

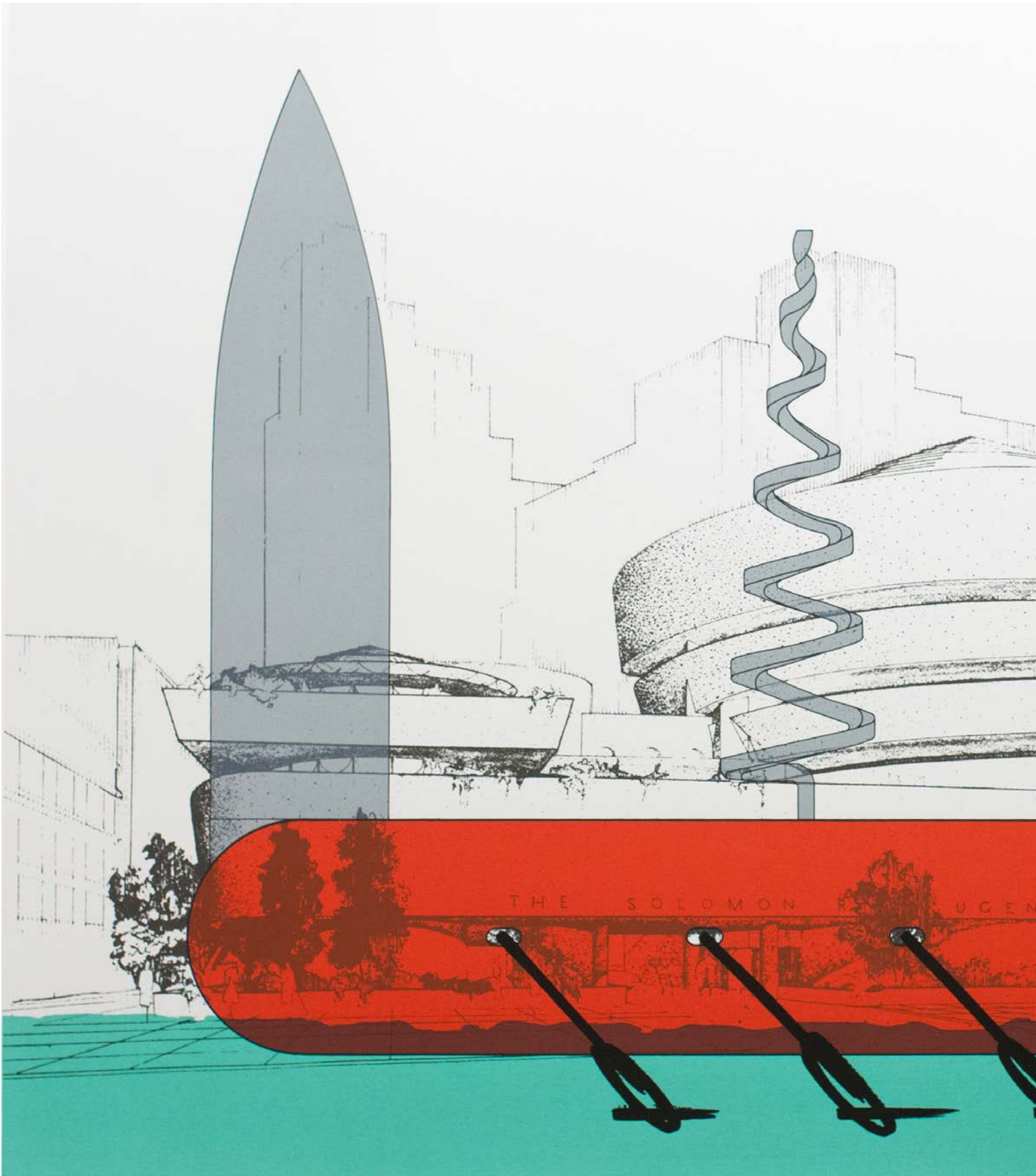


MAKING YOUR MARK

Prints and Drawings from the Hechinger Collection

TRAVELING EXHIBITION SERVICE

IA&A INTERNATIONAL
ARTS AND ARTISTS



1. Claes Oldenburg, *Knife Ship Superimposed on the Solomon R. Guggenheim Museum*, 1986, silkscreen, 66/75



“Drawing is everything —because it informs everything.”

Jim Dine, Walker Art Center, exhibition lecture, 1989

Making Your Mark: Prints and Drawings from the Hechinger Collection brings together a rich array of works on paper, breaking down the various methods and materials used in modern artistic practice. Showcasing 50 superb prints and drawings, this exhibition samples the breadth and beauty of International Arts & Artists’ own Hechinger Collection, which has the unique theme of hand tools and hardware. Focusing on the creative process, the featured works represent a variety of media and disciplines at an artist’s disposal. Audiences will learn about the intricacies of these assorted techniques, and directly see how an artist makes a statement through the graphic arts. *Making Your Mark’s* celebration of the visual and conceptual aspects of drawing and printmaking educates and inspires in the best way, leaving viewers engaged, and rapt with curiosity.

The exhibition begins by establishing **drawing** as its foundation, then moves through five distinct printing styles, starting with the “original three”¹—**relief, intaglio, planographic**—then shifts to the contemporary method of **screen printing**. The final technique, **photography**—whose name unites the Greek words for light (photos) and drawing (graphé)—brings the exhibition full circle, returning the viewer to the inception of mark-making. Each section highlights the complexities of the unique artistic process, and a timeless affinity for the beauty of lines and the bewitching utility of tools as instruments of craft.

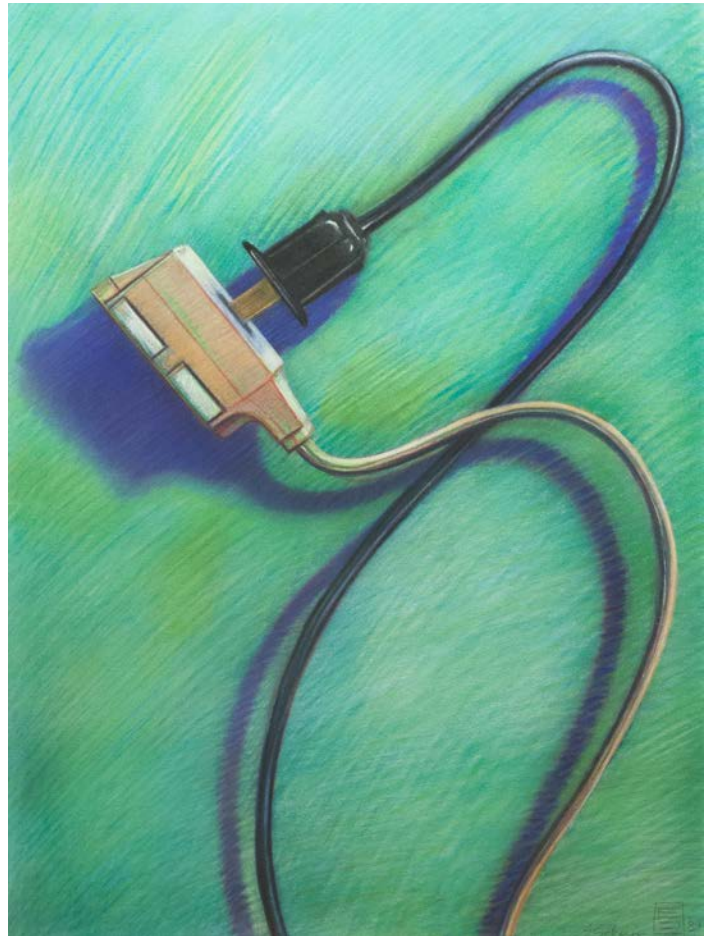
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Note

1. Bomber Gascoigne, *How to Identify Prints*, (London: Thames & Hudson Ltd, 2004), 1a

DRAWINGS

Making Your Mark begins by examining its foundational medium—**drawing**—not as a preliminary study of line, color, or form, but as completed work of art. Represented are a wide range of tools and disciplines: graphite, charcoal, soft pastel, oil pastel, even pen and ink. Two such works, by Jeff Spaulding and Edgar Soberon respectively, illustrate the vivid differences of their mediums of choice. Spaulding’s drawing *Hammerhead III* depicts a large hammerhead nail floating in space, neatly displaying the smudged effects of charcoal and graphite. Soberon’s cleverly titled pastel *The Kiss*—showing two power cords plugged into each other—is, by contrast, full of illuminating color and dimension. By first establishing drawing as the framework of the exhibition, *Making Your Mark* then explores the numerous ways artists have built upon drawing to achieve their innovative mark-making effects.



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“It is a very physical process of laying down marks, building up layers of material, carving into and dragging through that material with an eraser, and then drawing into those layers again. It becomes an act of exploration and discovery.”

Jeff Spaulding, Artist's Statement, 2017

2. Edgar Soberon, *The Kiss*, 1989, pastel on paper
3. Jeff Spaulding, *Hammerhead III*, 1983, graphite and charcoal on paper
4. Georgia Deal, *Collector's Chair III*, 1985, linocut on handmade paper
5. William T. Wiley, *Eerie Grotto Okini*, 1982, woodblock print, 178/200

PRINTMAKING

Printing techniques and materials vary greatly by style and necessity. They have been continually reinvented and modified over the centuries as artists have experimented with various innovations. The subsequent sections of the exhibition progress through five different printmaking methods—**relief**, **intaglio**, **planographic**, **screen printing** and **photography**—leading the viewer through a journey of printmaking.

“I like the technical involvement printmaking demands of the artist.”

Georgia Deal, University of Georgia, *Alumni Spectrum*, 1989



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RELIEF

The oldest of the printing techniques, **relief** printing involves carving into a wooden plank or other material such as linoleum, plastic, etc., to create a raised image similar to that of a rubber stamp. The carved relief is then inked and paper is laid over the surface. The image is transferred to the paper by manually rubbing the back of the paper with a tool, or passing the inked plate and paper through a printing press. Though first used for simple book illustrations, relief printing rose to the status of fine art during the Renaissance and continues to be used as a primary printing style to this day. Over time, artists experimented with colored inks, and images became more abstracted and the printing surfaces changed. One example is by Ke Francis, who mixed the traditional method of woodblock printing with the modern use of bright colors and bold forms in his work *Tornado Series: Cyclops*. Using black ink, he exploited the grain of the wood to produce a rough, textured surface, creating the appearance of the brightly colored paper bleeding through. This section of the exhibition explores everything from classic black-and-white woodcut prints to the modern linocut.



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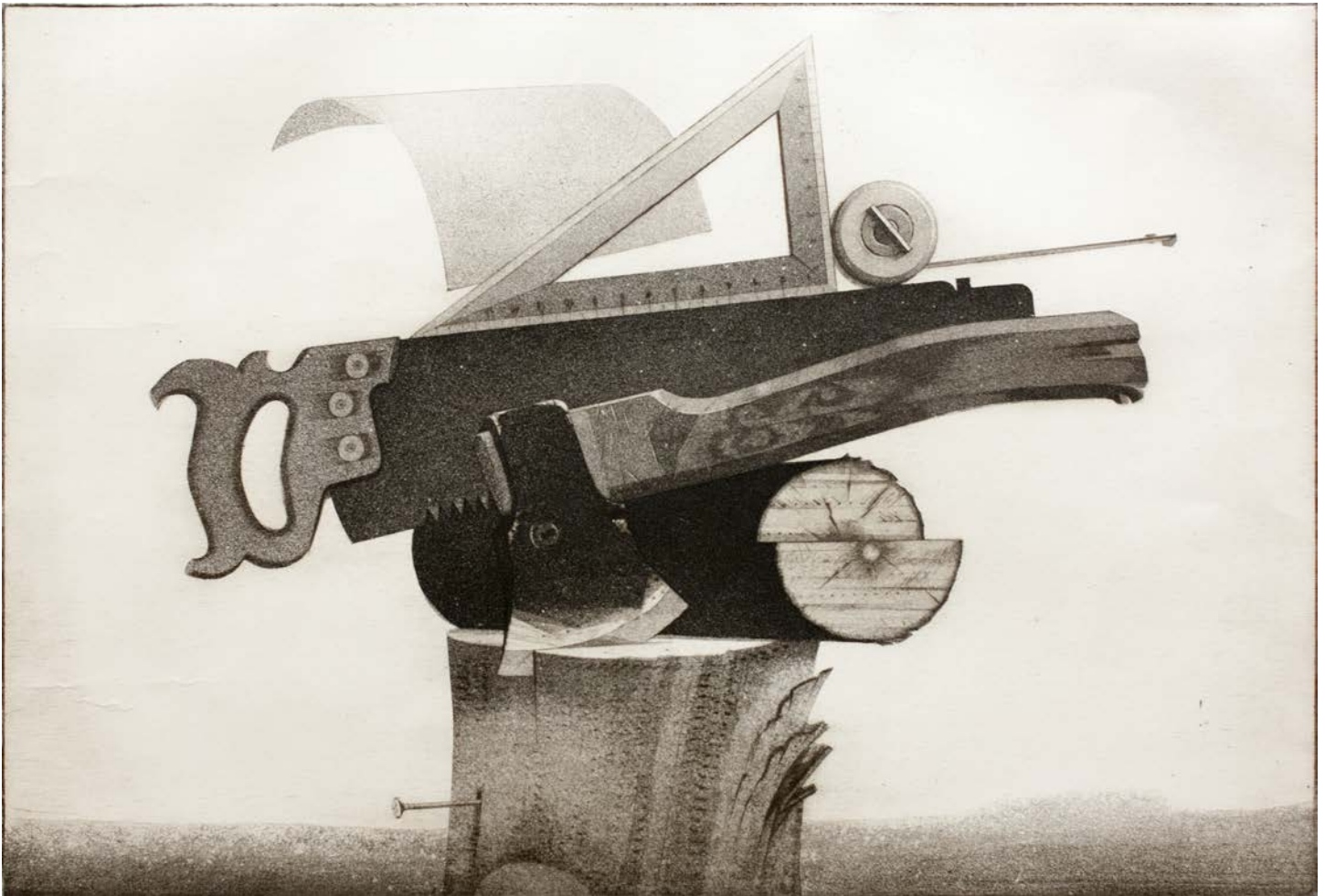
6. Ke Francis, *Tornado Series: Cyclops*, 1991, woodcut on handmade pigmented paper, edition of 7
7. Oleg Kudryashov, *Broken Saw*, 1987, drypoint and watercolor
8. Kaisa Puustak, *Saw & Axe*, 1983, drypoint and aquatint, 1/30

INTAGLIO

In contrast with relief, the method of **intaglio** printing involves carving into a metal plate to create an incised image. Developed shortly after relief in the fifteenth century, the most common forms of intaglio are engraving and etching. In engraving, the artist uses a sharp tool to incise lines directly onto the plate surface. In etching, the artist creates the line indirectly, by covering the surface of the plate with an acid-resistant ground (or resin) and drawing into the ground to expose the metal of the plate. The plate is then submerged in an acid bath, which eats away at the exposed metal, creating incised lines on the plate surface. Intaglio processes are often used in various combinations—which can also include drypoint and aquatint—and enhance the plate, achieving greater depth, tone, and texture. *Saw & Axe*, a print by Kaisa Puustak, highlights the fuzzy effects of drypoint and aquatint, displaying soft and subtle lines in its delicate treatment of the subject matter.

“It was natural to use old intaglio techniques to portray old-time hand tools. Using drypoint for sketchy lines and aquatint ground to make objects seem real, I hoped to visualize man’s creative work from his first thoughts, from plans until the signature.”

Kaisa Puustak, Artist’s Statement, 2017



“[Printmaking] is kind of a continuing, organic process...”

Wayne Thiebaud, National Gallery of Art, lecture, 1997

PLANOGRAPHIC

The last of the “original three” print types is **planographic** (or surface) printing—most commonly known as lithography. Invented at the end of the eighteenth century, lithography is a more versatile method of printing than either relief or intaglio. As natural as drawing on paper, artists no longer had to remove excess material from the plate. Relying on the principle that water and grease repel one another, the artist draws an image on the stone (most commonly limestone) with a grease pencil whose marks are fully resistant to water. The stone is then processed with gum arabic and acids, dampened, and ink is rolled over its surface so that it adheres only to the greasy marks; then a press is used to transfer the image to paper. Since the image is not permanently etched onto the surface, the artist can be less deliberate in his draftsmanship than in other printing techniques. Jim Dine and Wayne Thiebaud provide prime examples of this captivating process; *Atheism* by Dine and *Paint Cans* by Thiebaud both exemplify, through fluid lines and brilliant color, the drawing-like capabilities of lithography, as well as the ease and freedom with which these artists created their images. The process also allows for multiple prints to be created rapidly from the same stone without loss of line image quality. Lithography continues to be tremendously popular for these reasons.



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SCREEN PRINTING

While the previous three techniques all utilize some form of indelible printing surface, in **screen printing** the image does not exist on the plate or stone. Its relationship to printmaking resides instead in the final process of building up ink on the page. The screen, which is stretched over a frame prior to printing, can be woven from a wide variety of materials; likewise, the artist has numerous choices of transfer methods to impose the stencil on the screen before inking. The image is created when ink passes through the unblocked portions of the stencil and adheres to the paper beneath. Artists can produce images that are graphic and bold, such as Jacob Lawrence's print *The Builders*, which is full of vibrant colors and strong, blocked-out forms. By contrast, D.C.-based artist Nancy McIntyre's silkscreen print *Everett's Barn* deftly displays pictorial nuance, as she builds up subtle layers of color and detail. Screen printing's popularity soared in the 1960s, when Pop artists became attracted to its ease, flexibility, and adaptability to incorporate multiple images.



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9. Wayne Thiebaud, *Paint Cans*, 1990, lithograph, 54/100
10. Jacob Lawrence, *The Builders*, 1974, silkscreen, 291/300. © 2019 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York
11. Nancy P. McIntyre, *Everett's Barn*, 1991, silkscreen on paper

“A photograph records a moment in time. Drawing... envelops the object, expands and embellishes it, creating a new object which is no longer passive observation but active observation and comment.”

Bayat Keerl, Artist's statement

PHOTOGRAPHY

The final section of the exhibition, **photography**, explores the efforts of numerous artists and inventors to capture images on paper by means of light-sensitive chemicals. The photochemical process can be used to make a wide variety of prints—whether traditional photographs, or more avant-garde photograms, the technique remains essentially the same, using light-sensitive chemicals and emulsions to produce an image on paper. The **gelatin silver process** is one of the most common photographic printing methods, and features prominently in this section of the exhibition. Using this method, an image is created through the exposure of light through a negative onto a surface (usually paper) coated with gelatin containing light-sensitive silver salts. This produces a latent image that is revealed when the paper is submerged in a chemical bath containing developing agents. Works in this exhibition by artists such as Walker Evans and Berenice Abbott show us the range of grayscale values possible using this process. However, one work by Bayat Keerl, *Fatal Metal Mark #1*, stands out. The image, oil on photograph, combines the technical aspects of printing with the unique mark-making of the artist's hand.



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ABOUT THE HECHINGER COLLECTION



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John Hechinger was a longtime native of the Washington, DC area, and kept his roots strong in the community. Hechinger Hardware, founded by his father in 1911, expanded under John's leadership, and developed into a chain that stretched throughout the Mid-Atlantic region. Hechinger is often credited as a pioneering figure in the twentieth-century transformation of the neighborhood hardware store into a "do-it-yourself" home improvement business.

President Lyndon B. Johnson appointed Mr. Hechinger, a fourth-generation Washingtonian, community patron, and activist, as the first chairman of the DC City Council. He used his position to advocate for civil rights and more diverse neighborhoods. John and his wife June, lifetime patrons of the arts, amassed a beautiful and impressive collection of works, all unified by the common theme of tools and hardware. Hechinger eventually donated his collection to International Arts & Artists with the purpose of sharing it with a broader public, further enhancing his invaluable legacy.

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- 12. Bayat Keerl, *Fatal Metal Mark #1*, 1979, oil on photograph
 - 13. Clayton Pond, *Hot Water Heater*, 1981, silkscreen, 48/100
 - 14. Pier Gustafson, *Step Ladder with Can and Brushes*, 1984, paper construction with pen and ink



FRONT Jacob Lawrence, *The Builders*, 1974, silkscreen, 291/300. © 2019 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York
BACK Judith Cowan, *Wrench*, 1984, oil stick on paper

EXHIBITION SPECIFICATIONS

Number of Works

Approximately 50 works; 49 works on paper and 1 paper sculpture

Organized by

International Arts & Artists

Requirements

Moderate security;
approximately 250 linear feet

Participation Fee

\$15,000

Shipping

Exhibitors pay outgoing shipping costs within the contiguous US

Booking Period

8 weeks

Tour

Begins May 2021

Contact

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