

THE CHURCH

MASTER IMPRESSIONS: Artists and Printers on the South Fork 1965 - 2010
January 14th – February 25th



Romare Bearden (American, 1911-1988)

Master Printer Robert Blackburn, The Printmaking Workshop, New York, NY

Morning, 1979

Lithograph in color on Somerset Paper

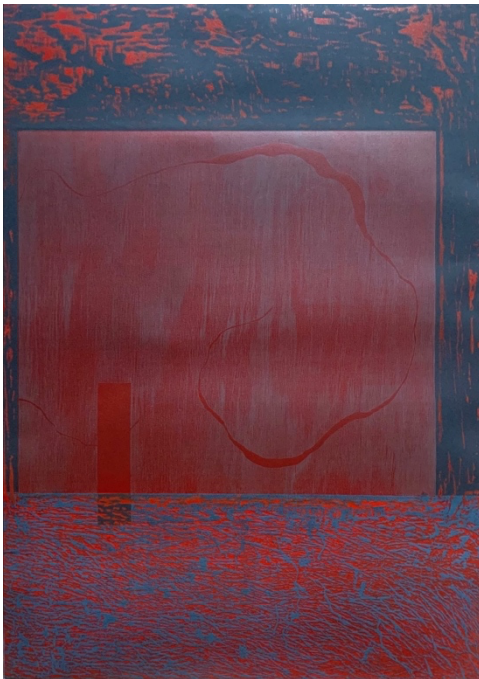
Artist's Proof from an Edition of 175 + 30 A.P.

27 7/10 x 27 4/5 in.

Collection of Lyn & E. T. Williams, Jr.

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Romare Bearden and Master Printer Robert Blackburn created this incredibly technical lithograph in 1979. They used multiple litho-stones to achieve Bearden's iconic style of bright blocks of color, flattened space, and collaged elements. The precise registration of the different parts of this print required an incredible amount of patience and planning. Friends since the 1930s, Bearden and Blackburn were deeply involved and supportive of each other's careers, including the 1948 founding of Blackburn's The Printmaking Workshop. Bearden spent most of his career living and working in NYC, but in the 1940s and 1950s he regularly visited the East End, particularly the Sag Harbor's SANS community.



Nanette Carter (American, b.1954)

Master Printer Kelly Driscoll, The Printmaking Workshop, New York, NY

Untitled, 1989

Multicolored woodcut on Arches Paper

Unique Print

48 x 35 in.

Courtesy Nanette Carter

When Nanette Carter was 9 years old, her parents bought a house in Sag Harbor in which she spent her summers, enjoying the community of artists and writers in SANS. In 1978, after receiving her MFA from Pratt Institute of Art, she moved to Sag Harbor and took a job at Guild Hall. The following year, she was included in its influential *Eastville Artists* exhibition. Carter produced this 1989 multi-color woodcut in collaboration with Master Printer Kelly Driscoll at The Printmaking Workshop. Carter recalls that they had trouble printing on the black paper because the red ink would soak into it and become too muted in tone. The Printmaking Workshop founder Robert Blackburn suggested abandoning the project, but Carter persevered. Working diligently with Driscoll, they eventually achieved the desired result by re-printing the red in multiple layers, allowing the color to build with each overlay.

THE CHURCH



Robert Dash (American, 1934-2013)
Master Printer Yann Sampson, Shorewood Atelier, New York, NY
August Stand, ca.1972
Lithograph and acrylic on paper
Edition 2/3
41 ¼ x 29 ½ in.
The Madoo Conservancy

Artist Robert Dash is known for his paintings depicting Sagaponack's landscapes of open fields rolling to the ocean. In 1967, he purchased 2 acres of land on which to establish a garden and home. After his death, this became The Madoo Conservancy—a unique artist garden in which art and plants are combined to inspire the imagination. Through the 1970's Dash frequently collaborated with Master Printer Yann Sampson of Shorewood Atelier producing a range of lithographs, serigraphs, and mixed media works inspired by his garden and the region. This work is one of a series of 3 works that start with the same underlying lithograph. On top of that base, Dash used acrylic paints to expand the scenes, individualizing each version by accentuating different elements and alternating colors.



Elaine de Kooning (American, 1918-1989)
Master Printer Dan Welden, Hamptons Editions Ltd., Sag Harbor, NY
Scrimmage, 1980
Lithograph work on paper
Edition 6/24
30 x 22 in.
Dan Welden, Hamptons Editions, Ltd.

Sharp black strokes cut through soft sweeping grays, giving substance to the three gestural forms of basketball players that emerge in their midst. Elaine de Kooning, working with Master Printer Dan Welden, developed this lithograph which continued her career-long exploration of images of sports depicted in an expressionist style. This impression likely served as inspiration for her 1981 painting *Basketball #1-A*, whose figures share a striking resemblance to those portrayed here. Elaine de Kooning, along with her husband Willem, was a legendary denizen of the Post War East End scene. Though she left the area when the couple separated in 1957, she returned once they reconciled in 1975 and purchased a house on Alewife Brook Road. Three years later, she built a studio and created her last important bodies of work there. Her home and studio were added to the National Register of Historic Places in 2022.

THE CHURCH



Eric Fischl (American, b. 1948)
Master Printer Maurice Payne, Petersburg Press, founded in London, UK, now located in New York, NY

Untitled (Rays), 1989

Color etching and aquatint on paper

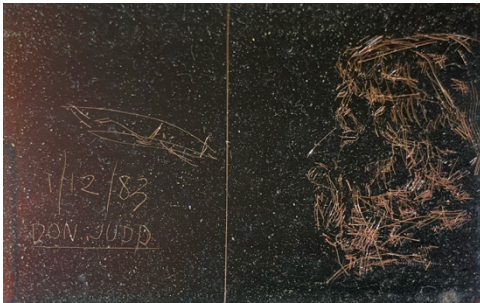
Artist's Proof 6/15 from an Edition of 100 + 15 A.P.

35 ½ x 54 in.

Eric Fischl

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Eric Fischl worked with Master Printer Maurice Payne to create this print in which they combined four individually etched plates into one cohesive composition. Given that each plate was a different size and had different orientations, this work is a technical marvel, requiring at least three passes through the press and precise registration to achieve proper alignment of the different elements. Throughout his career, Fischl has combined and juxtaposed elements from diverse sources—old and new—to create his compositions often including beach scenes. He began summering on the East End in the 1980s, buying his first house in Sag Harbor with his wife April Gornik at that time. They became full-time residents in the early 2000s.



Dan Flavin (American, 1933-1996)

Unetched plate with hard ground, 1983

Copper plate

Unique Object

3 ½ x 5 ½ in

Dan Welden, Hampton Editions, Ltd.

The minimalist artist Dan Flavin is celebrated for his sculptural objects and installations, often using commercial fluorescent light fixtures, that challenge the viewer's perception of color and experience of their surroundings. A resident of Wainscott, he opened the Dan Flavin Art Institution in Bridgehampton in 1983. Housed in a 1901 firehouse that became the First Baptist Church in 1924, the project was supported by the Dia Art Foundation and is now known as Dia Bridgehampton. This copper plate was created by Flavin during a 1983 visit to the studio of Master Printer Dan Welden and is still coated with its hard ground resist. The plate has never been etched and therefore never printed. It remains in the exact state Flavin left it. Flavin frequently collaborated with Welden to produce lithographs and etchings.

THE CHURCH



Connie Fox (American, 1925-2023)

Master Printer Dan Welden, Hamptons Editions Ltd., Sag Harbor, NY

Twister, 1980

Lithograph work on paper

Edition 2/10

18 ¾ x 15 3/8 in.

Dan Welden, Hamptons Editions, Ltd.

Connie Fox, a leading Abstract Expressionist painter whose career spanned seven decades, grew up during the Dust Bowl and understood the power of nature. In 1980, the same year she moved to East Hampton, she produced this lithograph in collaboration with Master Printer Dan Welden. Composed of sharp, quick gestures, the work displays her ease with mark-making, using a grease crayon, a common tool of the lithographer, on the smooth surface of the litho stone. The rapid movement and urgency of Fox's hand allow the lines to break free of any self-imposed margins. Fox ultimately returned her focus to painting and drawing, making this work one of the few prints she created.



April Gornik (American, b.1953)

Master Printer Julia D'Amario, Pace Editions Inc., New York, NY

Suspended Sky, 2005

Four Color Etching

Artist's Proof 3/12 from an Edition of 35 + 12 A.P.S

27 x 32 7/8 in

Courtesy of the Artist

Sharing a resemblance to traditional Japanese woodblock prints, April Gornik developed this etching in 2005 while collaborating with Master Printer Julia D'Amario of Pace Editions Inc. To achieve a range of tones, Gornik utilized white ground—an intaglio mark-making technique in which a soapy paint-like formula is painted onto the plate to create value. The finish dissolves during the etching process, giving the plate a beautiful, often unpredictable tone. While the landscapes depicted in artist Gornik's work are usually non-specific, they are often inspired by the lush scenery of the East End. After visiting the South Fork in the early 1980s, she and her husband Eric Fischl acquired a house in the village of Sag Harbor. They became full-time residents in the early 2000s.

THE CHURCH



Grace Hartigan (American, 1922-2008)
Master Printer Frank B. Burnham, Universal Limited Art Editions, Bay Shore, NY

The Archaics: Atlanta in Arcadia, 1962-1966
Lithograph on handmade Italia Magnani paper ED 20
Artist's Proof 1 from Edition of 20 + 1 A.P.
28 x 20 in.

Universal Limited Art Editions
© Grace Hartigan / Universal Limited Art Editions

Grace Hartigan was introduced to Universal Limited Art Editions in 1960 and over the next 6 years she worked extensively with Master Printers Bob Blackburn and Frank B. Burnham on two series of black and white lithographs based on the writings of poet Barbara Guest. In this work, Hartigan used and printed the entirety of the litho stone, allowing the viewer to see the edges of the stone as part of her composition—something that is very difficult to do without cracking the stone. She embraces the free-flowing nature of gestural abstraction. These two series of lithographs are some of her finest examples of expressionist work and capture a freedom of movement unseen in her paintings. Hartigan, alongside many other abstract expressionists, began taking trips to the East End in the mid-1950s, enjoying the company of Willem de Kooning, Larry Rivers, and Mary Abbott among others. After marrying gallerist Robert Keene in 1959, they lived in Bridgehampton; the following year, they divorced, and she moved to Baltimore.



Mary Heilmann (American, b. 1940)
Master Printer Joe Wilfer, Spring Street Workshop, Pace Editions Inc., New York, NY
Assisted by Bill Hall, Kathy Keuhn, Julia D'Amario, and Ruth Lingen
Touch, 1990
Etching on handmade paper
Edition of 30 + 10 A.P.
16 x 12 in.
Parrish Art Museum, Water Mill, NY. Gift of Richard I. Adrian, 2012.14.14

In the late 1980s, Mary Heilmann began renting a home in Wainscott before purchasing her own in Bridgehampton. In 1990, she started work on a series of prints that explored the use of handmade paper. This print is as much about the paper as it is about the print itself. To achieve the appearance of an overlaid matrix without embossment, Heilmann employed one large plate, carefully etched to match the exact shape and size of the paper. Collaborating with Master Printer Joe Wilfer of Spring Street Workshop, a subdivision of Pace Editions Inc., Heilmann developed four unique copper etchings as part of this untitled series. From start to finish, the proofing and editioning of this series required the assistance of four additional master printers: Bill Hall, Kathy Keuhn, Julia D'Amario, and Ruth Lingen.

THE CHURCH



Jasper Johns (American, b. 1930)

Plates prepared and proofed by Master Printer John Lund, Low Road Studio, Sharon, CT

Edited by Master Printers Brian Berry and Bill Goldston, Universal Limited Art Editions, Bay Shore, NY

Fragment of a Letter, 2010

2 Intaglio prints on Echizen Torinko handmade paper

RTP from an Edition of 80 + 12 A.P.

44 7/8 x 30 1/2 in.

Universal Limited Art Editions

© 2023 Jasper Johns and ULAE / Licensed by VAGA at Artists Rights Society (ARS), NY, Published by Universal Limited Art Editions

Jasper Johns was never a permanent resident on the South Fork but from the 1950s through the 1970s, he frequently visited the Hamptons, staying first with Robert Rauschenberg, then later with Frank O'Hara and the other artists and writers who spent their summers on the East End. In 1960, this circle of friends introduced him to Tatyana Grosman, the founder of the recently established Universal Limited Art Editions. Thus began his career-long exploration of printmaking and his over 40 year working relationship with Master Printer John Lund. This work is notable for its use of text that had to be planned back to front so that it would read the right way in the finished piece, as the printing process renders an inverted image of the original. Also, the composition is one image spread across two sheets of paper, requiring two different plates. The subtle tonal shifts of the two parts are exquisite and difficult to achieve.



Ellsworth Kelly (American, 1923-2015)

Master Printer Kenneth Tyler, Gemini G.E.L., Los Angeles, CA

Black/ Green, 1970

Lithograph

Edition 74/75

25 x 21 in.

Courtesy of Guild Hall, East Hampton, New York. Gift of Robert Menschel

This deceptively simple two-color composition demonstrated Ellsworth Kelly's career-long engagement with the principals of color and shape. Kelly spent the summers of 1968 and 1969 in Bridgehampton before going to Los Angeles where he worked with master printer Kenneth Tyler of Gemini G.E.L. on a series of ten lithographs. To capture the flat expanses of pure color and crisp edges, Tyler devised a new technique that used smooth paper to hold the ink on its surface, rather than absorbing it. The resulting lithographs presents a transfer of color unrivaled by any other process and led to Gemini G.E.L. becoming Kelly's main publisher.

THE CHURCH



Fay Lansner (American, 1921-2010)
Master Printer Gino Diamuto, Atelier Mourlot, Paris, France
Untitled, 1971
Seven-color lithograph on Ingres d'Arches paper
Edition 93/130
26 ½ x 43 ¾ in.
Courtesy of Guild Hall, East Hampton, New York. Gift of Kermit I. Lansner

After living in Paris for 2 years, Fay Lansner first came to the East End in the early 1950s and began spending her summers in Springs. Thrust into the height of Abstract Expressionism, Lansner embraced its ideals but wanted to reimagine and reintroduce the human figure into her work. In 1971, she returned to Paris where she worked with Master Printer Gino Diamuto on this lithograph that juxtaposes a figure and gestural lines with blocks of color. Later that same year, Lansner purchased a farmhouse in Bridgehampton, setting up a permanent studio on the South Fork.



Gerson Leiber (American, 1921-2018)
Printed by the Artist
The Beach, 1965
Intaglio print
Artist's Proof from an Edition of 35 + A.P.
30 x 34 ¾ in.
Courtesy of Guild Hall, East Hampton, New York. Gift of Artist in memory of Morris Bennett and Tunis Bennett

Both an artist and printer, Gerson Leiber was in a unique position to be the sole mediator of the plate and the press. Knowing the limitations of working with one plate, he was able to maximize its use by incorporating elements of line etch and aquatint. Leiber contrasted the stark white of the paper standing in for the beach, with the tonalities of the shadows cast as passing clouds and silhouettes. Given this variety of tonal values, the editioning of the plate to make multiple copies had to be meticulous, requiring exact inking and wiping of the plate to ensure that each impression pulled is true. Leiber and his wife Judith spent most of their lives between Springs and NYC, eventually moving to East Hampton full-time and co-founding the Leiber Collection.

THECHURCH



Roy Lichtenstein (American, 1923-1997)
Master Printer Robert Blanton, Styria Studio Inc., New York, NY
Untitled, 1974
Lithograph and Screenprint
Edition 9/100
42 ½ x 33 ¾ in.
Courtesy of Guild Hall, East Hampton, New York. Gift from an Anonymous Donor.

Roy Lichtenstein first moved to Southampton in 1966, renting a house from artist Larry Rivers. Five years later, Lichtenstein and his wife Dorothy purchased a home, spending most of the 1970s in Southampton. During this time, he began work on his *Still Lifes* series, depicting a variety of fruit, flowers, and vases. Collaborating with Master Printer Robert Blanton at Styria Studio Inc., Lichtenstein created many lithographs and screen prints. This work skillfully combines both techniques: the yellow ink from the lithograph absorbs into the paper while the sharp black screen-print lays over the top of it. This print was created specifically for the 'For Meyer Schapiro' portfolio, which was published in 1974 by The Committee to Endow a Chair in Honor of Meyer Schapiro at Columbia University, New York.



Robert Longo (American, b. 1953)
Master Printer Robert Blanton, Brand X Editions, Queens, NY
Max, 2002
B&W Lithograph
Hors D' Commerce 15/20 from an Edition of 120 + 20 H.C.
46 x 30 in.
Collection of Denise Lefrak
© 2023 Robert Longo / Artists Rights Society (ARS), New York



Robert Longo (American, b. 1953)
Master Printer Robert Blanton, Brand X Editions, Queens, NY
Cindy, 2002
B&W Lithograph
Hors D' Commerce 15/20 from an Edition of 120 + 20 H.C.
46 x 30 in.
Collection of Denise Lefrak
© 2023 Robert Longo / Artists Rights Society (ARS), New York

These two prints epitomize Robert Longo's *Men in the City* series, which began in the 1980s and depicted various men and women in corporate attire contorting or falling without any background context. The images originated as photographs that the artist took of his friends jumping on the roof of a building as he threw tennis balls at them. Longo then created drawings and lithographs based on the photographs and whited-out the background so that the images consisted simply of the figures as if suspended in midair. The series is often seen as an allegory for the rise and fall of eighties capitalism and Reaganomics. The print entitled *Cindy* is an image of fellow artist (and East Ender) Cindy Sherman. Longo has spent a lot of time on the East End and during the 2020 COVID-19 lockdown he was a full-time resident, living and working from his East Hampton home.

THE CHURCH



Robert Motherwell (American, 1915-1991)
Master Printer Catherine Mosley, assisted by Jennifer Melby
Tallith for Meyer Shapiro, 1973

Intaglio print, lift ground, and aquatint
Edition 9/100

41 x 29 in.

Courtesy of Guild Hall, East Hampton, New York. Gift of Anonymous Donor.

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In 1973, Robert Motherwell, in collaboration with Master Printer Catherine Mosley, produced this print, which was part of the portfolio honoring the art historian Meyer Schapiro, who was Motherwell's professor at Columbia University. Mosley was Motherwell's primary printer and they collaborated closely for 20 years, often proofing and editioning prints in the artist's studio. The exceptional craft of their work together can be seen in this aquatint, where the deep velvet blacks of its minimal gestural marks stand out on the paper. From 1944-1952, Motherwell spent a pivotal period working in East Hampton, laying the foundation for themes he explored over his long career.



Alfonso Ossorio (Filipino American, 1916-1990)

Master Printer Dan Welden, Hamptons Editions Ltd., Sag Harbor, NY

Greeting, 1990

Lithograph print on paper

Edition 2/40

13 ½ x 12 ½ in.

Dan Welden, Hampton Editions, Ltd.

Born in Manila, Alfonso Ossorio came to the United States at the age of 14 and later studied fine art at Harvard University and the Rhode Island School of Design. In 1951, on the advice of Jackson Pollock, he purchased The Creeks, a 60-acre estate on Georgica Pond in East Hampton. Influenced by the work of French artist Jean Dubuffet, Ossorio created assemblages of natural elements, costume jewelry, mirror shards, and children's toys that he called "congregations," with obvious religious connotations. Artist Linda K. Alpern, who was Ossorio's nurse in his later years, noted that Ossorio spent a lot of time exploring the grounds of The Creeks and worked with Master Printer Dan Welden on small sized lithographs. This is one of the last he created before his death.

THECHURCH



Ellen Peckham (American, b.1938)
Master Printer Dan Welden, Hamptons Editions Ltd., Sag Harbor, NY
Ce Change, 2001
Solarprint etching on paper
Trial Proof first state
30 x 21 ½ in.
Dan Welden, Hampton Editions, Ltd.

Ellen Peckham lived on Shelter Island for several decades beginning in 1976. During this time, she would frequently collaborate with Master Printer Dan Welden in his Sag Harbor studio, familiarizing herself with the Solarplate technique. First pioneered by Welden in the 1970s, the Solarplate process is a non-hazardous printmaking technique that relies on the use of UV rays and light-sensitive photopolymer to develop and etch the plate. Though they are typically used as an alternative to acid etching, Solarplates can also be used to mimic the soft grain and tone of lithography, as exhibited in this impression.



Jackson Pollock (American, 1912-1956)
Plate prepared and proofed by Master Printer Stanley William Hayter, Atelier 17, New York, NY
Edited by Master Printer Emiliano Sorini, Sorini Studio, New York, NY
Untitled (CR#078 (P16)), c.1944-1945 (Printed posthumously 1967)
Engraving and drypoint, printed in brown black
Edition 4/50
19 ¾ x 27 ¼ in.
Collection of Alexandre & Lori Chemla
© 2023 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

Jackson Pollock experimented with the intaglio technique of engraving at the encouragement of Printer Stanley William Hayter during the fall of 1944 and spring of 1945. Pollock ultimately produced 11 copperplates that he used as part of a process of personal discovery rather than an avenue to produce editioned prints. Apart from their initial proofing, these engravings were not printed or shown during Pollock's lifetime. After Pollock and Lee Krasner bought their homestead in Springs in 1946, the engravings were forgotten. Pollock returned his attention to painting and pioneered his signature action painting technique. Ten years after Pollock's car accident and untimely death in 1956, Krasner found 9 of the 11 plates and had them editioned by Master Printer Emiliano Sorini, of which this print is one.

THE CHURCH



Abraham Rattner (American, 1895-1978)
Printed by the Artist
Boy with Turtle, 1969
Lithograph
Artist's Print from an Edition of 100 + A.P.
36 x 24 ³/₄ in.

Courtesy of Guild Hall, East Hampton, New York. Gift of Artist

The urgency of the line in this print heightens its composition and is complimented by Abraham Rattner's strong color palette. The cream paper also plays an active role in isolating and foregrounding these elements. A prolific printmaker and painter, Rattner took up residence in Sag Harbor in the mid-1950s when he and his wife, Esther Gentle, purchased the deconsecrated Baptist Church on the corner of Henry and Madison. Rattner used this space as his studio and a home for his short-lived Sag Harbor Art School. His career was spent expanding upon the processes and techniques he learned as a young collaborator of Stanley William Hayter, the master printer and founder of the legendary Atelier 17.



Dan Rizzie (American, b.1951)
Printed & Published by Flatbed Center for Contemporary Printmaking,
Austin, TX
Piccolo Fiore, 2007
Hand-colored etching with Chine collé, sugarlift and drypoint
Artist's Print from an Edition of 50 + 1 A.P.
20 ¹/₂ x 17 ³/₄ in.
Artist, Dan Rizzie

Dan Rizzie deals with the surface of things. Rizzie favors flattened surface, pattern, and bold use of color. He draws from a recognizable iconography such as found motifs, old wallpaper patterns, and common vines and plants. At the Flatbed Center for Contemporary Printmaking in Austin, he created a series of monotypes of vastly differing sizes—the largest measuring 8 x 4 ft. This diminutive print from that time illustrates the artist's interest in geometry, symmetry, and strong graphic forms as well as his sense of texture and *sfumato*. It uses heavy lines to flatten the image and make this dense picture plane appear simpler than it really is. He lives and works in Sag Harbor.

THE CHURCH



James Rosenquist (American, 1933-2017)

Master Printers Keith Brintzenhofe, John Lund, Douglas Volle, and Craig Zammiello

The Persistence of Electrons in Space, 1987

Intaglio print on paper in 10 colors

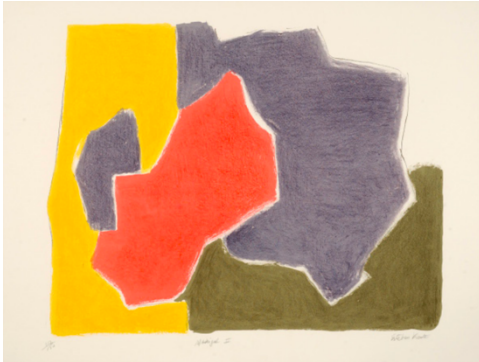
Trial Proof from an Edition of 48

40 x 36 5/8 in.

Universal Limited Art Editions

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The composition of this print was planned well in advance. It is predicated on the layering of ten different inks that are laid down in order, so that both individual colors and the interactions of colors with one another are simultaneously revealed. In 1967, James Rosenquist moved his family from Manhattan to East Hampton. His specially designed studio was outfitted with a custom-made Griffin lithography press. Rosenquist had discovered the process in 1962 while working with Robert Blackburn, the first Master Printer at Universal Art Limited Editions in Bay Shore, Long Island. Over the next decades, Rosenquist continued to experiment with printmaking, often working with ULAE and creating in 1987 this intaglio piece with Master Printers Keith Brintzenhofe, John Lund, Douglas Volle, and Craig Zamiello.



Esteban Vicente (Spanish-American, 1903-2001)

Printer Unknown

Madrigal II, 1982

Lithograph

Edition 112/150

25 7/8 x 34 1/4 in.

Parrish Art Museum, Water Mill, NY. Gift of Carole and Alex Rosenberg, 1992.9.7

Although the printer of this lithograph remains unknown, the influence of Master Printer Irwin Hollander on Vicente's approach to the medium is clear in its composition. There is a softness to the different colors, which are separated by delicate spaces of unprinted sections of the white paper—a result that is extremely difficult to achieve in any other media. Hollander was a driving force behind the resurgence of lithography in the 1960s and 1970s, regularly collaborating with Vicente, Willem de Kooning, John Cage, Claes Oldenburg, and many others. In 1964, Esteban Vicente purchased property in Bridgehampton, converting an old barn into a second studio. In later years, Vicente established this as his primary studio and home.

THE CHURCH



Dan Welden (American, b.1941)
Printed by the Artist
Orange Mist, 1999
Woodcut and monoprint on paper
Unique Print
35 x 43 in.
Dan Welden, Hamptons Editions, Ltd.

A Sag Harbor resident since 1980, Dan Welden has a storied career as both an artist and printer. Given this dual knowledge, he can explore the print medium and achieve results that others cannot. In the wake of Abstract Expressionism, he established a reputation as the area's premier printer, leading to collaborations with renowned artists like Willem de Kooning, Dan Flavin, Lynda Benglis, Eric Fischl, and many others. In the 1970s, he founded and pioneered the Solarplate process, a technique that uses a light sensitized steel-backed polymer material as an alternative to hazardous traditional etching and relief printing processes. Plates are exposed using natural U.V. light and developed with ordinary tap water instead of chemicals. Welden has consistently applied his expansive knowledge of printmaking to his own work, creating compositions that maximize the unique capabilities of printmaking.



Hale Woodruff (American, 1900-1980)
Master Printer Robert Blackburn, The Printmaking Workshop, New York, NY
Coming Home, 1931-1940 (Printed posthumously 1996)
Linocut
Edition 28/300
19 1/8 x 15 1/16 in.
Lyn & E. T. Williams, Jr.
© 2023 Estate of Hale Woodruff / Licensed by VAGA at Artists Rights Society (ARS), NY

African American artist and educator Hale Woodruff is best known for his scenes depicting the struggles and triumphs of Black life. In 1935, while working on a series of relief prints for the Works and Progress Administration, Woodruff created this linocut to show the poverty and bigotry faced by African Americans in the South. It was printed posthumously in 1996 by Master Printer Robert Blackburn, a longtime friend of Woodruff's and founder of The Printmaking Workshop. Longstanding SANS resident and collector E.T. Williams, Jr. recalls that Woodruff, along Blackburn and artist Romare Bearden, would make regular trips to Sag Harbor's SANS community throughout the 1950s.