## "Indy Print Posse"

June-July 2013

Volume 1: Number 3

# Juried Exhibition Entries

Original, limited edition etchings and linocut prints by

James Hubbard

http://www.jhubbardprints.ngt

The 3rd Annual Intaglio Exhibition of the New York Society of Etchers continues at the National Artists Club, NYC until June 7th. My landscape etching, "Field & Stream", was my contribution to this prestigious national juried exhibition.

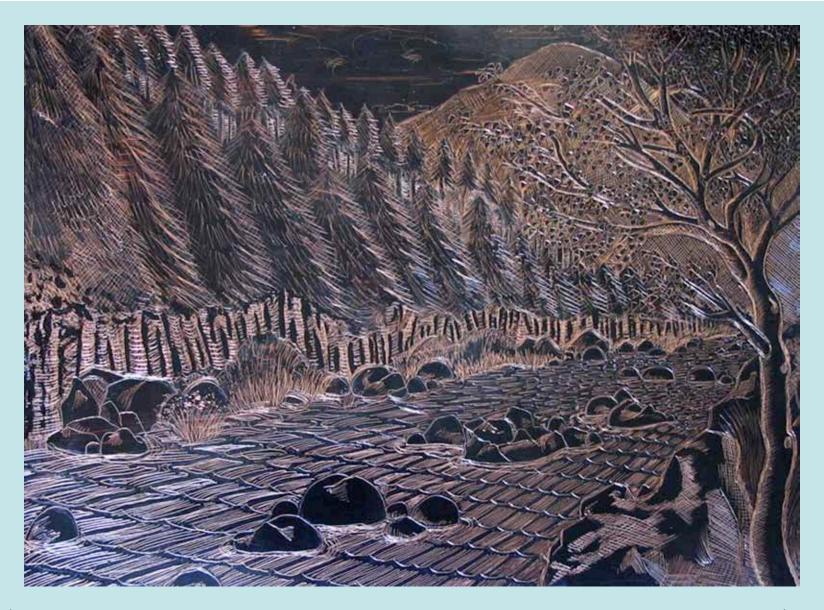
When I look at the great landscape prints of the old masters on which "Field & Stream" was modeled, I'm transported to a time and place I will never visit. These artists captured the transformation of land & sea by the seasons, weather & man. This gtehing harkens back to the great Dutch etchers of the 17th Century when landscape was beginning to be accepted as a legitimate genre of art- a position it had not occupied since classical antiquity. Not only am I interested in the standard compositional devises of perspective but I enjoy showing the many textures and shapes of the natural environment. http://www.nysgtchgrs.org/gvgnts 130520 3national.php



"Field & Stream" [state II], copper plate etching, 12"H X 18"W, 2010, edition size: 3

Permanent collection of the State University of Arkansas, Jonesboro

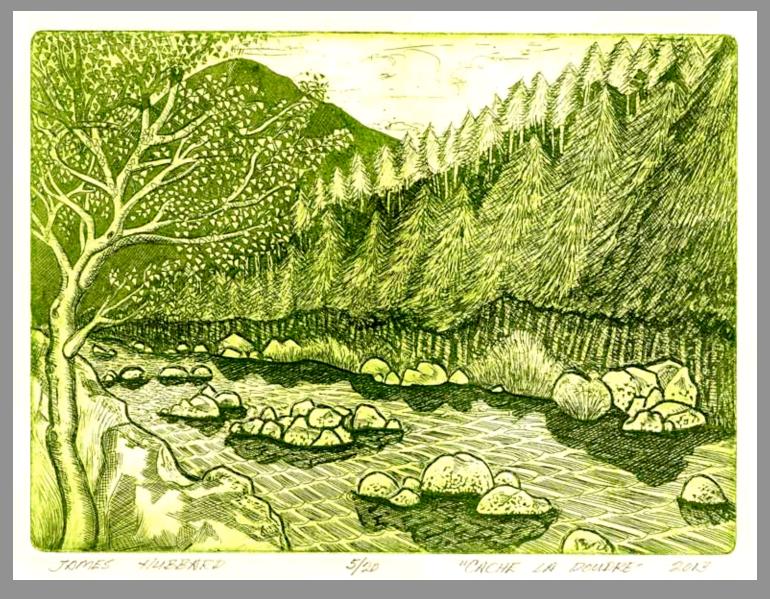
The Etching Process~ 112 gauge copper plate is prepared by removing scratches with pumice, beveling the corners & edges with a file and cleaning the printing surface with Brasso & denatured alcohol. A thin layer of block-out medium called "asphaltum" is applied with a foam applicator to the front printing surface and the back of the plate. Asphaltum resists the biting action of the ferric acid. An etcher will scratch the image through the asphultum onto the copper underneath with a needle. Whatever lines are exposed, will be etched into the plate. The depth of the lines~ which hold the ink~ depends upon the time in the acid bath, usually forty minutes to one hour. The plate is removed from the acid and cleaned under water. Asphatum is removed with mineral spirits. The plate is wiped using viscous ink and sized cheesecloth called tarlatan. Damp etching paper is placed over the plate and both are run under extreme pressure between the bed and barrel of an etching press.



This is a prepared copper plate ready for the acid bath. The image will be reversed during the printing process.

The "Cache la Poudre" River begins high in the north central Rocky Mountains of Colorado within the Roosevelt Nat'l Forest between Ft. Collins and Walden. This river is the life source of northern Colorado front range farming communities. RNF is a large and wild recreational area that draws fishermen, hikers and tourists. This section of the river cuts through family property above a little town called Rustic.

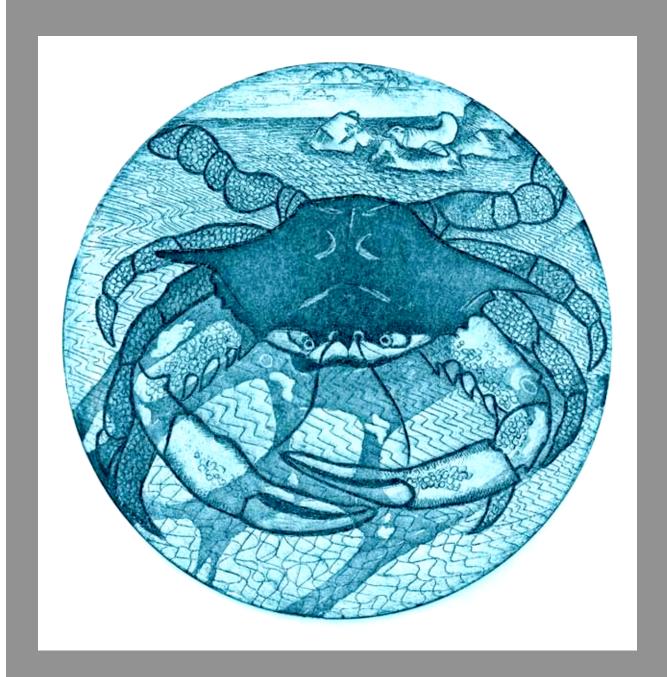
I wanted to convey the tactile beauty of the fir & pine covered canyon walls and the rugged movement of falling water over rocks toward a vanishing point in the distance. In order to achieve this, my marks were chosen from a wide palette of possibilities- contour, cross-contour, cross-hatch, stipple, etc. The aquatint rosin & acid did the rest!



"Cache la Poudre", etching & aquatint, 9"H X 12"W, 2013, edition size: 20, \$385.00 framed/\$295.00 unframed

In "Gulf Legacy II", a crab struggles in the BP oil slick that was the result of the 2010 explosion of Deepwater Horizon oil platform. The last Caribbean Monk Seal was seen in 1952. Columbus ordered his men to kill all that they saw on his first voyage to the new world.

I wanted to draw the viewers attention to the long legacy of exploitation & destruction of an immense area that is diverse in wildlife and rich in natural resources. While the environment is the foundation of the area's tourist, food and energy industries, I hope the viewer will reflect upon what happens when human error and greed rule.



"Gulf Legacy II"
[state II], etching & aquatint,
8" round, 2012,
edition size: 20,
\$325.00 framed/
\$235.00
unframed

My gtchings, "Gulf Legacy II" and "Cache la Poudre" were chosen for display at Red Delicious Press- Aurora, Colorado- during their exhibition, "Water on Paper", from June 14th- July 27th, 2013.

http://www.rgddgliciousprgss.com/166542/about-us/

Although both prints have water as their theme, these original etchings have dissimilar messages. Two of my passions are gardening & conservation. I attempt to show the beauty of our diverse natural world. I sometimes comment on important contemporary events & injustices. My purpose is to encourage reflection and provoke public dialogue regarding important current environmental issues & controversies.

### The Art Beat

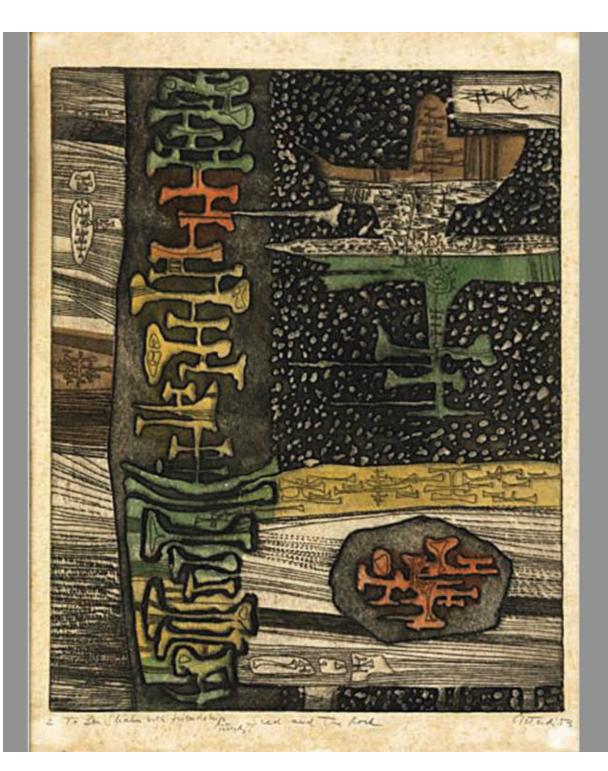
You simply must see this local exhibit before it closes!

#### "Gabo Peterdi"

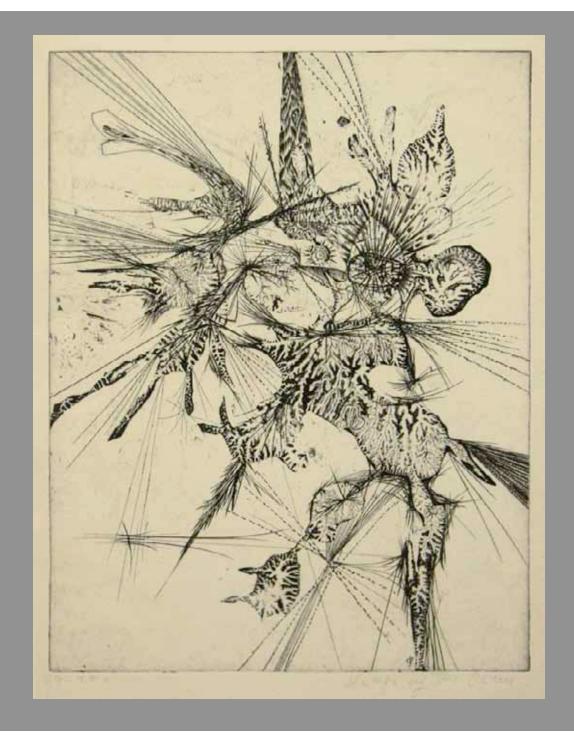
Indianapolis Museum of Art Susan & Charles Golden Gallery January 11, 2013- January 5, 2014

http://www.imamusgum.org

Gabor Peterdi was an ex-patriot refugee from Europe during WWII, participated in Stanley Hayter's famed "Atelier 17" printmakers workshops in NYC & Paris, influenced by Surrealist artists and taught art at Yale for years. Peterdi was a pioneer within the east coast Abstract Expressionist movement of the 1940~1950s. His engraving & etching experiments with multi plate/multi color viscosity printing can be elearly discerned in this wonderful Indianapolis Museum of Art exhibition. You must see...http://www.imamuseum.org/exhibition/gaborpeterdi



"Triumph of Spring" by Gabo Peterdi, 17.50" X 13.75", multi-color viscosity etching & engraving on copper, edition: 35, 1953



"Wings of the Ocean" by Gabo Peterdi, etching & engraving on zinc, 17.75" X 13.75", edition: 50, 1952

#### "Art Funnigs"



I hope you have enjoyed this issue of "Indy Print Posse". It is my pleasure to provide you with updates of my current available prints, art activities and local art happenings. Thank you for your continued support and interest. I pray you have a wonderful summer.

Until August ...

James Hubbard

https://www.facebook.com/pages/J-Hubbard-Prints/229884217053903?ref=h1