

Gemini G.E.L.

RECENT PRINTS
AND SCULPTURE



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AND SCULPTURE



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R E C E N T P R I N T S
A N D S C U L P T U R E

Charles Ritchie

WITH INTRODUCTION BY

Ruth E. Fine

National Gallery of Art
Washington

Exhibition dates:
June 5–October 2, 1994

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Foreword

With the establishment of the East Building in 1978, the National Gallery of Art embarked on an expanded program of collecting and exhibiting contemporary art in which prints have played a pivotal role. A seminal development was the donation in 1981 of 256 prints and sculpture editions produced by twenty-two contemporary artists working at Gemini G.E.L., the Los Angeles printmaking and edition sculpture workshop. This gift from Sidney B. Felsen and Stanley Grinstein, owners of Gemini, and from the artists involved founded the Gallery's Gemini G.E.L. Archive. This generosity has continued over the intervening years. The collection has grown extensively and is intended to include one example of each of Gemini's published editions. Thus the Archive preserves the history of this important workshop and establishes the National Gallery as a center for the study of contemporary graphic art and edition sculpture.

The Gallery is proud to take stock of the status of the Gemini G.E.L. Archive by exhibiting highlights of recent editions. Our deepest thanks go to Sidney B. Felsen and Stanley Grinstein. Their continuing generosity and vision have made this exhibition and catalogue a reality, and their unflinching commitment to the National Gallery of Art has been critical to the blossoming of the Gallery's contemporary holdings. The Gallery is also indebted to Rosamund Felsen, Elyse Grinstein, and Joni Weyl Felsen and to the artists who have worked at Gemini for their support of the Archive collection. For their imaginative contributions to this exhibition we are grateful to John Baldessari, Jonathan

Borofsky, Daniel Buren, Vija Celmins, the late Richard Diebenkorn, Mark di Suvero, Dan Flavin, Sam Francis, David Hockney, Jasper Johns, Ellsworth Kelly, Edward Kienholz, Nancy Reddin Kienholz, Roy Lichtenstein, Malcolm Morley, Elizabeth Murray, Bruce Nauman, Claes Oldenburg, Kenneth Price, Robert Rauschenberg, Susan Rothenberg, Richard Serra, Saul Steinberg, and James Turrell. Finally, we are indebted to Dr. and Mrs. Phillip T. George for the generous loan of their sculpture.

Charles Ritchie, assistant curator of modern prints and drawings at the National Gallery, has organized this exhibition and prepared the accompanying volume with the critical involvement of Andrew Robison, Andrew W. Mellon Senior Curator, and Ruth E. Fine, curator of modern prints and drawings. Many staff members, at both Gemini G.E.L. and the National Gallery of Art, have facilitated this undertaking and are recognized in the acknowledgments.

With many beneficial forces conjoining at the National Gallery, as we approach the century's end we look forward to expanding our role as a center for the study of contemporary art. The Gemini G.E.L. Archive will continue to play a visible role not only within the Gallery walls, but also as a part of the National Lending Service exhibitions program. The eloquent and provocative prints and sculpture in the Archive are certain to educate, delight, and enlighten future generations.

Earl A. Powell III
Director
National Gallery of Art

43
Robert Rauschenberg,
Tibetan Keys and Locks:
Tibetan Keys (Centers),
1987



Acknowledgments

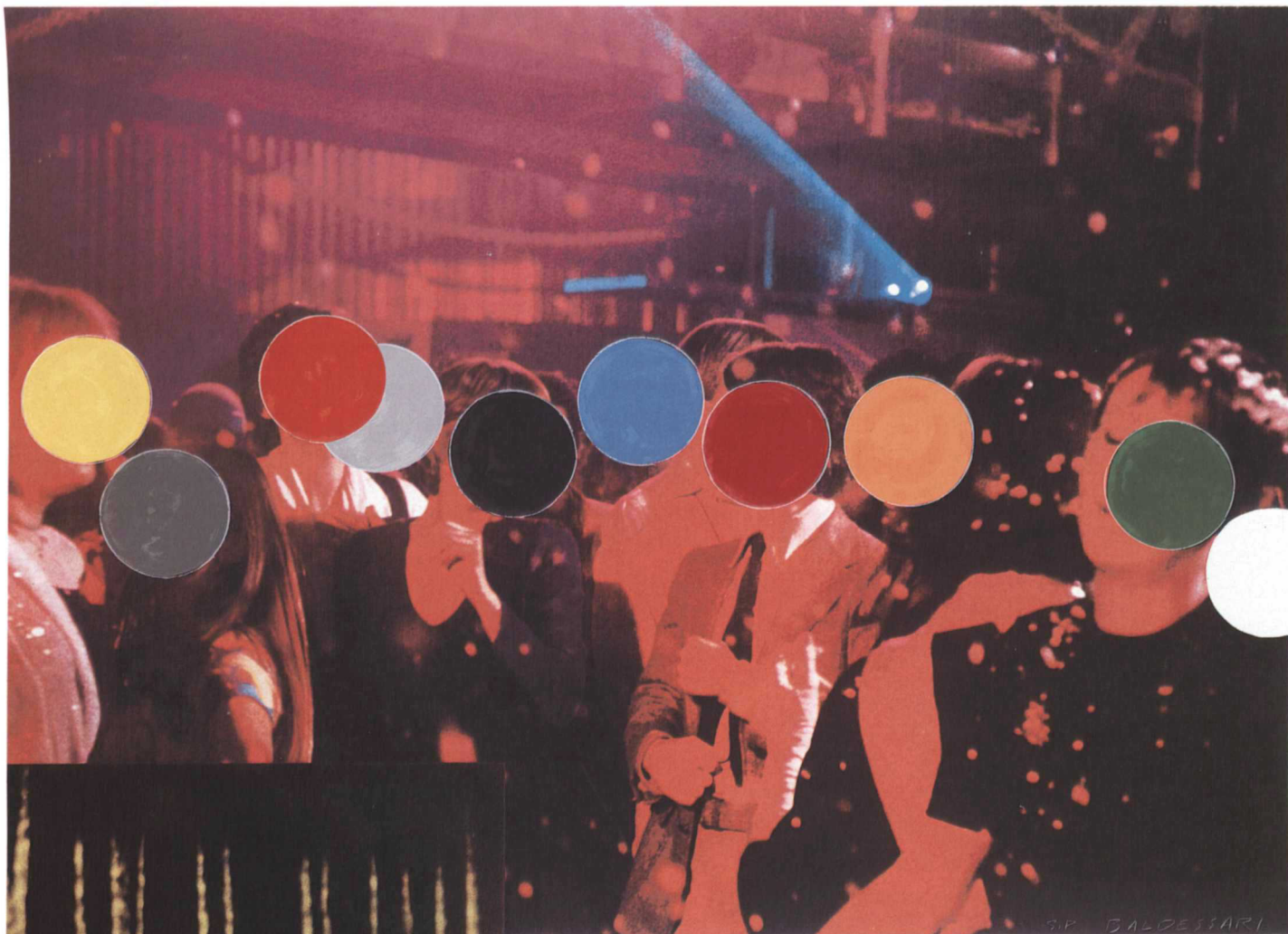
This exhibition and catalogue would have been impossible without the very dependable help of many people at Gemini G.E.L., and in particular, I would like to thank Sidney B. Felsen and Stanley Grinstein. Others who generously shared insights into the making of the works in the exhibition are James Reid, Nancy Ervin, Joni Weyl Felsen, and Ron McPherson. Octavio Molina supplied the documentation sheets, provided information, and coordinated numerous, often difficult arrangements with enthusiasm and good cheer. Also essential were Suzanne Felsen and Dorothy Halic, who have provided assistance over the course of this project. Heartfelt thanks go to those others of the staff who have contributed, both directly and indirectly, to the realization of this undertaking.

At the National Gallery I thank Earl A. Powell III, director, Alan Shestack, deputy director, and Andrew Robison, Andrew W. Mellon Senior Curator, who have strongly supported this project. Ruth E. Fine, curator of modern prints and drawings, has been a source of expertise, information, and encouragement as well as active in every aspect of the formation of this exhibition and catalogue. Greatly appreciated has been the assistance of Carlotta J. Owens, Mary Lee Corlett, Victoria Foster, Ani Bedrosian, and the interns who have worked with the Gemini G.E.L. Archive: Kimberly Bockhaus, Susan Funkenstein, Maria Los, Ilaria Fusina, and Mikka Gee. The Gallery's matter/framers, especially Hugh Phibbs and his coworkers Jamie Stout, Shan Linde, and Elaine Vamos, deserve thanks for responding to the distinctive requirements of many of these works of art.

For their help with the catalogue and exhibition graphics, we thank Frances P. Smyth, editor-in-chief, Chris Vogel, Jane Sweeney, Tam Curry, and Wendy Schleicher. We also thank Gaillard Ravenel, Mark Leithauser, Gordon Anson, William Bowser, Barbara Keyes, Jeff Wilson, and their exhibition design team. D. Dodge Thompson, chief of exhibitions, and Kathleen McCleery have ably coordinated administrative matters. The thoughtful comments of Mark Rosenthal, curator of twentieth-century art, have been extremely useful. Gratitude is due Sally Freitag, Mary Suzor, Martha Blakeslee, and the art handlers in the registrar's office; Richard Amt, Ira Bartfield, William Wilson, Dean Beasom, Philip Charles, Richard Carafelli, James Locke, Bob Grove, and Sara Sanders-Buell in the department of imaging and visual services; Shelley Fletcher, Judith Walsh, Yoonjoo Strumfels, Julia Burke, Shelley Sturman, Judy Ozone, and Jay Krueger in the conservation laboratories; Neal Turtell, Frances Lederer, Ted Dalziel, Thomas McGill, Jr., Roberta Geier, and Robert Gibbons in the library; Susan Arensberg in the education division; Margaret Parsons in film programs; Geneva Higginson and Pauline Watona in special events; Ruth Kaplan, Tina Coplan, Nancy Soscia, and Lila Kirkland in the information office; and Frank Schiavone and Patrick Beverly in printing and duplicating. And finally I thank Virginia Ritchie for her professional assistance in matting and framing as well as for her untiring patience and support.

Charles Ritchie
Assistant Curator
Modern Prints and Drawings

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Roy Lichtenstein,
Landscapes: View from the
Window, 1985



Introduction

Ruth E. Fine

Artists have associated with skilled craftsmen and supportive sponsors for centuries, using their expertise and interest to facilitate the realization and dissemination of their ideas for works of art. This history provides a context for the activities of dozens of artists who have created prints and edition sculpture in Los Angeles at the Gemini G.E.L. workshop. In addition, the technical and social milieu surrounding the practice of art in the second half of the twentieth century in the United States introduced a distinctive character to the centuries-old connections among artists, printers and other technical experts, and sponsoring publishers.

In the collaborative relationship that is at the heart of Gemini, these participants each play a specific role.¹ Although every project—a single work of art or a series, relatively simple in nature or technically complicated—is different from every other, some factors remain constant. At the start of each Gemini project, the artist introduces the concept, the appropriate technical experts contribute their skills and information about materials and processes, and the publishers, Sidney B. Felsen and Stanley Grinstein, provide support both friendly and financial. Yet this is far too simplistic an explanation for the synergism by which the magical works produced at Gemini come into being. Because the central function of Gemini is always to help give form to an artist's ideas, the interaction among artist, staff, and publishers is hardly so preordained, and the evolution of projects is as extraordinarily varied as are the objects themselves.

Gemini is a high-energy place. Robert Rauschenberg has been known to work

there around the clock; Sam Francis, to work in the Gemini studio in the privacy and silence he finds at 3:00 A.M.; more than a dozen members of the staff, to work in three consecutive eight-hour shifts, printing Roy Lichtenstein's large, multimedia editions in timely fashion; object fabricators, to experiment for months to meet the challenges for specific effects that artists including Jonathan Borofsky and Claes Oldenburg have presented. Even such seemingly straightforward accomplishments as maintaining Jasper Johns' delicate lithographic washes or Ellsworth Kelly's sleek flat surfaces require printers with consummate skill at the press.

In recent years Gemini staff working with David Hockney have used computer-generated elements to color proof the artist's variations and color swatches to perfectly match the artist's hues, and worked for more than three years with Richard Serra to develop a multilayered aquatint process that provided the extraordinarily dense surface the artist was seeking for his etchings.

Gemini's high energy depends upon countless conversations among artist, project director (one or more is assigned to each undertaking), and publisher: in person, by telephone, or, in recent years, on paper via the FAX machine that has so transformed communication. This is especially true during the proofing stages of the work, at which every aspect of producing an edition of prints or an object in multiple copies is being explored and finalized, and progress at the workshop calls for an artist's ongoing review. Discoveries of new materials and techniques not only have an impact on works in progress, but also may

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John Baldessari, *A French Horn Player, a Square Blue Moon, and Other Subjects: Accordionist (with Crowd)*, 1994



Gemini staff members in the lithography shop: (from left) James Hirahara, Stanley Baden, Claudio Stickar, Stephanie Wagner, Jennifer Azzarone, and Desiree Scott, April 1994

stimulate an artist's ideas for new projects, another aspect of this special synergy.

The notion that anything is possible has been a hallmark of Gemini's style since its founding. For example, presses have been rebuilt to accommodate the increasing size at which artists want to work; boards and papers have been specially made to Gemini's specifications if nothing commercially available suits an artist's needs; and the nature of printed form has been explored repeatedly, with pieces in three dimensions taking their place alongside more traditional formats.

Chemistry on a human level—the interaction among the Gemini owners, artists and their families and friends, and workshop staff, especially the project director—is an equally important part of the workshop's story. Flowers in the artist's studio are different for each temporary inhabitant; music played in the shop changes as well—Mozart for David Hockney, Philip Glass for Richard Serra,

jazz and rock most often when no artist is at work in-house. There is a sense of community evident in the printers' working together to maintain the standards of uniformity essential to their editions and in the care with which curators review editions before they are presented to the artist for signing. All of this is encompassed by the pride and enthusiasm with which the publishers themselves discuss each new project and the sense of celebration and release that is visibly apparent at Gemini's exhibition openings, the usual means by which each new series of work is introduced to the public.

But celebration is a component of everyday life at Gemini, it would seem. Celebration of the artist, celebration of the process, and celebration of the public that embraced Gemini G.E.L.'s publications started almost immediately after its founding in 1966, acknowledging the Los Angeles facility as one of the world's preeminent publishing workshops.

Note

1. For a more comprehensive study of this aspect of Gemini's history, see this author's *Gemini G.E.L.: Art and Collaboration* [exh. cat. National Gallery of Art] (Washington, 1984).



Gemini G.E.L.: Recent Prints and Sculpture

Charles Ritchie

What is a print? What is sculpture? What are editions? Artists working at Gemini G.E.L., the important Los Angeles printmaking and edition sculpture workshop, continue to probe these questions after more than twenty-five years. Today, a print can be far more than the simple transfer of ink from matrix* to paper. Techniques, materials, and concepts developed at Gemini have been nothing less than revolutionary. Gemini prints now vary in size from the minute to the behemoth; prints improvise on photographic processes; prints are formed in high sculptural relief; and they are augmented with motorized parts. No less ingenious are the sculptural pieces created at the workshop that have even been programmed to radiate light and sound. Gemini has pioneered in using state-of-the-art materials and technology to produce spectacular editions of objects. Variants in both two and three dimensions erase the old notion of uniform editions of multiple impressions, each like all the others. The workshop's ability to virtually reinvent itself in response to visiting artists' needs allows it to remain in the vanguard, constantly rethinking the limits of what an art multiple can be.

In 1981 the National Gallery of Art received its Gemini G.E.L. Archive, and in 1984 the Gallery's comprehensive exhibition, *Gemini G.E.L.: Art and Collaboration*, surveyed the atelier's extraordinary production to that point in time.¹ The present exhibition and catalogue are intended to explore milestones among some five hundred editions that have been realized since, following the developments of some of today's legendary creative minds. Artists with long-standing connections to Gemini

G.E.L. whose work has graced both exhibitions include Jonathan Borofsky, Vija Celmins, Richard Diebenkorn, Mark di Suvero, Sam Francis, David Hockney, Jasper Johns, Ellsworth Kelly, Edward Kienholz and Nancy Reddin Kienholz, Roy Lichtenstein, Bruce Nauman, Claes Oldenburg, Kenneth Price, Robert Rauschenberg, and Richard Serra. Their continuing search for new means of expression is clearly reflected in their recent work at Gemini.

Gemini is constantly enlarging its circle as well. John Baldessari, Daniel Buren, Dan Flavin, Malcolm Morley, Elizabeth Murray, Susan Rothenberg, Saul Steinberg, and James Turrell, not represented in the 1984 National Gallery show, debut here with spectacular work. The sensitivity of Gemini to the recent pulse of contemporary art and the workshop's uncanny ability to reflect the spectrum of contemporaneous concerns are among its most remarkable characteristics. The exhibition and catalogue are organized with this in mind.

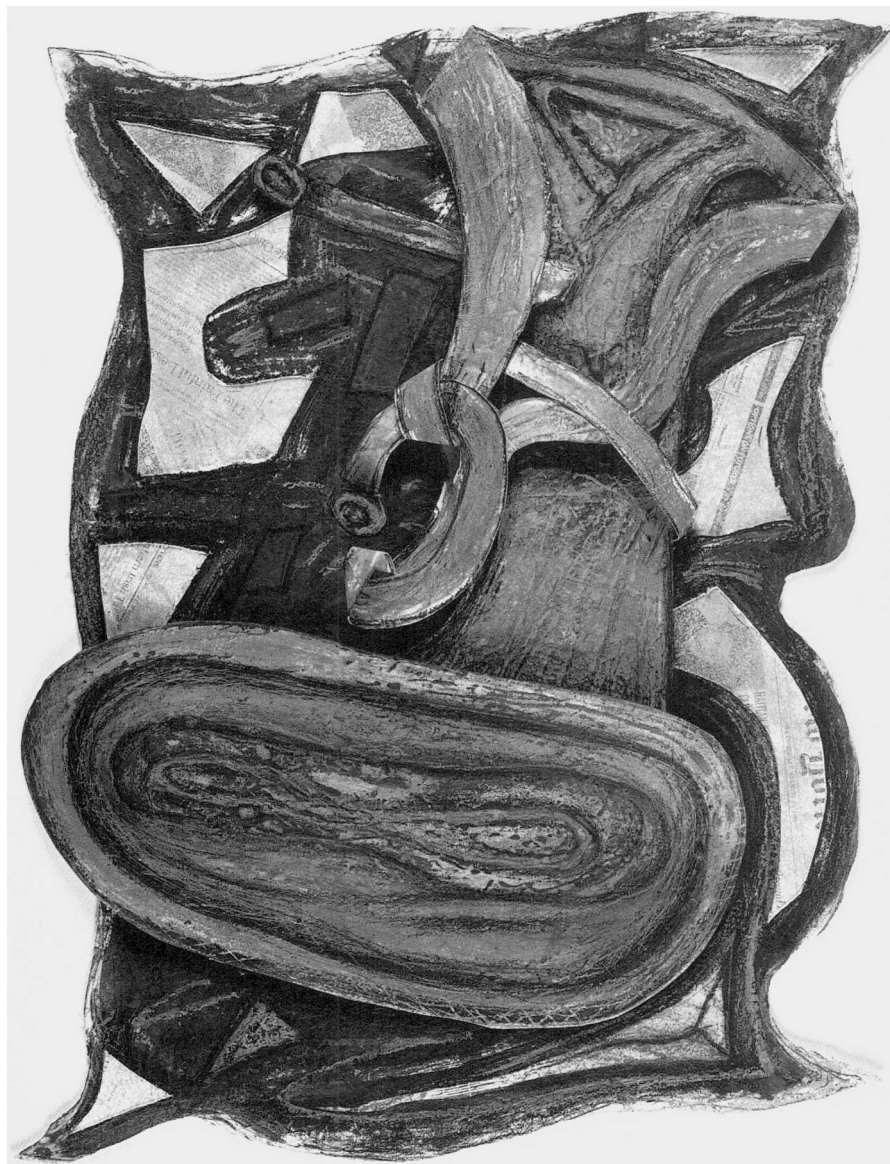
New Approaches

The exhibition first surveys broadly what is new at Gemini—new artists and new directions—and sketches a stylistic context for the four sections that follow. This selection reveals the plurality of artistic concerns in the past decade. The exciting renaissance of interest in figuration is represented in the work of Elizabeth Murray and Susan Rothenberg. The traditions of realism are extended with the meticulous

*Technical terms and processes have been defined in this volume's glossary, but a basic knowledge on the part of the reader of printmaking processes and the terminology of prints has been assumed. Some general references, however, are listed in the bibliography.

² Elizabeth Murray, *Thirty-Eight: Trying To*, 1993

1
Elizabeth Murray, *Thirty-Eight: Future*, 1993



work of Vija Celmins, while Saul Steinberg's surrealism takes off in new directions. Also included are works by the witty conceptualist John Baldessari. Prints by sculptors are included in the reductivist vision of Dan Flavin and the evocative abstraction of Mark di Suvero, and Kenneth Price mines new areas of formal expression in editions of objects. These threads of creativity weave a tapestry that exhibits the flexibility of this great workshop.

Elizabeth Murray's *Future* (cat. 1) and *Trying To* (cat. 2) are two from a series entitled *Thirty-Eight*, unique collage con-

structions that speculate on possibilities of an architecture of paper. Murray's twisted figure, an amalgamation of tubes and orifices, is a creature of contrasts with brash colors colliding in a patchwork of fluctuating curvilinear and angled surfaces.

Each piece consists of three paper elements—a figure and two base layers—enlivened with a sequence of printed colors. The figure, with its embossed textured surface, was hand cut and folded into a unique, three-dimensional configuration. Openings in the outer base layer reveal the newspaper text below. After these three



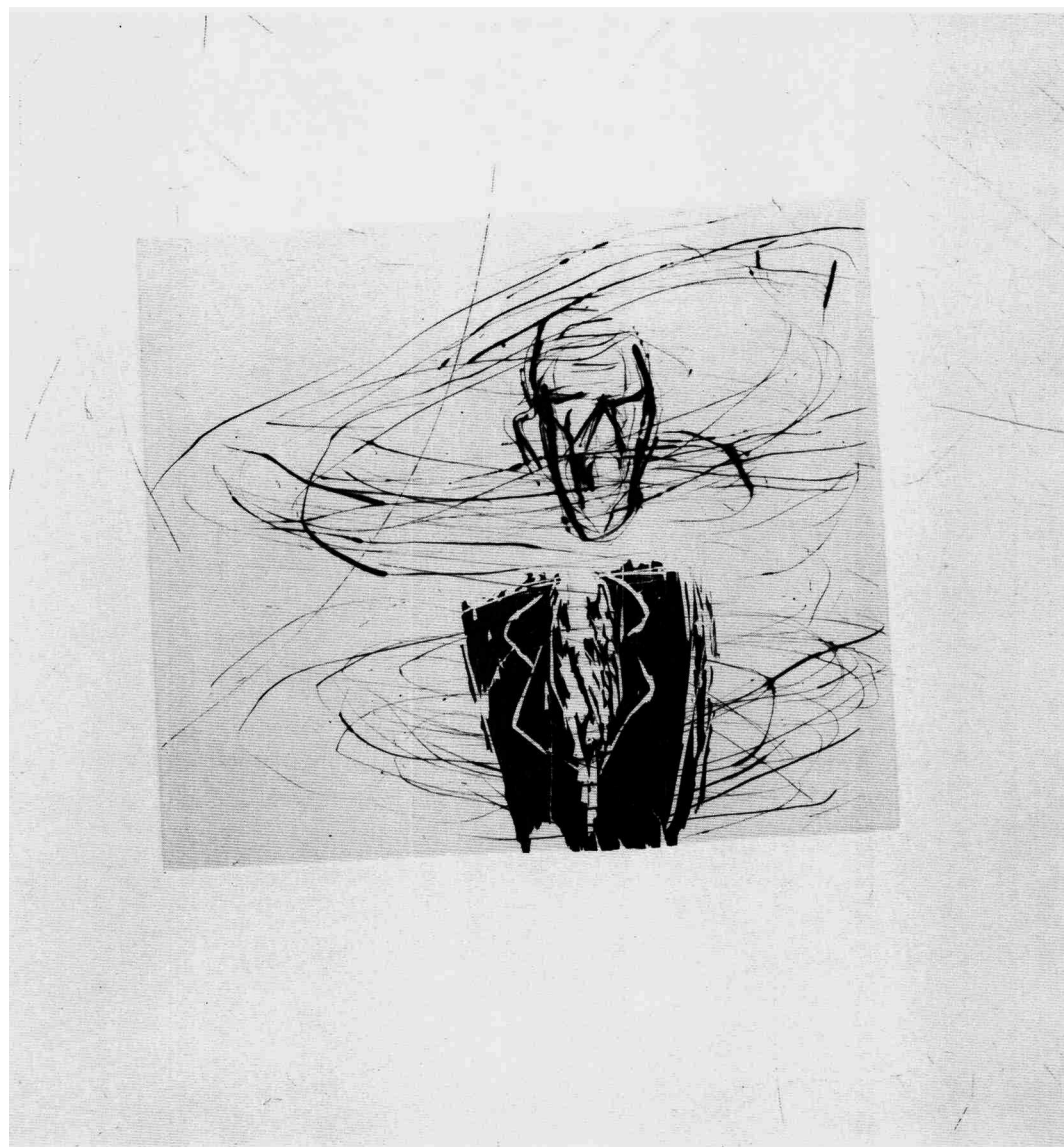
3
Susan Rothenberg,
Boneman, 1986

layers were laminated, the lively contour of the base was cut out, and the artist applied a range of pastel, melding color, text, and vibrant surface detail in a flurry of visual texture.² Individual titles for each work in the series were extracted from the newspa-

per text. These prints on this intimate scale share the vitality of Murray's larger constructions in paint and shaped canvas.

Another artist whose vocabulary has extended the figurative revival is Susan Rothenberg. Her *Boneman* (cat. 3) bril-

4
Susan Rothenberg, *Breath-
man*, 1986



liantly reinvigorates mezzotint, a somewhat neglected and taciturn printmaking process. By scraping and/or smoothing out the finely pitted surface of a specially treated copper plate, the artist has altered its receptivity to ink: thus *Boneman's* mysterious figure was opened out of a lush atmospheric background. The grain of the wood-veneer paper rakes the darkness, unifying the composition and representing a

particularly satisfying use of an unusual support. Rothenberg's *Breath-man* (cat. 4) seems high-key and musical by contrast, with swirling furrows of drypoint intermingled with engraving and tangled about a raw woodcut figure. The greenish rectangle leans off-kilter on the gray paper, establishing an inner framing device. *Breath-man* demonstrates Rothenberg's mastery of composition and her ability to effectively

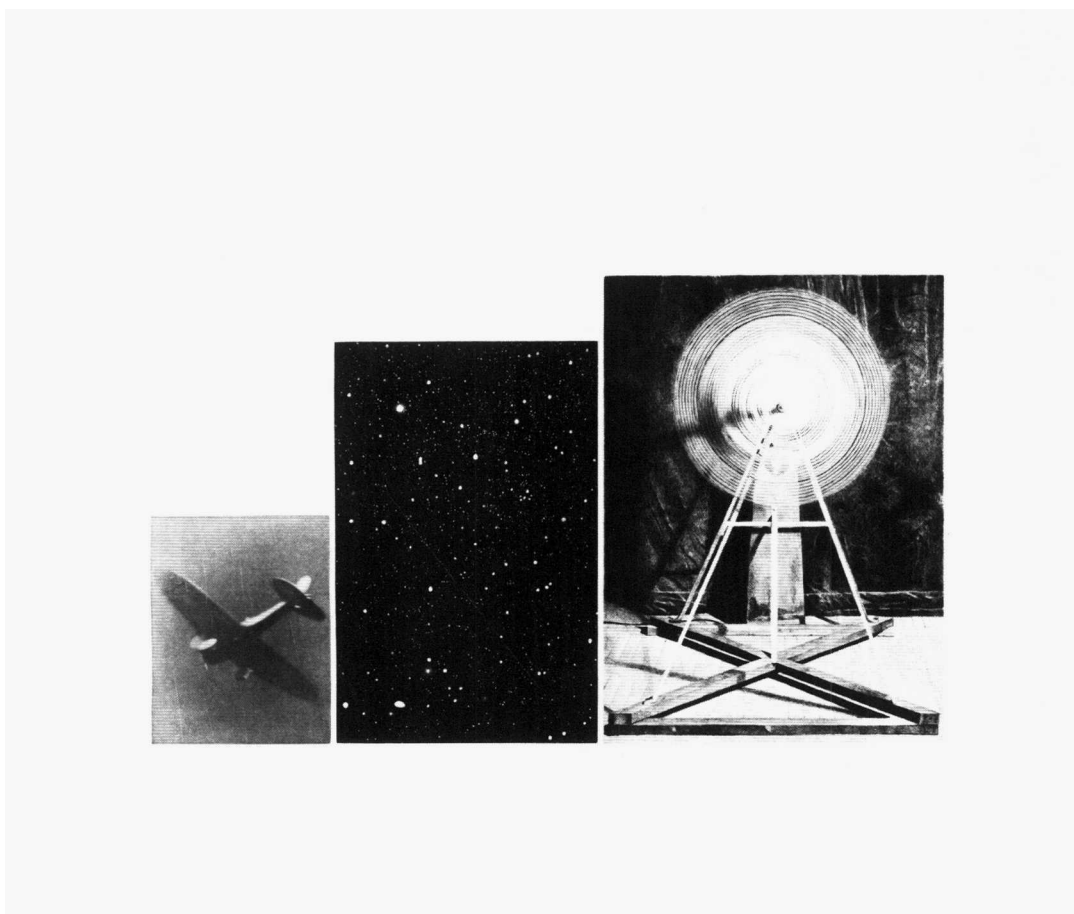
and economically balance a range of graphic materials and techniques.

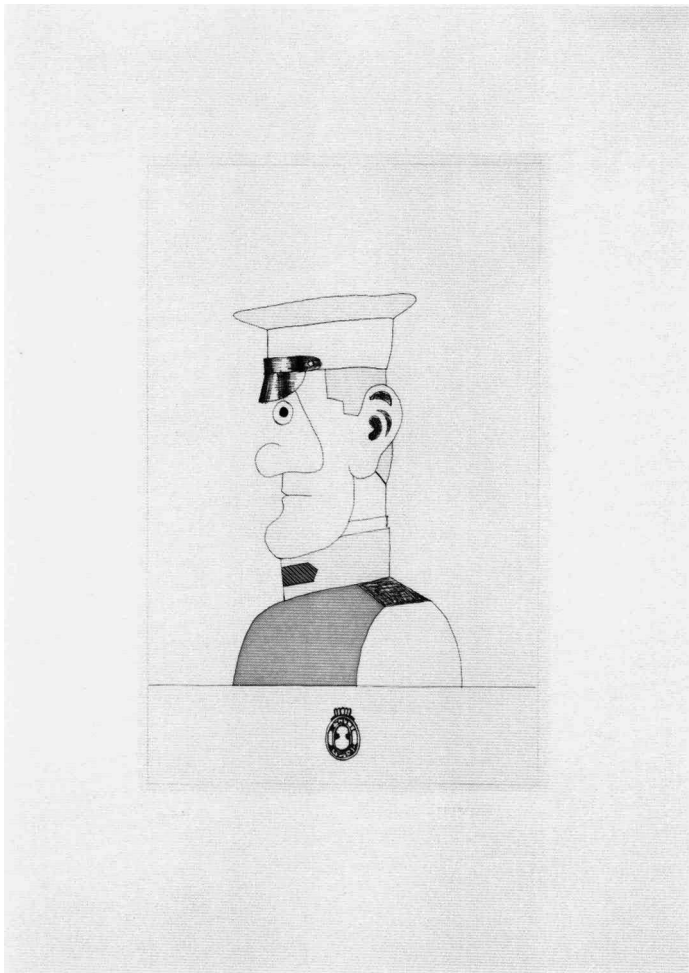
Vija Celmins continues her investigations of intaglio at Gemini with a signature image, the sea. *Drypoint—Ocean Surface—2nd State* (cat. 5) transforms a vast subject into a tiny image floating amid broad borders of white paper, revealing the ironic tinge beneath her transcendental realism. Celmins' frozen drypoint ocean, at once static and full of motion, casts the eye among many anonymous waves. Its romantic spell is somewhat undermined by a few spare verticals and horizontals, the evocation of a grid. Celmins used another kind of structure in *Concentric Bearings, D* (cat. 6),



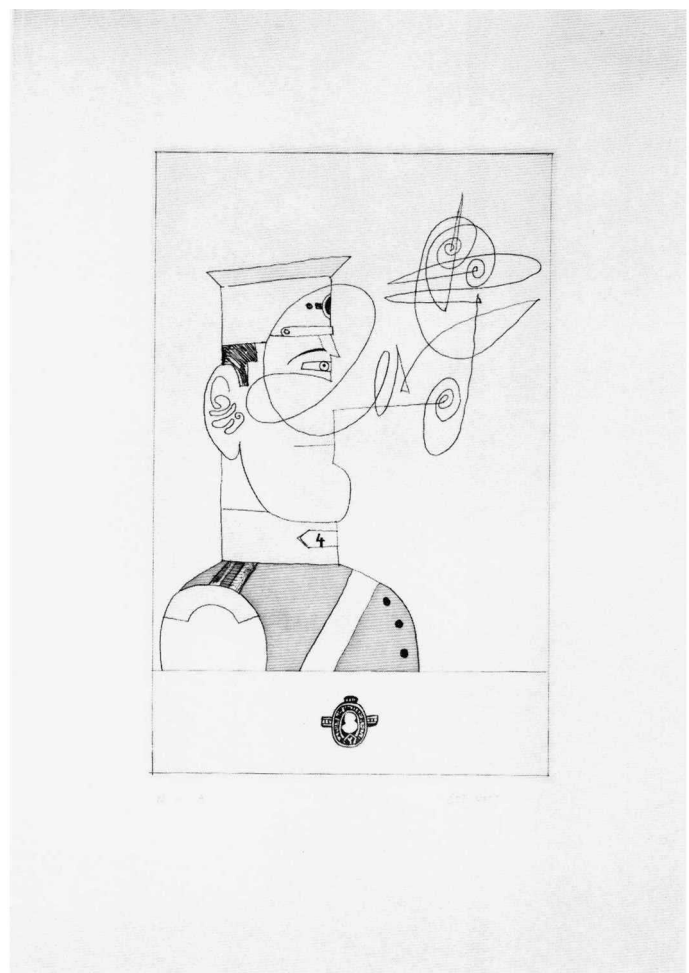
5
Vija Celmins, *Drypoint—Ocean Surface—2nd State*, 1985

6
Vija Celmins, *Concentric Bearings, D*, 1984, published 1985





7
Saul Steinberg, *Gogol I*,
1984



8
Saul Steinberg, *Gogol V*,
1984

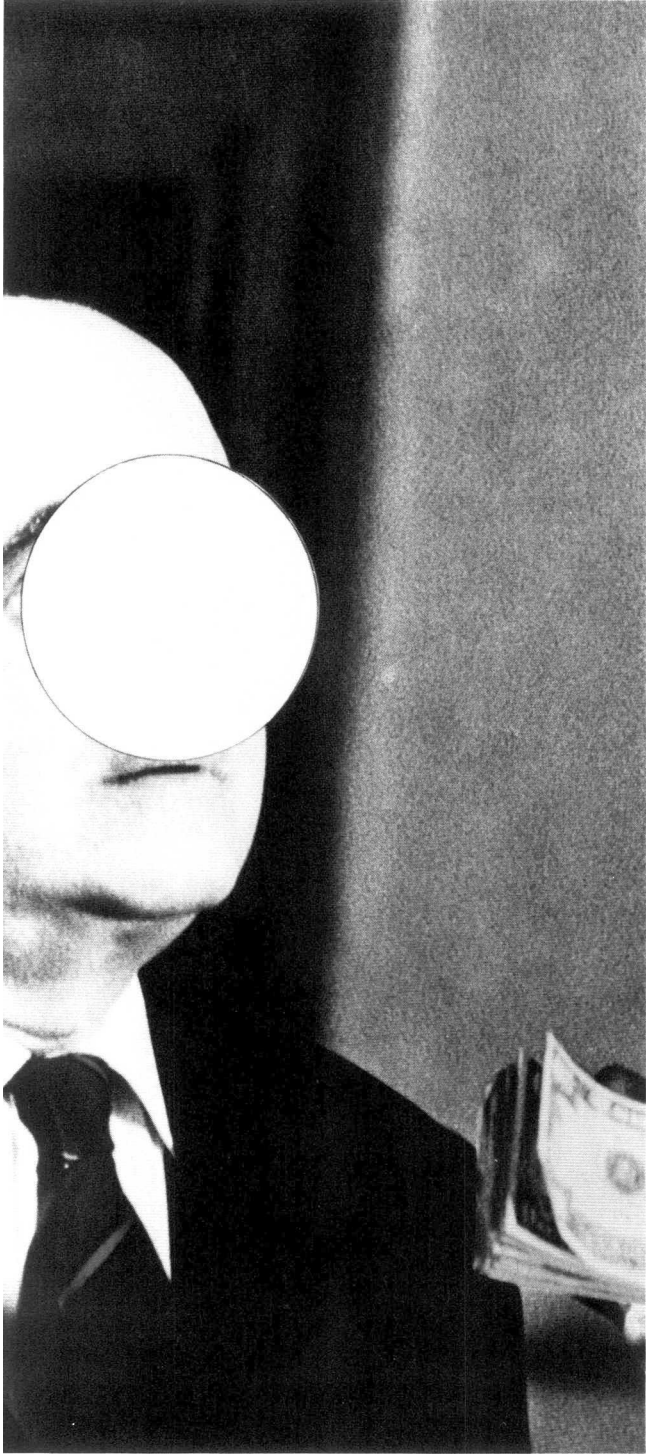
which is one of a series of prints that combine in different formats four intaglio plates: star fields, a monoplane, and an optical device invented by Marcel Duchamp. The images suggest the problem of depicting a moving object in a single image. Two possibilities are apparent: the freeze-frame image of the arrested monoplane and the blurred image of the optical device. These are balanced with stars whose light is a metaphor for the puzzle of time and space. *Concentric Bearings, D* mixes mezzotint, aquatint, and drypoint as well as photogravure, a process by which some of the images are transferred to the intaglio plate using photographic means before extensive reworking by the artist.

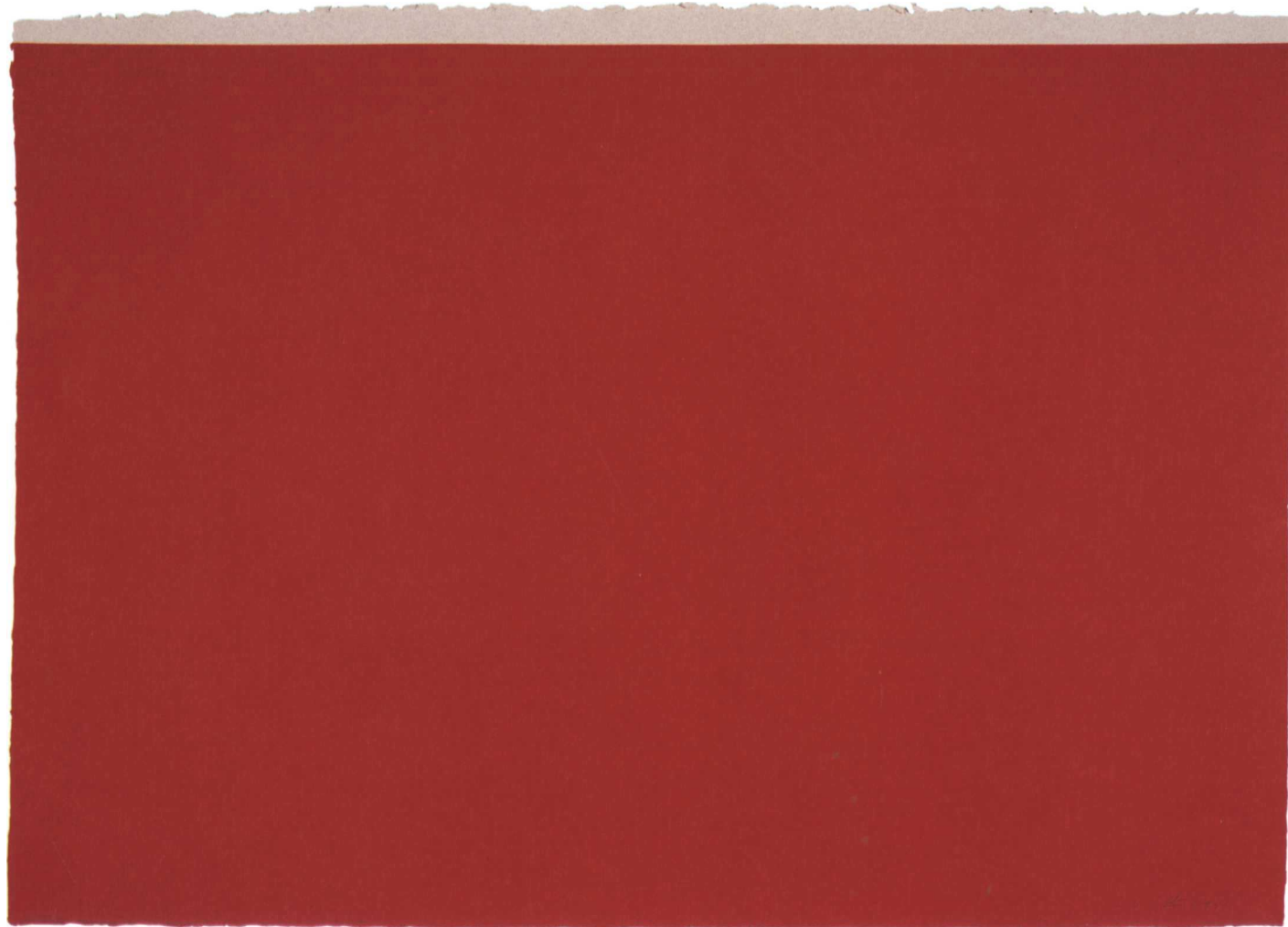
Saul Steinberg's musings on the mind and reality have shifted media from his well-known pen drawings into intaglio. His 1984 prints *Gogol I* (cat. 7) and *Gogol V* (cat. 8) belong to a series of four³ spoofing a tale, by the nineteenth-century Russian writer Nicolay Vasilyevich Gogol, about the nose of Collegiate Assessor Kovalev.⁴ In

each portrait the nose is uniquely impossible: in *Gogol I* it retreats into the head while in *Gogol V* it soars outward as hyperactive calligraphy. Steinberg's prints remind us that we view the depiction of a subject and not the subject itself, an idea directly descended from René Magritte's painting of a pipe inscribed with the title "Ceci n'est pas une pipe (This Is Not a Pipe)." Mock stamps are affixed to the *Gogol* prints, further objectifying and documenting them with the artist's smirk of approval.

John Baldessari selects imagery largely from preexisting movie stills, advertising, and other media sources, exploring new ways to bring the world into the work of art and vice versa. Two works in lithograph and screenprint from his Gemini series *A French Horn Player, a Square Blue Moon, and Other Subjects* are represented here. In *Money (with Space Between)* (cat. 9) Baldessari used colored balls to blot out familiar photographic cues as a means of frustrating habitual patterns of reading

9
John Baldessari, *A French Horn Player, a Square Blue Moon, and Other Subjects: Money (with Space Between)*, 1994
(OPPOSITE)

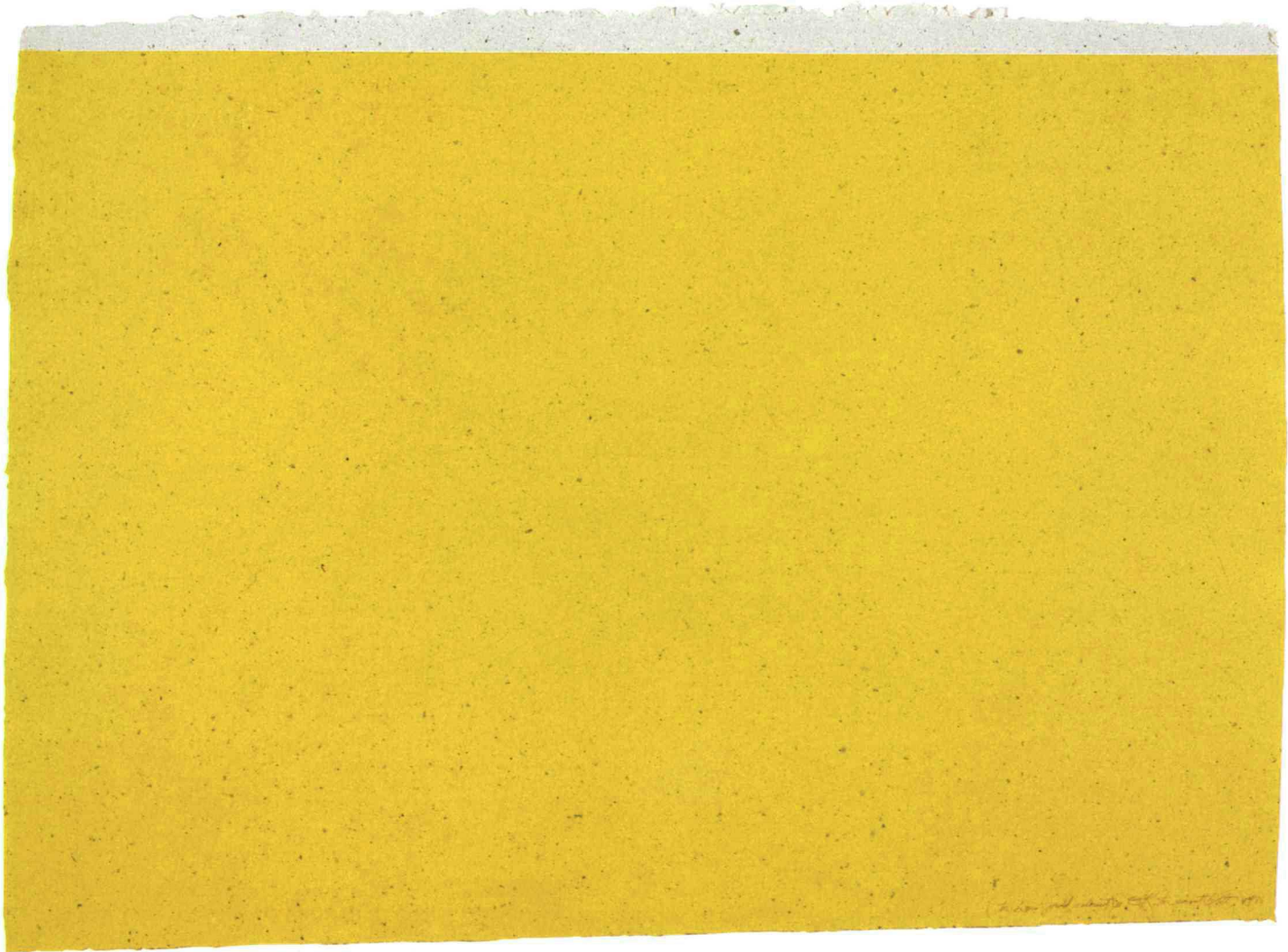




11
Dan Flavin, (*to Don Judd, colorist*)², 1986, published 1987

media imagery. By dividing the composition into two panels he also deemphasized the illusion while subtly connecting the space between depicted figures with the actual space of the room. The artist's interest in format often leads him to reject or transform the omnipresent rectangle. The distinctive composition found in *Accordionist (with Crowd)* (cat. 10, see page 10) conjoins two similarly proportioned but different-size rectangles in a toppled "L" format. The dialogue suggested in

the title extends to other levels of interaction including the interplay of formal elements, for example the rhythms of the vertical curtain folds against the lateral rush of multicolored balls. In fact, appropriations such as *Accordionist (with Crowd)* often contemplate such dualities: static isolated figure versus active crowd, openness versus hiddenness, subdued tonalities versus bright, wide-ranging color. The ensuing tension between these lends potency and essential mystery to his work. It is fittingly



ironic that Baldessari's conceptualism has utilized the Gemini collaborations as a means of disseminating his largely media-based art. By restructuring media information as a multiple to be distributed, he mimics the role of the media as he completely subverts its messages.

Dan Flavin is best known for his installations of fluorescent tubes that carve luminous sculpture from the walls, floors, and ceilings of architectural settings. Prints are relatively rare in Flavin's oeuvre, but

the artist's *(to Don Judd colorist)*² and *(to Don Judd colorist)*³ (cats. 11, 12) invest lithography with similar concerns of capturing actual light and form. Single colors dominate each work in the series; in *(to Don Judd colorist)*² it is an intense red and in *(to Don Judd colorist)*³ a sparkling yellow. These color fields press upward against an unprinted band of the handmade paper revealing subtle color casts in the papers themselves, greenish in the former and purplish in the latter. This draws

12
Dan Flavin, *(to Don Judd, colorist)*³, 1986, published 1987

13
Mark di Suvero, *Santana
Wind*, 1990



attention to the paper's strong deckle and topography. The lateral device also reflects Flavin's architectural and luminist themes. Often titling his works as homages to others, this particular piece is from a series of seven prints dedicated to the minimalist sculptor Donald Judd, who died this year.

In a shift from his earlier sculptural investigations at Gemini, Mark di Suvero has created *Santana Wind* (cat. 13). The aquatint and drypoint print combines two independently realized ideas: a dark, vigorously brushed armature superimposed over a complex field of interlocking forms.⁵ This

dramatic integration of subject and context recalls di Suvero's grand-scale outdoor sculptures, which forcefully engage the surrounding earth and sky. The evocative title, referring to the great hot California winds, sustains the landscape atmosphere of this visionary abstraction without invoking particulars.

While best known as a sculptor in ceramics, Kenneth Price has formerly published only editions of prints at Gemini. *Chet* (cat. 14) and *California Cup* (cat. 15) belong to his first series of sculpture editions at the atelier. Price redefines the tra-



ditional vehicle of the cup—a void cradled in an object—as a nonfunctional, lyrical abstraction that weds color and form in sensuous balance. Wooden display boxes designed by the artist are beautiful complements, their crisp lines and warm matte surfaces playing off the hard gloss of the glazed earthenware vessels.⁶

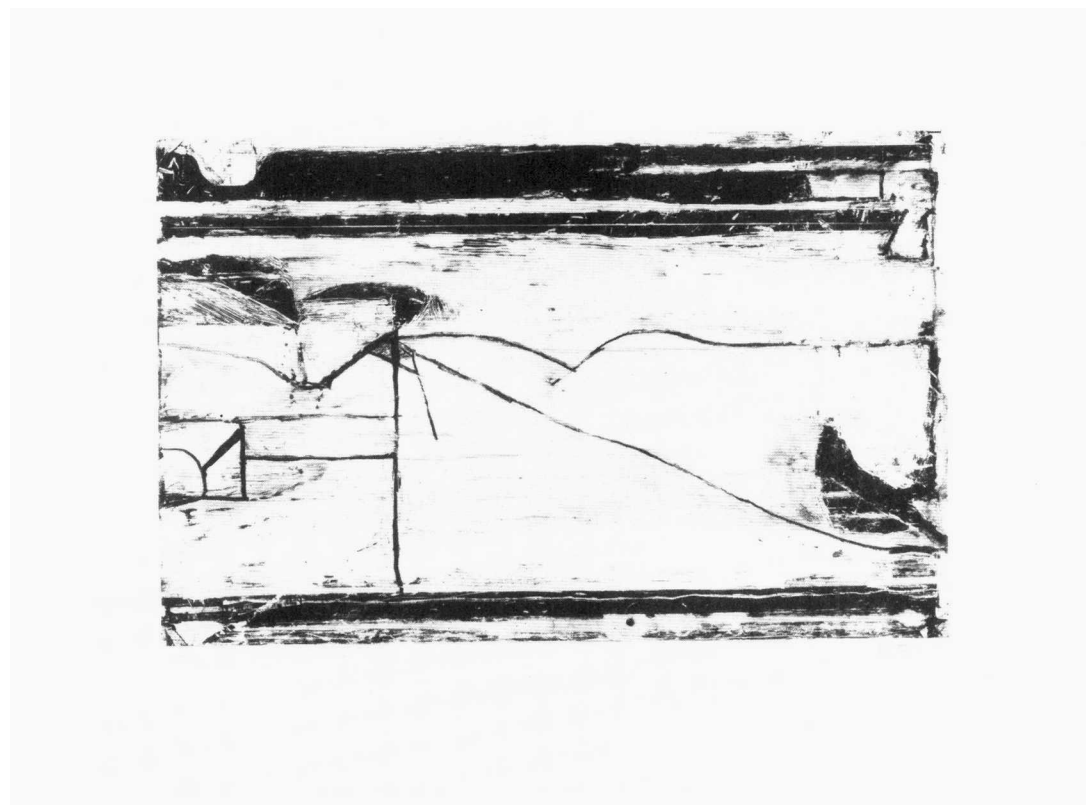
Geometry and Abstraction

Richard Diebenkorn, Ellsworth Kelly, Sam Francis, and Roy Lichtenstein have frequently distilled the visual world into

underlying structures, creating universes that demonstrate their own internal logic. Gemini has been instrumental in translating their ideas into print. At the workshop during the past decade, each of the four has made surprising reinterpretations of modernist abstraction. From Kelly's vast single-sheet lithograph *Purple/Red/Gray/Orange* to the intimate group of lithographs by Diebenkorn, from the biomorphs of Francis' *Untitled* to the crisp lines of Lichtenstein's large-scale productions, these new constructs are milestones in

14
Kenneth Price, *Chet*, 1991

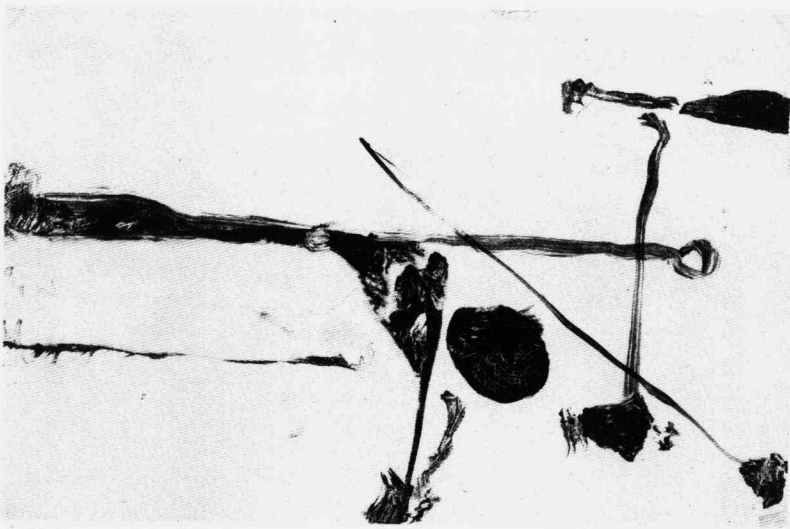
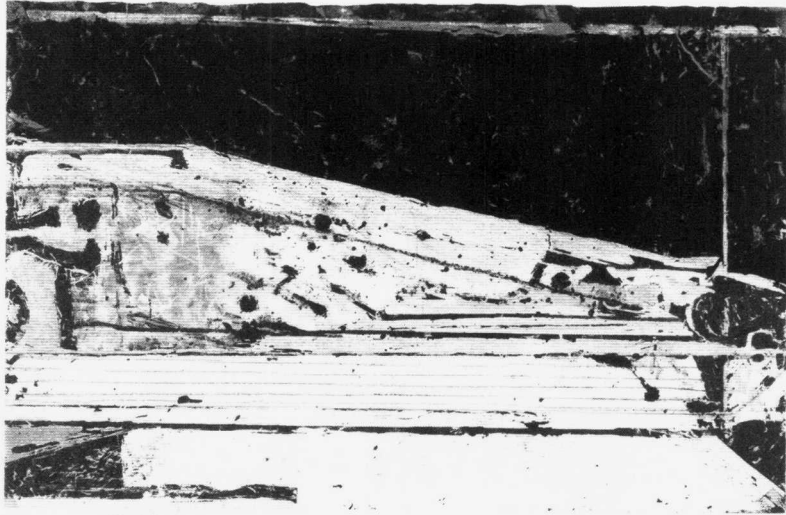
15
Kenneth Price, *California Cup*, 1991



16
Richard Diebenkorn,
Untitled #2, 1993

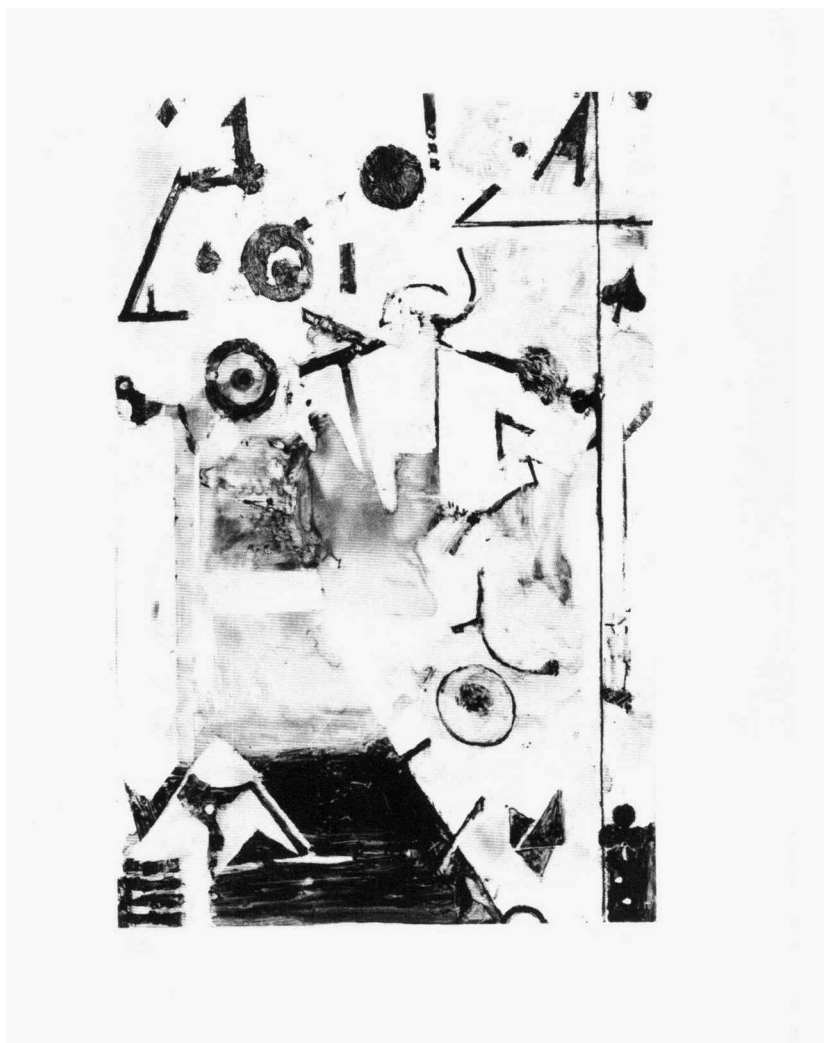
17
Richard Diebenkorn,
Untitled #3, 1993

18
Richard Diebenkorn,
Untitled #4, 1992,
published 1993

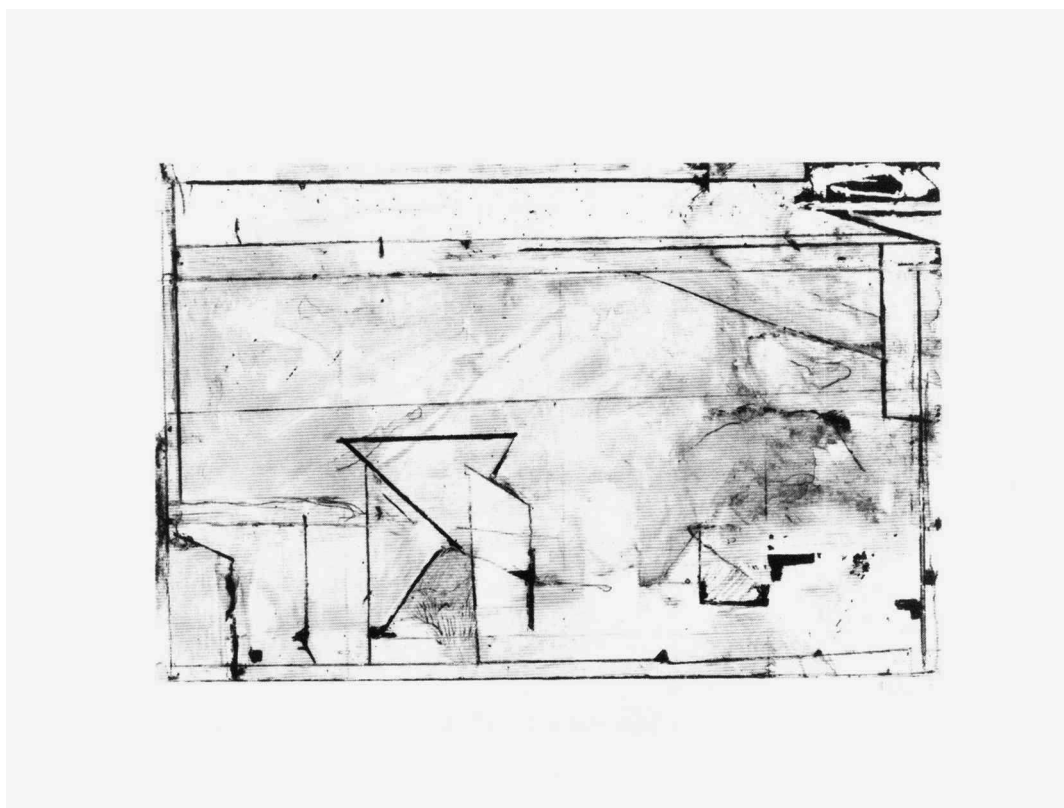


concept and technique for the artists and for the shop that produced/published them.

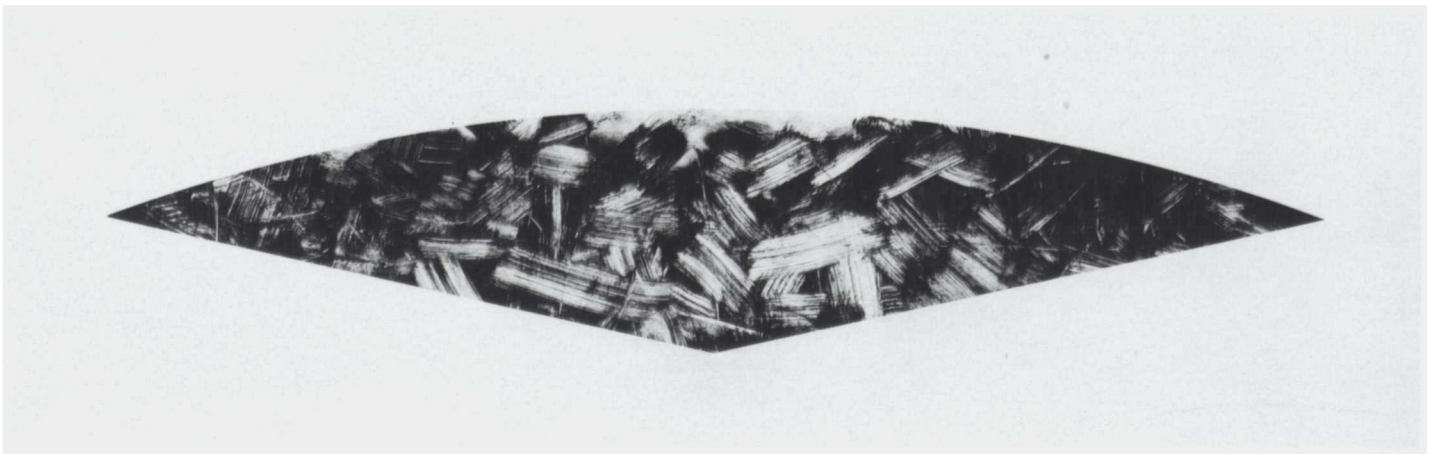
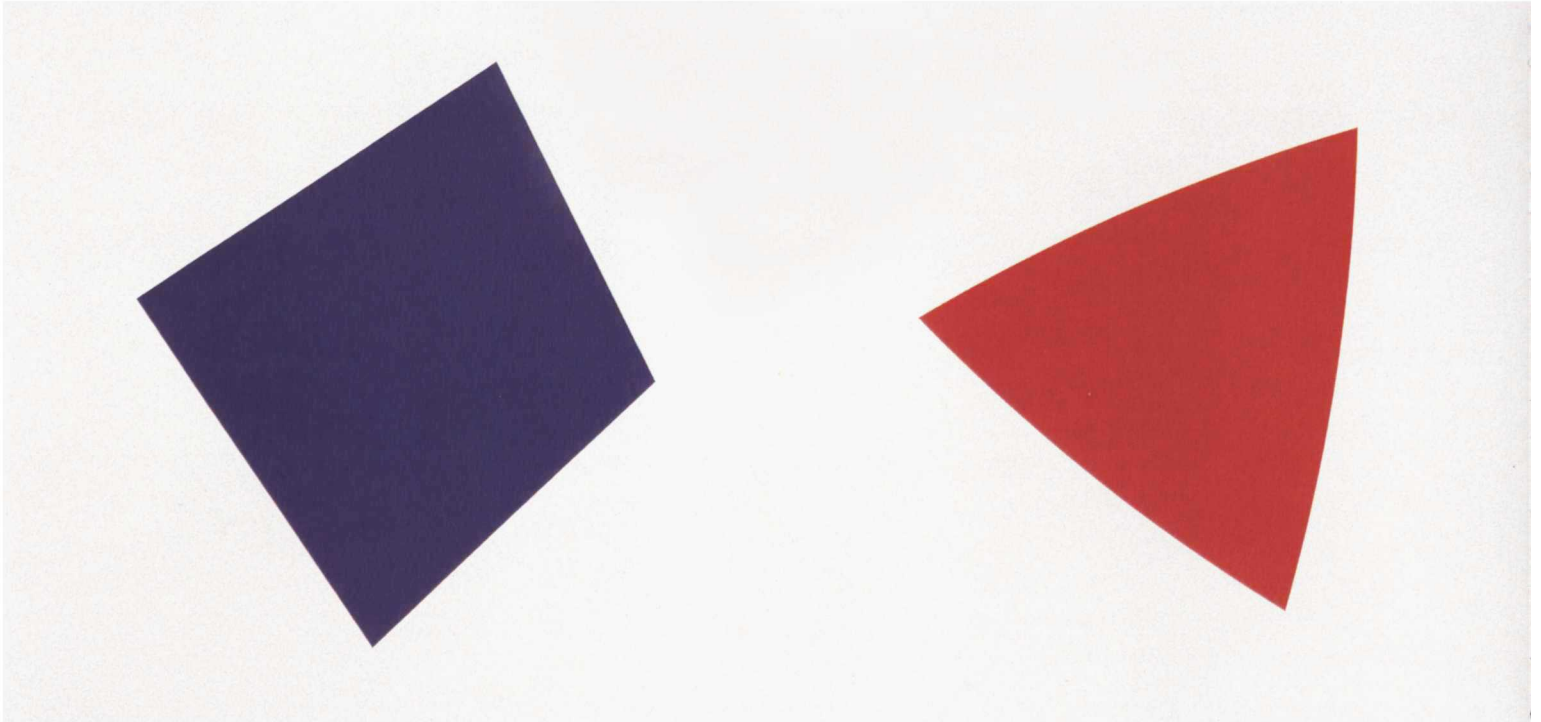
Richard Diebenkorn's five 1993 *Untitled* works are from a group of ten black and white lithographs, the last prints that the artist completed before his death in the same year.⁷ On this intimate scale the artist reasserted the exceptional vigor and variety of his markmaking despite failing health. Developed from drawings on Mylar for transfer to the printmaking matrix, the works touch on a range of stylistic approaches and thematic concerns that preoccupied the artist during his career. *Untitled #2* (cat. 16) has many open areas that are the product of an archaeological scraping away of the drawn marks in a search for elemental structure. *Untitled #3*



20
Richard Diebenkorn,
Untitled #7, 1993

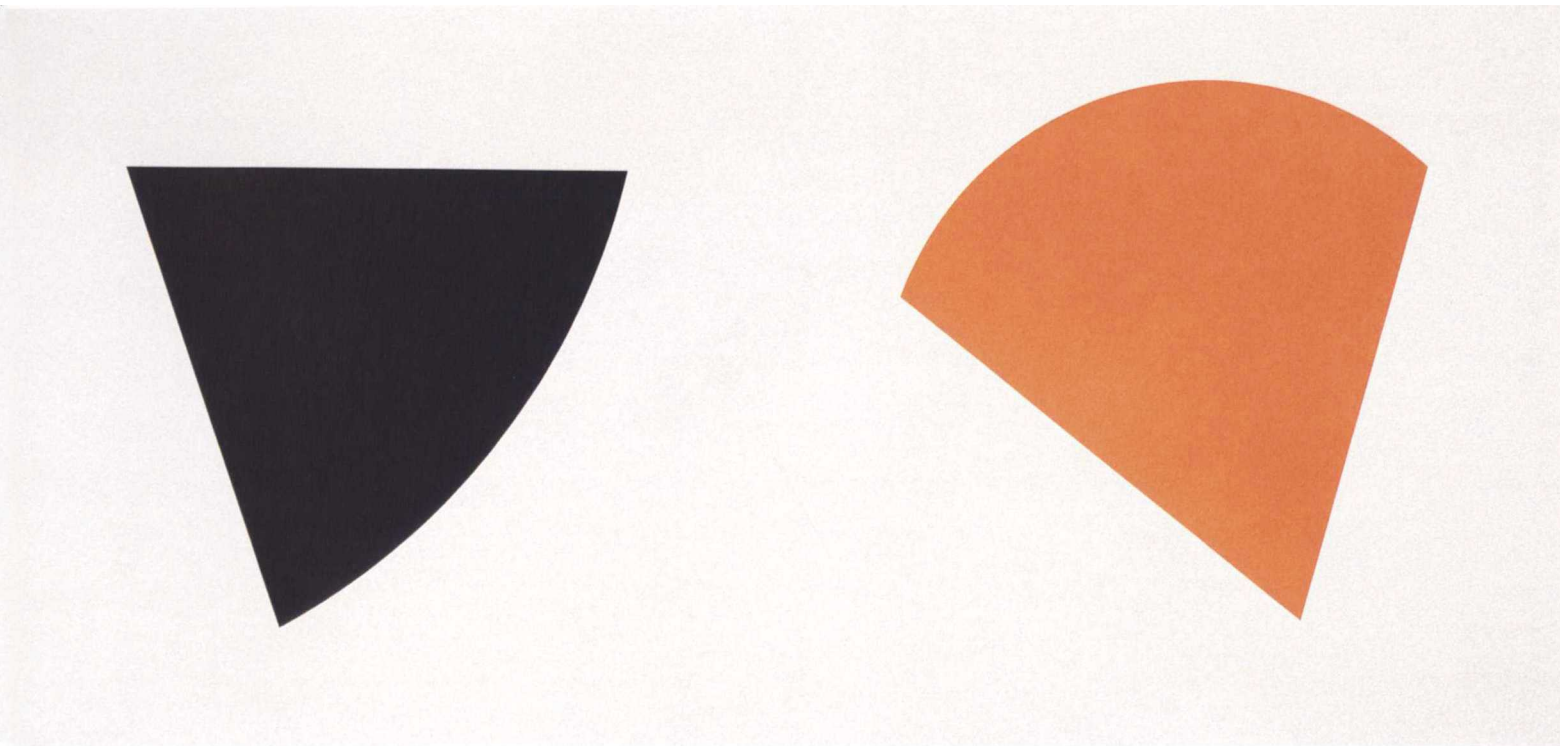


19
Richard Diebenkorn,
Untitled #5, 1993



21
Ellsworth Kelly,
Purple/Red/Gray/Orange,
1988

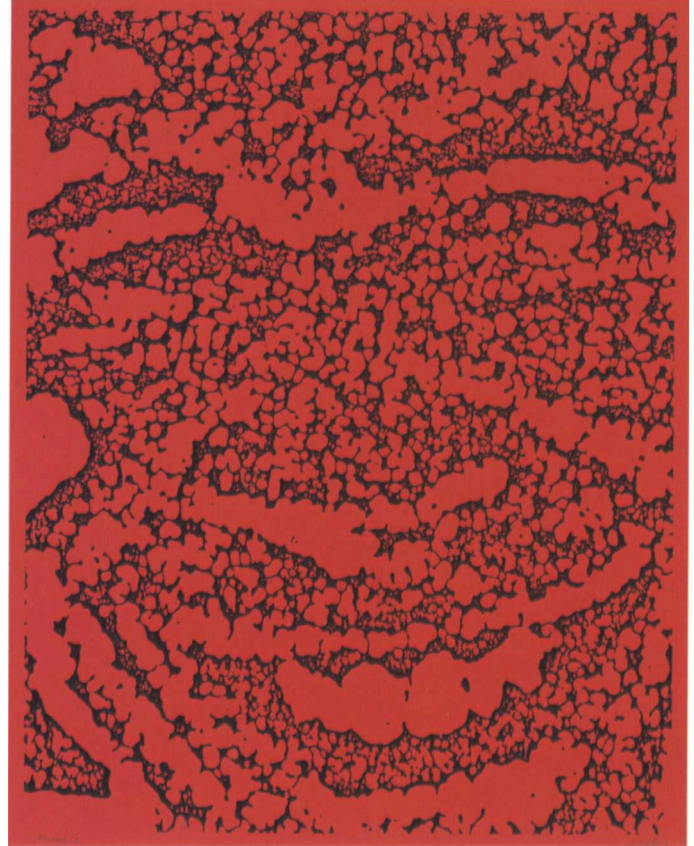
22
Ellsworth Kelly, *Dark Gray*
Curve (State I), 1988



(cat. 17) creates the strongest environment of dark and light, soft and hard contrasts, all revealed in an intuitive search for form. *Untitled #4* (cat. 18) has the assured spontaneity of a calligraphic brush drawing. *Untitled #5* (cat. 19) has a dynamic formal order suffused with a fluid atmosphere. And *Untitled #7* (cat. 20) improvises with playing-card motifs, mixing symbols among less readable figures. Together with the rest of the group, these impressions compress a lifetime of astute understandings about printmaking into a single series of images.

Ellsworth Kelly has also diversified and expanded upon earlier themes at Gemini over the past decade. In his continuing series of geometric abstractions, he emphasizes spare, pristine surfaces, immaculate

edges, and rightness of proportion in order to simultaneously alter and reveal the light, shadow, and air of our visual world. The eighteen-foot-long *Purple/Red/Gray/Orange* (cat. 21) may be the largest single-sheet lithograph ever made. In fact, the paper was kept partially rolled while each of the four different-color shapes was individually printed. On this monumental scale, Kelly's pure geometries have a presence and impact previously unrealized in his prints. As an interesting variation, *Dark Gray Curve (State I)* (cat. 22) derives from a series of works whose hard geometric character was softened with broken veils that permeate the shapes with atmosphere. Kelly encouraged the chance rhythms of hand and instrument by creating a wash drawing on Mylar. The drawing was then



23
Ellsworth Kelly, *Jack/Gray*,
1990

24
Ellsworth Kelly, *Jack/Red*,
1990

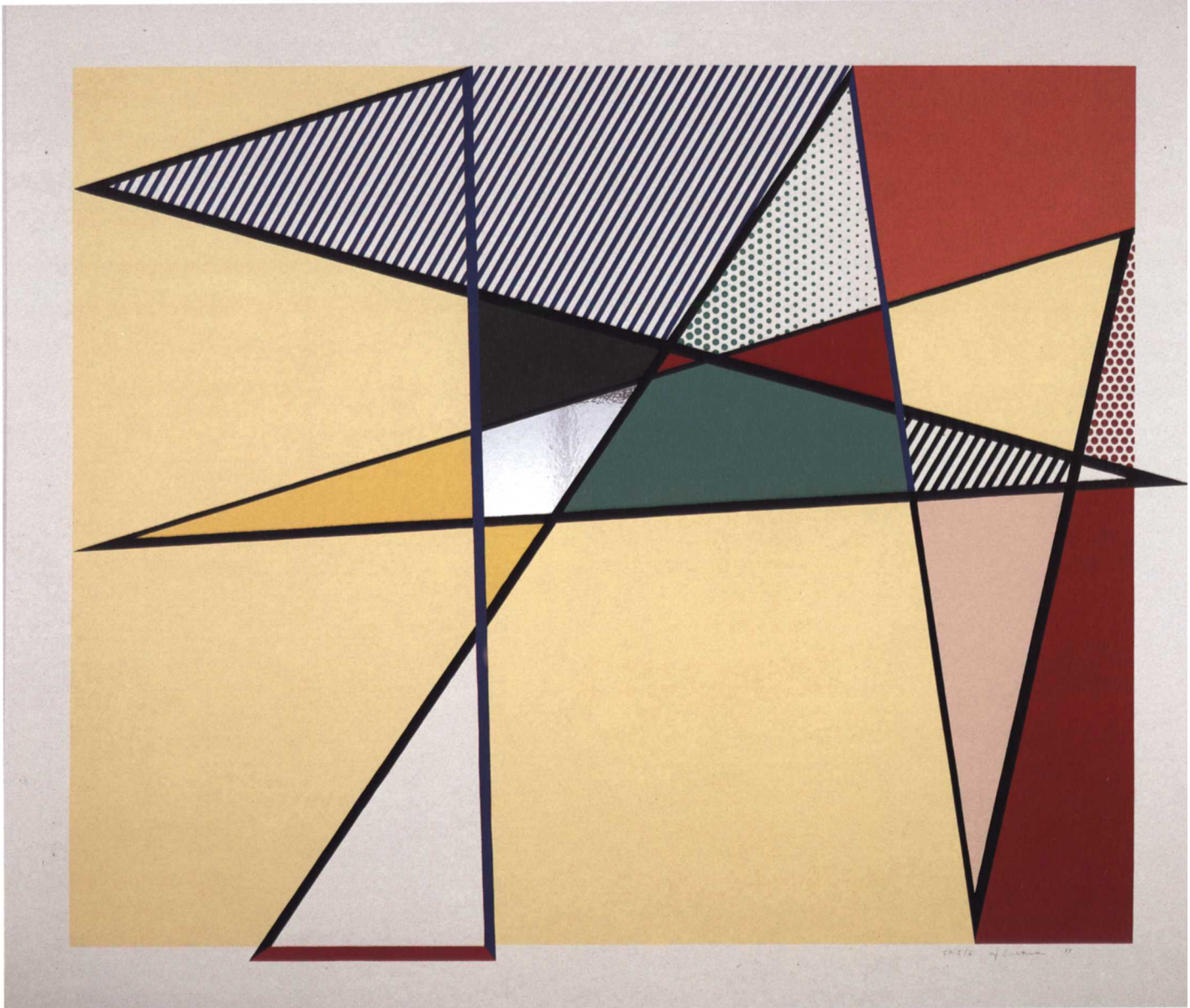
25
Sam Francis, *Untitled*, 1986
(OPPOSITE)

transferred photographically to the lithographic plate with careful attention to retaining nuances of tonal variation. These textures have a correspondence with wood-grain and weathering patterns that were integral to the artist's sculpture of the 1970s and date back to 1950 as experiments with randomness and accidental surfaces.⁸ *Jack/Gray* (cat. 23) and *Jack/Red* (cat. 24) belong to a series of faces in which the artist cultivated chance effects by repeatedly photocopying the original images. These portraits in lithograph of Kelly's friend Jack Shear, while appearing as a surprising twist in the artist's Gemini oeuvre, actually have a place in the long

history of the artist's portrait drawings of friends. They can also be seen as extensions of Kelly's studies from nature as well as reflecting his interest in using photographic processes to abstract the world.

Best known for his work in lithography and intaglio, Sam Francis also has ventured into the screenprint medium. His *Untitled* (cat. 25) is composed of the trails, blots, strokes, and pepperings that are the spontaneous and intricately nuanced forces of nature. As in a random view through telescope or microscope, the borders of the sheet seem to isolate a bit of order from an infinite chaos that extends beyond. This complex, thirty-six-color impression glows





27
 Roy Lichtenstein,
 "Imperfect" Series:
Imperfect 67" x 79 7/8",
 1988

with intense primaries and buoyant pastels and with the rich tonal variations characteristic of Francis' more recent screenprints. Subtlety is achieved by the artist's drawing on Mylar overlays that were transferred to multiple screens rather than by his drawing directly on the screens.⁹ Francis has collaborated with Gemini to push the screenprint medium to a level of refinement necessary to carry the essential beauty of his surfaces.

Roy Lichtenstein's fascination with visual vocabularies and the history of art led him to explore a series of seven *Landscapes* at Gemini in 1985. Developing compositions with affinities to works by the German expressionists, Vincent van

Gogh, and others as a starting point, he cleverly distilled building blocks of contrasting brushstrokes: soft ones in lithography and screenprint against hard cartoon-like ones in woodcut. While *View from the Window* (cat. 26, see page 8) is reminiscent of the painter Henri Matisse's window on Nice, these antithetical components also call attention to themselves as marks alone. Brushstrokes in lithography and screenprint were first painted on vellum and then transferred to photosensitized plates or screens.¹⁰ Lichtenstein has become more interested in woodcut in recent years. Examples such as *View from the Window* and other works included here are notable for the artist's devotion to carv-



ing the blocks himself, on which he often spends four to six weeks to do the work.

Lichtenstein has continued to develop large-scale serial projects at Gemini over the years. His *Imperfect* 67" x 79 $\frac{1}{8}$ " (cat. 27) is so titled because the triangular point at right and the small red band at the bottom skip beyond the perimeter of the "perfect" rectangle to invade the print border. This is one of seven printed "*Imperfect*" abstractions in which the artist juggled a plethora of geometric shapes and colors and a vari-

ety of media including collaged, reflective Mylar elements around a single tongue-in-cheek concept. Contrasting with *Imperfect* 67" x 79 $\frac{1}{8}$ " in subject matter but rivaling its imposing size, *Blue Floor* (cat. 28) reflects the artist's continued interest in scavenging among forgotten corners of the popular communications media for source material. Illustrations discovered in the Rome, Italy, classified telephone directory served as the primary models for his *Interior* series. For *Blue Floor* as well as the other seven

28
Roy Lichtenstein, *Interior*
Series: *Blue Floor*, 1991

29

Claes Oldenburg, *Sneaker*
Lace Sculpture, 1990



Interiors, the artist enlarged the original image to approach a full-size room while maintaining the original commercial art stylizations. Lichtenstein augmented these with his own broken lines for reflections, sponging for foliage, interwoven squiggles for wood grain, and parallel diagonals and Benday¹¹ dots for tone in order to humorously magnify the chasm between reality and the images that interpret it.

Object and World

Claes Oldenburg, Robert Rauschenberg, and Jasper Johns have all worked at Gemini since its earliest years. These veterans of the atelier continue to imaginatively compress the visual world into their creations. Claes Oldenburg subverts our expectations by inviting us to review objects in novel states and contexts. Robert Rauschenberg's kaleidoscopic imagery springs from his personal experiences as well as from materials



30
Claes Oldenburg, *Sneaker
Lace in Landscape with
Palm Trees*, 1991

collected on his travels. Jasper Johns' iconography is layered with associations and oblique references to objects and subjects of private significance. Each extends the legacy of the surrealist object—the new and surprising object in the world.

In the surrealist tradition, Claes Oldenburg's *Sneaker Lace Sculpture* (cat. 29) surprises on numerous levels. First, it transforms what is usually understood to be a soft structure—a canvas sneaker and

its laces—into a rigid sculpture of stainless steel. Second, it endows the same ignoble subject with human characteristics, complete with vivified spinal column and wagging tongue. Finally, it presents this common object on an uncommon scale, inviting the viewer to interpret it as evidence of the project's existence elsewhere in the world or as a maquette for proposed construction. Expanding upon this notion, the lithograph *Sneaker Lace in Landscape*



31
Claes Oldenburg,
Profiterole, 1990

with *Palm Trees* (cat. 30) functions as a site rendering, conveying specific scale to the work by envisioning it as one of several palm trees in a balmy landscape. Note how the artist chose buff paper to lend a warm glow to the overall effect. The *Sneaker Lace Sculpture* and related prints have their roots in an earlier Gemini work, the 1968 *Notes* portfolio where the theme originally appeared. Another surrealist object, Oldenburg's *Profiterole* (cat. 31), is a delightful aggrandizement of the miniature dessert. Cast in aluminum, it relishes the irony of looking delicious but being completely inedible. According to the artist, Pieter Bruegel's painted *Tower of Babel* was among his inspirations, confirming Oldenburg's continued fascination with architecture and the grandiose.

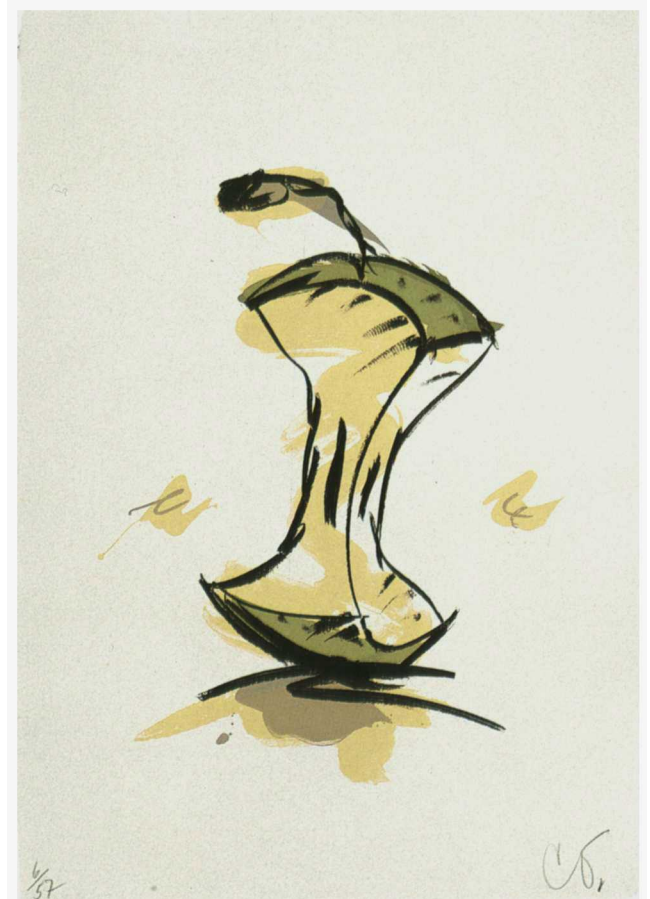
Some of Oldenburg's new Gemini works interpret narratives. *Thrown Ink Bottle with Fly and Dropped Quill* (cat. 32) is a fantasia on an obscure legendary event in the life of Martin Luther, the sixteenth-century German religious reformer. Thinking a fly was the devil distracting him from his work, Luther flung a bottle of ink at it, creating a venerated spot that remained in Wartburg castle, near Kassel, Germany, for centuries. Oldenburg's splattered lithograph enjoys the pun of ink representing ink. In a more open narrative, Oldenburg's *Apple Core* series of lithographs (cats. 33–36) utilizes different colors and papers to evoke seasonal changes in a repeated subject, for example an effective drama of white and gray inks printed on black paper in *Apple Core—Winter* (cat. 33). Note Oldenburg's ironic linking of seasonal sublimity to the lowly apple core, Nature at its least enticing. Yet his sprightly draw-



32
Claes Oldenburg, *Thrown
Ink Bottle with Fly and
Dropped Quill*, 1991



33
Claes Oldenburg, *Apple
Core—Winter*, 1990



34
Claes Oldenburg, *Apple
Core—Spring*, 1990



35
Claes Oldenburg, *Apple
Core—Summer*, 1990

36
Claes Oldenburg, *Apple
Core—Autumn*, 1990



37
Robert Rauschenberg,
*Illegal Tender L.A.: Blue
Line Swinger*, 1991

ing style casts remarkable levity over the subject.

Robert Rauschenberg has reinvestigated the lithograph on paper in many recent works at Gemini, often improvising on his own photographs as subject matter. His triptych *Illegal Tender L.A.: Blue Line Swinger* (cat. 37) sequences three photographs of a child on a swing taken in Venice, California. The lateral movement in these images is energized by an electric blue line that also counterpoints the three static but intensely hued still lifes below. The loosely brushed irregularities in the images result from Rauschenberg's hand application of photo emulsion to the lithographic plates before the photographs were transferred. The artist himself suggested this very successful new approach to Gemini, in which the conventional streakless application of photo emulsion is discarded to engage Rauschenberg's painterly hand.

This process was also employed in other works from the *Illegal Tender L.A.* series such as *Blues* and *Hollywood Sphinx* (cats. 38, 39), which highlight Rauschenberg's photographs of Los Angeles mixed with a few from a visit to Washington, D.C.

Rauschenberg also depended on his photographs as source material for his ambitious traveling art project, Rauschenberg Overseas Culture Interchange (ROCI). During 1988 he visited Uzbekistan, then part of the USSR, and became entranced with the extraordinary patterned silks woven on small looms by the nomadic families of Samarkand. Because the weavers do not make repeating patterns, there is often little consistency in these cloths. Examples of these indigenous textiles became the basis for the series of seven editions of fabric collages entitled *Samarkand Stitches*, which were assembled at Gemini. In a spirit similar to the

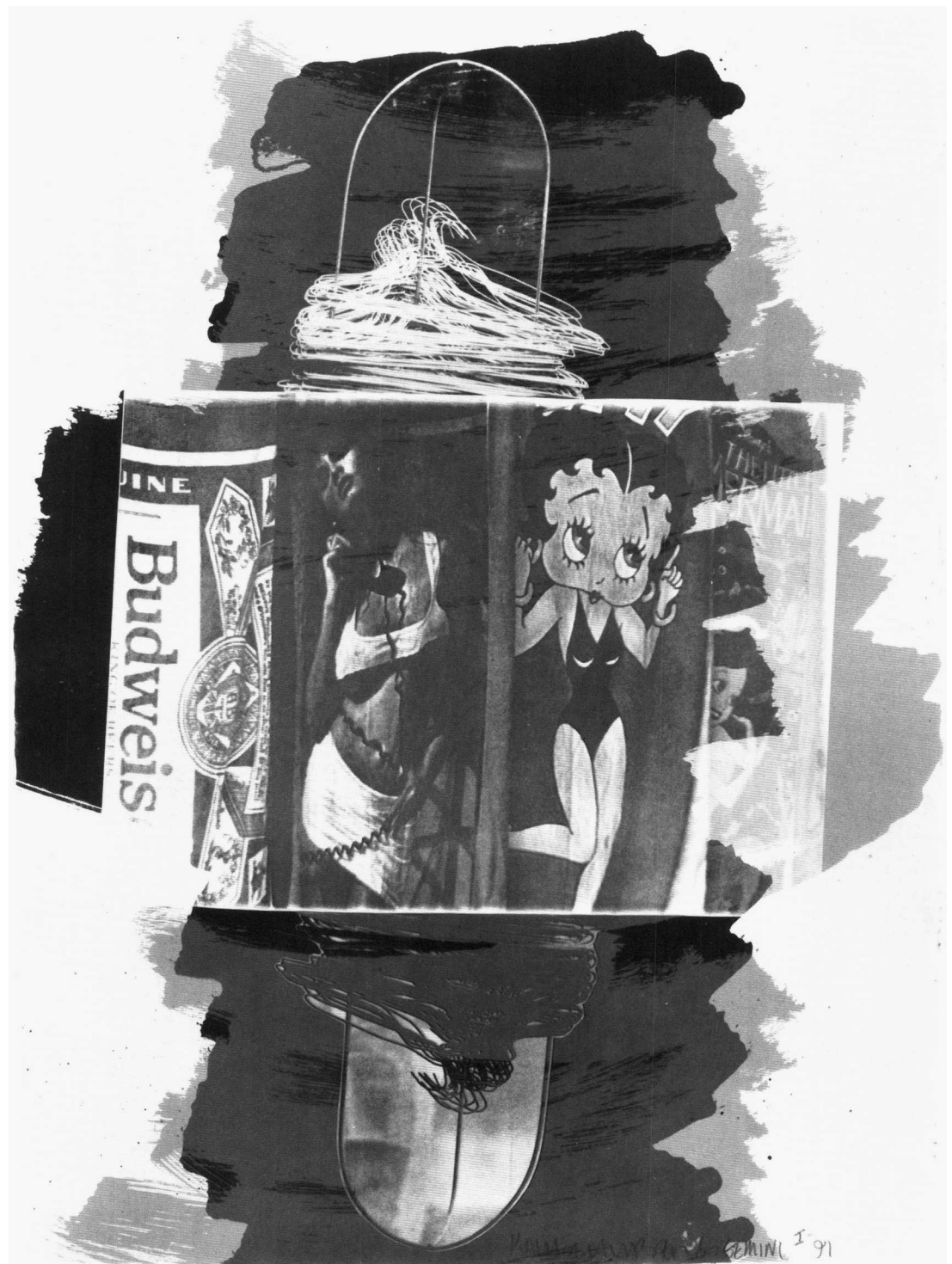


38
Robert Rauschenberg,
Illegal Tender L.A.: Blues,
1992

RAUSCHENBERG GEMINI 92

39

Robert Rauschenberg,
Illegal Tender L.A.:
Hollywood Sphinx, 1991



textiles, each of the *Samarkand* pieces is unique in that the screenprinting of the artist's photographs of his journey varies throughout the edition. The installation of the *Samarkands* is also variable—they can be hung from the ceiling, placed flat against the wall, or stationed slightly out from it. Regardless of presentation, the ecstatic color of examples such as *Samarkand Stitches #1* (cat. 40) and *Samarkand Stitches #3* (cat. 41) acknowledges the

visual fireworks of the fabrics that so impressed him. During Rauschenberg's ROCI/Tibet expedition he recorded many images from that remote, rugged country, including high mountains, Buddhist monks, flowers, animals, muddy truck tires, architecture, and calligraphy from local streets and temples. The artist utilized Gemini's technology to transform these brilliantly colored images into the *Tibetan Keys and Locks* series: montaged



40
Robert Rauschenberg,
Samarkand Stitches #1,
1988





42
Robert Rauschenberg,
Tibetan Keys and Locks:
Tibetan Keys (El), 1987

41
Robert Rauschenberg,
Samarkand Stitches #3,
1988
(OPPOSITE)



decals that were then permanently laminated to freestanding sculptures in fabricated steel and to aluminum wall pieces. Freestanding examples, such as *Tibetan Keys (El)* (cat. 42), an "L" shape, and *Tibetan Keys (Centers)* (cat. 43, see page 6), an "X" shape, belong to the former category that invites installation in various orientations. These brightly colored images combine with the spare, powder-coated surfaces of the sculptures to make enigmatic monuments to very personal experience.

Jasper Johns also refers to a stockpile of subjects from which he constructs his

images. A number of his recent interests are apparent in two *Untitled* (cats. 44, 45) lithographs created concurrently at Gemini, which share some of the same references. Arcane art sources are represented in drawings by twentieth-century artist Barnett Newman, a Queen Elizabeth II Silver Jubilee vase, and a general background traced from a part of Matthias Grünewald's sixteenth-century Isenheim altarpiece.¹² Other more generally recognized images such as the spiral galaxy are also included. These are intermingled with trompe l'oeil effects such as curling cor-



45
Jasper Johns, *Untitled*, 1992

ners, tapes, and stretcher bars that imply that the viewer is looking at the reverse of a painting. As is his wont, Johns engaged these ready-made subjects in a game of combination and recombination to explore some of the most elemental philosophical questions: What is real? What does one see?

Reduction

Certain artists have sought to reveal elemental forces and underlying geometries in their art through reduction and have created powerful prints and edition sculpture

at Gemini during the past decade. Rigorous constructs by Daniel Buren and Bruce Nauman are manifestations of conceptual issues and formal concerns that continue to be associated with a reductive vision. These artists' chosen materials are products of the man-made, industrial world. They also challenge the nature of their installation spaces. Works by Richard Serra and James Turrell refer to projects and materials that exist as part of actual landscape and invoke the temporal, astronomical, and geological forces that are part of their installations. They are reductivist in



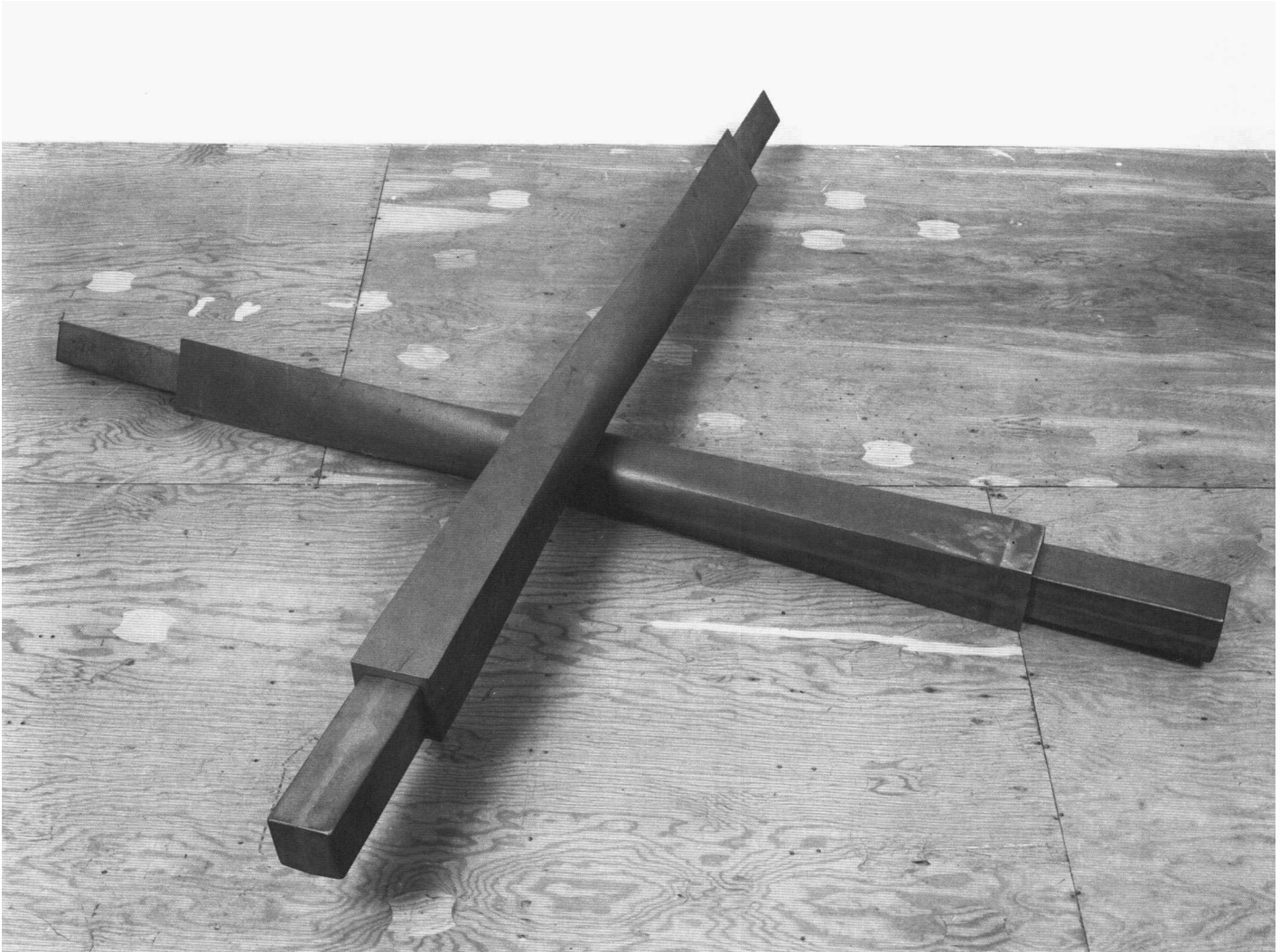
46
Daniel Buren, *Situated
Lithographs: Five Out of
Eleven*, 1989

their attempts to incorporate vast themes in smaller works.

In his first projects with Gemini, the Frenchman Daniel Buren has created a series of works collectively called *Situated Lithographs*. These unite vertical stripes with architectural settings as a means of undermining one's artistic preconceptions. One of the works, *Five Out of Eleven* (cat. 46), consists of ten striped panels set in two rows, five above and five below. Contrary to convention, the wall is engaged as an integral part of the print; the hanging heights of the panels are determined according to the wall's dimensions. The striped panels, sliced on the diagonal, expose wall through the frames, a further

declaration of site as art. The title *Five Out of Eleven* refers to the five colors used in this print that were selected from the eleven chosen for the entire variant edition. Each set of objects in the *Situated Lithographs* is a unique arrangement, meaning that the configuration of any one piece is different from that of any other within the group, thus negating the idea of uniform edition and implying both completeness and incompleteness in the ownership of a work.

While Buren reappraises the situation and arrangement of the work of art, Bruce Nauman attacks the viewer on a more visceral level. Nauman's preoccupation with the malaise of the human condition is pro-



foundly reflected in *(Untitled)* (cat. 47), a cast-iron edition sculpture featuring crossed beams. Reaching precariously into the viewer's space, one beam is balanced atop the other like a seesaw of oppressive weight teetering in one's path. Details such as the different shapes of the endings of the twin beams—a triangle at one end and a square at the other—add to the sense of instability and unequal weight. *(Untitled)* is a dark trap, threatening to ensnare one in the negation implied in its "X."

In his edition sculpture *Roden Crater* (cat. 48), James Turrell has mirrored his important landscape project of the same name. Since 1979 Turrell has been slowly transforming the crater of an extinct volcano near Flagstaff, Arizona, into a perfectly hemispherical bowl. When complete, the observer located within will experience the celestial vault as a magnificent luminous sphere. Other planned modifications include interior chambers with tunnels constructed along sight lines of astronomi-

47
Bruce Nauman, *(Untitled)*,
1987

48
James Turrell, *Roden Crater*, 1990



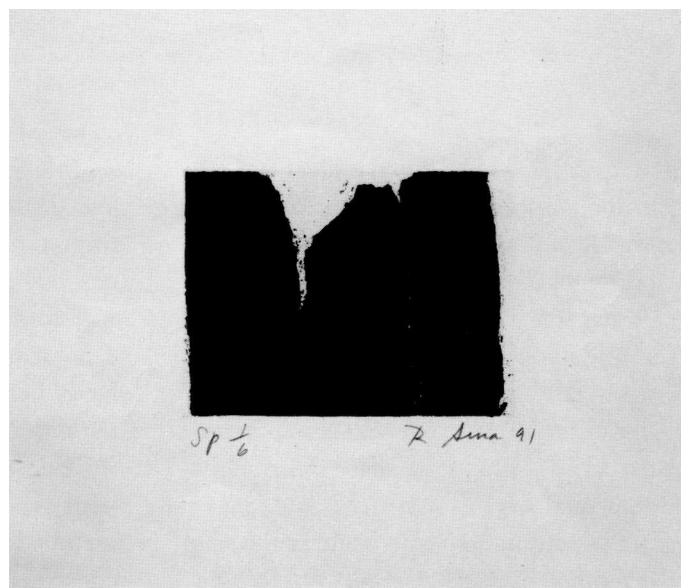
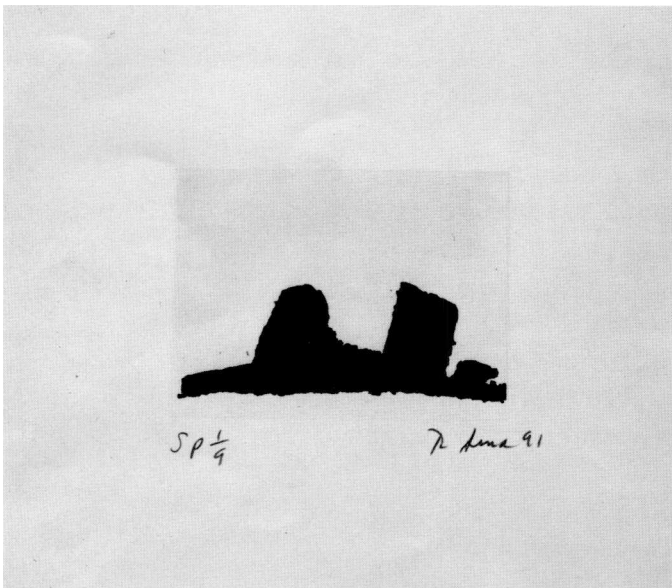
50
Richard Serra, *Videy Afangar Series: Videy Afangar #2*, 1991

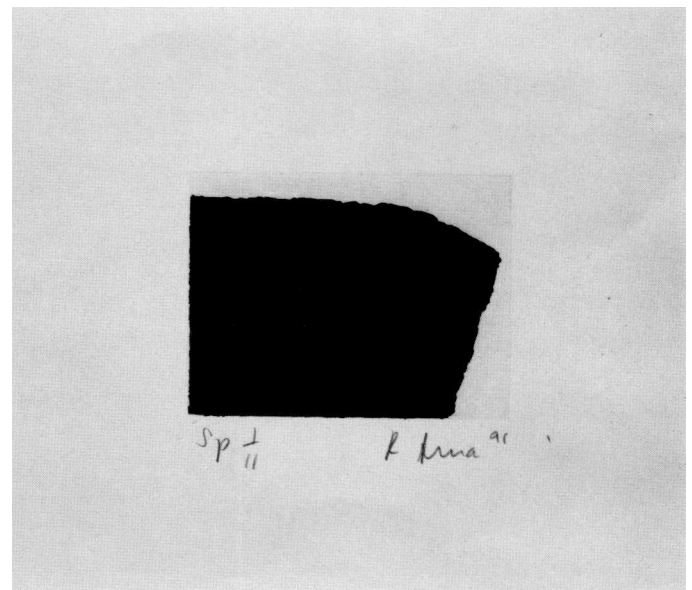
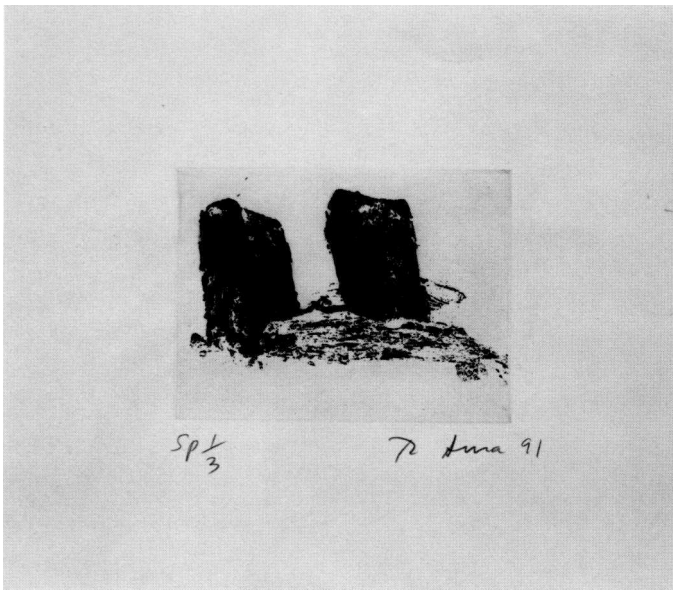
51
Richard Serra, *Videy Afangar Series: Videy Afangar #4*, 1991

cal events. The handsome mahogany box housing the Gemini edition sculpture contains documentation of the project including a model of the site, photographs, and sample earth. The box also evokes some of the larger project's themes, particularly the urge to reexperience the world through a

construct that refers simultaneously within and without itself.

Richard Serra's *Reykjavik* (cat. 49, see page 70) is a recent work created with Paintstik, a dense oil-based medium. Many Serra editions at Gemini employed this process during the 1980s and early 1990s.





Serra began by screenprinting a single layer of flat black ink onto a specially treated paper in the areas to be coated with Paintstik. A synthetic fabric screen stenciled with the image was laid over the paper and layers of Paintstik were pushed through by hand. Note that the striations and other rich surface textures seen in *Reykjavik* result from both passing the viscous material through the screen and from using a textured roller over the surface of the print. For several years, vertical strokes were most common, but later examples of Paintstiks such as this one move toward a

multidirectional approach, resulting in a substantially different surface quality.¹³

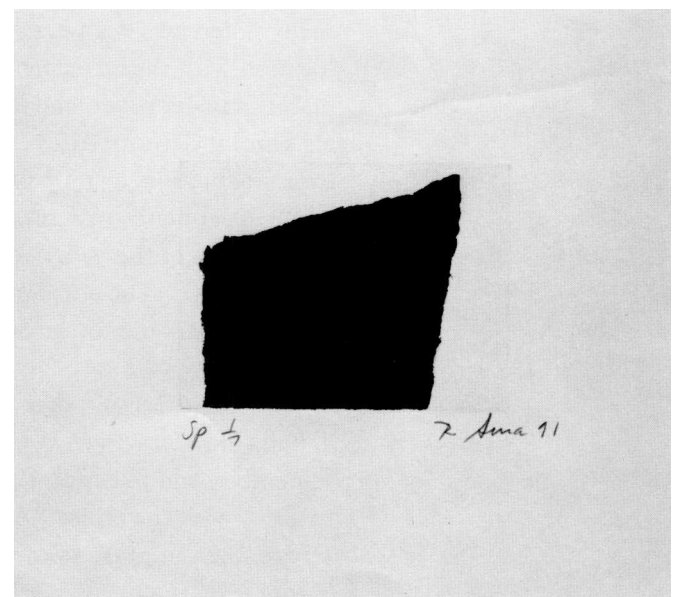
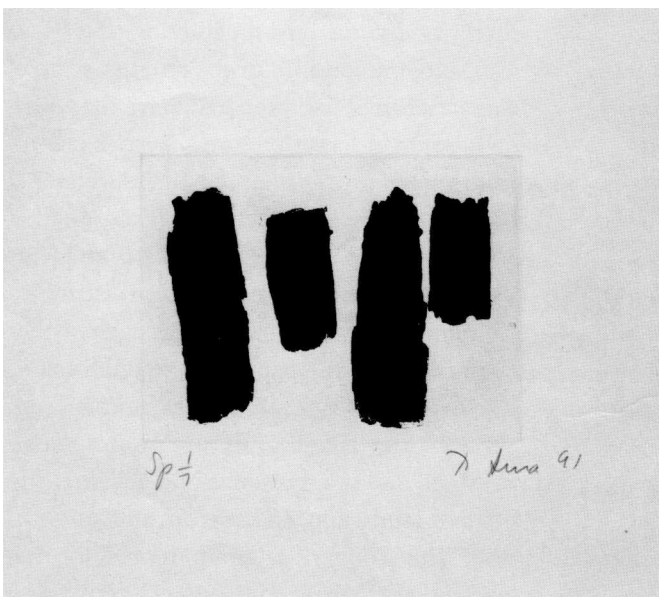
Recently, Serra's sculpture project *Afangar* has been a prodigious source for his Gemini editions. This topological work on the tiny island of Videy near Reykjavik, Iceland, comprises nine pairs of black basalt columns cut from local quarries and placed in couples around the island's periphery. The work invites a stone-to-stone, two-hour journey about the stark, treeless Icelandic landscape. Correspondingly, the title *Afangar* is translated as "stations, stops on the road, to stop and

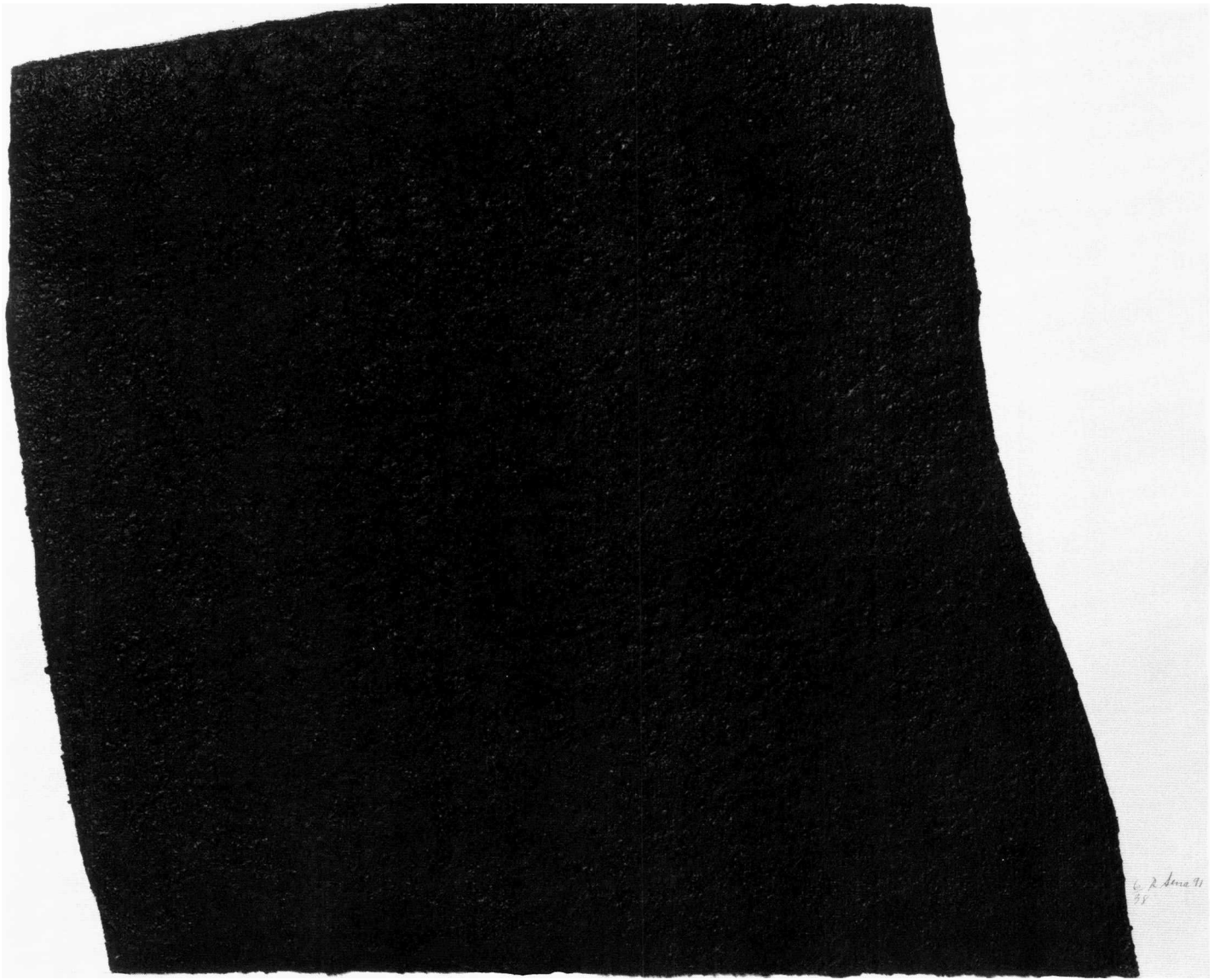
52
Richard Serra, *Videy Afangar Series: Videy Afangar #6*, 1991

53
Richard Serra, *Videy Afangar Series: Videy Afangar #7*, 1991

54
Richard Serra, *Videy Afangar Series: Videy Afangar #8*, 1991

55
Richard Serra, *Videy Afangar Series: Videy Afangar #10*, 1991





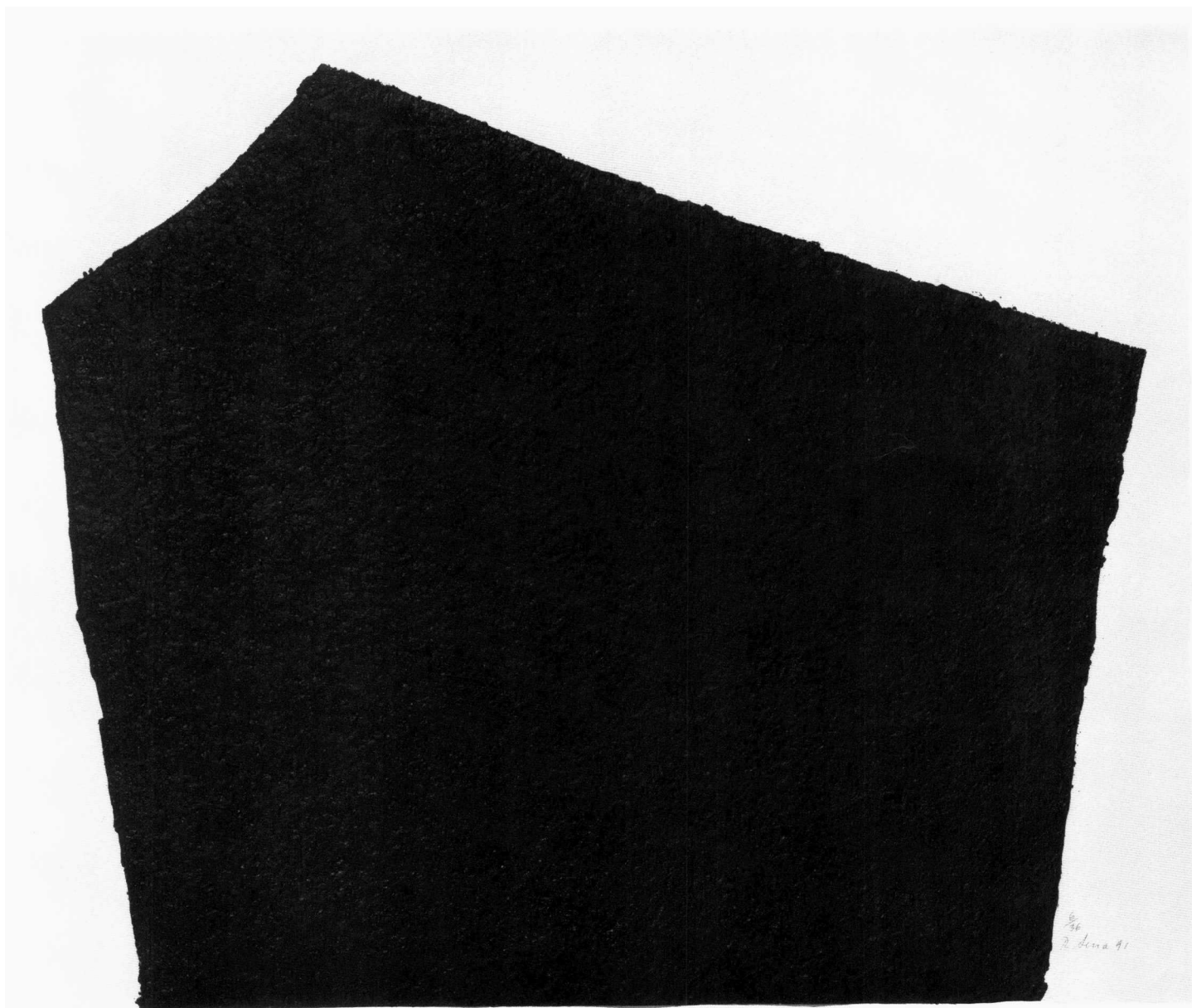
56
Richard Serra, *Afangar*
Icelandic Series: Hreppholar
III, 1991

look: forward and back, to take it all in."¹⁴ Begun in 1989 and completed in 1990, the sculpture project prompted Serra to fill many notebooks with drawings. Also on location with the artist were small etching plates, transfer paper, and drawing materials sent by Gemini. After considerable experimentation, a group of four-by-six-inch copper plates was developed into the ten etchings of the *Videy Afangar Series* (cats. 50–55).¹⁵ The small size of these etchings offers the intimacy of notebook drawings.

The artist has said that both his prints and his drawings "were a way to recall, remember, and to condense my involvement"¹⁶ with the project. As such, they rely on the sculpture as catalyst for other work rather than depict it. In fact, all of

Serra's graphic work related to the Videy Island project, while inextricably linked to landscape, firmly maintains an abstract integrity divorced from depiction.¹⁷

Developing prints in the smaller scale of these etchings also prepared Serra for work on a group of larger etchings. Serra's prints from the *Afangar Icelandic Series*, represented here by *Hreppholar III* (cat. 56), *Hreppholar VI* (cat. 57), and *Vesturey I* (cat. 58), set up tensions between contrasting elements: the inky black forces against the open spaces of the paper. These dualities also evoke conceptual pairings germane to Serra's Videy Island sculpture project such as island and sea, presence and absence, figure and landscape, and texture and smoothness. The *Hreppholar* group, named for the lowland area where indigenous basalt was



cut for the Videy Island project, comprises eight works. Three other prints belong to the group called *Vesturey*, named after the portion of the island where Serra worked, in which strong vertical gestures subtly echo the upward thrust of the black columns implanted around Videy Island. The surface of the prints is actual relief in thick ink that has been compared to rough concrete or troweled tar. The process, called *intaglio construction*, requires that a plate be deeply etched in order to create texture and therefore retain a huge quantity of ink. A pound or more may be applied to each print. Further, to fulfill the artist's desire to give the prints even more mass and presence, paper heavier than the support sheet was cut to the shape of the image area. Edges of this sheet were care-

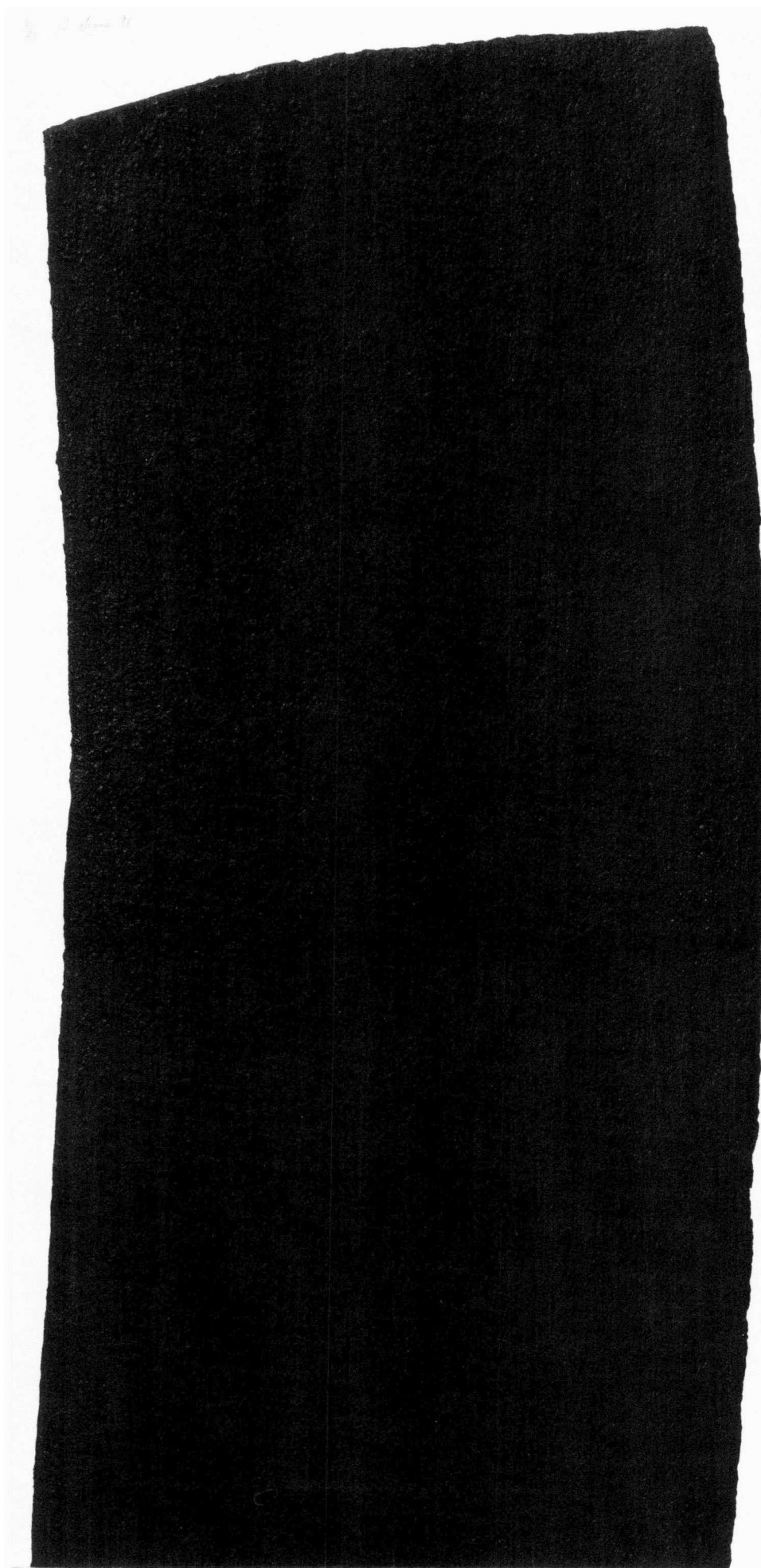
fully shaved for a smooth transition. The entire assembly was finally run through the press, printing and lamination taking place at the same time.¹⁸

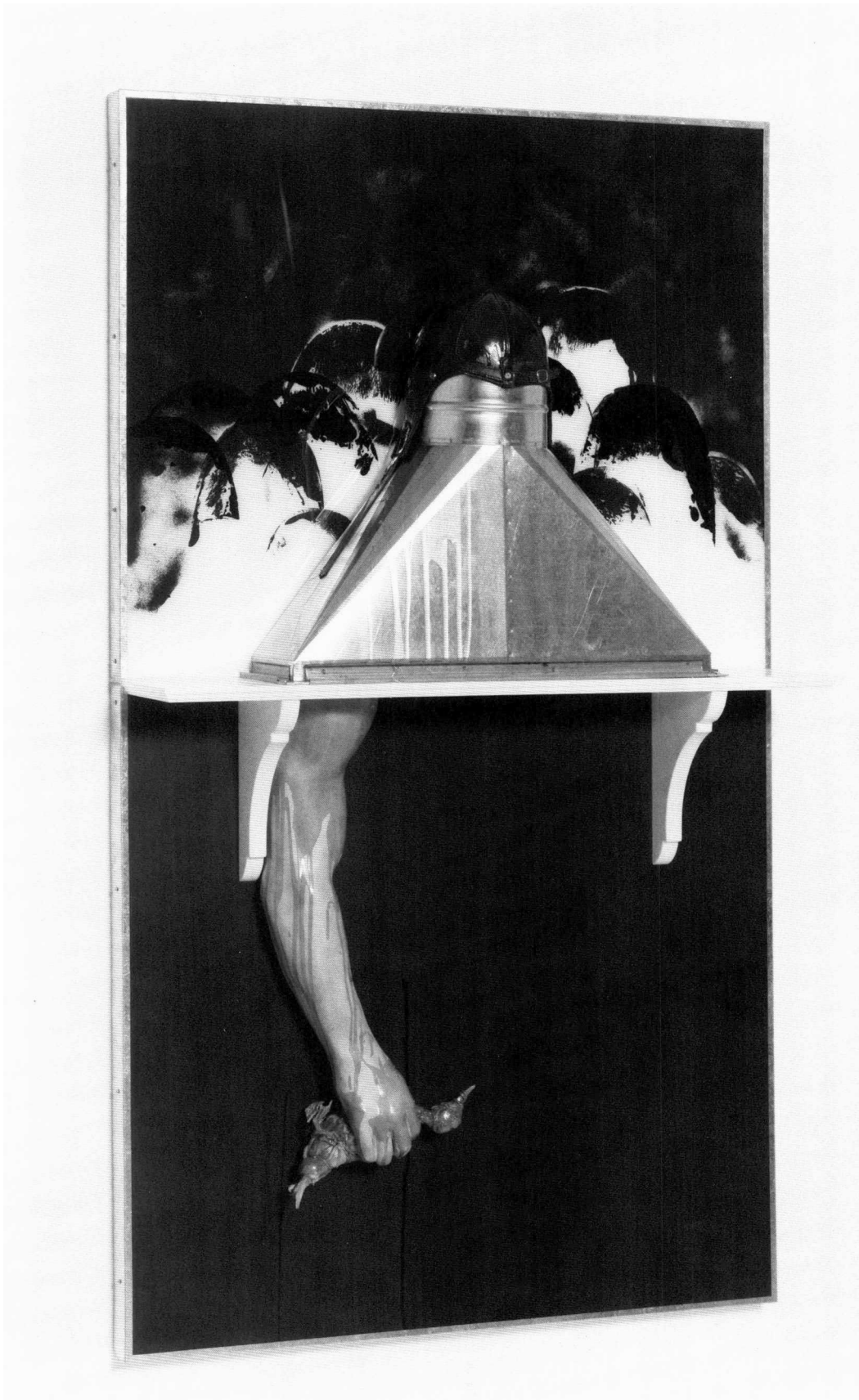
Refiguration

Artists wishing to image perceived things, rather than reduce them to simplified constructs lacking depictive qualities, have reacted against the purging forces of reductionist vision in recent years. This has culminated in a renaissance of the figure and other recognizable subject matter. In addition to the work of Elizabeth Murray and Susan Rothenberg, a comparable approach to expressionist gesture and fragmentation is evident in that of such diverse artists as the husband-and-wife team of Edward Kienholz and Nancy Reddin Kienholz and

57
Richard Serra, *Afangar*
Icelandic Series: Hreppholar
VI, 1991

58
Richard Serra, *Afangar*
Icelandic Series: Vesturey I,
1991





59
Edward Kienholz and Nancy
Reddin Kienholz, *Bound
Duck—Black*, 1991

Malcolm Morley. Appropriation, a borrowing of elements from other sources, has been a primary creative methodology during the past decade. David Hockney's adaptation of external stylistic vocabularies to

create totally new images represents this phenomenon, while Jonathan Borofsky's restless conceptual engagements in a wide spectrum of medium and technique seem to express no one style as style.



60
 Malcolm Morley, *Our Tramp Steamer Hugging the Horizon off Coconut Island II*, 1987

A pun on “duck” and “duct” carries with it the darker conflict between nature and machine in *Bound Duck—Black* (cat. 59). The Kienholzes transformed a variety of materials—a World War I pilot’s leather helmet, a fabricated sheet metal duct, and a cast aluminum arm and duck—into a machine-age Neanderthal. Overtones of thoughtless violence are further suggested in the distress of the bound duck as well as the shelflike division between the figure’s head and hand. The edition was constructed from elements found and fabri-

cated in both Germany and the United States (where the artists split their time) and were assembled at Gemini G.E.L.

Malcolm Morley’s lithograph *Our Tramp Steamer Hugging the Horizon off Coconut Island II* (cat. 60) could well represent the pole of expressionism opposite from the Kienholzes’. Morley’s bright, exotic subject matter and color combined with explosive style actually blossomed out of photorealist experiments in the 1960s, when he drew attention for paintings derived from trivial printed sources

such as postcards of ocean liners and figures on beaches that were realized with both fidelity and subtle subversion. Since that time, the travelogue underpinning has remained while the expressiveness only hinted at in the earlier pictures has ignited. Morley's lithographs at Gemini G.E.L. have relied on the atelier's amazing prowess for sustaining energy and richness throughout complex, multicolor printings. *Rite of Passage* (cat. 61), a luminous spitbite and aquatint, gives the impression of a light-dappled watercolor. Its liquid quality beautifully mimics its original subject and source, watercolors done in 1988 at a Long Island sailboat race.¹⁹ Morley drew from these to create a highly finished tondo watercolor that served as model for the print. Except for its reversal, this image changed relatively little in the transcription. The artist often borrows and combines his own watercolor travel images to open up his compositions to unusual, disjunctive relationships such as the overlapping triangular sails in this work.

David Hockney, an artist also interested in exploring dynamic composition, has used his recent Gemini prints as a forum to experiment with depiction versus abstraction, believing both to be part of the same issue: to give illusionistic space to a two-dimensional surface. For example, in *Warm Start* (cat. 62), the most congested patchwork of textural and coloristic effects is read as "figures" that push and pull the eye actively through the composition. These stand on a horizon before a relatively uniform and inactive dark gray "background." Yet nothing is specific. Works such as this or *Going Out* (cat. 63) could represent either interior or exterior space,

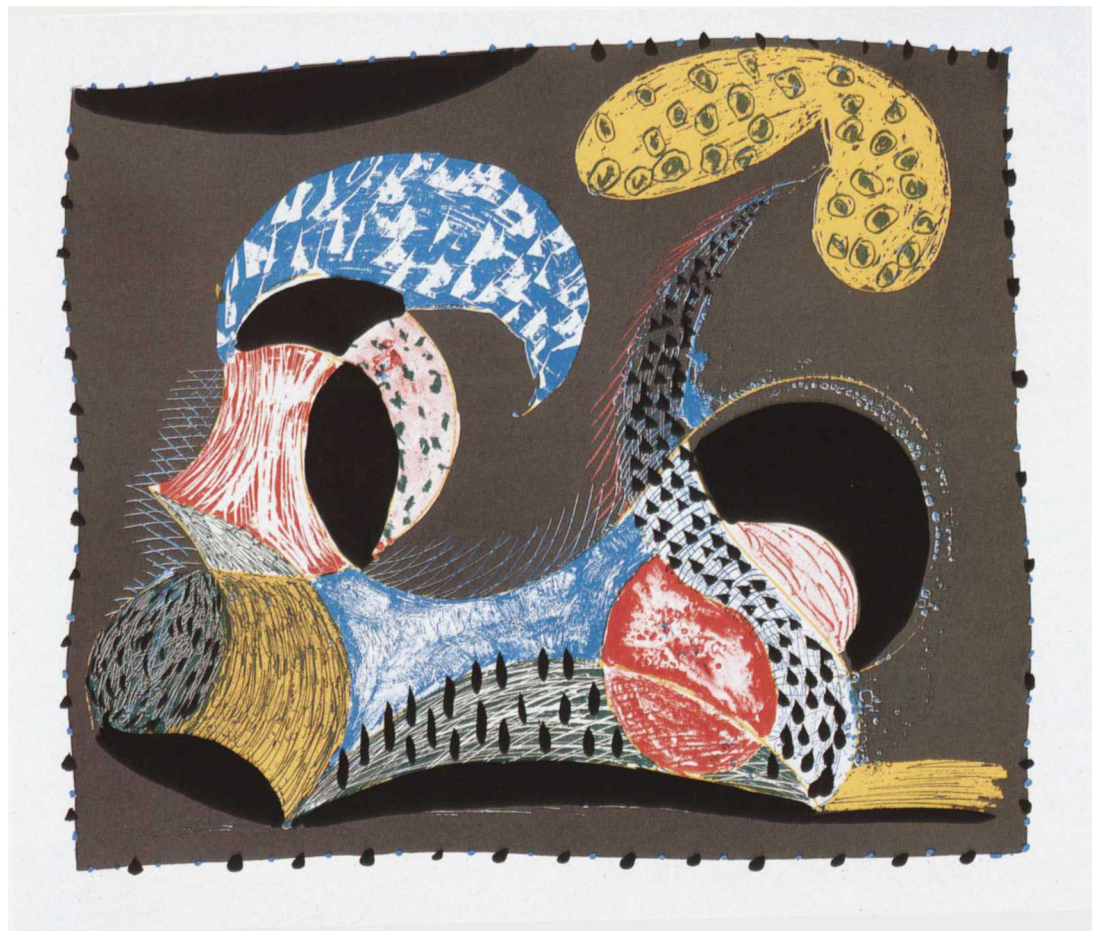


with figures that emerge quickly and dissolve back into patterns like phantoms. Hockney's recent work has been described as "abstract pictures with stories"²⁰ or narrative abstraction, suggesting its inherent animation and latent force. The artist's

61
Malcolm Morley, *Rite of Passage*, 1988

62
David Hockney, *Warm
Start*, 1993

63
David Hockney, *Going Out*,
1993





tools are his rich palette of warm advancing reds, browns, and yellows that play against cool receding blues, purples, and greens. These are configured in a wide array of dots, grids, and stripes that are drawn, scraped, poured, and puddled. Note in particular the various liquid effects in *Slow Forest* (cat. 64).

Over the years Hockney has absorbed a wide range of influences as a springboard toward new methods of spatial representation. His variations in shape and textural effects have intimate connection with Picasso's cubist experiments. Oriental masters whose perspectival devices are evoked in the receding diagonals of *Ink in the Room* (cat. 65) have also been influential. Yet Hockney's new spaces rarely depend on cues of perspective, relying heavily on

dominant shapes instead. Note how two isolated black shapes in *Ink in the Room* imply a sense of scale, allowing the viewer to begin to compose, without resolving, the rest of the ambiguous setting. This method of composition has its roots in "*Some Very New Paintings*," a recent group of works painted primarily in a small room in his California beach house from which Hockney looks directly out to the sea. The play of waves and the constantly shifting tides are not unlike the restless motion that flows through the four-sheet lithograph *Four Part Splinge* (cat. 66, see frontispiece). Also influential have been Hockney's experiences in designing operas, in particular his recent work on Richard Strauss' *Die Frau ohne Schatten* (*The Woman without Shadow*). The stagelike

64
David Hockney, *Slow Forest*, 1993



65
David Hockney, *Ink in the Room*, 1993

setting, changing terrain, and implied costume/figure fragments are easily distinguished in *Four Part Splinge*.

Few contemporary artists have been as frank in pursuing the inward eye as Jonathan Borofsky. His explorations of dreams, childhood memories, private symbols, and personal statements are virtually unedited mindflow, conveying personal narrative with deep-rooted intensity in times when objectivity and coolness have been far more celebrated and accepted. The

meticulously drawn psychedelia of the etching *Flower Head* (cat. 67) could well be interpreted as a metaphor for the intricacy of the mind and its thoughts and, in particular, Borofsky's own mental energy. In fact, many of Borofsky's works are clearly extensions of the self-portrait tradition. For example, *Turtle* (cat. 68), a lithograph and screenprint with applied gold leaf, is a self-portrait steeped in personal iconography. The strong concentric oval and hexagon shape surround and protect an image of a



67
Jonathan Borofsky, *Flower
Head*, 1991

68

Jonathan Borofsky, *Turtle*,
1991



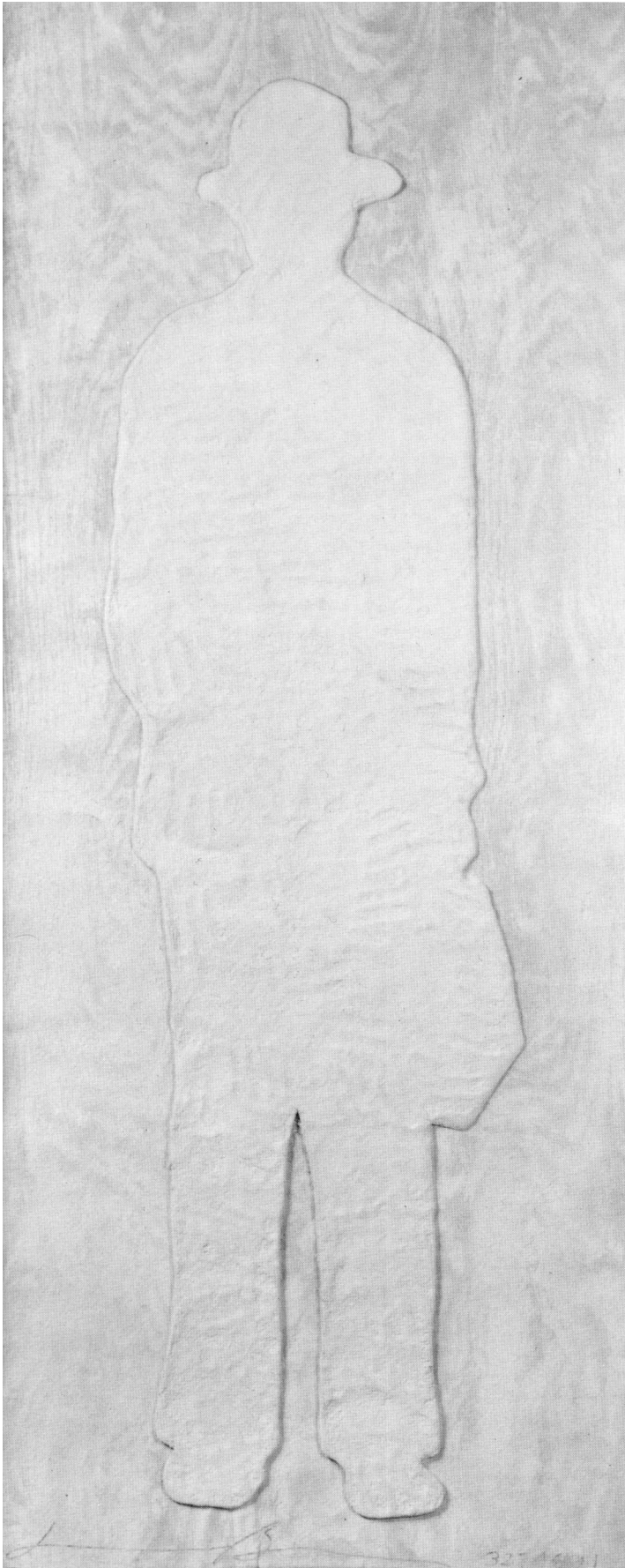
sailboat, a symbol of natural motion that the artist associates with his sailor father.²¹ The turtle itself, as well as the spiral shell floating above the boat, embodies ideas of motion and stasis, freedom and security. Borofsky's preoccupation with the symbolic power of numbers is apparent in the mystical numeral seven floating in the waterscape. Many of Borofsky's images are ephemeral, painted directly on gallery or

museum walls and effaced after the exhibition is over. The *Turtle's* only previous existence was on his studio wall. By adapting such images to prints the artist gives them permanence and makes them available to a wide audience.

Borofsky often returns to the same images over and over again. He enjoys revisiting an idea to gain insight into why he used it earlier and also to bring to the



69
Jonathan Borofsky,
Hammering Man at
No. 3302552, 1990



70
Jonathan Borofsky, *Man
with a Briefcase* at No.
3274691, 1990

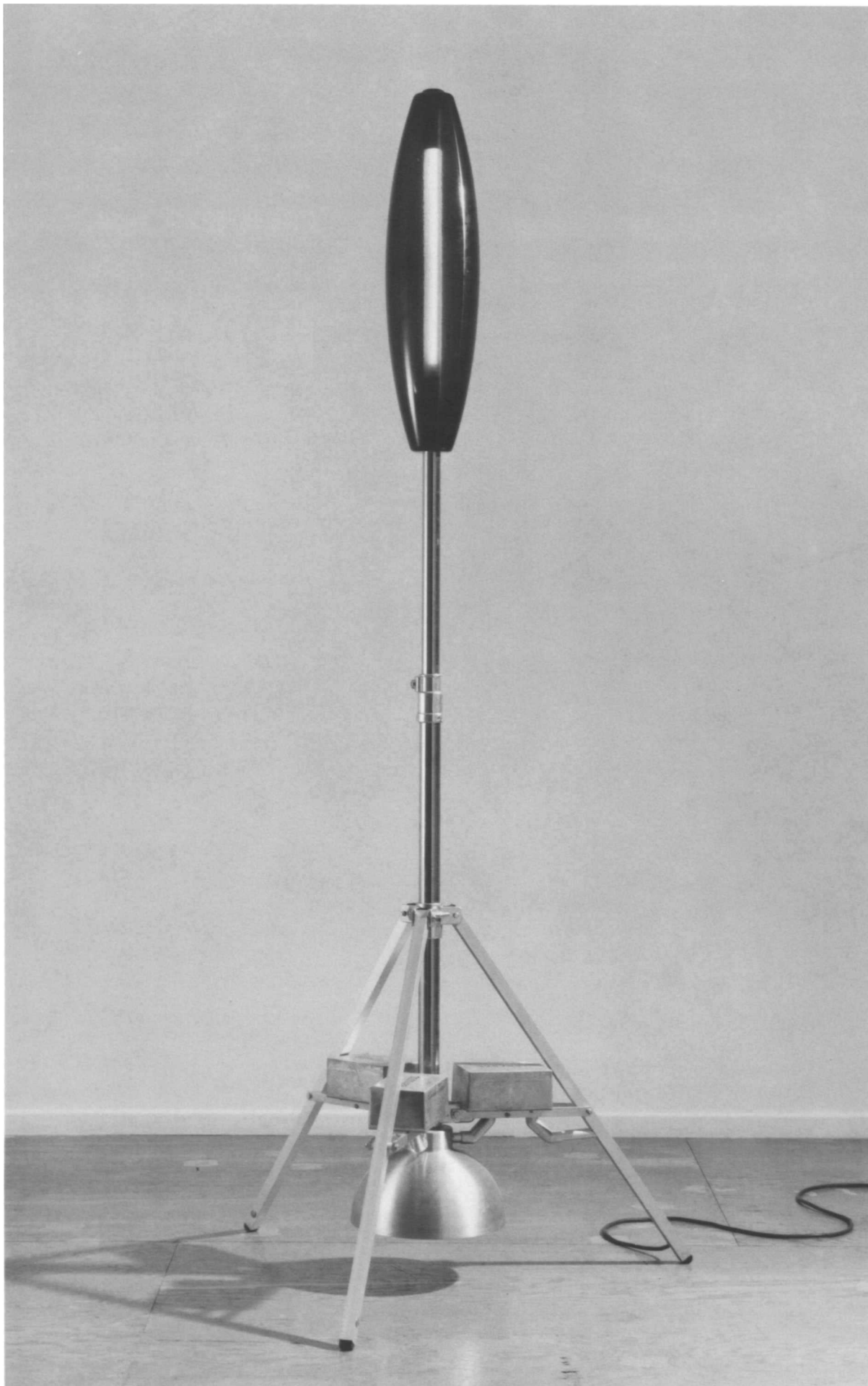
subject the test of new materials, a perfect reason for collaborating with a print workshop such as Gemini. For example, Borofsky's *Hammering Man* at No. 3302552²² (cat. 69) exists in many other versions. Particularly noteworthy are large outdoor sculptures such as the one seventy feet high in Frankfurt, Germany. Borofsky understands the importance of presenting the figure on a grand scale, and to obtain it in this paper version of *Hammering Man*, pulp was poured into a giant mold. The arm movement, so vital to motorized versions, is suggested by four arms of cast white paper attached in sequential positions. According to Borofsky, the *Hammering Man* image represents "the worker in all of us that needs to work, that likes to work, the hammer passes up and passes right through the head through the plane of the head to the other hand doing its work."²³ Borofsky recycles materials as well as images. His *Man with a Briefcase* at No. 3274691 (cat. 70), the enigmatic emblem of modern civilization, was created with the same wooden template that was used at Gemini in 1982 to make the *Man with a Briefcase* in aluminum. The distinctive white version included here (each work in this edition of woodcut collages is unique) contrasts with many previous manifestations as a dark silhouette. The *Dancing Clown* at No. 2964782 (cat. 71) is another recurrent Borofsky image, an uncomfortable fusion of female and male. In this work one sees a ballerina, poised in mid-jeté, wearing oversize gloves and a clown mask with deep five-o'clock shadow. This figure combines unresolvable opposites: the classical performer and low-brow comedian. This unique screenprint



71
Jonathan Borofsky, *Dancing
Clown at No. 2964782,*
1986



72
Jonathan Borofsky, *Art is
for the Spirit* at No.
3094233, 1988



73
Jonathan
Borofsky, *Heart
Light*, 1991

version with hand-painted and collaged additions is tethered to a mechanized ring that shimmies in mid-air (an image that first emerged in one of the artist's dreams).²⁴ In it one sees another symbolic self-portrait of the artist. As James Cuno has noted, "there is something of both the entertainer and the jokester in the image of the *Dancing Clown*, he is both caricature and self-parody."²⁵ This work may well be a meditation on the public's notion of the avant-garde artist as huckster, yet the spirit of humor, honesty, and self-deprecation underlying Borofsky's work, while not always comprehended by the general public, could well reassure us otherwise.

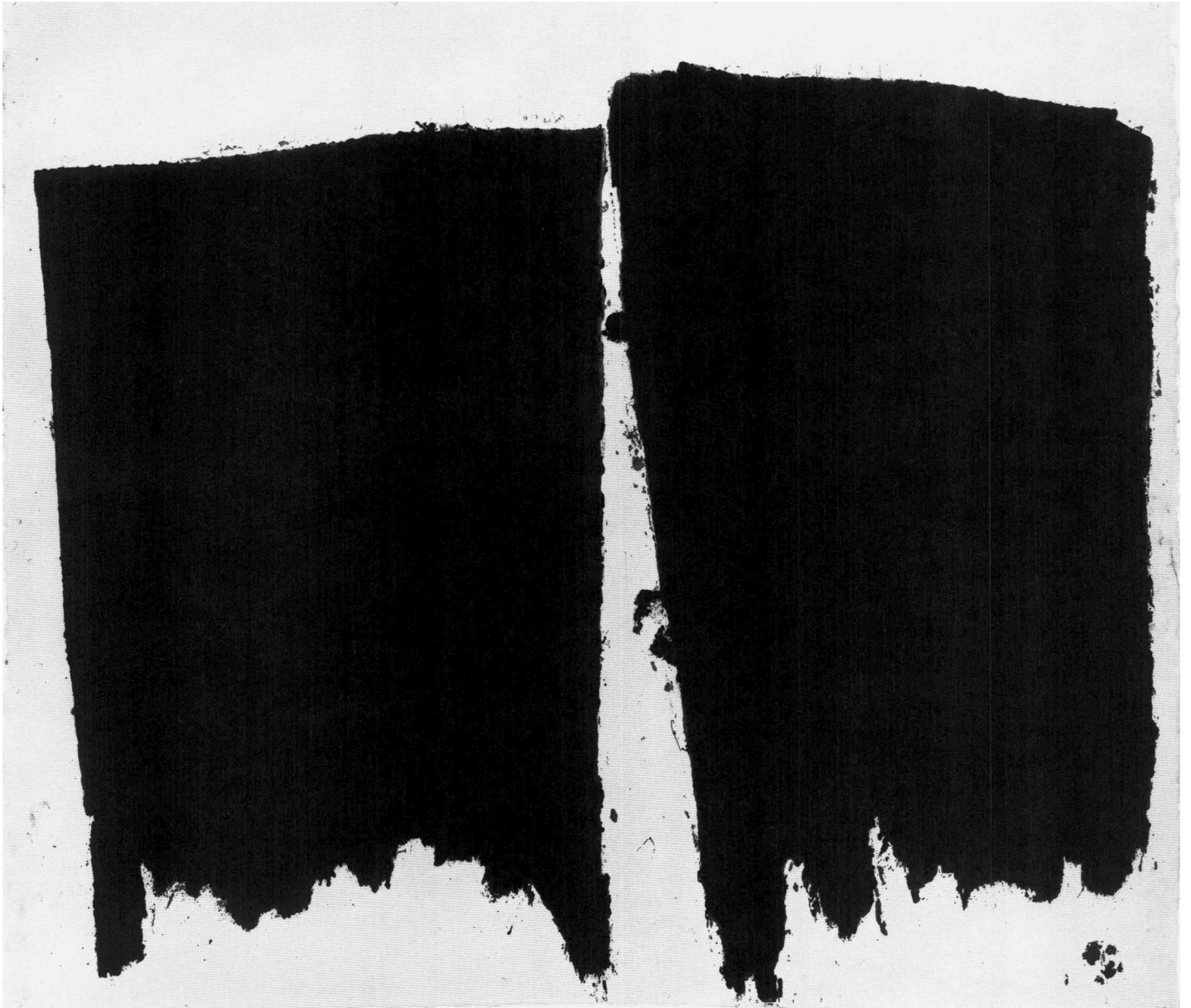
Indeed, it is the idea of making works of art for others, the work of art as being "for the spirit," that thoroughly permeates Borofsky's oeuvre. *Art is for the Spirit at No. 3094233* (cat. 72), a unique screenprint, is like many of the artist's banner or poster pieces, its text sharing an aspect of his spiritual quest for wholeness. The naively rendered cosmic imagery conveys a sense of Borofsky's childlike wonder and faith in art as a truly transcendental experience. In a similar spirit, the visual pulse and sound of the artist's own heartbeat radiates a spiritual presence in *Heart Light* (cat. 73). Borofsky has emphasized its political content, the positive notion that "we are all one living organism, pulsating and charging forward with energy."²⁶ Eight feet tall—an oversize human presence—with upright gleaming metal surfaces and glowing/pumping red heart, the piece can be seen as a metaphor for the unflagging human spirit, transcending all boundaries, its glow and rhythm as a unifying force.

Conclusion

Gemini G.E.L. remains open to new techniques and materials and to the vision and guidance of collaborators both long-time and new. Its experiments have increased the possibilities within printmaking, expanding upon the processes of intaglio, lithography, screenprint, and woodcut, both alone and in combination with each other, as well as upon a myriad of techniques related to unique works and edition sculpture. Gemini's mastery over such a broad spectrum of media sets a standard for the contemporary print/edition sculpture workshop. The atelier's versatility is also reflected in the broad range of contemporary styles in art represented in its publications of prints and sculpture: abstraction, conceptualist investigation, expressionism, new figuration, surrealism, realism, and reductive vision have all found a home there. After more than twenty-five years, Gemini G.E.L.'s name continues to be synonymous with the realization and dissemination of contemporary art editions of the highest quality.

Notes

1. Ruth E. Fine, *Gemini G.E.L.: Art and Collaboration* [exh. cat. National Gallery of Art] (Washington, 1984). This catalogue is an indispensable general guide to understanding many aspects of the history and operations of Gemini.
2. James Reid provided printing and processing information, used throughout this essay, in a letter dated 14 March 1994.
3. Steinberg withdrew one image from the series, *Gogol III*.
4. Jacqueline Brody, "Prints & Photographs Published," *The Print Collector's Newsletter* 1 (March–April 1985), 20.
5. Mark Rosenthal, *Artists at Gemini G.E.L.: Celebrating the 25th Year*, with introduction by Michael Botwinick (New York, 1993), 54.
6. Much technical information used throughout this essay was provided by Sidney B. Felsen in his letter dated 11 March 1994.
7. A few etchings were in process at Crown Point Press, San Francisco, at the time of Diebenkorn's death.
8. Yves-Alain Bois et al., *Ellsworth Kelly: The Years in France, 1948–1954* [exh. cat. National Gallery of Art] (Washington, 1992), 40.
9. Connie W. Lembark, *The Prints of Sam Francis: A Catalogue Raisonné 1960–1990*, with introduction by Ruth E. Fine (New York, 1992), 21.
10. Mary Lee Corlett, *The Prints of Roy Lichtenstein: A Catalogue Raisonné 1948–1993*, introduction by Ruth E. Fine (forthcoming).
11. The Benday process was invented by Benjamin Day in 1879 and employs a transparent sheet of dots that is imposed on an image during the photographic reproduction process to mechanically approximate tonal gradations.
12. Rosenthal 1993, 63.
13. Ron McPherson provided this technical information in a telephone conversation, 17 March 1994.
14. "Richard Serra: An Interview by Mark Rosenthal," in *Richard Serra: Drawings and Etchings from Iceland* [exh. cat. Matthew Marks Gallery] (New York, 1992), unpaginated.
15. New York 1992.
16. New York 1992.
17. See Nancy Princenthal, "The "Afangar Icelandic Series": Serra's Recent Etchings," *The Print Collector's Newsletter* 5 (November–December 1991), 158, for an in-depth discussion of Serra's Afangar-related prints.
18. Claudio Sticker, *Richard Serra: Afangar Icelandic Series, 1988–1992* (Los Angeles, 1992), unpaginated.
19. *Malcolm Morley: December 2, 1988–January 7, 1989* [exh. cat. The Pace Gallery] (New York, 1988), unpaginated.
20. David Hockney, *That's the Way I See It*, ed. Nikos Stangos (San Francisco, 1993), 238.
21. Rosenthal 1993, 34.
22. Many of Borofsky's works are inscribed with a number that is frequently included in the title, an extension of a written counting-to-infinity project that continues to this day. The artist's Gemini pieces are often numbered consecutively, tracking the artist's current count.
23. Joseph Jarrell, "The Disquieting Mind of Jonathan Borofsky," *Sculpture* 9 (September/October 1990), 52.
24. Richard Marshall and Mark Rosenthal, *Jonathan Borofsky* [exh. cat. Philadelphia Museum of Art with the Whitney Museum of American Art] (Philadelphia, 1984), 46.
25. James Cuno, *Subjects: Prints and Multiples by Jonathan Borofsky 1982–1991*, with an essay by Ruth E. Fine [exh. cat. Hood Museum of Art, Dartmouth College] (Hanover, New Hampshire, 1992), 67.
26. Rosenthal 1993, 49.



Checklist

Measurements for prints refer to sheet size. They are in centimeters followed by inches in parentheses. Height precedes width (precedes depth for three-dimensional objects).

Unless otherwise specified, paper color is white or natural fiber.

The reference to proofs following the edition size includes artist's proofs, cancellation proofs, color trial proofs, Gemini impressions, National Gallery of Art proofs, printer's proofs, producer's proofs, progressive proofs, prototypes, right to print proofs, right to produce proofs, special proofs, trial proofs, working proofs, artist's copies, publisher's copies, and special copies.

Objects presently in the collection of the National Gallery of Art have an accession number that is noted after the name of the donor.

Gemini identification and catalogue raisonné numbers refer to documentation sheets maintained by Gemini G.E.L. for each work of art.

1

Elizabeth Murray
American, born 1940
Thirty-Eight: Future, 1993
lithograph and screenprint construction with hand-applied pastel on Colombe handmade paper, Meirat Velasquez paper, and 4-ply museum board
73.3 × 57.2 × 5.7 (29 × 22½ × 2¼)
one of 38 unique works
Gemini G.E.L.

Gemini Identification no. EM93-179
Catalogue Raisonné no. 1581
project director: James Reid
proofing, processing, and editioning: Stanley Baden, James Reid, Carmen Schilaci, Mark Schultz, Ourania Stamus, Claudio Stickar

2

Elizabeth Murray
American, born 1940

Thirty-Eight: Trying To, 1993
lithograph and screenprint construction with hand-applied pastel on Colombe handmade paper, Meirat Velasquez paper, and 4-ply museum board
74.3 × 58.4 × 5.7 (29¼ × 23 × 2¼)
one of 38 unique works
Promised Gift of Gemini G.E.L. and the Artist

Gemini Identification no. EM93-179
Catalogue Raisonné no. 1581
project director: James Reid
proofing, processing, and editioning: Stanley Baden, James Reid, Carmen Schilaci, Mark Schultz, Ourania Stamus, Claudio Stickar

3

Susan Rothenberg
American, born 1945
Boneman, 1986
mezzotint on wood-veneer paper
76.3 × 51.3 (30 × 20¼)
edition: 42 plus 15 proofs
National Gallery of Art, Washington,
Gift of Gemini G.E.L. and the Artist, in
Honor of the 50th Anniversary of the
National Gallery of Art, 1990.71.12

Gemini Identification no. SR86-3131
Catalogue Raisonné no. 1283
project director: Ken Farley
proofing, processing, and editioning: Ken Farley, Anthony Zepeda

4

Susan Rothenberg
American, born 1945
Breath-man, 1986
drypoint, woodcut, and engraving on John Koller HMP pale gray paper
52.7 × 51.8 (20¼ × 20½)
edition: 37 plus 15 proofs
National Gallery of Art, Washington,
Gift of Gemini G.E.L. and the Artist,
1989.55.56

Gemini Identification no. SR86-3132
Catalogue Raisonné no. 1284
project director: Ken Farley
proofing, processing, and editioning: Ken Farley, Diana Kingsley, William Padien, Anthony Zepeda

49

Richard Serra, *Reykjavik*,
1991

5

Vija Celmins
 American, born 1939
Drypoint—Ocean Surface—2nd State,
 1985
 drypoint on Rives BFK paper
 60.9 × 48.2 (24 × 19)
 edition: 55 plus 19 proofs
 National Gallery of Art, Washington,
 Gift of Gemini G.E.L. and the Artist,
 1991.74.12
 Gemini Identification no. VC84-3101
 Catalogue Raisonné no. 1225
project director: Doris Simmelink
proofing, processing, and editioning: Doris
 Simmelink

6

Vija Celmins
 American, born 1939
Concentric Bearings, D, 1984, published
 1985
 mezzotint, aquatint, drypoint, and
 photogravure on Rives BFK paper
 45.7 × 57 (18 × 22 $\frac{1}{16}$)
 edition: 34 plus 15 proofs
 National Gallery of Art, Washington,
 Gift of Gemini G.E.L. and the Artist,
 1989.55.10
 Gemini Identification no. VC83-3098
 Catalogue Raisonné no. 1222
project directors: Ken Farley, Doris Simmelink
proofing, processing, and editioning: Ken Farley,
 Doris Simmelink

7

Saul Steinberg
 American, born 1914
Gogol I, 1984
 etching, aquatint, drypoint, engraving, and
 embossing on Rives BFK paper
 69.3 × 50.3 (27 $\frac{1}{4}$ × 19 $\frac{3}{8}$)
 edition: 51 plus 18 proofs

National Gallery of Art, Washington,
 Gift of Gemini G.E.L. and the Artist,
 1989.55.77
 Gemini Identification no. ST83-3108
 Catalogue Raisonné no. 1184
project directors: Ken Farley, Doris Simmelink
proofing, processing, and editioning: Ken Farley

8

Saul Steinberg
 American, born 1914
Gogol V, 1984
 etching, aquatint, engraving, and
 embossing on Rives BFK paper
 69.5 × 50.5 (27 $\frac{1}{16}$ × 19 $\frac{3}{8}$)
 edition: 50 plus 18 proofs
 National Gallery of Art, Washington,
 Gift of Gemini G.E.L. and the Artist,
 1989.55.79
 Gemini Identification no. ST83-3111
 Catalogue Raisonné no. 1186
project directors: Ken Farley, Doris Simmelink
proofing, processing, and editioning: Ken Farley

9

John Baldessari
 American, born 1931
*A French Horn Player, a Square Blue
 Moon, and Other Subjects: Money (with
 Space Between)*, 1994
 lithograph and screenprint on Arches 88
 paper
 two panels, each sheet: 121.9 × 55.9 (48 ×
 22)
 edition: 45 plus 18 proofs
 Promised Gift of Gemini G.E.L. and the
 Artist
 Gemini Identification no. JBA91-1265
 Catalogue Raisonné no. 1607
project director: James Reid
proofing, processing, and editioning: Stanley
 Baden, James Reid, Carmen Schilaci, Mark
 Schultz, Claudio Stickar

10

John Baldessari
 American, born 1931
A French Horn Player, a Square Blue Moon, and Other Subjects: Accordionist (with Crowd), 1994
 lithograph and screenprint on Arches 88 paper
 121.9 × 101.6 (48 × 40)
 edition: 45 plus 18 proofs
 Promised Gift of Gemini G.E.L. and the Artist

Gemini Identification no. JBA91-1270
 Catalogue Raisonné no. not yet assigned
project director: James Reid
proofing, processing, and editioning: Stanley Baden, James Reid, Carmen Schilaci, Claudio Stickar

11

Dan Flavin
 American, born 1933
(to Don Judd, colorist)2, 1986, published 1987
 lithograph on Laurence Barker paper
 71.7 × 102.4 (29 × 40½)
 edition: 30 plus 15 proofs
 National Gallery of Art, Washington, Gift of Gemini G.E.L. and the Artist, 1990.27.4

Gemini Identification no. DF86-1130
 Catalogue Raisonné no. 1316
project director: James Reid
proofing, processing, and editioning: Serge Lozingot, James Reid

12

Dan Flavin
 American, born 1933
(to Don Judd, colorist)3, 1986, published 1987
 lithograph on John Koller HMP Special green paper
 72.5 × 102 (29½ × 40½)
 edition: 30 plus 18 proofs

National Gallery of Art, Washington, Gift of Gemini G.E.L. and the Artist, 1990.27.5

Gemini Identification no. DF86-1131
 Catalogue Raisonné no. 1317
project director: James Reid
proofing, processing, and editioning: Tom Kiernan, Serge Lozingot, James Reid

13

Mark di Suvero
 American, born 1933
Santana Wind, 1990
 etching on Rives BFK paper
 49.5 × 55.9 (19½ × 22)
 edition: 30 plus 15 proofs
 Promised Gift of Gemini G.E.L. and the Artist

Gemini Identification no. MdS89-3150
 Catalogue Raisonné no. 1497
project directors: Ken Farley, James Reid
proofing, processing, and editioning: Ken Farley, Kyle Miltzer

14

Kenneth Price
 American, born 1935
Chet, 1991
 fired and glazed earthenware
 10.5 × 15.2 × 7.9 (4¼ × 6 × 3¼)
 edition: 25 plus 12 proofs
 Promised Gift of Gemini G.E.L. and the Artist

Gemini Identification no. KP91-2178
 Catalogue Raisonné no. 1539
project directors: Octavio Molina, James Reid
proofing, processing, and editioning: Alan Brubaker, Happy Price, James Reid, Henry Takemoto

15

Kenneth Price
 American, born 1935
California Cup, 1991
 fired and glazed earthenware
 10.5 × 15.2 × 7.9 (4¼ × 6 × 3¼)
 edition: 25 plus 12 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. KP91-2176
 Catalogue Raisonné no. 1537
project directors: Octavio Molina, James Reid
proofing, processing, and editioning: Alan
 Brubaker, Happy Price, James Reid, Henry
 Takemoto

16

Richard Diebenkorn
 American, 1922-1993
Untitled #2, 1993
 lithograph on German Etching paper
 27.9 × 38.1 (11 × 15)
 edition: 53 plus 17 proofs
 Promised Gift of Gemini G.E.L. and the
 Artist's Estate

Gemini Identification no. RiDi92-1330
 Catalogue Raisonné no. 1592
project director: James Reid
proofing, processing, and editioning: Stanley
 Baden, James Reid

17

Richard Diebenkorn
 American, 1922-1993
Untitled #3, 1993
 lithograph on German Etching paper
 27.9 × 38.4 (11 × 15¼)
 edition: 68 plus 19 proofs
 Promised Gift of Gemini G.E.L. and the
 Artist's Estate

Gemini Identification no. RiDi92-1331
 Catalogue Raisonné no. 1593
project director: James Reid
proofing, processing, and editioning: James Reid,
 Carmen Schilaci

18

Richard Diebenkorn
 American, 1922-1993
Untitled #4, 1992, published 1993
 lithograph on German Etching paper
 27.9 × 38.4 (11 × 15¼)
 edition: 42 plus 19 proofs
 Promised Gift of Gemini G.E.L. and the
 Artist's Estate

Gemini Identification no. RiDi92-1332
 Catalogue Raisonné no. 1579
project director: James Reid
proofing, processing, and editioning: Carmen
 Schilaci, Claudio Stickar

19

Richard Diebenkorn
 American, 1922-1993
Untitled #5, 1993
 lithograph on German Etching paper
 27.9 × 38.7 (11 × 15¼)
 edition: 68 plus 23 proofs
 Promised Gift of Gemini G.E.L. and the
 Artist's Estate

Gemini Identification no. RiDi92-1333
 Catalogue Raisonné no. 1594
project director: James Reid
proofing, processing, and editioning: Stanley
 Baden, James Reid, Carmen Schilaci, Claudio
 Stickar

20

Richard Diebenkorn
 American, 1922-1993
Untitled #7, 1993
 lithograph on German Etching paper
 40.6 × 30.8 (16 × 12¼)
 edition: 68 plus 23 proofs
 Promised Gift of Gemini G.E.L. and the
 Artist's Estate

Gemini Identification no. RiDi92-1334
 Catalogue Raisonné no. 1596
project director: James Reid
proofing, processing, and editioning: Stanley
 Baden, Carmen Schilaci

21

Ellsworth Kelly
 American, born 1923
Purple/Red/Gray/Orange, 1988
 lithograph on Arches 88 paper
 131.4 × 567.7 (51¼ × 223½)
 edition: 18 plus 21 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist
 Gemini Identification no. EK87-1178
 Catalogue Raisonné no. 1389
project director: James Reid
proofing, processing, and editioning: Diana
 Kingsley, Maggie Parr, James Reid, Andrew Rubin,
 Claudio Stickar

22

Ellsworth Kelly
 American, born 1923
Dark Gray Curve (State I), 1988
 lithograph on Arches Cover paper
 66 × 213.2 (26 × 84)
 edition: 25 plus 20 proofs
 National Gallery of Art, Washington,
 Gift of Gemini G.E.L. and the Artist,
 1991.74.130
 Gemini Identification no. EK87-1175A
 Catalogue Raisonné no. 1357
project director: James Reid
proofing, processing, and editioning: Ryu
 Okabayashi, Claudio Stickar

23

Ellsworth Kelly
 American, born 1923
Jack/Gray, 1990
 lithograph on Arches 88 paper
 119.4 × 96.5 (47 × 38)
 edition: 35 plus 19 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist
 Gemini Identification no. EK88-1191
 Catalogue Raisonné no. 1431
project director: James Reid
proofing, processing, and editioning: Ken Farley,
 Mark Mahaffey, Kyle Militzer, James Reid,
 Carmen Schilaci, Claudio Stickar

24

Ellsworth Kelly
 American, born 1923
Jack/Red, 1990
 lithograph on Arches 88 paper
 119.4 × 96.5 (47 × 38)
 edition: 35 plus 21 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist
 Gemini Identification no. EK88-1192
 Catalogue Raisonné no. 1432
project director: James Reid
proofing, processing, and editioning: Ken Farley,
 Mark Mahaffey, James Reid, Mark Schultz,
 Claudio Stickar

25

Sam Francis
 American, born 1923
Untitled, 1986
 screenprint on Exeter paper
 213.2 × 152.4 (84 × 60¼)
 edition: 56 plus 38 proofs
 National Gallery of Art, Washington,
 Gift of Gemini G.E.L. and the Artist,
 1991.74.40
 Gemini Identification no. SF86-5169
 Catalogue Raisonné no. 1298
project director: Ron McPherson
proofing, processing, and editioning: Stephanie du
 Tan, Ken Herrand, Ann Johnston, James
 McGowan, Edan McPherson, Patience McPherson,
 Ron McPherson, Kieth Stevens, Hope Weiss, Rush
 White

26

Roy Lichtenstein
 American, born 1923
Landscapes: View from the Window, 1985
 lithograph, woodcut, and screenprint on
 Arches 88 paper
 202.1 × 85.2 (79¹⁵/₁₆ × 33³/₁₆)
 edition: 60 plus 23 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. RL85-1121
 Catalogue Raisonné no. 1257
project directors: Alan Holoubek, Ron McPherson
proofing, processing, and editioning: Margot
 Andrew, Totti D'Angelo, Krystine Graziano, Alan
 Holoubek, James McGowan, Ron McPherson,
 James Reid, Tom Stubbs, Hope Weiss, Anthony
 Zepeda

27

Roy Lichtenstein
 American, born 1923
"Imperfect" Series:
Imperfect 67" x 79 7/8", 1988
 woodcut, screenprint, and collage on 3-ply
 Supra 100 paper
 170.1 × 202.9 (67 × 79⁷/₈)
 edition: 45 plus 26 proofs
 National Gallery of Art, Washington,
 Gift of Gemini G.E.L. and the Artist,
 1991.74.152

Gemini Identification no. RL87-1155
 Catalogue Raisonné no. 1363
project director: James Reid
proofing, processing, and editioning: Diedre
 Austin, Stanley Baden, Ken Farley, Ken Herrand,
 Robert Hollister, Serge Lozingot, Larry Mantello,
 James McGowan, Ron McPherson, Ryu
 Okabayashi, William Padien, James Reid, Michelle
 Ries, Andrew Rubin, Kieth Stevens, Hope Weiss

28

Roy Lichtenstein
 American, born 1923
Interior Series: Blue Floor, 1991
 lithograph, woodcut, and screenprint on
 PTI 4-ply museum board

147.2 × 212.3 (57¹⁵/₁₆ × 83³/₁₆)
 edition: 60 plus 28 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. RL90-1227
 Catalogue Raisonné no. 1506
project directors: Mark Mahaffey, James Reid
proofing, processing, and editioning: Stanley
 Baden, Jim Baughman, Christy Becker, Michael
 Cascadden, Gary Chavez, Ken Farley, Scott
 Griffith, Heather Kurlander, Mark Mahaffey, Kyle
 Miltzer, Carlos Moreno, Margaret Parr, James
 Reid, Carmen Schilaci, Mark Schultz, Phil
 Silverman, Claudio Stickar

29

Claes Oldenburg
 American, born 1929
Sneaker Lace Sculpture, 1990
 cast stainless steel, hand painted by
 the artist
 132.1 × 58.4 × 102.9 (52 × 23 × 40¹/₂)
 edition: 12 plus 3 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. CO90-171
 Catalogue Raisonné no. 1458
project director: James Reid
proofing, processing, and editioning: Frank Grasso,
 Donald Lippincott, James Reid

30

Claes Oldenburg
 American, born 1929
*Sneaker Lace in Landscape with Palm
 Trees*, 1991
 lithograph on Arches Cover buff paper
 144.8 × 108 (57 × 42¹/₂)
 edition: 55 plus 20 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. CO89-1206
 Catalogue Raisonné no. 1494
project director: James Reid
proofing, processing, and editioning: Ken Farley,
 Mark Mahaffey, Carmen Schilaci, Mark Schultz,
 Phil Silverman, Claudio Stickar, Robin Taylor

31

Claes Oldenburg
 American, born 1929
Profiterole, 1990
 cast aluminum, hand painted by the artist
 14.6 × 23.2 × 21.9 (5¼ × 8 × 8½)
 edition: 75 plus 39 proofs
 National Gallery of Art, Washington,
 Gift of Gemini G.E.L. and the Artist, in
 Honor of the 50th Anniversary of the
 National Gallery of Art, 1990.104.17
 Gemini Identification no. CO88-2152
 Catalogue Raisonné no. 1457
project director: James Reid
proofing, processing, and editioning: Michael
 Cascadden, Richard Garst, Steve Glassman, Frank
 Grasso, James Reid

32

Claes Oldenburg
 American, born 1929
*Thrown Ink Bottle with Fly and Dropped
 Quill*, 1991
 lithograph on Arches 88 paper
 114.3 × 88.9 (45 × 35)
 edition: 75 plus 40 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist
 Gemini Identification no. CO90-1230
 Catalogue Raisonné no. 1523
project director: James Reid
proofing, processing, and editioning: Stanley
 Baden, Jim Baughman, Michael Cascadden, Ken
 Farley, Mark Mahaffey, James Reid, Carmen
 Schilaci, Claudio Stickar

33

Claes Oldenburg
 American, born 1929
Apple Core—Winter, 1990
 lithograph on Arches Cover black paper
 101.6 × 76.2 (40 × 30)

edition: 59 plus 25 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. CO89-1210
 Catalogue Raisonné no. 1441
project directors: Mark Mahaffey, James Reid,
 Claudio Stickar
proofing, processing, and editioning: Ken Farley,
 Carmen Schilaci, Claudio Stickar

34

Claes Oldenburg
 American, born 1929
Apple Core—Spring, 1990
 lithograph on Laurence Barker green paper
 101.6 × 76.2 (40 × 30)
 edition: 57 plus 22 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. CO89-1211
 Catalogue Raisonné no. 1438
project directors: Ken Farley, Mark Mahaffey,
 James Reid
proofing, processing, and editioning: Ken Farley,
 Carmen Schilaci

35

Claes Oldenburg
 American, born 1929
Apple Core—Summer, 1990
 lithograph on Koller HMP paper
 101.6 × 76.2 (40 × 30)
 edition: 54 plus 18 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. CO89-1205
 Catalogue Raisonné no. 1439
project directors: Ken Farley, Mark Mahaffey,
 James Reid
proofing, processing, and editioning: Jim
 Baughman, Ken Farley, Mark Mahaffey, Phil
 Silverman, Claudio Stickar

36

Claes Oldenburg
 American, born 1929
Apple Core—Autumn, 1990
 lithograph on Koller HMP paper
 101.6 × 76.2 (40 × 30)
 edition: 58 plus 20 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. CO89-1209
 Catalogue Raisonné no. 1440
project directors: Ken Farley, Mark Mahaffey,
 James Reid
proofing, processing, and editioning: Ken Farley,
 Kyle Militzer, Claudio Stickar

37

Robert Rauschenberg
 American, born 1925
Illegal Tender L.A.: Blue Line Swinger,
 1991
 lithograph on Dieu Donné charcoal gray
 paper
 three panels, each sheet: 74.9 × 57.1 (29½ ×
 22½)
 edition: 68 plus 33 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. RR91-1282
 Catalogue Raisonné no. 1531
project directors: Darryl Pottorf, James Reid
proofing, processing, and editioning: Stanley
 Baden, Ken Farley, Mark Mahaffey, Kyle Militzer,
 James Reid, Carmen Schilaci, Mark Schultz,
 Claudio Stickar

38

Robert Rauschenberg
 American, born 1925
Illegal Tender L.A.: Blues, 1992
 lithograph on Koller HMP paper
 104.1 × 78.7 (41 × 31)
 edition: 57 plus 26 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. RR91-1280
 Catalogue Raisonné no. 1529
project directors: Darryl Pottorf, James Reid
proofing, processing, and editioning: Stanley
 Baden, Ken Farley, Mark Mahaffey, Kyle Militzer,
 James Reid, Carmen Schilaci, Mark Schultz,
 Claudio Stickar

39

Robert Rauschenberg
 American, born 1925
Illegal Tender L.A.: Hollywood Sphinx,
 1991
 lithograph on Koller HMP granite gray
 paper
 101.6 × 76.2 (40 × 30)
 edition: 58 plus 28 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. RR91-1278
 Catalogue Raisonné no. 1527
project directors: Darryl Pottorf, James Reid
proofing, processing, and editioning: Stanley
 Baden, Ken Farley, Mark Mahaffey, Kyle Militzer,
 James Reid, Carmen Schilaci, Mark Schultz,
 Claudio Stickar

40

Robert Rauschenberg
 American, born 1925
Samarkand Stitches #1, 1988
 sewn fabric collage with screenprint
 193.1 × 167.6 (76 × 66)
 one of 59 unique works
 National Gallery of Art, Washington,
 Gift of Gemini G.E.L. and the Artist,
 1991.76.9

Gemini Identification no. RR88-163
 Catalogue Raisonné no. 1404
project director: James Reid
proofing, processing, and editioning: Sarah
 Daubney, Ken Farley, Diana Kingsley, Larry
 Mantello, John Peet, James Reid, Darlene
 Scramuzza, Claudio Stickar, Robin Taylor, Willy
 Bietak Productions

41

Robert Rauschenberg
 American, born 1925
Samarkand Stitches #3, 1988
 sewn fabric collage with screenprint
 157.5 × 104.1 (62 × 41)
 one of 62 unique works
 National Gallery of Art, Washington,
 Gift of Gemini G.E.L. and the Artist,
 1991.76.11
 Gemini Identification no. RR88-162
 Catalogue Raisonné no. 1403
project director: James Reid
proofing, processing, and editioning: Sarah
 Daubney, Ken Farley, Diana Kingsley, Larry
 Mantello, John Peet, James Reid, Darlene
 Scramuzza, Claudio Stickar, Robin Taylor, Willy
 Bietak Productions

42

Robert Rauschenberg
 American, born 1925
*Tibetan Keys and Locks: Tibetan Keys
 (El)*, 1987
 photo-screenprinted decals and hand paint-
 ing on powder-coated steel with
 polyurethane sealer
 25.4 × 50.8 × 50.8 (10 × 20 × 20)
 edition: 25 plus 13 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist
 Gemini Identification no. RR86-2134
 Catalogue Raisonné no. 1302
project directors: Mari Andrews, Ron McPherson,
 James Reid
proofing, processing, and editioning: Mari
 Andrews, Tom Carrol, Mick Chapick, Ken
 Herrand, Ann Johnston, Diana Kingsley, Gary
 Knowlton, James Linza, Victor Lozano, Gary
 Macheel, Larry Mantello, James McGowan, Ron
 McPherson, Blue McRight, Octavio Molina, James
 Reid, Kieth Stevens, Dirk Walter, Hope Weiss,
 Therm-o-namel, Action Finishes

43

Robert Rauschenberg
 American, born 1925
*Tibetan Keys and Locks: Tibetan Keys
 (Centers)*, 1987

photo-screenprinted decals and hand paint-
 ing on powder-coated steel with
 polyurethane sealer
 25.4 × 76.2 × 76.2 (10 × 30 × 30)
 edition: 18 plus 10 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. RR86-2139
 Catalogue Raisonné no. 1307
project directors: Mari Andrews, Ron McPherson,
 James Reid
proofing, processing, and editioning: Mari
 Andrews, Tom Carrol, Mick Chapick, Ken
 Herrand, Ann Johnston, Diana Kingsley, Gary
 Knowlton, James Linza, Victor Lozano, Gary
 Macheel, Larry Mantello, James McGowan, Ron
 McPherson, Blue McRight, Octavio Molina, James
 Reid, Kieth Stevens, Dirk Walter, Hope Weiss,
 Therm-o-namel, Action Finishes

44

Jasper Johns
 American, born 1930
Untitled, 1992
 lithograph on Twinrocker paper
 96.5 × 78.7 (38 × 31)
 edition: 72 plus 56 proofs
 Promised Gift of Gemini G.E.L.

Gemini Identification no. JJ92-1304
 Catalogue Raisonné no. 1571
project directors: Bill Goldston, James Reid
proofing, processing, and editioning: Bill Goldston,
 James Reid, Carmen Schilaci, Claudio Stickar,
 Douglas Volle

45

Jasper Johns
 American, born 1930
Untitled, 1992
 lithograph on Twinrocker paper
 96.5 × 78.7 (38 × 31)
 edition: 70 plus 21 proofs
 Promised Gift of Gemini G.E.L.

Gemini Identification no. JJ92-1305
 Catalogue Raisonné no. 1572
project directors: Bill Goldston, James Reid
proofing, processing, and editioning: Stanley
 Baden, Bill Goldston, James Reid, Douglas Volle

46

Daniel Buren
 French, born 1938
Situated Lithographs:
Five Out of Eleven, 1989
 lithograph on Rives BFK paper
 247.6 × 529.6 (97½ × 208½)
 55 unique configurations
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. DB88-1180
 Catalogue Raisonné no. 1416
project directors: James Reid, Claudio Sticker
proofing, processing, and editioning: Mary
 Kenneally, Mark Mahaffey, James Reid, Phil
 Silverman, Claudio Sticker

47

Bruce Nauman
 American, born 1941
(Untitled), 1987
 cast iron beams with grit blast finish
 25.1 × 217.3 × 217.3 (9⅞ × 85⅞ × 85⅞)
 edition: 25 plus 12 proofs
 Dr. and Mrs. Phillip T. George

Gemini Identification no. BN83-2123
 Catalogue Raisonné no. 1324
project directors: Stanley Grinstein, William
 Padien
proofing, processing, and editioning: Globe Iron
 Foundry

48

James Turrell
 American, born 1943
Roden Crater, 1990
 Philippine mahogany box with fiberglass
 topographical model of Roden Crater, dirt
 from the site, statement book,
 and portfolio
 17.5 × 82.9 × 59 (6⅞ × 32⅞ × 23⅞)
 edition: 9
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. JT86-2129
 Catalogue Raisonné no. 1437
project directors: Mari Andrews, Thomas
 Buechele, Robert Hollister, William Padien
proofing, processing, and editioning: Craig Adcock,
 Mari Andrews, Jack Brogan, John Coy, Ajax
 Daniels, Sidney B. Felsen, Stanley Grinstein,
 Douglas M. Parker, Photo Impact, Dick Wiser

49

Richard Serra
 American, born 1939
Reykjavik, 1991
 Paintstik on Fuji DHM-14 handmade
 coated paper
 170.2 × 194.3 (67 × 76½)
 edition: 46 plus 21 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. RS90-5195
 Catalogue Raisonné no. 1492
project director: Ron McPherson
proofing, processing, and editioning: Julie Bach,
 John Fitzgerald, Ken Herrand, Joe Lewandowski,
 Edan McPherson, Ron McPherson, Quin Roberts

50

Richard Serra
 American, born 1939
Videy Afangar Series:
Videy Afangar #2, 1991
 etching on German Etching paper
 26.7 × 30.5 (10½ × 12)
 edition: 75 plus 35 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. RS90-3158
 Catalogue Raisonné no. 1511
project directors: James Reid, Claudio Sticker
proofing, processing, and editioning: Jim
 Baughman, Michael Cascadden, Ken Farley, Scott
 Griffith, Mark Mahaffey, Karoline McKay, Carlos
 Moreno, James Reid, Carmen Schilaci, Cecil
 Schmidt, Mark Schultz, Claudio Sticker

51

Richard Serra
 American, born 1939
Videy Afangar Series:
Videy Afangar #4, 1991
 etching on German Etching paper
 26.7 × 30.5 (10½ × 12)
 edition: 75 plus 32 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. RS90-3160
 Catalogue Raisonné no. 1513
project directors: James Reid, Claudio Stickar
proofing, processing, and editioning: Jim
 Baughman, Michael Cascadden, Ken Farley, Scott
 Griffith, Mark Mahaffey, Karoline McKay, Carlos
 Moreno, James Reid, Carmen Schilaci, Cecil
 Schmidt, Mark Schultz, Claudio Stickar

52

Richard Serra
 American, born 1939
Videy Afangar Series:
Videy Afangar #6, 1991
 etching on German Etching paper
 26.7 × 30.5 (10½ × 12)
 edition: 75 plus 29 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. RS90-3162
 Catalogue Raisonné no. 1515
project directors: James Reid, Claudio Stickar
proofing, processing, and editioning: Jim
 Baughman, Michael Cascadden, Ken Farley, Scott
 Griffith, Mark Mahaffey, Karoline McKay, Carlos
 Moreno, James Reid, Carmen Schilaci, Cecil
 Schmidt, Mark Schultz, Claudio Stickar

53

Richard Serra
 American, born 1939
Videy Afangar Series:
Videy Afangar #7, 1991
 etching on German Etching paper
 26.7 × 30.5 (10½ × 12)
 edition: 75 plus 37 proofs

**Promised Gift of Gemini G.E.L. and
 the Artist**

Gemini Identification no. RS90-3163
 Catalogue Raisonné no. 1516
project directors: James Reid, Claudio Stickar
proofing, processing, and editioning: Jim
 Baughman, Michael Cascadden, Ken Farley, Scott
 Griffith, Mark Mahaffey, Karoline McKay, Carlos
 Moreno, James Reid, Carmen Schilaci, Cecil
 Schmidt, Mark Schultz, Claudio Stickar

54

Richard Serra
 American, born 1939
Videy Afangar Series:
Videy Afangar #8, 1991
 etching on German Etching paper
 32.4 × 36.2 (12¾ × 14¼)
 edition: 75 plus 33 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. RS90-3164
 Catalogue Raisonné no. 1517
project directors: James Reid, Claudio Stickar
proofing, processing, and editioning: Jim
 Baughman, Michael Cascadden, Ken Farley, Scott
 Griffith, Mark Mahaffey, Karoline McKay, Carlos
 Moreno, James Reid, Carmen Schilaci, Cecil
 Schmidt, Mark Schultz, Claudio Stickar

55

Richard Serra
 American, born 1939
Videy Afangar Series:
Videy Afangar #10, 1991
 etching on German Etching paper
 26.7 × 30.5 (10½ × 12)
 edition: 75 plus 33 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. RS90-3166
 Catalogue Raisonné no. 1519
project directors: James Reid, Claudio Stickar
proofing, processing, and editioning: Jim
 Baughman, Michael Cascadden, Ken Farley, Scott
 Griffith, Mark Mahaffey, Karoline McKay, Carlos
 Moreno, James Reid, Carmen Schilaci, Cecil
 Schmidt, Mark Schultz, Claudio Stickar

56

Richard Serra
 American, born 1939
Afangar Icelandic Series:
Hreppholar III, 1991
 intaglio construction on Fuji Kozo
 DHM-14 and Meirat Velasquez handmade
 papers
 83.8 × 106.7 (33 × 42)
 edition: 38 plus 30 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. RS90-3170
 Catalogue Raisonné no. 1543
project directors: James Reid, Claudio Stickar
proofing, processing, and editioning: Jim
 Baughman, Michael Cascadden, Ken Farley, Scott
 Griffith, Mark Mahaffey, Karoline McKay, Carlos
 Moreno, James Reid, Carmen Schilaci, Cecil
 Schmidt, Mark Schultz, Claudio Stickar

57

Richard Serra
 American, born 1939
Afangar Icelandic Series:
Hreppholar VI, 1991
 intaglio construction on Fuji Kozo DHM-
 14 and Meirat Velasquez handmade papers
 88.9 × 109.2 (35 × 43)
 edition: 36 plus 20 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. RS90-3168
 Catalogue Raisonné no. 1541
project directors: James Reid, Claudio Stickar,
 Carmen Schilaci
proofing, processing, and editioning: Jim
 Baughman, Michael Cascadden, Ken Farley, Scott
 Griffith, Mark Mahaffey, Karoline McKay, Carlos
 Moreno, James Reid, Carmen Schilaci, Cecil
 Schmidt, Mark Schultz, Claudio Stickar

58

Richard Serra
 American, born 1939
Afangar Icelandic Series: Vesturey I, 1991
 intaglio construction on Meirat Velasquez

handmade and Fabriano Murillo papers
 182.9 × 91.4 (72 × 36)
 edition: 35 plus 19 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist
 Gemini Identification no. RS90-3173
 Catalogue Raisonné no. 1546
project directors: James Reid, Carmen Schilaci,
 Claudio Stickar
proofing, processing, and editioning: Jim
 Baughman, Michael Cascadden, Scott Griffith,
 Mark Mahaffey, Carlos Moreno, Carmen Schilaci,
 Cecil Schmidt, Mark Schultz, Claudio Stickar

59

Edward Kienholz and
 Nancy Reddin Kienholz
 American, born 1927 and 1943 respectively
Bound Duck—Black, 1991
 wall sculpture with screenprinting, acrylic,
 cast aluminum object, galvanized steel air
 duct, leather helmet, formica, and resin
 hand applied by the artists
 170.2 × 99.1 × 25.4 (67 × 39 × 10)
 edition: 25 plus 17 proofs
 National Gallery of Art, Washington,
 Anonymous Gift, 1993.77.1

Gemini Identification no. EdK89-2153
 Catalogue Raisonné no. 1486
project directors: Noah Kienholz, James Reid,
 Claudio Stickar
proofing, processing, and editioning: Stanley
 Baden, Mardee Carter, Frank Grasso, Mary
 Kenneally, Edward Kienholz, Nancy Reddin
 Kienholz, Noah Kienholz, Mark Mahaffey, Kyle
 Miltzer, Carlos Moreno, James Reid, Phil
 Silverman, Claudio Stickar

60

Malcolm Morley
 British, born 1931
*Our Tramp Steamer Hugging the Horizon
 off Coconut Island II*, 1987
 lithograph on Arches 88 paper
 85.1 × 137.2 (33½ × 54)
 edition: 39 plus 24 proofs
 National Gallery of Art, Washington,
 Gift of Gemini G.E.L. and the Artist,
 1991.74.159
 Gemini Identification no. MM87-1163
 Catalogue Raisonné no. 1339
project director: James Reid
proofing, processing, and editioning: Diedre
 Austin, James Reid, Michelle Ries, Gordon Smith,
 Claudio Stickar

61

Malcolm Morley
 British, born 1931
Rite of Passage, 1988
 spitbite etching, aquatint, and drypoint on
 John Koller HMP cream paper
 117.2 × 83.5 (46½ × 32½)
 edition: 52 plus 17 proofs
 National Gallery of Art, Washington,
 Gift of Gemini G.E.L. and the Artist, in
 Honor of the 50th Anniversary of the
 National Gallery of Art, 1990.71.10
 Gemini Identification no. MM88-3148
 Catalogue Raisonné no. 1393
project director: Ken Farley
proofing, processing, and editioning: Ken Farley,
 Diana Kingsley

62

David Hockney
 British, born 1937
Warm Start, 1993
 lithograph and screenprint
 on Arches 88 paper
 54.6 × 64.8 (21½ × 25½)

edition: 68 plus 30 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. DH93-1349
 Catalogue Raisonné no. 1601
project director: James Reid
proofing, processing, and editioning: Stanley
 Baden, James Reid, Carmen Schilaci, Claudio
 Stickar, Laurie Switzer, Stephanie Wagner

63

David Hockney
 British, born 1937
Going Out, 1993
 lithograph and screenprint
 on Arches 88 paper
 61.6 × 68.6 (24¼ × 27)
 edition: 68 plus 34 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. DH93-1351
 Catalogue Raisonné no. 1605
project director: James Reid
proofing, processing, and editioning: Jennifer
 Azzaronc, Stanley Baden, James Hirahara, Mark
 Schultz, Claudio Stickar, Laurie Switzer, Stephanie
 Wagner

64

David Hockney
 British, born 1937
Slow Forest, 1993
 lithograph and screenprint
 on Arches 88 paper
 63.5 × 83.8 (25 × 33)
 edition: 68 plus 29 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. DH93-1364
 Catalogue Raisonné no. 1603
project director: James Reid
proofing, processing, and editioning: Jennifer
 Azzarone, Stanley Baden, James Reid, Carmen
 Schilaci, Mark Schultz, Claudio Stickar

65

David Hockney
 British, born 1937
Ink in the Room, 1993
 lithograph and screenprint
 on Arches 88 paper
 64.8 × 88.9 (25½ × 35)
 edition: 68 plus 29 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. DH93-1362
 Catalogue Raisonné no. 1602
project director: James Reid
proofing, processing, and editioning: Jennifer
 Azzarone, Stanley Baden, James Reid, Carmen
 Schilaci, Mark Schultz, Claudio Stickar, Stephanie
 Wagner

66

David Hockney
 British, born 1937
Four Part Splinge, 1993
 lithograph and screenprint
 on four sheets of Arches 88 paper
 overall: 124.5 × 167.6 (49 × 66)
 edition: 48 plus 29 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. DH93-1366
 Catalogue Raisonné no. 1606
project director: James Reid
proofing, processing, and editioning: Jennifer
 Azzarone, Stanley Baden, James Hirahara, James
 Reid, Carmen Schilaci, Mark Schultz, Claudio
 Stickar, Stephanie Wagner

67

Jonathan Borofsky
 American, born 1942
Flower Head, 1991
 etching on Meirat Velasquez rough paper
 80 × 61 (31½ × 24)

edition: 37 plus 27 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. JB89-3156
 Catalogue Raisonné no. 1480
project director: James Reid
proofing, processing, and editioning: Ken Farley,
 Mark Mahaffey, Kyle Militzer, Carlos Moreno,
 Mark Schultz

68

Jonathan Borofsky
 American, born 1942
Turtle, 1991
 lithograph and screenprint with gold leaf,
 varnish, and embossing on Rives BFK
 paper

149.9 × 111.8 (59 × 44)
 edition: 35 plus 19 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist
 Gemini Identification no. JB90-1237
 Catalogue Raisonné no. 1478
project director: James Reid
proofing, processing, and editioning: Stanley
 Baden, Jim Baughman, Ken Farley, Mark Mahaffey,
 James Reid, Carmen Schilaci, Mark Schultz,
 Claudio Stickar

69

Jonathan Borofsky
 American, born 1942
Hammering Man at No. 3302552, * 1990
 collage and screenprint with La Paloma
 handmade paper
 365.8 × 175.3 × 7.6 (144 × 69 × 3)
 one of 18 unique works and 1 prototype
 Promised Gift of Gemini G.E.L. and
 the Artist

Gemini Identification no. JB90-2173
 Catalogue Raisonné no. 1465
project director: Ron McPherson
proofing, processing, and editioning: Julie Bach,
 John Fitzgerald, Edan McPherson, Ron McPherson
 *Borofsky number changes with each unique work
 in its series.

70

Jonathan Borofsky
 American, born 1942
*Man with a Briefcase at No. 3274691,**
 1990
 woodcut collage with La Paloma
 handmade paper
 233.7 × 101.6 (92 × 40)
 one of 53 unique works and 1 prototype
 Promised Gift of Gemini G.E.L. and
 the Artist
 Gemini Identification no. JB90-170
 Catalogue Raisonné no. 1461
project director: Ron McPherson
proofing, processing, and editioning: Julie Bach,
 Annoush Bargamian, Jimi Bentley, Cindee
 Bessman, John Fitzgerald, Eric Garding, Ken
 Herrand, Phil Jerrome, Joe Lewandowski, Mary
 McGilvray, Edan McPherson, Ron McPherson,
 Quin Roberts, Brenda Wentzel
 *Borofsky number changes with each unique work
 in its series.

71

Jonathan Borofsky
 American, born 1942
*Dancing Clown at No. 2964782,** 1986
 screenprint with hand painting and
 collaged foils on Exeter paper, motor, cord,
 and painted acrylic ring
 235.4 × 164.4 (92¼ × 64¼)
 one of 36 unique works
 National Gallery of Art, Washington,
 Gift of Gemini G.E.L. and the Artist,
 1991.74.10
 Gemini Identification no. JB86-58
 Catalogue Raisonné no. 1261
project director: Ron McPherson
proofing, processing, and editioning: Ron
 McPherson, Thomas Stubbs, Dirk Walters, Hope
 Weiss
 *Borofsky number changes with each unique work
 in its series.

72

Jonathan Borofsky
 American, born 1942
*Art is for the Spirit at No. 3094233,** 1988
 screenprint on P.T.I. Supra 100 paper
 170.2 × 138.4 (67 × 54½)
 one of 88 unique works
 Promised Gift of Gemini G.E.L. and
 the Artist
 Gemini Identification no. JB88-167
 Catalogue Raisonné no. 1398
project director: Ron McPherson
proofing, processing, and editioning: Stanley
 Baden, Ken Herrand, Ron McPherson
 *Borofsky number changes with each unique work
 in its series.

73

Jonathan Borofsky
 American, born 1942
Heart Light, 1991
 aluminum and resin sculpture with
 electronic sound and light
 241.9 × 100.3 × 91.4 (95¼ × 39½ × 36)
 edition: 18 plus 7 proofs
 Promised Gift of Gemini G.E.L. and
 the Artist
 Gemini Identification no. JB90-2171
 Catalogue Raisonné no. 1479
project directors: Tom Buechele, John Lilly,
 Octavio Molina
proofing, processing, and editioning: Thomas
 Homsher, John Lilly, Michael Zaremsky

Glossary

Most of the prints and sculpture in this exhibition are works of art produced in editions: multiple original impressions of the same image or multiple original copies of the same object. The prints are made by transferring a layer of ink from a printing surface, or matrix, onto paper or another material. Often, a printing press supplies the pressure necessary for the transfer. The various printmaking techniques are defined by the type of matrix and the manner in which it carries the ink. Complex color prints may call for several matrices, and more than one technique may be used for a single print. The sculptures also are made by a variety of techniques. Proof impressions and proof copies are those made prior to the completion of a published edition.

Print Techniques and Related Terms

INTAGLIO An umbrella term covering etching and related techniques in which the printing ink that yields the image is held by recessed lines or areas that are incised into the matrix. A copper plate usually serves as the matrix, although other metals and other materials such as plastics may be used.

Intaglio processes that use acid to incise the matrix include:

Aquatint Areas of the metal plate are dusted with fine particles of a material that resists acid, such as powdered resin. Areas not covered by the resist are bitten away by the acid bath to create a granular surface that produces effects similar to watercolor washes.

Etching A term referring to several linear and tonal techniques. For line etchings, a sharp tool is used to draw through an acid-resistant substance, or ground, that covers

the plate. The drawn lines expose areas of the metal that are then etched in an acid bath to produce the incised lines. The longer the plate is immersed in the acid, the deeper the lines will be and the darker they will print.

Intaglio construction A process by which the final print surface is a relief of thick ink covering an added paper layer. The process requires that an etching plate be bitten especially deeply. Paper that is heavier than the support sheet is cut to the shape of the printed areas and the paper's edges are shaved to avoid an abrupt transition. The entire assembly is finally run through the press, printed and laminated in one pass.

Photogravure Any of several intaglio printing processes in which a matrix, usually a copper printing plate, is prepared by photographing an image through a screen onto the photosensitized surface that is developed and then etched.

Spitbite A technique for achieving graduated tonal effects by applying acid directly to the plate with a brush most commonly containing water, but sometimes saliva, which is the origin of the term.

Intaglio processes that do not use acid include:

Drypoint A sharp needle drawn with pressure directly across the metal plate raises a burr on either side of the incised line; this burr holds the printing ink and creates velvety effects.

Engraving A sharply pointed "V"-shaped tool called a burin is used to scoop out a groove in the plate. The weight of the line can be varied by adjusting the pressure placed on the burin and manipulating its angle.

Mezzotint The surface of the plate is first given an overall rough texture that prints dark. The image is defined by smoothing parts of the surface with a scraper and/or burnisher to produce lighter tones. (A *scraper* is a triangular knife used to remove parts of an intaglio image causing the areas to print lighter than the surrounding roughened surface. A *burnisher* is a rounded tool used to smooth parts of the intaglio plate that is often used in concert with and after a scraper.)

RELIEF An umbrella term covering the processes in which, after an image has been cut or carved into a matrix or otherwise formed, the printing ink is applied to its top surface (the opposite from intaglio where the ink is held in the recessed areas).

Woodcut The image is cut or carved into a slab of wood.

PLANOGRAPHY A printing method that relies on a flat surface as the matrix.

Lithography A chemical process in which an image drawn with greasy materials is imbedded into a specially treated slab of limestone or, more commonly today, a prepared metal lithographic plate. Before printing, the stone or plate is dampened. The complex process is based on the principle that grease repels water.

STENCIL A term for those processes in which the image is cut from a thin material such as plastic or paper; ink is then passed through the open areas using a roller, brush, or other tool.

Screenprint The image is applied or adhered to a screen, blocking out certain areas. Ink is then forced through the open areas using a scraper, roller, brush, or other tools. The process is sometimes called *silkscreen*, silk being the material traditionally used for the screen.

Sculptural Techniques and Related Terms

CAST A mold taken from an object by covering its surface with a liquid or plastic substance that, when hardened, retains form and detail of the original and can serve as a basis for reproduction.

CAST PAPER Paper made by dipping a shaped mold into a vat of pulp to create a three-dimensional sheet. Once the paper has dried it is separated from the mold.

DECKLE The naturally irregular and untrimmed edge of handmade paper; in flat sheet or molded form.

EMBOSSING An inkless process by which the printing paper is forced into the matrix, often with a press, to create three-dimensional effects.

FIRE In ceramics, the term describes clay that has been put into the kiln and heated to the point where it becomes a hard solid.

GLAZED The term for a ceramic piece having been coated by a liquid preparation that when fired will create a smooth, sometimes glossy finish.

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