

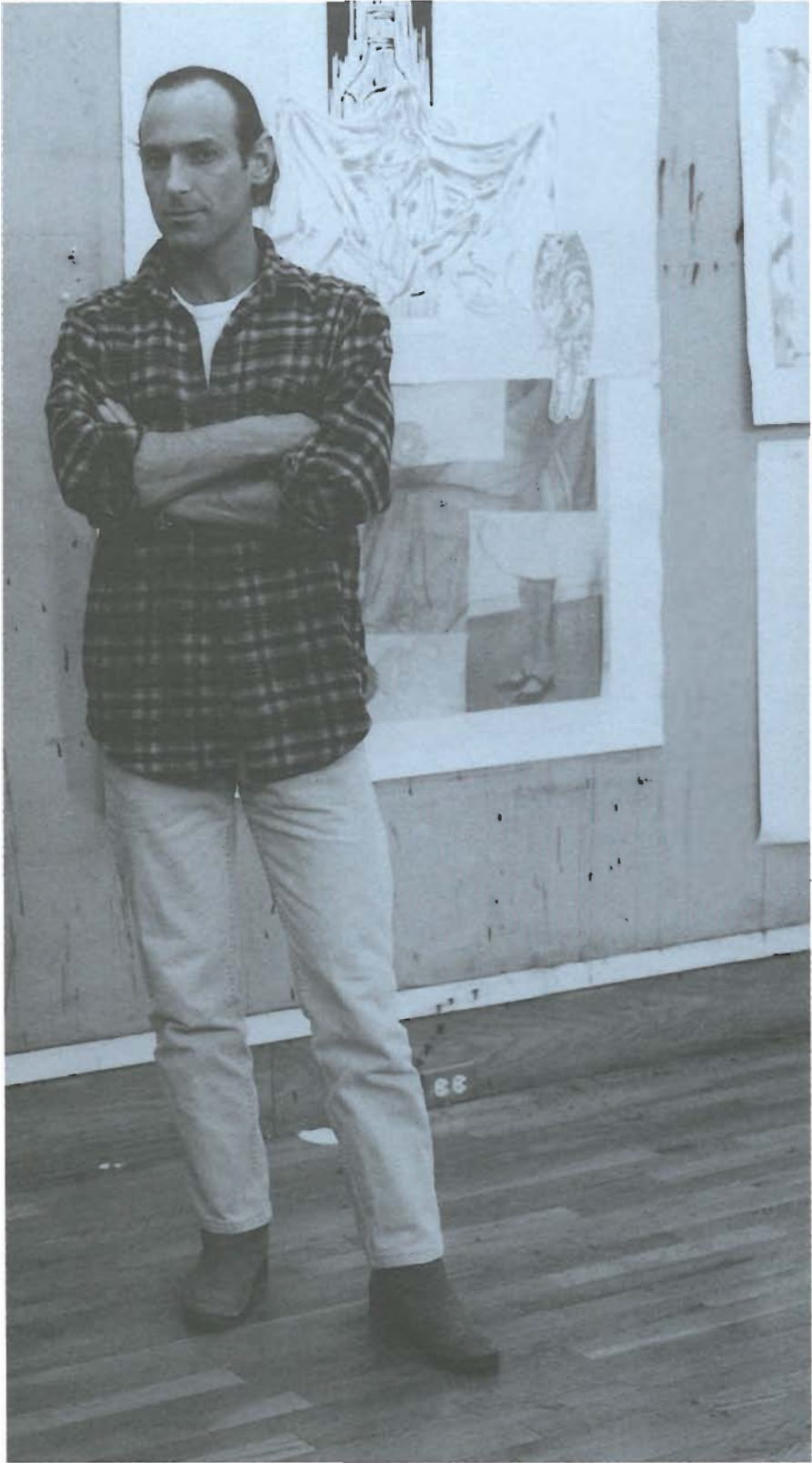
David Salle



David Salle

High and Low

A Series of Six Mixed-Media Prints



High and Low

David Salle has been making prints for as long as he has been painting, but the current suite of six represents the first work he has done at Tyler Graphics. Salle's departure here from his earlier printmaking, while not radical, is distinctive.

Some of the iconography is familiar, part of David Salle's repertoire of images found in the corpus of his earlier paintings and prints. A tri-corner hat made of newspaper, or of some soft, crushable material—is an image found in paintings by the American artist, Walt Kuhn, whom Salle has often referred to in his work. A squat totemic figure (*Up and Down*) always a disquieting, almost savage item in Salle's paintings but especially so here as it stands among tame images of gin bottle and huge glass of juice, serves, perhaps, as an emblem of the irrational and as a safeguard against a too attractive iconography—the way, say, as Salle's brush slashes or paint-drippings qualify the most winning sections in his painting.

New, among other of Salle's newly born images (along with the Gilbey's gin bottle, the smiling all-American fifties couple in their perfect kitchen) for this suite, is one of a rubber kitchen glove—yet another of the domestic images in the culture of these prints—from an advertisement circa the American fifties, but an image linked more spiritually to the photo of a mysterious gloved hand in André Breton's surrealist novel, *Nadja*. A recondite allusion, or is it perhaps Salle's unconscious connection between the commonplace, utilitarian American glove and the European hand that in that novel points to the mysterious and erotic happenings in the skies above Paris. But Salle's imagery has always held a multivalence of feeling and

allusion, forming part of the emotional and intellectual weave of his art.

Salle's recent (and, from the point of view of the quality of the craft, the delicacy and the authority of his hand joined with the printer's sympathetic, graceful translation of that hand to paper) prints are among the best he has ever made. Here he gives full rein to the visual and linguistic puns and rhymes found in the earlier body of his work. In these recent prints (and in the paintings which he executed during the same period early in 1994 and for which these works of paper may be seen as corollary works) that metaphoric expression is given a new lightness of spirit and playfulness combined with a new lightness of color—pale blues and pinks and yellow). Purely abstract and non-referential shapes, such as circles large and small, echo each other (as in the print, *Up and Down*) not only as forms variant in size and color but as puns on the idea of objects with similar names: “life preserver” and “Life Saver”—the bright-colored, ring-like candy. Salle further presses the visual and linguistic image by arranging the candies into a circle, forming a life preserver of Life Savers. The humor in this print speaks, finally, for the general disposition of the suite. For those who are familiar with Salle's work the revelations here are in the direction of wit, concealment, and authority, a wonderful sunniness in the pallor of the text.

Frederic Tuten

3 August, 1993

The project began in December 1992 and was completed June 1994. The *High and Low* series are six mixed-media print editions, each impression printed on two sheets of white TGL handmade paper. For the lithography plates, Salle drew images on mylars using tusche and crayons and reconfigured photographic images taken from some of his original collage drawings using a Scitex computer system. TGL printers hand-cut Rubylith™ stencils for each of the flat color shapes. The artist drew into soft ground applied to copper plates to create two etchings that were printed on light yellow-ochre TGL handmade paper. These small etchings were used as collage elements in two of the edition prints. For all six editions, Salle carved large woodblocks to print color over nearly the total paper surface with smaller blocks inlaid for printing additional colors. In order to create white areas throughout the blocks for selected passages of lithography printing, Salle directed the printers to mechanically rout and hand carve these areas in registration to the printing. In June 1994, the artist signed each print, "David Salle," numbered, and dated them on the lower right margin, with the workshop chop mark next to his signature.

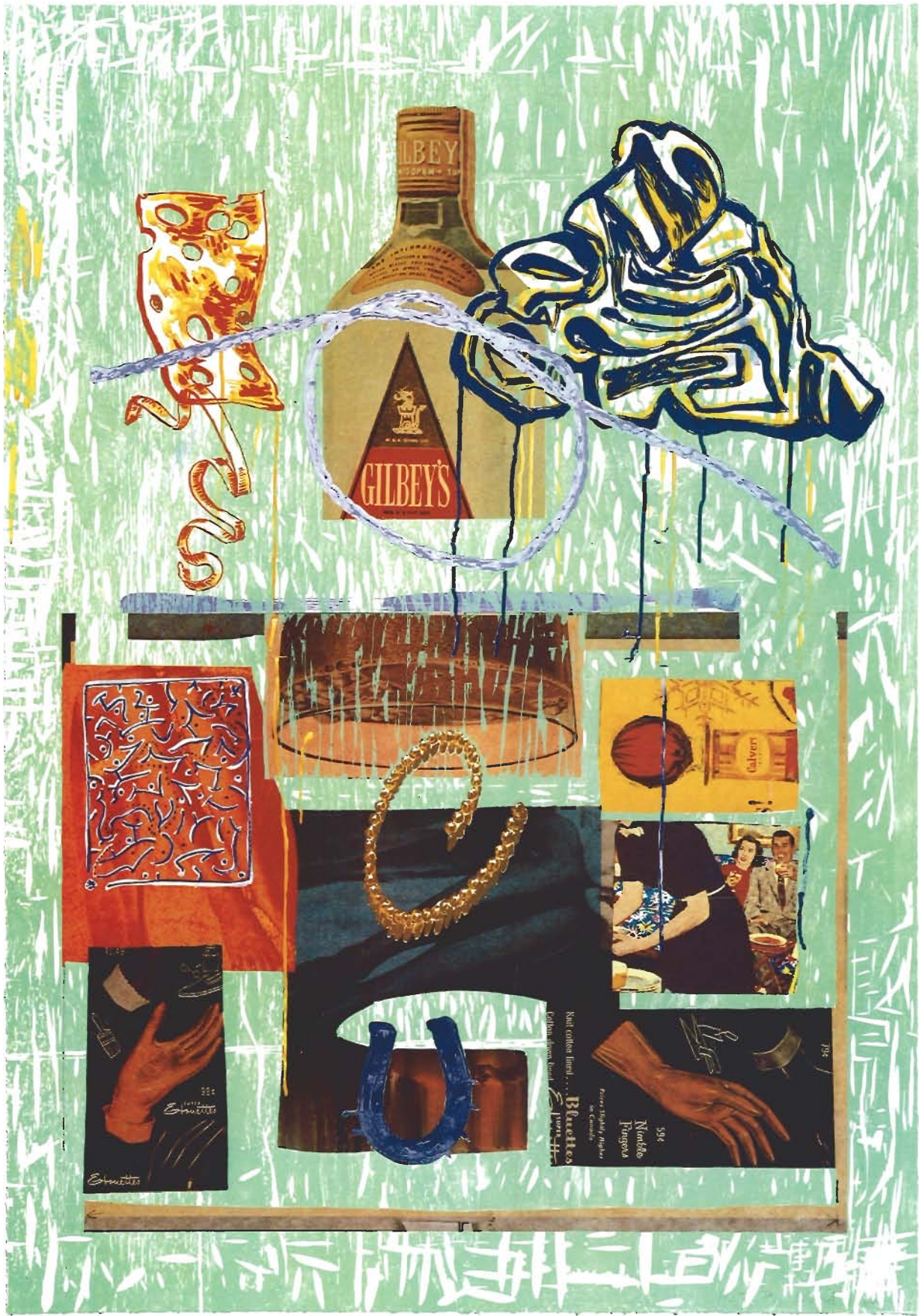


Collaboration on this project was under the supervision of Kenneth Tyler; papermaking by Tom Strianese and Robert Meyer. Preparation, proofing and edition printing was performed by Lee Funderburg, John Hutcheson, Kevin Falco, Yasuyuki Shibata, Kathy Cho, Michael Mueller, Christopher Creyts, Anthony Kirk and Tom Strianese. Complete technical information for each edition appears on the print documentation sheet, available upon request.

Color prints photographed by Steven Sloman
Photograph of David Salle by Jim McLugh
Working photograph by Marabeth Cohen-Tyler
Designed by Emsworth Design
Printed by Kaleidoscope Concepts
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Fast and Slow, 17 color lithograph, woodcut on TGL handmade paper, 56 x 39 inches (142.2 x 99.1 cm.) Edition 30



Up and Down, 18 color lithograph, woodcut, etching, collage on TGL handmade paper, 51 x 41 inches (129.5 x 104.1 cm.) Edition 30



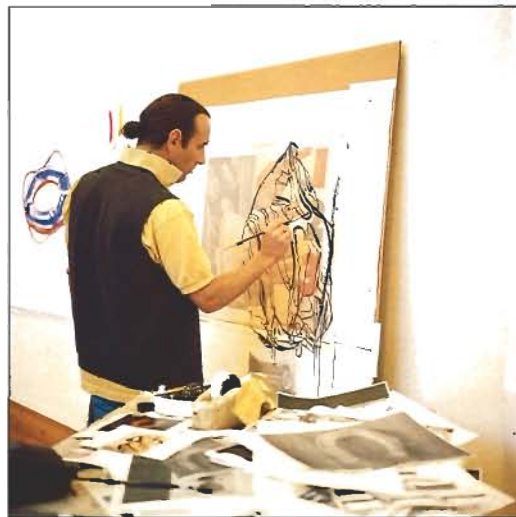
Low and Narrow, 18 color lithograph, woodcut, etching, collage on TGL handmade paper, 37 1/2 x 49 inches (95.3 x 124.5 cm.) Edition 30



Long and High, 14 color lithograph, woodcut on TGL handmade paper, 49 1/2 x 30 3/4 inches (125.7 x 78.1 cm.) Edition 30



High and Wide, 15 color lithograph, woodcut on TGL handmade paper, 57 1/4 x 37 1/8 inches (146.7 x 94.3 cm.) Edition 30



1. Lee Funderburg pulling impression of *High and Wide*.

2. John Hutcheson sponging lithography plate for *Low and Narrow*.

3. Yasuyuki Shibata and Kevin Falco pulling wood-block impression of *Low and Narrow*.

4. David Salle drawing mylar for *Low and Narrow*.

5. Kenneth Tyler drawing registration acetate for *Up and Down*.

6. David Salle drawing mylar for *High and Wide*.