

Legion of Honor

Anderson Gallery of Contemporary Graphic Art

Photo Image in American Prints 1960s–1990s

Fine Arts
Museums of
San Francisco

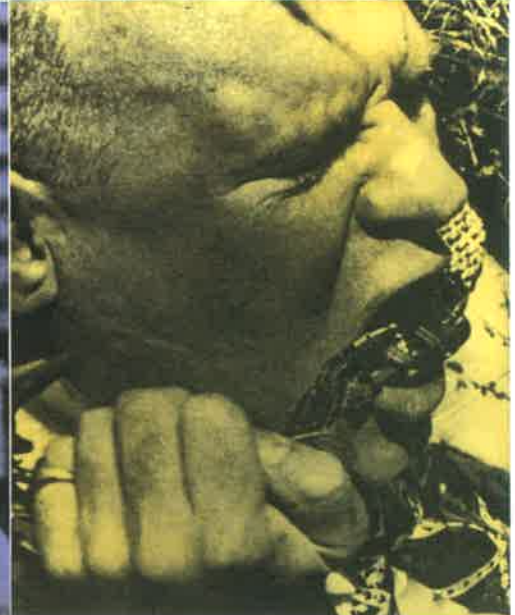
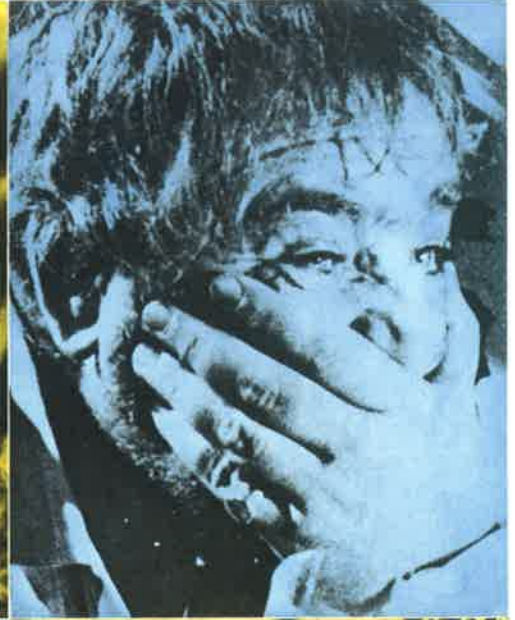


Photo Image in American Prints 1960s–1990s

Anderson Gallery of Contemporary Graphic Art

March 13 – July 18, 2004

Like the 1998 exhibition at the Museum of Fine Arts, Boston, that inspired it, *Photo Image in American Prints* investigates the cross-fertilization of printmaking and photography in contemporary art. The Boston exhibition, organized by curator Cliff Ackley, looked at an international group of artists; this exhibition has as its focus American painters, sculptors, and conceptual artists (with a few exceptions such as Richard Hamilton and Jannis Kounellis).

Several of the exhibited works are screenprints and offset lithographs by Andy Warhol who first began to silkscreen photomechanical imagery onto canvases in the early 1960s. Soon thereafter he began making prints with provocative photo images: icons of Hollywood culture such as Marilyn Monroe and Elizabeth Taylor, or highly charged current events such as the 1963 Birmingham race riots and the 1963 Kennedy assassination. Robert Rauschenberg began using photographs in his paintings and assemblages even earlier than Warhol. In his prints, however, Rauschenberg combined different kinds of photographic images (such as photographs selected from newspaper archives, movie stills, and photographs of actual objects, including old master paintings) for an allover collage effect. His continued use of photo image in printmaking is seen in works spanning a twenty-year period, from *Breakthrough II* (1965) to *Bellini #1* (1986).

Several artists are included who have used photographic imagery to explore issues of art and illusion in their prints, among them Jasper Johns, Vito Acconci, and John Baldessari. Johns, like Rauschenberg, sometimes included actual objects in his paintings and introduced photographic elements into his prints in the early 1960s. In *Fool's House*, Johns introduced a reduced-scale photograph of a broom that “sweeps” the background wall on which it hangs, creating the illusion of movement within the two-dimensional picture plane.

Baldessari abandoned painting in 1970 to work exclusively with photographs and text. “Presumably most people keep magazines and newspapers, maybe books, in their houses, so at least you speak the language of the realm,” he said in 1990 of his decision to use photography and words in his art.* He is represented by his work in photogravure, a nineteenth-century photo process revived in the 1990s by artists who were exploring photo imagery in printmaking. (In photogravure, an image is put on a printing plate photographically, using a gelatin ground. It is then printed through traditional metal plate printing processes.) *Gravure Group*, a publication from Crown Point Press with photogravures by Christopher Brown, Tom Marioni, Gay Outlaw, and Ed Ruscha, is featured as an example of the versatility of the medium.







Also included in the exhibition are prints by artists often identified with the Photo Realist movement: Robert Bechtle, Chuck Close, and Vija Celmins. In each of their prints, the image was inspired by a photograph but was actually hand drawn. The finished prints, especially *Sunset Street* by Bechtle and *Untitled (Desert)* by Celmins, each have a distinctly photographic look without the actual use of photomechanical processes.

Many of the artists in the exhibition who used their own photographs in their printed work found that experimentation with photography led to new forms of art making. Kiki Smith attempted to transform the single-perspective photograph in her 1995 print *My Blue Lake*. Smith made her self-portrait image by photographing her body with a peripheral camera (a camera that takes a cylindrical object and makes it flat). The negatives were blown up and made into photogravures; then she added colored ink to the photogravure plate for the red hair and blue face, making each version of the print unique.

*John Baldessari quoted by Kathan Brown, *Ink, Paper, Metal, Wood* (San Francisco: Chronicle Books, 1966), 242.

Clockwise from far left:

Robert Rauschenberg, *Bellini #1*, 1986

Andy Warhol, *Electric Chair*, 1971

Andy Warhol, *Liz*, 1964

Sherry Levine, *No. 5*, from *Barcham Green Portfolio*, 1986

Radcliffe Bailey, *Until I Die/Minor Keys*, 1997

Tom Marioni, *The Hand of the Artist*, from the portfolio *Gravure Group*, 1995

Cover:

John Baldessari, *Six Colorful Gags (Male)*, 1991



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Anderson Gallery of Contemporary Graphic Art in Gallery 2

Many of the prints in this exhibition are from the Anderson Graphic Arts Collection, over 650 works given to the Fine Arts Museums of San Francisco in 1996 by Harry W. and Mary Margaret Anderson and their daughter, Mary Patricia Anderson Pence. The collection spans over thirty years of print production, from 1962 to 1999, with outstanding examples of print processes—woodcut, intaglio, lithography, screenprint, and monotype—from major American fine art presses. Since 1997 the Fine Arts Museums have provided a series of exhibitions from the collection as well as interpretive publications and programs in order to share this important educational and art historical resource with museum audiences.

The Fine Arts Museums are also dedicated to pursuing an active collection-sharing program, which makes the Anderson Graphic Arts Collection accessible as a resource to museums and galleries throughout the western United States. Individual loans, self-organized exhibitions, or exhibitions previously presented at the Fine Arts Museums are available to small and mid-size institutions with no rental or participation fees.

Checklist of the Exhibition

Unless otherwise noted, sheet measurements for prints are in inches, height preceding width.

Vito Acconci

American, b. 1940
3 Flags for 1 Space and 6 Regions, 1979–1981
 Color photoetching and aquatint printed on six sheets of paper, 70 5/16 x 62 1/16 in. (overall)
 Printed by Nancy Anello
 Published by Crown Point Press, Oakland (now San Francisco)
 Crown Point Press Archive, gift of Kathan Brown
 1991.28.4a–f

Radcliffe Bailey

American, b. 1968
Until I Die/Minor Keys, 1997
 Color aquatint and photogravure on *chine collé*, 37 x 30 in.
 Printed by Pamela Paulson
 Published by Paulson Press, Berkeley
 Museum purchase, Judith Clancy Fund
 1999.3

John Baldessari

American, b. 1931
Six Colorful Gags (Male), 1991
 Color photogravure, 47 x 53 11/16 in.
 Printed by Lothar Osterburg
 Published by Crown Point Press, San Francisco
 Crown Point Press Archive, gift of Crown Point Press
 1993.51.283

Robert Bechtle

American, b. 1932
Sunset Street, 1982
 Color soft-ground etching, 22 1/2 x 30 in.
 Printed by Peter Pettengill
 Published by Crown Point Press, Oakland (now San Francisco)
 Crown Point Press Archive, gift of Crown Point Press
 1992.167.208

Christopher Brown

American, b. 1951
Between the Eyes, from the portfolio *Gravure Group*, 1995
 Photogravure, color aquatint, and soft-ground etching, 16 1/16 x 20 1/16 in.
 Printed by Daria Sywulak
 Published by Crown Point Press, San Francisco
 Crown Point Press Archive, gift of Crown Point Press
 1996.55.2.1

Vija Celmins

American, b. 1939
Untitled (Desert), 1971
 Lithograph, 22 1/4 x 29 in.
 Printed by Ed Hamilton
 Published by Cirrus Editions, Los Angeles
 Anderson Graphic Arts Collection, gift of the Harry W. and Mary Margaret Anderson Charitable Foundation
 1996.74.52

Chuck Close

American, b. 1940
Self-Portrait, Black on White, 1977
 Etching, 54 1/8 x 40 3/4 in.
 Printed by Patrick Foy
 Published by Crown Point Press, Oakland (now San Francisco)
 Anderson Graphic Arts Collection, gift of the Harry W. and Mary Margaret Anderson Charitable Foundation
 1996.74.65

Richard Hamilton

American, b. 1922
Kent State, 1970
 Color screenprint, 28 1/8 x 40 1/8 in.
 Printed by Dietz Offizin, Lengmoos, Bavaria
 Published by Galerie Dorothea Leonhart, Munich
 Museum purchase, Achenbach Foundation for Graphic Arts Endowment Fund
 1977.1.45

Jasper Johns

American, b. 1930
Fool's House, 1971
 Color lithograph, ULAE 109, 44 x 29 in.
 Printed by Serge Lozingot
 Published by Gemini G. E. L., Los Angeles
 Anderson Graphic Arts Collection, gift of the Harry W. and Mary Margaret Anderson Charitable Foundation
 1996.74.221

Jannis Kounellis

Greek, b. 1936
Manifesto per un Teatro Utopistico (Manifest for a Utopian Theater), 1979
 Color photo etching and aquatint, 35 x 26 in.
 Printed by Stephen Thomas
 Published by Crown Point Press, Oakland (now San Francisco)
 Crown Point Press Archive, gift of Kathan Brown
 1991.28.1205

Barbara Kruger

American, b. 1945
My Pretty Pony, by Stephen King (New York: Library Fellows of the Whitney Museum of American Art, 1988)
 Illustrated book with nine color lithographs and eight screenprints, 20 x 13 1/2 in. (page size)
 Printed by Derrière L'Etoile (lithographs) and Pinwheel (screenprints), New York
 Reva and David Logan Collection of Illustrated Books, Museum purchase, Reva and David Logan Fund
 2002.130.1–23

Sherrie Levine

American, b. 1947
No. 5, from *Barcham Green Portfolio*, 1986
 Photogravure and aquatint on Robin Cover Brown paper, 31 x 22 1/2 in.
 Printed by Hidekatsu Takada
 Published by Crown Point Press, Oakland (now San Francisco)
 Crown Point Press Archive, gift of Crown Point Press
 1992.167.707

Tom Marioni

American, b. 1937

The Hand of the Artist, from the portfolio *Gravure Group*, 1995

Photogravure, color aquatint, and fingerprints applied by the artist, 20 1/16 x 16 1/6 in.

Printed by Daria Sywulak

Published by Crown Point Press, San Francisco

Crown Point Press Archive, gift of

Crown Point Press

1996.55.2.2

Bruce Nauman

American, b. 1941

Lip, from *Studies for Holograms*, 1970

Color photoscreenprint, 26 x 26 1/16 in.

Printed by Aetna Studios, New York

Published by Castelli Graphics, New York

Gift of Ronald E. Bornstein

1988.1.205

Gay Outlaw

American, b. 1959

Tattlin, from the portfolio *Gravure Group*, 1995

Photogravure, 20 1/16 x 16 1/16 in.

Printed by Daria Sywulak

Published by Crown Point Press, San Francisco

Crown Point Press Archive, gift of

Crown Point Press

1996.55.2.5

Robert Rauschenberg

American, b. 1925

Breakthrough II, 1965

Color lithograph, 48 3/8 x 34 in.

Printed by Ben Berns

Published by Universal Limited Art Editions,

West Islip, New York

Museum purchase, Achenbach Foundation for

Graphic Arts Endowment Fund

1966.80.60

Storyline, I from the series *Reel B+C*, 1968

Color lithograph, 21 1/2 x 17 in.

Printed by Don Gualdoni

Published by Gemini G. E. L., Los Angeles

Gift of Mr. and Mrs. Edgar Sinton

1969

Bellini #1, 1986

Color photogravure, 58 1/4 x 38 1/4 in.

Printed by Shelly Beech, Richard Dawson,

and Hitoshi Kido

Published by Universal Limited Art Editions,

West Islip, New York

Anderson Graphic Arts Collection, gift of the

Harry W. and Mary Margaret Anderson

Charitable Foundation

1996.74.414

Edward Ruscha

American, b. 1937

Section 22 from the portfolio *Gravure Group*, 1995

Photogravure, E. 234, 20 1/16 x 16 1/16 in.

Printed by Daria Sywulak

Published by Crown Point Press, San Francisco

Crown Point Press Archive, gift of

Crown Point Press

1996.55.2.6

Sweets, Meats, Sheets, from the

Tropical Fish Series, 1975

Color screenprint with varnish overprint, E. 83

32 3/4 x 25 3/4 in.

Printed by Robert Knisel

Published by Gemini G. E. L., Los Angeles

Museum purchase, Mrs. Paul L. Wattis Fund

2000.131.72

Kiki Smith

American, b. 1954

My Blue Lake, 1995

Color lithograph and photogravure

43 1/2 x 54 3/4 in.

Printed by Craig Zammiello

Published by Universal Limited Art Editions,

West Islip, New York

Anderson Graphic Arts Collection,

Museum purchase, gift of Michael Wilsey

and the Lucille Brugh Memorial Fund

1997.143

Andy Warhol

American, 1928–1987

Birmingham Race Riot, from the portfolio

Ten Works by Ten Painters, 1964

Screenprint, F. & S. 3, 20 x 24 in.

Printed by Ives-Sillman, Inc.,

New Haven, Connecticut

Published by the Wadsworth Atheneum,

Hartford, Connecticut

Museum purchase, Achenbach Foundation for

Graphic Arts Endowment Fund

1976.1.431.5

Flowers, 1964

Offset lithograph, F. & S. 6, 23 x 23 in.

Printed by Total Color, New York

Published by Leo Castelli Gallery, New York

Museum purchase, Achenbach Foundation for

Graphic Arts Endowment Fund

2001.53

Liz, 1964

Offset lithograph, F. & S. 7, 23 1/8 x 23 1/8 in.

Printed by Total Color, New York

Published by Leo Castelli Gallery, New York

Museum purchase, Achenbach Foundation for

Graphic Arts Endowment Fund

1965.68.124

Jacqueline Kennedy II (Jackie II), from the portfolio

11 Pop Artists, vol. 2, 1966

Screenprint, F. & S. 14, 24 x 30 in.

Printed by KMF Inc. (Knickerbocker Machine &

Foundry, Inc.), New York

Published by Original Editions, New York

Museum purchase, Patrons of Art and Music Fund

1966.80.106.16

Electric Chair, from the portfolio

Electric Chair, 1971

Color screenprint, F. & S. 81

35 1/2 x 48 in.

Printed by Silkprint Kettner, Zurich

Published by Bruno Bischofberger, Zurich

Museum purchase, Prints and

Drawings Art Trust Fund, gift of Bruce

and Jean Conner by exchange

1999.13.3

References

E. Engberg, Siri. *Ed Ruscha Editions: 1959–1999. Catalogue Raisonné*. (Minneapolis and New York: Walker Art Center and Distributed Art Publishers, 1999.)

F. & S. Feldman, Frayda, and Jörg Schellmann. *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*. New York: D.A.P./Distributed Art Publishers, 1997.

ULAE *The Prints of Jasper Johns 1960–1993: A Catalogue Raisonné*. West Islip, New York: Universal Limited Art Editions, 1994.

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