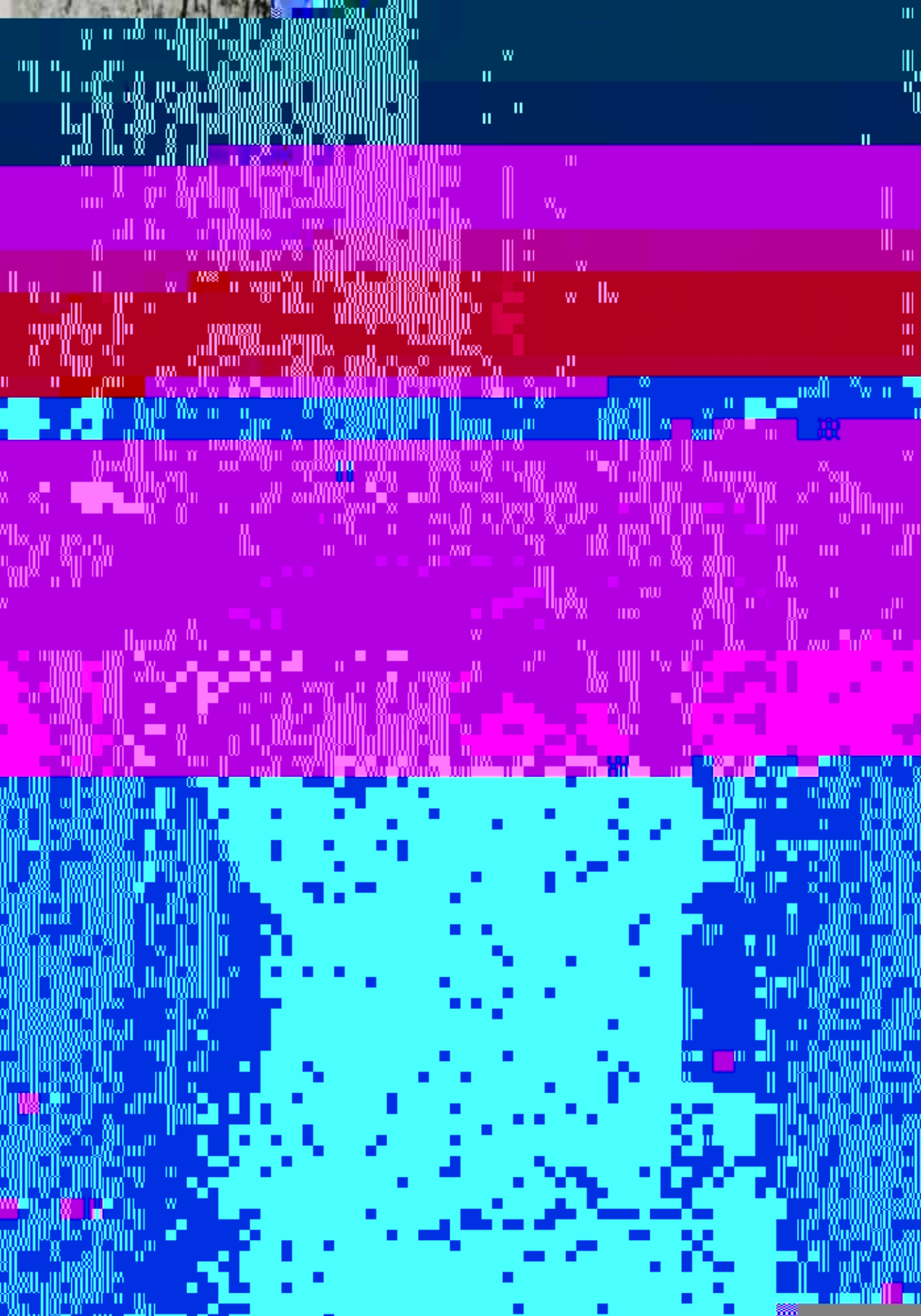


Inevitable Finality

The Gemini G.E.L. Prints

June 15, 2017



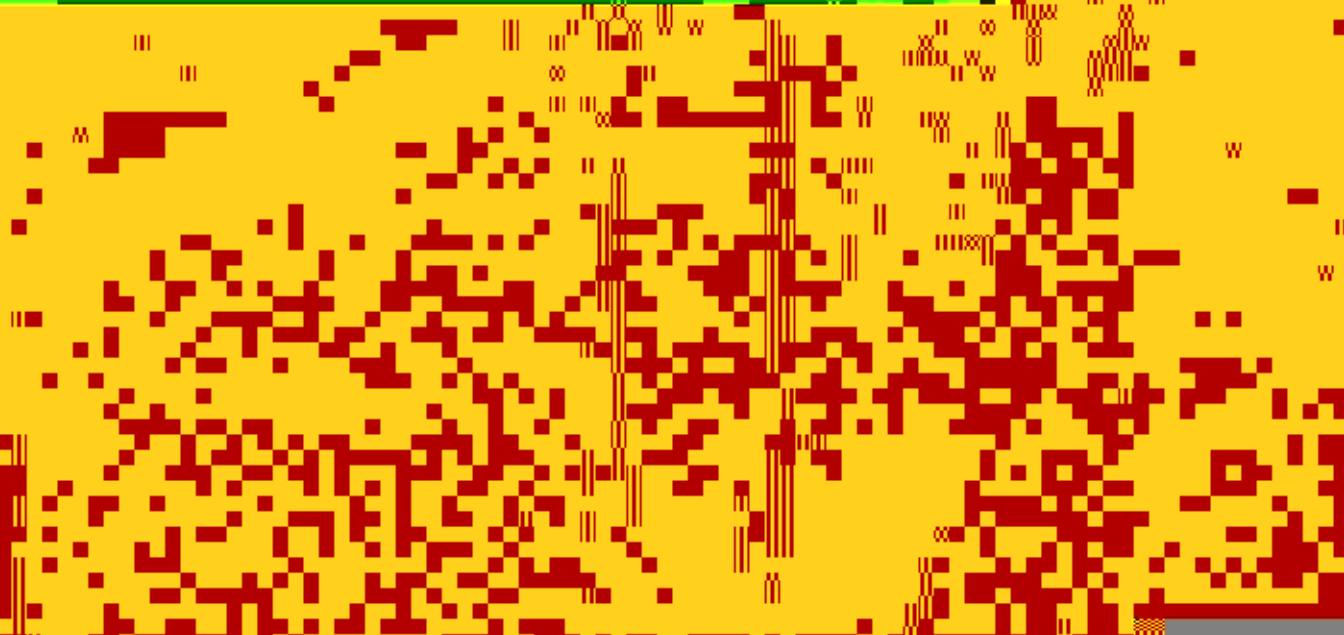
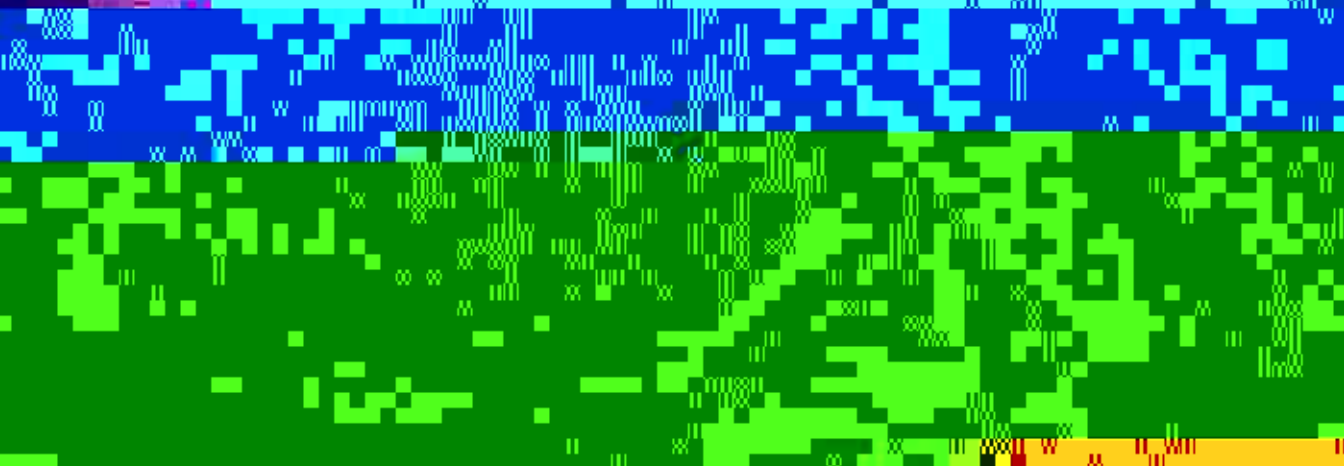


ACKNOWLEDGMENTS

Philip Guston Inevitable Finality, The Gemini G.E.L. Prints |

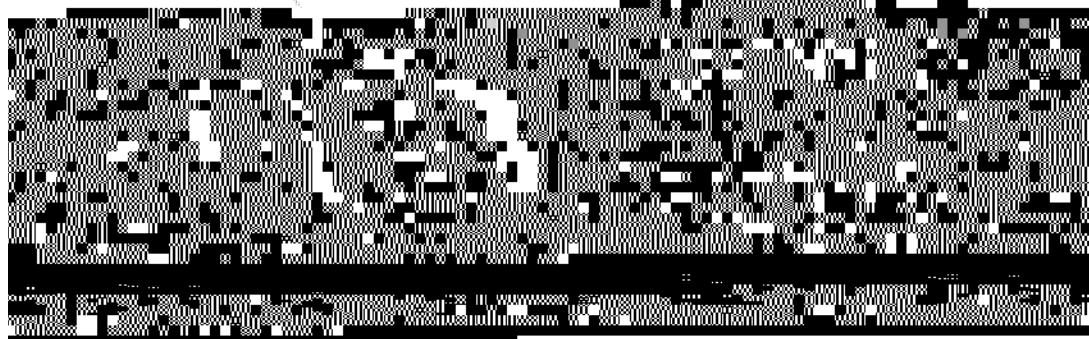


Philip G



Wally Mason:

Can you talk a little bit about how and why you initially started working with Philip Guston?



back. And that went on for this period of eight or nine months during that time he did actually 39 images and somewhere we edited it down to 25 images and that's what we actually printed as editions.

WM:

Can you explain the difference between working on transfer paper and working on plates?


SF:


Both techniques are used in creating the printing element. The more traditional approach is to have the artist paint or draw directly onto a lithographic plate or stone. This earlier of the two approaches produces a printed impression that is a mirror image of the original drawing. The transfer approach allows the artist to make the image in a correct reading format on a separate gum-coated sheet. The "transfer drawing" is then placed face down onto the printing matrix and through a combination of selective moisture and pressure, the image is "transferred" onto the plate. This step reverses the image left to right on the plate so that, when printed, the image reverses back and becomes correct reading like the original drawing.

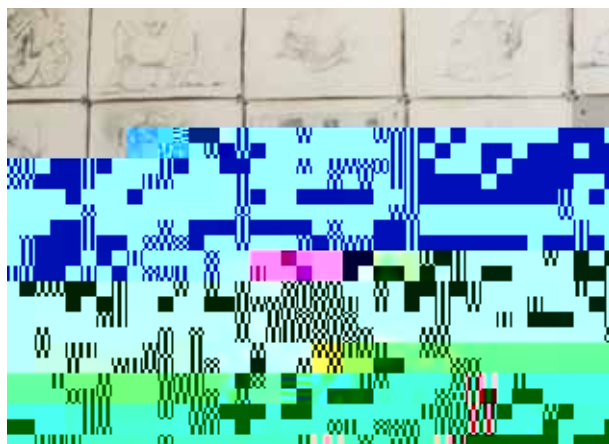
Artists are self-conscious about wasting material, so if they are not sure what they're going to do some would rather draw on transfer paper than on metal.

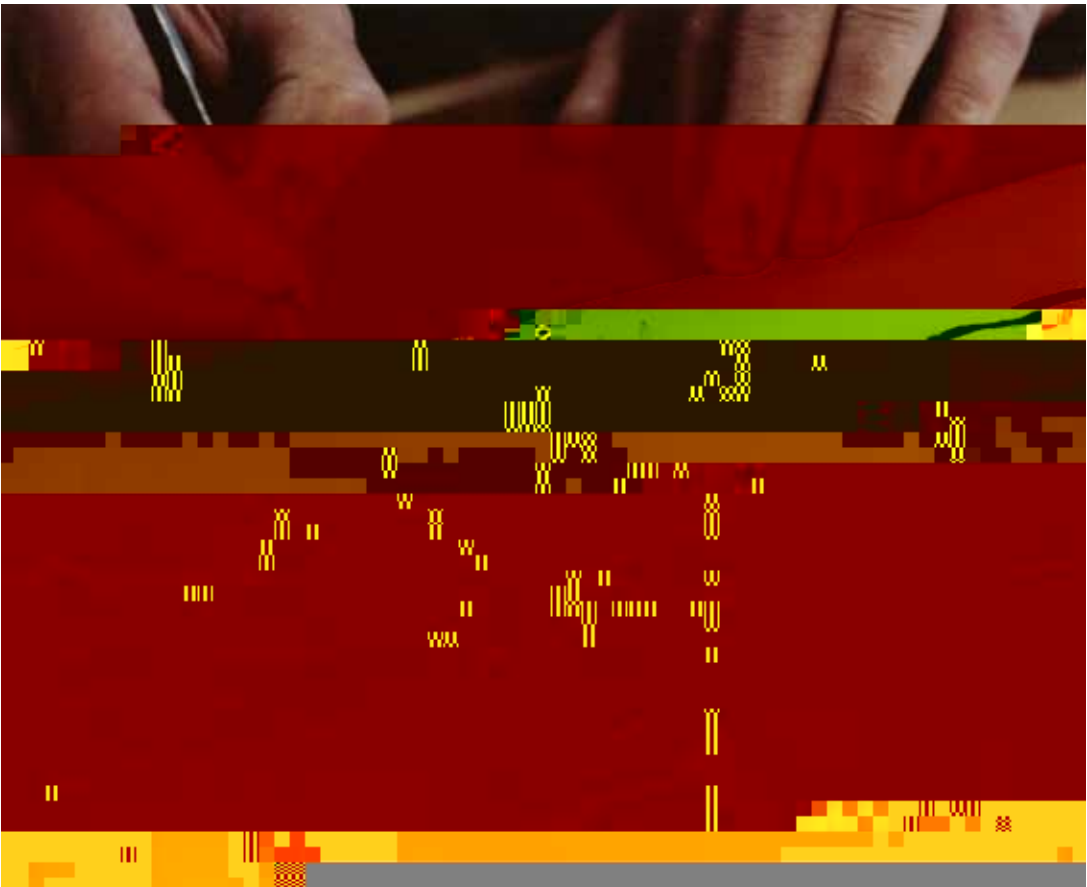
Mylar transfers have become more popular of late as they add additional options to the artists' arsenal. Being clear, the Mylar drawing can be transferred onto a pre-coated photo plate in either correct or reversal orientation. This process is similar to projecting a film negative onto a sheet of photographic paper, with the difference being that with the plate-making process, the photo emulsion on the plate is positive working. A positive drawing produces a positive image. The drawing is not destroyed in this process so adjustments can easily be made and the plate can be remade until satisfactory.

The clear Mylar can be placed on the top of a pre-registered drawing or previously printed element to establish perfect registration.

 American, 1913-1980
Elements, 1980
 Lithograph
 32 3/4 x 42 1/2"
 Courtesy of
 Gemini G.E.L. LLC

 American, 1913-1980
Room, 1980
 Lithograph
 32 3/4 x 42 1/2"
 Courtesy of
 Gemini G.E.L. LLC





WM: The one thing I like about the prints is that you have a hard time distinguishing them from the drawings. It is an interesting element in lithography.

SF: I think so. When you look at them, you really feel the essence of the drawings.

WM: Do you think that not having Guston in the studio here made any kind of difference in the prints ultimately?


SF: Philip was so human that he probably would've reflected off the people he was working with but I certainly had the feeling that he was all enthused working in his own studio.


You walk in that studio and there were 25 paintings around, they were all big, he was so interested in what he was doing and looking at this and at that. I didn't get the feeling it was about ego, it's just the enthusiasm about what he was creating.

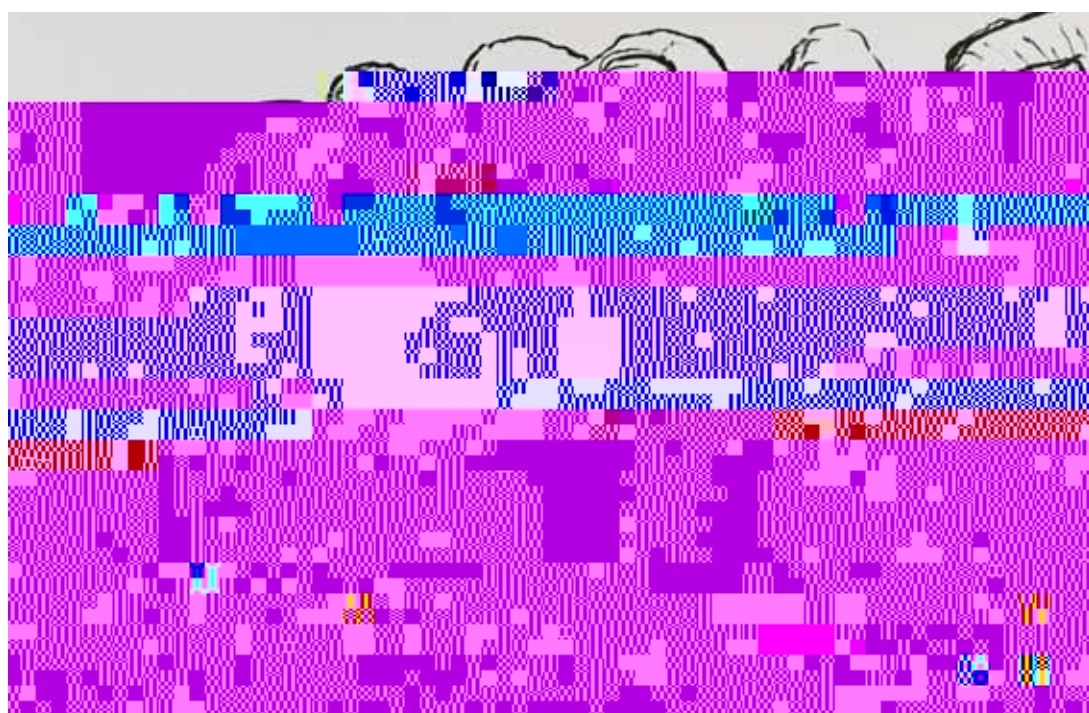
WM: How was it working with Guston? Was there a sense of urgency for him to make these works? Did he have the sense that his life was close to being over?

SF: I don't know the answer to that. I didn't think of it as a sense of urgency, he was so excited to be doing this project. Philip painted every night and so loved to talk about it. I remember I asked him where do you get these images from and he said, I sit down in that chair, (he pointed to a chair at the end of the room), and about eight o'clock I fall asleep and I wake up around midnight and these things are in my head, so I run to my studio and I paint them. But, he would say that I paint for a few hours and then I would draw on some of your plates.

He was just so turned on and he was all excited and enthused because he regularly said I really should've done printmaking a long time ago. And, all the prints that he did with us were black and white but he kept saying I really want to get into color, I really want to get into color. He talked about his exhibition, a retrospective opened at the San Francisco Museum of Modern Art in June of 1980, and he talked about even maybe coming to Los Angeles after that and working in color but he died within a few weeks of that exhibition.

 American, 1913-1980
Door, 1981
 Lithograph
 20 x 30"
 Courtesy of
 Gemini G.E.L. LLC

 American, 1913-1980
View, 1983
 Lithograph
 30 x 42 1/2"
 Courtesy of
 Gemini G.E.L. LLC



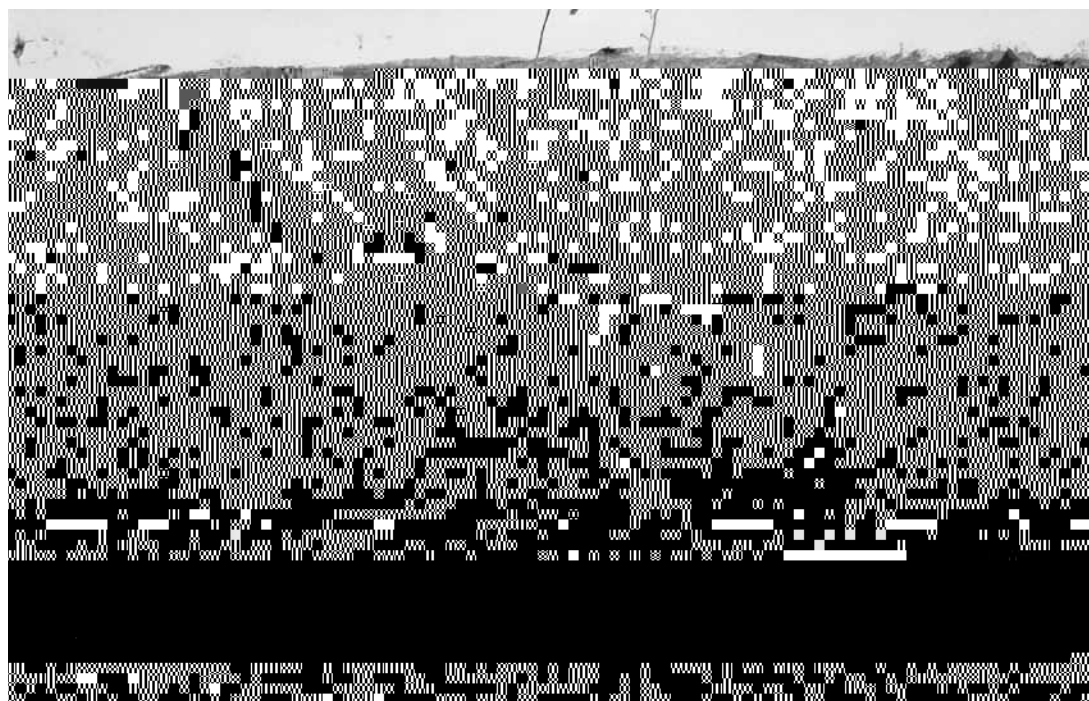
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distributing subversive literature. And one of the images is a car and he said that's the car Jackson and I had, we used to drive around campus all the time in that car. When you think about it, Jackson and Philip Guston as high school buddies going to school together... It's like Jasper Johns and Bob Rauschenberg who found each other at a very tender age and end up being two of the great artists of our times.

WM: *Is there anything about the project that is unique as opposed to all the other projects you've done?*

SF: The fact that he never was here.


Philip was a draftsman and I remember he used to say I think of drawing like an athlete, who warms up before the game. He said, I like to get up in the morning and draw for three or four hours and then I feel ready to start painting.


There were so many, many drawings all black and white and all line drawings and in a very short time. The fact that I shuttled back and forth was unusual for me.

WM: *Was it a surprise when you brought the prints for him to sign?*

SF: I would arrive and he had these prints up on the board as you can see, or on a wall. You can see in the photographs and he really didn't reject anything. I always thought that he put on the wall everything that he liked and so then, I would just say okay are you satisfied with these, or do you want some changes? Oh no, they're fine. So I said do you want to sign them? Sure. So, he would just walk along the wall and sign them.

WM: *Thank you for sharing your experiences and stories about Philip Guston.*

 American, 1913-1980
Scene, 1980
Lithograph
32 ¾ x 42 ½"
Courtesy of
Gemini G.E.L. LLC

 American, 1913-1980
East Side, 1983
Lithograph
20 x 30"
Courtesy of
Gemini G.E.L. LLC



Car, 1980
Lithograph
20 x 30"

