

ARTIST BIOGRAPHICAL RECORD

Artist name:

Sommers, John

City and country of birth:

Cassopolis, MI, US

Residence:

American

Education:

B.A., Albion College, Albion, MI, 1952

Tamarind Master Printer Certification, Tamarind Lithography Workshop, Los Angeles, CA, 1969

Career:

Printmaker, educator

Studio Manager, Tamarind Institute, Albuquerque, NM, 1970-1975

Lecturer, Department of Art, University of New Mexico, 1975-

Technical Director, Tamarind Institute, Albuquerque, NM, 1975-1982

Contributing Editor, *Tamarind technical papers* [now *The Tamarind papers*], 1976-

Director of Research and Printer Training, Tamarind Institute, Albuquerque, NM, 1982-

Artwork medium:

Lithography

One-Person Exhibition(s):

- 1975, Carnegie-Mellon University, Pittsburgh, PA
- 1975, University of Northern Arizona, Flagstaff, AZ
- 1976, Northern Michigan University, Traverse City, MI
- 1978, Miami University, Oxford, OH
- 1979, University of Northern Iowa, Cedar Falls, IA

Group Exhibition(s):

- 1971, Florida State University, Tallahassee, FL
- 1974, 1979, University of Dallas, Irving, TX
- 1975, Colorado Fine Arts Center, Colorado Springs, CO
- 1976, Governor's Gallery, Capitol Building, Santa Fe, NM
- 1977, Museum of Fine Arts, Santa Fe, NM
- 1978, Albion College, Albion, MI
- 1978, Albuquerque Museum, Albuquerque, NM
- 1978, Brooklyn Museum, Brooklyn, NY
- 1978, Museum of Northern Arizona, Flagstaff, AZ

- 1978, Visual Arts Center of Alaska, Anchorage, AK
- 1979, Art Center South Bend, IN
- 1979, Drake University, Des Moines, IA
- 1979, Utah State University, Logan, UT
- 1980, DeCordova and Dana Museum and Park, Lincoln, MA
- 1980, Metropolitan Museum Art Center, Miami, FL
- 1980, National Academy of Design, New York, NY
- 1980, Texas Tech University, Lubbock, TX
- 1980, University of Hartford, West Hartford, CT
- 1980, Yellowstone Art Center, Billings, MT
- 1982, Nimbus Gallery, Dallas, TX

Collections:

Albion College, Albion, MI

Amon Carter Museum of Western Art, Fort Worth, TX

Grant Arnold Collection of Fine Prints, State University of New York, Oswego, NY

Grunwald Graphic Art Foundation, University of California, Los Angeles, CA

Honolulu Academy of Arts, Honolulu, HI

Illinois Wesleyan University, Bloomington, IL

Lee Nordness Metromedia Collection, New York, NY

Los Angeles County Museum, Los Angeles, CA

Museum of Modern Art New York, NY

National Gallery of Art, Washington, DC

Northern Illinois University, DeKalb, IL

Northern Michigan University, Traverse City, MI

Ohio Wesleyan University, Delaware, OH

Pasadena Art Museum [now Norton Simon Museum], Pasadena, CA

University of New Mexico Art Museum, Albuquerque, NM

University of Northern Iowa, Cedar Falls, IA

Visual Arts Center of Alaska, Anchorage, AK

Bibliography:

- Schnellker, Rebecca (ed.). *Tamarind lithographs: A complete catalogue of lithographs printed at Tamarind Institute 1970-1979*. Albuquerque, NM: Tamarind Institute, 1980.
- Sommers. "Tamarind today: A survey in the second decade." *Graphics* 3 no. 2 (March-April 1979): 22.
- Sommers. "Tip from Tamarind. Using slate for litho plate backing." *Print news* 2 no. 3 (June-July 1980): 12.
- *The Tamarind papers* [formerly *Tamarind technical papers*] (1976-):
 - Sommers (with Conrad Schwabel). "Betty Hahn's lithographs." 3 no. 2: 35.
 - Sommers. "Carrara marble: An alternative to limestone." 1 no. 6: 76.
 - Sommers. "Caveat emptor: The lithographic stone market." 1 no. 6: 75.

- o Sommers. “Deletions and additions on stone and metal plates.” 1 no. 5: 60.
- o Sommers (with Clinton Adams). “Design a la pointe, lithographic line engraving.” 1 no. 1: 1-4.
- o Sommers. “Grit-tone lithography.” 3 no. 1: 10.
- o Sommers (with Clinton Adams). “Gum Arabic –is there an alternative?” 1 no. 4: 46.
- o Sommers. “Information exchange: A column for discussion of questions and suggestions from readers.” 1 no. 6: 7; 1 no. 7: 92; 1 no. 8: 116; 2 no.1: 13; 2 no. 2: 50; 3 no. 2: 59; 4 no. 1: 26; 5 no. 1: 27.
- o Sommers. “Lithographic transfer papers, alternatives, and procedures.” 1 no. 7: 81.
- o Sommers. “On the importance of correct procedure.” 2 no. 1: 4.
- o Sommers. “Polymer transposition.” 1 no. 2: 14-20.
- o Sommers. “The Takach-Garfield press.” 1 no. 5: 57.
- o Sommers. “Tusche wash, expressive development and alternatives.” 3 no. 1: 24.
- o Sommers. “The use of slate in backing lithographic stones.” 1 no. 4: 40.
- o Sommers (with Clinton Adams). “Zinc etching plates as printing elements for lithography.” 1 no. 4: 43.
- *Who’s who in American art*. New York: Bowker Publishing Co.
- Collaborative printing and publishing, including two wood-cuts created by Andrew Dasburg in 1925 for *The laughing horse* magazine, never before printed in editions; printed and published by San Juan Studio, Albuquerque, NM, 1978.

Portrait credit:
Joseph Sommers