

Jack Damer : prints and multiples, 1965-83 : Elvehjem Museum of Art, University of Wisconsin-Madison, July 9-August 14, 1983.

Damer, Jack, 1938-

Madison, Wisconsin: Elvehjem Museum of Art, University of
Wisconsin-Madison, 1983

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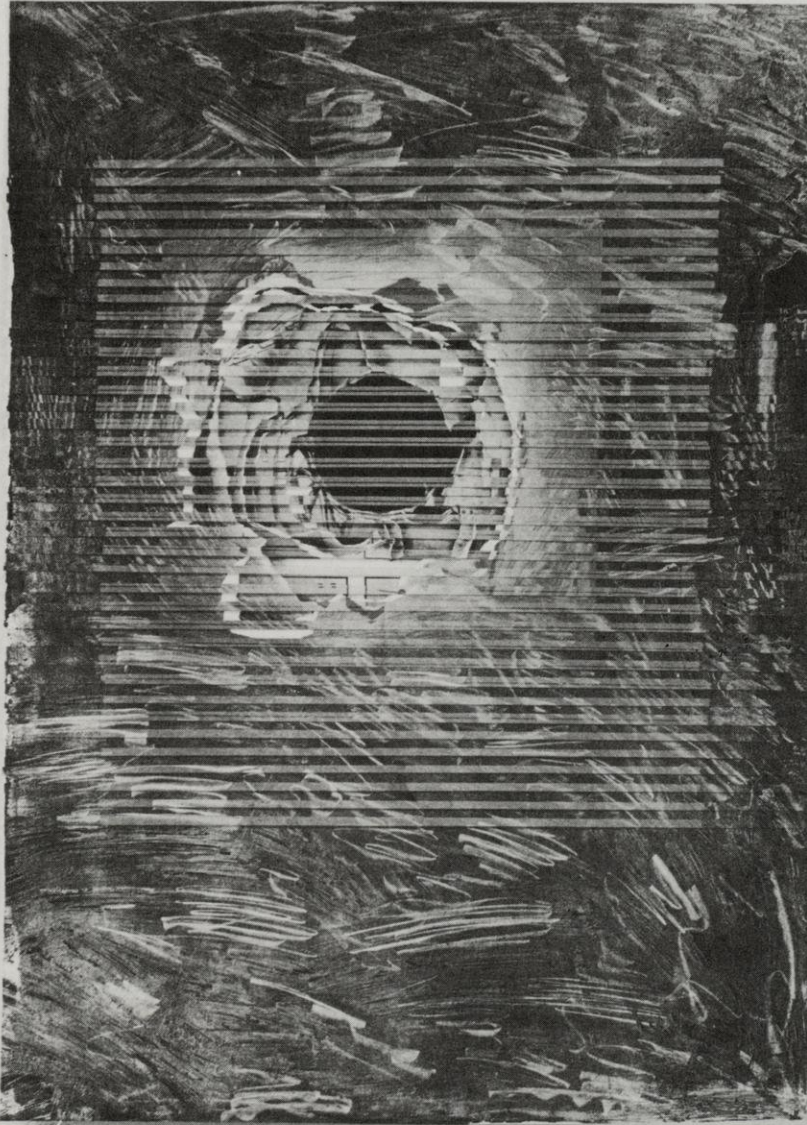
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KOHLER ART LIBRARY

JACK DAMER:
Prints and Multiples, 1965–83



Skeet, 1980–82, Litho/Collage, 32" x 23"

Elvehjem Museum of Art
University of Wisconsin–Madison
July 9–August 14, 1983

JACK DAMER:

Prints and Multiples, 1965-83

Albatross, 1965
Etching
16-7/8" x 13-7/8"

Collision Within, 1965
Litho
22-1/4" x 28-1/8"

Hillside Mechanism, 1965
Litho
23-3/4" x 20-1/2"

Speed Trap, 1965
Litho
22-1/8" x 29-7/8"

Homage to a Dead Horse, 1965
Litho
26-1/8" x 19-7/8"

Last Resurrection, 1965
Litho
21-7/8" x 28"

Urban Blues, 1965
Litho
23-1/4" x 30-1/8"

Intruder in Section Four, 1966
Etching
18" x 22"

Intruder in Section Ten, 1967
Litho
23-3/4" x 38-1/4"

Stripe, 1968
Litho
23-1/8" x 33-7/8"

Blacky Carbon's Nemesis, 1968
Litho
33-3/8" x 24"

Prototype, 1968
Litho
24-3/4" x 36"

Slick Shift, 1968
Litho
35-1/2" x 24-7/8"

Vertical Drag, 1969
Litho
33-1/2" x 24"

Blue Rotor, 1969
Litho
25" x 35-1/2"

Snare, (Suite), 1969
Etching
17-1/2" x 20"

Vault, (Suite), 1969
Etching
17-1/2" x 20"

Sanctum, (Suite), 1969
Etching
17-1/2" x 20"

Flying Circus, (Suite), 1969
Etching
17-1/2" x 20"

East County Line, (Suite), 1969
Etching
17-1/2" x 20"

Pharoah, (Suite), 1969
Etching
20" x 17-1/2"

Elephant Castle, 1969
Etching
23-3/4" x 27-3/4"

Prowler, 1970
Litho
25" x 34-7/8"

Z Factor, 1970
Litho
35-1/4" x 25"

Four Stroke Man, 1970
Litho
27-1/2" x 22"

Four Stroke Man, State II, 1970
Litho
35-1/2" x 25"

Hausmann at Home, 1970
Litho
24" x 34-3/8"



Xacto Facto, 1978, Litho, 24-1/2" x 27-3/4"

Fool's Gold, 1971
Litho
24-3/4" x 35-1/2"

Fool's Gold II, 1971
Mixed-Media
24-3/4" x 35-1/2"

Ranger, 1971
Litho-Hand Colored
23-3/4" x 35-1/2"

Circumstantial Evidence, 1971
Litho/Collage-Hand Colored
38-1/4" x 26-3/4"

Fog Mourn, 1972
Litho
34-1/4" x 24"

Fog Mourn, State II, 1972
Litho
34-1/4" x 24"

Fog Mourn, State III, 1972
Litho
34-1/4" x 24"

Fog Mourn, State IV, 1972
Litho
34-1/4" x 24"

Gray Funnel Line, 1972
Etching
18-1/4" x 21-5/8"

Dr. Destructo, 1972
Etching-Hand Colored
17-3/4" x 22-3/4"

Saga of John Wilkes Booth, 1973
Litho-Hand Colored
23-1/2" x 31"

Honeymoon Suite, 1974
Litho
22" x 34-3/8"

Sandstone Overdrive, 1974
Litho
23-1/4" x 33-1/4"

Jay Cee's Whitney, 1975
Litho
23-3/4" x 32-1/4"

Shield, 1975
Litho
20-1/4" x 25-3/8"

Filter, 1975
Litho
22-3/8" x 26-7/8"

Staged Prop, 1975
Litho
17-1/4" x 32-1/4"

Vermillion Split, 1977
Litho
23" x 35-1/4"

Mainline, 1978
Litho
25" x 34-1/4"

Silver Star, 1978
Litho
22-1/2" x 31-3/4"

Slow Burn, 1978
Litho
23" x 34"

Xacto Facto, 1978
Litho
24-1/2" x 27-3/4"

Wicker, 1979
Litho/Collage
22-1/2" x 31-3/4"

Break-Out, 1979
Litho/Collage
22-1/2" x 32"

Barnstorm, 1979
Litho/Collage
22-1/2" x 32"

Royal Flush, 1979
Litho/Collage
22-1/4" x 24-1/8"

Ace, 1980
Litho
24-1/2" x 34-1/2"

Bug Screen, 1980
Litho
22-7/8" x 31-3/4"

Clean Room, 1980
Etching
18" x 15"

Interlock, 1980
Litho/Collage
27-3/4" x 22-1/2"

Gray Deceiver, 1980
Litho/Collage
22-1/2" x 30"

Banner, 1980
Litho/Collage
22-5/8" x 31-1/8"

Borderline Incident, 1980
Litho/Collage
22-1/2" x 31"

Semi-Four, 1980
Litho/Collage
22" x 30"

Trapeze, 1980
Litho/Collage
22-1/2" x 30"

Backslash, 1980
Litho/Collage
22" x 23"

Four Stroke Man II, 1981
Litho
25-1/4" x 21-3/4"

Scan, (red-black)
Trial Proof, 1981
Etching
18" x 23-1/4"

Scan, (blue-green)
Trial Proof, 1981
Etching
18" x 23-1/4"

Short Circuit, (silver-blue)
Trial Proof, 1981
Etching
35-1/4" x 23-3/8"

Short Circuit, (turquoise-red)
Trial Proof, 1981
Etching
35-1/4" x 23-3/8"

Short Circuit, (red-green)
Trial Proof, 1981
Etching
35-1/4" x 23-3/8"

Short Circuit, (green-green)
Trial Proof, 1981
Etching
35-1/4" x 23-3/8"

Fuse, (blue-black)
Trial Proof, 1981
Etching
23" x 17-3/4"

Fuse, (orange-black)
Trial Proof, 1981
Etching
23" x 17-3/4"

Skeet, 1980-82
Litho/Collage
32" x 23"

Black List, 1982
Litho/Etching
22-3/4" x 31-3/4"

Steal Head, 1982
Litho/Etching
35-3/4" x 23-3/8"

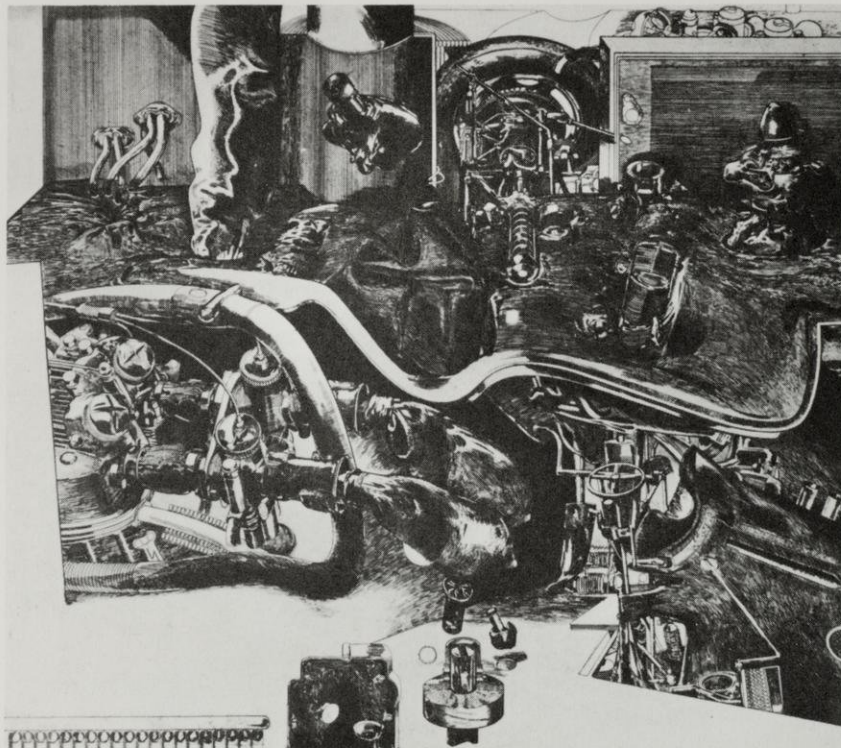
Test Pattern, 1982
Litho/Etching
22-3/4" x 31-3/4"

Cross Current, 1982
Litho/Etching
22-1/2" x 31"

Guideline, 1982
Litho
22-1/2" x 28"

2 Degrees Left, 3 Degrees Right, 1982
Etching
23-1/2" x 35-1/4"

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Elephant Castle, 1969, Etching, 23-3/4" x 27-3/4"

Name: Jack Damer

Birth Place: Pittsburgh, PA

Education:

B.F.A. 1960 Carnegie Institute of Technology, Pittsburgh
M.F.A. 1965 Carnegie Institute of Technology, Pittsburgh

One Person Exhibitions:

Carthage College, Kenosha, Wisconsin, 1968.
Jane Haslem Gallery, Madison, Wisconsin, 1968.
Madison Art Center, 1969.
University of Western Illinois, Macomb, Illinois, 1970.
University Art Museum, Indiana University, Bloomington, Indiana, 1973.
University Art Gallery, Concordia University, Montreal, 1976.
Madison Art Center, 1976.
Ohio State University, March 1977.
University of Wisconsin Union Gallery, Madison, October, 1979.
University of Nebraska-Omaha, February, 1980.
Carnegie Mellon University, Pittsburgh, Pennsylvania, September, 1980.

Selected Group Exhibitions:

Society of American Graphic Artists Exhibition, 1966, 1967.
50 Years of American Printmaking (S.A.G.A.), 1969.
Virginia Museum of Fine Arts Traveling Exhibition, 1967.
Wisconsin Salon of Art, 1967, 1968, 1969, 1970, 1971.
Third International Invitational Exhibition of Prints, Eastern Michigan University, 1969.
British International Print Biennale, 1968.
First National Print Exhibition, Georgia State University, 1970.
Thirty-Fifth Venice Biennale, 1970.

Multiple Works of Art Exhibition, Whitechapel Gallery, London, 1970-71.

International Book Art Exhibition, Leipzig, Germany, 1970-71.
International Biella Prize for Prints, Biella, Italy (Invited), 1971.
4th International Print Biennale, Cracovie, Poland, 1972.
British Print Biennale, 1972.

"Prints: Midwest Invitational", Walker Art Center, September-October, 1973; Cedar Rapids Art Center, November-December, Milwaukee Art Center, January-March, 1972; Krannert Museum, August-October, 1974; Red River Art Center, November-December, 1974; Elvehjem Art Center, Madison, Wisconsin, 1975.

Print Biennale, Krakow, Poland (Invited), 1974.

"Markings", multiple works of art exhibition at Western Michigan University, Kalamazoo, Michigan, 1974.

Print Invitational, University of Dallas, Irving, Texas, 1975.

Exhibition traveled in 1976 to:

Laguna-Gloria Art Museum, Austin, Texas

Tyler Museum, Tyler, Texas

Waco Creative Arts Center, Waco, Texas

Beaumont Art Museum, Beaumont, Texas

Print Biennale, Krakow, Poland, 1978.

21st Brooklyn Museum Exhibition of Prints, December-February, 1978-79.

"In Celebration of Prints", Invitational, Philadelphia Print Club and Philadelphia Art Alliance, 1980.

"Intergrafica", Krakow, Poland, 1980.

"Created in the Midwest", Three Person Exhibition, University of Michigan, Flint Campus, 1981.

"Thirty American Printmakers", (Invitational), Ohio State University, 1982.

Invitational Exhibition, University of Arkansas, 1983.

"Expansions, New Approaches and Applications of Printed Images", Arco Foundation Gallery, Anchorage, Alaska, 1983.

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"The definition of a lithograph is that it is writing on stone. But unlike Gertrude Stein's rose, the stone is not a stone, the stone is a piece of paper." B. Newman

This survey exhibition represents a selection of works executed primarily during my residency as artist and teacher at the University of Wisconsin-Madison. It reveals, by way of a printed travelogue, ideas and interests explored during an 18-year period.

The combination of art-making with teaching, while offering both exciting and anxious moments, provides an opportunity for moving between two modes of expression, i.e. making objects and formulating critical judgments. Perhaps it is, ironically, this relation between studio and classroom work that somehow stimulates the inspiration which is, at times, difficult to come by in the unaccountable isolation of Academia. In that framework, I see the activity of the artist/teacher as being a significant and positive endeavor, performed in the midst of a generally cynical world.

The majority of images on display originated in another form, suggested by some visual encounter, i.e. second hand, after the fact, like most of the information that one receives through the media. The resulting imagery is not intended to be imitative of its sources, but at the same time those sources should be clear and unmistakable enough to raise questions about the relation between image and object. During the distillation and development process, formal equivalents evolved representing my attitude concerning a multi-faceted contemporary experience. Some of the ideas were scrupulously planned much like one would design a long-term living space. Others were impulsive, scattered, similar to my work habits during creative crises.

The earliest work came, in part, out of my relationship with a new and seductive medium. The organic and spatial black-and-white prints lead into more carefully organized statements in color embodying a sense of personal distance and emotion under control, allowing one to speculate whether they could be a natural consolidation of both the aesthetic and intellectual characteristics of the artist's personality.

The machine-form prints developed out of an inherent curiosity, that began in adolescence, for objects, technology and the functions of things. I saw objects as having pronounced male/female connotations, imbued with a sense of humor and intrigue.

The printed collage pieces evolved initially out of looking at the edge of magazines, confronting layers but finding only a hint of what was inside—bits and pieces of information, conforming to language but in a strange order. The predominant horizontal motif seemed analogous to the orientation of information (words, the music scale and the images formed by horizontal lines on a TV screen). The later template drawings of lines and color marks related to a form of quasi-circuitry and explored the contradictions between painterly abstraction and diagrammatic calculation. As a print issue, I was also fascinated by the fact that an edition of prints was sometimes needed to construct one image or that one edition could lead to several unique works.

Printmaking has functioned as a vast resource of idea and process. It offers a synthesis between traditional values, as exemplified through drawing, and contemporary technology since printing as such is integral to our present form of information gathering. Finally it forces one to develop an idea with the added uncertainty of chance and the anxiety of process, regardless of whether one is concerned with the democracy of editions or the autonomy of the unique image.

Jack Damer