

Connor Everts likes to explore all the ways a print could be done to find what works best. His exhibit in the Cranbrook Museum, "One Print's Progress," shows his preoccupation with alternatives and at the same time illustrates the many choices an artist. many choices an artist is called upon to make.

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Printmaker likes medium's options

Story: CORINNE ABATT Photos: DICK KELLEY

The price of admission to the Cranbrook Academy of Art Museum will buy a look at one of the most unusual (and limited) suites of prints on

most unusuar warrecord.

The Cranbrook suite of 13 prints was made by
some of the best known contemporary printmakers
at the Print Symposium sponsored by the academy

at the Print Symposium sponsored by the academy last spring.
Connor Everts, head of the Cranbrook Academy last spring.
Connor Everts, head of the Cranbrook Academy of Art's printmaking department, said of the sevenday symposium, "This is the first time this kind of thing has been done anywhere. We didn't want it to be in-house so we involved the Center for Creative Studies, the Detroit Institute of Arts and Wayne State University to make it broader in scope."
Everts and George Ortman, head of the academys painting department, are the two in the suite from this area. When looking back, Everts began to realize what a coup it was to have given the symposium complete with lectures and demonstrations by

the 61 participants for 370 attendees and completed a fine suite of prints in so short a time. The suite was made in an edition of 15, each of the printmakers was given one, the other two were presented to Cranbrook and the Detroit Institute of

presented to Cranbrook and the Detroit Institute of Arts.

Everts had specified to the printmakers, all of whom are friends of his and therefore willingly came as a favor to him, that the prints would be done in black and white.

"But," he said, "their excitement was such that hep didn't stay in black and white."

O'ttman was the only one who did, and his is of such fine quality that it goes far beyond the appearance of just black and white.

"There were people here from every province of Canada, Great Britain, Uruguay, Argentina and Holland. It was more international than national in scope and very well received," said Everts. Since one of the Canadians voiced interest in bosting a second print symposium in 1982, Everts foresees the possibility of the symposium becoming an international bi-annual event.

At the same time that the suite from the symposium is in a main floor gallery, Everts has a special show also concerned with printmaking in a lower level gallery. This, 'One Frint's Progress,' Illustrates beautifully the options open to a printmaker, by showing what happens with different techniques, papers, colors and designs. The differences are often suble, for there is a design theme that carries through all of the options. But, the subtleness is what makes the show a Challenge to the viewer as it obviously was to Everts in his preparation thereof.

"I DON'T really like printmaking," he said, quickly explaining, 'Thm not interested in making a print over and over again in up to 20 images. I do like the print's relationship to painting. "The print, instead of being a linear development, is a lateral development."

He said that once a painter chooses a direction, he automatically eliminates all other possible options.

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