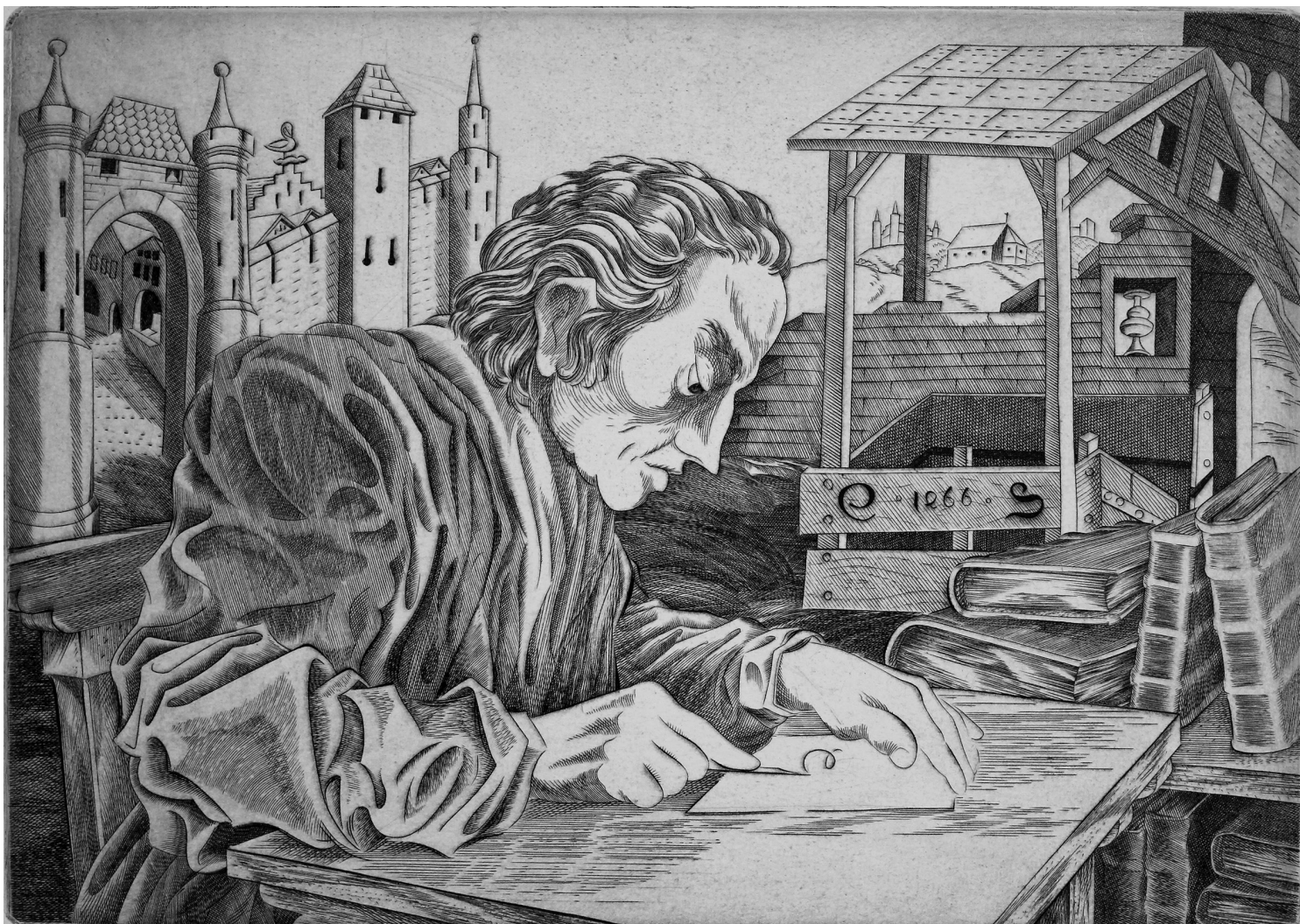


LEGACY

EVAN LINDQUIST





BRADBURY
GALLERY

LEGACY

E V A N L I N D Q U I S T

28 August - 1 October 2014 | BradburyGallery.com

Cover:

Master ES Invents Cross-Hatch Shading, 2014

engraving

7.2 x 10.2 inches

Evan Lindquist/VAGA NY © 2014

He was the first to use cross-hatched shading. No one knows his name, but he was also the first to sign his work with initials — about 1460. Master ES was an excellent artist who influenced many other artists. During his lifetime, linear perspective was not understood. In the background is a stable showing his bizarre attempt at linear perspective.

– Evan Lindquist

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Legacy is a tribute to Evan Lindquist, an emeritus professor from the Arkansas State University Department of Art. During his long, successful and influential career he has received numerous accolades, including two lifetime achievement awards for his impeccably crafted engravings. His work has been featured in more than 300 exhibitions and can be found in collections throughout the United States and abroad. He has inspired countless students to become printmakers and has touched the lives of many admirers through his works of art and enthusiasm for his field. So it was no surprise when in September of 2013, Lindquist was named as Artist Laureate for the state of Arkansas, the first person ever to receive such an honor.

In *Legacy* and the simultaneously held exhibition *Selections*, we recognize Lindquist by highlighting two of his best-known accomplishments. In *Legacy* we feature his prints. This set was produced over the past decade since his retirement from A-State in 2003. Still extremely active, he continues to create in his signature style - flawless, intricate works that are at once thoughtful and visually stimulating. These prints are physical reminders of his ceaseless fascination with engraving, his chosen print form.

In addition to his impressive body of work, Lindquist has also endowed us with the *Delta National Small Prints Exhibition*. His tireless efforts to promote appreciation for this type of art and for the artists who create it, led him in 1996 to found this annually held, juried print competition. Several examples of prints that have received purchase awards from past *Delta National* exhibitions will be presented in *Selections*, held in conjunction with *Legacy* to remind viewers of this exceptional contribution bequeathed to us by the artist.

Two distinct series are featured in *Legacy*. The first depicts individual engravers. Each is represented with some indication of an important aspect about the artist, such as attributes of their contribution to printmaking, hints about their professional life or perhaps Lindquist has created them in a style similar to that in which the artist worked. For example, in his most recent piece titled *Master ES Invents Cross-Hatch Shading*, Lindquist uncharacteristically distorts the perspective of the architectural structures in the background as if *Master ES* himself had produced the piece.

The second group of prints is loosely and effectively drawn, while the majority of the first series is produced in great detail. This set represents the natural world and our relationship with it. His beautiful looping lines animate the sky, the land and the sea reminding us of our earthly wonders and our responsibility to them. Even in the tiniest space—approximately a mere two square inches—this master’s hand is able to clearly produce an image projecting the power of the sea.

As is evident in his life’s work, Lindquist retains a deep love for his practice. His desire to share this great joy in his life with others is as rewarding as it is charming. Lindquist creates with true passion and instills that passion in anyone fortunate enough to be familiar with him.

– Les Christensen, Director
Bradbury Gallery



Albrecht Dürer Engraves His Initials, 2008
engraving
8.5 x 9 inches
Evan Lindquist/VAGA NY © 2008

MAN WITH A BURIN

Evan Lindquist collapses time and geography. Working in a discipline that is 600 years old, he creates works that speak to the present and the future. Sitting in the intimacy of his studio over a copper plate that is often smaller than a standard 8.5 x 11 sheet of paper, he addresses immense topics—history, nature and life itself through his labor-intensive engraving.

Evan's and my paths have crossed several times over the years, always leaving me richer for it. As a juror for the *Delta National Small Prints Exhibition*, which Evan founded in 1996, I had the experience of seeing work by so many artists who can express a large concept within a small space. As the creator of the series, Evan was reflecting on his own art practice, showing the rest of us that grandiose size is not what makes art, but the quality of what the artist has to say. In 2011, I was the juror for the *Small Print* exhibition at the Center for Contemporary Printmaking in Norwalk, Conn., and I had the pleasure of including one of Evan's prints in the exhibition. I was looking at hundreds of prints laid out on tables in a large studio. And there was Evan Lindquist's print, *Orbiter* — I think my first selection for the exhibition. I've also been lucky enough to visit Arkansas State University several times so I've had the pleasure of interacting with Evan in person.

And we have followed parallel paths in our lives. We were both destined to be artists. I was amazed to learn that at 14 years old, he was a professional calligrapher. At 14, I, too, was earning my own pocket money, perhaps not as professionally as Evan, but by painting watercolors of the children in my neighborhood. Like Evan, I fell in love with printmaking, though with etching and lithography rather

than engraving (although I did try engraving at graduate school). Both of us have stayed with printmaking throughout long careers despite the potential lure of other mediums. And we have both spent many years as teachers, enjoying the process of passing on our love of this amazing artistic discipline to new generations.

What does regional mean when applied to an artist or a writer? Evan Lindquist is identified with the Lower Mississippi Delta region—even being named the first Artist Laureate for the state of Arkansas. Every artist begins his/her career in a region. But the artistic spirit goes far beyond a region. In his groundbreaking book on printmaking concepts, *Prints and Visual Communication*, first published in 1953, William

Ivins, the first curator of prints at the Metropolitan Museum of Art, wrote the invention of printmaking was one of the three-most important pillars of the Renaissance. The reproduction of an exact pictorial image with its consequent mobility was the bite of the apple of knowledge for masses of people. As a result of printmaking, the region became porous.



The concept of a region implies limitations on the content of art created within its borders. But that is hardly the case with Evan Lindquist's engravings. His range of subjects includes the dream world, scientific theory, autobiographical journeys, the world of academe—which he was part of for 40 years, the cosmos, the natural world of flora and fauna, the history of art (engraving in particular), and the elements from which art itself is made—the curve of a line and how it swells and diminishes, the play of light and dark, the impact of the intensive and compulsive mark making that is simultaneously the engraver's burden and pleasure. The word, universal, is very much out of fashion today, but in its

literal-rather-than-political meaning, it could be applied to Evan Lindquist's life work. His images are based on human experience.

Lindquist conflates the region with the larger world outside the studio as well as within it. The *Delta National Small Prints Exhibition* is now in its 18th year. Its annual exhibitions are a mirror of the interests, the trends, the changes in American art. Furthermore, the ranks of his former students across the United States, many of them artists and teachers in their own right, attest to his world-rather-than-regional outlook.

Another way in which Lindquist has passed beyond regional borders is through the internet. He has created a series of short videos that are available on YouTube. Each video is focused around the creation of a different plate. In addition to learning the techniques involved in engraving, Lindquist's pleasure in the process comes through. Even the process of sharpening the engraving burin becomes a ritual—the motions repeated over and over again with the same solemnity and reverence as Lindquist evinces in engraving an image.

But the region is important too. A region contributes its own individuality to the national artistic mainstream, and in naming the annual competition, the Delta National, Lindquist acknowledged the significance of regional/national interaction as it relates to ongoing artistic creativity. Lindquist takes his place among those imaginative individuals who have made the Delta region noteworthy in terms of nurturing artists and writers who have contributed their ideas to the American cultural mainstream. Arkansas State University is located in the land of the Lower Mississippi



Delta Development Project. While the project focused more on economic and social issues, it also recognized the importance of the region to American art, music and literature. Every well-read person is familiar with the writers who come from the region— Tennessee Williams, Eudora Welty, William Faulkner. In addition, anyone interested in music history is aware the Blues originated in the Delta region. Despite having come to Arkansas after growing up in the Middle West, almost all of Lindquist's entire career as a mature artist has been spent in the Mississippi Delta region, and so he must be considered as one of the leading visual arts figures in that cultural history. His importance as an intellectual member of the Lower Mississippi Delta region has been recognized by Arkansas Governor Mike Beebe, who named Lindquist the first Artist Laureate of Arkansas, a position created by the state General Assembly in 2013. Lindquist will occupy that position through 2017.

The fact that Lindquist is an engraver reveals his passion for all aspects of life and learning. Because its origins are so closely related to the development of the printed book, an engraving like other forms of printmaking, in and of itself, alludes to a world beyond—to other disciplines and areas of knowledge. Gutenberg invented movable type and thus, a text that could be duplicated and dispersed, but words were not enough. It was the print, the image that accompanied the words and made them come to life, which was the true cultural shape-shifter. Artists who are interested in the world at large like Even Lindquist eventually come to making prints.

Then there is the impact of compulsive mark making. The layering of the print and the production of successive states—the way an artist/engraver must work the plate

over and over again—is a metaphor for the complexity of the artist’s ideas. We are fortunate Lindquist came to prints early enough in his career so we now have a magnificent and substantial body of his engravings. A fabulous technique alone is not enough. It must be used to express a content. But no one can question the fact that content is enhanced and communicated successfully through an expert and impressive technique. The welter of lines the engraver, particularly the beautiful lines created by a master like Lindquist, must make have a power in and of themselves. They carry a sense that the artist considers the content important enough to spend the time to express it. The presence of the artist in the mark making is part of the force of Lindquist’s engravings. His very actions, the viewer’s awareness of hours and days spent in creating the engraving, give the image authority. To apply Walter Benjamin’s concepts in *Art in the Age of Mechanical Reproduction*, Lindquist’s engravings have an aura that comes from the intensity of the mark making.



A comment should be made on the various moods in Lindquist’s engravings. Those moods range from the satirical images of the academic world—a longtime academic like me has to laugh at the members of the audience paying no attention to the visiting scholar who is giving a lecture, or the sleeping figure in *Tenure*, the mood conveyed with just a few elegant, but biting, lines—to the lyricism of the series called *Spatial Dimensions*, in which the spare lines are completely abstract. Then there is the sense of intellectual investigation as in the *Labyrinth* prints or the *String* prints. The intricate, interwoven forms in each suggest the complexity of both the perceptual and the conceptual worlds.

One of Lindquist’s most recent series is a set of portraits of the engravers who have come before him: artists from the early days of engraving, such as Martin Schongauer and

Albrecht Dürer, and including artists of the 20th century like Reginald Marsh and Gabor Peterdi. The series also contains a self-portrait. Lindquist engraves himself sitting at a chess board, rather than hunched over an engraving plate. The iconography implies that as an artist, he has power over his images the way chess players have over their pieces. But the player (artist) is also subject to risks and may lose as well as win. This self- portrait is typical of the intricacy and complex meaning of Lindquist’s iconography in this series.

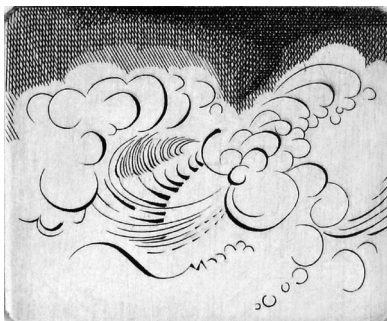
Schongauer’s own demons hover over his shoulders as he works on his plate. A blackbird supervises Dürer as he carves his initials in the copper. Blake’s *Inferno* emerges from the engraving and swirls around the artist’s own head. The portraits seem to convey that art and life are dangerous as well as positive. This feeling is amplified in the portrait of Jacques Callot. Called *Jacques Callot Discards his Burins*, the image seems to focus on danger. The burins in his left hand become weapons while those in his right hand form an abstract, sharp-edged cluster, also threatening in its appearance. The portrait of Gabor Peterdi includes a reference to the Holocaust in the skeletal foot dangling over his head. Peterdi was a refugee from the Nazis. Lindquist’s print suggests this memory of horror remained with Peterdi for the rest of his life. But Lindquist matches his technique to the content of the image. The image of Hogarth drawing the “line of beauty” is conceived as a set of lines itself, unlike the other portraits of artist/ engravers that are richly tonal with extended areas of light and dark.

Lindquist’s deep knowledge of art history keeps on asserting itself. This series and Lindquist’s self-portrait remind me of artists of the past who insert themselves into their imagery, thus erasing the divide between life and art, such as Velasquez in the group portrait of the

Spanish royal family, *Las Meninas*, or Michelangelo inserting his own body into *The Last Judgment* on the back wall of the Sistine Chapel. Thus, although on a cheerier note, Lindquist inserts himself into the long line of engravers.

In another group of recent engravings, Evan Lindquist shows the relevance of printmaking to the present-day by integrating the traditional technique of engraving with a content that resonates with contemporary culture. *Melting Glacier* and *Surging Sea* refer to the natural forces that jeopardize the environment as a result of climate warming. *Succession*, *Destiny*, *Departures* and *Unfolding Century* mark the passage of time and eras. *Energy* implies scientific exploration. So many artists who have been important figures in the history of art found printmaking to be the medium in which they experimented with new ideas and found expressive depths. Among them are Dürer, Rembrandt, Goya, Degas, Manet, Cassatt, Gauguin, Kollwitz, Picasso. Lindquist carries on this tradition.

As shown by his many exhibitions, both solo and group, he is widely recognized as an artist who is significant for our era. His engravings are in 71 permanent collections from coast to coast and beyond, including the Metropolitan Museum of Art and the Whitney Museum of American Art, New York; the Boston Museum of Fine Arts; the Art Institute of Chicago; the Dallas Museum; the San Francisco Art Museums; Achenbach Foundation; California Palace of Legion of Honor; the Dublin City Gallery, Dublin, Ireland; Galleria degli Uffizi, Gabinetto di disegno, Florence, Italy; and the Albertina, Vienna, just to name a few to indicate the geographic range and major nature of museums that have acquired his work. Many institutions own at least five of his engravings and some own more than 50, such as the Portland Art Museum, which is one of the most-important



print collections in the country; the Albrecht Art Museum, St. Joseph, Missouri; the Arkansas Arts Center, Little Rock; and Arkansas State University, Jonesboro. In addition and perhaps more importantly, his work is in many college and university art collections where they can be seen by new generations of art students. He has won innumerable awards for artistic distinction in the uncountable juried exhibitions that have included his work. If my arithmetic is correct, he has received at least 80 awards, and he has had solo exhibitions across the United States and in other countries, many in the Southeast, but also in Pennsylvania, Massachusetts, California and as far afield as Vienna, Austria.

When all is said and done, many of the hot artists whose work makes a splash then disappear from history. Evan Lindquist's work will survive and continue to inform viewers about art, history, tradition and innovation as expressed in the second half of the 20th century and the early decades of the 21st.

– Judith K. Brodsky

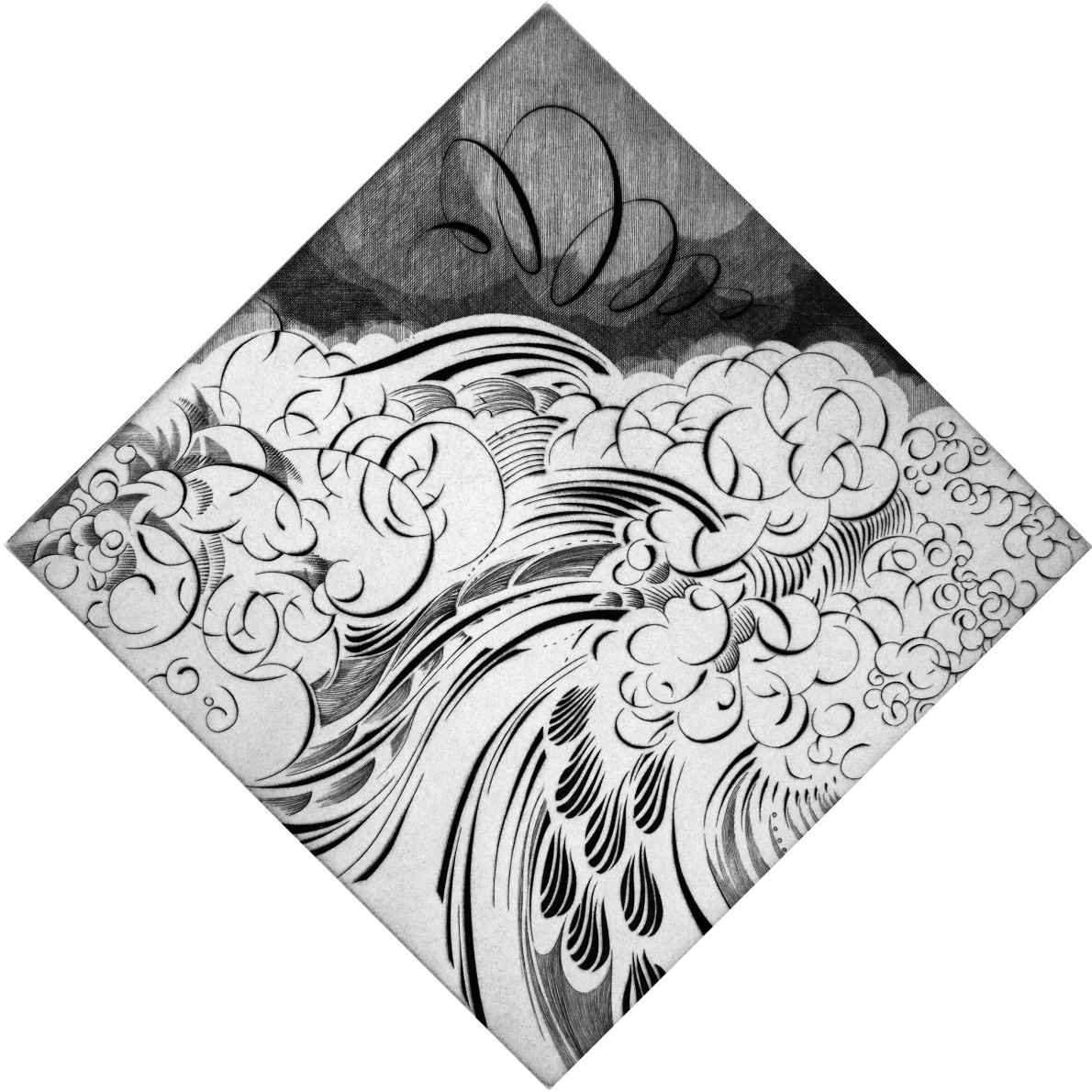
Distinguished Professor Emerita, Visual Arts Department, Rutgers University
Founder, Brodsky Center for Innovative Editions at Rutgers University

Page 4: *Journey*, 2007
engraving, 9 x 12 inches, Evan Lindquist/VAGA NY © 2007

Page 5: *Claude Mellan Engraves a Self-Portrait*, 2008
engraving, 9.6 x 7.9 inches, Evan Lindquist/VAGA NY © 2008

Page 6: *William Blake Engraves The Inferno*, 2010
engraving, 8.5 x 10.5 inches, Evan Lindquist/VAGA NY © 2010

Page 7: *Surging Sea*, 2008
engraving, 1.7 x 2.1 inches, Evan Lindquist/VAGA NY © 2008



Energy, 2008, engraving, 16.7 x 16.7 inches

Evan Lindquist/VAGA NY © 2008

The diagonal format emphasizes Kinetic energy portrayed within the image — directional lines of moving forces push toward the right. The diagonal format creates Potential energy as the entire image threatens to tip over.

All statements featured in italics are comments by the artist about his work.

Melting Glacier, 2013
engraving
6.1 x 8.1 inches
Evan Lindquist/VAGA NY © 2013

The melting of glaciers all over the world should cause everyone to join together in an effort to halt the warming. Instead, it has become a hot political issue which will solve nothing.



Unfolding Century, 2009
engraving
7.8 x 5.9 inches
Evan Lindquist/VAGA NY © 2009

I accepted a commission to create an edition of engravings to help celebrate the first century of existence of Arkansas State University. This image symbolizes the cumulative activities and knowledge of 100 years.



Knight, Bird & Burin, 2006, engraving, 8 x 4.9 inches

Evan Lindquist/VAGA NY © 2006

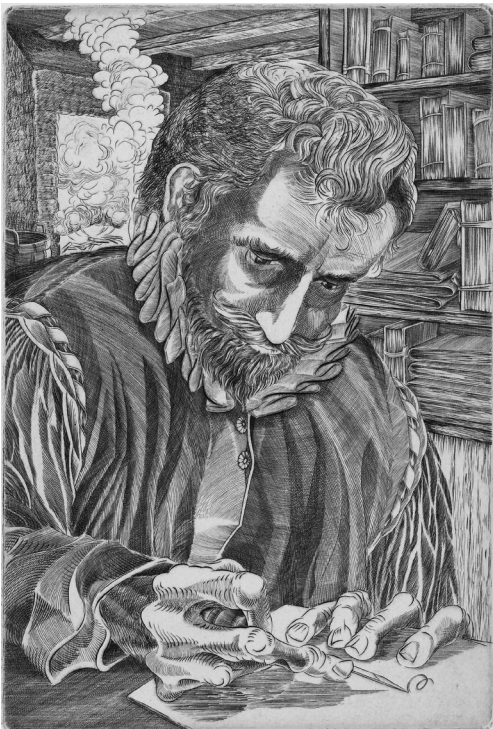
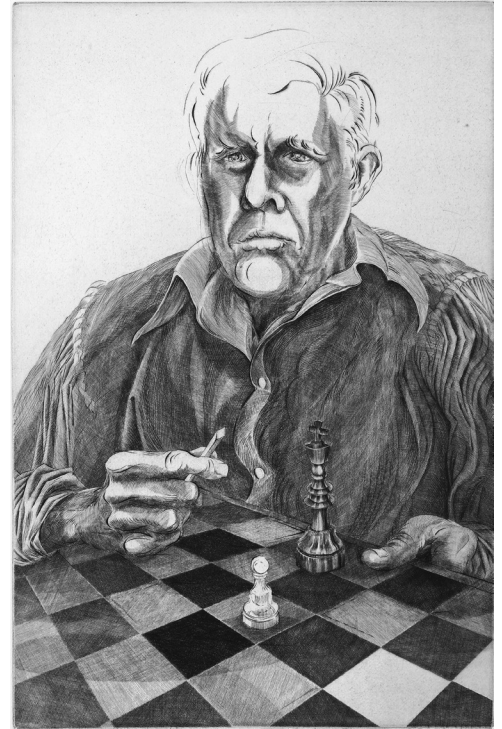
This happy-go-lucky fellow is the same guy Albrecht Dürer engraved in his famous engraving, 'Knight, Death, and Devil.' That was in 1513. Dürer had the Knight too scared to look at Death and the Devil who seemed to be stalking him, but after 500 years, a person ought to be allowed to relax for a while. My version of this Knight is a satire. The Knight holds up the mighty conquering burin. Death and Devil are nowhere to be seen — perhaps frightened away. The Knight is able to smile at us for the first time in five centuries. And the mockingbird perches on the mighty burin to remind us that this is all for fun.

Man with a Burin, 2012
engraving
18 x 12 inches
Evan Lindquist/VAGA NY © 2012

Engraving a plate is like playing chess. I began working on this plate in 1986, intending it to be my own self-portrait at age 50. But during the next 26 years, it was a race to keep the plate synchronized with my advancing age.

The act of engraving is like playing chess, and this plate depicts a game of chess. Just as every move in chess calls for another move, in engraving each cut of the burin demands another mark on the plate. "Plan ahead or be overwhelmed" is true in War, Chess, and Engraving.

While working, I discover what I don't know.



Hendrik Goltzius Engraves with Maimed Hand, 2011
engraving
10.5 x 7.2 inches
Evan Lindquist/VAGA NY © 2011

Hendrik Goltzius, a sophisticated Dutch printmaker, fell into the fireplace as a child and was left with a badly burned and maimed hand. He overcame the adversity and deformity to become the leading engraver of the late sixteenth century in Northern Europe.

THE ARTIST

Evan Lindquist is an American artist, born in 1936, in Salina, Kansas. He has concentrated on copperplate engraving since 1960.

EMPLOYMENT

1963-2003: Printmaking and Drawing Professor, Arkansas State University, Jonesboro

1958-1960: Staff Artist, Emporia State University, Emporia, Kansas

EDUCATION

1960-1963: University of Iowa, MFA in Printmaking (With Mauricio Lasansky), Iowa City

1954-1958: Emporia State University; BSE degree, Emporia, Kansas

AWARDS AND HONORS

2013: Artist Laureate, State of Arkansas, 2013 through 2017

2010: Lifetime Achievement Award, Society of American Graphic Artists, New York

2004: Governor's Lifetime Achievement Award, Arkansas Arts Council

2004: Distinguished Alumni Award, Emporia State University, Emporia, Kansas

2003: Emeritus Professor of Art, Arkansas State University, Jonesboro

1981: Outstanding Faculty Member, Arkansas State University, Jonesboro

1981: Chairman, President's Fellows, Arkansas State University, Jonesboro

Lindquist's work has been included in more than 300 juried exhibitions and has won more than 80 awards.

His prints are in public collections in United States and abroad, including: Albertina, Vienna, Austria; Arkansas Arts Center, Little Rock; Art Institute of Chicago; Boston Museum of Fine Arts; Bradbury Gallery, Jonesboro; Dublin City Gallery The Hugh Lane, Dublin, Ireland; Hunterdon Art Museum, Clinton, NJ; Memphis Brooks Museum of Art, Memphis; Mississippi Museum of Art, Jackson; Museum of Art and Archaeology, Columbia; Nelson-Atkins Museum of Art, Kansas City; New Orleans Museum of Art; Reina Sofia, Madrid, Spain; San Francisco Art Museum; Silvermine Guild of Artists, Connecticut; Uffizi, Florence, Italy; Whitney Museum of American Art, New York and others.

Represented by: Old Print Shop, NYC; Old Print Gallery, Washington, DC; Sara Howell Art Gallery, Jonesboro; M2 Gallery, Little Rock



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