



## **TWENTY YEARS OF FLYING HORSE EDITIONS**

### ***The Fine Arts Press at the University of Central Florida***

A survey of the work done at the Flying Horse Editions during its first twenty years clearly demonstrates a remarkable creative vitality between artists and artisans. As a collaborative research center, FHE allows visual artists the opportunity to push limits of their work and to create remarkable objects with a team of experienced technicians.

For twenty years, Flying Horse has been very successful at attracting art world luminaries and encouraging them to be creatively adventurous. However, one is also reminded of the important personal connections that such collaborative work has fostered. The FHE studios have been a place where artists, students, and the Central Florida community have come together to explore the mysteries of image making and the creative process.

Perhaps it is not surprising that a printmaking studio would engender such strong bonds. The truth is that making hand-printed limited editions is more complicated and time-consuming than, say, creating a “one-of-kind” drawing. Printmaking involves specialized equipment, the knowledge of ancient (and still often little understood) science, and a team of trained experts. The challenge of translating marks, tones, and textures to a reproducible plate matrix—to say nothing of creating registration systems and color consistency structures—are things that most artists are not equipped to do alone in their own studios. Flying Horse Editions was established by artist-educators with just such specialized expertise as well as a commitment to research excellence.

An initiative written in 1992 by UCF professors Robert Reedy and Robert Rivers established Flying Horse as a community outreach program. This initiative resulted in the creation of an ambitious etching with artist Tony Eitharong using the Art Department studio. But it wasn't until Ke Francis joined the UCF faculty in 1996 that a program of professional collaborative projects at FHE began in earnest. Francis, a nationally renowned polymath artist, brought several truckloads of presses and equipment with him from Tupelo, Mississippi, and set up a print shop next to the sculpture classroom. Importantly, he also persuaded a young printer and bookbinder, Larry Cooper, from Memphis, Tennessee to also move to Orlando. Cooper has been the master printer for Flying Horse Editions ever since. The projects that Francis and Cooper initiated at this time include William T. Wiley's *Pilgrim's Process*, as well as woodcuts with Andrew Saftel and Fred Burton.

When Francis assumed the chairmanship of the UCF art department in 1999, Ryan Burkhart took over FHE (and remained director until 2007.) Burkhart's

interest in silkscreen printing added an enduring new set of skills to the Flying Horse repertoire. Artists David Shapiro, David Humphries, Karen Kunc, and Ridley Howard did important work here during Burkhart's tenure. Also during this time, a gift from the John and Delores Beck family enabled FHE to move into a dedicated studio in UCF's Research Park; it remained in the UCF Research Park until 2008.

In the winter of 2008, the Norman and Jean Gould Family made it possible to move to a beautiful new studio in the UCF Center for Emerging Media in downtown Orlando. This move allowed FHE to become one of the nation's premiere printmaking facilities. We are now able to provide visiting artists a wide variety of printing methods, including etching, relief, lithography, silkscreen, letterpress, and papermaking—plus exciting combinations of those techniques. The new space also allows artists to show their creative processes in a gallery setting, to have greater access to the community, and to engage more students than ever before.

Since 2008 the projects at FHE have attempted to push the boundaries of printmaking—to stretch the notions of what a “print” is. Projects such as Therman Statom's silkscreen-on-glass constructions and Matt Nolen's ceramics-and-digital images take traditional printmaking qualities and marry them to cutting-edge technologies that result in surprising works of art.

I am very proud of the impact that FHE has had on the local and national cultural landscape during its initial twenty years. Flying Horse Editions projects are now in the collections of the Museum of Modern Art, the Morgan Museum, the British Library, the Library of Congress, and the St Louis Art Museum, to name just a few. Because of the hard work of my predecessors, the support of the community, and the enthusiasm of our visiting artists, Flying Horse Editions will undoubtedly continue to make important contributions to contemporary visual art.

I am very appreciative of Frank Holt and the staff of the Mennello Museum of American Art for their efforts in letting the Central Florida community learn about the important creative work being done in their midst by hosting this exhibition. I also want to thank UCF President John Hitt, Provost Tony Waldrop, and Dean Jose Fernandez for their support of artistic research at the University. Additionally, I want to acknowledge the encouragement and counsel of the Flying Horse Advisory Board: Judy Albertson, Francine Newberg, Margie Pabst, Katie Lehr, Michael Henner, Mark Cosgrove, and Robert Feldman. And, perhaps most importantly, I want to express my deep appreciation to the hardworking FHE staff: Larry Cooper, Elizabeth Moorefield, Adrian Gonzalez, and Ashley Taylor.

Pressing on to the next twenty!

Theo Lotz, Director  
Flying Horse Editions  
University of Central Florida  
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