



MORE THAN ONE

PRINTS AND PORTFOLIOS FROM CENTER STREET STUDIO, BOSTON

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Published on the occasion of the exhibition
MORE THAN ONE: PRINTS AND PORTFOLIOS FROM
CENTER STREET STUDIO, BOSTON

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October 16 to December 12, 1998

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Back cover: James Stroud and studio assistant Jeff Morin,
Center Street Studio, Boston.

Above: James Stroud and artist John Walker.

All photographs by Spencer Ladd.

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MORE THAN ONE

PRINTS AND PORTFOLIOS FROM CENTER STREET STUDIO, BOSTON

GERRY BERGSTEIN

NELL BLAINE

BERNARD CHAET

MARK COOPER

AARON FINK

JAMES HANSEN

CHUCK HOLTZMAN

LESTER JOHNSON

JUDY KENSLEY MCKIE

TODD MCKIE

DAVID ORTINS

ROBERT PARKEHARRISON

JEFF PERROTT

CHARLES RITCHIE

RICHARD RYAN

JAMES STROUD

BILL THOMPSON

JOHN WALKER

BILL WHELOCK

JANINE WONG

MARSH ART GALLERY
UNIVERSITY OF RICHMOND

OCTOBER 16 TO DECEMBER 12, 1998

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ACKNOWLEDGMENTS

We are pleased to present this exhibition of prints and portfolios selected from the many important works published during the first fourteen years of Center Street Studio, Boston. Founded in 1984 by artist and master printer James Stroud, Center Street Studio has quickly earned an outstanding reputation as a leading printmaking workshop that is publishing some of today's most exciting editioned prints, monotypes, portfolios, and artist books by both established and emerging artists. Through our careful selection of the more than 150 images included in this exhibition we hope to offer a discerning look at the unique contribution of Center Street Studio to contemporary art.

The successful realization of this exhibition and accompanying publication is due to the invaluable contributions of numerous people, and heartfelt thanks are extended to all those people who have contributed, both directly or indirectly, to this undertaking. First and foremost, we thank James Stroud, who has been so wonderfully helpful and gracious throughout the entire organization of the exhibition. His insight and thoughtfulness during the planning, selection, and preparation of the exhibition and catalogue, his unstinting involvement and delightful humor at each and every stage of the project, and his residence at the university during the opening days of the exhibition, have made this truly a rewarding experience for all of us.

Our appreciation also goes to James Stroud's wife, Janine Wong, for her tireless and essential involvement throughout the project, for overseeing the production of this publication, and especially for her beautiful and elegant design of both the exhibition announcement card and catalogue. Special thanks go to artist Charles Ritchie, who has been a source of expertise and encouragement as well as being active in every aspect of the formation of this exhibition and catalogue and who participated in the opening events of the exhibition. Thanks also go to Spencer Ladd for his photography; to Jeff Morin, studio assistant at Center Street Studio, for his dedicated work; and to Stephen Haley, of Metalwoods Workshop Inc., for his framing.

Although the works in the exhibition are lent from the collection of Center Street Studio and, through the overwhelming generosity of James Stroud, several of the works are now in the collection of the Marsh Art Gallery, we would like to thank the artists represented in the exhibition for their work: Gerry Bergstein, Nell Blaine, Bernard Chaet, Mark Cooper, Aaron Fink, James Hansen, Chuck Holtzman, Lester Johnson, Judy Kensley McKie, Todd McKie, David Ortins, Robert ParkeHarrison, Jeffrey Perrott, Charles Ritchie, Richard Ryan, James Stroud, Bill Thompson, John Walker, Bill Wheelock, and Janine Wong. We are grateful to these artists, who are exploring in print-making some of the central artistic issues of our time, for collaborating with James Stroud in producing the works on view.

At the University of Richmond, our special appreciation goes to Dr. William E. Cooper, President; Dr. Zeddie P. Bowen, Vice President and Provost; and Dr. David E. Leary, Dean of the School of Arts and Sciences; for their continuing encouragement and support of the visual arts at the university through the exhibitions and programs of its art museum, the Marsh Art Gallery. As always, special thanks go to Doug Satteson, Exhibitions Coordinator, for his dedication and endless assistance throughout the project; to Lynda Brown for her help with this exhibition; and to our student workers for their assistance during the exhibition. Appreciation also goes to Dr. Charles W. Johnson, Chair, Department of Art and Art History, and our other colleagues in the department, for their counsel and support.

The exhibition is made possible with the support of the University of Richmond Cultural Affairs Committee.

If you are unfamiliar with contemporary printmaking and the exciting possibilities it presents, we hope the exhibition and publication will be a starting point for discovery and enjoyment of recent prints that embody the intellectual and aesthetic concerns of the art of our time. For others, we trust these prints will spark new insights and aesthetic pleasures.

Richard Waller
Director
Marsh Art Gallery, University of Richmond

INTRODUCTION

More than one. What does our exhibition title imply? Obviously, prints are more than one, suites and portfolios include more than one image, and the exhibition includes more than one print. In fact, the exhibition includes over 150 images, which are much, much more than one. The exhibition and its title, however, are meant to lead us beyond the obvious multiplicity of prints into the more interesting ideas that the printmaking process lends itself to serial or developmental imagery in a unique way and that the collaborative process between artist and printer is pivotal for the realization of these works of art.

More than one: prints and portfolios. Examining this theme that, by definition, involves multiple images, the exhibition allows us to explore some of the fundamental possibilities that can occur in printmaking. More than one refers to the repetition of single images inherent in printmaking, while at the same time referring to the special serial experience of multiple images encased in the print portfolio context. Editioned single-image prints imply that there are more than one, but those other duplicate images are generally elsewhere. Monotypes, oftentimes singular images, can become multiples through the artist's use of the residual image as the matrix for a progression of additional prints. The one-artist suite of prints, and especially the series of images presented as a portfolio, brings a new dimension to printmaking and the viewing of art. That dimension embodies time and our need to proceed through the series of images from beginning to ending, to read the "story" and its episodes from start to finish, in order to experience the artist's intentions, ranging from narrative and poetic content to purely abstract or conceptual exploration of themes or variations. The portfolio becomes a time-based work of art composed of more than one image, a whole that is greater than the sum of its parts. Our exhibition includes all of those possibilities: single images, monotypes, suites, and portfolios.

More than one: prints and portfolios from Center Street Studio. Add the ingredient of James Stroud's collaboration with artists to this list of ingredients in our title, and we

have the amazing synergy that has produced the body of work included in this exhibition. Here, more than one refers to the collaborative relationship between artist and printer. The interaction between the artist and James Stroud is what gives form to the artist's ideas, determines the processes to be used, and engenders the final images. This symbiotic relationship is at the heart of Center Street Studio and is the magic that has created such an outpouring of conceptually challenging and aesthetically strong works.

The exhibition gives us more than one way to view the prints published by Center Street Studio. Most of the works are framed and installed on the museum walls; this is the expected installation for viewing prints. However, we have included six portfolios that the viewer must experience as a series of images seen in sequence. By handling the portfolio; slowly turning each sheet; visually taking in the series, one by one, from beginning to ending; the viewer will experience the integrity of the work as a continuous, unfolding whole in the way the artist intended. To help us understand the works in the exhibition as well as the important place that Center Street Studio occupies in relation to many of the issues of current printmaking and contemporary art, there follows a conversation with James Stroud and Charles Ritchie that touches on these ideas, and the catalogue includes brief descriptions by James Stroud of the illustrated projects.

As prints intersect and interact with the critical aesthetic ideas of our time, they articulate many of the fundamental concerns of recent art. Today, prints and printmaking processes continue to intrigue and delight us, expanding the ways in which we think about visual art. More than one offers more than a focused look at the state of recent printmaking through the special contributions of Center Street Studio, it offers a compelling and visually rewarding experience of these exciting works by twenty contemporary artists.

Richard Waller

A CONVERSATION

JAMES STROUD, CHARLES RITCHIE, AND RICHARD WALLER

This conversation between printmaker James Stroud, artist Charles Ritchie, and curator of the exhibition Richard Waller took place in Mr. Stroud's home in Milton, Massachusetts, on Friday, July 10, 1998, and has been edited.

RICHARD WALLER: The printmaking workshop creates an environment that relies on the collaborative relationship and processes that occur between printer and artist. We want to discuss Center Street Studio in context with issues of contemporary printmaking, and also to focus on the workshop's special achievements as celebrated in our exhibition devoted to its prints and portfolios. Jim, let's begin with how you started Center Street Studio.

JAMES STROUD: In 1984, I was about to graduate from the MFA program at Yale University. While I was looking for possible alternatives to teaching, my future wife, Janine, saw a flyer on a bulletin board for a small printmaking workshop up in Gloucester, Massachusetts, that was for sale and suggested that I check it out. After driving up to see it and working out a contract, I owned it two days later. The day after that, I was offered the teaching job I had been waiting to hear about. I had no business plan, but I had nevertheless made the financial and emotional commitment.

The workshop was on the corner of Main and Center Streets in a nineteenth-century building overlooking the harbor. It was a spectacular, beautiful space. My idea was to start a cooperative set-up like Stanley William Hayter's Atelier 17 in Paris where I had been in 1980-81. But unfortunately, there were not enough artists locally to support such a plan.

Bernard Chaet, one of my mentors at Yale, was disappointed that I had turned down the teaching position. However, he sent a young Boston artist, Aaron Fink, whose career

was just starting to gain momentum to make prints with me. For the first two years, Aaron would come and make prints with me, sell them, and then reinvest by making more prints with me. This was how I got started with contract printing and publishing as I began working with other artists, including Bernie Chaet, Nell Blaine, and Lester Johnson, also a former teacher at Yale. My first published print was Lester's *Arabesque*, which was very successful.

RW: How did Center Street come to Boston?

JS: In 1986, the Gloucester building was sold and I had to leave. I moved the workshop to an old laboratory and then a garage space in a former rum distillery in Boston. Then in 1990, I moved to the current space on Congress Street with 3600 square feet and a gallery.

RW: As you approach the fifteen-year mark for the Studio, it is a chance to look at what you have accomplished and where you are going. The exhibition we have selected looks back at what you have done and gives us an overview of Center Street. You have mentioned certain artists you have taken on board through your school connections, but beyond that how do you select artists to work with?

JS: When I began, I did not have the funding, location, or entrée to go after so called "blue chip" artists. It became clear that the area where I did have access and could make the greatest impact was working with emerging artists, whose careers were beginning to grow and whose work was interesting to me. Essentially, I was keeping a lookout for people's work that I respected. As my own work became more minimalist and geometrically abstract, I felt I could be more objective in the printmaking collaborative process with artists whose work was more expressionistic and figurative, such as Aaron Fink and James Hansen. However, it was not until I started working with Bill Thompson, whose aesthetic issues overlapped mine to some degree, that I saw that the dialogue could be enriching and not confrontational. To not feel this as a conflict or imposition of my own issues as an artist was a difficult transition for me. Working with Bill has been enlightening in this respect.

RW: Perhaps, we could see this as a distinguishing feature of Center Street from the well-known established print publishers: that you, as founder and printer, very much remain a practicing artist. Because of this, you are drawn to artists with somewhat similar viewpoints and, conversely, to artists with radically different viewpoints.

JS: Yes, with the recent emphasis being on artists that do have similar viewpoints or that are dealing with issues that concern me, I feel this is probably the direction in which I am moving. I am taking on projects that are interesting to me, and I am able to see beyond this similarity to what is truly different in these artists' visions as we get involved in these projects.

RW: I would like to discuss the idea of this collaboration between artist and printer, and in Charlie's case, between artist and printer/artist/publisher. Charlie is here as one of

your published artists, and we can talk about this unique collaboration that occurs between artist and printer.

CHARLES RITCHIE: What is special about Center Street, and makes it very different from the larger studios, is the give and take of working one-on-one with Jim in his workshop. It is very uncomplicated and intimate. The moderate-scale presses and the private atmosphere that surrounds working back-and-forth directly with Jim are key elements.

JS: When I was just starting out, I ran into the printmaker Bob Blackburn while visiting New York. He gave me some very good advice about the workshop: keep it small. To this day, I live by that. It is a small, intimate shop; it is an artist's shop.

I invite artists whose work I find interesting, whose work I respect and know I can develop a project with. This is how I started with Charlie, after seeing his drawings in an exhibition. The same thing happened with Bill Wheelock, and Bill Thompson started as contract printing but quickly developed into a publishing relationship.

RW: Briefly explain the difference between contract printing and publishing the artists you choose, which I see as the heart of your endeavors.

JS: In contract printing, the artist contracts my printing services and receives the edition for which he or she has paid. Sometimes, the contract will be with a publisher, a third party funding the project, rather than the artist. The other relationship is where I invite the artist to come work with me, and we become equal partners in the project. When completed, I act as primary distributor and dealer for the prints and we share equally in sales.

CR: What an artist deals with when he comes to Jim is not only another artist, but a printer, a publisher, and a dealer all in one. This is very rare, and it is a very clear and nurturing relationship.

JS: I thrive on presenting the work at print fairs and to collectors and curators. Having been immersed in its making, I am able to talk about the work with the sensitivity and respect that comes from that level of involvement.

CR: As an artist, he is able to talk about the work through his own experience in creating art. He is also a great artist as a "salesman" because of this involvement. He has a true understanding of what the artist is about.

JS: I focus on communicating the artist's intent and what it took to achieve the result. That is what sells the work. I have an enthusiasm and passion for the work, and this is what I try to pass along. There is a level of achievement and intellect on the part of the artist that I enjoy presenting to the viewer.

CR: There is a real conceptual connection that Jim has with what an artist is doing, and the work he seeks out is always challenging. There is also something about the work he chooses to publish that is conceptually sophisticated.

JS: There is a wealth of ideas and meanings on many levels that is possible to achieve in these prints. I hope to help the artist to use the printmaking process to create these statements. I am interested in how image, concept, process, and meaning become intertwined.

CR: When Jim first saw my drawings, he thought I should be doing mezzotint. It turned out to be an amazing leap for me to attempt this process.

JS: That was a direct response to the light in your work, and mezzotint has this luminosity that could capture Charlie's use of light that creates form, structure and sense of place. Once he got into the process, he had a good response and was able to find the right solution. It is a slow and meticulous method, and this turns out to be very much how Charlie works in some of his drawings. We actually began with plates and proofs going back and forth via the mail which also slowed down the process.

RW: When artists come to a printmaking workshop, there is a progression in the collaborative process going from the artist's preconceptions of what is possible, to a much more comfortable relationship with the printer, and finally to an easy trust and involvement with the printer. I see this progression in Charlie's work, from the first mezzotints, to the aquatint portfolio, and now the recent print suite.

CR: The trust actually began with the initial mezzotint proofs and with my realizing that Jim had a clear understanding of what I am doing. Then Jim proposed that I come to work in the shop at Center Street Studio, and he suggested I try spit bite aquatint, which is similar to the spontaneous and more freely derived approach of many of my works in watercolor. Spit bite was a difficult transition because you have to think very differently about how the acid will translate into tones of gray. Much like watercolor, there is a freedom and spontaneity in what you will achieve in the final image. Jim gives the artist opportunity to experiment. In the *Two Houses* print suite we had to work together through certain problems and this is where Jim's collaborative know-how allowed us to solve what I was trying to achieve. This is where the full trust exists.

RW: This points out the idea of a certain progression in the relationship between the artist and the printer. Most people think the artist just goes to the printer and says, "print this." However, that is not the case. There is a development of this symbiotic relationship, a relationship that allows Charlie to create art that he could not do without Jim.

JS: The collaboration is crucial. It is the artist's creation and I act as the catalyst. I help the artist to manifest art that can happen during the printmaking process. I find this symbiotic relationship occurs with all the artists I publish. We work together, and yet the artist leads the way. Bill Thompson, whose work is close to my own aesthetic concerns, becomes a difficult "dance" where I have to be very aware of how far I can go. Whereas Charlie's work is so far from my own and yet I get charged up with thinking about what

he is trying to do. Another example is Bill Wheelock, a young artist with very strong ideas, whose conceptual parameters are very clear and I am able to expand certain details to help realize the projects.

CR: In the portfolio, *Five Days / Five Nights*, Jim gave some of the conceptual completeness to the project by extending the structure of the whole.

JS: One of my biggest contributions to these projects is offering a set of objective eyes. I can make suggestions, take an idea and add to it, a refinement process.

RW: Recently, the artist Kiki Smith compared the experiences in various printmaking workshops to having different love affairs. She was referring to the very different opportunities or environment each workshop provides. With that in mind, what is special or different about an artist's "love affair" with your workshop? Is it technical innovation, or is it what I would call a more "spiritual" innovation?

JS: It certainly is not the elaborate technical facilities or potential for innovation that you find at the larger, more established workshops, although we have done a lot of amazing things here. Perhaps it is my direct involvement with the artist, your notion of "spiritual innovation." There is a conceptual and spiritual basis, or inner force, of the work that I hope to foster in the prints I publish. I do not focus on the technical aspects, but rather I think the dialogue, the interaction, with the artist is the important thing. There is a trust with the artist that allows the artist the freedom to explore unfamiliar paths. Even technical difficulties can be turned into creative possibilities. Recently, working with John Walker on a series of etchings, certain technical problems occurred which were beyond our (both John and myself) control. John likes to push things beyond the limit, and he has a certain purposeful disrespect of the expected chemistry in printmaking. He was pleased with what occurred but not satisfied with the image, yet was able to wrestle the image back to what he wanted. And I think these small etchings are possibly the most potent images in the exhibition and certainly some of the most powerful prints I have produced with any artist.

RW: John Walker's other work, his *Anthem* monotype portfolio, is the tour de force of the exhibition. The scale and the power of the images are remarkable.

JS: That really comes from John's painting and the power of his work. It's dealing with memories of his father, his father's memories of World War One, public memories of the war, and the poetry that came out of that time. In this work it is *Anthem for Doomed Youth* by Wilfred Owen. The repeated sheep's skull marches across the top in a blood-red field, symbolic of Britain's youth being led to slaughter like sheep, and scrawled beneath is the text of the poem. It combines both visual and textual images of the horrors of the war. His physicality in building these images through the monotype process was amazing to watch.

RW: I see an emphasis on monotype in your workshop. Is the painterliness, the very act of painting that is implicit in this type of work, what draws you to produce this type of print?

JS: Monotype is the interface between painting and printmaking, and it is the most direct way for painters to become involved in the printmaking process. I try to maintain in my shop an environment completely conducive to the intense, yet usually very private, activity of painting. We use the press as a tool in the painting to printmaking process. We can build images in layers by multiple passes through the press.

CR: Why haven't you incorporated lithography into your workshop?

JS: Lithography is just not as interesting to me personally as the etching process. I do have some training in lithography and even made several lithographs of my own at the Mourlot workshop in Paris, but my sensibilities are more with intaglio, and to some degree, relief processes.

RW: The exhibition is a selection of the prints created at Center Street Studio during its first fourteen years. What do you see as the workshop's accomplishments thus far?

JS: The primary accomplishment is that the Studio has offered opportunities to talented, young emerging artists that would not be solicited by the established workshops to make prints. My potential impact is to offer this opportunity to these artists to make prints and to bolster their careers through promoting their work. I not only make the prints, but I also distribute the work and promote the prints to curators and other people in the art world. Hopefully, this ultimately helps move the careers of these artists.

CR: Printmaking, from its invention, has been a vehicle to disseminate images to a wide audience. The prints are a more accessible part of each artist's work.

RW: Charlie, as an artist that has published with Center Street, what do you see as its main accomplishment?

CR: Center Street gives an opportunity to work in a very positive, welcoming environment, and also an opportunity to expand one's vocabulary in a variety of media. In my case, I find that things I discover in my prints come back to inform my drawings as well. The process of making prints reveals springboards to new possibilities within my work when I am back in my own studio.

RW: To quote Kiki Smith again, she referred to printmaking as an "equal, intrinsic activity" in her artmaking, not a separate or secondary activity. Is that true with artists you have worked with in the workshop?

JS: Yes, for most of the artists I work with printmaking is a vital part of their art and clearly a technical extension of their work. There is a dialogue during the printmaking process that hopefully feeds back into the artist's other studio work.

CR: For me, the prints have crystallized some of my drawings. The prints cannot be considered secondary to my work in the studio. I find sometimes that the prints involve effects and results that cannot be done in any other way.

JS: I always maintain a certain experimental attitude in the printmaking process. This allows artists the chance to pursue things without knowing exactly what the outcome will be. Mine is not a "product" driven workshop. Inevitably, the best prints come from this attitude of "let's see what happens." All the artists I choose to work with can do this, and they do.

RW: The focus of your workshop is etching, woodcut, and monotype. You mentioned a portfolio that will incorporate Iris prints, and I wonder where you see computer technology in relation to the prints you make.

JS: I see computer technology as a curious tool in pursuing images, but I see it as just another possibility in such a pursuit. Perhaps, the artist can use this technology to create imagery that can be the starting point for printmaking. The idea of filtering ideas through such technology is interesting to me. The project you mention is with Bill Wheelock, where parallel portfolios will present the high technology of Iris prints next to identical images made within the traditional craft method of etching. That project is in the works.

RW: Let's talk about the viewing experience of the prints you have published. The exhibition includes monotypes, editioned prints, and portfolios. We all understand how one takes in the singular image, but what intrigues me is how one takes in the portfolio experience and especially a portfolio that is an extended serial work. One of the objectives of this exhibition is to let the viewer have this experience by physically handling the portfolio, turning the individual leaves, following the sequence of images, and, by doing this, having this serial experience of the art. Your portfolios are wonderful examples of this unique way of making art and experiencing art.

JS: The majority of the portfolios have been the result of an interest of the artist to produce the series of images that becomes the portfolio. Many portfolios are only a packaging system for various works by one artist or by several artists. There is not a single portfolio from Center Street that was done on this basis. Rather, they have been the result of the artist's interest; they have become portfolios through the collaborative process of working with the artists. James Hansen's portfolio, *Language of a Lost Generation*, started as a series and grew into a portfolio of ten etchings. The artist's images develop into a series that needs to be contained in a portfolio. Unlike other series or some suites, a portfolio should not be separated into individual prints if you want to fully understand all of the images contained in it. Their impact is much greater as a whole.

RW: I see "portfolio" as being a very special aesthetic experience in a sequence, somewhat "cinematic" or storylike in feeling. In a painting, it is all there and you must bring the element of time to it. Many other aesthetic experiences are "time-based," such as film, dance, and music, and certainly the portfolio incorporates this time aspect into the visual arts. I find the portfolios from Center Street to be very specifically about this type of time-based experience.

JS: This has to do with initial motivation. They are always by one artist. There is a common thread running through each portfolio, and they need to be seen as works of art that are composed of individual parts contained in a portfolio. The prints are much greater as a whole made up of the parts, of chapters or episodes, rather than being seen as separate prints standing alone.

CR: Jim has a very linear way of thinking, and even his own portfolio, *STATIONS*, is a reflection of this linear quality. The portfolios involve a linear progression that transforms the artist's work. Jim helps the artist find a sequence of images that say something as a unit and grow in meaning as you see them. In my *Five Days / Five Nights*, Jim brought this logic to bear as we developed the portfolio. As we worked on the images, we realized the potential sequence within the body of work and that we could find a conceptual significance beyond just a group of images. Within the chaotic beginnings came the order that informed the portfolio.

JS: Each artist brings a different basis to the process. Bill Wheelock brought with him a preconceived structure, and the process involved a refinement of that structure. And there was Jim Hansen, who entered projects in a more open ended way where the process proceeded through stages that revealed an underlying structure later on.

RW: The portfolio places a layer of order on the visual experience.

JS: For my part, it is an intuitive response, mostly subconscious, to the work. It comes from a close relationship to the work and to the artist.

RW: You have talked about how important it is to keep the workshop small so that you can maintain this direct relationship with the artists.

JS: That is how I can provide the best possible environment for the artist to make prints. I see it as a mutually beneficial situation between the artists and myself.

RW: Several of the portfolios deal with poetry. Does this come from the artists?

CR: Metaphorically, I think this relates to the spiritual element of Jim's workshop, where the whole thing is based around poetry. There is nothing so powerful in art as the poetry of it, and it is rare and so beautiful when it is achieved. The poetry is about moving people emotionally and dealing with difficult issues. This is the essence of Jim's workshop.

JS: However, the written poetry comes from the artists. They are using it as a motivation for their work. The poems become an outside source. In Aaron Fink's portfolio, *Perhaps*, the poetry motivated the images. It becomes more complicated in works like John Walker's monotypes, where he inserts the poetry directly into the image. The text and image become integrated, and that tension makes them visually and conceptually potent.

CR: Also, the images can be illustrations for text that is not there. My portfolio, *Five Days / Five Nights*, was a way for me to "write" poems in visual language without belaboring the images with poetic titles or text.

JS: Poems do have a certain containment as you read from beginning to ending, a containment through sequence and length. The portfolio format emphasizes this idea of poetry, whether metaphorically through images or more directly when combined with text.

RW: Print curator Richard Field recently said that "art is about how we represent the world" and that prints, where content equals process, are both visual and verbal evidence of this representation. At Center Street, you are producing this art that he is speaking about, this visual language of representation where content equals process.

JS: The work I am publishing reflects the plurality of contemporary art. The best of art should be a reflection of the culture and society that produced the art. I find this in a range of work, from realism to abstraction, and I like to think Center Street embodies a reflection of our time.

CR: The art that comes out of Center Street is about content and the conceptual issues of current artmaking. Virtually all the workshop's prints have a strong graphic impact and dynamism.

RW: This exhibition marks the first fourteen years of Center Street Studio. And now, what does the future hold for you and your workshop?

JS: Simply, more of the same. I want to keep working with my current stable of artists and to, perhaps, add some new artists that have similar potential. But in order to sustain an appropriate level of support for the artists, I want the workshop to remain basically the same size. There is a level of intimacy with the artists and sensitivity to the art that I want to maintain. There is a struggle to balance my time between making my own work and giving the right amount of attention to all my artists. Careful choice, small scale, intimate involvement, and continuing my own work: this is what I hope is the future of Center Street Studio.

GERRY BERGSTEIN

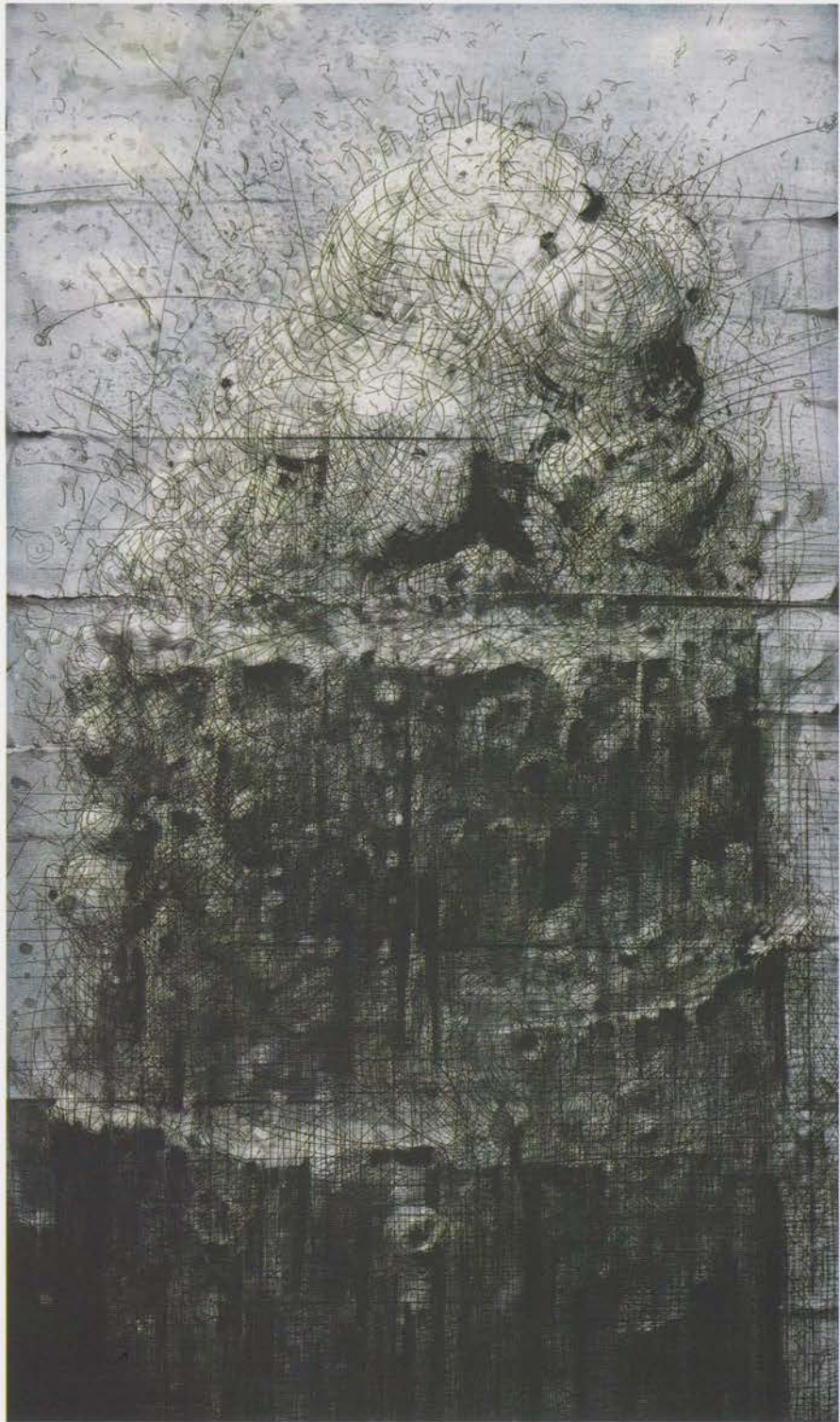
Apex, 1995

color etching, aquatint, spit bite aquatint,
drypoint, and engraving with chine collé

29 1/4 x 17 1/4

edition 30

A virtual encyclopedia of intaglio techniques, Bergstein employs in *Apex* etching, aquatint, lift ground, spit bite, engraving, drypoint, scraping, burnishing, two colors and chine collé. Inspired by Leonardo da Vinci's notebook drawings of wave patterns and cloud formations, this image typifies Bergstein's concerns of the duality inherent in life and death, growth and decay.



NELL BLAINE

Landscape with Bird Feeder, 1986

etching

10 x 8

edition 60

A one-time jazz musician, Blaine took an improvisational stance in all her landscape and still life painting. In *Landscape with Bird Feeder*, the Matisse-like lines pulse with the subtle change in visual weight achieved through etching the lines at various lengths of time in the acid.



BERNARD CHAET

June: Silver Clouds, 1986

color aquatint

18 x 29 1/4

edition 12

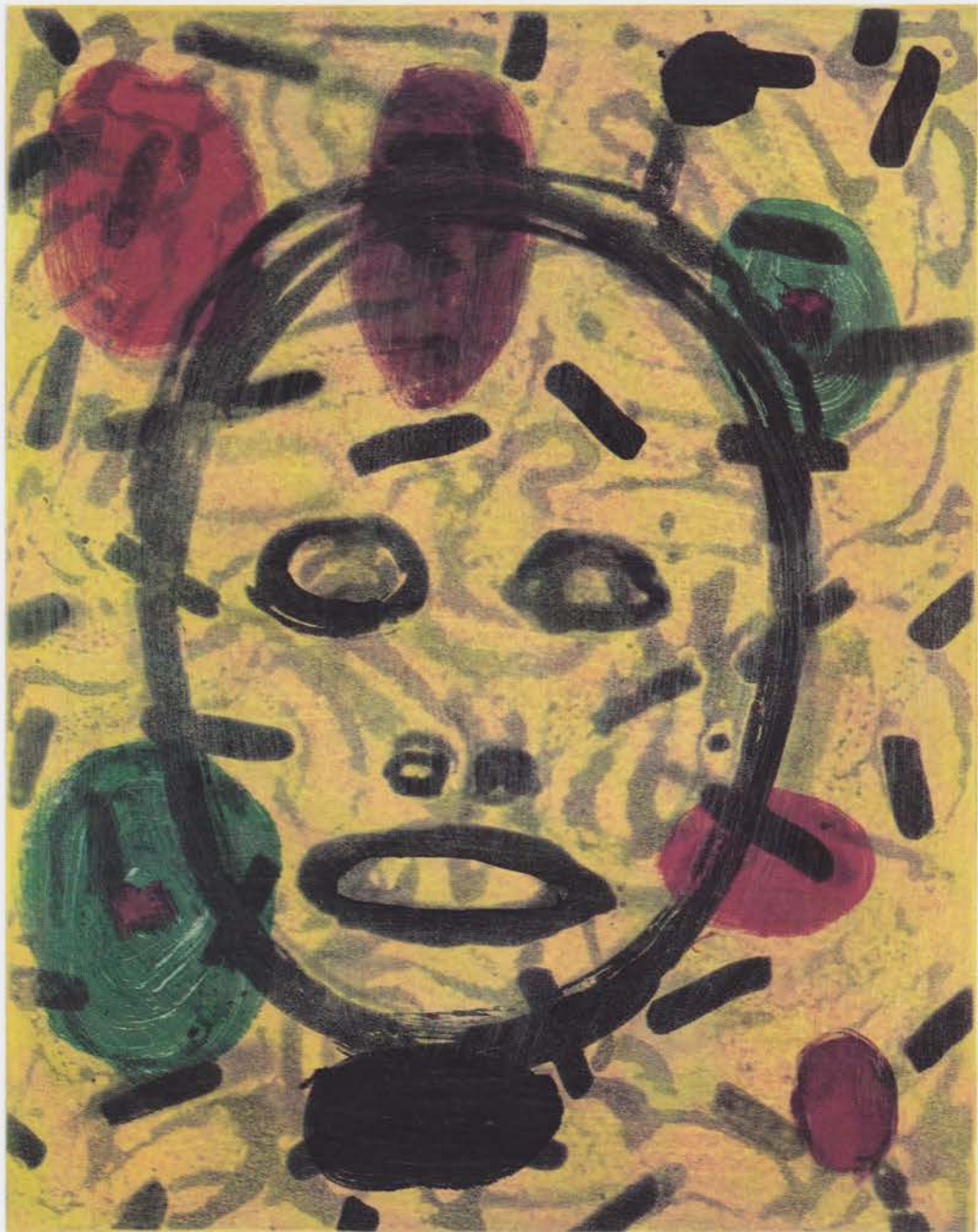
Chaet's direct method of painting is almost always done in front of the motif. Here, the artist set the copper plate on his easel out in the landscape and painted with lift ground as the morning sun rose off the water. Brought later in the day to the printshop, it was etched with an aquatint and inked with two separate colors, one for the water, another for the sky. With a watercolor study in hand, Chaet then touched bits of color all over the plate *à la poupée* before running it through the press. The edition of twelve prints are alike but not identical.



MARK COOPER

Mask (State 1), 1995
monoprint with beeswax
20 x 16

Cooper's *Mask* series is typical of his aggressive and sophisticated naive approach to painting. The mask image was etched deeply into the key plate so that the black ink would stand up off the page. A monotype plate was thickly painted by the artist and printed first, with the etched plate then printed on top. After drying the print, the border was masked off and a thin coat of hot beeswax was brushed over the entire image to achieve the mask-like effect of the surface.



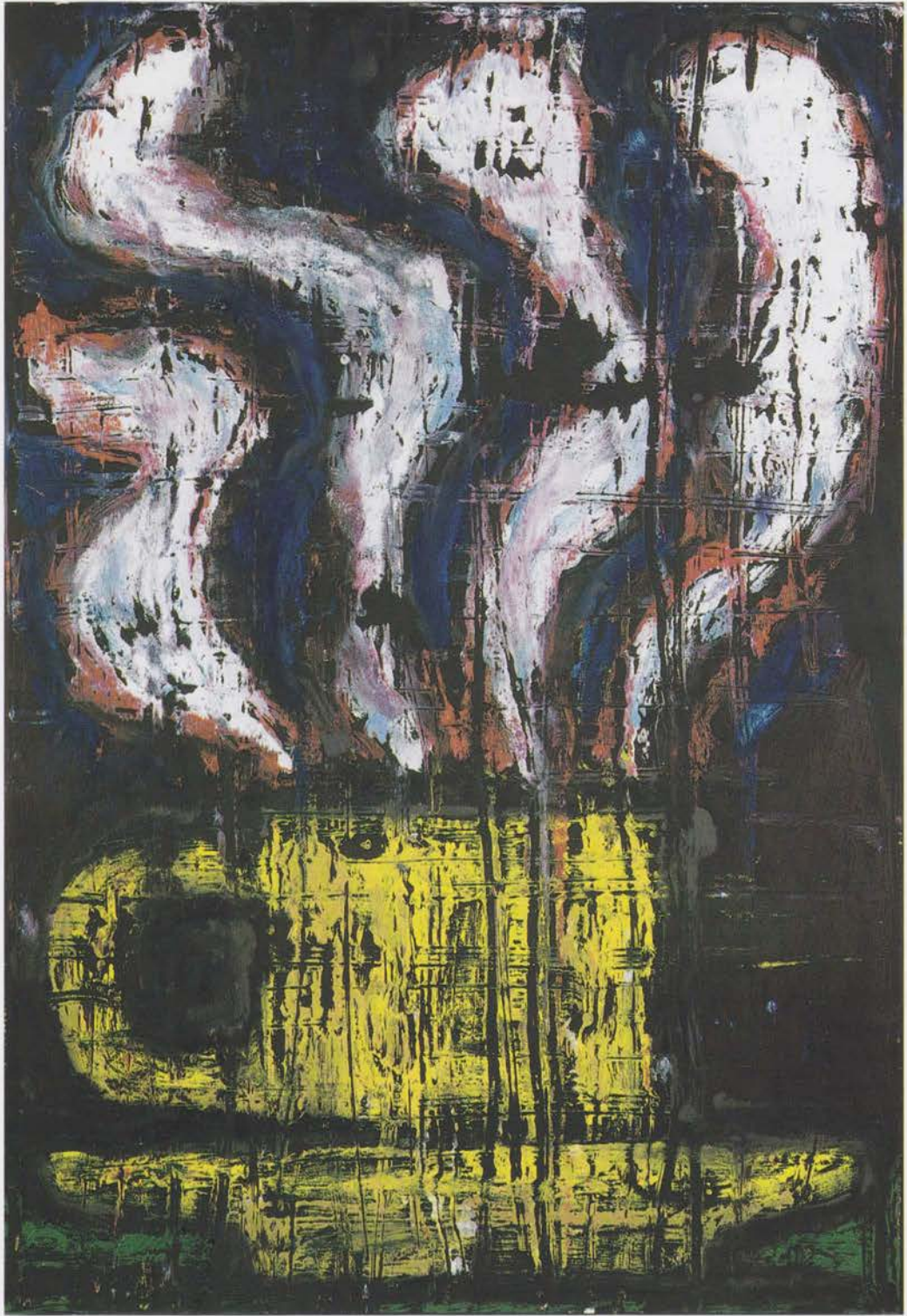
AARON FINK


Steaming Cup, 1997

monotype

48 3/4 x 33 1/2

Fink's interest in the sensuality of paint is truly evident in the monotype *Steaming Cup*. He considers the objects he depicts merely a rack upon which he hangs his coat as a painter. Fink uses a large sheet of black paper and the physical materiality of paint as vehicles to heighten the experience of color here. This print firmly occupies the territory between painting and printmaking.

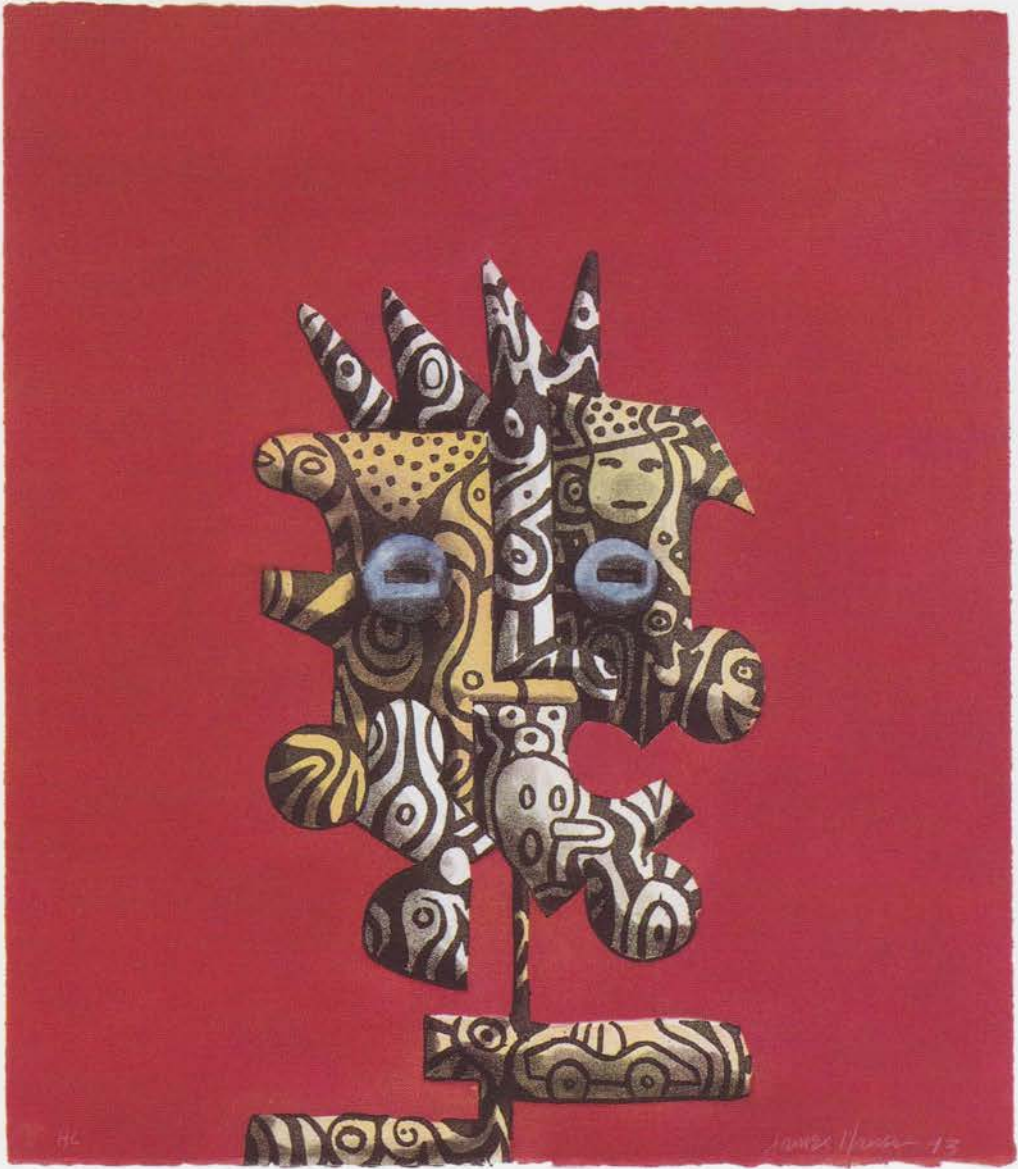




JAMES HANSEN

The Child in Us
from *Language of a Lost Generation*, 1993
portfolio of 10 color aquatints, some
with hand-coloring
22 1/2 x 19 3/4
edition 25

This print, part of the portfolio *Language of a Lost Generation*, is a tribute to the artist's partner, Eric Mishke, who died of AIDS in 1992. What started out as a few portraits exploring aspects of Eric's personality and illness, soon became a memorial of ten richly colored aquatints that gives testimony to the artist's own life affirming spirit in the face of great personal tragedy.



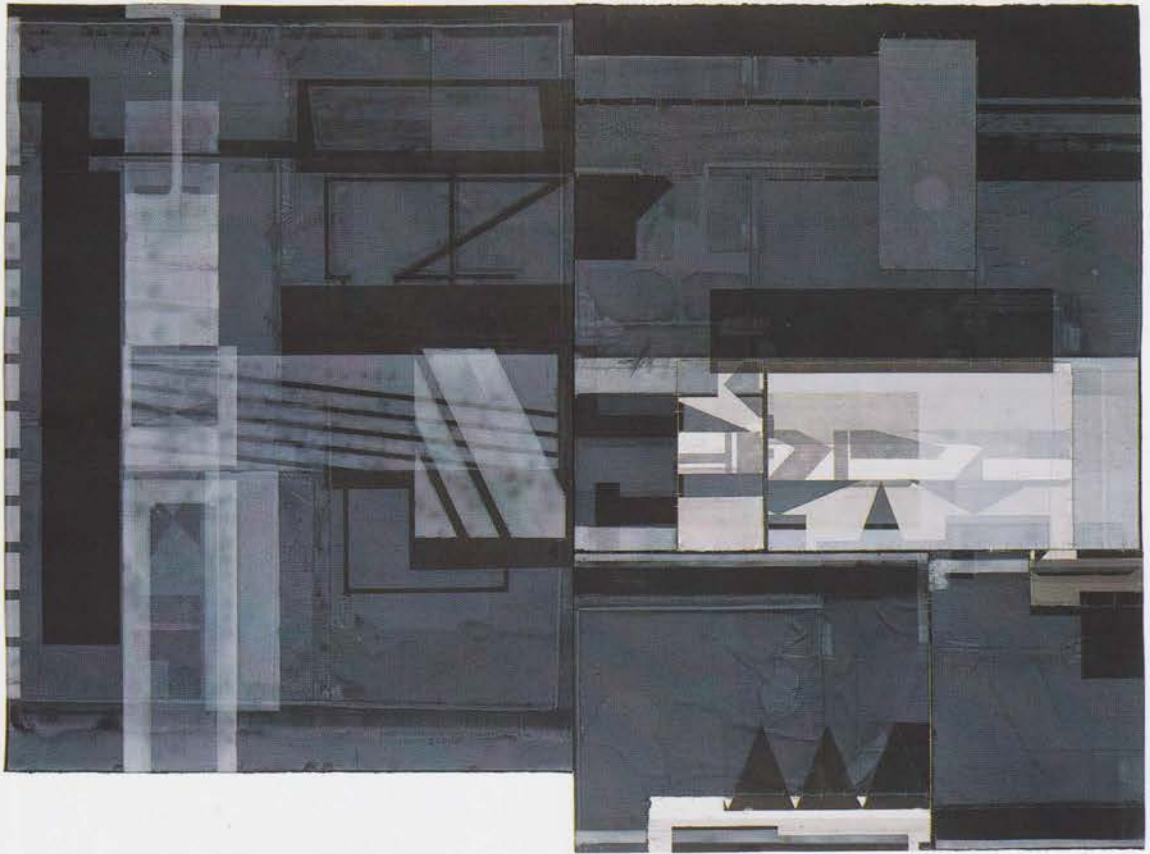
CHUCK HOLTZMAN

untitled, 1995

monotype

44 x 60

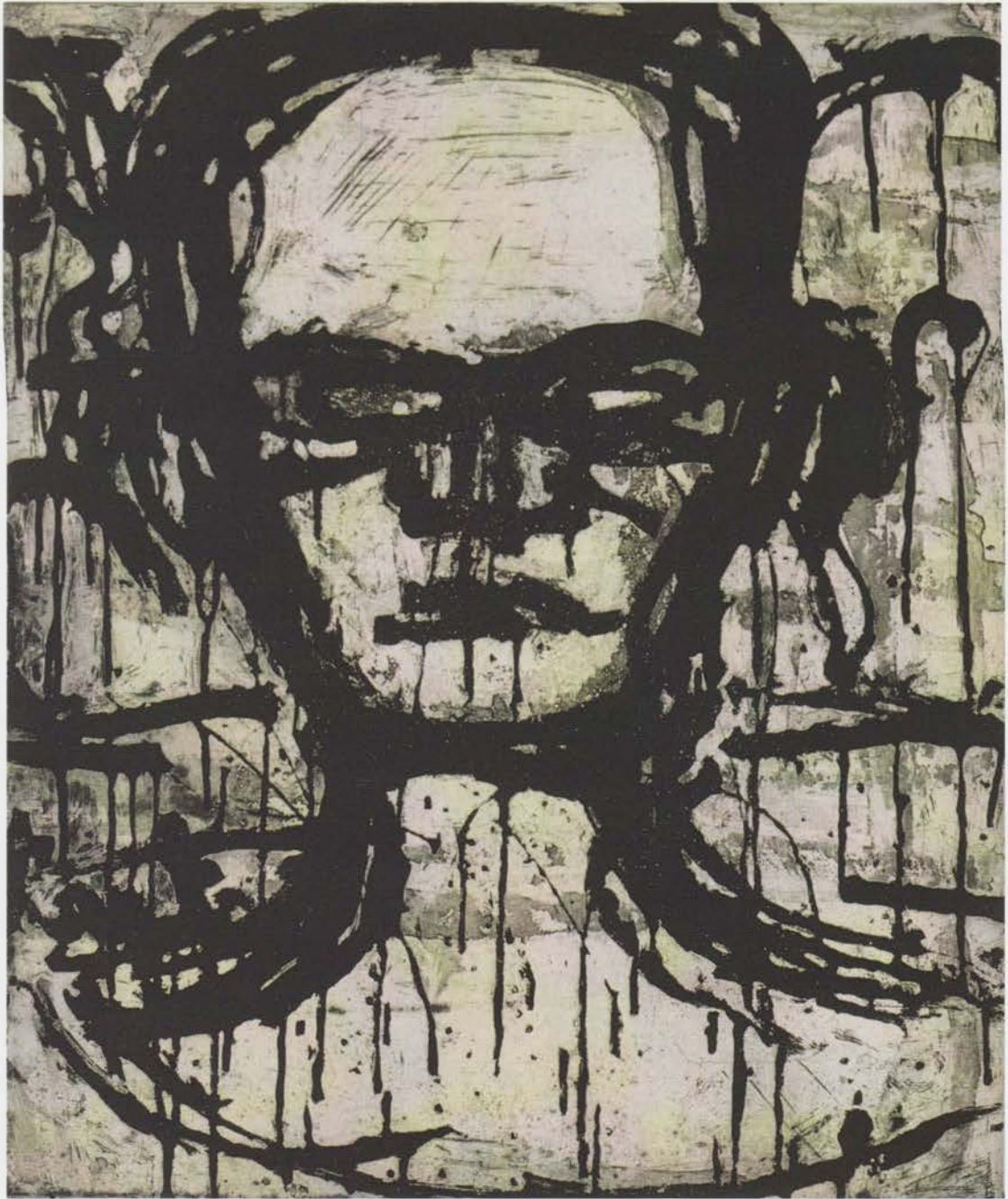
This monumental monotype finds common ground between the artist's graphic and sculptural work. Constructivist in sensibility, Holtzman employed a sculptural attitude to this print by drawing portions of the image on fragments of plates printed over each other during successive passes through the press. The final print, in two panels, offers clear evidence of the artist's dual tendencies by contrasting the depicted collage on the left, and the literal collage (mechanically fastened with staples) on the right.



LESTER JOHNSON

Heads, 1962-89
etching and aquatint
24 x 20
edition 40

Heads was printed from a plate etched and proofed but never formally editioned in 1962. The artist found the plate in his basement, along with several others, in 1989 and asked Stroud to print and publish the definitive edition. This image is typical of this period and parallels the dark, singular, and confrontational heads and figures found in his paintings.



JUDY MCKIE

Tree Frog, 1995

etching and aquatint with chine collé

10 x 8

edition 20

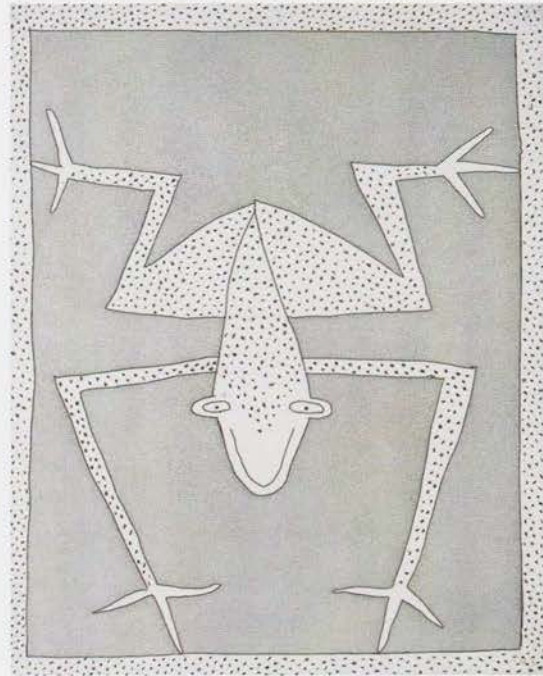
Leap Frogs, 1997

etching and aquatint with chine collé

10 x 8

edition 20

Known primarily for her extraordinarily crafted sculptural furniture, Kensley McKie was invited to make prints after Stroud saw some simple but elegant line drawings that were studies for furniture. Given a number of unpolished copper plates and told to treat them like sketchbook pages, the artist returned to the printshop with six whimsical drawings inspired by images carved into the doors of wall cabinets she was making at the time. *Tree Frog* and *Leap Frogs* are two prints from a suite of six.



TODD MCKIE

The Big Hat, 1997

monotype

26 58 x 34

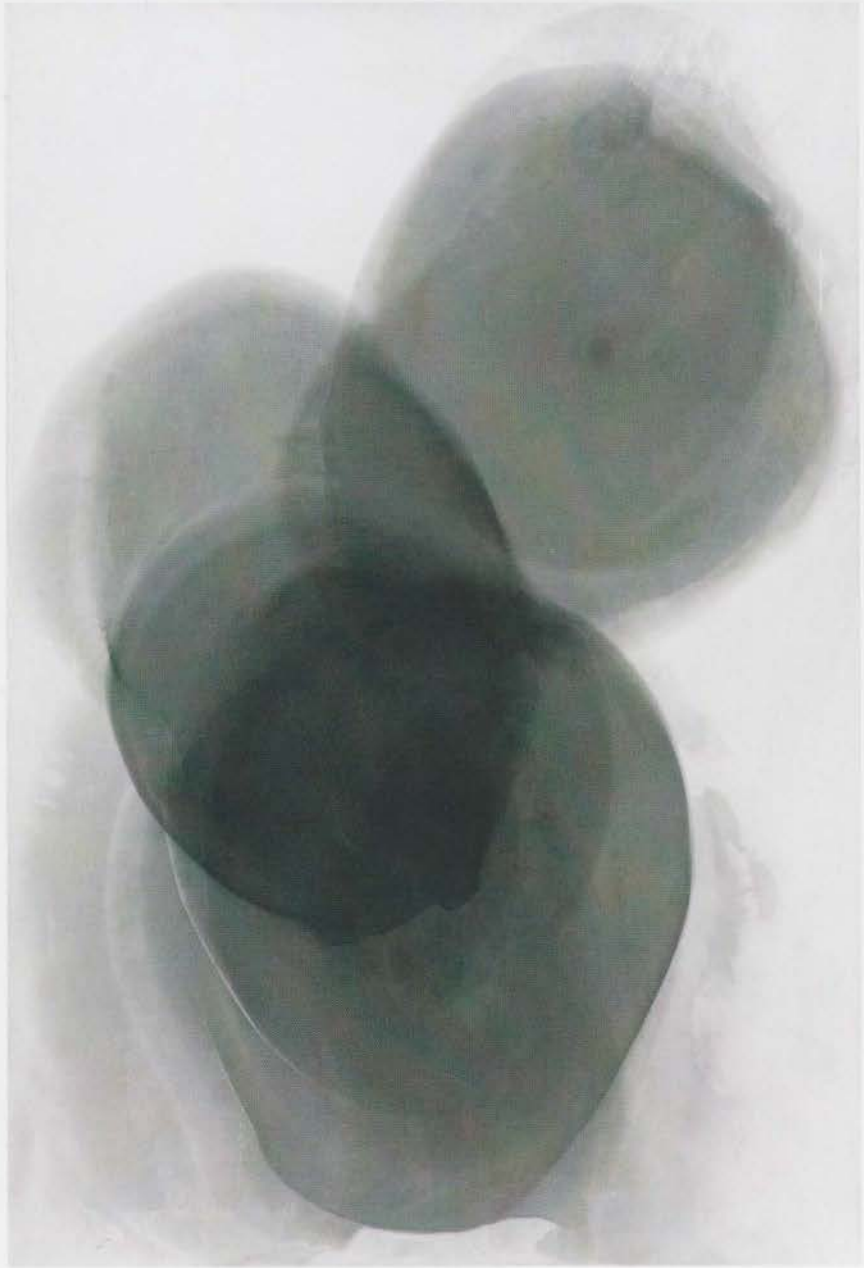
McKie's paintings and ceramics are filled with humor and a keen sense of irony. *The Big Hat* typifies his whimsical approach to painting, never taking it all too seriously. In this monotype, having determined the increasing size of the hat not big enough with each successive pass through the press, McKie finally gave up and simply painted the enormous hat directly onto the sheet and proceeded to fill the surrounding space with funky pots for good measure. He maintains a healthy irreverence to tradition in both image and technique.



DAVID ORTINS

untitled, 1998
spit bite aquatint
16 x 11
edition 20

In his painting and prints Ortins explores the physical and visual properties of his materials. This spit bite aquatint was achieved by dripping and pouring acid directly over a copper plate prepared with an extremely fine rosin aquatint. The result is a seamless, tonal image of organic shapes emerging from overlapping veils of gray and black.



ROBERT PARKEHARRISON

Exhausted Globe, 1997
photogravure with beeswax
15 3/4 x 18
edition 35

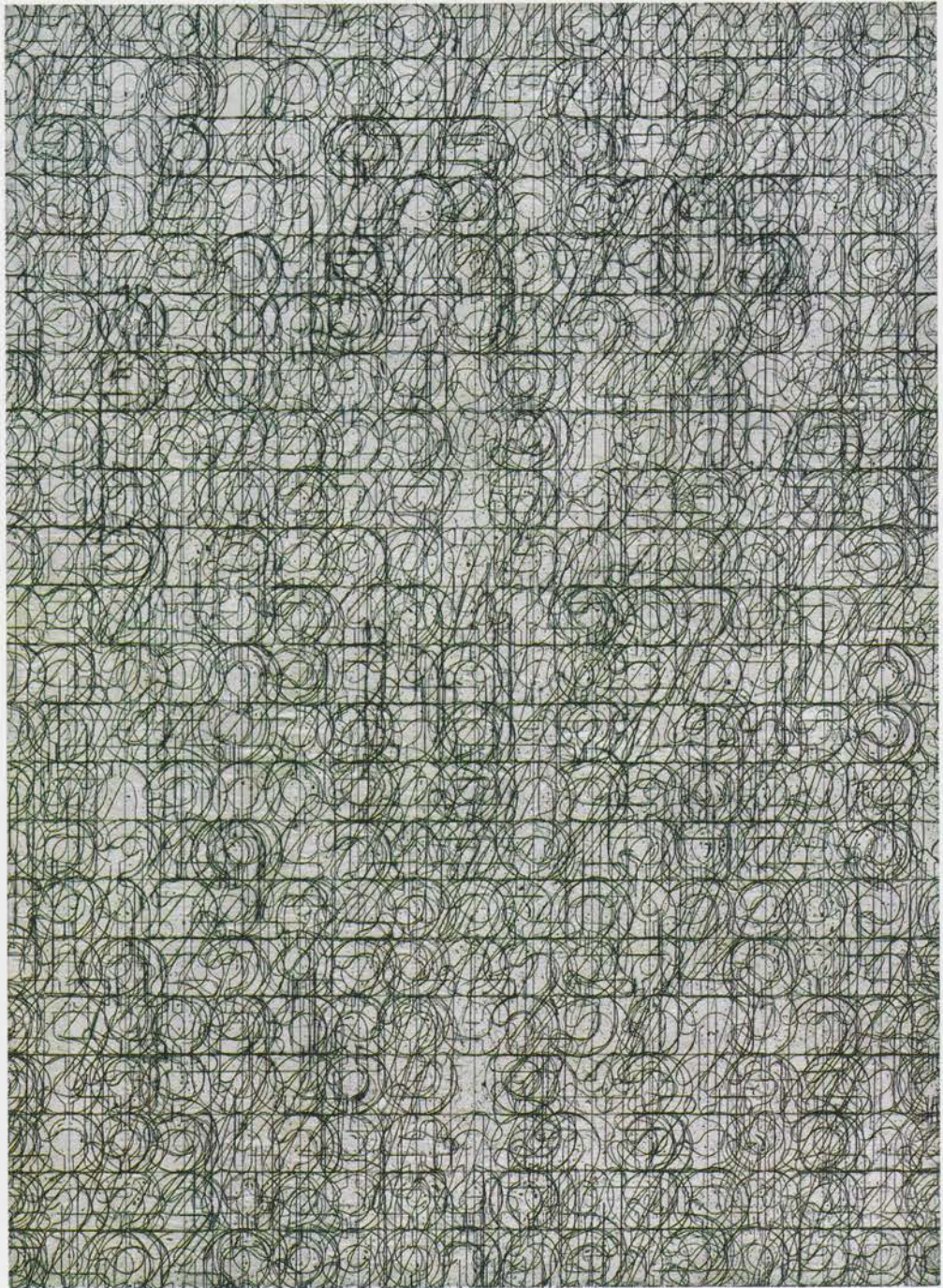
This print, one of four in a series, was printed but not published by Center Street Studio. It is included in the exhibition because of its compelling imagery and its technical tour-de-force. Inspired by Antoine de Saint-Exupéry's, *The Little Prince*, ParkeHarrison, a photographer, depicts himself in a dark tale of existentialism in landscapes scarred by technology. The photogravure plates were prepared in New York by Lothar Ostenburg and printed by Stroud at Center Street Studio for Richard Levy Editions, Albuquerque, NM.



JEFF PERROTT

I.etching.i, 1997
etching drypoint and
soft ground etching
22 x 16
edition 11

I.etching.i is the etching manifestation of his series of system-based acrylic paintings on wood. Like the paintings, the etching relies on a method of deploying stenciled numbers through a 22 x 16 inch plane. The resultant minimal field of seemingly infinite overlapping numbers leads us through a process of the visual discovery of coincidences, similarities and differences among the parts that inevitably go back to the system itself.



CHARLES RITCHIE

Two Houses / Day, 1998
spit bite aquatint and drypoint
with chine collé
7 x 17
edition 30

Two Houses / Night, 1998
spit bite aquatint and etching
8 1/4 x 17
edition 30

Two Houses / Day and *Two Houses / Night* began as photo-etchings transferred from films made from two preexisting drawings. Feeling locked into a solution too quickly, the artist scraped and ground down the image until there was barely a ghost remaining. With only bits of the original information visible, the artist slowly built the image back up with spit bite aquatint, drypoint and etching. It proved an approach quite natural to Ritchie who builds and abrades his paintings and drawings in layers as well.



RICHARD RYAN

Tulips I, 1997
color spit bite aquatint
24 x 18
edition 22

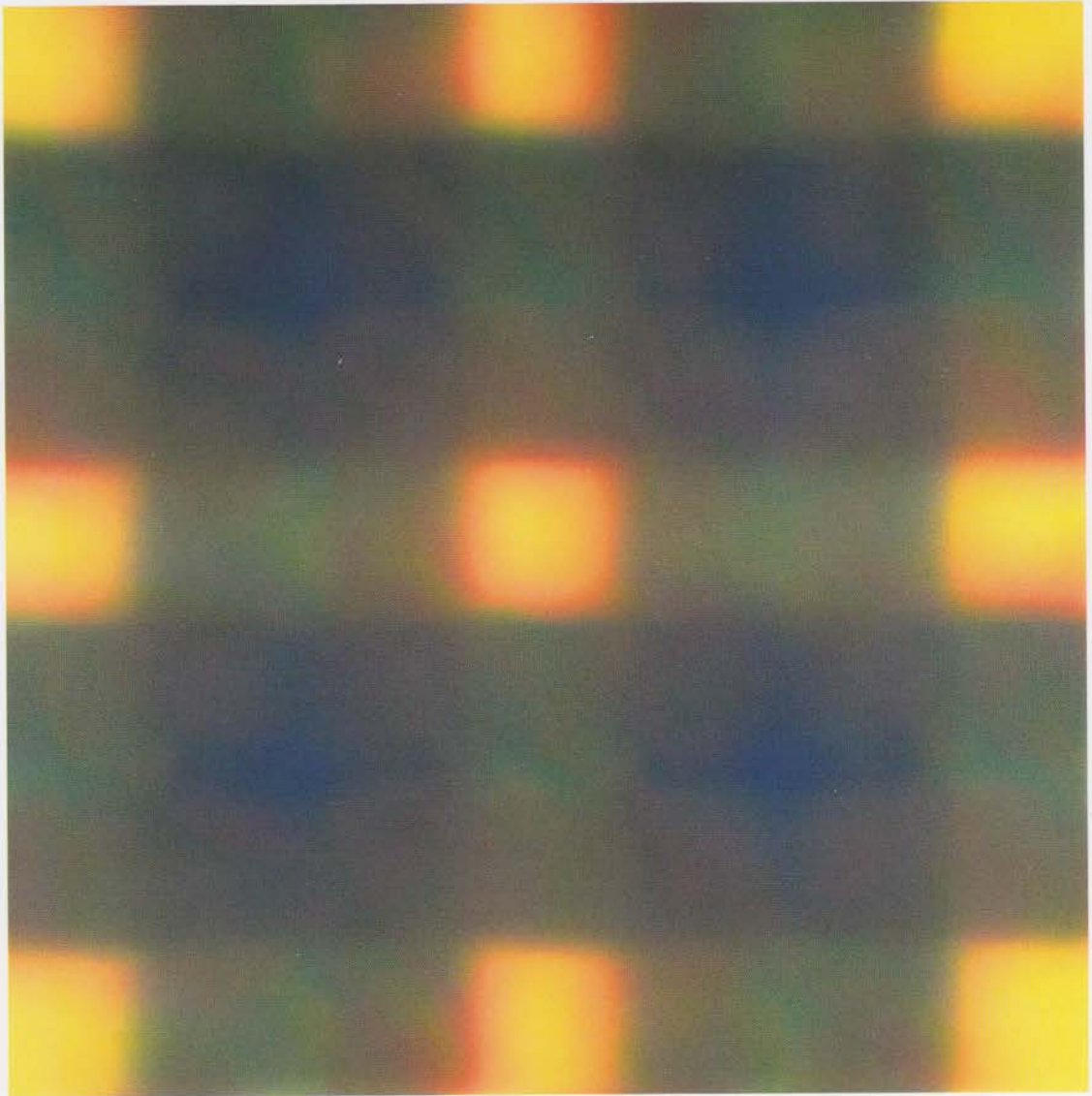
As precisely drawn as is *Tulips I*, the entire image was etched by spit bite on aquatint, a difficult to control method that requires great skill and a bit of educated guesswork in order to achieve desired tonal effects. The image is typical of Ryan's iconic still lifes with its compressed space and skewed perspective.



JAMES STROUD

Nine Yellow, 1996
relief print
18 x 18
edition 30

Stroud's recent work has been described as linear in both form and content. In *Nine Yellow*, this linearity is manifest in procedure as well, where the final image and geometric structure is a direct result of a set of predetermined choices adhered to a specific system of procedural rules. These relief prints are printed from a plate whose surface is not changed by cutting. Color is rolled onto the surface of a stainless steel plate in precise order and in precise amounts that can be repeated throughout the edition. *Nine Yellow* is one print from a suite of three.



BILL THOMPSON

Relaxed Standard, 1996

aquatint

23 x 23

edition 15

Based on a drawing entitled *Gravity Study*, this typically ironic print explores the relationship between depicted image and its physical support. The gravity laden standard, the square, presses down on the bottom of the plate exerting visual pressure on its boundaries, clearly present through the profound embossment of its broadly beveled edge.



JOHN WALKER

For '*In Parenthesis*' III, 1997

monotype

39 1/2 x 29 1/2

Linked to themes of his current painting Walker's prints deal with war, specifically World War I in which his father fought as a British soldier. Private and public memories of the horrors of war come together in image and text drawn from stories as told by his father and poetry written at the time, in this case *In Parenthesis* by another British soldier David Jones. Walker built this monotype with the same aggressive physicality of his paintings adding layers of paint and ink via multiple passes through the press.



BILL WHELOCK

Quantum Gray, 1996
plate no. II and plate no. XVI
from a portfolio of 16 etchings
15 1/4 x 13
edition 30

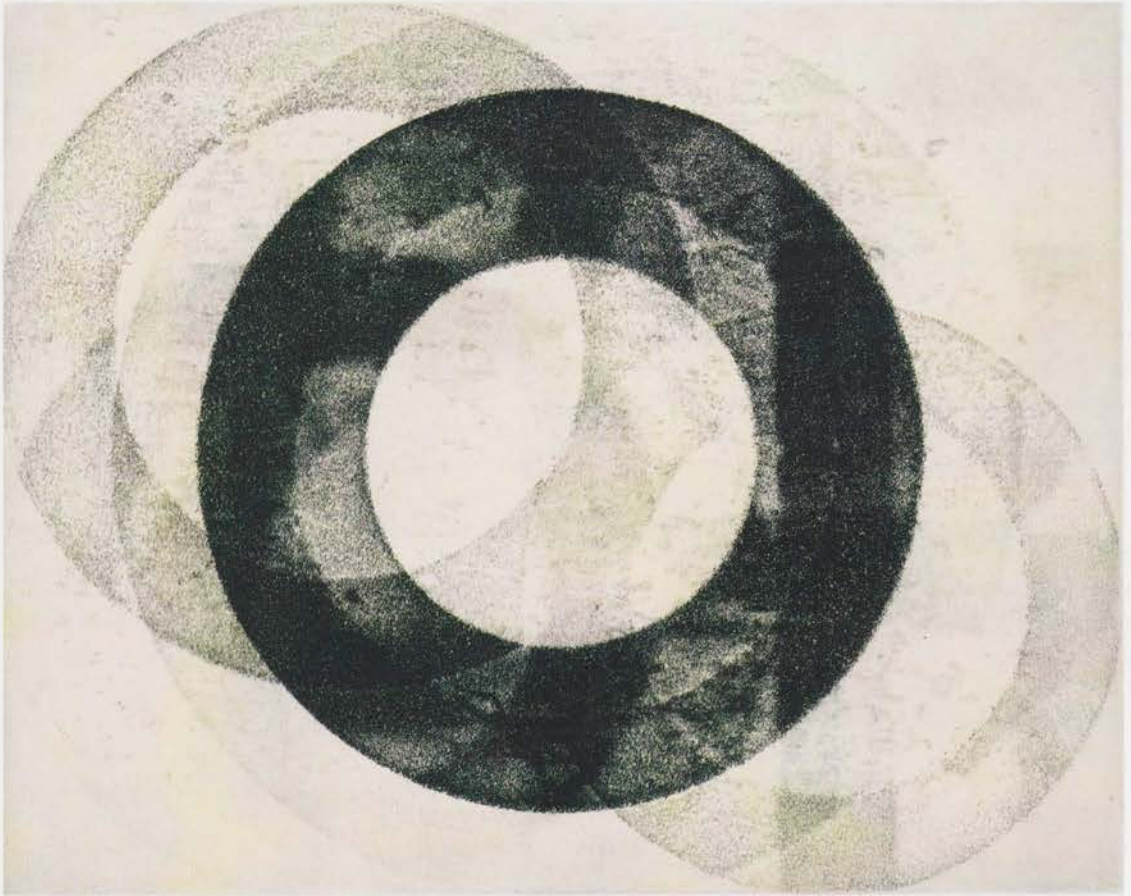
Wheelock's almost obsessive, compulsive manner of making sculpture is extended here to his first print project. Sixteen plates explore all possible combinations of vertical, horizontal and diagonal lines in a way that transforms a well known conceptual project by Sol LeWitt. Thousands of parallel lines are carefully and slowly drawn free hand, as close together as humanly possible without touching. The result is what the artist calls the EKG of his life over the sixteen months it took to draw the plates.



JANINE WONG

Alchemy of Meaning, 1993
plate no. 11 from a
portfolio of 11 state etchings
and aquatints, some with chine collé
11 x 14
edition 5

Alchemy of Meaning is a series of eleven states, each printed in an edition of five, pulled from a single plate. It explores the artist's interest in the relationship between implied and applied meaning to form and language. The artist asks, "do shapes and forms have inherent meaning in themselves or is it applied through context of use?"



EXHIBITION CHECKLIST

GERRY BERGSTEIN

Apex, 1995
color etching, aquatint, spit bite aquatint,
drypoint and engraving with chine collé
29 1/4 x 17 1/4
edition 30

NELL BLAINE

Landscape with Bird Feeder, 1986
etching
10 x 8
edition 60
Marsh Art Gallery, University of Richmond
Gift of James Stroud

NELL BLAINE

Gloucester Winter, 1986
lift ground with aquatint
10 1/2 x 17 5/8
edition 50
Marsh Art Gallery, University of Richmond
Gift of James Stroud

NELL BLAINE

Window Still Life, 1986
5 1/2 x 5
etching
edition 30
Marsh Art Gallery, University of Richmond
Gift of James Stroud

NELL BLAINE

Gloucester Ledge in Fall, 1987
etching
11 x 14
edition 10
Marsh Art Gallery, University of Richmond
Gift of James Stroud

NELL BLAINE

Flowers, 1986
etching with color surface roll
8 x 6
variant proof from an edition of 100
published by The Arts Publisher Inc., New York

BERNARD CHAET

June: Silver Clouds, 1986
color aquatint
18 x 29 1/4
edition 12

MARK COOPER

Mask, 1995
suite of 4 successive state
monoprints with beeswax
20 x 16 each

AARON FINK

Double Tomato, 1991
etching, aquatint and woodcut
35 1/8 x 23 1/2
edition 30
published by the artist

AARON FINK AND PAUL GENEGA

Perhaps, 1985
portfolio of 7 etchings and 7 poems
etching and aquatint
24 x 18
edition 35
published by the artist and the poet
Marsh Art Gallery, University of Richmond
Gift of James Stroud

AARON FINK

Steaming Cup, 1997
monotype
48 3/4 x 33 1/2

JAMES HANSEN

Language of a Lost Generation, 1993
portfolio of 10 color aquatints, some
with hand-coloring
22 1/2 x 19 3/4
edition 25

JAMES HANSEN

Memento Mori, 1989

portfolio 34 etchings and color
etchings, some with hand-coloring

15 x 11

edition 25

published by the Englehardt Foundation
and Griswold "Gooz" Draz in support
of the AIDS Hospice on Mission Hill, Boston

JAMES HANSEN AND

WILLIAM CARLOS WILLIAMS

Solace and Solitude, 1997

portfolio of 8 etchings
with chine collé and four poems

14 x 11

edition 100

Marsh Art Gallery, University of Richmond
Gift of James Stroud and James Hansen Estate

CHUCK HOLTZMAN

untitled, 1995

monotype

44 x 60

LESTER JOHNSON

Heads, 1962-89

etching and aquatint

24 x 20

edition 40

LESTER JOHNSON

Passing Image, 1990-91

lift ground and aquatint

30 x 40

edition 20

JUDY MCKIE

Tree Frog, 1995

etching and aquatint with chine collé

10 x 8

edition 20

JUDY MCKIE

Leap Frogs, 1997

etching and aquatint with chine collé

10 x 8

edition 20

TODD MCKIE

Another Perfect Rose, 1997

monotype

29 1/2 x 40

TODD MCKIE

The Big Hat, 1997

monotype

26 5/8 x 34

DAVID ORTINS

untitled, 1998

spit bite aquatint

16 x 11

edition 20

DAVID ORTINS

untitled, 1998

spit bite aquatint

16 x 11

edition 20

ROBERT PARKEHARRISON

Exhausted Globe, 1997

photogravure with beeswax

15 3/4 x 18

edition 35

published by Richard Levy Editions, Albuquerque, NM

ROBERT PARKEHARRISON

Consumption, 1997

photogravure with beeswax

16 3/4 x 15 1/2

edition 35

published by Richard Levy Editions, Albuquerque, NM

ROBERT PARKEHARRISON

Patching the Sky, 1997
photogravure with beeswax
15 3/4 x 18
edition 35
published by Richard Levy Editions, Albuquerque, NM

ROBERT PARKEHARRISON

Departure, 1997
photogravure with beeswax
19 x 16
edition 35
published by Richard Levy Editions, Albuquerque, NM

JEFF PERROTT

Etching.i, 1997
etching, drypoint and
soft ground etching
22 x 16
edition 11
Marsh Art Gallery, University of Richmond
Gift of James Stroud

CHARLES RITCHIE

Books, 1994
mezzotint
3 x 5 7/8
edition 24
Marsh Art Gallery, University of Richmond
Gift of James Stroud and the artist

CHARLES RITCHIE

Rocking Chair, 1994
mezzotint
5 3/4 x 4 3/4
edition 35
Marsh Art Gallery, University of Richmond
Gift of James Stroud and the artist

CHARLES RITCHIE

Daffodils with Astronomical Chart, 1994
mezzotint
4 3/4 x 5 1/2
edition 35
Marsh Art Gallery, University of Richmond
Gift of James Stroud and the artist

CHARLES RITCHIE

Five Days / Five Nights, 1996
portfolio of 10 spit bite aquatints
14 x 11
edition 10
Marsh Art Gallery, University of Richmond
Gift of James Stroud and the artist

CHARLES RITCHIE

Two Houses / Day, 1998
spit bite aquatint and drypoint
with chine collé
7 x 17
edition 30
Marsh Art Gallery, University of Richmond
Gift of James Stroud and the artist

CHARLES RITCHIE

Two Houses / Night, 1998
spit bite aquatint and etching
8 1/4 x 17
edition 30
Marsh Art Gallery, University of Richmond
Gift of James Stroud and the artist

CHARLES RITCHIE

Draped Chair, 1998
mezzotint
4 3/4 x 6 7/8
edition 14
Marsh Art Gallery, University of Richmond
Gift of James Stroud and the artist

RICHARD RYAN

Tulips I, 1997
color spit bite aquatint
24 x 18
edition 22

RICHARD RYAN AND SUSAN FOX

XXII, 1990
portfolio of 22 etchings and 14 poems
20 1/4 x 17 3/4
edition 25
Marsh Art Gallery, University of Richmond
Gift of James Stroud and the artist

JAMES STROUD

IVX, 1990-94

suite of 3 aquatints with chine collé

13 x 11 3/4

edition 20

JAMES STROUD

I-X, 1990

set of 2 aquatints

13 x 11 3/4

edition 20

JAMES STROUD

STATIONS, 1997

portfolio of 9 aquatints with
drypoint coated with beeswax

14 x 13

edition 30

Marsh Art Gallery, University of Richmond

Gift of the artist

JAMES STROUD

Nine Red, Nine Yellow, Nine Blue, 1996

suite of 3 relief prints

18 x 18 each

edition 30

BILL THOMPSON

Relaxed Standard, 1996

aquatint

23 x 23

edition 15

Marsh Art Gallery, University of Richmond

Gift of James Stroud and the artist

BILL THOMPSON

Walk-up, 1994

woodcut

28 x 28

edition 10

BILL THOMPSON

Pique-nique, 1997

woodcut

15 x 15

edition 20

JOHN WALKER

Anthem, 1997

portfolio of 6 monotypes

39 1/2 x 29 1/2 each

JOHN WALKER

For *'In Parenthesis' III*, 1997

monotype

39 1/2 x 29 1/2

JOHN WALKER

untitled, 1998

etching with chine collé

10 x 8

edition 30

JOHN WALKER

untitled, 1998

etching and aquatint with chine collé

10 x 8

edition 30

Marsh Art Gallery, University of Richmond

Gift of James Stroud and the artist

BILL WHELOCK

Quantum Gray, 1996

portfolio of 16 etchings

15 1/4 x 13

edition 30

Marsh Art Gallery, University of Richmond

Gift of James Stroud and the artist

JANINE WONG

Alchemy of Meaning, 1993

portfolio of 11 state etchings

and aquatints, some with chine collé

11 x 14

edition 5

Marsh Art Gallery, University of Richmond

Gift of James Stroud and the artist

Measurements are given in inches and indicate image size, except for portfolios which indicate sheet size.

In both cases height precedes width. All works are published by and from the collection of Center Street Studio unless otherwise indicated.

ARTISTS AND SELECTED COLLECTIONS

GERRY BERGSTEIN

Born 1947, Bronx, NY

DeCordova Museum and Sculpture Park, Lincoln, MA
First National Bank of Boston, MA
IBM, New York
List Visual Arts Center, MIT, Cambridge, MA
Polaroid Corporation, Cambridge, MA
Rose Art Museum, Brandeis University, Waltham, MA

NELL BLAINE

Born 1922, Richmond, VA
Died 1996, New York, NY

Brooklyn Museum of Art, NY
Hirshhorn Museum and Sculpture Garden, Smithsonian
Institution, Washington, DC
Marsh Art Gallery, University of Richmond, VA
The Metropolitan Museum of Art, New York, NY
The Museum of Contemporary Art, Los Angeles, CA
National Academy of Design, NY
The National Museum of Women in the Arts,
Washington, DC
Rose Art Museum, Brandeis University, Waltham, MA
Virginia Museum of Fine Arts, Richmond
Whitney Museum of American Art, NY

BERNARD CHAET

Born 1924, Boston, MA

The Art Institute of Chicago, IL
Boston Public Library, MA
Brooklyn Museum of Art, NY
Fogg Art Museum, Harvard University, Cambridge, MA
Hirshhorn Museum and Sculpture Garden, Smithsonian
Institution, Washington, DC
IBM, New York
Museum of Art, Rhode Island School of Design,
Providence, RI
Museum of Fine Arts, Boston, MA
Rose Art Museum, Brandeis University, Waltham, MA
Yale University Art Gallery, New Haven, CT

MARK COOPER

Born 1950, Evansville, IN

Boston College Museum of Art, Chestnut Hill, MA
The Corcoran Gallery of Art, Washington, DC
Fogg Art Museum, Harvard University, Cambridge, MA
Fuller Museum of Art, Brockton, MA
National Museum of American Art, Washington, DC
Polaroid Corporation, Cambridge, MA

AARON FINK

Born 1954, Boston, MA

Art Institute of Chicago, IL
Boston Public Library, MA
Brooklyn Museum of Art, NY
List Visual Arts Center, MIT, Cambridge, MA
Marsh Art Gallery, University of Richmond, VA
The Metropolitan Museum of Art, New York, NY
Museum of Fine Arts, Boston, MA
The Museum of Modern Art, New York, NY
National Gallery of Art, Washington, DC
The New York Public Library, NY
Rose Art Museum, Brandeis University, Waltham, MA

JAMES HANSEN

Born 1952, New Haven, CT
Died 1997, Orleans, MA

Bank of Boston, MA
Boston Public Library, MA
Marsh Art Gallery, University of Richmond, VA
Microsoft Corporation, Redmond, WA
Museum of Fine Arts, Boston, MA
Rose Art Museum, Brandeis University, Waltham, MA

CHUCK HOLTZMAN

Born 1950, Boston, MA

Addison Gallery of American Art, Andover, MA
Fogg Art Museum, Harvard University, Cambridge, MA
Museum of Fine Arts, Boston, MA
Rose Art Museum, Brandeis University, Waltham, MA
University Art Gallery, University of Massachusetts,
Amherst, MA
Whitney Museum of American Art, New York, NY

LESTER JOHNSON

Born 1919, Milwaukee, WI

Albright-Knox Art Gallery, Buffalo, NY
The Art Institute of Chicago, IL
The Baltimore Museum of Art, MD
Carnegie Museum of Art, Pittsburgh, PA
The Chrysler Museum, Norfolk, VA
The Metropolitan Museum of Art, New York, NY
The Museum of Modern Art, New York, NY

JUDY KENSLEY MCKIE

Born 1944, Boston, MA

Museum of Fine Arts, Boston, MA
Museum of Art, Rhode Island School of Design,
Providence, RI
Philadelphia Museum of Art, PA
Renwick Gallery, National Museum of American Art,
Smithsonian Institution, Washington, DC
Vice President's Residence, Washington, DC
Yale University Art Gallery, New Haven, CT

TODD MCKIE

Born 1944, Boston, MA

Addison Gallery of American Art, Andover, MA
AT&T, New York
DeCordova Museum and Sculpture Park, Lincoln, MA
Fidelity Investments Corporation, Boston, MA
Fogg Art Museum, Harvard University, Cambridge, MA
Greenville County Museum of Art, SC
Fuller Museum of Art, Brockton, MA
Museum of Fine Arts, Boston, MA
Rose Art Museum, Brandeis University, Waltham, MA
Worcester Art Museum, MA

DAVID ORTINS

Born 1957, Boston, MA

The Baltimore Museum of Art, MD
California Center for the Arts Museum, Escondido
The Jewish Museum, New York, NY
List Visual Arts Center, MIT, Cambridge, MA
The Minneapolis Institute of tArts, MN

ROBERT PARKEHARRISON

Born 1968, Fort Leonard, MO

Anderson Museum of Contemporary Art, Roswell, NM
George Eastman House, International Museum of
Photography and Film, Rochester, NY
Joseph Monsen Collection, Seattle, WA
The New York Public Library, NY
Photographic Resource Center, Boston University, MA

JEFF PERROTT

Born 1966, Philadelphia, PA

Marsh Art Gallery, University of Richmond, VA
Wadsworth Atheneum, Hartford, CT

CHARLES RITCHIE

Born 1954, Pineville, KY

Boston Public Library, MA
The Butler Institute of American Art, Youngstown, OH
The Chrysler Museum, Norfolk, VA
Marsh Art Gallery, University of Richmond, VA
National Gallery of Art, Washington, DC
The New York Public Library, NY
Virginia Museum of Fine Arts, Richmond

RICHARD RYAN

Born 1950, London, England

Auchenbach Foundation for the Graphic Arts,
The Fine Arts Museums of San Francisco, CA
Fogg Art Museum, Harvard University, Cambridge, MA
Marsh Art Gallery, University of Richmond, VA

JAMES STROUD

Born 1958, New York, NY

Boston Public Library, MA
Delaware Art Museum, Wilmington, DE
Marsh Art Gallery, University of Richmond, VA
Museum of Fine Arts, Boston, MA
The New York Public Library, NY
Pushkin Museum, Moscow, Russia
Russian Cultural Institute, Moscow, Russia
Yale University Art Gallery, New Haven, CT

BILL THOMPSON

Born 1957, Ipswich, MA

Addison Gallery of American Art, Andover, MA
The Butler Institute of American Art, Youngstown, OH
DeCordova Museum and Sculpture Park, Lincoln, MA
Fogg Art Museum, Harvard University, Cambridge, MA
List Visual Arts Center, MIT, Cambridge, MA
Marsh Art Gallery, University of Richmond, VA
Microsoft Corporation, Redmond, WA
The New York Public Library, NY
Rose Art Museum, Brandeis University, Waltham, MA

JOHN WALKER

Born 1939, Birmingham, England

Art Gallery of New South Wales, Sydney, Australia
The Art Institute of Chicago, IL
The British Museum, London, England
Fogg Art Museum, Harvard University, Cambridge, MA
Hirshhorn Museum and Sculpture Garden, Smithsonian
Institution, Washington, DC
Marsh Art Gallery, University of Richmond, VA
The Metropolitan Museum of Art, New York, NY
Museum of Contemporary Art, Chicago, IL
The Museum of Contemporary Art, Los Angeles, CA
Museum of Fine Arts, Boston, MA
The Museum of Modern Art, New York, NY
National Gallery of Art, Washington, DC
The Phillips Collection, Washington, DC
Rose Art Museum, Brandeis University, Waltham, MA
Solomon R. Guggenheim Museum, New York, NY
The Tate Gallery, London, England
The Victoria and Albert Museum, London, England
Yale University Art Gallery, New Haven, CT

BILL WHEELOCK

Born 1969, New York, NY

Albright-Knox Art Gallery, Buffalo, NY
Fogg Art Museum, Harvard University, Cambridge, MA
Marsh Art Gallery, University of Richmond, VA
The New York Public Library, NY
The Pinhole Resource Center, San Lorenzo, NM
Whitney Museum of American Art, New York, NY

JANINE WONG

Born 1956, Boston, MA

Marsh Art Gallery, University of Richmond, VA



MARSH ART GALLERY, UNIVERSITY OF RICHMOND