

l o s i n g g r o u n d



D O R O T H Y S I M P S O N K R A U S E



S o u t h S h o r e A r t C e n t e r , C o h a s s e t , M A

Losing Ground

Dorothy Simpson Krause lives on the edge. Her home and studio sit on the very rim of the South Shore, where the land meets the Atlantic Ocean waters. This perspective brings the concept of “losing ground” literally to her front door. When I visited her home, I was struck by its location and the incredible views of the tidal marsh and ocean beyond her deck. Her studios, located in both the lower level and loft of her home, are an artist’s dream in terms of space, organization and technology. The work she produces there is impressive on many levels.

We are grateful that artists bring so many aspects of the environment to our attention. Krause’s work does so in a way that weaves together her expertise in painting, computer technology, digital printing and innovative use of materials that are at once ancient and modern. The use of copper is a significant choice since it symbolizes a nutrient found in all plant and animal life, yet is toxic or even fatal in large amounts—as is water. Artists have used copper for centuries and here it

seems to offer a representation of the balance of nature. Additionally, aluminum is referred to as the most abundant metal in the Earth’s crust, the very land we are desperately trying to preserve.

The message in Krause’s work about the diminishing landscape speaks to us in a strong and quiet voice. Only a few of the pieces make any reference to man at all with an occasional fence, a desolate road or quiet path making us aware of the impact we have on the environment. We look to artists, like Krause, to help us see our relationship to nature. This creative process reminds us of the beautiful landscape we inhabit and the fragility of its existence.



The choice of materials used in *Losing Ground* is intriguing. Many artists would stop at the completion of a painting and yet Krause continues exploring through her knowledge of technology and her eagerness to experiment with new materials and techniques. Her artist books are exquisitely crafted collages that embrace ideal decisions on the use of text and image.

Krause has been involved in the Boston Cyberarts Festival since its inception and was a juror for the South Shore Art Center's first venture into cyber arts with our national show "TechArt" in 2003. She is constantly seeking new ways to convey her thoughts through color, materials, media and methods—and of course, cutting edge technology. We are proud to present the one-woman show "Losing Ground" as part of the 2009 festival.

Sarah Hannan
Executive Director
South Shore Art Center, Cohasset, Massachusetts



Losing Ground, Printed on the HP Indigo 5500 by Acme Bookbinding on Mohawk Options and bound by Harcourt Bindery. Tipped-in images, graphite, metallic pigments, gold and silver leaf. Cover of aubergine Nigerian goat with patinaed copper inlay in a box of gold bookcloth. 12" x 12", 44 pages, Deluxe Edition of 6.
A Limited Edition of 100 bound in black bookcloth in a matching black box is also available.

Climate Change

In the wilderness is the preservation of the world.

Henry David Thoreau

When Thoreau wrote these words, he was witnessing the de-forestation of Massachusetts. Trees were being cut down for firewood, houses, ships, wagons, churches – so many things at once that they were disappearing at an alarming rate.

Over a century later, similar and broader challenges continue – our air, water and land are all being used for so many things at once that the pressures on our environment are significant and ever increasing,

Krause has a strong connection to nature and a compelling point of view about why it matters. She wants to preserve the natural world – not only in her art work, but in the world at large. Her canvases take the viewer deep into the wild. The longer you stand in front of them, the more you see: a muted palette with infinite shades, the glitter of precious metals, the layered, textured earth, sunlight and

shadow – all part of a grand design. Her work reminds you to listen to water – streams, brooks and ocean tides, to walk in the woods on uneven ground, to connect with the wilderness.

Her borderless canvases reinforce a simple fact: there is no distance between us and nature. If we are to preserve ourselves, we must protect and cherish the world around us.

Ellen Roy Herzfelder

Former Senior Research Fellow, Environment and Natural Resources Program, Belfer center for Science and International Affairs, John F. Kennedy School of Government, Harvard University, and Massachusetts State Secretary of the Executive Office of Environmental Affairs



I wish the world was clean – no garbage anywhere. We could go walking and only see animals and water and trees, not bottles and wrappers and waste.

Julia Herzfelder, age 10

I wish all humans would shrink. The entire human world, (the cars, cities, roads), would all be as big as Whoville. Then the rest would be free for all living things and the world would be uncrowded again.

Desmond Herzfelder, age 8

Viewpoint, Pigment printed concertina book, with pastel painting on reverse. Cover of printed, handwoven fabric, 6" x 4.5" closed, 6" x 36" open



Bare Branches

Pigment print on film over copper nailed to wood
36" x 36" x 2"



Tarnished Trees

Pigment print on film over copper nailed to wood
36" x 36" x 2"



Dark Shadows

Pigment print on film over copper nailed to wood
36" x 36" x 2"



Slough
UV cured flatbed print on brushed aluminum, diptych
24" x 48" x 2"



Backwater
UV cured flatbed print on brushed aluminum, diptych
24" x 48" x 2"



Saquish
UV cured flatbed print on brushed aluminum, diptych
24" x 48" x 2"



Sky on Fire
Pigment print on steel, diptych
24" x 48" x 2"



Everglades
UV cured flatbed print on brushed aluminum, diptych
24" x 48" x 2"



Redmarsh
UV cured flatbed print on brushed aluminum, triptych
24" x 72" x 2"



Scilia

UV cured flatbed print on metallic washed fresco over wood
36" x 40" x 2"



Anhinga
UV cured flatbed print on metallic washed fresco over wood, triptych
40" x 72" x 2"



Tributary
UV cured flatbed print on polycarbonate over copper leaf
32" x 48" x 3"



Trace
UV cured flatbed print on polycarbonate over pigment printed clear film and silver leaf
32" x 48" x 3"



Twilight
UV cured flatbed print on polycarbonate over copper leaf
32" x 48" x 3"



Agrigento
UV cured flatbed print on polycarbonate over copper leaf
32" x 48" x 3"



Dark of the Moon
Pigment print on steel
24" x 24" x 2"

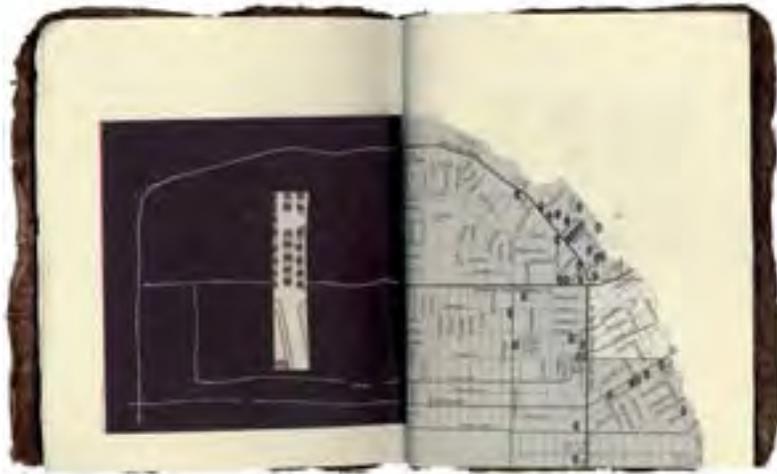


Snowmelt
UV cured flatbed print on aluminum textured with chine colle silver leaf and mica
32" x 40" x 2"



Snowmelt 2

UV cured flatbed print on aluminum textured with chine colle silver leaf and mica
32" x 40" x 2"



The Process

Because this exhibit is a part of the Boston Cyberarts Festival, a discussion of the process involved in making the work is appropriate. A painter by training and a collage maker by nature, since the late 1970's I have combined traditional and digital media to produce work that respects the past and alludes to the future. Although produced with the most current high technology equipment, the work is grounded in both time and place.

In the large format pieces, photographs and paintings are digitally combined. Many of the resulting files were printed on a Vutek uv cured flatbed printer. Virtually any surface up to 1.75" thick can pass beneath the printer heads where the inks, including opaque white and gloss varnish, are cured with ultra violet light. For this exhibit, the work was printed onto fresco surfaces, aluminum Dibond and clear polycarbonate. The polycarbonate was bolted to wood covered with copper leaf. On most pieces the image was carried around the edges with paint.

Other pieces in the exhibit were printed onto clear film with an HP Z3100 and nailed to recycled copper over wood. Prints directly onto precoated aluminum and steel were printed with an Epson 9600 pigment printer that will take substrates up to 1.5^{mm}, the thickness of a new penny.

The books were created with a broad range of media, both traditional and digital, and bound using varied binding techniques. For example, *Losing Ground*, using the same name and created especially to accompany this exhibition, uses images from many series of work, scanned, collaged and printed digitally, to challenge the legacy we are leaving to future generations.

The process used in creating all of the work is most simply described as "mixed media" or "digital collage".

Creating *Black Gold*

In November 2007 Krause was invited to be the von Hess Visiting Artist at The University of the Arts Borowsky Center in Philadelphia. Using the Heidelberg Offset Lithography press metallic inks, she created prints with silver, gold and black inks and chine colle an inkjet print on silk tissue. The metallic offset portion of the print was created by scanning a metal and plaster surface and reshaping it in Photoshop to match the press dimensions. The final piece, *Black Gold*, references our dependence on oil and the damage to the environment caused by the burning of fossil fuels.



Before leaving her studio, Krause printed the landscapes to be chine colle insets on her HP Z3100 inkjet printer on sheer tissue. She divided the Photoshop file into three “separations” which would become the silver, gold and black offset plates. At the Borowsky Center, Lori Spencer, the Master Printer, prepared the film and made the offset plates.



Both the silver and gold plates were printed twice to create a heavy metallic layer. When the black plate was tested, the area which was to be overlayed with the landscape was too dark. Lori was able to remove the dark marks from the chine colle area.



After one strike of the black plate, a mylar template was made to mark the placement of the inset and the landscapes were adhered with gel medium. A second strike of the black plate was printed to cover the edges of the silk tissue and a handmade fourth plate was made to add orange to the rivets. A final touch of orange oil pastel was applied on top of the rivets.

Prints of *Black Gold* can be obtained from the South Shore Art Center.



Black Gold
Offset lithograph using metallic inks
with chine colle pigment print inset
24" x 17.5" on Arches hotpress 28" x 20"
edition of 100

Creating *Losing Ground*

Images from many series, some created more than a decade ago, were collaged in Adobe Photoshop into double page spreads. The text, selected from the publications of the Intergovernmental Panel on Climate Change, was made a part of the images using the appropriately named font, "Dirty Ego".



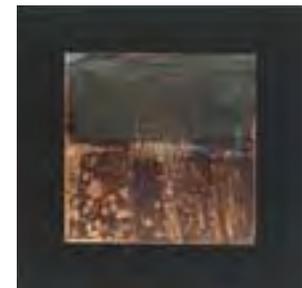
Two editions of *Losing Ground* were printed by Acme Bookbinders with the HP Indigo press 5500 on Mohawk Options 65# cover made from 100% post consumer content. A limited edition of 100 was bound in black Brillianta by Acme, and a deluxe edition of 6 was bound in aubergine Nigerian goat by Harcourt,

the nation's premier hand bindery since 1900, which is now a part of Acme. Boxes were made for both editions.



8" x 8" copper title plates made by MC Embossing were set into a debossed square in the cover. Details printed on various papers were tipped into the book and graphite, metallic pigments and leaf were added with the help of mylar stencils cut by Universal Laser Systems.

In its content *Losing Ground* is a plea for awareness of our role as stewards of the environment. In its production, it is an example of how exceptional artists books can be made by combining traditional processes and digital technology.



Losing Ground, Printed on the HP Indigo press 5500 by Acme Bookbinding on Mohawk Options. Tipped-in images, graphite, metallic pigments, gold and silver leaf. Limited Edition of 100 bound in black bookcloth by Acme. Deluxe Edition of 6 bound in goat by Harcourt. Both editions have matching boxes. 12" x 12", 44 pages

Artist Statement

Dorothy Simpson Krause

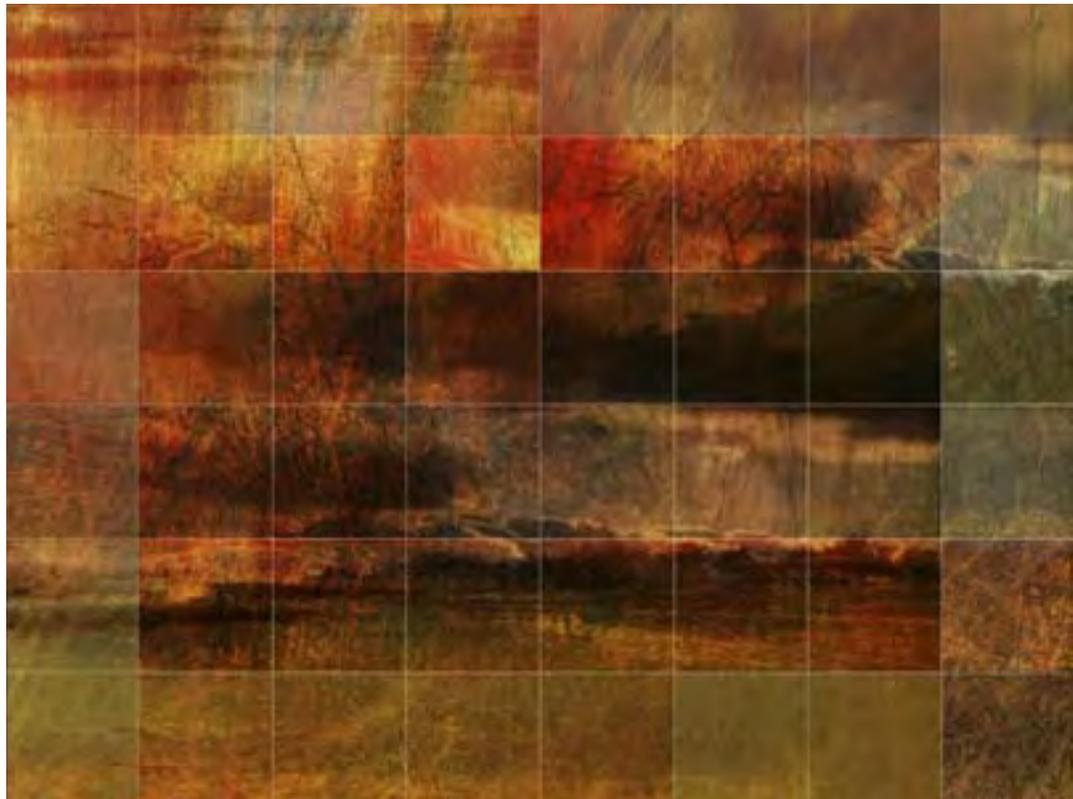
As our global population increases exponentially, the effects of our actions are changing the environment on this planet we call home. With global warming and the melting polar icecaps contributing to rising ocean levels, we are literally and figuratively losing ground.

In this exhibition, *Losing Ground*, focus on this issue as I attempt to convey my response to the beauty of the land and my haunting fear of its potential loss. Extremes of temperature are reflected in color palettes that range from burning red to cold silver grey. Recycled copper is a recurring material and water is a recurring image.

In addition to the large-format, wall-hung pieces, the exhibit also includes several books related to our changing environment, *Viewpoint*, *Climate Change*, *Planned Environment*, *Landsquares*, *Common Ground* and *Losing Ground*. Focusing on the environment and our impact upon it, the book format allows me to research projects, ask questions and explore my responses in an intimate format. The creating of *Losing Ground*, a book made especially for this exhibition, is described in the catalog, as is *Black Gold*, an editioned print referencing our burning of fossil fuels.

Crossing the boundaries between large-scale mixed media pieces and artist books, my work is an integrated mode of inquiry that links concept and media in an ongoing dialogue - a visible exploration of meaning.

I appreciate the support of the South Shore Art Center and Hewlett-Packard for making the book and exhibition, *Losing Ground*, possible.



Landsquares. Pigment printed on both sides of a 13" x 16.25" sheet, cut and folded into a twelve page ox plow book. 3" x 3.25"



Artists are the ones who are stepping into the future ahead of everyone else in terms of putting new technologies at the service of our creative spirit. And the best is yet to come.

*George Fifiield, Founder and Director
Boston Cyberarts Inc.
<http://www.BostonCyberarts.org>*

Climate Change. Acrylic paste under-paintings with pigment prints. Drum leaf binding. Patinaed copper foil over wood cover with leather spine 7.5" x 5.75" x 1.7"