



Philagrafika's Critical Dialogues Bibliography

Introduction

The following is a selection of critical theory and primary sources that address the role of printmaking in contemporary art. Common themes among the texts represented in this bibliography include (re-)definitions of printmaking as a medium, considerations of the interdisciplinary nature of printmaking, and the future of the art form. Many of these writers challenge their readers to question traditional approaches to thinking about printmaking; some scholars, for example, specifically voice concerns about the uses of current print terminology. The majority of the significant critical discourse essays were written in the 1990s, which further emphasizes the current, 21st century need to readdress ways of talking about printmaking.

By no means is this an all encompassing bibliography: it is a work in progress, and we welcome submissions or suggestions of additional materials for the bibliography to cperkins@philagrafika.org.

Note:

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Part I – Critical Theory:

Theoretical considerations of the field of printmaking, including its effects on visual culture, its place within the artworld, its education, its value, etc.

Adams, Alexander. “Cause for concern”, *Printmaking Today*. Vol. 13, part 2, Summer 2004.

In this essay, Alexander Adams discusses the future of printmaking as an artistic medium. He takes note of the lack of differentiation being made between artists’ prints and signed facsimiles; he consequently provides his own working definition of what constitutes an “original print”. He then evaluates the viability of his newer definition, referencing computer-generated art as one of his main examples. For the sake of the medium’s progress, Adams argues, students should be taught to use both traditional and digital printing methods. He also outlines a number of measures that could be taken by colleges, galleries, critics, tutors, artists and major art institutions to prevent the decline of printmaking.

Allen, Gwen, and Cherise Smith. “Publishing Art: Alternative Distribution in Print.” *Art Journal*. 2007.

In this short article, Allen and Smith discuss how “alternative distribution art” successfully generated the necessary kind of “self-reflexivity” about institutions and audiences both inside and outside the so-called “art world”, paving the way for the advent of modern and post-modern art. Allen and Smith hail this kind of art as a significant element in the inception of contemporary art.

Ashe, Thomas P. “Collaboration and Color Management in Fine Art Digital Printmaking”. April 2001.

This essay is Thomas Ash’s thesis, which he submitted for the degree of Master of Applied Science in Photography, Australia.

Ashe quotes several publications and uses several historical examples of collaborations in printmaking to argue in favor of and to distinguish between the various elements of the complex partnership among printers and artists. He also argues at length in favor of collaboration more generally, outlining the specific benefits it can bring to an artist’s as well as a printer’s career, work, and experience. He uses the history of Crown Point Press, the work of Robert Blackburn, and the words of Garo Anteanian and Clinton Adams (among others) as evidence for his research.

Benjamin, Walter. “The Work of Art in the Age of Mechanical Reproduction”, *Illuminations*. New York: Schocken Books, 1968. (The article was originally published c. 1936)

<http://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm>

Framed by a criticism of the Fascist project of aestheticizing war and politics, Walter Benjamin argues, “That which withers in the age of mechanical reproduction is the aura of the work of art.” With his finger on the pulse of the audience – the viewers – Benjamin takes a quasi-psychoanalytical approach to deciphering exactly what effects the advent of heavy machinery has had on culture and on the public conscience (and the ways in which the Fascist regimes have harnessed and taken advantage of these effects). He begins by attacking mechanical reproduction for its deconstruction of the historical testimony, of the authenticity, and of the authority – what he calls the “aura” – of the art object. His analysis, however, concentrates principally on photography and film with sound, while still addressing everything from the religious/cult statue to the growing popularity of early 20th century conceptual art. By parsing out his understanding of the mediating and destructive role that machinery has assumed, Benjamin argues that humankind has eliminated its natural distance from reality, causing a physical and psychological penetration of the real (and of the artwork) that ultimately results in self-alienation. This self-alienation, he argues, has reached such a degree that it can experience “its own destruction as an aesthetic pleasure of the first order.” Benjamin’s article is a crucial theoretical piece that jump-started discussions of “High” and “Low” art, of the effect of film and photography on the public conscience, and, of course, of the effect of mechanical reproduction on the artwork.

Brandler, John. “A print is a print is a”, *Art Review*. UK: Vol. 51, Sept. 1999. 44-45.

John Brandler explores the concept that edition size affects a collector’s appreciation of a print. He

addresses the shortcomings of our current way of defining a fine art print, and explains the language for discussing prints used by his own gallery.

Camnitzer, Luis. "Printmaking: A Colony of the Arts", *Working States*, 2008.

<http://www.philagrafika.org/pdf/WS/Printmakingacolony.pdf>

Luis Camnitzer, in this article about the unique set of values that have been attributed to the art and market of prints, ultimately praises the computer era. He considers technology to be the tool through which the printmaker will eventually be able to reaffirm his/her status as an artist that generates "pure vision." "Art," writes Camnitzer, "will be the representation of pure vision or just pure vision – unhampered by the clumsiness of material crafts" thanks to such programs as Photoshop and thanks to technological distribution methods such as the internet. This "clumsiness of material crafts" and the ability of the printmaker to reproduce his/her own artwork, Camnitzer argues, are what have made printmaking a colony of the arts, a subject that tries to live up to the standard of "High Art" and of "industry." Relating his argument to his own life, Camnitzer remembers a visit he made to the Pratt Graphics Art Center during which the director commended his faculty exclusively according to their technical innovations. Pairing this anecdote with his analogy of the colonized nation, Camnitzer argues that printmaking has been tied not to a desire to be industrially and artistically progressive, but rather to catching up with those already valued qualities.

Cornwell, Graeme. "The TECHNO-FETISH in Printmaking." *Prints and Printmaking*. 1992.

Graeme Cornwell discusses, in what he repeatedly claims is "not a criticism", how artists and theorists alike have constructed the presence of technology within the art of printmaking. Going as far back as the replacement of the illuminator with the printer, Cornwell takes note of the process of excision of the artist's ego from the work through an acknowledgement of technology. His first principle, then, is that "contrary to popular belief, printmaking is already theorized. (It is a discipline which incidentally but not inadvertently nor ill-advisedly treats technology as more important than imagery in order to define itself)".

Crimp, Douglas. "Pictures." *October*. 8 (1979): 75-88.

Douglas Crimp analyzes distortions enacted on narrative and the real by certain "pictures" – visual representations (not *re*-presentations) and fragments that have been modified, framed, or orchestrated by an artist.

Dowd, Douglas. "Prints & politics: persuasion", *Contemporary Impressions*. Vol. 2, no. 1, Spring 1994. 14-17.

In the context of Clement Greenberg's essay "Towards a New Laocoön" (1940), Dowd applies Greenberg's principles of the independence of the art form to the field of printmaking in post-modern society. Identifying the interdisciplinary nature of printmaking as a defining feature of the post-modern artform, he suggests that printmakers return to a tradition of promoting a cultural or political agenda, a strategy by which printmaking can continue to retain its independence.

Drucker, Johanna. "Violating Protocols." *Working States*, 2008.

http://www.philagrafika.org/pdf/WS/Violating_Protocols.pdf

In this summary of her remarks made during the panel discussion "Command Print" at the Southern Graphics Council Conference of 2008, Johanna Drucker considers the ways in which digital media generates a conceptual break with generally accepted notions of what constitutes the art of printmaking. She also argues that digital media forces a reevaluation of the extent of printmaking's cultural impact. By analyzing the valued systems of production, conception, distribution, agency, and critical discourse that already surround printmaking, Drucker argues that the advent of digital media transforms and expands not only the definitions of printmaking, but also our understanding of its cultural practices. However, she hopes that digital media will soon no longer be understood as a violent rupture in the protocols of art and of printmaking, but, rather, as a transforming force on both the practical and conceptual levels.

Field, Richard S. "Sentences on printed art", *Print Collector's Newsletter*. Vol. 25, no. 5, Nov-Dec 1994. 171.

In 30 statements about the nature of the print as an artistic medium, Richard Field presents his views on the definition of the print, its aim, its use, its relation to society, the notion of the multiple, the use of language, the relationship between prints and space, technology, art history and communication.

Gibson, Andrea. "Art Under Pressure." *Perspectives*. 2002.

http://news.research.ohiou.edu/perspectives/archives/0301/feat_2.htm

Andrea Gibson, through an analysis of several printmaking techniques and artists, discusses the power and

value of the print as opposed to the reproduction.

Green, Charles. "Art as Printmaking: the Deterritorialized Print." *Prints and Printmaking*. 1992.

In an analysis of the technological and artistic developments in printmaking in the early 1990s, Charles Green considers the artistic and socio-political force generated by printmaking in that decade. He is particularly interested in the subversions that a medium obsessed with its own practice and technological connection is capable of enacting: "while the traditional conventions of printmaking continue to exist they are also empty shells," he states, emphasizing that the advent of new technologies allows for a simultaneous retrospective self-analysis. He looks at the art of Mike Parr, Lyn Roberts-Goodwin, Yasumasa Morimura, and Phillip George to support his argument.

Haas, Kevin. "Convergent Theories: Printmaking, Photography & Digital Media." *Kevin Haas: Accumulated Urban Images and Moments*. 2006.

In this panel proposal for the 2006 CAA Conference, Kevin Haas wants to question the theoretical and historical value of printmaking and why these aspects – as much as the art itself – have been largely ignored.

Haxthausen, Charles W. "Reproduction/Repetition: Walter Benjamin/Carl Einstein", *October*. October Magazine Ltd. And Massachusetts Institute of Technology, Oct. 2004. 48-74.

http://mitpress.mit.edu/journals/pdf/octo_107_47_0.pdf

Contrasting Carl Einstein's theory of repetition with Walter Benjamin's theory of reproduction, Charles Haxthausen attempts to bring their two radically different positions into dialogue with each other. Most of the essay parses out Benjamin's conceptualization of the break from tradition that he understands was generated by the age of mechanical reproduction. Haxthausen then juxtaposes Benjamin's theory to Einstein's theory of the inescapability of tradition and the psychological satisfaction we take from repetition (a Freudian reading of the Modern era). Haxthausen, ultimately, constructs these two thinkers as equally complex and problematic theoreticians on the art of mechanical reproduction, film, and photography. He then considers the ways that these new technologies modified our perception of the real.

Jonquière, Pierre. "Pour une définition de l'estampe [Towards a definition of prints]", *Arts et Métiers du Livre*. No. 219, May-June 2000. 41-47.

Claiming that the terms "print" and "original" are frequently misused, Pierre Jonquière establishes a number of dialectics regarding various elements of printmaking. He enumerates specific terms that should be addressed as printmakers attempt to more thoroughly define their art-making practice. He questions how an original print is understood to be "original", suggesting solutions (that he himself deems insufficient) to this question, including the direct involvement of the artist in the making of a print. Jonquière concludes that, as we approach a fuller understanding of the methods and materials that characterize printmaking, we will arrive at an expanded definition of the art form.

Merrill, Hugh J. "American Dialogue Defining Printmaking in the 1990s", *Printmaking Today*. Vol. 3, no. 2, Summer 1994.

Hugh Merrill reports on an ongoing discussion concerning printmaking in the United States. The definition of the print, he states, must be expanded to include the current practices of collaborative production as well as the production of multiple copies. Merrill traces the history of this debate, raising the question of whether printmaking is still a valid discipline in the post-modern world. He additionally lists some definitions of art that were proposed by various conferences, and concludes with an appreciation of the fact that the continuing expansion of the definition has given rise to a useful dialogue on the wider issues of culture, media and production.

Merrill, Hugh. "Educating the Next Generation of Printmakers." *Hugh Merrill Writings*. April 1991.

<http://www.hughmerrill.com/writing/nextgen.html>

Drawing from his personal experience as a teacher, Hugh Merrill composed this brief treatise on the various components that should go into educating young printmakers. Firstly, Merrill insists upon educating students on the "multiple functions, skills and technologies" of prints as communicative and physical objects. He also insists on dismantling the technically based curriculum into something more expansive and theoretical. Finally, Merrill states that the print should be understood "as a fluid and vital means of expression rather than a secondary act of representation."

Merrill, Hugh. "Marginal Short." *Hugh Merrill Writings*. June 1996.

<http://hughmerrill.com/writing/marginal-short.html>

Hugh Merrill comments on the marginality which printmaking has acquired in the art world: it is both a mainstream medium, but, simultaneously, it is considered a marginal art. In order to understand its marginal position (which he believes

has been established by the complex and pre-established system of art evaluation), Merrill divides printmaking into three components: the “industrial and collaborative” component, “the publication of blue chip artists by collaborative print studios,” and the component driven by “universities and regional print societies.” This latter component, according to Merrill, is the most unfortunate victim of marginalization, but also the locus of printmaking’s slow rise to the public consciousness.

Merrill, Hugh. “Miami Presentation.” *Hugh Merrill Writings*.

<http://hughmerrill.com/writing/miami-pres.html>

Hugh Merrill is acutely aware of the great break that the age of digital media has created within the realm of visual culture and of image production, stating, “the digital life of the image insures its existence as resource, information, data, common chatter, animation, extruded sculptural form, commercial, community, or art communication.” Besides his general enthusiasm at the public and communicative possibilities of this new medium, Merrill is interested in the possibility of instantaneous change – not only of what defines art, but of the image itself – through the click of a mouse.

Merrill, Hugh. “The Never Ending Process Of Jumping Over.” *Hugh Merrill Writings*. June 1996.

<http://hughmerrill.com/writing/conference.html>

Hugh Merrill here describes the various inquiries he attempts to answer in his art. He contends that his works are interested in generating within printmaking and media arts a constant progression beyond the generally accepted boundaries of the medium and of art.

Nelson, Robert. “Why Printmakers Canst Talk.” *National Gallery of Australia*. 1992.

<http://www.australianprints.gov.au/Default.cfm?MnuID=PAPERS>

Robert Nelson claims that postmodern art refuses to accept the role of printmaking as fine art because of the printmakers’ refusal to verbalize concepts present in their work. He demands that printmakers discuss work outside the printmaking community in analytical, referential, and abstract terms.

Pelzer-Montada, Ruth. “Authenticity in Printmaking - A Red Herring”. *2nd IMPACT Conference 2001*.

<http://www2.uiah.fi/conferences/impact/pelzer/Pelzer-Montada.pdf>

In this analysis of the technology and methods used by artists such as Sarah Charlesworth and Friedhard Kiekeben (both of whom use technology to not only create their art but also endow it with a specific significance), Ruth Pelzer-Montada argues that the question of authenticity – as introduced by Walter Benjamin and elaborated by others – is no longer a valid one.

Pulin, Carol. “Postmodern Printmaking: A Key”, *Contemporary Impressions*. Vol. 2, no. 1, Spring 1994. 11-13.

Carol Pulin attempts to define printmaking from within a post-modern context, and offers a definition based on the function of the print in society rather than on the technique and practices used to make it. She concludes that printmaking should strive to be egalitarian (rather than elitist) in order to remain a popular art form.

Ross, Conrad H. “The Monoprint and the Monotype: A case of semantics”, *Art Voices: South*. Vol. 2, no. 2, July-Aug 1979. 89-91.

Concerned with an evaluation of the terms “monotype” and “monoprint”, Conrad Ross takes a semantic approach to the definitions of printmaking. In this process, he explores the commercial side as well as the fine arts side of printmaking.

Weisberg, Ruth. “Critical Theory and the Print: New Criteria for Print Qualities in the Expanded Field”, *Contemporary Impressions*. Vol. 1, no. 1, Spring 1993. 10-12.

Ruth Weisberg attempts a formulation of a broader definition for printmaking, noting the ways in which a previous adherence to modernist principles led to the distortion of the nature of prints. Weisberg investigates the validity of old aesthetic judgments when applied to printmaking in a post-modern world. She evaluates these anachronistic applications in terms of the visual image as image – as source of perception and as sign – stating that these criteria form a framework for further analysis.

Weisberg, Ruth. “The Absent Discourse: Critical Theories and Printmaking”, *The Tamarind Papers*. Vol. 13, 1990. 8-10.

Ruth Weisberg, noting that little printmaking theory and criticism is incorporated in printmaking courses, attacks the pre-established tradition of prints as merely stepping-stones between painting and photography.

Young, J., Fernandez, R., Richards, L. “Print to Faux-Graphique”, *New Art Examiner*. Vol. 7, no. 5, Feb. 1980.

With an article about Norman Rockwell’s photo-mechanically reproduced prints as their springboard, print curators Young, Fernandez, and Richards each write a letter discussing the aesthetics of the printed work, the function and importance of its “aura” and of its “originality”. Significantly, all three curators conclude their letters by resting on the fact that

Part II – Reviews:

Reviews of individual artists, exhibits, galleries, museums, and shows.

Bayliss, Sarah. “The New Art Wallpaper: It Doesn’t Just Hang There.” *The New York Times*. 29 June 2003.

<http://query.nytimes.com/gst/fullpage.html?res=9a01e2df133bf93aa15755c0a9659c8b63&sec=&spon=&pagewanted=print>

This overview of the Fabric Workshop’s exhibit on wallpaper art provides quotes from artists as well as collectors, and briefly discusses the history of wallpaper.

Braff, Phillis. “Materials Are Put To Use As Themes”, *The New York Times*. 18 November 1990.

Phillis Braff discusses work by Angela Milner, who incorporates microchips and sheet music into her prints.

Colless, Edward. “Ironic Iconoclast.” *Vicnet*. Feb.-Mar. 1998. *Vicnet*. 27 May 2008.

<http://home.vicnet.net.au/~abr/FebMarch98/coll.html>

While reviewing Wytan Curnow’s book *Imants Tillers and The Book of Power*, Edward Colless describes Australian artist Imants Tillers’s work as less innovative and more “camp” or “cynical” than Curnow had originally understood it to be. Tillers, however, is commended for his post-modern approach to appropriation, and the effective mixture of minimalism with monumentalism in his works.

Eugenio Dittborn - B.1943 Chile. Lives + Works in Santiago De Chile.” *Dareonline*. DARE. 27 May 2008.

<http://www.iniva.org/dare/themes/space/dittborn.html>

A quick introduction to Eugenio Dittborn’s *Airmail Paintings*, this article explains Dittborn’s location on the international margins of the artworld, and the commentary on the repression enacted by political images (mostly from the Pinochet regime) that he voices through his works.

Genocchio, Benjamin. “Five Centuries of Printmaking Packed into One Museum,” *New York Times*. April 1, 2007

Benjamin Genocchio writes a review of a survey exhibition at the Nassau County Museum of Art entitled *From Rembrandt to Rosenquist*. Genocchio makes an insightful comment about Rembrandt’s masterwork, “The Triumph of Mordecai” (1641) and the Dutch master’s use of multiple print processes within one work, suggesting that it is “inappropriate to think of the graphic arts as separate processes”.

Gilmour, Pat. “Thorough Translators & Thorough Poets: Robert Kushner & His Printers”, *Print Collector’s Newsletter*. Vol. 16, no. 5, Nov-Dec 1985. 159-164.

Pat Gilmour explores the nature of collaboration within the practice of printmaking by examining the relationship of artist Robert Kushner with various presses. He focuses on distinguishing the unique contributions of the printer from the collaboration process.

Hall, Emily. “Offend Me Please! Kara Walker’s Harsh Emotional Truths.” *The Stranger*. 2001.

<http://thestranger.com/seattle/Content?oid=7259>

In this short review of Kara Walker’s exhibit at the Kucera Gallery in Seattle, Emily Hall emphasizes the efficacy of Walker’s printed silhouettes. Their definite and controlled abstraction allows for a kind of subversion – indeterminacy of perception and of thought – that allows for “a disruption of history’s confident stance”.

Lanzilotta, Allison. “William Kentridge: Exhibit At the New Museum in SoHo.” *Art Baby Art*. 2001.

http://www.artbabyart.com/newmuseum/apartheid_kentridge.htm

Allison Lanzilotta, covering the first large-scale solo William Kentridge show, calls her readers’ attention to the ways in which Kentridge’s unique stop-motion charcoal drawing-based films effectively addressed the South African apartheid.

Lyons, Beauvais. “The Cerebral Versus the Retinal in Printmaking”

<http://www.clt.astate.edu/elind/sagaarticleBLyons.htm>

This article is a section from a keynote address titled “In Praise of Neglected Printed Histories” presented by Beauvais Lyons, from University of Tennessee, Knoxville (USA) at the IMPACT Conference, Bristol, United Kingdom, September 22-25, 1999.

Beauvais Lyons examines Duchamp’s use of print techniques to create his conceptual art, locating himself as the effective precursor to the Fluxus artists. Mapping Walter Benjamin’s “The Work of Art in the Age of Mechanical Reproduction” onto Duchamp’s prints, Lyons concludes this essay by stating that “Duchamp’s use of print methods point to a middle ground, a place which employs mechanical reproduction while simultaneously using methods which retain a historical aura.”

Roob, Alexander. "On Luis Camnitzer's Engraving Cycles." 2006.

Roob's article is a brief introduction to Louis Camnitzer's influential and visionary work in and approach to printmaking. Discussing, in particular, Camnitzer's "Agent Orange" series, Roob also commends Camnitzer for his essay "Printmaking: A Colony of the Arts."

Russell, John. "Controversy - and Platitudes - Writ Large." Rev. of *Committed to Print, at the Museum of Modern Art*. *New York Times* 21 Feb. 1988.

<http://query.nytimes.com/gst/fullpage.html?res=940DE0DC143FF932A15751C0A96E948260>

John Russell reviews one of the first MoMA exhibits that acknowledges the controversies influencing the outside world in that historical moment (including its own internal politics). Through a retrospective of prints that bear witness to a political or social moment, curator Deborah Wye hoped to show the force with which these artists expressed themselves in this medium. Russell, while commending specific works in the exhibit, argues that it was flat and uninteresting work on the whole.

Salkin, Allen. "Selling Himself and Prints, Too" *New York Times*, April 8, 2007.

<http://www.nytimes.com/2007/04/08/fashion/08lewis.html?ex=1333684800&en=542f3bba39409e6a&ci=5090&partner=rssuserland&emc=rss>

Allen Salkin writes about Jacob Lewis' new endeavor: opening a Pace Prints gallery in Chelsea. His mission statement is to pitch to collectors the beauty of collecting prints. "Mr. Lewis", writes Salkin, "plans to deliver his gospel of print collecting... for a couple thousand bucks you can buy a print that may go up in value, rather than a purse or a pair of shoes that are just going to fall apart." According to Salkin, Mr. Lewis hopes that by showing work by younger artists in his gallery, he will give printmaking the sexy excitement it had in the in the 1960s and 1970s.

Schwendener, Martha. "Even in the Digital Age, a Strong Case for Printmaking" *New York Times*. February 12, 2007.

<http://query.nytimes.com/gst/fullpage.html?res=9504E1DF1F3FF931A25751C0A9619C8B63&sec=&spon=&pagewanted=all>

Martha Schwendener's article is a review of the Universal Limited Art Editions and the retrospective of the print shop at the MoMA. The author begins by anecdotally commenting on the disappearance of traditional printmaking departments in favor of new digital equipment and instruction. She concludes by arguing that traditional prints are still relevant today.

Schwendener, Martha. "Material Muse for Some Strange Bedfellows" *New York Times*. April 6, 2007.

This article is a review of the Whitney Museum of American Art at Altria that focuses on the prints of Matthew Brannon. According to Martha Schwendener, Brannon brings art, poetry and advertising together through silkscreen, lithography and letterpress images. The Whitney website about exhibition states the following about the exhibit: "Matthew Brannon employs a signature combination of printed materials, design strategies, and text to create work inscribed with psychological content and critique. In various modes of production including letterpress prints, screenprints, and posters, Brannon constructs an indeterminate graphic identity that veils a pointed sensibility. For his first solo museum exhibition, Brannon expands this practice in an installation commissioned by the Museum that explores the complex relationship between art, design, ambition, and taste. Drawing on the graphic iconography of corporate, commuter, and New York cosmopolitan lifestyles, *Where Were We* presents letterpress and screenprint imagery ranging from men's toiletries to sushi dinners arranged as framed prints on a series of custom display structures designed by Brannon."

Shiff, Richard. "L'empreinte." *Art Forum*. June 22, 1997.

http://findarticles.com/p/articles/mi_m0268/is_n10_v35/ai_19677882/print

In this review of "L'empreinte," a large exhibit on the imprint at the Georges Pompidou Centre, Richard Shiff both discusses the artwork and criticizes the theoretical background of the exhibit. By simultaneously commending and attacking Georges Didi-Huberman's catalogue essay (which he says was more coherent than the show itself, but lacks theoretical sanity), Richard Shiff outlines his own theory on the imprint and the beauty of its failures.

Smith, Cherise. "Re-Member the Audience: Adrian Piper's Mythic Being Advertisements." *Art Journal*. 2007.

http://findarticles.com/p/articles/mi_m0425/is_1_66/ai_n19187654

Cherise Smith questions the implications and choices behind Adrian Piper's unique methods of distribution for her *Mythical Being* "ad-works." By considering Piper's racial, economic, and gender backgrounds – in other words, her identity, which is the underlying subject of all Piper's work – Smith proposes several hypotheses for the artist's choice to make her work known through *The Village Voice*, a non-art publication.

Smith, Roberta. “Urban Outsider Artists Evoke Society’s Margins.” *The New York Times*. August 3, 2005.

<http://www.nytimes.com/2005/08/03/arts/design/03deit.html>

In this review of Barry McGee’s exhibit at Deitch Projects in SoHo, Roberta Smith considers the energy and social commentary that infuse these works by urban outsiders about urban outsiders.

Taylor, Sue. “Review: The Contemporary Print From Pre-Pop to Postmodern.” *Art Journal*. 1990.

http://findarticles.com/p/articles/mi_m0425/is_1_58/ai_54517207

Reviewing, mainly, Susan Tallman’s text *The Contemporary Print from Pre-Pop to Postmodern*, Susan Taylor’s article surveys and reviews several other texts (including Linda Hults’s *The Print in the Western World* and the exhibition catalogue *Visionary States: Surrealist Prints from the Gilbert Kaplan Collection*) about contemporary prints that she believes influenced Tallman’s writing.

Zimmer, William. “An Outpouring of Creativity in Neuberger’s ‘First Impressions’”, *The New York Times*. 2 September 1990.

In this review of the Neuberger Museum’s exhibit *First Impressions: Early Prints by 46 Contemporary Artists*, William Zimmer analyzes the images present in the show for their influential and revolutionary value. Taking Jasper Johns as the initiator of a kind of printmaking challenge, William Zimmer narrates the technical and visual revolutions made by subsequent artists.

Zimmer, William. “Defining Parameters of Hispanic Sensibility”, *The New York Times*. 10 June 1990.

William Zimmer reviews the Black and White in Color Gallery’s exhibit *New York Spanics, Giving Some – Taking Some*, commenting on the ways in which both culture and choice in medium made the featured works both stirring and intriguing.

Part III – Primary Sources:
Speeches, Interviews, Statements, etc.

Lyons, Beauvais and Ellen McClung (Berry Professor of Art, University of Tennessee, Knoxville). “Reflections on National Juried Print Shows”, January 16 – February 24, 2000.

This is an abridged version of Beauvais Lyons’ juror statement for the 13th parkside National Small Print collection.

Beauvais Lyons explains the advantages and disadvantages of national juried competitions as they are carried out today. Lyons states that he could imagine a manner in which they could be executed in a progressive and significant manner rather than one that suppresses “innovation and controversy.”

Macadam, Barbara A. “Back to the Wall.” *Art News*. 2003.

See Julie Mehta’s and Sarah Bayliss’ reviews of the Fabric Workshop On The Wall exhibit (featured in this Bibliography) for more on this artistic phenomenon.

Macadam writes a brief overview of the return of the art wallpaper phenomenon. This article also contains several excerpts from interviews with artists involved in making art wallpaper.

Pressler, Jessica. “Remember Zines? Look At Them Now.” *The New York Times*. 07 May 2006.

<http://www.nytimes.com/2006/05/07/fashion/sundaystyles/07ZINES.html>

Jessica Pressler, focusing on the first issue of Boston-based zine *Lemon* (the creators of which she has interviewed), traces the rise of zine culture and its implications for art and for public culture. She notes, in particular, that these zines are no longer meant to have wide appeal, but, rather, to be a visual experience with aesthetic and artistic consequences.

Sperandio, Chris. “Interview with James Iannaccone.” *Anchor Graphics @ Columbia College Chicago*. 2007.

In this interview about his residency, Sperandio talks about his “Kartoon Kings” collaborative project with British artist Simon Grennan, about the democratic nature of comics and prints, and about the discursive experience of the printshop. “For the most part,” he says, “printmakers like to share their secrets and their tricks and techniques.” Given the multiple nature of prints - which “defies the marketplace” in a politically significant way – Sperandio suggests that prints also enact a discursive experience beyond the printshop.

Sudbanthad, Pitchaya. “Paper Faces, Paper Cities.” *The Morning News*. September 29, 2004.

http://www.themorningnews.org/archives/new_york_new_york/paper_faces_paper_cities.php#003675

Pitchaya Sudbanthad interviews the street artist known as Swoon about her graffiti-prints, relief printed cutouts, and what kind of message she is hoping to get across. Swoon talks about the importance of public discourse, imagined cities, and her preference for printmaking over painting.

Thorstensen, Shelley. “With a Capital P”, *SAGazine*, Fall 2007.

This brief lecture, delivered by Shelley Thorstensen at the Selby Gallery in Sarasota Florida, sings the praises of the variability and theoretical wealth of prints.

Part IV: Exhibit and Museum Catalogues and Notices:

Bruer, Karen, Stephen A. Nash, and Ruth Fine. *Thirty-Five Years At Crown Point Press: Making Prints, Doing Art.* San Francisco: University of California P, 1997.

A retrospective of Crown Point Press' extensive influence on the technique and subject of printmaking, this exhibit catalogue contains almost 800 reprints, and thus represents the entire collection of prints that this innovative press has helped issue to date.

Caperton, John. "Accomplish That Creative: Hester Stinnett's *Transcriptions*." 28 July 2008.

http://www.philagrafika.org/pdf/WS/Accomplish_that_Creative.pdf

John Caperton is the Curator of Prints and Photographs at The Print Center, Philadelphia. He wrote this essay as an introduction to Hester Stinnett's exhibition *Transcriptions* at the Kelly & Weber Fine Art Gallery in March/April 2008. Her work presented the scribbled notes of Joseph Conrad alongside the calligraphy of her ailing mother - a compelling pairing which Caperton describes with insight. Hester Stinnett is currently Professor of Printmaking at the Tyler School of Art of Temple University.

Coronel, Ana Maria. *L'Estampe in France: Thirty-Four Young Artists. Exhibit at the Inter-American Development Bank, Cultural Center, Feb 19 – April 30, 1999.* Washington, D.C.

Ana Maria Coronel introduces an exhibit that concentrates on what French artists have brought to graphics from the times of Gustave Dore to the present. This exhibit intended to highlight France's international role – both visual and technical – within the graphics world, but from a location within the American capital.

Curran, John W., Vincent Katz, and Jacqueline Van Rhyn. *Imprint: a Public Art Project.* Philadelphia: The Print Center, 2002.

The Philadelphia Print Center initiated the Imprint project with six artists, experimenting with public reactions to placing art in public contexts: billboards, coffee cups, etc. Virgil Marti, Dottie Attie, John Coplans, Susan Fenton, Kerry James Marshall, and James Millis all produced work that would confront and surprise both the uninformed and the informed public by invading the city with art. The catalogue includes essays about the project and brief descriptions of the artists' interests and careers.

Edmunds, Allan, ed. *Three Decades of American Printmaking: the Brandywine Workshop Collection.* New York: Hudson Hills P, 2004.

This anniversary catalogue of the Brandywine Workshop's large and diverse collection emphasizes the communicative power of the print.

Glueck, Grace. "Art", *The New York Times*. 14 February 1988.

<http://query.nytimes.com/gst/fullpage.html?res=940DE6D61038F937A25751C0A96E948260>

Grace Glueck provides a brief description of the *Committed to Print* exhibit at the Museum of Modern Art in New York, and discusses, briefly, the traditionally political and communicative nature of prints.

Harrison, Helen A. "When Painters Turn To Prints", *The New York Times*. 22 March 1987.

Helen Harrison discusses works in an exhibit of pieces from collaborative printmaking workshops, examining how the style of painters translates into printed works and why painters are turning to printmaking as an alternative art-making process.

Iannaccone, James. "Doc Art." *Anchor Graphics @ Columbia College Chicago*. 2007.

In this brief article, Iannaccone introduces the work of Dr. Eric Avery, who uses prints and paintings as contextualizing elements for the art of medicine. His performance pieces often have artwork hanging on the walls as patients are tested for HIV/AIDS or Hepatitis in front of an audience. Iannaccone also concentrates on a series of three prints that Dr. Avery completed at Anchor Graphics.

Imagined Worlds: Willful Invention and the Printed Image 1470-2005. New York: Axa Gallery and International Print Center, 2005.

Imagined Worlds, an exhibit held at the Axa Gallery in conjunction with the International Print Center in New York City, makes an academic and inventive survey of a large expanse of print history. The three essays contained within this catalogue (authored by Amy Baker Sandback, Nils Buttner, and Sarah Richards) explore the ways in which prints and images brought imagination and reality together, served as mediums through which to explore and locate the ever-important Paradise, and represented material and intellectual culture. Ultimately, all three pieces allude to the popularity of prints and their ability to shape public consciousness – from the early eschatological prints of Albrecht Durer and Peter Breugel to the future-predicting comics of the 50s and 60s.

Jones, Bill. “The Painted Photograph.” *ConeTech*. Cone Editions Press, Ltd. 29 May 2008.
<http://www.inkjetmall.com/store/info/media/paintedword1.html>

This essay was originally published in Digital Collaborations for Real Projects, an exhibit catalogue dedicated to works that were produced in collaboration with Jon Cone of Cone Editions Press. The exhibit took place at the Real Gallery in New York, New York, from Dec 6, 1997 to Feb 22, 1998 and was curated by Eric Great-Rex.
Bill Jones surveys the work of David Humphrey, Cathy Cone, Yasumasa Morimura, Mark Hampson, and Eric Great-Rex. All of these artists, working with Jon Cone, used traditional methods in combination with new digital technology to manipulate and assert authorship over the photograph.

Muñoz, Óscar. *Inmemorial*.

An exhibition catalogue of Óscar Muñoz’s solo show entitled *Inmemorial*, this book includes several quotes from the artist, an introduction by Jose Roca, an interview (which addresses his early career, family, and arrival at his current works), and many images of Muñoz’s artwork. Dealing with narcissism, memory, history, and war, the complexity of Muñoz’s work and its underlying ideas is fully represented within this catalogue.

Nash, Stephen A. “Curator’s Essay on Enrique Chagoya.” Segura Publishing Company.

Stephen Nash describes Enrique Chagoya’s art as drawing upon “the complex fabric of life” of someone whose experience has been between the “new world” of American culture and “the “old world” of [a] rich Mexican heritage, including its diverse strains of Catholicism, ancient history and beliefs, Spanish colonialism, and modern politics.” Appropriating such American icons as Mickey Mouse and Olive Oyl, Chagoya subverts our familiar visual tropes, re-contextualizing these well-known images in order to formulate his painterly considerations of immigration, cross-culturalism, and history.

Nash, Stephen A. “From Paper To Canvas: Prints and the Creative Process.” *Thirty-Five Years At Crown Point Press: Making Prints, Doing Art*. San Francisco: University of California P, 1997. 55-65.

Stephen Nash discusses prints by Chuck Close, Pat Steir, and Sol LeWitt among others – all of whom worked at Crown Point Press – to argue for the aid that printmaking can bring to an artist’s creative process. He contends, ultimately, that it is the “interactive relationship between printmaking and work in other spheres, with complex, back-and-forth reverberations of search and discovery, trial and error, cause and effect that characterizes the methodologies of all the artists considered here and many others.” Nash takes the success and conceptual acuteness achieved by the above mentioned artists to be an indication of the importance and efficacy of this collaborative process that – he emphasizes – is not “self-duplication.”

***Poly/Graphic San Juan Triennial: Latin America and the Caribbean*. San Juan, Puerto Rico: Instituto de Cultura Puertorriqueña, 2004.**

This is a catalogue from the San Juan Triennial with essays by curators for this groundbreaking exposition, which broke from its traditional print boundaries and showed innovative use of print and the printed image.

Ruzicka, Joseph, Jack Lemon, Vernon Fisher, and Mark Pascale. *Landfall Press: Twenty-Five Years of Printmaking*. Milwaukee: Milwaukee Art Museum, 2005.

This catalogue documents Jack Lemon’s press and its twenty-five year long collaboration with artists such as Claes Oldenburg and Sol LeWitt.

Stroud, Marion Boulton. *New Material as New Media: The Fabric Workshop and Museum*. Cambridge, MA: The MIT P, 2002.

Published during the Fabric Workshop and Museum’s 25th year of activity, this catalogue contains interviews, artist profiles, and exhibit summaries along with many full-color images of the work that has been created and displayed at this foundation. The works all include or treat with fabric, but range from all kinds of multicultural backgrounds and contemporary movements. Some of the featured artists are Roy Lichtenstein, Claes Oldenburg, Virgil Marti, Kiki Smith, and Lee Mingwei.

Part V: Historical Scholarly Writings, Biographies, etc.:

Essays resulting from research within the field, retrospectives on the history of prints and printmaking, art historical texts, and artist biographies.

Chambers, Emma. “From Chemical Process to the Aesthetics of Omission: Etching and the Languages of Art Criticism in Nineteenth-century Britain.” *Art History*. Vol. 20 Issue 4 Page 556 December 1997

This article explores the development of aesthetic theories of the etched line in the 1860s and the role of language in redefining the identity of etching and strengthening its claims for status and legitimacy within the established academic hierarchy. It maps out a shift from the use of technical to artistic terminology as a means of emphasizing intellectual over manual input by the etcher and establishing etching as an original rather than a reproductive art.

Doran, Valerie C. “Xu Bing: a Logos for the Genuine Experience.” *Orientalisms: Internet Edition*.

<http://publications.kaleden.com/articles/3245.html>

Valerie Dorian discusses the highlights of Xu Bing’s career as an artist concerned with calligraphy, print, and reproduction. She emphasizes, in particular, the strong communicative effects of his monumental works “Ghosts Pounding the Wall” (for which Xu Bing made rubbings of a section of the Great Wall) and “Book from the Sky” (which used a complex printing method in its production). She discusses both the specific issues of the printed word as well as the greater issues of identity and location that Xu Bing’s works incite.

Gaiter, Colette. “Visualizing a Revolution: Emory Douglas and the Black Panther Newspaper.” *AIGA*. 2005.

<http://www.aiga.org/content.cfm/visualizing-a-revolution-emory-douglas-and-the-black-panther-new>

In order to prove her argument that the Black Panthers were neither a terrorist group nor a band of benign revolutionaries (but, rather, were ideologically somewhere in between these two extremes), Colette Gaiter looks at Emory Douglas’ artwork as it was featured in the Black Panther newspaper. Because these pieces were so representative and influential for the Black Panthers, Gaiter is able to use them as windows into the more complex and nuanced (violent, but human-rights oriented) goals behind the movement.

Glover, Danny, and Amiri Baraka. *Black Panther: The Revolutionary Art of Emory Douglas*. Ed. Sam Durant. Minneapolis: Rizzoli International Publications, Incorporated, 2007.

This book takes a detailed look at Emory Douglas’ involvement and influence with the Black Panthers and the formulation of their ideology.

Lewison, Jeremy. “Projects and Portfolios: Narrative and Structure.” *Contemporary British Art in Print*. Paragon P.

Jeremy Lewison defines the various kinds of print portfolios that have distinguished themselves (collections based on a narrative, technical, or simply authorial theme), and outlined why print artists have historically resorted to this medium of publication. By doing so, Lewison necessarily describes the innovations and possibilities that the print portfolio has brought to the printmaking as well as the larger art-making world. Lewison also introduces the impact that Charles Booth-Clibborn’s Paragon Press had on the world of prints and print portfolios, providing a chronology of Booth-Clibborn’s early career and interests in the genre.

Mehta, Julie. “Rolling Out Wallpaper: Artists Are Using Off-The-Wall Themes and Techniques to Design Wallpapers That Demand Attention.” 2004.

http://findarticles.com/p/articles/mi_m0HMU/is_2_31/ai_113301250

Julie Mehta, on the occasion of the *On the Wall* exhibits held at Philadelphia’s The Fabric Workshop and at Rhode Island School of Design, writes a historical retrospective of the art form and its development from a functional aspect of the home to a fine arts one. While addressing the form’s appeal, Mehta also lists several examples of particularly successful wallpaper designs.

Mellen, Roger. “An Expanding Public Sphere: Women and Print in Colonial Virginia; 1736-1776.”

Women in colonial Virginia had a greater role in the eighteenth-century world of print and the public sphere than previously recognized. This research focuses on less-elite printed matter: books for women, newspapers, and popular almanacs. Women were indeed involved in public debates in print even before the Stamp Act controversy. This goes beyond the elites to the middling sort. This paper concludes that Virginia women were involved in the debates that prefaced the Revolution, an idea that has implications for understanding how people of the separate colonies conceived and formed a new nation.

Platzker, David and Elizabeth Wyckoff. *Hard Pressed : 600 Years of Prints and Process*. New York, NY: Hudson Hill Press. 2000

Published in conjunction with the International Print Center New York's Inaugural exhibition, *Hard Pressed: 600 Years of Prints and Process*, examines the relationship between aesthetics and technology throughout the history of printmaking and into the present. The essays by curators David Platzker, independent curator and Director of Printed Matter in Manhattan, and Elizabeth Wyckoff Ph.D., Print Specialist at the New York Public Library situate the fine art print in a larger, historical context, and also bring to the fore the richness and creativity of the printmaking process.

Saunders, Gill and Rosie Miles. *Prints Now: Directions and Definitions*. London: V&A Publication, 2006.

Prints Now: Directions and Definitions is a survey of the changes that took place in the field of printmaking over the past two decades. The text breaks the medium into several categories, such as 3D prints, site-specific work, and multiples. It also provides examples of artists working in these modes.

Tallman, Susan. *Contemporary Print: From Pre-Pop to Post Modern*. New York: Thames & Hudson, 1995.

Susan Tallman's book narrates the history of printmaking from the late 1950s to the early 1990s. Her survey covers a range of 170 print artists (and 334 illustrations), starting with the print revival and the advent of collaborative lithographic print shops. However, her primary interest is an analysis of the artwork she takes under consideration. The historical perspective, for Tallman, is therefore secondary to the development and evolution of ideas and aesthetics.

Whang, Vanessa, San San Wong, Rachel Cooper, Maribel Alvarez, Cristian Amigo, Uttara Coorlawala, Madhulika Khandelwal, Susan Kunimatsu, Hallie Stone, Khatharya Um, Paul Yoon, Amy Kitchener, and Betsy Peterson. "Artistic Production and Cultural Identity in U.S. Immigrant and Diasporic Communities." *Asia Society* (2005).

These researchers from the Asia Society cite the rising awareness of the dissipation of a racial majority in the U.S. (and the correspondent rise of immigrant cultures) as their prompt to look more carefully at the creative outputs of artists working in communities generally considered to be at the margins of the American cultural mainstream. Through eight case studies and two articles, they question whether the role of art will change within the American culture and society and how the arts generated within these almost-separate communities will interact with mainstream arts.

Zack, Jessica W. "The Black Panthers Advocated Armed Struggle. Emory Douglas' Weapon of Choice? the Pen." *The San Francisco Chronicle*. 2007.

<http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2007/03/28/DDGIFOS2F61.DTL>

Jessica Werner Zach briefly summarizes the work of Emory Douglas as minister of culture for the Black Panthers. In this role, Douglas art directed the Black Panther newspaper and filled its pages with the stirring images that influenced and epitomized the Black Panther movement through 1979.

Part VI – Additional Resources:

Print Workshops, Studios, Websites, Bibliographies etc.

“Print and Map Reference Books.” The Philadelphia Print Shop, Ltd. *The Philadelphia Print Shop.*

<http://www.philaprintshop.com/ppsrefli.html>

This Bibliography, hosted on The Philadelphia Print Shop website, is an extensive collection of titles categorized according to theme or subject: everything from Mythical Geography collections to Fine Art collections are featured on this site. Prices are listed alongside information about the book so you can choose to order your titles of interest from the Philadelphia Print Shop directly.

“An Annotated Bibliography for Contemporary Printmaking.” UTK. University of Tennessee, Knoxville.

http://art.utk.edu/printmaking/resources/print_bibliography.html

“Critical Readings” is an annotated collection of Print theory articles and texts used by Beauvais Lyons in most of his print-related classes at the University of Tennessee.

“Learn About Prints Bibliography.” *International Fine Arts Print Dealers Association. IFPDA.*

<http://www.ifpda.com/bibliography.cfm>

The International Fine Arts Print Dealers Association has an extensive Bibliography that features many titles on the general study of prints, of print techniques, and of print collection and preservation. This reference list also categorizes nation and time-period specific print-related texts.

Part VII – Further Reading:
Non-annotated texts

Brewer, David A. “The Work of Attribution in the Atlantic World of Print”

Dixon, John “The “Wilderness of Numberless Books”: Cadwallader Colden and the Science of Printing”

Duntley, Madeline “Ritual in Print: Benjamin Franklin, Ritual Reformers, Social Critique & the Abridgment of the Book of Common Prayer”, Bowling Green State University

Hults, Linda C. *The Print in the Western World: an Introductory History*. Wisconsin: University of Wisconsin P, 1996

Ivins, William Mills, Jr. *Prints and Visual Communication*. Cambridge, Massachusetts: MIT Press, 1969.

King, Martha J. “‘The Honour of Your Friendship’: Women Printers and Benjamin Franklin’s Printing Network”

Murakashi, Steve, Deborah Wye, Hugh Merrill. *Post Print* (panel discussion), Southern Graphics Council Conference (1991).

Pythoud, Laurence. “La gravure contemporaine en quelques traits”, Œil. No. 461, May 1994. 64-69.

Schlesinger, Kyle, Koebel, Caroline. “Schablone Berlin: Stencil Graffiti in Berlin”, to be presented at Impact/Kontakt (September 2005).

Wye, Deborah, Curator. *Committed to Print* [exhibition], New York: Museum of Modern Art (1988).

Wye, Deborah. *Thinking Print: Books to Billboards, 1980-95*. New York: Museum of Modern Art/Abrams, 1996.

Visionary States: Surrealist Prints from the Gilbert Kaplan Collection. Grunwald Center for the Graphic Arts, Armand Hammer Museum of Art and Cultural Center, University of California, Los Angeles, 1996