

PAULA SCHER | **THE MAPS**
SCREENPRINTS 2006-2010

CONTENTS

4	Press Release
6	About Stendhal Gallery
12	Paula Scher:Mapping the “Age of the Sort of Right” by Jennifer Liese
18	Screenprints 2006-2010
108	Pre-publication Screenprints
134	Limited Edtion Screenprints Price List
136	CV

PAULA SCHER: MAPS SCREENPRINTS 2006-2010

Stendhal Gallery

February 4 - March 27

Stendhal Gallery is pleased to present Paula Scher: Maps Screenprints 2006-2010 from February 4 – March 27 2010. Scher's limited edition screenprints are created with the highest quality fine art screen-printing technique, each realized with the same hand-drawn elegance of her painted maps. Using the highest quality paper and printing techniques available, these screenprints will last over 500 years and can be passed down for generations as highly collectible works of art. Executed in an array of remarkable color, meticulous attention to detail, and with a wealth of knowledge like no map before, these stunning works are sought after by fine art collectors all over the world. The Limited Edition Screenprints Maps Series is highly collectible and are an excellent way to build a contemporary art collection. Prints included in the exhibition are India (2010), Europe (2009), NYC Transit (2008), China (2008), Manhattan at Night (2008), The United States (2007), The United States (Blue) (2007), The United States (Red) (2007), The United States (White) (2007), The World (2006), The Dark World (2006), and Africa (2003).

Stendhal Gallery is announcing the pre-publication of 3 New Paula Scher Limited Edition Maps Screenprints Israel, South America and The World II. Israel release date is in the Spring of 2010, South American in Summer 2010 and The World II in Fall 2010. For a limited time, the screenprints will be available for the special pre-publication price of \$3,500.

Made in collaboration with Andy Warhol's master printer Alexander Heinrici, each screenprint is printed on Deluxe Lana Quarelle paper, hand-made in the Vosges region of France. Their crisp, matte colors and intricate detail makes the text that crawls across Scher's maps come to life. The artist is involved in every step of the printing process, redrawing new plates in the same style as the master print makers throughout art history. Each Limited Edition Screenprint is inspected, signed, numbered and dated by the artist, and is accompanied by a certificate of authenticity.

Hand-printed on monumental hand-made paper measuring up to 60" x 40", entire cities, countries, and continents are saturated with layers of elaborate lines, explosions of words, and vibrant colors. These complex and alluring screenprints reflect the unrestrained approach to artistic practice that has made Paula Scher one of the most provocative figures in the contemporary art and design world. The maps are a highly personal re-imagining of the "useless information" that bombards us through every form of media. As art practices are turning increasingly towards digital imagery and manipulation to achieve their desired means, Scher's hand-pulled screenprints are unabashedly expressionistic. The determination to visually realize a problematic space with a high degree of formal elegance and graphic finesses is a new take on the highly charged aesthetic of Modernism.

Recently, Paula Scher has been commissioned by the "Percent For Art Program" for the New York City Department of Cultural Affairs to paint two murals in the atriums of Metropolitan High School in Queens, a new public school building that houses four high schools. The murals will be installed for the opening of the school in the Fall 2010. The Percent For Art Program, established in 1982 selects professional, fine artists to create permanent public art in City-owned buildings.

Paula Scher is a partner at Pentagram Design, Inc., where she has created identities for companies from the New York Public Theater to Citibank, among many others. Scher's work has been exhibited in the world's leading museums including the permanent collections of the Museum of Modern Art and the Cooper-Hewitt National Design Museum in New York, the Library of Congress in Washington, D.C., the Denver Art Museum, the Museum für Gestaltung Zürich, and the Bibliothèque Nationale de France and the Centre Georges Pompidou in Paris. In addition, two of her limited editions prints recently sold at Auction at Phillips de Pury & Company. She has taught for over two decades at the School of Visual Arts, and held positions at Cooper Union, Yale University and the Tyler School of Art. In 2002, Princeton Architectural Press published her career monograph Make It Bigger. Scher is an active member of the Art Commission of the City of New York.

STENDHAL GALLERY
ABOUT

From its inception in 1990 in SoHo to its relocation to Chelsea in 2003, Harry Stendhal director of Stendhal Gallery has established a unique presence in the art world, introducing an educational program through museum-quality exhibitions and access to scholarly archival documents. Stendhal Gallery champions the work of historical and contemporary masters, namely those involved in Dada, Fluxus, avant-garde film, video art, installation, design, architecture, urban planning, and fine art print-making. The innovative exhibitions at Stendhal Gallery aim to promote works of art with historical and socio-political importance, which continue to impact our present, lived world. Often uncovering unseen artworks or related historical documents, they endeavor to make these rare materials available for public viewing or continued scholarship and research. Stendhal Gallery has exhibited some of the most celebrated artists of the 20th century, including George Maciunas, Jonas Mekas, Hans Richter, Ken Friedman, Paula Scher, George Brecht, Andy Warhol, Yoko Ono, Nam Jun Paik and Shigeko Kubota, Ben Vautier and Viking Eggeling among others. With a strong reputation for museum-quality exhibitions and has received many critical reviews in Art Forum, the New York Times, Art in America, and many other international arts publications.

Stendhal Gallery has supported non-profit institutions both locally and internationally, such as Anthology Film Archives; the Filmmaker's Cooperative; and the Jonas Mekas Visual Arts Center, Vilnius, Lithuania, The Ludwig Museum, Cologne, PS1 Contemporary Art Center, New York; Hirshorn Museum, Washington DC; and many other institutions worldwide.

Many overlooked historical figures have been brought back to the forefront of contemporary art through their groundbreaking programming and unique educational remit. Pioneering

avant-garde filmmaker Jonas Mekas has deservedly risen to art historical status through his numerous exhibitions and projects with Stendhal Gallery and its continued promotion of his endeavors as an artist and curator, culminating in the opening of Jonas Mekas Visual Arts Center in his home country of Vilnius, Lithuania in 2007, dedicated to exhibiting his work and the work of Fluxus founder George Maciunas.

Dada artist Hans Richter was well respected amongst his fellow New York “avant-gardists” in his lifetime, and is now recognized artist and educator, he helped establish the first film institute in United States in City College in the 1950s where he was the director for 14 years. Stendhal Gallery has exhibited many of his rarely seen experimental films and has accumulated an archive of information about this conceptual genius that is readily available to the public. His 2006 exhibition entitled Hans Richter: Art and Anti-Art, provided a unique opportunity to view an expansive range of his artworks, films, paintings, posters, original documents, lithographs, work-studies, and sculptures. In 2007 his personal archives were exhibited at Stendhal Gallery and included his Dada years and his collaboration with Viking Eggeling, another Dada artist who made the groundbreaking film “Symphony Diagonal”. The exhibition titled “Universal Language and the Avant-Garde” was featured in Artforum.

Named “the grand dame” of Design by The New York Times, Paula Scher has also taken the contemporary art world by storm while working with Stendhal Gallery. Her large-scale map paintings have generated a fresh dialogue in the crossover of design and fine art, and have sparked an interest in cartographic subject matter among artists and institutions. Stendhal Gallery has successfully launched Paula Scher Maps Print Series that has been popular amongst the fine art print collectors.

In recent years the gallery has reasserted the importance of Fluxus founder George Maciunas. After his exhibitions Fluxus: To George with Love; Charts, Diagrams, Films, Documents, and Atlases; and Prefabricated Buildings System, D.I.Y, From Fluxus To Media Art, among others, he has gained international recognition in museums worldwide. Stendhal Gallery also archived a huge collection of documents and objects from his life and work, now in the permanent collection of the city of Vilnius, Lithuania. Now at the forefront of critical dialogue concerning his work as an artist, architect, designer, and art historian, a new foundation has been opened under his name.

In 2009, Harry Stendhal established the George Maciunas Foundation. The non-profit 301 (c) (3) tax exempt arts organization is dedicated to preserving the work and legacy of George Maciunas, as well as ensuring the protection of copyrights and intellectual property. The Foundation facilitates greater access to materials and information surrounding George Maciunas and the Fluxus movement, and aims to continue his vision through providing artist grants and curating contemporary exhibitions. The George Maciunas Foundation pledges to pay tribute to and revitalize the legacy of a man who worked with great principle and dedication to help construct a more equitable and creative way of life for all.

Some highlights from Stendhal Gallery exhibitions include: Jose Clemente Arozco Paintings, Drawings, Graphics; Marc Chagall: Paintings 1940-1980; Harriet Logan; Bill Morrison: Decasia; Andy Warhol: The Americans; Jonas Mekas 365 Day Projects and www.jonasmekas.com, Ken Friedman-99 Events; George Maciunas: Charts, Diagrams, Films, Documents and Atlases; Shigeko Kubota: My Life with Nam Jun Paik; Hans Richter: Art and Anti-Art, Dreams That Money Can Buy; Paula Scher: Recent Paintings 2008 and The Maps 2006; From Fluxus to Media Art; Fluxus: To George with Love; The Avant-Garde: From Futurism to Fluxus; Anthology Film Archives; Unseen Cinema Early American Avant-Garde Film.

STENDHAL | GALLERY
545 West 20th Street
New York, NY 10011
P.212.366.1549

Hours: Wednesday - Friday and by appointment
Please call 212-366-1549 or email - info@stendhalgallery.com

Current Exhibition:

Paula Scher
Sceenprints 2006-2010

February 4 - March 27

Paula Scher: Maps
Screenprints 2006-2010

Gallery View
Stendhal Gallery



Paula Scher: Mapping the Age of the “Sort of Right”

By Jennifer Liese

Mapmakers might be said to fall into two camps: the precisionists and the expressionists—those who seek to represent the world as it is, and those who construe it toward some particular end, from conquering lands to making art. But of course it’s not that simple. When Buckminster Fuller proposed his Dymaxion map as a corrective to the distorted Mercator projection of 1569 (on which both school maps and Google Maps are based to this day), he made a strong bid for precision. His map corrected continental proportions and a north-biased orientation, but it was more than anything a two-dimensional evocation of a philosophy—Fuller’s vision for Spaceship Earth. Is his map any more correct than the celebrated Hereford mappa mundi, which, like many medieval maps, places Jerusalem at its center? Peter Barber, in his scholarly and lavish *The Map Book*, calls his subjects “the most successful pieces of fiction ever to be created because most of their users instinctively suspend disbelief.”¹ In other words, all maps, no matter how objectively intended, no matter how convincing, are subjective inventions—whether of emperors, bishops, visionaries, or artists. Some mapmakers are just a little more upfront about it.

“These are absolutely, one hundred percent inaccurate,” Paula Scher declares of her colossal map paintings. Then, after a pause: “But not on purpose.” Another pause: they’re actually “sort of right.”² And therein lies their bracing paradox. Scher’s sites—Manhattan, Israel, and India among them—are instantly recognizable. Scanning the allover expanse of the canvases, you might easily pick out the swath of Central Park, the void of the Dead Sea, the dot of Mumbai. But they are also highly interpretive. The colors and graphic styles allude to loose, mostly media-fed impressions. Consider Middle East, where black paint predominates, reflecting both the dire conflict in the region and the oil underlying it. India—its painted letters pop like a Bollywood poster title—is a flamboyant hive of pink terrain, orange place names, and neon-celadon roads outlined in tooth-paste blue and pocked with metallic copper nodes. Standing before it, you can hear the electric sizzle of the global outsourced economy pulsing through those wiry highways. This buzz might

well distract from the fact that Scher's source images are bona fide maps, which she copies with easygoing care—a glance at the map, a stroke of the brush, and so on (there's no grid transfer here). But just like a tourist who takes a wrong turn despite an alternating glance at the map and step of the foot, Scher sometimes gets lost, misspelling a city's name, shifting a border, diverting a river. And when that happens, she gladly lets the lapse go. History is rife with human error, not to mention shifting borders, and after all, the source map is already a fiction.

Ptolemy called his maps “portraits” of the earth. Paula Scher's maps are portraits, too, not least of their maker. An early biographical note is telling: Scher's father worked for the United States Geological Survey, designing stereo templates and developing aerial photography techniques that improved earth-curvature measurements. “I grew up with maps all over the house, and I thought they were beautiful,” she recalls. A prolific graphic designer and Pentagram partner whose nonprofit and corporate identities are displayed on the subway ads, facades, and ATMs of New York, it's no wonder Scher has the instinct to emblazon words on the surface of the world. But here the words are personal and adamantly handmade. Scher describes her paintings as an antidote to the bureaucracy of design. She makes them alone in her studio, freed of client feedback. She makes them with brush and paint, rather than keyboard and printer. Most importantly, she makes them in rebellion against what she calls the excess of ‘useless information’ in the information age. The profusion of text—words spilling off landmasses and jutting or swirling out to sea—recalls the cacophonous crawls of a cable news broadcast. But uselessness may be the least of our concerns as the anonymously scribed Wikipedia fast becomes the encyclopedia of record. The “errors” in Scher's paintings are analogous to the inevitable and proliferating inaccuracies of the Internet, and thus sound like a warning shot in this age of the sort of right. Scher, being rather well known for her fearless yet good-humored pronouncements, goes one step further, speculating on the veracity of a certain newspaper of record: ‘If I want to get really sardonic and cynical about it, I would argue that my maps are about as accurate as the New York Times. The reporter writes down the information, gets part of it wrong, and slants it in a specific way. The truth is a matter of perception.’

It's also a matter of editing. A comprehensive map is a contradiction in terms. Indeed, the content of every map is partial, selected, and invested. Scher's map paintings of Manhattan, two of which are included in the current show, point to this fact purely by existing in varied iterations, not to mention being infused with esoteric data and mood. NYC Transit is dominated by a subway-system overlay and well-known transit landmarks: the Seventy-ninth Street Boat Basin,

PATH tubes, and Amtrak are summoned in signature block letters. But why does the gas station at Nineteenth Street get a shout out? And the cloverleaf roadway where I-95 meets the Major Deegan in the Bronx, rendered so tenderly in Philip Guston pink—is this a hint at a route to someplace close to the heart? Seeking clues to the artist/mapmaker's predilections is just one admittedly literal but irresistible stop on the itinerary of these paintings; one's own imagined travels are another. Manhattan at Night reads like an old-school sparkling fantasy of an evening out on the town—pointillist marquee letters spelling out Ziegfeld, Radio City, and Restaurant Row, Broadway streaming along on its distinctive diagonal axis, doubly alight with yellow dots. But the perspective from up high suggests a view from a passing airplane, which in turn might conjure a touch of melancholy, as enchanting Manhattan slips away at the speed of flight. An editorial aside brings this sensation home: quietly inscribed on the Hudson River, neighborhood median income statistics tell a tale of disparity: \$17,320 in Spanish Harlem, \$80,406 on the Upper East Side, for example. Manhattan's “average home (condo-coop) value,” hooking around the northerly reaches of the island in big boldface, is harder to miss: \$1,000,001. Which is to say that for some, whether their nose is pressed to the window of an airplane or an exorbitantly priced apartment, life in Manhattan is nothing but a dream.

Scher's income statistics suggest a political bent that is further reflected in her selection of countries or regions to paint. The map paintings proper (she started making small, “illustrative” maps in the late 1980s) began with the 1998 painting *The World*, which was followed by *The United States* in 1999. Since, Scher has telescoped in on regions and issues simultaneously. Florida 2000, from 2005, is a reminder of a vote count gone miserably wrong. The works of the past year travel further afield and into ever more hyped or conflicted zones. China, like India, is a mesmerizing festival of colors, the confetti colors of a capitalist boom. Paris's bold blue-and-white *périphérique* encircles the city like a moat, defending its purist culture. Israel is a sober-hued and congested view of that country and its neighbors, their borders marked with blood-red dotted lines. At the top edge of the canvas, which cuts through Jordan and Syria, are reminders of slightly more distant neighbors—Iran and Iraq, named alongside tiny arrows pointing northwest. Middle East encompasses a fuller view, with each black-grounded country bathed in its own hue, as if to highlight their utter isolation, while white lines comprised of various dots and hatch marks indicate historical borders during the Babylonian Empire, Moslem Empire, Ottoman Empire, and Roman Empire—a reminder that the people of these lands have been allied and split ad infinitum. Tsunami suggests its subject compositionally, its texts running in a radiating circle around the eye of the ruinous wave.

Like Mark Lombardi's line drawings, which chart covert relations among terrorist networks, multinational corporations, the Church, and other such global powerhouses, Scher's paintings uncover unsettling truths. Her truths, however, are far more felt than factual. To experience Scher's paintings is not to know a place, but to share in the lurking inklings of a collective subconscious. That she employs the form of a map to capture it is thoroughly of our time. In "The Cultural Logic of Late Capitalism," Fredric Jameson calls for an "aesthetics of cognitive mapping" to aid the individual in coping with postmodern overload.³ Come 2007 his early-'80s wish has come true. As Janet Abrams and Peter Hall note in their pioneering 2006 anthology *Else/Where: Mapping New Cartographies of Networks and Territories*, we are in the midst of an "extraordinary efflorescence in the field of mapping, a creative proliferation" across a spectrum of fields, with artists in particular "engaging mapping technologies self-reflexively, questioning their social and cultural effects, or inventing dynamic visualizations that offer fresh perspectives on scientific information."⁴ Two current traveling exhibitions, *Experimental Geographies* and *An Atlas of Radical Cartography*, survey this contemporary tendency, which engages social-network mapping as well as the old-fashioned topographical sort. Much of this wave of artists' mapping is digitally wrought, and some of it exists only online. (Even Julie Mehretu's large-scale paintings featuring bits and pieces of maps of African cities and international airports are partly computer generated.) Much of it takes advantage of the fast-increasing agency of the Web-enabled amateur to map regions previously defined only by the expert.⁵ Scher's insistently expressionist map series—painterly takes on "the most successful pieces of fiction" ever—in steadfastly refusing digital means, remind us always to question the apparent precision of digital ends.

1. Peter Barber, ed., *The Map Book* (New York: Levenger Press, 2005), 8.

2. This and all quotes by Scher, in conversation with the author, September 20, 2007.

3. As cited in Brian Holmes, "Counter Cartographies," in *Else/Where: Mapping New Cartographies of Networks and Territories*, Janet Abrams and Peter Hall, eds. (Minneapolis: University of Minnesota Design Institute, 2006), 20. See Fredric Jameson, *Postmodernism, or The Cultural Logic of Late Capitalism* (Durham, NC: Duke University Press, 1991).

4. Abrams and Hall, "Where/abouts," in *Else/Where*, 15–16.

5. See Miguel Helft, "With Tools on Web, Amateurs Reshape Mapmaking," *New York Times*, July 27, 2007. Helft reports that users of such programs as Google's My Maps are mapping everything

from graffiti tags in Washington to yarn stores in Illinois. He also quotes Donald Cooke, chief scientist at Tele Atlas North America, who notes, "Some people are potentially going to do really stupid things with these tools." Whether he's speaking of inaccuracy or devious stupidity is left up in the air.

*In addition to the sources directly cited, I am indebted for insights on art and mapping to *You Are Here: Personal Geographies and Other Maps of the Imagination*, by Katharine Harmon, in which Scher's work appears; *Art and Cartography: Six Historical Essays*, edited by David Woodward; and the forthcoming *History of the Grid: From the Brick to the World Wide Web*, by Hannah Higgins.

Jennifer Liese lives in Providence and teaches at Rhode Island School of Design. Her writing has appeared in Artforum, Bookforum, Cabinet, and BOMB.

SCREENPRINTS

2006-2010

Paula Scher

The World

Hand-pulled screenprint

Coventry Rag

60" x 40" (152 cm x 101 cm)

2006

Fine Art Printing, New York

Edition: 90

Artist Proofs: 10

Hors d'Commerce: 15

Printer Proofs: 5

Exclusive Publisher: Stendhal Gallery, New York



Paula Scher
The World (detail)
Hand-pulled screenprint
Coventry Rag
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Paula Scher

The World (framed)

Hand-pulled screenprint

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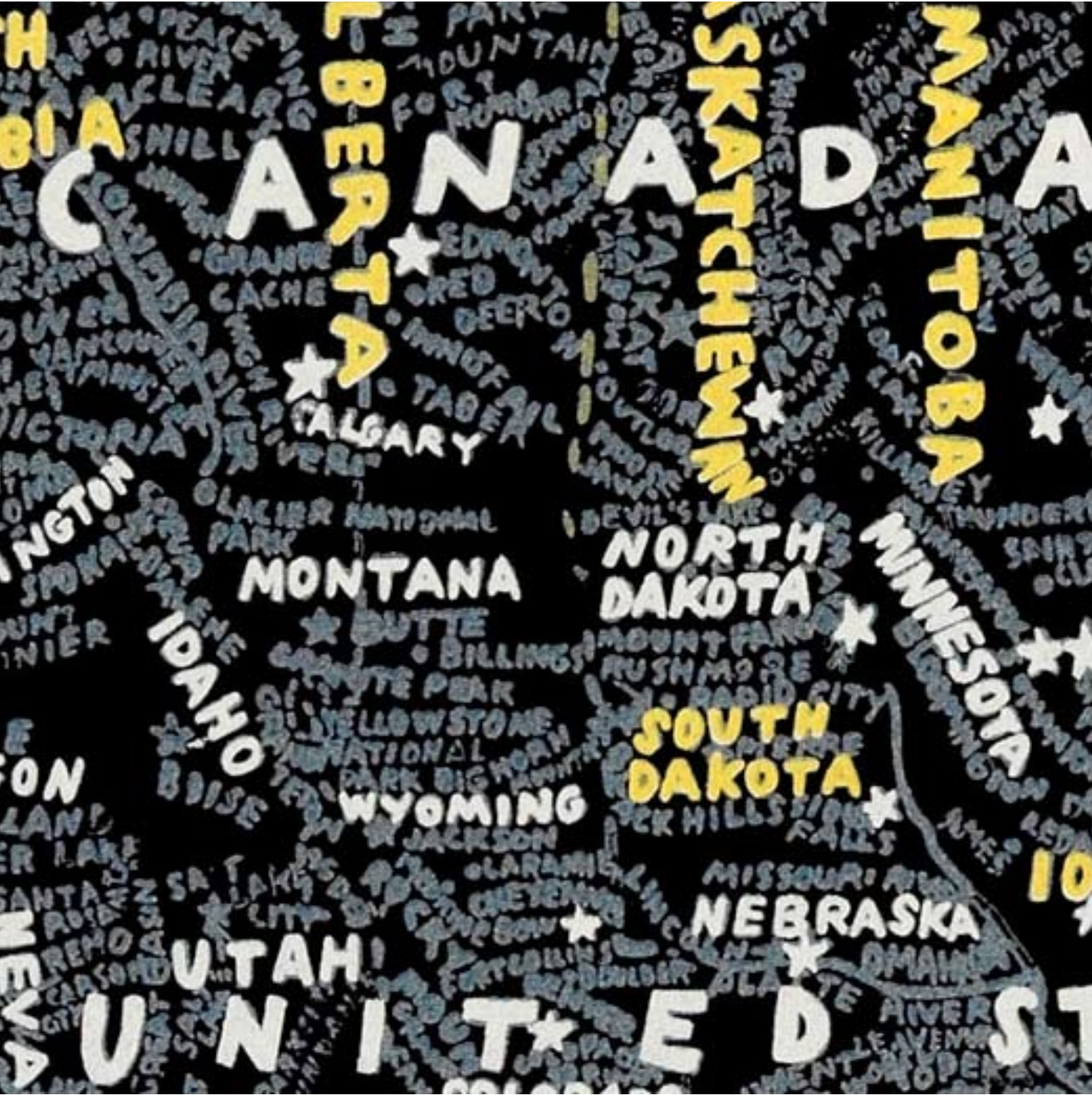
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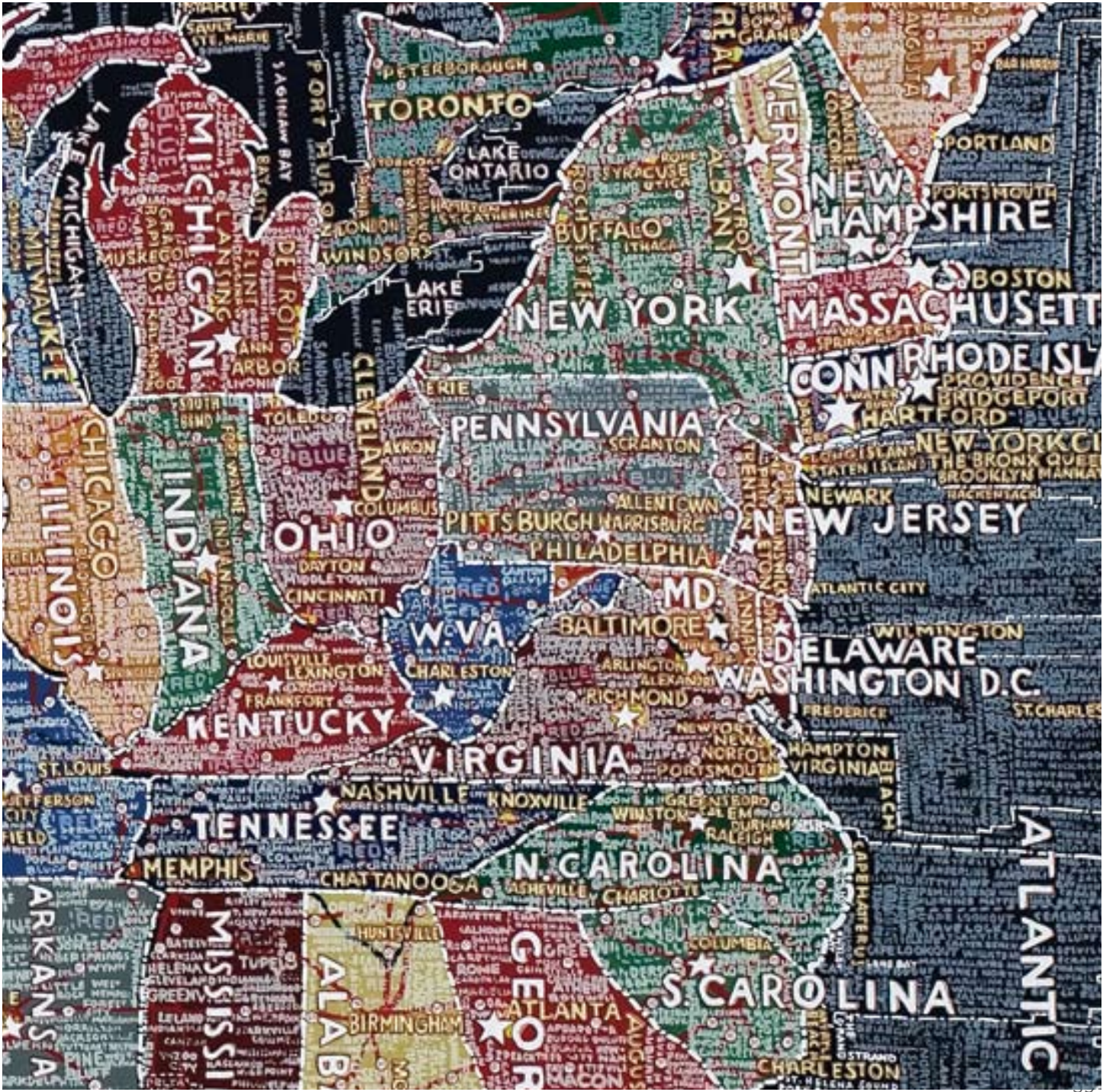
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Paula Scher

Africa

Hand-pulled screenprint

Archival Museum Board

60 x 54 (152 cm x 137 cm)

2007

Fine Art Printing, New York

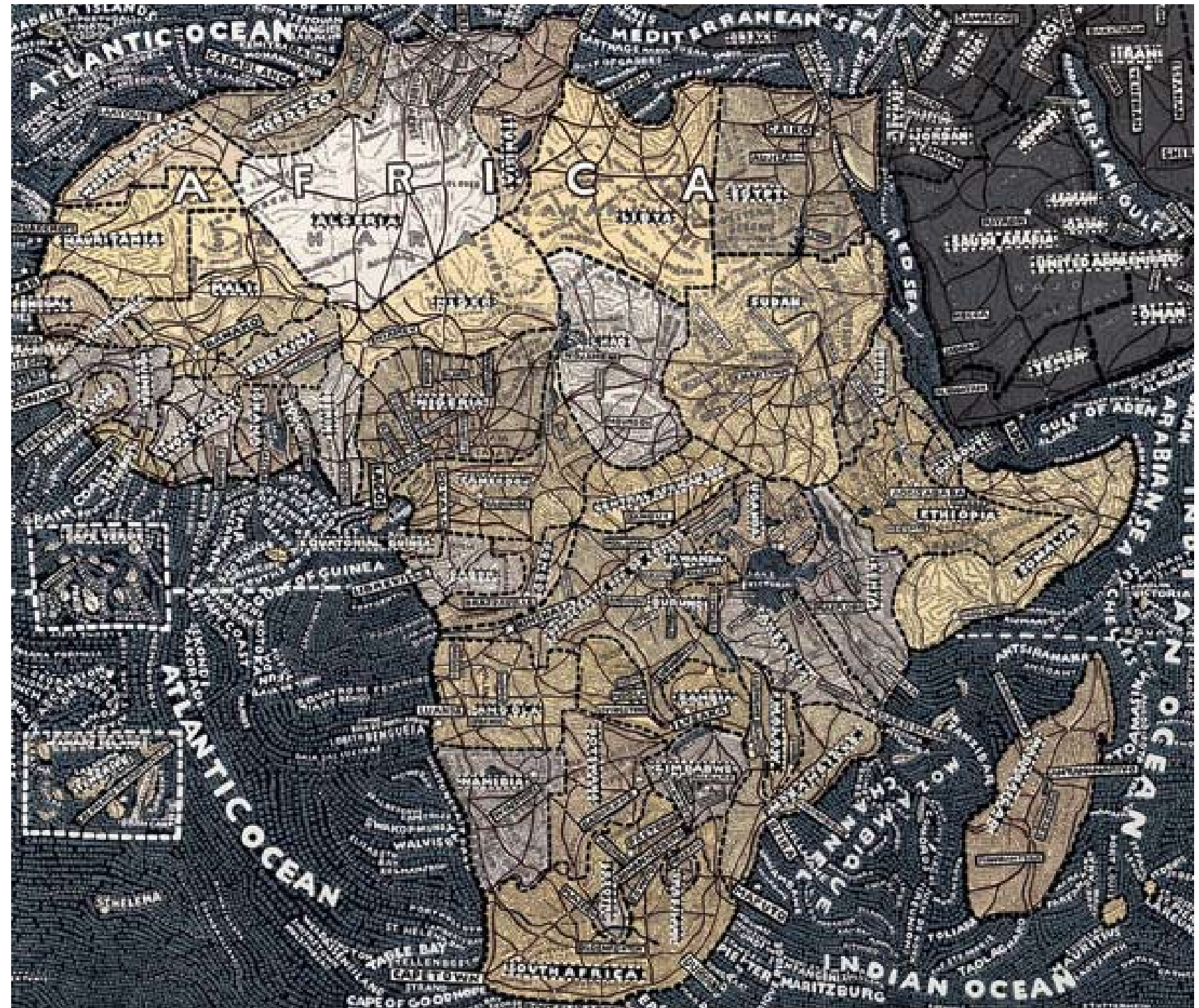
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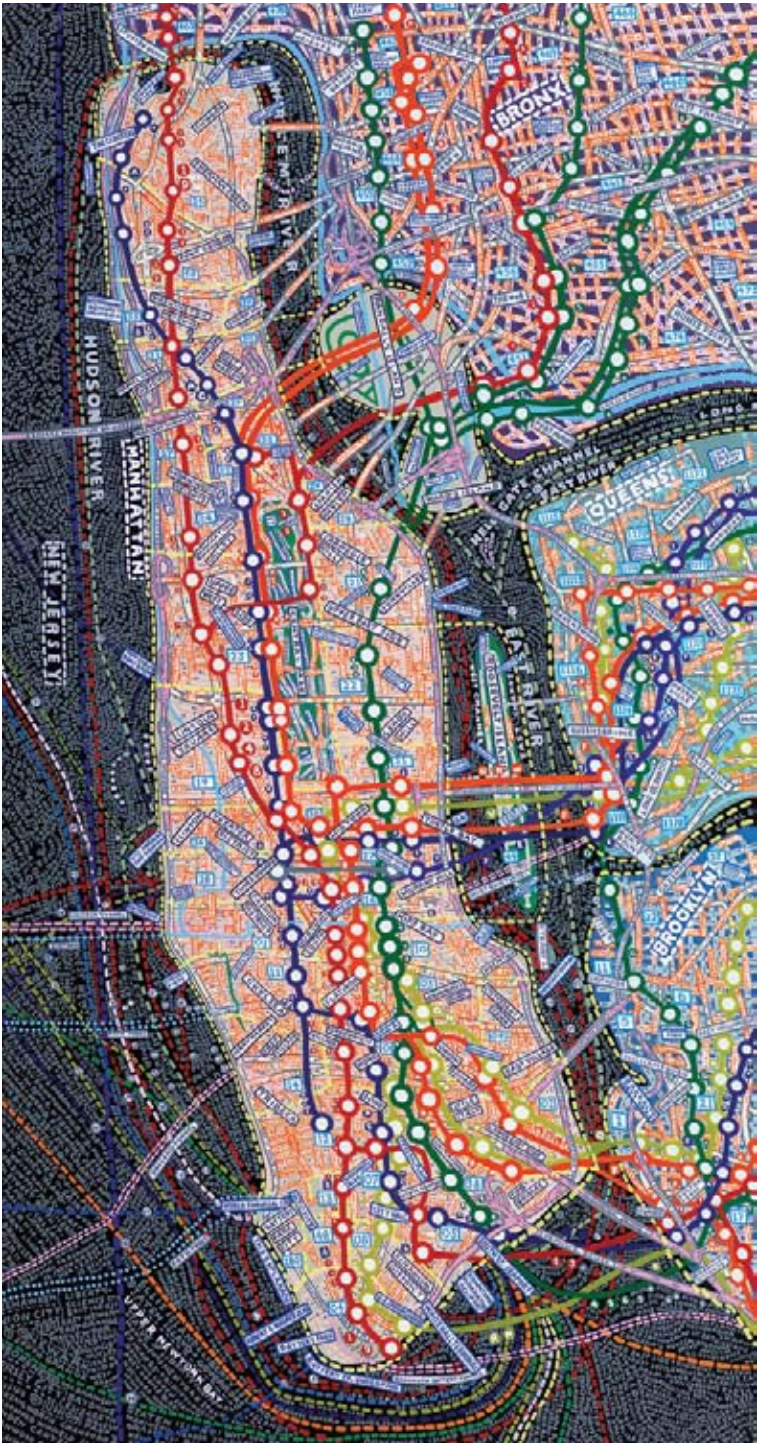
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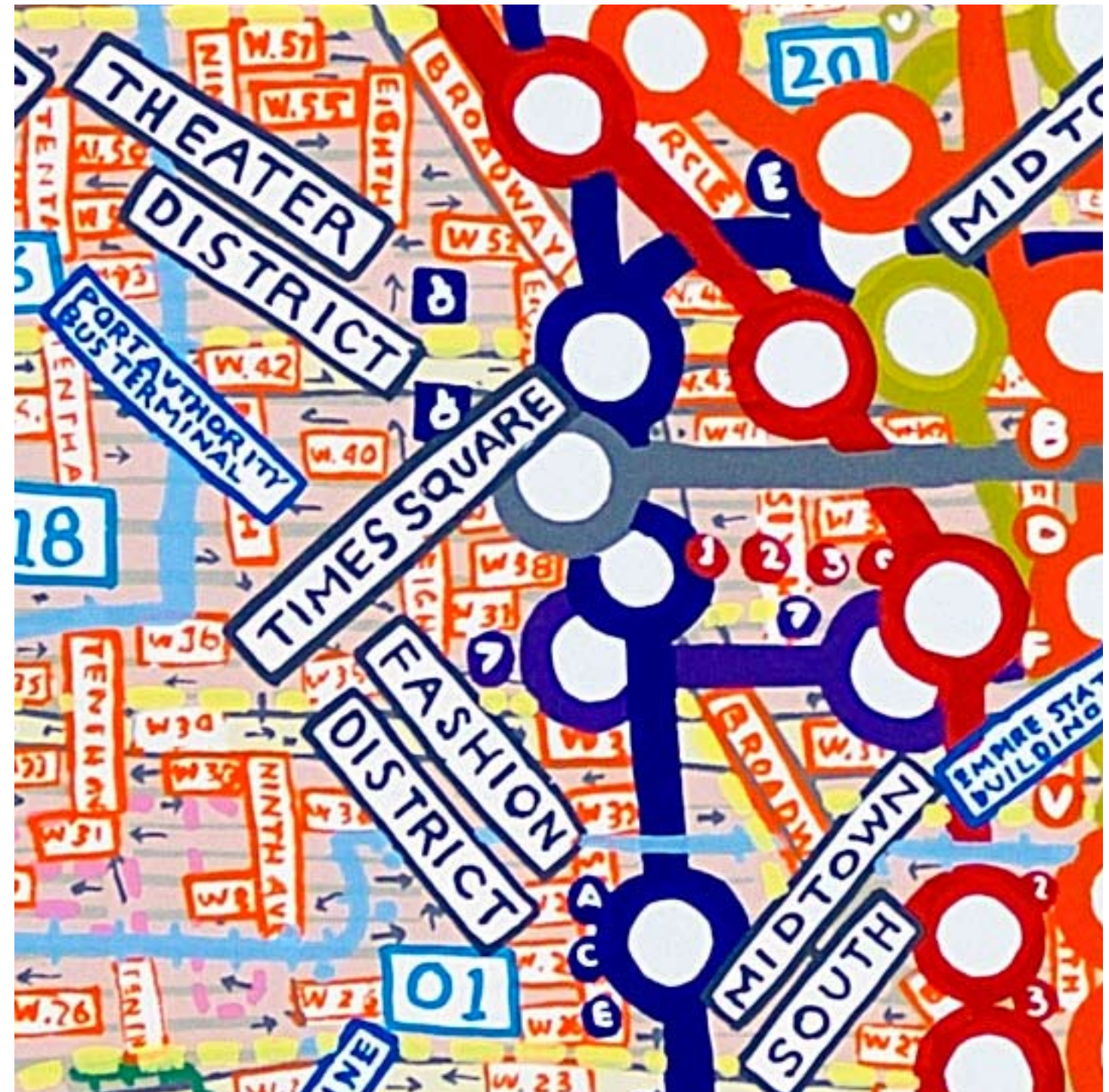
Left
Paula Scher
NYC Transit
Hand-pulled screenprint
Deluxe Lana Quarelle from France
60" x 33.5" (152 cm x 85 cm)
January 2008
Fine Art Printing, New York
Edition: 90
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Hors d'Commerce: 10
Printer Proofs: 3
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January 2008

Fine Art Printing, New York

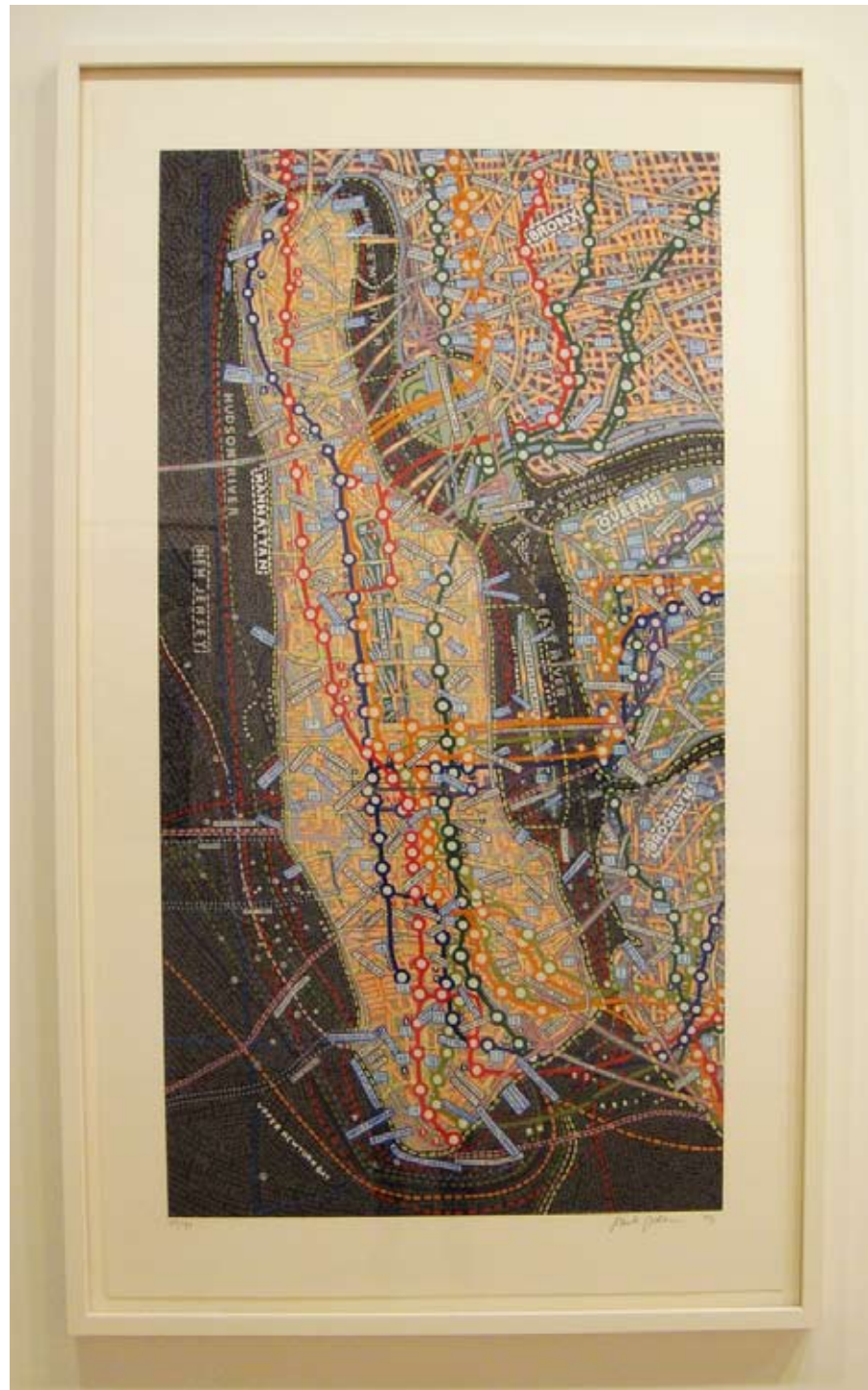
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New York



Paula Scher

Manhattan At Night (framed)

Gallery View

Left

Paula Scher

Manhattan At Night

Hand-pulled screenprint

Deluxe Lana Quarelle from France

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January 2008

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Exclusive Publisher: Stendhal Gallery,
New York



Paula Scher

Manhattan At Night (framed)

Gallery View

Paula Scher

China

Hand-pulled screenprint

Hand-made Lana Quarelle paper

48.5" x 40" (123 cm x 101 cm)

August 8th, 2008

Fine Art Printing, New York

Edition: 90

Artist Proofs: 10

Hors d'Commerce: 15

Exclusive Publisher: Stendhal Gallery, New York



Paula Scher
China (detail)
Hand-pulled screenprint
Hand-made Lana Quarelle paper
48.5" x 40" (123 cm x 101 cm)
August 8th, 2008
Fine Art Printing, New York
Edition: 90
Artist Proofs: 10
Hors d'Commerce: 15
Exclusive Publisher: Stendhal Gallery, New York



Exclusive Publisher: Stendhal Gallery, New York



Paula Scher
China (framed)
Hand-pulled screenprint
Hand-made Lana Quarelle paper
48.5" x 40" (123 cm x 101 cm)
August 8th, 2008
Fine Art Printing, New York
Edition: 90
Artist Proofs: 10
Hors d'Commerce: 15
Exclusive Publisher: Stendhal Gallery, New York



Paula Scher
Europe
Hand-made Lana Quarelle
Hand-pulled screenprint
46 1/4" x 41 1/2" (117.5 cm x 105.4 cm)
February 2009
Fine Art Printing, New York
Edition: 90
Artist Proofs: 10
Hors d'Commerce: 15
Printer Proofs: 5
Exclusive Publisher: Stendhal Gallery, New York



Paula Scher
Europe (detail)
Hand-made Lana Quarelle
Hand-pulled screenprint
46 1/4" x 41 1/2" (117.5 cm x 105.4 cm)
February 2009
Fine Art Printing, New York
Edition: 90
Artist Proofs: 10
Hors d'Commerce: 15
Printer Proofs: 5
Exclusive Publisher: Stendhal Gallery, New York



Paula Scher

Europe (detail)

Hand-made Lana Quarelle

Hand-pulled screenprint

46 1/4" x 41 1/2" (117.5 cm x 105.4 cm)

February 2009

Fine Art Printing, New York

Edition: 90

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Hors d'Commerce: 15

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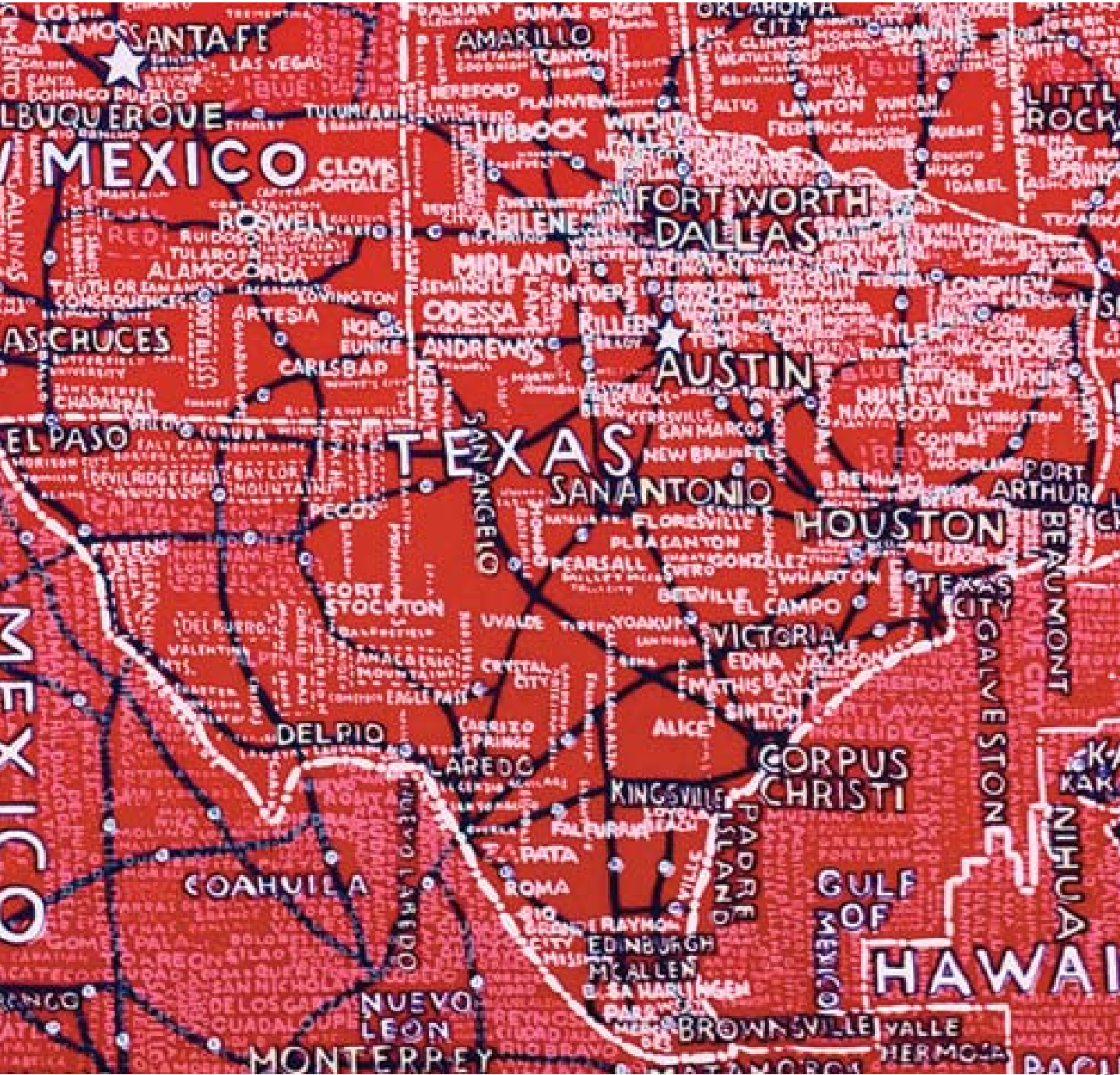
Exclusive Publisher: Stendhal Gallery, New York



Paula Scher
The United States (Red)
Hand-pulled screenprint
Coventry Rag
60" x 40" (153 cm x 101 cm)
2007
Fine Art Printing, New York
Edition: 90
Artist Proofs: 10
Hors d'Commerce: 15
Printer Proofs: 5
Exclusive Publisher: Stendhal Gallery, New York



Paula Scher
The United States (Red)
(detail)
Hand-pulled screenprint
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Hand-pulled screenprint
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Paula Scher
The United States (Red)
(framed)
Hand-pulled screenprint
Coventry Rag
60" x 40" (153 cm x 101 cm)
2007
Fine Art Printing, New York
Edition: 90
Artist Proofs: 10
Hors d'Commerce: 15
Printer Proofs: 5
Exclusive Publisher: Stendhal Gallery, New York



Paula Scher

The United States (White)

Hand-pulled screenprint

Coventry Rag

60" x 40" (153 cm x 101 cm)

2007

Fine Art Printing, New York

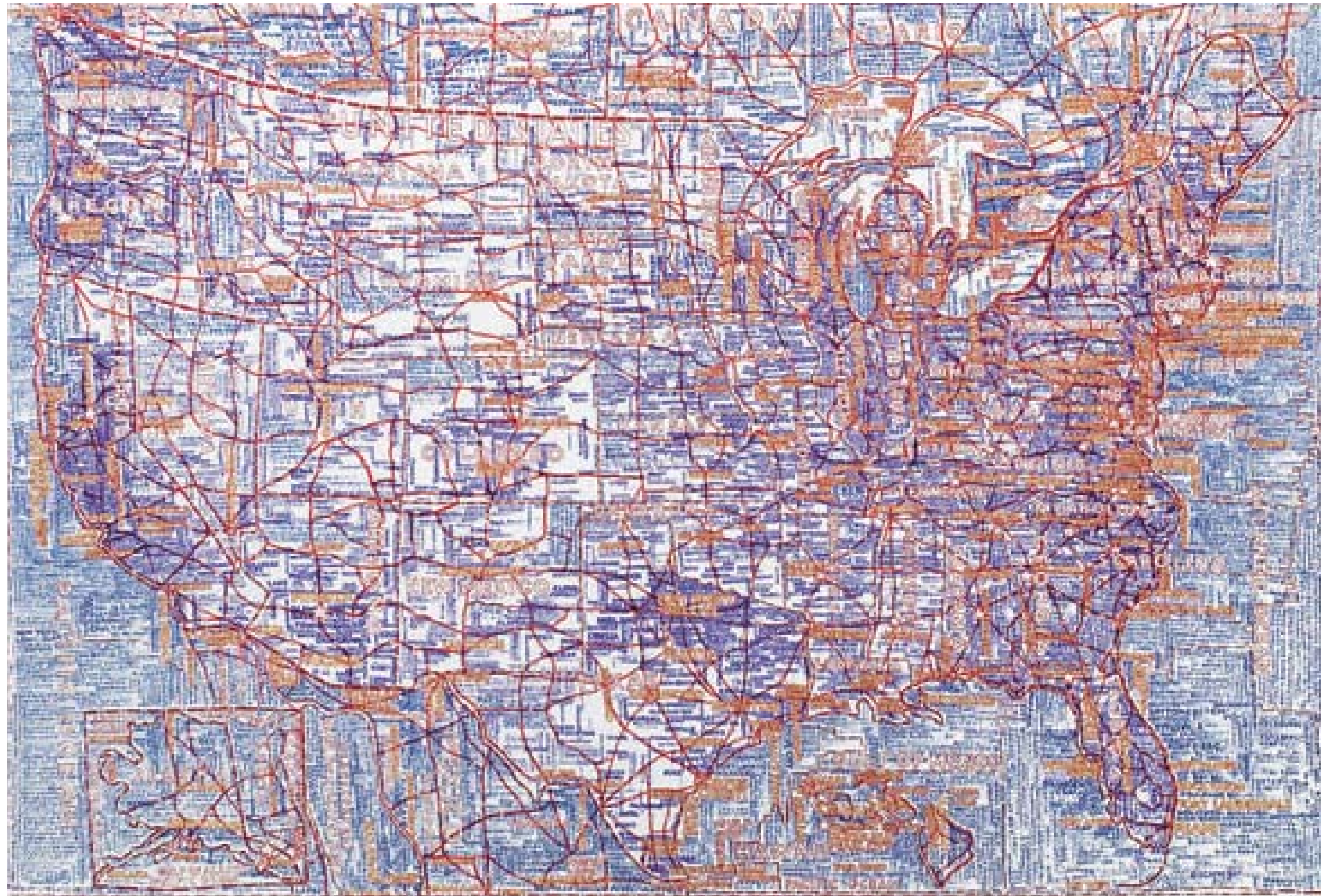
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Hors d'Commerce: 15

Printer Proofs: 5

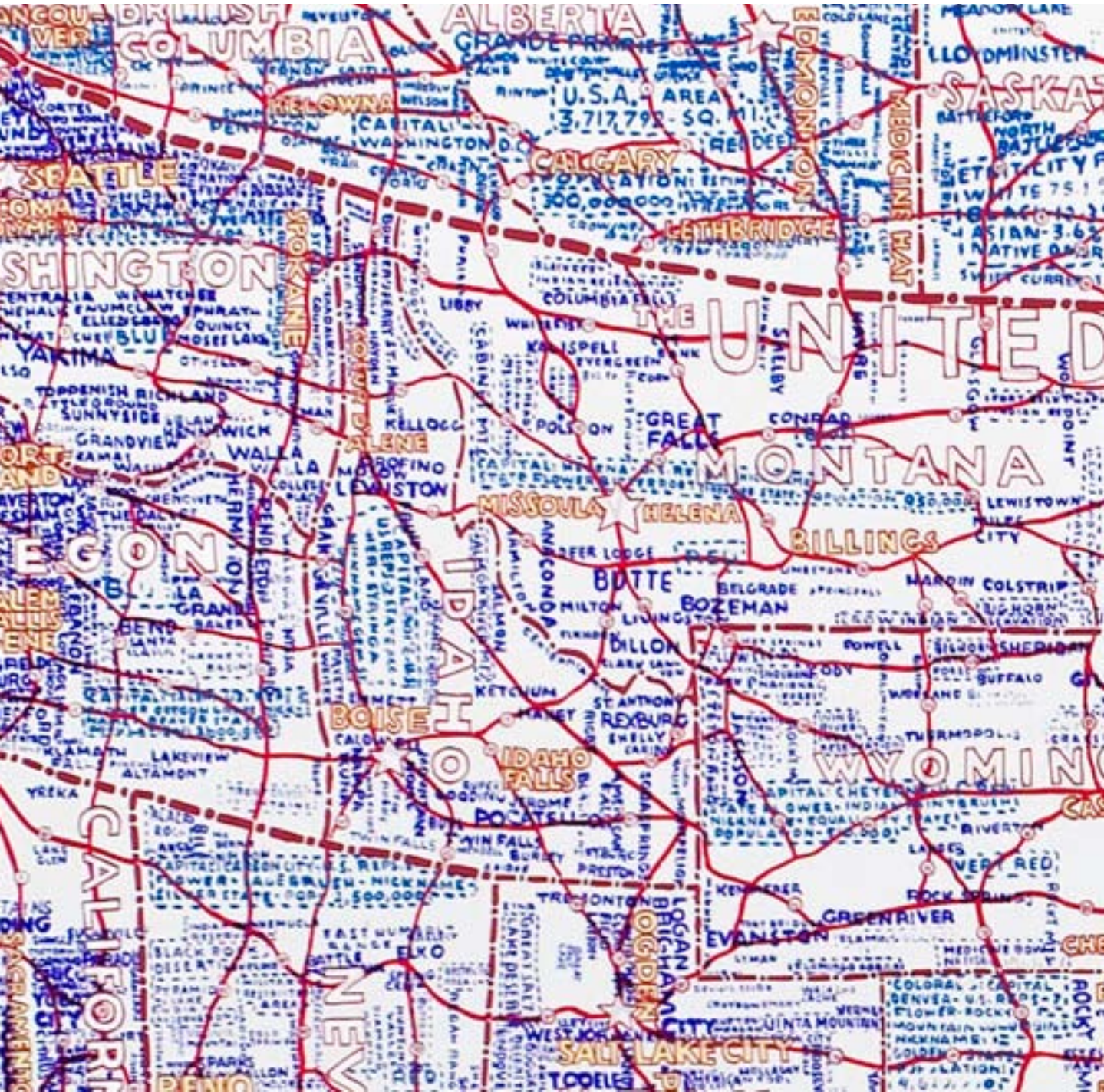
Exclusive Publisher: Stendhal Gallery, New York



Paula Scher
The United States (Red)
(detail)
Hand-pulled screenprint
Coventry Rag
60" x 40" (153 cm x 101 cm)
2007
Fine Art Printing, New York
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(detail)
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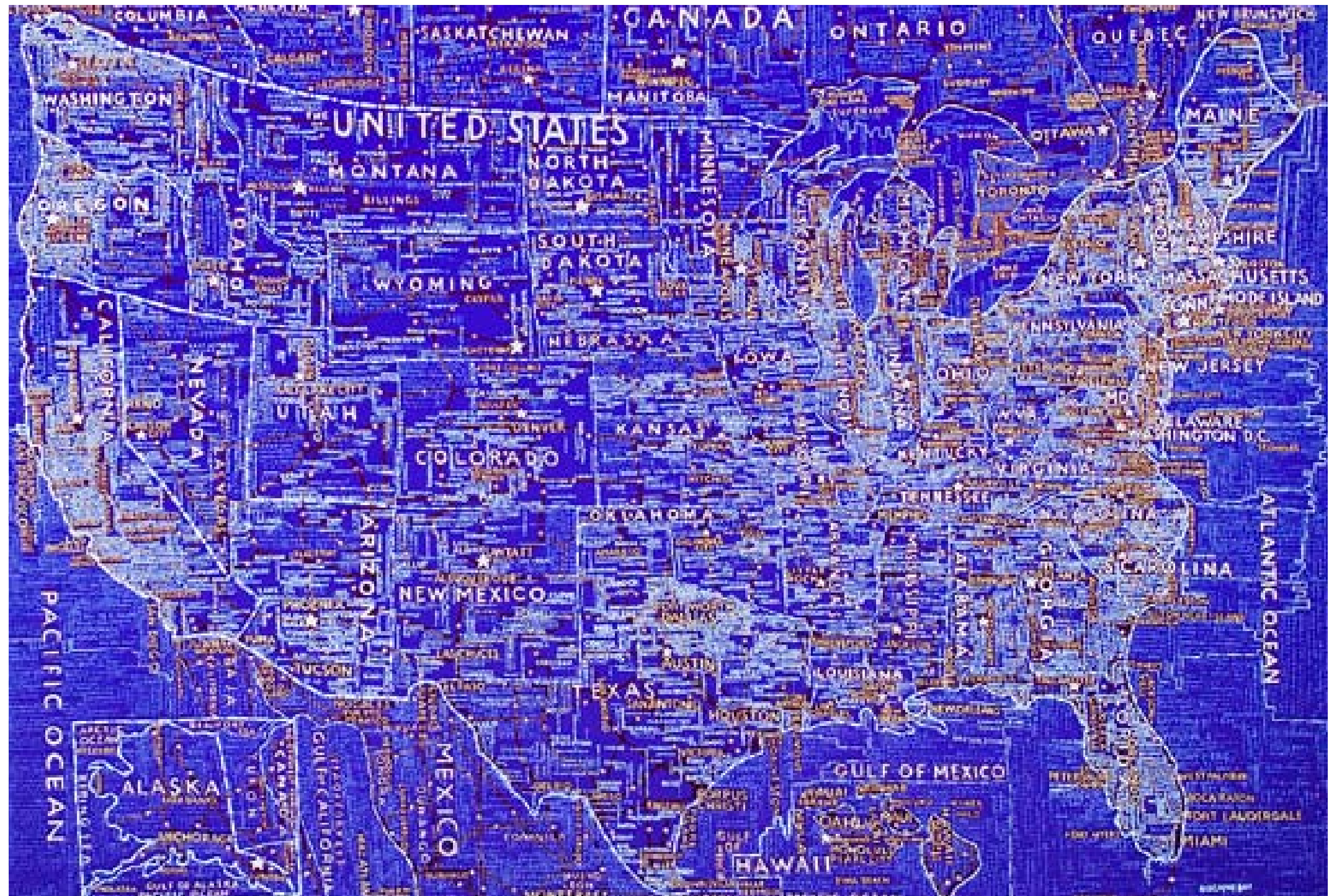


Paula Scher: Maps
Screenprints 2006-2010

Gallery View
Stendhal Gallery



Paula Scher
The United States (Blue)
Hand-pulled screenprint
Coventry Rag
60" x 40" (153 cm x 101 cm)
2007
Fine Art Printing, New York
Edition: 90
Artist Proofs: 10
Hors d'Commerce: 15
Printer Proofs: 5
Exclusive Publisher: Stendhal Gallery, New York



Paula Scher
The United States (Red)
(detail)
Hand-pulled screenprint
Coventry Rag
60" x 40" (153 cm x 101 cm)
2007
Fine Art Printing, New York
Edition: 90
Artist Proofs: 10
Hors d'Commerce: 15
Printer Proofs: 5
Exclusive Publisher: Stendhal Gallery, New York



Paula Scher

The United States (Red)

(detail)

Hand-pulled screenprint

Coventry Rag

60" x 40" (153 cm x 101 cm)

2007

Fine Art Printing, New York

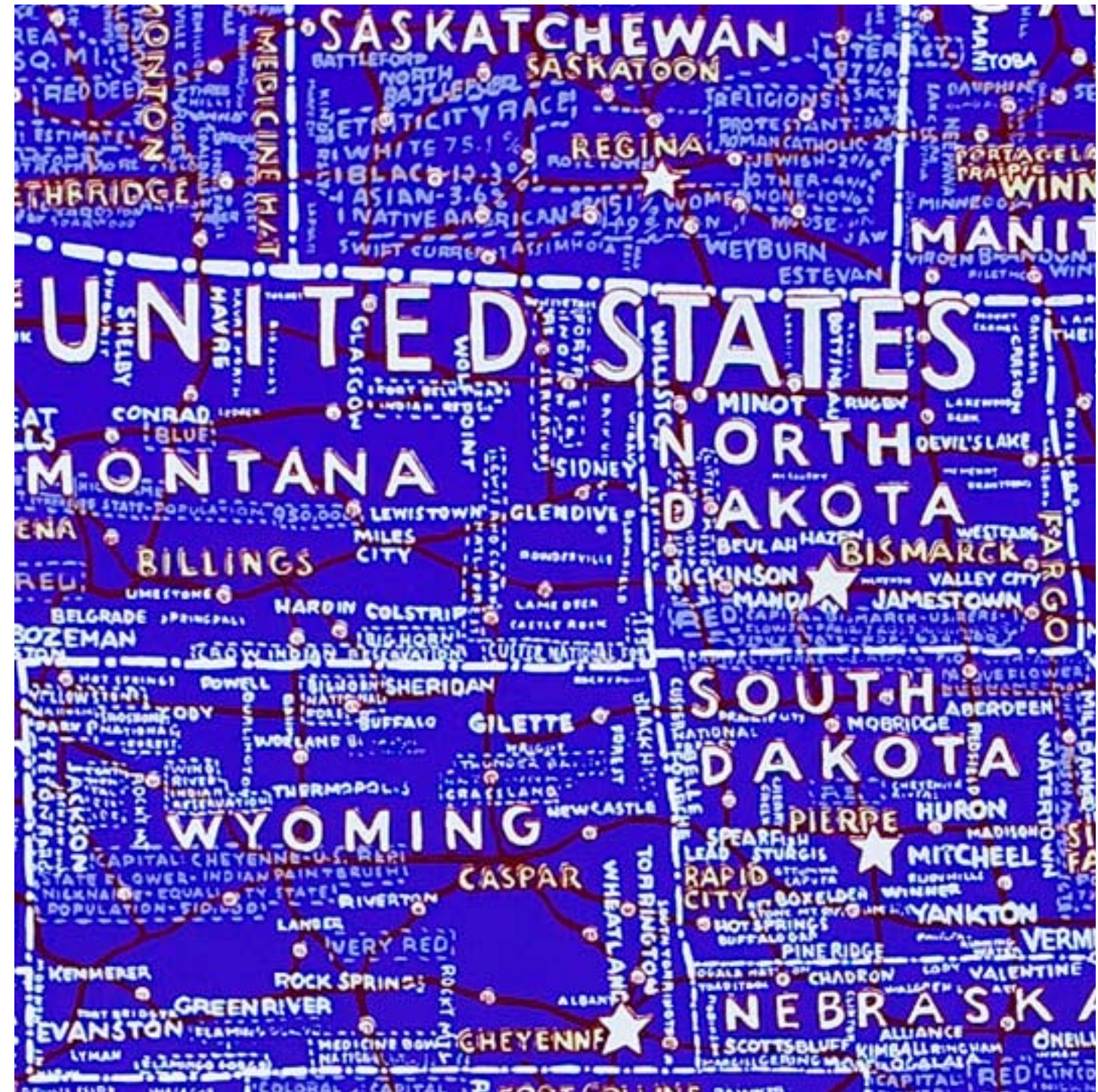
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Artist Proofs: 10

Hors d'Commerce: 15

Printer Proofs: 5

Exclusive Publisher: Stendhal Gallery, New York



Paula Scher

The United States (Red)
(framed)

Hand-pulled screenprint

Coventry Rag

60" x 40" (153 cm x 101 cm)

2007

Fine Art Printing, New York

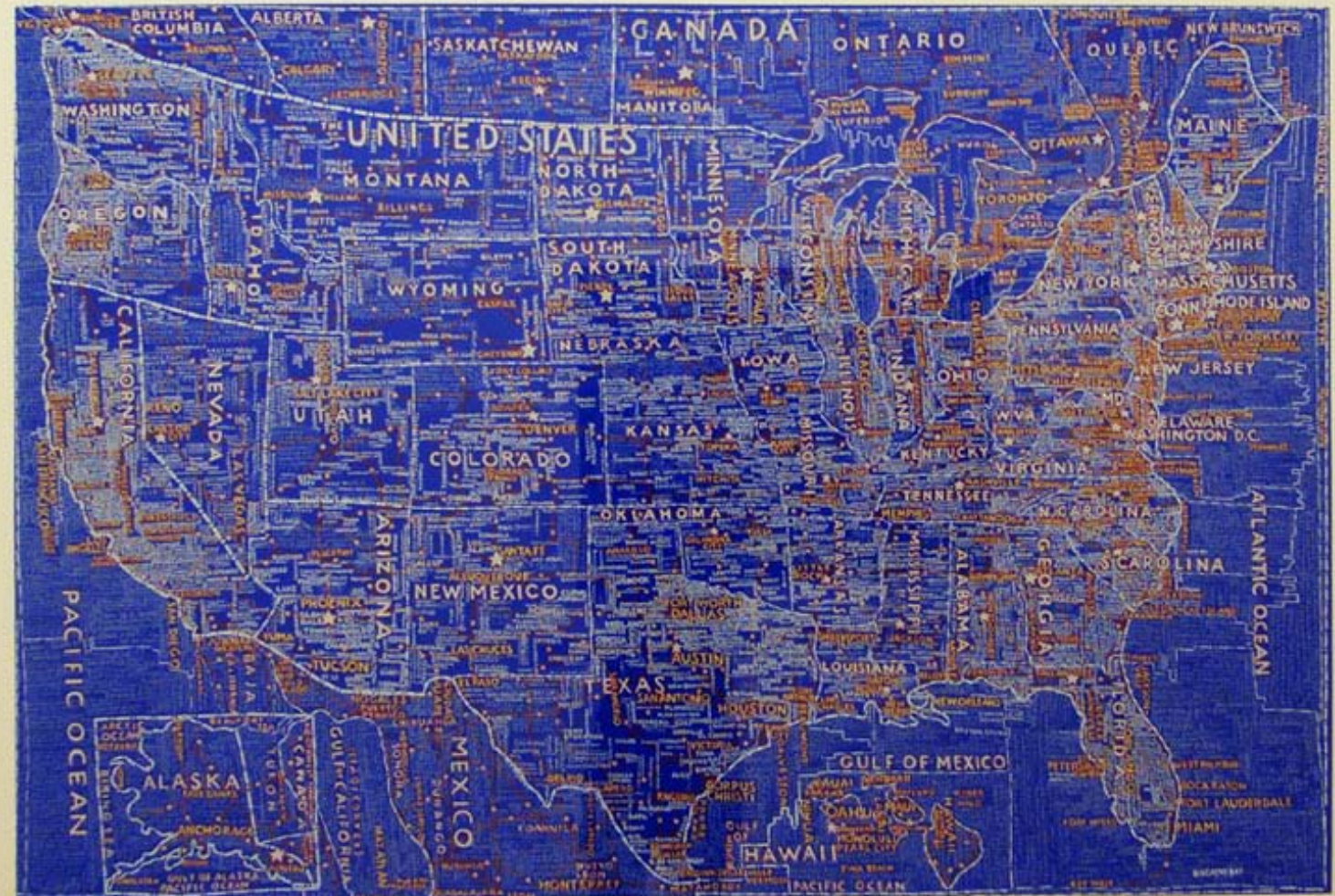
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Hors d'Commerce: 15

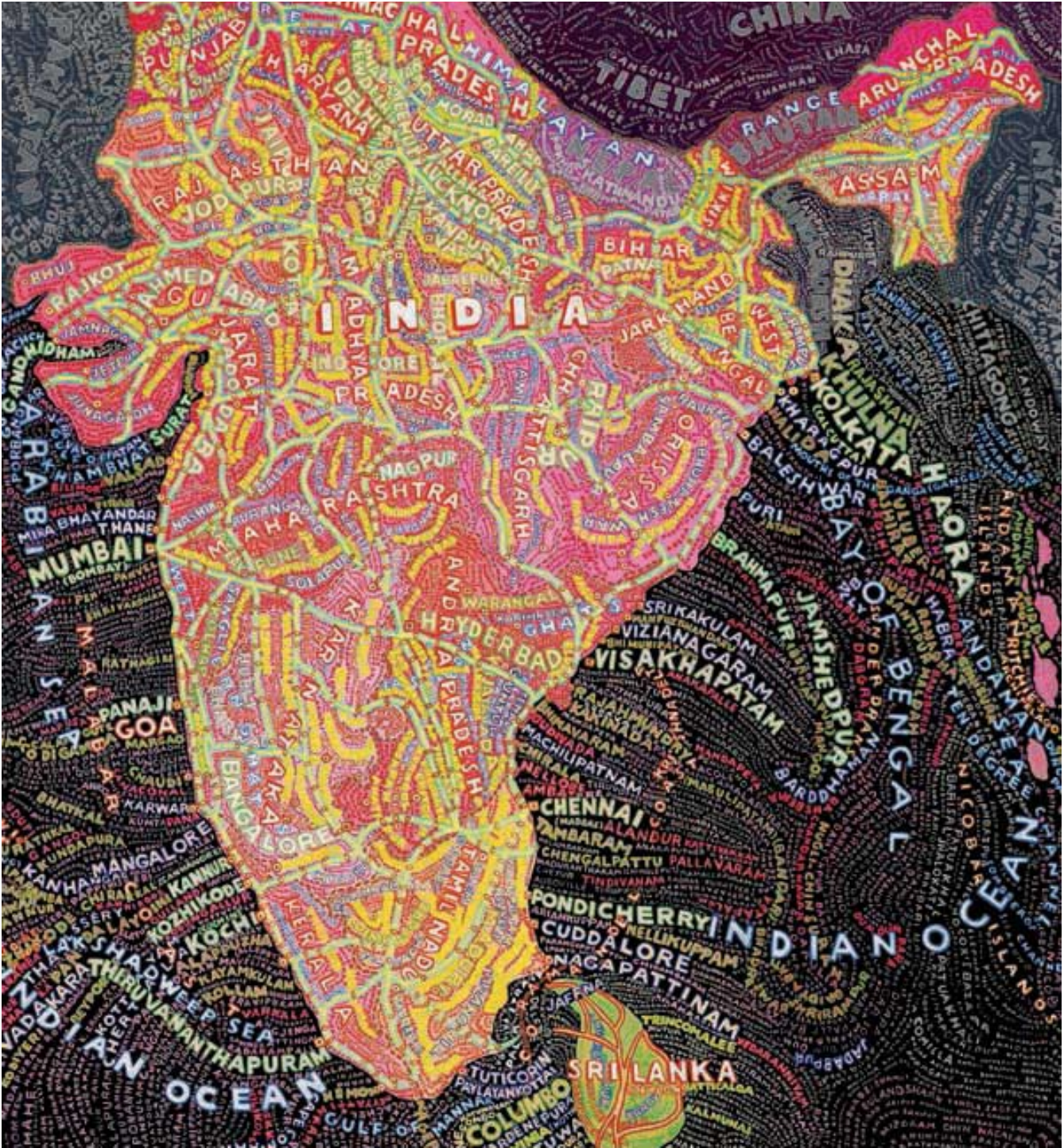
Printer Proofs: 5

Exclusive Publisher: Stendhal Gallery, New York



PRE-PUBLICATION
SCREENPRINTS

Paula Scher
India
Hand-pulled Screenprint
44" x 41" (111.8 cm x 104.1 cm)
Deluxe Lana Quarelle
Edition: 90
Artist Proofs: 10
Hors d'Commerce: 10
Printer: Fine Art Printing, New York
Publication Date: Winter 2010
Exclusive Publisher: Stendhal Gallery, New York



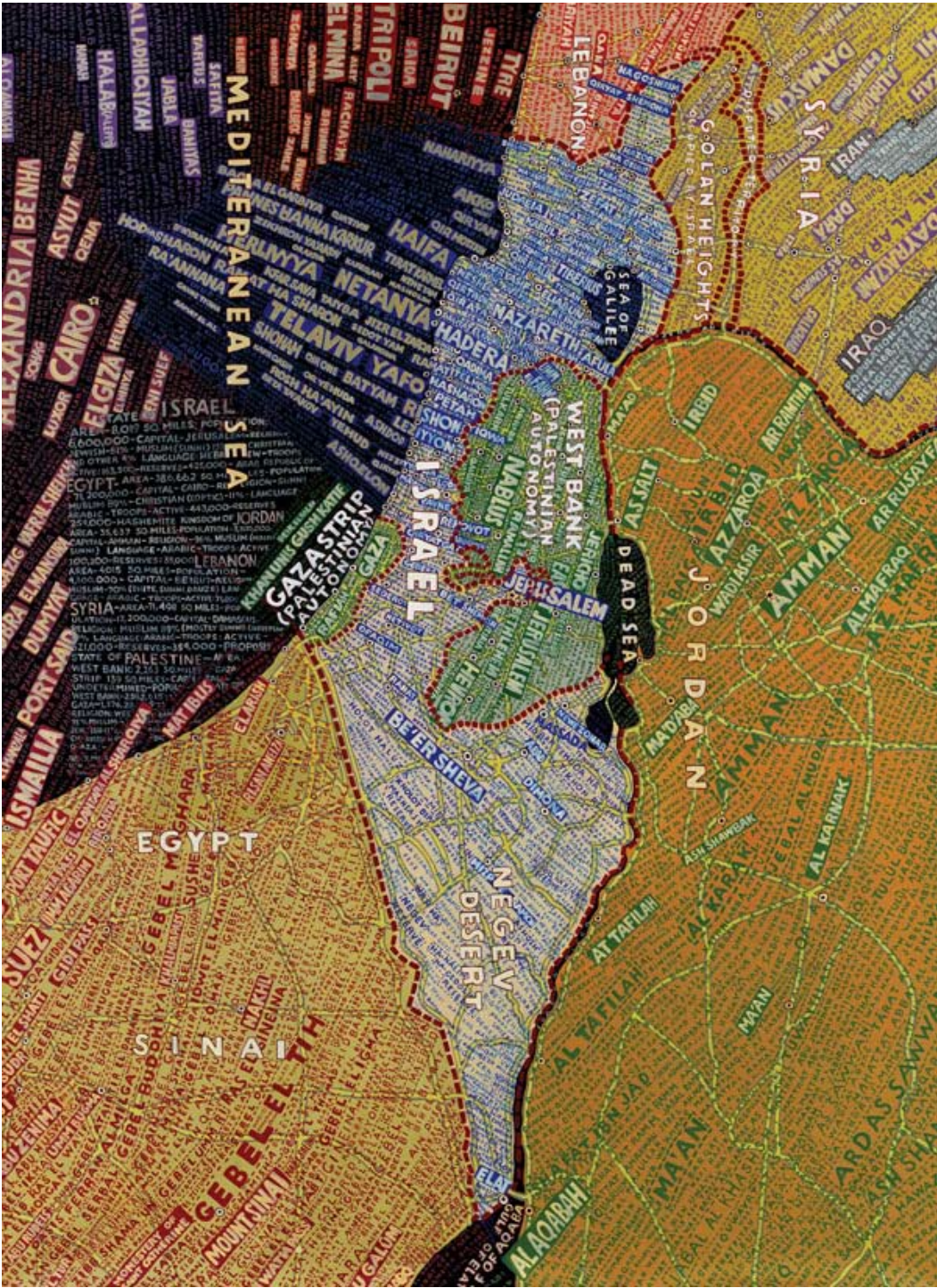
Exclusive Publisher: Stendhal Gallery, New York



Paula Scher
India (detail)
Hand-pulled Screenprint
44" x 41" (111.8 cm x 104.1 cm)
Deluxe Lana Quarelle
Edition: 90
Artist Proofs: 10
Hors d'Commerce: 10
Printer: Fine Art Printing, New York
Publication Date: Winter 2010
Exclusive Publisher: Stendhal Gallery, New York



Paula Scher
Israel
92" x 65" (233.7 cm x165.1 cm)
2007
Edition: 90
Artist Proofs: 10
Hors d'Commerce: 10
Printer: Fine Art Printing, New York
Publication Date: Spring 2010
Exclusive Publisher: Stendhal Gallery, New York



Paula Scher

Israel (detail)

92" x 65" (223.7 cm x165.1 cm)

2007

Edition: 90

Artist Proofs: 10

Hors d'Commerce: 10

Printer: Fine Art Printing, New York

Publication Date: Spring 2010

Exclusive Publisher: Stendhal Gallery, New York



Paula Scher

Israel (detail)

92" x 65" (223.7 cm x165.1 cm)

2007

Edition: 90

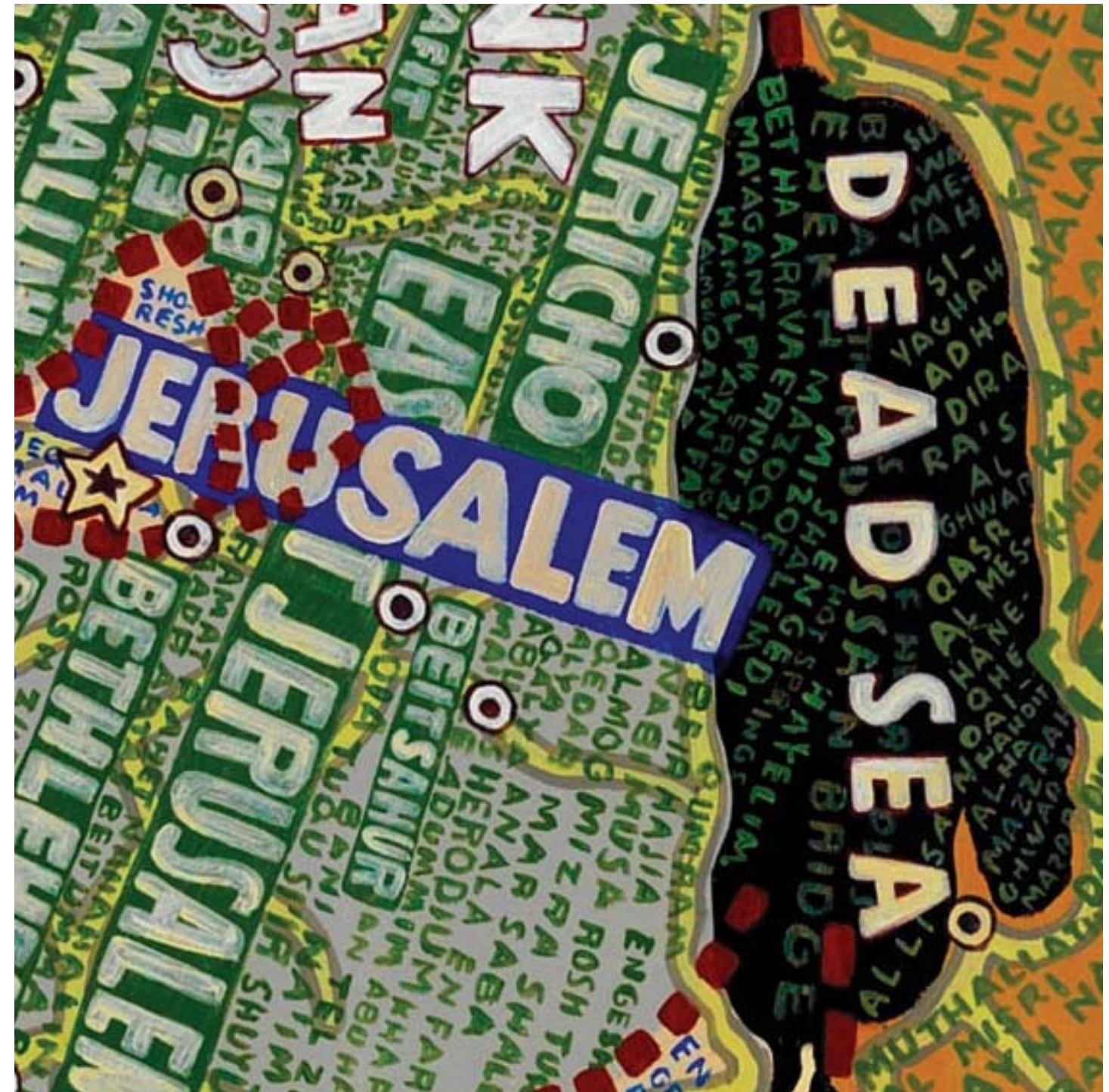
Artist Proofs: 10

Hors d'Commerce: 10

Printer: Fine Art Printing, New York

Publication Date: Spring 2010

Exclusive Publisher: Stendhal Gallery, New York



122



Paula Scher
South America
Hand-pulled Screenprint
60" x 40" (111.8 cm x 104.1 cm)
Deluxe Lana Quarelle
Edition: 90
Artist Proofs: 10
Hors d'Commerce: 10
Printer: Fine Art Printing, New York
Publication Date: Summer 2010
Exclusive Publisher: Stendhal Gallery, New York



Paula Scher

South America

Hand-pulled Screenprint

60" x 40" (111.8 cm x 104.1 cm)

Deluxe Lana Quarelle

Edition: 90

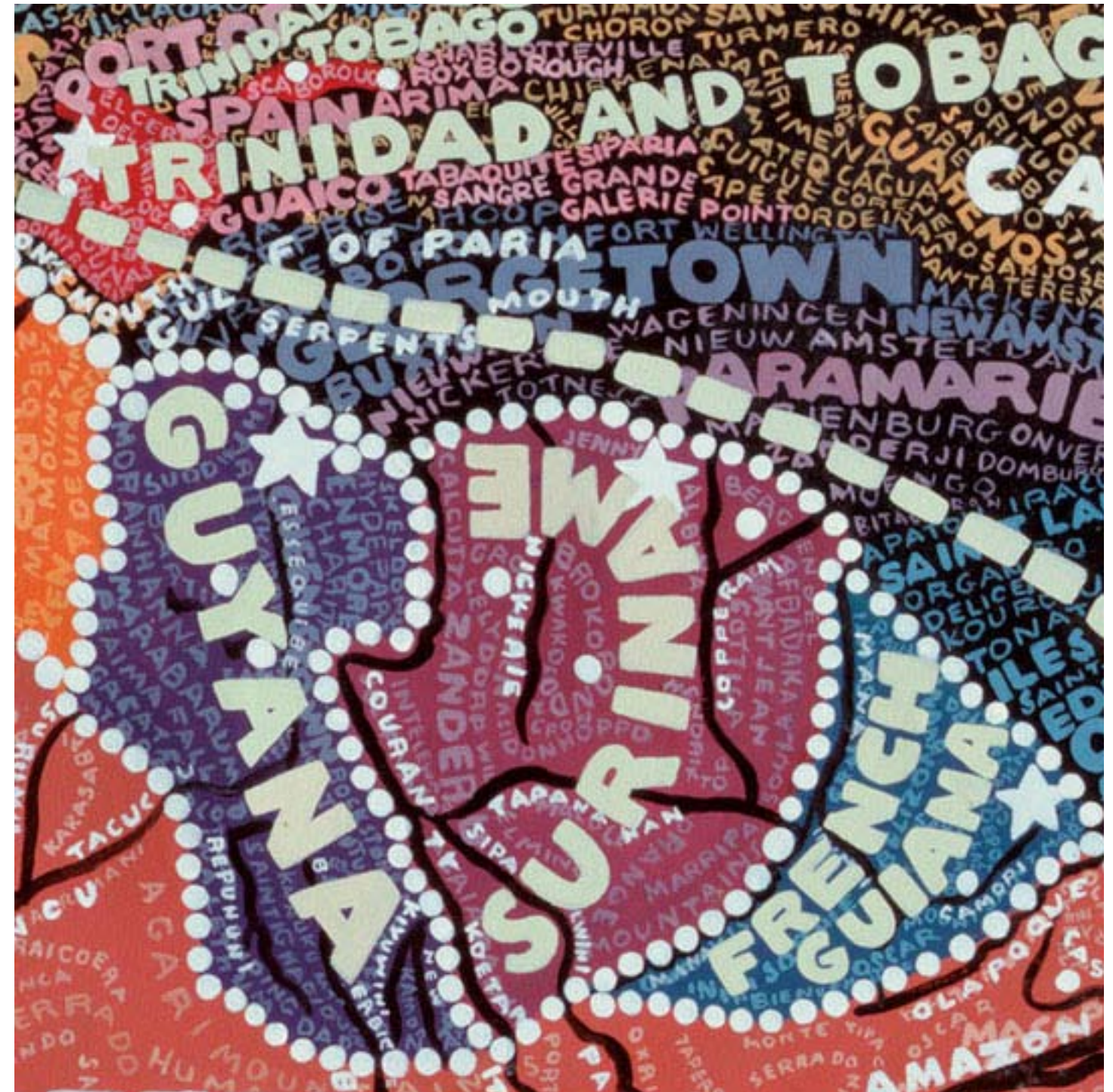
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Printer: Fine Art Printing, New York

Publication Date: Summer 2010

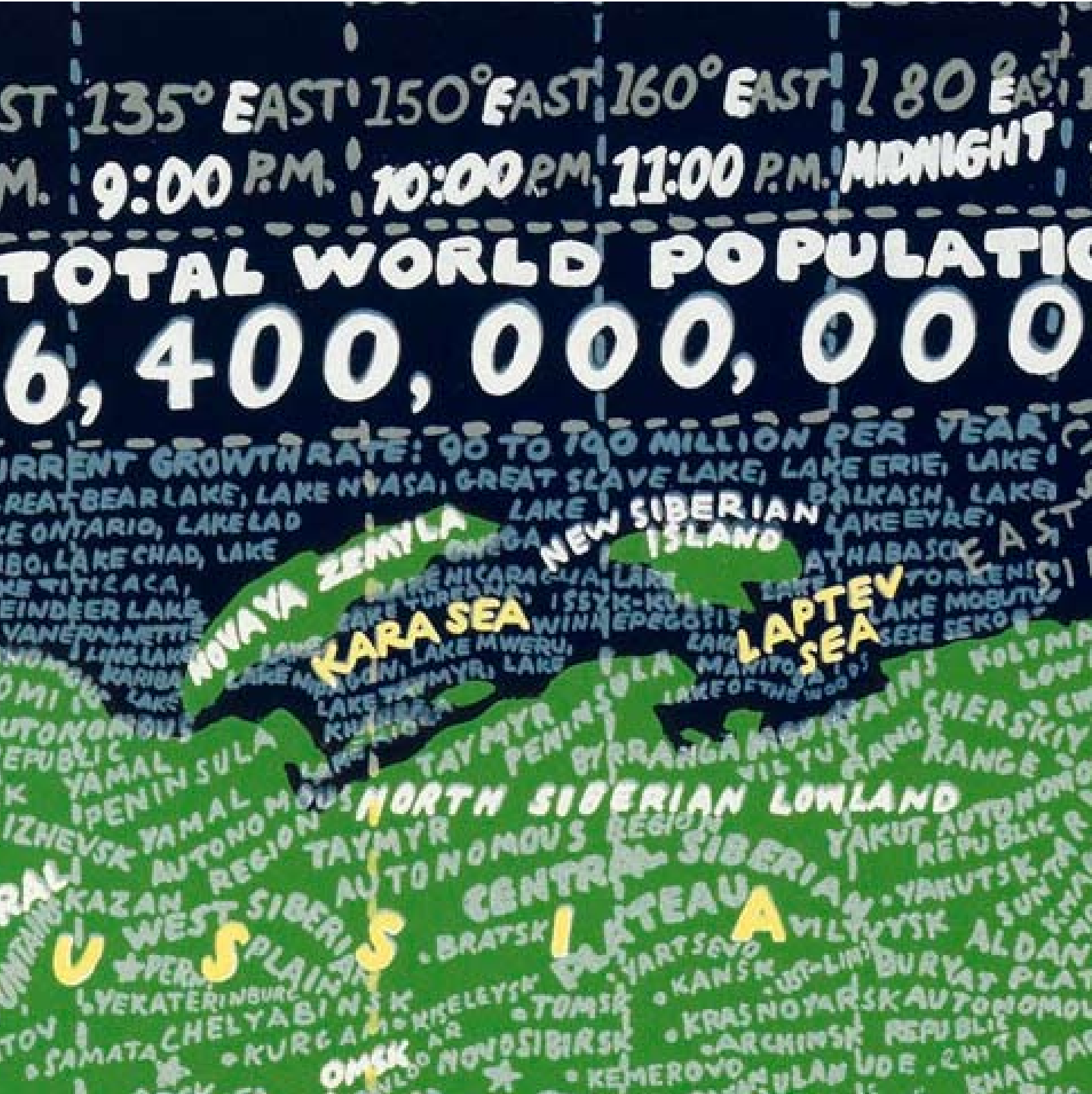
Exclusive Publisher: Stendhal Gallery, New York



The World II (detail)
Hand-pulled Screenprint
60" x 40" (111.8 cm x 104.1 cm)
Deluxe Lana Quarelle
Edition: 90
Artist Proofs: 10
Hors d'Commerce: 10
Printer: Fine Art Printing, New York
Publication Date: Fall 2010
Exclusive Publisher: Stendhal Gallery, New York



Paula Scher
The World II (detail)
Hand-pulled Screenprint
60" x 40" (111.8 cm x 104.1 cm)
Deluxe Lana Quarelle
Edition: 90
Artist Proofs: 10
Hors d'Commerce: 10
Printer: Fine Art Printing, New York
Publication Date: Fall 2010
Exclusive Publisher: Stendhal Gallery, New York



Paula Scher: Maps
Screenprints 2006-2010

Gallery View
Stendhal Gallery



Price List for Paula Scher’s Limited Edition Screenprints

India Release date January 2010 60” x 40” Hand-pulled screenprint Lana Quarelle Paper Edition of 90	\$3,500 Pre-publication price	United States (Blue) 2007 60” x 40” Hand-pulled screenprint Paper: Coventry Rag Edition of 15	\$5,000	Israel Release date Spring 2010 60” x 33.5” Hand-pulled screenprint Lana Quarelle Paper Edition of 90	\$3,500 Pre-publication price
NYC Transit Release date January 2008 60” x 33.5” Hand-pulled screenprint Lana Quarelle Paper Edition of 90	\$7,000	United States (White) 2007 60” x 40” Hand-pulled screenprint Paper: Coventry Rag Edition of 15	\$5,000	Israel Release date Summer 2010 60” x 33.5” Hand-pulled screenprint Lana Quarelle Paper Edition of 90	\$3,500 Pre-publication price
Manhattan At Night Release date February 2008 60” x 33.5” Hand-pulled screenprint Lana Quarelle Paper Edition of 90	\$5,000	The World 2006 60” x 40” Hand-pulled screenprint Paper: Coventry Rag Edition of 90	\$15,000 (sold out)	The World II Release date Summer 2010 60” x 33.5” Hand-pulled screenprint Lana Quarelle Paper Edition of 90	\$3,500 Pre-publication price
Africa 2007 60” x 54” Hand-pulled screenprint Paper: Archival Museum Board Edition of 90	\$5,000	The Dark World 2006 60” x 40” Hand-pulled screenprint Paper: Coventry Rag Edition of 25	\$9,000 (sold out)		
United States 2007 60” x 40” Hand-pulled screenprint Paper: Coventry Rag Edition of 90	\$6,000	China Hand-pulled screenprint Hand-made Lana Quarelle paper 48.5” x 40” (123 cm x 101 cm) Edition: 90	\$5,000		
United States (Red) 2007 60” x 40” Hand-pulled screenprint Paper: Coventry Rag Edition of 15 Sold Out	\$7,000	Europe Hand-pulled screenprint Hand-made Lana Quarelle paper 46 1/4” x 41 1/2” (117.5 cm x 105.4 cm) Edition: 90	\$5,000		

PAULA SCHER

Paula Scher is an artist and designer based in New York.

Education

Tyler School of Art, BFA
Corcoran College of Art and Design, Doctor of Fine Arts Honoris

Selected Solo Exhibitions

- 2007/08 “Paula Scher: Recent Paintings,” Maya Stendhal Gallery, New York, NY
- 2006 “Paula Scher: The Maps,”
 Maya Stendhal Gallery, New York, NY
- 2005 “The Maps: Recent Paintings,”
 Maya Stendhal Gallery, New York, NY
- 2005 “Collection d’Affiches les Silos, la Maison du Livre et de
 l’Affiche,” Chaumont, France
- 2002 “The Master Series: Paula Scher,” Visual Arts Museum at the
 School of Visual Arts, New York
- 2002 “Paula Scher,” Temple Gallery,
 Tyler School of Art, Philadelphia
- 1999 “Type Is Image,” DDD Gallery, Osaka, Japan

Selected Group Shows

- 2009 “D.I.Y.,” Stendhal Gallery, New York
- 2008 “Envisioning Maps,” Hebrew Union College – Jewish Institute
 of Religion Museum, New York
- 2008 IFPDA Print Fair 08, Jim Kempner Gallery, New York
- 2008 “Here, There, Everywhere,” Chicago Cultural Center, Chicago, IL
- 2007 “Notes on Utopia,” Maya Stendhal Gallery, New York

- 2006 “The Daily News,” Boise Art Museum, in Boise, ID
- 2005 “Noires-Noirs/The Black Show,”
 Bleu Acier Gallery, Tampa, FL
- 2005 “Community of Artists: 50 Years of The Public Theater,”
 The New York Public Library for the Performing Arts
 Dorothy and Lewis B. Cullman Center
- 2005 “Design of Dissent,” Visual Arts Museum at the School of
 Visual Arts, New York, NY
- 2005 “Repetitions,” Maya Stendhal Gallery, New York, NY
- 2005 “The Daily News,” Salt Lake Art Center, Salt Lake City, UT
- 2004 “The Daily News,” Nicolaysen Art Museum and Discovery
 Center, Casper, WY
- 2004 “Ballpoint,” The Gallery at Pentagram, London
- 2004 “Pentagram: A World of Typography,” Klingspor-Museum
 Offenbach, Offenbach am Main, Germany
- 2004 “Graphic Design of Three Continents,” Tehran Museum of
 Contemporary Art, Tehran
- 2004 “National Design Triennial: Inside Design Now,
 Cooper-Hewitt,” National Design Museum, New York, NY
- 2002 “What Is Design Today? “The Design Center at Philadelphia
 University, PA
- 2002 “US Design,” Memphis Brooks Museum of Art, Memphis, TN
- 2002 “US Design 1975-2000,” Denver Art Museum, Denver, CO
- 2002 “US Design 1975-2000,” Museum of Arts and Design,
 New York, NY
- 2001 “Women Designers in the USA, 1900- 2000: Diversity and
 Difference,” Bard Graduate Center for Studies in the

	Decorative Arts, New York, NY
2000	“Graphistes Autour du Monde (Graphic Artists Around the World),” Mois du Graphisme d’Échirolles, France
1998	“Unrolled: Great American Poster Design 1980-1998,” Castellani Art Museum of Niagara University, Buffalo, NY
1997	“Mixing Messages: Graphic Design in Contemporary Culture,” Cooper- Hewitt, National Design Museum, New York, NY

Selected Awards

2006	TDC Medal, Type Directors Club
2001	Medalist, American Institute of Graphic Arts
2001	Doctor of Fine Arts Honoris Causa, Corcoran College of Art and Design
2000	Chrysler Award for Innovation in Design
1998	Art Directors Club Hall of Fame

Public Collections

Bibliothèque Nationale de France, Paris
 Centre Georges Pompidou, Paris
 Cooper-Hewitt, National Design Museum, New York
 Denver Art Museum
 Israel Museum, Jerusalem
 HSBC – Premier
 JP Morgan Chase
 Klingspor-Museum Offenbach, Offenbach am Main, Switzerland
 Les Silos, la Maison du Livre et de l’Affiche, Chaumont, France

Library of Congress, Washington, DC
 Microsoft Art Collection
 Musée de la Poste, Paris
 Museum für Gestaltung Zürich
 Museum für Kunst und Gewerbe, Hamburg
 Museum of Modern Art, New York
 Die Neue Sammlung Staatliches Museum für angewandte Kunst, Munich
 Plakatumuseum am Niederrhein, Emmerich, Germany
 San Francisco Museum of Modern Art
 The Public Theater, New York

Private Collections

Edward S. Weil, Chicago
 John C. Waddell
 Mr. and Mrs. Joseph Lebon, Belgium
 The Merrill C. Berman Collection
 The Sackner Archive of Concrete and Visual Poetry
 Turnberry Associates, Florida
 Collin O’Reily
 Stephen Gellos

BIBLIOGRAPHY: Books, As Author or Co-Author

Scher, Paula. Make It Bigger. New York: Princeton Architectural Press, 2002. US paperback edition to be published Fall, 2005.
 Pentagram Partners, eds. Pentagram Book Five. New York: The Monacelli Press, 1999.
 Gibbs, David, ed. Pentagram: The Compendium. London: Phaidon Press, 1993. Collection of essays, work and commentary by the Pentagram partners, including several contributions from Scher.
 Scher, Paula. The Graphic Design Portfolio: How to Make a Good One. New York: Watson-Guptill, 1992. A step-by-step guide to building a marketable self-presentation, with examples from graduate-level students from the School of Visual Arts.

Scher, Paula. *The Honeymoon Book*. New York: M. Evans & Co., 1981. "A Tribute to the Last Ritual of Sexual Innocence."

"Scher, Paula and Stan Mack. *The Brownstone*. New York: Pantheon Books, 1973. A children's storybook.

Articles, As Author

"5D5=25." *Creative Review* (London) March 2005, pp. 78-79

"All the News That Fits." *PRINT* (New York) January/February 2004. pp. 45-53

"Answers to Authorship." *Creative Review* (London) March 2001, pp. 31

"Defective Equipment: The Palm Beach County Ballot." *The New York Times*, November 11, 2000, p. A27

"The Devaluation of Design by the Design Community." *AIGA Journal of Graphic Design* (New York) Vol. 11, No. 4, 1993, pp. 3-5

"The Boat." *PRINT* (New York) March/April 1993, pp. 113-114

"Over There, You Are What You Eat: An American Designer in London Ponders the Pudding." *AIGA Journal of Graphic Design* (New York) Vol. 11, No. 1, 1993, p. 6

"Rashomon in the Record Business." *AIGA Journal of Graphic Design* (New York) Vol. 7, No. 4, 1990, pp. 11-13

"The Dark in the Middle of the Stairs." *Graphis* (New York) November/December 1989, p. 19

"The Right Face." *AIGA Journal of Graphic Design* (New York) Vol. 5, No. 1, 1987

"Back to Show and Tell." *AIGA Journal of Graphic Design* (New York) Vol. 4, No. 1, 1986

"Special Graphic Parody Section." *PRINT* (New York) November/December 1985

"Type Loses Face." *Adweek* (New York) 7 October 1985, p. D44

"Back in the USSR, or That Ukraine Type Really Knocks Me Out." *AIGA Journal of Graphic Design* (New York) No. 4, 1983