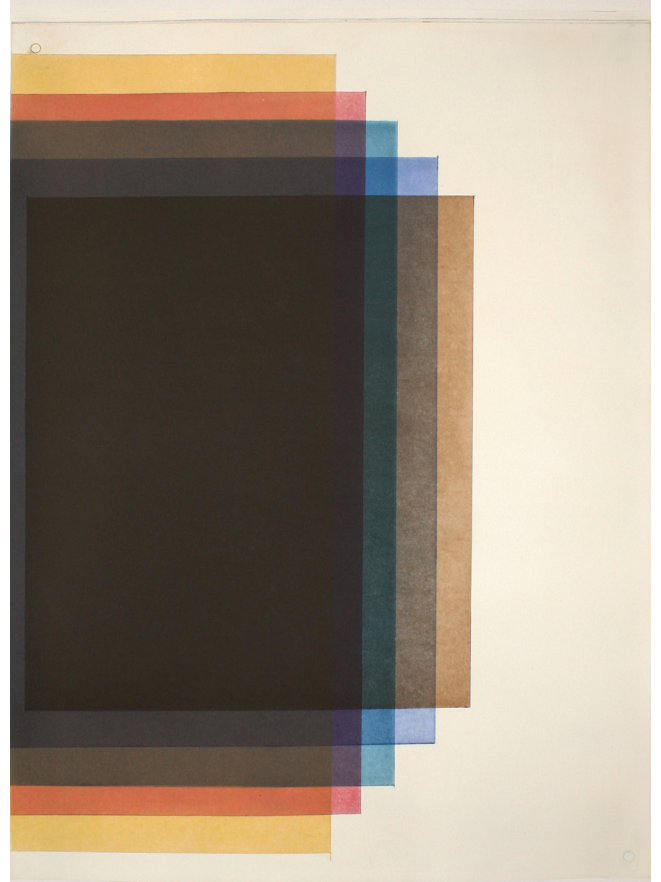


# PROOF

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## SHAUN O'DELL | NEW EDITIONS FALL 2014

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Above: *Pink Submerge*, 30 1/8" x 21 3/4", collagraph with stenciled flats; *Make Black*, 30 1/8" x 21 3/4", etching from 5 aquatint plates.

Shaun O'Dell's collaboration with Island Press is a quintessential example of how the dialogue between a practicing artist and aspiring students can culminate in a meaningful and striking project. Invited by Island Press to spend time on-site in St. Louis, Missouri, O'Dell immediately recognized the rich history of the surrounding landscape — a connection with place and nature that informs much of his work on paper, sculpture, and music of the past decade. With the exception of one print from the series, all were generated during visits with students to locations in the region including the Gateway Arch, designed by architect Eero Saarinen for the Jefferson National Expansion Memorial; the confluence of the great Mississippi and Missouri Rivers; and the ruins of a prehistoric culture at the Cahokia Mounds State Historic Site. Asking the students to engage with the landscape directly, he instructed them to grind the printing matrix against the limestone surfaces characteristic of the area. The resulting scratches appear as sporadic marks in the compositions, which are balanced by solid fields of color. ►



Above, L-R, T-B: *Mound Plate*, 30 $\frac{1}{8}$ " x 21 $\frac{3}{4}$ ", etching- softground and hardground; *TR*, 30 $\frac{1}{8}$ " x 21 $\frac{3}{4}$ ", photolithograph on tinted flat; *Ultra Submerge*, 30 $\frac{1}{8}$ " x 21 $\frac{3}{4}$ ", photolithograph with stenciled flats; *Limestone Rub*, 30 $\frac{1}{8}$ " x 21 $\frac{3}{4}$ ", relief print from PVC board.

O'Dell is very interested in oppositional forces that work against each other to create something new.

The key to this series is the print *Make Black*, the only impression conceived beforehand, which combines impressions of separate colors to create a rectangle of black. He recognizes the paradox of black — the amalgamation of all colors, while defined as the absence of color reflected to the eye. Such contradiction is encapsulated within this project considering he allowed his vision to guide and then allowed the spontaneity of the situation to generate the final outcome. His series of prints, executed in a variety of methods as required, is the penultimate example of how creative voices, both veteran and fresh to the scene, can inform and respond to each other. ■

*Gretchen L. Wagner*  
Artistic Director and Chief Curator  
Oklahoma Contemporary Arts Center  
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## IslandPress

CONTEMPORARY PRINT EDITIONS AND ARTIST PROJECTS

**MORE INFORMATION** [islandpress.wustl.edu](http://islandpress.wustl.edu) | [islandpress@wustl.edu](mailto:islandpress@wustl.edu) | 314.935.8051

### ISLAND PRESS

Island Press is a research-based printmaking workshop and publisher committed to education and innovation in contemporary print editions and artist projects. Visiting artists work side by side with the master printer and students in the Sam Fox School of Design & Visual Arts at Washington University in St. Louis. The result is high-quality print editions of technical complexity created in a unique setting where artists and students share skill sets and ideas.

Island Press is project-driven and collaborative, tapping into the place where the artist's creative research intersects with the all of the

possibilities of the print studio. Recent artist projects include editions with Radcliffe Bailey, Chakaia Booker, Squeak Carnwath, Willie Cole, Henrik Drescher, Chris Duncan, Tom Friedman, Ann Hamilton, Trenton Doyle Hancock, Nina Katchadourian, Shaun O'Dell, Lisa Sanditz, and James Siena.

Island Press was founded in 1978. Past visiting artists include Hung Liu, Jaune Quick-To-See-Smith, Joyce Scott, Juan Sanchez, Nick Cave, and many other great artists.

**DIRECTOR** Lisa Bulawsky | **MASTER PRINTER** Tom Reed



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