

jasper johns in press the crosshatch works and the logic of print

Jasper Johns in Press the Crosshatch Works and the Logic of Print

jasper johns in press the crosshatch works and the logic of print represent a fascinating intersection of traditional printmaking techniques and contemporary artistic exploration. Jasper Johns, a pivotal figure in 20th-century American art, has long been celebrated for his innovative approaches that challenge viewers' perceptions of everyday symbols and patterns. When examining his crosshatch works within the context of printmaking, especially under the lens of "Press the Crosshatch" and "The Logic of Print," we gain a deeper appreciation for how Johns manipulates texture, repetition, and line to create compelling visual narratives.

Understanding Jasper Johns' Artistic Approach

Jasper Johns emerged during a transformative era in art history, one where the boundaries between abstraction and representation grew increasingly fluid. His work often incorporates familiar motifs—flags, targets, numbers—but rendered in ways that question their meaning and our relationship to them. The crosshatch technique, a method of using intersecting lines to build tonal variation and texture, became a significant aspect of his printmaking repertoire.

What makes Johns' use of crosshatching intriguing is how it serves both as a formal device and a conceptual tool. Rather than simply adding shading or depth, the crosshatch becomes a language of its own, inviting viewers to reconsider how marks on a surface translate into meaning.

Press the Crosshatch: Exploring Technique and Meaning

The phrase "Press the Crosshatch" encapsulates more than just a printmaking method—it hints at the deliberate process of layering, imprinting, and repetition integral to Johns' practice. In printmaking, pressing the plate onto paper transfers the image, and when combined with crosshatching, this act emphasizes the physicality of the print.

The Mechanics of Crosshatching in Printmaking

Crosshatching involves creating a series of parallel lines that intersect at angles, producing varying degrees of darkness and texture. In printmaking, this requires precision and patience, as every line must be carefully etched or engraved onto the printing plate.

Johns' prints showcase this technique with remarkable control, often playing with the density and direction of lines to evoke a sense of movement or stasis. The crosshatch is not uniform; it breathes

and shifts, reflecting the artist's hand and intention.

Conceptual Dimensions of Pressing the Crosshatch

Beyond technique, "Press the Crosshatch" invites reflection on themes of reproduction and originality. Each print is a unique object, despite being part of an edition, because of subtle variations in pressure, ink application, and paper texture. Johns leverages these nuances to highlight the tension between the mechanical and the handmade.

This dialogue between the reproducible and the singular aligns with Johns' broader artistic inquiries, where familiar symbols are reframed to challenge assumptions about perception and meaning.

The Logic of Print in Jasper Johns' Work

"The Logic of Print" refers to the inherent principles governing printmaking processes: repetition, iteration, and transformation. Johns' engagement with printmaking is deeply informed by these logics, which he manipulates to expand the expressive possibilities of his imagery.

Repetition and Variation

Printmaking, by nature, allows for multiple impressions of the same image. Johns embraces this repetition but introduces variation through subtle shifts in ink density, paper type, or layering of crosshatch marks. This approach underscores how repeated motifs can evolve across editions, each print telling a slightly different story.

Materiality and Surface

Johns' prints often emphasize the surface quality of the paper and the tactile presence of the ink. The crosshatch technique accentuates this materiality, creating a textured field that invites close inspection. The logic of print, in this sense, is about foregrounding the medium's physical characteristics as integral to meaning, rather than treating them as mere carriers of image.

Interplay Between Image and Process

In Johns' crosshatch prints, the viewer is made aware of both the finished image and the process of its creation. The layered crosshatching exposes the artist's hand and the mechanics of printing, blurring distinctions between drawing, painting, and printmaking. This transparency challenges traditional hierarchies in art and celebrates the logic of print as a dynamic, performative act.

Influences and Legacy of Johns' Crosshatch Prints

Jasper Johns' work with crosshatch and printmaking techniques has left a lasting impact on contemporary art. His ability to merge conceptual depth with technical mastery continues to inspire artists exploring the intersections of drawing, painting, and print.

Bridging Abstract Expressionism and Pop Art

Johns' crosshatch prints occupy a unique position between the gestural intensity of Abstract Expressionism and the iconography-driven focus of Pop Art. The crosshatch acts as a visual metaphor that both abstracts and defines, bridging these movements in innovative ways.

Encouraging Experimental Printmaking

By pushing the boundaries of traditional printmaking through layered textures and conceptual rigor, Johns opened avenues for artists to reconsider what print can be. His work encourages experimentation with mark-making, surface treatment, and the relationship between image and process.

Tips for Appreciating Jasper Johns' Crosshatch Works

If you're new to Jasper Johns or looking to deepen your understanding of his crosshatch prints, here are some pointers to enhance your viewing experience:

- **Observe the Details:** Pay close attention to the density and direction of the crosshatch lines. Notice how they shape the form and mood of the print.
- **Consider the Medium:** Reflect on how the printmaking process influences the image. Think about the role of ink, paper texture, and the pressure of the press.
- **Explore Repetition:** If possible, view multiple prints from the same edition. Look for subtle differences that reveal the print's uniqueness.
- **Engage with Symbolism:** Johns often uses familiar symbols in unfamiliar ways. Try to uncover what the crosshatch might signify beyond its visual role.
- **Contextualize Historically:** Understanding the art movements that influenced Johns can enrich your appreciation of his technical and conceptual choices.

Why Jasper Johns' Crosshatch Prints Matter Today

In an era increasingly dominated by digital reproduction and virtual imagery, Johns' crosshatch prints remind us of the power inherent in manual processes and tactile engagement. The logic of print, as demonstrated through his work, reaffirms that art is not just about the final picture but also about the journey—the marks, the pressure, the layering—that make each piece singular.

By pressing the crosshatch and embracing the logic of print, Jasper Johns invites us into a world where lines intersect not just visually but conceptually, weaving together tradition, innovation, and meaning in compelling ways. This enduring dialogue between technique and idea ensures that his prints remain vital and thought-provoking, continuing to captivate artists, collectors, and enthusiasts alike.

Frequently Asked Questions

Who is Jasper Johns and what is his significance in printmaking?

Jasper Johns is an American artist known for his contributions to contemporary art, particularly for his innovative approaches in printmaking and painting. He played a pivotal role in redefining printmaking techniques, incorporating complex layering and crosshatching methods that challenged traditional print logic.

What is the concept behind Jasper Johns' 'Press the Crosshatch' works?

'Press the Crosshatch' refers to Jasper Johns' exploration of crosshatching—a technique involving intersecting sets of parallel lines—to create texture, depth, and visual complexity in his prints. These works emphasize the interaction between hand-drawn marks and mechanical reproduction.

How does Jasper Johns utilize crosshatching in his print works?

Jasper Johns uses crosshatching to build layers of tonal variation and intricate patterns, enhancing the dimensionality of his prints. This technique allows him to blur the boundaries between painting and printmaking, merging gestural mark-making with precise print processes.

What is meant by 'the logic of print' in relation to Jasper Johns' works?

'The logic of print' refers to the inherent characteristics and constraints of the printmaking process, such as reproducibility, layering, and the relationship between positive and negative space. Johns engages with this logic by manipulating print mechanics and visual codes to create unique, complex images.

How did Jasper Johns' approach influence contemporary printmaking practices?

Johns' innovative use of crosshatching and layering techniques expanded the expressive possibilities of printmaking. His fusion of drawing, painting, and print processes inspired artists to experiment beyond traditional boundaries, promoting printmaking as a medium for complex, conceptual art.

In what ways do Jasper Johns' 'Press the Crosshatch' prints challenge traditional printmaking techniques?

These prints challenge tradition by emphasizing hand-crafted marks within mechanically produced prints, disrupting the notion of print as mere reproduction. Johns integrates painterly gestures and textured crosshatch patterns that add depth and ambiguity, questioning the fixed nature of printed images.

What materials and printmaking methods did Jasper Johns employ in his crosshatch works?

Johns employed a variety of printmaking techniques including lithography, etching, and screenprinting. He often combined these methods with hand-drawn crosshatching using ink and pencil, creating multi-layered prints that highlight the interplay between manual mark-making and print processes.

How does Jasper Johns' 'Press the Crosshatch' series reflect his broader artistic themes?

The series reflects Johns' ongoing interest in perception, symbolism, and the ambiguity of familiar images. By focusing on crosshatching and print logic, he explores the tension between abstraction and representation, surface and depth, as well as the relationship between artist intention and mechanical reproduction.

Additional Resources

Jasper Johns in Press: The Crosshatch Works and the Logic of Print

jasper johns in press the crosshatch works and the logic of print represent a pivotal exploration of the artist's engagement with printmaking and his innovative manipulation of surface, texture, and iconography. This critical examination delves into the nuances of Johns' crosshatch series and how his approach to print challenges conventional notions of replication, originality, and the very logic embedded in the print medium. Through a meticulous investigation of Johns' technique and the conceptual frameworks underpinning these works, this article sheds light on the complexity and significance of his contributions to contemporary printmaking.

Unpacking Jasper Johns' Crosshatch Works

Jasper Johns is renowned for his ability to blur the boundaries between painting and printmaking, and the crosshatch works stand as a testament to this interdisciplinary approach. Created primarily in the late 20th century, these prints feature a distinctive grid-like pattern formed by intersecting lines, evoking a sense of structure and rhythm. The crosshatch motif serves not only as a visual element but also as a conceptual device, inviting viewers to consider the interplay between form, surface, and meaning.

Unlike traditional prints that emphasize exact replication, Johns' crosshatch works embody a deliberate variability and texture. Each iteration reveals subtle differences in line density, pressure, and layering, underscoring the artist's interest in process and the materiality of print. This approach destabilizes the expectation of uniformity in printmaking, positioning each piece as a unique object rather than a mere copy.

The Logic of Print in Johns' Practice

The phrase "the logic of print" pertains to the inherent characteristics and conventions of printmaking—reproducibility, editioning, and the mechanical transmission of an image. Johns' crosshatch series interrogates these conventions by infusing the print process with painterly gestures and irregularities. His prints resist the mechanical logic, introducing human intervention and randomness that complicate the notion of print as a medium of exact duplication.

By emphasizing texture and the physicality of the printed surface, Johns aligns his practice with a broader artistic inquiry into the limits of printmaking. The crosshatch works exemplify this tension between the mechanical and the handmade, challenging the viewer to reconsider how prints function both as images and as objects. This conceptual layering enhances the depth and resonance of Johns' prints, situating them at the crossroads of tradition and innovation.

Contextualizing the Crosshatch Series within Johns' Oeuvre

Jasper Johns' career has been marked by a continual engagement with motifs such as targets, flags, numbers, and letters—symbols charged with cultural and personal significance. The crosshatch pattern, while seemingly abstract, fits within this lexicon as a structural element that conveys both visual and symbolic weight. It reflects Johns' fascination with systems, codes, and the mechanics of perception.

The crosshatch works were produced during a period when Johns increasingly explored printmaking techniques, including etching, lithography, and screenprinting. This expansion allowed him to experiment with layering, transparency, and line work in ways that differed from his painting practice. The prints act as a laboratory for Johns' ideas, where he could dissect and reconstruct his visual language through the logic unique to printmaking.

Technical Innovations and Challenges

Johns' crosshatch prints demonstrate a sophisticated command of printmaking technology. By combining traditional intaglio processes with unconventional mark-making, he achieves a textured surface that captures light and shadow dynamically. The artist's manipulation of ink viscosity, plate preparation, and paper choice all contribute to the final effect.

However, these innovations also present challenges. The variability inherent in Johns' technique means that each print requires careful calibration, and the edition sizes tend to be limited to maintain quality and distinctiveness. This aspect reinforces the paradox of printmaking in Johns' hands: a medium designed for replication becomes a site of singular artistic expression.

Critical Reception and Influence

The critical response to Jasper Johns in press the crosshatch works and the logic of print has been multifaceted. Scholars and critics alike recognize the series as a groundbreaking intervention in print art, merging conceptual rigor with tactile immediacy. The works have been praised for their ability to engage viewers in a dialogue about perception, repetition, and the role of the artist's hand.

Moreover, Johns' approach has influenced a generation of printmakers who seek to push the boundaries of the medium. His emphasis on surface texture, process visibility, and conceptual depth resonates with contemporary practices that prioritize materiality and narrative complexity. The crosshatch series thus occupies a crucial place in the history of modern printmaking, bridging mid-century abstraction and postmodern inquiry.

Comparisons with Contemporary Printmakers

When compared to contemporaries such as Robert Rauschenberg or Ed Ruscha, Johns' crosshatch works stand out for their rigorous structuralism and restrained palette. While Rauschenberg's prints often incorporate collage and mixed media, and Ruscha's employ text and commercial imagery, Johns focuses on the elemental interplay of line and space. This difference underscores his unique contribution to the print medium—one that privileges subtlety and ambiguity over overt narrative or iconography.

The Enduring Legacy of the Crosshatch Works

Jasper Johns in press the crosshatch works and the logic of print continue to inspire dialogue within both academic and artistic communities. The series encapsulates the tension between repetition and variation, mechanical reproduction and individual expression, inviting ongoing reinterpretation. As museums and collectors increasingly feature these prints, their significance in understanding Johns' broader artistic trajectory and the evolution of printmaking remains vital.

In a landscape dominated by digital reproduction and mass media, Johns' tactile, process-driven prints offer a compelling counterpoint, emphasizing the irreplaceable role of the artist's hand. The

crosshatch works not only affirm the enduring relevance of print as a medium but also exemplify how artists can negotiate tradition and innovation to create works of lasting impact.

Jasper Johns In Press The Crosshatch Works And The Logic Of Print

jasper johns in press the crosshatch works and the logic of print: Jasper Johns/In Press , 2012 This book is published in conjunction with the exhibition Jasper Johns / In Press: The Crosshatch Works and the Logic of Print, on view at the Harvard Art Museums, Cambridge, Massachusetts, May 22-August 18, 2012.

jasper johns in press the crosshatch works and the logic of print: Contact: Art and the Pull of Print Jennifer L. Roberts, 2024-05-14 A leading art historian presents a new grammar for understanding the meaning and significance of print. In process and technique, printmaking is an art of physical contact. From woodcut and engraving to lithography and screenprinting, every print is the record of a contact event: the transfer of an image between surfaces, under pressure, followed by release. Contact reveals how the physical properties of print have their own poetics and politics and provides a new framework for understanding the intelligence and continuing relevance of printmaking today. Focusing on the material and spatial transformations of the printmaking process rather than its reproducibility, this beautifully illustrated book explores the connections between print, painting, and sculpture, but also between the fine arts, industrial arts, decorative arts, and domestic arts. Throughout, Roberts asks what artists are learning from print, and what we, in turn, can learn from them.--

jasper johns in press the crosshatch works and the logic of print: Back to the Drawing Board Jennifer Quick, 2022-01-01 The first book to consider the importance of commercial art and design for Ed Ruscha's work Ed Ruscha (b. 1937) emerged onto the Los Angeles art scene with paintings that incorporated consumer products, such as Spam and SunMaid raisins. In this revelatory book, Jennifer Quick looks at Ruscha's work through the tools, techniques, and habits of mind of commercial art and design, showing how his training and early work as a commercial artist helped him become an incisive commentator on the presence and role of design in the modern world. The book explores how Ruscha mobilized commercial design techniques of scale, paste-up layout, and perspective as he developed his singular artistic style. Beginning with his formative design education and focusing on the first decade of his career, Quick analyzes previously unseen works from the Ruscha archives alongside his celebrated paintings, prints, and books, demonstrating how Ruscha's engagement with commercial art has been foundational to his practice. Through this insightful lens, Quick affirms Ruscha as a powerful and witty observer of the vast network of imagery that permeates visual culture and offers new perspectives on Pop and conceptual art.

jasper johns in press the crosshatch works and the logic of print: Corita Kent and the Language of Pop Susan Dackerman, 2015-01-01 Exhibition catalog published in conjunction with the exhibition held at the Harvard Art Museums, Cambridge, Massachusetts, September 3, 2015-January 3, 2016 and at the San Antonio Museum of Art, San Antonio, Texas, February 13-May 8, 2016.

jasper johns in press the crosshatch works and the logic of print: The São Paulo Neo-Avant-Garde Mari Rodríguez Binnie, 2024-09-17 How artists challenged a military dictatorship through mass print technologies in 1970s and 1980s São Paulo. Throughout the 1970s and into the 1980s, during Brazil's military dictatorship, artists shifted their practices to critique the government and its sanitized images of Brazil, its use of torture, and its targeted persecutions. Mari Rodríguez Binnie's *The São Paulo Neo-Avant-Garde* examines these artworks and their engagement with

politics and mainstream art institutions and practices. As Binnie skillfully shows, artists appropriated processes like photocopy, offset lithography, and thermal and heliographic printing, making newly available technologies of mass production foundational to their work of resistance against both the dictatorship and the established art world. Often working collaboratively, these artists established alternative networks of exchange locally and internationally to circulate their work. As democracy was reestablished in Brazil, and in the decades that followed, their works largely fell out of sight. Here, in the first English-language book to focus entirely on conceptual practices in São Paulo in the 1970s and 1980s, Binnie unearths a scene critical to the development of contemporary Brazilian Art.

jasper johns in press the crosshatch works and the logic of print: *A Companion to American Art* John Davis, Jennifer A. Greenhill, Jason D. LaFountain, 2015-01-23 *A Companion to American Art* presents 35 newly-commissioned essays by leading scholars that explore the methodology, historiography, and current state of the field of American art history. Features contributions from a balance of established and emerging scholars, art and architectural historians, and other specialists Includes several paired essays to emphasize dialogue and debate between scholars on important contemporary issues in American art history Examines topics such as the methodological stakes in the writing of American art history, changing ideas about what constitutes “Americanness,” and the relationship of art to public culture Offers a fascinating portrait of the evolution and current state of the field of American art history and suggests future directions of scholarship

jasper johns in press the crosshatch works and the logic of print: *Radium of the Word* Craig Dworkin, 2020-12-09 With fresh insight and contemporary relevance, *Radium of the Word* argues that a study of the form of language yields meanings otherwise inaccessible through ordinary reading strategies. Attending to the forms of words rather than to their denotations, Craig Dworkin traces hidden networks across the surface of texts, examining how typography, and even individual letters and marks of punctuation, can reveal patterns that are significant without being symbolic—fully meaningful without communicating any preordained message. *Radium of the Word* takes its title from Mina Loy’s poem for Gertrude Stein, which hails her as the Madame “Curie / of the laboratory / of vocabulary.” In this spirit, Dworkin considers prose as a dynamic literary form, characterized by experimentation. Dworkin draws on examples from writers as diverse as Lyn Hejinian, William Faulkner, and Joseph Roth. He takes up the status of the proper name in Modernism, with examples from Stein, Loy, and Guillaume Apollinaire, and he offers in-depth analyses of individual authors from the counter-canon of the avant-garde, including P. Inman, Russell Atkins, N. H. Pritchard, and Andy Warhol. The result is an inspiring intervention in contemporary poetics.

jasper johns in press the crosshatch works and the logic of print: *Animation and Memory* Maarten van Gageldonk, László Munteán, Ali Shobeiri, 2020-08-20 This book examines the role of memory in animation, as well as the ways in which the medium of animation can function as a technology of remembering and forgetting. By doing so, it establishes a platform for the cross-fertilization between the burgeoning fields of animation studies and memory studies. By analyzing a wide range of different animation types, from stop motion to computer animation, and from cell animated cartoons to painted animation, this book explores the ways in which animation can function as a representational medium. The five parts of the book discuss the interrelation of animation and memory through the lens of materiality, corporeality, animation techniques, the city, and animated documentaries. These discussions raise a number of questions: how do animation films bring forth personal and collective pasts? What is the role of found footage, objects, and sound in the material and affective dimensions of animation? How does animation serve political ends? The essays in this volume offer answers to these questions through a wide variety of case studies and contexts. The book will appeal to both a broad academic and a more general readership with an interest in animation studies, memory studies, cultural studies, comparative visual arts, and media studies. Chapter “Introduction” is available open access under a Creative Commons Attribution 4.0 International License via link.springer.com.

jasper johns in press the crosshatch works and the logic of print: Histories of Ornament

Gülru Necipoğlu, Alina Payne, 2016-03-08 This lavishly illustrated volume is the first major global history of ornament from the Middle Ages to today. Crossing historical and geographical boundaries in unprecedented ways and considering the role of ornament in both art and architecture, Histories of Ornament offers a nuanced examination that integrates medieval, Renaissance, baroque, and modern Euroamerican traditions with their Islamic, Indian, Chinese, and Mesoamerican counterparts. At a time when ornament has re-emerged in architectural practice and is a topic of growing interest to art and architectural historians, the book reveals how the long history of ornament illuminates its global resurgence today. Organized by thematic sections on the significance, influence, and role of ornament, the book addresses ornament's current revival in architecture, its historiography and theories, its transcontinental mobility in medieval and early modern Europe and the Middle East, and its place in the context of industrialization and modernism. Throughout, Histories of Ornament emphasizes the portability and politics of ornament, figuration versus abstraction, cross-cultural dialogues, and the constant negotiation of local and global traditions. Featuring original essays by more than two dozen scholars from around the world, this authoritative and wide-ranging book provides an indispensable reference on the histories of ornament in a global context. Contributors include: Michele Bacci (Fribourg University); Anna Contadini (University of London); Thomas B. F. Cummins (Harvard); Chanchal Dadlani (Wake Forest); Daniela del Pesco (Università degli Studi Roma Tre); Vittoria Di Palma (USC); Anne Dunlop (University of Melbourne); Marzia Faietti (University of Bologna); María Judith Feliciano (independent scholar); Finbarr Barry Flood (NYU); Jonathan Hay (NYU); Christopher P. Heuer (Clark Art); Rémi Labrusse (Université Paris Ouest Nanterre la Défense); Gülru Necipoğlu (Harvard); Marco Rosario Nobile (University of Palermo); Oya Pancaroğlu (Bosphorus University); Spyros Papapetros (Princeton); Alina Payne (Harvard); Antoine Picon (Harvard); David Pullins (Harvard); Jennifer L. Roberts (Harvard); David J. Roxburgh (Harvard); Hashim Sarkis (MIT); Robin Schuldenfrei (Courtauld); Avinoam Shalem (Columbia); and Gerhard Wolf (KHI, Florence).

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jasper johns in press the crosshatch works and the logic of print: Jasper Johns and Edvard Munch John B. Ravenal, 2016-06-28 Ce catalogue d'exposition explore la relation entre les artistes Jasper Johns et Edvard Munch.

jasper johns in press the crosshatch works and the logic of print: The Modernist Legacy Björn Heile, 2009 This collection of essays offers a historical reappraisal of what musical modernism was, and what its potential for the present and future could be. It thus moves away from the binary oppositions that have beset twentieth-century music studies in the past, such as those between modernism and postmodernism, between conceptions of musical autonomy and of cultural contingency and between formalist-analytical and cultural-historical approaches. Focussing particularly on music from the 1970s to the 1990s, the volume assembles approaches from different perspectives to new music with a particular emphasis on a critical reassessment of the meaning and function of the legacy of musical modernism. The authors include scholars, musicologists and composers who combine culturally, socially, historically and aesthetically oriented approaches with analytical methods in imaginative ways.

jasper johns in press the crosshatch works and the logic of print: Ruth Asawa: All Is Possible Ruth Asawa, Makeda Best, Taylor Davis, Ruth Erickson, Briony Fer, Jennifer L. Roberts, John Yau, 2022-11-15 Revealing rarely seen work alongside her iconic looped-wire sculptures, this catalogue celebrates Ruth Asawa's unique vision and intimate subject matter. Known for her

intricate and distinct artistic language, Asawa produced numerous sculptures, drawings, and prints that are built on simple, repeated gestures that accumulate into complex compositions. Her works on paper and “continuous” looped-wire sculptures suggest a field of fluctuating positive and negative forms, a means of reshaping how we perceive the world. Personal motifs reappear throughout in the most comprehensive look at the artist’s oeuvre to date—ceramic casts of faces of her family, friends, and neighbors; the carved front door Asawa and her family made for their home; and drawings of her children, grandchildren, and husband sleeping—all providing an expansive look into the artist’s life. A document of the breathtaking and surprising exhibition *Ruth Asawa: All Is Possible*, organized by Helen Molesworth, this book records and expands upon the show, offering new insight from writers and curators with a selection of sixty-four works from Asawa’s spectacular oeuvre. With an introduction by Molesworth, this book features focused texts from Makeda Best, Taylor Davis, Ruth Erickson, Briony Fer, Jennifer L. Roberts, and John Yau.

jasper johns in press the crosshatch works and the logic of print: Scale Jennifer L. Roberts, 2016 *Scale* is perhaps the most spectacularly overlooked aspect of artistic production. As photographic and digital reproductions have essentially dematerialized art, critical and historical research dealing with scale—both within the American critical tradition and abroad—has become scattered and insufficiently theorized. However, by posing a specific challenge, such research forces a heightened recognition of both the properties of materials and the deep technical knowledge of makers. A reconsideration of scalar relationships in American art and visual culture therefore reveals original insights. *Scale* is the second volume in the Terra Foundation Essays series. With eighty color illustrations and a wealth of new research from Glenn Adamson, Wendy Bellion, Wouter Davidts, Darcy Grimaldo Grigsby, Christopher P. Heuer, Joshua G. Stein, and Jason Weems, it explores viewers’ physical relationship to Barnett Newman’s abstract canvases, the arduous engineering behind the creation of Mount Rushmore, and the charged significance of liberty poles in the landscape of eighteenth-century New York, among other topics that range from studies of specific works of art to significant conceptual and theoretical concerns.

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