

ISLIP ART MUSEUM

# PRINT UP LADIES

Curated By Beth Giacummo



Swoon, *Babba Yagga*, 2015



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***Print Up Ladies*** is a survey of contemporary works created by female artists exploring various printmaking techniques, both traditional and non-traditional.

Works explore various themes including the exploration of gender identity, and the body. Capturing oneself is seen through *Eileen Palmer's* portrait as she captures her authentic self through individual parts of her own body, while *Lisa Petker-Mintz* focuses on autobiographical experiences of her life by creating patterns representing and celebrating moments or people in her life.

Reactions and responses by women to public and private cultural environments are depicted in *Minna Resnick's* works. *Amy Cutler* uses traditional figures to depict a narrative both figuratively and literally.

We witness the exploration of female identity through *Lisa Yuskavage's* female figures as they are “narcissistically contemplating themselves and their bodies.” *Cecily Brown* brings the viewer an expression of the human experience by “freeing the subject matter from its original context.”

*SWOON* creates “neutrality” in her prints through universally human subject matter, sometimes hidden within their environments, other times they emerge from their backgrounds, not tethered to a specific narrative.

Choices in everyday life can be simple yet meaningful decisions, shaping who we are and what we do. *Dora Lisa Rosenbaum* compels us to see these choices through aesthetic and formal decisions within the daily routines of selecting who we are or who we want to be. *Elizabeth Murray* transforms everyday objects or routine such as a morning cup of coffee into an animated experience. *Nicole Marandola* collects and selects discarded objects transforming them into works, which she uses to discover and connect with the previous owner. The object, in turn has a redefined existence.

The artists in ***Print Up Ladies*** have used various printmaking forms, including traditional woodcut, screen-printing, and layered mono-prints. *Jessica McAvoy* explores environmental wonders and recreates a visually perplexing space through texture and layers of color. *Sheila Goloborotko* demonstrates that a copper plate, in various stages yield several different tonal prints. This process dematerializes her form.

Exploration of the medium and process is evident in the works where artists have merged technique with gestural abstraction. *Helen Frankenthaler* removes traces of representation embracing the process. *Lee Bontecou* creates fragmented gestural shapes in *Third Stone*, encircling a void or hole, a signifier indicative of her drawings and sculptures. *Orly Genger* recreates the natural movement of thread, yarn or rope by abstracting and translating movement to unique shapes and images through printmaking.

***Print Up Ladies*** embodies the subjects of identity, politics, fantasy and the environment, often with playfulness and humor through processes as diverse as the subject matter it represents. A special selection of works on view is courtesy of Universal Limited Art Editions (ULAE) studio.



Islip Art Museum



## EXHIBITING ARTISTS

Lee Bontecou  
Cecily Brown  
Amy Cutler  
Helen Frankenthaler  
Orly Genger  
Sheila Goloborotko  
Dora Lisa Rosenbaum  
Nicole Marandola  
Jessica McAvoy  
Elizabeth Murray  
Eileen Palmer  
Lisa Petker-Mintz  
Minna Resnick  
Swoon  
Lisa Yuskavage

## **Lee Bontecou**

In 1957, two years after studying at the Art Students League (1952-55), Lee Bontecou (b. 1931) was awarded consecutive Fulbright Fellowships; these grants enabled her to spend two full years studying and working in Rome. In 1959, she received a Louis Comfort Tiffany Award; the following year she received the first of four solo shows at the Leo Castelli Gallery. Bontecou's work was included in the Corcoran Gallery of Art's 28th Biennial Exhibition of Contemporary American Painting (1963), and has been featured in many prestigious national and international exhibitions, including surveys at London's Tate Gallery (1964) and The Art Institute of Chicago (1967). Most recently The Hammer Museum in Los Angeles and the Museum of Contemporary Art, Chicago organized a retrospective of Bontecou's work.



Lee Bontecou  
**Third Stone**  
Lithograph  
1963  
Courtesy of Universal Limited Art Editions

## **Cecily Brown**

Cecily Brown (b. 1969) was born in London where she attended the Slade School of Art and received her Bachelor Degree in Fine Arts. Shortly after her move to the United States in 1994 Brown made an animation film with approximately 2000 watercolors. It was featured at a number of film festivals throughout Europe and the US, including its premier at the Telluride Film Festival. Her first solo exhibition in New York in 1997 at Deitch Projects met with such success that the gallery mounted another exhibition of her work in 1998. Her most recent work has been shown at Gagosian Gallery in Los Angeles and New York, and was featured in the group exhibition, Greater New York: New Art in New York Now, at P.S. 1 Contemporary Art Center in Long Island City.





Cecily Brown

**Squint**

Lithograph

2002

Courtesy of Universal Limited Art Editions

## **Amy Cutler**

Cutler's work has been referred to as peculiar and surreal. Her subjects are usually women and tend to depict their oppression and/or repression and their struggles with traditional values of femininity. The "original myths," she creates are influenced by her own memories, medieval history, fairy tales, and Indian Miniature paintings. Often, the open-ended narratives are populated by allegories that mimic the dark psychological undertones of the tales by the Brothers Grimm. As Cutler draws and paints mostly with gouache, understanding and embracing printmaking was not a challenge for her.





A/P 4/10

*Opal's Departure*

*Amy Cutler 2011*

Amy Cutler  
**Opal's Departure**  
Lithograph  
2011

Courtesy of Universal Limited Art Editions

## **Helen Frankenthaler**

Helen Frankenthaler (1928-2011) studied with Rufino Tamayo at the Dalton School, graduating in 1945. By 1949, when she graduated from Bennington College, and moved to New York to study at Columbia University, she had removed any trace of representation from her art, embracing the philosophy of Clement Greenberg, who believed that modernism was taking abstraction toward anti-illusionistic flatness. Frankenthaler had her first one-person exhibit at Tibor de Nagy Gallery in 1951; she was just twenty-three years old when, in 1953, she painted *Mountains and Sea*, her first abstract stain painting. Success for her fresh approach included her first prize at the biennial exhibition of the Musée d'Art Moderne de la Ville de Paris (1959), and traveling retrospectives organized by the Whitney Museum of American Art (1969) and the Corcoran Gallery of Art (1975).



Helen Frankenthaler

**Lilac Sweep**

Lithograph

2006

Courtesy of Universal Limited Art Editions

## **Orly Genger**

Genger has established herself primarily as a sculptor. Her objects of all sizes are results of hours of crocheting yarn, rope, elastic, and any other threading material that might pass her way. The difference between Genger and the traditional needle worker making scarves and sweaters is that she uses her fingers as the needle. One day, noticing the natural movement of the needle, Genger dispensed of the tool and began using her fingers, narrowing the distance between ideation and implementation. Once finished her sculptures provide information for her quest to find a unique shape that may not already exist in nature.



Orly Genger  
**What It All Comes Down To**  
Lithograph  
2008  
Courtesy of Universal Limited Art Editions



## Sheila Goloborotko

The Information Age has rendered boundaries that were once solid and porous. The shifting awareness opens great territories of potential for an instigator of multiples like myself. In the spirit of porousness, I engage in a restless, relentless material practice that allows singular ideas to emerge in the guise of numerous artistic actions—like characters that reappear in novels and short stories over time. ('Remembrance,' 'Family,' 'The Body,' 'Life Cycles'—these are all themes that I keep coming back to.) This approach is conceptual at its outset, yet, when fully realized, gets expressed in incredibly tactile materials, and ranges in size from something you can hang from the ceiling to hold in your hand. As a single image shifts, chameleon-like, through clay, glass, paper, cut metal, and fabric, it takes on new garments of expression that would not have been previously possible. For example, I retain the cut copper plates from which I print and exhibit them as sculpture; I use steel wool as a printing element (and hang it alongside the prints); I cut large, elaborate, delicate sculptures out of tin. I then exhibited the plate itself—once solid, and now little more than a latticework of interconnected chains—alongside them as 'proof.' Experience has taught me that what remains, after we strip away our conceits is often more compelling than what we begin with. My individual projects may be completed, but the 'work' itself? That is never done.

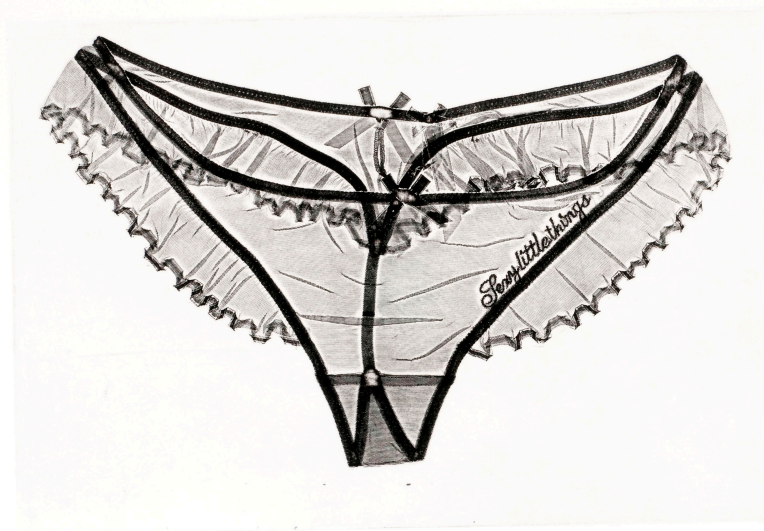


Sheila Goloborotko  
**Seven Silk Ties** (detail)  
Etchings on cut out Mulberry paper  
2011

## **Dora Lisa Rosenbaum**

My work centers the everyday individuals' un-theorized, taken-for-granted experiences, and understandings of their worlds. Individuals constitute themselves through their daily practices and routines; every day we make choices that shape who we are (and want to be) in the world, but these often remain out of our consciousness. We forget to notice that the food we eat for breakfast or the clothes we wear are not merely a matter of idiosyncratic taste. Rather, through these choices, we project ourselves onto the world, (re)producing appropriate social dispositions. We eat not as individuals with particular desires but as members of society who have learned what people like us enjoy; we shop as middle-class American women, or working-class American men, or working-class immigrant men, etc. My work foregrounds these seemingly thoughtless and individual, yet deeply meaningful, social practices. Intended as critical social commentary, it compels us to see our choices—not disparage them. Printmaking is central to my material process, and my work is driven by a series of aesthetic and formal decisions that enforce the messages I strive to communicate. I create delicate contour line drawings and rich surface textures on very thin and translucent papers. Through these laborious processes and delicate materials, I create objects that are immediately attractive and ephemeral yet subtly distancing and weighted with commentary. My passion shines through the extensive research, meticulous creation process, and unrelenting care I put into each of my pieces. As each develops, it is critical that the chosen process and specific materials used, not only complement, but also strengthen, both the visual and conceptual understanding of the work. I take the banal and make it precious and beautiful; it becomes an object of value to be placed in a gallery and is therefore, worthy of attention. The materials, drawn and printed elements, presentation and lighting, all used in careful balance, ultimately come together to create a body of work where beauty and irony function in unison.





Dora Lisa Rosenbaum  
**Sexy Little Things**  
Soft ground etching  
2009

## Nicole Marandola

*Where do our things go when we die?* I only know the answer to this question because I work with materials from my father's business – a dumpster company. It is in this environment of discarded goods that I find, sort, and select the material for my work. Though my collaborators are unknown, we work together: their presence has been written into their objects. My response to a lifetime worth of collecting is to create paintings, prints, drawings and sculptures that speak about individual fascinations, the economy of death and a redefined existence. From casting and pouring to printing and welding, my work explores the tangible materials left behind. Through objects collected and transformed, those who were once consumers in their passing become my producers, participating in the reinvention of material in the modern American waste industry. I classify and separate the materials from each dumpster; steel, aluminum, copper, brass, cardboard, wood, wire, household items, and if we're lucky, gold. We gather these belongings and sell them, taking what has been left behind and making it part of ourselves. This company has not only become the way we earn a living but a practice in which we come together to construct objects that illustrate a reality in which we live. This reality includes our own involvement in a materialistic culture and recognition of our need for excess to survive as a company. My body of work represents a movement from one condition to another and reflects the way in which I see, react, and choose objects that satisfy my love for discovery and connection to the people who once owned them and to the viewers who will continue to engage in my contribution with them.



Nicole Marandola  
**Untitled (Work to HF)**  
Sugar lift aquatint and etching, glass on steel  
2014

## **Jessica McAvoy**

Mark Twain's Letters from the Sandwich Islands evoke visions of a wild Hawaii that is under the control of its environmental wonders and the traditions and culture of the native people of Hawaii. I find myself re-reading his accounts on the long flight each time I visit; I never tire of them.

Miles away from Mauna Kea, one gazes across a wild surface of glossy deep purple and pockets of dull charcoal lava rock. Depending on the rainfall, the rock may show splatters of soft green grass tufts, or a Never-ending moon - like surface. In the distance the now dormant volcano hovers above, often snow covered and looming with clouds.

In the monoprint "Mauna Kea" I have manipulated the surface through layering of color and texture attempting to recreate the visually perplexing space. At any given moment the volcano can appear a great distance away or immediately in front of you. The sunlight and various surface textures confuse the eye. Twain's words influence my view of the landscape, each time slightly different than the time before. As I printed "Mauna Kea" I re-created the vision I saw and the words I read.





Jessica McAvoy  
**Mauna Kea**  
Monoprint  
2015

## **Elizabeth Murray**

After earning her BFA from the School of the Art Institute of Chicago (1962) and an MFA from Mills College in Oakland, California (1964), Elizabeth Murray (1940 - 2007) settled in New York in 1967. Keeping with the spirit of the time, she abandoned painting in favor of interdisciplinary and multimedia works. In 1977, however, Murray resumed painting, and by 1976 had received her first one-person exhibition in New York at Paula Cooper Gallery. By the early 1980s Murray had become well known for her ability to transform cannily abstracted images of common items - coffee cups, tables, musical instruments, and dogs - into lushly painted, animated low relief forms. Breaking with her early minimalist influences, Murray defined her own particular brand of representation as a balance between illusionistic painting and dimensional sculpture.



BAT

Elizabeth Murray  
**Untitled**  
Intaglio  
2006  
Courtesy of Universal Limited Art Editions

## Eileen Palmer

When asked to provide a self-portrait for an upcoming exhibit, I was a bit stumped. I had visions of Kahlo and Van Gogh's narcissistic glares, or perhaps I could reimagine myself like in a Cindy Sherman photo. What would I want to tell people about myself? Funny, in this age of selfies and Photoshop, you'd think it would be an easy task. Painting however, is a vastly more personal medium than an Instagram snap, or Facebook post. I am so many things - contradictory and dynamic; authentically capturing the self would certainly be a challenge.

At the time of this assignment I was also making some gyotaku prints. **Gyotaku** (Japanese 拓, from gyo "fish" + taku "rubbing") is the traditional method of Japanese fish printing, dating from the mid-1800s. This form of nature printing was first used by fishermen to record their catches. One paints a fish with ink and then places a piece of paper over it, and rubs it to transfer the image. Then my "AHA!" moment - I'll make a print of me.





Eileen Palmer  
**Sum of My Parts**  
 Body print tempera paint, ink, lipstick, Henna on paper  
 2014

## **Lisa Petker-Mintz**

Coming to terms with the physical and mental decline of my mother is difficult and painful. Instead of reflecting on the woman she has become I began the Pattern Paintings to celebrate the woman that she was. These paintings are a tribute to growing up in the 1970s when wallpaper was the raging fashion. Each of my friend's houses was decorated in ornate mirrored patterns, even covering the blinds. My mother's love of pink and green was evident in the raspberry walls with a velvet paisley couch to match.

I wanted my paintings to capture the ornate baroque feeling, which was embedded in my mind as a happy carefree time. As an artist I have followed the long tradition of decorative painting in the arts.

To be in a show with Elizabeth Murray is a dream come true, her integrity with her commitment to making work and maintaining family life has always been a goal I aspired too. Her work deals with complex art issues and the emotions of everyday life. I hope my work conveys the same integrity and love of my craft as well as the emotional roller coaster of journey of life.



Lisa Petker-Mintz  
**Yellow Water Slides**  
Mixed Media  
2015

## **Minna Resnick**

Communication is elusive, dependent on historical and cultural contexts. One generation's verbal and visual mundane may be opaque to another generation. My work interrogates inter-generational expectations and realities through the romanticized prism of illustrated early - and mid-twentieth century manuals on home management, décor, repair, health, education and etiquette.

In addition to using appropriated images from books, wallpaper, especially toile, is used as source material. The romanticizing of domestic history is particularly marked in toile wallpaper patterns and thus integral to my work. I have also invented my own patterns, combining and layering decorative work and figuration from many unrelated sources. I have combined images from one era with another, or linked them with diagrams, to encourage information displacement and disorientation, similar to information overload in today's easy data access. Remixing the narrative creates new associations. Each method changes and deconstructs any hierarchy of information.

My work has always focused on language. The earliest works examined body language, non-verbal but specific and communicative nonetheless, to inform the narrative. The subject of personal introspection and engagement slowly evolved into concerns about women's reactions and accommodations to their cultural environment, thus examining the dual nature of a woman's personality, the private and the public. Current work uses actual text as the impetus for conception and it now connects and gives substance to the pictorial imagery.



Minna Resnick  
**Safe Concentration**  
Mixed media print with acrylic  
2014

## Swoon

At first I was so wound up about being a woman in a man's field that I didn't want to talk about it at all. I was making art out on the street, and no one knew I was a woman for at least a year, maybe three. I was adamant about my 'neutrality' so to speak. I was concerned with my ability to create things which would be read as universally human, and not tether me to a gender identity, which, I feared, would engulf what I had to bring, and chuck me into that marginalized, patronized place I associated feminism. I wanted to sneak in through the airshaft and show up whole.

When people started to call me that guy Swoon, I just let them. Not that I wanted to hide and be considered male, I just thought, when it flips around, and the truth comes out, something in our assumptions will be flipped too... It was a little mischief. And while I know this has nothing properly to do with feminism, somewhere in all the working day and night, and fingers to the bone and aching tendon, I felt that I was out to win one for our team.

Now I strive to be lucid and imaginative and honest. I want to put new wrinkles in our language. I want one day, to be toe-to-toe with anyone who ever lived, and ever pursued the path that I too am on. And then some honey. And what's more, I want no gasps of surprise, though I may have enjoyed them, when people see that the things that I make, are made by a woman.





Swoon

**Walkie**

Screen-print, coffee stain, hand painting, spray-paint, and cutout on Mylar  
2012

## **Lisa Yuskavage**

B. 1962 Lisa Yuskavage received her BFA from the Tyler School of Art at Temple University in 1984 and her MFA from Yale University in 1986. Ten years later she was awarded the prestigious Tiffany Foundation Grant. Exhibitions include the Institute of Contemporary Art at the University of Pennsylvania (2000) with accompanying catalogue; the Museo Tamayo Arte Contemporáneo, Mexico City (2006); Royal Academy of Arts, London (2002); Centre d'Art Contemporain, Geneva (2001). Her work has also been included in group exhibitions around the world; including 2000 Whitney Biennial, Greater New York at P.S. 1/MoMA, 46th Biennial at the Corcoran Gallery of Art, New Museum of Contemporary Art, Saatchi Gallery, The San Francisco Museum of Modern Art, and The Royal Hibernian Academy for Dublin Contemporary (2011).





Lisa Yuskavage  
**Forces**  
Lithograph  
2007  
Courtesy of Universal Limited Art Editions

## Islip Art Museum



The Islip Art Museum is a division of the Town of Islip Department of Parks, Recreation and Cultural Affairs, and is managed by the Islip Arts Council, a non-profit agency in Brookwood Hall, 50 Irish Lane, East Islip, NY 11730

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