

Beth Ganz & The Atlas Project Landscape

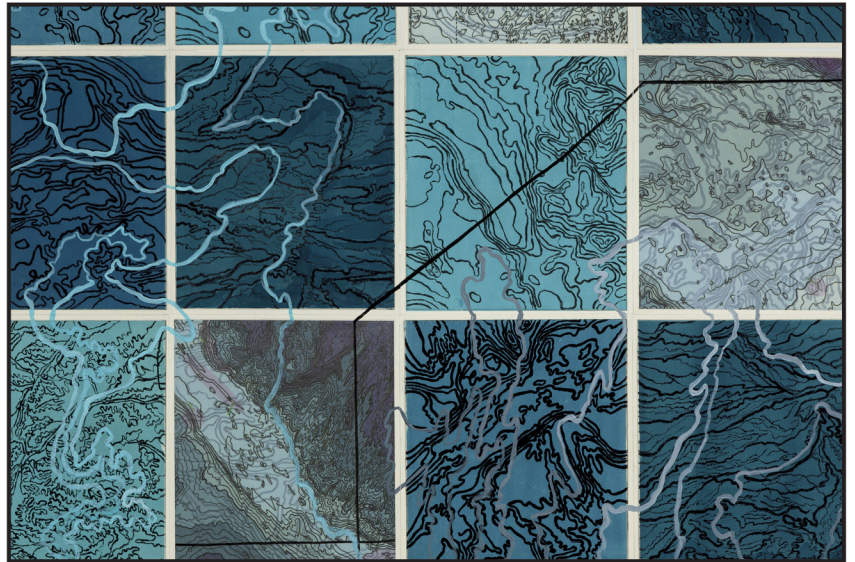
Atlas Project Landscape allows me to move fluidly between abstraction and representation; it serves as a reference point from which to explore the patterns of the natural world, history, decay, narrative, fantasy, and decoration. Landscape can conjure the deep foreboding experienced in fairy tales or the spiritual exhilaration felt looking at sublime vistas. It can illustrate ideas through allegory; it can soothe, enchant, threaten, and make one feel big or small.

The concept of the Atlas Project was to make a continuous installation of repeating images printed in varying iterations. My objective was to create a massive map of smaller maps, a kind of Atlas. I researched maps of a specific place and found myself attracted to the intrinsic aesthetic of the visual design and used that as a jumping off point. My intention is not to make a reproduction, but use the elements of pattern and design found in cartography as a language.

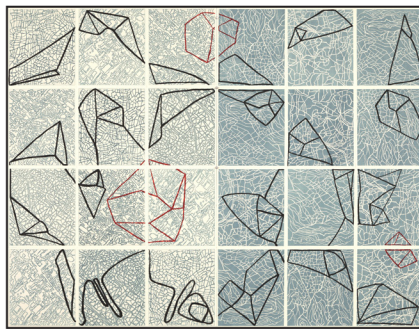
My practice employs drawing, painting, printmaking and photography, often using combinations in one work. For this project I made 20 copper intaglio plates. I also scanned and digitally printed several maps. Using sugar lift, aquatint, relief roll, line etching and Chine collé. I created four land types; farmland, water, mountainous regions and urban areas.

I referenced these unique patterns in the line quality of each plate. The use of the grid in Atlas Project serves as an organizing principle to facilitate the plotting of locations. From a practical point of view it functions as a method to manage a big work that is made in a small space. I especially liked breaking the boundaries of limited edition printing by using the print as an element in a much larger work. The prints are multiples but not a traditional edition.

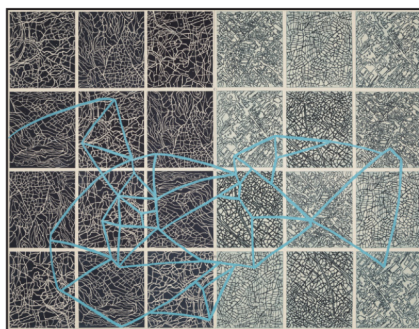
Much of my creative process is unconscious and comes from the type of training I had at Pratt Institute. Many of my teachers were of



Beth Ganz, "Parvart/Sagar," (detail) 2017, intaglio sugar lift, line etching, surface roll, digital map on kozo-shi, paint, 50" x 87," unique



Beth Ganz, "Connect the Dots," 2017, intaglio sugar lift, line etching surface roll, paint, 50" x 65", unique



Beth Ganz, "Artificial Horizon," 2017, intaglio sugar lift, line etching surface roll, paint, 50" x 65", unique

the New York School and studied with the Abstract Expressionist painter Hans Hoffman. Emphasis was on gesture and spontaneity over conceptualization. Abstract Expressionist aesthetic grew out of the monumental landscape tradition in American Art and I view my work in that tradition. Abstract Ex-

pressionism has stayed with me as a driving force, but I do not feel bound by it, and I give myself permission to move in and out of representation.

Beth Ganz was born in Jersey City, New Jersey. She graduated with honors from Pratt Institute with a BFA in painting, sculpture and printmaking. For over 30 years, she has pursued her art practice in New York City, where she lives and works. Her recent solo show Atlas Project with Cynthia Reeves Gallery, received critics picks from the Boston Globe and her work is well represented in many public and private collections. Beth teaches photogravure and intaglio processes and has been a long time grantee of the Elizabeth Foundation for the Arts. She is represented by Cynthia Reeves Gallery.