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MONOTYPE: STEPCHILD OR SUPERSTAR?

AN INQUIRY INTO THE REASONS CONTRIBUTING TO THE
RESURGENCE OF MONOTYPE IN AMERICA OVER THE LAST TWO
DECADES.

BY

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INTRODUCTION

The decision to research the reasons for the resurgence of 'American monotypes' over the last two decades was not an arbitrary one. It arose as a result of exposure to and discovery of the potentials of the medium first hand. Between February 1993 and May 1993, I studied printmaking at the Art Institute of Chicago. It was here that I was first introduced to monotype as a medium. My discovery of the medium came about through experimentation. The ease of production, the ambiguous nature and the qualities of the medium intrigued me. I was eager to learn more. Research into monotypes and the subsequent decision to document their acceptance as a valid art form in America over the last twenty years came about as a result of the lack of available information concerning monotype. Exposure to a vast body of work by various artists exhibited the possibilities of the monotype medium. However, information on technique and documentation of the reasons for the rise in popularity of the monotypes in America over the last two decades is scant and peripheral.

Due to the lack of books published on monotype, much of this research is based on information gathered from exhibition catalogues and magazine articles devoted to monotype. While these provide a good source of information it must be said that accessibility often proved difficult if not impossible as all are out of print. In order to compensate for this lack of information and for the purpose of assessing the monotypes standing in the art world at present, it was necessary to do some primary research. In August 1993, I compiled and sent questionnaires to thirty print workshops across America, twenty-two of whom replied.

As part of the print world and the art market, the monotype's rise to prominence in America over the last twenty years is linked to developments and changes in the art world during this period. Research therefore included trends and developments with regard to print in general and economic and social trends of the American art world. The aim of this thesis is primarily to assess the reasons for the resurgence of monotype in America between 1970 and 1990. In assessing the rise of monotype it must be

realised that the monotype has existed in America since the 1900's, and its fight has been for recognition and acceptance as a valid art form. The term monotype is applied to both technique and product, the product defined by the method of execution which results in a one of a kind print. The strength of the medium lies in its adaptability and accessibility. In assessing the reasons for monotype's resurgence my aim is to re-assert, define and illustrate the medium's power and capability as a means of expression. Just as print was regarded as stepchild of the art world, monotype has been regarded as stepchild of the print world.

In order to assess the reasons for monotype's resurgence, this thesis has been divided into four chapters. Chapter one provides a historical perspective. It includes a brief documentation of the history of monotype from its entry into America at the turn of the century and a more in-depth examination of pivotal role played by the Degas Monotype Exhibition in 1968. Chapter two attempts to resolve the myth of simplicity that surrounds the monotype process through a discussion of process and technique. Chapter Three is divided into three parts which examine the factors that contributed to the rise of monotype. Part one considers the events which led to the elevation of print onto a par with other visual arts media and what relevance this had to monotype. Part Two examines the economic state of the print market and how events of the 1970s and 1980s with regard to the marketability of prints affected the standing of the monotype. Part three comments on the nature of art criticism, what effect it had on monotype and documents a number of seminal exhibitions held in America which served to highlight the capability of the medium as a means of expression. The fourth and final chapter examines the work of artists working with monotype, which attests the medium's strength and questions the future of the monotype in a print world that keeps pace with advances in modern technology.

**CHAPTER ONE: A HISTORY OF THE MONOTYPE FROM ITS ENTRY INTO
THE AMERICAN ART WORLD TO THE LANDMARK DEGAS EXHIBITION
OF MONOTYPES AT THE FOGG ART MUSEUM IN 1968.**

The focus of this paper is on the reasons contributing to the resurgence of the monotype in America over the last two decades. In order to fully assess the reasons for and implications of the monotypes' resurgence, an understanding of its somewhat fractured history and more importantly, its growth in America is necessary. While the Degas Monotype show held at the Fogg Art Museum, Harvard, in 1968, has been accredited with the contemporary surge of interest in the monotype, a number of extensive bodies of work by practising American artists previous to this, cannot be overlooked as a contributing factor to the acceptance of the medium in the latter half of this century. The traditional date for the entry of the monotype into America is 1880, however, it's history although sporadic, dates back to the mid-seventeenth century when Geneose artist Benedetto Castiglione discovered the medium. After a two hundred year hiatus, William Blake was the next known artist to use the medium. It was not until the end of the nineteenth century however, that a historical continuum for the monotype began.

At the turn of the century in America four main artists were involved in monotype, Frank Duveneck, William Merritt Chase, Charles A. Walker and Maurice Prendergast. All had spent time studying abroad in Paris, Munich, Venice and Florence and it is probable that they were exposed to the medium during this time. However, while the first three artists (Duveneck, Chase and Walker), are known to have experimented in the medium, Prendergast was the only one to fully integrate the monotype into his total artistic production. For Duveneck and Chase the medium was regarded as a 'fun' version of printmaking; a pastime. (Kiehl, David, W., 1980, p41). Another notable group working in America at the turn of the century were members of the 'Aschan School'. Those more interested in graphic processes were known as 'The Eight' and led by John Sloan and Robert Henri. Their interest however, was less serious than that of Prendergast and monotype was reserved for experimental purposes, often practised at dinner parties as a form of entertainment. (Walker, Barry, 1984, p63)

In recent years, the recognition of Prendergast's extensive body of monotypes has exerted almost as powerful an influence on artists working in monotype as has the Degas show. Between 1891 and 1902 Prendergast created over 200 monotypes, 151 of which are extant today. In 1890 Prendergast studied at the Academie Julian in Paris where he was introduced to the medium. As Prendergast studied in Paris at the time when Degas worked extensively in the monotype medium, many art critics have assumed that Prendergast was influenced by Degas monotypes. Cecily Langdale, disagrees. In composition, style and imagery there are very few similarities between the artists work. (Langdale, Cecily, 1984, p23.) In fact the only similarity that occurs, is seen in the Degas 'landscape monotypes', which were executed in colour and are of the last series of monotypes that Degas worked on. Furthermore, Prendergast's opportunity to see monotypes by Degas was limited. In 1892 a series of Degas landscape monotypes were exhibited at Durand Ruel's gallery, Paris. It is probable that Prendergast saw this exhibition, the only opportunity Prendergast would have had to see Degas work.¹ With the exception of three other monotypes, these were the only Degas monotypes exhibited during his lifetime. (Griffiths, Anthony, 1985, p9.) In terms of Prendergast's composition and style Langdale attributes the influences of Whistler, The French Nabis, and Japanese prints. (Langdale, Cecily, 1984, ref. p23-30)

That Prendergast was a master of the monotype is undeniable. In a medium that demands spontaneity, fluidity and immediacy, his body of work exemplifies his ability and the degree of control he had over the medium, while it also displays the potential qualities inherent in monotype. In most of his works Prendergast employed what is known as the 'additive technique', whereby ink is applied to a

¹Langdale Cecily, 1984, ref. p 28: Langdale in discussing the influences of Japanese Prints on Prendergast's work, cites the possibility that he saw the exhibition of Hiroshige and Utamaro's work held at Durand Ruel Galleries in 1893, the possibility also exists therefore, that Prendergast may have seen the Degas exhibition of Landscape monotypes the previous year.

non-absorbent surface and printed either using a press, or as in Prendergasts' case, a spoon and hand pressure. 'Nouveau Cirque', (plate 1), is one of his largest works (35.2 x 34.9 cm), executed around 1895. The monotype is of a circus scene in which clowns and a performer balancing precariously on top of a horse, fill the foreground. A similar such figure on top of a horse occupies the middle ground, while the crowd witnessing the event are seen in the background. Monotype is a medium in which application of ink and the necessity for speed of execution leaves no margin for error. 'Nouveau Cirque', in terms of compositional balance, attention to detail, tonal effects, notably those of the horses achieved by wiping back, the use of colour and the sense of depth afforded in this monotype, serves as testament to Prendergasts achievements. Langdale has said of his work:

The greatest significance of this oeuvre lies in the fact that it represents a brilliant and intense exploration of the possibilities and boundaries of the monotype medium; it is a very profound achievement indeed. (Langdale, Cecily, 1984, p 42)

It is due to Prendergasts devotion to the medium and a number of exhibitions which included his monotypes, that monotype enjoyed a limited popularity during the earlier part of this century. Prendergast however, was not the only artist actively involved in promotion and use of the medium. In New York, Albert Sterner worked extensively with monotype, he was involved in setting up 'The New York Monotype Club' Nearly 100 of examples of his work survive today. In an overview of the early twentieth century, it seems that apart from a few notable exceptions (Prendergast and Sterner), the monotype was treated more as a form of amusement, than as a serious mode of production. As David W. Kiehl points out:

The monotype process achieved a predictable popularity among the painters of the late 19th and early 20th century as it allowed an inexperienced printmaker the freedom of using a printmaking process without demanding a great degree of technical skill or a radical change of subject matter. (Kiehl, David, W., 1980, p43)



PLATE 1: *Nouveau Cirque*, Maurice Prendergast, 1895.

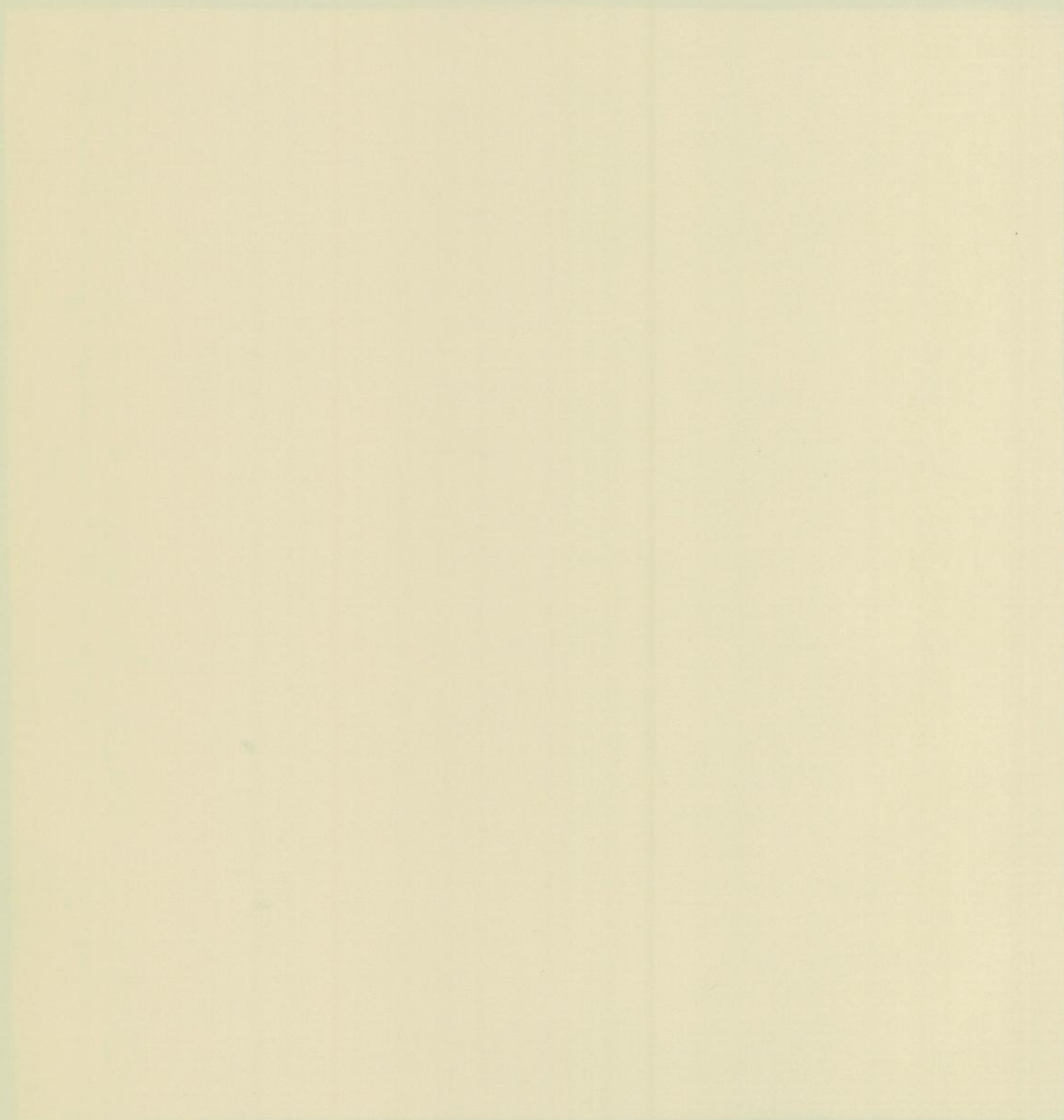
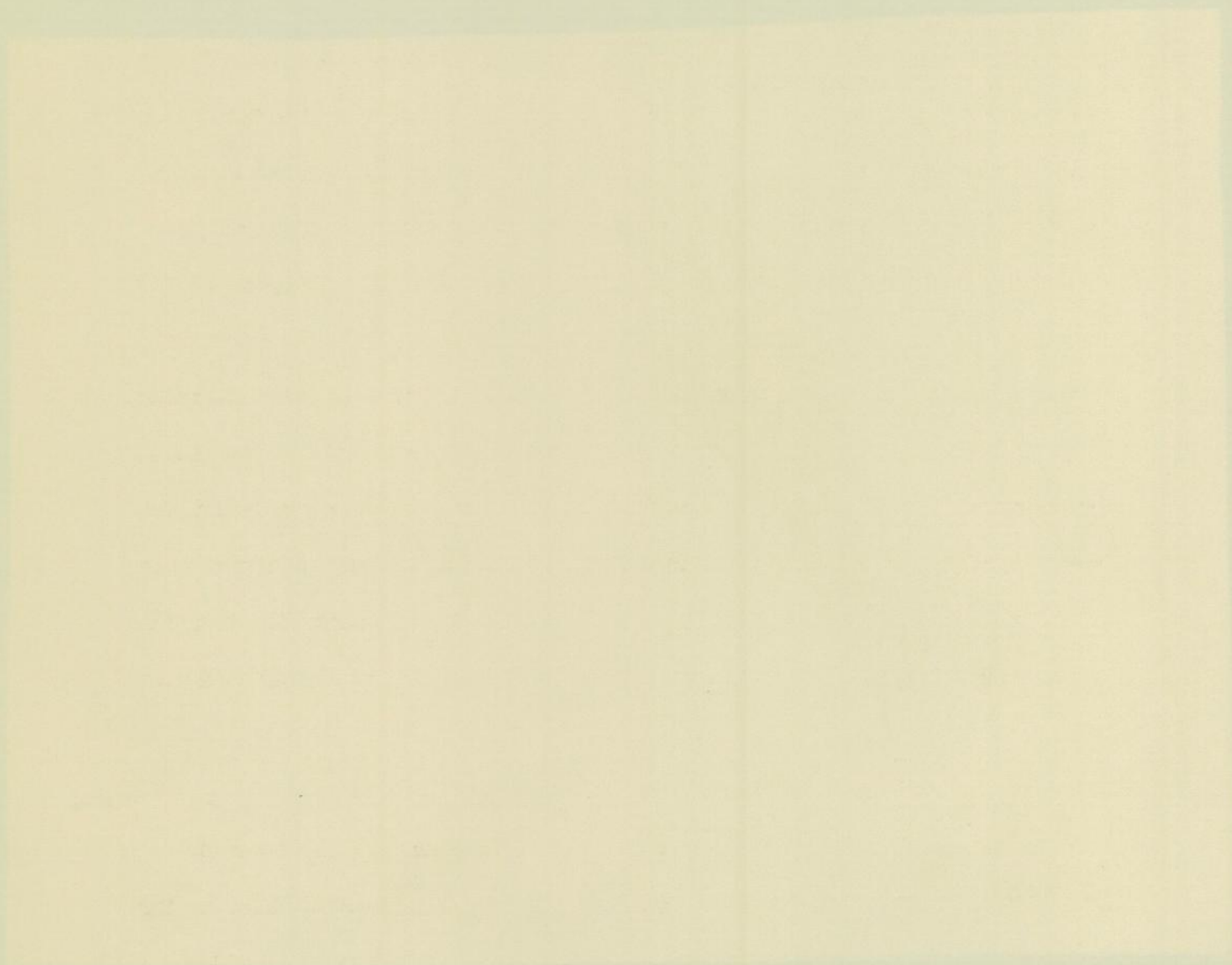




PLATE 2: *Nude Asleep*, Milton Avery, 1950.



Between 1930 and 1950 monotype received little attention with only a handful of artists practising. During this time however, a number of galleries held retrospective exhibitions of Prendergast's work which included his monotypes. In 1950, Milton Avery began experimenting with the medium while recovering from a heart attack in Florida. Over the next seven years he produced over 200 monotypes. Avery's monotypes are textural, saturated in colour and exemplify the luminous qualities of the monotype which afford a mingling of air and light, light and space, space and object. (Ratcliff, Carter, 1978, p48). In 'Nude Asleep' 1950 (plate 2), (17 x 22 in), these qualities especially the textural effects achieved are evident. It is interesting to note that both Prendergast and Avery used the same additive technique for producing monotypes and while there is no reason for a comparative discussion, the differences in visual effects highlight the versatility of the process. Avery had only one exhibition of his monotypes during his life time, twenty of which were exhibited at Laurel Gallery New York, 1950, priced at \$100 each. The fact that none sold points to the low-esteem with which the monotype was viewed by the art world.

In 1959 Matt Phillips was introduced to monotype. His discovery led him to devote himself to the promotion and exploration of the mediums possibilities to the exclusion of all else. (Campbell, Lawrence, 1972, p206) Today he is considered a champion of monotype. Through his work, his writings and his curating of exhibitions he has contributed to the prominence of the medium in the latter half of this century. Between 1959 and the opening of the Fogg Art museum exhibition in 1968, Phillips prepared the ground for the acceptance of the monotype. It is likely that without his activism previous to the Degas Exhibition, its impact would have been considerably lessened. One of his undertakings was the curating of a Prendergast retrospective. 'Maurice Prendergast: The Monotypes' opened in 1967, at Bard College, New York, a year previous to the Fogg Art Museum exhibition.

While this exhibition is often overlooked, the quality and quantity of the Prendergast work in the field, served to heighten awareness of the medium at a time when the print world in general was experiencing a renaissance.

The impact which the Degas exhibition had on the American art worlds view of monotype remains undeniable. The Fogg Art Museum exhibition served as the catalyst for the recognition of monotype by both, artists, galleries and curators alike. The reasons for this are numerous. Firstly, the exhibition which contained seventy-eight of Degas monotypes, was the first exhibit of its type to expose works rarely seen in public before. From a thematic point of view, the monotypes showed the shady side of Degas' character. This excited interest in the show from the beginning. It was in the monotype medium that Degas revealed his most personal observations on life.

Francoise Cachin, in her introduction to Degas' monotypes divides his subjects into six categories: women, nudes, brothel scenes, women performing their toilet, the Cardinal family and landscapes. (Cachin, Francoise, 1977, p.75ff) Secondly, the catalogue produced by Eugenia Parris Janis which accompanied the exhibition, was the most definitive work on the subject to date. It included reproductions and documentation on 321 Degas monotypes. Thirdly, as Degas' work in the medium was extensive, it is thought that he produced over 400 monotypes during his life, so too was his mastery, and use of all three basic monotype techniques. Those of additive (or light-field method), reductive, (or dark-field method), and a combination of both. It seems that with the Degas show, the American art world for the first time recognised the versatility and inherent qualities of the medium which no other art process could achieve. The subtlety, eloquence and chiaroscuro effects of the Degas monotypes is seen in works such as 'Lieseuse' (Woman Reading), (plate 3) where the reductive method is used and evidence of scratching, wiping and finger manipulation of the ink is apparent. In 'Repose Sur Le Lit', (Resting on the

bed), (plate 4), which forms part of the Brothel scenes, both reductive and additive techniques are used. What all categories apart from the 'Landscape' monotypes represent for Degas is an obsession with the 'behind the scenes' look of the world, a portrayal of women as herself. As Cachin remarks:

Degas' women are not nudes, they are women without their clothes,Degas showed women in what were considered to be animal attitudes...he distorted the ideal academic proportions of the body, depicting what he saw and not what people ought to be shown.(Cachin, Francoise, 1977, p.85)

The 'Landscape' monotypes were among the last monotypes Degas worked on and were the only ones executed in colour. All were created from the artist's imagination and have a dreamlike, abstracted quality about them, (plate 5,)

It is perhaps in these monotypes that we recognise what Degas was aiming for, " namely, a kind of basic fidelity, to which the personality of the artist would give its own significance, a 'mirror held up to life', rendered magical by the creative artist's visual intelligence. (Cachin, Francoise, 1977, p.90).

In conjunction with the reasons for the success of the Fogg Art Museum exhibition, there were a number of outside factors which contributed to the acceptance of the monotype. Most prevalent, is that of the revival of the print world as a whole in America. In the 1960s, through the work of Tatayna Grosman, (founder of U.L.A.E.), and Judith Goldman, (founder of Tamarind), a print renaissance occurred. Recognised artists were encouraged to experiment with print-making techniques and thus print as a medium entered the mainstream. Art movements in Europe most notably Dada and Surrealism also had their effect. They removed the barriers and paved the way for the acceptance of any material as art object.

When Dada and Surrealism emerged in Europe... their precepts began to exert ...as powerful and enduring an influence on the production of monotypes as on the general direction of art in this century. The acceptance

(Continued)

of any material at hand as a potential ingredient of art cleared the way.(Ives, Colta, 1980, p50)

In almost every article written on the subject of monotype, the Fogg Art Museum Exhibition of Degas monotypes is cited as a 'landmark exhibition'. It is recognised as having revolutionised attitudes and misconceptions with regard to the monotype as a medium. In the art world no radical change of opinion, or acceptance of a particular art form occurs as the result of one isolated event, but rather, as a movement gathers momentum, from a build-up of events over a period of time, it results in a culmination of ideas, sparked off when the necessary seed is sown in prepared ground. In this case the seed was that of the Degas Monotype show, but what cannot be overlooked is the preparatory work done by artists from the turn of the century on. Without the work of artists such as Prendergast, Avery, and Phillips among others, there would have been no tradition of monotype in America and no generic basis to work from. As stated, the Fogg Art Museum exhibition acted as a catalyst to acceptance, but what will become apparent in the proceeding chapters, is that while the seed for acceptance was sown in 1968, the monotype as a medium for producing works of art will have to prove itself time and time again before it loses its categorisation as 'stepchild' of the print world.

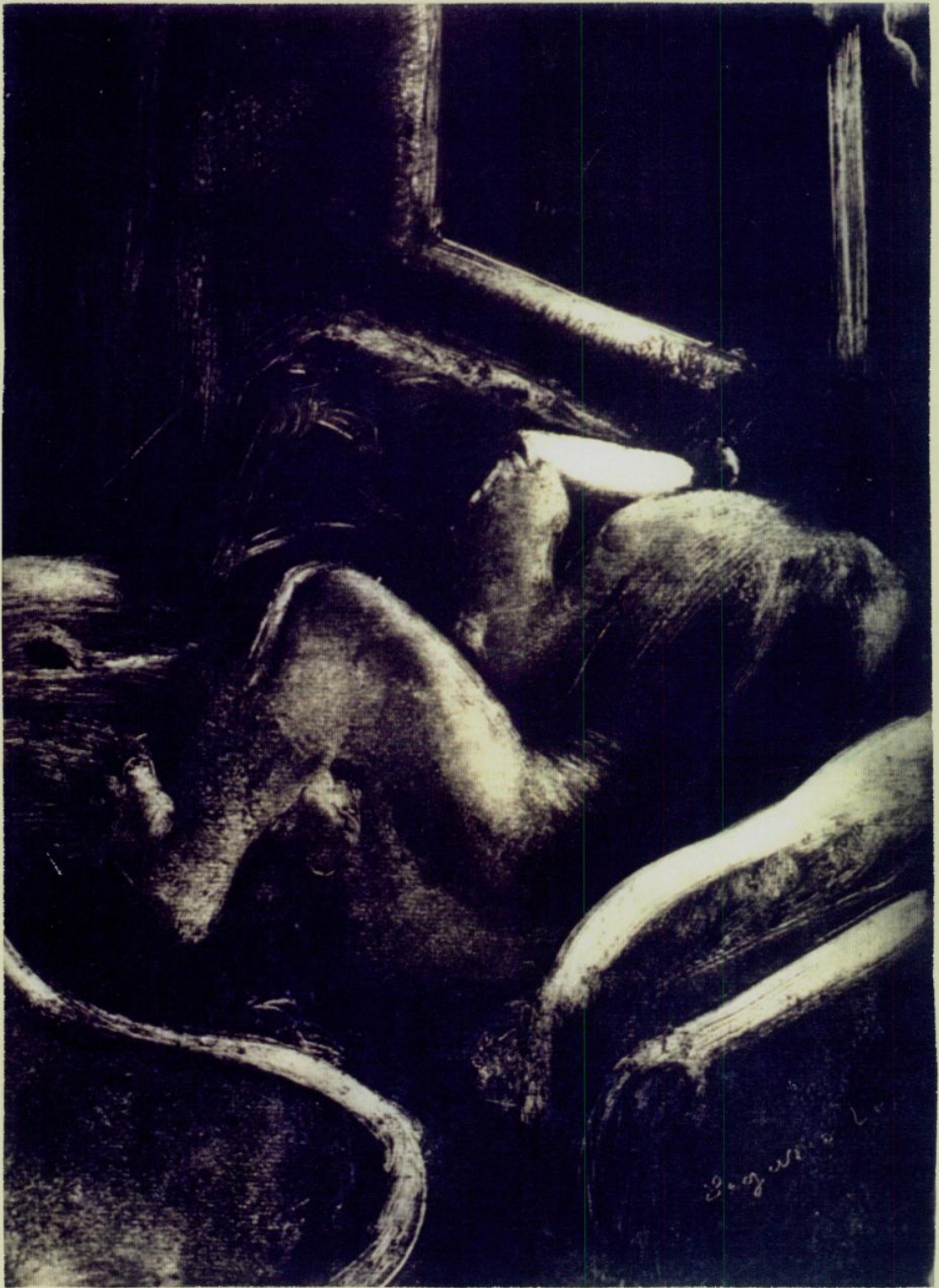


PLATE 3: *Lieseuse*, Degas.

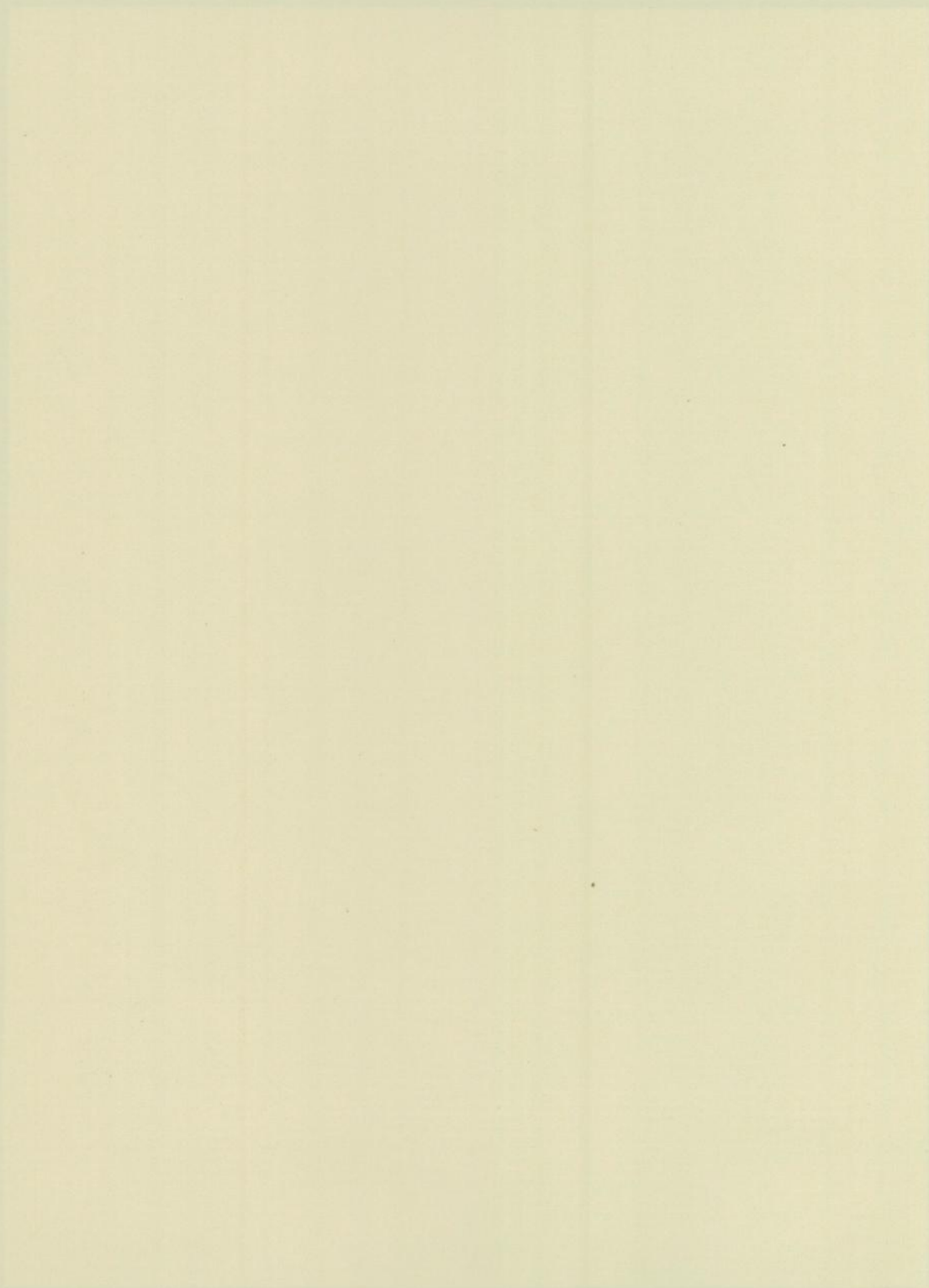




PLATE 4: *Repose Sur Le Lit*, Degas.





Plate 5: *Landscape with Cloudless Sky*, Degas, 1890/92.



CHAPTER 2: MONOTYPE: THE PROCESS AND TECHNIQUES

In terms of definition the monotype, for many years has defied categorisation, not only because of its hybrid qualities, but also because of an unwillingness on the part of the art world and print world to accept it as valid form of art. In its most basic form, "Monotypes are unique impressions of ink, transferred to paper from a relatively non-porous surface, upon which an image has been painted." (Mazur, Michael, 1980, p55). It is in the transfer process from plate to paper that a metamorphosis takes place and the monotype is transformed from a painting to a print. This crucial act, that of printing transforms the painted image and the qualities inherent in the monotype medium are realised.

It is a means of creative invention, surprises, excitement, spontaneity and organic rightness. Between the original painting on the plate and the finished impression there often takes place a transformation of the mundane into the magical. (Johnson, Una, E./Soloman, Joseph, 1985).

In the printing process the image is reversed, ink is flattened, edges softened, the image acquires a luminosity as the paper reflects through the ink. The essential nature of the printing process categorises monotype as a print.

For decades, the print world has regarded the monotype with scepticism, it defies the fundamental principles of the nature of print-making. In its execution technical equipment is not a necessity, it bypasses alchemist procedures and it exists as a unique image. A pervading myth perhaps compounded by this fact, is the 'simplicity' of the monotype process, a myth that has worked both in contention and communion with the appeal and recognition of the process and product. That the creation of a monotype can be a simple procedure, (basic tools needed are ink or paint, a non-absorbent surface, glass and paper), and that the process can be discovered by anyone through experimentation, perhaps demystifies the process and evokes an aura of simplicity. Though it is true to say that anyone can attempt a monotype, not everyone can achieve the degree of control, the spontaneity, or speed, tonal qualities, chiaroscuro and textural effects that are the inherent qualities of monotype and make it

a work of art. If we were to dissect the process of monotype, the process demands a painter's aesthetic, colour sense, spontaneity, and a printer's control, knowledge of viscosity, pressure and wiping back techniques. Roger D. Clisby in his essay that accompanied the catalogue for the Chrysler Museum "Contemporary American Monotypes", exhibit in 1985 makes an astute analogy which illustrates the misconceptions surrounding the simplicity myth:

Both monotype and photograph are deceptively easy to make on a certain technical level, yet there are hidden, and not so hidden, dangers of inadequacy and visual banality inherent in both art forms due to the ease of manufacture. It is just as easy to produce a lush ink blot as it is to catch a sunset snapshot, and this may account for the low regard in which both photographs and monotypes have been held until recently. (Clisby, Roger, D., 1985, p10).

In contrast, the medium's accessibility and immediacy presupposes the existence of many undiscovered monotypes. It was not until after, the deaths of Paul Klee, Gauguin and Degas' that their monotypes were recognised as having superseded drawing as a working method.

The monotype permitted the artist to make endless and somewhat unpredictable variations on the drawings he had saved from previous years... Begun as a cheap and easy method for the duplication of drawings, the monotype all but replaced charcoal and pencil drawing for the last four years of Gauguin's life.... In essence, the monotype permitted the grafting of new ideas to older forms. (R.S. Field, 1990.)

In terms of the process and technique, the dichotomy that exists for the medium divides itself between technical and basic procedures. The fact that no cohesive text with regard to the techniques involved in making a monotype has been compiled since Henry Ramusens 'Printmaking with Monotype', published in 1960, a conclusive assessment of all procedures is difficult. The monotype is a medium which can be easily discovered. The nature of the approach varies with the artist no singular methodology exists. What this chapter includes is a description of the basic working

methods, a consideration of alternative techniques and materials used, the cause and effect of problems with the medium and a look at the effects of technology on the process.

Within the monotype medium there are a number of misappropriations, that a monotype is a unique print is true. However, second or third images known as cognates or ghost impressions can be pulled from the same plate, variation occurring in intensity of hue. The basic precept for monotypes is that there is no fixed matrix as in other print mediums. In many circumstances, monotypes are referred to as either monoprints or the technique as mono-printing. A monoprint differs however from a monotype, although both are unique, a monoprint has a fixed matrix which is manipulated to give variant prints or monoprints.

There are two basic methods for the production of monotype images and hundreds of variables. The 'Light-field' or 'additive technique' is employed most extensively. Any liquid vehicle, paint or ink, either water or oil-based, is applied to a relatively non-porous surface. This can be manipulated, scratched into, wiped back to achieve tonalities. It is then printed onto paper, using either press, or hand applied pressure. The 'dark-field' or 'reductive technique' employs the same principles except that the working surface is first inked in a dark colour and the image wiped back by the removal of ink from the plate. There are many variables that determine the look of the final image, ink viscosity, the amount of pressure applied, the type of paper used, the quality of the working surface and whether oil or water-based inks are used. "For textural variety, surface quality and subtlety of colouration, there is no other medium that can approach the monotype." (Johnson, Una, E./Soloman, Joseph, 1985.). Ghost impressions are often pulled after the original and reworked by the artist. Because the plate retains ink after printing, it allows for the possibility of multi-layering in register. Also the monotype process facilitates the production of a series of thematic prints, providing the ability to produce a run which documents the evolutionary nature of the

print. A good example of the use of the medium for a series of related prints is seen in the monotypes of Eric Fischl, 'Scenes and Sequences'. They were created in collaboration with E. L. Doctorow who wrote the text and with Maurice Sanchez at D'erriere L'etoile studios New York in 1986, where they were printed. The series has been combined in book form with a narrative sequence. For Fischl, monotype had:

"The capacity to make a permanent record of what had previously been ephemeral: the gradual metamorphosis of his imagery."(Field, Richard, S., p36, 1990.)

An examination of his work displays the evolution of the series, the reworking of plates by addition or retention of details and figures, the progress in stages. Over a period of nine months Fischl created 144 monotypes, 58 of which were chosen for book publication, resulting in a thirteen monotype series. What these monotypes exemplify is the versatility of the medium. The sequential nature and narrative power of the series is achieved by the reworking of the plate which retains a residual image after printing, through the retention, addition and erasing of details and figures. The nature of process and imagery used in "Girl", which consists of four prints, all made on November 3rd, 1986, illustrate this. The first image of the series, (plate 6a), is monochromatic, black paint and graphite was applied to lino, and press printed. The image appears crude, almost abstracted, a figure is barely discernible to the right hand side of the page. In the second print, (plate 6b), we see that the abstracted figure has evolved and in its place is the figure of a girl, balancing on one knee, her blue shadow cast in front of her. It is executed in colour using the additive technique. In the third print, (plate 6c), the interplay of narrative, sequence and use of process, combine to reinforce the imagery. The context in which the girl is viewed is transformed by the addition of a seemingly androgynous imposing black figure, with what could be a skipping rope in it's hands. If we consider that the image of the girl has remained untouched from the last printing and is thus a 'ghost impression' and that her shadow has been consumed by the figure, the context changes and now she appears vulnerable,



6a



6b.

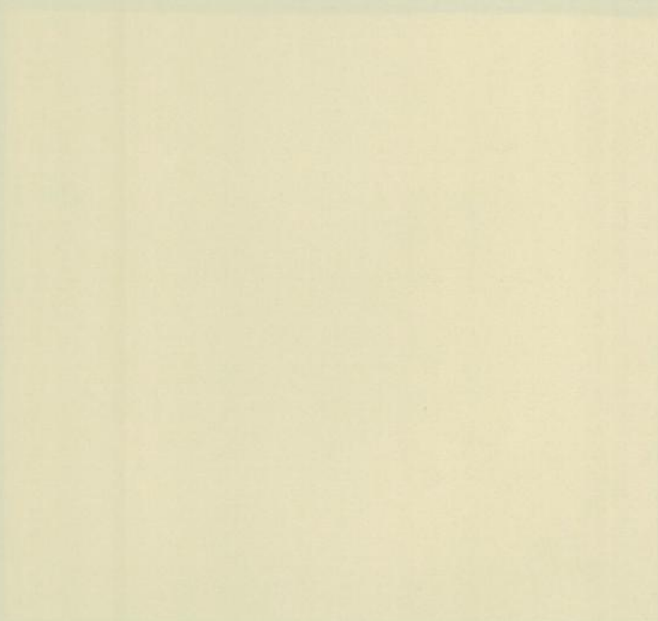
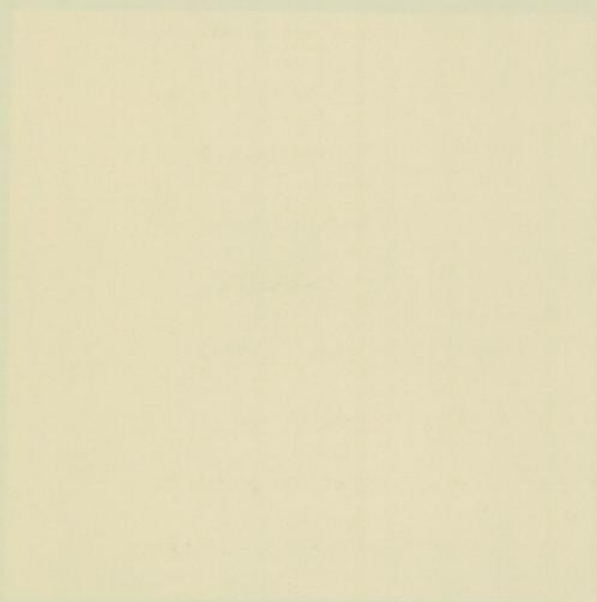
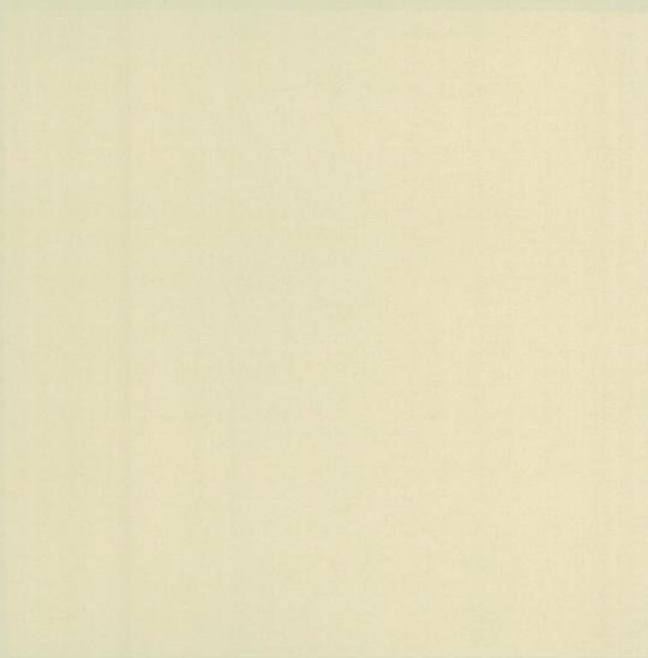
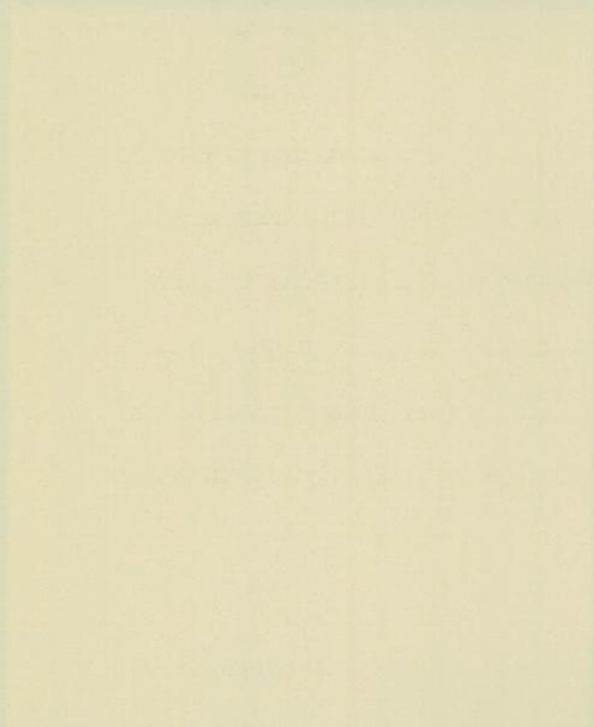


6c.



6d.

PLATES 6a, 6b, 6c, 6d: *Girl*, Eric Fischl.



as though her balance is precarious, her safety uncertain, her body transparent. In the final print of the series, (plate 6d), Fischl confirms the black figures intention, the added details of an erect penis reveal both the gender and intention of the man. The addition of a desolate, murky landscape in the background elicits a sense of helplessness and the series closes on a note of inevitability. It is interesting to note that the placement of figures in relation to each other and the page, remains unchanged in the last two prints. Both were retouched and embellished on the plate and details of landscape applied. In addition to the sequential possibilities of monotype that Fischls' work displays, the spontaneous nature of the creation process is evident. Broad loose strokes are used, there is a simplicity of composition, a witnessing of a thought process as it occurs and a vitality.

While the fundamental methods used in monotype, those of additive and reductive are still used for the production of monotypes, over the last two decades, with the advancement in technology and increased experimentation in the medium a vast number of alternative techniques and materials have been employed. Traditional usage of glass, copper or metal plates, (all resistant surfaces), has expanded to incorporate textured and semi-absorbent surfaces such as cement, plaster, masonite, plexi-glass, wood, lino and mylar. The use of these surfaces allows for added richness and textures, dependant on the receptivity of the surface to the pigment. An example of this can be seen in an Untitled monotype by Sam Francis in 1983, (plate 7). The background surface is an impression taken from a heavily grained, inked piece of wood. The degree of control over the viscosity of the inks and accuracy of pressure, is testified by the unblurred paint drips, the separation and isolation of colour. In Helen Frankenthalers monotype 'Bay Area, Tuesday II, 1982, (plate 8), manipulation of surface and paper is evident. Chunks of rubber were placed on the plate, paint applied, resulting in an embossed monotype the protrusions on the plate appearing as recesses in the paper.



PLATE 7: *Untitled* 1983, Sam Francis.



PLATE 8: *Bay Area Tuesday II*, Helen Frankenthaler



Since the 1980s the increased experimentation and perfection of paper making, most notably by Garner Tullis and Ken Tyler, has contributed greatly to the qualities that can be achieved from monotype. Tullis perhaps the most influential figure and pioneer of the monotype since 1961, is director of the Garner Tullis Workshop, New York, (1962 -present). The workshop has produced some of the most complex and technically astounding monotypes over the last thirty years His interest in paper making in the early 60's and a desire to expand the scale of printmaking beyond the limits, necessitated the need for large scale paper. The production and use of custom handmade paper has become an art at the Garner Tullis workshop. Paper is made to an artist's requirements and to suit the projects needs. The work of Ron Janowich illustrates the extent to which paper can play a major role in the monotype process. In an Untitled monotype, 1987, (ref. GT/RJ/187A16), (plate 9), Janowich uses moulded paper. The resulting monotype is given power through its three dimensionality, its surface texture, and shape. The advent of technology has also led to huge expansion in the scale of prints, accessible because of the adaptation of industrial hydraulic platen presses to suit printers needs and the ability to make large scale paper. One of the largest existing monotypes was made by Christopher Le Brun at the Tullis Studios, it measures 15 x 37 ft. (Millard, Charles, 1989).

In terms of tools and pigments used in the monotype process, the past two decades has seen experimentation with a wide and ever expanding variety of products. The use of leather, gelatin and composite rubber rollers makes the application of an even solid field of ink easy. Replies to a questionnaire, sent to thirty print workshops across America indicate the use of non-traditional materials, (See Appendix A). Pigment uses include: oil based litho and etching inks, oil paints, acrylic, water-colour, powder pigment, silkscreen inks, liquid pen colour and indian inks. Solvents or altering mediums (used for control of viscosity of inks) included: reducing oil or gel, setswell compound, extender base, litho varnish, white spirits and turpentine.

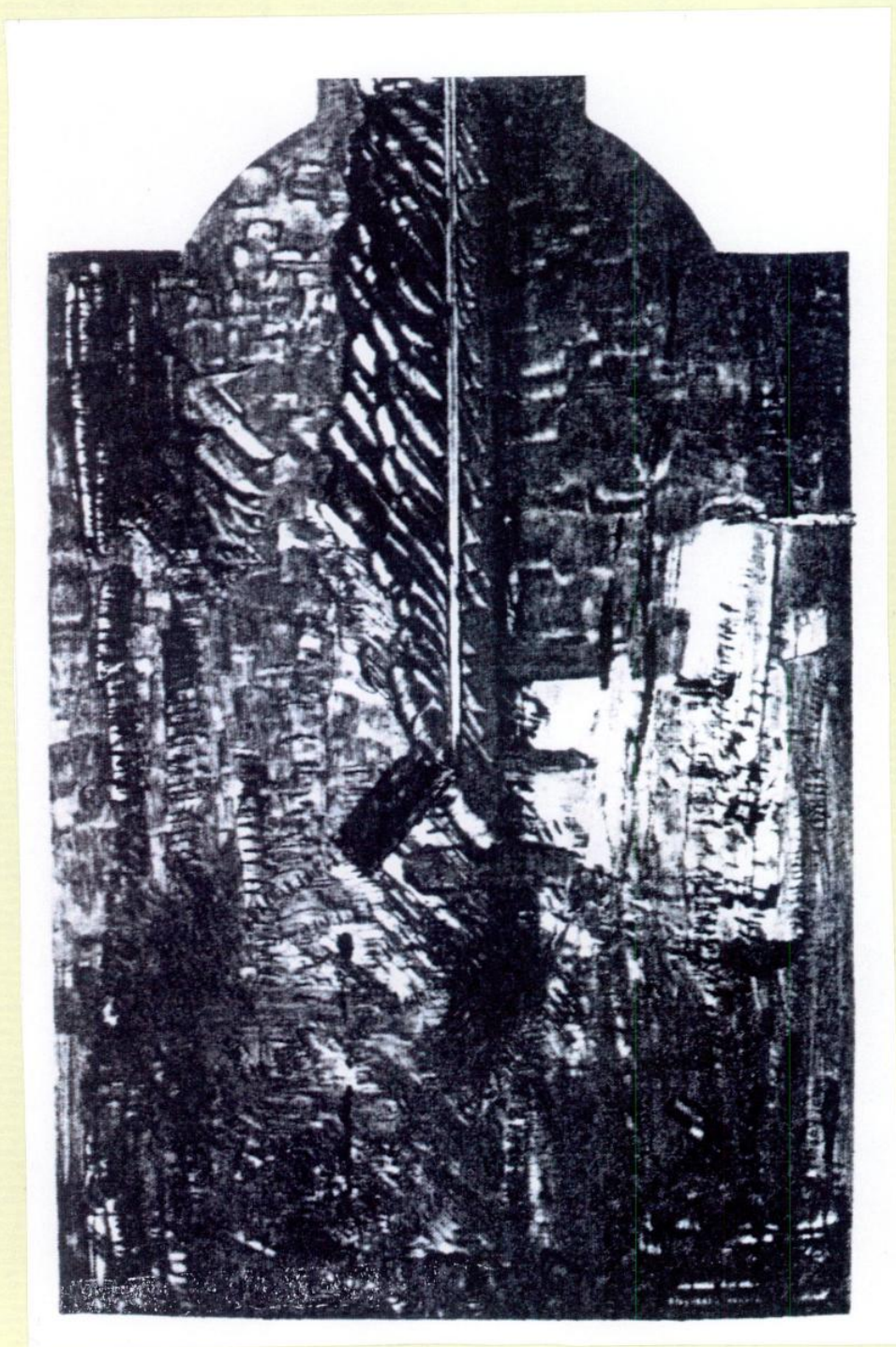


Plate 9: *Untitled 1987*, Ron Janowich



Contemporary monotypes such as the ones already discussed illustrate the degree of control and skill needed in the execution of a monotype. There are many problems that have to be avoided if the resulting image is to work. Primarily the direct nature of the medium, the application or removal of ink from a plate demands spontaneity and efficiency. The application of the correct amount of pigment is crucial. If too much pigment is applied the image blurs and clarity is lost. The proper application of viscosity principles, a thinned down ink applied to a plate will resist an ink stiffened with magnesium powder, achieves magical results. However, if the pigment is either too loose or too stiff the ink won't take. When printing if the pressure is too light the image will appear faded, if it is too heavy the image could blur. With the expansion in size of monotypes, speed of execution is more demanding than ever. On a large scale the image has to be achieved satisfactorily on the plate, the chance of sections drying out before printing, sets a time limit for working. Layering is also an option with monotype, paint can be applied in successive layers through multiple printing in register. This allows for rich textural prints provided by a build up of pigment. It is undeniable that a knowledge and a certain amount of skill, spontaneity, efficiency and speed is needed in the execution of monotypes. The aura of simplicity that has surrounded the process came as a result of misinformation and the nature of the process itself. It took a long time for the art world to realise that accessibility, and speed of execution does not imply simplicity, for while the monotype in its basic form is a simple technique, that fact should not obscure the artistic value nor the skill needed to create a unique work of art.

As more successful monotypes are produced and innovative techniques are developed within the parameters of the medium, greater understanding of the expressive potentials will evolve, and increasing numbers of artists will incorporate the monotype in their artistic vocabularies. (Clisby, Roger, D., 1985, p. 10)

CHAPTER THREE: MAINSTREAMING MONOTYPE

It is only in recent years that print has been acknowledged as an art form on par with other visual arts media. It wasn't until the 1960s with the establishment of major print workshops that interest was generated in the medium and the qualities of the medium exploited to their full potential. Prior to this, print was categorised as a minor art, termed as a craft, rarely noticed by the art world. The categorisation that was applied to print in this era bears much resemblance to how the monotype was viewed by the print world in the 60s and 70s, overshadowed by the slick, crisp, antiseptic, machine manufactured Pop Art. The rise of the monotype during the 1960s and 70s, was gradual but crucial. The boundaries of what could be achieved with monotype were expanded. In order for the monotype to survive, it was necessary to keep pace with developments in the print world. It was not until the 1980s that the economic climate in the print world changed direction and the monotype achieved its status in the art world.

The question of what distinguishes a work of art, or why a particular art form becomes accepted as such by the art world, can be applied to the case of the monotype. One theory is that, " something is an artwork if people in the 'artworld' call it an art work". (Carrier David, 1979, p. 40). While this theory is plausible it is far from conclusive. In reality what determines a work of art, or art form, are the trends in the art world at the time. The stamp of approval mediated by people of the art world is the end result of this. For monotype, the developments in the art world and print market from the time print in general was validified, are crucial to the rise of the medium. The mainstreaming of monotype was not a simple process, the contributing factors are numerous and complex. In order to assess the diversity of elements which affected the monotype over a twenty year period between 1960- 1980, this chapter is divided into three main areas:

- 1 . The expansion and growth of print from 1960 - 1980 .
- 2 . Economic concerns, the state of the print market.
3. Monotype exhibitions and exposure.

PART ONE: THE EXPANSION AND GROWTH OF PRINT FROM 1960-1980:

The cessation of practice of a style of art is often paralleled with its disappearance from the art world and public exposure, its position usurped, having served its time as a genre or phenomenon of a particular period. The art world operates through an imposed system of regeneration crucial to its survival. The existence of a style is equated with the life span of its originators. For painting, distinctions are made between periods on a stylistic basis, while the tradition of painting down through the centuries remains intact. With print tradition is often defined in terms of technique. The history of the medium often begins and ends with its acceptance as an art form. When 'print' was recognised as an art form in the 1960s, critics referred to it as the 'print renaissance', as a 'new tradition', a 'phenomenon'. While these terms are valid if applied to the awakening of an art world to the print as art form, when applied to the medium itself, they only serve to undermine its history. Printmaking is based on a tradition which has existed for centuries, so too is the monotype. The importance of the distinction exists because any perception of a lack of a tradition signifies impermanence. What occurred in the 1960s, was a rebirth of printmaking into the art world and consequentially the art market. It can be said that this shift created a demand and that a 'new tradition' of printmaking evolved because demand generated interest, interest generated experimentation and experimentation developed into a 'new tradition'.

This 'new tradition,' was born and facilitated by the foresight of two pioneers of print, June Wayne and Tatyana Grosman. In 1957, Tatyana Grosman founded Universal Limited Art Editions on Long Island and in 1960, June Wayne concerned by the lack of quality lithographic prints founded the Tamarind Lithography workshop in Los Angeles. Both U.L.A.E. and Tamarind attracted recognised artists such as Robert Motherwell, William De Kooning, Sam Francis, Larry Rivers, Robert Rauschenberg,

Jasper Johns, Frank Stella and Helen Frankenthaler, to create prints at their shops. In the 60s, emphasis in the print field was placed on perfection of technique and fastidious editioning. One of the attractions of the medium was its facility for replication, this made artists works affordable for a less elite audience.

The creation of a large responsive print market was, in part the result of the enormous demand for works by Warhol, Lichtenstein, Rauschenberg, Johns, Stella and others. (Watrous, James, p285)

During the 1960s and 70s, the attraction of multiplication and ownership of an "original" work of art left little room for the monotype. While the 'superstar' artists of the print medium such as Motherwell, Diebenkorn, Francis and Frankenthaler, all produced monotypes during this period, the market for prints was geared towards editioned works at lower prices. While print flourished the medium remained rule-bound. Specialisation in one particular area of print was a priority.

In the 1950s and 60s Each press and workshop specialised. Lithography was the chosen domain of ULAE,etching - Crown Point Press....Tullis recalls that when he started his first press, Experimental Impressions, in Philadelphia, in 1962, the atmosphere for printmaking was 'rigid'. (Cohen Ronny, 1985, p76)

As popularity of the print grew, workshops of a more experimental nature opened Gemini. G.E.L.,(set up by Ken Tyler in 1965), and Experimental Impressions Workshop, were the forerunners in the promotion and publication of experimental prints. In particular Gemini consciously set out to develop innovative approaches to printmaking through technology. The combination of print and technology redefined the limitations of the print medium, Tyler looked to industry and science for inspiration. The adaptation of hydraulic platen presses for print purposes allowed for expansion in terms of scale never seen before. Gemini's policy was one of collaboration with the artist, a willingness to try anything and the development of new techniques required to fulfil an artists demands. Rauschenbergs combination print "Booster", is a case in point. Printed at Gemini G.E.L., in 1967, it was the largest print ever created at

that time and the first to combine the mediums of silkscreen and lithography successfully.

The print movement (of the 60s and 70s), was not only a means of disseminating the work of artists but also a stimulant for the organisation and expansion of printing workshops into a form of art industry. (Castleman, Riva, 1987, p1).

The success of Gemini G.E.L., and the shops experimental nature attracted many artists. In particular, Pop and Minimal artists, realised the potentials of print as the perfect mode of production for their imagery and ideas. While the work at Gemini G.E.L. earned respect for its innovative approach: "the mirroring of every technological advance", it also received much criticism.

Gemini prints, appeared untouched by human hands. Their sleek, industrial look reflected the then reigning aesthetics of Pop and Minimalist art, but that fact did not temper critical opinion. To print connoisseurs, cleanliness was not next to godliness. Gemini prints were deemed antiseptic. (Goldman, Judith, 1987, p15).

The integration of print and industry and work of artisans such as Tyler can not be underestimated for having revolutionised the possibilities of the print medium and the way in which the art world regarded print. However, the work which emerged in the late 60s and 70s, in terms of exposure to the art world was predominated by Pop and Minimal artists. Printmaking became more of an industry than an art. The concern of artists such as Warhol was the 'mass production' of images of the consumerised object. The emphasis on 'mass production' and 'manufactured' crisp imagery, had many repercussions for the print market. The limits of edition sizes became indefinite, a proliferation of low quality mass produced prints threatened the collapse of the print market. The flooding of the print market in the 70s and 80s led to a change in aesthetic from the machine manufactured to the hand manipulated one-of-a-kind print. It was this shift in aesthetic concerns, necessitated by the state of the print market, that provided a platform for the monotypes rise in the print world.

For the monotype, as a printmaking process, the vitality and recognition that the print world received between 1960 and 1980 was crucial. For the years that the alchemist mediums lithography, etching, and silkscreen predominated the print market, monotype received scant attention. The focus was at this time on editionable works of art. Without the opening of print workshops across America however, the monotype would have remained as a domestic art form. Following the example of Gemini G.E.L., workshops tended to include facilities for a number of print media. Monotype as a medium, could easily be included in a shops production. Workshops such as The Garner Tullis workshop and D'erriere L' Etoile Studios, (run by Maurice Sanchez), gave priority to monotype as a mode of production. The success of the monotype, is due in a large part to both Tullis and Sanchez, who promoted and expanded the possibilities of the medium. Tullis did for the monotype what Tyler did for print, integrated the process with technology and experimented to find new approaches and techniques. Without Tullis's dedication to the medium it is possible that when the opportunity came for the monotype to take the stand in the art world it would have withered under the 'simplicity myth' .

***PART TWO: ECONOMIC CONCERNS, THE STATE OF THE PRINT
MARKET:***

During the 1970s the print market flourished in terms of print sales. However, the factor that made print both accessible and attractive as a medium for investment, "multiplication", began to work in contention with the principles of the medium. Essentially, the popularity of the print medium was evident and what became apparent to print publishers by way of mass - reproduction initiated by 'Pop Artists', was the lucrative possibilities presented by the reproducible nature of the print. The events of the 1970s which carried through to the 80s, served to undermine the standing of print as an 'original' artwork. The definition of 'originality' has always been problematic for print, however, the mass reproduction of prints which occurred in the 70s demanded that the print world review the definition of what constitutes an original print or change tactics. In 1961, the Print Council of America published an article outlining standards to be followed for the creation of an original print. They proposed that:

An original print is a work of art, the general requirements of which are:

1. The artist alone has created the master image in or upon the plate, stone, woodblock or other material for the purpose of creating the print.
2. The print is made from the said materials, by the artist or pursuant to his direction.
3. The finished print is approved by the artist. (Watrous, James, p225)

In the face of mass-production of prints in the 70s, these standards proved both inadequate and unenforceable. The two main events which led to the flooding of the print market in the 1970s and 80s, were the mass-production of 'original' prints which were marketed through mail order and art magazines such as Art Forum, Art in America, ARTnews, and Arts Magazine and the promotion of the 'Print Tax Shelter Scheme'. The scheme encouraged businessmen to invest in print on the basis that investments in art could be written off against taxes. The attractions of such a scheme

to an investor was based on the fact that savings in taxes far exceeded the initial outlay. To understand fully what effect these two ventures had on the print market and the repercussions they had for monotype, it is necessary to explain the nature of both in detail.

While investment by businessmen in print is essential, corporate investments in art is estimated at sales of \$5 to \$7 million per annum in New York alone, (Martorella, Rosanne, 1990, p187), the structure of the print tax shelter exploited the production of prints for financial gain. The reason for this was that the investor bought the plate, not a limited number of prints and prints were pulled according to demand. While edition sizes were set, (generally at a large number), the facility for issuing consecutive editions meant that the final number of prints pulled was relatively unlimited.

In his article in the 1980 Summer issue of *Art in America*, Walter Robinson explains the mechanisms and attraction of the print tax shelter scheme: For the operation of a viable print tax shelter there are three principles applied to the purchase, production and sale of prints. Firstly, in the initial stage it is the plate and not the print that is sold to an investor. The reason for this was in order to gain in tax deductions through depreciation. A print does not deteriorate through use, a plate however will and this depreciation is tax deductible. In addition, "depreciation deductions.... can only be taken on property that has a useful life of three years...thus, for the print tax shelter, the life of the plate must somehow be extended.... Thirdly, the plate must be given a value higher than the value of the limited edition produced from it." (Robinson Walter, 1980, p9).

For the artist the print tax shelter had many implications. In the transaction an artist produces a plate, the value of which is appraised by members of the Appraisers Association of America. The value of the plate is estimated with regard to the size of the edition and the projected sales over a ten year period, taking into account market

increases. Once the value has been established a percentage is paid to the artist, the balance paid over a period of years as the prints are sold. For the artist there are a number of risks in this venture. If the prints fail to sell the artist loses money and the prints may be dumped onto a flooded market. In some cases the unsold prints may be returned to the artist as part payment. Apart from the loss on the individual artist's part, the obvious attraction of tax deduction for the investor generated much interest in the scheme. The result of this meant that a project which gained respectability through the backing of many well known art dealers and publishers, led to a flooding of the print market with often poor quality prints.

One of the strongest objections to tax shelter prints is heard from many art-world observers who claim that inferior editions are being mass produced - with inflated retail prices attached to them. (Robinson, Walter, p13)

Artist associations rebuked the project realising the potential dangers of a market flooded with bad quality over priced art. However, as Robinson points out, there was much confusion over the issue. A number of prominent artists and dealers had gotten involved in the scheme and distinctions between "museum quality art" and "mass - marketed", accessibly priced art created divisions in the print world as to the originality of a print and the marketability of quality work.

Rampant unclassified production of so-called original prints has put the supposedly quality-oriented members of the print world in a quandary. They are concerned over misplaced values and the lack of a representative body that can establish guidelines for the print industry. (Klein, Gwenda, 1980, p7)

Print was becoming more and more consumerised. The groundbreaking work of pioneers of the print medium in the 60s and early 70s, which elevated the status of print from a 'craft' designation onto a par with 'visual arts media' was being undermined. One of the foundations on which the art of printmaking was established, that of a means of communication, of making art accessible to the general public was

being exploited for financial gain to the detriment of the artist, the collector and the print market. While this seems contradictory, the concept of accessibility of art to the general public is a democratic ideal providing art for the masses, it may not be one that will survive in a highly competitive society that upholds capitalist modes of production. Through vast technological advances the function of the print as communicative medium has long since been replaced by industrial methods of news reportage. The problem that the tax shelter prints posed, therefore, was firstly that the mass - production of prints was purely for financial gain and that the proliferation of prints which seized the market were low quality, and over -priced .The 'work of art in the age of mechanical reproduction' suffered both qualitatively and quantitatively.

Another development in the late 70s and 80s compounded the fate of the print market and gave rise to much discussion on what defined the '*originality*' of a print and where the boundaries of quality and quantity began and ended. This was the mass - production of prints through art magazines and commercial print publishers.

Artists have recently been faced in the art magazines with a large number of full colour advertisements of what can be called 'junk prints' which have carved out a sizeable section of the market for themselves.(Broner, R., 1980, p1)

The main art magazines in America, Artforum, ARTnews, Art in America and Arts Magazine all advertised mail order 'original prints' which sold at low cost in limited editions of a few thousand. Many were press printed and signed by the artist which authenticated them in the broadest terms of the word 'original'. Other commercial industries and print publishers seized upon the opportunity with the aid of technology.

The mass print publisher can buy a 35mm slide of an "artists" painting, send out for a blow-up on mylar, and offer an "original, fine art print" for sale. (Broner, Robert, 1980, p1)

What the tax shelter prints and the mass production and soliciting of prints through art magazines highlighted was modern man's desire to possess. The values of our society are ruled by power, economics and status, defined in terms of ownership, assets and wealth.

Namely, the desire of contemporary masses to bring things 'closer' spatially and humanely, which is just as ardent as their bent toward overcoming the uniqueness of every reality, by accepting its reproduction. Every day the urge grows stronger to get hold of an object at very close range by way of its likeness, its reproduction. (Benjamin, Walter, 1992, p300).

As a result of mass reproduction the authenticity of the art object was being diminished. Authenticity is based on the art object in its original state. Through reproduction the quality of the work of art as original depreciates.

The authenticity of the thing is the essence of all that is transmissible from its beginning, ranging from its substantive duration to its testimony to the history which it has experienced. Since the historical testimony rests on the authenticity, the former, too, is jeopardised by reproduction when substantive duration ceases to matter. And what is really jeopardised when the historical testimony is affected is the authority of the object. (Benjamin, Walter, 1992, p299).

One of the main problems for the print world was the lack of an adequate set of guidelines with regard to the originality of a print. In an attempt to avert the total collapse of the print market the National Print Organisation was set up in 1980. The organisation was formed to try regulate and define the terms of print production. A few months previous to this the first World Art Exposition of prints was organised by concerned members of the print world.

The Expo was the first event ever to focus attention on printmaking as a 'distinct visual arts phenomenon', organised to inform and educate an unenlightened public and to provide a forum for artists, publishers, dealers and collectors. (Klein, Gwenda, 1980, p7)

Discussions on the state of the print market and the originality of a print in the face of mass-reproduction took place. The fundamental definition of what constitutes an original print became the most vital and central issue of the print world. For the purpose of defining 'originality', the question for the print world revolves around the limitations of originality. A print by its nature stands apart from a painting or monotype. Both are autographic, one of a kind, of which copies can be made but the experience of witnessing the work in its original state cannot be replaced. In contrast the print is allographic, reproducible in its exact original state. The crucial nature of definition in terms of limitations arose because "the presence of the original is the prerequisite to the concept of authenticity." In an age where mechanical reproduction has reached perfection, the importance of the 'original' is unsurpassed. While dealers, publishers, collectors, art associations and concerned members of the print world grappled with the problems of the 80s, the reality was that regaining control of the situation was virtually impossible. It is not coincidental that it was at this time that the monotype, as a unique work of art, rose to prominence. Artists took the initiative in creating unique prints, variant editions, monoprints and monotypes. They removed the focus from the reproducibility of the print. The realisation that mass-reproduction in terms of facsimiles, copies and magazine publications could not be hindered, effected a move away from the slick, mechanical production of Pop and Op art, to a revival in the aesthetic of the hand manipulated print. "The opposed trend in contemporary art is the attempt to produce works whose aesthetic qualities are unreproducible." (Carrier, David, 1979, p42,)

In 1973, master printer Ken Tyler, whose print workshop "Gemini G.E.L." pioneered the production of Pop Art prints, in the 1960s and early 70s, moved from Gemini to set up Tyler Graphics in Bedford New York. "The respect and emphasis Tyler had once reserved for the machine-made and chrome-plated he now gave to the handmade and hand-articulated." (Goldman, Judith, 1987, p17.) The reaction of artists, printmakers and workshops, to the flooded market of the 80s involved the utilisation

of technology to expand the boundaries of the print. The scale of prints grew beyond all conceivable proportions. The aesthetic considerations of paper became a vital aspect of prints adding to their uniqueness. Master printers such as Tyler rose to meet the pressures technology posed for print as a medium in adopting industrial techniques for the creation of unique prints.

When he encouraged artists to try old-fashioned methods, Tyler was advocating an antidote to an aesthetic he had once avidly promoted.....In recent years Tyler's taste for the technological possibility has grown more recondite and become a taste for the complex. (Goldman, Judith, 1987, p18)

The shift of emphasis which occurred in the 70s came to fruition in the 80s. The shift in sensibilities in favour of the unique work was orchestrated in reaction to mass production. For monotype this was instrumental in changing perceptions as to the marketability and quality of unique works. In order not to detract from the potential of the monotype as art form, it must be stated, that although the change in emphasis played a pivotal role in shaping the course of the monotype, other factors were involved. In order for the monotype to succeed its strength as a visual arts medium had to be proven.

PART THREE: EXHIBITIONS, EXPOSURE, AND THE NATURE OF ART CRITICISM:

One of the most pervasive influences on the success or failure of a work of art is art critical evaluation and subsequently , art historical documentation. The monotype suffers a distinct lack of both astute criticism and documentation of any kind. The only comprehensive text that exists is "Printmaking with Monotype" written by Henry Ramusen in 1960, now out of print. Other publications are in the form of articles, exhibition catalogues and two theses. One written by Eugenia Parris Janis for the Degas exhibit, the other by Margret Rocklin for Southern Connecticut University in 1978. While exhibition catalogues in general are a good source of information, many are sparse and most are out of print. The problems encountered by anyone trying to find information on the medium are compounded by the fact that art criticism fails dismally in most circumstances. Art critics insist on re-iterating historical fact and focusing on technique as distinct from the visual success of the imagery, or how technique and imagery combine to create the desired effect. The problem encountered by critics can be attributed to both the lack of general knowledge of the medium, and to the terminology used to discuss prints since critical writing about the art of printmaking began. Terms such as *revival*, *renaissance*, *phenomenon* and a *surge of interest*, negate the existence of the medium prior to its acknowledgement by the art world. In her article 'Deviation and Imperatives- the Plight of the Unique Print', Eugenia Parris Janis points to these discrepancies evident in the catalogue written by Cliff Ackley to accompany the "Unique Print 70s into 90s" exhibit, at the Boston Museum of fine arts.

The show's aim ostensibly is to explore '*a trend*' over a 20 year period and to declare like a physician as Ackley does, that '*the monotype and its near relation, the unique variant print are in 'a vital state of health'*'.(Parris, Janis, Eugenia, 1991, p212)

In an article on the monotype written by Lawrence Campbell the monotype is discussed in the following way:

In more recent times the monotype emerged as artists began to interest themselves in printing their own etchings instead of handing them to professionals.....*It is the most primitive of all printing processes - a kind of direct transfer. It is like when a child drops a piece of white chalk into an inkwell, which makes the chalk blue, which then writes blue.* (Campbell, Lawrence, 1972, p45)²

Such criticism makes the art seem like child's play. While the process may be of a simple nature, execution and imagery are complex. Print labours under the categorisation of an archaic precept where technique and multiplication blur the aesthetic, where perfection of a skill and the success of imagery is scrutinised in terms of ability to create within perceived limitations. It seems almost absurd that critical writing should be concerned at all with process, when we take into consideration the fact that many of the most accomplished and ground-breaking prints extant today were created in a collaboration between artist and master-printmaker. Another factor which seems to have eluded critical writings on the subject is the inevitability of change and transformation that occurs between concept, process and image. In terms of process, possibly the most exciting and inviting characteristic of the print medium is the ability to both document the evolution of the image and the ability to completely transform, adapt or add to the image at any stage of the process. When viewed in this light traditional notions concerning the limitations of the print medium falter, for there is no other medium which offers this facility for documented change. In fact not only does the process facilitate change, it lends itself to an exploration of possibilities which are in themselves limitless. "The first print historians who, in differentiating between the tiny changes from state to state, institutionalised a literal mindedness in print study that lingers to this day." (Parry, Janis, Eugenia, 1991, p211). Factors surrounding the rise in popularity of the monotype or unique print over the past two decades are varied.

²Italics used for emphasis.

The rise of the monotype has been attributed to a reaction on the part of the artist to the fastidious editioning of prints in the 60s and a result of the proliferation of prints on the market in the 80s. However, interest in the medium on the artists part could be seen as an attempt to lure art criticism away from an over examination of technique and realise the powerful imagery that the monotype and printmaking as a whole is capable of. Whether or not the monotype has achieved this distancing of process from image is debatable. Rather than concentrating their concerns on the work , critical writing still seems bound by the baggage of convention. Articles for the most part compulsively reiterate the 'unconventionality' of monotype through an examination of process. While articles generate interest and validate the monotypes presence in the art world, the nature of the writing fundamentally undermines its capability as a means of expression. Monotype is often referred to as a defiant medium, defying categorisation, alchemy and multiplicity. It is however, not only defiant in these areas. Whether or not critics take note, monotypes defy their criticism. As an image, monotype demands singular attention. By the very act of creating a unique impression, the viewer for lack of comparative material, is forced to view the image and not the success or degree of skill involved in replication.

Art criticism plays a fundamental role in shaping both the publics and the art worlds' opinion and understanding of art. Primarily however, exposure in the form of exhibitions is essential to art criticism. Exhibitions form the marketplace, create public awareness, generate interest and elevate the status of any art form. During the 1960s and early 70s, monotype exhibitions were mounted and while both the Degas Monotype exhibit, and the Gauguin Monotype exhibit (held at the Philadelphia Museum of Art, 1973), are considered seminal exhibits, these and all the others of the period tended to focus on the work of one artist. Since the monotypes entry into America there had never been an exhibition that gave a historical overview of the monotype. The extent of achievements of a multitude of artists working in the medium remained unexplored. For this reason the "Painterly Print: Monotypes from

the 17th to 20th Century" exhibition, mounted by the Metropolitan Museum of Art, New York, and the Museum of Fine Arts Boston in 1980, represented a milestone in terms of recognition and documentation of monotype. What the exhibition provided was the chance to witness the evolution, quality and progress of the monotype since the medium was discovered by Castiglioni in the 17th century. Artists ranged from Castiglioni and Degas, to Maurice Prendergast, Nathan Olivera and Milton Avery to William DeKooning, Matt Phillips, Richard Diebenkorn, Jim Dine and many others. The exhibition stood as testament to the power, quality and potentials of monotype. The catalogue which accompanied the exhibition provided a comprehensive documentation of the medium from its inception. The Degas exhibition had incited interest in the medium in 1968. The Painterly Print Exhibition cemented its standing in the art world. Post 1980 monotypes continued to be exhibited. In 1982, Jasper Johns "Savarin" monotypes were on show at the Whitney Museum. In 1985 "Contemporary American Monotypes" a show which included sixty-seven monotypes by thirty-five artists, was at the Chrysler Museum. In 1990 the Boston Museum of Fine Arts mounted the "Unique Print: 70s into 90s" exhibit that included over 50 artists. In conjunction with major exhibits at art institutions, smaller galleries held similar exhibitions. It is interesting to note that the change of opinion that occurred with regard to the monotype, took place over a relatively short period of time once the momentum was started. The fact that in 1972 the Smithsonian Institution welcomed submission of work in all categories of print excepting monotype, and then five years later in 1977, was the institution to take the lead in mounting a travelling exhibition of "New American Monotypes", illustrates this point.

The acceptance of monotype by art institutions and museums was critical for the medium. This recognition combined with the economic climate of the time and the range, quality and success of imagery, validated the medium's power as a means of expression. The monotype as 'product' on the art market, was attractive in being an affordable 'unique' and 'original' work of art. In effect the monotype along with the

'unique print', had beaten the mass - print -publishers in their exploitation of the multiplicity of the print medium.

The monotype has gained recognition steadily over the last twenty years. As cited, contributing factors to the rise of the medium stem from events in the print world between the 60s and 80s encompassing economics, the rise in stature of 'print' and through exposure of the medium. These factors act as the criterion but not as substitute for the most essential factor the ability of the medium as a means of expression. Visually, the resulting image must convince. Involvement of an ever increasing number of artists, combined with the expansion of boundaries through experimentation, has resulted in a body of work that attests the mediums strength. The quality of work in the monotype medium is alluded to in this chapter. Its strength as a medium of visual immediacy will be illustrated in the next.

CHAPTER FOUR: AESTHETIC CONCERNS, THE QUALITY OF MONOTYPE.

The monotype as a medium, is a method for the production of planographic visual imagery. The medium while versatile is not suited to all ends. It is used by artists as a means of developing ideas for work in other media, in combination with other media and as a medium capable of expressing their visual intent. The attraction of monotype for artists is in part its accessibility, execution 'in theory' is straightforward. The results, however, are indeterminate. The medium operates on the basis of trial and error. The element of chance is intrinsic and crucial. A degree of control is essential, but the nature of the medium allows a push and pull variability. The need for speed demands improvisation, but speed also allows experimentation. The artist can produce a number of prints in a few hours and choose elements of each. A visual record of both how the imagery evolved and what application of ink was used to provide the required effects serve as a reference point. As a print medium the monotype is one of the most accessible to painters, however, there are several distinctions between the two mediums. The serial nature of monotype allows for documentation of an artist's working methods and selection process. With painting, the viewer is afforded a view only of the final image. Alterations during process are submerged under layers of paint. The documentation that monotype facilitates is important as it allows the viewer insight into an artist's working methods and provides the artist with a visual basis from which to work.

One of the most remarkable documents of modern art surrounds the 'Pink Nude' of Henri Matisse. The artist had black and white photographs taken of each of the twenty - two states of the painting between the day the first study was completed, (May 3, 1935) and the painting was finished, on October 30th 1935.Experiencing the twenty-two states is an unusual privilege, offering more than a hint of the artist's method..... Of course all of the earlier compositions are lost in the body of the final definitive image. (Nordland, Gerald, 1976, p5)

Documentation as evidenced in the "Pink Nude", is eye opening and in the twentieth century such documentation is made easy through video and photography. However, this documentation remains separate, a replica made in a different medium, not a

substitute for the physical state. Monotype provides a physical record of all stages in their true nature.

Painting is an assured medium. An image is achieved through a knowledge of paint application and interaction between artist and canvas. Monotype is enigmatic, ambiguous and offers no assurances. With monotype the intervention of pressure, the essential compression of vehicle and receptacle, takes total control out of the artists' hands. Pressure fundamentally changes the image on the plate: the image through compression fuses inextricably with the paper. It acquires a luminosity, pigment is flattened, colours merge in unforeseeable combinations, the image is reversed and all these elements are realised only in the moment that this compression is activated. Sam Francis has said of monotype:

What I like about those things, is that you make a drawing on a piece of metal....and it looks like nothing...Then you just push the button on the machine and it presses and smashes, and puffs of blue smoke come out- which are actually some kind of poisonous vapour - and then you pull it back down, and peel it off, and there is something beautiful that you couldn't possibly have seen any other way....it wasn't there before...it isn't like a print either. In printmaking you know what you are doing;....with this I am learning.
(Butterfield, Jan, 1982,p277.)

It is the elusive quality of the monotype in conjunction with the attributes of speed, spontaneity, immediacy, efficiency and seriality that attracts more and more artists to explore the medium. It is only over the last decade that work in monotype has been referenced in relation to an artist's body of work. It is no longer seen as an isolated departure but as a vital source of both imagery and information.

The monotypes of Sam Francis exemplify the attributes of the medium. They exude power, immediacy, vitality and expression in pure form. The work of Francis is concerned with three primary elements: light, space and colour. Exploration of the mysteries and power of an unexplainable phenomenon, colour, which acts as metaphor

for the unconscious, has formed the basis and subject of his work for decades. Classified as an 'Abstract Expressionist', his work "involves a rejection of the limited perceptions of rational thought in favour of imagery that has its source in the unconscious mind." (Lanier, Graham, F. 1987, p5). Francis has been involved in all areas of printmaking since the 1950s. The element of chance and alchemy intrigues him. While his work in other print mediums such as lithography, etching and silkscreen are both prolific and powerful, it seems natural that the spontaneous medium, monotype, is perfect for the execution of the spontaneous gesture, Abstract Expressionism. George Page, lithographer for Sam Francis, in reply to a questionnaire commented: "In the monotypes he has been able to extend all of the imagery found in his intaglios, lithographs, and silkscreens, but with more power and spontaneity." (Page, George, see Appendix A). Visually what the monotypes exhibit, is Francis' mastery of colour. They exude a sense of immediacy, vitality and a unity of process and imagery. In *Untitled monotype*, 1980, (88.3 x 86.7 cm, plate 10), the colours appear luminous, a result of the fusion between a white ground, (paper), and pigment. A centrally located rectangular field of red dominates, interspersed with fragments of yellow, blue, green and white that emerge from the background. A vibrant stripe of blue breaks the red field appearing tactile and three dimensional. It divides the rectangle allowing the bottom quarter to break into yellow and black stripes, fused with a combination of bold and subtle lines and splashes of colour. The intensity of colour is framed by a predominantly white border and the picture achieves compositional balance through the diffusion of colour which extends to the outer edges. For Francis the monotype allows the freedom to improvise. Through the fusion and merging of colour the nature of chance is redefined and must ultimately be left to the mechanics of the machine.

In Sam Francis monotypes the interference between chance and precision is taken care of in a different way....Chance has intervened in a different way than with the hand. The machine has its own unpredictable reasons and logic that somehow not even its master knows. (Hulten, Pontus, 1993, p25)



PLATE 10: *Untitled* 1980, Sam Francis

The element of chance is essential to the build up of tension within Francis' work. In monotype the juxtaposition of coloured inks, which ranges in viscosity from fluid to stiff, provides for the possibility of innumerable combinations for the interaction of pigments when compressed. For the creation of a monotype image Francis manipulates colour on a single copper plate combining a mixture of oil, acrylic, printers ink, water-colour, silkscreen ink, powdered pigments and liquid pen colours. (Page, George, see Appendix A). The image is then printed under 800 tonnes of pressure on a modified hydraulic platen press. The nature of compression is linked to Francis concerns. The action which creates the image is captured in a moment, process and image are unified instantaneously by an element (the press), which remains outside of the artists control. Francis says of the experience:

What is pleasing is that compression of time and space, in that one moment of pressing a button and pulling it out. That - is compression - physical, mental and spiritual. Everything is compressed into that moment. That is very different from making a painting. (Butterfield, Jan, 1982, p279)

Francis began working in monotype in 1978 under the direction of Garner Tullis at his workshop in Santa Barbara. Tullis for many years has devoted himself to the exploration and expansion of the boundaries of monotype. Tullis has been a fine arts publisher of unique works on paper since 1961 and over the past two decades he has invited artists to print primarily, monotypes at his workshops in Santa Barbara and New York. Production of monotypes at the Tullis workshop is an art. Scale is unbounded with presses capable of printing an image up to 2.5 x 3.5 metres. Handmade paper is made to the artists specifications and image requirements. Nancy Princenthal notes:

It is in monotypes that a handful of workshops are using their virtuoso skills and sophisticated equipment, pushing the unique printed image far enough to

challenge the definition of the term, in relation, both to editioned prints and to paintings. (Princenthal, Nancy, 1990, p 140).

Monotypes from the Garner Tullis workshop often involve complex printing procedures. Works such as Sean Scully's 'Santa Barbara No. 28', 1987; (plate 11, 42.5" x 54") are tactile and rich in surface quality. Scully is an abstract artist. His works "depend upon the intersection of two (or more), fields of stripes, horizontals against verticals, creating that cut in what otherwise would be an indefinitely large field." (Carrier, David, 1991, p2). In 'Santa Barbara No. 28', separate pieces of wood are inked and undergo successive printings, layering colour, to build- up surface texture. The layers of ink are applied in such a way that they allow previous inkings and colours to show through. This and the grain of the wood enhances the illusion of depth. The play between rigid and natural forms evidenced in the grain of the wood and the lushness of layered inks, alludes both to Scullys abstract representation of nature in the first instance and structured society in the second. Initially the emphasis of the Tullis workshop monotypes was on successive layering, producing richly textured large-scale prints. Charles Millard in an interview with Tullis notes however:

Although it might be supposed that, having been instrumental in the development and exploration of large-scale monoprints, Tullis would continue to be interested in oversized work, the reverse is true the focus of his workshop now is 'towards experimentation and refinement.'(Millard, Charles, 1989).

The artists that have been invited to print at Tullis' workshop are predominantly abstract. In 1982 and 1991, Helen Frankenthaler worked with Tullis. The first series 'Bay Area' consisted of 28 prints completed over a four day period. Rona Pondick, William Tucker, Ron Janowich, Eric Erickson, Threse Oulton and Joseph Zicker have

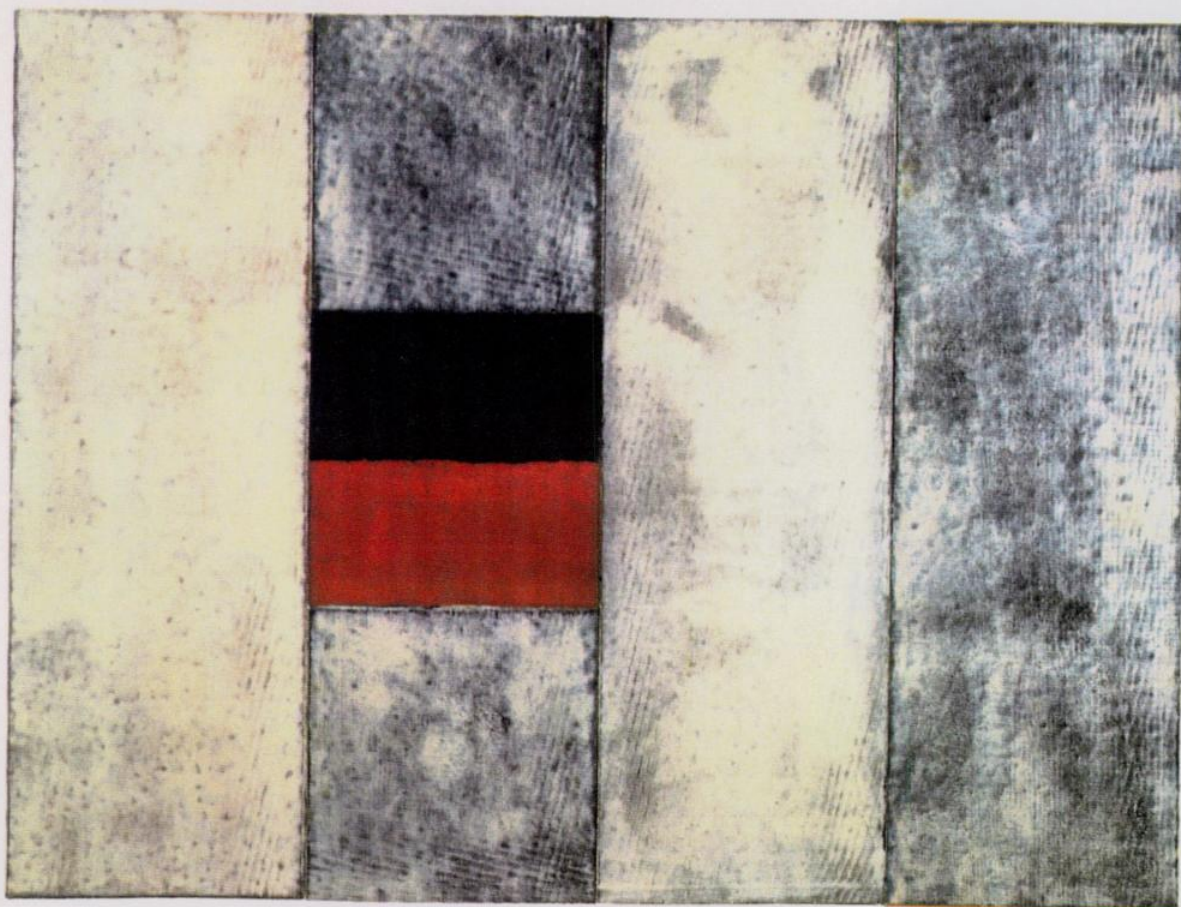
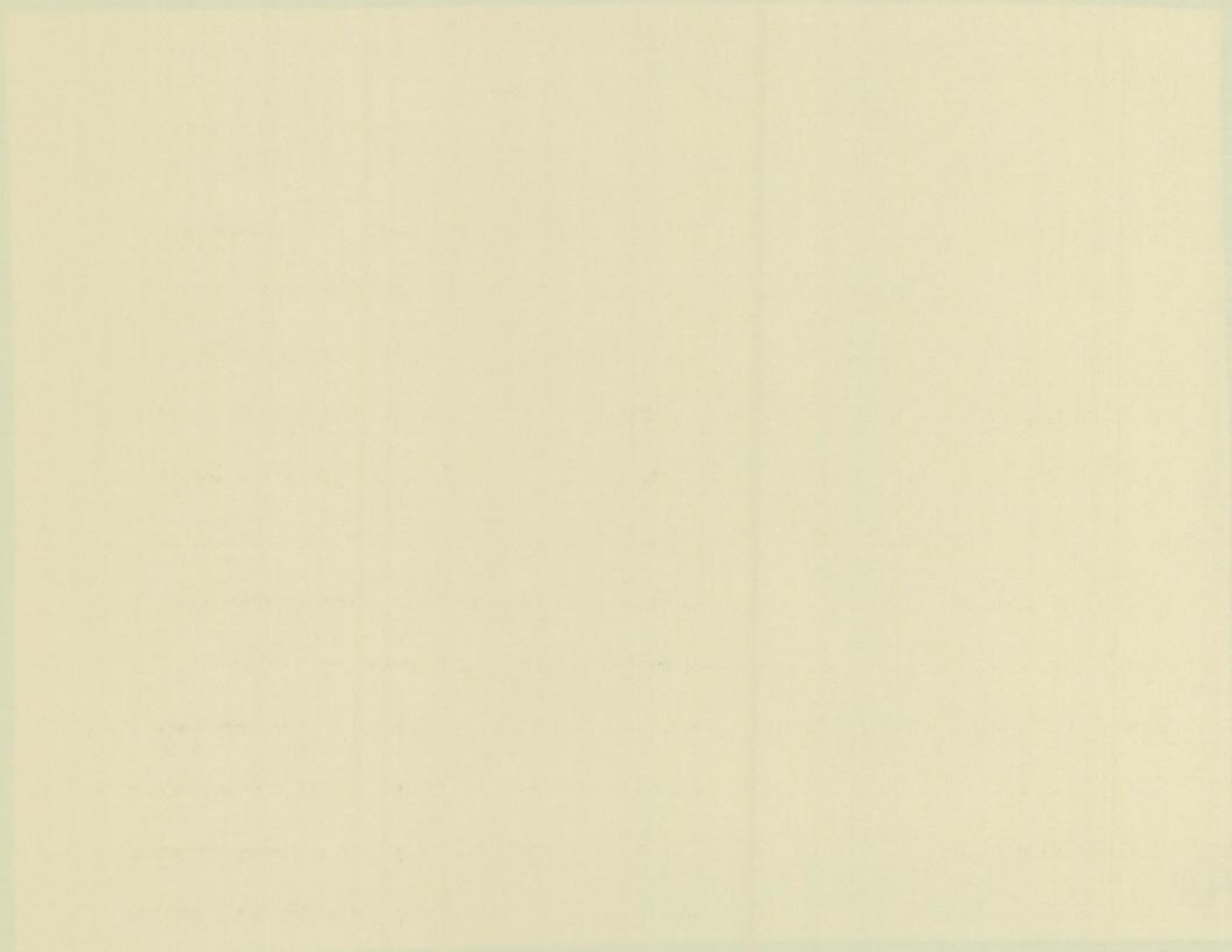


PLATE 11: *Santa Barbara, No. 28*, Sean Scully.



all produced images of 'great visual immediacy' at Tullis' workshop (Baker Kenneth, 1988, p19). At present Sean Scully, Robert Ryman, Peter Haley, Catherine Lee, Robert Mangold and Jean Charles Blais are working with Tullis. The fact that so many 'abstract artists' are working in monotype implies its suitability as a means of expression for their visual imagery. However, an examination of work by artists such as Michael Mazur, Eric Fischl, Joseph Goldyne, John Nava and Robert Best attest the medium's suitability for the creation of figurative works.

Michael Mazur has been working extensively with monotype since 1968, his work is figurative, displaying a preoccupation with landscape. His most impressive work to date in the medium is 'Wakeby Day/Wakeby Night', (plate 12). Commissioned by the Massachusetts Institute of Technology in 1983, the work is mural sized and takes the form of two triptychs. The triptychs present scenes of the Wakeby landscape by day and by night. Inspired by visits to Wakeby Lake the image was first executed in the form of a painting. The painting (plate 13), in comparison to the monotype lacks depth. It is loose, literal, achieving none of the vitality of the monotype. In the monotype, layout is complex, each triptych contains an inset panel, a 'window' that focuses on Wakeby Island at the opposite time of day. The rendering of the landscape is lush and vigorous. Wiped back areas allow the white of the paper to shine through affording a sense of depth. The 'windows' create a tension but do not detract from the visual unity of the piece. "In the monotype, the picture sharpens the focus of the island, brings the island up and to the viewer. The painting has none of this drama." (Corbett, William, 1985, p115). Technically, in terms of size, Wakeby Day/Wakeby Night is a profound accomplishment. At the time it was the largest monotype installation ever made. (Walker Barry, 1984, p 60). Its size confronts and absorbs the viewer. Space remains controlled. The tension is enhanced rather than diminished by scale. The interplay of light and dark is accentuated by the luminous qualities afforded by the monotype medium. In terms of representation, Wakeby Day and Wakeby Night display

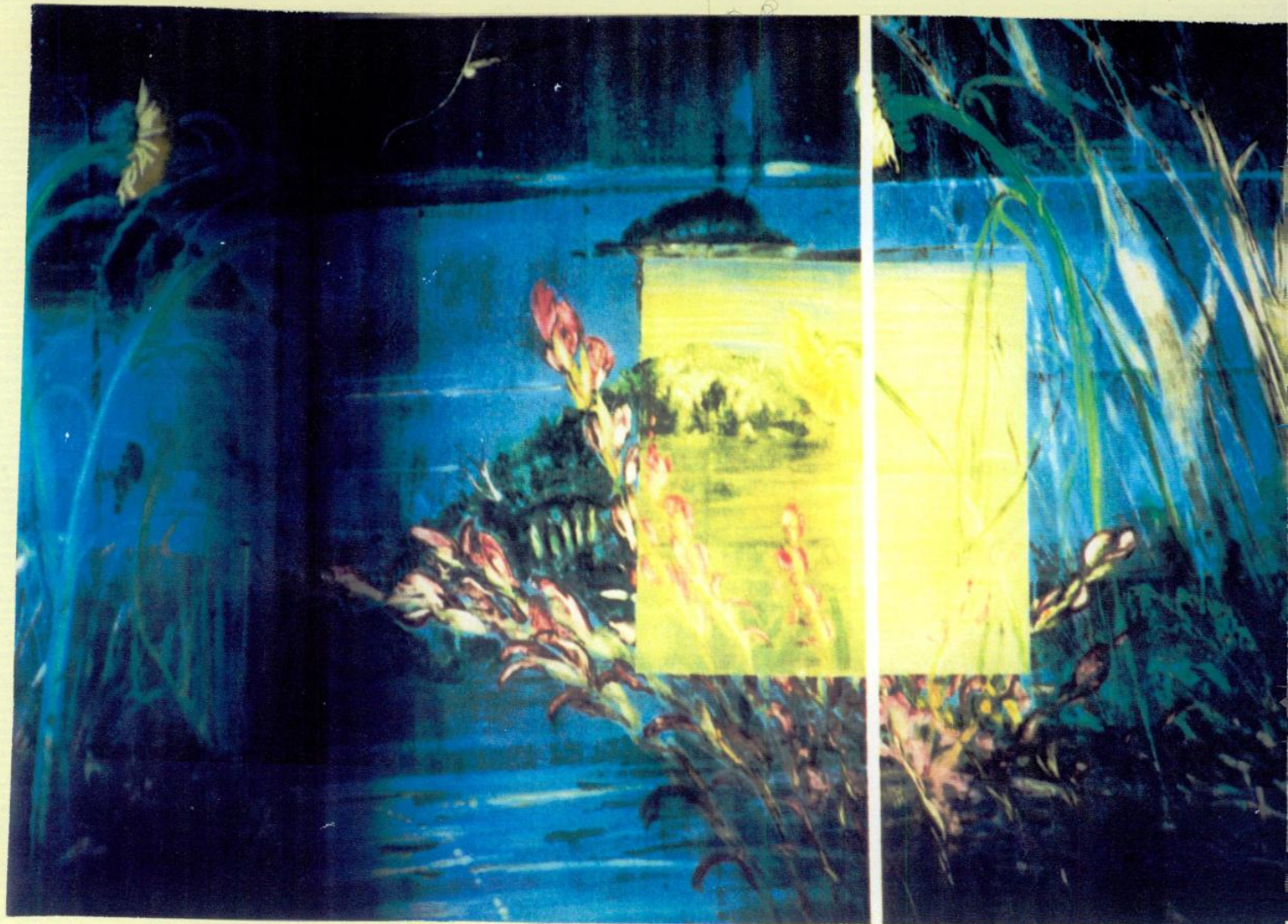
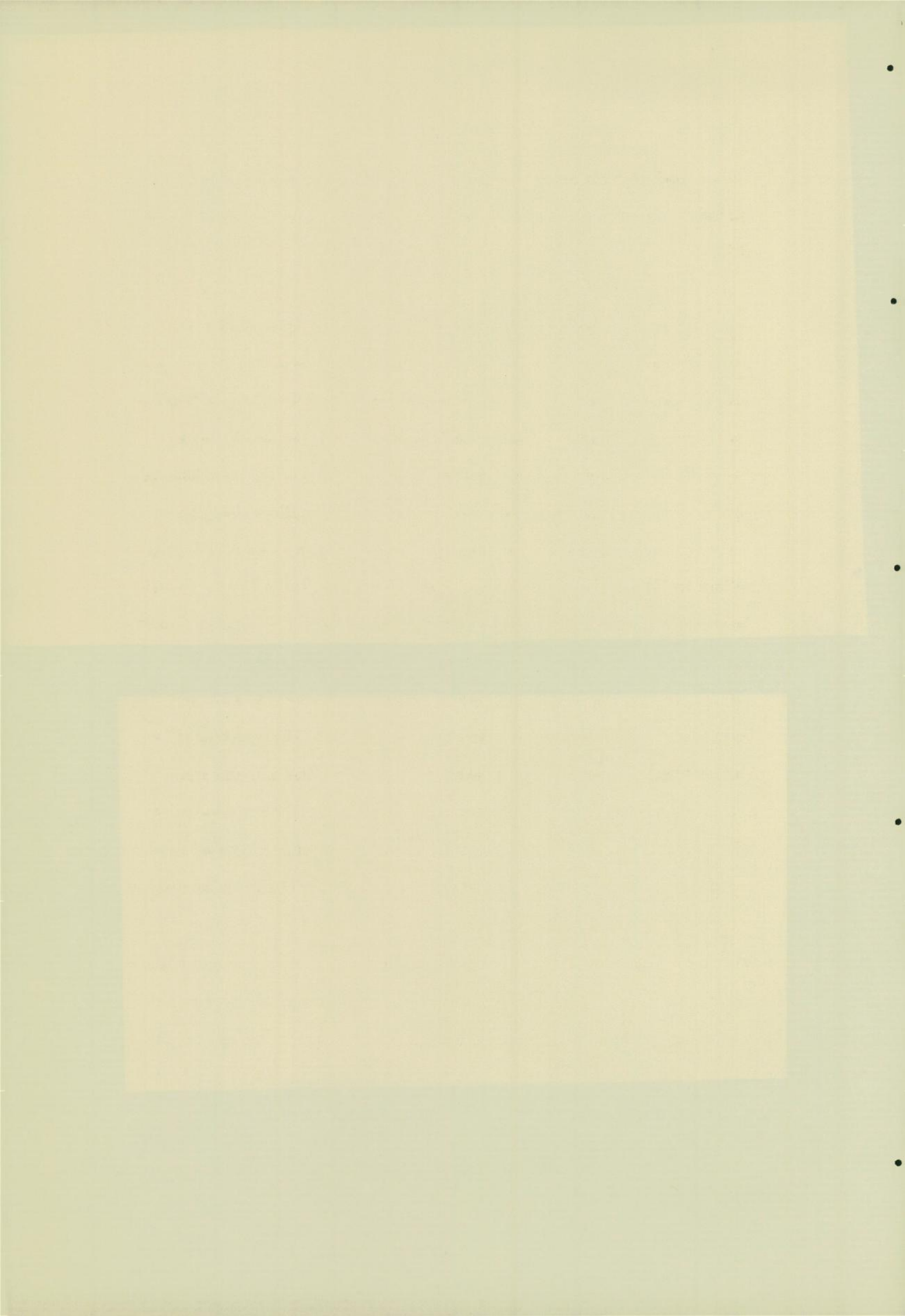


PLATE 12: *Wakeby Day/Wakeby Night*, Monotype, Michael Mazur.



PLATE 13: *Wakeby Day/Wakeby Night*, Painting, Michael Mazur.



a skilled working of the monotype medium to achieve a heightened degree of realism. The immediacy and spontaneity of monotype reverberate in the freshness and vitality of the image.

In any medium that does not use photo-mechanical means of representation, the degree of realism that can be accomplished is dependant on the skill of the artist and his desire for representation. This is true also of monotype. A work such as "Curled Pose: Nancy", by John Nava 1992, (plate 14), illustrates this. Achieved using a combination of monotype, acrylic sizing and alkyd, it attests both the possibilities of the monotype for figurative representation and the medium's ability to integrate successfully with other media. The image of a naked woman in curled pose is super-realistic. In 'Seated Figure', a monotype by John Nava, 1990 (plate 15), the figure is shown frontally, head bent, arms clasped around her knees. The figure is set against a dark background. The ink has been manipulated, streaked around the edges of the body, serving to define the figures outline and point to its immobility. Reductive technique, or wiping back is used to give muscular definition. The modelling of the figure is superb. Nava makes use of the chiaroscuro effects, dark and light areas juxtaposed sometimes fading into midtones. The overall mood of the monotype is vulnerability. The softness of the figure is contrasted by the dark background and stark foreground. 'Seated Figure' displays the subtlety of line, modelling and detail that can be achieved in the monotype medium. 'Woman Swimming - Red' 1980, (plate 16), a monotype by Mary Frank is semi-representational. A woman is suspended in a field of red struggling to keep afloat. Parts of her body have been consumed by the red field. Manipulation of ink shows traces of its existence. In contrast to the softness of 'Seated Figure', Franks modelling is harsh, wiping back and the dislocation of the figure are used to stress its struggle and plight.

In the 1990s the popularity of monotype continues to grow. This is in part due to a movement that seeks to break down the barriers between media. Joseph Goldyne comments:

The art world ultimately judges the quality of an achievement as far more significant than the medium in which it is achieved. But more specifically, the art world has become quite comfortable with the media-spanning, hybrid quality of the monotype, because there has been some impressive work accomplished by artists. (Goldyne, Joseph, See Appendix A.)

In January 1993, a listing of operational print workshops in America was compiled by Sarah R. Cohen for the Print Collectors Newsletter. The number of workshops has grown from a handful in the 1960s to one hundred and ninety-two in 1993. Of these one hundred and twenty-four offer facilities for monotype. Replies to questionnaires sent to a quarter of these workshops in August 1993, named seventy artists currently working in the medium. The inclusion of monotype by 64% of workshops in America testifies monotypes continued growth. The monotype has outgrown its designation as 'stepchild' of the print world.

The face of printmaking is ever changing. As a medium it seems to grow alongside advances in technology. The advent of computer generated imagery has the potential to change the face of print-making and would seem to threaten not only monotype but all forms of print procedure. Computer Graphics have reached a stage where almost any image or three-dimensional form can be synthesised, or reconstructed by the computer. At present the art world for the most part regards computer generated imagery with scepticism.

Few in the print world are excited by works made exclusively with high-tech equipment, and computer generated work has been greeted with particular scepticism.(Princenthal, Nancy, p137)

While it is possible that computer generated imagery could rise to prominence, its effect would be to overshadow, rather than obliterate or replace other media. The art world is dependant on regeneration. In a world already oversupplied with literal representations, the aesthetic of the hand - articulated work of art is ultimately destined to prevail.



PLate 14: *Curled Pose : Nancy*, John Nava.





PLATE 15: *Seated Figure*, John Nava.

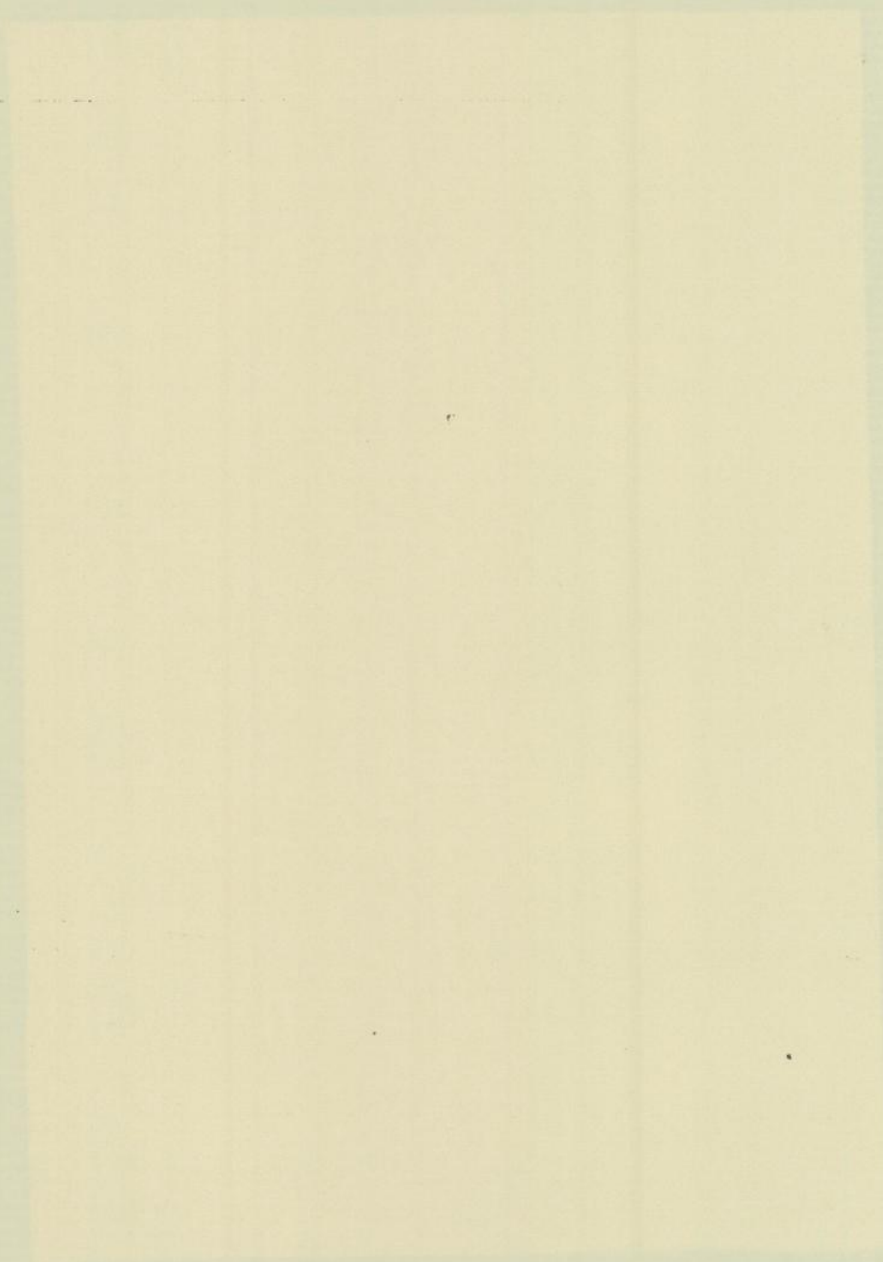




PLATE 16: *Woman Swimming - Red*, 1980, Mary Frank

CONCLUSION

In the 1990s, popularity and experimentation in the monotype medium sees continued growth. It is undeniable that monotype has carved a niche for itself in the art and print world respectively. Throughout the 1980s the concerns of modern man were predominated by the desire to possess. Possession was equated with self-worth and social standing. The sensibility of the 80s evolved as a result advancements in technology. Advertising played a major role in the shaping of society's beliefs. In the 1990s sensibilities are changing to concern for the environment, for quality as opposed to quantity. The art world of the 1990s is comprised of a number of diverse trends. Technology plays a major role in the creation of art. However, the dawning awareness of the 1990s is paralleled in the art world by a movement towards the aesthetic of hand crafted work. The immediacy and almost primitive qualities of the monotype has attracted a number of younger generation artists such as Susan Rothenberg, Jorg Immendorf and Therese Oulton.

The reasons for the resurgence of monotype are numerous. Over the past twenty years the build up of events which contributed to its acceptance include: Firstly, the recognition and acceptance of print in general, followed by the opening of print workshops. Secondly, the demise of the print market in the 1980s, due to the glutting of the print market with mass-produced low quality prints. Thirdly, a number of landmark monotype exhibitions which gained respectability for the medium. And fourthly, the experimentation by an enormous number of artists, resulting in a powerful body of work in the monotype medium. The success of monotype as a process with the capability of a unique and fully realised artistic expression is testified by the change in attitude of print workshops, museums, galleries and artists.

Taking into account the amount of exposure and the factors that have contributed to the rise of monotypes in America over the last twenty years, it is certain that they will remain a vital form of artistic expression. However, a number of problems still exist for

the medium. In 1978 Katherine Schwarz carried out a survey of fifty major American Art Museum's monotype holdings. The results highlight the fact that while monotypes are recognised, they are poorly represented in museum archives. The Fogg Art Museum, Harvard, has ten monotypes in a collection of fifty thousand prints, the Metropolitan Museum of Art New York, has thirty monotypes in a collection of one million prints, the National Gallery of Art, Washington, has twelve to fifteen monotypes in a collection of fifty thousand prints, the Grunwald Center for the Graphic Arts, Los Angeles, has seven monotypes in a collection of twenty - five thousand prints.(Schwarz, Katherine, p155-157). The number of monotypes in proportion to other print media held in all fifty museums is minuscule. If monotypes have been fully accepted by the art world, one wonders why this is so. The final question posed in my questionnaire asked whether monotype is regarded as a valid form of printmaking by the art world. Responses on the whole were positive, as Donald Farnsworth noted : "only images and ideas are valid or invalid, media is only a tool." (See Appendix A). The problem for monotype is the lack of available information on the medium which hinders awareness and understanding, "monotype is a very valid form of printmaking but even in the art world, there is a gap in the general understanding of the monotype's place in printmaking. " (See Appendix A).It is undeniable that monotype has outgrown its categorisation as stepchild of the print world, but as both a medium and a form of artistic expression it may never become a superstar.

GLOSSARY

Edition :Number of prints pulled from a plate.

Embossing: Raised impression made by a metal or collage plate on dampened paper or similar material

Etching: Intaglio method in which lines are incised in a metal plate by acid. The surface is covered with an acid resistant ground that is scratched to expose the lines to the acid.

Extender Base: Substance used in inks to increase volume and transparency.

Hydraulic Press: Device using hydraulic pressure to print deep relief plates by compressing two metal slabs against each other with a vertical movement.

Lithography: Printing process based on the unmixability of water and grease; usually done on limestone or grained metals.

Magnesium: A white powder used to stiffen etching and printing ink when it is too soft and runny.

Matrix: Plate used in printing . A fixed matrix has an image incised or embedded on the plate.

Monoprint: Unique print pulled from a plate that already has an image incised into it.

Monotype: Unique print pulled from a painting on a non-absorbent plate.

Planographic: Printed from a flat surface.

Register: System used to correctly align the plates or blocks of a colour print.

Screen Print: Stencil process using a mesh stretched over a frame. Ink is forced through openings in the mesh, which can be blocked by a variety of methods.

Viscosity: Stickiness of a fluid, such as etching or printing ink.

APPENDIX A

Selection of Questionnaires

QUESTIONNAIRE

Monotypes

→ working at Magnolia Editions,
Oakland, California

NAME: Joseph Goldyne

STATUS: (Please circle) Director Master Printmaker Painter

Sculptor Other: _____ (Please Specify)

1. Do you have a preferred method of printmaking? (If so please specify) _____

monoprinting. monotype over an intaglio matrix
usually drypoint or aquatint

2. Have you ever made monotypes, monoprints, used other media in conjunction with prints or made variant editions? (Please elaborate) all of the above

3. Do you use specific technique or materials for monotype? _____

printing inks, oil paints on zinc
or copper

4. Have monotypes/unique prints contributed to the increase in production of large scale prints? no! The appeal of the medium (monotype)
has contributed to its own growth as a frequent choice
of painter-printmakers

5. Do you have any size preferences or restrictions when working in monotype? _____

1 3/4" x 2" to 47" x 35" (seriously)

6. Do you think monotype is more accessible as a form of printmaking for artists who are primarily painters? yes & no! More significant than
accessibility is appropriateness. Too often, monotype is
used for its fingerprint-like quality. In truth it
has the potential to provide great subtlety of color &
refinement of line. Thus if its range of possibilities
accords well with what an artist seems appropriate
for his particular direction, it is a good choice
or her

7. Has there been any noticeable increase / decrease in the number of artists experimenting in other print media since the resurgence of monotype?

No, the so-called "renaissance of printmaking" was in full swing in the late 1960's when monotype began its ascent. What the awareness of monotype has prompted is an increased use of monotype.

8. In your opinion what factors have contributed to the re-emergence of monotype in the twentieth century?

The sheer enjoyment of being able to paint, draw and print in the execution of a single work. Also the fact that monotype has the appeal of printmaking without the technical implications of traditional edition-oriented printmaking.

9. What is the attitude of print workshops to monotype? Are there repercussions in terms of print archives?

Some workshops do only monotype (e.g. Smith Andersen Editions, Palo Alto California).

10. Has the direct nature of creating monotype affected collaboration between artist and printer?

Yes, there can be less for the printer to do unless the artist is a novice, or the scale and nature of the work demand a knowledgeable printer.

11. What kind of facilities does your print workshop offer for monotype?

a. Classes/ Instruction :

b. Press Sizes:

c. Paper Sizes:

many

many

I do not have a workshop. I work at different presses

12. Are there any specific artists working primarily in monotype at your printshop at present? How many? Names:

13. Do you think there is a greater market for the 'unique print' as opposed to the editioned print at present?

Not necessarily! The market still responds first to the power of a name and second to the appeal of an image. If a big name has done an acceptable edition print, it will outsell a lesser name's excellent unique image.

14. In your opinion is monotype a valid form of printmaking? How are monotypes

a) of course; it is simply not an edition print

b) The artworld ultimately judges the quality of an achievement as far more significant than the medium in which it is

viewed by the art world? achieved. But more specifically
the art world has become quite comfortable with the
media-spanning hybrid quality of the monotype, because
there has been some impressive work accomplished
by artists.

15. Additional information / comments:

Louise Allen
"Jacaranda"
Kiltell Road
Rathcoole,
Co. Dublin, Ireland

September 27, 1993

Dear Louise,

I am currently doing research for a book entitled "The Monotypes of Sam Francis" to be published this Spring by Daco-Verlag of Stuttgart, Germany. As Sam's Lithographer for the past twenty years I have been involved in most aspects of his graphics including the Monotypes and so I will answer your questions from both Sam's point of view and include my own observations from experience in the print shop.

1. Sam has never stated that he has a favorite print media, but he does have a natural curiosity for graphics and this has led him to explore many different medias and combinations of these medias. In the Monotypes he has been able to extend all of the imagery found in his Intaglios, Lithographs, and Silkscreens, but with more power and spontaneity.

2. The idea of variant editions has always been a prevalent theme in Sam's graphics and is well documented in the "The Prints of Sam Francis, A Catalogue Raisonne 1960-1990" Hudson Hills Press, New York. Much of the enjoyment of working with Sam has been the opportunity to freely explore variant prints...at the request of the artist.

3. The Monotype materials have been experimental and quite varied. Printer's ink, oil paint, acrylics, water colors, powdered pigments, silkscreen inks, liquid pen colors. Papers used range from the standard BFK Rives, to heavy Waterleaf and Japanese paper. Presses have included Litho, Intaglio, Vacuum Silkscreen, and various modified Hydraulic presses.

4. Monotypes have definitely had an effect on the size of prints. This is due in part to creative printers finding large machines which are adaptable to the Monotype process. We have a Monotype press near San Francisco which can print plates 4 X 8 feet. This press has

hydraulic press for Monotypes here in Santa Monica and the large super press near San Francisco with a 4 X8' capacity. We offer public tours for museums and student groups and in the Summer we have a student intern from Cornell University in New York.

12. At the present time, only Sam spends time doing the Monotypes.

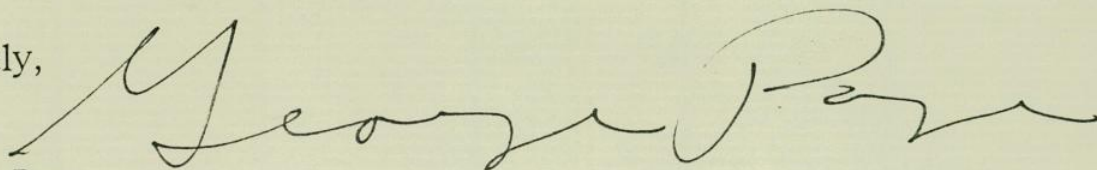
13. The unique print does not seem to have replaced the editioned print, especially in a depressed print market. In my experience, people normally do not seek out unique copies of prints.

14. Monotype is a very valid form of printmaking but even in the Art world, there is still a gap in the general understanding of the Monotype's place in printmaking.

Best wishes for the completion of your thesis paper, please stop and visit us when you come to California.

sincerely,

George Page

A handwritten signature in cursive script, appearing to read "George Page". The signature is fluid and stylized, with a large initial "G" and a long, sweeping underline.

The Litho Shop 2058 Broadway Santa Monica, California 90404

7. Has there been any noticeable increase / decrease in the number of artists experimenting in other print media since the resurgence of monotype? _____

decrease

8. In your opinion what factors have contributed to the re-emergence of monotype in the twentieth century? _____

- a Backlash to commercial mass production print studios
- a broader acceptance of mixed media in the print world
- a tendency to look more at the "art" and less at the medium.
- a proliferation of etching presses

9. What is the attitude of print workshops to monotype? Are there repercussions in terms of print archives? _____

10. Has the direct nature of creating monotype affected collaboration between artist and printer? to produce a flawless monotype/monoprint still takes

an experienced printer, who knows how to avoid "push"
"orange peel", and who knows the ins and outs of ink formulation.

11. What kind of facilities does your print workshop offer for monotype?

a. Classes/ Instruction: yes

b. Press Sizes: 40" x 7'

c. Paper Sizes: ~~35~~ 38" x 7'

12. Are there any specific artists working primarily in monotype at your printshop at present? _____ How many? _____ Names: _____

see enclosed catalogue - Stock, Nava, Tchakalian, ...

13. Do you think there is a greater market for the 'unique print' as opposed to the editioned print at present? at the moment in California,

there is very little art market

14. In your opinion is monotype a valid form of printmaking? How are monotypes viewed by the art world? Only images and ideas can be

valid or invalid media is only a tool.

is a pencil more valid than a pen? ~~no~~ ... ~~yes~~

It's what you write that counts.

15. Additional information / comments:

QUESTIONNAIRE
Monotypes

4

NAME: GARNER TULLIS

STATUS: (Please circle) Director Master Printmaker Painter

Sculptor Other: _____ (Please Specify)

FINEARTS PUBLISHER OF UNIQUE WORKS ON PAPER
1961 TO PRESENT

1. Do you have a preferred method of printmaking? (If so please specify) _____

MONOTYPE

2. Have you ever made monotypes, monoprints, used other media in conjunction with prints or made variant editions? (Please elaborate) _____

BOTH OR ALL

3. Do you use specific technique or materials for monotype? _____

HEAVY PRESSURE HYDRAULIC PLATEN PRESS
OWN HANDMADE PAPER, OWN INKS —
EVERYTHING MADE IN THE STUDIO

4. Have monotypes/unique prints contributed to the increase in production of large scale prints? ABSOLUTELY

5. Do you have any size preferences or restrictions when working in monotype? _____

2.5 METERS X 3.5 METERS

6. Do you think monotype is more accessible as a form of printmaking for artists who are primarily painters? ABSOLUTELY

through it rather quickly, but hope my comments are helpful

QUESTIONNAIRE

Monotypes

WSW

P.O. Box 489

ROSENDALE NY 12472

NAME:

Laura Moriarty

STATUS:

(Please circle)

Director

Master Printmaker

Painter

Women's Studio Workshop

Sculptor

Other:

(Please Specify)

Visual artist working with multi print media on handmade paper

1. Do you have a preferred method of printmaking? (If so please specify) _____

monotype

2. Have you ever made monotypes, monoprints, used other media in conjunction with prints or made variant editions? (Please elaborate)

yes, I have used monoprint in conjunction with etching, screenprinting and collagraph, and have made variant editions using monotypes exclusively.

3. Do you use specific technique or materials for monotype? usually on plexiglass, but have been experimenting w/ silk collagraph.
I generally print on handmade paper. I pretty much treat the plate as a painting.

4. Have monotypes/unique prints contributed to the increase in production of large scale prints? yes, size becomes less intimidating

because working is always an option and of course if you don't like the plate you've made you don't have to print it.

5. Do you have any size preferences or restrictions when working in monotype? _____

I am limited by the size of the press bed (27 x 40)
OR SO...

6. Do you think monotype is more accessible as a form of printmaking for artists who are primarily painters? without a doubt.

7. Has there been any noticeable increase / decrease in the number of artists experimenting in other print media since the resurgence of monotype? INCREASE.
I think, for some, monoprints are a nice introduction, and once they're comfortable with printing, begin to think about multiples / editions, and other print media.

8. In your opinion what factors have contributed to the re-emergence of monotype in the twentieth century? EASE + accessibility (EVERYONE'S teaching it).
A more accepting attitude by galleries and (some) universities - it's become legitimate and viable.

9. What is the attitude of print workshops to monotype? Are there repercussions in terms of print archives? Contact Lisa Mackie about this
(212) 964-8532 OR WRITE: 251 W. 30th ST. #12W NYC 10001
Also Katherine Kadish - 1062 State Rt. 343, Yellow Springs, OH 45387.
Feel free to tell them I referred you.

10. Has the direct nature of creating monotype affected collaboration between artist and printer? I suspect not to any great degree, tho' we
act as both artist and printer at WSW. I do know
master printers sometimes work w/ artists on monoprints.

11. What kind of facilities does your print workshop offer for monotype?
a. Classes/ Instruction: intensive weeklong + weekend throughout
b. Press Sizes: 27 x 40 summer
c. Paper Sizes: various

12. Are there any specific artists working primarily in monotype at your printshop at present? How many? Names: I'll put a list @ end.
Many many artists pass through, but aside from
myself not many working primarily in monotype if they
aren't participating in a workshop.

13. Do you think there is a greater market for the 'unique print' as opposed to the editioned print at present? no, because you have to ask a higher
price for one of a kind work. ~~and I'm not sure the~~
I think people who buy art are reluctant to spend higher
prices on prints. I'm not really involved in the market, tho.

14. In your opinion is monotype a valid form of printmaking? How are monotypes

viewed by the art world? I think monotype is certainly a valid form of printmaking, but I also feel that it's something on another level than, say, etching. The approach is very different.

15. Additional information / comments:

I think this is an interesting undertaking. I'd like to see your results when you're finished. From time to time we publish "the Binnewater Tides", an arts journal, and are always looking for interesting material.

My best
Lara

OTHER ARTISTS WORKING IN MONOTYPE OR VARIOUS PRINT MEDIA :

- Susan Amons 122 Granite Point Rd., Biddeford ME 04005
- Tracy Salvage P.O. Box 141, Craryville, NY 12521
- Eileen Foti 29 Magnolia Rd., Somerset NJ 08873
- Cecilia Eldridge 6 A Rocky Neck Ave, Gloucester, MA 01930
- Ann Kresge 489 Mossybrook Rd., High Falls NY 12440
- Shelley Thorstenen 196 B S. Main St, Lambertville NJ 08530

(again, feel free to let them know I referred you.)
LM

QUESTIONNAIRE
Monotypes

1

NAME: Kenneth J. Hale

STATUS: (Please circle) Director Master Printmaker Painter

Sculptor Other: Professor of studio Art (Please Specify)

and owner/operator of KJH Press, Austin, TX.

1. Do you have a preferred method of printmaking? (If so please specify) Lithography.

2. Have you ever made monotypes, monoprints, used other media in conjunction with prints or made variant editions? (Please elaborate) Yes

I have worked with mixing mono-processes and editionable processes like lithography and relief printing.

3. Do you use specific technique or materials for monotype? Yes, oil base inks. Usually on a mylar or plexiglass surface. I work either additively or subtractively, and one pass per pass or multiple.

4. Have monotypes/unique prints contributed to the increase in production of large scale prints? Yes. I have done combination prints 58" x 46" using monotype and relief processes.

5. Do you have any size preferences or restrictions when working in monotype? I most often work in the 22x30" to 30x40" range. I do have access to a 48"x96" press.

6. Do you think monotype is more accessible as a form of printmaking for artists who are primarily painters? Sometimes. If the look of the marks made in monoprinting do not work against what they do or are familiar with in painting. Also, its (monotypes) low tech makes it very immediate and accessible to many painters.

viewed by the art world? Yes. Monotypes are
not exhibited as often as additional
prints - they are treated more like
drawings are to painting.

15. Additional information / comments:

Louise Allen,

Good luck with your thesis.
You've undertaken an ambitious
project.

If you publish your findings
I would like to obtain a copy.

Thanks,

Ken Hale

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