

Mystery and Mark

March 6, 2020 - June 6, 2020



Robert Stackhouse, *Red Flyer*, 1999

Featuring Work By:

Terry Winters

Robert Stackhouse

Creighton Michael

Jasper Johns

Belger Arts Center is pleased to present, *Mystery & Mark*,
Opening Friday, March 6, from 6-9 pm at 2100 Walnut, Kansas City, MO.
The exhibition will remain on view through June 6, 2020

Mystery & Mark is the third in a series of exhibitions celebrating Belger Cartage Service, Inc.'s 100th anniversary and the Belger Arts Center's 20th anniversary. Each exhibition has focused on a particular area in the Belger Collection's history. These include decorative and fine arts, historical objects, contemporary craft and even cars.

Mystery & Mark features works from the collection by Jasper Johns, Creighton Michael, Robert Stackhouse and Terry Winters that spark imaginings and contemplations of the world and our space within it. Nature, architecture, memory, biology and the universe are among thematic subjects relayed through visceral and evocative abstractions rich in color, gesture, texture and material.

While these artists have signature styles, they share an affinity of concept and approach rooted in drawing, mark-making and layering concepts. *Mystery & Mark* celebrates the multiplicity of each artist and their creations in context with one another, and with attention to their diverse manifestations of the mark.

The Belger Arts Center launched with a William Christenberry exhibition in March of 2000. Since then, we have shown work by over 500 artists utilizing hundreds of materials and created in over 50 countries in the Americas, Europe, Africa, Asia, and Australia. We're saving Antarctica for the next 20 years! And a special thanks to the more than 100,000 visitors who have graced our facilities. We firmly believe that it takes interested visitors to activate a gallery.

Mystery and Mark

March 6, 2020 - June 6, 2020

1. Terry Winters
Factors of Increase, 1983
Lithograph on paper
Edition: 30, AP 4/7
31" x 22"
Published by Universal Limited Art Editions
2. Terry Winters
Morula I, 1983-84
Lithography on paper
Edition 38, AP 4/5
41 3/4" x 31 5/8"
Published by Universal Limited Art Editions
3. Terry Winters
Morula II, 1983-84
Lithography on paper
Edition: 37, AP 4/6
42 1/2" x 32 1/2"
Published by Universal Limited Art Editions
4. Terry Winters
Morula III, 1983-84
Lithograph on paper
Edition: 36, AP 4/5
42" x 32 1/2"
Published by Universal Limited Art Editions
5. Terry Winter
Novalis, 1983
Etching on paper
Edition: 50, AP 4/10
42 1/2" x 31"
Published by Universal Limited Art Editions
6. Terry Winters
Double Standard, 1984
Lithography on paper
Edition: 40, AP 4/8
78" x 42"
Published by Universal Limited Art Editions
7. Terry Winters
Folio Title Page, 1985-86
Lithograph on paper
Edition: 6/39
32" x 23"
Published by Universal Limited Art Editions
8. Terry Winters
Folio One, 1985-86
Lithograph on paper
Edition: 6/39
32" x 23"
Published by Universal Limited Art Editions
9. Terry Winters
Folio Two, 1985-86
Lithograph on paper
Edition: 6/39
32" x 23"
Published by Universal Limited Art Editions
10. Terry Winters
Folio Three, 1985-86
Lithograph on paper
Edition: 6/39
32" x 23"
Published by Universal Limited Art Editions
11. Terry Winters
Folio Four, 1985-86
Lithograph on paper
Edition: 6/39
32" x 23"
Published by Universal Limited Art Editions
12. Terry Winters
Folio Five, 1985-86
Lithograph on paper
Edition: 6/39
32" x 23"
Published by Universal Limited Art Editions
13. Terry Winters
Folio Six, 1985-86
Lithograph on paper
Edition: 6/39
32" x 23"
Published by Universal Limited Art Editions
14. Terry Winters
Folio Seven, 1985-86
Lithograph on paper
Edition: 6/39
32" x 23"
Published by Universal Limited Art Editions

15. Terry Winters
Folio Eight, 1985-86
Lithograph on paper
Edition: 6/39
32" x 23"
Published by Universal Limited Art Editions
16. Terry Winters
Folio Nine, 1985-86
Lithograph on paper
Edition: 6/39
32" x 23"
Published by Universal Limited Art Editions
17. Terry Winters
Folio, Colophon, 1985-86
Lithograph on paper
Edition: 6/39
32" x 23"
Published by Universal Limited Art Editions
18. Terry Winters
Primer, 1985
Lithograph on paper
Edition: 66, AP 4/10
31" x 23"
Published by Universal Limited Art Editions
19. Terry Winters
Untitled (for BAM), 1986
Lithograph on paper
Edition: 75, AP 6/16
30" x 22 ½"
Published by Universal Limited Art Editions
20. Terry Winters
Untitled, 1985-86
Lithograph on paper
Edition: 6/39
32" x 23"
Published by Universal Limited Art Editions
21. Terry Winters
Untitled, 1987
Lithograph on paper
Edition: 56/71
32 ¼" x 23 ¼"
Published by Universal Limited Art Editions
22. Terry Winters
Marginalia, 1988
Lithograph on paper
Edition: 66, AP 4/8
48" x 31 ¾"
Published by Universal Limited Art Editions
23. Terry Winters
Furrows III, 1989
Woodcut in mahogany and oak on paper
Edition: 29/45
31" x 22"
Published by Peter Blum
24. Terry Winters
Furrows IV, 1989
Woodcut in mahogany and oak on paper
Edition: 29/45
31" x 22"
Published by Peter Blum
25. Terry Winters
Furrows V, 1989
Woodcut in mahogany and oak on paper
Edition: 29/45
31" x 22"
Published by Peter Blum
26. Terry Winters
Section, 1991
Lithograph on paper
Edition: 68, AP 4/10
59 ½" x 40"
Published by Universal Limited Art Editions
27. Terry Winters
Locus, 1993
Lithograph on paper
Edition: 49, AP 4/10
24 ⅞" x 35 ¾"
Published by Universal Limited Art Editions
28. Terry Winters
Glyphs, one, 1995
Linoleum cut on indigo-dyed paper
Edition: 11/27
24" x 17 ⅜"
Published by Grenfell
29. Terry Winters
Glyphs, two, 1995
Linoleum cut on indigo-dyed paper
Edition: 11/27
24" x 17 ⅜"
Published by Grenfell
30. Terry Winters
Glyphs, three, 1995
Linoleum cut on indigo-dyed paper
Edition: 11/27
24" x 17 ⅜"
Published by Grenfell

31. Terry Winters
Glyphs, four, 1995
Linoleum cut on indigo-dyed paper
Edition: 11/27
24" x 17 3/8"
Published by Grenfell
32. Terry Winters
Glyphs, five, 1995
Linoleum cut on indigo-dyed paper
Edition: 11/27
24" x 17 3/8"
Published by Grenfell
33. Terry Winters
Glyphs, six, 1995
Linoleum cut on indigo-dyed paper
Edition: 11/27
24" x 17 3/8"
Published by Grenfell
34. Terry Winters
Vorticity Field, 1995
Etching, aquatint on paper
Edition: 50, AP 5/6
29 1/2" x 36"
Published by Atelier Aldo Crommelynck, Paris
35. Terry Winters
Development Surface Model, 1997
Intaglio on paper
Edition: 18, AP 4/7
42" x 50"
Published by Universal Limited Art Editions
36. Terry Winters
Face Boundary, 1997
Intaglio on paper
Edition: 18, AP 4/7
42" x 50"
Published by Universal Limited Art Editions
37. Terry Winters
Picture Cell, 1997
Intaglio on paper
Edition: 18, AP 4/7
42" x 50"
Published by Universal Limited Art Editions
38. Terry Winters
Internal and External Values, 1998
Aquatint on paper
Edition: 22/35
42" x 49 3/4"
Published by Universal Limited Art Editions
39. Terry Winters
Multiple Visualization Technique, 1998
Intaglio, Aquatint on paper
Edition: 22/41
53" x 43"
Published by Universal Limited Art Editions
40. Terry Winters
A Light Zone Visible, 1993
Oil and alkyd on linen
96" x 120"
41. Terry Winters
Theorem, 1992
18 color lithograph on paper
Edition: 41, AP 4/10
31 3/4" x 48 1/8"
Published by Universal Limited Art Editions
42. Terry Winters
Station, 1988
Intaglio on paper
Edition: 55, AP 4/7
24 1/4" x 19 1/2"
Published by Universal Limited Art Editions
43. Robert Stackhouse
Red Flyer, 1999
Watercolor on paper mounted on canvas
61 3/8" x 127 1/4" x 3"
44. Robert Stackhouse
Recollection of a Great Rain Snake #3, 1976
Charcoal on paper
84 1/4" x 76 5/8" framed
45. Robert Stackhouse
Untitled (boat form), date unknown
Wood
120" x 12 1/2" x 40"
46. Robert Stackhouse
"Sleeping King" Ascending, 1975
Watercolor and charcoal on paper
36" x 54 3/4"
47. Robert Stackhouse
Snake Story, 1976
Watercolor on paper
10 1/4" x 14 1/8"
48. Robert Stackhouse
Red KC Way (State Proof), 1998
Etching, State Proof
58 1/2" x 41 1/2"
49. Robert Stackhouse
KC Way (State Proof), 1998
Etching, State Proof
58 1/2" x 41 1/2"

50. Robert Stackhouse
Red KC Way, 1998
Etching, State Proof
58 ½" x 41 ½"
51. Robert Stackhouse
Snakeskin (original source for snake imagery in Stackhouse painting and sculpture), harvested July, 1976
Snakeskin hinged to brown board
15 ½" x 19 ½" framed
52. Creighton Michael
Notation 998, 1998
Oil on canvas
60" x 60"
53. Creighton Michael
Maletesta, 1986
Emery cloth
11 ¾" x 13 ¾"
54. Creighton Michael
Rhapsody 298, 1998
Ink on paper
29" x 23"
55. Creighton Michael
Field 5207, 2007
Oil on linen on convex panel
36" x 34" x 2 ½"
56. Creighton Michael
Innuendo 199, 1999
Oil on canvas
60" x 60"
57. Creighton Michael
Melmoth 176, 1976
Charcoal on paper
18" x 12"
58. Creighton Michael
Haiku 1000, 2000
Oil and mold stain on canvas
60" x 60"
59. Jasper Johns
Painting with Two Balls I, 1962
Lithograph on Kochi paper: 3 stones
Edition: 26/39
26 ½" x 20 ½"
Universal Limited Art Editions
Robert Blackburn
61. Jasper Johns
0 Through 9, 1960
Lithograph: 1 stone, on Arches paper
Edition: 30/35
30" x 22"
Universal Limited Art Editions
Robert Blackburn
62. Jasper Johns
Green Angel 2, 1997
Intaglio: 6 copper plates
Hahnemuhle copper plate
Edition: 25/58
48" x 24 ¾"
Universal Limited Art Editions
Craig Zammiello, Shi Ji-Hong
63. Jasper Johns
Alphabet, 1969
Lithograph: 1 stone, 1 aluminum plate
German Etching paper
Edition: 60/70
30 ¾" x 36 ¾"
Gemini G.E.L.
Kenneth Tyler, James Webb
64. Jasper Johns
Corpse and Mirror, 1976
Lithograph: 12 aluminum plates
German Etching paper
Edition: 6/58
30 ¾" x 39 ½"
Universal Limited Art Editions
Bill Goldston, James V. Smith
65. Jasper Johns
The Dutch Wives, 1978
Silkscreen: 27 Screens
Kurotani Kozo paper
Edition: 30/53
42 ¾" x 55 ½"
Jasper Johns and Simca Print Artists, Inc.
Kenjiro Nonaka, Hiroshi Kawanishi
66. Jasper Johns
Usuyuki, 1981
Silkscreen: 12 screens
Kurotani Kozo paper
Usuyuki (in Japanese)
Edition: 79/85
9" x 46 ¾"
Jasper Johns and Simca Print Artists, Inc.
Kenjiro Nonaka, Hiroshi Kawanishi

67. Jasper Johns
Green Angel, 1991
Intaglio: 6 copper plates
Barcham Green paper
Edition: 46, PP 2/3
31" x 22 ½"
Universal Limited Art Editions
John Lund, Shi Ji-Hong, Craig Zammiello
68. Jasper Johns
Untitled, 1992
Intaglio: 7 copper plates
Torinoko paper
Edition: 17/50
43" x 52 ½"
Universal Limited Art Editions
John Lund, Hitoshi Kido
69. Jasper Johns
After Holbein, 1994
Lithograph: 8 aluminum plates
Custom made paper in Japan
32 ¾" x 24 ¾"
Universal Limited Art Editions
70. Jasper Johns
Green Angel 2, 1997
Intaglio: 6 copper plates
Hahnemuhle copper plate
Edition: 25/58
48" x 24 ¾"
Universal Limited Art Editions
Craig Zammiello, Shi Ji-Hong

Printing Terms and Techniques

Printing Terms:

Artist Proof (A.P.) – The first set of prints pulled for the artist’s own use, are marked as A.P. and may or may not be numbered.

Edition – A number of art prints of a certain image, all of the same size and as close to identical as possible. In limited editions, which are limited to a certain number of prints, the practice of numbering prints has developed.

State Proof – A State Proof is a trial/working proof pulled when the artist feels the image may be ready to print the final Edition. If a major adjustment is made that changes the image significantly then that means there’s a new state. There can be many state proofs pulled when testing different papers or ink colors, until the final choice is made and the edition is printed. If they are saved as Monoprints they are signed and marked with the State #.

Printing Techniques:

Aquatint – Fine particles of acid-resistant resin are deposited on the plate and heated so they adhere to the surface. The plate is immersed in acid which bites into the plate in tiny pools around each particle. The tiny depressions retain the ink and when printed give the effect of soft grain similar to watercolor.

Etching – A metal plate is coated with a varnish-like substance (known as the “ground”) that is impervious to acid. The artist creates an image by drawing through the ground with an etching needle to expose the metal. The whole plate is then immersed into acid until the exposed lines are sufficiently bitten, producing grooves in the metal that will hold the ink. The ground is then removed and the plate is ready to be inked and printed.

Lithograph – A technique in which the design is drawn on a stone (or certain types of plates) with a greasy crayon or ink. Water adheres to the bare stone and not the greasy areas, while the printing ink does the opposite – it sticks to the greasy areas and not the rest stone to reproduce the design when printed.

Linoleum cut or linocut – A relief technique like woodcut but using linoleum rather than wood.

Intaglio – The image in an intaglio print is incised or etched into the surface of the plate. The ink lays below the surface of the plate and is transferred to the paper under pressure. The printed lines of an intaglio print will be in relief on the paper. Intaglio prints have plate marks.

Silkscreen – Silk or synthetic mesh (Screenprint) is stretched tightly over a frame. A stencil is adhered to the fabric blocking the nonprinting areas. The image areas are open fabric through which ink is forced with a squeegee.

Tatyana Grosman

(Born 1904, Russia – died 1982, New York, NY)



Image by Lynn Gilbert

Tatyana Grosman was a Russian American printmaker and publisher. She founded Universal Limited Art Editions (ULAE) in 1957. Grosman's family fled the Russian Revolution in 1918, staying briefly in Japan before settling in Dresden where Grosman studied at the Academy of Applied Arts. In 1931, she married Maurice Grosman, a struggling painter. The couple fled Germany for Paris and became part of the Parisian art scene. In 1940, two days before the Nazis invaded Paris, they fled over the Pyrenees before settling in New York in 1943. Maurice suffered a heart attack in 1955, forcing him to retire. The couple moved to a cottage in West Islip on Long Island in 1955 and to earn a living, began creating silk-screen reproductions of paintings by artists such as Henri Matisse, Grandma Moses and Marc Chagall.

After meeting with William Lieberman, then a curator at the Museum of Modern Art, Tatyana decided to change focus and create Artist Books and original works of art. She and Maurice found 2 lithographic stones in their front yard and bought an old lithographic press for \$15. The first

project that launched the print studio known as Universal Limited Art Editions was a collaborative artist book created by Larry Rivers and Frank O'Hara. Since then, ULAE has published original prints by 70 artists including Lee Bontecou, Jim Dine, Helen Frankenthaler, R. Buckminster Fuller, Jasper Johns, Ed Ruscha, Kiki Smith, Terry Winters and Lisa Yuskavage, to name a few.

Thoughts of poet Edwin Schlossberg, written for Tatyana Grosman's memorial service on October 14, 1982 (Sparks, p. 46):

To be human you recognize other people. To be supremely human you recognize the deep and creative parts of other people and talk to that rather than to the superficial wool of daily life. Tatyana was supremely human and she talked with and to the deepest parts of us, especially those of us who were lucky enough to have had a creative conversation with her.

Tatyana seemed to reach and recognize exactly the you that you always wanted someone to know – to respect it – to nourish it – to give it full range to be what it was and could be. Not only did her touch make it possible for beautiful and complex things to happen at the studio, it made the rest of one's life and work more rich. Tatyana was in love with the people with whom she worked.

There are many kinds of inspiration in the world – some which inspire you to improve in comparison with others – some which seemingly make you feel good. Tatyana was genuinely inspiring in more ways than most people I have met. She did not draw that attention to herself – she listened and was with you. She was not an idea, she was intensely human and created a context where human feelings could be exchanged. The objects that were created were and will remain beautiful as signposts.

She used to say to me, "Listen and care, darling. Come, sit down, tell me what you are doing."

References:

Jewish Women Archives online Encyclopedia: <https://jwa.org/encyclopedia/article/grosman-tatyana>

Sparks, Esther, Universal Limited Art Editions: A History and Catalogue: The First Twenty-Five Years, New York: Harry N. Abrams, Incorporated, 1989

Universal Limited Art Editions website: <https://www.ulae.com/>

Master Printers

Robert Blackburn (American, 1920 – 2003)

Robert Hamilton Blackburn was an African-American artist, teacher and printmaker. He grew up in Harlem, New York, graduated from DeWitt Clinton High School and attended the Art Students League from 1940-43. He acquired his own lithographic press in 1947 and called his home workshop in New York City the “Bob Blackburn Workshop” and sometimes the “Creative Lithographic Workshop.” Blackburn travelled in Europe in the 1950’s and then served as the first master printer for Universal Limited Art Editions (ULAE), West Islip, NY from 1957-1963. His work will be featured in the exhibition, Robert Blackburn & Modern American Printmaking at the Nelson-Atkins Museum of Art, March 28 – August 2, 2020.

Bill Goldston (American, born 1943)

Born in Hatch, New Mexico, Goldston graduated from the University of Minnesota and moved to New York in 1971. Goldston, a student of printmaker Zigumunds Priede, became a master printer at Universal Limited Art Editions in 1969. As an innovative printmaker at ULAE, founder Tatyana Grossman placed Goldston in charge of the studio and the business when her husband died in 1976. Upon Grossman’s death in 1982, Goldston assumed responsibility for the business. Goldston has worked with hundreds of artists, including Robert Rauschenberg, James Rosenquist, Jasper Johns, Kiki Smith, Terry Winters, Elizabeth Murray and many others.

Craig Zammiello (American, born 1955)

Craig Zammiello is an artist, author and Master Printer with over 30 years of experience in all areas of printmaking. He was a Master Printer at ULAE where he collaborated with numerous artists including Jasper Johns, Elizabeth Murray, James Rosenquist, Kiki Smith and Robert Rauschenberg. Zammiello received an MFA from The State University of New York in 1995 and is currently Adjunct Faculty at the School of the Arts at Columbia University. He has taught workshops and classes at New York-Stony Brook, Yale University, The Robert Blackburn Printmaking Workshop, and the Flemish center for the Graphic Arts in Belgium.

Kenneth Tyler (American, born 1931, Chicago, IL)

Tyler is a master printer whose influence on the art and science of printmaking has spanned nearly 50 years. Tyler attended various universities before serving in the army during the Korean War and completed a Master of Art Education in 1963 from the John Herron School of Art, Indiana. He studied and worked at Tamarind Lithography Workshop from 1963-65, established Gemini G.E.L. in 1966, and formed the Tyler Workshop Ltd. and Tyler Graphics Ltd. in 1973. Tyler’s prints are found in major collections throughout the world including the National Gallery of Art, Washington D.C., the Walker Art Center, Minneapolis, the Center for Contemporary Graphic Art in Fukushima, Japan, and the Singapore Art Museum.

John Lund (American, born circa 1944)

Master Printer at ULAE, met Jasper Johns when he was 22 and began working with him. In 1996, Lund was asked by Johns to move onto his estate in Sharon and Lund became Johns exclusive intaglio printmaker.



Image by: Richard Beaven for *The Wall Street Journal*

Terry Winters

“Terry Winters (American, b.1949) is a painter and engraver whose paintings resonate well with the Modernist legacy. Winters was born in Brooklyn, NY, and he graduated with a BFA from the Pratt Institute in 1971. After graduation, Winters painted for 10 straight years without exhibiting his work even a single time, making his first solo exhibition debut at the Sonnabend Gallery, New York, in 1982. In the 1970s, Winters and his peers such as Carroll Dunham (American, b.1949) and Stephen Mueller (American, b.1947)

were interested in variegated mark making without sacrificing the physicality and non-narrative abstractness that were integral to Modernism. Most of Winters’ work is inspired by architecture, technology, and the natural sciences in general. In the 1990s, Winters started to use a lot of grids and colored shapes in his paintings. Winters is also a highly skilled printmaker and draftsman, and he often exhibits works from this genre aside from his painting exhibitions. Examples of his works include THEOPRASTUS’ GARDEN (1982), Process Color (2007), and Wood/Cut/Figures (2011).

In 1982, Bill Goldston invited Winters to print at the studio of the Universal Limited Art Editions. Winters has also published a number of books including *Ocular Proofs* (1995), *Graphic Primitives* (1999), and *Filters in Stock* (2009). Winters has held a number of solo exhibitions in diverse places, including at the Sonnabend Gallery, New York, NY, (1982), Kunstmuseum, Lucerne, Switzerland (1985), University Art Museum, University of California, Santa Barbara, CA, (1988), and the Irish Museum of Modern Art, Dublin, Ireland (2009).

In addition to these solo exhibitions, Winters has also participated in a number of group exhibitions including *Drawing in Black and White*, at The Museum of Modern Art, New York, (1994), *Museum Moderner Kunst Stiftung Ludwig Wien*, Vienna, Austria, (1997), and *Drawings*, Russell Bowman Fine Art, Chicago, IL, (2012). Winters is represented by the Matthew Marks Gallery in New York. Winters now lives and works in New York and Geneva, Switzerland.”

Source: “Terry Winters Biography” by Artnet

<http://www.artnet.com/artists/terry-winters/biography#:~:text=>

Brief Exhibition History

2019

New Work, Tobias Mueller Modern Art, Zurich
Auroras, São Paulo

2018

12twelvepaintings, Matthew Marks Gallery, New York
Point Array, Peder Lund, Oslo

2016

Matthew Marks Gallery, New York
The Structure of Things, Museum of Fine Arts, Boston
The Painter's Cabinet: Terry Winters' Dialogue with Nature,
Kunsthhaus Graz, Austria

2015

Prints 1999-2014, Louisiana Museum of Modern Art,
Humlebaek, Denmark

2014

Red Green Yellow Blue, T Space, Rhinebeck, NY
Prints 1999-2014, Staatliche Graphische Sammlung,
Pinakothek der Moderne, Munich (catalogue). Traveled to
Louisiana Museum of Modern Art, Humlebaek, Denmark
Printed Matters, Colby College Museum of Art, Waterville,
ME

2013

Clocks and Clouds, Peder Lund, Oslo

2011

"A New Description of Nature", Richard A. and Rissa W.
Grossman Gallery, Lafayette College, Easton, PA

2010

Linking Graphics, Prints 2000-2010, Douglas F. Cooley Me-
morial Art Gallery, Reed College, Portland, OR

2007

Works on Paper, Schick Art Gallery, Skidmore College, Sara-
toga Springs, NY

2006

Sketchbook Pages and Tokyo Notes, Schick Art Gallery, Skid-
more College, Saratoga Springs, NY
Verre + Dessins, Musée départemental du compagnonnage,
Solutré, France

2005

*Notes for Color Coding: Paintings and Monoprints by Terry
Winters*, Matthew Marks Gallery, New York
Prints & Sequences, Colby College Museum of Art,
Waterville, ME
San Jose Museum of Art, CA

2004

Paintings, Drawings, Prints 1994-2004, The Addison Gallery
of American Art, Andover, MA. Traveled to the Museum of
Fine Arts, Houston; and Museum of Contemporary Art, San
Diego, La Jolla (catalogue)

2003

Paintings and Drawings, Matthew Marks Gallery, New York
Turbulence Skins: Working Proofs, a collaborative project
between Terry Winters and Ben Marcus, The Leroy Neiman
Gallery, Columbia University, New York

1998

Prints by Terry Winters, Detroit Institute of Art
Institut Valencià d'Art Modern, Spain. Traveled to
Whitechapel Gallery, London (catalogue)
Folio, Victoria and Albert Museum, London

1991

Museum of Contemporary Art, Los Angeles. Traveled
to Whitney Museum of American Art, New York
(catalogue)

1988

Painting and Drawing, University Art Museum, University of
California, Santa Barbara

1987

Painting and Drawing, Walker Art Center, Minneapolis.
Traveled to Museum of Fine Arts, Boston; Albert and Vera
List Visual Art Center, Massachusetts Institute of Technology,
Cambridge; and University Art Museum, University of
California, Santa Barbara (catalogue)

1986

Focus, Yellowstone Art Center, Billings, MT. Traveled to
Georgia State University Art Gallery, Atlanta

1983

Vollum Center Gallery, Reed College, Portland, OR

“There are different types of graphic talent at work today: the imagists, like George Condo or Karen Kilimnik, who use line to bring an imagined world to life, and the more abstract mark-makers, like Jasper Johns or Charline von Heyl. And there are those artists who take something from each camp, like Amy Sillman or Joe Bradley. For Winters, his primary allegiance is to the materials of drawing themselves, their ability to record a sensibility. Some artists see and then draw; others, like Winters, draw first, then see. Of course the drawing and the seeing occur almost simultaneously, like instant replay for the hand.”

- “Musical Lines” by David Salle
The New York Review of Books

“For years, he has had an interest in tessellation, which connects to artifice and nature, tiling in Islamic art and the hexagonal cells found in honeycombs. If one strength of painting is to absorb the possibilities attained by science and technology, especially when it comes to seeing, Winters extends and broadens that strain, which dates back to Georges Seurat and his knowledge of optics.”

- “Terry Winters’s Inspired Rejections” by John Yau
Hyperallergic

“Winters [...] is more interested in how life begins — in things that are budding and sprouting and forever expanding into new patterns. His drawings extend the reach of abstract art into systems of all kinds. Initially, his drawings referred to plant cells and human cells or orbiting planets. More recently, the natural imagery has been supplanted by knot shapes and linear networks that reference technology and dot-matrix imagery. Throughout, Winters’ drawing style has been deliberately clunky. At times he presses his pencil so hard and packs his lines so closely together the marks solidify into a shiny, silvery-black substance, as if a mineral deposit of ore had landed on the paper. The works I like best are smudgy and sludgy and let the erasures show. They remind us that creativity is a system too — one with a lot of starts and stops.”

- “Pencil This In” by Deborah Solomon
WNYC News

Robert Stackhouse

Honors and Awards

- 2010
Hall of Fame, Polk County, FL.
- 2009
“40 in 40” outstanding alumni, 40th anniversary of University of South Florida Alumni Association.
- 2008
Art Building of Auburndale High School named Robert Stackhouse Art Center.
Artist Lifetime Achievement Award, Polk Museum of Art, Lakeland, FL.
First Night International Creative Programming Award: Peace O’ Eight, a sculpture by Carol Mickett and Robert Stackhouse.
- 2006
Honorary Doctorate, University of South Florida.
- 2000-03
Lamar Dodd Distinguished Chair, Lamar Dodd School of Art, Univ of Georgia, Athens, GA.
- 2001
Richard Koopman Distinguished Chair, Hartford School of Art, Univ of Hartford, Hartford, CT.
- 1992
Leo Block Honorary Chair, University of Denver, Denver, CO.
Distinguished Alumnus Achievement Award, University of South Florida.
- 1991
National Endowment for the Arts, Individual Artist Fellowship, Works of Paper.
- 1987
Professor Emeritus, Corcoran School of Art, Washington, D.C.
- 1983
National Endowment for the Arts, Individual Artist Fellowship, Works on Paper.
- 1981
Artist in Community Grants (CAPS), State of New York.
- 1977
National Endowment for the Arts, Individual Artist Fellowship, Sculpture.
- 1969
Morris & Gwendlyn Cafritz Foundation Grant.

Museum and Corporate Collections

- Contemporary Art Museum, University of South Florida, Tampa, FL.
Oliver Ranch Sculpture Park, Geyserville, CA.
Australian National Gallery, Canberra, Australia
Laumeier Sculpture Park, St. Louis, MO.
Museum of Modern Art, New York, NY.
Hunter Museum of American Art, Chattanooga, TN.
John and Maxine Belger Family Foundation, Kansas City, MO.
Museum of Contemporary Art, Chicago, IL.
Walker Art Center, Minneapolis, MN.
Art Institute of Chicago, Chicago, IL.
International Sculpture Center, Hamilton, NJ.
Museum of Fine Arts, St. Petersburg, FL.
Polk Museum of Art, Lakeland, FL.
Allen Memorial Art Museum, Oberlin College, Oberlin, OH.
Baltimore Museum of Art, Baltimore, MD.
Corcoran Gallery of Art, Washington D.C.
Philadelphia Museum of Art, Philadelphia, PA.
Indianapolis Museum of Art, Indianapolis, IN.
Prudential Life Insurance Company of America, Minneapolis, MN.
Kemper Insurance Company, Long Grove, IL.
Exxon Corporation, New York, NY.
Citicorp, New York, NY.
Sunrise Foundation, Inc., Charleston, WV.
Madison Art Center, Madison, WI.
Thomas & LoCicero, Tampa, FL.
Philadelphia Savings Fund Society, Philadelphia, PA.
The Pennsylvania Academy of the Fine Arts, Philadelphia, PA.
Phillip Morris, New York, NY.
Delaware Art Museum, Wilmington, DE.
Museum of Fine Arts, Boston, MA.
Smith College Museum of Art, North Hampton, MA.
Newsweek Magazine, New York, NY.
J.P. Morgan & Co. Incorporated, New York, NY.
American Express, New York, NY.
Hirshhorn Museum and Sculpture Garden, Washington D.C.
The Phillips Collection, Washington D.C.
Hallmark Cards Inc., Kansas City, MO.
Rayovac, Madison, WI.
Texaco USA, Houston, TX.
Corndisco, Inc., Rosemont, IL.
Morris Museum of Art, Augusta, GA.
Beach Museum, Kansas State University, Manhattan, KS.
Knoxville Museum, Knoxville, TN.
Arkansas Art Center, Little Rock, AR.
Fort Wayne Museum of Art, Fort Wayne, IN.
Nelson-Atkins Museum of Art, Kansas City, MO.
Imagery Estate Winery, Sonoma, CA.

Source: “Robert Stackhouse Resume” by Mickett/Stackhouse Studio
http://mickettstackhouse.com/ms/?page_id=66

Brief Exhibition History

2008

Robert Stackhouse, Belger Art Center, Kansas City, MO

2007

Robert Stackhouse, Museum of Texas Tech University, Lubbock, TX.

2003

Works from Studio 101 and a collaboration with Carol Mickett, Univ of Georgia, Athens, GA.

Crossing Dimensions, University of Wisconsin-Eau Claire, Eau, Claire, WI.

New Painting and Sculpture, Klein Art Works, Chicago, IL.

Carol Mickett/Robert Stackhouse: A Collaboration, University of Georgia, Athens, GA.

Robert Stackhouse, Klein Art Works, Art Chicago, Chicago, IL.

Robert Stackhouse: Prints, Morgan Art Gallery, Kansas City, MO.

Falling Water, University of Georgia, Athens, GA.

Still Water, University of Hartford, Hartford, CT.

r stackhouse, University of Arizona Museum of Art, Tucson, AZ.

Robert Stackhouse: Works on Paper, University of Central Florida, Orlando, FL.

2000

Resurgent, Joseloff Gallery, University of Hartford, West Hartford, CT.

Mortal Rock, Urban Architecture, New York, NY.

Resurgent: New Paintings and Sculpture, Klein Art Works, Chicago, IL.

1999

Robert Stackhouse: Major Works 1969-1999, Morris Museum of Art, Augusta, GA.

Major Works 1969-1999, Kalamazoo Institute of Arts, Kalamazoo, MI.

The Prints, Western Michigan University, Kalamazoo, MI.

1998

Robert Stackhouse: Paintings & A Site-Specific Sculpture, Klein Art Works, Chicago, IL.

ART 1998-CHICAGO, Navy Pier, Chicago, IL.

Evanescence, Robischon Gallery, Denver, CO

Someways, Albrecht-Kemper, St. Joseph, MO.

Waterworking, Morgan Gallery, Kansas City, MO.

1997

Recent Works, Klein Art Works, Chicago, IL.

1996

Transplace, Illinois Wesleyan University School of Art, Bloomington, IL.

1995

Where we are and what is it to be there, Morgan Gallery, Kansas City, MO.

1994

r. Stackhouse, University of Wyoming Art Museum, Laramie, WY.

1993

Recent Works, Morgan Gallery, Kansas City, MO.

Robert Stackhouse, Struve Gallery, Chicago, IL.

Robert Stackhouse, Baumgartner Galleries Inc., Washington, D.C.

Robert Stackhouse, University of Denver, Denver, CO.

1992

Robert Stackhouse, Pace Prints, New York, NY.

Works on Paper, Posner Gallery, Milwaukee, WI.

1991

Robert Stackhouse, Dolan Maxwell Gallery, Philadelphia, PA.

Soundless, Contemporary Art Museum, University of South Florida, Tampa, FL.

1990

Robert Stackhouse, Honolulu Academy of Arts, Honolulu, HI.

Robert Stackhouse, Dolan/Maxwell, New York, NY.

Robert Stackhouse, Cantor/Lemberg Gallery, Birmingham, MI

Robert Stackhouse, B R Kornblatt Gallery, Washington D.C.

1989

Robert Stackhouse, Dolan/Maxwell Gallery, New York, NY.

Robert Stackhouse, B R Kornblatt Gallery, Washington, D.C.

Ruby's Way, The Washington New Art Association, Herb's Restaurant, Washington, D.C.

1988

Robert Stackhouse, Koplín Gallery, Los Angeles, CA.

1987

Crossings, Dolan/Maxwell Gallery, Philadelphia, PA.

1986

Blue Swimmers, Koplín Gallery, Los Angeles, CA.
Robert Stackhouse: Deep Swimmers, Laumeier
Gallery, Laumeier Sculpture Pk, St. Louis, MO.
Recent Works, Morgan Gallery, Kansas City, MO.

1985

*Drawings From Three Projects: Toledo, Australia
and Tennessee*, Max Hutchinson Gallery, New
York, NY.

1984

Deep Swimmers, University of Tennessee Art &
Architecture Gallery, Knoxville, traveling through
1986 to Clemson University, Clemson, SC;
Greenville County Museum of Art, Greenville,
SC; Huntsville Museum of Art, Huntsville,
AL; Hunter Museum of Art, Chattanooga, TN;
Cheekwood Fine Art Center, Nashville, TN;
Northern Illinois University, Laumeier Sculpture
Park, St. Louis, MO (catalogue).

On the Beach Again, Australia National Gallery,
Canberra, Australia.

Ohio Prospect Bones, Crosby Gardens, Toledo,
OH.

*Masters of American Drawing VII: Robert
Stackhouse*, Anderson Gallery, Virginia
Commonwealth University, Richmond, VA.

1983

Mountain Climber, Max Hutchinson Gallery, New
York, NY and The Museum of Modern Art, New
York, NY.

1982

Robert Stackhouse, Max Hutchinson Gallery, New
York, NY.

Robert Stackhouse, Feigenson Gallery, Detroit,
MI.

Robert Stackhouse, Newberger Museum,
Purchase, NY.

Artquake, Portland Center for the Visual Arts,
Portland, OR.

Robert Stackhouse, Middendorf-Lane Gallery,
Washington, D.C.

1981

Robert Stackhouse, Dobrick Gallery, Chicago,
IL.

*David Haxton/Robert Stackhouse-Two
Distinguished University of South Florida Alumni*,
USF, Tampa, FL.

1980

Robert Stackhouse, Feigenson-Rosenstein Gallery,
Detroit, MI.

Dreamers, Max Hutchinson Gallery, New York,
NY.

Robert Stackhouse, Henri Gallery, Washington
D.C.

1979

Robert Stackhouse, Dobrick Gallery, Chicago, IL.
Sailors, Sculpture Now, Inc., New York, NY.

Eau Claire Sailings, University of Wisconsin, Eau
Claire, WI.

1978

Robert Stackhouse, Dobrick Gallery, Chicago, IL.
Sailings, Hudson River Museum, Yonkers, NY.

1976

Running Animals/Reindeer Way, Sculpture Now,
Inc., New York, NY.

Robert Stackhouse, Henri Gallery, Washington
D.C.

1973

Sleeping King Ascending, Corcoran Gallery of
Art, Washington D.C.

Robert Stackhouse: Sleeping King, Henri Gallery,
Washington D.C.

1972

Robert Stackhouse: Journeys, Henri Gallery,
Washington D.C.

The Romance of Structure

by Victor M. Cassidy

Robert Stackhouse is the artist who builds large wooden A-frame constructions. A relatively small number of people have actually seen a Stackhouse sculpture because they are up for a short time, often on college campuses, and then dismantled. We know this work through photographs -- and the artist's drawings, watercolors and prints.

"Drawing is an integral part of my work," Stackhouse has written. "Source drawings, plans for sculptural projects and documentations of finished installations fill the majority of my studio time. Because I originally studied painting, I conceive of my sculptures two dimensionally rather than in three dimensions. I see them as pictures, not volumetric structures."

A self-portrait

Stackhouse calls his work "a self-portrait" and says that the source of his imagery is "change as in growth, life and death, journeys, knowledge, and transformation.

"The sources I draw are ships and serpents and shadows," he adds. "These source images can appear at any time on my project plans or documentation drawings.... My drawing chronicles my method. Making my sculpture is an experience; drawing is my skill."

The esthetics of drawing and sculpture are "very different," he adds. "In two dimensions, I'm king of the cosmos and can do anything I please. In three dimensions, I must follow the rules or the piece falls apart." He calls his work "a kind of dialogue" between the sculptures and the drawings. Stackhouse never shows his heart in his work. His visual vocabulary and approach to making art have remained remarkably consistent since his professional career began in 1969. Change is evolutionary, never abrupt. Stackhouse believes that an artist can work fruitfully with just a few forms. "Whenever I get stuck," he says, "I draw snakes to get myself started again."

The artist makes drawings that are huge (up to 12 feet tall), poster-like and theatrical, with the imagery centered in a frame and dramatically lit. He draws the frame in pencil and writes the title of the drawing and his name in big letters across the bottom. "Theater had a huge impact on me at an early age," he explains. "I was a stage hand type in college. I designed and built sets, acquiring skills I would later use to fabricate sculpture."

Expressive and functional

Drawing lets Stackhouse "revisit" his sculptures after they are demolished, which releases a "powerful regenerative energy" that leads to new work. In 1973, for example, he built *Sleeping King Ascending*, his first site-specific sculpture. He made this 20-foot-high, 6-inch-deep pyramid-shaped construction from about 2,000 wooden laths.

"When I built *Sleeping King Ascending*, I was exclusively a sculptor," Stackhouse recalls. "I had to put energy into a major installation and then destroy it. How was I to go on? I made drawings." The first drawings of *Sleeping King Ascending* were documentary, but two years after this work came down, the artist pinned a three by five foot sheet of paper to his studio wall, projected a slide of *Sleeping King Ascending* onto it, and started to draw.

"Drawing laths is very laborious," he says. "It took me a week just to complete that drawing in charcoal and longer still to add the watercolor. I was bored and my mind would wander, which led

Action watercolorist

According to Stackhouse, much of the writing on his art has focused on his sculpture building. “I think my real skill lies in painting,” he says, “and I am most proud of my skills in watercolor. No one else works in watercolor like me. I think I can get more out of watercolor at times, and that I can push watercolor far beyond what most people can do with it.”

Experimenting with a simple store-bought kit, the artist produced his first watercolors about 1972, taught himself how to make images of traditional delicacy, and then began to push the medium. “I was trained as an Action Painter,” he says. “I put watercolor on the paper, sponge it off, create drips and multiple accidents, and scumble the surface, but the work is always under control. With watercolor, the dynamics are on the edge.”

Stackhouse builds up many layers in watercolor “to trap the light.” To get the intensity of the blues and reds we see in his work, he uses “the negative space, the white, and the light coming through.” “My real hero is Rothko,” he continues. “Clyfford Still and the New York School influenced my sense of color. Most of the blacks in my watercolors are combinations of Prussian blue and sepia.”

The artist works vertically on the wall. “I’m just too lazy to tape the piece down,” he says. “I draw a frame line around the area where the image will go, set up that barrier, and love to break it.”

Acknowledging that his watercolors can be extravagantly romantic, Stackhouse explains that he has “romances with the object destroyed” (i.e., his sculptures). *Flexed Flyer* (1995), one of his most passionate pieces, revisits *East River Bones* a temporary sculpture from 1987. In this gorgeous work, the wooden sculpture hurtles through the air like a spacecraft. Lit from the left, *Dick’s “K.C. Way”* (1996) looks like a monumental stage set.

After making lithographs with master printers, he discovered spit bite etching. “I mix spit with acid and draw direct on the plate,” he explains. “It’s like doing a watercolor. What you see is what you get.”

Stackhouse’s etchings are considerably less venturesome and rewarding than the watercolors. He uses tight perspective, no frame line, and a blank background. *Soundless* (1992), his best print, recalls *Dick’s “K.C. Way.”*

In 32 years, Robert Stackhouse has produced so much important work that a modest retrospective selection filled a museum to the bursting point. At a time in his career when he has earned the right to relax, this artist continues to challenge himself. He wants to start painting again, something he has not done since art school. “What really attracts me,” he says, “is an unanswered question.”

Excerpt from “The Romance of Structure” by Victor M. Cassidy
<http://www.artnet.com/Magazine/features/cassidy/cassidy3-26-01.asp>



Source: *Westchester Magazine*

Creighton Michael

(American: Knoxville, Tennessee, 1949)

“An alumnus of the University of Tennessee, Creighton Michael received his M.A. in art history from Vanderbilt University and a M.F.A. in painting and multimedia from Washington University in St. Louis. He is a recipient of a Pollack Krasner Foundation grant, a New York Foundation for the Arts fellowship in sculpture and a Golden Foundation for the Arts award in painting. His work is in various public and private collections including the National Gallery of Art and The Phillips Collection, Washington, D.C.; Museum of Modern Art (Special Collections), Whitney Museum (Frances Mulhall Achilles Library Collection) and the

Metropolitan Museum of Art, New York; Brooklyn Museum, High Museum of Art, Atlanta, Georgia; Denver Art Museum, Mint Museums of Art, Charlotte, North Carolina; the Neuberger Museum of Art, Purchase, New York; The John and Maxine Belger Family Foundation, Kansas City, Missouri; The Ogden Museum of Southern Art; The McNay Art Museum, San Antonio, Texas and Hafnarborg Museum, Iceland.

Michael has had solo exhibitions at the High Museum of Art; Katonah Museum of Art, Katonah, New York; Vanderbilt University; the Queens Museum of Art at Bulova Corporate Center; Neuberger Museum of Art; Colgate University; University of Richmond Museums, Richmond, Virginia and The Mint Museums, as well as numerous galleries and art centers in New York City and throughout the United States. Abroad he has had solo exhibitions in Copenhagen, Montreal and Reykjavík.

He has been on the faculty at Rhode Island School of Design and the Pennsylvania Academy of Art, a visiting lecturer at Princeton University and a visiting artist at numerous colleges and universities including Albright College, Marshall University, Haverford College, Purchase College and University of Richmond. Michael has conducted studio workshops at Anderson Ranch Art Center, The Arts Center in St. Petersburg, Florida and Virginia Commonwealth University to mention a few. He was a Visiting Assistant Professor of Art at Hunter College in New York City from 2005-2013. Michael is a member of American Abstract Artists, has served on the Board of Directors for the International Sculpture Center from 2010-2013 and the Board of Overseers at Katonah Museum of Art from 2015-2018.

Recent exhibition credits as curatorial producer are, *The Art of Rube Goldberg*; **Blurring Boundaries: The Women of American Abstract Artists, 1936—Present**; **Mutual Muses: The Collaborative Life of James Seawright and Mimi Garrard** and **Uncharted: American Abstraction in the Information Age**.

The artist lives and works in New York.”

Source: “Bio”

<http://creightonmichael.com/bio/>

Brief Exhibition History

- *inProcess: Drawing by Creighton Michael 2000-2017*, Columbus State University, Columbus, Georgia; 2018
- *On Drawing in process*, Katonah Museum of Art, Katonah, New York; 2017
- *Mining the Subjunctive*, Herron School of Art and Design, Indianapolis, Indiana; 2016
- *Pattern Play II: exploring process and collaboration through drawing*, Biggin Gallery, Auburn University, Auburn, Alabama; 2015 travels to Murray State University, Murray, Kentucky; 2015-16 and Herron School of Art and Design, Indianapolis, Indiana; 2016
- *Selective Viewing: New Work by Creighton Michael*, Osilas Gallery, Concordia College, Bronxville, New York; 2015 – more information here
- *Pattern Play: exploring process and collaboration through drawing*, Clifford Gallery, Colgate University, Hamilton, New York; 2013 – 14
- *TAPESTRY Suite: Seven Digital Drawings by Creighton Michael*, Fine Arts Gallery, Vanderbilt University, Nashville, Tennessee
- *TAPESTRY, Gallery 817*, University of the Arts, Philadelphia, Pennsylvania; 2011
- *MOTIF: Recent Paintings*, G Gallery, Houston, Texas; 2011
- *Tangible Marking: The Dimensional Drawings of Creighton Michael*, Esther Massry Gallery, The College of Saint Rose, Albany, New York; 2010-11 (includes collaboration with composer, Bruce Roter)
- *VIVID: New Paintings*, Galerie Egelund, Copenhagen, Denmark; 2009
- *CURSIVE: Creighton Michael*, Belger Arts Center, Kansas City, Missouri; 2008
- *Creighton Michael*, Lesley Heller Gallery, New York, New York; 2008
- *Creighton Michael: PLANE DRAWING*, The Baker Center for the Arts, Muhlenberg College, Allentown, Pennsylvania; 2008
- *SQUIGGLElinear*, Center for the Arts, Towson University, Baltimore, Maryland; 2007 travels to the Delaware Center for the Contemporary Arts, Wilmington, Delaware; 2008
- *Wavelengths: The Drawings of Creighton Michael*, Hafnarborg, Hafnarfjörður; Start Art, Reykjavík, Iceland; 2008
- *CIPHER*, NCC Art Gallery, Norwalk Community College, Norwalk, Connecticut; 2008
- *Graphite: Drawings and Installation Works*, Robischon Gallery, Denver, Colorado; 2006 additional exhibitions 2003, 1999, 1997, 1994, 1992, 1990
- *Paintings: Creighton Michael*, Galerie Egelund, Copenhagen, Denmark; 2006
- *Articulated Spaces: Paintings by Creighton Michael*, University of Richmond Museums, Richmond, Virginia; 2003
- *Creighton Michael: Dialects of Line selected works 1985-2003*, Collaborative Concepts, Beacon, NY; 2003 (includes a collaborative installation with composer, John Morton)
- *Mark To Multiple*, The von Liebig Art Center, Naples, Florida; 2003
- *Visual Matrix: Paintings/Drawings (1997-1999)*, Elmhurst Art Museum, Elmhurst, Illinois; 2001
- *Intuitive Drawing: Sculpture/Drawings (1985-1999)*, Kim Foster Gallery, NYC; 1999 (exhibition essay by Ann Landi) additional exhibitions 1997, 1996, 1995
- Reynolds Gallery, Richmond, VA; 1999
- Galerie Trois Points, Montreal Canada; 1999
- *Creighton Michael: Painting (1995-1998)*, The Queens Museum of Art at Bulova Corporate Center, Queens, New York; 1998
- *Markings: Works by Creighton Michael (1985-1997)*, Birke Art Gallery, Marshall University, Huntington, WV; 1998
- *Line Play: Sculpture/Drawing (1991-1996)*, Cantor Fitzgerald Gallery, Haverford College, Haverford, PA; 1997
- *Creighton Michael: Landscape*, Katonah Museum of Art, Katonah, NY; 1994 (catalogue essay by Cynthia Nadelman)
- *New Sculpture and Drawings*, Littlejohn Contemporary, NYC; 1992 (exhibition essay Eleanor Heartney)
- *Drawing Sculpture*, San Antonio Art Institute, San Antonio, TX; 1992
- *Creighton Michael: Constructions 1990*, Ruth Siegel Gallery, NYC; 1991 (catalogue essay by Nancy Princenthal)
- Pence Gallery, Santa Monica, CA; 1990, 1988
- Haines Gallery, San Francisco, CA; 1990
- LedisFlam Gallery, Brooklyn, NY; 1989
- Nina Freudenheim Gallery, Buffalo, NY; 1988
- David Beitzel Gallery, NYC; 1988
- *Art At The Edge: Creighton Michael*, High Museum of Art, Atlanta, GA; 1987

Source: "Resume"

<http://creightonmichael.com/resume-2/>

On the Mark - The Art of Creighton Michael

By: D. Dominick Lombardi

Spanning over four decades, Creighton Michael's studio practice can be seen as an insatiable desire for exploration and discovery directed by the endless potential of drawing activity. Often hyper-focused at times – always with an eye for change –his creative mind and his restless spirit have found renewed inspiration at every juncture of his journey. For most of his career, Michael has, in many ways, been driven by an artist's ability to transform a random mark into a gesture or “digital phrasing” with results that can be two dimensional, three dimensional, or even, suggest the multi-dimensional.

We are at a time when boundaries are frequently blurred or intensely defined by everything from politics to public behavior as the digital age becomes more invasive. What Michael does is incorporate certain disturbances of pervasive media into his art rending fractured filaments of virtual units that are first digested, then layered to create a mutable visual language. To get closer to the root cause of the growing content of Michael's art I recently had the opportunity to discuss his motivation.

DDL: I believe the first time I realized that you were on a very long journey into the notion of ‘drawing’ was when you were creating the *SQUIGGLE* series using graphite and paper coated rope back in the early 2000s. The fact that you were making lines in 3D coming off a gallery or museum wall, floor or pedestal really activated my thinking about line in space and time. This was especially effective in the way the ‘physical’ line was changing its gesture as the viewer moved around the work, and how the incorporation of cast shadows enhanced the ambient space. What was your thinking here?

CM: I had been thinking for some time about ways in which drawing activity could be a shared experience that engaged the viewer. In early 2002 with the help of three interns, I began to explore approaches that mimicked the choreography of a gesture. My initial attempts developed a series of wire based “drawing kits” whose installation depended on the decisions of another and whose identity as a “drawing” was always fluid. With strong parallels to music this series, titled *GRID*, lacked some of the physicality of a drawing episode. I wondered, “If I could distill a traditional drawing and make its elements three dimensional, what would I have?” My answer was an assortment of physical “marks” comprised of graphite (or charcoal) and paper. Realizing that cotton rope would be a perfect substructure, I began to develop a recipe for making “marks” and a strategy for installation. *SQUIGGLE* as the series would be known did capture the variety and intimacy associated with traditional drawing. Unlike drawing however, which characteristically records a moment, action or image in time, Squiggle remained transitory in nature.

DDL: I may be jumping ahead a bit, but the *TAPESTRY* series of 2011 appears to be a digital extension of the *SQUIGGLE* series, only in negative tonality – something like a rayograph of a *SQUIGGLE*, at least aesthetically. Do you see a direct connection there?

CM: I see a similarity in process as well as a desire to expand the boundaries of his medium, which was photography. My exploration in drawing digitally began in 2010 when I laminated past episodes of marking activity documented either by video stills or 35mm slides. This alternate approach to mark making initiated a novel way of working resulting in a series of composite drawings titled, *TAPESTRY*. Later additional facets of my studio practice such as sculpture residue, solar plate acetates and extraction patterns, which are distilled digitally from images of existing work, were included in the layering process creating not only a chronicle of personal marking history, but also another direction for drawing.

DDL: The last show of your work at the Katonah Museum of Art included paintings where you attached multiple layers of acrylic bands covered in ‘digital noise’. They were an amazing rendition of drawing, especially in our intensely media driven age. The prints you are now showing are similar to those paintings, in that they suggest swift movement and depth using abstract digital symbols. How are they done?

CM: *INd 6317*, like *Tapestry 3610* before it, is a stratiform drawing constructed of previous marking episodes that in this case have been converted to corrupted image patterns through a computer anomaly. The *CHRONICLE* pieces, showcased in an exhibition this summer at the Katonah Museum of Art, share the same digital information with the addition of synthetic calligraphy, thus interweaving analogue and digital approaches. The *INd* series is the initial phase of the *INd Suite* developed from a combination of digital and color intaglio techniques currently in production under the direction of master printer, Christopher Shore, at the Center for Contemporary Printmaking in Norwalk, Connecticut.

DDL: Your one-person exhibition at The Norman Shannon and Emmy Lou P. Illges Gallery at Columbus State University will be a very wide-ranging view of your work since 2000. Aside from what we’ve already discussed, can you tell me about your mysterious *PUNCTUATION* series and the large, beautiful tour de force, *Vernacular 516*.

CM: Paralleling Moholy-Nagy’s act of disengagement recorded in his 1922 Telephone Paintings by establishing a distance of time and space between artist and product, I emailed Chris Shore three digital files reflecting recent work accompanied by an assortment of color samples with a request to select various combinations and orientations that would create a set of unique intaglio prints. We had no further contact until the series was complete and we met to sign and number the prints. *Vernacular* is the precursor to *CHRONICLE* in both process and content employing past marking activity in the form of transdimensional motifs (extraction and corrupted image patterns) layered with synthetic calligraphy. Arranged as a pentptych, this lateral narrative suggests a cadence and spatial illusion more often associated with movie projection.

Jasper Johns

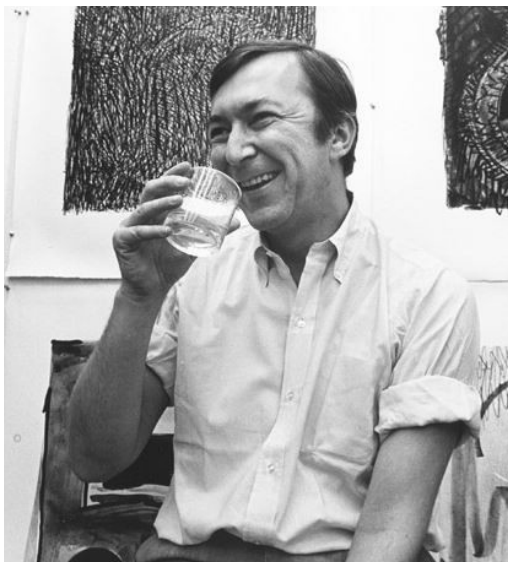


Image by: Malcolm Lubliner

Jasper Johns was born in 1930 in Augusta, Georgia, and raised in South Carolina. He began drawing as a young child, and from the age of five knew he wanted to be an artist. For three semesters he attended the University of South Carolina at Columbia, where his art teachers urged him to move to New York, which he did in late 1948. There he saw numerous exhibitions and attended the Parsons School of Design for a semester. After serving two years in the army during the Korean War, stationed in South Carolina and Sendai, Japan, he returned to New York in 1953. He soon became friends with the artist Robert Rauschenberg (born 1925), also a Southerner, and with the composer John Cage and the choreographer Merce Cunningham.

Together with Rauschenberg and several Abstract Expressionist painters of the previous generation, Jackson Pollock, Willem de Kooning, and Barnett Newman, Johns is one of most significant and influential

American painters of the twentieth century. He also ranks with Dürer, Rembrandt, Francisco Goya, Edvard Munch, and Picasso as one of the greatest printmakers of any era. In addition, he makes many drawings - unique works on paper, usually based on a painting he has previously painted - and he has created an unusual body of sculptural objects.

Johns' early mature work, of the mid- to late 1950s, invented a new style that helped to engender a number of subsequent art movements, among them Pop, Minimal, and Conceptual art. The new style has usually been understood to be coolly antithetical to the expressionistic gestural abstraction of the previous generation. This is partly because, while Johns' painting extended the all-over compositional techniques of Abstract Expressionism, his use of these techniques stresses conscious control rather than spontaneity.

Johns' early style is perfectly exemplified by the lush reticence of the large monochrome *White Flag* of 1955. This painting was preceded by a red, white, and blue version, *Flag* (1954-55; Museum of Modern Art, New York), and followed by numerous drawings and prints of flags in various mediums, including the elegant oil on paper *Flag*. In 1958, Johns painted *Three Flags* (Whitney Museum of Art, New York), in which three canvases are superimposed on one another in what appears to be reverse perspective, projecting toward the viewer.

It has been suggested that the American flag in Johns' work is an autobiographical reference, because a military hero after whom he was named, Sergeant William Jasper, raised the flag in a brave action during the Revolutionary War. Because a flag is a flat object, it may signify flatness or the relative lack of depth in much modernist painting. The flag may of course function as an emblem of the United States and may in turn connote American art, Senator Joseph McCarthy, or the Vietnam War, depending on the date of Johns' use of the image, the date of the viewer's experience of it, or the nationality of the viewer. Or the flag may connote none of these things. Used in Johns' recent work, for example, *The Seasons (Summer)*, an intaglio print of 1987, it seems inescapably to refer to his own art. In other words, the meaning of the flag in Johns' art suggests the extent to which the "meaning" of this subject matter may be fluid and open to continual reinterpretation.

As Johns became well known - and perhaps as he realized his audience could be relied upon to study his new work - his subjects with a demonstrable prior existence expanded. In addition to popular icons, Johns chose images that he identified in interviews as things he had seen - for example, a pattern of flagstones he glimpsed on a wall while driving. Still later, the "things the mind already knows" became details from famous works of art, such as the *Isenheim Altarpiece* by Matthias Grünewald (1475/80 - 1528), which Johns began to trace onto his work in 1981. Throughout his career, Johns has included in most of his art certain marks and shapes that clearly display their derivation from factual, unimagined things in the world, including handprints and footprints, casts of parts of the body, or stamps made from objects found in his studio, such as the rim of a tin can.

Source: "Jasper Johns Biography"

<https://www.jasper-johns.org/biography.jsp>

Quotes

“I don't want my work to be an exposure of my feelings.”

- Jasper Johns

“I have no ideas about what the paintings imply about the world. I don't think that's a painter's business. He just paints paintings without a conscious reason.”

- Jasper Johns

“Sometimes I see it and then paint it. Other times I paint it and then see it. Both are impure situations, and I prefer neither.”

- Jasper Johns

“My experience with life is that it's very fragmented. In one place certain kinds of thing occur, and in another place a different kind of thing occurs. I would like my work to have some vivid indication of those differences. I guess, in painting, it would amount to different kinds of space being represented in it.”

- Jasper Johns

“I think that one wants from a painting a sense of life. The final suggestion, the final statement, has to be not a deliberate statement but a helpless statement. It has to be what you can't avoid saying.”

- Jasper Johns

“As one gets older one sees many more paths that could be taken. Artists sense within their own work that kind of swelling of possibilities, which may seem a freedom or a confusion.”

- Jasper Johns

“In my early work, I tried to hide my personality, my psychological state, my emotions. This was partly due to my feelings about myself and partly due to my feelings about painting at the time. I sort of stuck to my guns for a while but eventually it seemed like a losing battle. Finally one must simply drop the reserve.”

- Jasper Johns

“Since the mid-60s, Johns has been working with the same strange codex of symbols that seem to comprise a language that only Johns himself is fully fluent in. “There are not that many artists in the 20th and 21st century who are quite so consistently returning to and reworking what is essentially a small lexicon of images,” the Whitney’s Scott Rothkopf said. His work following his first decade as an artist has been defined by a continual resuscitation of these images, like ghosts that he can’t quite elude. There is the empty coffee can, crammed with paintbrushes, something like Johns’s primal scene, which he has sculpted and cast in bronze, made into a lithograph and painted at various points in his career. There are his almost absurdly simple crosshatched marks, which began appearing in his work in 1972, and which he claimed offered “the possibility of a complete lack of meaning.” There are stick figures holding paintbrushes. There are skulls. There is his remarkable use of the color gray to blanket a painting in sorrow. Though he returns to the same motifs again and again, he complicates their meaning continuously with the addition of some new, often acutely personal element — a portrait of Castelli (as in “Racing Thoughts,” from 1983); the blueprints for his grandfather’s house (as in “Mirror’s Edge,” from 1992); the artist’s own signature, sourced from a rubber stamp he had made that said “Regrets, Jasper Johns,” an object that made it all the easier to turn down whatever someone wanted him to do. Indeed, there are two Jasper Johns — one who is unable to keep the past at bay, whose memories seem to trickle into his paintings like water from a broken faucet; and one who does things by rote, with a kind of cool indifference — and both are present in his work.”

- “Jasper Johns, American Legend” by M.H. Miller
The New York Times

“Jasper Johns is an artist one finds difficult to love, and then, on reflection — and often against a backdrop of crisis or doubt — comes to love wholeheartedly, soberly, sincerely. He is an artist for grown-ups. He might seem reticent, puzzling, at times willfully tangled up in himself. But if you are struggling to make sense of art, life, or any conceivable combination thereof, he is not the bafflingly forked path he can seem, but rather a guide, one who won’t take your hand but will instead send you back out on your own, your sense of the mystery renewed and expanded.”

- “Meaning, mystery in prints by Jasper Johns” by Sebastian Smee
The Boston Globe

“Ever since his first painting of the American flag, begun in 1954, Johns has mastered a trick of replicating schematic motifs with an expressive hand that feels indifferent to what it describes. The image blares, harshly. The brushwork meanders, tenderly. Attempts to make sense of the disjuncture and of what it may entail or suggest fill library shelves of exegetic prose. But it’s not all that complicated. The meanings of Johns’s art are pantomimes of meaning: cerebral hooks baited with visual seduction. His subjects aren’t enigmas. They are dead-end allusions. Dealing with them is like being conducted to a certain place and looking back to discover that your guide has vanished.”

- “Jasper Johns and the Question of Meaning” by Peter Schjeldahl
The New Yorker