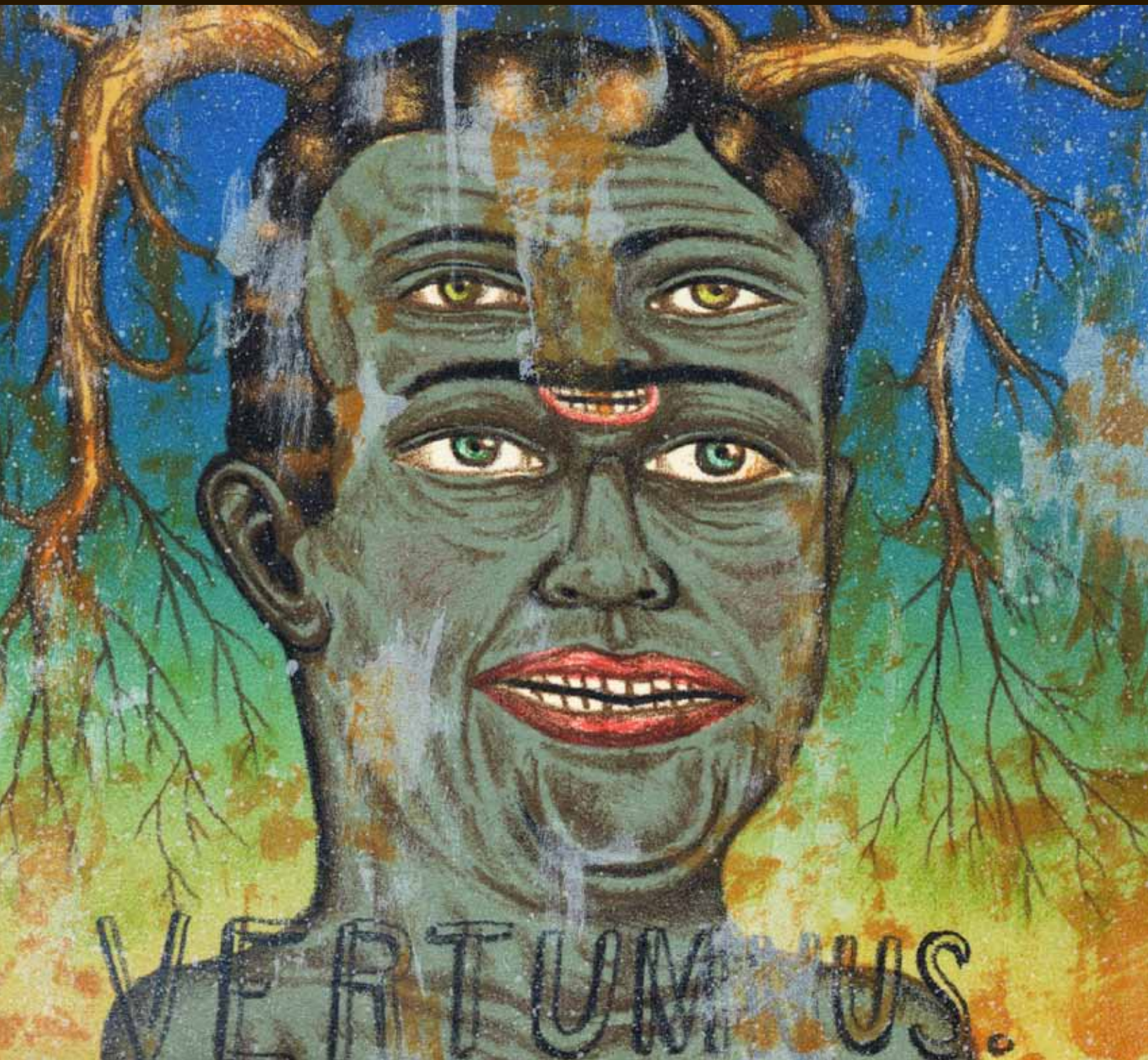


Columbia
COLLEGE CHICAGO

ANCHOR GRAPHICS

A PROGRAM OF THE ART + DESIGN DEPARTMENT AT COLUMBIA COLLEGE CHICAGO

VOLUME 4 NO. 1 **SPRING 2010**



OUR MISSION

Anchor Graphics is a not-for-profit printshop that brings together, under professional guidance, a diverse community of youth, emerging and established artists, and the public to advance the fine art of printmaking by integrating education with the creation of prints.



GLADYS NILSSON
WORKING PROOF OF HER PRINT
FOR THE FIA PRINT SOCIETY
LITHOGRAPH
23 1/8" X 18 3/4" PAPER SIZE
17 3/8" X 12 1/4" IMAGE SIZE
2010

SUPPORT

Funding for Anchor Graphics is provided in part by contributions from individuals, the Illinois Arts Council-A State Agency, the Cliff Dwellers Arts Foundation, Canson Inc., Google Inc., the Packaging Corporation of America, and Target.

If you would like to make a donation to Anchor Graphics please contact us at 312-369-6864 or anchorgraphics@colum.edu. Donations can also be made online through our website at colum.edu/anchorgraphics.

CONTENTS

- 2** LETTER FROM THE DIRECTOR
DAVID JONES

- 3** PUBLISHING PROJECT / RECENT EVENTS

- 4** IN THE GARDEN OF POMONA
JAMES IANNACONE

- 7** BUILDING A HOTEL SUITE
NICHOLAS SISTLER

- 10** UPCOMING PROGRAMS



ARTHUR DANTO
POSTURE OF CONTEMPLATION
WOODCUT
12" X 17 ½"
1958 / 2009

DAVID JONES AND CHRIS FLYNN PULL A PRINT FROM ARTHUR DANTO'S BLOCK

ON THE COVER:
FRED STONEHOUSE
VERTUMNUS (DETAIL)
LITHOGRAPH
14 ¼" X 13 PAPER SIZE
7 ¼" X 7 ¼" IMAGE SIZE
2009

LETTER FROM THE DIRECTOR



DAVID JONES, EXECUTIVE DIRECTOR OF ANCHOR GRAPHICS.

Dear Friends,

Its 2010, can you believe it! I thought we would be flying around with personal rocket packs strapped on our backs by now, but I guess we aren't quite there yet. However, Anchor Graphics is nearing the 20-year mark. Over the years there has been one thing that consistently stands out, the individuals who I have had the pleasure of working with and getting to know. I feel very fortunate to have the opportunity to do something that I love but it's important to acknowledge that I could not do it without the support of artists, friends, family and the generosity of donors. There is no way we would be doing what we do without you. I would like to thank Jay Wolke and Eliza Nichols for their support and enthusiasm; Chris Flynn and James Iannaccone for sharing the Anchor vision and moving it forward; and Columbia College Chicago - it's an honor to be a part of this vibrant community.

There are some exciting activities on the horizon for the new year. We are developing a partnership with the Center for Book and Paper Arts to broaden our Artist-In-Residence program. We are looking to establish a joint program, which would include the resources and equipment of both organizations, making additional printmaking techniques available to participants and opening up new possibilities for mixed media collaborative projects. Also, this year we will be at Art Chicago showing off our latest editions, greeting old acquaintances, making new friends, and placing some great work into collections. Later in the summer we will be participating in an exhibition at the Ukrainian Institute of Modern Art showing work from our archives along with prints created at the Chicago Printmakers Collaborative. We hope you will have an opportunity to visit this exhibition. Finally, if you haven't seen our recent prints with Fred Stonehouse and Nicholas Sistler you can read about them in this issue.

As always, I invite you to drop by the shop anytime. We would love to show you around and talk to you about prints and printmaking.

Sincerely,

David Jones
Executive Director

PUBLISHING PROJECTS



EMORY DOUGLAS, *VOTE FOR SURVIVAL*, SCREEN PRINT, 15" X 20 1/2" PAPER SIZE, 14 1/4" X 19" IMAGE SIZE, 2009

Anchor invites artists from around the country to come to the shop and create limited edition prints in collaboration with our master printers. Both the artists and Anchor Graphics benefit from these partnerships by sharing ideas and splitting editions. Anchor's prints are available for sale to the public, providing an important source of revenue for Anchor's programming. All the costs of these projects are covered by Anchor Graphics.

In December, Anchor Graphics collaborated with Emory Douglas, former Minister of Culture for the Black Panther Party, to print one of his images, *Vote for Survival*, from The Black Panther newspaper as a limited edition screen print. These prints are available for sale through Anchor Graphics for \$50. To order call us at 312-369-6864.

RECENT EVENTS

SCRAPING THE SURFACE LECTURE SERIES

Our fall lectures were a big success, drawing large crowds. In October, author and editor Rick Marschall examined the life and work of cartoonist Winsor McCay, creator of *Little Nemo*. He discussed innovations in McCay's style and the role of technology and mass-production in his art. In December, Emory Douglas, former Minister of Culture for the Black Panther Party discussed creating the group's visual style through designing the party's newspapers, posters, and pamphlets. This lecture was attended by over 100 people and broadcast on local cable station CAN-TV.

PRINTS OF ARTHUR C. DANTO

Anchor Graphics was recently contracted to re-strike woodcuts by art critic and theorist Arthur C. Danto in conjunction with the exhibition *Prints of Arthur C. Danto* at the Visual Arts Gallery of the University of Illinois at Springfield. The show was on view August 27–September 23, 2009, and consisted of wood-block prints Danto made between 1956 and 1963.

GLADYS NILSSON PRINT

In other contracting news, Anchor has been hired by the Flint Institute of Arts Print Society to edition a new lithograph by Gladys Nilsson. With editioning well under way this is sure to be another fantastic piece by this highly regarded Chicago artist.

FISH TANK EXHIBITS

Anchor Graphics has continued to mount small exhibitions of print based art in the display case next to its studio, newly named the Fish Tank. Recent exhibits have included artwork created by high school students participating in Anchor Graphics free Saturday classes and portfolios by the students and staff of the Printmaking Department at Gray's School of Art, Robert Gordon University in Aberdeen, Scotland.

WORKSHOPS, DEMOS, AND TOURS

Over the past several months Anchor Graphics has had the pleasure of presenting hands on workshops, demonstrations, and shop tours for Harold Washington College, Northwestern University, Christopher House, the International Academy of Design and Technology, the Printers Ball, the International Society of Appraisers, the School of the Art Institute of Chicago, the Mary and Leigh Block Museum of Art, Mundelein High School, Grand Valley State College, Neuqua Valley High School, and the Center for Book and Paper Arts. If your organization is interested in visiting Anchor Graphics please contact us for details.



GIUSEPPE ARCIMBOLDO
VERTUMNUS (PORTRAIT OF RUDOLF II)
OIL ON PANEL
27 3/4" X 22 5/8"
1590-91

IN THE GARDEN OF POMONA

BY JAMES IANNACONE

IT IS FOR ME THAT THE FIRST GRAPE DARKENS ON THE PURPLING CLUSTER...
(SEXTUS PROPERTIUS, ELEGIES 4.2).

IT IS HARD TO THINK of a more fitting subject than Vertumnus for Fred Stonehouse's recent lithograph published by Anchor Graphics. The mythology and place in history of this Roman god are almost tailor made for a Stonehouse image.

Vertumnus is god of the seasons, plant growth, gardens, and change. He could change his form and he could change the course of the river Tiber, making marshes and swamps recede. The ancient scholar Varro believed Vertumnus to be of Etruscan origin and perhaps the patron of the city of Volsinii, now Orvieto. The cult of Vertumnus made its way to Rome around 300 BC, and after the Romans conquered Volsinii they erected a temple to him on the Aventine Hill. But Vertumnus would reach his greatest fame through his appearance in Ovid's *Metamorphoses*, where he used his powers of shape shifting to trick and seduce Pomona. Given their mutual interest in horticulture, the attraction was quite understandable.

The encounter occurred two generations before the founding of Rome by Romulus. Pomona was a wood nymph skilled at gardening and growing fruit trees. She spent her days shut in her walled orchard pruning and watering her plants, guarded against the approaches of both men and mythical beings. Driven by his infatuation, Vertumnus would not be kept out. Changing his appearance, he would go to her in the disguise

of a reaper, a fruit picker, a soldier, and a fisherman, managing to get near enough to gaze upon her beauty but never able to breach her defensive demeanor. Finally Vertumnus entered the orchard as an old woman. Of such a creature Pomona could not possibly be threatened. Once inside, Vertumnus appealed to Pomona through flattery, saying that she was more beautiful than any of the fruit that surrounded her, and that she could have more suitors than Helen of Troy. He told of how the vine and the tree gave to each other a wholeness and completeness that they could not attain separately. Then Vertumnus warned of the wrath of avenging deities who punish those who spurn potential lovers. To illustrate he told of Iphis who loved Anaxarete but received only mockery and disdain in return. Unable to bear such treatment Iphis hanged himself from Anaxarete's front gate. Upon seeing the funeral procession, Anaxarete's eyes and limbs stiffened as she turned to stone as cold as her heart. Unfortunately for Vertumnus none of this helped his case. Pomona was resolute. Exasperated, Vertumnus could no longer continue the charade and returned to his true form, full of radiance and shining light. Upon seeing him, Pomona was instantly smitten by the god's beauty and fell in love.

For centuries this tale has intrigued and inspired artists across Europe with erotic subtexts, veiled threats of violence, and the voluptuousness of

youth. Sextus Propertius wrote of one of the earliest known depictions of the god. He referred to a bronze statue of Vertumnus in a simple shrine called the Signum Vertumni, which was newly decorated with the changing of each season. The base of the statue was believed to have been discovered in 1549, but has since been lost. Possibly Giuseppe Arcimboldo painted the most easily recognized depiction of Vertumnus. It is one of the last examples of the artist's portraits composed of flowers, fruits, and vegetables.

Arcimboldo became highly acclaimed during his lifetime for these composite portraits, in no small part due to the Renaissance interest in puzzles and mind-games. He was born in Milan in 1527 and got his start doing stained glass windows and frescoes before spending much of his career as a court portraitist for the Habsburgs. After retiring from royal service, Arcimboldo returned to Milan where he spent the last of his days. It was during this final phase of his life that he produced the image of Vertumnus out of flora that formed the likeness of his patron the Emperor Rudolf II. Arcimboldo's work would sink in to obscurity after his death, until the Surrealists found in him a kindred spirit, and once again brought his mysterious plant people to wider attention.

In addition to being a great patron of Northern Mannerist art, Rudolf II is seen in the eyes of history as an ineffectual ruler who played



FRED STONEHOUSE
 SHOP GOAT
 ETCHING
 11" X 12" PAPER SIZE
 5" X 7" IMAGE SIZE
 2009

a significant role in starting one of the most destructive conflicts in European history. Born in Vienna in 1552 to the Habsburg family, he was the eldest son and successor of Maximilian II, Holy Roman Emperor and King of Bohemia, Hungary, and Croatia. His youth was spent in Spain at the court of his uncle Phillip II. After his return to Vienna, he was more intrigued by occult learning, alchemy, and astrology than the daily affairs of state. Between bouts of depression, he performed his own experiments in a private laboratory and crossed paths with some of the supernatural's most notorious practitioners, including Nostradamus. In 1583, Rudolf moved the Habsburg capital from Vienna to Prague where he would help that city earn its mystical reputation. When not practicing incantations, Rudolf spent much of his time collecting paintings. He spared no expense in acquiring great works by the best artists of his day and by past masters, amassing one of the greatest collections in Europe. Unfortunately he would not retain these works or his position as king.

Determined to unify all of Christendom with a new crusade, Rudolf would start a prolonged and indecisive war with the Turks that would ultimately lead to the armed rebellion of his own Hungarian subjects and the relinquishing of his crown to his younger brother Archduke Matthias. Bohemian Protestants took this opportunity to

demand greater religious liberty, to which a weakened Rudolf acquiesced. Six years after Rudolf's death, in defense of the rights they had been granted, the Bohemian Protestants would ignite the Thirty Years' War. Invading Swedish armies plundered much of Rudolf's art collection as they came to the aid of their fellow Protestants. Many of Arcimboldo's paintings were taken.

Three and a half centuries later the attraction of the occult and Renaissance painting can still be found, mixed with a healthy dose of folk art vernacular in the work of Fred Stonehouse. Born in 1960 in Milwaukee, Wisconsin, his interest in mysticism and the otherworldly started early. In his youth he was surrounded by Sicilian family members telling stories of psychic visions, ghosts, the evil eye, and saints of the Catholic Church. These stories blended with his own biographical anecdotes, to develop a self-styled mythology based in a kind of dream logic. Nonsensical narratives become completely rational in the imagined world of his art, as when a thing appears in a dream as something else but is still intuitively understood to be the thing replaced. Stonehouse uses this dream logic, similar to the Magical Realism of Latin American literature, to fashion surreal characters steeped in uncertain allegory that are at once touching, cynical, humorous, and filled with despair.

Stonehouse is a sort of Vertumnus himself. His dreamlike paintings and drawings are inhabited by fantastical creatures that often merge human and animal forms as if caught in mid-transformation from one to the other. This can be seen in *Shop Goat*, also published by Anchor Graphics. The subject of this etching like many of Stonehouse's works, merges the body of an animal with the head of a man. It is a mercurial shape shifting that results in ambiguity as to whether man is turning to animal, or animal to man, or if this poor wretched creature will stay forever trapped in-between. In the end it is not necessary that the viewer understand which, only that these chimeras are a metaphor for an inner state overflowing with emotion and suggestive of unknown, mysterious powers.

Fred Stonehouse's work has been widely exhibited around the world. It can be found in the collections of Sheryl Crow and Madonna, as well as the Milwaukee Art Museum, the San Jose Museum of Art, and the Mary and Leigh Block Museum of Art. His work has also appeared in the pages of Blab! and Juxtapose magazines. More information can be found at www.fredstonehouseart.com.

BUILDING A HOTEL SUITE



NICHOLAS SISTLER
WITHIN EAR SHOT
PHOTOPOLYMER INTAGLIO PRINT
6" X 3" IMAGE SIZE
10" X 7 1/4" PAPER SIZE
2009

HOTEL SUITE IS A SERIES OF 15 PHOTO POLYMER INTAGLIO PRINTS CREATED BY **NICHOLAS SISTLER** AND EDITED BY ANCHOR GRAPHICS. THIS IS A DESCRIPTION OF THE PROJECT IN THE ARTIST'S OWN WORDS.

I CONSIDER MYSELF A PAINTER FIRST. I originally chose to explore printmaking for its affordability and accessibility. I've found printmaking offers some very different and rewarding qualities from painting. It's essential that whatever I do with printmaking, it must maintain integrity between the medium and the image.

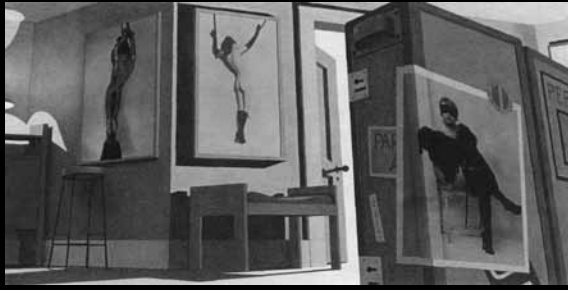
The photo images I've chosen to work with for this series have a personal, and perhaps a private nature. So, presenting them on an intimate scale permits a comfort level for the viewer where a larger format might prove intimidating. Positioning the photos as part of the *mise-en-scene* of an uninhabited interior provides a distancing layer from the viewer. The size relationship between the viewer's body and the small scale of the print image allows the viewer physical dominance over the print as an object, while an unusually low perspective contradicts this supremacy by persuading the viewer to be submissive to the image. Ultimately, my work involves recurring themes of power, scale, concealing/exposing, humor and visual puns, all ricocheting within the confines of a very small, implied space.

For a long time I've had an interest in how power relationships among people manifests within the context of sex. Sometimes what appears to be about sex is really about power. I'm compelled by this kind of masquerade. I've explored

the incorporation of pornography and other sexually related photo-images in my paintings a few years ago. While researching photo material for this purpose, the notion of visiting the Kinsey Institute arose. I contacted Catherine Johnson-Roehr, the curator there, and a couple of years later I spent a week intensely sorting through approximately 4,000 photos. Their collection includes over 47,000 photographs.

Because I had commitments for other projects, I still had to wait a couple more years before creating images with these photos. My original idea was to use them for an ambitious series of paintings. I intended to make 50 paintings, hoping to put together a traveling exhibit with them. Circumstances converged in 2007, when a residency I applied for came through. This residency coincided with my finishing work on the last project keeping me from moving ahead with the Kinsey images. I spent a full month at the Djerassi Resident Artists Program, about 40 miles south of San Francisco. While working on drawings for paintings there, I decided to make three drawings for etchings that would use aquatint and photo-etching processes.

Back in Chicago, in early 2008, I met with David Jones and Chris Flynn to discuss contracting these new prints. I felt quite comfortable working with them since I had made nine different prints at Anchor between 1997 and 2005.



RSVP



LODGING FOR THE UNINVITED



VACANCY



APPOINTMENT



CHAMBERMAID'S NEGLIGENCE



CONCIERGE APARTMENT

ALL IMAGES: NICHOLAS SISTLER, PHOTOPOLYMER INTAGLIO PRINT, 6" X 3" IMAGE SIZE, 10" X 7 1/4" PAPER SIZE, 2009



NICHOLAS SISTLER SIGNING A FINISHED EDITION

FOR A LONG TIME I'VE HAD AN INTEREST IN HOW POWER RELATIONSHIPS AMONG PEOPLE MANIFESTS WITHIN THE CONTEXT OF SEX.

They were always incredibly helpful assisting me in realizing my vision. It was as if they had somehow got inside my head and fully understood what I was aiming for. I don't remember specifics of the conversation we had, but they talked about working on a computer in Photoshop and using photosensitive polymer plates. Since I trusted them, by the end of it, I said, "Sure, let's do that." I wasn't the only one needing to learn a whole new technique. Chris had never worked with polymer plates. He trusted his instincts that it was possible to get what I was after by using this combination of techniques. Chris spent two months developing the process necessary to produce the quality of plates needed for this project. I spent most of the summer of 2008 at Anchor working on their computer, getting guidance from Chris on how to use Photoshop. Upon seeing the first hand-printed proof, I nearly swooned. I knew immediately that I wanted to expand this group. This quality of print image was what I wanted all along, though I could never have known it before.

Nearing the completion of the first three images, I spoke with David and Chris about expanding the three into fifteen. They were hesitant to take on a project of that scale. The edition size of each image is 30, with artist's proofs, Anchor's proofs, printer's proofs, and a few extra in case of mistakes, totaling 50 impressions of each image. Multiply that by 15 images, means 750 impressions. Although I could sympathize with David and especially Chris, I was disappointed. I asked for referrals to other nearby print shops that might consider such an extensive project. I didn't really want to learn how to work with anyone else, but I was willing to do whatever I needed to in order to see this project completed. In the meantime, I worked on more drawings for the series. A few months later, David told me he and Chris had reconsidered. They really wanted to complete this project. I was thrilled and honored. I had finished all the drawings for the additional prints in February 2009, and began work at Anchor in April. I got Photoshop for my computer to work on this

project at home, periodically going to Anchor to drop off digital files and review proofs. Most of the computer work was finished by September, and I began working with Christine Fabian from the Book Conservation department at the Art Institute of Chicago on the creation of boxes for complete sets of prints. I needed colophon pages for the sets and labels for the exterior of the boxes, so I began working with a graphic designer.

Now that the project is finished, I plan to promote this collection to institutions over the next several months with the hope there will be interest to acquire and/or exhibit some or all of these images. A show of this group of prints is currently scheduled for October 2010 at Printworks Gallery in Chicago.

Chicago artist Nicholas Sistler's work has been exhibited in galleries and museums across the country. More information and images can be found on his website at www.nicholassistler.com.



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UPCOMING PROGRAMS

ARTIST RESIDENCIES

Anchor Graphics' Artist-In-Residence program is all set for another busy summer. Receptions and lectures for the artists will take place at the end of each residency.

Scheduled artists include:

Don Colley, February 8 – 26

Zoltan Janvary, May 10 – 31

Crystal Wagner, June 1 – 12

Krista Hoefle, June 13 – July 3

Jeanine Coupe Ryding, July 5 – 23

Gordon Brennan & John Brown,
August 9 – 29

SGC PUBLISHERS FAIR

March 27, 2010

Anchor Graphics will be displaying recent projects at the publishers fair of the 2010 Southern Graphics Council Conference in Philadelphia. If you attend the conference please stop by our table to see our new work and pay us a visit.

ART CHICAGO

April 29 – May 3, 2010

In addition to the SGC publishers fair, Anchor Graphics will be displaying some of its newest creations at Chicago's biggest art fair. So if you can't make it to Philadelphia you can see what we have been working on a little closer to home.

PRINT SHOW AT THE UKRAINIAN INSTITUTE OF MODERN ART

July 16 – August 29, 2010

A group exhibition of work created at Anchor Graphics and the Chicago Printmakers Collaborative will be on view this summer at the Ukrainian Institute of Modern Art. Come view prints created throughout the 20-year histories of two of Chicago's finest print institutions.

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