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Robert Fishko, *Director*

## **CRAIG MCPHERSON**

**BORN:** Wichita, Kansas, 1948

### **EDUCATION:**

1970 B.F.A. University of Kansas

### **SELECTED ONE-MAN EXHIBITIONS:**

- 2008 *Steel: Pittsburgh Drawings by Craig McPherson*, The Frick Museum, Pittsburgh, PA
- 2005 *Steel/Stage*, Forum Gallery, New York, NY (catalogue)
- 2000 *New Work: Pastels*, Mary Ryan Gallery, New York, NY
- 1998 *Darkness into Light: Craig McPherson and the Art of Mezzotint*, The Fitzwilliam Museum, Cambridge, England; The Hunterian Art Gallery, Glasgow Scotland
- 1998 *Mezzotints*, Mary Ryan Gallery, New York, NY
- 1995 *Smoke and Shadows: Recent Paintings*, Mary Ryan Gallery, New York, NY
- 1993 *Paintings and Works on Paper*, Mary Ryan Gallery, New York, NY
- 1984 A.M. Sachs Gallery, New York, NY
- 1978 Gallery G, Wichita, KS

### **SELECTED GROUP EXHIBITIONS:**

- 2025 *Dawn to Dusk*, Forum Gallery, New York, NY
- 2024 *Out of Town*, Forum Gallery, New York, NY
- 2023 *The Figure in Black and White*, Forum Gallery, New York, NY
- 2021 *Selections from the Department of Drawings and Prints: New York Inspired*, The Metropolitan Museum of Art, New York, NY
- Drawing inspiration*, Forum Gallery, New York, NY
- That Eighties Show*, Forum Gallery, New York, NY
- 2020 *The Frick Reflects: Looking Back, Moving Forward*, 50<sup>th</sup> anniversary exhibition, The Frick Museum, Pittsburgh, PA
- 2019-20 *Recent Acquisitions, Art + History*, The Frick Museum, Pittsburgh, PA

- 2018 *Le Reve Americain: Du Pop Art a Nos Jours*, prints from the British Museum, Fondation Custodia, Terra Foundation for American Art, Paris, France  
*Print Club of New York Presentation Prints 1992-2017*, Bernard Heller Museum, Hebrew Union College, New York, NY  
*Inaugural Exhibition Honoring Mary R. Koch*, Mark Arts Center, Wichita, KS  
*Hubert Phipps and Craig McPherson*, CCE Center, West Palm Beach, FL  
Samuel P. Harn Museum, University of Florida, Gainesville, FL
- 2017 *Forum Gallery Celebrates 55 Years of Modern and Contemporary Art*, Forum Gallery, New York, NY  
*American Dream: From Pop to Present*, British Museum, London, UK
- 2016 *American Views*, Forum Gallery, New York, NY  
*20/21 – VISIONARY ARTISTS OF THE 21ST CENTURY*, Forum Gallery, New York, NY
- 2015-16 *Nightfall: Prints of the Dark Hours*, old master to contemporary prints, Virginia Museum of Fine Art, Richmond, VA  
*Au Coeur du Progres (At the Heart of Progress)*, Centre Historique Minier, Nord-Pas de Calais, Lewarde, France (French catalogue)
- 2015 *Burnishing the Night: Baroque to Contemporary Mezzoprints from the Collection*, The Art Institute of Chicago, Chicago, IL  
*An Eye for Detail*, Forum Gallery, Los Angeles, CA  
Haley Fine Art, Sperryville, VA
- 2014-16 New York State Capitol, Hall of New York, Albany, NY
- 2013-16 U.S. House of Representatives, Committee on Energy & Commerce, Washington, DC
- 2013 *La Manière Anglaise: Mezzotints from the Permanent Collection*, Palmer Museum of Art, Penn State University, State College, PA
- 2012 *Au Couer du Progres (At the Heart of Progress)*, traveling exhibition, John P. Eckblad collection, Les Dominicaines, Pont-l'Eveque, France; Le Bois du Cazier, Charleroi, Belgium (French and English catalogues)  
*Spiderman 3*, Columbia Pictures (McPherson images were selected for the movie)  
*Five Decades: Art and Artists of Forum Gallery 1962-2012*, Forum Gallery, New York, NY
- 2011-12 *A Passion for Prints: The John Bonebreake Donation exhibition*, Cleveland Museum of Art, Cleveland, OH
- 2011 *At the Heart of Progress: Coal, Steel, and Steam since 1750*, Bowes Museum, Castle Barnard, Yorkshire, UK (catalogue)  
Salon International de l'Estampe et du Dessin 2011, Grand Palais Galerie Paul Proute, Paris, France
- 2010-11 *75 Years of American Art*, Wichita Art Museum, Wichita, KS (anniversary book)  
*At the Heart of Progress: Coal, Steal and Steam since 1750*, Palmer Museum of Art, Penn State University, State College, PA
- 2010 *Drawings & Prints: Selections from the Permanent Collection*, Metropolitan Museum of Art, Robert Wood Johnson Gallery, New York, NY

- 5th Bienal Internacional de Gravura (5th International Printmaking Biennial)*, Douro, Portugal (catalogue)
- Feuerlander (Fire Countries) Regions of Vulcan*, LVR Industriemuseum, Oberhausen, Germany
- Sacred and Profane*, Portsmouth Museum of Fine Arts, Portsmouth, NH
- At the Heart of Progress: Coal, Iron & Steam Since 1750*, Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY (catalogue)
- Big Paper Winter*, Woodward Gallery, New York, NY
- 2009 *At the Heart of Progress: Coal, Iron & Steam Since 1750*, Ackland Art Museum, Chapel Hill, NC
- Born of Fire*, Muzeumgornichtwa, Zabrze, Poland
- Summer Selections*, Forum Gallery, New York, NY
- 2008-09 *40th Collector's Show*, Arkansas Art Center, Little Rock, AR
- 2008 *Art of Emprise*, Wichita Art Museum, Wichita, KS
- Born of Fire*, Saxon Museum of Industry, Chemnitz, Germany
- 2007-08 *Art & Entertainment: from Toulouse Lautrec to Red Grooms*, Nassau County Museum of Art, Roslyn Harbor, NY (catalogue)
- 2007 *Mezzotints in 18th Century Life*, Carnegie Museum of Art, Pittsburgh, PA
- Born of Fire: The Valley of Work*, Rhineland Industrial Museum (Rheinisches Industriemuseum), Oberhausen, Germany (traveling exhibition)
- The Contemporary Landscape*, Forum Gallery, New York, NY
- The Fine Art of Drawing: Modern & Contemporary Works on Paper*, Forum Gallery, New York, NY
- An Eye for Detail: Works by Selected Artists*, Forum Gallery, Los Angeles, CA
- Night Vision: Printing Darkness*, Center for Contemporary Printmaking, Norwalk, CT
- 2006-07 *Black and White Since 1960*, Bruce Museum, Greenwich, CT
- 2006 *Born of Fire*, Westermoreland Museum of American Art, Greensburg, PA
- The Elements: Fire*, Gallery of Contemporary Art, Sacred Heart University, Fairfield, CT
- Hotpics/06*, Katonah Museum of Art, Katonah, NY
- Imaging Industry: Pennsylvania Coal and Steel*, Suzanne H. Arnold Gallery, Lebanon Valley College, Annville, PA
- 2005 *The New York Yankees and The American Dream*, The Tampa Museum of Art, Tampa, Florida
- Altered States*, The Fitzwilliam Museum of Art, Cambridge University, Cambridge, England
- 2004-5 *The Color of Night*, The Jane Voorhees Zimmerli Museum of Art, Rutgers University, New Brunswick, NJ
- From Goya to Johns: Fifty Master Prints from the McNay Art Museum*, The Marion Koogler McNay Art Museum, San Antonio, TX
- Impressions of New York: Prints from the New York Historical Society*, New York Historical Society, New York, NY (catalogue)
- 2004 *Contemporary Landscapes*, Forum Gallery, New York, NY
- 2003 *Contemporary Works on Paper*, Forum Gallery, New York, NY
- 2002 *Windows on Work: Building America*, National Building Museum, Washington, DC

- 2000 *New York, New York: Lester Johnson and Craig McPherson*, Wichita Art Museum, Wichita, KS  
*Prints and Drawings 1940 - 2000*, Arthur M. Sackler Museum, Harvard University, Cambridge, MA  
*Recent Drawings: Lita Albuquerque, Ward Davenny and Craig McPherson*, Mary Ryan Gallery, New York, NY  
*Party! A Festive Look at Celebration in the 20<sup>th</sup> Century*, Mary Ryan Gallery, New York, NY
- 1999-2000 *Green Woods & Crystal Waters: The American Landscape Tradition Since 1960*, The Davenport Museum, Davenport, IA; Ringling Museum of Art, Sarasota, FL; organized by The Philbrook Museum, Tulsa, OK, [catalogue]
- 1998-99 *Recent Acquisitions in Prints and Drawings*, The Minneapolis Institute of Arts, Minneapolis, MN
- 1997 *Forces of Nature*, St. Paul Companies, St. Paul, MN
- 1996 San Francisco Museum of Fine Art, Palace of Legion of Honor, San Francisco, CA  
*ArtWalk 12*, Microsoft, Redmond, WA  
*Mezzotint: The Art of Darkness*, New Orleans Museum of Art, New Orleans, LA  
*Traveling Pictures: Prints, Watercolors and Multiples 1927-1996*, Beth Urdang, Gallery, Boston, MA  
*New in the 90s*, Katonah Museum of Art, Katonah, NY
- 1995-96 *Kobe Art Exhibition*, Matsuzakaya Department Store, Osaka, Japan; traveled to Kokura, Fukuoka, Tokuyama, Yamaguchi, and Himeji, Hyogo Prefectures  
*The Art of the Game*, HBO Corporate Gallery, New York, NY
- 1995 *Recent Acquisitions*, Whitney Museum of American Art, New York, NY  
*New York Now: Contemporary Cityscapes from the Museum of the City of New York*, Museum of the City of New York, NY  
*What is a Print?* The Montclair Art Museum, Montclair, NJ  
*Elementum*, Mary Ryan Gallery, New York, NY  
*The City: New York Visions 1900 -1995*, ACA Galleries, New York, NY  
*Fresh Prints*, Scarabb Gallery, Cleveland, OH  
Ackland Art Museum, Chapel Hill, NC  
*City Lights*, Katarina Rich Perlow Gallery, New York, NY  
*New York, New York: Prints of the City 1880s -1990*, Kunsthalle Bremen, Bremen, Germany  
*New York, New York*, The Hunterian Art Gallery, Glasgow, Scotland  
*New York, New York*, The Fitzwilliam Museum, Cambridge, England [catalogue]
- 1994 *New Traditions: Contemporary Mezzotint*, Heuser Art Center, Bradley University, Peoria, IL  
*American Realism + Figurative Painting*, Cline Fine Art Gallery, Santa Fe, NM [catalogue]  
*Night of One Hundred and One Cups*, Garth Clark Gallery and Mary Ryan Gallery, New York, NY
- 1993 *Waterworks*, Palm Beach Community College Museum of Art, Palm Beach, FL
- 1992 *Craig McPherson*, Mary Ryan Gallery, New York, NY. [catalogue]

- The Grand Canal/Il Canale Grande*, The Gallery of the New School of Interior Design, New York, NY, curated by David Garrad Lowe
- The Turkish-American Art Exhibition*, Kazim Taskent Sanat Galerisi, Istanbul, Turkey; Turkish American Association, Ankara, Turkey
- Land*, Trenkman Gallery, New York, NY
- Blossoms in Black and White* from the collection of Dave and Reba Williams, The Equitable Center Gallery, New York, NY
- Eleven*, Group Exhibition, Mary Ryan Gallery, New York, NY
- Art Multiples*, Dusseldorf, Stadthalle Dusseldorf, Germany
- The Art Institute of Chicago, Chicago, IL, 1992–1991
- Diamonds are Forever: Artists and Writers on Baseball*, New York Public Library, New York, NY; Institute of Contemporary Art, Boston, MA; La Jolla Museum of Contemporary Art, La Jolla, CA; Southeastern Center of Contemporary Art, Winston-Salem, NC; The Skydome, Toronto, Canada; Yurakucho Art Forum, Seibu Department Store, Tokyo, Japan; Taipei Fine Arts Museum, Taipei, Taiwan; Denver Art Museum, Denver, CO; Scottsdale Center for the Arts, Scottsdale, AZ; Albright-Knox Art Museum, Buffalo, NY, 1992-1990. [catalogue]
- 1990 *The Mezzotint*, Sylvan Cole Gallery, New York, NY
- The Fine Arts Museums of San Francisco, California Palace of the Legion of Honor, San Francisco, CA
- Black and White Since 1960*, Aldrich Museum of Contemporary Art, Ridgefield, CT; City Gallery of Contemporary Art, Raleigh, NC, 1990–1989. [catalogue]
- Under Pressure: A Survey of the History of Printmaking from the 15<sup>th</sup> Century to the Present*, Center for the Arts, Vero Beach, FL; Arkansas Arts Center, Little Rock, AR, 1990–1989
- 1989 *Tradition and Innovation: 1500 to the Present*, The Fine Arts Museums of San Francisco, Achenbach Foundation Collection, San Francisco, CA
- 41<sup>st</sup> Annual Academy Purchase Exhibition*, American Academy of Arts and Letters, New York, NY
- 1988 *Recent Acquisitions*, Davison Art Center, Wesleyan University, Middleton, CT
- Annual Collectors Exhibition*, McNay Art Museum, San Antonio, TX.
- Landscape*, Frank Bernarducci Gallery, New York, NY
- Associated American Artists, New York, NY
- 1987 *162<sup>nd</sup> Annual Exhibition*, National Academy of Design, New York, NY.
- Mary Ryan Gallery, New York, NY
- Under the Cover of Darkness: Night Prints*, The Arts Council of Great Britain. Exhibition traveled to City Museum and Art Gallery, Bristol; DLI Museum and Arts Centre, Durham; and Graves Art Gallery, Sheffield, 1987-1986. [catalogue]
- 1986 *The Romantic Landscape*, Monique Knowlton Gallery, New York, NY
- 1985 *Recent Acquisitions*, Metropolitan Museum of Art, New York, NY
- Recent Acquisitions*, National Gallery of American Art, Washington, D.C.
- Back Streets, Back Yards*, Associated American Artists, New York, NY

- A.M. Sachs Gallery, New York, NY  
*New York Prints: 1900 – the Present*, Mary Ryan Gallery,  
 New York, NY  
*North Carolina Print and Drawing Society Annual Exhibition*,  
 Mint Museum, Charlotte, NC
- 1984 *Drawing*, Forum Gallery, New York, NY  
 International Mezzotint Exhibition, Print Club of Philadelphia,  
 Philadelphia, PA
- 1983 *Works on Paper*, Witherspoon Museum, Greensboro, NC  
*New York Night*, Mary Ryan Gallery, New York, NY  
*Hassam and Speicher Fund Purchase Exhibition*, American Academy  
 of Arts and Letters, New York, NY
- 1982 *American Realism*, Coe Kerr Gallery, New York, NY
- 1981 Bayard Gallery, New York, NY  
 Miriam Perlman Gallery, Chicago, IL  
 Dreyfus Gallery, Ann Arbor, MI

### **MUSEUM COLLECTIONS:**

The British Museum, London, England  
 The Metropolitan Museum of Art, New York, NY  
 The National Gallery of Art, Washington, DC  
 The Whitney Museum of American Art, New York, NY  
 Art Institute of Chicago, Chicago, IL  
 The Fitzwilliam Museum, Cambridge, England  
 The Hunterian Gallery of Art, Glasgow, Scotland  
 Museum of Fine Arts, Boston, MA  
 Carnegie Museum of Art, Pittsburgh, PA  
 The Cleveland Museum of Art, Cleveland, OH  
 Detroit Institute of Art, Detroit, MI  
 The Fine Arts Museums of San Francisco, Achenbach Foundation, San Francisco, CA  
 Fogg Art Museum, Harvard University, Cambridge, MA  
 The Minneapolis Institute of the Arts, Minneapolis, MN  
 Art Gallery of New South Wales, Sydney, Australia  
 Boston Public Library, Boston, MA  
 The Library of Congress, Washington, D.C.  
 The National Museum of American Art, Washington, DC  
 The New York Historical Society, New York, NY  
 The Marion Koogler McNay Art Museum, San Antonio, TX  
 The Museum of the City of New York, New York, NY  
 Ackland Art Museum, University of North Carolina, Chapel Hill, NC  
 The Heckscher Museum of Art, Huntington, NY  
 Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY  
 Heuser Art Center, Bradley University, Peoria, IL  
 Hunter Museum of Art, Chattanooga, TN  
 Archer M. Huntington Art Gallery, University of Texas, Austin, TX  
 Museum of Art, University of Arizona, Tucson, AR

Davison Art Center, Wesleyan University, Middletown, CT  
Olin Arts Center, Bates College, Lewiston, ME  
Spencer Museum of Art, University of Kansas, Lawrence, KS  
Toledo Museum of Art, Toledo, OH  
The Westmoreland Museum of American Art, Greensburg, PA  
The Wichita Art Museum, Wichita, KS  
The Zimmerli Museum, Rutgers University, New Brunswick, NJ  
The Metropolitan Museum of Art, New York, NY  
The Minneapolis Institute of Art, Minneapolis, MN  
Montclair Art Museum, Montclair, NJ  
Museum of Art, University of Arizona, Tucson, AR  
The Museum of the City of New York, NY  
National Gallery of Art, Washington, D.C.  
The National Museum of American Art, Washington, D.C.  
Nelson-Atkins Gallery, Kansas City, MO  
The New York Historical Society, New York, NY  
Olin Arts Center, Bates College, Lewiston, ME  
San Francisco Museum of Fine Art, San Francisco, CA  
The Smithsonian Institution, Washington, DC  
Spencer Museum of Art, University of Kansas, Lawrence, KS  
Toledo Museum of Art, Toledo, OH  
Vero Beach Museum of Art, Vero Beach, FL  
The Whitney Museum of American Art, New York, NY  
The Wichita Art Museum, Wichita, KS  
The Zimmerli Museum, Rutgers University, New Brunswick, NJ

**SELECTED PUBLIC COLLECTIONS:**

Alliance Capital Management, New York, NY  
American Express Company, New York, NY  
American General Corporation, Houston, TX  
Bank of America, San Francisco, CA  
The Century Association, New York, NY  
Chase Manhattan Corporation, New York, NY  
Citicorp, New York, NY  
Commerce Bancshares, Lincoln, NB  
Dreyfus Corporation, New York, NY  
Emprise Bank, Wichita, KS  
Exxon Corporation, New York, NY  
General Electric, Greenwich, CT  
Kronish, Lieb, Weiner & Hellman, New York, NY  
Marsh-McLennan Insurance Corporation, New York, NY  
MBIA, Armonk, NY  
Microsoft Corporation, Redmond, WA  
Reba and Dave Williams, Print Research Foundation, Stamford, CT  
Salomon Brothers, New York, NY  
Seven Bridges Foundation, Greenwich, CT

Skadden, Arps, Slate, Meagher & Flom, LLP, New York, NY  
Smith Kline and French Laboratories, Inc., Upper Merion, PA  
Unites States Insurance Company, NJ  
Wrigley's Inc., Chicago, IL

### **PRIZES AND AWARDS:**

- 2008           Exhibition Grant, Pittsburgh Foundation, Pittsburgh, PA  
2006-08       Exhibition Grant, Frick Art Museum, Pittsburgh, PA  
2006-08       Artist-in-Residence, Airlie Foundation, Warrenton, VA  
1991           Arthur Ross Award for Mural Painting, Classical America,  
                  New York, NY.  
1989           Purchase Prize, 41<sup>st</sup> *Annual Academy Purchase Exhibition*, American  
                  Academy and institute of Arts and Letters, New York, NY.  
1987           Prize, 162<sup>nd</sup> *Annual Exhibition of the National Academy of Design*,  
                  New York, NY.  
1984           MacDowell Colony Fellowship, Peterborough, NH.  
                  First Prize, International Mezzotint Competition, Print Club of  
                  Philadelphia, Philadelphia, PA.  
                  Grant, National Endowment for the Arts, Washington, DC.  
1983           Purchase Prize, *Hassam and Speicher Fund Purchase Exhibition*,  
                  American Academy and Institute of Arts and Letters, New York, NY.

### **MAJOR COMMISSIONS:**

- 2008-09       *NY Water Tunnel*, mezzotint edition commissioned by the New York  
                  Print Club  
2006-08       *Steel*, museum exhibition celebrating the 250<sup>th</sup> anniversary of the city  
                  of Pittsburgh, Frick Museum of Art, Pittsburgh, PA  
1992 – 97     *Clairton*, a mezzotint edition commissioned by The Cleveland Museum  
                  of Art Print Club in honor of the museum's 75<sup>th</sup> birthday.  
1992           *Water Tunnel*, a site-specific painting commissioned by MBIA for the  
                  entrance of their corporate headquarters in Armonk, NY.  
1987 – 92     *Harbors of the World*  
                  A mural cycle of ten, oil on linen paintings commissioned by the  
                  American Express Company for the lobby of their corporate  
                  headquarters at the World Financial Center in New York City. The  
                  paintings depict six harbor cities: *New York, Venice, Istanbul, Sydney,*  
                  *Rio de Janeiro* and *Hong Kong*. Two of the paintings are 11 feet x 51  
                  feet; four paintings are 11 feet x 42 feet and four are 11 feet x 11 feet;  
                  total size 3,540 square feet.  
                  They are on permanent view in the American Express lobby and are  
                  referenced in the book, *Art in Public Places: New York's 50 Best*, by  
                  David Masello.  
1985 – 86     *Twilight: The Waterways and Bridges of Manhattan*.



A cycle of four oil paintings, commissioned by the American Express Corporation for their auditorium at the World Financial Center in New York. The paintings offer directional views from Manhattan at twilight of *The Harbor*, *The Hudson River*, *The Harlem River* and *The East River*. The paintings range in size from 6 feet x 15 feet to 6 feet by 35 feet; total size 540 square feet.

## **BIBLIOGRAPHY:**

“Shapes from Fog: *Clairton, From the Hill* by Craig McPherson, a Recent Acquisition,” Art + History, The Frick Art Museum, Pittsburgh, PA, November 2019 – 2020.

*The American Dream: Pop to the Present*, Coppel, Stephen, Catherine Daunt and Susan Tallman. A 350-page fully-illustrated exhibition catalogue for the British Museum show, published by Thames & Hudson, London, England, 2017. McPherson’s *Yankee Stadium at Night* mezzotint was exhibited, no. 122, and illustrated with curatorial remarks on p. 202-203.

“With more than 200 iconic art works by nearly seventy artists, this publication traces the creative momentum in American printmaking over the past six decades.” “Using innovative techniques and appealing to a wide audience, American printmaking was the ideal medium to express the USA’s power and influence, and to highlight contentious issues such as race, AIDS, and feminism.”

*The American Dream* exhibition traveled to Paris, Fondation Custodia, Terra Foundation for American Art, in spring 2018. A small English-language brochure was created including text on McPherson’s mezzotint *Yankee Stadium*, no. 73, p. 37

*Stone Upon Stone, The Built World: Construction, Destruction and Evolution*, Eckblad, John P. and Timothy A. Riggs, exhibition catalog with 95 works. McPherson’s *Memento Mori*, *NY Water Tunnel* and *Braddock* are illustrated, publication date 2019

“Print Club Archive at the Dr. Bernard Heller Museum,” Hannum, Gillian Greenhill. *The Print Club of New York, Inc.* Fall 2018 newsletter and website includes photo illustrations of McPherson’s 2009 PCNY presentation print, *NY Water Tunnel*.

*West Palm Beach Daily*, February 9, 2018, CCE Center show, *ET2* mezzotint illustrated.

“Prints of Darkness: Four Centuries of Mezzotint,” Warchol, Julie, *Art in Print*, July-August 2015, Vol 5, No 2. Half-page illustration of “*Yankee Stadium at Night*”

*Burnishing the Night*, Art Institute of Chicago, Chicago, IL 2015, an exhibition curated by Ms. Susan Farr-Schmidt, Curator of Prints. Multiple wall texts include comparison and technical references to McPherson’s work along with John Martin, Edward Hopper, Claude Lorrain, James McNeill Whistler, and others. Quotes from the texts: “Recent American masters of the process include Susan Rothenberg and Craig McPherson, whose *Yankee Stadium at Night* [gallery 127B] from 1983 may

represent the ultimate contemporary rejuvenation of the mezzotint medium, as the work's compelling realism and perfect craftsmanship take the art of reproduction well beyond photography, conveying a deeply original artistic statement." And, "In this nocturnal view, taken from the artist's apartment window, one of the Art Institute's largest mezzotints, blinding lights emanating from Yankee Stadium offer the only sign of life in the big city. This almost alien effect rivals the Romantic destruction afflicting John Martin's Old Testament cities (on view in this gallery), on a scale more commensurate with paintings than with prints. McPherson's iconic cityscape took him over a year to produce, and in its elegant simplicity offers an Edward Hopper-like ode to the loneliness of crowds."

*Au Couer du Progres* (At the Heart of Progress), Eckblad, John P. and Rice, Tim, exhibition catalogue, in French, 2012. Four McPherson mezzotints are illustrated with text: *ET2, NY Water Tunnel, Clairton* and *Braddock*.

*75 Years of American Art*, Wichita Art Museum, Wichita, KS, 2010. Museum-published book features one acquisition for each of its 75 years, McPherson's artworks *F.D.R Drive* and *Furnace #2, Electrodes* are illustrated.

Eckblad, John P and Tim Rice. *At the Heart of Progress: Coal, Iron & Steam Since 1750*, art from the John P. Eckblad collection, -page catalogue 2009. McPherson lecture at the Palmer Museum of Art, Penn State University, PA, November 4, 2010.

*Steel: Drawings by Craig McPherson*, Hall, Sarah J. and Craig McPherson. 48-page catalogue, Frick Museum & Cultural Center, Pittsburgh, PA, 2008, includes an interview with the artist and illustrations of exhibition.

*Art & Entertainment From Toulouse Lautrec to Red Grooms*, exhibition catalogue with full-page illustration of "Rehearsal" on p. 26, curated by Frank Perrell and Carol Schwartz, Nassau County Museum of Art, Roslyn Harbor, NY, 2007

"Craig McPherson," *Art Interview Online Magazine*, Issue 004, 2006.

Jones, Barbara L. *"Born of Fire: The Valley of Work,"* exhibition book, Westmoreland Museum of American Art, Greensburg, PA, distributed by Pittsburgh University Press, 2006

p. 81 Full-page illustration of "Clairton," 1997

p. 127-128 Text reference to the artist, subject, artist's history and technique.

Excerpt: "The work is not intended as a literal description of a place, rather, it is a more romantic notion that merely suggests the grit of industry, providing an overall sense of drama and power from a distance." "According to the artist, his work celebrates 'the last vestiges of the great Rust Belt and the heroic American experience that built this country.'"

“Craig McPherson at Forum,” *Art in America*, Nov. 2005.

Thomas, Lillian. “The great 'scape: Braddock's industrial past is captured using a dying art,” *Pittsburgh Post-Gazette*, May 22, 2005.

“From Goya to Johns: Fifty Master Prints from the McNay Art Museum,”  
Curator/Catalogue Author, Lyle W. Williams, San Antonio, Texas, 2004.

p. 82 “This mezzotint is one of the most important prints produced in the 1980’s. McPherson’s image of Yankee Stadium in the distance at night is haunting. Instead of feeling the excitement of being at a game with a crowd of people, the viewer here feels detached and alone. The only suggestion of human activity visible from this viewpoint is the steam rising and the lights shining out of the top of the stadium. A vast expanse of darkness separates us from them, an abyss filled with empty office buildings and a distant freeway leading away. McPherson seems to be continuing the tradition of Hopper, presenting loneliness and detachment as the true American existence.

The plate took longer than a year to produce and is a formidable technical achievement.”

“Impressions of New York: Prints from the New York Historical Society,”  
Curator/Catalogue Author, Marilyn Symmes. Published by Princeton Architectural Press, New York, NY, 2004.

p. 258 “The biggest challenge for print artists is printing black tones to evoke the nuances of night and shadows. Craig McPherson – a contemporary painter who is also a master at printing a spectrum of blacks – works in mezzotint because it is the best printmaking technique to achieve a range of light tones and soft half-darks. A native of Kansas, McPherson came to New York City in 1975; shortly thereafter, he taught himself the exacting mezzotint technique by creating reproductive plates of flowers. His trilogy of grand night cityscapes includes his most famous mezzotint, Yankee Stadium at Night (1983), featuring the atmospheric glow of the stadium’s lights: Girders (1986), a panoramic vista from the artist’s former Washington Heights studio; and this print, of FDR Drive.

The East River Drive, which runs along the eastern edge of Manhattan, is better known as the FDR Drive (for Franklin Delano Roosevelt). Built at the direction of powerful city planner Robert Moses during the administration of Mayor Fiorello La Guardia, it opened in 1942. McPherson’s view shows the road under the bridge at 81<sup>st</sup> Street as seen looking south from Carl Schurz Park; part of the Queensboro Bridge appears in the distance.

This tour-de-force of mezzotint printmaking evokes a rainy night. McPherson’s remarkable observations and technical skill captured the

light reflecting off the wet pavement [cleverly contrasted with reflections on the surface of the East River] as well as rain caught in the glow of the streetlights.”

Mullarkey, Maureen. “Gallery-Going,” *The New York Sun*, August 26, 2004, p. 23.

“Subway Series,” *The Bronx Museum of the Arts*, Illustrated in the catalogue of the same name. Curators, Lydia Yee and Thomas Solomon, New York, NY, 2004.

Weekend Fine Arts Leisure, *The New York Times*, June 2001.

Johnson, Ken. “Craig McPherson,” *The New York Times*, Arts section, January 5, 12 and 19, 2001.

Spring, Justin. *Craig McPherson: Pastels*, exhibition catalogue. Mary Ryan Gallery, New York, 2000.

Arthur, John. *Green Woods and Crystal Waters: The American Landscape Tradition Since 1960*, exhibition catalogue. *The Philbrook Museum*, Tulsa, OK, 1999.

Campbell, Mungo. *Celebration* quarterly magazine, The Hunterian Art Gallery, Glasgow, Scotland, June–October 1999.

*Recent Acquisitions of American Prints*, catalogue. The Fitzwilliam Museum, Cambridge, England, 9 February to 2 May 1999.

D’Oensch, Ellen G. “Darkness into Light,” *Print Quarterly*, September 1998.

Turner, Grady T. “Craig McPherson,” *Artnews*, Summer 1998.

Hare, Bill. “Craig McPherson,” *Galleries/UK*, April 1998.

Packer, William. “Medium for the Night,” *The Financial Times*, February 24, 1998.

Venables, Tony. “Night for the City, Craig McPherson at the Fitzwilliam,” *The Cambridge Insider*, Cambridge, England, February 5, 1998.

Venables, Tony. “Darkness Into Light: Craig McPherson and the Art of Mezzotint at the Fitzwilliam Museum,” *The Cambridge Insider*, February 4, 1998.

Etchells, David. “A Light That Shines Out in the Darkness,” Television, *Evening News*, Cambridge, England, January 21, 1998.

Robinson, Duncan and Craig Hartley. *Darkness Into Light: Craig McPherson and the Art of Mezzotint*, exhibition catalogue. The Fitzwilliam Museum, Cambridge, England, 1998.

Sherman, Mary. “Exhibit on Traveling Takes Viewers on a Trip,” *Boston Sunday Herald*, Boston, MA, June 23, 1996.

Cullinan, Helen. "Mezzotint Master Speaks of the Shadows," *The Plain Dealer*, Cleveland, OH, October 5, 1995.

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Robinson, Duncan. *New York, New York*, exhibition catalogue. The Fitzwilliam Museum, Cambridge, England, 1994.

Lyons, Channy. "Tiny Images Reveal Big Ideas," *The Observer*, Peoria, IL, September 28, 1994.

Arthur, John. *American Realism + Figurative Painting*, exhibition catalogue. Cline Fine Art Gallery, Santa Fe, NM, 1994.

Kohen, Helen. "Exhibition Inspired by Water," *Sun-Sentinel*, Palm Beach, FL, April 29, 1994.

Kravetz, Jay. "PBCC Museum of Art Presents Waterworks," *Coastal Observer*, Lake Worth/Palm Springs, FL, March 17, 1994.

Schwan, Cary. "PBCC Devotes Space to Water," *The Palm Beach Post*, Palm Beach, FL, March 25, 1994.

Aho, Paul R. "Just Add Water...," *Culture*, The Palm Beach County Cultural Council, Palm Beach, FL, March 19, 1994.

Sjostrum, Jan. "Exhibit Flows Around Water Theme," *Palm Beach Daily News*, Palm Beach, FL, March 19, 1994.

"Craig McPherson, FDR Drive," *The Print Collector's Newsletter*, New York, NY, Vol. XXIV, No. 6, January-February 1994.

Boodro, Michael. "Please Excuse Our Peccadillos," *Artnews*, February 1993.

Zimmer, William. "Aldrich Shows a Proud Art Form: The Black and White," *The New York Times*, May 6, 1990.

*Diamonds are Forever: Artists and Writers on Baseball*, exhibition catalogue. The New York State Council for the Arts, Albany, NY, 1990.

*Black and White Since 1960*, exhibition catalogue. Aldrich Museum of Contemporary Art, Ridgefield, CT, 1989.

Romero, Rubel. "Dark Victories," *The Spectator*, Raleigh, NC, October 19, 1989.

Horsley, Carter B. "Rave New World," *The New York Post*, July 6, 1989.

Friedman, Gail. "On the Waterfront," *Dateline*, New York, November/December 1989.

Holman, Rhonda. "Kansas Artist Paints Murals of Different Landscapes," *The Wichita Eagle-Beacon*, Wichita, KS, August 7, 1988.

"American Express Panel to Display Copacabana Beach," *Today*, Rio de Janeiro, Brazil, May 1988.

"Capturing the World's Waterways on Canvas," *Daily Telegraph*, Sydney, Australia, February 11, 1988.

Smith, Jeremy. "Night Prints," *Print Quarterly*, London, England, June 1987.

Wolff, Theodore F. "Where Tradition Ranks with Innovation," *The Christian Science Monitor*, Boston, MA, April 6, 1987.

Alston, David. *Under the Cover of Darkness: Night Prints*, exhibition catalogue. The Arts Council of Great Britain, 1986.

Glueck, Grace. "New York Prints...," *The New York Times*, July 12, 1985.

Williams, Reba. "Summer Sales," *Art & Auction*, June 1985.

Raynor, Vivien. "Drawings...," *The New York Times*, July 1984.

Paine, Piera F. "Views of Manhattan," *Art World*, New York, NY, February 1984.

Talmer, Jerry. "The View from 168<sup>th</sup> Street," *The New York Post*, January 31, 1984.

Glueck, Grace. "Art: Janis Presents...," *The New York Times*, May 1983.

Heller, Steven and Seymour Chwast. *The Art of New York*, Harry N. Abrams, New York, 1983.

#### **OTHER EXPERIENCE:**

1975 Art exhibition curated by the artist, *New York, New Realism*, Gallery G, Wichita, KS.

1973-74 Manager, Michigan Artrain, a joint project of the Michigan Council of the Arts and the National Endowment for the Arts. The Artrain was a six-car, mobile museum in a train with a collection from the Detroit Institute of Art and western state museums. It traveled to 36 cities in nine Rocky Mountain states, where McPherson lectured and conducted educational outreach programs. He supervised all aspects of the Artrain's operations and budgets. At the time, with a yearly budget of \$2 million, it was the NEA's premier national outreach project.

- 1973 Wrote *The History of Mobil Museums: 1930-1973*, the first definitive study of this branch of museum outreach programs.  
Organized the first conference of museum outreach services for the annual meeting of the National Art Education Association, 1973.
- 1971-73 Director, Kansas Cultural Arts Commission Mobile Gallery, sponsored by The Wichita Art Museum. Toured over 100 communities and lectured to 80,000 people over a three year period. Curated the following Mobile Gallery exhibitions:
- *Art Now*, selections from the permanent collection of the Wichita Art Museum, toured in 1970-71
  - *Picasso: Graphic Works 1901-1968*, toured in 1971-72
  - *Un Saludo a Las Artes Mexicanas (A Salute to the Arts of Mexico: 1<sup>st</sup> to 20<sup>th</sup> Century)*, organized with the Cultural Affairs Department of the Government of Mexico; toured in 1972-73.