

[Mohonk](#) by [Joan Melnick](#) (On Sale!)

Lithograph on Paper - Main Subject: Abstract



Item Number
3823930781

Retail Value
\$400

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\$100
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Dimensions (As Shown)
40.75W x 24H Inches
103.5W x 60.96H cm

Medium
Lithograph on Paper

Edition
- Limited Edition of 300
- Hand-Signed 
- Numbered 

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About Joan Melnick

Born in New York in 1942, Joan Melnick began painting at an early age. She studied Interior Design at the Fashion Institute of Technology and then went on to study printmaking and painting at New Paltz State University, where she received her Masters in Art. It was the Adirondack Mountains and their unique rock formations as well as a deep love for the Impressionists that was most influential to her work.

Upon the completion of her studies and several student exhibitions, she moved to Manhattan to begin her professional career as a painter. During the sixties Joan taught art in various school programs and began exhibiting her etchings in and around New York, showing at the American Greeting Card Gallery in the Pan American Building, New York, in 1968; at the Anne Leonard Gallery in Woodstock; and the Open House Gallery in Katona, New York, through 1969.

Living and working in New York City had a very strong influence on Joan's paintings. The clarity of color became much stronger and the image much larger, as well as more simplistic. But she still maintained the landscape. She continued exhibiting in New York City at the Connection Gallery and the Metamorphosis Gallery in group shows in 1972-73. Her group show at the Levitan I & II Gallery in 1973 was her first exposure to the Soho Gallery scene. In 1974 Joan started teaching at Lehman College in the Bronx and Kean College in New Jersey, where she was in several faculty shows. On the island of Cozumel in Mexico she discovered

the tranquility of a whole new world under the sea. It was at this point that her paintings moved from landscape to the underworld of the sea, to capture its silence and unique sensual mystery, as well as the spaciousness of the all-encompassing water, the volumetric tension of the underwater currents, and the diffused and refracted light which penetrates such depths. She makes it possible for the viewer to submerge visually and psychologically to encounter the unusual effects of light and water, and the amorphous qualities and delicate coloration of rock and coral formation.

Joan Melnick is considered a colorist, extraordinarily sensitive to the expressive and evocative roles that color plays in art and nature. Usually subtle and fragile, sometimes direct and bold, she handles her transitions from light to shadow with absolute precision. She controls the delicate balance of color, light, and form in a painterly parallel to organic growth.

Melnick handles the relationship of viewer to pictorial forms and space much as the diver experiences marine life; she creates a pictorial ambiance which embraces the observer, surrounding him with colors, tones, and forms that place him firmly in the center of her painted universe. He feels himself at one with his surroundings, and yet curiously detached from its quiet harmonies. He enters a world where he is a visitor only. Joan has continued working with the coral forms and has been exhibiting her work in one-woman shows in the U.S. and Paris, France. She has also had work published in Penthouse Magazine; The Whole Sex Catalogue; and the Kitchen Almanac.

Lithograph on Paper

This printing technique uses a planographic process in which prints are pulled on a special press from a flat stone or metal surface. The surface has been chemically treated so that ink sticks only to the design areas, and is repelled by the non-image areas. Lithography was invented in Germany in 1798. The early history of lithography is dominated by great French artists such as Daumier and Delacroix, and later by Degas, Toulouse-Lautrec, Picasso, Braque and Miro.

Based on the principle that oil and water repel, a Lithograph is created when an artist produces an oil-based or pen image on a stone or piece of metal. This surface is then moistened and covered with an oil-based ink. The resulting chemical reaction between the oil and water drives away the ink on the surface except where the drawing was first done. Fine quality paper is then placed against the surface and a lithographic press is used to create the print. Modern technology and processes have provided artists with many unique methods with which to create magnificent lithographs. In the 1890s color lithography became enormously popular with French artists, Toulouse-Lautrec most notably of all, and by 1900 the medium in both color and monotone was an accepted part of printmaking, although France and the US have used it more than other countries. George Bellows, Alphonse Mucha, Pablo Picasso, Jasper Johns, David Hockney and Robert Rauschenberg are a few of the artists who have produced most of their prints in the medium.

As a special form of lithography, the Serilith process is sometimes used. Serilith are mixed media original prints created in a process where an artist uses the lithograph and serigraph process. The separations for both processes are hand drawn by the artist. The serilith technique is used primarily to create fine art limited print editions.

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