



A DEMOCRACY OF IMAGES **40 NEW MONOTYPES** by Stephen Hayes

Mullowney Printing is pleased to announce the publication of a new body of monotypes by Portland-based artist Stephen Hayes, created this past July in our Portland studio on the offset flatbed press. This is the first collaboration between Hayes and Mullowney Printing, which was a fast-paced three-day session that led to a body of variable edition landscape monotype prints based on seven locations in both Ukraine and Oregon.

Different from the traditional method of monotype printing, in which the artist paints on a plexiglass support to obtain one unique impression on paper, the process of using the offset press allows for multiple impressions of the same image as the artist works and reworks the image. The editions are therefore called 'variable' because each composition can yield up to six or seven slightly different impressions.

Working from Google Earth images on the internet, Hayes created four compositions from areas in Ukraine affected by the recent Russian invasion. The images convey pastoral scenes from years ago, a poignant and haunting reminder of the devastation from the current war. The other half of the series is a group of three compositions from Oak Island, part of Oregon's Sauvie Island Wildlife Area.

A DEMOCRACY OF IMAGES - Large, \$2800 each
Image Size: 24 x 24"
Sheet Size: 33 1/4 x 28 1/2"
(listed clockwise)

Kharkiv (07-2015), Variable edition of 4
Lviv Oblast (06-2015) Version I, Variable edition of 5
Lviv Oblast (06-2015) Version III, Variable edition of 2
Oak Island- Sturgeon Lake (07-2007), Variable edition of 5

All image credits to Samuel Slater

Hayes writes:

"The collective title, for this body of work, *A Democracy of Images* is an allusion to our relative willingness to believe what we see, even in the face of what we know. We can see the beauty of 'place' and find ourselves able or unable to reconcile the truth of current events as they relate to that beauty.

The images of Ukraine are a response to the outdated images of that country that are ubiquitous on Google Earth. Some of the 'current' resource photos available are from as long ago as 2003. They clearly do not illustrate today's aggressions. As a result, they ask us to reconcile the contradiction between belief (nostalgia?) and truth. The images from Oak Island do the same. In America we are faced with the need to reconcile ongoing inequities predicated on hierarchies of class, race and gender with a history of violent genocide against its Indigenous peoples.

The world is still beautiful to look at, and in this country all of it has been stolen from an Indigenous populace. The question is whether one can or should focus on the solace of beauty. Is the magical smoke and mirrors of Google Earth a benefit or a distraction for us as we seek to reconcile this moment? Is the premise of 'democracy an equivalent act of smoke and mirrors that we are constantly asked to address?

Titles refer only to place and GE image date. The Ukraine places to 'see' on GE were chosen from current reports of the current war in Ukraine. The Oak Island images are a revisitation via GE to places that I have visited in person and painted in the presence of the land."

STEPHEN HAYES NEW RELEASES



A DEMOCRACY OF IMAGES - Small, \$1600 each
Image Size: 16" x 16"
Sheet Size: 23 1/2" x 10 1/4"
(listed clockwise)

Rus'ka Lozova, Ukraine (07-2015) Version I, Variable edition of 7
Rus'ka Lozova, Ukraine (07-2015) Version II, Variable edition of 5
Lviv Oblast (06-2015) Version II, Variable edition of 6
Oak Island- Rentenaar Rd (10-2-19), Variable edition of 3
Oak Island- Terminus (07-2007), Variable edition of 3

All image credits to Samuel Slater

ARTIST BIO

Throughout his career, Stephen Hayes has explored themes of the land, loss, sexuality, identity, beauty, and violence. No matter the subject, his works exude an authenticity and depth of understanding that belie their seeming nonchalance of execution or familiarity of imagery. In a career now in its fourth decade, Hayes has held over thirty-five solo exhibitions in the U.S. and abroad. His works have been curated into nearly seventy group shows by a broad diversity of curatorial voices, among whom are: Kristy Edmunds, Cassandra Coblentz, Stuart Horodner, Linda Tesner, Bruce Guenther, Terri Hopkins, John Weber, Peter Frank, Willem de Looper, and Mary Jane Jacob. Exhibitions of his paintings, prints and drawings have been reviewed in *Art Forum* by Stephanie Snyder, in *Art in America* by Sue Taylor, in *Artweek* by Lois Allan and by Paul Sutinen for Oregon Arts Watch. He is a featured artist in Lois Allan's comprehensive *Contemporary Printmaking in the Northwest* as well as Lauren P. Della Monica's *Painted Landscapes: Contemporary Views and New American Paintings Number 121*, curated by Nina Bozicnik.

Works by Stephen Hayes are housed in the collections of the New York Public Library, the Frans Masereel Centrum voor Grafiek in Kasterlee, Belgium, The Portland Art Museum, The Hallie Ford Museum, The Gates Foundation, Lewis and Clark College and hundreds of private and public collections in the United States, Europe, and Japan. Support for his work has come in the form of fellowships, grants and residencies from The Ford Family Foundation, The Ucross Foundation, WESTAF and the NEA, The John S. Guggenheim Memorial Foundation, The Oregon Arts Commission, Caldera, the Frans Masereel Center, The Vermont Studio Center, and Oregon State University. Stephen Hayes is represented by the Elizabeth Leach Gallery in Portland, Oregon.

FOR FURTHER INQUIRIES PLEASE CONTACT PAUL MULLOWNEY

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