

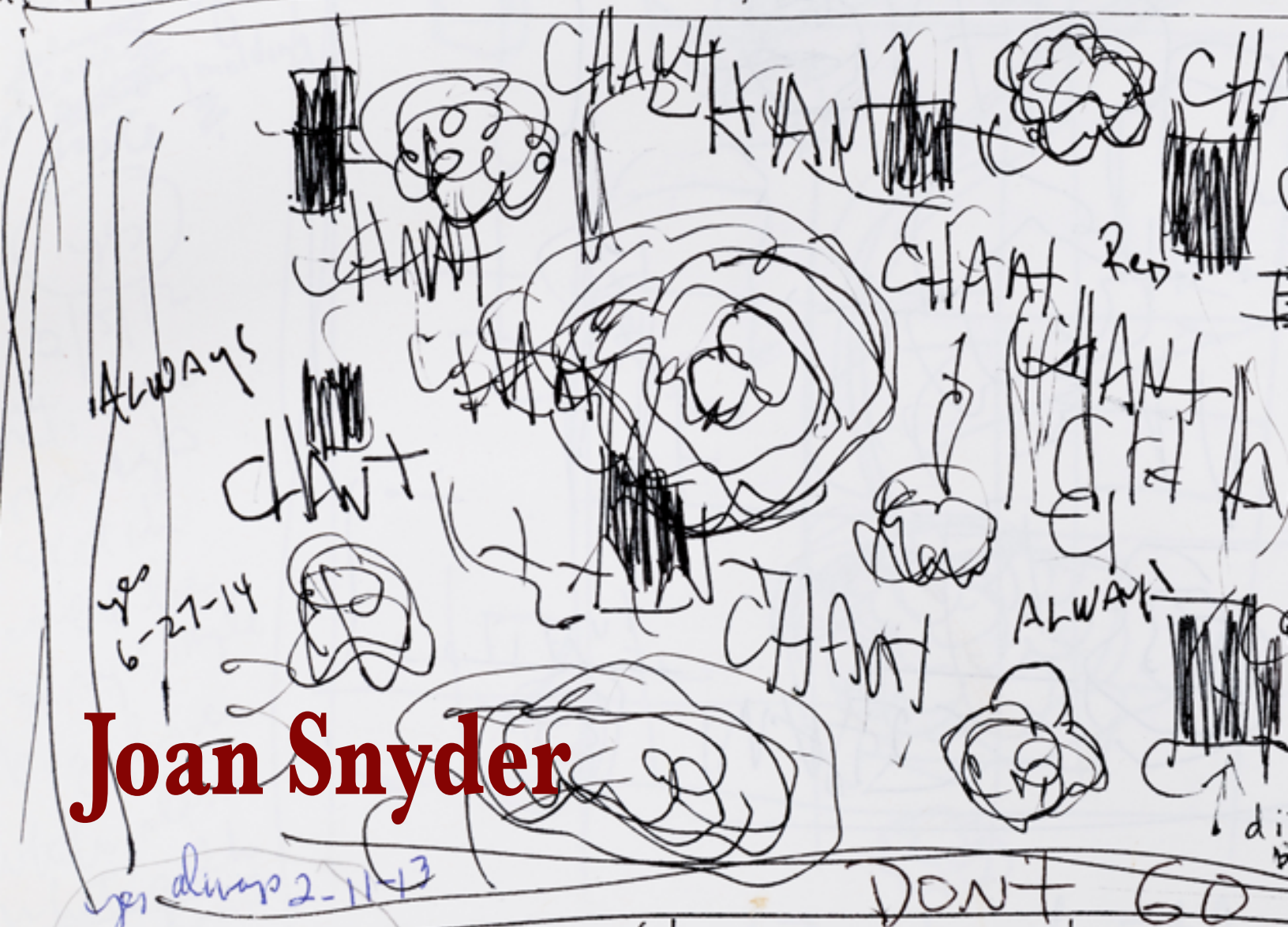
new
row
bottom

MAKE A CHANT CH
CHANT

yes AUG 21st
Lite field in BACK
BLACK squares etc +
rectangle

Lite Field
Backgr
Large Red flowers

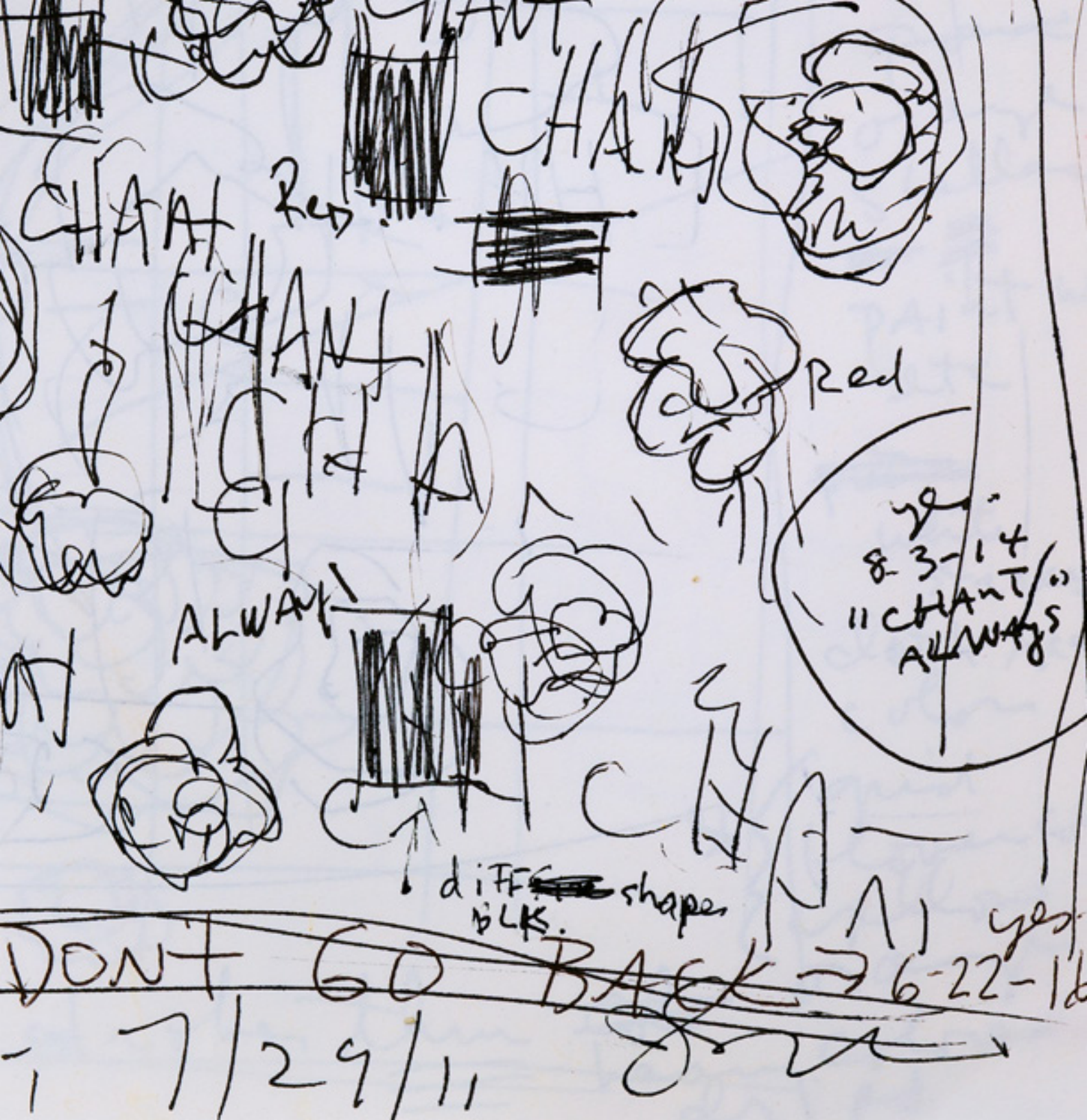
2/15
yes.



Joan Snyder

yes always 2-11-43

DON'T GO



Joan Snyder
Six Chants and One Altar

Essay by Jennifer Marshall

Celebrating the Publication of

**“My Mother’s Altar:
Joan Snyder Paints to Face Herself”**

by Molly Snyder-Fink

Woman’s Art Journal, Fall/Winter 2018

December 13, 2018—January 26, 2019

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FINE ART**

Notes on Chant/Forever

by Jennifer Marshall



Chant/Forever VI/XII, 2018

In October of 2016, in preparation for working on the *Chant/Always* and *Chant/Forever* print series, Joan Snyder brought her sketchbooks to Jungle Press Editions, the collaborative print studio where, over the years, the artist has made many prints. She showed us drawings as we stood around the table considering images, colors and hand-written notes. Since Snyder began painting, it has been her practice to keep sketchbooks for painting and print ideas, with each page a visual and verbal dialogue that catalogues the progress of an image over a period of years. On the pages for the chant monoprints, begun on July 29, 2011, thick black lines of ink depict a field of flowers and different rectangular shapes, with the words “CHANT” and “Always” repeated over and over, large and small, like the reverberations of a chanted musical theme. On the same page of the sketchbook, she notes to herself: “Yes, light field in BACK, black rectangles, etc. + Large red flowers as in new painting” Later, she adds more affirmations: “Yes” (2/15/12), “Words large and DARK!” (11/19/12). The word “Yes” is repeated five more times from 2/11/13 to 6/22/16. If there are enough affirmations over time on a single sketch, she will commit to the creation of the work. By the time Snyder was ready to make this series of prints, she had lived with the *Chant/Always* and *Chant/Forever* idea for over five years.

It occurred to me as I looked at the sketches, that her ideas are germinating and I noticed how many sketches resembled designs for laying out beds in a garden. With the annual notations and affirmations in the pages relating to both *Chant/Always* and *Chant/Forever*, one can see that over time the drawings gain relevance for her, and we see a restorative sense of growth. In these prints she is excavating previous works and digging for roots deep underground.

From a recent email exchange with Snyder:

I love that germinating idea. Because that is the way my process works or happens. I have definitely given up gardening in the last few years but I haven't given up harvesting my sketches.

One of the works in this show, *Apple Tree Mass* (1983), explores the narrative of nurturing in the face of grief at the loss of her marriage as well as shadows of local and global violence. As a way to move forward, Snyder's memories of the loss of the farm she loved act as a salve.

She writes, "I loved lying in the hammock and looking up at the apple and pear tree." Laid directly over these words, wooden letters are glued onto the canvas spelling "GARDEN." Indeed, the seeds of *Chant/Forever* lie in these earlier works. Two earlier prints in this show: *Prayer* (1997), and *Candles For Clem* (1996) show fields of red flowers and areas of text. Over the years, these images consistently work their way to the surface and reemerge, full of new possibility.

Working together on *Chant/Forever* was a remarkable experience. As an assistant working on the project, which grew into a choreographed dance of techniques, palettes, and imagery, I witnessed the collaboration between Snyder and master printer Andrew Mockler. They were both incredibly sensitive to the artistic exigencies of this series, considering all manner of variables to realize the final images. They have been making prints together since 1995 when The Jewish Museum's New Year Graphics Program commissioned Snyder to create a print ... resulting in *Our Foremothers*, an etching, lithograph stone, lithograph plate and a many-sectioned woodblock which has become a working model for many of Snyder's prints.

Chant/Forever sprang directly out of the small edition, *Chant/Always*. The *Chant/Forever* series is comprised of 12 unique monoprints, numbered I-XII, plus 2 A.P.'s. At the outset of working on *Chant/Forever*, we began by breaking down the image into its parts. Each print shares the same imagery from three plates with different variations in color and intensity. The prints resemble each other but each print has its own unique character and mood. Many combinations are possible as they are made of layers from the three plates ... copper etching, lithography and woodcut. The first layer (copper etching) was drawn in hard and soft-ground.

With this technique, Snyder used various tools as well as burlap, cheesecloth and her fingerprints to make marks on the etching plate. The deeply etched lines are visible throughout, especially at the edges of the paper. While printing the copper plate, several colors were used in different areas in a technique called "à la poupée". Next, the physical act of inking the woodcut demanded focus and co-ordination.

With Snyder's instruction and participation, colors were chosen and pushed into the deeply carved wood block. It took four people to coax the materials into imagery, all simultaneously applying colors onto the wood block. Each pull through the press inspired the next iteration, and led to experimentation with color variants. Frequently, enough ink remained on the block to pull "ghost prints," which became the foundation for additional prints.

While working in her studio, Snyder listens to music from which she draws inspiration; vocal classical, Bach Cantatas, Philip Glass, Laurie Anderson and more lately she says that she can't get enough of Arvo Part. As artist Paul Klee explores in *Canon of Totality* (1922), musical notes can be compared to visual strokes of color in painting. Starting in the 1970s, Snyder's process of deconstructing visual language led her to create a kind of musical notation in her paintings. In *Primary Fields* (2001), half of the painting resembles a musical staff with stacks of "notes" of color forming "chords," the other half of the diptych is a field of dark magenta flowers, also rhythmically placed. Throughout her career, the artist has used musical terminology in titles for her paintings such as *der, Song Cycles 1-6*, the print edition *Requiem, Let Them Rest* and of course *Chant/Always* and *Chant/Forever*. Also in these works there are many references to religious devotion and ritual. The Hebrew words from the Kaddish, the Jewish Prayer of Mourning, which has appeared over and over in her work along with the text from the Requiem mass from the Catholic liturgy, appears in several of the prints on view. In works such as *For F* and *Requiem*, the Latin text "requiem aeternam dona eis" (give us eternal rest), reverberates softly through fields of color. In *Prayer I*, on view in the show, the words "ux perpetua luceat eis" (let eternal light shine upon them) overlaid with words from the Kaddish are incorporated into the beauty of the garden.

In *Chant/Forever*, Snyder's use of repetition of words often resembles the variations heard in choral music. We can hear the words as music. They resonate.

The expressive power of text as image has been central to Snyder's painting and printmaking. I have always been fascinated by her ability to traverse the gulf between text and image, using gestures that describe both figures and words. The variation in size, weight, and color of the lettering evokes different sounds that resonate in the viewer's imagination. Throughout the series, the words "chant," "forever," and "always," are rendered in various forms – sometimes as lines, sometimes block letters, or as silhouettes. In *Apple Tree Mass*, the word "GARDEN," collapsed onto the painting with wooden letters, acts as a foil to the narrative of children's suffering in the text on the left-hand side of the painting. The physicality of the colored letters of "GARDEN," and the emotional memory they carry, allow us to feel the word more deeply. The artist is always expanding language's capacity for expression by changing the color or the handwriting for the text. In "The Responsibility of Forms," Roland Barthes writes that the systematic reduction of handwritten text into regular font type has robbed language of much of its nuance and intimacy. In *Chant/Forever*, Snyder resurrects the physical and emotional power of text as she continues collaborating and experimenting with the printmaking process. By integrating specific imagery developed throughout her career she gives the prints in this show a new and unique meaning.



Chant/Forever IV/XII, 2018



Prayer I, 1998



For F VI, 1996



Chant/Forever AP I/II, 2018



Chant/Forever X/XII, 2018



Chant/Forever II/XII, 2018



Chant/Forever VIII/XII, 2018



Candles for Clem III, 1996



Apple Tree Mass, 1983

List of Works

Chant/Forever VI/XII, 2018

Color lithograph, etching (wiped à la poupée in 2 colors) and color woodcut

32 1/2 x 42 1/2 in. (82.5 x 107.9 cm)

Unique variant impression from series of 12 monoprints plus 2 AP's, signed

Printer: Andrew Mockler, Jennifer Marshall, and Genie Ilmenev, Jungle Press Editions, with additional hand inking by the artist; co-published by the artist and Jungle Press Editions, Brooklyn

Chant/Forever IV/XII, 2018

Color lithograph, etching (wiped à la poupée in 2 colors) and color woodcut

32 1/2 x 42 1/2 in. (82.5 x 107.9 cm)

Unique variant impression from series of 12 monoprints plus 2 AP's, signed

Printer: Andrew Mockler, Jennifer Marshall, and Genie Ilmenev, Jungle Press Editions, with additional hand inking by the artist; co-published by the artist and Jungle Press Editions, Brooklyn.

Prayer I, 1998

Monoprint (color etching, aquatint, and woodcut, hand-inked and selectively printed) on Rives BFK paper

24 1/2 x 50 in (61.6 x 127 cm)

Unique monoprint from a series of 5 variant monoprints, signed

Printer: the artist with Robert Townsend, R.E. Townsend Studio, Georgetown, Massachusetts

For F VI, 1996

Monoprint (copperplate intaglio and woodcut hand-inked by the artist and dusted with pastel; monotype from additional washes on Plexiglas) on Arches paper

29 1/2 x 35 1/2 in (75 x 90.1 cm)

Unique monoprint for a series of 9 variant monoprints, signed

Printer: the artist with Robert Townsend, R.E. Townsend Studio, Georgetown, Massachusetts

Chant/Forever AP I/II, 2018

Color lithograph, etching (wiped à la poupée in 2 colors) and color woodcut

32 1/2 x 42 1/2 in. (82.5 x 107.9 cm)

Unique variant impression from series of 12 monoprints plus 2 AP's, signed

Printer: Andrew Mockler, Jennifer Marshall, and Genie Ilmenev, Jungle Press Editions, with additional hand inking by the artist; co-published by the artist and Jungle Press Editions, Brooklyn

Chant/Forever X/XII, 2018

Color lithograph, etching (wiped à la poupée in 2 colors) and color woodcut

32 1/2 x 42 1/2 in. (82.5 x 107.9 cm)

Unique variant impression from series of 12 monoprints plus 2 AP's, signed

Printer: Andrew Mockler, Jennifer Marshall, and Genie Ilmenev, Jungle Press Editions, with additional hand inking by the artist; co-published by the artist and Jungle Press Editions, Brooklyn

Chant/Forever II/XII, 2018

Color lithograph, etching (wiped à la poupée in 2 colors) and color woodcut

32 1/2 x 42 1/2 in. (82.5 x 107.9 cm)

Unique variant impression from series of 12 monoprints plus 2 AP's, signed

Printer: Andrew Mockler, Jennifer Marshall, and Genie Ilmenev, Jungle Press Editions, with additional hand inking by the artist; co-published by the artist and Jungle Press Editions, Brooklyn

Chant/Forever VIII/XII, 2018

Color lithograph, etching (wiped à la poupée in 2 colors) and color woodcut

32 1/2 x 42 1/2 in. (82.5 x 107.9 cm)

Unique variant impression from series of 12 monoprints plus 2 AP's, signed

Printer: Andrew Mockler, Jennifer Marshall, and Genie Ilmenev, Jungle Press Editions, with additional hand inking by the artist; co-published by the artist and Jungle Press Editions, Brooklyn

Candles for Clem III, 1996

Monoprint (hand-inked by the artist and dusted with pastel; monotype from additional washes on Plexiglas) on Somerset buff paper

33 7/8 x 40 in (86 x 101.6 cm)

Unique monoprint from a series of 9 variant monoprints, signed

Printer: the artist with Robert Townsend, R.E. Townsend Studio, Georgetown, Massachusetts

Apple Tree Mass, 1983

Oil, acrylic, paper mache, wood, paper, cloth on linen

24 x 72 in. (61 x 183 cm)

JOAN SNYDER

Born April 16, 1940, in Highland Park, NJ, received her A.B. from Douglass College, New Brunswick, NJ in 1962 and her M.F.A. from Rutgers, The State University, New Brunswick, NJ, in 1966. Currently lives and works in Brooklyn and Woodstock, NY.

AWARDS

- 2016 American Academy of Arts and Letters Award in Art
- 2007 The John D. and Catherine T. MacArthur Foundation Fellowship
- 1983 John Simon Guggenheim Memorial Fellowship
- 1974 National Endowment for the Arts Fellowship

SELECTED SOLO & GROUP EXHIBITIONS SINCE 1972

- 2018 *Joan Snyder / Selected Prints 1975-2018*, Anders Wahlstedt Fine Art, New York, NY.
Epic Abstraction: Pollock to Herrera, The Metropolitan Museum of Art, New York, NY.
Known: Unknown, NY Studio School, New York, NY.
Scenes From the Collection, The Jewish Museum, New York, NY.
Doodle & Disegno, Blain|Southern, Berlin, Germany.
- 2017 *Forrest Bess / Joan Snyder*, Franklin Heignen Gallery, Los Angeles, CA.
Forrest Bess / Joan Snyder, Franklin Parrasch Gallery, New York, NY.
Kabinett: Joan Snyder, Franklin Parrasch Gallery at Art/Basel Miami Beach, Miami, FL.
The Female Side of God, Jewish Museum Hohenems, Hohenems, Austria.
- 2016 *Unfinished: Thoughts Left Visible*, The Metropolitan Museum of Art/Met Breuer, New York, NY.
Womansong, Parrasch Heijnen Gallery, Los Angeles, CA.
Exhibition of Work by Newly Elected Members and Recipients of Honors and Awards, American Academy of Arts and Letters, New York, NY.
The Invitational Exhibition of Visual Arts, American Academy of Arts and Letters, New York, NY.
- 2015-16 *Painting 2.0: Expression In the Information Age*, Brandhorst Museum, Munich, Germany and Mumok, Vienna, Austria.
- 2015 *Joan Snyder/Sub Rosa*, Franklin Parrasch Gallery, New York, NY; artist's essay featured in exhibition catalogue.
Spotlight: Joan Snyder, Franklin Parrasch Gallery at Frieze, New York.
Joan Snyder: Works Large & Small, Elena Zang Gallery, Woodstock, NY.
- 2013 *Reinventing Abstraction*, Cheim & Read Gallery, New York, NY. Joan Snyder: Symphony, Gering & Lopez Gallery, New York, NY.
- 2012 *Joan Snyder: Paper Pulp Paintings*, Cristin Tierney Gallery, New York, NY.
MA; University of Richmond Museums, Richmond, VA; University of New Mexico Art Museum, Albuquerque, NM.
Joan Snyder/Intimate Works, Mabel Smith Douglass Library, Rutgers University, New Brunswick, NJ and Boston University Art Gallery Annex, Boston, MA.
National Academicians: Then and Now, National Academy Museum, New York, NY.
- 2010-11 *Shifting the Gaze: Painting and Feminism*, The Jewish Museum, New York, NY.
- 2010 *Joan Snyder: A Year in the Painting Life*, Betty Cuninghams Gallery, New York, NY.
- 2009 *Seeds and Blossoms*, Elena Zang Gallery, Woodstock, NY.
Joan Snyder: Paintings and Prints, Solway Jones Gallery, Los Angeles, CA.
Joan Snyder: Selected Paintings 1999-2007, Carl Solway Gallery, Cincinnati, OH.
- 2008 *Joan Snyder: ...and seeking the sublime*, Nielsen Gallery, Boston, MA.
Joan Snyder: One Blue Sky, Ten Political Paintings 1970-2008, Danforth Museum of Art, Framingham, MA.
- 2007 *Joan Snyder*, Betty Cuninghams Gallery, New York, NY.
- 2006-8 *Wack! Art and the Feminist Revolution*, Museum of Contemporary Art, Los Angeles, CA.
Exhibition tour: National Museum of Women in the Arts, Washington, D.C.; P.S.1 Contemporary Art Center, Long Island City, NY; Vancouver Art Gallery, Vancouver, BC, Canada.
- 2006-7 *High Times, Hard Times, New York Painting 1967 - 1975*, Independent Curators International exhibition tour: Weatherspoon Art Museum, University of North Carolina, Greensboro, NC; American University Museum at the Katzen Arts Center, Washington, D.C.; National Academy Museum, New York, NY.
- 2005-6 *Joan Snyder: A Painting Survey, 1969-2005*, The Jewish Museum, New York, NY, and Danforth Museum of Art in Framingham, MA.
- 2004 *Joan Snyder, Women Make Lists*, Betty Cuninghams Gallery, New York, NY.
- 2004 *Joan Snyder, Works on Paper*, Alexandre Gallery, New York, NY.
- 2002 *The Nature of Things*, Nielsen Gallery, Boston, MA.
Personal and Political: The Women's Art Movement, 1969-1975, Guild Hall Museum, East Hampton, NY.
- 2001 *Joan Snyder: Primary Fields*, Robert Miller Gallery, New York, NY.
- 2000 *Kaddish / Requiem*, The Philadelphia Museum of Jewish Art, Philadelphia, PA.
In Times of Great Disorder, Nielsen Gallery, Boston, MA.

- 2000 *The Perpetual Well: Contemporary Art from the Collection of The Jewish Museum*, The Jewish Museum, New York, NY. Exhibition tour: Harn Museum of Art, University of Florida, Gainesville, FL; Sheldon Museum of Art, University of Nebraska, Lincoln, NE; Parrish Art Museum, Southampton (now Water Mill), NY; Huntington Museum of Art, Huntington, WV.
- 1997 *Material Girls: Gender, Process and Abstract Art Since 1970*, curated by Harmony Hammond, Gallery 128, New York, NY.
- 1996 *Joan Snyder: Paintings 1995-96*, Hirschl & Adler Modern, New York, NY.
- 1994 *Joan Snyder/Jessica Stockholder*, Jay Gorney Modern Art, New York, NY.
- 1993 *Joan Snyder: Works with Paper*, Allentown Art Museum, Allentown, PA.
- 1987 *Corcoran Biennial*, Corcoran Gallery of Art, Washington, DC.
- 1984 *Brave New Work*, Museum of Fine Arts, Boston, MA.
- 1981 *Resurrection and Studies*, Matrix Gallery, Wadsworth Athenaeum, Hartford, CT.
- 1981 *New Works on Paper I*, Museum of Modern Art, New York, NY.
1981 Whitney Biennial, The Whitney Museum of American Art, New York, NY.
- 1979 *The 1970's: New American Painting*, The New Museum, New York, NY. International venues: Belgrade, Budapest, Bucharest, Zagreb, Ljubljana, Rome, Copenhagen, Warsaw.
- 1978 *Joan Snyder: Seven Years of Work*, Neuberger Museum of Art, SUNY at Purchase, NY.
- 1975 *34th Biennial of Contemporary American Painting*, The Corcoran Gallery of Art, New York, NY.
- 1974 *Joan Snyder/Pat Steir*, Institute of Contemporary Art, Boston, MA.
- 1973 *American Drawings 1963-1973*, Whitney Museum of American Art, New York, NY.
- 1973 *Whitney Biennial*, Whitney Museum of American Art, New York, NY.
- 1972 *Annual Exhibition: Contemporary American Painting*, Whitney Museum of American Art, New York, NY.

SELECTED PUBLIC COLLECTIONS

Allen Memorial Art Museum, Oberlin, OH
 Allentown Art Museum, Allentown, PA
 The Art Institute of Chicago, Chicago, IL
 Ball State University David Owsley Museum of Art, Muncie, IN
 Bruce Museum of Arts and Sciences, Greenwich, CT
 Dallas Museum of Art, Dallas, TX
 Danforth Art Museum, Framingham, MA
 Grand Rapids Art Museum, Grand Rapids, MI

Solomon R. Guggenheim Museum, New York, NY
 Harvard Art Museums, Cambridge, MA
 High Museum of Art, Atlanta, GA
 The Jewish Museum, New York, NY
 The Metropolitan Museum of Art, New York, NY
 MIT List Visual Arts Center, Cambridge, MA
 Museum of Fine Arts, Boston, MA
 Museum of Modern Art, New York, NY
 National Academy Museum, New York, NY
 National Museum of Women in the Arts, Washington, D.C.
 Neuberger Museum of Art, Purchase, NY
 New York Public Library Print Collection, New York, NY
 Parrish Art Museum, Water Mill, NY
 Philadelphia Museum of Jewish Art, Philadelphia, PA
 The Phillips Collection, Washington, DC
 Phoenix Art Museum, Phoenix, AZ
 Rose Art Museum, Brandeis University, Waltham, MA
 San Francisco Museum of Modern Art, San Francisco, CA
 Smith College Museum of Art, Northampton, MA
 Speed Art Museum, Louisville, KY
 Tang Museum, Skidmore College, Saratoga Springs, NY
 Virginia Museum of Fine Arts, Richmond, VA
 Whitney Museum of American Art, New York, NY
 Wichita Art Museum, Wichita, KS
 Worcester Art Museum, Worcester, MA
 Zimmerli Art Museum at Rutgers University, New Brunswick, NJ

SELECTED MONOGRAPHS

Herrera, Hayden, with Jenni Sorkin and Norman L. Kleeblatt. *Joan Snyder*. New York: Harry N. Abrams, Inc., 2005.

McNear, Sarah Anne. *Joan Snyder: Works with Paper*. Exh. cat. Allentown, PA: Allentown Art Museum, 1993.

Symmes, Marilyn, ed. with essays by Symmes and Faye Hirsch. *Dancing with the Dark: Joan Snyder Prints 1963-2010*. New Brunswick, NJ: Zimmerli Art Museum at Rutgers University with Munich/Berlin/London/New York: DelMonico Books/Prestel, 2011.

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Artwork by Joan Snyder
Essay by Jennifer Marshall

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Edition of 250

Front and Inside covers: Details of *Chant/Forever* sketch, 07/29/11

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