



American Print Renaissance 1958-1988

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FRONT COVER

Robert Rauschenberg

Bellini #1, 1986

Photograph courtesy

United Limited Art Editions

BACK COVER

Frank Stella

Swan Engraving III, 1982

Photograph by

Steven Sloman Fine Arts,

courtesy Tyler Graphics Ltd.

American Print Renaissance 1958–1988

*Selections from the Permanent Collection
of the Whitney Museum of American Art*

Through the first half of the twentieth century, printmaking in America was considered more a commercial art or craft than a legitimate form of the fine arts. America fostered no great printmakers in the European *peintre-graveur* tradition; nor was the concept of the printmaker as an artist equal to the painter understood here. Moreover, many of those who made prints—Edward Hopper, John Sloan, George Bellows, Reginald Marsh—also worked as illustrators for the newspapers and journals of their day, so that their prints reflected an illustrative tradition. While these artists and others, among them Stuart Davis and Childe Hassam, often produced impressive graphics, printmaking remained at best a secondary artistic activity. Those involved with more vanguard forms of art—from the early American modernists to the Abstract Expressionists—tended to ignore printmaking, finding its scale, linearity, lack of color and spontaneity, and its collaborative nature unsuited to their needs. Further, there was virtually no market for American prints and few workshops existed with master printers who could oversee the printing process. Although Jackson Pollock, Robert Motherwell, and others experimented with printmaking at Stanley William Hayter's Atelier 17, an intaglio workshop temporarily transplanted from Paris to New York in the early forties, they, like most of their compatriots, continued to devote their energies to painting or sculpture.

Over the past thirty years, however, printmaking has become an increasingly significant form of artistic expression for American artists, an integral part of their creative activity. Today, every major American city has a print workshop with professionally trained master printers, and many collectors and private individuals, as well as museums, support the printmaking enterprise.

To understand the distance traveled in American printmaking from the late fifties to the present day, one need only look from Jasper Johns' intimately scaled, black-and-white, first effort in printmaking, *Target* of 1960, to his large offset lithograph *Ventriloquist* of 1986. The latter displays a complexity of

imagery, iconography, and technique that would have been unthinkable three decades ago. Similarly, one can trace Frank Stella's development as a printmaker from his small, technically conventional, monochrome prints of the late sixties, which were based on configurations found in his *Black Paintings*, to the technically revolutionary *Swan Engravings* and *Circuits* prints of the early eighties, independent works of art which rival paintings in their scale, presence, and conception.

This exhibition presents a selection of prints, spanning the years 1958 to 1988, drawn from the Permanent Collection of the Whitney Museum of American Art. Rather than offer an inclusive historical survey, the exhibition charts some of the changes in technique, style, and subject that have characterized American graphic art during the past three decades. Some of the prints are recent works by artists who have been using the print medium for thirty years, among them Jasper Johns, Frank Stella, Jim Dine, Roy Lichtenstein, and Robert Rauschenberg. These artists have become masters of the medium and have an intimate familiarity with the inherent properties of the various techniques of printmaking. Other works included in the exhibition represent the first or very early efforts of artists new to the medium. These artists are benefiting from the pioneering accomplishments of their elders, who extended the possibilities of what a printed work of art could be.

The story of the American print renaissance began in the late fifties with the efforts of two extraordinary women, Tatyana Grosman on the East Coast and June Wayne in California. In 1957, Grosman, a German-educated immigrant, began a print studio—Universal Limited Art Editions (U.L.A.E.)—by moving a secondhand lithographic press into her West Islip, Long Island, home. While she knew nothing about lithography or the art market, she wanted to publish artists' books and to support herself and her husband, the painter Maurice Grosman, who had just had a heart attack and could not continue to paint and teach. Tatyana Grosman approached artists whose work she admired, winning them over to the printmaking cause with her quiet, zealous persistence—and by depositing lithographic stones in their painting studios. While Robert Rauschenberg initially felt that “the second half of the twentieth century was no time to start drawing on rocks,” he, along with Larry Rivers, Jasper Johns, Helen Frankenthaler, Barnett Newman, Jim Dine, James Rosenquist, and others, soon accepted Grosman's offer. Although the prints produced at U.L.A.E. always achieved the highest technical quality, setting the standard

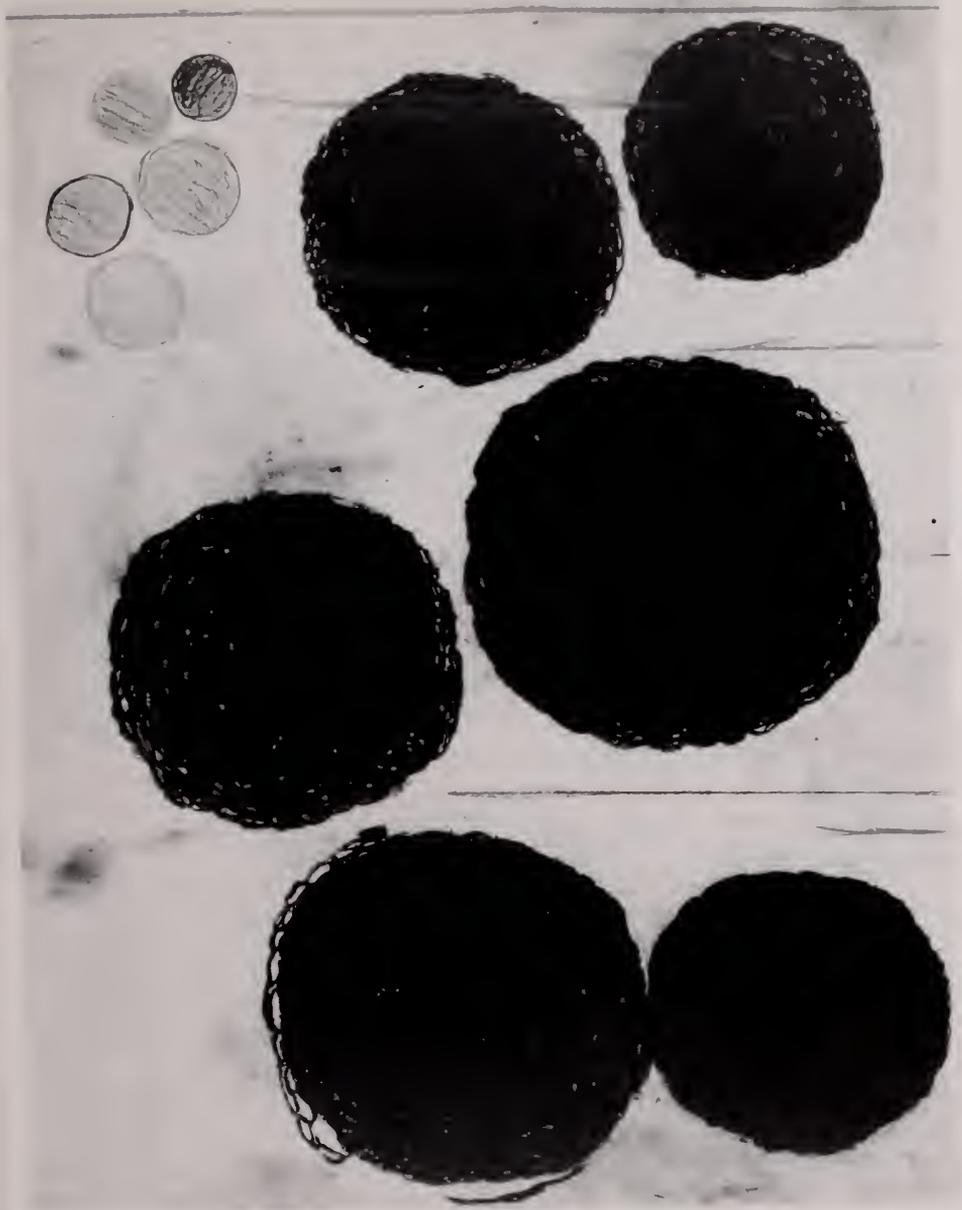


SUSAN ROTHENBERG, *Between the Eyes*, 1984

for later workshops, in retrospect Grosman's greatest achievement was to have convinced the best artists of the day that printmaking was a viable artistic endeavor. When she died in 1982, the operation of U.L.A.E. was taken over by Bill Goldston, who had come to the workshop as a printer in 1969. Under Goldston's directorship, U.L.A.E. has continued working with Johns, Rauschenberg, and others who have had longstanding relationships with the press, while at the same time inviting new artists, such as Susan Rothenberg and Terry Winters, to explore the printmaking process.

Meanwhile, in California, June Wayne, a painter and weaver, had become interested in making prints in the late forties, when she worked with Lynton Kistler, a talented Los Angeles printer. After his death, she had to have her lithographs printed in Paris, with the French firm of Mourlot. On one of her trips abroad she met W. McNeil Lowry of the Ford Foundation and told him that the lithographic art was dying in America due to the shortage of master printers. In 1960, the Ford Foundation awarded her a ten-year grant to establish the Tamarind Lithography Workshop in Los Angeles. Tamarind's goals were twofold: it sought to preserve the art of lithography by training master printers and to expose mature artists to lithography by giving them fellowships. While the prints made at Tamarind are not well known (in part because there was no organized system for the distribution of editions), the workshop succeeded beyond Wayne's wildest dreams. By 1970, lithographic workshops under the directorship of Tamarind-trained printers existed in almost every American city. The Hollander Graphic Workshop in New York, Gemini G.E.L. and Cirrus Editions in Los Angeles, the Collectors Press in San Francisco, Landfall Press in Chicago, print workshops at the Nova Scotia College of Art in Halifax, the Graphic studio of the University of South Florida in Tampa, and ultimately even U.L.A.E. all either grew directly out of Tamarind or involved individuals who had been trained there. The Tamarind Institute, which continues to train master printers, is now in Albuquerque, where it operates under the auspices of the University of New Mexico.

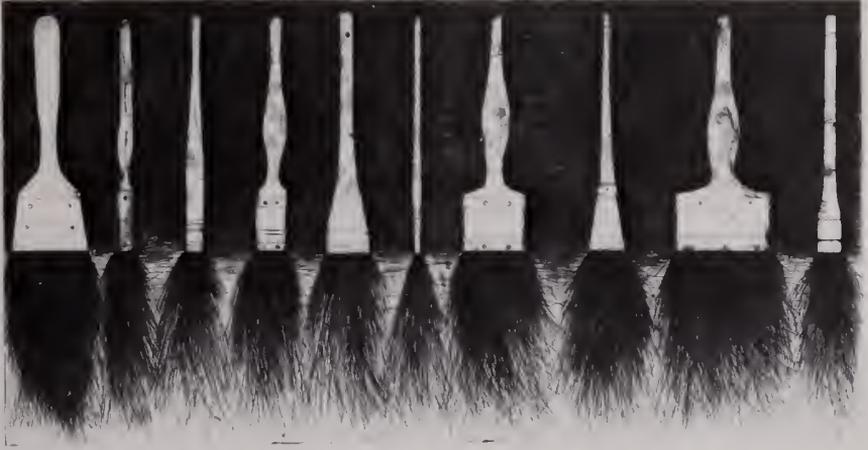
Of the print workshops that evolved from Tamarind, the most important was that begun by master printer Kenneth Tyler and his wife, Kay, in 1965. It expanded in 1967, in collaboration with Stanley Grinstein and Sidney Felsen, businessmen and art collectors turned publishers, to become Gemini G.E.L. (Graphic Editions Limited). Within its first ten years, Gemini published prints by Josef Albers, Johns, Stella, Rauschenberg, Lichtenstein, Claes Oldenburg,



and David Hockney. Unlike U.L.A.E.'s warm, nurturing atmosphere, in which aesthetics were cultivated along with the spirit and in which nothing cost too much or took too long, Gemini offered a slick, efficient, technologically innovative environment where an industrial aesthetic reigned. An artist would often produce two distinctly different kinds of prints, depending upon whether they were made at U.L.A.E. or Gemini, the U.L.A.E. prints being personal and perhaps even private objects, those from Gemini extroverted and expansive.

Gemini G.E.L. has continued as a major force in printmaking, but Tyler left the workshop in 1973 to establish Tyler Graphics Ltd. in Bedford, New York. He soon became one of the first print publishers to revive the art of paper-making, working with prints on hand-made and hand-colored paper. Tyler did not, however, abandon his industrial aesthetic; his prints are still distinguished by bigness and technical virtuosity. The *Swan Engraving* prints he made with Stella in 1982, for example, in which collaged, etched magnesium plates were used to print enormous sheets of hand-made paper, broke new aesthetic and technical grounds. During the past fifteen years, Tyler Graphics Ltd., now in Mt. Kisco, has also published prints by Robert Motherwell, Helen Frankenthaler, and Roy Lichtenstein.

While the availability of print workshops, trained master printers, and graphic art publishers had a great impact on the American print revival around 1960, a variety of aesthetic, social, and economic factors played a part as well. In the early sixties, Pop art and a corresponding hard-edge style of abstraction emerged, both of which had strong graphic qualities. The Pop and abstract artists rejected all signs of the artist's hand and of the emotional content cultivated by the Abstract Expressionists in favor of an impersonal, machine aesthetic sympathetic to reproductive and mechanical processes. The fact that the Pop artists drew both their subjects and techniques of artmaking from the mass media made their work particularly amenable to translation into print. At the same time, Pop's instantly recognizable images appealed to a large audience and stimulated the market for prints. The increased affluence of American society in the early 1960s and a general rise in education resulted in a large, moneyed public aware of art and culture. Prints were more affordable than paintings and available to a wider audience. A new, expanded market for prints thus emerged, and artists and publishers worked to fill the demand.



JIM DINE, *Five Paintbrushes*, 1973

The American print revival began in the late 1950s and early 1960s with lithography, perhaps the first form of printmaking to flourish because the process—drawing with a grease ink or crayon on stone—required little technical knowledge or dexterity. By the mid-sixties, the desire for clear, basic colors and flat, simple shapes on the part of Pop artists and hard-edge painters led to the rise of screenprinting, which had previously been denigrated as a commercial process. Intaglio techniques (etching, engraving, aquatint, etc.) were virtually unused until the late sixties; these were considered the domain of the “printmaker,” that is, an artist who only made prints. Then, in 1967 Tatyana Grosman successfully applied for a grant from the newly formed National Endowment for the Arts to set up a workshop for etching on her U.L.A.E. premises. Etching, she felt, was a print medium of great potential, even if most of the artists she worked with knew nothing about it. Kathan Brown’s Crown Point Press in Oakland, California, which has specialized in intaglio processes since the sixties, also helped to spearhead the revival. By the early seventies, a number of artists were using a combination of processes in a single print—lithography and silkscreen, lithography and etching—reflecting the desire of artists, printers, and publishers to expand the limits of printmaking. In the late seventies, the woodcut, one of the earliest forms of printmaking, was revived in conjunction with Neo-Expressionism. This new art movement, devoted to the expression of the human condition, appreciated the raw power, rough imprecision, and splintered, organic forms of the woodcut. As a further reaction against the cool, machine perfection of 1960s prints and the uniformity of printed editions, in the past decade artists have turned to monotypes—heavily inked, one-of-a-kind prints, often with hand-applied color and elements. The monotype thus reflects the artist’s desire for a more subjective and painterly mode of printmaking.

The technology of printmaking has changed considerably in the past thirty years. Rather than bending to the limitations of print technology, artists have pushed printers to develop technologies that would permit them to realize their visions. American prints, for example, are characterized by their scale—by bigness. In order to make large prints, the presses not only had to be enlarged, but made more precise in their balance; registration had to be more exact; paper had to be larger but with less elasticity; and plates and stones also had to be larger and, when possible, lighter. (Because a lithographic stone measuring 35 x 50 x 3 inches weighs 350 pounds, hydraulic lifts have to be used to transport them around a workshop.)



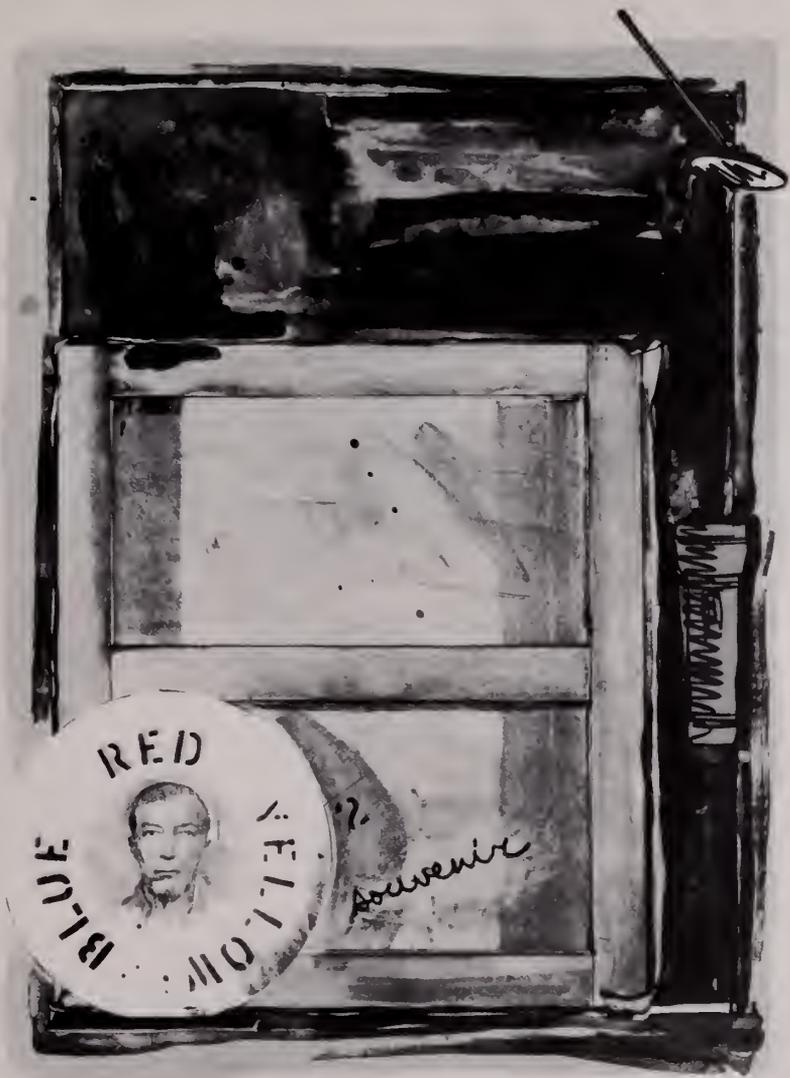
MARY FRANK, *Dinosaur*, 1980

In the late fifties and early sixties, French-manufactured Arches and Rives papers were the most commonly used, as they had been for several decades. Soon, however, fine art printing papers of Japanese and commercial origin were found that could accommodate various kinds of ink and print processes as well as the demand for large scale. The need for special fine art printing papers led many artists and print workshops, such as Tyler Graphics Ltd., to the papermaking process itself. Ink research led to the production of fluorescent, metallic, matte, epoxy, litho-screen, and other types of ink; developments in photomechanical processes led to the refinement of photolithography and photoengraving. Power tools and electric tools for etching plates and gouging wood have recently been introduced to the printmaking process.

Although these technical developments have played an important part in the renaissance of American printmaking, mechanical perfection and innovation do not make great prints: technically excellent prints can be aesthetically dull. Despite the collaborative nature of its production, printmaking is a form of artistic expression like any other. It is the artist's vision, conceptual strength, and ability to conjure up striking, provocative, and/or beautiful images that make a print successful. It is the printer's role to ensure that this vision is realized. In the best prints, the talent of the artist and the skill of the printer are equally essential components.

The story of the American print renaissance is by no means over. Printmaking has become an intrinsic part of the creative activity of major artists. Many older artists who have been working in the medium for thirty years are now producing their best prints—works of startlingly original, innovative, and majestic quality which continue to expand graphic technologies. At the same time, younger artists new to the medium are learning, experimenting, and pushing these technologies to adapt to their visions. Their efforts will no doubt open up new directions for printmaking, uncovering new possibilities for the future.

Roni Feinstein



JASPER JOHNS, *Souvenir*, 1970

Works in the Exhibition

*Dimensions are in inches;
height precedes width precedes depth.
Sight refers to measurements
taken within the frame or mat opening.*

JOSEF ALBERS (1888–1976)

White Line Square VI, 1966
From the portfolio *White Line Squares*
Color lithograph: sheet, $20\frac{3}{4} \times 20\frac{3}{4}$; image,
 $15\frac{1}{16} \times 15\frac{1}{16}$
Published by Gemini G.E.L., Los Angeles
Gift of the artist 67.14.6

GREGORY AMENOFF (b. 1948)

In the Fifth Season, 1983
Color woodcut: sheet, $41\frac{1}{2} \times 36\frac{5}{8}$; image,
 $36\frac{5}{8} \times 31\frac{7}{8}$
Published by Diane Villani Editions, New York
Gift of Mr. and Mrs. Thomas H. Dittmer 84.24

RICHARD ARTSCHWAGER (b. 1924)

Interior, 1972
Color serigraph: sheet, $32\frac{3}{4} \times 46$; two images,
 $28\frac{1}{8} \times 19\frac{1}{2}$ each
Published by Brooke Alexander, Inc., New York
Purchase, with funds from the Neysa McMein
Purchase Award 79.44

JENNIFER BARTLETT (b. 1941)

Day and Night, 1978
From the series *Day and Night*
Color drypoint: sheet and image, 31×21
Published by Multiples, Inc., New York
Purchase, with funds from Mr. and Mrs. Frederic
M. Roberts in memory of their son, James Reed
Roberts 79.34.1

Day and Night, 1978
From the series *Day and Night*
Drypoint: sheet and image, $30\frac{3}{4} \times 20\frac{5}{16}$
Published by Multiples, Inc., New York
Purchase, with funds from Mr. and Mrs. Frederic
M. Roberts in memory of their son, James Reed
Roberts 79.34.3

RICHARD BOSMAN (b. 1944)

Survivor, 1982–83
Color woodcut: sheet, $38\frac{1}{4} \times 25\frac{3}{4}$; image,
 $38 \times 23\frac{7}{8}$
Published by Brooke Alexander, Inc., New York
Purchase, with funds from the Print Purchase
Fund 83.52

LOUISA CHASE (b. 1951)

Chasm, 1983
Color woodcut: sheet, $26 \times 30\frac{5}{8}$; image,
 $23\frac{7}{8} \times 28\frac{1}{16}$
Published by Diane Villani Editions, New York
Gift of Mr. and Mrs. Thomas H. Dittmer 84.25

RICHARD DIEBENKORN (b. 1922)

Black Club, 1981
Etching, aquatint, and drypoint: sheet,
 $30\frac{1}{4} \times 22\frac{3}{8}$; image, $13\frac{1}{2} \times 9\frac{1}{2}$
Published by Crown Point Press, Oakland,
California
Purchase, with funds from the Print Committee
83.10

JIM DINE (b. 1935)

Five Paintbrushes, State V, 1973
Etching with soft-ground etching and drypoint:
sheet, $29\frac{1}{2} \times 35\frac{7}{16}$; image, $14\frac{3}{16} \times 27\frac{3}{8}$
Published by Petersburg Press, Ltd., London
Purchase, with funds from the Print
Committee 84.51

Nancy Outside in July VII, 1980
From the series *Nancy Outside in July*
Etching, soft-ground etching, and drypoint
with burnishing, scraping, roulette, burin, fowl
biting, and hand coloring: sheet, $29\frac{3}{4} \times 22\frac{3}{8}$;
image, $23\frac{3}{8} \times 19\frac{1}{4}$
Published by Atelier Crommelynck, Paris
Purchase, with funds from the Edgar William and
Bernice Chrysler Garbisch Purchase Fund and the
Print Committee 86.48.7

Nancy Outside in July XI: Red Sweater in Paris,
1980
From the series *Nancy Outside in July*
Color etching, soft-ground etching, aquatint, and
drypoint with burnishing, scraping, roulette,
burin, fowl biting, buffing, and hand coloring:
sheet, $29\frac{13}{16} \times 22\frac{2}{16}$; image, $23\frac{3}{8} \times 19\frac{5}{16}$
Published by Atelier Crommelynck, Paris
Purchase, with funds from the Edgar William and
Bernice Chrysler Garbisch Purchase Fund and the
Print Committee 86.48.11



ROBERT LONGO, *Jules, Gretchen, Mark*, 1983

CAROLL DUNHAM (b. 1949)

Full Spectrum, 1985–87

Color lithograph and serigraph: sheet and image,
41¹/₁₆ x 27⁷/₈

Published by Universal Limited Art Editions,
West Islip, New York

Purchase 87.34

RICHARD ESTES (b. 1936)

Untitled, 1974–75

Screenprint: sheet, 35¹/₂ x 49¹/₄; image, 33³/₄ x 46³/₄

Published by Parasol Press, S.A., New York

Gift of Mr. and Mrs. Edwin Marks 78.112

ERIC FISCHL (b. 1948)

Digging Kids, 1982

Soft-ground and lift-ground etching and aquatint:

sheet, 54 x 38¹/₂; three images, 13³/₄ x 15³/₄;

16¹/₂ x 21⁵/₈; 27¹/₂ x 35⁵/₈

Published by Corinthian Editions Aeropress,
New York, in collaboration with Getler Pall
Gallery, New York and Van Staaten Gallery,
Chicago

Purchase, with funds from the Print Committee
84.11

MARY FRANK (b. 1933)

Dinosaur, 1980

Color monotype: sheet and image, 24³/₄ x 35¹/₂

Published by the artist

Purchase, with funds from the Print Committee
83.13

HELEN FRANKENTHALER (b. 1928)

Lot's Wife, Artist's Proof, 1971

Lithograph: sheet and image, 130¹/₂ x 35¹/₂

Published by Universal Limited Art Editions,
West Islip, New York

Purchase, with funds from the Print Purchase
Fund 78.52

PHILIP GUSTON (1913–1980)

The Street, 1970

Lithograph: sheet, 22⁵/₁₆ x 30¹/₁₆; image,
19⁷/₈ x 26¹/₄

Published by Skowhegan School of Painting and
Sculpture, Skowhegan, Maine, and Sherwood
Press, New York

Gift of Mr. and Mrs. Thomas H. Dittmer 84.26

JASPER JOHNS (b. 1930)

Target, 1960

Lithograph: sheet, 22⁵/₁₆ x 17⁷/₁₆; image,
11¹⁵/₁₆ x 12

Published by Universal Limited Art Editions,
West Islip, New York

Purchase, with funds from the Print Committee
85.62

Souvenir, 1970

Color lithograph: sheet, 31³/₁₆ x 23; image,
24¹/₄ x 17¹/₂

Published by Universal Limited Art Editions,
West Islip, New York

Gift of Stanley and Renie Helfgott 74.124

Ventriloquist, 1986

Color offset lithograph: sheet, 41⁵/₈ x 29¹/₂; image,
36³/₈ x 24¹/₄

Published by Universal Limited Art Editions,
West Islip, New York

Purchase, with funds from the Print Committee
86.42

DONALD JUDD (b. 1928)

Untitled (Diptych), 1961–75

Two woodcuts: each sheet, 24¹/₂ x 33³/₄; image,
15⁵/₁₆ x 20³/₁₆ (a), 14⁷/₈ x 20¹/₄ (b)

Published by Edition de Galerie Heiner Friedrich,
Munich

Purchase, with funds from the Print Committee
82.30a–b

ELLSWORTH KELLY (b. 1923)

Wall, 1979

Etching and aquatint: sheet, 31⁵/₈ x 28; image,
16¹/₄ x 14

Published by Tyler Graphics Ltd., Mt. Kisco,
New York

Purchase, with funds from the Print Purchase
Fund 79.73

ROY LICHTENSTEIN (b. 1923)

Moonscape, 1985

From the series *Landscapes*

Color lithograph, woodcut, and serigraph: sheet,
37³/₁₆ x 55¹/₄; image, 34³/₁₆ x 52⁵/₁₆

Published by Gemini G.E.L., Los Angeles

Purchase, with funds from the Print Committee
86.7

ROBERT LONGO (b. 1953)

Jules, Gretchen, Mark, 1983

Lithograph: sheet, 36 $\frac{3}{8}$ x 68 $\frac{1}{8}$; three images,
30 x 15 each

Published by Brooke Alexander, Inc., New York
Purchase, with funds from the Print Committee
83.28

ROBERT MOTHERWELL (b. 1915)

Elegy Black Black, 1981–83

From the book *El Negro*

Offset lithograph: sheet and image, 15 $\frac{1}{8}$ x 37 $\frac{3}{4}$
unfolded

Published by Tyler Graphics Ltd., Mt. Kisco,
New York

Purchase, with funds from the Library Fellows and
the Print Committee 83.32.4

ELIZABETH MURRAY (b. 1940)

Blue Body, 1986–87

Color lithograph: sheet and image, 47 $\frac{1}{2}$ x 31 $\frac{3}{4}$

Published by Universal Limited Art Editions,
West Islip, New York

Purchase 87.36

BRUCE NAUMAN (b. 1941)

Raw War, 1971

Color lithograph: sheet and image, 22 $\frac{3}{8}$ x 28 $\frac{1}{4}$

Published by Cirrus Editions, Los Angeles

Purchase, with funds from the Print Committee
85.9

BARNETT NEWMAN (1905–1970)

Canto XVI, 1964

Color lithograph: sheet, 17 $\frac{3}{8}$ x 13 $\frac{3}{8}$; image,
14 $\frac{1}{16}$ x 12 $\frac{1}{2}$

Published by Brooke Alexander, Inc., New York
Purchase, with funds from the Print Committee
84.56

CLAES OLDENBURG (b. 1929)

Double Screwarch Bridge, State II, 1981

Etching and aquatint: sheet, 31 $\frac{1}{8}$ x 57 $\frac{3}{8}$; image,
23 $\frac{3}{8}$ x 50 $\frac{3}{8}$

Published by Multiples, Inc., New York

Purchase, with funds from the Felicia Meyer Marsh
Purchase Fund 82.17

JUDY PFAFF (b. 1945)

Squash, 1986

Color woodcut: sheet and image, 21 $\frac{1}{16}$ x 29 $\frac{3}{8}$

Published by Crown Point Press, New York
Purchase, with funds from the Print Committee
87.18

ROBERT RAUSCHENBERG (b. 1925)

Spot, 1964

Lithograph: sheet and image, 41 $\frac{1}{4}$ x 29 $\frac{3}{8}$

Published by Universal Limited Art Editions,
West Islip, New York

Purchase, with funds from the Julia B. Engel
Purchase Fund 85.26

Tanya, 1974

Lithograph with blind embossing: sheet,

22 $\frac{1}{2}$ x 15 $\frac{1}{4}$; image, 17 $\frac{7}{8}$ x 13 $\frac{1}{16}$ irregular

Published by Universal Limited Art Editions,
West Islip, New York

Purchase, with funds from the Print Committee
87.8

Bellini #1, 1986

Color photogravure: sheet and image, 58 $\frac{3}{8}$ x 38 $\frac{1}{16}$

Published by Universal Limited Art Editions,
West Islip, New York

Purchase 87.38

LARRY RIVERS (b. 1923)

Stones, 1959

Book of twelve lithographs with poems by Frank
O'Hara: each sheet, 18 $\frac{3}{4}$ x 24

Published by Universal Limited Art Editions,
West Islip, New York

Gift of Mr. and Mrs. Joseph L. Braun 77.123

JAMES ROSENQUIST (b. 1933)

Chambers, 1980

Color offset lithograph: sheet, 29 $\frac{3}{8}$ x 47 $\frac{1}{8}$; image,
24 $\frac{1}{16}$ x 47 $\frac{1}{8}$

Published by Universal Limited Art Editions,
West Islip, New York

Purchase, with funds from the Print Committee
84.58

SUSAN ROTHENBERG (b. 1945)

Between the Eyes, Working Proof, 1984
Color lithograph and woodcut with collage, colored
chalk, charcoal, and ink: sheet and image,
31¹¹/₁₆ x 4⁸
Published by Universal Limited Art Editions,
West Islip, New York
Purchase, with funds from the Print Committee
85.66

DAVID SALLE (b. 1952)

#4, 1981
From the portfolio *Until Photographs Could Be Taken
from Earth Satellites*
Aquatint: sheet and image, 29⁵/₈ x 41³/₄
Published by Parasol Press, New York
Purchase, with funds from the Print Committee
85.11

FRANK STELLA (b. 1936)

Delphine and Hippolyte, 1967
From *Black Series II*
Lithograph: sheet, 15 x 21⁷/₈; image, 10 x 15¹⁵/₁₆
Published by Gemini G.E.L., Los Angeles
Purchase, with funds from Mr. and Mrs. William A.
Marsteller 86.86

Moultonboro, 1974
From the series *Eccentric Polygons*
Color lithograph and serigraph: sheet, 17³/₁₆ x 22¹/₄;
image, 13¹/₂ x 14⁵/₈
Published by Gemini G.E.L., Los Angeles
Purchase, with funds from the Print Committee
86.32

Swan Engraving III, 1982
From the series *Swan Engravings*
Etching with relief printing: sheet and image,
66 x 51¹/₂
Published by Tyler Graphics Ltd., Mt. Kisco,
New York
Gift of Judge Steven D. Robinson 85.55.7

Pergusa Three, State I, 1983
From the series *Circuits*
Color etching with relief printing: sheet and image,
66⁷/₁₆ x 52
Published by Tyler Graphics Ltd., Mt. Kisco,
New York
Gift of Judge Steven D. Robinson 86.55.5

ANDY WARHOL (1928–1987)

Merce, 1974
From *A Portfolio of Seven Prints Recording
Collaborations with the Merce Cunningham
Dance Company*
Photo-silkscreen: sheet and image, 30 x 20
Co-published by Castelli Graphics and Multiples,
Inc., New York
Gift of Calvin Tomkins 80.34.7

WILLIAM T. WILEY (b. 1937)

Now Here's That Blame Treaty, State II, 1983
Soft-ground etching, aquatint, and drypoint with
burnishing: sheet, 51³/₄ x 41³/₄; image, 44¹/₂ x 35¹/₂
Published by Crown Point Press, Oakland,
California
Purchase, with funds from the Print Committee
83.30

TERRY WINTERS (b. 1949)

Morula II, 1983–84
Color lithograph: sheet and image, 42¹/₈ x 32⁷/₁₆
Published by Universal Limited Art Editions,
West Islip, New York
Promised gift of Raymond J. Leary P.3.84

Text photographs
by Geoffrey Clements

Whitney Museum of American Art

Fairfield County

One Champion Plaza

Stamford, Connecticut 06921

HOURS

Tuesday–Saturday, 11:00 – 5:00

GALLERY TALKS

12:30 Tuesday, Thursday, Saturday

STAFF

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Manager

Cynthia Roznoy

Gallery Coordinator

The Museum and its programs are funded by
Champion International Corporation



February 5 – April 6, 1988

Whitney Museum of American Art, Fairfield County