The painter and the printer : Robert Motherwell's graphics, 1943-1980

Stephanie Terenzio, catalogue raisonné by Dorothy C. Belknap

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THE PAINTER AND THE PRINTER

ROBERT MOTHERWELL'S GRAPHICS 1943-1980

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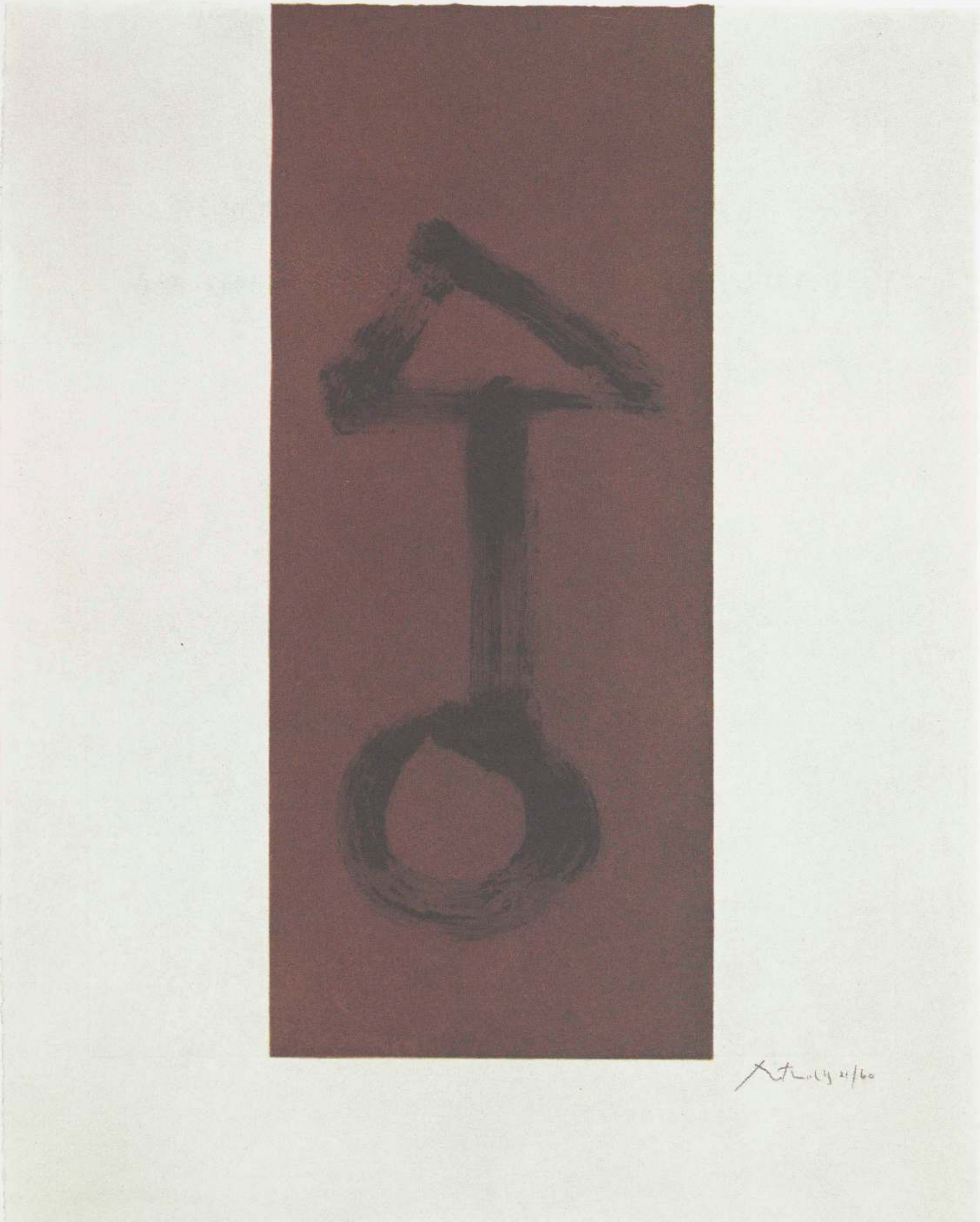
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THE PAINTER AND THE PRINTER

ROBERT MOTHERWELL'S GRAPHICS 1943-1980

Stephanie Terenzio

Catalogue Raisonné by Dorothy C. Belknap

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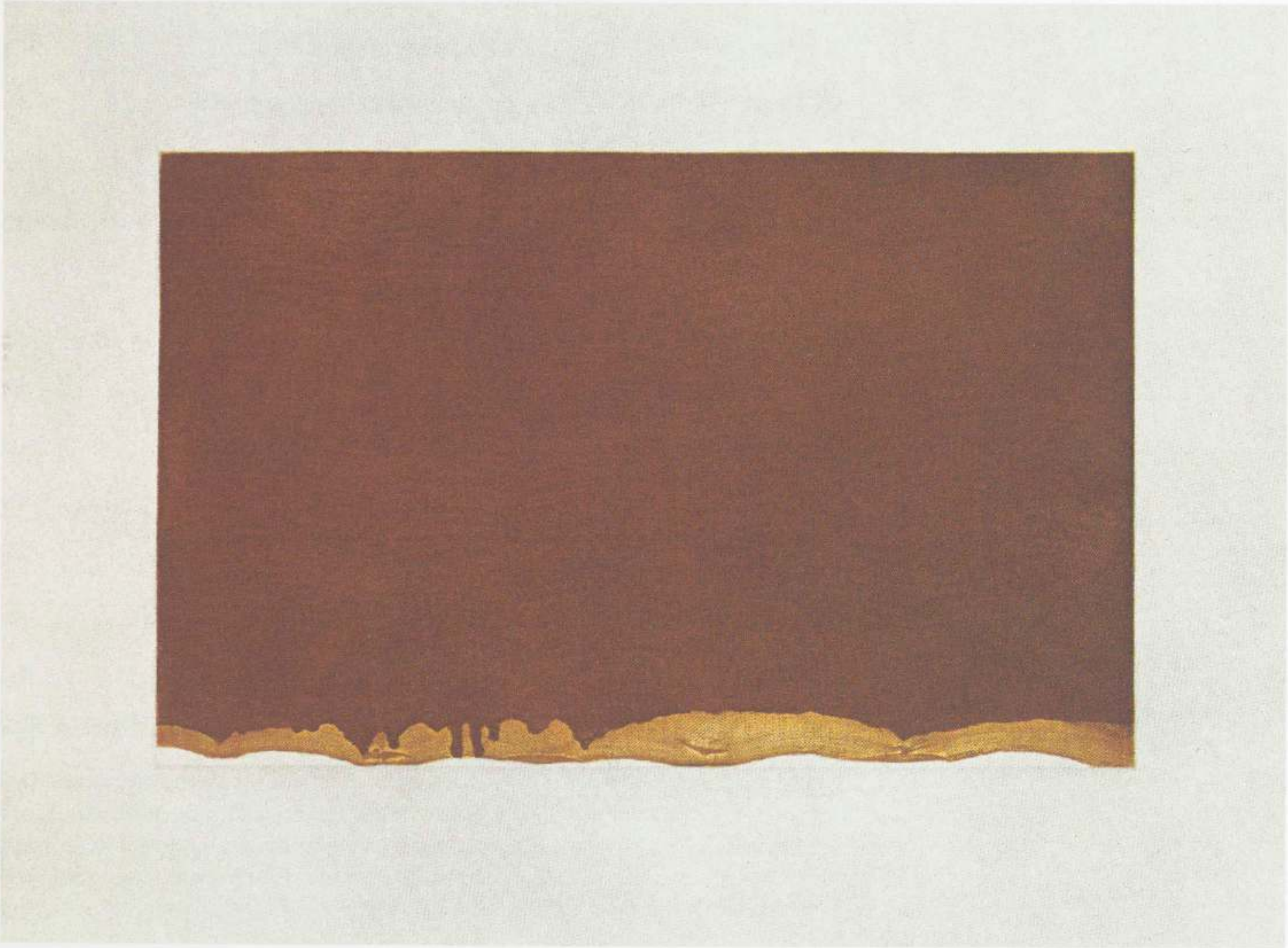

To the Paintbrush (detail) from **A la pintura,** 1968-72. Etching and aquatint. (cat. 101)

ACKNOWLEDGMENTS

There are many to whom we are deeply grateful for the realization of *The Painter and the Printer: Robert Motherwell's Graphics 1943-1980*. Foremost is the artist himself, whose artistic and intellectual curiosity and acute and subtle intelligence have generated a publication that has become a unique and creative collaboration.

This project would not have been possible without Stephanie Terenzio, the author-editor of this book. Her patient and perceptive interviewing and sensitive interaction with the artist have been crucial. To those who were interviewed and gave generously of their time and thoughts, we are also indebted: Brooke Alexander, Ben Berns, Robert Bigelow, Bill Goldston, Tatyana Grosman, Irwin Hollander, Catherine Mousley, Maurice Sanchez, Emiliano Sorini, Donn Steward, Tony Towle, and Kenneth Tyler.

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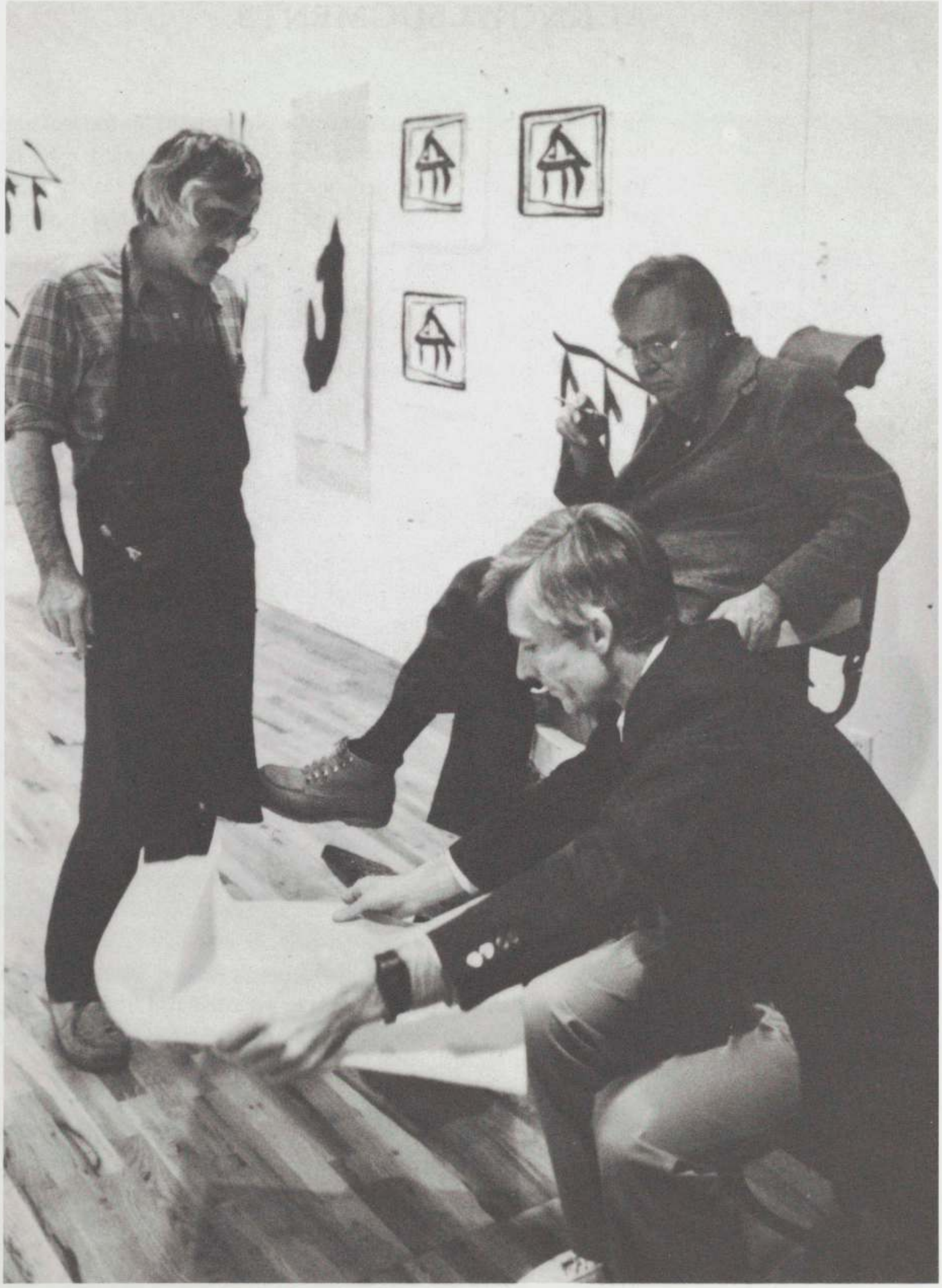
We also thank Mel Paskell for his general assistance with the exhibition, and The William Benton Museum of Art, The University of Connecticut, which allowed Ms. Terenzio the time to work on it.

I should also like to acknowledge those on the AFA Staff who have been particularly involved with both this publication and its attendant exhibition: Jane Tai for expertly and patiently guiding the project through its various transitions; Melissa Meighan, Carol O'Biso and Merrill Mason for their registrarial work; Jeffrey Pavelka for arranging the national and international tour of the exhibition; and Pauline DiBlasi for designing this handsome publication.

Finally, I wish to personally thank Robert Motherwell, a man for whom I have unreserved esteem as an artist and human being. To work with him has been a rare joy for all of us who have been involved.

Wilder Green, *Director*
The American Federation of Arts



Kenneth Tyler, Brooke Alexander, and Motherwell proofing. Tyler Workshop, 1979.

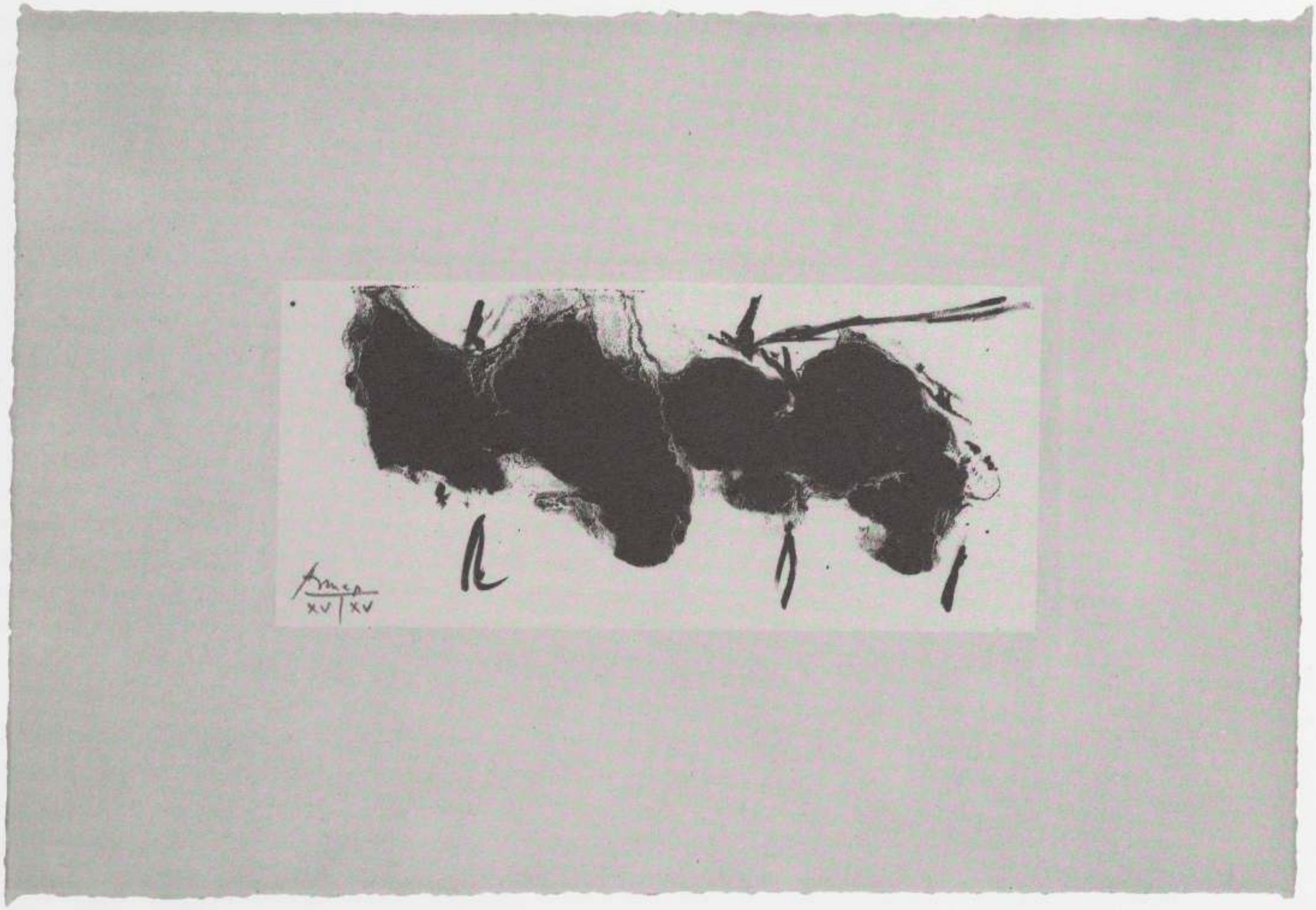
A NOTE BY THE ARTIST

ON COLLABORATION

"The subject does not pre-exist. It emerges out of the interaction between the artist and the medium. That is why, and only how a picture can be created, and why its conclusions cannot be predetermined. When you have a predetermined conclusion, you have 'academic art' by definition." • "... A creative person ... directs his love towards the other thing in human existence as rich, sensitive, supple, and complicated as human beings themselves: that is to say, towards an artistic medium, which is not an inert object, or, conversely, a set of rules for composition, but a living collaboration, which not only reflects every nuance of one's being but which, in the moment in which one is 'lost,' comes to one's aid, not arbitrarily and capriciously... but seriously, accurately, and concretely with you, as when a canvas says to one, 'This empty space in me needs to be pinker'; or a shape says, 'I want to be larger and more expansive'; or the format says, 'The conception is too large or too small for me, all out of scale'; or a stripe says, 'Gouge me more, you are too polite and elegant'; or a gray says, 'A bit more blue–my present color is uncomfortable and does not fit...'" • "I often paint in a series, a dozen or more versions of the same motif at once–of the same theme.... One brings the weakest up to the strongest, which in turn becomes the weakest and so on ad infinitum, so that one goes beyond oneself (or sometimes below!). There is no knowing, only faith. The alternative ... is a black void."

I addressed the above excerpts, with much more, to a national conference of psychiatrists in New York City in 1964. What I said then is perhaps more appropriate in a book focused, at my wish, on artistic collaboration. Since it was my collaborators (rather than the artist) who were interviewed, it is only implied what the artist himself is up against. But still, artists have many opportunities to say what they wish to, and I am glad that here the collaborators have their say. My thanks to these colleagues, printers and publishers, who speak in this book with candor, spontaneity, and concreteness. What earthy and lovely characters these printers are! My respect for such artisans has no limits. Their words reveal intimate knowledge and the blunt truths of a craft. They give a vivid description of what goes on in the artist's studio, a more accurate picture than most critics and historians give. To work with such craftsmen has been a joy and a welcome break from the essential solitude in which the artist works. I hope this book succeeds in expressing what I wanted most, a clear recognition that no modern artist is an island, individual as he is–that he works and lives owing in large part to the willingness and skills of others.

Robert Motherwell
Provincetown, August 1980



Altamira Elegy, 1979-80. Lithograph. (cat. 229)

INTRODUCTION

COLLABORATION AS SELF-TRANSCENDENCE

The emphasis on collaboration in this publication–particularly because it was suggested by the artist–has deeper meaning than an occasion for Motherwell to publicly express appreciation to printers with whom he has worked. Certainly it conveys this first. But, beyond reflecting his characteristic generosity–in this instance, the opportunity for "the collaborators [to] have their say,"–Motherwell's deference points up the somewhat unique role the printer has played in his printmaking. More than providing technical advice and assistance, the camaraderie of which he has spoken so often, or the expert skills necessary in producing completed editions, the collaborative relationship for Motherwell is a means to provoke and extend his creative sensibility, and it is utilized by him with intuitive artistic deliberation. To understand this distinction and to what degree his situation differs from that of other contemporary painters who work in graphics, one must know something of Motherwell's creative process. The conversations with printers (and publishers), which comprise the text of *The Painter and the Printer,* offer valuable documentation on how certain prints were made. More to the point, they afford a glimpse into how Motherwell thinks and works through this medium. Using some of these specific insights, one can extrapolate Motherwell's approach to all his art, for acknowledging his particular sensitivity to the respective materials of a medium, it becomes clear that his artistic "voice" overrides the individual character of a print (or a collage or painting). Motherwell does not become a printmaker. Instead, he intends that all his graphics "remain the graphics of a painter"–exactly what they are and why the title of this book is so appropriate. The complex nature of the collaborative relationship–as Motherwell utilizes it–is revealed through clues into the artist's working methods offered by the collaborators themselves.

The major portion of Motherwell's print œuvre (over two hundred editions to date) has been produced within the past fifteen years. Those already familiar with the history of printmaking in the U.S. are aware that these years coincide with what has been referred to as the "graphics renaissance," a period of renewed interest in prints and printmaking beginning in the 1960s and reaching a zenith in the early 1970s. Motherwell's printmaking activity, therefore, is closely associated with major events in this history, and his graphics' biography includes the names of almost all of its key figures.

Although the more important developments in contemporary print history seem to center around lithography, the growth of interest in graphics during the past fifteen to twenty years includes other media, particularly etching. Stanley William Hayter's Atelier 17 (Motherwell made his first etchings there in the early 1940s when this workshop was transplanted to New York City during the war years) had a strong influence on etching, lasting beyond Hayter's departure for Paris in 1950 and spreading to other parts of this country. Donn Steward, for instance, worked as a printer's assistant at the University of Iowa with Mauricio Lasansky (a protégé of Hayter's) and later collaborated with Motherwell on the artist's *livre d'artiste, A la pintura.*

In 1958, Tatyana Grosman established Universal Limited Art Editions (ULAE) in West Islip, Long Island, a workshop devoted exclusively to artists and to the fine art of lithography (an etching press was added when Steward was there). While the atelier concept had long been a tradition in Europe, with master printers serving the artist, almost no other workshop of this kind existed in the U.S. before Universal. Mrs. Grosman chose her artists with the same discrimination she still applies to the prints she publishes (Motherwell was among the first artists she contacted, although he did not make a print with her until 1961 – his first lithograph), and she persuaded many painters and sculptors to do their first work in graphics. In 1960, Tamarind Lithography Workshop opened in Los Angeles, and for the following ten years, it helped to set standards in printmaking, encouraging numerous artists to work in its studios, and training a generation of master printers, many of whom subsequently set up their own workshops across the country and in Canada and Europe. These two facilities – ULAE and Tamarind – along with the workshops Kenneth Tyler established, precipitated the change in the artist's and the public's attitude toward prints. Motherwell, who produced several editions of prints (as well as a book) at ULAE and made many lithographs with Tyler, never worked at Tamarind, although almost every lithographer who has printed with him was trained there. Attention to developing a working relationship with the artist was part of the two-year apprenticeship for a printer at Tamarind (Hollander: ". . . we thought in terms of the printer serving artists"), and collaboration became a requisite for extended work in the medium.

Since he is the only member of the original Abstract Expressionist group to work extensively in graphics, Motherwell is the only artist who *actively* bridges an aesthetic formulated in the early 1940s and based on Depression values with the one which evolved after 1960, the latter exemplified by the "multiple" and by an enterprising commercialism. The complexity of the business of contemporary prints, involving not only workshops and printers but publishers and distributors, the exchange of large sums of money and the attendant expectation of a product, was an alien world to painters who had nurtured their art in solitude and relative obscurity and who were just receiving significant recognition. Motherwell has characterized his entry into the "print world" as "bewildering" and much like "what Alice must have felt when catapulted into Wonderland."

The fact that Motherwell was youngest of the Abstract Expressionist's original group made him the most "eligible" to take advantage of the possibilities which presented themselves in printmaking after 1960. Artisans at workshops such as ULAE, Tamarind, and Gemini G.E.L. could accommodate images of the scale and immediacy of the Abstract Expressionists because their technical skills incorporated – indeed, were predicated on – the very aesthetic these artists had helped to formulate. In this respect, printmaking could become much more attractive to artists of Motherwell's generation (although few of them attempted work in graphics), because it offered a freedom far beyond what they had seen in the medium in the 1940s – at least in the U.S. But, this same technical accomplishment – the possibility to make large scale prints with many colors and/or complicated washes and meet the demands of a vital and immediate imagery – was exactly what necessitated the skills of an expert printer. To painters whose art was highly individualistic, the prospect of working with another person (or persons) was not an appealing proposition, and particularly so for Motherwell who is basically shy. (Alexander: "... he's shy about the situation of working. Collaboration to a certain extent brings out that shyness.") This is undoubtedly one of the reasons Motherwell resisted making prints and, on the first two occasions, made them only at the insistence of other people. (Motherwell: "I guarded my time for painting and drawing and collaging in privacy as much as I could.")

Motherwell's first sustained effort in the medium had less to do with a desire to make multiple images – either for their economic potential or other inherent possibilities – but more with a need to use collaboration as a means to break a creative stalemate. His work with Irwin Hollander (a master printer trained at Tamarind) began in the mid-1960s, shortly after the artist's retrospective at New York's Museum of Modern Art. Suffering a deep depression and "an almost metaphysical loneliness," Motherwell made a number of editions with Hollander, who had opened his shop on Tenth Street in New York City. By the end of these sessions with the lithographer (and with Emiliano Sorini, with whom the artist made a number of etchings), Motherwell was "hooked" on the medium. He had realized some interesting prints, recognized an affinity with printmaking

Following pages: The east wall of Motherwell's main studio in Greenwich.

Robert Motherwell

TELEPHONE

materials–particularly paper, which had always been a special love–and found a psychological advantage to working with other people, namely craftsmen. (Motherwell: "And though my approach was in many ways primitive, it was then that I began to get deeply interested in printmaking. I had always instinctively loved working on paper, but it was the camaraderie of the artist-printer relationship that tilted the scale definitively, a phenomenon that I think often happens when artists grow older and more isolated.")

Since 1965, Motherwell has worked at numerous print workshops in the U.S. as well as in Europe. In 1973, when circumstances permitted, he installed a Brand etching press in one of his Greenwich studios and employed Catherine Mousley, a master printer with whom he continues to make his etchings. In 1976, he installed a Brand lithography press and hired Robert Bigelow as studio assistant and master lithographer. For the next two years, until Bigelow left for Canada, every print produced by Motherwell was made in his own studios.

Because all of Motherwell's works are interdependent, the environment in which a single image is produced is critical. This goes beyond hanging proofs around the walls of a workshop. The success of the book of etchings, *A la pintura,* rests not only on Motherwell's talent and Steward's technical skills, but on the intimacy with which the artist could work at ULAE, since the etching studios were totally separate from those for lithography. But it was also Steward's sensitivity to the rhythm of Motherwell's creative process in the printer's preparation of the working area so that the artist "stepped back into the studio with what he had been thinking about already done."

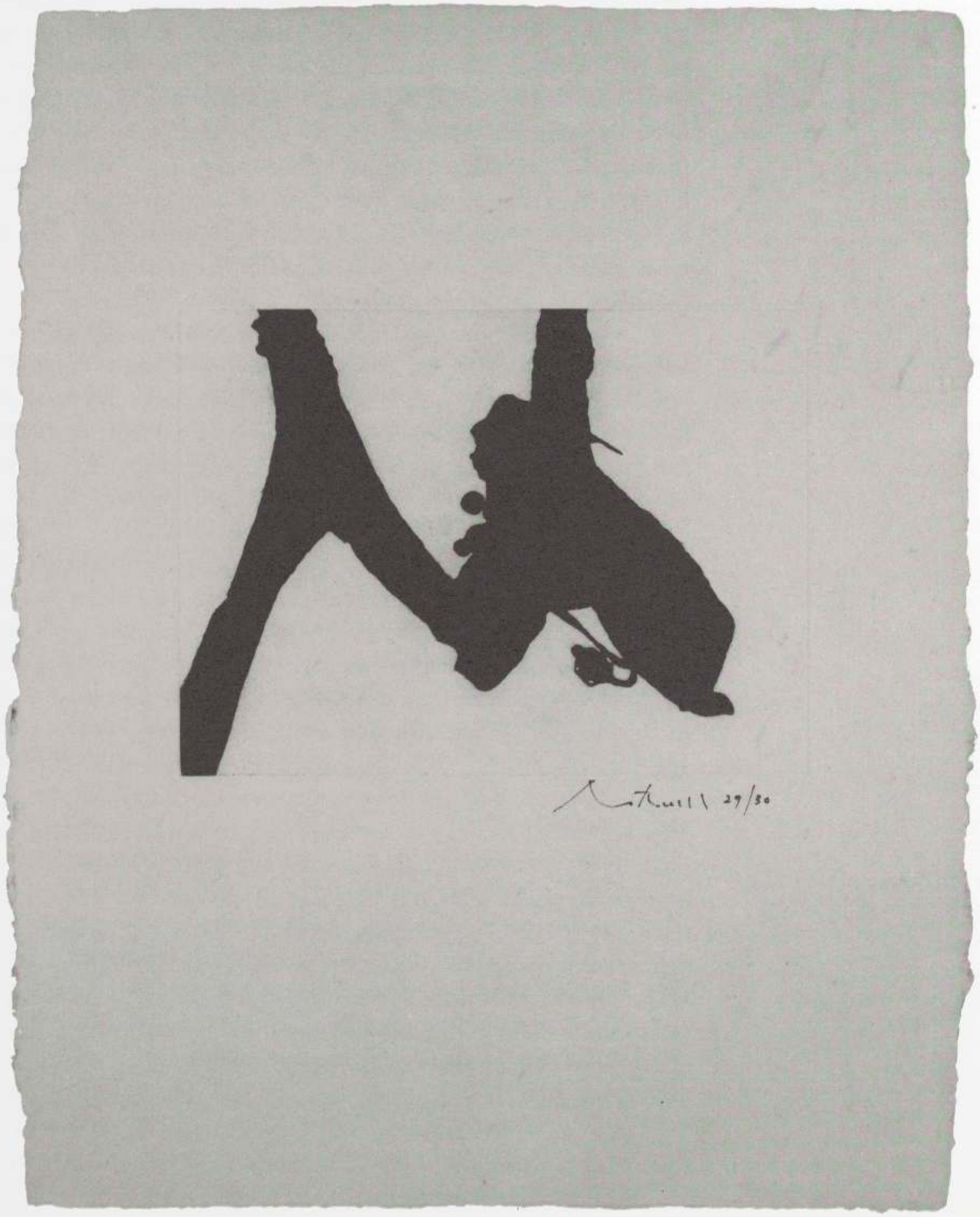
Motherwell finds working in outside studios a hardship on him, certainly a factor which prompted him to set up his own shop. His procedure is dependent on having works of his own at hand (but works in other media as well as prints), those which are "as good as I can make them . . . which act as a kind of thermometer or gauge of the quality of the work in progress." No matter how well-equipped he finds the workshop to which he has traveled, it is always less supportive than working in his own surroundings. This attitude transcends simple convenience–both physical and psychological–and has more to do with instinctive methods by which the artist triggers and sustains his creative voice. Like many artists, Motherwell is intuitively aware that an exaggerated extension of his sphere of being can immobilize him. Still, the prospect of the unexpected–that ingredient which can jar consciousness into action–must remain part of his equation. Working with a printer in a collaborative relationship serves this purpose.

The most interesting reading and the real value of any writing by or about an artist is that which sheds some light on how a work of art comes into being–ideationally and technically–usually revealed through concrete and specific facts. To a great degree, this is the content of *The Painter and the Printer.* Motherwell moves back and forth between his studios constantly, an activity confirmed by printers who have worked closely with him. This procedure is a clue to the way he apprehends the world and makes art. When Mousley says, "When he wants a tan, it's not any old tan, it's the color of something specific," we have a clearer picture of Motherwell's relationship to color, that very color which appears simultaneously in a painting or a collage, as if it were a living entity with which the artist had identified and from which he cuts pieces.

In answer to the question, "What is Motherwell's greatest advantage in the medium as you've experienced it working with him," Mousley replies, "He knows how he wants it to look. He recognizes it when it looks right. . . . When he sees it, it's as if he's seeing it for the first time, but he recognizes something that suddenly appears." Steward makes a similar observation, "It wouldn't have occurred to him, say, to etch it as long as an hour, but once he had seen it, he recognized it." That for which Motherwell searches in his mind's eye is a painterly equivalent for a state of being. Hence, he must recognize himself in that which he makes, and his environment and those who work with him *must* be in rapport.

Each moment in Motherwell's art is a fresh start–each work engaging the world as though it has been seen for the first time (yet he must recognize the "something that suddenly appears"). His approach is specific and concrete. (Alexander: "I keep telling everyone that *he's very specific. Don't think of him as a theoretician. He's so concrete that anything at hand is the thing he deals with*.") Experience is a phenomenon, outside of time, encountered with delight, exuberance, and awe, much as a child or a primitive meets it. (Tyler: "Black is his favorite thing. It's the child in the artist.") The complexity of the state of being–if it finds equivalent voice–accounts for the complexity of the work of art. The constant factor is the individual sensibility–all that it is and that it knows and that it feels–and its ability to reach beyond itself. It is a creative stance maintained with difficulty. Much like poetry, it is based on ecstasy and intensity. There is no construct on which to rely–therefore, the chance and risk. One can appreciate why Motherwell would work better in his own shop, but perhaps the value of collaboration becomes clearer.

With intuitive deliberation, Motherwell constructs an ambience and utilizes the skills of persons who enter it as extensions or reflections of himself. His creative sphere encompasses anyone who can work in this relationship. There is great mutual gain. (Alexander: "That's when he



Calligraphic Study V, 1976. Etching and aquatint. (cat. 163) feels the pressure of Cathy sitting around. Oftentimes she'll get him going by throwing things away, or by putting two things together, and he'll see it. He's using that facility of hers–*of being in his orbit*.") Beyond practical solutions to technical problems–beyond psychological advantages–this reciprocity is grist for Motherwell's artistic mill. Through working with printers, he moves beyond himself. The most successful collaborations are those in which the printer becomes an alter ego. Motherwell's most successful works are those in which he and the printer and the medium become one. (Steward: "In the end, I don't think either Motherwell or I would ever know if something I had done had some influence. . . . Our minds worked so closely together that I wouldn't know.")

Motherwell: "Look, what I'm trying to say a bit more specifically is that the problem of the artist is self-transcendence–and it's that further dimension of people proposing ideas or techniques that transcends one's habitual or conditioned way of doing things, or at least presents the possibility. . . ."

•

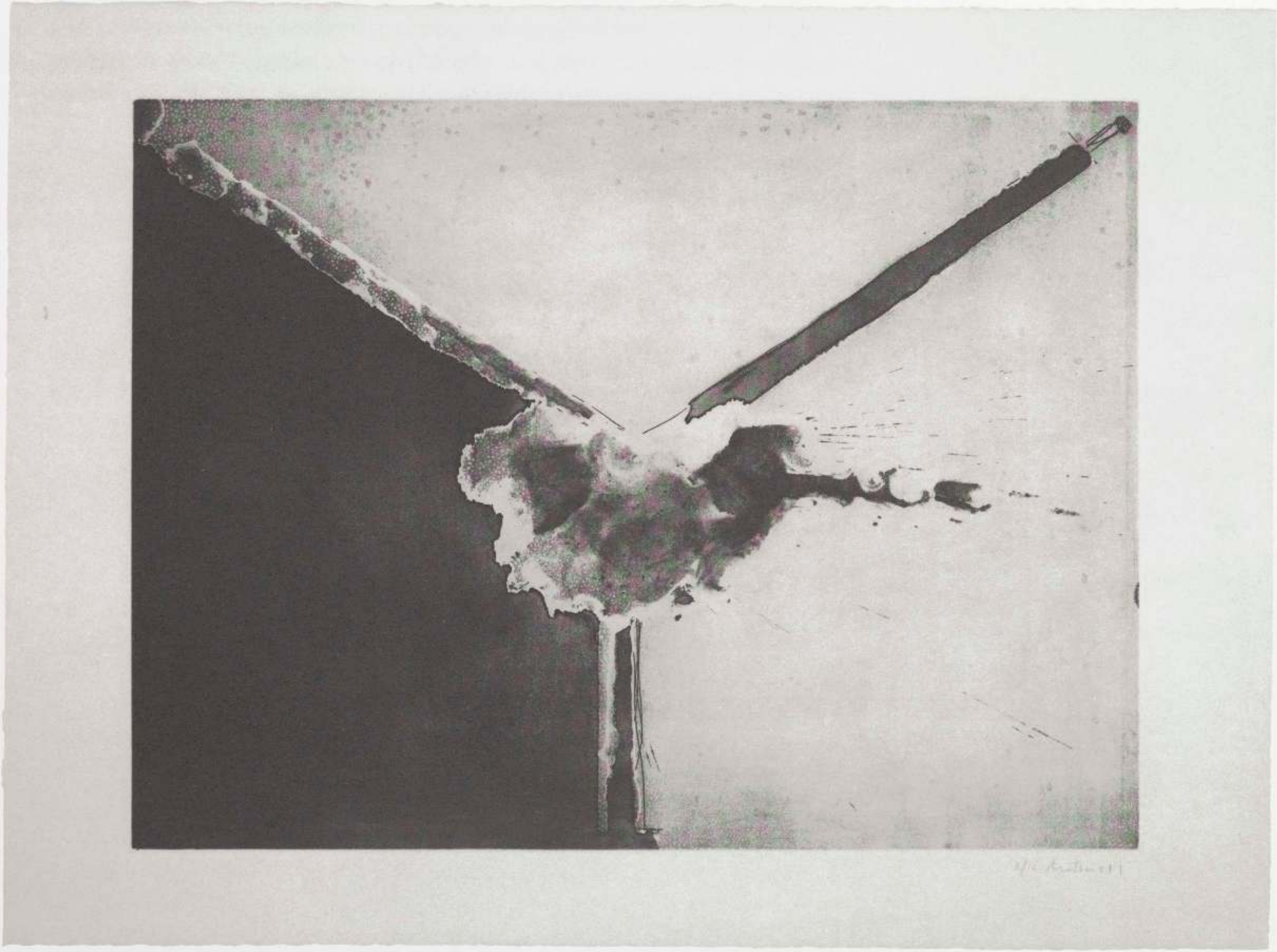
Collage (a strictly 20th century phenomenon) evolved as a pictorial solution to convey the simultaneity, relativity, and multiplicity of the modern sensibility. What more appropriate method to approach verbally the circumstances surrounding Motherwell's graphic work than through a "collage" of conversations which focuses on the concept of collaboration–not only because Motherwell early championed the collage form but that the projection of many-faceted elements best suits his non-linear approach to all things. As in a collage, where one must "read" parts before the whole of the artist's intention is made clear, a portrait of the working relationship of the artist and his printer should emerge from the totality of the thoughts presented here.

Many of the following twelve conversations have been presented in interview format, although they were not conducted as interviews in any strict sense. Their deliberate informality was designed to keep the conversation moving, on the theory that comfortable talking to a subject can eventually reveal something more substantive than response to formal questions. And so it has. The inevitable adjustments have been made to translate from the oral to the written word. Fidelity to an individual's "voice" has been maintained to support the context of each person's thought. If we occasionally stray from our immediate subject, the digression is offered in a spirit much like that in which Motherwell encourages the unique qualities of those who work with him, and should provide us insight into the speaker's particular skills. Furthermore, it seems fitting to entertain a chance interlude in this "throw of the dice."

This book has been realized because of a number of people. It is a collaboration in itself. Appreciation is extended especially to the printers and publishers who, without exception, were generous, forthright, and patient in their contribution of thought and time. They are the true authors of this text, as Motherwell's graphic work is its inspiration.

Stephanie Terenzio
Storrs, 28 July 1980

INTERVIEWS



Untitled, 1965-66. Etching. (cat. 20)

IRWIN HOLLANDER

At thirty-four, Irwin Hollander became a Printer-Fellow at Tamarind Lithography Workshop Inc. and, two years later, from 1963-64, served as Technical Director. The Workshop, established in 1960 by June Wayne, ceased operation in Los Angeles in 1970, after producing a generation of master printers, many of whom subsequently left to set up their own workshops–Irwin Hollander among them. Hollander had studied at the Brooklyn Museum School and the Art Students League, returning to his native New York City in 1964 to set up Hollander Workshop on East 10th Street at the time when avant garde activity centered there. He collaborated with artists, printing commissioned works, and also published and sold prints. In 1965, just after the artist's retrospective exhibition at The Museum of Modern Art, Motherwell and Hollander began work on a group of prints, the collaborative aspect of the process particularly appealing to Motherwell, who was suffering a deep let-down. With the exception of a few etchings Motherwell made at Hayter's Atelier 17 and five other prints produced at Universal Limited Art Editions in the early 1960s, the artist's work at Hollander's was his most sustained effort in printmaking to that date. The following excerpts are from a conversation with Hollander on 12 December 1979, in Brooklyn, New York.

IH: I was right at the heart of it with the Tenth Street gallery and studio–right where the Tanager Gallery used to be. My neighbor was Esteban Vicente. I would see de Kooning in the street and invite him in, and we would do a group of prints. And Motherwell came and Guston came and Tworkov came. So it was all more or less that early feeling that was enjoyed in my workshop. It was the people in the Greenwich Village neighborhood. Here were all these contemporary artists–they were the masters of the day–and I enjoyed their mastery over this medium. They intrigued me with what they did with that surface and those beautiful prints that came out. I loved their prints. I was so free. Names didn't mean much to me because they were *all* big names. It was just a matter of different people, different styles, different quantities. It was like newspapers. When I was a kid I used to sell newspapers in the street. I felt like a kid dealing out newspapers off the press. If this were Mexico, we would have sold them for five cents apiece! It was New York, so I sold them for one hundred bucks apiece.

ST: You were printer, publisher, and dealer?

IH: It varied with each case. Each artist would make a separate deal on one printing, five printings–a month, a year. It was my own press; I never *needed* anything. Everybody wanted to be printed. So I had a happy kind of print shop. We were printing every day, and every day artists and printers would come through. And we would sell them. So I could pick the artists that I wanted. But in no time I was full, because it was a custom print shop, and there were only four or five printers in town that catered to artists.

ST: You were the only person in your shop, and you dealt essentially with lithography?

IH: Right. With an interest in etching, I used Sorini as printer and therefore was able to do Nevelson's plates and Motherwell's plates. I had assistants who were printers too. I trained about four or five guys that each jumped off quickly and had their own shops. They stayed about a year or less and then opened up their own shops–Ian Lawson in London, Michael Knigin of Chiron Art, Jürgen Fischer* in Germany, and Roy Colonna.... All those years it was possible because I never felt any competition with an artist at all. I was really printing, and I *loved* what they did to that surface, and I could really print it! And I printed the way that made me comfortable. In other words, I was the master, and printing was the main form. I saw the highest French printers; I saw the Czechoslovak printers–these were princes! June Wayne taught that we were violinists. As a fine art printer–in the three-year course that I had on the Ford grant–we thought in terms of the printer serving artists. That's a whole history of people–the whole French tradition–the whole European tradition.

ST: How did you determine the economics of your arrangement with Motherwell?

IH: I had the first Brand press that was 22 x 30 in size to take just that standard full sheet of Rives and Arches. Charles Brand was the man who made the presses that made the revolution in lithography possible. I customized my press for my own being as if I were a violinist.... In other words, I'm not going to reach too far because thick wood requires thickness in order to be strong. I moved in close to the press with that fine steel–like Mr. Brand. And I was able to serve Motherwell happily all day, every day he came, for as many hours as he wanted. I could *afford* to be with him because I was with a Brand press. He liked the speed or the slowness of my particular shop. He came in and totally dominated the scene until he wanted to leave.... In other words, it was his whenever he wanted, so he had a regular schedule of production.

My original involvement was pressed on me. I had come to New York in 1940, after a year in Paris. Through a number of coincidences, the first significant artists I knew professionally were not Americans, but the Europeans in exile.... There was a kind of black, ominous cloud over New York City hardly with precedent.... One of the many difficulties for the Europeans in exile, particularly the ones who didn't speak English very well,was the lack of public meeting places. Most of these artists had lived in Paris with its café life, and New York City was so different. There weren't artists' cafés; several alternative meeting places had to evolve. Curt Valentin's Bucholz Gallery was one, Schulz and Wittenborn's art bookshop was another, as was Peggy Guggenheim's Art of This Century Gallery, and of course the Free French Canteen. And a cheap French restaurant, Larré's. Stanley William Hayter's Atelier 17–Studio 17–was one place where exiles worked rather than talked....[1]

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*Lawson, Knigin, and Fischer have all been Printer-Fellows at Tamarind.

The artist at work.

ST: For how long a period of time, do you remember?

IH: It ran over a few years*, like thirty different images. He was like a classic English gentleman sitting at a desk writing. . . .

ST: That sounds as if no energy went into these works.

IH: Until that instant that it was required. Yes, the utmost simplicity, sitting at a desk as a child would, making little marks and picking up the rubbings underneath. That moment of perfection and innocence that is any man at a desk. . . . And then he moved like a Japanese killer with the brush!

ST: You've worked with many artists–Sam Francis, Helen Frankenthaler, Philip Guston, Jasper Johns, Willem de Kooning, John Cage–how is Motherwell similar? How is he different from some of the others?

IH: I think he was the most direct–the most intellectual and also the most direct.

ST: In what sense was he the most direct?

IH: The gesture going down, the particular ideograph he was making–that instrument he pushed the grease with to make an image.

ST: Intellectual in what sense? They're not plotted out.

IH: No. They come right from the elbow. Right from his *own inner balance.*

ST: Let's go on to the idea of collaboration. Take *Automatism A,* for example. What would you have done to assist him? Did you just provide the space and the plates and then print?

IH: I determined things like size and surface. I would offer him varied things to work on–stone, aluminum, and zinc. Because each material would look different on each surface. Here he was working with something that requires different time; it's not a facility like a painting studio, and it's not in his *own* studio. He had been doing a thousand watercolors† at the same time–automatically framed as perfect. So he was like a high priest to me, working in art in an unusual quantity. In these graphic things he had to put up with the infelicity of the medium, of working backwards, of things turning black when they should stay gray. . . . In other words, he had a chance to be in a different zoo for a day.

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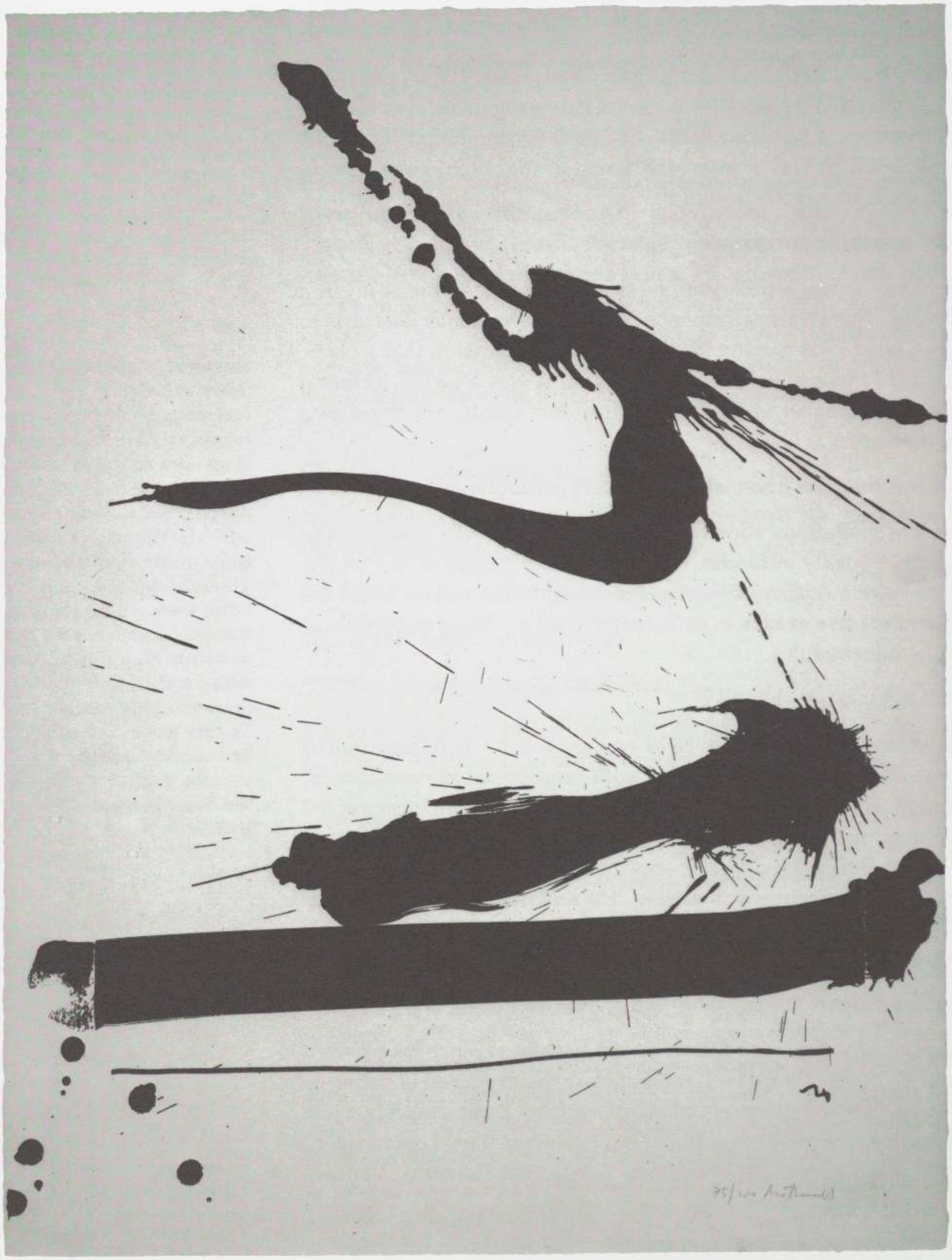
*Actually 1965-66, and sporadically in 1967.
†The *Lyric Suite* are ink paintings.



Automatism A, 1965-66. Lithograph. (cat. 6)

ST: Which provided an objectivity?

IH: He's seeing differently! There are a lot of surprises. The way he made his marks, moved his brush–it was *strong*. It's strong in my eyes because I see it fifty times, a hundred times–his impression multiplied; and I'd sell it multiplied. It was a very high touch at that time. He was very beautiful, dynamic–really beautiful.

ST: What was this print made on, a stone?

IH: No. Zinc. It has a particular surface where liquids break up in a different way. There's a small alphabet that a printer usually describes to the artist. The artist is playing for those qualities unique to that surface. That was the language we were together on. It was a purely technical language–the alphabet of surface.... In other words, *my* mind was never in his head.

ST: This was the level upon which you were collaborating?

IH: The five gradations allowed in a Korn* principle of greases. The French have a quality of tusche, Germans have a quality of tusche, the Americans have a quality of tusche. This is what the printer offers the artist. There are five grades in each range. So it's a thing to play on of black and white modules.

ST: What did you offer him?

IH: We offered him the grease lines of the French, the German, and American–all these products to play with–and he could handle these things freely, as he liked. To us they had high significance in terms of the chemical play that *is* printing, and he's doing it with a gesture, just to discover what *that* grease does. He sees the difference in its color. He sees the way it breaks up in a reticulation. He sees what's called "*peau de crapaud*"†–all these things are his instant vision as he goes down a waterfall, or whatever, of his each minute stroke.

ST: Choice of paper?

IH: It was usually Arches and Rives. It was usually a French rag paper. It was the basic thing that we had. It was before the explosion of paper. In other words, we were concerned with *printing*. Later graphics went beyond that into the glory of paper. I wasn't into that glory. I offered eight different top rag papers. We had J. B. Green and Fabriano, Canson,

Hayter repeatedly urged me to come down to his studio, which I did, reluctantly. As a neophyte, a self-taught artist, working publicly in a shop with André Masson, Max Ernst, Matta, Seligmann, and two dozen other well-known artists, with all their professional skill and some prestige, embarrassed me. Though Hayter did tell me several times I was a born printmaker, I, from my acute shyness made more so by working alongside professional artists, quit making prints there and only resumed years later. Twenty years later, apart from my first abortive contact with ULAE, in the aftermath of my Retrospective at the N.Y. Museum of Modern Art in 1965. . . .[2]

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*Wm. Korn Inc., U.S. manufacturer of lithographic crayons and pencils.

†Literally "skin of a toad," the granulated tone occurring when very fluid water-tusche washes are placed on a zinc plate.

American Arches, American Buff by... I can't remember the paper company that tried that–and assorted papers that I got from Andrews/Nelson/Whitehead.

ST: O.K. He's drawn on the plate. What next?

IH: He's *played* first. He's been looking at the plate. And on it he sees a Conté crayon line indicating the paper's size. And all the time he's looking at the plate, he's mixing tusche in this bowl with whatever brush he's going to use. He's *chosen* a brush. He's blending it into the tusche. He's feeling the viscosity. And each time it's a different viscosity for each of those grades of whatever he's mixing. So he's doing a watercolor of *sumi* ink, and he's getting into *that* brush. Then he makes his stroke. He watches what happens to it. And *then* there are some things that he can do.

ST: Then what happens to the plate?

IH: Then it's powdered–talcum powdered–so the greasiness of the tusche is no longer there. Then the plate is etched.

ST: The length of time is your determination?

IH: It's an individual preference.

ST: You knew he wanted black *black,* so . . .

IH: No. There were times we went for gray. If we didn't get the gray, he'd say, "All the way to black," and we'd go into black.

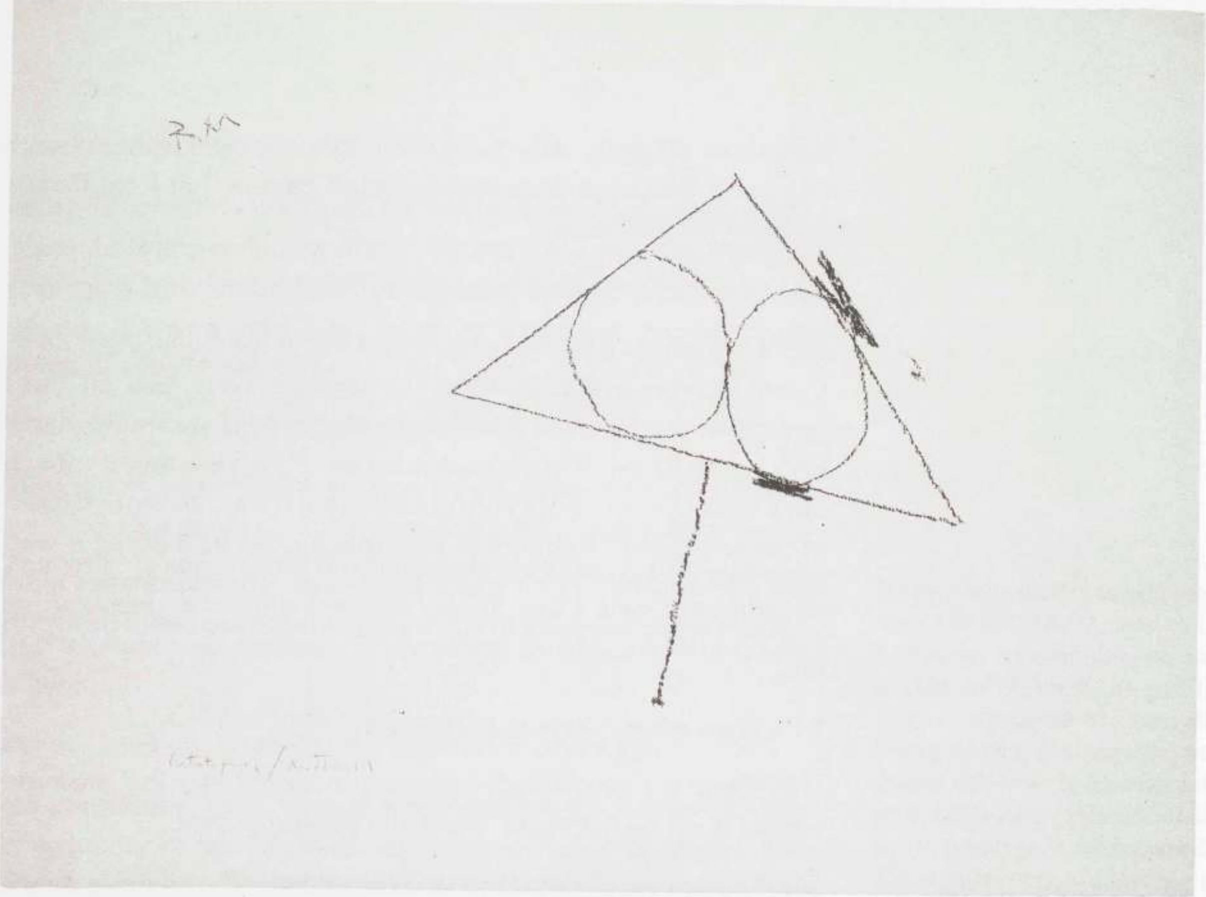
ST: You proofed in between?

IH: We got some gray stages. Either I couldn't hold it, or I could hold it. In thoses days–pre-lacquer–you had another kind of printer.

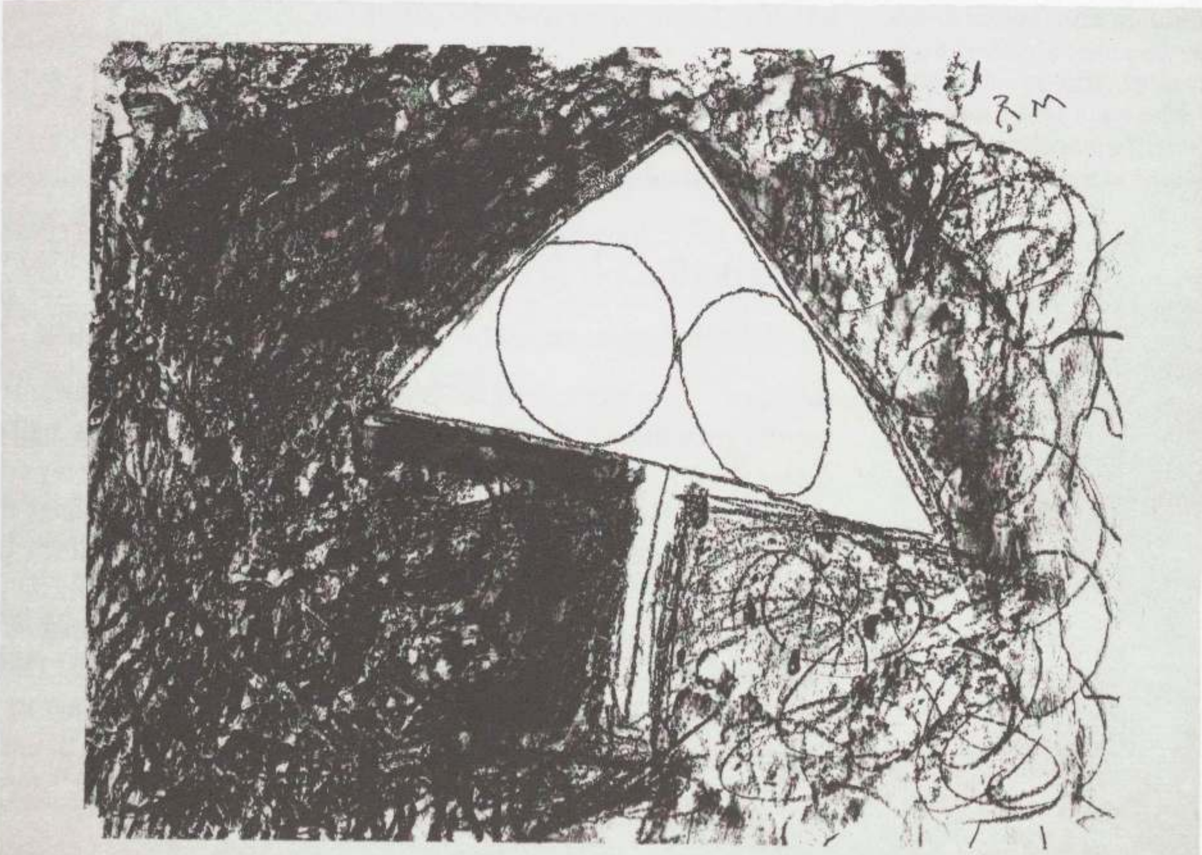
ST: Explain that to me.

IH: The amount of rolling facility one has to develop, the amount of love for the printing act itself–if it's not there–all the washes will go black instantly. At Tamarind we learned techniques of *keeping* grays–etching, playing, playing with it, until we had a quality that pleased the artist. When lacquer came in, they were able to stop the grease at the instant of etch. We could never to that. The lacquer never allowed more grease to penetrate, making everything go black. It set up a wall against lazy rolling or greasy inks. . . . In other words, *you could no longer fail.* Then all the schools could get into it. But they didn't have the fine art of printing anymore, which was like a Tamarind-taught thing.

ST: Would *your* method permit more subtleties?



From the **Madrid Suite,** 1965-66. Lithographs. (cat. 9)



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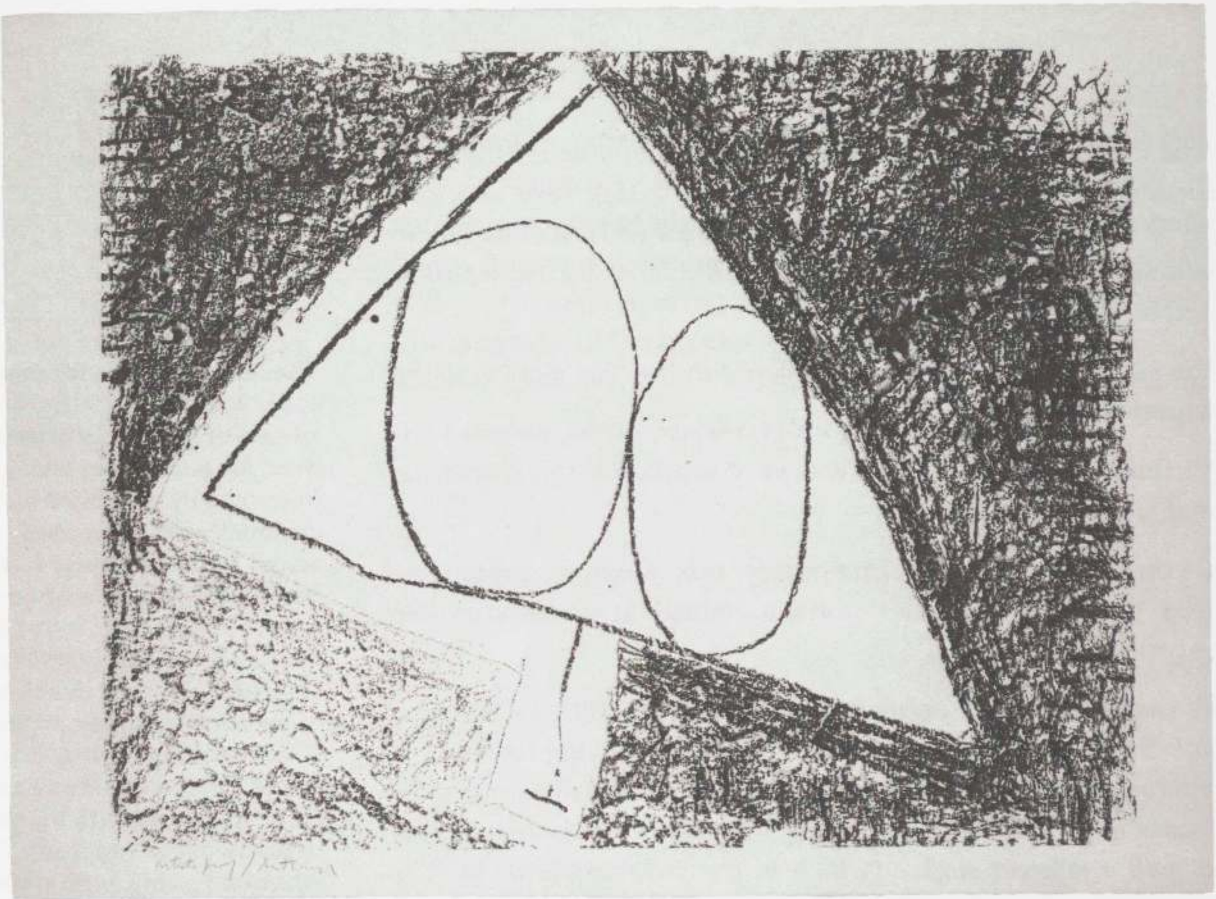

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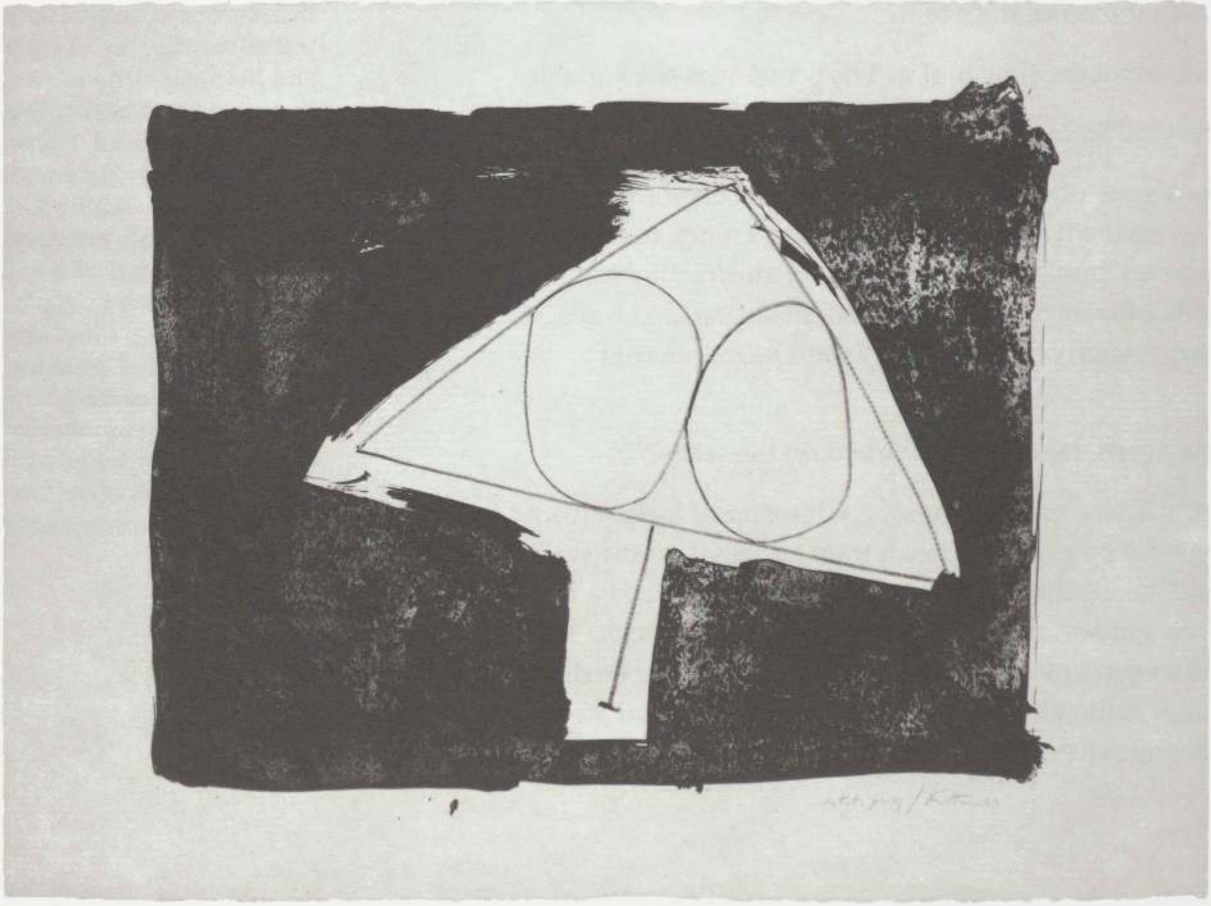

(cat. 18)

IH: *That* was the collaboration with the artist. At that moment, the artist had to be somebody too. Because maybe he was losing very delicious things. Maybe he was getting things he never dreamed he would get! So each moment was like that. We had to fight to survive! If an artist wants to kill a printer, he can do it!

ST: Was the potential that lithography offered in the '60s a boon to the Abstract Expressionist aesthetic?

IH: I don't think the litho medium was very much. I think it was the multiple that was necessary.

ST: Then you don't think the immediacy this medium provided–facilitated by the skills of master printers trained at workshops like Tamarind–was important?

IH: I think that that was the subtle gift. That was the thing being done then. I think the investment that was Tamarind was having its effect in the nation because this was a new quality to be seen. The artist now had a *multiple of something*. This is not a drawing. This is not a painting. This is an *original with a different surface* (which is the collaboration), in fifty copies! Fifty people–important people–are touched with something by the artist, instead of by a drawing.

ST: Meaning the economics of it?

IH: No. Meaning the power of it. The economics is a variable.

ST: The *Madrid Suite*. How did it come about?

IH: It was a suite of ten. They were a simple exploration–the opportunity to work on the walls of my studio, on a French transfer paper. These walls reminded him of walls in Madrid during his honeymoon with Helen Frankenthaler. So by rubbing on these spackled walls, he could get a similar impression of texture that would be transferred to zinc and then printed.

ST: Tell me again. He actually worked on the walls?

IH: Directly. These are rubbings! . . . a transfer of feeling from Madrid to Tenth Street. So by putting French transfer paper on the wall and taping it, he could take litho crayons and rub. Again, using five grades of pencils, five grades of crayons, five grades of blacks, five grades of washes, he could explore and touch the surfaces. And he did it ten times. Those things sold out. People really loved this kind of symbol. Rich blacks and whites–they're the most desired. These are so rare that only a

The Retrospective, for many reasons, was traumatizing, and in the silence of my studio after it was over, my work went badly. I was overcome by an almost metaphysical loneliness. By chance, I came across a master printer who was having family and economic problems. He had come from the Far West and was barely making it. This coincided with my desire to get out of the torment of my private studio. (One has no idea what it is like to spend forty years of one's adult life alone in a room with blank canvas or blank paper and think, "Now what am I going to do with it?") So the printer and I struck up an agreement which was as much to my advantage psychologically as it was to his economically. The psychological advantage lay in cooperation and the sociability of working with a craftsman, choosing the size of paper or of a stone, conversing, discussing and having a working relationship with another human being. And though my approach was in many ways primitive, it was then that I began to get deeply interested in printmaking. I had always instinctively loved working on paper, but it was the camaraderie of the artist-printer relationship that tilted the scale definitively, a phenomenon that I think often happens when artists grow older and more isolated.[3]

few people have these. It was just like play. They have to be looked at and spoken about very differently – that's the essence of them. Here is the simple language of Motherwell, coming from the hand, the wrist, very freely, innocently, seeing the surface of the wall, not imposing his own will. . . . He's still working within a grade of five, which is pure language. The language of the greases – the Korns or Charbonnels.[*]

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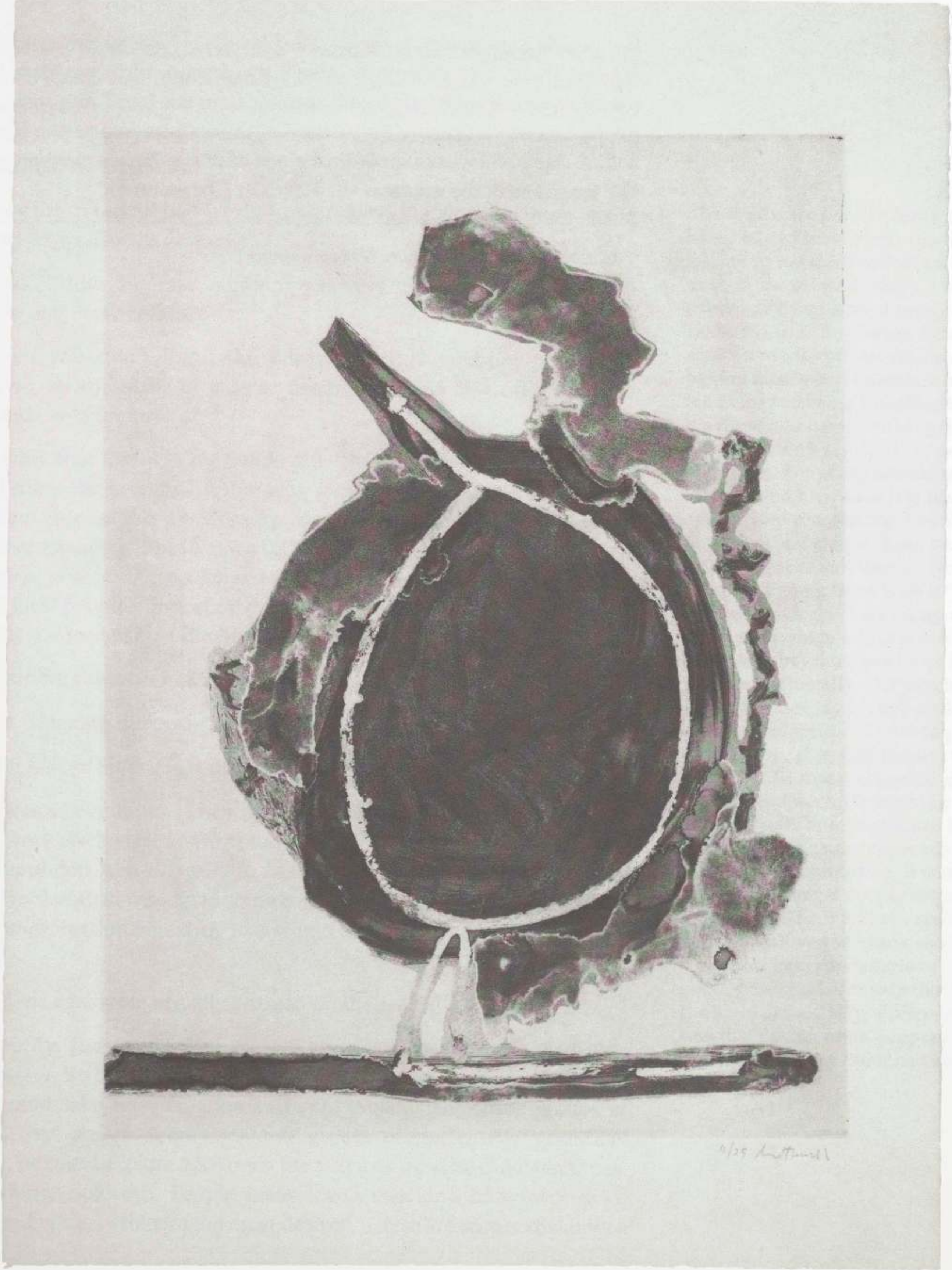
[*] F. Charbonnel, Parisian supplier of black printing inks.


1/25 Motherwell

Untitled, 1965-66. Etching. (cat. 19)

EMILIANO SORINI

Emiliano Sorini was born in Italy and trained, with specialization in lithography, at the *Istituto d'Arte del Libro,* housed in the ducal palace in Urbino. After his arrival in the U.S. in the late 1950s (he was twenty-nine), Sorini taught for about three years at the Pratt Graphic Art Center in New York City. He printed lithographs for many of the artists who showed at the Social Realist-oriented A.C.A. Gallery, including Joseph Hirsch, Philip Evergood, and Raphael Soyer. He also taught printmaking at Yale University in New Haven, Connecticut, and at Queens College in Flushing, New York; and was a Printer-Fellow at Tamarind Lithography Workshop, Inc., in Los Angeles. In the mid-1960s, he affiliated with Irwin Hollander, who published etchings on which Sorini and Motherwell collaborated. It had been over twenty years since Motherwell had made his few engravings at William Stanley Hayter's Atelier 17 when he began his short collaboration with Sorini, and it was two years later that he began work on his book of etchings, *A la pintura.* (Other artists for whom Sorini has printed include Louise Nevelson, Jackson Pollock, Jack Levine, Leonard Baskin, Jacques Lipchitz, and Gabor Peterdi.) He is currently director of Makor Press in New York. These excerpts are taken from a conversation with Sorini at his Spring Street studio on 27 November 1979.

ES: It was a very short collaboration, a couple of weeks–three weeks maximum.

ST: But you did a lot of prints in the time?

I think to most Abstract Expressionists, printmaking–whatever their dim concept of it was–didn't seem a natural, logical or convenient point of attack for what we were involved in.[4]

ES: He did a lot of plates. Actually, he didn't do a lot of prints–I mean that he worked a lot. He used to take some plates home, and some, of course, he worked on here in my studio. We did the biting together. It was very nice with this Abstract Expressionist. He would work very freely [Sorini demonstrated the rapid gesture] and throw it into the acid [Sorini snapped his fingers], accepting all the accidents, all the texture that would come out. These prints were not clean. They had a lot of junk–beautiful junk–in the background. It's not only the statement; underneath there is the etching–the beauty. . . . But he discarded many. Even if he had already seen the proofs–they were not good enough for him. There were some proofs he never bothered to take home.

ST: What ground was he using?

ES: A regular varnish etching ground. We did not use hard wax balls. One type of ground is liquid and is applied with the brush; the other one is a very hard ball that you have to heat because the wax is too resistant. For his kind of statement, he needed one that would melt right away.

Liquid was more suitable, so I varnished the plate with it. He would spill turpentine on top of his ground. For example, he would do something like this [Sorini affected the wet brush gesture], so I would blot it out with blotting paper and bite it in the acid. Where the turpentine went, the varnish would be lifted and the acid would be able to go through. In some of them he used a lift ground, a different technique with similar results.

ST: There's no aquatint in these [catalogues 19 and 20]?

ES: No. He didn't do aquatint at all. It was an open bite. We left it in the acid and let it bite as it came. I would stop out sometimes. This one, for example [catalogue 20]; I remember this one well. You see, there are lines. The lines have to be bitten further into. The whole plate was actually stopped out–painted over, except the lines.

ST: It's interesting to hear about technique because few people can supply this information except the printer. These were copper plates?

ES: Yes. Copper plates. I remember the small ones [appendix 19 and 20] were. The big ones were zinc. I remember complaining that they should have been steel-faced. Zinc is very hard to face. It protects the print completely–meaning if a print is steel-faced, nothing can happen to it for 1,000 copies . . . 2,000 copies. When the steel facing becomes worn out, it begins to lift. You can strip it off and apply a new face. So I remember I was a little bit upset, especially with the two big ones.

ST: But you weren't going to print that large an edition in any case.

ES: No. I know. But the small ones were good strong images, a stable kind of print. Sixty copies, one hundred copies would have printed easily. Not those big ones. Those are what we call "open bite"–simply an exposed zinc plate placed under the acid, and that's it. It makes a very unique kind of tone, but those tones disappear very fast.

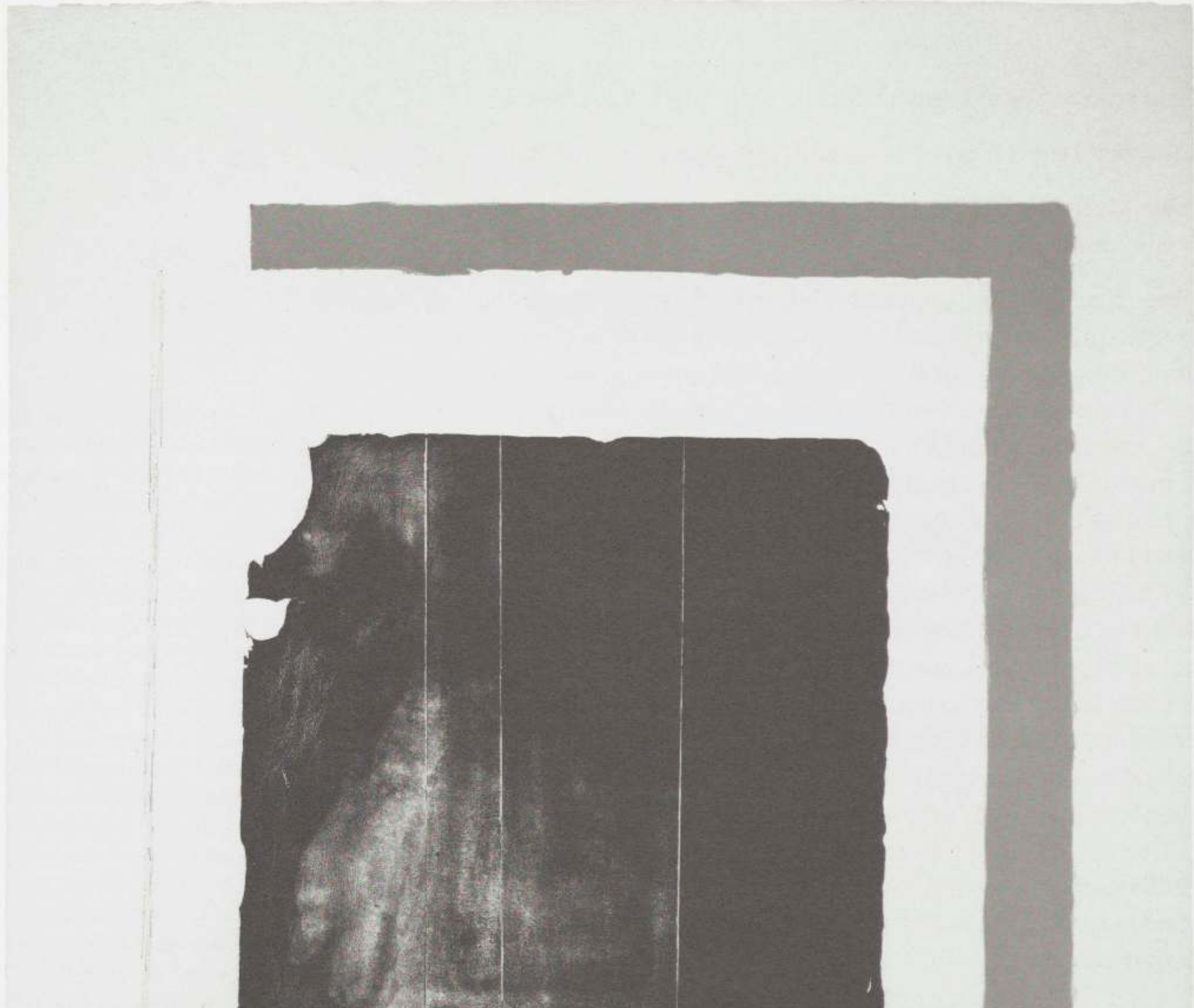
I have always been excited by the quality of various papers since childhood, but in the 1950s collage and drawing seemed sufficient to satisfy my needs for paper (as they had for years).[5]

ST: After how many prints?

ES: Gee, I don't know. Twenty, maybe. Even if it doesn't disappear, it gets lower. So, if you take the first and the twenty-first impression, you'll see a difference.

ST: I see you weren't really in it for the money? [laughing]

ES: No. Not only that. We were trying to get together, Irwin and me, and I was excited about doing these things. When you do something else commercial, then you can afford to spend two weeks with an artist like Motherwell. It's a lot of fun.



Celtic Stone, 1970-71. Lithograph. (cat. 72)

ST: You enjoyed working with him?

ES: You bet! I even tried to work with him again. I would have loved it.

ST: Did Motherwell's approach differ from other artists with whom you've worked?

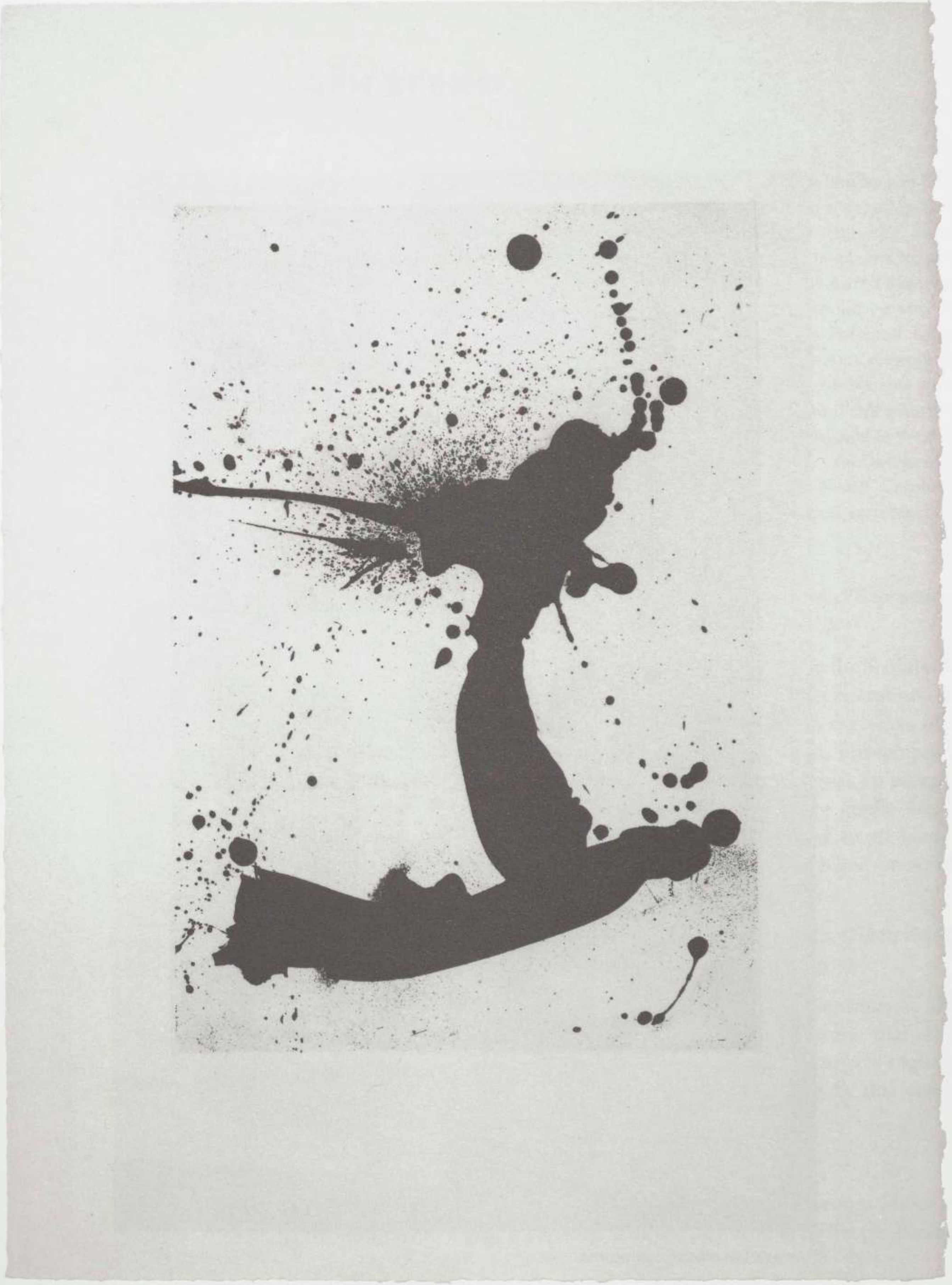
ES: Yes. It's probably a question of style. I would think that all the Abstract Expressionists would have worked in prints in the same way... meaning they would not have approached etching with a needle. It's simply because they were working in broad masses–fluid masses. With a needle, you have a limitation in what you can do. You cannot make a black mass. Or, if you can do it, you do it with cross-hatching, which is very mechanical. It's more complicated technically to transfer the Abstract Expressionist idea–the immediacy of it....

A statement like this [Sorini pointed to a polaroid photograph of one of Motherwell's recent lithographs] could be done on a piece of paper and it would be a good black and white drawing. In a lithograph, it would be a good black and white drawing, only repeated fifty times. Here [Sorini indicated one of the etchings Motherwell had made with him], it is not so. Because *this* is an *etching*. I know a few of the prints Motherwell did later, but they are clean. They are more or less conceived like drawings. *But not these.* There is a technical beauty here. There are a lot of accidents. If you look at them from a puristic point of view, some lines don't make sense in a certain way. But, because they are there, there is the impulse of doing it–all that beauty.

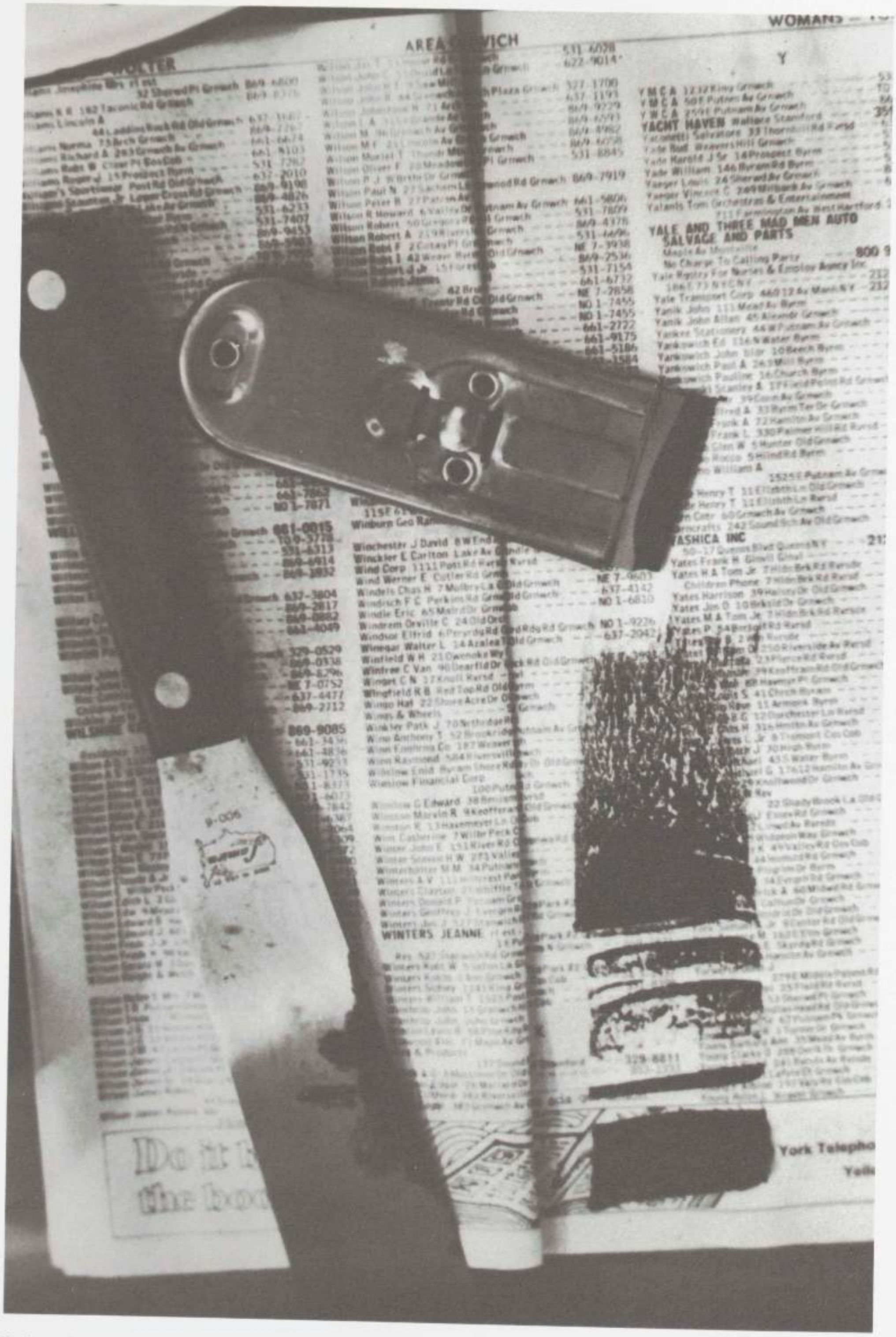
ST: In these two small prints, how was the degree of bite determined?

ES: It was a collaboration. In a collaboration, each of the two gives his best. He gave the best as an artist. I gave the best of the technical aspects. He would guide me, of course. He would say, "Keep it light," so I would judge the bite and I would bite it. It was nice. He would talk. Also, he didn't even *have* to tell me. This is the beauty of collaboration. When you get to know an artist and you *see* his thoughts–beautiful, a strong image, dark like this–you get the idea right away that he wants a good strong image, deeply bitten–a powerful statement. So you work accordingly.

For a long time, the American graphic world–I prefer the word "graphic" to "print" since, in English "print" can mean either an original or a reproduction–was dominated by relatively minor artists who had relatively little to say. It was a separate world with a separate clientele, very much left alone by important painters here. What's happened in the last fifteen years is that more and more major artists have turned to printmaking. Indeed, there is still a kind of cold war between the old guard, constantly talking about how you technically do or complicate works in any way possible, and artists who simply have a statement they want to make as clearly and as forcibly as they can, within the nature of this particular medium.[6]



Untitled, 1966. Aquatint. (appendix 20)



Printer's ink mixing equipment.

BEN BERNS

Ben Berns was born in the Netherlands, leaving high school when he was fifteen to work as an apprentice in a commercial printing house. In 1953, after having been in Paris a year, he worked at Stanley William Hayter's Atelier 17, and the following year became manager of Atelier Patris, printing lithographs for artists including Jean Dubuffet, Hans Hartung, Pierre Soulages, and Alfred Manessier. At Ateliers Pons and Michel Cassé, Berns worked as chromolithographer for artists including Karel Appel, Jean Arp, Max Ernst, and Serge Poliakoff. In 1963, he came to the U.S., teaching lithography at the Pratt Graphic Art Center in New York City. He collaborated with Motherwell in 1965 when he became lithographer at Universal Limited Art Editions (ULAE) on Long Island, New York, but did not print an edition with the artist until 1970, when he returned to West Islip as consultant to work specifically with Motherwell. Berns, who is a sculptor, presently holds a teaching position at the University of North Carolina at Greensboro. The following excerpts were taken from our taped conversation at his New York City loft on 5 January 1980.

ST: Have you speculated on why the artists of the Abstract Expressionist generation didn't make prints, or didn't make them earlier?

BB: I don't think that requires much speculation. If you think of the first generation Abstract Expressionists–even the second generation–they were basically a big bunch of bums, not very wise in the ways of the sophisticated world. Not because they were against it, but simply because they were not brought up that way. Motherwell was an exception in that sense. He came from a background where the gentle life was practiced, and consequently was much more exposed to all kinds of things than, for example, Bill de Kooning or Franz Kline or Adolph Gottlieb or some of the others.

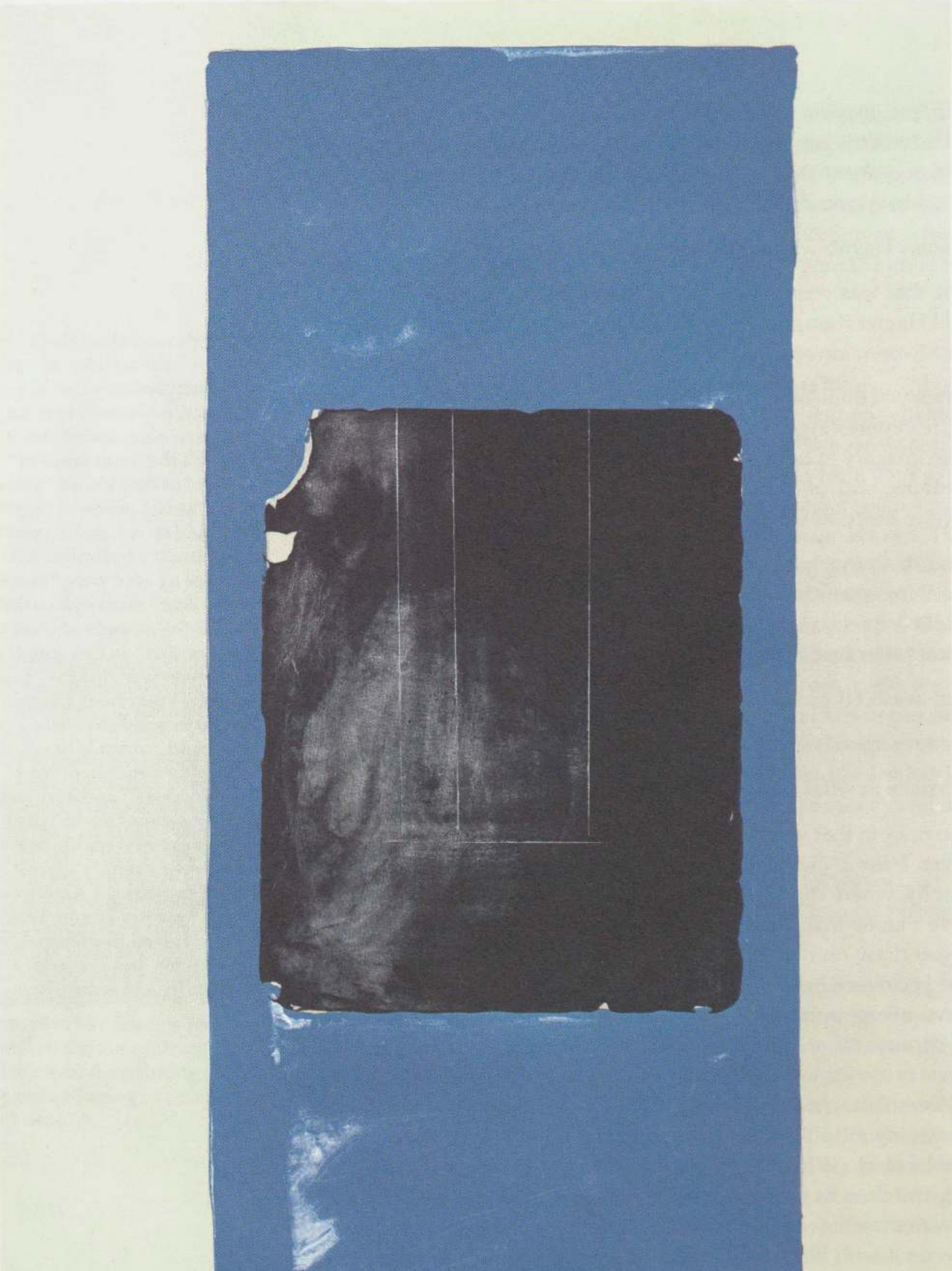
ST: But even Motherwell came to printmaking late, his real start being in the 1960s. Few of these artists were making prints in the '50s.

BB: Very few. Almost none, really. But there were no workshops. There was nowhere you could go. For them. For that kind of work, that kind of bravura, the technicians were not there. That kind of imagery requires a knowledge of lithography that the printers working in this country simply didn't have.

ST: What about George Miller?

BB: George Miller was still doing some work, but George Miller was working with *crayon*. If you look at all the prints done by the people in the

Black Douglas Stone, 1970-71.
Lithograph. (cat. 73)



'30s and '40s, they are all crayon drawings, correctly executed, keeping your hands off the stone–the proper mark. But this is not something you could expect from the Abstract Expressionist artists. They were not interested in crayon drawings of scenes and streets.

ST: Stanley Hayter was here in the '40s.

BB: But that was etching and *not* lithography. Certain people worked with Bill Hayter then, but he worked little with anybody involved with Abstract Expressionism.

ST: When you think of the growth of interest in lithography from the late '50s on, it's interesting to think of two forces coming together: on the one hand, an imagery in need of a freer interpretation if it is to be realized in the medium, and on the other hand an advanced technology that is prepared to meet the image-making demands.

BB: It's not so much an advanced technology. The technology for this kind of thing was already started when lithography was discovered. Senefelder [1771-1834] established all possible techniques in the first five or six years after he discovered it!

ST: Why wasn't it picked up in this country?

BB: Because it was too risky.

ST: Too risky in what sense?

BB: Too risky in that you have to be very good at printing, but you have to be even *better at preparing the stones* for printing. It is in the nature of lithography, where the basic idea is that water and grease do not mix. If you have a stone that has a grain on it–as a lithographic stone has very often–you draw on it with a greasy pencil, and you then dampen the stone and go over it in ink. But the ink will be rejected by the dampness of the stone, except on those spots where you have put that greasy substance. Because the stone is extremely porous for both water and grease, but grease is something that will penetrate much more persistently than water. Water dries, and the moment the stone dries a bit, the grease will start spreading. So after ten prints, a stone that had few crayon marks on it would be black. When you start out with crayon, you can indicate by drawing and then fix–by the technique of etching, which is very simple for a crayon drawing–the way that your image will remain. But, if you're going to do it with litho ink in which pigment particles are suspended, that ink is an emulsion. It's a soap emulsion which, as a solvent, stands exactly between water-soluble and non-water-soluble products. That's why you can wash grease off your hands with soap if you persist long

Hayter's workshop was a beehive of professional activity, of optimism, of accomplishment, of sheer human decency, of the will to continue. We had been surrounded, we Americans, by the dominance of "American" art of the '30s, of "social realism," "social protest," "regionalism" and so on, and Hayter's collaborative optimism felt–for those of us who were "modernists"–much more sympathetic. . . . I think the attitude of most of us "modernists" in this country in those days was that the "print world"–apart from Europeans, but here in this country–was a very special world, which is to say, there were artists and there were "printmakers," and very rarely did the lines cross. Others who have different aesthetic positions would argue very strongly against me, but I must say that the American artists whom I greatly admire were very little involved in printmaking before Hayter, and few even after his hospitality and enthusiasm. . . .[7]

enough; you cannot do that with only water. In that sense, that liquid that goes on the stone–if it is not etched in a certain way–will blacken the whole stone no matter how light the grease. Because, in effect, the soap is the grease that goes on the stone. And if you dissolve soap in water, it is everywhere. So your pigment is basically an indication of where you might *want* your image, but it is no indication of where the grease is. It's everywhere.

ST: So it was risky for the artist?

BB: No. It was risky to the printer. The artist that has his own lithographic stones might experiment with things like that; it then would be his problem only. But the moment you start working in a workshop where the other person–the printer–has to make his living from your work and maybe has to also sell your work, then such risks are not taken. Or, if they are taken, certain techniques are used where the image is fixed. This was done in Europe, but not very much. If you look at prints of Toulouse-Lautrec, for example, and all the prints done in the nineteenth century–even pretty much into the twentieth–they were based on the idea that a little black dot on the stone (or the plate like in the newspaper) is the best method of printmaking. *There are no continuous grays, which are hard to control.* It was a little bit later that certain studios in Paris began developing techniques of tusche wash drawing and were willing to take risks–especially with Picasso. He was really the great master in that kind of thing and willing to take the risks because he had the money and it didn't matter. This was at Mourlot.

ST: Then if it wasn't the advancement of technology–which you've proven to me–it was the advent of a number of trained printers who came to assist the artists . . .

BB: . . . that are familiar with these techniques and are willing to take risks. I know of many instances in commercial printing shops in Paris where an artist would want to work with a tusche wash, but they really discouraged you from doing so because it is so difficult to maintain. Desjobert is another studio in Paris–Atelier Desjobert–well known at the time I was in Paris for that kind of work–with Mourlot–but Desjobert was less expensive and less famous than Mourlot, so lesser-known artists went to Desjobert. But, very often, an edition had to be stopped somewhere around seventy or eighty copies because the stone simply wouldn't give any more perfect prints. You can't produce very nice editions from that kind of a situation. It's going to vary too much. *Your stone basically is alive* and *each stone is different* in the way it reacts to the treatment of the printer. Some stones are very stable, others are not.

H C-F: So it's a fact that after those early experiments with Hayter you did not work in graphics for a long time?
RM: Yes. But there is nothing to be inducted from that as to my feelings about graphics. I have always had other projects. Particularly during the '40s and '50s, I had a show of new paintings nearly every year. I was a full-time professor, I was editing books, I gave many public lectures, I always went to Cape Cod for a four-month painting summer. So there was always so much to do that I had no particular reason to look for a new project. On the contrary, I guarded my time for painting and drawing and collaging in privacy as much as I could.[8]

Gauloises Bleues (Raw Umber Edge), 1971. Aquatint and line-cut. (cat. 70)

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R Motherwell artist proof 1/6

ST: Why, in your opinion, were printers suddenly willing to take the risks?

BB: It was a widening of the technical possibilities for the artist that then came into practice, even though the techniques were known. Since all the workshops that were functioning in the '30s and '40s in America and Europe basically were money-making operations, people working in them had to make a living. And, again, in Paris it evolved with Picasso doing that kind of work. And then Tachisme came in vogue in the '50s and '60s all over the world. There was a need. Slowly risks were taken more and more. Also the artists themselves became interested in the medium, so you got printers who knew how to deal with it. But in the very beginning, this was very hard for the printers. If you look at the early editions of Picasso that he did at Mourlot–very often the editions are six or seven copies. Not more. And exchange of information among printers, especially in those economic situations, is very small because it is a trade secret. It is the basis on which you can make money, so you're not going to give it to someone else.

ST: You've worked with many artists. How is Motherwell different in his approach to the medium?

BB: There is a difference if I think, for example, of Jasper Johns. I would say that Jasper Johns is one artist who has an innate relationship with the stone and with the materials he's working with. That is, as a surface which will give certain results under certain circumstances, he uses it very well to his advantage... so does Rauschenberg.... With Johns–although he approached lithography as a painter (and not having to deal with the techniques involved–that was for the printer)–he wanted a better understanding of the medium he was working with. I would say the same for Rauschenberg and Jim Dine. Also for Rosenquist. It is explicable simply because they are Pop artists, *already dealing with the printed image very much in their other work.* And in the objects they surrounded themselves with. If you look at Rosenquist's work, you have a sense of color separation there. The colors that he used in his paintings were already based upon the four-color printing process. They all really think in "printed matter," in that sense. And the thing which will produce that image–the stone or the plate–is part of their thinking. I really couldn't say that about Motherwell, for example, or Frankenthaler. Their process is completely painterly, and there is far less awareness of the necessity of the technique. Which is fine. That's why you have a printer, to deal with technique for you.

I think all the Abstract Expressionists were too old-fashioned–I wouldn't say "pure" because they were Dostoevskian–too existential and too violently anti-business...[9]

ST: Did you ever influence the size of an edition at ULAE?

BB: No.

ST: Did the fact that you could only print so many prints a day influence the decision?

BB: No. I can print many prints a day–three to four hundred! The original idea behind Tatyana's [Grosman] system was that the printer starts in the morning and ends at night, and if he has twenty-five prints, that will be the edition.

ST: But that wasn't the case with you?

BB: No, I wasn't trained that way. She was working with people who did not have my amount of practical training dealing with artists and production. You see, I had worked in Paris in production houses, where each time you pull a print, it's almost like someone sits there with a counter and pushes a button and adds another five dollars. So you don't waste your time, you don't waste your paper, especially if you're working with five, six, or seven artists at the same time and doing large editions of a hundred, two hundred, three hundred. I've printed editions, *by hand,* of five hundred with ten colors. And very often there are deadlines to be met. The idea never occurred to me that you would gently print through the day or suffer through the day to put out twenty-five prints.

ST: How is it that you came to work for Tatyana Grosman?

BB: Somebody told her about me. I got a letter from her in Michigan (October or November of 1964). I didn't know who she was, so I wasn't sure I wanted to go. I also got a letter from Tamarind asking if I would be interested in taking over Ken Tyler's position. Gemini didn't exist then, but Ken Tyler was in the process of starting to think about it. I came East and started to work for Universal, but I also still went to Tamarind. I was going to make up my mind after I came back from Los Angeles. I spent a week out there and I didn't like it. It's too cold in feeling and there's too much mass production–assigning the artist a certain place within the whole idea of lithography–*giving more importance to the techniques of printing than to the artistic quality* of the prints themselves. In a way, who really cares if the print is well done if it is a bad image? And they mass-produced in enormous quantities. They had a new artist every month. It didn't seem very interesting to me, so I didn't take the job. The situation was entirely different at West Islip. It struck me first as though somebody had found a press and opened a shop in a garage . . . which in fact was the case!

A typical "Tolstoyan" lunch at Universal Limited Art Editions, 1972. Robert Hughes (second left), Diane Kelder (to his right), Tatyana Grosman and RM (at the near end of table), Donn Steward (facing camera).

TATYANA GROSMAN

Tatyana Grosman, director of Universal Limited Art Editions (ULAE), established her studio in West Islip, Long Island, New York in 1957, at a time when almost no other workshop devoted exclusively to artists and the fine art of lithography existed in this country. With the intention of publishing *livres d'artiste* in the great tradition of publishers such as Vollard, Skira, and Tériade, Mrs. Grosman (born in Russia in 1904) began with only a small lithographic press, installed in a two-car garage adjacent to her cottage home. While the physical quarters expanded only modestly, the reputation of ULAE has indeed become universal, exemplifying high qualitative standards through prints by artists including Helen Frankenthaler, Fritz Glarner, Jasper Johns, Barnett Newman, Robert Rauschenberg, and Robert Motherwell. Primarily because of Mrs. Grosman's strong personal convictions, her commitment to fine printing, her love of materials, and her sensitivity and accommodation to the individual rhythms of the creative process, she was able to attract artists who had previously resisted printmaking and who accomplished some of their finest work in this medium. Motherwell, one of the first artists Mrs. Grosman contacted to work at ULAE, did not make a print there until 1961. In 1965, he worked there again, but none of the prints was editioned (although the black stone for *West Islip,* a print produced in 1970, was made at the time). During 1968-72, Motherwell worked on *A la pintura,* the *livre d'artiste* which realized the publisher's early desires to collaborate with Motherwell on a "book with images," and the artist's natural and lifelong affinity with the book form. These excerpts are from a conversation with Mrs. Grosman at West Islip on 27 December 1979. Our informal talk followed "refreshments," which constituted a high tea, and preceded a luncheon attended by printers and assistants at work on editions that day. The gracious hospitality is integral to the enterprise.

ST: When I was at The Museum of Modern Art two weeks ago, I read over a transcription of a taped seminar on prints conducted in 1974 by Riva Castleman. In it, you related your telephone conversation with Motherwell in which you invited him to make prints at Universal. You described the beauty of the lithographic stone to him, and he responded by saying that there were many other beautiful things in life, such as cars and women, and that he would decide which of them he would be most inclined toward. Wasn't Motherwell one of the first artists with whom you worked?

TG: Actually, one of the very first artists I approached. But he didn't work with me. He wasn't the first one to work. He said, "Oh, but you are trying to do what Mourlot [inaudible]. . . . " In other words, that I was dreaming up things that were too much for me.

ST: I think Motherwell would be the first to admit that you have proven him wrong. Certainly you've realized your dream.

TG: Yes, you see I was very fortunate that when I started, the artists were very young and very appreciative that someone was interested in them. And they were willing to experience what a stone is.

ST: You approached Motherwell very early–shortly after you established your studios in 1957.

TG: Very early. I met him for the first time, even heard his name for the first time, at Madame Chareau's. Monsieur Chareau was a French architect who designed Motherwell's studio [in East Hampton] on Long Island. I had met Madame Chareau in Marseilles. She was born in England and gave English lessons. Then I met her here, and she spoke about Motherwell. One day he came into her livingroom and she introduced us. I don't know if Motherwell remembers. It was a split-second meeting.

ST: I understand you have always been interested in books?

TG: I love books, and I love books with images. I always liked books. They are a necessity for me. I think it's natural. Actually, my father was a publisher. We had many books, many libraries in the house. But it is also the image in the book.

ST: I have read that you were especially interested in Motherwell because of the handwriting or the calligraphy he had occasionally incorporated into his work.

TG: *It was the word in the painting.* It was the word and the image used together. And that excites me very much.

ST: But the first print he made with you was not really involved with words.

TG: No. I gave him a stone so he should experience stone. And he started rubbing on it to see how it takes ink–the tusche–and he made a big "P." Then he said to the printer, "Please clean up the margins." And I heard him say this, and said to him, "It's your stone, your margins, you'll have to clean up your own margins." And he was a little bit shocked. But he sat *all day long* cleaning up the margins. Because it's important how the image and the paper go one into the other. You can see his margin, how sensitive this is. You see how it moves here. It's very beautiful. It is part of the picture . . . part of the image . . . so nobody can do your margins.

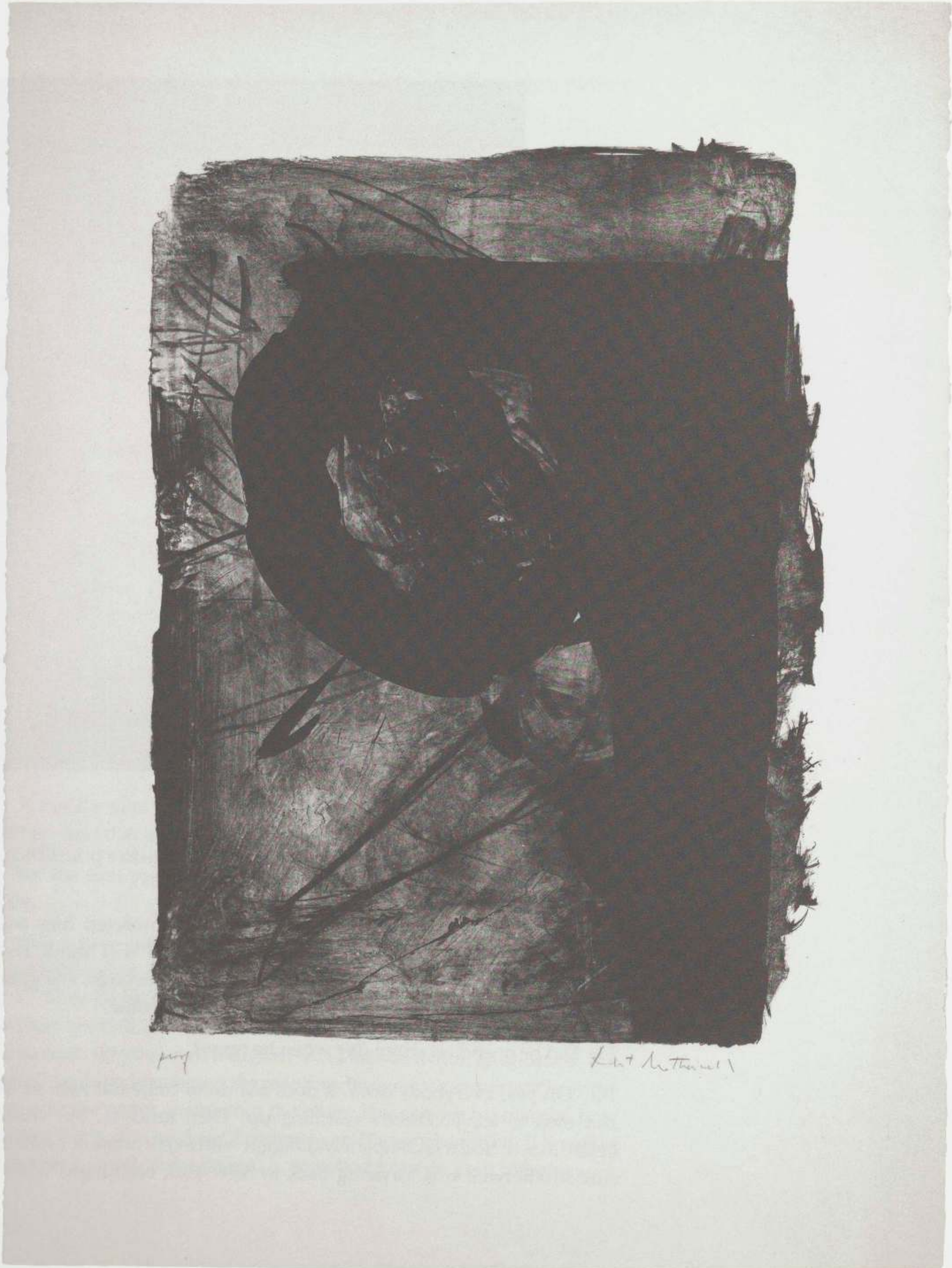
Tatyana Grosman and RM, Provincetown 1972.

ST: How did it come about that he finally came out to do a print? Did you call him or did he contact you?

TG: No.... He definitely didn't contact me. I contacted him somehow... persuaded him to come. Somebody said it–I think Henry Geldzahler or John McKendry–"If Tanya wants somebody, she gets on the phone and there's no escaping her. You have to come."

ST: Did he spend an entire day when he came?

TG: Oh yes, everybody does. It does not do to come out here to work and then to leave. There's warming up. Then lunch... but working before lunch. Still it is completely different with every artist. It's *their* day. And Motherwell was traveling back to New York each night when he


proof
Robert Motherwell

worked on *A la pintura* and wanted to spend time with the printer. But some artists stay *here,* at a motel, overnight.

ST: You've worked with many artists, Mrs. Grosman. How is Motherwell different from other artists who have come here to make prints?

TG: First of all, I think Mr. Motherwell is very erudite. He knows very much about the history of art, the history of prints. You feel he has a terrific background . . . his education. He worked in France. He's a cultured man.

ST: How do you feel this affects his printmaking?

TG: I think it affects his printmaking in that he detaches himself in certain ways from the world. When he approaches the stone . . . in his rapport when he makes his image. It is very sensitive. But, I think as we're talking here, that there must be a certain inner working that removes him from the world, and he and the stone are alone.

ST: I've not seen him make prints, but I have seen him reading or editing, when there have been a number of other people present, and have seen his remarkable ability to dissociate himself from everything around him.

TG: Well, I leave the artists very much alone. First of all, the artist is here. All the presses . . . all the studios . . . whatever is done has rapport with the artist's work. He is our guest. I would not print or invite Motherwell, say, with Rauschenberg. The press is ready for *him.* If he does a stone, perhaps he would like it proofed by the printer. If not, the printer sits around. There's no rush.

ST: Then there's no need to pressure him for any reason?

TG: No. Not him. Nor the prints.

ST: Have artists come out for a day and worked and not produced anything successful?

TG: Oh yes! "Not successful," I wouldn't say. It always has some interesting point. They go on again . . . take the next step. That's what makes it interesting. You see, there are some things that are very interesting, but they're not for publishing. I make a great distinction between a nice work and one for publishing. It's the same thing as a very moving letter you write to a friend, and the next day you call and say, "Oh! I was in such a mood. Actually it's not so. My feelings are different." Printed matter is printed matter. You cannot efface it. You cannot correct it any

Her [Tatyana Grosman] integrity, tenacity, endless patience, extravagance with time and materials are as rare as is the ambience of her workshops, where it is simply assumed that the world of the spirit exists as concretely as lemon yellow or woman's hair, but transcends everyday life. At West Islip, this consciousness permeates every moment. Matisse said, on his American journey, that New York has the most beautiful light anywhere. I intended my book to have some of that light as well as the inner light of 5 Skidmore Place, West Islip, Long Island.[10]

Poet I, 1961. Lithograph. (cat. 2)

more. And if a few lines are printed in a magazine or book, it's beyond your reach. It's the same with a print. A print is made and it is distributed. It's already out. So I'm very careful with the releasing of a print. Sometimes prints sit here for weeks and months, until I have complete assurance . . . perhaps speaking to the artist about them . . . perhaps we will proceed further in this direction and then it becomes right.

ST: Is this where you can influence in some direct way?

TG: I think I have a certain feel for the public. As I said, you can have a very beautiful print like a beautiful letter, but you cannot publish it. To become public is like getting on the stage. You are removed. The world has nothing more to say. The artists are playing.

ST: Your standards are very high. And you feel you are able to recognize that moment?

TG: I hope so. I try to be very aware of that moment. Because overwork is also bad. It becomes sweaty . . . just overwork. It has to have freshness, and still it has to have the strength and power of conviction.

ST: The painters of the '50s–the Abstract Expressionists–made very few prints during that time. If you were to conjecture, what would you give as a reason for this?

TG: That there was nobody who was *after* them, who was interested in them. There was a place in Pratt Institute. A few went there and they could print.

ST: Someone interested in them *and* interested in setting up a situation which was sympathetic to the creative process. But *also* bringing in trained craftsmen who are able to work with the artist and perhaps do some things he is unwilling to do?

TG: Yes. For the artist, everything is too long . . . stretched. An artist sees the stones and says, "Let's print an edition." He wants to get to work. . . . Everything works itself out somehow. On one side there's patience, and on the other side there's no choice. I'm not capable of doing anything else. I have to sit and wait and see.

ST: Collaboration–the opportunity for an artist to work with a master printer–must free him for different kinds of decisions rather than, say, which tusche he should use or how he should roll the stone.

TG: Yes. The printer has the task of solving the problems. It is not the artist who solves the printer's problems. The printer does what the artist wants. If the tusche should be dark, he does it. If it should be liquid, he does it. That's not the artist's problem. He has complete freedom to work with his stone and materials. But the printer is less "secretary-like" today. One respects printers more. They have a certain feeling for certain artist's work. There are certain printers I would ask to print for Motherwell. And certain printers I would ask to work with Larry Rivers.

ST: Then there's a certain rapport in terms of personality?

TG: No. A technical rapport.

ST: How did the *A la pintura* come about? Did you ask Motherwell to come out?

TG: Motherwell found the book. He read it. He was very impressed, and he called me up. I *had wanted* to do a book with him, but I didn' t know what and how.

ST: And this is about when etching started at Universal?

TG: The etching started with Donn Steward. He had always wanted to do etchings. I must say that for etchings, I don't have the feeling I have for stones. They're something else. There is not the *rapport.* I think I like the stone as an element, as a live element. The stone speaks. It's a surprise because every stone is different. The same line on two or three stones will reproduce differently. Even if the ground is the same. The stone has its own grain. It has its own size. It has its own margin. The stone is a very living kind of object. I like the stone very much.

ST: How do you determine the size of an edition?

TG: It determines itself somehow. I determine the edition by a day's work. I like to have things prepared the evening before or the day before. And then the printer comes, relaxed, and he goes to print. And what he prints that day is it, because that is his expression of the print. Tomorrow, his hands will be different. He will think differently. He will imitate the first day. So what gives, gives.

ST: The establishment of your workshop in the late '50s has been acknowledged as an important historical event.

TG: I don't know about that. I don't know how it came about. Perhaps it is my determination to push the artists to work. It happened organically. A certain feeling for things, a demand from the artists. It developed by itself. You know, in certain things about work, there's a moment when the work carries you, you don't carry it.

Following pages:
Main studio, Greenwich, May 1979.

Signing **A la pintura,** Provincetown, Summer 1972. Tatyana Grosman, the late John McKendry (Curator of Prints, The Metropolitan Museum of Art), Donn Steward, and the artist.

DONN STEWARD

Donn Steward was asked to Universal Limited Art Editions in West Islip, Long Island, New York, as a printer in 1966. Trained at the University of Iowa (he graduated as an art major in 1942), he had worked as a printer's assistant to Mauricio Lasansky, a native of Argentina, who had been at Hayter's Atelier 17 and was instrumental in expanding the printmaking facility at the university. In 1965, Steward was invited to Tamarind Lithography Workshop Inc., in Los Angeles, as a Printer-Fellow. Intending to complete the full program, he left after nine months, in response to the call from Universal. Although hired as a lithographer, Steward expressed his deeper interest in etching, a medium he feels has more creative potential than lithography. In the following year, Henry Geldzahler, then Curator of Contemporary Arts at The Metropolitan Museum of Art, assisted in the preparation of a grant request to the National Endowment for the Arts for funds to establish an intaglio workshop at ULAE. A Brand etching press was purchased, and studio space on a lower level, wholly removed from the lithography studios, was constructed. Until he finally left Universal in 1974, Steward etched, proofed, and printed all the intaglio prints made there: seventy-one editions and eight books or portfolios. He has worked with Helen Frankenthaler, Fritz Glarner, Jasper Johns, Marisol, Robert Motherwell, Barnett Newman, Robert Rauschenberg, Larry Rivers, James Rosenquist, and Cy Twombley. In 1968, Steward began his four-year collaboration with Motherwell in etching, including *A la pintura,* a *livre de luxe* which has been hailed as a masterwork in the genre. The following excerpts are from a conversation with Steward on 23 January 1980 in Halesite, New York.

ST: In his introduction to the catalogue which accompanied the exhibition of Motherwell's *A la pintura* at the Metropolitan Museum, John McKendry wrote: "If all of his paintings and other works were to be destroyed, if only this book were to survive, Motherwell would still be seen as a major artist of the twentieth century." How important was collaboration to the realization of this book? Could it have been more beautiful if, theoretically, the artist had made it alone?.

DS: One never knows that. From my point of view, I tend to think it wouldn't be as beautiful. I later figured out that Motherwell came about forty days to work on *A la pintura,* over a span of four years. He'd come once a week for a few weeks, and then there would be a drop and we'd have to do things to catch up with him or he had other commitments. I think the project was enriched by that span of time. If he had done it immediately, it would have been more somber; it would not have the range. During those four years, I spent several days, after he left, etching and preparing for him to return again. When everything was settled, I printed almost every day for a year and a half. Obviously, Motherwell could not be expected to learn the craft. But even if he learned it, he still couldn't take a year and a half off to print.

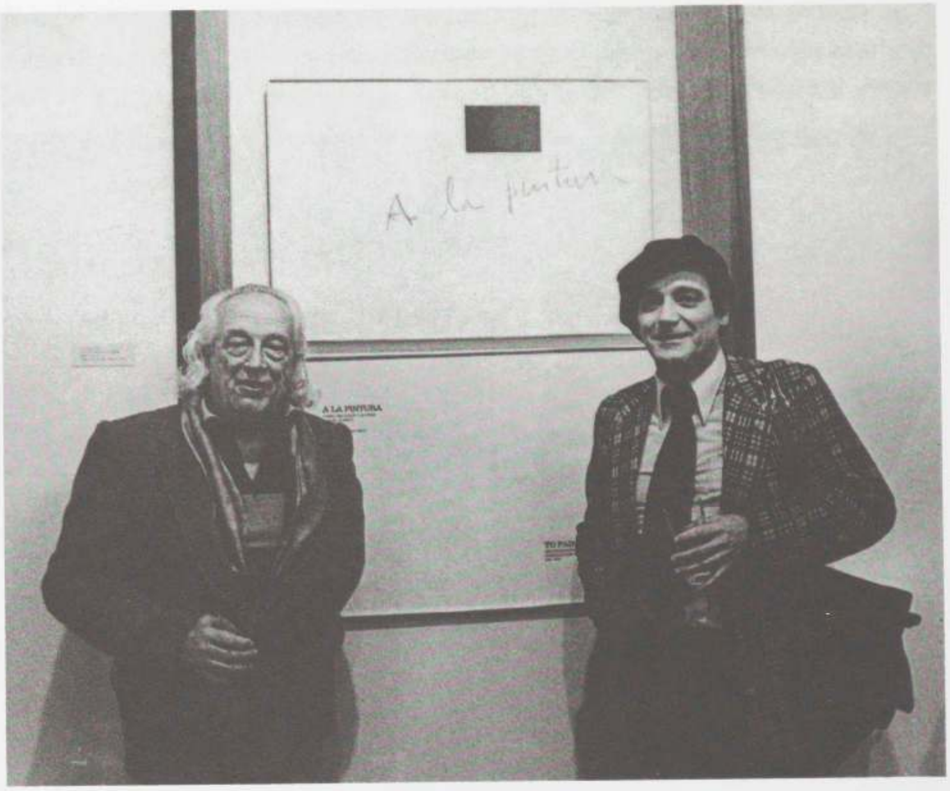
ST: How do you think that you in particular, rather than some other printer, assisted in making this book as beautiful as it is?

DS: I think I'm really more sensitive to the etching medium than most people because I tend to approach it differently. As an example of that, there are books by printmakers where they always talk about putting ink on and "cleaning" it off. The word "cleaning" never comes into my mind because, if you think you're "cleaning," then you scrub. One brings the image–floats it–to the surface by careful and delicate burnishing. I think this act makes the prints very rich, richer than they might be in other people's hands. *The image emerges.* As a printer you are responding to what you are seeing emerge. You are making adjustments to the pressures on your hand–the lightness. You are responding emotionally to what you're working on. At a certain point it glows for you in a certain way, and *then* you know you've reached the point you want. So it's not just a cold "cleaning" of the plate. I can print a "cold" print if that's what's called for, but I tend to think I can make a richer, more interesting print by *not* doing so.

ST: How did you view your collaboration with Motherwell relative to other artists with whom you've worked?

DS: Collaboration varies with each artist. Motherwell is one of the best artists to work with in those terms–for me, at least. It may be that it was my understanding of his work, and maybe it was his age and my age which made the relationship work very well. It may have to do with his dealing with books, but *he has the generosity to accept* from other people, which a lot of artists don't have. Motherwell is very open about this. The printer has to bolster and to be sensitive to what the artist needs done–what he's trying to say or do. So you are etching the plate, or suggesting, or showing something which may be accepted or not. In many cases, particularly with Motherwell, I really sensed what he was trying to do. Knowing the medium well, I could always find some way to do it. In the end, I don't think either Motherwell or I would ever know if something I had done had some influence. I don't know that it did. I don't think it did. Our minds worked so closely together that I wouldn't know.

I wanted a more painterly quality than I had found for myself in lithography, and a more intense color (literally) than I had ever seen in engraving – after all, the poems were called "Blue," "Red," "The Palette," "The Paintbrush," "Black," and so on – and I was painting the "Open" series in intense color. It was when the master printer in the engraving workshop at Mrs. Grosman's, Donn Steward, introduced me to aquatint as a way of having both a subtle and an intense field, and to "sugar-lift" on aquatint as a felt equivalent to my charcoal lines that we were able to move – toward the ultimate realization of what I had in mind. Over four years, Steward's sensitivity of technical response to my intentions, as well as suggestions and even anticipations (so closely did we work together) was sustained in a way that I would not have thought possible. In the midst of this technological era, one of my cherished experiences has been to work with a great and meticulous craftsman.[11]

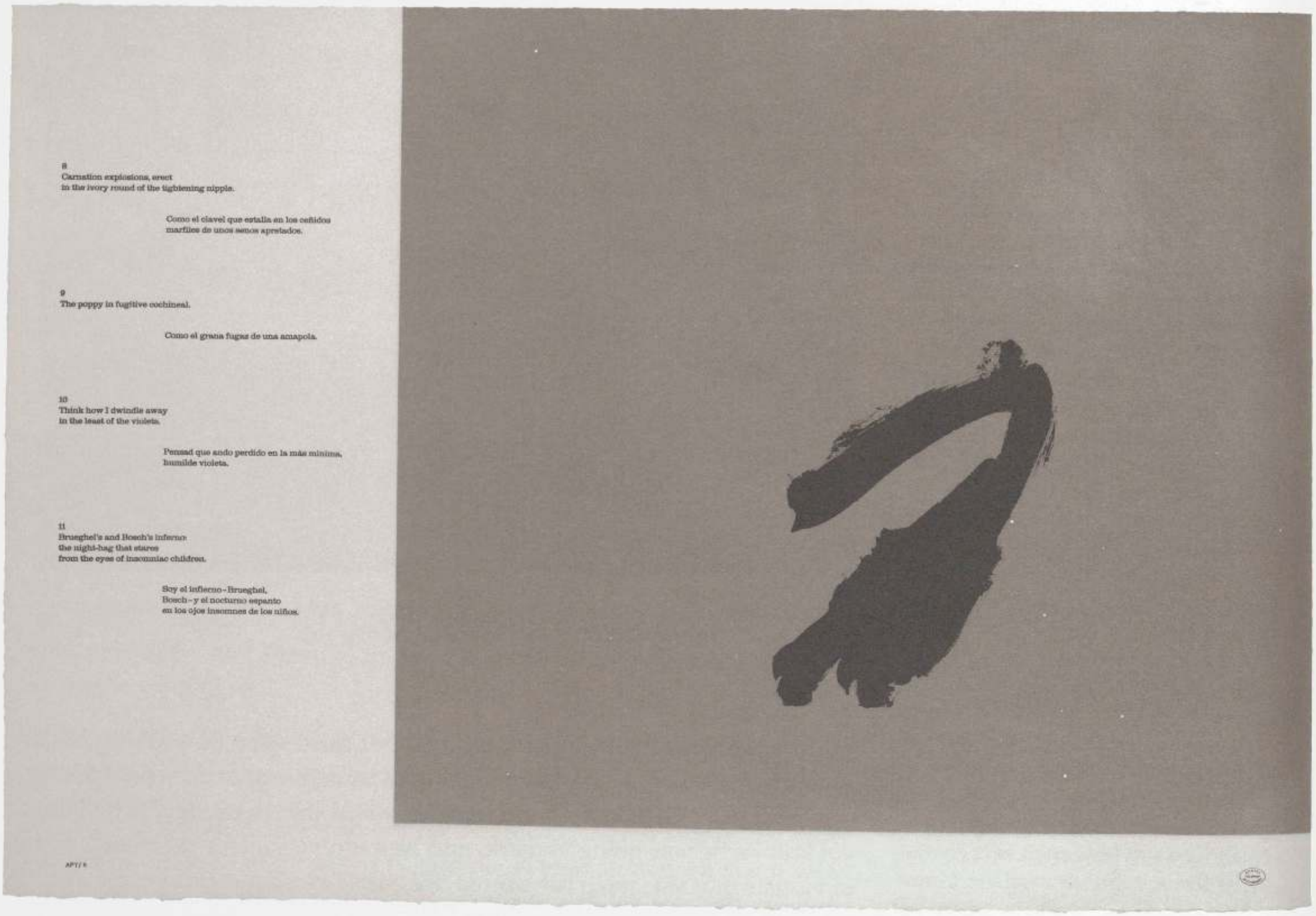


Raphael Alberti, the great contemporary Spanish poet, and Roberto Otero, the photographer and author of *Forever Picasso*, Barcelona, Spring 1980.

I talked to his wife Renate once about one aspect of working with him. He would be sitting there looking at something, and I would reach out and put a pencil in his hand, and he would start marking. He had not yet known he was going to mark, and he hadn't asked for the pencil, but obviously that was what he wanted. *He wasn't even aware that I had done it.* I'm sure he still doesn't know that I did that. He must have just thought he had picked the pencil up. His wife recognized what I was talking about. If you're in tune with what he's thinking about, you can provide him with the tool he needs.

ST: Would you discuss some of the details in the making of *A la pintura*, points which might reveal some of Motherwell's creative process, as well as some of the technical solutions to particular problems?

DS: There were certain things we talked about before he left after a session, and when he came again, I would have etched plates, or have printed something he had wanted to see in color. When he came in, he stepped back into the studio with what he had been thinking about



8
Carnation explosions, erect
in the ivory round of the tightening nipple.

Como el clavel que estalla en los ceñidos
marfiles de unos senos apretados.

9
The poppy in fugitive cochineal.

Como el grana fugaz de una amapola.

10
Think how I dwindle away
in the least of the violets.

Pensad que ando perdido en la más mínima,
humilde violeta.

11
Brueghel's and Bosch's inferno:
the night-hag that stares
from the eyes of insomniac children.

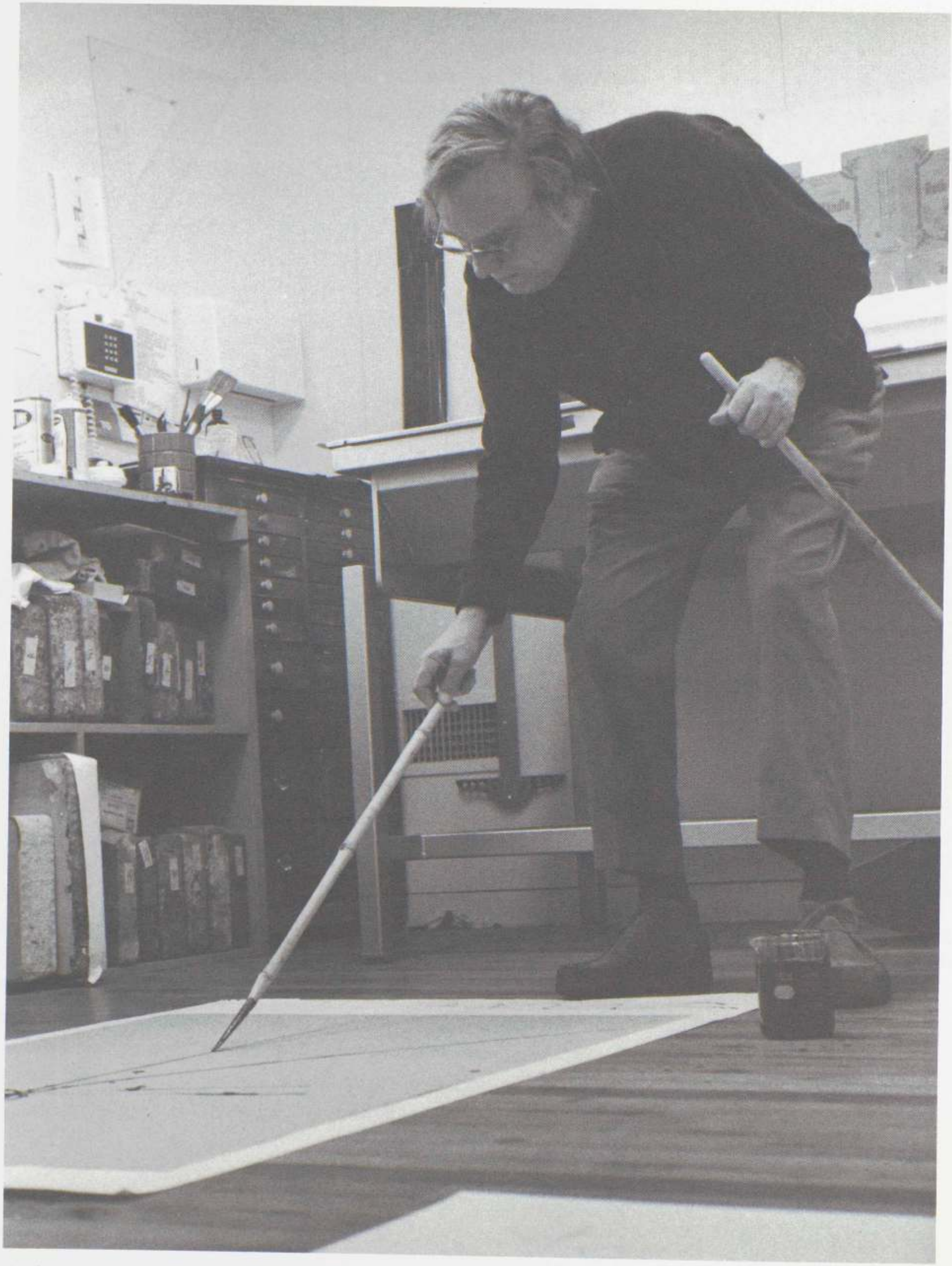
Soy el infierno–Brueghel,
Bosch–y el nocturno espanto
en los ojos insomnes de los niños.

Red 8-11 from **A la pintura,** 1968-72. Aquatint and letterpress. (cat. 95) *already done. It meant he was always starting from where he was.* When he'd come down to my studio, I had already spread out what we were going to deal with. (He had done a rough layout of shapes. He designed the pages for the whole book from the very beginning. We pretty much conformed to that.) He's done a lot of book designing and understands the way pages work. He worked out certain measurements which were constant: the text was so many picas in from the side and so many down–unless the image forced it to some other place. I picked up some type which was the right size so I was able to print with these false words, knowing the poem was going to be this size as opposed to that. We worked with that for a while, but he needed the true words. He said, if he kept looking at the false words, they were so disturbing that he couldn't proceed.

He would say–and this happened frequently over the four years–he would say, "Tell me again how we did that one," and he would refer to this one or that. I would go through a technical description of what we did, and he'd always enjoy hearing that. What it meant was that *we might do another one* that had elements of that, or we might purposely do it somewhat differently.

It was Motherwell's brushstroke, the fluidity of the movement of his hand that he wanted to maintain. *He didn't want to pick up a tool which required a different gesture* from the kind of gesture he would have when he was facing his canvas. He wanted that same feeling. I don't think that's unusual. So it was important for me to think of what he wanted to do. In that case, there was an obvious solution, and sugarlift looks just like what he's doing in his "open" series paintings. The brush stroke is put on with the sugarlift material. The surface of that is dried enough so that you can put a hard ground over the plate. Then you can put it into water and soak it, and the sugar lifts up. The shape is caused by the brush stroke. Then I would try to get him to give me some feeling about the strength of that stroke. Sometimes I would bite the area for an hour or so and then put aquatint on, so that the stroke had strength to it. *The aquatint would give it its color,* because a wide stroke bitten deeply doesn't mean it has color. The shape is determined by the lift-ground, the aquatint determines the tonal value. He might refer to another print, or he might just say, "*That* is very strong." That was my *clue* to etch it longer. Part of the etching was an interpretation on my part, but I was asking for and getting my clues. It wouldn't have occurred to him, say, to etch it as long as an hour, but once he had seen it, he *recognized* it!

The problem was iconography. A medieval book of hours on Biblical themes depicts them. A way for a modern artist to deal with references to the pantheon of great painters–Tintoretto, Veronese, Goya, Titian, Rembrandt, et al.–would be through montage (which, unbeknownst to me, Rafael Alberti later did himself for the Italian translation of "A la pintura"). But modern artists cannot otherwise use the Renaissance tradition, any more than medieval artists worked in the classical Greek tradition. I decided to cut the Gordian knot by sticking to my own iconography throughout, one that is meant to convey essences. My inconography can cope with, say, the bluenesses of blues, light and air and color, walls, perspective, and a general sense of the Mediterranean; with solitude, weight, intensities, placing, decisiveness, and ambiguities; it cannot deal with Venus–except as one aspect of the skin of the world, of which painting is also a skin; and in this sense my illuminations are both a higher degree of abstraction and a lower degree of complexity–but not of subtlety–than the poems.[12]



At the artist's right are racked Bavarian litho limestones.

TONY TOWLE

In his mid-twenties and with no training in art, Tony Towle had already started his career as a poet when he went to work at Universal Limited Art Editions in West Islip, Long Island in 1964. He is associated with poets loosely referred to as the New York School, which includes John Ashbery, Barbara Guest, Kenneth Koch, James Schuyler, and the late Frank O'Hara. At Larry Rivers' house in Southampton, New York, Towle was introduced by his friend O'Hara to Tatyana Grosman, then in need of a secretary for her workshop. Rivers and O'Hara collaborated on the first print published by Universal; Rivers later did a cover for a book of Towle's poems (*Works on Paper,* 1979); and O'Hara organized Motherwell's retrospective at New York's Museum of Modern Art in 1965. Towle served as secretary and general assistant to Mrs. Grosman and remains affiliated with her studio on a part-time basis. He recently received a National Endowment for the Arts grant to pursue his work in poetry and, among his other principal works, has published *North* (1970), with a cover print by Jasper Johns, and *Autobiography and Other Poems* (1977), with a cover print by Motherwell (catalogue 164). Our conversation took place in New York City on 31 January 1980, and the following thoughts have been excerpted from it.

The Abstract Expressionists were the Depression generation with Depression values – very suspicious of business deals, very suspicious of a mass market, very suspicious of merchandising. And one is much more aware of the dealer as a merchandiser with graphics because they are multiple – and of the print publisher as a merchandiser, because of his investment in the production of the graphics, which is why I increasingly make my own in my own studio.[13]

I don't think it was in the temperament of most of the Abstract Expressionists to be interested in prints, with the exception of Barney Newman–but he was *much* later. But in the heyday of the Abstract Expressionists–in the '50s–they were just sorting out what they were doing. They were in the midst of developing something, and they didn't know where it was leading. It seems to me that with the three real *enfants terribles*–Kline, Pollock, de Kooning–they weren't interested in prints. Tanya approached Kline–she left him stones. And it was, "What's all this bullshit?" He didn't *see* it. His mind was somewhere else. Pollock did an etching. De Kooning did one stone out in California, with a few impressions. If they wanted to, they would have pursued it. I just don't think they were interested. *They're too quick.* To do a print is a lot of painstaking work. What Pollock was getting into in the late '40s . . . although oddly enough, he could have done things on a hand-fed offset press–which is very quick . . . someone like Pollock could have made great lithographs on a hand-fed offset press that we have that Jasper Johns uses a lot. Pollock did do an etching. If he wanted to do more, he could have done them. De Kooning did a lithograph in 1960–although that's actually late. If Tanya had come along earlier in the '50s. . . . *What was needed was someone to talk them into it, and to show them how they could use their sensibilities in prints.* But I think they just didn't give a damn. They were interested in their painting. If they were interested *and* had met the right people, they would have made great prints. But that combination did not happen. I didn't know these people. That's just my observation. Newman, of course, did some great prints with us. The *18 Cantos* are gorgeous. But his mature style was already established. This was 1963, 1965. Motherwell didn't start until the early '60s. But Motherwell did have a different idea about it than most of them–except Newman. Bob was a different case–I think he was ready.

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To my knowledge I don't believe Bob came out before 1961. But Tanya approached him in 1957. He was actually the *first* artist she approached–rather than Larry Rivers. Though Rivers was the first artist who accepted the invitation.

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Bob was the one American painter that Tanya worked with who was not naive. He knew about the French tradition. He knew the traditions of Europe more than, say, Larry Rivers, or Jasper, or Bob Rauschenberg, who all come from unsophisticated backgrounds.

Abstract Expressionist painting is very painterly. If you think of Pollock, de Kooning or Rothko–who are all very different–all of their painting in one sense is a kind of color-pigment-matrix that printmaking is not very amenable to because prints are essentially linear. . . I mean prints are essentially a form of drawing (rather than painting). . . .[14]

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When I came, Bob had already done three prints–two in 1961, and one in 1963. I may have eventually met him through Frank O'Hara, who did his Museum of Modern Art show, but Frank died in 1966. So I imagine I didn't meet Bob until 1968, when he started the *A la pintura* suite and also the *Gauloises Bleues* collages. I would see him most often at the lunch table, of course. He always brought very good wine. He was a connoisseur of wines, which he still is. Since he's so literary, and since I'm a poet, I'm sure he moved the conversation in that direction. He knows a great deal. Our conversations were always pleasant, and I was impressed with his erudition. I was also struck by something he once wrote. The gist of it was how extraordinary it was for painters–meaning French painters–to have put their work in the hands of poets. It was eloquently stated. And the implication was that it was a much better idea than putting it in the hands of critics.

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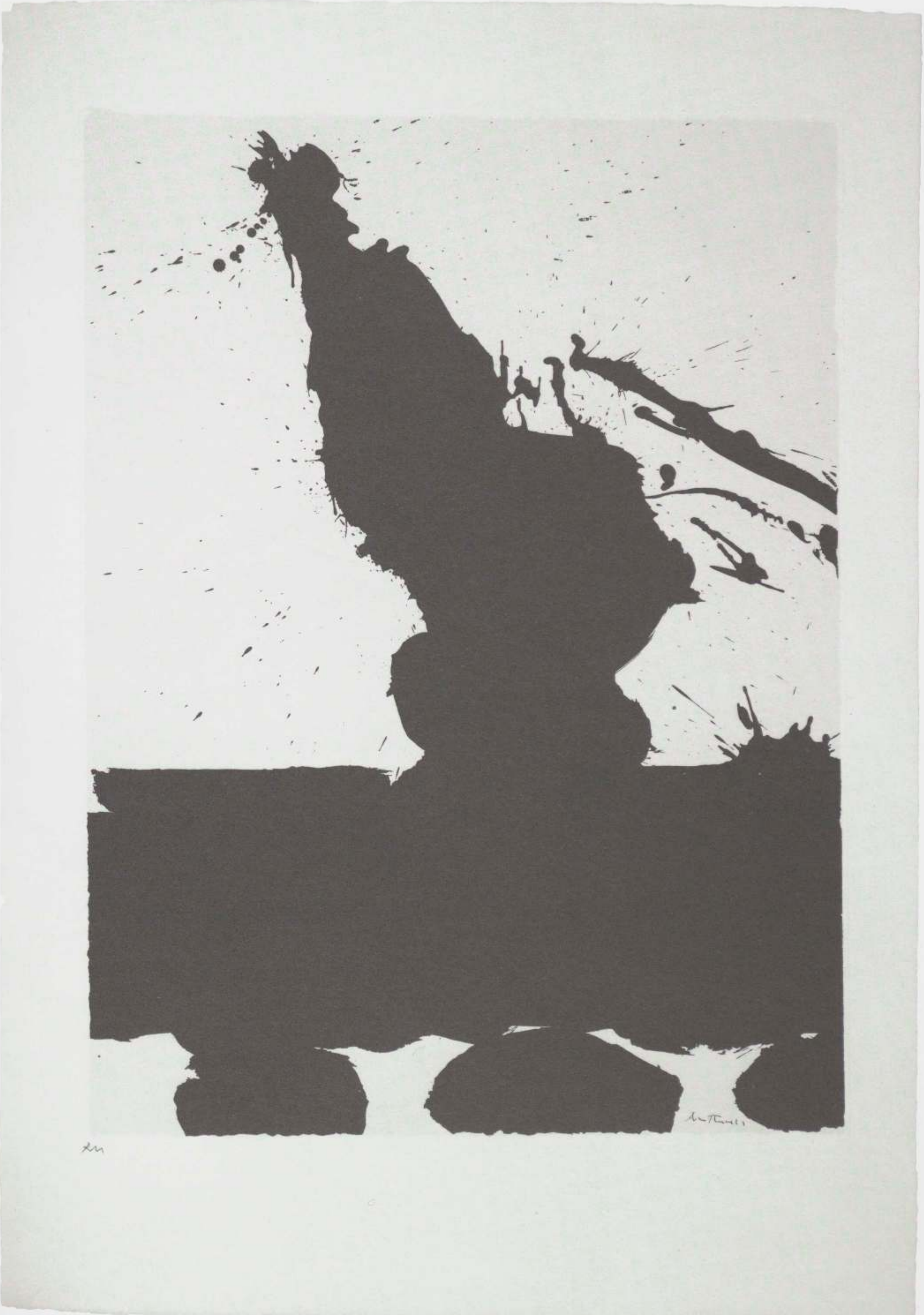
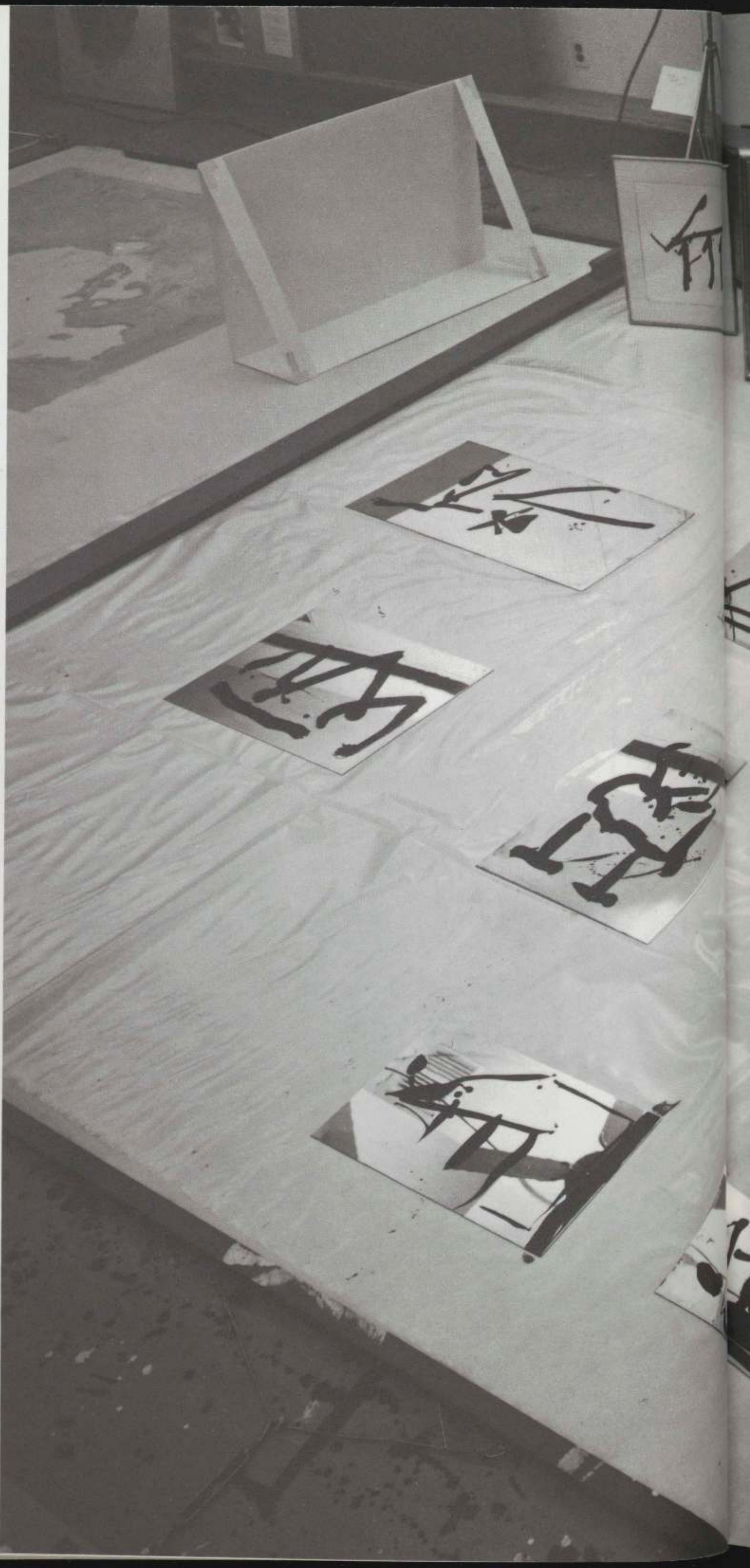
Bob came out late in the day, usually around noon. But, if I remember correctly–particularly on the *A la pintura*–he would work before lunch, even if it was late–and then have lunch and then work again. I don't think he usually worked terribly late–I know there were exceptions–but I think he wanted to get back into New York City at a reasonable time. But

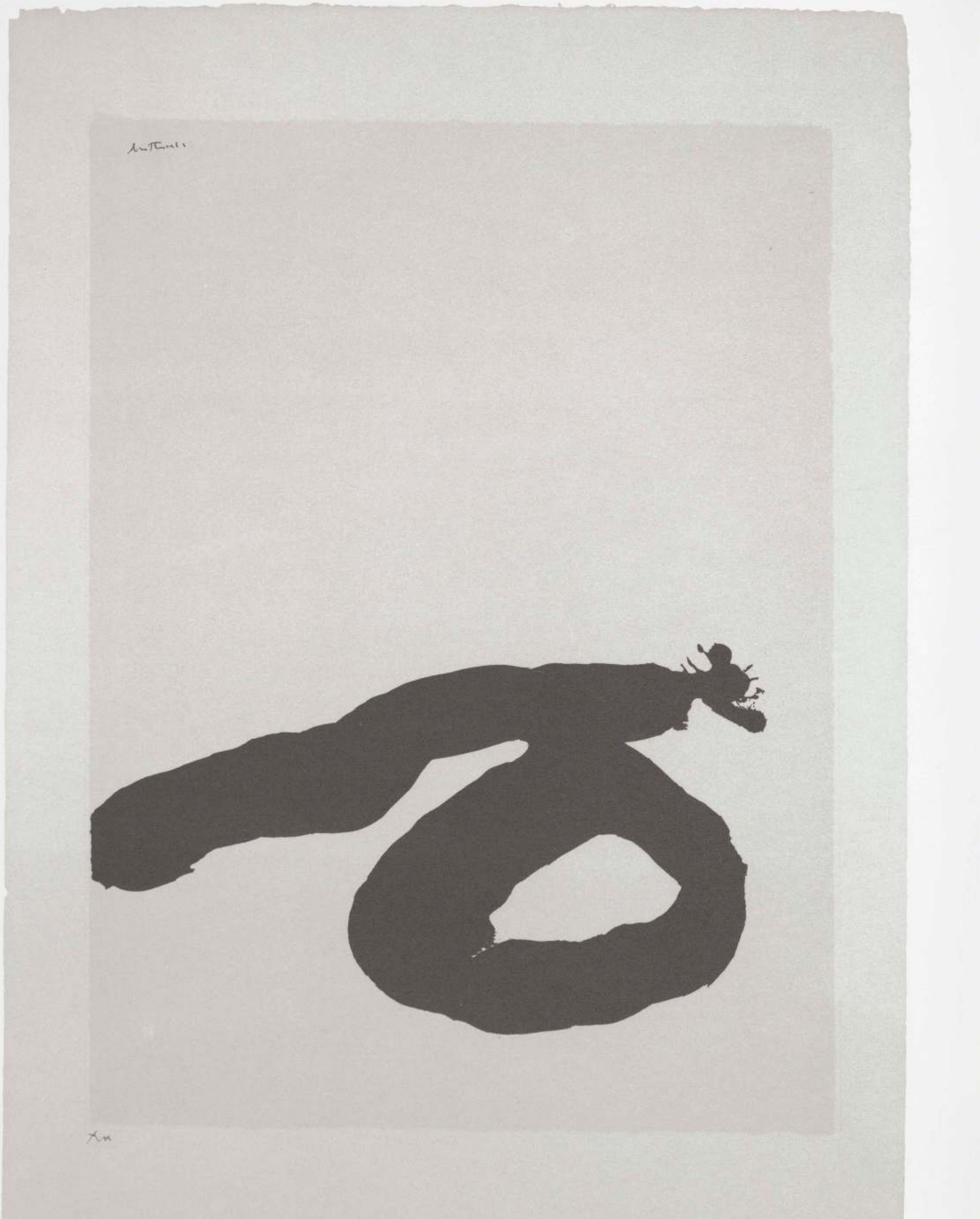
No. 2 from **Africa Suite,** 1970. Silkscreen. (cat 41)





Left foreground: nine copper plates; right foreground: three aluminum plates meant for three images each; background: (framed) related oil sketches on paper, early 1980.

ROBERT MOTHERWELL



he worked intensely. Then, of course, during that period, he was going through his divorce with Helen Frankenthaler, so Universal was a sort of refuge for him.

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With *A la pintura,* Tanya didn't work with him directly, because of the physical removal of the etching basement. She would usually be on the other side of the building. Bob worked directly with Donn Steward. The etching studio was down half a level. It was not really a basement, but somehow it's called the "etching basement," – far more removed from the rest of the house than the lithography studios. So there was a certain amount of isolation – which was good, judging by the results. Obviously it worked.

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About his working methods: I remember one specific instance in 1970. *A la pintura* took from 1968 to 1972, but he also did the *Gauloises,* several aquatints, a couple of mezzotints, and several lithographs along the way. There was one print that he did a stone for in 1965 – the black stone – but he and Tanya agreed it was not quite right. If it was '65, Ben Berns must have printed it; and in '70 Ben was back as a guest printer just to work with Bob on several lithographs. Bob did some colors around this black stone and then he painted out by hand one of the black lines with white on each of the prints (in an edition of twenty). Then it came to the titling, and everyone was standing around in the front room and we asked Bob what the title was going to be. He hesitated for a few seconds and said, "It's been here so long, let's call it *West Islip.*" It was so perfect! Tanya and I had the same feeling at the same time. It was a perfect title. And all of the sudden it just looked like West Islip.

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A little later, he was doing the *Celtic Stone* that he was very specific about. It is a wine-colored stone – he actually took the color from a glass of Cinzano he was drinking. Then there's an open line within the stone image – of course, the edge of the stone was embossed – the open line is because he "subtracted" the image. There's also an upside down "L" shape in ochre, which over-printed on itself. Then there's a crayon line in lilac. In a certain way it was a capsule of all the things one can do in a lithograph: crayon, tusche, subtraction, overprint, and so on. I think he sent me into the kitchen to get the bottle of Cinzano, just to match the color. In some of his writing, he gives a clue to his abstraction. It is grounded *in specific reality.*

No. 7 from **Africa Suite,** 1970.
Silkscreen. (cat. 46)

There are two sides to his sensibility–sort of *yin* and *yang*. On the one hand, it can be like his litho *Samurai*, which was incredibly spontaneous. And then there's *A la pintura*–etching is painstaking and methodical. These would seem to be contradictory, but it shows a certain adaptability on his part. With *A la pintura*, the situation called for a very carefully, minutely thought-out approach–although some of the images could still be sort of spontaneous. Some of them came easily, as he says, and some of them didn't. But when they didn't, he knew it and worked on it for a period of four and a half years. He didn't just knock out something else to fill it up. It took four and a half years. Or, if it had taken eight years, it would have been eight years. But some of the lithographs he did were completely spontaneous–the two *Poets* and the *Samurai*. It shows he can work both ways. There may be certain artists that are either one or the other, but in Bob's prints you see both those apsects of his sensibility. Which I don't think everyone has. For instance, Newman was only painstaking, only careful–very beautiful. But Barney was never spontaneous–except in conversation. Rauschenberg tends to be spontaneous–intuitive. Jasper Johns tends to be slow and careful. He may get an idea fast, but the execution will take a while. Rosenquist is slow and careful. Motherwell can be both.

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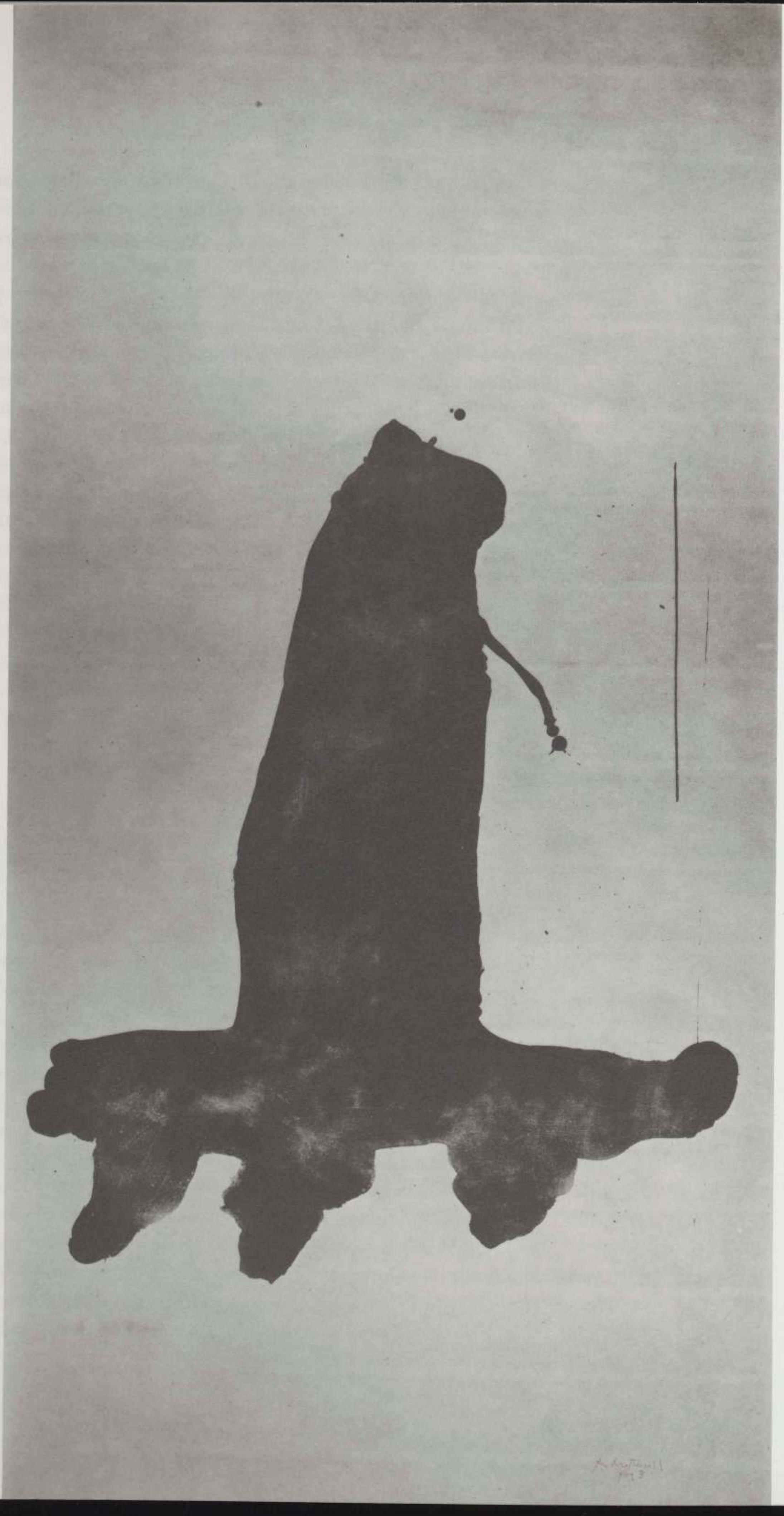
We almost did a collaboration together. I forget how it happened, but I was working on this poem called "Autobiography." It was two hundred and something lines long, and I knew it had to be even longer. Tanya was for the collaboration, and Bob was willing to do it. He was just thinking of how to deal with the length. By the time it was three hundred lines, I told him I just knew it had to be expanded and that maybe we'd have to drop it–which broke my heart in a certain way because I knew it would have been fantastic. And he said, "You're absolutely right to think of your work that way." Eventually, it became six hundred and forty lines. He did do a cover for the book, *Autobiography and Other Poems*, so the idea was brought full circle, and we did end up collaborating in a small way.

All the artists out there are like poets, it seems to me. And the fact that poets don't make any money and that artists do is just a whim of fate. The artists know that poetry is as great as painting, but because of the nature of society, poetry is not recognized–financially, at any rate. They're all very sympathetic to that fact, because I think they know that if society were different, it could be the other way around. One could imagine a society with different values–say, in Russia, for example–where it's the poets who are millionaires and the painters who work in obscurity. So I think the artists are all sort of appreciative and sympathetic.

It's a natural–the poet and the artist collaborating. I started thinking about it historically one day. It seems to me, if you go back to the sixteenth century–and before that–poetry and music had the most in common. A lot of poets wrote lyrics. The Elizabethan lyrics one reads *were meant to be sung*. In the 17th century, John Dryden was the last great poet to write lyrics specifically to be sung. Alexander Pope did not. The only reason Dryden did–and they were his minor works–was because he was Poet Laureate and he had to write a note on St. Cecelia's Day. It was his bread-and-butter–his royal pension. Somewhere in the middle of the 17th century, poetry somehow divorced itself from music; and starting there, poetry and painting came together. Poussin and Velasquez were great friends of the Spanish poet, Luis de Góngora. Somewhere along there, poets stopped writing lyrics, and at the same time the visual arts became more interesting to them.



BILL GOLDSTON

Bill Goldston received a BFA degree from Oklahoma State University in 1966 and (after three years' service in the U. S. Army) an MFA degree from the University of Minnesota. Since 1969, he has been employed at Universal Limited Art Editions in West Islip, Long Island, presently working as master printer and studio manager. In 1972, Goldston collaborated directly with Motherwell on one of the artist's lithographs, and has supervised and implemented the production of other prints Motherwell has made at ULAE. The following thoughts have been excerpted from a conversation with Goldston at ULAE on 27 December 1979.

Graphics are indeed cheaper than unique works, but that is a noble social function. And at their best, graphics are as great as an artist's painting–Dürer, Rembrandt, Goya, Daumier, Matisse, Picasso, Miró, for example. Besides, who would want to live in a world without phonograph discs or tapes? Not everybody can get to Alice Tully Hall. As for my part, you know that the term livre d'artiste originated to distinguish books drawn by painters rather than by printmakers or illustrators of magazines and books. In that sense I would like all my graphics to remain the graphics of a painter.[15]

He can become as complex in prints as he wishes, but he doesn't want to be *complicated* with it. That's his manner of working. I don't feel it's because he's working with prints. The *Gauloises*, for instance, are one flat plate and a collage. But to make something so elegant and so beautiful! Some artists think in those terms. They will make something very beautiful with one plate. Or they will make something very unusual that has ten colors. All those are possibilities explored by the printer. It's always a unique situation. How Motherwell wants to see his prints is his own personal thing. I hope that when he comes into our situation, he sees and does exactly what he wants to. And we give him the possibility to see it from other sides. He sees the situation as a painter. I'll show him that the stroke he makes on the stone can be printed this way, or that way, here or there, or in any color you can imagine.

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You see, we treat the process as purely visual, often times having little to do with what happens on the stone. Because you take an image and push it further, to explore the visual possibilities. That's prints! The printer can be limited by his technical knowledge, or by his aesthetic knowledge. He can also be an instrument, one that will go anywhere, that has the possibility to go anywhere. There are no limitations, *if one doesn't set them.* There are different possibilities and certain things you have to solve to make these possibilities. But there are no limitations in lithography.

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Samurai, 1971. Lithograph (slightly cropped at top and bottom). (cat. 75)

We don't discuss the print, *except visually.* For me, the technical information is not important. I'm more interested in that what the artist wants to have happen *is* happening visually. I'm more interested that his gesture is printed in a manner which he himself feels is his spirit. . . .

I think collaboration is very important. It's a form of communication with other people. Prints, when treated a certain way, become a different form of communication than paintings, so they make it very appealing for the artist to collaborate. Artists are essentially communicating. Their work is meant to be seen by hundreds of thousands of people. What you're doing is seeing a beautiful thing–*communication in vision.*

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If the artist is willing to accept the challenge of working in print–to take on the challenge of making a print–then the collaboration, the dialogue, everything, becomes a unitary, solitary involvement, but possibilities become greater.

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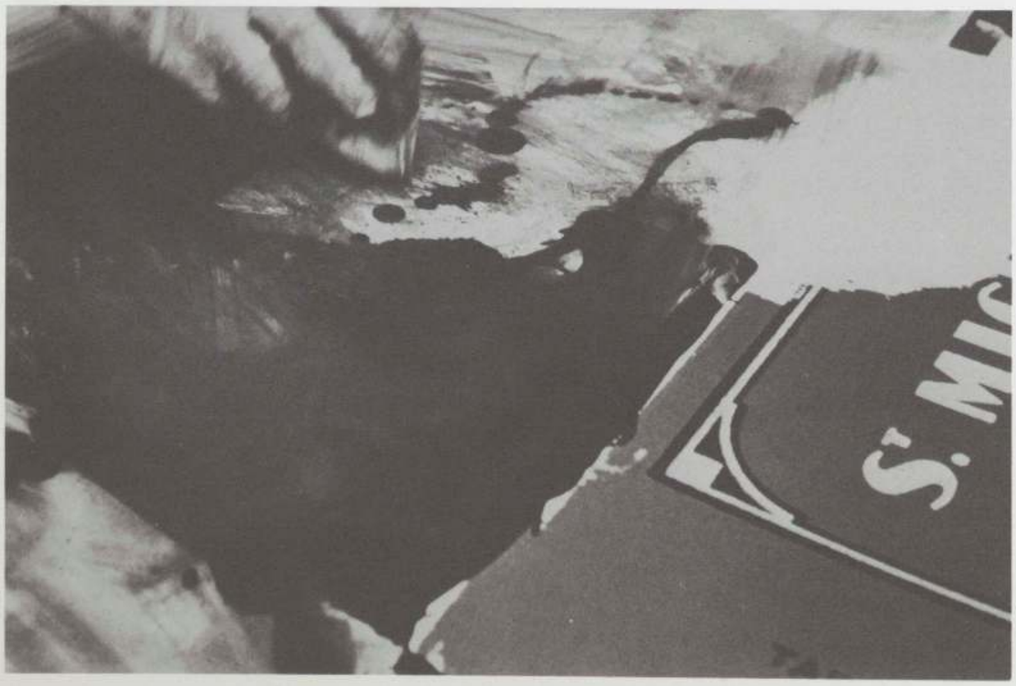
Painting on the canvas is an involvement. It's a language, back and forth. That stroke on the canvas is a commitment. There the possibilities stop with *that* stroke and *that* color. But to pursue the stroke by printing it again and again and again–to see what its real possibilities are in various technical situations–that becomes something else. And prints then become something other than just multiple copies of a nice image. The printing *act* becomes very creative and very interesting.

The liquidity of the brush.

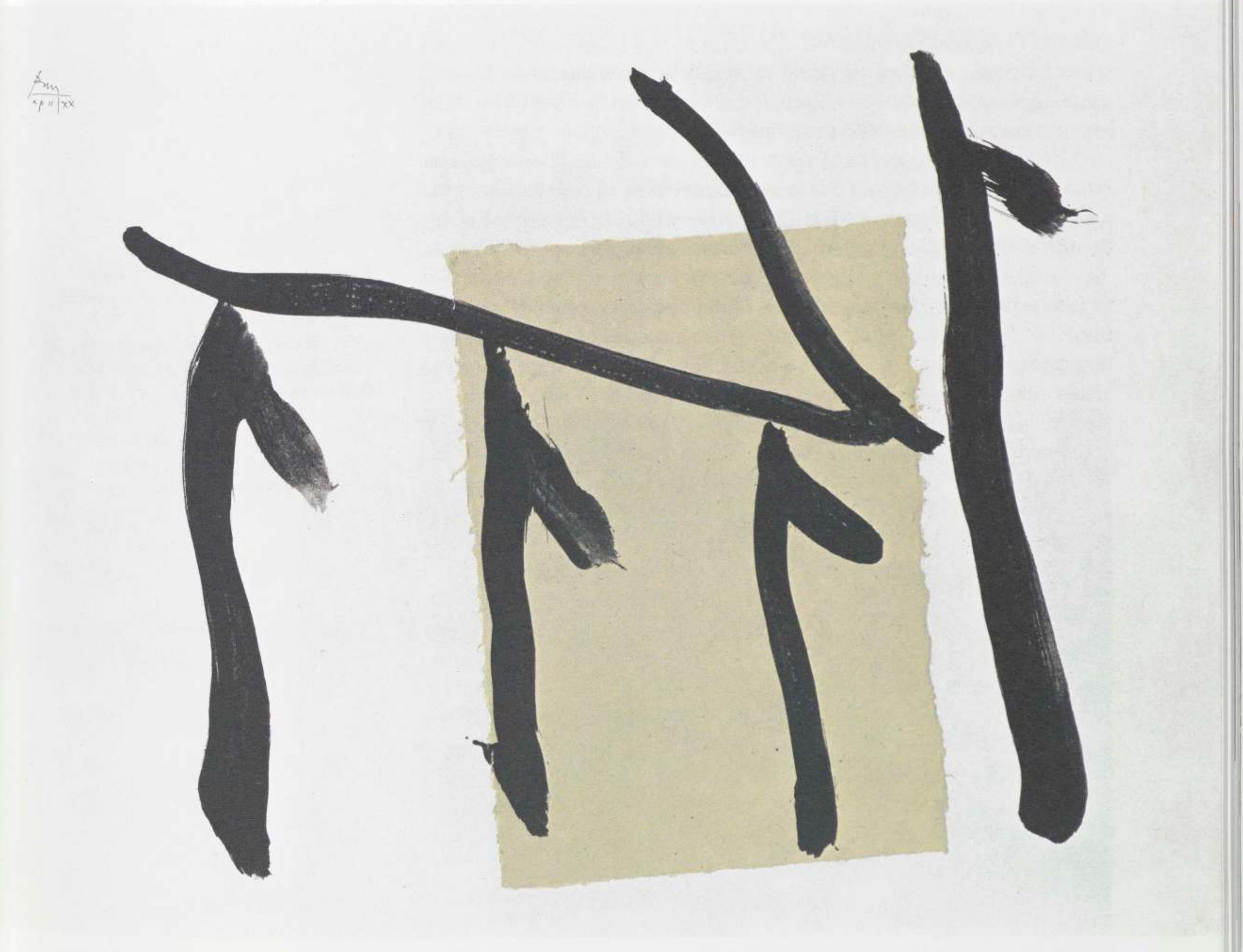


The printer's hand.

KENNETH TYLER

In 1952, after study at the Art Institute of Chicago, Kenneth Tyler was drafted into the U. S. Army Corps of Engineers. By the time he left the Herron School of Art in Indianapolis, Indiana, in 1963, to become Research Director at the Tamarind Lithography Workshop Inc. (in Los Angeles), his interests, training, and experience had been as much in technology as in art. His "love of the process of industry" and the "technological aspects of making things" was expressed in some of the innovations he brought to Tamarind (he was Technical Director there from 1964-65), and to his own workshops later. In 1965, he became a founding partner of Gemini Ltd., a custom lithography workshop (also in Los Angeles), and, in 1966, along with his wife and two investors, he established Gemini G.E.L. (Graphics Editions Limited). By designing and engineering new machines and tools, and by applying advanced industrial techniques to implement precision printing, Tyler and his company of printers and consultants helped produce some of the most technically perfect prints of the decade. One of the leading figures in the print boom of the '60s, Tyler has expressed his intention as "not to make multiple art, [rather] to use reproductive methods to make art." Urged by Tyler to Los Angeles in 1973, Motherwell spent a total of four weeks at Gemini G.E.L. during that year, producing eighteen editions. Although suffering from chronic eurythmic tachycardia at the time, the artist made a series of six prints that are among his finest in the medium (see catalogues 113-118). In the same year, Tyler severed relations with his partners at Gemini G.E.L. and established Tyler Workshop, Ltd., in Bedford Village, New York, just four miles from Motherwell's Greenwich, Connecticut home. Since 1974, Motherwell has used Tyler's facility to make his lithographs, except for the two years (1976-78) Robert Bigelow was in the artist's employ as master lithographer; and lately he has been working with Maurice Sanchez. Among the other artists with whom Tyler has collaborated (he is a master printer as well as a publisher) are Josef Albers, Frank Stella, Helen Frankenthaler, Claes Oldenburg, Roy Lichtenstein, and Ellsworth Kelly. Our conversation, from which the following excerpts are taken, took place on 14 November 1979, in Bedford Village, New York.

KT: The biggest thing about Bob in a collaborative relationship, and particularly mine with him, is that he comes from a position of great knowledge of the history of art. He has in his mind images from all mankind, not just from one school of painting, or one school of printmaking, or one school of drawing. You don't really get to talking about Picasso or Johns or Kandinsky and how *they made prints* or *are making prints*. You're really involved in what Bob has to say *as a painter.* The technique and all the "cooking" that one does in the print studio doesn't matter to him. Whether he picks up a brush and does a wash drawing, or whether he picks up a brush and does a black outline drawing, whether



Rite of Passage III, 1979-80. Lithograph and Chine collé. (cat 217) it's on a stone or on a metal plate, and how that's going to look as a print "goes"–as the technique of printing "goes"–doesn't seem to come into the conversation. It's really more about what Bob's been working on, *what's on his mind,* where his image is going, what he's trying to create in that print he's working on now. There isn't the foggiest idea of how it's going to be technically–whether it's going to be a single color print or a ten-color print, whether it's going to be as you see it on the floor in the drawing stage, or later with other things collaged on top. That's exciting, because *it's printmaking without any kind of program.*

Knowing how one puts the color down with a roller isn't very interesting. It may take you five years to know how to do it correctly, but it's not very interesting. Albers used to say the "cooking" was the damnation of the imagination, and that most people sought refuge in "cooking" because they really didn't have the images in their head. It was an interesting way of telling someone he should stop "cooking" and start thinking. Bob does a lot of thinking. There's no doubt that he's a very bright man, and that he brings a watchful eye to the medium that most artists don't bring, because they're not interested in the history of art. They're interested in what they want to do at that moment. They may be interested in the history of art when they get back to their studios. . . . What I'm trying to say is that not everyone can walk into a studio environment and give like Bob does. There are other artists who come into the studio and do fifty times more work in the same amount of time and keep us so busy that we'll rarely be able to talk to them. It's the opposite with Bob. You have to throw away all your thoughts and preconceived ideas about *production* because that doesn't work when he walks into the studio. It worked only the first time because he was on *my* turf in California. It's never worked since. . . .

It's not like when I was at Gemini in California when he came for a set period of time and worked the whole shop. Taking the proofs home to his own studio in Greenwich, sitting around at night, looking at them amongst the paintings, the collages, and the drawings is more revealing to him than having the prints pinned up here in our studio. It's been more of an education for me and for those printers who have been around Bob. The things lay around for quite some time before he gets around to zooming in on the right color modulation, the right size of margin, and so on. All this allows a lot of time to look at them. They're not made in a "pressure-cooker" situation. You put a lot of stones on the floor, and he draws across all of them in one afternoon! It takes many, many days to process them and to allow some to "bite the dust" because they're not of the quality he's looking for. His *automatic arm has to be working just right*

If one values freshness of expression, as I do, then one of the unique characteristics of printing is that, after all the creative struggle, conflicts, revisions, starts and restarts that go into the process of trying to make a human expression as equivalent as possible to states of being–all that is buried in the working proofs![16]

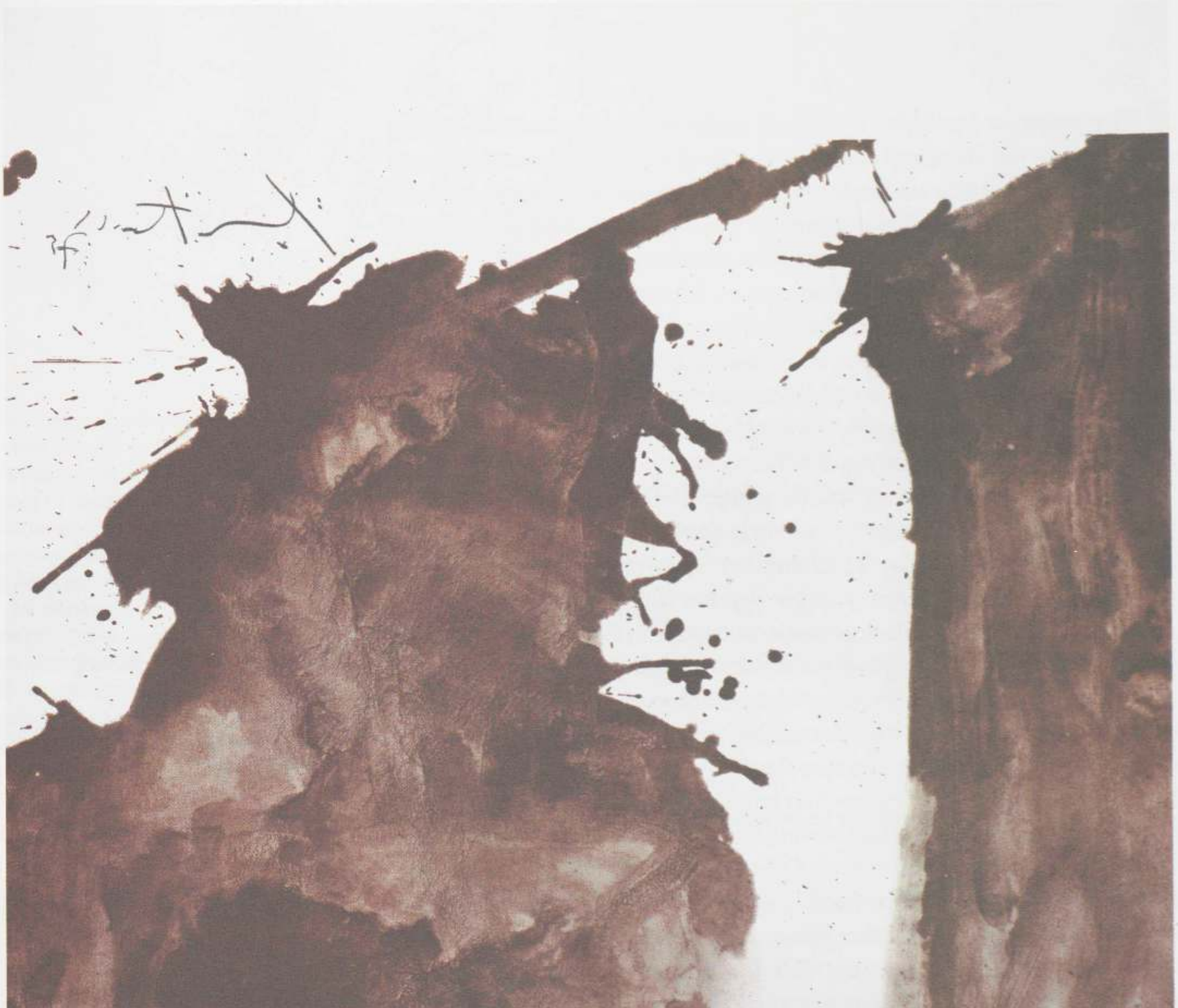
before it comes out. I think all this is unique, in a sense, because all the other artists we're working with are not Abstract Expressionists. They don't have that kind of image-making facility, and they don't approach printmaking from that position.

ST: In your estimate, what attracts Motherwell to making prints?

KT: When you're painting on paper or on canvas, you get one kind of edge with the brush. There's a liquidity to the pigment you're using. There's the instrument you're using to push it around. If you're a painter, you know all that. It's almost second nature. There are probably *not* the surprises you and I might think there would be in making that painting. But when you go into printmaking, the day, the humidity, the temperature, the environment, the noise factor, the people, how you feel, how that tusche is going to affect that plate or stone are really *unknown* things. (These variables are difficult to talk about because we're talking about the simplest of subtleties.)

The artist and the stone.

Poe's Abyss, 1974-75. Lithograph.
(cat. 142)



The popular concept is that an artist *always* makes something good–if he is an important artist, he can always make an important graphic. That's not true! It's also not true that he's consistent, because he isn't. The people he collaborates with are not consistent either. And when you talk about subtle nuances–naked strokes that have to read "correctly" before they have the power of the gesture that Bob is looking for–you can't go back and put another color on top and save it, or crop the paper, or do things that you could possibly do if you worked with a different kind of image. Or, to go back and repeat it, make it over again because it's repeatable as an image. His images are not repeatable in the way other artists' things are repeatable.

Lately, most of the work has been with Bob coming on a Saturday afternoon or on a Sunday afternoon. He is rarely here during the working day when we're producing. He'll come over to check the edition, and then he'll get into a dialogue with the printer. But he's divorced himself more and more from the '60s concept of the artist working in the shop with everybody influencing everybody, where there was always an audience, and part of it was a "Happening" on both sides. I think he's got to the point where he likes to work alone, he likes to have privacy and surroundings pretty much his own way.

ST: Let's talk about some of the individual prints. *Poe's Abyss,* for example. How was it made?

KT: Not typical of the stones that Bob was working on. The *Roth Händle* was a wash stone, but it had that printed label on it right away. *Poe's Abyss* was just a pure image, and he didn't want to take it any further. It remained that way. We proofed it in black and printed in sepia brown. It echoes something that Bob did before–a painting or a drawing–and it just came out of his hands that day in *Poe's Abyss.* Recurring things, like *Easter Day.* Looking back at all the prints I've ever seen, I think he did some of those prints first with Irwin Hollander. He walked into the studio one day and did a drawing–*something that was part of him*–and it came out on a plate and was successful, and it was printed. There was no attempt to make anything other than that. These are good prints. They are generally not the prints that people like. But the next generation will love them because they'll speak well of what Bob has done as a draftsman. *They're drawing stones.*

The *Soot-Black Stones* were the frustration of Bob doing the [print] collages. We had all this special size hand-made paper made in France for him before he came. It was decided by correspondence and by seeing him in Provincetown. We knew that some of these papers would be con-

The paper for the black series [Soot Black Stones], for example, was handmade in France, and I mean literally made by hand from beginning to end – the paper spread out with a spoon on the form, and so on. There is extraordinary variation in the thickness of the paper, in its flatness, in its edges, et cetera, so that no one of the black series – even though it is an identical image – is exactly the same, because the paper took the printing in different ways, the edges of the paper are different, the proportions of the margins are different, the thickness and the thinness varies. . . .[17]

sumed on the collage work, but that we would have extra papers. The size and format was of interest to Bob (those three sizes of paper became the *Soot-Blacks*). They kept recurring on the floor of the studio. And one day Bob was over there drawing on the floor of the studio on these pieces of paper, and then asked if he could have some stones because he wanted to draw a *black stone.* Then he wanted to know if he could scratch into the stone. That's how it was done. Black is his favorite thing. It's the child in the artist. You've got that stone, you've got that tusche, you've got whatever you can pick up and use on that stone, and you don't have to worry about making it a wonderful color collage. You can just leave it that black. Walk away and leave it, because it can be a damned beautiful thing! But it's not going to be the popular thing.

There are some prints that come to mind that were right the very moment they were started. There was no pressure to get them out. It was a magical moment for the artist. *Everything* worked, so the printer was in a good position. When Bob made *Bastos,* you just knew the artist had succeeded in making a drawing of what he wanted. Whether that image would become something that would get into a format, get into an edition and be signed–we didn't know that. Often these drawings–because they're mirror images of how they're going to print, if they're done on hand presses–don't work when turned around. They don't always work when you take them off the stone ground, off the color of the ground, the color and shape of that stone. That's how we did *The Stoneness of the Stone:* those two marks were *so essentially locked into that scale and into the color of that stone and that tusche.* It was one of those days! I made a laminated sheet of paper, and it surprised Bob that it could happen and that it worked! Those are the nice moments of collaboration, where the printer really makes a contribution right from the very beginning, without a terrific amount of struggle. Because *sometimes the contribution you're making is putting an added burden on the artist.* You're taking him one step further than he really wants to go. That's done often, because *the job of the publisher is to get the work published,* to serve the artist in some function he can't serve himself in. And then we're also here as businessmen, to make prints to sell. That's the reason I can have all these artists in here and have a shop. The dealers want the paintings for the show; we're here to get the prints. And sometimes it's a lot of work. You'd like to see it *just happen,* like *Stoneness of the Stone* or the *Soot-Blacks* or *Bastos.*

Lithography is a chameleon. You can make a lithograph as complicated as a French 19th-century academic painting. But its fundamental nature is limestone, a unique quality which Daumier perhaps understood best. Great lithography has to do with the stoneness of stone.[18]

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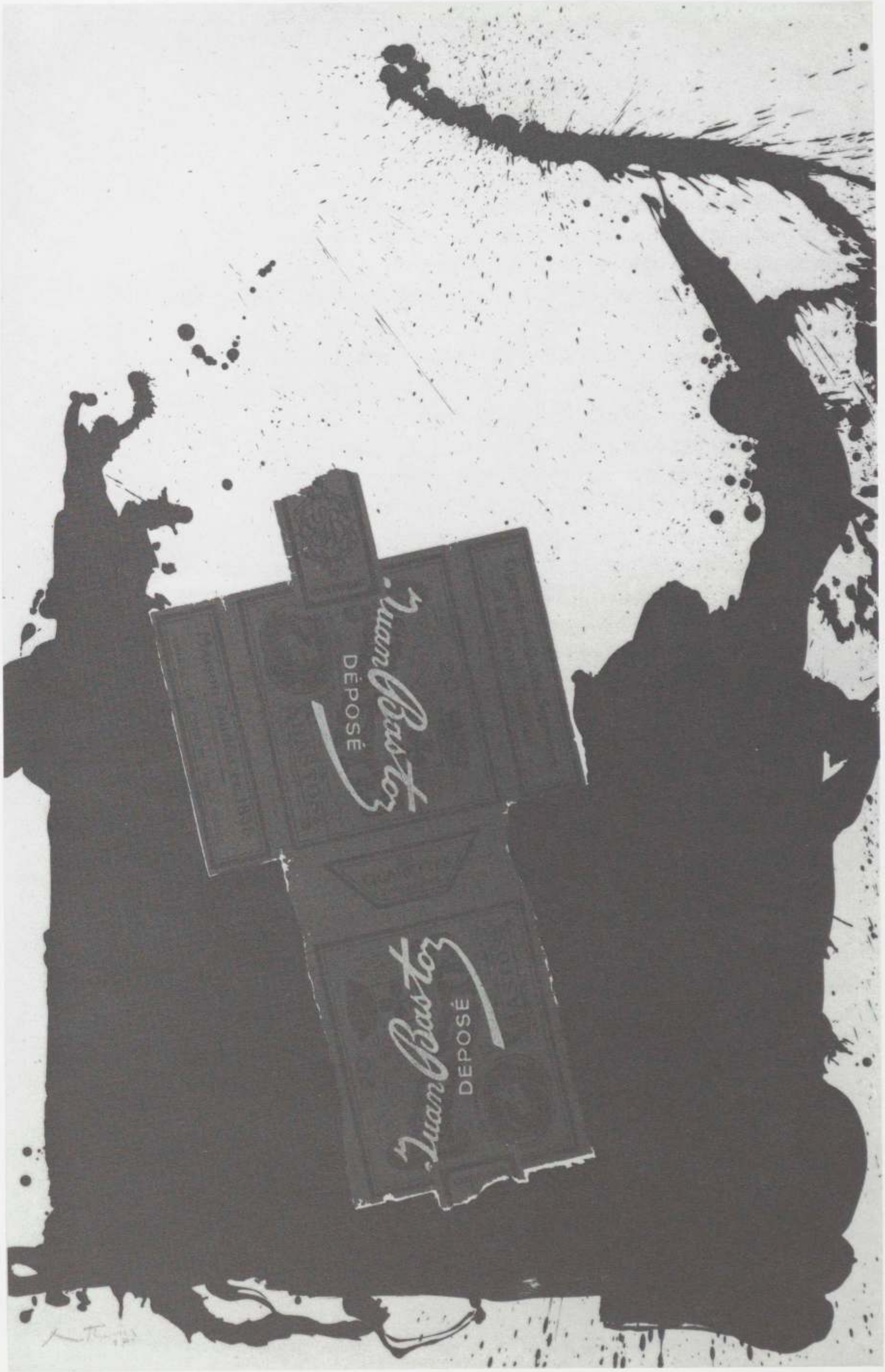
Bob is a difficult man to understand. He knows what he's saying, but *you* don't always know what he's saying. He talks from a wide range of ideas.

Kenneth Tyler inking the stone.

You're trying to zero in on something which seems insignificant, like "Can I etch this stone?" or "Can I etch it now or shall I wait until tomorrow?" You're there, your sleeves are rolled up, there's this work to be done, you want to take it off, put it on the press, and get to work. And you can't. You can't just walk away either! You've got your hyperkinetic body running overtime, and you're trying to look very calm and relaxed. And once in a while he'll look over and say. "I know, you want this stone. Go do something. Leave me alone." He'll understand.

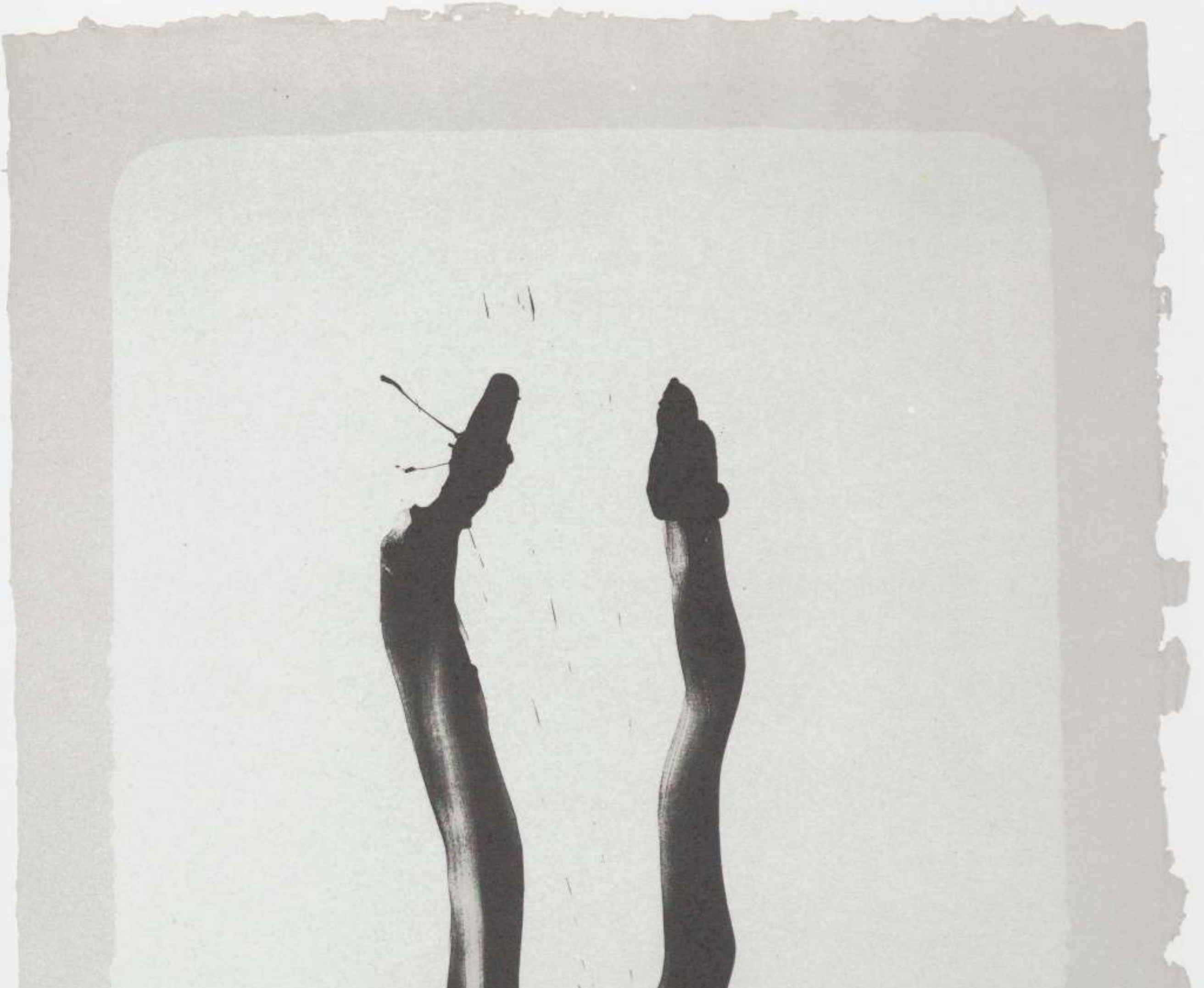
That's the real issue: Can you wait? Can you be patient? Bob is demanding that of you. It took me a long time to figure that one out, because I was the impetuous one. He was trying to teach me a lesson. And one day, he taught me that lesson. I was at his place for a long, long time–many hours into the night–and suddenly got the gist. It was the *same subject,* six or seven hours later! I could see he was holding on, he was trying to show me that it's O.K., it doesn't always work. It's O.K. to


Juan Bastos
DÉPOSÉ
Juan Bastos
DÉPOSÉ

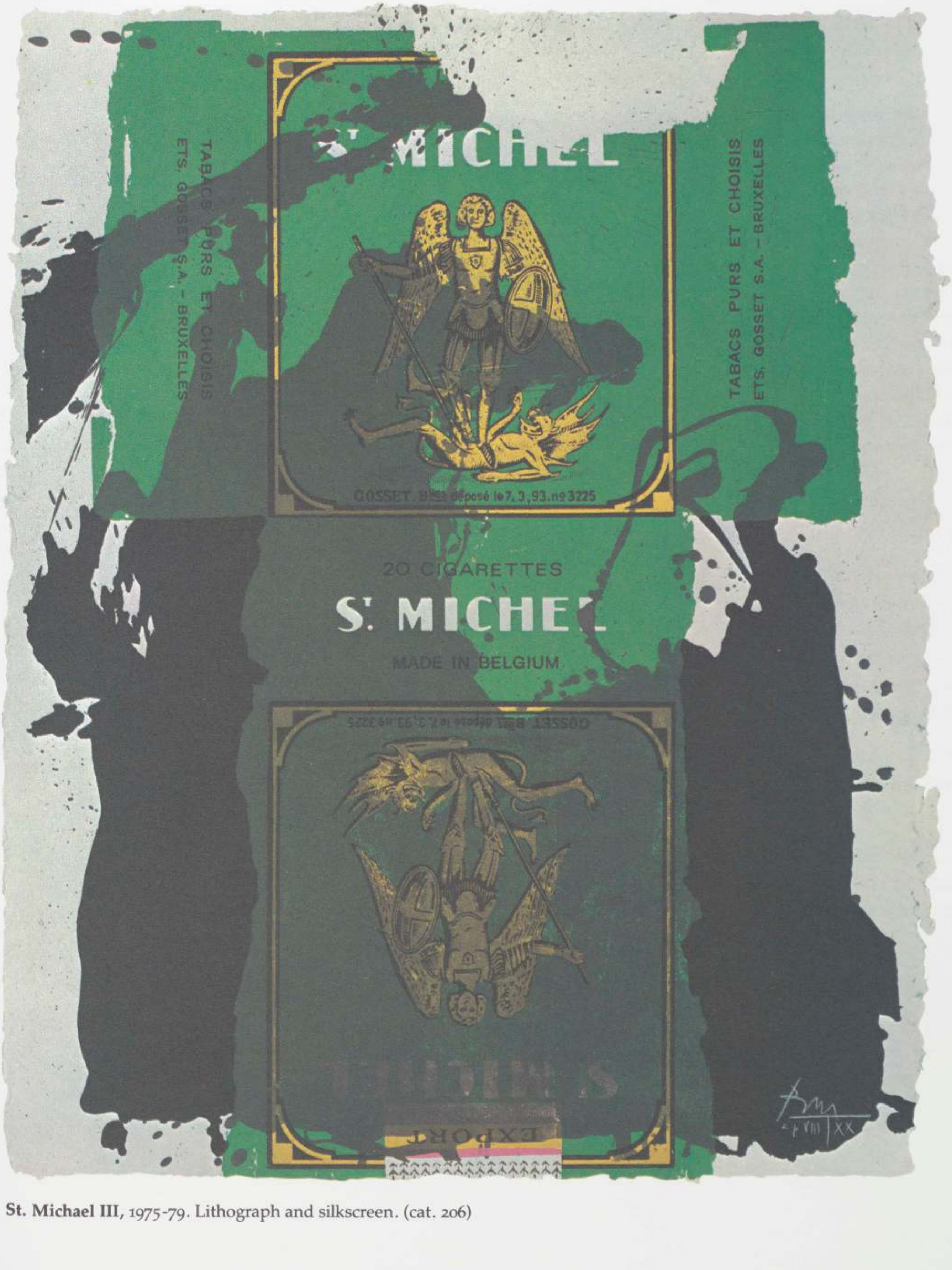
Bastos, 1974-75. Lithograph. (cat. 138) let things be what they are. You have no control over that. Pushing and trying to change it. Fine, I learned that. Well, it was very difficult to make prints the next day, I'll tell you! You've just come off the mountain. You've just learned something, but you don't know how to put it to use. He does all those things to you. And he does it as a friend. He does it as a lover of work–craftsmanship in a fine car, craftsmanship in a fine print, craftsmanship in furniture, and the craft of painting–the love of all these. It's hard to reject him as an influence, and yet there's not a tremendous body of work here in prints.

I just don't have enough information about Bob Motherwell to make any predictions, but I would say that, when all is said and done, the *last thing he does may very well be the best thing.* With some artists, you have the feeling that they're already dead professionally, or that it's not going to get much better. With Bob, he's constantly turning a corner, and the corner does not become apparent in one or two or three examples of his work. It makes it doubly hard to work with him because, once you recognize that, once you discover that about him, you really don't know what to say. You don't know what to do. You'd like to be around when that's happening, you'd like to watch it, you'd like to find you've made a contribution. Maybe just being there and not doing a damned thing is helping. Don't give him "technique." Give him the most direct means possible for the print he wants to make. Fortunately in lithography you can do that. You just have to be able to shut up and print whatever you're given, and *not* try to make in into something else. And that's usually difficult for a printer.

. . . All these things happen to you in one artist called Bob Motherwell. You're not going to seven different artists to get these feelings; you're getting them from *one man.* He's red one day, blue the next, and orange the third. You really can't figure him out. Almost every printer is scared stiff of him. He can out-talk anyone, logically, not with a bunch of crap but with real logic and information that's been gained through years of working and searching. You don't dismiss him in any area.



The Stoneness of the Stone, 1974. Lithograph. (cat. 136)


S^t. MICHEL
TABACS PURS ET CHOISIS
ETS. GOSSET S.A. – BRUXELLES
TABACS PURS ET CHOISIS
ETS. GOSSET S.A. – BRUXELLES
GOSSET. Bté déposé le 7.3.93. no 3225
20 CIGARETTES
S^t. MICHEL
MADE IN BELGIUM
GOSSET. Bté déposé le 7.3.93. no 3225
EXPORT

St. Michael III, 1975-79. Lithograph and silkscreen. (cat. 206)

RM and his personal printer since 1972, Catherine Mousley, Spring 1980.

CATHERINE MOUSLEY

Catherine Mousley became Motherwell's etching printer in the winter of 1972-73, shortly after the artist had decided to establish his own etching studio. Mousley graduated from University of Wisconsin-Stout, enrolling in a standard printmaking course only in her senior year. Through Krishna Reddy, who had just returned from Hayter's Atelier 17 in Paris, she was encouraged to leave for New York in 1969, to work at Robert Blackburn's Printmaking Workshop. During the two years after leaving Blackburn's, she was an assistant to Mohammed Khalil, a master etcher born in the Sudan and trained in Italy, who had set up his own studio in New York. In the spring of 1973, shortly after Mousley began working with Motherwell, a Brand etching press was installed in the artist's Greenwich studios and, three years later, a Brand lithography press was added. From then until 1979, with Mousley as etcher and Robert Bigelow as lithographer, the majority of prints made by the artist were produced in his own studios. The following excerpts were taken from an informal interview with Mousley on 15 December 1979 in New York City.

ST: Do you remember the first print you made with Motherwell?

CM: I did four at the same time. Those were for Bob Dain, the print dealer. He found me and hired me to work with Bob. Bob Dain's plan was to put his wife's press into Bob's studio, as a proof press, and I would do the editions here in my studio. It was impossible. It didn't work at all. The press bed was too thin. It was kind of a student press. So we made plates *without a press,* as I remember. I printed all the editions here in my studio.

ST: I notice your press is a Brand press, which is the same make that Motherwell bought a little later. What are the advantages of this press over those which preceded it?

CM: I don't really know, because I've never used any other kind. It's supposed to be geared down so that it's very easy to turn. And the bed is thick enough so it won't warp, and the rollers are thick enough so they won't warp. It's all steel–the bed is solid steel.

ST: Do you recall why Motherwell wanted to begin etching again?

CM: He and Bob Dain had been talking about it for a few months before he found me. Dain had tried a few printers, but he couldn't find anyone who was available to go to Greenwich.

ST: Have you worked with other artists on a collaborative basis?

CM: Nobody as extensively as Bob. I guess in every case there's some collaboration, but most of the other artists I've worked with have been printmakers. They want to etch their own plates.

ST: Did it take you long to establish a good working relationship with Motherwell?

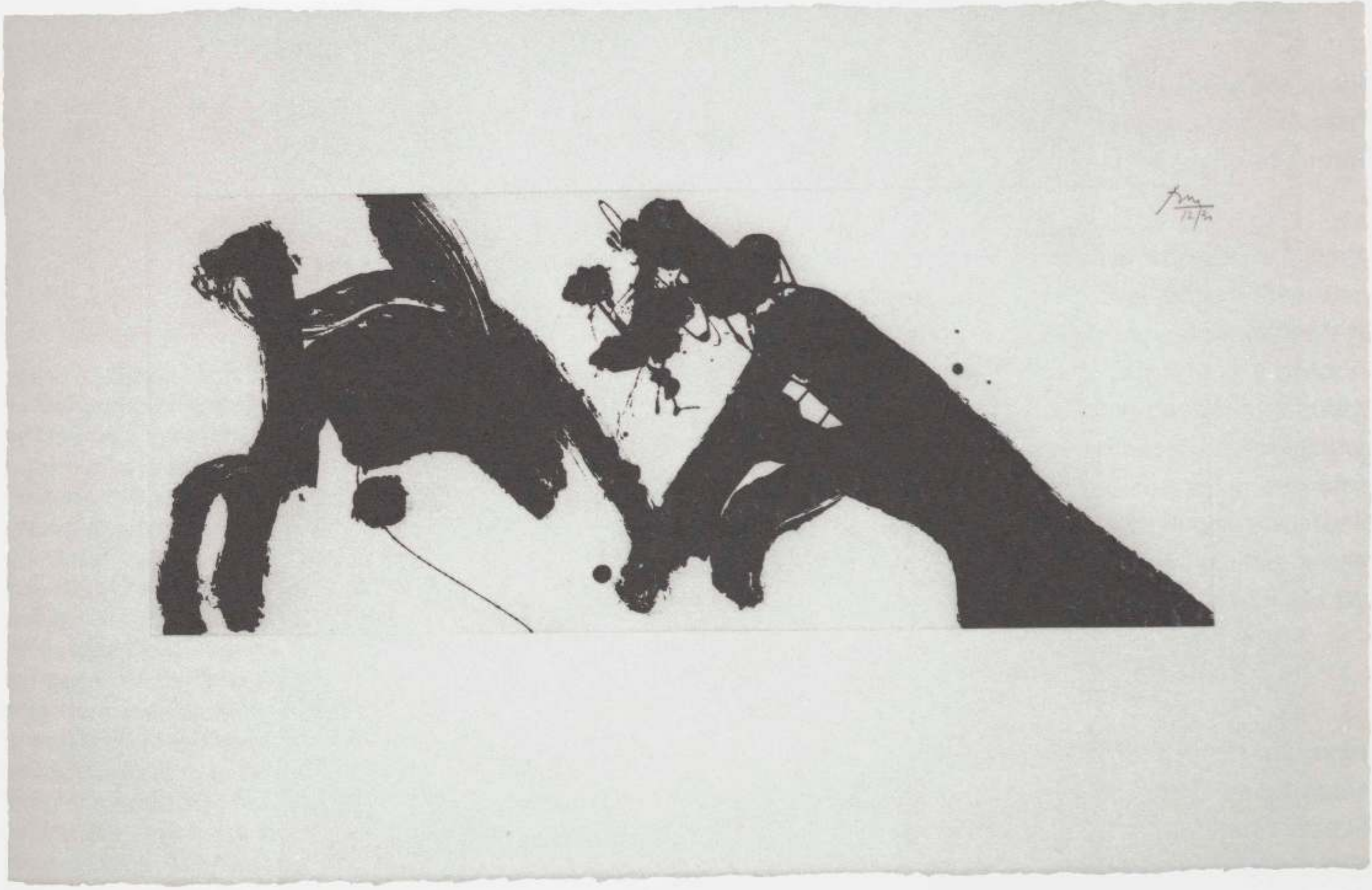
CM: Not really. In the beginning, Bob and I had some trouble because I don't think he knew how long it took me to etch ten plates. He would do ten plates and somehow expect all the proofs the next day. So I'd rush and then have to do twice as much work. I would screw something up and have to scrape it down, burnish out a whole area of foul bite because I didn't wait. Now that's all worked out. If I say this is going to take a couple of days, that's fine. I don't have to force it. I take all the time I need to take to do it right the first time. I think he understands that *there's a rhythm to it.* If we go too fast, nothing comes out right. If we go too slow, I get bored. We have a very good natural rhythm. Sometimes he thinks he could make twenty prints a month if I could do the work faster–if we could produce faster. Because when he does plates, he can make fifteen plates in an evening. It's not that I'm *too* slow, but that he would like to do more work. He's also wanted me to take charge of the proofing and have other people do the editions, so he can go faster, but I've always resisted. It seems there's only one way that I can work. *That's* the way I work. We've talked about changing the situation, but we don't ever do anything about it. We have this schedule, which suits me perfectly. In the beginning, I worked five days. Then I spent a couple of years teaching at Bennington and working for him one and a half to two days. Now it's three times a week. He always has a slow period before Christmas. He comes back from Provincetown to tons of business, so we don't really get rolling until Christmas. Sometimes I've worked for six months etching and proofing, and he'll say, "Throw them all away." I don't mind.

Well, apart from my feeling for paper, for plates and stones, which are sine qua nons for making prints, the aspect that I love after a lifetime in the solitude of my studio is the collaboration, the working with other people, the camaraderie, the extraordinary selflessness and sensitivity of very good publishers, such as Tatyana Grosman and Ken Tyler, and printers like Donn Steward, Bill Goldston, Ben Berns at ULAE, or Serge Lozingot and Ron McPherson at Gemini, or Catherine Mousley, who works for me in my own studio and at Bennington College. . . . In making prints, one's full depth of appreciation for the marvelousness of craftsmanship is enormously reinforced. And I like first-rate craftsmen as human beings as well as any group of people I know.[19]

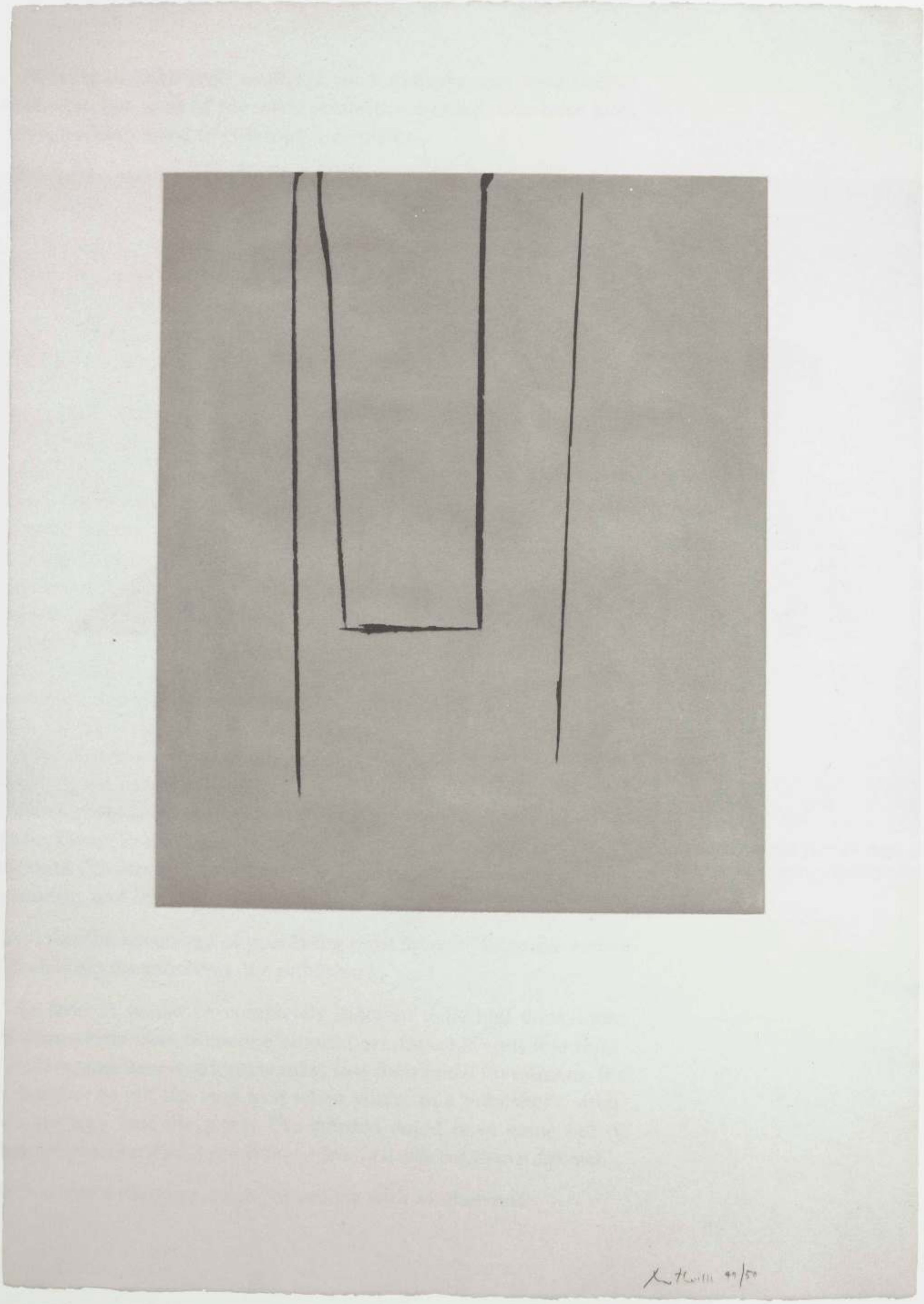
ST: Isn't this the advantage of your being right there in his studio rather than his having the pressures of a publisher?

CM: It's true. It would be completely different if he had done those plates somewhere else. Someone would have invested–oh, five thousand dollars, and they wouldn't want to lose their initial investment. It's much tougher to put the stop to it when you're in a publisher's shop. There's no way that the prints I've printed could have come out of another printer. *Every set of prints that's done in a different shop is different.*

ST: Is this true with other artists, or unique with Motherwell?



Dance I, 1978. Etching and aquatint. (cat. 199)



Untitled, 1973. Aquatint and etching. (cat. 107)

CM: No. I think it's true of almost any painter who makes prints. But especially with him, because *he's not reproducing his paintings.* He's not looking for a printer who will reproduce a painting. All the creativity is right there working on the plate. *It's spontaneous.* So it has to do with *who's* there–who's standing around.

ST: Which might be the difference between Motherwell and some of the other artists with whom you've worked? Where their creativity doesn't necessarily happen on the plate? Perhaps with artists who are more conceptual.

CM: Most people come with *an idea* they want transformed into a print. He comes with *a feeling, an attitude.* It's different every time. Sometimes he'll start it from scratch. Sometimes, before we're ready to work, he'll go to the other studios and bring back a collage or a painting or a piece of paper with a color on it as a start. He needs something to get him going, and then he takes off. It's different with him because it's so on-going. There really isn't any pressure. But if someone else sets up an appointment to come here to my studio on Monday, they more or less want to do something. When they're paying money, they want to *produce* something. And if they're lucky, they get it right. Sometimes when it's not satisfactory, we print it anyway because they don't have the time.

I move back and forth between [my] studios constantly, and as I am passing from one to another, ideas are germinating in my mind. I sometimes draw in a series. I may put out a dozen sheets of paper and just attack them without editing at the time – but instead, afterward. When I am working on something, I have to line it up beside a work I am sure I feel good about. Then the work in progress either holds up, or collapses. For a long time, I worked on commissions at outside studios and found it a hardship, because I had none of my own work around to compare with. My working procedure relies heavily on having at hand works of mine which are as good as I am able to make, and which act as a kind of thermometer or gauge of the quality of the work in progress. Without my best work to compare with, a foreign studio, no matter how well-equipped, is as unsupporting to me as a prison cell. Therefore, I work best in my own environment.[20]

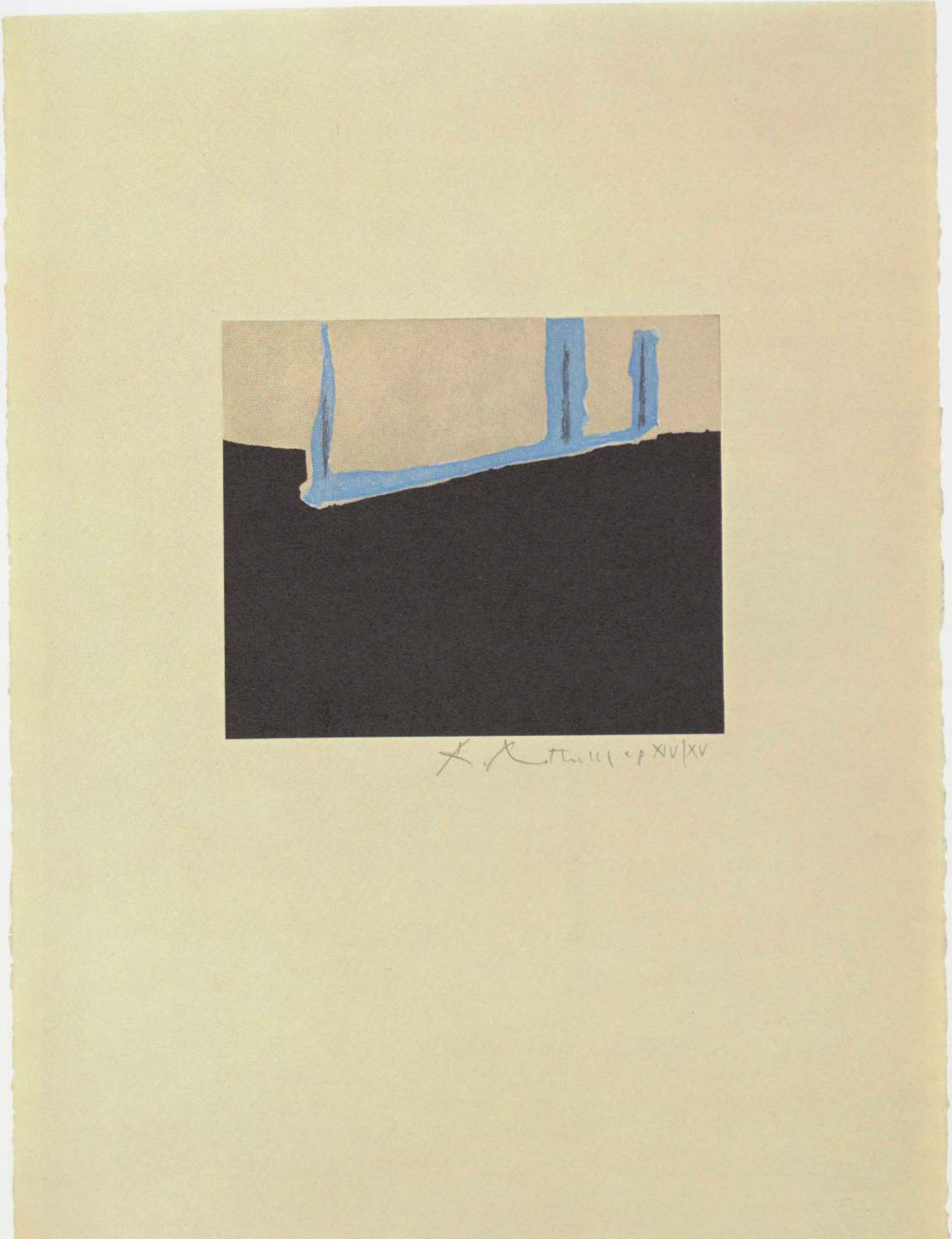
ST: The Greenwich setup is almost ideal for an artist.

CM: It's perfect. He's around the work all the time. I put it up on the wall, so he'll see it over a weekend and change his mind about something. Whereas if he goes to a publisher's shop, *he forgets about it until the next time he goes,* and he really hasn't had time to make a decision about it.

ST: How does he use the printmaking studio? What part does it play in his working schedule? What are his working habits?

CM: Sometimes he paints in the late afternoon. But now he's set up in his big painting studio, so it's private. It used to be that the print studio was at the other end of the big studio, so his studio was our hallway. He had no privacy. Now it's separate. We're all at the other end of the complex and we don't traipse through. Sometimes I can tell he's been thinking at night about what to do in the print studio because I'll come in the next morning and find a note or a book or some little thing tacked up some place. He's got an idea he wants to remember, he wants *me* to remember. Lots of times he'll bring in color samples or pick up pieces of fabric and tell me to make ink that's the color of an orange or the color of sand, so I have clues about the color. When he wants a tan, it's not *any old*

Untitled, 1975. Aquatint and etching.
(cat. 151)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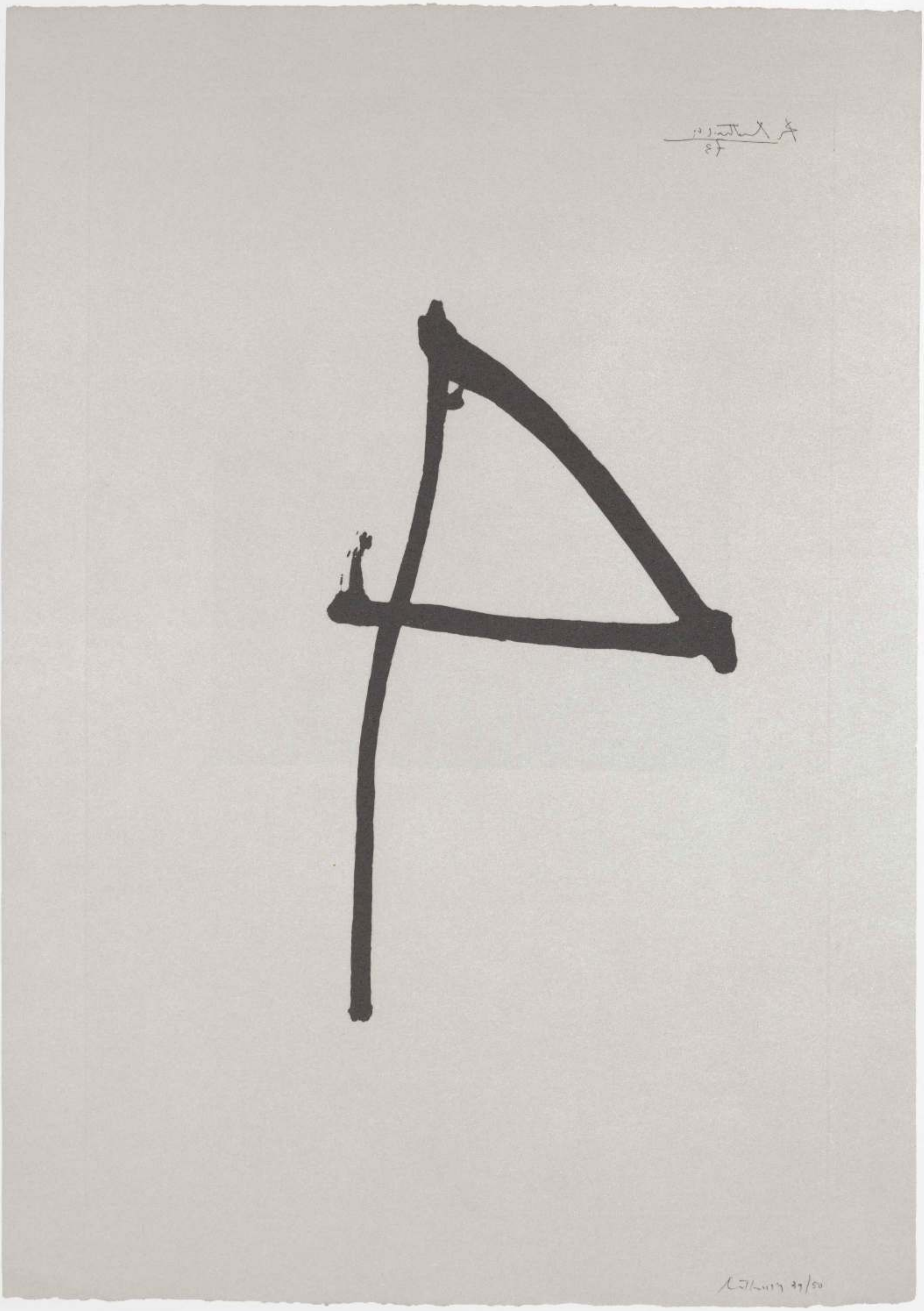
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tan, it's the color of something specific. He'll listen to any idea I have about how to do something. If it's right, he'll use it. If it's not right, he won't use it. But I've gotten so tuned in that I can almost tell when it comes off the press if he'll like it or not!

ST: You must have an unusual rapport.

CM: I guess so, because I don't have to think about it. I never have to think, "What am I going to do when I get to Greenwich today?" It's something that I never get anxious about. I guess I'm the one compartment in his life he doesn't have to worry about, because everything in his life is so hectic.

ST: With some artists it's a way to keep their creative spirit alive.

CM: That's true. That's why he's always building new studios, new additions. Yesterday, he told Mel [Paskell] to completely redesign all the studios, from one end to the other! That's typical. He can never leave it the way it is. That's part of his creative process. That's what all his cars are about. It seems grotesque to outsiders. I think it's fun!

ST: Were you part of the monotype series?

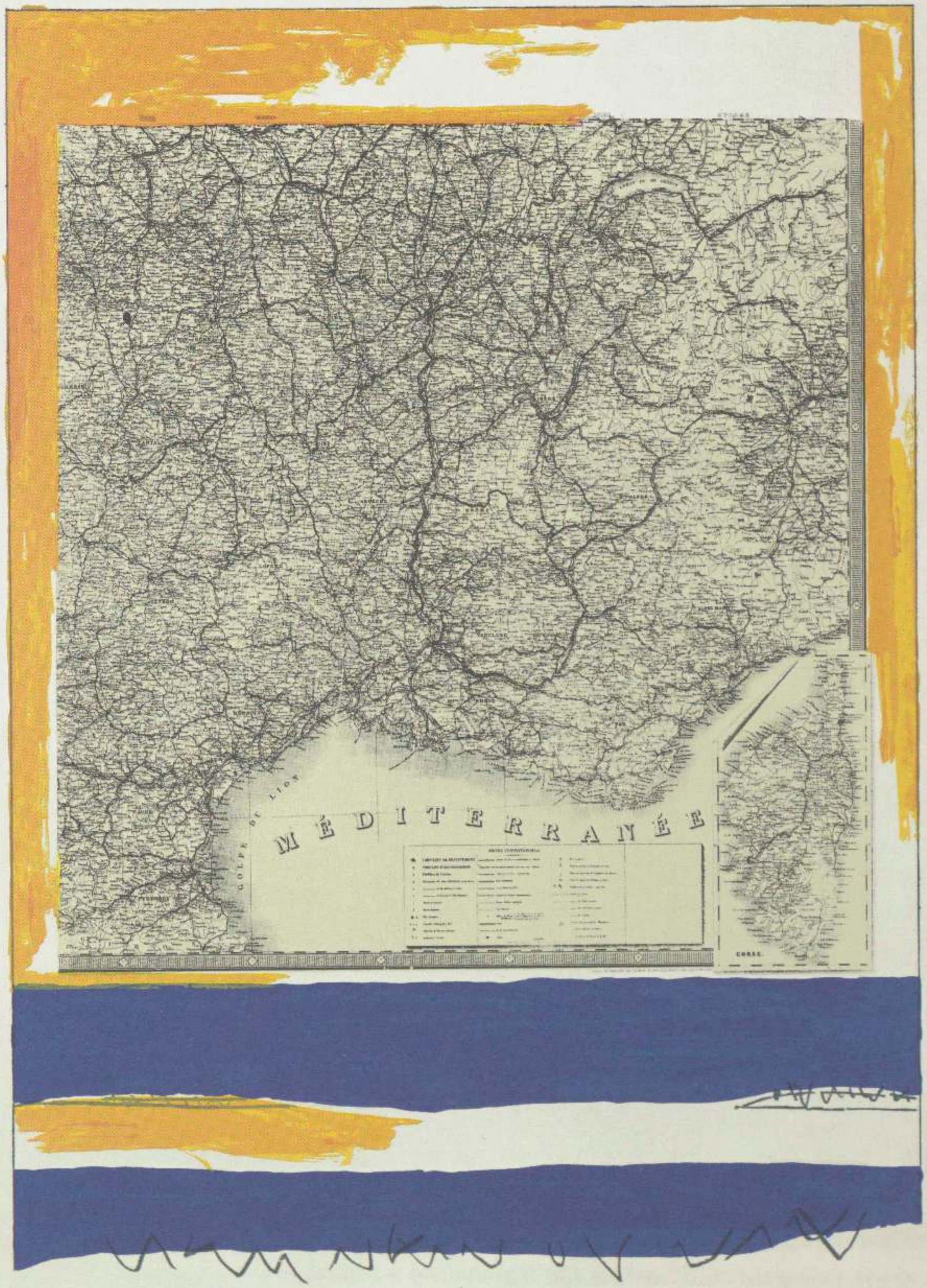
CM: I was part of the first two monotype series. The first one was with Jeffrey Beardsall. Brooke Alexander set it up. That's the time I almost quit. Those were the ones with acrylic paint. That first wasn't the most successful session; we had another one with Paul Narkiewicz in 1976. Brooke decided to get *his* own hands dirty that time. He actually put on an apron and got in there. The first was done when I was still in Renate's studio, before she moved her photo lab there. My press has been everywhere! When I first worked there, my etching press was in what is now Mel's studio. The next year it was in Renate's studio. For the next two years, we were in the basement of the guest cottage. So this etching press has been moved five times. It's all part of Bob's shuffle. I may be moved again; I wouldn't be surprised. The session with Paul was done when we were in the basement of the cottage. We were having a terrible time with all the colors.

ST: But it was very successful in terms of the prints that came out of it.

CM: *I* saved the day–that time. Everyone seems to have forgotten, except *me.* It was an overnight. Paul had done some successful *manière noire* backgrounds. He was rolling up copper plates. Those were the ones with the negative drawing–those were just fine. At the same time we were doing these painted colored monotypes, and the paint was always falling off the plate. Finally I figured a way of heating the plate so that we

Untitled, 1973. Etching and aquatint.
(cat. 104)

Mediterranean (State I White), 1975.
Lithograph and silkscreen (with margins considerably cropped). (cat. 147)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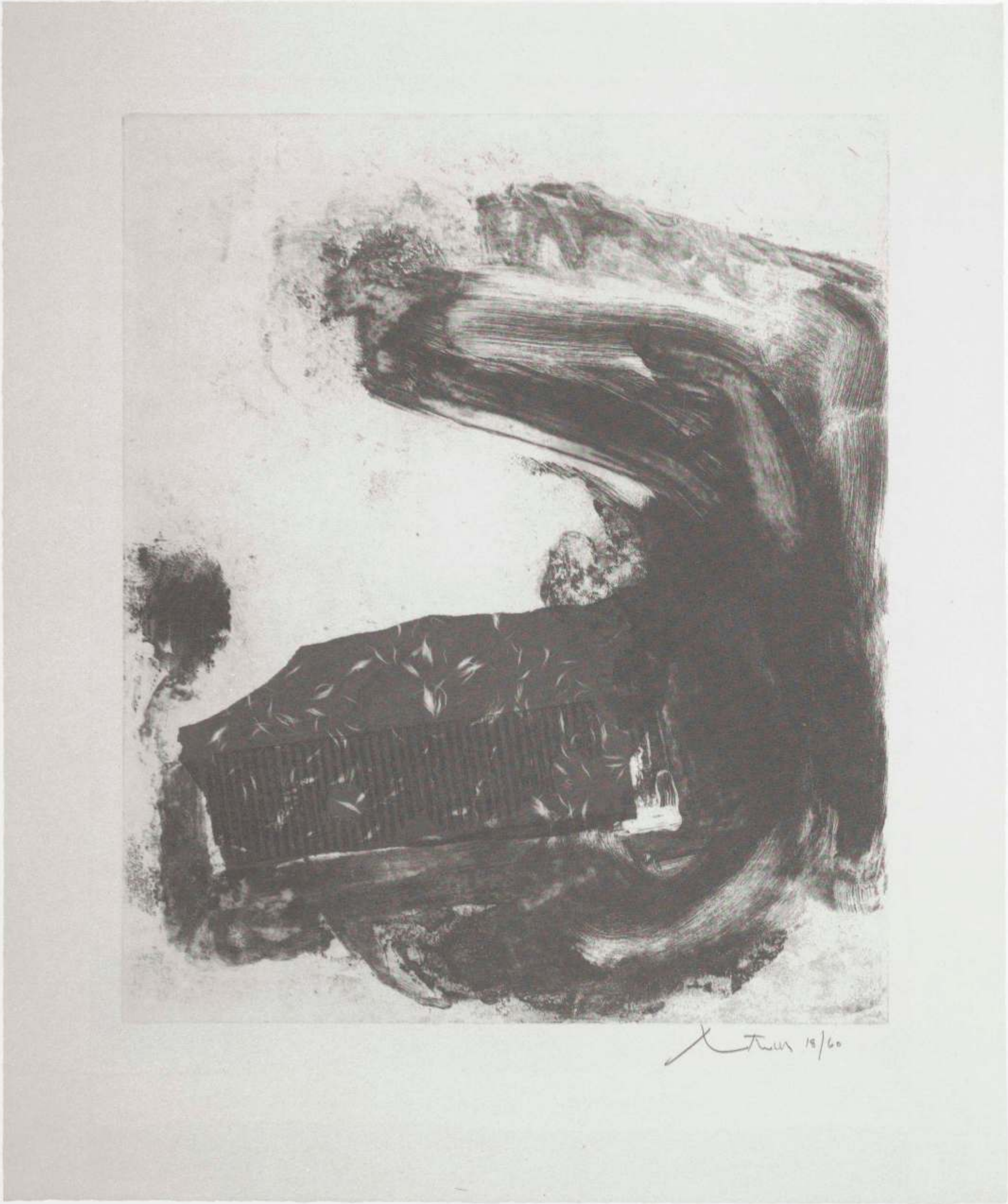


The Wave, 1974-78. Etching and Chine collé. (cat. 198) would mix the color with turpentine. Then it would evaporate to just the right point and print without going off the plate. We had to have different drying times for each color because sometimes the red would be perfect and the yellow would be too dry. We had to work out a whole thing for each color. Then we really got going with that. We got about fifty images that day. We really worked like crazy! Sometimes there's a very thin pale background color–a very pale pink. That's because we were going so fast and cleaning the plates so fast that they weren't completely clean. There are a lot that turned out very well.

ST: Let's talk about the process. Do you lay out a number of plates for him? How does it start?

CM: Usually, I lay out ten or twelve plates in various sizes. Bigelow thought *he* was better at getting Bob to work. He thought I wasn't tough enough. He said, "You've got to lay out fifty plates." So I'd argue with Bigelow and say, "Look, I'm doing this *my* way!" But I don't find that Bob needs a lot of pushing. All it takes is to *catch him at the right moment*. Sometimes I'll catch him while he's just walking through the studio and he'll do something that's just great.

ST: In what room does he generally do his plates?

CM: The last time we worked in the big painting studio. But we've worked in the collage studio, in the etching studio, wherever.

ST: You've laid out the plates for him. What sort of ground do you use?

CM: I mix up sugarlift. I mix it up *each time* we do plates, which is why each series looks alike and why each separate set of series looks different. Sometimes the ground is more liquid, so we've got lots of splashes, like the "gestures." Sometimes the ground is very sticky, so the lines have a rough quality like in the *Dance* series. That's just because *the sugarlift was different* each time.

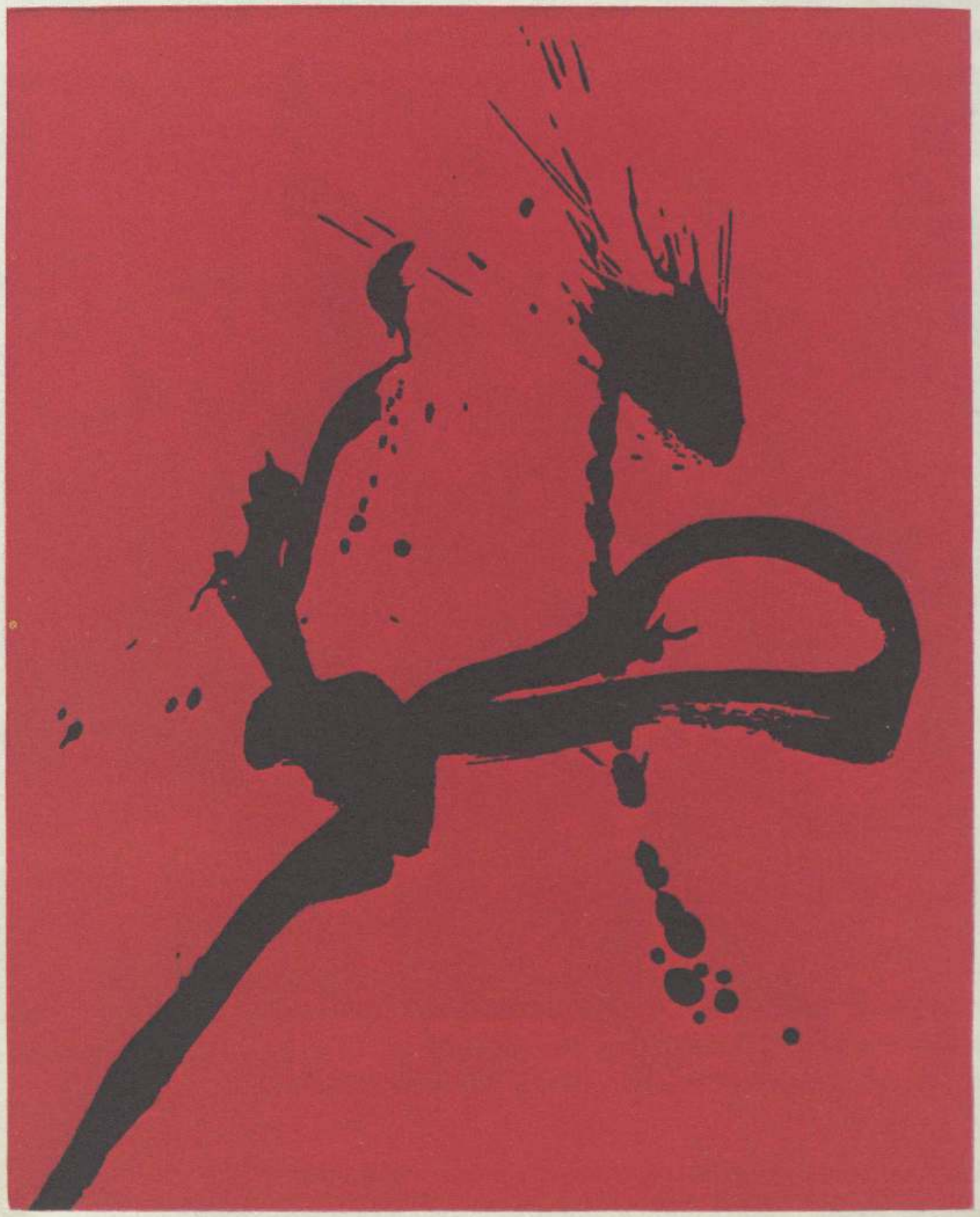
ST: Are you adjusting the sugarlift consistency to him or is he adjusting to it?

CM: He'll say, "I want something that flows." We try to work it out together.

ST: You've got the plates laid out, you've got the ground all set for him, he begins drawing. He does a number of them? How many?

CM: Ten or twelve. He does them all at once. That's the way we do it now. In the beginning it was four or five.

Gesture IV (State I), 1976-77. Aquatint and etching (with margins cropped). (cat. 172)



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CM: Does every plate turn out to be a successful print?

ST: We usually etch all twelve. If there's one that's a real loser in the sugarlift stage, we wash the plate and use it again. Sugarlift dissolves in water. If we accept all the plates at this stage, then the next step is to etch them all. Then we proof them, and some get rejected. Every once in a while something technical goes wrong: the sugarlift doesn't lift, or we lose the image in the process. But most of the time, I would say, they're rejected after the first proofs come off.

ST: How is the time of the etch determined?

CM: He wants them *black*. Over the years I've figured out how to get them as black as possible.

ST: Is there anything particular about the inks that you use?

CM: No. They're all French. They're all Charbonnels. The color is rich, the ink is well made. It's pure. It's oil. American inks are crummy. They put in dryers. They put in extenders. They're cheap.

ST: And papers?

CM: I guess I proof everything on Arches or BFK, just to see what the image looks like. Then we pick the paper to go with the image.

What aquatint can do, for example, better than the other means of a painter, is to saturate certain mould-made papers with an intensity of hue that cannot be equalled (except perhaps by stained glass light).[21]

ST: What aspect of this collaboration is keeping it alive for you? If you were just printing, I'm sure you'd be bored to tears. How are you adding to it creatively?

CM: Well, I'm free to proof any plate, and I tend to choose the plate I like first. Then we do the others. I do a lot of color proofing without Bob. If I get an idea to do a certain color, I try it. If I find interesting papers, I proof on those. He either likes it or he doesn't. But he doesn't say, "Don't waste your time." . . . I don't know how much of this should be public information. I think people would be shocked if they thought I picked colors. I don't really pick the colors. I guess that's the one area where we collaborate the most.

ST: Bob Bigelow mentioned things he would try. It was essentially when there were creative "blocks." I don't think Motherwell would let a thing out–especially from his own studio–that he wasn't happy with. . . .

CM: That's true.

ST: You've worked with him long enough to know that if you do proof on a paper of your choice–to experiment with it–you'd reach for this paper rather than that, because you'd know it would be more to his

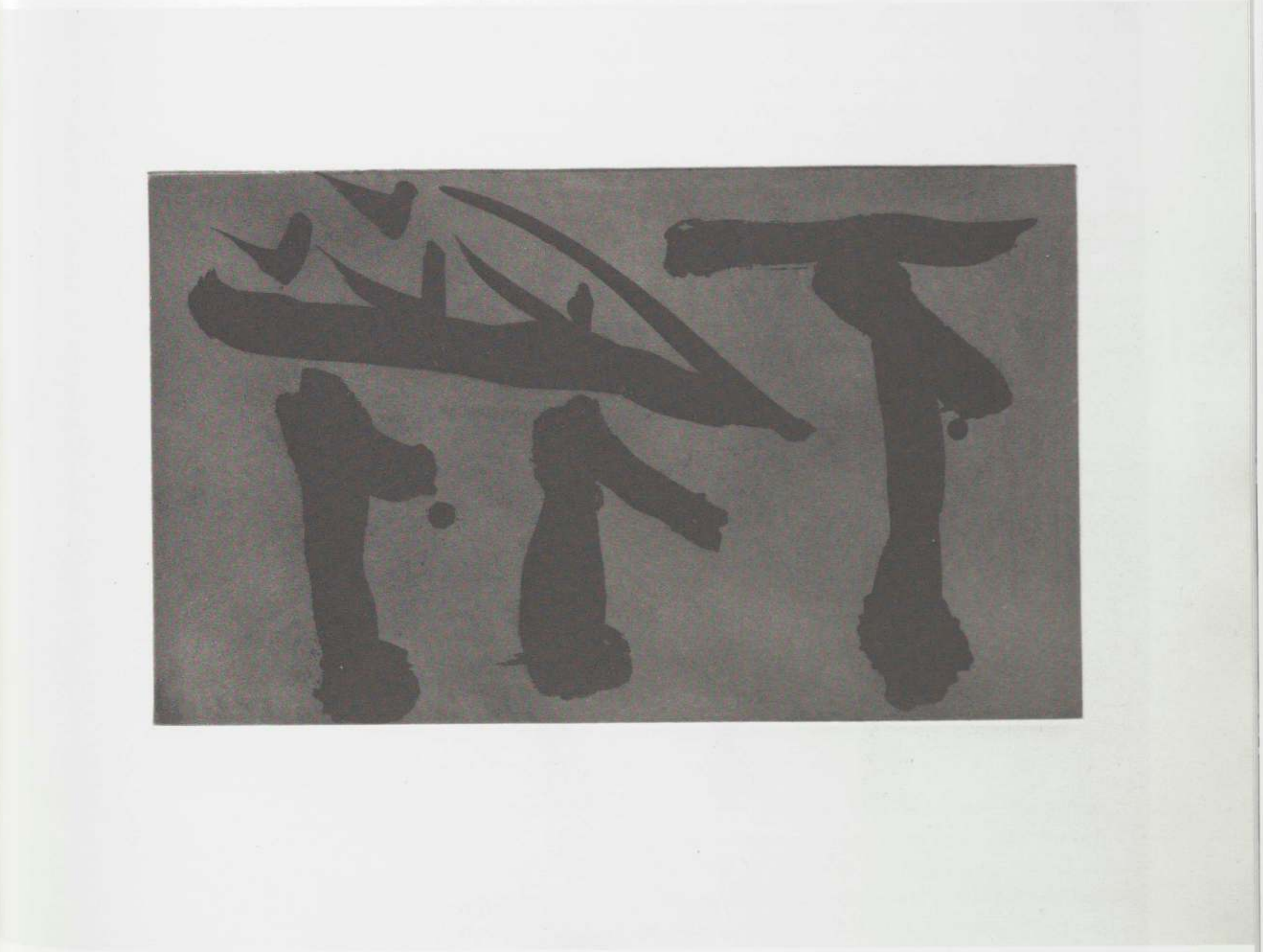
Motherwell's own Charles Brand press.

liking. If you do choose a color, or suggest a color, it's within a range of colors that he would enjoy. Isn't it a matter of his wittingly using your skills as an extension of his own?

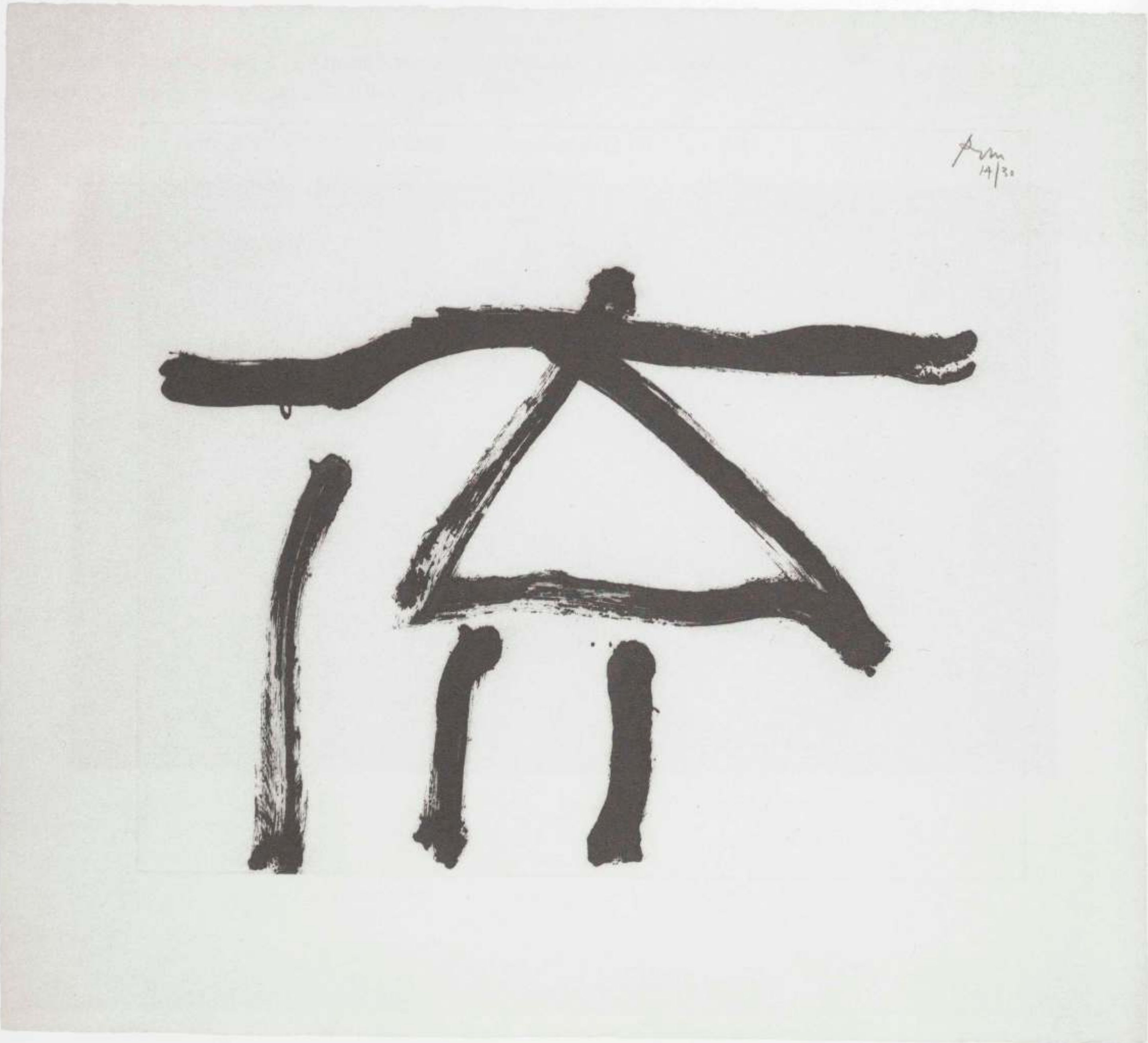
CM: It's true.

ST: What is Motherwell's greatest strength in this medium as you've experienced it in working on an etching with him?

CM: He knows how it's supposed to look. He knows that he likes the color quality that he gets from aquatint. He sees it perfectly. Some artists can look at a lithograph and an etching and they couldn't tell the difference between the two blacks unless someone points it out. That's his ace in the hole. *He knows how he wants it to look.* He recognizes it when it looks right. And up until it looks right, he'll say, "No, it's not right." When he sees it, it's as if he's seeing it for the first time, but he recognizes something that suddenly appears. Then he'll say, "That's it. Print that!"



Put Out All Flags, 1979-80. Aquatint and etching. (cat. 230)



Dance III, 1978. Etching and aquatint. (cat. 201)

BROOKE ALEXANDER

Brooke Alexander became Motherwell's print distributor in 1974, and has since distributed over fifty editions of the artist's prints, exhibiting many of them in his New York City gallery. With no formal training in art (he studied the classics at Yale and at Harvard) and but two years' experience working with prints at Marlborough Gallery in New York, Alexander independently entered the print business as a publisher and dealer in 1968 (he was thirty-one) at the height of what has been referred to as the "graphics renaissance" in the U. S. His first editions included works by Josef Albers, Alex Katz, and Philip Pearlstein. Unlike many contemporary print publishers, Alexander has no production studio, relying on numerous master printers, and acting as editor in bringing together various aspects of a production. Acknowledging that "Vollard is every publisher's hero," he interprets the role in active terms–through direct dialogue with artists, by initiating projects, in suggesting possibilities, and in identification and support of the artist's intentions. The following excerpts have been taken from two conversations with Alexander in New York City on 23 October 1979 and on 16 January 1980.

ST: Motherwell has stated that he started printmaking only because he was urged out of his painting studio to do so. A large part of the renewed interest in printmaking in the 1960s–particularly in lithography–has been attributed to the energy and encouragement provided by individuals such as Tatyana Grosman and June Wayne, and to the high artistic and technical standards they promoted. It may then be accurate to say that many artists would not have made many fine prints if publishers at such studios as Tamarind, Universal, and Gemini had not aggressively exercised their beliefs. Do you feel your position as print dealer/publisher is in this aggressive role of getting the work out into the world–that, unless you are a catalyst of some sort, it may not happen?

One is not locked into one's mind alone . . .[22]

BA: I definitely regard myself as that. In some cases it's a form of challenge. I tend to approach it as a common enterprise–that we're both interested in the artist's work, and we're attempting to extract something, a line on that work, a kind of an expression of their work that's of interest to both of us. It's not a question of squeezing somebody or pummeling them. It's an appeal to what their interests are, which I attempt to identify with.

ST: Therefore you feel you have this common ground?

BA: I prefer to think of it that way.

ST: I know there have been instances when you've gone out to Greenwich on a day that's been set aside to make prints and you've found Motherwell–as you might find any artist under the circumstances–uninspired to work at the designated hour. How do you, as his print dealer, handle the situation?

BA: Well, did Bigelow tell you about the time we wanted to do monotypes? I got out to Greenwich early. Bigelow had everything set up. We had all kinds of materials, ready-mixed. Plates laid out. Studio warmed up. Coffee at hand. We had set a date months ahead of time. We had confirmed it, triple-confirmed it, for a weekend when the phone wouldn't ring. Robert came down, walked around the studio slowly, and said, "I don't think I want to make monotypes."

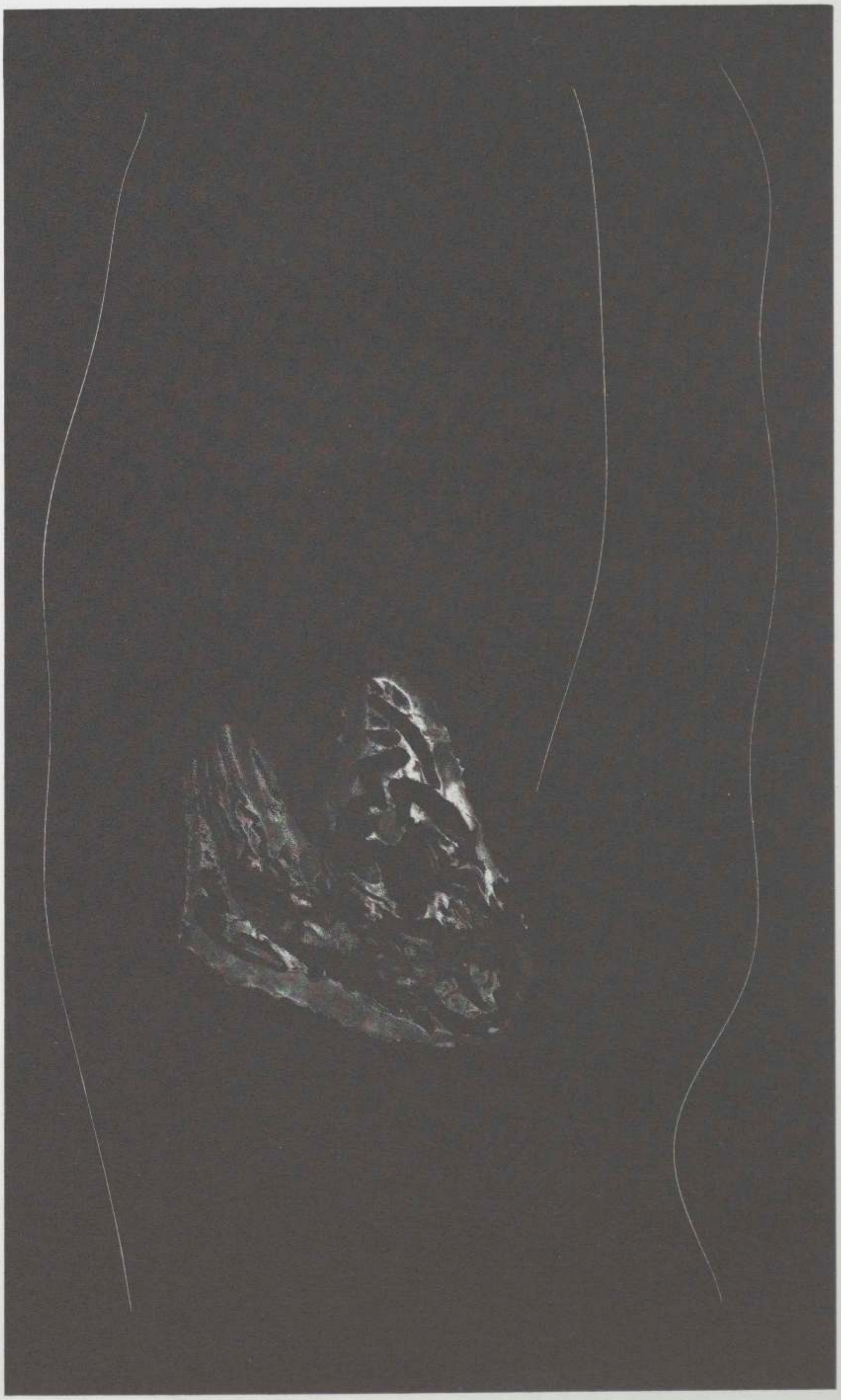
ST: Why didn't you leave it there? Why do you take the next step? What permits you to do this?

BA: My livelihood relies on this, on my being able to say, "Robert, you don't want to make monotypes? Let's not make monotypes. But before you quit . . ." Or, if he says he's not sure of this and that, I'll say, "Let's just do it. If we don't like it, we'll throw it away." But to get back to collaboration: he'll say, "I haven't any ideas for prints today." That's when he feels the pressure of Cathy sitting around. Oftentimes she'll get him going by throwing things away, or by putting two things together, and he'll see it. He's using that facility of hers–*of being in his orbit.* With me, I'll go and say, "Hey, Robert, that was a terrific thing you did there." "Oh, I forgot about that. I haven't thought about that for three years." "I love the idea of it. You've never done any prints that bear any relationship to that. Would you be interested in pursuing something like that?" "Yes, I would. No, I wouldn't." Half the time I make suggestions he doesn't like.

What I'm doing is giving you some isolated instances where he's been stuck or too much distracted by daily affairs–where he doesn't know what to do *for three hours* when I come out on a Thursday. I think he's sometimes tortured so that he can't work–psychologically he runs into blocks. He has a lot of problems in a worldly sense that occupy him–he's not able to work. He entertains to a certain extent–although less than in years gone by. He has a lot of commitments, a lot of shows. He's running a very extensive cottage industry. It's a big-time operation. He writes articles. He has too much to do all the time. He may feel totally preoccupied. *He may not want to focus.* "Distracted" is the word I would use–he often becomes distracted. I think he genuinely wants to collaborate. I know he enjoys working. You can see that by the burst of stuff that

Look, what I'm trying to say a bit more specifically is that the problem of any artist is self-transcendence–and it's that further dimension of people proposing ideas or techniques that transcends one's habitual or conditioned way of doing things, or at least presents the possibility.[23]

opposite: **Soot-Black Stone, #4,** 1973. Lithograph. (cat. 116)
page 120: **Soot-Black Stone, #1,** 1973. Lithograph. (cat. 113)
page 121: **Soot-Black Stone, #2,** 1973. Lithograph. (cat. 114)



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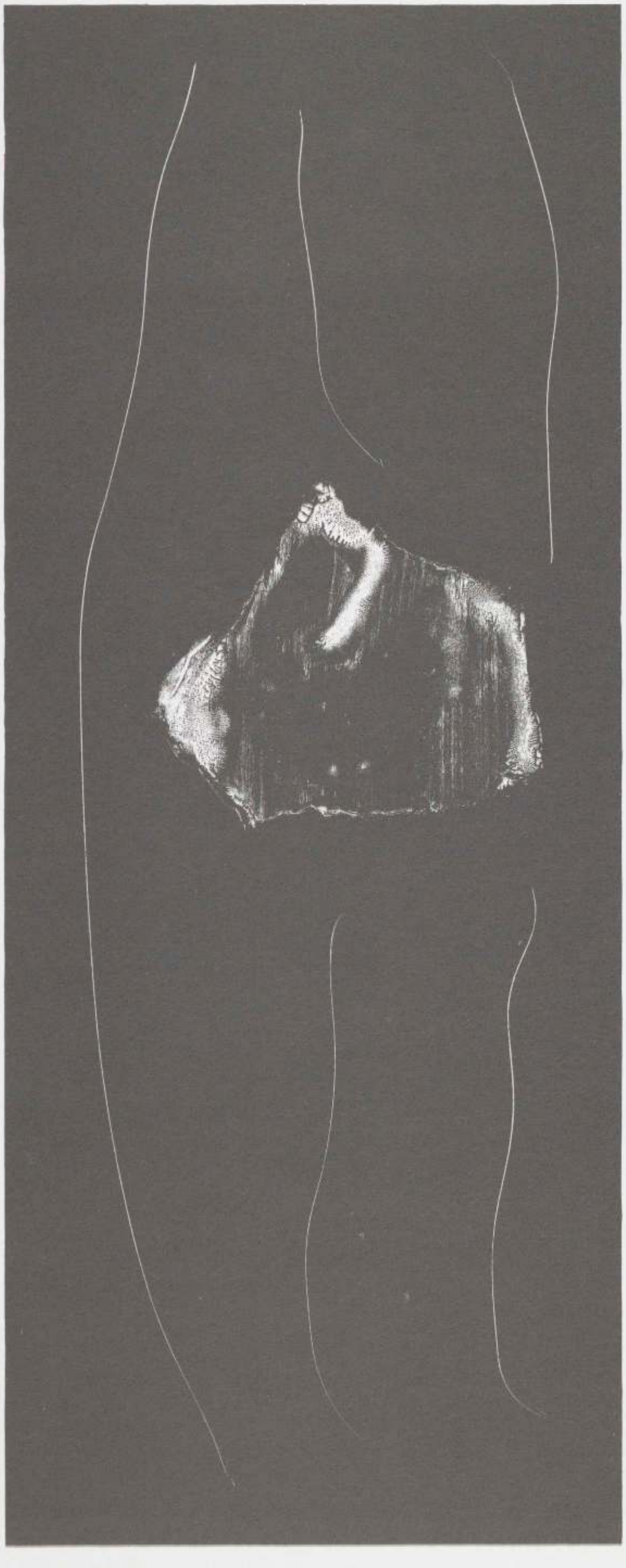

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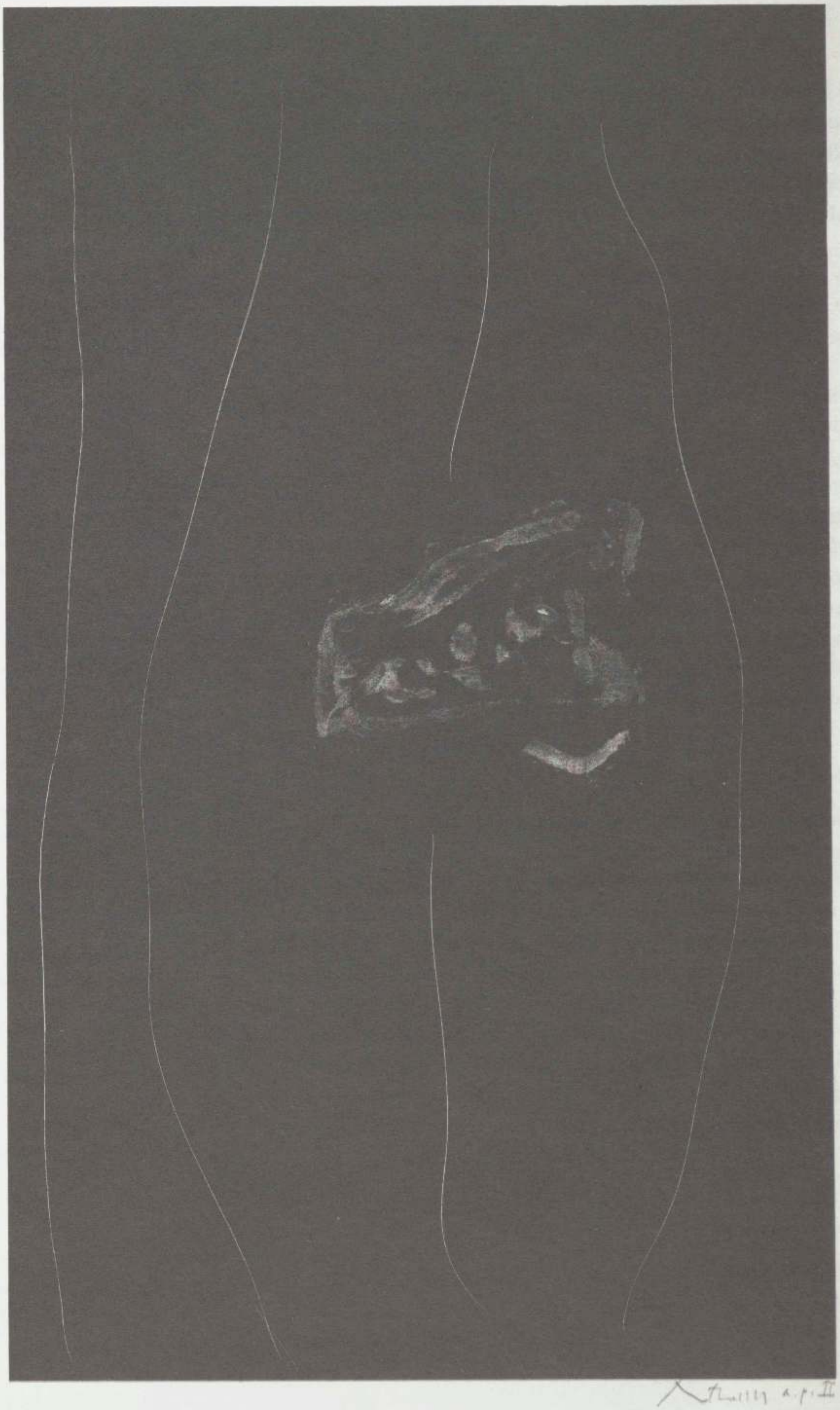


a.p. II

comes *when* it comes. He's still a shy man, and in certain cases *he's shy about the situation of working.* The collaborative aspect to a certain extent brings out that shyness. I've seen him working, and I've seen him writing. In both cases his concentration is so total that it is often marked by a different breathing rhythm. I've seen him correcting something that he's written. He has phenomenal powers of concentration. Also, by the nature of his life, the way it's run, he's often times reluctant to start until he knows he has *a period of time to get into it*–however manner he gets into it–so that he can pursue it all night long, if he has the energy and the feeling.

Where it starts doesn't make any difference. I can say, "Do something like you did before," and he'll say, "No." He'll say, "Yes, that's a good idea." All that's meant to do is to get him *started.* Time and time again projects have gotten started simply by this back and forth. Ideas have nothing to do with the execution of it, nothing to do with the flavor of it. It's an *idea.* It's a dialogue about the nature of the work. For instance, he has all those books. He has more books than anybody I know. I think he tends to read a *lot* of them. I'm sure that he reads into *tons* of them. He's sitting around reading and he's tuning into that. He's being suggestible. He's being passive to another mind. This then starts him dreaming, starts him moving. *He has a dialogue with another mind. And things come out of that.*

ST: As you see it, why does Motherwell enjoy the print medium?

BA: I think he solves paintings while making prints and he solves prints while making paintings. The same goes for the collages. They all feed back and forth. He enjoys the collaboration of one and the loneliness of the other. They all sort of balance off in the way that he organizes his life. Aside from the collaborative aspect, the thing he particularly likes about printmaking is the possibility of accidents. He's able to get away from a wrist that's been doing the same thing or has a motion of thirty years to it. By using the press, in doing a monotype, or doing something on a plate, or blotting it immediately, he changes what he does, and it also stimulates him to further work. He's often said, "I want to get away from my own wrist. I want to get away from my own hand–from what I would normally do."

ST: Because of its externalized nature–is there the possibility that collaboration could exert undue pressure on the artist?

BA: I think that happened in a series of collage prints which Robert no longer cares for. He feels he made something that's a parody of himself.

I once worked in a shop renowned for its technical proficiency. I was working on a series of lithographs that had a "flat"– that is, a background – on which the various parts of the image were to be placed. I wanted the "flat" modulated, but the printer kept presenting me with proofs where the background was not modulated. It was faultlessly even, and that was not what I was after.

At first, I didn't see what the problem was. I thought it might be that my working of the plate was wrong, or that the paper was asorbing the ink so completely that no modulation was possible. But usually the first proof from a plate is not fully inked; the second is better covered. By the third or fourth or fifth, you begin to get a highly saturated print. I realized I liked the second proof, the less saturated proof, better than the fifth. The master printer looked at me with horror. "But that's imperfect," he said.

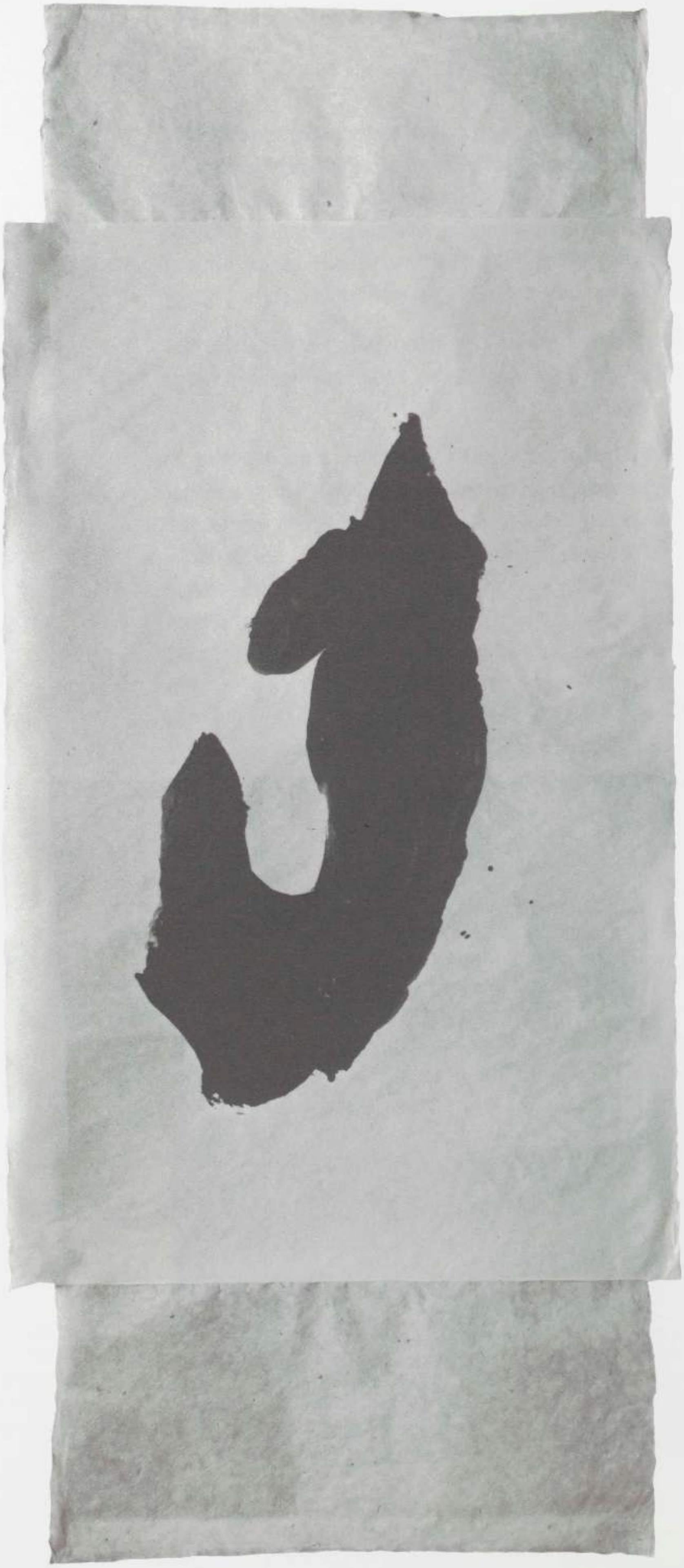
"You can call it 'imperfect,' a rose is a rose by any name. But this is what I'm driving at," I said.

"I have ten printers here whom I've trained not to do anything imperfect," he replied.

"What is the problem with telling them that this second proof is the 'perfect print' of what I am after?" I said.

"I couldn't do that," he said. "It would destroy the morale of the shop."[24]

Samurai II, 1979-80. Lithograph and Chine appliqué. (cat. 213)



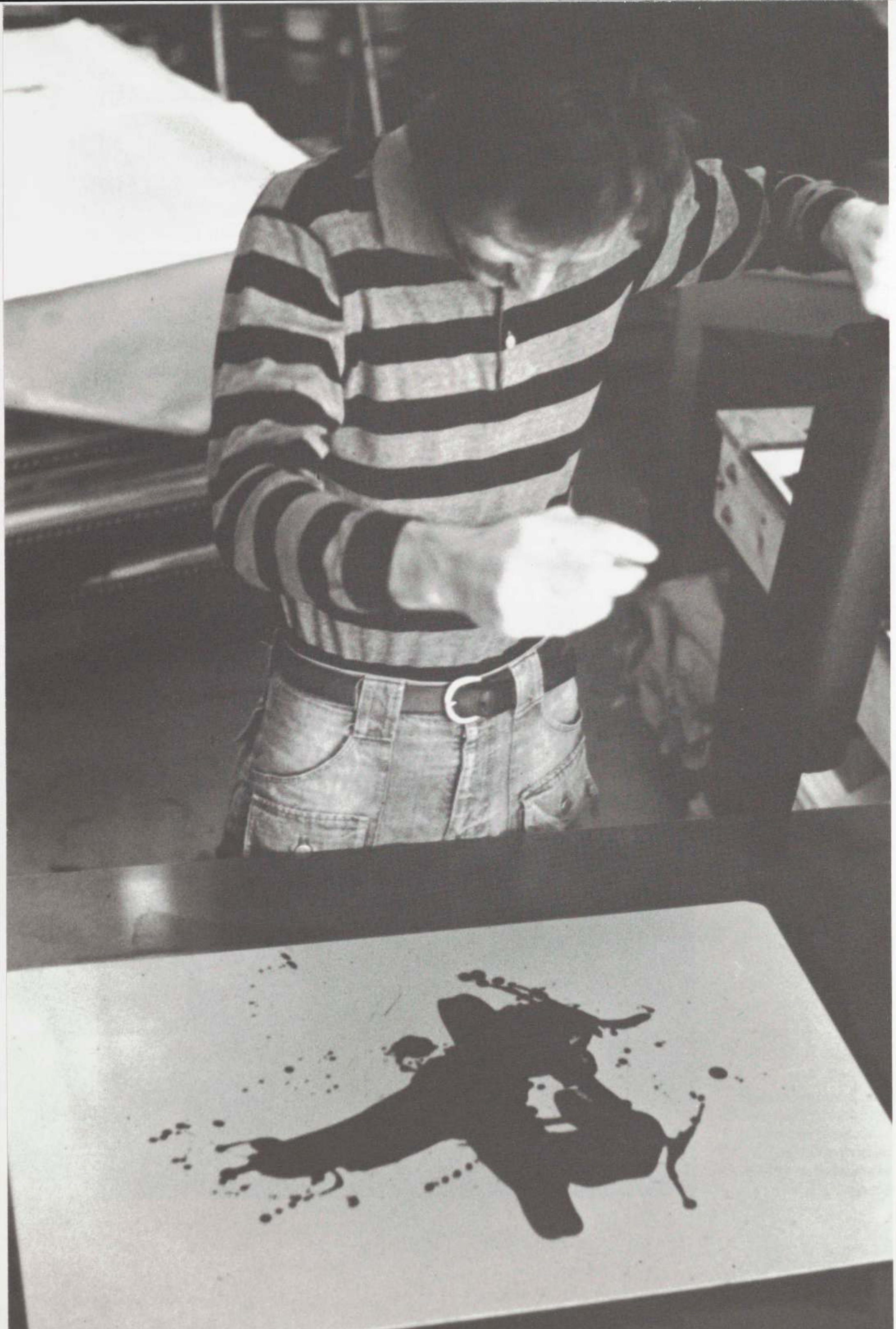
That makes him more uncomfortable than a less successful work that's "real." The collage prints were successful commercially. They have certain aspects of Motherwell in them, but they're too suave for him. He was making things which looked like Motherwells. The collage prints may be more successful in the market place than the *Soot-Blacks* made almost simultaneously, which he knows are the *real* Robert Motherwell.

ST: You've watched many artists making prints with various printers. How would you define the printer's role in the collaborative situation, particularly with regard to Motherwell?

BA: The printer's concern is whether what the artist wants is going to print or not, and that we're going to get what we think we want out of this plate. Maurice [Sanchez] does this with Robert. Just forget the "technique." Just do it. We'll see what we get to print, then we'll know what the limits are. But go for it! It's with this paper plate that Maurice made. He has been able to make a color proof and then glaze it with a transfer substance, so that Robert can go in on top of a color proof and directly put his mark on it, or play around with the proof. It's on a white paper. He has the color *there.* It's all very concrete. I keep telling everyone that *he's very specific. Don't think of him as a theoretician. He's so concrete that anything at hand is the thing he deals with.* He's been presented with gray aluminum plates and sophisticated printmaking techniques by very good technicians most of his print-making life. And often times technicians tend to make it a lot of mumbo-jumbo. I don't have any stake in the *mystique* of the medium. Some of the printers he's worked with, or other printer/publishers have stakes in the mystique. My stake, I hope to think is in the intention of the artist–and in *realizing that intention* by any means possible. I don't care what they are. As long as they are true to the expressive intention. I personally think anything goes. A lot of people say, "That can't be a real print if it's printed offset," or whatever. I don't give a damn! Nobody's going to care five years from now. Nobody's going to care how this print is made.

84
CHARLES
BRAND
ETCHING
LITHO
PRESSES
PRESSES

The celebrated Charles Brand press, so often referred to by printers in this volume is still made in this basement on East 10th Street, Greenwich Village, New York, with the same care and precision as in former decades.



ROBERT BIGELOW

From 1965-1966, Robert Bigelow apprenticed as a Printer-Fellow at Tamarind Lithography Workshop Inc., in Los Angeles. A year later, while employed as a printer at Gemini G.E.L., he received a BFA degree from Chouinard Art Institute. He spent the next four years teaching art in Canada and, from 1971-72, worked as a printer at Petersburg Press in London. He returned to Los Angeles in 1973, teaching for a year at the Otis Art Institute, and printed at Gemini G.E.L. and at Cirrus Editions in the following year. Shortly after Kenneth Tyler established his workshop in Bedford Village, New York, Bigelow was invited east by the former director of Gemini G.E.L. to become his studio manager. From 1975-76, he collaborated with Motherwell on nine editions of prints and, after leaving Tyler's workshop in 1976, became Motherwell's studio assistant. Within the same year, a Brand lithography press was installed in Motherwell's Greenwich studios and, from then until his departure for Canada in 1978, Bigelow printed the artist's lithographs. During this two-year period, all Motherwell's prints were produced in his own studios, with master etcher Catherine Mousley also part of the artist's permanent staff. (Other artists with whom Bigelow has collaborated include Jim Dine, Richard Hamilton, David Hockney, Claes Oldenburg, Robert Rauschenberg, and Frank Stella.) The following has been taken from a two-day taping session on 30 November and 1 December 1979 in Montreal, where Bigelow (who is a painter) holds a teaching position at Concordia University.

RB: There would be times when Bob would be away at a show, times when he just wanted to spend a week writing, handling correspondence or something like that, and he couldn't keep busy in the studios constantly. After the studios were set up, the racks were built–John [Scofield] and I completely set up his studios so that they functioned to his liking–I didn't have as much to do. So he decided to get a litho press, so that when he didn't want to be working with me on some specific project, I could go proof. He could make lithos when he felt like it, and when I had nothing else to do, I could always proof. I wouldn't have to be constantly bugging him, checking with him about keeping busy.

So we ordered a press, and the press came. One of the advantages of working with him under these circumstances is *there was no publisher involved,* pushing with a heavy hand, to get the stuff on the market to get the buck. And although Brooke had an interest in this, Bob told him, "Look, we produce these prints when we feel like it, when the time's right, and when I *want* to. *I'm* doing it, and it's like a hobby. It interests me. It's something I want to do *not because I have to.*" So it took the pressure of the publisher off the situation.

Wittingly or not, every publisher puts [a] kind of pressure on you. Every publisher is an artiste manqué, who has his own aesthetic, no matter how hard he tries to deny it in himself. There are rare master printers, though not publishers, who can suppress their own aesthetic in collaborating with the artist. The artist's problem is how to neutralize the publisher's aesthetic where it deviates from his own . . .[25]

Robert Bigelow, Motherwell's own lithographer from 1976-78, proofing.

I would lay a few plates out,he'd draw on them, and I would proof them on different papers. Sometimes they would become editions and sometimes they wouldn't. We'd pin a proof up on the wall and it would sit there for months, and all of a sudden he'd get an idea, and then we'd edition it. So he would do it at his own pace, at his own leisure, and he started *enjoying* it. Whereas he didn't with publishers, because there was always the pressure of pushing–also the publisher directing it in a way *he'd* like to see it go, based on *his* idea of what he could sell and what he couldn't sell, and also based on his idea of what he thought were Bob's strengths and Bob's weaknesses. I really didn't give a damn about his weaknesses or his strengths in terms of pushing the stuff. I would produce whatever he wanted to produce. It didn't matter to me. And if he didn't want to make a print, it didn't matter to me, because I'd go stretch a canvas or I'd go to Ollendorff's or I'd go into New York Central and pick up brushes or paints and paper when paper got low. I had plenty to do. If he didn't want to make prints, it didn't matter a bit, I really didn't care. So it took the pressure off, and he really started enjoying it.

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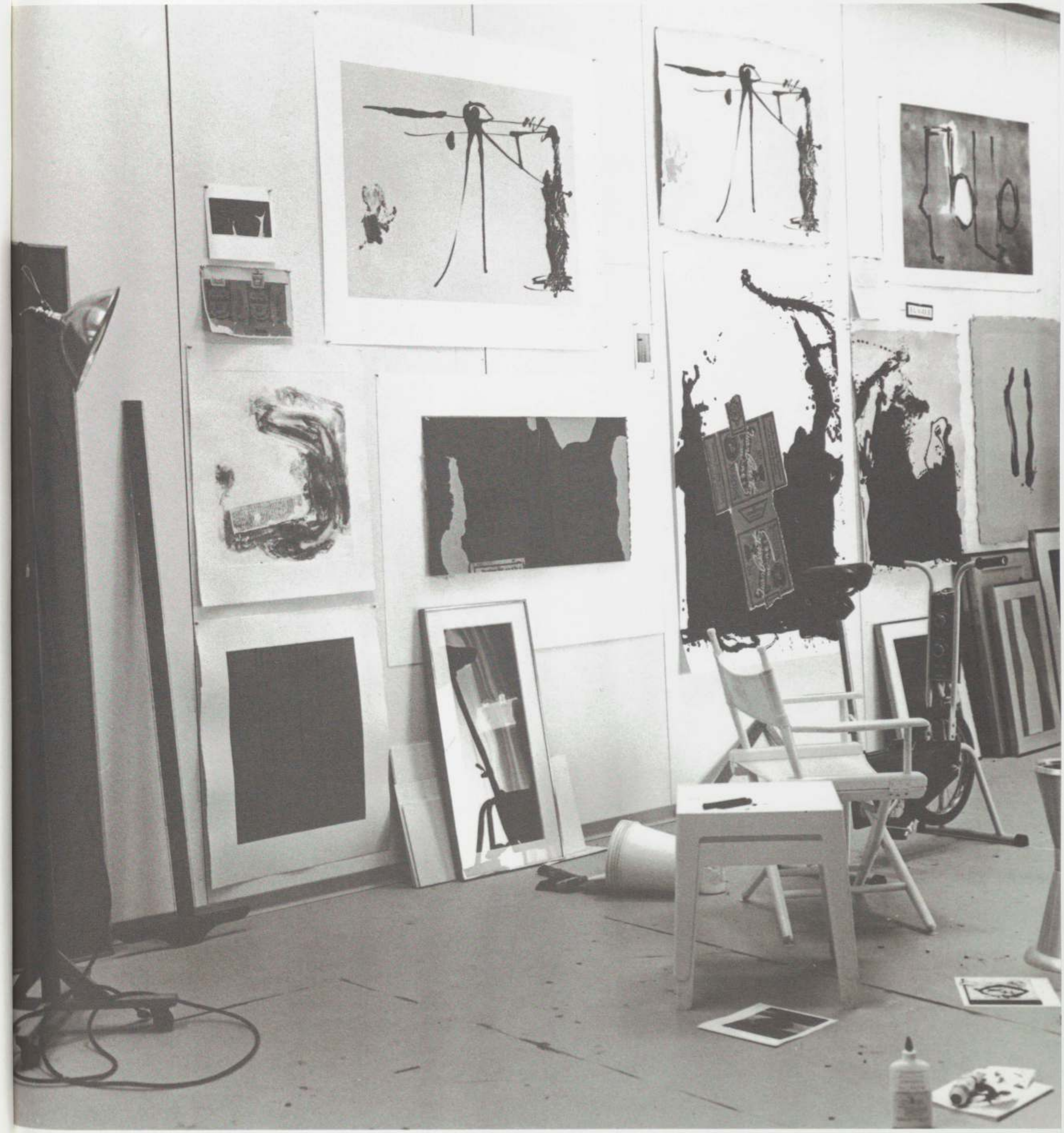
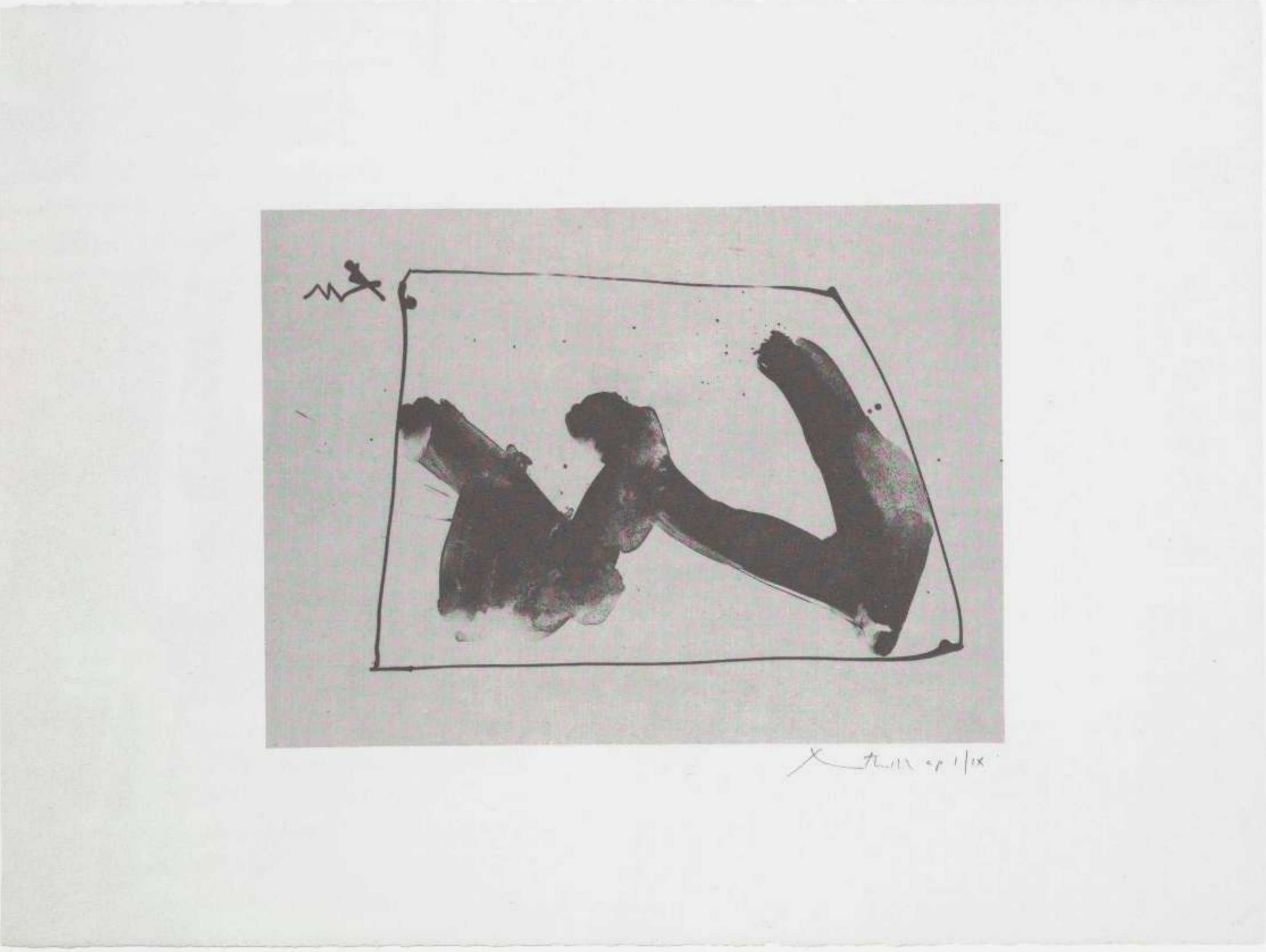
Lithography is *immediate* the way he draws. In fact, in the way he used etching it was immediate too because he did sugarlifts, direct brush drawings, and the etching process just transformed the whole thing into a print. He approached it in a way that he didn't have to get technically involved, but got the results he wanted. He did the drawing on the metal plate just like he did the drawing on the litho plate just like he would do his brush drawings on canvas. He'd work with just a black figure on a ground, but it would end up different. He loved the proofing and the kind of results he got, looking forward to the results, and trying it out on different colored grounds, different colored papers. It's something that *you play with* like that–you could do it a lot of different ways. In painting, you put the marks down on the ground, on a piece of canvas, and that's it. You like it, or you don't like it. You can't try it on another ground, on another color, on another size of paper. He had *more* options or flexibility in that respect. He had *less* options and flexibility in terms of the capabilities of the medium, but he used it in a way that he had direct access to it.

He used to say this all the time–I don't know how true it was–that in his painting studio he dealt with the real issue, his serious work. The collage studio was where he "free-associated," by shifting collage materials around until he achieved the right balance or proportion, feel, et cetera. And then printmaking is where he enjoyed himself and relaxed–it was a kind of hobby to him. It was also where he could collaborate with

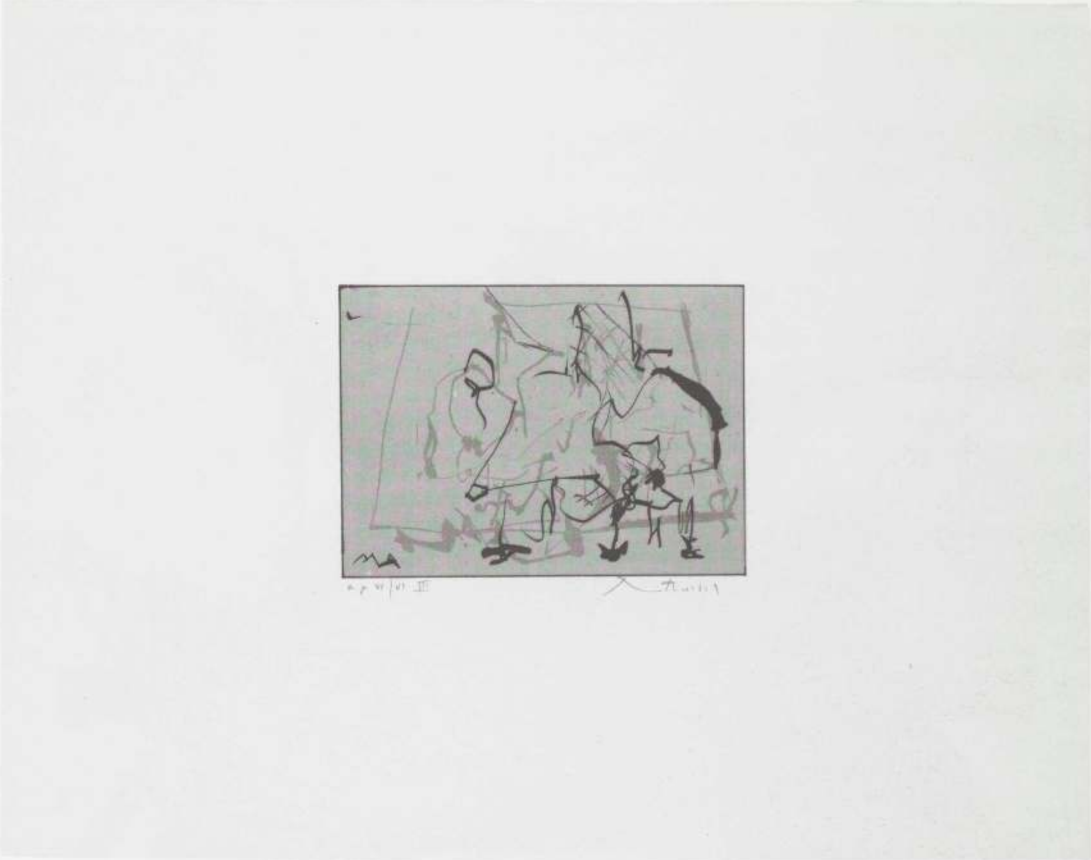
What actually happens when you're going to work with a noted printer/publisher such as Tamarind or Gemini or Tyler or Universal Limited Art Editions is that you arrive, say, at ten o'clock and are introduced to everybody. There are five or six printers standing around, there are a couple of secretaries, there's usually a photographer–maybe a member of the staff–and, in effect, you realize with a sinking heart that an enormous amount of time and money and organization has been set aside in a definite time slot for you to be a creative genius. Now there's no situation that freezes your blood more. . . . It's as though you're used to practising the piano–you love the piano–and one day someone says, "More people would like to hear you. Would you mind practising on a stage?" And you say, "Sure, why not. I'll do the same thing anyway." And then you arrive on the stage and look at three thousand people in the audience and realize that you're not going to practise for fun or for yourself at all. There are people waiting to see you inspired.[26]



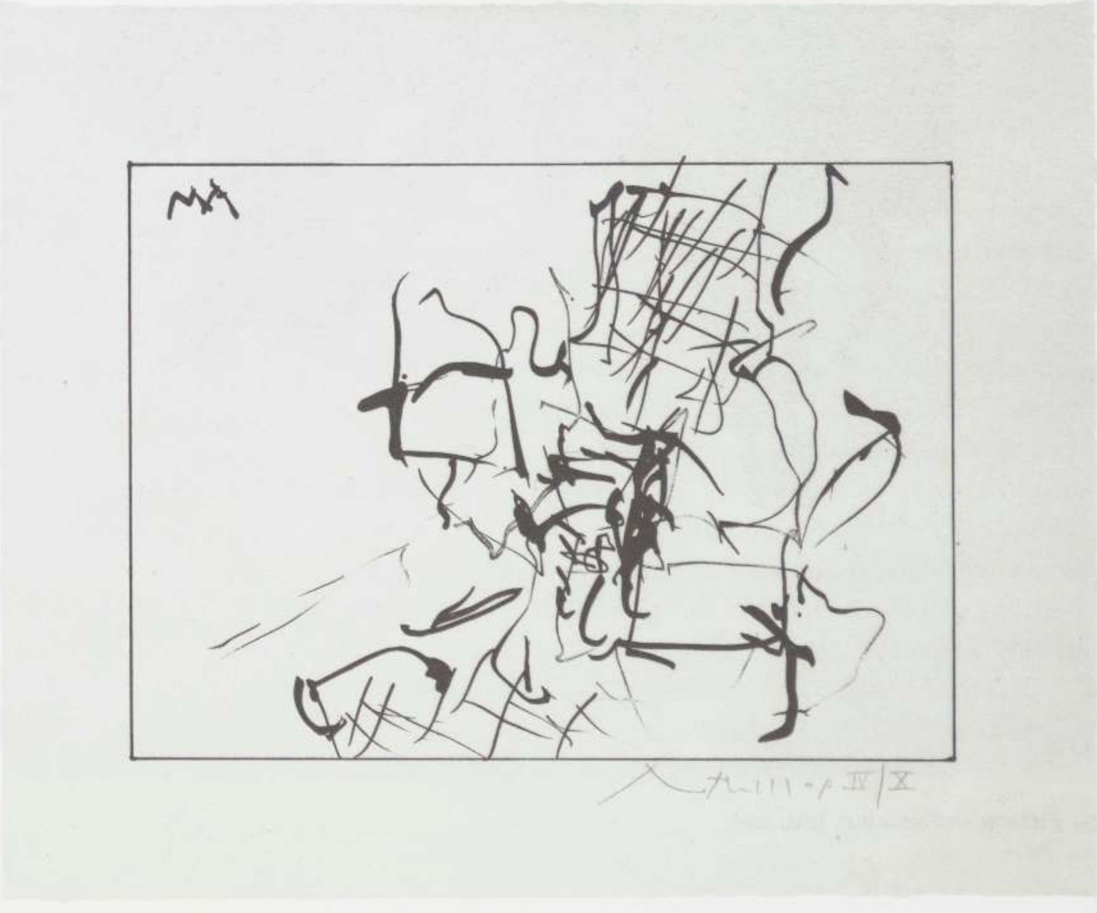
North wall of Motherwell's painting studio with trial proofs, Greenwich, 1975.



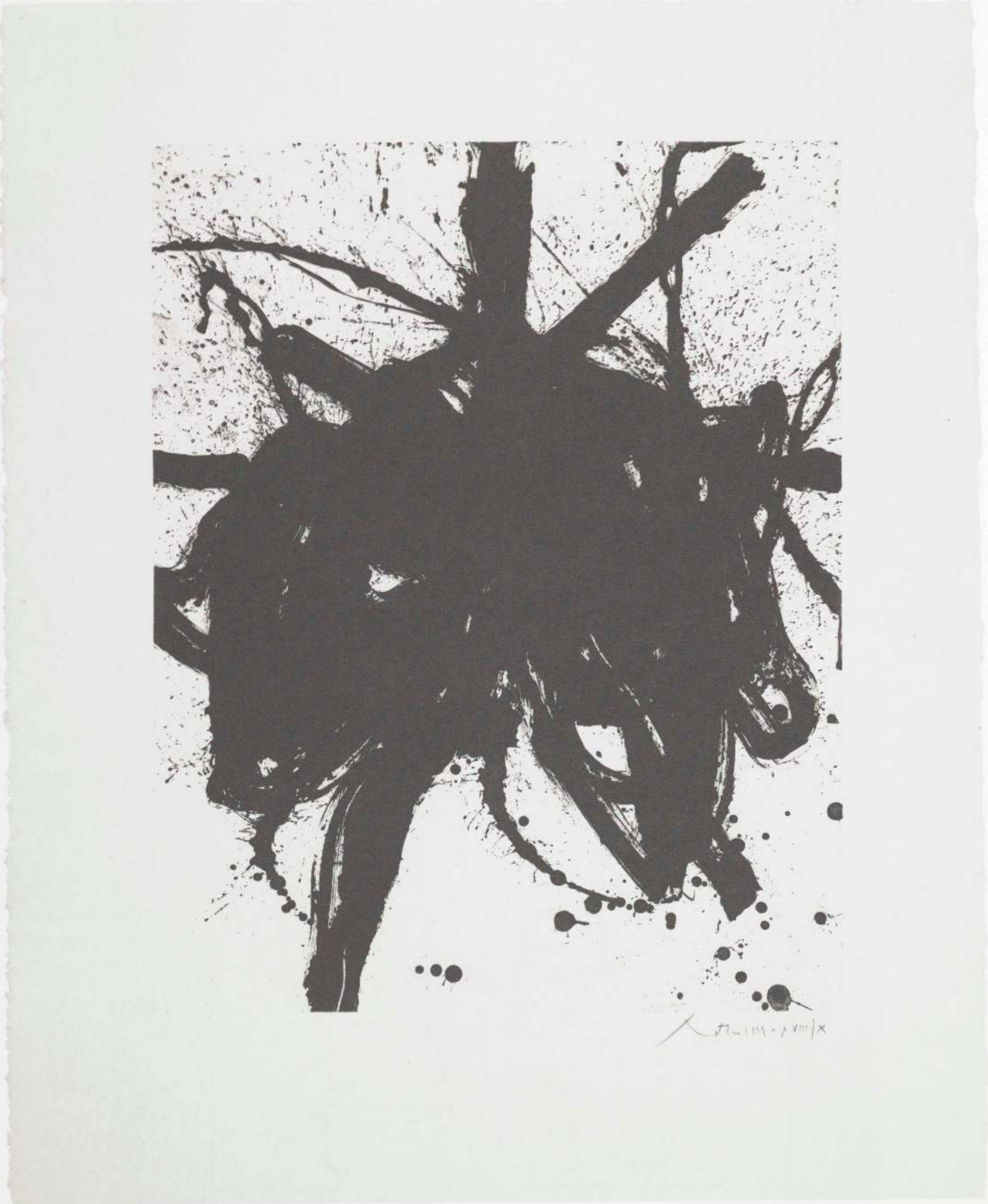
Untitled, 1977. Lithograph and Chine collé. (cat. 183)



Untitled (State III), 1977. Lithograph and Chine collé. (cat 188)



Untitled, 1977. Lithograph. (cat. 184)

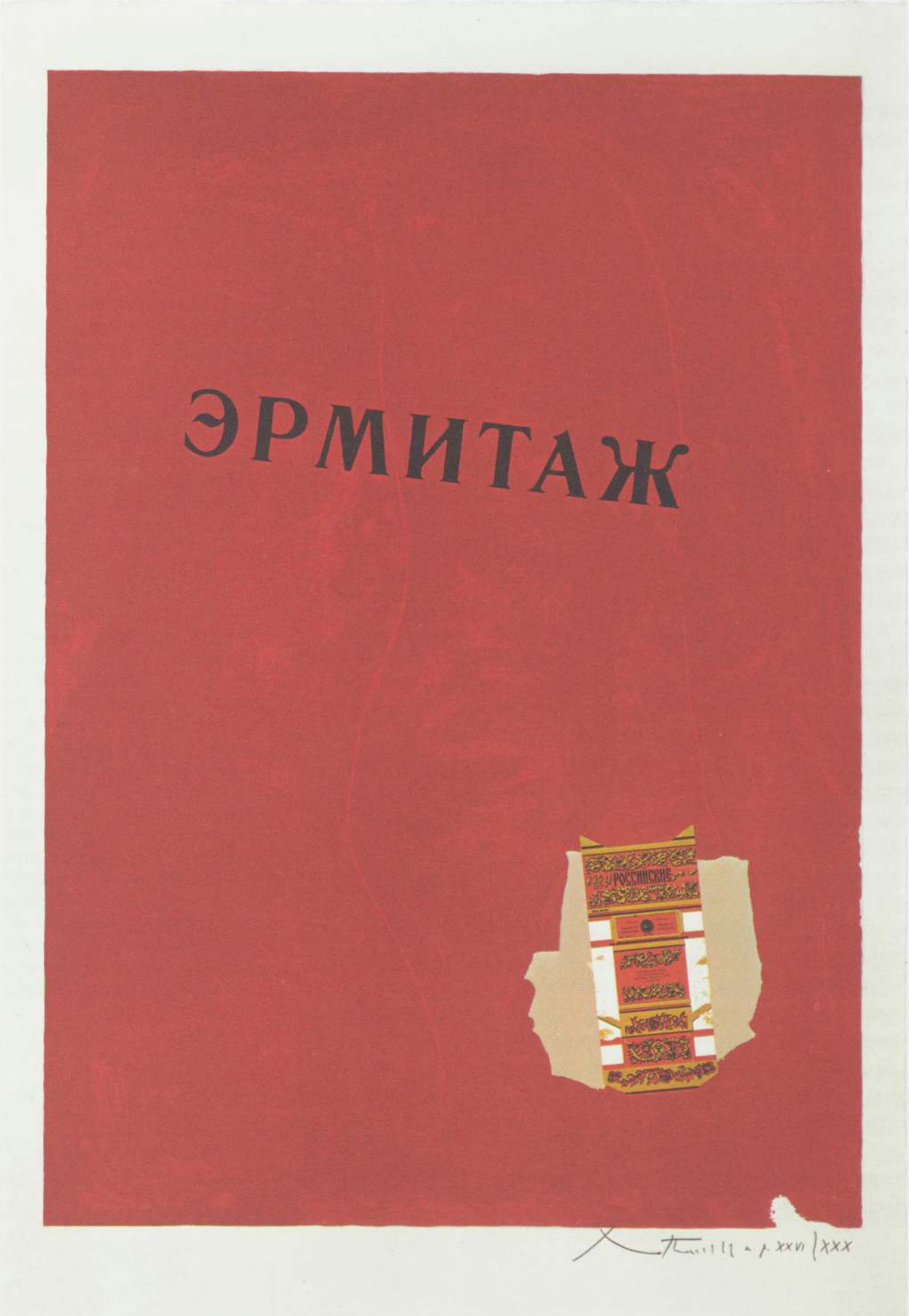


Black Sea, 1979. Etching and aquatint. (cat. 210) other people, have company and conversation and that sort of thing. So each studio offered an alternative to the other studios. He would work in the painting studio until he reached a point where he had a block or couldn't resolve or see the problem anymore. So he'd leave it and go into the collage studio and free-associate. That was more relaxing, but at a certain point–it's a less challenging involvement–it wore thin and he'd get tired of it. Then he'd either go back to the painting studio or he'd go into the print studio. No matter what, whether he was working in the paint studio or the collage studio, a couple of days a week he could always take some time out to make prints. It was a place to go and something to do. It would get him out of the painting studio and give him some perspective or some distance on the problems he was dealing with and give him a chance to relate to people and to collaborate and to enjoy himself and relax. He didn't worry about his prints. They weren't his mainstay. If the prints just paid for themselves he said he was happy.

ST: How did you view your collaboration with him?

RB: I can look at it from his point of view, or I can look at it from my point of view, or I can look at it from neither point of view. There's something different about it in all three cases. If I look at it from my point of view, I can say there was a lot of hardship, there was a lot of joy, and I learned a lot, both positively and negatively. There were things I saw him do I would never do myself, there were things I saw him do that I was impressed with, that I would emulate myself, but that has nothing to do with the product. I'm not product-oriented myself ultimately, so to me it was more an experience than it was production. And, from that point of view, it was as good an experience as I've ever had in my life. It was certainly a learning experience, and I suspect it was the same for him. Because I caused him to see things from my point of view too, which is different from his. It gave him a certain perspective on what he was doing that he wasn't used to. I brought skills to a certain situation which he didn't have, which added a dimension to his work that was positive. Also I think–like in most collaborations–*you end up with a result that's bigger than the two people involved*–which is a good reason for collaborating in the first place. I could bring to it things he couldn't; he could bring to it things I couldn't. I never tried to be more than what my role was meant to be. And there's as much to get out of that relationship as there is for the other side. I got a lot out of it, I don't regret it. At times it was difficult, at times I felt taken advantage of, at times I felt sorry for myself; at times he felt the same way, at times he felt I was taking advantage of him. But you have all these kinds of feelings even with your own family!

Hermitage, 1975. Lithograph and silkscreen. (cat. 149)


ЭРМИТАЖ
РОССИЙСКИЕ
a.p. XXVI/XXX

ST: You've worked with other artists in a collaborative relationship. In what respects is Motherwell different?

RB: I can only say for me, because each printer sees the differences differently, because each printer is different too. To me he was different because I understood his aesthetic. I was trained in art school as an Abstract Expressionist by the painting instructor I got on with best–Emerson Woelffer– a good friend of Motherwell's, who had basically the same aesthetic. And by Mike [Matsumi] Kanemitsu, another painting instructor of mine [who got me the grant at Tamarind]–also an Abstract Expressionist who shared a similar aesthetic. When I met Motherwell, I already had an understanding of his aesthetic. There's an introverted side to Bob which I could relate to and somehow get close to. Whereas Frank Stella has an introverted side, but he's very protective of it; he doesn't allow very many people to get close to him. Maybe it was just that Bob and I hit it off personality-wise better than other artists, but I got along with him better than with other artists. I think ultimately no artist is that easy to get along with as a close friend. I got close to Bob, but when he realized we were becoming too close as people, he would do something to create a gap, to create a distance. There's no reason why one should want to get any closer than that, because you start invading. Besides, once he trusts you and likes you, *he opens up completely,* as opposed to when you first meet him. When you're first dealing with him, he's very aloof, very distant, and very guarded. I think it's just because he's been burned so often by so many people, he's protective. The problem is that when you have a reputation like he does, when you have the recognition he has, you get all kinds of people clamoring around you, to get to know you, to get close to you, to touch you, to rub elbows with you. And a lot of them waste your time. A lot of them think the closer they get to Motherwell, the closer to greatness they get. You get a lot of people who want to feed off you. He has to be guarded about the kinds of people that he lets get close to him.

Bob pulled me in on a philosophical level: I philosophized with him, and gave him my opinions of his art, gave him criticisms, and talked with him about art, talked with him about the meaning of life and all this other stuff. So I had a commitment to Bob that went beyond any artist/publisher relationship. I didn't see it as forcing him to produce work. As far as I'm concerned–on a philosophical level–if I worked for him for a year and he didn't produce one thing, it was more important that he didn't produce anything than to produce something for reasons that had no meaning to him.

The problem of working with craftsmen is their general tendency to exaggerate nuances. It is almost impossible to get a certain kind of obsessed craftsman not to overemphasize what should be subtle. A small drip suddenly becomes a blockbuster; a little bit of background bleeding through the modulation of another color becomes an island in the middle of that color.

From this point of view, I used to think that it might be better if the craftsman did not have his interpretation of my intentions so that I could better control the emphases. But several times in my life I have worked with printers who, in effect, became alter egos. They intuitively sensed what I was after, and in many cases the work became better. Printers do know the craft better than most artists; moreover, many modernist artists' work is either so conceptual that it is sensuously thin, or so coarse in execution that it is a bit repulsive. In these cases, the master craftsman, with all his detailed refinements, plus the startling magic of a thing beautifully executed, can improve the artist's original vision.[27]

One time they did a series of monoprints. Some printer came out and spent a couple of days; they all worked hard, and they produced monoprints and then later had a show which was very successful. Brooke saw that as a good idea to do again, because it was a good show, and Bob's prints weren't happening with the frequency that Brooke would have liked to have seen them happen. So he suggested that we spend a weekend and make monotypes, and Bob eventually agreed to it. The weekend arrived and Brooke arrived early in the morning and brought all this food–he's enthusiastic, he's ready to go. I don't know exactly what Brooke was going to be in the project, except be the catalyst, get things happening, and he felt I wasn't really doing it so he needed to be there to do it.

So he came out, and I set everything up from my end. I stacked all the paper, I mixed up all the inks, I thinned them out, and I got the materials for Bob to draw directly onto. We had gone over this catalogue of monotypes, so we were all briefed on how we would approach it. Everything was all set up, it was all arranged, and Bob comes down to the studio and sits down and says . . . "I don't want to make monotypes."

Because Bob had started backing down on the Friday before this Saturday, I already knew that it looked like he had started to back down. And so Brooke says, "Do anything, Bob, just try *anything,* don't worry about it, if it doesn't work out, fine." And Bob says, "Yes, but it's not that easy to make art, Brooke; you can't decide to do it on a Saturday if you don't feel like it, you don't understand." There's always this conflict: the artist needs to run on inspiration, and the publisher needs to get the work done. Bob's pushing the point that he doesn't really feel inspired, art can't happen without inspiration; and Brooke's saying, "Oh, don't worry about it, try something; if it doesn't work, fine"; and Bob's saying, "But you don't understand"; and Brooke's saying, "Do anything, try anything."

And I'm standing there, not being subjective like the artist in the sense that I really don't feel intimidated by this, and I really don't feel some project has been set up by someone else that I don't want to do, and all of the sudden *I* don't feel like cooperating–I didn't feel like the artist on the one hand; on the other hand, I didn't feel like the publisher: that I'm here, and I'm going to get something out of this artist, he's got it in him and I've just got to find some way to get it out of him–I didn't feel like that either. So that at a certain point when Bob said that he didn't feel creative–since I was there and ready to go and I had sent my family off this Saturday and I had made the arrangements and I thought we would be spending a weekend–I would just as soon work. So I started agreeing with Brooke. I said, "Yeh, sure, just try something, if it works out, fine, if it doesn't work out, fine." I can't remember exactly, but it went something like that.

Bob finally agreed. He did something on a plate, he looked at it, and he didn't like it. It was too liquid or not liquid enough or, I can't remember what. Finally, he did something and it was too liquid so he just wiped a whole field onto the backing slab and we ran it through and it produced a ground. He said he liked that, but he really didn't feel like doing monoprints, he felt more like doing brush drawings. So I did all these grounds. I gave him the thinned-out ink, and he started drawing, and all of the sudden something happened and he kind of liked it, and he did another one. Finally, he ended up with about fifteen or sixteen. He sat down, and at that point I could tell he was exhausted, so I said, "O.K., let's have lunch, I'm ready to stop." So Brooke says, "O.K., let's have some lunch," and goes off to get the lunch started.

Finally Bob goes upstairs, and Brooke comes back down, saying, "If you can do the grounds so Bob will be ready to go, maybe we can get this much done this afternoon." So then Brooke goes upstairs and I do some more grounds and then I go upstairs and have some lunch and then I come down. Then Bob comes down and says he really doesn't feel like doing any more, he's tired, and this is *enough*.

Bob goes upstairs and has his nap, and Brooke's talking about the next day–to get some plates, we'll do some prints on Sunday. So he makes arrangements for the next day's project. And I'm half-interested when anyone else initiates something, because there's no guarantee the artist is interested, or is even going to go along with it. When the artist initiates it, fine, but when anyone else initiates it, I have to operate on their behalf, and Bob gets pissed off. I know when he gets pissed off, because I've worked with him close enough to know when I'm running something or pushing something he doesn't want pushed on him. But also he wants me to stay on good terms with Brooke because Brooke's a friend of his; he doesn't want me to offend Brooke. Brooke and he have a fairly good relationship because Brooke doesn't push as hard as other publishers. So I'm in a position–which is a shitty position for a printer to be in, which happens a lot–where the printer is expected to have a *rapport* with the artist and to *push* for the publisher. You've got to satisfy both people, and sometimes it's an impossibility. At Petersburg Press, it was like that: I was supposed to push Oldenburg and produce work for Cornwall-Jones; but for Oldenburg, I was supposed to back off and give him room. It's an impossible situation. It's a double bind. You can't satisfy both parties.

Lithographic press bed.

20 CIGARETTES
Fr 1.40
Fr 1.40
Roth-Händle
Roth-Händle

Tobacco Roth-Händle, 1974-75. Lithograph and silkscreen. (cat. 140)

In a way, images are like days. Some days in life are more interesting than other days, but every day is by definition part of one's life. There are certain days – and in that sense certain prints – where it's not an extraordinary day, but it still is a day. And you make a smaller edition, say of ten or fifteen, to mark, "Yes, that's what I felt like. That's what I was that day." But it's not a day to particularly celebrate or, theoretically, disperse all over the world. And it's not necessarily that those are lesser prints, but that there are certain days that are blessed, that really should be celebrated.[28]

The next day Bob came down and did some drawing for a couple of hours. The backgrounds had been produced on a press, and they were just oil brush drawings. There were some really good pieces. The thing is, it had dissipated from the exciting three-day weekend of producing monotypes to a one-day production of oil brush drawings that Bob ended up farming out to his various painting dealers!

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ST: Since you weren't dealing with the economics of it, how did Motherwell determine the size of a print edition?

RB: Well, sometimes he'd say, "Print for the day. At the end of the day whatever you've got will be the edition size because tomorrow I want you to go to Santini. Just spend the rest of the day printing and whatever you get, you get." Or sometimes he would say, "This is for a specific project and we need a hundred of these." So it would all depend.

ST: Then editions were relatively small?

RB: It was his idea to keep them small, and I went along with the idea because it's boring to pull a large edition. After a while it's very redundant, repetitive, mind-dulling work. So when he said he preferred small editions, I said, "Right, I agree. Besides that, you won't flood your market." I printed as many as a hundred while working for him, but if I didn't have to, I wasn't going to. And if he said he was as happy with an edition of fifty as he was with a hundred, I wasn't going to argue with him, because I had no vested interest in more. Whereas someone like Ken Tyler had a shop to maintain, he had an overhead; but I was paid a salary, so the more I produced didn't mean I made more money. It didn't really matter to me, except the smaller editions were less boring to me. And it *is* true that you don't flood the market with smaller editions.

ST: Can you tell me how the *collé* prints developed?

RB: The reason we did a *collé* was because it was a way to create a ground. It was a way to enhance through application a rather austere and direct drawing.

ST: What does *collé* mean?

RB: Glued.

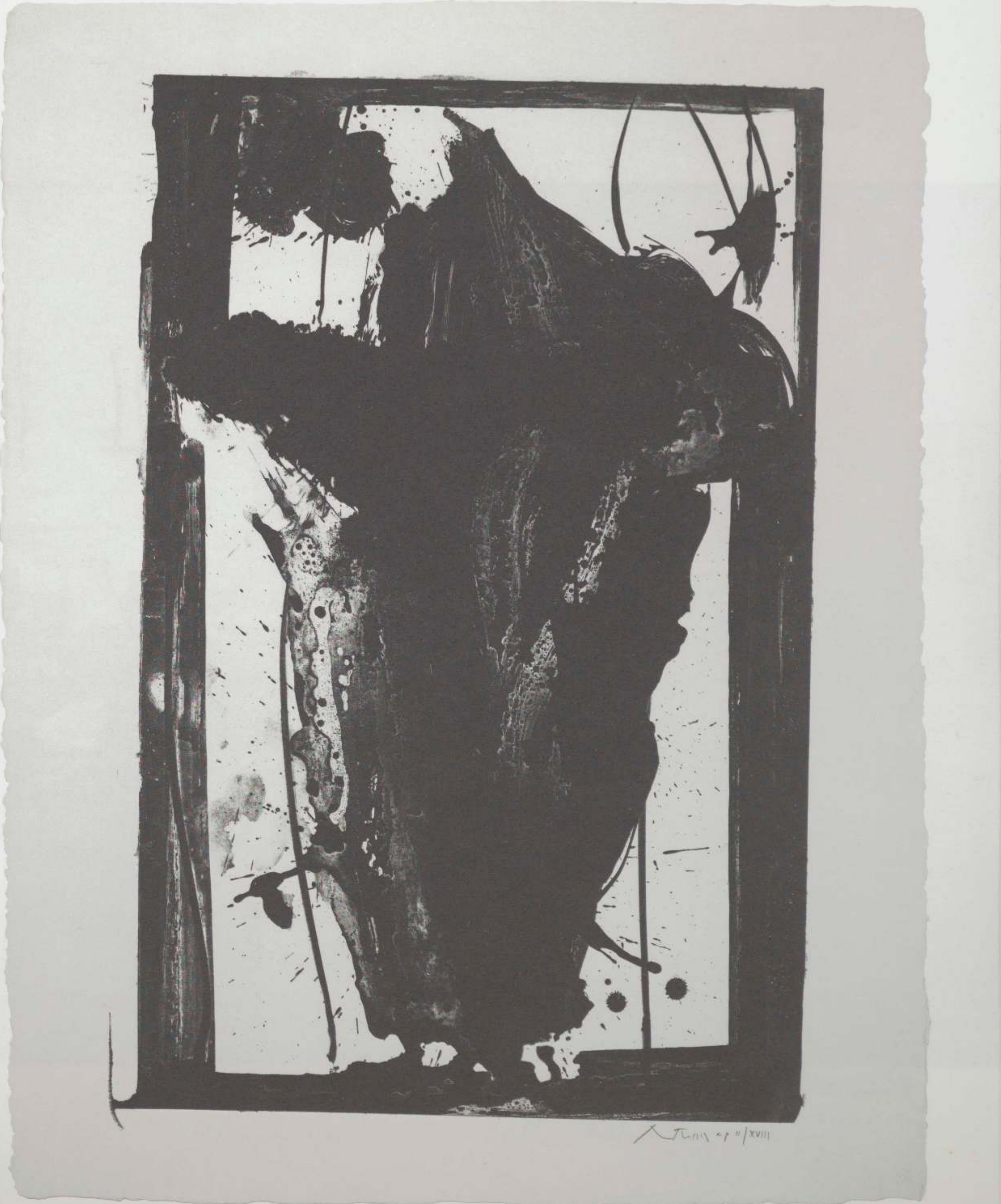
ST: On what paper is the image actually printed?

RB: It's printed on Kitikata, which is a Japanese rice paper.

ST: Meaning the image is on the outside surface of this paper and then it's glued onto another sheet?

RB: The ground was printed on the back side and the image was printed on the front–the black was printed on the front. The color appears behind the *colléd* sheet, so it's behind a veil. . . . There's a method described in the Tamarind book for *chine collé;* I've tried it and it never works. They say, apply the glue and, when the paper dries, *collé* the rice paper to the rag paper at the same time you pull the print. I found that when you applied the glue, the paper wrinkled, so you couldn't accurately lay it onto the stone. Also, they say, after you glue it, you pin it up carefully with clothespins. Every time I'd pin it up with clothespins, when it was damp with the glue, the corners would tear off, and I'd find it had fallen to the ground. So I printed the image first on the rice paper, trimmed it, applied the glue, and then *colléd* it separately from the printing. . . . It's not a new development or an innovation. It's just problem solving.

Easter Day, 1979, 1979-80. Lithograph. (cat. 212)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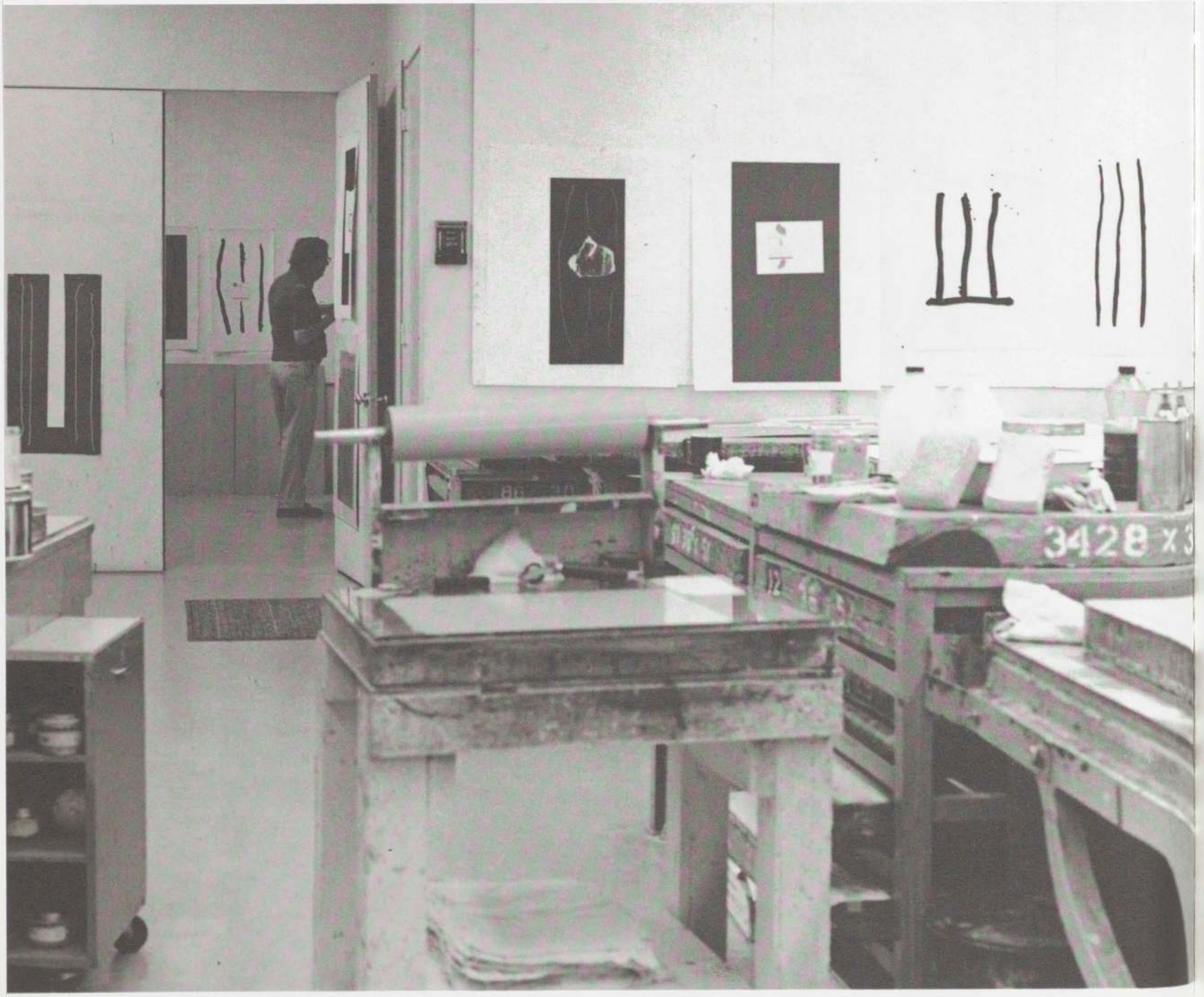


Proofing. Gemini G.E.L., Los Angeles, 1973.

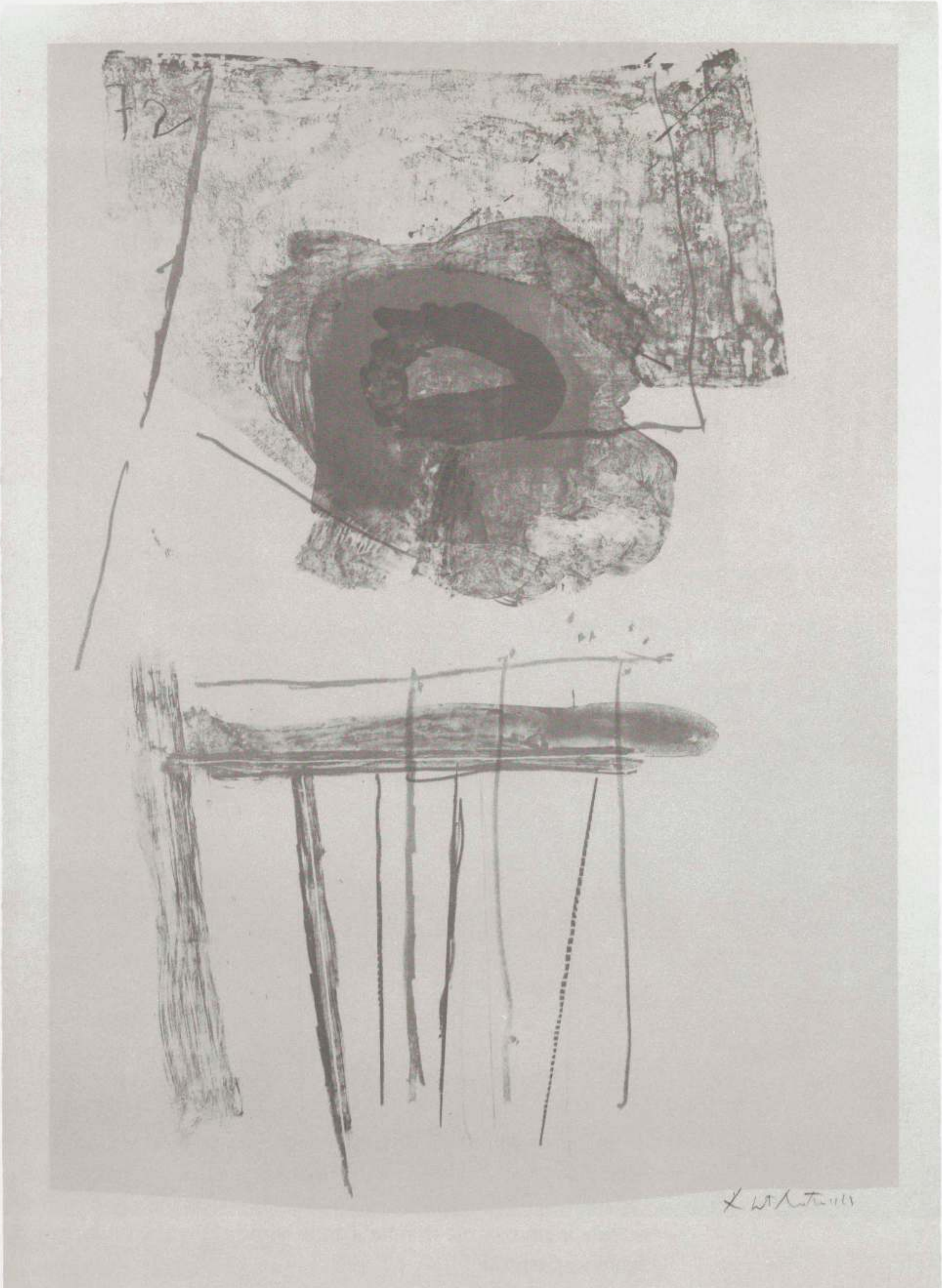
MAURICE SANCHEZ

In 1966, after three years at the University of New Mexico, Maurice Sanchez entered the program at Tamarind Lithography Workshop Inc., in Los Angeles, as a Printer-Fellow. During his second year there, Serge Lozingot became the workshop's Technical Director, and the influence of this master lithographer (who had printed for Dubuffet and other artists in Paris, and who would print with Motherwell in 1973 at Gemini G.E.L.) was a primary motivation to Sanchez in pursuing the profession. Sanchez returned for a semester to the University of New Mexico and then worked at Collector's Press in San Francisco while completing his degree at the San Francisco Art Institute. He then assumed the teaching position vacated by Robert Bigelow in Vancouver and after two years in Canada went to work for Paul Cornwall-Jones at Petersburg Press, collaborating essentially with James Rosenquist (in New York and in London). At present Sanchez free-lances, having set up his own printing workshop in lower Manhattan. With three presses and assistants, he currently prints for various artists including Jim Dine, Joan Snyder, and Joel Schapiro, as well as for Motherwell. Our conversation took place at his New York workshop on 31 January 1980.

MS: With some artists, collaboration means taking care of all the busy work in producing a print. With other artists, it's bringing something new to them. That's something that happened with me working with Motherwell. Last year I was approached by Ron Kitaj to do some prints, and he had these very specific ideas of how he wanted to work. It was very tricky because he said he wanted to do color prints, but he'd never figured out a way that he could possibly work *on the print instead of working on the plate,* because he could not visualize what he was doing. I had done some very unusual transfers with Rosenquist by applying a solution onto a piece of paper and getting great results. It's a simple idea about transfers. I'm sure it's been applied in the way we are now working with Motherwell, though I've never run into it. Nobody's told me about it. We sort of devised it. But I'm sure it's been done before.

I do not know how much longer the collaboration between artist and artisan can exist in an increasingly electronic era without becoming a form of antiquarianism.[29]

After the artist draws a plate, what we do is print the plate on a piece of paper. We then make a transfer paper *out of that particular sheet,* and the artist can draw the next color on that sheet and be drawing on top of his own image. This is what really fascinated Bob because he said it was a struggle for him. For him, drawing a shape that was supposed to be related to other colors—colors which weren't on the plate—was like having blinders on. Because he's sensitive to space—he's so *incredibly sensitive to space* it amazes me that he's done some of the paintings he's done that seem so gestural.



Chair, 1971-72. Lithograph. (cat. 79)

The artist and his daughter, Jeannie, proofing, St. Gallen, Switzerland, 1971.

Every artist I work with is *different.* They all have their peculiarities, their sensitivities. You have to open yourself up to things that could be interpreted as abuse or misunderstanding or whatever. But it's all part of the marriage that happens. There's hell and heaven at the same time. A lot of frustration sometimes. With Bob, what I'm bringing to him–what I do for any artist–is that he does not have to *guess.* It's all there in front of him to work on. It takes a lot of strain out of making the print. We've simplified it for the artists, but we've actually made it more difficult for ourselves.

No matter what you do to fix up your workshop so the artist can work, it's still an alien space to him. I find that working in the artist's own space–he has all his notes, it's his telephone, his kitchen, his bathroom–is total ease. We take all the things to him and work with him there, so he can be in the best creative situation. We do this with most artists. Some are sick of being in their own studios, and we accommodate them here. But *they* have to deal with whatever they find–whatever radio station is playing! With Jim Dine, who works in his loft or in his apartment, we take things to him. With Motherwell, we take *everything* to him.

ST: Would an artist necessarily have to know more about the technique to make a better print?

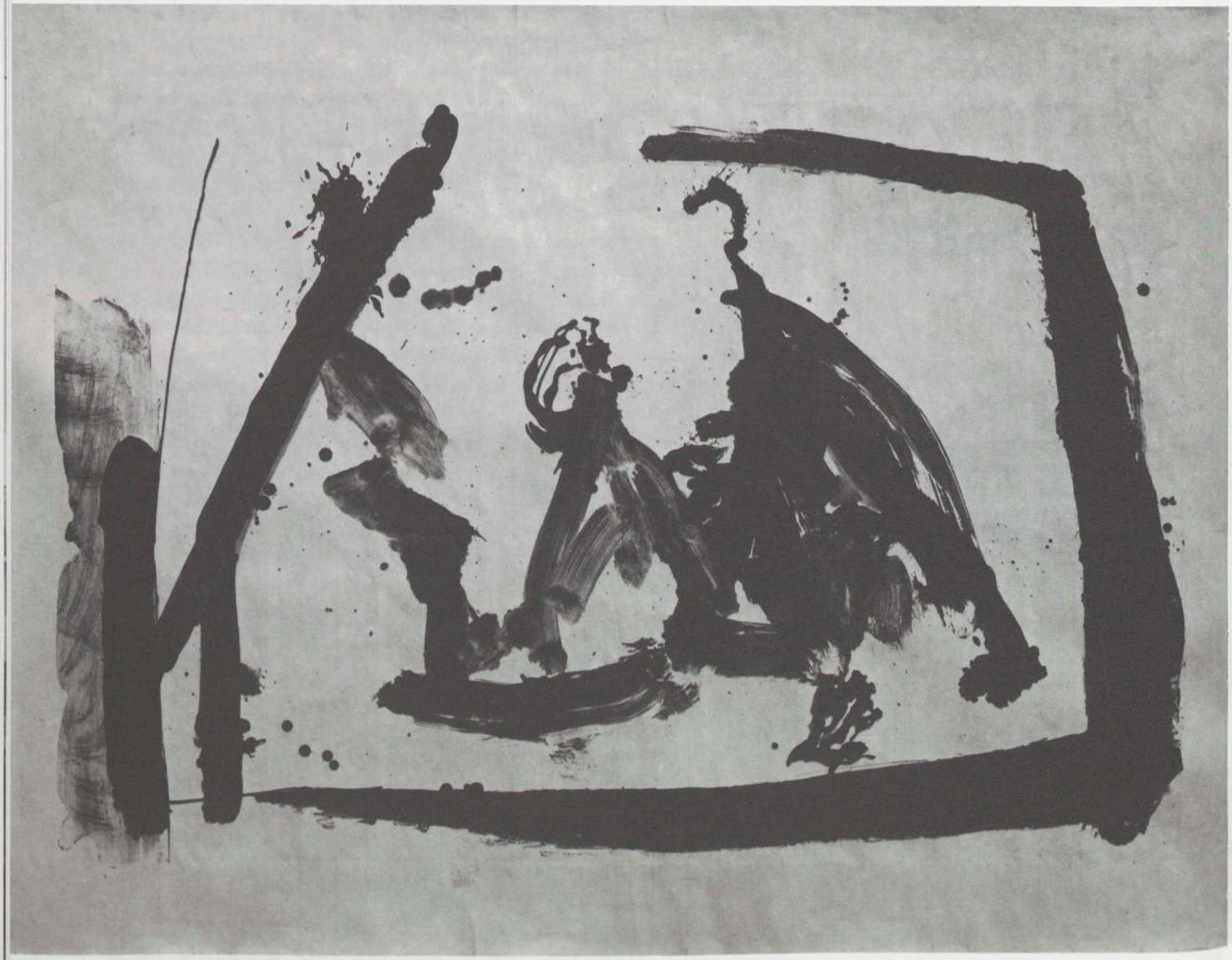
MS: No. I don't think so. Only in the printmaker's eyes, or in the print technician's eyes. But as far as the aesthetic of it goes, I don't think so at all. In fact, sometimes, the more he knows, the more he gets hung up on the "technique." After a while, you get a great wash, but it's *a dumb image.* I think the less you know, the better off you are. Sometimes, in bringing things to an artist, you can have minor disasters. With Bob, I had a situation where I brought out transfer papers and left them and came back–and he said, "Look, I've done some drawings." But the thing is, instead of working with tusche on transfer paper, he did them with ink. I said, "They're nice drawings but they'll never be prints because we can't transfer them." But then you also have situations where you're standing over the artist's shoulder and he grabs a material and starts putting it on and you say, "No, don't do that because this or that will happen." Well, I've had situations where artists have done things like that and it came out spectacularly.

In printmaking, I essentially use the same processes as in painting, with one important exception: to try, with sensitivity to the medium, to emphasize what printing can do best – better than say, painting or collaging or watercolor or drawing or whatever. . .[30]

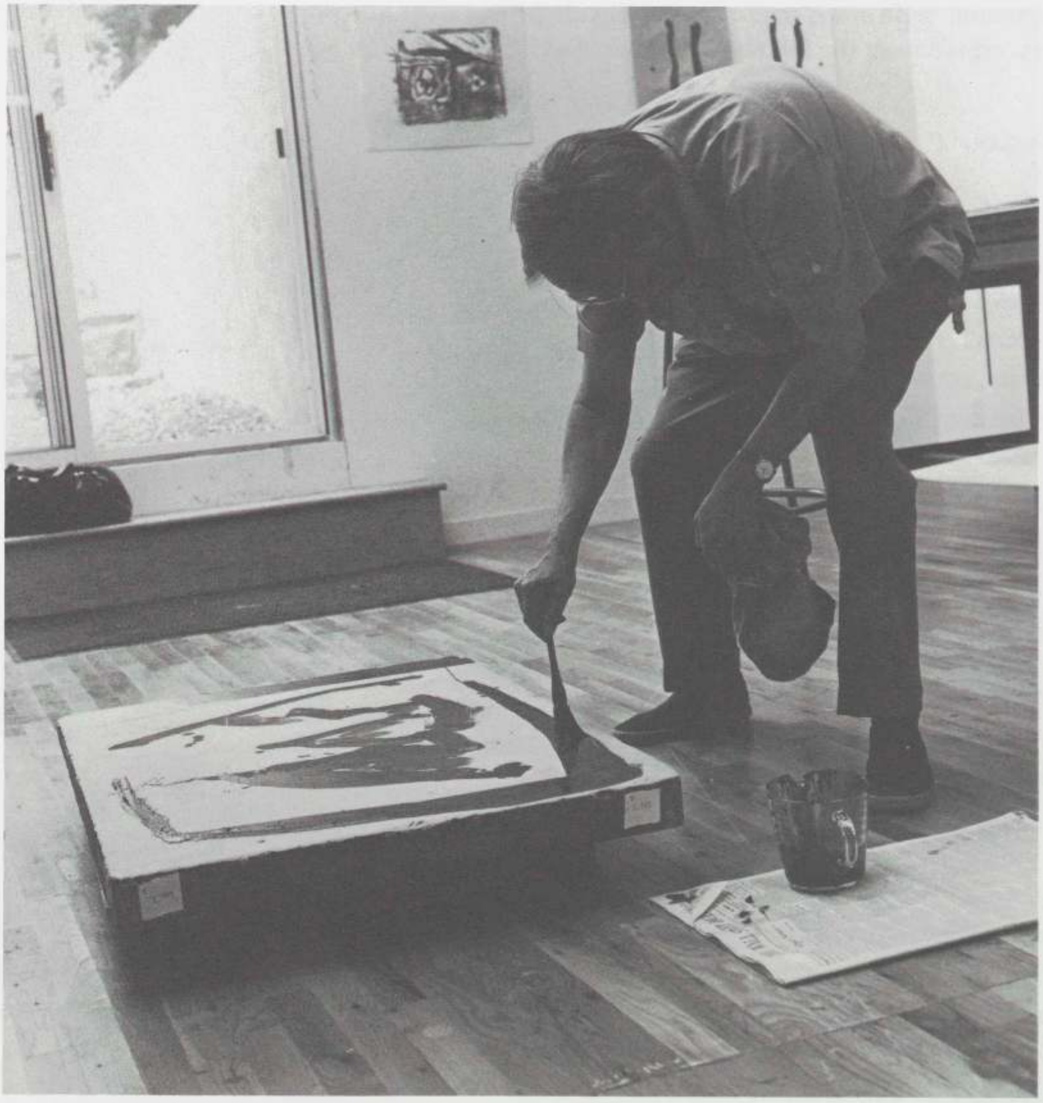
I heard a story from Fred Genis (who worked with Irwin Hollander) about de Kooning. They had a big bottle of black tusche sitting on the table and de Kooning was working away and dipped his brush into what he thought was the tusche bottle but was actually india ink and did this fabulous drawing on the plate. And they came over and said it was terrific and they waited for it to dry. Then they talced it, they put the gum on and started to wash the gum off, and the image started to wash off! And they couldn't figure out what the hell they had done. They checked the gum and started looking around and discovered the bottle of ink!

Going up to Greenwich is always an excitement to me–not just for the work we're doing, but to be in that surrounding. To see all the things he's working on. He's so prolific! Little things here. Little things there. Always new things around. It's a work space, but it's also a dream about how an artist should work–not the luxury of it, but the organization, the care everyone has, the responsibility his assistants have. He's very special to me as an artist–as far as my own work goes, and he has been for twenty years. When I first visited Bob Bigelow up there in Greenwich–Motherwell was away in Provincetown during the summer–I was very envious of Bigelow. I thought it was a great situation for him to be in. Talking about the discussions he had with Motherwell–working with him all day long–it's really an amazing education. The satisfaction is that you've been able to work with another creative mind. I guess it's the closest you can get to seeing through someone else's eyes. As much as I've worked with Rosenquist, I can never second-guess him. When I've done that, we usually have to do it over again. When you start going down that path together, you get a little flicker of that vision. It's like adrenalin. It's so exciting when you do something for an artist and he's absolutely thrilled. When we showed Bob what we could do with the transfer–Bob's excitement–Brooke and I drove back to New York very high.

Otherwise, the artist expresses the same vision in graphics that he does in his other works.[31]



La Guerra I, 1979-80. Lithograph. (cat. 219)



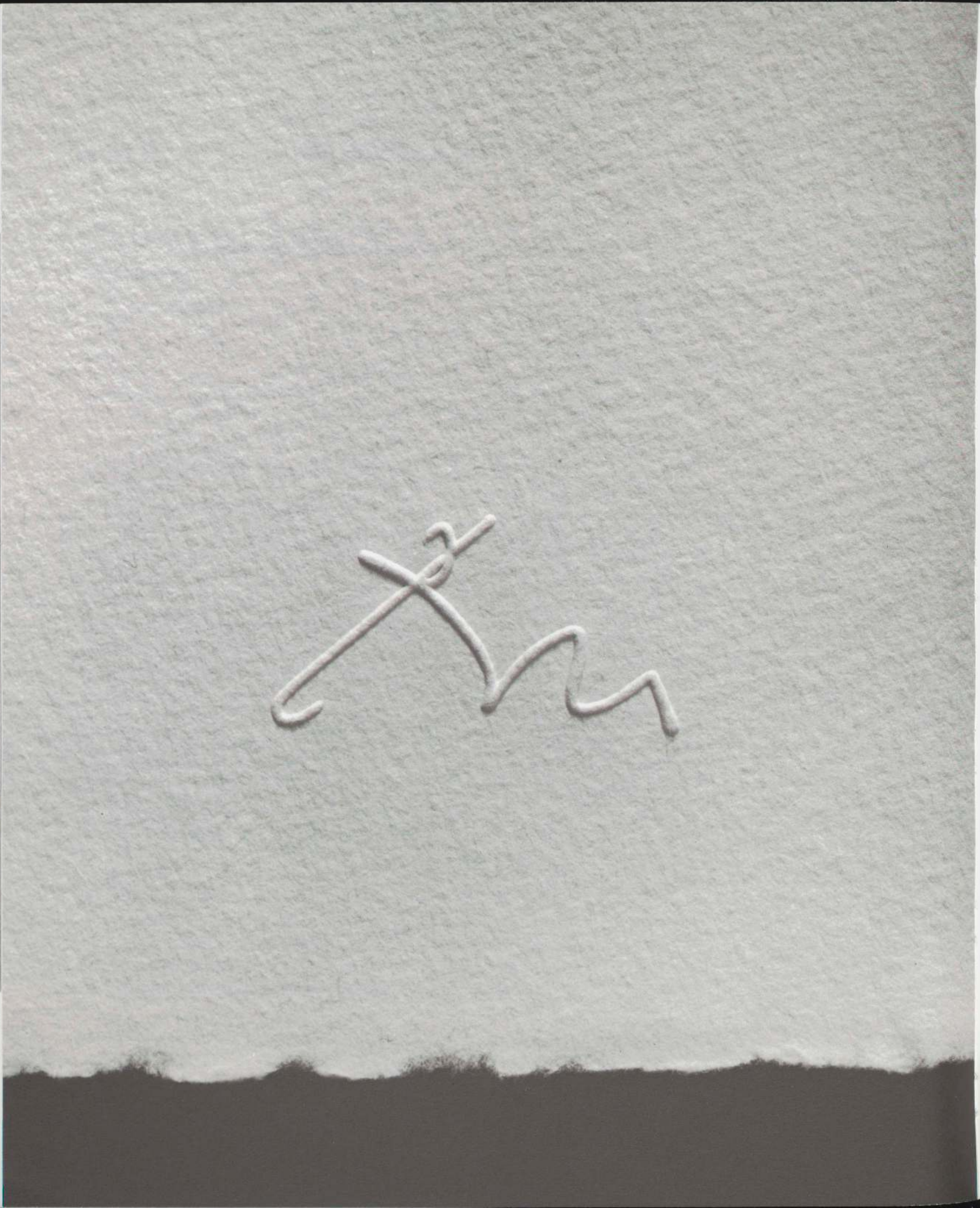
RM at work on **La Guerra.**

NOTES

Motherwell's comments, with some minor changes made by the artist in April 1980, have been excerpted from the following sources. See Bibliography for full documentation.

1. "A Special Genius . . ."
2. *Ibid.*
3. *Ibid.*
4. Interview with S. Terenzio, 28 December 1979.
5. *Robert Motherwell's "A la pintura."*
6. "A Special Genius . . ."
7. "American Prints, 1913-1963.
8. Colsman-Freyberger, "Robert Motherwell: Words and Images."
9. Interview . . .
10. *Robert Motherwell's "A la pintura."*
11. *Ibid.*
12. *Ibid.*
13. Interview . . .
14. *Ibid.*
15. Colsman-Freyberger, "Robert Motherwell . . ."
16. *Robert Motherwell: Prints 1977-79.*
17. Colsman-Freyberger, "Robert Motherwell . . ."
18. *Ibid.*
19. *Ibid.*
20. "A Special Genius . . ."
21. *Robert Motherwell: Prints 1977-79.*
22. *Ibid.*
23. Studio conversation, 25 October 1979.
24. "A Special Genius . . ."
25. *Ibid.*
26. Interview . . .
27. "A Special Genius . . ."
28. Interview . . .
29. *Robert Motherwell's "A la pintura."*
30. *Robert Motherwell: Prints 1977-79.*
31. Colsman-Freyberger, "Robert Motherwell . . ."

CATALOGUE RAISONNE



NOTES ON THE CATALOGUE

This catalogue documents Robert Motherwell's published graphic œuvre to date. Prints are listed chronologically as to date of completion which, unless otherwise noted, is the same as the date of publication.

The description of technique is elaborated on when either the given documentation or photograph does not clearly explain the process used, or when the information is of a special nature.

Measurements are given height before width. The image size (the drawing) for a lithograph and silkscreen and the plate size for an intaglio print is given. Since many of the papers used by Motherwell are handmade and untrimmed or hand torn, the sizes may vary considerably. In extreme cases, this has been noted. Otherwise, the maximum sheet size is given.

All papers are machine or mould-made and white unless otherwise specified. Paper watermarks are mentioned only when they differ from the name of the paper, which is the common watermark.

The location of publishers and distributors is stated within the text with the exception of the following: Universal Limited Art Editions (ULAE), West Islip, Long Island, New York; Hollander Workshop, New York City; Erker-Presse, St. Gallen, Switzerland; Marlborough Graphics, Inc., New York City; Gemini G.E.L., Los Angeles; Brooke Alexander, Inc., New York City; Tyler Graphics Ltd., Bedford Village, New York; and the artist's studio, Greenwich, Connecticut.

When chop marks of artist, publisher, or printer are used, they are noted, but not their location on the sheet. Gemini G.E.L. holds the copyright to all its publications, and the prints are so marked. Prints from Tyler Graphics Ltd. bear a print number located on the verso of the sheet.

Printers mentioned are those who collaborated directly with the artist on the edition (ULAE), those who printed the edition (Gemini G.E.L. and Tyler Graphics Ltd.), and the person who both collaborated with the artist and printed the edition (all other publications). Printer's assistants have not been named.

Edition size descriptions are limited to the numbered edition plus artist's proofs. In the case of prints published by Hollander Workshop, exact records of artist's proofs were not kept, but the number was usually ten percent of the numbered edition. All prints bear an impression number and the location is not stated. A note is included when a large number of prints in addition to the numbered edition plus artist's proofs exist. *Hors commerce* (*h.c.* or *H.C.*) copies fall in this category.

From one to three printer's proofs are signed for each edition, and they are inscribed: *printer's proof* or *pp*. In many cases, the artist signed and inscribed additional copies as: *trial proof* (*TP*), *color trial proof* (*CTP*), *working proof, presentation proof, right to print proof* (or *B.A.T.*), or *proof.* In the case of Gemini G.E.L. and Tyler Graphics Ltd. these records have been kept accurately and are available to the public. Gemini G.E.L. keeps three publisher's proofs (I, II, III) and Tyler Graphics Ltd. one archive proof.

Variations on how and where prints were signed may occur, particularly with impressions outside the numbered edition (artist's proofs, printer's proofs, etc.)

In all cases, plates or stones have been cancelled, unless noted as used for a subsequent state or edition. Cancellation proofs are printed and signed by the artist.

This information is based on the records of the respective publishers and is as complete as possible.

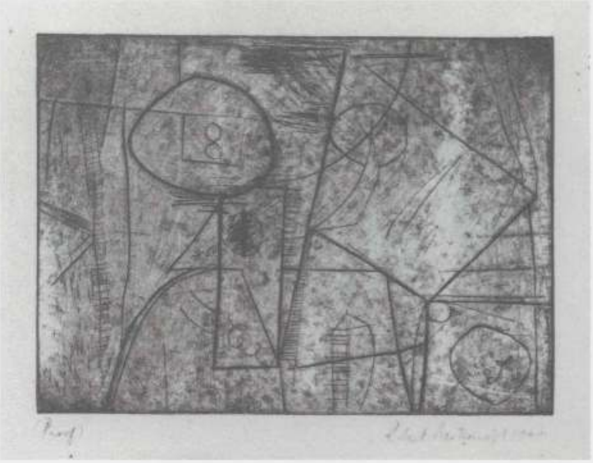
With a few exceptions, the prints are reproduced showing the full sheet.

D.C.B.

1. Untitled 1943

Burin engraving from one copper plate printed in black
Paper: 8½ x 9 in. (21.5 x 23 cm.)
Printed at Atelier 17, New York City
Edition of 2 or 3 copies, inscribed: *Proof*
Signed and dated in pencil lower right: *Robert Motherwell 1944*

To date, no copy of this print can be found. Motherwell gave the copy reproduced here to Mme. Pierre Chareau in 1944; it was in her estate at the time of her death. Motherwell produced three or four other intaglio prints at S. W. Hayter's Atelier 17 in 1943. He recalls that one was a soft-ground etching of a woman sitting in a chair.

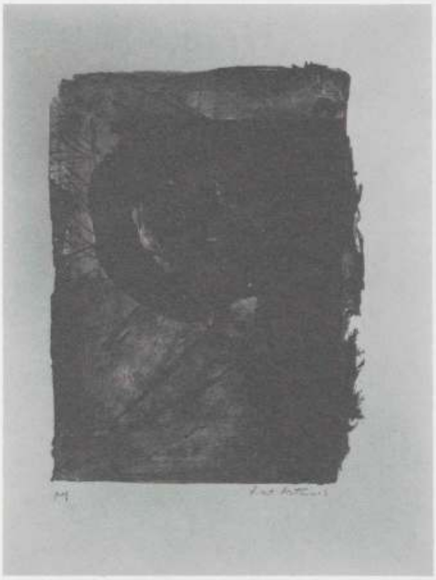


1

2. Poet I 1961

Lithograph from one stone printed in black
Image: 21½ x 16 in. (54 x 40.6 cm.)
Paper: 30 x 22 in. (76.2 x 55.9 cm.), Arches Cover
Published by ULAE, with their chop mark; printed by Robert Blackburn
Edition of 22 plus 2 artist's proofs
Signed in pencil lower right: *Robert Motherwell*

Some copies of *Poet I* were inscribed with the title.

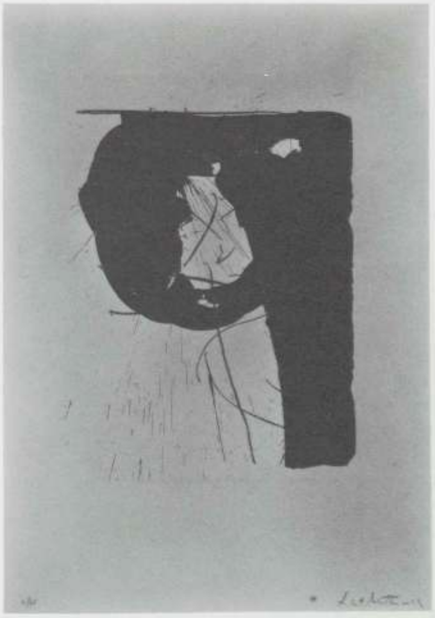


2

3. Poet II 1961

Lithograph from one stone printed in black
Image: 20 x 14 in. (50.8 x 35.5 cm.)
Paper: 29½ x 21 in. (74.9 x 53.3 cm.), German Copperplate
Published by ULAE, with their chop mark; printed by Robert Blackburn
Edition of 35 plus 4 artist's proofs
Signed in pencil lower right: *Robert Motherwell*

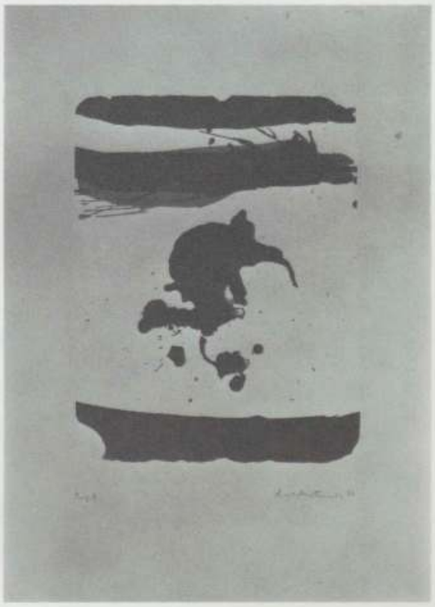
Motherwell was one of the first artists approached by Tatyana Grosman of Universal Limited Art Editions (ULAE). In 1959 Mrs. Grosman encouraged Motherwell to start making lithographs, and had some stones delivered to his studio in New York City. In 1961 Motherwell went to West Islip and worked on the stones which became his first editions of lithographs, *Poet I* and *Poet II*.



3

4. In Black with Yellow Ochre 1963

Lithograph from two stones printed in black and ochre
Image: 18 x 14 in. (45.7 x 35.5 cm.)
Paper: 30 x 21 in. (76.2 x 53.3 cm.), German Copperplate
Published by ULAE, with their chop mark; printed by Zigmunds Priede
Edition of 21 plus 2 proofs inscribed: *Proof A* and *Proof B*
Signed and dated in pencil lower right: *Robert Motherwell 63*



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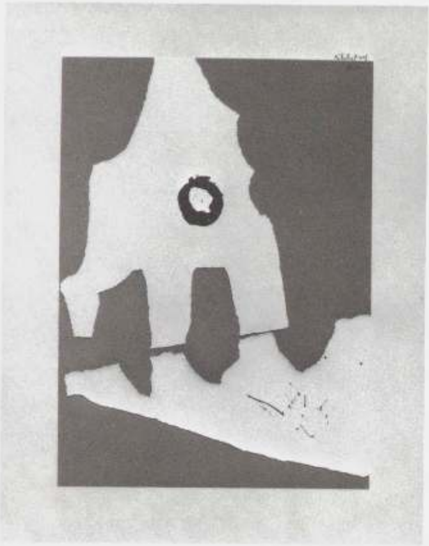


5

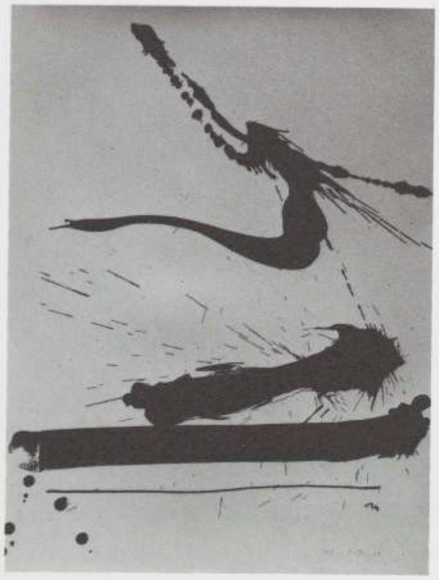
5. Untitled 1964

Silkscreen printed in black and ochre; collage
Image: 22 x 16 in. (55.9 x 40.6 cm.)
Paper: 24 x 20 in. (60.9 x 50.8 cm.), Mohawk Superfine
Published by The Wadsworth Atheneum, Hartford, Connecticut; printed at Ives-Sillman, New Haven, Connecticut
Edition of 500 plus 50 artist's proofs
Artist's proofs initialed in pencil upper right

From the portfolio "Ten Works + Ten Painters." The portfolio is numbered on the colophon page. Other artists included are: Stuart Davis, Robert Indiana, Ellsworth Kelly, Roy Lichtenstein, George Ortman, Larry Poons, Ad Reinhardt, Frank Stella, and Andy Warhol.

The collage element is a piece of hand torn white Arches paper.

This print is based on an original collage of 1964, "Atheneum Collage." Motherwell deliberately reduced the size of the print so that it would not be confused with the original.



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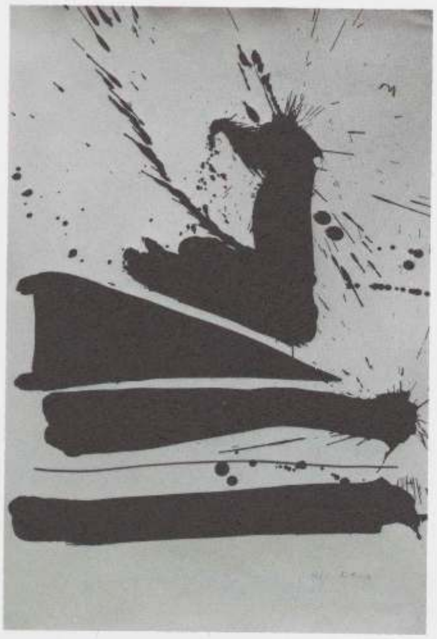


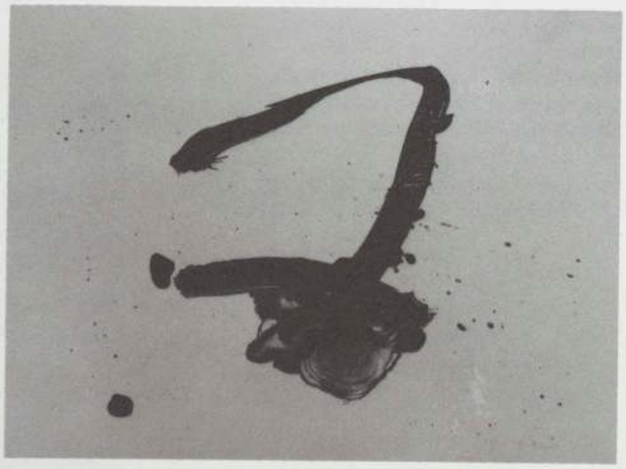
7

6. Automatism A 1965-66

Lithograph from one zinc plate printed in black
Image and paper: 28 x 21 in. (71 x 53.3 cm.), Rives BFK
Published by Hollander Workshop, with their chop mark; printed by Irwin Hollander
Edition of 100 plus artist's proofs
Initialed in plate lower right
Signed in pencil lower right: *Motherwell*

7. Automatism B 1965-66

Lithograph from one zinc plate printed in black
Image and paper: 30 x 20¾ in. (76.2 x 52.7 cm.), Rives BFK
Published by Hollander Workshop, with their chop mark; printed by Irwin Hollander
Edition of 100 plus artist's proofs
Initialed in plate upper right
Signed in pencil lower right: *Motherwell*



8

8. Calligraphy 1965-66

Lithograph from one zinc plate printed in black
Image: 15 x 22 in. (38.1 x 55.8 cm.)
Paper: 19¼ x 26 in. (48.9 x 66 cm.), Rives BFK
Published by Hollander Workshop, with their chop mark; printed by Irwin Hollander
Edition of 80 plus artist's proofs
Signed in pencil lower right: *Motherwell*

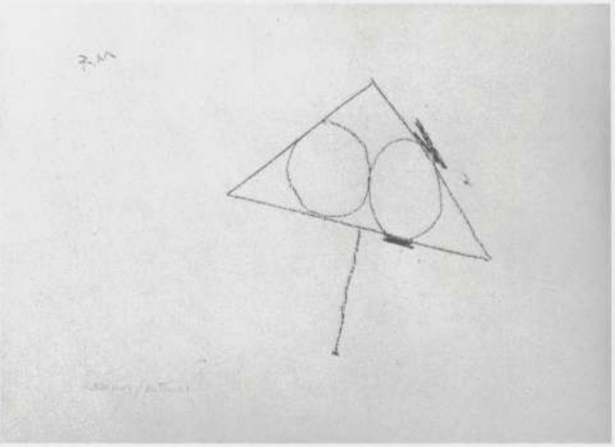
9-18. Madrid Suite 1965-66

A suite of ten lithographs, each from one zinc plate printed in black
Image: 19¾ x 25 in. (50.4 x 63.5 cm.) (varies)
Paper: 22 x 30 in. (55.9 x 76.2 cm.), Arches Cover
Published by Hollander Workshop, with their chop mark; printed by Irwin Hollander
Edition of 100 plus artist's proofs (some are on buff Arches or Rives BFK paper)
Initialed in plate on Nos. 9, 10, 11, 13, 15, 16, 17
Signed in pencil (place varies): *Robert Motherwell*

Approximately one-third of the edition of the *Madrid Suite* was issued in a portfolio, with a title page on Curtis Tweedweave paper containing a statement by the artist. The prints were originally lettered in a sequence of A-J, and the catalogue numbers herein (9-18) correspond with that sequence.

The second half of the edition is on paper torn down to 22 x 27 in. (55.9 x 68.5 cm.)

The *Madrid Suite* are variations on the "Madrid" theme which Motherwell developed in a series of graphite and conte crayon drawings done on paper taped on a hotel wall in Madrid, in 1958. The surface of the wall was rough, and as he drew, often pressing very hard, the grain of the wall was transferred to the paper surface. In Hollander's studio there was a wall with a similar grainy surface, and by rubbing with litho crayon on French lithographic transfer paper, Motherwell was able to achieve a close likeness to the texture of the original *Madrid* series.



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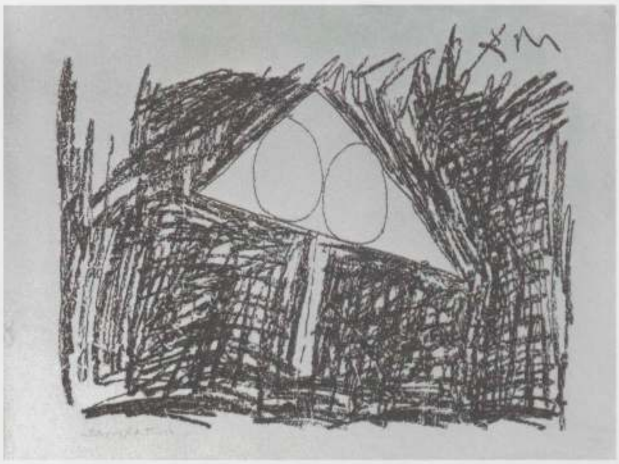

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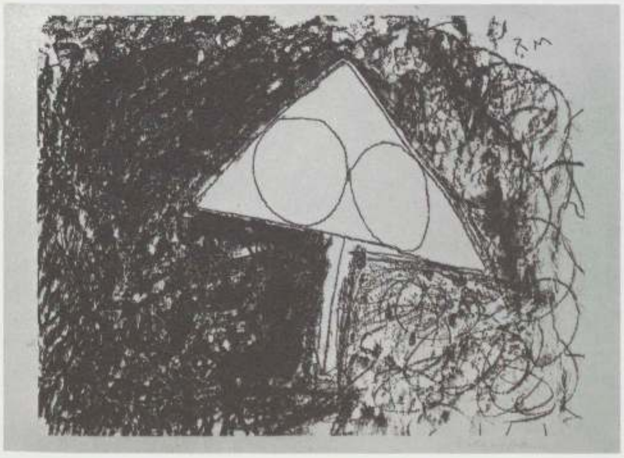

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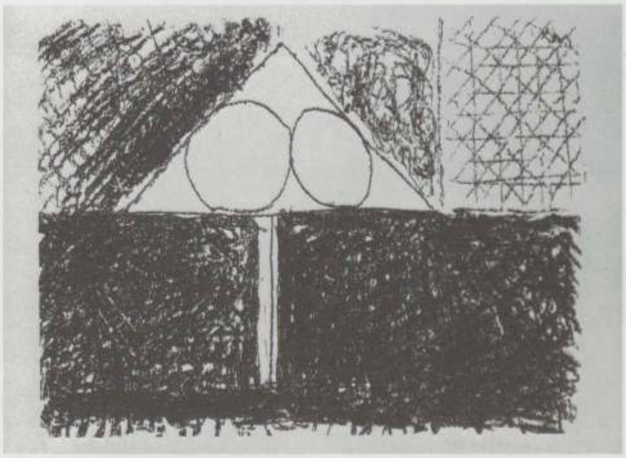

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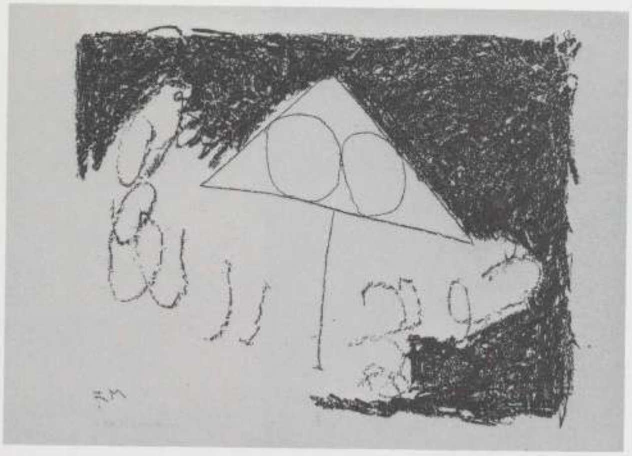

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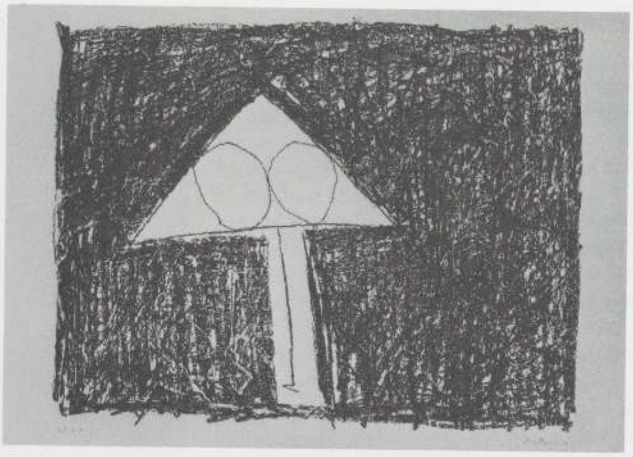

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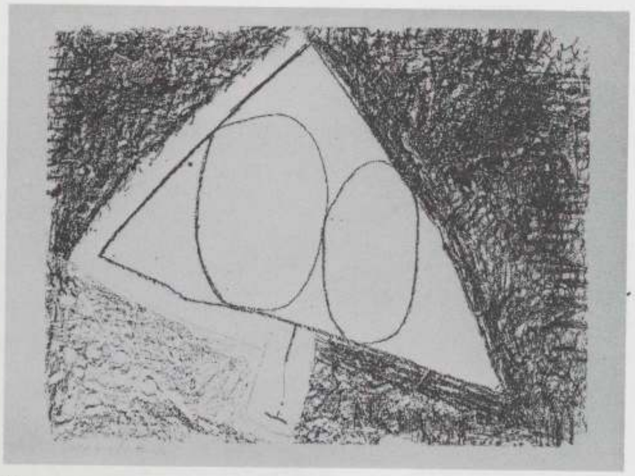

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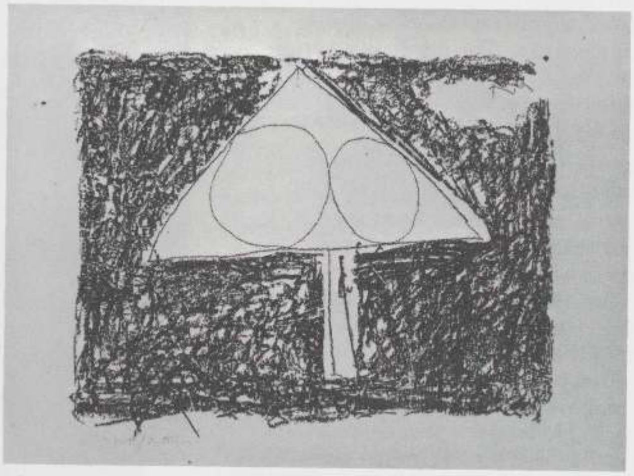

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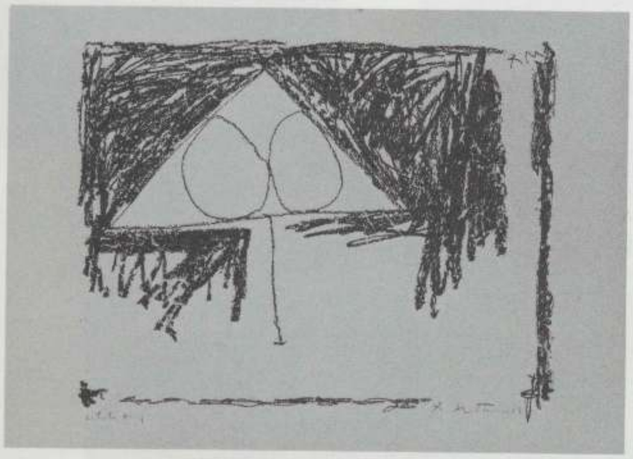

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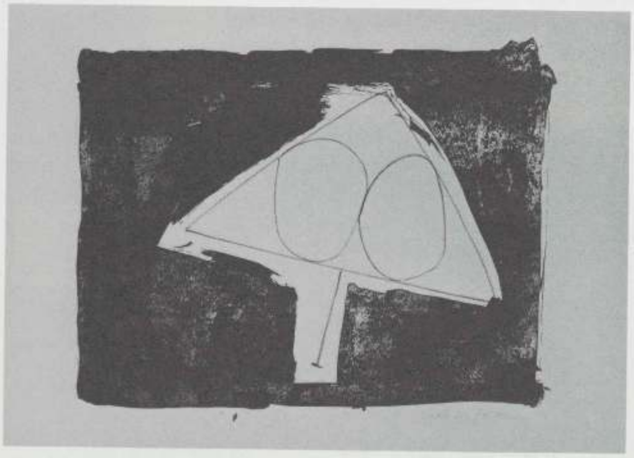


18

19. Untitled 1965-66

Open-bite etching from one zinc plate printed in black
Plate: 23½ x 17½ in. (59.7 x 44.4 cm.)
Paper: 30 x 22 in. (76.2 x 55.9 cm.), Rives BFK
Published by Hollander Workshop; printed by Emiliano Sorini, with his chop mark
Edition of 25 plus artist's proofs
Signed in pencil lower right: *Motherwell*

A small amount of brown ink was added to the black ink.

20. Untitled 1965-66

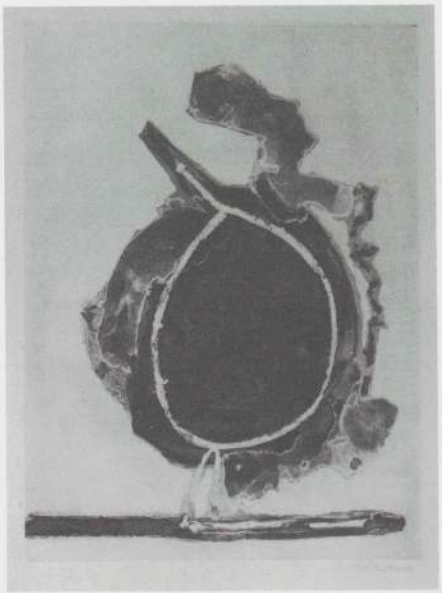
Open-bite etching from one zinc plate printed in black
Plate: 17¾ x 23¾ in. (45.1 x 60.3 cm.)
Paper: 22 x 30 in. (55.9 x 76.2 cm.), Rives BFK
Published by Hollander Workshop; printed by Emiliano Sorini, with his chop mark
Edition of 12 plus artist's proofs
Signed in pencil lower right: *Motherwell*

21. Summertime in Italy 1965-66

Lithograph from one zinc plate printed in black
Image: 15½ x 14 in. (39.4 x 35.6 cm.)
Paper: 22 x 17 in. (55.9 x 43.2 cm.), Rives BFK
Published by Hollander Workshop, with their chop mark; printed by Irwin Hollander
Edition of 50 plus artist's proofs
Signed in pencil upper right: *Motherwell*

This print was previously published with the title *Beside the Sea.* One of the artist's proofs is on brown Canson paper measuring 29½ x 21½ in. (74.9 x 54.6 cm.). Another is on white Rives BFK paper, also 29½ x 21½ in.

Motherwell spent the summer of 1960 in Alassio, Italy, on the Italian Riviera, where he began a series of paintings *Summertime in Italy* to which these prints are closely related.



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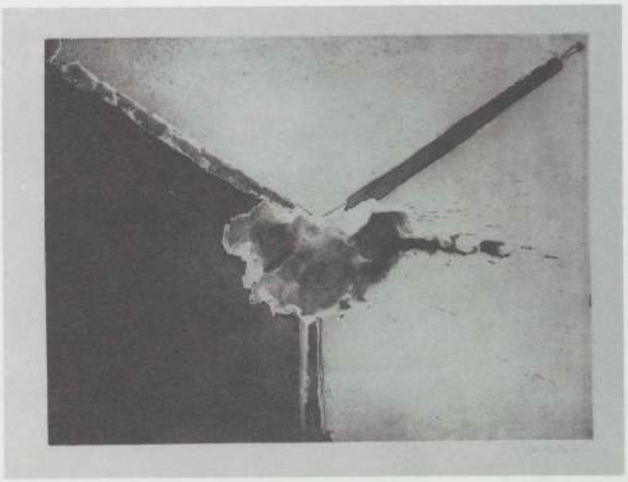

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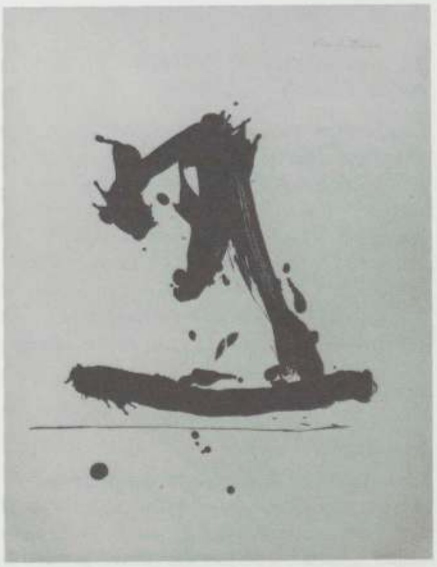

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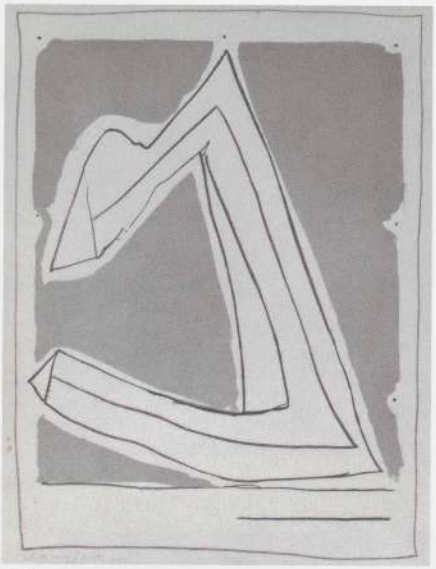

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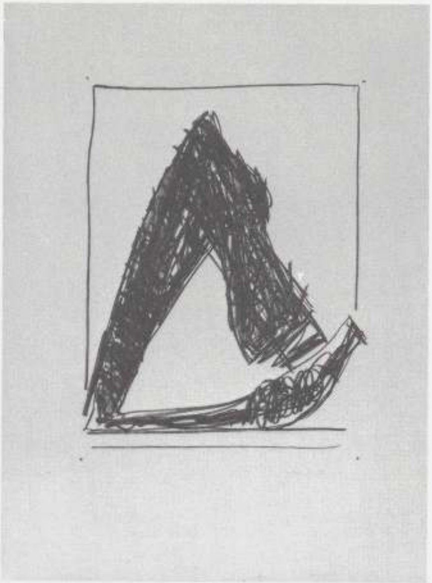

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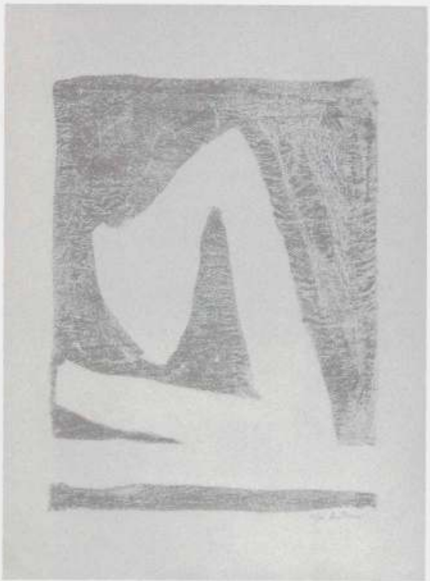

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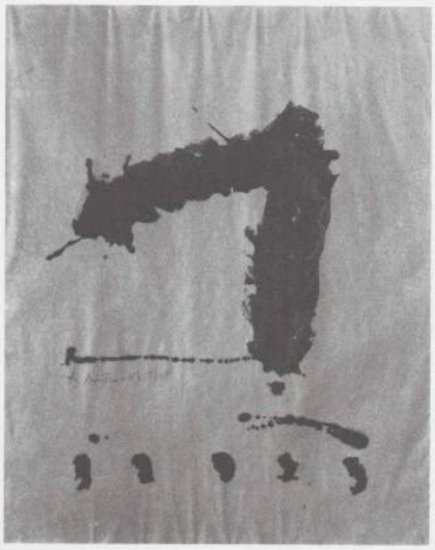


24A.

22. Summertime in Italy (with Lines) 1965-66

Lithograph from one stone and one zinc plate printed in black and brown (stone) and dark blue (background plate) (see note)
Image: 21⅛ x 16 in. (53.7 x 40.1 cm.)
Paper: 22 x 17 in. (55.9 x 43.2 cm.), Rives BFK
Published by Hollander Workshop, with their chop mark; printed by Irwin Hollander
Edition of 100 plus artist's proofs
Signed in pencil lower right: *Robert Motherwell*

One-third of this edition was printed with a dark-blue background, one-third with a light-blue background, and one-third with a black background. Some of the blues of the artist's proofs vary from those of the edition. Eight of the artist's proofs are printed without a background plate. Some of the artist's proofs are signed lower left.

22. *(continued)*

23. Summertime in Italy (with Crayon) 1965-66

Lithograph from one zinc plate printed in black
Image: 19½ x 14¼ in. (49.5 x 36.3 cm.)
Paper: 30 x 22 in. (76.2 x 55.9 cm.), Arches Cover
Published by Hollander Workshop, with their chop mark; printed by Irwin Hollander
Edition of 100 plus artist's proofs
Signed in pencil lower right: *Motherwell*

24. Summertime in Italy (with Blue) 1965-66

Lithograph from one zinc plate printed in blue
Image: 22¼ x 17¼ in. (56.5 x 43.8 cm.)
Paper: 30 x 22 in. (76.2 x 55.9 cm.), Arches Cover
Published by Hollander Workshop, with their chop mark; printed by Irwin Hollander
Edition of 100 plus artist's proofs
Signed in pencil lower right: *Motherwell*

The artist drew the positive image, and through a technique developed by the printer (reversal) the image becomes negative, and the background, here printed in blue, becomes positive.

Several trial proofs of this image were printed with solid color backgrounds.

24A. Untitled 1965-66

Lithograph from one zinc plate printed in black
Image and paper: 25 x 20 in. (63.5 x 51 cm.), brown Japanese
Published by Spanish Refugee Aid, Inc., in 1967; printed by Irwin Hollander
Edition of 25 plus artist's proofs
Signed in pencil lower left: *R. Motherwell*

25. Untitled 1966

Lithograph from one zinc plate printed in black
Image and paper: 22 x 17 in. (55.9 x 43.2 cm.), Rives BFK
Published by Hollander Workshop, with their chop mark; printed by Irwin Hollander
Edition of 30 plus artist's proofs
Signed in brown pencil lower right: *Motherwell*

The image for this print was done by rubbing with a litho crayon on transfer paper, which was crumpled before being transferred to the zinc plate. For a related image see appendix 21.

26. Untitled 1966

Lithograph from two zinc plates printed in blue and black
Image: 19½ x 15¼ in. (49.5 x 39.5 cm.)
Paper: 30 x 22 in. (76.2 x 55.9 cm.), Arches Cover
Published by Hollander Workshop, with their chop mark; printed by Irwin Hollander
Edition of 45 plus artist's proofs
Signed in pencil bottom center: *Motherwell*

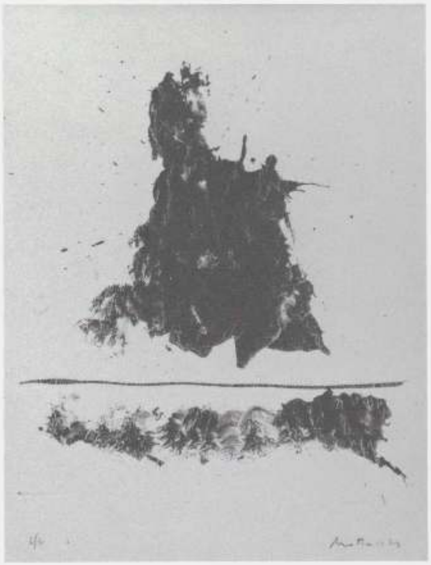
27. Untitled 1966

Lithograph from one zinc plate printed in blue
Image: 19¾ x 14¼ in. (50.2 x 36.2 cm.)
Paper: 22½ x 17 in. (57.2 x 43.2 cm.), buff Arches Cover
Published by Hollander Workshop, with their chop mark; printed by Irwin Hollander
Edition of 100 plus 20 artist's proofs numbered I-XX
Initialed in pencil lower left

From the portfolio "9." Other artists included are: Willem de Kooning, Sam Francis, Ellsworth Kelly, Roy Lichtenstein, Richard Lindner, Louise Nevelson, Henry Pearson, and Saul Steinberg.

Several copies of this print were pulled on Rives BFK paper, with the positive image printed in black.

See note for cat. 24.



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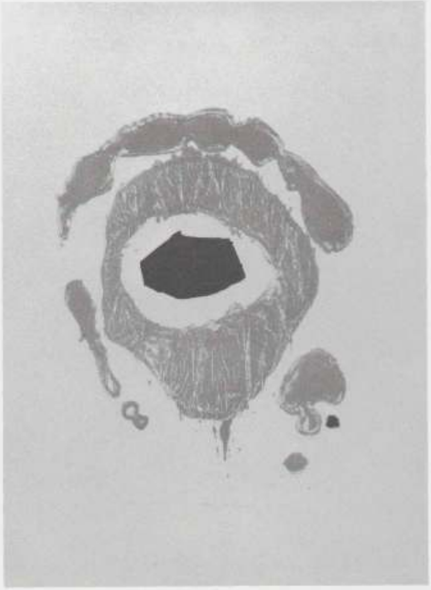

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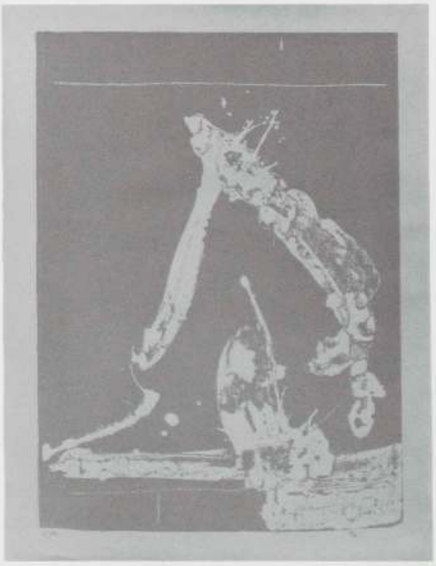

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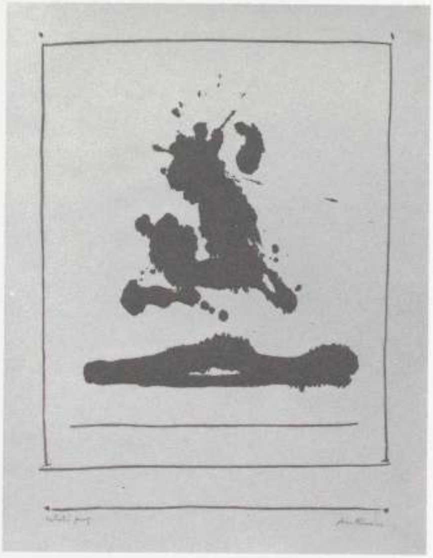
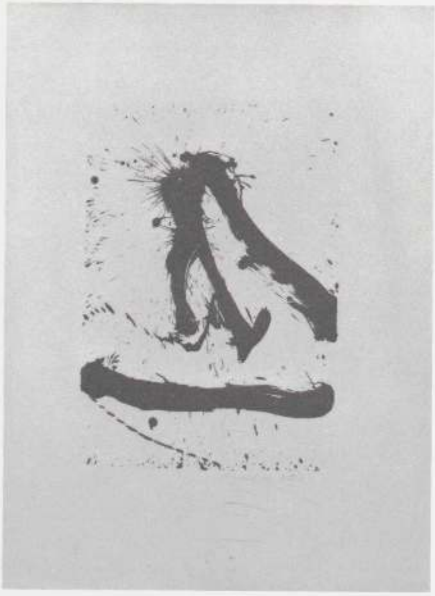


28

28. Untitled 1966

Lithograph from one zinc plate printed in black
Image: 19 x 14 in. (48.3 x 35.5 cm.)
Paper: 22 x 17 in. (55.9 x 43.2 cm.), Arches Cover
Published by Tanglewood Press, New York City; printed by Irwin Hollander, with his chop mark
Edition of 225 plus 25 artist's proofs lettered A-Y, further copies inscribed *artist's proof*
Signed in pencil lower right: *Motherwell*
From the portfolio "New York International." Other artists included are: Arman, Mary Bauermeister, Ovynd Fählstrom, John Goodyear, Charles Hinman, Allen Jones, Ad Reinhardt, James Rosenquist, and Saul Steinberg.



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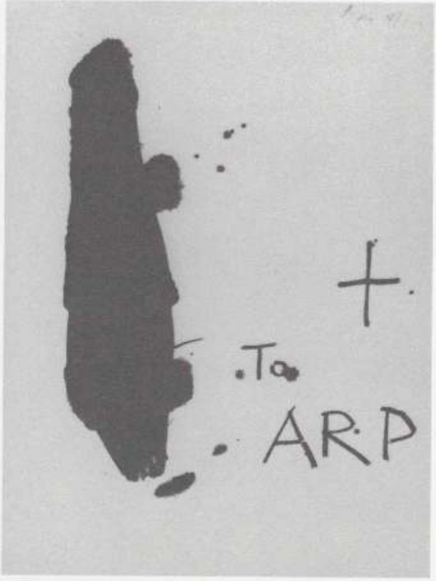


30

29. Untitled 1966

Lithograph from one zinc plate printed in black
Image: 19 x 13 in. (48.3 x 33 cm.)
Paper: 30 x 22 in. (76.2 x 55.9 cm.), Rives BFK
Published by the Society for the Arts, Religion and Contemporary Culture; printed by Irwin Hollander, with his chop mark
Edition of 100 plus artist's proofs
Signed in pencil lower right: *Motherwell*

30. To Arp 1966

Lithograph from one zinc plate printed in black
Paper and image: 8¾ x 6¾ in. (22.5 x 17 cm.), Rives BFK
Published by Erker-Presse; printed by Irwin Hollander
Edition of 100 plus 20 copies numbered I-XX
Inscribed in stone: *To Arp*
Initialed in pencil upper right
Included in the deluxe edition catalogue *Hans Arp*, published in conjunction with the exhibition "Homage à Hans Arp," held at Galerie im Erker, St. Gallen, Switzerland, 5 November 1966-31 January 1967. Other artists who contributed to the catalogue are: Max Bill, Camille Bryen, Piero Dorazio, Hans Hartung, Bernhard Heiliger, Marcel Janco, Asger Jorn, Alberto Magnelli, Giuseppe Santomaso, Michel Seuphor, Antoni Tapies, Fritz Wotruba, and Ossip Zadkine.

31. Untitled 1966

Open-bite etching from one copper plate printed in sepia
Plate: 9¾ x 6⅞ in. (24.8 x 17.5 cm.)
Paper: 14 x 10 in. (35.6 x 25.4 cm.)

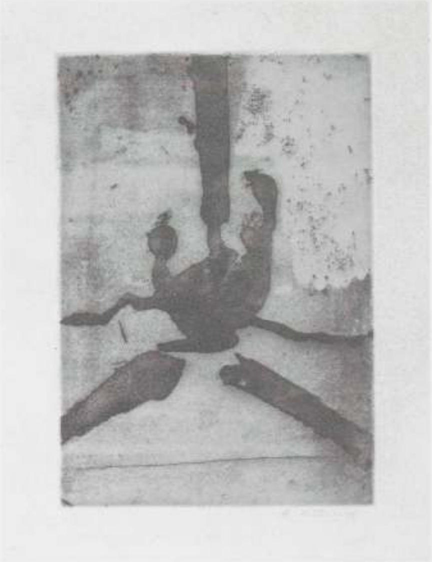
Published in 1967 by Editions O. Lazar-Vernet, Paris, in the book *Paroles Peintes III*, a collection of poems and prints. The edition of 200 copies consists of: 15 copies printed on Japan paper, with each etching signed and numbered by the artist; 35 copies printed on Richard de Bas paper, with each etching signed and numbered by the artist; 150 copies printed on Johannot paper, numbered only. Twenty-five further copies, numbered I-XXV, are printed on Rives BFK paper measuring 22 x 15 in. (55.9 x 38.1 cm.). In addition, there are 14 copies *hors commerce*, inscribed *H.C.* and numbered 1-14, 5 collaborator's copies numbered I-V, and several signed artist's proofs. Several trial proofs on both paper sizes were printed with the image reversed.

The poets included are: Daisy Aldan, N. Cartier-Bresson, Michel Deguy, Gilbert-Lecomte, André Pieyre de Mandiargues, Denis Roche, and Takemoto. The artists are: Alexander Calder, J. Perez-Roman, Sima, Joan Miró, Friedensreich Hundertwasser, and Yoshihara. The plate for this edition was prepared and proofed by Emiliano Sorini in New York City, and editioned in Paris at Ateliers Arte. The plate was not cancelled.

32. Untitled 1968

Lithograph from two aluminum plates printed in blue and black
Image and paper: 8⅞ x 5½ in. (22.6 x 13.9 cm.)

Published by Editions Georges Fall, Paris, in the deluxe edition of the book *La Réalité en sa Totalité* by Philippe Lepatre. The edition of 70 copies consists of: 10 copies printed on Rives BFK paper, each print signed and numbered by the artist (an original drawing by the author was included with these 10 copies); 40 copies printed on Rives BFK paper, each print signed and numbered by the artist; 20 copies *hors commerce* printed on Rives BFK paper, each print signed and numbered H.C. 1-20 by the artist. Sixty further copies were printed on Rives BFK paper measuring 15 x 11 in. (38.1 x 27.9 cm.), numbered I-LX and signed by the artist. The book had a commercial printing of 2000 copies. Motherwell initialed and dated further copies as artist's proofs on both paper sizes. The printing was done by Michel Cassé, Paris. Other artists included are: Olivier Debré, Hans Hartung, Philippe Lepatre, Alberto Magnelli, and Antoni Tapies.



31

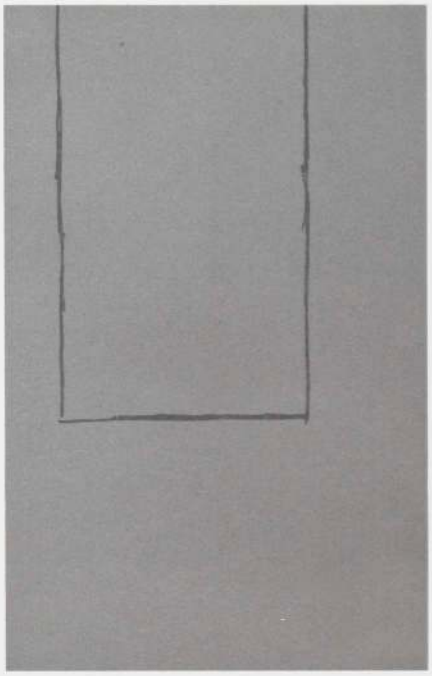
32. *(continued)*
Motherwell's first painting in what later became known as the *Open Series* was done in early 1967. In 1969 fourteen huge paintings from this series were exhibited at Marlborough Gallery, New York City.

33. Gauloises Bleues 1968

Aquatint from one copper plate printed in cream; collage
Plate: 9½ x 5½ in. (24.2 x 13.9 cm.)
Paper: 22 x 14½ in. (55.9 x 36.8 cm.), Dutch Etching
Published by ULAE, with their chop mark; printed by Donn Steward
Edition of 75 plus 4 artist's proofs numbered I-IV
Signed in pencil lower right: *Motherwell*

The collage element is an original Gauloises cigarette label, hand torn by the artist. Because of a conflict over the terms of his contract with his dealer at the time, Marlborough Gallery, Inc., Motherwell was limited to an edition of 50 copies. Four years later, having left Marlborough, he completed the remaining 25 copies. While tearing the labels he decided not to tear them to be similar, as he had previously, but to purposely tear each differently.

A proof impression of this print was awarded a Purchase Prize at the "Eighth International Exhibition of Prints," Moderna Galerija, Ljubljana, Yugoslavia, 1969.



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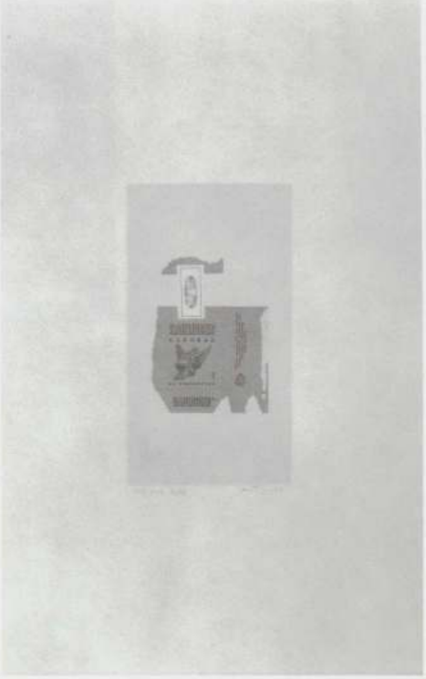

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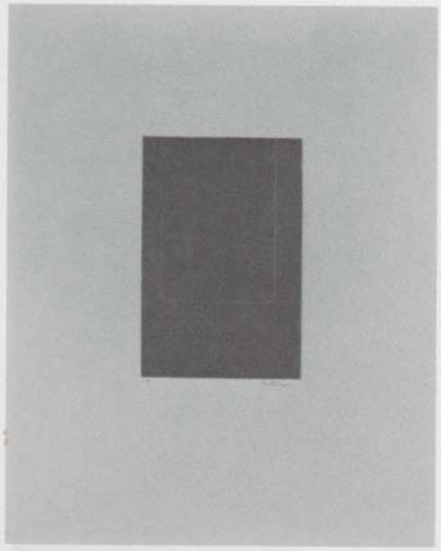

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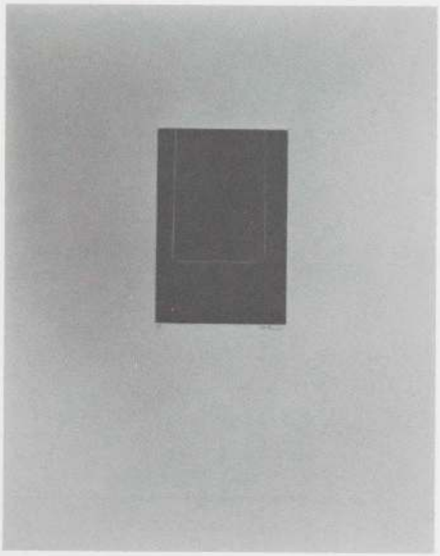

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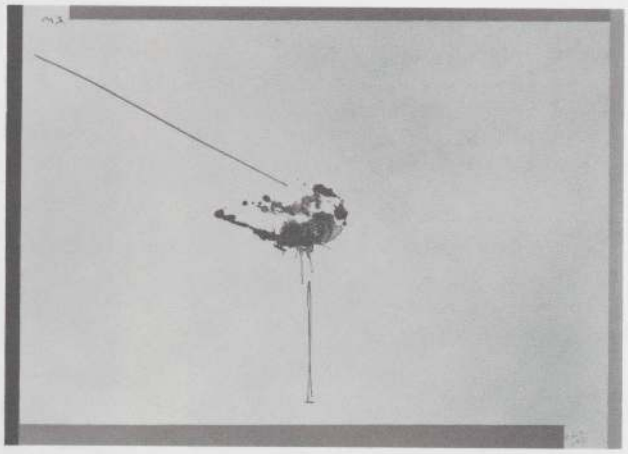


36

34. Mezzotint in Indigo 1968-69

Mezzotint from one copper plate printed in indigo
Plate: 8¾ x 5⅞ in. (22.3 x 14.6 cm.)
Paper: 20 x 16 in. (50.8 x 40.6 cm.), Auvergne à la Main handmade
Published by ULAE, with their chop mark; printed by Donn Steward
Edition of 5 plus 2 artist's proofs, 4 *hors commerce* numbered h.c. 1-4
Signed in pencil lower right: *Motherwell*

Auvergne à la Main is a handmade paper from the Richard de Bas mill in Ambert (Puy-de-Dôme), France. It bears the following watermarks: "1326," "Richard de Bas," "Auvergne à la Main," and a heart.

The color of the *hors commerce* impressions differs slightly from that of the regular edition.

35. Mezzotint in Crimson 1968-69

Mezzotint from one copper plate printed in crimson
Plate: 8¾ x 5⅞ in. (22.3 x 14.6 cm.)
Paper: 25 x 20 in. (63.5 x 50.8 cm.), Chatham British handmade
Edition of 9 plus 2 artist's proofs
Published by ULAE, with their chop mark; printed by Donn Steward
Signed in pencil lower right: *Motherwell*

This is the second state of *Mezzotint in Indigo* (cat. 34).

The artist's proofs are on Dutch Etching paper torn to 22¼ x 14 in. (57.2 x 35.6 cm.) and 20½ x 14 in. (52 x 35.5 cm.).

36. West Islip 1965-70

Lithograph from two stones and one aluminum plate printed in (1) and (2) black, and (3) red, yellow, and two grays (plate); hand painted by the artist with white acrylic after editioning
Image and paper: 29 x 41 in. (73.6 x 104.1 cm.), Rives BFK
Published by ULAE, with their chop mark; printed by Ben Berns
Edition of 20 plus 2 artist's proofs numbered I-II
Signed in pencil lower right:
R. Motherwell

The black stone for this edition was made in 1965, and 23 copies were pulled. One print was signed and numbered 1/23 and given to The Museum of Modern Art, New York City. The edition was laid aside as the artist was not wholly satisfied with it. In 1970, Motherwell decided on the color additions, and to hand paint over a black line, and the remaining 22 copies were signed and numbered in an edition of 20 plus 2 artist's proofs. A number of black and white proofs exist which are signed and inscribed: *A Proof, B Proof, C Proof, D Proof.* A second and related image, done also in 1965, also exists signed and inscribed *A Proof, B Proof, C Proof.*

37. Gauloises Bleues (White) 1970

Aquatint from one copper plate printed in blue; line-cut from one copper plate printed in dark blue
Two plates, each 7¾ x 4¾ in. (19.7 x 12.1 cm.)
Paper: 22¾ x 15½ in. (57.7 x 39.3 cm.), Auvergne à la Main handmade
Published by ULAE, with their chop mark; printed by Donn Steward
Edition of 40 plus 4 artist's proofs numbered I-IV
Signed in pencil lower right:
R. Motherwell

A blind plate mark measuring 11½ x 6½ in. (29.2 x 16.2 cm.) has been added outside the image.

Line-cut (which here is the writing of the Gauloises label) is a method of relief printing where the non-image areas are removed from the plate by such techniques as acid etching.

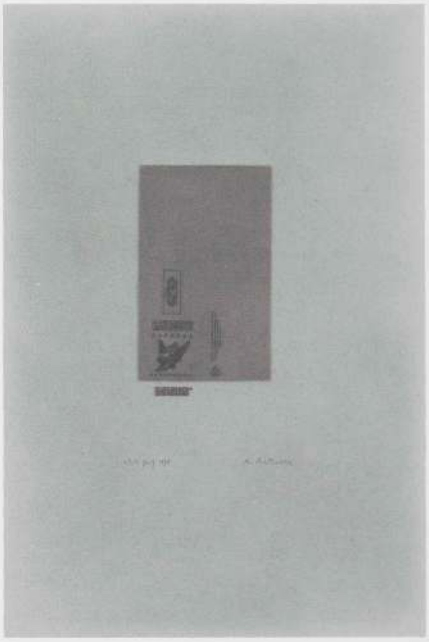
See note for cat. 34 regarding paper.

38. Untitled 1970

Silkscreen printed in two light browns, two tans, and cream
Image: 23 x 17 in. (58.4 x 43.1 cm.)
Paper: 25½ x 19½ in. (64.7 x 49.5 cm.), Arches Imperial and Crisbrook Waterleaf handmade
Published by the International Rescue Committee, New York City; printed at Maurel Studio, New York City, by Sheila Marbain
Edition of 300 plus 12 artist's proofs
Signed in pencil lower right: *Motherwell*

The first 250 copies of the edition are printed on Arches Imperial paper; the remaining 50 copies plus the artist's proofs are on Crisbrook Waterleaf handmade paper.

This print is closely related to a series of collages Motherwell did in 1968 titled "In Beige with White," which were shown the same year at the Whitney Museum of American Art, New York City, in the exhibition "Robert Motherwell: New Collages."



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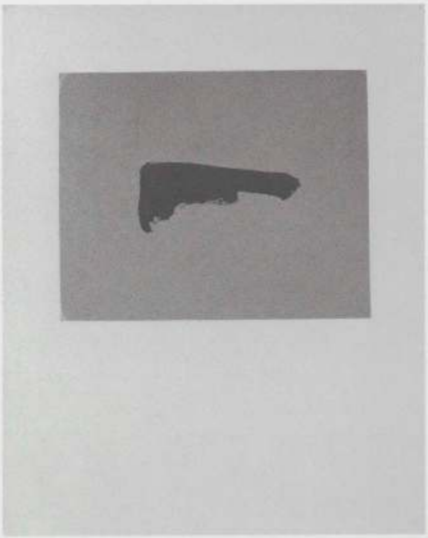


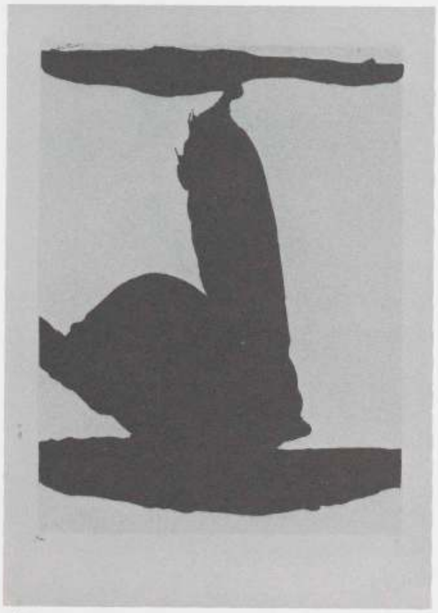
39

39. Untitled 1970

Silkscreen printed in black and ochre
Image: 12 x 15 in. (30.5 x 38.1 cm.)
Paper: 26 x 20 in. (66 x 50.8 cm.), Rives BFK
Published by the Academic and Professional Action Committee for a Responsible Congress, New York City; printed at Maurel Studio, New York City, by Sheila Marbain
Edition of 75 plus 15 artist's proofs
Signed

From "Peace Portfolio I." Other artists included are: Alan D'Arcangelo, Herbert Ferber, Adolph Gottlieb, S. W. Hayter, Lee Krasner, Ibram Lassaw, George Ortman, Robert Rauschenberg, Saul Steinberg, Esteban Vicente, and Larry Zox.

38



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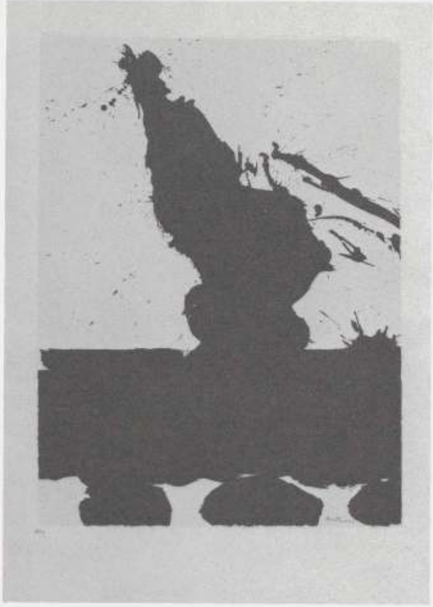

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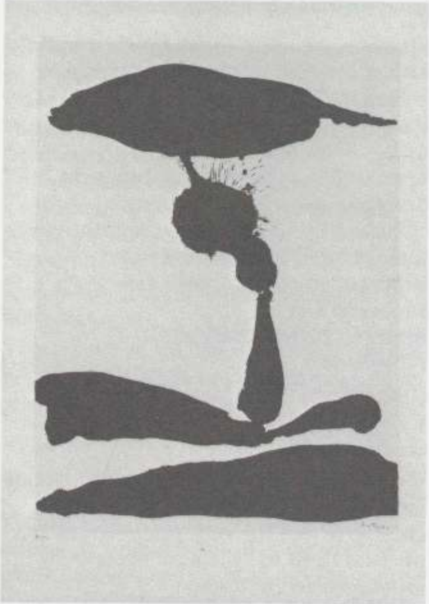

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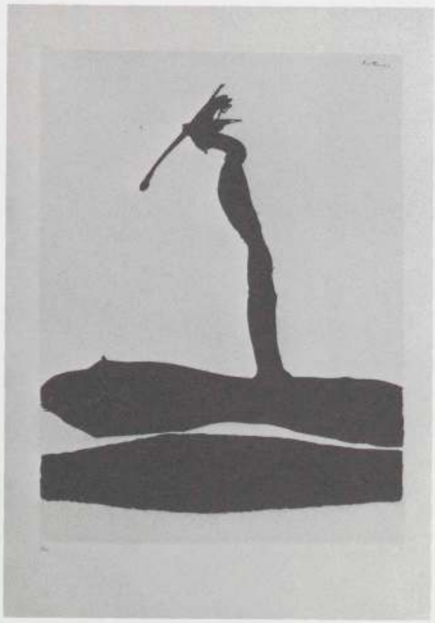

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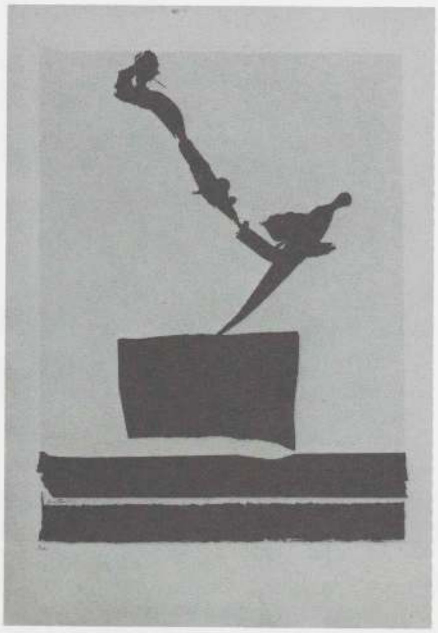


44

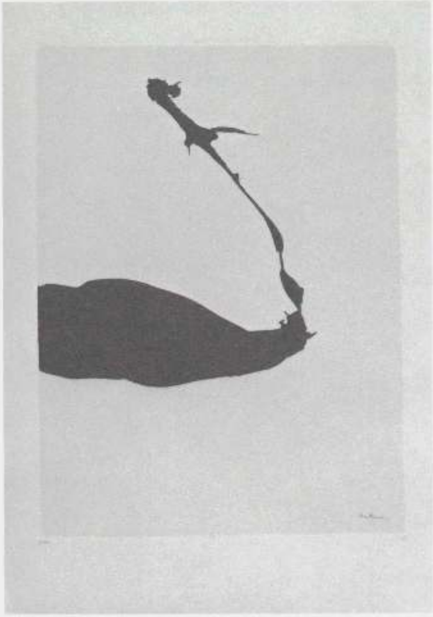
40-49. Africa Suite 1970

A suite of 10 silkscreens printed in black and cream
Image: 31⅞ x 23¾ in. (81 x 60.3 cm.)
Paper: 40¾ x 28¼ in. (103.5 x 71.8 cm.), J. B. Green
Published by Marlborough Graphics, Inc.; printed at Kelpra Studio, London, under the direction of Chris Prater
With the ink stamp and identification number of Kelpra Studio, verso
Edition of 150 plus artist's proofs
Signed in screen (place varies): Motherwell
Initialed in pencil lower left

Motherwell began a series of paintings in 1964 which he entitled *Africa,* a theme he returned to in paintings and these prints in 1970, and again in paintings dating from 1975.

A blind plate mark is added ¼ in. outside the image.

The prints were originally numbered in a sequence of 1-10, and the catalogue numbers herein (40-49) correspond with that sequence.



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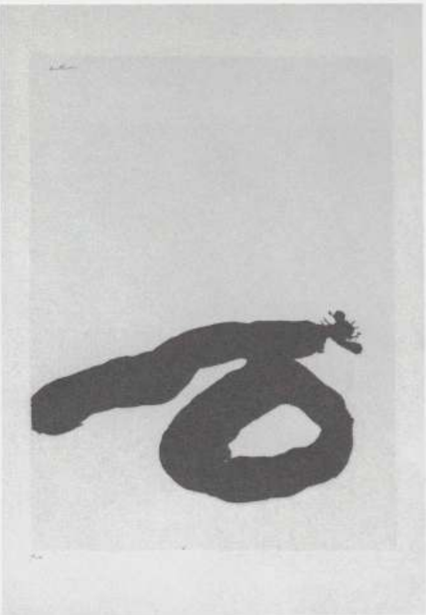

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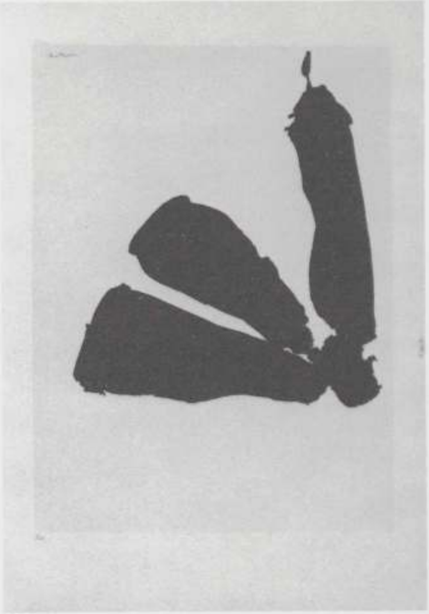

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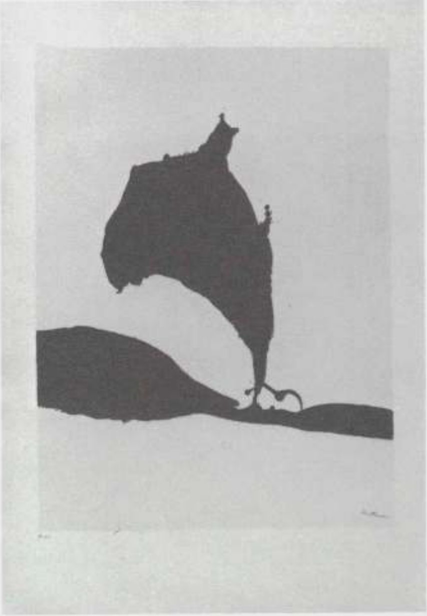

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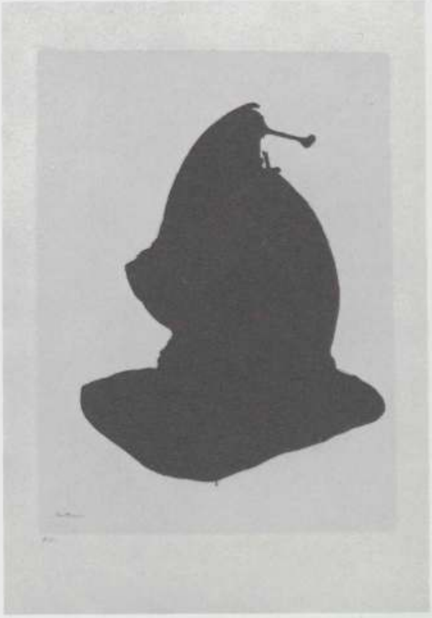

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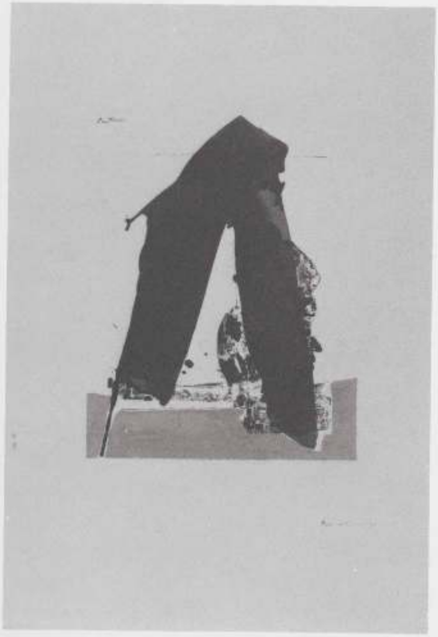
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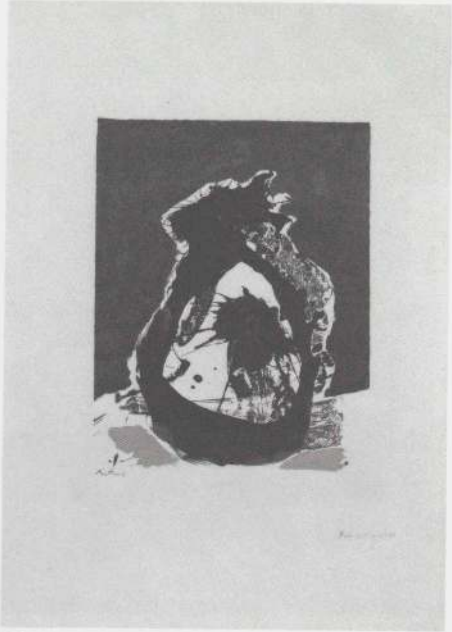
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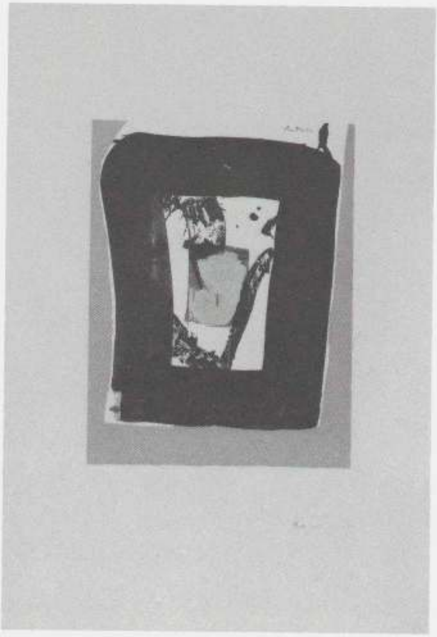
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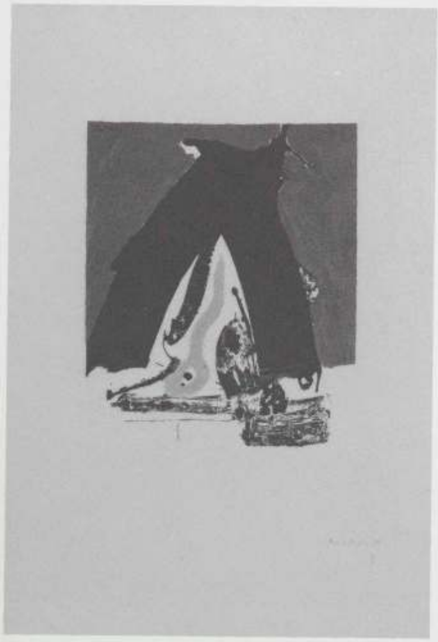
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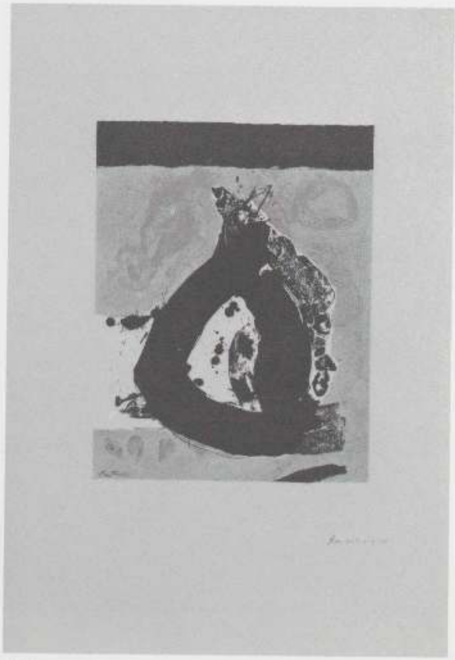

54

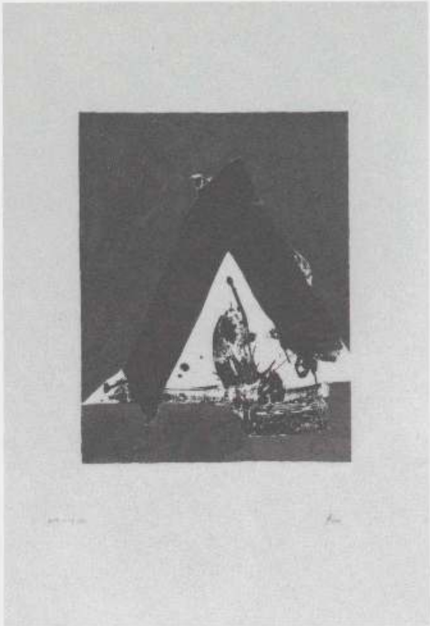
50-59. The Basque Suite 1970

A suite of 10 silkscreens printed in:
50. black and orange
51. black, green, and orange
52. black and blue
53. black, red, and orange
54. orange, red, and green
55. black, green, and red
56. black and 2 blues
57. black and green
58. black and orange
59. black, green, and red
Image: 22½ x 7⅜ in. (57.1 x 44.2 cm.)
Paper: 41 x 28¼ in. (104.1 x 71.7 cm.),
J. B. Green
Published by Marlborough Graphics, Inc.; printed at Kelpra Studio, London, under the direction of Chris Prater
With the ink stamp and identification number of Kelpra Studio, verso
Edition of 150 plus artist's proofs
Signed in screen (place varies): Motherwell
Initialed in pencil lower right

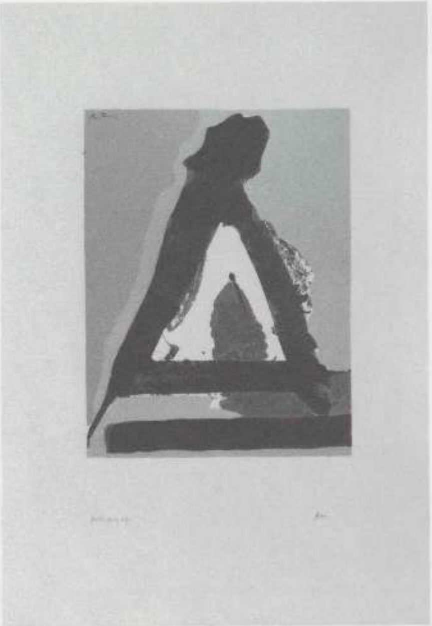
Marlborough Graphics, Inc. released cat. 50-55 in 1972, cat. 56-57 in 1974, and cat. 58-59 in 1976.

The artist's proofs are either numbered (some in a series of 21), lettered, or inscribed *AP.* The colors may differ from the regular edition.

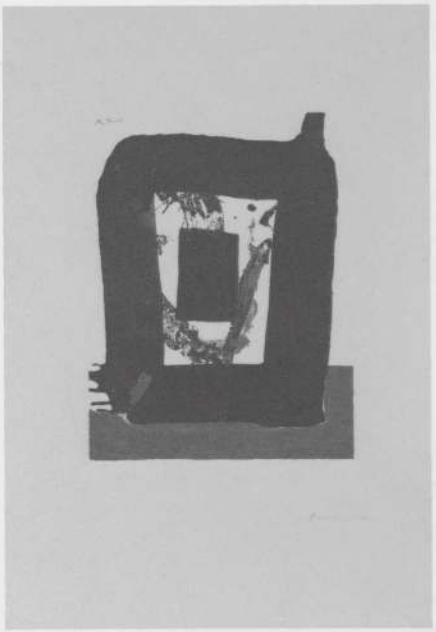
Two blind plate marks are added, one ⅛ in. outside the image, the other 5½ in. outside the image.



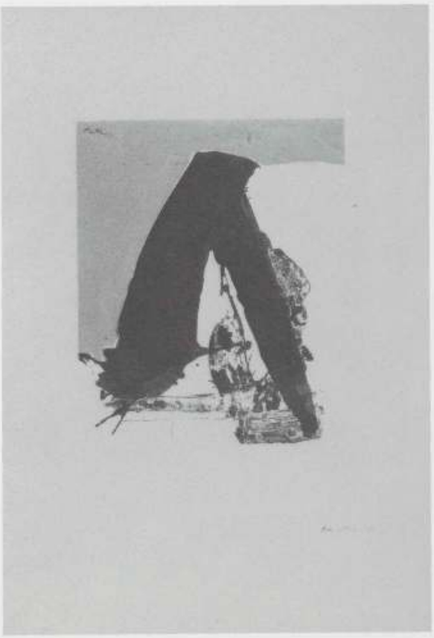
55



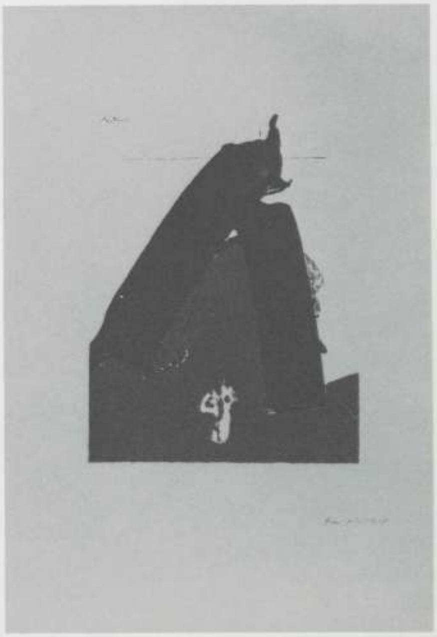
56



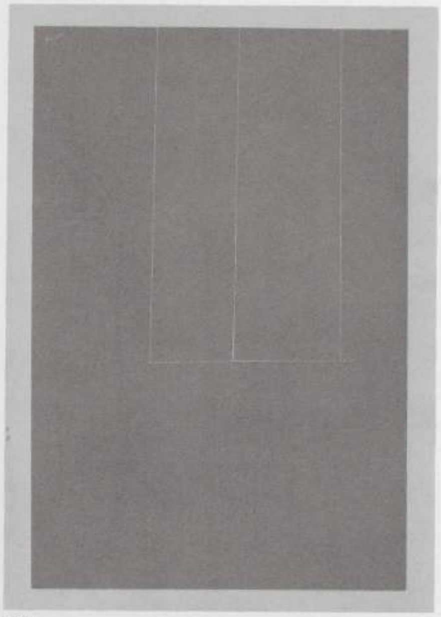
57



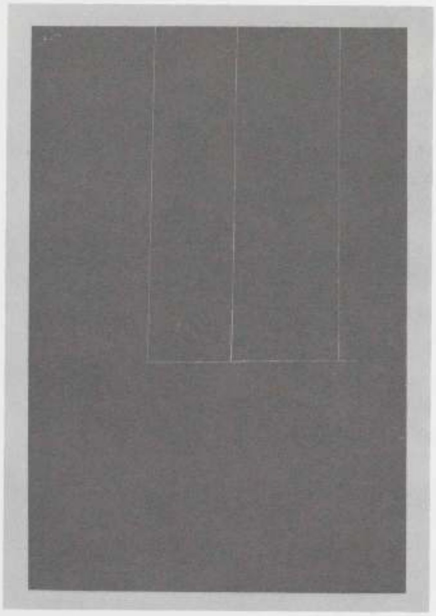
58



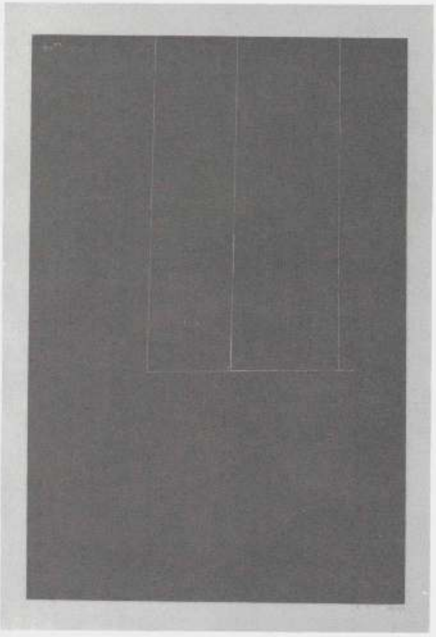
59



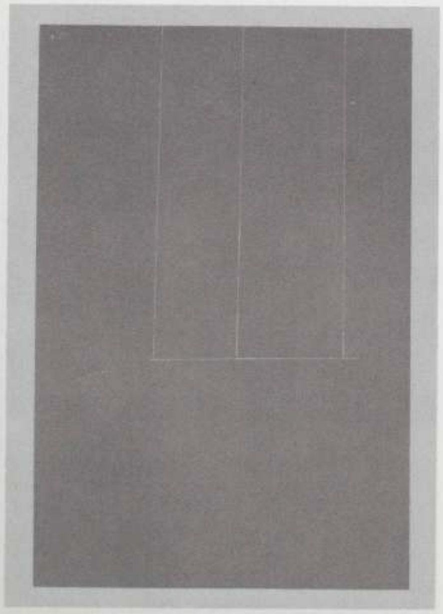
60



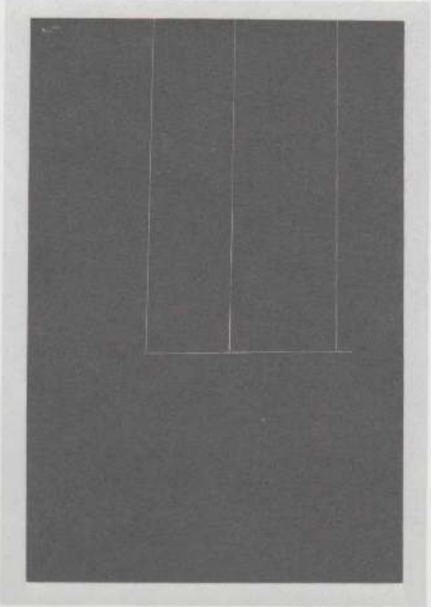
61



62



63



64

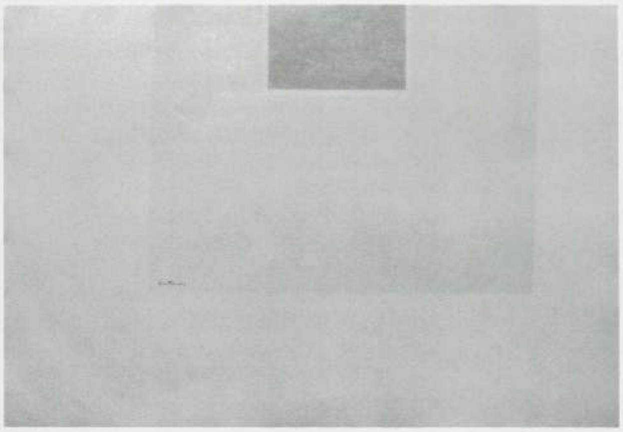
60-64. London Series I 1970

A suite of 5 silkscreens printed in:
60. orange
61. blue
62. red
63. green
64. black
Image: 36 x 24 in. (91.5 x 61 cm.)
Paper: 41 x 28¼ in. (104.1 x 71.7 cm.), J. B. Green
Published by Marlborough Graphics, Inc.; printed at Kelpra Studio, London, under the direction of Chris Prater
With the ink stamp and identification number of Kelpra Studio, verso
Edition of 150 plus artist's proofs
Initialed in screen upper left
Signed in pencil lower right: *Motherwell*

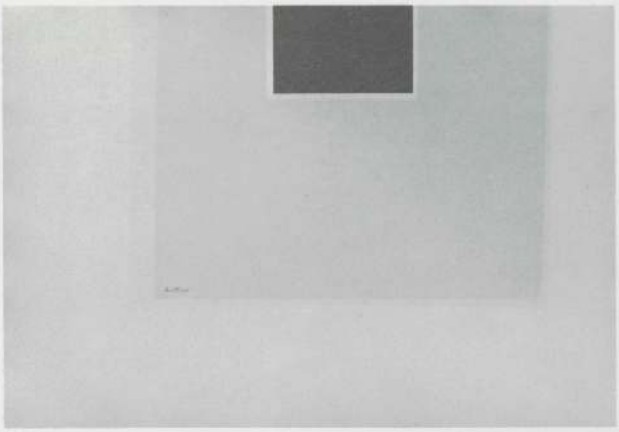
Marlborough Graphics, Inc. released cat. 60-61 in 1972, cat. 62 in 1974, and cat. 63-64 in 1976.

A blind plate mark the exact size of the image is added.

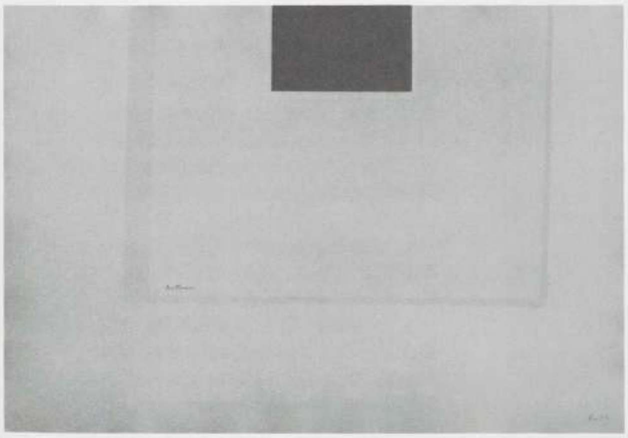
Some of the artist's proofs are lettered. Motherwell selected these five images from over 30 color working proofs, some of which he later signed and inscribed *proof*.



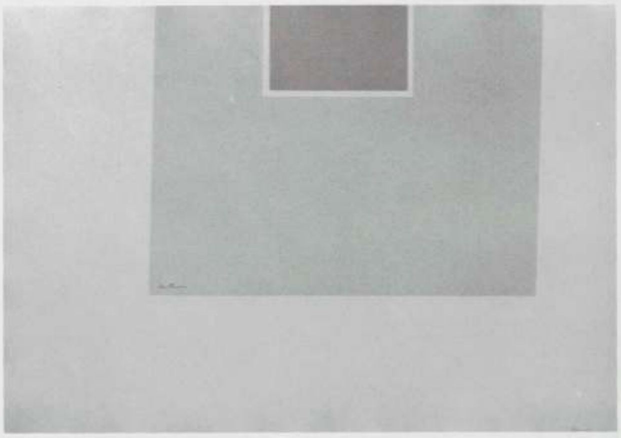
65



66



67



68

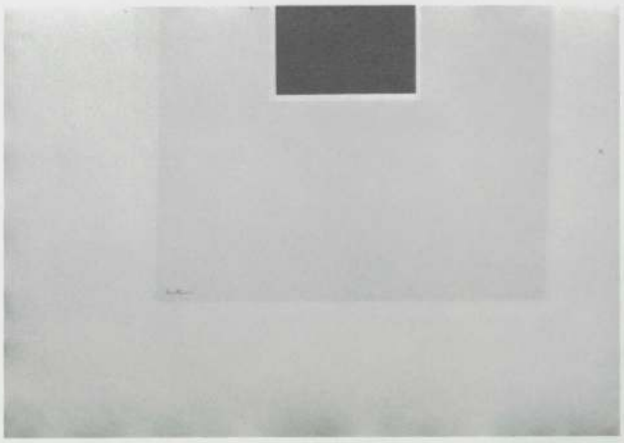
65-69. London Series II 1970

A suite of 5 silkscreens printed in:
65. orange and pink
66. black, yellow, and white
67. two blues and white
68. tan and blue
69. two blues and cream
Image: 19½ x 27½ in. (49.5 x 69.8 cm.)
Paper: 28½ x 41 in. (71.7 x 104.1 cm.), J. B. Green
Published by Marlborough Graphics, Inc.; printed at Kelpra Studio, London, under the direction of Chris Prater
With the ink stamp and identification number of Kelpra Studio, verso
Edition of 150 plus artist's proofs
Signed in screen lower left: Motherwell
Initialed in pencil lower right

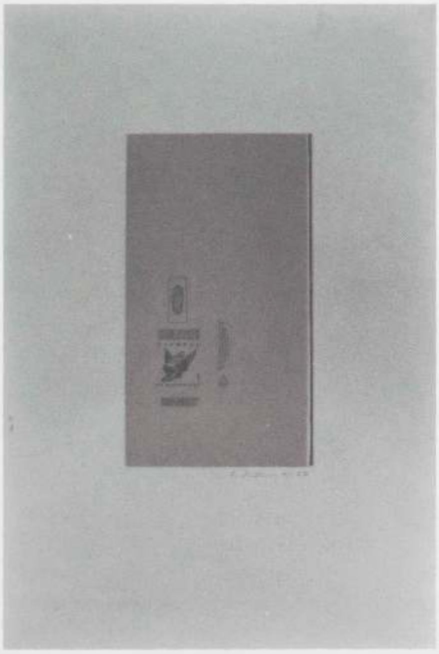
Marlborough Graphics, Inc. released cat. 65-66 in 1972, cat. 67 in 1974, and cat. 68-69 in 1976.

A blind plate mark is added within the image measuring 9¾ x 6⅛ in. (24.8 x 15.5 cm.).

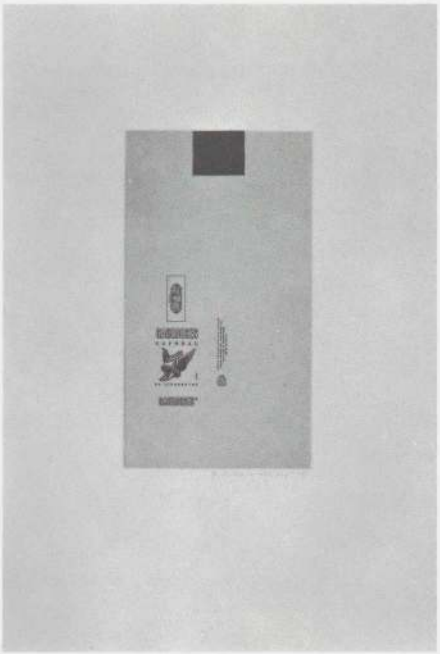
Motherwell selected the above five images from over 30 color working proofs, some of which he later initialed and inscribed: *proof.*



69



70



71

70. Gauloises Bleues (Raw Umber Edge) 1971

Aquatint from two copper plates printed in blue and brown; line-cut from one copper plate printed in dark blue
Three plates, each 11½ x 6½ in. (29.2 x 16.5 cm.)
Paper: 22¾ x 15½ in. (58.1 x 39.3 cm.), Auvergne à la Main handmade
Published by ULAE, with their chop mark; printed by Donn Steward
Edition of 38 plus 6 artist's proofs numbered 1-6, 3 *hors commerce* numbered I-III
Signed in pencil lower right:
R. Motherwell

See note for cat. 34 regarding paper. See note for cat. 37 regarding line-cut plate.

71. Gauloises Bleues (Yellow with Black Square) 1971

Aquatint from two copper plates printed in yellow and black; line-cut from one copper plate printed in dark blue
Three plates, each 11½ x 6½ in. (29.2 x 16.5 cm.)
Paper 22¾ x 15½ in. (58.1 x 39.3 cm.), Auvergne à la Main handmade
Published by ULAE, with their chop mark; printed by Donn Steward
Edition of 35 plus 6 artist's proofs numbered 1-6
Signed in pencil lower right:
R. Motherwell

See note for cat. 34 regarding paper. See note for cat. 37 regarding line-cut plate.

72. Celtic Stone 1970-71

Lithograph from one stone and two aluminum plates printed in (1) "cinzano" red (stone), (2) ochre, and (3) light purple
Image: 31⅞ x 23 in. (81 x 58.4 cm.)
Paper: 41½ x 29½ in. (105.4 x 74.9 cm.), Rives BFK
Published by ULAE, with their chop mark; printed by Ben Berns and David Umholtz
Edition of 25 plus 4 artist's proofs numbered I-IV, 3 *hors commerce* numbered h.c. 1-3
Signed in pencil lower right:
R. Motherwell

The colors of the *hors commerce* impressions differ slightly from those of the regular edition.

The stone was subsequently used in cat. 73 and 74.

73. Black Douglas Stone 1970-71

Lithograph from one stone and one aluminum plate printed in black (stone) and blue
Image: 44⅜ x 19⅝ in. (112.6 x 49.8 cm.)
Paper: 48 x 32 in. (122 x 81.2 cm.), Arches Cover
Published by ULAE, with their chop mark; printed by Ben Berns
Edition of 18 plus 2 artist's proofs numbered I-II, 8 *hors commerce* numbered 1-8 h.c., 2 *hors commerce* artist's proofs numbered AP I-II h.c.
Signed in pencil lower right:
R. Motherwell

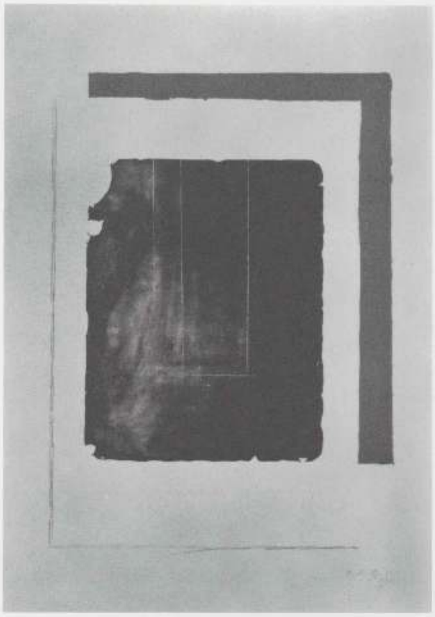
The colors of the *hors commerce* impressions differ slightly from those of the regular edition.

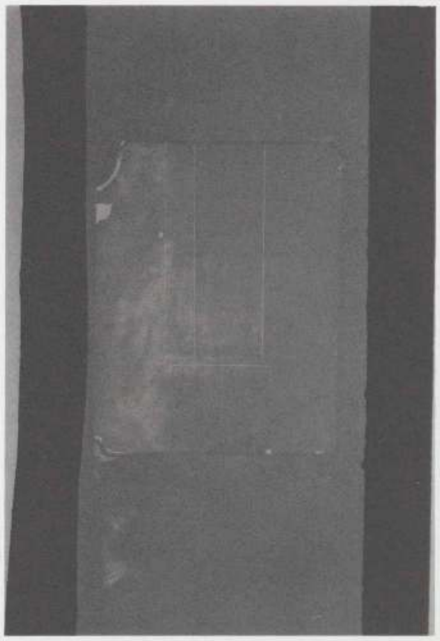
The stone was used in cat. 72 and 74.

74. Aberdeen Stone 1970-71

Lithograph from one stone and two aluminum plates printed in (1) black (stone), (2) gray, and (3) blue
Image and paper: 40¼ x 27⅝ in. (102.2 x 70.2 cm.), gray Murillo
Published by ULAE, with their chop mark; printed by Ben Berns
Edition of 10 plus 2 artist's proofs numbered I-II
Signed in yellow pencil lower right:
R. Motherwell

The stone was used in cat. 72 and 73.

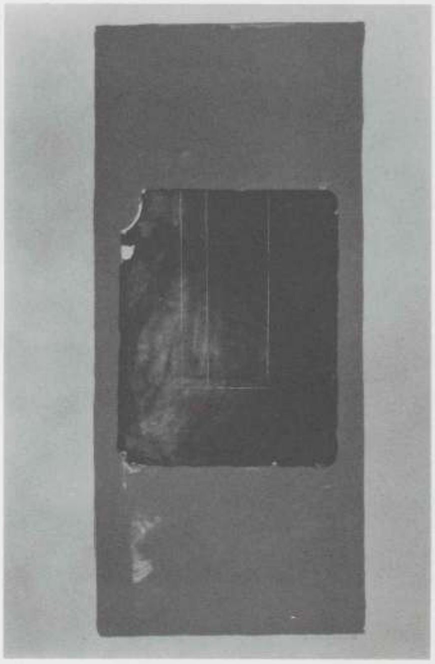

72

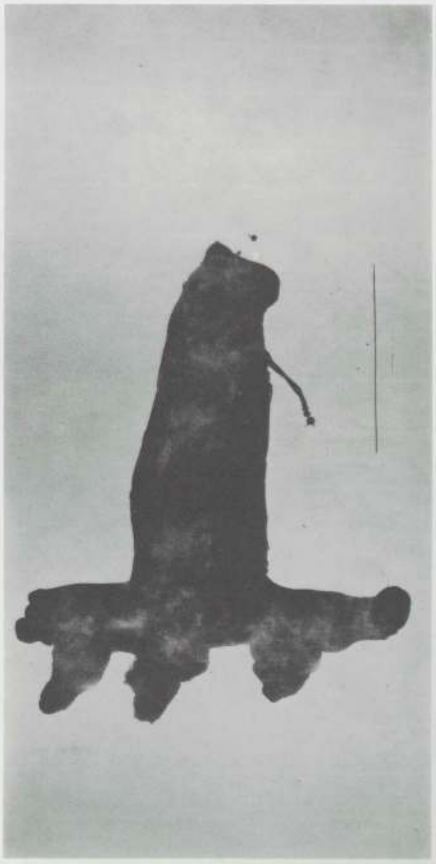

74

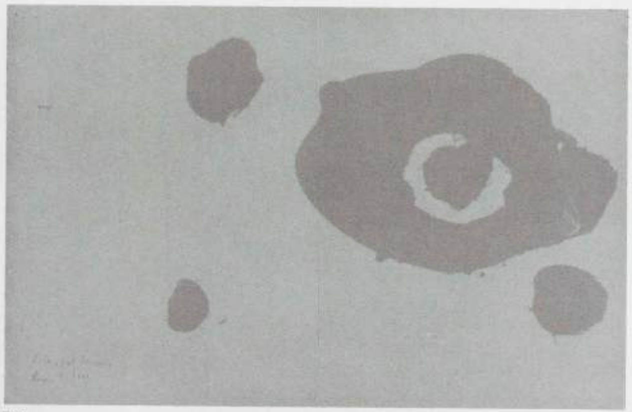
75. Samurai 1971

Lithograph from one aluminum plate printed in black
Image: 42 x 35½ in. (106.6 x 90.2 cm.)
Paper: 73½ x 37 in. (186 x 94 cm.) (varies), Japanese Suzuki handmade
Published by ULAE, with their chop mark; printed by Ben Berns
Edition of 16 inscribed: *Proof A-Proof P*
Signed in pencil lower right:
R. Motherwell

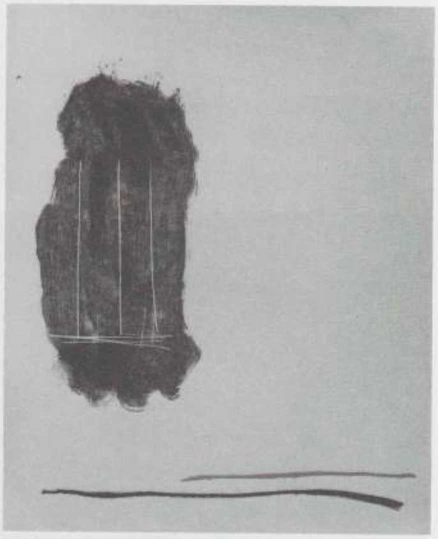
As it was impossible to make each impression similar, the artist decided to letter the edition. The rice paper was on a roll, which led Motherwell to experiment with the image placed with a large amount of space around it.


73


75



76



77

76. Untitled 1971

Lithograph from one stone printed in yellow
Image and paper: 8⅝ x 13¾ in. (22.3 x 34.9 cm.), Rives BFK
Published by and printed at Erker-Presse
Edition of 100 plus 6 artist's proofs
Initialed in pencil lower left

Included in the deluxe edition catalogue which accompanied the exhibition "Robert Motherwell: Paintings and Collages 1967-70," held at Galerie im Erker, St. Gallen, Switzerland in 1971.

77. Lines for St. Gallen 1971

Lithograph from two stones printed in orange and blue
Image and paper: 27¼ x 22 in. (69.5 x 55.9 cm.), buff Arches Cover
Published by and printed at Erker-Presse, with their chop mark
Edition of 80 plus artist's proofs
Signed in pencil lower right: *Motherwell*

This print was also printed on poster paper, with text, to announce the exhibition at Galerie im Erker of Motherwell's work (see note for cat. 76).

78. Five Circles 1971-72

Lithograph from one stone and one aluminum plate printed in red-brown (stone) and light yellow
Image: 34½ x 25¼ in. (87.6 x 64.2 cm.)
Paper: 41 x 30 in. (104.1 x 76.2 cm.), Rives BFK
Published by and printed at Erker-Presse, with their chop mark
Edition of 80 plus 20 copies numbered I-XX, five artist's proofs numbered I-V
Signed in pencil lower left: *Robert Motherwell*

Motherwell was commissioned by Edition Olympia 1972, Munich, to do a poster and submitted this image. It was subsequently rejected by the committee, who had specified that the print include collage elements.

79. Chair 1971-72

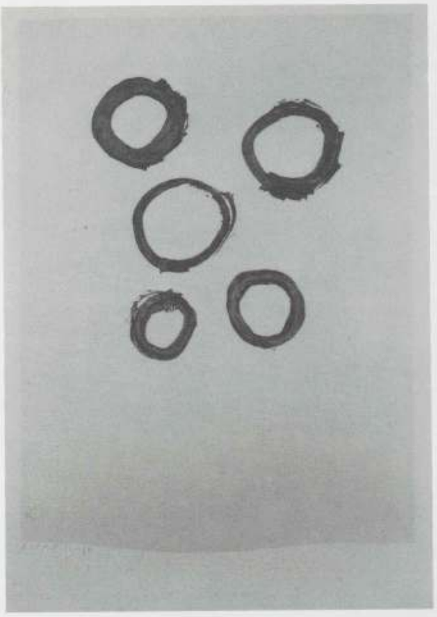
Lithograph from three stones and one aluminum plate printed in (1) orange, (2) brown, (3) gray, and (4) beige (plate)
Image: 34½ x 25 in. (87.6 x 63.5 cm.)
Paper: 38⅝ x 28 in. (98.2 x 71.1 cm.), Rives BFK
Published by and printed at Erker-Presse, with their chop mark
Edition of 300 plus 25 artist's proofs numbered I-XXV, 5 copies numbered 1-5
Dated in stone upper left: 72
Signed in pencil lower right: *Robert Motherwell*

This print was a subscription offering for members of the Kunstverein for Rheinland and Westfalen, Düsseldorf.

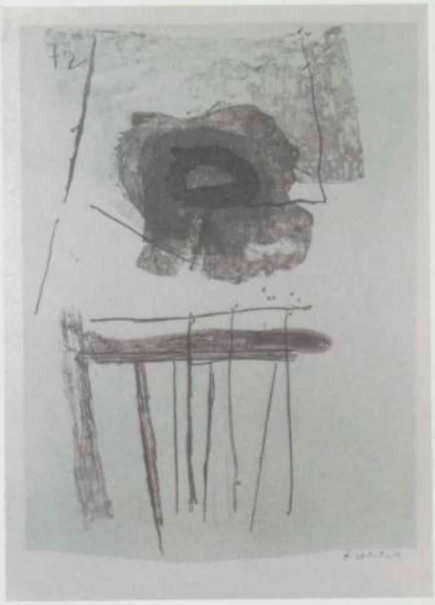
80. Untitled 1971-72

Lithograph from one stone printed in black
Image: 8 x 10 in. (20 x 25.4 cm.)
Paper: 17½ x 24½ in. (44.4 x 62.2 cm.), buff Arches
Published by and printed at Erker-Presse
Edition of 80 plus artist's proofs
Signed in pencil lower right: *Motherwell*

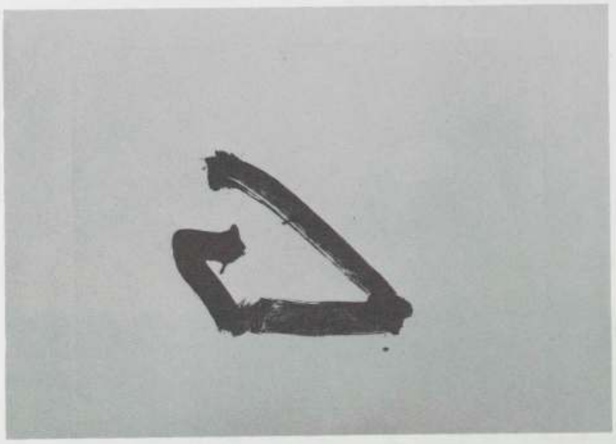
Some proofs of this edition were signed with the image placed vertically on paper 24½ x 17½ in. (62.2 x 44.4 cm.).



78



79

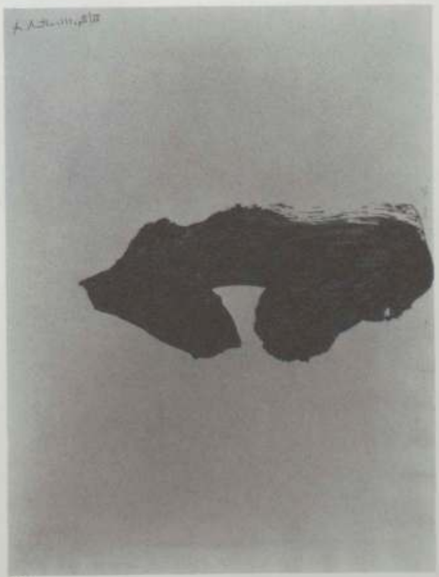


80

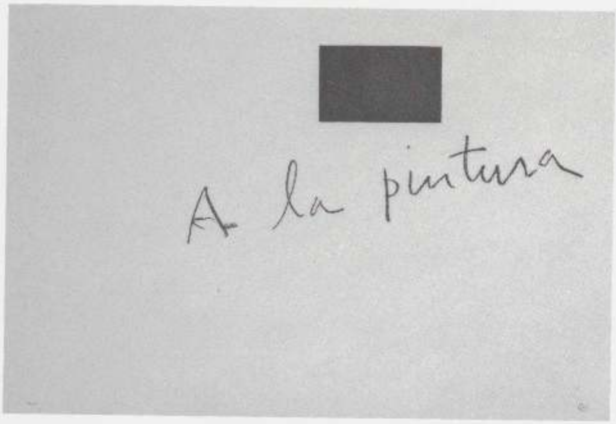
81. Untitled 1972

Lithograph from one stone printed in black
Image: 7 x 14 in. (17.8 x 35 cm.)
Paper: 24 x 18 in. (61 x 45.7 cm.), Jeff Goodman handmade
Published by Spanish Refugee Aid, Inc., New York City; printed by Bill Goldston at ULAE, with their chop mark
With ink stamp "Robert Motherwell Spanish Refugee Art," lower right
Edition of 25 plus 3 artist's proofs numbered I-III
Signed in pencil upper left: *R. Motherwell*

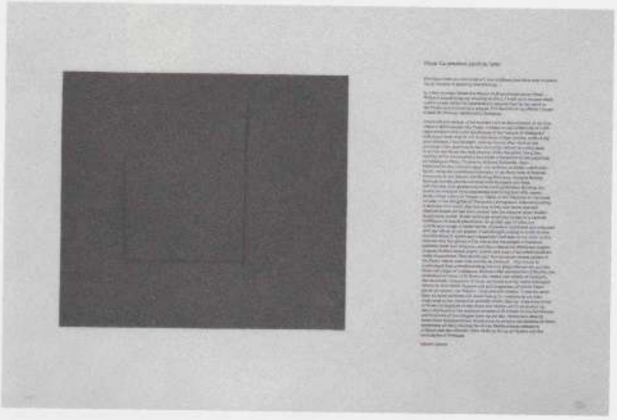
The Jeff Goodman handmade paper bears the watermark of the artist's initials.



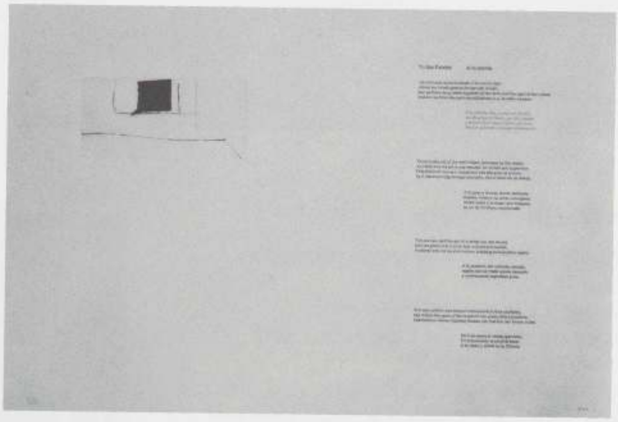
81



82



83



84

82-102. A la pintura 1968-72

A *livre d'artiste* of 24 pages: 21 aquatints, selections from the original Spanish poem cycle by Rafael Alberti with English translations
Paper: 25½ x 38 in. (64.7 x 96.5 cm.), J. B. Green
Published by ULAE, with their chop mark, the impression number, and seal "Robert Motherwell a la pintura" on each sheet
Proofing and edition printing by Donn Steward; typography by Juda Rosenberg and Esther Pullman
Edition of 40 plus 8 artist's proofs numbered I-VIII
Signed and numbered on the colophon page in sepia drawing ink: *Robert Motherwell*

The notes on the individual plates below are taken from: "Robert Motherwell's *A la pintura*: The Genesis of a Book," catalogue of the exhibition held at The Metropolitan Museum of Art, New York City, 1972 (see bibliography).

The date following the individual plates indicates the date that image was completed. Edition printing began in 1971.

A la pintura is contained in a handmade, white, formica-laminated wooden box, with a drawer with nautical fittings and a clear plexiglas top, designed by the artist.

The sheets of J. B. Green paper used for *A la pintura* are 28 x 41 in. (71 x 104.1 cm.) torn down to 25½ x 38 in. (64.7 x 96.5 cm.). The result is color bleeding off the edge of the page in many of the prints.

In the Spring of 1979, Motherwell signed five further sets of *A la pintura*. Each individual sheet is inscribed in pen lower right over the artist's seal: *RM Trial 1972-79*.

There are over 240 unique trial proofs signed by Motherwell resulting from his four years work on *A la pintura*. Most bear an identification number stamped on the verso. A checklist of these prints is available from ULAE and the Motherwell archive.

82. Frontispiece 1971

Several aquatints from one copper plate printed in blue; line-block of artist's handwriting printed by letterpress in scarlet
Plate: 4⅞ x 7⅞ in. (12.1 x 19.7 cm.)

83. Preface 1969

Aquatint from one copper plate printed in orange; lift-ground etching and aquatint from one copper plate printed in black; letterpress printed in black
Two plates, each 16 x 18 in. (40.6 x 45.7 cm.)

83. *(continued)*
To obtain the desired tone of orange in the background plate, the layers of aquatint were sanded down slightly, and to prevent chemical reaction the plate was coated with plastic to isolate the ink from the copper.

84. To the Palette 1971

Lift-ground aquatint with etched lines added from one copper plate, printed in orange; soft-ground etching from one copper plate printed in black; letterpress printed in black, blue, brown, red, and orange
Two plates, each 5 x 10⅜ in. (12.7 x 26.3 cm.)

Motherwell often used collages as sketches or ideas for images. In this print, feeling that the print needed additional weight, he placed on it a small corner cut from a piece of Japan paper. To achieve the same effect in the completed print, the fragment of paper was pressed into a soft ground and etched.

85. Black 1-3 1968

Several aquatints from one copper plate printed in ochre; lift-ground etched and aquatinted from one copper plate printed in black; letterpress printed in black and brown
Two plates, each 22½ x 12½ in. (57.1 x 31.8 cm.)

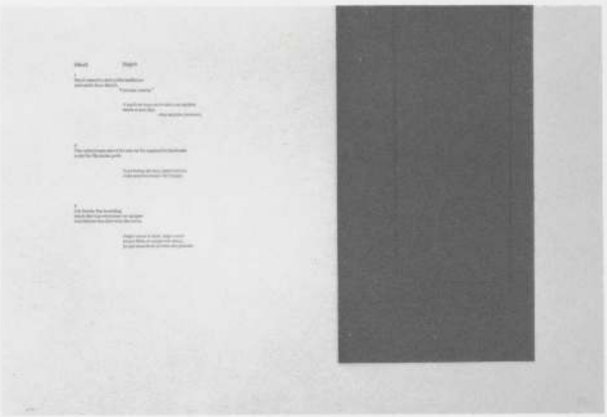
This image was completed in the first two days of work, and became the keystone of the book. The lift-ground process used here and in many other plates in the book describes the process of sugar-lift, by which positive brush strokes can be etched into the plate. Lines produced by the sugar-lift method were aquatinted either before or after etching so that they would hold the ink and print solidly.

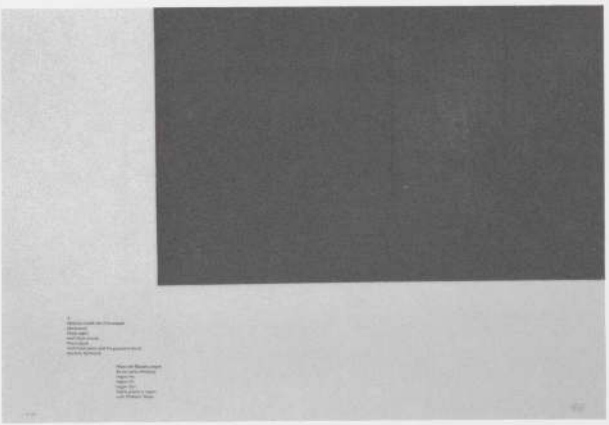
86. Black 4 1969

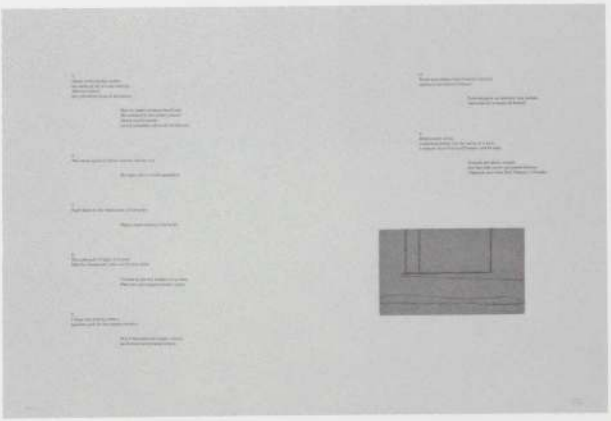
Lift-ground aquatint with etched lines added; brushed aquatint on entire copper plate, printed in black; letterpress printed in black and brown
Plate: 17½ x 29 in. (44.4 x 73.7 cm.)

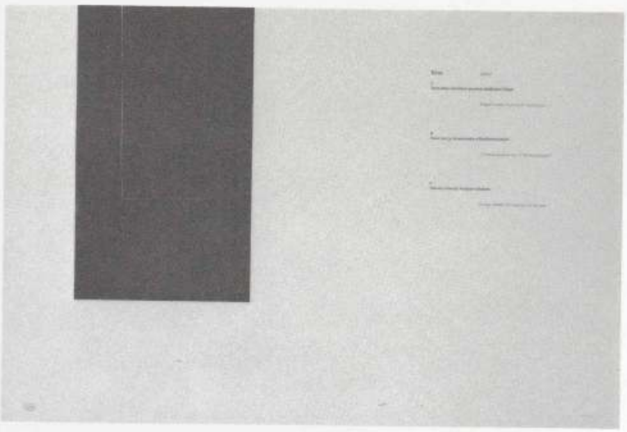
87. Black 5-11 1971

Aquatint from one copper plate printed in beige; lift-ground aquatint with etched lines added from one copper plate, printed in black; letterpress printed in black and brown
Two plates, each 5½ x 9¼ in. (14 x 23.5 cm.)

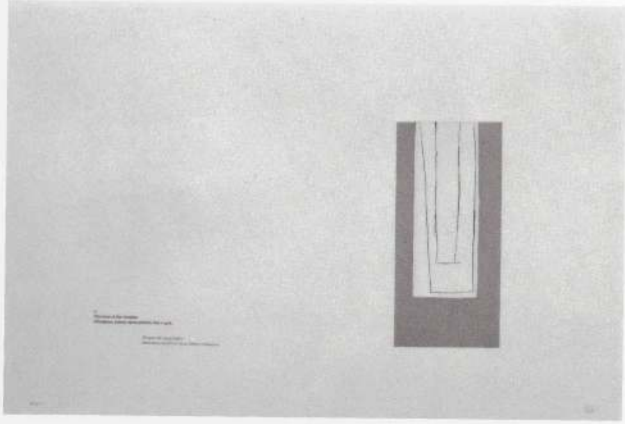

85


86

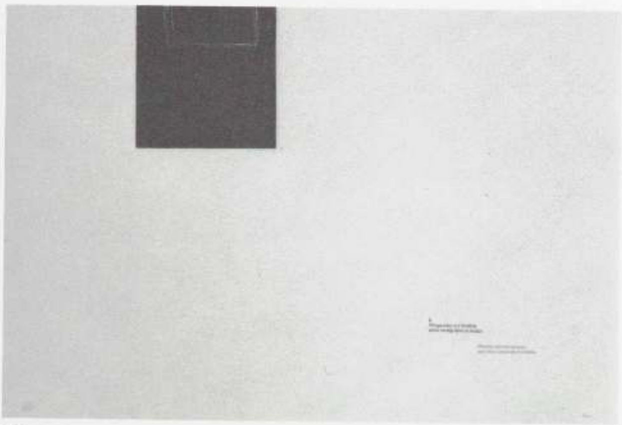

87



88



89



90

88. Blue 1-3 1969

Aquatint from one copper plate printed in blue; lift-ground with etched lines added and aquatinted from one copper plate printed in white; letterpress printed in black and blue
Two plates, each 18½ x 11 in. (47 x 27.9 cm.)

89. Blue 4 1971

Aquatint from one copper plate printed in blue; lift-ground etched and aquatinted from one copper plate, printed in wine purple; letterpress printed in black and blue
Two plates, 14⅛ x 6¾ in. (35.9 x 17.1 cm.) (background) and 11 x 4 in. (27.9 x 10.1 cm.)

90. Blue 5 1969

Aquatint from one copper plate printed in indigo; lift-ground with etched lines added and aquatinted from one copper plate, printed in white; letterpress printed in black and blue
Two plates, each 8 x 8 in. (20.3 x 20.3 cm.)
The image appears to be composed of three colors, but only two, white and indigo, were used. The third color, a paler indigo, is the result of a varnished line drawn on the plate before aquatinting, thus creating a smoother and slightly higher surface which, when wiped, printed as a lighter shade.

91. Blue 6-11 1971

Brushed aquatint from one copper plate printed in pale blue; brushed aquatint from one copper plate printed in wine purple; lift-ground etched and aquatinted from one copper plate, printed in yellow; letterpress printed in black and blue
Three plates, each 10½ x 19 in. (26.7 x 48.2 cm.)

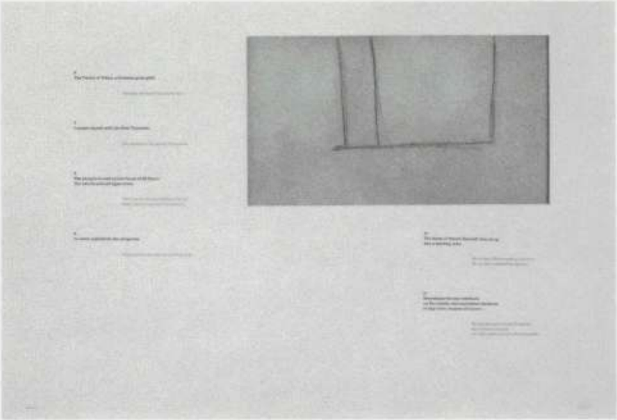
92. Blue 12-13 1971

Double aquatint from one copper plate printed in blue; etching from one copper plate printed in black; letterpress printed in black and blue
Two plates, 7⅞ x 5 in. (20 x 12.7 cm.) (aquatint) and 11¾ x 7½ in. (29.8 x 19 cm.)

93. Red 1-3 1971

Aquatint from one copper plate printed in red; lift-ground aquatint from one copper plate printed in black; letterpress printed in black and red
Two plates, each 5½ x 10 in. (14 x 25.4 cm.)

On the line plate, a thinner sugar solution was used in making the sugar-lift. Its higher surface tension caused the syrup to "bead up," resulting in open, broken lines.



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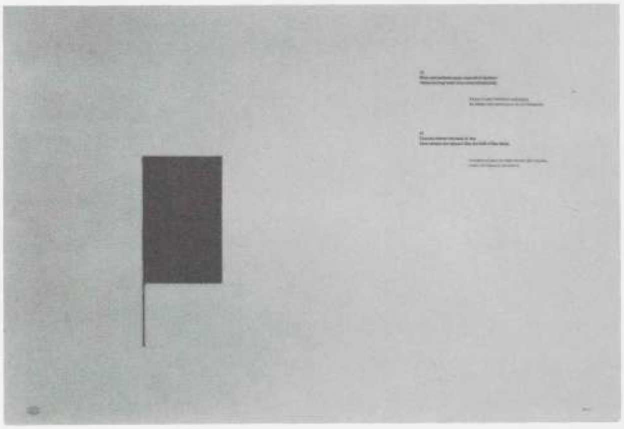

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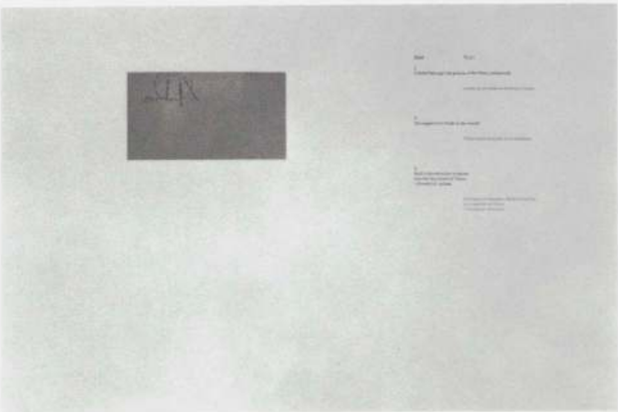

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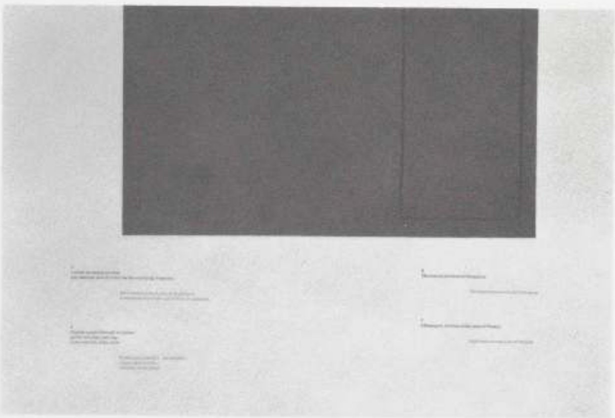

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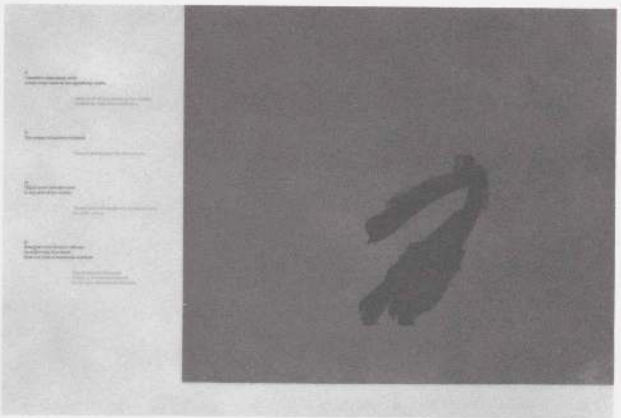

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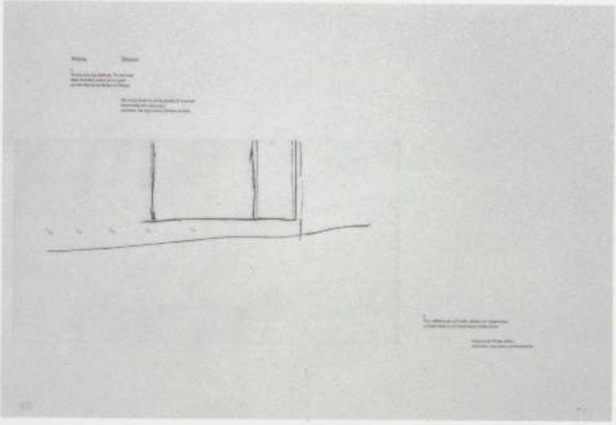


96

94. Red 4-7 1969

Several aquatints from one copper plate printed in crimson; lift-ground etched and aquatinted from one copper plate printed in black; letterpress printed in black and red
Two plates, each 14½ x 26 in. (36.8 x 66 cm.)

The color range in the background plate is the result of several layers of aquatint rather than the wiping of the plate.

95. Red 8-11 1971

Several aquatints from one copper plate printed in red; lift-ground aquatint from one copper plate printed in black; letterpress printed in black and red
Two plates, each 24 x 27½ in. (61 x 69.8 cm.)

To create a less solid color field, the aquatint ground was brushed before heating with a wide brush. In the lighter areas, the ground has been brushed away completely, resulting in an open-bite, or areas where the acid has bitten the plate directly thus making a less ink-holding surface.

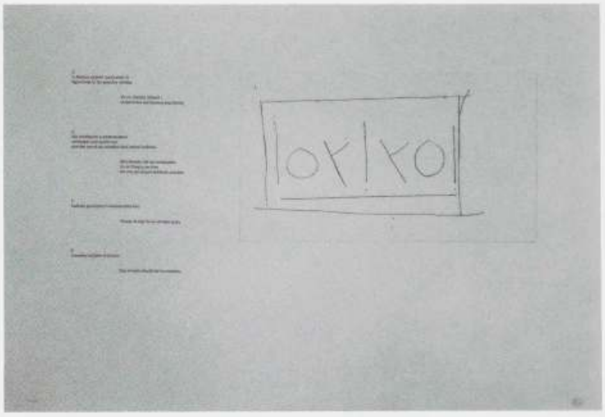
96. White 1-2 1971

Lift-ground etched and aquatinted, with etched lines added, from one copper plate printed in indigo; letterpress printed in black and orange
Plate: 12½ x 24 in. (31.8 x 61 cm.)

97. White 3-6 1971

Etching from one copper plate printed in orange; letterpress printed in black and orange
Plate: 10½ x 19 in. (27 x 48.3 cm.)

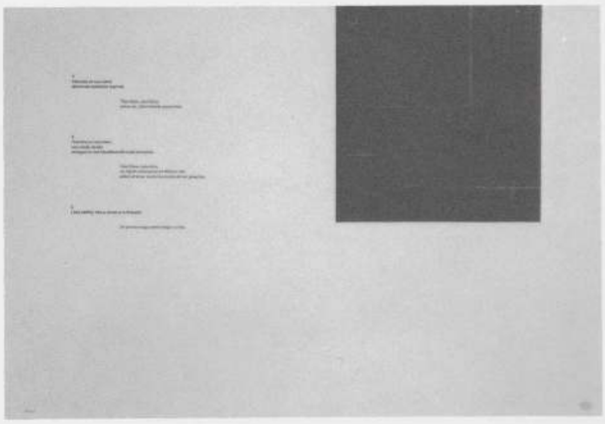
Some of the lines have been broken down with undiluted nitric acid. The word "yo" (Spanish for *I*), appears twice on the plate. Its reversal is a visual pun on the necessity to write backwards on the plate to have it print forwards. The second time the word is doubly reversed, that is, both the letters and their order are backward, creating an additional verbal pun, as the Spanish *yo* has become the Hebrew *oy*.



97

98. White 7-9 1971

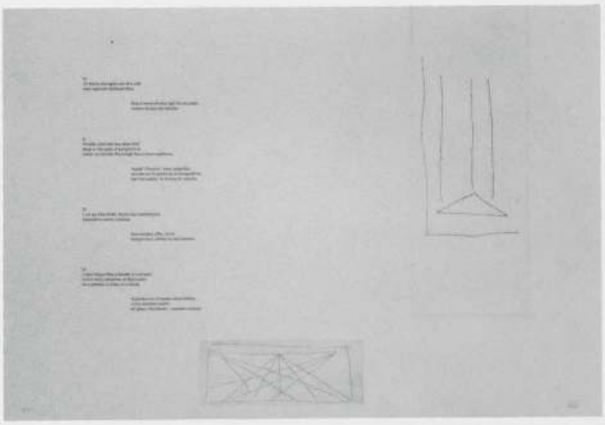
Aquatint from one copper plate printed in gray; lift-ground aquatint from one copper plate printed in white; lift-ground aquatinted and scraped, printed in black; letterpress printed in black and orange
Three plates, each 14 x 13 in. (35.6 x 33 cm.)



98

99. White 10-13 1972

Soft-ground etching from two copper plates printed in black and orange; letterpress printed in black and orange
Two plates, 19½ x 7½ in. (49.5 x 19 cm.) (black) and 4 x 10⅜ in. (10.1 x 26.3 cm.)



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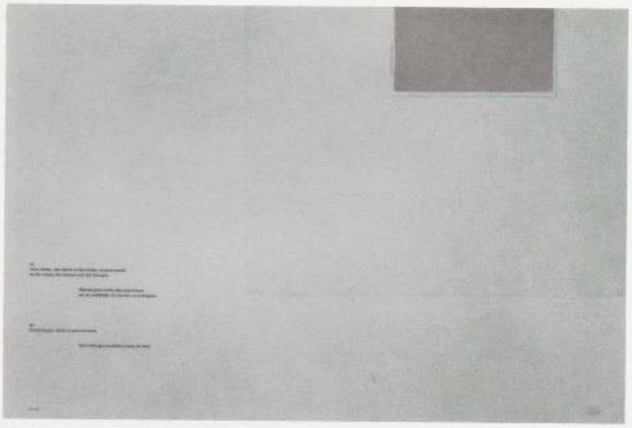
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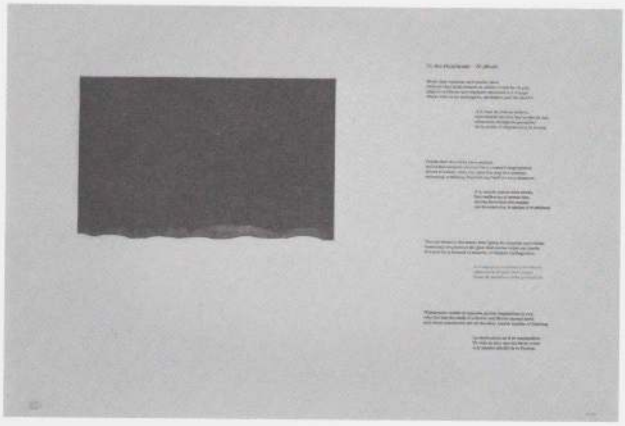
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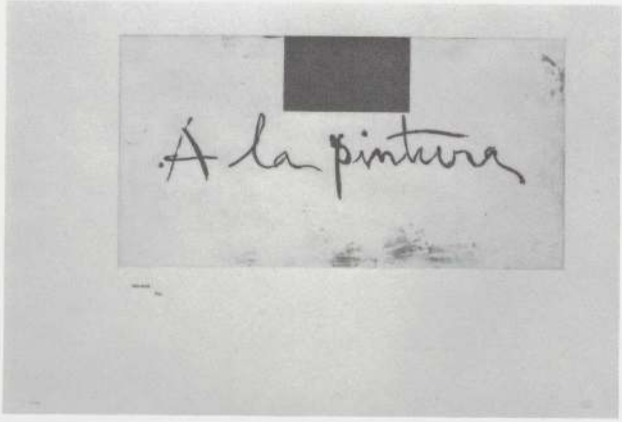


102

100. White 14-15 1972

Etching from one copper plate printed in blue; aquatint from one copper plate printed in rose; letterpress printed in black and orange
Two plates, 18 x 24 in. (45.7 x 61 cm.) (blue) and 5½ x 10 in. (14 x 25.4 cm.)

101. To the Paintbrush 1969

Soft-ground etching with aquatint added from one copper plate printed in ochre; letterpress printed in black, orange, green, red, blue, and brown
Plate: 10 x 16 in. (25.4 x 40.6 cm.)

In order to achieve a color field similar to a piece of canvas, Motherwell pressed a piece of grounded (sized) canvas into a soft ground. The paintbrush is evident in the running and dripping of the ground along the bottom edge of the canvas.

102. End Page 1971

Several aquatints from one copper plate printed in blue; soft-ground etching from one copper plate printed in ochre; letterpress printed in black
Two plates, 4¾ x 8 in. (12 x 20.2 cm.) (aquatint) and 14½ x 28 in. (36.8 x 71 cm.)

With a brush dipped in varnish, Motherwell wrote "A la pintura" on the copper plate. The background was then very deeply etched. This plate, with the title in relief, was then impressed on another copper plate covered with a soft ground, which in turn was etched and aquatinted to print solidly. Thus, after etching, this plate showed the title incised and reversed.

103. Open on Two Whites 1971-73

Lithograph from one stone and one aluminum plate printed in black (stone) and white
Image and paper: 48 x 32 in. (122 x 81.2 cm.), Arches Cover
Published by ULAE, with their chop mark; printed by Ben Berns
Edition of 30 plus 4 artist's proofs numbered I-IV
Signed in stone lower right (reversed): Motherwell
Signed in colored pencil (colors vary) lower right: *R. Motherwell*

104. Untitled 1973

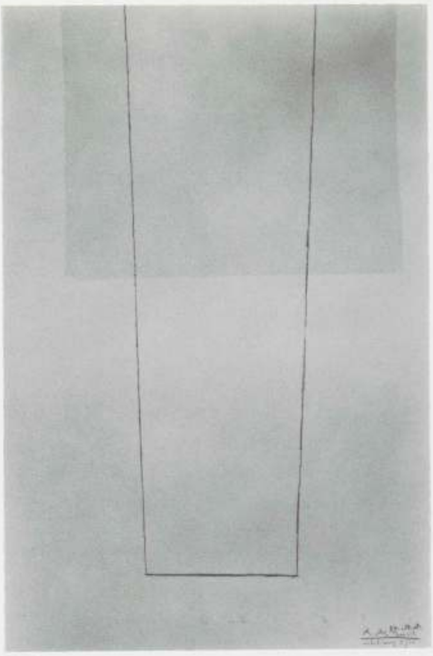
Lift-ground etching and aquatint from one copper plate printed in black
Plate: 36 x 24 in. (91.4 x 60.9 cm.)
Paper: 41½ x 29½ in. (105.4 x 74.9 cm.), Arches Cover
Co-published by the artist and Dain-Schiff Gallery, New York City; printed in the artist's studio by Catherine Mousley; with the artist's chop mark
Edition of 50 plus 10 artist's proofs numbered I-X
Signed and dated in plate upper right (reversed): R. Motherwell 73
Signed in pencil lower right: *Motherwell*

Motherwell's first print in collaboration with Catherine Mousley. In his newly established etching studio, he continues to explore the possibilities of sugar-lift, which he first used while working on *A la pintura.*

See note for cat. 85.

105. Untitled 1973

Lift-ground etching and aquatint from one copper plate printed in black
Plate: 36 x 24 in. (91.4 x 60.9 cm.)
Paper: 41½ x 29½ in. (105.4 x 74.9 cm.), Arches Cover
Co-published by the artist and Dain-Schiff Gallery, New York City; printed in the artist's studio by Catherine Mousley; with the artist's chop mark
Edition of 50 plus 10 artist's proofs numbered I-X
Signed in pencil lower right: *Motherwell*



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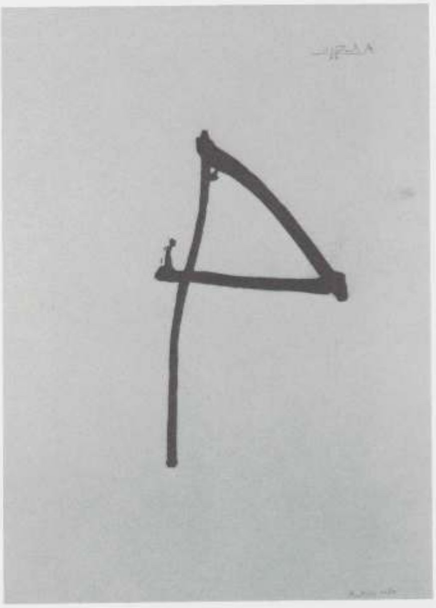

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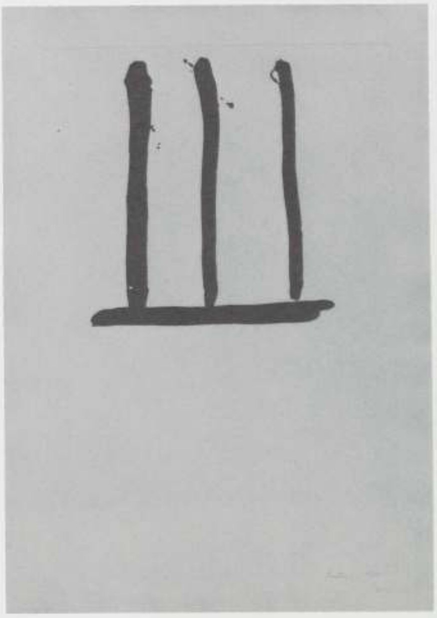

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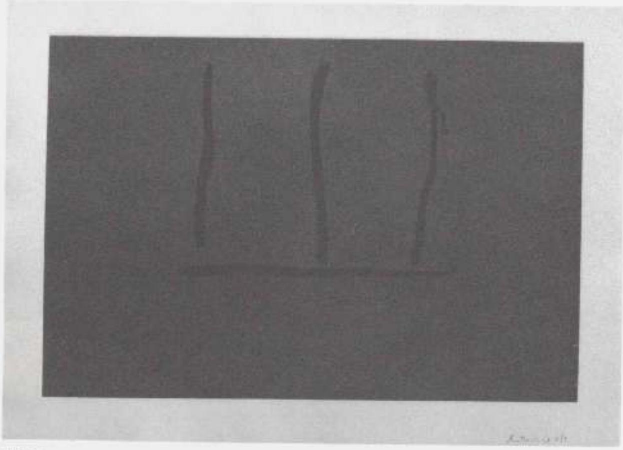

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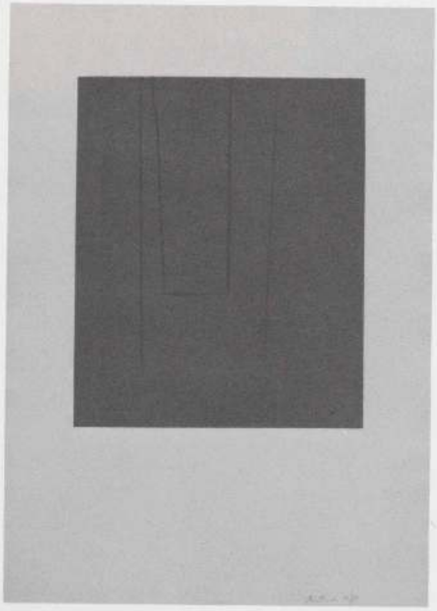

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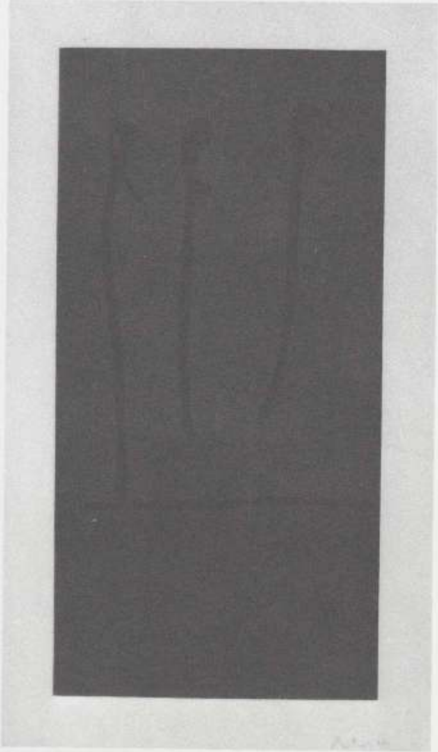


108

106. Untitled 1973

Aquatint from one copper plate printed in red; lift-ground etching and aquatint from one copper plate printed in black
Two plates, each 24 x 36 in. (60.9 x 91.4 cm.)
Paper: 29½ x 41½ in. (74.9 x 105.4 cm.), Arches Cover
Co-published by the artist and Dain-Schiff Gallery, New York City; printed in the artist's studio by Catherine Mousely; with the artist's chop mark
Edition of 50 plus 10 artist's proofs numbered I-X
Signed in pencil lower right: *Motherwell*

107. Untitled 1973

Aquatint from one copper plate printed in red; lift-ground etching from one copper plate printed in black
Two plates, each 24 x 20 in. (60.9 x 50.8 cm.)
Paper: 41½ x 29½ in. (105.4 x 74.9 cm.), Arches Cover
Co-published by the artist and Dain-Schiff Gallery, New York City; printed in the artist's studio by Catherine Mousely; with the artist's chop mark
Edition of 50 plus 10 artist's proofs numbered I-X
Signed in pencil lower right: *Motherwell*
See cat. 152 for second state of this print.

108. Untitled 1973

Aquatint from one copper plate printed in brown; lift-ground etching and aquatint from one copper plate printed in black
Two plates, each 36 x 18 in. (91.4 x 45.7 cm.)
Paper: 41½ x 24⅛ in. (105.4 x 61.2 cm.), Arches Cover
Published by the artist, with his chop mark; printed in the artist's studio by Catherine Mousley
Edition of 46 plus 7 artist's proofs
Signed in pencil lower right: *Motherwell*

109. Bird I 1973

Lift-ground etching from one copper plate printed in black
Plate: 16 x 20 in. (40.6 x 50.8 cm.)
Paper: 30 x 22 in. (76.2 x 55.9 cm.), buff Arches Cover
Published by the artist, with his chop mark; printed in the artist's studio by Catherine Mousley
Edition of 21 plus 6 artist's proofs numbered I-VI
Initialed and dated in plate lower right (reversed)
Signed in pencil lower right: *Motherwell*

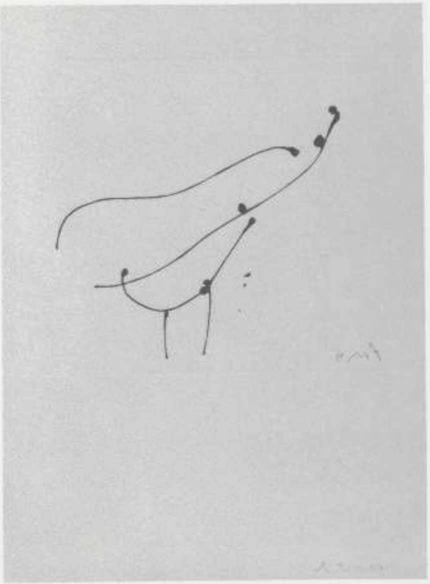
110. Bird II 1973

Lift-ground etching from one copper plate printed in black
Plate: 16 x 22 in. (40.6 x 50.8 cm.)
Paper: 30 x 22 in. (76.2 x 55.9 cm.), buff Arches Cover
Published by the artist, with his chop mark; printed in the artist's studio by Catherine Mousley
Edition of 21 plus 6 artist's proofs numbered I-VI
Signed in pencil lower right: *Motherwell*

111. Tallith for Meyer Schapiro
1973

Lift-ground etching and aquatint from one copper plate printed in black
Plate: 36 x 24 in. (91.4 x 60.9 cm.)
Paper: 41½ x 29½ in. (105.4 x 74.9 cm.), Arches Cover
Published by The Committee to Endow a Chair in Honor of Meyer Schapiro at Columbia University; printed in the artist's studio by Catherine Mousley; with the artist's chop mark
Edition of 100 plus 13 artist's proofs numbered I-XIII, 11 *hors commerce* lettered A-K
Inscribed in plate lower left (reversed): for Meyer Schapiro R. Motherwell 73
Signed in pencil lower right: *Motherwell*

Published in 1974 in honor of Meyer Schapiro, Motherwell's former teacher, in a portfolio with works by: S. W. Hayter, Jasper Johns, Ellsworth Kelly, Alexander Lieberman, Roy Lichtenstein, André Masson, Claes Oldenburg, Robert Rauschenberg, Saul Steinberg, Frank Stella, and Andy Warhol.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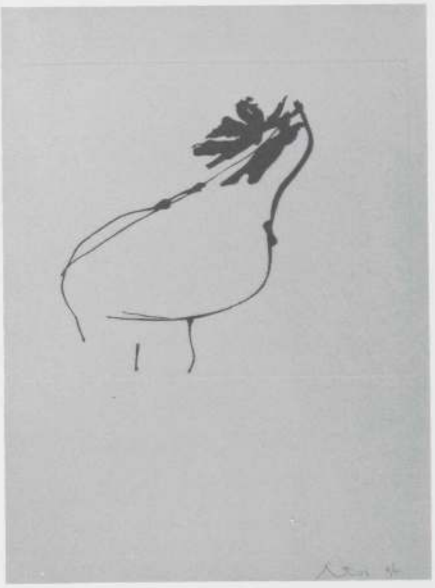
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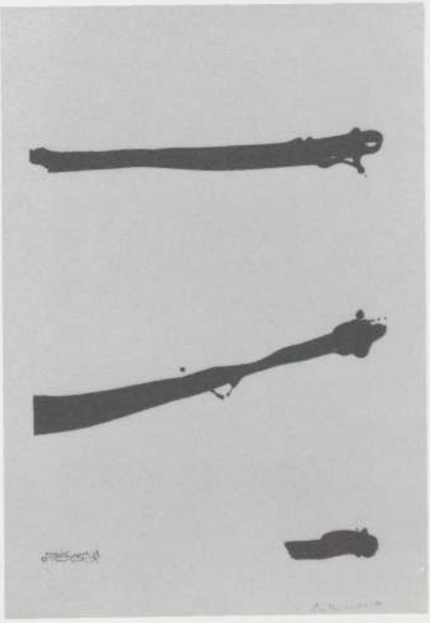
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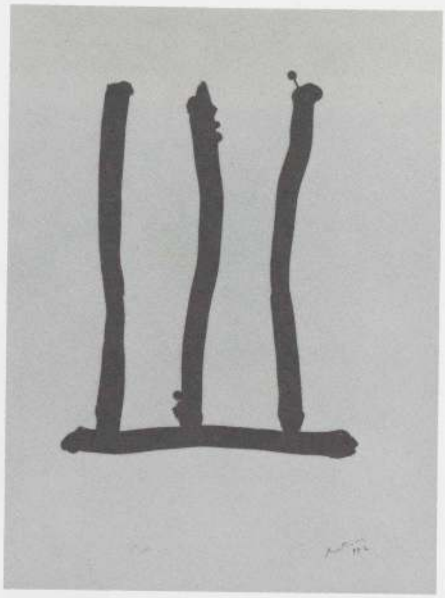

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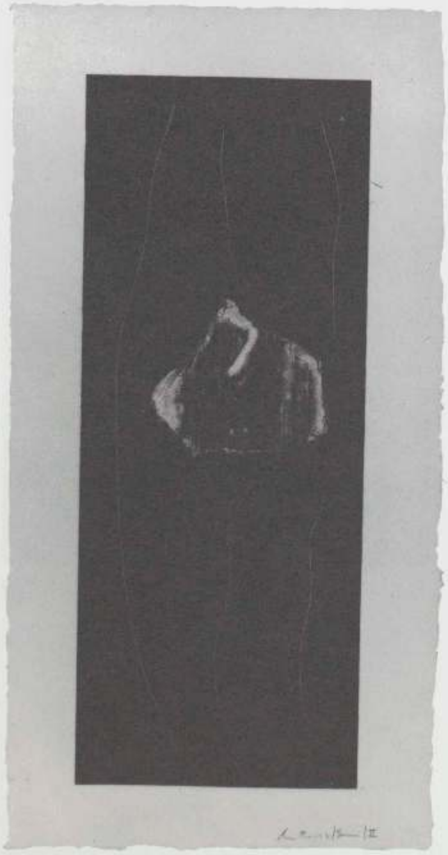

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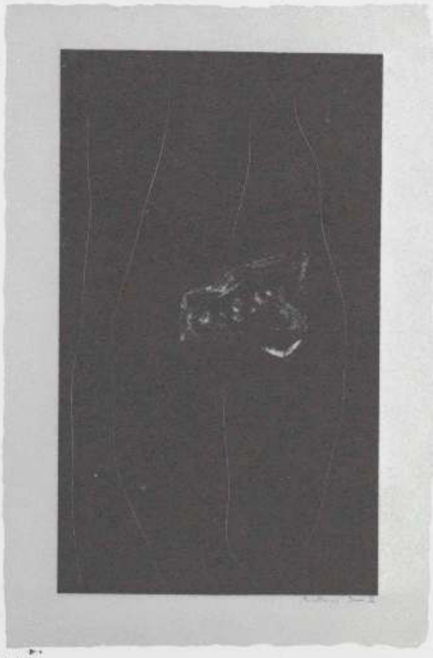


114

112. Window 1973

Lithograph from one aluminum plate printed in black
Image: 19½ x 15¼ in. (49.5 x 39.4 cm.)
Paper: 30⅛ x 22¼ in. (76 x 56.5 cm.), Arches Cover
Published by Propyläen Verlag, Berlin; printed at Gemini G.E.L. by Serge Lozingot, with their chop mark; with the artist's chop mark
Edition of 90 plus 30 artist's proofs numbered I-XXX, 15 *épreuves d'artiste* inscribed *e.a.*, 30 trial proofs
Signed in pencil lower right: *Motherwell*

Included in one of two portfolios entitled "Homage à Picasso," edited by Wieland Schmied. Seventy artists contributed to this project, each receiving a selection of the prints which were included (thus the large number of artist's proofs and trial proofs).

113. Soot-Black Stone, #1 1973

Lithograph from one stone printed in black
Image: 30 x 12 in. (76.2 x 30.5 cm.)
Paper: 36 x 18 in. (91.4 x 45.7 cm.), Hawthorne of Larroque handmade
Published by Gemini G.E.L., with their chop mark; printed by Serge Lozingot; with the artist's chop mark
Edition of 50 plus 12 artist's proofs numbered I-XII
Signed in pencil lower right: *Motherwell*

Hawthorne of Larroque is a French handmade paper, made to order for the artist. Each sheet bears the watermark of the artist's initials. As with many handmade papers, the texture and weight of the individual sheets varies considerably.

114. Soot-Black Stone, #2 1973

Lithograph from one stone printed in black
Image: 30 x 18⅛ in. (76.2 x 46 cm.)
Paper: 36 x 24 in. (91.4 x 60.9 cm.), Hawthorne of Larroque handmade
Published by Gemini G.E.L., with their chop mark; printed by Serge Lozingot; with the artist's chop mark
Edition of 47 plus 10 artist's proofs numbered I-X
Signed in pencil lower right: *Motherwell*
See note for cat. 113 regarding paper.

115. Soot-Black Stone, #3 1973

Lithograph from one stone printed in black
Image: 30 x 18⅛ in. (76.2 x 46 cm.)
Paper: 36 x 24 in. (91.4 x 60.9 cm.), Hawthorne of Larroque handmade
Published by Gemini G.E.L., with their chop mark; printed by Serge Lozingot; with the artist's chop mark
Edition of 52 plus 12 artist's proofs numbered I-XII
Signed in pencil lower right: *Motherwell*
See note for cat. 113 regarding paper.

116. Soot-Black Stone, #4 1973

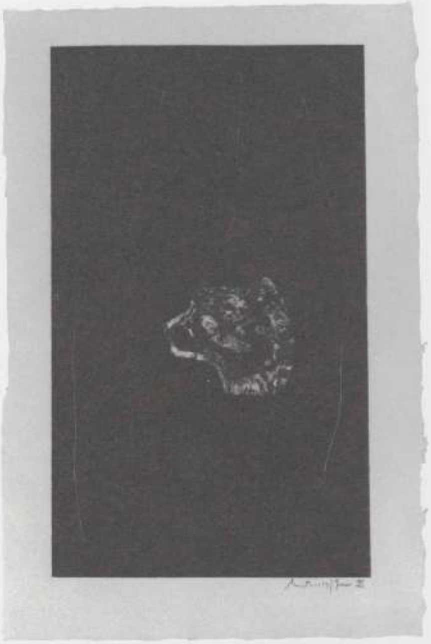
Lithograph from one stone printed in black
Image: 30 x 18⅛ in. (76.2 x 46 cm.)
Paper: 36 x 24 in. (91.4 x 60.9 cm.), Hawthorne of Larroque handmade
Published by Gemini G.E.L., with their chop mark; printed by Serge Lozingot; with the artist's chop mark
Edition of 50 plus 11 artist's proofs numbered I-XI
Signed in pencil lower right: *Motherwell*
See note for cat. 113 regarding paper.

117. Soot-Black Stone, #5 1973

Lithograph from one stone printed in black
Image: 30 x 18⅛ in. (76.2 x 46 cm.)
Paper: 36 x 24 in. (91.4 x 60.9 cm.), Hawthorne of Larroque handmade
Published by Gemini G.E.L., with their chop mark; printed by Serge Lozingot; with the artist's chop mark
Edition of 53 plus 12 artist's proofs numbered I-XII
Initialed and dated in stone upper right (reversed)
Signed in pencil lower right: *Motherwell*
See note for cat. 113 regarding paper.

118. Soot-Black Stone, #6 1973

Lithograph from one stone printed in black
Image: 30 x 12 in. (76.2 x 30.5 cm.)
Paper: 36 x 18 in. (91.4 x 45.8 cm.), Hawthorne of Larroque handmade
Published by Gemini G.E.L., with their chop mark; printed by Jim Webb; with the artist's chop mark
Edition of 50 plus 11 artist's proofs numbered I-XI
Signed in pencil lower right: *Motherwell*
See note for cat. 113 regarding paper.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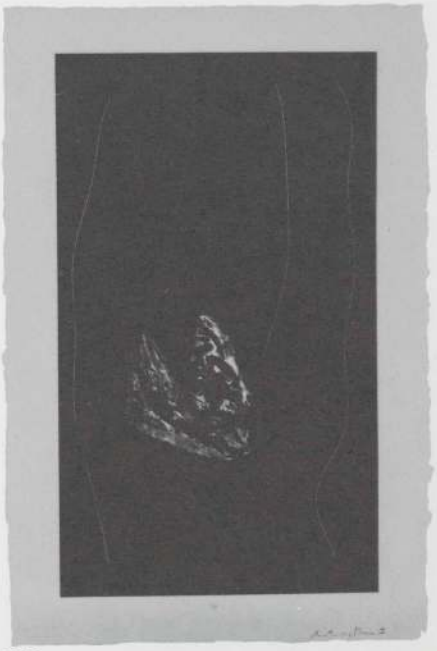
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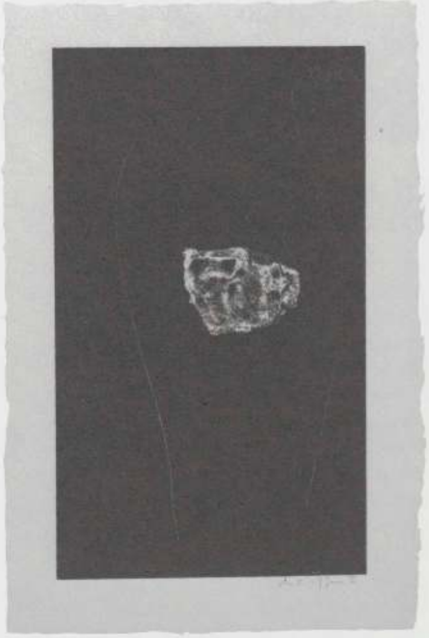
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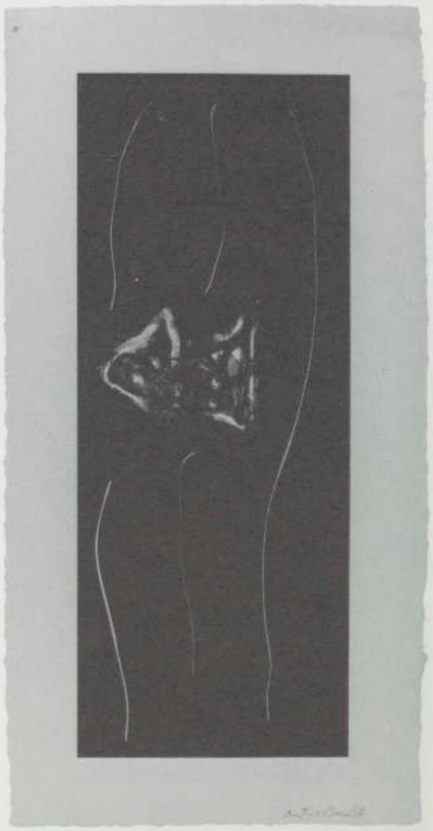
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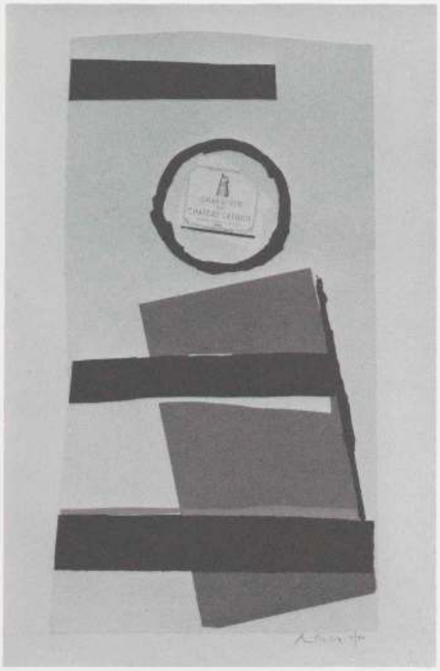

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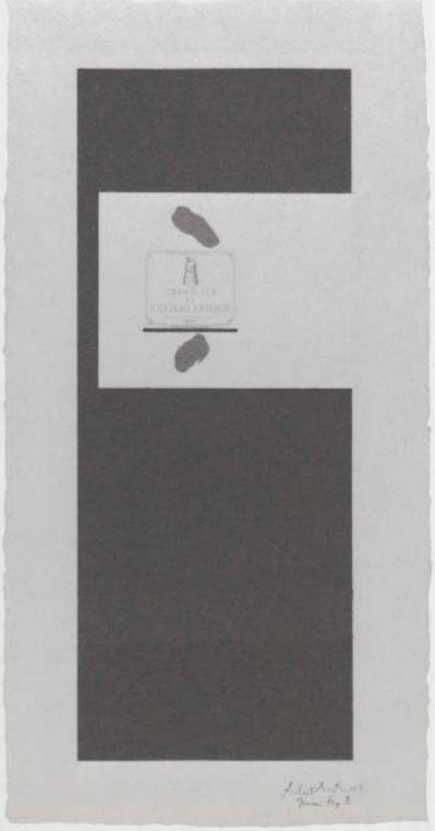

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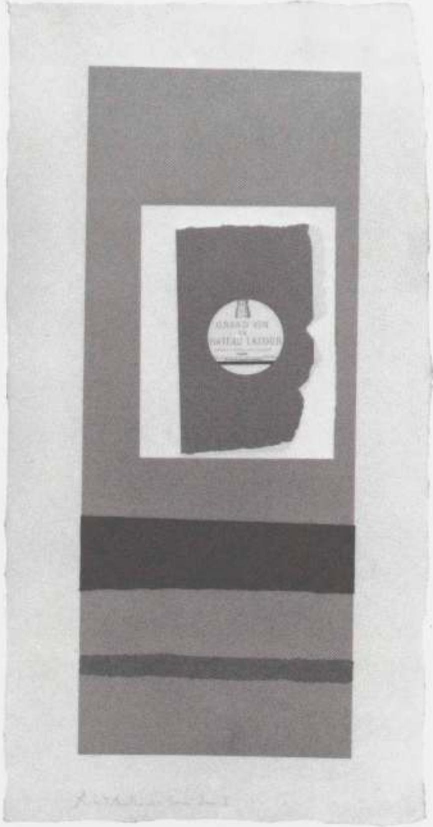


120

119. Summer Light Series: Pauillac, #1 1973

Lithograph from four aluminum plates printed in (1) gray, (2) tan, (3) blue, and (4) black; collage; embossing
Image: 32¼ x 18 in. (81.9 x 45.8 cm.) (irregular)
Paper: 36¼ x 23⅞ in. (92.1 x 60.4 cm.), Arjomari
Published by Gemini G.E.L., with their chop mark; printed by Kenneth Tyler and Ron McPherson; with the artist's chop mark
Edition of 92 plus 12 artist's proofs numbered I-XII
Signed in pencil lower right: *Motherwell*

The title *Pauillac* refers to the Province in France where the wine Chateau Latour is made.

The collage elements are: a Chateau Latour label made from a four color photo offset printed and hand torn; tan Ingres paper, cut and torn; three pieces of black Arches paper, cut and torn and employing the natural deckle of the paper. The embossing element is a plastic die, the same size as the image.

A glue screen was used as preparation for adhering the collage materials.

Arjomari paper is a special mould-made paper developed between 1965-69 by the French paper company Arjomari Prioux, in collaboration with Kenneth Tyler.

120. Summer Light Series: Pauillac, #2 1973

Lithograph from one aluminum plate printed in orange; silkscreen printed in white; pochoir in white and blue; collage
Image: 30 x 12 in. (76.2 x 30.5 cm.)
Paper: 36 x 18 in. (91.4 x 45.8 cm.), Hawthorne of Larroque handmade
Published by Gemini G.E.L., with their chop mark; printed by Kenneth Tyler, Ron Olds, and Ron McPherson; with the artist's chop mark
Edition of 55 plus 12 artist's proofs numbered I-XII
Signed in pencil lower left: *Robert Motherwell*

The pochoir technique used here is acrylic paint applied with a stencil and brush. The collage elements are: a Chateau Latour wine label made from a four color photo offset printed and die cut; Hawthorne of Larroque handmade paper printed in blue and hand torn; black Arches paper hand torn.

See note for cat. 113 regarding paper.

121. Summer Light Series: Pauillac, #3 1973

Lithograph from one aluminum plate printed in green; silkscreen printed in blue; pochoir in ultramarine blue; collage
Image: 30 x 12 in. (76.2 x 30.5 cm.)
Paper: 36 x 18 in. (91.4 x 45.8 cm.), Hawthorne of Larroque handmade
Published by Gemini G.E.L., with their chop mark; printed by Dan Freeman and Ron McPherson; with the artist's chop mark
Edition of 53 plus 12 artist's proofs numbered I-XII
Signed in pencil lower right: *Robert Motherwell*

The pochoir technique used here is acrylic paint applied with a stencil and brush. The collage element is a Chateau Latour wine label made from a four color photo offset printed and cut.

See note for cat. 113 regarding paper.

122. Summer Light Series: Pauillac, #4 1973

Lithograph from one aluminum plate printed in blue; collage; embossing
Image: 30 x 12 in. (76.2 x 30.5 cm.)
Paper: 36 x 18 in. (91.4 x 45.8 cm.), Hawthorne of Larroque handmade
Published by Gemini G.E.L., with their chop mark; printed by Jim Webb and Ron McPherson; with the artist's chop mark
Edition of 54 plus 12 artist's proofs numbered I-XII
Signed in pencil lower right: *Motherwell*

The collage elements are: a Chateau Latour wine label made from a four color photo offset printed and torn; tan Beckett paper torn. The embossing element is a plastic die the size of the label.

See note for cat. 113 regarding paper.

123. Summer Light Series: Harvest, with Leaf 1973

Lithograph from one aluminum plate printed in orange; collage
Image: 30 x 12 in. (76.2 x 30.5 cm.)
Paper: 36 x 18 in. (91.4 x 45.8 cm.), Hawthorne of Larroque handmade
Published by Gemini G.E.L., with their chop mark; printed by Ron Olds and Ron McPherson; with the artist's chop mark
Edition of 54 plus 12 artist's proofs numbered I-XII
Signed in pencil lower right: *Motherwell*

The word harvest in the title is the English translation of the German cigarette brand-name Ernte.

The collage elements are: Ernte cigarette label made from a seven color photo offset printed and die cut; Ernte cigarette carton label made from a five color photo offset printed and torn.

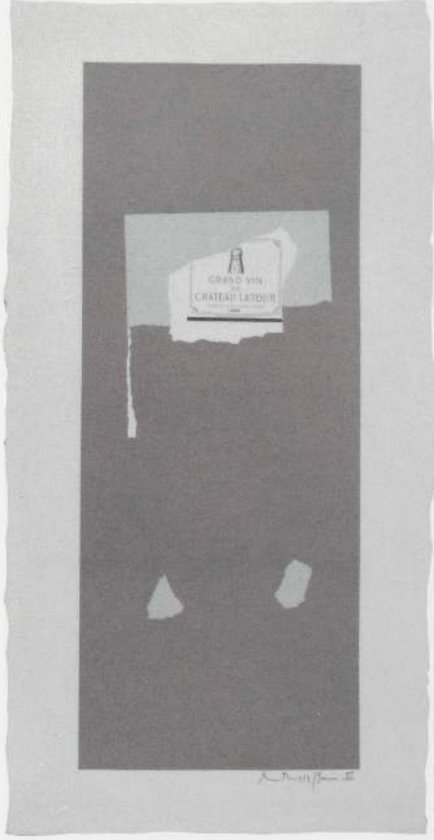
See note for cat. 113 regarding paper.

124. Summer Light Series: Harvest, with Blue Bottom 1973

Lithograph from two aluminum plates printed in orange and blue; collage
Image: 30 x 12 in. (76.2 x 30.5 cm.)
Paper: 36 x 18 in. (91.4 x 45.8 cm.), Hawthorne of Larroque handmade
Published by Gemini G.E.L., with their chop mark; printed by Jim Webb and Ron McPherson; with the artist's chop mark
Edition of 55 plus 12 artist's proofs numbered I-XII
Signed in pencil lower right: *Robert Motherwell*

The collage elements are: buff Arches paper, torn and cut and employing the natural deckle of the paper; Ernte cigarette label made from a seven color photo offset printed and hand torn.

See note for cat. 113 regarding paper.



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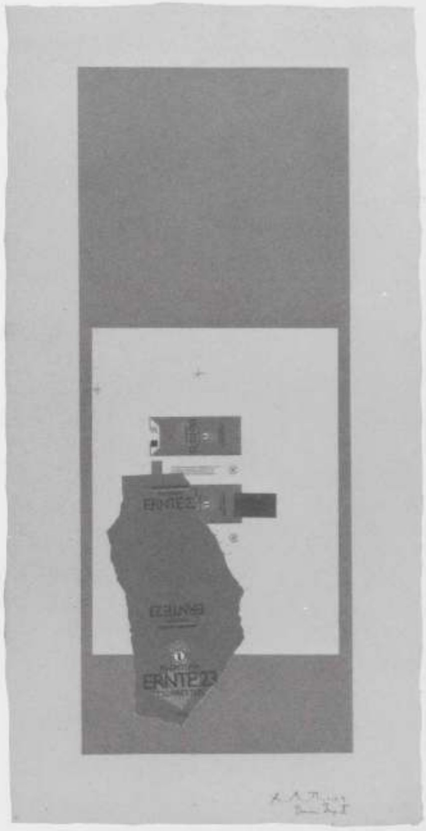

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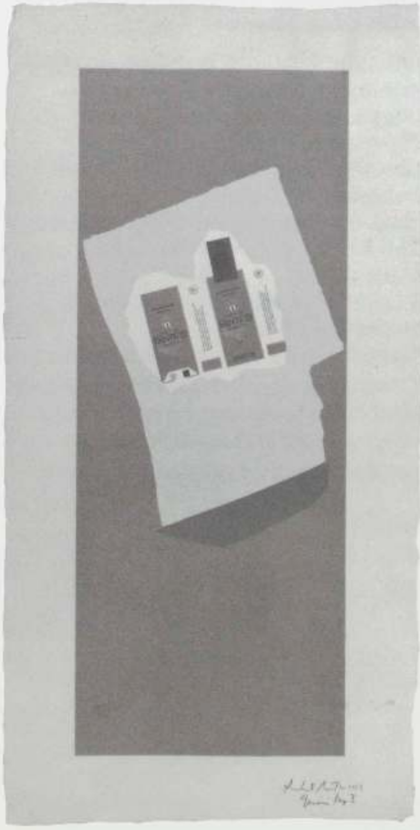

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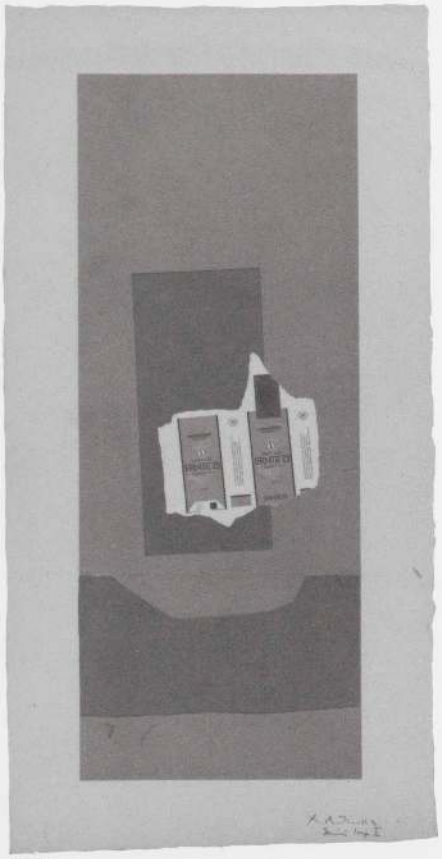

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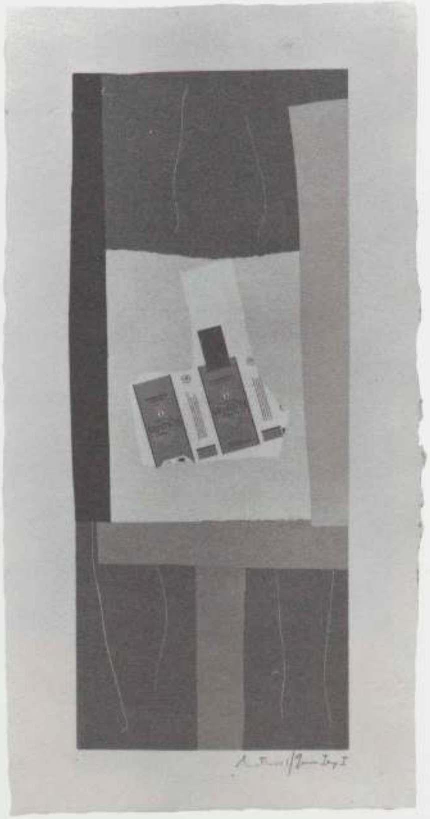

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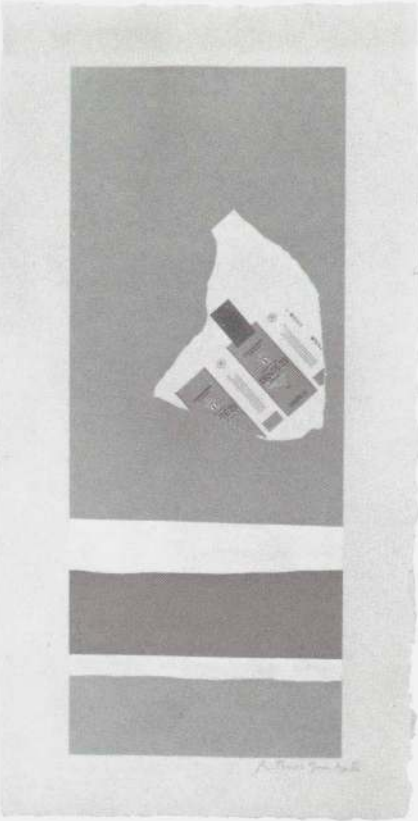


126

125. Summer Light Series: Harvest, with Blue Shadow 1973

Lithograph from two aluminum plates printed in orange and blue; collage
Image: 30 x 12 in. (76.2 x 30.5 cm.)
Paper: 36 x 18 in. (91.4 x 45.8 cm.), Hawthorne of Larroque handmade
Published by Gemini G.E.L., with their chop mark; printed by Dan Freeman and Ron McPherson; with the artist's chop mark
Edition of 50 plus 12 artist's proofs numbered I-XII
Signed in pencil lower right: *Motherwell*

The collage element is an Ernte cigarette label made from a seven color photo offset printed and hand torn.

See note for cat. 113 regarding paper.

126. Summer Light Series: Harvest, with Two White Stripes 1973

Lithograph from two aluminum plates printed in orange and blue; pochoir in white; collage
Image: 30 x 12 in. (76.2 x 30.5 cm.)
Paper: 36 x 18 in. (91.4 x 45.8 cm.), Hawthorne of Larroque handmade
Published by Gemini G.E.L., with their chop mark; printed by Robbin Geiger and Ron McPherson; with the artist's chop mark
Edition of 55 plus 12 artist's proofs numbered I-XII
Signed in pencil lower right: *Motherwell*

The pochoir technique used here is acrylic paint applied with a stencil and brush. The collage element is an Ernte cigarette label made from a seven color photo offset printed and hand torn.

See note for cat. 113 regarding paper.

127. Summer Light Series: Harvest, with Orange Stripe 1973

Lithograph from one stone and two aluminum plates printed in (1) blue (stone), (2) off-white, and (3) orange; collage
Image: 30 x 12 in. (76.2 x 30.5 cm.)
Paper: 36 x 18 in. (91.4 x 45.8 cm.), Hawthorne of Larroque handmade
Published by Gemini G.E.L., with their chop mark; printed by Dan Freeman and Ron McPherson; with the artist's chop mark
Edition of 55 plus 12 artist's proofs numbered I-XII
Signed in pencil lower right: *Motherwell*

The collage elements are: an Ernte cigarette label made from a seven color photo offset printed and torn; gray Jeff Goodman handmade paper cut; tan Jeff Goodman handmade paper cut; black Arches paper cut. A gray and tan screen were used as preparation for adhering the gray and tan collage materials.

See note for cat. 113 regarding paper.

128. Summer Light Series: The Highlands 1973

Lithograph from three aluminum plates printed in (1) blue, (2) green, and (3) black; collage
Image: 30 x 12 in. (76.2 x 30.5 cm.)
Paper: 36 x 18 in. (91.4 x 45.8 cm.), Hawthorne of Larroque handmade
Published by Gemini G.E.L., with their chop mark; printed by Jim Webb and Ron McPherson; with the artist's chop mark
Edition of 56 plus 12 artist's proofs numbered I-XII
Signed in pencil lower right: *R. Motherwell*

The collage elements are: a Caithness cheese label made from a one color photo offset printed and die cut; Hawthorne of Larroque handmade paper hand torn. A blue screen was used as preparation for adhering the collage materials.

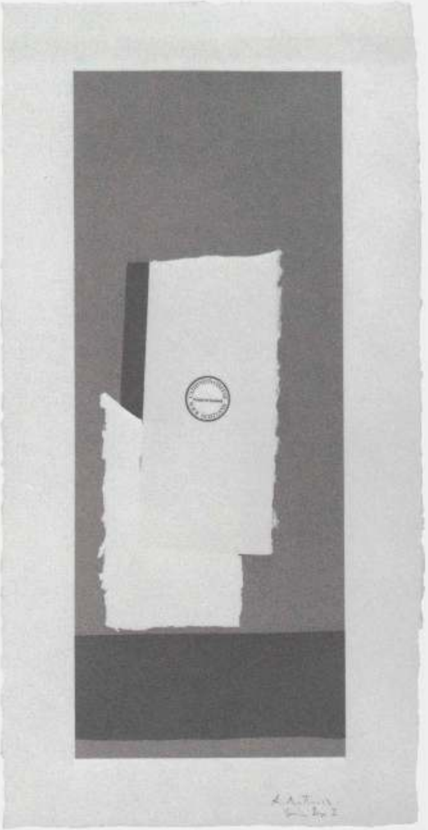
See note for cat. 113 regarding paper.

129. Summer Light Series: Harvest, in Scotland 1973

Lithograph from two aluminum plates printed in blue and off-white; collage
Image: 36 x 18 in. (91.4 x 45.8 cm.)
Paper: 42 x 24 in. (106.8 x 61 cm.), Arjomari
Published by Gemini G.E.L., with their chop mark; printed by Serge Lozingot and Ron McPherson; with the artist's chop mark
Edition of 69 plus 12 artist's proofs numbered I-XII
Signed in pencil lower right: *Motherwell*

The collage elements are: yellow Hawthorne of Larroque handmade paper cut and torn; Ernte cigarette label made from a seven color photo offset printed and torn; Caithness cheese label made from a one color photo offset printed and die cut; black Arches paper cut and torn. A flat black screen was printed with black Arches paper (cut) collaged over.

See note for cat. 119 regarding paper.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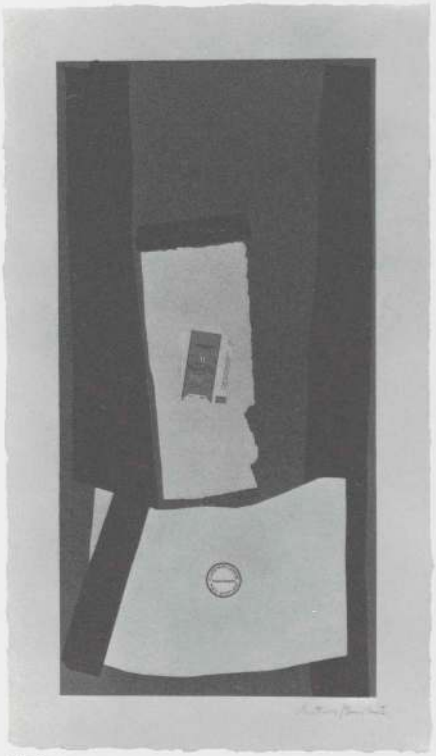
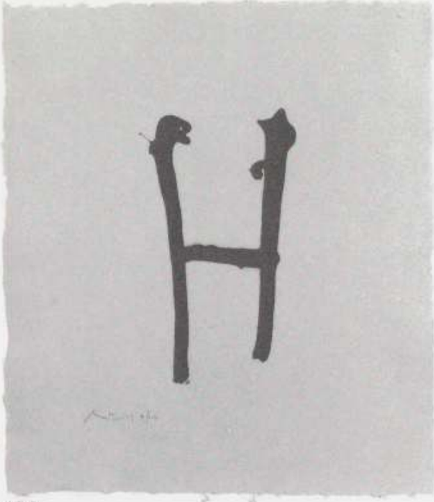

129

130-134. Dutch Linen Suite 1974

A suite of five lift-ground etchings with aquatint, each from one copper plate 20 x 16 in. (50.8 x 40.6 cm.) printed in black
Paper: 28½ x 24¾ in. (72.5 x 63 cm.), gray Dutch Linen handmade
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
(I) Edition of 26 plus 4 artist's proofs numbered I-IV.
Signed in pencil lower left: *Motherwell*
(II) Edition of 29 plus 5 artist's proofs numbered I-V.
Signed in pencil lower right: *Motherwell*
(III) Edition of 31 plus 4 artist's proofs numbered I-IV.
Signed in pencil lower left: *Motherwell*
(IV) Edition of 25 plus 7 artist's proofs numbered I-VII.
Signed in pencil lower left: *Motherwell*
(V) Edition of 24 plus 1 artist's proof numbered I/I.
Signed in pencil lower left: *Motherwell*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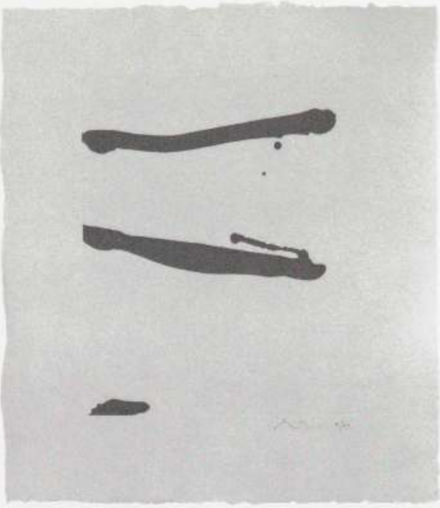
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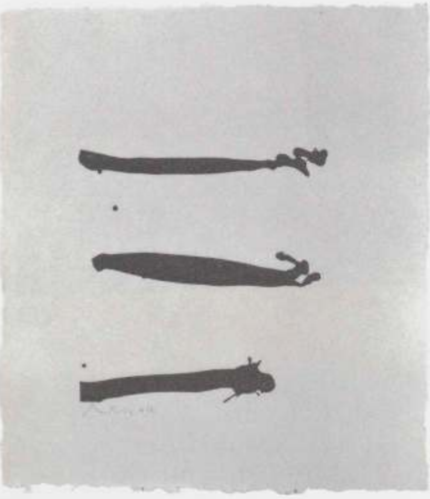
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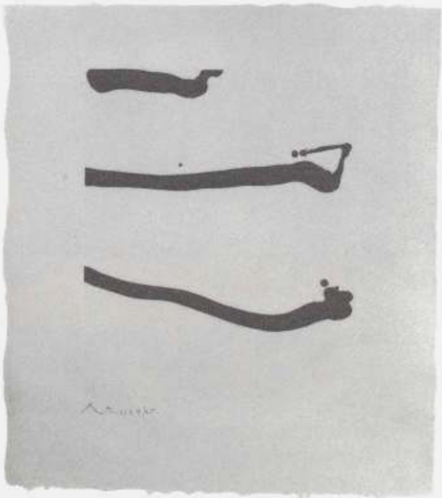
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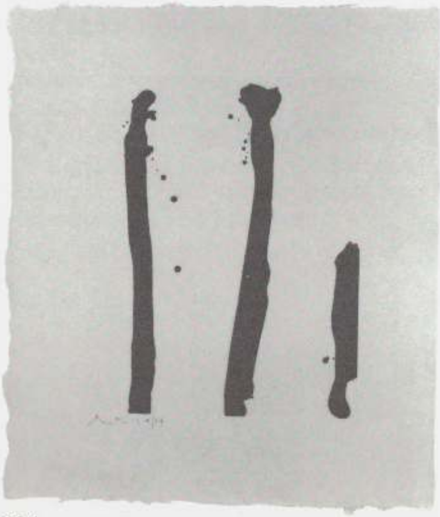

134

135. Untitled 1974

Brushed aquatint from one copper plate printed in brown; lift-ground etching and aquatint from one copper plate printed in black
Two plates, each 20 x 16 in. (50.8 x 40.6 cm.)
Paper: 28½ x 22⅜ in. (72.5 x 56.8 cm.), German Etching
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 32 plus 7 artist's proofs numbered I-VII
Signed in pencil lower right: *Motherwell*

This is the second state of *Dutch Linen IV* (cat. 133), with a brown aquatint background plate added.

136. The Stoneness of the Stone 1974

Lithograph from one stone printed in black
Image (inlay sheet): 35 x 24 in. (88.9 x 60.5 cm.)
Paper: 41 x 30 in. (104.1 x 76.2 cm.), gray Twinrocker handmade
Published by Brooke Alexander, Inc.; printed by Kenneth Tyler at Tyler Graphics Ltd., with their chop mark and the artist's chop mark
Edition of 75 plus 8 artist's proofs numbered I-VIII
Signed in pencil lower right: *Motherwell*

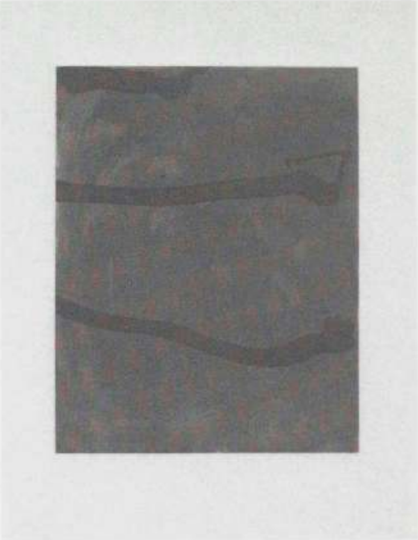
The two-color gray paper for this edition, by Twinrocker, Inc. (Howard and Kathryn Clark, Brookston, Indiana), is created by laminating two moist sheets of pulp together during the paper making process. A white paper disc bearing the watermarks of Tyler Graphics Ltd. and Twinrocker, Inc. is laminated onto the backside of the paper in the lower right corner.

137. Roth-Händle 1974-75

Brushed aquatint from one copper plate printed in black; collage
Plate: 20 x 16 in. (50.8 x 40.6 cm.)
Paper: 19¾ x 15¾ in. (49.2 x 40 cm.), Auvergne à la Main handmade
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 53 plus artist's proofs
Initialed in pencil upper right

The collage element is a two color photo offset of a Roth-Händle cigarette label, folded and hand torn. The sheet of paper is torn down to just inside the plate mark.

See note for cat. 34 regarding paper.



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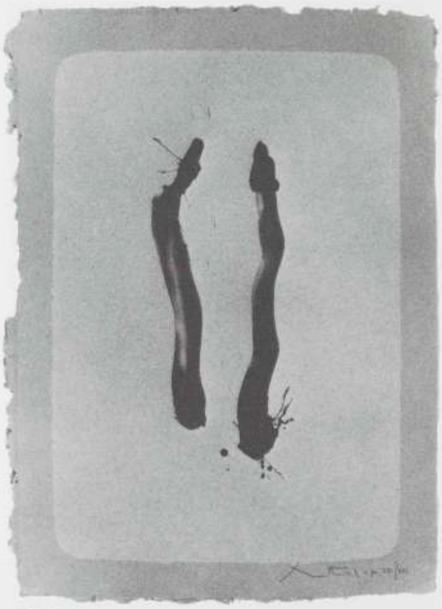

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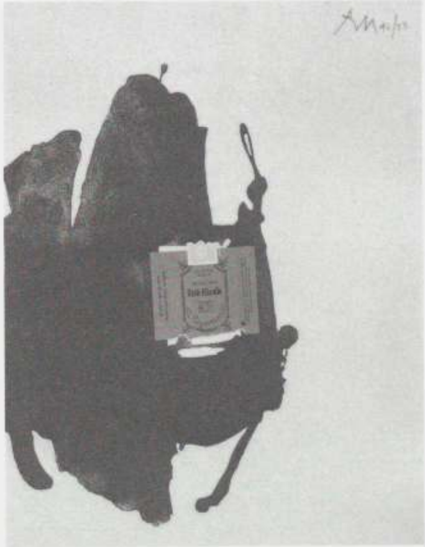

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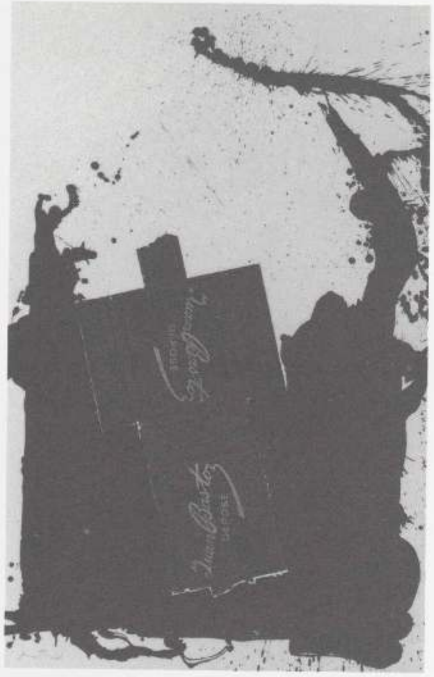
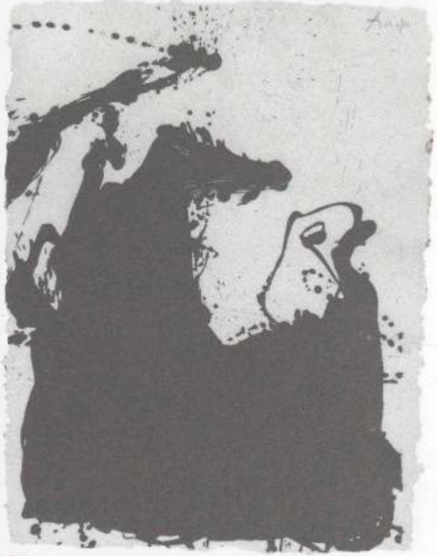


138



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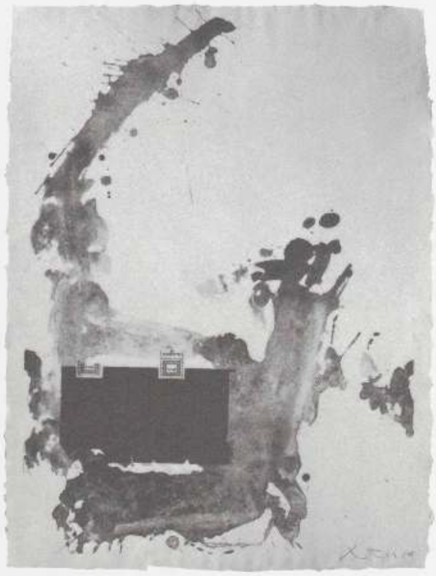

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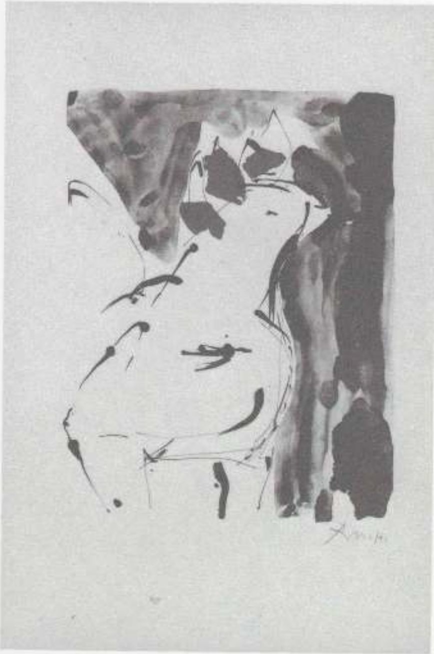


141

138. Bastos 1974-75

Lithograph from one stone and five photo aluminum plates printed in (1) black (stone), (2) and (3) two blues, (4) brown, (5) black, and (6) ochre
Image and paper: 62⅜ x 40 in. (158.5 x 101.7 cm.), Arjomari
Published by Tyler Graphics Ltd., with their chop mark; printed by Kenneth Tyler; with the artist's chop mark
Edition of 49 plus 12 artist's proofs numbered I-XII
Signed in pencil lower left: *Motherwell*

The artist first worked with a maquette, collaging a Bastos cigarette wrapper onto a drawing. The collage image was photographically enlarged and transferred to the five color aluminum plates.

138. *(continued)*

The background was rescaled, revised and drawn on the stone with very greasy tusche.

See note for cat. 119 regarding paper.

139. Monster 1974-75

Lithograph from one stone printed in black
Image and paper: 41 x 31 in. (104.1 x 78.8 cm.), speckled gray HMP handmade
Published by Tyler Graphics Ltd., with their chop mark; printed by Kenneth Tyler; with the artist's chop mark
Edition of 26 plus 8 artist's proofs numbered I-VIII
Initialed in pencil upper right

HMP is the trademark for handmade papers by John Koller of Woodstock, Connecticut.

140. Tobacco Roth-Händle 1974-75

Lithograph from two stones printed in black and brown; silkscreen printed in black and brown
Image and paper: 41 x 31 in. (104.1 x 78.8 cm.), mustard HMP handmade
Published by Tyler Graphics Ltd., with their chop mark; printed by Kenneth Tyler and Robert Bigelow; with the artist's chop mark
Edition of 45 plus 7 artist's proofs numbered I-VII
Signed in pencil lower right: *Motherwell*

Of the two drawn stones, one is a brown printed under the label and the other is the black wash. The label is made from one hand-cut screen stencil and one photo screen (the writing).

See note for cat. 139 regarding paper.

141. Le Coq 1974-75

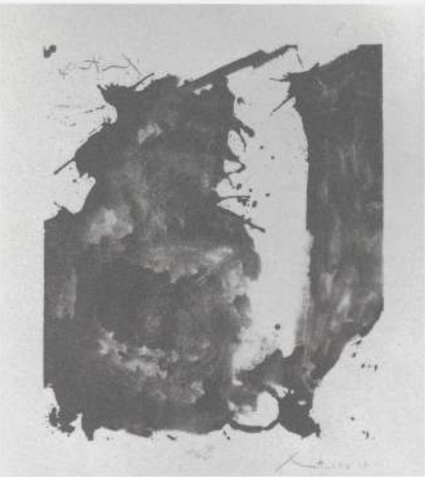
Lithograph from two stones printed in black; silkscreen printed in red
Image: 24¾ x 19 in. (62.9 x 48.3 cm.)
Paper: 37¾ x 25¼ in. (96 x 64.8 cm.), Arches Cover
Published by Tyler Graphics Ltd., with their chop mark; printed by Kenneth Tyler and Robert Bigelow; with the artist's chop mark
Edition of 40 plus 12 artist's proofs numbered I-XII
Initialed in pencil lower right

142. Poe's Abyss 1974-75

Lithograph from one stone printed in brown
Image and paper: 46 x 42 in. (116.9 x 106.7 cm.), Arjomari
Published by Tyler Graphics Ltd., with their chop mark; printed by Kenneth Tyler and Robert Bigelow; with the artist's chop mark
Edition of 16 plus 7 artist's proofs numbered I-VII
Signed and dated in plate upper left (reversed): Motherwell 74
Signed in pencil lower right: *Motherwell*

The artist's signature is from an aluminum plate printed in black.

See note for cat. 119 regarding paper.



142

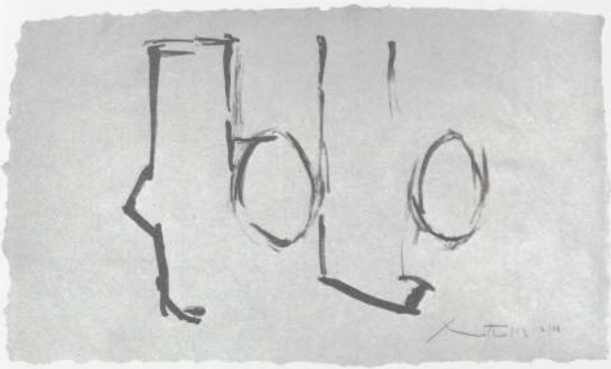
143. Spanish Elegy I 1975

Lithograph from one stone printed in black
Image: 14¾ x 18¾ in. (37.5 x 47.7 cm.)
Paper: 18 x 31 in. (45.7 x 78.7 cm.), brown HMP handmade
Published by Tyler Graphics Ltd.; printed by Kenneth Tyler and Robert Bigelow; with the artist's chop mark
Edition of 38 plus 12 artist's proofs numbered I-XII
Signed in pencil lower right: *Motherwell*

Some copies of this print are inscribed *I*.

The artist withdrew this edition after two or three copies had been released. Some of the remaining copies have been hand painted by the artist with acrylic paint, each differently, for special occasions. The rest remain in his possession.

See note for cat. 139 regarding paper.



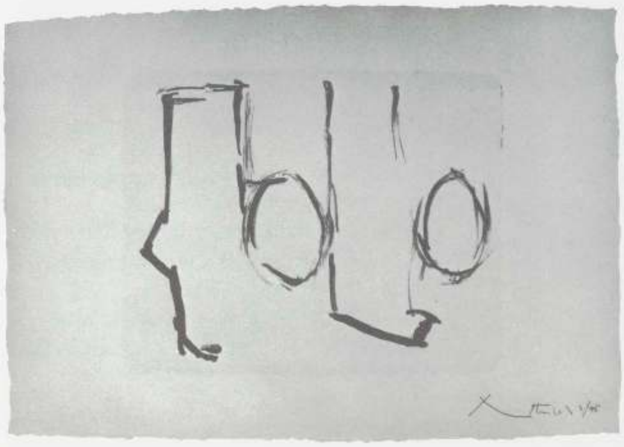
143

144. Spanish Elegy II 1975

Lithograph from one stone and one zinc plate, both printed in black
Image: 15¾ x 20 in. (40 x 50.9 cm.)
Paper: 22½ x 32½ in. (57.2 x 82.5 cm.), cream HMP handmade
Published by Tyler Graphics Ltd.; printed by Kenneth Tyler and Robert Bigelow; with the artist's chop mark
Edition of 38 plus 12 artist's proofs numbered I-XII
Signed in pencil lower right: *Motherwell*

Some copies of this print are inscribed *II*, and are numbered incorrectly in an edition of 45.

See note for cat. 143.



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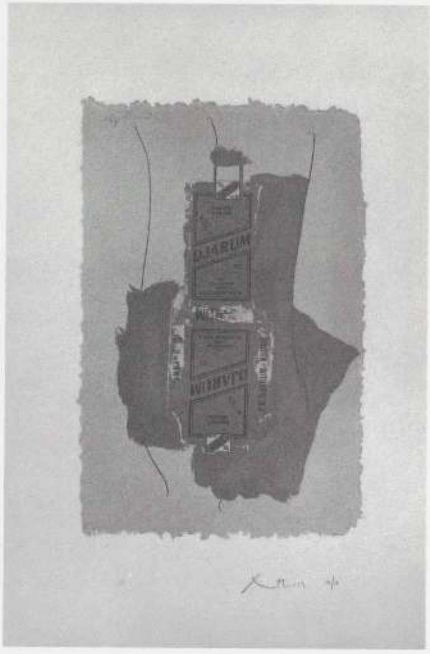

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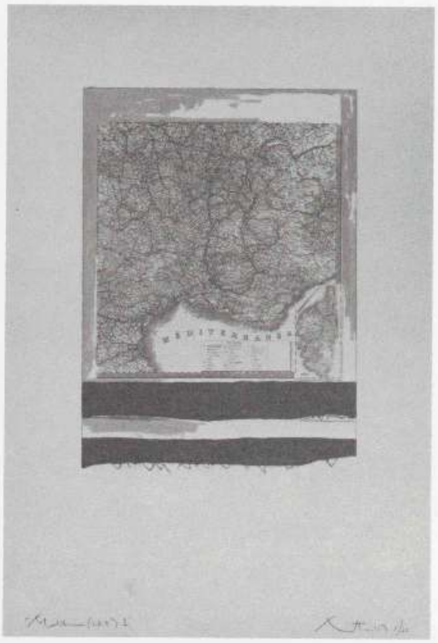
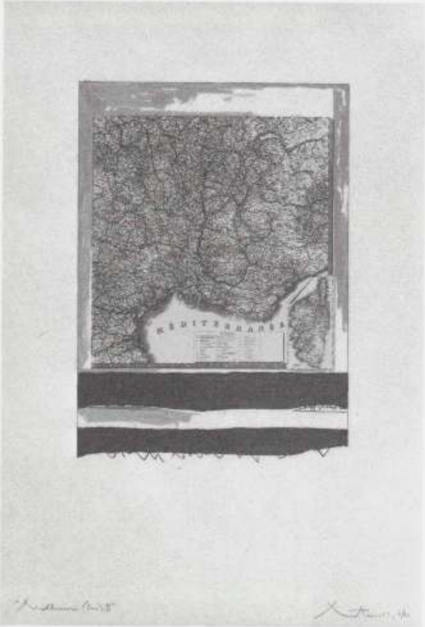


146



147

145. Djarum 1975

Lithograph from one stone and two photo aluminum plates printed in (1) black (stone), (2) black, and (3) tan; photo silkscreen printed in blue; hand painted by the artist with blue acrylic colors after editioning
Image (inlay sheet): 30½ x 20½ in. (77.5 x 52.1 cm.), mustard HMP handmade
Paper: 47½ x 31½ in. (120.7 x 80 cm.), Arches Cover
Published by Tyler Graphics Ltd., with their chop mark; printed by Kenneth Tyler; with the artist's chop mark
Edition of 18 plus 10 artist's proofs numbered I-X
Signed and dated in stone upper left (reversed): Motherwell 75
Signed in pencil lower right: *Motherwell*

The label (in black and tan) is from two photo aluminum plates.

The mustard HMP handmade paper (see note for cat. 139) is laminated to the Arches Cover sheet.

146. Mediterranean 1975

Lithograph from three stones and one photo aluminum plate printed in (1) orange, (2) blue, (3) gray, and (4) black (plate); photo silkscreen printed in beige, blue, and two yellows
Image: 28½ x 20½ in. (72.5 x 51.5 cm.)
Paper: 46½ x 31½ in. (118.2 x 80 cm.), Arches Cover
Published by Tyler Graphics Ltd., with their chop mark; printed by Kenneth Tyler and Robert Bigelow; with the artist's chop mark
Edition of 26 plus 8 artist's proofs numbered I-VIII
Signed in pencil lower right: *Motherwell*

Some copies of this print are inscribed with one of the following titles: *Mediterranean (White) I, State I,* or *I.*

The map is from one photo aluminum litho plate printed in black. The printing elements are used again in cat. 147 and cat. 148.

147. Mediterranean (State I White) 1975

Lithograph from three stones and one photo aluminum plate printed in (1) orange, (2) blue, (3) gray, and (4) black (plate); photo silkscreen printed in white, blue, and two yellows
Image: 28½ x 20½ in. (72.5 x 51.5 cm.)
Paper: 46½ x 31½ in. (118.2 x 80 cm.), Arches Cover
Published by Tyler Graphics Ltd., with their chop mark; printed by Kenneth Tyler and Robert Bigelow; with the artist's chop mark
Edition of 26 plus 8 artist's proofs numbered I-VIII
Signed in pencil lower right: *Motherwell*

This print is inscribed with one of the following titles: *Mediterranean (Fawn) II, State I,* or *I.* See note for cat. 146.

148. Mediterranean (State II Yellow) 1975

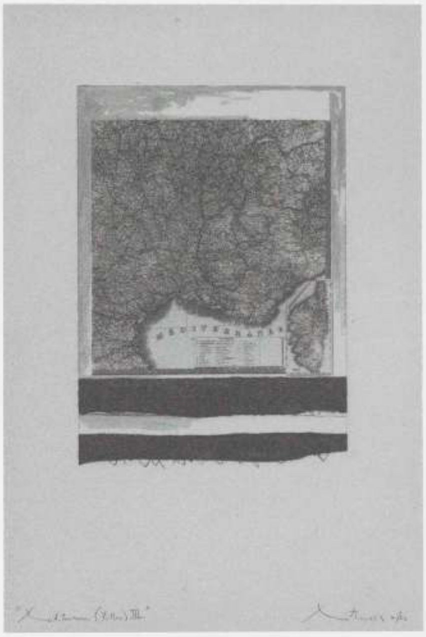
Lithograph from four stones and one photo aluminum plate printed in (1) orange, (2) and (3) two blues, (4) gray, and (5) black (plate); photo silkscreen printed in light yellow, blue, and two yellows
Image: 28½ x 20½ in. (72.5 x 51.5 cm.)
Paper: 46½ x 31½ in. (118.2 x 80 cm.), Arches Cover
Published by Tyler Graphics Ltd., with their chop mark; printed by Kenneth Tyler and Robert Bigelow; with the artist's chop mark
Edition of 26 plus 8 artist's proofs numbered I-VIII
Signed in pencil lower right: *Motherwell*

This print is inscribed with one of the following titles: *Mediterranean (Yellow) III, State II,* or *II.* One stone printed in blue has been added to the printing elements of cat. 146 and cat. 147.

149. Hermitage 1975

Lithograph from one stone and two photo aluminum plates printed in (1) red (stone), (2) red, and (3) ochre; silkscreen printed in red, tan, and black
Image: 40⅜ x 28½ in. (102.6 x 72.5 cm.)
Paper: 46½ x 31½ in. (118.2 x 80 cm.), Arches Cover
Published by M. Knoedler & Co., New York City; printed by Kenneth Tyler and Robert Bigelow at Tyler Graphics Ltd., with their chop mark; with the artist's chop mark
Edition of 200 plus 30 artist's proofs numbered I-XXX
Signed in pencil lower right: *Motherwell*

The red background is from one stone and one silkscreen. The label is from two photo aluminum litho plates printed in red and ochre. A tan silkscreen is the background for the label, and the Russian writing is from one photo screen printed in black. This print was made in coordination with the loan show of Russian Art at M. Knoedler & Co., New York City, 1975.



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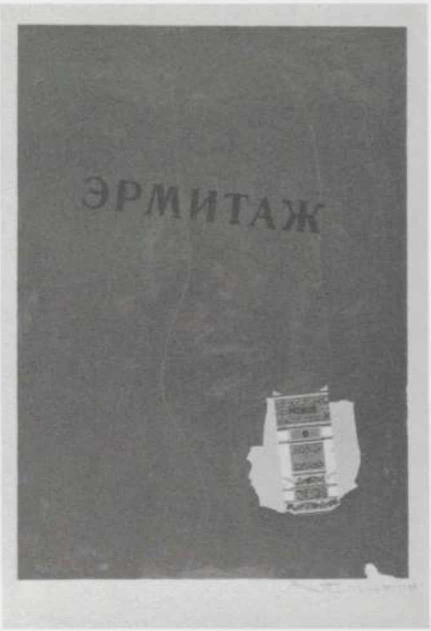
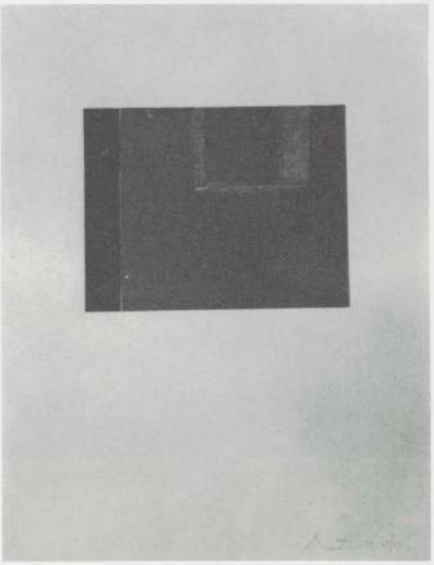


149

150. Untitled 1975

Aquatint from two copper plates printed in black and red; lift-ground etching and aquatint from one copper plate printed in blue; soft-ground etching from one copper plate (the same as the black aquatint plate) printed in black
Three plates, each 10 x 12 in. (25.5 x 30.5 cm.)
Paper: 25¾ x 19¾ in. (65.5 x 50.2 cm.), Rives BFK
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 69 plus 12 artist's proofs numbered I-XII
Signed in pencil lower right: *Motherwell*



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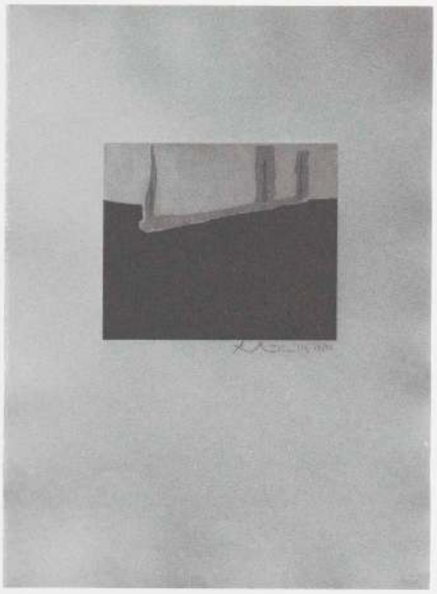

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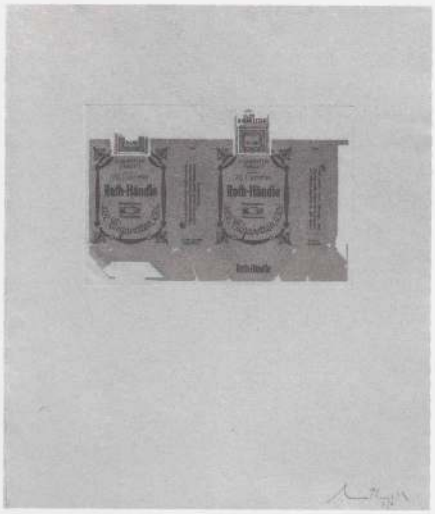

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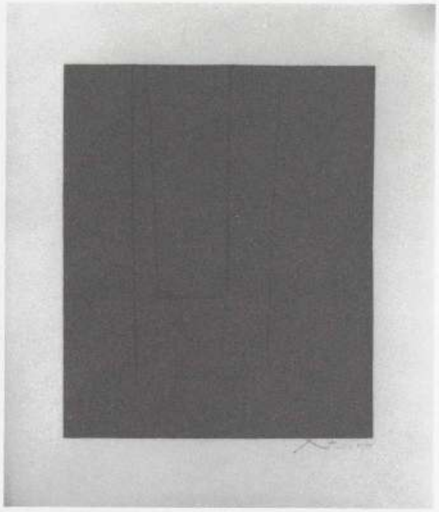

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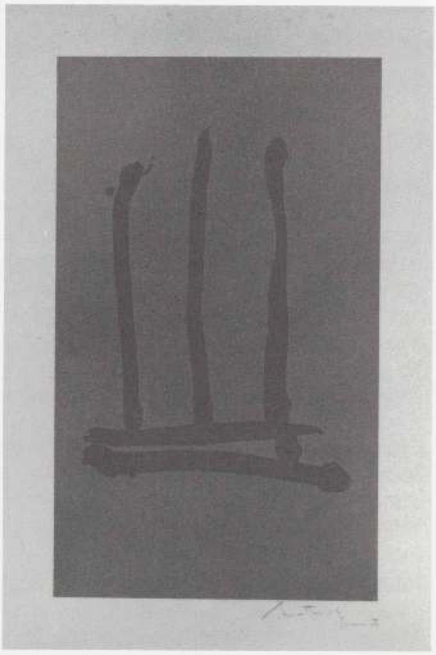


154

151. Untitled 1975

Aquatint from two copper plates printed in beige and black; lift-ground etching and aquatint from one copper plate printed in blue; soft-ground etching from one copper plate (the same as the black aquatint plate) printed in black
Three plates, each 10 x 12 in. (25.5 x 30.5 cm.)
Paper: 30 x 22 in. (76.2 x 55.9 cm.), buff Arches Cover
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 96 plus 15 artist's proofs numbered I-XV
Signed in pencil lower right:
R. Motherwell

152. Slate Gray Pintura 1975

Aquatint from one copper plate printed in gray; lift-ground etching from one copper plate printed in black; collograph printed in gray
Three plates, each 24 x 20 in. (60.9 x 50.8 cm.)
Paper: 32¼ x 27¼ in. (82 x 69.3 cm.), J. B. Green
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 59 plus 10 artist's proofs numbered I-X
Signed in pencil lower right: *Motherwell*

The gray collograph was printed over the two etching plates. This is the second state of cat. 107.

153. Roth-Händle II 1975

Aquatint from one copper plate; line-cut printed in black; hand painted by the artist with blue tempera paint after editioning
Two plates, each 8⅝ x 12⅞ in. (22 x 32.7 cm.)
Paper: 24¾ x 21 in. (63 x 53.3 cm.), buff Dewint handmade
Printed in the artist's studio by Catherine Mousley; distributed by John Berggruen Gallery, San Francisco
Eight color variants, each limited to an edition of 6 plus 1 artist's proof
Signed in pencil lower right: *Motherwell*

The plates for this edition were prepared and proofed at Tyler Graphics Ltd. The aquatint color backgrounds are: crimson, red, orange, olive, green, blue, brown, and ochre.

154. Palo Alto 1973-76

Lithograph from two aluminum plates printed in red and black
Image: 30⅛ x 18⅛ in. (76.5 x 46 cm.)
Paper: 36 x 24 in. (91.5 x 61 cm.), Arches 88
Published by Gemini G.E.L., with their chop mark; printed by Anthony Zepeda; with the artist's chop mark
Edition of 40 plus 10 artist's proofs numbered I-X
Signed in pencil lower right: *Motherwell*

The plates for this image were made during Motherwell's visit to Gemini G.E.L. in 1973, and were proofed and editioned in 1976.

155. Atascadero I 1973-76

Lithograph from two aluminum plates printed in brown and black
Image: 30 x 12 in. (76.2 x 30.5 cm.)
Paper: 36 x 18½ in. (91.5 x 47 cm.), Hawthorne of Larroque handmade
Published by Gemini G.E.L., with their chop mark; printed by Jim Webb; with the artist's chop mark
Edition of 21 plus 10 artist's proofs numbered I-X
Signed in pencil lower right: *Motherwell*

The plates for the *Atascadero* series were made during Motherwell's visit to Gemini G.E.L. in 1973, and were proofed and editioned in 1976.

Atascadero is the town in Southern California where the artist attended private school.

See note for cat. 113 regarding paper.

156. Atascadero II 1973-76

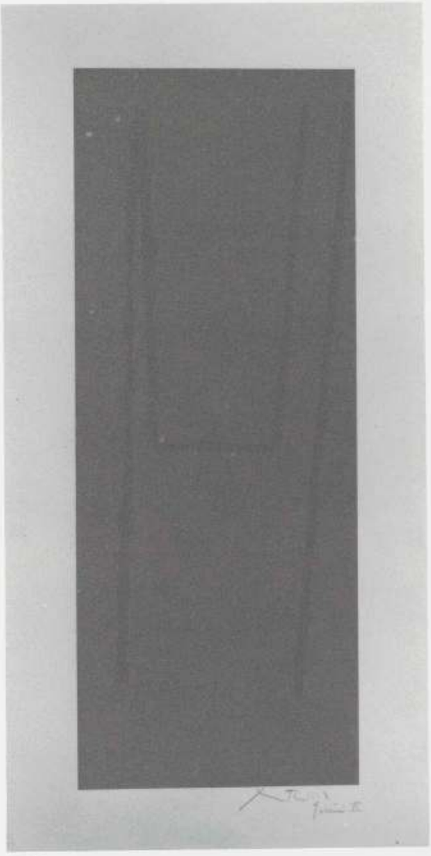
Lithograph from two aluminum plates printed in brown and black
Image: 30 x 12 in. (76.2 x 30.5 cm.)
Paper: 36 x 18½ in. (91.5 x 47 cm.), Hawthorne of Larroque handmade
Published by Gemini G.E.L., with their chop mark; printed by Serge Lozingot; with the artist's chop mark
Edition of 25 plus 10 artist's proofs numbered I-X
Signed in pencil lower right: *Motherwell*

See note for cat. 155.

157. Atascadero III 1973-76

Lithograph from two aluminum plates printed in brown and black
Image: 30 x 12 in. (76.2 x 30.5 cm.)
Paper: 36 x 18½ in. (91.5 x 47 cm.), Hawthorne of Larroque handmade
Published by Gemini G.E.L., with their chop mark; printed by Dan Freeman; with the artist's chop mark
Edition of 24 plus 10 artist's proofs numbered I-X
Signed in pencil lower right: *Motherwell*

See note for cat. 155.



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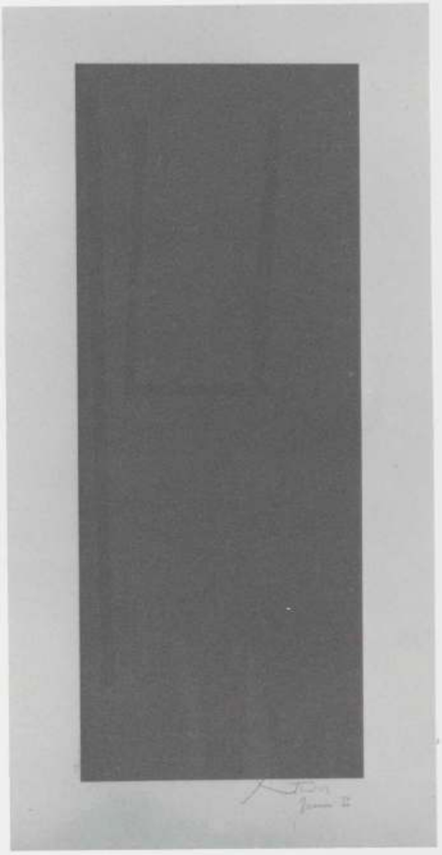

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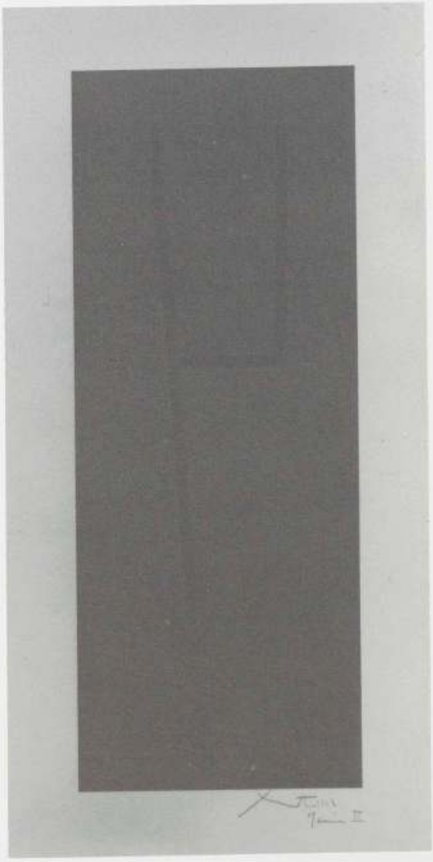

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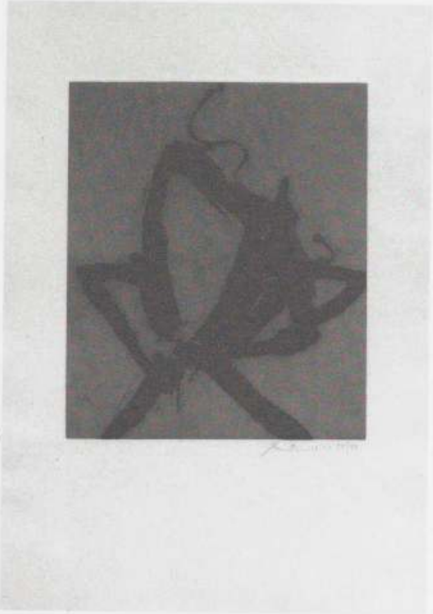

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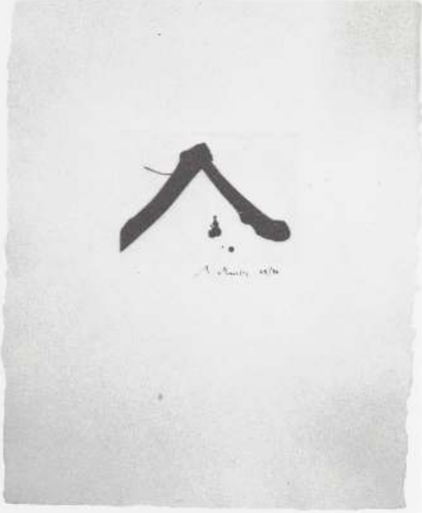

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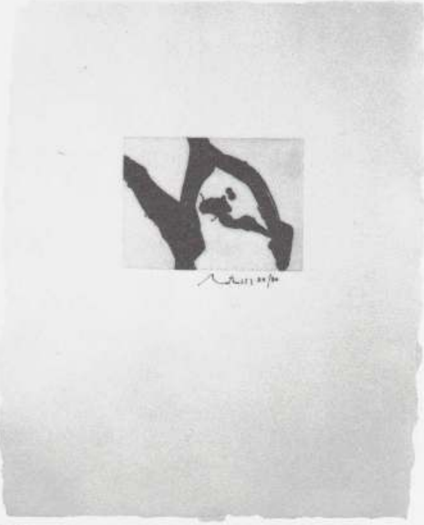

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158. Red Sea I 1976

Aquatint from one copper plate printed in red; lift-ground etching and aquatint from one copper plate printed in black
Two plates, each 24 x 20 in. (60.9 x 50.8 cm.)
Paper: 41½ x 29½ in. (105.4 x 74.9 cm.), Arches Cover
Published by Harry N. Abrams, Inc., New York City; printed in the artist's studio by Catherine Mousley; with the artist's chop mark
Edition of 100 plus 20 artist's proofs numbered I-XX
Signed in pencil lower right: *Motherwell*

Harry N. Abrams, Inc. is the publisher of a 1977 monograph on Motherwell, to appear in a revised edition in 1980.

159. Calligraphic Study I 1976

Lift-ground etching and aquatint from one copper plate printed in black
Plate: 6 x 8 in. (15.3 x 23 cm.)
Paper: 23 x 18 in. (58.5 x 45.8 cm.), pale gray-green and white Trent HMP handmade
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 30 plus 10 artist's proofs
Signed in ink lower right: *Motherwell*

The first 20 copies of the numbered edition are printed on pale gray-green Trent HMP handmade paper, the remaining 10 are on white HMP handmade paper. Five of the artist's proofs are on pale gray-green Trent HMP handmade paper numbered I-V; five are on white HMP handmade paper numbered I-V. See note for cat. 139 regarding HMP paper.

160. Calligraphic Study II 1976

Lift-ground etching and aquatint from one copper plate printed in black
Plate: 6 x 8 in. (15.3 x 23 cm.)
Paper: 23 x 18 in. (58.5 x 45.8 cm.), pale gray-green and white Trent HMP handmade
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 30 plus 10 artist's proofs
Signed in ink lower right: *Motherwell*

See note for cat. 159.

161. Calligraphic Study III 1976

Lift-ground etching and aquatint from one copper plate printed in black
Plate: 9 x 12 in. (22.9 x 30.5 cm.)
Paper: 23 x 18 in. (58.5 x 45.8 cm.), pale gray-green and white Trent HMP handmade
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 30 plus 10 artist's proofs
Signed in ink lower right: *Motherwell*

See note for cat. 159.

162. Calligraphic Study IV 1976

Lift-ground etching and aquatint from one copper plate printed in black
Plate: 9 x 12 in. (22.9 x 30.5 cm.)
Paper: 23 x 18 in. (58.5 x 45.8 cm.), buff and white Chatham HMP handmade
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 30 plus 10 artist's proofs
Signed in ink lower right: *Motherwell*

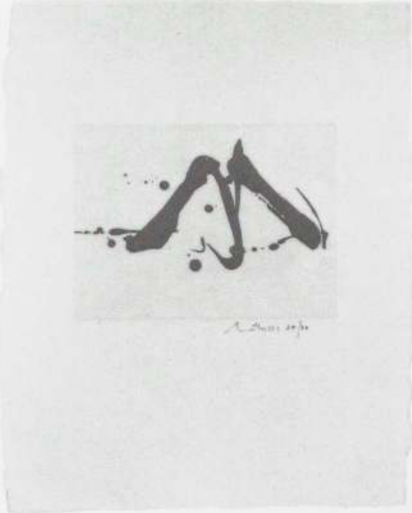
The first 20 copies of the numbered edition are printed on buff Chatham HMP handmade paper, the remaining 10 are on white Chatham HMP handmade paper. Five of the artist's proofs are printed on buff Chatham HMP handmade paper numbered I-V; five are printed on white Chatham HMP handmade paper numbered I-V.

See note for cat. 139 regarding HMP paper.

163. Calligraphic Study V 1976

Lift-ground etching and aquatint from one copper plate printed in black
Plate: 9 x 12 in. (22.9 x 30.5 cm.)
Paper: 23 x 18 in. (58.5 x 45.8 cm.), buff Chatham HMP handmade
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 30 plus 10 artist's proofs
Signed in ink lower right: *Motherwell*

See note for cat. 139 regarding HMP paper.



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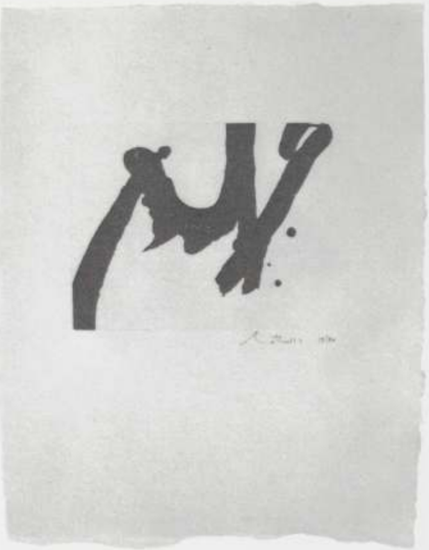

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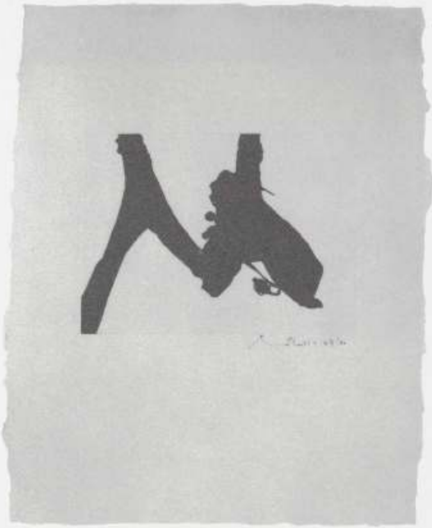

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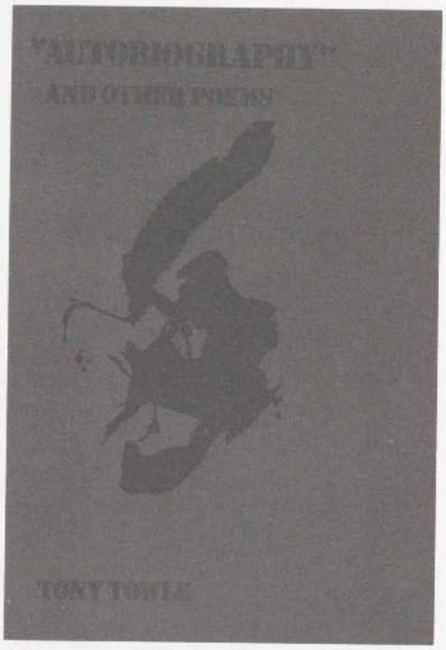

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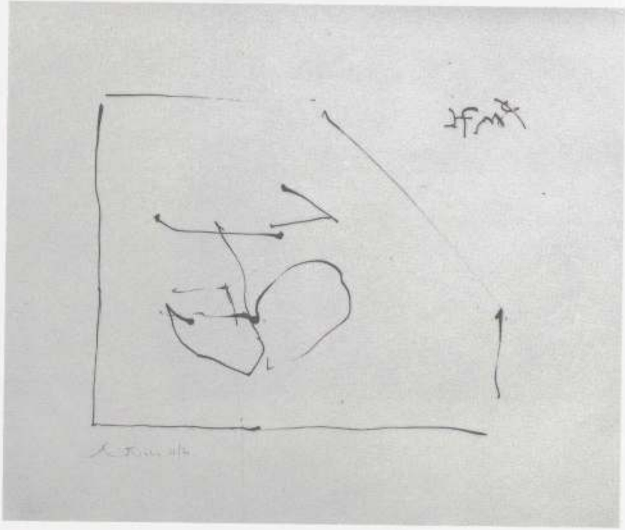

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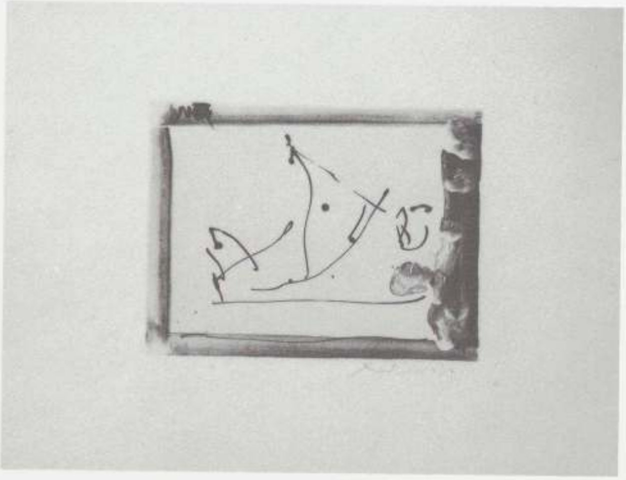

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164. Autobiography and Other Poems 1976

Lithograph from three aluminum plates printed in (1) brown, (2) red, and (3) black
Image: 8⅜ x 5¾ in. (21.3 x 14.7 cm.)
Paper: 21 x 14⅞ in. (53.3 x 37.5 cm.), Arches Cover
Printed in the artist's studio by Robert Bigelow; with the artist's chop mark
Edition of 6 plus 2 artist's proofs numbered I-II
Signed in pencil lower right: *Motherwell*

A commercial printing of this image was used as the cover for a book of poems by Tony Towle entitled *Autobiography and Other Poems,* published by Sun (Coach House South), New York, 1977. The artist inscribed one further copy *Author's proof.*

165. Untitled 1976

Lithograph from one aluminum plate printed in black
Image: 25¼ x 18⅞ in. (64.1 x 47.7 cm.)
Paper: 29¾ x 35⅛ in. (75.7 x 89.2 cm.), Arches Cover
Published by the artist, with his chop mark; printed in the artist's studio by Robert Bigelow
Edition of 70 plus 9 artist's proofs numbered I-IX
Initialed and dated in plate upper right (reversed)
Signed in pencil lower left: *Motherwell*

The first 50 copies of this edition were presented to the Parisian magazine *Art Présent.*

166. Untitled 1976

Lithograph from one aluminum plate printed in black on Kitakata paper, Chine collé
Image (collé sheet): 11⅞ x 16 in. (30.2 x 40.7 cm.)
Paper: 22 x 30 in. (55.9 x 76 cm.), Arches Cover
Printed in the artist's studio by Robert Bigelow; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 27 plus 5 artist's proofs numbered I-V
Initialed in plate upper left
Signed in pencil lower right: *Motherwell*

Chine collé, or Chinese pasting, is a process in which a thin sheet of rice paper is printed and mounted simultaneously on a larger, heavier sheet of paper. The adhesive used on the Chine collé prints produced in Motherwell's studio is methyl cellulose.

167. Gesture I (State I) 1976-77

Aquatint from one copper plate printed in ochre; lift-ground etching and aquatint from one copper plate printed in black
Two plates, each 20 x 16 in. (50.8 x 40.6 cm.)
Paper: 35 x 26 in. (89 x 66 cm.), J. B. Green
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 75 plus 10 artist's proofs numbered I-X
Signed in pencil lower right: *Motherwell*

168. Gesture I (State II) 1976-77

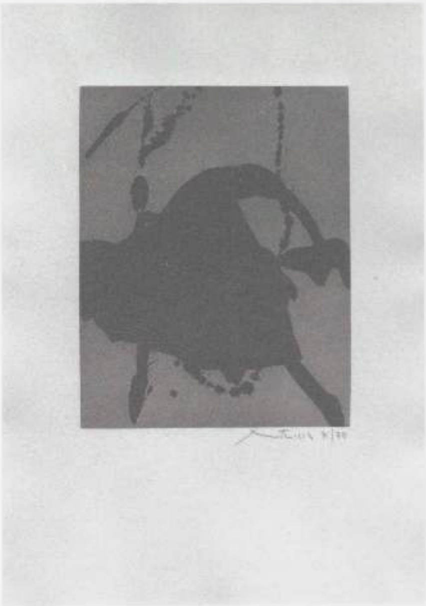
State II is printed without the ochre background plate, in an edition of 10 plus 4 artist's proofs numbered I-IV.

169. Gesture II (State I) 1976-77

Aquatint from one copper plate printed in brown; lift-ground etching and aquatint from one copper plate printed in black
Two plates, each 20 x 16 in. (50.8 x 40.6 cm.)
Paper: 35 x 26 in. (89 x 66 cm.), J. B. Green
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 75 plus 10 artist's proofs numbered I-X
Signed in pencil lower right: *Motherwell*

170. Gesture II (State II) 1976-77

State II is printed without the brown background plate, in an edition of 10 plus 4 artist's proofs numbered I-IV.



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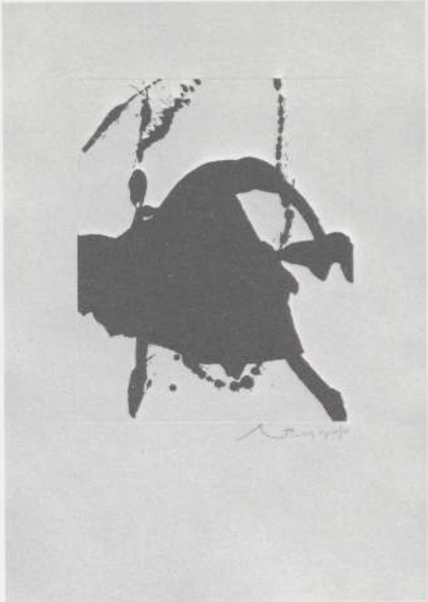

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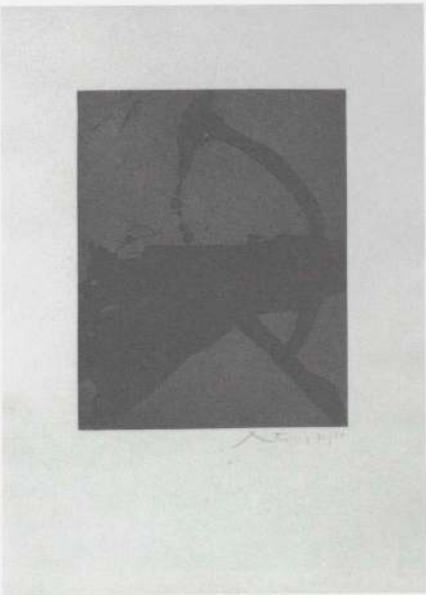

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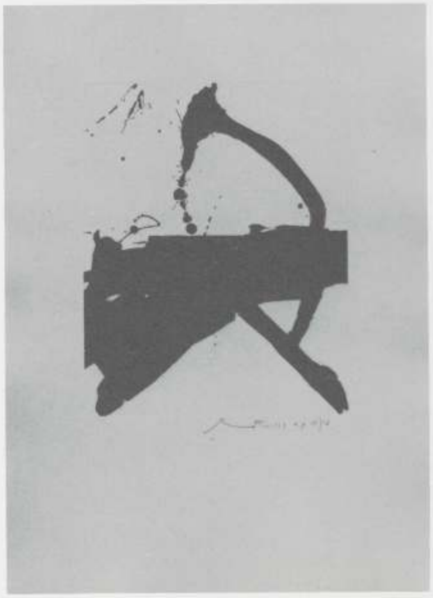

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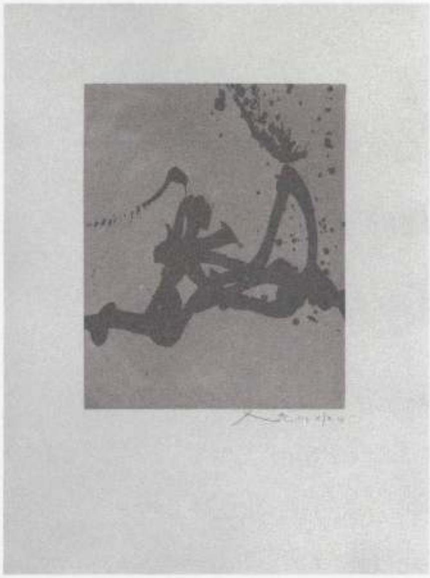

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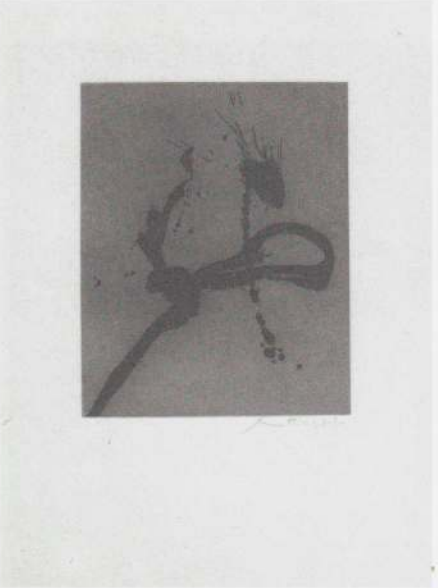

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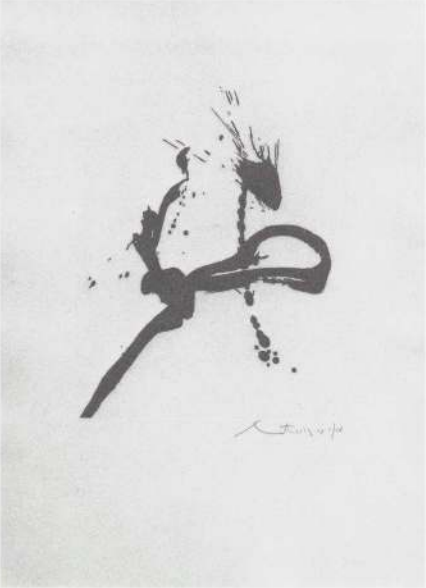

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171. Gesture III 1976-77

Brushed aquatint from one copper plate printed in blue; lift-ground etching and aquatint from one copper plate printed in black
Two plates, each 20 x 16 in. (50.8 x 40.6 cm.)
Paper: 35 x 26 in. (89 x 66 cm.), J. B. Green
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 75 plus 10 artist's proofs numbered I-X
Signed in pencil lower right: *Motherwell*

172. Gesture IV (State I) 1976-77

Aquatint from one copper plate printed in red; lift-ground etching and aquatint from one copper plate printed in black
Two plates, each 20 x 16 in. (50.8 x 40.6 cm.)
Paper: 35 x 26 in. (89 x 66 cm.), J. B. Green
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 100 plus 10 artist's proofs numbered I-X
Signed in pencil lower right: *Motherwell*

173. Gesture IV (State II) 1976-77

State II is printed without the red background plate, in an edition of 10 plus 4 artist's proofs numbered I-IV.

174. House of Atreus 1977

Aquatint from one copper plate printed in cream; lift-ground etching and aquatint from one copper plate printed in black
Two plates, each 5 x 4 in. (12.7 x 10.2 cm.)
Paper: 20 x 14 in. (50.8 x 35.5 cm.), Rives de Lin
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 40 plus 6 artist's proofs numbered I-VI
Signed in pencil lower right: *Motherwell*

Motherwell used a bamboo pen dipped in sugar-lift to draw this image. The paper is watermarked Rives BFK–Moulin de Gue. The complete watermark may not appear on each individual sheet, as the paper was torn down from a sheet measuring 22 x 30 in.

175. España I 1977

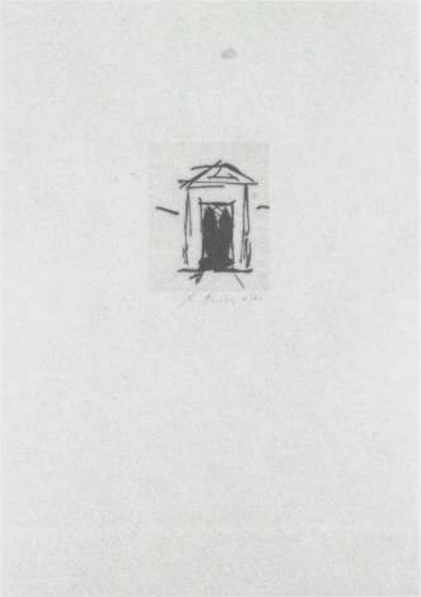
Aquatint from one copper plate printed in cream; lift-ground etching and aquatint from one copper plate printed in black
Two plates, each 5 x 4 in. (12.7 x 10.2 cm.)
Paper: 20 x 14 in. (50.8 x 35.5 cm.), Rives de Lin
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 40 plus 10 artist's proofs numbered I-X
Signed in pencil lower right: *Motherwell*

See note for cat. 174.

176. España II 1977

Aquatint from one copper plate printed in cream; lift-ground etching from one copper plate printed in black
Two plates, each 8 x 5⅞ in. (20.3 x 15 cm.)
Paper: 24 x 18 in. (61 x 45.7 cm.), Rives de Lin
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 40 plus 10 artist's proofs numbered I-X
Signed in pencil lower right: *Motherwell*

See note for cat. 174.



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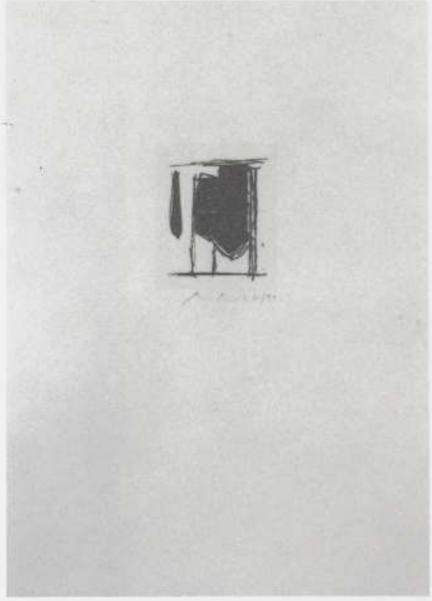

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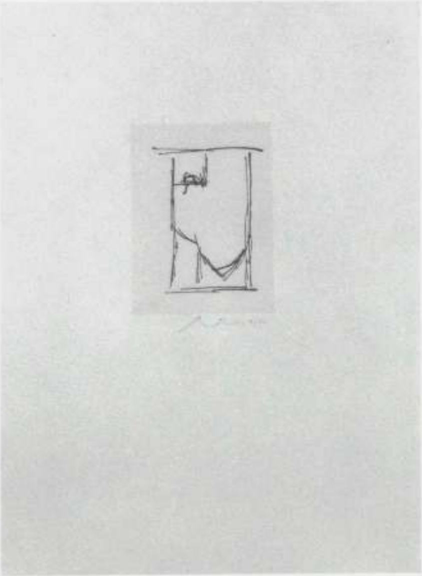

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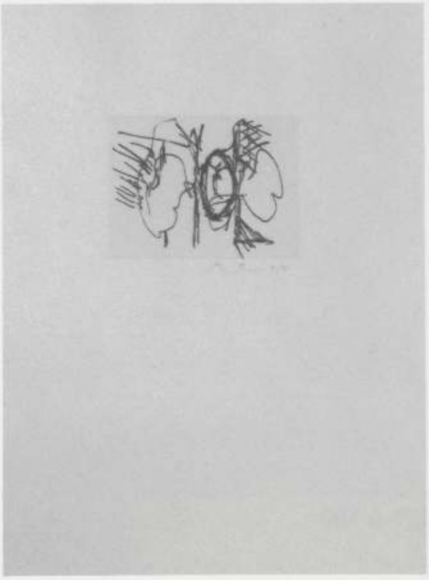
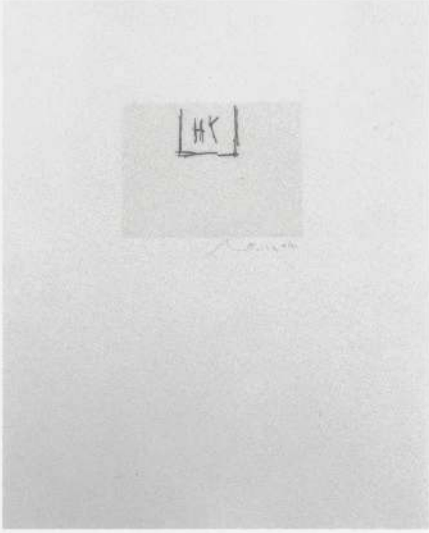


177

177. The 40's 1977

Aquatint from one copper plate printed in cream; lift-ground etching from one copper plate printed in black
Two plates, each 6 x 7⅞ in. (15.2 x 20 cm.)
Paper: 24 x 18 in. (61 x 45.7 cm.), Rives de Lin
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 80 plus 10 artist's proofs numbered I-X
Signed in pencil lower right: *Motherwell*

See note for cat. 174.



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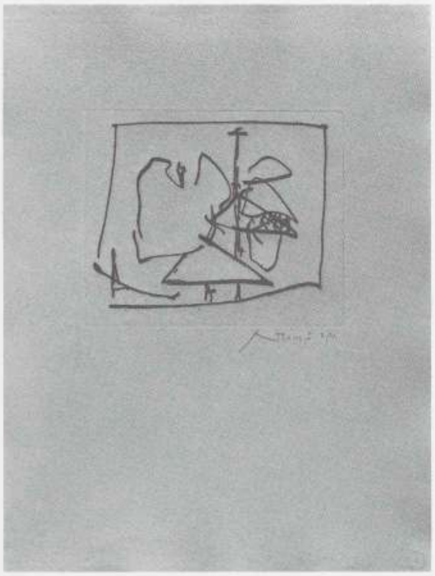
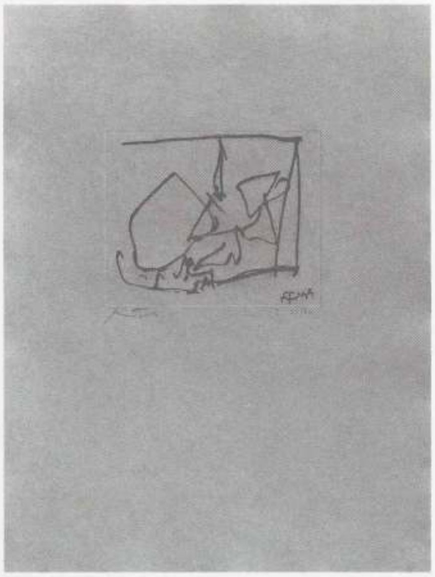


179 & 180



181 & 182

178. Phoenician Etching 1977

Aquatint from one copper plate printed in cream; lift-ground etching from one copper plate printed in black
Two plates, each 6 x 7⅞ in. (15.2 x 20 cm.)
Paper: 24 x 18 in. (61 x 45.7 cm.), Rives de Lin
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 40 plus 10 artist's proofs numbered I-X
Signed in pencil lower right: *Motherwell*

See note for cat. 174.

179. Untitled (State I) 1977

Lift-ground etching and aquatint from one copper plate printed in black
Plate: 10 x 12 in. (25.5 x 30.5 cm.)
Paper: 26 x 20 in. (66 x 50.9 cm.), ochre Auvergne à la Main handmade
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 30 plus 7 artist's proofs numbered I-VII
Signed in pencil lower right: *Motherwell*

This print is inscribed *I.*

See note for cat. 34 regarding paper.

180. Untitled (State II) 1977

State II is printed on gray Auvergne à la Main handmade paper, in an edition of 10 plus 3 artist's proofs numbered I-III, and is inscribed *II.*

181. Untitled (State I) 1977

Lift-ground etching and aquatint from one copper plate printed in black
Plate: 8 x 10 in. (20.3 x 25.5 cm.)
Paper: 26 x 20 in. (66 x 50.9 cm.), blue Auvergne à la Main handmade
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 30 plus 7 artist's proofs numbered I-VII
Initialed and dated in plate lower right (reversed)
Signed in pencil lower left: *Motherwell*

This print is inscribed *I.*

See note for cat. 34 regarding paper.

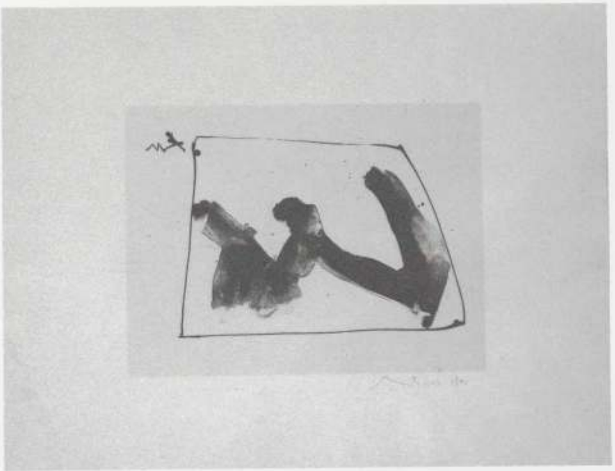
182. Untitled (State II) 1977

State II is printed on gray Auvergne à la Main handmade paper, in an edition of 10 plus 3 artist's proofs numbered I-III, and is inscribed *II.*

183. Untitled 1977

Lithograph from one aluminum plate printed in black on Kitakata paper, Chine collé
Image (collé sheet): 12⅞ x 17½ in. (32.8 x 44.5 cm.)
Paper: 22 x 30 in. (55.9 x 76 cm.), Arches Cover
Printed in the artist's studio by Robert Bigelow; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 40 plus 9 artist's proofs numbered I-IX
Initialed in plate upper left (reversed)
Signed in pencil lower right: *Motherwell*

See note for cat. 166.

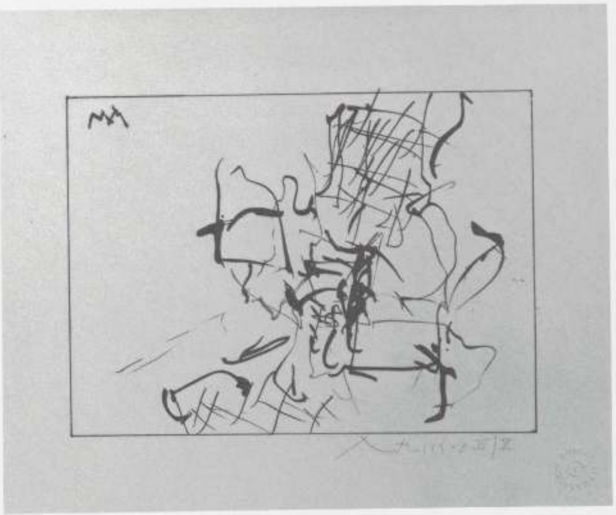


183

184. Untitled 1977

Lithograph from one aluminum plate printed in black
Image: 6¼ x 8⅝ in. (16 x 22.2 cm.)
Paper: 9 x 11½ in. (23 x 29.3 cm.), buff Arches Cover
Printed in the artist's studio by Robert Bigelow; with the artist's chop mark
Edition of 100 plus 10 artist's proofs numbered I-X
Initialed in plate upper left (reversed)
Signed in pencil lower right: *Motherwell*

Included in the deluxe edition of *Dadi Bianchi: Robert Motherwell,* text by Arthur Cohen, published in 1977 by De Luca Editore, Rome, edited by Gabriella Drudi and Gabriele Stocchi. The subject of the publication is Motherwell's *Lyric Suite.*



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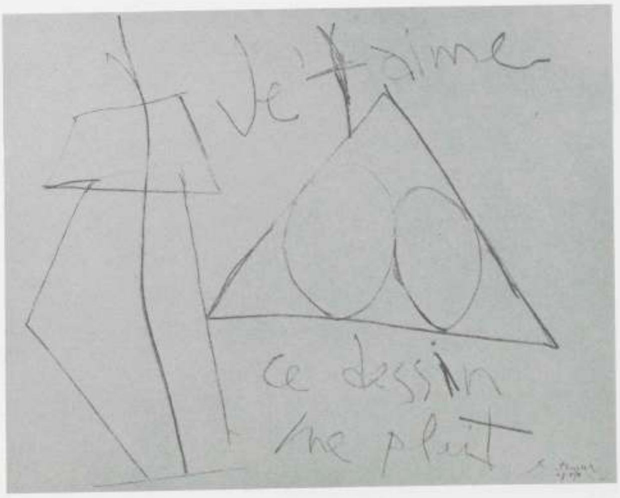
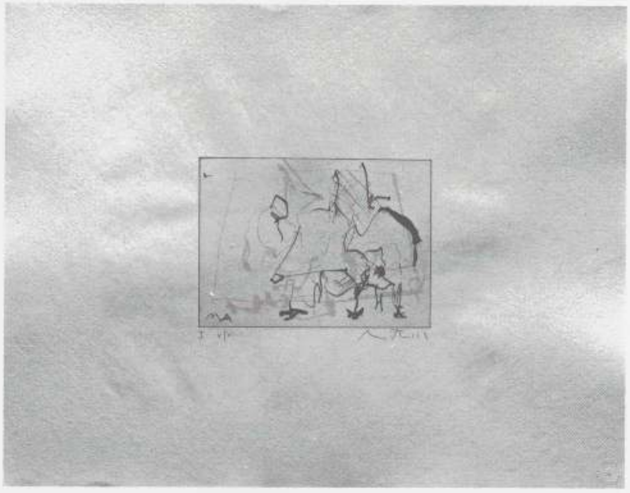
185. Je t'aime 1977

Lithograph from one aluminum plate printed in black
Image and paper: 18 x 23 in. (45.8 x 58.5 cm.), gray Rives BFK
Printed in the artist's studio by Robert Bigelow; with the artist's chop mark
Edition of 30 plus 8 artist's proofs numbered 1-8
Signed in ink lower right: *Motherwell*

This edition was donated to the Musée d'Art Moderne de la Ville de Paris, and specifically to the Friends of the Museum, who were helpful in organizing the retrospective of Motherwell's work held from June-September 1977.



185



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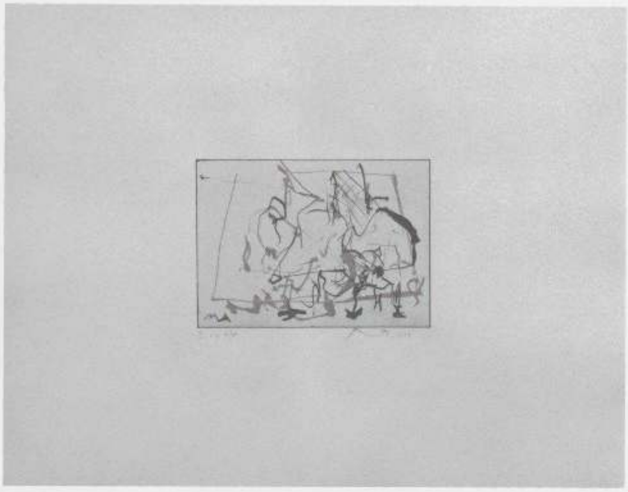
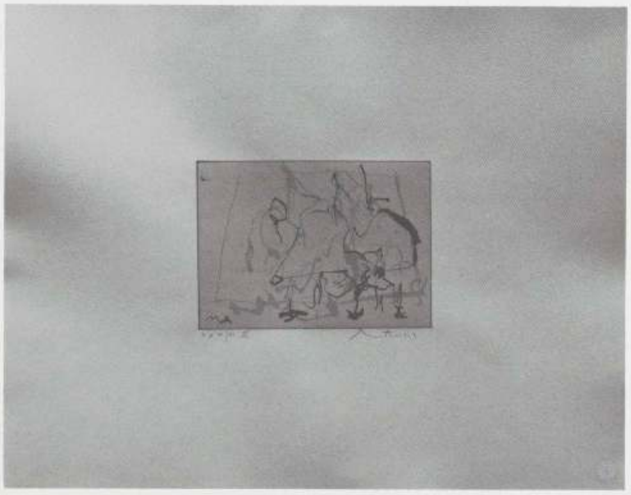


187



188

186. Untitled (State I) 1977

Lithograph from two aluminum plates, printed in black on front and brown on back of Kitakata paper, Chine collé
Image (collé sheet): 6⅛ x 8½ in. (15.5 x 21.7 cm.)
Paper: 18 x 23 in. (45.8 x 58.5 cm.), buff Dewint handmade
Printed in the artist's studio by Robert Bigelow; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 20 plus 6 artist's proofs numbered I-VI
Initialed in plate lower left (reversed)
Signed in pencil lower right: *Motherwell*

This print is inscribed next to the impression number: *I.* See note for cat. 166.

187. Untitled (State II) 1977

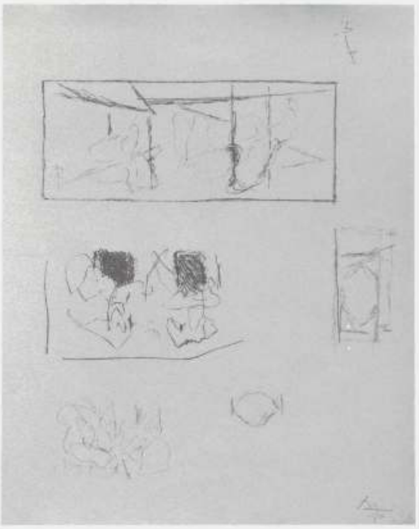
State II is printed in brown on front and black on back of Kitakata paper, Chine collé on Arches Cover paper. The print is inscribed next to the impression number: *II.*

188. Untitled (State III) 1977

State III is printed in black on front and brown on back of Kitakata paper, Chine collé on Arches Cover paper. The print is inscribed next to the impression number: *III.*

189. Elegy Studies 1977

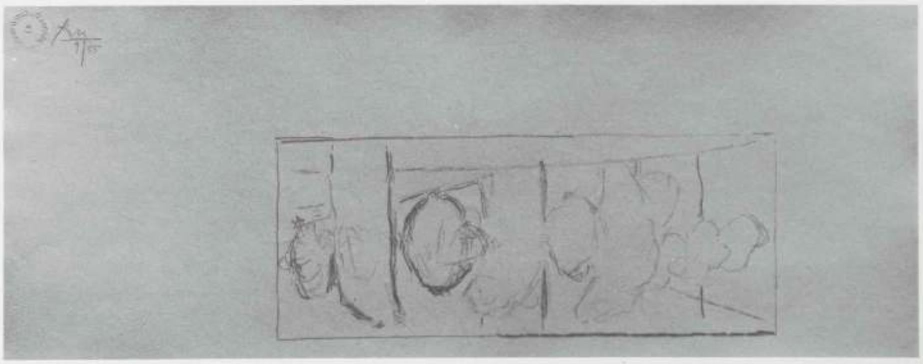
Lithograph from one aluminum plate printed in black
Image: 20 x 15 in. (50.9 x 38 cm.)
Paper: 22¼ x 18 in. (56.5 x 45.8 cm.), buff HMP handmade
Printed in the artist's studio by Robert Bigelow; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 34 plus 7 artist's proofs numbered I-VII
Initialed in brown pencil lower right
See note for cat. 139 regarding paper.



189

190. Elegy Sketch 1977

Lithograph from one aluminum plate printed in black
Image: 9¼ x 12⅝ in. (23.5 x 32.5 cm.)
Paper: 9¼ x 23 in. (23.5 x 58.5 cm.), buff HMP handmade
Printed in the artist's studio by Robert Bigelow; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 35 plus 4 artist's proofs numbered I-IV
Initialed in brown pencil lower right
See note for cat. 139 regarding paper.



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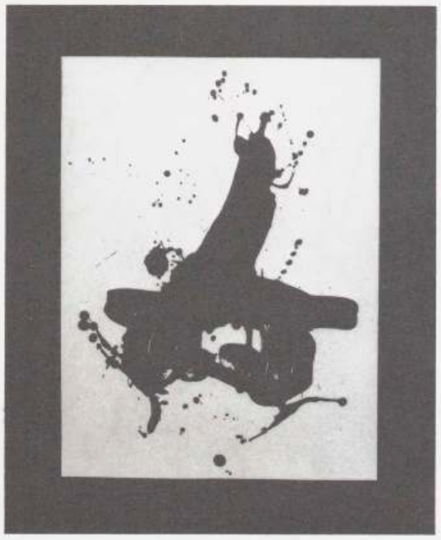

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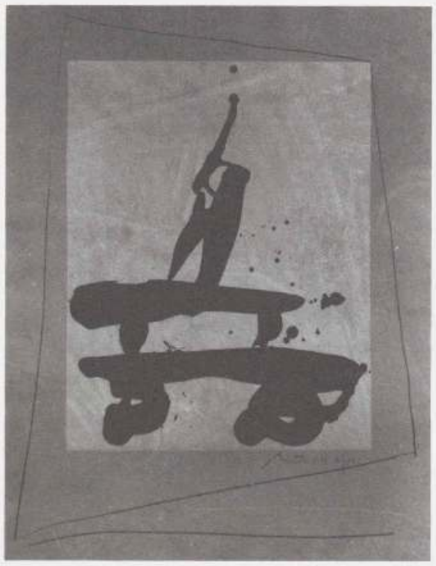

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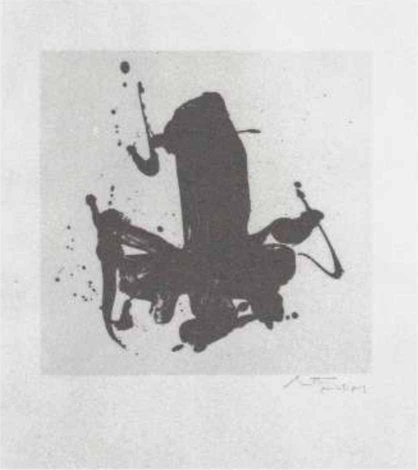

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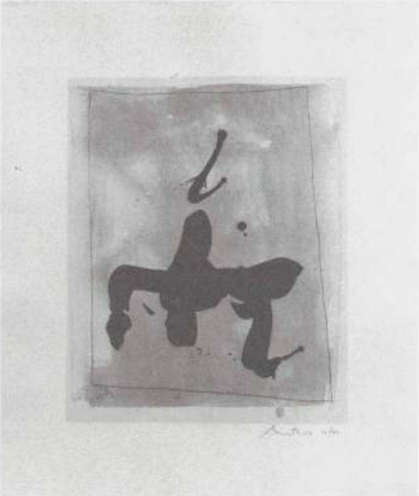


194

191. Black on Black 1978

Lithograph from one aluminum plate printed in black on Kitakata paper, Chine collé
Image (collé sheet): 21¾ x 16 in. (55.4 x 40.8 cm.)
Paper: 27¾ x 22¼ in. (70.5 x 56.5 cm.), black Arches Cover
Printed in the artist's studio by Robert Bigelow; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 58 plus 8 artist's proofs numbered I-VIII
Signed in pencil lower right: *Motherwell*

This motif, often referred to as "male gesture," has been recurrent in Motherwell's imagery, particularly in a series of acrylic paintings on board done in 1974 entitled *Samurai*.

192. Untitled 1978

Lithograph from one aluminum plate printed in black on buff Kitakata paper, Chine collé
Image (collé sheet): 19½ x 19½ in. (49.5 x 49.5 cm.)
Paper: 29 x 25½ in. (73.7 x 64.8 cm.), Arches Cover
Printed in the artist's studio by Robert Bigelow; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 24 plus 7 artist's proofs numbered I-VII
Signed in pencil lower right: *Motherwell*

See note for cat. 166 and 191.

193. Untitled 1978

Lithograph from one aluminum plate printed in black on Kitakata paper, Chine collé; monotype in orange; hand-colored by the artist after editioning
Image (collé sheet): 18 x 14 in. (45.9 x 35.5 cm.)
Paper: 26 x 19¾ in. (66 x 50.2 cm.), tan Auvergne à la Main handmade
Printed in the artist's studio by Robert Bigelow; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 29 plus 6 artist's proofs numbered I-VI
Signed in pencil lower right: *Motherwell*

Each print has colored pencil additions by the artist (the colors vary with each print). See note for cat. 34 regarding paper.

See note for cat. 166 regarding Chine collé. See note for cat. 191.

194. Untitled 1978

Lithograph from two aluminum plates printed in black on front and pink on back of buff Kitakata paper, Chine collé
Image (collé sheet): 19 x 15¼ in. (48.3 x 38.8 cm.)
Paper: 27½ x 23½ in. (69.9 x 59.7 cm.), J. B. Green
Printed in the artist's studio by Robert Bigelow; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 46 plus 4 artist's proofs numbered I-IV
Initialed in plate lower left (reversed)
Signed in pencil lower right: *Motherwell*

See note for cat. 166 and 191.

195. Untitled 1978

Lithograph from one aluminum plate printed in black on buff Kitakata paper, Chine collé
Image (collé sheet): 22 x 16 in. (56 x 40.6 cm.)
Paper: 30 x 22¼ in. (76.2 x 56.5 cm.), Arches Cover
Printed in the artist's studio by Robert Bigelow; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 19 plus 4 artist's proofs numbered I-IV
Signed in pencil lower right: *Motherwell*

See note for cat. 166.

196. Oy/Yo 1978

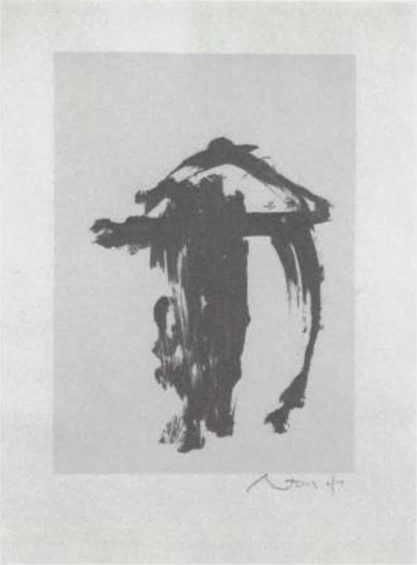
Aquatint from one copper plate printed in ochre; soft-ground etching from one copper plate printed in red and black; collage
Two plates, each 20 x 16 in. (50.8 x 40.6 cm.)
Paper: 26⅞ x 22 in. (68.2 x 55.9 cm.), buff Rives BFK
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 78 plus 10 artist's proofs numbered I-X
Signed in pencil lower right: *Motherwell*

The words Oy/Yo (see note for cat. 97) are printed in red on the collage element, a piece of hand torn black Ingres paper.

197. Abyss 1978

Monotype from one copper plate printed in ochre; collage
Plate: 17¾ x 23¾ in. (45.1 x 60.4 cm.)
Paper: 24¼ x 29⅞ in. (61.6 x 60.4 cm.), buff Fabriano
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 25 lettered A-Y, plus 4 artist's proofs numbered 1-4
Initialed in pencil upper right

As a monotype is, by definition, a unique image, each print is slightly different. The collage element is a piece of hand torn black Japanese paper. This image has close affinities with a series of Motherwell's paintings with a black collaged element dedicated to Edgar Allan Poe.



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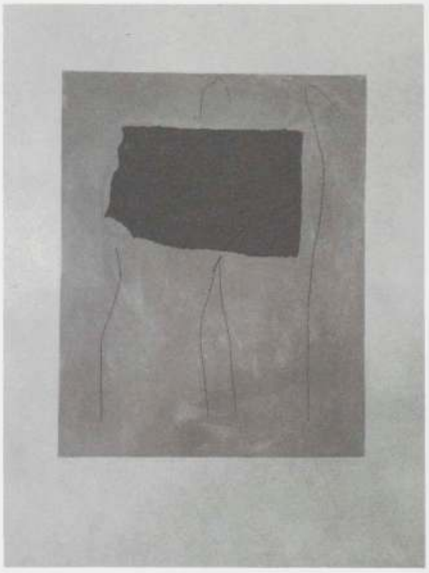

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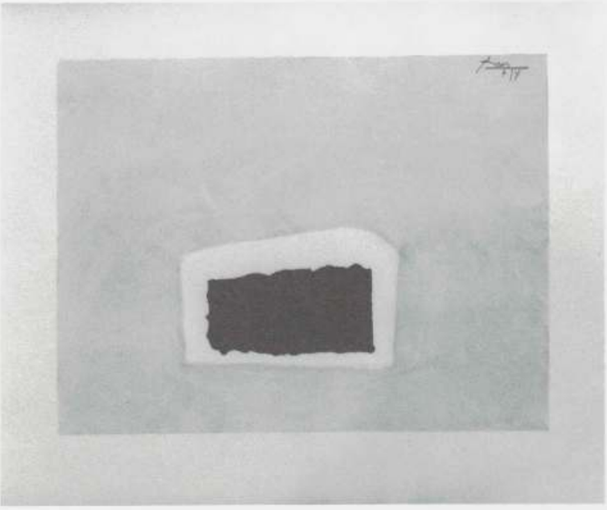

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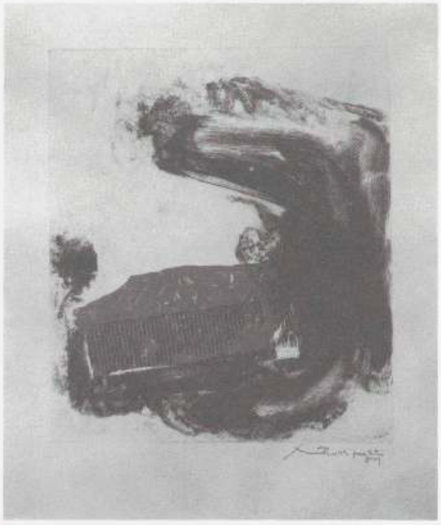

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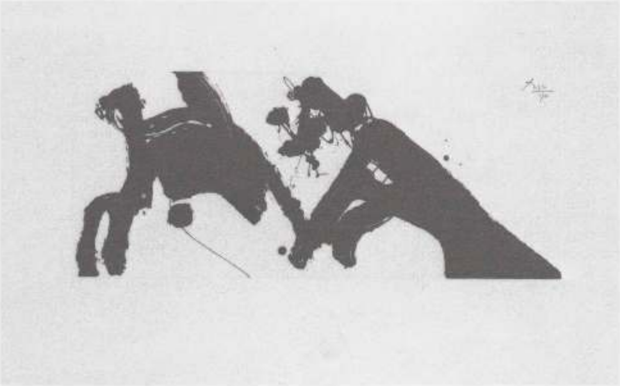

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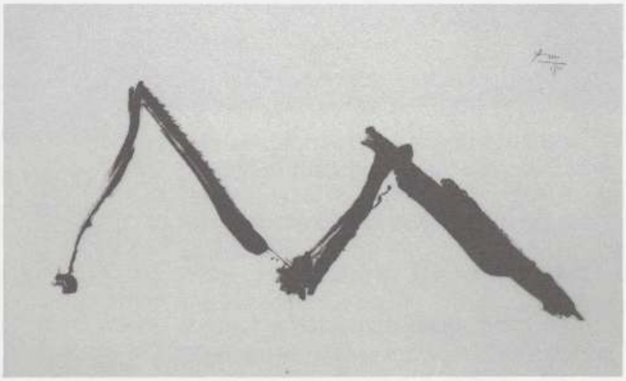


200

198. The Wave 1974-78

Soft-ground etching from one copper plate printed in black; Chine collé
Plate: 23½ x 19¾ in. (59.8 x 50.2 cm.)
Paper: 31 x 26 in. (78.7 x 66 cm.), gray Rives BFK
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 60 plus 10 artist's proofs numbered I-X
Signed in pencil lower right: *Motherwell*

Motherwell made the soft-ground brushed gesture plate in 1974, at a time when he was immersed in J. M. W. Turner and Japanese woodblocks. The plate also had the "negative" form, comb-shaped, pressed into the soft-ground (a piece of industrial cardboard). In 1978, while exploring the possibilities of Chine collé, he added the patterned red Japanese rice paper, which has small feathers or fibers impressed in it.

199. Dance I 1978

Lift-ground etching and aquatint from one copper plate printed in black
Plate: 10 x 24 in. (25.5 x 61 cm.)
Paper: 19½ x 30½ in. (49.5 x 77.5 cm.), J. B. Green
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 30 plus 10 artist's proofs numbered I-X
Initialed in pencil upper right

200. Dance II 1978

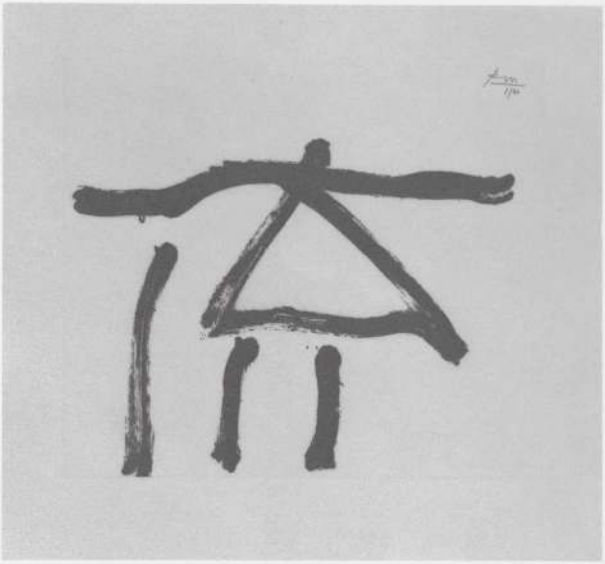
Lift-ground etching and aquatint from one copper plate printed in black
Plate: 18 x 36 in. (45.8 x 91.5 cm.)
Paper: 25½ x 41 in. (64.8 x 104.1 cm.), J. B. Green
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 30 plus 10 artist's proofs numbered I-X
Initialed in pencil upper right

201. Dance III 1978

Lift-ground etching and aquatint from one copper plate printed in black
Plate: 20 x 24 in. (50.4 x 61 cm.)
Paper: 27½ x 30½ in. (69.9 x 75.5 cm.), J. B. Green
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 30 plus 10 artist's proofs numbered I-X
Initialed in pencil upper right

202. Dance III (Red) 1978

State II of cat. 201. An aquatint background from one copper plate printed in red has been added. The edition is 50 copies plus 10 artist's proofs numbered I-X, and each print is signed in pencil lower left: *Motherwell*



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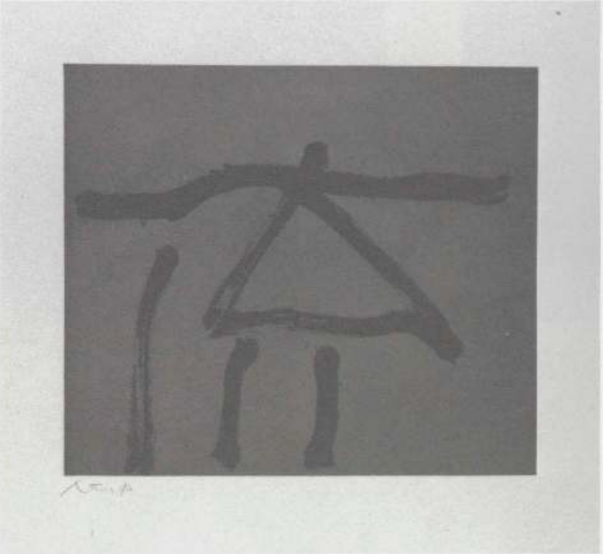

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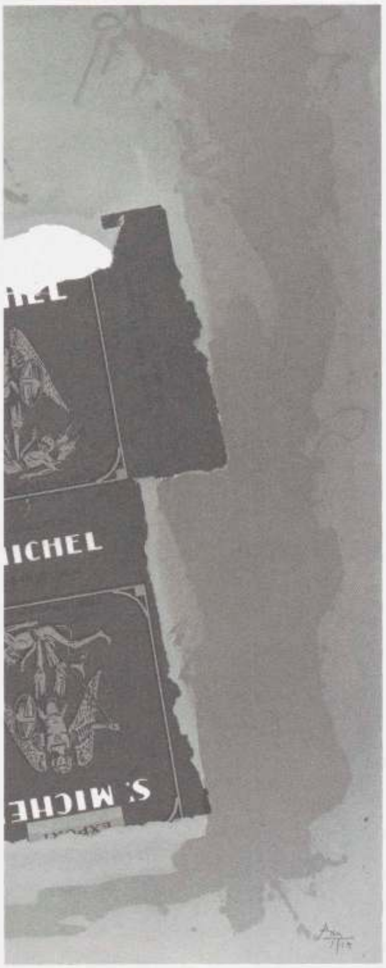

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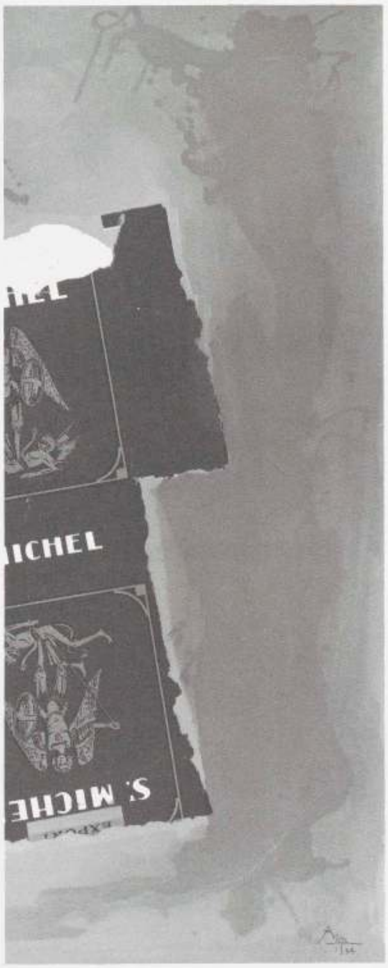


204

203. St. Michael I (State I) 1975-79

Lithograph from one aluminum and four photo aluminum plates printed in (1) black, (2) green, (3) gold, (4) pink, and (5) black; silkscreen printed in gray; monotype in gray
Image and paper: 62⅞ x 25⅜ in. (159.7 x 64.4 cm.), Arches Cover
Published by Tyler Graphics Ltd., with their chop mark; printed by Kenneth Tyler and Kim Halliday
Edition of 14 plus 1 artist's proof
Initialed in pencil lower right

The label is from the four photo aluminum plates. After the litho printings, each print was hand rubbed with litho and screen inks and solvents, using stencils to mask selected areas. Then a transparent gray flat was screened over the background area.

After making *Bastos* (cat. 138) in 1975, Motherwell decided to make a second lithograph, with the enlarged label of an obscure Belgian cigarette package, St. Michel. There were to be two editions, one very tall printed on a roll of rag paper, and the second on large sheets of handmade paper. Not satisfied at the time with the results, Motherwell abandoned the project until 1979, when he added the black "monster" image over the St. Michael image (cat. 206), silkscreened a black background around the left-hand part of the Saint Michael image (cat. 205), and split the tall version vertically, and with numerous printings added a nuanced gray ground on the right hand portion of the image (cat. 203 and 204).

204. St. Michael I (State II)
1975-79

Lithograph from one aluminum and four photo aluminum plates printed in (1) black, (2) green, (3) gold, (4) pink, and (5) black; silkscreen printed in two grays; monotype in gray
Image and paper: 62⅞ x 25⅜ in. (159.7 x 64.4 cm.), Arches Cover
Published by Tyler Graphics Ltd., with their chop mark; printed by Kenneth Tyler and Kim Halliday
Edition of 34 plus 9 artist's proofs numbered I-IX
Initialed in pencil lower right

The printing elements used here are the same as in State I, but the gray flat screen was used twice to make the background denser.

See note for cat. 203.

205. St. Michael II 1975-79

Lithograph from one aluminum and four photo aluminum plates printed in (1) black, (2) green, (3) gold, (4) pink, and (5) black; silkscreen printed in gray and black; monotype in gray
Image and paper: 60¼ x 17¾ in. (153 x 45 cm.), Arches Cover
Published by Tyler Graphics Ltd., with their chop mark; printed by Kenneth Tyler and Kim Halliday
Edition of 46 plus 14 artist's proofs numbered I-XIV
Initialed in white pencil lower left

The printing elements used here are the same as in cat. 203 and 204, but a transparent gray and black flat was screened over the background area to create a very dense color.

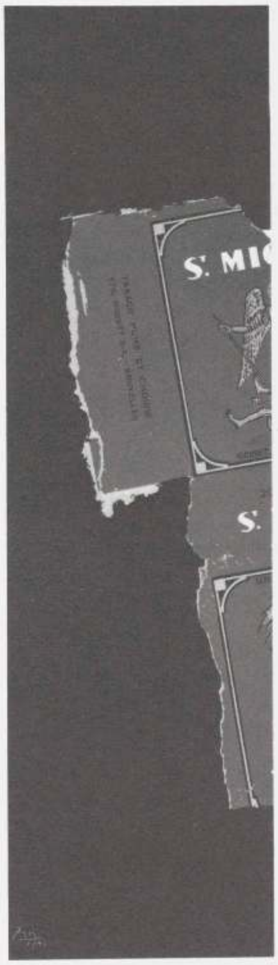
See note for cat. 203.

206. St. Michael III 1975-79

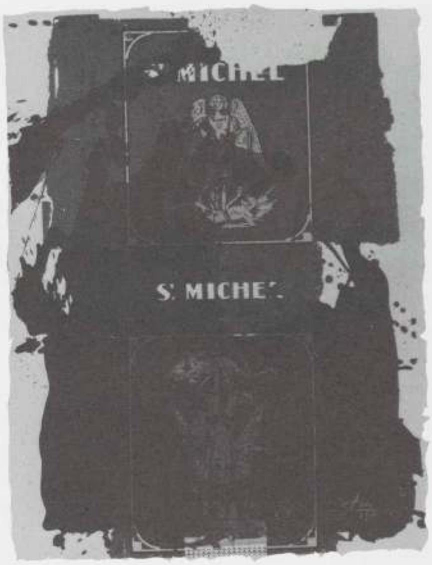
Lithograph from one aluminum and four photo aluminum plates printed in (1) black, (2) green, (3) gold, (4) pink, and (5) black; silkscreen printed in pink
Image and paper: 41½ x 31½ in. (105.4 x 80 cm.), mottled gray HMP handmade
Published by Tyler Graphics Ltd., with their chop mark; printed by Kenneth Tyler and Kim Halliday
Edition of 99 plus 20 artist's proofs numbered I-XX
Initialed in white pencil lower right

The printing elements of the label are the same as in cat. 203, 204, and 205. The black monster image is from an aluminum plate printed over the label.

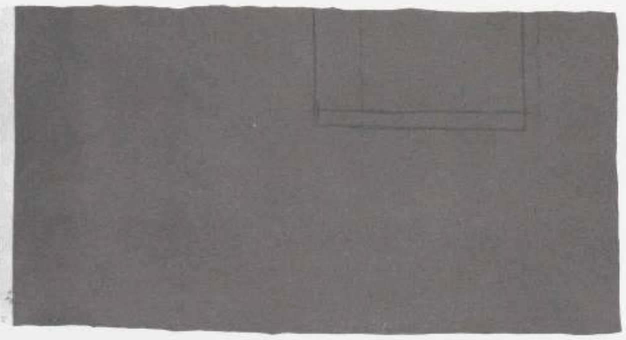
See note for cat. 203. See note for cat. 139 regarding paper.



205



206



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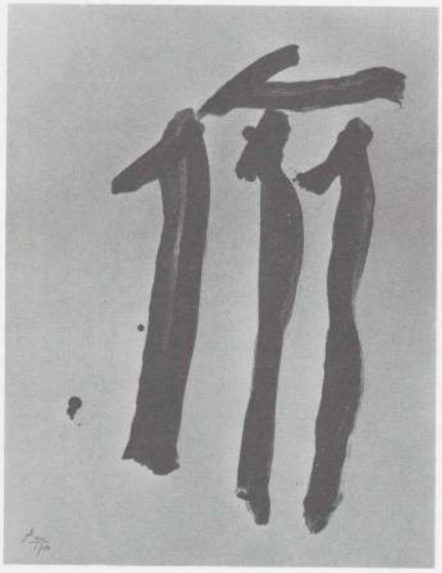

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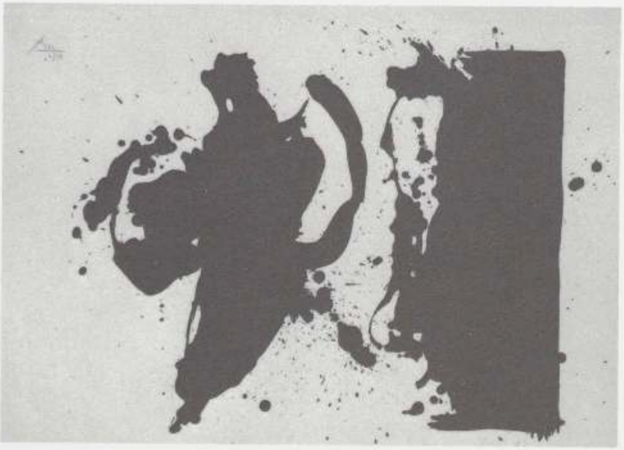


209

207. Red Open with White Line 1979

Aquatint from one copper plate printed in red; soft-ground etching from one copper plate printed in black
Two plates, each 19 x 36 in. (48.3 x 91.4 cm.)
Paper: 18 x 36 in. (45.7 x 91.4 cm.), Hawthorne of Larroque handmade
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 56 plus 10 artist's proofs numbered I-X
Initialed in ink lower left

The plates measure one inch larger than the paper vertically, and are placed so there is only one plate mark; the color bleeds off on the other three sides. There are seven signed trial proofs.

See note for cat. 113 regarding paper.

208. The Dalton Print 1979

Lithograph from one stone printed in black
Image and paper: 25¾ x 19¾ in. (65.5 x 50.2 cm.), tan Rives BFK
Published by the Dalton School, New York City; printed by Kenneth Tyler at Tyler Graphics Ltd., with their chop mark; with the artist's chop mark
Edition of 150 plus 20 artist's proofs numbered I-XX
Initialed in black ink lower left

The artist used water-based litho tusche to draw this image on the stone. There are seven signed trial proofs on Gray Rives BFK. Motherwell's two daughters attended the Dalton School.

209. Elegy Study 1978-79

Lithograph from one aluminum plate printed in black
Image and paper: 25½ x 37 in. (64.8 x 94 cm.), Twinrocker handmade
Published by Brooke Alexander, Inc.; printed at Derrière l'Etoile Studios, New York City, by Maurice Sanchez; with the artist's chop mark
Edition of 98 plus 12 artist's proofs numbered I-XII
Initialed in pencil upper left

See note for cat. 136 regarding paper.

210. Black Sea 1979

Lift-ground etching and aquatint from one copper plate printed in black
Plate: 23 x 18¼ in. (58.5 x 46.3 cm.)
Paper: 32 x 26 in. (81.2 x 66 cm.), cream Stonehenge
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 40 plus 10 artist's proofs numbered I-X
Signed in pencil lower right: *Motherwell*

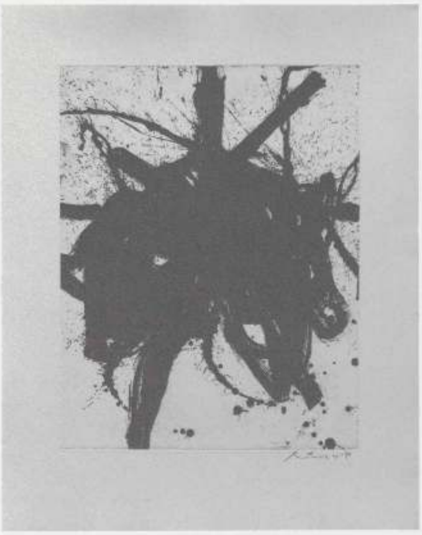
211. Red Sea II 1979

Aquatint from one copper plate printed in red; lift-ground etching and aquatint from one copper plate printed in black
Two plates, each 23¾ x 19¾ in. (59.8 x 50.2 cm.)
Paper: 34½ x 29 in. (87.7 x 73.7 cm.), German Etching
Published by Harry N. Abrams, Inc., New York City; printed in the artist's studio by Catherine Mousley; with the artist's chop mark
Edition of 100 plus 20 artist's proofs numbered I-XX
Signed in pencil lower right: *Motherwell*
See note for cat. 158.

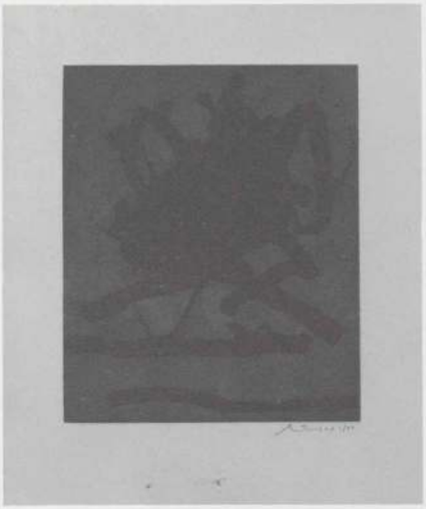
212. Easter Day 1979 1979-80

Lithograph from one stone printed in black
Image: 34¼ x 22¾ in. (87 x 57.8 cm.)
Paper: 39 x 30¼ in. (99 x 76.8 cm.), French Lana felt finished
Published by Tyler Graphics Ltd., with their chop mark; printed by Lee Funderburg
Edition of 75 plus 18 artist's proofs numbered I-XVIII
Signed in pencil lower right: *Motherwell*

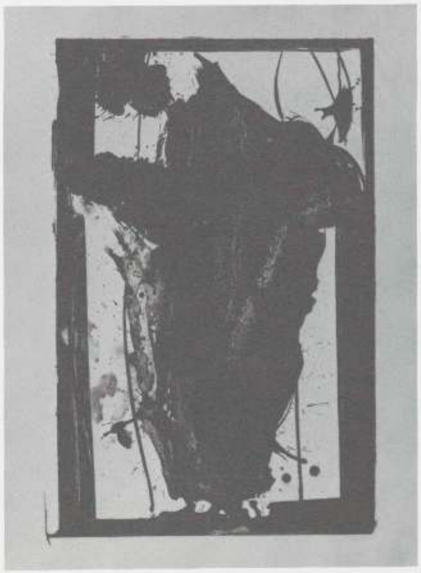
Motherwell visited Tyler Graphics Ltd. on Easter Day, 1979, to make the stone for *The Dalton Print* (cat. 208). Having done this, other stones were laid out, and in a burst of creative energy he made the following eight images. Tyler and Motherwell have collaborated on these prints for almost a year; the final proofs were approved for editioning in early spring, 1980.



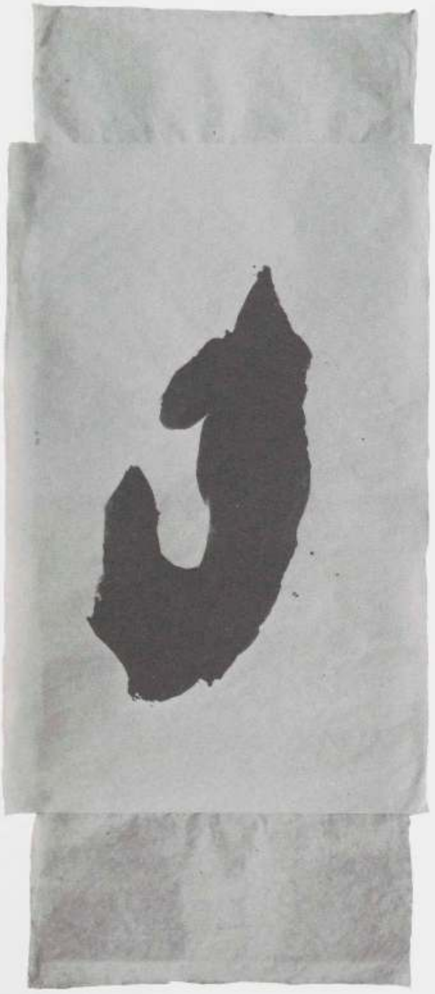
210



211



212



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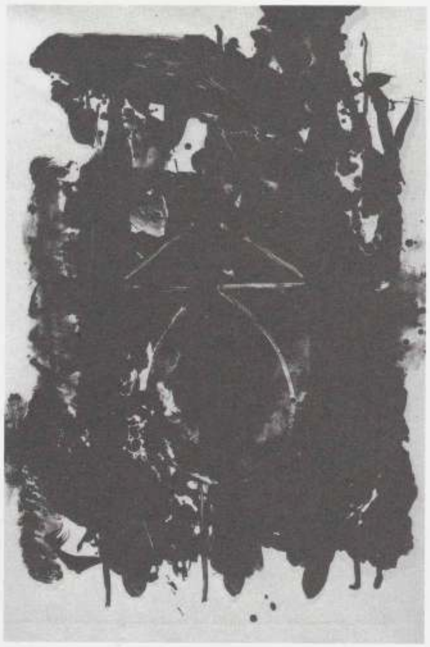


214

213. Samurai II 1979-80

Lithograph from one stone printed in black, Chine appliqué
Image: 25½ x 13½ in. (64.8 x 34.3 cm.)
Paper: 39 x 24½ in. (99 x 62.2 cm.), Sekishu Natural handmade, laminated to two jointed sheets of Napal handmade paper with overall dimensions of 57 x 24½ in. (144.7 x 62.2 cm.)
Published by Tyler Graphics Ltd., with their chop mark; printed by Lee Funderburg
Edition of 49 plus 16 artist's proofs numbered I-XVI
Initialed in ink upper left

Chine appliqué describes the method of adhering one sheet of paper to another under pressure, here the Sekishu Natural handmade paper on which the image is printed to the two jointed sheets of Napal handmade paper.

See note for cat. 212.

214. El General 1979-80

Lithograph from one aluminum plate and one stone printed in beige (plate) and black (stone)
Image: 39 x 27¼ in. (99 x 69.2 cm.)
Paper: 40½ x 27½ in. (103 x 69.8 cm.), Kisuki Hanga Dosa handmade
Published by Tyler Graphics Ltd., with their chop mark; printed by Kenneth Tyler and Lee Funderburg
Edition of 49 plus 16 artist's proofs numbered I-XVI
Initialed in pencil upper right

See note for cat. 212.

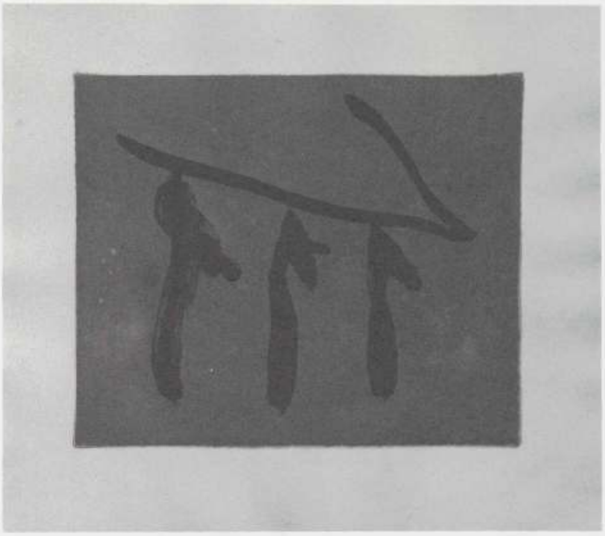
215. Rite of Passage I 1979-80

Lithograph from one stone printed in black
Image: 14¾ x 17½ in. (37.5 x 44.5 cm.)
Paper: 25½ x 29¼ in. (64.8 x 74.3 cm.), red and white duplex Tyler Graphics Ltd. handmade
Published by Tyler Graphics Ltd., with their chop mark; printed by Lee Funderburg
Edition of 50 plus 14 artist's proofs numbered I-XIV
Signed in pencil lower right: *Motherwell*

The duplex paper used here is made from two layers of pulp (one red and smaller) couched together in the wet state and pressed together to form one solid sheet of paper.

Motherwell was working on a series of drawings at this time which he titled *Drunk with Turpentine,* and which relate to this print and cat. 216 and 217.

See note for cat. 212.

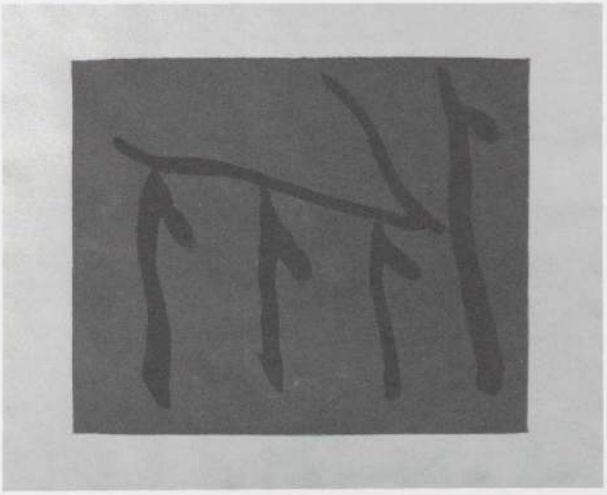


215

216. Rite of Passage II 1979-80

Lithograph from one stone printed in black
Image: 21 x 25½ in. (53.4 x 64.7 cm.)
Paper: 31¼ x 39 in. (79.3 x 99 cm.), red and white duplex Tyler Graphics Ltd. handmade
Published by Tyler Graphics Ltd., with their chop mark; printed by Lee Funderburg
Edition of 51 plus 12 artist's proofs numbered I-XII
Signed in pencil lower right: *Motherwell*

See note for cat. 212 and 215.

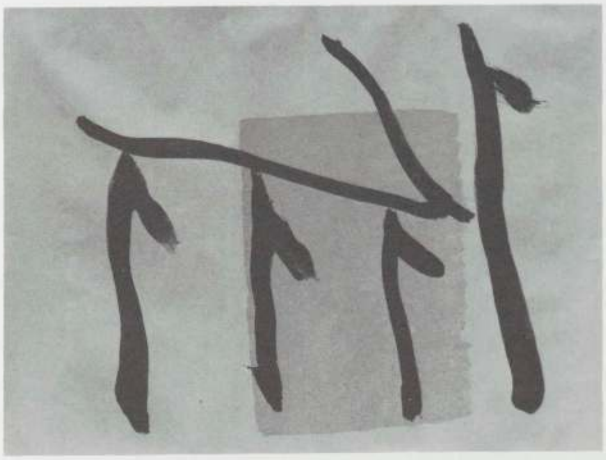


216

217. Rite of Passage III 1979-80

Lithograph from one stone printed in black, Chine collé
Image: 21 x 25½ in. (53.4 x 64.7 cm.)
Paper: 24¾ x 34 in. (62.8 x 86.3 cm.), Japanese Mulberry handmade and Tyler Graphics Ltd. Kozo handmade (collé sheet)
Published by Tyler Graphics Ltd., with their chop mark; printed by Lee Funderburg
Edition of 98 plus 20 artist's proofs numbered I-XX
Initialed in ink upper left

See note for cat. 212 and 215.



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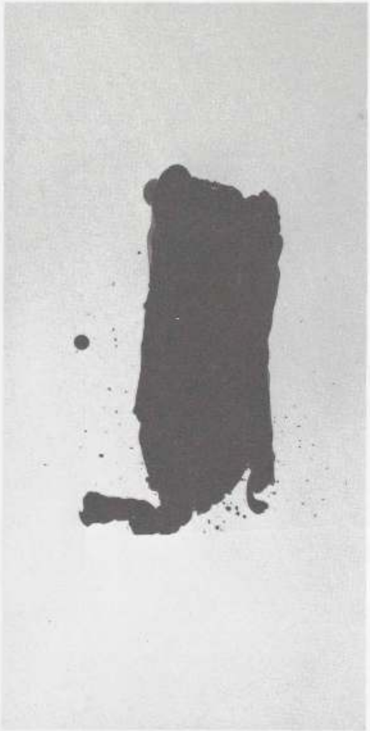
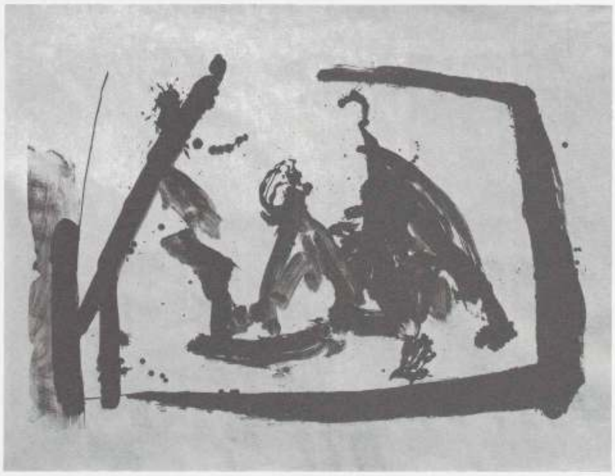


218



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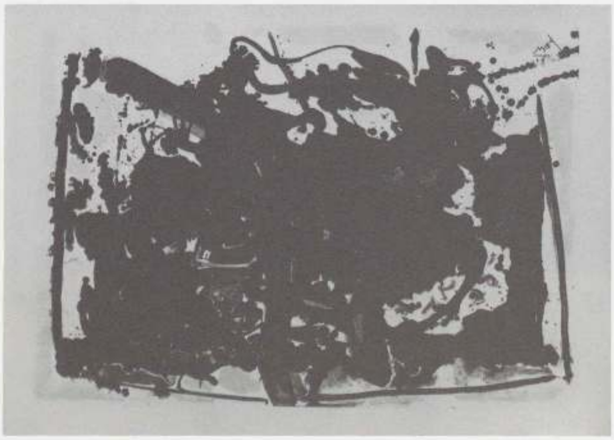


220

218. Brushstroke 1979-80

Lithograph from one stone printed in dark brown
Image: 15¾ x 11 in. (40 x 28 cm.)
Paper: 31½ x 16 in. (80 x 40.6 cm.), Arches Cover
Published by Tyler Graphics Ltd., with their chop mark; printed by Lee Funderburg
Edition of 49 plus 16 artist's proofs numbered I-XVI
Initialed in pencil upper right

See note for cat. 212.

219. La Guerra I 1979-80

Lithograph from one stone printed in black
Image: 29 x 44 in. (73.2 x 111.8 cm.)
Paper: 37¼ x 49 in. (94.6 x 124.5 cm.), Japanese Suzuki handmade
Published by Tyler Graphics Ltd., with their chop mark; printed by Lee Funderburg
Edition of 50 plus 16 artist's proofs numbered I-XVI
Initialed in ink upper left

See note for cat. 212.

220. La Guerra II 1979-80

Lithograph from two aluminum plates and one stone printed in (1) and (2) beige and (3) black (stone)
Image: 27½ x 39½ in. (70 x 100.4 cm.)
Paper: 31¾ x 44½ in. (80.3 x 113 cm.), Arches Cover
Published by Tyler Graphics Ltd., with their chop mark; printed by Lee Funderburg and Roger Campbell
Edition of 48 plus 18 artist's proofs numbered I-XVIII
Initialed and dated in stone upper right
Signed in pencil lower right: *Motherwell*

See note for cat. 212.

221. Los Angeles Sun 1979-80

Aquatint from one copper plate printed in yellow; lift-ground etching and aquatint from one copper plate printed in black
Two plates, each 24 x 20 in. (61 x 50.8 cm.)
Paper: 33 x 28 in. (83.7 x 71 cm.), German Etching
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 25 plus 5 artist's proofs numbered I-V
Signed in pencil lower right: *Motherwell*

Motherwell made the plates for cat. 221-224 in the late spring of 1979. Mousley proofed them during the fall and winter of 1979, and began the edition printing at the turn of the year. Assorted color trial proofs of this image were printed.

222. Los Angeles Sun (State II)
1979-80

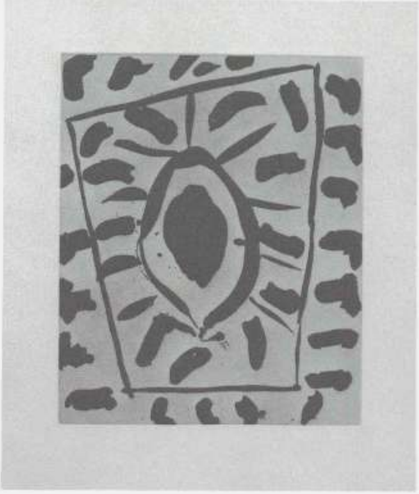
The second state is printed without the color background plate, on a sheet of J. B. Green paper measuring 32½ x 27 in. (82.5 x 68.8 cm.). The edition size is 20 copies plus 4 artist's proofs numbered I-IV. Each print is initialed in pencil lower right inside the plate mark.

See note for cat. 221.

223. Primal Sign I 1979-80

Aquatint from one zinc plate printed in brown; lift-ground etching and aquatint from one copper plate printed in black
Two plates, 23½ x 18 in. (59.7 x 45.2 cm.) (black) and 23½ x 8 in. 59.7 x 20.3 cm.) (brown)
Paper: 28½ x 21½ in. (71.9 x 54.6 cm.), J. Whatman #4 (varies)
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 60 plus 10 artist's proofs numbered I-X
Signed in pencil lower right: *Motherwell*

See note for cat. 221.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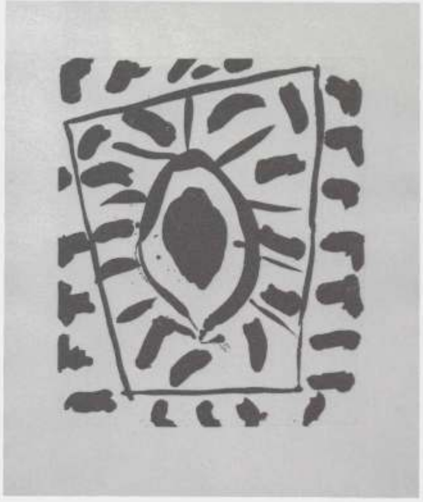
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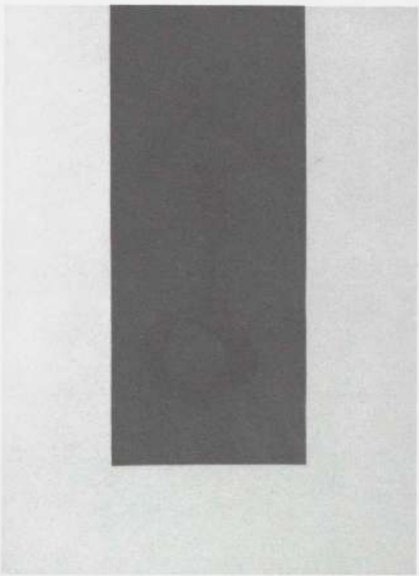
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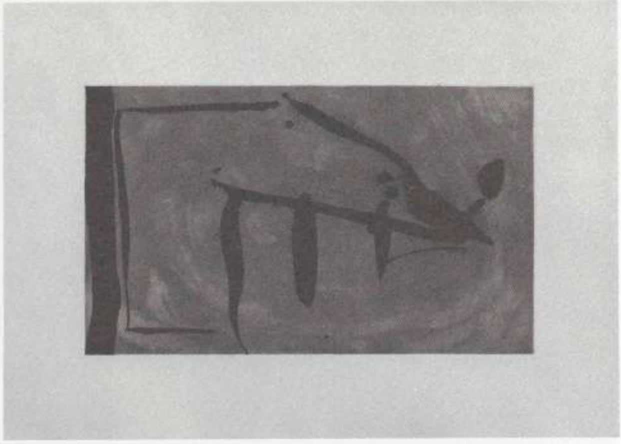

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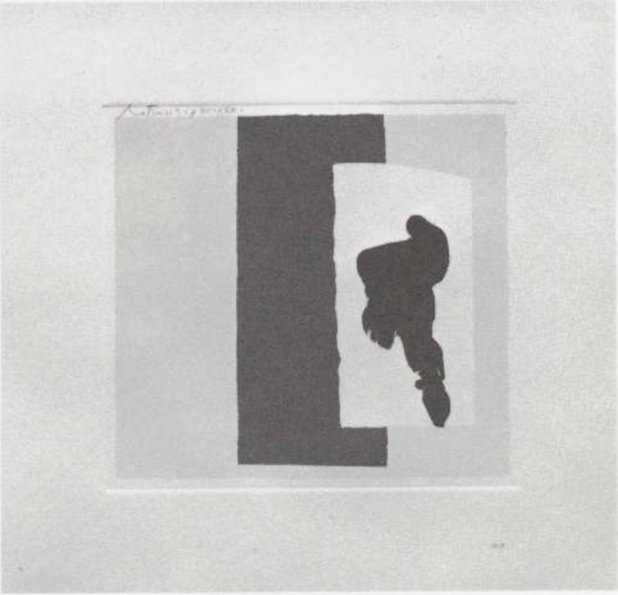
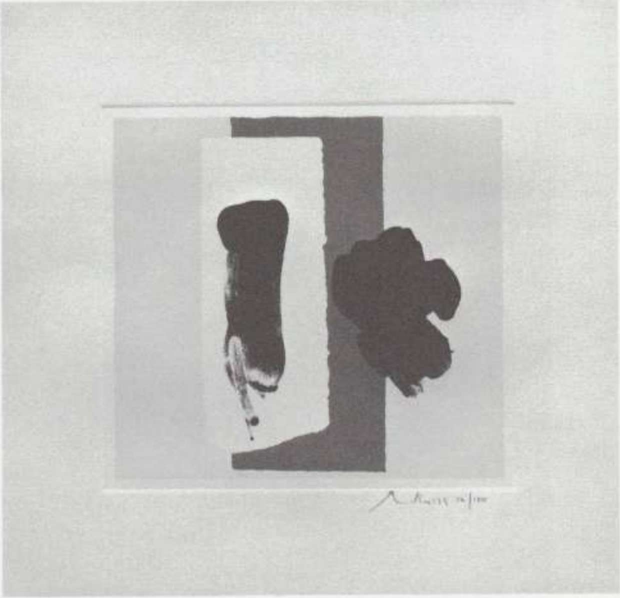


225



226

224. Springtime Dissonance
1979-80

Brushed aquatint from one copper plate printed in green; lift-ground etching and aquatint from one copper plate printed in black
Two plates, each 11¾ x 19¾ in. (29.8 x 50.1 cm.)
Paper: 20½ x 28 in. (52 x 71 cm.), Dutch Etching
Printed in the artist's studio by Catherine Mousley; with the artist's chop mark; distributed by Brooke Alexander, Inc.
Edition of 30 plus 10 artist's proofs numbered I-X
Initialed in ink upper right

See note for cat. 221.

225-228. The Berggruen Series
1979-80

A series of four lithographs, each from three aluminum plates printed in:
I. blue, red, and black
II. blue, green, and black
III. blue, orange, and black
IV. ochre, pink, and black
Image: 9½ x 10¼ in. (24 x 26 cm.)
Paper: 15¾ x 16½ in. (40 x 42 cm.), Arches Cover
Co-published by Berggruen & Cie, Paris, John Berggruen Gallery, San Francisco, and Brooke Alexander, Inc.; printed at Derrière l'Etoile Studios, New York City, by Maurice Sanchez and Arnold Brooks
Edition of 100 plus 30 artist's proofs numbered I-XXX
Signed in pencil upper left: *Motherwell* (cat. 226-8 signed lower right)

Motherwell made the drawings for these prints on Roeth transfer paper, with a brush with Charbonnel paste tusche and paint thinner. Working on transfer paper avoids the problem of the artist having to work directly on the plate, in which case the image is reversed during the printing process. A blind plate mark is added approximately ½ in. outside the image.

This series was commissioned by Heinz Berggruen of Berggruen & Cie, Paris, and #I (cat. 225) is used as the cover for his annual catalogue, "Maitres-Graveurs Contemporains, 1980." Mourlot, Paris, was the printer of the catalogue cover, which measures 8⅝ x 9½ in. (22 x 24.1 cm.).

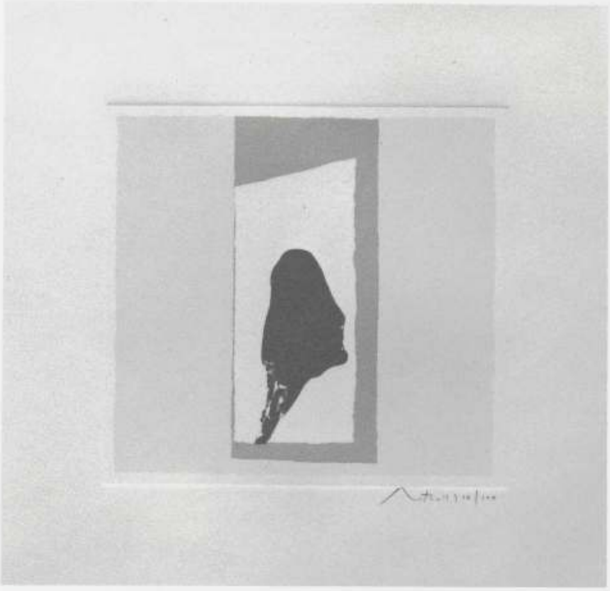
229. Altamira Elegy 1979-80

Lithograph from two aluminum plates printed in white and black
Image: 4 x 9½ in. (10.1 x 23.5 cm.)
Paper: 11⅞ x 9⅜ in. (30.2 x 23.8 cm.), buff Arches Cover
Printed at Derrière l'Etoile Studios, New York City, by Maurice Sanchez and Arnold Brooks
Edition of 75 plus 15 artist's proofs, 15 *hors commerce*
Initialed in pencil lower left

The artist's proofs and *hors commerce* impressions are on buff Arches paper which measures 16 x 10 in. (40.1 x 25.4 cm.). Motherwell drew the image for this print with Charbonnel paste tusche and paint thinner on Roeth transfer paper. See note for cat. 225-228. A plate mark is added ¼ in. outside the image.

This print is bound in the deluxe edition of *Robert Motherwell: The Reconciliation Elegy,* text by E. A. Carmean, Jr., published by Skira/Rizzoli, Geneva and New York, 1980. A French edition in reduced format, without the print, will be published by Flammarion & Cie., Paris.

Two further states of this print are in progress at the time of publication.



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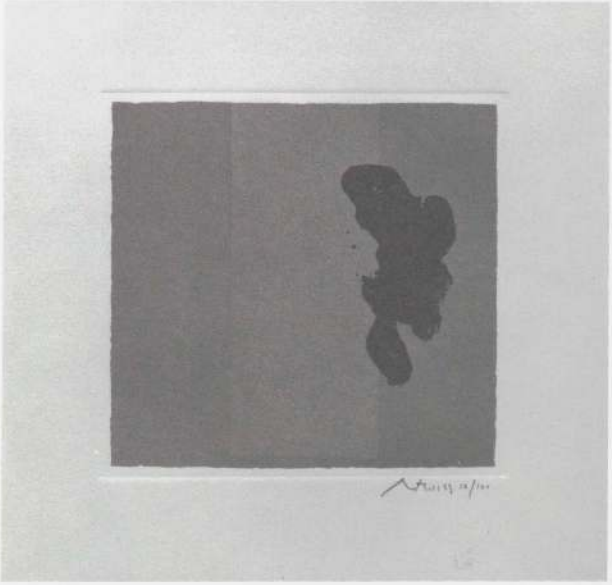

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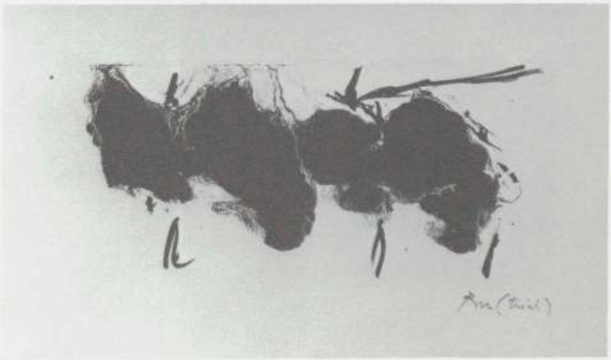

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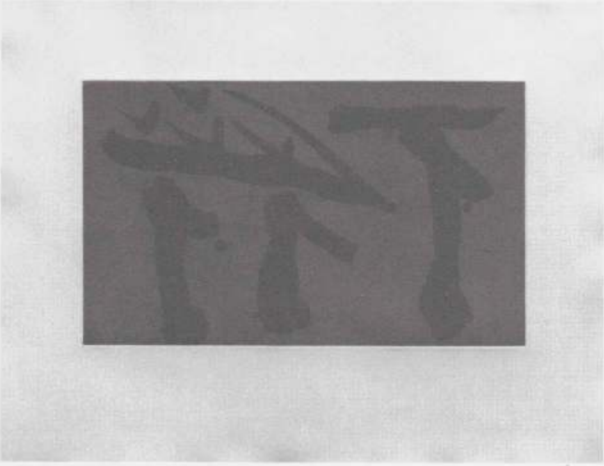


230

230. Put Out All Flags 1979-80

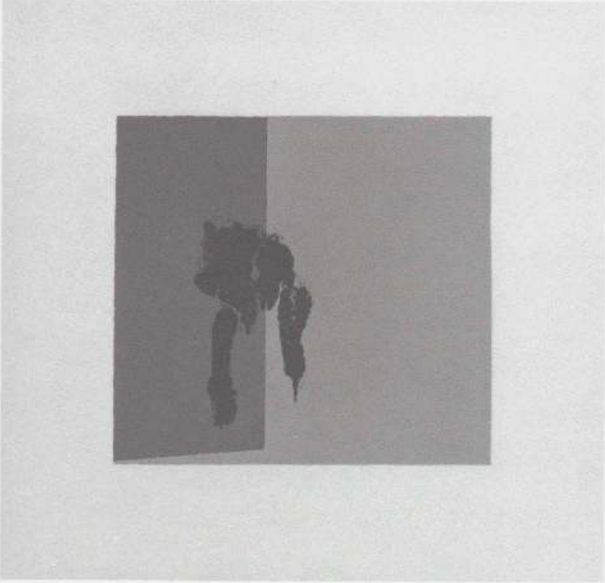
Aquatint from two copper plates printed in crimson; lift-ground etching and aquatint from one copper plate printed in black
Three plates, each 12 x 20 in. (30.5 x 50.8 cm.)
Paper: 21 x 29 in. (53.4 x 73.7 cm.), German Etching
Published by The American Federation of Arts, New York City; printed in the artist's studio by Catherine Mousley; with the artist's chop mark
Edition of 50 plus 10 artist's proofs numbered I-X
Signed in pencil lower right: *Motherwell*

231-234. Paris Series I

A series of four lithographs each from three aluminum plates printed in:
I. green, blue, and black
II. yellow, gray, and black
III. sienna, blue, and black
IV. gray, blue, and black
Image: 9¼ x 10 in. (23.5 x 25.3 cm.) (varies)
Paper: 15½ x 16⅜ in. (39.3 x 41.5 cm.) (varies), J. B. Green Hot Press
Published by Brooke Alexander, Inc.; printed at Derrière l'Etoile Studios, New York City, by Maurice Sanchez and Arnold Brooks
Edition of 75 including artist's proofs
Signed

See note for cat. 225-228 regarding technique.

In progress are *Paris Series II, Paris Series III,* and *Paris Series IV,* in which the above four images are taken into different color states.



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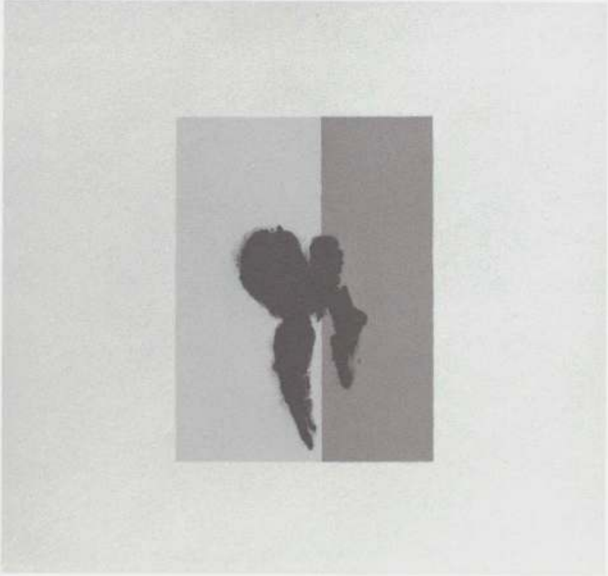

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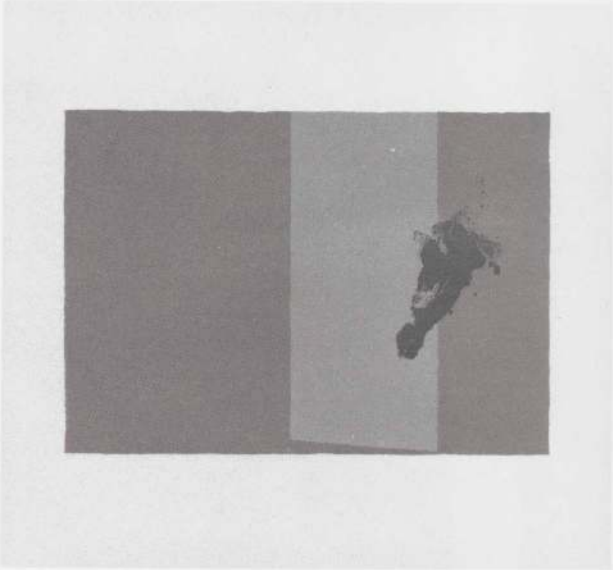

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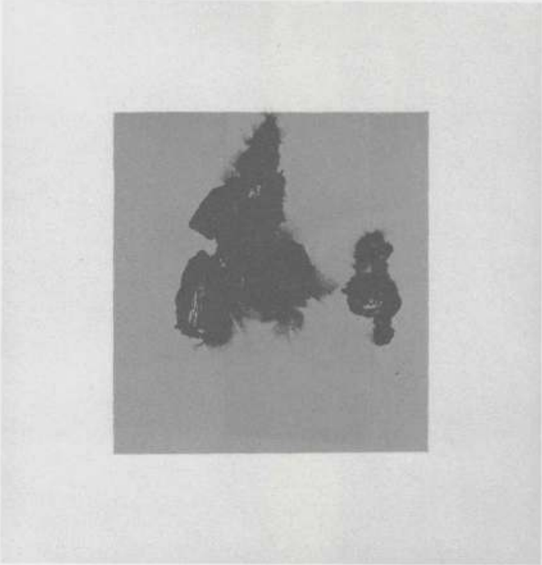

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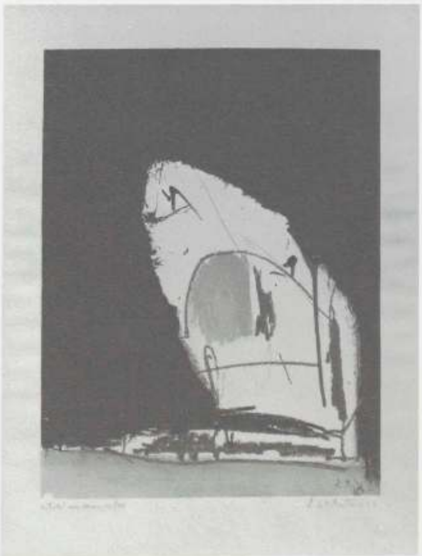
APPENDIX

Included in the appendix are: selected prints which have not been editioned but are considered important images; selected posters; and three prints which do not fall within the generally accepted definition of "original print."

1. Capriccio 1961

Collotype and photo silkscreen printed in yellow, blue, red, purple, black, and brown
Image: 20⅜ x 15⅝ in. (51.7 x 39.7 cm.)
Paper: 25¼ x 19½ in. (64.1 x 49.5 cm.), Arches Cover
Published by Berggruen & Cie, Paris; printed by Daniel Jacomet
Edition of 200 plus 45 impressions inscribed: *Artist's Own Series,* 30 artist's proofs numbered I-XXX
Signed in pencil lower right: *Robert Motherwell*

This is a reproduction of a mixed media drawing of 1960, using the method known as "Procéde Daniel Jacomet." It was printed in conjunction with an exhibition of Motherwell's collages at Berggruen & Cie, Paris, 1961, and was sold very cheaply as a memento of the exhibit. Unfortunately, being signed and numbered, it has appeared in print auction catalogues sometimes as an original.



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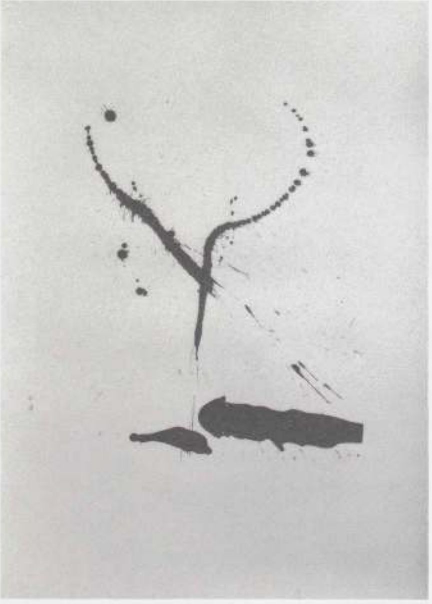

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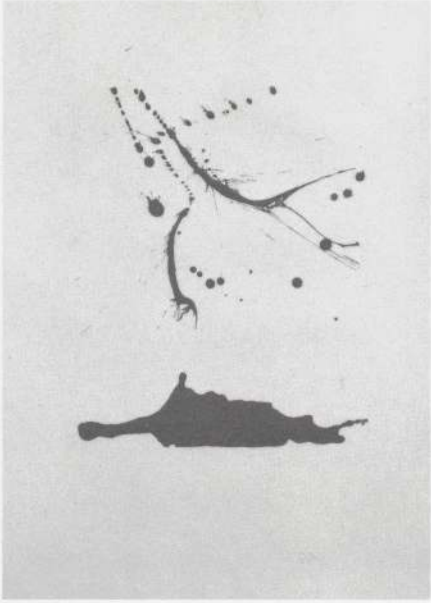

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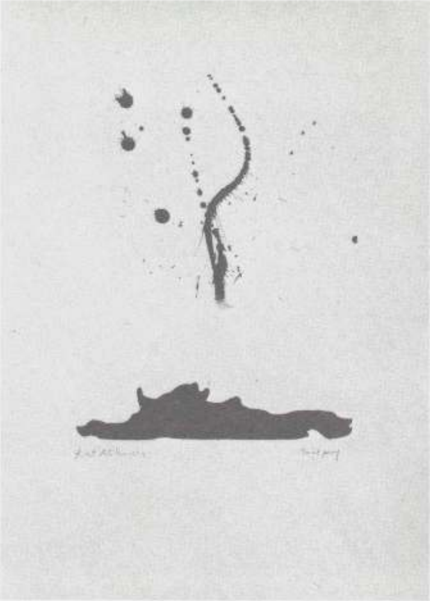

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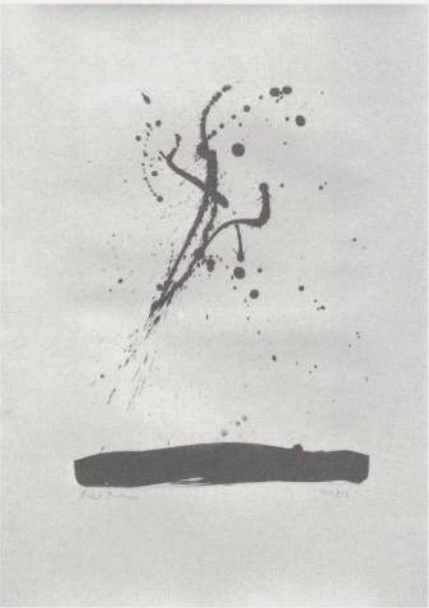

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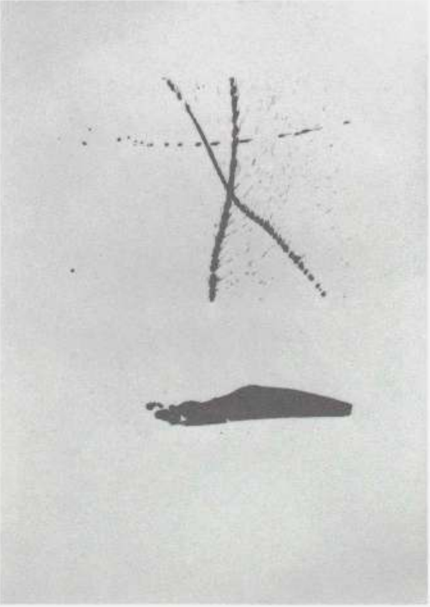


6

2-8. A Throw of the Dice 1962-63

A series of seven lithographs, each from one stone, printed in black
Image: 18 x 14 in. (45.8 x 35.5 cm.) (varies)
Paper: 30 x 22 in. (76.2 x 56 cm.), Rives BFK
Printed at ULAE by Zigmunds Priede, with their chop mark
Signed lower left: *Robert Motherwell*

No editions were pulled of this series of prints. Copies (some on colored papers) inscribed *trial proof* and *unique proof* were signed. Each image was also proofed with a second stone, printed in ochre. Inspired by the sea spray seen from the deck of his summer home overlooking Provincetown (Massachusetts) harbor, Motherwell was working on a series of paintings at this time which he titled *Beside the Sea* and another series which followed and was closely related, *Throw of Dice*.

9. Paris Review 1965

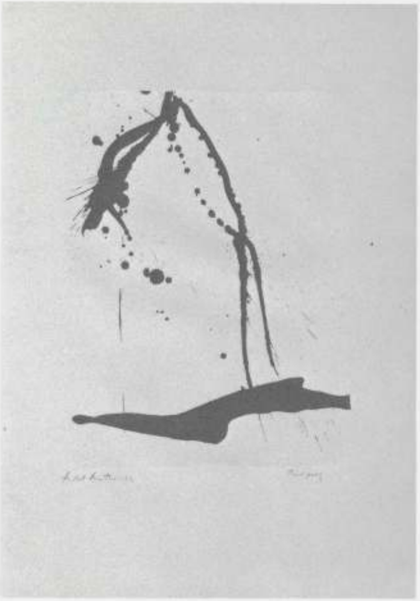
Silkscreen printed in blue, black, and brown
Paper: 34 x 26 in. (86.4 x 66 cm.), Beckett Cartridge
Printed at Chiron Press, New York City
Edition of 150 plus artist's proofs
Initialed in pencil upper right

This poster was donated to the *Paris Review* magazine for fund-raising purposes.

10. Roots of Abstract Art in America 1965

Lithograph from one zinc plate printed in black
Paper: 22 x 17 in. (56 x 43.1 cm.), Rives BFK
Published by List Art Poster Program of The American Federation of Arts; printed at Hollander Workshop by Irwin Hollander
Edition of 100 plus artist's proofs
Signed in pencil lower right: *Motherwell*

This poster was for the exhibition "Roots of Abstract Art in America," held at the National Collection of Fine Arts, Washington, D.C., 2 December 1965-9 January 1966. Copies with text, some signed and inscribed *proof* or *artist's proof* were also printed.



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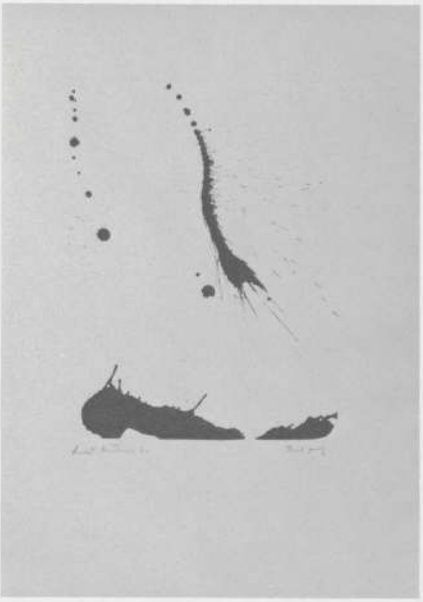

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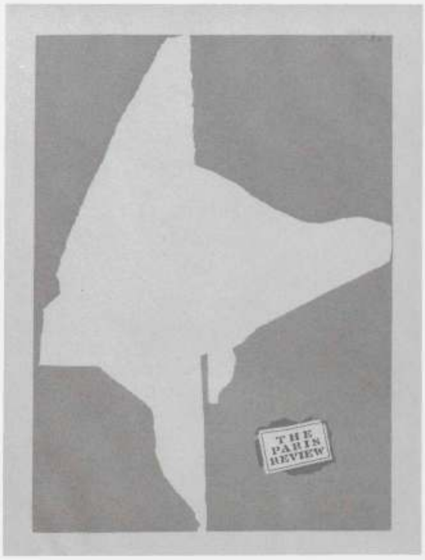

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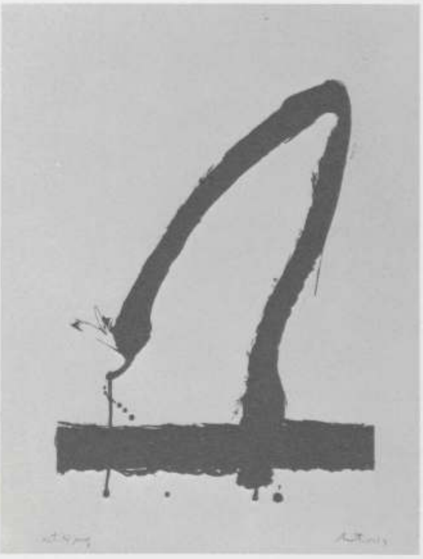

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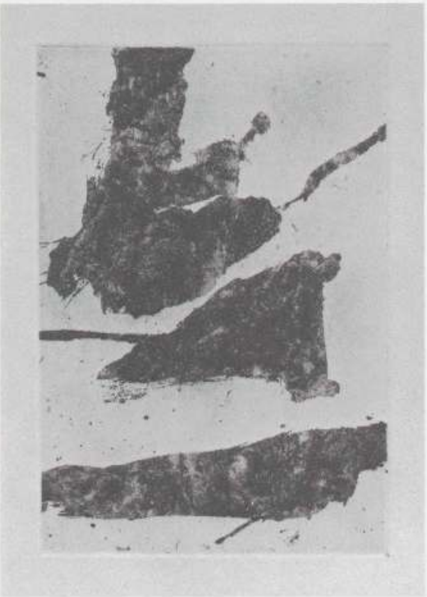

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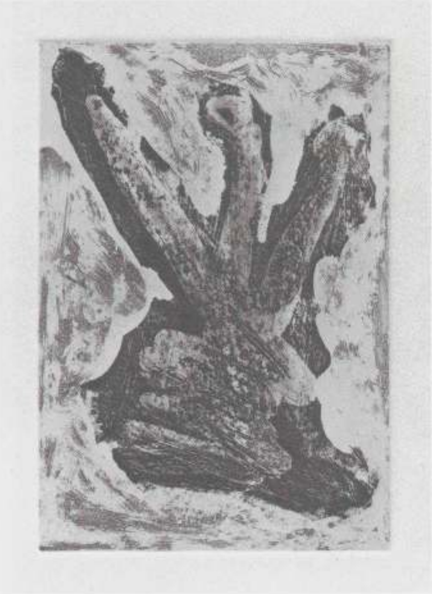

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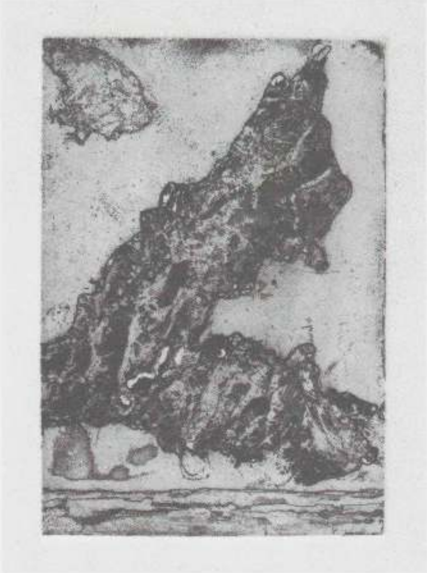
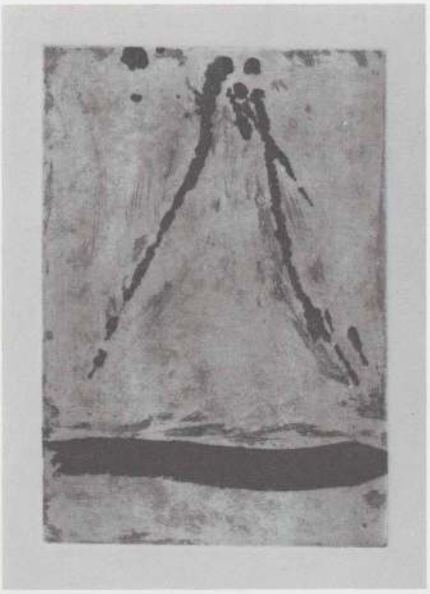


13

11-18. Untitled 1966

A series of 8 open-bite etchings each from one zinc plate 10 x 6¾ in. (25.4 x 17 cm.), printed in black (cat. 11, 12, 13, 15, 16, 18 have a small amount of brown ink added)
Paper: 15 x 11 in. (38 x 27.9 cm.), Arches Cover
Printed at Hollander Workshop by Emiliano Sorini
Signed lower right: *Motherwell*
These prints were to be included in a book of poems by Richard Hulsenbeck. The project was abandoned when the financial backing collapsed. Three of the prints were included in the exhibition "Prints by Four New York Painters," held at The Metropolitan Museum of Art, New York City, in 1969.



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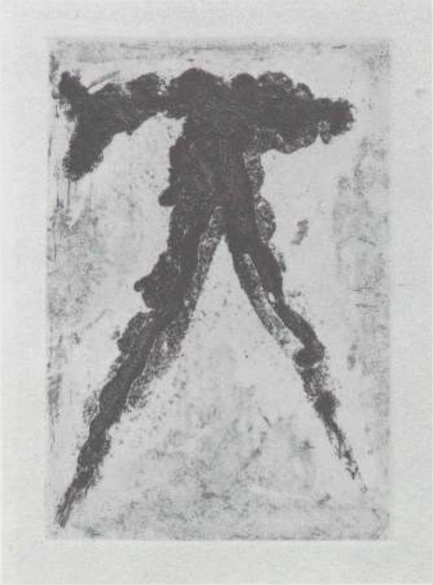

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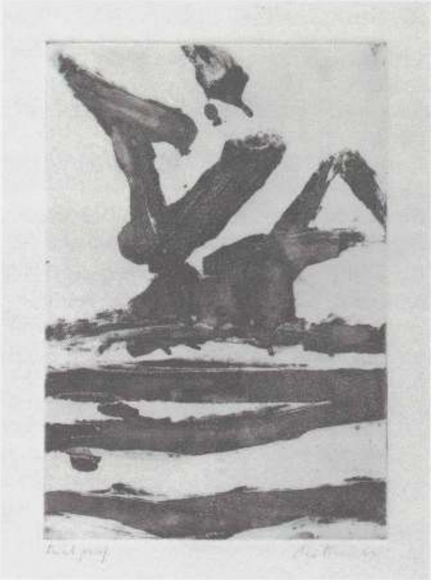

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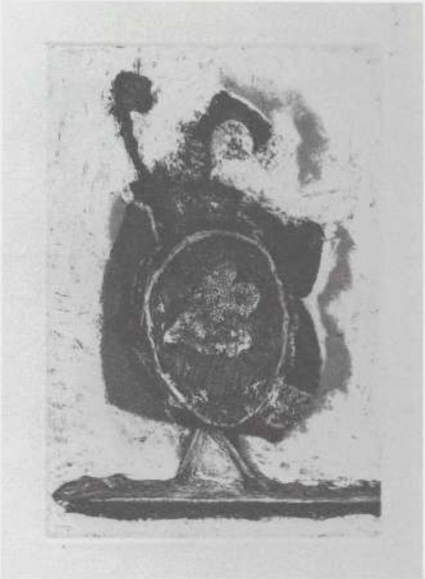

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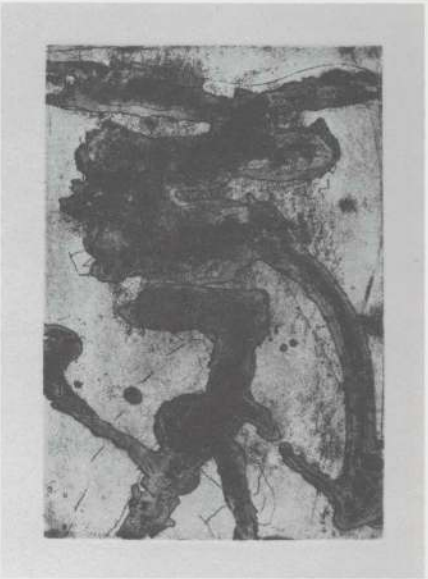


18

19. Untitled 1966

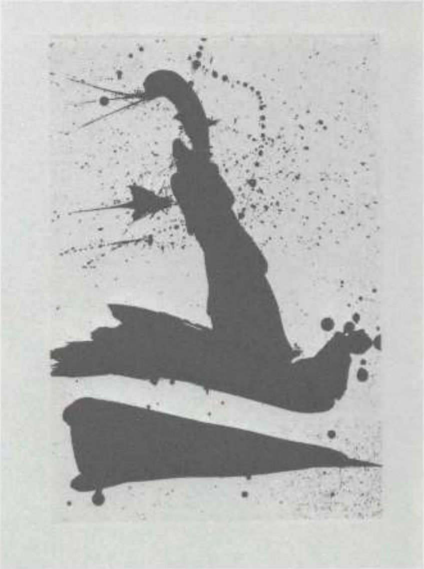
Aquatint from one copper plate printed in black
Plate: 10 x 6¾ in. (25.4 x 17 cm.)
Paper: 15 x 11 in. (38 x 27.9 cm.), Arches Cover
Printed at Hollander Workshop by Emiliano Sorini
Signed lower right: *Motherwell*

No edition of this aquatint was printed; only a few trial proofs exist.

20. Untitled 1966

Aquatint from one copper plate printed in black
Plate: 10 x 6¾ in. (25.4 x 17 cm.)
Paper: 15 x 11 in. (38 x 27.9 cm.), Arches Cover
Printed at Hollander Workshop by Emiliano Sorini
Signed lower right: *Motherwell*

No edition of this aquatint was printed; only a few trial proofs exist.



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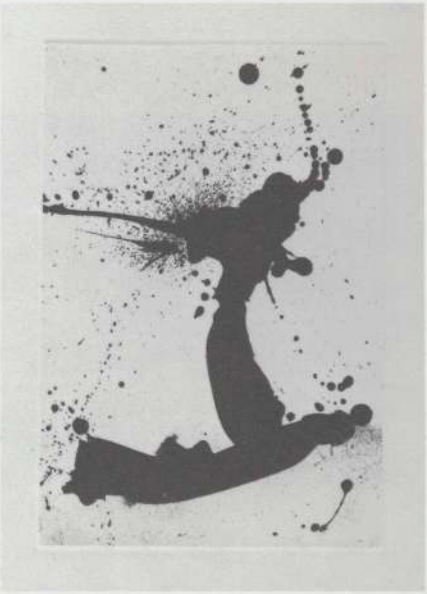

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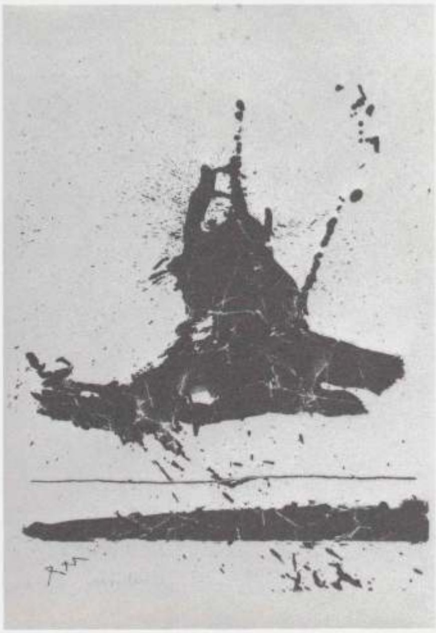

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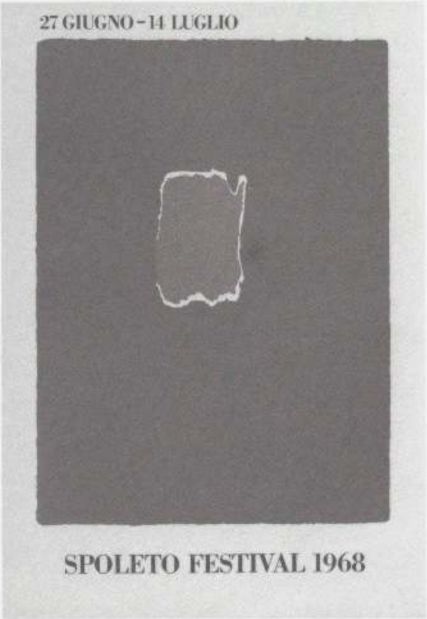

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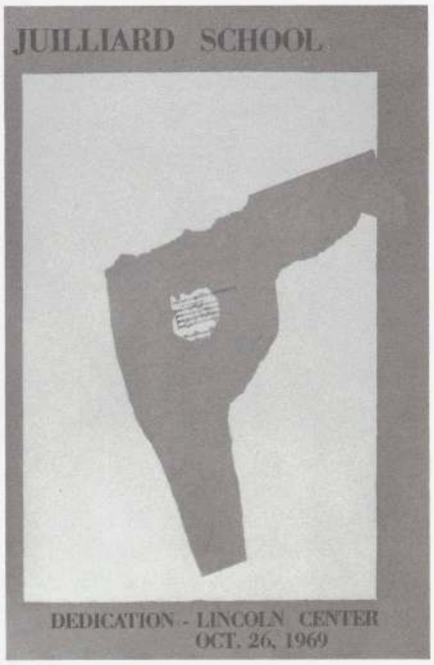


23

21. Summertime in Italy, #12 1966

Lithograph from one zinc plate printed in black
Image and paper: 29 x 20 in. (73.7 x 51 cm.), Arches Cover
Printed at Hollander Workshop by Irwin Hollander
Signed in plate lower left: Motherwell
Signed in pencil lower left: *Motherwell*

No edition of this lithograph was pulled; several artist's proofs and trial proofs printed in both black and brown, some on buff Arches paper, were signed by the artist.

See cat. 25 for a related image.

22. Spoleto Poster 1968

Silkscreen printed in green, red, and black
Paper: 39½ x 27½ in. (100.5 x 69.9 cm.), American Etching
Printed at Maurel Studio, New York City, by Sheila Marbain
Edition of 150 plus artist's proofs, further copies inscribed *h.c.*
Signed in pencil lower left: *R. Motherwell*

This poster is based on an original, *The Spoleto Collage,* done in 1968. A commercial edition of 950 copies was silkscreened, also including the text: "XI Festival dei due Mondi, Spoleto, 1968."

23. Dedication-Lincoln Center 1969

Silkscreen printed in blue, tan, black, and white
Paper: 44½ x 29¼ in. (113 x 75 cm.), Mohawk Superfine
Printed at Maurel Studio, New York City, by Sheila Marbain
Edition of 108 plus artist's proofs
Signed in pencil lower left: *R. Motherwell*

This poster was for the "Dedication—Lincoln Center: Juilliard School, October 26, 1969," and was also printed offset for a commercial edition.

24. Tricolor 1973

Offset lithograph printed in red, blue, and black
Image and paper: 12½ x 9½ in. (31.1 x 24.1 cm.)
Printed at Mourlot, Paris
Signed and dated in stone upper right

Included in the French magazine *XX*^{e} *Siècle,* Vol. XL, No. 40, June, 1973. The subtitle for this issue was "Panorama 73–U.S. Art I." Also included were prints by Marino Marini, Johnny Friedländer, and Jasper Johns. The plate was proofed by Bill Goldston at ULAE. Fifteen artist's proofs printed on Arches Cover paper measuring 22½ x 14 in. (57.1 x 35.5 cm.) were numbered and signed in pencil lower right: *Motherwell* (this state reproduced here).

25. St. Louis Symphony Orchestra 1973-74

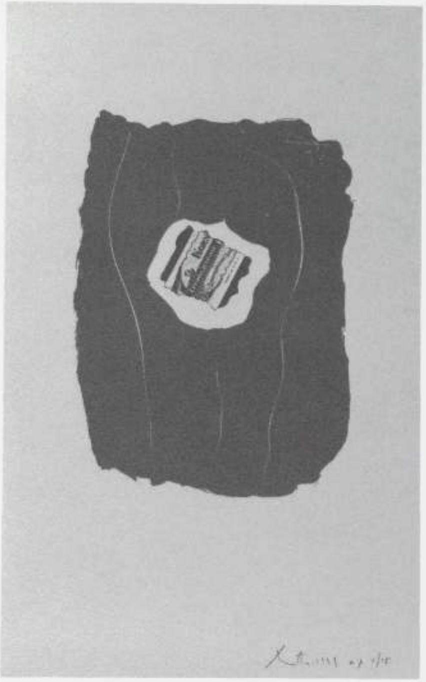
Lithograph from four aluminum plates printed in brown, blue, black, and green
Paper: 41½ x 29½ in. (105.5 x 75 cm.), Arches Cover
Printed at ULAE
Un-numbered edition of 120 plus artist's proofs
Initialed and dated in stone upper right
Signed in pencil lower right: *Robert Motherwell*

This poster, for the "94th Season of St. Louis Symphony Orchestra," was also printed in an offset, commercial edition.

26. Untitled 1974

Collotype printed in black; collage
Image and paper: 10 x 24 in. (25.4 x 61 cm.), Rives BFK
Published by Brooke Alexander, Inc.; printed by Triton Press, Inc. (collotype) and Graphic Color Plate (collage), New York City
Edition of 4,000
Unsigned

This print is the cover for the catalogue "Robert Motherwell: Selected Prints 1961-74," which accompanied the exhibition by that name held at Brooke Alexander, Inc., 24 November-28 December 1974. The collage element is a four color photo offset of a Gauloises cigarette label, hand torn. The image is that of cat. 136. Motherwell signed some of the covers, but the projected limited edition of this print was never executed. The catalogue won first prize for gallery publications from the Art Library Society.



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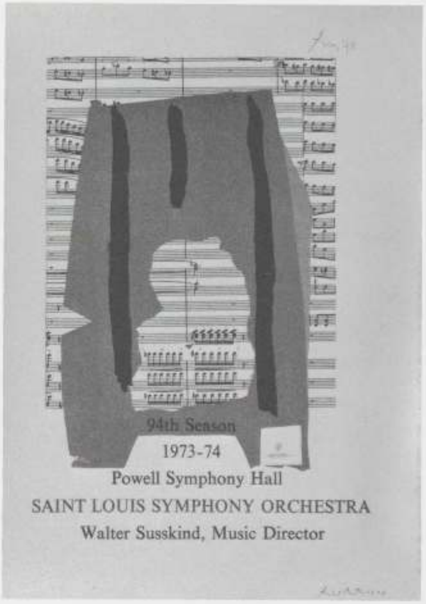
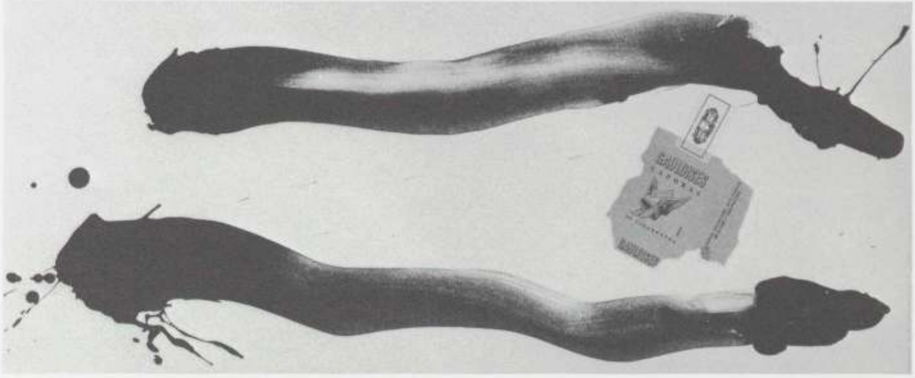

94th Season
1973-74
Powell Symphony Hall
SAINT LOUIS SYMPHONY ORCHESTRA
Walter Susskind, Music Director

25



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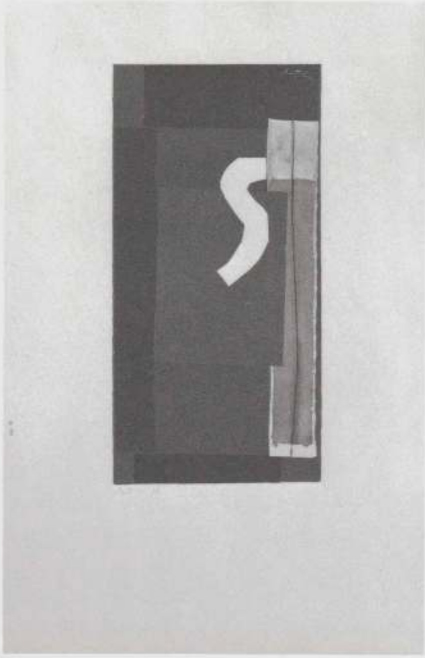

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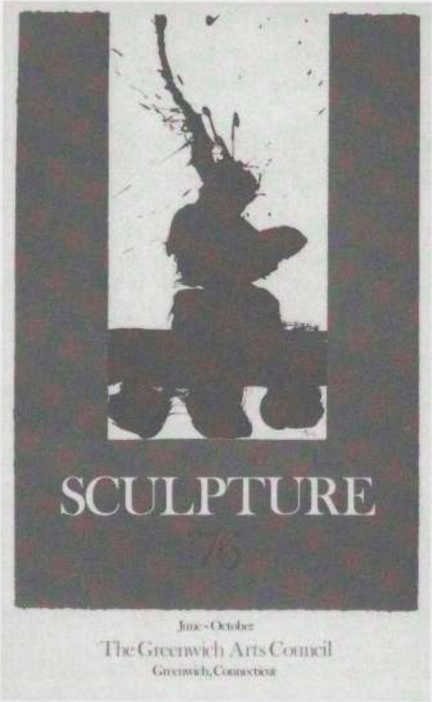

28

27. In Celebration 1975

Offset lithograph printed in two reds, blue, ochre, and black
Paper: 37¾ x 25 in. (96 x 63.5 cm.), Rives BFK
Printed at A. Colish, Mt. Vernon, New York, under the supervision of Kenneth Tyler
Edition of 200 plus artist's proofs
Signed in pencil (place varies): *Motherwell*

Motherwell was commissioned to execute a work for the new Stanford Law School buildings, Stanford, California. This poster is a reproduction of that work, *In Celebration: Stanford Collage*, 1975. 300 further copies were printed with text for a commercial edition, and approximately 50 copies were printed without text.

28. Greenwich Arts Council 1976

Lithograph from three aluminum plates printed in black, green, and cream
Paper: 37 x 22¾ in. (94 x 58 cm.), Strathmore
Printed at Tyler Graphics Ltd.
Edition of 42 plus 8 artist's proofs
Signed in pencil lower right: *R. Motherwell*

This poster was for the exhibition "Sculpture '76," organized by the Greenwich Arts Council, Greenwich, Connecticut. A commercial edition of 700 copies (offset) was also printed. The image reproduced on this poster is an original acrylic on paper, "Greenwich Sculpture," 1972.

SELECTED BIOGRAPHICAL INFORMATION AND MAJOR PRINT EXHIBITIONS

This chronology has been prepared with an emphasis on information relevant to Motherwell's prints. Exhibitions included are: major one-man print exhibitions, and one-man exhibitions of Motherwell's work where a significant number of prints were included. Group exhibitions have been selected in only a few instances. For a complete biography refer to: H. H. Arnason, *Robert Motherwell*, Harry N. Abrams, Inc., New York, 1977 (revised and updated second edition to be published in 1980). An Asterisk (*) indicates a cross-reference to the bibliography.

1915 Born in Aberdeen, Washington.

1918 Family moves to San Francisco.

1926 Receives fellowship to the Otis Art Institute, Los Angeles.

1929-32 Moran Preparatory School, Atascadero, California (valedictorian).

1932 Studies painting briefly at the California School of Fine Arts, San Francisco.

Enters Stanford University, Stanford, California. Receives B.A. in Philosophy in 1937 (Class of '36).

1937 Graduate School of Philosophy, Harvard University.

1938 Spends year traveling in Europe: spends summer at University of Grenoble; takes studio in Paris from October, 1938-July, 1939.

1939 First one-man exhibition at Raymond Duncan Gallery, Paris.

Returns to family summer beach house near Aberdeen, Washington. In September takes temporary position teaching art at University of Oregon, Eugene, which continues until following May.

1940 Enters graduate Department of Art History and Archaeology at Columbia University, New York City. Studies under Meyer Schapiro, who encourages him to devote himself to painting.

Summer and fall, Mexico (Taxco Coyoacan).

In December, takes apartment on Perry Street, Greenwich Village, New York City.

1941 During winter, studies engraving with Kurt Seligman, through whom he becomes quickly acquainted with all the other Parisian Surrealists in exile, especially Max Ernst, Duchamp, and Matta.

Spends the summer in Provincetown, Massachusetts. In the fall, moves to apartment on West 8th Street, New York City.

1942 First exhibition with Surrealists: "First Papers of Surrealism," Whitelaw Reid Mansion, New York City.

Spends the summer in East Hampton, Long Island, New York.

1943 Makes his first two collages, as does Jackson Pollock, in Pollock's studio in Greenwich Village, New York City.

Contributes to portfolio of prints, *VVV,* but draws each example of his contribution by hand, not having access to a printing press. For a reproduction of this work see: J. Wechsler, *Surrealism in American Art,* Rutgers University Art Gallery, New Brunswick, New Jersey, 1977, p. 96 (exhibition catalogue).

May-June: Mexico (Taxco). Returns to California because of Father's death.

From mid-July to September, rents cottage in East Hampton. In the fall, rents a carriage house in East Hampton for winter.

Studies engraving sporadically with Stanley William Hayter at Atelier 17 in New York City, and makes three or four plates there (see cat. 1).

1944 Begins editing *The Documents of Modern Art,* a series of writings by twentieth-century artists, published by Wittenborn, Schultz, Inc., New York City. The first two volumes are by Apollinaire and Mondrian.

First one-man exhibition in the United States at Peggy Guggenheim's Art of This Century Gallery, New York City.

Rents a cottage in East Hampton for summer studio. In the fall, rents entire rooming house on Main Street in East Hampton, and begins work on building Quonset huts, designed by Pierre Chareau.

1945 Accepts exclusive contract with Samuel Kootz Gallery, New York City, along with Baziotes, Gottlieb, and Hofmann.

Moves into Quonset hut studio in East Hampton and lives there until the fall of 1948.

Teaches during the summer at Black Mountain College, Black Mountain, North Carolina.

1948 Paints his first major figurative work, *The Homely Protestant,* and also discovers the image that will become known as *Elegy to the Spanish Republic.*

Winter: moves to apartment on 14th Street, New York City.

1949 Spends the summer in East Hampton chez Dr. William Helmuth.

Lives in New York City on East 57th Street chez Pierre Chareau for the winter.

1950 In May, moves back to East Hampton, where he lives until January of 1951.

1951 Summer: teaches again at Black Mountain College.

Appointed to the graduate staff at Hunter College of the City University of New York; active there for next seven years.

Winter: takes apartment on East 82nd Street, New York City.

Edits and writes preface and introduction for *The Dada Painters and Poets: An Anthology,* which revives interest in the original Dadaists and influences Pop and other young artists.

For the next four years, apart from teaching at Hunter College, deeply involved in the Cedar Bar milieu in Greenwich Village, New York City, the art schools and the art symposia on 8th Street, and the exhibitions on 9th Street, as well as showing at the Kootz Gallery.

1953 Buys house on East 94th Street, New York City, which remains his principal residence until January, 1970.

Spends summer in Provincetown, Massachusetts.

1954 Teaches during the summer at Colorado Springs Fine Arts Center, where he becomes friends with Emerson Woelffer.

1955 Spends the summer in New York City.

1956 Spends the summer in Provincetown, Massachusetts, where he returns for all but a few summers from then on.

1957 Sidney Janis becomes his exclusive dealer (New York City).

1958 Spends summer in Spain and France with Helen Frankenthaler.

1959 First retrospective exhibition at Bennington College, Bennington, Vermont.

1960 Spends summer in Alassio, Italy, with Helen Frankenthaler; begins a series of paintings *Summertime in Italy.*

1961 At the suggestion of Helen Frankenthaler begins making prints with Tatyana Grosman at Universal Limited Art Editions, West Islip, Long Island, New York.

Exhibition of collages at Galerie Berggruen, Paris.

1962 Constant observation of the sea spray against the bulkheads of Provincetown Harbor inspires the splashy series of abstract paintings called *Beside the Sea.*

1963 Marlborough Gallery, Inc., New York City becomes his exclusive dealer.

1964 Paints five mural size works, including the first version of *Elegy to the Spanish Republic #100,* and two entitled *Africa* and *Africa No. 2.*

Included in the exhibition "Contemporary Painters and Sculptors as Printmakers," at The Museum of Modern Art, New York City. This exhibition circulated in Central and South America, 1966-68.

1965 Major retrospective at The Museum of Modern Art, New York City, which then travels to London, Amsterdam, Brussels, Essen, and Turin.

During six weeks in April and May creates the *Lyric Suite,* over 500 "automatic" pictures in ink on Japanese rice paper, in an effort to overcome painting "hang-ups."

During summer makes a "grand tour" of Europe with Helen Frankenthaler and his young daughters.

At the end of the year works at Hollander Workshop in Greenwich Village, New York City. This continues in 1966, and sporadically in 1967.

Exhibition

"Robert Motherwell: Works on Paper," organized by The Museum of Modern Art, and shown in the United States at 18 museums. Six prints are included.

1966 Executes *New England Elegy* for the John F. Kennedy Federal Office Building, Boston, Massachusetts.

1967 Stumbles on a new image when he paints "Open No. 1.," the first in what later becomes know as the *Open Series*.

1968 Revives editing of books by modern artists, as General Editor of *The Documents of 20th-Century Art* series, published by The Viking Press, New York City, and Thames and Hudson, London.

Begins working on *A la pintura* ("To Painting") at Universal Limited Art Editions, a *livre d'artiste* of poems by Rafael Alberti and etchings by Motherwell.

Participates in campaigns against Vietnam war by donating works on several occasions.

Exhibition

"Suites: Recent Prints," The Jewish Museum, New York City (included *The Madrid Suite*, cat. 9-18).

1969 Awarded Purchase Prize at the "Eighth International Exhibition of Prints," Moderna Galerija, Ljubljana, Yugoslavia, for a proof impression of *Gauloises Bleues* (cat. 33).

Exhibition

"Prints by Four New York Painters," The Metropolitan Museum of Art, New York City (with Helen Frankenthaler, Jasper Johns and Barnett Newman).

1970 Commissioned by Marlborough Gallery, New York City, to do 30 editions of silkscreens. In February and March works at Kelpra Studio, London, on these editions.

During the winter of 1970-71, works extensively in etching and lithography at ULAE.

Acquires carriage house in Greenwich, Connecticut and moves there permanently in 1971.

1971 *A la pintura* goes into production at ULAE, after three years of intensive work.

Travels to St. Gallen, Switzerland for opening of his exhibition at Galerie im Erker. Experiments in lithography there, which results in several editions.

Television documentary on Robert Motherwell, commissioned by German television, filmed by Blackwood Productions, Inc., produced and directed by Michael Blackwood. At the same time, a 15 minute film entitled "Motherwell-Alberti: *A la pintura*" is made.

Exhibition

"Robert Motherwell: Bilder und Collagen 1967-70," Galerie im Erker, St. Gallen, Switzerland (included 16 prints).*

1972 M. Knoedler & Co., New York City, becomes his exclusive dealer.

Retrospective of collages held at the Museum of Fine Arts, Houston, then travels to Cleveland, Hartford, and Boston. After this, begins doing many more collages.

Final revision of *A la pintura* at ULAE; he signs the edition.

Travels to London, Germany, and St. Gallen, Switzerland at the end of the year. In St. Gallen signs editions of prints.

Purchases Charles Brand etching press for Greenwich studio and begins collaboration with master printer Catherine Mousley.

Exhibitions

"Robert Motherwell's *A la pintura:* The Genesis of a Book," The Metropolitan Museum of Art, New York City.*

"Robert Motherwell: *A la pintura* and collages," Gertrude Kasle Gallery, Detroit.

"Robert Motherwell: Prints, Drawings and Book," Fendrick Gallery, Washington, D.C.

"Robert Motherwell: *A la pintura*," The Art Museum, University of Iowa, Iowa City.

"Robert Motherwell: *A la pintura,* Other Graphics, Collages," Dayton's Gallery 12, Minneapolis.

1973 On the invitation of Kenneth Tyler, spends March at Gemini workshop, Los Angeles, working on a series of prints, several with collage. Returns in fall to make revisions and sign the editions.

First editions from his own press in Greenwich co-published with Dain-Schiff Gallery, New York City.

Exhibitions

"Robert Motherwell: Recent Work," Art Museum, Princeton University, Princeton (included *A la pintura*).*

"*A la pintura*," Amerika Haus, Berlin.

"Recent Screenprints: 1970-73," Marlborough Graphics, Inc., New York City.

"Robert Motherwell," Current Editions, Seattle.

"*A la pintura*," Usdan Gallery, Bennington College, Bennington, Vermont.

"Robert Motherwell," David Mirvish Gallery, Toronto (included *A la pintura*).

"Robert Motherwell: Recent Sketches and Graphics," Tirca Karlis Gallery, Provincetown, Massachusetts.

1974 Brooke Alexander, Inc., New York City, becomes his print dealer and distributor.

Kenneth Tyler, founder of Gemini Workshop, opens Tyler Graphics Ltd. in Bedford Village, New York, several miles from Motherwell's Greenwich, Connecticut studio. Motherwell makes twelve editions with him in 1974-75.

Participates in symposium at The Museum of Modern Art, New York City: "American Prints, 1913-63," with Riva Castleman, Sylvan Cole, Tatyana Grosman, and William Lieberman. This is held in conjunction with an exhibition of the same name.

First monotyping session over weekend in Greenwich, Connecticut studio with Catherine Mousley and Jeffrey Beardsall, resulting in over 50 works using diluted acrylics on copper plates.

Exhibitions

"Robert Motherwell in California Collections," Otis Art Institute Gallery, Los Angeles (included several prints).*

"*A la pintura* and New Prints," Galerie Wentzel, Hamburg.

"*A la pintura*," Bristol Art Museum, Bristol, Rhode Island.

"*A la pintura*," Albright-Knox Art Gallery, Buffalo.

"Robert Motherwell: Exhibition of Trial and Working Proofs from the Portfolio *A la pintura* printed at Universal Limited Art Editions," Margo Leavin Gallery, Los Angeles.

"Robert Motherwell: New Paintings, Collages and Graphics," Galerie André Emmerich, Zurich.*

"Robert Motherwell: Selected Prints 1961-74," Brooke Alexander, Inc., New York City.*

"Robert Motherwell/Sam Francis," Leslie Waddington Gallery, London.

"The 9th International Biennial Exhibition of Prints," Tokyo and Kyoto.

"Robert Motherwell: Prints and Unique Works," Dootson Calderhead, Seattle.

"Robert Motherwell," Graphics 1 & Graphics 2, Boston.

"Robert Motherwell: Paintings, Collages and Prints," Tibor de Nagy, Houston.

1975 Participates in Washington State University Art Symposium Series, Pullman, Washington: "American Printmaking 1960-75," with Riva Castleman, Kenneth Tyler, Charles Cowles, and Garner Tullis.

Paints *The Spanish Death* in Provincetown, Massachusetts.

Exhibitions

"Robert Motherwell: Retrospectiva del gran pintor norteamericano," Museo de Arte Moderna, Mexico City (included *A la pintura*).*

"Robert Motherwell Graphics," Galeria Cervantes, Mexico City.

"Recent Collages and Drawings, Selected Prints 1961-75," John Berggruen Gallery, San Francisco.

"Robert Motherwell: Paintings, Drawings, Collages and Prints," Glenn-Smith Gallery, Newport Beach, California.

"*A la pintura*," Steinberg Gallery, Washington University, St. Louis, Missouri.

"*A la pintura* and Other Prints," Kunsthalle, Bielefeld, Germany.

"Robert Motherwell: A Print Retrospective," Leslie Waddington Gallery, London.

"Robert Motherwell: Selected Prints and Collages," Harcus Krakow Rosen Sonnabend Gallery, Boston.

"Robert Motherwell: 15 New Prints," Tibor de Nagy Gallery, Houston.

"Robert Motherwell: Proofs from *A la pintura*," Knoedler & Co., New York City.

"*A la pintura*," Opapi Gallery, Southern Illinois University, Edwardsville, Illinois.

1976 Purchases Charles Brand lithography press and works with Robert Bigelow in his Greenwich, Connecticut studio, until September, 1978.

Second monotyping session in Greenwich, Connecticut studio with Catherine Mousley and Paul Narkiewicz, resulting in over 40 works using etching inks on copper plates.

Participates in panel discussion at Rhode Island School of Design: "A Special Genius: Works on Paper," moderated by Diana Johnson, including Brooke Alexander, Richard Brown Baker, and John Loring. In conjunction with an exhibition by that title, which included prints by Motherwell.*

Comprehensive retrospective exhibition opens at Städtische Kunsthalle, Düsseldorf. Continues at Kulturhuset, Stockholm (*A la pintura* included).

Exhibitions

"Recent Monotypes," Brooke Alexander, Inc., New York City.

"Robert Motherwell: Selected Prints 1961-74," Tucson Museum of Art, Tucson, Arizona; Edmonton Art Gallery, Edmonton, Alberta; University of Michigan Art Gallery, Ann Arbor, Michigan; National Exhibition Center, Swift Current, Saskatchewan; Civic Fine Arts Association, Sioux Falls, South Dakota; Tyler Museum of Art, Tyler, Texas; Wichita Falls Museum and Art Center, Wichita Falls, Texas.

"Robert Motherwell," Janie C. Lee Gallery, Houston.

"*A la pintura*," Heckscher Museum, Huntington, Long Island, New York.

1977 Retrospective exhibition travels to: Museum des 20-Jahrhunderts, Vienna; Musée d'Art Moderne de la Ville de Paris; The Royal Scottish Academy, Edinburgh (*A la pintura* included in Vienna and Paris).

Film (30 minutes) for French TV, directed by Yves Kovacs, in conjunction with retrospective in Paris.

Visiting artist, Harvard University (through 1978).

Receives "Quality of Life" award from the State of New York.

Exhibitions

"Robert Motherwell: Major Prints," Gallery Diane Gilson, Seattle.

"Robert Motherwell," Graphics 1 & Graphics 2, Boston.

"Robert Motherwell: Works on Paper (Prints/Monotypes)," Hanson-Cowles Gallery, Minneapolis.

"*A la pintura*," Albright-Knox Art Gallery, Buffalo.

"Robert Motherwell: Recent Prints," Watson/de Nagy Gallery, Houston.

"Robert Motherwell: Prints," Cherrystone Gallery, Wellfleet, Massachusetts.

"Motherwell: An Exhibition of Prints," Tufts Arts Commission, Medford, Massachusetts.

"Art off the Picture Press: Tyler Graphics Ltd.," The Emily Lowe Gallery, Hofstra University, Hempstead, New York; Edmonton Art Gallery, Edmonton, Alberta; Hunter Museum of Art, Chattanooga, Tennesee; Ft. Lauderdale Museum of Art, Ft. Lauderdale, Flordia.

"Robert Motherwell: Selected Prints 1961-74," Harris Fine Art Center, Brigham Young University, Provo, Utah; Center for the Visual Arts, Illinois State University, Normal, Illinois; Centre for Communication and Arts, Simon Fraser University, Burnaby, British Columbia; Arkansas Arts Center, Little Rock, Arkansas; Art Gallery, University of Maryland, College Park, Maryland; Art Gallery of Ontario, Toronto, Canada.

1978 *Reconciliation Elegy,* a mural 10 x 30 feet, is installed in the new East Wing of the National Gallery of Art, Washington, D.C.

Retrospective exhibition ends European tour at Royal Academy of Arts, London.

Only American painter to receive the Grande Médaille de Vermeil de la Ville de Paris.

Resumes work at Tyler Graphics Ltd., Bedford Village, New York. Continues to work there in lithography.

Exhibitions

"Robert Motherwell: Paintings, Collages, Graphics," Douglas Drake Gallery, Kansas City, Missouri.

"Robert Motherwell Prints," Gumps Gallery, San Francisco.

"Robert Motherwell: Selected Prints 1973-77," Alice Simsar Gallery, Ann Arbor, Michigan.

"Words and Images: Universal Limited Art Editions," Frederick S. Wight Art Gallery, University of California, Los Angeles (included several prints by Motherwell).

1979 Commencement Address, Boston Museum School.

Presentation speech, American Institute of Arts and Letters.

Pennsylvania Academy of the Fine Arts: Medal of Honor (first avant-garde artist to receive this award).

Makes his first edition of lithographs with Maurice Sanchez, Derrière l'Etoile Studios, New York City. This continues in 1980.

Exhibitions

"Robert Motherwell & Black," The William Benton Museum of Art, The University of Connecticut, Storrs (18 prints included).*

"Robert Motherwell: Opere Grafiche," Galleria 2RC, Rome.

"Robert Motherwell: Prints 1977-79," Brooke Alexander, Inc., New York City.*

"Robert Motherwell Graphic Work," Galeria Ponce, Mexico City.

"Robert Motherwell: Prints 1977-79," Gallery Diane Gilson, Seattle.

"Robert Motherwell Prints," Gumps Gallery, San Francisco.

"Robert Motherwell," Peter M. David Gallery, Minneapolis.

"Robert Motherwell: A Selection of Recent Aquatints, Etchings and Lithographs," West Coast Gallery, Newport Beach, California.

"Robert Motherwell: The Collage Prints, 1968-78," University of Missouri, St. Louis and Museum of Art and Archaeology, University of Missouri, Columbia.*

"Robert Motherwell: Recent Prints," Fendrick Gallery, Washington, D.C.

"Robert Motherwell Prints 1977-79," Watson/de Nagy Gallery, Houston.

"Contemporary American Prints from Universal Limited Art Editions: The Rapp Collection," Art Gallery of Ontario, Toronto (included all of *A la pintura* and other prints).*

"Seven Artists at Tyler Graphics Ltd.," Trisolini Gallery, Ohio University, Athens, Ohio. Also shown at: Gallery II, Western Michigan University, Kalamazoo, Michigan; University Galleries, University of Akron, Akron, Ohio (1980); and Decker Gallery, Maryland Institute of Art, Baltimore (1980).

1980 Guest speaker, Associates of the Department of Prints and Illustrated Books, The Museum of Modern Art, New York City.

Basel Art Fair, Summer, 1980: Veith Turske Gallery, Cologne will devote its entire booth to Robert Motherwell's work.

Exhibitions

"Robert Motherwell: Recent Prints," Alice Simsar Gallery, Ann Arbor, Michigan.

"Motherwell," Centre Cultural de la Caixa de Pensions, Barcelona (*A la pintura* included). Also shown at: Fundaçion Juan March, Madrid.

"The Painter and the Printer: Robert Motherwell's Graphics," an exhibition organized by The American Federation of Arts and first shown at The Museum of Modern Art, New York City.* This exhibition will travel to museums in the United States and Europe.

SELECTED BIBLIOGRAPHY

This bibliography lists the major publications about Robert Motherwell, as well as specific catalogues, articles, reviews, and interviews concerning his prints. For a complete bibliography, refer to: H. H. Arnason, *Robert Motherwell*, Harry N. Abrams, Inc., New York, 1977 (revised and updated second edition to be published in 1980).

"A Special Genius: Works on Paper." Panel discussion moderated by Diana Johnson at Rhode Island School of Design's Museum of Art, Providence, September 26, 1976. The panel included Brooke Alexander, Richard Brown Baker, John Loring, and Robert Motherwell. Held in conjunction with the exhibition by that title. Published in the *Bulletin of Rhode Island School of Design*, Winter, 1977, pp. 20-34.

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