20th Anniversary Edition

1989 – 2009

CREDITS

ORGANIZED BY:
Sheila Goloborotko

DESIGN:
Sheila Goloborotko
Mikael Tarkela

PHOTOS:
Adam Reich
Sheila Goloborotko

Revisions:
Sheila Goloborotko
Agnes Murray

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My sincere thanks to all printmaking masters
who continue to teach me
and to all artists whom I worked with,
and that for over two decades have inspired me
to share wisdom.

This book is dedicated to Alma,
with whom I share the art of living and loving.
My heart, and soul: my destiny.

Sheila Goloborotko

Goloborotko's Studio 20th Anniversary Edition

Bronx Community College

Hall of Fame Gallery

October 3 – October 31, 2011

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Foreword

I was born and raised in São Paulo, Brazil, immersed in a progressive milieu where, from the time I entered secondary school, no distinctions were made between the applied and fine arts. Theater, visual culture, literature—we worked in them all as children, on stage sets and written narratives, on costumes and paintings. We traversed boundaries that seemed to almost breathe as our thoughts penetrated them from one to the next. That "porousness" has stayed with me into adulthood; I carry it into my studio, where my design process determines the material that I'll be working with, and not the other way around. I love the realm of ideas. But even more I love the realm of things, where you can touch your ideas and make them real.

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By 1981 I received a B. Arch. from the Universidade de Arquitetura e Urbanismo de Santos in São Paulo; there, my studies and interests also ranged wide—from Modern, Futuristic and Utopian architectural forms to their conceptual practice. (Already, the primacy of the "concept" was pretty well entrenched into my psyche.) I came to New York in 1983 to pursue my career as a fine artist, first attending Brooklyn College for my MFA degree (where I taught for many years soon after graduation), and later doing post-graduate studies at NYU. By 1989 I worked in DUMBO as a printmaker for Keith Haring Pop Shop, and I decided to set up my own shop there as well. I was a pioneer in the district at that time, doing guerilla installations in empty lofts, ad-hoc exhibitions. It was a super-fruitful era of collaboration, and my 2nd-floor studio on John Street was an arena of sorts, a site where artists could meet each other. I immediately got a printing press. We created two editions of "Crossings"—a collective artist's portfolio of prints. I got numerous grants from local organizations and held open-studio sessions where people could come and print for three hours for $10. DUMBO, in real estate terms, flourished after that, but artistically (for me, at least) it died. By 2009 I moved to my present Red Hook studio, a place that is like a little village within a town, sited as it is within an enclosed mews of industrial buildings peopled with other practitioners like myself (painting, printmaking, and sculpture). Together we form a miniature society (one which I've taken it upon my self to more-or-less head), holding meetings in my studio, encouraging dialogue through work, and, true to my progressive roots, putting out some amazing productions through group effort. Often, we work around my 1950-era Charles Brand printing press until late into the night.

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I maintain that the "concept" is primary to my process, but, interestingly enough, I've ended up making some incredibly tactile things: unique (one-of-a-kind) prints that have been built up of many layers of ink, chine-collé, and color viscosity; rounded brass forms cut from old Offset plates; paintings in oil on canvas and rough, re-purposed, industrial tarp; delicate sculptural objects (steel wool is one favorite material of late); and small-but-durable ceramics forged in a rather esoteric process called Saggar Fired, where organic material is fused onto clay with a gas firing. If you ventured into my studio today, for instance, you'd see a series of works in all these diverse media that share a single formal composition: the chain. (Many of them were exhibited in a solo show of my work that inaugurated the contemporary prints wing at the Estação Pinacoteca, a museum in São Paulo in 2004.)

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I also maintain the idea that we must share wisdom. So after twenty years on the making of the Studio as a public place, the creation of a collective portfolio was a natural move. I made some calls and presented the idea to artists with whom I had shared my practice over the years. Mentoring and learning, cooperation and collaboration, are all watchwords for me. I have a strong commitment to studio practice to say the least. But so is solitary production. So, we were all left to create our individual works and have it later assembled in the collective portfolio. I worked as a master printer with artists to create the transition of the original art work into editioned prints.

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Personally, it was a difficult task to create a piece to this project. I wanted to create a piece that carried all the layers of years of collaboration projects. My piece in this portfolio became simply an image about the way we connect. I tried to translate in this print the transparent layers and many ways that our lives have crossed - and the work we create together. Loops and interlocking roundels comprise a very basic form (what binds us all together—what makes us human?) that lends itself well into mutations.

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Take, for example, my series of interlocking chain loops; after taking that one basic compositional element through so many sculptural and 2-D objects, it finally reached its fruition in a single print: a simple, bold graphic image of what appears to be a black chain on blue ground. (That black is actually composed of many layers of blue, run through the press until it "reads" as dark upon light.) I like that the final print is so simple and bold.

You'd never imagine it took its form through so many permutations, but there it is, and I am pleased. The simpler and clearer that final outcome—the better.

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Back in the studio, after some 30 years of working, I ask myself, When is a piece done? The answer is, when its concept has weathered the alchemy of many different materials and processes and brought to a place of (what I consider to be) perfection/completion. Complexity should, at its best, yield something direct and pure.

▪

Then, ever curious, I'll move on.

Sheila Goloborotko

Critical Essay

PLAY | PRESS | PAUSE.

Stock-taking is a good thing; but often artists are so wrapped up in the making, and doing, the production and process, that they neglect to pause for a moment and give the rest of us a chance to catch up. To give us, as viewers, a chance to see just where we (as a community as whole) are in this big art journey. We need a snapshot, a vantage- or lookout-point onto the greater cultural landscape that we are always struggling so hard to define.

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The joy of creating is key; but accomplishment has its place, too. To paraphrase some of the wisdom of the ancient Rabbis, we need to get working on the 'task' at hand, every day; but we also need to understand that that task is never finished. "It is not yours to complete the task," they write, "but neither are you free to desist from it....and know that all is in preparation for the final festive banquet." The festive banquet. This is what you have here. A project was completed, one that was long in the making. Let the celebrations begin.

▪

Here's a little history. In 1989 Sheila Goloborotko, a São Paulo-born artist who lives in New York City, had the idea to transform her own personal working studio into a community place for printmakers (not just established, but aspiring, mind you) to join her—and it was a good one. There was some funding from Brooklyn philanthropic sources (after some 12 years!), to be sure, but largely the onus was on her, and whatever private funds that could be generated, the general consensus being that "if you build it, they will come." Well, a flocking to the presses and work tables ensued. People of all races and creeds and levels of experience have worked—and repeatedly worked—with Sheila, making things they didn't expect to make, finding expression in a graphic depictions they didn't think possible, and generally creating a community of artists where before there were only individuals at easels, so to speak, rather than collectives, toiling at presses, making prints.

▪

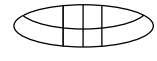
So much happened during the making of this portfolio to all the people concerned that it's hard to summarize. Ramona lost her mother to illness, and went on to make work inspired by her; Ana had a baby; Mary's sister died of cancer, and soon thereafter Mary shouldered the responsibility of becoming her nephew's caretaker after he became ill; Agnes, a master

printmaker, visited the town in Scotland where her husband was born after a hiatus of some 25 years; Bob, who worked in medical research and never once made a print, serendipitously discovered ways to achieve protozoa-like shapes through photo etching; Pearl (his wife, who brought him) made landscapes—only this time, with her husband at her side; and overall, lots of experienced artists in other media, like Audrey, like Kathleen, had more than a few formal epiphanies. "I took my inspiration from the line in First Corinthians 13," says Kathleen, "'For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known.' It's a concept that's about the search for knowledge, and even more importantly, to know what you do not know. That's what most of this is about for me." Adds Goloborotko, rather humbly, "To come to a group and be supportive and not competitive is a very powerful thing."

▪

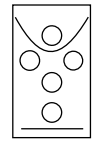
Maybe you don't think of paper as having the power to be a time capsule, but that's what this is. What's more, Goloborotko has got a specific piece of historic 'evidence' in her studio to prove it. A regular traveler, back and forth, to her native Brazil, Goloborotko took in at the Museu Lasar Segall, "Verdade–Fraternidade-Arte" (Truth, Fraternity, Art) an amazing exhibition that left its mark on her, not simply for its stellar art—prints from the Dresden Secession Group of 1919—but for its utterly sincere, and timely, message of collaboration. She brought back the invitation to show her artists, to give them a heady dose of context. Chaim Soutine, Constantin Von Mitschke-Collande, Egon Schiele, Eugen Hoffmann, George Grosz, Karl Schmidt-Rottluff, Käthe Kollwitz, Kurt Schwitters, Lasar Segall, Max Beckmann, Max Pechstein, Otto Dix...the list goes on. These weren't guys working in a vacuum, but artists of all levels of experience working shoulder to shoulder. "This is what printmaking does," says Goloborotko, "it's an accessible form of expression and has been, through history. Egon Schiele and Lyonel Feininger were both members of the Group of 1919 and they had 20 years separating them. We may think of him as a super-famous star now, but Schiele was the young kid on the block." Says Goloborotko, printmaking is democratic to its core; when it's practiced well, and humbly, discrepancies of age—or even of experience—get flattened out, evaporate, in service of the process. "That's what this portfolio is," says Goloborotko. "The excuse is printmaking; but what we are really doing is history making."

Sarah Schmerler



This portfolio of prints is dedicated to
Sheila Marbain
1927 - 2009
a master printer, a mentor, a friend

Sheila Goloborotko



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Audrey Anastasi

Ana Bianchi

Ramona Candy

Mary Chang

Susan Fateh

Tami Gold

Robert Golden

Sheila Goloborotko

Kathleen Hayek

Agnes Murray

Pearl Rosen

GG Stankiewicz

Harold Wortsman

Brooklyn, New York
2009

Prologue

Goloborotko's Studio is not a place: it is a practice. Artists who have worked beside master printer Sheila Goloborotko know this in their bones. Whether her body is in DUMBO or São Paulo, in Mexico City or DC, in Red Hook or at the Cedar Farmhouse, Goloborotko gathers creative souls about her then guides them closer to their own genius. You can credit her keen eye or her kind heart or her karma for her giftedness. But her giving is plain hard work—twenty years of meticulous attention to detail. Her gift is not just a mastery of materials or technique but is an awareness of how to teach, how to tap other's talent, how to enter la frontera. Some artists of her caliber would be content to globetrot, basking in the international success for their work. Not Goloborotko. She is committed to community building, as are the artists that gravitate to her. SONYA, High Watermark Salo[o]n and the Brooklyn Arts Council are vibrant artistic communities that pulse with/from the Goloborotko bloodline. Here are moments that still resonate for me—a writer/curator who has the great fortune of collaborating with Sheila Goloborotko.

▪

I am carrying a half-eaten deer carcass (antlers, head, spine). It is a gift for Goloborotko. Maybe she will make it into a flute, a plate, a ladder, a map of some borderland I have yet to visit. It is all potential. She meets me at the door of Goloborotko's Studio in Sherman, Pennsylvania. She has agreed to accept this gift but is not ready to touch it. So I hand it to her soul mate Alma who, without thinking, immediately arches her back. My god, her spine is an exact replica of the deer's! So, this is how a yogi sees. An object, a gesture, an image are pressed into service; she's made the curve of rigor mortis into a dance move. A car swerves in the road but not wide enough to spare a four-point buck. Somehow in this tragedy, beauty emerges in a later moment of exchange. Mythic. Mimetic. The stuff art is made of. Inside at the window, Goloborotko watches. She is always watching. Behind her, GG Stankiewicz pushes ink on a plate: the mark a continuous curve, a Möbius strip that will become an American cross-continent road trip. GG is making a plate that, once pressed in paper, will be folded in a way no roadmap of this country has ever been. GG is working to rearticulate the American Dream. I do not know this until the scavenged road kill carcass is safely left to dry in an unused rabbit hutch. Once in the studio, I find myself in the thick of a conversation. GG and Goloborotko are practicing language: GG is composing aloud

for a grant application; Goloborotko is crafting a statement of pedagogy. I am interrupting to ask GG about dressage: how her horse's path affects how her hand now moves. Before I know it, Goloborotko has given me a plate, and I am inking it. Because I have worked in her studio (via hands-on workshops open to novices like myself), I fall into the rhythm. The conversation widens: two lanes going west now. A deep gorge. A spectacular sunset. Synergy. There is always room for one more at the worktable, one more at the press, one more in the conversation. Goloborotko's door is always open: come in, create. Everyone in the room will help you. We're working the same ink, reshaping our own limits. Voilà! There is now a new print in your hand. See, right there, that curve you did not know you had in you. From your very spine.

▪

I have a house that once filled with water—four feet in the first floor. Every time it rained after that, I would move all my furniture upstairs. Until… Kathleen Hayek's Mudline series (created at Goloborotko's Studio) came to visit. With Goloborotko's help, Kathleen hung her stunning monotypes on top our home's literal mudline. "The water came this high," I would say at every High Watermark Salo[o]n. I could speak without trembling because Hayek's houses, floating in ink, bobbing amid Katrina, calmed me. "After pain, a formal feeling comes," says Emily Dickinson. Hayek knows that in her bones. It is February. Outside the window, you can see the meadow cover with snow—the same white as the paper harboring Hayek's mudflats. The dried grass in our meadow is her marsh, carefully crafted to be the resiliency after water recedes. A magenta—residual terror—streaks across the land. Still, it is contained. Hayek restrains us, helps us witness. The local, the global, the archetypical reverberate thanks to a trained eye and a spontaneous hand. I had not endured the ravages of Katrina, but I had to rip out the walls of my home, pull out moldy insulation, heap it in a dumpster, bleach and dry the studs. The entrails of my home exposed for months. To be able to display Hayek's exquisite prints was a saving grace. I do not use those words lightly. Had you heard Kirah Haubrich from New Orleans weeping in the audience for the High Watermark Salo[o]n, you would know this too. That night the room was anchored with a pot of gumbo and a pile of chapbooks: full color plates of Hayek's work alongside poems by Mary Greene and Druis Beasley. Grief made material. Without Sheila Goloborotko, who guided me through the book-making process, this part of healing ritual would not have

materialized. I knew I had to gather artists and writers about me to make my home safe. I was not sure how I would do that, but I was certain from the moment I first stepped in Goloborotko's Studio I had found a gathering of gifted and generous visionaries who could usher me to higher ground art-making and exhibition.

▪

Sheila Goloborotko is turning pages: eyes and fishes. Her brother almost went blind before he died of AIDS. She is showing this series of prints to my husband whose brother is blind. Dare I say the word healing again? My husband, who has just had three eye surgeries, is enraptured. It is no coincidence that Goloborotko makes a tower of eyes/boats/spaceships for our summer solstice at the High Watermark Salo[o]n. Call it intuition, call it attentiveness. I call it a practice honed over twenty years: images are magnets, calling to themselves echoes. This is a gathering in as well as a reaching out. Reverb. Goloborotko's Studio is like that: a pull, a portal beckoning many a talent. I thought I had walked in to the inner sanctum of my secret aspiration. There on display in Goloborotko's Studio was a collaboration of poems and monotypes. To me they were temple windows: the green of Harold Wortsman's ink, the shape (stone piled on stone to be an i) transported me to Kyoto where a monk serves me matcha. And the words in his brother's poems! I can't repeat them. It was a sacred text, sonnets to be savored in solitude. I wanted my walls lined with the whole folio. it-t=i. That is it. That is what I want to do, to see, to be. Sculpt in ink, oh vowel. Anyone who has never been swept away by shape, by the mystery that emerges from collaboration should come to Goloborotko's Studio. Sit down on a stool next to Ramona Candy, watch the choreography of her fingers, how she gardens color: greens so orange you will be envious then radiant. This is how Goloborotko has established a sustainable model for mentoring: she is a magnet luring magicians. So much flourishes in her presence.

▪

Master printer Sheila Marbain has died. I get the news in Goloborotko's Studio in Pennsylvania. Sheila Goloborotko is arranging prints on the floor. Interlocking circles. A chain. Her mentor, now dead, is linked inexorably with this practice. Mentor. Mentor. It is how it goes. All is passed through hands. On one press is a plate that Marbain watched Sheila Goloborotko cut. Punch a portal. Again. Again. Suddenly a constellation swirls, gathering

stars. This press, ballast for the whole studio, is one Marbain helped her move here. What hadn't she helped move here? What we do with our grief is what we do with our joy. Make work. Share it. Teach others to do the same. Here are my tools, use them. Link one year's lessons with the next and the next and the next. Twenty years, now. Wow! Goloborotko's Studio, and the artists therein, practice a chain of life: one curve cuts into the other. Your life, mine. That is how those who went before remain with us. Namaste.

Lori Anderson Moseman

audrey ANASTASI

Goloborotko insists that there are 1,000 prints embedded in a single image, and Anastasi proves that point here, combining two distinct and discreet printing techniques—and by extension, worlds. One (achieved via photo etching) depicts a bird of intense black, its wings blurred in flight; the other (via chine collé) gives us bright flecks of gold and silver that seem to dance around the plate space.

Put together the blurred, expressionistic quality of the etching (not what one might expect) with the hyper-crisp clarity of those metals, and what do you get? A tangible, yet magical atmosphere, one where all movement is strangely distilled.

Hovering Sparrow
PHOTO ETCHING & CHINE-COLLÉ, 20" X 16", 2009

ana BIANCHI

A woman dreams in the lower right hand side of this print, and above her, a pitched battle for what appears to be the continent of her psyche takes shape: a winged devil-man wants to pierce her arm flesh; an eel-spouting woman who rules over a homunculus-girl floats from her ear; and above, everywhere, are parades of queer characters and insects, some innocent but mocking, others, we know, up to no good. Ultimately, we sense that the artist is moving out of this monstrous realm and into another: the gradient tones of her terra cotta (her terra firma?) implying a sense of ultimate redemption as they gently shift in the top quadrant of the print, to white.

Be sure to read what is written way above her head: Liberté. "Freedom."

El Sueño de la Razón Produce Monstruos
DRYPOINT & PHOTO ETCHING, 20" x 16", 2009


Libertad
HISTORIA
DE MEXICO.

ramona CANDY

Two links overlap and connect, while one, alone looks on: four more cluster together and start to get lost in a dark, expressionistic space; and, in the end, they absorb each other, merge. There's an unabashed (read: funky) sense of movement and rhythm in Candy's work. It's loud, non-verbal, yet totally clear. The way that long band of gold connects all the disparate elements, for instance, like the through-line of a melody, or the plot line in a play. And look at the way the color red fearlessly punctuates each plate, individually, yet forms a kind of "parenthesis" over the piece as a whole. What sort of message does that "language" convey? Maybe it's a song about respecting individuality, while keeping harmony in your heart.

In the Language of Angels
PHOTO ETCHING & CHINE-COLLÉ, 16" x 20", 2009

mary CHANG

Gentle tones of tan and grey have made their peace with opaque black—or, is it the other way around? By giving us two plates to consider, Chang knowingly puts the viewer into a game of "compare and contrast." The differences are subtle, but important: black/darkness, 'existing' first, under light (in one): a paler, more beaten-down black, merging itself with a densely opaque tan (in the other). Are these states of mind that precede each other, or coexist? One feels the latter is true; so thoroughly has Chang kept the vibe one of quiet equivalency that we can't help but strike a similar chord of balance in ourselves.

Whispering Wind
PHOTO ETCHING & CHINE-COLLÉ, 16" x 20", 2009

susan FATEH

Quadrants are very important here: and what's more (warning!) a lot is going on. Two invisible bands (or maybe waves) are making their way across the bottom of the print, paying no heed to the rectangle as they pass; Tan reeds are spattering and exploding into pockets of color at the top; microbes (or maybe artifacts in X-Ray) are begging for examination in the middle, center; and, throughout the lion's share of the plate, a texture of vines, or perhaps a meeting of ancient stones, are creeping through a landscape of sunny, if burnt-out, yellow. Fateh likes rhythm almost as much as she likes texture, and the two are almost indistinguishable here. It's a synesthesia-like vibe, earthy, yet high in key.

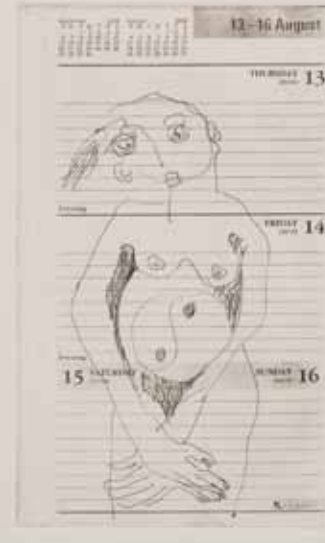
Zeffiro Etrusco
PHOTO ETCHING, 20" x 16", 2009

tami GOLD

What does a woman, any woman, have to fear on Sunday, August 16th? Yet there she stands, adrift in the day, covering her naked body with her hands, dejected. Likewise for her spirit-companions on the left, a couple who stand with similar attitude, a lá Adam and Eve cast out from the Garden? On the left there's a world of bold red, like dried blood; frightening, yet so much more lively that you can't help but feel sorry for August Girl. She's alone in the calendar, a vast and scary thing, full of the space of Time, the progression of Days.

But wait, there's a Yin-Yang symbol in her belly; and in it: a microcosm of the couple. Unity. Hope.

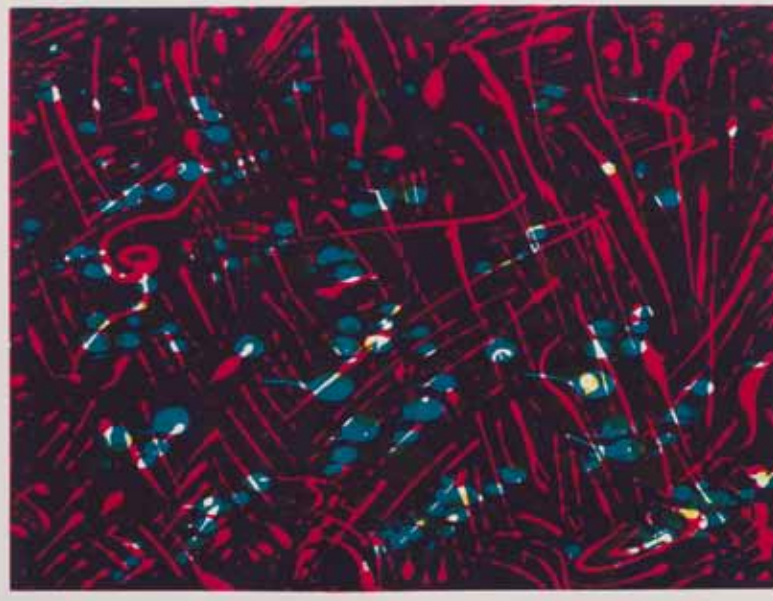
Always on Sundays
PHOTO ETCHING, 16" x 20", 2009


13–16 August
13
14
15
16

robert GOLDEN

Dancing protozoa? Red zephyrs? Biology (or maybe The Weather) is taking a day off and having some pure, outright fun in this print, which is equal part dark mystery and familiar joy. It's nice to be able to "see through" some of the forms, to go back, to the (white) paper source. It tells us that, grounding the world of the fantastical, is an even more amazing world: the everyday, where all the cool miracles of body and earth are ever playing out.

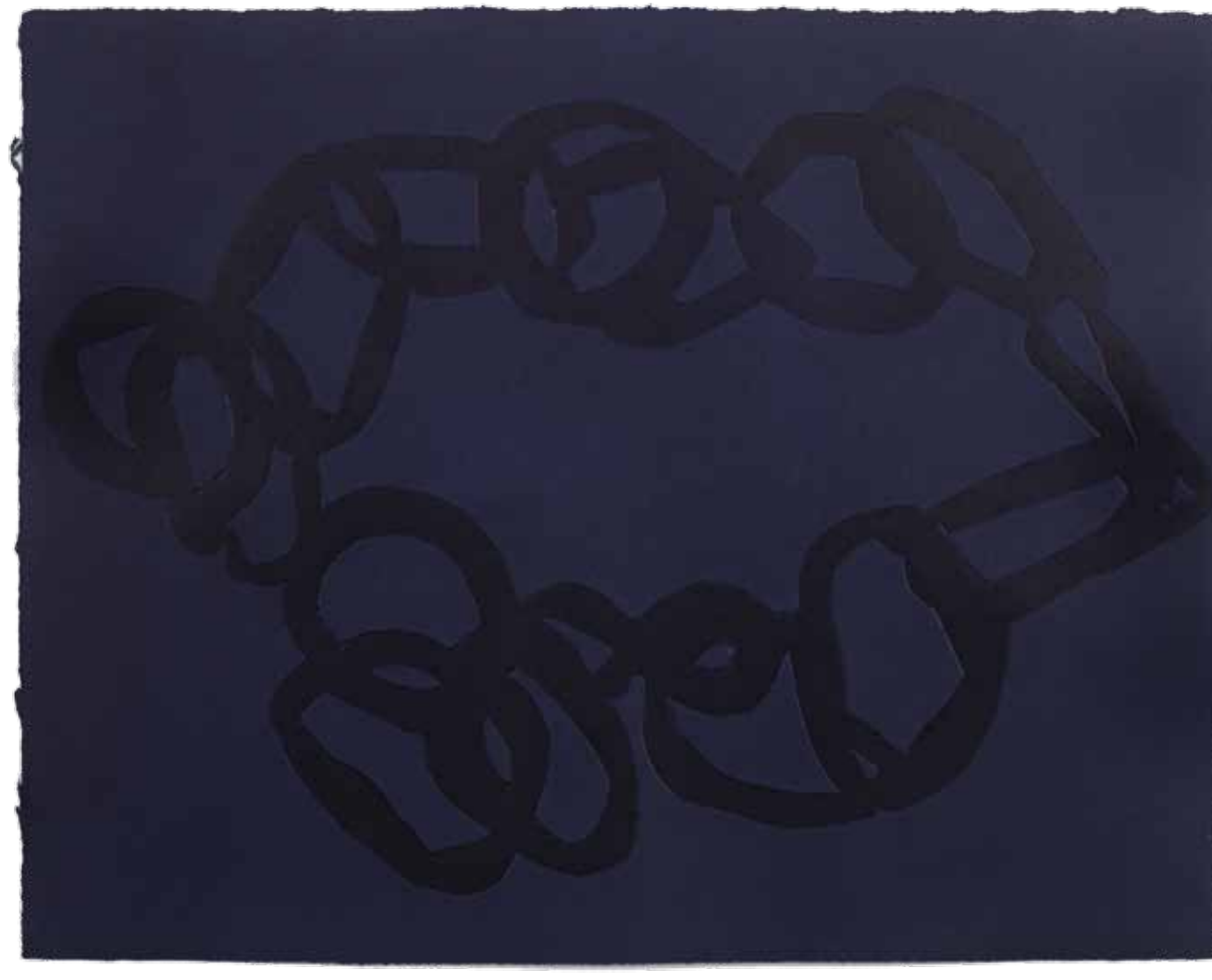
Primordia
PHOTO ETCHING & CHINE-COLLE, 16" x 20", 2009



sheila GOLOBOROTKO

"Dark, darker, darkest": that's what this print is telling us, in its process. And in its composition? It alludes to spaces communal, and unbroken lives lived therein. But do you know two of the coolest things about it? The fact that it's signed on the back, not on the front (as it might more traditionally be); this, because Goloborotko made her universe of cooperation so complete, that it bleeds all the way to the edge. And the smell: like ink, and, by extension, like a studio. Here's a piece of paper that embodies the spirit of this portfolio as a whole; a World in a piece of paper.

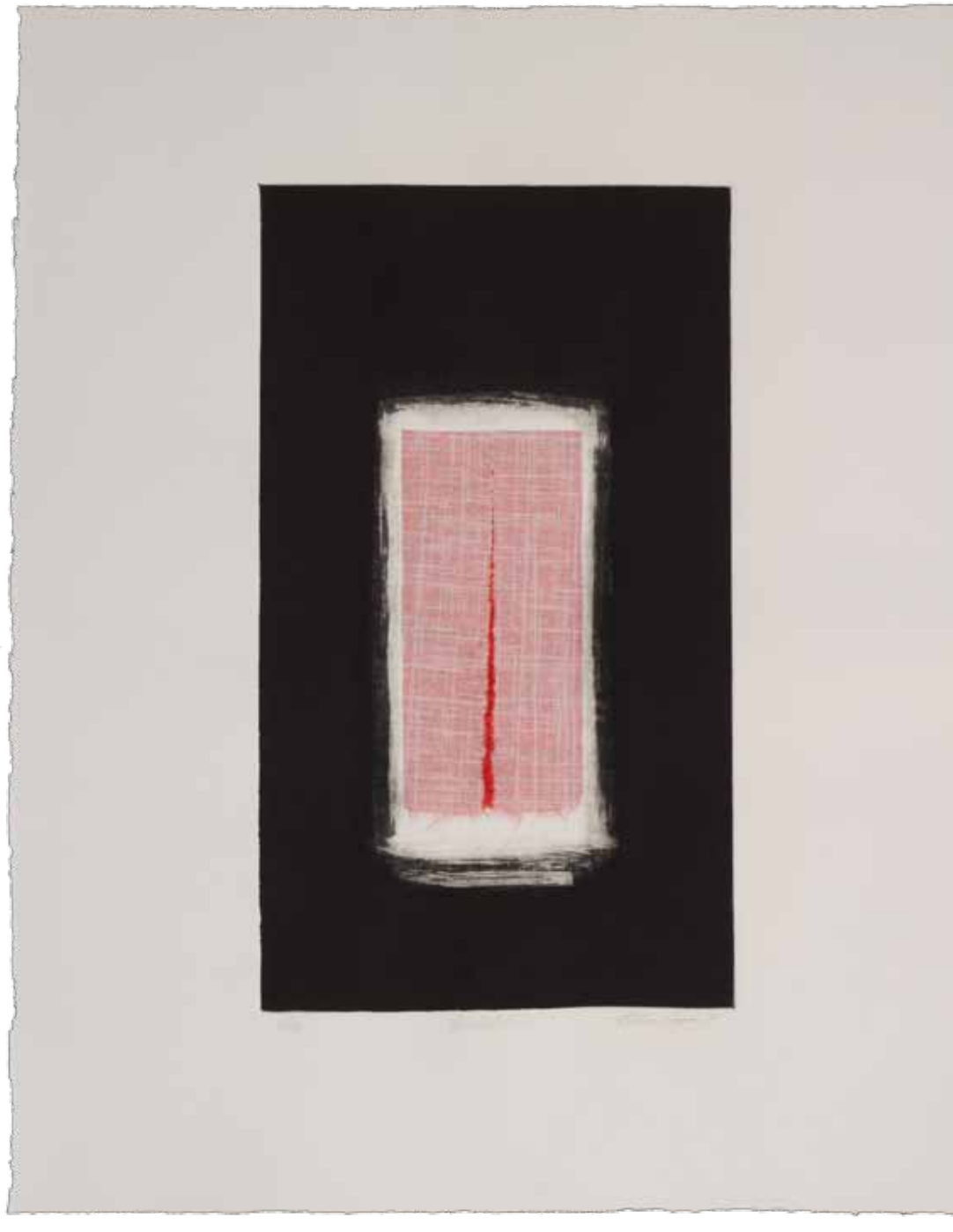
The Way We Connect
RELIEF, 16" x 20", 2009



kathleen HAYEK

How much experience can single (paper) image endure? Can it be pressed and torn and scratched and sutured? Can it be scraped and hemmed? Certainly, as we see here, so much can happen within a single, window-like rectangle that's it's hard not to feel stunned into a sort of silence. Yet, judging from the glow that's seeping out, beyond the hard borders of that white rectangle, it's the ink that would like to have the last word. Darkness, the 'mark,' is what makes a (printed) image sing; without its black lyrics, forms would not be possible.

Revelation
ETCHING & CHINE-COLLE, 20" x 16", 2009



agnes MURRAY

History can crush itself under its own weight; it can puddle and sprout and then crawl up the sides of rocks, only to start its cycle once again, and crumble. This print holds a lot of history for the artist (marking, as it does, the return to a place visited 25 years ago), but we can also see that the place, itself, has a history, a gravity that it seems to be struggling with. Murray's articulation of the site in lithography seems to be allowing Time to come to terms with itself. Sun shines through (in the form of the ever-present paper); inky clots float in liquid that was once 'stone'; and architecture releases itself into a dream-like state where memory is building-material enough.

Among the Ruins
LITHOGRAPH, 20" x 16", 2009

pearl ROSEN

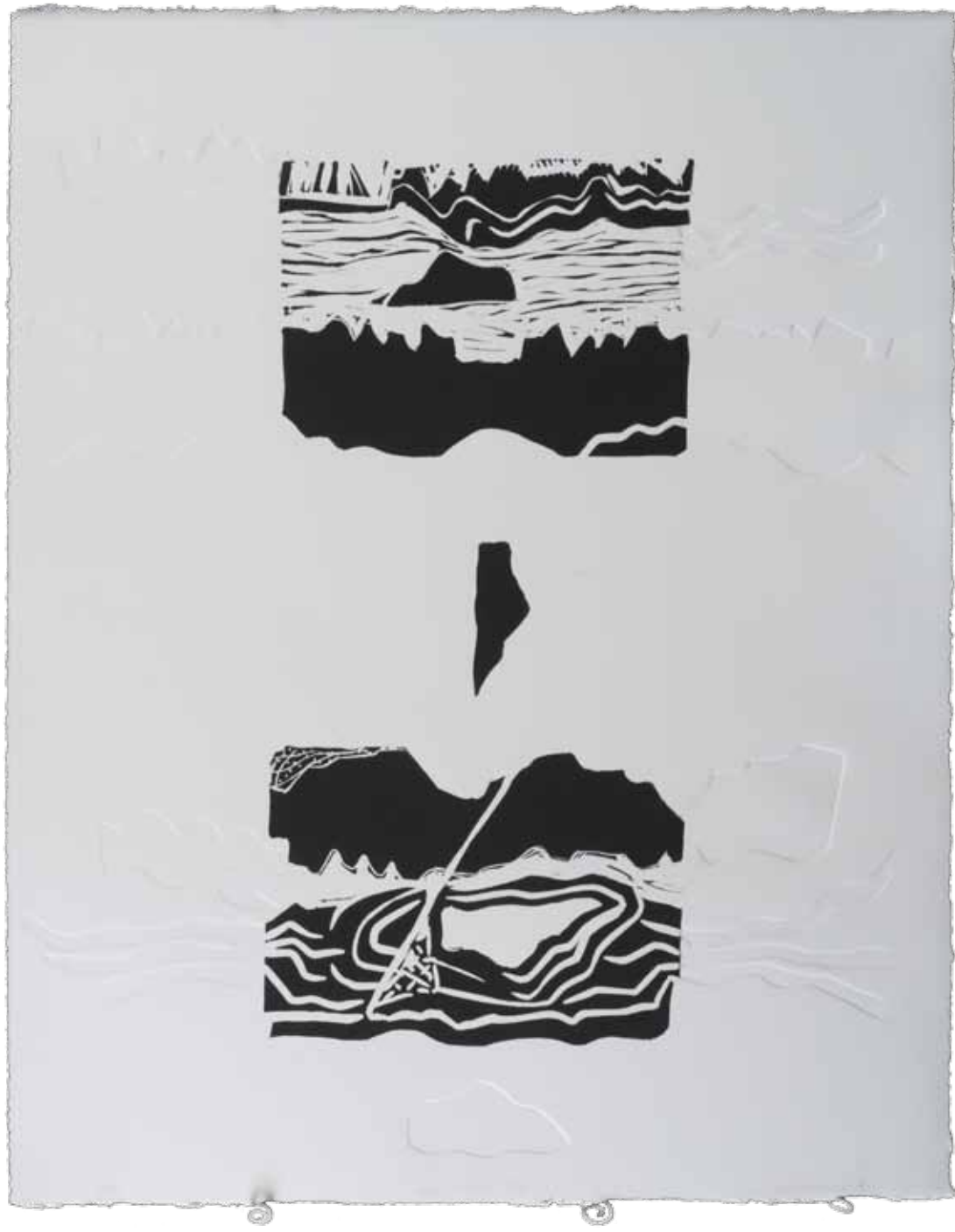
Albert Pinkham Ryder liked to look out at the rocks and storm tossed sea and see poetry; vacationers look to a similar horizon and see plans foiled and sad dinners indoors; and meantime, the rocks, the sea: they just stay there forever, for everyone, taking a beating in inclement weather, shining and tranquil in days of calm. By leaving her landscape totally black, Rosen has bottomed out the horizon to its essentials; the sky is black—a band, more 'solid' than the land; the jetty, almost playful and exuberant, in contrast. Why change your horizons in search of more animated things? Patient waiting pays off.

Dark Sky and Jetty
PHOTO ETCHING, 16" x 20", 2009

gg Stankiewicz

Bottom is up, and boundaries exist to be traversed—or so this tripartite print would have us believe. Embossments at top and bottom carry into a realm of the tactile the forms depicted in ink. Meanwhile a pesky, tiny terrain of black points from one compass point to another. Why try to orient yourself in Stankiewitz's utterly fungible realm of sand, water, and sky? Such distinctions seem unnecessary. This is a graphic place. Enter it if you dare.

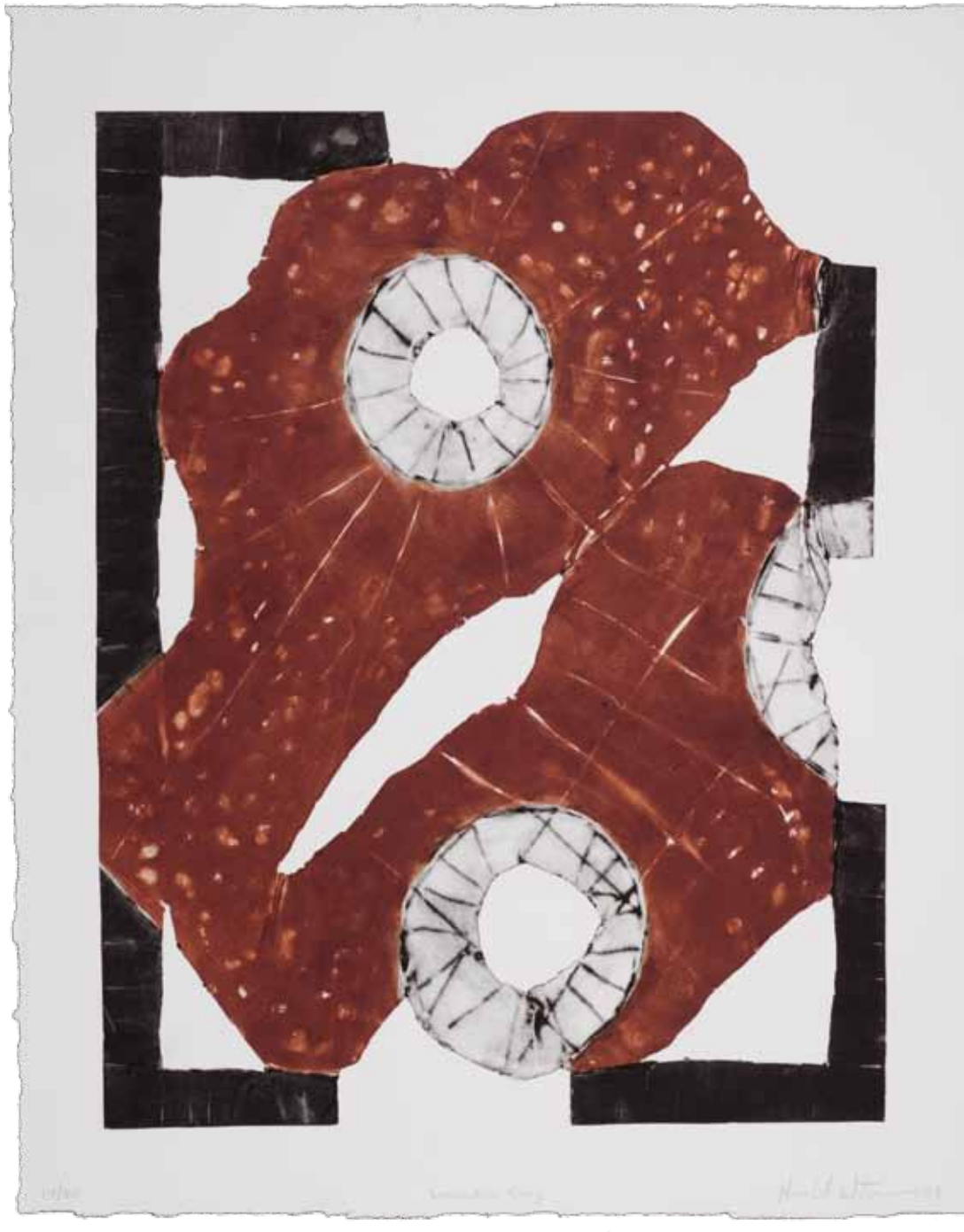
Land, Water, Sky
LINOCUT & EMBOSSING, 20" x 16", 2009



harold WORTSMAN

First, a formal reading on the title: It's possible to enter into this maze-like space from three or four points—depending upon how you choose to count them; Lots of ways to interpret a received "text" (a song?) and still have it be recognizable. Many modes of access, and still: a Theme. But Wortsman loads his monumental composition with some pretty weighty shapes, encasing them, even, in brick-like walls. What's more, cracks are forming in the cement, boundaries are eroding, and portals? They're everywhere. What to make of that? The Lacandon People are one of the most remote and Primary of Mexican cultures, one that's increasingly been worn away by the West. The ancient Mayans have their echoes in the Lacandon's "song"; Wortsman would like to show its integrity, even as its edges are threatened and burned.

Lacandon Song
RELIEF, 20" x 16", 2009



20th Anniversary Edition

1989 - 2009

Edition of forty portfolios containing thirteen numbered and signed original prints.
Printed by Sheila Goloborotko at Goloborotko's Studio.
Among the Ruins, Lithograph, printed by Agnes Murray. *Zeffiro Etrusco*, Photo Etching, printed by Susan Fateh.
Presentation text by Lori Anderson Moseman.
Text printed by Peter Kruty Editions utilizing Garamond type electronically formatted and printed utilizing photopolymer plates. Unbound and housed in a clamshell archival portfolio box.

Audrey Anastasi
Hovering Sparrow, Photo Etching and Chine-collé, 16" x 20", 2009

Ana Bianchi
El Sueno de la Razon Produce Monstruos, Drypoint and Photo Etching, 20" x 16", 2009

Ramona Candy
In the Language of Angels, Photo Etching and Chine-collé, 16" x 20", 2009

Mary Chang
Whispering Wind, Photo Etching and Chine-collé, 16" x 20", 2009

Susan Fateh
Zeffiro Etrusco, Photo Etching, 20" x 16", 2009

Tami Gold
Always on Sundays, Photo Etching, 16" x 20", 2009

Robert Golden
Primordia, Photo Etching, 16" x 20", 2009

Sheila Goloborotko
The Way We Connect, Relief, 16" x 20", 2009

Kathleen Hayek
Revelation, Etching and Chine-collé, 20" x 16", 2009

Agnes Murray
Among the Ruins, Lithograph, 20" x 16", 2009

Pearl Rosen
Dark Sky and Jetty, Photo Etching, 16" x 20", 2009

GG Stankiewicz
Land, Water, Sky, Linocut and Embossing, 20" x 16", 2009

Harold Wortsman
Lacandon Song, Relief, 20" x 16", 2009


GOLOBOROTKOS
studio
20th Anniversary Edition

Afterword

Critic's Statement

The week before this catalog went to print[1] I interviewed an artist named Linda Griggs who, I had learned, was the first person to start a virtual art gallery Online. This was in 1995, and she took the time, against all odds, tackling technology glitches, and working without pay, to promote the art of other artists whom she admired—to what she felt would be the broadest possible audience. What she learned was something far from technological: it was very human. Here's a brief excerpt—my voice is in italic:

▪

Sounds like you're really talking about true community [rather than Virtual community]. Aren't people what 'makes' a social network?

I think about community all the time. ALL the time. I think about what it means. It's different than a friend, a colleague. People always say 'such and such is a community' and I say, [indignantly] In what way?!! In a creative community there's something that actually happens, something that spurs people on to make their best work.

▪

These days, everyone talks about how children are playing their video games, together, but in isolation. They're not going down to the creek to poke stuff with sticks, or riding the subway not knowing where they're gonna get off, trying new stuff. [Video culture] doesn't generate curiosity.

▪

So curiosity is a key ingredient to a creative community?

Yes. Community can't just be a shared hobby. It needs to generate creative curiosity.

▪

Linda's right. Community isn't just about having some colleagues who like the stuff you like or do the stuff you do. (The Internet has gotten way 'Balkanized' as we've learned from digital culture academics in the intervening years.) It's not even about friends. It's when people make creative decisions and also have the courage to compromise in order to do something bigger than themselves.

▪

So, yes, I'm a critic. But (true confession time) I'm also a printmaker at Goloborotko's Studio.

Are you surprised? Form follows function, as Louis Sullivan[2] said, and Sheila, true to form, and her artists after her, welcomed me to be a part of their creative community. It probably seemed a bit unusual at first. I could see a few glances of 'what's she, the critic, doing here?' and fielded more than a couple of curious 'have you ever made art before?'s, but we got past those right quick. Now, I have made prints alongside Ramona and Audrey[3]. Though lots of experience (or a lack of it) separated us, I've worked and gotten ink under my fingernails and then returned the next day to sit and write my reviews for Art in America, or my journalism pieces for ARTnews. (I wonder what my editors would say?) Sheila and I dubbed our unusual arrangement The Old School, a place where the sense of equanimity and creative values that existed in eras past (like in the Bauhaus) might once again take roost. When we talked about ideas and made plans and schemed, we called the studio the 'School's' Faculty Lounge. And when we ate a tuna sandwich, we liked to pretend that we were like professors who, after a long morning of saving the world for higher purposes of Art and Culture, were taking a needed lunch break.

▪

At night, every couple of weeks, all the artists would arrive, and we would make prints.

▪

Now, I know you probably would like me to keep my reporter's hat on, and tell you what it's like to really be in the trenches, so to speak, when you're also a critic, here at Goloborotko's Studio. So I'll tell you: it's kind of like a tractor beam. You get sucked in. Creative people are problem solvers, by nature, and so when Sheila or I have a "problem" (of phrasing, or of career choices, or curatorial analyses, or whathaveyou) we just sort of throw it into the general problem-solving pot. It's a contagious thing, conversation and creativity. Sheila, during those nights, was an aces teacher, who never made you feel dumb—even as she pointed out a little thing or two or three you might need to think about to get a good print. And me? As artist, I tried not to try too hard. I was already making things. Ideas. During the days. And now, I was working on forms. The rest would come.

▪

Here is an illustration of one of the creative projects I worked during our Faculty Lounge days: An Augmented Reality Journal called [AR]t Criticism (Sheila helped with the title, and did all the branding!) which, thanks to global positioning technology, lets me leave notes at specific locations I think are artistically rich. (It runs though a totally cutting-

edge app called Layar which is viewed through any smartphone). Sounds a bit like Griggs' groundbreaking project, doesn't it? Only for the iPhone generation.

▪

During our printmaking evening sessions I started making photo etchings that related to my late father—much in the way, you might ask, that Ramona has been inspired by her late Mom? Right again, there. It's been very cathartic, I must say, and, as you might expect, is still in flux.

▪

I really want to thank all the artists in this 20th Anniversary Portfolio for allowing me to step across the electric fence, so to speak, and become a real part of what they do.

▪

All I can say to recommend myself is that any artist can hire a critic who writes for Art in America to write an essay; but how many can say they keep a critic in residence?

▪

I came to write for these artists, but I stayed on to work with them. As a result I've opened a new chapter for myself in a new kind of "print" medium. One that's still in progress.

Sincerely,

Sarah Schmerler
August 19, 2011

(1)Printed in the W + G News and Arts, and quoted here with the permission of Genia Gould, Editor.

(2)Modernist architect. Sheila is much enamored of Modernism, and holds a Bachelors in Architecture and an MFA.

(3)Audrey showed me early on how NOT to use the brayer; this proved helpful.

In Context:
Goloborotko's Studio 20th Anniversary Edition

Original Prints and Printmaking Techniques

An original print, published in an edition, is an original work of art in multiples. It is a work in which the artist has drawn or created a new and original image on a master printing element from which a limited edition may be printed, each print signed and numbered by the artist. The factor that determines it to be an original print, that is, that each impression is an original work of art, is that it is an image made directly as a print. To call a print an original print also has a legal meaning, defined in the New York Print and Photograph Law. A photomechanical print of an already existing painting or drawing (or any other work of art) is not considered to be an original print, even if it is printed in a limited edition and signed by the artist. Such works are reproductions, not originals.

Traditionally, original fine art prints can be categorized as one of four types: relief, intaglio, planographic (lithography), or stencil (screenprinting). In modern and contemporary art, artists have continued to use traditional printmaking techniques and have also developed new ways of making prints, beyond traditional methods. Artists have: extended the technical possibilities of each technique; used more than one of these printmaking techniques together to create one image; used chine collé and other collage techniques; introduced photographic and photomechanical elements into the original print process; made sculptural prints; used printmaking to make artist's books; and, more recently, experimented with new technologies in printmaking, such as Xerox prints, process prints, and computer generated prints. In each case, however, a unique piece of art is produced that is different from any pre-existing work.

Printmaking History

Artists use printmaking techniques that were originally developed for primarily commercial rather than artistic purposes. The earliest techniques developed in Western Europe were relief and intaglio printing, specifically woodcuts and engravings. Soon after their development relief-printed moveable type was invented, which allowed the printing of books with text. The most important early printed book was the Gutenberg Bible, which like other early printed books included images as well as text. In the first chapters

of Prints and Their Creators: A World History, Carl Zigrosser documents the origin and development of printmaking in Western Europe in the 15th century including the printing of playing cards and inexpensive religious images that were sold to travelers on pilgrimage to holy sites. Using the same printmaking techniques artists such as Martin Schongauer and subsequently Albrecht Dürer established printmaking as an important new medium for artistic expression at the highest level. In different eras artists have continued to use all of the printmaking media, exploring and extending their expressive capacities and employing them as most suits the artistic process and style of the artist or group. Early 20th century Expressionists, including Ernst Kirchner and Emil Nolde, for example, found the relief process of woodcuts, the earliest of the printmaking techniques, to be an appropriate medium for Modern Art. Japanese woodcut prints became very popular in Europe at the end of the 19th century, influencing painters and printmakers alike and their influence continues today. Contemporary artists such as Jennifer Bartlett, who became quite technically proficient in the medium, have done significant work using Japanese ukiyo-e techniques.

Even as printing was being established as a major industry as well as a force in the spread of knowledge in the Western world, including visual knowledge as documented by William Ivins in his influential book, Prints and Visual Communication, artists rapidly adopted technical developments of commercial printing. Intaglio printing techniques deriving from engraving (the original intaglio form), included etching, aquatint, mezzotint, drypoint among others, which were used for illustrations, including technical and scientific drawings, as well as copies of famous paintings and other works of art – reproductions done by hand, forerunners of the reproductions of art done by process printing today. At the same time intaglio printmaking was a highly expressive medium in the hands of such great printmakers as Rembrandt van Rijn, Francisco de Goya, James A. M. Whistler and Mary Cassatt among many others through generations of artists. Intaglio printmaking continues to be a favored medium of contemporary artists. Goloborotko's Studio specializes in intaglio printmaking and more than half of the prints included in the 20th Anniversary Edition are intaglio prints.

With the development of lithography by Alois Senefelder in the early 19th century a whole new range of work became possible. Lithography allowed the creation of an image through

direct drawing as well as working on a larger scale and a much faster printing process. The basic chemistry of lithography combined with the development of process printing by the early 20th century allowed for the development of high-speed offset lithography – a staple in commercial printing – and is also the basis for the computer chip. In the 19th century lithography was used for posters and illustrations in a range of printed materials including books, newspapers and magazines. The most noted artist who created lithographic posters at the end of the 19th century was Henri de Toulouse-Lautrec, although most other poster designers were not of his artistic stature; and the most noted artist who used lithography as a medium for political cartoons and social satire was Honoré Daumier, whose work, like that of Toulouse-Lautrec, went beyond that of other illustrators of the day. Artists who used lithography as a purely artistic medium include Goya, Eugene Delacroix, Edgar Degas, and such 20th century figures as Kathë Köllwitz, Henri Matisse and Pablo Picasso all of whom explored a range of printmaking media. Modern and contemporary artists have created significant lithographic work including Robert Rauschenberg and Jasper Johns.

As in the case of other print media, screenprinting, developed in the early 20th century, began as a commercial process for large-scale color work such as posters and billboards, and is also used for high quality art reproductions. One of the best-known artists to make original screenprints was Andy Warhol – the direct connection to popular culture and commercial processes associated with screenprinting made it especially suitable for Pop Art sensibility. Robert Rauschenberg is another artist who included screenprinted images in many of his collage/assemblage pieces. As with the other printmaking techniques, screenprinting continues to be used as an important expressive medium by Contemporary artists.

A Collaborative Process

Throughout history printing has been a commercial enterprise with print shops run by highly trained technicians, originally engravers and woodblock printers, through to modern and contemporary print companies specializing in high speed offset lithographs and digital prints. These types of enterprises do not generally cater well to the needs of fine artists. As a result, a largely separate range of printmaking workshops has developed to support the work of artists.

There are two stages in the making of an original print. First, the artist must create the printing element(s) from which the prints will be pulled. In the second stage the printing element is printed, which involves making proofs of the image and then printing the edition. An artist may draw or create the image, proof it, and also print the edition, or an artist may work in collaboration with a master printer who will help the artist produce an acceptable proof from which the master printer will print the edition. The latter option is usually only available to highly marketable artists for whom the costs of production are underwritten by a publisher, either a gallery or a publishing printmaking workshop, for example, Pace Prints and United Limited Artist Editions (U.L.A.E.).

Between these two possibilities lies a range of options. Most artists are not able to set up their own printmaking studios, and many printmaking editions require more than one person to physically ink, handle paper, and carry out other steps involved in the production of an edition. Thus, printmakers are used to working in communal spaces, sharing equipment with other artists and assisting each other. Art school curricula require students to experience a range of art media through their coursework, including printmaking courses and this is how most artists make their first original prints. The quality of this experience ranges vastly from school to school, but those whose interest in making prints survives the undergraduate experience usually must find a workshop in which to make prints once they graduate. Continuing education/professional development courses run by colleges and universities, and nonprofit printmaking workshops, such as Robert Blackburn's Printmaking Workshop (now a program of the Elizabeth Foundation), Manhattan Graphics Center and the Lower East Side Printshop (blocks from each other in Manhattan), sometimes provide the necessary facilities at a reasonable cost, but their availability varies widely. Privately run printmaking workshops that produce and/or publish artists' original prints have also provided varying ranges of facilities throughout history, from small printmaking workshops operated by a single printmaker to large-scale enterprises mentioned earlier.

Goloborotko's Studio is one of the small printmaking workshops. It was founded in DUMBO, Brooklyn by Sheila Goloborotko in 1989 and relocated to Red Hook, Brooklyn in 2009. In her Foreword to this catalogue she has described the studio's philosophy, including her ongoing collaborative work with artists of all ages and levels of experience from programs

for school children to publishing the Goloborotko's Studio 20th Anniversary Edition portfolio including her own work and twelve other professional artists. Goloborotko's Studio is representative of the small printmaking workshop run by a master printmaker with specific printmaking expertise, who is also an artist. There are numerous others throughout Brooklyn and the larger New York City area, but Goloborotko's Studio is unusual in welcoming such a range of artists through the signature Hands and Eyes on Printmaking workshops and providing the expertise of a skilled master printmaker to artists who could little afford to make original prints at the rates that most printmaking workshops charge.

Sheila Goloborotko's Studio has a direct lineage to Stanley William Hayter's Atelier 17, through her studies with Krishna Reddy at New York University from 1986 to 1989, where she learned color viscosity intaglio printmaking. Hayter is known not only as an artist and master engraver, but also for running Atelier 17 (in Paris, then in New York during World War II, and subsequently back in Paris). Atelier 17 was known for its egalitarian atmosphere, which was different from existing French engraving studios. Hayter was also known for his encouragement of technical experimentation and innovation. With Hayter, Reddy developed color viscosity intaglio printmaking, which he documents in the influential Intaglio Simultaneous Color Printmaking.

Zigosser describes Hayter and his workshop:

> "One of the most influential of British printmakers is Stanley William Hayter... he had a studio in Paris from 1917 to 1940, to which many artists, including Picasso, Miró, Kandinsky, Masson, Ernst, and Tanguy came to get technical advice and to work on plates. Through his infectious enthusiasm and instructive zeal, Studio 17 (sic) took on the aspect of a collective movement, which continued when he came to America in 1940 and initiated many Americans into the craft. . . .(82 – 83)."

Although Hayter died in 1988, Atelier 17 continues to operate in Paris today as Atelier Contrepoint. Susan Fateh, another of the artists who participated in the 20th Anniversary Edition also studied with Reddy and then went on to make prints at Atelier 17. Goloborotko's Studio is also a direct descendent of Atelier 17 in its spirit of collaborative printmaking,

accessible to artists of very diverse backgrounds, ages and experience, and in its dedication to the creative process through technical experimentation and innovation – creating an environment in which printmaking becomes art.

Manual and Process Prints

The ability to fix a photographic image onto another surface (especially paper) was established in the early 19th century but it took most of the rest of the 19th century to develop technology that allowed photographic plate-making techniques and mechanized printing to be applied to commercial print processes. In his book, How to Identify Prints, Bamber Gascoigne describes "the profusion of nineteenth-century experiments in the field of process printing (section 32)." The printmaking techniques used traditionally by artists are considered to be manual prints as Gascoigne designates them, which he differentiates from process prints. As he states, "Up to the mid-nineteenth century all prints were manual in the sense that the image to be printed was created directly on the final printing surface, whether of wood, metal or stone, by the hand of an artist or craftsman (section 3)." He defines process prints as "those prints in which photography has been involved (section 32)." He considers however a more useful definition to be "any print in which the final printing surface had not been worked upon manually by the artist or craftsman responsible for preparing the image (section 32)." This refers to stage one of the printmaking process – creating the printing element.

It is important to point out that a manual print may not be an original print (such as the hand-drawn copies of paintings, referenced earlier, which were done prior to the invention of process printing), while a process print may indeed be an original print. As described earlier, an original print is conceived of as a unique work of art, that can only be carried out in the medium that is selected and takes place in two stages: creating the printing element(s); and the actual printing of the proofs and the edition. The creation of the printing element may be done by hand, directly onto the woodblock, metal plate, lithograph stone or other surface, or may involve a photomechanical or other transfer process. Sometimes, for example, an artist will draw onto a transparent surface such as mylar or acetate which is then transferred by photomechanical processes (involving light exposure) onto the printing element. All types of printmaking can use photomechanical processes including relief, intaglio, and lithography, and in fine art screenprinting, it is the standard way by which the image is affixed to the

screen. Some of the photo etchings in the portfolio, Goloborotko's Studio 20th Anniversary Edition, are created with images hand-drawn onto a transparent surface, which are then transferred to a pre-sensitized photo polymer plate, through a photomechanical process, while others were created directly on the pre-sensitized plate.

The second stage of a print involves proofing and printing the edition. One generally thinks of process printing in reference to both the photomechanical creation of the printing elements (involving a halftone screen for any tonal effects and color) and the printing stage, whereby the plates are printed in black ink or in color (using the four-color process colors CMYK of cyan [blue], magenta [red], yellow, and the key plate [black]) on a mechanized high-speed press. While many artists in all printmaking media use process techniques in creating printing elements, including photomechanical and other transfer techniques, the printing is done by hand using traditional printmaking methods. Photomechanical and other transfer techniques allow for a freedom of drawing not possible working directly in most traditional printmaking media, and/or allow an introduction of photographic visual elements into an image. A photo-etching plate, for example creates a tonal plate similar to an aquatint. This is the case for the photo etchings included in the portfolio, Goloborotko's Studio 20th Anniversary Edition, all of which are hand printed using traditional intaglio printing techniques.

Types of Proofs and How Prints are Numbered in an Edition

The proof on which an edition is based is known as the B.A.T. from the French, Bon à Tirer (good to pull). In addition to the B.A.T., other proofs can be designated as Trial Proofs, Printer's Proofs, H.C. (Hors de Commerce – prints to be shown but are not for sale), A. P. or Artist's Proofs (proofs set aside from the edition for the artist to keep) and cancellation proofs (to document the destruction of the image on the printing element after the edition has been published).

The prints in an edition are numbered – a unique number for each print over the total number in the edition. For example, Goloborotko's Studio 20th Anniversary Edition is an edition of 40, so there is a portfolio 1/40 in which each of the thirteen prints is numbered 1/40. Subsequent portfolios include prints all numbered 2/40, 3/40, through to 40/40.

Printmaking Techniques

Relief

Woodcuts and linoleum cuts (linocuts) are the most common form of relief prints. In relief printmaking the raised surface areas of the printing element are inked and printed. The negative area is carved out below the surface and the surface is inked with a roller or brayer. After the surface has been inked, paper is placed on it and the ink is transferred directly onto the paper, usually through a press. Because of the relatively thin paper used in Asian woodcuts, it is possible to use a baren and hand-rub the back of the paper to transfer the ink to the paper in traditional Asian woodcut techniques.

Newer forms of relief prints include collographs, which are created in a collage-like manner using various materials, such as cardboard and/or found objects to create a raised surface that can be inked and printed. Collographs are often used to create a deeply embossed image, either inked or un-inked, which creates a sculptural surface. Collographs are also made to print as intaglio prints and can be used in conjunction with other intaglio techniques.

Sheila Goloborotko and Harold Wortsman have created printing elements that are metal sculptures in themselves, which have then been printed as relief prints. G.G. Stankiewicz's print includes cut out linoleum block elements that are inked as well as un-inked collograph elements, which creates an embossed surface.
Goloborotko's Studio 20th Anniversary Edition:
Sheila Goloborotko, The Way We Connect, Relief printed metal
G.G. Stankiewicz, Land, Water, Sky, Linocut and embossing
Harold Wortsman, Lacandan Song, Relief printed metal

Intaglio

The most common methods of intaglio printmaking are engraving, drypoint, etching, aquatint, and mezzotint. Intaglio printmaking is the opposite of relief printmaking, in that the low areas of the plate are inked and the raised surface areas are wiped clean before printing.

Intaglio plates are usually zinc or copper, with the image being created by directly drawing into the metal with a sharp tool as in engraving and drypoint, or by drawing through an acid resistant ground, which is then placed in an acid bath to eat into the plate, as in etching and aquatint.

Engraving is the original intaglio technique. The printmaker draws the image using a burin with a V-shaped blade that creates a very sharp line. Variations in depth, allowing for more or less ink to be held in the plate can be created by using different sized blades or by using differing amounts of pressure in cutting the line. Long out of favor, Stanley William Hayter revived interest in engraving through his own work and in encouraging artists at Atelier 17 to experiment with engraving along with other intaglio techniques.

Drypoints are made by drawing directly onto a plate with an etching needle. The needle creates a much shallower line than a burin does in an engraving. The etching needle scratching the plate also leaves a burr of metal that catches ink and prints as a soft velvety line. Due to the fragility of the shallow line and the burr, both of which wear down rapidly in the press, drypoints generally produce only a few prints that bear the rich quality of inking associated with the burr.

Etchings are made by drawing with an etching needle through an acid-resistant coating placed on the plate. It allows for linear drawing, with tonal areas created through hatching, cross-hatching or stippling. When the drawing is complete the plate is etched in an acid/water bath. The longer the exposed lines are in the bath the deeper they become, which allows them to hold more ink and print darker lines. It is possible to etch different areas to different depths by removing the plate from the bath, covering the areas which are to be printed lighter with an acid resistant material, then re-submerging the plate. Through a series of steps a range of tonal lines can be produced. Etching was developed to speed up the tedious process of drawing with a burin that is required in engraving. However, etching allows for a freer drawing style and the etched line is much less uniformly sharp than an engraved line. These differences in both process and resulting print have made etching a favorite of both artists and print collectors.

Aquatints were developed to create more satisfactory tonal areas than were possible with etching lines, and is often used in conjunction with line etching. Powdered rosin is applied to the plate over which the artist draws with a stop-out varnish. Increasingly dark tones are created the longer the plate is left in the acid bath. The deeper the bite the more ink the plate holds when it is printed. As in etching, one plate can hold a range of tones by using stop out varnish to protect lighter areas through subsequent steps of biting the plate to a deeper level for the darker tones.

The first step in making a Mezzotint is to create a rough surface on the plate with a tool called a rocker. When the plate has been rocked so that it prints entirely black when inked, images are created by burnishing and scraping the image out of the dark background, which produces very soft and dramatic tonal values.

Photo-etching techniques usually involve transferring an image from a transparent surface to a plate prepared with photo emulsion using a UV light source. Photographic images may be used or images that are hand-drawn on a transparent material such as mylar or acetate can be transferred to a prepared plate, which is processed by exposing it to light for a set amount of time. Images can also be created directly onto the plates that are then exposed to UV light. Plates can be metal or plastic. Once the plate has been produced it may be hand-worked to add additional imagery and is printed using traditional intaglio techniques.

Goloborotko's Studio 20th Anniversary Edition:
Audrey Anastasi, Hovering Sparrow, Photo-etching and chine collé
Ana Bianchi, El Sueno de la Razon Produce Monstruos, Drypoint and photo-etching
Ramona Candy, In the Language of Angels, Photo-etching and chine collé
Mary Chang, Whispering Wind, Photo-etching and chine collé
Susan Fateh, Zeffiro Etrusco, Photo-etching and embossing
Tami Gold, Always on Sunday, Photo-etching
Robert Golden, Primordia, Photo-etching
Kathleen Hayek, Revelation, Etching and chine collé
Pearl Rosen, Dark Sky and Jetty, Photo-etching

Planographic

Planographic printmaking is lithography. As the name suggests, the process takes place on a level surface. In the relief and intaglio printmaking techniques there is a physical separation between the image and non-image areas, that is, the raised and lowered levels of the printing element. In lithography the image and non-image areas are separated chemically and exist on a level plane.

Lithography is based on the principle that oil and water don't mix. The process works by alternating between water-based materials and oil-based materials. Traditional lithographic drawing materials are formulated with different amounts of grease to create varying tones and are used on a lithograph stone or metal plate. When the image has been drawn the stone or plate is processed, using acids and gum Arabic, to stabilize the amount of grease in the drawing and to allow the non-image areas to hold an even layer of water for printing. Oil-based ink is used to roll up the print, attaching to the image areas and repelled by a layer of water from the non-image areas. When rolled through a press, the ink is transferred from the printing element to the paper under the pressure of a scraper bar.

The drawing process in lithography is much more direct than in relief and intaglio printmaking. Once the print has been processed the printing of each print is done more quickly than in relief and intaglio printmaking. However the technical difficulties are greater and lithography is a medium that artists are more likely to require a collaborative master printer to work with in order to achieve satisfactory results, and especially for edition printing. One of the most influential organizations in the development of lithography studios for artists in the United States is the Tamarind Institute. Founded in Los Angeles in 1960 by artist June Wayne, it is now part of the University of New Mexico.

Goloborotko's Studio 20th Anniversary Edition:
Agnes Murray, Among the Ruins, Lithograph

Stencil

Stencil printmaking refers primarily to silkscreen or screenprinting, also called serigraphy. The image is made by creating a stencil, originally cutting stencils by hand and attaching

them to a silk fabric stretched onto a wood frame. Contemporary practice usually involves a photomechanical technique, whereby the artist draws the image for each screen on a transparent surface, which is then transferred to the silk (or other similar synthetic) fabric, which has been coated with a photo-sensitive surface that is exposed to a set amount of light. When the screen has been created, the print is produced by placing paper under the screen and, using a squeegee, forcing the ink through the open parts of the screen onto the paper below. Screenprinting lends itself to multi-color work and is done without a press. Since a press is not required it is suitable for large-scale work.

ABOUT PRINTING

Color Printmaking

All printmaking techniques may be used to print an image in one color, such as black ink on white paper, or they may be used to print multi-color prints. Usually, each color must be drawn or produced on a separate printing element. To build an image each color must be printed one at a time, in registration (proper alignment). There are printmaking techniques that allow the artist to print more than one color at a time, such as the use of the "rainbow" or "fountain" roll in various media, the use of stencils on the surface of a print, and à là poupée or color viscosity techniques in intaglio printmaking. Each of these processes creates additional complexity in the development of an image.

In addition to using registration techniques to print one color plate over another (Ana Bianchi, Mary Chang, Susan Fateh, Tami Gold, and Robert Golden) many of the prints in the Goloborotko's Studio 20th Anniversary Edition use multiple plates printed in juxtaposition at the same time. Examples include prints by Ramona Candy, Mary Chang, Susan Fateh, Tami Gold, and G.G. Stankiewicz. This is known as "spot printing" in the commercial industry. Generally artists don't use the four-color process inks to create a full color print.

Editions

Most printmaking processes can produce an edition, that is, it is possible to make more than one identical print. The size of the edition is determined by factors such as the ability of the

printing element to produce good impressions and the number of prints an artist or publisher expects to sell. Most of the traditional processes described are printed directly on paper from the printing element, resulting in a reverse image. The pressure required to transfer the ink directly to the paper will eventually result in a naturally limited edition due to more or less rapid wearing down of the printing element. Some techniques, such as drypoint, may produce as few as five really good impressions, whereas a very stable lithograph may print up to 300 impressions without loss of quality. Because of economic considerations, not all plates are printed to their complete physical limitations.

Offset printing techniques were developed for commercial purposes. During the printing process, the image is offset onto a separate blanket and then printed onto the paper, resulting in a right-reading image rather than a reverse image as in direct printing. This method of printing also requires less pressure than direct printing and allows for a much larger number of prints to be produced without the plates wearing down. Although highly mechanized inking and printing process comes to mind, artists also use manual offset techniques, such as offset lithography, to print hand drawn original prints. Offset techniques are especially useful when text is incorporated into an image.

Chine Collé

Chine collé printmaking was developed by 19th century French lithographers to print delicate images on Chinese and Japanese papers, which have a surface that picks up more subtle nuance in tusche wash and delicate lithographic crayon drawings than the harder surface of Western papers. During this process an image is simultaneously printed onto the Asian paper(s) and pasted onto a heavier backing paper – the printing and pasting occur in one step. Chine collé techniques have been developed for many types of printmaking and its use adds new elements such as color or texture, to a print. Prints from the Goloborotko's Studio 20th Anniversary Edition that use chine collé paper include those by Audrey Anastasi, Ramona Candy, Mary Chang, and Kathleen Hayek.

Monotypes

Monoprints/Monotypes are also original prints. The image is created on a surface from which a unique impression is made. Whereas prints that are to be produced in an edition

are created on a master plate or printing element that can be printed a number of times producing an identical image, no master plate is created during the monotype process and only one unique impression is pulled.

CONTEMPORARY PRINTMAKING

As in all areas of Modern and Contemporary art, artists push the boundaries of printmaking forms and introduce new media to be used for original printmaking. Photographic techniques, collage techniques, transfer techniques (including Xerox transfers), and the introduction of computer technology have all impacted the field. Techniques used for commercial purposes continue to be appropriated by artists. Once again, the factor that determines that a work is an original print is determined by the intention of the artist: creating a new work that does not exist in another form.

Agnes Murray

Further Reading

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WEB RESOURCES

www.collegeart.org/guidelines/photolaw

www.oxfordartonline.com

www.moma.org/whatisaprint

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