



DARKWOODS  
KINVAD BRIDGE  
1983-1985

## Acknowledgements

I wish to thank Mary Kenealy for helping open my eyes to the small, overlooked beauty surrounding us.

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Designed and edited by Charlotte May

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Hugh Merrill is an artist, educator, writer and community activist. In 1985 he had a solo exhibition at the Nelson Atkins Museum, and his work is collected in over 50 museums including the New York Museum of Modern Art, Kansas City Kemper Museum, Cranbrook Art Museum, Nelson-Atkins Museum of Art and the Poland National Museum of Poznan. He is a long time professor at the Kansas City Art Institute. In 1996, he collaborated with French artist Christian Boltanski on the city-wide community arts project Our City/Ourselves: Portrait of Community at the Kemper Museum. Hugh was the president of the Southern Graphics Council International from 1992 to 1994. He developed Chameleon Arts and Youth Development as a resource for disenfranchised youth communities which provided over 1 million dollars for community arts and youth development programming during its 25 years. Merrill was selected as one of 42 international artists for Richard Noyce's book *Printmaking At the Edge* published in 2006. Hugh has been awarded multiple grants including 2 NEA grants, Melon Foundation, Yaddo Fellowship, and the 2007 Distinguished Education Award from the Southern Graphics Council International. The Nelson Atkins Museum invited Hugh to curate *Print Lovers at 30: Celebrating Three Decades of Giving* in 2008. In September of 2010, his retrospective *Divergent Consistencies* was exhibited by the Leedy Voulkos Art Center.

Hugh is the author of:

*Divergent Consistencies: 40 years of studio and community artwork*

*Shared Visions: Thoughts and Experiences in Social Arts Practice*

*Preaching to the Choir: thoughts on contemporary printmaking*

*Learning Journal: Teaching in Foundation*

*Nomadic*, published by 39 West Press in 2016

*Dog*, published by Stubborn Mule press in 2018

*Whiteout: Journey of Privilege*, published by Spartan press in 2019

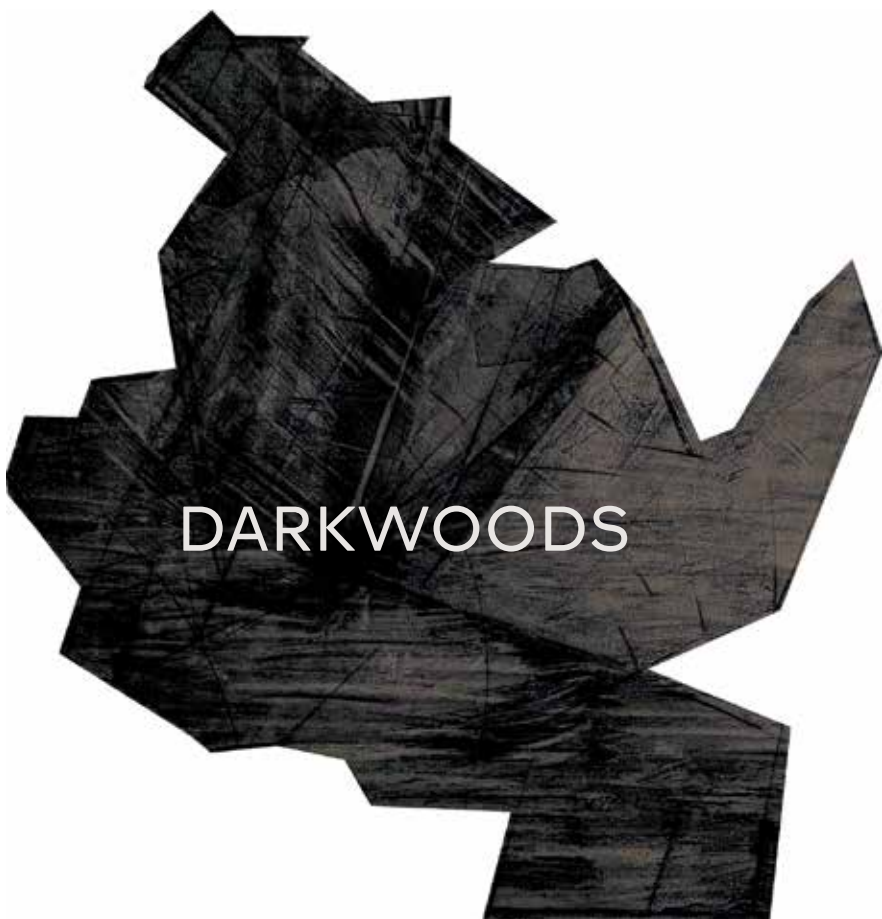
*Making and Collaboration*, published by Chameleon Press



### Dark Woods and Kinvad Bridge Etchings, Hugh Merrill, 1983-1985

In the 1980's, after working on the Western Garden series for a decade, Merrill wanted to loosen up his drawing and allow the printmaking process to dominate the making of the images. He produced two series with this process in mind: first, the Dark Woods (18 by 24 inches) then the Kinvad Bridge (24 by 36 inches) etchings. These series of etchings produced a shift in Merrill's process. Before, the work was highly crafted with precise lines and beautiful dark and light value aquatints. The work shifted to savage abuse of the zinc plate through deeply etched lines and textures followed by using an electric circular sander to erase and disrupt the surface.

Dark Woods is roughly based on the first chapters of Dante's Inferno in which Dante is lost in a dangerous dark forest moving without direction in fear and terror. The Kinvad Bridge was based on the myth of a bridge in the Quran. In this story, a soul tries to cross to get to Jannah and the bridge narrows to the thinness of a razor then shakes the pilgrims off into the abyss.



DARKWOODS





Darkwoods No. 1



Darkwoods No. 2





Darkwoods No. 3



Darkwoods No. 4





Darkwoods No. 5



Darkwoods No. 6



Darkwoods No. 7



Darkwoods No. 8





Darkwoods No. 9



Darkwoods No. 10





Darkwoods No. 11



Darkwoods No. 12



Darkwoods No. 13



Darkwoods No. 14





Darkwoods No. 15



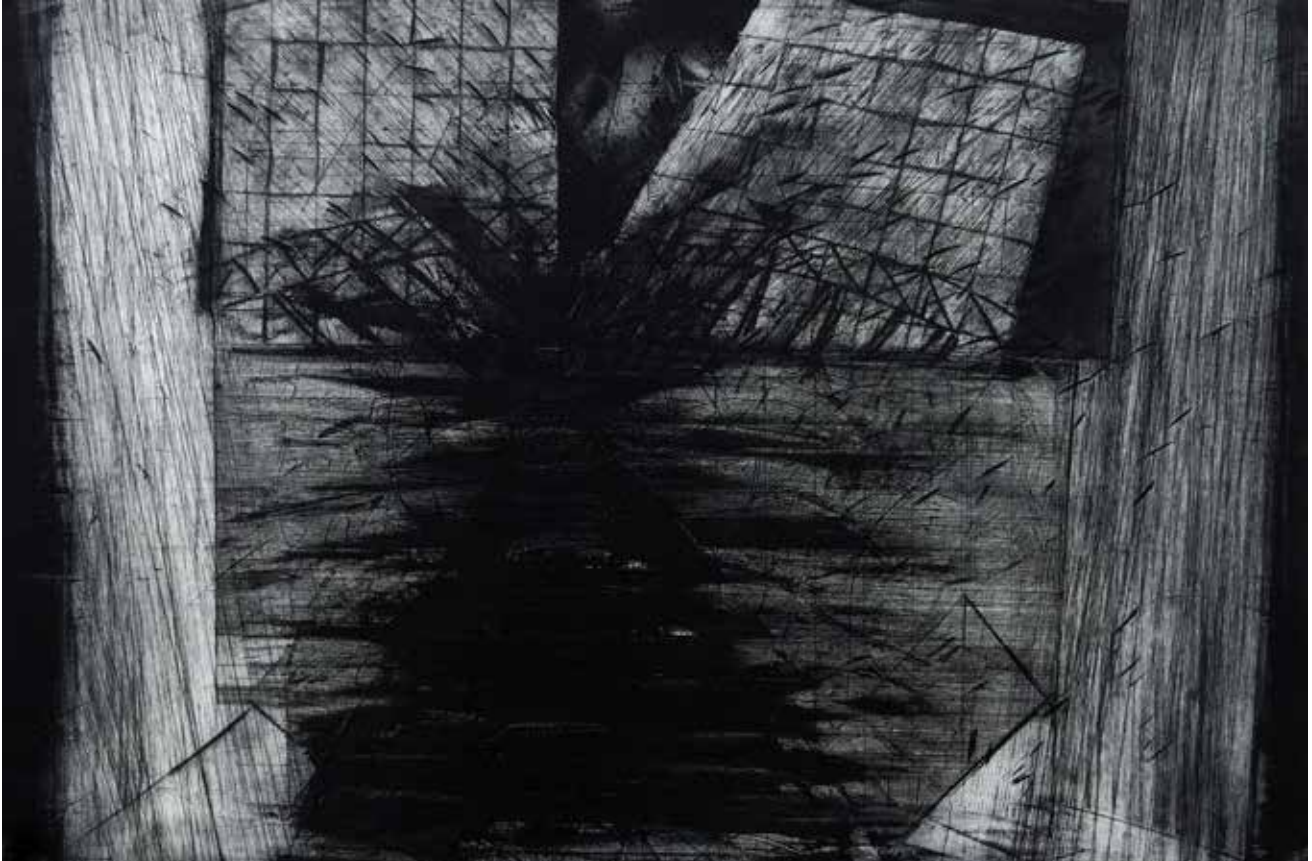




KINVAD



Kinvad No. 1



Kinvad No. 2





Kinvad No. 3



Kinvad No. 4





Kinvad No. 5



Kinvad No. 6





