

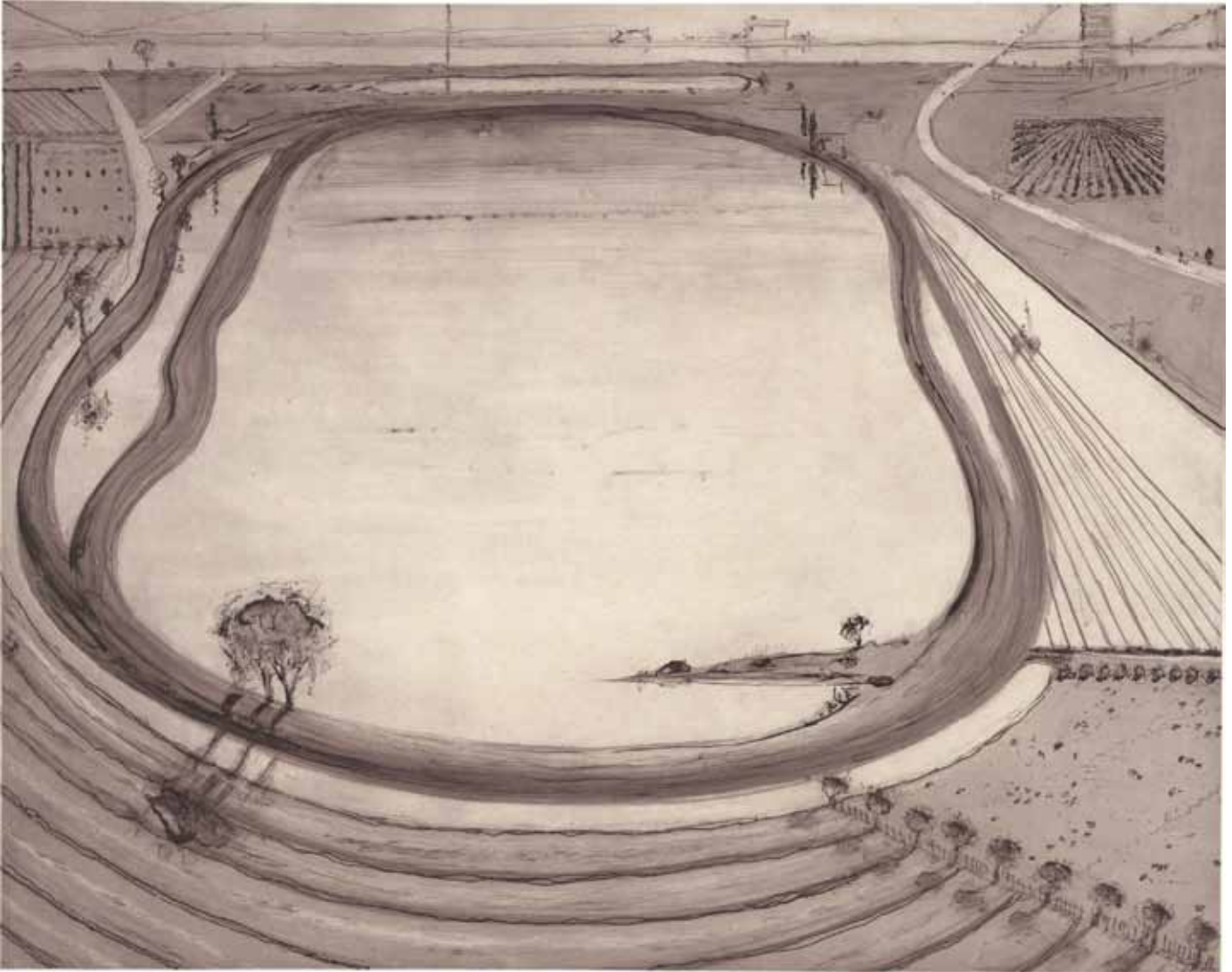
Crown Point Press
Newsletter
Winter 2015

Overview

WAYNE THIEBAUD



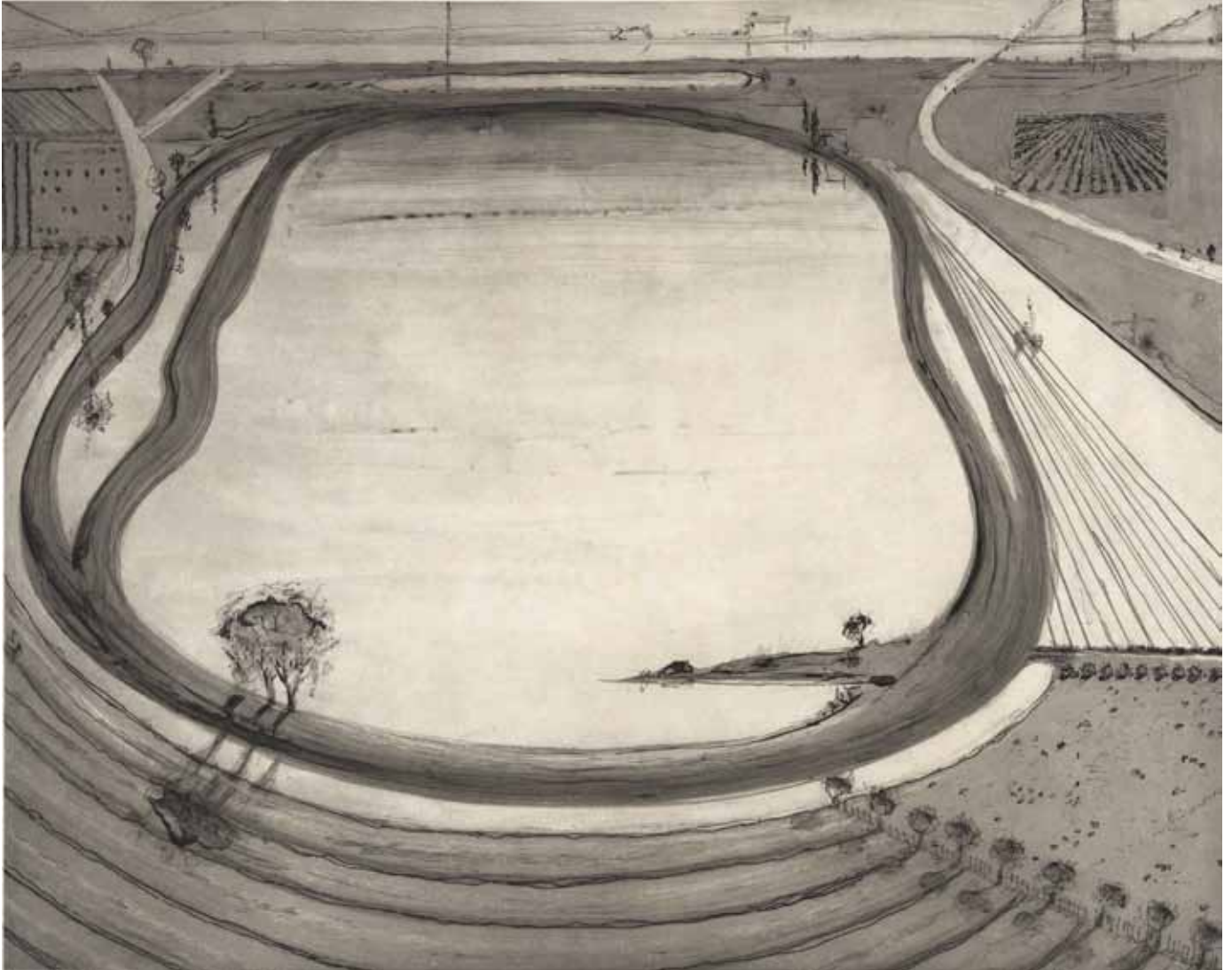
Canyon Bluffs, 2014. Color direct gravure with spit bite aquatint and drypoint on gampi paper chine collé. 25-x-20-inch image on 33-x-27-inch sheet, ed. 25. All images printed by Emily York. See crownpoint.com for more information.



Reservoir, 2014. Direct gravure with aquatint and drypoint on gampi paper chine collé printed in brown. 20-x-25-inch image on 28-x-32-inch sheet, ed. 20.



Wayne Thiebaud in the Crown Point studio, 2014.



Dark Reservoir, 2014. Direct gravure with aquatint and drypoint on gampi paper chine collé. 20-x-25-inch image on 28-x-32-inch sheet, ed. 20.

FORMING THINGS

In this group of new etchings by Wayne Thiebaud we have a row of suckers originally drawn four decades ago; a chocolate-topped dessert formed by fine lines typical of etching; a reservoir that is clearly about drawing; and a landscape of steep bluffs and canyons, seemingly attuned to painting. Each image is presented in two versions, usually dark and light.

I ask myself: Is there an underlying approach unifying this subject matter? In a recent interview with Thiebaud in *Frieze Masters* magazine, there is a possible answer: “I’m very much interested in the idea that I’m forming things as well as painting things, if that makes any sense,” he said.

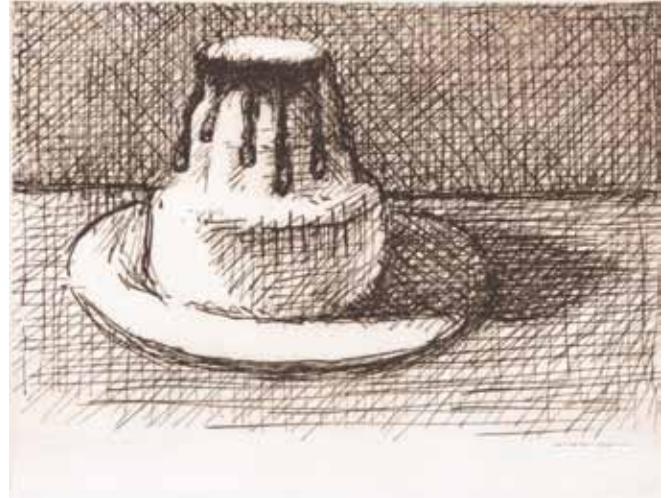
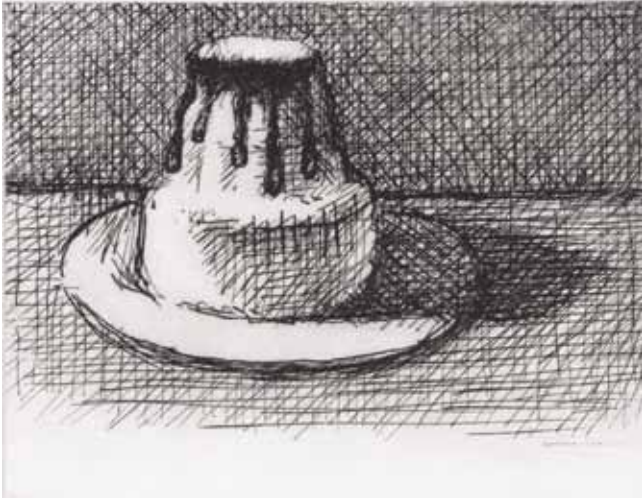
“Forming things” makes sense to me as a bedrock approach for Thiebaud because his subjects are so varied and because he uses the exact same subjects over and over in different media and with different lighting. Clearly it is not the subject itself (the reservoir or the dessert or the steep bluff) that preoccupies him. The subjects are not unimportant, but they are not the main things.

In thinking about forming things as a key to making art, and how that approach matters to Thiebaud, it’s useful to take a look at his etchings. His prints are essentially drawings and, like his drawings, are distilled versions of his paintings. “I think drawing is central to everything,” he said in the *Frieze* interview. “The command of drawing is crucial because it allows you to generalize, to caricature, and to stylize.”

With those words in mind, look at Thiebaud’s two versions of the etching titled *Canyon Bluffs*. The drawing is the same in both, but the light is different. The shadows glide and slide creating deep powerful spaces different from spaces in his earlier landscape works but not foreign to them. In talking to his interviewer about those images, Thiebaud speaks of “the idea of weathering, of crackature or destructing mechanisms, the organic aspect of it.” So, finally, the mountain landscape is more than its subject matter—it is a varying exploration of the always subtly changing living world itself, something that has been explored by painters, writers, and



Dark Canyon Bluffs, 2014. Direct gravure with spit bite quatint and drypoint on gampi paper chine collé. 25-x-20-inch image on 33-x-27-inch sheet, ed. 25.



Dark Chocolate; White Chocolate, 2014. Direct gravure. 4¼-x-6¼-inches on a 9½-x-10½-inch sheet. *Little Red Suckers; Little Suckers*, 1971/2014. Aquatint. 5-x-6-inches on a 10-x-10½ inch sheet. Each in an edition of 35.

composers through history, generally with increasing mastery as they age.

In 1945, Thiebaud was an artist in the Motion Picture Unit of the Air Force, and back then, he says, “I got to watch how carefully they lit the sets, and so on.” Later, he was a teacher “so I took very basic forms, some ovals and then some triangles—I had been a window dresser as well, and worked in restaurants, and I was always arranging things.”

I met him in the early ‘60s just after his first show of cakes and other sweets—round cakes and triangular pieces of pie on oval plates, for example. Thiebaud was the second artist published by Crown Point Press (Richard Diebenkorn was the first). The etchings in this newsletter titled *Little Suckers* and *Little Red Suckers* are printed from a test plate (recently re-discovered) for a print called *Big Suckers*, 1971.

So, in this 2015 release from Crown Point Press we move through a great swing of time, jumping from the *Little Suckers* to

Canyon Bluffs, each of them, in its own time, representing a step taken by Thiebaud in forming things. When he made *Little Suckers* he had just passed fifty. *Canyon Bluffs* is forty-some years later.

Thiebaud tells a story in the *Frieze Masters* interview about an old sign painter who gave him instruction when he was young. Thiebaud was having trouble making the letter “O” in one stroke. “I know what your problem is,” the sign painter said. “You’re looking where you’re going rather than where you want to go.”

—Kathan Brown

Thomas Demand conducted the *Frieze Masters* interview in 2014. It can be found at friezemasters.com/mastersmagazine/elementsofpainting.

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IN THE CROWN POINT GALLERY

January 9 – March 6, 2015

WAYNE THIEBAUD: *NEW ETCHINGS*

A GROUP EXHIBITION: *WHAT'S IN A LINE?*

Prints by Richard Diebenkorn, Joel Fisher, Al Held, Anish Kapoor, Bertrand Lavier, Sol LeWitt, Tom Marioni, Julie Mehretu, Dorothy Napangardi, Nathan Oliveira, Markus Raetz and Pat Steir.

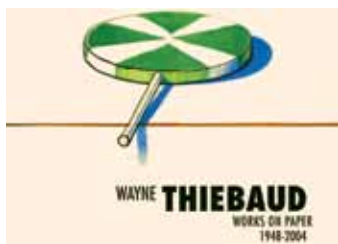
2015 SUMMER ETCHING & PHOTOGRAVURE WORKSHOPS

June 15-19 / June 22-26 / July 6-10

One of our goals as an etching studio and gallery is to pass on what we know to the world outside our walls. We offer summer workshops so that a range of people can experience intaglio first-hand, with guidance from our master printers. Visit magical-secrets.com to download the informal application or email Sasha Baguskas (sasha@crownpoint.com) for information. Participation is based on a first come, first served basis. We look forward to seeing you this summer!

FROM THE CROWN POINT BOOKSTORE

Browse in our gallery bookstore or online for artist catalogs, books about art, and our Magical Secrets series on etching techniques. We also sell printmaking supplies, one-of-a-kind handmade sketchbooks, and iPad case covers.



*Wayne Thiebaud: Works on Paper
1948-2004*

This beautiful catalog presents a survey of Thiebaud's prints, including woodcuts, etchings, lithographs, and monotypes. 112 pages, hardcover. Published by Pepperdine University, 2014. \$40



Wayne Thiebaud: Cityscapes

Thiebaud's vertiginous hills, towering skyscrapers and geometric expanses fill the pages of this catalog. With an interview of the artist by Richard Wollheim. 52 pages, softcover. Published by Campbell-Thiebaud Gallery, San Francisco, 1993. \$25