Lehman College Art Gallery / Press

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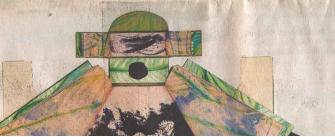
Printmakers pushing the envelope of their art





WHITFIELD LOVELL'S 'Barbados' (2009) LOVELL's 'Georgia' (2009) TAMMY NGUYEN and Lesley Dill's 'The Thrill Came Slowly' (1996)

Clockwise from top left:



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he ongoing exhibi-tion at the Lehman College Art Gallery titled The Morphology of the Print explores the way contemporary artists and printmakers are combining conventional techniques with innovative approaches to printmaking.

Lehman's art gallery director Susan Hoeltzel, who assembled the show with curatorial assistant Yuneikys Villalonga, says the 32 works on display show the range and diversity of how some artists and printmakers are using prints today.

"These are unfamiliar techniques in printmaking," said
Ms. Hoeltzel. "These are different ways of thinking about how people make multiples

The traditional purpose of prints is to allow artists to make copies of their origi-nal works and distribute them

public at affordable prices, Ms. Hoeltzer said. But the artists and printmakers in the current Lehman show are blending media and apply

widely to the

ing experimental techniques, including stitching, digital embroidery, etching, relief, collage, calligraphy, silicon carbide, installations, sculptures and even smoke machines to expand the bound-

aries of print.

The exhibit opens with an installation of a life-size intiinstallation of a lite-size intermate living space titled *Fabricated Image/Reflected Space*, by Jeremy Coleman Smith. The walls, floor, armchair, lamp, plates and wallpaper are all made from paper with printed designs on the surface, while the print covering the outside walls are designed to depict

clapboard.
Ms. Hoeltzer says Mr.
Coleman draped wet paper
over cedar board to make an impression of the grain, and then made prints that show the intricate patters of the wood.

Andrea's Zittel's Sprawl, which resembles a digitized Navajo blanket, reflects on the environmental impact of including sections of a picket fence, through a press to show the aftermath of Hurricane Sandy and express additional ecological concerns this case, the affects of global warming and extreme weather.

An 18-foot-high piece that extends five feet out from the wall by Rob Swainston turns viewers' attention away from nature and back indoors. The work consists of a series of intricately designed prints neatly presented in symmetrical rectangular boxes to form a grid. The work is modeled after the ceiling of hyperbolic paraboloids covering the gal-lery designed by the modernist architect Marcel Breuer

Ms. Hoeltzel said the piece invites visitors at the gallery to contemplate the architecture and the space around them.
"It makes you think about the angles of the building you're in and this ceiling slanting and twisting above," she said

Morris Park resident Rosemarie Fiore used a smoke painting machine she built along with lit color smoke, firework residue and color monotype ink to create the swirling lines that spiral furiously along the paper in Smoke Painting

Gallery is located at

Monotype #5. Jean Shin employs digitized embroidery to converge a conductor leading an orchestra with bars of the musical score My Country by Czech composer Bedrich Smetana and a band of sound waves as a means to reflect the nature of music. The image of the conductor's back covered with a black suit encompasses the majority of the print, with the score in a narrow strip of white at the bottom and the sound waves sewn at the point where the two meet.

Valerie Hammand's photogravure Apports conjures mystical notions with so-called ghost photography of the 19th century Ms. Hammond employs the bare back of fellow artist Kiki Smith as a canvas to cast the glowing celestial images that

appear like a photonegative.
The Lehman Art Gallery and the school's art department moved to its present site on the college's campus in



town, Las Vegas, further into the desert. According to the exhibition guide, Ms. Zittel used a satellite image of the southwestern desert to create a large lithograph by reproducing the image 16 times and then mirroring and matching the multiple images.

In the large print Jamaica Bay, Maire Lorenz ran flotsam, 1984, when officials decided to relocate and expand the library that once stood in its place. Today, the gallery is used as an education tool for college, elementary, middle and high school students.

"We use the exhibitions extensively to teach for college and public schools," Ms. Hoeltzel said.

Collaborating with artists to make a good impression

By James Palmer jpalmer@riverdalepress.com

aster printer and Riverdale resident Judith Solodkin created several of the prints displayed in the Lehman Gallery's exhibition, Mythology of the Print. The ex exhibition emphasizes examples of experimental works by modern printmakers that are redefining the medium.

Ms. Solodkin is on the forefront of the movement to expand the borders of traditional printmaking. "I work with other artists to translate their work into another medium," she says.

In 1974, Ms. Solodkin was the first woman to graduate as a master lithographer from the Tamarind Institute, part of the college of fine arts at the University of Mexico in Albuquerque. She established her printmaking company, Solo Impressions, in Manhattan the following year. She moved to her current location on Riverdale Avenue in 2011.

Ms. Solodkin describes her printmaking process as one of collaboration whereby she and the artist create a final work that satisfies both. The method is often intricate and the pace slow because she says at each step along the way, "We're trying to figure out what do — how to proceed." For the past 15 years, Ms. Solodkin has used digitized embroidery to add a

For the past 15 years, Ms. Solodkin has used digitized embroidery to add a tactile quality to some of her prints. She uses a computerized six-needle embroidering machine that translates a drawing to a sewing file. The needles then sew the design in thread. She also uses an electric sewing machine to manually sew stitches onto prints.

Ms. Solodkin says the art world has traditionally viewed embroidery as what she terms low art, whereas painting is typically considered high art. "It's not taken as seriously because it's women who predominately do it," she

says of embroidery.

This notion is satirically portrayed in a piece Ms. Solodkin teamed with Elaine Reichek to create titled *The Pounds*, 1913. The work refers to a conversation between Ezra Pound and his future wife Dorothy Shakespear in which the poet encourages his paramour to paint rather sew. Ms. Solodkin highlighted words in the print to accentuate the title and points in the conversation.

In addition to working as master printer producing hand-printed lithography, woodcuts and linoleum cuts, Ms. Solodkin is a milliner who makes hats. She has also taught at Columbia University, the School of Visual Arts and the Pratt Institute.

Though she has scaled-down her

Though she has scaled-down her printmaking operation, Ms. Solodkin has no plans to retire, saying, "I'm working with major galleries, major museums, major artists and major works of art."



Photo by Marisol Díaz

JUDITH SOLODKIN, master lithographer, in her Riverdale Avenue studio.