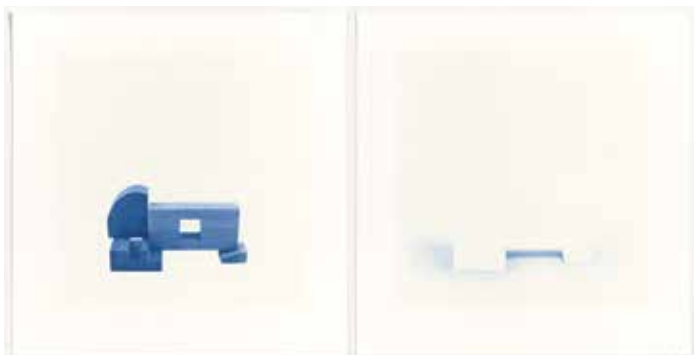
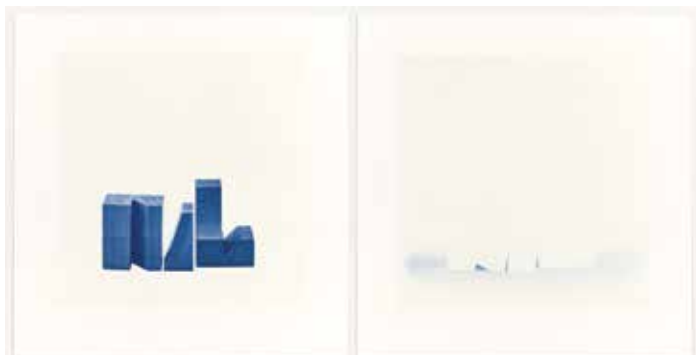


# Overview

## CATHERINE WAGNER



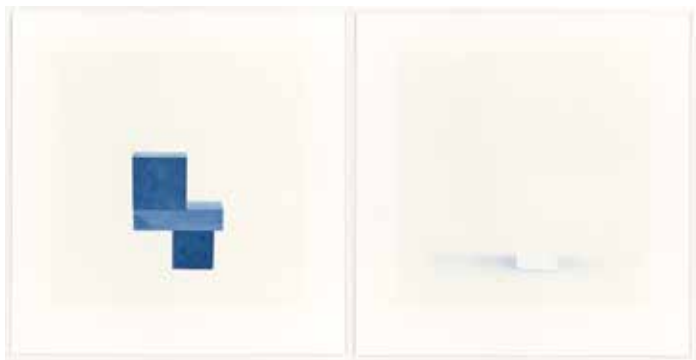
*Displaced Shadow I*



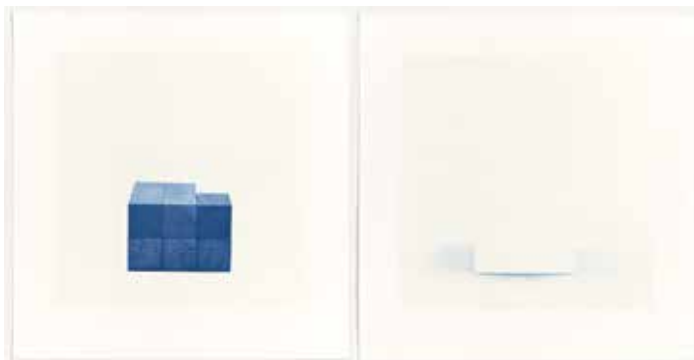
*Displaced Shadow II*



*Displaced Shadow III*



*Displaced Shadow IV*



*Displaced Shadow V*

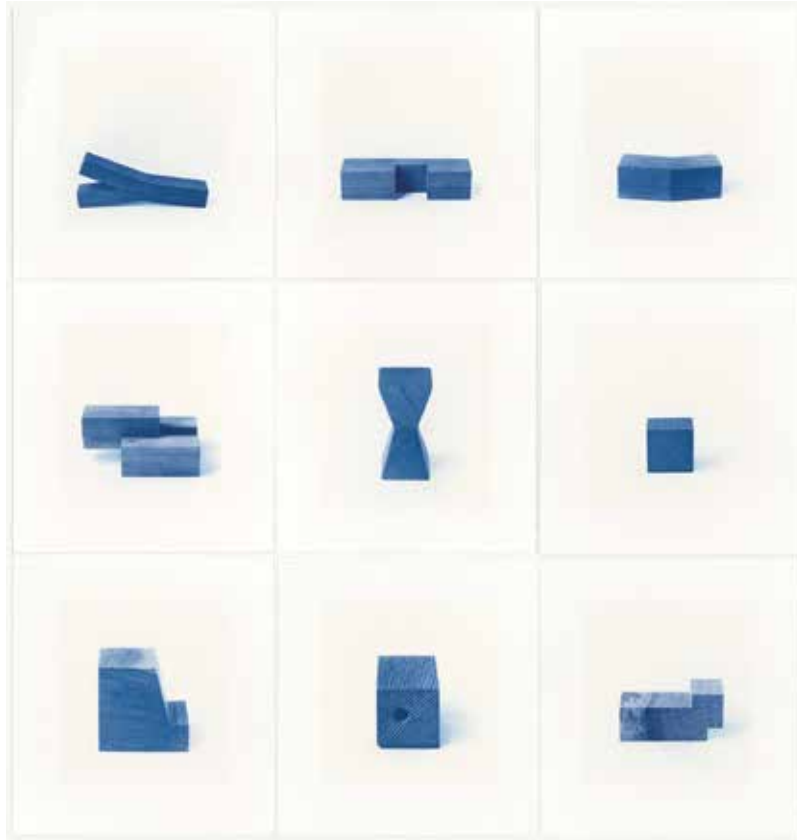
Catherine Wagner, *Displaced Shadow I-V*. Sets of two photogravures each printed in blue on gampi paper chine collé. Image size (each): 14 x 14". Paper size (each): 19 x 18½". Edition 10. All images printed by Emily York in 2021. See [crownpoint.com](http://crownpoint.com) for more information.

*"The photograph both embraces and eludes literal description, offering a reinterpretation that moves beyond whatever happened in front of the camera."*

—Catherine Wagner

In the fall of 2021, San Francisco Bay Area artist Catherine Wagner worked in the Crown Point studio for two weeks. Wagner is known for photographs of the built environment and the creation of site-specific public art installations. Working as a conceptual artist through the medium of photography, she acts as a social anthropologist, documenting, taking inventory, and categorizing places and things. She is interested in our collective history, the physical evidence of time's passage, and how culture is revealed through language and architecture.

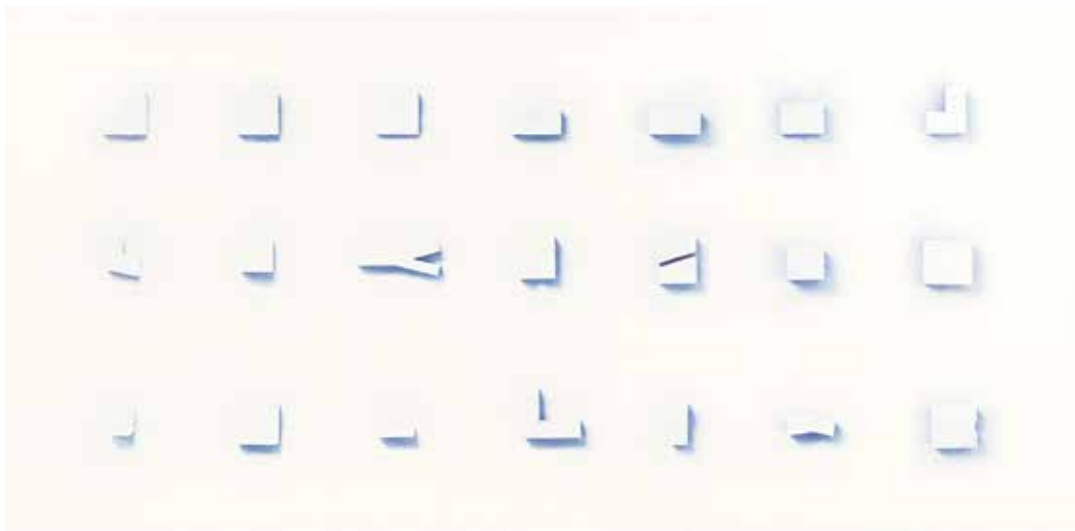
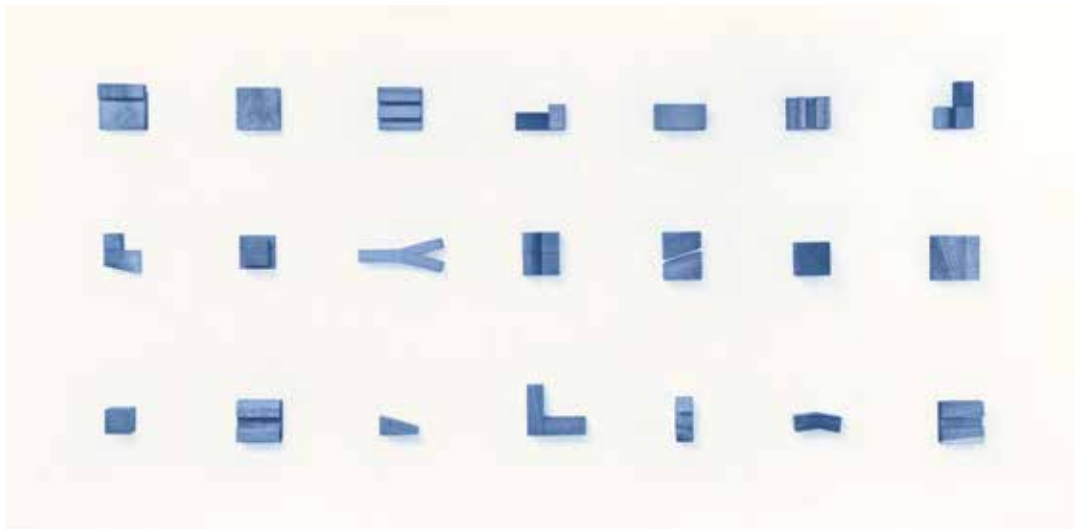
Wagner brought with her to the etching studio some small blocks of wood fabricated into various geometric shapes specifically to photograph for this project. Their ends are cut to emphasize the grain.



*Spatial Verbs*. Set of nine photogravures printed in blue on gampi paper chine collé. Overall size: 29 x 27¼". Edition 10.



*Still Wave*. Photogravure printed in blue on gampi paper chine collé. Image size: 23 x 23". Paper size: 30 x 29". Edition 10.



*Language I* (top); *Language II-Displaced Shadows* (bottom). Photogravures printed in blue on gampi paper chine collé. Image size: 18½ x 38". Paper size: 25½ x 44". Edition 10.

"These elemental shapes serve as basic architectural gestures. They are foundational pieces constructed to define shape, space, and volume," she said, adding that the work she was making in her own studio at the time had architectural foundations.

At the outset, Wagner created a studio within the studio at the Press. She brought professional lights and cameras and used them to photograph the wooden blocks that she composed into a variety of small sculptural still lifes. These were temporary; their imagery was captured in the medium of photogravure. Atmosphere, architecture, and the history of a place are important elements in Wagner's creative process. She commented that the light coming through the Crown Point studio windows and the architectural beams were inspirations for the project.

The Crown Point printers, led by Emily York, used the photos that Wagner took in the studio to create photogravure images printed from copper plates. They are all printed in the same blue, which is reminiscent of the color used in architectural blueprints. Wagner had announced on

her first day in the studio that she was in her blue period. The quality of the photogravure process illuminates the tangible nature of the wood blocks. The first print that Wagner completed, *Language I*, looks a bit like an eye chart, though the shapes can also be seen as building-blocks for language. While working on this image, Wagner said she became very aware of the empty space between and around the shapes, and that the shadows had an important life of their own. The second print, *Language II-Displaced Shadows*, celebrates the shadows as entities in themselves. While looking at the studio wall where the two prints were pinned up, Wagner said, "The shadow in itself is a wonderful image." After she created the first two prints, the objects and their displaced shadows became the main theme of the project.

Along with Wagner's work, the exhibition includes prints she has chosen from the Crown Point inventory by artists Richard Tuttle and Sol LeWitt. Wagner said they were influences in the early stages of her career.

# Crown Point Press

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CATHERINE WAGNER: PLACE, HISTORY,  
AND THE ARCHIVE

This is the first publication to survey Catherine Wagner's 40-year artistic career, from its beginnings in the mid-1970s to the present day. The book includes examples from 19 of the artist's series.

Published by Damiani, 2018. Hardcover, 336 pages; 176 in color, 60 black and white. \$65



CATHERINE WAGNER: IN SITU: TRACES OF  
MORANDI

This catalog was published on the occasion of the exhibition *In Situ: Traces of Morandi* at the Museo d'Arte Moderna di Bologna in 2017. The works reproduced are the culmination of Wagner's two-year project at the museo Morandi, Casa Morandi in Bologna, and Morandi's summer home in Grizzana. Wagner constructed new still lifes from Morandi's objects that address shifting notions of light, space, and form from a 21st century perspective.

Published by Edizioni MAMbo, 2017. Hardcover, 120 pages. In Italian and English. \$35

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