



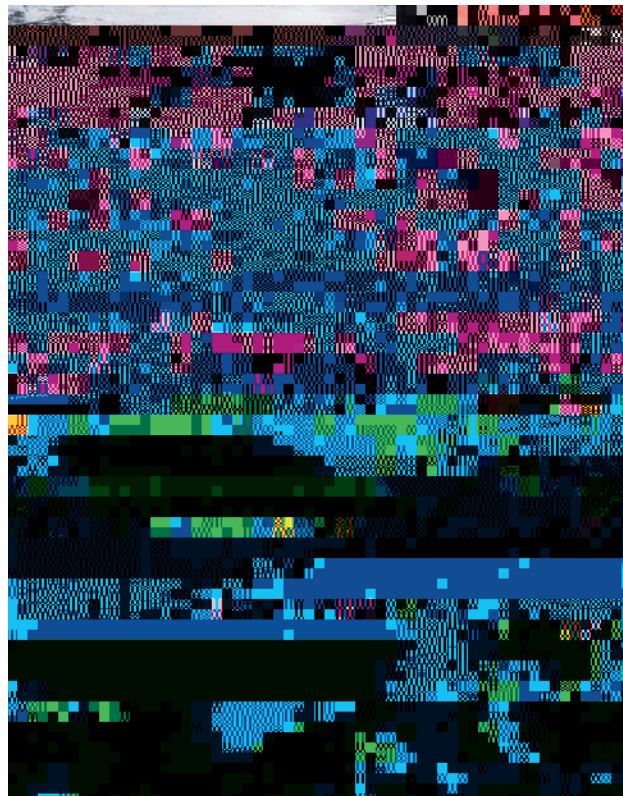
Artists, Printers and Collectors Smith Andersen Editions

Italo Scanga, *Untitled*, 1991, Monotype, 43 1/2 x 29 in., 96.18.1

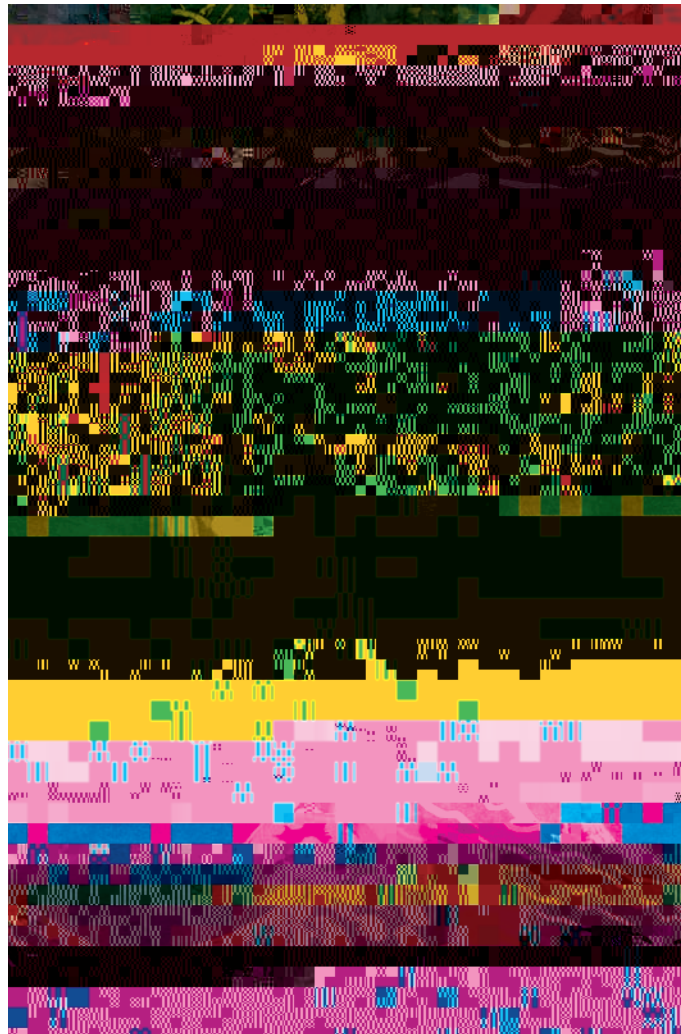
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Kirkeby and Smith Andersen Editions

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Stanley Boxer, *Teaseuponagrassland*, 1989, Color monoprint from wood block, Okawara paper, 48 x 32 in., 95.20.4

An Interview with the Collectors Robert and Sharon Yoerg

Tell us about your backgrounds.

We both grew up in Wauwatosa, WI and attended Wauwatosa East H.S. Bob received a B.S. from Illinois Institute of Technology in Chicago and an M.D. at Marquette University School of Medicine. He interned at Barnes Hospital, Washington University, St. Louis and took a residency in psychiatry at Stanford University, Palo Alto, CA. Sharon received a B.S. in English and French at the University of Wisconsin-Madison and an M.A. in Comparative Literature at Washington University, St. Louis. She studied French at the University of Strasbourg, France and did further graduate study at Stanford University in the teacher leadership program.

How long have you two been art collectors?

We have been collecting monotypes since the mid-1970s.

Can either of you attribute your interest in art to your education?

Bob: Absolutely not! Although the fact that I had no humanities courses in college caused me to pursue these interests on my own and provided a refreshing antidote to the rigors of a technical education.

Sharon: Yes. Lots of fine arts education at my childhood -- fond memories of art and music in my elementary school in Milwaukee. I studied ballet and piano at the Wisconsin College of Music from the age of 4 through 17. I took my first trip to Europe with my ballet teacher, Marion Yahr, when I was 16. We studied ballet with Mary Wigman and Harold Kreutzberg in Bern, Switzerland for one month and then made a cultural tour of the major capitals of Europe. I also studied art and drawing at the Layton School of Art as a child. All of this was instrumental to my appreciation and involvement with the Arts as an adult.

Was there a specific experience which contributed to your interest in art?

While living in Washington, D.C. in the early 1970s, we visited museums with regularity, then we met Paul Jenkins through a friend when he was having a show at the Corcoran Gallery. We fell in love with his work. We then met a professor from San Francisco State University on a trip to Guatemala shortly after our return to California in the mid-70s, and when he heard of our interest in the work of Paul Jenkins, he encouraged us to meet Paula Kirkeby and discover Sam Francis.

To what do you attribute your interest in art?

Bob: I have long been interested in folk art and crafts which represent an individual's aspirations, fears and cultural values.

Sharon: Early submersion in fine arts education and then the trip to Europe made all that early education real for me.

What was the first piece in your collection?

A print by Sam Francis called *Chinese Planets*, 1963.

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Goldyne, an artist himself, Paula opened her own press in 1978. At that time we began to seriously collect pieces that she published under the name of 3EP.

What is it about Smith Andersen that has made you loyal supporters of the Press?

Paula took the time to educate us about her passion, the monotype, introduced us to her artists, museum people, even gave us the opportunity to experience making monotypes at the press -- this helped us to see the process in a new light. We appreciate her devotion to her artists, her fairness in representing them to her clients, her ability and willingness to take risks with emerging artists and her exceptional eye and judgement about young artists and their work. She also has the ability to convince established artists who have had no experience with the monotype to experiment with the process. During these years a special friendship and bond has developed between us and Paula and her husband, Phillip.

Have you met the artists whose work you collect?

Paula usually has a reception at the gallery for artists working at the press, which is often followed by an informal dinner at a local Chinese restaurant attended by the artist and a few friends. We have met almost all the artists we have collected in this way, at their museum openings, or at their local studios.

What is your philosophy about collecting?

Bob: We have tried to focus on collecting major artists who excel at the monotype as well as major artists who want to experience and experiment with the monotype as a new medium for themselves.

Sharon: Love what we buy, generally both agree on each piece, don't buy for investment but for pleasure, and we do like to know the artist.

How have you helped to make the work of contemporary artists available to a wider audience?

We have gifted pieces to the Achenbach Graphic Arts Foundation at the DeYoung Museum, San Francisco, University of Santa Clara, CA, Palo Alto Cultural Center, and of course, the Haggerty

Museum at Marquette University. We also belong to a group associated with the Museum of Modern Art in San Francisco called Society for the Encouragement of Contemporary Art. This group seeks out young artists and gives a deserving new artist a museum show every two years as part of their mission to develop an increasing audience for contemporary art.

Is there anything you want to add to sum up your experience as collectors?

Collecting has added a great richness to the fabric of our lives -- visually in our home, in terms of travel, friendships, education, and charitable giving. Our daughter, Elizabeth, has grown up with a knowledge and appreciation of art far beyond that of many of her contemporaries and she is already starting to collect photography in her early twenties. Even now we are starting to learn more about folk art and crafts of Asia -- it is endless process of discovery and education ... that's what makes it so much fun and so rewarding at the same time!



Paul Jenkins, *Okwara Lady*, 1993, Watercolor monotype, 72 1/4 x 38 in., 99.28.1



Inez Storer, *Doña Carmen in Ecstasy*, 1998, Monotype, 60 x 40 in., Courtesy of Smith Andersen and the Artist.

When I was first invited to work at Smith Andersen in 1986, I did what research I could on the monoprint. In those days, monoprinting was neither popular nor highly regarded as a process. I looked at other artists' work, primarily Nathan Oliviera (who had been my drawing instructor at the San Francisco Art Institute), Frank Lobdell and Mary Frank. (At that time, I had yet to be introduced to Miriam Schapiro who later became a great influence on my work.) I saw that Frank used stencils for her shapes and that gave me ideas on how to approach my own work. I needed to acquire a visual language to help form some kind of idea of how to proceed. I needed a collective anchor so I began gathering various materials from my studio, collage elements and scraps to paste on to my work, a process known in French as *chine collé*. I then thought about the "story" or narrative that I was going to describe in a pictorial way

a print that is much looser than an etching because the lines are not as precisely defined. The collaborative process at Magnolia involved working directly with Farnsworth who is himself an artist and therefore understands the artist mentality. In the end, we both grew from the experience.

In the mid-eighties, I met Miriam Schapiro who had been following my work for several years. She contacted me while working at Smith Andersen and suggested that we do some collaborative print-making together at Sonoma State University where I was teaching a class on monoprints. She wanted to involve students in a real "celebration/collaboration". She suggested that we first go "junking" to look for materials for collage and embossing.

When we arrived at Sonoma State, the print students and some faculty were already waiting. The press and inks were also ready. The students gathered around the printing assistants. Miriam made the first mark. I made a mark, she made some more, and we accelerated our tempo and then stood back. More marks, brush strokes, more work, until we asked the students to participate and it became a real collaboration. We made many prints in this fashion. When the final print was just about finished, there was a long pause and suddenly Miriam peeled off her gloves which were covered in blue ink and threw them onto the plate and then stood back and said "Print it!" It was that spontaneous gesture that seemed to epitomize the whole process which was a real success. The surprise was that the hands-on process helped to create the most unique marks on the print.

Working with Miriam, I observed how she incorporated her own history as well as that of the art world into her work. While at Smith Andersen, Schapiro continued to use the fan theme seen in her earlier paintings, collages and prints. She taught me that one does not have to reinvent the wheel, that you can reuse personal information to create new works of art. A sense of continuity is the result. I also saw this when I stayed in her studio because I was surrounded by all the bits and pieces of material that went into her fan series. The print she made at Smith Andersen, *Matisse and Me*, was purchased by the Yoergs and gifted to the Haggerty Museum of Art. It represents a clear example of how collaboration works. This collaboration extends beyond the boundary of artists to the role of collectors and how they are able to bring this process into a much larger arena, that of the exhibition space ... in this case, the Haggerty Museum. It is like a pebble being thrown into the pond ... the ripples extend in ever expanding concentric circles.

About four years ago, I was invited by David Salgado to his press, Trillium Graphics locat-

ed in Brisbane, California. He has an off-set press with a large press bed and drum which takes the inked image off a thin metal plate or sheet of acetate. Using this press, a print results from the peeling

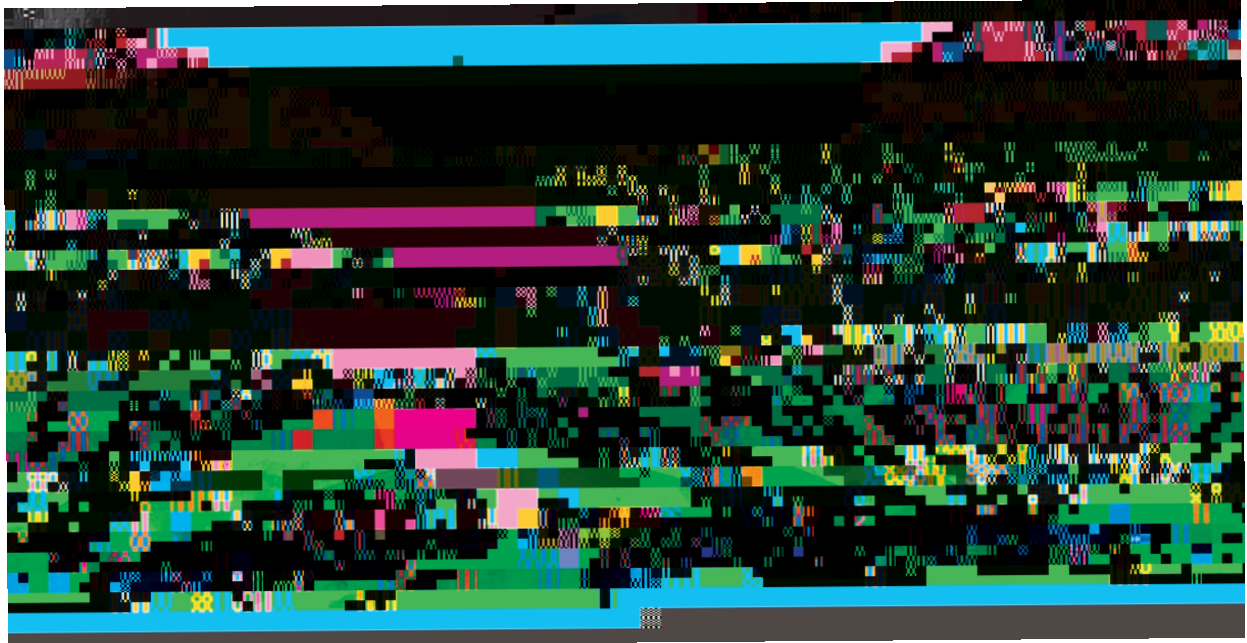
have known for several years. Since they are both serious artists, it was even more exciting to work in tandem and exchange ideas. I often asked for their input and would value it. The process involved making a drypoint on a copper plate, etching the drawing and then inking the plate and printing it. The next step was to make a tracing on a sheet of plexi-glass so I would know where to paint and collage the print and plate. The line drawing became the matrix of the print. In the meantime, Andrea glued a border of collage pieces directly on the paper. We printed the image and then, after cleaning the plate, I made some more random marks and we printed again. Each print goes through at least three printings. *Woman at Work!* was printed in this manner as well as *Doña Carmen in Ecstasy*. I realized after I printed the *Carmen* piece that I misspelled "ecstasy," but I was reassured by one and all, especially Paula, that the misspelling made it more "authentic", especially since my references so often are towards folk and naive art.

Working at Smith Andersen, I realized that the freedom and support that I enjoy as an artist is the ultimate gift. The best part of this activity is the element of surprise and recognition that what you do is truly yours. I am able to take the printmaking experience back into my studio. The spontaneity developed making monotypes resulted in a much freer way of working at the easel ... one process feeds into the other and visa-versa. We are all like blotters. I am a blotter, absorbing everything that I experience as an artist. The process is evolutionary. The collaboration involves the artists, printers, collectors and the institutions where the work is shown. It is a circle and complete ... until the next work is done.

Inez Storer is an artist recently retired from the San Francisco Art Institute. She resides in Inverness, California.



Matt Phillips, *Bay Bridge*, 1993, Color monotype (ghost impression), 17 3/4 x 12 in. (plate), 29 5/8 x 20 3/4 in. (paper), 95.20.6



Miriam Schapiro, *Matisse and Me*, 1993, Monotype with fabric collage, 14 1/2 x 29 1/4 in., 94.20.4

“Freedom of the Press”

Paula Z. Kirkeby and Smith Andersen Editions *

Hilarie Faberman

The Art of Collaborative Printmaking: Smith Andersen Editions celebrates the vision and perseverance of art dealer and print publisher Paula Z. Kirkeby, who has been exhibiting works and publishing prints by contemporary artists in Palo Alto, California, for nearly three decades. The gallery and fine-art print press, which both bear the Smith Andersen name, have been parallel and separate endeavors for most of their respective histories, but a brief overview of the two enterprises illustrates their interdependence.¹

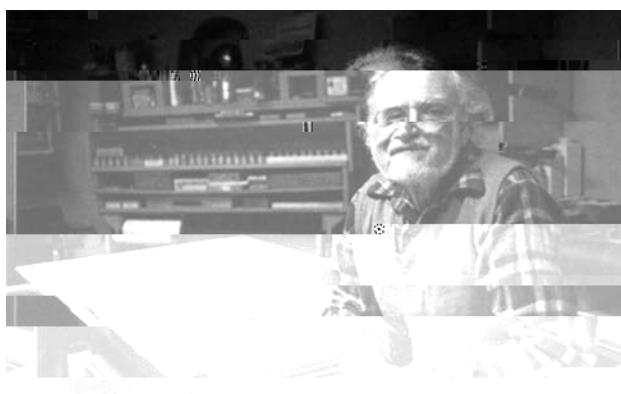
In the fall of 1969, Kirkeby inaugurated the Galerie Smith-Andersen at 200 Homer Street in downtown Palo Alto with an exhibition of paintings and prints by the internationally recognized artist Adja Yunkers. In retrospect, the exhibition foreshadowed several of Kirkeby's future directions: it indicated her passion for works on paper; it demonstrated her desire to bring works by artists of the highest caliber to Palo Alto; and it reflected her preference for abstract, rather than representational art. Buoyed by the success of her first exhibition, Kirkeby soon thereafter organized a show of monotypes of imaginary masks by Nathan Oliveira, who was then a professor of art at Stanford University. Oliveira's spectral masks were his first exhibition of works in this medium and this show, in the spring of 1970, had important implications for both the artist and the dealer, who championed the monotype at a time when it was otherwise little known and unappreciated. As curator Joann Moser recently wrote, "as few people were familiar with monotypes, it was a bold move [for Kirkeby] to exhibit them so prominently in her fledgling gallery. Her commitment to the medium helped her change attitudes among artists, museums, and private collectors."²

The exhibition by Oliveira, whose work as a painter and lithographer was already nationally known, also underscored Kirkeby's goal to promote innovative printmaking by California artists. Through Oliveira's introduction, Kirkeby met Keith Boyle, who was also a professor of art at Stanford University. Boyle's collage-lithograph *Night Train*, was the first print Smith Andersen published in 1972. Other early Smith Andersen publications by Bay Area artists included *Mojave Mojo* by Robert Fried, a multiple entitled *PRINTS* by Bruce Conner, and several etchings by Beth Van Hoesen.³

Another high point of Smith Andersen's early history was a second show of Nathan Oliveira's monotypes, *Tauromaquia 21: Variations on a Print by*

Francisco Goya, which Kirkeby organized in 1973. During May and June of 1973, Oliveira created about one hundred monotypes inspired by the composition of the twenty-first plate of *La Tauromaquia*, a series of etching and aquatint prints on the art of bullfighting by Francisco Goya. Galerie Smith-Andersen exhibited a selection of Oliveira's remarkable variations on Goya's print, and published a catalogue to accompany the show.

While the monotype is accepted today as a legitimate printmaking medium that is widely practiced, taught in art programs, exhibited in museums and galleries, and collected by connoisseurs, only a few artists promoted it in the 1960s, among whom were Michael Mazur and Matt Phillips on the East Coast, and Oliveira and Joseph Zirker on the West



Joseph Zirker 1989

Photo Leo Holub

Coast. It was the work of these artists and especially the critical acclaim accorded the groundbreaking exhibition of monotypes by the French Impressionist painter Edgar Degas, organized by Eugenia Janis at the Fogg Art Museum at Harvard University in 1968, in addition to the advocacy of dealers and publishers such as Kirkeby that led to the medium's revival.

First developed and explored by the seventeenth-century Italian artist, Giovanni Benedetto Castiglione, and taken up seriously by a few artists such as William Blake, Edgar Degas, and Maurice Brazil Pendergast, the monotype (i.e., "single print") entails drawing, inking, or applying an image to a flat surface or plate that is then run through a press or rubbed onto a slightly damp piece of paper or other support.⁴ The resulting proof is sometimes reworked by the artist and another proof, called a "ghost" or "cognate," is pulled from the residual ink left on the plate. As print curator Richard S. Field noted, the monotype process produces works that are painterly, broad, tonal, atmospheric, luminous, and suggestive. Images produced in monotype are unique impressions that retain the freedom of the artist's gesture. The process particularly appeals to painters of romantic sensibility and those who favor

working in series and who like to explore a motif and its variations.⁵

For Kirkeby in the 1970s, the medium was ripe for further experimentation. In 1978, with an investment of \$2,500 each, Kirkeby and two new partners, artist Joseph Goldyne and collector Mary Margaret Anderson (no relation to Smith Andersen), founded the fine-art press 3EP, Ltd. The partnership opened a press in a converted garage at 825 Emerson Street, adjacent to the Homer Street gallery. Its professed goal was to produce etchings of quality and to encourage experimentation in monotype and monoprint.⁶ Starting with its first monotype, *Asparagus* by Joseph Goldyne, 3EP printed and published a range of intaglio editions and monotypes by artists

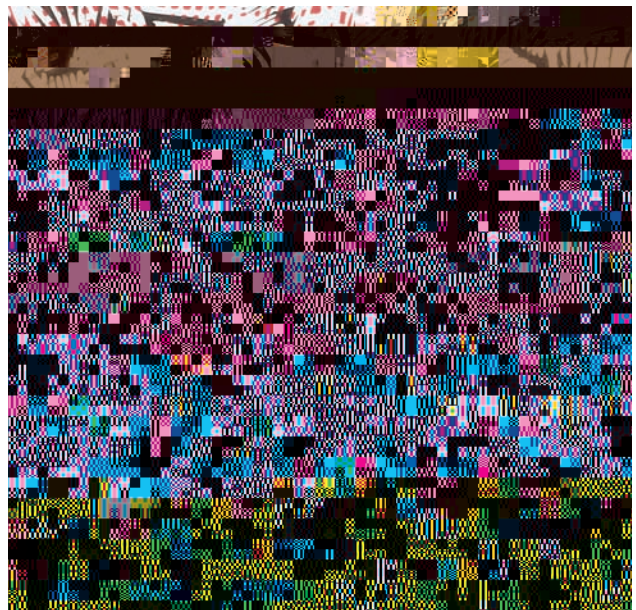
days to two weeks.

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renowned for their printmaking, including Oliveira, Francis, Phillips, and Zirker. Before its dissolution in 1983, the press had published monotypes and monoprints by masters of the medium and introduced newcomers to the technique, such as David Gilhooly, whose ceramics and works in plastic were also featured in Kirkeby's gallery.⁷

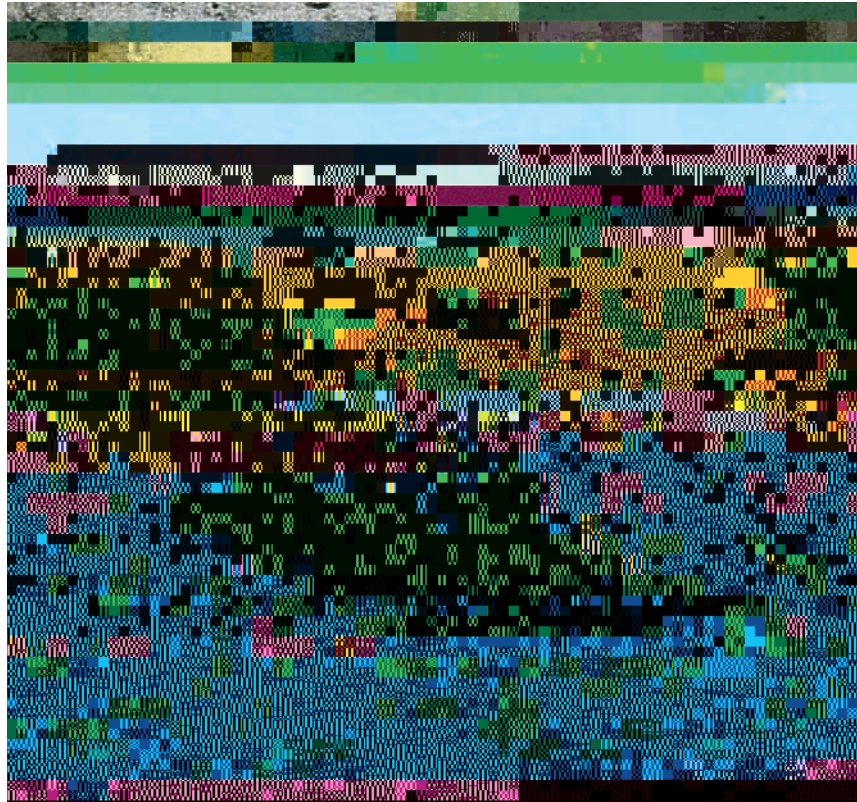
The goals of 3EP and Smith Andersen Editions, the press that Kirkeby subsequently established in 1984, focused on creating a spirit of experimentation and freedom, rather than on generating a profit and product. Kirkeby's aim was to make anything and everything possible for the artists that she invited to the press. About the artists Kirkeby says, "whatever they want to cook, they should cook." At Smith Andersen Editions, artists are not pressured to produce a print nor are they expected to arrive with a predetermined idea. They are treated by Kirkeby and her staff as esteemed guests, and all of the press's personnel (including professional printers) and the facilities of the well-equipped printshop are placed at their disposal. Kirkeby, as the publisher and driving force, generally invites each artist to work at the press for a period ranging from several

4. For histories, descriptions, and exhibitions of monotype see especially Colta Ives et al., *The Painterly Print: Monotypes from the Seventeenth to the Twentieth Century*, (New York: The Metropolitan Museum of Art, 1980); Jane M. Farmer, *New American Monotypes*, (Washington, D.C.: Smithsonian Institution, 1978); and Moser, *Singular Impressions*.
5. "The Monotype: A Majority Opinion?," *The Print Collector's Newsletter*, 9 (November-December, 1978), p. 141. Monotypes can be created by different techniques, but the two major processes are described as additive (light-field method), where ink is drawn on a blank plate; or subtractive (dark-field method), where the artist covers the plate in ink and wipes away the sections that are to be printed as light areas in the composition. For an excellent introduction to the technique, see Michael Mazur, *The Painterly Print*, pp. 54-62.
6. The name 3EP has been explained as "three equal partners," "three etchers with press," and "three editions press." See "News of the Print World: People and Places," *The Print Collector's Newsletter*, 13 (July-August, 1982), p. 94, and Leith M. Masri, *Smith Andersen Editions: The Art of Printing*, (Unpublished paper, Stanford Law School, 1996), p. 1. Monoprints differ from monotypes in that the former derives from a repeatable matrix such as an etching plate or wood block that is inked separately and differently for each impression, while a monotype is printed from a flat, unworked surface without a repeatable matrix. On the distinction between the two related techniques see Farmer, *New American Monotypes*, pp. 8-9 and Moser, *Singular Impressions*, pp. 2-3.
7. The name of the gallery changed from Galerie Smith-Andersen to Smith Andersen Gallery in the mid 1970s. Kirkeby also showed paintings and sculpture at a branch of the Smith Andersen Gallery at 228 Grant Street in San Francisco from 1974 to 1976, and at 525 University Avenue in Palo Alto from 1978 to 1979. The 2,000 square-foot gallery at 200 Homer Street was closed around 1993 and moved to 728 Emerson Street. The 1,200 square-foot space at 825 Emerson ceased use as a press in the mid 1980s, when Kirkeby acquired a house in a residential area of Palo Alto at 440 Pepper Avenue. Kirkeby closed the gallery at 728 Emerson Street in 1996, and consolidated her efforts as an art dealer and print publisher at 440 Pepper Avenue, where she currently operates Smith Andersen Editions.
8. All quotations from the artists in this essay are taken from statements prepared in the spring of 1998 for this catalogue or from discussions or correspondence with the author.
9. Barry Walker, "The Single State," *ARTnews*, 83 (March 1984), p. 61.
10. "A Conversation with Paula Kirkeby and N.E. Larking," Unpublished typescript of an interview, June 18, 1992, p. 2.

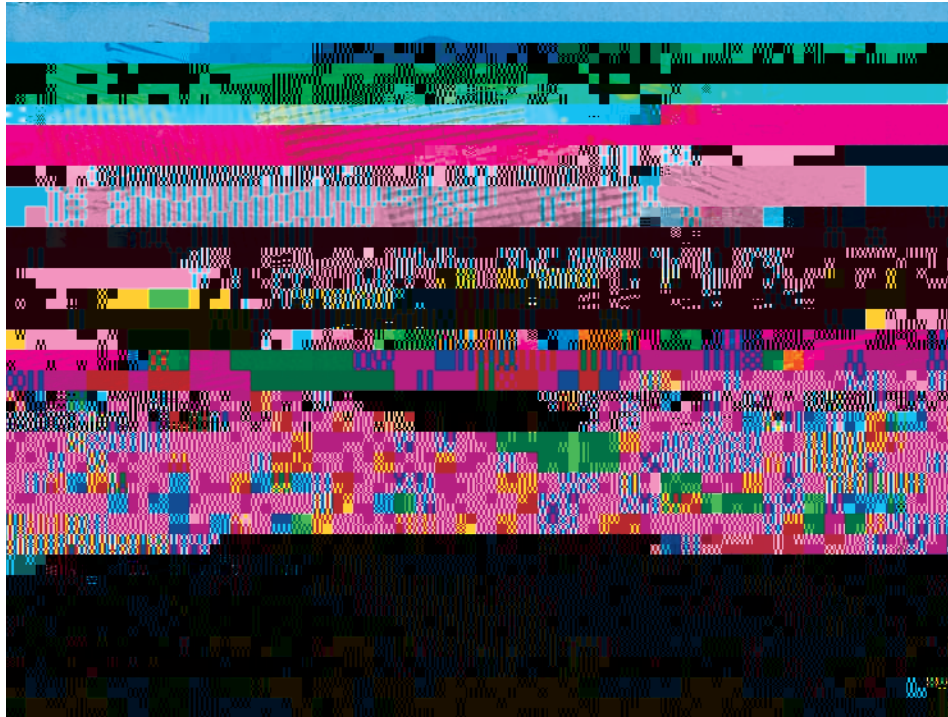




David Shapiro, *Anjuna 1*, 1991, Carborundum etching, Edition 12/16, 45 x 19 1/2 in., 96.18.2



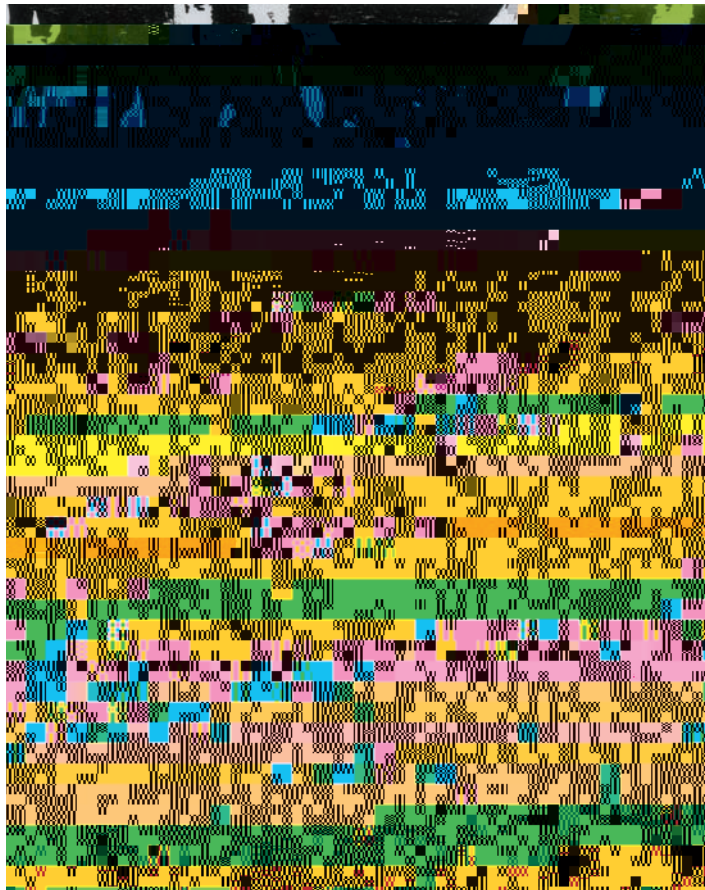
John Beech, *Car-Mat Print*, 1997, Photoetching with intaglio, 22 x 22 in., 99.28.2



Sam Gilliam, *Teeming Life*, 1992, Monotype, 22 1/2 x 30 in., 98.13.3



Robert Kelly, *Natura Celeste XXIV*, 1991, Monotype, 44 x 29 in., 93.25.3



Sandy Walker, *Wabi-sabi I*, 1997, Woodcut print, Kochi paper, Edition 26/30, 26 x 20 in., 97.17.4

The Collection

The collection represents gifts from Dr. Robert and Mrs. Sharon Yoerg to the Haggerty Museum of Art. Unless otherwise noted, works are published by Smith Andersen Editions.

Lita Albuquerque

American (b. 1946)

VI, 1990

Monotype

54 1/2 x 41 in.

2000.12.5

Craig Antrim

American (b. 1942)

Rest and Motion, 1996

5 plate collograph with gilding on center panel,

Larroque Cygne paper

Edition 4/4

19 1/4 x 58 1/2 in.

97.17.1

John Beech

English (b. 1964)

Car-Mat Print, 1997

Photoetching with intaglio

Edition of 30

22 x 22 in.

Published by SAE and the

Graphicclub

99.28.2

David Best

American (b. 1945)

Untitled, 1991

Monotype

30 x 22 1/2 in.

97.17.2

Stanley Boxer

American (1929-2000)

Teaseuponagrassland, 1989

Color monoprint from

woodblock, Okawara paper

48 x 32 in.

95.20.4

Untitled 1/87, 1987

Monotype

31 x 22 1/2 in.

93.25.7

Keith Boyle

American (b. 1930)

Night Train, 1972

Lithograph with collage

Edition 19/25

41 1/4 x 29 1/2 in.

Published by Galerie Smith

Andersen

98.13.1

Bruce Conner

American (b. 1933)

Untitled, 1971

Lithograph

Edition 21/50

Published by Bruce Conner

at Kaiser Graphics

17 x 16 5/8/d by SAE and 191

James Havard

American (b. 1933)
Indian Village, 2000
Collage monotype
20 1/2 x 30 1/2 in.
Courtesy of Smith Andersen
Editions and the Artist.

Yvonne Jacquette

American (b. 1934)
Point Loma III, 1997
Monotype with pastel
16 1/2 x 13 1/2 in.
98.13.5

Paul Jenkins

American (b. 1923)
Okwara Lady, 1993
Watercolor monotype
72 1/4 x 38 in.
99.28.1

Robert Kelly

American (b. 1944)
Natura Celeste XXIV, 1991
Monotype
44 x 29 in.
93.25.3

Tony Ligamari

American (b. 1952)
Untitled, 1994
Monoprint with linoleum
29 3/4 x 22 1/8
96.18.3

Frank Lobdell

American (b. 1944)
Untitled, 1981
Etching
Edition 2/13
15 x 19 in.
Published by 3EP
96.18.6

Wilhelm de Looper

Dutch (b. 1932)
Untitled (Red-Gold?), 1990
Monotype
42 x 30 in.
94.20.2

Michael Mazur

American (b. 1935)
Study c. (Growth), 1997
Monotype
29 x 22 in.
2000.12.1

Ed Moses

American (b. 1936)
Untitled # 12, 1982
Lithograph
Edition 38/40
35 1/4 x 25 1/2 in.
Published by 3EP
93.25.5

Kenjilo Nanao

Japanese (b. 1929)
Confined Ripple V, 1999
Monotype with chine collé
22 1/2 x 17 1/2 in.
2000.12.2

Nathan Oliveira

American (b. 1928)
Revisited 6, 1997
Photoetching and drypoint
Edition 20/35
15 x 18 in.
2000.12.4

Matt Phillips

American (b. 1927)
Bay Bridge, 1993
Color monotype
17 3/4 x 12 in. (plate)
29 5/8 x 20 3/4 in. (paper)
95.20.5

Bay Bridge, 1993

Color monotype
(ghost impression)
17 3/4 x 12 in. (plate)
29 5/8 x 20 3/4 in. (paper)
95.20.6

Sam Richardson

American (b. 1934)
Through the Purple Wall 1
1988
Monotype collage on verso
22 x 30 in.
97.17.3

Gustavo Rivera

Mexican (b. 1940)
Untitled, 1990
Monotype
28 1/2 x 43 1/2 in.
93.25.4

Marguerite Saegesser

Swiss (b. 1922)
Untitled, 1991
Monotype
30 1/4 x 42 1/2 in.
93.25.1

Untitled, 1991

Monotype
30 1/4 x 42 1/2 in.
93.25.2

Untitled, 1994

Monoprint with linoleum
blocks
23 x 53 in.
98.13.6

Italo Scanga

American (b. 1932)
Untitled, 1991
Monotype
43 1/2 x 29 in.
96.18.1

Miriam Schapiro

American (b. 1923)
Matisse and Me, 1993
Monotype with fabric
collage
14 1/2 x 29 1/4 in.
94.20.4

David Shapiro

American (b. 1943)
Anjuna 1, 1991
Carborundum etching
Persimmon, Cyana and
varied Japanese papers
Edition 12/16
45 x 19 1/2 in.
Printed at Yama Press, New
York
96.18.2

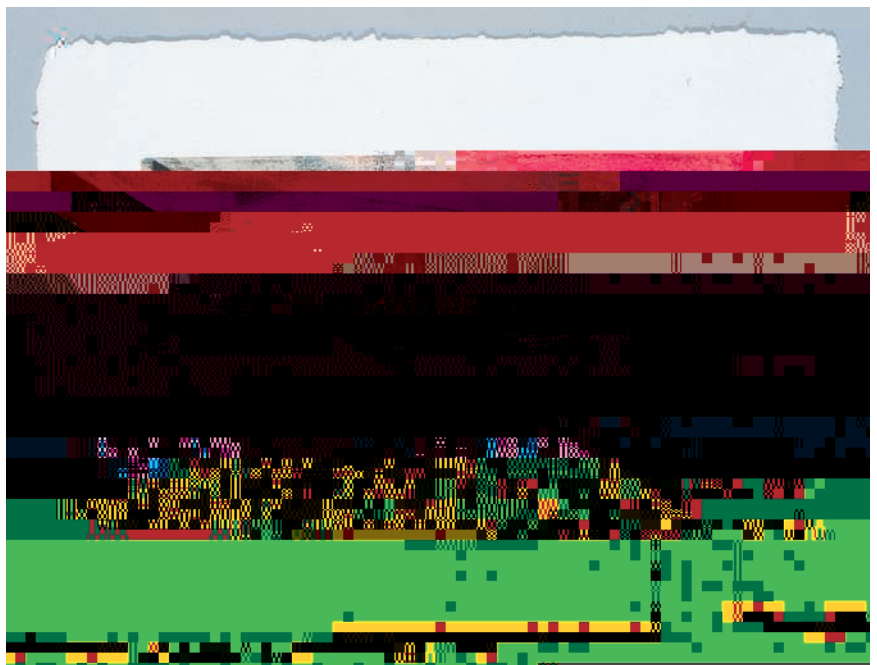
Steven Sorman

American (b. 1948)

Untitled (Because?), 1991

Monotype collage

30 3/4 x 45 in. 948)



Laddie John Dill, *Untitled*, 1991, Monoprint with cement wash, 23 x 31 1/2 in., 96.18.5