



## **Brattleboro Museum & Art Center**

10 Vernon Street, Brattleboro, VT 05301

[www.brattleboromuseum.org](http://www.brattleboromuseum.org)

802-257-0124

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Contact Danny Lichtenfeld

Brattleboro Museum & Art Center

Phone: 802-257-0124, ext. 108

### **Brattleboro Museum & Art Center Unveils “Vermont Vernacular,” A Set of Signed, Limited-Edition Prints by Wolf Kahn, Petria Mitchell, and Tim Allen**

*Brattleboro, Vt.*— The Brattleboro Museum & Art Center announces the release of *Vermont Vernacular*, a set of three signed museum-quality prints by landscape artists Wolf Kahn, Petria Mitchell, and Tim Allen, created by the world’s leading digital printmaking studio, Cone Editions of East Topsham, Vermont. Available exclusively through the Brattleboro Museum & Art Center, *Vermont Vernacular* features stunning images by artists who have spent years interpreting the distinctive colors, light, and landscape of the Green Mountain State. Each print is limited to an edition of 80 and is accompanied by a certificate of authenticity. Wolf Kahn’s prints are signed and personally inscribed to each buyer; Mitchell’s and Allen’s prints are individually signed and numbered. “We are honored to make these prints available to the public,” said BMAC Director Danny Lichtenfeld. “Petey Mitchell, Tim Allen, and, of course, Wolf Kahn render the Vermont landscape in masterful fashion. These reproductions of their work created by Cone Editions are of the highest quality.” Appropriate for both public display and private enjoyment, as gifts or collector’s items, the trio of prints presents a rare opportunity for art lovers to own signed, archival-quality artwork at affordable prices.

Net proceeds of the sales of *Vermont Vernacular* support the Brattleboro Museum & Art Center. For more information or to purchase prints visit <http://vermontlandscapes.blogspot.com> or call 802-257-0124, ext. 107.

The prints in *Vermont Vernacular* were created by artist and master printer Jon Cone, founder of Cone Editions. They feature custom-made, 100%-pigment, fade-resistant inks on archival printmaking paper (Somerset Enhanced for Cone) with a deckled edge. Each artist's original landscape painting was scanned using Cone Editions' unique overhead-view camera, which is attached to a high-resolution scanner. The resulting digital file was color-matched to the original artwork. Cone Editions created several artist's proofs, making adjustments as necessary, until the artists were satisfied that the color and definition of their original artwork had been faithfully reproduced. The artists then authorized *Bon à Tirer* ("ready to pull") proofs, against which every print in the edition was matched. The edition was printed in June, 2009.

Wolf Kahn's *Deep Purple Landscape* evokes light and shadow as evening settles on a cozy farmhouse nestled in a wooded valley. Above the abiding comfort of the greens and earth hues that enfold the white house, ridge and sky glow in ephemeral blue-violet and orchid. The serenity of the scene is enlivened by Kahn's exuberant brushstrokes and joyful use of color. The image exemplifies what John Updike meant when he wrote, in the introduction to *Wolf Kahn's America*, "Kahn brings the hot, pure color of Abstract Expressionism to an idea of landscape that is tranquil, reflective, and witty."

Petria Mitchell's *Lavender Reflections No. 2* presents one of those flashes of breathtaking beauty that eludes the camera and is gone in an instant as the light changes. In depicting a wild yet meditative space, Mitchell contrasts a vibrant lavender sky and its reflection with a dramatic assemblage of dark, natural forms. The result is a composition filled with energy, which cannot help but spark the viewer's imagination. Suggestive of a peaceful walk in the forest on a misty October day, Tim Allen's *Putney Mountain Autumn* offers a glimpse into the artist's fascination with the prismatic

interplay of trees and sky in the Vermont woods. Two strong birch trunks greet the viewer in the foreground. Behind them, Allen renders the forest canopy with a subtle mosaic of blues and oranges and the tints and mixtures of these complementary colors. Light breaks through the web of tree branches reaching to the sky, giving the illusion of a stained glass window created by nature.

Founded by Jon Cone in 1980 as an experimental, collaborative print workshop, Cone Editions soon became the world's first digital printmaking studio. It is recognized today as the epicenter of innovation in archival inkjet printing and color management systems. Cone Editions has produced digital prints for the Corcoran Gallery, Lincoln Center, the Metropolitan Museum of Art, and the Smithsonian Institution, among others. Founder Jon Cone is the master printer of Gregory Colbert's *Ashes and Snow Project*, and he was the master printer for photographers Gordon Parks and Richard Avedon, whose last portfolios he produced. He has printed in collaboration with Stanley Boxer, Norman Bluhm, Janet Fish, Lester Johnson, Wolf Kahn, and many other painters and sculptors. In 1989 Cone Editions moved from Port Chester, New York to East Topsham, Vermont, where it is currently located.

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Major support for the Brattleboro Museum & Art Center's 2009-2010 season is provided by BMAC members and Entergy Vermont Yankee, Foard Panel, C&S Wholesale Grocers, Sam's Outdoor Outfitters, and Chittenden Bank. The Museum's exhibits and gift shop are open 11 a.m. to 5 p.m., except Tuesday and Wednesday. Regular admission is \$6 for adults, \$4 for seniors, and \$3 for students. Members and children 5 and under are admitted free of charge.

Founded in 1972, the Brattleboro Museum & Art Center presents art and ideas in ways that inspire, educate, and engage people of all ages. Each season features compelling new exhibits of contemporary artwork by regional and internationally acclaimed artists, complemented by lectures, artist talks, film screenings, and other public programs.

Located in historic Union Station in downtown Brattleboro, at the intersection of Main Street (Route 5) and Routes 119 and 142, the Museum is wheelchair accessible. For more information call 802-257-0124 or visit [www.brattleboromuseum.org](http://www.brattleboromuseum.org).

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