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Hi, I will talk for less than an hour and I'm going to make a comparative talk today to make it a little more interesting for you and most importantly for myself on the relationship between my paintings and my prints so it will be contrasting and compare however it won't have anything to do with weight loss.

Ok, so here we go. On the left is a very important painting in my body of work called "Backs and Fronts". It was a painting made in 81'. It signifies my rejection of Minimalism as being too austere, removed, and dehumanized, in favor of let's say anarchistic and punk relationships. I was very interested in the energy of very difficult relationships, things smashed together, put in discord with each other and in a sense put in a line where they could fight for survival. On the right is the most major print I've ever made called "Backs, Fronts and Windows", which was made in 81' I believe, no 91'. (um I don't know what I'm doing. You know I'm just happy to be alive. )

Anyway, this print on the right is a wood cut. You see it's made all out of different blocks. Its printed with beautiful oil paint hence the wonderful saturated color, wet into wet, dry on dry, so on and so forth, dealing with all the themes that have been in my work for a very long time which is "Backs Fronts and Windows". So I'm very interested in this idea of the painting within the painting and I make things that look like buildings in a sense but of course they are poetic and full of strange relationships. I want to show you two paintings that are relatively close to where we are. One is called "To Want", 85' and one is "Darkness a Dream", 85'. "To Want" is in the Walker Art Center and it is a painting where its typical of the paintings that I made in the eighties that follow from "Backs and Fronts" and it is a contest between the discordant, the sculptural, the overtly physical, and the insistently spiritual. The persistently poetic and romantic put in a fight where they are, in a sense, trying to continue painting in the face of obstacles. The painting on the right, "Darkness a Dream", also painted in 85', again very typical of paintings from the eighties, is really an homage to Jackson Pollack's fantastic paintings that he made at the end of his life, which is the picture of a crisis really. Really formal crisis. That was called "Portrait and Dream" and the painting is literally divided into two very obvious sections and one is a kind of architectural monumental block, that is in a sense referring to the darkness one finds in a lot of romanticism, night light that is symptomatic and central to the romantic theme. The idea of looking into darkness to find truth or spiritual elevation. And the other part of the painting on the right side, being deprived of color and bodily mass painted more timoresly. It represents a dream in a sense something that is capable of being fully grasped. I like to read something now that I found on the plane, coming here during this journey that was six thousand miles in each direction and therefore, I like you to know twelve thousand miles in total. And you all, you only had to come twelve miles so let's just get that straight. You know like all my effort is more than all yours combined. But I don't want to appear petty and bitter. Even thought I am.

Now, this is a review of Gustave Courbet. Who is one of my absolute favorite artists. And I believe that the truth in painting and in life is very connected to the materiality of life. We are material and we have to dig out our spirituality. I don't think you can just go to a yoga class and just get it like that even though I've been to some. I think it comes out of this struggle with material, the transformation of material into something more elevated and our own material. Anyway this guy, Lance Esplund, writes a fantastic review in the Sun, Feb 28<sup>th</sup>, so I like to just quote this.

“His (Courbet's) paintings require the engagement of the heart the gut and the groin, no less than the brain. Courbet is a painter for whom the weight and the tactility of a form the sheer presence of fruit rock flower hair flesh and surf were met with an animal appetite. It is a hunger as Kenneth Clark pointed out whose own impulse to grasp to thump to squeeze or to eat was so strong that it communicates its self in every stroke of his palate knife. Courbet's eye embraced the female body, Clark continued with the same enthusiasm that it stroked a deer, grasped an apple or slapped the side of an enormous trout.”

I wouldn't agree with that myself, but I would embrace the female body with the same enthusiasm as I would grasp an apple. But take the point. I like to think that its considerably more interesting, than an apple. But, he's talking about his lust for life, his love of the materiality of life and in my work, its this sense of the materiality of things, the metamorphosis into a spiritual state is one that is always connected to a lust for the surface of life. For the stuff of life. And these paintings do express that very strongly. The weight of the surface is quite visceral. Anyway I thought you would like to see those, those are the paintings that I made in the eighties, and they are very passionate in their matter the sense of matter.

Now we have the opposite, pure delicacy the Princeton etching, 82' on the left is a very simple little thing that I did when I was printing at Princeton and they had a press and I managed to get use of it. So I took a plate and covered it with what is called hard ground, same sort of stuff that you might find on a roof, black roof, and then you scratch through with a nail or whatever you want to scratch through with. And you can make beautiful drawings. You see the lines are very uncertain and there is a kind of rthyme in it. There's an innocence to it. That's absolutely fundamental, one on the right, being “Burnt Norton, number one”, homage to T.S. Elliot is done in 84' and again that is hard ground and simply drawing into hard ground. So it was very obsessively made over a long period of time. And it becomes a kind of twisting world, the world that falls in on itself. That is set up on a block of simplicity. So those are line prints.

So now I go to the contrasting paintings and prints section which is in this case the theme of Narcissus. Which is in a way us. We are conscience of ourselves and this beautiful story of Narcissus looking in being aware and of the in and the out. And marks a very important point in our evolution of course as conscience beings. The painting on the left is a huge picture, ten feet high and three meters high and that's in the Museum of Modern Art in New York and the print on the right, “Narcissus” is made some years later in 91'. It's a Japanese print made by a Japanese print maker. And its made on rice paper its

extremely dry and delicate of course you can't really appreciate in this slide talk the difference in scale between these things and the true brutality of the difference in materials, the way one juts out it contains the small painting within in it and of course in fidelity to the theme, it has a sense of reflection, top and bottom the same material turned around and makes somewhat of a reference to water. At this point I might interject that I had a very odd childhood and fortunately it's over. Well, not quite but most of it. And I didn't read my first book until I was sixteen. And that was the *Scarlett Pimpernell*. And the way I see things is very visual, the way I grew up was very visual and very physical, you know running stealing fighting and one has to be extremely attentive visually to grow up like that and I naturally became a visual artist cause that is how I see things and the word for me is secondary. However, since I suppose I'm Irish, I seem to be able to describe things quite well. But that was an ability that came later but the primary way for me to communicate is visual and I believe in this as a fundamental truth. It's a fact and the words that one brings to visual things are explanations or justifications afterwards. You bring them along information to make it ok. And then for some strange reason, I developed a love of literature. Painting being a rather lonely thing, I accompanied myself with a book and then I work to it. It becomes a friend. This painting here is one of my most important paintings. Its called "Durango". I named it after a state in Mexico and you know it's a rather harsh desert place with rocks and this is a fairly fearsome painting. Its big and its brutally painted very insistant and it looks kind of like an architectural emotional wasteland. It's in a museum in Dusseldorf in Germany. Now contrasting that which you have to imagine it being three meters high, four meters wide or nine and half feet by fifteen feet if you like that better. With this very delicate piece of work on the right which is called Durango I, and so I used the same titles I have themes in my work which I explore with different mediums to change the meaning of it and to change its physical register in the world, Its sensueous register. The one on the right being an etching, which is in the show, is very uncertain of itself its rather a fragile thing. Because even the edge of it is not straight you know the edge on the big painting is straight its made by a carpenter and it has a bulging out panel and its out of glass the one on the left, your right the etching, the aquatint is made with very delicate layers so its playing around with the light of the paper with these various saturations of blue so the blue is stronger more reserved and the line is simple and double, you see a lot of double lines in that and it creates a some kind of rthym. This is the second version of the same print and you can see in the second version that I've toughened it, I've made the outside edge cut so it's not floating. I also made it with three plates so you have definite divisions that are made by the physicality of the plate that echoes the painting but of course is not the same as the painting and the color is more lyric the color refers much more to the desert floor. If I'm going too fast for you, don't worry about it. This one is called "Tetuan". Tetuan is another place in Mexico. You know, you can see that I'm very fond of Mexico. And the etching, I call it an etching it's an aquatint, an etching on the right is also called "Tetuan" made about the same time. And again the painting is very physical, overtly physical and the inset in "Tetuan" the painting is physically shoved in so I'm making the field which looks like a floor or an upended wall in one surface, and window on another surface, the other part, the imposition in the field on another surface and I shove it in. So its really a physical imposition. So you have this extreme battle between the paint which refers to the history of painting, the subjective surface, the poetic surface full of layered information

full of the pathos of history of painting and then this cut which is cut, and this cut in a way that is a brutal editing of this romanticism. The print doesn't have this, it's a softer item. Again it has a very uncertain edge. The edge is found, so its printed on a plate and the plate edge is further out from the edge of the image so the image has a tendency to float and to look in a way fragile. There's a lot of that in the prints and there is in the paintings too but its more clearly more feminine sentiment that is more clearly expressed than the prints.

“Heart of Darkness” was a painting I made in 82'. And I was reading Joseph Conrad's novella at the time which of course influenced Francis Ford Coppola's masterpiece “Apocolypse Now”. And it's this sense of going into darkness and something brutally beautiful that has menace within it. It has menace but it also has beauty and the divisions are made with separate canvases. It's a triptych. On the right you see a page from a portfolio I made on “Heart of Darkness”, and I also made a book, black cover. I chose various sections that I am very fond of. And I singled them out for special attention. And I made another version as you see of the painting next to a bigger plate that just represents something very simple at that point I was collecting quite a bit of African Art I see that you have some in the museum and you see you'll notice that the spirit of this is very similar to the spirit of those African masks you have. There was critic in New York, whose name I can never remember but anyways I'll describe him to you. He's very short and overweight and he's bald and he's got a red face and he used to work at the New York Times and then he went to start a newspaper called the Observer so if anybody knows who he is they can tell me. Anyway for some reason he's decided to hate me and I can't imagine why. And it can't be because I'm short and fat and bald with a red face. He said that the etchings that I made for James Joyce and the etchings that I made for this, Joseph Conrad, I didn't make them for but with as an accompaniment to are the same but that's not true. That's very insensitive. They are similar and you will see that they are similar in the exhibition. Pomes Penneyeach I made some etchings for. Pomes Penneyeach are much more delicate than these. These are quite tough as images the blacks are quite tough.

Here's a painting on the left called “Catherine” from 84'. Dedicated to a woman that I was married to. And the print on the right is also called Catherine 84' and the way I made the print on the right is by drawing again into a hard ground and I thought the bottom of it which is in a sense holding up a top is really interesting because I drew it like water so it was if water is holding up matter. And there's a lot of theses references in my work. The weight the darkness of the mass at the top is almost overpowering the section at the bottom that pushes up but at the same time it pushes up its form in terms of its form and its association with Doric columns and so on, its dissolving. It has a kind of temporary quality about it. The painting on the right, of course is related to “Darkness a Dream” the idea of a figure against a mass a figure hugging a wall.

This is a watercolor and a print from a watercolor, which I thought would be interesting for you. If you like that kind of thing. You see the watercolor made by me has a more carefree sensuality and the print, again it's a print made by this Japanese guy, is a little more controlled but this is somehow more sexual. It was interesting with him because he

won't let you touch the plate. The block, its not a plate, it's a piece of wood. So he goes away and goes to the countryside, its not my fault he's not living in Manhattan, he chose to live there and then he brings it in and shows it to me and tries to get me to like it and then I say,"no this isn't right and that's not right. It doesn't have the character of it, it doesn't have the feeling of it" and he has to get back in his car drive all the way up to where he lives, god knows where, and you know whilst probably insulting me in the car and then he has to come back again and then I have to tell him what's wrong with it yet again and then he goes back in his car, up to where he lives, does the whole thing again drives back into New York. And when he's almost destroyed, I say, "not bad". That's how I work with printers. So this is called "Shoji" in honor in a sense of a Shoji screen that I saw in a restaurant, a very exclusive restaurant in Tokyo that I went to once . They had a screen that was an object of great pride for them and they wanted to show me that. It was a dragon and then they had another one which was rather prosaic and of not much interest to them that was just a checkerboard and I thought it was fantastic. They found me to be very curious.

This is a painting called "Bridge". It's a triptych, again , which is in a sense what a bridge is. The middle part being responsible for carrying all the weight of communication between two ends back and forth and it was made in a period in 91' where I started to introduce metal panels into my work with the idea of incarceration, protection and framing in mind, a seperation a longing of something to come together that can't come together. Something that's taken away from something else and incarcerated. And that's what the little painting is. The little painting is in a sense lost and can't get back into a direct relationship with the other two. All these stresses are working within the painting. The print which is "Bridge" same year, is a woodcut. But a very different woodcut from the one that I just showed you. Which is "Shoji". It is made with sheets of plywood that I personally work into. And I carve out and then it's printed on to very heavy paper and its proofed with a compression press which is a plate which comes down with an enormous amount of pressure. It's not really made for printing things like this. Its for stenciling and one point that I would like to emphasize now at this juncture is that I make everything. I make all my own work. I don't have assistants. I don't get people to make editions of six. So on and so on. Everything that I make all the marks in my work are dug out of me. And they are reflective of my body and my hand and my commitment and my work and my feeling. All at the same time which is a very different art to conceptual art. Which is really a construction, its significantly more linear. Mine is a compression of all these feelings and ideas and actions into a single moment. And that's what I'm making in my paintings. It's the surface that's layered with a kind of profundity and the weight of feeling. The weight of us. This is really important and central to any interest in my work.

"Four Days", the painting on the left is enormous like most of the big paintings painted around that time. This was painted in 1990 and it represents four panels made over something like four days. And the monotype on the other side, which is in fact smaller than the painting in real life is called "New York #1",89' and it comes from a period when I was dealing with the idea of time in a narrative sense but making an impeccably abstract surface. You see that again the color difference is quite interesting in the print for me, its softer, its significantly more conciliatory. The divisions are hard but there not as

tough as this and you can see on this that the surface is somewhat reflective so the painting occupies an enormous amount of space and its very powerful as an image it can work across one hundred meters. The print is a very physical print in relation to other prints but it is nevertheless a reflection of a pressing action. Where as the painting is a result of an additive action and that takes away in terms of the print, some of its aggressive physicality, which is central to my paintings.

Here is a recent painting “Vertical Fold”, 2003 and its opposite “Blue Fold”, 2006. “Blue Fold” is an aquatint. An aquatint is made by printing into damp paper and the color gets kind of saturated into the paper. And it has been of course compared to watercolor but its not like watercolor, watercolor doesn’t have the radiance of aquatint because aquatint has a kind of pixilation that works on your eyes. Because aquatint is really resin that has been allowed to fall onto a plate and then it is burned into a plate after that it is etched and the acid attacks the metal around the little dots of resin. That’s more or less how it works. It’s a form of medieval half tone you could say like a newspaper. And it’s a very old technique really beautiful really in terms of its sensual materiality. Everything gets black and dirty in the workroom. And you’ve got these piece of copper and sometimes the images look fantastic on. Also it is really low-level sculpture because it comes out of letterpress. It is as ancient as letterpress. Painting on the left comes from the idea of Fold. Its very interested in the idea of folding information, books opening out a lot of books, even though I didn’t start reading until I was sixteen. I loved the idea of opening books and the pages look the same but they’re not the same the content is different. But visually they look the same but what they say is different and I was making these images at a time where I made a divider down the center and then I made one side reflect the other side or critique the other side but differently so again of course it goes back to the theme of Narcissus, the reflection the reflected self how one understands one’s self through reflection and through others, of course, and the reflected self in others.

These are again triptychs which is something I use a lot. I use diptych and triptychs very much in my work. You’ll see the one on the left “Dot Triptych” is an oil painting 2003, quite a big painting and the litho is called “Paris Black”, 2004, made on a stone, is quite different from the aquatint you’ve just seen. You know watch this, look. The aquatint has a sense of luxurious sensuality that is a non threatening kind of easy to adore mystical light very comforting image and this, the litho, which is a far less physical process. Its water oil process on a thick stone, is quite brutal by comparison . So it has some of the brutality of the paintings. I think its here that it’s more like the paintings in its assertiveness. But I like it because it disturbed the perfection of the body of work. It introduces something that is a little hard to take.

Here’s a painting, a small painting called Landline Sand, 2003 juxtaposed with a little print, beautiful little etching called “Horizon 1”, 2003. That was made in Finland and so you can see wherever I make my prints they’re still mine. It doesn’t really matter. You know I don’t start working like Toulouse Lautrec, when I ‘m working in Paris for example, just to say its simple you know. And I don’t like making pictures of snowmen you know when I’m up in Finland. It’s me and I’m definitely dominating the situation. That’s very interesting, it was made with paint thinner. I put paint thinner on a brush and

just took the bitument off and these stripes and it was an aquatint put down ready to be etched. And then I covered it with hard ground and then took hard ground off with paint thinner and it made these beautiful edges very fast edges I don't know if it's in the show. If not, than too bad, but anyway.

Next, I'm going a bit faster now cause I know you want to ask me two questions at the end. So this is called "Coyote". I called it Coyote partly because of its color and partly because I love animals and I somehow like to honor things that I love in my work. And the aquatint on the right is "Coyote", 2003. These are very recent work from the Wall of Light series really. And you see in the painting has considerably more varieties in its use of color than the aquatint on the right which is more repetitive and when you look t the painting it has much more sense of articulation and the print has a stronger sense of repetition. You the see the way the blacks are repeated in there literally the same color so what you're doing when you make an etching or an aquatint is you're getting the most that you can from the least number of runs through the press let's say. Because this has to be printed all once. So the more you print the more colors you print, the more stripping off you get so at a certain it becomes counterproductive. An etching really has to be achieved in three colors if possible. Once you start to putting on four or five you're stripping off so much information that you start unraveling the work, its vitality. And I'm using the paper to make a kind of light. In paint you see there's so much information between the bars and the bands, and its put down with a significant degree of manual difficulty and there is an utter sincerity in my work. An utter connection to the sense of truth through material, light rendered in stuff; stuff metamorphasized into an elevated image. And I like to use colors that are grey. So in other words, philosophically speaking, I wouldn't be George Bush's colorist. And he's not my guy.

This is called "Robe". "Big Grey Robe" in the Museum of Modern Art and on the other side is a very delicate, romantic aquatint dedicated to Garcia Lorca. And you know I live in Spain and I love Spain and I speak Spanish and I'm very connected to the matter of Spain to the humanism of the people and I'm very fond of the country. I'm very fond of the culture and the values in the culture. So I took some poems that I liked from Garcia Lorca and then I managed to get official translations from the institute cause I know the niece and I made ten etchings. I wanted to make a kind of parallel universe between the prints and the poem so that, its one piece of work, I'll just want to show you one here. Cause we haven't got all day. And I wanted to make this kind of sensual quality. They're very humid prints. They almost seem damp when you look at them. And I tried to make one that went with each poem. You see the edges are complicated some of them fuzz out some of them are out of focus and then there's a double edge on the bottom right there, with the grey and the yellow so you get a sense there's something else underneath something else you're looking through and even though the imagery that I use is extremely banal, I mean you can find this in a fabric shop for example, its treatment is not and that's a counterpoint in the work. So the simplicity of it and its emotional complexity is what's fundamental to the work. The way that the edges are made the way that things come together, it's a question of relationship always and how the body of one thing sits next to the body of another thing. And how some colors are allowing light to come through the back and there's a certain kind of subversion going on all the time with

more information at the back being a red painting because its red in the back. So you know if you get fed up you can always just say we're fed up. You know I'm not that sensitive. So if I was, I wouldn't be here.

So Falling Figure, 2002 again goes back to the idea of the figure. And what you'll notice is that my work which is seemingly repetitive, is not. It allows me to engage with a lot of themes and this theme is the theme of the figure falling from the top. It's a little bit like a painting I made in the eighties called "The Fall" and I do that a lot with things coming in from the top edge of the painting. Triptych is on the right, its part of a triptych and that's a litho that I made very quickly. It's a five minute ten minute drawing and has about it a certain kind of innocence, a brevity of expression. It's not polluted by elaboration its not layered. Its naked and this of course is heavily layered and has an inset. It's again, burdened with a sense of weight, the matter of things, its physical nature. This is a painting that is in Minneapolis and it's in a private collection, called "Wall of Light Orange Night", 99' and on the right is "Barcelona Day" which is an etching made in Barcelona. You see here it's quite a strange etching. I liked it because it was very peculiar. It didn't hold together very well. It seemed precarious and the blacks are dominating the image and the rest of it looks as if its bleached out. Hence the title, "Day". But there's a lot of darkness in the streets of Barcelona particularly the old part.

And here, look at that. Isn't that great. So that's something completely different. I recently started to make sculpture and I am very very fond of it. From some angles it has a kind of comic quality. It's clumsy and stubborn and heavy and doesn't have any grace. And these are all the qualities that I love in art. Its called "Wall of Light Cubed 2". The drawing in this goes all the way through. It's the utter opposite of the aquatint I would say. It's like those sticks of Rock, candy Rock. When you bite into it, it says Brooklyn, and you keep biting into it and it just says Brooklyn all the way through. Cause the argument goes through and that's what's happening here. That inset at the top the vertical, the grey and the cream come out the other side. Its in a sense it's the opposite of sculpture because it's the destruction of space, most sculpture that I know about is concerned with the articulation of space, mine is concerned with the destruction of space with the compression of space. Which is true of a lot of my work.

When I was a kid, a teenager, you know this was before I read Scarlet Pimpernel, I was working in Woolworth's and I worked the baling machine with cardboard boxes, I flattened out and put them in this box that had a door on it and you can crank them down and you keep cranking them down you see them all over the place in industrial areas and you put wire through and twist it you open a door and a block falls out and each one of them was a beautiful sculpture. And now, you know, age whatever I am, forty-three, here I am, excuse me? You know I didn't come here to encounter a kind of patronizing sort of sarcasm cause I can get that in New York. I don't have to get on fucking Northwest Airlines and have my bag lost. O.K. on the other side is "Ravel". It's an etching made in Barcelona and made in a dirty old studio and some of the marks on the back of the print are used because I used backs. Some of the plates I used were damaged and this is very much in the spirit of Barcelona. These are quite physical things you know and the line is kind of ugly and they're bashed together and the printing is not so great but it allows for



another kind of thing to come through. So I think that we should stop now. I 've got other things that I would have shown you if you hadn't laughed at me. But, I'm not going to.

Q and A

A:

Well I would say that my work is strange in a sense that its an abstraction but the agenda is very humanistic. So I would say that my work is a narrative of edges. So when I made all those "Union" paintings, which I 've made quite a lot of, and the etchings and the drawings and so on. I tend to make two entities and I put them together and I draw them so that they have areas that fall into each other so that there's a kind of submission and resistance, as there is in all relationships and maybe one side is more secure and the other side is more fragile. Again, like all relationships, so relationships being more than what we are singularly. So what I am trying to do with all of those, you'll see there are some of them in there, and there are some Mirror etchings that I didn't show you. They are based on this sense of two personalities of very similar but not the same and you'll see the drawing, it's not just the characters, but the drawing allows the light to go through. For example, I have one in New York that I recently brought out of storage, one side it's a bigger checkerboard, its painted in almost black and almost white color and the other side is a smaller drawing with a dark red with a different color, maybe like this and where the two pale colors come together, the painting is very gentle, so it's a light that can cross from one side to the other and then there's a block of dark red that hits a blue that is more stubbornly resistant so the middle section is in a way allowing information to pass through but also separating from side to side. So it's like that.

A:

Well, it's probably my last book too. Actually I didn't really finish that book. The book was published because I had stuff that I'd written and then somebody had the idea that I could have a book and for me of course, having a book is very strange considering how I grew up. So for me, it's a source of pride, like being able to speak Spanish. I can actually give a lecture on my work in Spanish. And when I grew up, the idea of people who could speak other languages was truly exotic and people who could write books were just geniuses. But of course you don't have to pass a book shop to see that now, there's quite a lot of people who can write books. It has a different impact and when I finish a painting I want to be in a sense destroyed because my painting is very much about breaking my own heart. And it's a very different thing, one is really primal and the other of course if intellectual. So I would say that's the difference.

A:

Well, I'm making it out of limestone and maybe basalt, I am not sure. I got into it the same way as I got into the book thing. Reluctantly. I did one for a university and then I made a big one for a friend and now I started to get into it I think and I would be willing to make more. The yard that I work with is in Portugal, in a small town. And they have a quarry and they bring the stone to the yard, you know you see these lines that's where they break it out of the quarry. And you could go there and just put these things together and make fantastic sculptures, which I no doubt will. I like the guys and since I am in Spain sometimes we go there in Lisbon. If you go to Lisbon, they have this marble, this stone is not quite marble, well whatever it is working class marble and you see that in Lisbon all the churches and monuments are build with pink marble with a lot of markings in it. Now, a whole new art center that they've made all with pink marble, it looks incredible with the sun. And I leave it rough, if it's knocked off, I leave it, cause I want them to have the toughness of the paintings. They're not painted, it's the stone, that's just the way it comes. And when it rains, the blacks go black. So it's interesting, I mean they're very responsive to weather. If you get one here for example, it would be good.

Q:

...On the wall board in the gallery I think that you're quoted saying that you understand yourself to be not an artist who makes prints or prints but you are a printer who makes art. Could you elaborate on the distinction?

A:

When I was fifteen I was an apprentice to a printer. I am a typesetter. I'm a compositor. You know I handled lead. And you have a frame, you probably see them in antique shops and you have tweezers. You have this thing that you could probably make them yourself. And you could move it up or down and you set type like this. Set a line of type. Its monotype and linotype is in lines and you move that around. This is all like my paintings. My paintings are exactly like the bailing machines and the monotype and the linotype is coming straight out of my young experiences. So, when I make a print I really know what I'm doing. I really understand it because that's what I was doing when I was fifteen.

I'll give you the contrary, I had a call once from a guy at Pace gallery a guy called Dick Solomon. I kinda liked him, I mean I didn't, I won't say I really liked him, and he said would you like to make prints with me and pace gallery and he made a mistake which he actually understood later which I thought was very impressive. He said in our meeting, "well we've got everybody and we don't have you." Well right then, you can't say something like that to me cause I definitely will go the other way. That's my nature. And so he knew, cause he told me a long time later about eighteen years later that he remembered saying that and said is that why you didn't make prints with us, cause I always thought that was the reason and I said yeah. That was the reason. Anyway he took

me around to a studio where they made these paper prints with dabs of cotton wool and what he said was you get a kind of a look you know you get kind of a look that kind of looks like your paintings. It's money, see they want to make elevated reproductions of my paintings to get money. That's not why I am doing them. I want to pull out the potential in the mediums. My work is fundamentally attached to this idea, to what things are in different mediums, how it makes a different manifestation.

A:

I guess over time, I made a decision I arrived at a situation where I became exclusively interested in the vertical and the horizontal because in an architectural sense they represent everything in the abstract. A horizon line, now to refer to nature, a horizon line, being in a sense our eternity and a tree, being an action, committed by nature. And we also hold up building with columns. We have columns and we have floors. Repose and aggression or action. And I try to make, all the time, a reference to this fundamental archetypal structures. And in a sense I try to make them human and personal and now. And I find it more interesting to do that than to make the human and personal, human and personal. Which is what a lot of current art tries to do since the fall of modernism. And I 'm not saying that I am a committed Modernist but there is a lot of that in me. It's really a kind of broken Modernism what I do. It's Modernist but its belief in a human family and in forms that can unite us. I believe in this. I want to believe in this. But the treatment is made by a loser, a romantic, so that's where the friction is or where the emotional complexities of the work resides.

A: As a teacher, you're talking about your experience as a child or a young person and completely informs what you are. You've been a teacher for some time. With the much more complex lives that many children live in the schools that you're teaching what kind of things do you advise them to think about when they choose a subject matter that motivated them, it seems that your experience was very different.

How do you help them find what they're painting?

Are you talking about my students? They're not children. I told them first of all that there's no point being competitive because if you're competitive, then you really can't concentrate or release your own possibility. And that's the first thing that I do. When I work, you know I'm really not competitive with other artists and I know other artists who are competitive with me. And this is damaging them tremendously, cause you only get one go, you know, on the round about and why waste it with that so I'd get that straight first and I try to make a class where everybody is helping everybody else. And they are and they do help each other and they show together and it's been very successful so I try and get rid of that, that idea cause that is imposed onto them from the outside and then I don't really have a stylistic prejudice. I've been given students by other people cause I taught in a professor system it's not like the American system, it's a nineteenth century idea or a Renaissance idea its like Raphael with like (what's his name, you know the

bloke with two legs.) Anyway so it's the idea of learning from the master idea and I've had students given to me by other professors and I ask this one professor why he doesn't want this one guy to be in his class cause I think his work is very good and he said, "it's not my style" and that's a professor system. It has its advantages and disadvantages. But it's has considerable advantages. And I being not German, liberal sort of person, I went to this academy system and I accepted people from different disciplines and I even had two conceptual artists in my class, two photographers and then the painters who were split between figuration and abstraction. I really don't make a strong distinction because I think my work is quite figurative and I try to talk about possibility, I never get into what's wrong with something. I'm not interested in what's wrong with something. I'm only interested in its possibility. So when I talk I just talk about its possibility. But like a psychiatrist I don't give the answer. I kind of surround the answer and they have to do the last bit and they feel empowered. It's sweet. It's quite manipulative. So... thank you.