

INTERNATIONAL PRINT EXCHANGES

Our first international exchange exhibit, "Contemporary Prints from France," inaugurated a series of circulating exhibits, organized and directed in Europe by Matila Simon, and in America by Professor Gordon W. Gilkey, Head of the Art Department, Oregon State College.

The second exchange, "Contemporary Prints from Italy," began its tour on this Pacific Northwest campus concurrent with the initial European showing at the Fourth Bordighera Biennale in Northwest Italy of "Contemporary Prints from The United States," selected by Professor Gilkey.

This, our third print exhibit from abroad, "Contemporary Prints from Great Britain," opened on our campus at the same time that the Victoria and Albert Museum in London chose to show our touring American prints.

Future plans include exhibits from Norway, Belgium, Holland, Germany, and Greece.

In the interest of international understanding and goodwill, we believe that through such exchanges a greater respect between countries is accomplished. We hope that the exhibits, reaching wide audiences on two continents, will serve the cause of creative art.

Edward C. Allworth, Manager
Memorial Union, Oregon State College

ACKNOWLEDGEMENTS

We here wish to note our thanks to the very perceptive Matila Simon in France, who made the final selection of prints in London; to the Honorable Robin Darwin, Principal of the Royal College of Art in London, for his administrative encouragement; to Professor Edwin La Dell, Head of the Graphic Arts Department at the Royal College of Art, who amassed a preliminary selection of prints representing all the trends and directions of printmaking in Great Britain; to Mr. W. G. Tatham, Bursar, Royal College of Art, who has kindly suggested that those who wish to order duplicate prints may do so by request through his office; and, for the purpose of completing the exchange, to the British Arts Council, whose member museums are showing our invitational exhibit of "Contemporary Prints from The United States," beginning with the Victoria and Albert Museum in London.

Gordon W. Gilkey
Oregon State College

INTERNATIONAL EXCHANGE PRINT EXHIBITIONS

SPONSOR: Memorial Union, Oregon State College, Corvallis, Oregon.

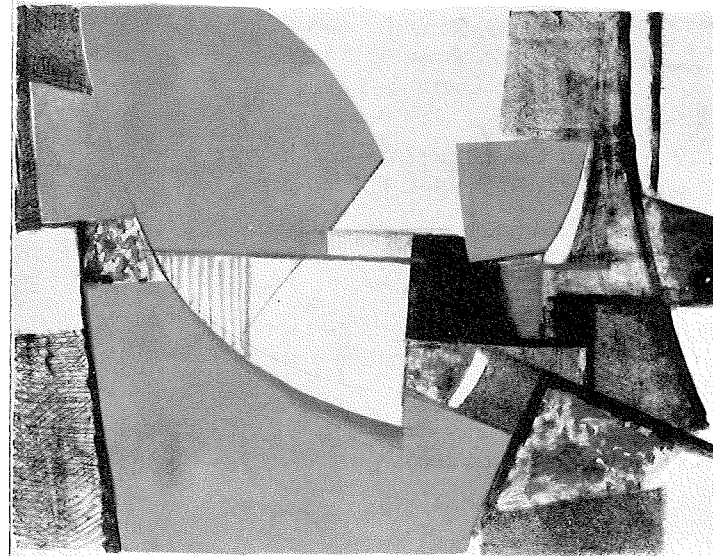
CO-SPONSORS AND EXHIBITORS: Baltimore Museum of Art; Birmingham Museum of Art; City Art Museum of St. Louis; Cleveland Museum of Art; Colorado Springs Fine Arts Center; Dayton Art Institute; Fine Arts Gallery of San Diego; Isaac Delgado Museum of Art, New Orleans; Long Beach Museum of Art; Museum of New Mexico Art Gallery; National Gallery of Canada, Ottawa; Pasadena Art Museum; Portland Art Museum, Oregon; Roswell Museum; San Francisco Museum of Art; Santa Barbara Museum of Art; Western Canada Art Circuit.

Galleries of the following Institutions: Brigham Young University; Eastern Oregon College, La Grande; Marquette University; Montana State College; New Mexico Highlands University; Oregon State College; San Jose State College; Stanford University; State University of Iowa; University of Arizona; University of Arkansas; University of Colorado; University of Houston; University of Illinois; University of Michigan; University of Nevada; University of Oregon; University of Tulsa; University of Washington; Whitman College.

COOPERATING EUROPEAN EXHIBITORS of our invitational "Contemporary Prints from The United States": Centro Internazionale di Arte e di Cultura, Bordighera, Italy; Circolo della Stampa, Turin, Italy; Centre Culturel Americain, Paris, France; Victoria and Albert Museum, London, England; British Arts Council Circuit.

REQUESTS FOR BRITISH PRINTS from the same editions may be addressed through the BURSAR, ROYAL COLLEGE OF ART, SOUTH KENSINGTON SW7, LONDON, ENGLAND.

Contemporary Prints from GREAT BRITAIN



An International Exchange Print Exhibition

SPONSORED BY THE
MEMORIAL UNION
OREGON STATE COLLEGE

Contemporary Prints from GREAT BRITAIN

What a good chance for the printmakers of Great Britain that Oregon State College should have chosen this moment to put on an exhibition of their work throughout America. It is only in the last four or five years that really valuable experimental prints have appeared. This new burst of imaginative work might be due to the stimulus from France, or even from across the Atlantic. It may even be caused by a new burst of genius amongst British artists. One reason for certain is that the barriers of academic art are now down and printmaking can provide an outlet for the inventive artist that painting does not.

What struck me forcibly about this show was that in spite of its leap forward into adventurous new ground and the possible outside influences, it still remains characteristically British; although experimenting with new techniques it is romantic in character rather than intellectual.

Here in this show you can see the great variety of media available and the many ways in which each can be used. Etching has broken all bounds. Every conceivable method of treating the plate is used, and as a result new avenues of exploration are open and from these a new approach to the form of a picture. As with lithography, most of the better works come from painters who use the print as an extension of their normal activities.

The prints are getting bigger and bigger. Many are so personal that only the artist can do his own printing. Silk-screen I never liked as a medium until I saw the present use of it, in all its pure glowing colour. Linocutting is one of the media where practically no equipment is needed; in some cases, the country artist even makes use of his car as a press by driving it over the lino to take a print, and lithographs can be printed from a washing mangle.

Supply usually goes hand in hand with demand, and there is a new and greater demand for prints in Great Britain. It is also fortunate for the American public that this show has been launched. It will give you a chance to buy and choose from the many delightful surprises.

Edwin La Dell
Royal College of Art, London

ARDIZZONE, Edward
 1. The Cyc'ists—lith
 and The Model—lith

ARMOUR, Keith
 2. The Cutting—c int
 3. Landscape—c lith

AYRES, Gillian
 4. Afternoon Rain—c serig

AYRTON, Michael
 5. Falconer—c lith
 6. White Goats at Cumae—c lith

BALE, Kenneth
 7. Street Trader—c lith

BAWDEN, Edward
 8. Autumn—c woodcut
 9. Ives Farm—c woodcut

BEER, Richard
 10. Donkey Rider—int

BLOW, Sandra
 11. Red Movement—c serig

BOWEN, Denis
 12. Image in Black and Red—c serig

BRADLEY, Martin
 13. Moon Worshipper—int

BRAUND, Allin
 14. The Cottager—c lith
 15. Low Tide, Evening—c lith

BRUNSDON, John
 16. Still Life—int

CHEESE, Bernard
 17. Landing the Catch—c lith

CHRISTOFOROU, John
 18. Blue Man—c serig

CLARKE, Geoffrey
 19. Warrior's Head—int

CLIFFE, Henry
 20. Composition—c lith
 21. Yellow Figures—c lith

COLQUHOUN, Robert
 22. Masked Figures and Horse—c lith

COPLANS, John
 23. Red and Black—c serig
 24. Red, Yellow, Blue and Black—c serig

DAVIE, Alan
 25. Into White Square—c serig

DAVIES, Leigh
 26. Hampsfell—c lith
 27. Longridge Road—int

EDWARDS, Valerie
 28. Promenade—c lith

EVANS, Merlyn
 29. Figure—int

FRASER, Ian
 30. The City—c int
 31. Mill Town—c int

FROST, Terry
 32. Red and Black—c lith

GEAR, William
 33. Grid—c litho

GLENDENNING, Ronald
 34. Eglise St. Jacques, Dieppe—c lith
 35. Road to Chartres—c lith

GRANT, Alistair
 36. 46 Calle Esperanza—c lith
 37. Spanish Rain—c lith

GREEN, Anthony
 38. Yorkshire Colliery—int

GRIFFITHS, John
 39. Bandstand at Morlain—c serig
 40. Boucherie in Lannion—c serig

GROSS, Anthony
 41. Riverside Leaves—int
 42. Study of the Sea—int

HARRISON, Anthony
 43. Cyclops—c int
 44. The Sea Shore—c int

HARTLEY, Ben
 45. Blackhillgate—c lith
 46. Chicken House—c lith

HAWKINS, Dennis
 47. Fruit on the Table—c serig

HAYTER, Stanley William
 48. Combat—c int
 49. Japanese Family—c int

HEATH, Adrion
 50. Abstraction—c lith

HERMES, Gertrude
 51. Bullfight No. 1—woodcut

HERON, Patrick
 52. Red Garden—c lith

HULL, James
 53. Abstraction—c lith

HYATT, Derek
 54. Moonlight in Italy—int
 55. Spring at Hawk Rock—int

IRWIN, Gwyther
 56. Gun No. 6—c lith

JONES, Leslie
 57. Battle of Dolbenmaen—c lith

LA DELL, Edwin
 58. Blanes—c lith
 59. Jardin de Tuillerie—c lith

LAKIN-HALL, T.
 60. Goat's Head—lith
 61. Still Life—lith

LAMBOURNE, Nigel
 62. Undressing—int

LANCASTER, Barbara
 63. Lifeboat at Lizard—c lith

LE BROCCQUY, Louis
 64. Child in a Spring Field—int
 65. Infant Sleeping—int

MALTBY, Jane
 66. Honfleur—c lith

MOORE, Henry
 67. The Family—c lith

MORLEY-EVANS, Malcolm
 68. Mother and Child—lith

MUNDY, Henry
 69. Boating—c serig

PEACOCK, Lawrence
 70. Sea Coal Gathering—int

PERRIN, Brian
 71. Sardinian Street—int

PIPER, John
 72. Foliate Heads—c lith

PULSFORD, Charles
 73. Figure—c serig

READE, Margaret
 74. Classical Ornaments—c lith

RICHARDS, Ceri
 75. Beekeeper—c lith
 76. Costers Dancing—lith

RIESER, Dolf
 77. Night Hunt—c int

ROOKE, Anne
 78. Lake—lith
 79. The Mare—c lith

ROTHENSTEIN, Michael
 80. The Owl—c woodcut
 81. The Torch—c woodcut

RUSSEL, David
 82. Interior with Objects—int

SCARFE, Laurence
 83. Children Playing—woodcut

SCOTT, William
 84. Pears—c lith

SIMPSON, Jennifer
 85. Still Life—c int

SPENDER, J. Humphrey
 86. Cloud Shadow—c serig
 87. Mosaic—c serig

SUTHERLAND, Graham
 88. Predatory Form—c lith

THORNTON, Valerie
 89. City Lights—int
 90. Fir Trees—c int

TILEY, James
 91. Glasses and Decanters—c lith

TRAVELYAN, Julian
 92. Low Tide I—c int
 93. Low Tide II—c int

TRIVICK, Henry H.
 94. Desolate Landscape—c lith

TURNBULL, William
 95. Head—c serig

UHLMAN, Fred
 96. The Harbour—c lith

VAN ROSSEM, Ru
 97. The Hunted—c int

WATSON, John
 98. Horses at Exercise—c lith

WILSON, Frank Avray
 99. Blue Configuration—s serig

WRIGHT, Edward
 100. 'Touch'—int

KEY: c—color; int—intaglio; lith—lithograph; serig—serigraph