

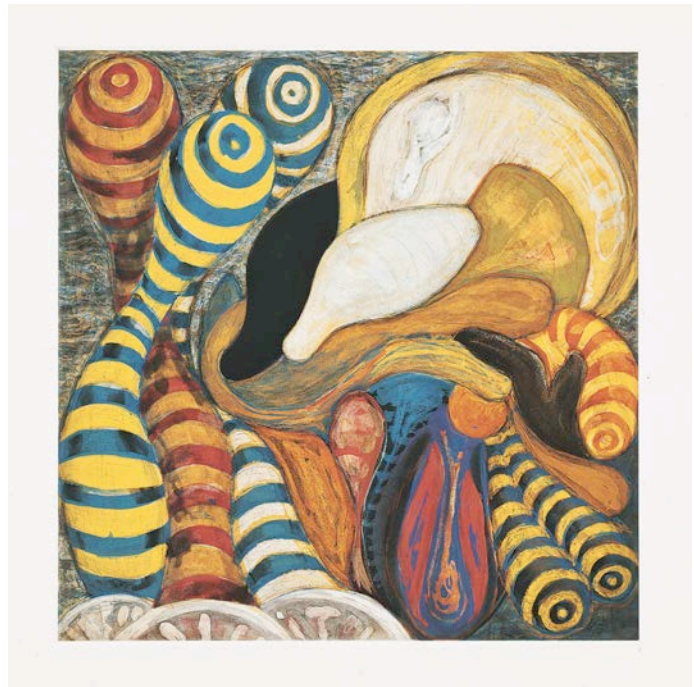
## ***Prints Please: Selections from Universal Limited Art Editions (ULAE)***

**February 8 – March 25**

Curated by ULAE and IAM Staff

Through collaboration with some of the most prominent artists of the Twentieth Century, Universal Limited Art Editions (ULAE) was established and began making lithographs in 1957. The formation of these aesthetic partnerships resulted in ULAE attaining status as an acclaimed fine art print publisher specializing in the production of small edition prints and artists' books.

Born in Ekaterinburg, Russia, Tatyana Grosman left the war and revolution of her country by fleeing to Japan, Dresden, and Paris until ultimately settling in New York in 1943. Tatyana's husband, Maurice, suffered a heart attack in 1955, leaving the responsibility of financial support on Tatyana.



Bill Jensen, *For Alice*, 1991

Born from necessity, she embarked on an enterprise from their small cottage on Long Island and began publishing illustrated books in the French tradition of *livres d'artistes* and reproducing paintings by artists such as Marc Chagall and Grandma Moses.

In 1957, she was encouraged by William Lieberman, a curator at the Museum of Modern Art, to collaborate with artists in creating original prints. The first ULAE publication was a project by Frank O'Hara, a New York writer, poet and art critic. This joint endeavor resulted in the thirteen page, portfolio/book known as "Stones". In the wake of "Stones," other artists such as Grace Hartigan, Helen Frankenthaler and Marisol were encouraged to make prints at ULAE. Soon, the web of artists expanded and became thoroughly intertwined with the Grosmans as they ventured out to visit galleries and museums, all the while, inviting new artists to create work in the Long Island studio. Jasper Johns started his printmaking at the studio and introduced Mrs. Grosman to Robert Rauschenburg. Johns and Rauschenburg brought Jim Dine, Cy Twombly, James Rosenquist and Edwin Schlossberg to Mrs. Grosman. Each artist continued to suggest friends and colleagues to the Grosmans who, in turn, continued to invite new artists to the studio. Artists came, created, and made their mark in the art world.

Seven years after the first published edition, ninety-seven of ULAE's editions were selected for an exhibition at the Museum of Modern Art to inaugurate the new graphic galleries. The exhibit forged a relationship between ULAE and the MoMA which enabled the MoMA to acquire the first print of every edition, a tradition which still continues.

Responding to the growing list of artists and their needs, ULAE hired another printer and established an intaglio studio through a 1966 grant from the National Endowment for the Arts. Some of the artists who came to work in the new medium were: Johns, Bontecou, Frankenthaler, Newman, Marisol, Rosenquist, Motherwell and Twombly.

Bill Goldston joined ULAE in 1969 and played an integral role in some key business decisions such as acquiring an offset press to produce high quality posters and books, as well as encouraging the revival of traditional woodcuts for relief printing. Once again, artists came to create original works on the new equipment. In 1971, Johns used the press for "Decoy", while Dine's "Flaubert's Favorites" and Rosenquist's "Off the Continental Divide" were also a result of the new equipment. Through her work on "East and Beyond" and "Savage Breeze", which were both created in the ULAE studio, Frankenthaler is often credited with the revival of woodcuts in the United States.

When her husband died in 1976, Mrs. Grosman appointed Bill Goldston to oversee the studio and the business. He continued to work under Mrs. Grosman's guidance until her death in 1982. After her death, Goldston remained responsible for the business, maintained ULAE's traditions, and helped move the company in new directions by inviting young artists such as Terry Winters, Bill Jensen, Susan Rothenberg, Carroll Dunham and Elizabeth Murray to join ULAE's vision. In the 1990's, he called upon the talent of Jane Hammond, Kiki Smith, Julian Lethbridge and Suzanne McClelland. Each artist was dedicated to experimenting with mediums and creating new pieces in the ULAE studio.



James Rosenquist, *Campaign*, 1965

Loretta Corbisiero, M.S. Ed.  
Educational Administrator, Islip Art Museum

The traditions established by the Grosmans continue today in the Bay Shore studio. Their personal touch is still evident in the way daily business is conducted. For example, only one artist per day is scheduled for a studio visit, lunch is served to each artist, staff, collectors, writers and curators, and prints are viewed in the attic of the house. As stated by ULAE, "The vision and determination of Goldston and the veteran artists and printers have sustained Mrs. Grosman's memory through their work and their own dedication to quality and the necessity of experimentation." Each piece of fine art produced at ULAE is a testament to the prescience of the Grosman's.

***Prints Please: Selections from ULAE*** offers a survey of prints that will not only present ULAE's history in the art world, but the success of a business and its loyalty to the town of Islip. The exhibit will run from February 8 – March 25, 2012.

*Universal Limited Art Editions*. <[www.ulae.com](http://www.ulae.com)> 2008. Web. 20 January 2012.

Schwendener, Martha. "Even in the Digital Age, a Strong Case for Printmaking." *New York Times*. 12 February 2007: Print.