

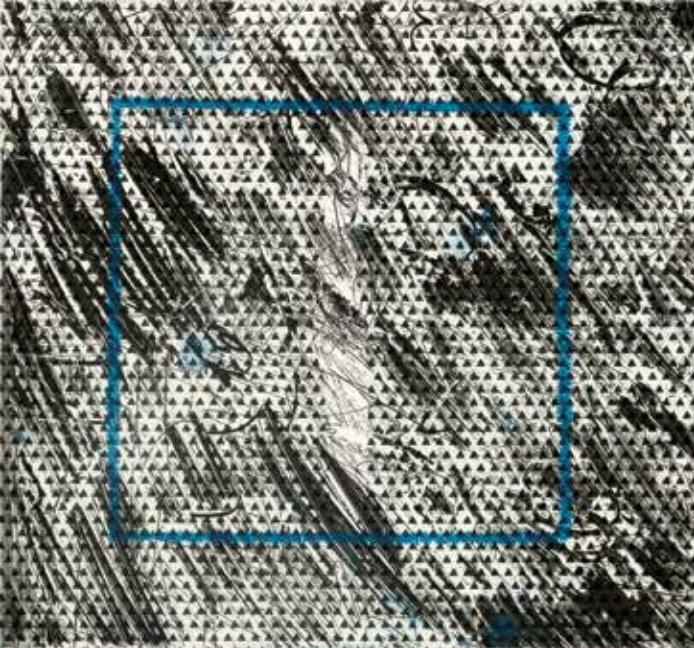
Crown Point Press
Newsletter
Winter 2016


Overview

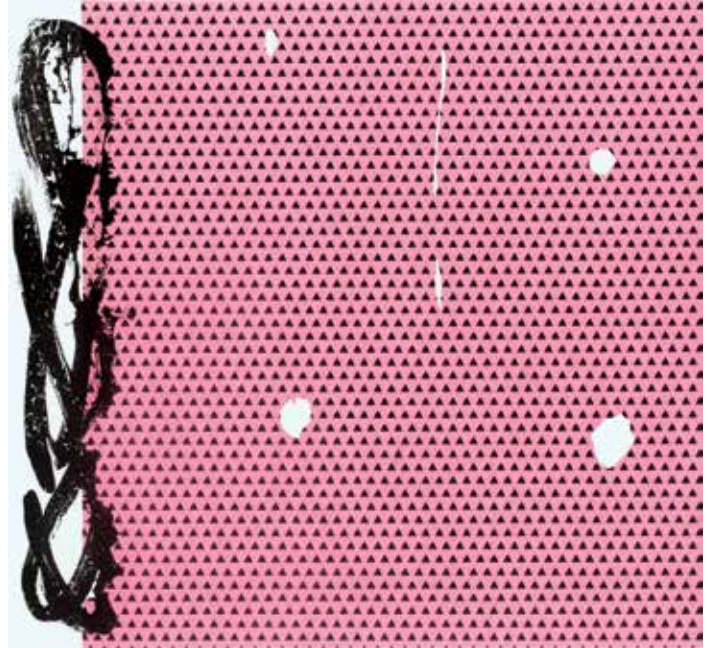
JACQUELINE HUMPHRIES




::: (red). Color sugar lift and soap ground aquatints. 36-x-34-inch image on 45-x-42-inch sheet, edition 25. All images printed by Sam Carr-Prindle in 2016. Visit crownpoint.com for more information.




 **(blue)**. Color soap ground aquatint with aquatint and soft ground etching on blue gampi paper chine collé. 13-x-14-inch image on 20-x-20-inch sheet, edition 20.



 **(pink)**. Sugar lift aquatint with aquatint printed on pink gampi paper chine collé. 13-x-14-inch image on 20-x-20-inch sheet, edition 20.



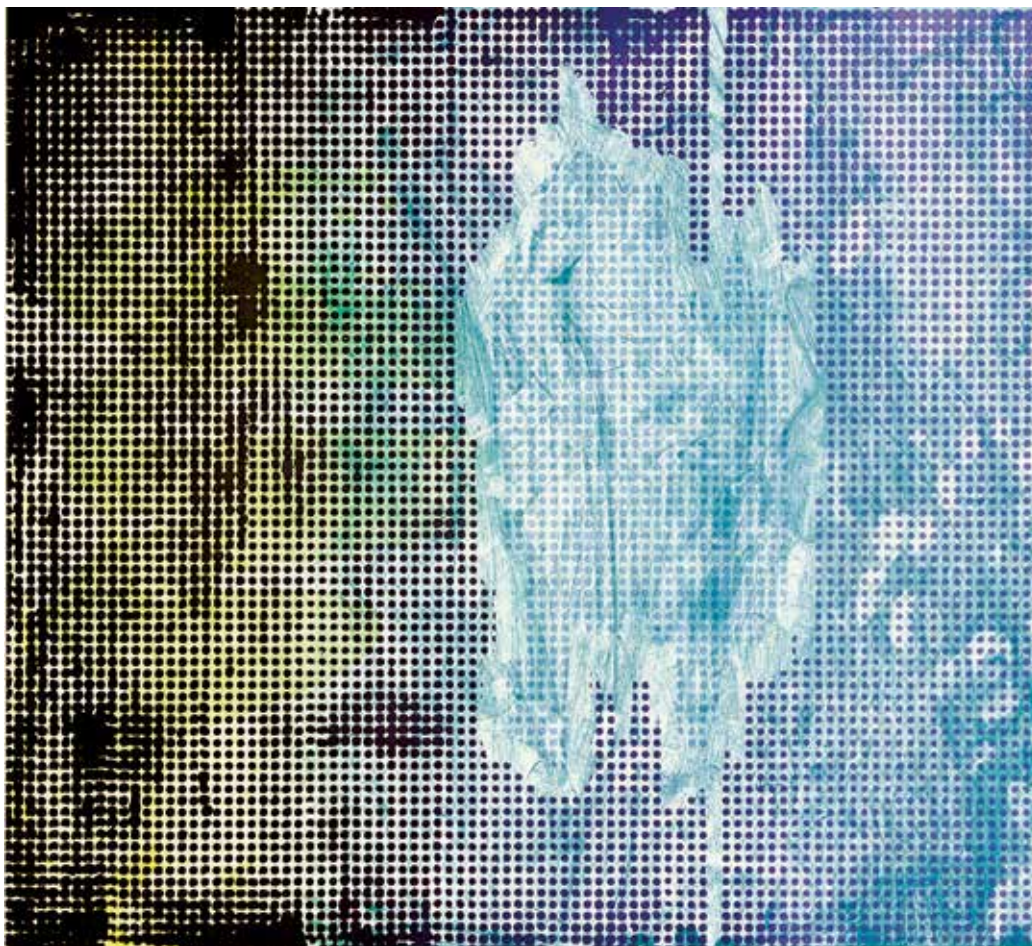
 Color sugar lift, spit bite, and soap ground aquatints with aquatint on gampi paper chine collé. 20-x-22-inch image on 28-x-29-inch sheet, edition 20.



Untitled (yellow). Color soap ground and sugar lift aquatints. 13-x-14-inch image on 20-x-20-inch sheet, edition 20.



:) : Color soap ground and spit bite aquatints with aquatint. 20-x-20-inch image on 20-x-20-inch sheet, edition 20.



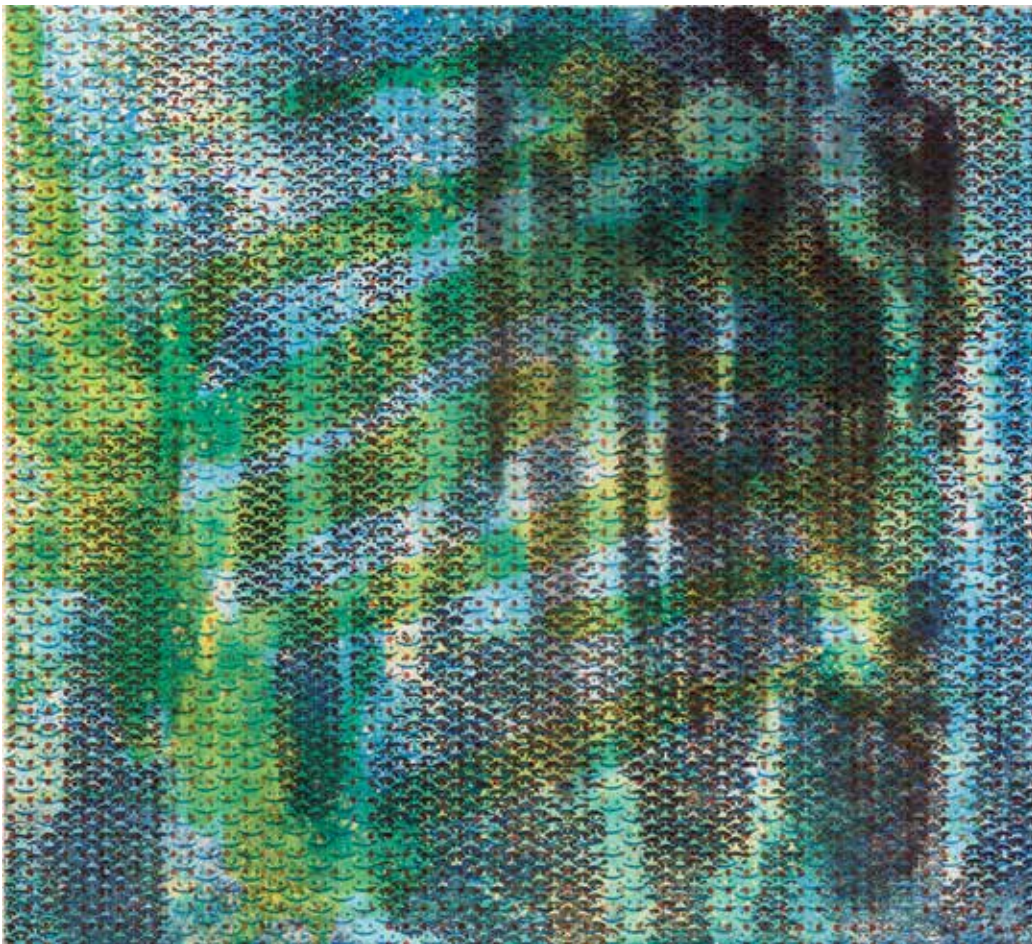
::: ::: Color sugar lift aquatint with aquatint and soft ground etching. 20-x-22-inch image on 28-x-29-inch sheet, edition 20.

Jacqueline Humphries: Etching Now

Jacqueline Humphries was in San Francisco for two weeks at the end of August 2016, working in the Crown Point studio. I made a seven-minute video and titled it *Etching Now*; then, for a moment, I thought the title might be too grand. The tape overall shows straight-ahead, workmanlike work being done, the kind of work etching requires now and has required in the past. However, I do think that “now” applies to Humphries’ approach to her art. I’ll try to tell you why.

“What we’re doing is making plates not making prints. The plates make the print,” Humphries said. This seems to relate to “doing something, not making something,” a quote I often use. Richard Diebenkorn said it back in 1962 during Crown Point’s first artist project. 1962! Wait a minute. Aren’t we supposed to be talking about “now”? Yes, but let’s put one foot in front of the other. Although Humphries is using a process- (or action-) based approach already in place during Diebenkorn’s time, her art is the result of a different way of thinking.

A press release for Humphries’ 2015 exhibition at the Carnegie Museum of Art in Pittsburgh quotes her as saying she is interested in “breaking the reality effect.” This is explained by the writer of the release as “evoking the transitory, fictional quality of our image-saturated visual environment.” Diebenkorn, and many other paint-



:) :) :) :). Color sugar lift flat bite, spit bite aquatint and aquatint with drypoint on gampi paper chine collé. 20-x-22-inch image on 28-x-29-inch sheet, edition 20.

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ers of his time, saw non-figurative marks as real. They thought of a painting in progress as growing, evolving, and later as a new thing in the world, not as a fiction. Once they had finished their paintings, they considered them stabilized, not subject to change.

Humphries, in recent years, has created a body of work to be seen in black (ultraviolet) light, and another using mainly reflective silver pigment. Both those approaches make stabilization of a finished painting pretty much impossible. She has said that she has notions about “what abstraction can do” and that she explores different notions in each “body of work.”

The etchings illustrated here, she says in the video, are a new body of work. They are related to the paintings in her 2015 exhibition at Greene Naftali, her New York gallery, in that she has used emojis, emoticons, and dots as elements.

In Japanese, the word *emoji* is a combination of *moji*, the word for a single letter or character, and *e*, which means *picture*. A little picture, smiling or frowning, in an Internet communication is an emoji. An *emoticon* isn't a picture; it's a representation of a facial expression formed by punctuation marks.

Humphries' emojis and emoticons (and sometimes just dots) in this body of work are multiplied. She layers rows of them over bigger, looser, less controlled marks. Something is going on behind

them, something completely different, a messy other world with its own life. We catch glimpses.

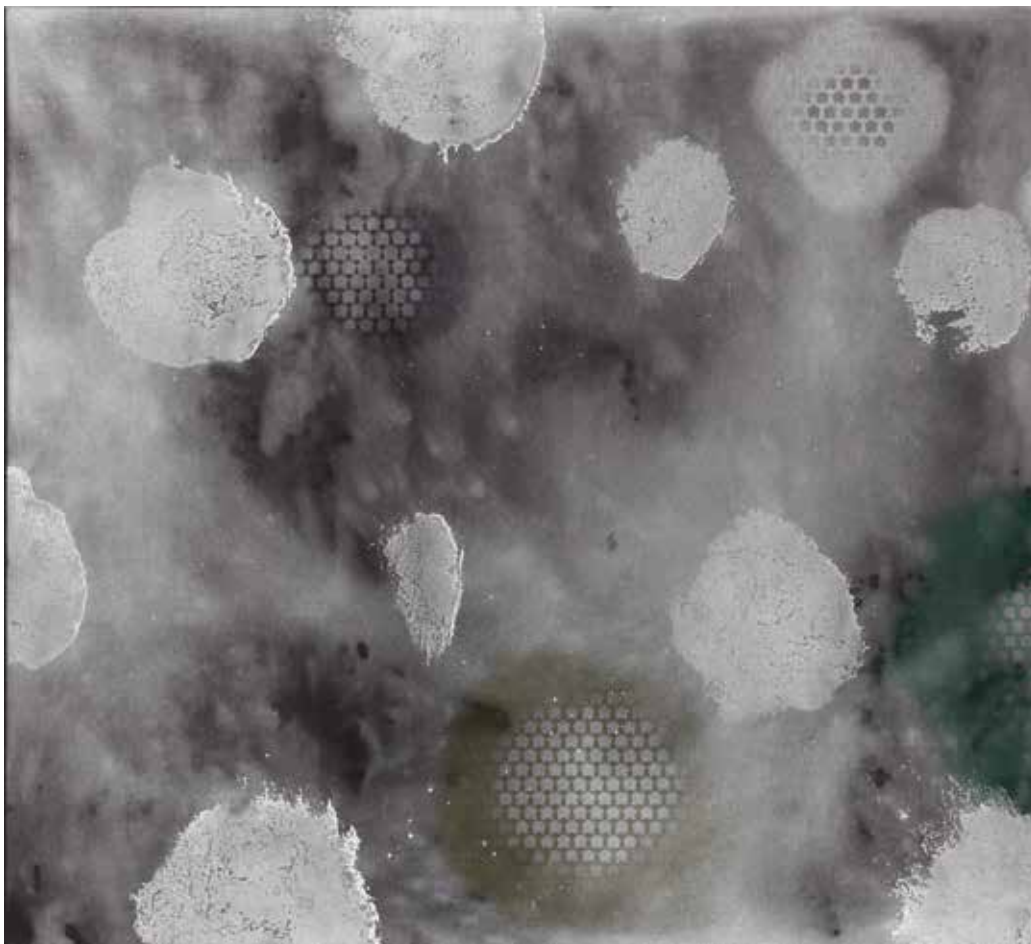
The repeated marks are stacked up, and turned sideways or upside down. Sometimes dots layer over emojis. In the very large etching there are no emojis, only dots of different sizes. They separate us from the messy, beautiful, emotional world. The image is like a computer screen with multiple windows open.


The messy world sometimes clarifies. It might be a strong gesture at the side or on top of a screen; in one print it is a paper-white form that repels (lightens) the dominating dots. In another it is controlled only by a frame and in another by two big upside down “smile” emoticons. That one is titled :) :) which can be spoken as “Two Smiles.”

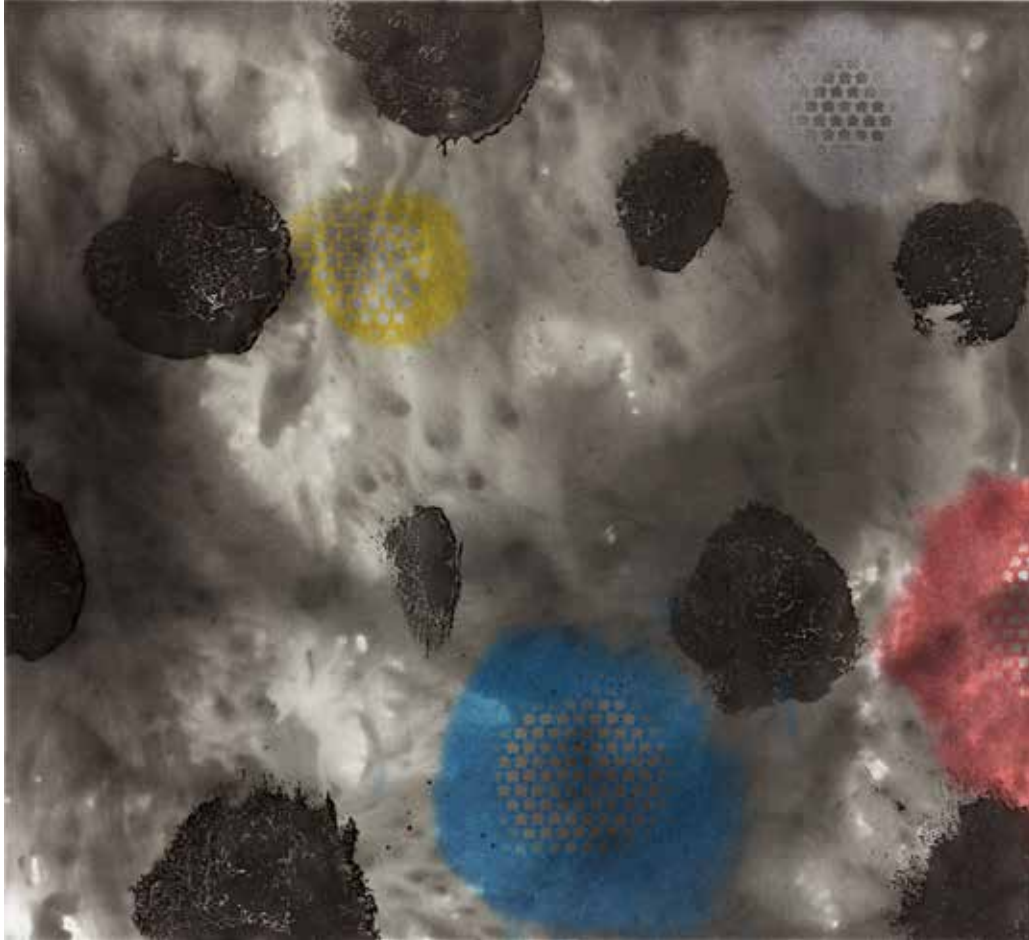
It's difficult to speak the titles of these prints, and that, in itself, begins to make them unmanageable. Nowadays, I realize, the most advanced art can't be managed. The prints are just going to sit there, wherever we place them, moving and changing before our eyes.

—Kathan Brown

To see Jacqueline Humphries working in the Crown Point studio, go to magical-secrets.com where you'll find my seven-minute video. -KB



 (ogv). Color sugar lift and spit bite aquatints with aquatint on black gampi paper chine collé. 20-x-22-inch image on 28-x-29-inch sheet, edition 15.



🐱 (ryb). Color sugar lift and spit bite aquatints with aquatint on blue gampi paper chine collé. 20-x-22-inch image on 28-x-29-inch sheet, edition 15.



Jacqueline Humphries in the Crown Point studio with printers Emily York, Courtney Sennish, and Sam Carr-Prindle, 2016.

IN THE CROWN POINT GALLERY

Jacqueline Humphries: Ten Etchings
December 7, 2016 - January 28, 2017

IN MIAMI

Art Basel Miami Beach
December 1-4, 2016

IN SAN FRANCISCO

FOG Design + Art
January 12-15, 2017