



THIRTY-FOUR YOUNG PRINTMAKERS

INTER-AMERICAN DEVELOPMENT BANK • CULTURAL CENTER

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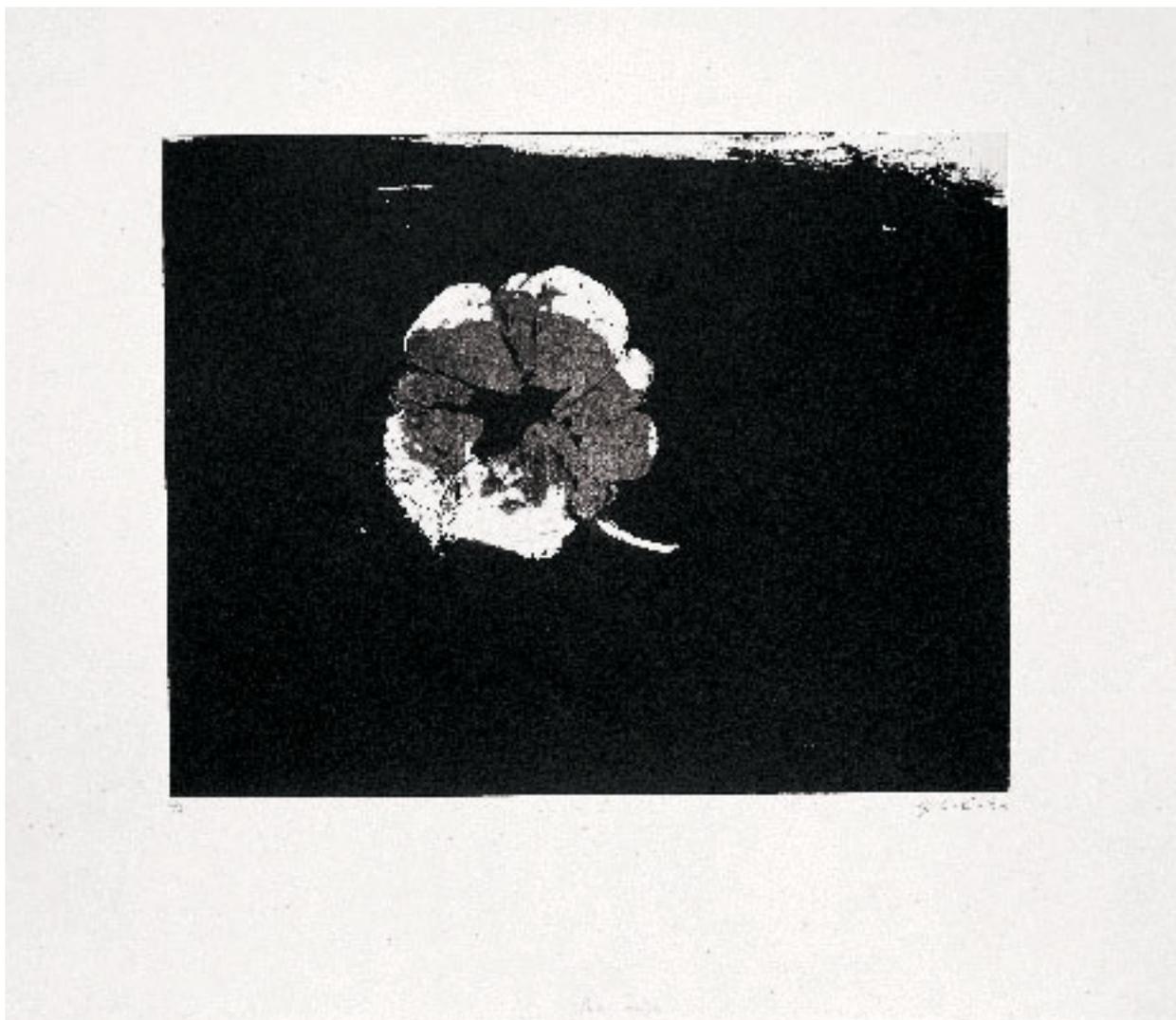
L'ESTAMPE
EN FRANCE

**THIRTY-FOUR YOUNG
PRINTMAKERS**

INTER-AMERICAN DEVELOPMENT BANK

CULTURAL CENTER

FEBRUARY 19 - APRIL 30, 1999



Perce-Neige, 1990
Yves Chadouët
(Atelier René Tazé)

INTRODUCTION

Ana María Coronel de Rodríguez

Director of the Cultural Center

"L'Estampe en France: Thirty-four Young Printmakers" provides an opportunity for the art-loving public of the nation's capital to appreciate the work of contemporary French artists committed to printmaking.

In a city like Washington, where the presence of France is so strong—from the urban plan of the city itself to the collections in museums on the Mall—it is particularly appropriate for the Cultural Center to present an exhibition honoring France and the city of Paris on occasion of the IDB's Annual Meeting there in March of this year. The goal is to share with the Washington audience a little known facet of contemporary French art.

Paris today remains the world's artistic center for printmaking, the place where all its diverse techniques are practiced by artists of all persuasions. More than 40 professional workshops in Paris alone—some of them dating back three generations—are constantly producing images that range from traditional techniques such as drypoint and etching to experimental approaches in the technological fields of silkscreen and lithography. Some artists are working in even more advanced electronic venues such as computer-generated graphics. Many internationally renowned artists—including a roster of outstanding Latin Americans such as Cuevas, Seguí and Morales—have developed their graphic work in France.

From all of these angles, this exhibition fits the main theme of the IDB agenda for the 1999 Annual Meeting: Development and Culture. The Cultural Center plans to make this exhibit of printmaking techniques a traveling showcase throughout Latin America, the Caribbean and the United States in the months to come. We hope the exhibit will contribute to further renewing interest in the possibilities that printmaking offers to the creative artistic spirit, and to demonstrating that tradition can always be incorporated into the direction a society takes toward establishing its identity and its future.





Sans Titre, 1991
Monique Tello
(Atelier Pasnic)

L' ESTAMPE EN FRANCE: THIRTY-FOUR YOUNG PRINTMAKERS

Félix Angel, Curator of the Exhibition

IDB Cultural Center

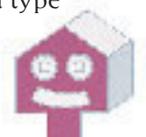
A Tradition of Innovation

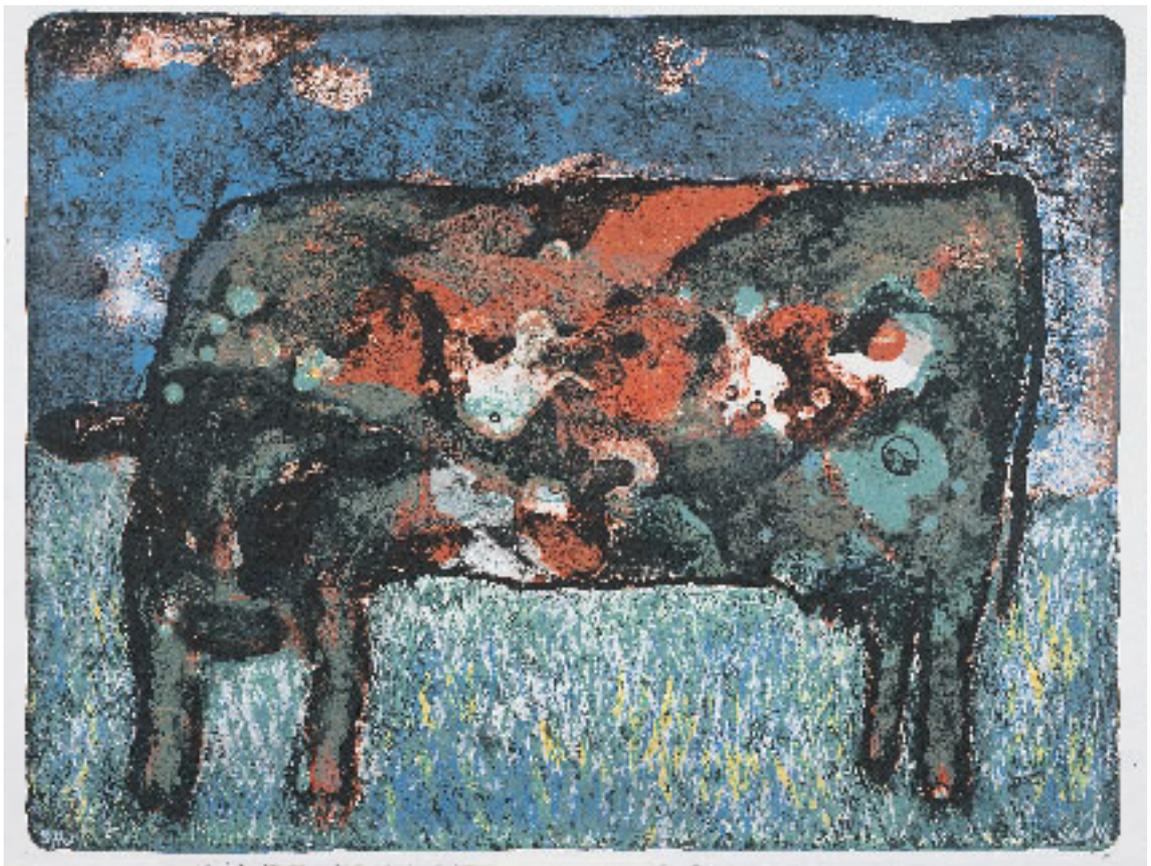
The contributions of France to the development of the arts are not only known across the globe; they are basic elements of world culture. In the plastic realm, so wide is their variety and so great has been their impact that it is virtually impossible to summarize them.

The graphic arts have a tradition of long standing in France. A still older tradition in French art, however, is a permanent openness to innovation and a quickness to identify forms of expression that, though not necessarily French in origin, require a favorable environment for development. The present exhibit, then, should lead the viewer to reflect on the nature, meaning and function of the graphic arts.

Without denying the didactic possibilities of printmaking, one must also keep in mind that it enables the artist to establish a dialogue with a broader public than does art that exists in but a single example. As an object of investment, the latter may be more attractive to the collector and the dealer. But by their nature, both the artist and his creation require an extended public of admirers.

Paris continues to maintain its leadership as a world capital of art, and within that the graphic arts are practiced with admirable intensity—or better still, dedication. It would be difficult to find another city with such a large number of printmaking establishments equipped to turn out works in every conceivable technique. Among them are shops that use manual labor of a type





La Vache (Rouge), 1996

Frédéric Mary

(Atelier A Fleur de Pierre)

that has rendered them all but obsolete—lithography based on the actual use of stone, dry-point and stencil, for example. Thanks to such establishments, however, those techniques live on and display a vitality equal to the latest advances in computer-produced imagery.

Innovation does not exist in a vacuum; it must spring from a base, and that base is tradition. In turn, it is innovation that gives life and growth to tradition. The cycle is never-ending, but it takes the form not of a closed circle, where the beginning cannot be distinguished from the end, but of a constantly expanding, outward-growing spiral.

The number and quality of the artists included in this exhibit give ample proof that the French graphic tradition today is vigorous on all fronts, from the purely technical to the conceptual realm and the area of social commentary.

And the exhibit more than refutes the view, taken by many, that the print is a minor art form. The contrary could not be more clearly evident.

The Exhibition

This exhibit presents, for the first time in Washington, thirty-four French artists currently active in the field of graphic arts. None is older than 40, and nearly all are primarily printmakers. The intent of the exhibit is to offer a broad panorama of contemporary printmaking by the new generation of French artists based in Paris.

All the works in this exhibit were executed and printed in specialized workshops, where master printers and support personnel lent the artists their full technical collaboration. This system of work is inherent in the art of printmaking, but it is of particular importance to the French tradition. Parisian printmakers are recognized as being among the world's best. They work not only for local artists, but also for a broad range of artists from other countries, among them such Latin American and Caribbean figures of past and present as Wifredo Lam



Sans Titre, 1994
Nathalie Grenier
(Atelier René Tazé)



(Cuba), Roberto Matta (Chile), Rufino Tamayo, José Luis Cuevas and Francisco Toledo (Mexico), Antonio Seguí (Argentina), Armando Morales (Nicaragua), and Fernando Botero (Colombia).

The Graphic Tradition in France

One of the earliest figures in French graphic art was the metal engraver Jean Gourmont, active in the first decades of the 16th century. His work reflects the influence of Italian Renaissance artists and the “Little Masters” of Germany. Thanks to the German invention of lithography by Aloys Senefelder (1796), the graphic arts acquired great popularity in France following the revolution and took on characteristics peculiar to the country. The publication of Goya’s first lithographs in 1826, during the artist’s exile from Spain, showed that the technique had possibilities previously unrealized by other painters. Throughout the 19th century, figures such as Eugène Delacroix, Honoré Daumier, Odilon Redon, Edgar Degas and Pierre-Auguste Renoir were to practice printmaking of both experimental and artistic character (and in the case of Daumier, for purposes of humor and social commentary).

Lithography acquired unheard-of popularity. It modernized the technique of producing unlimited numbers of prints, further revolutionized later with the invention of photolithography. Lithography was not, however, the sole means of reproduction to which artists gave attention. More traditional techniques continued to be practiced. Gustave Doré, for example, was responsible for a monumental œuvre of metal engraving in his illustrations for great works of literature such as Cervantes’ *Don Quixote*, Milton’s *Paradise Lost*, and Dante’s *Divine Comedy*.

The modern French tradition in the art of printmaking is represented in particular in this exhibit by the presence of three workshops whose prestigious histories include collaboration with artists of the category of Matisse, Miró, Picasso, Léger, Braque and Cocteau. Editions Atelier Clot has specialized in lithography since 1896. Atelier Jacomet was founded in 1910 by Daniel Jacomet, and today is in the hands of his grandsons. It specializes in stencil (*pouchoir*), the oldest technique of multicolor reproduction. While none of its work is represented in the present exhibit, its director, Dominique Jacomet, provided liaison with the other workshops. Atelier Pons, founded in 1938 by the painter and lithographer Jean Pons, specializes in limited editions produced by the traditional method using prepared stone and a hand press rather than the metal plate and mechanical press in more common use today.





Frontière Bleue, 1996

Emmanuelle Aussedat
(Atelier La Bête à Cornes)

SCOPE OF THE GRAPHIC IMAGE

There are two basic and inseparable elements in graphic work: manual dexterity on the part of the artist, either innate or acquired through training, and teamwork by craftsmen skilled in the process of reproducing images.

If a thousand printmakers were asked why they had chosen that type of artistic expression, they might give as many different answers. Nevertheless, all will have been driven by the desire to produce multiple copies of the same image, since this permits their work to be seen in several places at the same time. More specifically, they can reach out to a far wider audience with a real, as opposed to virtual, image. Finally, printmaking permits more than one member of that audience to possess his or her original—though numbered and not unique—work of art.

In terms of sheer numbers, then, the value of printmaking is easily understood. The world population today stands at more than four billion, and we live in an era when the artist must compete with the mass media for the attention of a public ever more dependent on technology for communication. The concept of time as a production unit increasingly has brought into disrepute the idea that idle time can be important to the powers of imagination and creativity. The average amount of time spent by visitors to art museums does not exceed 12 seconds per work of art.

It is precisely for this public, overwhelmed by daily tasks and as such often limited in attention span, that prints may represent an opportunity to enter into communication with a work of art, to possess it at relatively low cost, and to give it a home. From such a beginning, the individual may be able to develop a sensibility and imagination about art that might be difficult to otherwise develop based on such limited direct contact with the works themselves.

Given its relative ease of reproduction, its extraordinary multiplier effect, and its capacity for reaching the public, it is not surprising that the print has been used to serve purposes as diverse as social criticism (Goya), humor (Honoré Daumier), political satire (José Guadalupe Posada), and elegant illustration (Gustave Doré). It has even been used for the propagation of faith—Flemish engravings were used aggressively in the evangelization of the Americas. In modern times, prints have become a vehicle for the expression of ideas and positions, and have developed a popular iconography of immediate public recognition—all of which at times has caused problems for those associated with print production, given the economic and social realities of our day.



Lithography maintained its prominence even in the years immediately following World War II, when artists such as the members of the COBRA group and the lyric abstractionists were among its practitioners. There is no denying that during the two decades that followed, however, silkscreen came to enjoy great popularity, in part because of trends of the postwar period. This was particularly true in the developing countries of the Western Hemisphere, owing to the ease with which the process could be adapted to local needs. Silkscreen was produced in greatest volume, however, in industrialized countries such as France, where it also underwent considerable technical refinement.

The popularity of silkscreen, with its figurative pop photo montages and optical compositions, was seen not only in commercial galleries and museums of contemporary art but also in daily life—witness the everyday T-shirt and metallic outfits reminiscent of Paco Rabanne. A large new social class was emerging, barely cultured and with relatively comfortable buying power, toward which industrial production of disposable consumer goods with ephemeral value was directed en masse. Living rooms and discotheques alike were converted into psychedelic environments dominated by the colors and designs of advertising and optical illusions—clear evidence of the turn in public taste.

Toward the end of the decade of the seventies, it became evident that, contrary to what was once believed, this trend could be reversed. Artists—painters in particular—returned to works centered on the human figure, rich in effects, unusual in their lyric violence. For whatever reason, graphic art took a pictorial direction opposite that of commercial graphic design. A need was felt to broaden the scope of the multicopy image, and there was a renewed desire to take up more traditional means of expression with works crafted by hand that imparted a more personal touch to preparation of the printing plate and the printing process. In France, the establishment of numerous workshops was a clear sign of fresh interest in the graphic arts in the country's contemporary art scene.

France's longstanding collaborative tradition in graphic arts was officially recognized as part of celebrations marking Print Month in Paris in 1998. An official declaration by the Department of the Secretary of State for Small Business, Trade and Crafts noted that cooperation by creative artists and master craftsmen in workshops exemplifies the ever closer relationship between skills characteristic of the artistic professions. "The aim of this Department," the declaration stated, "is to accompany these professions in their continuing enrichment of that heritage through original creation of uncommon merit."





Sans Titre, 1987

Rémi Blanchard

(Michael Woolworth Publications)

Approach to the Exhibit

For reasons inherent in its nature, this exhibit was not conceived in thematic terms or along lines of visual preference that might otherwise have imparted a more cohesive aspect to the whole. The exhibit draws its dynamic force from the juxtaposition of dissimilar developments within a single field, namely, graphics. From the viewpoint of style, the position taken is neutral. The lack of definition betokens the youth of the artists and the freedom of their actions, inclinations and tastes.

Although one may note an apparent preference of the artists for lithography, the variety of techniques represented—etching, drypoint, lithography, carborundum, silkscreen, aquatint, woodcut and computer—is such that one cannot speak in overly general terms. All the techniques are valid as means of expression and fields for experimentation.

Neither can one speak of any perceptible new trend characteristic of visual expression. The artists participating in this exhibit seem more disposed to experience the visual than to experiment with it.

In fact, it is notable that there is little in this exhibit of the pop, optical and kinetic art so popular in Paris and elsewhere in the world only a few decades ago.

As for abstraction, it seems to have returned to the scale on which it was originally conceived in France. This regression has been aided by the limitations implicit in printmaking. Figuration, whether expressionistic or free, continues admirably timeless, even when placed at the service of conceptual art, which, despite its capacity for avant-garde reinvention, has not succeeded by itself in relating to the public the realities or themes it seeks to question.

All these types of expression have claimed to draw attention to the problems and realities of



Glocal Village, 1997
Miguel Chevalier



THE IMAGE PROBLEM

As a vehicle of expression, the print is closely linked to the dissemination of liberal ideas. It is versatile, it is produced by craftsmen, and virtually limitless editions are possible at very low cost. Ever since its first appearance, the print has afforded new roles for the reproduced image and new functions for art.

Glorious precursors of the print of today can be found in the wood engraving practiced by Italians as early as the 13th century and in the first examples of work in metal executed by anonymous Germans toward the end of the 15th century. Ever since, the qualities inherent in such techniques and the economic advantages of multiple copies have opened new fields for development, transforming graphic practices and leading to the opening of public discussion of the function and value of prints.

The argument that led artists of the 1950s and 1960s to question the social validity of the unique work of art was responsible in part for the boom in serial art during that period. The idea was to make the artistic image available to everyone to enjoy and possible to discard once it had been “used.”

Ever since the 19th century, the popular character of the print has given rise to an image problem for the graphic arts. Opinion as to its value has been divided between those inspired by certain economic and social views and those whose views are of a more intellectual and artistic nature. Most of contemporary society is still unable to distinguish between what is cheap and that which, though low in cost, is not without significance. Ill-informed and uncaring, the public assumes that if something is costly, it must be good and beautiful—an idea that would be anathema to Plato or Aristotle.

Despite all that has been said in our century about serving the interests of the majority, when it comes to the art trade, it seems ironic that the print continues to be looked down upon. As a matter of supply and demand, it does not possess the quality of uniqueness that in time could cause its market value to rise. And egalitarianism notwithstanding, the print—at once spurned and glorious, as always—does not possess the prestige associated with an object that only the privileged can afford.



present-day society, and to have developed new capacities for artistic perception. The computer may provide a new means of creating virtual reality, but even this new technological medium does not permit dispensing with the artist.

The Artists and Their Works

Some of the works included in this exhibit deal with entirely conventional themes, as with the aquatints of Pascal Andrault, the etchings of Catherine Keun, and the lithographs of Catherine Chauv. Andrault and Chauv demonstrate an interest in landscape, while Keun treats the human figure. None is particularly concerned with description; they are moved rather by the desire to articulate in an individual manner the relationship between image, theme and technique. Other participants, such as Nathalie Grenier, Emmanuelle Renard and Monique Tello, find in carborundum a medium of sufficient power to sustain images of great emotional charge.

Large format silkscreen is admirably suited to the images produced by Kriki, which resemble three-dimensional puzzles. Paul Raguene, François Boisrond, Hervé Di Rosa, and Rémi Blanchard practice "free figuration" in lithograph or silkscreen with the young energy suggested by the style, and with as much ease as if working on large scale canvas.

Figuration persists, betraying reminiscences of varying provenance, but without subjection to any determined style, in the works of Frédéric Mary (who leaps with ease from figuration to abstraction), Didier Hagège, Annick Claudé, Olivier Fanget, and Frédérique Danse.

The same might also be said of works in the vein of lyric abstraction, such as those of Emmanuelle Aussedat and Anne Turlais, or the expressionistic compositions of Jean-François Péneau. Dreams inspire the work of Marc "Triton" Brémont. Yves Chaudouët and Louis Marie Catta evidence ecological concerns, and humanism is reflected in the compositions of Vincent Busson and Nunzio d'Angerio.

Color and form are fundamental elements in the images produced by Bernard Filippi, Gil Griffoux, Valérie Crausaz and Laurence Lépron; aside from this, however, the four have little in common. Works of more intellectual intent, although this does not outweigh the visual aspect, are those of Joël Leick, Frédérique Lucien, Didier Mencoboni, Françoise Pérovitch, and Denis Briand. And the finishing touch to this display of works of unabashedly dissimilar intent is lent by the techno-urban compositions of Miguel Chevalier.



Glossary

Printing techniques can be divided today into two groups. The first is that of *flat techniques*, in which the image appears on paper without alteration of the surface. These include stencil, lithography and silkscreen. The second group is that of *relief techniques*. As the name indicates, in this case the image stands forth on the paper in relief, either high or low, as a result of the pressure exerted on the matrix plate by the rollers of the press in passing over the engraving. This group includes etching, aquatint and drypoint.

There are two basic requirements for a print to be considered an original. First, the matrix containing the image, whatever the material, must have been executed by the artist, either alone or with the help of assistants. The second is that the edition—the number of copies run off from the matrix—must be limited in number and each copy must be signed and numbered by the artist.

A description of the principal techniques follows. Naturally, many of them may be combined to produce varying effects. There are still other techniques as well, such as mezzotint, paper stencil and inkless relief, but in one way or another, all are interrelated.

Aquatint: A process similar to etching, but a microscopic crackle is engraved in the plate permitting delicate shadings, monochromatic or polychromatic, depending on the inks used, which produce effects reminiscent of the transparencies of water color.

Carborundum: The principle involved is that of etching, but the plate used is acetate rather than metal.

Drypoint: The principle is that of traditional metal engraving. The artist must be sure and precise in drawing, for no type of correction is possible. The image on the plate is produced solely with the engraving tool, under the pressure of the hand. The depth of the cut is therefore not great. Under the pressure of the press, after a few impressions, the line loses its velvety quality.

Engraving: The name traditionally given to the technique in which the image is executed on a metal plate or block of wood using needle-like metallic burins or gravers. A mechanical press is required for printing. Depending on the ground material used, the product will be called either a metal or a wood engraving. The image produced is usually of a delicate nature.





Radis Blanc, 1998

Didier Hagège
(Atelier Pasnic)

Etching: The principle is the same as that of metal engraving, but acid is used to corrode the plate in the places where the image has been drawn. Printing requires a roller press. Before the drawing is made, the plate is covered with a varnish that is removed by the sharp tool with which the sketch is made. Acid penetrates these areas alone. The plate is inked and wiped, leaving ink only in the engraved areas. When the plate and paper pass through the press, the paper enters into the etched areas, producing a slightly raised line. Acid etching permits re-working the plate; areas deemed satisfactory can be protected with varnish while other areas undergo modification.

Linoleum block: The technique is the same as that employed in woodcut, but linoleum substitutes for wood. As in the case of woodcut, printing may be carried out in a number of colors, programmed to accompany the advance made in engraving.

Photo silkscreen: The technique is the same as for silkscreen, but instead of the plastic film, a photo-sensitive emulsion is used, as in the case of photography. When the emulsion dries and the silk is washed, only the areas in which the negative did not take remain covered.

Silkscreen: The process is the same as that of stencil, but the technique is more refined. The image is cut out of a plastic film that is applied to specially prepared silk placed on a stretcher. The stretcher with the silk covered by plastic is placed on the paper and the ink is pressed through with a squeegee. The ink passes through the areas of silk not covered by plastic, transferring the image to the paper.

Stencil: The image is sketched on cardboard, which is then cut to produce a stencil. The stencil is placed on the paper that is to contain the image. The cut-out areas are then colored with a small brush. Each color requires its own stencil. When this technique is used, the edition will never be completely uniform. At times, advantage is taken of this to lend greater individuality to each of the reproduced images. Stencil may be used to produce either positive or negative images.

Woodcut: Engraving executed on a block of wood using gouges of different gauge and V-tools. The background is cut out, leaving in relief the area that is to be printed. Printing is generally done by hand. The paper is placed on top of the inked or colored block and pressure is exerted with a baren (a cushioned hand tool). The pressure determines the intensity of the image. At times a press is used, similar to the flatbed press employed in typography.



PRINTMAKING IN FRANCE: THE ART OF CONTRASTS

Marie Hélène Gatto, Curator

Department of Prints and Photography

Bibliothèque Nationale de France

France, they say, cultivates paradoxes. Diverse and complex, French printmaking is no exception to this rule, embracing contradictions of every sort. Contemporary printmaking is especially paradoxical because it stands in contrast to both the nature and the history of this technique. Although prints are by nature reproducible and their function is to reach a broad audience, only a few knowledgeable enthusiasts in France seem to appreciate them. In a country where printmaking has a long history, most people are unfamiliar with the traditional techniques. And even though such renowned artists as Picasso, Gauguin and Matisse lent their talents to this art form, prints have long been absent from museum walls. Rarely do exhibitions display both paintings and prints without the artist expressly requesting it—Jean-Michel Albarola is one example. Still, anyone with enough curiosity will discover the creative and innovative aspects of printmaking, which draws on centuries-old traditions while at the same time being constantly renewed.

The art of printmaking in France—and, more broadly, in Europe—dates to the late 14th century, when the oldest known Western matrix, the Portat Woodcut found in Mâcon, is believed to have been produced. The prints circulating at the time, mostly woodcuts, were pictures in the popular sense of the word. They included pious images lining the interior of pilgrimage boxes, playing cards, almanacs, and book illustrations. Copperplate (line) engraving, developed by goldsmiths, came next. The prints of the *Maître* of playing cards, depicting the lords and ladies of the court, were aimed at a more refined audience.



Obviously, religion and its panoply of saints remained the most abundantly illustrated of subjects. In much the same way, printmaking techniques would soon be used to reproduce paintings, and the enormous numbers of copies produced gave paintings an exposure that was previously unimaginable. Although Marc-Antoine Raimondi was the first to make the printing of reproductions both a profession and an art, generations of printmakers (Tardieu, Audran and Drevet, among others) from the 16th through the 18th centuries would follow and pass on the traditions of this distinguished profession. Far from confining itself to the customary subjects of painting—history, portraiture, mythology—printmaking invaded every field of knowledge, including architectural plans, treatises on geometry and perspective, anatomical, zoological and botanical plates, and geographic maps and topographical views. Heedless of protocol, prints were equally adept at portraying events large and small: street scenes and royal celebrations, brawls and famous battles. All of the greatest printmakers, from Callot to Goya, treated these subjects in turn. A unique and unusual collection because it came into being through copyright registration, the Department of Prints and Photography of the *Bibliothèque Nationale de France*, with its 11 million prints, reflects the variety and number of fields encompassed by printmaking over the centuries.

Because it can reach a wide audience quickly and anonymously, printmaking is an effective political and satirical weapon, as demonstrated by its extensive use during the French Revolution. New impetus to the tradition of popular prints came during the 19th century, which saw the invention of lithography and the rise of the press. Represented in the newspapers by Daumier's daily illustrations of events, printmaking also took over the city walls, plastering them with color posters of Toulouse-Lautrec. In the latter half of the 19th century, however, the invention and advance of photomechanical reproduction processes vied strongly with printmaking. Because of their faithfulness to the original, photography and photoengraving made extremely precise illustration possible. Printmaking, losing much of its documentary appeal, focused once more on artistic aims and became the province of bibliophiles and lovers of contemporary art. An entire market developed for fine prints, alive to such elements as printing and paper quality. At the same time, printmakers became painter-engravers.

Printmaking in the 20th century has been a part of every artistic movement from the cubism of Braque and Picasso to the expressionism of Vlaminck, from the experiments of Dubuffet to the geometric abstraction of Aurélie Nemours and the Paris school with Soulages, not to mention pop art. In the 1960s, printmaking strived for material effects, rivaling painting.





Spectres Africains, 1997

Jean-François Péneau
(Atelier La Bête à Cornes)

Hard hit by the crisis in the art market, printmaking then fell on hard times in France, recovering only as print shops regained their footing. To make up for the disappearance of print publishers, many studios produced their own editions. Realizing that they all faced the same problems despite the diversity of their profession, the studios formed an association known as *Les Ateliers*. Among other initiatives, this association began to increase awareness of printmaking through such efforts as the publication of *Le Mois de l'Estampe*, the first two editions of which were hugely successful. It should also be mentioned that many studios worked with foreign publishers and artists known for their expertise.

Most schools of fine art still teach printmaking and engraving, although it is sometimes considered of marginal importance. In Paris, the *École Nationale Supérieure des Beaux-Arts*, the *École Nationale Supérieure des Arts Décoratifs*, and the *École Estienne* all have their own studios. Although young artists only have access to the studio while in school and often cannot afford to work with a print shop, many are able to print and publish their own work. Clearly, this single-minded approach demonstrates these young artists' commitment to this art form. Another sign of the changing attitudes of artists is that when their work is printed by a professional shop, they are not content merely to show up and sign proofs. Present for the entire process, they discuss choices of color and paper, and sometimes even turn the press or do the inking themselves. This close collaboration between artists and printers breathes life into printmaking. Although far fewer prints are made today—it is not unusual for a plate to be used for only a dozen or so prints—the time spent on each one can sometimes be inversely proportional to the number. Combining the most expansive creative freedom with the most traditional processes is one of the most significant paradoxes of this art form.

Institutions, too, are changing. Although the *Bibliothèque Nationale de France* has always shown an interest in printmaking, a growing number of museums from Caen to Vannes, including Les Sables-d'Olonnes, are mounting quality exhibitions. Moreover, in recent years, several centers devoted exclusively to printmaking have appeared, including the *Musée du Dessin et de l'Estampe Originale* in Gravelines and the *Centre National de l'Estampe et de l'Art Imprimé* in Chatou.

This exhibition highlighting the work of a group of young French artists will provide an opportunity to gauge the diversity of approaches in contemporary printmaking. The figuration of such well-known artists as DiRosa and Boisrond can be compared with the sensitive abstraction of Valérie Crauzat, the humorous prints of Annick Claudé, the highly refined work of Frédérique Lucien, or the subtlety of Didier Hagège.



EXHIBITION WORKS



1 *Le Bois de la Chaize*, 1997,
carborundum and drypoint on plexiglass, edition of 9,
image size 33.5 x 36.5 cm, paper size 49.5 x 65 cm
(Éditions Ann-Ames)



2 *Sans Titre*, 1994, drypoint on plexiglass, edition of 15,
image size 16.8 x 17.2 cm, paper size 33 x 35 cm
(Atelier René Tazé)

Nathalie Grenier (1966, Paris)

School of Decorative Arts, Strasbourg; École Nationale Supérieure des Arts Décoratifs de Paris; Prix of the GRAVURES Association, Strasbourg (1995); Prix of the Ministère de la Culture (1994) and Prix of the Centre National du Livre, Paris (1994)

Selected solo exhibitions: Brussels and Paris

Selected collections: Bibliothèque Nationale de France, Paris

"I have selected plexiglass as my medium for engraving because this material offers a broad range of possibilities that delight me. I am intrigued by the black line, and I think that the art of printmaking endows it with a strength and intensity that are difficult to obtain using a brush and paint on canvas or paper. Printmaking is a natural, spontaneous and rich form of writing that I will never give up."

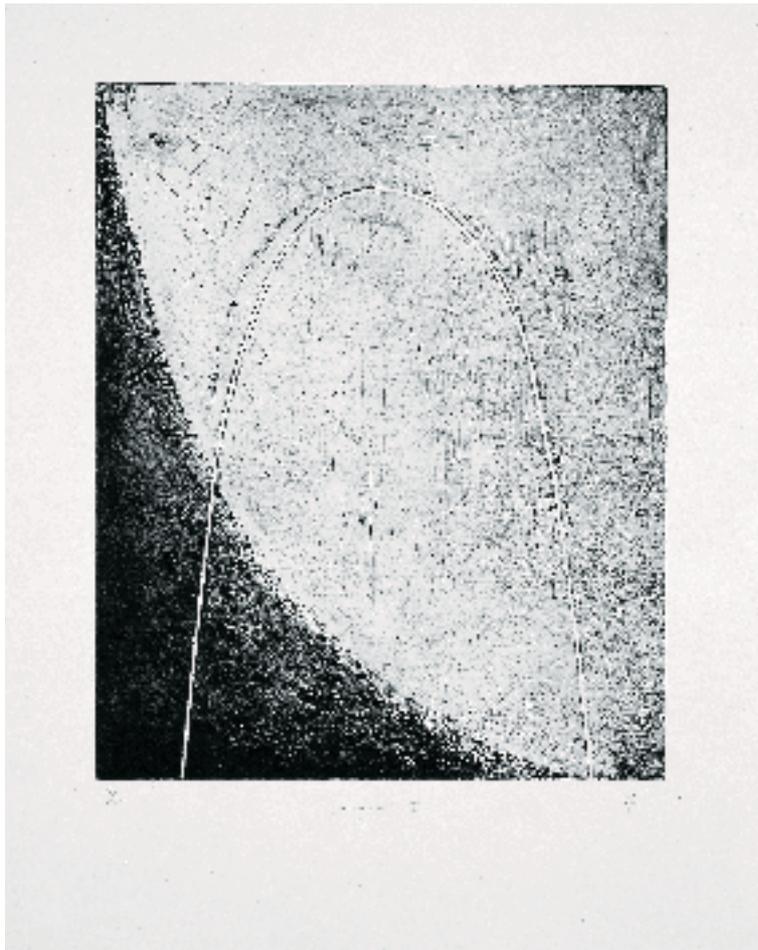


3 *Le Rempart*, 1998,
aquatint, edition of 25,
image size 12 x 15 cm, paper size 26.5 x 39.5 cm
(Éditions Ann-Ames)

Pascal Andrault (1958, Paris)

Self-taught. Studies at Ateliers Bertholle, Rémy Aron and Tober Bo Halbirk

"I've chosen printmaking out of love for black and white, and for the discipline that it requires at the moment of creation. Through the light of the chiaroscuro that brings to life the feelings within us, I find the paths that allow me to travel."



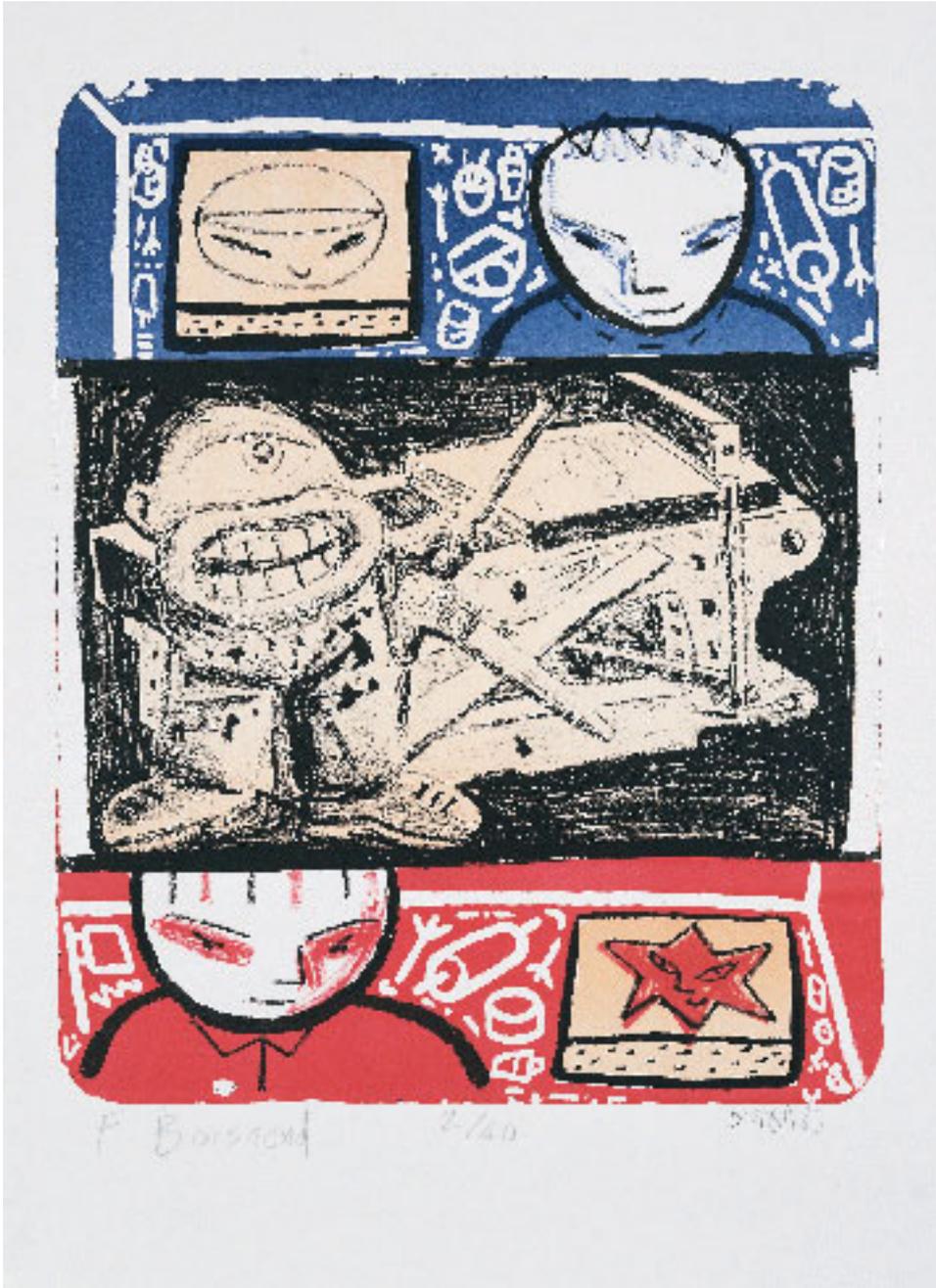
4 *Passage 1*, 1997,
etching, drypoint and carborundum, edition of 20,
image size 37 x 45.3 cm, paper size 50 x 60 cm
(Éditions Ann-Ames)

Anne Turlais (1962, Doué-La-Fontaine)

Atelier Tanguy Garric. Owns and directs Éditions Ann-Ames

Selected solo exhibitions: Limoges, Issy-Les-Moulineaux and Cahors

"Engraving for me is a creative medium unto itself, just like painting or sculpture. The plate and the tools dictate how it is done. I am a colorist in painting, but when I work in engraving it is the black of the ink and the white of the paper that are the creative forces. The essence of the work— the plate, the tools and their interrelationship—always comes into being, engraved layer upon layer, the form growing and changing as it is put onto paper. The relationship to the metal and the whole process of engraving is dictated by the materials."



5 *L'Atelier*, 1985,
lithograph, edition of 40,
image size 54 x 43 cm, paper size 76.4 x 50 cm
(Atelier Franck Bordas)

François Boisrond and Hervé Di Rosa



6 *Coup de Chapeau*, 1989,
lithograph, edition of 80,
image size irregular, paper size 50 x 65 cm (Atelier Franck Bordas)



7 *L'Estampe en France*, 1989,
lithograph, edition of 40,
image size 65 x 48.5 cm, paper size 76.3 x 56.5 cm (Atelier Franck Bordas)

Françoise Boisrond (1959, Boulogne-Billancourt)

École Nationale Supérieure des Arts Décoratifs. She is a member of the Free Figuration group.

Selected solo exhibitions: Paris and Bordeaux, Gand and Anvers (Belgium), Lisbon, Barcelona, Helsinki, Naples, Lausanne, Amsterdam, New York, Los Angeles, and Mexico City



8 *Sans Titre*, 1995,
silkscreen on Arches paper, artist proof, edition of 6,
image size 100 x 130, paper size 119 x 158 cm
(Atelier Art-Kaï)

Hervé di Rosa (1959, Sète)

École des Beaux-Arts de Sète; École Supérieure des Arts Décoratifs de Paris
Selected solo exhibitions: Paris, Sète and Amiens (France)
Selected collections: Villa Medici, Italy (grant)

"Hervé di Rosa relates printmaking to the notion of a modest art form, a multiform and ambiguous concept that brings art intellectually and financially within reach for most people. He respects the printmaking conventions, but does not discard any other technique of creation or printing. On the contrary, he is interested in using all of them. He likes prints because he likes paper, and because they smell of printing ink and are images that are 'in motion.' Hervé Di Rosa has produced a great number of prints that his patrons have wanted to buy only to be able to give as presents. Di Rosa himself has often celebrated important moments in his life by offering one of his prints to his friends." (Jean Seisser)



9 *Sans Titre*, 1995,
silkscreen on Arches paper, edition of 6,
image size 100 x 140 cm, paper size 119 x 158 cm
(Atelier Art-Kaï)

Kriki (1965, Issy-Les-Moulineaux)

École de Joaillerie Française, Paris

Selected solo exhibitions: Paris and Belfort (France), Venice, New York

Selected collections: Musée d'Art Moderne de la Ville de Paris

"In printmaking, I work particularly with screen prints and essentially with applications of color, a technique that I like. The idea of doing something mechanical while developing a work of art and adapting screen prints onto different media allow for very interesting ways of creating."



10 *L'Atman*,
drypoint, carborundum, and silk-paper
on BFK Rives paper, edition of 5,
image size 59.7 x 49.5 cm, paper size 76 x 56 cm
(Atelier Art-Kai).

Catherine Keun (1958, Courbevoie)

École Nationale Supérieure des Beaux-Arts de Paris; Sorbonne

Selected solo exhibitions: Paris and Lahti (Finland)

Selected collections: Bibliothèque Nationale de France, Paris; Museo del Grabado, Buenos Aires

"My art work centers mainly around the uncertainty, the questioning, the emotions and the desires of the human being. Engraving offers a fascinating duality of possibilities—the resistance of the metal, permanence, and a reflective surface—as opposed to the fragility of paper as a medium. All of that requires a certain period of time and distance from the creation."



11 *Sans Titre*, 1988,
woodcut on BFK white Rives paper,
edition of 70, paper size 56 x 76 cm
(Michael Woolworth Publications)



12 *Sans Titre*, 1987,
lithograph on BFK grey Rives paper,
edition of 45, image and paper size 56 x 76 cm
(Michael Woolworth Publications)

Rémi Blanchard (1958, Nantes)

École des Beaux-Arts de Quimper, Brittany

Selected solo exhibitions: Kobe (Japan), San Francisco, Paris

Blanchard is an “emblematic” artist of the Free Figuration group that surfaced in Paris during the 1980s. He was included in a number of group exhibitions held in New York, Pittsburgh and Bilbao (Spain) that examined the development of new figurative tendencies in painting.



13 *Sans Titre*, 1980,
lithograph on stone, printed by hand,
edition of 30, image size 61 x 48 cm,
paper size 65 x 50 cm
(Atelier Pons)

Marc Brémont (Triton) (1962)

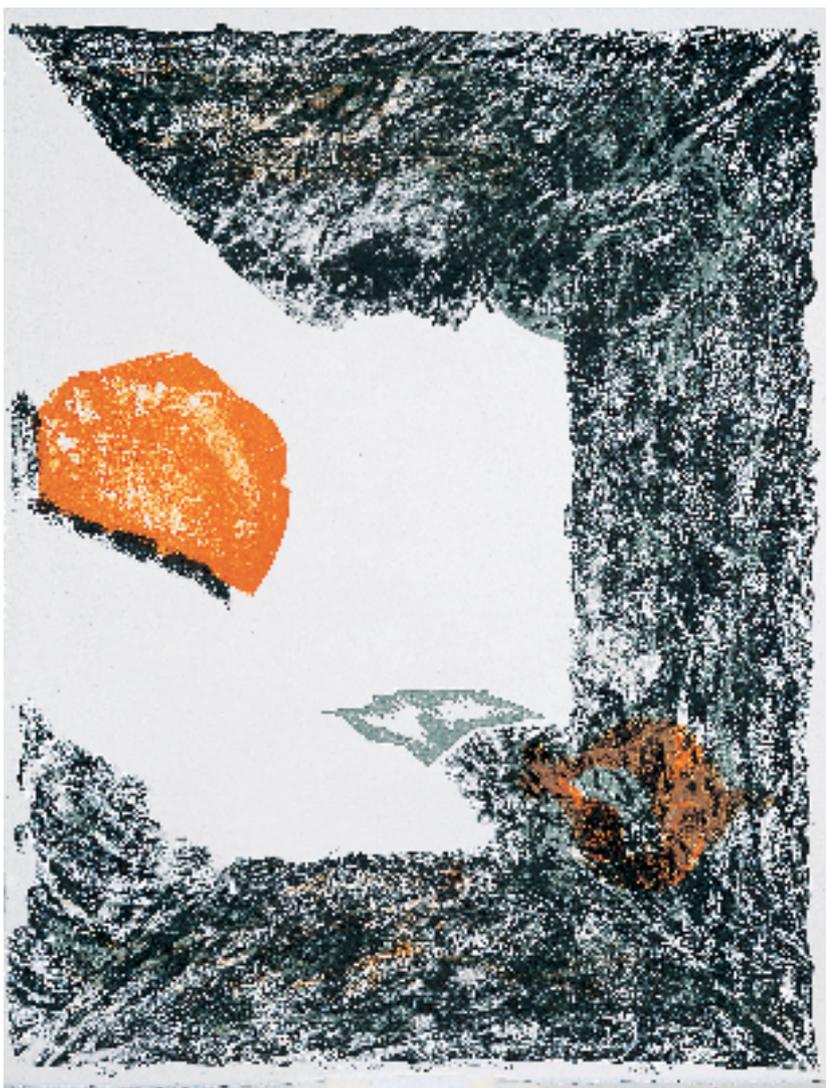
"Lithography has changed my approach to art by adding a new dimension. You cannot separate the art from the artist. It is a question of enjoyment. First of all, I love to work with stone, with the material, the precision, and the dexterity of one's fingers and wrists that one can only apply to stone. Drawing with black pencil comes out more gradually on stone than on paper, which explains the richness of the product. There are so many graphic possibilities that it becomes a game. While drawing on stone is delicate, the stone itself is solid. The delightful hours that I spend working stone cannot be compared to the time I spend working on paper. The object sketched on stone appears velvety (brushed). This kind of work brings something new to me and to my art."



14 *Sans Titre*, 1990,
lithograph on stone, printed by hand,
artist proof, image size 49 x 49.5 cm,
paper size 68 x 63 cm
(Atelier Pons)

Gil Griffoux (1958, Clermond-Ferrand)

"Working with the lithographer is fundamental. I know that if I have not completely defined what I want to draw from the beginning, it will take shape in the workshop, under the wise counsel of the lithographer in whom I have complete confidence. His assessment is that of a partner, who will guide me toward completing a project that I would never have been able to produce on a canvas in my workshop."



15 *Dérive des Continents*, 1993,
lithograph on stone, printed by hand,
edition of 25, image size 63 x 48 cm,
paper size 65 x 50 cm (Atelier Pons)

Louis Marie Catta (1958)

Selected solo exhibitions: Alzey (Germany)

"Why produce a lithograph? I have never created a litho by trying to reproduce an image that I had in my mind. For me, doing a lithograph is a little like taking a risk, and I welcome that. It permits me to get off balance, to have the impression that I am going to learn something, because the lithographer in me pushes me along. Lithography is less a means of reproduction than a means of expression and creation. Using different colors on the separate parts of the drawing, as well as the contact with the stone, are indispensable means of expression."



16 *Sans Titre*, 1984,
lithograph on stone, printed by hand,
edition of 20, image size 43 x 64,
paper size 56 x 76.5 cm
(Atelier Pons)

Catherine Chauv (1962, Paris)

"The directness of the lithographic technique seduced me. In other art forms, the artist must use complex chemical procedures. They are also used in lithography, but more rapidly; the result of our work, good or bad, is immediate and unforgivable. This kind of printing by hand makes the material even richer, ink is captured in a distinct way on each separate part of the drawing. This possibility, along with the skills demanded, make the art of lithography very close to painting."



17 *La Farandole*, 1984,
lithograph on stone, printed by hand,
edition of 30, image size 31.5 x 46.5 cm,
paper size 38 x 56 cm
(Atelier Pons)

Nunzio d'Angerio (1958)

"Lithography made me understand simplicity. Working with stone, the artist experiences a kind of vertigo. Risk, for the creator, becomes a path to travel. In graphic art, the artist must make a commitment. He only discovers which technique to follow while he is in the process of creating his work of art. It is only when the litho is printed that one discovers, for instance, the way colors are layered. Three colors superimposed upon each other produce three different shades, which, added to the initial three colors, makes six shades. That is the whole point. Taking a risk is part of the creative act."



18 *Sans Titre*, 1997,
lithograph on stone, printed by hand,
edition of 25, image size 57 x 40 cm,
paper size 65 x 50 cm
(Atelier Pons)

Bernard Filippi (1958, Corse)

Selected solo exhibitions: Paris, L'Isle-sur-Sorgue (France), London, and Luxembourg

"I was immediately drawn to lithographic stone, which is an extraordinary medium. This material invites the artist to work. It is similar to paper, but has a different type of density and is responsive to the touch. One works on it with the same instruments used on paper: ink, brush, pencil and, if necessary, an eraser. It is almost like writing on paper except that at some point, the artist understands that he is working with a material that is almost alive, and that cannot be mistreated. Working with litho stone pushes me beyond my usual limits."



19 *Abysses*, 1997,
lithograph, editions of 38,
paper and image size 52.5 x 74 cm
(Editions Atelier Clot)



20 *Perce-Neige*, 1990,
aquatint, edition of 20,
image size 44.8 x 35.7 cm, paper size 75.8 x 57 cm
(Atelier René Tazé)

Yves Chadouët (1959, Neuilly-sur-Seine)

Artist in Residence, Vienna, Austrian Ministry of Culture (grant, 1998)

Selected solo exhibitions: Paris and Bayonne

Selected collections: Bibliothèque Nationale de France; Musée d'Art et d'Histoire, Geneva, New York Public Library

"One acts directly on an object, the stone, the plate. One knows that action is not yet the final result, but only one of the ingredients of chance. Producing a print is therefore the will of seeing what is going on between a project (in the subjectivity of the mind) and the always surprising objectivity of the action of printing itself."



21 *Le Baiser*, 1998,
photolithograph on Arches paper,
edition of 10, image and paper size 63,5 x 79.5 cm
(Atelier A Fleur de Pierre)



22 *La Vache (Rouge)*, 1996,
lithograph on stone, on Rives paper,
from a triptych with the image in red, yellow and blue,
edition of 10, image size 55.5 x 72 cm,
paper size 56.5 x 75.5 cm (Atelier A Fleur de Pierre)

Frédéric Mary (1967, Paris)

Atelier Clouet; Société Alinéa; Atelier Lacourière-Frélant; since 1989, he has worked for Ateliers Franck Bordas, Champfleury, A Fleur de Pierre, and Idem Mourlot; established his own atelier in 1994
Selected solo exhibitions: Paris and Issy-Les-Moulineaux

"My own art and lithography have developed from the different lithography workshops where I have worked as a printer, as well as from my contact with artists of different backgrounds."



23 *Sans Titre*, 1998,
lithograph, edition of 2,
image size 72 x 96 cm, paper size 75 x 100 cm
(Atelier A Fleur de Pierre)

Laurence Lepron (1970, Rennes)

National diplomas in Arts and Expression

Selected collections: *Espoirs 96* (Foundation Peter Stuyvesant, 1996); *Crédit Agricole of Rennes* (1995)

"Taking on the challenge of working on a layer of color requires using lithography. Aside from the basic mechanism of lithography, which is printing on printing, this process involves the principles of printmaking and processing prints using different media with a rather broad range of possibilities. All of that is a reflection on the product and the tools of lithography (prints, media, pressure, traces, framework, spaces and formats)."



24 *Sans Titre*, 1992,
lithograph, edition of 180,
image size irregular, paper size 65 x 48 cm
(I.D.L. Graphique)

Paul Raguene (1964, Lyon)

Arts Appliqués (1984-88)

Selected solo exhibitions: Lausanne, Frankfurt, New York and Lyon

Selected collections: Lyon, Frankfurt



25 *Aubergine*, 1998,
mixed media, edition of 30,
paper and image size 120 x 80 cm
(Atelier Pasnic)



26 *Radis Blanc*, 1998,
mixed media, edition of 30,
image size irregular, paper size 65 x 50 cm
(Atelier Pasnic)

Didier Hagège (1962, Paris)

École Supérieure des Beaux-Arts de Paris; Académie Goetz

Selected solo exhibitions: Abidjan (Ivory Coast), Tokyo, Luxembourg, Paris, Rennes, Strasbourg, Angelholm (Sweden), Barcelona

Selected collections: Museum of Modern Art, Tel Aviv; Novotel, Paris



27 *Vase*, 1987,
Carborundum, edition of 12,
paper size 105 x 75, image size 79 x 60 cm
(Atelier Pasnic)

Emmanuelle Renard (1963, Paris)

École des Arts Decoratifs de Nice, France

Selected solo exhibitions: Paris, Barbizon, Aix-Les-Bains and Le Mans (France), Malmö (Sweden), and London. Special jury award at Montrouge (1990)

"I am never at peace while I am engraving. Even when I have enough confidence in my own work, I am still vulnerable. This is probably because my relationship with my print reflects my relationship with my inner self."



28 *Sans Titre*, 1991,
drypoint and carborundum on plexiglass, edition of 15,
paper size 105 x 78 cm, image size 87 x 62 cm (Atelier Pastic)



29 *Sans Titre*, 1991,
drypoint and carborundum on plexiglass, edition of 15,
paper size 110 x 75.5 cm, image size 95 x 64 cm (Atelier Pastic)

Monique Tello (1958, Oran, Algeria)

École des Beaux-Arts de Poitiers

Selected solo exhibitions: Paris, Chambéry, and Poitiers

Selected collections: Centre d'Art Contemporain d'Orléans

"I do engraving as a way of conveying the contradictions and ambivalence of my work as a painter. In prints, I rediscover the first burst of inspiration and the presence of matter. The physical act of engraving helps me conceive of the figures, the forms and the rhythms at play between the line, the color and the matter. In that way the dialogue between below and above, point and counterpoint, joins the act of painting to the act of engraving and produces its own musical score."



30 *Désert Noir*, 1995,
lithograph on stone, printed on white BFK Rives paper,
edition of 10, image size 55.5 x 46.5 cm, paper size 76 x 56 cm
(Atelier La Bête à Cornes)



31 *Frontière Bleue*, 1996,
lithograph on stone, printed on white BFK Rives paper,
edition of 8, image size 72 x 45 cm, paper size 90 x 63 cm
(Atelier La Bête à Cornes)

Emmanuelle Aussedat (1958, Paris)

École Supérieure des Beaux-Arts de Paris. Diplomas in design and lithography (1980-84). Two French government grants for research and artistic development (1980-81)

Selected solo exhibitions: Paris, Osaka (Japan), and Germany

Selected collections: Bibliothèque Nationale de France, Musée d'Art Moderne de la Ville de Paris, Air France, Moët et Chandon (France); and the Actilibre Foundation, Madrid.

"Painting and lithography are means of communicating, of sharing emotions, but painting is solitary work. Lithography is done in a workshop with other people, which gives a balance necessary for creation."



32 *Ensueño*, 1993,
lithograph on stone, printed on white BFK Rives paper,
edition of 9, image size 57 x 43 cm, paper size 76 x 56 cm
(Atelier La Bête à Cornes)



33 *Spectres Africains*, 1997,
lithograph on stone, printed on white BFK Rives paper,
edition of 15, image size 57 x 43 cm, paper size 65 x 50 cm
(Atelier La Bête à Cornes)

Jean-François Péneau (1958, Orléans)

École Nationale Supérieure des Beaux-Arts de Paris

Selected solo exhibitions: Paris, Bresse and Orléans

Selected collections: Bibliothèque Nationale de France, Paris; Actilibre Foundation, Madrid

"Because of the sensuality and magic of their execution, printmaking, and particularly lithography, open up the possibility of evoking the shadows and phantoms within us. The different shades of black, because of the particular qualities of the technique, convey different emotions within me and give them an extra dreamlike quality."



34 *Le Chariot*, 1990,
aquatint and etching, edition of 20,
image size 35 x 26 cm, paper size 48.5 x 38 cm
(Atelier René Tazé)

Annick Claudé (1961, Epinal)

École des Beaux-Arts, St. Etienne (1981-86); first prize for engraving, Lacourière, Paris (1991)

Selected solo exhibitions: Lyon, St. Etienne, Paris, Kyoto (Japan), Thessalonique (Greece),
Bologna (Italy)

Selected collections: Musée Picasso, Antibes

"I draw because I'm not a writer. The spontaneity of the engraver's line and the absence of an eraser lead to accidents that give engraved drawings, like life, their uniqueness."



35 *Mes Chasses aux Milliardaires*, undated,
aquatint and contra collé, edition of 30,
image size 18 x 12 cm, paper size 38 x 28.5 cm

Françoise Pétrovitch (1964, Chambéry)

École Normale Supérieure de Cachan (1984); Maîtrise d'Esthétique, Paris (1986); Mention, Prix Lacourière; Ministry of Culture (grant, 1994); Ville de Chambéry (grant, 1993)

Selected solo exhibitions: Chambéry and Paris, Amman (Jordan)

Selected collections: Bibliothèque Nationale de France (Paris), collections in Nantes and Chambéry

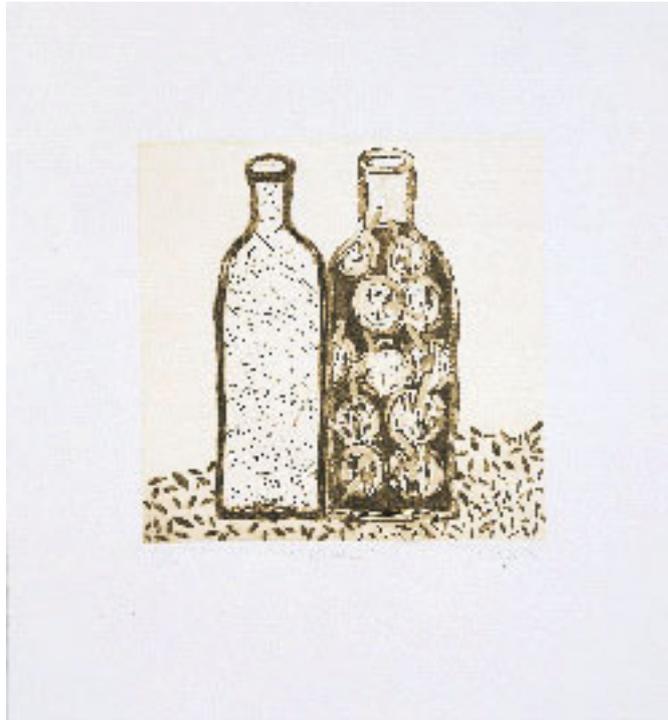
"I often use aged paper, notebooks, correspondence and magazines. The technique of printmaking favors putting layer upon layer, the process of instant sedimentation."



36 *Sans Titre*, 1998,
etching and aquatint, edition of 20,
image size 15 x 11.8 cm, paper size 38 x 28.5 cm
(Atelier René Tazé)

Olivier Fanget (1963, Troyes)

Selected solo exhibitions: Nine solo exhibitions in Paris since 1994



37 *Nous Deux*, 1998,
etching, drypoint and aquatint on copper,
edition of 20, image size 20 x 19.5 cm,
paper size 36.5 x 33 cm

Frédérique Danse (1965, Paris)

École Supérieure des Beaux-Arts, Athens, Greece (1996); École d'Arts Graphiques, Paris (1997);
SEMA grant (1997-98)

Selected solo exhibitions: Paris

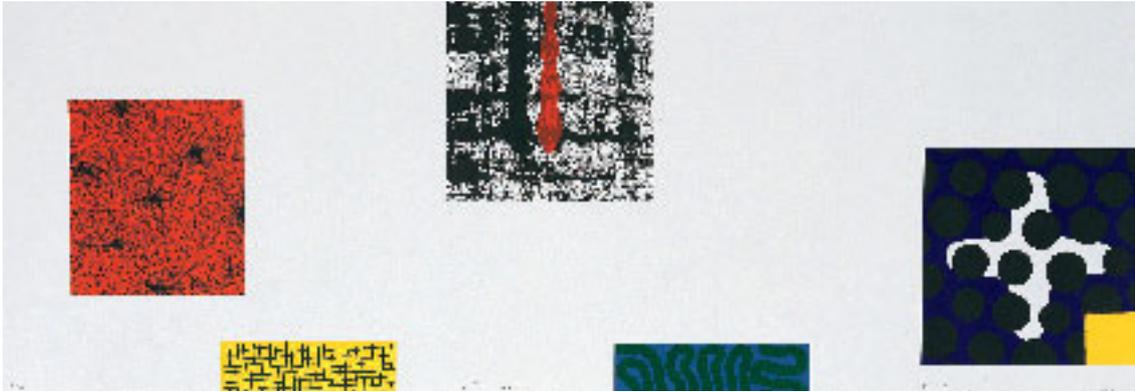
"Printmaking is ubiquitous, the possibility of being in two places at the same time. The image travels like magic. It is a fabulous means of expression, with unlimited possibilities."



38 *Accumulation 2*, 1997,
etching on Rives paper, edition of 20,
image size 79 x 40 cm, paper size 90 x 63 cm
(Éditions Tanguy Garric)

Vincent Busson (1970, Paris)

"I work to engrave traces of information on the flat surface of a metal plate, to recycle, to revisit the reflection and the imprint of an image-like world, to examine the image through a close reading and to try to produce its uncertain mapping."



39 *Respirations*, 1998,
 five-image silkscreen, edition of 40,
 two paper panels (inspiration, expiration),
 each 37.5 x 105
 (Atelier Éric Seydoux)

Didier Mencoboni (1959, Guingamp)

École des Beaux-Arts de Quimper (France); Villa Médicis, Rome (grant, 1990), Reykjavik, Iceland (FIACRE grant, 1994)

Selected solo exhibitions: Mulhouse, Ivry-sur-Seine and Paris

Selected collections: Musée National d'Art Moderne, Paris

"This print is at the crossroads of my painting and my silkscreen printing . Each page holds five printed papers just as the wall holds paintings. The white part of the paper distributes and frames the colored boards in a game of dispersing and reassembling, which gives the print its homogeneity and its particular character, always the same, never alike."



40 *Pistils* 1991, 1993,
suite of seven-panel silkscreen numbered D1 to D7
on Bible paper, edition of 30,
each panel 20 x 20 cm, edition of 30
(Atelier Éric Seydoux)

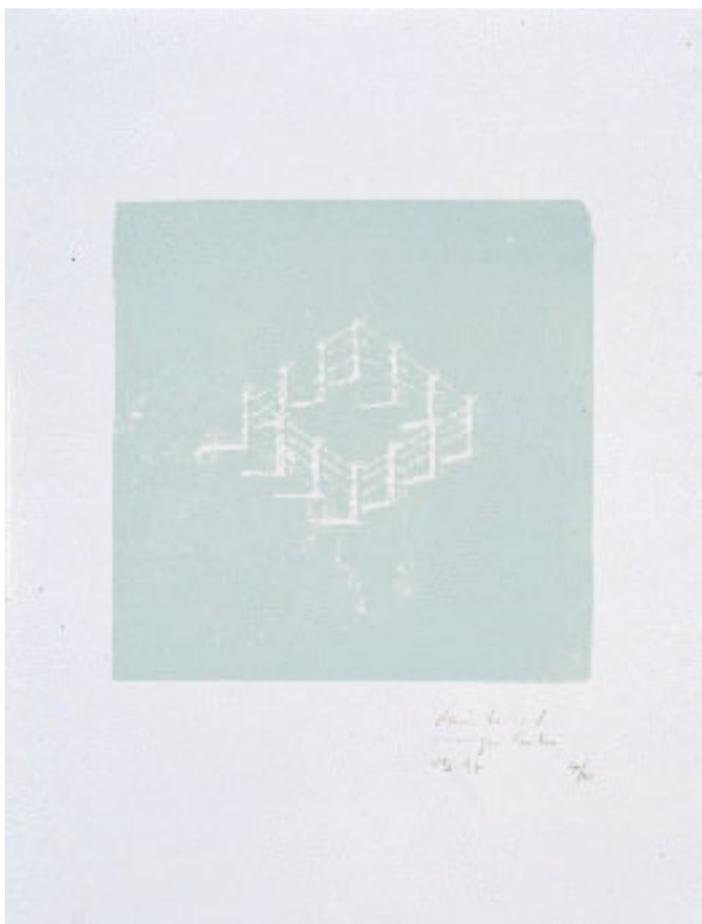
Frédérique Lucien (1960, Briançon, Hautes-Alpes)

École Nationale Supérieure des Beaux-Arts de Paris (1987); Budapest (AFAA grant, 1997); Paris (FIACRE grant, 1996); Calaceite, Spain (Noésis Foundation grant, 1995); Millet prize, Valognes (1992); Cartier Foundation (grant, 1992); Villa Médicis, Italy (grant, 1991); Award in drawing and lithography, École Nationale Supérieure des Beaux-Arts de Paris (1987)

Selected solo exhibitions: Graz (Austria), Rome, Rotterdam (Holland), Bourges and Paris

Selected collections: Kiscelli Museum, Budapest; Bibliothèque Nationale de France, Paris; Bryn Mawr College, Pennsylvania

"Printing in general and books in particular have always interested me. Walls for me are privileged media, where the techniques and materials that I use find a way of being recorded. The dimensions of a book are not that different from the dimensions of architecture. I do not differentiate between a print and a work that has been created on a given piece of architecture—both are equally important for me."



41 *Image Lente*, 1997,
lithograph on Rivoli paper, edition of 10,
image size 21.5 x 21.5 cm, paper size 45 x 31.5 cm
(Atelier Le Petit Jaunais)

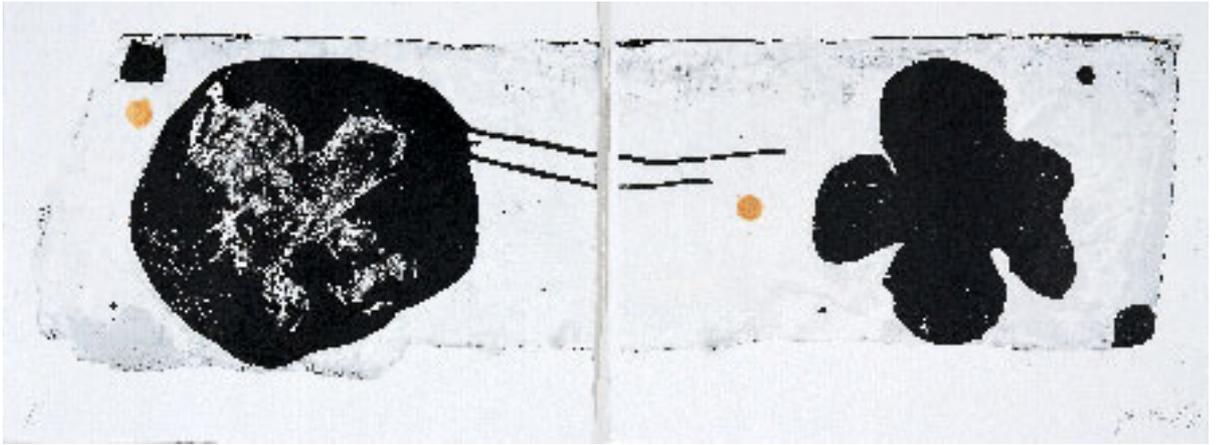
Denis Briand (1962, Paris)

École des Beaux-Arts de Brest; Département Arts Plastiques, Université de Rennes, Bretagne;
Akademie für Bildenden Kunst, Karlsruhe, Germany (OFAJ grant, 1991)

Selected solo exhibitions: Bourg-en-Bresse, Brest, and Rennes

Selected collections: Rennes

"My objectives are to use a broader range of means to produce an image. I am interested in the particular relationship between multiplicity and unity, and the subtle variations of each. By leaving the effects to the technique, we introduce an unknown quantity into the premeditation of the image."



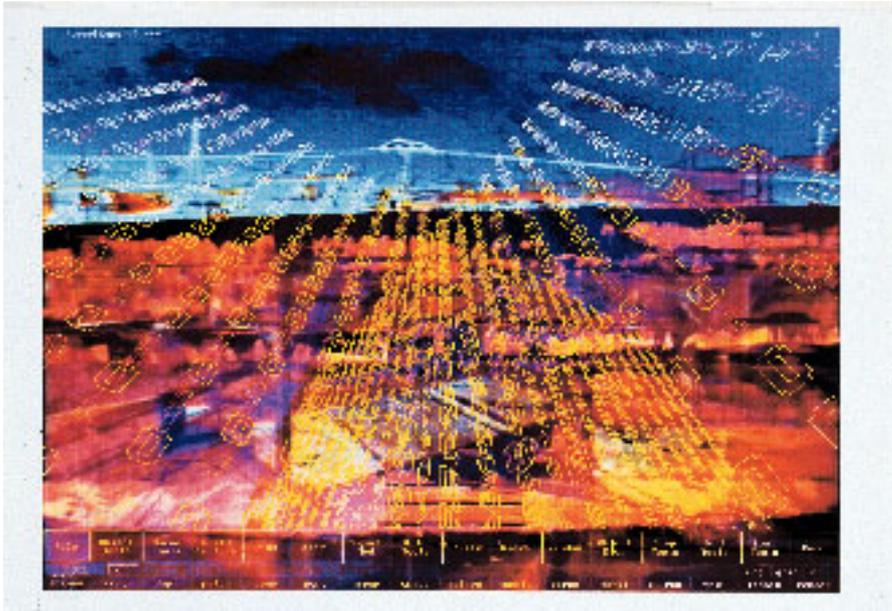
42 *L'un vers l'autre*, 1995,
lithograph on BFK Rives paper, diptyc,
edition of 6, paper and image size 50 x 130 cm
(Atelier Le Petite Jaunais)

Joël Leick (1961, Thionville)

Selected solo exhibitions: Paris, Strasbourg, Toulouse, Luxembourg, Cologne, Dusseldorf, Tokyo, and Mallorca (Spain)

Selected collections: Paris, Marseille, Saint Dié, Valenciennes, Roubaix (France), Luxembourg, and U.S. Library of Congress, Washington, D.C.

"Lithography is the technique par excellence that enables me to reproduce in a very free way the foreground of a drawing while capturing the details and the imperfections of the stone. More precisely, taking up lithography has been for me a unique adventure."



43 *Digital City*, 1997,
computer generated image, PVC paper,
impression jet d'encre signé au dos et tampon à sec,
from the portfolio *La Cité Virtuelle*,
artist proof, 48 x 33 cm



44 *Glocal Village*, 1997,
computer generated image, PVC paper,
impression jet d'encre signé au dos et tampon à sec,
from the portfolio *La Cité Virtuelle*,
artist proof, 48 x 33 cm

Miguel Chevalier (Mexico City, 1959)

École Nationale Supérieure des Beaux-Arts de Paris (1982); École Nationale Supérieure des Arts Décoratifs de Paris (1984); Pratt Institute, New York (Lavoisier grant, 1985); Institut des Hautes-Études en Arts Plastiques, Paris (grant, 1988); Villa Kujoyama, Kyoto, Japan (lauret, 1993-94)

Selected solo exhibitions: Belfort, Paris, Florence, Amsterdam, Caracas, Madrid and Mexico City

Selected collections: Museums and foundations in Paris, Brétigny-sur-Orge, Lyon and Belfort (France), Mexico City, Caracas, London, Madrid and Cuenca (Spain)

Using new technologies (computers) have led this artist to develop a type of numerical as opposed to traditional print. This should not be considered breaking the mold but rather a complementary means of expression that has enabled him to broaden, renew and enrich the printmaking tradition of engraving, lithography and silkscreen printing.



45 *Sans Titre*, 1998,
color etching on Arches paper,
six panels, edition of 10,
paper and image size 104 x 34 cm

Valérie Crausaz (1969, Lausanne, Switzerland)

Engraving at Presses du Jardin, Nîmes (1987-1991). Silkscreen, École de Nîmes (1988)
Selected solo exhibitions: Lausanne, and Mende, Arles, Nîmes and Tarascon (France).
Selected collections: Bibliothèque Nationale de France

Other catalogues of exhibitions organized by the IDB Cultural Center's Visual Art Program

- Peru: A Legend in Silver.**
Essay by Pedro G. Jurinovich. 28 pp., 1992
- Journey to Modernism: Costa Rican Painting and Sculpture from 1864 to 1959.**
Essay by Efraim Hernández V. 20 pp., 1993
- Picasso: Suite Vollard.**
Texts provided by the Instituto de Crédito Español, adapted by the IDB Cultural Center. 8 pp., 1993
- Colombia: Land of El Dorado.**
Essay by Clemencia Plazas, Museo del Oro, Banco de la República de Colombia. 32 pp., 1993
- Graphics from Latin America: Selections from the IDB Collection.**
Essay by Félix Angel. 16 pp., 1994
- Other Sensibilities: Recent Developments in the Art of Paraguay.**
Essay by Félix Angel. 24 pp., 1994
- 17th and 18th Century Sculpture in Quito.**
Essay by Magdalena Gallegos de Donoso. 24 pp., 1994
- Treasures of Japanese Art: Selections from the Permanent Collection of the Tokyo Fuji Art Museum.**
Essay provided by the Tokyo Fuji Art Museum, adapted by the IDB Cultural Center. 48 pp., 1995*
- Painting, Drawing, and Sculpture from Latin America: Selections from the IDB Collection.**
Essay by Félix Angel. 28 pp., 1995
- Timeless Beauty: Ancient Perfume and Cosmetic Containers.**
Essay by Michal Dayagi-Mendels, The Israel Museum. 20 pp., 1995*
- ‡ **Figari's Montevideo (1861-1938).**
Essay by Félix Angel. 40 pp., 1995
- ‡ **Crossing Panama: A History of the Isthmus as Seen Through its Art.**
Essays by Félix Angel and Coralia Hassan de Llorente. 28 pp., 1995
- ‡ **What a Time it Was...Life and Culture in Buenos Aires, 1880-1920.**
Essay by Félix Angel. 40 pp., 1996
- ‡ **Of Earth and Fire: Pre-Columbian and Contemporary Pottery from Nicaragua.**
Essays by Félix Angel and Edgar Espinoza Pérez. 28pp., 1996
- ‡ **Expeditions: 150 Years of Smithsonian Research in Latin America.**
Essay by the Smithsonian Institution staff. 48 pp., 1996
- ‡ **Between the Past and the Present: Nationalist Tendencies in Bolivian Art, 1925-1950.**
Essay by Félix Angel. 28 pp., 1996
- ‡ **Design in XXth Century Barcelona: From Gaudí to the Olympics.**
Essay by Juli Capella and Kim Larrea, adapted by the IDB Cultural Center. 36 pp., 1997
- ‡ **Brazilian Sculpture from 1920 to 1990.**
Essays by Emanuel Araujo and Félix Angel. 48 pp., 1997**
- ‡ **Mystery and Mysticism in Dominican Art.**
Essay by Marianne de Tolentino and Félix Angel. 24 pp., 1997
- ‡ **Three Moments in Jamaican Art.**
Essay by Félix Angel. 40 pp., 1997
- ‡ **Points of Departure in Contemporary Colombian Art.**
Essay by Félix Angel. 40 pp., 1998
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