

PRESTON SAMPSON



The Creation screenprint portfolio by **Tim Rollins + KOS** is the result of a year-long residency at Pyramid Atlantic, sponsored by the National Endowment for the Arts. The artists' collective was originally born in New York's South Bronx, where Rollins taught art to special-needs teenagers who named themselves "Kids of Survival" or KOS. Franz Joseph Hayden's musical oratorio of the same title inspired the portfolio project.

Florida native **Preston Sampson** earned his fine arts degree at the University of Maryland. Representing positive aspects of African American people and history is a dominant theme in Sampson's work, which also takes inspiration from jazz music. He often focuses on black men as figures of dignity and strength as in the exhibited *Guardian Series* double portrait relating to the artist's grandfather and great uncle. Significantly, *The Craftsman* works with his hands directly. Sampson explains: "I feel that we as a society are constantly remaking ourselves, rebuilding things such as values, our children, and our cities."

Joyce Scott's *Got Milk* shows a wraith-like figure near an outsized ice cream cone, conjuring issues of hunger, health, and body image. The background floral patterns were originally hand-trimmed by the artist's mother who taught her daughter quilting. A Baltimore native, Scott earned her BFA in education at the Maryland Institute College of Art, and MFA in crafts from the Instituto Allende in San Miguel Allende, Guanajuato, Mexico.

Canadian-born artist **Miriam Schapiro** is a leading figure in the Feminist Art and Pattern and Decoration movements who also coined the term "femmage." She founded the California Institute of the Arts Feminist Art Program with artist Judy Chicago. On display is a great example of Schapiro's "femmage" aesthetic that fuses collage, painting, and art forms traditionally associated with women. It honors three Russian woman artists - Sonia Delaunay, Natalia Goncharova, and Lubov Popova. Schapiro affirms: "Respectfully, I wish to work with others to bring women artists of history to the forefront of cultural consciousness."

KEISUKE YAMAMOTO



Multi-media artist/printmaker **Renée Stout** grew up in Pittsburgh and earned her BFA from Carnegie Mellon University before moving to Washington, D.C. in 1985. Drawing on her own personal experience and African American heritage, Stout often invokes her alter ego, an herbalist and fortuneteller named Fatima Mayfield, to take fresh approaches to ideas explored in her artworks. Fatima is present alongside the artist in *Waiting for Jimi*, inspired by legendary musician Jimi Hendrix. In the alluring *Seduction Coat*, Haitian love deity Erzulie adds her power to the mix.

Yuriko Yamaguchi was born in Osaka, Japan, and studied at Princeton, the University of California, and with Martin Puryear and Anne Truitt at the University of Maryland, before teaching sculpture at George Washington University. Her lithograph *Web Desire* can be related to the artist's wire sculpture, hung with paper pulp pods. *Seeds of Desire* makes a striking contrast, with single seed pods seeming to float in translucent layers of resin and paper.

Another Osaka-born artist, **Keisuke Yamamoto** came to Pyramid Atlantic in 2007 under the sponsorship of the Japanese Agency for Cultural Affairs. During a two-month residency in Silver Spring, Maryland, he made a series of lithographs inspired by the environment there. *Light Time Silence #7* is part of an earlier series of spare, gorgeously-delineated interior spaces. In *A Window* he approaches the subject in a different way, again showing his mastery of light, shadow, and reflection.

Katherine L. Blood is Curator of Fine Prints at the Library of Congress (see <http://www.loc.gov/rr/print/>). She is grateful to erudite exhibit team comrades Helen Frederick, Jenny Freestone, Beth Ann Kyle and designer Lisa Hill.

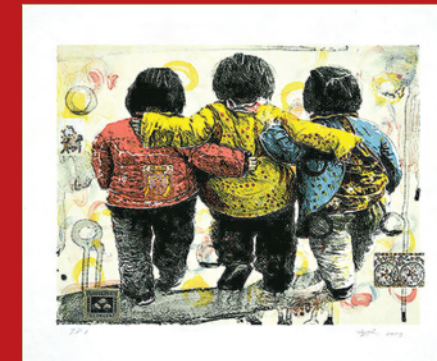
Cover Imagea: Hung Liu, *Sisters in Arms II*, Renée Stout, *Waiting for Jimi*

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Pyramid Atlantic

INNOVATIVE PRINTS FROM 1992-2007

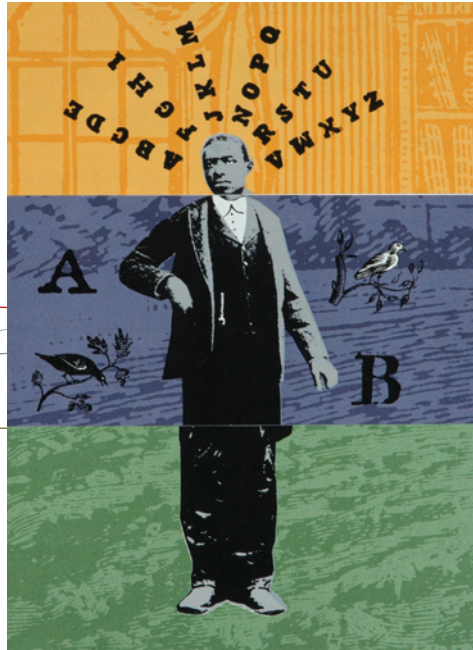
Katherine L. Blood, Curator



MINIMUM CONTINUUM

Dedicated to printmaking, hand papermaking, and book arts, Pyramid Atlantic and founding director Helen Frederick have actively fostered experimentation, collaboration, and visual literacy for more than a quarter century. Continuum traces this trajectory up to the current moment by bringing together selections from the studio's archive of resident artists' works with recent offerings the artists were invited to contribute. This show inhabits newly-renovated exhibit space, generating fresh energy while retaining the studio's essential character. The result is a kind of chemical reaction that gives birth to the possibility of looking and thinking in past, present, and future tense. Echoing Pyramid Atlantic's cross-fertilizing history, a rich diversity of creators, styles, subjects, techniques, and media are represented. Their remarkable range and caliber are testament to the active think/workspace that Pyramid Atlantic continues to provide. Part of Pyramid Atlantic's extended community; the artists themselves hail from across the country and around the globe.

MAUREEN CUMMINS



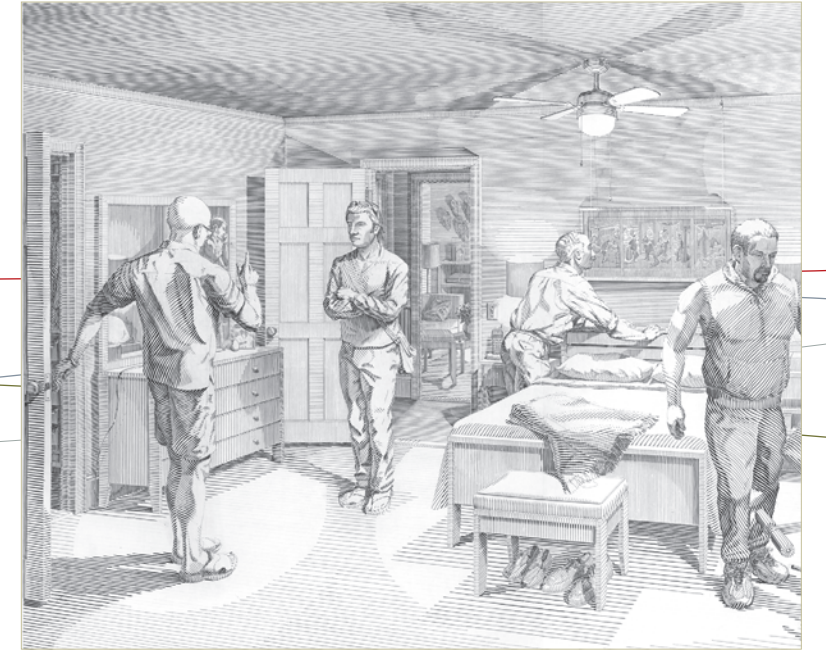
ELLEN HILL



MARGARET PRENTICE



ANDREW RAFTERY



The Artists

Currently a Professor at the University of Michigan, artist **Y. David Chung** studied locally at the Corcoran College of Art and Design and George Mason University. His background as an animator/filmmaker can be sensed in Chung's prints and drawings of contemporary scapes and gathering places. Through his masterful handling of line and rhythm in *Strip Mall* and *Walkway*, Chung's images suggest motion. Born in Germany, the son of former Korean foreign-service diplomats, Chung is interested in how "cultures with no prior contact are now blending and merging to create new hybrid identities."

Dominican-born artist **Pepe Coronado** moved to New York after eight years as Master Printer and Resident Artist at Pyramid Atlantic. He has taught printmaking at Baltimore's Maryland Institute College of Art, and digital art at Georgetown University and the Corcoran College of Art and Design in Washington, D.C. His austere elegant digital photographs, two from his *Construccion* series and this year's *Border*, combine elements of his photography, printmaking, drawing, and installation work.

Inspired by historical events and texts, New York artist **Maureen Cummins** blurs the edges of art and document. Her *Divide and Conquer* screenprint series incorporates transcribed texts from 1871 congressional hearings about the activities of the Ku Klux Klan and collage-like triptych images that borrow from the surrealist idea of the "exquisite corpse." The artist's book *Stocks and Bonds* juxtaposes images of torture instruments, original New York Stock Exchange tickets from around 1910, and trading firm ledger book pages to investigate histories of human oppression and commodification. Cummins holds a BFA from Cooper Union School of Art.

In multiple media including works on paper and photographs, **Lesley Dill** explores the nature of language, clothing, the body, and soul. She often threads the writings of Emily Dickinson into her work, remarking: "...words are an intervening armor between ourselves and the world." *The Thrill Came Slowly like a Boon*, Dill's first artist book, weaves the poet's words among visual representations of language. They emit from multiple sources including the eyes and mouth. *Listen* shapes a coated figure from crinkled paper, with a lock of horse hair and lithographed text reading: "Dust is the Only Secret." Dill, who was born in Bronxville, New York, has degrees in English and art education, and an MFA from the Maryland Institute College of Art in Baltimore.

Artist and Pyramid Atlantic founder **Helen Frederick** understands artmaking from the inside out. She studied and created art as a student at the Rhode Island School of Design, and as a Fulbright scholar in Norway. She later traveled to Ahmedabad, India, where she studied papermaking before continuing to New York and Maryland. She is also a full time professor at George Mason University in the Department of Art and Visual Technology. In works such as her print *Particle Systems*, Frederick addresses issues of human interaction with technology and the natural environment.

In their poetic artist book, **Brad Freeman** and **Johanna Drucker** layer spongy strata of the visual, textual, and tangible. With utter seriousness and sly humor, *Emerging Sentience* does just that by coaxing forth a series of dawning perceptions. Drucker is a University of Virginia professor who has written and published widely on the subject of artist books and visual art. Photographer, printer, and book artist Brad Freeman is founder and editor of the Journal of Artists' Books known as JAB, and current Studio Manager for the Center for Book and Paper Arts at Columbia College in Chicago.

Lonnie Graham's exquisite photogravure portraits in *Friendship, Vitality and Strength* come from the artist's pilgrimages to Kenya and other East African places. A professor of Fine Arts at Pennsylvania State University, Graham studied art at Nova Scotia College of Art and Design and the San Francisco Art Institute. With a humanist's eye, Graham presents people as unique yet universal, each with valuable stories to tell.

After finding a book of braille papers, **Christopher French** became fascinated by the idea of tactile text as image. He found that: "...the text had become the image, with each series of seemingly abstract paintings stimulated by a historical work of literature." Passages from *Alice in Wonderland* glow against rectilinear panels in *Dislocations Suite*. In *Base 10 (Blue over Burnt Orange Ground)* the artist references braille as visual language with self-imposed rules guiding color selection – a kind of personal color theory. French was born in Missouri, educated at the University of California, and now lives and teaches in Texas.

Maryland-based artist **Ellen Hill** was born in New Jersey, and studied printmaking at the University of North Carolina and graphic arts at the University of Wisconsin. In *Hush*, Hill works with pulp painting in an organic, painterly way. Her more figurative *The Man in Red Pants* suggests the visual charm and immediacy of child-like drawing and paper collage. She is a two-time recipient of Maryland State Arts Council awards.

Benito Huerta's politically-charged images both incorporate single, cinematic words which also stand in as titles. In *Intermission*, a ghostly atomic mushroom cloud looms above the distant cityscape of Los Angeles. *Fin* shows engraved banknote portraits of Mexican revolutionary Emiliano Zapata and first American President George Washington, bordered by the colors of each country's flag and punctuated with the artist's recurring snake icon. Born and educated in Texas, Huerta is a professor and gallery director at the University of Texas.

Born in Dalian, Manchuria, and educated in Kyoto, Japan, **Akira Kurosaki** has been creating woodcuts since 1962. With titles and abstract compositions that often reference architectural, archeological, or natural subjects, Kurosaki expresses contemporary ideas while respecting traditional Japanese materials and methods. *Pyramid for UR Blaue* and *Land of Silence*, made more than a decade apart, show a range of lush textures achieved in woodcut, wood intaglio, and pulp painting.

Painter/printmaker **Hung Liu** was born in Changchun, China, and came of age during the Chinese Cultural Revolution. After studying, and later teaching, at the Central Academy of Art, she received permission to attend the University of California, San Diego, where she earned an MFA. She now teaches at Mills College in Oakland, California. Liu, who embeds historical photographs and traditional Chinese motifs into her narrative images, has described her works as "...metaphors for memory and history." On display are *Women of Color* and *Sisters in Arms II*.

Papermaking is a key part of **Margaret Prentice's** creative process. After earning fine arts degrees from the universities of Arizona and Colorado, she co-founded Twinrocker Handmade Paper in Indiana, and taught at the University of Wisconsin-Milwaukee before becoming a University of Oregon professor. Her series of intaglio prints on pulp paintings titled *The Center Holds Nothing* are inspired by the circular mandala form and Japanese haiku poetry.

In *Open House: Dutch Colonial* and *Open House: Scene 5*, **Andrew Raftery** presents contemporary subject matter in formal art historically-aware language. Drawing on multiple influences including 20th-century social realism, 19th-century color chromolithographs, and 18th-century engravings, his visual narratives render the familiar exotically fresh and worth a deeper look. Raftery studied art at Boston University and Yale before becoming a printmaking professor at the Rhode Island School of Design.