

**For 25 years : Brooke Alexander editions
: the Museum of Modern Art, New York,
the Tatyana Grosman Gallery, January
27-May 17, 1994**

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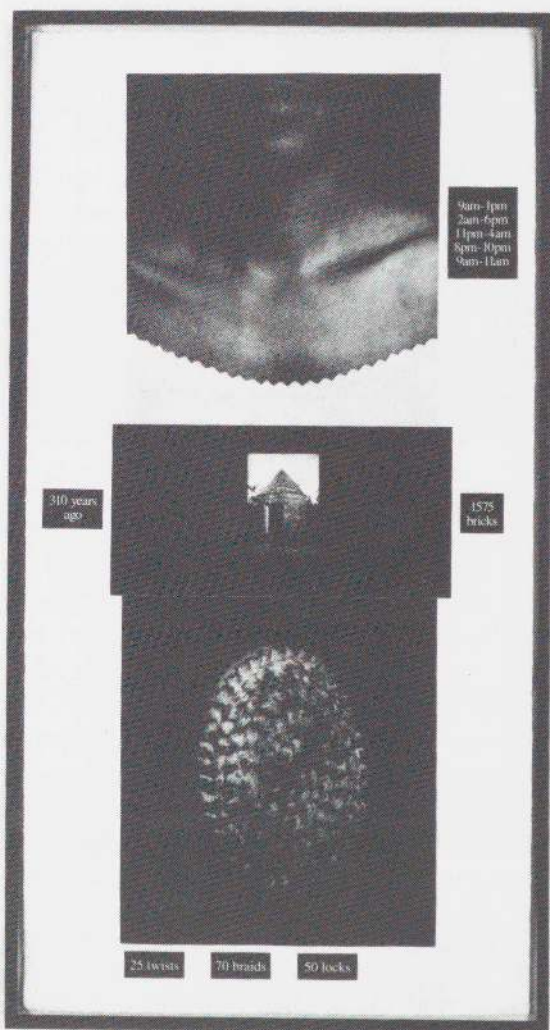
Exhibition URL

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from our founding in 1929 to the present—is
available online. It includes exhibition catalogues,
primary documents, installation views, and an
index of participating artists.

FOR 25 YEARS:

Brooke Alexander Editions

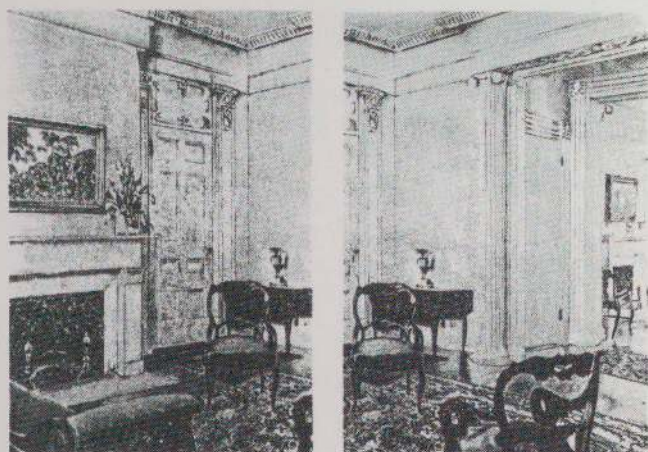


THE MUSEUM OF MODERN ART, NEW YORK

THE TATYANA GROSMAN GALLERY

JANUARY 27 – MAY 17, 1994

Brooke Alexander began publishing prints and multiples in the fall of 1968. The range of artists that he initially chose – from painterly realists such as Jack Beal and Fairfield Porter to hard-edge abstractionists such as Josef Albers – was an early clue to the versatility and scope that have characterized his productive career. Consistently working with both established and emerging artists, he has published over 1,500 editions with more than seventy-five painters and sculptors. Surveying his publications thus offers a particularly dynamic view of American printmaking of the last quarter century.



In 1961, after graduating in classics from Yale University, Alexander returned to his native Los Angeles and involved himself in the city's burgeoning art world, meeting artists Joe Goode, Ed Moses, Bob Irwin, and Ed Ruscha, among others. In 1965 he accepted a job at Marlborough Gallery and moved to New York. He was given responsibility for the gallery's print inventory, both modern master and contemporary, and gained his first real exposure to prints. He later managed the New York office of the London-based Editions Alecto where he coordinated his first publishing project, Larry Zox's series of six screenprints, *Diamond Girls*. By the late 1960s American print publishing was thriving, but Editions Alecto was reducing its scope and Alexander decided to begin publishing on his own.

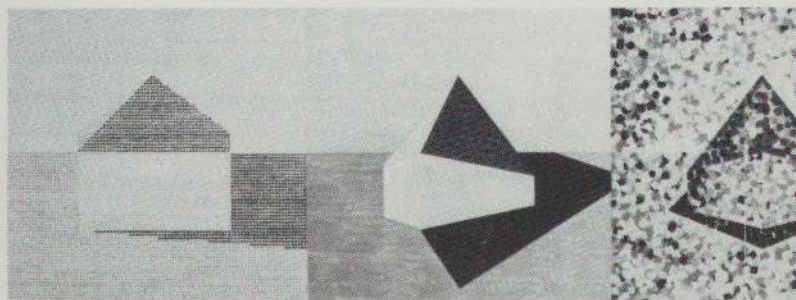
In November of 1968 he and his wife, Carolyn, opened Brooke Alexander, Inc., in a storefront on East 68th Street. They began publishing slowly. One of their first projects, Richard Artschwager's set of multiples, *Locations*, 1969, evidences Alexander's venturesome eye and collaborative approach to publishing. Struck by an exhibition of the artist's formica, furniture-like sculpture at Leo Castelli Gallery, Alexander determined to invite Artschwager to make a multiple edition of his objects. The innovative six-part piece contains the artist's signature form, rounded rectangles that he called "blps" made of horsehair, plexiglas, wood, and pieces of mirror that can be installed in any configuration in any space. *Locations* was Artschwager's first

multiple and signalled the beginning of a fascinating body of projects by the artist and publisher. Three years later Alexander published one of Artschwager's most haunting prints, the screenprint *Interiors*. Its shadowy, gray printing of a repeated room contributes a murky, almost sinister, sense to the elegant surroundings.

The Alexanders moved the gallery twice in the next few years and by 1972 had their first proper exhibition space, at 26 East 78th Street. One of the early exhibitions there was of their publications entitled "Hand Colored Prints," 1973, in which twenty-six artists created editions, for the most part, black and white prints to which they added watercolor, ink, or crayon. Alexander described the contemporary print world at the time as having reached a "static point." In the hopes of jumpstarting the field again, he decided to look back to a different tradition, one that included Ensor, Gauguin, and Degas. Inviting a wide range of artists to participate guaranteed a variety of responses, from the humorous watercolor figures outlined in etching of Red Grooms's *45 Characters* to the punched holes and minimal pencil line of Richard Tuttle's *In Praise of Economic Determinism*.

Alexander's early and abiding interest in painterly realism has consistently inspired his publishing. After seeing the exhibition "Aspects of a New Realism" at the Milwaukee Art Center in 1969 he decided to publish a portfolio representing this aesthetic idea. *Six New York Artists*, published in 1969, included Jack Beal, John Clem Clarke, Alex Katz, Malcolm Morley, Philip Pearlstein, and Bob Stanley. Alexander continued to work with several of these artists after this early venture. The portfolio began a long and fertile relationship with Alex Katz with whom he collaborated to create over forty editions, most notably the illustrated book *Face of the Poet*, containing fourteen color aquatints and published in 1978. The book evolved after Alexander saw a series of cut-outs of several poets in Katz's studio. Katz was very involved with the St. Mark's Poetry Project and knew these poets personally. Alexander immediately recognized the potential for a book with poems accompanying the portraits. In the resulting aquatints, Katz's austere heads float on the large white page, his stylized forms bringing an abstract quality to the heightened realism.

Another artist whose work concerned issues of abstraction within a realist style is Jennifer Bartlett. Her monumental, five-part print *Graceland Mansion*, 1979, incorporates drypoint, aquatint,



Richard Artschwager. *Interior*. 1972. Screenprint, printed in color with varnish undercoat, 28 $\frac{3}{16}$ x 41 $\frac{1}{16}$ " (71.9 x 104.3 cm). John B. Turner Fund.

Jennifer Bartlett. *Graceland Mansion*. 1979. Drypoint, etching, aquatint, screenprint, woodcut, and lithograph, printed in color, 23 $\frac{1}{16}$ x 119 $\frac{7}{16}$ " (60.9 x 304.5 cm). Acquired with matching funds from James R. Epstein and the National Endowment for the Arts. Photo by Eric Pollitzer.

screenprint, woodcut, and lithography, each with its own idiosyncratic markings, not unlike her panel paintings at the time which also combined disparate styles. Bartlett was particularly ambitious to employ five different printmaking techniques in this project



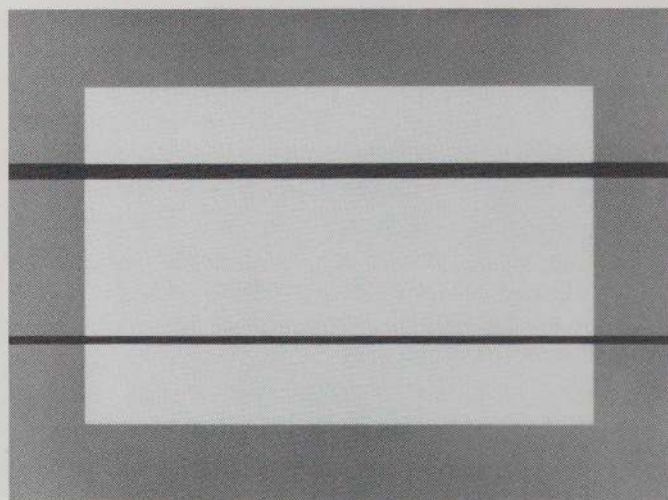
as she had worked only in drypoint up to this point. Each medium represents a different time of day: the delicate marks of drypoint depicting dawn, the bright dabs throughout the silkscreen panel for high noon, and the trio of darker brushstrokes in the lithograph for dusk. For Alexander this project demanded careful coordination between a variety of printers. Bartlett worked on all five images simultaneously; meetings were held with all the printers to establish ink colors and paper type so as to insure a measure of uniformity between the panels. Bartlett understood the subtleties of each medium and *Graceland Mansion*, in all its complexity, marked the first of many, large-scale, multi-panel prints.

The early 1980s witnessed a return to an expressive figurative style after a decade when conceptual and minimal trends had been prominent. Alexander had been publishing work by conceptual artists such as Richard Tuttle, Sylvia Plimack Mangold, Ed Ruscha, and Allen Ruppersberg throughout the 1970s. In the early 1980s, however, his publishing slowed somewhat as he began to focus on the painting of the new generation of emerging figurative artists. The gallery, located on 57th Street since 1975, regularly exhibited both paintings and prints during these years. Among the younger artists whose work he did publish in depth at this time are Richard Bosman and Robert Longo.

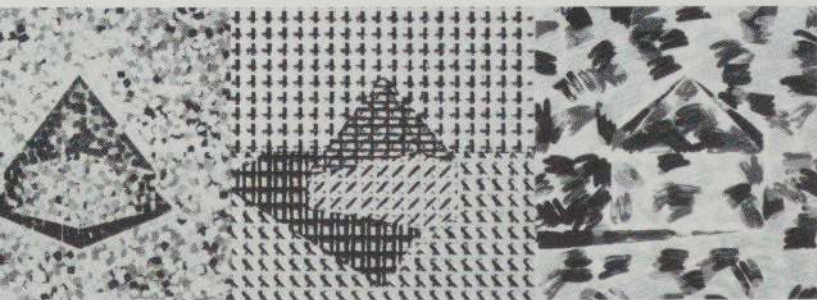
Alexander has always been fascinated with printmaking's inherent potential for works in series. "Prints created in series can reveal the core of an artist's concerns and intentions. . . . You can be very ambitious in projects of that sort and show something that cannot be shown in any other way." The projects that most successfully exploited the potency and flexibility of the print series are Donald Judd's three untitled woodcut portfolios of 1988. Judd, a passionate print collector himself, first met Alexander in the late 1970s while looking for a print by Barnett Newman. He had made prints inter-

mittently since the 1960s but nothing as ambitious as these three sets. He began with eighteen schematic drawings, nine pairs exploring the negative and positive spaces of rectangles with horizontal or vertical lines bisecting or trisecting them. The set became increasingly complex, and ultimately, ten prints in which the idea carried through most clearly were chosen. Interested in the spectrum of choices the printing process provides, Judd chose to print these ten woodcuts in black, red, and blue editions. In 1990 he added further complexities to his system, layering additional bold colors in stencil onto his woodcut compositions in an untitled series of ten prints.

Many of Alexander's recent publications are within the conceptual framework of those he published in the 1970s. Several prints by Bruce Nauman, Richard Long, Lawrence Weiner, and John Baldessari examine the dialogue between image and language, one of the central themes of conceptual art. Alexander also co-published the first print by Lorna Simpson, one of the younger generation of conceptual artists. Her *Counting*, 1991, is composed of three vertically stacked images adjacent to statistics that poignantly allude to socio-political issues of identity, race, and feminism.



As a publisher without a workshop, Alexander has had the freedom to work with a wide range of printers and maintain a fresh and varied approach to his projects. (In the early 1980s he thought of opening a workshop and bought a large flatbed off-set press, even editioning a few large prints on it before deciding that it was more of a burden than an asset.) He moved the gallery to Soho in 1985, and opened a separate space devoted entirely to prints in 1989. This new space has been used to mount several in-depth exhibitions which have included rarely shown proofs and working materials, providing the rare opportunity to observe an artist's method in developing a print. In addition, he has produced numerous catalogues on contemporary prints, including the catalogue raisonné of Artschwager's



Alex Katz. *Ted Berrigan from Face of the Poet* by various authors. (1978). Aquatint, printed in color, 14 1/2 x 19" (36.8 x 48.3 cm). Acquired with matching funds from James R. Epstein and the National Endowment for the Arts. Photo by Eric Pollitzer.

Donald Judd. *Untitled (# 3)*. (1990). Woodcut and stencil, printed in color, 23 1/2 x 31 1/2" (59.7 x 80.0 cm). Gift of Brooke and Carolyn Alexander. Photo by D. James Dee.

multiples and several with original prints or covers by Red Grooms, Jasper Johns, and Robert Motherwell. For twenty-five years Brooke Alexander Editions has published work of a singular quality and merit as well as contributed to the understanding of contemporary art through its discerning exhibitions and catalogues. Its sustained support for the field of printed art continues to be a significant asset to contemporary art today.



Wendy Weitman
Associate Curator
Department of Prints and Illustrated Books

All quoted material appearing in this text is taken from an interview with Brooke Alexander, conducted by the author on November 5, 1993.

CHECKLIST

All works are from the Collection of The Museum of Modern Art. Dimensions are given in inches and centimeters, height preceding width; composition or plate size for prints and page size for illustrated books. Dates enclosed in parentheses do not appear on the work. All works are published by Brooke Alexander Editions, New York, unless otherwise noted.

Richard Artschwager American, born 1923

Locations. (1969). Formica on wood and five "blps" made of wood, glass, plexiglas, mirror, and rubberized horsehair with formica, variable dimensions. Gift of Brooke Alexander, Inc.

Interior. 1972. Screenprint, printed in color with varnish undercoat, 28⁵/₁₆ x 41¹/₁₆" (71.9 x 104.3 cm). Printed by Studio Heinrich Ltd., New York. John B. Turner Fund.

John Baldessari American, born 1931

Six Rooms. (1993). Photolithograph on six sheets, each sheet: 21 x 17¹/₄" (53.4 x 43.8 cm). Printed by Joe Petruzzelli and Maurice Sánchez at Derrière L'Etoile Studios, New York. Gift of Brooke and Carolyn Alexander.

Jennifer Bartlett American, born 1941

Graceland Mansion. 1979. Drypoint, etching, aquatint, screenprint, woodcut, and lithograph, printed in color on five sheets, 23¹⁵/₁₆ x 119⁷/₈" (60.9 x 304.5 cm). Printed by Prawat Laucharoen, New York; Hiroshi Kawanishi at Simca Print Artists Inc., New York; Chip Elwell, New York; and Maurice Sánchez at Derrière L'Etoile Studios, New York. Co-published with Paula Cooper Gallery, New York. Acquired with matching funds from James R. Epstein and the National Endowment for the Arts.

Richard Bosman Australian, born India, 1944

Man Overboard. (1981). Woodcut, printed in color, 23⁷/₈ x 15" (60.7 x 38.1 cm). Printed by Chip Elwell, New York. Gift of Barbara B. Toole (through the Associates of the Department of Prints and Illustrated Books).

Richard Bosman. *Man Overboard.* (1981). Woodcut, printed in color, 23⁷/₈ x 15" (60.7 x 38.1 cm). Gift of Barbara B. Toole (through the Associates of the Department of Prints and Illustrated Books).

Lucian Freud British, born 1922

Head and Shoulders of a Girl. (1990). Etching, 27 1/8 x 21 3/8" (68.9 x 54.3 cm). Printed by Studio Prints, London. Co-published with James Kirkman Limited, London. Gift of Brooke and Carolyn Alexander.

Red Grooms American, born 1937

Cafe Manet. 1976. Etching and aquatint, 7 1/16 x 9 7/8" (19.5 x 25.1 cm). Printed by Jennifer Melby, New York. Co-published with Marlborough Graphics, Inc., New York. Gift of Brooke and Carolyn Alexander.

David Hockney British, born 1937

Panama Hat from the portfolio *Prints for Phoenix House*. (1972).

Etching and aquatint, 14 5/16 x 13 3/8" (36.4 x 34.0 cm). Proofed by Maurice Payne, London and printed by Shirley Clement at Print Shop, Amsterdam. Gift of Brooke and Carolyn Alexander.

Yvonne Jacquette American, born 1934

Two Ferries Passing. 1982. Aquatint, printed in color, 15 7/8 x 15 1/16" (40.3 x 39.8 cm).

Printed by Patricia Branstead and Daniel Leary at Aeropress, New York. Gift of Brooke and Carolyn Alexander.

Jasper Johns American, born 1930

Untitled. (1977). Screenprint, printed in color on catalogue cover, 9 1/2 x 9 3/8" (24.1 x 23.8 cm). Printed by Hiroshi Kawanishi at Simca Print Artists, Inc., New York. Gift of Brooke and Carolyn Alexander.

Summer "Blue". 1985-91. Lithograph, printed in color, 9 1/2 x 6 1/4" (24.2 x 15.9 cm).

Printed by Bill Goldston at Universal Limited Art Editions, West Islip, New York. Gift of Emily Fisher Landau.

Donald Judd American, born 1928

Untitled (#3). (1990). Woodcut and stencil, printed in color, 23 1/2 x 31 1/2" (59.7 x 80.0 cm). Printed by James Miller and Maurice Sánchez at Derrière L'Etoile Studios, New York. Gift of Brooke and Carolyn Alexander.

Untitled (#6). (1990). Woodcut and stencil, printed in color, 23 1/2 x 31 1/2" (59.7 x 80.0 cm). Printed by James Miller and Maurice Sánchez at Derrière L'Etoile Studios, New York. Gift of Brooke and Carolyn Alexander.

Alex Katz American, born 1927

Face of the Poet by various authors. (1978). Fourteen aquatints, printed in color, 14 1/2 x 19" (36.8 x 48.3 cm). Printed by Prawat Laucharoen, New York. Co-published with Marlborough Graphics, Inc., New York. Acquired with matching funds from James R. Epstein and the National Endowment for the Arts.

Sol Lewitt American, born 1928

Complex Forms. (1990). Four screenprints, printed in color, with two additional screenprints on front and back book cover, 14 x 56" (35.6 x 142.3 cm). Printed by Watanabe Studio, New York. Gift of the artist and Brooke Alexander.

Richard Long British, born 1945

60 Minute Walk. 1990. Lithograph and screenprint, printed in color, 60 3/8 x 32 1/16" (153.3 x 81.4 cm). Printed by James Miller and Maurice Sánchez at Derrière L'Etoile Studios, New York. Purchase.

Robert Longo American, born 1953

Eric. 1984. Lithograph, printed in color, 58 3/4 x 25 3/16" (149.3 x 64.0 cm). Printed by Maurice Sánchez at Derrière L'Etoile Studios, New York. The Charles A. Dana Foundation Fund.

Robert Mangold American, born 1937

Untitled from an untitled portfolio. (1989). Woodcut, printed in color, 9 1/4 x 15 9/16" (23.5 x 39.5 cm). Printed by Ted Warner at Damage Press, New York. Gift of Brooke and Carolyn Alexander.

Brice Marden American, born 1938

Focus (I-V). 1979. Portfolio of five etchings and aquatints, printed in color, each: 3 15/16 x 3 15/16" (10.1 x 10.1 cm). Printed by Patricia Branstead and Peter Drake at Aeropress, New York. Gift of Brooke and Carolyn Alexander.

Malcolm Morley British, born 1931

Beach Scene from the portfolio *Six New York Artists*. (1969). Screenprint, printed in color with varnish additions, 20 1/8 x 15 1/4" (51.1 x 38.7 cm). Printed by Chiron Press, New York. Gift of Carolyn and Brooke Alexander.

Robert Motherwell American, 1915-1991

Roth-Händle. (1974-75). Aquatint with collage, 16 5/16 x 10 13/16" (41.5 x 27.5 cm).

Printed by Catherine Mosley at the artist's studio, Greenwich, Connecticut. Gift of the artist and Brooke Alexander, Inc.

Elizabeth Murray American, born 1940

Untitled, States I-V. (1980). Five lithographs, three printed in black, two printed in color, each: $19\frac{5}{8} \times 15\frac{7}{8}$ " (49.9 x 40.4 cm). Printed by Maurice Sánchez at Derrière L'Etoile Studios, New York. Gift of Brooke and Carolyn Alexander.

Bruce Nauman American, born 1941

Large Carousel. 1988. Drypoint, $29\frac{7}{8} \times 35\frac{13}{16}$ " (75.9 x 91.0 cm). Printed by Sophia Garabedian and Chris Sukimoto at Simmelink/Sukimoto Editions, Los Angeles. Purchase.

Claes Oldenburg American, born Sweden, 1929

Apple Core. 1991. Lithograph, $16\frac{7}{8} \times 13\frac{7}{8}$ " (42.9 x 35.3 cm). Printed by Joe Petruzzelli and Maurice Sánchez at Derrière L'Etoile Studios, New York. Gift of Brooke and Carolyn Alexander.

Tom Otterness American, born 1952

Hammer and Fist. (1993). Engraving, $10\frac{3}{4} \times 10\frac{7}{8}$ " (27.3 x 27.6 cm). Printed by Bruce Cleveland and Xanthra Dufrane at Cleveland Editions, New York. Gift of Brooke and Carolyn Alexander.

Philip Pearlstein American, born 1924

Nude on Dahomey Stool. 1976. Etching, printed in color, $23\frac{3}{4} \times 19\frac{3}{4}$ " (60.3 x 50.2 cm). Printed by Prawat Lacharoen, New York. Gift of Brooke and Carolyn Alexander.

Sylvia Plimack Mangold American, born 1938

Flexible and Stainless. 1975. Lithograph, printed in color, $10\frac{1}{2} \times 15$ " (26.7 x 38.1 cm). Printed by Paul Narkiewicz, New York. Gift of Brooke and Carolyn Alexander.

James Rosenquist American, born 1933

First. 1973. Lithograph with acrylic spray, $22\frac{5}{8} \times 28\frac{1}{4}$ " (57.5 x 71.8 cm). Printed by Maurice Sánchez and Dan Stack, New York. Gift of Brooke and Carolyn Alexander.

Susan Rothenberg American, born 1945

Dead Rooster. 1993. Woodcut, printed in color, $22\frac{7}{8} \times 29\frac{3}{16}$ " (58.1 x 74.2 cm). Printed by Ted Warner at Damage Press, New York. Gift of Brooke and Carolyn Alexander.

Allen Ruppersberg American, born 1944

A Private Reading. 1978. Lithograph, printed in color, on three sheets, a: $13\frac{1}{16} \times 20\frac{1}{4}$ " (34.8 x 51.5 cm); b: $13\frac{1}{4} \times 23$ " (33.7 x 58.5 cm); c: $11\frac{3}{4} \times 22\frac{15}{16}$ " (29.8 x 58.3 cm). Printed by Siena Studios, New York. John B. Turner Fund.

Edward Ruscha American, born 1937

Lisp. 1970. Lithograph, printed in color, $20\frac{1}{8} \times 27\frac{15}{16}$ " (51.1 x 71.1 cm). Printed by Ed Hamilton and David Trowbridge at Cirrus Editions, Ltd., Los Angeles. John B. Turner Fund.

Sean Scully American, born Ireland, 1945

Durango I. 1991. Aquatint, printed in color, $13\frac{3}{16} \times 15\frac{7}{8}$ " (33.5 x 40.3 cm). Printed by Jennifer Melby, New York. Gift of Brooke and Carolyn Alexander.

Joel Shapiro American, born 1941

Untitled. 1979. Lithograph, $38\frac{3}{4} \times 29\frac{13}{16}$ " (98.5 x 75.7 cm). Printed by Maurice Sánchez at Derrière L'Etoile Studios, New York. Published by Cooper & Alexander, Inc., New York. John B. Turner Fund.

Lorna Simpson American, born 1960

Counting. 1991. Photogravure with screenprint, $68 \times 35\frac{1}{2}$ " (172.8 x 90.2 cm). Printed by Patricia Branstead and Sally Mara Sturman at Branstead Studios, New York. Co-published with Josh Baer Gallery, New York. Gift of Walter Bareiss.

Richard Tuttle American, born 1941

Print. 1976. Screenprint on two sheets, $5\frac{9}{16} \times 11\frac{1}{16}$ " (14.1 x 28.1 cm). Printed by Maurel Studios, New York. Junior Council Fund.

Lawrence Weiner American, born 1940

& Across the Great Divide. 1991, dated 1992. Three baked enamel signs in color, a: 36×12 " (91.4 x 30.4 cm); b: 12×12 " (30.4 x 30.4 cm); c: 12×12 " (30.4 x 30.4 cm). Fabricated by Erie Ceramic Arts, Erie, Pennsylvania. John B. Turner Fund.

Neil Welliver American, born 1929

Night Scene. (1982). Woodcut, printed in color, $7\frac{15}{16} \times 10\frac{1}{2}$ " (20.2 x 26.7 cm). Printed by Tsuka-Guchi Atelier, Philadelphia. Gift of Brooke and Carolyn Alexander.

This brochure has been made possible through the generosity of
The Contemporary Arts Council of The Museum of Modern Art.

Cover: Lorna Simpson. *Counting*. 1991. Photogravure with screenprint, $68 \times 35\frac{1}{2}$ " (172.8 x 90.2 cm). Gift of Walter Bareiss. Photo by Ellen Page Wilson.