Jordan Schnitzer's expansive collection includes prints from the 1960s to the twenty-first century. Joslyn exhibition highlights include:

- Prints by Jasper Johns and Robert Rauschenberg, among the earliest artists to integrate printmaking into their practices. Through printmaking, Rauschenberg united the idea of his “combines” (large, three-dimensional collages suggesting unexpected connections) with appropriated images from popular culture, the world of politics, and his travels abroad. Jasper Johns' lithograph *Between the Clock and the Bed* (1989) belongs to a series of paintings and prints Johns made during the 1980s that explores a single theme through subtle variations in color, graphic elements, and texture.

- In Roger Shimomura's lithographic series *Mistaken Identities*, clean, pronounced lines and flattened imagery clearly recall his cartoon-inspired paintings. Sarah Morris' screenprints adhere to her signature dependence on the line as a key compositional element and speak to her ongoing fascination with architectural spaces.
• Former political activist Enrique Chagoya finds inspiration in printmaking’s use for propaganda, information dissemination, and grassroots social movements. Barbara Kruger’s practice calls attention to cultural stereotypes and social inequities through the lens of imagery gathered from mass media. The series *We Will No Longer Be Seen And Not Heard* (1985) combines images from advertisements with the words of the title phrase.

• Starting in the 1960s, artists who were engaged in performance and action-based art found printmaking provided expanded options for translating ephemeral events into concrete work. John Baldessari’s diverse practice has included printmaking since the 1970s. *Throwing Three Balls in the Air to Get a Straight Line (Best of Thirty-Six Attempts)* (1973) comprises twelve offset lithographs, begun as a group of photographs, documenting the artist’s execution of the title activity. In each image, three red balls float above the tops of palm trees, suspended in a vibrant blue California sky.

• Print suites feature gradual changes in composition or variations on a pictorial theme and are considered incomplete if any individual piece is missing from the group. Roy Lichtenstein’s *Bull Profile Series* (1973) presents a logical breakdown of the first image in the sequence. Donald Judd’s untitled print suite from 1988 is ten woodcuts divided into groups of two, with each print functioning as the inverse of its pair. Sol LeWitt’s *Color Bands* series (2000) depict closed systems that explore every possible variation within a set of rules based on simple formal elements such as line, shape, and color.

• Ellen Gallagher’s mixed-media portfolio *deLuxe* (2004–5), her most extensive project to date, features 60 works executed using a combination of print processes and non-print techniques. By modifying, but never totally obliterating, her source material, the artist cleverly intervenes into the glossy world of print media in order to cast a critical eye on prevalent racial and gender biases.

The earliest works featured in the *Under Pressure* exhibition at Joslyn are mid-1960s prints by Omaha-born Edward Ruscha (pronounced rue-Shay); the latest, a 2009 print by Hung Liu. The youngest artist is Radcliffe Bailey, a 44-year-old, Atlanta-based printmaker, and eleven of the 39 featured artists are women. All but five of the artists in the exhibition are still living and working.