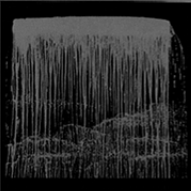

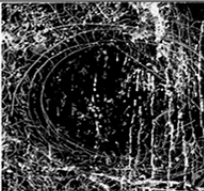


Artist Research	Pat Steir	
<p>Pat Steir is an American painter and printmaker; she was born in 1940 in Newark, New Jersey, and currently lives in New York. She attended the Pratt institute in New York from 1956 to 1958, and the Boston University college of fine arts from 1958 to 1960.</p> <p>Pat rose to fame in the 1970s with monochromatic canvases of roses and other images that were X-ed out.</p>	<p><b>Comment on how the artist reflects cultural attitudes (social, political or historical)</b></p> <p>Pat Steir was born in 1940; this means that she was alive at the very end of the WW2. This seems to have had an effect on her artwork, as some of her artworks symbolise different things about the war (Berlin Waterfall print).</p>	
<p>Berlin Waterfall. Original color silkscreen, 1993. Edition: 108 signed and numbered impressions plus 18 artist's proofs. Published by the Lincoln Center Print and Poster program. Image size: 985x940mm.</p>	<p>Drypoint (1988). Edition 63 Pat Steir: Gravures / Prints 1976-1988 (London: Tate Gallery, 1988). All impressions printed in black and bistre ink. Image size: 200x201mm</p>	<p>July 14th, 8pm, 2001 Etching, aquatint, and pochoir. Image Size: 19 1/2 x 17 1/2 inches. Edition of 40 Published by Pace Editions Inc</p>
		
<p>Identify any traditions and/or influences on the artists work including style and genre.</p> <p>Pat Steir has been inspired a lot, by Daoist a Chinese painter, who focuses a lot on mankind's relationship with the elements fire, water, air and earth. These influences can be seen in Pat Steir's work, particularly in her subject matter as she often looks at the movement of different elements, and quite often of water.</p>	<p>Key themes and ideas: Discuss meaning and concepts.</p> <p>Pat Steir often makes prints which are made up of lots of tone of one colour, they are not usually focussed on any specific objects and are relatively abstract. However they do create an impression of movement (such as the waterfall)</p>	
<p>Analyse how and why artworks are related to the context in which they are made, viewed and valued.</p> <p>Pat Steir's work is worth between \$1000 and \$4000 depending on its age and size. It can be bought online and many of her works are sold in lots, where they all relate to each other. Because there is not that many of her works for sale they remain relatively high in price. She usually prints between 40-100 of each print.</p>	<p>What is the artist's Subject Matter?</p> <p>Pat Steir's subject matter is not objects, but is quite often movement of elements (such as water). They are usually an impression of the movement, which she helps to portray through her use of colour and line.</p>	

## Processes and Techniques

Pat Steir has created this print through the use of a silkscreen. The background has been created first by putting black and purple on the silkscreen and then pushing them through using a squeegee making sure the background is darker and lighter in certain sections (darker in the middle). Pat Steir has then used the silk screen again to create the waterfall by pushing red paint through the squeegee and onto the purple background. It is difficult to understand how exactly she managed to get the vertical lines of the waterfall however. It is possible that she put very watered down paint at the top of the print and then left it to drip downwards creating lines.

2

## Formal Elements

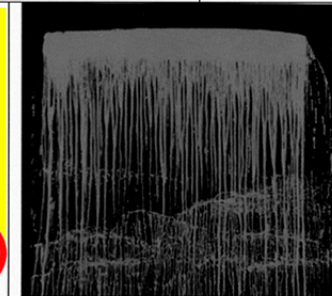
Colour is a key formal element which has been used in this print. Steir has used colours which although complementary, stand out from each other. This helps to create space between the waterfall and the background. Also having the waterfall a bright colour helps to attract attention to it, rather than the background which is less significant. Line, is another key formal element which has been used effectively in this print. The vertical lines help to give the impression of the waterfall, and convey the prints meaning. Also, line in this print has been used to create a strait forward looking perspective and also to make the print appear longer.

3

## Symbolism and Meaning

It was difficult to find any meaning to this print, although it probably has one. The name 'Berlin Waterfall' means that the print may link to WW2 and may have something to do with death (the red colour could possibly symbolise this).

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Berlin Waterfall. Original colour silkscreen, 1993. Edition: 108 signed and numbered impressions plus 18 artist's proofs. Published by the Lincoln Center Print and Poster program. Image size: 985x940mm.




Pat Steir

## Personal Style

Pat Steir's personal style can be seen in this print from the use of colour, and contrast and also her subject matter. The subject matter which is a waterfall is very typical of Pat Steir, as she is interested in the movement of elements, and also different ways which she can portray movement in her artwork. This print is a combined mix of abstract impressionism. This is because although the print is abstract it still helps to create an impression of movement. Pat Steir also uses strong contrasting or complementary colours. This is key to her personal style and helps to define the focus of the print from the background in an effective way. In some of her other prints the colours are more complementary and the focus is more on the whole of the print, rather than one part of it.

## Production Values

Because Pat Steir limits the number of copies she does of each print, her work does not increase in price too much. She usually makes around 100 copies of each print, which can be usually bought off other websites, as well as her own, and also can be bought in shops. It seems that, because Pat Steir is a painter as well, she makes prints because she can make a lot of them, and they are not too time consuming, and then she can focus on her paintings (which are worth a lot more). A Pat Steir print is usually worth between \$1000-\$4000 depending on their age and size.

<p>Artist research</p>	<p>Name of Artist: <b>Giorgio Morandi</b></p>	
<p>Brief background/biographical information</p> <p>Giorgio Morandi (1890-1964) was born in Bologna, Italy. He studied at the 'Accademia di Belle Arti', which based its traditions on 14<sup>th</sup> century painting. In his formative years he experimented with styles related to Cezanne and Cubism. From 1918 to 1922 Morandi began a metaphysical phase, he began to focus on subtle gradations of hue, tone and objects arranged in a unifying atmospheric hase.</p> <p>Morandi is known for being one of the most impressive Italian painters of his day. He concentrated mainly on still life and landscape, and occasionally a few self-portraits. He had great sensitivity to tone, colour and compositional valance and would depict the same familiar bottles and vases again and again in paintings notable for their simplicity of execution.</p>	<p>Comment on how the artist reflects cultural attitudes (social, political or historical)</p> <p>In 1919, Morandi met Carlo Carra (1881-1966) and Giorgio de Chirco (1888-1978) who introduced him to Metaphysical Painting, in a school which explored and the imagined inner life of familiar objects. During this metaphysical phase (c.1919-22) his still life's, did not behave according to normal expectations of his time (even though they were sharply defined): they cast irrational shadows, or presented an illogical structure. They had a similar colour palette as Chirico's, with each object isolated within its own stillness and space. Although he moved away from the Metaphysical Painting movement and the similar Purism, Morandi's lifelong involvement in still life was as a continuous attempt to explore the metaphysics (the otherness) of the common object. From roughly 1922 onwards, as his reputation slowly grew, Morandi settled on three subjects that would dominate his painting until he died: still lifes of common utensils (jugs, bottles); vases of flowers; and, to a lesser extent, purposely banal landscapes (eg. Landscape with the River Savena, 1929, etching, Arts Council of Great Britain).</p>	
<p>Giorgio Morandi: Natura morta con il cestino del pane, 1921, Acquafornte, mm 164 x 220</p>	<p>Giorgio Morandi, Grande natura morta con la lampada a destra, 1928, etching</p>	<p>Rose in boccio in un vaso 1931 Original etching, signed in pencil. Ed. Graphica Nova, Milano. 35,5 x 44,7 cm</p>
		
<p>Identify any traditions and/or influences on the artists work including style and genre.</p> <p>Giorgio Morandi, uses the traditional technique of cross hatching in many of his drawings and prints. This shows an influence from other artists of his time, although his works look different from the other artists of his time his techniques that he used are similar. Many of his works have similar qualities of Cezanne, who's paintings display form, line, tone and colour which was Morandi's method of stripping away the inessential so as to reveal some deeper aspect of the everyday.</p>	<p>Key themes and ideas: Discuss meaning and concepts</p> <p>Giorgio Morandi's key themes were still life and simple objects, however he did also occasionally paint landscapes and self portraits. In his later life he focussed a lot on hue, tone and compositional balance.</p>	
<p>Analyse how and why artworks are related to the context in which they are made, viewed and valued.</p> <p>Any prints made by Giorgio Morandi are relatively valuable, and cost around 24,000 each. This is because his prints were not mass produced (meaning there are not a lot of originals) also, because he only lived to 1964 his prints are in higher demand because no prints have been made for several decades, this means that they are harder to find.</p>	<p>What is the artist's Subject Matter?</p> <p>Giorgio Morandi's main subject matter is still life; he often drew, painted and printed simple householded objects from his time (such as bottles, jugs, and vases), they were usually tonally complementary and had an earthy colour scheme. Morandi focuses mainly on tone and perspective and often used line to differentiate between the objects in the print and the background.</p>	

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Processes and Techniques

Giorgio Morandi has used many traditional techniques in this print. This print has been made through the intaglio process of drypoint etching, where an image is etched (using a sharp tool) into a plate (possibly copper). The print would then be processed the same way as other etchings.

What is unique about this print is Morandi's etching technique, and how he creates tone and texture through his use of etching. He has also created depth in this print in a very effective way, making the focus of the print the objects. Another interesting thing about this dry point etching it that although it is an intaglio technique (in the lines) Morandi's has managed to create a print which has smooth contrasts and also rounded objects which can be difficult to achieve when etching.

Formal Elements

One of the key formal elements in this print is light and shade. Morandi has created a lot of tonal light and shade in this print to give the impression of the objects being rounded, and also perspective and depth. Light has also been used to create space around the objects. Creating light in drypoints etchings can be difficult. Texture is another important which Giorgio Morandi has used in this print. He although the surface of the print is flat, Morandi's etching has given the impression of the print having a textured or rough surface especially behind the different objects; this has helped to create space around the objects. Perspective is another element which has been used well; the perspective of this print is looking slightly downwards and straight at the objects.

Symbolism and Meaning

Although it is difficult to tell the exact symbolism and meaning of this print. Morandi focussed a lot on the difference between light and dark and also shadows. This print could have something to do with simplicity of life, or it could have been a observational drawing. It is possible however that each of the objects which Morandi drew symbolised something important which could add meaning to this work.



Giorgio Morandi: Natura morta con il cestino del pane, 1921, Acquafornte, mm 164 x 220

Giorgio Morandi

Personal Style

Morandi's personal style can be seen in this print, through his technique and also his choice of subject matter. This work, typical to many of Morandi's other prints is very minimalistic, although there is usually more space surrounding the objects. His choice of everyday objects from his time (jugs, baskets, vases etc) is also another sign of Morandi's personal style. In many of his prints and drawings he has these kinds of objects. They usually are rounded in shape, and also have great depth in tone, which give the impression of shadows. This is another key part of Morandi's personal style.

Production Values

Because this print was made in 1921, its value is great. This is partially because Morandi was a forerunner in minimalism and also abstractism making him unique to his time period. Morandi, also did not 'mass produce' all of his prints, which means that they can be difficult to come by, even on the internet. This means that original prints by Morandi are relatively rare, and are therefore worth around at least \$20,000 each. Copies of his work however, are very easy to find and can be bought for around \$50.

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