



GRABELSKY

REVELATION

Manual Feed Press

Baltimore

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Printed in the United States of America

Designed by Ian Jackson

Typefaces: Geomanist

Cover image: *IMAGO #1* (page 11)

The serigraphs in this catalog were hand printed in Baltimore, MD  
in two colors on Legion Stonehenge  
using a combination of Speedball Professional water-based inks  
and TW Graphics 5500 series water-based ink.

View more of Alan Grabelsky's art at:

[www.AlanGrabelsky.com](http://www.AlanGrabelsky.com)

# REVELATION

WHAT WE THINK WE KNOW  
WHAT WE TAKE WITH US  
WHAT WE LEAVE BEHIND

For Irene

A constant revelation. Thank you.



# Artist's Statement

by Alan Grabelsky

Until 2024, my work had always been inspired by a visceral response to an external experience of some kind; always with an emotional, and often visual component. Through experimentation, using a variety of multi-layered printing techniques, I sought to capture some essence of that experience. Usually, I would start with a drawing on paper that served as a template for multiple ink drawings on wet media acetate. Those drawings would be used to make a photolithography plate, a solar etching plate, a silkscreen, or a laser cut wood block. Some combination of those elements was then employed to create a multi layered print on paper, most commonly on top of a silver metallic silkscreened background.

In 2024, my work took an unexpected turn. Although the physical process remained much the same, the source of the imagery became exclusively internal. Rather than discovering inspiration outside of me, I found myself sitting down with ink and brush and having the images spill out directly on the wet media acetate, almost print ready. Next, the image was scanned so that it could be refined before being transferred to a screen and printed in single layer on top of a silver metallic background.

The finished prints made this way retained a new sense of immediacy and vitality. The art making experience had suddenly become more a function of an image revelation rather than of an image capture, thus the title of this new show.

# On Revelation

by Ruth Channing

An important shift happened recently in Alan Grabelsky's printmaking. While impressive in its technical proficiency, Grabelsky's work was that of an observer—passionate and committed, yet apart from the scene; repurposing newspaper photos (for example) to comment on society, war, and social injustice. His process involved several steps, which, while effective, created a certain remoteness.

I believe the shift away from this cool observation began with Grabelsky's silkscreens of the nude female figure. These are as direct as a print can be: basically an ink drawing into a silkscreen. These weren't observed nude figures, but rather, expressions of Grabelsky's feelings vis-a-vis the nude- his muse, in particular.

From there Grabelsky's work rapidly became even more personal, even more unique. He found he could express his own state of mind without the filter of observed reality, or of any sort of story or allegory other than his inner self.

The quest for the self in art has a long and sometimes tortured history. Until the modern era, artists worked for a patron, either the Church, or in portraiture, and self expression was hidden or encoded into the altarpiece, or the portrait.

In contemporary art, the artist is apparently liberated from those constraints—but it is devilishly difficult to achieve pure self expression. Probably Jean Dubuffet comes closest to this.

In my view, Grabelsky is akin to Dubuffet. He has the rare ability to draw as a child does, but with the self knowledge of someone who has lived.

The “Imago” and “Ceremonial Masks” pictures in fact express a degree of introspection that startles. It is oddly freeing for the viewer, to witness someone revealing themselves to this extent.

The yeti-like, primal figures of “Fancy Dance” and “He Hunts By Night” have both playful and yet terrifying presence.

Grabelsky’s approach to drawing in all of these prints is closer to the technique of sculpture—instead of drawing a contour, he builds the form from within. I believe this is what makes it possible for the artist’s feelings to emerge in such a direct and primal way.

# The Multiple Statement

by Ian Jackson

Screen printers are accustomed to working in multiple. Repetition after repetition, producing identical copies from a stencil. In a commercial setting the question of "why" is rarely broached: the job specifies a hundred or thousand copies, and so that many are printed.

In the printmaking studio, collaborating with an artist, the "why" becomes a question worth asking, and one not as easily answered.

Why should this image in front of me be a print? And if it should be a print, why should it be a screen print?

The answer is something I think I know: an artist chooses a graphic technique knowing it offers opportunities for effects not obtainable otherwise. That the printmaking process is used to change the character of a drawing

and not merely reproduce it. With Alan in the studio, this answer is only the beginning.

His drawings begin their transformation early in the process. Gestural drawings energetic with violent brushwork are scanned. The large ones in pieces, to be stitched together digitally.

Curves adjusted, lines sharpened; and clarity emerges. From here a print could be produced if simple reproduction were the goal. But for Alan, these digital adjustments are an evolution of his mark-making.

The scans are manipulated not to match the original drawing, but to match the vision that ink and brush alone could not capture, and always with the filter of screen printing in mind.

On press, the flatness of black over the faint shimmer of metallic flake brings a sense of finality to the image—except the transformation from drawing to print is not concluded.

As the rack fills with prints and proofs hang on the walls, the scope of Alan's intent takes shape. The drawings were never intended to be unique statements. They always had to be prints because they couldn't have been made if there were only to be one. Alan's stories are too precious to be confined to one time and place as a painting or drawing would be. To be a multiple statement, that is why it must be a print.

# **IMAGO #1**

**Serigraph on paper**

**22.5 x 30 in.**

**57 x 76 cm.**



1/5

IMGO #1

*[Signature]* 2025

## **IMAGO #2**

**Serigraph on paper**

**22.5 x 30 in.**

**57 x 76 cm.**



1/5

IMAGO #2

ca 2025

## **IMAGO #3**

Serigraph on paper

22.5 x 30 in.

57 x 76 cm.



115

IMAGO #3

*[Signature]* 2025

## **IMAGO #4**

Serigraph on paper

22.5 x 30 in.

57 x 76 cm.



1/5

INXGD #4

a 2025

# CEREMONIAL MASKS #1

Serigraph on paper

22.5 x 30 in.

57 x 76 cm.



1/5

CEREMONIAL MASKS #1

 2024

## **CEREMONIAL MASKS #3**

Serigraph on paper

22.5 x 30 in.

57 x 76 cm.



1/5

CEREMONIAL MASKS #3

*[Signature]* 2024

## **INK SCULPTURE #8**

Serigraph on paper

22.5 x 30 in.

57 x 76 cm.



1/5

INK SCULPTURE # 8

*[Signature]* 2024

# **GHOST RIDE**

Serigraph on paper

30 x 22.5 in.

76 x 57 cm.



1/5

Ghost Rise

 2025

# HE HUNTS BY NIGHT

Serigraph on paper

22.5 x 30 in.

57 x 76 cm.



1/5

HE HUNTS BY NIGHT

*[Signature]* 2025

# **FANCY DANCE**

Serigraph on paper

22.5 x 30 in.

57 x 76 cm.



1/5

FIREY DANCE

 2025

# **WALK THIS WAY**

Serigraph on paper

22.5 x 30 in.

57 x 76 cm.



1/5

WALK THIS WAY

*[Signature]* 2025

# **DREAM WEAVER**

Serigraph on paper

30 x 22.5 in.

76 x 57 cm.



1/5

Johan Winkler

 2024



## Acknowledgments

### Ruth Channing

Ruth Channing is a painter, sculptor, and printmaker based in Baltimore, MD. She is founder and owner of the Ink Spot Press.

### Ian Jackson

Printmaker and founder of Manual Feed Press, a printmaking studio in Baltimore, MD that collaborates with artists to produce limited editions of original art. He holds a Bachelor of Fine Arts from the Maryland Institute College of Art.

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