

SIMONE SHUBUCK - AARON SPANGLER - JESSICA STOCKHOLDER
30 November 2006 - 23 December 2006

Susan Inglett Gallery is pleased to present recent editions from SIMONE SHUBUCK, AARON SPANGLER, and JESSICA STOCKHOLDER published by I.C. Editions, Inc., an affiliate of the Susan Inglett Gallery. Work will be on view from 30 November to 23 December 2006.

SIMONE SHUBUCK - *Offset Lithography* a process of commercial printing which was adapted by art printers in the 1960s. On an offset press the image is transferred from the lithographic plate to a cylindrical blanket, and then onto paper. Because of this double action, images do not appear reversed (as they do in etching, traditional lithography, or relief printing). Offset printing also works with thinner inks that dry more quickly, and can be used to lay down several transparent layers to attain subtle gradation of tone.

AARON SPANGLER - *Woodcut* the most ancient form of printing, dating back to the Chinese Tang Dynasty (AD 618-906), and deriving from the practice of taking rubbings from stone inscriptions of famous writings. A block of wood is carved in relief, rolled with ink, and pressed against paper so that the raised portions print and the depressed portions do not. In the European woodcut tradition, the artist would draw a linear design on the block and the rest be cut away, usually by artisans. In Europe, its greatest early exponent was Durer, after the sixteenth century, engraving, which could provide much more detail, was favored over woodcut. Woodcut enjoyed a resurgence in the hands of Gauguin and Munch in the late nineteenth century, and again with the German Expressionists a few decades later. The Asian tradition of relief prints differs technically, from that of Europe, employing water-based inks rather than oil-based ones, and hand-rubbing rather than presses, but twentieth-century artists have often employed elements of both.

JESSICA STOCKHOLDER - *Multiple* a catch-all term used for editioned works of art that do not fit the traditional categories of print, cast sculpture, or tapestry. Multiples have been made throughout the Twentieth century, but the term came into popular usage in the 1960s, when there was a broad movement to produce inexpensive, mass produced, works of art, many of which were motorized or had parts that could be altered by their owners.¹

The exhibition will be on view at the gallery located 534 West 22 Street Tuesday to Saturday 11 AM to 6 PM. For additional information please contact Joanna Slotkin at 212/647-9111, fax 212/647-9333 or info@inglettgallery.com.

¹ Susan Tallman, *The Contemporary Print*, London : Thames and Hudson, Ltd., 1996.