

EVAN LINDQUIST

MASTER PRINTMAKER



September 27 - November 10, 2002

Arkansas Arts Center ■ MacArthur Park ■ Little Rock



Printmakers

use sharp-pointed tools and acids for “cutting,” “needling,” and “biting” into their printing plates and blocks. Their most memorable images cut, needle, and bite into weaknesses in the social and political fabric of culture.¹

Self Portrait with a Palette, 1962, Engraving



Scenic Route, Southwest, 1999, Engraving

That statement is one of the noble beliefs that Evan Lindquist holds for printmakers. Like his artistic predecessors: Albrecht Dürer, Francisco Goya, Honoré Daumier and Pablo Picasso, Lindquist capitalized on the distinct advantage that printing had over painting and drawing: the creations may be widely disseminated. Prints, like those by Lindquist and the aforementioned, are wholly original works of art; but they are rarely one-of-a-kind. Therefore, if an image is made carefully from a strong plate, an artist is capable of making twenty, or fifty, or possibly 200 or more original prints of the same image. This is an advantage if one is spreading a religious message, satirizing someone or retelling an event. Early in his career, Lindquist's debt to the Spaniard Goya can be seen in *Important Errand*, an etching from 1964. The image of the donkey, for example, and the similar use of etching can be seen in Goya's *Los Caprichos*,

a suite of satirical prints from the end of the 18th century.

To create an etching, a metal plate is first covered with a waxy substance called a ground. The artist draws through this ground with a steel needle that exposes the metal. When the plate is placed into an acid bath, lines will be etched to a width determined by the concentration of the acid and the time that the plate is left in the bath. Following the removal of the plate from the bath, the plate's ground is removed. Ink is then forced into the incised lines. The surface of the plate is then wiped clean. Dampened paper is placed over the plate and run through a printing press, where pressure is needed to force the malleable paper into the etched lines. In this way, the paper picks up ink. This process can be repeated until the plate becomes worn or compromised.

Lindquist is quite adept in his etchings, especially in manipulating the lines to give a natural, organic

appearance. However, the viewer will notice that the majority of works in this exhibition are engravings, Lindquist's predominant medium. The greatest contrast between the engravings and etchings is the treatment of the plate. With an engraving, Lindquist begins by drawing his composition on tracing paper that is transferred to a plate covered in a thin coat of beeswax. By pressing the paper to the wax, the graphite adheres to the plate. Then, as is true for most engravings, Lindquist uses a tool, called a burin, to penetrate the surface of the plate, often made of copper. After that, the ink is pressed into the plate and then pressed against a clean piece of paper. The difference in appearance between an etching and engraving may be slight at times, but for the former, the line is rather irregular as the cutting cannot always be predicted. With an engraving, the line is typically sharper and cleaner. As if Lindquist was being challenged,



Adam and Eve, 1968, Etching

he demonstrated his mastery of engraving with the wonderfully intricate *Cosmos* from 1971. Moving away from his satirical work, Lindquist shows, "...the other extreme, (works that) may represent personal visions of simplicity, elegance, and pleasure."²

In addition to Lindquist's different approaches to the artistic media, including wood engravings, drawing and even a woodcut, the viewer should observe the artist's imagination range. From his widely reproduced *Adam and Eve* to his self-portraits to the *Scenic Route* series to the works about *Don Quixote*, the visual sources from which the artist draws appear to have no end. His works are complex, witty and often metaphorical. *Adam and Eve* is a visual commentary on the 1968 law striking down Arkansas' ban on teaching evolution. As for the four *Scenic Routes*, from 1999 and 2000, the artist was referring to the first Arkansas Scenic Byway and the subsequent, ironic notion that the proliferation of such roadways could result in a landscape dominated by concrete. More so than a direct reference to Arkansas, the *Scenic* directions visually capture the chaos from Boston to Los Angeles as the expansion of highways threatens the landscape.

In addition to boundless creativity and a devotion to printmaking, Lindquist has repeatedly remarked on the importance that teaching holds in his life. Having been a Professor of Art at Arkansas State University since 1963, Lindquist

has demonstrated a dedication and commitment that is rare. Despite his prodigious output as an artist, his wife observed, "He gives as much to his teaching as he does to his own work." When asked about his teaching Lindquist said, "In terms of students, I do take a creative approach. There's something good about what a student shows me. You have to start somewhere."³

The Arkansas Arts Center is pleased to exhibit *Evan Lindquist: Master Printmaker*. For over twenty years, Evan and Sharon Lindquist

have made numerous gifts of his work to the Arkansas Arts Center. Equally generous in giving Lindquist prints to the Arts Center has been Stephens Inc. For their generosity, Townsend Wolfe, director and chief curator, the Board of Trustees, and the Foundation Board remain extremely grateful.

Brian Young
CURATOR OF ART

¹ Lindquist, Evan, Artist Statement, May 13, 2002.

² Ibid

³ Elliot, Debra. "Great impressions," *Commercial Appeal*, July 29, 2001.



Survivor, 1992, Engraving

W O R K S

IN THE EXHIBITION

1. Rabbit, 1962
Engraving
2. Self Portrait with a Palette, 1962
Engraving
3. Self Portrait, 1963
Engraving
4. View at the Entrance, 1963
Etching
5. A Field to be Cleared, 1964
Woodcut
6. Important Errand, 1964
Etching
7. The Devil and the
Farmer's Wicked Wife, 1964
Etching
8. Awake and Live!, 1965
Etching
9. Hallucination, 1966
Etching



Don Quixote: What Nothing Is If You Are Looking For, 1999
Lithograph, crayon on paper

10. The PHD's (Post Hole Diggers), 1967
Etching
11. The Musc, 1967
Engraving
12. Adam and Eve, 1968
Etching
13. Bride on a Chessboard, 1969
Engraving
14. Perception, 1969
Copper plate
15. Thought, 1970
Engraving
16. Superego, 1970
Engraving
17. Organism, 1970
Engraving
18. Id, 1970
Engraving
19. Creation, 1970
Engraving
20. Cosmos, 1971
Engraving
21. Genesis III, 1973
Engraving
22. Genesis IV, 1973
Engraving
23. Genesis V, 1973
Engraving
24. The Lamp I, 1973
Engraving
25. The Lamp II, 1973
Engraving
26. Magnolia, 1975
Engraving
27. Document: Projector, 1976
Engraving
28. Sunflower III, 1978
Engraving
29. Lightning IV, 1978
Engraving
30. Document: Gravity Map, 1979
Engraving
31. Engraving Tools, 1980
Engraving
Arkansas Arts Center Foundation Collection;
Purchase Award: 13th Annual Prints,
Drawings and Crafts Exhibition, 1980
32. Men and Beasts Stamps, 1980
Etching
33. Heroes and Monsters Stamps, 1980
Etching
34. Landscape I, 1980
Engraving
35. Engraving Tools and Chessboard, 1980
Engraving
Arkansas Arts Center Foundation Collection;
Purchase Award: 13th Annual Prints,
Drawings and Crafts Exhibition, 1980
36. In Arkansas, 1981
Engraving
37. Document: Bridge, 1981
Etching
38. Sandy, 1986
Ink on paper
Arkansas Arts Center Foundation Collection;
Gift from the Diane and Sandy Besser Collection
39. Theo. Roosevelt, 1990
Engraving
40. Geo. Washington, 1990
Engraving
41. Bridge & Lightning, 1990
Engraving
42. Christmas 1990, 1990
Engraving
43. Survivor, 1992
Engraving
44. Conversation: Conspirators, 1993
Engraving
45. Conversation: Artist & Patron, 1993
Engraving
46. Dream I, 1994
Engraving
47. Contemplation: Turning Point, 1994
Engraving
48. History Lesson: Jesse James, 1995
Engraving with color
49. Ink Fantasy 1941, 1995
Engraving
50. Adventure with EL: Mirthful Mountain, 1996
Engraving
51. Adventure with EL: Earth's Edge, 1996
Engraving
52. Adventure with EL: Lava Field, 1996
Engraving
53. Adventure with EL: White Cliffs, 1996
Engraving
54. Success Fantasy, 1996
Engraving
55. Scenic Route, Southwest, 1999
Engraving
56. Scenic Route, West, 1999
Engraving
57. Don Quixote: Three Asses, 1999
Lithography crayon on paper
58. Don Quixote: What Nothing
Is It You Are Looking For, 1999
Lithography crayon on paper
59. Scenic Route: Northeast, 2000
Engraving
60. Scenic Route: Northwest, 2000
Engraving



Organism, 1970, Engraving

All works are part of the Arkansas Arts Center Foundation Collection.

Works 1 through 37 are gifts of Stephens Inc., except where noted.

Works 39 through 60 are gifts of Evan and Sharon Lindquist, Jonesboro, Arkansas.

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EVAN LINDQUIST

Born 1936 in Salina, Kansas ■ Resides in Jonesboro, Arkansas

EDUCATION

M.F.A., 1963, University of Iowa

B.S.E., 1958, Emporia State University, Kansas

SELECTED, RECENT ONE PERSON EXHIBITIONS

Recent Prints and Drawings, Fowler Center, Arkansas State University, Jonesboro, 2001

Adventure with EL: A Story Without Words, Northwestern College, Orange City, IA, 1997,

and traveled to the Arts Center of the Ozarks, Springdale, AR, 1998

Prints by Evan Lindquist, William Rainey Harper College, Palatine, IL, 1996

Prints by Evan Lindquist, Project Art, University of Iowa, Iowa City, 1995

Prints by Evan Lindquist, Northwest Missouri State, Maryville, 1991

Prints by Evan Lindquist, Memphis College of Art, TN, 1990

SELECTED GROUP EXHIBITIONS

Art in the Park: Then and Now, Memphis Brooks Museum of Art, TN, 1998

Recent Acquisitions: 40 Works on Paper, Joslyn Art Museum, Omaha, NE, 1997

The Faculty Invites, University of Nebraska, Lincoln, 1992

Familiar Reality, Arkansas Arts Center, Little Rock, traveling exhibition, 1986-87

Five Artists, Southeast Arkansas Art and Science Center, Pine Bluff, 1985

The Artist in His Studio, Arkansas Arts Center, Little Rock, 1982-83

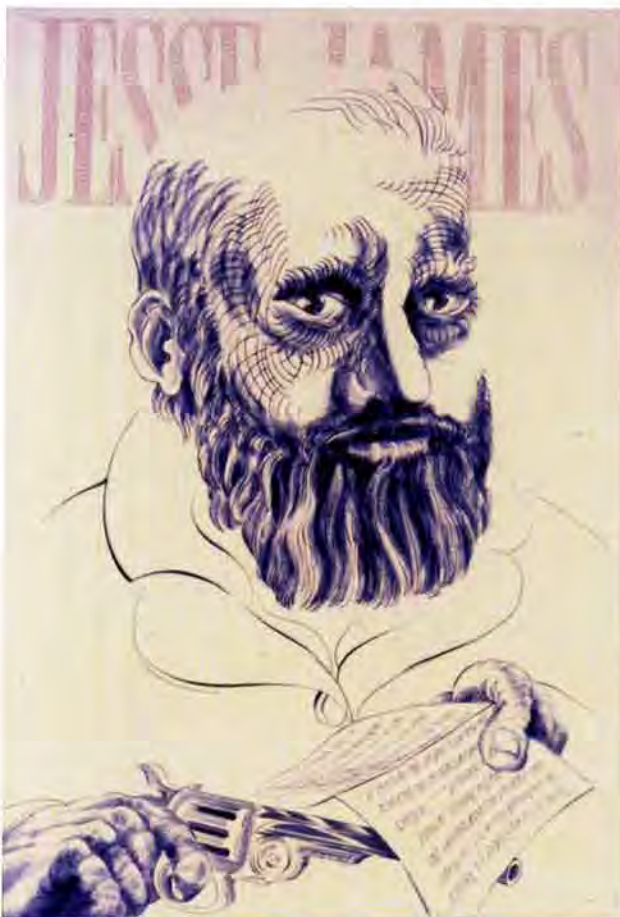
Evan Lindquist and Ed Bernstein, Northwest Arkansas Cultural, Fayetteville, 1980

13th Prints, Drawings and Crafts, Arkansas Arts Center, Little Rock, 1980

National Print Invitational, Visual Arts Center of Alaska, Anchorage, 1979



Genesis V, 1973, Engraving



History Lesson: Jesse James, 1995, Engraving with color

SELECTED COLLECTIONS

Achenbach Foundation for Graphic Arts at the Fine Arts
Museum of San Francisco

Albertina, Vienna, Austria

Arkansas Arts Center

Arkansas State University, Jonesboro

Art Institute of Chicago, IL

Dallas Museum of Art, TX

Galleria degli Uffizi, Gabinetto di Disegno, Florence, Italy

Hot Springs Art Center, AR

Joslyn Art Museum, Omaha, NE

Memphis Brooks Museum of Art, TN

Montgomery Museum of Art, AL

Museum of Fine Arts, Boston, MA

Nelson-Atkins Museum of Art, Kansas City, MO

New Orleans Museum of Art, LA

Rhodes College, Memphis, TN

St. Louis Art Museum, MO

University of Arkansas at Little Rock

Whitney Museum of American Art, NY

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- Kimbrell, Leonard. "Prints by Invitation," *Artweek*, no. 4, 1975.
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