

The Anderson Gallery of Contemporary Graphic Art

Legendary Lithography Prints from Universal Limited Art Editions



FINE ARTS MUSEUMS OF SAN FRANCISCO

**The Anderson Gallery of
Contemporary Graphic Art
and
The Reva and David Logan
Gallery of Illustrated Books
5 February - 28 May 2000**

The 200th anniversary of the invention of lithography in 1798 has recently passed with a number of celebratory exhibitions in museums worldwide. The art and practice contemporary American lithography at Universal Limited Art Editions are the focus of this exhibition, the eighth in an ongoing series presented in the Anderson Gallery of Contemporary Graphic Art. A selection of fifteen lithographs from the Fine Arts Museums' Anderson collection and the Achenbach Foundation for Graphic Arts chronicles the forty-year history of this remarkable print workshop and its legendary founder and director for twenty-five years, Tatyana Grosman. In addition to printing and publishing lithographic prints, it was one of Mrs. Grosman's first and enduring objectives for ULAE to publish artist-illustrated books in the great French tradition of *livres d'artistes*. In honor of ULAE's notable achievements in this area, several of their beautiful and innovative publications are featured in a related exhibition *Artists' Books from ULAE* in the Reva and David Logan Gallery, a new gallery at the Legion of Honor dedicated to exhibitions of artists' books.

Cover: Robert Rauschenberg,
Breakthrough II, 1965

Legendary Lithography: Prints from ULAE

by Karin Breuer, Curator
Anderson Graphic Arts Collection

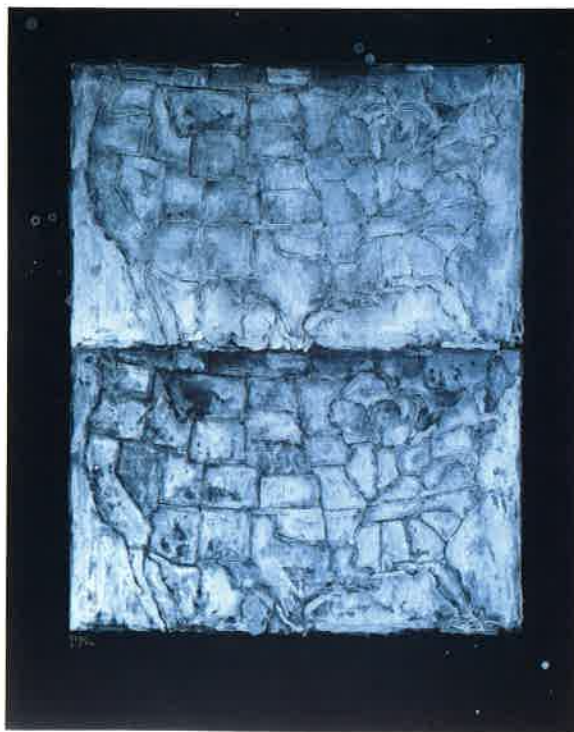
Legendary Lithography: Prints from ULAE celebrates the extraordinary accomplishments of the late Tatyana Grosman and Bill Goldston, past and present directors of Universal Limited Art Editions (ULAE), one of America's premier fine art print publishers. Located in West Islip, Long Island, ULAE is renowned for specializing exclusively in lithography during the first decade of its existence (1957–1967).

The history of ULAE is replete with many stories that verge on the legendary, most involving Mrs. Grosman. Perhaps the best known is Mrs. Grosman's serendipitous discovery in 1957 of two fine Bavarian lithographic stones in a garden walkway of her West Islip home. The discovery of the stones came at a time when Mrs. Grosman and her husband, Maurice, were searching for an alternative to their business of screenprinting reproductions of contemporary artworks. The subsequent purchase of a printing press for fifteen dollars led to the development of their lithographic workshop that would soon attract the attention of the print world.

The first artist selected to work at the fledgling press in 1957 was thirty-four year-old Larry Rivers, whom Mrs. Grosman had met on a transatlantic trip in 1950. The Grosmans continued to invite young artists to work at the press, introducing many of them to lithography for the first time: Lee Bontecou, Jim Dine, Helen Frankenthaler, Jasper Johns, Marisol, Robert Rauschenberg, James Rosenquist, and others.

Lithographs by these artists from the Anderson Graphic Arts Collection and the Achenbach Foundation for Graphic Arts have been selected for the exhibition as much for their importance in contemporary print history as for the interesting stories surrounding

their creation. For example, Claes Oldenburg's *Tea Pot* and Jasper Johns' *Cup 2 Picasso* are examples of Mrs. Grosman's legendary obsession with unusual and fine quality printing papers. *Tea Pot* was printed on handmade Balinese toilet paper, and *Cup 2 Picasso* was printed on paper made from glass.



Jasper Johns, *Two Maps I*, 1965–1966



Robert Rauschenberg, *Tanya*, 1974

Another aspect of working at ULAE was Mrs. Grosman's extraordinary hospitality. Artists were treated to elaborate *al fresco* lunches under the catalpa tree in the yard adjacent to the studio and the Grosmans' home. Rauschenberg treated the home as a kind of materials laboratory, as did Oldenburg and Dine. The objects depicted in Oldenburg's *Tea Pot* and Dine's *Double Apple Palette with Gingham* came from the Grosmans' kitchen and workshop. The leaves in Marisol's *Catalpa Maiden* came from the tree under which the Grosmans' luncheons were held.

The exhibition features lithographs spanning the history of ULAE from Johns' *Hand* (1963) and Rauschenberg's *Breakthrough II* (1965) to Elizabeth Murray's *Down Dog* (1988) and Kiki Smith's *My Blue Lake* (1995), each an important contribution to the history of contemporary American lithography and each with its own story of creation and collaboration.



Kiki Smith, *My Blue Lake*, 1995

For further reading:

Sparks, Esther, and Amei Wallach. *Universal Limited Art Editions: A History and Catalogue, the First Twenty-Five Years*. Chicago: Art Institute of Chicago; New York: Harry N. Abrams, 1989.

Cowart, Jack, Tony Towle, and Sue Scott. *Proof Positive: Forty Years of Contemporary American Printmaking at ULAE, 1957-1997*. Washington, D.C.: Corcoran Gallery of Art, 1997.

Checklist of the Exhibition

Unless otherwise noted, all prints are from the Anderson Graphic Arts Collection, Fine Arts Museums of San Francisco, gift of the Harry W. and Mary Margaret Anderson Charitable Foundation. Sheet measurements for prints are in inches, height preceding width. All prints were published by Universal Limited Art Editions (ULAE), West Islip, New York. *Catalogues raisonnés* references are given (for example, "Harrison 2").

1. **Jim Dine**
b. Cincinnati, Ohio 1935
Double Apple Palette with Gingham, 1965
Color lithograph with gingham collage applied by the artist on handmade East Indian paper
23 5/16 x 27 15/16 in.
Printed by Ben Berns
Achenbach Foundation for Graphic Arts purchase
1965.68.35
2. **Helen Frankenthaler**
b. New York, New York 1928
May 26, Backwards, 1961
Color lithograph on handmade unbleached Crisbrook paper
31 1/8 x 22 3/8 in.
Harrison 2
Printed by Robert Blackburn
Achenbach Foundation for Graphic Arts purchase
A038890
3. **Jasper Johns**
b. Augusta, Georgia, 1930
Hand, 1963
Lithograph on Shogun paper
22 1/2 x 17 1/2 in.
Field 16, ULAE 16
Printed by Zigmunds Priede
Achenbach Foundation for Graphic Arts purchase
1965.68.135
4. **Two Maps I**, 1965-1966
Lithograph on black Fabriano paper
33 3/8 x 26 1/2 in.
Field 51, ULAE 23
Printed by Ben Berns
Achenbach Foundation for Graphic Arts purchase
1966.80.74

5. **Cup 2 Picasso**, 1973
Color lithograph on glass paper made by Fred Siegenthaler in Basel, Switzerland
19 3/4 x 12 1/8 in.
Field 168, ULAE 1231
Printed by Bill Goldston and James V. Smith
1996.74.229
6. **Marisol (Escobar)**
b. Paris, France 1930
Catalpa Maiden about to Touch Herself, 1973
Color lithograph on handmade gray Murillo paper
40 5/16 x 27 3/4 in.
Printed by Bill Goldston and John A. Lund
1996.74.281
7. **Robert Motherwell**
Aberdeen, Washington 1915–1991
Provincetown, Massachusetts
The Celtic Stone, 1970–1971
Color lithograph
41 3/8 x 29 5/8 in.
Belknap 72
Printed by Ben Berns and David Umholz
1996.74.316
8. **Elizabeth Murray**
b. Chicago, Illinois 1940
Down Dog, 1988
Color lithograph on twelve pieces of Arches paper attached to a Japanese paper backing and formed into an irregular shape
50 3/4 x 41 in. (irreg.)
Printed by Keith Brintzenhofe, Douglas Volle, and Richard Dawson
1996.74.32.6
9. **Claes Oldenburg**
b. Stockholm, Sweden 1929
Tea Pot, 1975
Lithograph on Balinese handmade paper tipped onto brown Moriki Japanese paper
18 1/4 x 21 in.
Platzker 129
Printed by Bill Goldston and John A. Lund
Gift of Linda Unrad Gore
1996.148
10. **Robert Rauschenberg**
b. Port Arthur, Texas 1925
Breakthrough II, 1965
Color lithograph
48 3/8 x 33 15/16 in.
Printed by Ben Berns
Achenbach Foundation for Graphic Arts purchase
1996.80.60



James Rosenquist, **Off the Continental Divide**, 1973–1974

11. **Tanya**, 1974
Lithograph with embossing on handmade Richard de Bas paper
22 1/2 x 15 3/8 in.
Printed by Bill Goldston and John A. Lund
1996.74.412
12. **Veils I**, 1974
Lithograph on handmade J. Whatman paper
22 5/8 x 30 11/16 in.
Printed by Bill Goldston and James Smith
1996.74.408
13. **James Rosenquist**
b. Grand Forks, North Dakota 1933
Off the Continental Divide, 1973–1974
Color lithograph on Japanese paper
42 15/16 x 79 3/16 in.
Varian 61
Printed by Bill Goldston and James Smith
1996.74.426
14. **Kiki Smith**
b. Nuremberg, Germany 1954
My Blue Lake, 1995
Color lithograph and photogravure
43 1/2 x 54 3/4 in.
Printed by Craig Zammiello
Museum purchase, gift of Michael Wilsey and the Lucille Brugh Memorial Fund
1997.143

15. **Saul Steinberg**
Ramnicul-Sarat, Romania 1914–1999
New York, New York
The Museum, 1972
Color lithograph on Barcham Green paper
20 3/4 x 28 1/8 in.
Printed by Zigmunds Priede
1996.74.437



Elizabeth Murray, **Down Dog**, 1988