

Crown Point Press  
Newsletter  
Winter 1997

# Overview

## A Sense of Color

Etchings by Anne Appleby  
and Yutaka Yoshinaga

"People who look at my painting say that it makes them happy, like the feeling when you wake up in the morning. And happiness is the goal, isn't it?" This quotation is from the painter Agnes Martin. I found it in an article in *The New York Times* written by Holland Cotter, who added that the words may sound "high-flown," but are delivered so matter-of-factly the effect is "practical." He goes on to quote Martin as saying, "I think life is a growing awareness of the truth." Cotter's comment: "She makes the process sound sensible and within reach, like a metaphysical version of continuing education, democratically available to all."

In the etching studio, the printers and I and Anne Appleby talked about Cotter's article. "If you take truth to mean what you are, what's right for you—not something universally applied to all—I agree that art can help show it to you," Appleby said. "It seems a little hokey to say this unless you're as great a painter as Agnes Martin—but most of the time I *do* wake up happy in the morning, and I'm sure it's because I'm lucky enough to be *with* art all the time."

Anne Appleby and Yutaka Yoshinaga, the two artists whose prints Crown Point is releasing this month, are both painters who work with color as form. Either of them might speak of making "color field paintings that mean something to me," as Appleby did in a lecture she recently gave at the San Francisco Museum of Modern Art. But the two painters are very different in background and attitude, and consequently their works differ in character and in appearance.

Appleby grew up in Pennsylvania, and at seventeen moved to Montana, where she still lives part of the year. She also has a studio in San Francisco. She graduated from the San Francisco Art Institute with an MFA in 1989. Her

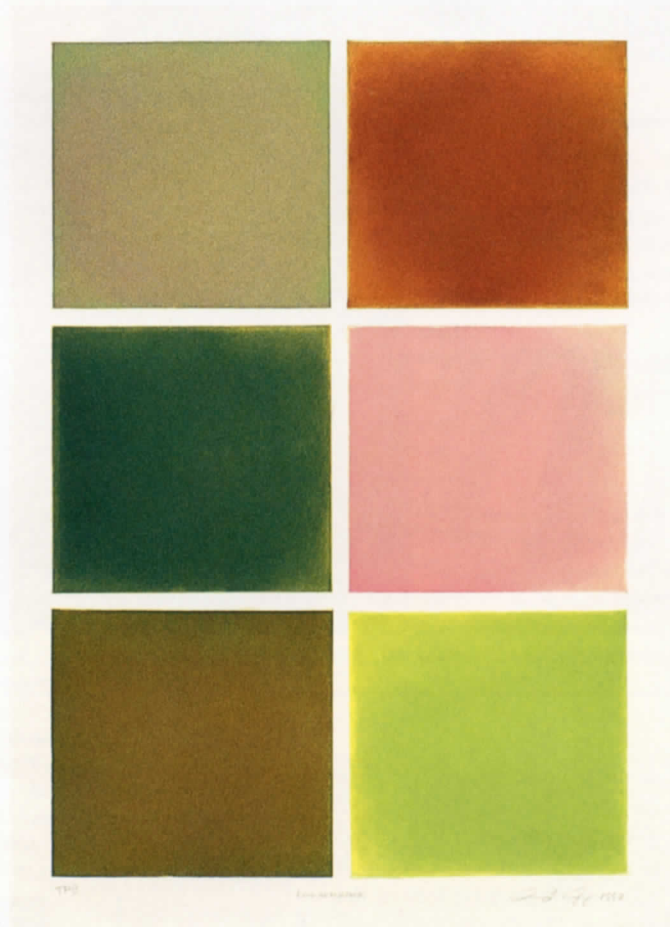
work's strongest influence, however, seems to have come from an apprenticeship she served over fifteen years with an Ojibwe native American elder in Montana. Her own paternal great-grandmother was Ojibwe but, in speaking of this, she adds with a smile that her mentor often remarked she had so little Indian blood she would lose it if she had a nosebleed. She nevertheless gained in her apprenticeship a habit of patient and continuing observation, and

duced red-tipped thorns and a pink rose, which in time became soft and brown. She translated each color into a layer of paint, thinly and slowly applied, mixed with wax, the painting's texture and sheen deepening with each layer. Often a painting is composed of several panels, each resulting from observing a different part of a plant—a leaf, the fruit or seed, the bud or flower—or from watching the plant in a different season or stage of growth. The resulting paintings are por-

traits not of captured moments but of nature changing. "I'm fascinated by the cusp of things," Appleby says. Being with Anne Appleby's art is as refreshing as a walk through the woods. Strength is combined with fragility—what is the color of new grass?

Yoshinaga was born in Nagasaki, Japan, and lives in a small town in the shadow of Mount Fuji, not far from Tokyo. He, too, is a frequent visitor to the San Francisco Bay Area, and keeps a studio here in order to be in touch with artists outside Japan. His approach to his work, however, is distinctly Japanese. After he finished his studies at the Funa-bashi Institute of Fine Art in Nagasaki in 1968, his work be-

came associated with a style called *post-mono-ha*. *Mono-ha*, which translates as "school of things," was a group that flourished in Japan in the late '60s and early '70s, making art of raw natural or industrial materials. *Post-mono-ha*



Anne Appleby, *Kinnikinnick*, 1997. Color aquatint. Paper size: 34 x 24"; image size: 22 x 14". Edition 30. Printed by Dena Schuckit.

she begins each body of work in her art by applying this to an aspect of the natural world.

She watched, for example, a new shoot on a rosebush as it changed from pale green to deep emerald, then pro-



## The Big Year! 1997

### Crown Point Press 35<sup>th</sup> Anniversary

If you can't make it here in person, visit our web site at  
<http://www.crownpoint.com>

#### **February 12-March 15** — Gallery Exhibition, *A Sense of Color*, Anne Appleby and Yutaka Yoshinaga

—Winter *Overview* featuring new editions by Appleby and Yoshinaga

—Crown Point's computer with its Image Access program is now available in the gallery for visitors to browse through images from our inventory. Outside the gallery, you can find images, information, and current show listings at our web site.

#### **March 18-April 19** — Gallery Exhibition, *Spring Fever*, a selection of works to celebrate the season.

#### **April 5** (Saturday) — One day **Seasons Club Etching Workshop**.

**April 11** — **Award Ceremony**, Fairmont Hotel, San Francisco. Crown Point Press is the recipient of the 1997 Arts Business Excellence Award, presented by the Business Arts Council of the San Francisco Chamber of Commerce.

#### **April 22-May 31** — Gallery Exhibition, *Sol LeWitt at Crown Point Press (1971-1997)*

—Spring *Overview* featuring new editions by Sol LeWitt.

**May 15** (Thursday) 6:30 p.m. — **Lecture**, **Kathan Brown** speaking in the gallery on *Understandings and Misunderstandings: Crown Point Press and the Prints of Sol LeWitt*. LeWitt first worked at Crown Point in 1971, and he was our first artist to come from

outside the San Francisco Bay Area. This lecture will speak of Crown Point's history as well as of LeWitt's significance as an artist.

**June 8-August 31** — At the **National Gallery**, Washington D. C., *Thirty-Five Years at Crown Point Press*, exhibition curated by Ruth Fine of the National Gallery and Karin Breuer and Steven Nash of the Fine Arts Museums of San Francisco. The Fine Arts Museums of San Francisco hold Crown Point's archive and, in 1996, the National Gallery acquired our collection of o.k. to print impressions, one of each print we have published since 1977. This exhibition in Washington will include about 125 prints, a sampling of our work since 1962.

—The exhibition catalog, titled *Thirty-Five Years at Crown Point Press: Making Prints, Doing Art*, with essays by the three curators and color illustrations of every exhibited work, will be available at the exhibition and in bookstores. It is published by the Fine Arts Museums of San Francisco in association with the University of California Press.

—**Wayne Thiebaud** will appear in Washington, D.C. on **June 8** at 4 p.m. as part of the National Gallery's ongoing series of discussions with artists.

**June 3-September 2** — **Gallery Exhibition**, *Summer Favorites*, a changing group show chosen by gallery director Valerie Wade.

**June 23-27** — First of Crown Point's 1997 one-week **summer etching and photogravure workshops** led by our printers. Daria Sywulak, Dena Schuckit, and Case Hudson will be joined by Brian Shure, a former Crown Point master printer returning for the summer.

**July 1-31** — **Seasons Club** time! Each new or renewing member may purchase at half price any print in our regular inventory

published in 1996 or earlier. Seasons Club membership costs \$50 (\$35 to renew) and is only open in July. There are additional benefits for members throughout the year.

**July 7-11 and July 14-18** — Two more **summer workshops in etching and photogravure**.

**September 9-November 8** — **Gallery Exhibition**, featuring new prints by **Wayne Thiebaud**, who has been working at Crown Point since 1964, **April Gornik**, with whom we last worked in 1988, and **Robert Colescott**, who is new to us this year.

—Fall *Overview*, in which the Thiebaud, Gornik, and Colescott new editions will be illustrated and discussed.

**October 4-January 4, 1998** — **Exhibition at the California Palace of the Legion of Honor**, *Thirty-Five Years at Crown Point Press*. This is the Fine Arts Museums of San Francisco's celebration of our archive, which they acquired in 1991. It is a slightly larger show than the National Gallery's version, with 200 prints exhibited. The archive contains about 1,600 editioned prints and more than 2,000 working proofs. The exhibition catalog, released earlier with the show's opening at the National Gallery, will be available at the museum bookstore.

**October 4** (Saturday), 10 a.m. to 4 p.m. — **Symposium at the California Palace of the Legion of Honor**, celebrating the printers and artists of Crown Point Press. Several printers and artists will appear.

**October 5** (Sunday) — **The Big Party!** at Crown Point Press—open house and 35th birthday celebration!

**November 11-through December** — **A holiday exhibition** in the gallery.

## Anne Appleby

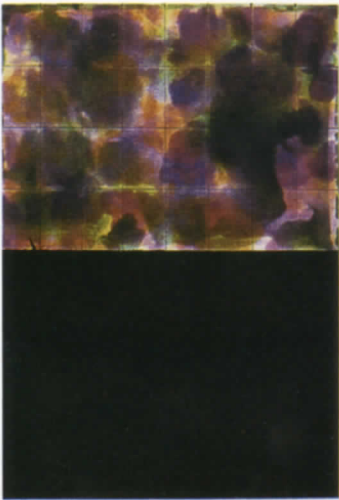
Appleby began work on each of these prints by asking the printers to etch a fine, even aquatint tone on several square plates. These were printed in clear, bright colors. You can see traces of them at the edges of the squares. The glowing, muted colors of the final prints come from transparent layers of aquatint on four or five plates printed one on top of the other. Usually the bright plate at the bottom keeps an even tone, but the aquatints on the others are disturbed by Appleby's fine handwork, either by drawing with a resist before etching, or by polishing off the tooth after it has been etched. The colors used on different plates within one print are quite different from one another, and in fact are often complimentary. They are carefully balanced in hue and density so, although each sits in a discrete layer, all mingle gracefully.

*Anne Appleby was born in 1954 in Harrisburg, Pennsylvania. She graduated from the San Francisco Art Institute in 1989, and in 1996 she received the Society for the Encouragement of Contemporary Art award at the San Francisco Museum of Modern Art, and exhibited her paintings there. She has shown since 1993 with Gallery Paule Anglim, San Francisco, and in 1996 had an exhibition in New York at Littlejohn Contemporary gallery.*

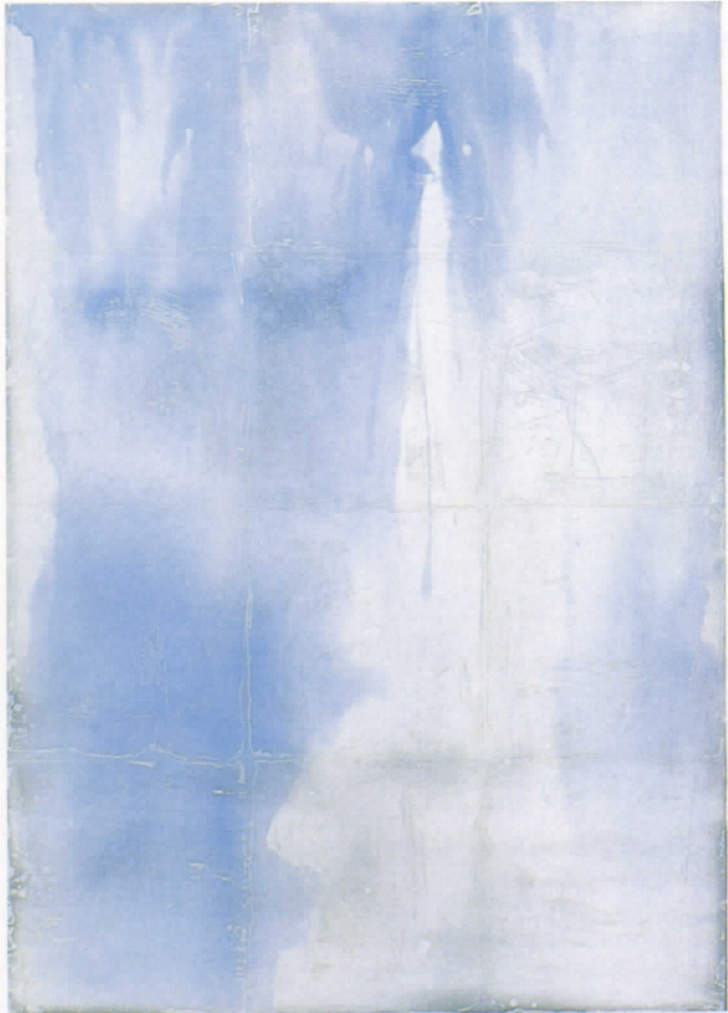


Anne Appleby with printers Daria Sywulak, Dena Schuckit (back to camera) and Case Hudson.

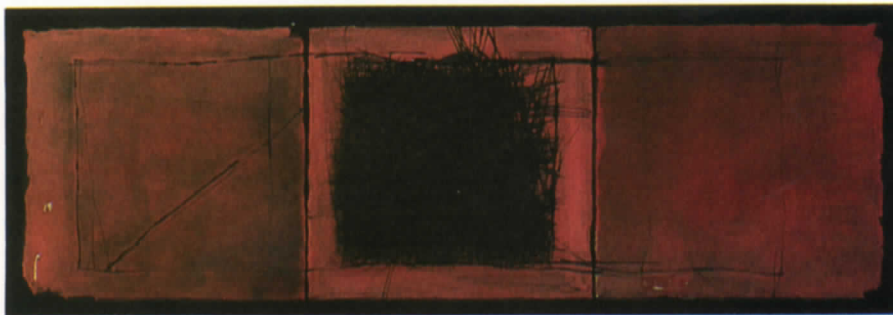
**Yutaka Yoshinaga: *New Editions*, 1997**



Yutaka Yoshinaga, 96-C-1, 1996. Color spit bite aquatint with drypoint and hard ground etching. Paper size: 19 x 16"; image size: 13 x 10". Edition 40. Printed by Paul Mallowney.

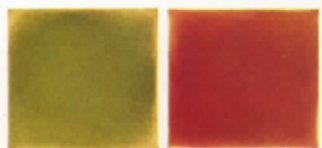


Yutaka Yoshinaga, 96-C-5, 1996. Color hard ground etching with spit bite aquatint and drypoint. Paper size: 42 x 33"; image size: 32 x 25". Edition 40. Printed by Paul Mallowney.

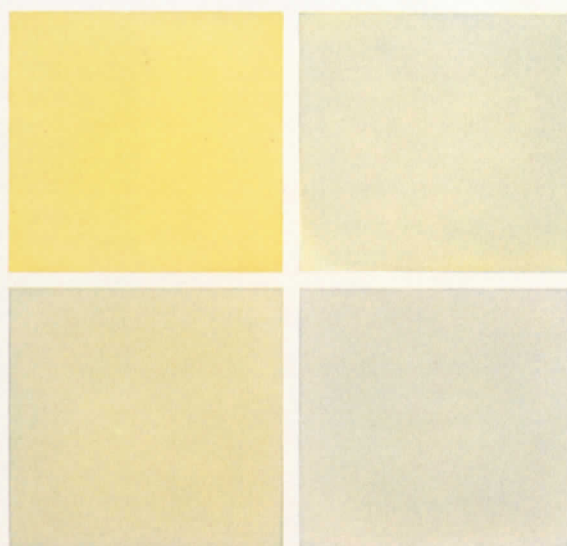


Yutaka Yoshinaga, 96-C-2, 1996. Aquatint with drypoint and spit bite aquatint printed in red and black. Paper size: 20 x 33"; image size: 9 x 25". Edition 40. Printed by Paul Mallowney.

# **Anne Appleby: *New Editions*, 1997**



Anne Appleby, *Red/Green*, 1997. Color aquatint.  
Paper size: 15 x 21"; image size: 6 x 13". Edition 20.  
Printed by Dena Schuckit.



Anne Appleby, *Sage*, 1997. Color aquatint. Paper size: 31 x 30"; image size: 18 x 18".  
Edition 30. Printed by Dena Schuckit.



Anne Appleby, *Sweet Pine*, 1997. Color aquatint. Paper size: 23 x 49"; image size: 12 x 38". Edition 30. Printed by Dena Schuckit.





Yutaka Yoshinaga, 96-C-3, 1996. Color aquatint and soft ground etching with drypoint. Paper size: 42 x 33"; image size: 33 x 25". Edition 40. Printed by Paul Mullenwey.

respects the "thingness" of material, while adding the trace of the artist's hand.

"These works are handmade," Yoshinaga explains. "They are about my relationship to material and to time. There is a different feeling in things done at different times." He makes his paintings on paper, usually with dry pigments rather than paint, working one square at a time with the paper folded. There is, he says, an "accumulation of touch." There are repairs, handling marks, like the Japanese *fusuma*, or sliding doors, built of light wood grids covered with paper and repaired as needed one

square at a time. Although most people who see Yoshinaga's work describe it as beautiful, the artist says he is not thinking about beauty. What concerns him is "the life of the materials."

Though Yoshinaga studies materials and Appleby studies nature, both artists are fond of squares. Appleby says she likes the square because it is so obviously man-made, and as such is a way to focus her "landscapes." I suspect this aspect of the square also appeals to Yoshinaga, who, in addition, finds its form useful. He can conveniently fold paper into squares in order to work on

them individually, then unfold to create a whole. The square and the grid are conventions of contemporary art, formal devices that have helped many artists give their viewers a feeling of satisfaction, perhaps even comfort. In the work of both Appleby and Yoshinaga I think the square helps to stabilize a feeling of vulnerability, "the vulnerability of the human spirit," as Appleby has said. The works of both these artists are, I think, truly beautiful. If beauty is not the point, perhaps—as Agnes Martin said—happiness is.

—Kathan Brown

## Notes

### In the San Francisco Gallery

February 12 - March 15

**A Sense of Color:** New Editions by **Anne Appleby** and **Yutaka Yoshinaga**.

**In Walnut Creek, CA:** *Anatomy of a Print*, April 24 - June 15, at the Bedford Gallery, Regional Center for the Arts, will feature prints published by Crown Point. An opening will be held April 23. The subject of the exhibition is the process of printmaking.

**In New York:** Karen McCready, Crown Point Press East Coast representative, will be showing *Oceans and Galaxies*, including editions by **Christopher Brown**, **Ed Ruscha**, **Pat Steir**, and **William Wiley**, March 1 - April 26. The exhibition opening will be March 20. McCready will represent Crown Point at the Baltimore Art Fair, April 19 - 20, and she will also have a booth at the Drake Hotel for the Chicago Art Fair, May 8 - 11. **Karen McCready Fine Art has moved to** 425 W. 13th Street, New York, 10013. Please call for an appointment at (212) 243-1439.

**Sol LeWitt's** traveling retrospective of prints will be at the Cleveland Museum of Art, February 2 - March 23.

New sculpture by **Tony Cragg** is showing at the Whitechapel Art Gallery, London, through March 23.

PaceWildenstein, Los Angeles, will show large-scale photography by **Chuck Close**, through March 1.

**Yvonne Jacquette** is showing new work at DC Moore Gallery, New York, through March.

**New Paintings**, by **Anne Appleby**, will be shown at Littlejohn Contemporary Art, New York, May 6-June 6. There will be a reception May 17, 4-6pm.

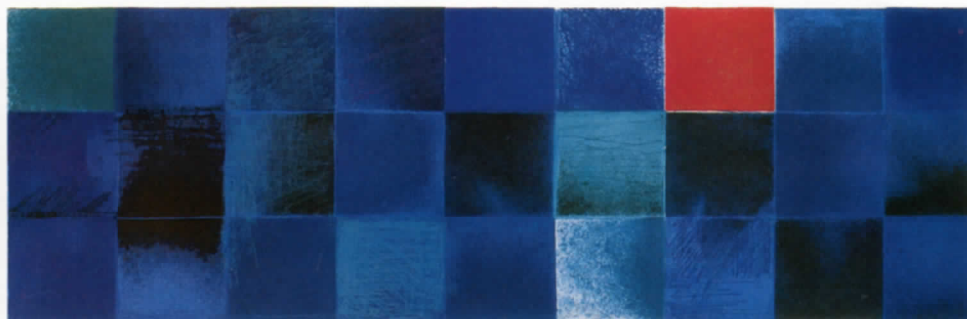
## Yutaka Yoshinaga

Yutaka Yoshinaga began work on his etchings by laying an uneven aquatint ground and then putting the plates in a bath of acid overnight. The acid bit away the metal roughly and deeply, creating a strong physicality and sense of material. One group of plates had etched-in scratch marks on the back as well as the intended texture on the face, and Yoshinaga used both sides, in different prints. In all but the two smaller prints, Yoshinaga assembled square plates together on the press bed, placing them tightly together so the lines of paper separating them would be irregular—something already assured by the acid-caused deformity of the squares. Then he added other larger plates to overprint the squares, so that, finally, no bare paper remained within the image. As proofs were made, he drew on them with crayons, eventually making decisions about how to approach the drawn marks in the prints. These were made mainly with soft ground etching and spit bite aquatint.

**Yutaka Yoshinaga** was born in 1948 in Nagasaki, Japan. He studied at two institutes of art in Japan and has taught in the visual art department of the Chiyoda School of Design. He lives in Kanagawa, a small town not far from Tokyo. His primary galleries in Japan are the Gallery Mutsu, Chiba, and the Ueda Gallery, Tokyo. His work has been included in exhibitions at the Tokyo Metropolitan Museum and the Hara Museum. He has also shown in Korea, Mexico, Sweden, and at Don Soker Contemporary Art, San Francisco.



Yutaka Yoshinaga (center) in the studio with printers Daria Sywulak and Paul Mullowney.



Yutaka Yoshinaga, 96-C-4, 1996. Color aquatint and soft ground etching with drypoint. Paper size: 21 x 39"; image size: 10 x 29". Edition 40. Printed by Paul Mullowney.

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20 Hawthorne Street  
San Francisco, CA 94105  
415.974.6273  
FAX 415.495.4220  
email: gallery@crownpoint.com

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