

**Art, Life & Politics:
American Printmaking
from the 1960s to Today
June 4–5, 2018**

TERRA
FOUNDATION FOR AMERICAN ART



121 rue de Lille, Paris VII

INTERNATIONAL CONFERENCE

Monday, June 4, 2018

6:00 pm* *A Conversation: Jim Dine and Ruth Fine*

Independent Curator & Curator Emeritus, Prints and Drawings,
National Gallery of Art

*By separate invitation only

Tuesday, June 5, 2018

10:00 am *The Making of The American Dream at the British Museum*

Stephen Coppel

Curator, Modern Prints and Drawings, British Museum

Working Collectively

Moderator: **Katherine Bourguignon**

Curator, Terra Foundation for American Art

10:30 am *Printmaking as a Medium and a Work*

*Procedure in the 1960s and 1970s: Was the Collaborative
Nature of Printmaking More Self-Evident to New Art
Practices of That Time?*

Laurence Schmidlin

Curator of Modern and Contemporary Art, Musée cantonal des
Beaux-Arts de Lausanne

11:15 am Coffee break

11:30 am *The Bugs in the Chocolate: American Prints
and Printing at the 1970 Venice Biennale*

Susan Tallman

Adjunct Associate Professor, School of the Art Institute of Chicago
& Editor-in-Chief, *Art in Print*

12:15 am *License to Feel: Richard Serra's Prints*

Richard Shiff

Professor, The University of Texas at Austin & Director, Center for the Study of Modernism

1:00 pm Break

Getting the Message Across

Moderator: **Catherine Daunt**

Hamish Parker Curator of Modern and Contemporary Graphic Art, British Museum

2:30 pm *'A beautiful, incomplete idea'*

*(Around Jasper Johns' *Flags and Beyond*)*

Hervé Vanel

Assistant Professor, Art History, The American University of Paris

3:15 pm *Printmaking in the Middle of Something:*

Bob Blackburn and African-American Printmaking during the Graphics Boom

Jacqueline Francis

Associate Professor and Chair, Graduate Program in Visual and Critical Studies, California College of the Arts

4:00 pm Coffee break

4:15 pm *Matter(s) of Fact*

Elisabeth Lebovici

Independent Art Historian & Critic

5:00 pm Discussion

‘Printmaking concerns social attitudes,
you know—politics and a public.’

Franz Kline, *Artnews*, January 1972, p. 29.

This international conference will look at the ways printmaking engaged with and often challenged American society and politics from the 1960s to today. Special attention will be given to print workshops, collaborative practices, and the ways in which the print media encouraged art activism. Focusing on the specificity of materiality and creative process, the conference seeks to examine how the various layers of these works could be socially and/or politically encoded. Among the questions speakers will address: How was the meaning of artistic authorship redefined through printmaking? Who were the audiences? How did artists use original multiples at a time when the personal and the political became increasingly intertwined?

This conference is held in conjunction with the exhibition *Le Rêve américain : du pop art à nos jours. Estampes du British Museum*, a collaboration between the Fondation Custodia, the Terra Foundation for American Art and the British Museum.

Free admission to the conference.

It will be held in English.

To reserve or obtain further details
on the program, please contact:

information@terraamericanart.eu

or +33 1 43 20 67 01

rsvp by June 1, 2018