

WALKING THROUGH



TYLER
GRAPHICS
LTD.

Summer 1995
Volume IV



CENTER FOR CONTEMPORARY
GRAPHIC ART & TYLER GRAPHICS
ARCHIVE COLLECTION
established in Japan

Celebrating a New Era of Cross-Cultural Arts Activity

Aerial view of CCGA & TGAC from the northwest



Front of building

THIS YEAR KENNETH TYLER celebrates his thirtieth anniversary as a publisher and collaborative printmaker. Over the past three decades, Tyler has collaborated with artists and printers on a body of work that dazzles both the imagination and the eye. Moreover, that body of work is now accessible to scholars, artists, and the public in the newly constructed **CENTER FOR CONTEMPORARY GRAPHIC ART & TYLER GRAPHICS ARCHIVE**

View from south



View from southwest

COLLECTION (CCGA & TGAC) — an exhibition, study, and storage facility created by Dai Nippon Printing Company. On April 20th, 1995, the CCGA, in Sukagawa City, Fukushima, officially opened its first series of exhibitions, accompanied by a symposium at Keio Gijuku University, Tokyo. In all, it was a celebration not only of great beauty, but of significance for the future of multi-national artistic collaboration. As Mr. Tyler declared in

Formal gardens surround building and extend into parking area



Early photograph from August 1994 showing stepped fountain (left) and grass location (right) for the John Newman sculpture

his symposium speech: “Works of great quality will continually be created . . . marvelous images born out of layers of ink, paper, techniques, and creative personalities.” Beyond their creation, such works may now be enjoyed in Asia where they will be displayed on a permanent basis in the only facility of its kind in the world, dedicated exclusively to fine art prints and multiples.

Keio University International Symposium Sponsored by CCGA

ON APRIL 18th Mr. Yoshitoshi Kitajima, President of Dai Nippon Printing Company, Ltd. (DNP), organized and hosted an international symposium at his alma mater, Keio Gijuku University in Tokyo. The event kicked off the cross-cultural arts program of the new CENTER FOR CONTEMPORARY GRAPHIC ART & TYLER GRAPHICS ARCHIVE COLLECTION. By holding this event on the eve of the grand opening of the CCGA & TGAC, celebrated on April 20th 1995, DNP was able to inaugurate their ambitious educational program both in central Tokyo and in Fukushima, north of Tokyo.

Keio University, often referred to as the “Harvard of Japan,” thus continues its reputation as an important sponsor of the arts. The university’s kinship with DNP and other institutions has led to the creation of its Arts Management and Artistic Production Program in 1991 and the Research Center for the Arts and Arts Administration created in 1993.

The CCGA-sponsored symposium featured three American and two Japanese speakers, with Mr. Hiroshi Minamishima, independent curator and art critic, acting as moderator. In order of appearance, the lecturers were: Frank Stella; Kenneth Tyler; Judith Goldman; Mr. Masato Naito, Curator of Idemitsu Museum of Art; and Mr. Akira Tatehata, Professor at Tama University of Art. The lectures, outlined below, will be published as an illustrated booklet in the near future.

Highlights from the Symposium

WELCOME SPEECH

Professor Fujio Maeda of Keio University began the event, welcoming all on stage and in the auditorium. Mr. Kitajima then expressed his strong support of the university arts programs and the lasting partnership between the CCGA and the school.



Yoshitoshi
Kitajima

FRANK STELLA'S KEYNOTE ADDRESS

Frank Stella then delivered a keynote address, covering a breadth of issues reminiscent of his Charles Eliot Norton Lectures of 1983–84, which were published in the book, *Working Space*. He discussed printmaking in the larger context of painting, sculpture, and architecture. Stella elaborated on how he develops ideas through various media, often



Frank Stella

simultaneously, permitting the various expressions to work together in new ways while allowing each medium to retain its distinct qualities.

Stella included anecdotes of his twenty-eight-year relationship with Ken Tyler in various studios and workshops and on innumerable projects. He praised Ken for his energy and dynamism — qualities which Stella originally found suspect when he first met him in 1967:

As Ken talked about making prints, about how great prints were, and about how wonderful and how interesting the process was, I began to wonder whether or not there had been [an] . . . undisclosed Martian landing.

However alien at first, these qualities became familiar in Stella's life

and in his attitude towards printmaking. By the end of his lecture, Stella rhapsodized about “The power of the press, which grows mightier and mightier, especially, when in Ken's case, it has to conform to the ambitions of a supreme master printer;” about “the power that gives the visual punch to the stamped-out image of the print;” and about intensity, saturation of color, and projective color. Stella has truly become impassioned with both the processes and the possibilities:

I suppose that without really noticing, I have absorbed printing — a printmaking way of thinking — into the pattern of my normal thought process . . . there is a feeling that somehow printing and printmaking have infiltrated my psyche to such an extent that I simply will have to learn to live with them.



Ken Tyler

TYLER REFLECTS ON HIS 30TH ANNIVERSARY

Tyler gave an overview of his career, beginning in his eighteenth year, when he first laid eyes on Picasso's lithographs printed by Fernand Mourlot of

“Mourlot Imprimeurs”. From that moment on, Picasso remained Tyler’s central source of inspiration, his so-called “life-long silent protagonist,” with “Picasso opening up the doors for everything that came after him.” That same year, 1949, Tyler enrolled in The Art Institute of Chicago, encountering hands-on printmaking for the first time.

He described his “rite of passage” later on in graduate school with artist/printmaker and teacher, Garo Antreasian. Antreasian prepared him for his next training ground in printing, the Tamarind Lithography Workshop. Tamarind, founded by June Wayne in 1960 and directed by her until 1970, proved an accelerated educational period for Tyler as he rose through the ranks to become Technical Director in 1964. He met and worked with a variety of artists, including Josef Albers, and studied under the Master Printer from France, Marcel Durassier. The following year, Tyler opened his own workshop and has continued to stretch the limits of collaborative printmaking ever since.

Commenting on slides of projects and techniques spanning his thirty

years of expertise, Tyler repeatedly stressed the importance of “the team” effort. He praised “the time, ambitions, and compulsive collaborative efforts that artists and artisans have invested in the craft” and enthused over projects still to come.

JUDITH GOLDMAN AND THE HISTORY OF THE PRINTMAKING REVOLUTION

Judith Goldman addressed a common misnomer in American history: The printmaking boom which took place in the 1960s is often referred to as a renaissance. She pointed out, however, that it “was more along the lines of a revolution.”

In the 1500s, art was scorned by early American settlers. To Puritan émigrés, it was wasteful, and printing presses were chiefly used for the dissemination of ephemera. “America’s first prints were . . . the flotsam of their day — trade cards, currency, bookplates, leaflets and handbills.” Unlike their European and Asian counterparts, most artists in the US were oblivious to the art of the print until the latter part of the 19th century. Fine art printmaking was virtually ignored by major American painters until the second half of the 20th century.

Graphic publications in America began to gain currency in the mid-1800s. Decorative copperplate engravings and lithographic editions were churned out for profit supplying the public with predominately saccharine subject matter, ranging from illustrated moral aphorisms to decorative plaques. While fine art printmaking slowly percolated through the dense commercial tradition in the first decade of the 1900s, it didn’t receive a true jumpstart until the arrival of Stanley William Hayter in 1940. Hayter’s experimental graphic workshop, Atelier 17, opened the floodgates of influence from Europe, preparing the way for the momentous changes of the 1950s and 60s. Goldman identified three principal champions of the print during this transitional period: Tatyana Grosman, June Wayne, and Kenneth Tyler.

Grosman unwittingly set the wheels in motion for the “revolution” to take place. With tremendous success, she opened a small workshop in 1957, Universal Limited Art Editions, and “seduced artists with a quiet persistence” to draw on lithography stones. Once she won several key artists over to the medium, others followed in lively succession: “Larry Rivers recommended Helen Frankenthaler. Jasper Johns introduced . . . Robert Rauschenberg.”

On a different front, the artist June Wayne embarked on her own crusade — to invigorate the languishing art of lithography. She founded Tamarind Lithography Workshop in 1960 to train printers and expose painters to the craft. Tamarind printers were required to study every aspect of lithography, from the materials, processes and history to business considerations. By 1970, Tamarind had given grants to over 100 artists and trained half as many printers, who found their way into nearly every major American city within a decade.

From left:
Frank Stella,
Judith Goldman,
and Ken Tyler





Frank Stella
The Fountain 1992
Woodcut, etching,
aquatint, relief,
screenprint, drypoint,
collage
91 x 275 3/4 inches
(231.1 x 700.4 cm)
Edition of 8

As one of Tamarind's graduates and former Technical Directors, Tyler demonstrated the fine-tuned skills of a perfectionist: Goldman described the prints and multiples he produced in the 1960s as having "a clean industrial look . . . Tyler printed smooth, flat, perfectly registered prints." More importantly, Tyler departed from the traditional paradigm for a master printer in lithography. He integrated diverse technological advances into the print-making craft, worked in new materials and *all* print media, and expanded the involvement of printers in the collaborative process.

When Tyler left Los Angeles in 1973 and set up shop in the pastoral setting of Bedford, New York, "he rediscovered and reinvented old techniques, like the ancient art of paper-making." At what is now the twenty-one-year-old Tyler Graphics, (relocated from Bedford to Mount Kisco, NY, in 1986), he has unified all print media under one roof, combining tradition and invention "to allow painters and sculptors to produce an entirely new kind of print: collaborative prints, prints that are constantly being redefined." With this, Goldman projected a slide of Stella's *The Fountain* print to conclude with a "graphic coda, an ode to the last forty years of American printmaking".

MASATO NAITO AND THE UKIYO-E TRADITION

Mr. Masato Naito gave an introduction to the history of *Ukiyo-e* prints. *Ukiyo*, translated as "floating world," and *e* as "pictures," denotes the famous era of artistic freedom which endured in Edo from the mid-seventeenth to the mid-nineteenth centuries. Focusing on Japan's most famous artist of that period, Katsushika Hokusai, Naito elaborated on Japan's rich history in woodcut printing.

Depicting Kabuki actors, glamorous courtesans, fashionably-dressed women, legends and historical events, Hokusai and other *Ukiyo-e* artists typically had their works printed and reprinted in large editions. Hokusai ventured beyond popular subject matter, however, as demonstrated by a slide projection of *Mount Fuji in Clear Weather*, from the artist's series, *Thirty-six Views of Mount Fuji*. These works were key influences in defining Japanese landscape as a genre, according to Naito.

While the image is commonly known as *Red Fuji*, Naito pointed out numerous color variations between different impressions of the print. He explained that printers often "interpreted" the woodblocks, changing colors as publishers decided what would be most commercially profitable.

Hokusai worked well into his eighties, producing over thirty

thousand designs during his prolific career. He continuously expanded the media, discovering new expressive possibilities which continue to influence artists in Japan and overseas.

AKIRA TATEHATA AND JAPANESE GRAPHIC ART

Mr. Akira Tatehata centered his discussion around the internationally renowned Japanese graphic artist, Tadanori Yokoo. He examined Yokoo's career, contrasting issues relating to commercial design and fine art graphics through examples of the artist's poster designs and one-of-a-kind creations. Tatehata linked Yokoo's style to the creative upheavals and cross-cultural flux of the 1960s, when the artist was still in his twenties.

Tatehata discussed Yokoo's montage method of bringing together dissimilar elements and delineated various stages of the artist's career. In addition to numerous stylistic changes, the artist repeatedly straddled the line between "fine art" and commercial work. According to Tatehata and a member of the audience who stood up and confirmed this, Yokoo's finest work remains those graphic designs which exult in their commercial origins, unselfconsciously forceful by their directness.

The New Museum: The Center for Contemporary Graphic Art & Tyler Graphics Archive Collection

The CCGA and TGAC,
main entrance



Gallery exhibition space



Archive storage
chambers with print
drawers, second floor

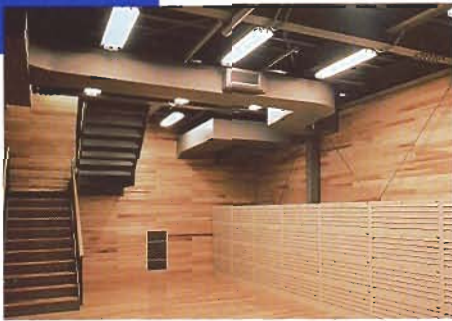


Archive storage chamber,
first floor, with sliding
panels for framed works

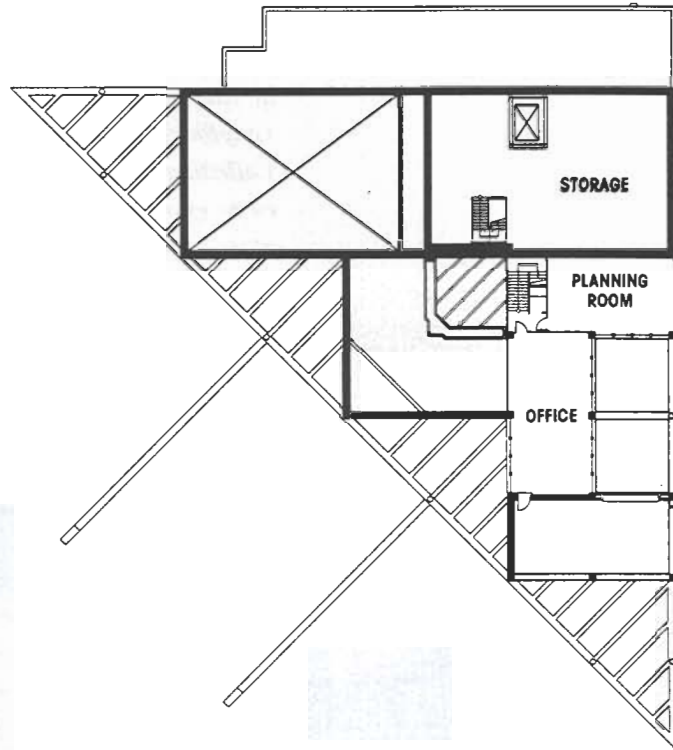
Hideyuki
Kido



Print
storage,
first floor



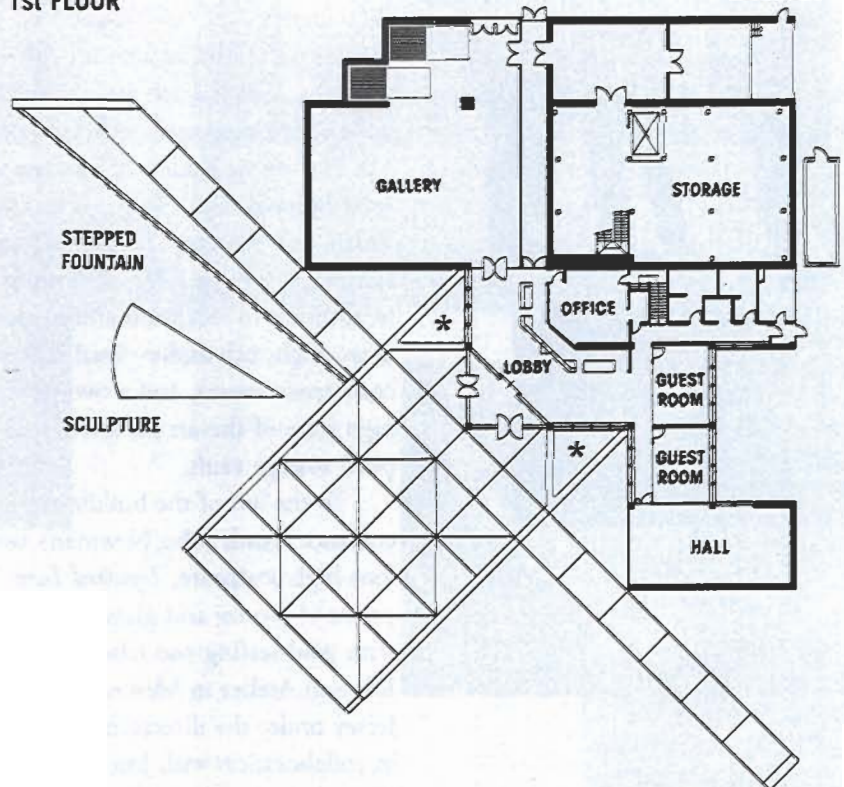
2nd FLOOR



Outlines of Construction and Facilities

Plot: 92,570 feet² (8,600 meters²)
 Floor area: 15,371 feet² (1,428 meters²)
 First floor: 12,357 feet² (1,148 meters²)
 Gallery: 3,218 feet² (299 meters²)
 Lobby: 1,711 feet² (159 meters²)
 Hall: 850 feet² (79 meters²)
 Storage room: 2,562 feet² (238 meters²)
 Others: 3,294 feet² (306 meters²)

1st FLOOR



* = FOUNTAIN



Doors to
print storage
vault

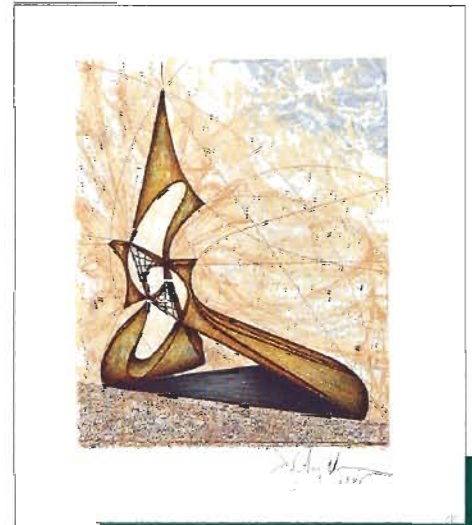
THE SITE AND THE FACILITY

In the countryside of Sukagawa City, Fukushima Prefecture, 400 miles north of Tokyo, the *Center for Contemporary Graphic Art and Tyler Graphics Archive Collection* (CCGA & TGAC) celebrated its grand opening on April 20th, 1995.

The CCGA & TGAC is a contemporary structure designed by architects Peter Wong, Wesley T. Fukumori (Project Manager), and Stephen Chong (Assistant Project Manager) of ED2 International of San Francisco. Based on a triangular motif, the building was designed as an “artwork” in its own right, harmoniously placed in the landscape. Rectangular arches extend from the front entrance to “frame the landscape,” while architectural water fountains on either side entice approaching visitors. The interior spaces allow for art, large and small, to be viewed in a personal and intimate setting.

Kalvin Platt, John Wong, Roy Imamura, and John Loomis are the Principals of The SWA Group of Sausalito, California who provided site planning consultation and landscape design. The project was coordinated by Mr. Harumasa Kudoh of Landscape International, Ltd., Tokyo. The 15,000 square foot structure houses 984 square feet of gallery space for exhibitions, in addition to reception and bookstore areas, high-tech audio-visual and conference rooms, and a two-story high state-of-the-art curatorial and print storage vault.

To the left of the building’s entrance stands John Newman’s twelve-foot-high sculpture, *Upward Turn*. The patinaed bronze and glass construction with gold-leafing was fabricated at Johnson Atelier in Mercerville, New Jersey under the direction of the artist, in collaboration with Jon Lash (Foundry Manager), Dona Warner (Director of Production), and Kenneth



John Newman
Upward Turn (Study) 1995
Lithograph
16 ¼ x 13 ¾ (41.3 x 34.9 cm)
Edition of 300

Tyler. The slumped glass portion of the sculpture was made by Flickinger Glassworks in Brooklyn, New York. In April, the sculpture was installed on a triangular black granite base in the landscaped area adjacent to the CCGA. It commands the entranceway in striking contrast to the angular white architecture and surrounding countryside. Along the building perimeter and behind the sculpture, a stepped fountain unites landscape, building, and sculpture.



From left:
Harumasa Kudoh, President of
Landscape International,
with Ken Tyler, and John Loomis,
Principal of The SWA Group



John Newman
Upward Turn 1995
Patinaed bronze and slumped glass with gold leafing
142 inches high, 134 inches front to back, 99 inches wide
(360.7 x 340.4 x 251.5 cm)



Newman working on patina at Johnson Atelier

THE OPENING CEREMONY

The CCGA welcomed its first guests in a private ceremony on April 20th, officially opening to the public two days later. Mr. Yoshitoshi Kitajima,



Mr. Yoshitoshi Kitajima,
President of Dai Nippon
Printing Company

President of Dai Nippon Printing Company, offered a toast and dedication speech, celebrating the largest collection of American fine art graphics in Asia.

CEREMONIAL SPEECHES

Tyler thanked Mr. Kitajima and all of the Dai Nippon staff for making this extraordinary commitment to preserve the achievements of one generation for generations to come. Just as the *Ukiyo-e* woodblock prints of the last century inspired and influenced the direction of art in Europe and America, said Tyler, this archive collection would strive to inspire and influence artists in Asia. Tyler also expressed his gratitude

to all of the artists and printers he has worked with, remarking that the art would not exist were it not for the numerous talents involved.

Mrs. Joan Mondale — also known as “Joan of Art” for her long-standing support of the arts, was also present. As wife of Walter Mondale, U.S. Ambassador to Japan, she expressed her joy with this cultural exchange and the artistic avenues it opens internationally.

Judith Goldman, writer and art historian from New York, gave a short speech, as did Frank Stella and John Newman. Mr. Kitajima presented Newman with a large photograph of the artist’s sculpture, titled *Upward Turn*, which DNP commissioned for the CCGA site. Newman also had made a nine-color lithograph, *Upward Turn (Study)*, at Tyler Graphics, commissioned by DNP to commemorate the opening of the CCGA.

Special thanks are due to Mr. Atsushi Oshita, President of Bijutsu Shuppan-Sha, Ltd. (BSS), and Mr. Kentaro Oshita, Executive Sales Director of BSS, who also attended the April 20th opening, for their personal

support and interest in bringing TGL prints to Japan. Beginning in 1990 and 1991, when BSS translated the *Tyler Graphics: Catalogue Raisonné, 1974–1985* into Japanese and then published it in Japan, the Oshitas introduced the idea of a possible acquisition of a TGL archive. The concept, to emulate and work cooperatively with the existing Tyler Graphics archive at the Walker Art Center in Minneapolis, Minnesota, established in 1984, has become a reality and mutually beneficial association. To quote WAC curator, Elizabeth Armstrong:

The Walker Art Center is pleased that DNP will become home to a second archive that will be accessible to the Japanese public, as well as to students and scholars throughout Asia . . . The Walker looks forward to sharing resources and future collaborations with Tyler Graphics and DNP as new partners.

Attending CCGA’s private opening were family and friends, artists, visiting dignitaries, and participants in the project.

Ken Tyler with Mrs. Joan Mondale



Thanks to all the honored guests able to attend the CCGA's opening:

Mrs. Kiyoko Kitajima;
Mr. Yoshinari Kitajima;

Mr. Arthur Zegelbone,
US Cultural Attaché;

Mr. Taira Takahashi,
Executive Director, CCGA;

Mr. Tsuneo Kato,
*Senior General Manager, DNP's
Information Communication Center;*

Mr. Hideki Akabori, *Manager, ICC;*
Mr. Naotake Bandoh, *Director, CCGA;*

Mr. Hideyuki Kido,
Chief Curator, CCGA;

Mr. Atsuo Aoyama,
President, TransArt, Inc.;

Mr. Kaoru Shinzaki,
Manager, TransArt;

Ms. Kaori Araki, *DNP;*
Mr. Frank Fung,

President of ED2 International;
Mr. Harumasa Kudoh,

*President, Landscape
International;*

Mr. John Loomis,
Principal, SWA Group;

Björn and Gudrun Wetterling,
*Wetterling Teo Gallery, Pte., Ltd.
(Singapore)*

Mr. Daniel Teo,
Wetterling Teo Gallery, Singapore;

Ms. Agneta Riber,
*Meiji Gakuin University and
DNP's Press and Public Relations;*

Dr. Makiko Sugiyama,
Conservation Scientist

Mr. Earl Childress;

Ms. Midori Nishizawa,
Akira Ikeda Gallery;

Mr. Christophe Van de Weghe,
Gagosian Gallery;

and Marabeth Cohen-Tyler.

Over the two weeks following this private celebration, the CCGA welcomed more than 1600 other visitors. Attendance still remains high as more people learn about the collection.



Dai Nippon Printing Company

HOST TO THE ARTS

DNP, the world's largest comprehensive printing company, has long enjoyed the status of an educational patron of the arts in Japan. In 1986, for example, the company opened its *Ginza Graphic Gallery* ("ggg"), a large public space in the Ginza district of Tokyo, complementing it in 1991 with a second gallery and multi-media presentation space in Osaka, *DNP Duo Dojima* ("ddd"). By hosting monthly international exhibitions of graphic design, related lectures, study groups, and special publications, Mr. Kitajima explained that:

... we have been able to make a positive contribution to the promotion of the graphic design industry and have also been able to raise the public's awareness and appreciation of the printing industry in general.

DNP AND TGL

In 1992 DNP acquired some 650 works from TGL to form the archive collection, whereupon Tyler Graphics pledged one impression from every future editioned TGL publication to the collection. During this period DNP was also a major sponsor of the print retrospective exhibition at the Yokohama Museum of Art in 1992: *Innovation in Collaborative Printmaking: Kenneth Tyler 1963-1992*, conceived by Ms. Atsuko Murayama, and curated by Mr. Atsushi Takeda, Mr. Yuzo Otsuka, Mr. Taro Amano, and Mr. Shino Kuraishi. The show was organized by the Yokohama Museum of Art, The Yomiuri Shimbun, and The Japan Association of Art Museums. DNP printed the exhibition catalogue as well. The exhibition featured one-hundred twenty-one works by twenty artists and traveled to four other art museums in Japan through February

1993: the Marugame Genichiro-Inokuma Museum of Contemporary Art; the Museum of Modern Art, Wakayama; The Tokushima Modern Art Museum; and the Hokkaido Obihiro Museum of Art. In conjunction with the exhibition, Mr. Edward Ifshin, then First Secretary of the Cultural Division at the American Embassy in Tokyo, organized a series of lectures and workshops with Tyler, Newman, and Steven Sorman. The events took place in June of that year in universities and museums throughout Japan.

EDUCATIONAL RESOURCE

The CCGA will continue to emphasize the archive as a source for new ideas and innovation. True to the educational mission envisioned for the CCGA, DNP has produced a thirty-minute "High Vision" documentary presentation for the archive and a bilingual commemorative TGAC catalogue raisonné, in addition to having organized the symposium at Keio Gijuku University.

Ginza Graphic Gallery ("ggg")
in the Ginza district of Tokyo



Other Topics . . .

ART 1995 CHICAGO

After five years of renovation work, the historic Navy Pier in Chicago re-opened May 11–16 with the “Art 1995 Chicago” fair. Tyler Graphics exhibited Frank Stella’s new *Imaginary Places*, as well as Helen Frankenthaler’s recent *Reflections* lithographs, and several of Roy Lichtenstein’s *Nudes* and David Salle’s *High and Low* series, among other publications.

Also on view was Stella’s *The Whale-Watch Shawl*, framed and unframed. The 54 x 54-inch shawl was a popular alternative to framed art, as visitors were free to wrap themselves in this flexible limited edition print on silk signed by Stella.



Frank Stella
The Whale-Watch Shawl
1994
54-inch square silk shawl with rolled hems, signed and dated by the artist.
Limited edition of 650.



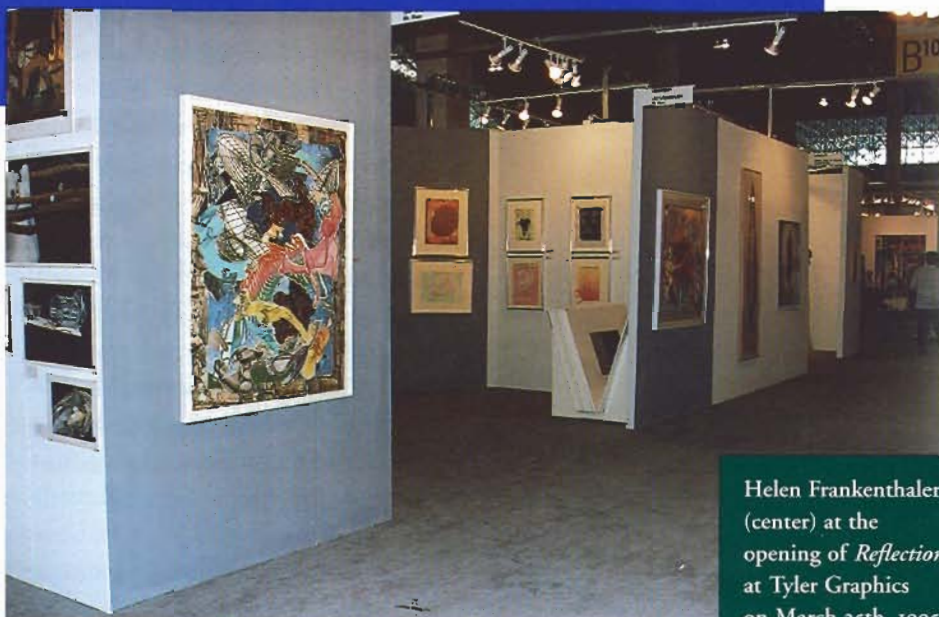
Helen Frankenthaler
Reflections IV 1995
Lithograph
26 3/4 x 20 inches (67.9 x 50.8 cm)
Edition of 30

FRANKENTHALER REFLECTIONS EXHIBITIONS

On June 1st, M. Knoedler & Co. opened an exhibition of Helen Frankenthaler’s most recent prints, the *Reflections*. This series of twelve images is Frankenthaler’s largest single lithography project to date with TGL.

Beginning in the summer of 1993, the artist drew the images on lithographic stones, and then later on aluminum lithography plates for additional color printings. The series continues her long history with the medium, which dates back to her first lithograph in 1961. A fully illustrated and docu-

The Tyler Graphics installation at the “Art 1995 Chicago” fair.



Helen Frankenthaler (center) at the opening of *Reflections* at Tyler Graphics on March 25th, 1995.



mented color portfolio catalogue is available for \$10 postpaid.

An exhibition of the *Reflections* originally opened at Tyler Graphics on March 25th, 1995. The *Reflections* were then shown at Bobbie Greenfield Gallery in Santa Monica from April 20–May 27, 1995.

The prints will also be exhibited at: Meyerovich Gallery (San Francisco),

May 4–July 8, 1995

Greg Kucera Gallery (Seattle),

June 1–July 1, 1995

Gallery One (Toronto, Canada),

June 10–July 20, 1995

Nan Miller Gallery (Rochester, NY),

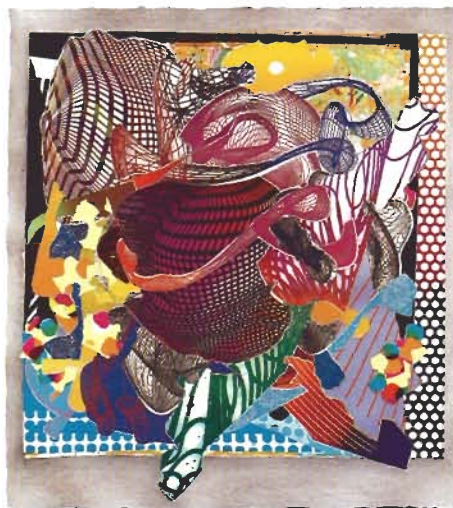
May 1–July 15, 1995

and Meredith Long & Co. (Houston), opening in September 1995

They will be shown overseas at:

Wetterling Teo Gallery PTE, Ltd.

(Singapore), Summer 1995



Frank Stella
Feneralia 1995
from the *Imaginary Places* series
Screenprint, lithograph, etching,
aquatint, relief, collagraph
46 x 42 inches (116.8 x 106.7 cm)
Edition of 65

in the same fiery palette as *Figlefia* and *Limanora* (released last October) with its fluorescent pinks, yellows, oranges, and luminous blues. The series title and individual print titles are drawn from Alberto Manguel and Gianni Guadalupi's *The Dictionary of Imaginary Places*, which describes a mystical archipelago with whimsical island names.

Enthusiasm for this series has run high, and Stella, accompanied by his wife Harriet and two young sons, was received warmly by more than three hundred visitors to the workshop that afternoon. Also present was the Tyler Graphics team of collaborators who worked with Stella, made the paper, created the multitude of plates, and printed the complex editions. (See photograph on page 20.)

Visitors were free to stroll through the workshop and see all the tools for these processes. Several of the *Imaginary Places* "assembled" plates were on view: meticulously etched, shaped, and sculptured copper, magnesium, aluminum, and stainless steel plates jig-sawed together to make a printing matrix unlike any other in the workshop's history or the history of printmaking.

Imaginary Places was initially released at the Chicago Art Fair in mid-May. The opening at Tyler Graphics gives East-coast based collectors and dealers an opportunity to see the works in person until August 11th, 1995, when Tyler Graphics closes for vacation until September 5th. Gallery hours are Monday–Friday, 10:00 A.M.–5:30 P.M. A color catalogue, with an essay by Sidney Guberman and reproductions of the nine prints as well as *Figlefia* and *Limanora*, is available for \$15.00 postpaid.

TGL IMAGINARY PLACES OPENING/ OPEN HOUSE

On June 3rd Tyler Graphics hosted an open house and gallery reception to mark the release of Frank Stella's latest series, *Imaginary Places*. This new suite of nine mixed-media prints continues

The opening of Frank Stella's
Imaginary Places, held at
Tyler Graphics on June 3rd, 1995



The *Imaginary Places* will also be



Robert Motherwell
Mediterranean Light 1991
 Lithograph on TGL handmade, hand-colored
 paper
 32 3/4 x 76 1/4 inches (83.2 x 193.7 cm)
 Edition of 40

shown at the following galleries:
 Bobbie Greenfield Gallery (Santa
 Monica), June 9–July 8, 1995
 Leo Castelli Gallery (578 Broadway,
 New York), June 10–July 8, 1995
 Greg Kucera Gallery (Seattle),
 July 6–July 30, 1995
 Meredith Long & Co. (Houston),
 opening in September 1995
 Lipton Galleries (Boca Raton),
 opening also in Fall 1995
 Meyerovich Gallery (San Francisco),
 opening in October 1995
 The prints will be shown overseas at:
 Alan Cristea Gallery (London),
 opening in November 1995
 and Wetterling Teo Gallery PTE, Ltd.
 (Singapore), Fall 1995.

MOTHERWELL EXHIBITION IN CUENCA, SPAIN

The Fundación Juan March, a private, non-profit cultural institution in Madrid, Spain, will be exhibiting thirty-three Robert Motherwell works printed by Tyler Graphics Ltd. from September 26th, 1995 to April 8th, 1996. *Motherwell: Graphic Oeuvre*

(1975–1991) will include such prints as *Lament for Lorca*, *Bastos*, the *America-La France Variations*, *Blue Elegy*, *Mediterranean Light*, and the livre d'artiste: *El Negro*.

The Fundación Juan March operates two museums, one in Cuenca, about an hour outside Madrid; and one in Palma de Mallorca. The Cuenca Museum is devoted exclusively to Spanish abstract art, and has recently expanded to include a new temporary exhibition room for works on paper. The exhibition of Motherwell's prints, with its focus on Spanish themes and imagery, evolved as a natural choice for the foundation's new space. The Director of Exhibitions, Mr. José Capa de Eiriz, and his colleagues are interested in using Motherwell's work as a point of comparison with Spanish artists of the same generation.

A color catalogue will be published with reproductions of the works exhibited.

STELLA EXHIBITION IN MADRID

An exhibition of Frank Stella's paintings and sculptures opens at the Museo Nacional Centro de Arte Reina Sofia in Madrid on September 26th, 1995. This retrospective of fifty works, curated by Judith Goldman, traces Stella's development from his early pre-Black paintings to his present day creations. Recent works will include three-dimensional, volumetric sculptures and mural-sized wall reliefs.

The exhibition will travel to the Haus der Kunst in Munich in January, 1996.

A complete color catalogue with an essay by Goldman, among others, will be published in English/Spanish and German/Spanish editions.



THE TGL TEAM

Above is the TGL team responsible for creating the new Frankenthaler and Stella works, in addition to having a hand in all or much of what is presently being celebrated at the CCGA.

From left to right are: (front row) Tom Strianese, Lee Funderburg, Barbara Delano, Kenneth Tyler, Marabeth Cohen-Tyler, John Wagner, John Hutcheson; (middle) Anthony Kirk, Rolf Kaul, Brian Maxwell, Michael Mueller, Kathy Cho, Yasuyuki Shibata; (back) Henry McGee, Anni MacKay, Christopher Creyts, Susan Hover, Kevin Falco, and Barbara Lavinio.

Photography credits:

All photographs courtesy of DNP and TGL, with exception to:

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Tom Fox / The SWA Group

page 7, 10 (right), 15, 17 (top), 18 (top), 19: Steven Sloman, New York

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page 17 (top left): Jim McHugh

page 18 (bottom): Marc Jaffe

page 20: David Hechler

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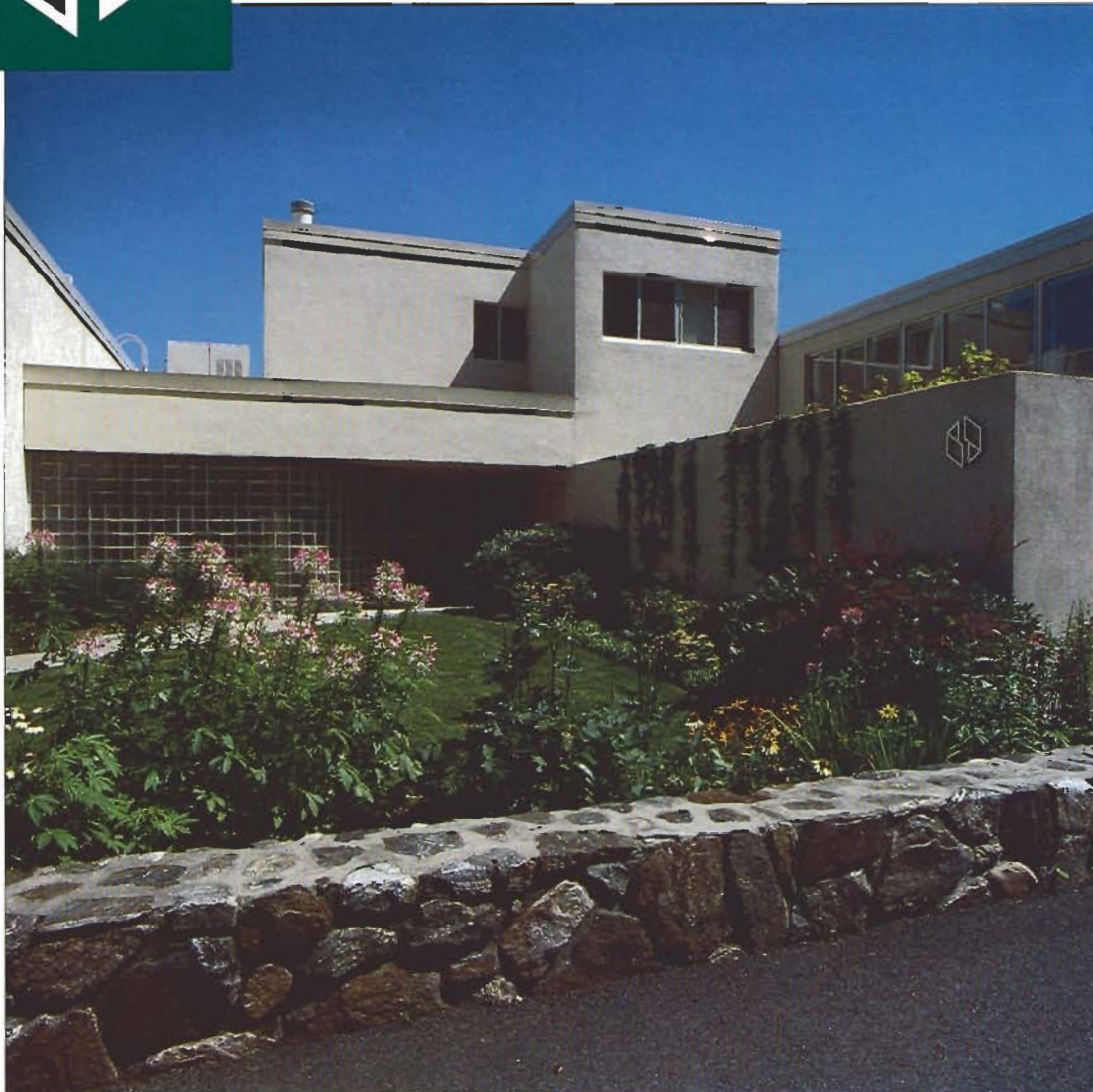
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