

**For 25 years : Gemini G.E.L. : November  
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Grosman Gallery**

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primary documents, installation views, and an  
index of participating artists.

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**FOR 25 YEARS**

# GEMINI G.E.L.



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NOVEMBER 26, 1991 –

MARCH 24, 1992

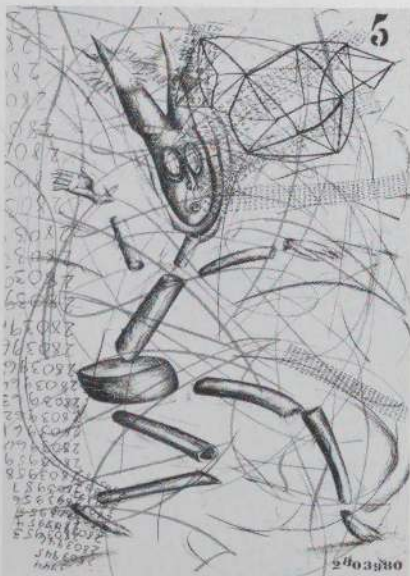
TATYANA GROSMAN GALLERY

**THE MUSEUM OF MODERN ART, NEW YORK**



Twenty years ago The Museum of Modern Art presented an exhibition devoted to the publications of Gemini G.E.L. Only five years after its founding, a selection could be made from 285 prints and multiples created at the Los Angeles workshop by such artists as Jasper Johns, Ellsworth Kelly, Roy Lichtenstein, Claes Oldenburg, Robert Rauschenberg, and Frank Stella. This year Gemini G.E.L.'s twenty-fifth anniversary offers another occasion to review its extraordinary production. The works in this exhibition have been selected from the Museum's extensive collection (the complete works are in the Gemini archive at the National Gallery of Art in Washington, D.C.). In addition to the works shown in the Tatyana Grosman Gallery (named for the founding director of Universal Limited Art Editions, whose workshop was honored in 1982 in the first in this program of twenty-fifth anniversary exhibitions), a series of prints created by Richard Serra for Gemini's anniversary is on view in the International Council Foyer on the main floor.

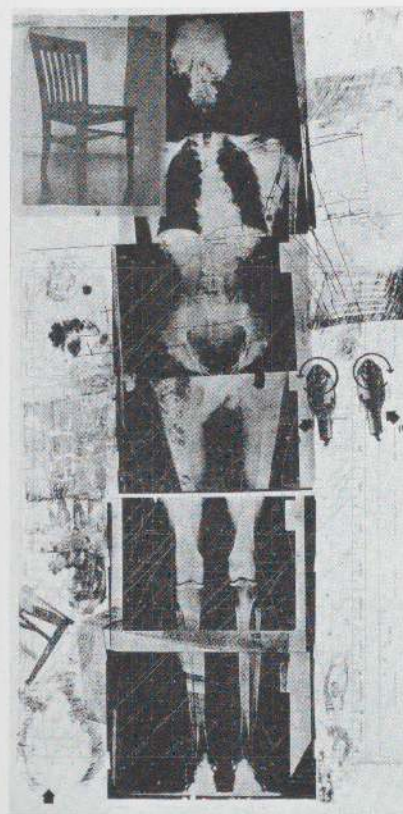
Serra and several other artists represented here began serious printmaking careers at Gemini, but the first prints made at Gemini in 1966 were by Josef Albers, a product of the Bauhaus and thus well-acquainted with graphic techniques. His profound understanding of printing imbued the workshop with a professionalism and interest in experimentation that was pursued together by Gemini's founding master printer, Ken Tyler, and partners, Sidney Felsen and Stanley Grinstein. In 1967 Albers's former pupil Robert Rauschenberg was invited to Gemini, and one year later Frank Stella made his first lithographs there. Also in the 1960s, the workshop took up the production of multiples — sculptures made of unorthodox materials in editions as large as those for prints — first in Claes Oldenburg's polyurethane-over-lithograph relief, *Profile Airflow*, which was published in an edition of seventy-five, and then in several lead reliefs by Jasper Johns, published in editions of sixty.



**JONATHAN  
BOROFSKY**  
*Stick Man*. 1983

Roy Lichtenstein, who was invited to Gemini for the first time in 1969, made multiples in brass, wood, and bronze, as well as several series of lithographs.

Naturally, several California artists have produced prints at Gemini. Among the first were Ken Price and Ed Ruscha (British artist David Hockney — a long-time resident of the area — preceded them, working at Gemini Ltd., which predated Gemini G.E.L. by a few months and which printed for other publishers). John Baldessari has just begun to work at Gemini and his is the most recent print shown here. Sam Francis, who had worked with Tyler in 1963 at Tamarind Lithography Workshop (the pioneer institution founded in Los Angeles by June Wayne in 1960), completed only a dozen prints at Gemini before the printer left the workshop in 1973. There have been many other printers at



**ROBERT RAUSCHENBERG**  
*Booster* from the series  
*Booster and 7 Studies*. 1967

Gemini, but the foremost in the workshop's second period was Serge Lozingot, a Frenchman who had worked intensively with Jean Dubuffet before coming to America to teach and print at Tamarind in 1967. Moving to Gemini in 1971, he later supervised all the printing before his retirement in 1987. The other chief printers have been Ron McPherson, who preceded Lozingot for two years, and James Reid, who has held the position since 1988.

In all, fifty-three artists have worked at Gemini. Some, like Bryan Hunt and Isamu Noguchi, have made only multiples. Several others, including R. B. Kitaj, Ben Shahn, Wayne Thiebaud and Andy Warhol, who made many prints

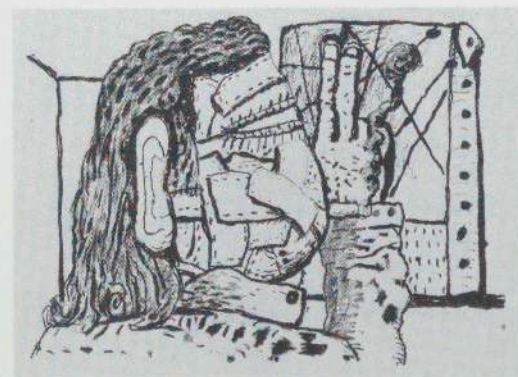




**BRUCE  
NAUMAN**  
*Violins/Violence.*  
1985

elsewhere, made only one or two prints at Gemini. The most steadfast and productive printmakers who return to Gemini year after year have been Francis, Kelly, Lichtenstein, and Rauschenberg. Of the nearly 1,500 works published there, those by Kelly and Rauschenberg account for over one quarter. The late Josef Albers was seventy-eight years old when he made his first Gemini prints. In contrast, Hockney was still in his twenties when he first worked in the small shop behind a framing factory, and Frank Stella, Michael Heizer, and Bruce Nauman were barely in their thirties. These statistics are merely supportive elements to a vast and marvelous aggregation of artworks built by the means of creative artists working with insightful and skilled technicians. While the phenomena of the first very large prints and the introduction of new materials for art exist as historic landmarks in the works of Rauschenberg and Oldenburg, other innovations, both tangible and spiritual, have contributed at the basic level to the quality of Gemini's production.

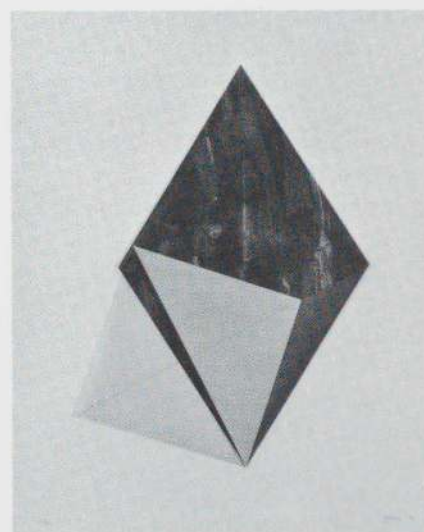
With the exception of some of local artists, many of the painters and sculptors invited to work at Gemini have had major international reputations that confer on their prints additional appeal as well as value. In the 1980s, while continuing to expand its roster of the well-known — adding Richard Diebenkorn, Dan Flavin, and Philip Guston — Gemini also invited Vija Celmins (another Tamarind alumna), Dorothea Rockburne, and Susan Rothenberg, the only women to work at Gemini so far, and Jonathan Borofsky, as



**PHILIP GUSTON**  
*Painter.* (1979,  
published 1983)

part of an effort to broaden the stylistic interests of the workshop. All of these artists have successfully participated in the process of creating art with the assistance of others. For some, such as Guston, it was a late outburst of exceptional inspiration at the end of a long career. For Borofsky, it has been an opportunity to extend his diaristic repertoire into a multitude of mediums.

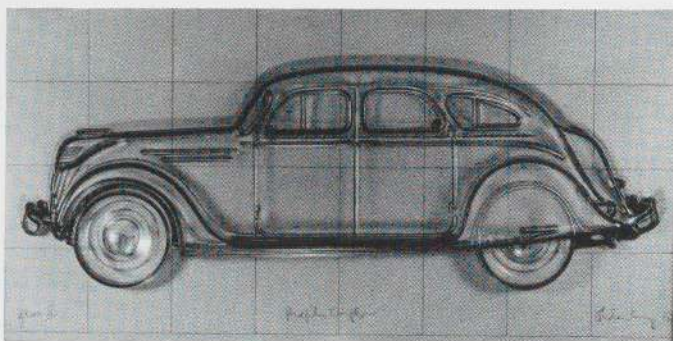
The personality of a print workshop is usually identifiable by certain characteristics of its publications. From the beginning, Gemini prints have been noted for their exact technique and impeccable finish. Stable materials have been sought and found to achieve these careful results. Gemini's continual search for diversity in materials and techniques has extended beyond the workshop, as Rauschenberg pursued projects in foreign paper mills and



**DOROTHEA  
ROCKBURNE**  
*Radiance.* 1982

community craft centers. A few years after its founding, Gemini found it necessary to add screenprinting to lithography, the workshop's original medium. Soon Gemini's capacity to print woodblocks and etched plates, and emboss with a stamping press, absolutely broke the tradition of a single-medium printshop.

Changes in attitude and stylistic requirements have altered the working methods of the artists themselves. Lichtenstein, for example, who had relied almost completely on mechanical methods in the preparation of his early prints, began to cut his own woodblocks in the 1980s. Notwithstanding reliance on handcutting, Lichtenstein's prints have few indications of casual incident and continue to have the flawless finish that has marked Gemini's publications. Kelly, who introduced textures into his hitherto unmodulated, single-colored shapes in 1984, still required the highest degree of precision to maintain the hairbreadth balance of his images. On the other hand, the works in Rauschenberg's series of sewn and printed fabrics, *Samarkand Stitches*, have neither that uniformity nor a sense of manufactured perfection. When artists add handwork to their editions



**CLAES OLDENBURG**  
*Profile Airflow*. 1969

or create compositions that have, like Rauschenberg's, inherent strategies for the prevention of uniformity, there is no alternative for a printshop but to be flexible.

Among Gemini's primary endeavors has been to serve artists in the creation of printed or multiple works, without restrictions. This has inevitably led to the development of new materials and methods. At a time when the idea of making wall-scale prints was just germinating Gemini championed the large print. The first was Rauschenberg's six-foot-high *Booster* in 1967, which is small by comparison with more recent prints by Borofsky, Francis, Lichtenstein, and Serra. Gemini, like most organizations, has gone through big and little changes during its history: dozens of printers and curators have come and gone, spending many productive years working with artists and their prints; numerous people have worked as typists, secretaries, gallery directors, and packers, involved in a type of enterprise that could never have been predicted twenty-five years ago. Together, they have helped to make prints an important component of artistic expression in the ordinary world.

Riva Castleman

This brochure has been made possible through the generosity of The Contemporary Arts Council of The Museum of Modern Art.

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## CHECKLIST

Unless otherwise noted, all works are from the collection of The Museum of Modern Art. Dates enclosed in parentheses do not appear on the works. Dimensions given are for composition or plate size, in inches and centimeters, height preceding width.

**JOSEF ALBERS** American, born Germany. 1888–1976

*Embossed Linear Construction I—A and 2—C* from the series *Embossed Linear Constructions*. 1969. Etching, printed without ink, 8  $\frac{1}{8}$  x 18  $\frac{1}{8}$  in. (20.5 x 45.9 cm) and 8  $\frac{1}{8}$  x 20  $\frac{1}{8}$  in. (22.5 x 52.6 cm). Gift of Gemini G.E.L., 1969

**JOHN BALDESSARI** American, born 1931

Untitled. 1991. Photolithograph, printed in color, 56  $\frac{3}{8}$  x 45  $\frac{3}{8}$  in. (143.2 x 115.2 cm). Promised gift of Gemini G.E.L., 1991

**JONATHAN BOROFKY** American, born 1942

*Stick Man*. 1983. Lithograph, printed in color, 52  $\frac{1}{2}$  x 37  $\frac{3}{4}$  in. (133.3 x 95.9 cm). John B. Turner Fund, 1984

*Man with a Briefcase*. (1990). Woodcut, printed in color, with collage additions, 92 x 39 in. (233.7 x 99.1 cm). Promised gift of Gemini G.E.L., 1991

**VIJA CELMINS** American, born 1939

*Concentric Bearings, D*. (1985). Mezzotint, aquatint, drypoint, and photogravure, printed in color, 9  $\frac{1}{8}$  x 16  $\frac{3}{8}$  in. (24 x 41.8 cm). Jeanne C. Thayer Fund, 1987

**RONALD DAVIS** American, born 1937

*Drypoint Mu*. 1980. Drypoint, printed in black, 6  $\frac{1}{8}$  x 3 in. (17.7 x 7.7 cm). Purchase, 1987

**RICHARD DIEBENKORN** American, born 1922

*Greyland*. 1984 (published 1985). Lithograph, printed in color, 36  $\frac{1}{8}$  x 28  $\frac{3}{8}$  in. (91.7 x 73.4 cm). President's Fund Purchase, 1987, Donald B. Marron, President, 1987

**SAM FRANCIS** American, born 1923

*Falling Star* from the portfolio *Eight Lithographs to Benefit the Foundation for Contemporary Performance Arts, Inc.* 1981. Lithograph, printed in color, 36  $\frac{1}{8}$  x 28 in. (91.5 x 71.1 cm). The Associates Fund, 1987

**PHILIP GUSTON** American, born Canada. 1913–1980

*Painter*. (1979, published 1983). Lithograph, printed in black, 29  $\frac{1}{2}$  x 39  $\frac{1}{8}$  in. (75 x 101.2 cm). Purchase, 1987

**MICHAEL HEIZER** American, born 1944

*Scrap Metal Drypoint #2*. 1978. Drypoint, printed in color, 29  $\frac{1}{8}$  x 79  $\frac{1}{8}$  in. (74 x 191.7 cm). Acquired with matching funds from James R. Epstein and the National Endowment for the Arts, 1979

**DAVID HOCKNEY** British, born 1937

*Celia Smoking*. 1973. Lithograph, printed in black, 32  $\frac{3}{8}$  x 19  $\frac{3}{8}$  in. (82.4 x 49.1 cm). Seiden and de Cuevas Foundation Fund, 1973

*Celia (La Bergère)* from the portfolio *Eight Lithographs to Benefit the Foundation for Contemporary Performance Arts, Inc.* 1981. Lithograph, printed in black, 21  $\frac{1}{8}$  x 19  $\frac{3}{8}$  in. (53.7 x 74 cm). The Associates Fund, 1987

**JASPER JOHNS** American, born 1930

*Figure 7* from the series *Color Numerals*. 1969. Lithograph, printed in color, 28  $\frac{3}{8}$  x 22  $\frac{3}{8}$  in. (71.4 x 56.9 cm). Gift of Gemini G.E.L., 1971

*Land's End*. 1979. Lithograph, printed in black, 51  $\frac{3}{8}$  x 36 in. (130 x 91.4 cm). The Associates Fund, 1987

**ELLSWORTH KELLY** American, born 1923

*Red Curve*. (1988). Lithograph, printed in color, 14  $\frac{1}{8}$  x 71  $\frac{3}{8}$  in. (35.8 x 181.9 cm). Gift of the artist in memory of Monroe Wheeler, 1990

**ROY LICHTENSTEIN** American, born 1923

*Modern Head #3* from the *Modern Head Series*. 1970. Linecut with embossing, printed in black, 24  $\frac{3}{8}$  x 18  $\frac{1}{4}$  in. (62 x 46.3 cm). Gift of Mrs. Portia Marcus, 1971

*Dr. Waldman* from the series *Expressionist Woodcuts*. 1980. Woodcut and embossing, printed in color, 35  $\frac{1}{8}$  x 27  $\frac{1}{8}$  in. (89.3 x 70 cm). Purchase, 1987

**BRUCE NAUMAN** American, born 1941

*Violins/Violence*. 1985. Drypoint, printed in black, 23  $\frac{3}{8}$  x 32  $\frac{1}{8}$  in. (60.7 x 83 cm). President's Fund Purchase, 1987, Donald B. Marron, President, 1987

**CLAES OLDENBURG** American, born 1929

*Profile Airflow*. 1969. Molded polyurethane relief over lithograph, printed in color, 33  $\frac{3}{4}$  x 65  $\frac{3}{8}$  x 3  $\frac{1}{8}$  in. (85.7 x 166.5 x 9.3 cm). Gift of John and Kimiko Powers, 1971

**KENNETH PRICE** American, born 1935

*Figurine Cup IV* from the *Figurine Cup Series*. 1970. Photolithograph and screenprint, printed in color, 20 x 15  $\frac{1}{8}$  in. (50.8 x 40.5 cm). Gift of Gemini G.E.L., 1970

**ROBERT RAUSCHENBERG** American, born 1925

*Booster* from the series *Booster and 7 Studies*. 1967. Lithograph, printed in color, 71  $\frac{1}{2}$  x 35  $\frac{1}{8}$  in. (181.7 x 89.3 cm). John B. Turner Fund, 1967

*Samarkand Stitches V* from the series *Samarkand Stitches*. 1988. Screenprint, printed in color, with fabric additions, 57 x 48 in. (144.8 x 122 cm). Promised gift of Gemini G.E.L., 1991

**DOROTHEA ROCKBURNE** Canadian, born 1934

*Radiance*. 1982. Lithograph, printed in color, 29  $\frac{1}{8}$  x 18  $\frac{1}{8}$  in. (73.8 x 45.8 cm). Jeanne C. Thayer Fund, 1987

**SUSAN ROTHENBERG** American, born 1945

*Boneman*. 1986. Mezzotint, printed in black, 23  $\frac{3}{8}$  x 20  $\frac{3}{8}$  in. (60.7 x 51.3 cm). John B. Turner Fund, 1986

**EDWARD RUSCHA** American, born 1937

*1984*. 1967. Lithograph, printed in black, with watercolor additions, 14  $\frac{1}{8}$  x 17  $\frac{1}{8}$  in. (35.7 x 45.4 cm). Gift of Philip Johnson, 1973

**RICHARD SERRA** American, born 1939

*Circuit*. (1972). Lithograph, printed in color, 29  $\frac{1}{8}$  x 41  $\frac{1}{8}$  in. (75.8 x 105 cm). President's Fund Purchase, 1987, Donald B. Marron, President, 1987

**FRANK STELLA** American, born 1936

*Irving Blum Memorial Edition* from the *Star of Persia Series*. 1967. Lithograph, printed in color, 22  $\frac{3}{4}$  x 25  $\frac{1}{8}$  in. (57.8 x 65.9 cm). Acquired with matching funds from Gertrud A. Mellon and James R. Epstein and the National Endowment for the Arts, 1979

Cover: **ROY LICHTENSTEIN**

*Dr. Waldman* from the series *Expressionist Woodcuts*. 1980