

ULAE PRINTS FOR A NEW GENERATION



ULAE

Prints for a New Generation

September 13 – November 23, 2024
The Print Center, Philadelphia



Thank you for visiting
our exhibitions!
Please share your
thoughts with us in a
brief survey.



Kiki Smith, *Litter (Fireplace Editions)*, 1999, 4 color lithograph with gilding, 22" x 30", edition of 50



Julian Lethbridge, *Untitled (Tree)*, 1998, 3 color lithograph, 19 1/8" x 22 3/8", edition of 24

While **Universal Limited Art Editions (ULAE)** is well known for its central role in reviving lithography in the United States during the 1950s and 1960s, this exhibition extols its enduring importance as a site of conceptually adventurous and technically ambitious printmaking during the 1980s and 1990s. Works by nine leading contemporary masters made at ULAE – **Carroll Dunham, Jane Hammond, Bill Jensen, Julian Lethbridge, Suzanne McClelland, Elizabeth Murray, Susan Rothenberg, Kiki Smith and Terry Winters** – demonstrate this vital pulse.

The first floor focuses on Smith's ongoing collaboration with ULAE, beginning with her first lithograph produced at the studio in 1990 and concluding with a piece from 2020. The exhibition demonstrates how the continuous exchange

between Smith and ULAE's master printers has encouraged one of the finest artists working in print today.

The second-floor galleries feature prints by Dunham, Hammond, Jensen, Lethbridge, McClelland, Murray, Rothenberg and Winters – who, with Smith, represent two waves of artists who started working at ULAE in the 1980s and 90s. These works reveal the artists' preference for a hybrid abstraction that acknowledges the presence of the human figure, the natural and man-made worlds, and myriad socio-political concerns.

We are grateful to the Universal Limited Art Editions team, Jill Czarnowski, Larissa Goldston, Marie Tennyson and Jordan West, for embracing this project with enthusiasm.



Maurice Grosman and Tatyana Grosman standing on the front porch of the house at Skidmore Place, 1950

ULAE: Prints for a New Generation

In 1982, when Bill Goldston assumed directorship of the printmaking workshop ULAE, it was already celebrated for its twenty-five-year commitment to the production of the highest-quality fine arts lithographs and its central role in popularizing the medium in the United States. They had also quickly earned admiration for their commitment to nurturing long-term collaborations with pioneering American artists that stretched over decades. Founded in 1957 in a modest cottage on Long Island, New York, by Tatyana Grosman (1904-1982), she had established a guiding ethos that centered entirely on the artist's vision by offering each visiting painter or sculpture exclusive and nearly limitless access to the printing press set up in her small living room. After years of working alongside Grosman, Goldston took the helm of the family-run business, just as she had wished. He sought to grow ULAE and followed the beloved matriarch's lead by inviting new generations of young artists to



Suzanne McClelland, *Then*, 1993, 7 color lithograph and screenprint, 22" x 30", edition of 55

collaborate in the studio. He built a new printmaking studio to ensure ULAE could meet their ambitions.

While Grosman's tenure at ULAE is distinguished for its central role in the revival of lithography, Goldston's efforts to sustain the relevance of both the medium and the workshop in the following decades through the support of technical innovation within the studio and engagement of ascending talents of the 1980s and 90s, has proven to be exceedingly successful and worthy of recognition.

A Storied History of Printmaking

Goldston first arrived at ULAE in 1969 to work as a master printer, already appreciative of its longstanding relationship with significant abstract and Pop artists. He recognized that Grosman's invitations to collaborate, extended to the avant-garde artists Jasper Johns in 1960 and Robert Rauschenberg in 1962, had advanced the field of



Keith Brintzenhofe and Elizabeth Murray collaborate on *Up Dog* and *Down Dog*, 1987-88

printmaking. Each had set distinctive precedents in creative rigor and technical curiosity that Goldston would work to uphold half a decade later. Rauschenberg's seminal *Accident* from 1963 was printed from lithography stones broken while being run through their press. A workshop guided strictly by traditional printing practices would have regarded this a mistake and discarded the work in progress. Instead, embracing Rauschenberg's conceptual innovation, Grosman submitted it to the Ljubljana Graphic Biennial of that same year, where it won first prize. From the get-go, Johns sought to investigate the intricacies of the printmaking process and render it visible in the image of his making, just as he had in his painting. For the portfolio *0-9* from 1960-63, he used and re-used a single lithographic stone to work his way sequentially through all of the numbers. The series was premised upon a logical image progression that demanded a systematic printing protocol of repeatedly laying down and removing the drawing of each numeral many times over many sheets of paper.

Just as ULAE invested time and resources into its tight network



Elizabeth Murray, *Down Dog*, 1988, 9 color lithograph, 41" x 50 3/4", edition of 65

of artists, figures including Johns and Rauschenberg similarly maintained life-long commitments to working there, which tracked alongside their ascending prominence in the art world. During the 1960s and 70s, ULAE also produced prints by, among others, Lee Bontecou, Jim Dine, Helen Frankenthaler, Grace Hartigan, Marisol, Robert Motherwell, Barnett Newman, Claes Oldenburg, Larry Rivers and James Rosenquist – all of whom are recognized as modern masters.

A New Generation

At the beginning of the 1980s and again in the early 1990s, Goldston extended invitations to rising artists to work at ULAE. He commented, "That was the spirit engendered by [Tatyana] from the beginning," and "I was just following [her] lead." The prints in the exhibition by Carroll Dunham, Jane Hammond, Bill Jensen, Julian Lethbridge, Suzanne McClelland, Elizabeth Murray, Susan Rothenberg, Kiki Smith and Terry Winters demonstrate Goldston's



(left to right) Bill Jensen, *Plight*, 1989, 4 color etching and aquatint, 20" x 15 ¼", edition of 50; Terry Winters, *Novalis*, 1983-89, etching and aquatint, 42 ½" x 31", edition of 50

keen eye for talent. Their work marked shifts in the ULAE aesthetic and again showed the studio in step with the stylistic trends.

Goldston sought to ensure that the ULAE studio met guest artists' ambitions. He saw to the construction of a large, state-of-the-art printmaking facility that holds a number of presses and workstations dedicated to an expanded array of processes – lithography, offset printing, intaglio, photogravure, monoprint and screenprint – staffed by several highly skilled master printers. In keeping with the tradition established by Grosman, he was patient with artists, and provided them generous amounts of time to produce their work. Confirming ULAE's unique position to offer this unrestricted creative freedom, artist Bill Jensen reflected, "Only at ULAE could I have worked for two years on a 5" x 7" plate."

ULAE in the Eighties and Nineties

ULAE prints from the 1980s and 90s demonstrate the invited artists' preference for a hybrid abstraction that, over the course of two decades, introduced elements of realism by introducing the human



Carroll Dunham, *Floating Shape with Backdrop*, 1989-90, 4 color photolithograph, 22 ¾" x 28 ¾", edition of 47

figure, nature and man-made objects into their art. Artists of the 1980s derived meaning from the visual language of abstraction itself; the artists of the 1990s drew their meaning to a greater degree from lived experiences and observations on the real world.

In the 1980s, Carroll Dunham, Bill Jensen, Elizabeth Murray, Susan Rothenberg and Terry Winters pursued an expressionistic abstraction, allowing obscured or momentary glimpses into the lived world. Dunham's surrealist forms border on cartoonish figuration and are amplified by flamboyant color, as in the photolithograph *Floating Shape with Backdrop*, 1989-90. The abstract intaglio prints by Jensen are modest in scale and take an exceedingly close view of landscapes composed of curvilinear forms and dense textures. Murray's two large-scale lithographs, made by layering numerous sheets of printed and folded paper, are marked up in exuberant lines and shapes to show a dog moving around a table. She commented that printmaking is "about discovery ... the printers are tuned into that and dedicated to it. At ULAE you never hear, oh we can't do that."



Susan Rothenberg, *Mezzo Fist #1*, 1990, mezzotint, 31" x 22 1/2", edition of 49

For Rothenberg, images of disembodied heads and fragmented body parts emerge from menacing darkness or glowing light, embodying a heightened state of mind. After working in lithography at ULAE, she turned to mezzotint, a unique process in which a textured metal plate is worn down and inked to make an image, rich in velvety color. *Mezzo Fist #1*, 1990, shows a man flexing a sizeable muscular arm enveloped by a dark black background, suggesting the psychological terror inherent to violence. The etching *Novalis*, 1983-89, produced seven years into Winter's collaboration with the workshop, suggests the microscopic building blocks and foundational processes of the natural world, but blown up to human scale.

The artists of the 1990s – Jane Hammond, Julian Lethbridge, Suzanne McClelland and Kiki Smith – brought more varied interests and artistic styles into the ULAE workshop. They had emerged into a changed art world and made prints that accounted for various social



Jane Hammond, *The Wonderfulness of Downtown*, 1997, 39 color lithograph and screenprint with collage, 59 1/4" x 62", edition of 50

and political concerns. In her map of Manhattan, *The Wonderfulness of Downtown*, 1997, Hammond pulled from her archive of 276 found images to create a visually dense topography of personal landmarks with her self-portrait as an explorer standing in the bottom right corner to lead the way. Lethbridge's lithographs reflect his painting style, which is often described as cerebral abstraction, observable in the black-and-white palette he used to compose a surface image of rhythmic patterns. McClelland's swashes of color in *Then*, 1993, track the path of her boisterous mark-making that both obscures and highlights a newspaper page documenting the moment's political landscape of war and violence.



Kiki Smith, *Pool of Tears I*, 2000, etching and aquatint printed chine collé, 22" x 24 3/4", edition of 30



Kiki Smith, *My Blue Lake*, 1995, 3 color lithograph and photogravure, 43 1/2" x 54 3/4", edition of 41

Spotlight on Kiki Smith

Kiki Smith is renowned for her work in many media, and she has created prints with a number of studios. Her collaboration with ULAE has been especially fruitful; starting with the first print from 1990, Kiki Smith's ongoing, thirty-five-year collaboration with ULAE has resulted in works on paper that track her evolving interests in self-portraiture, the corporeality of women's bodies, the construction of female gender roles in life and literature, the give-and-take between people and nature, and the folklore that illustrates society's values. The prints show how her collaborations with ULAE's master printers have materialized conceptually rigorous prints at a large-scale and with technical ambition.

During the 1980s, Smith's art literally disemboweled women's bodies, bringing the internal organs out into the gallery. Her compelling sculptures from that time often isolated individual organs, fluids and body parts in materials including plaster, metal, cloth and paper. Anatomical paintings and drawings rendered a clinical interest in physiology. The prints and multiples made in this period

also registered the impact of life cycles and diseases on the body, with particular sensitivity to the effects of AIDS. Smith employed screenprinting and a do-it-yourself, rough-hewn aesthetic to create clothing, posters, multiples of everyday objects and, by the end of the decade, fine art prints.

Smith's earliest prints at ULAE aligned with her shifting creative concerns from depictions of women's biological workings to subject matter that also accounted for their social, cultural and political experiences. Her work remained political, but also became increasingly personal as seen in a turn towards self-portraiture. Smith's first project at ULAE, the landmark lithograph *Hair*, 1990, was composed by layering an inked wig and photocopies of her own long tresses on the lithographic stones. The print suggests the all-over skeins of paint laid down by the predominantly male Abstract Expressionists and, with equal effect, the potency of women's sexuality. The similarly large *My Blue Lake*, a lithograph and photogravure, 1995, shows Smith's head and shoulders extending outwards like a pool of water below a horizon line designed from her hair. To make the photogravure, Smith and ULAE master printer

Craig Zammiello, along with Bill Goldston, employed a periphery camera at the British Museum, London, normally used to create continuous 360-degree images of ancient vases, to photograph the artist's body. More recent works vibrate with emotional potency and emphasize domesticity, such as her depiction of a scene from *Alice's Adventures in Wonderland* by Lewis Carroll, (*Pool of Tears I*, 2000) and her image of a cat nursing a litter of kittens (*Litter (Fireplace Editions)*, 1999).

The Next Generation

Just as Bill Goldston looked to Tatyana Grosman's precedent in selecting innovative artists of her time, so too does current director Larissa Goldston, who continues the tradition of the family business after becoming a co-owner in 1993 and then taking over from her father. Her commitment to sustaining the long-term relationships with individual artists, Kiki Smith as merely one example, has fostered the further advancement of their careers and the art form. In recent years, their roster has again expanded, including more women artists and artists of color working in even more varied styles.

About the Artists



Carroll Dunham looking at mylars for his print *Red Shift*, 1987

Carroll Dunham (b. 1949, New Haven, CT; I. New York, NY and Cornwall, CT) received a BA from Trinity College, Hartford, CT. Dunham made his print at ULAE in 1984. He was the subject of a mid-career painting retrospective at the New Museum, New York, NY in 2002-2003; a traveling survey of his prints accompanied by a catalog raisonné was organized by the Addison Gallery of American Art, Phillips Academy, Andover, MA in 2008. Most recently, an exhibition of his prints was mounted at the National Museum, Oslo, Norway in 2002. His work is represented in notable public collections, including the Museum of Modern Art, New York; as well as the Museum Ludwig, Cologne, Germany; Tate Gallery, London, UK; and Albertina Museum, Vienna, Austria.

Jane Hammond (b. 1950, Bridgeport, CT; I. New York, NY) received a BA from Mount Holyoke College, South Hadley, MA, and an MFA from University of Wisconsin, Madison. Hammond made her first print at ULAE in 1991. She has also made prints at Dieu Donn e and Pace Prints, both in New York, NY; and Shark's Ink, Lyons, CO, among other studios. Her works on paper were featured in a nationally-touring retrospective, accompanied by a catalog, organized by the Mount Holyoke Art Museum in 2006-2008, and additional touring solo shows were organized by the Cleveland Center for Contemporary Art, OH in 2001 and Orlando Museum of Art, FL, in 1994. Hammond has received grants from the National Endowment for the Arts and the Louis Comfort Tiffany Foundation and is a Governor at Skowhegan School of Painting & Sculpture, ME.



Jane Hammond looking at her sketches while Bill Goldston and Doug Volle talk in the background, 1996



Bill Jensen, unknown date

Bill Jensen (b. 1945, Minneapolis, MN; I. Brooklyn, NY) received a BFA and an MFA from University of Minnesota, Minneapolis. Jensen made his first print at ULAE in 1984. His work was featured in *Five Painters in New York* at the Whitney Museum of American Art, New York in 1984 and was the subject of a retrospective organized at the Phillips Collection, Washington, DC, in 1987. Recently,

his work was featured within an exhibition on Albert Pinkham Ryder at the New Bedford Whaling Museum, MA, in 2021. Jensen's work is held in the permanent collections of the Dallas Museum of Art, TX; Walker Art Center, Minneapolis, MN; Metropolitan Museum of Art, New York, NY; and Hirschhorn Museum & Sculpture Garden, Washington, DC among others. He was the recipient of a fellowship from the National Endowment for the Arts.

Julian Lethbridge (b. 1947, Colombo, Sri Lanka; I. New York, NY) studied at Westchester College, Winchester and Cambridge University, both UK. Lethbridge made his first print at ULAE in 1990. His work



Julian Lethbridge looking through his edition of *Penrose* in the studio, 1996

has been widely exhibited in the United States and Europe, including at the Aspen Art Museum, CO; Katonah Museum of Art, NY; Portland Art Museum, OR; and Colby Museum of Art, Waterville, ME. His work is included in the permanent collections of the Art Institute of Chicago, IL; Metropolitan Museum of Art, New York; National Gallery of Art, Washington, DC; and Tate Gallery, London, UK.



Suzanne McClelland signing her edition *Tea Leaves*, 1996

Suzanne McClelland (b. 1959, Jacksonville, FL; l. Brooklyn, NY) received a BFA from University of Michigan, Ann Arbor and an MFA from School of Visual Arts, New York, NY. McClelland made her first print at ULAE in 1993. Solo exhibitions of her work have been presented at the Fralin Museum of Art, University of Virginia, Charlottesville; Weatherspoon Art Gallery, Greensboro, NC; Whitney Museum of American Art, New

York, NY; Orlando Museum of Art, FL; and Aldrich Museum of Contemporary Art, Ridgefield, CT. McClelland received a Guggenheim Fellowship and an Anonymous Was a Woman award. She is a Governor at Skowhegan School of Painting & Sculpture, ME; and is on faculty at the School of Visual Arts, New York, NY.

Elizabeth Murray (b. 1940, Chicago, IL; d. 2007, Granville, NY) earned a BFA from the Art Institute of Chicago, IL and an MFA from Mills College, Oakland, CA. Murray made her first print at ULAE in 1986. She had career retrospectives at the Museum of Modern Art, New York, NY, in 2005-2006 and Dallas Museum of Art in 1987, and her prints were the subject of a traveling survey and catalog in 1990. She has received many awards, including a Skowhegan Medal in Painting and a MacArthur Fellowship, and was an elected member of the American Academy of Arts and Letters. Throughout her career, Murray also worked as an educator in the most prestigious art programs in the United States.



Elizabeth Murray, unknown date

Susan Rothenberg (b. 1945, Buffalo, NY; d. 2020, Galisteo, NM) received a BFA from Cornell University Ithaca, NY and studied at the Corcoran School of Art, Washington, DC. Rothenberg made her first print at ULAE in 1983. She was the American representative to the



Susan Rothenberg kneeling in the grass working on a drawing at Skidmore Place, unknown date

Venice Biennale in 1980 and had numerous solo exhibitions, including at the Museum of Modern Art, New York, NY, in 2020. She was the subject of traveling retrospectives organized by the Los Angeles County Museum, CA, in 1983, Albright-Knox Art Gallery, Buffalo, NY, in 1994, and Modern Art Museum of Fort Worth, TX, in 2009-2010. The Johnson Museum of Art, Cornell University, Ithaca, NY, organized an exhibition of her prints and drawings in 1998.

Kiki Smith (b. 1954, Nuremberg, West Germany; l. New York, NY) attended Hartford Art School, CT. Smith made her first print at ULAE in 1990. Solo exhibitions of her works on paper were presented at Staatliche Graphische Sammlung, Munich, in 2019; Oklahoma State University Museum of Art, Stillwater, in 2017; Museum of Modern Art, New York, NY, in 2003-2004; Saint Louis Art Museum, MO in 2000; and Rose Art Museum, Brandeis University, Waltham, MA in 1992. In addition to her ongoing collaboration with ULAE, Smith has produced editions and multiples with numerous publishers including Harlan & Weaver, The LeRoy Neiman Center for Print Studies, Columbia University, and Pace Editions, all New York, NY; and The Fabric Workshop and Museum, Philadelphia, PA.



Kiki Smith drawing on an etching plate for her print *Sueno* with a proof of *Sueno* hanging in the background, 1991



Terry Winters working on a drawing in the studio, 1990

Terry Winters (b. 1949, Brooklyn, NY; l. New York, NY) received a BFA from Pratt Institute, Brooklyn, NY. Winters made his first print at ULAE in 1982. He has had exhibitions of his prints at the Metropolitan Museum of Art, New York, NY, in 2001; and Eskenazi Museum of Art, Indiana University, Bloomington, in 2024; as well as the Staatliche Graphische Sammlung, Munich, Germany and Louisiana Museum of Modern Art, Denmark, in 2014. His complete print archive is located at the Colby College Museum of Art, Waterville, ME. Winters was elected to the American Academy of Arts and Letters in 2013.

Programs

Gallery Talk & Opening Reception

Thursday, September 12, 2024

5:30pm Gallery Talk with Lauren Rosenblum,
Jensen Bryan Curator

6 – 7:30pm Reception

Conversation with ULAE

Date TBD

All of The Print Center's exhibitions and programs are free and open to the public. For more information visit printcenter.org.

About Universal Limited Art Editions



ULAE is celebrated for its nearly seventy years of steadfast dedication to supporting the work of contemporary artists and sustaining the tradition of fine art printmaking in

the United States. It was founded in 1957 in a small cottage on Long Island by Tatyana Grosman (1904-1982) as a printmaking workshop dedicated to creating fine art lithography. She established a guiding ethos centered entirely on the artist's vision by offering exclusive and nearly limitless access to the lithography press. ULAE soon gained recognition for its collaboration with young artists of the sixties, including the luminaries Jasper Johns and Robert Rauschenberg, and led the way for a revival in the medium in the United States.

Bill Goldston assumed the position of Director in the early 1980s and followed Grosman's precedent by inviting younger generations of artists. He built a larger, state-of-the-art printmaking facility staffed by several highly skilled master printers to ensure ULAE could meet their ambitions. To this day, ULAE continues to collaborate with the most prominent and innovative artists of our times in lithography, intaglio, woodcut and digital processes.

The Museum of Modern Art collects all of their editions, from its first to the most recent. There have been several major exhibitions

of work produced at ULAE, including a commemoration of its first twenty-five years at the Art Institute of Chicago, 1990 and a celebration of its fortieth anniversary at the Corcoran Art Gallery, Washington, DC, 1997.

About The Print Center

Mission

For more than a century, The Print Center has encouraged the growth and understanding of photography and printmaking as vital contemporary arts through exhibitions, publications and educational programs. The Print Center has an international voice and a strong sense of local purpose. Free and open to the public, it presents changing exhibitions, which highlight established and emerging, local, national and international contemporary artists. It mounts one of the oldest annual art competitions in the country, now in its 99th year, provides the Artists-in-Schools Program to Philadelphia public high school students and its Gallery Store offers a carefully selected array of contemporary prints and photographs onsite and online.

Funders

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Inside cover: (front) Kiki Smith drawing on an etching plate for her print *Sueno* with a proof of *Sueno* hanging in the background, 1991; (back) Elizabeth Murray working on *Up Dog and Down Dog*, 1987-88



Jane Hammond drawing while Bill Goldston observes, 1996



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