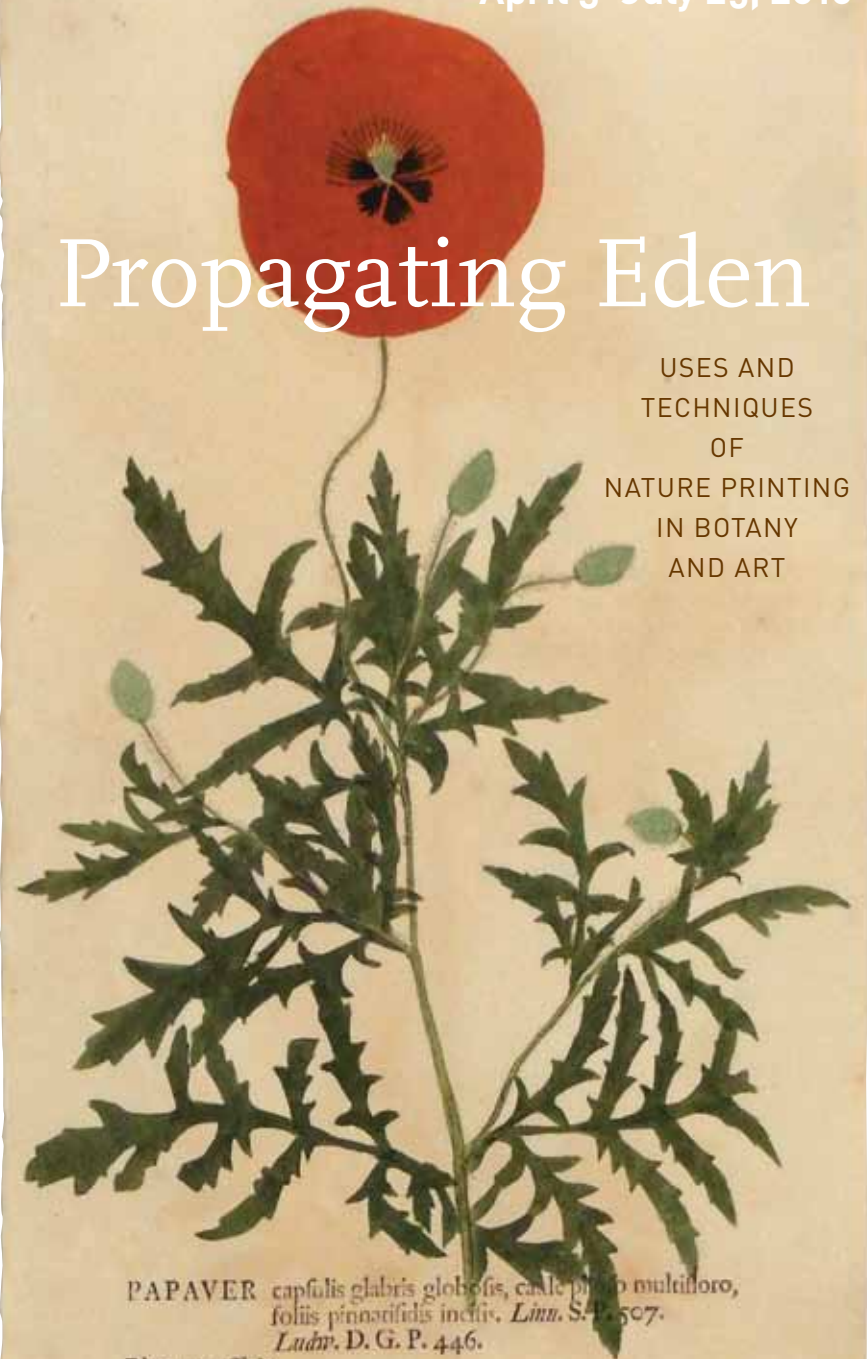


April 3–July 25, 2010

Propagating Eden

USES AND
TECHNIQUES
OF
NATURE PRINTING
IN BOTANY
AND ART



PAPAVER capulis glabris globosis, caule plerumq; multifloro,
foliis pinnatifidis inclivis. *Linnaeus, Sp. Pl.* 507.
Ludw. D. G. P. 446.
Rheas. officin.

PRESENTED BY WAVE HILL AND IPCNY

Propagating Eden

USES AND
TECHNIQUES
OF
NATURE PRINTING
IN BOTANY
AND ART



April 3–July 25, 2010
Wave Hill Glyndor Gallery

ORGANIZED BY
INTERNATIONAL PRINT CENTER
NEW YORK (IPCNY)
CURATED BY
PARI STAVE & MATTHEW ZUCKER

ANNA ATKINS
ALOIS AUER
MIROSLAV BALKA
BRANDON BALLENGÉE
AUGUSTIN BALLEYDIER
WILLIAM HENRY BRADBURY
SUSAN DERGES
MICHELE OKA DONER
MAX ERNST
CONSTANTIN VON ETTINGSHAUSEN
AND ALOIS POKORNY
BENJAMIN FRANKLIN
ADAM FUSS
ANA GOLICI
VALERIE HAMMOND
FRANCIS GEORGE HEATH
JOHANN JULIUS HECKER
BERTHA JAQUES
JOHANN HIERONYMUS KNIPHOF
RICHARD LONG
ADAM LOWE
CHRISTIANO GOTTLIEB LUDWIG
MARISOL
ANDRÉ MASSON
GABRIEL OROZCO
J. E. PARRITT
GIUSEPPE PENONE
CARLO AND AGOSTINO PERRINI
DAN PEYTON
MAN RAY
ED RUSCHA
JOSEPH SCHEER
HENRY SMITH
KIKI SMITH
WILLIAM HENRY FOX TALBOT
KATE TEMPLE

PRESENTED BY
WAVE HILL
AND
IPCNY



PROPAGATING EDEN IS SUPPORTED BY THE NATIONAL
ENDOWMENT FOR THE ARTS, THE REED FOUNDATION AND
THE ARTHUR ROSS FOUNDATION. SUPPORT FOR WAVE HILL'S
VISUAL ARTS PROGRAM IS PROVIDED BY THE LILY AUCHIN-
CLOSS FOUNDATION, INC., MILTON & SALLY AVERY ARTS
FOUNDATION, THE GREENWALL FOUNDATION, AND THE NEW
YORK STATE COUNCIL ON THE ARTS-A STATE AGENCY.



With *Propagating Eden: Techniques of Nature Printing in Botany and Art*, International Print Center New York (IPCNY) pays homage to the beauty of natural plant forms, pure and unadulterated, captured by artists and botanists past and present. Originally presented in our Chelsea gallery, the exhibition advances IPCNY's mission to nurture the appreciation of fine art prints in their many manifestations, ranging in technique from classic to experimental, and illustrated in the superb selection of prints shown here.

Propagating Eden represents one of the more than fifty exhibitions organized by IPCNY to date, and the first devoted to a particular genre of printmaking. We are delighted to share it through our Exhibitions Touring Program with other institutions and their constituencies (for further information, visit www.ipcny.org).

This presentation is made possible with generous grants to IPCNY from The Reed Foundation and the Arthur Ross Foundation. We extend thanks also to the co-curators of the exhibition, Pari Stave and Matthew Zucker, to Jennifer McGregor, and to the lenders whose commitment to sharing their collections and advancing scholarship is deeply appreciated.

ANNE COFFIN
Director
International Print Center New York



JOHANN HIERONYMUS KNIPHOF
Botanici in Originali Seu Herbarium Vivum,

Propagating Eden introduces nature printing, a technique that furthered botanical understanding and continues to be developed by contemporary artists as a way to connect with nature. This is of special interest at a time when people are reevaluating their own relationship to the natural world. We are especially pleased to offer visitors the opportunity to experience the art shown in our galleries in relation to the artistry of our gardens. Toward this end, gallery tours will be offered on Tuesdays and Thursdays at noon, and Saturdays at 2 pm. On May 23 at 2 pm we are hosting a lively discussion moderated by Pari Stave about the history of nature printing and its allure for contemporary artists with Michele Oka Doner, artist; Patricia Jonas, director of the Brooklyn Botanic Garden's Library Services and curator of the Florilegium Society; and Karen Reeds, scholar.

Co-curators Pari Stave and Matthew Zucker deserve our grateful thanks for conceiving of this unusual exhibition and searching for examples of this little-known form of printing. Thank you to the National Endowment for the Arts who awarded Wave Hill a grant to work with IPCNY on this exhibition. We are grateful to Anne Coffin and her staff, Kendra Sullivan and Amanda Young, for organizing this exhibition, which expands the scope of Wave Hill's Visual Arts Program. My staff, Leigh Ross, assistant curator, and Stephanie Lindquist, arts program fellow, produced excellent label copy, guided by Pari Stave, and by Roderick Cave's forthcoming book *Impressions of Nature: A History of Nature Printing*, which has been very helpful to all of us in understanding the development and applications of nature printing throughout time.



Thank you to the artists who lent their work to the exhibition as well as Timothy Baum, New York, NY; Ruby Beets, Sag Harbor, NY; The Buhl Collection, New York, NY; Edition Jacob Samuel, Santa Monica, CA; GV Art, London, UK; Donald Heald, New York, NY; Paul Kasmin Gallery, New York, NY; Hans P. Kraus, Jr., New York, NY; Mixografia®, Los Angeles, CA; Anthony E. Nicholas, The Lapis Press, Culver City, CA; Julie Saul Gallery, New York, NY; Kiki Smith, New York, NY; The Universal Limited Art Editions, Inc., Bay Shore, NY; Wildwood Press, LLC, St. Louis, MO; and to private collections.

JENNIFER MCGREGOR
Director of Arts & Senior Curator
Wave Hill

Propagating Eden: Uses and Techniques of Nature Printing in Botany and Art

Nature printing is a name given to the technique of taking impressions from the surface of an organic form, such as a leaf, flower, feather, skin, shell, bone, or mineral. The process is suggested by nature herself, in fossil remains, some dating back through millions of years, revealing scientific evidence of the origins of life and clues to the myriad pathways of evolution.

The human impetus to create self-prints can be as simple as a child's finger painting, and as poignant and poetic an assertion of one's presence in the world as the stenciled, silhouetted outlines of human hands found in prehistoric cave paintings—both gestures seeming to declare: "I was here." Indeed, the trace left behind in the self-image can also incriminate, as fingerprinting, too, is a form of nature printing, establishing unequivocally the unique identity of the self.

Propagating Eden is concerned with nature printing as an illustrative tool used in the service of science, numismatics, and self-expression. The exhibition examines closely the process by which "faithful" reproductions from natural forms are printed,



FRANCIS GEORGE HEATH
1. Hard Prickly Shield Fern



WILLIAM HENRY BRADBURY
Bree's Fern

by what technical means and to what ends. Giving more or less equal weight to images created for disparate purposes, the works shown here embody developments in nature printing techniques from the mid-eighteenth century to the present—a period of momentous advancement in scientific knowledge and the technology of image reproduction, as well as of radical shifts in the role of nature as subject, muse, and collaborator in art.

That the exhibition comprises mostly botanical subjects is a function of a practical reality: The shallow depth of plant material—of leaves in particular—lends itself well to planar printing, which explains the importance of nature printing to the history of botany in particular. Nature printing can be seen as a subset of the larger history of botanical illustration—a largely Western tradition dating back to late classical antiquity, founded on the precondition that plants should be rendered recognizable enough as to clearly distinguish one from another—an important, if not critical consideration where plant-based foods and medicines are concerned. There is also an entombotanical factor at play here, underscoring the complex relationship between humans and their use of plants for sustenance, healing, currency, taxonomy, symbolism, and design, and the importance imagery plays in conveying information.

The exhibition is not a historic survey. The juxtaposition of nature prints produced across disciplines—either for highly specific botanical description (the scientific illustrations being decontextualized from their descriptive function and activated as art objects) or incorporating natural forms for expressive effect—is intended to invite us to find common ground among modes of representing objective reality, the invention and mastery of various printing techniques, and the imposition—intentional or not—of formal, aesthetic considerations.

PARI STAVE
Co-Curator

ANNA ATKINS

Trichomanis crinitum (Jamaica), circa 1851–54

Cyanotype negative

10 x 8 inches

Courtesy of Hans T. Kraus, Jr., New York, NY

Anna Atkins (1799–1871) was the first to publish a book of scientific illustrations using the cyanotype process. Her publication, *British Algae: Cyanotype Impressions*, was produced entirely by photographic means, and she is thought by some to have been history's first female photographer. Atkins was educated in the fields of botany, taxonomy, and scientific illustration. Her father, Sir George Children, was a renowned scientist whose circle of friends included William Henry Fox Talbot.

Atkins's scientific interests encouraged her to explore the use of cyanotype for the purposes of taxonomy. She published a total of three volumes of *British Algae: Cyanotype Impressions* between 1843 and 1853, presenting exquisite illustrations of the plant life found in the sea. The print shown here exemplifies the brilliant blue color and compositional arrangement of Atkins's prints, as well as their scientific value. Only seventeen copies of the book are known to exist.



ALOIS AUER

Moss Specimen

From Ludwig Ritter von Heufler, *Eine Probe der Kryptogamischen Flora des Arspachtales in den Siebenburgischen*, 1853

Published by K. K. Hofund
Staatsdruckerei, Vienna, Austria

21 x 14 inches

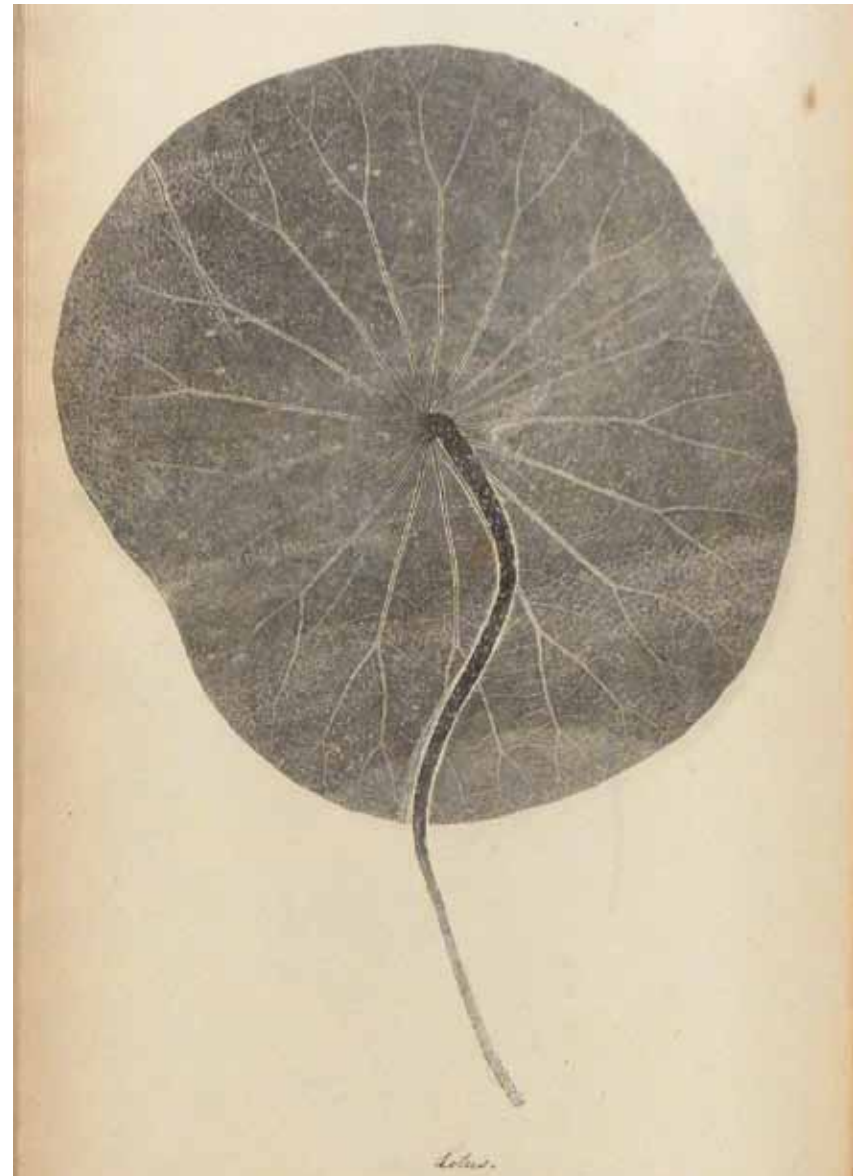
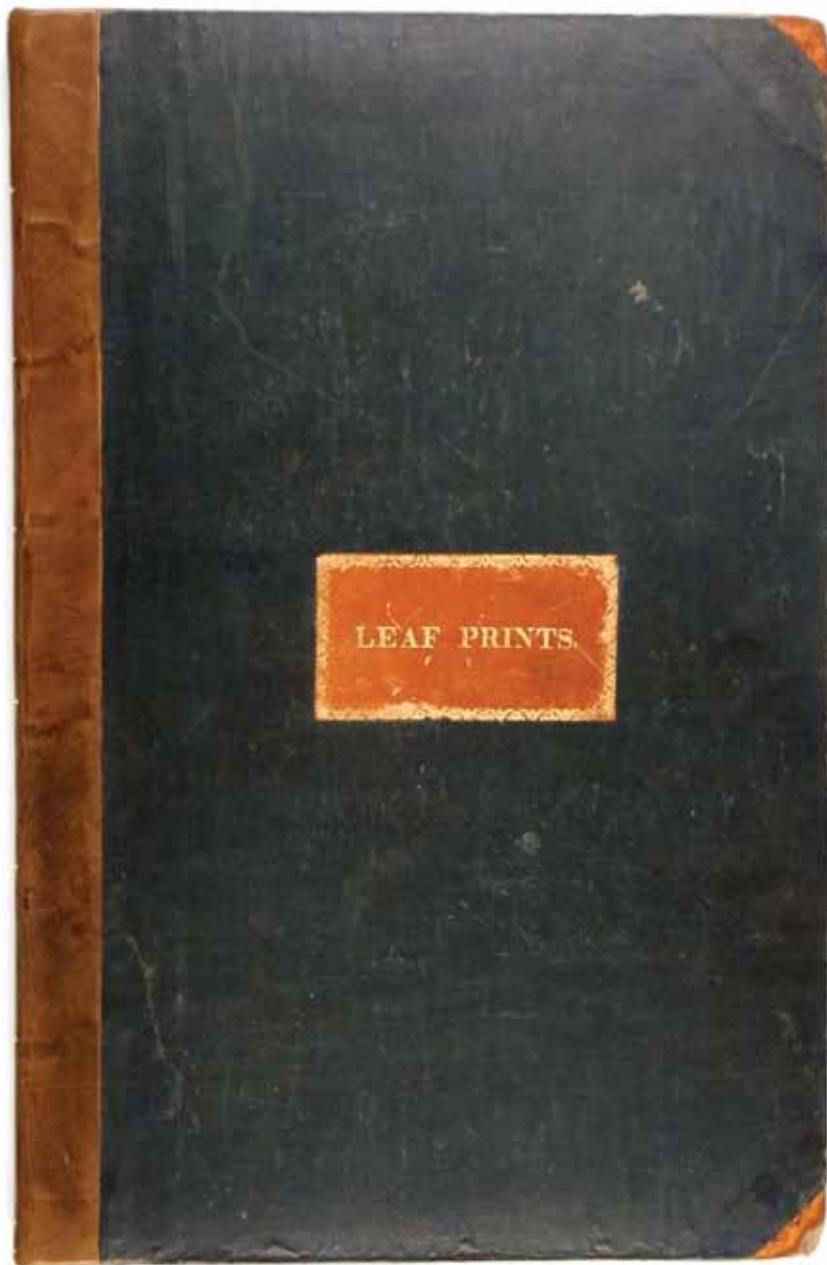
Private collection

This delicate image was printed under the direction of Alois Auer (1813–1869), the director of kaiserlich-königlich Hof-und Staatsdruckerei, the Austrian national printing office in Vienna.

Auer transformed the Staatsdruckerei

into a model printing house with the most modern equipment and gifted craftsmen from all over the continent. During the Great Exhibition of London in 1851, the Staatsdruckerei was awarded two medals for its work in galvanoplasty, an indirect form of printing that relies on electroplating, which strengthens molds of soft objects by electrolytically plating them with metal, and chemotype, another indirect form of printing invented by C. Pill, which turns an intaglio plate into a relief block.

Around 1853, Auer's overseer, Andreas Worring, invented a new technique whereby the most nuanced prints could be made from rolling specimens between plates of polished lead and steel, embedding the object into the lead. Auer named this technique *Naturselbstdruck* or "Nature self-printing process." He found the technique to be so valuable that he refused to patent it so that it could be freely used. The image on view was made using this innovative technique.



ANONYMOUS

Lotus

From *Leaf Prints*. India, circa 1850

103 unnumbered sheets of nature-printed leaves, stems, and thorns, many plants indigenous to India, with Tamil names written in pencil on the bottom of the plates

Folio: 16 $\frac{3}{4}$ x 11 inches

Private collection

AUGUSTIN BALLEYDIER

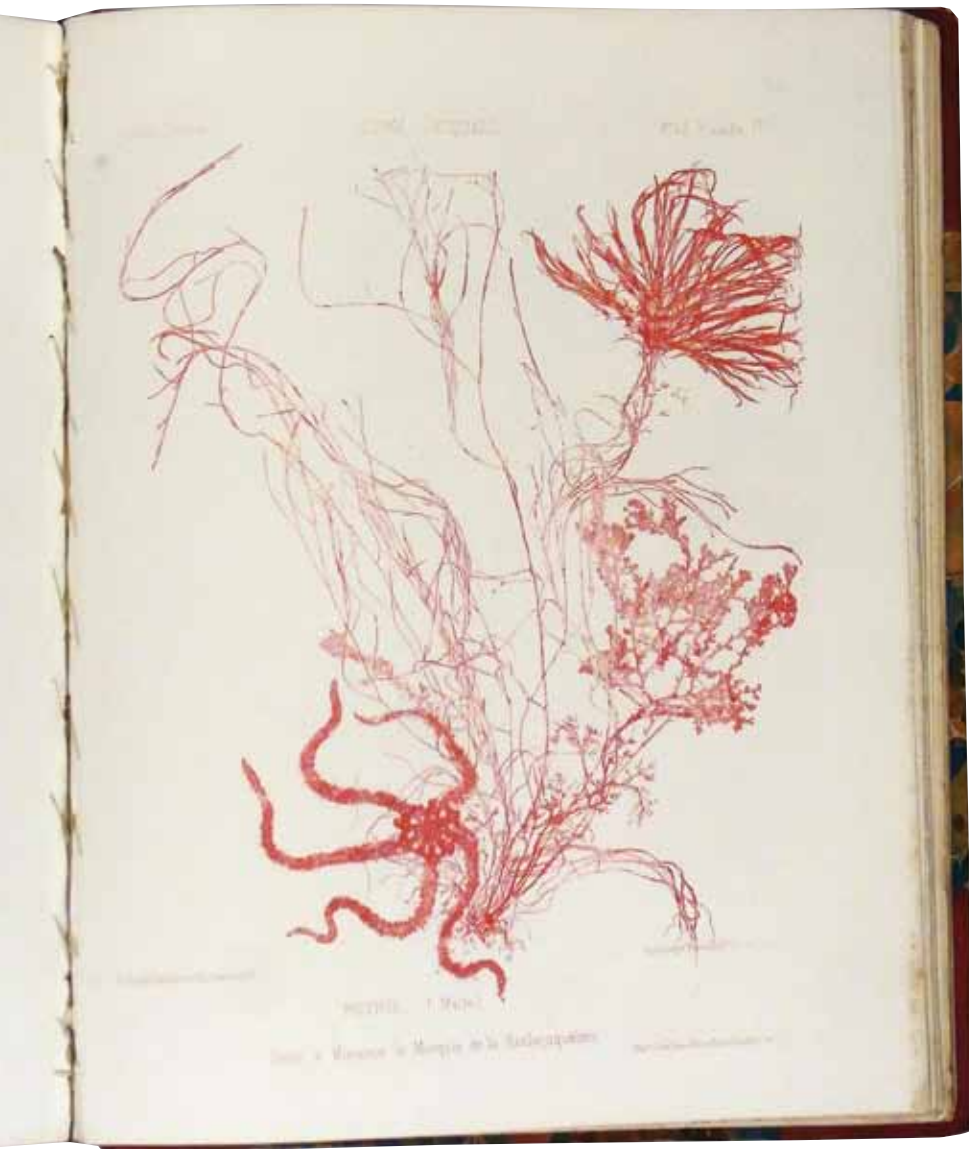
Polypus, 1956

From *Album Jacquard*

Paris

Lithographs printed in color after nature printing

Private collection



WILLIAM HENRY BRADBURY

Three-nerved Sandwort

Tormentil

From Thomas Moore and John Lindley, *The Ferns of Great Britain and Ireland*, 1855–57

Hand-colored intaglio print from an electrotyped soft lead plate

Printed and published by Bradbury & Evans, London

21 3/8 x 14 3/8 inches each

Private collection

Henry Bradbury (1831–1860) self-published *The Ferns of Great Britain and Ireland* when he was twenty-four at the peak of the Victorian fern craze. Its text was written by Thomas Moore, curator of the Chelsea Physic Garden. The folio consisted of fifty-one plates and cost an extraordinary six guineas. Despite the similarities between Alois Auer's and Bradbury's methods, Bradbury's technique often caused distortions, crushing fleshy stems under too much pressure. His prints were also criticized for their translucent coloring, which appears artificial. Bradbury & Evans later published *The Nature-Printed British Seaweeds* (1858–60) and *The Octavo Nature-Printed Ferns* (1859–60). After Bradbury's unexpected suicide, no one else is known to have used this process in Great Britain.

MICHELE OKA DONER

Untitled (Lungs), 2007

Relief on handmade paper (unique)

Printed and published by Wildwood Press, LLC, St. Louis, MO

44 x 44 inches

Courtesy of the artist and Wildwood Press, LLC, St. Louis, MO

Untitled (Lungs) belongs to a series of unique prints by internationally acclaimed artist Michele Oka Doner (b. 1945). As part of her practice, Oka Doner frequently gathers natural specimens along the Miami shore. For this series, she uses roots of the endangered banyan tree that she found. Like German printer Johann Hieronymus Kniphof, she directly inks her specimens and prints them onto paper using a press. In addition to the taxonomical significance the series reacquaints the viewer to his primal relation to nature.



BENJAMIN FRANKLIN

Full sheet of nature printed American currency, 1779

Hall & Sellers, Philadelphia

Printed on front and back, showing eight uncut notes on one sheet

7 ¼ x 11 ¼ inches

Private collection

One of the Founding Fathers of the United States, Benjamin Franklin (1706–1790) was a man of many titles: statesman, inventor, diplomat, author, and, significantly, an accomplished printer. Inspired by his colleague Joseph Brietnal's experiments with nature printing, Franklin was the first person to incorporate the impressions of leaves onto printed currency.

Franklin was interested in the inimitable precision of nature printing, primarily as a way to thwart the efforts of counterfeiters. Franklin's methods were kept secret in order to preserve their effectiveness, but it seems likely that he first made a plaster impression of a leaf, adhering the leaf first to a piece of damp cloth and then layering more cloth over the top, so that the resulting negative cast incorporated both the delicate veins of the leaf and the unique texture of the cloth. When this cast had hardened, liquid type metal would be poured over it, revealing a highly detailed image that was difficult to copy.



VALERIE HAMMOND

Jane, 2006

Xerox transfer, pencil, and wax on paper

Printed and published by the artist

20 ½ x 16 ½ inches

Courtesy of Kiki Smith, New York, NY

Traces 21 (Gabrielle), 2009

Xerox transfer, pencil, and wax on paper

Printed and published by the artist

20 ½ x 16 ½ inches

Courtesy of the artist

Glimmer, 2009

Xerox transfer, pencil, and wax on paper

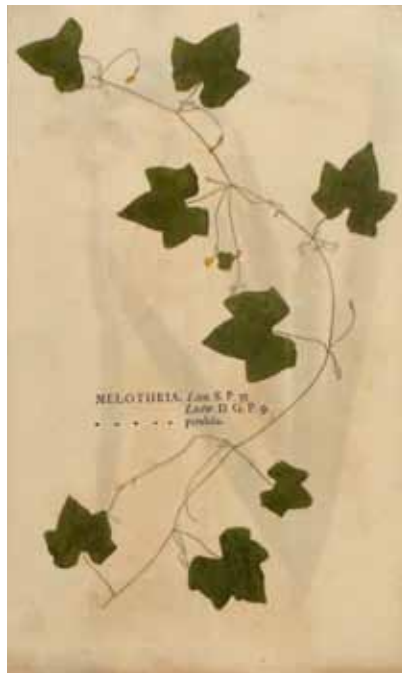
Printed and published by the artist

72 x 36 inches

Courtesy of the artist

In *Jane*, Valerie Hammond (b. 1952) layers images of ferns onto a silhouette of her mother's hand to make this mysterious portrait. Hammond draws her inspiration from enchanted objects throughout history. Here, she reflects her fascination with Victorian aesthetics and nature prints of ferns during the 1890s. Hammond uses xerography, a dry photocopying technique using electrostatic energy, to make the images of ferns before chemically transferring them onto paper. Developed in Astoria, NY, in 1938 by Chester Carlson, xerography is commonly used in photocopying machines and LED printers. Hammond also often adds watercolor images of nature and elements of Victorian craft, such as sewing and beadwork before submerging the image in wax—symbolically embalming it.





JOHANN HIERONYMUS KNIPHOF

Botanici in Originali Seu Herbarium Vivum, 1757–64

Folio of direct nature prints with hand coloring

12 7/8 x 7 13/16 inches each, loose sheets

Private collection

Botanici in Originali Seu Herbarium Vivum, 1757–64

Folio of direct nature prints with hand coloring

14 5/16 x 9 1/8 inches, bound volume

Private collection

Some of the earliest works shown in *Propagating Eden* are these flowers, printed directly from flattened and dried specimens by Johann Hieronymus Kniphof (1707–1763). Each specimen was pressed carefully onto a black inked surface, pressed onto paper, and subsequently hand colored. Over two centuries old, Kniphof's colored prints remain quite beautiful and botanically accurate except for when the ink is too opaque and hides the plant's skeletal lines.

Kniphof, a German professor at Erfurt University, doctor, and keeper of the city's botanic garden, was first attracted to nature printing due to its economic advantages over other processes of illustrating botanical books, such as woodcuts or copperplates. He worked with bookseller Johann Michael Funcke to develop this technique to produce illustrated books, individual prints, and even prints made to order. This technique of nature printing was especially grueling given that no specimen could be inked more than five times. Funcke issued two herbals with Kniphof that included well over one hundred prints, with their more expensive versions including colored prints. Each print has a woodcut label indicating the print's number and the plant's German name.

RICHARD LONG

Mud Hand Prints, 1984

Artists book. Edition of 100

Coracle Press, 233-235 Camberwell, New Road, London SE5

13 1/2 x 11 1/2 x 7/16 inches

Courtesy of Anthony E. Nicholas, The Lapis Press, Culver City, CA





BELLADONNA.

Belladonna Linn. D. G. Ed. III. n. 172. Atropa Linn. Gen. Pl. Ed. V. n. 212. Solanum melancrochilus C. B. Pin. 166. Solanum mammosum multis sive Belladonna J. Baob. Hist. 3. 614. Atropa caule herbaceo, foliis ovatis integris Linn. Sp. Pl. p. 181. n. 1.

Teufelst. Franz. Belladonna. Engl. Deadly Nightshade. Niederl. Doodenkerke. Ital. Belladonna.

Wird in den Gärten und Wäldern im Juni. Die Wurzel ist dick, lang, fleischig und in viele Fäden zerfällt. Die Stengel werden zum Ende hin sehr dick und kraus, und sehr weich und süß. Die Blätter sind groß, rund und etwas wellenförmig, aus ihrem Stiele stehen gleichmäßig hervorstechend hervor. Die Blätter sind von einem sehr angenehmen Geruche. Das Pflanzel ist sehr süß und süßlich, und es ist sehr, daß man sehr schmerzhaftes Geschick mit, und sehr viel schmerzhaftes Geschick mit, daß Kinder aber auch Erwachsene an verächtlicher Weise die Wurzel des Teufelst. gepulvert, und darauf schliefen und schliefen, aber nicht geschlafen hat. Die Wurzel ist sehr süßlich, wenn man sie mit Wasser kocht, und man hat sie sehr süßlich, wenn man sie mit Wasser kocht. Jedoch, so auch die heiligsten Teile von diesem Atropa pflanzen in Argenteo hermanthit, verhalten sich; ist auch sehr süßlich in der Medizin nicht ohne allen Nutzen. Die Wurzel und Stengel, wenn sie sehr süßlich, werden nicht in Scherzen, sondern in sehr süßlichen Dingen, und werden die heiligsten Teile: also es muß ein sehr süßlicher Teil des Atropa, das ist, verachtet, hat ein süßliches, sehr süßliches und süßliches.

La horta melancrochilus caule herbaceo. Linn. Ed. III. n. 172. Solanum melancrochilus C. B. Pin. 166. Solanum mammosum multis sive Belladonna J. Baob. Hist. 3. 614. Atropa caule herbaceo, foliis ovatis integris Linn. Sp. Pl. p. 181. n. 1. La horta melancrochilus caule herbaceo. Linn. Ed. III. n. 172. Solanum melancrochilus C. B. Pin. 166. Solanum mammosum multis sive Belladonna J. Baob. Hist. 3. 614. Atropa caule herbaceo, foliis ovatis integris Linn. Sp. Pl. p. 181. n. 1. La horta melancrochilus caule herbaceo. Linn. Ed. III. n. 172. Solanum melancrochilus C. B. Pin. 166. Solanum mammosum multis sive Belladonna J. Baob. Hist. 3. 614. Atropa caule herbaceo, foliis ovatis integris Linn. Sp. Pl. p. 181. n. 1.



CARTHAMVS TINCTORIVS.

Carthamus Linn. D. G. Ed. III. n. 415. Lin. Gen. Pl. Ed. V. n. 838. Cnicus sativus sive Carthamus officinarum. C. B. Pin. 378. Carthamus foliis ovatis integris ferrato-aculeatis Linn. Sp. Pl. p. 830. n. 1.

Saffian, weicher Saffian. Franz. Saffran saumage. Engl. Halfred Saffran. Niederl. weicher Saffian. Ital. Carthamo sativa.

Wird auf Feldern und in Gärten gezeuget und blühet im Juli und August. Die Wurzel ist sehr klein und trübe einen Stengel mit sehr süßlichen und sehr süßlichen Blättern. Der Saft ist süßlich, hat einen süßlichen, sehr süßlichen und süßlichen.

Serris in agris et hortis, Julio et Augusto flor. Radix eius Rhodi candida parvula est. Lin. Gen. Pl. Ed. V. n. 838. Cnicus sativus sive Carthamus officinarum. C. B. Pin. 378. Carthamus foliis ovatis integris ferrato-aculeatis Linn. Sp. Pl. p. 830. n. 1.



Tab. CXXVIII. Belladonna. Teufelst.

CHRISTIANO GOTTLIEB LUDWIG Belladonna From Ectypa Vegetabilium, 1760 D. Christiano Gottlieb Ludwig, Leipzig 14 13/16 x 9 inches Private collection



MARISOL

Catalpa Maiden About to Touch Herself, 1973

Lithograph. Edition of 24

Composition (irreg.): 40 1/16 x 27 5/8 inches

Courtesy of Universal Limited Art Editions, Inc., Bay Shore, NY

GABRIEL OROZCO

Lotus Leaf, 2004

Soft-ground etching, mounted between UV-resistant Plexiglas

Published by The Lapis Press

25 1/2 x 28 5/8 x 5 3/8

Courtesy of Anthony E. Nicholas, The Lapis Press, Culver City, CA



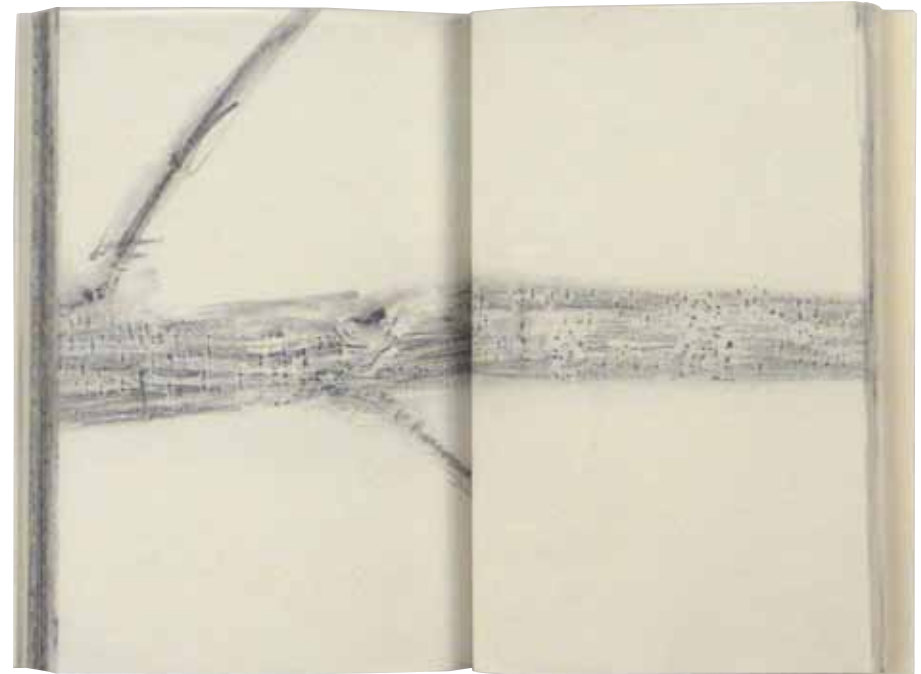


J. E. PARRITT

Imprints from Nature, 1879

Manuscript containing 87 unique prints made from plant leaves and nine poems

Private collection



GIUSEPPE PENONE

L'image du Toucher, 1994

Book

12 x 9 1/2 inches

Private collection



CARLO AND AGOSTINO PERRINI

Adonis aestivalis

Achilla atrata

Anemone vernalis

Convallaria multiflora

From *Flora dell'Italia settentrionale (e del Tirolo meridionale)*, 1854-65

Tipografia Perini, Trento

A collection of nature-printing plates color printed in relief with added hand coloring

16 ¼ x 11 ¼ inches each

Private collection



DAN PEYTON

Spring Tree, 2006

Cyanotype solargram (unique)

34 x 55 inches

Courtesy of the artist and GV Art, London, UK

ED RUSCHA

Clock, 1994

Mixografia® print on handmade paper. Edition of 75

Published by Mixografia®, Los Angeles, CA

40 ½ x 34 inches

Courtesy of the artist and Mixografia®, Los Angeles, CA

photo: Scott Lindgren Photography



JOSEPH SCHEER

Coloradia Pandora davis, 2007

Iris print

34 x 46 inches

Courtesy of Ruby Beets, Sag Harbor, NY

HENRY SMITH

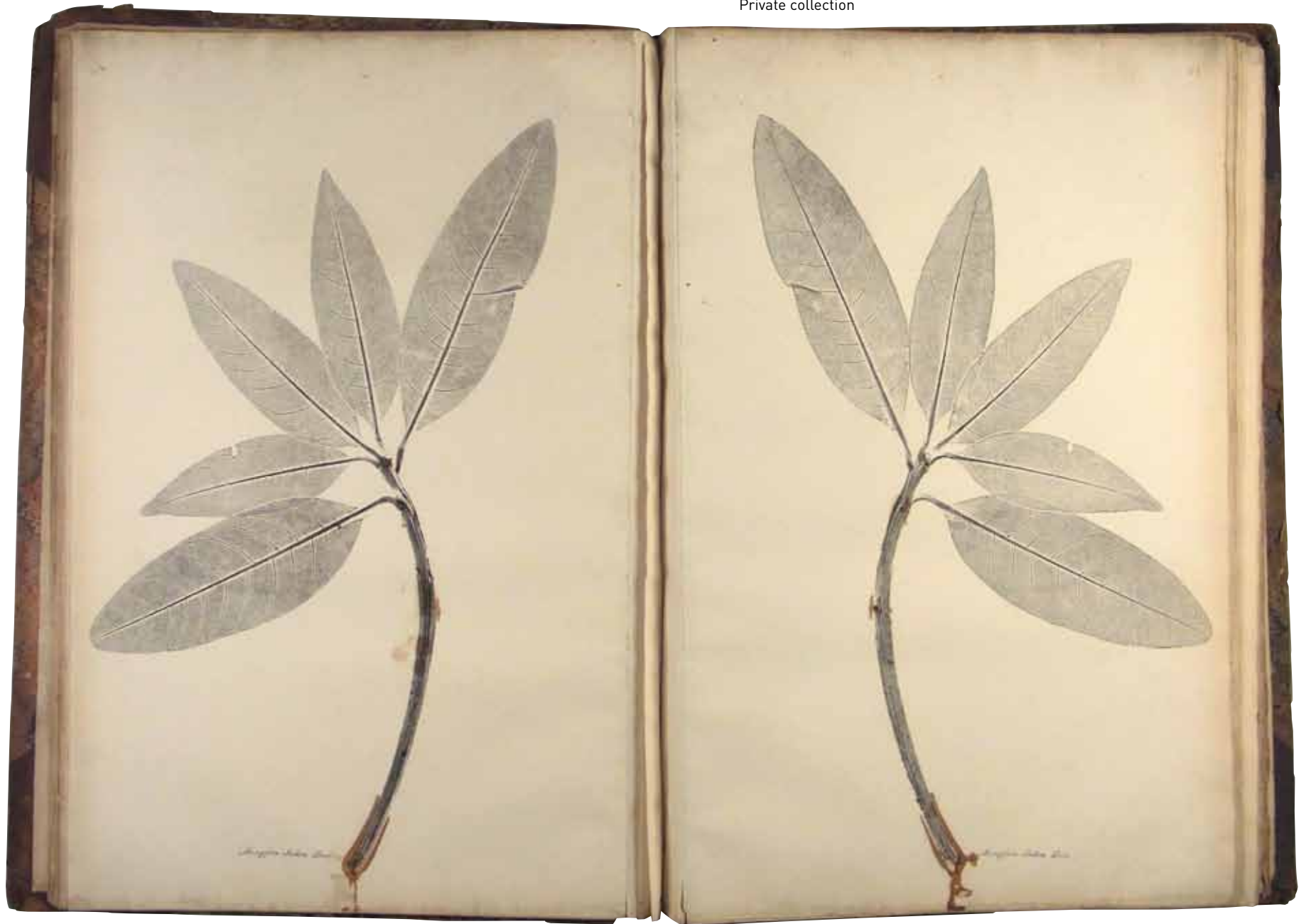
Mangifera indica

From *Specimens of Nature Printing from Unprepared Plants*, 1857

Printed and published by H. Smith at the Fort Saint George Gazette Press, Madras

20 1/8 x 13 13/16 inches

Private collection





KIKI SMITH

Moment, 2006

Lithograph with watercolor and pressed leaves. Varied edition
Published by Universal Limited Art Editions, Inc., Bay Shore, NY
22 x 30 inches

Courtesy of Universal Limited Art Editions, Inc., Bay Shore, NY



WILLIAM HENRY FOX TALBOT

Truncated Fern, 1858

Photoglyphic engraving

5 3/8 x 6 5/16 inches

Courtesy of Hans P. Kraus, Jr., New York, NY

William Henry Fox Talbot (1800–1877) was the inventor of the calotype process and an early developer of photomechanical reproduction. In inventing the calotype, Talbot was the first individual to fix impressions onto light-sensitized paper, a process he called “photogenic drawing.” Talbot also developed a process for reproducing photographic images with printer’s ink, a precursor to photogravure, called “photoglyphic engraving.”

Talbot’s nature prints of plant specimens are among the most striking of these rare and fragile works because he achieved a high-contrast and finely detailed result. The delicacy of the calotype was in fact its most challenging aspect, and calotype prints were reputed to fade dramatically almost immediately after exposure. In an attempt to circumvent this issue, Talbot developed and patented a new intaglio process that he called “photoglyphic engraving,” a form of photography that could make plates to be printed with the standard trade methods of the time. This process reflects the earlier work of Talbot’s colleagues, such as Sir John Herschel, and influenced the photography of Anna Atkins, whom he instructed directly on the calotype process.



KATE TEMPLE

earth/pool # 3, 2006

Aquatint with drawing on rice paper, mounted on canvas (unique)

Printed and published by the artist

24 x 24 inches

Courtesy of the artist

“If nitric acid could eat away at a plate in thirty minutes, I asked myself what would happen if the plate were exposed to nature.” –KATE TEMPLE

In 2001, contemporary artist Kate Temple (b. 1966) investigated this question by burying a zinc plate covered with aquatint (a fine powder resin evenly melted onto the plate) into a vernal pond. For twelve months nitrogen from decaying maple, oak and beech tree leaves etched the plate’s surface. After the original impression was run through the press, she continued to print layers of translucent ink in order to suggest the surface of a pond. Unique among this exhibit’s printers, Temple’s work reveals a sense of time cycling.

Additional Work

MIROSLAV BALKA

Entering Paradise, 2003

Copperplate etching (from a portfolio of 13 impressions, 12 of the feet of homeless men, and 1 of an orange peel)

15 ¾ x 15 inches

Courtesy of Edition Jacob Samuel, Santa Monica, CA

BRANDON BALLENGÉE

Early Life Series, 2001

Iris print on watercolor paper. Edition of 3

46 ½ x 34 5/8 inches

High-resolution scanner photography conducted in 2000/2001

Courtesy of the Rockefeller Foundation (E-STAR Grant) Institute for Electronic Arts, School of Art and Design, New York State College of Ceramics at Alfred University, Alfred, NY

SUSAN DERGES

Full Moon – Holly, 2003

Photogram (unique Ilfachrome print)

68 ¾ x 27 ¼ inches

Courtesy of Paul Kasmin Gallery, New York, NY

MAX ERNST

Les mœurs des feuilles (The Habitat of Leaves)

From *Histoire Naturelle*, 1926

Portfolio of 34 collotypes after frottage

Introduction by Jean Hans Arp, 1926. Frottages executed circa 1925

Galerie Jeanne Bucher, Paris, France

Courtesy of Timothy Baum, New York, NY

CONSTANTIN VON ETTINGSHAUSEN AND ALOIS POKORNY

Fritillaria Meleagris

From *Physiotypia Plantarum Austriacarum*, 1854–56

25 x 20 inches

Courtesy of Donald Heald, New York, NY

ADAM FUSS

Untitled (sunflower) 1, 1993

Photogram (unique Cibachrome print)

22 x 18 x ¾ inches

Courtesy of The Buhl Collection, New York, NY

ANA GOLICI

Weeds I, 2002

Laserjet print on silk

Printed and published by the artist

11 x 8 ½ inches

Courtesy of the artist

FRANCIS GEORGE HEATH

I. Hard Prickly Shield Fern

From *The Fern Paradise*, 4th Edition, 1878

12 plates, including 4 paste-in Woodburytypes

Private collection

BERTHA JAQUES

Sunset Fern, 1921

Cyanotype

15 ¾ x 8 ½ inches

Courtesy of Julie Saul Gallery, New York, NY

ADAM LOWE

Littoral Deposits, 1994

Soft-ground etching

Courtesy of the artist

ANDRÉ MASSON

Signes, 1942

Soft-ground etching and aquatint. Edition of 30, trial proof

Published by Kurt Valentin

9 5/16 x 8 1/6 inches

Courtesy of Timothy Baum, New York, NY

MAN RAY

Untitled, 1933

Rayogram

12 x 8 ½ inches

Courtesy of Timothy Baum, New York, NY

Catalogue entries for Alois Auer, Miroslav Balka, William Henry Bradbury, Michele Oka Doner, Valerie Hammond, Johann Hieronymus Kniphof, Kate Temple by Stephanie Lindquist; and for Anna Atkins, Benjamin Franklin, William Henry Fox Talbot by Leigh Ross.



526 West 26th Street, #824
New York, NY 10001
212.989.5090
www.ipcny.org

International Print Center New York is a non-profit institution founded to promote the greater appreciation and understanding of the fine art print worldwide. Through exhibitions and innovative programming, IPCNY fosters a climate for the enjoyment, examination and serious study of artists' prints—from the old master to the contemporary. IPCNY offers its members a program of workshop and gallery visits, and has established an informational website and Information Desk available to the public at the gallery.



Wave Hill

675 West 252nd Street
Bronx, NY 10471-2899
718.549.3200
www.wavehill.org

Wave Hill is a 28-acre public garden and cultural center in the Bronx overlooking the Hudson River and Palisades. Its mission is to celebrate the artistry and legacy of its gardens and landscapes, to preserve its magnificent views, and to explore human connections to the natural world through programs in horticulture, education and the arts.



Target Free Days

Target sponsors free Tuesday and Saturday morning admission to Wave Hill, providing public access to the arts in our community.

Design: Melanie Roberts.Design