



Artists, Printers and Collectors
Smith Andersen Editions

Preface

As early as the fifteenth century, print media in the Western world was intended as a form of affordable popular art, perpetuated by a wider distribution of art to multiple recipients. Because of these developments, a person who might not have been able to afford an oil painting or original drawing could still own an original work of art. Since that time artists have experimented with a great variety of printmaking processes. Among these are relief printing as in woodcuts, linocuts or wood engravings where the resulting image is created by cutting away undesired areas of a block and applying ink to the raised surface which is then printed. Another is the intaglio process of line engraving where only the incised furrows of a metal plate are filled with ink in order to form the printed image. A third method is a surface or planographic printing process such as lithography. A lithograph is printed from a flat stone or metal plate on which the artist draws with oil based pigments that leave a residue to which the ink binds. From these basic approaches have evolved many variations and mixed methods, devised by the innovative collaborative work of artists and master printers. The monotype, which is featured in many of the works shown in the Haggerty exhibition of Smith Andersen editions, is a variation on the surface process where paper is applied to a design painted on a glass, stone, or metal plate. The result is a single edition print, thus breaking from the idea of the print being reproducible.

Through the efforts of Dr. Robert and Mrs. Sharon Yoerg, the Haggerty Museum of Art is the recipient of a collection of approximately fifty artists' prints produced at Smith Andersen Editions in Palo Alto, California under the direction of Paula Kirkeby and a staff of professional printers. The gifts began in 1993 and are continuing through the present. The collection represents the collectors' intense and informed interest in printmaking, and a unique collaboration between the collectors and the press at Smith Andersen. In addition to the gifts to the Haggerty Museum and various other not-for-profit institutions, Robert and Sharon Yoerg display a large collection of Smith Andersen prints in their own home. Included in the exhibition are major contemporary artists such as Bruce Conner, Michael Mazur, Miriam Shapiro, Joseph Goldyne, Nathan Oliviera and Marguerite Saegesser, many of whom are currently working on the West Coast and California.

This exhibition is made possible at the Haggerty Museum due to the generosity of the Yoergs and to the cooperation of Paula Kirkeby, who

has generously assisted with the planning and made available artist printing plates to be used for demonstration of printmaking techniques. Inez Storer has produced a new essay for the catalogue, and Hilarie Faberman has kindly allowed an excerpt from an essay previously published in *The Art of Collaborative Printmaking: Smith Andersen Editions* to be reproduced. We are grateful to the Nevada Museum of Art for the permission to reprint this essay. Also included in the catalogue is an interview with Robert and Sharon Yoerg, outlining their approach to collecting art.

Annemarie Sawkins coordinated the exhibition and catalogue preparation. James Kieselburg acted as registrar. Andrew Nordin, assisted by Tim Dykes, designed the installation. Jerome Fortier designed the catalogue, and Paul Amitai was responsible for promotion. Lynne Shumow organized educational programming, and Lee Coppernoll, assisted by Joyce Ashley and Nicole Hauser, provided administrative support.

Curtis L. Carter
Director

*The Art of Collaborative Printmaking:
Smith Andersen Editions*
July 13 - October 1, 2000

**Organized by the Patrick and Beatrice Haggerty
Museum of Art, Marquette University**

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Cover illustration: **Joseph Goldyne, *Pale Riders*, 1994, Monoprint, 30 x 20 in., 98.13.4**

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Stanley Boxer, *Teaseuponagrassland*, 1989, Color monoprint from wood block, Okawara paper, 48 x 32 in., 95.20.4

An Interview with the Collectors

Robert and Sharon Yoerg

Tell us about your backgrounds.

We both grew up in Wauwatosa, WI and attended Wauwatosa East H.S. Bob received a B.S. from Illinois Institute of Technology in Chicago and an M.D. at Marquette University School of Medicine. He interned at Barnes Hospital, Washington University, St. Louis and took a residency in psychiatry at Stanford University, Palo Alto, CA. Sharon received a B.S. in English and French at the University of Wisconsin-Madison and an M.A. in Comparative Literature at Washington University, St. Louis. She studied French at the University of Strasbourg, France and did further graduate study at Stanford University in the teacher leadership program.

How long have you two been art collectors?

We have been collecting monotypes since the mid-1970s.

Can either of you attribute your interest in art to your education?

Bob: Absolutely not! Although the fact that I had no humanities courses in college caused me to pursue these interests on my own and provided a refreshing antidote to the rigors of a technical education.

Sharon: Yes. Lots of fine arts education at my childhood -- fond memories of art and music in my elementary school in Milwaukee. I studied ballet and piano at the Wisconsin College of Music from the age of 4 through 17. I took my first trip to Europe with my ballet teacher, Marion Yahr, when I was 16. We studied ballet with Mary Wigman and Harold Kreutzberg in Bern, Switzerland for one month and then made a cultural tour of the major capitals of Europe. I also studied art and drawing at the Layton School of Art as a child. All of this was instrumental to my appreciation and involvement with the Arts as an adult.

Was there a specific experience which contributed to your interest in art?

While living in Washington, D.C. in the early 1970s, we visited museums with regularity, then we met Paul Jenkins through a friend when he was having a show at the Corcoran Gallery. We fell in love with his work. We then met a professor from San Francisco State University on a trip to Guatemala shortly after our return to California in the mid-70s, and when he heard of our interest in the work of Paul Jenkins, he encouraged us to meet Paula Kirkeby and discover Sam Francis.

To what do you attribute your interest in art?

Bob: I have long been interested in folk art and crafts which represent an individual's aspirations, fears and cultural values.

Sharon: Early submersion in fine arts education and then the trip to Europe made all that early education real for me.

What was the first piece in your collection?

A print by Sam Francis called *Chinese Planets*, 1963.

How would you describe your collection?

Most are works on paper, the majority are monotypes by California artists. We also have some whimsical ceramic pieces by David Gilhooly.

How did you become interested in prints?

We became interested in monotypes because each work is unique, and the artist is intimately involved in the entire process. These were pieces that were also affordable to us. We were in our early 30s when we started collecting these pieces.

How did you meet Paula Kirkeby, and at what point did you begin collecting Smith Andersen Edition prints?

We met Paula Kirkeby in 1976 at the suggestion of Prof. Dean Barnlund of San Francisco State University, a fellow traveler to Guatemala. We bought a number of pieces from Paula including several Sam Francis gouaches and then with partners, Mary Margaret Anderson and Joseph

Goldyne, an artist himself, Paula opened her own press in 1978. At that time we began to seriously collect pieces that she published under the name of 3EP.

What is it about Smith Andersen that has made you loyal supporters of the Press?

Paula took the time to educate us about her passion, the monotype, introduced us to her artists, museum people, even gave us the opportunity to experience making monotypes at the press -- this helped us to see the process in a new light. We appreciate her devotion to her artists, her fairness in representing them to her clients, her ability and willingness to take risks with emerging artists and her exceptional eye and judgement about young artists and their work. She also has the ability to convince established artists who have had no experience with the monotype to experiment with the process. During these years a special friendship and bond has developed between us and Paula and her husband, Phillip.

Have you met the artists whose work you collect?

Paula usually has a reception at the gallery for artists working at the press, which is often followed by an informal dinner at a local Chinese restaurant attended by the artist and a few friends. We have met almost all the artists we have collected in this way, at their museum openings, or at their local studios.

What is your philosophy about collecting?

Bob: We have tried to focus on collecting major artists who excel at the monotype as well as major artists who want to experience and experiment with the monotype as a new medium for themselves.

Sharon: Love what we buy, generally both agree on each piece, don't buy for investment but for pleasure, and we do like to know the artist.

How have you helped to make the work of contemporary artists available to a wider audience?

We have gifted pieces to the Achenbach Graphic Arts Foundation at the DeYoung Museum, San Francisco, University of Santa Clara, CA, Palo Alto Cultural Center, and of course, the Haggerty

Museum at Marquette University. We also belong to a group associated with the Museum of Modern Art in San Francisco called Society for the Encouragement of Contemporary Art. This group seeks out young artists and gives a deserving new artist a museum show every two years as part of their mission to develop an increasing audience for contemporary art.

Is there anything you want to add to sum up your experience as collectors?

Collecting has added a great richness to the fabric of our lives -- visually in our home, in terms of travel, friendships, education, and charitable giving. Our daughter, Elizabeth, has grown up with a knowledge and appreciation of art far beyond that of many of her contemporaries and she is already starting to collect photography in her early twenties. Even now we are starting to learn more about folk art and crafts of Asia -- it is endless process of discovery and education ... that's what makes it so much fun and so rewarding at the same time!



Paul Jenkins, *Okwara Lady*, 1993, Watercolor monotype, 72 1/4 x 38 in., 99.28.1



Marguerite Saegesser, *Untitled*, 1991, Monotype, 30 1/4 x 42 1/2 in., 93.25.1



Inez Storer, *Doña Carmen in Ecstasy*, 1998, Monotype, 60 x 40 in., Courtesy of Smith Andersen and the Artist.

A Painter's Experience at the Press

Inez Storer

When I was first invited to work at Smith Andersen in 1986, I did what research I could on the monoprint. In those days, monoprinting was neither popular nor highly regarded as a process. I looked at other artists' work, primarily Nathan Oliveira (who had been my drawing instructor at the San Francisco Art Institute), Frank Lobdell and Mary Frank. (At that time, I had yet to be introduced to Miriam Schapiro who later became a great influence on my work.) I saw that Frank used stencils for her shapes and that gave me ideas on how to approach my own work. I needed to acquire a visual language to help form some kind of idea of how to proceed. I needed a collective anchor so I began gathering various materials from my studio, collage elements and scraps to paste on to my work, a process known in French as *chine collé*. I then thought about the "story" or narrative that I was going to describe in a pictorial way. I was struck by the last known photos taken of Marilyn Monroe wearing a transparent pale pink silk shift. I found a smaller chemise which seemed to float when I dropped it. This was going to be my narrative, my way of beginning.

Upon my arrival at Smith Andersen, I recall seeing the largest and most intimidating electric etching press that I had ever seen and sheets of white paper nearby. My collaborator was Ikuru Kuwahara, who exuded a sense of enthusiastic anticipation. I "distressed" the chemise using ink that I mixed in a coffee can, after soaking the chemise I proceeded to make marks on the plate with lots of encouragement and help from Ikuru. After I inked and marked my plate, I was ready to drop the chemise onto the plate, carefully arranging it in a casual way to suggest it still clothed Monroe. We then placed the paper down, the newsprint and finally the blankets. Ikuru pushed the start button on the press, a whine was heard, and the next thing we were doing was lifting the first print from the plate. Immediately I could see that there was way too much ink. We placed another sheet of paper onto the plate, the process was repeated, and a second print was pulled which was better. Ikuru then said something about making it "sexy" and I was hooked! I grabbed a red silk flower that I had brought, pulled out the wires, and literally threw it down on the plate placing it in a "strategic" place. Then I got some collage bits and threw them down as well. We pulled the print and this time it really worked. *Marilyn* was

sexy and there was a sort of light emanating from the paper. We took all the materials off the plate and printed the marks and tracings that were left behind from our prior printing which was even more successful. What was absent from the image made the work. I took the discarded first over-inked print and reprinted from the print ... thereby creating what is called a counterproof. Once this was complete we were finished.

What began in a tentative way, progressed into a collaborative process. The five or six prints, each of which was unique "told my story". Although this was over fifteen years ago, it seems like yesterday, because of the excitement I felt while "playing" with materials, a large press and working with a supportive collaborator. It all began with Paula's letting go of her agenda and allowing me to carry out the process in my own way which is similar to the way it works in my studio ... there are many voices, but in the end I am the one who must pull it off.

When I worked with Don Farnsworth at Magnolia Press in Oakland, California, I was introduced to a different process. Arriving at the press with no preconceived notion of how to print with him, I asked for some guidance. He suggested that I make a print from a painting in my catalogue. This was the beginning of a different form of collaboration. We discussed this painting, the meaning of it and whether I could translate it into a collograph, or print with collage elements. The painting was titled *Elizabeth of Hungary Before Her Canonization*. According to the legend, Elizabeth of Hungary was a thirteenth-century saint who made roses grow in the snow and fed the homeless. I became interested in her story because she was a distant grandmother of mine. When I was young, it was suggested by my parents that I should be "like her"- more saintly I suppose. I developed an antipathy towards her for obvious reasons and therefore wanted to do a series of prints derived from my painting of her.

A collograph involves the use of modeling paste that is spread evenly over a sheet of masonite using a flat utility knife. While it was still "wet" I carved into the surface with a pointed etching tool known as a burin to make my lines. If I made a mistake, I could re-do the surface by smoothing it over and rewetting it. There is usually an hour in which to work before the paste sets or dries. After the surface was bone dry, Don had an assistant ink the plate and then wipe away the excess ink so that it was ready for printing. It is usually possible to make about six prints before the incised lines wear out. This process is similar to the etching process in that a line is carved into the surface. The prints can be further embellished using pastels, pencils or oil crayons, thereby making each print unique. The final result is

a print that is much looser than an etching because the lines are not as precisely defined. The collaborative process at Magnolia involved working directly with Farnsworth who is himself an artist and therefore understands the artist mentality. In the end, we both grew from the experience.

In the mid-eighties, I met Miriam Schapiro who had been following my work for several years. She contacted me while working at Smith Andersen and suggested that we do some collaborative print-making together at Sonoma State University where I was teaching a class on monoprints. She wanted to involve students in a real "celebration/collaboration". She suggested that we first go "junking" to look for materials for collage and embossing.

When we arrived at Sonoma State, the print students and some faculty were already waiting. The press and inks were also ready. The students gathered around the printing assistants. Miriam made the first mark. I made a mark, she made some more, and we accelerated our tempo and then stood back. More marks, brush strokes, more work, until we asked the students to participate and it became a real collaboration. We made many prints in this fashion. When the final print was just about finished, there was a long pause and suddenly Miriam peeled off her gloves which were covered in blue ink and threw them onto the plate and then stood back and said "Print it!" It was that spontaneous gesture that seemed to epitomize the whole process which was a real success. The surprise was that the hands-on process helped to create the most unique marks on the print.

Working with Miriam, I observed how she incorporated her own history as well as that of the art world into her work. While at Smith Andersen, Schapiro continued to use the fan theme seen in her earlier paintings, collages and prints. She taught me that one does not have to reinvent the wheel, that you can reuse personal information to create new works of art. A sense of continuity is the result. I also saw this when I stayed in her studio because I was surrounded by all the bits and pieces of material that went into her fan series. The print she made at Smith Andersen, *Matisse and Me*, was purchased by the Yoergs and gifted to the Haggerty Museum of Art. It represents a clear example of how collaboration works. This collaboration extends beyond the boundary of artists to the role of collectors and how they are able to bring this process into a much larger arena, that of the exhibition space ... in this case, the Haggerty Museum. It is like a pebble being thrown into the pond ... the ripples extend in ever expanding concentric circles.

About four years ago, I was invited by David Salgado to his press, Trillium Graphics locat-

ed in Brisbane, California. He has an off-set press with a large press bed and drum which takes the inked image off a thin metal plate or sheet of acetate. Using this press, a print results from the peeling away of the inked image. This process can be repeated three or four times until no ink is left. Each time one can go back into the plate and make changes. Since the plate is firmly anchored to the press bed as well as the paper, there is no problem with registering the image. One can add or subtract inking throughout the process. I usually draw, paint or add collage elements to the print. It is possible to make four to six prints from the original plate and each is unique because of the amount of ink and degree of pressure applied to the plate. The size of the press bed allows an artist to make prints in a variety of formats. More recently, David, along with Richard Lang and his son Noah, have added several Iris printers and a digital camera to the equipment available at Trillium. The camera can photograph almost any desired set-up whether it is original work, a variety of collage elements, photos or text. Even three-dimensional objects can be scanned onto a CD and then the image can be manipulated. Once the final image is agreed upon by the artist, it is transferred to the Iris printer which can make an image of any size up to 35" x 46". The paper is taped to a large drum which spins while ink translates the images to the paper. Initially, I was skeptical of this process, but now I see it as another way of making art which further enlarges creative possibilities. An Iris print can be taken to the press and using the monotype process, at least two prints can be made from an inked acetate or metal sheet because Iris print paper is more absorbent than the usual printing papers. Yet each print is unique. The nature of the process involves collaboration. The discussions about how to move each image are part of the process.

A more personal collaboration between two friends would be my visits to the studio of painter Heather Wilcox in Sausalito, California. Heather is primarily a painter but has a press where she creates works on paper. She has invited me to come and "mess" around on her press. This is another sort of collaboration which involves the more formal ways of working that I have discussed earlier. When I am in her studio, she asks me questions as I work and it is a unique way of validating the community of artists. As I have said earlier, the artist is usually in a solitary situation. I may say or do something that could "stoke" her process, and she mine, so in a way there is a generous giving and taking.

When I last worked at Smith Andersen, I experimented with different techniques and, for this reason, I was dependent upon the printer, Kathryn Kain and her assistant, Andrea Antonnaccio, who I

have known for several years. Since they are both serious artists, it was even more exciting to work in tandem and exchange ideas. I often asked for their input and would value it. The process involved making a drypoint on a copper plate, etching the drawing and then inking the plate and printing it. The next step was to make a tracing on a sheet of plexi-glass so I would know where to paint and collage the print and plate. The line drawing became the matrix of the print. In the meantime, Andrea glued a border of collage pieces directly on the paper. We printed the image and then, after cleaning the plate, I made some more random marks and we printed again. Each print goes through at least three printings. *Woman at Work!* was printed in this manner as well as *Doña Carmen in Ecstasy*. I realized after I printed the *Carmen* piece that I misspelled "ecstasy," but I was reassured by one and all, especially Paula, that the misspelling made it more "authentic", especially since my references so often are towards folk and naive art.

Working at Smith Andersen, I realized that the freedom and support that I enjoy as an artist is the ultimate gift. The best part of this activity is the element of surprise and recognition that what you do is truly yours. I am able to take the printmaking experience back into my studio. The spontaneity developed making monotypes resulted in a much freer way of working at the easel ... one process feeds into the other and visa-versa. We are all like blotters. I am a blotter, absorbing everything that I experience as an artist. The process is evolutionary. The collaboration involves the artists, printers, collectors and the institutions where the work is shown. It is a circle and complete ... until the next work is done.

Inez Storer is an artist recently retired from the San Francisco Art Institute. She resides in Inverness, California.



Matt Phillips, *Bay Bridge*, 1993, Color monotype (ghost impression), 17 3/4 x 12 in. (plate), 29 5/8 x 20 3/4 in. (paper), 95.20.6



Miriam Schapiro, *Matisse and Me*, 1993, Monotype with fabric collage, 14 1/2 x 29 1/4 in., 94.20.4

“Freedom of the Press”

Paula Z. Kirkeby and Smith Andersen Editions *

Hilarie Faberman

The Art of Collaborative Printmaking: Smith Andersen Editions celebrates the vision and perseverance of art dealer and print publisher Paula Z. Kirkeby, who has been exhibiting works and publishing prints by contemporary artists in Palo Alto, California, for nearly three decades. The gallery and fine-art print press, which both bear the Smith Andersen name, have been parallel and separate endeavors for most of their respective histories, but a brief overview of the two enterprises illustrates their interdependence.¹

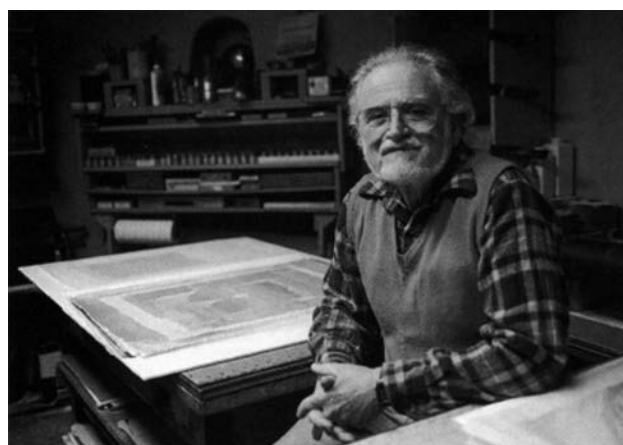
In the fall of 1969, Kirkeby inaugurated the Galerie Smith-Andersen at 200 Homer Street in downtown Palo Alto with an exhibition of paintings and prints by the internationally recognized artist Adja Yunkers. In retrospect, the exhibition foreshadowed several of Kirkeby's future directions: it indicated her passion for works on paper; it demonstrated her desire to bring works by artists of the highest caliber to Palo Alto; and it reflected her preference for abstract, rather than representational art. Buoyed by the success of her first exhibition, Kirkeby soon thereafter organized a show of monotypes of imaginary masks by Nathan Oliveira, who was then a professor of art at Stanford University. Oliveira's spectral masks were his first exhibition of works in this medium and this show, in the spring of 1970, had important implications for both the artist and the dealer, who championed the monotype at a time when it was otherwise little known and unappreciated. As curator Joann Moser recently wrote, "as few people were familiar with monotypes, it was a bold move [for Kirkeby] to exhibit them so prominently in her fledgling gallery. Her commitment to the medium helped her change attitudes among artists, museums, and private collectors."²

The exhibition by Oliveira, whose work as a painter and lithographer was already nationally known, also underscored Kirkeby's goal to promote innovative printmaking by California artists. Through Oliveira's introduction, Kirkeby met Keith Boyle, who was also a professor of art at Stanford University. Boyle's collage-lithograph *Night Train*, was the first print Smith Andersen published in 1972. Other early Smith Andersen publications by Bay Area artists included *Mojave Mojo* by Robert Fried, a multiple entitled *PRINTS* by Bruce Conner, and several etchings by Beth Van Hoesen.³

Another high point of Smith Andersen's early history was a second show of Nathan Oliveira's monotypes, *Tauromaquia 21: Variations on a Print by*

Francisco Goya, which Kirkeby organized in 1973. During May and June of 1973, Oliveira created about one hundred monotypes inspired by the composition of the twenty-first plate of *La Tauromaquia*, a series of etching and aquatint prints on the art of bullfighting by Francisco Goya. Galerie Smith-Andersen exhibited a selection of Oliveira's remarkable variations on Goya's print, and published a catalogue to accompany the show.

While the monotype is accepted today as a legitimate printmaking medium that is widely practiced, taught in art programs, exhibited in museums and galleries, and collected by connoisseurs, only a few artists promoted it in the 1960s, among whom were Michael Mazur and Matt Phillips on the East Coast, and Oliveira and Joseph Zirker on the West



Joseph Zirker 1989

Photo Leo Holub

Coast. It was the work of these artists and especially the critical acclaim accorded the groundbreaking exhibition of monotypes by the French Impressionist painter Edgar Degas, organized by Eugenia Janis at the Fogg Art Museum at Harvard University in 1968, in addition to the advocacy of dealers and publishers such as Kirkeby that led to the medium's revival.

First developed and explored by the seventeenth-century Italian artist, Giovanni Benedetto Castiglione, and taken up seriously by a few artists such as William Blake, Edgar Degas, and Maurice Brazil Pendergast, the monotype (i.e., "single print") entails drawing, inking, or applying an image to a flat surface or plate that is then run through a press or rubbed onto a slightly damp piece of paper or other support.⁴ The resulting proof is sometimes reworked by the artist and another proof, called a "ghost" or "cognate," is pulled from the residual ink left on the plate. As print curator Richard S. Field noted, the monotype process produces works that are painterly, broad, tonal, atmospheric, luminous, and suggestive. Images produced in monotype are unique impressions that retain the freedom of the artist's gesture. The process particularly appeals to painters of romantic sensibility and those who favor

working in series and who like to explore a motif and its variations.⁵

For Kirkeby in the 1970s, the medium was ripe for further experimentation. In 1978, with an investment of \$2,500 each, Kirkeby and two new partners, artist Joseph Goldyne and collector Mary Margaret Anderson (no relation to Smith Andersen), founded the fine-art press 3EP, Ltd. The partnership opened a press in a converted garage at 825 Emerson Street, adjacent to the Homer Street gallery. Its professed goal was to produce etchings of quality and to encourage experimentation in monotype and monoprint.⁶ Starting with its first monotype, *Asparagus* by Joseph Goldyne, 3EP printed and published a range of intaglio editions and monotypes by artists



Marguerite Saegesser 1989

Photo Julie Weiss

renowned for their printmaking, including Oliveira, Francis, Phillips, and Zirker. Before its dissolution in 1983, the press had published monotypes and monoprints by masters of the medium and introduced newcomers to the technique, such as David Gilhooly, whose ceramics and works in plastic were also featured in Kirkeby's gallery.⁷

The goals of 3EP and Smith Andersen Editions, the press that Kirkeby subsequently established in 1984, focused on creating a spirit of experimentation and freedom, rather than on generating a profit and product. Kirkeby's aim was to make anything and everything possible for the artists that she invited to the press. About the artists Kirkeby says, "whatever they want to cook, they should cook." At Smith Andersen Editions, artists are not pressured to produce a print nor are they expected to arrive with a predetermined idea. They are treated by Kirkeby and her staff as esteemed guests, and all of the press's personnel (including professional printers) and the facilities of the well-equipped printshop are placed at their disposal. Kirkeby, as the publisher and driving force, generally invites each artist to work at the press for a period ranging from several

days to two weeks.

It is the artists who have worked at the press who speak most eloquently about the ambience of freedom that is created there by Kirkeby and her staff.⁸ As Joseph Zirker commented, "What distinguishes Smith Andersen Editions as a working environment is not only its excellent organization and design of the physical space including its amenities, but its atmosphere of non-pressure, of acceptance and encouragement so easily and so naturally projected by Paula Kirkeby and her staff... While working at SAE [Smith Andersen Editions] I have always felt a sense of being in my own creative space."

It is the combination of talented artists, historical circumstance, and the unique perspective that Kirkeby brings to Smith Andersen Editions that have given the press its longevity and success. The 1970s and 1980s were exciting times in contemporary printmaking. The minimalist aesthetic and geometric abstraction were replaced by a preference for expressionism and emotion. The attention previously given to identical cleanly wiped impressions was focused instead on prints that offered a sense of spontaneity, process, and the evidence of the artist's hand.⁹ What initially attracted Kirkeby to the monotype was the artist's hand. As she said in an interview in 1992, "sometimes with editioned prints the artist's hand isn't involved. This is what drew me to the monotype; only the artist's hand can be involved."¹⁰

The hands of the artists, as well as those whose lives she has enriched through Smith Andersen Editions, applaud her and the press on thirty years of collaborative printmaking. The selections in this exhibition are proof of the artistic freedom and dynamism of Smith Andersen Editions in the last three decades of the twentieth century.

Hilarie Faberman is the Robert M. and Ruth L. Halperin Curator of Modern and Contemporary Art at the Iris & B. Gerald Cantor Center for Visual Arts, Stanford University.

Notes

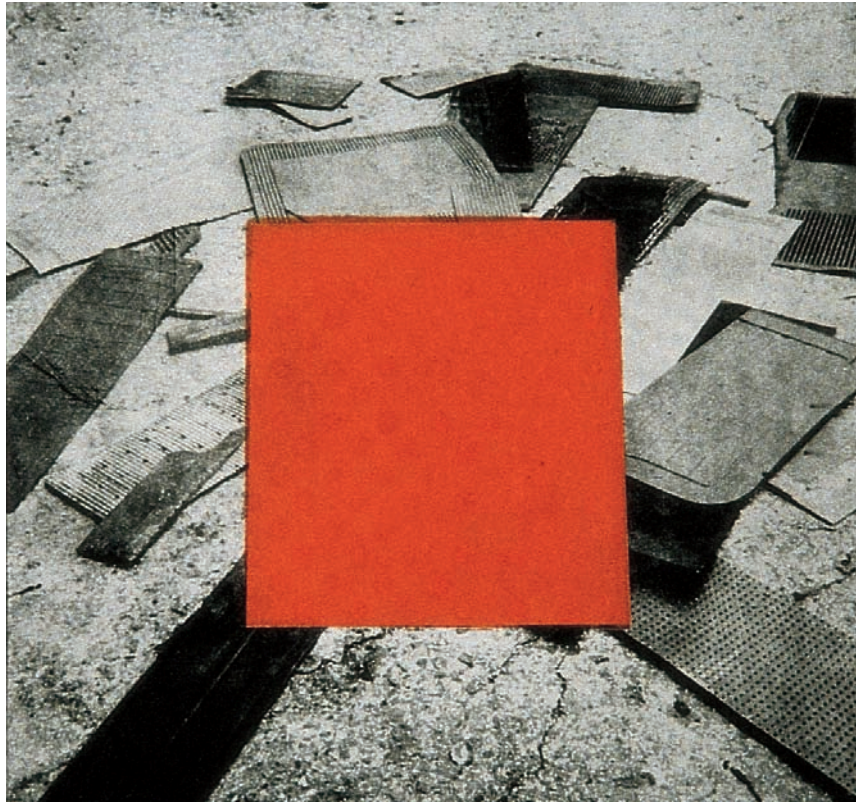
- * Unless noted otherwise, the information in this essay comes from talks with Paula Z. Kirkeby which were carried out in the spring of 1998. I am grateful for her kindness and generosity.
- 1. Paula Kirkeby credits much of her success to the support of her husband, Phillip Kirkeby. The name "Smith Andersen" is derived from Phillip Kirkeby's mother's family.
- 2. Joann Moser, *Singular Impressions: The Monotype in America*, (Washington, D.C. and London: Published for the National Museum of American Art by the Smithsonian Institution Press, 1997), p. 178.
- 3. At this time, Kirkeby did not own a press; these editions were printed at other presses by printers hired to work with the artists, although the prints were officially published by the Galerie Smith-Andersen.

4. For histories, descriptions, and exhibitions of monotype see especially Colta Ives et al., *The Painterly Print: Monotypes from the Seventeenth to the Twentieth Century*, (New York: The Metropolitan Museum of Art, 1980); Jane M. Farmer, *New American Monotypes*, (Washington, D.C.: Smithsonian Institution, 1978); and Moser, *Singular Impressions*.
5. "The Monotype: A Majority Opinion?," *The Print Collector's Newsletter*, 9 (November-December, 1978), p. 141. Monotypes can be created by different techniques, but the two major processes are described as additive (light-field method), where ink is drawn on a blank plate; or subtractive (dark-field method), where the artist covers the plate in ink and wipes away the sections that are to be printed as light areas in the composition. For an excellent introduction to the technique, see Michael Mazur, *The Painterly Print*, pp. 54-62.
6. The name 3EP has been explained as "three equal partners," "three etchers with press," and "three editions press." See "News of the Print World: People and Places," *The Print Collector's Newsletter*, 13 (July-August, 1982), p. 94, and Leith M. Masri, *Smith Andersen Editions: The Art of Printing*, (Unpublished paper, Stanford Law School, 1996), p. 1. Monoprints differ from monotypes in that the former derives from a repeatable matrix such as an etching plate or wood block that is inked separately and differently for each impression, while a monotype is printed from a flat, unworked surface without a repeatable matrix. On the distinction between the two related techniques see Farmer, *New American Monotypes*, pp. 8-9 and Moser, *Singular Impressions*, pp. 2-3.
7. The name of the gallery changed from Galerie Smith-Andersen to Smith Andersen Gallery in the mid 1970s. Kirkeby also showed paintings and sculpture at a branch of the Smith Andersen Gallery at 228 Grant Street in San Francisco from 1974 to 1976, and at 525 University Avenue in Palo Alto from 1978 to 1979. The 2,000 square-foot gallery at 200 Homer Street was closed around 1993 and moved to 728 Emerson Street. The 1,200 square-foot space at 825 Emerson ceased use as a press in the mid 1980s, when Kirkeby acquired a house in a residential area of Palo Alto at 440 Pepper Avenue. Kirkeby closed the gallery at 728 Emerson Street in 1996, and consolidated her efforts as an art dealer and print publisher at 440 Pepper Avenue, where she currently operates Smith Andersen Editions.
8. All quotations from the artists in this essay are taken from statements prepared in the spring of 1998 for this catalogue or from discussions or correspondence with the author.
9. Barry Walker, "The Single State," *ARTnews*, 83 (March 1984), p. 61.
10. "A Conversation with Paula Kirkeby and N.E. Larking," Unpublished typescript of an interview, June 18, 1992, p. 2.





David Shapiro, *Anjuna 1*, 1991, Carborundum etching, Edition 12/16, 45 x 19 1/2 in., 96.18.2



John Beech, *Car-Mat Print*, 1997, Photoetching with intaglio, 22 x 22 in., 99.28.2



Sam Gilliam, *Teeming Life*, 1992, Monotype, 22 1/2 x 30 in., 98.13.3



Yvonne Jacquette, *Point Loma III*, 1997, Monotype with pastel, 16 1/2 x 13 1/2 in., 98.13.5



Robert Kelly, *Natura Celeste XXIV*, 1991, Monotype, 44 x 29 in., 93.25.3



Sandy Walker, *Wabi-sabi I*, 1997, Woodcut print, Kochi paper, Edition 26/30, 26 x 20 in., 97.17.4

The Collection

The collection represents gifts from Dr. Robert and Mrs. Sharon Yoerg to the Haggerty Museum of Art. Unless otherwise noted, works are published by Smith Andersen Editions.

Lita Albuquerque

American (b. 1946)

VI, 1990

Monotype

54 1/2 x 41 in.

2000.12.5

Craig Antrim

American (b. 1942)

Rest and Motion, 1996

5 plate collograph with gilding on center panel, Larroque Cygne paper

Edition 4/4

19 1/4 x 58 1/2 in.

97.17.1

John Beech

English (b. 1964)

Car-Mat Print, 1997

Photoetching with intaglio

Edition of 30

22 x 22 in.

Published by SAE and the

Graphicclub

99.28.2

David Best

American (b. 1945)

Untitled, 1991

Monotype

30 x 22 1/2 in.

97.17.2

Stanley Boxer

American (1929-2000)

Teaseuponagrassland, 1989

Color monoprint from woodblock, Okawara paper

48 x 32 in.

95.20.4

Untitled 1/87, 1987

Monotype

31 x 22 1/2 in.

93.25.7

Keith Boyle

American (b. 1930)

Night Train, 1972

Lithograph with collage

Edition 19/25

41 1/4 x 29 1/2 in.

Published by Galerie Smith

Andersen

98.13.1

Bruce Conner

American (b. 1933)

Untitled, 1971

Lithograph

Edition 21/50

Published by Bruce Conner

at Kaiser Graphics

17 x 16 5/8 in.

2000.12.3

Kris Cox

American (b. 1951)

Untitled, 1997

Woodblock, copperplate and spitbite aquatint

20 x 20 in.

98.13.2

Judy Dater

American (b. 1941)

Untitled, 1999

Photoetching and drypoint

Edition 5/20

10 x 27 in.

2000.12.6

Laddie John Dill

American (b. 1943)

Untitled, 1991

Monoprint

with cement wash

23 x 31 1/2 in.

96.18.5

Sam Francis

American (b. 1923)

Untitled, 1990

Monotype

42 x 57 3/4 in.

Courtesy of Smith

Andersen Editions and the

Artist.

David Gilhooly

American (b. 1943)

Self Portrait with Death

1983

Etching

Edition 10/12

12 x 15 in.

94.20.3

Sam Gilliam

American (b. 1933)

Teeming Life, 1992

Monotype

22 1/2 x 30 in.

98.13.3

Charles Ginnever

American (b. 1931)

Untitled, 1994

14 1/2 x 20 1/2 in. (plate)

22 1/2 x 30 in. (paper)

95.20.1

Untitled, 1993-94

Etching and aquatint

Edition 2/16

17 3/4 x 17 3/4 in. (plate)

29 3/4 x 22 1/4 in. (paper)

95.20.2

Untitled, 1993-94

Etching

Edition 2/16

17 3/4 x 17 3/4 in. (plate)

29 3/4 x 22 1/4 in. (paper)

95.20.3

Joseph Goldyne

American (b. 1942)

Pale Riders, 1994

Monoprint

30 x 22 in.

98.13.4

Dimitri Hadzi

American (b. 1921)

Untitled, 1990

Monotype

42 x 29 3/4 in.

96.18.4

James Havard

American (b. 1933)
Indian Village, 2000
Collage monotype
20 1/2 x 30 1/2 in.
Courtesy of Smith Andersen
Editions and the Artist.

Yvonne Jacquette

American (b. 1934)
Point Loma III, 1997
Monotype with pastel
16 1/2 x 13 1/2 in.
98.13.5

Paul Jenkins

American (b. 1923)
Okwara Lady, 1993
Watercolor monotype
72 1/4 x 38 in.
99.28.1

Robert Kelly

American (b. 1944)
Natura Celeste XXIV, 1991
Monotype
44 x 29 in.
93.25.3

Tony Ligamari

American (b. 1952)
Untitled, 1994
Monoprint with linoleum
29 3/4 x 22 1/8
96.18.3

Frank Lobdell

American (b. 1944)
Untitled, 1981
Etching
Edition 2/13
15 x 19 in.
Published by 3EP
96.18.6

Wilhelm de Looper

Dutch (b. 1932)
Untitled (Red-Gold?), 1990
Monotype
42 x 30 in.
94.20.2

Michael Mazur

American (b. 1935)
Study c.(Growth), 1997
Monotype
29 x 22 in.
2000.12.1

Ed Moses

American (b. 1936)
Untitled # 12, 1982
Lithograph
Edition 38/40
35 1/4 x 25 1/2 in.
Published by 3EP
93.25.5

Kenjilo Nanao

Japanese (b. 1929)
Confined Ripple V, 1999
Monotype with chine collé
22 1/2 x 17 1/2 in.
2000.12.2

Nathan Oliveira

American (b. 1928)
Revisited 6, 1997
Photoetching and drypoint
Edition 20/35
15 x 18 in.
2000.12.4

Matt Phillips

American (b. 1927)
Bay Bridge, 1993
Color monotype
17 3/4 x 12 in. (plate)
29 5/8 x 20 3/4 in. (paper)
95.20.5

Bay Bridge, 1993

Color monotype
(ghost impression)
17 3/4 x 12 in. (plate)
29 5/8 x 20 3/4 in. (paper)
95.20.6

Sam Richardson

American (b. 1934)
Through the Purple Wall 1
1988
Monotype collage on verso
22 x 30 in.
97.17.3

Gustavo Rivera

Mexican (b. 1940)
Untitled, 1990
Monotype
28 1/2 x 43 1/2 in.
93.25.4

Marguerite Saegesser

Swiss (b. 1922)
Untitled, 1991
Monotype
30 1/4 x 42 1/2 in.
93.25.1

Untitled, 1991

Monotype
30 1/4 x 42 1/2 in.
93.25.2

Untitled, 1994

Monoprint with linoleum
blocks
23 x 53 in.
98.13.6

Italo Scanga

American (b. 1932)
Untitled, 1991
Monotype
43 1/2 x 29 in.
96.18.1

Miriam Schapiro

American (b. 1923)
Matisse and Me, 1993
Monotype with fabric
collage
14 1/2 x 29 1/4 in.
94.20.4

David Shapiro

American (b. 1943)
Anjuna 1, 1991
Carborundum etching
Persimmon, Cyana and
varied Japanese papers
Edition 12/16
45 x 19 1/2 in.
Printed at Yama Press, New
York
96.18.2

Steven Sorman

American (b. 1948)
Untitled (Because?), 1991
Monotype collage
30 3/4 x 45 in.
94.20.1

Inez Storer

American (b. 1933)
Untitled, 1996
Monoprint (96-102)
26 x 20 1/2 in.
96.18.7

Doña Carmen in Ecstasy

1998
Monotype
60 x 40 in.
Courtesy of Smith Andersen
Editions and the Artist

Sandy Walker

American (b. 1937)
Wabi-sabi I, 1997
Woodcut print, Kochi paper
Edition 26/30
26 x 20 in.
97.17.4

Wabi-sabi II, 1997

Woodcut print, Kochi paper
Edition 2/10
26 x 20 in.
97.17.5

Reflection, 1996

Woodcut print from two
blocks, Kochi paper
Edition 8/8
20 x 47 in.
97.17.6

Deflection, 1996

Woodcut print from two
blocks, Kochi paper
Edition 8/10
26 x 20 in.
97.17.7

Joseph Zirker

American (b. 1924)
Untitled, 1986
Monotype
39 7/8 x 30 1/4 in.
93.25.6

Untitled, 1993

Linocut
Edition 7/9
29 1/2 x 22 in.
97.17.8

Untitled, 1993

Linocut
Edition 3/8
29 1/2 x 22 in.
97.17.9

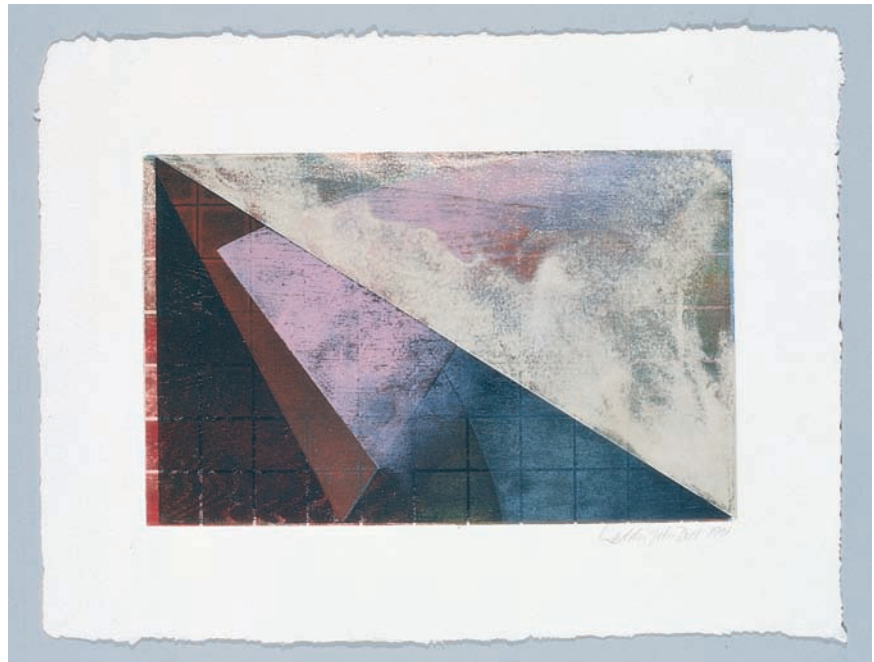
Untitled, 1993

Linocut
Edition of 20
29 1/2 x 22 in.
97.17.10

Clayton and Betty Bailey

Kenjilo and Gail Nanao
Mel and Lita Ramos
Alan Shepp and Diane Dame
Poker Players Portfolio
1998

Eight prints, varied media
22 in. x 15 in.
Courtesy of Smith
Andersen Editions and the
Artists.



Laddie John Dill, *Untitled*, 1991, Monoprint with cement wash, 23 x 31 1/2 in., 96.18.5