

Release Date: August 9, 2013

National Gallery of Art Presents *Yes, No, Maybe: Artists Working at Crown Point Press*
Exhibition of Prints and Working Proofs Reveals Creative Process

AVAILABLE PRESS IMAGES

Exhibition Objects

Related Activities Images

To order publicity images: Click on the link above and designate your desired images using the checkbox below each thumbnail. Please include your name and contact information, press affiliation, deadline for receiving images, the date of publication, and a brief description of the kind of press coverage planned.

PRESS KIT

Exhibition Press Release

Checklist (PDF 635kb)

Curator Biographies:

Judith Brodie

Adam Greenhalgh

Related Activities

Press Contact:

Anabeth Guthrie

(202) 842-6804

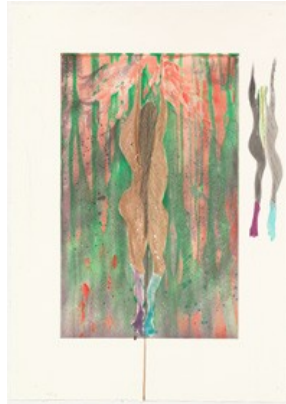
a-guthrie@nga.gov

Chief Press Officer

Deborah Ziska

ds-ziska@nga.gov

(202) 842-6353



Chris Ofili
Habio Green (working proof 8), 2009
color spitbite aquatint with watercolor and graphite additions
plate: 23 1/2 x 14 3/4 in. (59.69 x 37.47 cm)
sheet: 32 1/4 x 22 3/4 in. (81.92 x 57.79 cm)
Crown Point Press

Washington, DC—Featuring 125 working proofs and prints produced at Crown Point Press in San Francisco, one of the most influential printmaking studios of the last half century, *Yes, No, Maybe* goes beyond celebrating the flash of inspiration and the role of the imagination to examine the artistic process as a sequence of carefully considered decisions.

Among the 25 artists represented are those with longtime ties to Crown Point Press—Richard Diebenkorn, John Cage, Chuck Close, Sol LeWitt, and Wayne Thiebaud—as well as those whose association is more recent, such as Mamma Andersson, Julie Mehretu, Jockum Nordström, Chris Ofili, Laura Owens, and Amy Sillman. Organized by the National Gallery of Art, Washington, the exhibition will be on view from September 1, 2013, to January 5, 2014. *Yes, No, Maybe* will travel to the McNay Art Museum, San Antonio, Texas, from January 28 to May 17, 2015.

“The National Gallery of Art is proud to feature these important prints from one of the most instrumental workshops of the past half century,” said Earl A. Powell III, director, National Gallery of Art. “We are similarly pleased to explore these prints using a novel approach. Instead of viewing creativity in the usual terms, *Yes, No, Maybe* reveals the sequence of choices, detours, revisions—and, yes, mistakes—behind the creation of a work of art.”

The Exhibition

A mythology of art suggests that masterpieces spring fully formed from the imaginations of artist-geniuses at eureka moments. While *Yes, No, Maybe* does not deny the role that inspiration plays in artistic production, it suggests an alternative and revealing framework for understanding the

creative process, looking to etching as evidence. In printmaking, occurrences ranging from unplanned mishaps to premeditated changes are recorded in working proofs. **Yes, No, Maybe** offers the rare opportunity to see working proofs alongside the final print—bringing to light artistic choices usually made behind closed studio doors.

Featuring prints produced between 1972 and 2010, the exhibition begins with three monographic galleries, devoted to key figures in the history of Crown Point Press: Chuck Close (b. 1940), Richard Diebenkorn (1922–1993), and John Cage (1912–1992). This trio worked at Crown Point variously between 1963 and 2010, and each artist demonstrates a radically different approach to the creative process. Much of this material has never been exhibited before.

Close contends that rather than problem solving, “the far more important thing is problem creation.” His renowned mezzotint, *Keith* (1972), represents the successful solution of a self-imposed challenge, as does his woodcut *Leslie* (1986). But the photo-etching *John* (1972) and a photogravure self-portrait (2010–2013) demonstrate that not all creative challenges can be resolved to the artist's satisfaction.

Diebenkorn favored an approach that was in “the nature of problem solving,” creating abstract compositions and adjusting them intuitively until they achieved what he considered to be “rightness.” Revision was integral to his creative process. The artist pulled dozens of working proofs, often cutting them up to make collages to test future moves. Thirteen rarely seen Diebenkorn working proofs, including three related to his masterful *Green* (1985), will be on view.

Cage developed complex chance-based methods of making art. By relying on calculations derived from the I Ching, an ancient Chinese book of divination, Cage relinquished control over formal decisions, shifting responsibility from making choices to asking questions. A gallery devoted to Cage's printmaking at Crown Point surveys many of his most ambitious, complex, and aesthetically striking works, including *Changes and Disappearances* (1979–1982), and *75 Stones* (1989).

A central gallery is devoted to artists whose methods echo those of Close, Diebenkorn, and Cage, including Tom Marioni and Darren Almond. The final three galleries of the exhibition are structured around the concept of the working proof as an invitation for a decision: yes, no, maybe. These last galleries feature works by artists including Tomma Abts, Robert Bechtle, Kiki Smith, Pat Steir, and Fred Wilson.

Curators and Exhibition Catalogue

Judith Brodie, curator and head of modern prints and drawings, National Gallery of Art, and Adam Greenhalgh, Andrew W. Mellon Postdoctoral Curatorial Fellow, are the curators of the exhibition.

The illustrated exhibition catalogue includes a scholarly essay by Brodie and Greenhalgh on the creative processes of Chuck Close, Richard Diebenkorn, and John Cage, plus individual commentaries on the other artists represented in the exhibition. The catalogue is available in hardcover for purchase in the Gallery Shops. To order, please visit <http://shop.nga.gov/>; call (800) 697-9350 or (202) 842-6002; fax (202) 789-3047; or e-mail mailorder@nga.gov.

General Information

The National Gallery of Art and its Sculpture Garden are at all times free to

the public. They are located on the National Mall between 3rd and 9th Streets at Constitution Avenue NW, and are open Monday through Saturday from 10:00 a.m. to 5:00 p.m. and Sunday from 11:00 a.m. to 6:00 p.m. The Gallery is closed on December 25 and January 1. With the exception of the atrium and library, the galleries in the East Building will remain closed for approximately three years for Master Facilities Plan and renovations. For specific updates on gallery closings, visit <http://www.nga.gov/content/ngaweb/Collection/modern-art-during-renovation.html>.

For information call (202) 737-4215 or the Telecommunications Device for the Deaf (TDD) at (202) 842-6176, or visit the Gallery's Web site at www.nga.gov. Follow the Gallery on Facebook at www.facebook.com/NationalGalleryofArt and on Twitter at www.twitter.com/ngadc.

Visitors will be asked to present all carried items for inspection upon entering. Checkrooms are free of charge and located at each entrance. Luggage and other oversized bags must be presented at the 4th Street entrances to the East or West Building to permit x-ray screening and must be deposited in the checkrooms at those entrances. For the safety of visitors and the works of art, nothing may be carried into the Gallery on a visitor's back. Any bag or other items that cannot be carried reasonably and safely in some other manner must be left in the checkrooms. Items larger than 17 by 26 inches cannot be accepted by the Gallery or its checkrooms.

For additional press information please call or send inquiries to:

Press Office
National Gallery of Art
2000B South Club Drive
Landover, MD 20785
phone: (202) 842-6353
e-mail: pressinfo@nga.gov

Deborah Ziska
Chief of Press and Public Information
(202) 842-6353
ds-ziska@nga.gov

If you are a member of the press and would like to be added to our press list, [click here](#).

Subscribe to Our Free E-mail Newsletters

Stay up to date with the National Gallery of Art by [subscribing to our free e-mail newsletters](#): Web, educators, family programs, fellowships/internships, films, lectures, music programs, and teen programs. Select as many updates as you wish to receive. To edit your subscriber information, please go to our [subscription management page](#).