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The Great Beach: Parallels Between Print and Paint

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Recommended Citation

Chen, Katelyn, "The Great Beach: Parallels Between Print and Paint" (2022). *Research Days Posters 2022*. 81.

https://orb.binghamton.edu/research_days_posters_2022/81

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PRESENTER:

Katelyn Chen

BACKGROUND

- A change in environment ⇒ change in artistic expression.
- Jan Gelb, a printmaker-turned-painter, 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.

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.

PRINTMAKING

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

