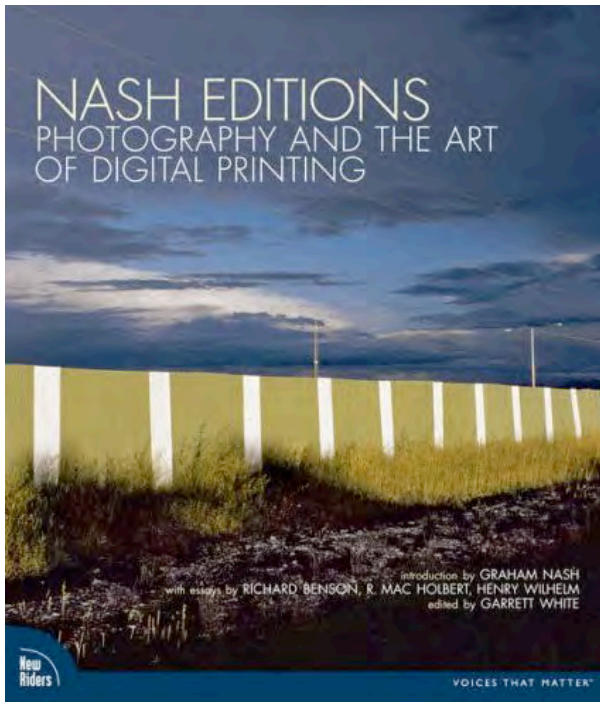


## REVIEW



### NASH EDITIONS PHOTOGRAPHY AND THE ART OF DIGITAL PRINTING

#### New Riders (2007)

This is a very interesting book.

Co-founded in 1990 by Graham Nash and R Mac Holbert, Nash Editions was the world's first professional fine-art digital printmaking studio and for more than fifteen years has established an international reputation for innovation and excellence in the field. While they will deny claims that they 'invented digital printmaking', it's true they have made significant and lasting contributions to its evolution. Proof may be found in the Smithsonian's collection of both the equipment they have used and the prints they made with it. Arguably, the inkjet printing revolution may have truly begun when a rock star and his partner took a hacksaw to a \$120,000 Iris prepress proofing machine and reconfigured it so that it could print on fine art printmaking paper. They

have always maintained a spirit of experimentation and broad minds with regard to aesthetics, aiding an extensive number of highly diverse artists in the reproduction of their work. In so many ways, they have proved the merits of the medium.

Editor by Garrett White (former director of publications at LACMA and The Whitney Museum of American Art) has assembled more than 180 images representing an overwhelming diverse array of sensibilities and four essays by important contributors in various niches to our evolving photographic tradition, which are alternately personal, intellectual, and technical

The four essays include a three page introduction by Graham Nash (rock star); a twenty-two page "History of Nash Editions" by Mac Holbert (photographer and master printer at Nash Editions); an eight page essay entitled "The Four Stages of Photography" by Richard Benson (photographer, master printer, and dean of the Yale art school); a twenty page essay entitled "A History of Permanence In Traditional and Digital Color Photography: The Role of Nash Editions" by Henry Wilhelm (the foremost authority of the care and permanence of photographic materials).

Also included are seven short commentaries relevant to the arc of photographic printmaking by noted artists including David Hockney, Danny Lyon, Olivia Parker, Horace Bristol, Jenny Okun, Darryl Curran, and Stephen Wilkes.

The rest of the 230 pages are lavishly illustrated with images from a tremendously diverse array of artists including Manuel Alvarez Bravo, Eric Fischl, Robert Heinecken, David Hockney, Pedro Meyer, Stephen Shore, and many more.

It takes some time to fully digest this book. You'll need to dip into it again and again. With each revisitation new things come to light. It's thoroughly rewarding on so many levels.