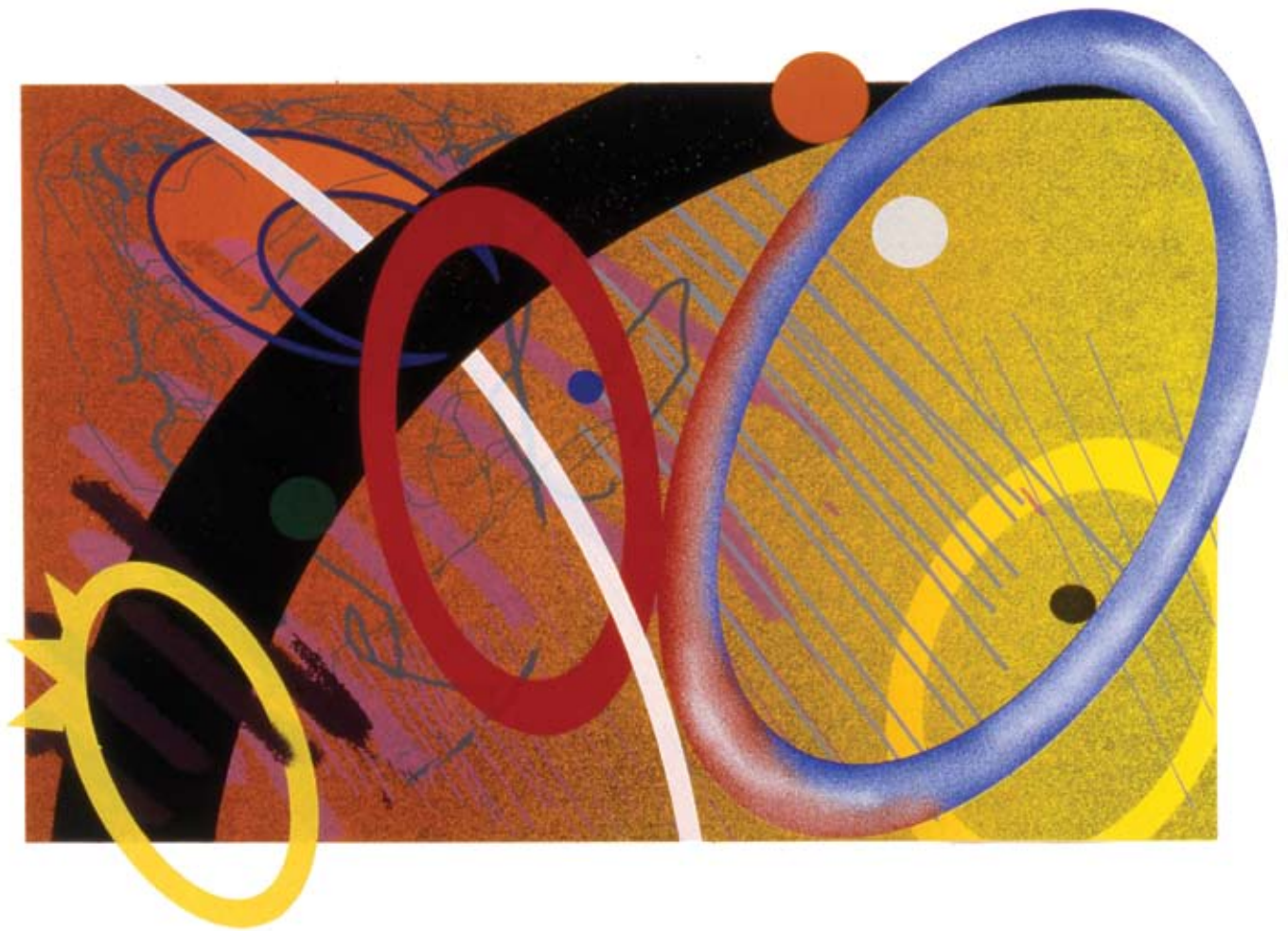


Richard Hellman

A Search for Balance



Rodeo (2006)
Screenprint, (image 16.5" x 20")



Cosmic Balance 1a. (2006), (image 18.75" x 12")
Screenprint on Archival Board

Richard Hellman began his love of printmaking in 1969—the content and techniques have continued to change and evolve over the years, yet what connects all his work is the search for self and authenticity—a love of texture, color, spatial relationships, and mystery is apparent in all of his work. After concentrating on etching for many years, advances in



Towards Balance, (2007)
Screenprint, (image 13" x 8.5")



Counterpose #1, (2004) (image 11" x 10")
15-Color Screenprint

new waterbased screenprinting methods coupled with recent computer technology opened new doors for expression for Hellman—he began learning to design with Adobe Photoshop, and began to concentrate on screenprinting in 1997.

Over the past several years Richard's prints have been about balance and equilibrium—in a sense, he is trying to find his "center" in a world that seems to be more and more chaotic and complicated. The imagery is



Homage To... , (1979),
(11" x 16.75), Etching & Aquatint"

both personal and universal, using abstract shapes that frequently make reference to nature or to the forces of nature that we all experience. For Hellman, they act as metaphors for inner feelings and emotions; the pulls and stresses on one's state of being. To Hellman, it is paradoxically through abstraction, that one gets closer to reality. For over 25 years, Hellman has used imagery containing variations of circular forms: sometimes as the swirling vortex of a storm, sometimes the inside edge of a wave; or sometimes as an eye (or inner eye).

The use of the circular form is universal, used by many cultures around the world as symbols for many things. In Hellman's later prints, there is a reference to the energy of the cosmos; of planets mov-



Metaphor, (1992), 9" x 12"
Color Viscosity Intaglio

through an understanding of layering thin films of ink over textural areas. Recently, he has experimented with using computer programs like Adobe Photoshop and Illustrator to compose, draw shapes, and make

ing and space reorganizing. It is the context of the imagery plus the kind of marks and color (the total form) which set the stage for the overall feeling a viewer gets from each of Hellman's prints. Richard likes to play with the overall format of the picture frame to create contextual ambiguities (see Rodeo on cover). The border of the picture can create a kind of Renaissance "window" to look through, creating a deep space, or act like the sides of a flat container holding the shapes. Sometimes shapes are cropped, giving the appearance of going under the edges, while at other times the edges act like the fence of a hockey rink, holding in the shapes. In a playful way, Hellman has begun to let the shapes break free of the rectangular format, which brings both an element of whimsy and an added dimension.

HISTORY

Looking at a body of Richard's work from different periods, it becomes clear that there are a number of different styles he feels comfortable working in, and he moves back and forth, favoring first one, then another, sometimes merging them. Metaphorically, you might say that Hellman is trying to express and integrate different parts of himself.

From the very beginning of his interest in art, Richard has embraced a number of styles that represent very different philosophies: hard-edged non-objective painting, Abstract Expressionism, Lyrical Abstraction, German Expressionism, and Surrealism. As a "student" of art, however, you are not obligated to choose one "camp" to the exclusion of all others. Hellman's earliest influences



Landscape, (2005) (image 18" x 24")
Drypoint and Etching

were artists such as Wassily Kandinsky, Kasimir Malevich, Robert Delauney, Ken Noland, Al Held, Hanlyn Davies, Franz Kline, Jackson Pollack, and Morris Louis.

In 1969 while attending the Syracuse University School of Art, Hellman began to get interested in Symbolism and Surrealism through the work of Odilon Redon, Miro, Max Ernst, and Stanley Hayter—at the same time, continuing his interest in abstraction. Later, his eye turned to the work of Paul Gauguin, Franz Marc, and Emil Nolde.

Surrealism, besides being about unconscious imagery, is also very much about the

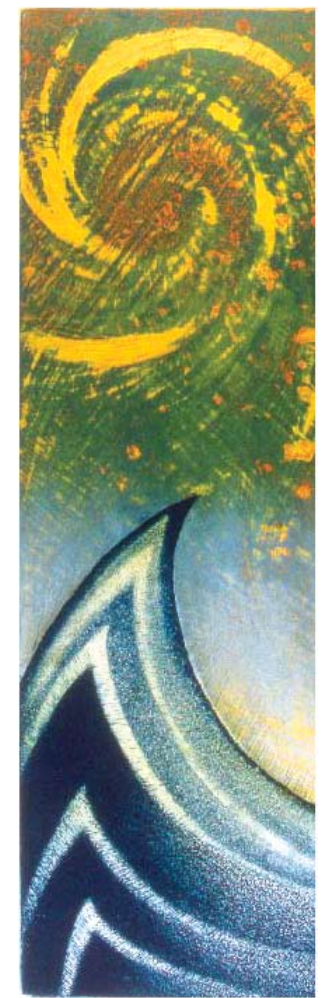
process itself—the element of chance playing a key role. This experimental attitude lends itself to etching, a process that Hellman gravitated towards. He began to heavily scrape his plates and to also experiment with soft-ground textures, crayon drawing, and deep biting of his plates. As he further developed an interest in drawing, Hellman then began to incorporate symbolic animal imagery into his work.

Earning the Bachelor of Fine Arts degree from Syracuse, Richard went on to graduate school at Northern Illinois University in 1972, where his work came to a fuller fruition



Magic Forest III, (1974) (image 16.75" x 12.5")
Color Viscosity Intaglio

textures that are then printed out as clear photo-positives for photo transfer to the printing frame. The screenprints are all hand printed, typically using ten to twenty colors. Color blends are achieved by mixing col-



Wind Over Waves, (1990)
Color Viscosity Intaglio
(Image 5.75" x 18")

under the guidance of David Driesbach, who had studied with both Mauricio Lasansky in Iowa, and later with Stanley Hayter at Atelier 17 in Paris.

The sculptural qualities of the zinc intaglio plates for "Simultaneous Intaglio/Relief Printing" gave Hellman the means to combine his love for color and rich textures—the plates are first inked up (like any etching), and then large circumference rubber rollers are used to apply thin layers of semi-transparent ink onto different levels of the plate's surface.—all printed in one pass through the press. ■

ors on the printing squeegee, much like a relief "rainbow roll". Hellman's work is featured in "Waterbased Screenprinting Today: Hand Technique to Digital Technology", by Roni Henning (Watson-Guptill, 2006).

Majoring in color viscosity intaglio with David Driesbach at Northern Illinois, as well as working with Krishna Reddy in the summer of 1974 continues to influence his work—Hellman's screenprints are enriched

SELECTED COLLECTIONS

Richard Hellman's prints are included in many public and private collections and offices, including the following:

- **HUNTERDON MUSEUM OF ART**, Clinton, NJ
- **BRYN MAWR COLLEGE TRI-COLLEGE ART & ARTIFACTS COLLECTION**, Bryn Mawr, PA
- **SOUTHERN GRAPHICS COUNCIL INT'L PERMANENT COLLECTION: THE BERNARD ZUCKERMAN MUSEUM OF ART**, Kennesaw, GA
- **PHARMACEUTICS INTERNATIONAL, INC.**, Hunt Valley, MD
- **NATIONAL INSTITUTES OF HEALTH**, Bethesda, MD
- **WEINBERG & GREEN PERMANENT COLLECTION**, Baltimore, MD
- **LOYOLA COLLEGE OF MARYLAND**, Baltimore, MD
- **GRAPHIC CHEMICAL & INK COMPANY PURCHASE AWARD**, Villa Park, IL
- **ARKANSAS STATE UNIVERSITY PURCHASE PRIZE**, Jonesboro, Arkansas
- **LAGRANGE COLLEGE**, LaGrange, GA
- **QUINCY SCHOOL SYSTEM PURCHASE PRIZE**, Quincy, IL
- **TULSA CITY-COUNTY LIBRARY PURCHASE**, Tulsa, OKLA
- **ST. JAMES CONDOMINIUMS**, Baltimore, MD



Stardust (White Mist), (2010)
Screenprint (image 11"x11")

SELECTED SHOWS & AWARDS

Hellman's prints have been included in over 75 national, regional, and international juried exhibitions and have received numerous awards.

- **THE PRINT SHOW: 5 BALTIMORE PRINTMAKRS**, Y-Art Gallery, Baltimore, Maryland, 2019
- **FIRST WORKSHOP PRINT EXHIBITION**, The Ink Spot Gallery, Baltimore, Maryland, 2019
- **NATIONAL INSTITUTES OF HEALTH, FULL CIRCLE—RECENT PRINTS**, Clinical Center Gallery, Bethesda, Maryland, 2019.
- **THE HUNTERDON MUSEUM OF ART, WORKS ON PAPER: CELEBRATING THE MUSEUM'S PRINT COLLECTION OVER 60 YEARS**, Clinton, New Jersey, 2012
- **THE INNER CIRCLE: ETCHINGS & SCREENPRINTS**, The Himmelfarb Gallery, Tai Sophia Institute for the Healing Arts, Laurel, Maryland, 2012
- **DRAWN TO WASHINGTON II: JURIED EXHIBITION OF MID-ATLANTIC PRINTMAKERS**, VisArts Rockville, Rockville, Maryland, 2011, **JUROR: Christine Neptune**
- **29TH ANNUAL NATIONAL JURIED PRINT EXHIBITION, (CASH AWARD)**: ARTLINK Contemporary Art Gallery, Fort Wayne, IN, 2009
- **7TH NATIONAL BIENNIAL PRINT COMPETITION**, Janet Turner Print Museum, University of California, Chico, 2008, **Juror: Karin Breuer**
- **GEOMETRIES OF CONVICTION**, The Rehoboth Art League, Homestead Gallery, Rehoboth Beach, Delaware, 2008. **Juror, Mary Brodbeck**
- **IMPACT: 10 CONTEMPORARY PRINTMAKERS**, Howard County Center for the Arts, Ellicott City, Maryland, 2007
- **50TH NATIONAL JURIED PRINT EXHIBITION**, Hunterdon Museum of Art, Clinton, New Jersey, 2006, (**AWARDED: Hunterdon Museum of Art Purchase Prize**)—**Jurors: Judith Brodsky, Kristin Heming, Nona Hershey**
- **2005 NORTH AMERICAN PRINT BIENNIAL**, Boston Printmakers. 808 Gallery at Boston University, —**Juror: Joann Moser (Senior curator of Graphic Arts, Smithsonian American Art Museum)**



Counterpose #2 (2004)
Screenprint (image 11" x 9.75")



Flare at a Passing Comment, (2019)
Color Woodcut (image 20" x 19")

Richard Hellman has taught printmaking courses and workshops at:

Maryland Institute College of Art; University of Maryland College Park; Towson University; Pyramid Atlantic Art Center; University of Maryland Baltimore County; Loyola College of Maryland