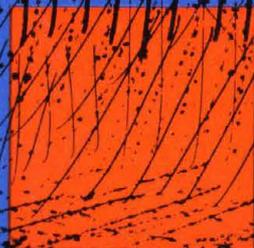


AMERICAN PRINTS TODAY | 1962

NATHAN SHAPIRA



PRINT COUNCIL OF AMERICA

AMERICAN PRINTS TODAY | 1962

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DALLAS

HARTFORD

HOUSTON

LOUISVILLE

MEMPHIS

MINNEAPOLIS

SAINT LOUIS

First Showing

Museum of Fine Arts, Boston, Mass.	September 20–October 21, 1962
The Art Institute of Chicago, Chicago, Ill.	September 21–October 21, 1962
The Cincinnati Art Museum, Cincinnati, O.	September 20–October 15, 1962
Los Angeles County Museum, Los Angeles, Cal.	September 19–October 4, 1962
Whitney Museum of American Art, New York, N.Y.	September 19–October 21, 1962
Philadelphia Museum of Art, Philadelphia, Pa.	September 20–October 15, 1962
Achenbach Foundation for Graphic Art, San Francisco, Cal.	September 20–October 15, 1962
National Gallery of Art, Washington, D.C.	September 23–October 14, 1962

Second Showing

Albany Institute of History and Art, Albany, N.Y.	November 5–December 29, 1962
The Baltimore Museum of Art, Baltimore, Md.	November 5–December 28, 1962
Cleveland Museum of Art, Cleveland, O.	November 6–December 30, 1962
Colorado Springs Fine Arts Center, Colorado Springs, Colo.	November 6–December 28, 1962
Detroit Institute of Arts, Detroit, Mich.	November 6–December 30, 1962
Flint Institute of Arts, Flint, Mich.	November 6–December 30, 1962
The Currier Gallery of Art, Manchester, N.H.	November 10–December 26, 1962
The John and Mable Ringling Museum of Art, Sarasota, Fla.	November 5–December 26, 1962

Third Showing

Columbia Museum of Art, Columbia, S.C.	January 15–February 15, 1963
Dallas Museum of Fine Arts, Dallas, Tex.	January 13–February 10, 1963
Wadsworth Atheneum, Hartford, Conn.	January 16–February 17, 1963
The Museum of Fine Arts of Houston, Houston, Tex.	January 15–February 15, 1963
The J. B. Speed Art Museum, Louisville, Ky.	January 15–February 14, 1963
Brooks Memorial Art Gallery, Memphis, Tenn.	January 13–February 15, 1963
Walker Art Center, Minneapolis, Minn.	January 13–February 17, 1963
City Art Museum of St. Louis, St. Louis, Mo.	January 15–February 15, 1963

PRINT COUNCIL OF AMERICA

527 MADISON AVENUE
NEW YORK 22, NEW YORK

a non-profit organization
fostering the creation,
dissemination,
and appreciation of **fine prints**,
new and old.

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Ralston Crawford	Ezio Martinelli
Worden Day	James McGarrell
Adolf Dehn	George Miyasaki
Arthur Deshaies	Norma Morgan
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Grace Hartigan	Karl Schrag
Jasper Johns	Aubrey Schwartz
Ynez Johnston	Ben Shahn

Moishe Smith
Benton Spruance
Carol Summers
Peter Takal
Ansei Uchima
Romas Viesulas
Sylvia Wald
Adja Yunkers
Jack Zajac
Richard Ziemann

Graphic art or fine prints (etchings, engravings, woodcuts, lithographs and serigraphs) belong to the category of multi-original works of art.

A particular painting exists in only one original; but a particular etching or engraving may exist in a dozen to several hundred originals, each as fine as the others. Because these prints are authentic works of art, conceived and executed by artists, they possess all the virtues inherent in such works. They have the power to move the beholder and broaden his horizon; and they can impart enduring esthetic enjoyment which is often absent in the photo-mechanical reproductions popular today.

Moreover, prints are executed in the scale decided on by the artist himself, while reproductions frequently enlarge or reduce the format of the originals from which they are taken. Because prints exist in many originals, they are peculiarly adapted to the needs of our modern democratic civilization. They are usually the only original works of art which people of moderate means can afford to own.

Oddly enough, considering the spread of democracy as a social and political institution, printmaking has not experienced a corresponding growth in popular interest and esteem. People do not generally know much about prints; they are unaware what experiences of beauty or what riches of spiritual solace are within their grasp.

It is to overcome this paradox and to combat this neglect of graphic art that the Print Council of America has embarked on its broad educational program.

Foreword

Three years ago, on the occasion of the Print Council's first multiple print exhibition, I was hopeful, even confident, that our pioneering project would stimulate public interest in creative graphic art. It now gives me great satisfaction to report that the expectations have been realized — even beyond my hopes. It is impossible to determine the total results, but our experiment has clearly played a part in the veritable renaissance in print making and print collecting which has been taking place throughout the United States. Intelligent coverage of our exhibition project by art editors of newspapers and magazines, and by radio and television stations, was of great help in furthering our aims.

The results achieved by the first exhibition have encouraged the Print Council and its sponsors to arrange this second multiple print exhibition, with the hope that it, too, will spur increased interest in fine prints. This time twenty-four museums are participating. In addition, after the last scheduled showing in February 1963, the set of prints shown in the National Gallery of Art will be circulated for two years among

smaller museums and institutions through the Smithsonian Institution's Traveling Exhibition Service.

In the past three years more print exhibitions have been held than ever before; more print dealers and print shops have been established all over the country; more art galleries have been offering original prints by contemporary artists. Dealers report substantial increases in sales since 1959, in some instances as high as 200 % and 300 %.

The increased and extended market for prints, stimulated in part by our first exhibition project, may be short-lived and of little aesthetic significance if the quality of prints available does not take precedence over their quantity. Of more importance is the intensified activity in print making among painters and sculptors and the increase in the number of graphic workshops. Their creative experimentation, their sincere and vigorous work in many styles, has resulted in unique and personal statements. Now, penetrating and independent graphic art — ranging all the way from realism to extreme abstraction — has emerged. No one school dominates; all styles of approach are

very much alive and continuing to develop. Most of our print makers cannot be compelled by any authority but their own, which explains the rich variety of styles offered by this exhibition.

The many approaches reflected in this exhibition are particularly worthy of note since the prints of only forty-eight artists are shown. Physical and technical limitations of museums pose problems as to size and scope of the show. There are more than three thousand print makers working in the United States, and the task of deciding who should be included in our exhibition and where to draw the line that separates "good" from "best" is formidable. To arrive at an exhibition of 55 prints by 48 artists is, therefore, a more complex procedure than would appear at first glance. The Board of Directors of the Council decided in 1961 that an exhibition should be arranged for 1962-63 which would show the best work done by American artists in all parts of the country.

A Committee of Selection composed of curators and collectors (all directors of the Council) was appointed and charged with the responsibility of compiling lists

of twenty leading print makers in the eastern part of the United States; ten in the Middle West; ten in the South West; and ten in the Pacific Coast area. Originally it was planned to invite the fifty selected artists to submit their best prints created during the past three years for consideration by two authorities on contemporary art who have no connection with the Council.

When the lists were compiled it was realized that in our desire to be fair to all parts of the country some artists with merely local reputations had been included and a considerable number who are nationally known had been omitted. "Regional" representation could not accomplish our desire to show only prints of the highest quality obtainable. The Council therefore consulted its Artists' Advisory Committee, consisting of six outstanding print makers.

They studied the original lists and voted for or against each name, disregarding the geographical location of the artist and considering only the quality of his work. The discriminating and laborious effort of the Committee resulted in a list of forty-two print makers which

included some artists who were not on the original four lists and excluded some who were.

The Print Council's Executive Committee then reviewed the whole matter of selecting artists, and all of the lists were again carefully examined. Each member of the Committee was asked to add artists whose names did not appear on any of the lists. Only those names which received a majority vote of the Committee were retained. Each artist finally chosen was invited to submit two to four prints, at least one of which would be accepted.

Forty-eight artists submitted a total of 163 prints. The Selection Committee, consisting of Mr. Leonard Baskin and Mr. James Thrall Soby, chose 55 of these prints for the exhibition. In 1959 the Council showed prints by fifty-five American artists. The work of thirty of these appears in the present exhibition; eighteen other artists are included for the first time. We are confident that, as this project is continued in future years and with different methods of selection from time to time, outstanding prints by all leading American print makers will ultimately be presented.

The Council believes that the time, thought, and effort of many busy persons which went into selecting artists and prints was well spent, and that the results justify the methods used. There are many factors beyond our control, but what has been learned from the first two exhibitions will be of value to us and to others in future planning.



President
Print Council of America

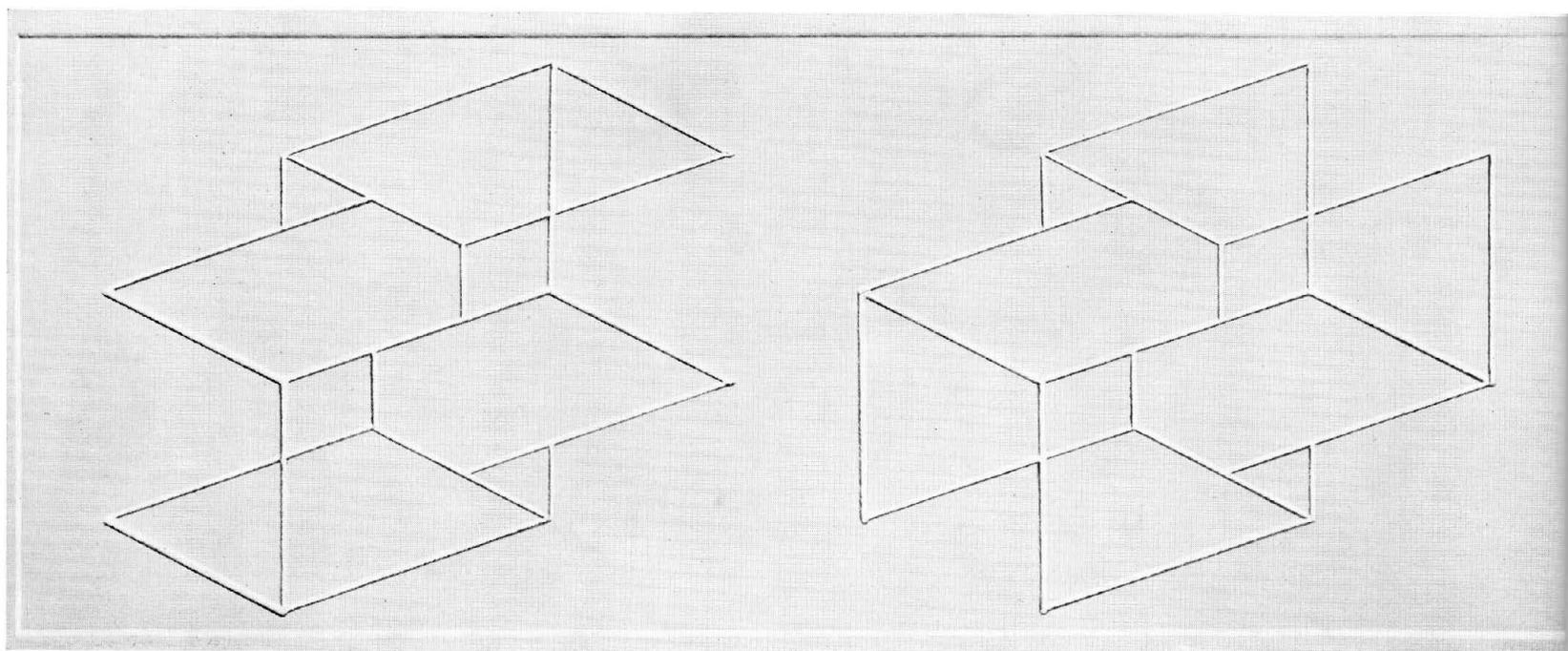
The scale of the reproductions shown in this catalog is not uniform for all the illustrations. Actual measurements of the impression (unless otherwise stated) are given in the descriptive text for each print, with height listed before width.

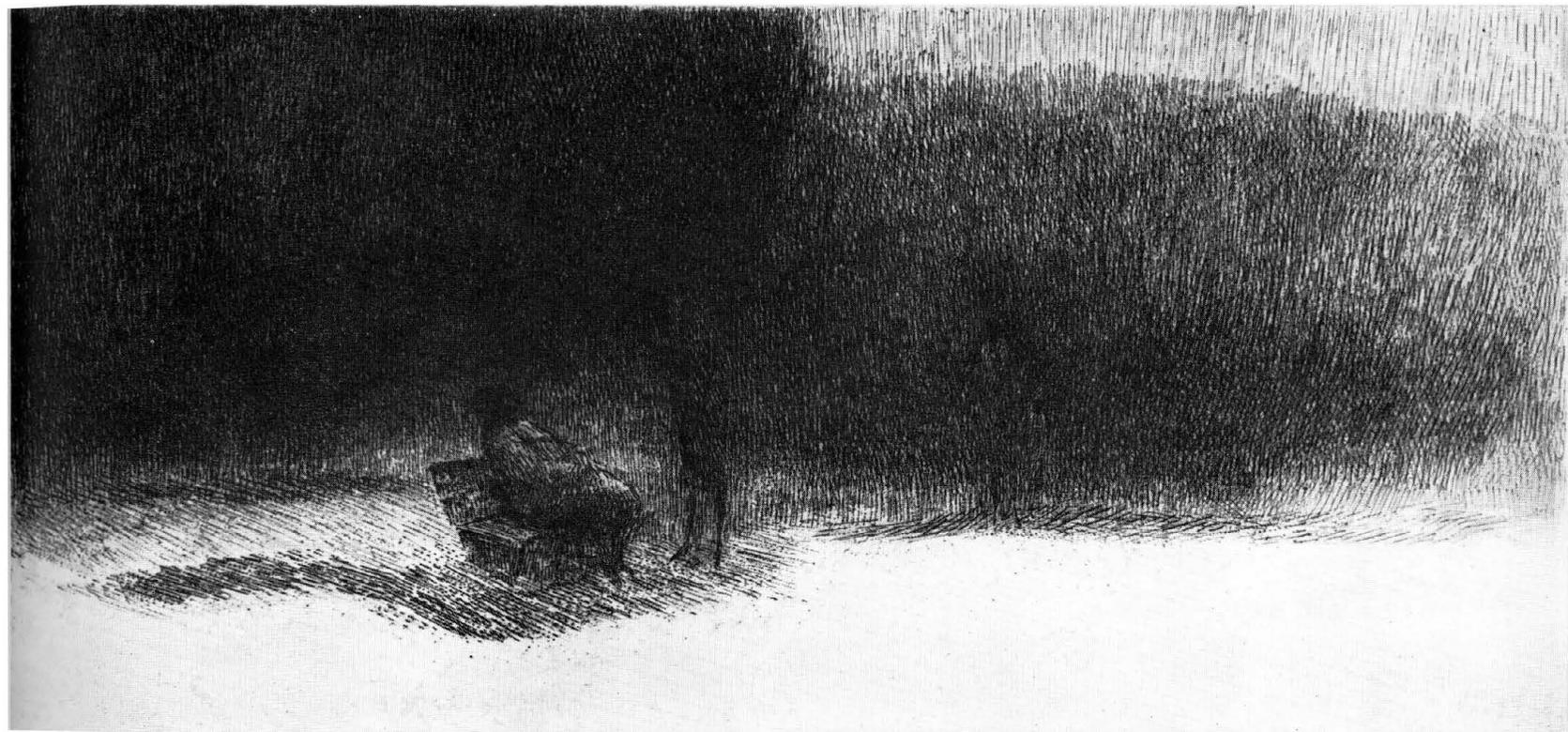
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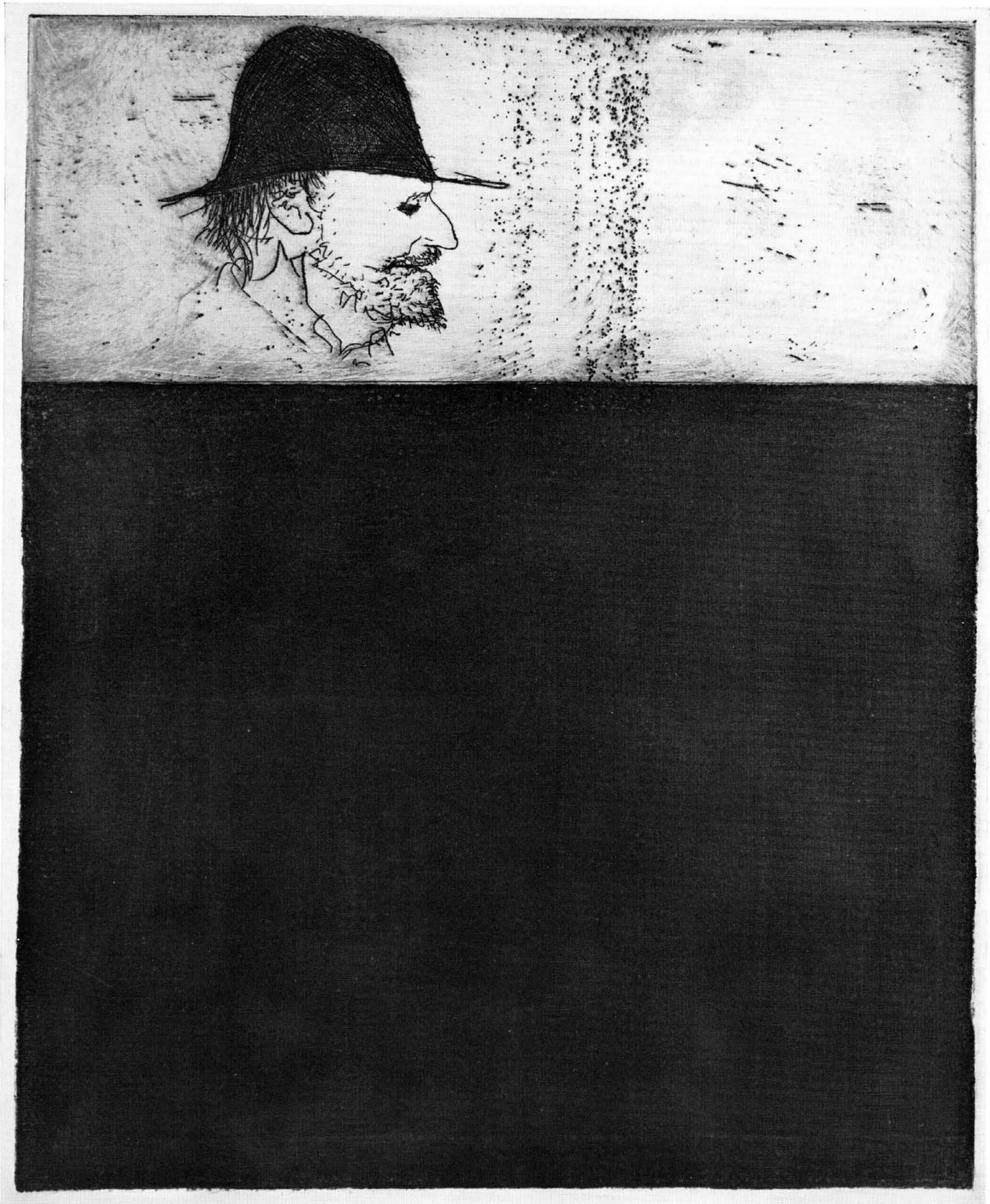
Once more the **Print Council of America** is greatly indebted to the **Avalon Foundation** and the **Old Dominion Foundation** for the grants which made **American Prints Today-1962** possible. We hope they will feel that their generosity has been merited, and that the effort among print makers will justify their munificence. The Print Council is especially grateful to the members of its Committee of Selection, its Artists Advisory Committee, and its Executive Committee for the time spent and for the careful consideration given to this project. We also wish to express our very sincere appreciation to **Mr. Leonard Baskin** and **Mr. James Thrall Soby** for their collaborative effort in making the final selection. We also thank the twenty-four museums in which this exhibition will be shown for their assistance and enthusiasm. Last, but not least, our debt to our own Executive Secretary, **Mr. Theodore J. H. Gusten**, is so great it is safe to say that without his energy and devotion this exhibition would not have been arranged.

1 "Duo F" (1959)
Inkless Intaglio
15" x 22 1/4" sheet
\$ 100 (Edition 20)
Albers, Josef





2 "Park Conversation" (1961)
Intaglio
10" x 21 1/2"
\$ 65 (Edition 85)
Altman, Harold



3 "E. P.: It Is Pitable" (1961)
Etching in Color
9 ⁷/₈" x 7 ⁷/₈"
\$40 (Edition unlimited)
Baskin, Leonard

4 "Three Forms" (1961)
Etching
13 3/4" x 17 3/4"
\$ 50 (Edition 15)
Becker, Fred

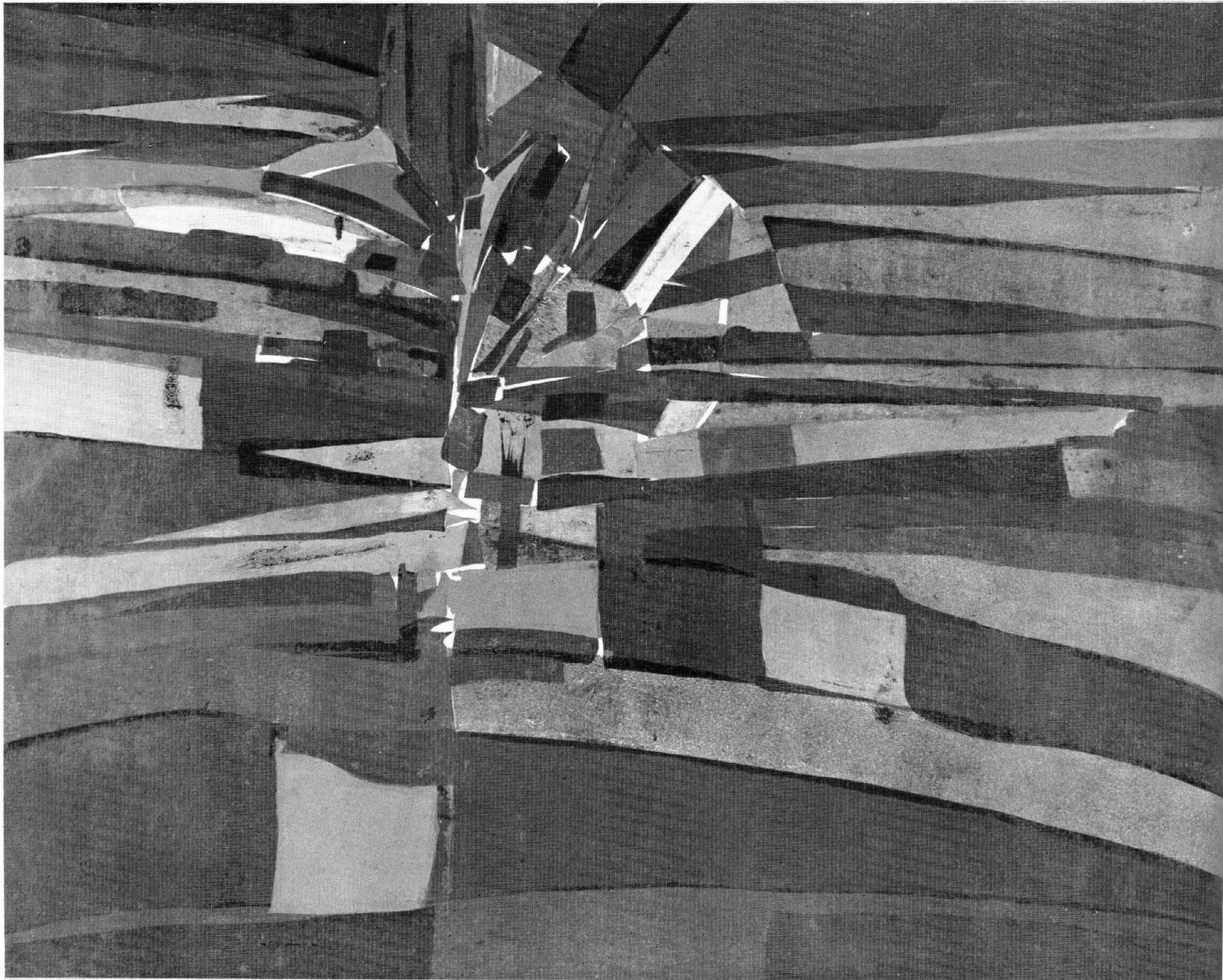




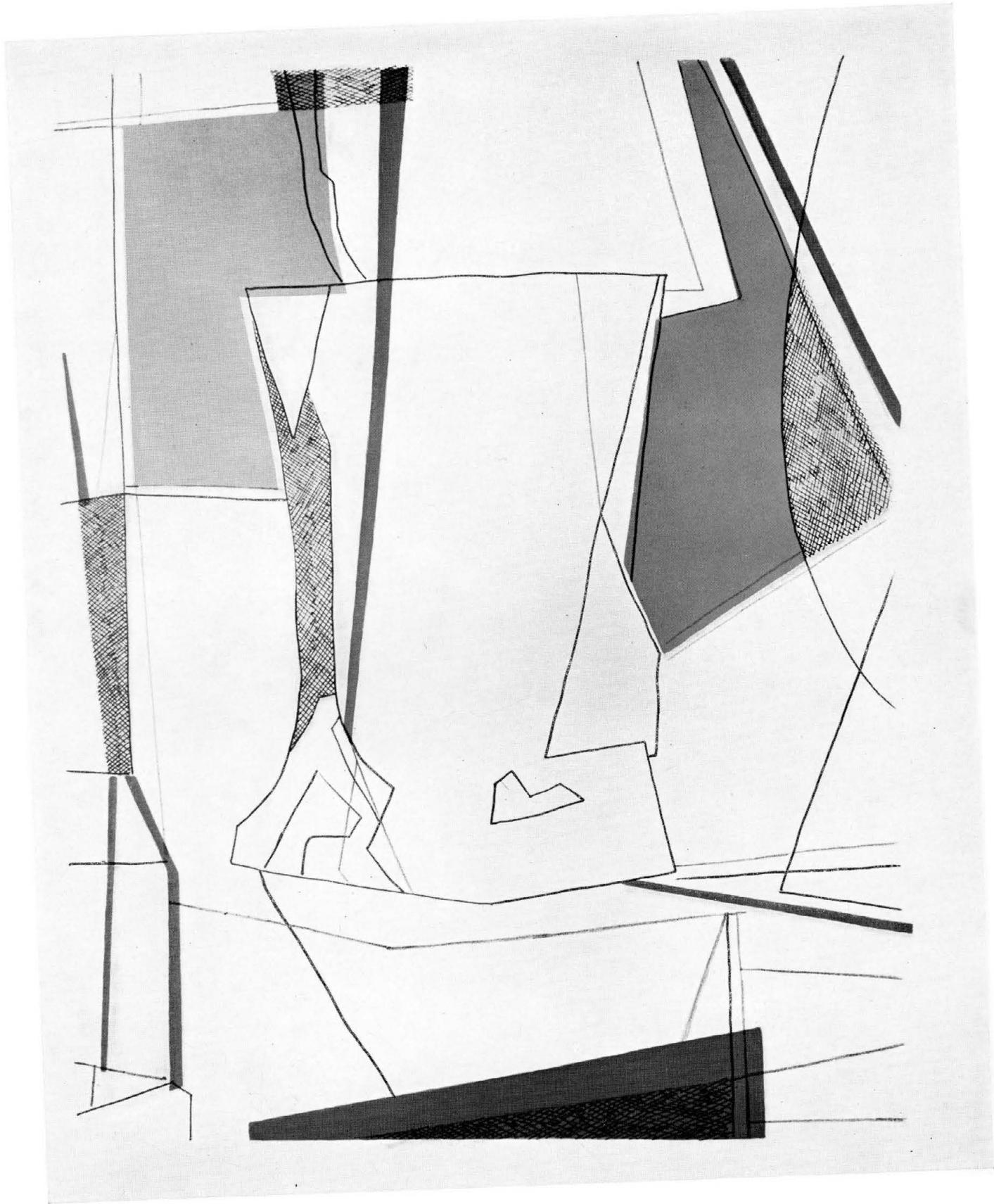
5 "Feigele" (1961)
Etching
23 1/2" x 17 1/2"
\$ 85 (Edition 35)
Blaustein, Al



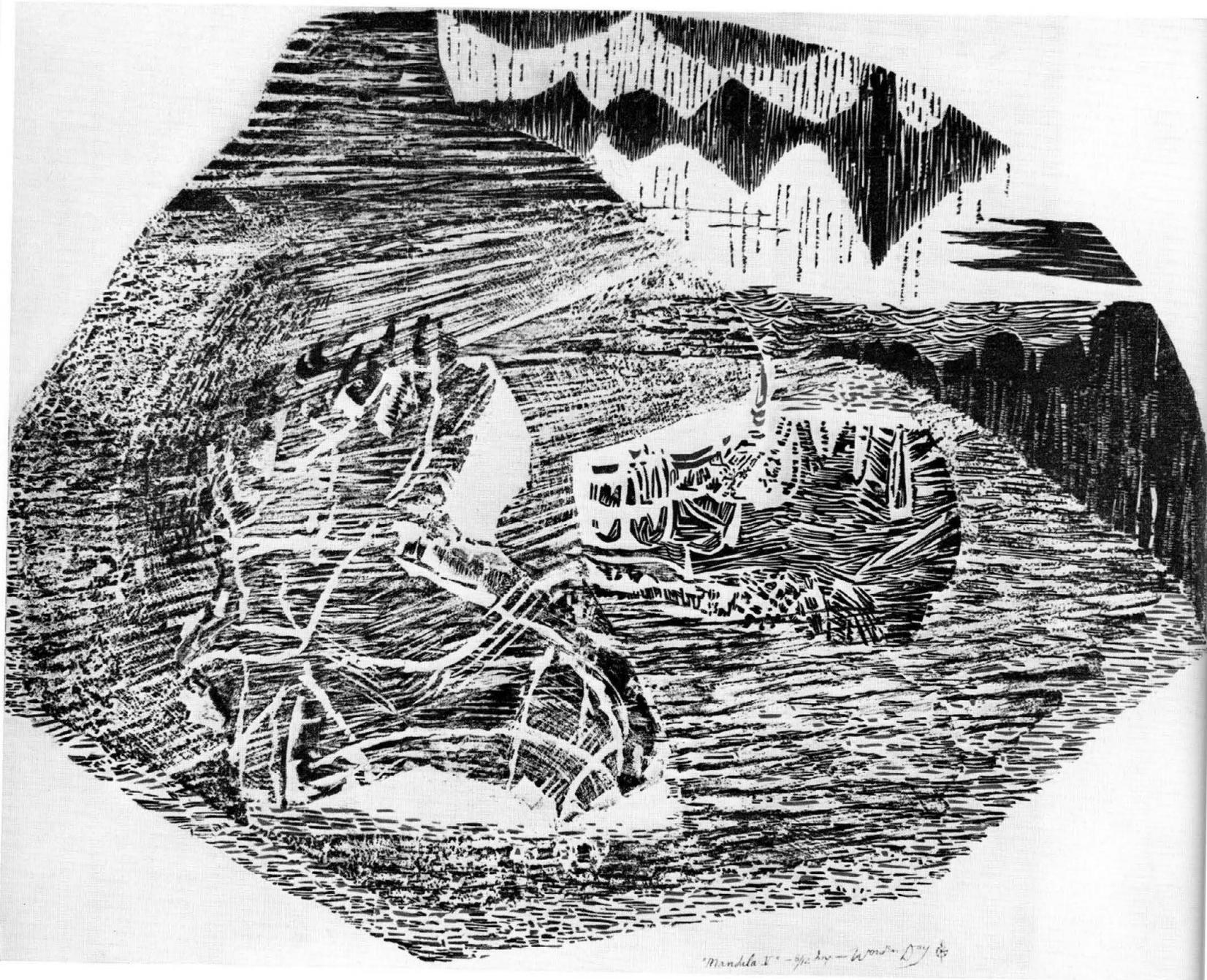
6 **Untitled** (1961)
Lithograph
18 1/2" x 26 1/2"
\$75 (Edition 15)
Bunce, Louis



7 "Swamp Bank" (1959)
Paper Relief Cut in Color
25 $\frac{3}{4}$ " x 34"
\$ 100 (Edition 24)
Casarella, Edmond

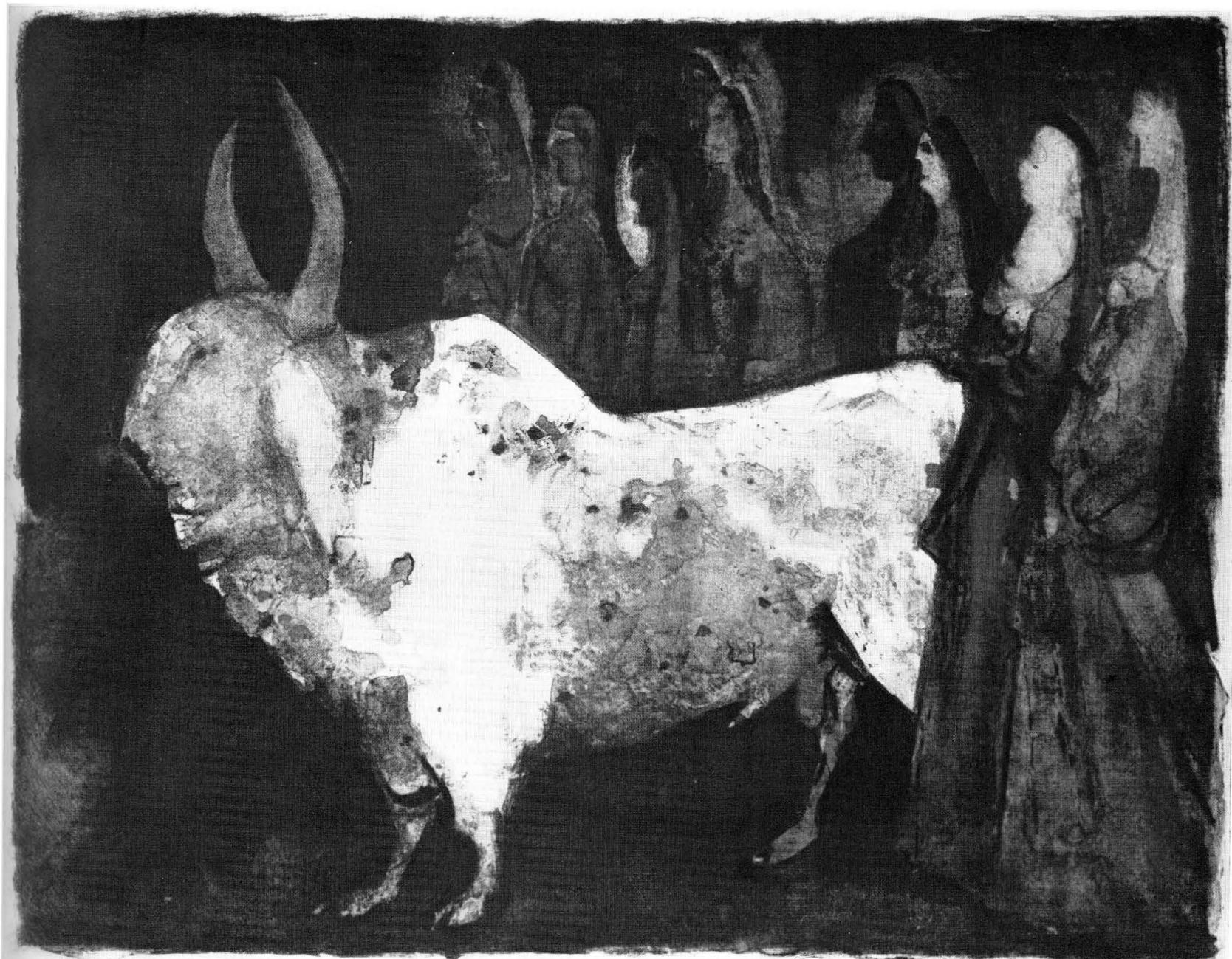


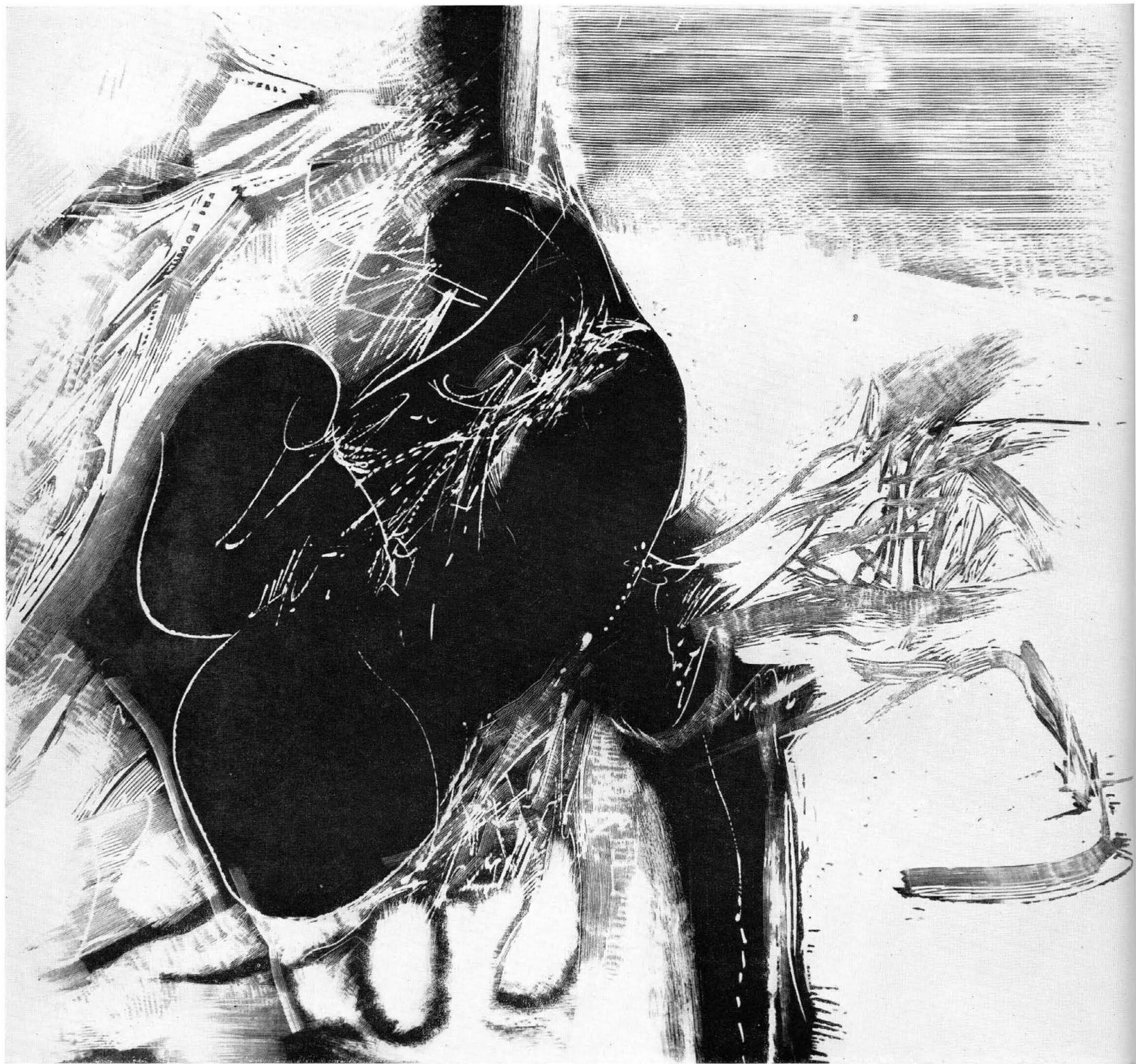
8 "The Glass, No. 5" (1961)
Lithograph in Color
20 1/4" x 16"
\$ 85 (Edition 25)
Crawford, Ralston



9 "Mandala V" (1960)
Woodcut in Color
26" x 43 1/4"
\$ 65 (Edition 12)
Day, Worden

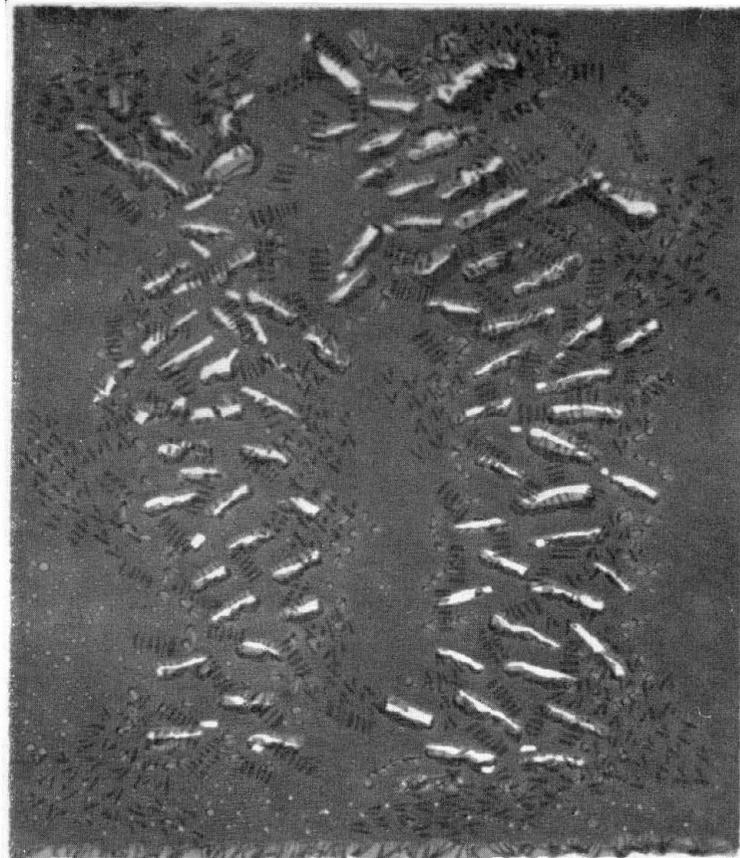
10 "India Night" (1961)
Lithograph in Color
14 1/2" x 16 1/2"
\$ 60 (Edition 35)
Dehn, Adolf



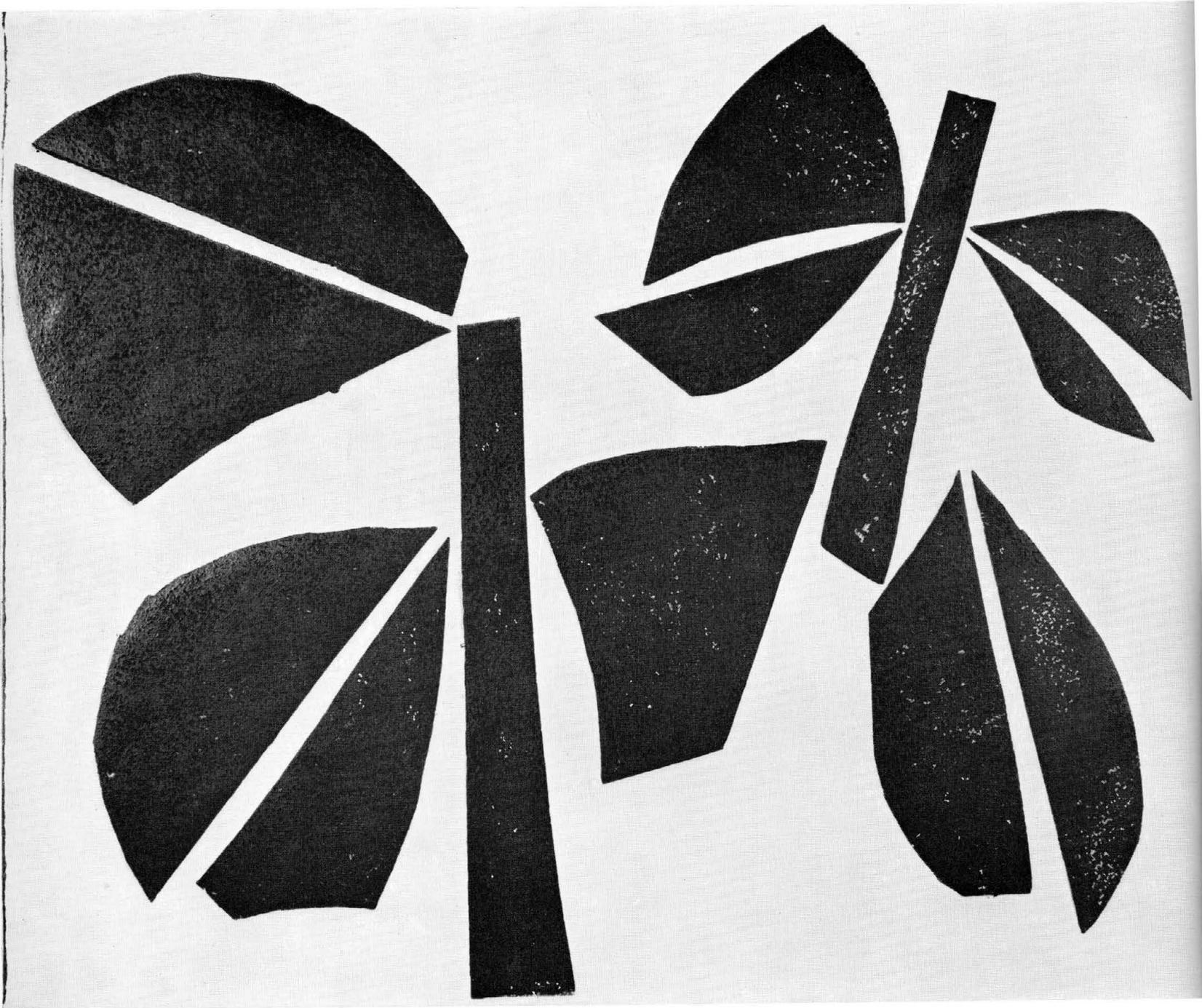


11 "Cycle of a Large Sea:
Night Sea Rider" (1961)
Plaster Engraving
37 1/8" x 41"
\$ 75 (Edition 25)
Deshaies, Arthur

12 "Fragmented Clowns" (1961)
Cliché-Verre in Color
15½" x 13"
\$ 50 (Edition 16)
Durieux, Caroline



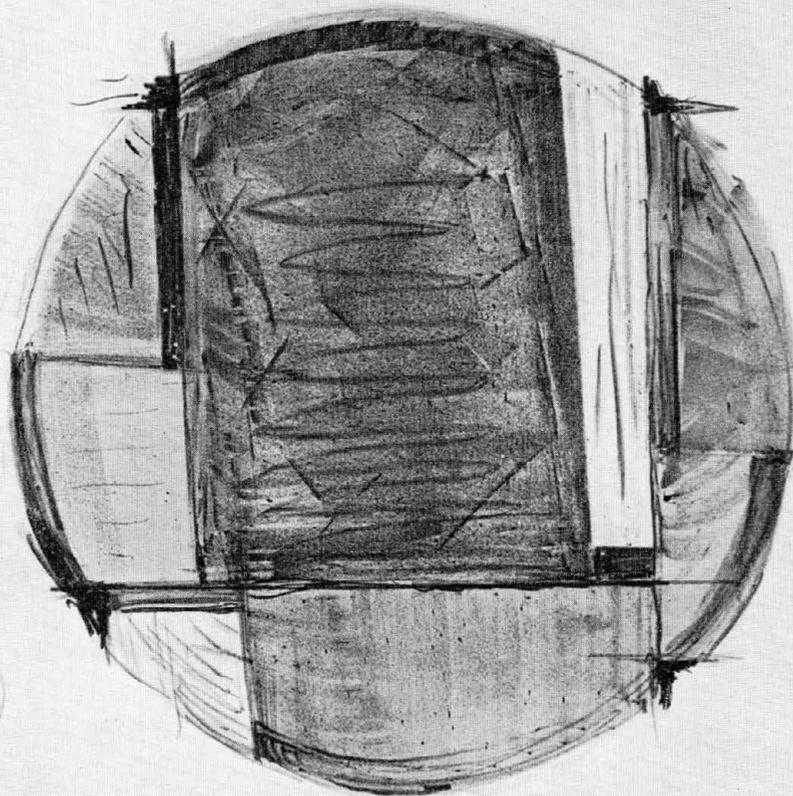
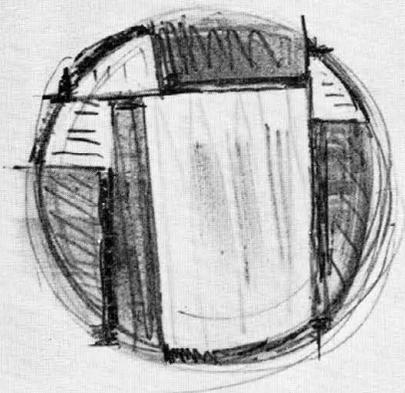
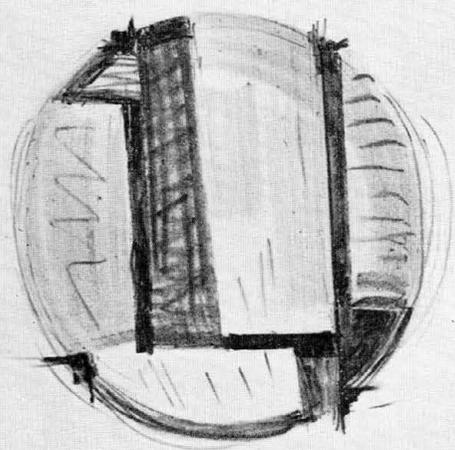
13 "Narcissus" (1961)
Etching in Color
19½" x 15½"
\$ 80 (Edition 25)
Edmondson, Leonard



14 "Plant Life" (1961)
Cardboard Cut
15 1/4" x 18 1/2"
\$ 50 (Edition 15)
Forsberg, Jim

15 "From a Brecht Poem:
Auschwitz" (1961)
Woodcut
17 3/4" x 26 1/4"
\$ 85 (Edition 40)
Frasconi, Antonio





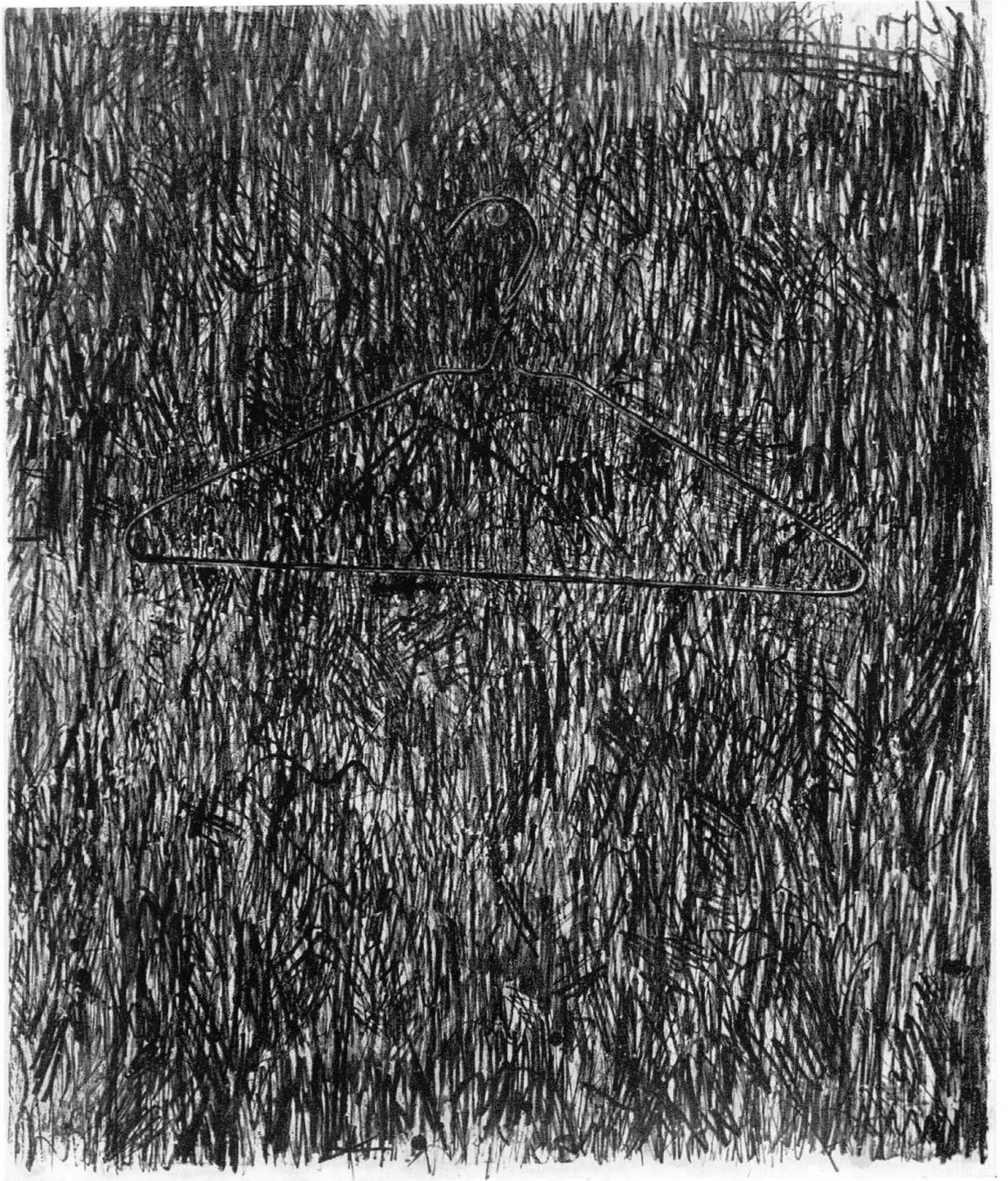
12/52

Fritz Glarner 1959

16 "Drawing for Tondo"
Stone 4 (1959)
Lithograph
12" x 18 1/4"
\$60 (Edition 22)
Glarner, Fritz



17 "Pallas Athene" (1961)
Lithograph in Color
20" x 14"
\$ 125 (Edition 30)
Hartigan, Grace



18 "Coathanger" (1960)
Lithograph
25½" x 21"
\$ 90 (Edition 35)
Johns, Jasper



19 "Ice Age" (1961)
Etching in Color
17 ⁷/₈" x 11 ³/₈"
\$ 75 (Edition 20)
Johnston, Ynez

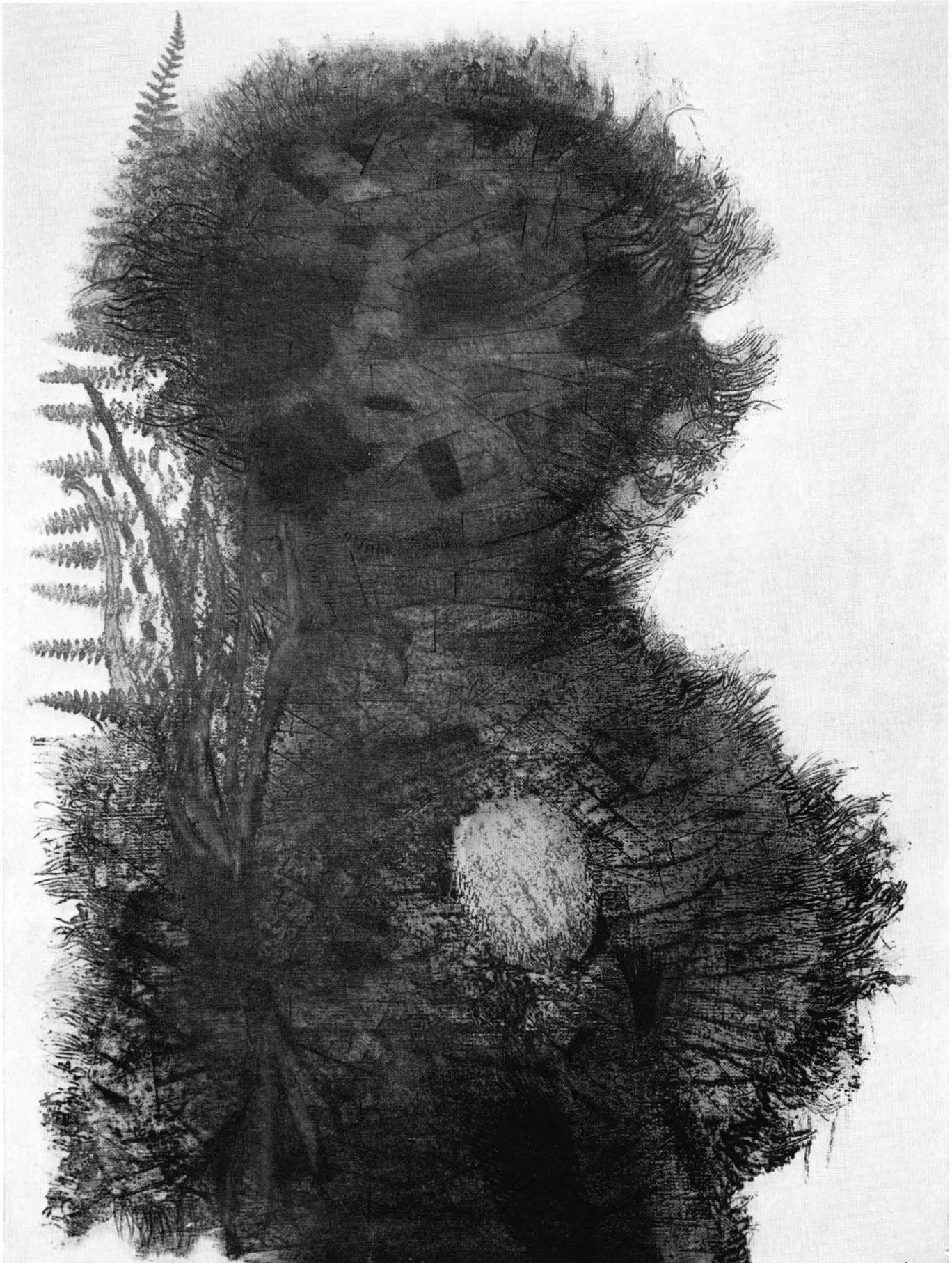


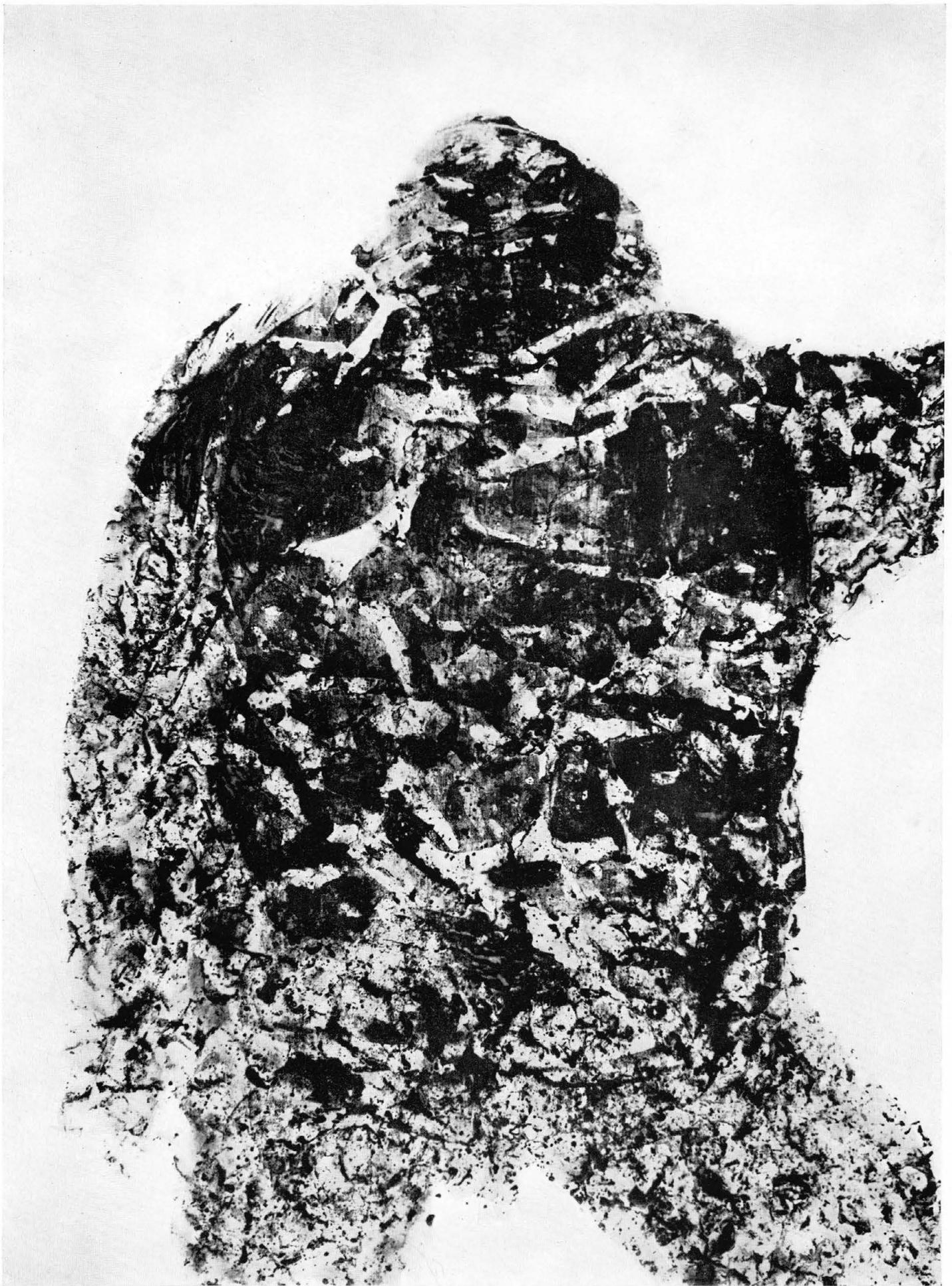
20 "Red Lady" (1960)
Intaglio in Color
19 1/2" x 17 3/8"
\$ 100 (Edition 20)
Jones, John Paul



21 "Walking Woman" (1961)
Intaglio
22" x 16 $\frac{3}{4}$ "
\$ 125 (Edition 18)
Jones, John Paul

22 "Ceremony" (1960)
Intaglio in Color
21 1/2" x 15 7/8"
\$50 (Edition 40)
Kaplan, Jerome

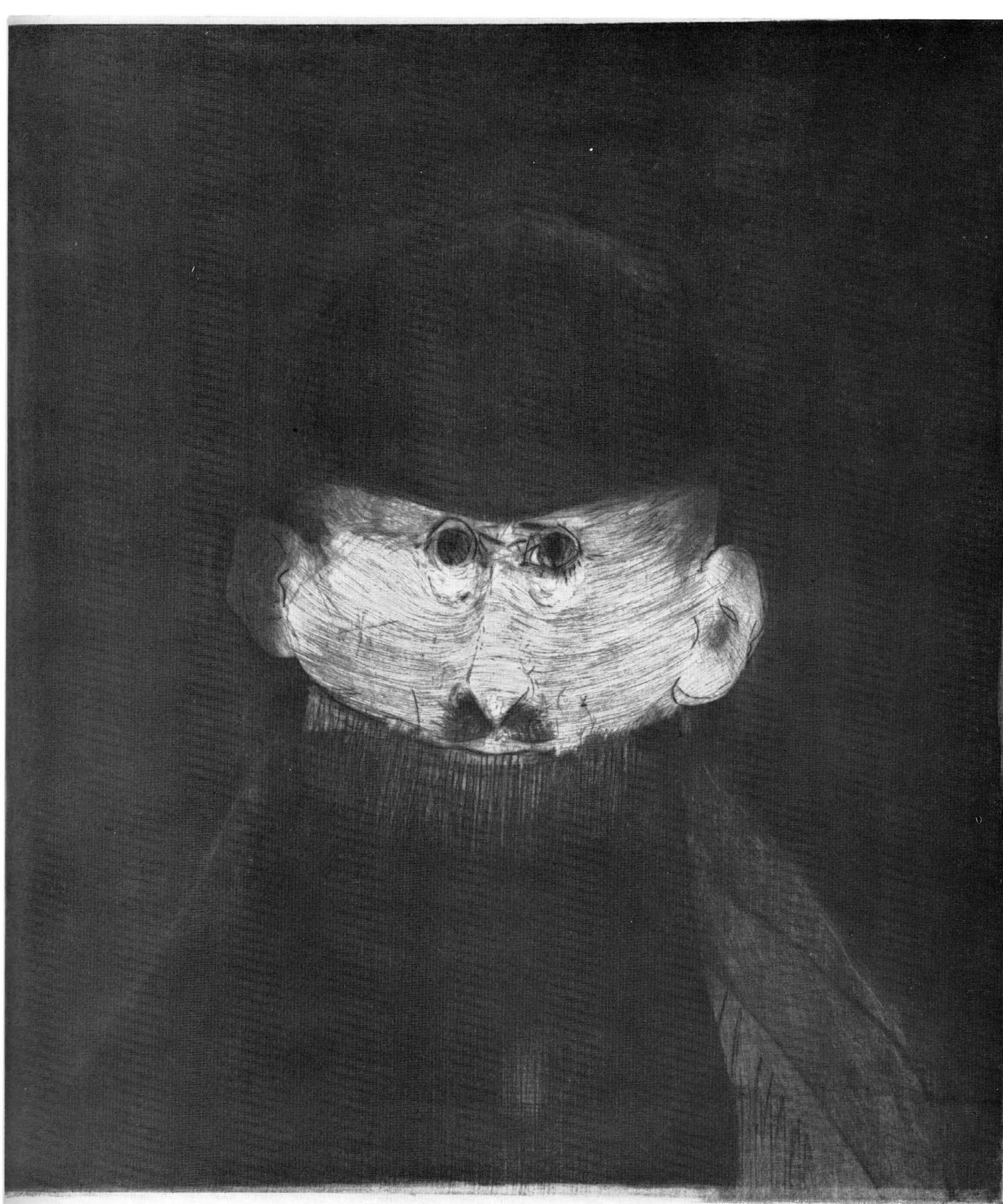




23 "Giant" (1961)
Lithograph
41 1/4" x 29 3/4" sheet
\$ 200 (Edition 24)
Kohn, Misch

24 "Figurehead" (1960)
Intaglio
17 1/2" x 11 3/4"
\$45 (Edition 24)
Koppelman, Chaim

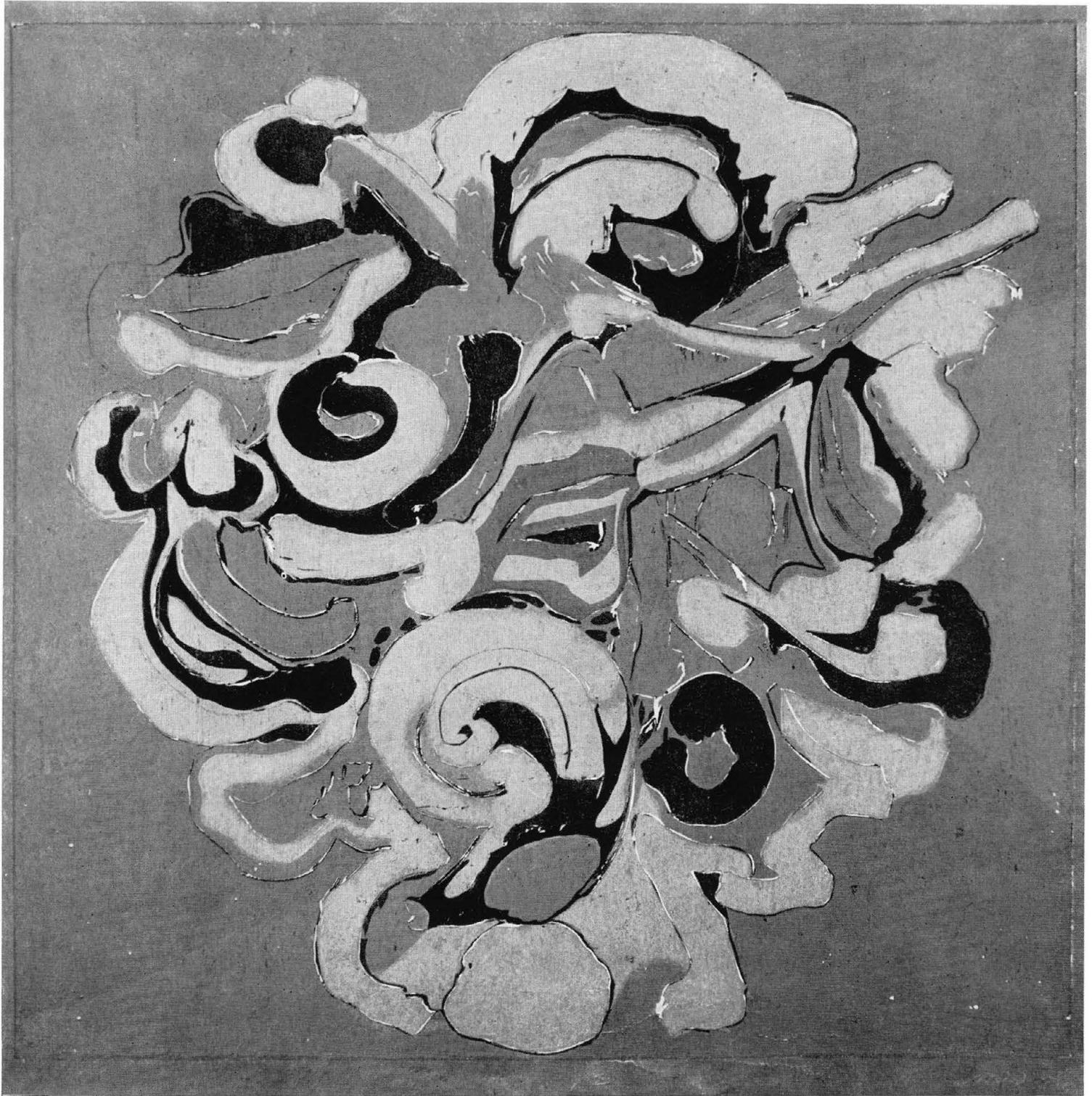




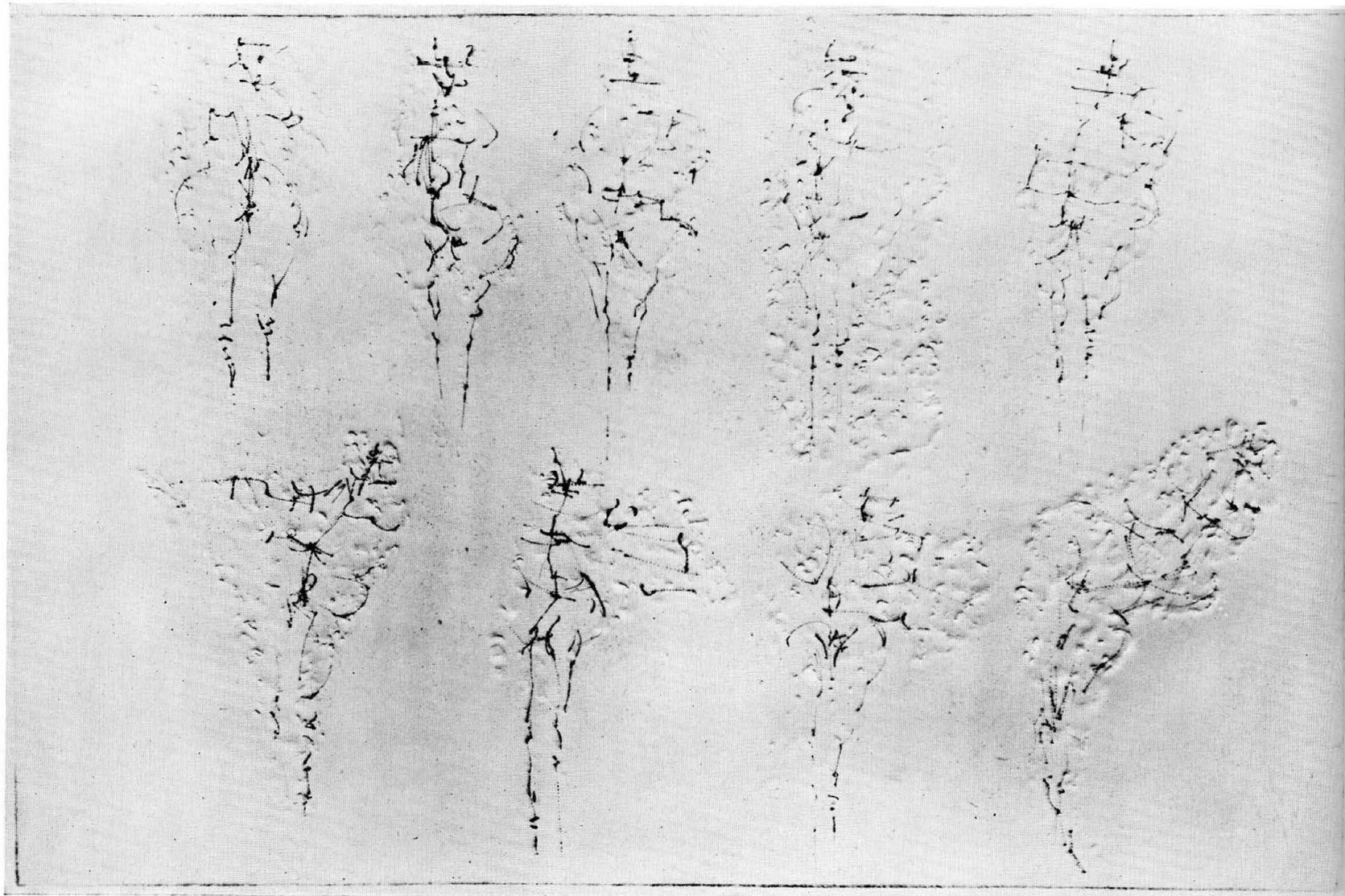
25 "Portrait of an Artist" (1961)
Intaglio in Color
20" x 17 1/8"
\$ 100 (Edition 50)
Lasansky, Mauricio

26 "Brambles" Second State
(1960)
Engraving
17 $\frac{3}{4}$ " x 23 $\frac{1}{2}$ "
\$ 50 (Edition 20)
Leiber, Gerson

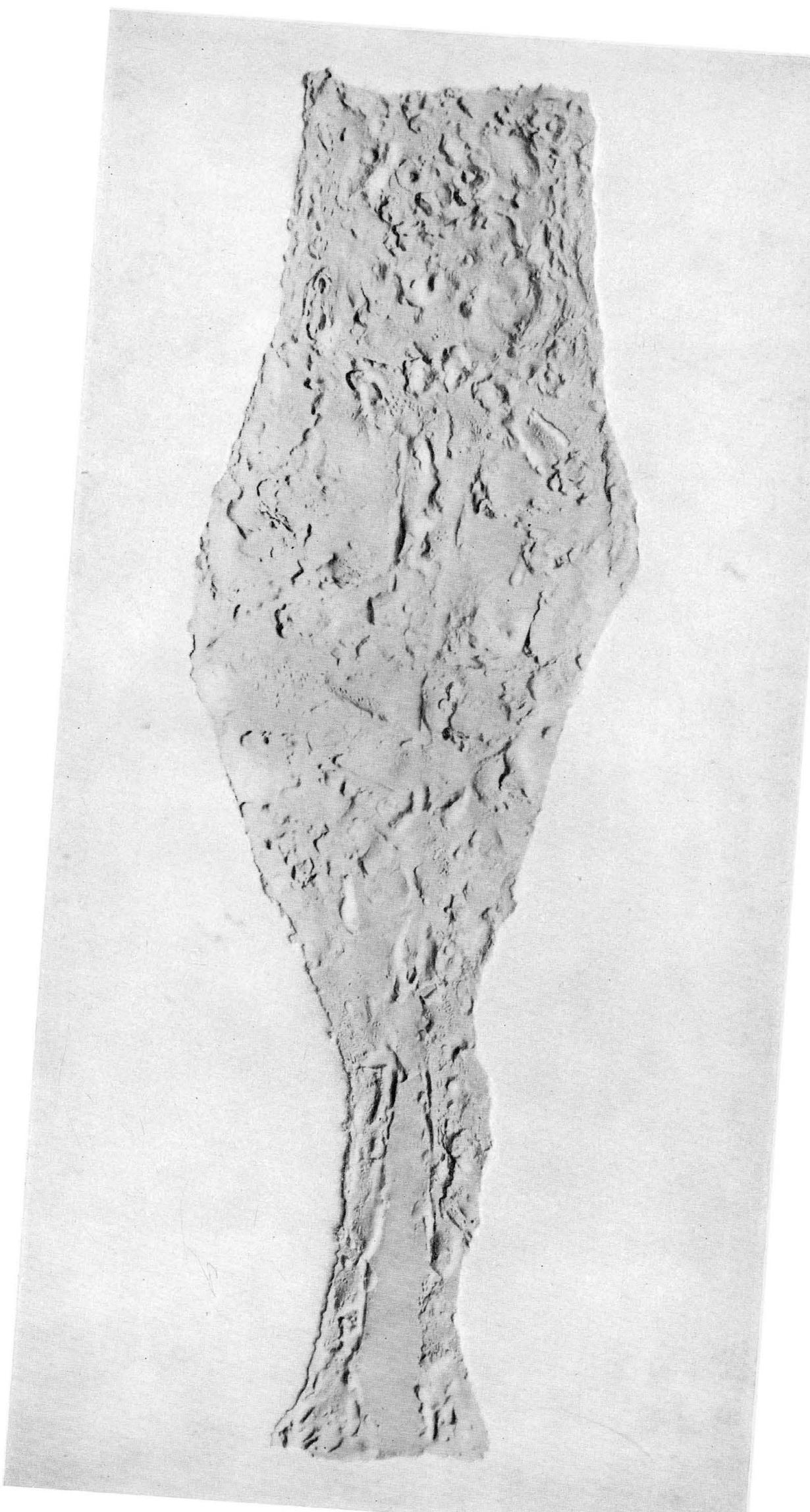




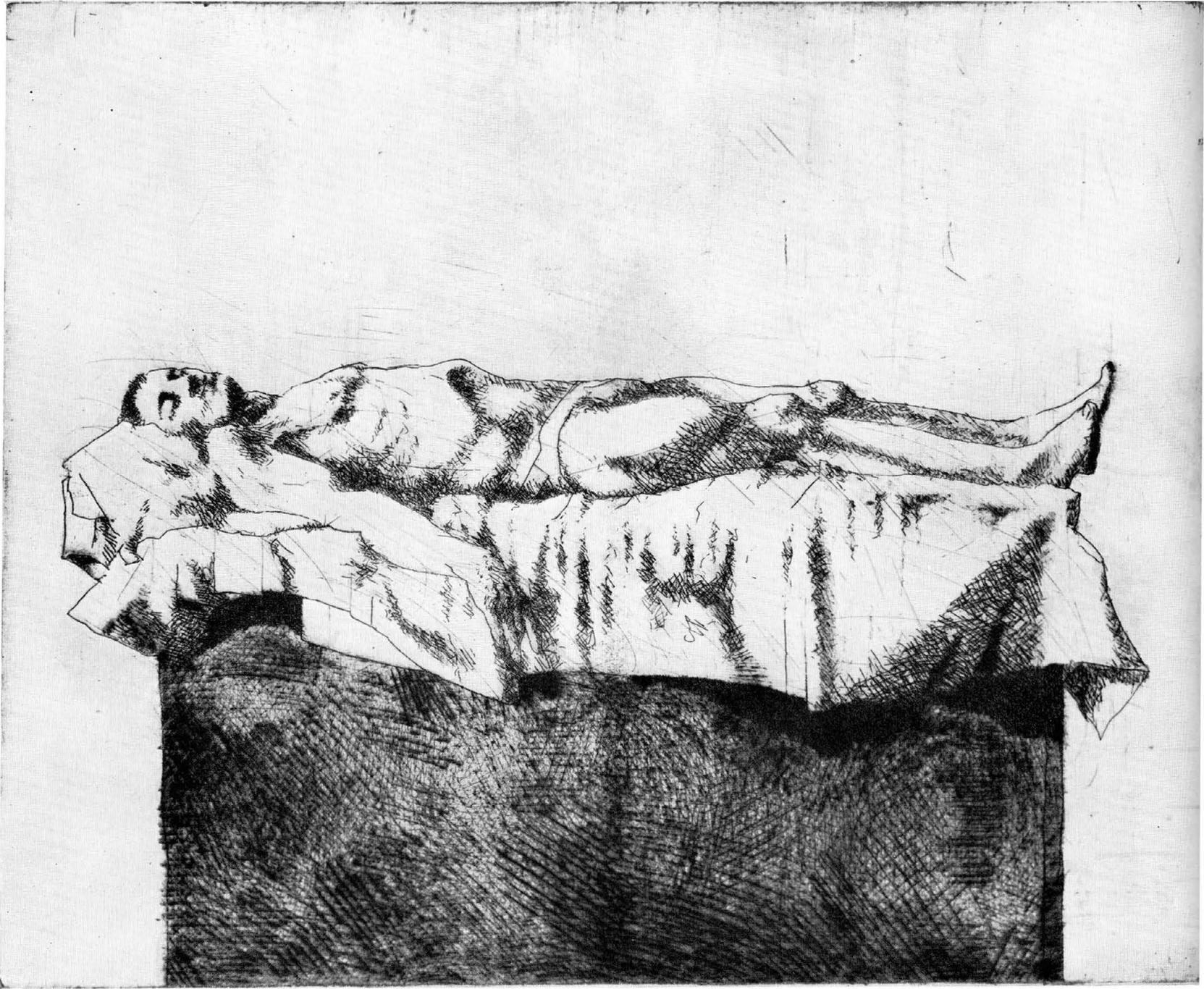
27 "Mandala" (1961)
Woodcut in Color
20" x 20"
\$65 (Edition 12)
Longo, Vincent



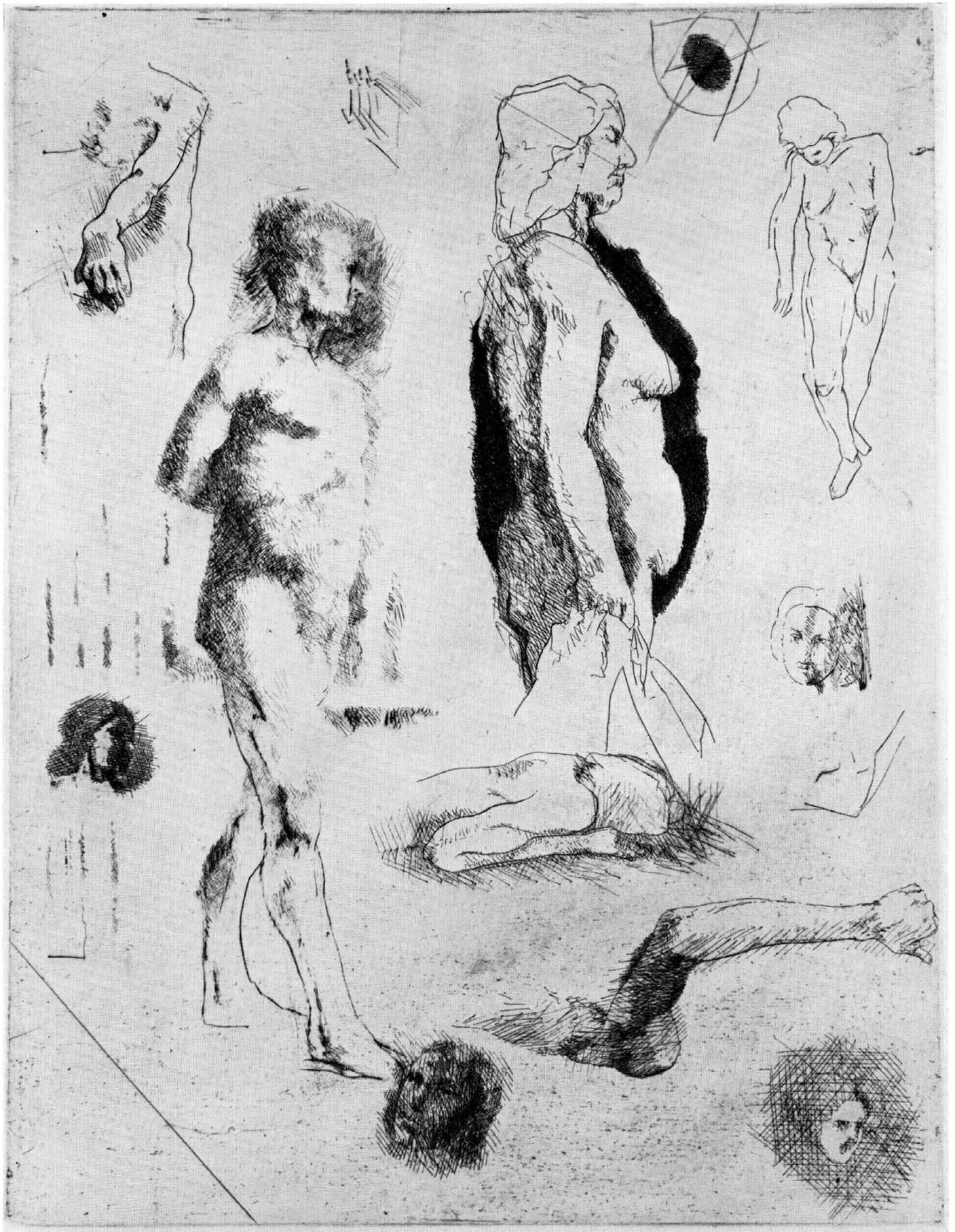
28 "Matrone" (1961)
Inkless Embossed,
w/stippled engraving in color
14 $\frac{7}{8}$ " x 23 $\frac{1}{8}$ "
\$ 75 (Edition 25)
Martinelli, Ezio



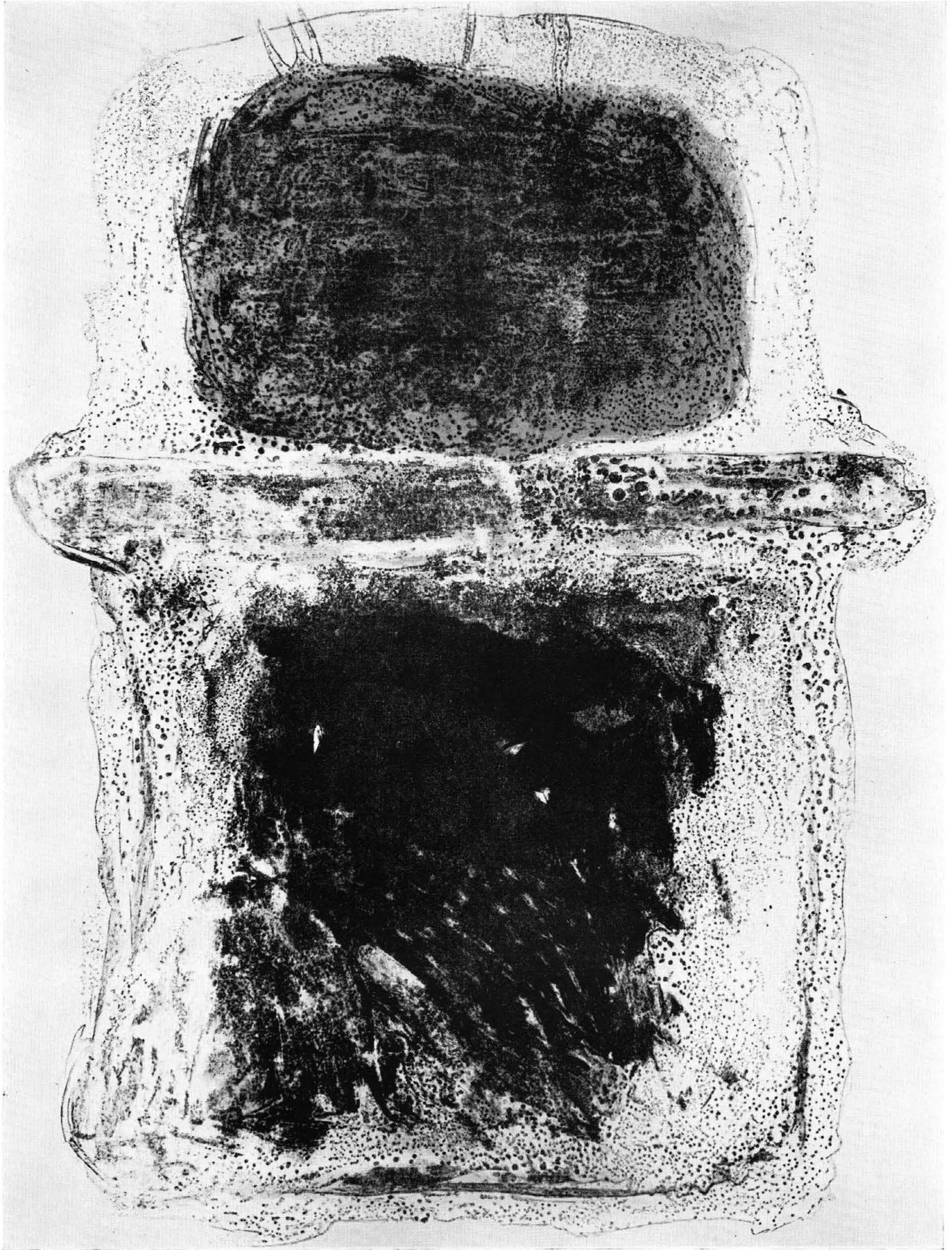
29 "Last Quarter" (1961)
Inkless Embossed
23 1/2" x 7 1/2"
\$ 75 (Edition 25)
Martinelli, Ezio



30 "Models, III" (1961)
Drypoint Etching
17 1/2" x 22 1/4"
\$ 75 (Edition 15)
McGarrell, James



31 "Models, I" (1961)
Drypoint Etching
23 3/4" x 17 1/2"
\$ 75 (Edition 15)
McGarrell, James



32 "Moon in August" (1961)
Lithograph in Color
30" x 22 1/2" sheet
\$65 (Edition 20)
Miyasaki, George

33 "Hillside, No. 2" (1961)
Lithograph in Color
30" x 22 1/2" sheet
\$ 65 (Edition 13)
Miyasaki, George

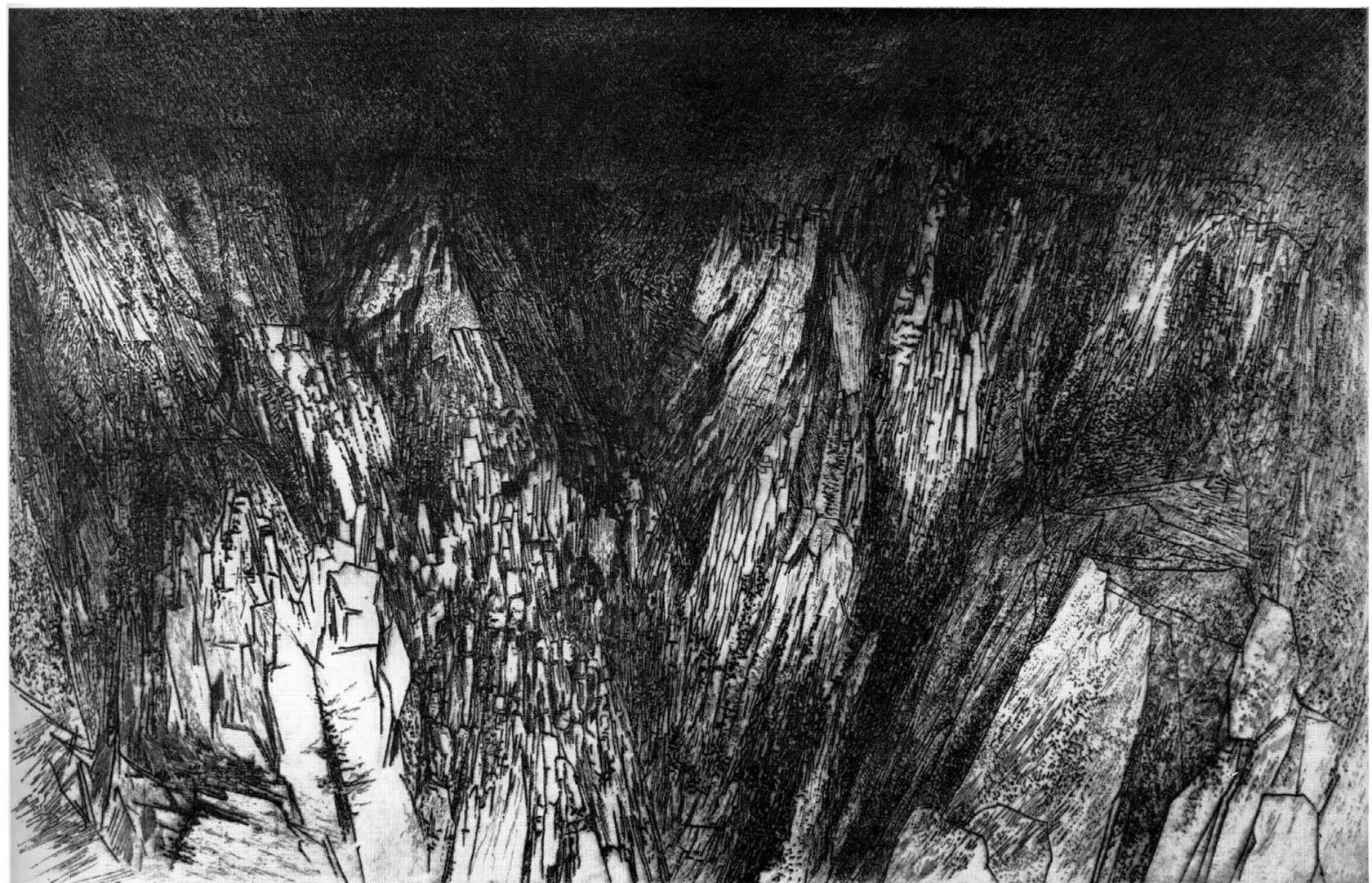


34 "Dartmoor" (1959)
Engraving
2 3/4" (diameter)
\$ 35 (Edition 50)
Morgan, Norma



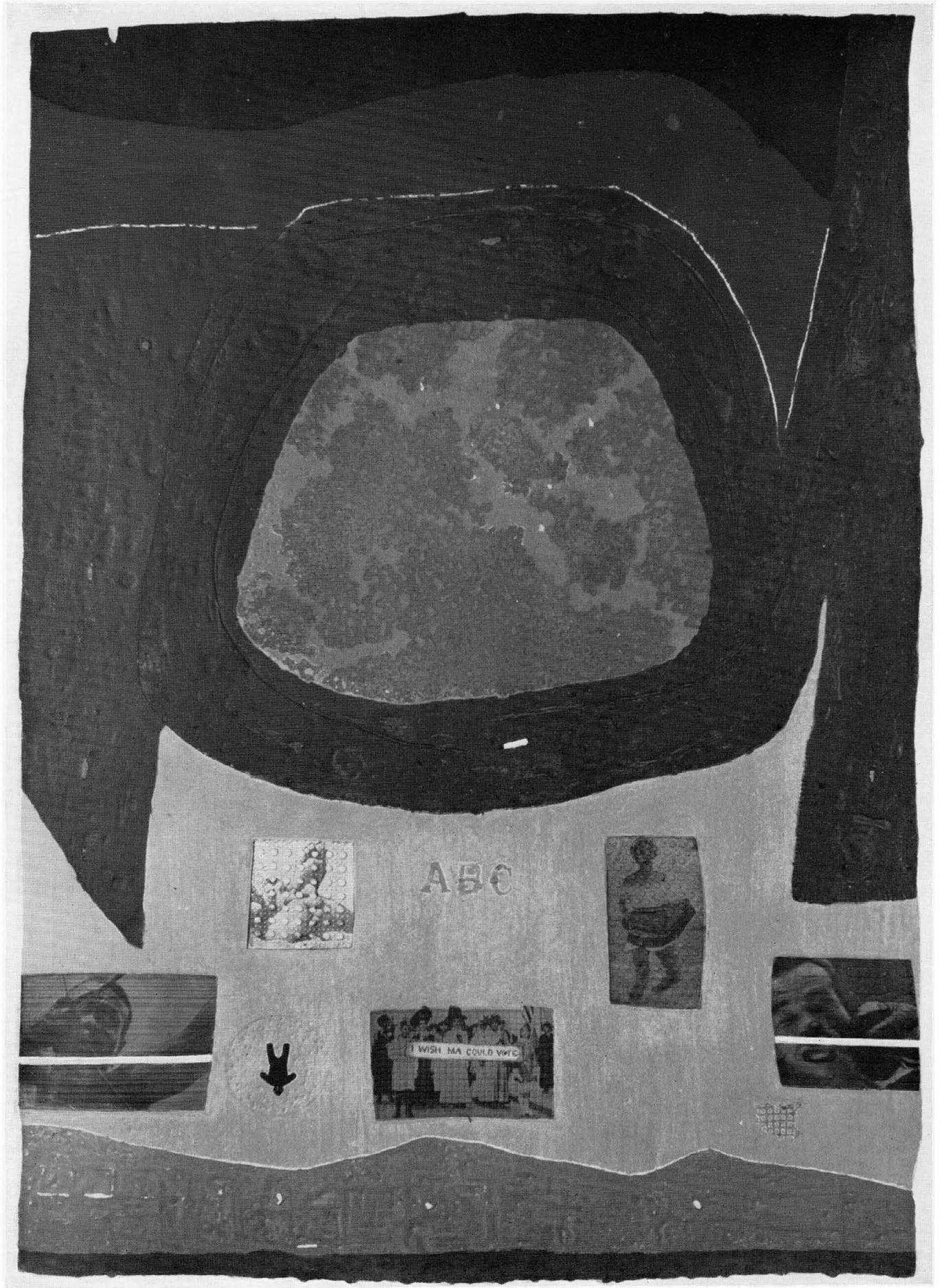
35 "Vis-à-Vis" (1961)
Woodcut in Color
31" x 23"
\$ 125 (Edition 50)
Moy, Seong

36 "Cliffs, I" (1961)
Etching and Engraving
19 3/4" x 31 3/8"
\$ 125 (Edition 50)
Peterdi, Gabor

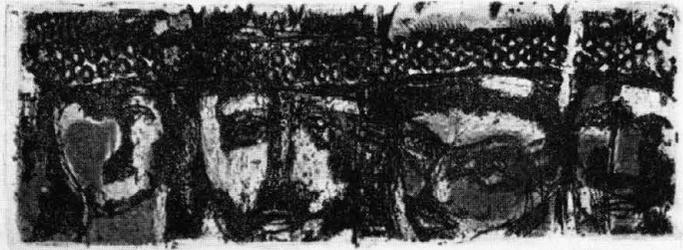


37 "Actor: Profile" (1961)
Counter-Lithograph
36 1/4" x 20 7/8"
\$35 (Edition 20)
Pollack, Reginald





38 "Heritage" (1961)
Collage Intaglio in Color
26" x 17 3/4"
\$110 (Edition 10)
Ponce de León, Michael

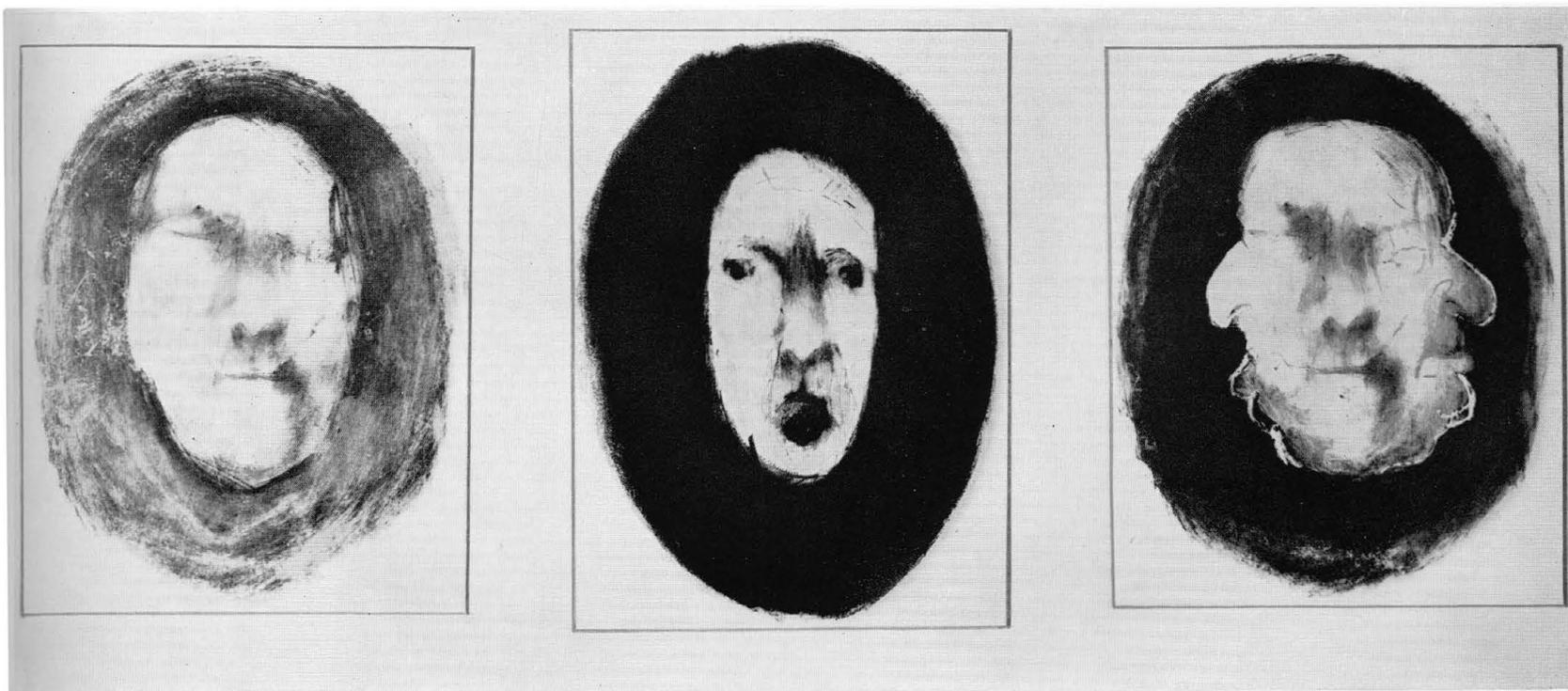


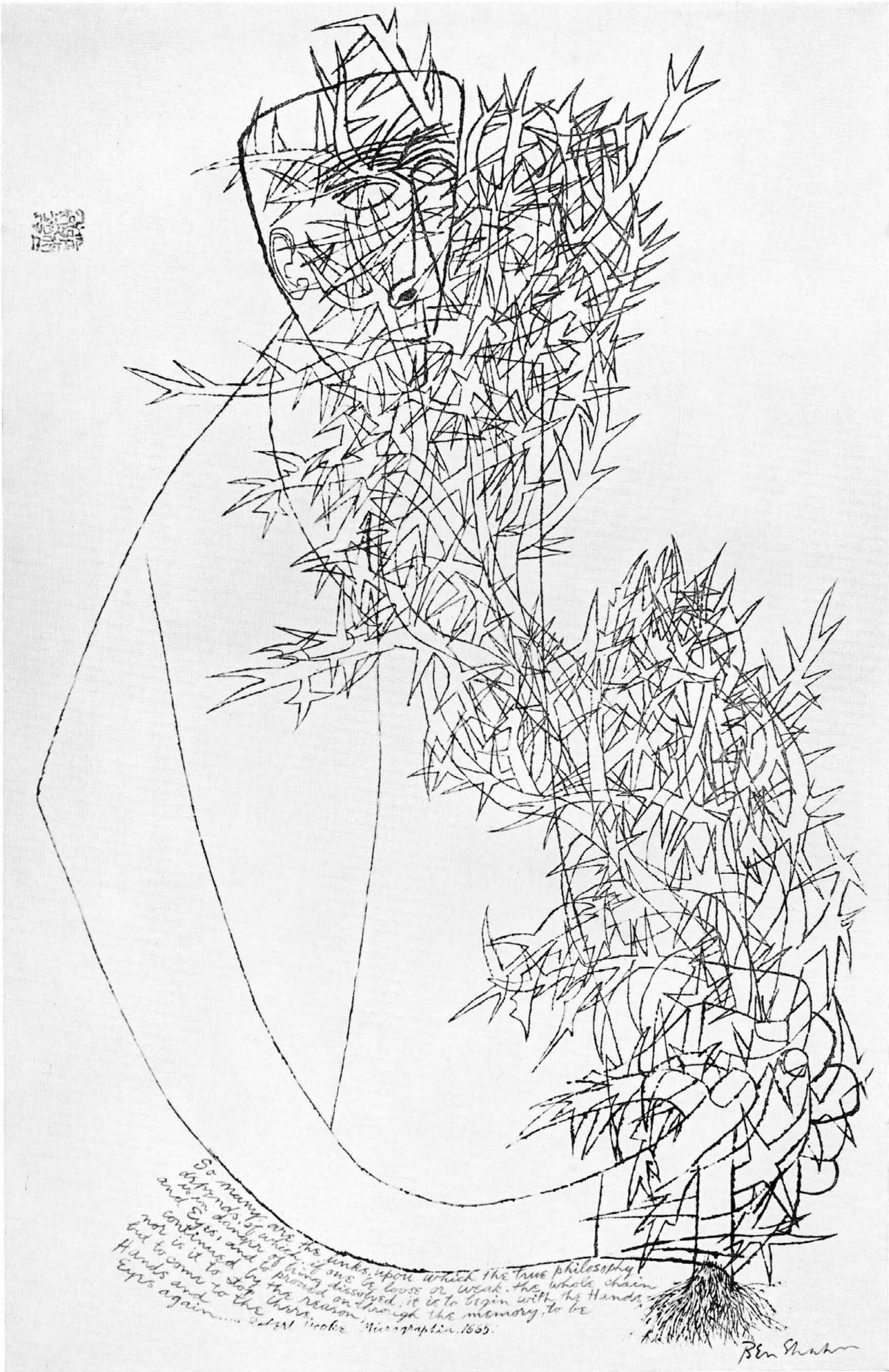
39 "Hierogram" (1961)
Etching in Color
19 3/4" x 14 1/2" sheet
\$ 50 (Edition 30)
Pozzatti, Rudy

40 "Dusk: Gold and Black"
(1960)
Etching and Engraving in
Color
19 1/2" (diameter)
\$ 75 (Edition 50)
Schrag, Karl



41 "Faces"-Triptych (1961)
Lithograph
11 1/2" x 32 3/4" (entire)
\$ 125 (Edition 15)
Schwartz, Aubrey





So many are the links upon which the true philosophy depends, if any be loose or weak, the whole chain is in danger of being dissolved. It is to begin with the Hands, and Eyes; and to proceed on through the memory, to be continued by the reason, not is it to set the Hands and Eyes to the work. Hands and Eyes again.

Ben Shahn Serigraph in 1961

42 "Blind Botanist" (1961)
Serigraph in Color
40" x 25 3/8" sheet
\$ 100 (Edition 100)
Shahn, Ben

43 "Pleiades" (1960)
Serigraph, hand-colored
w/gold leaf
16 1/4" x 24 1/2"
\$ 125 (Edition 70)
Shahn, Ben



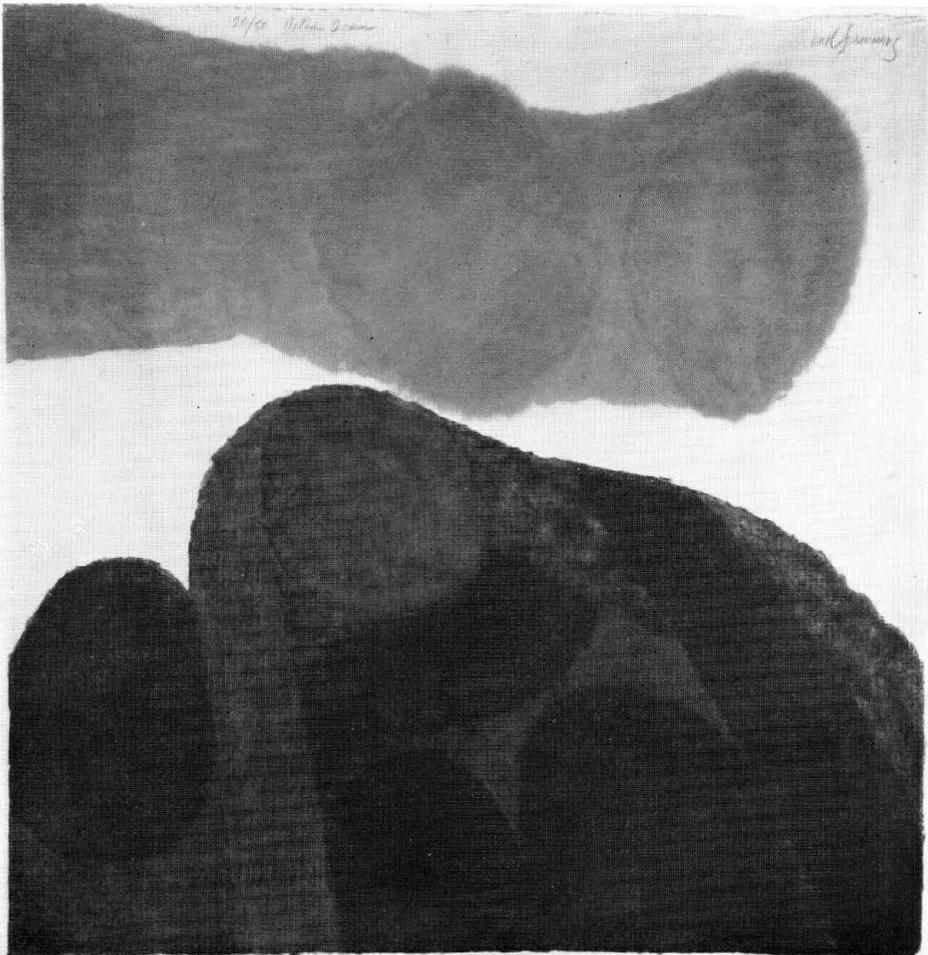
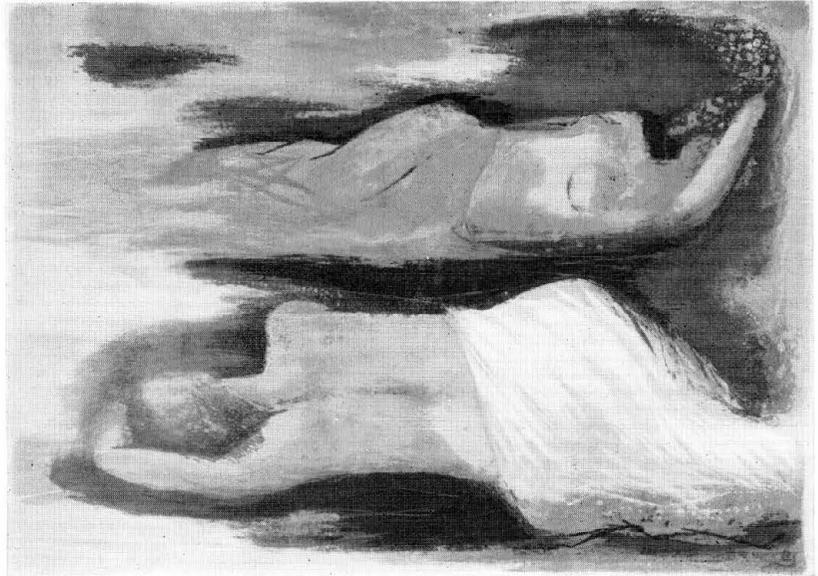


44 "Olive Pickers" (1961)
Intaglio
25 $\frac{3}{8}$ " x 17 $\frac{1}{2}$ "
\$ 70 (Edition 50)
Smith, Moïse



45 "Maria" (1961)
Intaglio
25 1/2" x 19 1/2"
\$ 75 (Edition 50)
Smith, Moïse

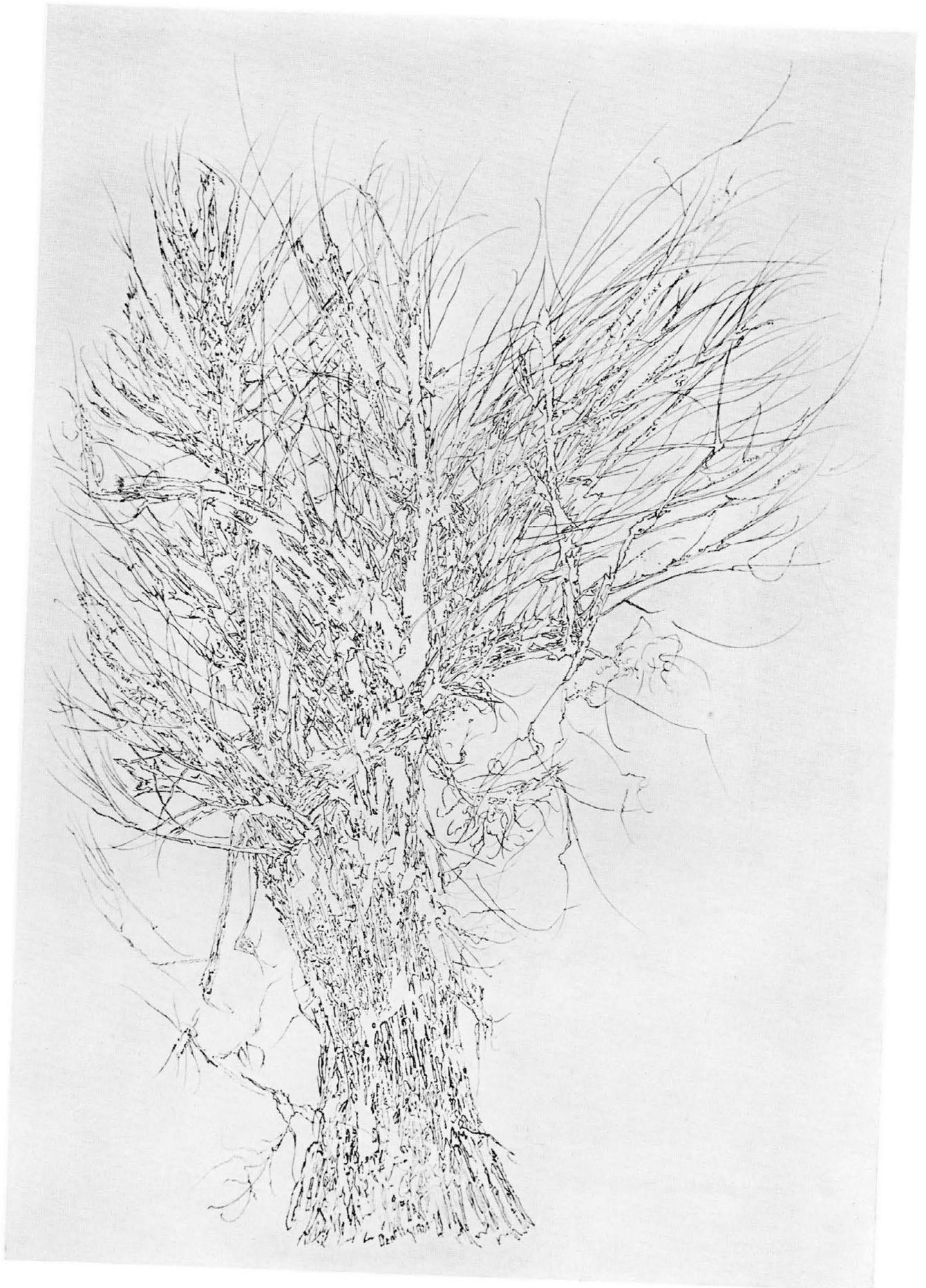
46 "Two Figures" (1961)
Lithograph in Color
20" x 28 1/2"
\$90 (Edition 25)
Spruance, Benton



47 "Aetna's Dream" (1961)
Woodcut in Color
36" x 35 3/4" sheet
\$75 (Edition 50)
Summers, Carol



48 "Palazzo Malatesta, Rimini"
(1960)
Woodcut in Color
36" x 37" sheet
\$ 75 (Edition 50)
Summers, Carol



49 "Winter Tree" (1961)
Intaglio
33 1/2" x 22 3/4"
\$ 100 (Edition 20)
Takal, Peter

50 "Flow and Grass" (1961)
Woodcut in Color
15" x 20"
\$ 45 (Edition 100)
Uchima, Ansei

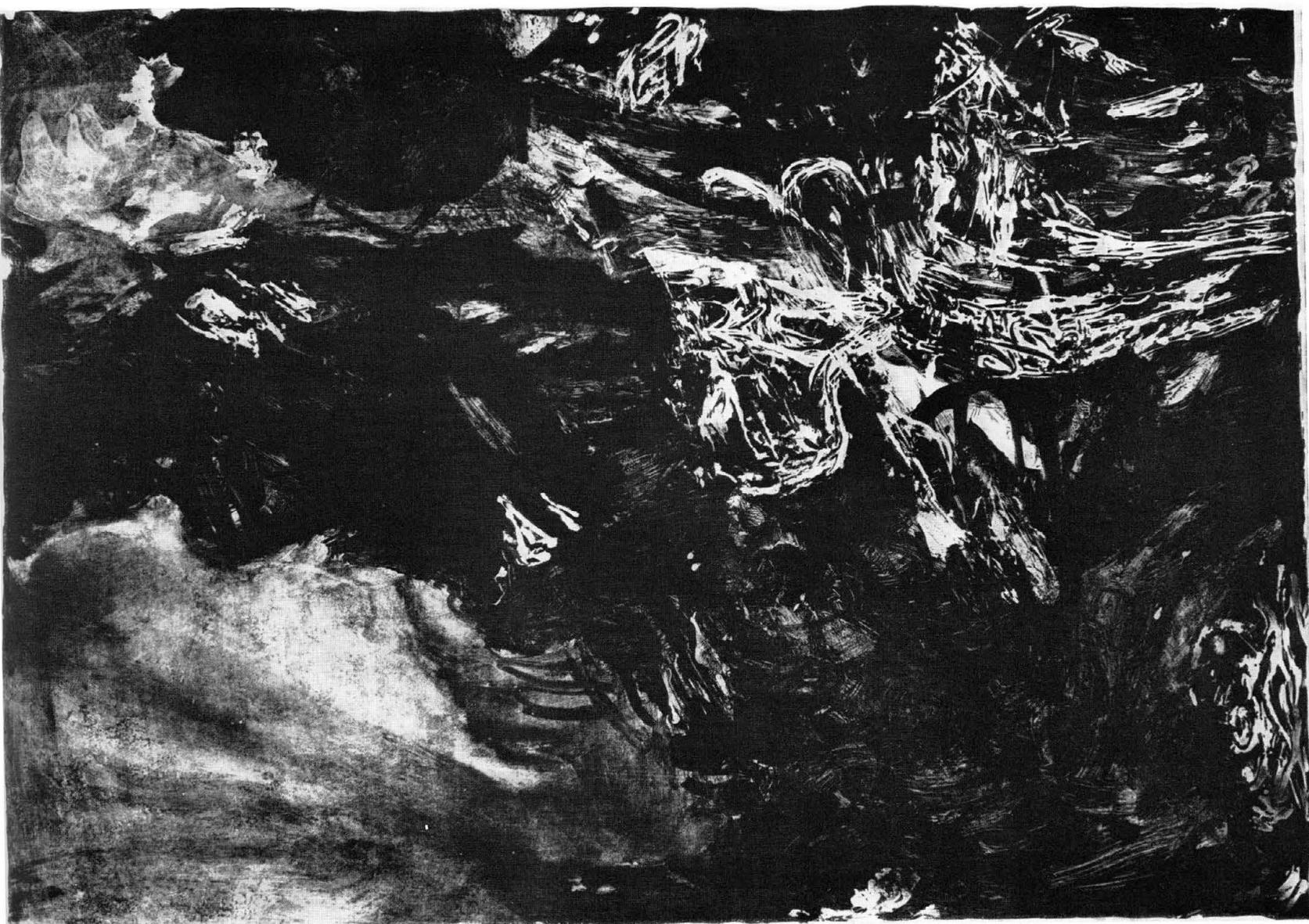


51 "Rhi-No" (1961)
Lithograph in Color
33 1/2" x 22 1/2"
\$ 75 (Edition 16)
Viesulas, Romas





52 "Winter Grove" (1961)
Woodcut in Color
24" x 21 1/4"
\$60 (Edition 15)
Wald, Sylvia

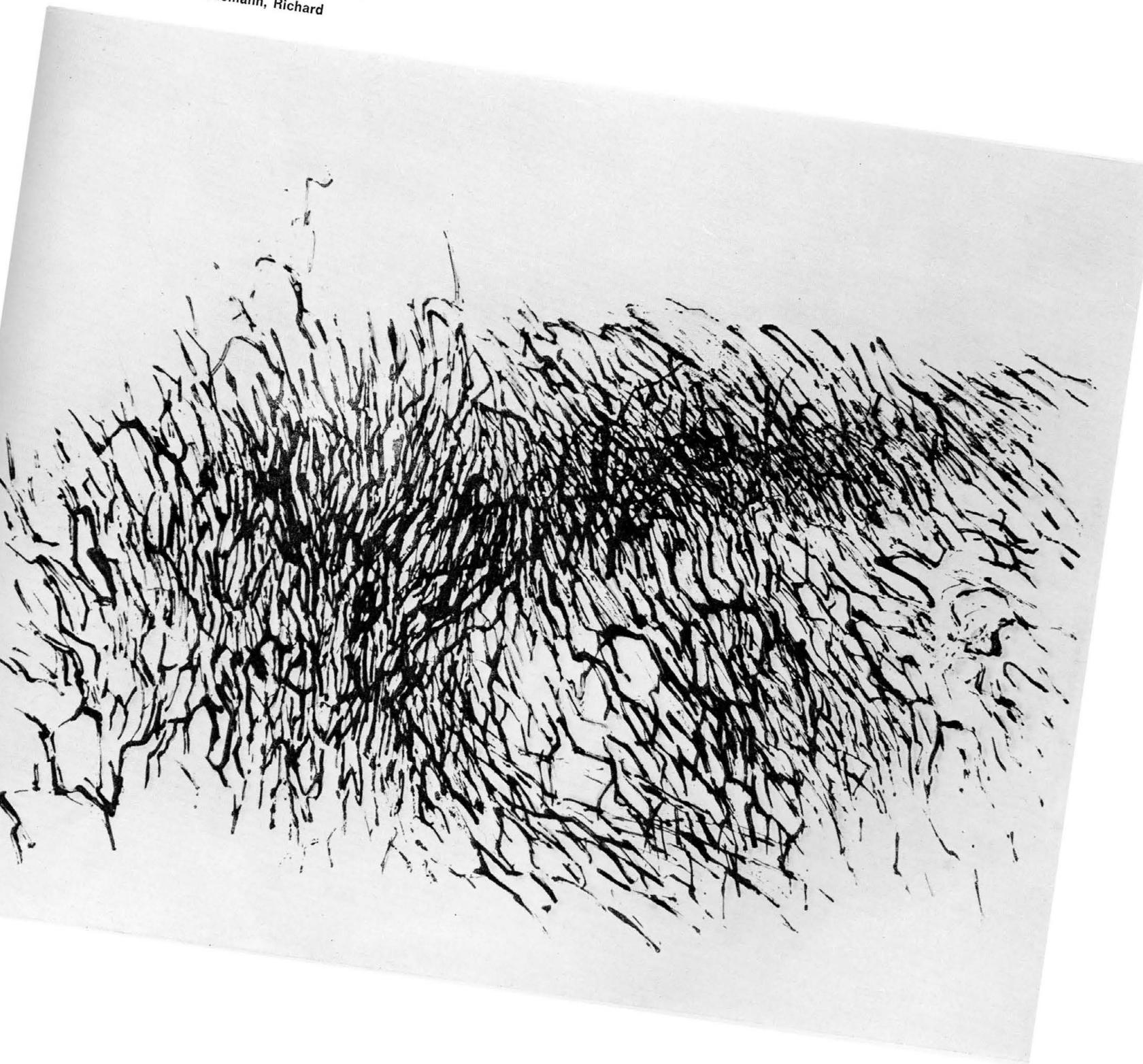


53 "Skies of Venice, I" (1960)
Lithograph
21 1/2" x 31"
\$ 150 (Edition 10)
Yunkers, Adja



54 "The Plain" (1961)
Aquatint
10 1/2" x 10 1/4"
\$ 45 (Edition 25)
Zajac, Jack

55 "Letchworth, II" (1961)
Etching
15 1/2" x 23 1/2"
\$ 75 (Edition 35)
Ziemann, Richard



Processes and techniques in modern printmaking

There are four major techniques for making original prints. A brief description of each of these—relief processes, incised processes, lithography, and stencil processes—is found in the following paragraphs.

Relief Processes

The basic principle of relief processes is that of cutting away part of the surface of a flat block so that the desired pattern or image stands up to provide a printing surface. Woodcuts and wood engravings are well-known. Other materials used are linoleum, lucite, cardboard, chipboard, composition board, plaster, and cut paper. In the case of cardboard or paper cuts, the areas are built up to provide the printing surfaces.

Incised Processes

The principle of incised or intaglio printing is exactly the opposite of relief printing. In the intaglio processes, the printing areas are grooves, furrows or

indentations lower than the surface of a metal plate. In other words, the lines or surfaces which are etched out or cut away from the plate carry the ink. The high standing areas are wiped clean and do not print.

In intaglio processes, metal plates, chiefly copper, are used. Some artists have used lucite, zinc or aluminium sheets. The general division within the intaglio process are: Engraving, etching, aquatint, mezzotint and drypoint. The term "intaglio" is often used to designate those prints in which more than one method is used. Sometimes artists refer to the combining of methods and techniques as a "mixed method".

Lithography

Lithography is based on the natural antipathy of oil and water. The image is made on the stone (or a specially granulated zinc plate) with greasy crayon or ink. The texture of the stone is such that, if moistened, the water adheres to it in an even film except where

the grease has been applied. When a roller charged with heavy ink is applied to the moistened surface, the ink adheres only to the greasy areas. After printing, the greasy image remains on the stone and the process of moistening, inking, and printing may be repeated.

Stencil Processes

In general the stencil process has been known to artists for centuries. Its basic principle is that of applying color or inks to the perforated or cutout sections of specially treated paper or thin material so that the desired pattern or design comes through the stencil to the surface to be printed.

Thus all sections except those of the open design are masked out. Its most recent development is known as silk-screen printing. In the specialized field of fine printmaking this technique is called serigraphy. Variations of this technique are sometimes combined with engraving or etching to produce color prints.

Biographical sketches from data submitted by the artists and edited by **Grace M. Mayer**

catalog 1 **Josef Albers**

was born in 1888 in Bottrop, Germany. He studied at Teachers College, Buren; the Royal Art School, Berlin; the School of Applied Art, Essen; the Art Academy of Munich; and the Bauhaus, Weimar, with which his name became so prominently affiliated from student days through and beyond the teaching years 1923-1933. He continued his preceptorial career at Black Mountain College, North Carolina (1933-49) and at Yale University Department of Art (1950-60). He has lectured at the leading universities, colleges, museums, and art schools of the Americas and abroad, and exhibited widely in various parts of the world. Universally regarded as one of the great artists and teachers of our time, his revolutionary theories of graphic design and graphic constructions have revolved around a single element—the austerity of the straight line in relation to itself. He gives as the rationale of his prints "their ratio of effort to effect and their immediate public contact". Of him Thomas B. Hess wrote in **Art News**: "Albers . . . is an old master like Hokusai was—brimming with invention, convinced of insight, energetic, youthful, a whole world at his fingertips."

catalog 2 **Harold Altman**

was born in New York City in 1924, and lives in Milwaukee where he teaches at the University of Wisconsin. He studied at the Art Students League of New York, The New School for Social Research, Cooper Union, and the Académie de la Grande Chaumière, Paris. He has been the recipient of two Guggenheim fellowships, a Tamarind Lithography Workshop fellowship, and three University of Wisconsin faculty research grants. Since 1958 he has received over 50 awards, and 35 one-man exhibitions of his work have been held at such major institutions as The Art Institute of Chicago, San Francisco Museum of Art, and Santa Barbara Museum of Art. His work is represented in numerous leading museum, university, and library collections in the United States and abroad. He writes: "In my work I am primarily concerned with man and the world in which he lives. I try to select eternal themes of great simplicity. . . I weave the object and its environment into one inseparable unit. I try to create a totality or oneness in which the vast empty spaces themselves are an integral part of the whole. . . In my work I am concerned not only with today but yesterday and tomorrow. . ."

catalog 3 **Leonard Baskin**

was born in New Brunswick, New Jersey, in 1922 and lives in Northampton, Massachusetts, where he has been assistant professor in printmaking and sculpture at Smith College since 1953, following an instructorship in printmaking at the Worcester Museum of Art. He attended New York University School of Architecture and Allied Arts; Yale University School of Fine Arts; the New School for Social Research (where he received his B.A.); the Académie de la Grande Chaumière, Paris, and the Academy of Fine Arts, Florence. He also studied with Maurice Glickman for two years. He has held a Tiffany fellowship (for sculpture) and a Guggenheim fellowship (in printmaking). He has participated in a variety of group exhibitions here and abroad, and has had numerous solo shows from 1939 on. A one-man exhibition of his sculpture, drawings, and prints, assembled by the International

Circulating Exhibitions Department of The Museum of Modern Art, New York, has been making a triumphant tour of European museums since 1961. He is represented in public and private collections everywhere and a long list of prizes is indicative of his mastery of various art forms. He was recently named the best engraver at São Paulo (1961). He states that "E.P.: It Is Pitiable" indicates the false artist.

catalog 4 **Fred Becker**

was born in Oakland, California, in 1913, and now resides in St. Louis, where he has been teaching at Washington University since 1948, following earlier experience at the Tyler School in Philadelphia. He secured his professional education at the Otis Art Institute, Los Angeles, the Beaux-Arts Institute of Design, New York (under Eugene Steinhof), and the New School for Social Research (under Stanley William Hayter). A member of the W.P.A. from 1934 to 1939, he received a Tiffany fellowship in 1948 and a Guggenheim fellowship in 1957. He has taken part in national and international exhibitions. His enthusiasm for printmaking dates from 1933 with an interest divided between woodcuts and intaglio. "More and more I feel that intaglio is the true king of the print media," he writes. "It tells the whole story of the plate, while a woodcut tells only part of it. The concept of **Three Forms** (a pun) is related to ruined walls and also to interrupted shapes and lines."

catalog 5 **Al Blaustein**

was born in New York in 1924 and is a graduate of the Cooper Union Art School. A winner of the Prix de Rome (1954-57) and the American Institute of Arts and Letters award (1958), he also merited Guggenheim fellowships in 1958-59 and 1961-62. His work has been included in exhibitions at The Brooklyn Museum, the Pennsylvania Academy of the Fine Arts, and in various other national shows. He was awarded the Alice McFadden Eyre Medal, Pennsylvania Academy of the Fine Arts, 1959; Graphics Prize, Art USA, 1959; Medal of Honor, Audubon Artists, 1962; and First Prize, Society of American Graphic Artists, 1962. He serves as instructor at Pratt Institute and Yale University. Etching is his favored graphic medium.

catalog 6 **Louis Bunce**

was born in Lander, Wyoming, in 1907. He lives in Portland, Oregon, where he attended the Museum Art School (1925-26), at which institution he has been serving as Instructor of Advanced Painting & Graphics since 1946. He also studied at the Art Students League of New York (1927-30); was Assistant Director of the Salem Art Center, Salem, Oregon (1937-38); and participated in the New York City Art Project, Mural Division (1940-41). In 1960 he was Artist in Residence at the University of California and the University of British Columbia. Winner of the Portland International Airport Mural Award (1958), he has had the advantage also of fellowships from the Ford Foundation and the Tamarind Lithography Workshop. He had a one-man show at the National Serigraph Society in New York and participated in the Northwestern Printmakers

and The Brooklyn Museum Annuals. His graphic works have entered the permanent collections of the Portland Museum of Art, the Seattle Art Museum, the Philadelphia Museum of Art, and The Library of Congress. Lithography is his favored graphic medium, and his major subject interest is in "the landscape of the Pacific Northwest, its light, space, and shape, though not in a literal sense, but rather in an intuitive and emotional response."

catalog 7 **Edmond Casarella**

was born in Newark, New Jersey, in 1920, and is now a resident of Englewood. He studied at Cooper Union, New York, and at The Brooklyn Museum Art School under Gabor Peterdi. From 1956 to 1958 he taught at The Brooklyn Museum Graphic Workshop. He has been the recipient of a Fulbright grant for Graphics (1951-52), a Tiffany award for Graphics (1955), and a Guggenheim fellowship (1960). His work has been seen in four one-man shows, a variety of group events, and many national and international exhibitions, garnering an imposing number of prominent awards. He states: "I am actively involved in many mediums but because of my interest in exploring and developing the paper relief cuts, I have devoted more energy there."

catalog 8 **Ralston Crawford**

was born in St. Catharines, Ontario, Canada, in 1906, and now lives in New York. He studied chiefly at the Otis Art Institute, the Pennsylvania Academy of the Fine Arts, and the Barnes Foundation. He has traveled extensively and made several long sojourns abroad in the 1950s. A veteran of 44 one-man shows (including 17 devoted to lithographs), his prints have been widely exhibited in North and South America, Europe, Africa, India, and Japan. His paintings and/or lithographs are in the permanent collections of more than 60 museums and other public institutions, including The Metropolitan Museum of Art, The Museum of Modern Art, the Whitney Museum of American Art, and The Library of Congress. His work has been the subject of two monographs, several profiles in art magazines, and a profusely illustrated book by Richard B. Freeman, **The Lithographs of Ralston Crawford** (University of Kentucky, 1962). Introductions to his exhibition catalogs have been contributed by such eminent writers as James Johnson Sweeney and the late Ford Madox Ford. He has taught in art schools and universities throughout the United States.

catalog 9 **Worden Day**

born in Columbus, Ohio, in 1916, is a resident of Upper Montclair, New Jersey. After graduating from Randolph-Macon Woman's College she attended the Art Students League of New York and studied with Maurice Sterne, Jean Charlot, Vaclav Vytlacil, Stanley William Hayter, and others. She has held teaching positions at the University of Wyoming, Adelphi, and Mills Colleges (New York), and Pratt Institute, and is presently teaching at The New School for Social Research and Montclair State College. Her career has been furthered by fellowships from the Virginia Museum of Fine Arts, Julius Rosenwald Fund, and the John Simon

Guggenheim Memorial Foundation. She has had solo exhibitions at the Virginia Museum of Fine Arts and the Philadelphia Art Alliance, et al., and has participated in group shows in major museums and colleges throughout the United States, as well as in Europe and Asia. She states, "Printmaking has never been my exclusive medium. Until two years ago it paralleled painting and drawing. Gradually it led me to relief carving and sculpture, in which I am now involved exclusively. **Mandala V**, printed from two end grain logs, was the bridge and became a part of my first major piece of sculpture. My story may be best described as a journey in which woodcut was the semaphore to broader realms of aesthetic expression."

catalog 10 **Adolf Dehn**

was born in Waterville, Minnesota, in 1895, and lives in New York City. After spending three years at the Minneapolis School of Art he received a year's scholarship at the Art Students League of New York. He has been the recipient of two Guggenheim fellowships, the winner of the first prize at the Chicago International Water Color Exhibition (1943) and various other awards. His paintings, watercolors, and prints are in at least forty museums, including The Metropolitan Museum of Art, the Whitney Museum of American Art, The Museum of Modern Art, The Art Institute of Chicago, The British Museum, The Albertina (Vienna), and São Paulo museums. He has lived in Europe seven years and in 1961 spent six months in Paris making more than 30 lithographs (mostly in color) with the printer Desjobert. He states: "(I) chose lithography as a print medium for I love drawing in black and white, and lithography allows direct and spontaneous drawing and lends itself to playing with infinite textures." Of **India Night** he writes: "Since my return from India several years ago I find myself wanting to put into pictures my feelings about that fabulous land. In this 3 color lithograph the sacred bull with all his white majesty in contrast to the row of stately women marching in sad monotony is an effort at presenting one facet of Indian life."

catalog 11 **Arthur Deshaies**

was born in Providence, Rhode Island, in 1920 and now resides in Norton, Massachusetts. He attended the Cooper Union Art School and received a Master of Fine Arts degree from Indiana University. He has had the advantage of three fellowships, including a Fulbright to France and a Tiffany Award, and is presently engaged in working in Creative Printmaking on a Guggenheim fellowship. By and large, he has participated in every national and international exhibition, reaping a long list of prizes. He is represented in many important museums throughout the United States and Europe, as well as in university, art association, and private collections. He states, "I am a self-taught printmaker. I began at the age of ten with dry-points on aluminium. The impressions were imprinted through my mother's washing machine wringer. For the past twelve years I have been engraving. The first year I worked with various kinds of wood, both plank and engrained. Because of size limitations I began with plastic (Lucite and Plexiglass) and more recently with plaster, with which I have been experimenting, with progressively larger dimensions. This new work with plaster has, I believe liberated for me the size-scope of

printmaking. It enabled me to create an immediacy in engraving. The image throughout the entire work maintained a greater freshness and vitality, keeping pace with the flash of recognition and awareness. Endless surprises in the correlation of the aesthetic with the tangible medium paralleled the concept, scope, and freedom of movement."

catalog 12 **Caroline Durieux**

was born in New Orleans in 1896. She graduated in 1916 from Tulane University, having studied with Ellsworth Woodward. In 1918-1920 she was a Fellow at the Pennsylvania Academy of the Fine Arts under Henry McCarter. She received her M.A. from Louisiana State University where she is now teaching graphics. Her work has been represented in the Pennsylvania Academy Print Annual, 1955; the Metropolitan Watercolor and Prints, 1955; Philadelphia Museum of Art, 1956; Cincinnati Art Museum's Third and Fourth Biennials, 1954 and 1956; In the European Exchange Drawing Exhibition at the Boston Public Library, 1957; and San Francisco National Print Annual, 1961. She writes, "I chose the field of prints because I am more interested in drawing than in painting," and adds that she is now experimenting in electron prints and clichés-verres. "My print symbolizes the present spiritual state of man and his possible physical state in the near future."

catalog 13 **Leonard Edmondson**

was born in California in 1916 and lives in Pasadena where he has been a professor at Pasadena City College for the past fifteen years. He received his Bachelor's and Master's degree in Fine Arts from the University of California at Berkeley, and has been the recipient of two Tiffany Foundation grants and a Guggenheim fellowship. He is a painter and printmaker. Etching is his preferred graphic medium. Since 1946 he has participated regularly in competitive and invitational exhibitions, held several one-man shows in distinguished museums, and won over fifty awards in painting and printmaking. His work has found a place in many private and public collections here and abroad, including that of The Metropolitan Museum of Art. Of his color etching *Narcissus* he writes: "The human figure is used as a vehicle for staging a series of shapes, values, and colors in a dynamic relationship. The reference to human figure evolves as suggestive rather than explicit; and while it is used to evoke audience response, it is not intended that this will stand in the way of the main philosophical purpose of the print—visual stimulation and visual response—not expository, not didactic, not moral. . ."

catalog 14 **Jim Forsberg**

was born in Sauk Centre, Minnesota, in 1919, and is living in Provincetown, Massachusetts. He acquired his professional training at the St. Paul School of Art and the Art Students League of New York, and spent a year in England. His teachers were Alexander Masley, Cameron Booth, Vaclav Vytlačil, and Hans Hofmann. He was a member of the "Printmakers" and has met with success as a graphic artist and painter. He has

had several one-man shows, and participated in group exhibitions in and out of New York City.

catalog 15 **Antonio Frasconi**

was born in Montevideo, Uruguay, in 1919, and lives in South Norwalk, Connecticut, having obtained a permanent resident visa in 1949. He briefly attended the Escuela Industrial de la Construcción in his native city before going to work, and began his formal art studies at the Circulo de Bellas Artes there. Scholarships enabled him to attend the Art Students League of New York and The New School for Social Research. He has served on the art faculty of the latter for ten years, also teaching at The Brooklyn Museum, Vassar College, the Atlanta Art Institute, et al. He has held two Guggenheim fellowships and won the National Institute of Arts and Letters Award in 1954. He has had 52 one-man shows in the United States, Mexico, and Montevideo—including two retrospectives, one originated and circulated by the Smithsonian Institution, 1953-55, and another, covering 1941-61, organized by the Uruguay Government and exhibited in Montevideo in 1961. He also participated in traveling shows under the aegis of The Museum of Modern Art, and has been widely represented nationally and internationally. Six of his books have been nominated by the American Institute of Graphic Arts in their annual selection of "50 Best Books" and three of his books for children have been cited as No. 1 on The New York Times' lists of the 10 best illustrated books. A short film, "The Neighboring Shore", based on Walt Whitman's poetry and using more than one hundred of Frasconi's woodcuts and paintings won the Grand Prix at the 1960 Venice International Film Festival. The woodcut in the present exhibition, *From a Brecht Poem - Auschwitz*, is part of a limited edition portfolio containing 16 woodcuts illustrating Bertolt Brecht's poem "Song of a Storm Trooper".

catalog 16 **Fritz Glarner**

was born in Zurich, Switzerland, in 1899, and became an American citizen in 1936. He studied at the Regis Instituto di Belle Arti in Naples, and also in Paris. His work has been included in important national and international exhibitions, at such leading institutions as the Albright Art Gallery, Buffalo; The Art Institute of Chicago; the Whitney Museum of American Art; The Museum of Modern Art; The Brooklyn Museum, and The Solomon R. Guggenheim Museum, as well as in the biennial shows of the Corcoran Gallery of Art, Washington; São Paulo, Tokyo, and Venice. Murals of his making are to be seen in the Time and Life Building and the Hammarskjöld Library of The United Nations, New York.

catalog 17 **Grace Hartigan**

was born in Newark, New Jersey, in 1922 and is a resident of Baltimore, Maryland. After graduation from high school in 1940 she studied painting with Isaac Lane Muse in Newark from 1942 to 1947 while working as a mechanical draftsman. She regards printmaking "as an extension of the creative process. I have worked with silkscreen

(serigraph) but have come to prefer lithography because of the resistance and then the response of the stone. My print *Pallas Athene* reflects my involvement with Greek themes and is an expression also of the feeling of the intellectual, creative woman."

catalog 18 **Jasper Johns**

was born in Allendale, South Carolina, thirty-one years ago. He studied at the University of South Carolina. He has participated in such important group events as the Carnegie International, the 29th Venice Biennale; "Sixteen Americans" at The Museum of Modern Art, New York; Exposition International du Surrealisme, Paris; and "4 Americans", Moderna Museet, Stockholm. Since his first one-man show in 1958 he has exhibited regularly in New York and has had two one-man shows in Paris.

catalog 19 **Ynez Johnston**

primarily a painter, was born in 1920 in Berkeley, California, and lives in Santa Monica. In 1946 she received a Master of Fine Arts degree from the University of California where she held a teaching post in 1949-50, later joining the faculties of the Colorado Springs Fine Arts Center (1954-56) and the Chouinard Art Institute (1956). She has been the recipient of five fellowships: Guggenheim, 1953; Tiffany, 1956, 1957; Phelan, 1959; Huntington Hartford, 1957; MacDowell Colony, 1960; has won print awards at the Los Angeles County Museum (1951), the California State Fair (1952), the Exhibition of Foreign Artists in Rome (1953), and the Pasadena Art Museum (1958). She has been represented in national print exhibitions, taken part in the 1951 three-man "New Talent" show at The Museum of Modern Art, and in a two-man show at The Art Institute of Chicago (1952); had one-man print exhibitions at the Colorado Springs Fine Arts Center (1956) and the Pasadena Art Museum (1962). She writes, "I have been working in etching and occasionally woodcuts (both interest me about equally) for a decade. I find graphic media exciting because they are an exploration of the unknown and the unexpected. *Ice Age* is to me a moment in time—past, present, future or all three. The title is meant to suggest metaphysical reality rather than historicity."

catalog 20 & 21 **John Paul Jones**

was born in Indianola, Iowa, in 1924 and received a bachelor of Fine Arts degree from the State University of Iowa. He studied under Lester Longman, Humbert Albrizio, James Lechay, and Stuart Edie, and completed his Master of Fine Arts thesis in printmaking with Mauricio Lasansky in 1951. That year he earned a Louis Comfort Tiffany Foundation Scholarship in Graphics, followed by a Guggenheim fellowship in 1960. He has served as instructor in art at the University of Oklahoma (1951-52), the University of Iowa (1952-53) and is currently Associate Professor of Art at the University of California, Los Angeles. He participated in The Brooklyn Museum Print Annuals (1950-58), the Biennale des Jeunes, Paris (1959); "Recent Acquisitions" at The Museum of Modern Art, New York (1959)

and in "Young American Printmakers" at that institution; as well as in "Moderne Amerikaanse Grafiek" Gemeentemuseum, 's-Gravenhage, The Hague. Often the winner of first prizes in important events, his preferred graphic medium is intaglio.

catalog 22 **Jerome Kaplan**

was born in Philadelphia in 1920. He studied at the Philadelphia Museum School of Art where he is now associate director of the Graphic Arts Department. He has had eight one-man shows and representation in many national and international print exhibitions. In 1961 he received a Guggenheim fellowship and in 1962 a Tamarind Lithography Workshop fellowship.

catalog 23 **Misch Kohn**

was born in Kokomo, Indiana, in 1916 and now resides in Chicago where he has been associate professor at the Institute of Design, Illinois Institute of Technology, since 1950. After graduating from the John Herron Art Institute with a B.F.A. in 1939, he worked in lithography with Max Kahn and later (1943-44) at the Taller de Grafica Popular, Mexico. His Guggenheim fellowship of 1952-53 was renewed in 1954-55. In 1960 he received a Ford Foundation Grant for Retrospective Exhibitions as well as a Tamarind fellowship in 1961. He has participated widely in exhibitions here, in Latin America, and Europe, gathering a long list of awards. In 1961 a one-man exhibition covering 21 years of his distinguished career in printmaking was held at The Art Institute of Chicago.

catalog 24 **Chaim Koppelman**

was born in Brooklyn in 1920 and now resides in New York where he is active in the Aesthetic Realism movement and studies with its founder, the poet and critic Eli Siegel. He also lectures on the print from the Aesthetic Realism point of view and teaches printmaking and drawing at the School of Visual Arts, New York. A former member of Atelier 17, he has taught Art Education at New York University and served on the Board of Directors of the Creative Graphic Workshop. In 1956 and 1959 he received Tiffany fellowships. He represented the United States in the DOCUMENTA II exhibition, Kassel, West Germany, in 1959, and at the 2nd Inter-American Biennial, Mexico City, 1960. He states: "Opposites are crucial in graphic ideas and techniques. For example, I particularly care for the way rich effects can be achieved through an economy of means; also how a large emotion, disciplined by the comparatively small copper plate, is intensified rather than diminished through compression and exactitude."

catalog 25 **Mauricio Lasansky**

was born in Buenos Aires, Argentina, in 1914, and graduated from the Superior School of Fine Arts there. He became an American citizen in 1952 and lives in Iowa City where he is professor and Head of Printmaking at the State University of Iowa.

He was formerly director of the Free Fine Arts School and of the Taller Manualidades in Cordoba, Argentina. The recipient of three Guggenheim fellowships, he has had upwards of 60 one-man shows since his arrival in the United States, participated in a wide range of national and international exhibitions, and amassed 81 awards. Among his more recent triumphs have been the assignment of a special room for display of his works of the Second Biennial of Painting, Prints, and Sculpture in the Palace of Fine Arts, Mexico City (1960); a USIA show consisting of 36 of his prints and 30 by graphic artists he has trained, sent on a tour of Latin American capitals during 1959-60; and a Ford Foundation grant for a circulating one-man exhibition in the United States (1960-62).

and was the recipient of a Tiffany Foundation fellowship (1936) and a Guggenheim fellowship (1958). He is teaching at the Philadelphia Museum of Art, Sarah Lawrence College, Bronxville, New York, and the Parsons School of Design, New York. His work has been extensively exhibited since 1942 and recently was included in the USIA exhibition of 20th Century Graphic Arts (1960) and shown at The Brooklyn Museum. He considers prints "a further extension of drawing and sculpture" and intaglio prints are his favored graphic medium. His statement reads: "The plastic problems in prints interest me; their multiplicity is a secondary concern. I use any means, old and preferably new, which enhance the content of the work. **Matrone** and **Last Quarter** are sculpture in **precis** form."

catalog 26 **Gerson A. Leiber**

was born in Brooklyn in 1921 and reared in Titusville, Pennsylvania. He began his art studies in Hungary in 1946 and continued them at the Art Students League of New York and The Brooklyn Museum Art School. The recipient of Tiffany Fellowships in Graphics in 1957 and 1960, his work has been seen in more than 100 national and international exhibitions and is included in outstanding public collections. Since 1953 he has amassed an impressive number of important prizes. Painter as well as printmaker, he is now instructor in graphics at the Newark School of Fine and Industrial Arts. He comments: "To my mind the greatest miracle of all is the miracle of Life. I hope that this engraving, **Brambles**, may be felt to be a quiet, introspective appreciation of our few wondrous moments of existence."

catalog 30 & 31 **James McGarrell**

was born in Indianapolis in 1930. He studied at Indiana University, Skowhegan School of Painting and Sculpture, and U.C.L.A., as well as in Germany on a Fulbright scholarship. Of his work he writes, "The direct projection of sensibility by solid drawing is the only thing that really interests me much in prints of any period. The current pursuit of complexity of surface and simplicity of drawing and idea, in the name of mysticism and decoration, bores me. For these reasons I have exhibited in the big print shows hardly at all in the last six years."

catalog 27 **Vincent Longo**

was born in New York City in 1910, graduated from the Cooper Union Art School in 1946, and studied at the Brooklyn Museum Art School (1949-50), returning there to teach woodcut (1955-56). Currently he is on the Graphic Arts faculty of Bennington College. A Fulbright scholarship enabled him to go to Italy in 1951. Following this he achieved the recognition of the Boericke Prize, Philadelphia Print Club (1953, 1958); First Prize in the National Competition "Flight," Philadelphia Print Club (1954); Purchase Awards at the "International Invitational" (1955) and The Brooklyn Museum Print Annual (1956); as well as First Prizes at the First Annual Bay Printmakers Show (1956) and the New England Drawing Competition at the Lyman Allyn Museum, New London, Connecticut. He has had four one-man shows in the United States and one in Japan, and has taken part in group exhibitions at the Whitney Museum of American Art, The Museum of Modern Art, the Pennsylvania Academy of the Fine Arts, et al., and various national and international events. He is represented in many top ranking public collections here as well as in London, Paris, and Stockholm.

catalog 32 & 33 **George Miyasaki**

was born in Kalapa, Hawaii, in 1935 and resides in Berkeley, California. Currently he is instructor in printmaking and painting at the California College of Arts and Crafts, from which institution he received the degrees of Bachelor of Fine Arts, Bachelor of Education, and Master of Fine Arts. He has taken part in many national and international exhibitions and has won numerous prizes. He describes his print content as "Imagery and symbolism dealing with the forces of nature."

catalog 28 & 29 **Ezio Martinelli**

was born in 1913 in West Hoboken, New Jersey, and resides in New York City. He studied at the Academy of Fine Arts, Bologna (1931) and the National Academy of Design, New York (1932-36),

catalog 34 **Norma Morgan**

was born in 1928 in New Haven, Connecticut. Self taught at first, she found early acceptance of her work in exhibitions by established artists. Then followed various scholarships, fellowships, and grants (from the Art Students League of New York, the Hans Hofmann School, Atelier 17, the John Hay Whitney Foundation, and the Stacey Scholarship Fund) which enabled her to further her professional career as painter and engraver. In 1944 while still in high school she won a 1st Prize for a Defense Poster and since then has received many significant awards. She has participated in important invitational and traveling exhibitions and her work has been shown in museums and institutions here and abroad, with extensive representation in public and private collections. She feels that printmaking "balances well with painting" and her preferred graphic medium is engraving. She has "often forsaken the storehouses of art to look out into the wild weather to feel the mist and beauty of the world."

catalog 35 **Seong Moy**

was born in Canton, China, in 1921, naturalized ten years later, and now resides in New York. He studied at the St. Paul School of Art, Minnesota, with Cameron Booth, and obtained scholarships at the Art Students League of New York and the Hans Hofmann School of Fine Arts. He has taught at the University of Minnesota, Indiana University, Smith and Vassar Colleges, Newark School of Fine and Industrial Art, and is currently teaching at the Cooper Union Art School, Columbia University, New York University, and Pratt Graphic Art Center. He has conducted the Seong Moy School of Painting and Graphic Arts in Princetown, Massachusetts, since 1954. He had the advantages of a fellowship at Atelier 17 with Stanley William Hayter, a Whitney Foundation grant, and a Guggenheim fellowship. Since 1948 he has been represented in most major national and international exhibitions.

Pratt Graphic Art Center. He studied at the University of Mexico, the National Academy of Design, the Art Students League, and The Brooklyn Museum. He received a Fulbright grant to Europe and two Tiffany fellowships. His exhibition roster includes a sweeping range of national and international shows, with many prize-winning entries. His work is represented in private collections and in leading museums and institutions throughout the world. He chose the print field because "if the creative act in the other arts is full of mystery and wonderment, then printmaking—where the image refuses to reveal itself until the final union of paper, ink, and idea takes form—is magic itself." His preferred medium is Collage-Intaglio which he considers "not just a technique but the expression itself." He states: "For some time my work has been involved with dualities. **Heritage**, through the impact of a fresh metaphor, attempts to convey our complex legacy by confronting a concrete image with the discordance of several candid photo-engravings."

catalog 36 **Gabor Peterdi**

was born in Budapest, Hungary, in 1915, became an American citizen in 1944, and lives in Rowayton, Connecticut. He studied at the Hungarian Academy in his native city; at the Accademia delle Belle Arte, Rome; and in Paris at the Académie Julian, the Académie Scandinavien, and Atelier 17. He has held posts at The Brooklyn Museum Art School, Hunter College, and Yale-Norfolk Summer School, and since 1952 has been teaching at Yale University. He has lectured on art in colleges and museums. In addition to 40 one-man shows and participation in about 80 national and international exhibitions, his work enhances the collections of museums and colleges throughout the world and has brought him manifold awards and honors, including the Ford Grant. His book **PRINTMAKING** (New York: The Macmillan Company, 1959) is already in its second edition. "**Cliffs I** is part of a landscape cycle, inspired by the West," he writes. "This is not a specific landscape, but a composite impression of the ragged, monumental, awesome canyons. My primary concern was to express the mood and scale of this landscape. The technique is line etching on soft and hard ground, reinforced with line engraving."

catalog 39 **Rudy Pozzatti**

was born in 1925 in Telluride, Colorado, and lives in Bloomington, Indiana. He received his Bachelor of Fine Arts and Master of Fine Arts degrees from the University of Colorado, and studied with Emilio Amero, Max Beckmann, and Ben Shahn. He served as an assistant professor at the University of Nebraska from 1950-56, since when he has been associate professor in the Department of Fine Arts, Indiana University. A Fulbright fellowship took him to Italy in 1952-53, followed by a Yale-Norfolk Summer School fellowship in 1955, and an Indiana University grant for study in Mexico in 1957. In 1961 he was sent by the State Department on a Cultural Exchange visit to the USSR. He has participated in major exhibitions in the United States, Mexico, and Europe, earning the distinction of high awards. He states: "(I) work with etching, engraving and woodcut—none preferred—use each for its own potential and as a counter to my painting. **Hierogram** is one of a series of recent prints executed with multiple plates and printed asymmetrically. Images correspond to specific social strata culminating in Death."

catalog 37 **Reginald Murray Pollack**

was born in New York in 1924. He studied with Moses Soyer, Boardman Robinson, and Wallace Harrison. Since 1949 he has exhibited in the leading salons and galleries of Paris, winning the Prix Neumann in 1952 and a medal at the Salon Athos Friesz in 1954. His work has been seen at the Joslyn Art Museum, Omaha, at the Whitney Museum of American Art. He has participated in various annuals and had a place in the Carnegie International, 1961; is represented in the print department of The Brooklyn Museum, the Whitney Museum, and in the Government of France collection. He divides his time between New York and France.

catalog 40 **Karl Schrag**

was born in Karlsruhe, Germany, in 1912, came to the United States in 1938 and was naturalized six years later. He lives in New York where he teaches at the Cooper Union Art School. After studying painting in Geneva and Paris (with Bissière), he joined Hayter's Atelier 17 in New York, becoming its director in 1950. He has had many one-man shows here and abroad. His work, which has been shown in most major national and international print exhibitions, is in the collections of thirty-some museums. In addition to the numerous prizes and awards he has received, a traveling exhibition of his paintings and prints was made possible by a Ford Foundation grant. He believes that there are no major or minor arts or media. "All depends on the artist's gifts and on the depth and honesty of his involvement in a certain work. **Dusk and Gold** aims at discovering the essence of an evening landscape and at creating with my own artistic means the truest and most lasting visible form of this essence. I hope that it holds within its circular shape some truth about a piece of our world and myself."

catalog 38 **Michael Ponce de León**

was born in Miami, Florida, in 1922, and lives in New York where he teaches at Hunter College and

catalog 41 **Aubrey Schwartz**

was born in Brooklyn in 1928 and has always lived there. He studied at the Art Students League of New York, at The Brooklyn Museum Art School under Ben Shahn, and in 1959 in Italy on a Guggenheim fellowship. His first exhibition was at the Arts and Crafts Club of New Orleans in 1949. A one-man show at the Gallery in 1956 was followed in 1956 by representation in a group show there; also in exhibitions at The Museum of Modern Art and the Whitney Museum of American Art. He won a prize from the Brooklyn and Long Island Association of Artists, and in 1961 was awarded the Tamarind Lithography Workshop Fellowship for Creative Lithography. His work is included in important museum and private collections. Carl Zigrosser has written about him: "Aubrey Schwartz is one of America's angry young men—yet he can be ever so tender when drawing a baby. He is angry with people who are cruel, cunning, ruthless, predatory; and he exposes them in the guise of birds or beasts. His lithographs and etchings, with their mordant line, truly have a fearsome beauty."

catalog 42 & 43 **Ben Shahn**

was born in 1898 in Russia and became an American citizen in 1918. He lives in Roosevelt, New Jersey. He studied at New York University, College of the City of New York, the National Academy of Design, the Art Students League of New York, and in Paris. In 1956-57 he was Charles Eliot Norton Professor of Poetry at Harvard University. He has exhibited in most national exhibitions; has had solo shows in Venice and in England, and (1947) a one-man retrospective at The Museum of Modern Art, New York. Under the auspices of the International Council of that institution an exhibition of his paintings, sculpture, drawings, and prints was shown in various European capitals. A member of the National Institute of Arts and Letters, he has achieved wide recognition and representation in major museums, college galleries, and private collections. His work embellishes government buildings in Washington and in New York. Over the years he has become a foremost figure in American art, in a class by himself—prolific, vocal, popular, and controversial. To him, man is the chief focus of art. He describes his recent style as "personal realism", in contrast with the "social realism" of his earlier work.

catalog 44 & 45 **Moishe Smith**

was born in Chicago in 1929. He received a Bachelor of Arts degree from the New School for Social Research, and a Master of Fine Arts degree from the State University of Iowa where he worked with Mauricio Lasansky. Since 1949 he has participated in numerous national print exhibitions and has had seven one-man shows. He was invited to the São Paulo International and International Prints 1962 at the Cincinnati Museum. His graphic works are in the permanent collections of the Museum Boymans, Rotterdam, the Kestner Museum, Hannover, the Uffizi, Florence, and the Museum of Pisa, besides many institutions in the United States. Having been awarded Fulbright fellowships in 1959 and 1960, he is working in Florence.

catalog 46 **Benton Spruance, N. A.**

was born in 1904 in Philadelphia and resides there. He studied at the University of Pennsylvania School of Fine Arts and at the Pennsylvania Academy of the Fine Arts where he was awarded two Cresson Traveling Scholarships (1928 and 1929). In 1950 he received a Guggenheim fellowship. Painter, muralist, lithographer, and educator, he is at present Professor of Fine Arts at Beaver College, Jenkintown, Pennsylvania, and Director of the Division of Graphic Art at the Philadelphia Museum School of Art. Past President of the Philadelphia Branch of Artists' Equity, he is on the Board of Directors of the Fleisher Memorial, a member of the City Art Commission of Philadelphia, and of the Pennell Purchase Committee of The Library of Congress. His extensive exhibition record is studded with important prizes and his works enhance many public collections.

catalog 47 & 48 **Carol Summers**

was born in Kingston, New York, in 1925, and is a resident of New York City. He holds a Bachelor of Arts degree from Bard College and has studied with Stefan Hirsch and Louis Schanker. He received an Italian Government grant for travel in Italy, as well as Tiffany and Guggenheim fellowships. He says, "I try to capture in an image drawn from the landscape, an evocation of a state of mind or an idea or a feeling."

catalog 49 **Peter Takal**

was born in Bucharest, Rumania, in 1905, became an American citizen in 1944, and resides in New York. He was educated in Berlin and Paris, attending life classes in the Academies of the French capital. His exhibition activity started in 1932. Since then he has had 30 one-man shows in the United States, France, and Germany, as well as three solo exhibitions circulated in more than forty institutions in the United States and Germany. The recipient of 13 awards, he is represented in more than sixty public collections here and abroad. He states: "The line drawing being my first interest, I prefer to use the intaglio process and lithography."

catalog 50 **Ansei Uchima**

was born in Stockton, California, in 1921, and currently resides in New York where he is teaching at the Pratt Graphic Art Center, and at Sarah Lawrence College, Bronxville. The years 1940-1959 were spent studying in Tokyo. A self-taught artist, he uses water-based pigments in his wood block prints, and his technique is similar to that used in the old Ukiyoe prints. A veteran of 13 one-man shows in Japan and the United States, he has participated in the São Paulo International, the Tokyo Print International, the Grenchen Print International, and in many national exhibitions here and in Japan, winning a number of awards. **Flow and Grass** represents the artist's nostalgia for the warm, poetic intimacy of man's relationship to nature which Mr. Uchima felt during his travels in Japan. He says, "I find the limitations and possibilities, the simplicity and complexity of the

color woodcut most suited to my manner of expression."

catalog 51 **Romas Viesulas**

was born in Lithuania in 1918, came to the United States in 1951, and was naturalized six years later. After studying at the University of Vilnius, he graduated from the École des Arts et Métiers, Germany, in 1949, and with the aid of a French Government Scholarship, at the École des Beaux-Arts, Paris (1949-50). As assistant professor of graphic art at the Tyler School of Fine Arts of Temple University, he held a Guggenheim fellowship in 1958, worked in Paris at the Desjobert Studios, and in 1960 received the first Tamarind Lithography Workshop fellowship. He has exhibited extensively, abroad and in the United States, and is widely represented in public and private collections in Europe and here. His preferred media are lithography and etching. "Contemporary art in many aspects is a visual process of despair," he states, and "being a contemporary, my work wouldn't fall far from that apple tree. . ."

catalog 52 **Sylvia Wald**

was born in 1914 in Philadelphia and studied there at the Moore Institute of Art, Science, and Industry. She has residences in New York City and at Croton-on-the-Hudson. She has taken part in an impressive number of exhibitions throughout the United States as well as Latin America and Europe, from 1944 on, and has come away with numerous awards from leading museums and organizations. She writes: "Am lured on by the sense of something always more beautiful beyond the print just pulled. For me, the graphic media have a change-off from painting without going too far afield into 'techniques'. The rhythm of existence—in earth, in air, in self—this is what my tool (be it brush, squeegee or gouge) seeks to flow with."

catalog 53 **Adja Yunkers**

was born in Riga, Latvia, in 1900. He studied art in Leningrad, Berlin, and Paris, and has been the recipient of two Guggenheim fellowships (1949-50 and 1954-55) and a Ford Foundation Grant (1959-60). He taught at the University of New Mexico (1948-49), The New School for Social Research (1947-56), and The Cooper Union (1957-59). Since 1947 he has had countless one-man exhibitions in major museums and galleries throughout the United States and abroad, and is represented in outstanding private and public collections everywhere. Painter as well as graphic artist, he chose printmaking in 1940 and is equally at home in woodcut, etching, and lithography. He states: "The content of my graphic work stands for what I am and not what I intend to be."

catalog 54 **Jack Zajac**

was born in Youngstown, Ohio, in 1929, and studied at Scripps College Art Department. He won the

Rome Prize Fellowship in Painting in 1954 which was renewed in 1956-57; received an American Academy of Arts and Letters Grant in Aid; and a Guggenheim fellowship in sculpture in 1959. That year he became an instructor in sculpture at Pomona College. He states: "To me the great attraction to etching lies in its simplest elements, the etched line and aquatint tones. The greys and blacks of aquatint are unique in their depth. I have no desire, for the time being, to extend the procedural repertoire since I want my conceptions in drawing to dominate the work. The **Plain** is an occurrence involving several personages who bear the figure which is prostrate in death. They carry it in reverence, although awkwardly."

catalog 55 **Richard Claude Ziemann**

was born in Buffalo, New York, in 1932. After attending Albright Art School (1951-54) he received a Bachelor of Arts degree from Yale University Department of Design in 1956 and the Master's two years later. He won the Grand Prize in the Boston Arts Festival, 1958, and a Fulbright grant took him to The Netherlands in 1958-59, followed by a Tiffany grant in 1960-61. He has been an instructor in Yale University Department of Design since 1959; also at the Yale-Norfolk Summer School of Art and Hunter College Department of Art. "Prints," he writes, "are another form of the artist's vocabulary. All the graphic media reveal other dimensions of the artist's personal vision. **Letchworth II** is a statement springing from the observation and assimilation of natural forms once seen and experienced."

Layout and Cover Design: & **NATHAN SHAPIRA, Providence, R.I.**
Photographs: **JOHN D. SCHIFF, New York City**
Printers: **AHREND-GLOBE, Hilversum, Netherlands**
Frames for this exhibition designed by **ROBERT M. KULICKE**

