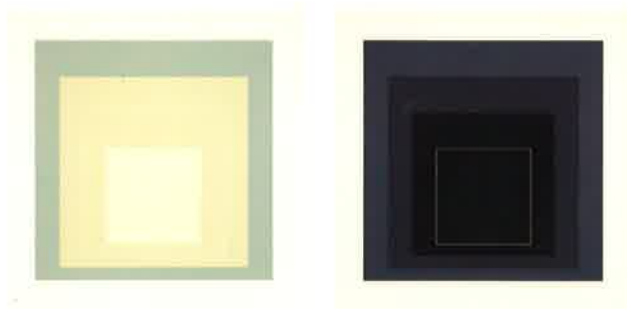
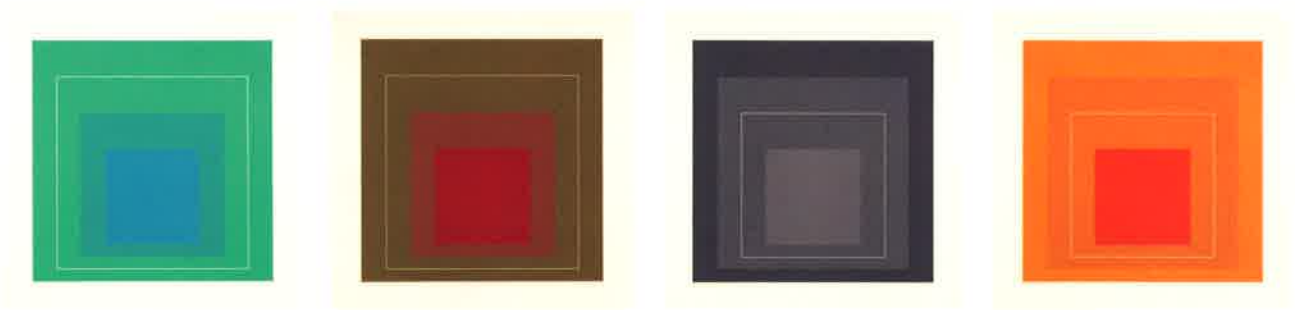
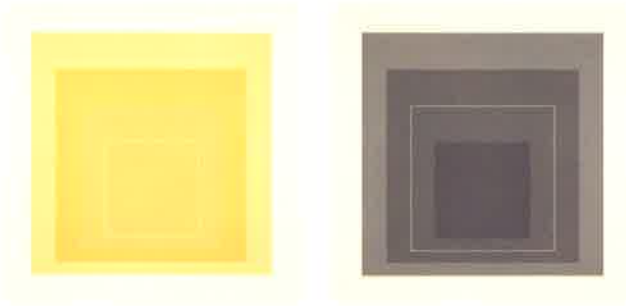


CELEBRATING THE SPECTRUM

HIGHLIGHTS FROM THE ANDERSON COLLECTION



Anderson Gallery of Graphic Art, de Young
September 13, 2014–April 5, 2015

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Anderson Gallery of Graphic Art • de Young • September 13, 2014–April 5, 2015

Since the Italian Renaissance, artists have intermittently debated whether color or drawing and design are more important in art-making. More than 450 years later, artists continue to engage with this issue, now using a modernist vocabulary and a plethora of artistic media. *Celebrating the Spectrum: Highlights from the Anderson Collection* illuminates important ways in which canonical artists of the past sixty years have investigated color as a primary subject in their printed oeuvres.

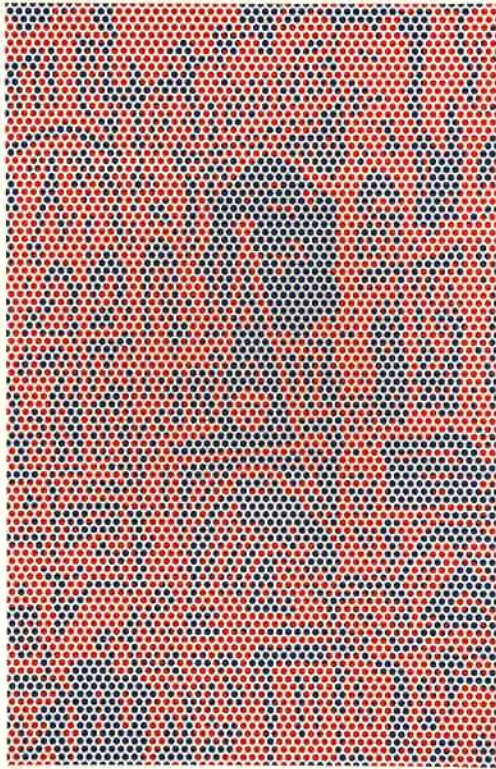


Jasper Johns, *Figure 0*, from *Color Numeral Series*, 1969

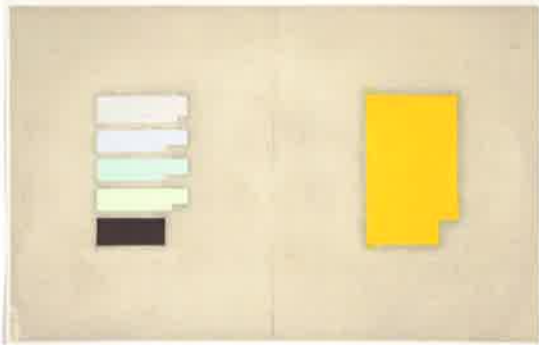
The exhibition includes many prints and print series—some shown in part, others in their entirety—in which artists explore color-based theories. Josef Albers (American, b. Germany, 1888–1976), for example, used an empirical approach in his *White Line Squares* series (1966) to discover that adjacencies are critical to human chromatic perception. Each lithograph in the series is printed using three inks, with a white frame set upon and dividing one of the colored squares, creating a delineation that produces the illusion of a fourth color. Albers explained the optical effect: “When the line is placed within a so-called ‘middle’ color, even when the color is very evenly applied, it will make the one color look like two different shades or tints of that color.”¹

In *Color Numeral Series* (1969), Jasper Johns (American, b. 1930) reused a set of lithography stones he had employed a year earlier to create his *Black Numeral Series* (1968), reimagining their use through a systematic application of color. Each color scheme in the *Color Numeral* prints is structured according to a system established by the artist in advance. Beginning with the primary colors (red, yellow, and blue) in *Figure 0* and introducing the secondaries (orange, green, and purple) in *Figure 1*, Johns brought in bands of color at varying intervals from the top to the bottom of each print. The artist’s signature signals the scheme: each print is signed with a colored pencil that matches the topmost printed band.

Center page (top to bottom):
Roy Lichtenstein, *Cathedral #2*, from *Cathedral Series*, 1969
Suzanne Caporalet, *Cobalt Yellow: K, N, O, H, Co*, from *Elements of Pigment* series, 1999
Anni Albers, *Blue Meander* from *Meander* series, 1970–1971



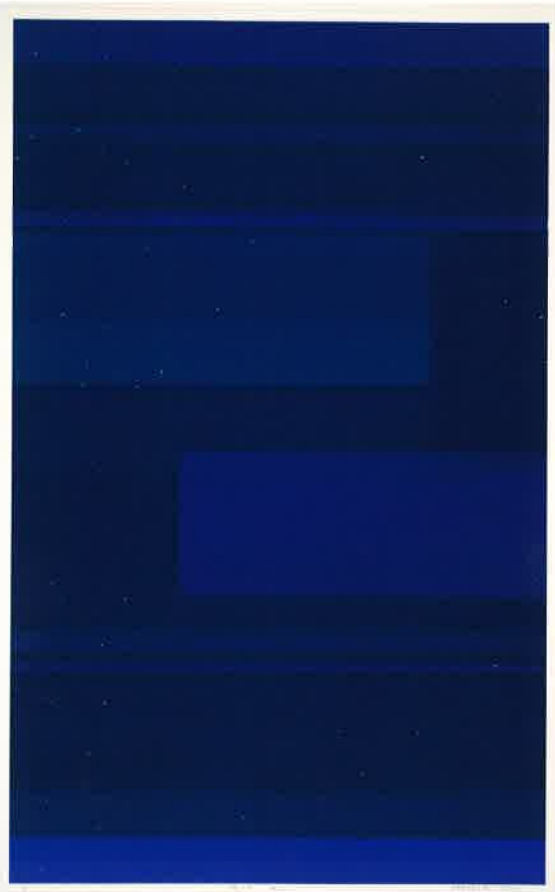
Deceptively simple, the six lithographs in *Cathedral Series* (1969) by Roy Lichtenstein (American, 1923–1997) are composed entirely of dots printed in varying combinations of the primary colors plus black. Abstracted references to Claude Monet's 1890s paintings of Rouen Cathedral, which he painted at various times of day and in diverse weather conditions to capture the changing effects of light, Lichtenstein's prints achieve various optical effects as a result of changes the artist made to the registration of his compositions' dotted structure and the order in which the colors were laid down. These basic modifications transmute our perception of the prints' ostensible subject—the cathedral—because its architectural form is alternately in and out of focus.



Suzanne Caporael (American, b. 1949) used color to provide analytic interpretations of the chemical compositions of specific pigments in her *Elements of Pigment* series (1999). On the left side of each print, she stacked colors that denote the specific elements of the periodic table that compose the pigment shown on the right side of the print. The pigment cobalt yellow, for example, is composed of potassium, nitrogen, oxygen, hydrogen and cobalt ($K_3Co(NO_2)_6 \cdot H_2O$); cobalt blue is made up of aluminum, oxygen, and cobalt ($CoO \cdot Al_2O_3$).



One of this exhibition's themes is how artists have used the qualities unique to modern print processes such as lithography and screenprint to investigate color as a principal, defining element of their compositions. The *Meander* series (1970–1971), by Anni Albers (American, b. Germany, 1899–1994), displays the transformative effect of layering a single hue through multiple applications of screenprinting. After selecting a color and printing it as the solid background, she employed the same color to print the design screen twice: first off-center, and then off-center and rotated 180 degrees. The color appears deeper in areas where the design screen overlaps. She



then printed a second, brighter color, diluted to translucency, with the same design screen upright but centered on the background.

Like Anni Albers, Sam Francis (American, 1923–1994) employed a single process to produce multiple iterations: *Spleen (Red)* and *Spleen (Yellow)* (both 1971) use the same stone and plate combination to demonstrate the dramatic changes that can be effected by simply altering a composition's color. In a similar vein, *Splendor of Duration, Triumph of the Moment* (2013), by Kate Shepherd (American, b. 1961), consists of prints altered not in their composition but in their coloration, exposing what the artist calls "incremental emotional shifts" in the color blue over the course of the series.² The three prints on view from this series were recently given to the Fine Arts Museums by the Andersons and are displayed at the de Young for the first time.

Celebrating the Spectrum features some of the most significant prints in the Fine Arts Museums of San Francisco's Anderson Graphic Arts Collection. The exhibition coincides with the opening of the Anderson Collection at Stanford University in September 2014, which exhibits the Anderson family's holdings of twentieth-century painting and sculpture.

Sam Francis, *Spleen (Red)*, 1971; Kate Shepherd, *Blue Print #01*, from *Splendor of Duration, Triumph of the Moment* series, 2013.

Cover: Josef Albers, *White Line Squares (Series 1)*, 1966

Notes

1. Josef Albers, *White Line Squares*, exh. cat. (Los Angeles: Los Angeles County Museum of Art and Gemini G.E.L., 1966), 19, quoted in Brenda Danilowitz, *The Prints of Josef Albers: A Catalogue Raisonné 1915–1976* (New York: Hudson Hills Press in association with Josef and Anni Albers Foundation, 2001), 27.

2. Kate Shepherd quoted in Ridley Howard, "On Color and Puzzles: Interview with Kate Shepherd," *HuffPost Arts & Culture*, February 27, 2014.

CELEBRATING THE SPECTRUM

HIGHLIGHTS FROM THE ANDERSON COLLECTION

**Anderson Gallery of Graphic Art, de Young
September 13, 2014–April 5, 2015**

Exhibitions in the Anderson Gallery of Graphic Art at the de Young celebrate the 1996 gift of more than 650 American prints, monotypes, and multiples to the Fine Arts Museums of San Francisco from the collection of Harry W. and Mary Margaret Anderson and their daughter, Mary Patricia Anderson Pence. In the intervening years, the Andersons have continued to add to this collection, and today it spans the years 1962 to 2013, chronicling one of the most exciting periods in this country's printmaking history with outstanding examples of print processes—woodcut, intaglio, lithography, screenprint, and monotype—from major fine art presses, including Gemini G.E.L. in Los Angeles; Universal Limited Art Editions in West Islip, New York; and Crown Point Press in San Francisco. Selections from the collection are featured in an ongoing series of exhibitions in the Anderson Gallery, and interpretive publications and programs reveal this important educational and art historical resource to museum audiences.

The Fine Arts Museums are 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, exhibitions organized by borrowing institutions, and exhibitions previously presented at the Fine Arts Museums are available to small and mid-size institutions at a nominal cost.

de Young

FINE ARTS MUSEUMS OF SAN FRANCISCO

WORKS IN THE EXHIBITION

All prints are from the Fine Arts Museums of San Francisco's Anderson Graphic Arts Collection and unless otherwise noted are gifts of the Harry W. and Mary Margaret Anderson Charitable Foundation. Sheet measurements for prints are in inches, and height precedes width. Where available, catalogue raisonné information is included after the medium description and is indicated by a letter and catalogue number; full catalogue information is listed at the end of the brochure.

Anni Albers (American, b. Germany, 1899–1994)

Yellow Meander

Blue Meander

Orange Meander

Red Meander II

All from *Meander* series, 1970–1971

4 color screenprints, W.D.20–23

28 x 24 in. each

Printed by George (Scotti) Lawther, Sirocco Screenprints,
North Haven, Connecticut

Published by the artist

1996.74.2–5

Josef Albers (American, b. Germany, 1888–1976)

White Line Squares (Series 1), 1966

8 color lithographs, D.171.1–8

20 ¼ x 20 ¾ in. each

Printed by Bernard Bleha, James Webb, and Octavio Pereira

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

1996.74.8–15

Suzanne Caporael (American, b. 1949)

Cobalt Yellow: K, N, O, H, Co

Cobalt Blue: Al, O, Co

Both from *Elements of Pigment* series, 1999

2 etchings with opaque watercolor, L1.47–48

20 ¼ x 31 ½ in. each

Printed and published by Tandem Press, Madison, Wisconsin

Anderson Graphic Arts Collection, gift of the Achenbach Graphic

Arts Council in honor of Karin Breuer

2000.84.1–2

Sam Francis (American, 1923–1994)

Spleen (Red), 1971

Color lithograph, L2.L130

35 x 78 ¾ in.

Printed by James Webb

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

1996.74.116

Sam Francis (American, 1923–1994)

Spleen (Yellow), 1971

Color lithograph, L2.L131

35 x 78 ¾ in.

Printed by James Webb

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

1996.74.117

Helen Frankenthaler (American, 1928–2011)

Free Wheeling, 1971

Color pochoir and etching, H.31

41 ¼ x 30 in.

Printed by Donn Steward (etching) and Helen Frankenthaler (pochoir)

Published by Universal Limited Art Editions, West Islip, New York

1996.74.138

Jasper Johns (American, b. 1930)

Color Numeral Series, 1969

10 color lithographs, F.59–68

38 x 31 in. each

Printed by Charles Ritt, Daniel Freeman, and James Webb

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

1996.74.204–213

Roy Lichtenstein (American, 1923–1997)

Cathedral #2

Cathedral #3

Cathedral #4

All from *Cathedral Series*, 1969

3 color lithographs, C.76–78

48 ½ x 32 ½ in. each

Printed by Stuart Henderson and Charles Ritt

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

1996.74.239–241

Ed Moses (American, b. 1926)

P-F, 1980

Color monotype

Published by 3EP Ltd., Palo Alto, California

1996.74.303

Robert Motherwell (American, 1915–1991)

West Islip, 1970

Color lithograph with hand painting, E.B.65

29 ½ x 41 ½ in.

Printed by Ben Berns and David Umholz

Published by Universal Limited Art Editions, West Islip, New York

1996.74.312

Ad Reinhardt (American, 1913–1967)

10 Screenprints by Ad Reinhardt, 1966

10 color screenprints

22 x 17 in. each

Printed by Sirocco Screenprints, North Haven, Connecticut

Published by Wadsworth Atheneum, Hartford, Connecticut

1996.74.419.1–10

Kate Shepherd (American, b. 1961)

Blue Print #01

Blue Print #05

Blue Print #16

All from *Splendor of Duration, Triumph of the Moment* series, 2013

3 color monoprinted screenprints

39 ¾ x 25 ½ in. each

Anderson Graphic Arts Collection, gift of Harry W. and

Mary Margaret Anderson

2014.30.1–3

Frank Stella (American, b. 1936)

Ifafa I

Ifafa II

Both from *V* series, 1968

2 color lithographs, A.F.R.21–22

16 ¼ x 22 ¾ in. each

Printed by James Webb and Charles Ritt

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

1996.74.441–442

Frank Stella (American, b. 1936)

Quathlamba I

Quathlamba II

Both from *V* series, 1968

2 color lithographs, A.F.R.25–26

16 ¼ x 28 ¾ in. each

Printed by Charles Ritt, Bruce Lowney, James Webb, Dan Gualdoni, and George Page

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

1996.74.447–448

Catalogues Raisonnés

A.F.R. Axsom, Richard H., Phylis Floyd, and Matthew Rohn. *The Prints of Frank Stella: A Catalogue Raisonné*, 1967–1982. New York: Hudson Hills Press; Ann Arbor: University of Michigan Museum of Art, 1983.

C Corlett, Mary L. *The Prints of Roy Lichtenstein: A Catalogue Raisonné 1948–1997*, 2nd ed. New York: Hudson Hills Press, 2002.

D Danilowitz, Brenda. *The Prints of Josef Albers: A Catalogue Raisonné 1915–1976*. New York: Hudson Hills Press in association with Josef and Anni Albers Foundation, 2001.

E.B. Engberg, Siri, and Joan Banach. *Robert Motherwell: The Complete Prints 1940–1991: Catalogue Raisonné*. Minneapolis: Walker Art Center; New York: Hudson Hills Press, 2003.

F Field, Richard S. *The Prints of Jasper Johns 1960–1993: A Catalogue Raisonné*. West Islip, NY: Universal Limited Art Editions, 1994.

H Harrison, Pegram. *Frankenthaler: A Catalogue Raisonné: Prints 1961–1994*. New York: Harry N. Abrams, 1996.

L1 Leffingwell, Edward. *The Prints of Suzanne Caporael*. Madison: Tandem Press, University of Wisconsin, 2003.

L2 Lembark, Connie W. *The Prints of Sam Francis: A Catalogue Raisonné, 1960–1990*. New York: Hudson Hills Press, 1992.

W.D. Weber, Nicholas Fox, and Brenda Danilowitz. *The Prints of Anni Albers: A Catalogue Raisonné, 1963–1984*. Bethany, CT: Josef and Anni Albers Foundation, 2009.