

# Jörg Schmeisser's «ZUSTÄNDE» Series

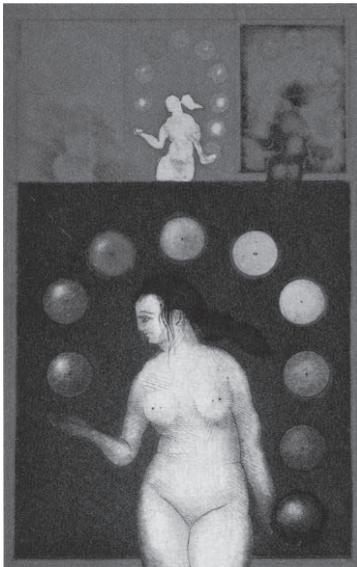
## The potentialities and possibilities of color etching expression

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### ABSTRACT

In this study, I researched and considered the effect of the color etchings in the several plates of the works by Jörg Schmeisser(1942-2012 Pomerania).



### 1. INTRODUCTION

The most distinctive feature of his technique is overprinting the several colored plates which describe different images to create a unique matiere and expression of space. Especially, the all 21 works of the «ZUSTÄNDE I · II · III» series, whose images are vivid and strong, are highly appraised as his representative works. There is, however, no preceding research or document which refers to all works of this series. Furthermore, the technique and the colors used for «ZUSTÄNDE I · II · III » had not been particularly unveiled. In this paper, I, as a print maker, focus on the seven works of the «ZUSTÄNDE I · II · III » series by Jörg Schmeisser, and analyze how he uses the plates.

Figure 1: «colour etching» year: unknown size: unknown



Figure 2: «colour separate» year: unknown size: unknown

## 2. METHOD

In the «ZUSTÄNDE I · II · III» series, almost all of the works represent a woman on the center. And these works have some features in common, like the position of the motives, the women's body lines and expressions. Thus, Schmeisser often uses the way to share a common image in a series. However, it has not been studied about his intention and method until now.

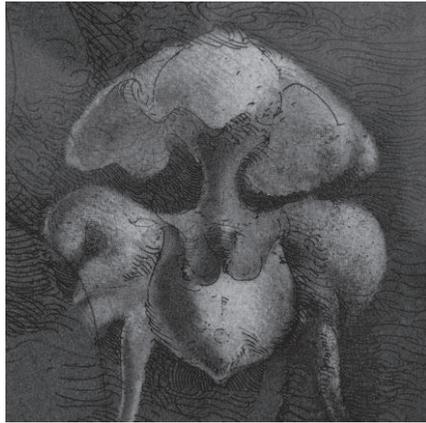
In this research, I compared and inspected the all 21 works in the «ZUSTÄNDE I · II · III» series.

Table 1. An example of research methods «ZÜSTANDE I · II» series

«ZÜSTANDE I – 5»					«ZÜSTANDE II – waves»			
								
year:1978 size:495mm×375mm					year:1984 size:495mm×375mm			
Data					Data			
Plate (name)	Printed order .	Color	Technique		Plate (name)	Printed order .	Color	Technique
D	1	Yellow	soft grand aquatint		I	1	Yellow	aquatint
F	2	Brown Red (mix)	soft grand aquatint		H	2	Blue	aquatint deep etching
E	3	Blue	soft grand aquatint etching	Same plate	E	3	Brown	soft grand aquatint etching

### 3. RESULTS AND DISCUSSION

Table 2. Examples of research methods 《ZÜSTANDE I-5》, 《ZÜSTANDE II-waves》

《ZÜSTANDE I – 5》					《ZÜSTANDE II – waves》			
 <p>Enlarged view of the face</p>				<p>Same Image 1</p>	 <p>Enlarged view of the face</p>			
 <p>Enlarged view of the flower</p>					<p>Same Image 2</p>	 <p>Enlarged view of the flower</p>		
Data(Plate:E)						Data(Plate:E)		
E	3	Blue	soft grand aquatint etching	Same plate	E	3	Brown	soft grand aquatint etching

As a result, I demonstrate that Schmeisser used a same plate for several plates by touching up one by one for developing a image. As his expressions developed, this technique of using a same plate was less used, and eventually it disappeared in last 7 works.

These results of my research led me to consider the relation between the techniques and the expressions in his works. He may have noticed both of merit and demerit of using a same plate. It enabled him to express the deep connection between the change of a plate and its image occurred by the copper corrosion. However, this technique limits the potential to express, because it always come from a same source. Therefore, he may have gone back to the standard color etching techniques with the latter half of his series.

#### 4. CONCLUSIONS

Then, many newly variations had been created with the moves and the forms of the images in ZUSTÄNDE III. These his trials and errors appeared in the series of 21 works. He succeeded to present both of the innovative technique to use a same plate and enormous potentialities which the standard color etching technique holds.

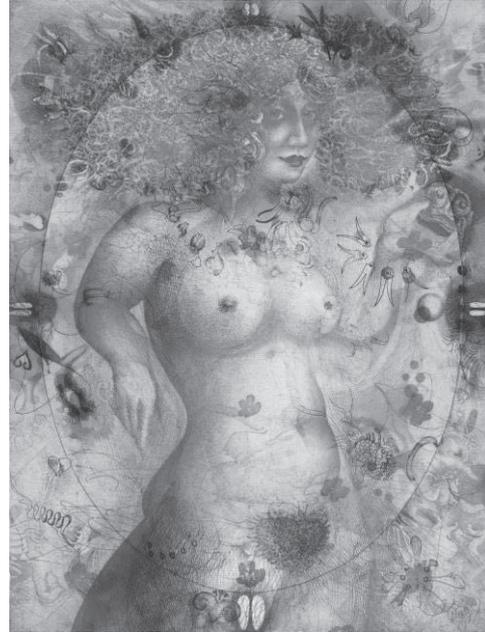


Figure 3(left): *«ZÜSTANDE III –Flora»* year: 1994 size: 492mm×372mm

Figure 4(right): *«ZÜSTANDE III –New colour»* year: 1994 size: 492mm×372mm

#### ACKNOWLEDGEMENTS

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