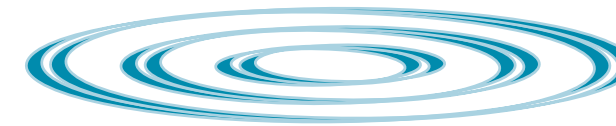




intersect
Palm Springs
ART AND DESIGN FAIR

Manneken Press



1106 E. Bell Street
Bloomington, IL 61701

Contact: Jonathan Higgins
tel: 309-829-7443
email: ink@mannekenpress.com
website: www.mannekenpress.com

Please visit *Manneken Press*
at Intersect Palm Springs,
February 9 - 12, 2023.
Booth #113

Dates and Times

Opening Night Preview
Thursday, February 9 | 5 - 8 pm
(VIP/All Access Pass only)

General Admission
Friday, February 10 | 11 am - 6 pm
Saturday, February 11 | 11 am - 5 pm
Sunday, February 12 | 11 am - 3 pm (10 - 11 am VIP hour)

Location

Palm Springs Convention Center
277 N Avenida Caballeros
Palm Springs CA 92262

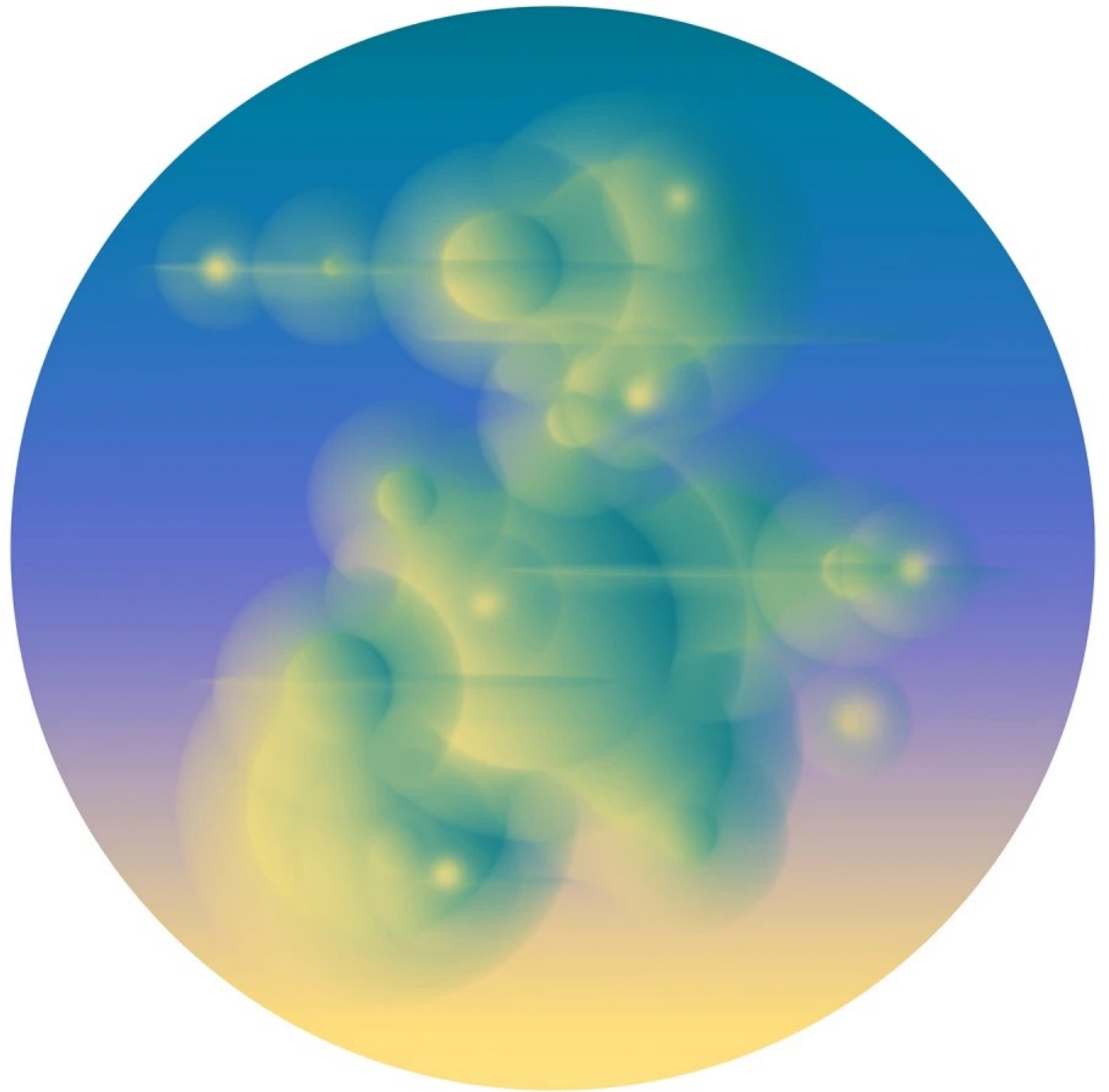
Ted Kincaid

Hudson Valley Cloud 3518, 2019.

Archival pigment print, edition #1/3.
Image size: 22" diameter/sheet size: 24" x 24".

\$5500 framed

© Ted Kincaid



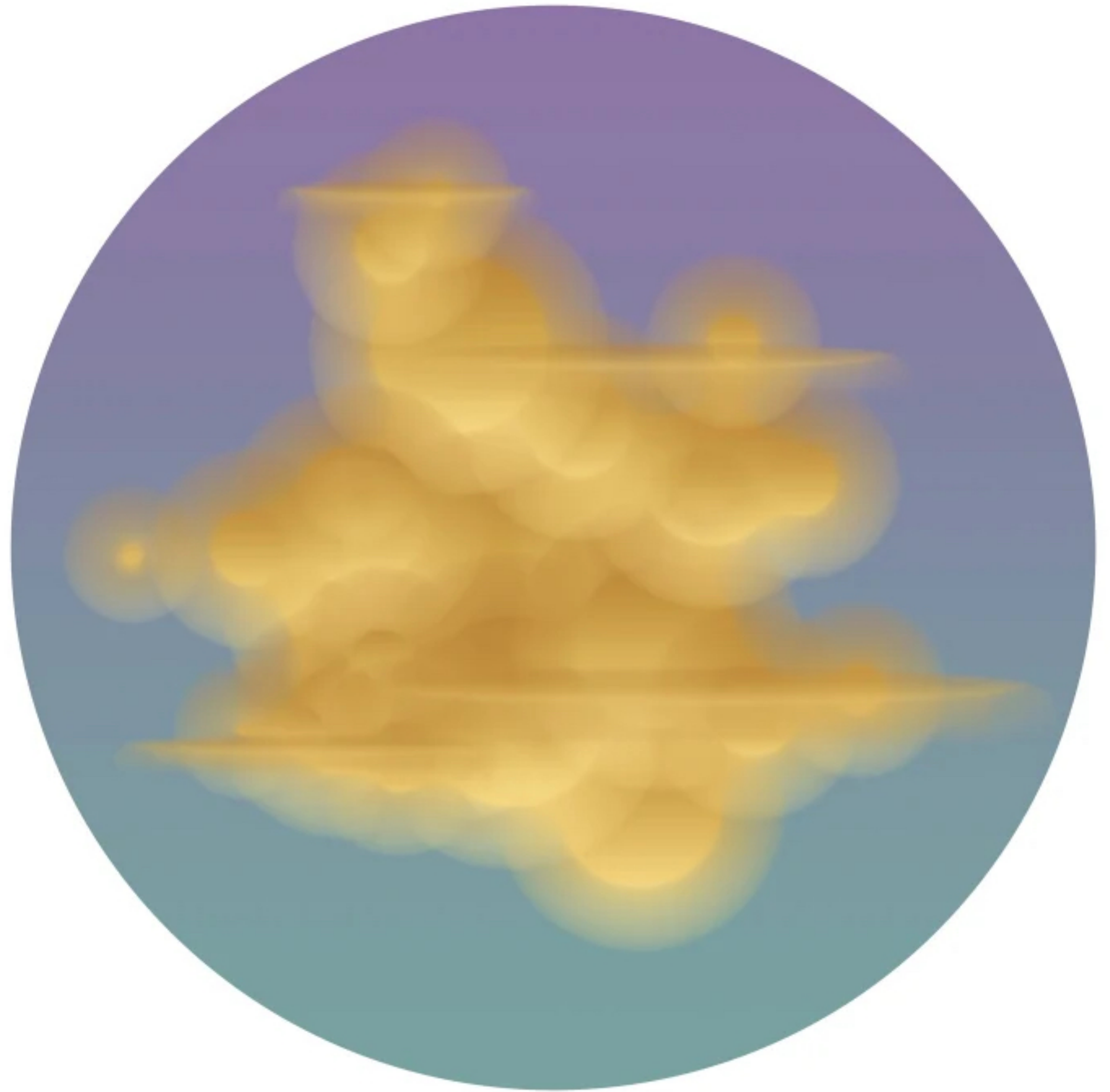
Ted Kincaid

Hudson Valley Cloud 41317, 2017.

Archival pigment print, edition #1/3.
Image size: 22" diameter/sheet size: 24" x 24".

\$5500 framed

© Ted Kincaid



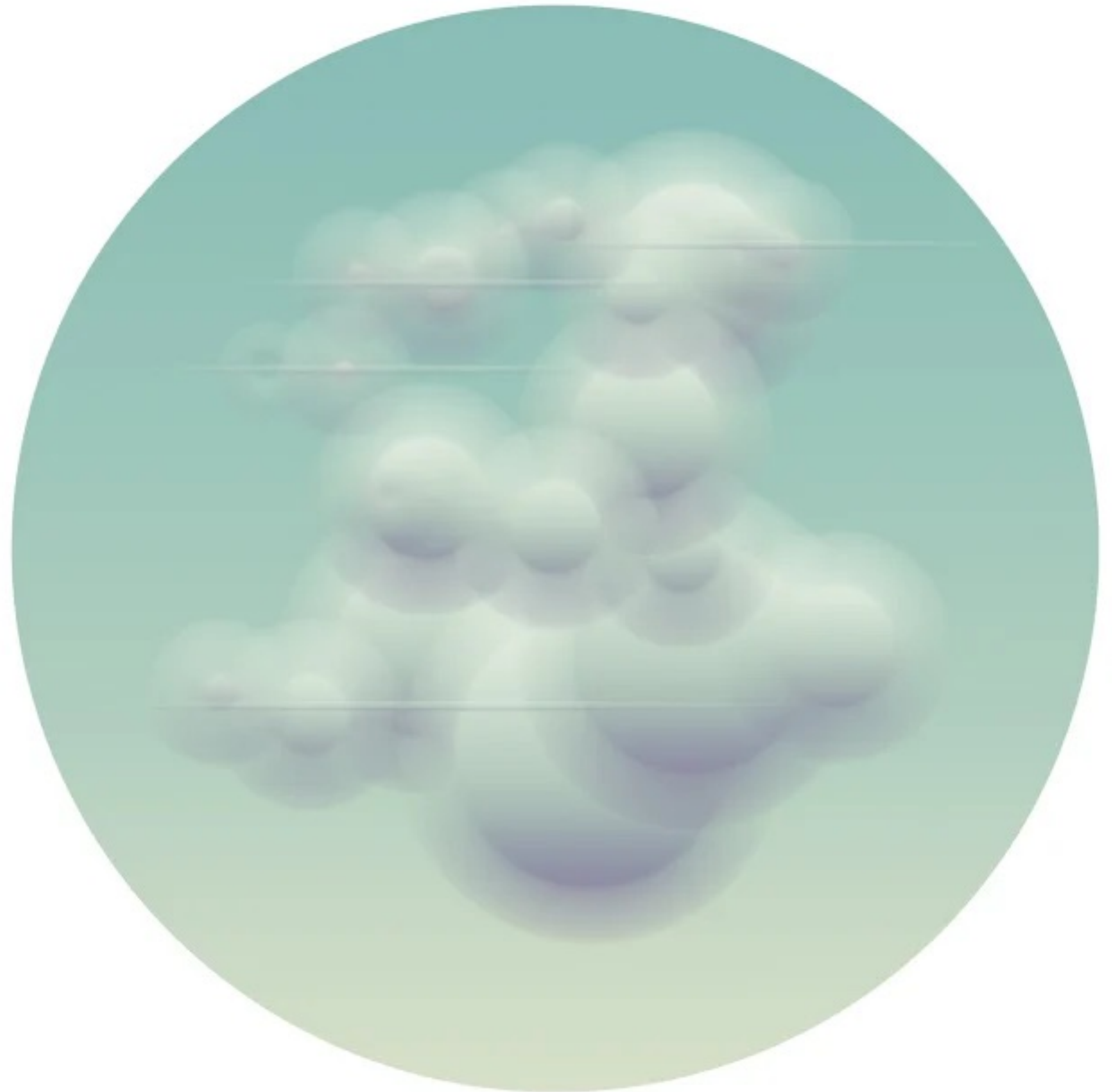
Ted Kincaid

Hudson Valley Cloud 41119, 2019.

Archival pigment print, edition #1/3.
Image size: 22" diameter/sheet size: 24" x 24".

\$5500 framed

© Ted Kincaid



Ted Kincaid

Hudson Valley Cloud 4517, 2017.

Archival pigment print, edition #1/3.
Image size: 22" diameter/sheet size: 24" x 24".

\$5500 framed

© Ted Kincaid



Carlos Andrade

Untitled I, 2022.

Oil monotype on Arches En Tout Cas paper.
35" x 29"
\$5500 framed

© Manneken Press & Carlos Andrade



Kate Petley

Marker 8, 2022.

Photogravure monoprint on Hahnemühle Copperplate paper
24.75" x 20.25"
\$3500 framed

© Manneken Press & Kate Petley



Kate Petley

Marker 12, 2022.

Photogravure monoprint on Hahnemühle Copperplate paper
24.75" x 20.25"
\$3500 framed

© Manneken Press & Kate Petley



Anna Kunz

***Echolocation Two*, 2022.**

Oil monotype on Arches Cover paper, 30" x 27"
\$5000 unframed

© Manneken Press & Anna Kunz



Anna Kunz

***Echolocation Five*, 2022.**

Oil monotype on Arches Cover paper, 30" x 27"
\$5500 framed

© Manneken Press & Anna Kunz



Anna Kunz

***Echolocation Blue Green*, 2022.**

Oil monotype on Arches Cover paper, 22" x 20"
\$3000.00

© Manneken Press & Anna Kunz

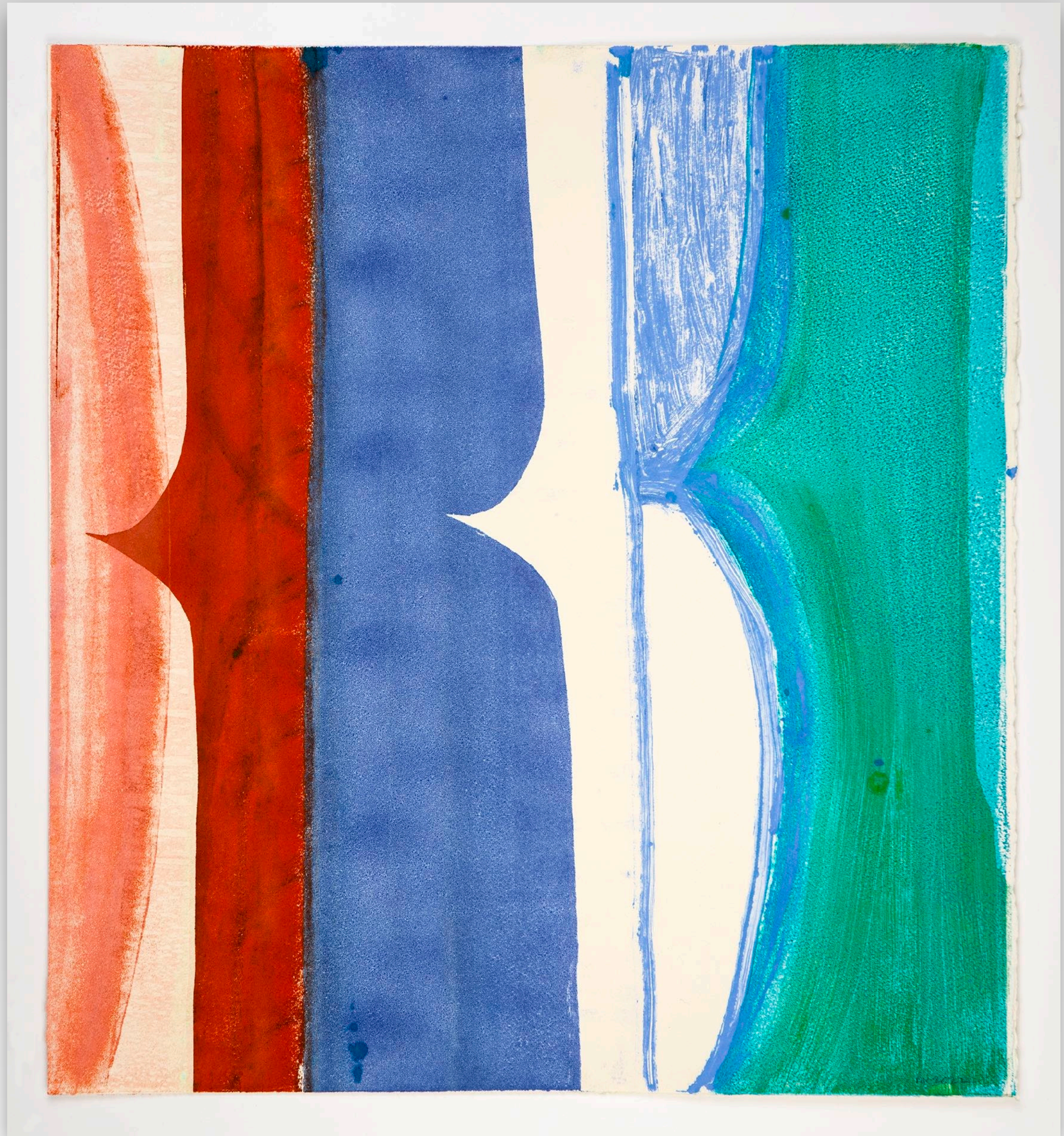


Anna Kunz

Echolocation Brown, 2022.

Oil monotype on Arches Cover paper, 22" x 20"
\$3000.00

© Manneken Press & Anna Kunz



Anna Kunz

***Echolocation Light Blue*, 2022.**

Oil monotype on Arches Cover paper, 22" x 20"
\$3000.00

© Manneken Press & Anna Kunz



Anna Kunz

Echolocation Pink, 2022.

Oil monotype on Arches Cover paper, 22" x 20"
\$3000.00

© Manneken Press & Anna Kunz

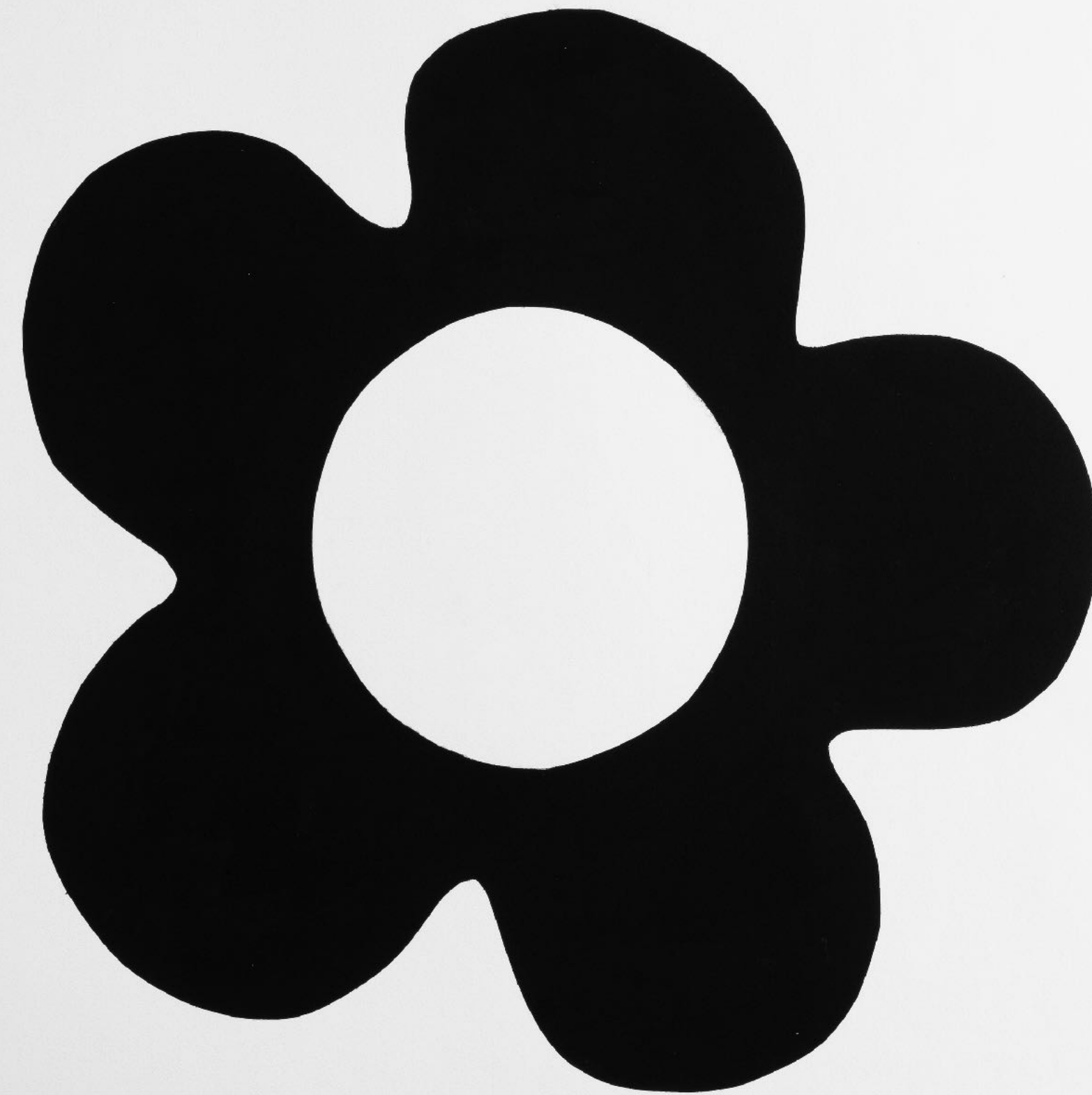


Claire Lieberman

***Waving Flower*, 2022.**

Cast handmade paper, edition of 5.
30" x 22"
\$3500 framed

© Claire Lieberman

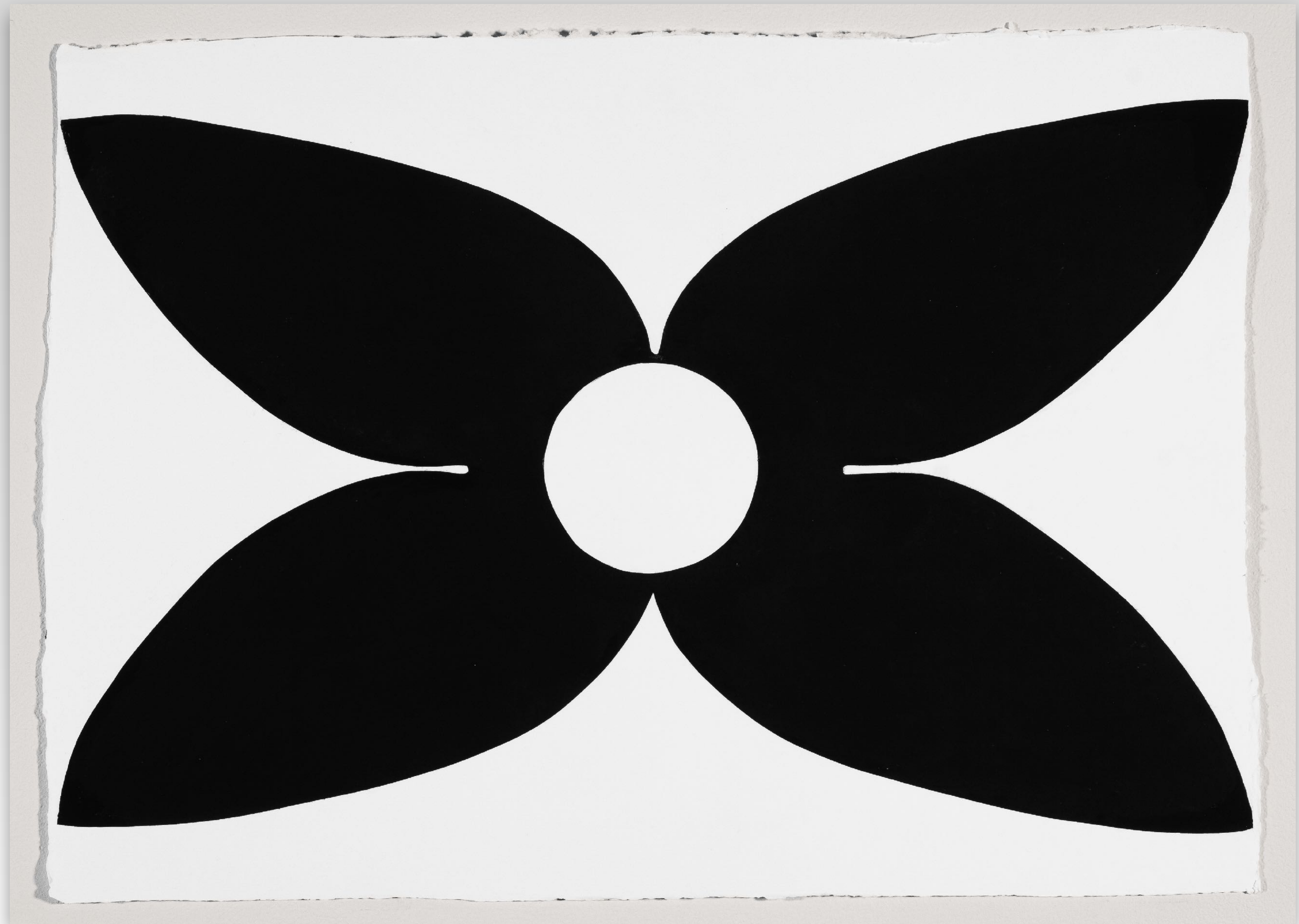


Claire Lieberman

Big Butterfly, 2022.

Cast handmade paper, edition of 5.
30" x 22"
\$3500 framed

© Claire Lieberman

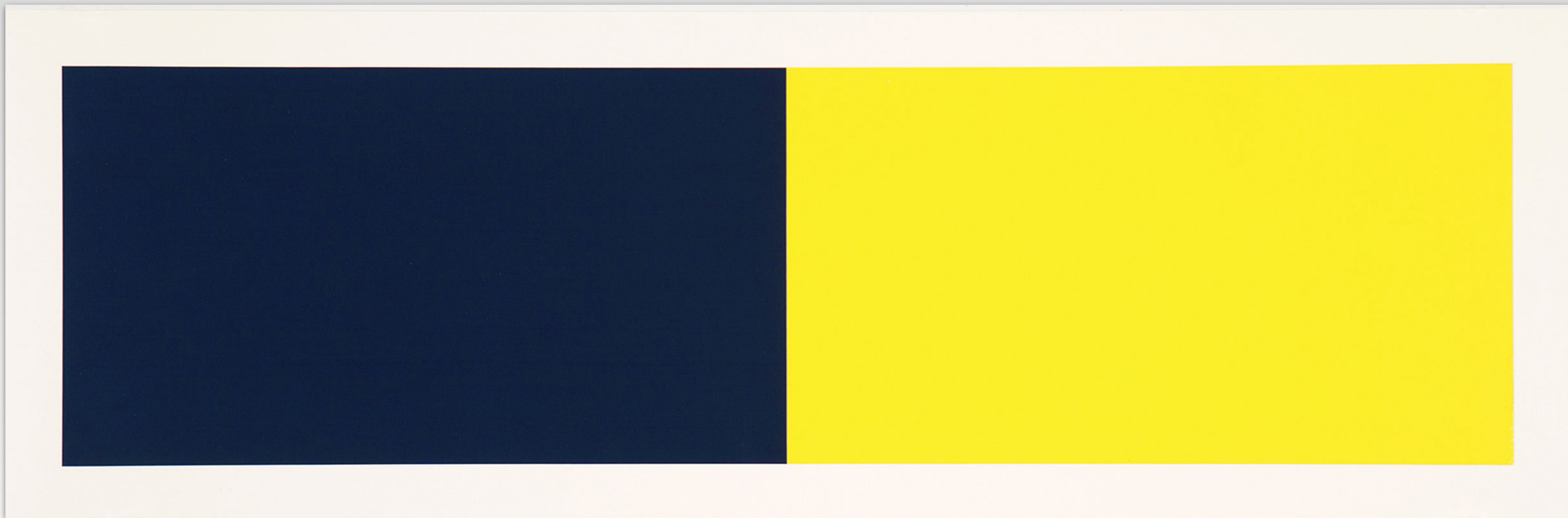


Rupert Deese: "Rivers & Mountains", 2018/19

Rivers & Mountains is a suite of ten painted-paper editions by New York artist Rupert Deese. As their collective title indicates, these works extend the artist's study of the shapes and colors found in California's Sierra Nevada mountain range.

Each work consists of painted paper, cut precisely to shape and assembled in pairs of colors, which are bonded to sheets of heavy watercolor paper. Each pure, intense color and its pairing are carefully considered, and the artist's hand is evident in the subtle textures and brush marks in the otherwise pristine surfaces. The edges of the cut paper are breathtakingly crisp, allowing each color to hold forth, and this stark transition between the colors intensifies their interaction.

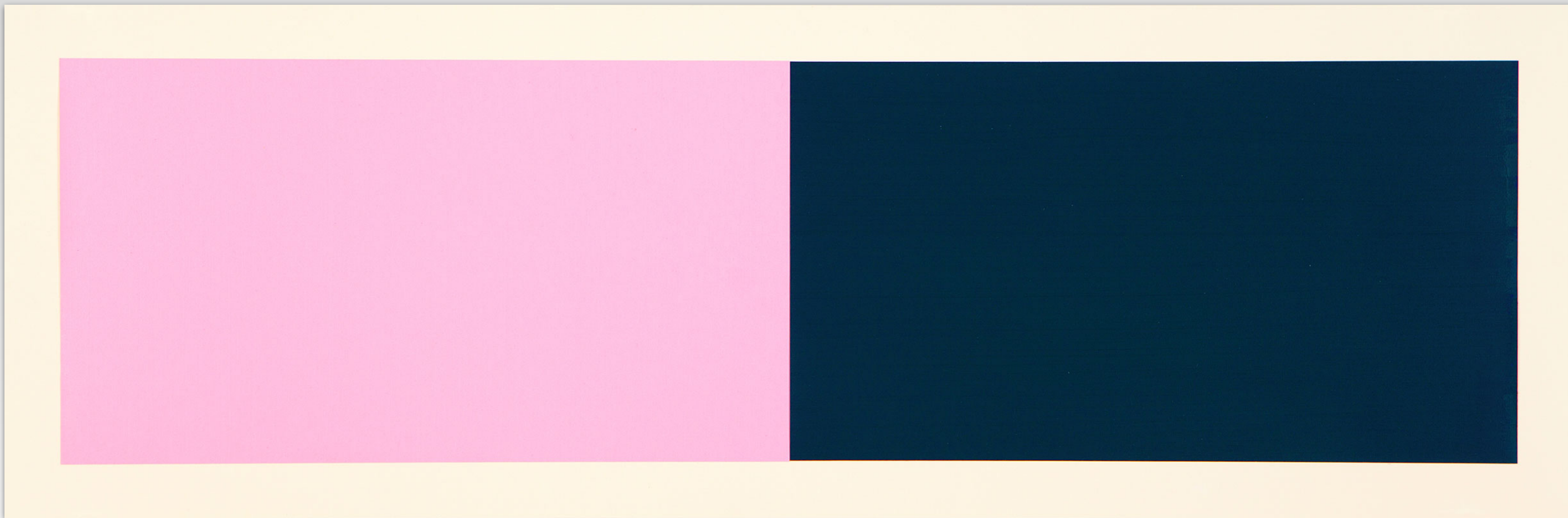
While essentially abstract, these works have a close relationship to the landscapes and watersheds of California's Upper Merced, Tuolumne and Kern Rivers, distinct alpine areas beloved by the artist, which have inspired much of his artistic output. *Rivers & Mountains* transfer the contours and colors of the landscape into forms that are corollary presences: companions to the river and mountains, not pictures of them, and can be seen as a continued meditation on the configuration of this geography.



Rupert Deese *Rivers & Mountains/2, Blue-Green/Yellow*, 2018.

Painted paper multiple, 14" x 41". Edition of 6.
\$3000.00 framed

© Manneken Press and Rupert Deese



Rupert Deese *Rivers & Mountains/3, Pink/Blue-Green*, 2018.

Painted paper multiple, 14" x 41". Edition of 6.
\$3000.00 framed

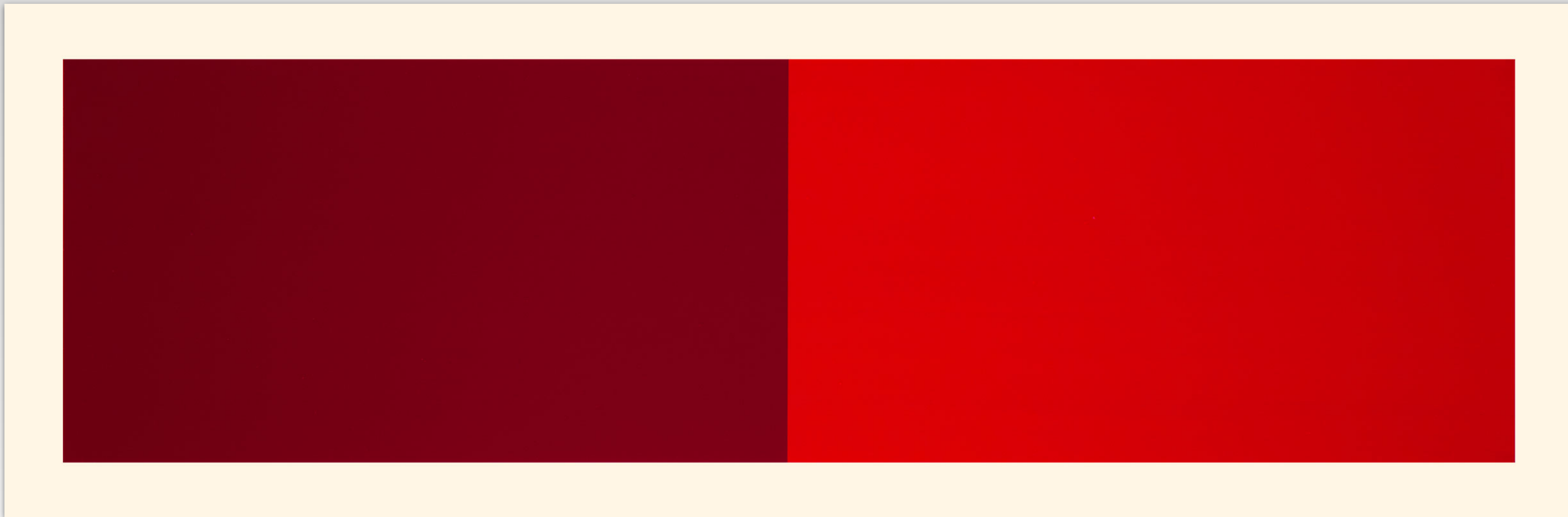
© Manneken Press and Rupert Deese



Rupert Deese *Rivers & Mountains/4, Slant Blue*, 2018.

Painted paper multiple, 14" x 41". Edition of 6.
\$3000.00 framed

© Manneken Press and Rupert Deese



Rupert Deese *Rivers & Mountains/6, Red/Red Violet*, 2018.

Painted paper multiple, 14" x 41". Edition of 6.
\$3000.00 framed

© Manneken Press and Rupert Deese

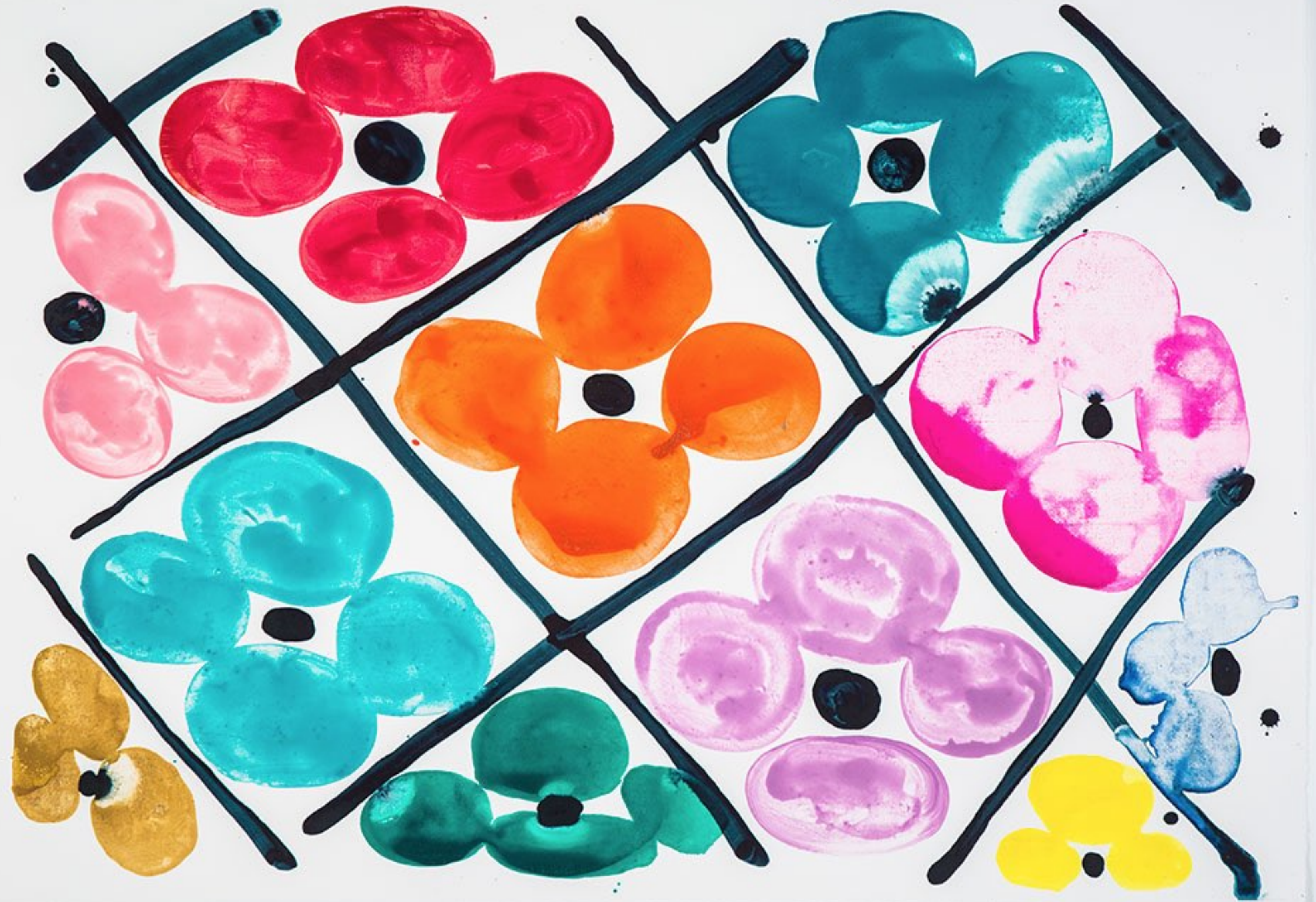
Judy Ledgerwood

Field Of Flowers #2, 2020.

Monotype on Hahnemühle Copperplate paper, 22 1/4" x 31".

\$5300 framed

© Manneken Press & Judy Ledgerwood



Judy Ledgerwood

Field Of Flowers #4, 2020.

Monotype on Hahnemühle Copperplate paper, 22 ¼" x 31".

\$5300 framed

© Manneken Press & Judy Ledgerwood



Judy Ledgerwood

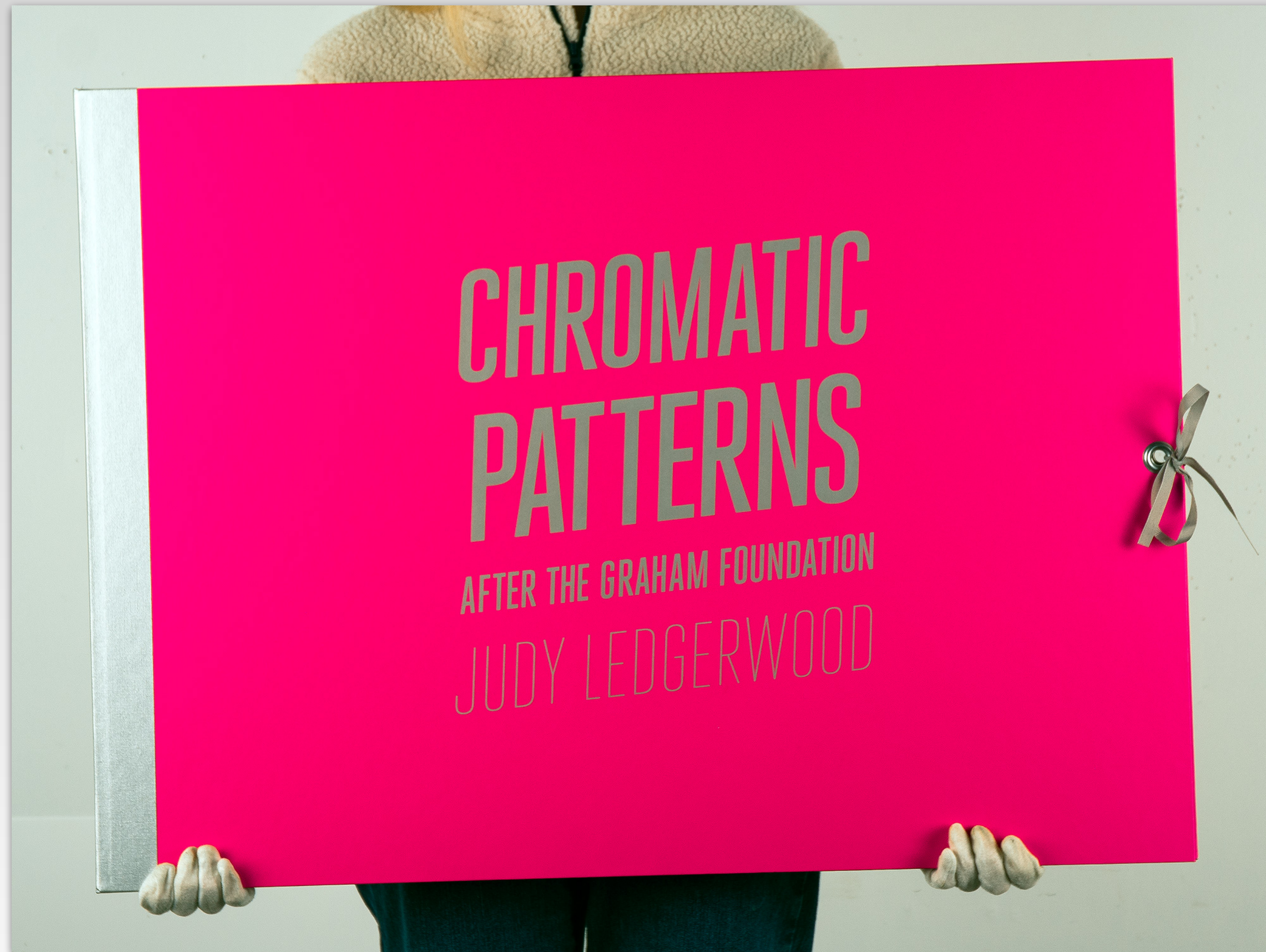
Field Of Flowers/Garden, 2020.

Monotype on Hahnemühle Copperplate paper, 15" x 22"

\$4500 framed

© Manneken Press & Judy Ledgerwood





portfolio: ***Chromatic Patterns After the Graham Foundation***, 2014, closed view.

The portfolio serves as a durable record of Ledgerwood's ephemeral "Chromatic Patterns for the Graham Foundation", an immersive, site-specific installation, at the Graham Madlener House, an historic Prairie Style house in Chicago. Published by Manneken Press.

© Manneken Press and Judy Ledgerwood

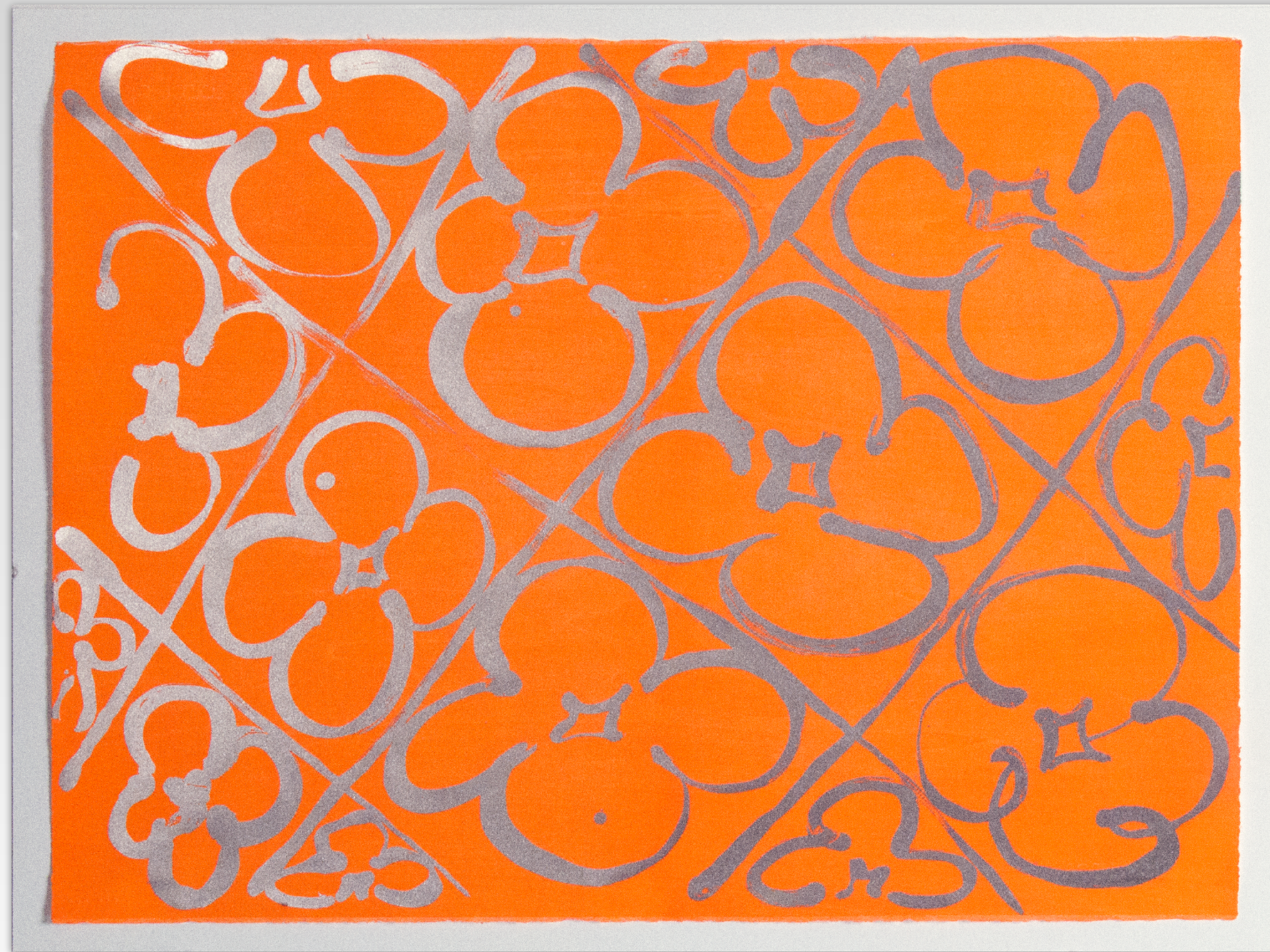


portfolio: ***Chromatic Patterns After the Graham Foundation***, 2014, open view.

A deluxe portfolio of three lithographs with relief and aluminum dust, and a poem by John Yau. The prints and poem are 22" x 30". The portfolio case is in pink and silver cloth with title and colophon silkscreened in silver. Grosgrain ribbon closure. The prints are signed, titled, dated and numbered in Roman numerals, verso, in pencil. The portfolio is limited to eight sets.

\$8000.00

© Manneken Press and Judy Ledgerwood

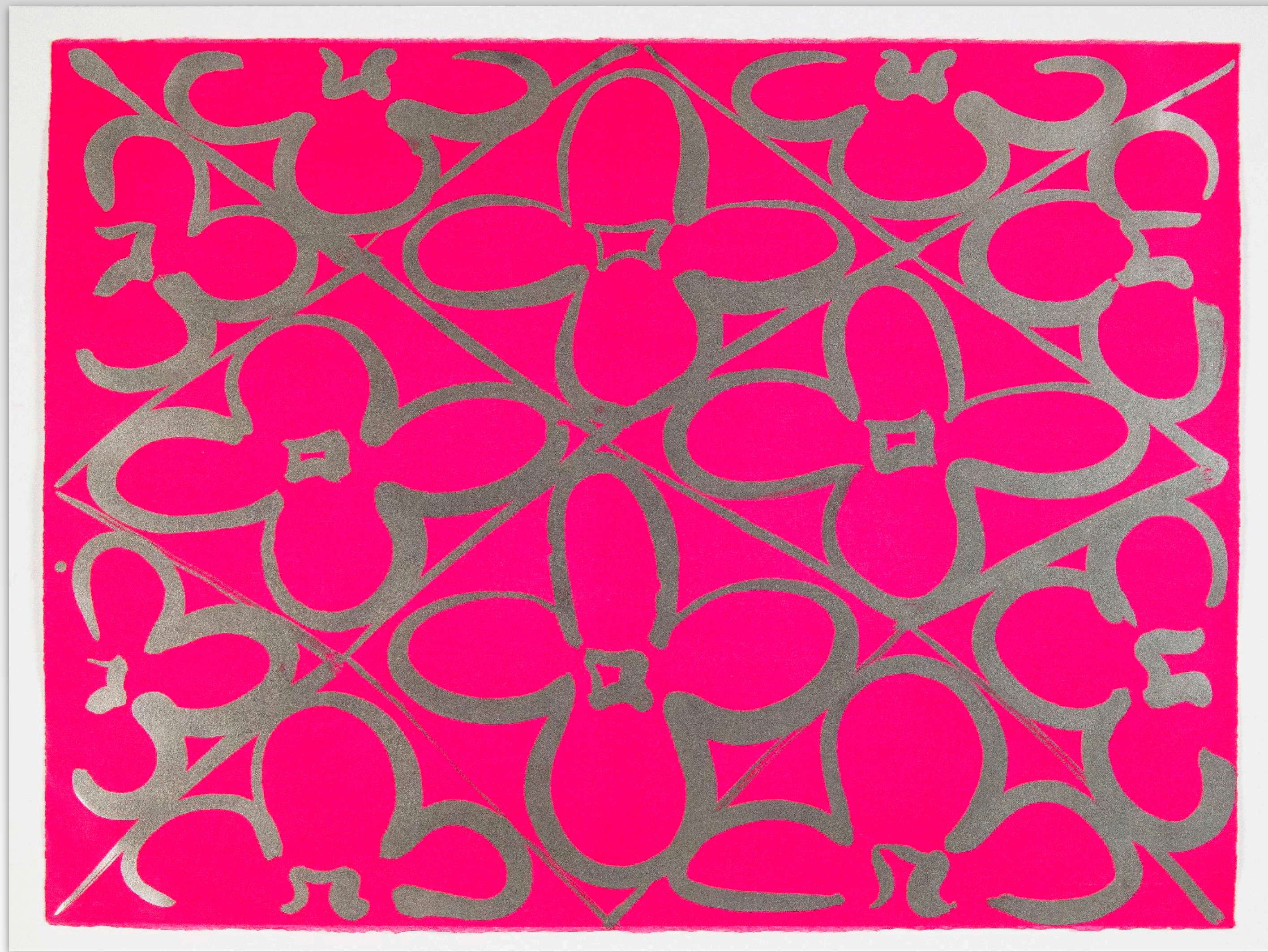


Judy Ledgerwood

Chromatic Patterns After the Graham Foundation - Orange, 2014.

Relief and lithography with aluminum powder dusting. 22" x 30". Edition of 20. Published by Manneken Press. \$2500.00

© Manneken Press and Judy Ledgerwood

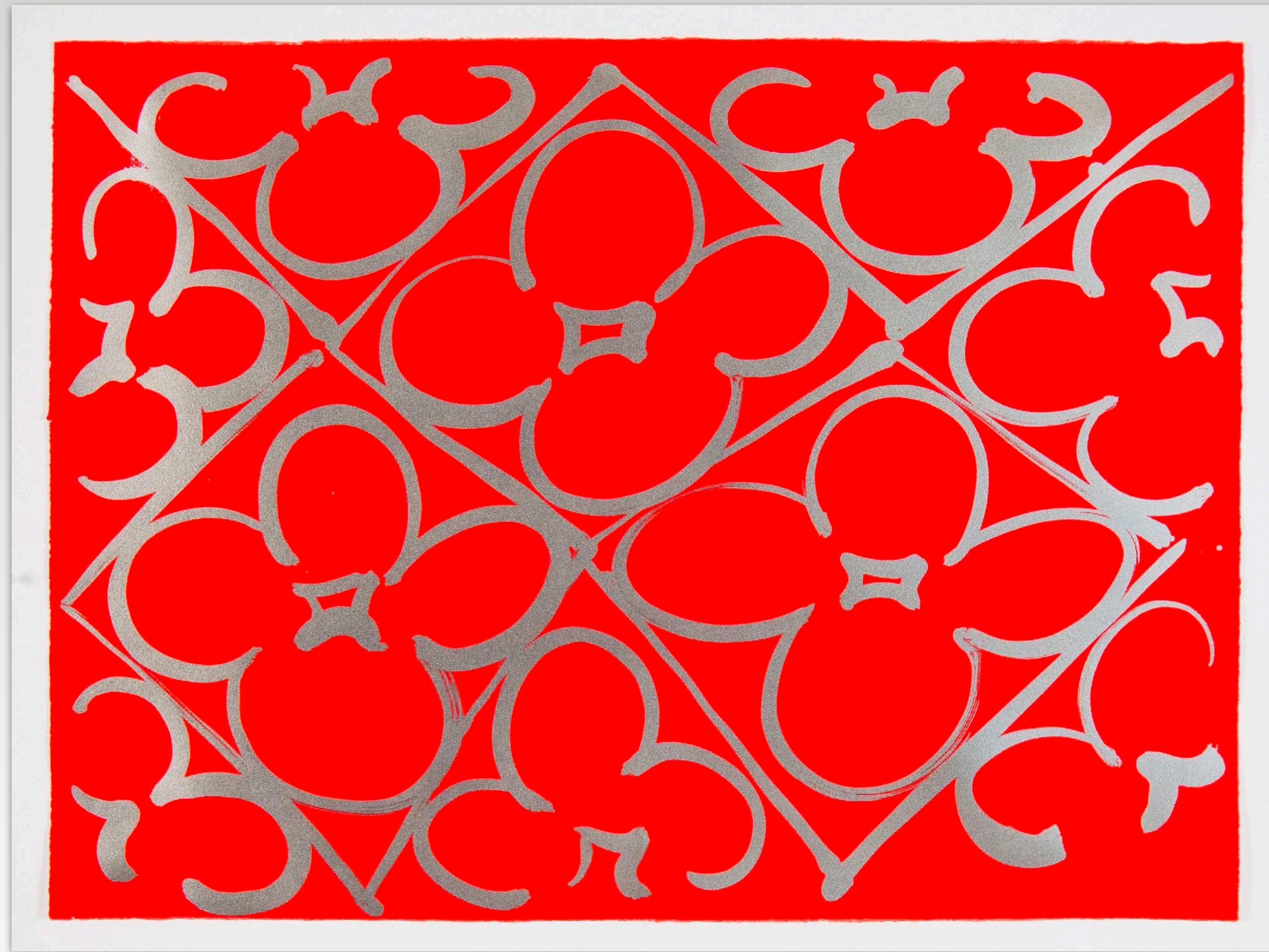


Judy Ledgerwood

Chromatic Patterns After the Graham Foundation - Pink, 2014.

Relief and lithography with aluminum powder dusting. 22" x 30". Edition of 20. Published by Manneken Press. \$2500.00

© Manneken Press and Judy Ledgerwood

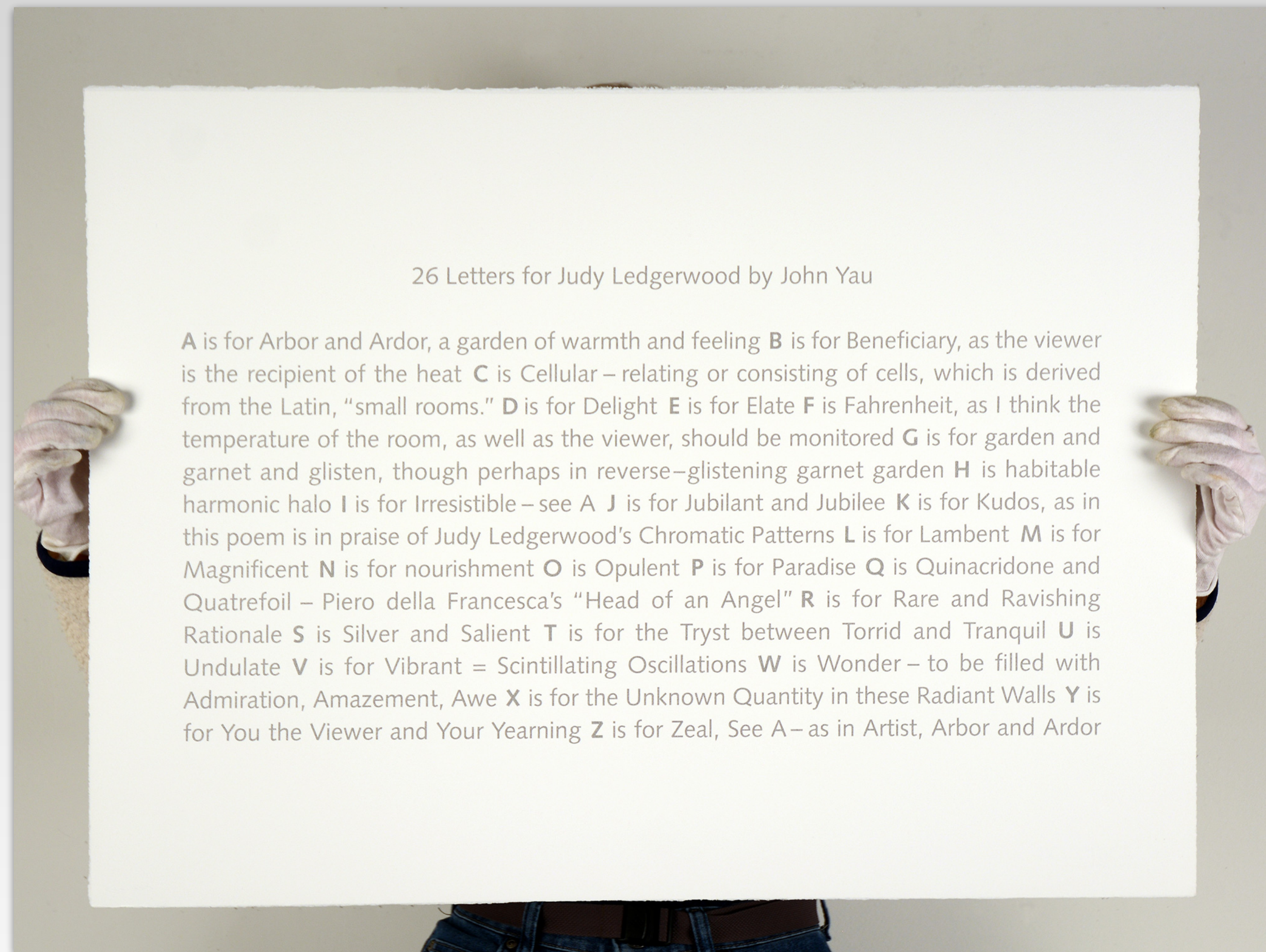


Judy Ledgerwood

Chromatic Patterns After the Graham Foundation - Red, 2014.

Relief and lithography with aluminum powder dusting. 22" x 30". Edition of 20. Published by Manneken Press. \$2500.00

© Manneken Press and Judy Ledgerwood



26 Letters for Judy Ledgerwood by John Yau

A is for Arbor and Ardor, a garden of warmth and feeling **B** is for Beneficiary, as the viewer is the recipient of the heat **C** is Cellular – relating or consisting of cells, which is derived from the Latin, “small rooms.” **D** is for Delight **E** is for Elate **F** is Fahrenheit, as I think the temperature of the room, as well as the viewer, should be monitored **G** is for garden and garnet and glisten, though perhaps in reverse–glistening garnet garden **H** is habitable harmonic halo **I** is for Irresistible – see A **J** is for Jubilant and Jubilee **K** is for Kudos, as in this poem is in praise of Judy Ledgerwood’s Chromatic Patterns **L** is for Lambent **M** is for Magnificent **N** is for nourishment **O** is Opulent **P** is for Paradise **Q** is Quinacridone and Quatrefoil – Piero della Francesca’s “Head of an Angel” **R** is for Rare and Ravishing Rationale **S** is Silver and Salient **T** is for the Tryst between Torrid and Tranquil **U** is Undulate **V** is for Vibrant = Scintillating Oscillations **W** is Wonder – to be filled with Admiration, Amazement, Awe **X** is for the Unknown Quantity in these Radiant Walls **Y** is for You the Viewer and Your Yearning **Z** is for Zeal, See A – as in Artist, Arbor and Ardor

portfolio: ***Chromatic Patterns After the Graham Foundation***, 2014.

John Yau’s poem “26 Letters for Judy Ledgerwood” was written in tribute to Ledgerwood’s creation after viewing the installation in person. It is silkscreened in silver ink. The poem is not signed.

© Manneken Press and Judy Ledgerwood

Jill Moser

***Eye Of Night*, 2023.**

Aquatint and woodcut, edition of 20. 22 1/2" x 17".

\$2800 framed

© Manneken Press & Jill Moser





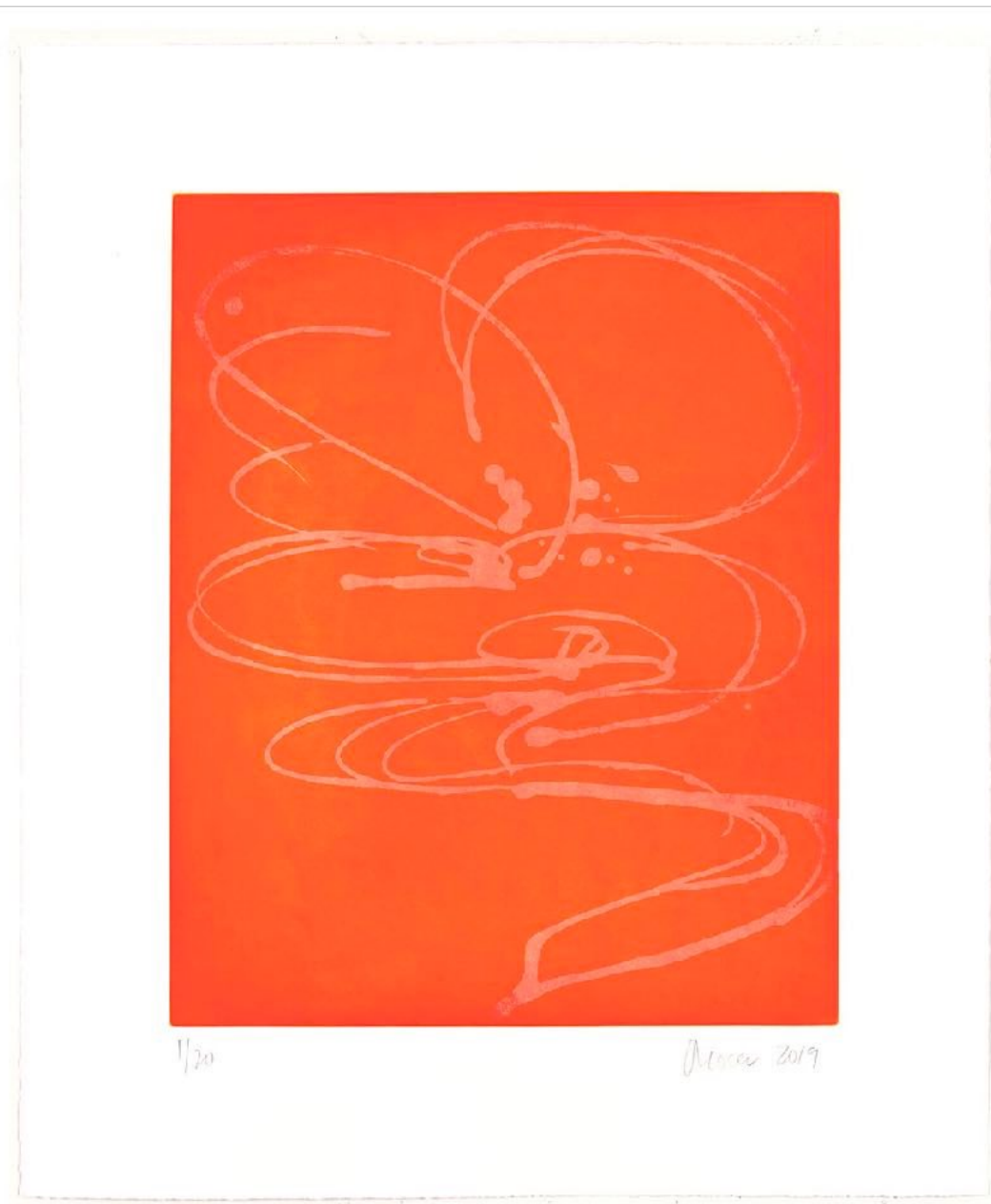
Jill Moser

Rogue, 2023.

Aquatint and woodcut, edition of 20. 17 1/2" x 22".

\$2800 framed

© Manneken Press & Jill Moser



Jill Moser:
Chroma Six

A portfolio of six color aquatints printed in editions of 20. 23 1/2" x 20" each. The prints are available in a custom handmade portfolio case with title stamped in gold leaf. The *Chroma Six* prints are also available individually.

\$2500 each for single impressions
\$15,000 for the portfolio of six

Published by Manneken Press

Matt Magee

Bugs, 2021.

Aquatint, edition of 20.
21 1/2" x 17"
\$1200

© Manneken Press & Matt Magee

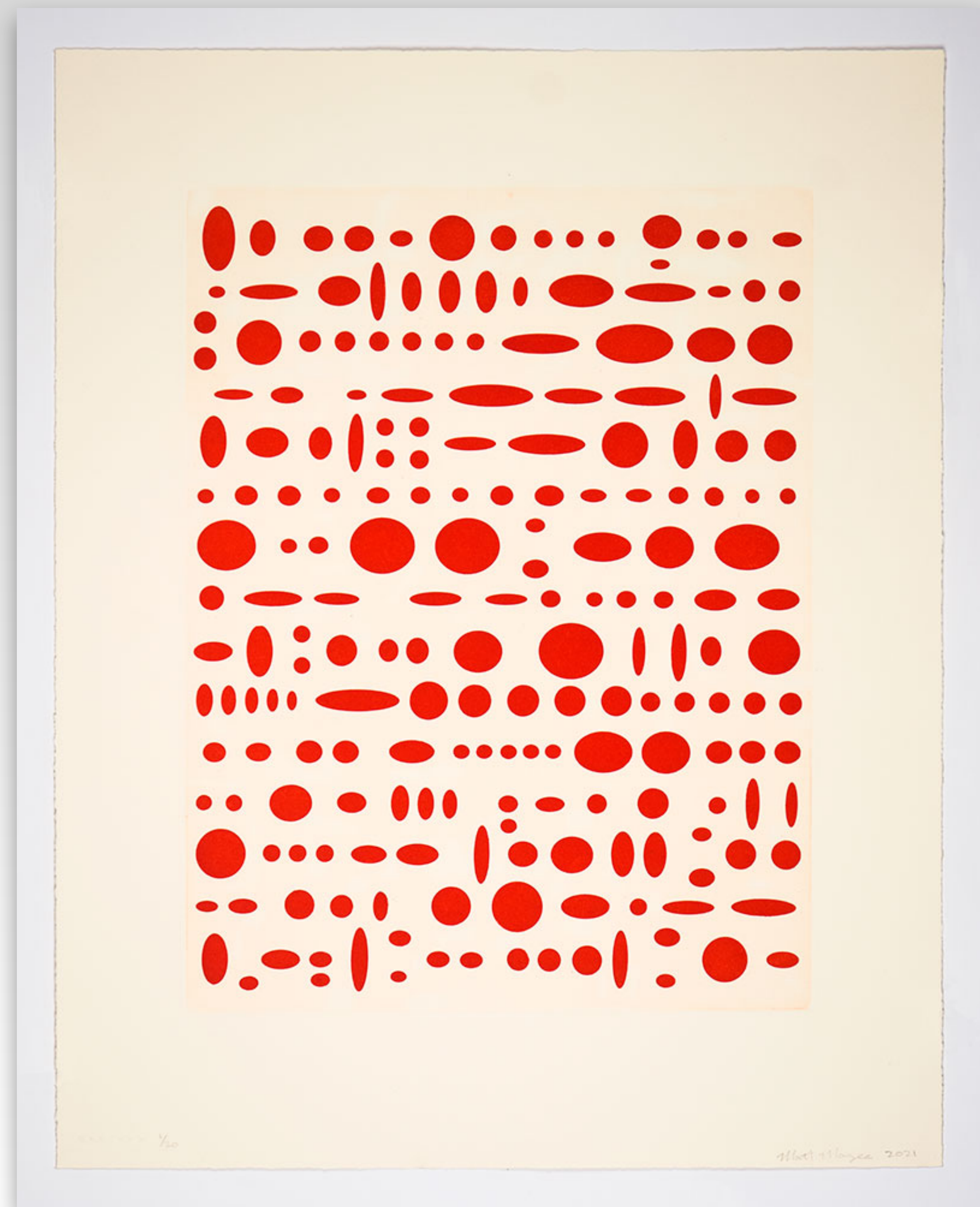


Matt Magee

Drugs, 2021.

Aquatint, edition of 20.
21 1/2" x 17"
\$1200

© Manneken Press & Matt Magee



Matt Magee

Plugs, 2021.

Aquatint, edition of 20.
21 1/2" x 17"
\$1200

© Manneken Press & Matt Magee

