Making affordable art

Students work with major artists at collaborative print shop

Tucked away on the ground floor of Basby Hall, the University's collabora-

tive print shop is one of the campus' best-kept secrets. Although the print

shop keeps a low profile, it attracts many great and soon-to-be-great artists to the School of Fine Arts. Members of the University community benefit because they can buy these limited edition prints for a 10 percent discount. Because sales make up most of the operating income, print purchases help keep the shop running.

"Some of the prints in stock match the quality and collectibility of the top local galleries," says master printer Kevin Garber, head of the shop since 1987.

The collaborative print shop was founded in 1978 by master printer Dan Gualdoni and Professor Peter Marcus, who founded in 1978 by master printer Dan Gualdoni, with a Missouri Arts Council (MAC) grant. It gets its name from the partnership between the artist and the master printer. The artist creates the image and the master printer operates the press to "pull" the print.

"When Peter and I applied for a MAC grant, our goal was to set up a shop where local Missouri artists could make prints," says Gualdoni. "It usually costs between several hundred and several thousand dollars to do a series and most local artists can't afford that. The second goal in applying for that grant was to give students a chance to work with the printer in a serious way and expose them to different ideas and techniques.

"Of course, we also planned to invite many of the national artists that pass through the city for shows at places like the Saint Louis Art Museum or Laumeier Sculpture Park to print at the shop," says Gualdoni.

Nationally renowned pop artist Roy Lichtenstein was one of the first to visit and make prints. All of his prints have been sold.

"We are always looking for people willing to donate their old lithostones to us," says Garber. "A lot of people use them as doorstops or in their patios. People who come from families that were in the printing business often find old lithostones in their basement. When they switched over to lithoplates, the stones were stored. The stones don't really have much worth to anybody other than schools that teach litho as a print technique."

"The collaborative print shop is first and foremost a teaching tool — a way to get students to see how a professional works," says Garber. "It's a chance to get a dialogue going either about the artist's work or the students' work and to allow the students to get actively involved in making a print."

"The presence of these artists is known by all the fine arts students and has a lot of influence on what they are doing at the time," says Garber. "We (the School of Fine Arts faculty) always try to bring in artists who are open to discussions, willing to participate in a critique and are interested in trying things other than traditional processes of etching and lithography."

"James Drake (who came here in 1989 on a Mid-America Arts Alliance grant from El Paso, Texas) drew with xerox toner powder, which is plastic and has no grease to it, so he could move it around on the stone as if he was doing a charcoal drawing," explains Garber. "Then we hardened the dust with fumes from lacquer thinner or you can spray white gas on the border of the stone and let it drip down. Once it hardens, you can process it just like a grease drawing."

"Last year, 52-year-old Puerto Rican artist Juan Sanchez (recently featured in a four-page story in Art in America) created a series that involved making paper, collaging photographs and painting. His work is primarily about the colonization of Puerto Rico by the U.S."

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Spalding Gray returns to Edison Theatre
Spalding Gray, called the "master of digression" by The New York Times, returns to Edison Theatre at 8 p.m. Feb. 21 and 22.

The definitive performer of autobiographical monologues, Gray appears on stage with nothing more than a simple table and a glass of water. Using only his voice, with its "one-man theatre of the absurd," Gray involves the audience directly in his monologues. In "Interviewing the Audience," which he has performed on campuses and off, will present glimpses of their homeland to the University. Deer, an enrolled member of the Menominee Tribe, holds a joint appointment with the University of Wisconsin's College of Social Work and the American Indian Studies Program. While on leave from 1979-1981, she was legislative liaison for the Native American Rights Fund in Washington and currently chairs its National Support Committee. Her other memberships include the Quincentennial Committee at the Smithsonian Institution and the National Indian Advisory Committee for the Jobs, Training, Partnership Act, U.S. Department of Labor.

Deer's "Personal History of American Indian activism," will perform "Interviewing the Audience," covering 30 years, from when he acted in his first play, to begin searching for "the man theatre of the absurd."

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The event is part of Edison Theatre's "OVATIONS!" series, which was described as "one-act, one-tempo, Gray involves the audience entirely in his monologues. The New York Post describes as a "one-man theatre of the absurd.""

"OVATIONS!" events are funded in part by the Missouri Arts Council, the National Endowment for the Arts and currently chairs its National Support Committee. Her other memberships include the Quincentennial Committee at the Smithsonian Institution and the National Indian Advisory Committee for the Jobs, Training, Partnership Act, U.S. Department of Labor.

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academic and Drinking Patterns Amongst Undergraduates, was published by the Rutgers Center of Alcohol Studies in New Jersey.

Professor Ninian Smart to discuss cross-cultural religious issues

Ninian Smart, J.F. Rowley Professor of Comparative Religious Studies in the University of California, Santa Barbara, will discuss cross-cultural religious issues in a lecture at Washington University.

His talk, "Religion and Politics: Ireland, Italy, France," will be held at noon, Monday, Feb. 7, in the Women's Building. The lecture is free and open to the public.

Smart received a master's of arts degree from Oxford. He has taught

TALKS

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**LECTURES**

**Thursday, Feb. 6**

Noam Chomsky and the Sociology and Anthropology Seminar, "The Regulation of Adequate Gene Expression in Drosophila," by Bruce Spiegelman, Dept. of Biological Chemistry and Molecular Biology. 415 Lyle Hall. 4:30 p.m.


**Friday, Feb. 7**

9:15 a.m. Pediatric Grand Rounds. "Kawasaki Disease and associated conditions." Presented by the Professor of Pediatrics, Harvard Medical School, and pediatric center for blood research. Cl Stamford, 409 Audition Ave.

11 a.m. Women's Studies Program Presents "The Kind of Light That Shines on." Reading of Fiction by Reginald McKnight, assoc. prof., Williams College, and author of "The House of the Dead." Room 311 McMillen.


5 p.m. Dept. of Biology Seminar. "Nature's Scripts: A Science Program for Elementary and Middle School Students sponsored by the St. Louis Confederation of Independent Schools. Reserved seats available. For more info., call 935-5210.


12:10 p.m. Women's Studies Program Presents "The Kind of Light That Shines on." Reading of Fiction by Reginald McKnight, assoc. prof., Williams College, and author of "The House of the Dead." Room 311 McMillen.


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