EVAN SUMMER: REMNANTS OF THE FUTURE
Evan Summer: Remnants of the Future
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FOREWORD

Evan Summer: Remnants of the Future represent two aspects of Evan Summer’s considerable artistic output: the dramatic architectural views of his nocturnes, landscapes, and interiors, and the imagery of insects and other animals. The works recall the artist’s background in the natural sciences, and suggest a range of artistic references from Albrecht Dürer to Anselm Kiefer. Together, these works present a crisp vision of the world, one where significant human activity appears to have ended—in ruins—and nature has moved in.

His landscapes evoke an unsettling sense of place; familiar in details but unrecognizable overall. They are at once an architectural fantasy, a post-apocalyptic vision, an archaeologist’s dig map, and Euclid’s cocktail napkin. His insect prints hold up nature for close analysis; the artist need only to add a dissecting pin to keep them in place.

The works in this exhibition span nearly four decades. Most are intaglio prints (etching and drypoint), while others feature collagraphic and lithographic techniques, some with hand-applied color. His etchings are a master class in the technique of intaglio printmaking and demonstrate what remarkable artistic vision and a life-time of dedication to this medium can achieve.

This selection is shaped largely by a promised gift of more than forty works by Evan Summer from the estate of his late print dealer, Donald Vogler. Formerly of Washington, DC, Vogler established his trade at Comus Gallery in Portland, Oregon. The Trout Gallery is indebted to Thomas Vogler, who presented the works to the museum in his brother’s name. This group of prints joins others by Evan Summer, already in the museum’s collection, the gift of Eric Denker ’73. Vogler’s contribution of prints by Evan Summer represents one part of a larger gift of more than one hundred and fifty works on paper to the museum.

The Trout Gallery is proud to host this exhibition, which celebrates the artist’s retirement from the Department of Art at Kutztown University, where he has taught printmaking for more than thirty years.
Evan Summer has created an impressive volume of work that is dominated by nocturnal landscapes of austere power. His prints offer remarkable visual testimony to the conflicts between the elements of nature and of human creation.

Though seemingly unpopulated, his images are permeated by evidence of human presence, represented by monumental structures in various states of decay. The ominous quality of the images results from the artist’s treatment of the terrain, of the deteriorating condition of man-made forms, and of the temporal and atmospheric conditions represented. Dark skies create dramatic passages and silhouettes in the features of the grim landscape below, relieved in some prints by streaks of rain or lightening skies that might suggest catharsis or renewal.

Summer most often concentrates on landscape imagery, although he occasionally treats other subjects. Sometimes he renders pure landscape, with no hint of human history. More often, he incorporates immense architectural forms or geometric shapes, their fabric in varying states of disarray or decline. Growing up in Buffalo, New York, Summer was attracted to the impressive hydroelectric and power plants that dominate the landscape around Niagara Falls. Though inspired by these specific forms, in his imagery the artist never defines the original nature or function of his constructions, only evoking some long-forgotten need for their presence.

At times the history of these spaces is suggested, but much more remains a mystery—the specific content lost in the silent landscape. These foreboding images fall into discrete categories. Some represent abandoned or decaying structures; in others, large forms appear strewn about arbitrarily, as if the dynamic terrain had shifted, producing a jumble of geometric elements. A few settings suggest sites of archaeological excavation. The idea of equilibrium is paramount, for there is a stasis in which the opposing forces of nature and man have canceled one another. As a group these landscapes and nocturnes manifest a dark fantasy, a melancholy reminiscence of a forbidding future.
Most of Summer’s prints are executed in the traditional technique of etching on copper plates, often with supplemental engraving and drypoint. In some instances, aquatint, the tonal process associated with etching, is used to create broad, rich areas of gray and black. A single plate may be etched fifteen to twenty times, and may take more than a year to complete. Summer works the copper entirely by hand, and hand prints the plates on a variety of fine papers. He works outside the contemporary workshop milieu, without assisting technicians or elaborate equipment. Summer also works in collage and collagraphy, a modern intaglio process that involves attaching textural materials to a supporting plate or board, in order to create a surface that can be inked and printed with pressure onto a sheet of paper. Summer’s interest in collagraphy has led him to create large-scale collages that engage the same landscape subjects as many of his intaglio images, but allow him to use color in ways quite different from the prints. A love of drawing and an interest in perspective are manifest in all of his work. At times, the purity and beauty of the geometry itself become the subject.
1. *Nocturne II*, 1979
4. Landscape XI, 1982
5. *Nocturne V*, 1982
6. Landscape XV, 1983
8. Nocturne IX, 1985
14. Flight II. 2005
15. *Odontolabis*, 2006
18. Glass House, 2017
All works promised gifts to The Trout Gallery unless otherwise noted.
10. **Landscape Study**, 1987  
Drawing: graphite and pastel on paperboard  
29 x 23 in. (73.6 x 58.5 cm)  
Signed UL

11. **Ring**, 1989  
Ink on paper: etching and drypoint  
Artist's proof  
Paper: 23 ¾ x 27 ¼ in. (60.4 x 68.8 cm)  
Plate: 18 ¼ x 20 ½ in. (47.6 x 53 cm)  
Signed LR

12. **Cicada**, 2004  
Ink on paper: etching and drypoint  
Edition: AP  
Paper: 27 ½ x 39 in. (69.8 x 99 cm)  
Plate: 23 ½ x 35 ½ in. (60 x 90.4 cm)  
Signed LR  
Private collection

13. **Ground Collapse**, 2004  
Ink on paper: etching and drypoint  
Edition: 3/15  
Paper: 29 x 41 in. (73.6 x 104.2 cm)  
Plate: 23 ½ x 35 ¾ in. (59.7 x 90.5 cm)  
Signed LR

14. **Flight II**, 2005  
Collage: graphite and pastel on paper and board on wood panel  
Paper: 40 x 30 in. (101.6 x 76.2 cm)  
Signed UL  
Private collection

15. **Odontolabis**, 2006  
Ink on paper: lithograph  
Artist's proof. Printed by Tim Sheesley, Corridor Press  
Paper: 36 x 27 in. (91.3 x 68.6 cm)  
Signed LR  
Private collection

16. **Lady in the House**, 2013  
Ink on paper: etching and drypoint  
Edition: 9/30  
Paper: 40 x 28 in. (101.6 x 71.1 cm)  
Plate: 35 ¼ x 23 ¼ in. (89.2 x 58.7 cm)  
Signed LR  
Private collection

Ink on paper: etching and drypoint  
Edition: 6/30  
Paper: 20 ½ x 20 ½ in. (53 x 52.1 cm)  
Plate: 15 ¾ x 15 ½ in. (39.7 x 39.2 cm)  
Signed LR  
Private collection

18. **Glass House**, 2017  
Ink on paper: etching and drypoint  
Edition: 7/12  
Paper: 29 x 35 in. (73.7 x 88.9 cm)  
Plate: 23 ¼ x 29 ¼ in. (59.7 x 75.6 cm)  
Signed LR  
Private collection
Selected Awards/Exhibitions/Collections

Education

MFA, Printmaking, Yale University School of Art, New Haven, CT, 1975
BFA, State University of New York at Buffalo, 1973
BS, Chemistry, State University of New York at Cortland, 1970

Teaching

Kutztown University, Kutztown, PA, 1984–85, 1987–2019
Pratt Graphics Center, New York, NY, 1983
Tyler School of Art, Elkins Park, PA, 1979
Wesleyan University, Middletown, CT, 1978
University of Pennsylvania, Philadelphia, artist in residence, 1978-87
State University of New York at Buffalo, 1977, 1979

Selected Awards

International Biennial Print Exhibit ROC, National Taiwan Museum of Fine Arts, Taichung, Merit Award, 2018
Premio Leonardo Sciaccia amateur d’estampes, Fondazione Federica Galli, Palermo, Fabriano, Florence, Venice, and Milan, Third Prize, 2015-16
International Print Biennial, China Printmaking Museum, Guanlan, 2015
International Print Biennial, Beijing, Tai-he Masterpiece Award, 2003
Annual Exhibition, National Academy of Design, New York, NY, Leo Meissner Prize, 1999
Annual Exhibition National Academy of Design, New York, NY, Ralph Fabri Prize, 1998
Delta National Small Print Exhibition, Arkansas State University, Jonesboro, Purchase Award, 1998
Egyptian International Print Triennial, Cairo, Bronze Medal, 1997
Annual Exhibition, National Academy of Design, New York, Richard M. Recchia Memorial Prize, 1996
Annual Exhibition, National Academy of Design, New York, NY, Cannon Prize, 1995
Egyptian International Print Triennial, Cairo, Bronze Medal, 1993
Norwegian International Print Triennale, Fredrikstad, Silver Medal, 1992
Pacific States Biennial National Print Exhibition, University of Hawai’i, Hilo, Juror’s Award, 1992
Prints International, Silvermine Guild Arts Center, New Canaan, CT, Purchase Award, 1992
Annual International Competition, The Print Club, Philadelphia, PA, Schnader, Harrison, Segal and Lewis Purchase Award, 1991
National Printmaking Exhibition, Trenton State College, Trenton, NJ, Purchase Award, 1991
International Biennial Print Exhibit ROC, Taipei Fine Arts Museum, Taiwan, Honorable Mention Purchase Award, 1989-90
Bradley National Print and Drawing Exhibition, Peoria, IL, Juror’s Best of Show Purchase Award, 1989
Annual International Competition, The Print Club, Philadelphia, PA, Educational Testing Service Purchase Award, 1988
The Boston Printmakers North American Print Biennale, MA, Purchase Award, 1985
Annual Print National, Moravian College, Bethlehem, PA, Purchase Award, 1983
Hawai’i National Print Exhibition, Honolulu Academy of Arts, Purchase Award, 1983
Rockford College International Juried Print and Drawing Biennale, Rockford, IL, Purchase Award, 1983
Charlotte Printmakers Annual Exhibition, NC, Purchase Award, 1982
Decordova Museum, Lincoln, MA, Purchase Award, 1982
University of Dallas National Print Invitational, TX, Purchase Award, 1981
Charlotte Printmakers Annual Exhibition, NC, Purchase Award, 1980
Annual International Competition, The Print Club, Philadelphia, PA, Stuart M. Egnal Purchase Award for the Philadelphia Museum of Art, PA, 1979
Selected Solo Exhibitions

Fears and Dreams, Martin-Mullen Art Gallery, State University of New York at Oneonta, 2019

Transcending Boundaries, China Printmaking Museum, Guanlan, 2018

Time, Change and Place, Cedar Crest College, Allentown, PA, 2018

Between Realism and Abstraction: Prints and Drawings by Evan Summer, Zai Gallery, Shenzhen, China, 2014

Evan Summer: Unknown Landscapes, Juniata College Museum of Art, Huntingdon, PA, 2013

Landscape Fantasia, East Area Gallery, Guanlan International Printmaking Base, Guanlan, China, 2010

Evan Summer: Prints and Drawings, Monroe Gallery, Arts Club of Washington, DC, 2009

Evan Summer: Prints, Drawings and Collages, Pennsylvania College of Technology, Williamsport, PA, 2009

Evan Summer: Prints, Drawings and Collages, Dowd Gallery, Dowd Fine Arts Center, State University of New York at Cortland, 2009

Evan Summer: The Bigger Picture; Works on Paper, Lawrence Gallery, Rosemont College, PA, 2007

Insects Illuminated: Photographs, Prints and Drawings by Evan Summer, Reading Public Museum, PA, 2006

Evan Summer: Beyond Landscape, Cosmos Club, Washington, DC; Arts Club of Washington, DC, 2003

Evan Summer: Prints and Collages, Dowd Gallery, State University of New York at Cortland, 2000

Evan Summer: Landscapes and Nocturnes, Corcoran Gallery of Art, Washington, DC, 1999–2000; Reading Public Museum, PA, 2001

Prints and Drawings by Evan Summer, Pennsylvania State University, Berks Campus, Reading, PA, 1995

Prints, Drawings and Collages by Evan Summer, Comus Gallery, Portland, OR, 1993


Prints by Evan Summer, Philadelphia College of Art, PA, 1985

Evan Summer: Paintings and Prints, Franz Bader Gallery, Washington, DC, 1984

Challenge Exhibition, Samuel S. Fleisher Art Memorial, Philadelphia, PA, 1983


Evan Summer: Recent Prints and Drawings, Albright-Knox Art Gallery, Buffalo, NY, 1979

Collections

Achenbach Foundation for Graphic Arts, California Legion of Honor, San Francisco
Allentown Art Museum, PA
Alma College, Alma, MI
The Boston Printmakers, MA
Bradley University, Peoria, IL
Brooklyn Museum, NY
Chazen Museum of Art, University of Wisconsin, Madison, WI
China Print Museum, Guanlan, China
Davison Art Center, Wesleyan University, Middletown, CT
DeCordova Museum, Lincoln, MA
Educational Testing Service, Princeton, NJ
Gonzaga University, Spokane, WA
Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY
Honolulu Academy of Arts, HI
Hunterian Art Gallery, University of Glasgow, Scotland
Kennedy Museum of Art, Ohio University, Athens
Library of Congress, Washington, DC
Lviv National Art Gallery, Ukraine
Madison Museum of Contemporary Art, WI
Metropolitan Museum of Art, New York, NY
Moravian College, Bethlehem, PA
Museum of Art, Lodz, Poland
Museum of Contemporary Art, Krakow, Poland
National Academy of Design, New York, NY
National Gallery of Art, Washington, DC
Neue Galerie der Stadt Linz, Wolfgang-Gurlitt-Museum, Austria
Pennsylvania Academy of the Fine Arts, Philadelphia
Philadelphia Museum of Art, PA
Portland Art Museum, OR
Reading Public Museum, PA
Reynolds American, Winston-Salem, NC
Rockford College, Rockford, IL
Smithsonian American Art Museum, Washington, DC
State University of New York at Buffalo
State University of New York at Cortland
Taipei Fine Arts Museum, Taiwan
The Trout Gallery, The Art Museum of Dickinson College, Carlisle, PA
United States Information Agencies: Prague, Rangoon, and Seoul
University of Dallas, TX
University of North Texas, Denton
Woodmere Art Museum, Philadelphia, PA
Yale University Art Gallery, New Haven, CT
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Phillip Earenfight
Director, The Trout Gallery

Landscape XXII (detail), 1986
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The Trout Gallery