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The Great Beach: Parallels Between Print and Paint

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PRESENTER:

Katelyn Chen

BACKGROUND

- A change in environment ⇒ change in artistic expression.
- Jan Gelb, a printmaker-turnedpainter, moved from Atelier 17 in NYC to living in isolation with her husband in a dune shack on the Peaked Hill Bars in Provincetown, MA.
- Jan Gelb radically transitioned from her life as a prominent printmaker to a versatile painter.
- Her work began encapsulating her newfound muse: the picturesque view of the sweeping shore of the ocean beyond her front door
- The layered process that is integral to printmaking is reflected also in her painting.



Photograph of Jan Gelb, printing, 1922-1977 / unidentified photographer. Jan Gelb and Boris Margo papers, Archives of American Art, Smithsonian Institution.

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Parallels Between Print and Paint
The Great Beach: June Entering by Jan Gelb

What might appear to be a radical shift from one form of art-making to another, does not, in Gelb's case amount to a complete departure from printmaking.

PRINTIMAKING

Gelb, Jan. Channels of Night. 1957.





Gelb, Jan. *The Great Beach: June Entering.* (CA 1960-1967)

PAINTING

FINDINGS

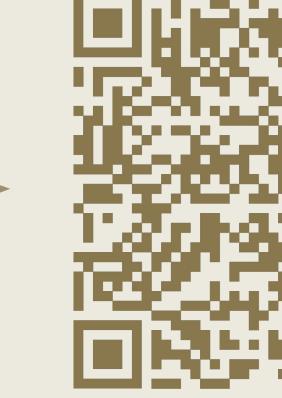
- Painting and printmaking seem to be quite different processes of artistic expression, however:
- Painting and printmaking follow a similar pattern: thinking in layers.
- Jan Gelb's *Channels of Night* print and *The Great Beach: June Entering* painting echo similar qualities (an unmistakable overlap of geometric shapes)
- Personal experience with creating a detail copy of Gelb's painting:
- Ambiguity surrounding the sequencing of the lattice of shapes
- Complex process of color matching;
 intention ⇒ encapsulate light the
 same way Gelb did
 - Gelb's migration from
 printmaking ⇒ painting = change of
 representation of light in her work



Detail Copy

REFERENCES





STATE UNIVERSITY OF NEW YORK