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[Cover] Misch Kohn (American, 1916-2002), *Patriarch*, 1961, Lithograph, Ed. 4/11, 24.25" x 16" (image)  
Gift of Smith and Nancy Holt 07-0013

[1] Lee Bontecou (American, b. 1931), *Fifth Stone*, 1964, Lithograph, 41" x 27.25"  
Printer and Publisher: Universal Limited Art Editions, Artist's Proof, Gift of Bill Goldston, BFA '66, 85-0127


[2] Abraham Rattner (American, 1893-1978), *Out of the Wilderness*, 1964, Lithograph, 28" x 18.5"  
Gift of the Spears School of Business, 2012.008.005

[3] W. Wayne Kimball, Jr., *Portraits of a Man and His Horse (The Horse Having Bitten the Man)*, 1997, Lithograph, 9.125" x 15"  
Purchase Award Winner Cimarron National Invitational, 1993, 98-0031

[4] Roger Shimomura (American, b. 1939), *Kansas Samurai*, 2004, Lithograph, 38.75" x 25.75" (image)  
Gift of the artist, 10-0016

This exhibition is organized by the Oklahoma State University Museum of Art and serves as the culmination of the Museum Exhibition class taught by Dr. Cristina González in Spring 2015. The exhibition is curated by the following students: Teresa Kilmer, Stacey Durham, Kimberly Morton, and Sarah Pons.

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Designed by Colleen Stiles

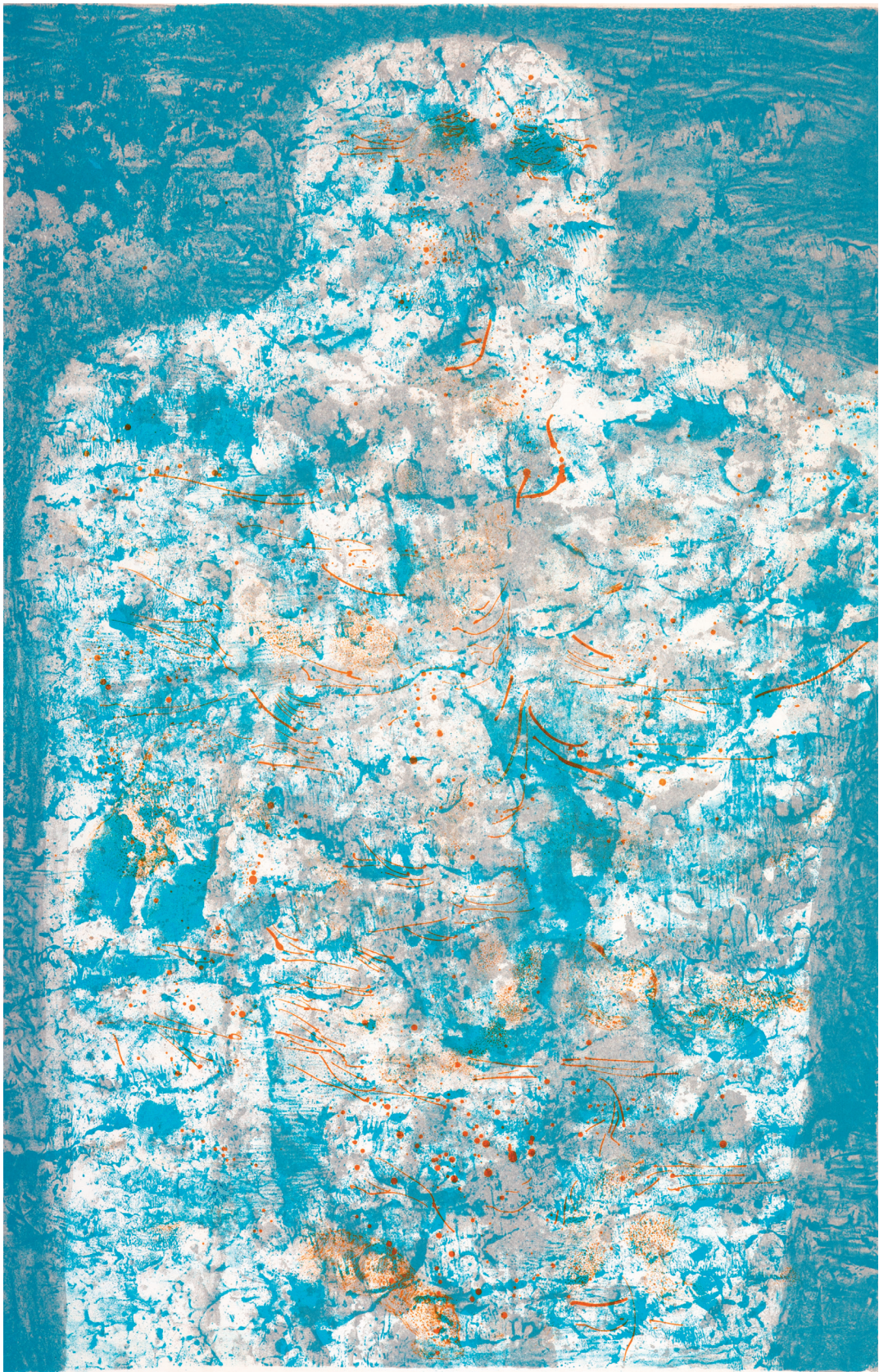
ExhibitionExhibitions and programs at the Oklahoma State University Museum of Art are sponsored by OSUMA Founding Patrons, OSU/A\$M Board of Regents, OSU Foundation, and the Oklahoma Arts Council. Additional funding for this exhibition is provided by OSU Student Fees and College of Arts and Sciences. 



Museum Hours: Monday – Saturday, 11 am – 5 pm; Open until 8 pm on Thursdays

**Free Admission**

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**Print beyond Pop**  
**American Lithography after 1960**  
August 17 – Ocotber 24, 2015



At the start of the 1960s, the American art scene experienced significant transformations. New media and cultural perspectives rose to prominence, Pop art chief among them. Defined by its concern with commercialism, mass media, and everyday objects, Pop art became associated with mega stars such as Andy Warhol and images that referenced the forms and content of popular culture. Commercial printing processes, especially lithography and screen printing, were favored by Pop artists over the traditional arts of painting and sculpture. Both printing methods allowed for convenient, large-scale reproduction and shared long-standing connections to mass media such as advertisements, which resonated with Pop art ideology.

A printing technique invented at the turn of the nineteenth century, lithography was conceived as a more efficient way to mass produce printed



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materials. An image was drawn or painted on a smooth block of limestone with oil-based pencils or tusche. After applying chemicals to permanently set the oil-based image into the stone, the surface was wiped clean and water was sponged across it. Due to the resistance between oil and water, an oil-based ink could be rolled over the stone and would adhere only to the places where the oil-based pencils or tusche had been applied. The image was finally transferred from stone to paper under the pressure of a printing press.

Lithography became a reliable process for printing large quantities of reproductions and eventually made its way into the hands of artists as well. Yet following World War II, the practice began disappearing in both Europe and the United States. While lithography had gained a reputation for being a small-scale, reproductive art form used for political and social activism, it often conflicted with the tenets of Abstract Expressionism, which touted originality on a grand physical scale. Nevertheless, Abstract Expressionism's emphasis on the hand of the artist simultaneously set the stage for a return to fine-art printmaking.

The renewed interest in lithography post-1960 would not have happened without the foundation of two critical lithography workshops at precisely the moment when the practice began to fade in the United States. In 1957, Tatyana Grosman opened a lithography studio named Universal Limited Art Editions (ULAE) in her garage on Long Island, New York. There, carefully selected artists experimented with lithography and collaborated with master printers, taking as long as they needed to fulfill their artistic ambitions. Three years later, artist June Wayne realized her vision for Tamarind Lithography Workshop, Inc. in Los Angeles, California (now the Tamarind Institute in Albuquerque) with a grant from the Ford Foundation. Unlike ULAE, Wayne designed Tamarind after the traditional workshop structure



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where master printers, apprentices, and artists simultaneously teach each other. The artists moved through Tamarind in intense two-month fellowships, but nevertheless executed works that rivaled ULAE in innovation and quality.

However different their structural foundations, ULAE and Tamarind demonstrated a shared mentality regarding the art of lithography. Both workshops stressed the vital role of collaboration between artist and printer in a complex process that demanded coordinated cooperation to turn a stone into a completed edition. Tamarind and ULAE also maintained the highest standards in their record keeping and production of fine art lithographs. Because of the extraordinary effort and skill that went into each print, editions were limited to relatively small runs—a feature that separated the products of fine-art presses from commercial poster production.

Many of the artists featured in *Print beyond Pop* spent time at Tamarind or ULAE. Misch Kohn was one of the artists awarded a fellowship at Tamarind during its first year of operation. The pieces by Jasper

Johns, Larry Rivers, Jim Dine, Lee Bontecou, and Robert Rauschenberg are a small sample of the many lithographs they printed at ULAE. As their careers progressed, Dine, Johns, and Rauschenberg worked with former Tamarind apprentices who established their own workshops across the United States as well.

The works in this exhibition display the diversity of artists and images that belong to the revival of American lithography. Some participants, like Kohn and Abraham Rattner, were active in the medium for decades. Others – including Rauschenberg, Rivers, and Johns – were young artists working primarily in painting and sculpture prior to their involvement at ULAE. These diverse individuals also worked in varying styles. Robert Indiana embodies Pop art with his bold design and cultural allusions, though Pop did not hold an exclusive claim to lithography. Jim Dine shows a preference for everyday objects in his work but incorporates loose, gestural highlights of color. Lee Bontecou is minimalist while simultaneously anthropomorphic in her use of shapes and colors. Rauschenberg combines photographic transfers and solid areas of ink to create a collage-like composition.

The lithography revival went far beyond the confines of Pop, in both style and time, leaving its mark in art departments and workshops across the United States. The artists and printers at Tamarind and ULAE relentlessly pushed the process past its creative and technical boundaries. The artworks became larger, more challenging to produce, and more visually complex. Lithography moved from its origin of drawing on stone to offset printing, aluminum plates, and technological adaptations that continue to be made. ULAE, Tamarind, and the artists

they engaged modified lithography for the modern world. Employees such as Zigmunds Priede (ULAE) and Wayne Kimball (Tamarind) made their way to university programs, reinvigorating the practice for subsequent generations. Others carried printmaking further by opening Gemini G.E.L., Hollander's Workshop, Inc., and Landfall Press. Contemporary prints by artists and professors Mark Sisson, Roger Shimomura, and Athena Tacha are a testament to the lasting success of the lithography revival.



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