

NEWS

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Carborundum Printmaking: Henri Goetz and His Legacy
February 14 – April 6, 2003

A selection of work by the French Modernist printmaker Henri Goetz and his contemporary followers, Dikran Daderian, Hélène Laffly and Denise Zayan highlighting the importance of the Carborundum printing process.

Opening Reception: Thursday, February 13, 6-8 pm

BOSTON— Fifty years after the French-American artist Henri Goetz (1909-1989) last exhibited in the United States, at the Circle and Square Gallery in New York, his work returns to the United States at the Boston University Art Gallery in *Carborundum Printmaking: Henri Goetz and his Legacy*. A focal point in post-war Paris, as the artist's studio was a gathering place for artists and friends, it was in his role as a printmaking teacher beginning in 1950 that Goetz made his most lasting impact. Goetz was considered a virtuoso in his application of traditional printmaking techniques to his non-traditional visual style. An accomplished printmaker in virtually every technique, he also contributed richly to the advent of new techniques, most notably the Carborundum printmaking process. An engraving technique requiring the use of an abrasive ground to create a granulated and textured surface, printmakers worldwide have since employed this process. Over thirty vintage works by Goetz will be on view and accompanied by a contemporary selection of works in the Carborundum process by artists Dikran Daderian, Hélène Laffly and Denise Zayan.

After studying at Harvard and MIT Goetz left America for Paris in 1930, where he worked in the Montparnasse painting academies frequented by American art students. Rooted in the Surrealist tradition, Goetz made his debut in Paris at the Salon des Surindépendants in 1935. Goetz's first experiences with engravings date from the outbreak of the war and he soon became a master. As the war began to escalate in Europe, Goetz and his wife, the painter Christine Boumeester, worked with the French Resistance. They were forced to leave Paris for Southwestern France where Goetz met and mingled with members of the Belgian surrealist group that included Rene Magritte and Raoul Ubac. He also exhibited his work with Hans Hartung and Pierre Soulages.

Returning to Paris after the Liberation, Goetz co-founded the “Graphis Group” in 1949 and began teaching at the Ransom Academy and then at the Grande-Chaumière, where he opened two ateliers in 1955. From 1953 to 1966, Goetz was also director of an atelier in the American Conservatory at Fontainebleu. He founded the atelier Goetz (Goetz workshop) in 1965. In 1949, Goetz and his wife Christine Boumeester became naturalized French citizens. Goetz died in Paris in 1989.

Dikran Daderian was born in Beirut in 1929. His abstractions are derivative of richly brocade fabrics, with subtle shifts in tone and weight, composed of vibrant color. His work is often thought of as unclassifiable, as it prefers to relay a meaningful presence over a tangible form. French artist Hélène Laffly’s prints play with the idea of subtle shifts in texture, often forsaking color for this purpose. Denise Zayan was born in Cairo, Egypt in 1946. Her international roots are strongly visible in her work evidenced through the use of lush tropical colors intermingled with the careful refinement of French floral painting. All three artists were students at the Goetz Academy.

This exhibition was organized by the Boston University Paris Program in conjunction with independent curator, Nelly Chadirat to celebrate the renaming of the Paris campus street to *rue Jean Pierre-Bloch*. A personal friend of Goetz, Bloch, like Goetz, was a prominent member of the French Resistance.

This spring, the Boston University Art Galleries will focus a season spotlight on Printmaking. Other print shows on exhibit will include: the *Boston Printmakers 2003 North American Print Biennial* and *The Third Arches Student Print Show* at Boston University’s 808 Gallery, as well as *Lines of Site 2003: Confluent Visual Cultures at the University of Alberta* at the Sherman Gallery. All of these exhibitions are part of the *2003 Southern Graphics Conference Making Histories: Revolution and Representation*. The conference will be held at Boston University April 2-5, 2003. For more information, visit the conference website at <http://www.bu.edu/cfa/visual/index.html> or www.sgcpintconference2000.org.

Gallery Talk

Saturday, February 15, 2pm: James Stroud, Artist & Director, Center Street Studios, will discuss Goetz’s work and the carborundum process

Information

The Boston University Art Gallery
855 Commonwealth Avenue
Boston, MA 02215

Gallery Hours:
Tue-Fri 10-5pm
Sat-Sun 1-5pm

(617) 353-3329
www.bu.edu/ART

The **Boston University Art Gallery** (BUAG) is a non-profit art gallery geared toward an interdisciplinary interpretation of art, and committed to a culturally inclusive viewpoint that expands the boundaries of the museum. Exhibitions focus on international, national and regional art developments chiefly in the 20th century, seek to present the cultural and historical context of art, and to acknowledge the artistic contributions of under-recognized sectors of the population. BUAG is located at 855 Commonwealth Avenue, inside the College of Fine Arts at Boston University (BU West T stop on the B Green Line). Hours are Tues.- Fri., 10-5pm and Sat. & Sun., 1-5pm. The Boston University Art Gallery is free and fully accessible to the public.