

ARTISTS-IN-SCHOOLS PROGRAM (AISP) CURRICULAR CONTEXT

Fall 2024: *COLLABORATION*

ABOUT THE CURRICULAR CONTEXT

AISP curricular contexts are based on exhibitions at The Print Center and change each semester. This document provides teaching-artists with the scaffolding and information necessary to inspire the curriculum that will be designed for each individual classroom. For more information about writing your curriculum, please refer to the “Guidelines for Curriculum Adaptation” and “Suggestions for Curriculum Plan Structure” sections in the AISP Handbook.

CURRICULAR FRAMING: EXHIBITION DESCRIPTION

The fall 2024 curricular context responds to The Print Center’s exhibition: ***ULAE: Prints for a New Generation***, on view September 12–November 23, 2024. The exhibition showcases work created from the 1980s up until 2020, with a focus on the 80s and 90s, by nine leading contemporary American artists at Universal Limited Art Editions (ULAE) – a renowned printmaking studio in Bay Shore, NY. This exhibition is part of a longstanding series in which The Print Center highlights studios and publishers whose work transforms the field of print.

The selected works represent two waves of artists who were invited to collaborate with ULAE by director Bill Goldston after the passing of their founder Tatyana Grosman in 1982. He renewed her vision by inviting a new generation of young painters and sculptors, now renowned, to ULAE. In the first floor gallery is a spotlight on the ongoing collaboration between ULAE and the multidisciplinary artist **Kiki Smith** that spans over thirty-five years. The exhibition includes a number of her best-known and most ambitious prints, which reveal her interests in the female body, humans’ relationship with the natural world, and the mythology and folklore that illustrates society’s values. In the second floor galleries are works by **Carroll Dunham, Jane Hammond, Bill Jensen, Julian Lethbridge, Suzanne McClelland, Elizabeth Murray, Susan Rothenberg** and **Terry Winters**.

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. Started in 1957 in a small cottage on Long Island by Tatyana Grosman (1904-1982), ULAE established a guiding ethos that centered entirely on the artist’s vision by offering exclusive and nearly limitless access to the lithography press set up in her living room. ULAE soon gained renown for its collaboration with emerging artists of this era, including the luminaries Jasper Johns and Robert Rauschenberg, many of whom were painters or sculptors and had no printmaking background. About his work after assuming the director position in the early 1980s, Bill Goldston said, “I was just following Tanya’s lead” by inviting new generations of artists, engaging those who “were young, eager to work and had never made a print.” He built a larger, state-of-the-art printmaking facility, staffed by several highly skilled master printers, to ensure that ULAE could meet their ambitions; the expanded range of

equipment allowed prints to be made that were unimaginable in the early years, including three-dimensional prints, screenprints and photogravures. <https://www.ulae.com/>

FEATURED ARTIST INFORMATION:

Carroll Dunham (b. 1949, New Haven, CT; l. New York and Cornwall, CT) received a BA from Trinity College, Hartford, CT. He is known for his conceptual approach to painting and drawing and his interest in exploring the relationship between abstraction and figuration. Of his work, art writer Johanna Burton said, "Dunham's career can be characterized by its rigorous indefinability, as his works dip freely into the realms of abstraction, figuration, surrealism, graffiti, pop, even cartoons, without ever settling loyally into any one of them," (link below). Art critic David Pagel, in a *Los Angeles Times* review intended to be complimentary, described his paintings as "vulgar beyond belief... many people find [Dunham's paintings] offensive, demeaning and disgusting, as well as mean-spirited, malicious and horrific. They are all that and more. Much, much more," ("Carroll Dunham at Blum and Poe," link below).

Dunham 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. Dunham is the father of writer/director/actress Lena Dunham.



Floating Shape with Backdrop, 1989-90, photolithograph, 22 3/4" x 28 3/4"

Dunham's surrealist forms border on cartoonish figuration and are amplified by flamboyant color, as in the photolithograph *Floating Shape with Backdrop*. This work illustrates the exploration of the relationship between abstraction and figuration, with focus on crude physical aspects of the body such as hairs and orifices, that can be seen in his other work.

For a detailed description of the artist's work: Johanna Burton, "Carroll Dunham: Paintings" <https://archive.newmuseum.org/exhibitions/395>

Los Angeles Times review, David Pagel, "Carroll Dunham at Blum and Poe" <https://www.latimes.com/archives/blogs/culture-monster-blog/story/2010-04-30/art-review-carroll-dunham-at-blum-poe>

Jane Hammond (b. 1950, Bridgeport, CT; l. New York, NY) received a BA from Mount Holyoke College, South Hadley, MA, and an MFA in sculpture from University of Wisconsin, Madison. A multidisciplinary artist, Hammond's love of collecting has shaped her work. In 1977, Hammond moved to New York and began compiling images from instructional or scientific manuals, children's books, books on puppetry and magic, as well as charts on alchemy, animals, religion, and phrenology, creating an image bank image bank she uses and reuses in her work. Hammond said "I have a very diverse practice of collecting found information and transforming it ... I mine the images for specific things I want." Hammond continues to collect images to use as

references or include directly in her work. She says of found snapshots and vernacular photography: “The people that made these photographs weren’t artists, and nobody inside the pictures – the subjects – thought they were part of a work of art either. We have no reason to think they imagined their images would end up at the Metropolitan Museum, but you can learn more about photography after you’ve looked at these pictures,” (from *The Artist Project: “Jane Hammond”* video, link below).

In addition to her work at ULAE, Hammond has also made prints at Dieu Donné 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.



The Wonderfulness of Downtown, 1997, 39 color lithograph and screenprint with collage, 59 ¼” x 62”

In her map of Manhattan, *The Wonderfulness of Downtown*, 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 a bottom corner to lead the way.

Artist’s website: <https://janehammondartist.com/>

Metropolitan Museum of Art, The Artist Project,” Jane Hammond,” a short video of Hammond discussing her interest in “snapshots and vernacular photography”:

<https://www.metmuseum.org/perspectives/videos/2015/12/the-artist-project-jane-hammond>

An archive of found snapshots and vernacular photography, collected by that Hammond inventory of utilized and referenced: <https://www.pjcohencollection.com/>

Bill Jensen (b. 1945, Minneapolis, MN; I. Brooklyn, NY) received a BFA and an MFA from the University of Minnesota, Minneapolis. Jensen creates expressive, densely layered and textured abstract paintings that can be seen as poetic emotional landscapes. He has described his process: “For me, abstract art is maybe the best way to grasp the very complicated emotional conditions that exist today,” and “I think works on paper are very important. It used to be one to one, drawings, etchings, and paintings – all working toward that one emotional content.” (from “*Interview - Bill Jensen*,” link below).

Jensen’s 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



Etching For Denial, 1986-88, Etching and aquatint with scraping and burnishing, 24 ¼” x 19 ½”

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.

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.

“Interview - Bill Jensen,” John Yau for *Bomb Magazine*, 2007:
<https://bombmagazine.org/articles/2007/04/01/bill-jensen/>

Julian Lethbridge (b. 1947, Colombo, Sri Lanka; I. New York, NY) studied at Winchester College, Winchester and Cambridge University, both UK, where he was raised. Upon graduation, he began a career as a banker, but by 1972 had moved to New York to paint and draw. His first exhibition of paintings and drawings at Julian Pretto Gallery (1988) was followed within the next year by one-person exhibitions at Paula Cooper Gallery in New York and Daniel Weinberg Gallery in San Francisco. Lethbridge’s work 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

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. His abstraction is cerebral, often based on mathematical or natural principles. Methodically building up his surfaces with pigment, he then incises them with repeated patterns. In the late 1980s and early 1990s he limited his work to shades of black and white, mining the richness of monochromaticism. More recently he has begun to introduce vibrant colors and more gestural brushwork into his paintings.



Untitled (Tree), 1998, lithograph, 19 1/8" x 22 3/8"

Link to Lethbridge’s work, including a short video in which he discussed his thought process:
<https://www.paulacoopergallery.com/artists/julian-lethbridge#tab:thumbnails>

Suzanne McClelland (b. 1959, Jacksonville, FL; I. Brooklyn, NY) received a BFA from University of Michigan, Ann Arbor and an MFA from School of Visual Arts, New York, NY. “McClelland includes large-scale paintings, works on paper, and books in her practice. These often extract fragments of speech or text from various cultural sources; explore the social, symbolic, and material possibilities that reside within language; and celebrate the physicality of speech and sound. McClelland parses such issues as the limitations and malleability of communication, the impact of technology on interpreting information, and the mechanics of translation. Her works are infused with social commentary, underscoring the way in which language itself is gendered and politicized by its physical and spatial context,” (from the artist’s website, link below).

Solo exhibitions of McClelland's 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.



Then, 1993, lithograph and screenprint, 22" x 30"

McClelland's swashes of color in *Then*, 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.

Artist's website: <https://www.suzannemcclelland.net/>

Barry Schwabsky, "Interview – Suzanne McClelland," *BOMB Magazine*, 2012
<https://bombmagazine.org/articles/2012/01/01/suzanne-mcclelland/>

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. From an early age, Murray wanted to be a cartoonist. After studying at The School of the Art Institute of Chicago, Murray changed her path from commercial art to painting, inspired by the work of Paul Cezanne and Willem de Kooning. After graduating in 1962, she continued her studies at Mills College in Oakland, CA. In 1967, she moved to New York City, where she would live and work until her death in 2007.

"Murray's works from the 1960s reflect an irreverent embrace of the materiality of paint. Here, the artist experimented with elements of sculpture while maintaining allusions to the figure informed by her long-standing affinity for cartooning. Murray's childhood love of Walt Disney and comics would underpin many aspects of her art throughout her career. During the 1970s, Murray dismantled—then rebuilt—many of the compositional strategies and theories associated with Minimalism. Using curved lines and complex shapes loosely informed by mathematical ideas, she introduced geometries that transform scale, shape, and form to her thickly painted and



Up Dog, 1987-88, lithograph, 45 1/2" x 46 1/2"



Down Dog 1988, lithograph, 41" x 50 3/4"

layered compositions. In the following decade, Murray introduced three-dimensionality to her canvases, bringing about a complete break from traditional, flat, rectilinear compositions. Muddied, moody, and gestural, the paintings of the 1980s blazed a course of international recognition and notoriety. In these works, interiors, tables, coffee cups, shoes, and other signature themes emerge from skeins of spray paint and graffiti-like markings. During the 1990s, Murray's works became flatter while retaining a high degree of compositional elaboration and chromatic exuberance. In the final years of her career, the artist offered new visions of her characteristic motifs in vibrantly painted, multipaneled paintings," (from the artist's website, link below).

Murray 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.

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."**

Artist's website: <https://elizabethmurrayart.org/>

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 was the American representative to the 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.

Rothenberg became interested in art at an early age, inspired by her grandfather, a house painter, and trips to Buffalo's Albright-Knox Art Gallery. By 1974 Rothenberg painted her first picture of a horse, the animal that would soon become the subject of the iconic series of paintings she made over the next few years. Though plainly representational, the subject allowed Rothenberg to experiment with new forms of abstraction, diverging from the largely minimalist and conceptual practices of her peers.

Describing her hybrid process of figuration and abstraction, she said: "I can't use the word abstraction. I'm a very literal-minded person. I know my paintings. I know this isn't a real figure because it doesn't have any arms. At one point, it had hands in the pockets without arms attached. And I thought, 'Well, are you doing a figure, or are you doing this presence? You're doing the



Mezzo Fist #1, 1990, mezzotint, 31" x 22 1/2"

presence.' So, I let go of whatever I needed to, and I kept what I wanted. And I do a lot of that in making painting. I edit: 'Is that doing anything for me? Is that carrying its weight in that part of the canvas?' And if it's not, it's scraped out," (from "The Studio," link below). By the 1980s, Rothenberg had expanded upon her horse motif and introduced new subjects, nearly always drawn from her surroundings: she painted disembodied heads and limbs, dancing figures, other animals, interior spaces, later incorporating imagery inspired by the by the landscape of New Mexico, where she moved in 1990. In addition to painting her environment and what she saw out of her window, she also began basing increasingly paintings on memories of observed events. She continued to paint until the end of her life, in 2020, stating: "what makes me continue to make paintings? I don't know how to do anything else."

Rothenberg's images of 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.

Interview with Rothenberg – "The Studio," *Art21*: <https://art21.org/read/susan-rothenberg-the-studio/>

Video of Rothenberg discussing her process:

<https://art21.org/watch/art-in-the-twenty-first-century/s3/susan-rothenberg-in-memory-segment/>

Kiki Smith (b. 1954, Nuremberg, West Germany; I. New York, NY), the daughter of sculptor Tony Smith, and actress/opera singer Jane Lawrence, she attended Hartford Art School, CT, and left for New York City before completing her degree. Smith's extremely prolific multidisciplinary practice has explored the human body and human condition focusing on gender, sexuality, the AIDS epidemic, bodily functions, and folklore since the 80's. Smith's early work primarily used the image of a "visceral," "anatomical" body. Later she began to explore human existence by "mov[ing] outside of the interior body," referencing nature and folklore. Smith has said about her work: "In a way it's a way to synthesize being here into a form that we can look at or I can look at, and other ways a celebration about being here in this form now," (from "Kiki Smith – I Make Things to Experience the Process," link below).



Kiki Smith, *My Blue Lake*, 1995, lithograph and photogravure, 43 ½" x 54 ¾"

In 2006, Smith was recognized by *TIME Magazine* as one of the "TIME 100: The People Who Shape Our World." 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.

Smith is renowned for her work in many media, and she has created prints with numerous print studios. Her collaboration with ULAE has been especially fruitful; starting in 1990, the collaboration 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. Her work with ULAE's master printers have materialized conceptually rigorous works, sometimes on a large-scale, and with technical ambition. In *My Blue Lake*, a periphery camera, which makes a 360-degree image on a flat plane, was used to photograph Smith. 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.

An Interview with Smith: <https://www.apollo-magazine.com/kiki-smith-interview/>

About peripheral photography: <http://www.davidhazy.org/andpph/text-peripheral-basics.html>).

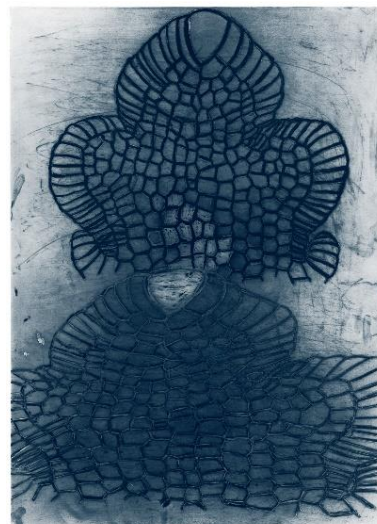
Tate Shots, "Kiki Smith - I Make Things to Experience the Process," short video of the artist describing her work: <https://youtu.be/AT7jKNIqBI?si=mZ9yGGIPUI8bw3H9>

Terry Winters (b. 1949, Brooklyn, NY; l. New York, NY) received a BFA from Pratt Institute, Brooklyn, NY. He examines the relationship between modernist abstraction, information systems, and the architecture of the natural world. While predominantly a painter, Winters is also known for his drawing and printmaking. Winters' abstract paintings recall mathematical concepts as well as natural and scientific forms.

Winters 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.

The etching *Novalis*, 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.

Artist's Website: <https://www.terrywinters.org/>



Novalis, 1983-89, Etching and aquatint, 42 ½" x 31"

POSSIBLE CURRICULAR THEMES:

Collaboration: What happens when creative minds come together?

Collaboration in art can take many forms. **Collaborative artmaking** can be seen in the form of jointly created works by pairs or groups of artists, such as the "exquisite corpse" drawings by surrealist artists Yves Tanguy, Jacques Prévert, André Breton and Marcel Duchamp (products of a drawing game invented by the group in 1925), and the famous series of paintings jointly created by artists Andy Warhol and Jean-Michelle Basquiat. Collaboration in printmaking can include when an artist depends on the expert technical knowledge and aesthetic feedback of a master printer and/or a specific print studio. The experience of creating work at a studio can influence the output and

even shape an artist's career. Though the initial purpose of founder Tatyana Grosman's studio was to print and sell high quality reproductions of paintings, after being encouraged to instead collaborate with artists to create original prints, ULAE established itself as the collaborative workshop it is today. The featured works by Kiki Smith were made in her 35 years of her experimentation with ideas and new techniques at ULAE.

Supportive Collaboration can happen inside artist collectives, self-managed groups of artists who work together to achieve common objectives. These groups may participate in collaborative artmaking, or they may work together to support to one another, to sharing resources and/or curate exhibitions. Kiki Smith's experimentation with a vast diversity of media was likely influenced by her inclusion in Colab, a cultural activist art collective formed in the late 1970s. This group focused on supporting and raising funds for group projects conceived by its members. Current examples of artist collectives are Odd Future, a collective of musicians and performers founded by rapper Tyler The Creator which fostered creative collaborations between many noted performers including Frank Ocean, Black Women of Print, a collective that seeks to provide an equitable safe place for Black women printmakers who were underrepresented in the discipline of printmaking, a space that is eulogized as democratic," (from Black Women of Print's website, link below), and Kamoinge Collective, whose mission is to "honor, document, preserve, and represent the history and culture of the African Diaspora with integrity and respect for humanity through the lens of Black Photographers," (from the collective's website, link below).

- Colab (Kiki Smith's Collective): <https://collaborativeprojects.wordpress.com/artists/>
- Odd Future Collective: https://en.wikipedia.org/wiki/Odd_Future
- Black Women of Print: <https://www.blackwomenofprint.com/>
- Kamoinge Collective: <https://www.kamoinge.com/>

Multi-disciplinary Approach

While some artists study and master a specific medium, many choose to explore central themes in their work using a variety of mediums throughout their careers. **ULAE** has a long history of inviting artists who, in many cases, have never before made a print. Artists are selected on the quality and creative vision of their work in other media; in many cases, invited artists approached printmaking from the perspective of a painter or sculptor. **Elizabeth Murray's** background in painting and sculpture led her to create large-scale, irregularly-shaped lithographs that push the boundaries of the traditional flat image, literally thinking outside the "box" of a standard rectangular frame. While **Kiki Smith's** early work utilized performance and film, her decades-long career has been a constant exploration of the human body encompassing sculpture, installation, photography and various forms of printmaking. Smith has said, "After prolonged experiences with materials, you want to access something new, and then it's a great pleasure and impetus to see if you can find yourself in another methodology of working," (<https://www.artforum.com/columns/kiki-smith-reflects-on-her-life-and-art-245038/>).

Abstraction and Figuration

While the modern art world of the mid-20th century opened the door to experimentation in abstraction, the later part of the century marked a return for many artists to making expressive figurative works that brought a more visceral/body-focused approach to formal representation. Many of the pieces in The Print Center's exhibition explore the relationship between abstraction and figuration. Those by Carroll Dunham, Bill Jensen, Julian Lethbridge, Suzanne McClelland, Elizabeth Murray, Susan Rothenberg and Terry Winters lean heavily toward abstraction, focusing on shapes, colors, textures and movement, rather than recognizable forms. Those by Kiki Smith and Jane Hammond use more direct figuration, including self-portraiture and other recognizable forms to explore ideas about existence. Susan Rothenberg's subtle figures initially read as abstract forms. Of Carroll Dunham's it has been said, "A single polymorphous shape may simultaneously suggest the internal meanderings of body's structure, a topographical landscape,

or an abstract maze,” (ULAE website). His later works embrace a more direct and often cartoonish reference to the body.

Read more about the history of Abstraction and Figuration in art:
<https://www.theartstory.org/definition/abstract-vs-figurative-art/>

POSSIBLE PROJECTS

Create a Portfolio

An artist’s portfolio is a collection of an artist’s work compiled and ordered, and contained in a box or other enclosure designed for that purpose. The works in a portfolio can represent a specific series or body of work, or be used to showcase an artist’s varied skills or styles. Show students examples of collections of work via artist books and portfolios (Carroll Dunham’s “Red Shift” series featured in TPC’s exhibition is an example), and discuss themes they’d like to explore in their own portfolio. Focusing on the theme of *Multi-disciplinary Approach*, have students explore how imagery they create changes when using different techniques or mediums. Spend the first class designing and decorating an envelope or folder to contain the work they create during the residency. Students can learn a new technique each week to create a series of works on consistently sized paper. Help students compile, title and sign each piece, add a title page with an artist statement and assemble their portfolios. Add *Collaboration* to this project by compiling a group portfolio representing the class.

*Low Impact Approach: if students are struggling to select a theme, select a default theme or provide reference imagery to give students a starting point; examples could be self-portraiture, or re-envisioning famous works of art. This can tie your exploration of media to themes individually represented by artists featured in TPC’s fall exhibition, or by repeating the same imagery with different media the focus can be drawn to how the use of different media impacts the resulting work.

For reference: Enrique Chagoya’s portfolio of prints on ULAE’s website:
<https://www.ulae.com/artists/enrique-chagoya/2012-recurrentgoya/>

Mapping the Self

Using Jane Hammond’s map of Manhattan embellished with found photographs and featuring a self-portrait as an explorer of antiquity, and the mapping of the terrain of Kiki Smith’s body using peripheral photography as inspiration, have students discuss the idea of using mapping as an exploration of self.

Using the theme *Abstraction and Figuration*, encourage students to think of various stylistic ways they can represent themselves. A fun activity would be to create crude peripheral images by having one student stand still while another uses their phone on the “panorama” setting, walking slowly around them in a circle. This approximates the image made by the peripheral camera used in Kiki Smith’s *My Blue Lake*, and will encourage collaboration, and push the images from figuration into abstraction. Collected imagery can be digitally printed singly, in layers or collaged.



Photo by KLGAviation

Unintentionally experimental photography:
<https://www.boredpanda.com/panoramic-photo-fails/>

Collaborative Artmaking

Focusing on the theme of *Collaboration*, have students join together in pairs or small groups, and have students begin, but not complete, an image or design on a printable matrix, such as a silkscreen, rubber or linoleum plate or acetate negative for cyanotype printing. Have them print as many copies of the unfinished designs as there are participants in the group, and trade them with the others. Then, have the students finish each other's images. Various techniques can be employed, including drawing, painting, or layering with additional print techniques. The goal is for each student to start and complete a piece, while learning how two (or more) artistic voices can build something unique, different, and possibly greater than an individual's work.

*Low impact options: Students may either choose or be assigned to their groups, or a set number of multiples may be collected and redistributed at random. Be sure to have extras printed so that students who may not have completed part one of the project due to attendance are still able to participate in part 2. The teaching-artist, may also contribute some unfinished pieces to the mix.

Collaborative Curating

Focusing on the theme of *Supportive Collaboration*, guide students through the process of curating an art exhibition from start to finish. Have them discuss a unifying theme for the work they will create and feature, exploring whether to focus on medium, technique, style or concept. Help students identify a venue – this may be the classroom, somewhere else in the school, or in the community. Class sessions can be spent creating and preparing the work for exhibition (titling, labeling, etc.), and creating media for the exhibition (a printed flyer with an exhibition title and description). If possible the exhibition can be celebrated with an opening event during the final class, or at a time outside of class if appropriate.

ADDITIONAL ARTISTS FOR REFERENCE:

Robert Blackburn, (b. 1920, Summit, NJ; d. 2003, NY)

“The son of Jamaican immigrants, Robert Blackburn settled with his family in Harlem in 1927. Over the next decade, he participated in the vivid art scene in the neighborhood... In 1938, he took classes in lithography at Harlem Community Art Center, before studying at the Art Students League from 1940 to 1943. He was greatly influenced by the Harlem Renaissance, Mexican modernism, and European Abstractionism.

Upon acquiring a litho press in 1947, Blackburn formed a home workshop, often called the ‘Bob Blackburn Workshop’ or ‘Creative Lithographic Workshop.’ It ran as a collaborative workshop until 1971, at which point he incorporated it as a nonprofit organization called the Printmaking



Robert Blackburn in his workshop



Robert Blackburn, *Night Creature*, 1974, woodcut, 10" x 11 ¼"

Workshop, (link below). The space allowed artists to experiment and exchange ideas around the graphic arts, and attracted an international group of participants, resulting in a rich and diverse output of print work. In his practice, Blackburn created Cubist-inspired compositions and colorful abstractions. In addition to running the workshop, Blackburn taught widely and, from 1957 to 1963, he worked as the first master printer for Universal Limited Art Editions, printing the first seventy-nine editions for artists such as Jasper Johns, Robert Rauschenberg, and Helen Frankenthaler.

In 2002, Blackburn closed and he passed away the following year. The workshop reopened in 2005 as part of the Elizabeth Foundation for the Arts; it continues to provide space for artists and honors Blackburn's contributions to the graphic arts." (<https://www.studiomuseum.org/artists/robert-blackburn>).

EFA Robert Blackburn Printmaking Workshop Program: <https://www.rbpmw-efanyc.org/>

Artist's website: <http://www.robertblackburn.org/>

Chakaia Booker (b. 1953, Newark, NJ) is an American sculptor known for creating monumental, abstract works for both the gallery and public spaces. Booker's works are included in more than 40 public collections and have been exhibited across the, Africa, Asia, Europe and the United States. She was included in the 2000 *Whitney Biennial*, received a Guggenheim Fellowship in 2005, and an American Academy of Arts and Letters Award for Art in 2001. Booker is known for her innovative and signature use of recycled rubber tires, stainless steel and fabric, which she uses to create enormous, abstract sculptural installations.

In 2009, Booker began an in depth exploration of printmaking creating a significant body of work. Printmaking is now a regular part of Booker's artistic practice, and the prints she makes feature experimental abstract imagery reminiscent of her modular sculptural work. She has primarily made her prints at the EFA/Robert Blackburn Printmaking Workshop.



Chakaia Booker, *It's So Hard To Be Green*, 2000, rubber tires, wood; 150" x 252" x 24"

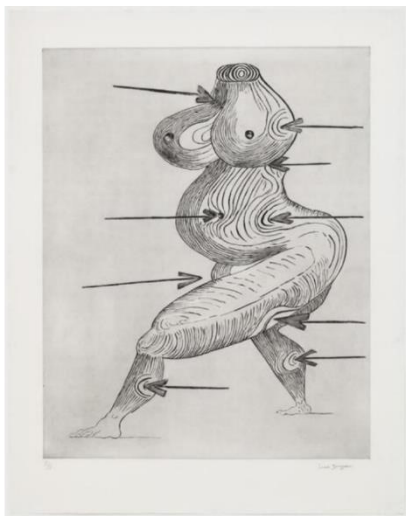


Booker printing at EFA/Robert Blackburn Printmaking Workshop

Artist's Website: <https://chakaiabooker.com/>

Louise Bourgeois (b. 1911 Paris, France; d. 2010, NY) was a French-born, American artist known for her focus on her childhood trauma in often ominous paintings, prints, sculptures and installations. When she makes "happy work," she said of her process, "I transform nasty work into good work. I transform hate into love." ("The Art of Louise Bourgeois," link below). In her eight decade career, she created multi-media works that spanned themes including family, sexuality and the body, as well as death and the unconscious.

“Though her beginnings were as an engraver and painter, by the 1940s she had turned her attention to sculptural work, for which she is now recognized as a twentieth-century leader. Greatly influenced by the influx of European Surrealist artists who immigrated to the United States after World War II, Bourgeois’ early sculpture was composed of groupings of abstract and organic shapes, often carved from wood. By the 1960s, she began to execute her work in rubber, bronze, and stone, and the pieces themselves became larger and more referential to what has become the dominant theme of her work: her childhood. She has famously stated, “My childhood has never lost its magic, it has never lost its mystery, and it has never lost its drama.” Deeply symbolic, her work uses her relationship with her parents and the role sexuality played in her early family life as a vocabulary in which to understand and remake that history. The anthropomorphic shapes her pieces take—the female and male bodies are continually referenced and remade—are charged with sexuality and innocence and the interplay between the two. Bourgeois’ work is in the collections of most major museums around the world. She lived in New York, where she passed away in May 2010,” (<https://art21.org/artist/louise-bourgeois/>).



Louise Bourgeois, *The Arrows of Stress*, 2012, drypoint, 39" x 31"



Louise Bourgeois, *Self Portrait*, 2007, drypoint and engraving

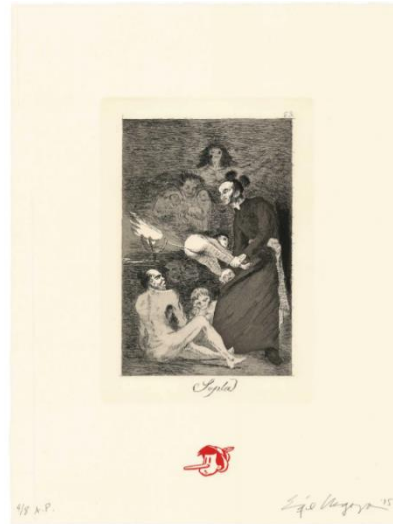
Description of the artist’s work including a video in which she discusses her practice: “The Art of Louise Bourgeois,” <https://www.tate.org.uk/art/artists/louise-bourgeois-2351/art-louise-bourgeois>

Enrique Chagoya (b.1953, Mexico City) is a painter, printmaker and educator whose work often addresses opposites: images of Superman and Olive Oyl are juxtaposed with Aztec gods and symbols of Catholic sacraments. The interaction between these images produces a third element, a synthesis in the mind of the viewer. “I put images together and the interaction creates an imagery that makes its own kind of sense, like a dream or perhaps a nightmare.” The mix of cultures that emerges in Chagoya’s work reflects his cosmopolitan upbringing in Mexico City. He is drawn to the history of his country’s indigenous peoples, which he first learned about from the his Indian nurse’s tales of folklore. His work also deals with the issue of immigration; as a result of feeling not quite at home in either his homeland or his adopted country (the U.S.), Chagoya developed an intuitive sense that impels creativity. “In a way, you have a distance from reality, which gives you a good critical eye for your own culture, as well as the local culture.” His work has been praised for its deep political consciousness and its daring excursions across cultural, historical and artistic boundaries. Social consciousness may delineate his themes, but for all the political exploitation and cultural imperialism he portrays, his work is full of energy and buoyancy.

It comprises, says critic Maria Porges, “a body of work whose emotional tone is remarkably complex: a mixture of sadness and beauty, rage and laughter.”



Enrique Chagoya, *Aliens Sans Frontiers*, 2016, lithograph, 28" x 24"



Enrique Chagoya, *Sopla/Gust the Wind*, 2015, intaglio with letterpress, 14 5/8" x 11"

Chagoya has an MFA at the University of California-Berkeley, and taught at California State University-Hayward and the San Francisco Art Institute prior to Stanford University. In 1993 he received a National Endowment for the Arts Fellowship. “Bill Goldston of ULAE met Enrique Chagoya while participating in “The Contemporary Print: Artists and Master Printers,” a symposium at Yale University in March of 2007, which replicated the relationship between master printer and artist for the students. Chagoya and Goldston proofed recently etched plates with the Yale students, but soon after Chagoya decided to hand color the editions, and they were published at ULAE. The ensuing prints, *Border Patrol on Acid*, *Thinking Of Ensor* and *My Cat Diego* - the latter a memorial print to Chagoya’s recently deceased cat – were completed in October of 2007.” (ULAE website)

Short video - Chagoya discusses his inspiration:

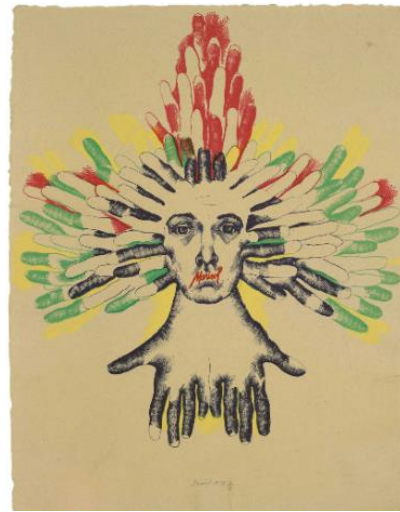
<https://www.metmuseum.org/perspectives/videos/2015/3/the-artist-project-enrique-chagoya>

Marisol [Escobar] (b. 1930, Paris, d. 2016, NY) was a Venezuelan-American artist, who lived and worked in New York City. Like many of the artists who emerged in the early 1950s, Marisol was at first strongly influenced by the prevailing school of Abstract Expressionist painting. After seeing pre-Columbian art in Mexico while visiting her father and in a New York gallery show in the early 1950s, Marisol began making sculpture in 1954. At first she worked on a relatively small scale. Within a few years, however, she began focusing on the life-size, totemic figures she is known for. She became world-famous in the mid-1960s, her active social life including friendships with influential artists like Andy Warhol and Willem de Kooning. Warhol famously referred to her as her “the first girl artist with glamour” and cast her in two of his films: *Kiss* and *The 13 Most Beautiful Women*, both 1964. At the suggestion of Larry Rivers, Marisol began working at ULAE in 1964, and by the following year had completed five lithographs juxtaposing tracings of the artist’s hands and feet with outlines of distinctive feminine objects, such as a purse or high heeled shoes. In 1968, Marisol represented Venezuela at the Venice Biennale and was one of only four women among the 149 artists selected for that year’s Documenta exhibition in Kassel, Germany, but lapsed into relative obscurity within a decade. She continued to create her artworks and returned to the limelight in the early 21st century, capped by a 2014 major

retrospective show organized by the Memphis Brooks Museum of Art, TN.



Marisol, *Self-Portrait*, 1962, wood, plaster, marker, paint, graphite, human teeth, gold and plastic, 43 ½" x 45 ¼" x 75 ⅝"



Marisol, *Cultural Head*, 1973, lithograph, 29" x 22"

Stanley Whitney (b. 1946, Philadelphia, PA) studied at the Kansas City Art Institute before moving to New York City in 1968. "He graduated with an MFA from Yale School of Art in 1972, but found himself at odds with the politically and theoretically oriented contemporary scene of the 1970s and 1980s, confronting the expectation that an African American artist should contend directly with themes of racial and cultural identity. Whitney was more interested in honing an abstract visual language, his early works incorporating patches of color surrounded by areas of empty space. At this stage in his career he was also focused on the power of gesture and immersed in the daily practice of drawing." (ULAE website). Whitney's abstract paintings and works on paper focus on color and form. He arranges highly saturated color fields into gridded blocks. His influences include minimalism and color field painting, the structure and spatial relationships of ancient architecture, and the energy and rhythm of free jazz and other improvisational music. Whitney created editions with ULAE in 2024. In a recent interview, when asked what he hopes people will feel when they look at his work, Whitney replied, "Better." (link below).



Stanley Whitney, *The Awakening of Memory*, 1966, oil on linen, 72 ¾" x 85 ¼"



Stanley Whitney, *Untitled*, 2024, lithograph, 42 ½" x 61 ¼"

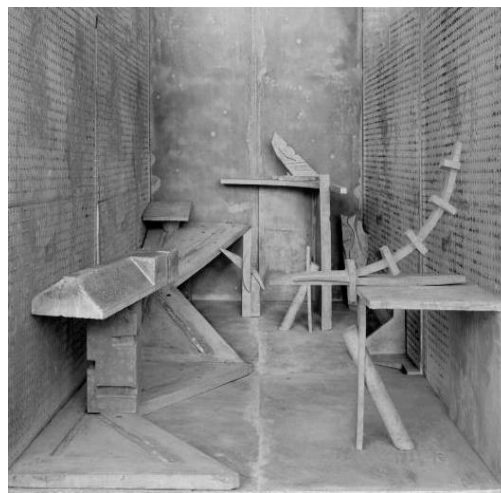
An interview with the artist:

https://www.google.com/search?q=stanley+whitney&rlz=1C5MACD_enUS1021US1021&oq=&gs_lcrp=EgZjaHJvbWUqCQgAECMYJxigAjlJCAAQlxgnGOoCMgkIARAJGCcY6glyCQgCECMYJxigAjlJCAMQlxgnGOoCMgkIBBAjGCcY6glyCQgFECMYJxigAjlJCAYQlxgnGOoCMgkIBxajGCcY6gLSAQkxNzEyajBqMTWoaAgiwAqE&sourceid=chrome&ie=UTF-8#fpstate=ive&vld=cid:b60ff971,vid:xrVSermpUHQ,st:0

Rodrigo Valenzuela (b. 1982, Chile; l. Los Angeles, CA) is an abstract photographer and multi-media artist. Valenzuela creates lush, large-scale printed works layered with screenprinted photographs of elaborate architectural constructions. He said, “I construct narratives, scenes, and stories which point to the tensions found between the individual and communities. I utilize autobiographical threads to inform larger universal fields of experience. Gestures of alienation and displacement are both the aesthetic and subject of much of my work. Often using landscapes and tableaus with day laborers or myself, I explore the way an image is inhabited, and the way that spaces, objects and people are translated into images. My work serves as an expressive and intimate point of contact between the broader realms of subjectivity and political contingency. Through my videos and photographs, I make images that feel at the same time familiar yet distant. I engage the viewer in questions concerning the ways in which the formation and experience of each work is situated—how they exist in and out of place,” (artist’s website: <http://www.rodrigovalenzuela.com>)



Rodrigo Valenzuela, *Animita No. 11*, 2016, pigment print, 44" x 30"



Rodrigo Valenzuela, *Stature No. 6*, 2019, pigment print, 28" x 32"