

## Glossary for Ancient Echoes in Contemporary Printmaking

**Etching:** an intaglio form of printmaking, in which the image is scratched into a metal plate (usually copper) through a thin coating of an acid-resistant ground. The plate is then dipped into acid causing the exposed, scratched lines of the plate to be eaten (bitten) away. The ground is then removed; the plate is inked and wiped clean, leaving ink in the bitten lines. When the plate is passed through the press, using great weight, dampened paper is forced into the etched lines, transferring the ink onto it.

**Intaglio:** a printing term covering numerous processes in which a metal plate is cut into, thereby allowing ink to settle into the lines. The plate is wiped clean, leaving the ink in the sunken areas. Dampened paper is forced into the sunken areas by the pressure of a press, transferring the ink onto the paper. Etching, engraving, drypoint and aquatint refer to various intaglio techniques for incising the plate.

**Lithograph:** a technique based on resistance between grease and water in which the artist draws directly onto a flat stone or specially prepared metal plate (usually with a greasy crayon). The stone is dampened with water, and then inked. The ink clings to the greasy crayon marks, but not to the dampened areas. When a piece of paper is pressed against the stone, the ink on the greasy parts is transferred onto it.

**Monoprint:** a print form in which the work is one of a series of similar images and therefore not completely unique. Each similar work is printed individually, with the artist creating variations from the initial imprint, thus creating a series.

**Monotype:** a one-of-a-kind print made by applying paint onto a sheet, plate or slab and transferring the still-wet image onto a sheet of paper.

**Photogram:** A type of photograph made without a camera or lens, created by placing an object(s) on top of a light-sensitive prepared paper or film, which is then exposed to light. Where the object(s) covers the paper, the surface remains unexposed and light in tone; where it does not cover the surface, the paper darkens.

**Unique C-print:** a one-of-a-kind color photographic print made on color photographic paper.

**Woodcut:** the oldest relief technique in which areas of the woodblock that are **not to be printed** are carved away, leaving, on the original plane or surface, only the lines and areas that are to be printed.

## Additional Resources

### Books

#### For Adults:

*The Complete Printmaker*, John Ross, Free Press, 1991

*How Prints Look*, William M. Ivins, Jr., Beacon Press, 1987

*Prints and Printmaking: An Introduction to the History and Techniques*, Anthony Griffiths, University of California Press, 1996

#### For Children:

*The History of Printmaking (Voyages of Discovery)*, Scholastic Trade, 1996

*Cool Printmaking: The Art of Creativity for Kids*, Anders Hanson, Checkerboard Books, 2008

### Web sites

A short, animated look at various printing techniques: [mom.org/exhibitions/2001/whatisaprint/flash.html](http://mom.org/exhibitions/2001/whatisaprint/flash.html)

A complete overview of printmaking: [worldprintmakers.com/english/opm.htm](http://worldprintmakers.com/english/opm.htm)

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## HOFSTRA UNIVERSITY MUSEUM

*Where Art Inspires and Transforms*

## Ancient Echoes in Contemporary Printmaking

January 27-March 20, 2009

Michael Herstand ►

*Dusk*, 2008

Woodcut on paper

*Courtesy of the artist*

## GALLERY GUIDE



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## INTRODUCTION

Ancient Echoes in Contemporary Printmaking features the prints of five New York City-based artists: Jessica Baker, Michael Herstand, Brian Lynch, Tomomi Ono, and Mary Pinto. These artists create compelling and innovative prints by utilizing a combination of historic and contemporary printmaking techniques and tools. Michael Herstand's use of the 15th-century woodblock process coexists with Brian Lynch's use of a palm pilot for his drawings. Some works transport us from our present reality back to the ancient natural world of seedlings, mountains, leaves and the sea. Some images inspire us to ponder the infinite while others the mundane. The breadth and diversity of the prints in this exhibition, from traditional lithographs to digitally manipulated photograms, exemplify the vast possibilities of individual exploration and expression inherent in printmaking. These works invite you to look at the prints slowly and carefully, appreciating their delicacies, complexities and beauty.

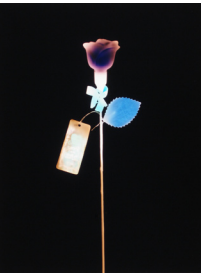


### Michael Herstand: *Dusk*

Woodcut on paper, 2008

Inspired by his residencies in Norway and Iceland, Michael Herstand carves out his vision of the harshness of the ancient northern landscape. He invokes the rawness of the environment by working with the earliest method of printmaking – the woodblock – which can result in a rough-hewn appearance.

*What in the print suggests the primordial majesty of the scene?*



### Mary Pinto: *Manhattan Avenue, Botanical #1*

Unique c-print, 2007-08

This print, from Pinto's botanical series depicting plastic flowers from a 99¢ Store on Manhattan Avenue in Brooklyn, references both early botanical prints and contemporary imaging technology. Pinto's use of one of the earliest cameraless techniques, the photogram process, allows us to "recall and wonder at the possibilities of photography and alternative ways of recording the world." (Mary Pinto)

*What about this image might alienate, intrigue or attract you?*



### Jessica Baker: *Multiple Leaf Print Arrangement*

Installation: etchings, monotypes and monoprints on multiple leaves, 2008  
Jessica Baker's work connects the manmade world (represented by the geometric shape of the circle) with the biomorphic and ungovernable world of nature. By connecting the indelible circles printed on leaves that will soon decompose, Baker asks us to consider the permanence of marks made by humans and the temporary nature of our earthly lives.

*What ideas does the circle represent in our world? Consider religion, history, literature, and science.*

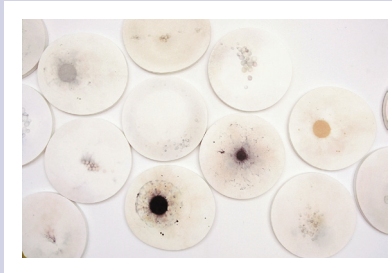


### Brian Lynch: *Scarf*

Lithograph, 2006

Lynch's work captures the essence of contemporary life – quick gestures and recorded lines – creating momentary glimpses of characters or scenes anyone could view on a city street or at the beach. In several of his works, such as *Scarf*, Lynch explores the relationship between digital technology, drawing and printmaking, grappling, for instance, with the paradox of capturing the intimacy of a moment through direct observation, traditionally recorded as hand-drawn images, with the impersonal technology of the palm pilot on which he has recorded his observations of this young girl.

*How does Lynch communicate the fleeting nature of modern existence?*



### Tomomi Ono: *Re-vibration 1*

Installation, lithograph, mixed media, 2008

Tomomi Ono's delicate stone lithographs explore themes of transience in nature. Often working with seeds and seed pods, Ono's ethereal organic prints are haunting images of "existence," referencing either the beginning or the ending of life. *Re-vibration 1* suggests the fragility of the most primitive foundation of life – cells – clustering together for strength.

*How do you think the title relates to the print?*

Art often opens the door to a variety of ideas that may not be apparent at first glance. Consider the words listed below to enhance your viewing of the works in this exhibition:

Life  
Primitive  
Fragility  
Earthy  
Nature  
Essence  
Transformation  
Process  
Witness  
Existence  
Intimate  
Timelessness  
Primordial  
Spiritual