

PRESS RECORD: Prints from the Open Studio Archive
January 10 – February 8, 2020

IMAGE AND PRICE LIST

Open Studio was founded by artists Barbara Hall and Richard Sewell in 1970. From its beginnings as a storefront space on Queen Street West, it has evolved significantly, over 50 years and across a number of locations, into the contemporary gallery, state-of-the-art print studio, educational facility and shop that stands today. In 1971 Hall and Sewell (who oversaw etching and screenprinting) were joined by Don Holman, a lithographer from Chicago, who instigated the act of collecting one print from every edition pulled at the studio – an “OS Proof” - and collating them into an Open Studio Archive. That same archive is now home to an estimated 10,000 prints, from which the artworks in *PRESS RECORD* have been selected.

LIST OF WORKS

MAIN GALLERY - From the left and clockwise:

Michael Snow, *Chords*

1973

Photo-Lithograph, 24” x 24”

Edition: OS 1/2

NFS

Michael Snow’s photo-lithograph *Chords* is one of Open Studio’s earliest archive entries (#144). It was issued by the Isaacs Gallery as part of a boxset featuring works by members of the Artists Jazz Band. The hands featured in the print are Snow’s own. He began his career as a professional jazz pianist in the late 1940s before turning to painting, sculpture and cinema.

Roula Partheniou, *Construction #4*

2014

Screenprint, 21.75” x 27.4”

Edition: OSP, Overall edition size: 6 +1AP (other editions remain available)

\$1100 (unframed)

Roula Partheniou was a visiting artist at Open Studio in 2013-14, working with printer Nadine Bariteau. In-keeping with her interest in the replica and material play, Partheniou’s series of prints mimic torn tape, taped corners, masked shapes, layered vellum and stuck paper. The prints appear as impromptu collages, as work in a preparatory state or part way through a process. For the *Constructions* series, she employed a strategy familiar to her sculptural practice with the use of reductive allusions to material—inferring tape on paper, layered materials and the shallow space of a collage.

Alison Brannen, *Untitled Abstract*

1977

Lithograph and line engraving, 22" x 30"

Edition: OS Proof

NFS

Untitled Abstract is a line engraving produced on a lithographic stone. The drawing was scratched through gum on the stone and then built up with several layers of ink and powdered resin which is fused with acetate soaked on a wooden board. A little toxic by today's standards but beautiful and unusual for a lithograph.

Brannen worked at Open Studio from 1976 to 1980 when it was located on King Street West. She left the studio to complete her MA at the University of New Mexico, studying with the founders of the famous Tamarind Printmaking Studio, Clinton Adams and Garo Antresian, who she invited to talk at Open Studio the following year. Brannen is still based in Toronto and now works in ceramics.

Suzie Smith, *Line's Not Straight*

2012

Photo-Lithograph, 16" x 16"

Edition: 2/8

\$450 framed

Suzie Smith was a visiting artist at Open Studio in 2012, working with printer Pudy Tong. *Line's Not Straight* is part of a series of photo-lithographic prints of paper sculptures, which play with the idea of transformation. Through deconstructing and reconstructing imagery, Smith attempts to reveal a new perspective or double meaning. The work focuses on simple forms, shapes and patterns, highlighting the breaks, bends and folds that create them.

Vera Frenkel, *Big X Window Frame I, II, III, IV*

1975-76

Stone Lithograph, suite of four, each 41 3/4" x 28 3/8"

Edition: OSP II and III, original edition size of 70

Price Upon Request

Vera Frenkel's *Big X Window* suite was commissioned by Art Bank and co-published by Open Studio, the artist and Art Bank. It marks the culmination of work from a body of X-prints and drawings originating from Frenkel's video performance project *String Games: Improvisations for Inter-City Video* (1974), and the many 'X's' created during the long-distance enactments of the classic cat's cradle game. In a 1975 scripted exchange between two unidentified voices, Frenkel explores the contradictory readings of an 'X' – "meaning both "yes, *this, right here and no, not this, not here*" - while also noting "*X is the window or moment between alternatives; it could mean either. A window distinguishes*

between self and other. You see through the glass/you are barred from what you see. The glass shows and cancels at the same time."

Frenkel's edition was printed across a period of almost two years, by Don Holman, Don Phillips, Otis Tamasauskas, Elma Schumacher and Steve MacKenzie.

Gordon Smith, *Mountains*

1977

Stone Lithograph, 30" x 41"

Edition: 47/50 (unframed editions also available)

\$1500 unframed

\$1850 framed

In 1977 Open Studio invited Gordon Smith to visit from Vancouver and make a print in the studio as a resident artist. It was amongst the first of the Studio's self-initiated publishing projects. *Mountains* was inspired by a recent residency Smith had undertaken in Banff. The image was hand-drawn on a lithographic stone by the artist, and then printed by Don Holman and Otis Tamasauskas.

Tamasauskas recalls Smith allowing the printers much freedom, using all their energy and knowledge in a productive collaboration, such that everyone felt part of his experience at the studio.

Sameer Farooq, *Behind the Eyes (White)*

2017

Monotype relief, 22" x 30"

Edition: 1/1 - **NFS**

(other select prints from the *Behind the Eyes* series remain available, please enquire)

Sameer Farooq was a visiting artist at Open Studio in 2017 and worked collaboratively with printer Pamela Dodds. Following curator Massimiliano Gioni's claim that "pictures have always been swarming behind our eyelids", the *Behind the Eyes* monotypes feature imagery drawn from Farooq's daily meditation practice, exploring the visualisation of internal images at a time when we are overcome by external ones.

VITRINE:

Micah Lexier, *Preparatory Drawings for a Portrait of the Morrish Family*

1993

Suite of five lithographs, each 12" x 12"

Edition: 1/18 (further editions available)

Price Upon Request

The imagery for this boxset of prints comes from preparatory drawings for a set of stainless-steel sculptures using the signatures from each member of the

Morrish family. The signature chosen to be laser-cut into steel appears subtly different in light grey, rather than black. Lexier's boxset was printed by Cameron Sharp and Allen Ash.

In December 2019 Lexier completed a brand-new publishing project with Open Studio titled *The Oscilloscope Drawings* – this new boxset is currently available for pre-sale, please ask a member of staff for more information.

Tim Pitsiulak, *Swimming Bear*

2017

Screenprint, 30" x 44"

Edition: AP

SOLD OUT

In 2016, Inuit artist Tim Pitsiulak was invited from Cape Dorset Kingnait, Nunavut, to take part in a residency at Open Studio in collaboration with Dorset Fine Arts. Printers Nick Shick and Miles Ingrassia worked closely with Pitsiulak throughout his residency. In order to best translate the intricate mark-making from his drawings into screenprints, Pitsiulak painstakingly drew each separate layer for the print by hand, rather than using any digital technology. Sadly, the stunning prints that Pitsiulak created during his time at Open Studio would be amongst his final works and he passed away later that year.

Libby Hague, *Untitled*

1980

Lithograph, 13" x 15"

Edition: IV/V OSP

NFS

Best known for her large-scale print installations, Libby Hague has been actively working at Open Studio since the 1970s. This frantic lithograph depicts a dog growling and was printed on bank paper with a cracked stone, marking an early shift from the use of traditional printmaking supports and the imperfection of the stone matrix forming a part of the energy of the work. The artist recalls being "under a Rauschenberg spell" around this time in her practice.

PROJECT SPACE

From the left and clockwise:

Rita Letendre, *Zahaka*

1973

Screenprint, 28" x 38"

Edition: Open Studio Proof

NFS

Rita Letendre made several prints at Open Studio in the 1970s. This work, *Zahaka*, was produced with Richard Sewell (Open Studio co-founder, whose embossed chop is the 'RS' in the bottom right hand corner). Contrary to usual practice, this print is not signed or editioned, though its Open Studio archive number identifies it as Rita's work. The final artwork *Zahaka* actually hangs vertically and it is possible that Letendre created the print at Open Studio and then decided to change the print's orientation at a later date. Here we have installed it horizontally, in-keeping with its OS history.

Attila Richard Lukacs, *Arbor: I*

1999

Etching, 41.5" x 29.5"

Edition: 26/40

\$5500 (unframed) – availability check on request

Attila Richard Lukacs is best known for his intense paintings of skinheads and aggressive male archetypes made during his time in West Germany in the 1980s. His two *Arbor* etchings made at Open Studio in 1999, relate to his *Arbor Vitae* series of paintings of dramatic upward views of towering redwood trees – a very different subject matter from his figurative work, but common in their theme of looking to art historical references and traditions, and sharing some aggression in their rendering, with the plate scratched and treated in a variety of ways. Printed by Allen Ash, Tara Cooper and Lorna Livey.

Derek Sullivan, *Eager, Guilty, Free, Reserved*

2012

Woodcut on Kozuke, 25" x 37"

Edition: 2/3

\$3,000 (framed)

During his Visiting Artist Residency at Open Studio, Derek Sullivan produced *Surplus Portfolio 2012*, a suite of seven relief prints printed on Japanese Kozuke paper using two woodblocks carved into variously shaped parallelograms. Each edition within the suite mimics the open spread in a book, with paired parallelograms as abstract book pages. Each print shares one block from the previous edition, so looking through the suite evokes the act of turning pages in a book. The prints can be read as pages or fragments from an artist's book; as Sullivan notes: the most obvious way to read a book is front-to-back, and blank books are endlessly written. The edition was printed with Laine Groeneweg.

Zenji Funabashi, *Gift*

1980

Screenprint, 16" x 15.6"

Edition: OSP 60/60

Price Upon Request

Zenji Funabashi, *Hand*

1980

Screenprint, 16" x 15.6"

Edition: OSP 60/60

Price Upon Request

Zenji Funabashi is a Japanese artist, designer and illustrator. He came to Toronto in 1970 to work for graphic design studio "Phantasmagoria", owned by Gerry Mamone, which was close to Open Studio's 520 King Street location. Funabashi used the facilities at Open Studio to create his own vibrant screenprinted artworks, based on paper cut-outs and collages. Funabashi moved to San Francisco in 1977 to work in animation and returned to Japan in 1980. He is now based in Tokyo.

General Idea, *Self-Immersion*

1985

Lithograph, 22" x 29.5"

Edition: 8/14 - **NFS**

(please enquire for availability of other editions)

General Idea created a number of prints at Open Studio as artists in residence in the mid-1980s. *Self-Immersion* is a stone lithograph that features the poodle – an iconic symbol symbolising a multitude of meanings and found throughout General Idea's works. Three poodles appear in General Idea's iconic series *Mondo Cane*, a large screenprint edition of which is also held in the Open Studio Archive.