

**Online Viewing Room**  
**Wildwood Press | Michael Berkhemer**

**Title:** *Michael Berkhemer | Twenty Years at Wildwood Press*

**Cover Image:** *DETAIL Untitled St. Louis 2005 B3*



**Checklist:**

**Virtual Gallery \ Seven Works (Your choice of five)**

Michael Berkhemer  
*Untitled St. Louis 2002 IIIM*  
Relief/Collagraph 30”w x 78”h  
Unique

Michael Berkhemer  
*Untitled St. Louis 2005 B3*  
Relief/Collagraph 60”w x 85”h  
Unique

Michael Berkhemer  
*Untitled St. Louis 2000 IIF*  
Relief/Collagraph 60”w x 85”h  
Unique

Michael Berkhemer  
*(Group) Untitled St. Louis 2011 F2 E6 F1 E5 F3*  
Relief/Collagraph 18”w x 78”h each  
Unique

Michael Berkhemer  
*Untitled St. Louis 2002 A6*  
Relief/Collagraph 60”w x 85”h  
Unique

Michael Berkhemer  
*Untitled St. Louis 2005 K5*  
Relief/Collagraph 18”w x 78”h  
Unique

Michael Berkhemer  
*Untitled St. Louis 2005 D1*  
Relief/Collagraph 30”w x 78”h  
Unique

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**Exhibition Statement :**

When Michael Berkhemer, the elegant Dutch painter with his deceptively simple yet ultimately complex language of abstraction and color, arrived in St. Louis in 1999 to print with me, one thing was clear – we were going to need more ink and a strategy to get it on the plates in way never seen before. House paint rollers seemed to be in order—dozens of them. And what—thirty, forty pounds of ink in five days? This was not printing for the faint of heart—wet on wet, sliding plates, and paper so big and heavy with ink that Michael’s subsequent visits to Wildwood Press would be forever known as the Big Paper Rodeo.

In order to keep up with Michael’s ambition, the studio continues to be a place of invention. In 2000, Michael’s iconic ellipse gave rise to our use of laser-cut steel plates—now a studio staple. In 2002 and 2005 his puzzle plates became more complicated and we honed our skills in cutting and acrobatic placement with each visit.

Above all, Michael’s finished work—his layer upon layer of color, the reveal/the sliver of light beside a deep pool of a shape and hue, and his intense concern with the center heightened by his purposeful disregard of the margin—confirms his self-proclaimed place as a painter who prints.

*Maryanne Ellison Simmons*

## **Artist Statements :**

*"It's all about art. My work originates in the tradition of soberness and purity which has characterized Dutch painting for centuries. Using a variety of techniques and working with a range of materials I strive for a balance between form and colour, reason and emotion. In the process, I seek to distill the impact of the visual imagery that surrounds us."*

Michael Berkhemer  
Michaelberkhemer.com

*"Choosing a color or combination of colors is a completely instinctive process to me – there are no rules, no laws, no program."*

From "An Interview with Michael Berkhemer" by John Klein, Visiting Associated Professor of Art History at Washington University in St. Louis 2007

## **Curator Statement :**

*At the moment of printing Berkhemer allows chance and momentary impulses to participate — just as he does when painting. A flat surface is rarely absolutely perfect, tiny spatters of ink appear on the margins of the paper, and a shape can shift slightly in the second round of printing to reveal a sliver of the ink layer underneath. Such "accidents" represent a level of freedom that the artist welcomes within the boundaries he has set himself. They also reflect his intention to emphasize the process that is underlying the creation of each work.*

Connie Homburg, Independent Curator  
From I am not a Printmaker, I Am a Painter Who Makes Prints

## **Contextual Images:**

1. Berkhemer 2000 Studio Maryanne at Press II Series
2. Michael Berkhemer 2002 Signing
3. Michael Berkhemer 2011 in Studio

## **Installation Images:**

1. Berkhemer Works in Progress 2002- INSTALLATION #3
2. Berkhemer 2005 Works in Progress Installation #1
3. Berkhemer Group Collection/John Burroughs School St. Louis Installation #2

4. Berkhemer Installed courtesy Hodges and Taylor