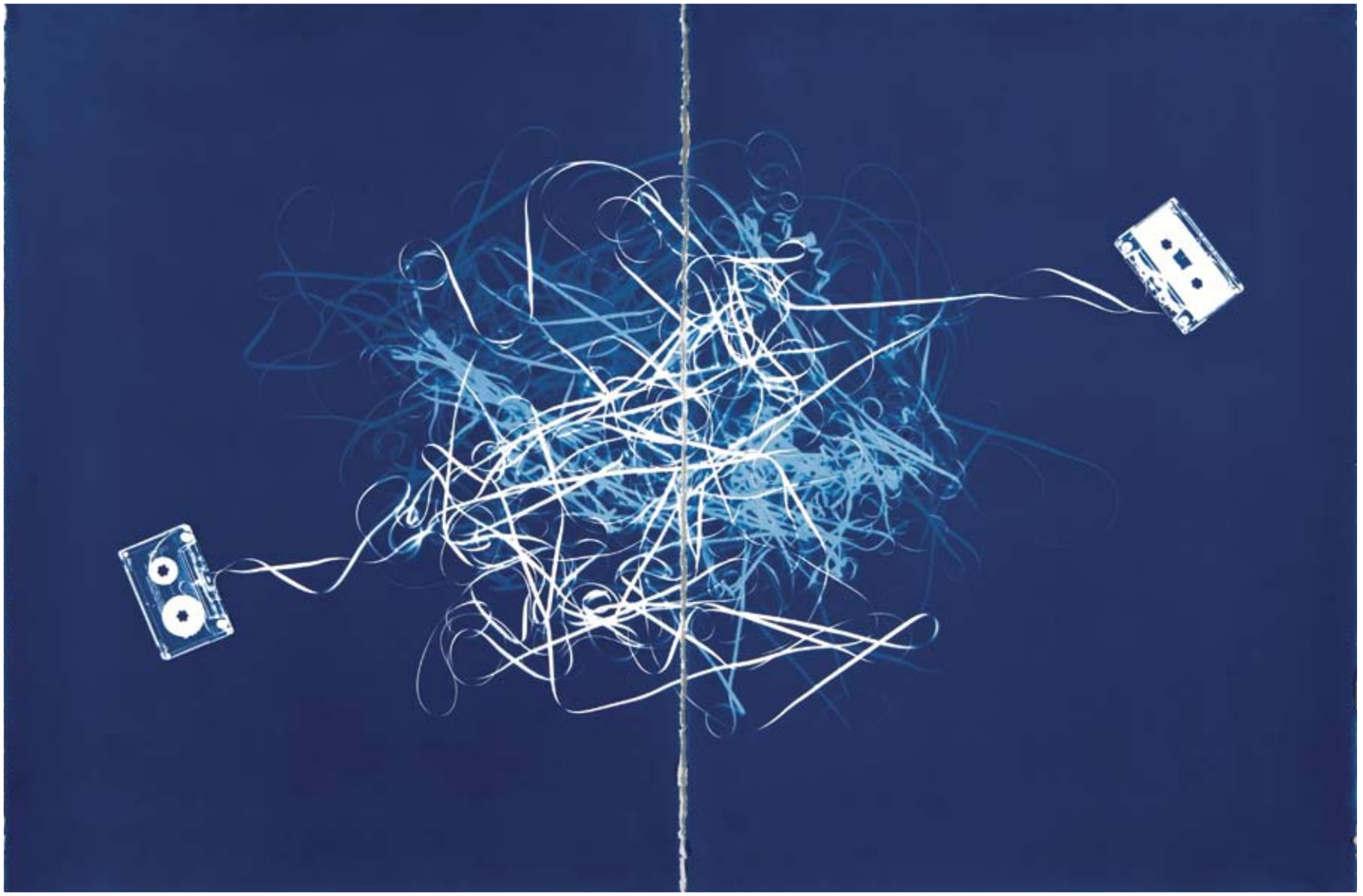


韦廉母 · 勘恩翠支 / 干刻打字机 / 2002 / 干刻 / 25 x 30 cm，打字机 I / 2003 / 凹版 / 24 x 29 cm.
打字机V / 2003 / 凹版 / 24 x 29 cm，打字机III / 2003 / 凹版 / 24 x 29 cm.

William Kentridge. Drypoint Typewriter. 2002. Drypoint. 10.875 x 12.75 inches. Typewrite I. 2003. Intaglio / Sugar Lift. 9.625 x11.5 inches. Typewrite V. 2003. Intaglio / Sugar Lift. 9.625 x11.5 inches. Typewrite III. 2003. Intaglio / Sugar Lift. 9.625 x11.5 inches. Courtesy Columbia University School of the Arts,The LeRoy Neiman Center for Print Studies.



伟克 · 缪内斯 / 杰奥 / 2003 / 照相凹版 / 132.08 x 105.41 cm
Vik Muniz. Jorge. 2003. Photogravure on silk collé. 42 1/2 x 33 3/4 inches. Courtesy Graphicstudio, University of South Florida, College of The Arts, Tampa, Florida, U.S.A.



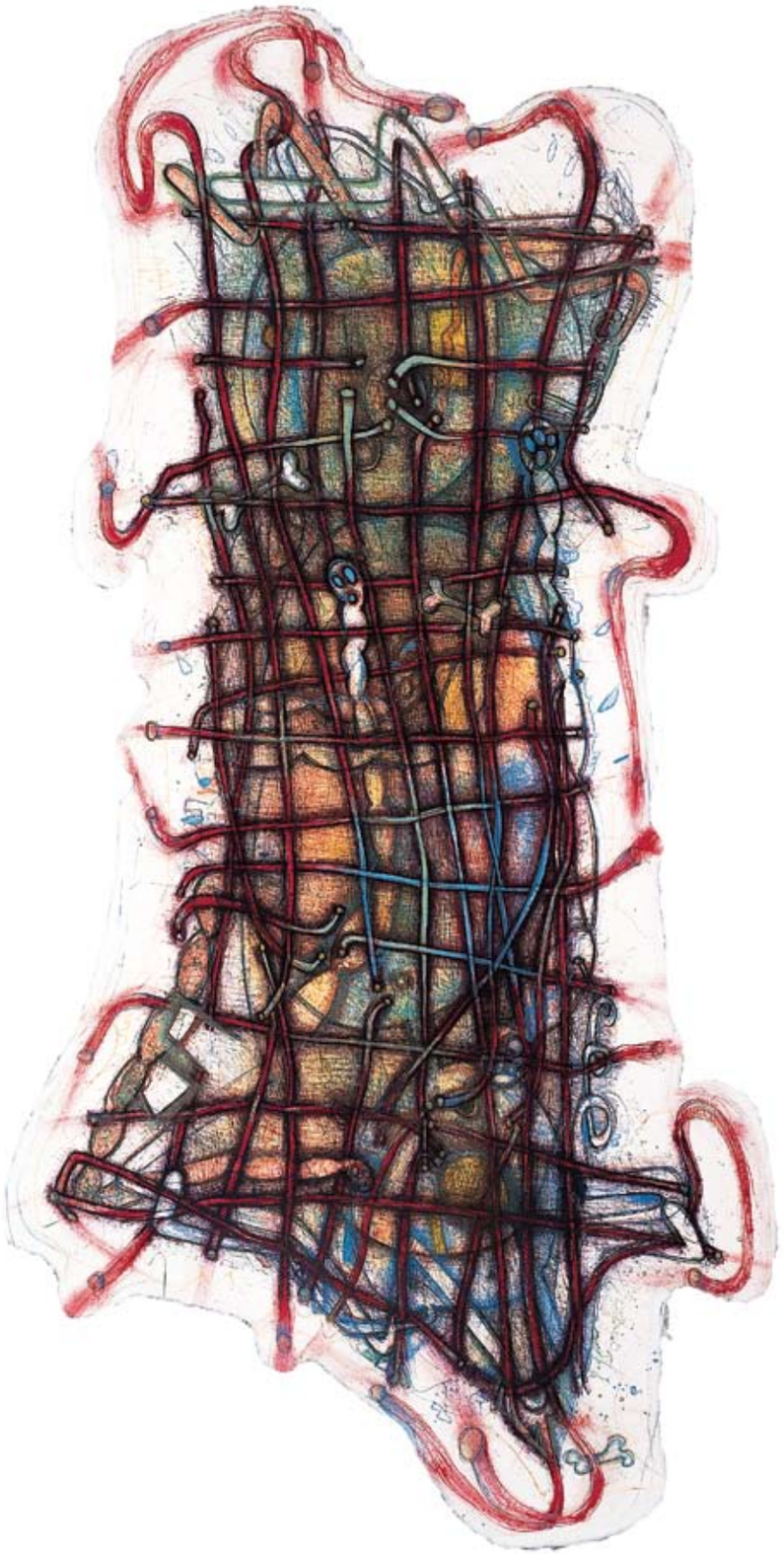
切芮丝田 · 玛克雷 / 合成乐曲 I / 2008 / 独特晒版技术 / 76 x 114 cm
Christian Marclay. Mashup I. 2008. Unique Cyanotype. 30 1/8 x 22 1/2 inches. Courtesy Graphicstudio, University of South Florida, College of The Arts, Tampa, Florida, U.S.A.



尼考拉 · 卢佩兹 / 都市转形 # 4 / 2009 / 腐蚀版、石版、木刻 / 76 x 76 cm
Nicola López. Urban Transformation # 4. 2009. Etching/lithography/woodcut. 30 x 30 inches. Courtesy Tandem Press.



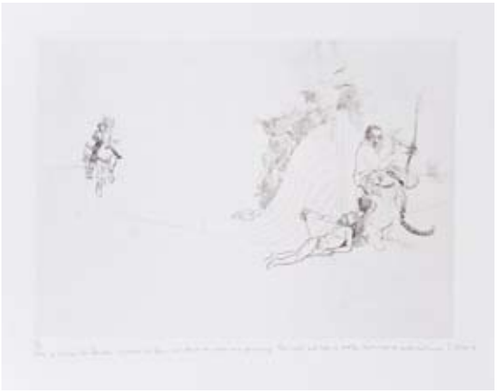
尼考拉 · 卢佩兹 / 都市转形 # 3 / 2009 / 腐蚀版、石版、木刻 / 76 x 76 cm
Nicola López. Urban Transformation # 3. 2009, Etching/lithography/woodcut. 30 x 30 inches. Courtesy Tandem Press.



伊丽莎白 · 默蕊 / 扭动的曼哈顿 / 1993 / 15色石版 / 149.23 x 73.66 cm
Elizabeth Murray. Wiggle Manhattan. 1992. Lithograph in 15 colors on handmade Torinoko. 58 3/4 x 29 inches.
Courtesy Universal Limited Art Editions.



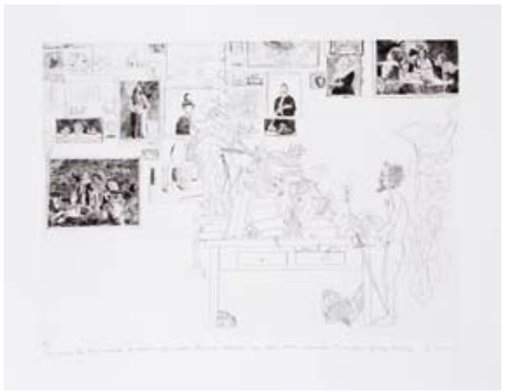
伊丽莎白·默蕊／鞋带／1993／21色三维石版／103.51 x 85.73 x 12.7 cm
Elizabeth Murray. Shoes String. 1993. Three-dimensional lithograph in 21 colors on Arches Cover. 40 3/4 x 33 3/4 x 5 inches. Courtesy Universal Limited Art Editions.








圣地牙哥 · 毛斯 ／山提 · 摩克斯讲诉当 · 可萨缇 (组画) ／2008／一组12张干刻、腐蚀版、飞尘／35 x 50 cm (单幅)
Santiago Moix. Santi Moix on Don Quixote (Portfolio). 2008. Suite of 12 drypoint, etching & aquatint prints. 14 $^{7}/_{8}$ x 12 inches (each). Published by Pace Editions Inc.





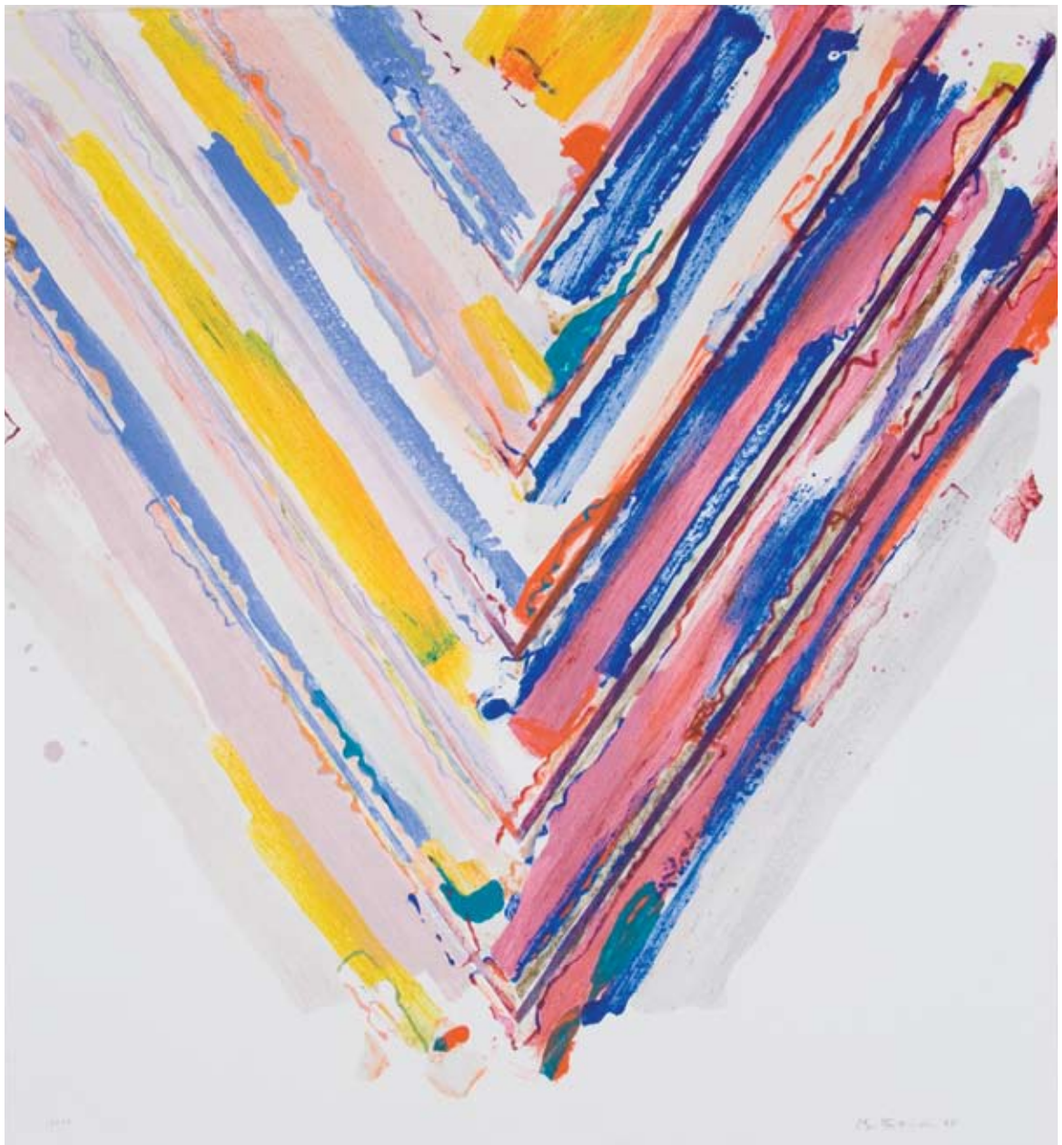





罗伯特 · 梅普绍普 / 鸢尾花 / 1987 / 照相凹版 / 121 x 103.5 cm
Robert Mapplethorpe. Irises. 1987. Photogravure with silk collé. 33 $^{15}/_{16}$ x 32 $^{1}/_{8}$ inches. Courtesy of Graphicstudio, University of South Florida College of The Arts Tampa, Florida U.S.A.



肯乃斯 · 诺尔兰德 / 无题 / 2009 / 软底腐蚀版、飞尘 / 74 x 75 cm
Kenneth Noland. Untitled. 2009. Aquatint and softground etching. 29 1/4 x 29 3/4 inches. Published by Pace Editions Inc.



肯乃斯 · 诺尔兰德 / 日日夜夜 / 2008 / 手工纸版画 / 106 x 99 cm
Kenneth Noland. Days and Nights. 2008. Stenciled handmade paper. 42 1/2 x 39 1/2 inches. Published by Pace Editions Inc.



菲力蒲.帕尔斯坦 / 模特与鸵鸟 / 1994 / 腐蚀版 / 139 x 95 cm
Philip Pearlstein. Model and Ostrich. 1994. Etching on Somerset paper. 54 3/4 x 37 1/2 inches. Courtesy Tandem Press.



菲力蒲 · 帕尔斯坦 / 耶路撒冷，基德伦山沟 / 1989 / 套色木版 / 101.6 x 302.26 cm
Philip Pearlstein. Jerusalem, Kidron Valley. 1989. Heliorelief with roulette on wood. 40 x 119 inches. Courtesy Graphicstudio, University of South Florida, College of The Arts, Tampa, Florida, U.S.A.

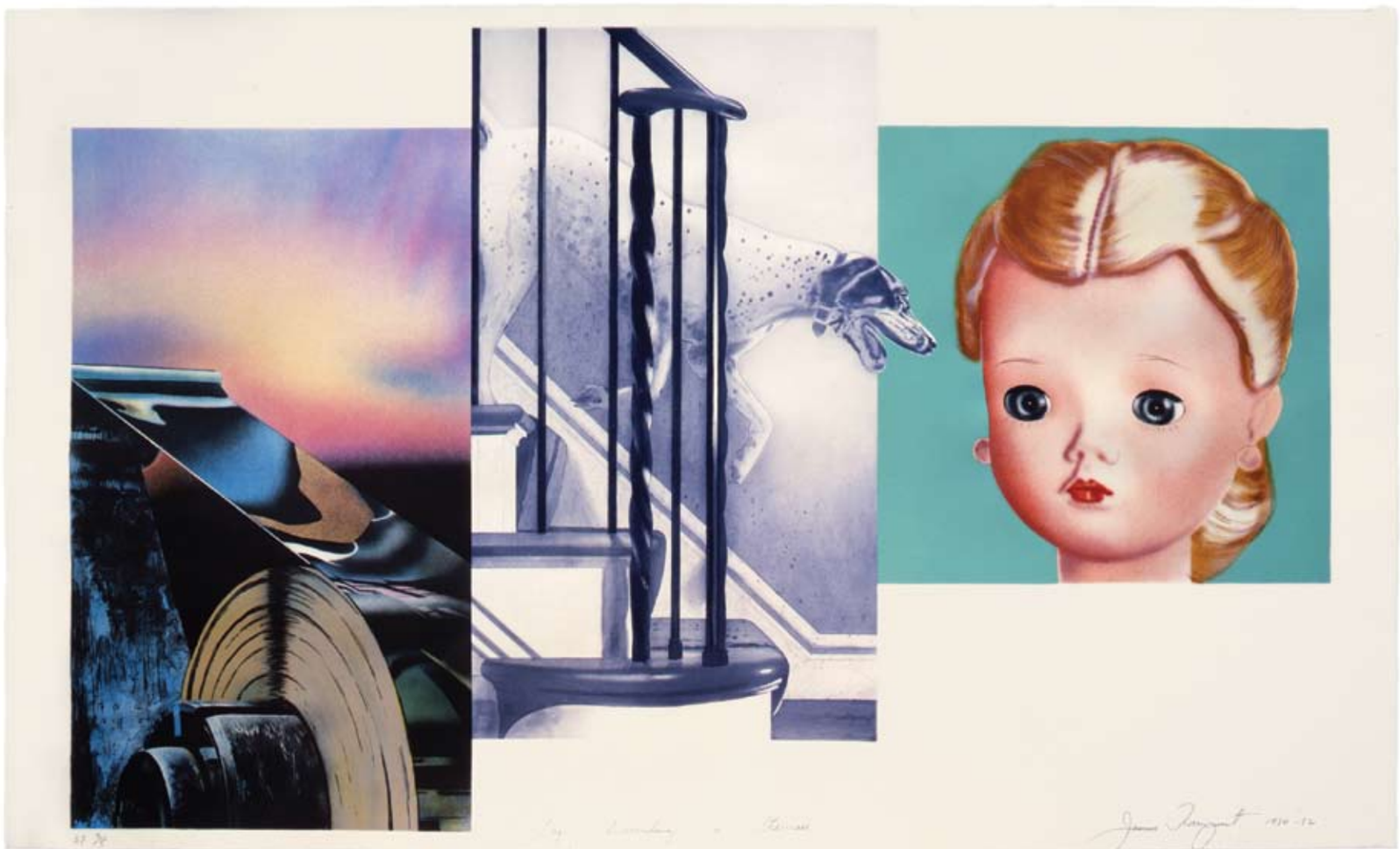




朱迪 · 菲夫 / 狗年#3 / 2008 / 木刻、蜡、数字印制、手工上色 / 71 x 74 cm
Judy Pfaff. Year of the Dog #3. 2008. Woodblock, encaustic, digital with hand-painting. 38 1/2 x 86 1/2 inches, Courtesy Tandem Press.



朱迪 · 菲夫 / 狗年#6 / 2009 / 木刻、拼贴、数字印制、手工上色 / 71 x 74 cm
Judy Pfaff. Year of the Dog #6. 2009. Woodblock, collage, digital with hand-painting. 38 1/2 x 86 1/2 inches. Courtesy Tandem Press.



詹姆斯 · 若森奎斯特 / 下楼梯的狗 / 1982 / 石版、凹版 / 106.68 cm x 117.8 cm

James Rosenquist. Dog Descending a Staricase. 1982. lithograph and intaglio on Arches Cold Press. 42 x 70 inches. Courtesy Universal Limited Art Editions.



杰姆斯 · 若森奎斯特 / 尖叫 / 1986 / 独幅版、石版 / 107 x 181 cm
James Rosenquist. Shriek**.** 1986**.** Monoprint / lithograph**.** 42 $^{1}/_{8}$ x 71 $^{1}/_{2}$ inches**.** Courtesy Graphicstudio, University of South Florida, College of The Arts, Tampa, Florida, U.S.A.



詹姆斯 · 若森奎斯特 / 逃票的人以光的速度四处张望 / 2001 / 石版 / 117.48 x 267.97 cm

James Rosenquist. The Stowaway Peers out at the Speed of Light. 2001. Lithograph. 46 1/4 x 105 1/2 inches, Courtesy Universal Limited Art Editions.


2001



罗伯特 · 劳森伯格 / 杰普（对往事的回忆）/ 1999 / 凹版、照相制版 / 50.17 x 66.04 cm
Robert Rauschenberg, Jap (Ruminations), 1999, Intaglio in 1 color with photogravure on Arches Cover, 19 3/4 x 26 inches, Courtesy Universal Limited Art Editions.



罗伯特 · 劳森伯格 / 唐尼亚（对往事的回忆）/ 1999 / 4色凹版与照相制版 / 71.12 x 106.05 cm
Robert Rauschenberg, Tanya (Ruminations), 1999, Intaglio in 4 colors with photogravure on handmade J. Green, 28 x 41 3/4 inches, Courtesy Universal Limited Art Editions.



苏珊 · 若恩伯格 / 三段落 / 1988 / 美柔丁 / 65.41 x 51.44 cm

Susan Rothenberg. Three Parts. 1988. Mezzotint in 1 color with aquatint, scraping, burnishing, and poulette on Kitikata laid down on Charter Oak. 25 3/4 x 20 1/4 inches. Courtesy Universal Limited Art Editions.



苏珊 · 若恩伯格 / 女中音优先#1 / 1990 / 美柔丁 / 178.74 x 57.15 cm

Susan Rothenberg. Mezzo First # 1. 1990. Mezzotint in 1 color with collage on Gampi laid down on J.B. Green Crisbrook. 31 x 22 1/2 inches. Courtesy Universal Limited Art Editions.

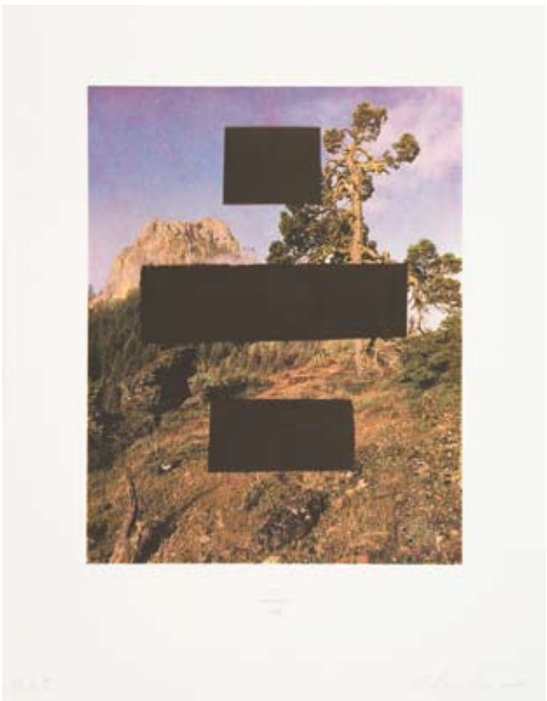






艾笛 · 若斯查 / 国家城市风光 / 2001 / 六组一套 / 四色照相凹版、丝网版 / 45 x 35 cm (单幅)
Ed Ruscha. Country Cityscapes. 2001. Suite of Six Prints with text, Four color photogravures with screenprinted text. 18" x 14" inches (each) . Courtesy Graphicstudio, University of South Florida, College of The Arts, Tampa, Florida, U.S.A.









艾笛 · 若斯查 / 11片乳酪 / 1976 / 4色石版 / 35 x 53 cm
Ed Ruscha. Eleven Pieces of Cheese**.** 1976, 4 color lithograph**.** 14 3/4 x 20 5/8 inches**.** Courtesy Gemini G.E.L.



詹姆斯 · 塞安娜 / 无题 / 2010 / 减版木口木刻系列 / 尺寸不等
James Siena. Untitled. 2010. Set of five reduction boxwood engravings. Varies. Published by Pace Editions Inc.



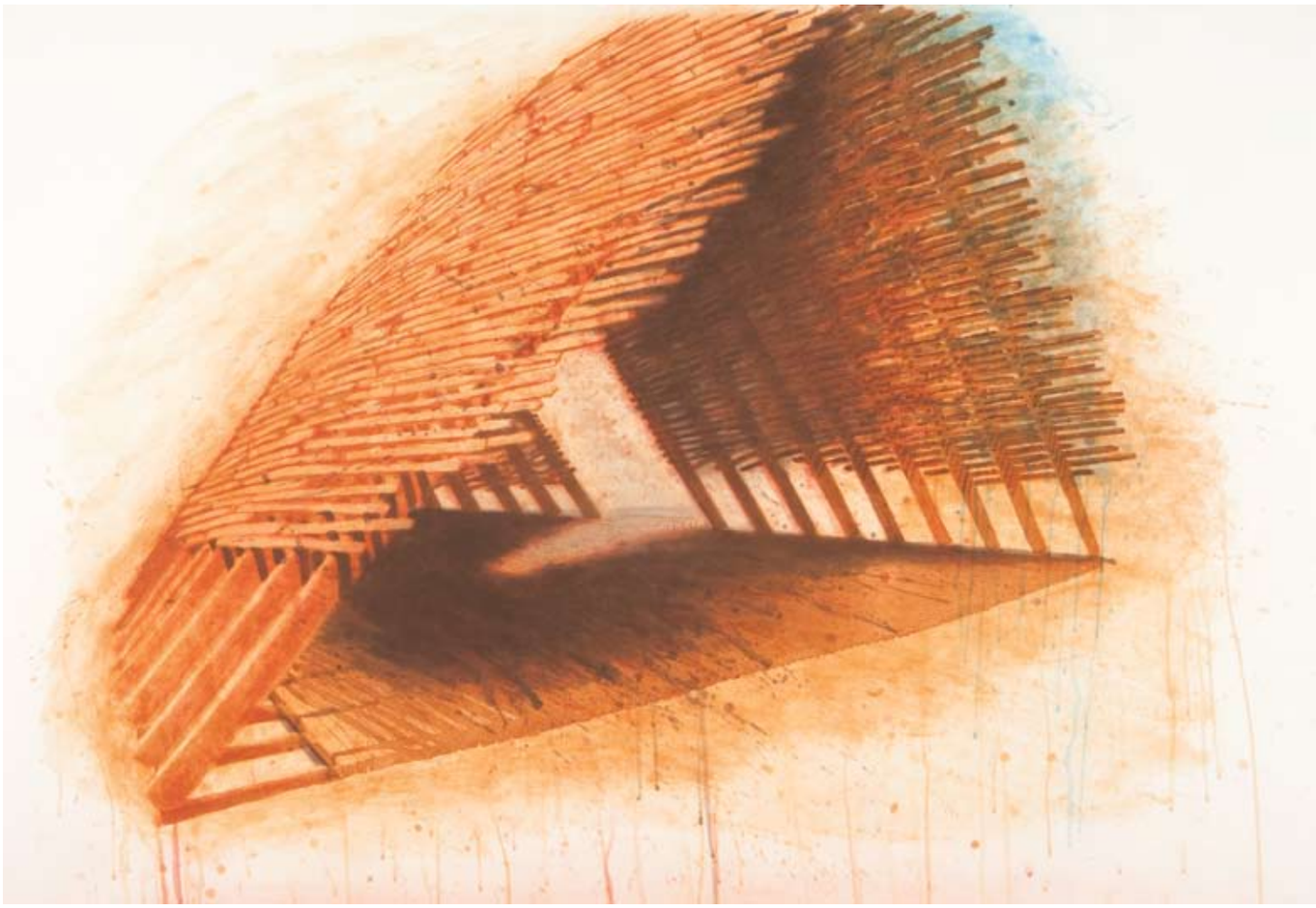
莎拉 · 斯 / 记事本 / 2008 / 平版、激光刻印 / 55.88 x 27.94 x 20.32 cm

Sarah Sze. Notepad. 2008. Offset color lithography, laser engraved paper and board, archival adhesive in presentation box. metal push pin, paper cuttings (chads) and installation instructions come with work. 22 1/2 x 11 x 8 inches deep with 31 inch ladder.
Courtesy Columbia University School of the Arts, The LeRoy Neiman Center for Print Studies.

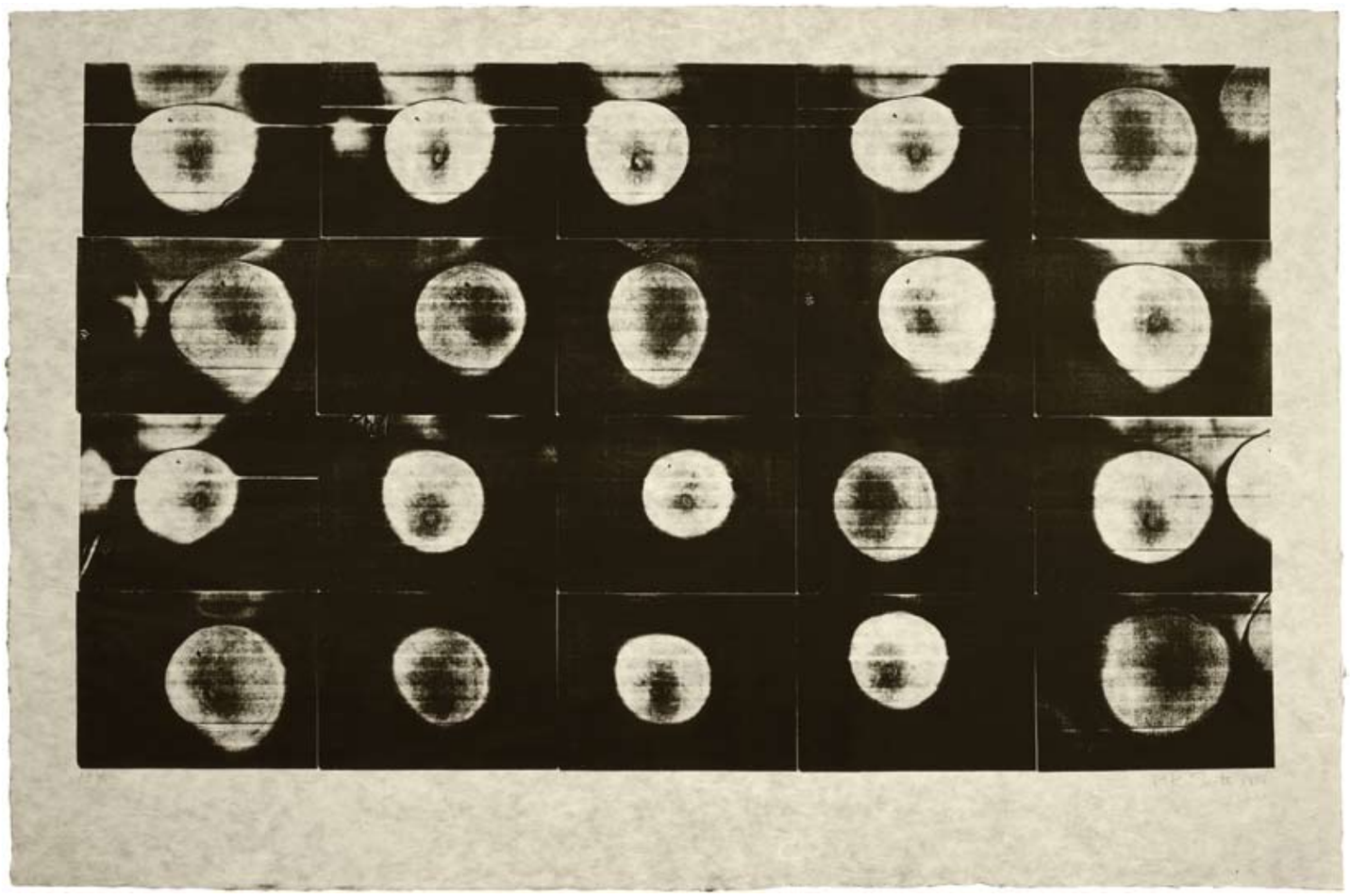




约瑟夫 · 谢尔 / 蛾子 / 2007 / 数码印制、水彩纸 / 116 x 86 cm
Joseph Scheer. Moth. 2007. Digital print on waterpaper. 46 x 34 inches. Courtesy Institute For Electronic Arts, Alfred University.



罗伯特 · 丝泰浩丝 / 邂逅 / 1992 / 10色腐蚀版、飞尘 / 90 x 130 cm
Robert Stackhouse. Encounterings. 1992. 10 color spitbite/aquatint/etching. 35 5/8 x 51 inches. Courtesy Graphicstudio, University of South Florida, College of The Arts, Tampa, Florida, U.S.A.



可可 · 史密斯／无题（胸）／1994／石版／101.6 x 154.94 cm
Kiki Smith. Untitled (Bosoms). 1994. Lithograph in 1 color with Xerox transfer on Japanese Unryu-shi. 40 x 61 inches.
Courtesy Universal Limited Art Editions.



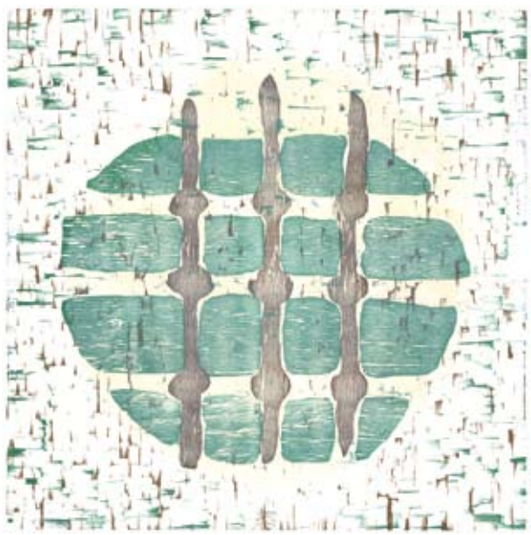
可可 · 史密斯 / 女性1 / 1997 / 凹版 / 152.72 x 125.1 cm
Kiki Smith. Las Animas. 1997. Intaglio in 1 color with photogravure on Arches En Tout Cas. 60 1/8 x 49 1/4 inches.
Courtesy Universal Limited Art Editions.

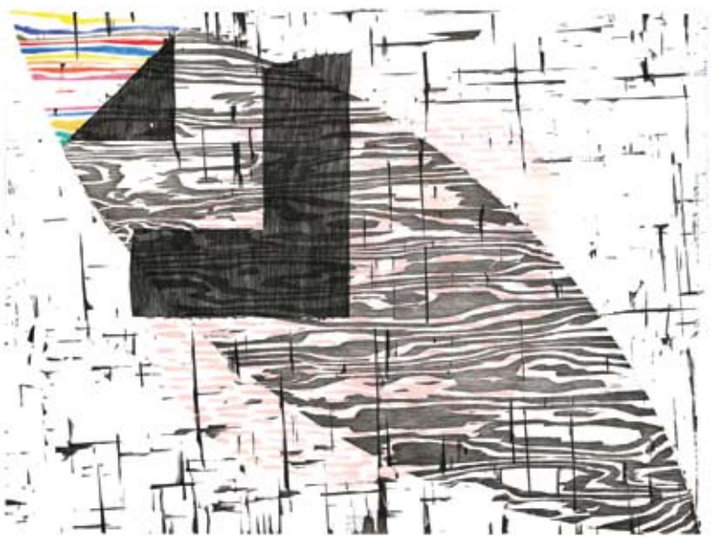


可可 · 史密斯 / 泪水湾 II / 2000 / 手工上色、凹版 / 129.54 x 199.39 cm
Kiki Smith. Pool of Tears II. 2000. Hand colored intaglio on En Tout Cas. 51 x 78 1/2 inches. Courtesy Universal Limited Art Editions.



可可 · 史密斯 / 出生 / 2002 / 石版 / 172.72 x 142.24 cm
Kiki Smith. Born. 2002. Lithograph. 68 x 56 inches. Courtesy Universal Limited Art Editions.





理查 · 塔透 / 春 / 2005 / 4色套色木版 / 60.64 cm x 60.33 cm / 夏 / 2005 / 18色套色木版 / 61.28 cm x 81.6 cm

Richard Tuttle. Spring (Seasons). 2005. Woodcut in 4 colors with embossing on Arches Cover. 23 $^{7}/_{8}$ x 23 $^{3}/_{4}$ inches.
Summer (Seasons). 2005. Woodcut and lithograph in 18 colors with inked embossing on Rives BFK. 24 $^{7}/_{8}$ x 32 $^{1}/_{8}$ inches,
Courtesy Universal Limited Art Editions.





理查 · 塔透 / 秋 / 7色套色木版 / 60.64 cm x 80.65 cm / 冬 / 2005 / 3色套色木版 / 25.72 cm x 50.17 cm

Richard Tuttle. Autumn (Seasons). 2005. Woodcut in 7 colors with embossing on Rives BFK, 23 7/8 x 31 3/4 inches.
Winter (Seasons). 2005. Woodcut in 3 colors with embossing on Somerset Textured White, 10 1/8 x 19 3/4 inches.
Courtesy Universal Limited Art Editions.



若雷 · 雷克恩斯特恩 / 蓝色的脸 / 1989 / 蜡印、石版、木版、丝网版 / 137 x 85 cm
Roy Lichtenstein. Blue Face. 1989. waxtype/lithograph/woodcut/screenprint. 47 x 25 1/2 inches.
Courtesy Graphicstudio, University of South Florida, College of The Arts, Tampa, Florida, U.S.A.



托马斯 · 吴 / 平原 I / 2008-2009 / 彩色丝网版、激光刻印、手工着色 / 88.9 x 118.11 cm
Tomas Vu. Flatland I. 2008-2009. Color Silkscreen, engraved wood veneer and hand coloring, unique print. 35 x 46 3/4 inches.
Courtesy Columbia University School of the Arts, The LeRoy Neiman Center for Print Studies.

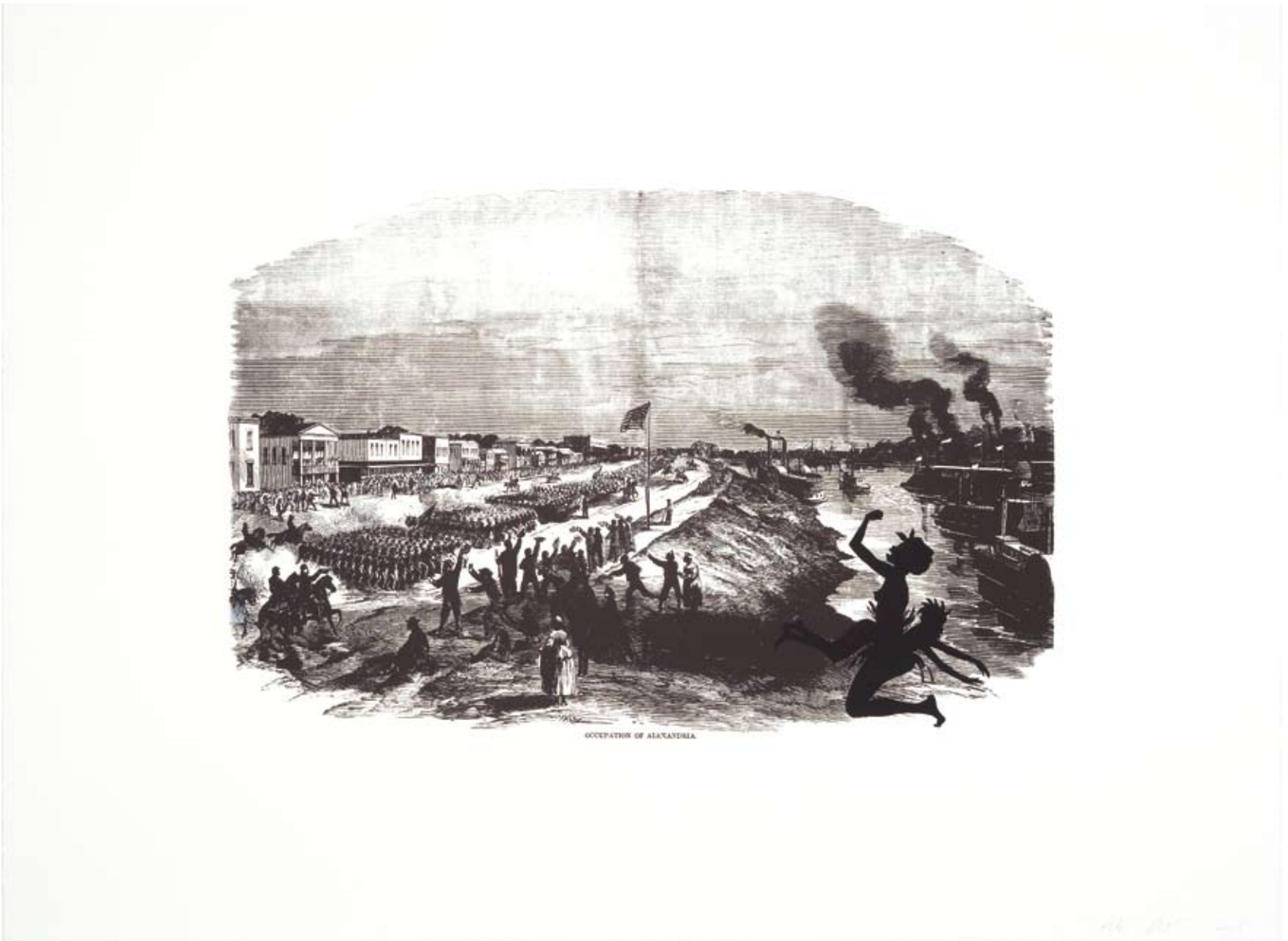


托马斯 · 吴 / 平原 II / 2008-2009 / 彩色丝网版、激光刻印、手工着色 / 88.9 x 118.11 cm

Tomas Vu. Flatland II. 2008-2009. Color Silkscreen, engraved wood veneer and hand coloring, unique print. 35 x 46 3/4 inches. Courtesy Columbia University School of the Arts, The LeRoy Neiman Center for Print Studies.



凯拉 · 沃克 / 哈泊美国图画南北战争史 – 松树山顶，弗克将军阵亡 / 2005 / 平版、丝网版 / 88.9 x 118.11 cm
Kara Walker. Harper's Pictorial History of the Civil War / Crest of Pine Mountain. where General Polk Fell. 2005. Offset Lithography/Silkscreen. 35 x 24 inches, Courtesy Columbia University School of the Arts, The LeRoy Neiman Center for Print Studies.



凯拉 · 沃克 / 哈泊美国图画南北战争史 – 亚里山大入侵 / 2005 / 平版、丝网版 / 60 x 88 cm
Kara Walker. Harper's Pictorial History of the Civil War / Occupation of Alexandria. 2005. Offset Lithography/Silkscreen. 24 x 35 inches. Courtesy Columbia University School of the Arts, The LeRoy Neiman Center for Print Studies.



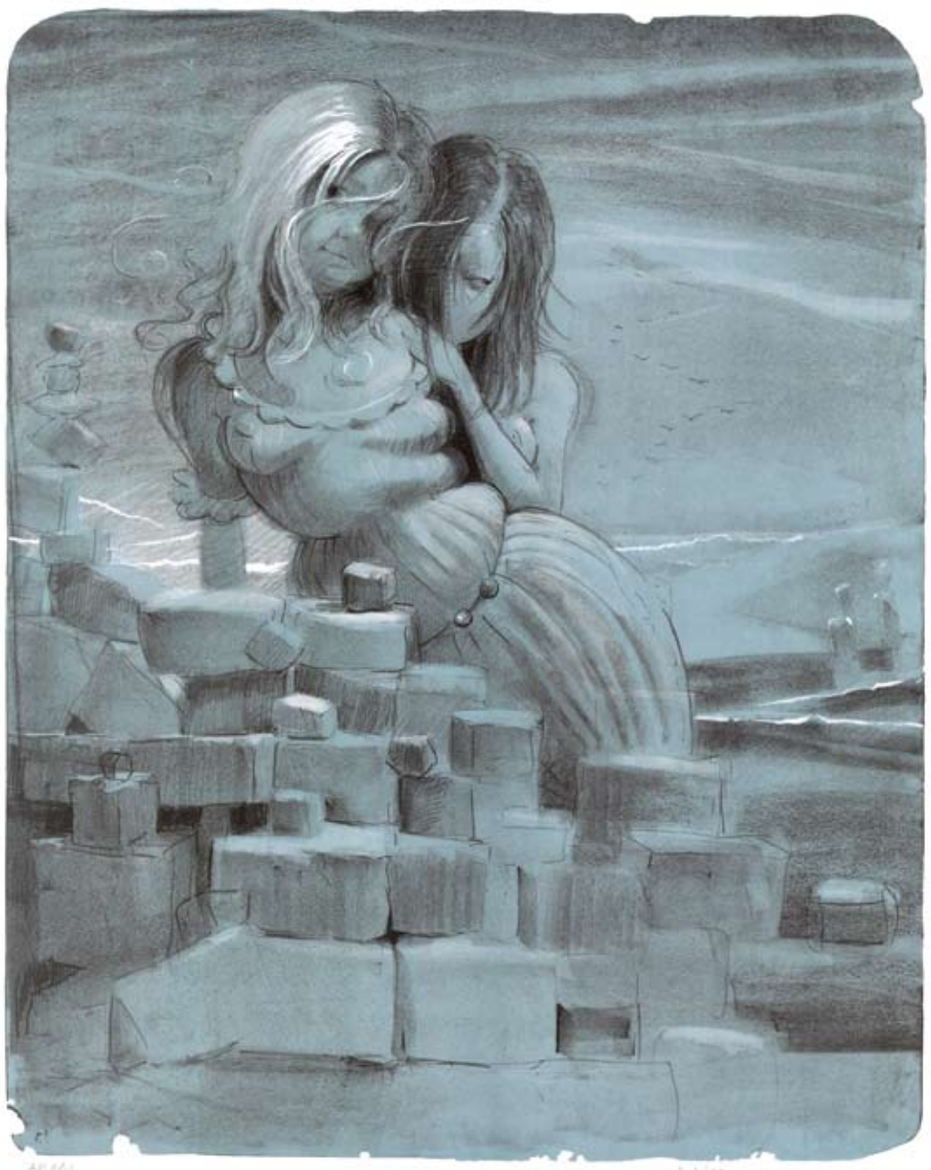
凯拉 · 沃克 / 哈泊美国图画南北战争史 – 阿拉巴马中坚分子与联邦战船相遇 / 2005 / 平版、丝网版 / 60 x 88 cm
Kara Walker. Harper's Pictorial History of the Civil War / Alabama Loyalists Greeting the Federal Gun-Boats. 2005. Offset Lithography/Silkscreen. 24 x 35 inches. Courtesy Columbia University School of the Arts, The LeRoy Neiman Center for Print Studies.



凯拉 · 沃克 / 哈泊美国图画南北战争史 – 联盟部队从亚特兰大转移 / 2005 / 石版、丝网版 / 60 x 88 cm
Kara Walker. Harper's Pictorial History of the Civil War / Exodus of Confederates from Atlant. 2005. Liothgraphy / silkscreen. 24 x 35 inches. Courtesy Columbia University School of the Arts, The LeRoy Neiman Center for Print Studies.



泰芮 · 文特斯 / 组画 / 1986 / 平版 / 81.28 x 58.42 cm
Terry Winters. Folio. 1986. Portfolio of 11 lithographs. 32 x 23 inches. Courtesy Universal Limited Art Editions.



丽莎·尤丝卡韦杰／力量／2007／4色石版／101.6 x 76.2 cm
Lisa Yuskavage. Forces. 2007. Lithograph in 4 colors on Rives BFK. 40 x 30 inches. Courtesy Universal Limited Art Editions.

Graphicstudio,
University of South Florida
College of The Arts
Tampa, Florida
U.S.A.

Graphicstudio is a university-based collaborative workshop dedicated to research in new and traditional techniques for the production of limited editions of prints and sculpture multiples. For more than 40 years, Graphicstudio has provided visiting emerging and acclaimed artists with an innovative environment in which to experiment with new materials and processes, and create important works that advance their studio practice.

Graphicstudio and the Contemporary Art Museum form the Institute for Research in Art in the College of The Arts on the Tampa campus of the University of South Florida.
The University of South Florida is a public research university and is the ninth-largest university in the nation with enrollment of more than 47,000 students. The distinctive legacy of the Institute for Research in Art is built upon the unique synergism between the productive artist residencies of Graphicstudio and the critically acclaimed exhibitions and educational programs of the Contemporary Art Museum. Artists working at Graphicstudio are often able to explore the departments and faculty of the entire university as a resource for their projects. Professor Margaret A. Miller serves as director of the Institute for Research in Art.

Professor, Donald J. Saff founded Graphicstudio in 1968. Through the years, Graphicstudio has received wide popular and critical recognition. In 1990, an archive of Graphicstudio's publications was established at the National Gallery of Art (NGA) in Washington, D.C. In 1991, the National Gallery of Art presented a comprehensive exhibition with an accompanying catalogue organized by Ruth Fine, now Curator of Special Projects in Modern Art at the NGA. Leading museums and collectors around the world have acquired Graphicstudio's editions, including the Museum of Modern Art, the Whitney Museum of American Art, the New York Public Library, the Brooklyn Museum the John and Mabel Ringling Museum of Art in Sarasota.

Ongoing research by Graphicstudio's printers and artisans has been remarkably productive and many new processes and treatment of traditional methods have been developed. For example a means of printing encaustic waxes, called waxtype was developed for Roy Lichtenstein. The traditional woodcut process, unchanged since the 9th century, has been transformed by using heliorelief, a photomechanical process for generating woodblocks allowing for extremely fine detail. Artists, Jim Dine, Sandro Chia and Philip Pearlstein used this heliorelief process with exceptional results. Director of Research, Deli Sacilotto's expertise expanded the 19th century photogravure process to allow for the hand printing of unusually large images as well as four-color separations. Robert Mapplethorpe, Chuck Close, Ed Ruscha, Vik Muniz and others have used the photogravure process to advance new concepts and approaches to their work.

HARLAN & WEAVER, INC.
83 CANAL STREET
NEW YORK
NY 10002

August 2010

Harlan & Weaver is a print publisher and collaborative workshop that specializes in etching and other forms of intaglio printmaking.

Felix Harlan and Carol Weaver established their print shop in 1985 in the Lower East Side. Though they continue a tradition of craft begun in the 15th century, they strive to keep the process contemporary by eliminating preconceived ideas about etching. The studio encourages an artist's direct engagement with the intaglio process in all its forms, fostering results that are a continuation of the artist's themes and concerns in other mediums. Artists are invited to the shop specifically to make an intaglio print, a process that can take a few days or a few months, depending on the artist and techniques used.

Carol studied printmaking at Alfred University, Alfred, New York. Felix studied at Hampshire College of Art, Winchester, England, and received his Master's Degree from Rutgers University in New Brunswick, New Jersey. The two met at Aeropress in 1980, a New York studio dedicated primarily to etching and run by Patricia Branstead, a former assistant to Kathan Brown of Crown Point Press. At Aeropress, Carol and Felix learned the fundamentals of contract printing and print publishing, and of working with artists in a collaborative workshop. Following a downturn in the market in the early 1980's, Aeropress temporarily closed. With the encouragement of friends and artists, Carol and Felix continued to work, eventually renting press time in an artist's loft on lower Broadway. They also printed for Jeryl Parker, who specialized in large scale etchings.

Although it was a time of economic uncertainty, the art scene in downtown Manhattan was energetic. All forms of art making seemed to be taking place simultaneously, in tenement studios, store-front galleries and in the streets of the Lower East Side. Printmaking flourished in such an environment, where experimentation was admired. Paintings and prints by artists like Sandro Chia, Francesco Clemente, Mimmo Paladino and Rainer Fetting helped to define, in New York, the emerging movements of Transavantgardism and Neo-expressionism. The energy of the East Village art scene and its active search for new methods of expression reinforced Carol and Felix's printmaking ambitions. Focusing on available contract work, and borrowing much of their printing equipment, Carol and Felix rented a small, single-room studio on east Canal Street. It was there that they began to formulate an approach to etching based on their experience and ideas.

In the last twenty-five years Harlan & Weaver has expanded to two adjacent studios. After several years of contract printing, Carol and Felix began to publish etchings themselves, a venture that is now the primary focus of the studio. Publishing has allowed an expansion in the scope of their projects, providing freedom and experimentation. Often, as has been the case with Louise Bourgeois, Kiki Smith and James Siena, Harlan & Weaver will maintain a long term relationship with the artist, continuing or returning to work on multiple prints.

Harlan & Weaver has published prints by Richard Artschwager, Louise Bourgeois, Robert Cottingham, Steve DiBenedetto, Chris Martin, Thomas Nozkowski, James Siena, and Kiki Smith, among others. Their prints have been acquired by the following institutions: Ashmolean Museum, Oxford; Beyeler Foundation, Riehen/Basel; British Museum, London; Daros Collection, Zurich; Harvard/ Fogg Art Museum, Cambridge; Houston Museum of Fine Arts, Houston; Library of Congress, Washington, D.C.; Metropolitan Museum of Art, New York; Museum of Contemporary Art, San Diego; Museum of Fine Arts, Boston; Museum of Modern Art, New York; New York Public Library; Tate Britain; UCLA Hammer Museum, Los Angeles; Walker Art Gallery, Liverpool; and the Whitney Museum of American Art. Felix and Carol have lectured and taught printmaking workshops at Cornell University, Randolph-Macon Women's College, Rhode Island School of Design, Mount Holyoke College, and Yale University. In March 2002, Louise Bourgeois and Harlan & Weaver received the "Artist & Editions Award" from the Baltimore Museum in recognition of their work together.

Columbia University School of the Arts
The LeRoy Neiman Center for Print Studies

Generously gifted to Columbia University School of the Arts by LeRoy and Janet Neiman in 1996, the LeRoy Neiman Center for Print Studies was created with a mission to promote education and encourage innovation in the field of contemporary printmaking. Artists Kiki Smith, William Kentridge, School of the Arts and Neiman Center Professor Sarah Sze, Ellen Gallagher, Terry Winters and many others have produced experimental work at the Center with the expert assistance of master printers and with the guidance of t he Center's Artistic Director, School of the Arts Professor Tomas Vu-Daniel, and gifted graduate students from the School of the Arts' Visual Arts Program.

The Center's inaugural artist, who would generate a model for creating projects while teaching and working with students, was sculptor and printmaker Kiki Smith.

During Kiki's first visit to the center, she chose to explore and utilize the capabilities of the University as a research institution by visiting the astronomy observatory. Kiki decided that she wanted to make a series of prints incorporating the moon. The astronomy department was contacted for their assistance. They invited Kiki to the Rutherfurd Observatory, which is housed on the top of Columbia University's Pupin Physics Laboratory.

At midnight on the first full moon of January 1998, the temperature was about 5 degrees below zero outside. Kiki, two graduate students and the Center's Artistic Director were all huddled in the drafty dome of the astronomy building well into the small hours of the night while Kiki snapped away with her camera attached to the telescope.

Kiki then approached School of the Arts Professor Thomas Roma, Director of Photography for the Visual Arts Program, and requested use of a unique panoramic camera that he had personally designed and fabricated. With camera in tow, the artist and students set off by subway to Coney Island to take images of the ocean. They all sat shivering, mesmerized by the waves, while Kiki photographed the ocean's movement. Kiki created two master prints at the center based on these experiences: Tidal and Three Moons.

These works by Kiki were the first projects produced in the Neiman Center for Print Studies and her generosity and collaborative spirit established the model that the LeRoy Neiman Center for Print Studies has embraced and celebrated ever since. When an artist is invited to work, he or she is also invited to embrace Columbia University's intellectual and educational community.

In recent years, the LeRoy Neiman Center for Print Studies has been honored to work with artists such as Jonas Mekas, Ghada Amer, Rza Farkhondeh, and Tenton Doyle Handcock. This continued work with visiting artists reflects the School of the Arts and the Neiman Center's desire to share the exchange of creative ideas and to foster an exceptional experience in the originating and making of prints.

Pace Prints

My interest in art was the result of visiting galleries with my mother as a teenager and beginning to collect sculptors' drawings. I never anticipated being involved in the art world except maybe as a collector of young pop artists. I had a graduate degree in business and was in the supermarket business in Boston, when in the early sixties, my wife and I bought the first art work that Arne Glimcher sold from his just opened Pace Gallery in Boston. We purchased several other works from him over the next few years and became good friends. Several years and two careers later, Arne asked me to help him publish a project by Lucas Samaras. This was the impetuous for our starting a separate company, now called Pace Prints, to publish prints and multiples by artist represented by The Pace Gallery. That was 1968, now forty-two years later, we have published prints by over 123 different artists including established and younger American, European, and Chinese artists many of them represented then and now by galleries other than Pace.

Initially as publishers, we contracted with independent printers. In 1975, when both Jim Dine and Chuck Close became affiliated with Pace Gallery we established our in-house printing workshops. For ten years prior to his retirement, Aldo Crommelynck, a French etching printer, who had collaborated with many of the most recognized artists including Picasso worked with our printers in our MNew York workshops. We currently have three printing facilities. In Manhattan, we have etching, intaglio, relief printing, digital, and Ukiyo-e woodcut printing capacities . In Gowanus, Brooklyn, we have a paper mill for creating handmade paper editions and relief prints and another workshop that does screen printing and etchings.

In addition to established artists, we make a major effort to find younger artists. Often they have never made prints before or had never been given the opportunity to work with a publisher. We frequently begin our relationship by urging them to create monoprints so they can become comfortable with various printmaking processes, with the skills of our printers, and the dynamics of our workshops.

Our motivating philosophies are quite simple. For the artists, printmaking affords an opportunity to enjoy collaborative experiences with talented and creative printers and to develop images that can be more widely distributed, seen, and collected by a broader audience than is possible with their unique works. For collectors, especially new ones, prints provide an excellent way of developing their knowledge and taste and a more affordable opportunity to build a collection. As print dealers, we try to provide a relaxed environment to expose and educate everyone who ventures into our workshops and our galleries about the artists and their prints that we are offering for sale.

Pace Prints distributes prints worldwide through independent galleries and art fairs. Unlike most print publishers, Pace Prints operates two New York print galleries – one on 57th Street and in the Chelsea area.

Most of our inventory can be viewed on our website – www.paceprints.com

Richard Solomon
President
Pace Prints

Universal Limited Art Editions

Universal Limited Art Editions was born out of one woman's necessity to make a living and driven by her desire to make a contribution to the world. Born in Ekaterinburg, Russia, Tatyana Grosman spent almost half of her life fleeing war and revolution that pursued her to Japan, Dresden, Paris, and finally New York where she settled in 1943. When her husband, Maurice, suffered a severe heart attack in 1955, the responsibility fell upon her to support them. She decided that she would publish illustrated books, bringing the French tradition of livres d'artistes to America. For money, the Grosmans began reproducing paintings by artists such as Marc Chagall and Grandma Moses from their small cottage on Long Island. However, in 1957 during a visit to William Lieberman, then a curator at the Museum of Modern Art, Mrs. Grosman learned that although he was impressed by the quality of the work, he was not interested in collecting reproductions. He encouraged her to consider collaborating with artists to create original prints.

By chance, the Grosmans discovered two Bavarian lithographic stones in their front yard, a neighbor willing to sell a lithographic press and a local printer ready to demonstrate how to use the press. Mrs. Grosman approached a friend at Grove Press, a publisher of contemporary poetry, and asked him to suggest a poet that she should work with. He suggested Frank O'Hara. She then took the idea to Larry Rivers whom she had met in 1950 on a transcontinental voyage. O'Hara happened to be visiting Rivers that day and Mrs. Grosman saw it as divine providence. They started a project immediately. "Stones", a thirteen page portfolio/book, took two years to complete and became known as the first ULAE publication.

1960, Mrs. Grosman wrote to Jasper Johns and invited him to the studio. Through Johns she met Robert Rauschenberg. At their suggestion she invited Jim Dine. Rauschenberg then brought Cy Twombly and Johns brought James Rosenquist and Edwin Schlossberg. Schlosseberg brought Buckminster Fuller. William Lieberman suggested Barnett Newman. One by one, they came to make their mark. Seven years after ULAE published its first edition, ninety-seven of its editions were chosen for the exhibition that inaugurated the new graphic galleries at the Museum of Modern Art. From that point on a series of grants were established enabling MoMA to acquire the first print of every ULAE edition, a tradition that still continues today.

Because Goldston was the first printer to really dedicate himself to intensive technical experimentation at ULAE, he quickly moved into a leadership position. Impressed by his abilities, Mrs. Grosman encouraged Goldston to take charge of running both the studio and the business when her husband died in 1976. From that point, she guided him until her death in 1982 when he assumed responsibility for the business. In guiding ULAE's expansion, Goldston has maintained the sense of community and spirit always associated with the house on Skidmore Place. Only one artist is scheduled to visit the studio on any given day. Lunch is still served to the staff, artists, visiting collectors, curators and writers and prints are still shown upstairs at the house in a small attic room.

Gemini G.E.L.

Gemini G.E.L. began in 1966 as an artists' workshop and publisher of hand-printed limited edition lithographs. Responding to the expanding interests of its artists, work began on its first sculpture edition in 1968 with Claes Oldenburg's Profile Airflow, and in 1970, Frank Stella's Pastel Stack was started as the first project in the screenprinting workshop. The etching workshop opened in 1977 and woodcuts were being made by 1980.

The workshop's first important project, Josef Albers' sequence of seventeen lithographs titled White Line Squares, called for precise color mixing as well as stringent registration techniques. The project established Gemini's reputation as a workshop capable of meeting artists' technical challenges.

Gemini soon began to collaborate with younger artists. Robert Rauschenberg initiated the first collaboration and it was a spectacular success, culminating in the completion of his seventy-two-inch tall lithograph/screenprint Booster. Gemini published other important lithographs throughout the late 1960s, including Jasper Johns' Color Numeral Series and Roy Lichtenstein's Cathedral Series. Frank Stella made his very first prints at the young California workshop in 1967, including Star of Persia I. While attracting important artists from the East to California, Gemini also collaborated with notable artists based on the West Coast, among them Ken Price and Ed Ruscha.

During Gemini's early years, the collaborators invented new methods for basic tasks such as mixing huge quantities of ink. Large images required the development of increasingly larger presses as well as papers. The shop greatly expanded the quality of its productions by including both the beautiful handmade and the fine machine-made paper sheets that may be seen throughout Gemini's oeuvre. In all of the areas most crucial to

the development of contemporary printmaking, Gemini was a major participant.
At Gemini, the artists do all of the drawing or carving themselves directly onto the printing element, be it limestone, copper plate, woodblock or otherwise. The artist stays at the workshop until a “RTP” (Right to Print) is achieved. Edition printing may take several months and each proof in the edition must closely match the approved RTP. Once the printing is completed, the artist returns to the workshop to examine and sign the edition. Each print is signed and numbered by the artist as well as embossed with the Gemini “chop”.

In 1981, the National Gallery of Art, Washington, D.C., established the Gemini G.E.L. Archive, which functions as a study center for scholars and collectors, and contains a complete history of the workshop. Included in the archive is one example from each of the more than 2,100 editions published. Three major exhibitions with works from the archive have been organized and exhibited by the National Gallery in the past 26 years. Detailed information on the history of the workshop and the artworks in the Gemini Archive is available in the digital Catalogue Raisonn, on view at the National Gallery‘s website: www.nga.gov/gemini.

Tandem Press

Tandem Press was founded in 1987 by Professor Bill Weege who retired in 1994. Since that time, Tandem’s aim has been to bring internationally recognized artists to interact with the students and faculty of the Department of Art in the School of Education at the University of Wisconsin-Madison, USA.

The mission of Tandem Press parallels the overall university mission of education, research and public service, and is a continuation of the ‘Wisconsin Idea.’ * The philosophy of Tandem Press is to invite artists and give them complete freedom to create their work. This philosophy has lead to the creation of highly ambitious print projects over the years.

The University of Wisconsin-Madison Department of Art has a rich tradition in printmaking and Tandem Press was created to ensure the University’s continued leading role in this heritage. Tandem Press, however, is financially self-supporting and derives 85% of its revenue from sales. The Chazen Museum of Art, the university art museum, serves as the archive for the Press and receives one impression of every editioned print.

Tandem Press has a full-time staff of seven and provides scholarships for fifteen students annually.

The students are employed in all aspects of the Press operations. At Tandem, the experience for the student parallels that of a laboratory. Generally, graduate students in the visual arts do not have the opportunity to experience and observe the rigours of the creative process, and what it actually takes to become a highly successful professional artist. At the university, they are taught the various skills and techniques by their professors, but creating art is a solitary process, not necessarily a collaborative one. At Tandem Press they see and experience the extraordinary lengths to which artists will go to create their work.

Since 1987, 62 artists have visited the Press, over 300 art, art history and arts administration students have apprenticed at Tandem and workshops, lectures and open houses have abounded. The visiting artists have made thousands of prints in collaboration with our master printers Andrew Rubin, Bruce Crownover and Joe Freye. These now hang in museums and corporations throughout the United States including The Museum of Modern Art, and the Whitney Museum in New York, the Chicago Art Institute and the National Museum of American Art in Washington DC, to name just a few.

Artists come to Tandem because it gives them an opportunity to experiment, but Tandem has also had an extraordinary influence on them. They have the opportunity to explore their creativity and can undertake projects that cannot normally be carried out in a commercial facility. Artists who have worked at Tandem Press include Xu Bing, Jim Dine, Chuck Close, David Lynch, Robert Cottingham, Philip Pearlstein Nicola Lopez and Judy Pfaff.

In the autumn of 2007, we invited Nicola Lopez to create a print installation at the Print Fair, in New York. All the components of the installation were printed at Tandem and Lopez called the piece “Half-Life.” There was a critical response to the work, but what was most heartening was that the Old Master print dealers were so enthusiastic about the installation. Since 1992, we have undertaken major projects with Judy Pfaff and most recently published a series of twelve large-scale prints entitled the “Year of the Dog. “ These prints are very three dimensional with etching, woodblock, hand-painting, digital printing and collage. We are close to completing the “American Alphabet,” a series of 26 lithographs by Robert Cottingham which was started in 1997.

At least 2,000 members of the community, faculty and students attend Tandem Programs every year in Madison. These activities include lectures, demonstrations, and tours. Tandem also produces newsletter and catalogues of artists' works.

Glossary

Aquatint/ 飞尘

An intaglio technique that produces to create even tones and/or tones with gradation. The process entails adhering fine particles of resin to a metal plate as an acid resist. After the plate has been treated in an acid bath, the acid-resistant material is removed. The resulting etched, or bitten, surface is composed of textured areas rather than lines. Aquatint is often used in combination with other intaglio techniques.

chine collé / 贴薄色纸

A method that uses glue during the printing process in order to adhere a thin, often Oriental, sheet of paper to a heavier sheet. The fragile paper is able to take a finer impression than the more substantial paper beneath. In contemporary prints, chine collé is often used for purely aesthetic purposes, exploiting the visual qualities of the collé paper rather than its ability to reproduce fine impressions.

Collage/ 拼贴

A technique that incorporates fragments of commercially printed paper into compositions. Introduced into fine art by Georges Braque and Pablo Picasso circa 1909, collage was later developed by artists of the Dada and Surrealist movements to include found objects. Today any material fixed to a surface may be termed collage.

Drypoint/ 干刻

An intaglio technique in which the line is scratched directly into the copper plate with a sharp metal point, traditionally a dry point needle. As the needle scores the copper, it creates a ridge of metal known as the burr on both sides of the line, thus holding the ink and printing as a rich velvety line.

dition

This is the body of prints or sculpture essentially identical to the right to print impression or standard used for the edition or prototype. Two numbers are used in the signing procedure: the upper number follows a consecutive sequence beginning with 1 through the total in the edition (example: 3/25); the lower number indicates the total number of pieces in the edition.

embossing

An inkless process that can use multiple techniques--e.g. etching, stamping, carving, or casting--to create the matrix. The paper is subsequently forced into the matrix, often using a press, in order to create three-dimensional effects.

engraving

An intaglio technique in which a metal plate is manually incised with a burin, an engraving tool with a V-shaped metal shaft. Depending on the angle and degree of pressure with which they were scooped out of the metal (usually copper) plate, the incised lines may vary in width and darkness when printed. The result is a very steady and considered line, with crisp edges where the burin has cut through the metal.

etching

An intaglio technique whereby marks are bitten into the metal plate by chemical action. The plate is coated with a ground (either hard or softground) impervious to acid through which the artist draws to expose the metal. The plate is then immersed in an acid bath until the open lines of areas are sufficiently bitten. Finally, the ground is removed and the plate inked and printed. Etching is commonly used in combination with drypoint, aquatint, and other intaglio processes.

gravure

A variant of photogravure without use of a camera. The artist draws an image on a plastic film such as Mylar for photographic transfer to the plate.

hardground

An acid-resistant compound that is heated to become liquid, applied to a warm etching plate, and rolled to a thin, even coating. When the coated plate is cooled, a hardground is formed. Etching needles or a variety of other metal instruments can be used to cut through the ground to expose the metal for etching.

intaglio

A printing process in which the image is manually incised or chemically etched into a metal plate using a variety of techniques and tools. The paper receives the ink from the incised recessed marks and not from the top surface of the plate, as in relief printing. For intaglio printing the paper is dampened so that it will be squeezed under printing pressure into the inked recesses of the plate. One of the distinguishing characteristics of this type of printing is that the dried ink impression stands up from the paper in very slight relief. Aquatint, engraving, etching, mezzotint, and drypoint are intaglio techniques.

iftground

An etching technique in which it is possible to draw and print in positive rather than in reverse. The process consists of drawing with pen or brush either on an aquatint ground or on a clean copper plate using a solution of sugar and India ink. After the solution is dry, the plate is thinly coated with an acid resist, dried and then immersed in a tray of warm water, which dissolves the sugar-ink mixture, thereby lifting the resist coating off the plate. The exposed drawing is then placed in an acid-bath and prepared for printing.

linoleum cut or linocut

A relief print cut in the same manner as a woodcut. The block consists of a thin layer of linoleum mounted on wood. The soft linoleum can be cut in any direction without resistance and has a surface that accepts ink evenly.

lithography

A printing process based on the antipathy of grease and water. The printing elements used are limestone and aluminum or zinc plates, grained to varying degrees of roughness. The image can be produced by photochemical and transfer processes, or be drawn using lithographic crayons and pencils, tusche, chalk, and various grease, lacquer, or synthetic materials. The stone is then washed with a solution, thus chemically producing water-receptive non-printing areas and grease-receptive image areas. The drawing grease is cleaned from the printing surface. A roller bearing greasy printing ink is then rolled over the surface, with the ink adhering only to drawn grease-receptive image areas. Finally, paper is laid on top of the stone or plate, which is passed through a lithography press for transfer. Lithography is often described as a surface or planographic printing process in order to distinguish it from the relief and intaglio processes.

mezzotint

An intaglio method in which the artist works from dark to light. The plate is systematically roughened with a spurlike tool called a rocker. If inked in this state, it will print a velvety black. Graduated highlights are then smoothed out by scraping and burnishing the plate. Mezzotint is often combined with other intaglio methods.

monoprint

A print that has been altered by coloring the paper before printing or by varying each impression during or after printing. A monoprint derives all or part of its image from printing elements and may include collage elements and/or hand-coloring.

monotype

A unique image printed from a plate, glass, metal, or other material on which an image is painted or drawn. A monotype impression is one of a kind. However, a second, lighter impression, called a ghost, can be made from the painted or drawn printing element.

offset lithography

A modern development of lithography in which the image is lifted from the stone or plate by a rubber roller which then reprints it onto paper. An advantage of this double printing procedure is that it re-reverses the image, which is then printed in its original direction.

photoetching

An intaglio process in which the etching plate is coated with a light-sensitive acid-resistant ground and exposed, through a dot screen, to a photographic image. A “negative” resist dissolves in the areas that are exposed to light, while hardening in areas not exposed to it. Thus pits are etched and ink is held in the areas that appear light in the photographic image. A positive resist dissolves where it is not exposed to light.

photogravure

A process using a bichromated gelatin tissue on a copper plate. The exposed and selectively hardened layer controls the penetration of an etching solution, so that the printing plate is etched to different depths. After inking, the plate is printed in the usual intaglio manner.

photolithography

A form of lithography in which light-sensitive plates or stones are exposed to a photographic image, usually by means of a halftone screen.

photo offset lithography

A printing process in which the image is photographically transferred to the stone or plate, which is then inked and indirectly transferred to an intermediary, such as a rubber cylinder on an offset press, which then transfers the inked image to the paper. Offset printing is primarily used for commercial purposes.

photoscreenprint

A form of screenprint in which a light-sensitive resist applied to the screen is exposed to a photographic image that has been broken down by a dot screen. Areas exposed to light harden. A photo stencil is created when unexposed sections, which are unaffected, are washed away. The ink is forced through the open mesh to create the image.

proof

Impressions pulled before the printing of the edition in which the development of the image is tracked and various inks, colors, papers, and other variables are tested.

pulp

Reduced fibers, often derived from cotton rags and linen, which are diluted with water to prepare for the formation of paper sheets.

relief printing

A printing process in which the impression is created by the uncarved or raised areas of the printing element. The ink is applied to the raised surface, while the incised or recessed areas remain clear. During printing, paper is often pushed into the sunken areas thus creating an embossed effect. Wood, linoleum, and plastic are most commonly used for relief printing.

rosin

An organic substance in lump or powdered form that melts when heated. In printmaking, it is primarily used for aquatint grounds.

screenprint

A print made by a stencil technique in which ink is forced through stretched mesh fabric (silk, cotton, nylon, or metal) onto paper beneath the frame. The image is created by blocking out parts of the mesh in a variety of ways such as hand-painting the screen with glue or lacquer; applying a cut-out design; or by painting a light-sensitive resist on the screen which is then developed photographically. Unlike many of the other printing media, there is no mirror reversal in screenprinting, which is very versatile as it can be placed on almost any material.

softground

An etching ground that has tallow added to prevent it from hardening. Once the ground has been laid onto the plate, a piece of soft paper may be fixed on top of it, onto which the artist may make a drawing. Where the pencil presses into the ground, it adheres to the paper, which is carefully pulled away together with the attached ground, leaving a design exposed on the copper. For a sharper line, the artist may draw directly through the ground again and textures can also be impressed through it. The plate is then bitten in the usual way, and an almost perfect facsimile of the original drawing is transferred to the copper.

spitbite

A direct intaglio method of painting the grounded etching plate with a strong acid rather than placing it in an acid-bath. Pale to dark tones can be achieved by varying the time and strength of the acid application. The term originated with the traditional practice of putting saliva on the plate to mix with the acid in order to control the dispersal of the fluid over the plate.

state

The point at which an artist stops work on a matrix and pulls an impression of a print. A first state is the first impression or impressions. A second state is the next impression taken after further design adjustments have been made. This sequence may continue until a final state is produced.

woodcut

A method of relief printing in which wood is the printing element. The artist's design is either drawn directly on the block of wood or on a sheet of paper that is adhered to its surface. A variety of cutting tools can be used to carve away the non-printing areas. When finished, the image will appear as a network of lines and shapes standing out in relief, which are then inked and printed.

wood-engraving

A particular form of woodcut developed in the late eighteenth century. A very hard wood is used, which is end grain rather than the plank wood normally used for woodcuts. As a consequence, a graver, which is similar to the burin used in engraving, is used instead of a knife. The close grain of the woodblock allows the engraver to cut very fine lines, thereby creating images with much greater detail than is possible in woodcut.