

**FOR IMMEDIATE RELEASE:**

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**LAST CHANCE! *CHUCK CLOSE PRINTS: PROCESS AND COLLABORATION* EXTENDED TO  
SEPTEMBER 26; FREE SUMMER SATURDAYS END LABOR DAY WEEKEND**

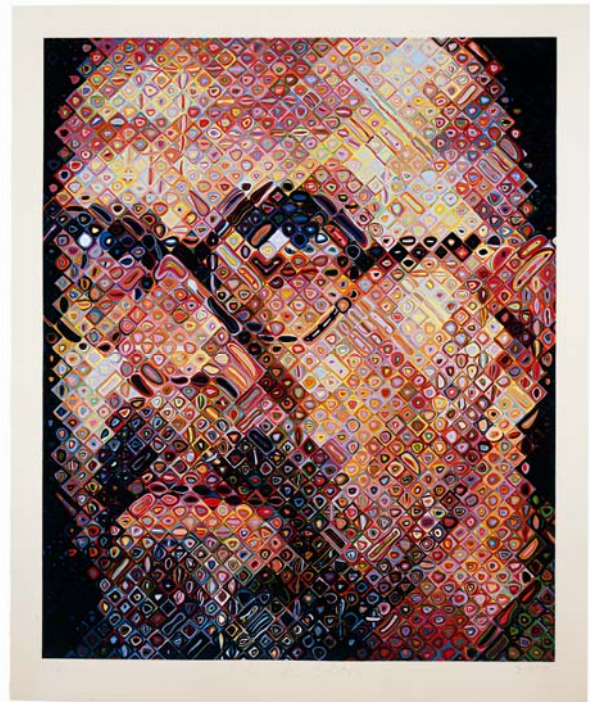
WASHINGTON, D.C. – The Corcoran Gallery of Art announces today that the closing date for *Chuck Close Prints: Process and Collaboration* has been extended from September 12 to **September 26**. Visitors now have the opportunity to see the exhibition for an additional two weeks before it leaves DC. The Corcoran is the final venue on the *Chuck Close Prints* traveling tour.

The Corcoran's popular *Free Summer Saturdays* end Labor Day weekend, with the final day of free admission on September 4.

A concert by the Washington Revels, live model sketching class, highlights tours, and chalk drawings by Corcoran College of Art + Design alumni Randolph Williams and David Ibata are free events planned, in addition to free admission to the Gallery. For more information, visit [www.corcoran.org/freesummersaturdays](http://www.corcoran.org/freesummersaturdays).

*Chuck Close Prints* is the first-ever survey to examine the artist's extensive and groundbreaking work in the field of printmaking. With more than 100 finished works and proofs on display, the exhibition reveals the experimentation that drives the innovative American artist's creative process.

"One of the most influential artists of our time, Chuck Close has consistently advanced the art of printmaking. Through his collaborations with printers, and with his interest in methods and technologies, Close generates prints that acknowledge and utilize traditional processes but also propel them into a new era. The results are visually stunning," said Amanda Maddox, assistant curator of photography and media arts, and organizing curator for the exhibition at the Corcoran.



## EXHIBITION-RELATED PUBLIC PROGRAM

\*\*JUST ANNOUNCED\*\*

### *An Evening with Phillip Glass (lecture)*

Thursday, September 9, 6:30 p.m. This event will stream live at [www.corcoran.org](http://www.corcoran.org) at 6:30 p.m.

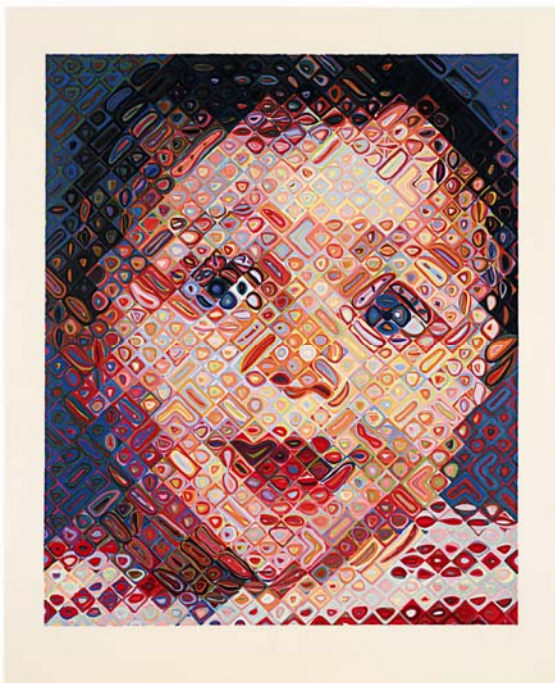
\$20 Members; \$25 Public

Philip Glass has had an extraordinary impact on the musical and intellectual life of our times. Through his operas, symphonies, film soundtracks, and collaborations with a variety of figures within the arts, including Twyla Tharp, Allen Ginsberg, Woody Allen, David Bowie, and Chuck Close, Glass has become one of America's most influential and renowned composers. On this intimate evening, Glass discusses his illustrious career, shares riveting stories about SoHo in the 70's, and reflects on his many collaborative projects with Chuck Close and other art world luminaries. Following the talk, audience members are invited to visit the exhibition, *Chuck Close Prints: Process and Collaboration*, in which several prints featuring Close's iconic *Phil* image are on view.

## ABOUT THE ARTIST

Born in 1940 in Monroe, Washington, contemporary artist Chuck Close is widely known for creating large-scale portraits in mediums that range from painting and drawing to photography and printmaking. As a student at Yale, where he earned an MFA in printmaking and painting, Close was primarily interested in abstract painting. By the late 1960s, he abandoned this way of working and began to create intricate, monumental drawings and paintings of himself, family members and friends. Always interested in the process required to generate his portraits, Close has consistently turned to printmaking to experiment with visual ideas, resulting in some of his most captivating and accomplished works.

In 1972, with the help of printer Kathan Brown of Crown Point Press, Close created his first print as an established artist by revisiting the 17th-century technique of *mezzotint*, no longer in vogue. He has since expanded his technical repertoire as a printmaker, engaging with processes as diverse as woodcut, silk screen, aquatint, and spitbite etching.



The exhibition includes seminal works that range from Close's first print, *Keith/Mezzotint*, 1972, to the ambitious 113-color Japanese-style *ukiyo-e* woodcut *Emma*, produced 30 years later. On display are select matrices and proofs that illustrate the steps involved in making a print, as well as examples of Close's work in other media. Recent and new works by Close, such as *Roy Paper/Pulp*, 2009–2010 and *Self-portrait (anamorphic)*, 2007, will also be shown in the exhibition for the first time.

Attracted to the limitations and difficulties of printmaking, Close has routinely collaborated with a community of master printers to produce his elaborate works. He has engineered new techniques and approaches that have greatly expanded the possibilities of the medium. Though he

continues to refine and develop his methods of working, he consistently starts from photographs that feature only the heads of his subjects, and he employs a grid system to transcribe those portraits into finished prints. Close occasionally returns to subjects years later, re-using and repurposing an image to inspire new works.

When making a print, Close and his collaborators complete every stage of their process—from translating an image onto a matrix, to carving wood blocks, etching plates, and applying multiple layers of color—by hand. The mammoth scale and technical complexity of many of his portraits, combined with this time-consuming process, often means that a single print may take years to complete. Close welcomes this challenge, stating that “when you have very strict limitations, you have to be...very creative to figure out a way of getting them to work for you. I found that kind of problem-solving very interesting.”

*Chuck Close Prints: Process and Collaboration was organized by Blaffer Gallery, the Art Museum of the University of Houston. The exhibition and publication have been generously underwritten by the Neuberger Berman Foundation. Additional support was made possible by the Lannan Foundation, Jon and Mary Shirley, The Eleanor and Frank Freed Foundation and Houston Endowment Inc., Jonathan and Marita Fairbanks, Dorene and Frank Herzog, Andrew and Gretchen McFarland, Carey Stuart, The Wortham Foundation, Inc., Karen and Eric Pulaski, Suzanne Slesin and Michael Steinberg, and Texas Commission on the Arts. Support for the presentation at the Corcoran Gallery of Art is made possible in part by the Christopher & Dana Reeve Foundation and the E. Rhodes and Leona B. Carpenter Foundation.*

## **VISITOR INFORMATION**

The Corcoran’s hours of operation are as follows: Wednesday, Friday, Saturday, and Sunday from 10 a.m. to 5 p.m.; Thursday from 10 a.m. to 9 p.m.; closed Monday and Tuesday. Admission to *Chuck Close: Process and Collaboration* is \$10 for adults, \$8 for seniors (62+) and students (with valid ID), children 12 and under, military (with valid ID) and Members enter for free. Admission to the museum is FREE on Saturdays from May 29 to September 4.

## **ABOUT THE CORCORAN**

The Corcoran Gallery of Art, a privately funded institution, was founded in 1869 as Washington’s first and largest nonfederal museum of art. It is known internationally for its distinguished collection of historical and modern American art as well as contemporary art, photography, European painting, sculpture and the decorative arts. Founded in 1890, the Corcoran College of Art + Design is Washington’s only four-year college of art and design offering BFA degrees in Digital Media Design, Fine Art, Graphic Design and Photography; a five-year Bachelor of Fine Arts/ Master of Arts in Teaching (BFA/MAT); and a two-year Master of Arts (MA) in Interior Design or History of Decorative Arts. The College’s Continuing Education program offers part-time credit and non-credit classes for children and adults and draws more than 2,500 participants each year.

For more information about the Corcoran Gallery of Art and College of Art + Design, visit [www.corcoran.org](http://www.corcoran.org).

Image page one: Chuck Close, *Self-Portrait*, 2000. 111-color silk screen, 65 1/2 x 54 inches, edition of 80. Brand X Editions, printer (Robert Blanton, Thomas Little). Pace Editions, Inc., New York, publisher. Courtesy of the artist and Pace Editions, Inc.

Image page two: Chuck Close, *Emma*, 2002. 113-color Japanese-style *ukiyo-e* woodcut, 43 x 35 inches, edition of 55. Pace Editions Inc., New York, printer (Yasu Shibata). Pace Editions, Inc., New York, publisher. Courtesy of the artist and Pace Editions, Inc.