

Overview

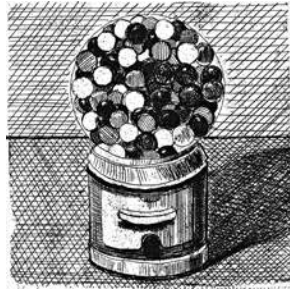
CROWN POINT PRESS
CELEBRATES SIXTY YEARS
1962-2022



60



The Crown Point studio.

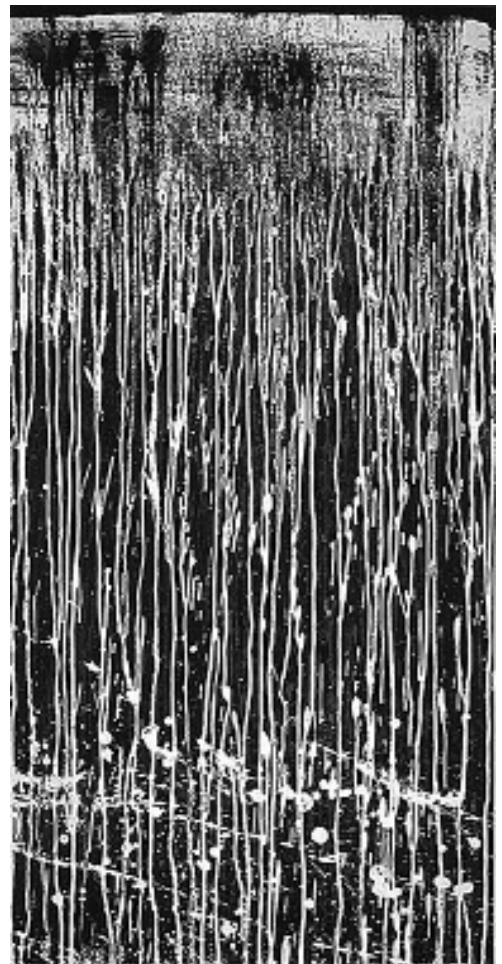


Clockwise from top left: Richard Diebenkorn, #26 (table still life with ashtray and numbers) from *41 Etchings Drypoints*, 1964; Wayne Thiebaud, *Gum Machine*, from *Delights*, 1965; Robert Bechtle, '60 T-Bird, 1967/2011; Iain Baxter, *Reflected San Francisco Beauty Spots (Coit Tower)*, 1979; Chris Burden, *Dicimila*, 1977; John Cage, *Changes and Disappearances #16*, 1979-82.

1962-2022: A Celebration: 60 Prints for 60 Years is on view in the Crown Point Gallery from September 15 – November 30. Since 1962, the Press has been located in four San Francisco Bay Area cities: Richmond, Berkeley, Oakland and, finally, San Francisco. Crown Point Press has published prints by 116 artists and Kathan Brown, its founding director, still comes to work regularly.

The prints on view in this exhibition are, of course, part of a larger whole. Nevertheless, they provide a sense of Crown Point's history over the years. The earliest include three images from *41 Etchings Drypoints* (1964) by Richard Diebenkorn; three images from *Delights* (1965) by Wayne Thiebaud; and four etchings (1967) by Robert Bechtle.

In the late 1950s, Kathan Brown studied at the Central School of Arts and Crafts in London, and became engaged with etching. During an end-of-term vacation in Scotland, she admired an old etching press that was in the backyard of the rooming house where she and her friends stayed. The landlady gave Brown the press, and she took it home on a freighter from Glasgow to San Francisco through the Panama Canal. It was 1959. At first, Brown set up the press in a friend's studio, and in 1962, she moved it to Richmond, California. She named her new etching workshop Crown Point Press. She worked alone with her toddler son underfoot, making prints and helping others make prints. A friend brought Richard Diebenkorn to one of her workshops, and Crown



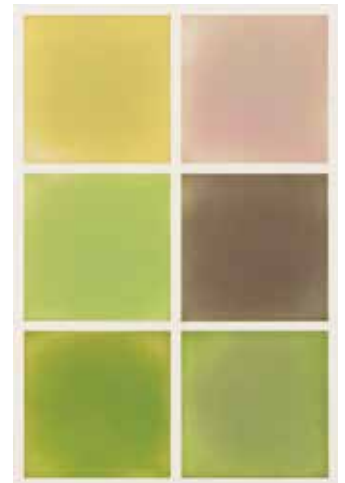
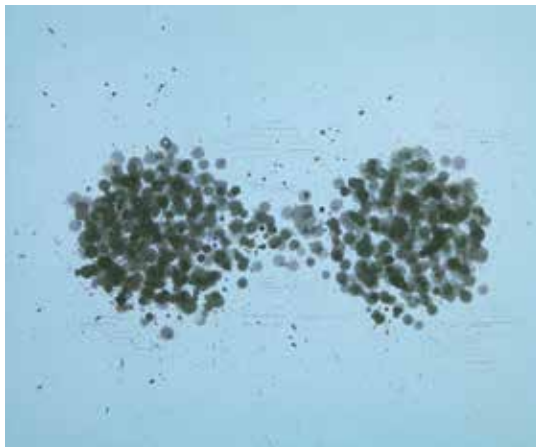
Clockwise from top left: Francesco Clemente, *Untitled*, 1984; Helen Frankenthaler, *Cedar Hill*, 1983; Tom Marioni, *Pi*, 1988; Pat Steir, *Long Vertical Falls #4*, 1991; John Baldessari, *Hand and Chin (with Entwined Hands)*, 1991; Christopher Brown, *Between the Eyes*, 1995; Rammellzee, *Palladium Protractor, Chase to Assassination, (Gothic Futurism)*, 1984.

Point published 41 of Diebenkorn's etchings in 1964.

1964 was also the year that Crown Point Press moved from its Richmond studio to the basement of Brown's home in Berkeley. A few years later, in 1971, she formed an alliance with the New York publisher Parasol Press and Crown Point moved from the Berkeley basement to a loft space in downtown Oakland. Through Parasol

Press, Brown began working with New York artists Sol LeWitt, Brice Marden, and others who would later be seen as key members of the Minimal art movement.

In 1977, Crown Point shifted its emphasis back to its own publishing program and began working with a group of mainly conceptual artists including Vito Acconci, Chris Burden, Tom



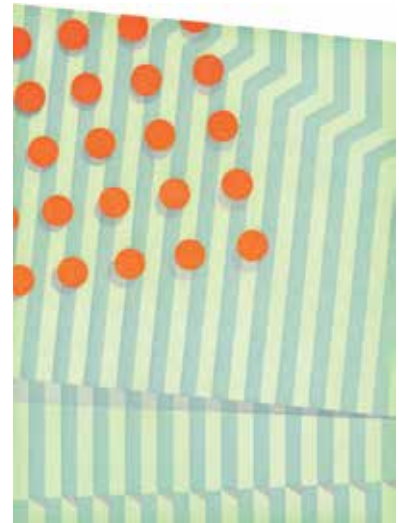
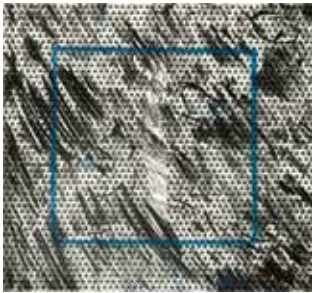
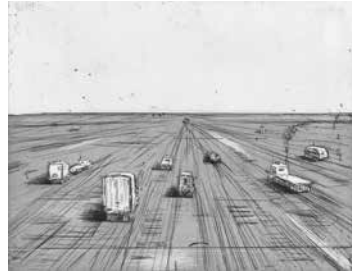
Clockwise from top left: Laurie Reid, *First Verse*, 2000; Nathan Oliveira, *Torso I*, 2004; Richard Tuttle, *Naked X*, 2004; Anne Appleby, *Horsetail*, 2012; Fred Wilson, *Exchange*, 2004; Jockum Nordström, *Lick My Hand*, 2008; Wilson Shieh, *Baby*, 2005.

Marioni, Hans Haacke, and John Cage. Over its long history, Crown Point has generally concentrated on etchings made in its California studio. However, between 1982 and 1989, the Press also conducted a program in which two or three artists a year traveled to Kyoto, Japan, to make woodblock prints. That program led to a similar one in China which began in 1986. Both woodcut programs ended in 1989, when a major earthquake occurred in San Francisco. The Crown Point premises was destroyed by the quake and the following year, 1990, Crown Point opened its gallery and studio in the space it now occupies at 20 Hawthorne Street in San Francisco.

In addition to its work in etching, Crown Point Press published *Vision*, a series of six publications conceived and edited by Bay Area conceptual artist Tom Marioni. The first three volumes

relate to specific places: California, Eastern Europe, and New York. The fourth volume, *Vision #4: Word of Mouth* is a boxed set of three white vinyl records of artist talks recorded on a Crown Point-sponsored excursion to the South Pacific island of Ponape in 1980. The fifth volume, *Vision #5: Artists' Photographs*, is a box of unbound reproductions of photographs by artists who are not photographers. In 2019 Crown Point published the sixth volume, *Vision #6: Art and Food*.

Crown Point Press celebrated its 25th birthday with an exhibition at New York's Museum of Modern Art, and its 35th in 1997 with exhibitions at the Fine Arts Museums of San Francisco and the National Gallery of Art, Washington, D.C. In 2012, at the 50th anniversary of the Press, Kathan Brown published her memoir, *Know That You Are Lucky*, and the exhibition *Yes, No, Maybe*:



Left column: Leonardo Drew, *CPP3*, 2015; Jacqueline Humphries, *▲ (blue)*, 2016; Patricia Treib, *Pendulum*, 2018; Chris Ofill, *Habio Green*, 2009. Middle column: Wayne Thiebaud, *Travelers*, 2019; Mary Heilmann, *No Passing*, 2017; Ed Ruscha, *Sign in a Rainstorm*, 2021. Right column: Darren Almond, *Fullmoon@Rwenzori: Mountains of the Moon*, 2010; Tomma Abts, *Untitled (small circles)*, 2015.

Artists Working at Crown Point Press was shown at the National Gallery. It featured 125 proofs and prints by 25 artists who worked at Crown Point Press from 1972 through 2010. Crown Point's archives are owned by the Fine Arts Museums of San Francisco and the National Gallery of Art in Washington, D.C.

In 2022, Crown Point has a staff of six. Its business approach has been radically changed by technology, but its means of production has not changed. Artists still draw on copper plates, and printers still ink and print them by hand. In 1965, Richard Diebenkorn drew a woman's face on a plate and in 2016 Jacqueline Humphries, working at the same table, integrated emojis with abstraction. She said she was thinking about the plates, not the prints, "The plates make the print."

60 Prints for 60 Years exhibits the creative work of artists and the skills of the Crown Point Press staff under the leadership of Director Valerie Wade. The works shown demonstrate the timelessness of two printmaking media: etching and woodcut.

Crown Point Press

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San Francisco, CA 94105
(415) 974-6273
crownpoint.com

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In the Gallery:

1962-2022

A Celebration

60 Prints for 60 Years

September-November 2022

Visit Crown Point Press in New York:

IFPDA Print Fair

Booth 217

Javits Center

October 27-30, 2022



The Crown Point Press staff. *Top row, left to right:* Courtney Sennish, Valerie Wade, Emily York, Sasha Baguskas. *Bottom row:* Kathan Brown, Stacie Scammell. Photo: Henrik Kam.