These exhibition labels and artwork images for the exhibition Graphic Appeal: Modern Prints from the Collection are to be used for educational purposes in coordination with the high school student exhibition Long Island’s Best: Young Artists at The Heckscher Museum 2016.
Introduction

The Heckscher Museum acquired its first prints in the 1960s, during a period that witnessed an unprecedented exploration of printmaking that has continued unabated through the present day. The history of printmaking, whereby an image is produced by transfer from an inked block, plate, or screen, began in 8th century Japan, although in the Western world the earliest use of print processes did not occur until about 1400 when wood blocks were first employed in the production of patterned fabrics and stamped playing cards. Intimately tied to advances in technology for most of their history, print processes were primarily developed for commercial uses and practiced by skilled craftsmen. Visual artists first created prints in the Renaissance—often reproductions of their painted compositions—although they were dependent on craftsmen for the production of the printing plates and pulled impressions. Albrecht Dürer, working at the turn of the 16th century, was the earliest artist to explore printmaking as an independent artistic medium and to produce a substantial body of engravings that exploited tonal qualities unique to the medium. In the 17th century, Rembrandt produced a significant group of etchings known for their technical experimentation and expressive range, inspiring the French landscape painters of the mid-19th century and ultimately the etching revival that occurred in the latter part of the century. The concurrent development of lithography, and the dual economic factors of an expanding international art market and the affordability of prints, encouraged widespread artistic experimentation with printmaking by the early 20th century. Artists worked with a wide range of processes, including woodcuts, etching and its related drypoint and aquatint techniques, as well as lithography, establishing printmaking’s status as an independent medium of expressive artistic means. In America, after World War II, print workshops modeled on the traditional artist/craftsman structure of earlier centuries were established, first on Long Island where Universal Limited Art Editions (ULAE) was founded in 1957, followed by Tamarind Lithography Workshop in Los Angeles in 1960. These workshops fostered a collaborative relationship between artist and printer that transformed traditional techniques, introduced new methods, and redefined the field. About the same time, Pop artists adopted screenprint and photomechanical techniques used in advertising and the production of mass-market imagery to comment on popular culture, introducing processes that have dominated the medium in the latter part of the 20th century. Printmaking throughout the century reveals the varied approaches to visual expression and exploration of process that characterizes art of the modern era.

Graphic Appeal: Modern Prints from the Collection is sponsored in part by Suffolk County.
**Robert Kipniss**  
American, b. 1931  

*Chair & leaves*, 2006  
Mezzotint on paper  
Gift of Mr. James F. White  2013.8.3  

[Click on the image to view larger version on www.heckscher.org](#)

John Taylor Arms  
American, 1887-1953  

*Study in Stone, Cathedral of Orense*, 1933  
Etching on paper  
Gift of Mrs. Elizabeth Livingston  2001.11.2  

[Click on the image to view larger version on www.heckscher.org](#)

John Taylor Arms was trained as an architect and first took up etching as a hobby. Known for his meticulous, almost photographic, drawing style, his etchings most often depict monuments of architectural interest, rendered with minute attention to detail and careful depiction of lights and shadows. *Study in Stone, Cathedral of Orense* depicts the Spanish Cathedral of San Martin. Originally built in the 12th and 13th centuries, and rebuilt in the 16th and 17th following earthquake and war damage, the Cathedral is renowned for its rich sculptural decoration. In this view of one of the side doorways, Arms depicts the fine Romanesque and Gothic carving for which the cathedral is famous.
Frederick
Landseer Griggs
English, 1876-1938

*The Cross Hands*, 1935
Etching on paper
Gift of Mrs. Elizabeth Livingston
2001.11.13

Click on the image to view
larger version on www.heckscher.org

Frederick Griggs was a leader of the British etching revival in the early-20th century and was instrumental in the reappraisal of the late etched works of the English visionary painter Samuel Palmer. He was passionate about English landscape and architectural history, and was also an early conservationist. A convert to Catholicism, his etchings often depict idealized Gothic buildings and landscapes.

Gillian Pederson-Krag
American, b. 1938

*Landscape*, 1991
Etching on paper
Gift of the Artist 1995.7

Click on the image to view
larger version on www.heckscher.org

Gillian Pederson-Krag’s muted landscapes are not records of reality, but composites of elements from her memory, observation, and imagination. She begins her paintings, prints, and drawings by sketching natural scenery that conjures emotional resonance: “I recognize what I want to paint because it is akin to something that I feel and already know in some way. It is as though I am projecting onto nature as much as I am perceiving it—remembering it as much as looking at it for the first time.” Later, in her studio she transforms her sketches into a unified design.

According to Pederson-Krag, this process of combining disparate elements into a cohesive composition reflects the tenets of non-duality. Rooted in Buddhist tradition, non-duality maintains that the multiplicities of the universe are all part of a larger whole. The intermingling of various plant forms in the background and foreground of this etching thus reveal the interconnectedness of nature.
Leonard Havens  
American, 1914-1973

*Fall Patterns*, 1938

Woodcut on paper

Gift of Hersh and Fern Cohen  
1991.14.6

Click on the image to view  
larger version on [www.heckscher.org](http://www.heckscher.org)

Born in Pittsburg, Leonard Havens was trained at the School of the Art Institute of Chicago by Todros Geller, a master printmaker and radical progressive whose work frequently conveyed social commentary. Like Geller, Havens often depicted the toiling lower classes, scenes of urban life, and the effects of industrialization on Chicago. Havens’ interest in such subjects only grew as a result of the Great Depression, during which the artist was employed by the Federal Arts Project, the visual arts branch of the New Deal’s Works Progress Administration.

Created in 1938 during bleak socio-economic times, *Fall Patterns* communicates the somber mood of the nation in its harsh black and white contrasts, which create a sense of dramatic tension. Ominous black clouds allude to the oncoming winter. Through formal qualities characteristic of woodcut techniques, such as decisive line and flat shapes, Havens constructs a world that seems particularly static and devoid of human activity. Yet, the lush trees and scenic hillsides also pay homage to the enduring beauty of America’s landscape and suggest optimistic faith in the resilience of the country’s rural core.
Samuel Chamberlain
American, 1895-1975

*Early Morning Market, Senlis*, 1939

Drypoint on paper

Gift of Mrs. Elizabeth Livingston 2001.11.5

Click on the image to view
larger version on www.heckscher.org

Samuel Chamberlain studied architecture at MIT in 1915, after which he joined the American Field Service Ambulance Corps during World War I. Following the war, he stayed in France, where he learned a variety of printmaking techniques, including lithography, etching, drypoint, and engraving. Although he often returned to the United States, Chamberlain consistently drew inspiration from the cityscapes of Europe in his art and writings. He published several travel books on the architecture, topography, and cuisine of France, Italy, and England.

This print features a bird’s eye view of Senlis, a small market town outside of Paris, where Chamberlain and his wife settled in 1930. His acute attention to detail in the rendering of the Church of Notre-Dame (built ca. 1153-1191), seen in the middleground, reflects Chamberlain’s lifelong fascination with European architecture.
Risaburo Kimura
American, b. Japan 1924

Venice, 1973

Serigraph on paper

Gift of Dr. and Mrs. Samuel S. Mandel 1982.6.16

Click on the image to view larger version on www.heckscher.org

Risaburo Kimura's prints recall the history of Japanese printmaking while incorporating modernist sensibilities of 20th-century Western art. The bright hues and flat areas of color relate to the 17th-century tradition of Japanese printmaking known as ukiyo-e (pictures of the floating world), which centered on cultural aspects of city life, particularly courtesans, the theater, and actors. This style of printmaking had long interested Western artists, and the Impressionists and Post-Impressionists adopted its aesthetic features into their own work. Although trained in traditional woodblock print techniques in Japan, once in the U.S. Kimura began to work with screenprinting techniques popular among American and British Pop Artists in the 1960s. Settling in New York, the artist immediately turned to the city as his primary subject. Cities of the World, one of Kimura's best-known series, is an imaginative journey through major metropolises. Kimura's abstracted style, suggesting the key features of selected cities through colorful facets and non-specific shapes, places his work in the history of avant-garde Western, rather than Asian, art.

Risaburo Kimura
American, b. Japan 1924

Prague, 1973

Serigraph on paper

Gift of Dr. and Mrs. Samuel S. Mandel 1982.6.15

Click on the image to view larger version on www.heckscher.org
Risaburo Kimura
American, b. Japan 1924

**Sydney**, 1973
Serigraph on paper
Gift of Dr. and Mrs. Samuel S. Mandel  1982.6.6

Click on the image to view
larger version on [www.heckscher.org](http://www.heckscher.org)

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Risaburo Kimura
American, b. Japan 1924

**Buenos Aires**, 1973
Serigraph on paper
Gift of Dr. and Mrs. Samuel S. Mandel  1982.6.11

Click on the image to view
larger version on [www.heckscher.org](http://www.heckscher.org)

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Risaburo Kimura
American, b. Japan 1924

**Tokyo**, 1973
Serigraph on paper
Gift of Dr. and Mrs. Samuel S. Mandel  1982.6.8

Click on the image to view
larger version on [www.heckscher.org](http://www.heckscher.org)
Risaburo Kimura
American, b. Japan 1924

New York, 1973

Serigraph on paper

Gift of Dr. and Mrs. Samuel S. Mandel 1982.6.12

Click on the image to view
larger version on www.heckscher.org

Gerald Kenneth Geerlings
American, 1897-1998

Black Magic, 1928

Etching and aquatint on paper

Gift of the Artist in Memory of Mr. Henry H. Saylor
1971.10.1

Click on the image to view
larger version on www.heckscher.org

Trained as an architect, Gerald Kenneth Geerlings frequently adopted the cityscapes of New York and Chicago as his subjects. His meticulous aquatints, distinguished by their rich tonal gradations, captured the dramatic transformation of both cities’ skylines during the 1920s and 30s.

In Black Magic, superbly rendered buildings and streets provide a stage for the movement of minute figures and cars. The vertical composition and low perspective emphasize the height of the silhouetted skyscraper. The glow of street lamps and headlights illuminate the lower-lying facades, instilling the composition with a complex sense of both the transitory and permanent nature of an evening in the city.
Armin Landeck
American, 1905-1984

Manhattan Nocturne, 1938
Drypoint on paper
Gift of Mrs. Elizabeth Livingston 2001.11.19

Click on the image to view larger version on www.heckscher.org

Armin Landeck made his first print in 1927 while an architecture student at Columbia University. The following year, he produced his first large body of prints while he and his wife were traveling throughout Europe. Unable to find work in an architectural firm upon his return to the U.S., he devoted himself to printmaking. In the early 1930s, Landeck founded the School for Printmakers with Martin Lewis and George Miller. Together, they offered classes on lithography, etching, mezzotint, drypoint, and wood engraving. However, the school closed in 1935 due to the harsh economic climate of the Depression.

Characteristic of Landeck’s cityscapes, Manhattan Nocturne reveals a preoccupation with shadows and sharp angles. A sign along the rooftops reads “Manufacturers Trust Company, Safe Deposit Vaults.” Although figures are not visible, human presence is implied through the lit windows seen in the buildings that loom in the background.

Emilio Sanchez
American, b. Cuba, 1921-1999

Crosstown Traffic, 1987/1988
Color lithograph on paper
Gift of the Emilio Sanchez Foundation 2011.7.10

Click on the image to view larger version on www.heckscher.org
**Craig McPherson**
American, b. 1948

*Chop Shop*, 1985

Mezzotint on Rives paper

Gift of Hersh and Fern Cohen
1991.14.8

*Click on the image to view larger version on www.heckscher.org*

During the 1970s and 80s, Craig McPherson focused primarily on nighttime scenes of New York City, employing the technique of mezzotint to evoke the nuanced tones and shadows of the urban landscape. Using traditional mezzotint tools of a rocker and a burnisher, he varied the surface of the metal printing plate to achieve a rich range of velvety shades.

This print features a location near 168th Street and Jumel Place in New York City. Through the bird’s eye view, sharp diagonals, and mass of rich black pierced by light, McPherson suggests the tension and secrecy that exists in a chop shop, where stolen cars are disassembled and sold. This scene appears as a detail in a larger print called *Girders*, which McPherson produced in 1987.

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**Emilio Sanchez**
American, b. Cuba, 1921-1999

*New York on a Sunny Day*, 1987/1988

Color lithograph on paper

Gift of the Emilio Sanchez Foundation
2011.7.14

*Click on the image to view larger version on www.heckscher.org*

The Cuban-born artist Emilio Sanchez was fascinated by the play of strong sunlight on architecture. His signature images—awnings, windows, and urban facades—reveal the transformative effects of light and shadow on flat surfaces. Working in Cuba, New York, and Morocco, Sanchez often highlighted the abstract formal qualities seen in local architecture, yet the artist insisted that his use of shadows, lines, and bright colors were merely a “play on design,” and not intentionally “mean[t] to be . . . abstract.”
Emilio Sanchez  
American, b. Cuba, 1921-1999

*Los Toldos*, 1973

Lithograph on paper

Gift of the Emilio Sanchez Foundation  2011.7.7

Click on the image to view larger version on www.heckscher.org

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Emilio Sanchez  
American, b. Cuba, 1921-1999

*Los Toldos*, 1973

Color lithograph on paper

Gift of the Emilio Sanchez Foundation  2011.7.6

Click on the image to view larger version on www.heckscher.org
Carol Summers  
American, b. 1925

*Kali Gandaki*, 1983

Color woodcut on paper

Gift of Mr. Martin Barooshian  1993.8.2

While artists in the 1960s experimented with new printmaking techniques, Carol Summers preferred the watercolor effects achieved through the ancient woodblock printing process. Summers uses vivid colors made from dry pigments, which he sometimes dilutes with solvents for a blurred-edge watercolor effect, and he draws from a variety of cultures for his subject matter. The Kali Gandaki, or the Gandaki River, is located at the Indo-Nepal border. For both Nepali and Indian cultures, blue has various symbolic meanings: wisdom, tranquility, harmony, bravery, and protection. Through his use of blue in *Kali Gandaki*, Summers evokes the physical attributes of the river, the mood of the environment, and the culture of the people who live there.

Stow Wengenroth  
American, 1906-1978

*Maine Tapestry*, 1961

Lithograph on paper

Bequest of Mrs. John H. Livingston  2001.24.10

Stow Wengenroth first practiced lithography while a student at the Eastport Summer School of Art in Maine in 1929. After quickly mastering the medium, he published an in-depth study of its materials and techniques, *Making a Lithograph*, in 1936. Although he was raised on the south shore of Long Island, Wengenroth generally derived his subjects from the architecture, landscapes, and coasts of Maine, Gloucester, and Cape Ann. His meticulous craftsmanship and exclusion of color once led the realist Andrew Wyeth to call him “America’s greatest living artist working in black and white.” *Maine Tapestry* reveals Wengenroth’s characteristic tonal approach in its eloquent gradations of light and dark. The dense black of the sea along the horizon, which sharply contrasts with the pure white of the boat, conveys a deep sense of space.
Harold Kerr Eby
American, 1889-1946

*Harbor Lights*, 1930

Etching and aquatint on paper

Gift of the Estate of Mrs. Betty Livingston  2004.1.5

Click on the image to view larger version on www.heckscher.org

Harold Kerr Eby was born in Tokyo to Canadian parents working there as Methodist missionaries. Beginning in 1907, he studied art at the Pratt Institute in Brooklyn and then at the Art Students League in New York, although his knowledge of etching was most likely gained from Frederick Keppel, a relative of his mother's, whose New York gallery was among the first to exhibit the work of James McNeill Whistler in America. *Harbor Lights* belongs to a series of nocturnes by Eby that clearly reveal Whistler's influence in both their subtle tonal gradations and their choice of subject. Eby held strong anti-war sentiments, and he is probably best known for his etchings on the horrors of modern war, depicted in incidents from the two World Wars.

Lisa Breslow
American, b. 1957

*Dusk #13*, 2006

Monotype on paper

Gift of the Artist  2007.5.2

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Lisa Breslow grew up in an artistic household in suburban Long Island. Although her father was a portrait painter, she gravitated toward landscape painting after a trip to Fire Island in her early twenties. Her works, which achieve a balance between representation and abstraction, recall the landscapes of the American Tonalists of the 19th century.

Breslow explores the interplay of atmosphere and light in *Dusk #13*. Using the medium of monotype, in which a single impression is made from a painted metal plate, she distills landscape elements to their visual essences. Breslow has found that working in monotype speeds up her artistic process. Whereas she slowly builds up layers in her oil paintings, she more quickly and spontaneously establishes formal relationships in her monotypes. Here, the hazy patches of yellows and blues allude to trees, a field, and a body of water. The softened atmosphere and golden light evoke a feeling of tranquility.
Robert Dash
American, 1934-2013

*Sagaponack*, c. 1980s
Serigraph on paper
Gift of Ms. Terryl Best Lawrence 2000.8

Click on the image to view
larger version on [www.heckscher.org](http://www.heckscher.org)

Strongly influenced by Willem de Kooning, Robert Dash initially produced works in an Abstract Expressionist style. Although he shifted to a representational aesthetic, he believed that his approach to art-making never changed; he always aimed to "just plunge right in." Never working directly from life, he used photographs to aid his memory of a location. However, unlike the Photorealists, he was unconcerned with specifying minute exactitude or capturing ephemeral moments. Rather, as this Southampton landscape demonstrates, Dash's interest lies in portraying the most striking aspects of a scene. Through flat planes of greens, browns, and grays, he suggests the masses of the homes, trees, and foliage, as well as the depth of the land.
Henry Moore
English, 1898-1986

_Windswept Landscape_, 1973

Lithograph on paper

Gift of Mr. and Mrs. David Orlinsky  1979.8.2

Click on the image to view
larger version on www.heckscher.org

Henry Moore took inspiration from the organic forms of the natural world in his sculptures, drawings, and prints. He collected objects such as skulls, shells, driftwood, and rocks, fascinated by the forms and spaces found within them. His works frequently explored concave and convex spaces, incorporating voids and piercings into solid masses.

Although sculpture remained his primary art form, Moore repeatedly turned to printmaking throughout his career. He created his first linocuts in the 1930s and subsequently experimented with lithography and etching. Moore explained that he was attracted to printmaking because of the role of chance: “You get something, when you make a print, which you can’t foresee exactly. There is a slight change, there’s a difference…. You don’t think out every step in a logical way, you have to have accidents… and you must take advantage of them.”

Moore produced a large body of landscape lithographs in the 1970s. He did not create these works from direct observation, but by instinctively building up blots and marks on the lithographic stone. The lively, vigorous lines in _Windswept Landscape_ capture the energetic stirring of grasses, rocks, and soil.
Ronau W. Woiceske  
American, 1887-1953

*Afternoon Shadows*, c. 1940

Etching on paper

Gift of the Estate of Mrs. Betty Livingston  
2004.1.11

Click on the image to view  
larger version on [www.heckscher.org](http://www.heckscher.org)

Ronau W. Woiceske was born in Bloomington, Illinois and attended the St. Louis School of Fine Arts. In 1924, he moved to Woodstock, New York, where he studied painting and later taught himself to etch. Woiceske produced a significant number of atmospheric winter landscapes, many of which were published as Christmas cards.

In this charming winter scene, shadows of twisting tree trunks and branches playfully dance across the snow-covered fields. Woiceske conveys the vastness of the landscape through the receding rows of trees. The empty foreground and circular opening in the center of the composition invite the viewer to enter into the scene.

Childe Hassam  
American, 1859-1935

*The Lion Gardner House, East Hampton*,  
c. 1920

Etching on paper

Bequest of Mrs. John H. Livingston  
2001.24.3

Click on the image to view  
larger version on [www.heckscher.org](http://www.heckscher.org)

The American Impressionist Childe Hassam summered in Easthampton as early as 1898. In 1919, he bought a home there, depicting the area's architecture and landscape in a series of etchings that place him among the foremost printmakers of the 1920s and 30s. Characterized by their strong contrasts of light and dark, works such as *The Lion Gardner House, East Hampton* approach modernism in their emphasis on surface pattern, which flattens space and suggests mass by manipulation of voids and solids.
**Robert Kipniss**  
American, b. 1931

**An island in the forest**, 2009  
Mezzotint on paper  
Gift of Mr. James F. White  2013.8.4  
Click on the image to view  
larger version on [www.heckscher.org](http://www.heckscher.org)

**Robert Kipniss**  
American, b. 1931

**Facades**, 1989  
Lithograph on paper  
Gift of Mr. James F. White  2013.8.5  
Click on the image to view  
larger version on [www.heckscher.org](http://www.heckscher.org)
Robert Kipniss  
American, b. 1931  

_Sentinels_, 1992  

Mezzotint on paper  

Gift of Mr. James F. White  

Click on the image to view  
larger version on [www.heckscher.org](http://www.heckscher.org)  

Painter and printmaker Robert Kipniss originally aspired to be a poet, and a poetic lyricism resonates throughout his work. Concentrating on landscape, interior, and still life views, the artist limits his palette to muted tones suggestive of vague memories or dreams, thereby imparting an intense, nuanced sense of reminiscence and familiarity to his subjects.  

Kipniss has explored various printing processes and finds working with mezzotint particularly compatible with his aesthetic. Invented in the 17th century, but more widely used in the 18th and 19th centuries, the technique uses gradations of light and shade to form the image. Rather than conceiving of the composition against a light background, the design is produced by creating highlights against a dark background. A copper plate is roughened with a rocker—a curved, serrated-edged tool—that imparts a fine burr across the entire plate. If printed at this stage, a solid, rich black impression would result. Using a scraper and a burnisher, the artist flattens sections of the burr to create areas on the plate that will be wiped clean of ink and when printed will stand in contrast to the ink covered paper. Seen especially well in _Sentinels_, mezzotints are noted for their extraordinarily rich texture.
Robert Kipniss
American, b. 1931

*At the edge of the village*, 2014

Mezzotint on paper

Gift of Mr. James F. White  2014.2.1

Click on the image to view
larger version on www.heckscher.org

Robert Kipniss
American, b. 1931

Preparatory drawing for *At the edge of the village*, 2007

Pencil on paper

Gift of Mr. James F. White  2014.2.3

Robert Kipniss
American, b. 1931

*At the edge of the village*

Copper mezzotint plate

Gift of Mr. James F. White  2014.2.2
Robert Lawson  
American, 1892-1957

*We Fix Flats*, 1932

Etching on paper

Gift of Mrs. Elizabeth Livingston  2001.11.20

Click on the image to view larger version on www.heckscher.org

Robert Lawson began his career as an illustrator in 1914. Over the course of four decades, he authored and illustrated approximately twenty books, illustrated approximately forty books by other authors—including the beloved *The Story of Ferdinand* by Munro Leaf—and published innumerable magazine illustrations in *Harper's Weekly, Ladies Home Journal, Century Magazine,* and *Vogue*. Although scholars and publishers have classified the majority of his work as “children’s art,” he explained, “I have never, as far as I can remember, given one moment’s thought as to whether any drawing that I was doing was for adults or children. I have never changed one conception or line or detail to suit the supposed age of the readers.” Exhibiting Lawson’s characteristic whimsy, imagination, and warmth, *We Fix Flats* portrays the winged mythological horse, Pegasus, having his shoe repaired by a group of elves in a forest.

James Ulysses Tinguely  
American, b. Switzerland

*Untitled*, undated

Engraving on thin cold press board

Gift of the Heirs of Mr. James Ulysses Tinguely 1999.9.2

Click on the image to view larger version on www.heckscher.org

After settling in New York in the 1880s, James Ulysses Tinguely worked as a jeweler and watch designer. This experience working with precious metals led him to take up engraving, a printmaking method that involves incising a design into a metal plate by use of a sharp tool called a burin. The fine detail, hard outlines, and sharp relief of intricate floral and figural motifs in this engraving reflect Tinguely’s meticulous craftsmanship as a goldsmith. The circular composition suggests that this work may have been used as a demonstration piece for a watch design.
John Steuart Curry
American, 1897-1946

*The Missed Leap*, 1934

Lithograph on paper

Museum Purchase: Heckscher Trust Fund  1981.8

Click on the image to view
larger version on www.heckscher.org

The work of the regionalist painters Thomas Hart Benton, Grant Wood, and John Steuart Curry chronicles life in the agrarian heartland of America's midwest. Born in Kansas, Curry worked as an illustrator in New York during the 1920s before going to Paris for a year of formal art study in 1926. When he returned to New York, he began painting images of idealized rural life based on memories of his youth. Themes of man and nature dominate Curry’s work, although his subjects also include religion and social injustice. *Missed Leap* relates to a series of circus paintings that Curry executed following a tour with the Ringling Brothers Circus in 1932.

Red Grooms
American, b. 1937

*Mango Mango*, 1973

Color silkscreen on
Arches cover paper

Gift of Argosy Partners and
Bond Street Partners  1980.6.4

Click on the image to view
larger version on www.heckscher.org

After a brief period of experimentation with performance art and filmmaking in the late 1950s and early 1960s, Red Grooms developed an idiosyncratic Pop Art style characterized by chaotic activity and humorous detail. Executed with naive charm, his miniature interiors and life-size environments focus on human incident and the pulsating rhythm of city life. In *Mango Mango*, Grooms uses the silkscreen technique and characteristic flat forms favored by Pop artists. The stylized figures seem to move with the pulsating colors and implied line. Their erotic tango and the mango-colored background reinforce the work’s title, *Mango Mango*, perhaps a reference to the mango’s symbolic function as a sign of love, wealth, and fertility.
Walt Kuhn
American, 1877-1949

Arts Ball, 1919

Woodcut on paper

Gift of the Baker/Pisano Collection  1995.14.4

Click on the image to view
larger version on www.heckscher.org

Arts Ball is a rare poster by Walt Kuhn for a dance party sponsored by the Penguin Club in 1919. Kuhn was a member of the Modern Artists of America, which held annual themed balls. In 1914, they held a Penguin Ball, giving rise to the Penguin Club, which was organized the following year and included many early modernist artists.

Known primarily for his circus paintings, Kuhn was a driving force in organizing the influential Armory Show (International Exhibition of Modern Art) of 1913, which introduced modern art to America. Kuhn was charged with assembling works by European artists, and he included many of the leading progressive artists of the day, such as Van Gogh, Picasso, and Matisse, among others. Later, Kuhn acted as an advisor to the collector John Quinn, who assembled one of the most important early 20th century collections of modern art, and to Lillie Bliss, whose collection formed the foundation of the Museum of Modern Art.

Kuhns' poster depicts a masquerading couple, their body language emphasized through the use of kinetic line that gives the work an energetic and jubilant tone.
Romare Howard Bearden  
American, 1911-1988  

*Before the First Whistle*, 1973  
Serigraph on paper  
Gift of Dr. and Mrs. Samuel S. Mandel  1983.3.1  

Click on the image to view  
larger version on www.heckscher.org  

Although born in North Carolina, Romare Bearden was raised in New York City in Harlem during an extraordinary period of creative fervor known as the Harlem Renaissance. He attended the Art Students League in 1936 and studied for two years under George Grosz, whose collages focusing on aspects of American culture may have inspired his own artistic approach.

At a time when most artists worked in realist styles, Bearden experimented with modern, avant-garde techniques informed by a wide range of influences, including Post-Impressionism, Cubism, Futurism, Expressionism, Surrealism, and Dadaism. Bearden was particularly inspired by jazz music. His "visual jazz" technique utilized repeated shapes, which relate to the "call and response" aspect of jazz composition. Throughout his career, Bearden created artwork based on the African American experience. In this work, a serigraph of a collage, Bearden depicts the morning routine of a factory worker.
Robert Rauschenberg
American, 1925-2008

*Support*, 1973

Silkscreen on paper

Gift of Argosy Partners and Bond Street Partners
1980.6.5

Click on the image to view
larger version on www.heckscher.org

One of the most important artists of the 20th century, Robert Rauschenberg was a major impetus in the return to representational art in America after World War II. Sponsored by the G.I. Bill, Rauschenberg studied at the Kansas School of Design and briefly at the Académie Julian in Paris in 1947 and 1948 before returning to the United States to study at the avant-garde Black Mountain College in North Carolina and, later, at the Art Students League in New York. During these years, Rauschenberg met and collaborated with a number of younger artists from many different fields, including John Cage and Merce Cunningham, whose incorporation of the everyday and the coincidental in music and dance particularly intrigued Rauschenberg. Seeking to straddle what he called the "gap" between art and life, Rauschenberg used found objects like postcards, truck tires, and even his own bed in assemblages that he called "combines". In the 1960s, Rauschenberg set aside assemblage in favor of two-dimensional works. He continued to use found objects, appropriating images from magazines, advertisements, and newspapers to create works like *Support*, which elevate "low-brow" illustrations of crossword puzzles and glossy sunset spreads to the status of "high-art".
Don Eddy
American, b. 1944

*Williams Bros. BBQ Chicken*,
c. 1973

Lithograph on paper

Gift of Dr. and Mrs. Samuel S. Mandel  1983.3.2

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Don Eddy was one of the founding members of the Photorealist movement in the 1960s and 70s. Based on photographs of banal, everyday objects, such as automobiles, department store windows, and consumer products, Eddy's airbrushed paintings, screenprints, and lithographs perfectly approximate the seemingly transparent, mechanical realism of a photograph. To achieve the almost surreal focus and heightened clarity of the camera lens, Eddy works from dozens of images, sometimes utilizing up to 40 photographs to produce a single print. As a result, Eddy's works are often visually complex, incorporating a wealth of super-focused signs and other visual details that—although rendered extremely realistically—would be impossible for the unaided human eye to optically process. In *Williams Bros. BBQ Chicken*, the chickens shown in the display case are obscured from view by the reflections on the store’s glass window, reversing our expectations about substance and transparency.
Ben Schonzeit
American, b. 1942

*Tangerine Sugar*, 1972

Lithograph on paper

Gift of Dr. and Mrs. Samuel S. Mandel
1976.9.7

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Ben Schonzeit was a pioneer in the Photorealist movement of the late 1960s. As an offshoot of Pop Art, which adopted the icons of popular culture as their subjects, Photorealism explored the banality of contemporary urban and suburban life. The Photorealists created works of painstaking photographic detail based on actual photographs and mass media imagery. While Schonzeit uses a typical Photorealist approach, working from slides of photographs projected directly onto canvas, the finished product is not always the straightforward translation of optical reality presented by other Photorealists. With almost deceptive photographic clarity, Schonzeit places everyday objects in strange and unusual combinations and scale relationships. In many ways, *Tangerine Sugar* maintains the appearance of unmitigated optical reality at the heart of Photorealism, explaining the work’s inclusion in *Documenta 5*, the landmark exhibition of the Photorealists, held in Kassel, Germany in 1972. Yet, Schonzeit also plays with principles of abstraction, radically distorting the size relationship between visual referent and its artistic representation: a fist-sized tangerine is here shown to take up the greater part of a nearly two-by-three foot plane. Schonzeit is interested in exactly such ambiguities between visual reality and human perception, stating, "[the] closer you get to what you think reality is, the less you know."
Claes Oldenburg
American, b. Sweden 1929


Lithograph on paper

Gift of Dr. and Mrs. Milton M. Gardner
1980.7.7

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A leader of the Pop Art movement in the 1960s, Claes Oldenburg adopted the icons of everyday American culture in his work. He is best known for his whimsical monumental public sculptures of mundane objects. Oldenburg’s commitment to creating “democratic” art readily available to the public led him to experiment with printmaking in the 1960s. However, he revealed in a 1972 interview that he found printmaking to be “an excruciatingly unpleasant activity, like going to the hospital for an operation.” He disliked the laborious technical processes and the marginal room for error.

Oldenburg created *Flying Pizza* with the help of printer Irwin Hollander for the Pop portfolio *New York Ten*. Published in 1965 by Tanglewood Press, the portfolio also included *Seascape I* by Roy Lichtenstein and *Still Life* by Tom Wesselmann (both on view in this gallery). An artificially vibrant pizza stands on its edge like a wheel. A wedge-shaped slice begins to peel away from the rest of the pie, while two other slices float on either side. With its trio of forms that dance across the page, *Flying Pizza* offers a playful commentary on the fast-food industry.
Robert Cottingham  
American, b. 1935

*Orph*, 1972

Lithograph on Arches paper

Gift of Dr. and Mrs. Samuel S. Mandel  
1976.9.6

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larger version on [www.heckscher.org](http://www.heckscher.org)

Known as one of the founders of Photorealism in the mid-1960s, Robert Cottingham creates prints that puzzle and delight the eye. Drawing on the banal and commercial subject matter of Pop Art, Cottingham and other Photorealists manipulated traditionally painterly mediums with such photographic precision that the line between painting and photography becomes blurred. While the Photorealists worked with a wide range of subjects, Cottingham focuses on the shining and colorful signs and architecture of the contemporary urban landscape.

*Orph* was commissioned for the 1972 group exhibition *Documenta 5*, an annual contemporary art show held in Kassel, Germany. Featuring works by Chuck Close, Ralph Goings, Franz Gertsch, Cottingham, and many other Photorealists, *Documenta 5* heralded the advent of Photorealism on an international stage.

Jean Sariano  
American, b. Algeria 1943

*Once Upon a Bike....*, 1973

Lithograph and intaglio on paper

Gift of Dr. and Mrs. Samuel S. Mandel  
1981.15.2

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After attending the École des Beaux-Arts in Paris, Jean Sariano studied printmaking at the Pratt Graphic Center and the Printmaking Workshop in New York in the 1960s and 70s. His prints exude a youthful spirit through their brightly colored, simplified, and flattened shapes. In this work, Sariano creates a dynamic interplay of vibrant forms. Although the subject is not immediately recognizable because of the close cropping, its parts create a lively assemblage of silhouettes that pulsate across the composition. The title, which alludes to the famous opening lines of fairy tales, associates the bicycle subject with the pleasures of childhood.
Knox Martin
American, b. Colombia 1923

*Theta Woman Series*, undated

Etching and color aquatint on paper

Gift of Mr. and Mrs. Sol Orlinsky
1979.10.22; 23; 24

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Knox Martin is a painter, sculptor, and muralist who lives and works in New York City. He received his artistic training at the Arts Students League from 1946 to 1950 on the G.I. Bill. Martin’s collage-like compositions of brilliantly colored, basic forms evoke the visual languages of both Cubism and Pop Art. The shapes and signs that he employs typically allude to nature and the female body.

Despite their small sizes, the prints of the *Theta Woman Series* are packed with an array of geometric forms that threaten to burst out of the confines of the picture space. Noses, eyes, and mouths appear to emerge from the lively, intersecting planes, exuding a playful sexuality.
Ann McCoy
American, b. 1946

The Night Sea, 1978

Lithograph on Arches paper
in two pieces, hand-colored
with colored pencil

Gift of Sheila and Martin Terens 1993.9

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Ann McCoy’s large-scale drawings and lithographs explore subjects from the natural world. Her meticulous, densely layered compositions of biological life forms do not simply engage with science, but also psychology, philosophy, and mythology.

McCoy became inspired to create The Night Sea series after experiencing the exceptionally long nights in Berlin during the winter of 1977. She spent her days in the Dahlem Museum, examining Goya’s etchings of fantastical nocturnal creatures, Bosch’s nightmarish portrayals of hell, and stone reliefs of Jacob’s ladder transporting men to the netherworld. These sinister visions, combined with the seemingly never-ending darkness of Berlin, fueled McCoy’s fascination with the underworld. Soon after returning to New York, McCoy received a grant to travel to Australia. With the help of marine biologists and scuba divers, she explored another mysterious realm: the ocean’s depths. The Night Sea evokes her mystical fascination with the subaquatic world by uniting marine organisms with planets, stars, and galaxies.
**Jack Youngerman**  
American, b. 1926

*Changes (6)*, 1970

Serigraph on paper

Gift of Mrs. Madeleine M. Gardner  1978.1.2

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After serving in World War II, the Missouri-born artist Jack Youngerman moved to France on a G.I. Scholarship to study at the École des Beaux-Arts in Paris. In his European travels, Youngerman encountered not only the art of the past—he especially admired the woodcuts of Wassily Kandinsky and Hans Arp and the cutouts of Henri Matisse—but also the work of American expatriates like Alexander Calder. Attracted by the excitement of New York’s post-war art scene, Youngerman returned to the United States in 1956 and joined a group of younger artists that included Ellsworth Kelly and Robert Indiana. These diverse sources of inspiration converge in *Changes*: its curvilinear, organic forms are reminiscent of Matisse's late work, while its hard-edged look and bright palette relate to the aesthetics of Pop Art.

**John Angus Chamberlain**  
American, 1927-2011

*Flashback II*, 1977

Color lithograph on paper

Gift of Ruth Vered, East Hampton, NY  1991.23

*Click on the image to view larger version on www.heckscher.org*

John Chamberlain began creating large-scale sculptures of crushed automobile parts in the mid-1950s. Employing the modernist techniques of collage and assemblage, he twisted and welded metal fragments into a dynamic whole. Their energetic, vibrant forms relate to the aesthetic of the Abstract Expressionists, but in three dimensions.

Chamberlain turned to printmaking periodically throughout his career, particularly during the 1970s. *Flashback II* is part of a series of eight lithographs published by Master Editions in New York. The lively interplay of contorted forms and splashes of vivid hues recall his iconic sculptures.
Although an American-born painter and printmaker, Stuart Davis was initially associated with the advent of the European avant-garde in the United States. In 1913, he exhibited at the International Exhibition of Modern Art, known as the Armory Show, which introduced progressive European styles to America. By the 1920s, Davis embraced the distinctly modernist approaches of artists like Cézanne, Matisse, and Picasso, creating abstract depictions of the products and landscape of everyday American life. In the decades between the 1930s and 60s, Davis painted murals for the WPA Federal Arts Project, gave jazz music visual form, experimented with Abstract Expressionism's characteristic "all-over" composition, and adapted Pop Art's silkscreen techniques and bright, commercial palette. Departing from the more recognizable subject matter of his earlier works, Davis' late works like *Composition* illustrate the continuity of the artist's pictorial technique, a colorful derivation of the geometric facets and flattening effects of Cubism. *Composition* also incorporates the word play and visual puns of the Cubist collages and Dada art that fascinated Davis in the 1920s and 30s.

**Frank Roth**
American, b. 1936

*Midnight Mission*, undated

Serigraph on paper

Gift of Mr. and Mrs. Sol Orlinsky  1979.10.28

**Frank Roth** initially created work in the style of the Abstract Expressionists, under the influence of his mentor Hans Hofmann. However, by 1965 he turned to a neo-Surreal style of geometric forms that hover between abstraction and figuration. Not quite organic nor entirely manmade, his mysterious, polychromatic elements resist identification. They float, move, rest, and stand against undefined, enigmatic spaces. Roth remains as perplexed by the imagery he creates as his viewers and critics: “I think someday people will discover what I have been painting. I am sure they are real things, but even I still don’t know what they are.”
**Nathan Oliveira**  
American, 1928-2010

*VIII 4.13.75*, 1975  
Monotype on paper  
Gift of Mr. and Mrs. David Orlinsky  
1979.8.7

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Nathan Oliveira taught painting and printmaking at Stanford University from 1964 until his retirement in 1995. His innovative work in monotype helped redefine the process for many of his students. To create a monotype, an artist paints a design on a metal plate, from which he or she then typically pulls a single impression. However, Oliveira inventively produced serial compositions from the “ghost” images that remained on his plates.

Oliveira explained that his black and white monotypes and lithographs are “about figuration; they’re about nature. And they're universal; they’re not specific.” *VIII 4.13.75* is suspended between a landscape, an interior, and an abstraction. The deep blacks, oblique shapes, and murky texture convey a sinister vision that shares an affinity with the work of the European masters Francisco Goya and Edvard Munch, whom Oliveira greatly admired.

**Theodoros Stamos**  
American, 1922-1997

*[Infinity Field - Lefkada Series]*, c. 1973  
Lithograph on paper  
Gift from the Savas Private Collection, Courtesy of Georgianna Samatelos Savas Honoring the Artist's Wishes  
2011.5.7

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By the late 1940s, Theodoros Stamos became the youngest member of the Abstract Expressionist movement, and his work aligned with the fluid techniques of the Color Field artists. While the Abstract Expressionists extolled automatism and searched for universal truth in their abstract compositions, Stamos never completely departed from referencing nature. The artist’s early work evokes organic forms and earthen textures like sand, rocks, and water, although as his style developed, his compositions relied less on form and more on color. By applying thin layers of paint, Stamos’ veil-like bands of color elicit a mysterious and ethereal interpretation of nature. Beginning in 1970, the artist made annual visits to Lefkada Island in Greece, where he began his *Infinity* series.
Stan Brodsky
American, b. 1925

Around Yellow, 2000

Monotype on paper

Promised Gift of the Artist

Stan Brodsky's work draws its primary inspiration from his surroundings. Deeply attached to the landscape, Brodsky transforms his personal experience of place—and its light, color, and mood—into lyrical abstractions that capture the essence of his Long Island environment or locales from his travels around the world. For Brodsky, color provides the means to assimilate the emotional and visual aspects of his experience, and his oeuvre is characterized by its profound sensitivity to palette. In his work, color is built up in layers, creating an overall tension between the two-dimensional picture surface and the spatial depth evoked.

Although primarily a painter, Brodsky explored the monotype process in the 1990s while working in a studio at LIU Post. Using a Plexiglas plate and printing on moistened paper, Brodsky experimented with running his sheet through the press a second time with a freshly painted plate, achieving unanticipated color combinations and deep translucent layers.

Ilya Bolotowsky
American, b. Russia, 1907-1981

Untitled, c. 1977

Serigraph on Arches paper

Gift of Mr. and Mrs. Alan Loesberg
1987.9.2

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A founding member of the New York-based American Abstract Artists group in 1936, Russian-born Ilya Bolotowsky was inspired by the idealistic order of Piet Mondrian's Neoplasticism. Profoundly influenced by Mondrian's quest for universal balance, Bolotowsky experimented with Neoplasticism's grid-based composition and primary colors to achieve aesthetic harmony. He asserted that in his art he searched for "an ideal harmony and order ... a free order, not militaristic, not symmetrical, not goose-stepping, not academic." His quest for unconditional order was a response to the violent upheavals and tumultuous environment in Russia that he experienced during his early life.
Roy Lichtenstein
American, 1923-1997

*Seascape I*, 1964, from the portfolio
*New York Ten*, 1965
Serigraph on laminated plastic

Gift of Dr. and Mrs. Milton M. Gardner 1980.7.6

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Roy Lichtenstein was one of the major exponents of Pop Art in the 1960s, appropriating the imagery of comic books and newspaper ads. Although he worked in a variety of media, he was particularly innovative in the field of printmaking. Beginning in 1964, he experimented with unconventional, commercially fabricated materials to achieve optical effects in his prints.

Lichtenstein printed *Seascape I* on the reflective surfaces of laminated plastic. The repetitive pattern of blue dots triggers an optical illusion—a ceaseless flickering that creates the impression that the waves of the sea are in motion. The sky produces a similar effect through its oscillating pattern of spherical shapes, which evoke the rounded contours of clouds. Through his inventive use of manufactured materials, Lichtenstein gives a reinvigorating avant-garde twist to a traditional art historical subject.

Pol Bury
Belgian, 1922-2005

*Sphere Molle*, 1972
Lithograph on paper

Gift of Dr. and Mrs. Milton M. Gardner 1979.17.3

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larger version on [www.heckscher.org](http://www.heckscher.org)

Inspired by an exhibition of Alexander Calder’s mobiles, Pol Bury gave up painting in 1952 to produce kinetic sculptures. He initially created weathervane-like works that required the participation of the viewer to be set into motion. By 1957, he started using concealed electrical motors to activate the components of his works. Bury explained their slow, nearly imperceptible movement in a 1969 interview: “I am searching for the point which exists between the moving and the non-moving.”

*Sphere Molle* (Soft Sphere) recalls the monumental globular sculptures Bury fabricated out of stainless steel during the 1960s and 70s. The curving marks that articulate the sphere’s surface create the impression that it is rotating.
Karl Knaths
American, 1891-1971

*Vertical Composition with White Form in Center*, undated

Colored monotype on paper

Gift of the Baker/Pisano Collection  2001.9.142

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Combining his interest in both color-music theory and Cubism, Karl Knaths created a complex, personal theory of painting in the 1930s. His strict rules on color and composition were inspired by Piet Mondrian's rigid Neoplastic ideology and the systematic formula of colors developed by Wilhelm Ostwald, a German chemist and philosopher. Knaths believed that color, like music, could be arranged according to a system of notations, and that his image could be composed, like musical intervals, by spatial proportions. He preselected his colors and never used the same palette, or "arrangement," more than once, investing each work with a unique color scheme.
Mary Bauermeister
German, b. 1934

Sketch for Tanglewood Press,
c. 1966

Lithograph on paper, with mixed media attachments to cover glass

Gift of Dr. and Mrs. Milton M. Gardner 1980.7.1

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Working in both the U.S. and Europe, Mary Bauermeister rose to prominence as one of the original exponents of the Fluxus movement in the 1960s and 70s. Meaning “flow” in Latin, Fluxus was an informal group of diverse artists who reinterpreted Dada’s anti-rationalist approach to art using unorthodox materials, performance, and chance to capture the experience of modern man.

In Sketch for Tanglewood Press, Bauermeister’s hand-written script reveals her working process, literally describing the development of her ideas and the visuals of the image. Often, her words act as instructions for the Tanglewood Press, a printer with whom she often collaborated. Emerging from the New York art scene in 1965, the Press was known for its original limited edition prints by Claes Oldenburg, Andy Warhol, Roy Lichtenstein, and Jim Dine, as well as for its innovative technical achievements. The top right corner of Bauermeister’s image includes a letter to Rosa Esman, the company’s director. Through tiny scribbles, she instructs Esman to “put the objects from the little box on top of any white space then it is really FULL + finished.” The hands seen throughout the composition suggest the lithograph is in the process of being created.
**Tom Wesselmann**  
American, 1931-2004

*Still Life*, 1965, from the portfolio *New York Ten*, 1965  
Embossed paper with stenciled outline in pencil

Gift of Dr. and Mrs. Milton M. Gardner  
1979.17.8

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One of the leading Pop artists of the 1960s, Tom Wesselmann created paintings, sculptures, prints, collages, and assemblages of scenes of everyday life. His iconic large-scale still lifes incorporated common domestic objects and imagery sourced from advertisements, newspaper clippings, and food labels.

*Still Life* reflects Wesselmann’s interest in mundane household items. Created by embossing the image of a radio into paper, this work hovers between a two- and three-dimensional work, not unlike his assemblages. Along with *Flying Pizza* by Claes Oldenburg and *Seascape I* by Roy Lichtenstein (also on view in this gallery), *Still Life* was included in the 1965 Pop portfolio *New York Ten* published by Tanglewood Press.

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**Richard Vaux**  
American, b. 1940

*Elevated Space Scape III*, c. 1973  
Lithograph on paper, vinyl, and mylar

Gift of Eva Ingersoll Gatling  
1997.19.5

Click on the image to view larger version on [www.heckscher.org](http://www.heckscher.org)

Richard Vaux’s art explores nature and the spiritual, or in the artist’s words, “the visible and invisible.” Fascinated by the relation between space and light, he began experimenting with depth in his compositions. In *Elevated Space Scape III*, Vaux layered a lithograph printed on vinyl atop the same image printed on paper to create actual and illusory three-dimensionality. Like a reflective windowpane, the square piece of mylar catches the light of the physical space in which the work is hung, augmenting the complex space evoked.
Dan Welden
American, b. 1941

Bremen Tequila, 2008-14
Solarprint and collagraph with drawing on paper

Lent by the Artist

To complement the modern prints in the Museum’s Graphic Appeal exhibition, our featured artist is Dan Welden, an East End printmaker and painter who works in an abstract style that is characterized by its lyrical space and color. Early in his career, Welden worked as a stone lithographer for Universal Limited Art Editions (ULAE), printing for contemporary artists like Jasper Johns and Robert Rauschenberg, and he also established a print workshop on the East End where he collaborated with many contemporary artists, including Willem de Kooning, Esteban Vicente, Eric Fischl, and others. Both as a Master Printer and in his own work, Welden works with a wide variety of print processes. In the 1970s, he developed an environmentally safe technique known as Solarplate, which uses UV light, rather than toxic chemicals, to incise an image from a transparent film onto a polymer plate that is then inked and printed like a conventional etching plate. Capable of capturing a wide range of effects from broad gesture to intricate line drawings and photography, Solarplate printing is taught in universities and art schools around the world. In Bremen Tequila, Welden created a deeply textured Solarplate surface, which was combined with a collagraph—a method of printing from a collaged plate—and drawing to create what the artist calls a “hybrid print.”