Installation and Print Projects by Visiting Artists at Wright State University - 1974-1975

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Installation and Print Projects
by
Visiting Artists at Wright State University
1974-1977

VITO ACCONCI  STEPHEN ANTONAKOS  DAVID CORT
GUY DILL  PETER GOURFAIN  MICHAEL HALL
DONALD HARVEY  PATRICK IRELAND  ROBERT IRWIN
BARRY LE VA  RICHARD NONAS  DOUG SANDERSON
MICHELLE STUART  ATHENA TACHA  NINA YANKOWITZ

September 15 through October 1, 1977
Fine Arts Gallery at Wright State University
Dayton • Ohio
Installation Projects

The exhibition program of the Wright State University Art Gallery (now the Fine Arts Gallery at Wright State University, Inc.) has, from its beginning in 1974, been devoted to the exploration of contemporary ideas in the visual arts. The gallery offers exhibitions, changing approximately every three weeks, which present the finest works of artists of international, national and regional reputation, as well as providing space for exhibitions of the works of lesser known artists of the highest caliber. Included in the continuing schedule are traveling exhibitions which have originated elsewhere, exhibitions of work created in the artist's studio (pre-disposed work) and installations designed and built specifically for the gallery and the adjacent campus grounds (installation or project work).

Within the university context, the gallery is established as a "research facility in the visual arts," which places its programs within the scope of the goals of higher education; specifically, to further knowledge in an area through research and experimental investigation. The gallery seeks to present the finest efforts of contemporary artists who explore, often through research and experimentation, the parameters of knowledge in the visual arts. The program is designed to meet goals which are implicit in its philosophy: to complement the academic program of the Department of Art and to present to the university and larger communities concepts in contemporary art which challenge, educate, provoke, as well as entertain the intellect and emotions, rather than reinforce existing tenets.

Implicit in the philosophy of the gallery is the belief that the work of art is a "manifestation of a process" and that a recognition of the process is an important key to understanding and appreciation. The artist is considered to be both source and resource for the potential understanding of both the artist's and the individual viewer's sensibilities, sensitivities, and capabilities.

With these things in mind, transparencies of twelve projects have been selected and are presented in this exhibition as a survey of the installations or project works which have been hosted by the Art Gallery and the Department of Art since the gallery's opening in October 1974. In each case the installations were designed by the artist specifically for the Wright State University spaces and were, for that reason, new and unusual. Following is a list of the projects selected for inclusion in this survey.

William Spurlock, Director
Fine Arts Gallery at Wright State University
Installation Checklist

Robert Irwin
Untitled, interior, 1974
Wood, plaster, paint
Environmental

Richard Nonas
Untitled, exterior, 1976
Wood beams
Environmental

Michael Hall
Tiburon, 1974
Steel
Environmental

Doug Sanderson
Untitled, 1976
Wood, plaster, acrylic
Environmental

* Stephen Antonakos
Room for Wright State, 1975
Wood, plaster, paint, clear (red) neon
Environmental

Vito Acconci *
Middle of the World, 1976
Wood, voice recordings
Environmental

David Cort
Video Body Easel, Mach I, 1975
Trampoline, video and video projection
Environmental

Robert Irwin
Untitled, exterior, 1976
Asphalt sealer
Environmental

Patrick Ireland
Untitled, 1975
Accumulated Vision: Extended Boundaries, 1977
Wood
Environmental

Barry Le Va *
Accumulated Vision: Extended Boundaries, 1977
Wood
Environmental

Richard Nonas
Untitled, interior series, 1976
Wood
Environmental

Guy Dill
Xenia (An Other Place), 1977
Steel
Environmental

* Catalogue of exhibition available at gallery desk or by mail
Print Projects

Only recently, since the mid-1950s, has the European tradition of collaboration between artist and printer been revived in the United States. There were, of course, artist/printmakers living and working here, but there were no major print shops such as the Mourlot brothers’ atelier in Paris, to which an artist without technical training in printmaking could go to produce a print. It was almost exclusively through the efforts of two shops, Tatyana Grosman’s Universal Limited Art Editions on the East coast and June Wayne’s Tamarind Lithography Workshop on the West coast, that the renaissance of the atelier system took place in America.

While Tamarind, through a ten-year Ford Foundation grant, concentrated on developing competent master printers in lithography who would subsequently go on to develop their own shops, Mrs. Grosman’s efforts were from the beginning solely dedicated to giving artists, primarily the painters of the New York School, access to the difficult medium of lithography, and later etching. It was hoped that such access—which often met with some initial reluctance by the artists themselves—could extend their visual vocabularies. In many cases, most notably with Jasper Johns and Robert Rauschenberg, it certainly did.

The growth and development of printmaking through these collaborative efforts is an interesting phenomenon, for certainly the field of contemporary prints gained as much or more from the artists who were provided the facilities as the artists did by having undertaken printmaking. In order to encourage a similar kind of communication and growth within the university, Wright State, with supplemental funding by the National Endowments of the Arts, has extended the facilities of the art department’s printmaking area to a variety of visiting artists. In the tradition of Universal Limited Art Editions, the artists selected in this workshop program are primarily nonprintmakers. Some even have had little or no experience with two-dimensional images.

The purpose of the program is to try to achieve that mutual gain: for the artist by projecting the work through the print medium, and for the field of printmaking by the potential extension of its horizons. In addition, in this case there is an even more immediate gain by providing the art student at Wright State the opportunity to have direct access to the thought processes and activities of the visiting artists as they formulate their work.

The following show is an exhibit of the work done to date by these visiting artists. The range of images and techniques goes from traditional to unorthodox. In some cases, the relationship of the artist’s central body of work to the prints produced here is clear and direct, in others quite distant. In all cases, my experience as printer has been expanding as I hope it has for my students and others in the art department, as well as the artists themselves.

I would like to thank the various artists for their participation in the program, and those who helped in the collaboration here, primarily my colleague, Ray Must, who helped and offered advice on many of the projects, and to Melinda Marker and Susan Gatten, two recent graduates of Wright State University, for their technical assistance.

David Leach, printer
Department of Art
Wright State University
Print Checklist

Michael Hall
Untitled, 1974
Silkscreen, 20” x 30” (51 cm x 71 cm)
Printed on German Etching
Edition: 20, plus artist’s proofs and states
Printed by David Leach

Steven Antonakos
Incomplete Square, 1975
Silkscreen, 22” x 22” (56 cm x 56 cm)
Printed on Rives BFK
Edition: 30, plus artist’s proofs
Printed by David Leach

Doug Sanderson
Untitled, suite of six, 1975
Etching and relief, each 22” x 30” (56 cm x 71 cm)
Printed on German Etching
Edition: 14, plus artist’s proofs
Printed by David Leach and Ray Must

Richard Nonas
“↑”，1976
Lithograph, 25 1/2” x 68” (2 panels)
(64.5 cm x 172.5 cm)
Printed on Arches
Edition: 18, plus artist’s proofs
Printed by David Leach

Vito Acconci
Slide/Screen, 1976
Silkscreen, 15 1/2” x 90” (3 panels) (39 cm x 229 cm)
Printed on Rives BFK
Edition: 22, plus artist’s proofs
Printed by David Leach, Susan Gatten, Melinda Marker

Athena Tacha
Untitled, 6 states, 1977
Silkscreen, each 28 3/4” x 28 3/4”
(72.5 cm x 72.5 cm)
Printed on Rives BFK
Edition: 15, plus artist’s proofs
Printed by David Leach

Michelle Stuart
Fort Ancient Mound Dog, 1977
Hand-rubbing, lithograph, intaglio
11” x 22” (2 panels) (23 cm x 56 cm)
Printed on Twinrocker handmade paper
Edition: 25, plus artist’s proofs
Printed by David Leach

Peter Gourfain
Untitled, suite of eleven, 1977
Lithograph, 5 1/2” x 8 3/4”, 8 1/2” x 10 1/2”, 8 3/4” x 13”,
10 1/4” x 14 1/2”, 23” x 23”, 20 1/2” x 32” (14 cm x 22.2 cm,
21.6 cm x 26.7 cm, 22.2 cm x 33 cm, 26 cm x 36.5 cm,
58 cm x 58 cm, 52 cm x 81 cm)
Printed on Arches Silkscreen and Rives BFK
Edition: 15, plus artist’s proofs
Printed by David Leach

Patrick Ireland
Untitled, 1977
Silkscreen, 22” x 30” (56 cm x 71 cm)
Printed on Rives BFK
Edition: 25, plus artist’s proofs
Printed by David Leach

Nina Yankowitz
Untitled, 1977
Silkscreen, 10” x 30” (25 cm x 71 cm)
Printed on German Etching
Edition: 25, plus artist’s proofs
Printed by David Leach

Donald Harvey
Untitled, suite of four, 1977
Lithograph, each 16” x 20” (40.5 cm x 51 cm)
Printed on Rives BFK
Edition: 20, plus artist’s proofs
Printed by David Leach