

December 1, 2010–January 7, 2011

# blue chip prints

Garvey | Simon Art Access, LLC is pleased to announce an exhibition of Post-War and Contemporary Fine Prints by leading artists at its Carmel Gallery at 27 East Main Street.



Joan Miro (Spanish 1893-1983) was a widely influential 20th century artist who bridged a unique gap between Surrealism and Abstract Expressionism. Surrealism, a movement that developed in literature, philosophy and art in the 1920s, attempted to merge reality and the dream state (unconscious). The Surrealists were also very interested in the psychological ideas of Freud

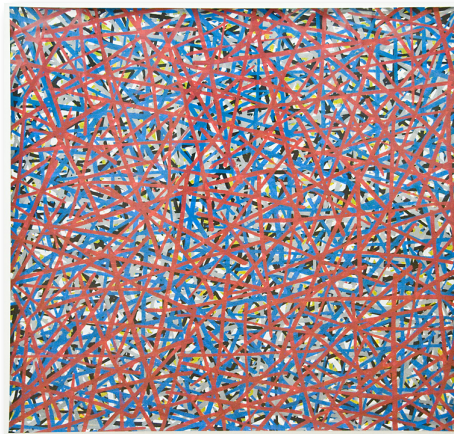
and Jung. Miro's whimsical and inventive images came from his memory and dreams, and are at once childlike, innocent and sophisticated.

By 1941, Miro had a retrospective exhibition at the Museum of Modern Art in New York. During the 1950's he began making paintings inspired by the objects he had collected over the years in walks, such as polished stones, driftwood, seashells, horseshoes, farm implements, etc. This also reflected the Surrealist interest in special, magical objects, like talismans. Throughout his life, Miro worked in several printmaking processes, including engraving, lithography and etching, as well as the use of stencils (called *pochoir*). He stated that printmaking made his paintings richer, and gave him new ideas for his work. In 1970 the Museum of Modern Art in New York held an exhibition entirely devoted to his prints. In his later years, he spent most of his time doing etchings, large-scale aquatints and book illustrations.

A beautiful lithograph from 1955, *Palotin Giron*, is included among the other treasures in this exhibition of important works. Seeing the fingerprints of the artist, incorporated into the composition as he worked on the litho stone, adds to the intimate and magical quality of this piece.

American artist [Sol LeWitt](#) (1928 - 2007) was a pioneer of Conceptual Art. An example of his mural work can be seen in the atrium lobby at the **Indianapolis Museum of Art**. His art is systems-centered and his images are planned ahead in diagram form. The results are

typically manifested through a series of related geometric structures, ranging from lines to shapes to sensual curving arcs. The versatility of the print medium—which facilitates the repetition of images, the altering of color, and the addition of new layers of information—gave LeWitt the freedom to explore and expand on the serial imagery that expressed his conceptual systems. His prints are characterized by a tension between the perceptual beauty of the images and the rigorous ideas behind them. The collaborative nature of printmaking, in which the artist works in tandem with other artists, mimics LeWitt's wall drawing methods; and this immediately contributed to his gravitation to printmaking when LeWitt first made prints in the early 1970s.



*Straight Lines in All Directions* is a tour de force monoprint. Executed in a silkscreen technique, LeWitt layered his signature red, yellow, blue, and black palette in horizontal, vertical, and diagonal lines, producing a dazzling and dense composition that fills the paper. Each of the 30 in the edition is unique, the artist varying the colors for each.

[Richard Diebenkorn](#) (1922-1993) was originally from the San Francisco Bay Area. An independent artist who did not follow mainstream artistic styles, Diebenkorn was influenced by American and European Modernists and Abstract Expressionist painters. Although beginning his career as a figurative artist, he became best known for the abstract *Ocean Park* series he began in the late 1960s after he moved to Santa Monica. In these works, the artist combined luminous planes of overlapping color, largely influenced by the Southern California landscape around him, which became his signature for the rest of his life.

## GALLERY SPACE

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Having mastered color lithography and aquatint in earlier years, Diebenkorn began to experiment with color woodcut in the 1980s. To commence this new venture, he traveled to Crown Point Press studio in Kyoto, Japan to work with artists trained in the ancient art of *ukiyo-e* printmaking. The first woodcut the artist completed in this manner was *Ochre* (1983). The third was *Blue with Red* (1987), also in this show.



Born in Wisconsin in 1940, [Chuck Close](#) was originally associated with the Photo-Realist movement which began as a response to Minimalist and Conceptual trends of the 1960s and 70s (in direct contrast, for example, to the work of Sol Lewitt). The artist has been quadriplegic since 1988, when he suffered a spinal artery collapse at the peak of his career. Despite his disability, he regained enough strength to work with a tool strapped to his hand, and he has produced some of the most impressive and important figurative paintings of our time.

Highly renowned as a painter, Close is also a master printmaker, who has, over the course of more than 30 years, pushed the boundaries of traditional printmaking in remarkable ways. Several of Chuck Close's colorful scribble etchings as well as a reduction linocut in black-and-white will be featured in the show.



Known for his incredible self-portraits and portraits of friends, the works are at once painterly, yet also offer an amazingly detailed reproduction of reality. Ironically, while being one of the most successful portrait artists of his time, Close is also afflicted with *prosopagnosia* (face blindness), a condition that prevents him from recognizing people's faces.

[Jane Hammond](#), sometimes dubbed a "conceptual Surrealist," is represented by several large scale *Botanical Collages* and a sampling of her TV prints. Born in 1950, Hammond lives and works in New York City, but received her MFA from the University of Wisconsin at Madison in 1977. Her work has been exhibited at major museums and galleries internationally and can be found in the permanent collections of numerous museums.

The *Botanical Collages* are unique multi-media works that combine collage, various printing techniques and hand-coloring. A hybrid of imagery unites to form these wacky bouquets, but their origin is a personal one. As a child, the artist lived for a time with her

grandmother, a serious gardener who had 14 different flower gardens, a separate cutting garden and numerous books about flowers and gardening. Hammond and her grandmother spent much time together flower arranging and studying nature. In fact, young Jane could recite the Latin names for almost 100 flowers at age six. These unique bouquets begin like any other arrangement: with a vase (Hammond took a year of ceramics in graduate school which influences her choices). She then goes to her massive collection of floral imagery sourced from old botanical prints, medicinal texts, vintage handkerchiefs, wallpaper, coloring books, gift-wrap, her imagination, and direct scans of flowers. Images are then layered to compose a unique, hybrid bouquet.

Her television prints are made in a small edition of 15, and use the image of a vintage TV set, printed on wood veneer, as a stage for her lexicon of images which are also harvested from rich and varied sources.



Born in New York in 1969, [Tara Donovan](#) was recently the subject of a major exhibition at the **Indianapolis Museum of Art**. The artist builds large, labor-intensive, and site-specific installations out of everyday materials such as rubber bands, straight pins, scotch tape, drinking straws, paper plates, and Styrofoam cups. She takes these materials and "grows" them through accumulation. The results are large-scale abstract works and installations, as well as relief prints (which she refers to as "drawings") suggestive of landscapes, clouds, cellular structures and even mold or fungus. In her words, "it is not like I'm trying to simulate nature. It's more of a mimicking of the way of nature, the way things actually grow."

A brand new pin matrix relief print, just published by Pace Editions in New York is featured in this show. It is the biggest of the pin relief prints the artist has completed to date, and is a dynamic composition that seems pulsating with life. To create this piece, the artist pushed thousands of straight pins into a piece of metal-backed foam core to create the matrix. A large roller is used to ink up the tops of the pins, and then the plate is put into a hydraulic press with a moist piece of paper on top of it; an impression is made which creates the final image.

