



GEMINI G.E.L. AT JONI MOISANT WEYL

PRESS RELEASE

NEW EDITIONS: ALLEN GINSBERG

SEPTEMBER 12 – OCTOBER 21, 1998

Six prints by the late **Allen Ginsberg** have just been published by the Los Angeles-based artists' workshop, Gemini G.E.L., and can be seen at **Gemini G.E.L. at Joni Moisant Weyl** in New York City.

Ginsberg arrived at the Gemini workshop in June, 1996, and started by working from sketches and ideas he had accumulated during his lifetime of varied experiences. Drawing onto aluminum lithography plates and eventually onto mylars and vellums, Ginsberg spent several weeks in the workshop enthusiastically exploring printmaking, a medium new to him.

He began his project with an image of a snake encircling a micro-city, a one-color lithograph drawn directly onto an aluminum plate. He followed with two multi-colored images, one of a boat and one of Korean mask; the mask image was something he had sketched from a wooden door observed years earlier but he wanted to explore it further. Several of the prints, including the snake, the boat image and a larger lithograph entitled *Harry Smith's Birthday Party*, have vertical layers of imagery suggesting a passage of time and history. As in his poetry, Ginsberg was clearly addressing the meanings of life and its paths. As his project progressed, he experimented with drawing onto vellums and mylars, and collaborations with other artists began. His friends George Condo, David Hockney, Edward Ruscha and other artists visited his studio at Gemini and added imagery to two prints, an *Untitled "face"* image and *The Ballad of The Skeletons*.

For all six prints Ginsberg approved the final images and signed "R.T.P." (Right to Print) proofs. Edition printing began immediately. *The Ballad of the Skeletons* was the first edition to be completed, and it was signed and numbered by Ginsberg. Sadly, the Gemini collaboration with Allen Ginsberg was abruptly ended by his sudden death. The other five editions bear an estate stamp and numbering applied by the Gemini workshop.

Visuals and additional information may be obtained from the gallery. The gallery is open Tuesday through Saturday, 10 a.m. to 6 p.m.



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PRESS RELEASE

NEW EDITIONS: BRUCE NAUMAN AND KEN PRICE

SEPTEMBER 12 – OCTOBER 21, 1998

Five prints by **Bruce Nauman** and two ceramic multiples by **Ken Price** have just been published by the Los Angeles-based artists' workshop, Gemini G.E.L., and can be viewed at **Gemini G.E.L. at Joni Moisant Weyl** in New York City.

In this new body of work, Bruce Nauman further explores the imagery of hands, previously seen in an earlier series of Gemini prints, *Fingers and Holes*. This project began with a one-color etching, *Verso Recto*, where ten fingers are shown forwards and backwards, lined up in rows to be counted or inspected. Once the etching was proofed and approved, to continue the series Nauman laid down mylars over the etching and drew the "wash" background for *Verso Recto (State I)* and the "wash" fingers for *Verso Recto (State II)*. The drawing on these mylars was transferred to lithography plates and printed in black, and the drawn outline of the fingers first seen in the etching was now screenprinted. The other two new prints also began with a one-color etching, *Holding Hands All Thumbs*, and with a similar lithographic image. Here, the hands are drawn forwards and backwards, poised to grasp each other, but now the "fingers" are actually all thumbs. For the collaged print, *All Thumbs Holding Hands*, Nauman took the lithograph and cut out the right hand, removing it completely from its position and reattaching it near the left hand. Typical of Nauman's interest in process and physical presence, the hole where the right hand was cut out remains obvious. The "fingers" (thumbs) of the two hands were individually interwoven by the artist as each print in this edition was signed.

The two ceramic sculpture editions by Ken Price are at once small and witty, mysterious and imposing. Made of low-fire clay and formed in a press-mold, these multi-faceted objects are like oversized jewels. The colors are painted rather than glazed, layer upon layer, and then partially rubbed away to reveal the layers underneath. A portion of each form is removed at sharp angles in cool, smooth slices, revealing a black hollow interior space surrounded by inviting monochromatic planes. These new works are the third in a history of ceramic collaborations between Gemini and Ken Price, and are his most abstract. They are typical of his pushing the boundaries between traditional ceramics and modern sculpture, here invoking Cubism, Surrealism and geometric abstraction while adding a distinctly Californian palette and surface.

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